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The MODERN DANCES

TANGO ♦ CASTLE WALK
HESITATION WALTZ ♦ ♦
ONE STEP ♦ DREAM WALTZ

By CAROLINE WALKER

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THE MODERN DANCES

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THE Modern Dances

How to Dance Them



BY

CAROLINE WALKER



COMPLETE INSTRUCTIONS FOR LEARNING

The Tango, or One Step
The Castle Walk
The Walking Boston
The Hesitation Waltz
The Dream Waltz
The Argentine Tango



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No. 1

THIS book is dedicated to
those who enjoy dancing,
who wish to dance the new
dances properly and gracefully,
and who desire to learn such
steps and figures as may be per-
formed at any dancing party.

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Introduction

At the outset I wish to emphasize one point most emphatically. The new dances are *not* improper dances. On the contrary, they are just as proper and graceful as the time-honored waltz and two-step, and far more interesting, both to young and old, than their predecessors ever were.

To the fact of their almost instant popularity is probably due the storm of criticism which arose against them. Taken up at once by all sorts and conditions of people, they were danced in public by plenty of well-meaning persons with no thought of impropriety, but without sufficient knowledge and experience to direct them into the proper positions or correct steps.

The greatest criticism has been caused, however, by the fact that the new dances were performed very generally by those whose performance of *any* dances would be improper and in many cases even suggestive.

That this, however, has not militated against the dances themselves, is proved by their increasing popularity among refined people of all ages.

Public sentiment is placing the stamp of approval more strongly every day on the new dances. Chiefly so because the best teachers in all parts of the country now know where they

stand and are teaching the positions and steps *as they should be done.*

The popularity of these dances is due very largely to the fascination of the endless variety of pretty, graceful steps and figures which can be interpolated into them. Many of the figures are widely known and are designated by names such as the "Lame Duck," "The Twinkle," and so on, but in reality the number of figures which can be woven into practically all of these dances is only limited to the ingenuity of those performing them.

Their popularity, therefore, is well deserved, while the criticism which in some instances has been so severe, is certainly not warranted by the dances *as dances.*

If the poses shown in this book are carefully observed, and the instructions, both general and specific, are followed, these dances will be performed in a manner which cannot possibly provoke unfavorable criticism.

I have made no attempt in this book to teach stage dancing. On the contrary, all of these dances with their many figures can be performed at any dancing party and even on a crowded floor.

General Instructions

These instructions apply to all the dances taught in the following pages. They should be read carefully before going further, for the points brought out here will not only make the dances easier to learn, but will add grace and beauty to the figures as well as a greater degree of satisfaction to those performing them.

Do not hold the partner too close. It does not look well and it interferes with easy and graceful motions. Illustration 1 shows the correct position. The man's right arm encircles the lady well up under her arm—not around the waist. The lady should be careful not to grip her partner's right arm. Her hand should rest lightly on his arm. The man's left arm and the lady's right should be extended straight out from the shoulder. Do not grip the hands together. The lady's hand should lie in the man's upturned open palm.

Dance in a narrow line. By this I mean that the feet should not be kept wide apart, for that not only looks awkward, but it interferes with the proper performance of the figures. Forward steps, for instance, should be made with the feet almost directly in front of each other.

Do not hold the body or arms tense. All movements should be free, easy and natural.

Do not sway the body or hunch up the shoulders.

Dance with a "soft" knee. By this I do not mean that one should have the appearance of jumping up and down. On the contrary, the shoulders should travel on a line as though there were pieces of glass on them, which must not be allowed to drop off. But do not keep the knees stiff. These dances are done with the limbs, not with the body, the weight being always on the ball of the foot.

In all figures where one foot is raised from the floor be careful to point the toes downward, for the sake of a graceful, easy appearance.

These dances are really very simple and should be learned very readily from the instructions given in the following pages. Regarding these instructions, I advise that they be observed in this manner: *First*, read all the instructions given for one figure. *Second*, if there is a diagram, study it carefully in the light of what you have read. *Third*, after reading the instructions and studying the diagram, practice the figure with the book before you. *Fourth*, practice with music. *Fifth*, practice with music and partner.

The Tango, or One Step

Many incorrect words and phrases have come, by common usage, to be recognized as correct, just as slang words have been converted into good English by the same process.

This is true of the Tango. What has been taught and danced for the past two or three seasons, and is still being danced as the Tango, is, in reality, not the Tango, but has been classified by the best authorities as the One Step.

The real Tango is a South American folk dance. It is a slow, stately dance, done to four-four time—not ragtime. Its many figures are for the most part difficult, both of description and accomplishment, but it is nevertheless becoming exceedingly popular for ball-room dancing.

I therefore bow to common usage and teach the One Step as the Tango, because it is the dance which the majority of people recognize as the Tango.

The real Tango, as taught on page 59, is distinguished by the caption "Argentine Tango."

The First Four Figures

The first four figures of the Tango really *are* the Tango; that is, the Tango, as danced in the parlor and the ball-room. They consist of Four Steps Forward and Back, Circling, the



Illustration 1

Grape Vine and the Draw. Mastering these figures means learning the Tango; for the many other figures are added merely for the sake of variety and come naturally after these first four have been learned so thoroughly as to be danced without thought or effort.

The Tango cannot be danced to march or two-step music. Ragtime airs, such as "Too Much Mustard," "The Robert E. Lee," "Melin-dia's Wedding Day" and a score of other popular songs of the day, written in 2-4 or 4-4 time and played rapidly, are especially adapted to this dance.

I advise as little practice as possible without music. Try the steps with this book in your hand just long enough to get the idea, then practice them to music, for the inspiration of the ragtime airs is the greatest help in learning.

Figure 1. Four Steps Forward and Back

Position, as shown in Illustration 1.

THE MAN

Starting with the left foot, take four slow, running, slightly springy steps forward and the same backward. These steps should be made in a slow, easy run, barely lifting the feet from the floor.

THE LADY

Starting with the right foot, take four slow, running, slightly springy steps backward and the same forward. These steps should be made in a slow, easy run, barely lifting the feet from the floor.

Figure 2. Circling

Position, as shown in Illustration 1.

Circling consists simply in turning completely around, letting the feet follow the body naturally.

THE MAN

Swing the right foot around backward, the left around forward, the right backward again and the left forward—four steps to complete the Circle. Repeat this Circle before starting the next figure.

THE LADY

Swing the left foot around forward, the right around backward, the left forward again and the right backward—four steps to complete the Circle. Repeat this Circle before starting the next figure.

the side, taking you on a straight line across the room. As in the Forward and Back figure, both the Circle and the Grape Vine are the same slow, running, slightly springy steps, barely lifting the feet from the floor.

Figure 4. The Draw

This is about the simplest and, to the onlooker, is the most attractive of the four figures.

Position, as shown in Illustration 1.

THE MAN

Starting with the left foot, take one step directly to the side; then, keeping the right foot on the floor, draw it up until the heel touches the left. Repeat this three times more. To avoid stiffness in this figure, as you draw the right foot up, turn the body slightly to the right with just the suggestion of a dip. See Illustration 2.

THE LADY

Starting with the right foot, take one step directly to the side; then, keeping the left foot on the floor, draw it up until the heel touches the right. Repeat this three times more. To avoid stiffness in this figure, as you draw the left foot up, turn the body slightly to the left with just the suggestion of a dip. See Illustration 2.



Illustration 2

This completes the four fundamental Tango figures, which should be made in the following order: Four Steps Forward and Back, Circle twice, Grape Vine, Circle twice, Draw, Circle twice and then repeat.

Don't get the idea that the Tango is difficult. It is not. It is the simplest dance imaginable and is consequently easy of accomplishment. These four figures, as was said before, constitute the dance, and when they are mastered the rest is easy.

In the following pages I give many of the other figures, but I would advise learning the first four thoroughly before attempting the others.

Other Tango Figures

Assuming that the beginner has become thoroughly familiar with the first four figures of the Tango, those following are described with less attention to detail. They are not described for the man and the lady separately, but for the man, as he leads. The lady will understand, of course, that the man's left means her right, the man's backward means her forward, and so on.

Any new figure should be started after Circling as it is easier then to change steps or position.

Changes of position should be made without stopping, losing a step or getting out of time to the music.

THE CRISS-CROSS

Position, as shown in Illustration 3.

The man's right arm is passed behind the lady, holding her right hand in his right, which rests lightly on her right hip.

T 1. Both starting with the left foot, take four running steps forward; on the fifth step change position, the man crossing over behind the lady without releasing the hands or losing a step. Three more steps forward and cross back again. In other words this is merely twelve steps forward, changes of position being made on the fifth and ninth steps. Completion of these



Illustration 3



Illustration 4

twelve steps, with their two changes, should leave you in the same position as at starting.

¶2. Now, without losing a step or getting out of time to the music, both take one step straight to the left with the left foot. Then backward with the right foot and dip. (See Illustration 4.) Again sideways with the left foot, backward with the right and dip, and so on for ten or twelve steps, keeping on a straight line to the left.

¶3. Repeat ¶1.

¶4. Keeping the same position as in Illustration 3, do the Grape Vine, dipping on the backward step. This is the same Grape Vine as shown on page 16, except that you dip on the backward step and your partner is at your side instead of in front.

THE FOUR-STEP GRAPE VINE

Position, as shown in Illustration 1.

The man starts forward with his left foot and the lady backward with her right, taking four steps; then make a quarter turn and go backward four steps; then another quarter turn and four steps forward; then a quarter turn and four steps backward, continuing these steps until you have crossed the floor.



Illustration 5

THE GRAPE VINE DIP

Position, as shown in Illustration 1.

This is the Grape Vine as described on page 16, with the addition of the dip on the man's backward step and the lady's forward.

THE SHUFFLE

Position, as shown in Illustration 5.

Take six running steps forward. Then the man and the lady each turn completely around and take six steps in the opposite direction, the lady being on the man's left arm and the man on the lady's right.

Be sure to keep the free arm out to the side as shown in the illustration, so that, in turning, it falls easily around the partner.

THE LAME DUCK

This is a very popular figure. When you see it done you will appreciate the name.

Position, as shown in Illustration 1, excepting that the dancers slightly separate, still clasping hands and face forward. (See illustration 6.)

The man starts forward with his right foot and the lady with her left, dipping as they take the next step. The dip is made by the man bending his right knee and the lady her left.

Repeat this figure straight down.



Illustration 6

ANOTHER TANGO START

Position, as shown in Illustration 1, except that the couple slightly separates, still clasping hands and faces forward. (See Illustration 6.)

The man with his left foot and the lady with her right start forward together, taking four steps; then the Circle, the Grape Vine, etc.

This will be found to be an exceedingly graceful way to start the Tango.

SIMPLE FIGURES

These and the other figures may be continued at the pleasure of the dancers, as there is no fixed rule as to the order of the figures or the number of times they should be taken.

Position, as shown in Illustration 7.

Both start forward with the left foot, taking four steps, then swing a quarter turn around, taking four steps backward—then another quarter turn and four steps forward.

Repeating this figure will take one in a zig-zag fashion across the floor, at right angles.

Position, as shown in Illustration 1.

The man starts with his left foot and the lady with her right; the man taking three steps forward and the lady backward; on the third step



Illustration 7



Illustration 8



Illustration 9

the man's left foot goes forward, touching the toe to the floor; on the fourth count his left foot is swung backward, the toe tapping the floor; then forward again and repeat.

It will be found that by emphasizing the "tap" zest is lent to this figure.

Position, as shown in Illustration 8.

Each pull the other forward and release the hands, continuing forward four steps, passing each other to the left. Return backward four steps, passing each other to the right, then one step forward into position, as shown in Illustration 1.

The lady takes her right hand from the man's left and places it behind her into the man's right hand. She then makes a complete backward circle, which brings her at arm's length from the man. See Illustration 9. Then she circles forward and they resume the original position.

Another attractive figure is made by the lady, keeping her right hand in the man's left, circling twice under his outstretched arm, the man meanwhile taking sidewise steps. Come back to original position and dip once.



Illustration 10

The Castle Walk

Originated and made famous by Mr. and Mrs. Vernon Castle, the Castle Walk has become immensely popular through its introduction into the Tango. It really is so simple that it is difficult to describe.

In this figure the man continually goes forward and the lady backward. In order that the lady may be properly guided about the room, the man's arm encircles her just under her arm, while her left hand rests on the man's right arm. The position of the lady's right arm and the man's left arm is high, with their hands clasped.
(See Illustration 10.)

The man starts forward with his left foot and the lady backward with her right, simply walking, but keeping on the toes, one count of the music to each step. This step is continued to the end of the room, where a large circle is begun, which is gradually made smaller and smaller, until it is ended by whirling completely around three times, to three counts of the music and then dip.

The Castle Walk may be varied by describing the figure eight instead of the large circle.

To make the three whirls is rather a difficult matter, as it must be done very rapidly to ac-

complish a complete revolution to one beat of the music, but with a little practice it is soon learned.

To the on-looker the Castle Walk appears very foolish—and it is—but it is great fun for those doing it.

The Walking Boston

The Walking Boston, sometimes designated the One Step Waltz, is a very simple dance in which many graceful figures may be introduced. It is done to the same music as the Hesitation Waltz and Dream Waltz.

Position, as shown in Illustration 1.

The man starts forward with his left foot and the lady backward with her right, simply walking to waltz time, counting one, two, three to each step. At each step rise on the toes. Four of these steps are taken forward (backward by the lady), then balance backward and forward. As you balance make a quarter turn to the man's right to the one, two, three count of the music —four of these quarter turns making the complete revolution. Throughout this turn the man keeps his right foot and the lady her left on the floor, using it as a pivot on which to turn.

Now the man steps backward with his left foot and the lady forward with her right, taking four steps. Then balance, and instead of four quarter turns to the one, two, three count of the music, make two half turns in the same time.

A word now as to balancing, for you will do a great deal of it in the Walking Boston, and the dance cannot be performed easily or gracefully unless the balancing is done properly. Balancing means throwing the weight of the

body successively onto one foot and then on the other. This is done with one foot well in advance of the other. Get plenty of swing into your action. *Swing* forward. *Swing* backward. And right here take warning! In balancing onto the forward foot, the backward foot should barely leave the floor, and in no event should it be brought forward. And in balancing onto the backward foot the forward foot should not be brought backward.

The above are the fundamental figures of the Walking Boston. There is no rule governing the number of steps to be taken forward or back, the number of times to balance, or the number of turns to be made. This is left entirely to the pleasure of the dancers. I have mentioned four in the preceding instructions merely to get you started.

Other Walking Boston Figures

The fundamental figures may be varied by skipping, the man on his left foot, the lady on her right. This skipping step is made by the man on his left foot *only*, and by the lady on her right *only*, thus making every other step a skipping step. Do not attempt to skip in balancing or turning.



Illustration 11

Another figure may be introduced by the couple taking position as shown in Illustration 6, both facing forward.

Four steps are taken forward, dipping on the fourth step (see Illustration 11), then back four steps and turn.

Position, as shown in Illustration 6.

Couple starts forward, the man with his left foot and the lady with her right, taking three steps, making a little skip as the third step is taken; this skip is on the man's right foot and the lady's left; now balance twice, then repeat.

Position, as shown in Illustration 6.

The man starts forward with his left foot and the lady with her right, taking five steps forward, skipping on each step. Balance twice, then turn the body around without changing the position of the arms and take four steps in the opposite direction (see Illustration 12), skipping on each step as before; then turn as described previously.

I suggest the turn after each of the figures, but the order of the figures is optional with the dancers.



Illustration 12

Position, as shown in Illustration 3.

¶ 1. Both starting with the left foot, take four steps forward; on the fifth step, change position, the man crossing over behind the lady without releasing the hands or losing a step; three more steps forward and then cross back again; then three more steps forward. In other words, this is merely twelve steps forward, changes of position being made on the fifth and ninth steps. Completion of these twelve steps should leave you in the same position as at the start.

¶ 2. Now, without losing a step or getting out of time with the music, both take one step straight to the side with the left foot, then backward with the right foot and dip (see Illustration 4). Again sideways with the left foot and backward with the right and dip, and so on for ten or twelve steps, keeping on a straight line to the left.

¶ 3. Repeat ¶ 1.

¶ 4. Keeping the same position as in Illustration 3, do the Grape Vine, dipping on the backward step.

The Hesitation Waltz

THE MAN—LESSON I

Position, as shown in Illustration 1.

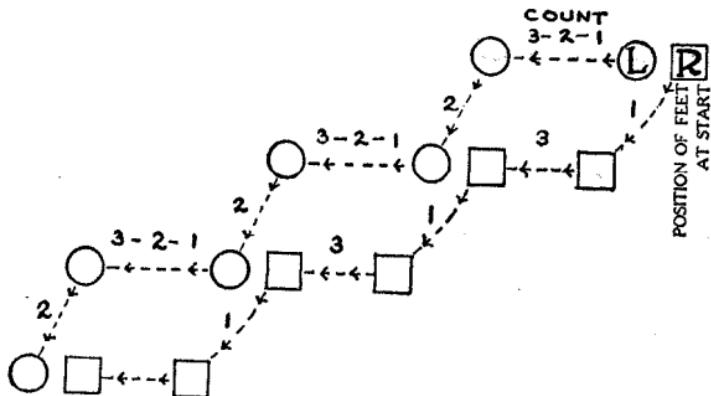


DIAGRAM SHOWING THE MAN'S STEPS REPEATED BACKWARD TWICE.

Starting with the left foot take one step to the side, counting one. On this step throw all the weight of the body onto the left foot, rise on the toe, keeping the left knee straight, and in this position finish the count—two, three. See Illustration 13. The position shown should be assumed on the count of one and held through two and three. This holding of position through the counts two, three is what gives the dance its name—the Hesitation Waltz.

Now take one step backward with the right foot, stopping it almost on a line behind the left. Second, the left foot backward and slightly to the side. Third, draw the right foot up to the



Illustration 13

left. These are three quick steps—right, one; left, two; right, three—one count to each step—the regular waltz step. Repeat.

Now study the diagram.

THE LADY—LESSON I

Position, as shown in Illustration 1.

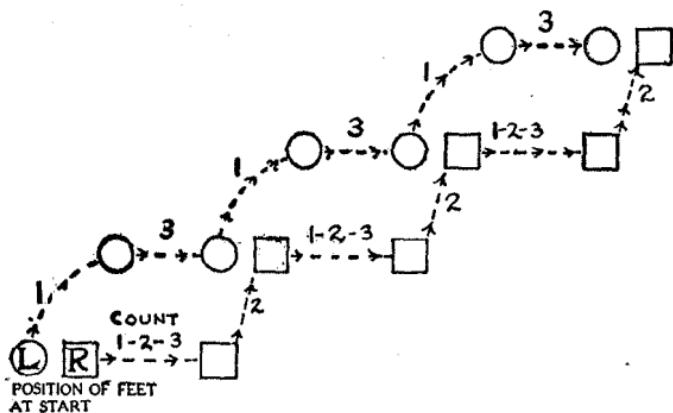


DIAGRAM SHOWING THE LADY'S STEPS REPEATED FORWARD TWICE.

Starting with the right foot take one step to the side, counting one. On this step throw all the weight of the body onto the right foot, rise on the toe, keeping the right knee straight, and in this position finish the count—two, three. See Illustration 13. The position shown should be assumed on the count of one and held through two and three. This holding of the position through the counts two, three is what gives the dance its name—the Hesitation Waltz.

Now take one step forward with the left foot, stopping it almost on a line with the right. Second, the right foot forward and slightly to the side. Third, draw the left foot up to the right. These are three quick steps—left, one; right, two; left, three—one count to each step—the regular waltz step. Repeat.

Now study the diagram.

THE MAN—LESSON 2

Starting with the left foot take the hesitation step to the side, counting one, two, three, as in Lesson 1.

Now, instead of taking the next step backward, take it forward, and so on, as shown in the diagram.

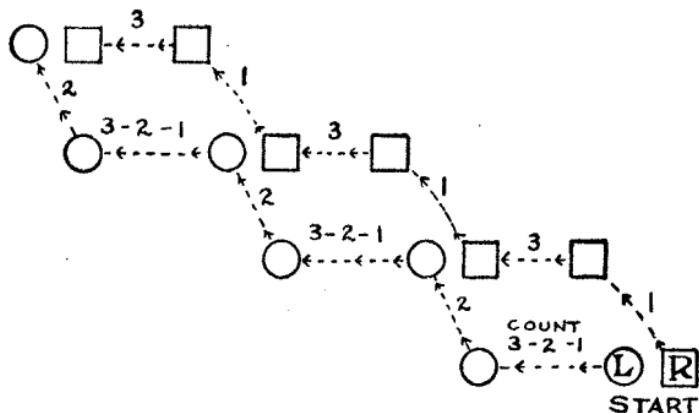


DIAGRAM SHOWING THE MAN'S STEPS REPEATED FORWARD TWICE.

THE LADY—LESSON 2

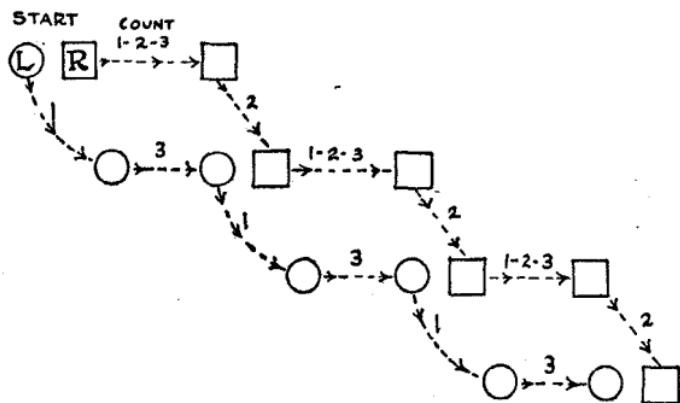


DIAGRAM SHOWING THE LADY'S STEPS REPEATED BACKWARD TWICE.

Starting with the right foot take the hesitation step to the side, counting one, two, three, as in Lesson 1.

Now, instead of taking the next step forward, take it backward, and so on, as shown in the diagram.

THE MAN—LESSON 3

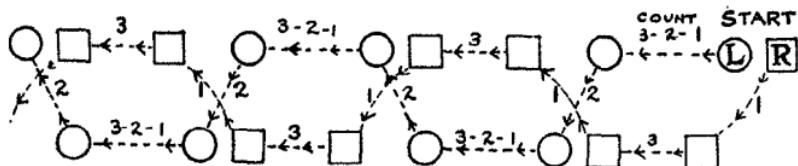


DIAGRAM SHOWING THE MAN'S STEPS REPEATED BACKWARD AND FORWARD.

First, the hesitation step to the side, as in Lessons 1 and 2. Then, the waltz step back-

ward, as in Lesson 1. The hesitation step to the side. The waltz step forward, as in Lesson 2, and so on, repeating backward and forward, as shown in the diagram.

THE LADY—LESSON 3

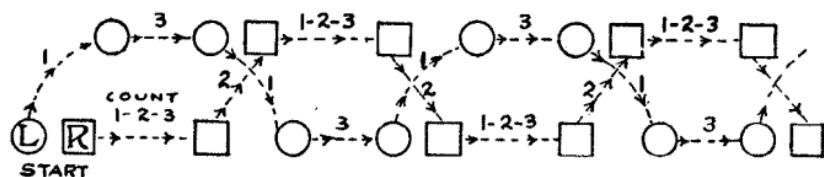


DIAGRAM SHOWING THE LADY'S STEPS REPEATED FORWARD AND BACKWARD.

First, the hesitation step to the side, as in Lessons 1 and 2. Then the waltz step forward, as in Lesson 1. The hesitation step to the side. The waltz step backward, as in Lesson 2, and so on, repeating forward and backward, as shown in the diagram.

BOTH MAN AND LADY—LESSON 4

Now you are ready to learn how to turn. It is very simple and will be done readily if you are familiar with the steps as taught in the preceding three lessons.

First, take the hesitation step to the side. Then make a quarter turn on the waltz step. Repeat three times to make the complete revolution.



Illustration 14

After mastering this quarter turn, make a half turn on the waltz step, repeating once for the complete revolution.

LESSON 5—THE PIVOT

This is just what the name implies. It is a half turn on the hesitation step—the waltz step being omitted.

Take a long step to the side, counting one; rise on the toes and make a half turn on the two, three count. Repeat this several times.

Get plenty of spring into this figure, and as you pivot on the toe, swing the free foot well off the floor. See Illustration 14.

Other Hesitation Waltz Figures

Position, as shown in Illustration 1.

Start as at the beginning. Hesitate, waltz; hesitate, waltz—four measures. On the fifth measure the lady passes under the man's left arm. (See Illustration 15.) On the next measure both balance forward, the man on the left foot, the lady on the right. (See Illustration 16.) Balance backward, balance forward again and on the next backward balance both swing into original position and repeat the whole figure.

Position, as shown in Illustration 1.

Hesitate, waltz, hesitate—three measures. On the fourth measure dip (counting one, two, three), instead of waltz. The man dips backward and the lady forward. This will be found a simple and graceful figure and can be repeated as often as desired.

THE TWINKLE

Position, as shown in Illustration 6.

Both on the left foot balance forward, counting one, two, three. Then balance backward, counting one, two. On the three count, change



Illustration 15



Illustration 16



Illustration 17

feet. Take one step forward with the right foot (see Illustration 17), counting one, two, three. Another step forward with the left foot, counting one, two, three. Balance backward, counting one, two. Change feet on the three count, as above, and repeat indefinitely.

This change of feet is called the Twinkle, because it is done in the twinkling of an eye, so to speak.

Position, as shown in Illustration 18.

Both starting with the left foot, take the hesitation step to the side, the waltz step backward, repeating these steps several times. Then balance twice and come back, taking the hesitation step on the right foot instead of the left.

Position, as shown in Illustration 3.

Both starting with the left foot balance forward and back three times. As you balance backward the third time, "twinkle," as described in the Twinkle figure. This brings the right foot forward. Now one step forward on the right foot, a second step on the left foot, a third step on the right foot and swing half way round on the right toe. This brings you with the right foot forward and the lady on the man's left side instead of his right as at starting. Now balance forward and back three times, "twinkle," and repeat as above.



Illustration 18

The Dream Waltz

This is a graceful, pleasing and simple waltz, done to the same music as the Hesitation Waltz and Walking Boston, comprising two distinct figures.

This instruction is for the man. For the lady the only difference is that his left foot is her right foot.

Position, as shown in Illustration 1.

FIRST FIGURE

Starting with the left foot take one step to the side, counting one, two, three, and drawing the right foot up to the left. Another step to the side with the left foot, this time swinging the right foot up to the left and back. Now draw the left foot up to the right. Another step with the right, this time swinging the left foot up and back, and repeat as above. In other words, this is two steps to the left, then two steps to the right, counting one, two, three to each step. On each swinging step make a quarter turn, in order to vary your direction.



Illustration 19

SECOND FIGURE

Starting with the left foot take four steps backward, as in the Walking Boston, dipping backward on the fourth step—the right foot. See Illustration 19. Then take three steps forward, the fourth step being another backward dip. The dip is always backward.

The lady will understand, of course, that she starts with her right foot, goes forward and dips forward.

Balance twice and repeat both figures.



Illustration 20

The Argentine Tango

The Argentine Tango, a folk dance from the Argentine Republic, differs widely from the North American Tango, or One Step. It is a slow, stately dance, with lots of the Spanish snap and swing to it, and is becoming increasingly popular for ball-room performance. It is an exquisite dance, and very complicated to one unused to dancing. It has been said that it contains more than a hundred different figures, but there are scarcely more than half a dozen important ones which one need master. When you have learned these you should be able to dance the Tango with anyone you might happen to meet.

The music, like the dance, is very Spanish, differing completely from the rag time of the One Step. Probably one of the most popular Argentine pieces is "La Rumba" and I particularly recommend it for beginners.

INTRODUCTORY STEPS

Position, as shown in Illustration 1.

Four steps backward by the man and forward by the lady; one step to each count of the music. The man starts with the weight of his body on the ball of the right foot, the first step being taken with the left foot in this manner: Slightly

bending the right knee place the toe of the left foot directly behind the right heel. As you straighten the right knee throw the weight onto the left foot and repeat the step with the right foot, bending the left knee. Once more with the left foot and again with the right, completing the four introductory steps. The above description must be just reversed for the lady.

FIRST FIGURE

Position, as shown in Illustration 6, which is assumed immediately on completion of the four introductory steps.

Starting with the outside foot, take four forward steps—counting one, two, three, four. On the fifth step bend, straighten up and turn on six, and hold this position through the counts seven and eight. See Illustration 12.

Now take four steps in the opposite direction, bend on five, straighten up and turn on six and hold through seven and eight as above. This completes the figure and leaves you in the same position as at starting. Repeat this figure before starting the next.

SECOND FIGURE

Position, as shown in Illustration 6.

Counting one, step forward with the outside foot; two, step forward with the inside foot, and bend; three, straighten, extend the outside foot

forward, point the toe in and face the partner; four, point the toe out and face forward, keeping the weight on the inside foot. Repeat this eight times.

THIRD FIGURE

Position, as shown in Illustration 6.

Counting one, step forward with the outside foot; two, forward with the inside foot; three, forward with the outside; four, forward with the inside; five, cross the outside foot over the inside, face the partner and bend; six, straighten and face in the opposite direction; seven, extend the outside foot (which is now the man's right and the lady's left), point the toe forward and hold this position through eight, keeping the weight on the inside foot. On the next five counts take five steps in the direction you are now facing. On six, turn, and hold through seven and eight. This brings you back to the original position. Repeat.

FOURTH FIGURE—THE SCISSORS

Position, as shown in Illustration 6.

Starting with the inside foot, take three steps forward. On the fourth extend the outside foot, rest the weight on it for the fraction of a second, give a short, quick "brush" with the toe and swing the foot across the other, the fifth count being a step in the opposite direction. Six and

seven are two more steps, then "brush" with the other foot on eight. Repeat. Now vary the above by "brushing" on two and four instead of four and eight. This completes the Scissors Figure, made famous by Elsie Janis.

FIFTH FIGURE—THE CIRCLE

The man crosses his right foot over his left and the lady circles around him, holding his left hand and turning him around as she circles. This brings both back to the original position as shown in Illustration 1.

SIXTH FIGURE—THE CORTEZ (SINGLE)

The man starts backward with his left foot and the lady forward with her right. The man steps and counts as follows: One, backward on the left; two, backward with the right and "brush"; three, forward on the right; four, bend. Repeat four times. The reverse of the above for the lady.

After completing the Single Cortez as described above, take eight walking steps, the man backward and the lady forward.

THE DOUBLE CORTEZ

Position, as shown in Illustration 1, except that both man and lady place their hands on their hips and do not touch each other.

The man steps and counts as follows: One, backward on the left; two, backward with the right and "brush"; three, forward on the right; four, forward on the left, but on this step place the left heel on the floor with the toe pointing upward, and click the right foot. See Illustration 20. Repeat four times. The reverse of the above for the lady.

SEVENTH FIGURE

Position, as shown in Illustration 6.

Extend the outside foot forward, placing the heel on the floor with the toe pointing upward. In this position take a very short forward step with the inside foot, still keeping the outside foot extended. Next, throw the weight onto the toe of the extended foot and take another short step with the inside foot. Repeat for eight counts. This figure is simply keeping the outside foot extended and changing from heel to toe and toe to heel between the short steps of the inside foot.

After these eight counts, the man remains stationary, merely marking time to the above steps, while the lady, holding the man's left hand, circles completely about him, performing the same steps, and making four revolutions under his left arm as she passes around him.

Assuming the original position, eight more counts forward complete the figure.