

MODERN DANCING

BY
MR. AND MRS. VERNON CASTLE

WITH MANY ILLUSTRATIONS FROM
PHOTOGRAPHS AND MOVING
PICTURES OF THE NEWEST DANCES
FOR WHICH THE AUTHORS POSED

INTRODUCTION BY
ELISABETH MARBURY

SPECIAL EDITION

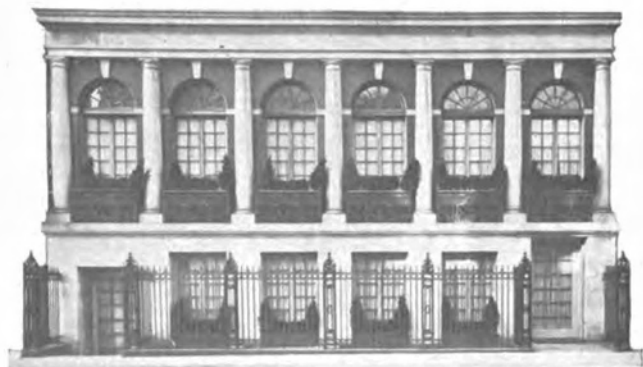
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THIS LITTLE VOLUME IS RESPECTFULLY DEDICATED
TO THOSE WHO HAVE DANCED, TO THOSE WHO DO
DANCE, TO THOSE WHO MAY DANCE, AND TO
THE PATRONESSES OF CASTLE HOUSE

PATRONESSES

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MRS. HERMAN OELRICHS	MISS ELSIE DE WOLFE
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FOREWORD

WE feel that this book will serve a double purpose. In the first place, it aims to explain in a clear and simple manner the fundamentals of modern dancing. In the second place, it shows that dancing, properly executed, is neither vulgar nor immodest, but, on the contrary, the personification of refinement, grace, and modesty.

Our aim is to uplift dancing, purify it, and place it before the public in its proper light. When this has been done, we feel convinced that no objection can possibly be urged against it on the grounds of impropriety, but rather that social reformers will join with the medical profession in the view that dancing is not only a rejuvenator of good health and spirits, but a means of preserving youth, prolonging life, and acquiring grace, elegance, and beauty.

IRENE and VERNON CASTLE.

MODERN DANCING

INTRODUCTION

IN a recent address by the poet Jean Richepin before the members of the French Academy the evolution of modern dances was convincingly traced from the tombs of Thebes, from Orient to Occident, and down through ancient Rome. M. Richepin protested against the vulgarization of these dances when performed by inartistic and ignorant exponents, but argued that centers should promptly be established in every capital of the world where the grace and beauty and classic rhythm to which the modern dance so naturally lends itself should be developed and emphasized.

With this aim in view Castle House in New York was started, and the services of Mr. and Mrs. Vernon Castle were secured by me to conduct and superintend the dancing there. Mr. and Mrs. Castle stand pre-eminent to-day as the best ex-

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ponents of modern dancing. In Europe as well as in America it has been universally conceded that as teachers they are unequaled. Refinement is the keynote of their method; under their direction Castle House became the model school of modern dancing, and through its influence the spirit of beauty and of art is allied to the legitimate physical need of healthy exercise and of honest enjoyment.

The One Step as taught at Castle House eliminates all hoppings, all contortions of the body, all flouncing of the elbows, all twisting of the arms, and, above everything else, all fantastic dips. This One Step bears no relation or resemblance to the once popular Turkey Trot, Bunny Hug, or Grizzly Bear. In it is introduced the sliding and poetical Castle Walk. The Hesitation Waltz is a charming and stately glide, measured and modest.

The much-misunderstood Tango becomes an evolution of the eighteenth-century Minuet. There is in it no strenuous clasping of partners, no hideous gyrations of the limbs, no abnormal twistings, no vicious angles. Mr. Castle affirms that when the Tango degenerates into an acrobatic display or into salacious suggestion it is the fault of the dancers and not of the dance. The Castle Tango is courtly and artistic, and this is the only Tango taught by the Castle House instructors.

As for the Maxixe, it is a development of the

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most attractive kind of folk-dancing. Both Mr. and Mrs. Castle have made a specialty of the Maxixe as an exquisite expression of joyousness and of youthful spontaneity.

The Half and Half is an original drawing-room dance invented by Mr. Castle. It combines the best steps of the Hesitation and the Maxixe, but the tempo is entirely new.

In this book Mr. Castle has explained in detail and with the aid of some excellent photographs, exactly how to dance these modern dances, and so clearly and simply that any one reading the text can follow their explanations, and by attention and practice learn to dance with ease and grace.

We have here, then, the authoritative book on dancing, written by the foremost exponents in America, the inventors of the famous and popular Castle Walk.

Perhaps in view of the wide-spread criticism of some of the modern dances I may be permitted to add a word concerning dancing itself.

If we bar dancing from the world we bar one of the supreme human expressions of happiness and exultation. The tiny child skips for joy and prances to the music of the hand-organ long before it knows the difference between happiness and sorrow. In time of festival in many countries dancing is the keynote of the gathering.

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The attempt to start a moral campaign against all modern dancing is destructive rather than constructive, unless we offer something better in its place, unless we go forward to newer dances—that appeal to the moral sense as well as to the eye.

All work and no play dulls both Jack and Jill. If young working men and women dance, they fling off morbid introspection; they become alert, alive, full of the zest of life. For the moment they forget the gray and sordid influences, thanks to the buoyancy of our American temperament; therefore I say that the best course in the interest of morals is to encourage dancing as a healthful exercise and as a fitting recreation.

I may be wrong, but it seems to me very improbable that the majority of boys and girls who go to public dances are guilty of harboring and of fostering the thoughts that are imputed to them by those who proclaim against dancing. I believe that only a small number of them dance vulgar steps, some perhaps impulsively, but chiefly because they do not know any better. They want to dance; they want pleasure and excitement, and they take it as it comes to them, the bad with the good. It is our duty to eliminate the bad and encourage the good.

Surely there cannot be as great moral danger in dancing as there is in sitting huddled close in the

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darkness of a sensational moving-picture show or in following with feverish interest the suggestive sex-problem dramas. Nor from my point of view is there as much harm in dancing as in sitting home in some dreary little hall bedroom, beneath the flaring gas, reading with avidity the latest erotic novel or the story which paints vice in alluring colors under the guise of describing life as it really is.

The Maxixe and the Tango are only two of the so-called modern dances. The Innovation, introduced at a ball recently given by Mrs. Stuyvesant Fish, is in my opinion more graceful, as it is a dance where the partners need not even touch hands in certain of its steps. In the One Step the man must hold his partner loosely if he does the pretty measure where he steps to one side of her as they dip; and in the Hesitation Waltz the steps require that the man and the woman be slightly apart. The Turkey Trot was a dance which deserved much of the abuse it received; but it died a natural death, because more attractive dances were offered in its place. So will the objectionable features of all modern dances be thrust aside as the statelier and more graceful steps are danced.

I believe dancing to be a useful as well as a beautiful art, and I think that the women of every city

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should open properly conducted dancing-halls for young people where they can dance to good music under refined supervision.

Give them clean fun to offset the hard work of the day. Give them exercise for tired muscles; give them instructors to teach them, without charge, the correct positions and the correct steps for the popular dances, and every girl and boy you teach in this fashion will teach their friends, until by constructive elimination we have done away with what is vulgar by giving our young people something better.

We are planning now to have classes for girls who work, under the direction of volunteer teachers from Castle House, and I feel that it is a venture whose success is assured, and one which will be copied by men and women of leisure all over the country. It is easy to make the young happy and easy to rob them of joy. It is our privilege, as experienced, responsible guardians, to put within their reach every means of innocent amusement. Otherwise they will fill the void in their lives by amusements of a more questionable character.

The child of the tenement would be delighted if put into a beautiful, clean, and airy play-room; so will be the men and women of all ages when we show them how to dance the modern dances grace-

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fully and modestly. I may be a very gullible person, but I have talked to hundreds of girls about their dancing, and they have put into my hand the golden key to the situation by saying with a puzzled smile and questioning eye: "We're dancing wrong? Well, maybe; but we don't know any other way to dance. Do you?"

We do, and we can teach them. That is really the situation in a nutshell. They must dance. The lure of the rhythm, the sense of flinging aside the weariness of the working-day, is as strong in the heart of the girl behind the counter as in that of the girl in the private ball-room. The man who labors in the humbler callings is as interested in his girl friend and as anxious to dance with her as the young man in what we call "society." And what is more, I do not and will not believe that all those young persons, the fathers and mothers of to-morrow, who are working and striving to earn honest livings and to rise in the world connect their moments of recreation with suggestive ideas and unworthy ideals.

To them dancing means a stretching of the mental muscles as well as those which are physical. It means something different from the dull daily round; it is almost as natural as the desire for food and sleep. The forbidding of the modern dances in public centers is dangerous. It sets that allur-

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ing sign "Forbidden fruit" upon what otherwise would arouse no prurient curiosity. We are told that the new dances encourage too much freedom, and, while "all right if properly danced," are all wrong in a public dancing-room. These would-be reformers never see that they are tacitly admitting that it is ignorance of the dances, not knowledge of them, that does the harm.

It is not difficult to find the explanation of some of the undesirable dancing. A working man and girl go to a musical comedy. From their stuffy seats high up under the roof they look down upon the dancers on the stage. These are—so the program tells them—doing modern ball-room dancing. The man on the stage flings his partner about with Apache wildness; she clutches him around the neck and is swung off her feet. They spin swiftly or undulate slowly across the stage, and the program calls it a "Tango." The man and girl go away and talk of those "ball-room dances." They try the steps; they are novel and often difficult; they have aroused their interest. The result is that we find scores of young people dancing under the name of "One Step" or "Tango" the eccentric dances thus exaggerated and elaborated to excite the jaded audiences of a roof-garden or a music-hall.

There is no one to tell those young people that

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they are mistaken in their choice of the steps, that "society" does not do those dances. They hear hundreds of men and women denouncing the scandalous modern dances, and in their ignorance think that these are the only dances.

Let us, therefore, have dance-halls that are properly run, with instructors to teach the new dances, with a good floor and good music and a welcome for every one.

Let us have places of amusement where the fathers and mothers and even the little ones can come with the young people, and where they can look on and enjoy the healthy relaxation of their children.

Let the dance-halls become decent social centers where families can gather in sympathy and in understanding. There teach that it is better to dance correctly than to undulate round and round in a narrow circle and in a close embrace, misnaming this a Hesitation Waltz.

The One Step, the Hesitation, the Lame Duck, the Innovation, the Half and Half—all the new dances, in fact—have enough pretty steps to delight the hearts of girls and boys who want to show off. They are easy enough for even the awkward girl to learn, and they are good exercise and clean exercise for every boy.

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I am delighted to find that the public schools are taking up dancing, and I believe that if every woman's club would give a free dance for the young people of the neighborhood once a week, with an instructor and a chaperon present, that they would do more good to the race than by discussing eugenics or by indulging in a flippant study of social economics.

Dancing is first and foremost a healthful exercise; it is pleasure; and it is an art that brings to the front courtesy, ease of manner, grace of body, and happiness of mind. It is for us to set this standard.

Many prominent citizens and some of our clergy have recently denounced modern dancing, believing in all sincerity that certain vulgar dances which they have witnessed are the models upon which general dancing must be based. Unfortunately, this is a case of the innocent suffering for the guilty, and it is our business and pleasure to prove that any sweeping condemnation of dancing as a pastime is not founded upon fact and that many have erred through ignorance rather than through intent. Let us, therefore, co-operate with our guardians of civic decency and aid them constructively in the elimination of the coarse, the uncouth, the vulgar, and the vicious. Let us

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establish once and for all a standard of modern dancing which will demonstrate that these dances can be made graceful, artistic, charming, and, above all, *refined*.

ELISABETH MARBURY.

NEW YORK, *March, 1914.*



MR. AND MRS. VERNON CASTLE

I

DANCING AS AN ART

WE all know that the art of dancing is very old. We read of it in ancient history, and it is often mentioned in the Bible, while "dancing-girls" have been known in the East for many centuries.

Times and dances have changed. In early times dancing was limited to the few; now almost any girl who does not dance is either an invalid or the piano-player! We have nearly all come to realize that dancing is part of our education, and the more proficient we become the better we like it.

Modern dancing has come to stay, whatever may be the current opinion. Of course, individual dances are bound to change; undoubtedly we shall have a revival of the older dances. Some of these were very pretty, but some were appalling. Personally, my wife and I have never been able to see why people danced the old "square dances." For the benefit of those who do not know what is meant by square dances I will try to explain.

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Years ago dances were divided into two groups, the "Round" and the "Square." The latter were usually danced by a number of couples arranged in the form of a square, and the various movements were "called out" by the leader of the orchestra. The Quadrille, the Lancers, and the Caledonia were among the most familiar examples, while the German, or Cotillion, constitutes a dance by itself.

"Round" dances comprised the Waltz, the Polka, the Yorke, and the Schottische, the Varsovienne, and the Gallop. Practically none of these dances is seen nowadays. For this we are duly thankful; even though Gavottes, Mazurkas, and Minuets could be modified and made quite charming. As they exist now they are pleasant to watch, but our tired business men would probably fall fast asleep while dancing the Minuet.

Objections to dancing have been made on the ground that it is wrong, immoral, and vulgar. This it certainly is not—when the dancers regard propriety. It is possible to make anything immoral and vulgar; all depends on how it is done.

A vulgar man or woman betrays lack of breeding even in walking across the room; sitting down may be performed in a vulgar manner, or any other smallest act. The modern dances properly danced are *not* vulgar; on the contrary, they em-

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body grace and refinement; and impartial critics who have been called upon to pronounce judgment upon them have ended by saying that there is nothing objectionable in any of them. They are, then, not immoral, not against any religious creed.

From the standpoint of health, dancing is fine exercise and keeps one absolutely fit. We ourselves can vouch for that, and we know of many people who looked fifty years of age three years ago and look less than forty to-day. They owe it all to dancing. These facts are significant. Other facts are equally so. There was less champagne sold last year than in any one of the ten previous years. People who dance drink less, and when they drink at all they exercise, instead of becoming torpid around a card-table. There are so many arguments in favor of dancing that reasonable minds must be convinced that the present popularity of dancing among people of all ages and classes is one of the best things that has happened in a long time.

Expert medical testimony as to the value of dancing is in its favor. Our modern physicians unite in thinking it a valuable health and youth preserver. Dr. Charles L. Dana, for instance, in his *Text Book of Nervous Diseases and Psychiatry* (8th ed.) says:

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“Dancing, including gymnastic dancing and folk dancing, under proper conditions and limitations, is one of the best exercises for persons of all ages. It is especially adapted to the temperament, physique, and dress of women.”

THE TANGO OF TO-DAY



THE TANGO OF TO-DAY

II

THE TANGO OF TO-DAY

ALMOST any one will admit that dancing is an art, but in truth it is really all arts in one; it is music incarnate, it is the poetry of motion, and it is painting. Often it is one of the loveliest of moving-picture representations—we refer, of course, to real dancing, and real dancing is not a species of gymnastic contortions, nor hoidenish romping, though we have recently seen both in the ball-rooms and on the stage.

Real dancing means graceful measures tripped to the lilting rhythm of fine music. To such dancing is our present Tango craze leading us. It began in the orgy that the world indulged in during the vogue of the Turkey Trot, the Grizzly Bear, and the Bunny Hug. They marked the dividing-line that turned the tide of dancing from romping toward the Minuet.

I don't for a minute believe that we shall ever dance the real Minuet again; but I feel—in fact, I know—that the tendency of the moment is

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strongly in the direction of the slow and graceful dances of which the Minuet was the first.

The Waltz, the Polka, the Two Step, and finally the Turkey Trot, ran the scale of dancing in a swift crescendo, from the solemn measures of the Quadrille or the Minuet to the shrill staccato of the rag. We are now going back to the graceful measures that tend not so much to show athletic prowess as to display the lithe grace of a well-poised body and a sense of rhythm.

It is a bit of the irony of fate that the Tango and other modern dances are the subjects of so much adverse criticism, when in reality they are the pathfinders, the pioneer dances of a new era of charming steps. The Tango as we dance it now is much modified from the first Argentine; the Hesitation Waltz has been evolved into a graceful dance seldom equaled; while the Innovation is really almost a Minuet, since the partners step the measures quite apart from each other. It, too, marks the changing ideas and ideals of the dancers of to-day. Here in America we are just beginning to wake up to the possibilities of dancing. We are flinging off our lethargy, our feeling of having time for nothing outside of business, and are beginning to take our place among the nations who enjoy life.

To be truly graceful in dancing presupposes a

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certain stateliness, a dignity of movement that has charm rather than gymnastic skill behind it. The charming dips and turns, the long, slow steps, and the various artistic measures of our dances of to-day all have a certain dignity. The hoidenish romping of the Two Step, the swift rush of the Polka and contortions of the Turkey Trot, have died a natural death because something finer has taken their place.

Shuffles and twists and wriggles and jumps are no longer words to be used in connection with dancing. What is more, the exercise gained through the new dances is just as great, the benefit just as lasting, and the pleasure much more than it was in former dances. If people had realized what dancing may mean, we should never have had the recent caricatures of it in our ball-rooms. Dancing should be the poetry of motion; the steps are mere incidents. What is important is that the dancer should be so attuned to the music that he merely expresses the themes of the composer. He is, as it were, a poetical architect who builds with his body the graceful formations that delight the eyes and express what the music breathes forth in its harmonies.

A beautiful dancer is a beautiful picture, man or woman; he supplies the words suggested by the music, adding nobility to melody. Stately dances

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are easier in some respects and really prettier than rapid ones. The slower the steps, the more intricate the measures, and the more subtly dignified the tempo of the music, the wider range one has for painting songs without words, and the more gracefully one can use one's body.

There will, I suppose, always be a certain element among the younger set who like to romp on the floor as if it were a kindergarten play-room, but this element nowadays is small. People have altered the idea that only youth and dancing are synonymous; the gray-haired matron and the sedate man of affairs are seen dancing as often now as the younger generation. That in itself proves that dancing has attained a new value, for it offers something as grateful to the old and middle-aged as to the young. Moreover, I do not believe that our present dances are the last word. I think the shifting season will find us dancing variations not only of the slow Waltz, the Berlin, and the Oxford Minuet, but that the dances of to-morrow will be a modified form of Sir Roger de Coverley and the Minuet itself. At any rate, I think we will go back through the range of the stately steps, and will probably adopt the old rule that the man should touch only his partner's finger-tips as they tread the measures of the dance. In all this reconstruction the Tango

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will play its part; a sublimated form of the Tango, I admit, but still the Tango. Also the One Step and Castle Walk, and the Hesitation Waltz, and all the dances of to-day. All of these are full of graceful steps, and all of them have essential qualities that are like a flaxen thread upon which we shall string our pearls of new dances.



THE CASTLE WALK

The correct way to start the Castle Walk.

III

THE ONE STEP—THE CASTLE WALK—THE EIGHT
STEP—THE SPIN—THE STEP OUT—THE MORE
DIFFICULT STEP OUT—THE ONE STEP
CORTEZ—THE OUTER EDGE—ZIG
ZAG—THE POLKA SKIP—THE
WIND-UP

UP to the present moment by far the most popular of all dances is the One Step. There are many reasons for its popularity, the chief being that it can be learned in a very little time by any one, old or young, who is able to walk in time to music—and, I might say, by many who cannot. Another reason is because the music is rag-time. People can say what they like about rag-time. The Waltz is beautiful, the Tango is graceful, the Brazilian Maxixe is unique. One can sit quietly and listen with pleasure to them all; but when a good orchestra plays a “rag” one has simply *got* to move. The One Step is the dance for rag-time music.

THE ONE STEP

[This is the way to dance it: The dancers stand directly in front of each other, the lady's right

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hand in the gentleman's left. The elbows should be slightly bent, not held out stiffly, like the bowsprit of a boat, as this not only looks awkward, but is uncomfortable and often dangerous to the other dancers. The gentleman's right hand should be a little above the lady's waist-line, more or less over her left shoulder-blade; but this, of course, depends upon the size of the lady. All I would say is: Don't stand too close together or too far apart; be comfortable, and you stand a good chance of looking graceful. The lady's left hand should rest lightly on the gentleman's right shoulder. She should not curl her arm tightly around his. The gentleman usually starts forward and the lady backward—the reason being that the lady is generally more graceful and can go backward with greater ease, and a man can also see where he is going and thus prevent a collision with other couples.

Now to begin with the dance: the gentleman starts forward with his left foot, and the lady steps backward with her right, walking in time to the music. Bear in mind this one important point: When I say *walk*, that is all it is. Do not shuffle, do not bob up and down or trot. Simply *walk* as softly and smoothly as possible, taking a step to every count of the music.

This is the One Step, and this is all there is to



THE CASTLE WALK

MODERN DANCING

it. There are very many different figures, but they are in this same strict tempo. It is simply one step—hence its name. I am going to try to explain the different figures, more or less in the order in which they should be learned. This will make the dance comparatively simple even for those who have never tried it—if there are any.

THE CASTLE WALK

First of all, walk as I have already explained in the One Step. Now, raise yourself up slightly on your toes at each step, with the legs a trifle stiff, and breeze along happily and easily, and you know all there is to know about the Castle Walk. To turn a corner you do not turn your partner round, but keep walking her backward in the same direction, leaning over slightly—just enough to make a graceful turn and keep the balance well—a little like a bicycle rounding a corner. If you like, instead of walking along in a straight line, after you have rounded your corner, you can continue in the same slanting position, which will naturally cause you to go round in a circle. Now continue, and get your circle smaller and smaller until you are walking around almost in one spot, and then straighten up and start off down the room again. It sounds silly and is silly. That is the explanation of its popularity!



THE CASTLE WALK
Taking a corner.



THE EIGHT STEP

MODERN DANCING

THE EIGHT STEP

The Eight Step is really a Tango step. From the plain One Step, in which both partners are facing each other, the gentleman, who should be walking forward, turns the lady so that she is facing in the same direction as himself. It is not necessary to change the step or to stop walking. They then walk forward two steps on the first step of the figure—the gentleman on his left and the lady on her right. Without loosening the hold any more than is necessary, they both turn on the third step, making a revolution toward the inside. After that the arms, which hitherto have been extended straight in front of them, are at the back, and they look over their elbows. Then they walk two more steps, the lady leading with the left foot, the gentleman with the right foot. On the third beat of the music they turn as before, but this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. This brings them to the first position of the step, which they may continue any number of times.

To learn this step correctly a little patience is necessary. I advise doing it very slowly at first, so as to get the exact position of the feet and body. Do not let your partner walk away from you, but

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keep opposite each other as much as possible, and do not turn abruptly. The figure should be danced in a square. If you take the four walls of the room as your guide, you will find the step much easier to learn. The gentleman should keep his right hand very loosely at the lady's back, so that she can turn with ease.

THE SPIN

This is probably the most important step of all, yet there are very few people who do it correctly. One main point you must bear in mind, and that is only to spin on *one foot*. A peg-top could not spin well if it had two pegs, and it is the same with us. It is absolutely necessary for both lady and gentleman to use the right foot. Now both these feet must be close together. With the left foot you propel yourself round—the gentleman holding his partner closely and bringing her round with a steady pull.

Of course, I need hardly say that you must keep time to the music. As can be seen by the photograph which illustrates this step (and which, by the way, was taken by flash-light in the 160th part of a second, and shows Mrs. Castle and myself whirling at a very great speed), you can either spin on your toe or your heel. It does not matter



THE SPIN

To spin very rapidly the right foot should never leave the ground.

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which. I personally always spin on my heel on a slippery floor and on my toe on a carpet or "dead" floor.

THE STEP OUT

This is a step which can be done at any time during the One Step. It is simply stepping out at the *side* of your partner so that instead of walking in front you are walking a little to the side of each other. I will explain in this way:

The gentleman is walking forward and the lady backward, as in the ordinary One Step. Now the gentleman holds the lady a little distance away from him and steps out to his left so that, without changing the direction at all, his right foot is at the side of her right foot instead of being between her feet. You walk several steps this way, and a half turn or spin to the right will bring you to your original position.

A MORE DIFFICULT STEP OUT

Here is another way of doing this step, which is a little more difficult, but much more effective. In this the gentleman is going backward and the lady forward. Now the gentleman holds the lady a little distance away, and turns her so that she takes a half-turn backward, and he takes a half-



THE STEP OUT—ONE WAY



THE STEP OUT—ANOTHER WAY

THE ONE STEP



THE STEP OUT

It is simply stepping out at the side of your partner.

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turn forward, still going in the same direction as they originally started. The fact of your having held the lady away from you during the turn will have caused you both to be walking at the side of each other instead of in the front—and there you are! A careful study of the reproductions of the moving pictures which illustrate their steps, as well as all other steps described, will make them quite clear:

ONE STEP CORTEZ

This step is somewhat on the order of the Step Out, and the position is just the same. The man steps out to the right side of the lady, starting with his left—1 and 2—swishing the lady to his right. That is, he swings the lady to one side as though pushing her out of the way.

He steps back to the side so that he is in front of her—3 and 4. On 4 his right foot is between the lady's feet. This step can be continued as many times as desired and can be finished with a turn. The lady simply walks backward from side to side.

THE OUTER EDGE

The regular position is assumed, the man going forward and the lady backward. The man steps

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out to the right side of the lady with his right foot. He then steps to side with his left, draws the right up to it, completing the Draw to the left. The Draw Step is danced in front of the lady. To do this the man steps to the side, one count—that is, when he crosses his foot over his left. Now he brings the lady directly in front of him, continuing the step in that position the three remaining counts. This step can be combined very easily with any of the other steps, as it is simply a walk. The lady starts backward by crossing the left foot in back of the right. She steps out to the right side with the right, draws the left up to it, completing the Draw Step.

ZIG ZAG

The man starts forward by stepping to the right side of the lady with the right foot. He continues two more steps forward on the right side. He then steps to the left side of the lady, crossing the left in front of the right, continuing forward two more steps, thus giving the effect of rolling from side to side. The lady stepping backward left, crossing it in back of the right, etc. To make it more effective the dancers can bend on the first step. That is when the man crosses the right over the left and when he crosses the left over the right.



THE POLKA SKIP

You must really skip and not walk this step.

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THE POLKA SKIP

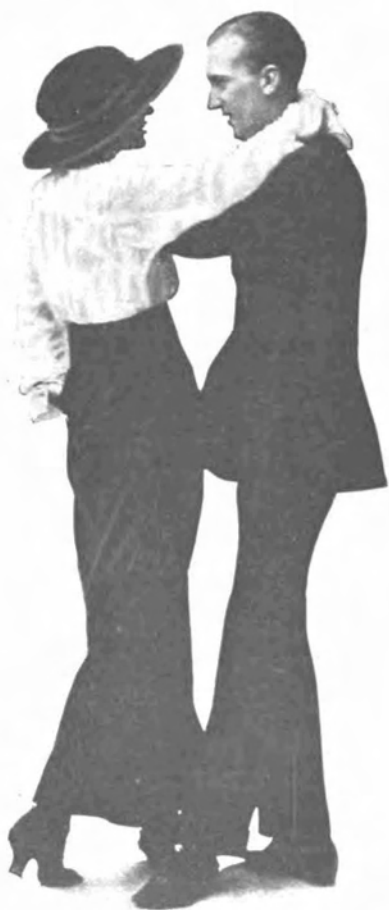
We now come to a little step which is quite new, very effective, and very easy. The gentleman, for the sake of argument, we will say, is Castle walking forward and the lady backward. What happens is this: take a little polka skip, one, two, three to one side, and one, two, three to the other; *directly after that continue to walk*. It is led into by the gentleman, who gives the lady a slight lift, *just before* doing the step, which he begins with his left foot, like this:

1 2 3 1 2 3
Left, right, left; and right, left, right.

These steps are naturally taken to Polka time, which is double time to the ordinary walk. And *skip* the 1, 2, 3. Do not *walk* it.

THE WIND-UP

This step, while very simple, is hard to explain. The lady backs away from the man a few steps until her right and his left arm are outstretched at arm's-length in front of them. The gentleman "turns to left" in the same spot while the lady walks around him at the left side until she comes



THE WIND UP

The lady having made a complete round of the gentleman, they are now ready to let go their hands and take the original position with their arms.



ONE STEP—THE WIND UP

MODERN DANCING

face to face with him again, which winds her right arm around his neck. In describing this step it loses its charm, but if it is properly done it looks very pretty. As soon as the partners are face to face again they let their hands go and take the same position, with the arms as in the start of the dance.

IV

THE HESITATION WALTZ—THE WALTZ WALK—THE LAME DUCK

AS to the origin of the Waltz there are varied opinions. Professor Desrat claims that it came from Russia; another writer states that it is derived from an old dance, the Allemande. Notwithstanding this controversy, it has been proven beyond a doubt that the Waltz in its first form came from Italy to Provence, and thence to the Court of Valois, under the name of "La Volta." Henry the Third and Marguerite of Valois were both fervent devotees of this dance, which they called, "*Valse à trois temps*." Other dances overshadowed and crowded it out later on, and little was heard of it until, in its present form, it was brought from Germany to Paris in 1795. Castil-Blaze, an accepted authority, called it "that imp from France brought up in Germany." The first German Waltz tune was the well-known "Ach du lieber Augustin," and dates as far back as 1770.

It immediately became a favorite with the



ONE STEP

An effective step is when the man stands still for a second while the lady continues for two steps to the side. This picture is the only explanation of this step.

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pleasure-loving Parisians, and when the Austrian Embassy in Paris introduced its famous "*déjeuner dansant*" in the beginning of the nineteenth century, the Waltz was the prime favorite at these gatherings. Its reception by the English public was less cordial when the French dancing-master Cellarius introduced the Waltz into London society in 1812. Caricatures appeared in the papers picturing the sentiments of the ultra-purist section of the community, who had persuaded themselves that the introduction of the Waltz into England was a conclusive step on the national Downward Path. There is still in existence a letter from a shocked parent, who hurried his daughter away from a ball-room where he saw his precious offspring held by a young man in a position that he could not describe better than the "very reverse of back to back."

This first real round dance did not become popular until the Russian Emperor Alexander, with Countess Lieven as partner, had danced it in 1813 at Almachs, then the meeting-place of the fashionable world of London.

For a long time, however, the Waltz was a perpetual thorn in the side of the anemic moralist, and even as late as 1870 a pamphlet by John Haven Dexter was issued against it, in which he objected to the lawless arm of the sterner sex en-



THE HESITATION WALTZ
The hesitating part of the Hesitation Waltz.

MODERN DANCING

circling the graceful form of a young and beautiful female.

THE HESITATION WALTZ

At the present day a new form of the dance has crowded out the old-fashioned Waltz. It is the Hesitation Waltz. Before I go any further I want to admit being no great authority on this dance; I only try to explain the way it is done by the best dancers. Every one seems to do it differently, and I know at least four persons, whose word I would swear by, who assure me that they are the originators of the Hesitation. In fact, my wife and I seem to be the only dancers who have not had a hand (or a foot) in this sometimes beautiful and much-abused dance.

The dancers assume the ordinary plain Waltz position. Then the man steps back with the right foot, taking two steps on two counts, alternating the right and left foot; then he moves forward two steps—right foot, left foot—again allowing each step to fill in one count of the music. Thus, to be very explicit, four counts have been occupied, but the steps should not be directly forward and backward, leaving you in the same position; you should turn and travel just a little. For the next two counts the gentleman allows his weight to rest on his left foot. This creates the

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sense of hesitation in the dance which has given it its name.

The lady starts forward—left, right, and back left, right—finally holding her weight on the right foot through the fifth and sixth counts. Then she goes back on her left foot for the next part of the step—left, right, and then forward, left, right—finally holding her weight as before on the two last counts. I might add here that a great many people start with the hesitating steps and finish with the Waltz. That is a matter of preference.

This measure could be continued indefinitely. By counting 1, 2, 3, 4, 5, 6, and holding or hesitating the 5, 6, you can't very well go wrong; and you are doing the Hesitation Waltz.

Of course, were this all, it would be a very tiresome dance. So you vary it slightly by doing either two or three ordinary Waltz measures—or some of the figures I am about to explain or some of your own. After you have a rough idea of this first step, I advise you to cease counting and try to do the hesitation when the music seems to "ask it"—if you know what I mean. Nearly every good Waltz has certain strains which, if you have a good ear for music, you will not fail to recognize as calling for some sort of hesitation or pause.

In my opinion it is much better to hesitate when the music hesitates, and, when it does not, simply



THE HESITATION WALTZ
Pivoting on the hesitating part of the waltz.

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do the ordinary Waltz movement or steps to that tempo. Avoid always the terrible schedule which obliges you to waltz, hesitate, waltz, hesitate, etc., no matter what tune is being played or who is in your way. That kind of dancing belongs to the people who count to themselves, looking up at the ceiling, 1, 2, 3—1, 2, 3—1, 2, 3.

THE WALTZ WALK

There is very little to explain in this; in fact, the title itself is the explanation, but don't pass it by as being too easy to receive any consideration. True, it is simply walking to Waltz time; but it is very difficult to do this and have it look like anything. It is something like standing still on the stage; that takes a good actor, and walking to Waltz time takes a good dancer. In these modern dances the plain walk is the best step to begin with, and it is always very useful while you are "thinking of a good one." In dancing the lady may go a few steps back while the gentleman takes the corresponding number of steps forward, or the gentleman may turn and walk in the same direction as the lady. This walking was done years ago in the comic opera "The Merry Widow," and was considered very pretty. Then, I think, the gentlemen walked, not opposite, but



WALTZ WALK



THE HESITATION

THE HESITATION WALTZ

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at the side of the lady, and she went backward while he went forward.

If you wish to dip a trifle in this walk it will look quite well if done rhythmically and with the correct poise of the body.

THE SWING STEP

This Step is used in many ways. We will begin by showing the simplest form of it. The man, who should be going forward, turns the lady so that she will be facing the same direction as himself. They dance the regular Hesitation step forward, starting with the outside foot—that is, the man with his left and the lady with her right. To vary this they do the Hesitation step and swing the inside foot forward, touching toes in front with the foot slightly raised. Then dance another Hesitation step, this time swinging the foot backward.

THE SIDE WALTZ

The dancers do the Hesitation step in the regular position. They start the figure, the lady crossing her left foot in back of her right, thus making her dance the Waltz part of the Hesitation backward, while the man dances forward. After completing one Hesitation step in this position, the lady crosses the left in front of the right, pivoting on the right,

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making her dance the Waltz part of the Hesitation forward. The man does the opposite. He dances one Hesitation step forward, then crosses the right foot in back of the left, pivoting on the left, making him dance the Waltz step backward. The man keeps at the right side of the lady throughout the whole step.

THE EIGHT STEP—IN THE WALTZ

The man, who should be going forward, turns the lady so that she will be facing in the same direction as himself. They do one Hesitation step forward, finishing with the weight on the outside foot—that is, the man on his left and the lady on her right. Without loosening the hold any more than necessary, they both turn, making a revolution toward the inside. After that the arms, which hitherto have been extended straight in front of them, are at the back, and they look over their elbows. Then they walk one step, the man with his right and the lady with her left, and continue the Waltz step with the inside foot. After finishing the Waltz step they turn as before, only this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. This brings you to the first position of the step, which you may continue any number of times.

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THE LAME DUCK

We now come to the *dernier cri* in Waltz steps, the Lame Duck, and I find this a lot of fun to do. The dance, in spite of its unpoetic name, can be made to look very graceful.

In doing the Lame Duck the gentleman, as usual, starts forward on his left foot and does a half-sliding dip and half limp for two counts; then the right foot comes to his relief for just one count, and in this way he, as it were, shuffles forward, the right knee straightening more or less and the left knee remaining bent. The lady's part is naturally just the opposite. She starts back on her right foot for two counts, and then on her left foot for one count. You can keep the step up indefinitely, rounding corners and the like.

As this is very tiring on one leg, the step can be changed by having the gentleman hold his weight on the left foot for three counts, making a pivot movement or not, as he wishes, and continuing backward, making two counts on the right and one on the left. This has the effect of changing the weight of the body to the other foot and causing the gentleman to do the lady's step and the lady the gentleman's. I feel sure it is unnecessary to explain the lady's part of all this.

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She naturally is at all times opposite her partner and does the corresponding step to his.

We see this dance done every day at Castle House, and nearly fifty per cent. of the dancers do it out of time to the music. I often wonder why they choose the Waltz. If you are not going to take any notice of the music, why have music at all? Some one reciting would be much cheaper and less noisy.

It is absolutely wrong to dance this way; you may dance strictly against time or strictly on time, but to dance regardless of music when the music is being played is criminal.

One last word about the *Lame Duck*. If you do it smoothly it is pleasing to the onlookers and to yourself; if you exaggerate it you lose all the *Duck* and it is simply *Lame*.



THE CORTEZ

The position of the feet after the step has been completed. The man's left is about to come back and the lady's right forward.

V

THE TANGO ARGENTINE—THE CORTEZ—THE PROM- ENADE—THE MEDIA LUNA—THE SCISSORS

THE Tango is not, as commonly believed, of South American origin. It is an old gipsy dance which came to Argentina by the way of Spain, where in all probability it became invested with certain features of the old Moorish dances. The Argentines adopted the dance, eliminating some of its reckless gipsy traits, and added to it a certain languid indolence peculiar to their temperament.

After Paris had taken the dance up a few years ago, its too sensuous character was gradually toned down, and from a rather obscene exhibition, which is still indulged in by certain cabaret performers, it bloomed forth a polished and extremely fascinating dance, which has not had its equal in rhythmical allurements since the days of the Minuet. Beyond doubt, the Tango correctly practised is the essence of the modern soul of dancing, the autocrat of the up-to-date "*soirée dansant*." For it is not only a dance, it is a style;

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to master the Tango one must first master its style, absorb its atmosphere.

Among the many points in its favor, not the least is this: that it not only commands grace, and especially repose, but it develops and even creates these endowments. The only drawback in America to this lovely dance lies in the fact that nearly all teachers teach it differently. A variety of steps which do not belong to the dance at all—nor to the ball-room, for that matter—have been taught and practised by inefficient teachers. In order to give the dance the absolute popularity it deserves it must be “standardized.”

The Argentine Tango is unquestionably the most difficult of the new dances. Perhaps that is why some people still maintain that they “do not like it.” Others, never having seen it, declare it “shocking.” On broad general principles it is human to disapprove of that which is beyond our understanding or ability. We like best the games we play best. And so for a long time society looked askance upon the Tango. Here and there in the corners of ball-rooms one saw a few hardy couples tripping a tentative measure. But usually as soon as the music slides into the wailing, seductive notes of the South American dance everybody developed a sudden interest in supper! Moreover, it was rumored that the Argentine

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Tango was composed of one hundred and sixty different steps. Enough to terrify the most inveterate dancer!

There may be one hundred and sixty different Tango steps, but I doubt it. I have never seen so many, and Mrs. Castle and I do not dance anything like that number. For the average ball-room Tango a knowledge of six fundamental steps is quite enough. One may work out variations of these. But you will find that when you once have mastered the Cortez, the Media Luna, the Scissors, the Promenade, and the Eight Step you can dance with any exponent of the Tango you are apt to meet.

Nor is the Tango as difficult as it was at first supposed. More difficult than the old-fashioned Two Step, yes. Certainly more difficult than the One Step. But once you get into the swing and rhythm of music more alluring than a Viennese Waltz—well, you are lost. You have become a Tango enthusiast. Personally I believe the Tango and the Maxixe Brésilienne are the dances of to-morrow. The Maxixe is described in the next chapter. More and more people are becoming proficient in the variations of both these South American dances. In the smart ball-rooms of New York, London, and Paris the One Step and the Hesitation Waltz lead the dances this

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season. Next season it will be the Tango and the Maxixe.

I would like to add a word of warning to those who take lessons in the Tango, and that is: Take your lessons, if possible, from some one who has danced professionally in Paris, because there are so many good dancers there that anybody who can dance the Tango (and get paid for it) in Paris must really be a good dancer. American teachers go abroad for a few weeks, take a few lessons in the Abaye or some of the other places which live on the American tourist, come back home, and, having forgotten all they learned coming over, start in teaching. There are others who go to one of our seaside towns, such as Narragansett, and read of a new dance and begin teaching it. There is, unfortunately, no way of stopping these people. You can only pay your twenty-five dollars an hour. If you don't learn the dance, you get a little exercise and a lot of experience.

The most important thing about the Tango is its tempo. You must, before you can dance at all, understand and appreciate the music, and the best way to learn this is to walk (with or without a partner) in time to it. By doing this you impress upon yourself that it is a *slow* dance, and that it should be simple, and not full of jerky and complicated steps. This walking to Tango time



INNOVATION—THE CORTEZ

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is not as easy as it may seem; it should be practised frequently, so as to make it smooth. The shoulders must not go up and down, the body must glide along all the time without any stops. It is correct either to walk on your heel and toe or just on the ball of the foot; but the Argentines nearly all seem to walk flat-foot, or else they step out on their heel first. I advise dancers to do what is the easiest for them, for when one is walking comfortably it is easier to do the steps naturally. The first step to master, and one of the most difficult, is the Cortez.

THE CORTEZ

Let us suppose that the gentleman is walking backward and the lady forward (the position is exactly the same as in the commencement of all the dances I have explained so far). Now when you are ready to do the Cortez you pause for two counts on the left foot, which should be in the position shown here. Now the right foot passes back of the left for one count. The left shifts to the side a few inches for one count, and the right does the same thing for one count (keeping behind the left). Thus five counts have been occupied, and the feet should have shifted to the music in this way, provided, of course, that the music is very simple.



THE PROMENADE

The man turns the lady so that she is facing the same direction as himself.

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The lady's part of this step is, of course, just the opposite. She pauses for two counts on her right foot, going forward, her feet following the gentleman's as closely as possible without treading on him.

You must not be discouraged over this step. It is very difficult to do smoothly, and you will not get it without a great deal of patience and trouble. Indeed, many good dancers have never mastered it at all, and probably never will. But that is because they do not appreciate its difficulty or are unwilling to give the necessary time to the step. It can be done, and done well, by any one who has patience enough to learn it. To get it perfect you should do several steps of the Cortez and then walk, and then go back again into the Cortez. If you can do this you have practically mastered the Tango Argentine.

THE PROMENADE

The position is the same as in the figure eight of the One Step. The man, who should be walking forward, turns the lady so that she is facing in the same direction as himself. They then walk forward, the man with his left and the lady with her right, one, two—*and* three. On the "*and*" the man steps forward on his left heel, and on the third count

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the right foot shifts forward to the back of the left heel, taking the weight, so you see there are really four steps to three counts like this—one, two, and three; left foot, right, left-right. This step can be repeated as many times as desired.

MEDIA LUNA

This step is practically a double Cortez. The man steps forward with his right foot, holding it two counts. The left slides forward one count, and the right takes the weight for one count; thus four counts have been occupied. The man then steps back with his left, holding it two counts; the right slides back one count, and the left takes the weight for one count. The complete step itself occupies eight counts, but to get the effect the dancers must keep in mind that it must be done smoothly and easily. The position is the same as in the Cortez. The lady's step is, of course, just the opposite. She steps back left, holding it two counts, and then slides the right back one count; the left takes the weight for one count, repeating the step forward with the right.

SCISSORS

The dancers promenade once, and instead of continuing forward with the outside foot they do



TANGO—THE SCISSORS



THE MEDIA LUNA

The man's left foot slides forward one count and the right foot takes the weight.

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a half-turn inward—that is, the man crosses the left in front of the right; now they do the Promenade Step, the man with the right turning inward, crossing the right in front of the left. This can be done as often as desired and can be finished with the Cortez or by continuing the Promenade. It is rather difficult to explain, but the photographs should convey the meaning.

EL CHARRON

This step is begun with a Cortez. The man turns the lady so that she walks backward three straight steps, the man going forward three straight steps at the right side of the lady. Keeping this position, the man walks backward three straight steps, the lady going forward, the man goes forward, etc., as many times as desired, turning to the left as much as possible. They finish the step by the man leading the lady into the Cortez step.

THE RING

This is a very pretty step in the Tango. The best way to go into it is from the Promenade. The gentleman stands still and crosses the right foot over the left, having the weight of the body equally distributed on both feet. The lady does



THE SCISSORS

The dancers do a half-turn inward.



THE RING

The man crosses his right foot over his left, and the lady single-steps around him.



INNOVATION—MEDIA LUNA



TANGO—EL CHARRON

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a Single Step (just like the Single Step in the Maxixe) right around the gentleman. This will, of course, turn the man around, and in doing so uncross his feet; when this is done the lady puts her right foot slowly forward and the man his left foot slowly back, and they go into the Cortez. By practising this step well you will find it quite possible for the lady to make a complete ring around the gentleman, but it depends greatly on his balance, and if he finds his feet getting wound up again all he has to do is to lift the left foot up and place it at the back for the Cortez. Care should be taken to go into and out of this step very slowly, easily, and deliberately.

TANGO VOLTA

This is simply an ordinary Waltz step done *very slowly* in time to the music, one step to each count—left, right, left, and right, left, right; it is a very important and useful step, and should be used to fill in between the more difficult steps.

THE EIGHT STEP

The Eight Step has already been explained in the chapter on the One Step. In the Tango it is exactly the same except that instead of the dancers

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looking over their elbows, as in the Cne Step, they remain as much as possible facing each other, and the knees are a trifle more bent, which gives a slight up-and-down motion to the walk very similar to a very modified Cake Walk. This is important, because it is only done when the dancers are doing plain walking steps, and so when the lady feels her partner doing this slight "Cake Walk" she knows, or should know, that he is going to do plain steps, and not Cortez or fancy steps. In this, as in all Tango steps, the knees must be kept as close together as possible; don't try to take big strides; the charm of the Argentine Tango lies in its apparent simplicity.

THE INNOVATION

The much-talked-of Innovation is nothing more or less than the Tango danced without touching your partner. This is naturally very difficult, and can only be done by good dancers. However, a word of advice may help those who would include it in their repertoire. First of all, the man must learn to lead with his whole body; by this I mean he must convey his steps and direction to his partner by means of head, eyes, and feet. The steps should be broader and more deliberate, and the dancers should travel at the same pace all the time. If



INNOVATION

Just before turning into the Scissors Step.

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by any chance the lady does not follow, and goes into the wrong step, don't stop dancing, but get as closely together as possible, and the man must do a plain walk backward. When both are ready the man must try to convey the step in a better way. If, when mistakes happen, you keep on dancing, in nine cases out of ten no one will know about it but yourself. On the other hand, no one can miss your mistake if you get confused and stop. The lady should not look at a man's feet in this Innovation, but rather try to get a general view of her partner, so that she may see what he is doing without actually scrutinizing the steps. The hands may be either kept behind your back, on your hips, or in your pockets; look at yourself in a mirror and decide which position suits you best.



SCISSORS IN THE INNOVATION



THE SINGLE STEP, OR LES À-CÔTE

The lady puts her right hand behind her back, and the left is held by her partner above her head after the hands are changed.

VI

THE TANGO BRÉSILIENNE, OR MAXIXE — THE TWO STEP—LES À-CÔTE—THE SKATING STEP

THE Maxixe Brésilienne is, up to the time of writing this, the latest modern dance. There is only one great question to be decided, and that is how do you pronounce the name. Should it be pronounced Maxeks, Maxesse, Mattcheche, or Mattchsche? I know how to do the dance, but the name I have not yet quite mastered. I only know that nearly all the South American pieces of music have "Tango Brésilien" written on them, and a few have the mystic word "Maxixe." The Brazilians themselves pronounce the word Ma-shish, with a slight accent in the second syllable.

But the dance, which is the main thing, is beautiful, and, like most beautiful dances, requires a considerable amount of grace. The steps themselves are not difficult; on the contrary, they are childishly simple; it is the easiest dance of all to do, and I think the hardest of all to do well. My advice to the beginner is to start by being very conservative about it. Get the steps and

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figures so that you do not have to think about them, and acquaint yourself with the music and rhythm of the dance; after this you may sway the body and try to be graceful. If you feel easy and graceful, you probably are; but if you feel stiff or awkward, go back to the way you first learned and do the dance simply and plainly. For, let me assure you, this dance, with all its bends and swaying, will make a woman appear very attractive or very ridiculous. Done simply, it is like the Tango, Two Step, or any other good dance, and everybody who can dance at all can dance them.

I am dividing the dance up into figures to simplify matters, but after they are learned it does not follow that you have to adhere to this notation. The Maxixe is like any other dance—you do the steps as they occur to you. Personally, I don't think any steps should have names, but I know that the majority disagree with me, so I am giving them the names they usually go by in France and America.

FIRST STEP—THE TWO STEP

To begin, the gentleman holds the lady as in all other dances, and commences as usual by walking a few steps. Thus they break into a



SKATING STEP



SINGLE STEP

THE MAXIXE

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Two Step; this is usually the same as the old-fashioned Two Step except that it is done more slowly and with a perceptible swaying motion, so that when you take a two-step to the left your body sways to the right a little, and *vice versa*. As to the feet, you do the entire dance as much as is comfortable on the heel; don't make any effort to do this, because if it is an effort it is bound to look bad. Sometimes you see people jamming their heels down like pickaxes: this is not pretty; neither do such people dance well.

We will suppose, now, that you are doing a Two Step, which must be done quietly, and turning as much as possible.

SECOND STEP—THE SINGLE. LES À-CÔTE

The next thing to do is a Single Step, which is a kind of slide sideways done on the heel of one foot and flat of the other. The man goes sideways, or nearly sideways, advancing his left heel and bringing his right foot up to the heel of the left. In this way the left foot is always ahead of the right, and the weight of the body is on the right foot, and the step is a "Single Step." The lady is facing the gentleman, and does the same step, but with the opposite foot. During this step you must change the position of the hands,



THE SINGLE STEP, OR LES À-CÔTE

The man advances on his left heel and brings the right foot up to the heel of the left before the hands are changed.

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which is done in this way: The gentleman lets go of the lady's right hand, which has been held out, and she slowly puts it behind her back, just above the waist-line. When it has arrived there the gentleman takes it in his right, which is already at the lady's waist; and with his left takes her left and holds it above her head. The single may be done in either direction. This effect is shown in the photographs which illustrate this dance. When the hands are changed, before going into the third figure, the partners go back first to the Two Step, which is the basis of the whole dance.

THE SKATING STEP, OR LE CORTA JACA

This step in New York is called "Skating." It seems to be a very good name for it, as the position you take is exactly the same as that taken by skaters when they are skating side by side. You get into the step in this way: When we left off, we were doing the Two Step. Now, if the gentleman will do a single step and still keep his partner doing a Two Step, he will find that she turns around so that she is side by side with him. As soon as she is in this position, and he finds that he is on the same foot as she is—that is, *in step* with her—he resumes the Two Step down the room (but he is naturally at the side of her instead of in front).



THE SKATING STEP (BEFORE THE DIP)

The man must always remember to place his right leg in front of lady when going forward.



THE SKATING STEP (THE DIP)

This photo was taken in action and was not posed; it illustrates the dip in "Skating."



THE BACK TWO STEP

Going from the Skating Step, the man folds his hands over the lady's and leads her into a Two Step.

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He must always remember to pass his right leg in front of the lady when going forward just as her left passes in front of him. The correct position for the feet and body can be seen by the photographs. There is a dip to this step which you can put in or not as you please. It is a slow dip made *after* you have taken the step with the right foot and is finished as you are taking the step with the left foot.

THE BACK TWO STEP

This is the same as the ordinary Two Step except the position of the lady is reversed and she has her back to the gentleman instead of facing him. You go right into it from the Skating this way: The man, instead of placing his right foot in front of the lady, keeps it behind, and at the same time folds his hands over hers and leads her into a Two Step. Care must be taken to hold the lady as far away from you as possible, as this gives her more freedom. The position is a trifle awkward, and the greatest amount of freedom possible must be given. This step is kept up as long as desirable, and it is finished by the gentleman holding the lady a trifle firmer and leading her into a Single Step. Now for one of the prettiest parts of the dance, *the turn*.

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THE TURN

This step consists of the lady, who is dancing with her back to the gentleman, turning around and facing him. There are several ways of doing it. I will explain the prettiest. Let us suppose we are doing the Back Two Step, which, as I have already explained, ends with the Single. The gentleman slowly raises the lady's left hand (which is held in his left) above her head (the right hand for the time being remaining where it is); he gently pulls it toward her right shoulder, which, properly done, should give her the cue to turn around to the right and face her partner. Now, in order to get in step with him, she must change onto the other foot, which must be done by missing out one step and *deliberately* changing onto the other foot. After the change is made the hands will naturally come in front of you, palms together, just above the shoulders; you must bring them slowly up above the head and around in a semicircle, single-stepping all the while; and when the man's right hand is on a level with the lady's waist he must release her left hand and take her waist as in the first position of the dance. Then *two-step*, and repeat the same steps or other ones as your fancy dictates.



THE TURN

The lady turns to the right, facing her partner.



AFTER THE TURN

After the turn is made the hands will naturally come in front, palms together.



BACK TWO STEP



TWO STEP

THE MAXIXE

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THE SKATING STEP ELABORATED

A very pretty addition to the Skating Step is when the couples turn around, change position, and continue dancing in the same direction. It sounds rather complicated, but it is not so at all. Let us imagine we are doing the Skating Step; the man is on the lady's left-hand side; now, to make the turn he leads the lady as though he were going into the Single, but instead of doing so they both *two-step* around and continue in the same direction. It is absolutely essential that the gentleman hold the lady very loosely, otherwise they will surely go into the Back Two Step, but if they are apart from each other when they turn it will have the effect of leaving the man on the lady's right instead of her left. To go back again to the original position, the man, when he is about to step with his left foot, must do so behind the lady, so as to take him to his correct side.

The steps I have explained so far are all that belong to the original version of the Maxixe. There are all kinds of fancy steps, but unless you are dancing for exhibition I do not advise you to try them in the ball-room; and, as it is the aim of this little book to teach the ball-room dances, I shall make no attempt to explain how you should

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boost your partner up in the air on one knee without the aid of a net.

A GOOD ROTATION OF MAXIXE STEPS

While I do not advise a fixed order of steps for any ball-room dance, I feel that in the Maxixe it will make it a great deal more interesting for beginners to know what they are going to do; and after they are used to the dance it will be an easy matter to lead a partner into any steps the dancer may fancy. The following is more or less the rotation of steps as I teach them to my pupils:

MAXIXE ROTATION

- 1st. Commence by Walking.
- 2d. Two Step.
- 3d. Single (change hands in Single).
- 4th. Skating.
- 5th. Single (lady's back to gentleman).
- 6th. Turn (lady turns facing gentleman).
- 7th. Two Step (same as 2d).
- 8th. Single (change hands).
- 9th. Skating Steps elaborated.
- 10th. Back Two Step.
- 11th. Single and Turn.
- 12th. Two Step (bring hands in semicircle).
Commence and dance again—*ad lib.*



THE TURN



CHANGING HANDS

THE MAXIXE



THE HALF AND HALF

While dancing side by side the dancers are on opposite feet.

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One last word about the Maxixe. Let your steps be as even and as gliding as possible. In using your hands just touch the finger-tips; don't cling to your partner's hand. Look where you are going as in all other dances, and don't bend or twist unless you are sure you look graceful.

THE HALF AND HALF

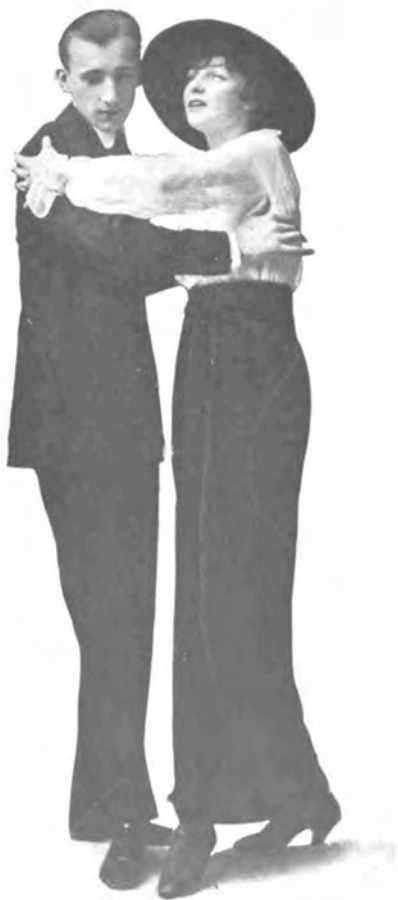
There is little or no difficulty about this dance except the time, and that is a little difficult because it is entirely new to dancing. It is $5/4$ time, which means there are five beats to the bar. In Waltz time there are six, and you usually count 1, 2, 3, 1, 2, 3; but in the Half and Half you count 1, 2, 3, 1, 2.

And now for the dance. The ordinary position is assumed, the gentleman holding his partner a little farther away from him than in the Waltz; and on the first three counts you take one long, slow step, and on the next two counts you take two steps. For instance, supposing the man starts off forward with his left foot; he in a way hesitates on this foot for three counts. Then he takes two short steps for the other two counts—right, left; now the right foot comes forward for three counts, and so on. The lady does the same step on the opposite foot. This is the Half and



THE HALF AND HALF

One of the positions in the Half and Half.



THE HALF AND HALF

The Eight Step is just as effective in the Half and Half as in the Tango.

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Half, and when done smoothly looks like something between the Tango, Lame Duck, and Hesitation. It is a very quiet and pretty dance, and I hope it will become popular.

The steps you can do in this dance are unlimited. For instance, the gentleman can turn the lady so that she is going in the same direction as he is, and they can do the Eight Step—of course, always keeping the 1, 2, 3, 1, 2 time.

If you wish to spin you must do so on the slow step, continuing forward on the last two counts.

All of the modern Waltz or Hesitation steps fit in delightfully after one has caught the rhythm.

CASTLE HOUSE SUGGESTIONS FOR CORRECT DANCING

Do not wriggle the shoulders.

Do not shake the hips.

Do not twist the body.

Do not flounce the elbows.

Do not pump the arms.

Do not hop—glide instead.

Avoid low, fantastic, and acrobatic dips.

Stand far enough away from each other to allow free movement of the body in order to dance gracefully and comfortably.

The gentleman should rest his hand lightly against the lady's back, touching her with the finger-tips and wrist only, or, if preferred, with the inside of the wrist and the back of the thumb.

The gentleman's left hand and forearm should be held up in the air parallel with his body, with the hand extended, holding the lady's hand lightly on his palm. The arm should never be straightened out.

Remember you are at a social gathering, and not in a gymnasium.

Drop the Turkey Trot, the Grizzly Bear, the Bunny Hug, etc. These dances are ugly, ungraceful, and out of fashion.