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The tango, as standardized and taught by the representative dancing masters of the North American continent; tango two-step, hesitation waltz, Boston glide, one-step, described by Miss Eileen Swepstone ... illustrated by Miss Swepstone and Mr. Bernard Tweedale

Price Twenty-five Cents

HOW TO DANCE THE TANGO *Hesitation Waltz and other Popular Dances*

Miss Swepstone & Mr. Tweedale in a Dance Figure

The TANGO As Standardized and Taught by the Representative Dancing Masters of the North American Continent

TANGO TWO-STEP HESITATION WALTZ BOSTON GLIDE ONE-STEP

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INTRODUCTORY

THE dances described and illustrated in this book are those which are now being taught by the best dancing masters and danced at the most fashionable functions in the cities of Canada and the United States, and also in London and other Old World centres.

The Tango, shorn of crudities which caused it to be criticized, has been accepted, in its later form, as a graceful and delightful dance, lending charming variety to dance programmes.

A wide diversity of steps, requiring practice together by the lady and gentleman, resulted, until recently, in the Tango being usually danced by what may be termed regular partners, thus making it more of an exhibition dance than one available to all of the dancers in a ballroom. But this phase of the development of the Tango has virtually passed. The dance has rapidly been standardized. The representative dancing masters of the continent have selected the steps most suitable for the ballroom, and are now teaching these steps in all the cities.

It is these approved and adopted steps which are herein described . Ability to dance them means that you can dance the Tango anywhere in good society.

The Tango Two-Step, the Hesitation Waltz, the Boston Glide, and the One-Step, are the other dances which are now most popular. With the Tango, they are being introduced more and more at "smart" dances, and one must know them to participate in the majority of numbers at a dance or ball of today. Mastery of the dances described in the following

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pages completes one's accomplishments as a dancer, and greatly increases the pleasure of an evening of dancing. They are all quite easy to learn.

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The Tango

Tango Music. Perhaps the best musical composition for the Tango is Tres Moutard. Another good one, not quite so well adapted to the rhythm of the dance, but more tuneful, is La Petite Coquette. There are also Tangoland and the Maurice Tango. These are begin played everywhere for the Tango, and can be obtained from any music store.

The Tango is divided into four parts, known as Tango One, Tango Two, Tango Three, and Tango Four.

Each of these divisions has four movements. These compose the dance, and will be described in detail.

Photo by Calder. Figure I. The opening position in Tango 1.

Note—It is very bad form to “clutch” one's partner in the Tango. In addition to being tabooed in good society, this practice make it impossible to dance with case and grace such steps as the first and the third and fourth in the Tango Walk; the Scissors; the Dip and Two-Step; the Reverse Walk; and the Walk and Swing in Tango Four. These steps are executed between the partners, and thus require plenty of room. You will understand this better when the steps mentioned are specifically described. All you need remember now is that the gentleman holds the lady naturally, loosely rather than tightly, in the waltz position.

TANGO ONE.

1. Tango Walk 8 counts

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2. Drag and Pivot 8 counts

3. Grape Vine with Dip 8 counts

4. Half Grape Vine, Dip, and Pivot 8 counts

1. TANGO WALK. The position in which the lady and gentleman start is shown in Figure I.

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The lady begins with right foot, walking 6 steps forward, turning completely on the 6th step and walking two more steps in the same direction.

The gentleman, beginning with the left foot, turns on the 3rd step and goes backward, turning forward again with the lady on the 6th step.

Figure II. shows the position after the gentleman has turned on the 3rd step and is moving backward.

Photo by Calder. FIGURE II. The 3rd step in the Tango Walk, showing the gentleman going backward.

2. DRAG AND PIVOT. The lady steps out with right foot and then draws left foot to closed position, counting 1, 2; she repeats the steps, counting 3, 4; she then pivots, making 4 steps around, counting 5, 6, 7, 8.

The gentleman's steps are the counterpart of the lady's, except that he begins with the left foot.

3. GRAPE VINE WITH DIP. The lady steps out, sideways, with right foot passes left foot forward and slightly across right; steps out again with right foot, but this time passes left foot back instead of in front of right foot. She once more steps out with right foot, but now makes the step as in the beginning, passing left foot in front of right, counting, for these

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steps, 1, 2, 3, 4, 5, 6. On the 7th count comes the dip. She bends the left knee, upon which her weight is resting, with right foot extended to the side, the right knee slightly bent, and the right toe lightly touching the floor. On the 8th count she brings her right foot up to the left, standing with her weight evenly balanced on both.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left.

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4. HALF GRAPE VINE, DIP, AND PIVOT. The lady steps back with left foot, and passes right foot slightly behind, counting 1, 2. The left foot is dipped to side on count 3, and the feet brought together on count 4, with the weight even on both. The lady now pivots 4 steps around.

The gentleman steps forward with right foot. His remaining steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left.

TANGO TWO.

1. Position and Two-Step 8 counts
2. Dip, Two-Step, Walk, and Circle Foot 8 counts
3. Double Scissors 8 counts
4. Single Scissors 8 counts

Photo by Calder FIGURE III. Counts 1, 2, in Tango 2.

1. POSITION AND TWO-STEP. Figure III. shows the position for counts 1, 2.

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The lady makes a very small step with right foot, putting weight on it, pointing left foot, and looking over her left shoulder, counting 1, 2. She now two-steps straight backward, beginning with left foot, counting 3, 4. The whole movement is repeated.

The gentleman's steps are the counterpart of the lady's except that where she uses the right foot, he uses the left, and that when she two-steps backward, he two-steps forward, his feet following hers directly.

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2. DIP, TWO-STEP, WALK, AND CIRCLE FOOT.

Photo by Calder. FIGURE IV. The dip in Tangoes 2 and 3.

The lady steps forward on right foot, leaving left foot free; she dips on right foot, leaving left foot almost touching partner's right foot, counting 1, 2. She two-steps forward both inner, that is, left foot, counting 3, 4. (Figure IV. shows dip with inner foot ready for the two-step.) She walks forward, right foot and then left, counting 5, 6. She now swings right foot around to meet partner's left foot, counting 7, 8. On count 8 her right toe is pointed and resting lightly on the floor.

The gentleman's steps are the counterpart of the lady's, except that where she uses right foot, he uses left.

The swing of the foot should not be exaggerated, but just far enough out to clear the floor.

3. DOUBLE SCISSORS. The lady steps out with right foot, passing it slightly over left, counting 1; she steps out with left foot, counting 2; she passes right over left again, counting 3; points with left toe, counting 4. On count 5 she passes left foot over right; on count 6 she steps out with right foot; on count 7 she passes left foot over right again, and on count 8 points right toe.

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The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left.

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4. SINGLE SCISSORS. The lady passes right foot over left, counting 1; brings left foot forward and points with left toe, counting 2; she passes left foot over right, counting 3, and points with right toe, counting 4. This movement is repeated, counting 5, 6, 7, 8.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left.

TANGO THREE.

1. Reverse Walk 8 counts
2. Dip and Turn 8 counts
3. Dip and Two-Step 8 counts
4. Lady Pirouettes, Gentleman Walks 8 counts

1. REVERSE WALK. The position is the same as in Figure I.

Lady steps out with right foot and walks 4 steps forward, counting 1, 2, 3, 4. Between the 4th and 5th counts she turns sharply and walks 4 steps backward in the same direction, counting 5, 6, 7, 8.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left. He walks backward with her on the last four counts.

2. DIP AND TURN. The lady drops right foot back, bending left knee, with the weight upon it, counting 1, 2. On count 3 she rises and begins to turn, completing the turn on 5. She

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drops left foot back, bending the right knee, with the weight upon it, counting 6, 7, and brings the feet together to an even balance on count 8.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left, and that where she drops her foot back, he advances his.

3. DIP AND TWO-STEP. This is the same as the Dip, Two-Step, Walk, and Circle, in Tango Two.

4. LADY PIROUETTES, GENTLEMAN WALKS. Lady stands on right foot, crosses left foot well over right, and turns slowly on toes in one place without moving feet, while gentleman circles 8 steps around her.

TANGO FOUR.

1. Sway and Balance 8 counts
2. Sway Turning 8 counts
3. Walk and Swing Foot 8 counts
4. Walk and Swing Foot 8 counts

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1. SWAY AND BALANCE. Figure V. illustrates this movement.

Lady stands on right foot, and sways over to right, rising, as she does so, on the ball of right foot and raising left foot slightly from the floor, counting, for this movement, 1, 2, 3, 4. On the 5th count she changes her weight to left foot, sways over the rises on left foot, raising right foot slightly from the floor, counting 5, 6, 7, 8.

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The gentleman's steps are a counterpart of the lady's, except that where she uses the right foot, he uses the left.

2. SWAY TURNING. The lady stands on right foot, sways slightly to right, and raises left foot just clear of the floor, counting 1, 2. On count 3 she changes her weight to left foot, rising her right foot just clear of the floor, completing the movement on count 4, and repeating the whole, counting 5, 6, 7, 8. The couple make a complete turn in this movement. When tried, it will be found that the turn is easy and does not require explicit directions.

Photo by Calder. FIGURE V. The sway in the 1st step of Tango 4. The lady's sway is more marked than the gentleman's.

3. WALK & SWING. The lady steps out with right foot, following with left and then right, counting 1, 2, 3. On count 4 she points left foot back; then, standing on right foot, she swings left forward, back, and forward, counting 5, 6, 7. On count 8 she changes weight to left foot.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left.

4. WALK & SWING. This is a repetition of the above movement.

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Tango Two Step

Photo by Calder. FIGURE VI. Open position for the beginning of Tango Two-Step.

THE TANGO TWO-STEP.

Music. Any good two-step composition is suitable for the Tango Two-Step.

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Note.—The observations regarding tight-holding, made in note on the Tango, made in note on the Tango, apply also to the Tango Two-Step.

1. Partners hold hands in open position, as shown in Figure VI.

The lady walks out, right foot and then left, counting 1, 2. On count 3 she closes right foot up to left, bends both knees slightly and partly turns her back to her partner. She again walks forward, left foot and then right, counting 4, 5, and closes left foot up to right, slightly bending knees and facing partner. She once more walks forward, right foot and then left, counting 7, 8, and coming into closed, that is, waltz position, on the 8th count.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left.

2. The second movement is the same as the Dip and Two-Step in the Tango Two, No. 2, and is done twice.

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3. This movement is 4 plain two-steps, turning; on count 4 the lady goes forward and the gentleman backward, making 8 counts in all.

4. The lady steps out on right foot and dips with right knee, counting 1, 2. She two-steps forward with left foot, counting 3, 4. On counts 5, 6, she again advances right foot and dips, completing the two-step on 7, 8. This is followed by 32 counts of the ordinary two-step.

When the lady dips forward with right knee, the gentleman dips back with left knee and two-steps backward, starting with right foot.

The position of the lady going forward and the gentleman going backward is shown in Figure VII.

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Photo by Calder. Figure VII. Position after the 4 plain two-steps in the Tango two-Step.

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Hesitation Waltz

Photo by Calder. Figure VIII. The "hesitation" on counts 1, 2, in Hesitation Waltz.

THE HESITATION WALTZ.

Music. Any good waltz composition is suitable, but the best selections are these in which the time is strongly accentuated.

1. The lady, beginning with right foot, runs 3 short steps forward, counting 1, 2, 3. She now points the left toe, holding this position for the counts 4, 5, 6. She runs backward 3 steps, beginning with left foot, counting 1, 2, 3. She points with right foot, counting 4, 5, 6. She sways forward changing weight to right foot, counting 1, 2, 3. She sways back, changing weight to left foot, counting 4, 5, 6.

These steps are followed by 4 ordinary waltzes, hesitating each time on counts 5, 6, and pointing with the right toe.

Partners may do 2 plain waltzes and 2 reverses if they prefer, making a total of 4 counts.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left, and where she moves forward, he moves backward.

2. The lady advances on right foot, counting 1, and hesitates, that is, points with the left toe, counting 2, 3. (Figure thirteen VIII. shows the "hesitation" on counts 2, 3.) She finishes with the ordinary waltz, counting 4, 5, 6. The lady once more steps out on right foot, counting 1; points with left toe, counting 2, 3, and then runs back 3 short steps, counting 4, 5, 6. This movement is repeated 4 times.

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Partners may do 2 plain waltzes and 2 reverses if they prefer, thus making a total of 4. Repeat from beginning. This waltz, which has been arranged in sets of 4, may be danced at discretion in sets of 8 or other multiples of 4.

The gentleman's steps are the counterpart of the lady's, except that where she begins on the right foot, he begins on his left, and that where she runs back, he runs forward.

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Boston Glide

THE BOSTON GLIDE.

Music. For the Boston Glide the music is a slow waltz. But for the proper dancing of the "Boston" it is necessary to disregard the music. The couple should establish a rhythm of their own, with the long accent on the second step. It will be found that this brings them out of time. In a general way, however, the music, of course, governs the independent rhythm of the dancers.

1. THE BOSTON (PLAIN). The lady steps forward on right foot, making a very small step and counting 1. She advances left foot with a long glide, keeping left knee straight, with right knee bent, counting 2. She brings right foot up to left, counting 3.

This movement is repeated, the lady beginning this time on left foot with the short step, advancing right foot for the long glide, and bringing left foot up to right on the 3rd count.

These steps are usually followed by the gentleman running his partner back 6 or 12 steps, taking care to resume the Boston on the 2nd long step.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left, and that where she moves forward, he moves backward.

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2. THE BOSTON FIVE-STEP. The lady begins with right foot and dances 1 plain Boston, as described above, counting 1, 2, 3. She then walks 2 steps, left foot and then right, counting 4, 5. This is repeated, the lady beginning with left foot.

The gentleman's steps are the counterpart of the lady's, except that where she uses right foot, he uses left.

Note.—The Five-Step, like the plain Boston, is danced slowly, out of time.

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One Step

THE ONE-STEP.

MUSIC. Any good Two-Step selection is suitable for the One-Step.

The lady begins with right foot, walks 4 steps forward, counting 1, 2, 3, 4; walks 4 steps back, counting 5, 6, 7, 8; pivots 4 steps, counting 9, 10, 11, 12; walks another 4 steps back, counting 13, 14, 15, 16.

She now does the Grape Vine, as described in Tango One, but without the dip. This is as follows: The lady steps out, sideways, with right foot; passes left foot forward and slightly across right; steps out again with right foot, but this time passes left foot behind instead of in front of right foot. She once more steps out with right foot, but now makes the step as in the beginning, passing the left foot in front of the right. She again steps out with right, and passes the left foot behind the right on the 8th and last count. She now pivots 4 steps and walks backward 4 steps, counting 8.

The gentleman's steps are the counterpart of the lady's, except that where she uses the right foot, he uses the left, and where she walks backward, he walks forward.

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