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OLD TIME AND
SEQUENCE DANCING



MR. AND MRS. MICHAEL GWYNNE SHOWING BOWER POSITION
OF ARMS IN CROWN AND CORONET

Frontispiece

OLD TIME AND SEQUENCE DANCING

By

MICHAEL GWYNNE

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Fellow, Examiner and Lecturer, Empire Society Teachers of Dancing
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Ballroom and Latin American Branches)
Fellow Imperial Society Teachers of Dancing
(Old Time and Ballroom Branches)
Member International Dance Masters' Association (Ballroom Branch)
Member Imperial Society Teachers of Dancing
(Latin American Branch)
Member British Association Teachers of Dancing

FOREWORD BY

ALBERT COWAN

Chairman, Old Time Committee of the Official Board
of Ballroom Dancing, Ltd.



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FOREWORD

by

ALBERT COWAN

*Chairman, Old Time Committee of the Official
Board of Ballroom Dancing, Ltd.*

I SHOULD like to congratulate Mr. Gwynne on the excellent and useful job he has done in writing this handbook. During the last few years Old Time and Sequence Dances have won extraordinary popularity. They are danced everywhere and are regularly broadcast by the B.B.C. In addition they now form part of the syllabus of examinations conducted by all the Societies of Teachers of Dancing. Obviously, therefore, no teacher or keen dancer can afford to neglect them and there is a real need for a straightforward and practical instruction book.

OLD TIME AND SEQUENCE DANCING is an authoritative and thoroughly comprehensive exposition of the subject, and the technique is fully up to date. The author has aimed at giving not merely the basic fundamentals but a completely accurate description of the steps, and to that end he has delved into the past and carried out much original research. The dances, some of which will be new to many readers, have been carefully selected and revised, and they are described with a careful attention to detail which will go far towards ensuring their correct interpretation.

Dancing is one of the most popular of all recreations and is beneficial to both body and mind—to the body

because it develops supple grace and superb muscle tone and remedies many physical defects, to the mind because it is a sociable pleasure and brings popularity and friendship. As the dancer's knowledge and experience increase dancing becomes progressively more enjoyable. No one can fail to learn much from Mr. Gwynne's book and the delightful and graceful dances described in the following pages will provide the enthusiastic dancer with an unending source of pleasure.

PREFACE

It is my endeavour in this present volume to describe many of the Sequence Dances which are popular to-day. Most of these dances waned in popularity for a few years and now that they are again in vogue there is real need for an up-to-date thesis.

Without doubt both the experienced dancer and the novice can learn a great deal from a careful reading of this textbook. The foot charts and other illustrations are specially designed to supplement the descriptive matter and will enable the reader to assimilate the dances easily and accurately.

Considerable attention has been devoted to foot-work, body alignments and interpretation of movement. To the beginner these details may seem superfluous but it is only by careful study and application of these principles that proficiency can be attained.

To students in training for professional status and those already in the competition grades this treatise should also be of assistance.

The reader should, of course, realize that the mere reading of a textbook does not make him an expert in any subject; it can at best only point the way towards the perfection of an art. The wise reader will supplement the knowledge gained from this book by taking a few lessons from a qualified teacher.

MICHAEL GWYNNE

ONE, THE SQUARE
BOURNEMOUTH

ACKNOWLEDGMENTS

I AM indebted to the following well-known teachers whose knowledge has been freely incorporated into this textbook. Their experience has been invaluable in its compilation.

Mr. Chas. Crichton, F.N.A.T.D., F.V.D.S., F.E.S.T.D., M.I.S.T.D.

Mr. Edward Macdonald, Past President and Examiner, National Association of Teachers of Dancing.

Mr. Arthur Wantling, Past President and Examiner, Empire Society Teachers of Dancing.

Many of the talented teachers whose dances are described are known to me personally. In the case of others I have that pleasure still to come—I hope in the very near future.

Where the originator is deceased, care has been taken to give the correct figuration of the dance, which in almost all cases has been accepted by the Official Board of Ballroom Dancing.

The following music publishing houses have given permission to include in this book the dances of which they publish the music, and have also rendered assistance in other ways.

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I must also express my thanks to Mr. Alex Moore,
who very kindly introduced me to the Publishers, and
to Mr. Fred Oates, a pupil of my Bournemouth School,
to whose skill and patience I am indebted for the
diagrams illustrating this book.

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OLD TIME AND
SEQUENCE DANCING

INTRODUCTORY SECTION

Why is dancing so fascinating?

This is a question I am frequently asked, and one which I frequently ask myself. That it is a fascinating art is beyond all question of doubt, but, as to why, everybody seems to have a different answer. Movement to rhythm and melody, the pattern of the movement and the feet, the co-ordination of the senses all combine in some intangible manner to make a dance.

Almost everybody has some sense of rhythm. This means that almost everybody can dance, provided, of course, an attempt to do so is made. Some people learn very rapidly, others slowly. The slow ones, incidentally, usually become the best dancers. Everybody who can dance enjoys it, and goes on enjoying it.

The difference between the good dancer and the competition dancer is not generally understood. Unless you have the build of a Greek god or goddess it is wise to leave competitions alone. The essential difference lies in the incontrovertible fact that competitions are judged entirely on the appearance of a couple, and you can without any question of doubt be a better dancer than you appear to be. The greatest value to be derived from competitions is in the creation of an ideal to be aimed at. In the same way as the tailor's dummy sets off the desirable merits of a suit or costume, so does the competition dancer set the standard of appearance. Good dancing goes on for all time.

Teachers of dancing have two main teaching methods; they can "build" from the shoulders downwards or "build" from the feet upwards. Either method may give satisfactory results.

The expert teacher adopts a combination of both methods according to the characteristic physical make-up of the pupil. To correct the placing of a step will invariably move the body to the proper position, whilst correct travel or movement of the body will achieve the correct foot position.

The position of the body should be upright, with the shoulders back and the head erect, not inclined forward. The muscles throughout the body should be flexible and not rigid. Avoid stiffness and cultivate free and easy movement.

Foot Positions. There are five essential foot positions. In three of these the feet are together. In two the feet are apart, or open.

The Closed Positions

- | | |
|-----------------|---|
| First Position. | Heels placed together —toes turned outward. |
| Third ,, | Heel of foot placed against instep of the other foot. |
| Fifth ,, | Heel of foot placed against toe of the other foot. |

The Open Positions

- | | |
|---------------|---|
| Second ,, | Either foot placed to the side. |
| Fourth ,, | Either foot placed straight forward or straight back. |

In all the positions the feet are placed at an angle of 90 degrees to each other.

Reference to the foot charts will amplify these notes.

Try to master the 3rd and 5th positions. These present the greatest amount of difficulty, and occur most frequently when dancing. The other positions



FIFTH REAR POSITION

may be acquired more easily as the various dances are learnt.

A 6th position may be mentioned. This is the parallel position and it occurs in almost all dances, although it has, in practice, more particular application to the Tangos. The position is a natural one, with the feet either apart or together with the inside edges

of the feet in line or parallel to each other. The toes are *not* turned outward.

In the construction of sequence dances certain body positions and short phrases of one or two bars' duration frequently recur. It will facilitate the learning of the dances if some information on those that are the most used is, as it were, isolated and learnt separately.

Pas Glissé. This is a movement of two steps. Step one foot to the side and then close the other foot to the 3rd position front, without transferring the weight of the body to the closing foot. The closing foot will then move to another position, either a point position or as a definite step into another movement.

Footwork: to side on inside edge of ball of foot, lower to inside edge of foot and then take the weight to the whole foot. The closing is made with slight pressure on the ball of foot; do not lower the heel.

Pas Glissade. This is the Pas Glissé but with transference of weight to the closing foot, thus leaving the rear foot free to move into the next movement.

Footwork: close with pressure on ball of foot, then lower to the whole of foot. As the heel of the closing foot is lowered, the heel of the rear foot is slightly raised from the floor.

This will give a softer action to the movement.

In both the Pas Glissé and the Pas Glissade the body is inclined slightly over the closing foot.

The Balancé. A movement of two steps.

Step forward, then close other foot to 3rd or 5th position rear, without transferring the weight of the body to the closing foot.

Footwork: pressure on the heel when moving forward, transferring the weight to the whole foot, with the body upright. As the close is made, brace the muscles at the waist and rise to the ball of the



FIFTH POINT

forward foot. Lower the heel of the forward foot as the rear foot moves backward into the next movement.

The *balancé* is also danced with the first step moving backward. Rise to the ball of rear foot as front foot closes to 3rd or 5th front position. Lightly

lower heel of rear foot as front foot moves forward into the next movement.

The closing is made in both instances with slight pressure on the ball of foot.

Another type of *balancé* is occasionally used. Step backward, then close the other foot to a 5th position rear, i.e. move the toe of the forward foot to the heel of the supporting leg, and after holding the foot in position for the rhythm period continue by stepping the closing foot backward.

The Point Position. This is a foot movement—the toe is moved into position without transference of weight. The toe is turned outward with slight pressure on the outside edge of the foot in the open positions.

The 5th point position is taken with only the tip of the toe on the floor, the turning out action being felt more strongly with the knee than with the foot. The 5th point position is illustrated opposite.

The Chassé. Literally this means a chasing step, and in practice the movement occurs in many forms. There are, however, two very common *chassés*.

Step forward, close the other foot to a 3rd position rear and transfer the weight, then step the forward foot again forward.

A parallel *chassé* consists of a step to the side, forward or diagonally forward, closing the other foot to a parallel position with transference of weight, then moving the first foot again in a side or forward direction.

Promenade Position. This term is used to indicate that the man's right hip and lady's left hip are

touching, the opposite sides of the bodies being opened out so that the bodies form a “V” shape. In some dances the “V” is opened out to a wider position between the bodies without hip contact.

The hold is always a waltz or tango hold when a promenade position is used.

When dancing in promenade position the man will move to his left, the lady to her right.

Counter or Contra Promenade Position. The inversion or opposite of promenade position. Man’s left hip and lady’s right hip are in contact, the opposite sides of the bodies being opened out so that the bodies form a “V” shape.

The waltz or tango hold is retained although the man’s right arm may be moved slightly to allow more freedom of movement.

When dancing in contra promenade position the man will move to his right, the lady to her left.

Fallaway Position. A promenade position but both partners moving backward.

Brush. Refers to the track of the foot when moving from a position where the feet are apart, to another position where the feet finish apart. The moving foot closes or almost closes to the standing foot.

Check. A step in which the body travel is arrested, then moving to the opposite direction.

Rhythm. Few people find difficulty in hearing the pulse or accented beats in music.

When you listen to dance music try to hear the bass instruments, particularly the double bass, bass drum and the pianist’s left hand. Note also that

certain beats are more strongly accented than others.

The Waltz has three beats to a bar of music, the first being the most strongly accented—ONE, two, three, $3/4$ is the time signature of the music.

Common time, $4/4$, has four beats to the bar—ONE, two, three, four. The third beat is invariably stressed a little more than the second and fourth. Each beat is called a quick, four quicks to a bar. Two of these quicks used together for only one step is called a slow. The dancer can dance 2 slows, 1 slow and 2 quicks, or 4 quicks to a bar of common time. $2/4$ time is used for Tangos. The dancer, instead of counting one and two and, may count one, two, three, four, as this is easier. In Lancers and Quadrilles the steps are normal marching steps, 2 steps to a bar.

Tempo. Indicates the number of bars of music played in a minute—the speed of the music.

The Waltz. Most of the Round Dances include a few bars of waltzing, and in many this is danced to common time, the feet moving to a rhythm of 1 and 2—1 and 2.

The Steps of the Natural Turn.

Beat 1. Glide L.F. across L.O.D., turning to R.

Beat 2. Bring toe of R.F. to heel of L.F., still turning.

Beat 3. Pivot round to R., weight on L.F., change feet to opposite position.

Beat 1. Glide R.F. to 4th pos.

Beat 2. Turning to R., L.F. to side.

Beat 3. Still turning, draw R.F. up to L.F.

Lady dances the second group of steps while man is dancing the first group, and vice versa.

The Steps of the Reverse Turn.

Beat 1. L.F. to *4th pos.*

Beat 2. Turning to L., R.F. to side.

Beat 3. Still turning, draw L.F. up to R.F.

Beat 1. Glide R.F. across L.O.D., turning to L.

Beat 2. Bring toe of L.F. to heel of R.F., still turning.

Beat 3. Pivoting round to L., weight on R.F., change feet from that position to opposite position.

Lady dances the second group of steps while man is dancing the first group, and vice versa.

Each complete turn has six steps.

The Pas de Valse.

An important group of three steps.

Step forward—step forward—close opposite foot to a rear position.

Step back—step back—close opposite foot to a front position.

It is used as a link between waltz turns, and occurs in many dances in which the movement is danced solo. When danced solo it is a much more travelled movement than when waltzing.

Bow and Curtsy. This is customary during the introductory music, usually of four bars.

The man bows normally by stepping with L.F. to the side (or *rear position*). Close R.F. to L.F. *3rd pos. front*, L. arm lowered to L. side of the body, R. arm drawn across the body, the hand towards L. hip. Recover normal position by stepping forward R.F. towards partner and closing L.F. to R.F. *3rd pos. (front or rear)*.

In Tangos and Saunters many men prefer to close the feet to a *parallel position* instead of the *3rd position*.

The Curtsy is dealt with in detail on page 14.

Abbreviations used in the Descriptions.

R.	Right.	S.	Slow.
L.	Left.	Q.	Quick.
L.F.	Left Foot.	Diag.	Diagonal(ly).
R.F.	Right Foot.	b.o.f.	Ball of foot.
L.O.D.	Line of Dance.	w.f.	Whole foot.
Pos.	Position.		

ALIGNMENT

THIS term has three distinct meanings in dancing, and it is most important that they are completely understood.

- (1) The relationship of the feet to the body.
- (2) The relationship of the body to the ballroom.
- (3) The pattern of a series of steps, or a movement in relation to the ballroom.

The first is covered in the foot positions already given, and although there are intermediate positions these are clearly explained in the descriptions.

The second refers to the part of the ballroom you are facing. If you stand and face the outside wall squarely the term used is "facing wall," and if you stand facing squarely to the centre you are "facing centre," which, of course, is the same position as "backing wall."

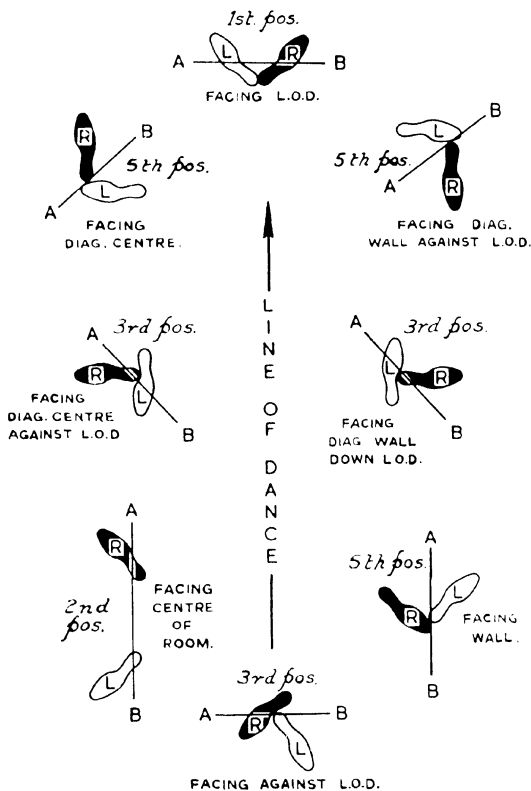
To understand the "diagonals," stand square to the wall, with the feet together and toes turned outwards at an angle of 90 degrees. This is the first position of the feet, a right angle. Note that the left foot is pointing diagonally to wall down L.O.D., and the right foot is pointing diagonally to wall against L.O.D. Transfer the weight of the body to the left foot, and then move the right foot to the left foot with the feet parallel. The body will now face diagonally to wall down L.O.D.

A movement can be taken in a diagonal direction, but often the body does not face the diagonal direction of the movement. This applies particularly to movements in the promenade position.

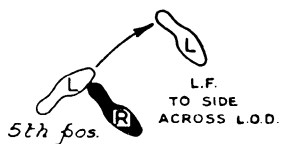
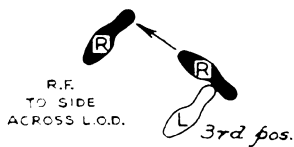
A study of the two pages of foot prints which follow will amplify the above.

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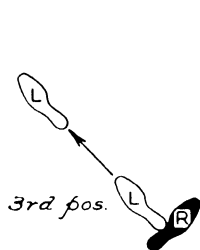
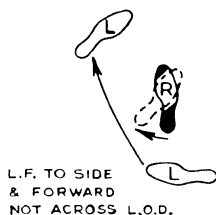
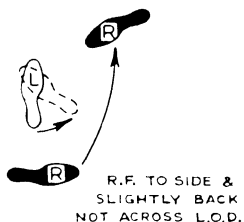
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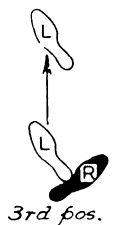
POSITION OF THE BODY IN RELATION TO THE FEET
Line A-B represents the shoulder line.



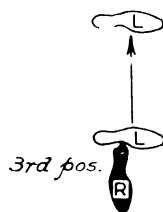
LINE OF DANCE



L.F.
DIAGONALLY FORWARD
DIAG. TO CENTRE



L.F.
FORWARD
DOWN L.O.D.



L.F.
TO SIDE
ALONG L.O.D.

POSITION OF A STEP IN RELATION TO THE ROOM AND LINE OF DANCE

THE CURTSIES

THESE should be danced with grace and expression. Footwork and body movement should be in rhythm with the dance.

The hands play an important part. Hold the gown lightly between the fingers, with the knuckles and fingers pointing downwards towards the floor, not raised from the wrist. Head poise should be upward looking at your partner, not at the floor. Additional notes are added in several of the dances of which a curtsy forms a part.

Footwork consists of 2, 3, or 4 steps according to the dance in which the curtsy occurs. In practice it can begin on either foot—the descriptions which follow are given as beginning on the right foot.

Count

- 4 R.F. to side *2nd pos.*
L.F. back with a *rondé* action to *4th pos. rear.* The L. toe on the floor, knee turned outward without transferring weight to the foot. Relax—*plié* R. knee.
L.F. forward straightening R. knee.
R.F. close to L.F. *1st or 3rd pos.*
- 3 R.F. to side *2nd pos.*
L.F. back with a *rondé* action to *4th pos. rear.* Relax—*plié* on R. knee. Straighten R. knee and leg and
Close L.F. to R.F.
Turn can be made to R. as the close is danced.
- 3 R.F. to side *2nd pos.*
L.F. back with a *rondé* action to *4th pos. rear.* Take the weight back to the L.F. and
Close R.F. to L.F.
Turn can be made as the close is taken.
- 2 This is sometimes called a “Bob” or “Charity” Curtsy—it is a half curtsy.
Step forward or to side with either foot. Move opposite foot to a *4th pos. rear* flexing the leg that is in front of the body.
A *rondé* action can be used as the leg moves to the *4th pos. rear*—it will not be so emphasized as in the other forms of curtsy.
Straighten the flexed knee and move the rear foot into the next movement or figure.

THE WALTZ

UNDOUBTEDLY the Old Time or Rotary Waltz is the most vital single element in Old Time Dancing. It is the basis of the round dances in which waltz steps occur and is in itself a complete dance with a character and atmosphere of its own.

The foot positions are derived from ballet dancing but modified to fit the ballroom dances of to-day, the continuous turning of the body throughout each part of the turn, the foot placings, and the correct use of the knees, have combined to make a dance of immense fascination and charm.

Time 3/4. Three beats in a bar.

Tempo. Music is generally played between 46/48 bars per minute.

Hold.—Man's R. hand under partner's L. shoulder blade, fingers together towards centre of lady's back.

Man's L. hand at shoulder height, palm of hand inward and upward.

Lady's L. hand rests on partner's arm towards the shoulder, the fingers grouped together. Lady's R. hand rests in man's L. hand.

A light hip contact should be maintained between the partners when dancing and although the lady is very slightly towards her partner's R. side she should avoid the common tendency to move to her L. Try to keep as square to partner as possible.

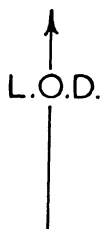
Parts of a Turn	} The Rotary Turn The Progressive Turn	{ A complete turn
Linking Movement	} The Pas de Valse or forward waltz	{ Is danced when changing from a turn to the opposite turn.

The beginner is urged to make sure that he has memorized the five elementary foot positions. Both lady and man should each learn the three groups of steps, practising them individually until they can be danced easily; this time is not ill-spent as in many of our old-time dances solo waltzing occurs.

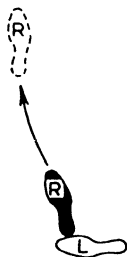
3
R.F.



2
L.F.



1
R.F.



WALTZ. PROGRESSIVE NATURAL TURN

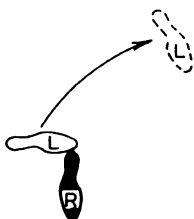
3
L.F.



2
R.F.

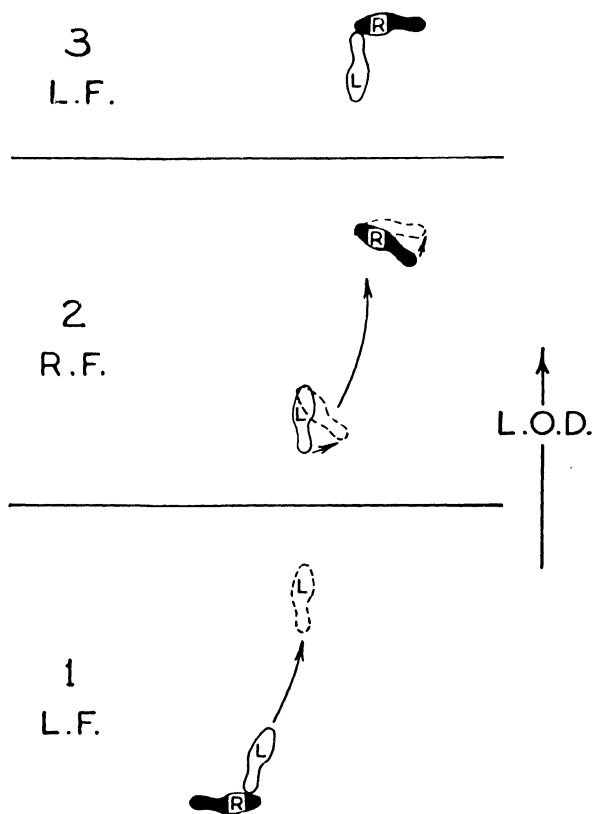


1
L.F.



↑
L.O.D.

WALTZ. ROTARY NATURAL TURN



WALTZ. PROGRESSIVE REVERSE TURN

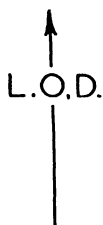
3

PIVOT



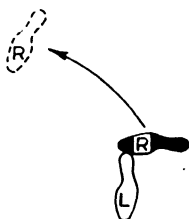
2

L.F.



1

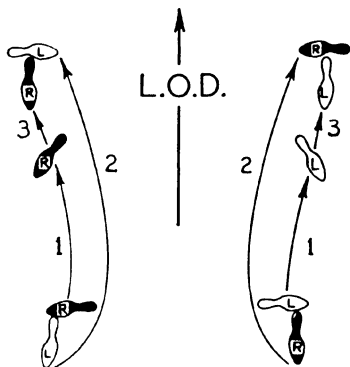
R.F.



WALTZ. ROTARY REVERSE TURN

FOLLOW WITH
ROTARY TURN
NATURAL.

FOLLOW WITH
ROTARY TURN
REVERSE.



START.

START.

R.F. L.F. R.F.

L.F. R.F. L.F.

AFTER

AFTER

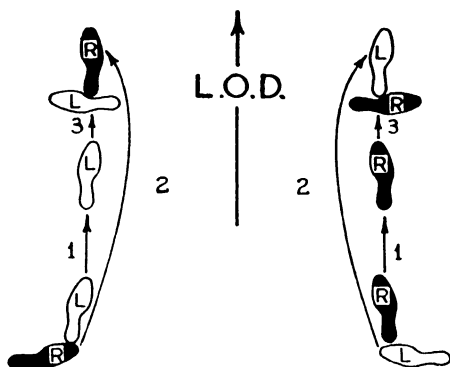
PROGRESSIVE REVERSE TURN.

PROGRESSIVE NATURAL TURN.

WALTZ. PAS DE VALSE (LADY)

FOLLOW WITH
PROGRESSIVE TURN
NATURAL.

FOLLOW WITH
PROGRESSIVE TURN
REVERSE.



START

START

L.F. R.F. L.F.

R.F. L.F. R.F.

AFTER

AFTER

ROTARY REVERSE TURN. ROTARY NATURAL TURN.

WALTZ. PAS DE VALSE (MAN)

THE WALTZ (*contd.*)

The aspirant for competition and medal test honours should carefully study the following technical points; the novice can gain more proficiency when he or she has begun to combine the turns and to get the feel of the dance.

The Rotary Part of the Turn

This is the most difficult part of the turn to control. The first step always moves across the L.O.D.; since the body turns as the step is taken it has the feeling of moving sideways with a slight outwards curving to the track of the foot. The ball of the foot skims the floor, the heel is lowered as the next step moves, the knee relaxes slightly as the leg takes the weight.

The second step is taken with a very relaxed (bent) knee bringing the toe only to the heel of the first step. Keep the knee out and bring the hip and shoulder back as the leg is moving, begin to straighten the knee as the weight is transferred.

The third step is rather a continuation of the turn through the soles of both feet (technically known as a pivot). With both knees slightly relaxed, continue the outwards movement of the knee until the pivot is completed. The heel of the third step is lowered to the floor before the body moves forward into the progressive turn. It should be noted that if the pivot is underturned the resulting foot position will be a *3rd pos.*, instead of the *5th pos.* which should be danced when waltzing.

The Progressive Part of the Turn

The first step is not a long step and is taken rather across the body and underneath the partner.

The second step is somewhat lateral in movement, it is the most travelled step of the turns.

The third step is a closed step (*5th pos.*).

THE WALTZ (*contd.*)

Amalgamation of the Turns when Dancing

This presents little difficulty if the man remembers that his forward Pas de Valse follows the Rotary part of a turn. Whilst moving forward during the Pas de Valse he should begin to turn the body from the shoulders downwards with an inclination towards the turn he is about to dance. The Pas de Valse when waltzing is used as a preparatory movement in which the rotary action of the body turn is checked, thus smoothing the entry into the "opposing" turn.

The man controls the pattern of the dance, as a further guide to the interpretation of the Waltz his steps are given with the *approximate* body positions on each step.

Commence facing L.O.D.

Count Pas de Valse on L.F.

- 1 L.F.
- 2 R.F. (toe pointing down L.O.D.) face slightly diag. centre down L.O.D.
- 3 Close L.F. to R.F., *3rd pos. rear.*

Natural (Right) Progressive Turn

- 1 R.F. Face L.O.D.
- 2 L.F. Face diag. wall down L.O.D.
- 3 R.F. Face between wall and wall diag. against L.O.D.

Natural (Right) Rotary Turn

- 1 L.F. Face diag. wall against L.O.D.
- 2 R.F. Face against L.O.D.
- 3 L.F. Face between centre and centre diag. down L.O.D.

Repeat the last six steps until you wish to change, then -

Count Pas de Valse on R.F.

- 1 R.F. Face between centre diag. and L.O.D.
- 2 Curving towards L.O.D. (toe pointing down L.O.D.).
- 3 R.F. close *3rd rear* face slightly diag. wall down L.O.D.

Reverse (Left) Progressive Turn

- 1 L.F. Face L.O.D.
- 2 R.F. Face diag. centre down L.O.D.
- 3 L.F. Face between centre and centre diag. against L.O.D.

Count **Reverse (Left) Rotary Turn**

- 1 R.F. Face diag. centre against L.O.D.
- 2 L.F. Face against L.O.D.
- 3 R.F. Face between wall and wall diag. down L.O.D.

Repeat the last six steps until you wish to change then commence again with the pas de valse on L.F.

Lady dances progressive turn when man is dancing rotary turn.

Lady dances rotary turn when man is dancing progressive turn.

Lady dances backward pas de valse (as man moves forward) closing on third step to a *3rd pos. front.*

Important Note

When the music is played at a fast tempo a slight loss of alignment occurs, the curving of the Pas de Valse is not so emphasized, the muscles of the upper part of the body tend to anticipate the opposite turn earlier. This has the effect when dancing of placing the first step of the Progressive Turn after a Pas de Valse with a diag. inclination instead of down the L.O.D.

Dance round the corners of the ballroom with Natural (Right) Turns very slightly underturning them, if three or four complete turns are used it will be found easier to maintain the *5th positions* which are the characteristic essential to footwork in this dance.

It is not considered good style for the man to dance a Pas de Valse moving backward although this can be done and is used in some of the Round Dances and the Cotillion.

Essentials of Footwork

Progressive Part of Turn.

1. Heel — ball of foot.
2. Ball of foot.
3. Ball of foot — whole foot.

Rotary Part of Turn

1. Ball of foot — whole foot (ball again on 3).
2. Toe — ball of foot.
3. Ball of foot — whole foot.

There is very slight foot and body rise between the 2nd and 3rd beats, i.e. after the 2nd step is in position.



WALTZ HOLD (HOLD No. 1)

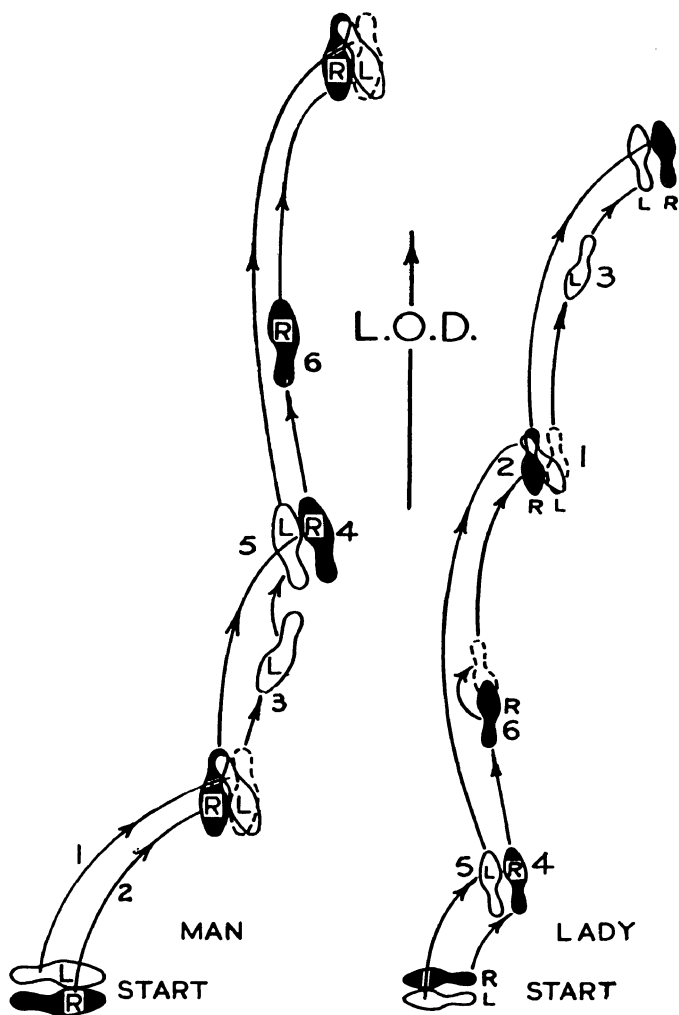
THE ROTARY CHASSÉ (TWO STEP)

An important movement danced to 2/4 and 4/4 time, which forms part of many tangos and foxtrots, and can be danced as an alternative to waltzing in the Maxina and similar dances. It is usually danced as a form of Natural (Right) Turn.

Count	Man
	Commence facing square to wall.
1	Q. L.F. to side across L.O.D., turning to R. (b.o.f.)
2	Q. Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.) Lower R. heel and step.
3	S. L.F. back down L.O.D. turning to R. (b.o.f. lower to w.f.)
4	Q. R.F. to side, toe pointing diag. to centre down L.O.D. (b.o.f.)
5	Q. Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.)
6	S. R.F. forward down L.O.D. (heel)
	Most dancers use a slight foot swivel on the ball of L.F. as the R.F. moves forward.

	Lady
4	Q. R.F. to side. (b.o.f.)
5	Q. Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.)
6	S. R.F. forward down L.O.D. (heel)
1	Q. L.F. to side across L.O.D. (b.o.f.)
2	Q. Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.) Lower R. heel and step.
3	S. L.F. back down L.O.D. (b.o.f. lower to w.f.)

When dancing a series of rotary chassés the body will be facing to centre on the 4th step, the R.F. will move into position with the toe almost pointing down L.O.D.; the body completes the turn as the following close is made. A slight loss of alignment will occur on the 3rd step (L.F. back) when dancing at fast speed—the foot will tend to move leftwards. Avoid this when dancing the Royal Empress Tango and the slower dances.



ROTARY CHASSÉ TO RIGHT

THE PAS DE BASQUE

AN important movement which occurs in many dances, notably the Boston Two Step, Latchford Schottische, and in all Scots Reels. It is rarely danced well and needs considerable practice to acquire the lightness of movement and accurate footwork which typifies the expert. This is a difficult movement to describe, particularly to a beginner to whom the technical terms of the Pas de Basque mean but little. It is described in several ways, the first description is in the actual wording of a natural dancer, a teaching description is also given.

Count

- 1 Throw L.F. to side with a forward semicircular movement to a *2nd pos.* The foot leaves the floor slightly.
and Immediately release the weight from R.F. bringing it to a *5th pos. front*, take weight on to the ball of foot and release L.F. raising it slightly from the floor, still in the *5th pos.*

- 2 Replace weight to L.F., raising R. knee and bring R.F. to *5th aerial pos.*, toe pointing downwards towards the same place.

Now repeat throwing R.F. to other side to R. and changing over the feet.

A teaching description -

Stand in *1st pos.*, **TOES OUT.**

- 1 R.F. to side *2nd pos.*
2 L.F. to *5th pos. front* (in front of R.F.), use only the ball of L.F. and take the weight forward on to the ball of foot. As the weight goes forward let the R.F. *just* leave the floor.
3 Let the weight fall back to R.F. and at the same time release L.F. from the floor, but keep the L. toe pointing downwards to the floor.

Alter the rhythm to a count of 1 and 2 instead of 1, 2, 3, hold the 2nd count, this will leave the leg in front of the body bent

THE PAS DE BASQUE (*contd.*)

and the toe pointing downwards an inch or so from the floor, and the other foot flat.

Keep the knees turned outwards resisting any tendency to turn the body, the body does not turn in dancing normal ballroom movements.

The action on the first step is as follows: the track of the foot moves through an arc, curve the foot slightly forwards as it goes to the side; it is important that it goes to the side, and not to the side and slightly back, or to the side and slightly forward. Throw the leg into the *2nd pos.* with a loose knee action, allowing the other foot to leave the floor. At the end of the first step the ball of foot takes the weight in the *2nd pos.*, the other foot is slightly in the air over the *5th pos. front.*

The second step: take the weight on to the toe in the *5th pos.*, the weight is momentarily on the toes of both feet, rear foot leaves the floor slightly.

Take the weight on to the rear foot, immediately releasing the forward foot from the floor, bend the knee limply with the toe pointing downward only an inch or so from the floor, and prepare the balance of the body to move towards the side and in the opposite direction to the first step, initiating the repeat on the opposite feet.

Technical Descriptions

Jeté with demi-rondé to *2nd pos.*

Assemblé to *5th front* ball of foot.

Slight plié and coupé in place.

Finish *5th en l'air.*

Half circle away L.F.

Bring other foot in front heels raised.

Pressure on ball of front foot, hop on rear foot with a springing movement, cut front foot from the floor, and at the same time raise front knee with the toe pointing downwards.

A pas de basque consists of a Jeté—Assemblé—Coupé.



VELLETA. COMMENCING POSITION (Hold No. 2)

THE VELETA

ARTHUR MORRIS, B.A.T.D. $3\frac{1}{4}$ TIME—TEMPO 44/46

Music published by Francis Day & Hunter, Ltd.

A ROUND dance in waltz time of immense charm and character; practise this dance both for its movement and technical value.

It is described in four sections, each of 4 bars, a 16 bar sequence.

Commencing position—Both man and lady facing forward down the L.O.D. (man slightly diag. to wall, lady slightly diag. to centre). Feet placed *3rd pos. front*, man L.F. in front of R.F. the L.F. pointing diag. to centre, lady R.F. in front of L.F. the R.F. pointing diag. to wall, bodies about 2 feet apart.

Man's L. hand placed on L. hip, fingers closed together and forward, the thumb behind the hip.

Lady with her R. hand holds her gown away from the body to the side.

Man holds partner's L. hand in his R. hand, palm of R. hand being uppermost, the fingers of lady's L. hand resting downwards on man's R. hand. The joined hands are raised to a level slightly above the man's shoulder, arms are curved, elbows pointing downwards and slightly outwards (backwards).

Section One

Pas de Valse—Inwards Waltz Turn—Pas Glissade— Pas Glissé

Count	Man	Bar
1	L.F. forward down L.O.D. turn L. to face between L.O.D. and centre diag. (heel).	
2	R.F. forward, toe pointing down L.O.D. face diag. to centre (b.o.f.).	
	Both of these steps are taken with a strong forward swing of the body the R. hip and shoulder leading, the raised arms are carried forward until they are in front of the body, the man should resist any attempt to force the hands forward, the hands move forward as a result of the shoulder swing.	
3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. lower to whole foot before next step moves).	1

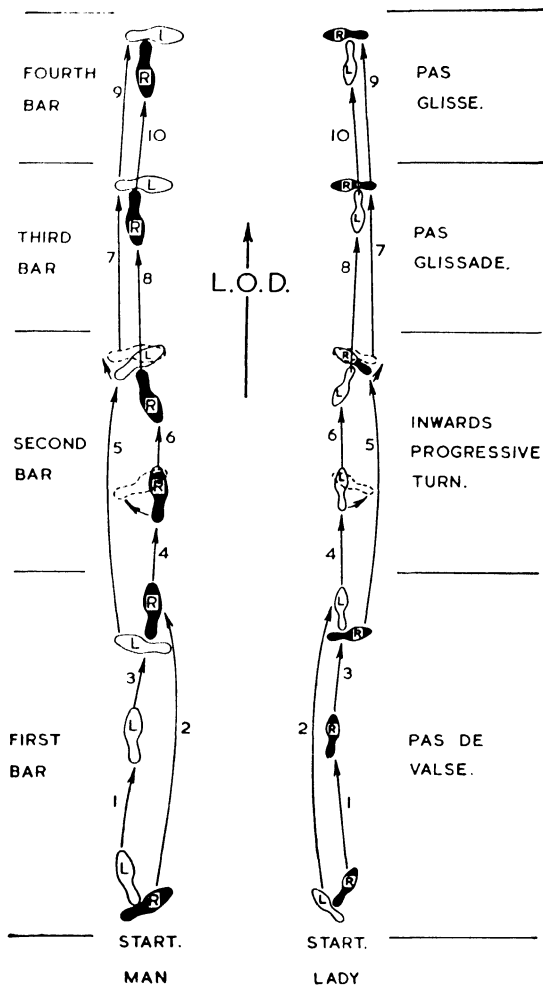
Count	Man	Bars
1	R.F. forward down L.O.D. turn R. to face L.O.D. toe pointing down L.O.D. (heel).	
2	L.F. forward down L.O.D. toe pointing diag. to wall (b.o.f.). Continuing to turn to R. on ball of L.F.	
3	Close R.F. to L.F. <i>3rd pos. front</i> , toe of L.F. will finish pointing to wall, R.F. pointing against L.O.D. (b.o.f. lower heel before next step moves). Finish facing diag. to wall against L.O.D. The body turn will bring the arms back and past the shoulders through the original position, then release the hold taking partner's R. hand in L. hand raising the joined hands just above shoulder level. place R. hand on R. hip.	2
1	L.F. to side along L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. before next step moves).	3
1	L.F. to side along L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. do not lower to w.f. pas glissé).	4

Lady

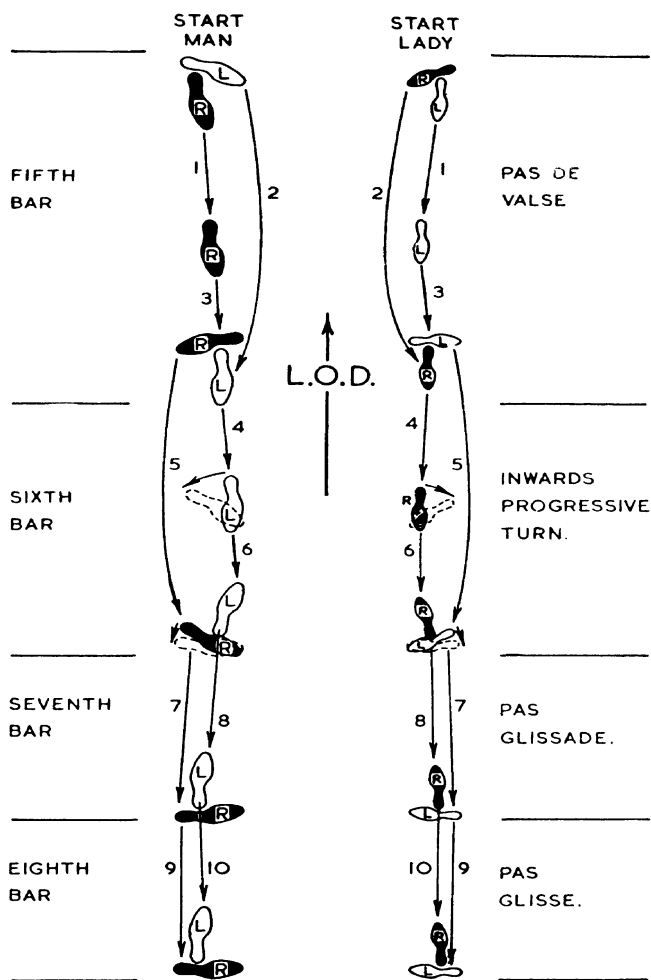
1	R.F. forward down L.O.D. turn R. to face between wall and wall diag. (heel).	
2	L.F. forward, toe pointing down L.O.D. face diag. to wall (b.o.f.).	
3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. lower to whole foot before next step moves).	1
1	L.F. forward down L.O.D. turn L. to face L.O.D. toe pointing down L.O.D. (heel).	
2	R.F. forward down L.O.D. toe pointing diag. to centre (b.o.f.). Continuing to turn to L. on ball of R.F.	
3	Close L.F. to R.F. <i>3rd pos. front</i> toe of R.F. will finish pointing to centre, L.F. pointing against L.O.D., finish facing diag. to centre against L.O.D. Gown in L. hand (b.o.f. lower heel before next step moves).	2
1	R.F. to side along L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. before next step moves).	3
1	R.F. to side along L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. do not lower to w.f. pas glissé).	4



VELETA. END OF SECOND BAR



VELETA. BARS 1 TO 4



VALSE. BARS 5 TO 8

THE VELETA (contd.)

Section Two (Inversion of Section 1)

Similar to first section but moving against L.O.D.

Count	Man	Bars
1	R.F. forward against L.O.D. turn R. (heel).	
2	L.F. forward, toe pointing against L.O.D. face diag. centre against L.O.D. (b.o.f.).	
3	Close R.F. to L.F. <i>3rd pos. rear</i> raised hands will swing forward as the body turn is made (b.o.f. then w.f.).	5
1	L.F. forward against L.O.D. turn L., toe pointing against L.O.D. (heel).	
2	R.F. forward, toe pointing diag. wall against L.O.D. (b.o.f.). Continuing to turn to L. on ball of R.F.	
3	Close L.F. to R.F. <i>3rd pos. front</i> toe of R.F. will finish pointing to wall, L.F. pointing down L.O.D. Release hold between 2nd and 3rd steps, and take hold as at commencement (b.o.f. lower heel before next step moves).	6
1	R.F. to side moving against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. before next step moves).	7
1	R.F. to side moving against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. do not lower to w.f. pas glissé).	8

Lady

1	L.F. forward against L.O.D. turn L. (heel).	
2	R.F. forward, toe pointing against L.O.D. face diag. wall against L.O.D. (b.o.f.).	
3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	5
1	R.F. forward against L.O.D. turn R. toe pointing against L.O.D. (heel).	
2	L.F. forward, toe pointing diag. centre against L.O.D. (b.o.f.). Continuing to turn to R. on ball of L.F.	
3	Close R.F. to L.F. <i>3rd pos. front</i> toe of L.F. will finish pointing to centre, R.F. pointing down L.O.D. (b.o.f. lower heel before next step moves).	6
1	L.F. to side moving against L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. before next step moves).	7
1	L.F. to side moving against L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. do not lower to w.f. pas glissé).	8

THE VELETA (*contd.*)

Section Three

Natural Waltz Turn opening out to an open contra promenade position, and two Pas Glissades

Count	Man	Bars
	Take partner with normal waltz hold.	
1, 2, 3	Dance rotary part of turn L.F. R.F. L.F.	9
1, 2, 3	Dance progressive part of turn, closing <i>5th pos. front</i> release R. hand from partner's waist at end of the 3rd step, and place it on R. hip.	10
1	L.F. to side along L.O.D. toe pointing to wall, R. toe pointing against L.O.D. (b.o.f. lower to w.f. before next step moves).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. before next step moves).	11
1	L.F. to side along L.O.D. (b.o.f. lower to w.f. before next step moves).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. pas glissade).	12

Lady

1, 2, 3	Dance progressive part of turn R.F. L.F. R.F.	9
1, 2, 3	Dance rotary part of turn, L.F. R.F. L.F., pivoting to <i>5th pos.</i> Finish with R.F. pointing down L.O.D., L.F. pointing to centre. Dance the last step by rather forcing the R. knee outwards to attain the <i>5th pos.</i> , the body will very slightly underturn in anticipation of the leftwards turn of the body used on the first step of the following pas glissade. Partner will release his R. hand on third step.	10
1	R.F. to side along L.O.D. toe pointing to centre (b.o.f. lower to w.f. before next step moves).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. before next step moves).	11
1	R.F. to side along L.O.D. (b.o.f. lower to w.f. before next step moves).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> incline body slightly over the foot (b.o.f. lower to w.f. pas glissade).	12
	Note lady takes gown in L. hand when in contra promenade.	

THE VELETA (contd.)

Section Four

Four bars natural waltz turn, finishing in commencing position

Count	Man	Bars
	Take partner with normal waltz hold.	
1, 2, 3	Dance rotary part of R. turn L.F. R.F. L.F.	13
1, 2, 3	Dance progressive part of R. turn R.F. L.F. R.F.	14
1, 2, 3	Dance rotary part of R. turn L.F. R.F. L.F.	15
1	R.F. forward, slightly diag. to centre, toe pointing down L.O.D. (heel).	
2	L.F. forward down L.O.D. a short step, face slightly diag. to wall (b.o.f.).	
3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	16
	The last three steps are a shortened pas de valse, take care in the placing of the 2nd step L.F. forward, the foot should be placed in LINE with the lady's R.F. On second step release the hold, and take commencing position on 3rd step.	

Lady

Swivelling to R. on inside edge of ball of L.F. as the upright position is recovered step forward diag. to centre.

1, 2, 3	Dance progressive part of R. turn	R.F. L.F. R.F.	13
1, 2, 3	Dance rotary part of R. turn	L.F. R.F. L.F.	14
1, 2, 3	Dance progressive part of R. turn	R.F. L.F. R.F.	15
1, 2, 3	Dance rotary part of R. turn	L.F. R.F. L.F.	16

Place the second step of the rotary turn (last bar) beyond the L. heel, complete the pivot on the balls of both feet and finish in a *3rd pos.* Man will release hold during this turn preparing to repeat the sequence.

Notes. Man and Lady. Brace the muscles at the waist as the body swings forward, between the 2nd and 3rd steps of the pas de valse and inwards waltz movements.

Lady. The hand holding the gown during the glissades and glissés 3/4, 7/8, 11/12 bars, bring the hand down on the 1st beat of the bar, raise on 2nd and 3rd beats. As the hand is raised move it away from the body outwards and upwards, the hand is curved downwards, the elbow slightly bent, the upwards and downwards movement emanating from the shoulder.

LATCHFORD SCHOTTISCHE

MADAME M. OLDBURY, B.A.T.D. TIME $4\frac{1}{4}$ --TEMPO $26\frac{1}{2}$ 8

Music published by Francis Day & Hunter, Ltd.

DESCRIBED in three sections each of 4 bars- 12 bar sequence. Commencing position is similar to the Veleta (Hold No. 2).

Section One

Count	Man	Bars
1	L.F. forward down L.O.D. toe pointing slightly diag. to centre (b.o.f. then w.f.).	
2	Close R.F. to L.F. 3rd pos. rear (b.o.f. then w.f.).	
3	L.F. forward (b.o.f. then w.f.).	
4	Point R.F. forward 4th pos. (toe). Turn head to R. and look towards partner on 3rd and 4th steps. Slight shoulder turn to R. (inwards) on 4th.	1
1	R.F. back against L.O.D. 4th pos. rear toe pointing diag. to wall down L.O.D., head facing L.O.D., slight shoulder turn to L. (outwards).	
2	Close L.F. to R.F. 3rd pos. front (b.o.f. then w.f.).	
3	R.F. back against L.O.D. 4th pos. rear toe pointing diag. to wall down L.O.D.	
4	Close L.F. to R.F. 3rd pos. front toe pointing slightly diag. to centre down L.O.D. (b.o.f. do not lower heel).	2
1, 2	Pas de basque on L.F. (very slight turn to L.). Turn head to R. and look towards partner.	
3, 4	Pas de Basque on R.F. to face L.O.D. Turn head to face down L.O.D. (Pas de Basque, see Boston Two Step.)	3
1, 2	Reverse progressive waltz turn (outwards)	L.F. R.F. L.F.
3, 4	Reverse rotary waltz turn	R.F. L.F. R.F. 4

Release R. hand at end of progressive turn but do not lower, retain in position in the air taking partner's hand again towards completion of the rotary turn.

Man and lady turn heads inwards on 1st pas de basque, on 2nd, lady turns head outwards, man down L.O.D.

LATCHFORD SCHOTTISCHE (contd.)

Section One

Count	Lady	Bars
1	R.F. forward down L.O.D. toe pointing slightly diag. to wall (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward (b.o.f. then w.f.).	
4	<i>Point</i> L.F. forward <i>4th pos. (toe)</i> . Turn head to L. and look towards partner on 3rd and 4th steps. Slight shoulder turn to L. (inwards) on 4th.	1
1	L.F. back against L.O.D. <i>4th pos. rear</i> toe pointing diag. to centre down L.O.D., head facing L.O.D., slight shoulder turn to R. (outwards).	
2	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	
3	L.F. back against L.O.D. <i>4th pos. rear</i> toe pointing diag. to centre down L.O.D.	
4	Close R.F. to L.F. <i>3rd pos. front</i> toe pointing slightly diag. to wall down L.O.D. (b.o.f. do not lower heel).	2
1, 2	Pas de basque on R.F. (very slight turn to R.), turn head to L. and look towards partner.	
3, 4	Pas de basque on L.F. to face L.O.D. (very slight turn of the body towards L.O.D.), turn head to R. looking outwards.	3
1, 2	Natural progressive waltz turn (outwards).	
		R.F. L.F. R.F.
3, 4	Natural rotary waltz turn	L.F. R.F. L.F. 4

Man will release lady's L. hand during the outwards waltzing, retain in position in the air so that man can take the hand again towards end of turn.

LATCHFORD SCHOTTISCHE (*contd.*)

Section Two

Count **Man and Lady** Bars

Repeat first, second, and fourth bars (the pas de basque is not repeated). 5
6
7

Man and lady should slightly underturn the rotary waltz turn but finish in a *5th pos.* facing towards each other. (Man facing wall, lady facing centre.)

The Bow and Curtsy

Man

- 1 L.F. to side along L.O.D. *2nd pos.* (b.o.f. then w.f.).
- 2 Close R.F. to L.F. *3rd pos. front* (b.o.f.). Bow to partner with R. arm across body. L. arm lightly swinging on L. side of body.
- 3 R.F. forward towards partner *inter. 4th pos.* (heel) preparing the arms to assume a waltz hold.
- 4 Close L.F. to R.F. *3rd pos. rear* (b.o.f.) do not transfer weight. Assume normal waltz hold. 8

Lady

- 1 R.F. to side along L.O.D. *2nd pos. plié* (b.o.f. then w.f.).
- 2 L.F. back a short *4th pos. rear* slight *rondé* (toe).
- 3 L.F. forward towards partner (heel).
- 4 Close R.F. to L.F. *3rd pos. front* (b.o.f.) do not transfer weight. 8

As the curtsy is made on second step, look at partner.

Section Three

Man and Lady

Dance four bars of waltz (natural turns) opening out to commencing position on last bar in similar manner to the Veleta. Bars
9-12

THE BOSTON TWO STEP

TOM WALTON

TIME 6/8—TEMPO 52/56—16 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

COMMENCING position similar to the Veleta but bodies opened out a little more so that partners face L.O.D.

Count	Man	Bars
1, 2	Pas de basque outwards, L.F., R.F., L.F., do not turn the body leftwards.	1
3, 4	Pas de basque inwards, R.F., L.F., R.F., do not turn the body rightwards. March forward along L.O.D. (heel).	2
1, 2, 3	L.F., R.F., L.F. (toes pointing down L.O.D.).	
4	Turn to face against L.O.D. (half turn to R.) on ball of L.F. The R.F. will move very slightly towards L.F. <i>inter. 4th pos.</i> Do not lower R. heel. Release hold and take partner's R. hand in L. hand.	3-4
1, 2	Pas de basque outwards, R.F., L.F., R.F., do not turn body rightwards.	5
3, 4	Pas de basque inwards, L.F., R.F., L.F., do not turn body leftwards. Moving against L.O.D. march forward (heel).	6
1, 2, 3	R.F., L.F., R.F. Turn a quarter turn to L. to face partner and wall on ball of R.F.	7-8
4	Close L.F. to R.F. <i>parallel pos.</i> without weight. Assume double hold.	
1, 2	Pas de basque to L., L.F., R.F., L.F., facing partner.	9
3, 4	Pas de basque to R., R.F., L.F., R.F., facing partner.	10
1	L.F. to side along L.O.D. toe pointing to wall.	
2	Close R.F. to L.F. <i>parallel pos.</i> (w.f.). L.F. to side along L.O.D. toe pointing to wall. Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	11
	Assume waltz hold and dance four bars natural waltz opening out on last bar to commencing position in similar manner to the Veleta.	12
		13-16

The head. Turn head to R. and look at partner on 1st bar. Look down L.O.D. 2nd bar.

Turn head to L. and look at partner on 5th bar, look forward on 6th bar.

BOSTON TWO STEP (*contd.*)

Count	Lady	Bars
1, 2	Pas de basque outwards, R.F., L.F., R.F., do not turn the body rightwards.	1
	Pas de basque inwards, L.F., R.F., L.F., do not turn the body leftwards.	
	March forward along L.O.D. (heel).	2
1, 2, 3	R.F., L.F., R.F. (toes pointing down L.O.D.).	
4	Turn to face against L.O.D. (half turn to L.) on ball of R.F. The L.F. will move very slightly towards R.F. <i>inter. 4th pos.</i> Do not lower L. heel. Partner will change the hold.	3-4
1, 2	Pas de basque outwards, L.F., R.F., L.F., do not turn body leftwards.	5
3, 4	Pas de basque inwards, R.F., L.F., R.F., do not turn the body rightwards.	
	Moving against L.O.D. march forward (heel).	6
1, 2, 3	L.F., R.F., L.F. Turn a quarter turn to R. to face partner and centre on ball of L.F.	
4	Close R.F. to L.F. <i>parallel pos.</i> Partner will take double hold.	7-8
1, 2	Pas de basque to R., R.F., L.F., R.F., facing partner.	9
3, 4	Pas de basque to L., L.F., R.F., L.F., facing partner.	10
1	R.F. to side along L.O.D. toe pointing to centre.	
2	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	11
3	R.F. to side along L.O.D. toe pointing to centre.	
4	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	12
	Partner will assume normal waltz hold and dance four bars natural waltz turns. Open out on last bar to commencing position in similar manner to the Veleta.	13-16

The head. Turn head to L. and look at partner on 1st bar, turn to R. outwards on 2nd bar.

Turn head to R. on 5th bar and look at partner, turn to L. outwards on 6th bar.



TANGO HOLD (HOLD No. 4)

LOLA TANGO

ARTHUR WANTLING, E.S.T.D. TIME 2/4- -TEMPO 30/32

Music published by Francis Day & Hunter, Ltd.

A CHAMPIONSHIP dance that is now well established, it is deservedly popular with all grades of dancers. 16 bars described in four sections of 4 bars. Almost all the forward steps are heel led, the exceptions are noted. The hold is the same as that of the Royal Empress Tango.

Section One

The Walks

Count	Man	Bars
SSS	Forward L.F., R.F., L.F. down L.O.D.	
Q	R.F. forward.	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	1-2
SSS	Forward R.F., L.F., R.F. down L.O.D.	
Q	L.F. forward.	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	3-4
Turn the body very slightly to L. to face between centre diag. and L.O.D. and by pressure on L. side of partner's body, turn lady into <i>promenade pos.</i> The forward steps are taken with a heel lead immediately lowering to the flat of the foot, the closes are made without a definite heel lead, step them into position rather sharply on the flat of the foot, giving the effect of a slight pause before the next step is taken.		

Lady

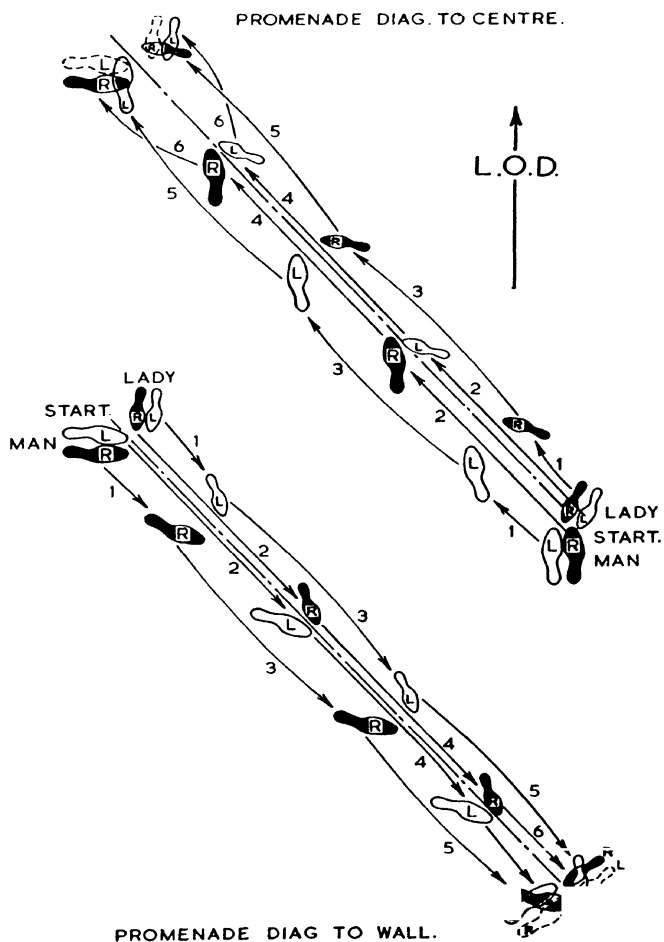
SSS	Back R.F., L.F., R.F.	
Q	L.F. back.	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	1-2
SSS	Back L.F., R.F., L.F.	
Q	R.F. back.	
Swivelling slightly to R. on inside edge of R.F.,		
Q	Close L.F. to R.F. (w.f.) <i>parallel pos.</i>	3-4

LOLA TANGO (contd.)

The lady should finish facing diag. to centre against L.O.D. The backward steps need care; the toe will meet the floor first, then lower to the whole foot as the weight is carried over the supporting leg. Close rather sharply avoiding too much use of the toe.

Section Two The Promenade

Count	Man	Bars
	Promenade moving on a line diag. to centre.	
S	L.F. to side in <i>promenade pos.</i> (heel).	
S	Cross R.F. over L.F. (heel).	5
Q	L.F. to side in <i>promenade pos.</i> (heel).	
Q	Cross R.F. over L.F. (heel).	
Q	L.F. to side in <i>promenade pos.</i> (heel), swivel slightly to R. on flat of L.F. after the weight has been transferred.	
Q	Close R.F. to L.F. <i>parallel pos.</i> inside edge of whole foot without transferring weight. Finish in <i>contra promenade pos.</i> facing towards wall, relax the R. knee slightly, loosen the hold of the R. arm, and bring L. hand in and over the L. shoulder, elbows curved rather acutely. L. hip will be in contact with partner's R. hip.	6
	Promenade (invert) moving on a line diag. to wall against L.O.D. retracing the line of the previous promenade.	
S	R.F. to side in <i>contra promenade pos.</i> (heel).	
S	Cross L.F. over R.F. (heel).	
Q	R.F. to side in <i>contra promenade pos.</i> (heel).	
Q	Cross L.F. over R.F. (heel).	
Q	R.F. to side in <i>contra promenade pos.</i> (heel), Swivelling very slightly to L. on flat of R.F.	
Q	Close L.F. to R.F. <i>parallel pos.</i> inside edge of whole foot without transferring weight. Turn partner square, finish facing diag. to wall down L.O.D.	8



LOLA TANGO. PROMENADE

LOLA TANGO (contd.)

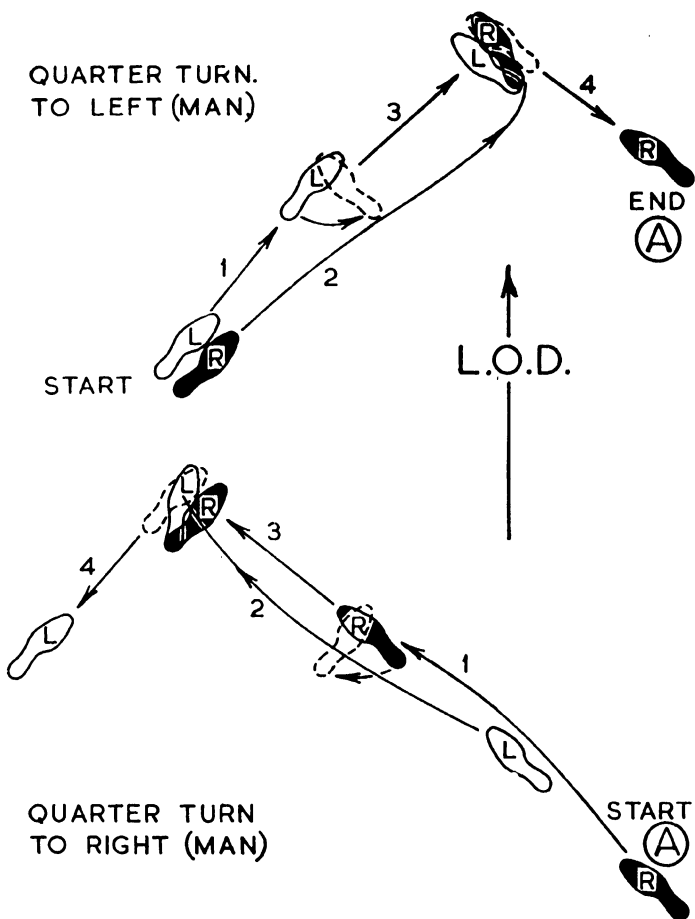
Count	Lady	Bars
S	R.F. to side in <i>promenade pos.</i> (heel).	
S	Cross L.F. over R.F. (heel).	5
Q	R.F. to side in <i>promenade pos.</i> (heel).	
Q	Cross L.F. over R.F. (heel).	
Q	R.F. to side in <i>promenade pos.</i> (heel), swivel slightly to L. on flat of R.F. after the weight has been transferred.	
Q	Close L.F. to R.F. <i>parallel pos.</i> inside edge of whole foot without transferring weight. Finish in <i>contra position</i> facing against L.O.D. (see also notes on man's steps).	6
S	L.F. to side in <i>contra promenade pos.</i> (heel).	
S	Cross R.F. over L.F. (heel).	
Q	L.F. to side in <i>contra promenade pos.</i> (heel).	
Q	Cross R.F. over L.F. (heel).	
Q	L.F. to side in <i>contra promenade pos.</i> (heel). Swivelling very slightly to R. on flat of L.F.	
Q	Close R.F. to L.F. <i>parallel pos.</i> inside edge of whole foot without transferring weight. Finish square to partner backing diag. to wall down L.O.D.	8

Section Three The Quarter Turns

Man

S	L.F. forward diag. to wall turning to L. (heel).	
Q	R.F. to side still turning (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.). Finish facing diag. to centre.	9
S	R.F. back with slight overswing of body to L. check.	
S	L.F. forward very slightly lengthening the step (heel).	10
S	R.F. forward diag. to centre turning to R. (heel).	
Q	L.F. to side still turning (w.f.).	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.). Finish facing diag. to wall.	11
	L.F. back with slight L. shoulder lead.	
	R.F. forward diag. to wall (heel) very slightly lengthening the step.	12

Many dancers use slight continuation of turn to R. on the last step, R.F., until the body is backing square to centre. Although this assists the entry in to the promenade pivot turn this method is *not* correct. The first two steps of the promenade pivot turn should have a diagonal inclination in relation to the L.O.D.



LOLA TANGO. QUARTER TURNS (MAN)

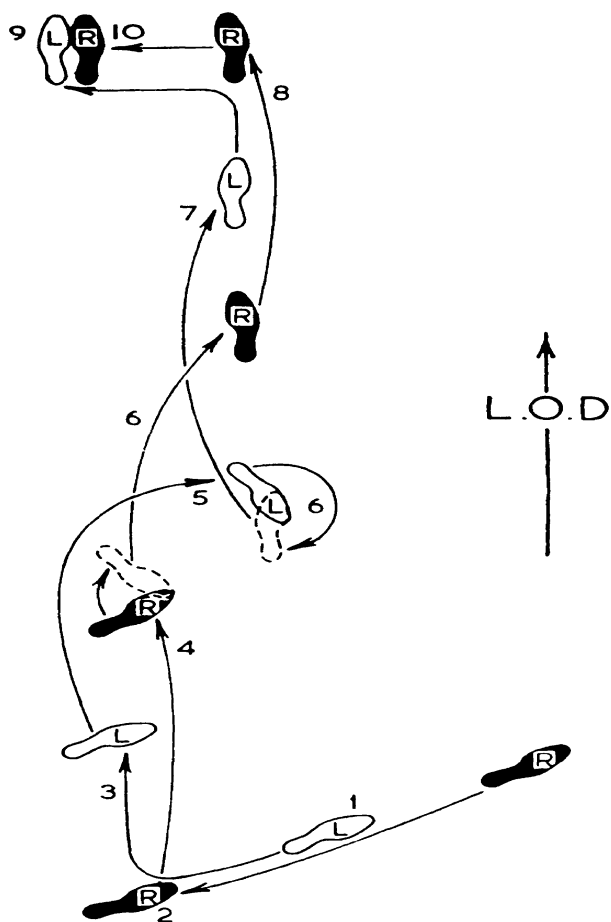
LOLA TANGO (contd.)

Count	Lady	Bars
S	R.F. back diag. to wall turning to L.	9
Q	L.F. to side still turning (w.f.).	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.). Finish backing diag. centre.	
S	L. forward (heel) note slight overswing, check.	
S	R.F. back very slightly lengthening the step.	10
S	L.F. back diag. to centre turning to R.	
Q	R.F. to side (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.). Finish backing diag. to wall.	11
S	R.F. forward (heel) note slight overswing, check.	
S	L.F. back diag. to wall very slightly lengthening the step. Keep R. leg extended and underneath partner.	12

Section Four Promenade Pivot Turn

	Man	
S	L.F. back diag. to centre against L.O.D.	
S	R.F. back diag. to centre preparing to turn partner into <i>promenade pos.</i>	13
S	Brush L.F. to R.F. and step to side along L.O.D. in <i>promenade pos.</i> (inside edge of foot) face slightly diag. to wall.	
S	Cross R.F. over L.F. turn to R. to nearly back L.O.D. (heel, turn on b.o.f.) partner square at end. Continue turning strongly to R.	14
S	L.F. to side across L.O.D. (b.o.f.). Continue turning to R. on ball of L.F.	15
S	R.F. forward down L.O.D. (heel) finish facing L.O.D. Nearly a whole turn to R. on last three steps.	
Q	L.F. forward (heel).	
Q	R.F. forward (heel).	
Q	L.F. to side a short step (w.f.).	
Q	Close R.F. to L.F. (w.f.).	16

Keep R. leg in front of body and underneath partner while pivoting on the sixth step.



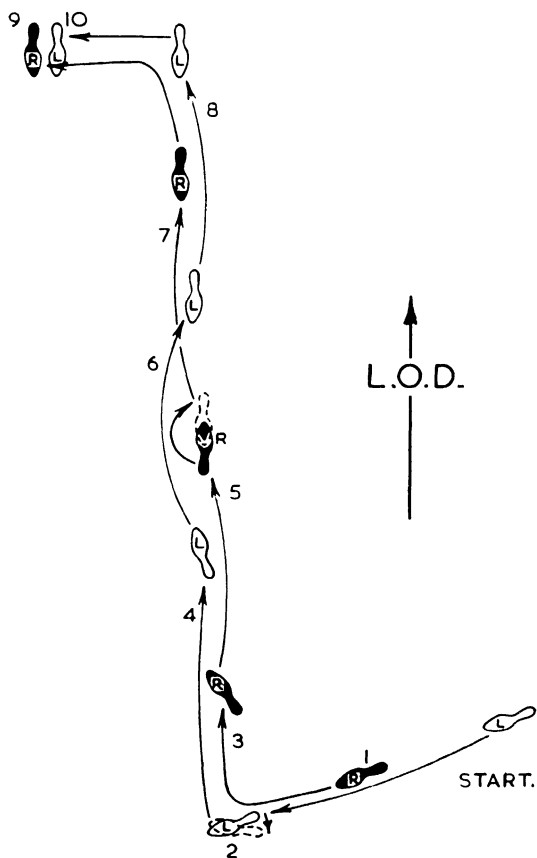
LOLA TANGO. PROMENADE TURN (MAN)

LOLA TANGO (contd.)

Count	Lady	Bars
S	R.F. forward diag. to centre against L.O.D. (heel).	
S	L.F. forward preparing to turn into <i>promenade pos.</i> heel.	13
S	Brush R.F. to L.F. and step to side along L.O.D. in <i>promenade pos.</i> (inside edge of foot).	
S	Cross L.F. over R.F. commencing to turn body to R. (heel).	14
S	R.F. forward down L.O.D. partner now square (heel), R.F. will be underneath partner.	
	Turning strongly to R. on ball of R.F.	
S	L.F. back down L.O.D., finish backing L.O.D. half turn to R. on the last two steps.	15
Q	R.F. back.	
Q	L.F. back.	
Q	R.F. to side, a short step (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	16

Note. The tango movement is frequently elusive. Try to dance with a slight staccato action ("catlike" is the term sometimes used to describe this style): step the feet rather sharply and lightly into position—do not glide as in the waltz.

Endeavour to keep a light hip contact with your partner, the inside hips touching also in the *promenade* and *contra promenade positions*.



LOLA TANGO. PROMENADE TURN (LADY)



LOLA TANGO. SECOND STEP IN THE PROMENADE

MOONLIGHT SAUNTER

CHARLES J. DANIELS, P.P.N.A.T.D. TIME $4\frac{1}{4}$ - TEMPO 28

Music published by Messrs. Darewski, c/o Feldman & Co., Ltd.

A DANCE that is aptly named—try to saunter leisurely and smoothly, gliding the feet and the body. A championship dance that is a great favourite.

The description is in four sections, each section is repeated while dancing: total sequence 32 bars.

Commencing position—Man facing L.O.D., lady backing L.O.D. The hold is similar to a modern waltz hold, forward steps are heel led immediately lowering to the flat of the foot, the exceptions are noted (Hold No. 1).

Section One

Walks and Outside Movement

Count	Man	Bars
SSS	Forward L.F., R.F., L.F. down L.O.D.	
S	R.F. forward, turning eighth turn to R. on ball of R.F.	1 2
S	L.F. forward outside partner on her L. side.	
Q	R.F. to side, without weight <i>2nd pos.</i> (toe).	
Q	Swivel quarter turn to L. on ball of L.F. with a pivoting action keeping R. toe in place. Finish facing almost diag. to centre.	3
S	R.F. forward outside partner on her R. side.	
Q	L.F. to side, without weight <i>2nd pos.</i> (toe).	
Q	Swivel eighth turn to R. on ball of R.F. with a pivoting action keeping L. toe in place. Finish facing L.O.D. square to partner.	4
	Brush L.F. towards R.F. and continue L.O.D. repeating these four bars.	

MOONLIGHT SAUNTER *(contd.)*

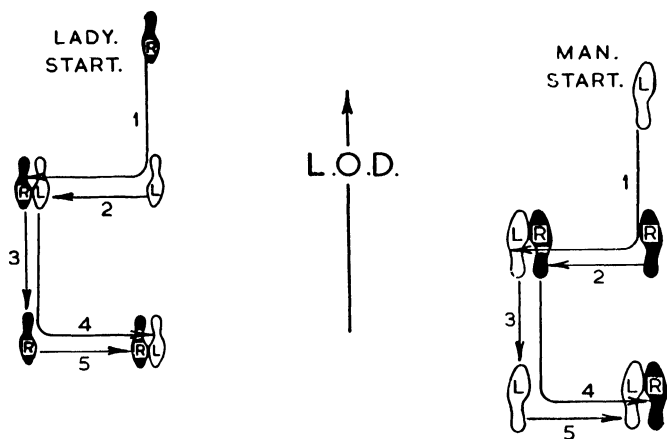
Count	Lady	Bars
SSS	Back R.F., L.F., R.F. down L.O.D.	
S	L.F. back, turning eighth turn to R. on ball of L.F.	1-2
S	R.F. back, partner outside on L. side.	
Q	L.F. to side, without weight <i>2nd pos.</i> (toe).	
Q	Swivel quarter turn to L. on ball of R.F. with a pivoting action keeping L. toe in place. Finish backing almost diag. to centre.	3
S	L.F. back partner outside on R. side.	
Q	R.F. to side, without weight <i>2nd pos.</i> (toe).	
Q	Swivel eighth turn to R. on ball of L.F. with a pivoting action keeping R. toe in place. Finish back to L.O.D. partner square.	4
	Brush R.F. towards L.F. and continue backward down L.O.D. repeating these four bars.	5-8

Section Two

The Square

Man

SS	Forward L.F. R.F. down L.O.D.	9
S	L.F. forward, check.	
S	R.F. back.	10
Q	Brush L.F. to R.F. and step L.F. to side (w.f.).	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
S	L.F. back against L.O.D.	11
Q	Brush R.F. to L.F. and step R.F. to side (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
S	R.F. forward down L.O.D.	12
	Face L.O.D. throughout this section.	
	Repeat the Square, but on last step open partner into <i>promenade pos.</i>	13-16
	Man R.F. forward turning an eighth turn to R. to face diag. to wall brushing L.F. towards R.F.	



MOONLIGHT SAUNTER. THE SQUARES, BARS 10 TO 12

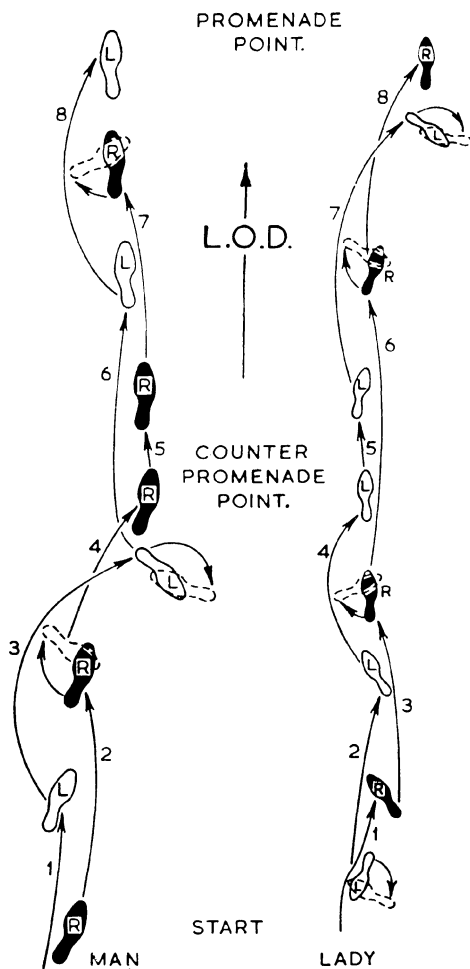
MOONLIGHT SAUNTER (*contd.*)

Count	Lady	Bars
SS	Back R.F., L.F. down L.O.D.	9
S	R.F. back, check.	
S	L.F. forward.	10
Q	Brush R.F. to L.F. and step R.F. to side (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
S	R.F. forward against L.O.D.	11
Q	Brush L.F. to R.F. and step L.F. to side (w.f.).	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
S	L.F. back.	12
	Repeat the Square, but on last step partner will turn lady in to <i>promenade pos.</i> L.F. back turning three-eighths turn to R. to face diag. centre brushing R.F. towards L.F.	13-16

Section Three

Promenade Turns and Points

	Man	
S	L.F. to side along L.O.D. (heel).	
S	Cross R.F. over L.F. commencing to turn to R. (heel).	17
S	L.F. to side across L.O.D. (ball then w.f.). Turn strongly to R. on ball of L.F. to face centre diagonally.	
S	<i>Point</i> R.F. down the L.O.D. (toe) opposite <i>3rd pos.</i> A little over three-quarter turn to R. is made on the last three steps. Finish in <i>contra promenade pos.</i> , retain the hold but slightly loosen the R. arm, bring L. hand in and over the shoulder. The body inclines over the pointed foot. Man has now changed position with lady.	18
S	Extend R.F. forward down L.O.D.	
S	L.F. forward turning body slightly to R.	19
S	R.F. forward down L.O.D. square to partner.	
S	<i>Point</i> L.F. down L.O.D. (toe) opposite <i>3rd pos.</i> About a quarter turn to R. is made on the last two steps, turning partner into <i>promenade pos.</i> L.F. to side along L.O.D. and repeat this section.	20
		21-24



MOONLIGHT SAUNTER. PROMENADE TURN AND POINT, BARS 17 TO 20

MOONLIGHT SAUNTER (*contd.*)

Count	Lady	Bars
S	R.F. to side along L.O.D. (heel).	
S	L.F. forward, turning body slightly to R.	17
S	R.F. forward down L.O.D. partner square.	
S	<i>Point</i> L.F. down L.O.D. (toc) opposite 3rd pos.	18
	About a quarter turn to R. is made on the last three steps. Partner will turn into a <i>contra promenade pos.</i>	
S	Extend L.F. forward down L.O.D.	
S	Cross R.F. over L.F. commencing to turn to R. (heel).	19
S	L.F. to side across L.O.D. (ball then w.f.). Turn strongly to R. on ball of L.F. to face diag. centre.	
S	<i>Point</i> R.F. down L.O.D. (toc) opposite 3rd pos.	20
	A little over three-quarter turn to R. is made on the last three steps. Finish in <i>promenade pos.</i>	
	Incline the body over the pointed foot.	
	R.F. to side along L.O.D. and repeat this section.	21-24

Section Four

Balancé and Promenade Turn

Man

S	L.F. to side along L.O.D. in <i>promenade pos.</i> (heel).	
S	Cross R.F. over L.F. (heel).	25
S	L.F. forward closing R.F. to a 3rd pos. rear, close with a lilt, slight pressure on ball of closing foot, do not transfer weight, <i>promenade pos.</i>	
S	R.F. back against L.O.D. and close L.F. to R.F. 5th pos. <i>point</i> L. heel over R. toc <i>promenade pos.</i>	26
S	L.F. to side along L.O.D. (heel).	
S	Cross R.F. over L.F. commencing to turn to R. (heel-b.o.f.).	27
S	L.F. to side across L.O.D. (b.o.f.), still turning.	
S	Turn strongly to R. on ball of L.F. R.F. forward down L.O.D. finish brushing L.F. to R.F. almost facing diag. to wall in <i>promenade pos.</i> A complete turn to R. is made on last three steps.	28
	Repeat balancé and promenade turn, but on last step R.F. do not turn partner into <i>promenade pos.</i> Face L.O.D. partner square to repeat the sequence.	
		29-32

MOONLIGHT SAUNTER (*contd.*)

Count	Lady	Bars
S	R.F. to side along L.O.D. in <i>promenade pos.</i> (heel).	
S	Cross L.F. over R.F.	25
S	R.F. forward closing L.F. to a <i>3rd pos. rear</i> , close with a lilt, slight pressure on ball of closing foot do not transfer weight, <i>promenade pos.</i>	
S	L.F. back against L.O.D. and close R.F. to L.F. <i>5th pos. point</i> R. heel over L. toe, <i>promenade pos.</i>	26
S	R.F. to side along L.O.D. in <i>promenade pos.</i>	
S	Cross L.F. over R.F. (heel).	27
S	Turning to R. to face L.O.D., R.F. forward a strong step between partner's feet (heel then b.o.f.).	
S	L.F. to side and slightly back, across L.O.D. continuing to turn to R. on ball of L.F. brush R.F. to L.F. Finish facing diag. to centre in <i>promenade pos.</i> A full turn to R. is made on the last two steps.	28
	Repeat the forward balancé and promenade turn, but on last step partner will not turn into <i>promenade pos.</i> , the L.F. will move to side and slightly back across L.O.D., the body finishing backing the L.O.D. to repeat the sequence.	29-32



ROYAL EMPRESS TANGO. FOURTH POINT

ROYAL EMPRESS TANGO

PRIZE DANCE 1922 by H. A. CLIFTON

2/4 *TIME* --16 *BAR SEQUENCE*-- *TEMPO* 32/34

Music published by Feldman & Co., Ltd.

6 Bars introduction: Lady curtsy—Man acknowledge.

The hold is similar to that in the waltz, except that the palm of man's L. hand is facing forward and downward instead of upward, holding the fingers of the lady's R. hand between his thumb and fingers; the lady should hold the man's L. thumb in a comfortable manner. The man's R. arm is placed a little more round partner, rather towards the small of the back than under the shoulder blade as in the waltz. Bring the raised hands inwards by bending the elbows slightly.

The lady will poise slightly back from the hips, the body will not be upright as in the waltz; this must not, however, affect the balance of the body. Although it is a matter of individual style, it is considered to be more in keeping with the character of the tangos to retain hip contact, and for the lady to adopt a slightly backward poise.

The technique of this dance is based on natural footwork: forward steps are led with the heel meeting the floor first, immediately lowering to the whole of the foot; closed positions are made with the feet parallel, not 3rd or 5th pos.

Step into position with the foot leaving the floor, with a knee action similar to a normal walking step—the gliding style of the waltz is not the correct interpretation of the Royal Empress Tango.

Start facing the L.O.D. (lady back to L.O.D.), the man holds the lady in front of him, and she should avoid the common tendency to move towards her partner's R. side.

Described in six sections— a competition lead in is given at end.

ROYAL EMPRESS TANGO (contd.)

Section One

Walks

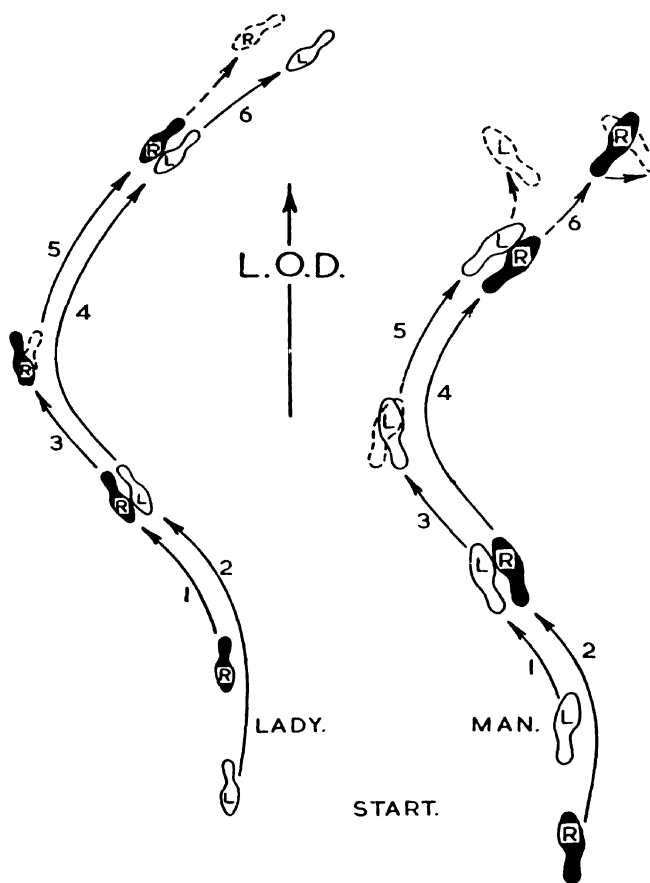
Count	Man	Bars
1	S L.F. forward.	
2	S R.F. forward taking the weight of body well over the foot relax the R. knee (plié) do not bend the body over the leg, keep the trunk upright.	1
3	S Transfer weight back to L.F. straightening R. knee.	
4	S R.F. back a short step on b.o.f. lightly lower heel to the floor relax the knee and straighten again when the following step moves forward (plié).	2

Diagonal Chassés

1	Q L.F. forward and leftwards (heel) (toe pointing diag. to centre).	
and Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
2	S L.F. forward (heel) at end of step brush R.F. to L.F. <i>parallel pos.</i> with slight body turn to right. Body is facing towards diag. centre during 3rd bar.	3
3	Q R.F. forward (heel) (toe pointing diag. to wall down L.O.D.).	
and Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
4	S R.F. forward (heel), bring the L. hip and shoulder back slightly, swivelling leftwards on flat of foot at end of step and opening into <i>promenade pos.</i> L.F. will veer towards R.F. whilst opening into <i>promenade pos.</i> (inside edge of ball of foot without weight).	4
	Body is facing diag. to wall during 4th bar.	
	Finish facing diag. to centre down L.O.D.	

Lady

1	Q R.F. back and rightwards (ball w.f.).	
and Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
2	S R.F. back (ball w.f.) at end of step brush L.F. to R.F. <i>parallel pos.</i> with slight body turn to right. Body is backing diag. to centre down L.O.D. during 3rd bar.	3
3	Q L.F. back (ball w.f.) (toe pointing diag. to centre against L.O.D.).	
and Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
4	S L.F. back (ball w.f.) with very slight body turn to right as man turns into <i>promenade pos.</i> Veer R.F. towards L.F. at end of step. Body is backing diag. to wall down L.O.D. during 4th bar.	4



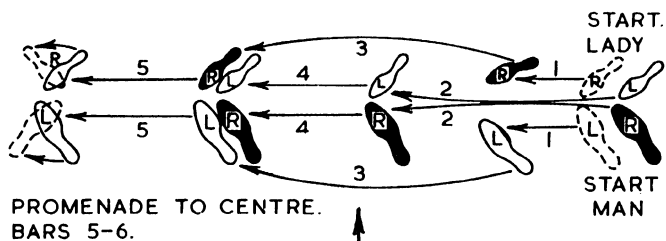
ROYAL EMPRESS TANGO. DIAGONAL CHASSÉS, BARS 3 TO 4

ROYAL EMPRESS TANGO (*contd.*)

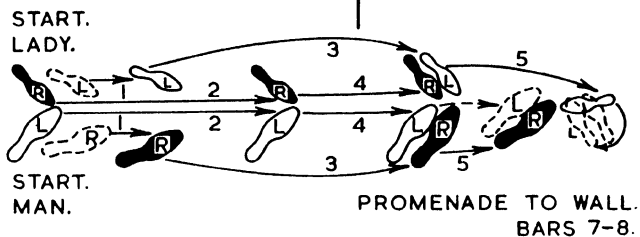
Section Two

The Promenades

Count	Man	Bars
	Promenade and Chassé to centre of room.	
1 S	L.F. to side in <i>promenade pos.</i> (heel-w.f.).	
2 S	Cross R.F. over L.F. (heel-w.f.).	5
3 Q	L.F. to side (heel-w.f.).	
and Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
4 S	L.F. to side taking the weight firmly on to the foot (heel-w.f.) then turn inwards (to the R.).	6
Most dancers begin to turn as the weight is being transferred to the L.F. This makes for a smoother turn, but it is better style to delay the turn and give more expression to the step.		
The R.F. will move a little towards L.F. as the turn is made (inside edge of ball of R.F.).		
Finish facing diag. to wall down L.O.D. in <i>contra promenade pos.</i> swaying over slightly to the R. This will bring the L. hand in and over the L. shoulder.		
Promenade and Chassé to the wall.		
1 S	R.F. to side in <i>contra promenade pos.</i> (heel-w.f.).	
2 S	Cross L.F. over R.F. (heel-w.f.).	7
3 Q	R.F. to side (heel-w.f.).	
and Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
4 S	R.F. forward to wall, a medium length step (heel w.f.); and nearly close L.F. to R.F. without transferring weight (inside edge b.o.f.).	8
Turn partner into <i>promenade pos.</i> at end of step.		



L.O.D.



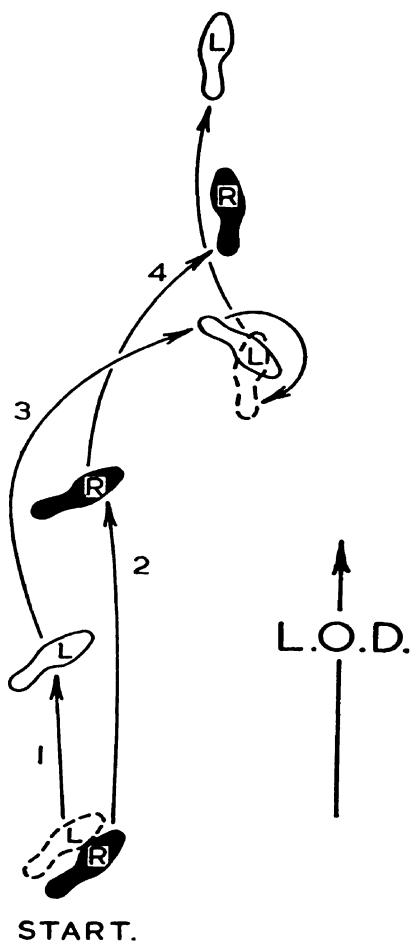
ROYAL EMPRESS TANGO. BARS 5 TO 8

ROYAL EMPRESS TANGO (*contd.*)

Section Two

The Promenades

Count	Lady	Bars
	Promenade and Chassé to centre of room.	
1 S	R.F. to side in <i>promenade pos.</i> (heel-w.f.).	
2 S	Cross L.F. over R.F. (heel-w.f.).	5
3 Q	R.F. to side (heel-w.f.),	
and Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
4 S	R.F. to side taking the weight firmly on to the foot (heel-w.f.) then turn inwards (to the L.).	6
Most dancers begin to turn as the weight is being transferred to the R.F. This makes the turn smoother, but it is better style to delay the turn, and gives more expression to the step.		
The L.F. will move a little towards R.F. as the turn is made (inside edge of ball of L.F.).		
Finish facing diag. to wall against L.O.D. in <i>contra promenade pos.</i> swaying over slightly to the L.; this will bring the R. hand in and over the R. shoulder.		
	Promenade and Chassé to the wall.	
1 S	L.F. to side in <i>contra promenade pos.</i> (heel-w.f.).	
2 S	Cross R.F. over L.F. (heel-w.f.)	7
3 Q	L.F. to side (heel-w.f.),	
and Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
4 S	L.F. forward and to side, turning to R. (b.o.f.), partner's R.F. will move under the body as the <i>promenade pos.</i> is lost, partner square; continue to turn to R. until facing the centre diag.;	8
and	Nearly close R.F. to L.F. without transferring weight (inside edge of foot).	
	Finish in <i>promenade pos.</i> , preparing to move along the L.O.D.	



ROYAL EMPIRE TANGO. PROMENADE PIVOT TURN (MAN)

ROYAL EMPRESS TANGO (*contd.*)

Section Three

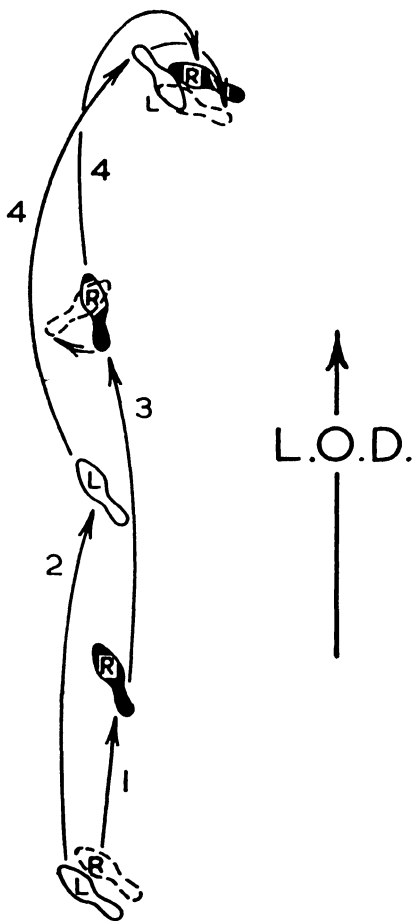
Promenade Pivot Turn

Count		Man	Bars
		Moving along the L.O.D.	
1	S	L.F. to side in <i>promenade pos.</i> (heel-w.f.).	
2	S	Cross R.F. over L.F. commencing to turn to R. (heel-w.f.).	9
3	S	L.F. to side across the L.O.D. well round partner back the L.O.D. at end (b.o.f., heel can lower).	
4	S	Continue to turn strongly to R. on ball of L.F. R.F. forward down the L.O.D. turning to face almost diag. to wall down L.O.D. turn partner into <i>promenade pos.</i> at end of step, L.F. brushing towards R.F. (heel-w.f.).	10

Note partner loses *promenade pos.* on the 3rd step and regains it at the end of 4th step. Keep the R. leg in front of the body and underneath partner as the 4th step moves into position. Nearly a whole turn to R. is made on the last three steps.

Lady

1	S	R.F. to side in <i>promenade pos.</i> (heel-w.f.).	
2	S	L.F. forward down the L.O.D. (heel-w.f.).	9
3	S	R.F. forward between partner's feet turning to R. (heel).	
4	S	Continue turning to R. on ball of R.F. L.F. to side and back (slightly across L.O.D.) turn in to <i>promenade pos.</i> ,	10
and		Nearly close R.F. to L.F. with slight pressure on the inside edge of the R.F. without transferring the weight. Note: lady has a whole turn to R. on 3rd and 4th steps.	



START.

ROYAL EMPRESS TANGO. PROMENADE PIVOT TURN (LADY)

ROYAL EMPRESS TANGO (contd.)

Section Four

Promenade and Point

Count		Man	Bars
		Moving along the L.O.D. in <i>promenade pos.</i>	
1	S	L.F. to side (heel-w.f.).	
2	S	Cross R.F. over L.F. (heel-w.f.).	11
3	S	<i>Point</i> the L. toe down the L.O.D. (toe on the floor).	
4	S	Swivel inwards, turning to R. between the balls of both feet, finish with the weight on the L.F., R. toe in a <i>point pos.</i> pointing against L.O.D. and in <i>contra promenade pos.</i> Sway over slightly to R., curving the L. arm in and over the shoulder slightly as the swivel is made.	12

Lady

		Moving along the L.O.D. in <i>promenade pos.</i>	
1	S	R.F. to side (heel-w.f.).	
2	S	Cross L.F. over R.F. (heel-w.f.).	11
3	S	<i>Point</i> the R. toe down the L.O.D. (toe on the floor).	
4	S	Swivel inwards, turning to L. between the balls of both feet, finish with the weight on the R.F., L. toe in <i>point pos.</i> pointing against L.O.D. and in <i>contra promenade pos.</i> Sway over slightly to L., curving the R. arm in and over the shoulder slightly as the swivel is made.	12

General Notes

The pointing foot moves forward passing beyond the stationary foot a little (*short 4th pos.*), knee is bent as the toe of the foot is pointed downwards, the toe is on the floor. The upper part of the body inclines towards the pointing foot (sway). The swivels are made with the feet in place the weight of the body being transferred as the turn is made, the swivel inverts the *point* to the opposite foot, bend the knee on the 2nd *point pos.* 4th count.

Man will finish facing wall diag. against L.O.D. Lady will finish diag. to centre against L.O.D.

ROYAL EMPRESS TANGO (contd.)

Section Five

Contra Promenade and Point

Count		Man	Bars
1	S	R.F. to side against the L.O.D. in <i>contra promenade pos.</i> (heel-w.f.).	
2	S	Cross L.F. over R.F. (heel-w.f.).	13
3	S	<i>Point</i> the R. toe against L.O.D., sway R.	
4	S	Swivel inwards, turning to L. between the balls of both feet almost to a <i>promenade pos.</i> Finish with the weight on the R.F. facing slightly diag. to wall down the L.O.D. L. toe pointing diag. to wall in a <i>point pos.</i>	14

Note: there is slightly less turn on this swivel than in the previous movement, which facilitates the dancing of the rotary chassés that follow.

Lady

1	S	L.F. to side against the L.O.D. in <i>contra promenade pos.</i>	
2	S	Cross R.F. over L.F. (heel-w.f.).	13
3	S	<i>Point</i> the L. toe against L.O.D. sway L.	
4	S	Swivel inwards turning to R. between the balls of both feet almost to a <i>promenade pos.</i> Finish with the weight on the L.F. facing slightly diag. to centre down the L.O.D. R. toe pointing diag. to centre in a <i>point pos.</i>	14

Section Six

Rotary Chassés

Count		Man	Bars
		Turning to R.	
1	Q	L.F. to side across L.O.D. (b.o.f.),	
	and Q	Close R.F. to L.F. <i>parallel pos.</i> partner square (b.o.f.).	
2	S	L.F. back down the L.O.D. turning to R.	15
3	Q	R.F. to side along the L.O.D. still turning (b.o.f.),	
	and Q	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	
4	S	R.F. forward down the L.O.D. (heel).	16

A little under a whole turn to R. is made on the chassés.

ROYAL EMPRESS TANGO (*contd.*)

Section Six

Rotary Chassés

Count		Lady	Bars
1	Q	R.F. diag. forward (b.o.f.).	
and	Q	Close L.F. to R.F. <i>parallel pos.</i> square to partner (b.o.f.).	
2	S	R.F. forward down L.O.D. turning to R. (heel).	15
3	Q	L.F. to side across L.O.D. (b.o.f.).	
and	Q	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	
4	S	L.F. back down the L.O.D.	16
About five-eighths of a turn to R. is made on the chassés.			

An attractive "lead in" for the competition dancer and medallist during the six-bar introduction is as follows —

Face L.O.D. with veleta hold, hesitate for 1st bar.

Count		Man
S		L.F. to side turning inwards to face partner, release hold.
S		Close R.F. to L.F. <i>3rd pos. front.</i>
S		Hesitate, bowing to partner.
S		Replace R.F. towards partner turn to face L.O.D. Hold hand again.
S		L.F. back against L.O.D.
S		R.F. back against L.O.D. and close L.F. to R.F. <i>parallel pos.</i>
		Hesitate for 2 bars, leading lady forward with R. hand.
		Assume normal tango hold at end.

Lady

S		R.F. to side turning inwards to face man.
SS		L.F. <i>back 4th pos.</i> and curtsy.
S		L.F. forward towards partner turn to face L.O.D.
S		R.F. back against L.O.D.
S		L.F. back against L.O.D. and close R.F. to L.F. without weight. Four steps forward curving to L. (half turn) to face partner.
SS		R.F., L.F. forward.
SS		R.F., L.F. forward, closing R.F. to L.F. with a brushing action.

IMPERIAL WALTZ

J. POWELL, P.P.B.A.T.D. 3/4 TIME TEMPO 46/48

Music published by Francis Day & Hunter, Ltd.

ONE of the most charming of the old time waltz sequences, it is the first dance in the book that includes solo waltzing, generally referred to in textbooks as Inwards and Outwards Waltz.

It is described in three sections. Commencing position as in the Veleta.

Section One Outwards Waltz and Point

Count	Man	Bars
1, 2, 3	Progressive reverse turn. L.F., R.F., L.F.	1
1, 2, 3	Rotary reverse turn. R.F., L.F., R.F.	2
	The 1st step of the rotary turn is taken with back to L.O.D., the R.F. moves <i>back</i> and slightly to the side, not to the side as in a normal rotary turn; this prevents the partners from moving too far apart—the complete turn will form an elliptical pattern. Finish in a normal 5th pos., facing L.O.D. Release R. hand, but retain the hand in position in the air, at the completion of the turn the hand is ready to take the lady's L. hand again.	
1, 2, 3	L.F. forward down L.O.D. (b.o.f. then w.f.) 4th pos.	3
1, 2, 3	Point R.F. forward (toe) look at partner (head to R.).	4

Lady

1, 2, 3	Progressive natural turn. R.F., L.F., R.F.	1
1, 2, 3	Rotary natural turn—note remarks on the man's steps.	2
1, 2, 3	R.F. forward down L.O.D. (b.o.f. then w.f.) 4th pos.	3
1, 2, 3	Point L.F. forward (toe) look inwards (head to L.).	4

Note that in the first bar partners turn away from each other, an outward waltz turn.

The forward steps on the 3rd bar are stepped moving slightly towards each other, the *point* is made with the toes in line.

IMPERIAL WALTZ (*contd.*)

Section Two

Inwards Waltz and Point

Count	Man	Bars
1, 2, 3	Progressive natural turn. R.F., L.F., R.F.	5
1, 2, 3	Rotary natural turn. L.F., R.F., L.F.	6
	An elliptical pattern danced in similar manner to the outwards waltz turn.	
	Release the R. hand, and regain the hold at end.	
1, 2, 3	R.F. forward down L.O.D. (b.o.f. then w.f.) <i>4th pos.</i>	7
1, 2, 3	<i>Point</i> L.F. forward (toe) look down L.O.D.	8

Lady

1, 2, 3	Progressive reverse turn. L.F., R.F., L.F.	5
1, 2, 3	Rotary reverse turn. R.F., L.F., R.F.	6
	An elliptical pattern danced in similar manner to the outwards waltz turn.	
1, 2, 3	L.F. forward down L.O.D. (b.o.f. then w.f.) <i>4th pos.</i>	7
1, 2, 3	<i>Point</i> R.F. forward (toe) look outwards (head to R.).	8

Man and lady should note that on the 4th bar the point is made with the "inside" foot, and on the 8th bar with the "outside" foot.

Point the foot with the toes turned slightly outward.

Section Three

Pas de Valse and Balancés, etc.

Count	Man	Bars
1	L.F. forward (heel) lead the R. hand forward slightly.	
2	R.F. forward, toe pointing down the L.O.D. (b.o.f.).	
3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	9
	Finish facing diag. to centre with the raised arms forward and obliquely backing partner.	
	This movement is sometimes called an outwards pas de valse. The forward steps are more travelled than the pas de valse used in normal waltzing.	
1	R.F. forward (heel, then b.o.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (forward balancé), still backing partner obliquely.	10

IMPERIAL WALTZ (*contd.*)

Count	Man	Bars
1	L.F. back against L.O.D. turn slightly to R. to face the L.O.D. bring the raised hands back.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> (toe).	11
1	R.F. to side against L.O.D. (b.o.f. then w.f.) toe pointing to wall, body facing to wall diag.	
2, 3	Close L.F. to a <i>5th pos. point</i> the L. heel over the R. toe the L. toe pointing to the floor.	12
	Assume normal waltz hold and dance four bars natural waltz, opening out on last bar, similar to Veleta.	
	Lady	
1	R.F. forward (heel) partner leads raised hands forward.	
2	L.F. forward, toe pointing down the L.O.D. (b.o.f.).	
3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.). Finish facing diag. to wall, back to partner obliquely.	9
1	L.F. forward (heel then b.o.f.).	
2, 3	Close R.F. <i>5th pos. rear</i> (forward balancé), still backing partner obliquely.	10
1	R.F. back against L.O.D. turn slightly to L. to face the L.O.D. partner brings raised hands back.	
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (toe).	11
1	L.F. to side against L.O.D. (b.o.f. then w.f.) toe pointing to centre, body facing to centre diag.	
2, 3	Close R.F. to a <i>5th pos. point</i> the R. heel over the L. toe the R. toe pointing to the floor.	12
	Partner will take normal waltz hold and dance four bars natural waltz, opening out on last bar, similar to Veleta.	13-16

Teachers should note that this dance is an excellent one for class teaching—it contains many fine features technically, the sequence being quickly assimilated by the beginner and improver.

MILITARY TWO STEP

JAMES FINNIGAN

TIME 6/8 or 2/4—TEMPO 52/56—16 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

A CHAMPIONSHIP dance. Commence as in the Veleta—facing L.O.D. (Hold No. 2.)

Count	Man	Bars
1	<i>Point L.F. forward down L.O.D. 4th pos.</i>	
2	Pause with the foot still pointed, weight on R.F.	1
3, 4	Turn quarter turn to R. to face partner (b.o.f. R.F.). <i>Point L.F. behind R. heel 5th pos. rear. Bring the raised arms back.</i>	2
1, 2	Turn quarter turn to L. to face L.O.D. March (pas allé) L.F., R.F. forward down L.O.D.	3
3	L.F. forward a medium length step (feet turned slightly outward).	
4	Turn to R. weight mainly on ball of L.F. to face nearly against L.O.D. Release R. hand and take partner's R. hand in L. hand. Finish with L.F. pointing to wall, R.F. pointing against L.O.D., do not lower R. heel.	4
1	<i>Point R.F. against L.O.D. 4th pos.</i>	
2	Pause with the foot still pointed, weight on L.F.	5
3	Turn smartly quarter turn to L. to face partner on ball of L.F. and close R.F. to L.F. <i>parallel pos.</i> (w.f.). Bring the raised arms back, salute partner with R. hand, the R. arm moving outwards and upwards.	
4	Bring the R. arm sharply to the side but do not swing the arm outwards. The hand moves straight down.	6
1, 2, 3	Turn to face against L.O.D. quarter turn to R. March (pas allé) R.F., L.F., R.F. against L.O.D. (heel) (feet turned slightly outward).	
4	Turn quarter turn to L. to face partner (b.o.f. R.F.). Close L.F. to R.F. <i>parallel pos.</i> without weight, and assume normal waltz hold.	7-8
	Dance eight bars natural waltz commencing rotary turn. Open out on last bar to commencing position as in the Veleta.	9-16

MILITARY TWO STEP (contd.)

Count	Lady	Bars
1	<i>Point R.F. forward down L.O.D. 4th pos.</i>	
2	Pause with the foot still pointed.	1
3	Turn quarter turn to L. to face partner and step R.F. to short <i>4th pos. rear</i> and "Bob" curtsy to partner. Bend L. knee.	
4	Straighten L. knee bringing body upright.	2
1, 2	Turn quarter turn to R. to face L.O.D. March (<i>pas allé</i>) R.F., L.F. forward down L.O.D.	3
3	R.F. forward a medium length step (feet turned slightly outward).	
4	Turn to L., weight mainly on ball of R.F., to face nearly against L.O.D. Finish with R.F. pointing to centre L.F. pointing against L.O.D., do not lower heel.	4
1	<i>Point L.F. against L.O.D. 4th pos.</i>	
2	Pause with the foot still pointed, weight on R.F.	5
3	Turn to R. (b.o.f. R.F.) to face centre and partner and step L.F. with a semi-rondé action to <i>4th pos. rear</i> , bend R. knee and curtsy to partner. The curtsy should be more emphasized than the preceding one.	
4	Straighten R. knee and bring the body towards upright position.	6
	Turn to L. (quarter turn) to face against L.O.D. March (<i>pas allé</i>) (feet turned slightly outward).	
1, 2, 3	L.F., R.F., L.F. against L.O.D. (heel).	
4	Turn to R. quarter turn (b.o.f. L.F.). Close R.F. to L.F. <i>parallel pos.</i> without weight. Partner will assume normal waltz hold.	7-8
	Dance eight bars natural waltz commencing progressive turn, open out to commencing position on last bar.	9-16

Note. Dance smartly in a military manner. Although this is a championship dance it is not likely to appeal to those dancers who prefer the more flowing type of dance.



MAXINA. COMMENCING POSITION (HOLD NO. 3)

THE MAXINA

MADAME LOW-HURNDALL

TIME 2/4—TEMPO 30/32—24 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

THIS is a clever dance which introduces movements reminiscent of the Brazilian Maxiste. Partners commence L.F. facing L.O.D. (see illustration opposite).

The dance is described in five sections.

Section One

Pas Marches and Chassés

Count	Man and Lady	Bars
1	S L.F. diag. forward to the L. (b.o.f. then w.f.) (toe pointing diag. to centre) the R.F. will move towards the L.F. a loose 3rd pos. rear as the L.F. takes the weight. Turn the shoulders and the raised hands leftwards with a swaying action.	
2	S R.F. diag. forward to the R. (b.o.f. then w.f.) (toe pointing diag. to wall) the L.F. will move towards the R.F. a loose 3rd pos. rear as the R.F. takes the weight. Turn the shoulders and the raised hands rightwards with a swaying action.	1
3, 4	Repeat these two steps.	2
1	Q L.F. diag. forward to the L. (toe pointing diag. centre) (b.o.f. then w.f.).	Chassé 3
	and Q Close R.F. to L.F. 3rd pos. rear (b.o.f. then w.f.).	
2	S L.F. diag. forward to centre (b.o.f. then w.f.) the R.F. will move towards the L.F. (a loose 3rd pos. rear). Sway arms and shoulders to L.	
3	Q R.F. diag. forward to wall (toe pointing diag. wall) (b.o.f. then w.f.).	Chassé 4
	and Q Close L.F. to R.F. 3rd pos. rear (b.o.f. then w.f.).	
4	S R.F. diag. forward to wall (b.o.f. then w.f.). Sway arms and shoulders to R.	

THE MAXINA (*contd.*)

Section Two

The Pivots and Points

Count		Bars
	Lady in front and towards R. side of partner.	
1	S L.F. forward down L.O.D. facing slightly diag. to wall (b.o.f. then w.f.).	
2	S R.F. forward down L.O.D. (b.o.f. then w.f.). Turn to R. on ball of R.F. to face against L.O.D. Finish with lady on L. side of man, lady's R. hip in front on man's L. hip. Do not release the hold.	5
3	S L.F. forward against L.O.D. (b.o.f. then w.f.).	
4	S <i>Point</i> R.F. forward against L.O.D. <i>short 4th pos.</i> (toc).	6
1	S R.F. forward against L.O.D. (b.o.f. then w.f.).	
2	S L.F. forward against L.O.D. (b.o.f. then w.f.). Turn to L. on ball of L.F. to face L.O.D. Finish with lady in front and towards R. side of man.	7
3	S R.F. forward down L.O.D. (b.o.f. then w.f.).	
4	S <i>Point</i> L.F. forward down L.O.D. <i>short 4th pos.</i> (toc).	8

Section Three

The Piqué Movement

Count		Bars
	As the first step is taken raise the R. arms and lower L. arms.	
1	Move L.F. very slightly leftwards, with the heel only on the floor, toe pointing upward,	
and	Transfer the weight back to R.F.	
	Repeat for a count of 2 "and" 3 "and" 4 "and" 5 "and" 6 "and" 7 "and" 8 "and" (sixteen quick steps). Turn to L. gradually throughout, finish facing L.O.D. having made a complete turn and regaining upright position of body at end. Man rotates in place, the lady being on the outside of the turn. She will take very small steps forward and leftwards with the L.F. closing R.F. to the L.F. <i>3rd pos. rear.</i>	9-12
	The man's R.F. is the axis of the movement.	
	The lady remains in front of partner's R. hip throughout.	



MAXINA. PIQUÉ MOVEMENT

THE MAXINA (*contd.*)

Section Four

The Heel and Toe Movement

Count		Bars
1	S L.F. forward down L.O.D. turn L. toe outward (b.o.f. then w.f.).	
2	S R.F. forward, R. toe outward, plié (b.o.f. then w.f.). Turn shoulders to R. slightly but keep head facing down L.O.D. Lady will turn head and shoulders to R.	13
3	Q L.F. forward a short step, heel only in contact with the floor, toe pointing upward. Shoulders straight.	
and Q	Close R.F. to L.F. a loose <i>3rd pos. rear</i> (w.f.).	14
4	S L.F. back against L.O.D. toe closing to R. heel <i>5th pos. rear</i> knee bent, the toe pointing downwards do not transfer the weight to the L.F.	
1-4	Repeat exactly above two bars.	15-16

Section Five

Allemande and Chassés

Man

1	S L.F. forward down L.O.D. (b.o.f. then w.f.).	
2	S R.F. forward down L.O.D. (b.o.f. then w.f.).	17
3	S L.F. forward down L.O.D. Release R. hands, raise L. hands, turning partner to R.	
4	S Turning to face wall on ball of L.F. (quarter turn to R.). Close R.F. to L.F. <i>parallel pos.</i> (w.f.). Release L. hand as partner turns under the raised hand and assume normal waltz hold, and dance slow natural rotary chassé turns, opening out on last bar to commencing position, see note at end.	18 19-24

An alternative ending is danced in substitution of the 19th and 20th bars which has the advantage of phrasing to the music better than the original ending.

Count		Bars
1	Q L.F. to side along L.O.D. (b.o.f. then w.f.).	} Chassé 19
and Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
2	S L.F. to side, brushing R.F. toward L.F.	
3	Q R.F. to side against L.O.D. (b.o.f. then w.f.).	} Chassé 20
and Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
4	S R.F. to side against L.O.D. (b.o.f. then w.f.) brushing L.F. towards R.F.	
	Natural rotary chassé turn. 4 bars.	

THE MAXINA (contd.)

Section Five

Count	Lady	Bars
1 S	L.F. forward down the L.O.D. (b.o.f. then w.f.).	
2 S	R.F. forward down L.O.D. commencing to turn to R.	17
3 S	L.F. to side and back still turning to R. (b.o.f.).	
and Q	R.F. to side along the L.O.D. (b.o.f. then w.f.).	
4 Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.)	18
Three-quarters of a turn to R. is made on the last four steps (allemande) finish facing centre and square to partner, with normal waltz hold. Slow rotary chassé turn, opening out on last bar. 19-24		
Man on last bar -		
R.F. to side and forward, release L. hand.		
L.F. forward down L.O.D. a short step, this would normally be a closed step.		
Close R.F. to L.F. <i>3rd pos. rear</i> assuming hold as at commencement.		
Lady, turning very strongly to R.		
L.F. to side across L.O.D. (b.o.f.).		
R.F. short step to side still turning (b.o.f. then w.f.).		
Turn three-quarter turn to R. approximately on the last two steps.		
Finish facing almost down the L.O.D.		
Close L.F. to R.F. <i>3rd pos. front</i> without weight.		

Alternative ending (see note at end of man's steps)---

1 Q	R.F. to side along the L.O.D. (b.o.f. then w.f.).	} Chassé 19
and Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
2 S	R.F. to side along the L.O.D. (b.o.f. then w.f.). The L.F. will brush towards R.F. but do not close.	
3 Q	L.F. to side against L.O.D. (b.o.f. then w.f.).	} Chassé 20
and Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
4 S	L.F. to side against L.O.D. (b.o.f. then w.f.). The R.F. will brush towards L.F. but do not close.	

CROWN AND CORONET

TIME 3/4—*TEMPO* 46/48—16 *BAR SEQUENCE*

A DAINTY dance with a real old time atmosphere.

Commencing position the same as La Rinka—but man L.F. *3rd pos. front*, lady R.F. *3rd pos. front* (see illustration, page 92).

Count	Man	Bars
1	L.F. forward down L.O.D. (heel).	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;"> Pas de valse </div> <div style="display: inline-block; vertical-align: middle; font-size: 3em; margin: 0 5px;">}</div> <div style="display: inline-block; vertical-align: middle;">1</div> </div>
2	R.F. forward (b.o.f.) toe pointing down L.O.D.	
3	Close L.F. to R.F. <i>3rd pos. rear</i> . Finish facing slightly towards centre down L.O.D.	
1	R.F. forward down L.O.D. <i>4th pos.</i> (heel).	2
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> . Take the close with a body rise, rising to the ball of the R.F. A balancé.	
1	L.F. back against L.O.D. (lower R. heel).	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;"> Pas de valse </div> <div style="display: inline-block; vertical-align: middle; font-size: 3em; margin: 0 5px;">}</div> <div style="display: inline-block; vertical-align: middle;">3</div> </div>
2	R.F. back, toe pointing diag. to wall.	
3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.). Finish facing slightly diag. to wall.	
1	R.F. back against L.O.D.	4
2, 3	Close L.F. to R.F. <i>5th pos. front</i> (b.o.f.).	
	Repeat 1st bar.	5
1	R.F. forward down L.O.D. (heel-b.o.f.) turn to R. to face wall and partner.	6
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (toe). Finish facing partner with arms crossed across body.	
1	L.F. to side along L.O.D. (b.o.f. then w.f.) toe pointing to wall.	7
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.). Finish backing slightly diag. to centre.	
	Repeat last bar.	8
1	L.F. to side across L.O.D. a short step (b.o.f. then w.f.) commence to raise the joined hands moving R. hand rightwards, and L. hand leftwards.	9
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.), lady will now have her back to man.	
1	L.F. to side towards the wall a short step (b.o.f. then w.f.), toe pointing diag. to wall against L.O.D.	10
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.). Finish with partner toward man's R. side, her head "framed" by the joined R. arms which are raised with the hands over her head. <i>Bower position</i> .	

CROWN AND CORONET (contd.)

Count	Man	Bars
1	R.F. to side moving rightward behind lady (b.o.f. then w.f.), toe pointing against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.), lady will now have her back to man.	11
1	R.F. to side (b.o.f. then w.f.) lower the arms.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). Finish facing wall and partner release the hands and assume normal waltz hold.	12
	Dance four bars natural waltz turns opening out to commencing position on last bar.	13-16
Lady		
1	Normal opposite to the end of the fifth bar, then L.F. forward down L.O.D. (heel-b.o.f.), turn to L. to face partner.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> (toe), now facing partner arms crossed across body.	6
1	R.F. to side along L.O.D. (b.o.f. then w.f.) toe pointing to centre.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> . Finish backing slightly diag. to wall down L.O.D.	7
	Repeat last bar.	8
1	R.F. forward and rightwards in front of partner, toe pointing against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> .	9
1	R.F. to side against L.O.D. a short step (b.o.f. then w.f.), toe pointing to wall.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). On the last two bars approximately three-eighths turn to L. is made, finish facing wall, partner now on L. side, arms raised over the head. <i>Bower position</i> .	10
1	L.F. forward and leftwards towards wall (b.o.f. then w.f.) moving in front of partner.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	11
1	L.F. to side (b.o.f. then w.f.), slight turn to R. Turning on ball of L.F. to face diag, centre down L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.). On last two bars a little over half turn to R. is made. Finish partner taking waltz hold.	12
	Dance four bars natural waltz turns opening out on last bar to commencing position.	13-16



DOUBLE HOLD (HOLD NO. 5)

THE DORIS WALTZ

J. BICKERSTAFFE

TIME 3/4—TEMPO 44/48—16 BAR SEQUENCE

Music published by Paxton & Co., Ltd.

COMMENCING hold is similar to Maxina, but bodies face towards wall diagonally down L.O.D.

Man L.F. *3rd pos. front*, lady L.F. *3rd pos. rear*.

It is described in two sections.

Section One

Count	Man and Lady	Bars
1	L.F. along L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f.). Turn the bodies to the R. to face wall as the close is made with a tilting action, the heel of the L.F. can leave the floor very slightly using a foot rise as the tilting action is made.	1
1	R.F. back against L.O.D. (replace to starting position).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). Turn slightly to L. to face wall diag.	2
1	L.F. along L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	3
1	L.F. along L.O.D. toe pointing diag. to wall (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> . Finish facing diag. to wall against L.O.D. Lady now towards L. side of man, L. foot pointing to wall, R.F. pointing against L.O.D.	4
1	R.F. against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> . Lilt. Turn the bodies to L. to face wall.	5
1	L.F. back against L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.). Turn slightly to R. to face wall diag. against L.O.D.	6
1	R.F. against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.). Transfer weight to the foot, turn to L. very slightly.	7

THE DORIS WALTZ (*contd.*)

Man's and lady's steps are different in the next bar --

Count	Man	Bars
1	R.F. against L.O.D. (b.o.f. then w.f.). Release L. hand and commence to turn partner under the raised R. hands. <i>Allemande</i> .	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f.), turn to L. to face wall. Finish facing partner R. hands joined L. hand on hip.	8

Lady

1	R.F. against L.O.D. Turn strongly to L. on ball of R.F. (approx. a half turn).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> without weight (toe). Keep the balance of the body firmly over the ball of the R.F., finish facing partner and centre, R. hands joined.	8

Section Two

Man

1	L.F. back to centre, toe pointing diag. to wall down L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.).	9
1	R.F. forward towards partner raising the joined hands (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> lilt.	10
	Repeat the last two bars, but on last step assume waltz hold and dance four bars natural waltz turns opening but on last bar to commencing position in similar manner to the Maxina.	11-12 13-16

Lady

1	L.F. back to wall, toe pointing diag. to centre against L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.).	9
1	R.F. forward towards partner (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> , lilt.	10
	Repeat last two bars, but on last step transfer the weight to the L.F. Partner will take normal waltz hold and dance four bars of natural waltz turns, opening out on last bar to commencing position. Note that lady on the last step of the rotary turn will finish with the L.F. in a <i>3rd pos. rear</i> , do not transfer the weight to the L.F.	13-16



DORIS WALTZ. ALLEMANDE



LA RINKA. THE HOLD (HOLD NO. 6)

LA RINKA

W. F. HURNDALL

TIME $3\frac{1}{4}$ -TEMPO 44/46 -24 BAR SEQUENCE

Music published by Paxton & Co., Ltd.

THE commencing hold and position is illustrated on page 92. Partners commence on the right foot.

It is described in three sections.

Section One

Count	Man and Lady	Bars
1	R.F. forward diag. to R. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	1
1, 3	Repeat above.	2
1	L.F. forward diag. to L. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	3
1, 3	Repeat last bar.	4
1	R.F. forward diag. to R. (b.o.f. then w.f.).	
2, 3	Close L.F. towards R.F., a loose <i>3rd pos. rear</i> , with slight pressure on the b.o.f., do not transfer weight.	5
1	L.F. forward diag. to L. (b.o.f. then w.f.).	
2, 3	Close R.F. towards L.F., a loose <i>3rd pos. rear</i> , with slight pressure on the b.o.f., do not transfer weight.	6

Partner's steps on next two bars are different--

Count	Lady	Bars
1, 2, 3	R.F. forward turning to L. to face partner.	7
1, 2	L.F. back, towards wall, bend R. knee and curtsy.	8
3	Recover upright position, preparing to step forward with L.F. into next movement.	

Man

1	R.F. forward diag. to R. (b.o.f. then w.f.).	
2, 3	Close L.F. towards R.F., a loose <i>3rd pos. rear</i> , commencing to turn body to the R.	7
1	L.F. to side and back turning to face wall and partner, move away from lady, release L. hand but retain R. hand.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> and bow to lady.	8

LA RINKA (*contd.*)

Section Two The Allemande

Count	Man	Bars
	Elevate the joined R. hands. L. hand on L. hip.	
1, 2, 3	Dance progressive natural waltz turn, R.F., L.F., R.F. <i>5th pos. front.</i>	9
	Take the 1st step towards R. side of partner, on the 2nd step man will be facing towards his part- ner's back, finish backing wall completing half turn to R.	
1	L.F. back towards wall.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.). Do not trans- fer weight.	10
	Repeat these two bars, finishing in the commencing position, but on the last step (the close) release R. hand, take partner's L. hand in R. hand, and partner's R. hand in L. hand (double hold).	11-12

Lady

	Partner will elevate joined R. hands.	
1, 2, 3	Dance progressive reverse waltz turn, L.F., R.F., L.F. <i>5th pos. front.</i>	9
	Take the 1st step towards R. side of partner, on 2nd step back will be towards man, finish facing wall completing half turn to L.	
1	R.F. back towards centre.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). Do not transfer weight.	10
	Repeat these two bars, finishing in the commencing position, partner retains R. hand in his R. hand on both the Allemandes, but on last step will take double hold.	11-12
	The 10th and 12th bars are similar to a pas glissé, they can be danced with a tilting action and many dancers prefer this style, which is rather like a balancé.	

LA RINKA (*contd.*)

Section Three

Pas Glissade—Pas Glissé—8 Bars Natural Waltz Turns

Count	Man	Bars
1	R.F. to side against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.).	13
1	R.F. to side against L.O.D. (lower L. heel).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). Raise R. hand lower L. hand swaying over slightly to L.	14
1	L.F. to side along L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.).	15
1	L.F. to side along L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.). Raise L. hand, lower R. hand swaying over slightly to R.	16
	Recover upright position of body, assume normal waltz hold and dance eight bars natural waltz turns (commencing rotary part of turn) opening out on last bar to commencing position. See note at end.	17-24

Lady

1	L.F. to side against L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.).	13
1	L.F. to side against L.O.D. (lower R. heel).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.).	14
1	R.F. to side along L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.).	15
1	R.F. to side along L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). Note sways and holds in man's steps.	16
	Waltz, commencing progressive turn.	17-24

To regain commencing position on last bar—

Man will dance a pas de valse with very little turn. R., L., R. closing *3rd pos. front*. Release L. hand and lower R. hand on 2nd step.

Lady will finish rotary turn in a *3rd pos.* Release L. arm on 2nd step moving it forward.

Partners take commencing hold on 3rd step.

TANGO FASCINATION

F. HOLMES, SHEFFIELD

TIME 2/4 -TEMPO 32/34—16 BAR SEQUENCE

A CLEVER tango that is pleasant to dance, described in four sections. Foot charts are obtainable from the originator at 6 Wood Street, Sheffield, 6.

Section One

Count	Man	Bars
S	L.F. forward down L.O.D. (heel).	
S	R.F. forward down L.O.D. (heel) turning to R.	1
Q	L.F. to side, not across L.O.D. (b.o.f.).	
Q	Close R.F. to L.F. (b.o.f.) <i>parallel pos.</i> , finish facing diag. to wall down L.O.D.	
S	L.F. back (lower R. heel) (w.f.) as L. leg takes the weight move R.F. towards L.F. a very short <i>4th point pos.</i> , the toe of the R.F. can be a <i>low aerial pos.</i>	2
SS	R.F. L.F. forward diag. to wall (heel).	3
Q	R.F. to side across L.O.D. (b.o.f.).	
Q	Close L.F. to R.F. (b.o.f.) <i>parallel pos.</i> , still facing diag. to wall.	
S	R.F. to side turning sharply to L. on inside edge of foot, as R. leg takes the weight move L.F. to R.F. a very short <i>inter. 4th point pos.</i> , the toe of L.F. can be a <i>low aerial pos.</i> Finish in <i>promenade pos.</i> preparing to move diag. to centre.	4

Lady

SS	R.F. L.F. back turning to R.	1
Q	R.F. to side (b.o.f.).	
Q	Close L.F. to R.F. (b.o.f.) <i>parallel pos.</i>	
S	R.F. forward (heel), L.F. will move towards R.F. with a lilting action.	2
SS	L.F. R.F. back.	3
QQ	L.F. to side (b.o.f.). Close R.F. to L.F. (b.o.f.).	
S	L.F. to side, turning sharply to R. on inside edge of foot, as L. leg takes the weight move R.F. to L.F. a very short <i>inter. 4th pos.</i> the toe of R.F. can be a <i>low aerial pos.</i> Finish in <i>promenade pos.</i>	4

TANGO FASCINATION (contd.)

Section Two The Promenades

Count	Man	Bars
	Moving on a line diag. to centre down L.O.D.	
S	L.F. to side in <i>promenade pos.</i> (heel).	
S	Cross R.F. over L.F. (heel) commencing to turn to R.	5
Q	L.F. to side (b.o.f. then w.f.) still turning. Release R. hand.	
Q	R.F. back continuing to move diag. to centre. Place R. hand on R. hip, now in a fall-away position.	
Q	L.F. back.	
Q	Cross R.F. in front of L.F. toe only in contact with the floor. Do not transfer weight.	6
	Moving on a line diag. to wall against L.O.D.	
S	R.F. forward (heel).	
S	L.F. forward (heel) commencing to turn to L.	7
Q	R.F. to side (b.o.f. then w.f.) still turning, taking normal tango hold.	
Q	L.F. back, now in fall-away position.	
Q	R.F. back.	
Q	Cross L.F. in front of R.F., toe only in contact with the floor. Do not transfer weight.	8
Lady		
S	R.F. to side in <i>promenade pos.</i> (heel).	
S	Cross L.F. over R.F. (heel) commencing to turn to L.	5
Q	R.F. to side (b.o.f. then w.f.) still turning. Release L. hand taking gown into fingers of L. hand.	
Q	L.F. back continuing to move diag. to centre.	
Q	R.F. back.	
Q	Cross L.F. in front of R.F., toe only in contact with the floor. Do not transfer weight.	6
S	L.F. forward (heel).	
S	R.F. forward (heel) commencing to turn to R.	7
Q	L.F. to side (b.o.f. then w.f.) partner will take normal tango hold.	
Q	R.F. back, now in fall-away position.	
Q	L.F. back.	
Q	Cross R.F. in front of L.F., toe only in contact with the floor. Do not transfer weight.	8

TANGO FASCINATION (contd.)

Section Three

Crossings and Points

Count	Man	Bars
	Facing diag. to centre in <i>promenade pos.</i>	
S	L.F. to side in <i>promenade pos.</i> towards diag. centre (heel).	
S	Cross R.F. over L.F. (heel) turning to R. to face partner. One-eighth turn to R. approximately.	9
S	Cross L.F. over R.F. (heel) in <i>contra promenade pos.</i> facing towards wall.	
S	Cross R.F. over L.F. (b.o.f.) slight turn to L.	10
S	L.F. forward towards diag. wall, partner square and with hip contact, facing diag. wall down L.O.D.	
S	<i>Point</i> R.F. forward short <i>inter 4th pos.</i> (toe) incline body towards the pointed foot.	11
S	R.F. forward towards diag. wall (heel) straighten the body.	
S	Turning to L. on ball of R.F. to face diag. centre. <i>Point</i> L.F. to side short <i>2nd pos.</i> incline body towards the pointed foot (toe).	12

Lady

S	R.F. to side in <i>promenade pos.</i> towards diag. centre (heel).	
S	Cross L.F. over R.F. (heel) turning to L. to face partner eighth turn to L. approximately.	9
S	Cross R.F. over L.F. (heel) in <i>contra promenade pos.</i> facing towards wall.	
S	Cross L.F. over R.F. (b.o.f.) slight turn to R.	10
S	R.F. back, back to wall diag.	
S	<i>Point</i> L.F. short <i>4th pos.</i> rear turn head and shoulder to L. towards the pointed foot.	11
S	L.F. back straighten head and shoulders.	
S	Turning to R. on ball of L.F. to face centre, <i>point</i> R.F. to side short <i>2nd pos.</i> incline body towards the pointed foot, and look at foot (toe).	12

Note: take the crossing steps with a loose hold and the pointing steps with hip contact.

Section Four

Promenade Run—Allemande—Promenade Plié and Slip Pivot

Man

	Moving on a line diag. to centre.	
Q	L.F. to side in <i>promenade pos.</i> (heel).	

TANGO FASCINATION (contd.)

Count		Bars
Q	Cross R.F. over L.F. (heel-b.o.f.) turning strongly to R., three-eighths turn to face almost diag. to wall against L.O.D. Release R. hand and place on R. hip.	
S	L.F. back, turning on ball of foot to back centre diag. finish in a very open position, with R.F. lightly moving towards L.F., toe on the floor and knee bent. Moving on a line diag. to wall against L.O.D.	13
Q	R.F. forward (heel).	
Q	L.F. forward (heel-b.o.f.) turning strongly to L., three-eighths turn to face almost diag. to centre, preparing to take normal tango hold.	
S	R.F. back, and check (b.o.f.), finish facing diag. to centre in <i>promenade pos.</i> and with hip contact. On the last bar partner turns to L. under the raised L. hand.	14
S	L.F. forward towards diag. centre (heel).	
S	Cross R.F. over L.F. (heel) plié both knees, check.	15
S	Transfer weight back to L.F. commencing to turn partner to her left.	
S	R.F. back against L.O.D. turn partner in, to face square, to repeat the sequence.	16

Lady

Q	R.F. to side in <i>promenade pos.</i> (heel).	
Q	Cross L.F. over R.F. (heel-b.o.f.) turning strongly to L., three-eighths turn to face almost diag. to wall against L.O.D. Hold gown with L. hand.	
S	R.F. back turning on ball of foot to back centre diag. finish in a very open position, with L.F. lightly moving towards R.F., toe on the floor and knee bent.	13
Q	L.F. forward turning strongly to L. under the raised hands (heel-b.o.f.).	
Q	Continue turning to L. R.F. to side and back, facing L.O.D. and back to partner.	
S	L.F. back. Finish facing centre diag. normal tango hold.	14
S	R.F. forward towards diag. centre (heel) <i>promenade pos.</i>	
S	Cross L.F. over R.F. (heel) plié both knees, check.	15
S	Transfer weight back to R.F. turning body to L. (b.o.f.).	
S	Turning to face partner on ball of R.F. Brush L.F. towards R.F. and then forward against L.O.D. and underneath partner (heel). A slip pivot.	16

FYLDE WALTZ

T. ALMOND

TIME 3/4—TEMPO 44/46—16 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

A CLEVER dance with unusual features and expression, would make a good competition dance, technique needs control.

It is described in three sections. Commencing position is the same as in the Veleta (Hold No. 2).

Section One

Count	Man	Bars
1	L.F. forward down L.O.D.	} Pas de valse. 1
2	R.F. forward down L.O.D.	
3	Close L.F. to R.F. <i>3rd pos. rear.</i>	
	Lead the raised arms forward as in the Veleta.	
1	R.F. forward down L.O.D. (heel-b.o.f.)	} Balancé. 2
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f.)	
	Keep the L. shoulder back as the R. shoulder takes a strong forward and upward swing on the first step of the balancé, when closing rise on to the ball of R.F. Body facing diag. centre, across L.O.D.	
1	L.F. back against L.O.D. (lower R. heel).	3
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.-w.f.), retain the head and shoulder line, finish preparing to turn the body to the R.	
1	L.F. back against L.O.D. turning inwards to the R. and commencing to bring the raised arms back.	4
2	Close R.F. to L.F. <i>5th pos. rear</i> (toe).	
3	Pivot to R. on the balls of both feet to face about against L.O.D., finish <i>5th pos. front</i> having released R. hand and now holding partner's R. hand in L. hand, weight on L.F. The last three steps are a rotary waltz turn.	

Note that first and second bars move forward along the L.O.D., the third and fourth backward and against L.O.D.



FYLDE WALTZ. END OF SECOND BAR

Section One

Count	Lady	Bars
1	R.F. forward down L.O.D.	1
2	L.F. forward down L.O.D.	
3	Close R.F. to L.F. <i>3rd pos. rear</i> , } Pas de valse. partner will lead the raised arms forward.	
1	L.F. forward down L.O.D. (heel b.o.f.) }	2
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f.) } Balancé. Keep the R. shoulder back as the L. shoulder takes a strong forward and upward swing on the first step of the balancé, when closing rise on to the ball of the L.F. Body facing diag. wall, down L.O.D. The elbow of the R. arm which is holding the gown will be pointing against L.O.D.	
1	R.F. back against L.O.D. (lower L. heel).	3
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	
1	R.F. back against L.O.D. turning inwards to the L.	
2	Close L.F. to R.F. <i>5th pos. rear</i> (toe).	4
3	Pivot to L. on the balls of both feet to face almost against L.O.D., finish <i>5th pos. front</i> , weight on R.F. Partner will change the hold on last step, lady will take gown in L. hand.	

Section Two

Inversion of First Section

Count	Man	Bars
1	R.F. forward against L.O.D.	5
2	L.F. forward against L.O.D.	
3	Close R.F. to L.F. <i>3rd pos. rear</i> , } Pas de valse. lead the raised arms forward.	
1	L.F. forward against L.O.D. (heel-b.o.f.) }	6
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (toe) } Balancé. Keep the R. shoulder back as the L. shoulder takes a strong forward and upward swing on the first step of the balancé, when closing rise on to the ball of the L.F. Body facing diag. centre, against L.O.D.	

FYLDE WALTZ (*cont'd.*)

Count	Man	Bars
1	R.F. back down L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.), retain the head and shoulder line, finish preparing to turn the body to the L.	7
1	R.F. back down L.O.D. turning inwards to the L. and beginning to bring the raised arms back.	
2	Close L.F. to R.F. <i>5th pos. rear</i> (toe).	
3	Pivot to L. on the balls of both feet to face almost down L.O.D., finish <i>5th pos. front</i> having released L. hand and now holding partner's L. hand as at the com- mencing position, weight on R.F.	8
The last three steps are a rotary waltz turn.		

Lady

1	L.F. forward against L.O.D.	} Pas de valse.	5
2	R.F. forward against L.O.D.		
3	Close L.F. to R.F. <i>3rd pos. rear</i> , partner will lead the raised arms forward.		
1	R.F. forward against L.O.D.	} Balancé.	6
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> Keep the L. shoulder back as the R. shoulder takes a strong forward and upward swing on the first step of the balancé, when closing rise on to the ball of the R.F. Body facing diag. wall, against L.O.D.		
1	L.F. back down L.O.D.		
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.) retain the head and shoulder line, finish preparing to turn the body to the R.		7
1	L.F. back down L.O.D., turning inwards to the R.		
2	Close R.F. to L.F. <i>5th pos. rear</i> (toe).		
3	Pivot to R. on the balls of both feet to face almost down L.O.D., finish <i>5th pos. front</i> , weight on L.F.		8
Partner will regain hold as at commencement.			

FYLDE WALTZ (contd.)

Section Three

Count	Man	Bars
1, 2, 3	Progressive L. turn (outwards), L.F., R.F., L.F. Lead R. arm forward.	9
	Note that 8th and 9th bars constitute an in- wards and outwards reverse waltz turn. Finish with R. toe pointing to centre, L. toe pointing against L.O.D., body almost facing diag. centre against L.O.D.	
	Release R. hand and place on R. hip.	
1	R.F. to side along L.O.D., toe pointing to centre. Take partner's R. hand in L. hand.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.), facing diag. centre against L.O.D., L. toe pointing against L.O.D.	10
1	R.F. back down L.O.D., turning body to L.	
2	Close L.F. to R.F. <i>5th pos. rear</i> (toe).	
3	Pivot on the balls of both feet to face partner and wall. Hold lady's R. hand in L. hand, and L. hand in R. hand.	11
	Last three steps are a reverse rotary waltz turn.	
1	L.F. to side along L.O.D. (double hold).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> ; pas glissade. Assume normal waltz hold and dance four bars waltz, opening out to commencing position as in Veleta.	12
		13-16
	Lady	
1, 2, 3	Progressive R. turn (outwards), R.F., L.F., R.F.	9
1	L.F. to side along L.O.D., toe pointing to wall.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	10
1	L.F. back down L.O.D., turning body to R.	
2	Close R.F. to L.F. <i>5th pos. rear</i> (toe).	
3	Pivot to R. to face partner; finish with weight on L.F. <i>5th pos.</i>	11
	Last three steps are a natural rotary turn.	
1	R.F. to side along L.O.D. (double hold).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> ; pas glissade. Waltz opening out as in the Veleta.	12
	Note arm changes in man's description.	13-16

ESPERANO BARN DANCE

T. ALMOND, B.A.T.D.

TIME 4/4—TEMPO 28/30—8 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

COMMENCE as Veleta. Described in three sections.

Section One

Point and Allemande

Count	Man	Bars
1	L.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. forward (b.o.f. then w.f.), toe pointing down L.O.D.	
4	Turning quarter turn to R. on ball of L.F. to face partner, <i>point</i> R.F. forward towards partner (toe) <i>short 4th pos.</i> Raise R. hand preparing to turn partner under the raised hands.	1
1, 2	Dance progressive part of natural waltz turn, turning a quarter turn to R. take the first step towards the R. side of partner, finish backing L.O.D. and facing partner's back. Release hands at end.	
3, 4	Dance rotary part of natural waltz turn, finish facing L.O.D. in <i>5th pos.</i> taking partner's R. hand in L. hand, partner now on man's L. side. The first step of the rotary turn is a short step to the side. Place R. hand on R. hip. Positions of partners now inter-changed.	2
	Lady	
1	R.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward (b.o.f. then w.f.), toe pointing down L.O.D.	
4	Turning quarter turn to L. on ball of R.F. to face partner. <i>Point</i> L.F. forward towards partner (toe) <i>short 4th pos.</i>	1
1, 2	Dance progressive part of reverse waltz turn, turning a quarter turn to L., take the first step towards the R. side of partner. Partner will release hold at end.	
3, 4	Dance rotary part of reverse waltz turn, finish facing L.O.D. in <i>5th pos.</i> The first step of the rotary turn is taken backwards and slightly to side.	2

ESPERANO BARN DANCE (*contd.*)

Section Two

(Inversion of First Section)

Count	Man	Bars
1	R.F. forward down L.O.D. (b.o.f. then w.f.), toe pointing slightly diag. to wall.	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward down L.O.D. (b.o.f. then w.f.), toe pointing down L.O.D.	
4	Turning quarter turn to L. on ball of R.F. to face partner. <i>Point</i> L.F. forward towards partner (toe) <i>short 4th pos.</i>	3
	Raise L. hand preparing to turn partner under the raised hands.	
1, 2	Dance progressive part of reverse waltz turn, turning a quarter turn to L. take the first step towards the L. side of partner, finish backing L.O.D. and facing partner's back. Release hands at end.	
3, 4	Dance rotary part of reverse waltz turn, finish facing L.O.D. in <i>5th pos.</i> taking partner's L. hand in R. hand partner now in original position. The first step of the rotary turn is a short step to the side.	4

Lady

1	L.F. forward down L.O.D. (b.o.f. then w.f.), toe pointing slightly diag. to centre.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. forward down L.O.D. (b.o.f. then w.f.), toe pointing down L.O.D.	
4	Turning quarter turn to R. on ball of L.F. to face partner. <i>Point</i> R.F. forward towards partner (toe) <i>short 4th pos.</i> Partner will prepare to raise R. hand.	3
1, 2	Dance progressive part of natural waltz turn, turning a quarter turn to R. take the first step towards L. side of partner. Partner will release hold at end.	
3, 4	Dance rotary part of natural waltz turn, finish facing L.O.D. in <i>5th pos.</i> The first step of the rotary turn is taken backwards and slightly to side.	4

Man and lady should note the direction of the first step of rotary turn, unless this is followed the bodies will finish out of line.

ESPERANO BARN DANCE (*contd.*)

Section Three

Barn Dance—Quarter Turn—Pas Glissade—Waltz

Count	Man	Bars
1	L.F. forward down L.O.D. (b.o.f. then w.f.), toe pointing slightly to centre.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. forward a short step, slightly bending the knee (b.o.f. then w.f.).	
4	Hop (<i>sauté</i>) forward on ball of L.F. and at the same time swing R.F. forward to a low <i>4th aerial pos.</i>	5
1, 2	Dance natural progressive waltz turn (quarter turn) to face partner and taking partner into normal waltz hold. R., L., R.	
3	L.F. to side along L.O.D. (b.o.f. then w.f.).	
4	Close R.F. to L.F. <i>5th pos. front</i> (b.o.f. then w.f.).	6
1-8	Dance two bars natural waltz turn, commencing rotary turn, opening out on last bar to commencing position in similar manner to the Veleta.	7-8

Lady

1	R.F. forward down L.O.D. (b.o.f. then w.f.), toe pointing slightly diag. to wall.	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward a short step, slightly bending the knee (b.o.f. then w.f.).	
4	Hop (<i>sauté</i>) forward on ball of R.F. and at the same time swing L.F. forward to a low <i>4th aerial pos.</i>	5
1, 2	Dance progressive waltz turn, quarter turn to face partner, L., R., L., partner will take normal waltz hold.	
3	R.F. to side along L.O.D. (b.o.f. then w.f.).	
4	Close L.F. to R.F. <i>5th pos. front</i> (b.o.f. then w.f.).	6
1-8	Dance two bars natural waltz turn, commencing progressive turn, opening out on last bar to commence position in similar manner to the Veleta.	7-8

Note. In the original version of this dance the Allemande 4th bar was danced with the man turning under the raised arms. The first step of the man's reverse progressive turn will then be taken towards lady's R. side.

VALSE SUPERBE

CHARLES W. GARDNER, P.P.V.A.T.D.

TIME $3\frac{1}{4}$ -TEMPO $44\frac{1}{46}$

Music published by Francis Day & Hunter, Ltd.

This is a delightful dance and merits its popularity over the past forty years.

Commencing position is the same as in the Veleta except that the man's left hand is at his side instead of resting on his left hip, the lady's right hand does not hold the gown.

It is described in two sections.

Section One

Outwards Waltz Pas Glissade -Pas Glissé

Count	Man	Bars
1, 2, 3	Reverse progressive waltz turn, L.F., R.F., L.F., as the turn is made lower R. arm and lead the hand forward in a downwards curve. Finish facing to centre preparing to take partner's R. hand in L. hand. Keep the arms downwards.	1
1	R.F. to side along L.O.D. (b.o.f. then w.f.), toe pointing to centre. Partners back to back.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), toe pointing against L.O.D.	2
1	R.F. to side along L.O.D. (b.o.f. then w.f.), lower L. heel as this step is taken.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), do not lower heel. Pas glissé. Release R. hand and prepare to move against L.O.D. to repeat (retrograde). Take lady's R. hand in L. hand.	3
1, 2, 3	Reverse progressive waltz turn, L.F., R.F., L.F., move against L.O.D. leading L. hand downwards and then leftwards and upwards to shoulder height. Finish facing wall and partner, taking lady's L. hand in R. hand (double hold).	4

VALSE SUPERBE (*contd.*)

Count	Man	Bars
1	R.F. to side against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), lower heel as next step is taken. Incline body to L. slightly, over the closing foot.	5
1	R.F. to side against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), do not lower heel). Incline body to L. slightly.	6
Lady		
1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F., as the turn is made partner will lead the L. hand downwards and then forwards. Partners back to back.	1
1	L.F. to side along L.O.D. (b.o.f. then w.f.), toe pointing to wall.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), toe pointing against L.O.D.	2
1	L.F. to side along L.O.D. (b.o.f. then w.f.), lower R. heel as this step is taken.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), do not lower heel. Pas glissé. Partner will release his R. hand. Prepare to move against L.O.D. to repeat (retrograde).	3
1, 2, 3	Natural progressive turn, R.F., L.F., R.F., move against L.O.D. Partner will lead lady's R. hand downwards and then upwards to shoulder height, taking L. hand in his R. hand (double hold). Finish facing centre and partner.	4
1	L.F. to side against L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), lower heel as next step moves. Incline body to R. slightly, over the closing foot.	5
1	L.F. to side against L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), do not lower heel). Incline body to R. slightly.	6

VALE SUPERBE (*contd.*)

Section Two

Outwards Waltz Pas de Valse--Pas Glissés

Count	Man	Bars
	Recover upright position of body, release L. hand and place on L. hip.	
1, 2, 3	Reverse progressive waltz turn, L.F., R.F., L.F., lead R. hand forward as the turn is made, release between 2nd and 3rd steps but keep the hand in position.	7
1, 2, 3	Reverse rotary waltz turn, R.F., L.F., R.F. Finish facing diag. to wall down L.O.D. in 5th pos., L. toe pointing down L.O.D. and partner's L. hand in R. hand.	8
1, 2, 3	Pas de valse down L.O.D., L.F., R.F., L.F., 3rd rear. Turn outwards (to L.) to face diag. centre, leading the raised hands forward.	9
1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F., turning inwards to face wall, the raised hands moving backwards and rightwards.	10
1	Pas glissé--continuing to turn very slightly to R. L.F. to side along L.O.D. (b.o.f. then w.f.) taking partner's R. hand in L. hand (double hold), toe pointing to wall.	11
2, 3	Close R.F. to L.F. 5th pos. point similar to waltz imperial. Incline body to R., raise L. hand and lower R. hand.	
1	Pas glissé, R.F. to side against L.O.D. (b.o.f. then w.f.), toe pointing to wall.	
2, 3	Close L.F. to R.F. 5th pos. point, incline body to L. raise R. hand and lower L. hand. Release R. hand and assume waltz hold, dance four bars natural waltz.	12
1-6	Rotary and progressive turns.	13-14
1-3	Rotary turn.	15
1-3	Pas de valse opening out in similar manner to the Veleta to regain commencing position.	16

VALSE SUPERBE (*contd.*)

Section Two

Count	Lady	Bars
	Recover upright position of body; partner will release lady's R. hand.	
1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F. Man will release lady's L. hand between 2nd and 3rd steps but keep the hand in position.	7
1, 2, 3	Natural rotary waltz turn, L.F., R.F., L.F. Finish facing diag. to centre down L.O.D. in <i>5th pos.</i> , R. toe pointing down L.O.D. L. hand in partner's R. hand.	8
1, 2, 3	Pas de valse down L.O.D., R.F., L.F., R.F., <i>3rd rear</i> . Turn outwards (to R.) to face diag. wall.	9
1, 2, 3	Reverse progressive waltz turn, L.F., R.F., L.F., turn inwards to face diag. to centre.	10
1	Pas glissé—continuing to turn very slightly to L. R.F. to side along L.O.D., toe pointing to centre, partner will take double hold (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>5th pos. point</i> , similar to waltz imperial, incline body to L.	11
1	Pas glissé. L.F. to side against L.O.D. (b.o.f. then w.f.), toe pointing to centre.	
2, 3	Close R.F. to L.F. <i>5th pos. point</i> , incline body to R. Partner will assume normal waltz hold and dance four bars natural waltz.	12
1-6	Progressive and rotary turns.	13-14
1-3	Progressive turn.	15
1-3	Rotary turn pivoted to a <i>3rd pos.</i> opening out in similar manner to the Veleta to regain commencing position.	16

WALTZ COQUETTE

TIME 3'4 TEMPO 44'46

*Music composed by Maurice Smart and published by
Francis Day & Hunter, Ltd.*

AN excellent dance that has movement, atmosphere, a lilting melody and delightful phrasing happily wedded to the dance.

A 24 bar sequence, described in three sections. Commence in open position as in the Voleta.

Section One

Man

Count		Bars
1, 2, 3	Pas de valse L.F., R.F., L.F., body turn outwards (to L.) head line inwards looking towards partner.	1
1	R.F. forward down L.O.D. (heel) turning inwards (to R.) to face partner.	
2, 3	Close L.F. to R.F. 5th pos. rear without weight. Dance this step with a lilting action rising well on to the ball of R.F. with strong body rise. Continue body turn to R. Nat. rotary turn.	2
1, 2, 3	L.F., R.F., L.F. first step will be to side and back moving along L.O.D. Finish facing towards L.O.D. release R. hand on first step but retain hand in position in the air.	3
1, 2, 3	R.F. forward down L.O.D. (heel), rejoin inside hands on the first beat of the bar.	4
1, 2, 3	Rondé L.F. forward with a wide outwards sweeping action to 4th pos. (toe) slight <i>plié</i> on R. leg. Finish with body facing diag. to wall down L.O.D. and towards partner. Look at your partner.	5
1	L.F. back against L.O.D., foot turned well outward (to L.) toe pointing slightly diag. to centre against L.O.D.	
2, 3	Close R.F. to L.F. 5th pos. point head line to left against L.O.D.—partners back to back. Release R. hand and take partner's R. hand in L. hand. Look at the joined hands.	6

WALTZ COQUETTE (*contd.*)

Man

Moving along L.O.D.—Reverse Rotary Turn.

Count		Bars
1, 2, 3	R.F., L.F., R.F. finish <i>5th pos.</i> L. toe almost pointing down L.O.D., body and head facing towards partner. The first step of the rotary turn will move along L.O.D. almost backwards.	7
1	L.F. to side along L.O.D. (b.o.f. then w.f.) toe pointing to wall.	8
2, 3	Close R.F. to L.F. (b.o.f.) without weight (<i>pas glissé</i>). Incline body slightly over the closing foot. Body will be facing diag. to wall against L.O.D. Look at your partner.	

Note. There is only one change of hold, the disengaged hand being placed on the hip. Do not force the raised hands forward and backward—you do nothing with the hands when holding, the flowing action is created by the turning of the shoulders and body.

1st bar: hands move forward along L.O.D.

2nd bar: against L.O.D.

3rd bar: release turning outwards.

4th and 5th bars: regain hold and continue the outwards swing into an inwards swing, the hands on the *Rondé* moving slightly against L.O.D.—do not obscure the lady's face.

6th bar: hands move forward along L.O.D.—then release.

7th bar: hands flow inward.

8th bar: hands to side along L.O.D.

Lady

Count		Bars
1, 2, 3	Pas de valse R.F., L.F., R.F., turn outwards (to R.). Swing R. hand and gown outwards and backwards with a sweeping action. Head line inwards looking towards partner.	1
1	L.F. forward along L.O.D. (heel) turning inwards (to L.) to face partner.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> without weight. Dance with a lilting action rising to ball of L.F. with strong body rise, sweep the gown forward and slightly upward.	2
Continuing to turn body to left—Rev. rotary turn.		

WALTZ COQUETTE (*contd.*)

Lady

Count		Bars
1, 2, 3	R.F., L.F., R.F.—first step will be to side and back moving along L.O.D. Finish facing towards L.O.D., partner will release hold. Hold gown away from the body flowing inward and then outward.	3
1, 2, 3	L.F. forward down L.O.D. (heel) rejoin inside hands.	4
1, 2, 3	Rondé R.F. forward down L.O.D. with a wide sweeping action to 4th <i>pos.</i> (toe) with slight plié on L. leg. Finish with body facing diag. to centre down L.O.D. and towards partner. Look at your partner. Flow the gown outwards and then forward following the foot line of the R.F.	5
1	R.F. back against L.O.D. foot turned well outward (to R.) toe pointing slightly diag. to wall against L.O.D. Swing gown outwards and rightwards against L.O.D.	
2, 3	Close L.F. to R.F. 5th <i>pos.</i> point head line to right against L.O.D.—partners back to back. Partners will release L. hand and take R. hand in his L. hand. Look at the joined hands. Moving along L.O.D.—Nat. Rotary turn.	6
1, 2, 3	L.F. R.F., L.F., finish 5th <i>pos.</i> R. toe pointing almost down L.O.D. body and head facing towards partner. The first step of the rotary turn will move along L.O.D. almost backwards. Flow the gown inwards (gown now in L. hand.)	7
1	R.F. to side along L.O.D. (b.o.f. then w.f.) toe pointing to centre.	
2, 3	Close L.F. to R.F. (b.o.f.) without weight (<i>pas glissé</i>). Incline body slightly over the closing foot. Body will be facing diag. to centre against L.O.D. Look at your partner. Continue the inwards flow of the gown rightwards and slightly upwards. See notes on change of hold given with man's steps.	8

WALTZ COQUETTE (*contd.*)

Section Two

Inversion of first section but moving against L.O.D. Man commence R.F.—Lady L.F.

Man will dance the steps of lady's 1st section. Lady will dance the steps of man's 1st section. Finish facing each other on the Pas Glissé; 16th bar—looking at your partner.

Man: Pas de valse—lilt L.F.—Rev. rotary rondé R.F.—5th point L.F.—Nat. rotary—Glissé.

Lady: Pas de valse L.F.—lilt R.F.—Nat. rotary rondé L.F.—5th point R.F.—Rev. rotary—Glissé.

Section Three

8 bars waltzing danced in the following manner.

Count		Bars
1, 2, 3	Man: Pas de valse forward down L.O.D., L.F., R.F., L.F., turning lady to right (allemande) under the raised R. hand.	
	Lady: Nat. prog. turn R.F., L.F., R.F.	17
1, 2, 3	Man: Nat. prog. turn R.F., L.F., R.F.	
	Lady: Nat. rotary turn L.F., R.F., L.F.	18
	Partners assume normal waltz hold.	
1-9	Man: Nat. rotary turn L.F., R.F., L.F.	
	Nat. prog. turn R.F., L.F., R.F.	
	Nat. rotary turn L.F., R.F., L.F.	
	Lady: Nat. prog. turn R.F., L.F., R.F.	
	Nat. rotary turn L.F., R.F., L.F.	
	Nat. prog. turn R.F., L.F., R.F.	19-21
1-3	Man: Pas de valse forward down L.O.D., R.F., L.F., R.F.	
	Lady: Pas de valse backward L.F., R.F., L.F.	22
1-6	Man: Rev. prog. turn L.F., R.F., L.F.	
	Rev. rotary turn R.F., L.F., R.F.	
	Lady: Rev. rotary turn R.F., L.F., R.F.	23-24
	Pas de valse forward down L.O.D. moving slightly rightwards towards commencing position. L.F., R.F., L.F. 3rd pos. rear.	
	Disengage R. hand during the last bar.	

EUGENE TANGO

TIME 2/4—TEMPO 32/34—16 BAR SEQUENCE

Music published by Dix, Ltd.

A POPULAR tango, easy to learn and to dance to almost any of the well-known tunes.

Commencing hold and position the same as in the Maxina. Both man and lady start on the L. foot.

Count	Man and Lady	Bars
1	Q L.F. to side (w.f.).	
and	Q Close R.F. to L.F. (w.f.).	
2	S L.F. back against L.O.D.	1
3	Q Brush R.F. to L.F. and step to side (w.f.).	
and	Q Close L.F. to R.F. (w.f.).	
4	S R.F. forward down L.O.D. (heel). Brush L.F. to R.F. and step to side repeating above two bars.	2
1-4	The pattern of the feet form a square, there is no turn, face L.O.D. throughout.	3-4
1	Q L.F. forward down L.O.D. (w.f.).	
and	Q Cross R.F. in behind L.F. a locked position.	
2	S L.F. forward down L.O.D. (w.f.).	5
3	Q R.F. forward down L.O.D. (w.f.).	
and	Q Cross L.F. in behind R.F., a locked position.	
4	S R.F. forward down L.O.D. (w.f.).	6
	Move very slightly leftwards when making the R.F. lock, and slightly rightwards when making the L.F. lock.	
1	S L.F. forward (heel) and at the same time let the R.F. swing forward with the foot off the floor, keep the balance of the body well over the L.F.	
2	S Let the R.F. swing back and at the same time turn to R. on the ball of L.F. to finish facing against L.O.D., as the turn is made the R.F. will swing forward against the L.O.D., the foot still in the air.	7

In the 5th and 6th bars, many dancers prefer to dance diagonal chassés, with a parallel close instead of crossing in behind.

EUGENE TANGO (*contd.*)

Count	Man and Lady		Bars	
	Partner now on L. side of man and slightly in front of his L. hip. Backs to L.O.D.			
1	Q	R.F. back.		
and	Q	L.F. back.		
2	S	R.F. back, check.	8	
1	S	L.F. forward against L.O.D. (heel).		
2	S	R.F. forward against L.O.D. (heel).	9	
3	S	L.F. forward against L.O.D., turn to face L.O.D. (half turn to L.).		
4	S	Close R.F. to L.F. (w.f.) <i>parallel pos.</i> Finish with partner on R. side of man.	10	
1	S	Cross L.F. in front of R.F.	} Move forward down L.O.D. short steps.	11
2	S	Cross R.F. in front of L.F.		
3	S	Cross L.F. in front of R.F.		
4	S	Close R.F. to L.F. (w.f.).		
1	S	L.F. forward down L.O.D. (w.f.).		
2	S	R.F. forward down L.O.D. and at the same time let the L.F. swing slightly forward, toe off the floor, weight firmly on the R.F. and weight held back.		13
3	Q	L.F. back against L.O.D.	} Twinkle.	14
and	Q	Close R.F. to L.F. (w.f.).		
4	S	L.F. forward down L.O.D.		
1	S	R.F. forward down L.O.D.		
2	S	L.F. forward down L.O.D. and at the same time let the R.F. swing slightly forward, toe off the floor.		15
3	Q	R.F. back against L.O.D.	} Twinkle.	16
and	Q	Close L.F. to R.F. (w.f.).		
4	S	R.F. forward down L.O.D.		
		L.F. to side to repeat the sequence.		

SQUARE TANGO

TIME 2/4—TEMPO 32/34

Music published by Dix, Ltd.

Hold as in Royal Empress Tango

Count	Man	Bars
S	L.F. forward down L.O.D. (heel).	
Q	Brush R.F. to L.F. and step R.F. to side (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	1
S	R.F. back against L.O.D.	
Q	Brush L.F. to R.F. and step L.F. to side (w.f.).	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	2
S	L.F. to side with plié, long step on inside edge of foot.	
S	Close R.F. to L.F. with a dragging action <i>parallel pos.</i> , do not transfer the weight of body to R.F.	3
S	R.F. to side with plié, long step on inside edge of foot.	
S	Close L.F. to R.F. with a dragging action <i>parallel pos.</i> , do not transfer the weight of body to L.F.	4
	Face the L.O.D. throughout above four bars.	
	Repeat these four bars	5-8
SS	L.F. forward R.F. forward (heel).	9
Q	L.F. forward (heel).	
Q	R.F. forward short step (heel).	
	Repeat these four steps.	10-11
S	L.F. forward (heel).	
S	R.F. forward turning quarter turn to R. to face wall (heel-b.o.f.).	12
S	L.F. to side and back (b.o.f.).	
S	R.F. back, to centre, slight plié, and check.	13
S	L.F. forward, towards wall (heel).	
S	R.F. forward turning to R. back centre diag.(heel).	14
S	L.F. to side and back, still turning to back wall (b.o.f.).	
	R.F. forward a very short step, towards diag. centre.	15
	L.F. short step to side and back (b.o.f.).	
	R.F. back against L.O.D. (lower L. heel), slight plié, check.	16

During 14th and 15th bars keep R. leg forward and underneath partner. Repeat from beginning.

SQUARE TANGO (contd.)

Count	Lady	Bars
S	R.F. back.	
Q	Brush L.F. to R.F. and step L.F. to side (w.f.).	
Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	1
S	L.F. forward against L.O.D. (heel).	
Q	Brush R.F. to L.F. and step R.F. to side (w.f.).	
Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	2
S	R.F. to side with plié, long step on inside edge of foot.	
S	Close L.F. to R.F. with a dragging action <i>parallel pos.</i> , use pressure on inside edge of foot, do not transfer weight of body to L.F., plié on R. knee.	3
S	L.F. to side with plié, long step on inside edge of foot.	
S	Close R.F. to L.F. with a dragging action <i>parallel pos.</i> , use pressure on inside edge of foot, do not transfer weight of body to R.F.	4
	Facing against L.O.D. throughout above four bars.	
	Repeat these four bars.	5-8
SS	R.F. back, L.F. back.	9
Q	R.F. back.	
Q	L.F. back short step.	
	Repeat these four steps.	10-11
S	R.F. back.	
S	L.F. back, turn on ball of foot quarter turn to R. to face centre.	12
S	Brush R.F. to L.F. and forward to centre (heel).	
S	L.F. forward to centre (heel) slight plié and check.	13
S	R.F. back to wall.	
S	L.F. back turning on ball of foot to face diag. centre.	14
S	R.F. to side and forward, still turning to face wall.	
S	L.F. to side and back, towards centre diag.	15
S	R.F. to side and forward (heel).	
S	L.F. forward against L.O.D. (heel) slight plié, check.	16

During 14th and 15th bars keep L. leg behind the body.
Repeat from beginning.

THE TANGO WALTZ

C. J. DANIELS

TIME $3\frac{1}{4}$ —TEMPO 44/46—32 BAR SEQUENCE

Music published by Feldman & Co., Ltd.

COMMENCING position—Man facing wall, lady backing wall.
Normal waltz hold.

Count	Man	Bars
	L.F., R.F., L.F., R.F. back, to centre. Four steps moving backward a bar each step.	4
	L.F., R.F., L.F., R.F. forward, to wall (heel). Four steps retracing the previous steps. Brush L.F. to R.F. and step.	8
1	L.F. to side along L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front.</i>	9
1	L.F. to side along L.O.D.	
2, 3	Close R.F. to L.F. <i>5th pos. point</i> , R. heel over L. toe, turn to face diag. wall against L.O.D., incline body over the foot.	10
1	R.F. to side against L.O.D., turning to L. to face wall.	
2, 3	Close L.F. to R.F. <i>3rd pos. front.</i>	11
1	R.F. to side against L.O.D.	
2, 3	Close L.F. to R.F. <i>5th pos. point</i> , L. heel over R. toe. Turn to face diag. wall down L.O.D., incline body over the foot.	12
	Normal waltz natural turns, rotary, progressive, rotary.	13-15
1, 2, 3	Pas de valse, R.F., L.F., R.F. <i>3rd rear</i> , opening partner to <i>promenade pos.</i> Finish facing down L.O.D.	16
1-6	L.F., R.F. forward in <i>promenade pos.</i> plié on R. (heel).	17-18
1	L.F. forward (heel then rise to b.o.f.).	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> (b.o.f.) <i>balancé</i> .	19
1	R.F. back against L.O.D.	
2, 3	Close L.F. to R.F. <i>5th pos. point</i> (toe).	20
	Repeat last four bars preparing to turn body to R. on last step to face towards wall and partner.	21-24
1-6	Repeat chassé and point commencing L.F. 9th and 10th bars.	25-26
1-6	Repeat chassé and point commencing R.F. 11th and 12th bars.	27-28

THE TANGO WALTZ (contd.)

Count	Man	Bars
	Dance four bars natural waltz turns. Rotary, progressive, rotary, progressive, finish <i>3rd pos. front</i> facing wall, and repeat, from beginning.	29-32
	Lady	
	R.F., L.F., R.F., L.F., forward to centre (heel).	4
	R.F., L.F., R.F., L.F., back to wall.	8
	Brush R.F. to L.F. and step	
1	R.F. to side along L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front.</i>	9
1	R.F. to side along L.O.D.	
2, 3	Close L.F. to R.F. <i>5th pos. point</i> , L. heel over R. toe, turn to face diag. centre against L.O.D., incline body over the foot.	10
1	L.F. to side against L.O.D. turning to R. to face centre.	
2, 3	Close R.F. to L.F. <i>3rd pos. front.</i>	11
1	L.F. to side against L.O.D.	
2, 3	Close R.F. to L.F. <i>5th pos. point</i> , R. heel over L. toe, turn to face diag. centre down L.O.D., incline body over the foot.	12
	Normal waltz natural turns, progressive, rotary, progressive, rotary.	13-16
	Finish last bar <i>3rd pos.</i> , facing L.O.D. <i>promenade pos.</i>	
1-6	R.F., L.F. forward in <i>promenade pos.</i> , plié on L. (heel).	17-18
1	R.F. forward (heel then rise to b.o.f.).	
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (b.o.f.), balancé.	19
1	L.F. back against L.O.D.	
2, 3	Close R.F. to L.F. <i>5th pos. point</i> (toe).	20
	Repeat last four bars preparing to turn body to L. on last step.	21-24
1-6	Repeat chassé and point commencing R.F. 9th and 10th bars.	25-26
1-6	Repeat chassé and point commencing L.F. 11th and 12th bars.	27-28
	Dance four bars natural waltz turns. Progressive, rotary, progressive, rotary, finish last bar <i>3rd pos. front</i> facing centre, and repeat from beginning.	29-32

THE STARLIGHT SAUNTER

FRED HOLMES, M.A.T.D.

TIME $4\frac{1}{4}$ - TEMPO 30-16 BAR SEQUENCE

COMMENCING position similar to Moonlight Saunter. Man facing L.O.D., lady backing L.O.D. Described in four sections.

Section One

Count	Man	Bars
1	Q L.F. forward diag. to centre (heel).	
2	Q Swing R.F. forward <i>low aerial pos.</i> outside partner.	
3	Q R.F. back.	
4	Q Close L.F. to R.F. <i>parallel pos.</i> without transferring weight.	1
1	Q L.F. forward diag. to centre (heel).	
2	Q R.F. forward diag. to centre on partner's R. side commencing to turn body to the R.	
3	Q L.F. forward and to side towards diag. centre, following the line of the previous step.	
4	Q Brush R.F. to L.F. <i>parallel pos.</i> Finish facing diag. to wall down L.O.D., preparing to step outside partner on her L. side.	2
1	Q R.F. forward diag. to wall (heel).	
2	Q Swing L.F. forward <i>low aerial pos.</i> outside partner.	
3	Q L.F. back.	
4	Q Close R.F. to L.F. <i>parallel pos.</i> without transferring weight.	3
1	Q R.F. forward diag. to wall.	
2	Q L.F. forward diag. to wall on partner's L. side.	
3	Q R.F. to side (do not turn).	
4	Q Close L.F. to R.F. without weight, <i>parallel pos.</i> Finish facing diag. to wall partner still towards L. side.	4

Note the diagonal pattern of this section and the second section. A free type of hold facilitates the dancing of the steps which are taken outside partner.

Nice expression can be given to the swinging steps if slight body rise is used.

THE STARLIGHT SAUNTER (*contd.*)

Count		Lady	Bars
1	Q	R.F. back, diag. to centre.	
2	Q	Close L.F. to R.F. <i>parallel pos.</i> without weight.	
3	Q	L.F. forward.	
4	Q	Swing R.F. forward outside partner, <i>low aerial pos.</i>	1
1, 2	QQ	R.F., L.F. back.	
3	Q	R.F. to side turning body to R.	
4	Q	Brush L.F. to R.F. now backing diag. wall down L.O.D.	2
1	Q	L.F. back towards wall.	
2	Q	Close R.F. to L.F. <i>parallel pos.</i> without weight.	
3	Q	R.F. forward (heel) to L. side of partner.	
4	Q	Swing L.F. forward <i>low aerial pos.</i>	3
1, 2	QQ	L.F., R.F., back towards wall.	
3	Q	L.F. to side (do not turn).	
4	Q	Close R.F. to L.F. <i>parallel pos.</i> Finish backing diag. wall down L.O.D. partner on L. side.	4

Section Two

Man

1	Q	L.F. forward diag. to wall on L. side of partner commencing to turn to L. (heel-b.o.f.).	
2	Q	R.F. to side (b.o.f. then w.f.) quarter turn to L.	
3	Q	L.F. back, face diag. centre, partner on R. side.	
4	Q	Cross R.F. loosely in front of L.F. (toe) knee bent.	5
1, 2	S	R.F. forward diag. to centre outside partner (heel).	
3, 4	S	L.F. forward (heel).	6
1	Q	R.F. forward diag. to centre on R. side of partner, commencing to turn to R. (heel-b.o.f.).	
2	Q	L.F. to side (b.o.f. then w.f.) quarter turn to R.	
3	Q	R.F. back, face diag. to wall, partner on L. side.	
4	Q	Cross L.F. loosely in front of R.F. (toe) knee bent.	7
1, 2	S	L.F. forward diag. to wall on L. side of partner (heel).	
3, 4	S	R.F. forward diag. to wall (heel) take this step rather across the body to get square to partner, turning partner into <i>promenade pos.</i>	8

THE STARLIGHT SAUNTER (*contd.*)

Count	Lady	Bars
1	Q R.F. back diag. to wall, partner on L. side, commencing to turn to L.	
2	Q L.F. to side (b.o.f. then w.f.) quarter turn to L.	
3	Q R.F. forward (heel) face diag. wall against L.O.D. on R. side of partner.	
4	Q Cross L.F. in behind R.F. (toe) with a tilting action.	5
1, 2	S L.F. back diag. to centre.	
3, 4	S R.F. back diag. to centre.	6
1	Q L.F. back partner on R. side, commencing to turn to R.	
2	Q R.F. to side (b.o.f. then w.f.) quarter turn to R.	
3	Q L.F. forward diag. to centre against L.O.D. (heel) on L. side of partner.	
4	Q Cross R.F. in behind L.F. (toe) with a tilting action.	7
1, 2	S R.F. back diag. to wall, partner on L. side.	
3, 4	S L.F. back diag. to wall turning in to <i>promenade pos.</i> Finish brushing R.F. to L.F. body facing diag. to centre.	8

Section Three

Man

1, 2	S L.F. to side along L.O.D. in <i>promenade pos.</i> (heel).	
3	Q Cross R.F. over L.F. (heel).	
4	Q L.F. forward to a <i>low 4th aerial pos.</i> , a swinging action.	9
1	Q L.F. back against L.O.D. still in <i>promenade pos.</i>	
2	Q Close R.F. to L.F. <i>parallel pos.</i> (w.f.).	
3	Q L.F. to side along L.O.D. (b.o.f.).	
4	Q Cross R.F. in behind L.F. (b.o.f.).	10
	Repeat the last two bars, finish still in <i>promenade pos.</i>	11-12

Lady

1, 2	S R.F. to side along L.O.D. in <i>promenade pos.</i> (heel).	
3	Q Cross L.F. over R.F. (heel).	
4	Q R.F. forward to a <i>low 4th aerial pos.</i> a swinging action.	9
1	Q R.F. back against L.O.D. still in <i>promenade pos.</i>	
2	Q Close L.F. to R.F. <i>parallel pos.</i> (w.f.).	
3	Q R.F. to side along L.O.D. (b.o.f.).	
4	Q Cross L.F. in behind R.F. (b.o.f.).	10
	Repeat the last two bars, finish still in <i>promenade pos.</i>	11-12

THE STARLIGHT SAUNTER (contd.)

Section Four

Count	Man	Bars
1, 2 S	L.F. to side along L.O.D. in <i>promenade pos.</i> (heel).	
3, 4 S	Cross R.F. over L.F. commencing to turn to R. (heel-b.o.f.).	13
1 Q	L.F. to side across L.O.D. (b.o.f. then w.f.).	
2 Q	Close R.F. to L.F. <i>parallel pos.</i> (w.f.). Finish with partner square, back to wall diag.	
3, 4 S	L.F. back diag. to wall and slightly raise R.F. brushing it towards L.F.	14
1, 2 S	R.F. forward diag. to centre against L.O.D. (heel-b.o.f.), turning strongly to R. almost to face L.O.D.	
3, 4 S	L.F. back against L.O.D. a medium length step (b.o.f.), check.	15
1 Q	R.F. forward down L.O.D. (heel).	
2 Q	L.F. forward down L.O.D. (ball).	
3, 4 S	R.F. forward down L.O.D. (heel).	16

Lady

1, 2 S	R.F. to side along L.O.D. in <i>promenade pos.</i> (heel).	
3, 4 S	Cross L.F. over R.F. slight body turn to R. (heel).	13
1 Q	R.F. forward and slightly rightwards (w.f.).	
2 Q	Close L.F. to R.F. <i>parallel pos.</i> (w.f.). Finish square to partner, facing diag. to wall.	
3, 4 S	R.F. forward and close L.F. to a <i>5th pos. rear</i> with a lilting action, turning head to L.	14
1, 2 S	L.F. back against L.O.D. turning strongly to R. to almost face against L.O.D.	
3, 4 S	R.F. forward against L.O.D. (heel), check.	15
1 Q	L.F. back.	
2 Q	R.F. back.	16
3, 4 S	L.F. back.	

CHRYSANthemUM WALTZ

JAS. TELFORD and A. BELL

TIME $3/4$ —TEMPO 44/46—32 BAR SEQUENCE

Music Published by Dix, Ltd.

AN excellent dance that can be danced with expression. Do not hurry the steps, move softly. It is described in eight sections.

Commencing position is a type of *promenade pos.*, but the bodies are opened out more than in the tango dances. Although the hold is a waltz hold the steps of the first eight bars will feel as if they are taken forward. (In the tangos, because of the parallel placing of the feet, the steps are taken in relation to the body, with a sideways inclination.)

Lady: stand in *3rd pos.* L.F. pointing to centre, R.F. pointing down L.O.D. (heel of R.F. to instep of L.F.). Face diag. to centre.

Man: stand in *3rd pos.* R.F. pointing to wall. L.F. pointing down L.O.D. (heel of L.F. to instep of R.F.). Face diag. to wall. Turn the heads to *face down the L.O.D.*

Section One

Semi-Rondé and Point Moving Down L.O.D.

Count	Man	Bars
1, 2, 3	L.F. along L.O.D. <i>4th pos.</i> (b.o.f. then w.f.), toe pointing down L.O.D.	1
1, 2, 3	R.F. along L.O.D. <i>4th pos.</i> (b.o.f. then w.f.) slightly across L.F., R. toe pointing slightly diag. wall.	2
1, 2, 3	With slight plié on R. leg move the L.F. leftwards and forwards, the track of the foot making an arc through the <i>2nd pos.</i> and finishing with the L. toe in a short <i>4th pos. point</i> in front of the R.F. The R. leg will straighten as the L.F. moves through the <i>2nd pos.</i> , the foot will leave the floor; a low aerial movement.	3
1, 2, 3	Transfer the weight of body to the ball of L.F. and turn inwards to the R. to face almost against L.O.D. Do not release the hold. Finish in <i>contra promenade pos.</i> R.F. in a <i>short 4th pos. point</i> toe pointing against L.O.D., toe of L.F. pointing to wall. Incline the body to R. slightly.	4

CHRYSANTHEMUM WALTZ (*contd.*)

Section One

Count	Lady	Bars
1, 2, 3	R.F. along L.O.D. <i>4th pos.</i> (b.o.f. then w.f.), toe pointing down L.O.D.	1
1, 2, 3	L.F. along L.O.D. <i>4th pos.</i> slightly across R.F., L. toe pointing slightly diag. centre.	2
1, 2, 3	With slight plié on L. leg move the R.F. rightwards and forwards, the track of the foot making an arc through the <i>2nd pos.</i> and finishing with the R. toe in a short <i>4th pos. point</i> in front of L.F. The L. leg will straighten as the R.F. moves through the <i>2nd pos.</i> and the foot will leave the floor, a low aerial movement.	3
1, 2, 3	Transfer the weight of body to the ball of R.F. and turn inwards to the L. to face almost against L.O.D. Partner retains the commencing hold. Finish in <i>contra promenade pos.</i> L.F. in a short <i>4th pos. point</i> , toe pointing against L.O.D., toe of R.F. pointing to centre. Incline the body to L. slightly.	4

Section Two

(Inversion of First Section)

Man

1, 2, 3	R.F. "forward" against L.O.D., <i>4th pos.</i> (b.o.f. then w.f.), toe pointing against L.O.D.	5
1, 2, 3	L.F. against L.O.D. <i>4th pos.</i> (b.o.f. then w.f.), slightly across R.F., L. toe pointing slightly diag. to wall against L.O.D.	6
1, 2, 3	With slight plié on L. leg move the R.F. rightwards and forward, the track of the foot making an arc through the <i>2nd pos.</i> and finishing with the R. toe in a short <i>4th pos. point</i> in front of L.F. The L. leg will straighten as the R.F. moves through the <i>2nd pos.</i> and the foot will leave the floor, a low aerial movement.	7
1, 2, 3	Transfer the weight of body to the ball of R.F. and turn inwards to the L. to face almost diag. to wall down L.O.D. and towards partner; L. toe pointing diag. to wall down L.O.D. short <i>inter. 4th pos. point.</i> Bodies upright.	8

CHRYSANTHEMUM WALTZ (*contd.*)

Section Two

Count	Lady	Bars
1, 2, 3	L.F. "forward" against L.O.D. <i>4th pos.</i> (b.o.f. then w.f.), toe pointing against L.O.D.	5
1, 2, 3	R.F. against L.O.D. <i>4th pos.</i> (b.o.f. then w.f.) slightly across L.F., R. toe pointing slightly diag. to centre against L.O.D.	6
1, 2, 3	With slight plié on R. leg move the L.F. leftwards and forwards, the track of the foot making an arc through the <i>2nd pos.</i> and finishing with the L. toe in a short <i>4th pos. point</i> in front of R.F. The R. leg will straighten as the L.F. moves through the <i>2nd pos.</i> and the foot will leave the floor, a low aerial movement.	7
1, 2, 3	Transfer the weight of body to the ball of L.F. and turn inwards to the R. to face almost diag. centre. R. toe pointing diag. to centre down L.O.D. short <i>inter. 4th pos. point.</i> Bodies upright.	8

Section Three

Pas Glissade—Pas Glissé

Man

1	L.F. to side along L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close R.F. to L.F. (b.o.f. then w.f.) <i>1st pos.</i>	9
1	L.F. to side along L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close R.F. to L.F. (b.o.f.) <i>1st pos.</i> , do not transfer weight to R.F.	10
1	R.F. to side against L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close L.F. to R.F. (b.o.f. then w.f.) <i>1st pos.</i>	11
1	R.F. to side against L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close L.F. to R.F. (b.o.f.) <i>1st pos.</i>	12

On last step release hand from partner's waist and take lady's R. hand in L. hand (double hold), arms extended loosely.

Note. Most good dancers close to a *3rd pos.* instead of a *1st pos.* This feels more comfortable and gives a softer knee action; it is a matter of individual expression.

A slight swaying action to the R. can be made when moving to the L., and to the L. when moving to the R.

CHRYSANTHEMUM WALTZ (*contd.*)

Count	Lady	Bars
1	R.F. to side along L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close L.F. to R.F. (b.o.f. then w.f.) <i>1st pos.</i>	9
1	R.F. to side along L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close L.F. to R.F. (b.o.f.) <i>1st pos.</i> , do not transfer weight to L.F.	10
1	L.F. to side against L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close R.F. to L.F. (b.o.f. then w.f.) <i>1st pos.</i>	11
1	L.F. to side against L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	
2, 3	Close R.F. to L.F. (b.o.f.) <i>1st pos.</i>	12

Partner will take double hold at end. See also notes with man's steps.

Section Four The "Curtsies"

Count	Man	Bars
1, 2, 3	Still facing wall and square to partner, L.F. to side <i>2nd pos.</i> (b.o.f. then w.f.).	13
1, 2, 3	Plié on L. and cross R.F. in behind L.F., legs crossed the knees turned outward (toe) begin to straighten L. leg on 3rd count.	14
1, 2, 3	R.F. to side against L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	15
1, 2	Plié on R. and cross L.F. in behind R.F., legs crossed the knees turned outward (toe).	
3	Straighten R. leg release L. hand, and turn on ball of R.F. to face diag. to wall down L.O.D. Place L. hand on L. hip. Finish with weight on R.F. preparing to move forward down the L.O.D.	16

CHRYSANTHEMUM WALTZ (*contd.*)

Count	Lady	Bars
1, 2, 3	R.F. to side <i>2nd pos.</i> (b.o.f. then w.f.).	13
1, 2, 3	Plié on R. and cross L.F. in behind R.F., legs crossed, the knees turned outwards (toe), begin to straighten R. leg on 3rd count. The action is similar to a curtsy; look at partner.	14
1, 2, 3	L.F. to side against L.O.D. (b.o.f. then w.f.) <i>2nd pos.</i>	15
1, 2	Plié on L. and cross R.F. in behind L.F., legs crossed, the knees turned outward (toe).	
3	Straighten L. leg and turn on ball of L.F. to face diag. to centre down L.O.D. Partner will release lady's R. hand. Finish with weight on L.F. preparing to move forward down the L.O.D.	16

Section Five

Forward Pas de Valse and Balancé--Backward Pas de Valse and Balancé

Man

1	L.F. forward down L.O.D. (heel), toe pointing down L.O.D.	
2	R.F. forward (b.o.f. then w.f.), toe pointing down L.O.D., body will turn to face diag. centre down L.O.D., the raised arms will lead forward due to the slight outwards turn.	
3	Close L.F. to R.F. <i>3rd pos. rear</i> , back to partner obliquely.	17
1	R.F. forward (w.f. then rise to b.o.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f.).	18
1	L.F. back against L.O.D. (lower R. heel).	
2	R.F. back, toe pointing to wall, body will turn to face diag. wall (b.o.f. then w.f.).	
3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.), raised arms will lead back, due to the inwards turn.	19
1	R.F. back against L.O.D. (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.).	20

CHRYSANTHEMUM WALTZ (*contd.*)

Section Five

Count	Lady	Bars
1	R.F. forward down L.O.D. (heel), toe pointing down L.O.D.	
2	L.F. forward (b.o.f. then w.f.), toe pointing down L.O.D., body will turn to face diag. wall down L.O.D., the raised arms will lead forward because of the slight outwards turn.	
3	Close R.F. to L.F. <i>3rd pos. rear</i> , back to partner obliquely.	17
1	L.F. forward (w.f. then rise to b.o.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f.).	18
1	R.F. back against L.O.D. (lower L. heel).	
2	L.F. back, toe pointing to centre, body will turn to face diag. centre (b.o.f. then w.f.).	
3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.), raised arms will lead back, because of the inwards turn.	19
1	L.F. back against L.O.D. (b.o.f. then w.f.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.).	20

Section Six

Outwards Waltz

Man

1, 2, 3	L.F. forward (b.o.f. then w.f.), slight body turn to L.	21
1, 2, 3	R.F. forward (b.o.f. then w.f.), slight body turn to R. Outwards waltz similar to waltz imperial.	22
1, 2, 3	Reverse progressive turn, L.F., R.F., L.F.	23
1, 2, 3	Reverse rotary turn, R.F., L.F., R.F. Release R. hand during the turn but retain in position while turning, taking partner's L. hand again towards end of rotary turn. Finish in <i>5th pos.</i> almost facing L.O.D.	24

Lady

1, 2, 3	R.F. forward (b.o.f. then w.f.), slight body turn to R.	21
1, 2, 3	L.F. forward (b.o.f. then w.f.), slight body turn to L. Outwards waltz similar to waltz imperial.	22
1, 2, 3	Natural progressive turn, R.F., L.F., R.F.	23
1, 2, 3	Natural rotary turn, L.F., R.F., L.F. (See notes on man's steps.)	24

CHRYSANTHEMUM WALTZ (*contd.*)

Section Seven

The Points

Count	Man	Bars
1, 2, 3	<i>Point</i> L.F. forward down L.O.D. <i>4th pos.</i>	25
1, 2, 3	<i>Point</i> L.F. to side <i>2nd pos.</i>	26
1, 2, 3	<i>Point</i> L.F. to <i>4th pos. rear</i> with plié on R. leg. Straighten R. leg turn to R. to face wall and partner.	27
1, 2, 3	Close L.F. to R.F. <i>1st pos. (b.o.f.)</i> , without weight. Most dancers close to <i>3rd pos. front.</i>	28

Lady

1, 2, 3	<i>Point</i> R.F. forward down L.O.D. <i>4th pos.</i>	25
1, 2, 3	<i>Point</i> R.F. to side <i>2nd pos.</i>	26
1, 2, 3	<i>Point</i> R.F. to <i>4th pos. rear</i> with plié on L. leg. Straighten L. leg turn to L. to face centre and man.	27
1, 2, 3	Close R.F. to L.F. <i>1st pos. (b.o.f.)</i> , without weight. Most dancers close to <i>3rd pos. front.</i>	28

Nice expression can be given to the *2nd pos. point* by the lady turning the head to R.

Section Eight

Waltz

Man and Lady

	Bars
Assuming a normal waltz hold, dance four bars of natural waltz turns, in similar manner to the Veleta, opening out on the last bar, but do not release the hold.	29-32

PRIDE OF ERIN

G. S. WOOD, LEITH, EDINBURGH

32 BAR WALTZ SEQUENCE—IRISH MELODIES

Music published by Feldman & Co., Ltd.

COMMENCE with partners facing—man towards wall, lady towards centre, arms extended at shoulder level with double hold.

Described in eight sections.

Section One

Count	Man	Bars
1, 2, 3	L.F. to side along L.O.D. face towards diag. wall.	1
1, 2, 3	Cross R.F. over L.F.	2
1	L.F. to side along L.O.D.	
2	Close R.F. to L.F. <i>parallel pos.</i> (feet pointing diag. wall).	
3	L.F. to side along L.O.D. turn inwards.	3
1, 2, 3	<i>Point</i> R.F. to R. against L.O.D. <i>4th pos.</i> Raise L. hand and lower R. hand, inclining body over the point.	4

Lady

1, 2, 3	R.F. to side along L.O.D. face towards diag. centre.	1
1, 2, 3	Cross L.F. over R.F.	2
1	R.F. to side along L.O.D.	
2	Close L.F. to R.F. <i>parallel pos.</i> (feet pointing diag. centre).	
3	R.F. to side along L.O.D. turn inwards.	3
1, 2, 3	<i>Point</i> L.F. to L. against L.O.D. <i>4th pos.</i> Partner will raise R. hand and lower L. hand.	4

Section Two

(Inversion of First Section)

Man

1, 2, 3	R.F. to side against L.O.D.	5
1, 2, 3	Cross L.F. over R.F. moving against L.O.D.	6
1	R.F. to side against L.O.D.	
2	Close L.F. to R.F. <i>parallel pos.</i> (feet pointing diag. to wall against L.O.D.).	
3	R.F. to side turn inwards quarter turn to L. approximately.	7
1, 2, 3	<i>Point</i> L.F. to L. down L.O.D. <i>4th pos.</i> Raise R. hand and lower L. hand.	8

PRIDE OF ERIN (*contd.*)

Count	Lady	Bars
1, 2, 3	L.F. to side against L.O.D.	5
1, 2, 3	Cross R.F. over L.F. moving against L.O.D.	6
1	L.F. to side against L.O.D.	
2	Close R.F. to L.F. <i>parallel pos.</i> (feet pointing diag. to centre against L.O.D.).	
3	L.F. to side turn inwards quarter turn to R. approx.	7
1, 2, 3	<i>Point</i> R.F. to R. down L.O.D. <i>4th pos.</i>	8
	Partner will raise L. hand and lower R. hand, inclining body over the point.	

Notes on man and lady: the crossing steps are taken with a slight plié action (on ball of foot); the body turn preceding the points should be fast but smooth, not too sharp.

Section Three

Count	Man	Bars
	Turning to R. on ball of R.F.	
1, 2, 3	Cross L.F. over R.F. moving against L.O.D.	9
1, 2, 3	<i>Point</i> R.F. to R. against L.O.D. Raise L. hand and lower R. hand as the crossing step is taken (follow by inverting these two steps). Turning to L. on ball of L.F.	10
1, 2, 3	Cross R.F. over L.F. down L.O.D.	11
1, 2, 3	<i>Point</i> L.F. down L.O.D. Raise R. hand and lower L. hand as the crossing step is taken. Finish almost facing L.O.D.	12

Lady

	Turning to L. on ball of L.F.	
1, 2, 3	Cross R.F. over L.F. moving against L.O.D.	9
1, 2, 3	<i>Point</i> L.F. to L. against L.O.D.	10
	Turning to R. on ball of R.F.	
1, 2, 3	Cross L.F. over R.F. down L.O.D.	11
1, 2, 3	<i>Point</i> R.F. down L.O.D. Partner will raise and lower hands on the crosses. Finish almost facing L.O.D.	12

PRIDE OF ERIN (*contd.*)

Section Four

Count	Man	Bars
	Release partner's R. hand.	
1, 2, 3	Waltz outwards. L. progressive turn, L.F., R.F., L.F. 13	
	Lead R. arm forward, release at end taking partner's R. hand in L. hand.	
1	R.F. to side and back, still turning slightly to L.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), do not transfer weight. Finish facing diag. centre against L.O.D. 14	
	Repeat these two bars retrograde.	
1, 2, 3	Moving against L.O.D. Waltz inwards. L. progressive turn, L.F., R.F., L.F. Lead L. arm forward and then leftwards. 15	
1	R.F. to side against L.O.D. still turning slightly.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> , take partner's L. hand in R. hand (double hold). Finish facing wall and towards R. side of partner. 16	

Lady

1, 2, 3	Waltz outwards. R. progressive turn, R.F., L.F., R.F. 13	
1	L.F. to side and back still turning slightly to R.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), do not transfer weight. Finish facing diag. wall against L.O.D. 14	
	Repeat these two bars retrograde.	
1, 2, 3	Moving against L.O.D. Waltz inwards. R. progressive turn, R.F., L.F., R.F. 15	
1	L.F. to side against L.O.D., still turning slightly.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> . Finish facing centre slightly towards L. side of partner. 16	

Note on 13th and 14th bars. Many dancers prefer to dance a forward pas de valse in place of the progressive turn followed by a forward balancé. This is very comfortable to dance. Turn the hands outwards at the end of the balancé and turn the body rather sharply when moving into the retrogressive waltz turn at the 15th bar.

Man will retain the joined hands, releasing the hold after the balancé. Partners will be almost back to back during the balancé.

PRIDE OF ERIN (*contd.*)

Section Five

Count	Man	Bars
1	L.F. forward towards wall on L. side of partner.	
2, 3	Close R.F. to L.F. <i>parallel pos.</i> (L. hip to L. hip.)	17
1	R.F. back.	
2, 3	Close L.F. to R.F. <i>parallel pos.</i> Moving to wall on L. side of lady, raise L. hand for Allemande. Place R. hand on hip.	18
1, 2, 3	Reverse progressive turn, L.F., R.F., L.F.	19
1	R.F. back towards wall.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.). Last bar is a pas glissé, but can be danced as a balancé. Finish facing centre having interposed places with partner. Regain double hold.	20

Lady

1	R.F. forward towards centre on L. side of man.	
2, 3	Close L.F. to R.F. <i>parallel pos.</i> (L. hip to L. hip.)	17
1	L.F. back.	
2, 3	Close R.F. to L.F. <i>parallel pos.</i> Man will release L. hand but retains R. hand for Allemande.	18
1, 2, 3	Moving towards centre on L. side of man, natural progressive turn, R.F., L.F., R.F., turn under the raised hands.	19
1	L.F. back towards centre.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.). Last bar is a pas glissé, but can be danced as a balancé. Finish facing wall having interposed places with partner.	20

Section Six

(Revert of Fifth Section)

An exact repeat of Fifth Section.

Forward and back balancés.

Allemande—pas glissé (balancé).

Finish: man facing wall, lady facing centre.

Partners square, and with double hold.

21-24

PRIDE OF ERIN (*contd.*)

Section Seven

Count	Man	Bars
1	L.F. to side along L.O.D.	
2	Close R.F. to L.F. <i>parallel pos.</i>	
3	L.F. to side (toe pointing to wall).	25
1, 2, 3	Move R.F. to <i>5th point low aerial pos.</i> , R. heel will be over L. toe, the R. toe pointing downwards an inch or so from the floor. Relax the knee as the foot "swings" slowly into position inclining body slightly over the foot. Now invert these two bars—	26
1	R.F. to side against L.O.D. turn inwards slightly to L.	
2	Close L.F. to R.F. <i>parallel pos.</i>	
3	R.F. to side (toe pointing to wall).	27
1, 2, 3	Move L.F. to <i>5th point low aerial pos.</i> When pointing R.F. raise L. hand and lower R. hand. When pointing L.F. raise R. hand and lower L. hand.	28

Lady

1	R.F. to side along L.O.D.	
2	Close L.F. to R.F. <i>parallel pos.</i>	
3	R.F. to side (toe pointing to centre).	25
1, 2, 3	Move L.F. to <i>5th point low aerial pos.</i>	26
1	L.F. to side against L.O.D. turn inwards slightly to R.	
2	Close R.F. to L.F. <i>parallel pos.</i>	
3	L.F. to side (toe pointing to centre).	27
1, 2, 3	Move R.F. to <i>5th point low aerial pos.</i>	28

Section Eight

Man and Lady

Normal waltz hold and dance four bars natural 29–32 waltz turns.

Man: 4th bar will be a short pas de valse closing *3rd rear*, turning to face almost to wall, releasing R. arm from lady's waist, and taking her L. hand in R. hand.

Lady: 4th bar will slightly underturn the last bar (rotary); L.F. will finish *3rd pos. rear*.

BARN DANCE

TIME 4/4 --TEMPO 32

A SIMPLE dance which originated in America. It is danced in several forms of which the best is probably an eight-bar sequence, and it is described in this manner.

Commencing position as in the Veleta.

Count	Man	Bars
1	L.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. forward bending the knee slightly (w.f.).	
4	Hop (<i>sauté</i>) on L.F. and move R.F. forward to a <i>low 4th aerial pos.</i>	1
	Turn head rightwards and look at partner on last two steps.	
1	R.F. forward down L.O.D. Turn head to face L.O.D. (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward bending the knee slightly (w.f.).	
4	Hop (<i>sauté</i>) on R.F. and move L.F. forward to a <i>low 4th aerial pos.</i>	2
1-4	Repeat first bar.	3
1	R.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward bending the knee slightly (w.f.).	
4	Hop (<i>sauté</i>) on R.F. turning body quarter turn to R. to face partner and move L.F. to a <i>low 5th pos. rear.</i>	4
	Assume normal waltz hold, dance four bars natural waltz turns, opening out on last bar in similar manner to the Veleta.	5-8

BARN DANCE (contd.)

Count	Lady	Bars
1	R.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward bending the knee slightly (w.f.).	
4	Hop (sauté) on R.F. and move L.F. forward to a <i>low 4th aerial pos.</i>	1
	Turn head leftwards and look at partner on last two steps.	
1	L.F. forward down L.O.D. Turn head to face L.O.D. (b.o.f. then w.f.).	
2	Close R.F. to L.F. <i>3rd pos. rear.</i>	
3	L.F. forward bending the knee slightly (w.f.).	
4	Hop (sauté) on L.F. and move R.F. to a <i>low 4th aerial pos.</i>	2
	Turn head rightwards (outwards) on last two steps.	
1-4	Repeat first bar.	3
1	L.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. forward bending the knee slightly (w.f.).	
4	Hop (sauté) on L.F. turning body quarter turn to R. to face partner and move R.F. to a <i>low 5th rear pos.</i>	4
	Partner will assume normal waltz hold and dance four bars natural waltz turns, opening out on last bar in similar manner to the Veleta.	5-8

The 4th count of the 1st and 2nd bars is danced by the experts with an action known as a *Balloné*. Extend the foot forward to the 4th pos., then move the foot upward—towards the body—downward—then forward again to the extended position. The foot is pointing downwards throughout, the action being felt rather in the knee and ankle, although it does in fact emanate from the thigh. The foot will transcribe a small circle in the air except when it will lightly touch the floor on the downward action. When executing this with a *balloné*, one should tend to take the *pas de zephyr* a little earlier, continuing the action into the following step without a break in the moving of the foot.

PROGRESSIVE BARN DANCE

C. J. DANIELS. TIME $4\frac{1}{4}$ —TEMPO 32/36

Music published by Feldman & Co., Ltd.

An excellent party type of dance.

Partners face L.O.D. as in the barn dance. Couples stand behind each other forming a circle round the ballroom. All face forward.

Count	Man	Bars
1-3	L.F., R.F., L.F. forward down L.O.D.	
4	<i>Point</i> R.F. forward (toe) <i>4th pos.</i> , turn head and shoulders rightwards towards partner.	1
1-3	R.F., L.F., R.F. back against L.O.D.—head facing L.O.D.	2
4	<i>Point</i> L.F. <i>4th pos. front</i> turning eighth turn to R. to face partner.	
1	L.F. to side and back towards centre of room.	
2	Close R.F. to L.F. <i>3rd pos. front</i> .	
3	L.F. back to centre (slight turn to L.).	
4	Close R.F. to L.F. <i>3rd pos. front</i> and bow to partner (<i>pas glissé</i>).	3
1-3	R.F., L.F., R.F. forward towards new partner (lady in front).	
4	Close L.F. to R.F. <i>parallel pos.</i> assuming waltz hold with new partner.	4
1	L.F. to side along L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. front</i> (<i>pas glissade</i>).	
3, 4	Repeat last two steps without transferring weight (<i>pas glissé</i>).	5
1	R.F. to side against L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. front</i> (<i>pas glissade</i>).	
3, 4	Repeat last two steps without transferring weight (<i>pas glissé</i>).	6
1-8	Waltz natural turns. Rotary, progressive, rotary, <i>pas de valse</i> forward opening out to commencing position.	7-8

It is usual for the first sequence to be danced with own partner, the progression commencing on the fourth bar of the first repeat—then men moving forward to lady in front.

PROGRESSIVE BARN DANCE (contd.)

Count	Lady	Bars
1-3	R.F., L.F., R.F. forward down L.O.D.	
4	<i>Point</i> L.F. forward (toe) <i>4th pos.</i> , turn head to L. towards partner.	1
1-3	L.F., R.F., L.F. back against L.O.D.	
4	<i>Point</i> R.F. <i>4th front</i> , turn eighth turn L. to face partner.	2
1	R.F. to side and back towards wall.	
2	Close L.F. to R.F. <i>3rd pos. front</i>	
3	R.F. back towards wall.	
4	Close L.F. to R.F. <i>3rd pos. front</i> (pas glissé).	3
1-3	L.F., R.F., L.F. forward to centre towards new partner.	
4	Close R.F. to L.F. <i>parallel pos.</i> , partner will assume waltz hold.	4
1	R.F. to side along L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. front</i> (pas glissade).	
3, 4	Repeat last two steps without transferring weight (pas glissé).	5
1	L.F. to side against L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. front</i> (pas glissade).	
3, 4	Repeat last two steps without transferring weight (pas glissé).	6
1-8	Waltz natural turns. Progressive, rotary, progressive, rotary turn underturned <i>3rd pos. front</i> opening out to commencing position.	7-8

Lady can dance a slight curtsy at end of 3rd bar before moving towards her new partner.

Man releases partner's L. hand on first step of 3rd bar.

Schottische steps can be danced in the 3rd bar. Instead of the *Points* the foot can move to a *low 4th aerial pos.* with a temps levé on the standing foot, when danced in this manner it is more usual for the glissade and glissé, 5th and 6th bars, to be danced with double hold, instead of a waltz hold.

THE EVA THREE STEP

Music published by Feldman & Co., Ltd.

A PARTY type of dance, simple in design but moves with a swing. It is not infrequently danced to that popular tune "The 'Teddy Bears' Picnic." There are several recordings of it.

Commence position similar to Veleta.

Count	Man	Bars
1, 2	L.F., R.F. forward down L.O.D.	
3	L.F. forward turning to R. to face towards partner diag. (eighth turn).	
4	<i>Point</i> R.F. forward towards partner <i>short 4th pos.</i>	1
1	R.F. to side and forwards towards wall moving behind partner, and leading her with R. hand to her L. towards centre.	
2	L.F. forward towards wall taking partner's L. hand in L. hand (release R. hand).	
3	R.F. forward down L.O.D. (partner now on L. side), facing L.O.D.	
4	<i>Point</i> L.F. toward partner, body facing diag. to centre. L. arm raised, the joined L. hands "framing" lady's head in <i>bower pos.</i> Man now moves forward and leftwards to a point in front of partner.	2
1-3	L.F., R.F., L.F. forward and slightly leftwards along L.O.D. release hold on 1st step.	
4	<i>Point</i> R.F. forward <i>short 4th pos.</i> incline head to right over R. shoulder and look towards lady. Man now moves backward against L.O.D. towards partner.	3
1-3	R.F., L.F., R.F. back and diag. to R.	
4	Close L.F. to R.F. <i>3rd pos. front</i> facing towards partner, hold as commencing position.	4
1-4	Solo waltz outwards, progressive L., R., L., rotary R., L., R., three-quarter turn to L., finish facing partner with double hold.	5
1, 2	L.F. to side, swing R.F. across front of L.F. <i>5th aerial pos.</i>	
3, 4	R.F. to side against L.O.D., swing L.F. across R.F. <i>5th aerial pos.</i>	6
1-8	Waltz natural turn opening out to commencing position at end.	7-8

THE EVA THREE STEP (contd.)

Count	Lady	Bars
1, 2	R.F., L.F. forward down L.O.D.	
3	R.F. forward turning to L. to face towards partner diag. (eighth turn).	
4	<i>Point</i> L.F. forward towards partner <i>short 4th pos.</i>	1
1	L.F. forward diag. to centre moving in front of man.	
2	R.F. forward diag. to centre with slight turn to R. to face L.O.D., man takes L. hand in L. hand.	
3	L.F. forward (man now on R. side of lady).	
4	<i>Point</i> R.F. forward a short step, towards partner, head turned to R. towards man, arms in <i>bowee pos.</i> Lady now moves backward and diag. to R. towards wall against L.O.D. (body still facing toward L.O.D.).	2
1-3	R.F., L.F., R.F.	
4	Close L.F. to R.F. <i>3rd pos. front.</i> Lady now moves forward along L.O.D., man will move towards her.	3
1-3	L.F., R.F., L.F. forward down L.O.D.	
4	Close R.F. to L.F., hold as in commencing position.	4
1-4	Solo waltz outwards, progressive R., L., R., rotary L., R., L., three-quarter turn to R., finish facing man double hold.	5
1, 2	R.F. to side, swing L.F. across front of R.F. <i>5th aerial pos.</i>	
3, 4	L.F. to side against L.O.D., swing R.F. across L.F. <i>5th aerial pos.</i>	6
1-8	Waltz natural turn opening out to commencing position at end.	7-8

This dance can be varied by changing partners on the 4th bar. The man instead of moving backward will move diag. forward towards lady who is in front of his partner's position.

The couples form circle round the ballroom in similar manner to the progressive barn dance, and progress similarly.

(Strictly speaking, this should be danced to Gavotte music, for which it was originally designed.)

THE CUCKOO WALTZ

Music published by Keith Prowse & Co.

A DANCE suitable for teaching and party nights. Try this to Brunswick Record C.T. 03968, B. Ken Griffin—Organ. A 16 bar sequence. Normal waltz hold.

Count	Man	Bars
1	L.F. forward down L.O.D. (heel).	
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (toe), rise to ball of L.F., use a strong tilting action (forward balance).	1
1	R.F. back against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.) (backward balance).	2
1-6	Reverse waltz turn (progressive-rotary). Finish facing diag. to wall down L.O.D. <i>promenade pos.</i> L.F. <i>3rd pos. front</i> , toe pointing down L.O.D.	3-4
1	L.F. to side along L.O.D. <i>promenade pos.</i>	
2, 3	Swing R.F. forward across L.F. <i>low 4th aerial pos.</i>	5
1	R.F. back against L.O.D.	
2, 3	Swing L.F. across front of R.F. <i>low 5th aerial pos.</i> Begin to turn body to L. at end. Release L. hand.	6
1-3	Outwards waltz turn reverse progressive, L.F., R.F., L.F., release R. hand.	7
1-3	Reverse rotary turn. R.F. L.F. R.F. <i>5th pos. front</i> (left toe pointing down L.O.D.) preparing to assume double hold.	8
1	L.F. to side along L.O.D. (toe pointing to wall).	
2, 3	Close R.F. to L.F. <i>3rd pos. front.</i>	9
1-3	Repeat last bar—without transferring weight (pas glissade—pas glissé).	10
1	R.F. to side against L.O.D. (quarter turn to L.).	
2, 3	Close L.F. to R.F. <i>3rd pos. front, promenade pos.</i>	11
1-3	Repeat last bar—without transferring weight (pas glissade—pas glissé). Assume waltz hold.	12
	Dance three bars natural waltz turns—	
1-3	Rotary turn L.F., R.F., L.F. <i>5th pos.</i>	13
1-3	Progressive turn R.F., L.F., R.F. <i>5th pos.</i>	14
1-3	Rotary turn L.F., R.F., L.F. <i>5th pos.</i>	15
1-3	Pas de valse curving slightly rightwards to face L.O.D. R.F., L.F., R.F. <i>3rd pos. rear.</i>	16

THE CUCKOO WALTZ (*contd.*)

Count	Lady	Bars
1	R.F. back down L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (toe) rise to ball of R.F.	1
1	L.F. forward against L.O.D. (heel).	
2, 3	Close R.F. to L.F. <i>3rd pos. rear</i> (toe) rise to ball of L.F. with a strong tilting action.	2
1-3	Reverse waltz turn (rotary).	3
1-3	Pas de valse forward, short steps, curving leftwards. L.F., R.F., L.F. <i>3rd pos. rear</i> . Finish in <i>promenade pos.</i> R.F. pointing down L.O.D., L.F. pointing to centre.	4
1	R.F. to side along L.O.D.	
2, 3	Swing L.F. forward across R.F. <i>low 4th aerial pos.</i>	5
1	L.F. back against L.O.D.	
2, 3	Swing R.F. across front of L.F. <i>low 5th aerial pos.</i> Begin to turn body to R. at end.	6
1-3	Outwards waltz turn, natural progressive R.F., L.F., R.F.	7
1-3	Natural rotary turn. L.F., R.F., L.F. <i>5th pos. front</i> (right toe pointing down L.O.D.) prepare to assume double hold.	8
1	R.F. to side along L.O.D. (toe pointing to centre).	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i>	9
1, 2, 3	Repeat last bar but without transferring weight (pas glissade--pas glissé).	10
1	L.F. to side against L.O.D. (quarter turn to R.).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.), <i>promenade pos.</i>	11
1, 2, 3	Repeat last bar—without transferring weight (pas glissade—pas glissé), partner assumes waltz hold. Dance three bars natural waltz turns—	12
1-3	Progressive turn R.F., L.F., R.F. <i>5th pos.</i>	13
1-3	Rotary turn L.F., R.F., L.F. <i>5th pos.</i>	14
1-3	Progressive turn R.F., L.F., R.F. <i>5th pos.</i>	15
1-3	Backward pas de valse curving slightly rightwards to back L.O.D., L.F., R.F., L.F. <i>3rd pos. front.</i>	16

THE KING'S WALTZ

A. E. BROWN

TIME $3/4$ —TEMPO $44/46$ —16 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

COMMENCING position as in the Veleta.

Count	Man	Bars
1, 2, 3	Pas de valse down L.O.D., L.F., R.F., L.F. <i>3rd pos. rear</i> , turn to face centre diag. lead joined hands forward.	1
1, 2, 3	Pas de valse down L.O.D., R.F., L.F., R.F. <i>3rd pos. rear</i> , turn slightly to R. to face L.O.D. Finish with partner backing L.O.D., R. hip to R. hip, double hold. Man's R. hand and lady's L. hand over lady's shoulder. Man's L. hand and lady's R. hand over man's shoulder.	2
1, 2, 3	L.F. forward down L.O.D. (heel).	3
1, 2, 3	R.F. forward down L.O.D. outside partner, plié (heel), commence to turn partner to R. at end.	4

Allemande

1, 2, 3	Pas de valse down L.O.D., L.F., R.F., L.F. <i>3rd pos. rear</i> , release L. hand and turn partner under the raised R. hand (holding lady's L. hand).	5
1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F., <i>3rd pos. front</i> , medium length steps. Turn to face partner and wall on 2nd and 3rd steps and assume double hold.	6
1	L.F. to side along L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> . Pas glissade, incline body to R.	7
1, 2, 3	Repeat last bar finishing with normal waltz hold.	8
1, 2, 3	Natural rotary waltz turn, L.F., R.F., L.F. <i>5th pos.</i>	9
1, 2, 3	Pas de valse curving to face L.O.D., R.F., L.F., R.F.	10
1, 2, 3	Pas de valse down L.O.D., L.F., R.F., L.F.	11
1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F. <i>3rd front</i> . Turn on last two steps to face wall and partner.	12

Finish with four bars of waltzing opening out to commencing position in similar manner to the Veleta.

13-16

THE KING'S WALTZ (contd.)

Count	Lady	Bars
1, 2, 3	Pas de valse down L.O.D., R.F., L.F., R.F. <i>3rd pos. rear.</i>	1
1, 2, 3	Reverse progressive waltz turn (inwards) <i>3rd pos. front.</i> Finish backing L.O.D. partner will take double hold, arms curved with the hands over the shoulders, not extended sideways.	2
1, 2, 3	R.F. back.	3
1, 2, 3	L.F. back plié, finish commencing to turn body to the R. Turn on ball of L.F.	4
Allemande		
1, 2, 3	R.F. forward down L.O.D. making this the first step of natural progressive waltz turn (R., L., R.). Partner will release his L. hand and turn lady under the raised hands.	5
1	L.F. back still turning to R.	
2	R.F. to side (toe pointing to centre).	
3	Close L.F. to R.F. <i>3rd pos. front.</i> Finish facing almost to centre, partner taking double hold.	6
1	R.F. to side along L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front.</i> Pas glissade.	7
1, 2, 3	Repeat last bar. Finish with normal waltz hold, commencing to turn body to the R.	8
1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F. <i>5th pos.</i>	9
1, 2, 3	Pas de valse backward, L.F., R.F., L.F., <i>3rd pos.</i>	10
1, 2, 3	Pas de valse backward, R.F., L.F., R.F. <i>3rd pos.</i>	11
1	L.F. back turning to R. to face centre.	
2	R.F. to side and forward (toe pointing diag. to centre).	
3	Close L.F. to R.F. <i>3rd pos. rear</i> (toe). Finish facing almost diag. to centre and dance four bars waltzing opening out on last bar to commencing position in similar manner to the Veleta.	12 13-16

VIENNESE WALTZ

J. MERCER, A.D.A.

TIME $3\frac{1}{4}$ -TEMPO 50/52-32 BAR SEQUENCE

Music published by Boosey & Hawkes, Ltd.

A DANCE with a delightful swing and lilt, combining Old Time and Viennese waltzing. Note the alignments and closed positions. It is described in four sections each of eight bars.

Commencing position, both face L.O.D., lady on R. side of partner. L. hands joined, R. hands joined, the R. hands resting on the lady's R. hip, man's R. arm round partner's waist.

Section One

Count	Man and Lady	Bars
1	L.F. diag. forward (leftwards) (heel).	
2, 3	Swing R.F. to 4th aerial pos., the upper part of the body will turn slightly to L.	1
1	R.F. diag. forward (rightwards) (heel), body will turn slightly to R. Man's R.F. in front of L. side of partner, inside hips touching.	
2, 3	Swing L.F. to 4th aerial pos.	2
1, 2, 3	Pas de valse down L.O.D., L.F., R.F., L.F. 3rd pos. rear, slight body turn to L.	3
1, 2, 3	Pas de valse down L.O.D., R.F., L.F., R.F. 3rd pos. rear, slight body turn to R. to face L.O.D.	4
	Repeat the first three bars.	5-7
	On eighth bar man and lady's steps are different.	

Man

1	R.F. forward down L.O.D., turning to R. (heel).	
2	L.F. to side a short step, release hands at end of step.	
3	Close R.F. to L.F. parallel pos., assume waltz hold with bodies apart, preparing to step L.F. to L. side of partner, quarter turn to R. on last three steps.	8

Lady

1	R.F. forward down L.O.D., turning to R. (heel).	
2	L.F. back and slightly to side continuing to turn to R.	
3	Close R.F. to L.F. parallel pos., without weight, three-quarters of a turn to R. on last three steps.	8

VIENNESE WALTZ (contd.)

Section Two

Count	Man	Bars
	Facing almost square to wall.	
1	L.F. forward to L. side of partner (heel).	
2, 3	Cross R.F. in behind L.F., rising on ball of L.F. Lilt.	9
1	R.F. back (b.o.f.).	
2, 3	Cross L.F. in front of R.F. with body rise, do not lower R. heel. Back lilt.	10
1	L.F. forward to L. side of partner, turn to L. (heel).	
2	R.F. short step to side (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.), a little under a half turn to L. on last three steps, finish facing diag. to centre preparing to step R.F. outside partner on her R. side.	11
1	R.F. forward turning strongly to R. (heel-b.o.f.).	
2, 3	Close L.F. to R.F. without weight (b.o.f.), a little under a half turn to R. on last two steps.	12
	This movement is similar to a cross swivel in modern dancing.	
	Finish facing almost square to wall and repeat the 9th, 10th, and 11th bars.	13-15
1	R.F. forward outside partner (heel), turn to R. to face L.O.D. turning partner into <i>promenade pos.</i>	
2, 3	Brush L.F. to R.F. (b.o.f.).	16
	Lady	
1	R.F. back to wall (b.o.f.).	
2, 3	Cross L.F. in front of R.F. with body rise. Back lilt.	9
1	L.F. forward (heel).	
2, 3	Cross R.F. in behind L.F. rising on ball of L.F. Lilt.	10
1	R.F. back a short step turning to L.	
2	L.F. to side.	
3	Close R.F. to L.F. <i>parallel pos.</i> , finish facing diag. to wall against L.O.D.	11
1	L.F. back to centre turning strongly to R.	
2, 3	Close R.F. to L.F. without weight (b.o.f.).	12
	Finish facing towards centre and repeat 9th, 10th, and 11th bars.	13-15
1	L.F. back towards centre turning strongly to R., continue turning to R. to face centre diag.	
2, 3	Close R.F. to L.F. without weight, finish in <i>promenade pos.</i> , preparing to move along the L.O.D.	16

VIENNESE WALTZ (*contd.*)

Section Three

Count	Man	Bars
	Reverse outwards waltz turn—	
1, 2, 3	Progressive turn, L.F., R.F., L.F. <i>5th pos.</i>	17
1, 2, 3	Rotary turn, R.F., L.F., R.F. <i>3rd pos.</i> , underturn the rotary turn to face wall and partner, assume double hold.	18
1, 2, 3	Pas de basque to L., L.F., R.F., L.F.	19
1, 2, 3	Pas de basque to R., R.F., L.F., R.F., commence to turn body to the L. on last step, release L. hand, and lead R. hand forward into reverse outwards waltz turn repeating the 17th and 18th bars; finish with double hold facing partner, but bodies apart, arms partly extended.	20 21-22
1	L.F. forward towards partner a short step (heel).	
2, 3	Cross R.F. in behind L.F. rising to ball of L.F. Lilt. R.F. back to centre a short step.	23
2, 3	Close L.F. to R.F. <i>parallel pos.</i> a brushing action, commencing to turn body to the R. assume waltz hold.	24

Lady

	Natural outwards waltz turn—	
1, 2, 3	Progressive turn, R.F., L.F., R.F. <i>5th pos.</i>	17
1, 2, 3	Rotary turn, L.F., R.F., L.F. <i>3rd pos.</i> , underturn the rotary turn to face centre, partner will take double hold.	18
1, 2, 3	Pas de basque to R., R.F., L.F., R.F.	19
1, 2, 3	Pas de basque to L., L.F., R.F., L.F., commence to turn body to R. on last step, repeat natural outwards waltz turn as in 17th and 18th bars, partner will finish with double hold.	20 21-22
1	R.F. forward towards partner (heel) facing centre, a short step.	
2, 3	Cross L.F. in behind R.F. rising to ball of R.F. Lilt. L.F. back to wall a very short step (b.o.f.).	23
2, 3	Cross R.F. in front of L.F. Back lilt (b.o.f.).	24

VIENNESE WALTZ (contd.)

Section Four

Count	Man	Bars
	Turning body to R., dance three bars waltz —	
1, 2, 3	Rotary turn, L.F., R.F., L.F.	25
1, 2, 3	Progressive turn, R.F., L.F., R.F.	26
1, 2, 3	Rotary turn, L.F., R.F., L.F.	27
1	R.F. forward (heel).	
2	L.F. forward down L.O.D. a short step (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (w.f.); finish facing L.O.D., partner on R. side in an <i>open promenade pos.</i>	28

The last three steps are a pas de valse closing to *parallel pos.* instead of a *3rd pos. rear.*

During the next four bars man remains in place but leads partner to his L. side and then back again to his R. side. A plié action with the knees can be used to stress the rhythm on the first beat of each bar, and the upper part of the body will turn towards the lady as she “weaves.”

Lady

	Dance four bars of waltz: progressive, rotary, progressive, rotary, with normal footwork. Finish facing L.O.D. on R. side of partner in an <i>open promenade pos.</i>	25-28
1, 2, 3	R.F., L.F., R.F. forward and curving across the front of partner towards his L. side (heel-ball-ball).	29
1	L.F. forward, against L.O.D. turning to L.	
2	R.F. forward a short step turning strongly to L.	
3	Close L.F. to R.F. <i>parallel pos.</i> , finish almost facing L.O.D. on L. side of partner, <i>contra promenade pos.</i>	30
1, 2, 3	R.F., L.F., R.F. forward and curving across front of partner towards his R. side.	31
1	L.F. forward almost against L.O.D.	
2	R.F. forward turning strongly to R. on R. side of man.	
3	Close L.F. to R.F. <i>parallel pos.</i> without weight.	32

Note for man and lady. During last bar release hands and take hold as at commencement, lady should be careful to bring the L. arm over the man's R. shoulder before lowering the hand.

THE LADBROKE

G. CHESTER

TIME 4/4—TEMPO 28/30—16 BAR SEQUENCE

Music published by Reid Bros., Northampton

COMMENCING position both facing L.O.D.; hold similar to Maxina.

Described in two sections, each of 8 bars.

Section One

Walks—Corté—Points—Pivot

Count	Man and Lady	Bars
1, 2 S	L.F. forward down L.O.D.	
3, 4 S	R.F. forward (man on L. side of lady).	1
1 Q	L.F. forward slightly across R.F.	
2 Q	R.F. to side (man's R. hip behind partner's L. hip).	
3 Q	Close L.F. to R.F. <i>parallel pos.</i>	
4 Q	R.F. back against L.O.D. (check).	2
1, 2 S	L.F. forward down L.O.D., man should take his step a little longer than lady, very slightly leftwards.	
3, 4 S	<i>Point</i> R.F. <i>4th pos.</i> (toe) inside hips touching.	3
1, 2 S	R.F. forward turning body to R. to face against L.O.D., do not release the hands—brush L.F. to R.F. Finish with lady on L. side of man.	
3, 4 S	<i>Point</i> L.F. forward against L.O.D. Repeat above four bars moving against L.O.D., except that hands are released on 9th step as follows.	4
1, 2 S	L.F. forward against L.O.D. (man on R. side of lady).	
3, 4 S	R.F. forward against L.O.D.	5
1 Q	L.F. forward slightly across R.F.	
2 Q	R.F. to side (man's L. hip behind partner's R. hip).	
3 Q	Close L.F. to R.F. <i>parallel pos.</i>	
4 Q	R.F. back down L.O.D. (check).	6
1, 2 S	L.F. forward against L.O.D.	
3, 4 S	<i>Point</i> R.F. forward against L.O.D. <i>4th pos.</i> (toe), inside hips touching.	7
1, 2 S	R.F. forward turning body strongly to R. to face down L.O.D. (half turn), release the hold. Brush the L.F. through.	
3, 4 S	<i>Point</i> L.F. forward down L.O.D. taking hold again as at commencement.	8

THE LADBROKE (*contd.*)

Section Two

Chassés—Points—Corté

Count	Man and Lady	Bars
1 Q	L.F. forward and slightly leftwards.	
2 Q	Close R.F. to L.F. <i>3rd pos. rear.</i>	
3, 4 S	L.F. forward—R.F. moving to a loose <i>3rd pos. rear.</i> Finish with lady in front of man.	9
1 Q	R.F. forward and rightwards, behind lady.	
2 Q	Close L.F. to R.F. <i>3rd pos. rear.</i>	
3, 4 S	R.F. forward, bodies in a loose open position, lady almost in front of man.	10
1, 2 S	L.F. forward down L.O.D.	
3, 4 S	<i>Point</i> R.F. forward <i>4th pos. (toe).</i>	11
1, 2 S	R.F. forward down L.O.D.	
3, 4 S	<i>Point</i> L.F. forward <i>4th pos. (toe).</i>	12
1 Q	L.F. forward loosely crossing over R.F., lady in front of man.	
2 Q	<i>Point</i> R.F. to side (toe).	
3, 4 S	Swivel (pivot) to L. to face diag. to centre.	13
1 Q	R.F. forward diag. to centre.	
2 Q	<i>Point</i> L.F. to side (toe).	
3, 4 S	Swivel (pivot) to R. between balls of both feet, to face L.O.D.	14
	Lady on next bar dances an Allemande, under the R. hands, man releases L. hand.	
1, 2 S	Lady: turning body strongly to R., cross L.F. over R.F. Turn on ball of L.F. to face L.O.D.	
3, 4 S	R.F. to side and slightly forward, transferring weight to R.F. and brushing L.F. through.	15
1, 4 SS	Man: <i>Point</i> L.F. forward down L.O.D., hesitate turning lady under R. arm. Assume commencing hold after the Allemande. (<i>Note</i> : most men step forward L.F. and close R.F. to L.F. "following" the lady.)	15
1, 4	Finish the sequence by repeating the Corté—second bar, L.F., R.F., L.F., R.F.	16

THE EMPEROR WALTZ

ALBERT COWAN, MANCHESTER

TEMPO 46 $\frac{1}{4}$ —16 BAR SEQUENCE

COMMENCE facing L.O.D. in similar position to the Veleta but hands held a little more above the shoulder line.

Count	Man	Bars
1, 2, 3	L.F. forward, slightly diag. to centre.	1
1, 2, 3	R.F. forward to a short <i>4th pos. point</i> . This step is danced with a <i>rondé</i> action. Weight on L.F., turn head to R. looking towards lady.	2
1	R.F. back with a <i>rondé</i> action. Turn inwards slightly (to R.) to face diag. to wall down L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> .	3
1	R.F. to side against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (<i>pas glissé</i>).	4
1	L.F. forward and slightly diag. to centre, turn head rightwards towards partner.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> (toe).	5
1	R.F. forward down L.O.D. slightly rightwards; turn head to face down L.O.D.	
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (toe).	6
1	L.F. forward and slightly diag. to centre, turn head rightwards towards partner.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> (toe).	7
1	R.F. forward turning very slightly to R. to face towards diag. wall and moving towards partner preparing to release the hands.	
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (toe).	8
	Hold lady's R. elbow in palm of R. hand, the palm uppermost, partner's R. arm similar, arms curved, not too extended.	
1, 2, 3	Pas de valse, L.F., R.F., L.F. <i>3rd pos. rear</i> , curve to R.	9
1, 2, 3	Pas de valse, R.F., L.F., R.F. <i>3rd pos. rear</i> , curve to R.	10
1-6	Repeat last two bars.	11-12
	Move forward on last four bars curving to R. a little over a full turn. Assume waltz hold at end and dance four bars natural waltz turns opening out on last bar in similar manner to the Veleta.	13-16

THE EMPEROR WALTZ (*contd.*)

Count	Lady	Bars
1, 2, 3	R.F. forward slightly diag. to wall.	1
1, 2, 3	L.F. forward to a short <i>4th pos. point rondé</i> action. Turn head to L. over L., shoulder looking towards man.	2
1	L.F. back with a <i>rondé</i> action. Turn inwards slightly (to L.) to face diag. to centre down L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> .	3
1	L.F. to side against L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (<i>pas glissé</i>).	4
1	R.F. forward slightly diag. to R., turn head leftwards towards partner.	
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (<i>toc</i>).	5
1	L.F. forward down L.O.D. slightly leftwards; turn head outwards over R. shoulder.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> (<i>toc</i>).	6
1	R.F. forward down L.O.D. slightly rightwards; turn head leftwards towards partner.	
2, 3	Close L.F. to R.F. <i>5th pos. rear</i> (<i>toc</i>).	7
1	L.F. forward turning to L. to face diag. centre against L.O.D.	
2, 3	Close R.F. to L.F. <i>5th pos. rear</i> . Finish holding partner's R. arm. See man's steps.	8
1, 2, 3	Pas de valse, R.F., L.F., R.F. <i>3rd pos. rear</i> .	9
1, 2, 3	Pas de valse, L.F., R.F., L.F. <i>3rd pos. rear</i> .	10
1, 2, 3	Pas de valse, R.F., L.F., R.F. <i>3rd pos. rear</i> . Move forward curving to R. round the joined arms. Finish facing almost against the L.O.D.	11
1	L.F. forward still curving to R.	
2	R.F. forward against L.O.D. turning to R. (quarter turn approx.).	
3	Close L.F. to R.F. <i>3rd pos. rear</i> . Finish facing partner assuming waltz hold.	12
	Dance four bars waltz opening out on last bar in 13-16 similar manner to the Voleta.	

LA MASCOTTE

TIME $4\frac{1}{4}$ —TEMPO 24—16 BAR SEQUENCE

Music published by Boosey & Hawkes, Ltd.

DESCRIBED in two sections—each of 8 bars.

Commencing position—Man facing diag. to wall down L.O.D., L.F. *3rd pos. front*, holding partner's R. hand in R. hand, man's palm upwards lady's palm resting downward on man's hand. Lady faces diag. to centre against L.O.D., L.F. *3rd pos. front*. The joined hands raised to shoulder level. Man's L. hand on hip, lady's L. hand holding gown. Both commence L.F.

Section One

Count	Man and Lady	Bars
1	L.F. forward (b.o.f. then w.f.).	
2	Close R.F. to <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. forward (b.o.f. then w.f.).	
4	Point R.F. forward <i>4th pos.</i> (toe). (Heads to R.)	1
	Curve to the R., finish facing wall against L.O.D.	
	Lady facing diag. to centre down L.O.D.	
1	R.F. forward (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward (b.o.f. then w.f.).	
4	Point L.F. forward <i>4th pos.</i> (Heads to L.)	2
	Curve to R., finish facing diag. to centre against L.O.D.	
	Lady facing diag. wall down L.O.D.	
	Having completed a half turn to R.	
1-4	Repeat first bar curving quarter turn to R.	3
1-4	Repeat second bar curving quarter turn to R.	4
	Finish in commencing position, then release hands.	
1	L.F. back to centre (lady back L.F. to wall).	
2	Close R.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	
3, 4	Repeat: man bowing, lady acknowledging on 4.	5
1	R.F. forward towards each other (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3, 4	Repeat. Finish <i>3rd rear</i> . Assume waltz hold.	6
1 and 2	Dance two bars waltz turns (natural) finish with pas	
3 and 4	de valse on last bar in <i>promenade pos.</i> (lady will	7-8
1 and 2	turn on rotary part of turn to <i>3rd pos. front</i>).	
3 and 4	Retain waltz hold.	

LA MASCOTTE (contd.)

Section Two

Count	Man (Lady normal opposite)	Bars
1	L.F. along L.O.D. (b.o.f. then w.f.).	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	L.F. along L.O.D. (b.o.f. then w.f.).	
4	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f.).	9
1	R.F. back against L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	
3	R.F. back against L.O.D.	
4	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.).	10
1, 2	L.F. along L.O.D. (b.o.f. then w.f.).	
3, 4	R.F. along L.O.D. plié (b.o.f. then w.f.).	11
1-4	Repeat last two steps.	12
1-8	Repeat 9th and 10th bars.	13-14
	Dance four bars natural waltz turns—	
1 and 2	Rotary turn—3 and 4 progressive turn.	15
1 and 2	Rotary turn—3 and 4 forward pas de valse.	16
	Release waltz hold moving slightly away from lady and take commencing hold.	

Lady

1	R.F. along L.O.D. (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. along L.O.D. (b.o.f. then w.f.).	
4	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f.) without weight.	9
1	L.F. back against L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	
3	L.F. back against L.O.D.	
4	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.) without weight.	10
1, 2	R.F. along L.O.D. (b.o.f. then w.f.).	
3, 4	L.F. along L.O.D. plié (b.o.f. then w.f.).	11
1-4	Repeat last two steps.	12
1-8	Repeat 9th and 10th bars.	13-14
	Dance four bars natural waltz turns—	
1 and 2	Progressive turn—3 and 4 rotary turn.	15
1 and 2	Progressive turn—3 and 4 backward pas de valse curving to back diag. to wall—commencing position.	16

Note. The first four bars can be danced with a temps levé on the third count and instead of the *point* raise foot to a *low 4th aerial pos.*—Gavotte Step.

GAINSBOROUGH GLIDE

MARJORIE FAIRLEY U.K.A.

TIME 4/4—TEMPO 28

Music published by Francis Day & Hunter, Ltd.

A CHAMPIONSHIP dance described in 3 sections; sequence 16 bars.

Lady and man commence L.F. *3rd pos. front* facing down L.O.D. Open position Hold No. 2 similar to Veleta.

Man and Lady		
Count	Section One	Bars
Forward Chassé Pas de Basque Zephyr "Tap"		
1	L.F. forward down L.O.D. (b.o.f. w.f.) toe pointing diag. centre.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. w.f.) toe pointing diag. to wall down L.O.D., body facing L.O.D.	
3-4	Repeat the above two steps.	1
1, 2	Pas de Basque to left, L.F., R.F., L.F., <i>5th pos.</i>	
3, 4	Pas de Basque to right, R.F., L.F., <i>5th pos.</i> Headline for partners is rightwards on Pas de Basque to L., leftwards on Pas de Basque to R.	2
1	L.F. forward down L.O.D. (b.o.f. w.f.)	
2	R.F. forward, Zephyr action to <i>4th front pos.</i> (low aerial) touch floor with toe of foot when R.F. is level with L.F. (touch on 2nd beat).	
3	Commence to move R.F. towards body. Touch floor with toe of R.F. immediately in front of L.F. moving into a crossed position.	
4	Tap floor with toe of R.F. (foot line pointing downwards to the floor—outside edges of feet almost touching, head line leftwards). Dance last three beats with a continuous action of the R. leg.	3
1	R.F. forward down L.O.D. (b.o.f. w.f.)	
2	Zephyr L.F. forward, skimming floor as L.F. passes R.F.	
3	Move L.F. towards the body, passing towards a crossed position.	
4	Tap floor with toe of L.F. (head line rightwards, foot line downwards).	4

GAINSBOROUGH GLIDE (*contd.*)

Repeat above 4 bars, but on 2nd beat of eighth bar transfer lady's L. hand to man's L. hand—on 3rd beat man places R. hand on lady's R. hip (rather round lady's waist). Lady retains gown in R. hand. Gown is held away from the body. There is no swinging action.

5-8

Section Two

Skating—Diagonal Chassés Natural Pivot and "Swing"

Count		Bars
1	L.F. forward diag. to centre down L.O.D. (b.o.f. w.f.). Head line leftwards, body facing L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. w.f.).	
3	L.F. forward diag. to centre down L.O.D. (b.o.f. w.f.).	
4	Brush R.F. to L.F. (<i>3rd pos. rear</i>) without weight	9
1	R.F. forward diag. to wall down L.O.D. (b.o.f. w.f.). Man's R.F. slightly in front of lady, man's hip behind, not in front of lady's L. hip. Head line rightwards, body facing L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. w.f.).	
3, 4	R.F. forward diag. to wall down L.O.D. (b.o.f. w.f.). Finish brushing L.F. towards <i>3rd pos. rear</i> .	10
	Partners face down L.O.D. in 9th and 10th bars.	
1	L.F. forward (heel) down L.O.D.	
2	Swing R.F. forward to <i>4th front aerial pos.</i> toe pointed downward. Do <i>not</i> touch floor as foot passes L.F.	
3, 4	Turn to right on ball of L.F. to face against L.O.D. (half turn) at the same time swing R.F. against L.O.D. (toes of R.F. will lower towards floor as R.F. passes L.F. but do <i>not</i> touch the floor). Finish <i>4th</i> <i>aerial pos.</i> against L.O.D.	11
	During 3rd and 4th counts of 11th bar, change the arm positions. Lady's R. hand in man's R. hand—L. hand on lady's L. hip (round waist). Lady holds gown in L. hand.	
1, 2, 3	R.F., L.F., R.F., back down L.O.D.—facing against L.O.D.	12
	Close L.F. to R.F. <i>parallel pos.</i> with weight, man with L. hip slightly behind lady's R. hip.	

GAINSBOROUGH GLIDE (*contd.*)

Section Three

Skating - Diagonal Chassés

Count	Natural Waltz	Bars
1	R.F. forward diag. to centre against L.O.D. (b.o.f. w.f.). Head line rightwards, body facing against L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. w.f.).	
3	R.F. forward diag. to centre against L.O.D. (b.o.f. w.f.).	
4	Brush L.F. to R.F. (<i>3rd pos. rear</i>).	13
1	L.F. forward diag. to wall against L.O.D. (b.o.f. w.f.). Head line leftwards, body facing against L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f. w.f.).	
3	L.F. forward diag. to wall against L.O.D. (b.o.f. w.f.).	
4	Close R.F. to L.F. <i>parallel pos.</i> (slight turn to L. as man). Lady turns to R. on ball of L.F. to face centre of room (three-eighths turn approx.). Close <i>parallel pos.</i> without weight.	14
	Assume waltz hold during last two beats.	
	Man: Rotary L.F., R.F., L.F., <i>5th pos.</i> Prog. R.F., L.F., R.F., <i>5th pos.</i> Rotary L.F., R.F., L.F., <i>5th pos.</i> Pas de valse forward and diag. to left releasing hold. R.F., L.F., R.F., <i>3rd pos. rear.</i>	15-16
	Lady: Prog. R.F. L.F., R.F., <i>5th pos.</i> Rotary L.F., R.F., L.F. <i>5th pos.</i> Prog. R.F., L.F., R.F., In the last bar, lady is <i>not</i> to dance a normal rotary dance but a pivoting action on ball of L.F. turning approx. five-eighths turn to R. to face L.O.D. and closes R.F. to L.F. <i>3rd pos. rear</i> with weight.	

Note on Footwork, 1st and 5th Bars. Footwork of the leading step L.F. is given as danced by Competition Dancers. It is standardized Ball-heel lead, *toe being released from the floor at end of step.* Very few dancers succeed in dancing this footwork with expression and soft movement.



GAINSBOROUGH GLIDE. FIRST BAR

JAZZ TWINKLE

J. FINNIGAN, U.K.A.

TEMPO 40—TIME 4/4 —SLOW QUICKSTEP TUNES

Music published by Feldman & Co., Ltd.

A SEQUENCE of 16 bars, which can be danced to almost any slow modern quickstep that has a smooth melody.

The commencing position is similar to that of the Maxina, the steps for both man and lady being the same, partners start on L.F. It is described in four sections.

Section One

The Twinkles

Count	Man and Lady	Bars
1 S	L.F. forward down L.O.D. (heel).	1
2 S	R.F. forward down L.O.D. (heel), check.	
3 Q	L.F. back against L.O.D.	
and 4 S	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	2
1 S	L.F. forward down L.O.D. (heel).	
2 S	R.F. forward down L.O.D. (heel).	3
3 S	L.F. forward down L.O.D. (heel), check.	
and 4 Q	R.F. back against L.O.D.	4
1 S	Close L.F. to R.F. <i>parallel pos.</i>	
2 S	R.F. forward down L.O.D. (heel),	4
3 S	turning body to R. to face wall diag. down L.O.D.	

Section Two

The Quarter Turn Chassés

Moving along the L.O.D.

1 Q	L.F. to side and slightly forward (b.o.f.).	5
and 2 Q	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	
3 S	L.F. to side and slightly forward (b.o.f. then w.f.).	6
4 S	R.F. forward and across L.F. (heel). Partners facing diag. to wall.	
5 S	L.F. to side and slightly forward, turn to R. brushing the R. foot towards L.F. Finish facing diag. to wall against L.O.D. with weight on L.F., lady's R. hip in front of man's L. hip.	

JAZZ TWINKLE (*contd.*)

Count		Bars
	Moving against L.O.D.	
1	Q R.F. to side and slightly forward (b.o.f.).	
and	Q Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	
2	S R.F. to side and slightly forward (b.o.f.).	7
3	S L.F. forward and across R.F. plié on L. leg.	
4	S R.F. to side and slightly forward (b.o.f.). Turn to L. to face the wall, lady now in front of partner.	8

Section Three

The Scissors Movement

1	S Cross L.F. over R.F. with plié.	
2	S R.F. to side (b.o.f.) without weight, turning to L. on ball of L.F. to face almost down L.O.D.	9
3	S Cross R.F. over L.F. with plié.	
4	S L.F. to side (b.o.f.) without weight, turning to R. on ball of R.F. to face wall.	10
1	S Cross L.F. over R.F. with plié.	
2	S R.F. to side (b.o.f.) without weight, turning to L. on ball of L.F. to face almost down L.O.D.	11
3	S Cross R.F. over L.F. with plié, slight turn to L.	
4	S L.F. forward a short step (b.o.f.) without weight. Finish facing L.O.D., lady's L. hip in front of man's R. hip.	12

Section Four

Aerials and Diagonal Chassés

1	S L.F. forward down L.O.D. (heel).	
2	S R.F. forward, (heel) raising L.F. to 5th rear aerial pos. Turn heads to L.	13
3	S L.F. back against L.O.D.	
4	S R.F. back against L.O.D. raising L.F. to 5th front aerial pos. Look down to L. toe.	14
1	Q L.F. forwards and leftwards (b.o.f.).	
and	Q Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	
2	S L.F. forwards and leftwards (b.o.f. then w.f.).	15
3	Q R.F. forwards and rightwards (b.o.f.).	
and	Q Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	
4	S R.F. forward down L.O.D. (heel).	16

ON LEAVE FOXTROT

MARY CHESHIRE, B.A.T.D.

TIME $4\frac{1}{4}$ —TEMPO 32—WALTZ HOLD

Music published by Reid Bros.

Count	Man	Bars
SS	L.F., R.F. forward down L.O.D. (heel).	1
Q	L.F. forward (heel).	} Parallel chassé.
Q	Close R.F. to L.F. (w.f.).	
S	L.F. forward (heel).	
SS	R.F., L.F. forward down L.O.D. (heel).	3
Q	R.F. forward (heel).	} Parallel chassé.
Q	Close L.F. to R.F. (w.f.).	
S	R.F. forward (heel).	
SS	L.F., R.F. forward (heel), check.	5
Q	L.F. back (b.o.f. then w.f.).	} Twinkle.
Q	Close R.F. to L.F. (w.f.).	
S	L.F. forward (heel).	
SS	R.F., L.F. forward down L.O.D., (heel) check.	7
Q	R.F. back (b.o.f. then w.f.).	} Twinkle.
Q	Close L.F. to R.F. (w.f.).	
S	R.F. forward (heel).	
	Turn to R. to face diag. wall, in <i>promenade pos.</i>	
S	L.F. to side along L.O.D.	} Contra
S	Cross R.F. over L.F., turn R. to face against L.O.D. (heel-b.o.f.), finish in <i>contra promenade pos.</i>	
Q	L.F. forward against L.O.D. (b.o.f.).	
Q	R.F. forward against L.O.D. (b.o.f.).	} promenade run.
S	L.F. forward against L.O.D. (heel).	
SS	R.F. forward turn L. on inside edge of foot, <i>2nd pos.</i> with plié, bring R.F. forward to <i>love 4th aerial promenade pos.</i> weight on L.F. facing L.O.D.	11
Q	Drop on to R.F.	} Open
Q	L.F. forward (b.o.f.).	
S	Cross R.F. over L.F. turn to face wall. and partner (heel-b.o.f.). Brush L.F. to R.F. and	
SS	L.F., R.F. back towards centre, release partner, but keep hands raised, check.	13
SS	L.F., R.F. forward to wall and partner (heel), assume	14
QQS	waltz hold and dance two bars rotary chassé, L.F., R.F.,	15
QQS	L.F., R.F., L.F., R.F.	16

ON LEAVE FOXTROT (contd.)

Count	Lady	Bars
SS	R.F. back, L.F. back.	1
Q	R.F. back.	} Parallel chassé.
Q	Close L.F. to R.F.	
S	R.F. back.	
SS	L.F. back, R.F. back.	3
Q	L.F. back.	} Parallel chassé.
Q	Close R.F. to L.F.	
S	L.F. back.	
SS	R.F. back, L.F. back, check.	5
Q	R.F. forward (w.f.).	} Twinkle.
Q	Close L.F. to R.F. (w.f.).	
S	R.F. back.	
SS	L.F. back, R.F. back, check.	7
Q	L.F. forward (w.f.).	} Twinkle.
Q	Close R.F. to L.F. (w.f.).	
S	L.F. back.	
	Turn on ball of L.F. to face diag. centre, and brush R.F. towards L.F., finish in <i>promenade pos.</i>	
S	R.F. to side along the L.O.D.	
S	Cross L.F. over R.F. (heel-b.o.f.), turn to L. to face against L.O.D. in <i>contra promenade pos.</i> (heel-b.o.f.).	9
Q	R.F. forward against L.O.D. (b.o.f.).	} Run.
Q	L.F. forward against L.O.D. (b.o.f.).	
S	R.F. forward against L.O.D. (w.f.).	
SS	L.F. forward turning to R. on inside edge of foot, 2nd <i>pos.</i> a long step with plié on both knees, bring the L.F. forward to a <i>low 4th aerial pos.</i> , weight on R.F., finish in <i>promenade pos.</i> facing L.O.D.	11
Q	Drop on to ball of L.F.	} Open promenade run.
Q	R.F. forward (b.o.f.).	
S	Cross L.F. over R.F. turn to face centre and partner (heel-b.o.f.).	
	Brush R.F. to L.F. and	
SS	R.F. back, L.F. back towards wall, away from partner	13
SS	R.F. forward, L.F. forward towards partner and centre	14
QQS	Rotary chassé, R.F., L.F., R.F.,	15
QQS	L.F., R.F., L.F.	16

THE GWENNETH WALTZ

A MODERN waltz sequence of 16 bars which can be danced to almost all the slow waltz melodies. Take care with the alignments and the arm changes. Described in four sections. Commence normal waltz hold.

Section One

Closed Changes and Lock Steps

Count	Man	Bars
1	L.F. forward down L.O.D. (heel).	
2	R.F. to side (b.o.f.).	
3	Close L.F. to R.F. (rise to toes) <i>parallel pos.</i>	1
1	R.F. forward (heel) underneath partner.	
2	L.F. forward (b.o.f.) slightly towards centre.	
3	Cross R.F. in behind L.F. (toe) slightly towards R. side of lady.	2
1	L.F. forward down L.O.D. underneath partner (heel).	
2	R.F. forward (b.o.f.) slightly towards wall.	
3	Cross L.F. in behind R.F. (toe) slightly towards L. side of lady.	3
1	R.F. forward down L.O.D. (heel) partner square.	
2	L.F. to side (b.o.f.).	
3	Close R.F. to L.F. (rise to toes) <i>parallel pos.</i>	4
Lady		
1	R.F. back (back to L.O.D.).	
2	L.F. to side (b.o.f.).	
3	Close R.F. to L.F. (rise to toes) <i>parallel pos.</i>	1
1	L.F. back (lower R. heel).	
2	R.F. back (b.o.f.).	
3	Cross L.F. in front of R.F. (toes).	2
1	R.F. back (lower L. heel).	
2	L.F. back (b.o.f.).	
3	Cross R.F. in front of L.F. (toes).	3
1	L.F. back (lower R. heel).	
2	R.F. to side (b.o.f.).	
3	Close L.F. to R.F. (rise to toes) <i>parallel pos.</i>	4

Note the rise and fall given in the footwork. Take the side steps rather wide with a loose swinging action from the hip.

THE GWENNETH WALTZ (*contd.*)

Section Two

The Whisks and Tango Twist

Count	Man	Bars
1	L.F. forward down L.O.D. (heel) turn L. to face diag. centre down L.O.D.	
2	R.F. to side and slightly back (towards wall), release the hold (b.o.f.).	
3	Cross L.F. in behind R.F. (b.o.f.) <i>whisk pos.</i> Finish: both man and lady facing centre of room L. hands joined, R. hands joined over shoulders, similar to Doris Waltz and Maxina hold. Lady on R. side of man.	5
1	R.F. forward towards centre (heel) turn to R., release the hold.	
2	L.F. to side still turning to R. (b.o.f.).	
3	Cross R.F. in behind L.F. (b.o.f. then w.f.) <i>whisk pos.</i> Rejoin the hands as Maxina. Finish facing wall, partner on L. side (partner faces wall). Twist to R. feet in place, half turn to face almost diag. to centre, down L.O.D.	6
1-6	Twist with the weight of the body equally distributed between the L. heel and ball of R.F., turn lady to L. on 4, release hands, assume waltz hold at end.	7-8

Lady

1	R.F. back turn to R. to face diag. centre against L.O.D.	
2	L.F. to side and slightly back towards wall (b.o.f.).	
3	Cross R.F. in behind L.F. (b.o.f.) <i>whisk pos.</i> Finish facing centre, man takes maxina hold.	5
1	L.F. forward towards centre (heel) turn to L.	
2	R.F. to side still turning to L. (b.o.f.).	
3	Cross L.F. in behind R.F. (b.o.f.) <i>whisk pos.</i> Man releases hands and retakes at end. Finish facing wall on L. side of man.	6
1, 2, 3	R.F., L.F., R.F., short steps forward curving to R., half turn to face centre.	7
1	L.F. forward to centre diag. turn L. to face against L.O.D.	
2	R.F. back a short step still turning to L.	
3	Close L.F. to R.F. <i>parallel pos.</i> , completing half turn to L. Finish back to centre diag. facing partner, waltz hold.	8

THE GWENNETH WALTZ (*contd.*)

Section Three The Weave, etc.

Count	Man	Bars
1	L.F. forward diag. centre turning to L. (heel).	
2	R.F. to side medium length step still turning (b.o.f.).	
3	L.F. back leading partner to R. side	9
1	R.F. back, backing diag. to wall down L.O.D., partner square, turning to L.	
2	L.F. to side (b.o.f.) still turning slightly to L.	
3	R.F. forward outside partner on R. side, towards wall diag. against L.O.D. (b.o.f.), check.	10
	Approximately half turn to L. on 9th and 10th bars.	
1	L.F. back (partner outside R. side) turning to R.	
2	R.F. to side medium length step still turning slightly.	
3	L.F. forward diag. to centre against L.O.D. on L. side of partner and check (quarter turn R.).	11
1	Transfer weight back to R.F. slightly lengthening the step, turning to L. Lady turning under L. hand.	
2	L.F. to side very short step. Release the hold.	
3	Close R.F. to L.F. <i>parallel pos.</i> completing half turn to L. Finish facing diag. to wall down L.O.D., assume Maxima hold. A heel pivot can be danced for the last bar, i.e. turn on R. heel and close L.F. to R.F., hesitating for the 3rd count.	12

Lady

1	R.F. back diag. to centre turning to L.	
2	L.F. to side still turning (b.o.f.).	
3	R.F. forward towards diag. wall outside partner R. side (b.o.f.).	9
1	L.F. forward underneath partner (heel) turning L.	
2	R.F. to side (b.o.f.).	
3	L.F. back, backing wall diag. against L.O.D., check, partner outside on R. side, completing half turn to L.	10
1	R.F. forward facing diag. to centre down L.O.D. turning to R. on R. side of partner (heel).	
2	L.F. to side medium length step (b.o.f.).	
3	R.F. back, facing diag. to wall down L.O.D., check. Partner on L. side (quarter turn to R.).	11
1	L.F. forward turning strongly to L. (heel-b.o.f.). Partner will raise the joined hands (<i>Allemande</i>).	
2	R.F. to side and back a short (b.o.f. then toe) step, still turning to L.	

THE GWENNETH WALTZ (*contd.*)

- 3 Close L.F. to R.F. *parallel pos.* (toe pivot, similar to 12 man's double reverse spin). A complete solo turn to L. is made on the last three steps. Transfer the weight to the closing foot at end, preparing to move R.F., man assumes Maxima hold. Facing diag. to wall down L.O.D.

Section Four The Points and Wing

Count	Man	Bars
	Facing diag. to wall down L.O.D.	
1	L.F. forward (heel).	
2	R.F. forward (b.o.f.).	
3	L.F. forward (b.o.f.).	13
1	R.F. forward (heel).	
2	<i>Point</i> L.F. forward <i>4th pos.</i> (toe).	
3	<i>Point</i> L.F. to side <i>2nd pos.</i> (toe).	14
1	L.F. back.	
2	R.F. back.	
3	L.F. back, towards diag. centre against L.O.D.	15
1	Move R.F. leftwards loosely across the front of L.F. toe pointing almost down L.O.D. (w.f.).	
2, 3	Close L.F. to R.F. <i>parallel pos.</i> turning body to L. to face L.O.D. similar to a closed wing, releasing hold and assuming normal waltz hold at end.	16

Lady

	Facing diag. to wall down L.O.D.	
1	R.F. forward (heel).	
2	L.F. forward (b.o.f.).	
3	R.F. forward (b.o.f.).	13
1	L.F. forward (heel).	
2	<i>Point</i> R.F. forward <i>4th pos.</i> (toe).	
3	<i>Point</i> R.F. to side <i>2nd pos.</i> (toe).	14
1	R.F. back.	
2	L.F. back.	
3	R.F. back towards diag. centre against L.O.D., check.	15
1	L.F. forward turning to L. (heel).	
2	R.F. forward still turning to L. (b.o.f.).	
3	Close L.F. to R.F. (b.o.f.).	16
	On last bar about three-eighths turn to L. similar to closed wing. Finish backing L.O.D. Partner assuming normal waltz hold.	

MANHATTAN BLUES

TIME $4/4$ —TEMPO $46/48$ —16 BAR SEQUENCE

TRY this to “12th Street Rag.” An easy dance with a swing.

Commencing position as in Foxtrot. Man facing L.O.D., lady backing L.O.D.

Count	Man	Bars
SSS	L.F., R.F., L.F. forward down L.O.D. (heel leads).	
S	<i>Point</i> R.F. forward (toe) turn head and shoulder forward towards the point, check.	1-2
SSS	R.F., L.F., R.F. back against L.O.D.	
S	<i>Point</i> (or tap) L.F. back, turn head to L., check.	3-4
S	L.F. forward down L.O.D. commencing to turn body to R.	
S	R.F. forward diag. to wall down L.O.D. turning to R. for rotary chassé.	5
QQ	L.F. to side, close R.F. to L.F. <i>parallel pos.</i> back L.O.D.	
S	L.F. back down L.O.D., preparing to lead lady outside.	6
S	R.F. back diag. to wall.	
S	L.F. back partner outside on R. side, turning to R. for turning chassé.	7
Q	R.F. to side along L.O.D. facing diag. to centre.	
Q	Close L.F. to R.F. <i>parallel pos.</i> almost facing L.O.D.	
S	R.F. forward down L.O.D.	8
S	L.F. forward down L.O.D. square to partner.	
S	<i>Point</i> R.F. to side <i>2nd pos.</i> slight body turn to R. Turn on ball of L.F. to L. to face diag. centre and	9
S	R.F. towards centre in <i>promenade pos.</i>	
S	<i>Point</i> L.F. to side towards centre.	10
S	Restep L.F. towards centre.	
S	Swing R.F. through <i>low aerial promenade pos.</i>	11
S	R.F. to side towards wall turn to face diag. wall.	
S	Swing L.F. through <i>low aerial contra promenade pos.</i>	12
S	L.F. to side towards centre body facing L.O.D.	
S	Close R.F. to L.F. without weight, partner square.	13
S	R.F. to side.	
S	Close L.F. to R.F., without weight, partner square.	14
Use a Charleston action on 13th and 14th bars.		
QQS	Diag. chassé forwards and leftwards, L.F., R.F., L.F.	15
QQS	Diag. chassé forwards and rightwards, R.F., L.F., R.F.	16

MANHATTAN BLUES (contd.)

Count	Lady	Bars
SSS	R.F., L.F., R.F. back down L.O.D.	
S	<i>Point</i> L.F. back (or tap), check, turn head and shoulder towards L.F. (leftwards).	1-2
SSS	L.F., R.F., L.F. forward against L.O.D.	
S	<i>Point</i> R.F. forward against L.O.D., check, turn head and shoulder towards R.F. (rightwards).	3-4
S	R.F. back, commencing to turn body to R.	
S	L.F. back towards diag. wall turning to R. for Rotary chassé.	5
QQ	R.F. to side and forward—close L.F. to R.F. <i>parallel pos.</i> face L.O.D.	
S	R.F. forward down L.O.D.	6
S	L.F. forward body facing slightly diag. to wall.	
S	R.F. forward outside partner on R. side. Turning to R. for turning chassé.	7
Q	L.F. to side across L.O.D.	
Q	Close R.F. to L.F. <i>parallel pos.</i> backing L.O.D.	
S	L.F. back down L.O.D.	8
S	R.F. back down L.O.D. partner square.	
S	<i>Point</i> L.F. to side <i>2nd pos.</i> slight body turn to L. Turn on ball of R.F. to R. to face diag. centre against the L.O.D. and	9
S	L.F. towards centre in <i>promenade pos.</i>	
S	<i>Point</i> R.F. to side towards centre.	10
S	Restep R.F. towards centre in <i>promenade pos.</i>	
S	Swing L.F. through <i>low aerial promenade pos.</i>	11
S	L.F. to side towards wall turn to face diag. wall against L.O.D.	
S	Swing R.F. through <i>low aerial contra promenade pos.</i>	12
S	R.F. to side towards centre body facing against L.O.D.	
S	Close L.F. to R.F. without weight, square to partner.	13
S	L.F. to side.	
S	Close R.F. to L.F. without weight, partner square. Use a Charleston action on 13th and 14th bars.	14
QQS	Diag. chassé backward and rightwards, R.F., L.F., R.F.	15
QQS	Diag. chassé backward and leftwards, L.F., R.F., L.F.	16

THE DO-RAY FOXTROT

DOROTHY RAYBANKS

TIME $4\frac{1}{4}$ —TEMPO $32\frac{2}{34}$ —16 BAR SEQUENCE

COMMENCING hold and position as in the Veleta.
Described in four sections.

Section One

Count	Man	Bars
1, 2	S L.F. forward down L.O.D.	
3, 4	S <i>Point</i> R.F. forward.	1
1	Q R.F. back against L.O.D.	} Twinkle.
2	Q Close L.F. to R.F. <i>parallel pos.</i>	
3, 4	S R.F. forward turning to R. almost to face wall down L.O.D. Assume double hold preparing to move along L.O.D.	
1	Q L.F. to side.	} Chassé.
2	Q Close R.F. to L.F. <i>parallel pos.</i>	
3, 4	S L.F. to side along L.O.D.	
1	Q Cross R.F. over L.F.	
2	Q Close L.F. to R.F. <i>parallel pos.</i> without weight.	
3, 4	S L.F. to side turning to R. to face against L.O.D. Release hold and take partner's R. hand in L. hand preparing to move against L.O.D.	4

Lady

1, 2	S R.F. forward down L.O.D.	
3, 4	S <i>Point</i> L.F. forward.	1
1	Q L.F. back against L.O.D.	} Twinkle.
2	Q Close R.F. to L.F. <i>parallel pos.</i>	
3, 4	S L.F. forward turning to L. almost to face centre. Partner will take double hold.	
1	Q R.F. to side.	} Chassé.
2	Q Close L.F. to R.F. <i>parallel pos.</i>	
3, 4	S R.F. to side along L.O.D.	
1	Q Cross L.F. over R.F.	
2	Q Close R.F. to L.F. <i>parallel pos.</i> without weight.	
3, 4	S R.F. to side turning to L. to face against L.O.D. Partner will release hold and take lady's R. hand in man's L. hand. Preparing to move against L.O.D.	4

THE DO-RAY FOXTROT (*contd.*)

Section Two

Count	Man	Bars
1, 2 S	R.F. forward against L.O.D.	
3, 4 S	<i>Point</i> L.F. forward.	5
1 Q	L.F. back.	
2 Q	Close R.F. to L.F. <i>parallel pos.</i>	6
3, 4 S	L.F. forward against L.O.D. turning to L. to almost face wall, assume double hold.	
1 Q	R.F. to side against L.O.D.	7
2 Q	Close L.F. to R.F. <i>parallel pos.</i>	
3, 4 S	R.F. to side against L.O.D.	
1 Q	Cross L.F. over R.F.	
2 Q	Close R.F. to L.F. <i>parallel pos.</i> without weight.	
3, 4 S	R.F. to side against L.O.D. turning to L. to face diag. to wall down L.O.D.	8

Lady

1, 2 S	L.F. forward against L.O.D.	
3, 4 S	<i>Point</i> R.F. forward.	5
1 Q	R.F. back.	
2 Q	Close L.F. to R.F. <i>parallel pos.</i>	6
3, 4 S	R.F. forward against L.O.D. turning to R. to almost face centre. Partner will take double hold.	
1 Q	L.F. to side against L.O.D.	7
2 Q	Close R.F. to L.F. <i>parallel pos.</i>	
3, 4 S	L.F. to side against L.O.D.	
1 Q	Cross R.F. over L.F.	
2 Q	Close L.F. to R.F. <i>parallel pos.</i> without weight.	
3, 4 S	L.F. to side against L.O.D. turning to R. to face diag. to centre down L.O.D.	8

Note: a slight outwards turn with the body gives nice expression to the last step of the parallel chassés in the 3rd and 7th bars.

DO-RAY FOXTROT (*contd.*)

Section Three

Count	Man	Bars
1	Q L.F. to side along L.O.D.	
2	Q R.F. forward down L.O.D. turn body to L. slightly to face L.O.D. release R. hand and take normal foxtrot hold.	
3, 4	S <i>Point</i> L.F. forward down L.O.D. instead of a <i>point</i> , L.F. can swing forward to a <i>low 4th aerial pos.</i> Finish facing L.O.D. preparing to move backward against L.O.D. Partner facing against L.O.D. and towards man's R. hip.	9
1	Q L.F. back against L.O.D. partner on R. side.	
2	Q Cross R.F. in front of L.F. (lock step).	
3, 4	S L.F. back against L.O.D. turning slightly to R.	10
1	Q R.F. to side and back.	
2	Q Cross L.F. in behind R.F. <i>whisk pos.</i> Finish facing diag. to wall down L.O.D.	
3, 4	S R.F. forward down L.O.D.	11
1	Q L.F. to side along L.O.D.	
2	Q Close R.F. to L.F. <i>parallel pos.</i>	
3, 4	S L.F. to side along L.O.D. preparing to step outside partner on following step.	12

Lady

1	Q R.F. to side along L.O.D.	
2	Q L.F. forward turning body to L. to face against L.O.D. (three-eighths turn to L.), partner will assume Foxtrot hold.	
3, 4	S <i>Point</i> R.F. <i>4th pos. rear</i> instead of a <i>point</i> , R.F. can swing to a <i>low 4th aerial pos. rear.</i>	9
1	Q R.F. forward against L.O.D. on R. side of partner.	
2	Q Cross L.F. in behind R.F. (lock step).	
3, 4	S R.F. forward against L.O.D. turning strongly to R.	10
1	Q L.F. to side and slightly back.	
2	Q Cross R.F. in behind L.F. <i>whisk pos.</i> Finish facing diag. to centre.	
3, 4	S L.F. forward down L.O.D. turning to L.	11
1	Q R.F. to side still turning slightly.	
2	Q Close L.F. to R.F. <i>parallel pos.</i>	
3, 4	S R.F. to side and slightly back.	12
	Finish backing wall diag. down L.O.D.	

DO-RAY FOXTROT (contd.)

Section Four

Count	Man	Bars
1, 2 S	R.F. forward diag. to wall outside on partner on R. side. Turning to R. for rotary chassé turn.	
3 Q	L.F. to side across L.O.D.	
4 Q	Close R.F. to L.F. <i>parallel pos.</i>	13
1, 2 S	L.F. back down L.O.D. still turning to R. partner square.	
3 Q	R.F. to side and slightly forward facing diag. centre.	
4 Q	Close L.F. to R.F. <i>parallel pos.</i> almost facing L.O.D.	14
1, 2 S	R.F. forward down L.O.D., partner square. Finish facing diag. to wall down L.O.D. turn partner into <i>promenade pos.</i> , having completed a full turn to R. Brush L.F. to R.F. as the R.F. takes the weight.	
3 Q	L.F. to side along L.O.D.	} Promenade chassé. 15
4 Q	Close R.F. to L.F. <i>parallel pos.</i>	
1, 2 S	L.F. to side along L.O.D.	
3, 4 S	Cross R.F. over L.F. turning body slightly to L. to face L.O.D. Release hold and take hold as at commencement.	16

Lady

1, 2 S	L.F. back diag. to wall partner outside. Turn to R.	
3 Q	R.F. to side and slightly forward.	
4 Q	Close L.F. to R.F. <i>parallel pos.</i>	13
1, 2 S	R.F. forward down L.O.D. still turning to R.	
3 Q	L.F. to side across L.O.D.	
4 Q	Close R.F. to L.F. <i>parallel pos.</i> almost backing L.O.D.	14
1, 2 S	L.F. back down L.O.D. turning to R. to almost face diag. to centre down L.O.D. Brush R.F. to L.F. at end. Finish in <i>promenade pos.</i> having completed one and a quarter turns to R.	
3 Q	R.F. to side along L.O.D.	} Promenade chassé. 15
4 Q	Close L.F. to R.F. <i>parallel pos.</i>	
1, 2 S	R.F. to side along L.O.D.	
3, 4 S	Cross L.F. over R.F. turning body slightly to R. to face L.O.D. Partner will release hold and assume hold as at commencement.	16

THE POLKA

Music published by Reynolds & Co., Ltd.

An old dance to music written in $2/4$ time. It is better to count 4 beats to a bar, the rhythm of the steps is better expressed as “and” “a” 1, 2, 3, pausing on the 3rd beat for the duration of almost the whole of the 4th beat.

To commence stand with the weight on R.F. with the toe of L.F. behind the R. heel, R. knee very slightly bent.

Count

“and” Brace the R. knee and the waist muscles the body moving upwards. The action is taken in such a manner that the foot will leave the floor.

“a” The hopping foot meets the floor (R.F.).

1 L.F. forward (b.o.f.).

2 Close R.F. to L.F. 3rd *pos. rear* knee very slightly bent.

3 Spring from the R.F. to the L.F. moving L.F. forward and at the same time move R. toe behind L. heel (jeté).

“and” Brace the L. knee and the waist muscles, the body moving upwards. The action is taken in such a manner that the foot will leave the floor.

“a” The hopping foot meets the floor (L.F.).

1 R.F. forward (b.o.f.).

2 Close L.F. to R.F. 3rd *pos. rear*, knee very slightly bent.

3 Spring from the L.F. to the R.F. moving R.F. forward and at the same time move L. toe behind R. heel (jeté).

When dancing as a couple commence on opposite feet, when turning the movement of the body is rather diag., most of the turn is made during the temps levé (rise and hop). Turn the R. knee outwards on 3rd step (jeté). Remember to hop before the 1st beat *not* on the beat.

Dance the movement twice (2 bars) to make a complete turn and at the same time turn the heads to *promenade and contra promenade pos.*

Technical description: Temps Levé—Chassé—Coupé—Jeté.

A useful teaching method: Hop—Step—Underneath—Spring.

SCHOTTISCHE

COMMENCING position. Waltz hold, man facing diag. to wall.

Count	Man	Bars
1	L.F. along L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. rear.</i>	
3	L.F. along L.O.D. bend knee slightly.	
4	Temps levé on L.F. turning body slightly to L. to face towards L.O.D., head rightwards. Close R.F. to L.F. <i>5th rear aerial pos.</i> R.F. pointing towards inside edge of foot against inside of L. calf.	1
1	R.F. towards wall diag. down L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. rear.</i>	
3	R.F. towards wall diag. knee slightly bent.	
4	Temps levé R.F. bring L.F. to <i>5th rear aerial pos.</i> turn slightly to R. to face diag. to wall.	2
1-8	Waltz rotary, progressive, rotary, pas de valse. Finish in commencing position and repeat.	3-4

Note: step hop can be used instead of waltzing—
 L.F. to side hop on L.F. turning to R.
 R.F. to side hop on R.F. turning to R.

Lady

1	R.F. back.	
2	Close L.F. to R.F. <i>3rd pos. front.</i>	
3	R.F. back bend knee slightly	
4	Temps levé on R.F. and close L.F. to R.F. <i>5th aerial pos.</i> slight body turn to L.	1
1	L.F. back.	
2	Close R.F. to L.F. <i>3rd pos. front.</i>	
3	L.F. back, bend knee slightly.	
4	Temps levé on L.F., bring R.F. to <i>5th aerial pos.</i> , turn slightly to R.	2
1-8	Waltz progressive, rotary, progressive, curving pas de valse (L.F. back—R.F. back—close L. to R. <i>3rd pos. front.</i>).	3-4

BERLIN POLKA

TIME 4/4—can be danced to any Polka tune—almost obsolete. 4 Bars.

“a”	Hop on R.F. (temps levé).	} Polka.
1	L.F. to side along L.O.D.	
2	Close R.F. to L.F. <i>3rd pos. rear.</i>	
3	L.F. to side along L.O.D.	

4			
and			
"a"	Hop on L.F. (<i>temps levé</i>).		} Double hold.
1	Swing R.F. to 4th aerial pos. down L.O.D. <i>promenade pos.</i>		
2			
and			
"a"	Hop on L.F. turning body to R. to face diag. wall against L.O.D.		
3	Swing R.F. to 4th aerial pos. against L.O.D. <i>contra promenade pos.</i>		

4	and		
"a"	Hop on L.F. (<i>temps levé</i>).		
1	R.F. to side against L.O.D.	}	Polka.
2	Close L.F. to R.F. <i>3rd pos. rear</i>		
3	R.F. to side.		

4 and “a”	Hop on R.F. (<i>temps levé</i>).	} Double hold.
1	Swing L.F. to <i>4th aerial pos.</i> against L.O.D. <i>contra</i> <i>promenade pos.</i>	
2 and “a”	Hop on R.F. turning body to L. to face diag. wall down L.O.D.	
3	Swing L.F. to <i>4th aerial pos.</i> down L.O.D.	

4
and
“a” Hop on R.F. (temps levé).

These four bars are usually followed by four bars Polka turning to R.

Note: 3 hops on each foot.

Lady: normal opposite.

GAY GORDONS

Music published by Paxton & Co., Ltd.

A SPIRITED dance in 6/8 time can be danced to any lively march tune. There are several recordings. 16 bar sequence.

Commencing position similar to Maxina and Doris Waltz, partners commence L.F.

Count		Bars
1-4	Forward four steps, L.F., R.F., L.F., R.F. (down L.O.D.), turn to R. on last step to face against L.O.D.	2
1-4	Backward four steps, L.F., R.F., L.F., R.F. (down L.O.D.). Lady is on L. side of man for these four steps, close R.F. to L.F. on last step towards a 5th pos.	2
	Moving against L.O.D.—	
1-4	Forward four steps, R.F., L.F., R.F., L.F., turn to L. on last step to face L.O.D.	2
1-4	Backward four steps against L.O.D., R.F., L.F., R.F., L.F. Lady is on R. side of man for these four steps, close L.F. to R.F. towards a 5th pos. on last step.	2
	Moving along L.O.D.—	
1-4	Man: four steps forward, L.F., R.F., L.F., R.F., turning lady to R. Allemande under joined R. hands (twice). Lady turns to R. one and three-quarters turns. Finish facing partner closing R.F. to L.F. on 4th count without weight.	2
	Man facing wall, lady facing centre with double hold—	
	Man: L.F. to side close R.F. to L.F. <i>parallel pos.</i>	
	Lady: R.F. to side close L.F. to R.F. <i>parallel pos.</i>	
1-4	Repeat parallel chassé. Assume waltz hold at end.	2
1-8	Waltz natural turns opening out last bar as Doris Waltz.	4
		16

Man, on 9th and 10th bars (while lady is turned allemande), can dance four travelled pas de basques.

As a Country Dance the hop and change step described in the Dashing White Sergeant is danced instead of waltzing.

THE VARSOVIANA

Music published by Messrs. Herman Darewski

AN old round dance in waltz rhythm with a 16 bar sequence. It consists of two distinct movements, the mazurka step, and a turn with a point. These movements are amalgamated by dancing two mazurka steps, turn-point, two mazurka steps, turn-point, then the turn-point four times.

Commencing position: waltz hold, man facing diag. to wall, lady diag. to centre, both man and lady turn the heads to face down the L.O.D. the forward foot pointing down L.O.D.

It assists the dancing of the mazurka step if the inside hips are lightly in contact.

The Mazurka Movement

Count	Man	Bars
1	L.F. along L.O.D. (toe pointing down L.O.D.), dance this step with first the toe in contact with the floor, the L. shoulder inclined over the foot, then slide the foot along the floor with a pushing action, lowering to the ball of the foot and at end of step to the flat of the foot. As the foot becomes horizontal let the shoulder become level.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (toe pointing to wall), R. knee very slightly bent, the L. shoulder rising.	
3	Hop very lightly on the R.F. and at the same time whip (fouetté) the L.F. forward off the floor, then continue by bringing the foot back to the calf of R. leg, the L. toe pointed to the floor.	1
	The track of the L.F. is downwards and forwards, then upwards and inwards—an elliptical action.	
	Technically the mazurka movement comprises: a demi glissé—coupé—pas sauté with fouetté.	
	Repeat the first bar—	
1	L.F., L. shoulder down.	
2	R.F., L. shoulder up.	
3	L.F., finish L. shoulder downward.	2

The upper part of the body has a rocking action from the waist upwards.

THE VARSOVIANA (contd.)

The Turn (Into Contra Promenade Position)

Count	Man	Bars
1	L.F. forward and to side commencing to turn body to the R. (b.o.f. then w.f.).	
2	Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f.).	
3	L.F. short step to side still turning (lady will step R.F. forward between man's feet). Continue turning on ball of L.F. until body is facing diag. to centre, approximately three-quarters turn to R. on these steps.	3
1, 2, 3	<i>Point</i> R.F. along L.O.D. toe pointing down L.O.D. Finish in <i>contra promenade pos.</i> , retaining the hold. Incline the body forward over the pointed foot.	4
1, 2, 3	Mazurka movement commencing on opposite foot—R.F. close, L.F. <i>3rd rear</i> , fouetté R.F. repeat R.F., L.F., R.F., still in <i>contra promenade pos.</i>	5 6

The Turn (Into Promenade Position)

	Man	
1	R.F. down L.O.D. (b.o.f. then w.f.).	
2	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f. then w.f.).	
3	R.F. forward a short step between partner's feet, leading partner into <i>promenade pos.</i> Turn to R. on last step to face diag. to wall approximately a quarter turn.	7
1, 2, 3	<i>Point</i> L.F. along L.O.D., toe pointing down L.O.D. Continue by dancing the turns four times—	8
	L.F., R.F., L.F., <i>Point</i> R.F., three-quarters turn R.	9-10
	R.F., L.F., R.F., <i>Point</i> L.F., quarter turn R.	11-12
	L.F., R.F., L.F., <i>Point</i> R.F., three-quarters turn R.	13-14
	R.F., L.F., R.F., <i>Point</i> L.F., quarter turn R.	15-16
	Repeat from the beginning.	

The lady's steps are the normal opposite throughout, whilst man is dancing the 1st and 2nd bars, lady dances 5th and 6th, and whilst man is dancing the 3rd and 4th bars, lady dances 7th and 8th.

It should be noted that when dancing the turns, the person on the inside of the room turns three-quarters of a turn to R., whilst the person on the outside of the room turns slightly to R. (approximately a quarter turn).

THE POLKA MAZURKA

Music published by Boosey & Hawkes, Ltd.

AN old dance combining the mazurka and the polka in $3/4$ time. Usual sequence is of 16 bars.

Three mazurka steps in *promenade pos.*

One polka turn turning to *contra promenade pos.*

Three mazurka steps in *contra promenade pos.*

One polka turn turning to *promenade pos.*

One mazurka step in *promenade pos.*

One polka turn turning to *contra promenade pos.*

One mazurka step in *contra promenade pos.*

Five polka turns.

Commencing position and hold as in the Varsoviana.

Count	Man	Bars
1, 2, 3	Mazurka step commencing L.F. the same as Varsoviana.	1
1, 2, 3	Mazurka step commencing L.F. the same as Varsoviana.	2
1, 2, 3	Mazurka step commencing L.F. the same as Varsoviana.	3
	Polka turn—	
1	L.F. along L.O.D. (b.o.f. then w.f.) turning body to R.	
2	Close R.F. to L.F. <i>3rd pos. rear</i> , bend the knee very slightly, turn to face approximately diag. to wall against L.O.D.	
3	Spring from the R.F. turning body strongly to R. and at the same time step L.F. to the side (b.o.f. then w.f.) moving R.F. to rear of the L. calf (<i>aerial pos.</i>), toe pointing to the floor (<i>jeté—2nd aerial pos.</i>). Finish in <i>contra promenade pos.</i> having turned about three-quarters of a turn to R.	4
	When springing, both feet leave the floor.	
1, 2, 3	Mazurka step commencing R.F. <i>contra promenade pos.</i>	5
1, 2, 3	Mazurka step commencing R.F. <i>contra promenade pos.</i>	6
1, 2, 3	Mazurka step commencing R.F. <i>contra promenade pos.</i>	7
	Polka turn—	
1	R.F. along L.O.D.	
2	Close L.F. to R.F. <i>3rd pos. rear</i> .	
3	Spring from the L.F. and step R.F. forward and slightly sideways raising L.F. to rear of R. calf. Finish in <i>promenade pos.</i> having made about a quarter turn to R. on the <i>jeté</i> .	8

THE POLKA MAZURKA (*contd.*)

Count	Man	Bars
1, 2, 3	Mazurka step commencing L.F.	9
1, 2, 3	Polka turn commencing L.F. three-quarters turn to R. finishing in <i>contra promenade pos.</i>	10
1, 2, 3	Mazurka step commencing R.F. <i>contra promenade pos.</i>	11
1, 2, 3	Polka turn commencing R.F. quarter turn to R.	12
	Polka turn 4 times—	
1, 2, 3	Polka turn commencing L.F.)	13
1, 2, 3	Polka turn commencing R.F.)	14
1, 2, 3	Polka turn commencing L.F.) Two complete turns.	15
1, 2, 3	Polka turn commencing R.F.)	16
	Finish in <i>promenade pos.</i> to repeat the sequence.	

Note: When dancing a series of polka turns partners are more square, the heads will turn into *promenade* and *contra promenade pos.*, the movement of the bodies due to the repetition of the turn tends to be more rotary than lateral.

Lady

Mazurka movement—

Whilst man dances bars 1-3, lady dances bars 5-7.

Polka movement—

Whilst man dances bar 4, lady dances bar 8.

Mazurka movement—

Whilst man dances bar 9, lady dances bar 11.

Polka movement—

Whilst man dances bar 10, lady dances bar 12.

Lady will dance the polka turns on the opposite foot to the man.

Columbia record: Violetta (D X 1280) (Hawkes & Son).

THE SPANISH WALTZ (WALTZ COUNTRY DANCE)

A DANCE for two couples, comprising three movements each of 16 bars, a total sequence of 48 bars.

First couple face L.O.D. Second couple face against L.O.D. Ladies to R. side of men.

Acknowledge partners (bow and curtsy) and opposite partners.

All stand R.F. *3rd pos. front*, ready to commence the dance with opposite partner. 1st man and 2nd lady—2nd man and 1st lady, R. hands joined.

Section One

Couples Balancé Forward and Backward

Count	Men and Ladies	Bars
1	R.F. forward.	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> .	1
1	L.F. back.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> Allemande	2
	Men change places with opposite lady, turning lady under the joined R. hands.	

Men

1, 2, 3	Natural progressive waltz turn, R.F., L.F., R.F.	3
1, 2, 3	Pas glissé L.F. back, close R.F. to L.F. <i>3rd pos. front</i> . A quarter turn to R. on these two bars, finish facing next corner and partner. Release hold during the glissé. 1st man facing towards wall—2nd man towards centre.	4

Ladies

1-6	Reverse turn (rotary and progressive), R.F., L.F., R.F., L.F., R.F.	
	L.F. finish <i>3rd pos. rear</i> facing next corner and partner. One and a quarter turns to L. on these two bars. 1st lady facing towards centre—2nd lady towards wall.	3-4
	Repeat these four bars three times. Men moving "round" the square clockwise, ladies anticlockwise. Finish joining hands in a circle, all facing inward.	5-16

THE SPANISH WALTZ (*contd.*)

Section Two

Circle--Balancés--Allemandes

Count		Bars
	All balancé forward and backward	
1, 2, 3	R.F. forward, close L.F. <i>3rd pos. rear.</i>	1
1, 2, 3	L.F. back close R.F. <i>3rd pos. front.</i>	2
	Men release their R. hands, retain hold with L. hand, hesitate in place for two bars while ladies dance allemande under man's raised L. hand.	

Ladies

1, 2, 3	Reverse rotary waltz, R.F., L.F., R.F.	3
1, 2, 3	Reverse progressive turn, L.F., R.F., L.F. <i>3rd pos. rear.</i> Move across diag. to the opposite lady's corner dancing a complete turn.	4
	Man releases L. hand on 1st step of the progressive turn.	
	All finish joining hands again in a circle.	
	Repeat three times, but on last beat of the 16th bar men step forward R.F. towards partner preparing to assume normal waltz hold.	5-16

Section Three

Waltz and Progress

Couples waltz once "round" the square (men commence with rotary turn) natural turns.	1-12
1st couple continue to waltz four bars along L.O.D.	
2nd couple continue to waltz four bars against L.O.D.	13-16
1st couple travel along outside of room.	
2nd couple travel along inside of room.	

(Couples travel forward in the direction they were facing at commencement of the dance.)

This has the effect of forming new sets for the 48-bar repeat. Circassian Circle style, passing to next couple, breaking away on last bar and acknowledging new partners.

An excellent record for teaching purposes is Decca K 1770, by the Galloway Ruault Orchestra. The sequence is repeated three times.

THE DASHING WHITE SERGEANT

(HIGHLAND REEL)

Music published by Feldman & Co. Ltd.

DESCRIBED as danced by two men and four ladies. Notes on the formation of sets are given at the end of the description.

First man stands facing L.O.D., second man faces against L.O.D. (and first man). The ladies take positions to the sides of the men. Each man has a lady on his R. and L. side. The Lines of three face towards each other approximately 4 feet apart. Similar sets of six are formed round the perimeter of the ballroom.

Described in four sections each of 8 bars—32 bar sequence.

Commence hands joined in a circle of six—R.F. pointing towards centre of circle, L.F. *3rd pos. front* pointing forward along the track of the circle (circumference).

Section One

Count	All—Hop and Change Step	Bars
	Circle half round clockwise half round anti-clockwise.	
and	Hop on R.F. (<i>temps levé</i>).	
1	L.F. forward.	
and	Close R.F. to L.F. <i>3rd pos. rear</i> .	
2	L.F. forward.	1
and	Hop on L.F. (slight body turn to L.).	
3	R.F. forward (toe pointing along the track of the circle).	
and	Close L.F. to R.F. <i>3rd pos. rear</i> (toe outwards).	
4	R.F. forward.	
and	Hop on R.F. (slight body turn to R.).	2
	Repeat above two bars but on last hop turn to R. quarter turn approximately, then move L.F. forward repeating in an anticlockwise direction towards original places breaking away towards end of 8th bar, omitting final hop closing L.F. to R.F. and transferring weight to L.F.	3-4 5-8

Finish: men facing lady on their R. 1st man facing wall, 2nd man facing centre of ballroom. Ladies on L. side of men will face towards man's back.

THE DASHING WHITE SERGEANT (*contd.*)

Section Two

Set (Pas de Basque)—Turn (Propelled Pivot)

Count		Bars
	Man and lady on his R. (1st lady), facing each other.	
1 and 2	Pas de basque, R.F., L.F., R.F.	
3 and 4	Pas de basque, L.F., R.F., L.F.	9-10
	Both commence R.F., both raise arms to shoulder level.	
	Man and lady advance towards each other with—	
1	R.F. linking R. arms together, into propelled pivot (in similar manner to Lancers) and 2 and 3 and 4.	11-12
	Lady completes the turn closing R.F. to L.F. facing down the line.	
	Man does half turn to R. to face towards lady on his L. (2nd lady) releases arms and steps towards her on 3rd count (R.F.), then L.F. forward 4th count.	
	Man and lady on his L. (2nd lady) facing each other—	
1 and 2	Pas de basque, R.F., L.F., R.F.	
3 and 4	Pas de basque, L.F., R.F., L.F.	13-14
	Both commence R.F., both raise arms.	
1	Man and lady advance towards each other with R.F. linking R. arms together into propelled pivot (in similar manner to Lancers) and 2 and 3 and 4.	15-16
	Man does complete turn to R. to face towards 1st lady by the end of the 3rd count (R.F.). He releases arms and steps forward short step on L.F. "and," forward R.F. a short step 4th count, with weight, facing 1st lady.	
	All finish with weight on R.F. preparing to "Cut the Figure of Eight."	

THE CIRCASSIAN CIRCLE

This can be danced in many forms the sequence repeats in similar manner to the Spanish Waltz, one couple progressing along L.O.D. the other couple against L.O.D., thus forming a new set of four. The figures used are generally adapted from the Quadrilles and Lancers.

A suggested 32 bar sequence which is very pleasant to dance is as follows.

	Bars
Right and Left (Chaine Anglaise) 1st Fig. Quadrilles	8
Set to partners dancing pas de basque instead of the setting step used in Lancers, etc., this is similar to the Dashing White Sergeant and the Scots Reels, R.L.R., L.R.L., R.L.R., L.R.L., assume waltz hold at end.	4
Propelled pivot as Lancers (with partner).	4
Finish facing centre of set releasing hold.	
Ladies chain from the 1st Fig. Quadrilles, but instead of the tour de main (turning round the joined hands) dance propelled pivot with opposite man, then chain to partner and propelled pivot	8
Waltz with partner towards next set	8
	—
Total	32

The Progressive Quadrille arranged by Major Cecil Taylor is another interesting form of a Circassian Circle (32 bar sequence).

	Bars
Moulinet clockwise R. hands joined, then Moulinet anti-clockwise L. hands joined, 4th Fig. Lancers	8
Men join hands (or all join hands in circle), ladies linking arms in men's arms. Gallopade clockwise, similar to 4th Fig. Quadrilles, half circle to opposite places (2 bars), retire to opposite places (2 bars), half R. and L. to own places 1st Fig. Quadrilles	8
Ladies chain 1st Fig. Quadrilles	8
Couples advance and retire as Lancers	4
Couples march forward 8 steps to form new set	4
Total	32

The last 8 bars can be danced as a continuous chassé or with the hop and change step (Dashing White Sergeant and Eightsome Reel), note when dancing as partners the preliminary hop will commence R.F. for man and L.F. for lady.

DESTINY WALTZ

Music published by Messrs. Swan

COMMENCE. man facing L.O.D., lady backing L.O.D. Normal waltz hold; 32 bar sequence; described in two sections.

Section One

Walks Reverse (Left Turn) --Balancés

Count	Man	Bars
1 12	Four walking steps down L.O.D., L.F., R.F., L.F., R.F. (heel).	1-4
1 3	Reverse progressive turn to back L.O.D., L.F., R.F., L.F. 5th pos. (almost backing L.O.D.). Balancé three times	5
1 3	R.F. back down L.O.D. Close L.F. to R.F. 3rd pos. front (back balancé).	6
1 3	L.F. forward against L.O.D. (heel). Close R.F. to L.F. 3rd pos. rear (b.o.f.).	7
1 3	R.F. back down L.O.D. Close L.F. to R.F. 3rd pos. front (b.o.f.). Repeat above four bars moving against L.O.D.	8
1 12	L.F., R.F., L.F., R.F. forward against L.O.D.	9-12
1 3	Reverse progressive turn to almost face L.O.D.	13
1 3	R.F. back against L.O.D. Close L.F. to R.F. 3rd pos. front (back balancé).	14
1 3	L.F. forward down L.O.D. (heel). Close R.F. to L.F. 3rd pos. rear (b.o.f.).	15
1 3	R.F. back against L.O.D. Close L.F. to R.F. 3rd pos. front (b.o.f.). Turn partner into <i>promenade pos.</i> man will be facing slightly diag. to wall down L.O.D., lady facing diag. to centre down L.O.D.	16

DESTINY WALTZ (contd.)

Count	Lady	Bars
1-12	Four steps backward down L.O.D., R.F., L.F., R.F., L.F.	1-4
1-3	Reverse rotary turn, R.F., L.F., R.F. <i>5th pos.</i>	5
	Balance three times	
1-3	L.F. forward down L.O.D. (heel). Close R.F. to L.F. <i>3rd pos. rear</i> forward balance.	6
1-3	R.F. back against L.O.D. Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.).	7
1-3	L.F. forward down L.O.D. (heel). Close R.F. to L.F. <i>3rd pos. rear</i> (b.o.f.).	8
	Repeat above four bars moving back against L.O.D.	
1-12	R.F., L.F., R.F., L.F. back against L.O.D.	9-12
1-3	Reverse rotary turn to almost back L.O.D.	13
1-3	L.F. forward (heel). Close R.F. <i>3rd pos. rear</i> (b.o.f.).	14
1-3	R.F. back. Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.).	15
1-3	L.F. forward against L.O.D. turning to R. Close R.F. to L.F. <i>3rd pos. front</i> (pas glissé).	16
	Finish in <i>promenade pos.</i> —facing diag. to centre.	

Note. The technique of Forward Walks in Competitions and Medal Tests is important. Each walk is danced with a rising and falling action.

Initiate the step with a heel lead on 1st beat of the bar.

Rise to ball of foot on 2nd beat.

Lower to the flat of the foot during 3rd beat.

At the end of the 3rd beat as the poise of the body moves forward the heel is released from the floor.

A similar rising and falling action occurs when the lady moves backward; at the end of the 3rd beat the lady will lower the heel to the floor as the poise of the body moves backward.

DESTINY WALTZ (*contd.*)

Section Two

Promenade Walks --Promenade Run--Pas Glissé

Count	Man	Bars
1-3	L.F. to side along L.O.D. (heel).	17
1-3	Cross R.F. over L.F. (heel). Promenade run--along L.O.D.--	18
1-2	L.F. to side along L.O.D. (b.o.f.).	
3	Cross R.F. over L.F. (b.o.f.).	
1	L.F. to side along L.O.D. (b.o.f.).	19
2-3	Turn slowly to R. on ball of L.F. Close R.F. to L.F. <i>3rd pos. front</i> pas glissé. Finish facing diag. to wall against L.O.D. in <i>contra promenade pos.</i>	20
1-3	R.F. to side against L.O.D. (heel).	21
1-3	Cross L.F. over R.F. (heel). Promenade run against L.O.D. --	22
1	R.F. to side against L.O.D. (b.o.f.).	
2-3	Cross L.F. over R.F. (b.o.f.).	
1	R.F. to side against L.O.D. (b.o.f.).	23
2-3	Turn slowly to L. on ball of R.F. Close L.F. to R.F. <i>3rd pos. front</i> pas glissé. Finish facing slightly diag. to wall down L.O.D.	24
	Dance seven bars natural waltz commencing rotary turn.	25-31
	Pas de valse forward, R.F., L.F., R.F. <i>3rd rear.</i>	32

Lady

1-6	R.F. to side--cross L.F. over R.F. (heel).	17-18
1-3	Promenade run R.F. to side--cross L.F. over R.F.	
1	R.F. to side--run on the balls of feet.	19
2-3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), finish <i>contra promenade pos.</i> facing diag. centre against L.O.D.	20
1-6	L.F. to side against L.O.D.--cross R.F. over L.F. (heel). Promenade run against L.O.D., L.F., to side against L.O.D. Cross R.F. over L.F.--L.F. to side--run on ball of foot.	21-22
1-3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.) pas glissé. Finish facing slightly diag. to centre down L.O.D.	23
	Waltz commencing progressive turn--finish with a backward pas de valse, L.F., R.F., L.F. <i>3rd front.</i>	24
		25-31
		32

THE MERRY WIDOW WALTZ

EMPIRE SOCIETY TEACHERS OF DANCING

TEMPO 44/46—16 BAR SEQUENCE

Music published by Chappell & Co., Ltd., Columbia Record DX 1505

A LILTING dance with a Viennese waltz style.

Commence waltz hold, in *promenade pos.*—man facing diag. to wall down L.O.D., lady facing diag. to centre down L.O.D.

Count	Man	Bars
1, 2, 3	L.F. to side along L.O.D. (heel).	1
1, 2, 3	Cross R.F. over L.F. (heel), lead partner towards L. side of body (wing).	2
1	L.F. forward diag. to wall outside partner (heel).	
2	R.F. to side and forward, short step (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.) (forward change).	3
1	R.F. forward turning to R. (heel), partner square.	
2	L.F. to side across L.O.D. still turning to R. (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.) back to L.O.D.	4
1	L.F. back down L.O.D. turning to R.	
2	R.F. to side and slightly forward turning to R. (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	5
1	R.F. forward down L.O.D. (heel) turn partner into <i>promenade pos.</i>	
2	L.F. forward down L.O.D. (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.). Finish in <i>promenade pos.</i> facing diag. to wall.	6
1-6	Repeat first two bars.	7-8
1	L.F. forward diag. wall outside partner (heel).	
2	R.F. to side turning to face diag. centre (b.o.f.).	
3	Replace weight to L.F. Finish with partner in <i>promenade pos.</i> (hover telemark).	9
1	Cross R.F. over L.F. (heel) turning to R.	
2	L.F. to side (b.o.f.).	
3	Replace weight to R.F. Finish facing diag. to wall in <i>counter promenade pos.</i>	10
1	Cross L.F. over R.F. in <i>counter promenade</i> , turn L.	
2	R.F. to side (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.) partner square. Finish facing diag. to centre. On last bar lady takes man's arm position as if she were to dance as man.	11

THE MERRY WIDOW WALTZ (*contd.*)

Count	Man	Bars
1	R.F. back diag. to wall against L.O.D.	
2	L.F. to side (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.). Finish still 12 facing diag. to centre, no turn.	
1	L.F. forward diag. to centre (heel) turning to L.	
2	R.F. to side across L.O.D. (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> , back to L.O.D.	13
1	R.F. back down L.O.D. turning to L.	
2, 3	Close L.F. to R.F. turning on ball of R.F. to face diag. to wall down L.O.D. preparing to lead partner out- 14 side.	
1	L.F. back diag. to centre against L.O.D.	
2, 3	Close R.F. to L.F. (or cross R.F. in front of L.F.), with- 15 out weight turning partner into <i>promenade pos.</i> (The outside swivel of modern dancing.)	
1	R.F. forward along L.O.D. in <i>promenade pos.</i> (heel).	
2, 3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f., without weight). 16 Change to normal hold on 15th bar.	

Lady

1, 2, 3	R.F. to side along L.O.D. (heel) <i>promenade pos.</i>	1
1	Cross L.F. over R.F. (heel) turning to L.	
2	R.F. forward (b.o.f.) facing diag. to centre.	
3	L.F. forward (b.o.f.) on L. side of man (wing), check. 2 Finish facing diag. to centre against L.O.D.	
1	R.F. back diag. to wall, partner on L. side.	
2	L.F. to side and slightly back (b.o.f.).	
3	Close R.F. to L.F. (b.o.f.) partner square.	3
1	L.F. back diag. to wall down L.O.D. turning to R.	
2	R.F. to side and slightly forward (b.o.f.).	
3	Close L.F. to R.F. face L.O.D. (b.o.f.).	4
1	R.F. forward down L.O.D. turning to R. (heel).	
2	L.F. to side across L.O.D. (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.) back to L.O.D.	5
1	L.F. back down L.O.D. turning to R.	
2	R.F. to side and slightly forward body facing diag. to centre down L.O.D. (b.o.f.).	
3	Close L.F. to R.F. (b.o.f.) <i>promenade pos.</i>	6

THE MERRY WIDOW WALTZ (*contd.*)

Count	Lady	Bars
1-6	Repeat first two bars.	7-8
1	R.F. back diag. to wall.	
2	L.F. diag. back (b.o.f.).	
3	Replace weight to R.F. lady does not turn - man turns into <i>promenade pos.</i> (hover telemark).	9
1	Cross L.F. over R.F. in <i>promenade pos.</i> (heel) turning to L.	
2	R.F. to side (b.o.f.).	
3	Replace weight to L.F. Finish facing diag. to wall against L.O.D. <i>contra promenade pos.</i>	10
1	Cross R.F. over L.F. (heel).	
2	L.F. to side (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.) no turn on last bar. Lady takes man's hold on last two steps.	11
1	L.F. forward diag. to wall against L.O.D. (heel).	
2	R.F. to side (b.o.f.).	
3	Close L.F. to R.F. (b.o.f.) modern closed change.	12
1	R.F. back diag. to centre turning to L.	
2	L.F. to side and slightly forward still turning (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.). Finish facing L.O.D.	13
1	L.F. forward down L.O.D. (heel) turning to L.	
2	R.F. to side on same L.O.D. (b.o.f.) short step.	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.) modern corté. Finish facing diag. to centre against L.O.D.	14
1	R.F. forward diag. to centre against L.O.D. (heel) outside partner on R. side turning to R.	
2, 3	Close L.F. to R.F. (b.o.f.) without weight, facing diag. to centre down L.O.D. modern outside swivel. Change to normal waltz hold during this last bar.	15
1	L.F. forward along L.O.D. in <i>promenade pos.</i> (heel).	
2, 3	Close R.F. to L.F. without weight (b.o.f.).	16

MARINE FOUR STEP

J. FINNIGAN

TIME 24--TEMPO 56--16 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

Columbia Record DX 1383

COMMENCING position similar to the Veleta.

Count	Man	Bars
1, 2, 3	Barn dance forward, L.F., R.F., L.F.	
4	R.F. forward to <i>4th pos. point</i> with temps levé on L.F.	2
1, 2, 3	Barn dance against L.O.D. back R.F., L.F., R.F.	
4	L.F. forward to <i>4th pos. point</i> with temps levé on R.F.	4
1 and 2	Pas de basque outwards, L.F., R.F., L.F.	5
3 and 4	Pas de basque inwards, R.F., L.F., R.F., similar to Boston Two Step.	6
1 and 2	Waltz outwards, L.F., R.F., L.F.	7
3 and 4	Waltz outwards, R.F., L.F., R.F.	8
	Similar to Latchford Schottische but finished facing diag. to wall down L.O.D. (and partner) with double hold.	
1	L.F. to side along L.O.D.	
2	Cross R.F. over L.F. (forward along L.O.D.).	9
3	L.F. to side along L.O.D.	
4	<i>Point</i> R.F. forward down L.O.D.	10
1	R.F. back against L.O.D.	
2	L.F. back against L.O.D.	11
3	R.F. back against L.O.D.	
4	Close L.F. to R.F. without weight, assume waltz hold. Waltz right turns commencing rotary turn. Finish on last bar opening to commencing position in similar manner to Veleta.	12
		13-16

The Barn Dance can be danced with a Gavotte step closing to *3rd pos.* and omitting the Temps Levé.

Lady's steps are normal opposite.

THE HURNDILLA

W. F. HURNDALL

TIME $3\frac{1}{4}$ —TEMPO $46\frac{1}{4}$ —16 BAR SEQUENCE

Music published by Francis Day & Hunter, Ltd.

COMMENCING position as in the Veleta.

Count	Man (Lady normal opposite)	Bars
1	L.F. forward down L.O.D. (b.o.f. then w.f.).	
2	Whip R.F. forward sharply to <i>4th aerial pos.</i> and at the same time hop (<i>sauté</i>) on L.F.	
3	Let the R.F. swing downwards from the knee, R. heel falling towards the L. shin, toe pointing downwards. The leg will be limp from the knee downwards—a <i>fouetté</i> .	1
1	R.F. forward down L.O.D. (b.o.f. then w.f.).	
2, 3	<i>Fouetté</i> L.F. and <i>sauté</i> on R.F.	2
1, 2, 3	L.F. forward down L.O.D. (b.o.f. then w.f.).	3
1, 2, 3	<i>Point</i> R.F. forward, balance of body held firmly on L.F.	4
1	R.F. back against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f. then w.f.).	5
1	R.F. back against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), do not transfer weight.	6
1, 2, 3	Reverse progressive waltz outwards, release hold.	7
1, 2, 3	Reverse rotary waltz (lady natural turn). Finish in <i>3rd pos.</i> facing wall, not L.O.D., taking double hold with partner.	8
1	L.F. to side along L.O.D.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> with a tilting action slight turn to R.	9
1	R.F. to side against L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> with a tilting action slight turn to L. Release hands.	10
1	L.F. back to centre (lady R.F. back to wall).	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (<i>pas glissé</i>).	11
1	R.F. forwards towards partner (b.o.f. then w.f.).	
2, 3	Close L.F. to R.F. <i>3rd pos. rear</i> (b.o.f.). Lilt.	12
	Assume waltz hold and dance four bars natural waltz turn, in similar manner to the Veleta.	13-16

WALTZ CAVALCADE

MARJORIE WANTLING, MANCHESTER

3/4 TIME TEMPO 32 16 BAR SEQUENCE

A VERY attractive dance, which combines, as its name implies, old time technique with modern movement.

Commencing position similar to Veleta; described in 3 sections.

Section One

Outwards Waltz Outwards Waltz (Retrogressive)

Count	Man	Bars
1	L.F. forward down L.O.D. turning to L. (heel).	
2	R.F. to side on same L.O.D. (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.), release lady's L. hand. Finish almost backing L.O.D.	1
1	R.F. back down L.O.D. Take partner's R. hand in L. hand, R. hand on hip.	
2	L.F. back down L.O.D.	
3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), pas glissé. Slight turn to L. on last two steps. Body facing towards diag. wall against L.O.D.	2
1	R.F. forward against L.O.D. turning to R. (heel).	
2	L.F. to side on same L.O.D. (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.), release lady's R. hand. Finish almost facing L.O.D.	3
1	L.F. back against L.O.D. Partner's L. hand in R. hand.	
2	R.F. back against L.O.D.	
3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), pas glissé. Finish in commencing position.	4

Lady

1	R.F. forward down L.O.D. turning to R. (heel).	
2	L.F. to side on same L.O.D. (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.), man releases the hold. Finish almost backing L.O.D.	1
1	L.F. back down L.O.D. Man takes R. hand in his L. hand.	
2	R.F. back down L.O.D.	
3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.), pas glissé. Face towards centre diag. against L.O.D.	2

WALTZ CAVALCADE (contd.)

Count	Lady	Bars
1	L.F. forward against L.O.D. turning to L. (heel).	
2	R.F. to side on same L.O.D. (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.). Finish almost facing L.O.D.	3
1	R.F. back against L.O.D., man releases his L. hand.	
2	L.F. back against L.O.D., man takes hold as at commencement.	
3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), pas glissé.	4

Section Two

Pas de Valse—Pivots—Drag—Syncopated Chassés

Man

1, 2, 3	Pas de Valse forward slight turn outwards. Body facing diag. to centre. L.F., R.F., L.F., <i>3rd pos. rear.</i>	5
1	R.F. forward down L.O.D. turning to R. a half turn to back L.O.D. (heel turn on b.o.f.).	
2	L.F. back down L.O.D. turning to R. to face L.O.D.	
3	R.F. forward down L.O.D. (heel). Release the hands during the pivots—finish with double hold facing towards partner—body diag. to wall down L.O.D.	6
1	L.F. to side along L.O.D. similar to <i>promenade pos.</i>	
2, 3	Close R.F. to L.F. <i>parallel pos.</i> without weight.	7
1	Cross R.F. over L.F. moving along L.O.D. (heel).	
2	L.F. to side along L.O.D. (b.o.f.).	
and	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	
3	L.F. to side along L.O.D. (b.o.f.).	
and	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	8
1	L.F. to side along L.O.D. turning body slightly to R.	
2, 3	Close R.F. to L.F. <i>3rd pos. front</i> (b.o.f.), pas glissé. Finish facing diag. to wall against L.O.D. preparing to repeat (invert) the last two bars against L.O.D.	9
1	R.F. to side against L.O.D. <i>counter promenade pos.</i>	
2, 3	Close L.F. to R.F. <i>parallel pos.</i> without weight.	10
1	Cross L.F. over R.F. moving against L.O.D.	
2	R.F. to side against L.O.D. (b.o.f.).	
and	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	
3	R.F. to side against L.O.D. (b.o.f.).	
and	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	11
1	R.F. to side against L.O.D. turn to L. to face L.O.D.	
2, 3	Close L.F. to R.F. <i>3rd pos. front</i> (b.o.f.) without weight. Pas glissé. Finish in commencing position.	12

WALTZ CAVALCADE (contd.)

Section Two

Pas de Valse · Pivots—Drag—Syncopated Chassés

Count	Lady	Bars
1, 2, 3	Pas de valse forward —slight outwards turn. R.F., L.F., R.F. 3rd pos. rear. Body facing diag. to wall down L.O.D.	5
1	L.F. forward down L.O.D. turning to L. a half turn to back L.O.D. (heel turn on b.o.f.).	
2	R.F. back down L.O.D. turning to L. to face or almost face L.O.D.	
3	L.F. forward down L.O.D. a short step (heel). Hands are free during the pivots —finish with double hold facing towards partner—body diag. to centre down L.O.D.	6
1	R.F. to side along L.O.D. similar to <i>promenade pos.</i>	
2, 3	Close L.F. to R.F. <i>parallel pos.</i> , without weight. Slight plié will soften this movement.	7
1	Cross L.F. over R.F. moving along L.O.D. (heel).	
2	R.F. to side along L.O.D. (b.o.f.).	
and	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	
3	R.F. to side along L.O.D. (b.o.f.).	
and	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	8
1	R.F. to side along L.O.D. turning body slightly to L.	
2, 3	Close L.F. to R.F. 3rd pos. <i>front</i> (b.o.f.), pas glissé. Finish facing diag. to centre against L.O.D.	9
1	L.F. to side against L.O.D. similar to <i>counter promenade pos.</i>	
2, 3	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.) without weight— slight plié.	10
1	Cross R.F. over L.F. moving against L.O.D. (heel).	
2	L.F. to side against L.O.D. (b.o.f.).	
and	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	
3	L.F. to side against L.O.D. (b.o.f.).	
and	Close R.F. to L.F. <i>parallel pos.</i> (b.o.f.).	11
1	L.F. to side against L.O.D. turn to R. to face L.O.D.	
2, 3	Close R.F. to L.F. 3rd pos. <i>front</i> (b.o.f.), pas glissé. Release R. hand from partner's L. hand. Finish in commencing position.	12

WALTZ CAVALCADE (contd.)

Section Three

Closed Change—Wing Open Telemark—Closed Change

Count	Man	Bars
1	L.F. forward down L.O.D. (heel).	
2	R.F. forward down L.O.D. (b.o.f.).	
3	Close L.F. to R.F. <i>parallel pos.</i> (b.o.f.).	13
1	R.F. forward down L.O.D. (heel) medium length step —lead partner forward with R. hand.	
2	L.F. forward a short step (b.o.f.).	
3	Cross R.F. in behind L.F. (b.o.f.) (Whisk Wing). Lead partner to L. side. Lady will finish backing centre diag., man facing centre diag. preparing to step forward on L. side of lady. Assume normal waltz hold.	14
1	L.F. forward on L. side of partner (heel), turning body strongly to L.	
2	R.F. to side across L.O.D. (b.o.f.) still turning to L. body facing towards wall.	
3	L.F. to side along L.O.D. (b.o.f.) body facing diag. to wall down L.O.D. approximately three-quarters turn to L. on the Open 'Telemark.	15
1	Cross R.F. over L.F. in <i>promenade pos.</i> (heel).	
2	L.F. to side and forward along L.O.D. release L. hand (b.o.f.).	
3	Close R.F. to L.F. <i>parallel pos.</i> Finish in commencing position.	16

Lady

1 R.F. forward down L.O.D. (heel).
2 L.F. forward down L.O.D. (b.o.f.).
3 Close R.F. to L.F. *parallel pos.* (b.o.f.). 13
1 L.F. forward down L.O.D. (heel) commencing to turn
leftwards.
2 R.F. forward (b.o.f.) body facing diag. to centre against
L.O.D.
3 L.F. forward (b.o.f.) on L. side of partner (b.o.f.). 14
Finish backing diag. to centre (wing).
1 R.F. back (b.o.f. then w.f.) turning to L.
2 Close L.F. to R.F. (heel turn).
3 R.F. forward along L.O.D. (b.o.f.) body almost facing 15
L.O.D.
1 L.F. forward along L.O.D. (heel).
2 R.F. forward and slightly rightwards (b.o.f.).
3 Close L.F. to R.F. (b.o.f.) *parallel pos.* Finish in com- 16
mencing position.

SQUARE DANCES

THESE are danced by four couples. Waltz Cotillion, Lancers and Quadrilles are dances of this type.

Sets are formed:
 1st Couple backs to Orchestra.
 2nd Couple face 1st Couple (and Orchestra).
 3rd Couple to R. of 1st Couple.
 4th Couple to L. of 1st Couple.

Man has lady standing to his R. side. The term "corners" couples the corner partners together for some movements: 1st man and 4th lady, 2nd man and 3rd lady, 3rd man and 1st lady, 4th man and 2nd lady.

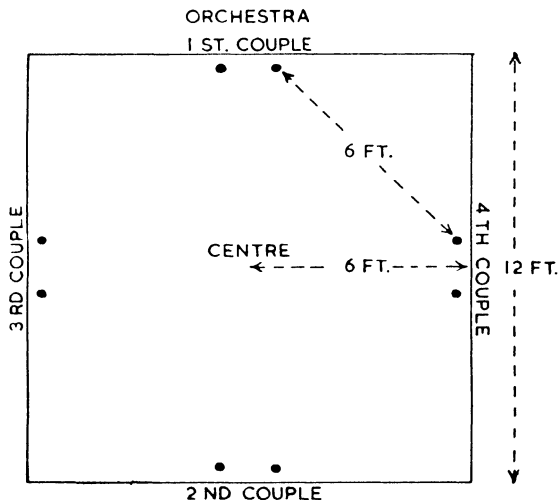
To commence corner movements men turn to L., ladies to R.

Top and Bottom Lines -

4th lady to L. of 1st man.
 3rd lady to L. of 2nd man.
 4th man to R. of 2nd lady.
 3rd man to R. of 1st lady.

Side Lines --

2nd lady to L. of 4th man.
 1st lady to L. of 3rd man.
 2nd man to R. of 3rd lady.
 1st man to R. of 4th lady.



DISTANCES ARE APPROXIMATE

WALTZ COTILLION

A SQUARE DANCE in which the waltz predominates. It consists of four parts, each of thirty-two bars, the sequence therefore being 128 bars.

The sequence is repeated by each couple leading in turn -total 512 bars.

During the introduction of 8 bars men bow to partners and corner ladies, ladies curtsy to partners and corner men, as follows---

Men		Bars
Bow to Partner	Turn to face partner (quarter turn to R.).	
	L.F. to side short step, <i>2nd pos.</i>	1
	Close R.F. to L.F., <i>3rd pos. front.</i> with L. hand at side of body bring R. arm across body and bow.	2
	Replace R.F. turning to face centre.	3
	Close L.F. to R.F., <i>3rd pos. front.</i>	4
Bow to Corner Lady	Repeat above turning towards (to L.), finish facing centre of set.	5-8

Ladies		
Curtsy to Partner	Turn to face partner (quarter turn to L.).	
	R.F. to side <i>2nd pos.</i> , plié.	1
	L.F. back <i>4th rear</i> , rondé.	2
	L.F. forward turning to face centre.	3
	Close R.F. to L.F., <i>3rd front.</i>	4
	Hold gown with both hands.	
Curtsy to Corner Man	Repeat above turning towards (to R.), finish facing centre of set.	5-8

WALTZ COTILLION (*contd.*)

PART ONE

Section One

First Couple (Top) Waltz Round Inside of Set (Anti-clockwise) with Natural (Right) Turns (16 Bars).

Man: commence L.F. rotary turn.

Lady: commence R.F. progressive turn.

On 4th bar man is facing (partner backing) 3rd couple.

On 8th bar man is facing (partner backing) 2nd couple.

On 12th bar man is facing (partner backing) 4th couple.

During 13th, 14th, and 15th bars 1st couple are moving towards their own places.

Man: instead of progressive turn 16th bar dance a backward pas de valse closing *3rd rear*. R.F. back, L.F. back, close R.F. to L.F.

Lady: instead of rotary turn at 16th bar dance a turning pas de valse closing *3rd rear*, L.F. to side turning strongly to R., R.F. back continuing to turn "opening out," close L.F. to R.F.

Man releases L. hand on last bar as lady opens out.

Man is backing his position at end of 15th bar, he then moves backward to his normal position. Lady is facing her position and dances a further half turn to finish facing into centre of set.

WALTZ COTILLION (*contd.*)

Section Two

Leading Ladies (1st and 2nd) Waltz and Curtsy (8 Bars)

- Ladies Commencing R.F. (progressive turn), 1st and 2nd ladies interpose places by waltzing solo across the set. Move slightly to R. of centre (anticlockwise curve).
- Finish 5th bar (progressive turn) towards R. side of opposite man—closing R.F. to L.F. without weight—curtsy facing towards him. 5 bars
- R.F. to side *2nd pos.*, *plié*. 6th bar
- L.F. back *4th pos. rear* (toe), *rondé*. 7th bar
- Straighten R. knee and step L.F. forward (towards man), closing R.F. to *3rd pos. front*, turn to face centre of set (quarter turn R.). 8th bar
- Hold gown with both hands during curtsy.
- Men Acknowledge “new” partner, turning slightly to R. to face lady.
- L.F. to side *2nd pos.* 6th and
- Close R.F. to L.F. *3rd pos. front*. 7th bars
- Bring R. arm across body and bow (L. arm at side).
- R.F. step forward (replace) turning to face centre of set (quarter turn L.). 8th bar
- Close L.F. to R.F.

Section Three

Side

- Ladies 3rd and 4th ladies dance above eight bars, interposing their positions. Men acknowledge. 8 bars

It should be noted that some authorities consider the curtsy and bow should be of only one bar duration (8th bar). The three-bar curtsy and acknowledgment is more elegant and in keeping with this type of dance.

Gracefulness is the essence of a Waltz Cotillion.

Total of part one—32 bars.

WALTZ COTILLION (*contd.*)

PART TWO

Section One

Leading Men (1st and 2nd) Waltz and Acknowledge (8 Bars)

Men	Commencing R.F. (progressive turn), 1st and 2nd man interpose places by waltzing solo across the set. Move slightly to R. of centre (anticlockwise curve). Finish 5th bar (progressive turn) towards L. side of opposite lady - now facing her. L.F. back.	5 bars
	Close R.F. to L.F. <i>3rd pos. front</i> and bow.	6th and 7th bar
	R.F. forward a short step turning to face centre of set (quarter turn L.). Close L.F. to R.F.	8th bar
1st and 2nd Ladies	Courtesy to partner. R.F. to side <i>2nd pos.</i> , plié. L.F. back <i>4th rear</i> (toe), rondé. L.F. short step forward towards man turning to face centre of set (quarter turn R.), closing R.F. to L.F.	6th bar 7th bar 8th bar

Note. Man will be backing lady on first step of progressive turn 5th bar.

This section can also be danced seven bars waltz 8th for acknowledgment.

Section Two

Side Men	3rd and 4th men dance above eight bars interposing their positions.	8 bars
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WALTZ COTILLION (*contd.*)

Section Three

Leading Couples Waltz to Places (8 Bars)

- 1st and 2nd Couples Waltz to places moving rightwards of centre with natural (right) turns. Man commencing with rotary turn, lady commencing with progressive turn.
On 8th bar "fall away" to places in similar manner to the 16th bar, Part 1, Section 1.

Section Four

Side Couples Waltz to Places (Same as Section Three) (8 Bars)

- 3rd and 4th Couples Waltz to places but do not "fall away" on 7 bars 8th bar.
Men: Finish 7th bar rotary turn with weight on R.F.
L.F. back moving away from partner.
Close R.F. to L.F. *3rd pos. front* 8th bar
(pas glissé).
Ladies: Finish 7th bar progressive turn with normal footwork.
L.F. back moving away from partner.
Close R.F. to L.F. *3rd pos. front*.
Partners finish facing each other not centre of Set.

PART THREE

Waltz Chain (32 Bars)

This figure consists of a movement of 4 bars danced eight times—it is repeated by each alternating lady and man as they move round the Set.

Men move round anticlockwise, ladies move round clockwise.
On last bar all disengage to form Top and Bottom Lines.

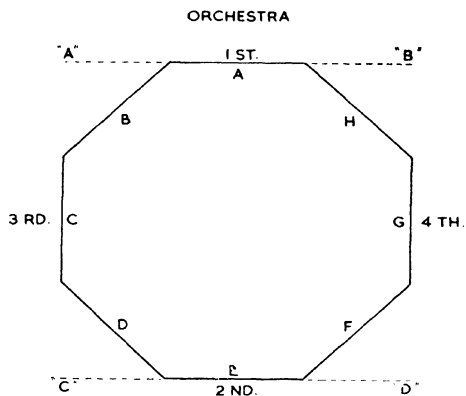
WALTZ COTILLION (*contd.*)

Top and Bottom Couples turn inwards to face partners.

All partners join R. hands.

Men and	R.F. forward towards partner (count 1).	
Ladies	Close L.F. <i>3rd rear</i> (count 2, 3). Balancé—close with a lilt. L.F. back away from partner (count 1). Close R.F. to L.F. <i>3rd front</i> (count 2, 3). backward balancé.	1st bar 2nd bar Bars
Men	Men dance a complete natural turn commencing R.F., progressive and rotary—finish facing next lady.	3-4
Ladies	Ladies dance rotary reverse turn commencing R.F. and a forward pas de valse— L.F. forward a short step (count 1). R.F. forward a short step (count 2). Close L.F. to R.F. <i>3rd rear</i> (count 3), finish facing next man. The 3rd bar is an allemande. Man elevates R. hands—the lady moving towards R. side of partner as she dances the rotary turn under the raised hands. Man releases hold towards end of turn.	3-4

This movement is danced eight times and can perhaps be better understood as moving "round" an octagonal figure. The chart shows the respective lady and man who meet on each of its eight sides.



LINES OF DANCE

BARS	A		B		C		D		E		F		G		H	
	M	L	M	L	M	L	M	L	M	L	M	L	M	L	M	L
1-4	1	1			3	3			2	2			4	4		
5-8			1	3			3	2			2	4			4	1
9-12	4	3			1	2			3	4			2	1		
13-16			4	2			1	4			3	1			2	3
17-20	2	2			4	4			1	1			3	3		
21-24			2	4			4	1			1	3			3	2
25-28	3	4			2	1			4	3			1	2		
29-32			3	1			2	3			4	2			1	4

WALTZ COTILLION. CHART OF CHAIN

WALTZ COTILLION *(contd.)*

During the last two bars of the Waltz Chain, all disengage to form Top and Bottom Lines.

- | | | |
|----------|--|----------------------|
| 1st and | Complete progressive turn. | 31st bar |
| 2nd Men | Then step back L.F., R.F., close L. to R. <i>3rd rear.</i> | 32nd bar |
| 1st Lady | Is on Line <i>B</i> .
Slightly underturns the rotary turn then steps back L.F., R.F., close L. to R. <i>3rd rear.</i> | 31st bar
32nd bar |
| 2nd Lady | Is on Line <i>F</i> dances the same as 1st lady. | |
| 3rd Man | Is on Line <i>B</i> .
Completes progressive turn, continuing to turn to R., L.F. to side, R.F. back.
Close L.F. to R.F. <i>3rd rear.</i> | 31st bar
32nd bar |
| 4th Man | Is on Line <i>F</i> dances the same as 3rd man.
Finish on point "D" on R. side of 2nd lady. | |
| 3rd Lady | Is on Line <i>D</i> .
Can slightly overturn rotary turn.
L.F. back, R.F. back.
Close L. to R. <i>3rd rear.</i> | 31st bar
32nd bar |
| 4th Lady | Is on Line <i>H</i> dances the same as 3rd lady.
Finish on point "B." | |

WALTZ COTILLION (*contd.*)

PART FOUR

Section One

Lines-- Pas de Valse--Balancé--Pas de Valse--Glissé (4 Bars)

All commence hands joined--shoulder height.

Men palms of hands uppermost, ladies palms of hands downwards resting on men's hands.

Both Lines pas de valse towards centre of Set.

All commence R.F.

R.F. forward (heel).

L.F. forward (b.o.f.).

Close R.F. to L.F. *3rd rear* (b.o.f. then w.f.). 1st bar

Balancé forward--

L.F. forward (heel-b.o.f.).

Close R.F. to L.F. *3rd rear* (b.o.f.), lilt. 2nd bar

Both Lines "retire" back pas de valse--

R.F. back.

L.F. back.

Close R.F. to L.F. *3rd front*. 3rd bar

Pas glissé (backward)--

L.F. back.

Close R.F. to L.F. *3rd front*. 4th bar

The pas de valse is travelled farther than in normal waltzing.

WALTZ COTILLION (contd.)

Section Two

Lines Pass Through (4 Bars)

All pas de valse forward---

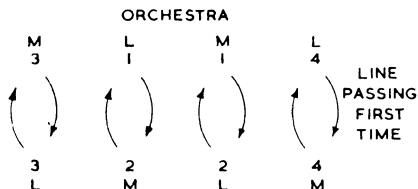
R.F., L.F., R.F., *3rd rear.*

1st bar

L.F., R.F., L.F. *3rd rear.*

2nd bar

Release hands as lines meet in centre of set, then pass through
R. shoulder to R. shoulder.



All dance progressive part of natural (R.) turn, danced with more travel than when waltzing.

R.F., L.F., R.F. *5th front.*

3rd bar

Pas glissé (backward) -

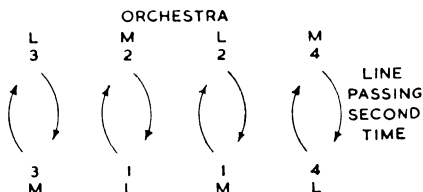
L.F. back turning slightly to face centre of set.

Close R.F. to L.F. *3rd front.*

4th bar

All finish facing centre of set---take hands again during pas glissé.

Bottom Line backing orchestra, top Line facing orchestra.



WALTZ COTILLION (*contd.*)

Section Three

All	Repeat the first section.	Bars
	Forward pas de valse, R., L., R.	
	Forward balancé, L., R.	
	Backward pas de valse, R., L., R.	
	Backward pas glissé, L., R.	4

Section Four

Similar to second section except for persons on outside of the Lines (3rd, 4th couples).

All	Forward pas de valse, R., L., R., L., R., L.	Bars
	Progressive waltz, R., L., R., glissé, L., R.	
	Pass through R. shoulder to R. shoulder.	
	Pass through to their place.	
1st and 2nd Couples	1st and 2nd men—last bar - continue to turn on the glissé quarter turn to R. to face towards partner, transferring weight to R.F.	4
	1st and 2nd ladies—last bar—complete the glissé without turn, facing centre of Set—do not transfer weight to R.F. on last step of the pas glissé.	
3rd and 4th Couples	Have approximately half the distance to travel to regain their original places as at commencement of the dance.	
	Partners meet R. shoulder to R. shoulder at end of the second pas de valse—both man and lady dance the progressive turn very compactly passing each other on the second step.	
	Whilst turning avoid moving too far apart.	

WALTZ COTILLION (contd.)

	Bars
3rd and 4th Couples	Partners continue to turn to R. on the glissé, approximately a quarter turn. Men will finish almost backing centre of set transferring weight to R.F. on last step. Ladies turn on the glissé to face towards centre of Set —do not transfer weight to R.F. on last step of glissé.
All	All couples waltz round Set with natural turns; 16 man commences rotary, lady progressive turn, "falling away" to commencing position on last bar.

Each couple lead in turn —side Lines are formed when 3rd and 4th couples lead.

Summary

	Bars	Bars
Waltz, 1st couple	16	
Waltz, 1st and 2nd ladies	8	
Waltz, 3rd and 4th ladies	8	
	—	32
Waltz, men	16	
Waltz, couples	16	
	—	32
Chain		32
Lines	16	
All waltz	16	
	—	32
2nd couple lead (repeat 1st 64 bars)		128
3rd couple lead	16	
3rd and 4th ladies waltz	8	
1st and 2nd ladies waltz	8	
3rd and 4th men waltz	8	
1st and 2nd men waltz	8	
3rd and 4th couples waltz	8	
1st and 2nd couples waltz	8	
Chain	32	
Lines (side)	16	
All waltz	16	
	—	128
4th couple lead		128
	—	
TOTAL		512
	—	

LANCERS

FIRST FIGURE—LA ROSE (96 BARS)

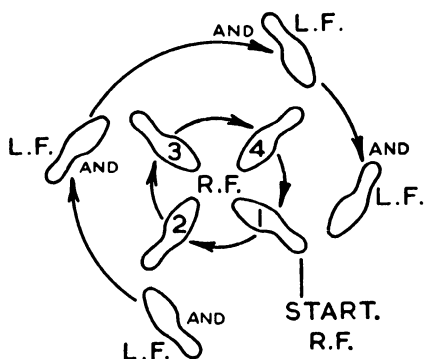
INTRODUCTION—8 Bars—Bow and Curtsy as Waltz Cotillion.

Section One

Advances—Balancés Propelled Pivot—Retire (8 Bars)

		Bars
1st Lady	Both advance to centre of Set—	2
and	Forward R.F., L.F., R.F., close L.F. to R.F. <i>3rd</i>	
2nd Man	<i>rear, count 1, 2, 3, 4.</i>	
	Balancé rearwards and forwards - -	2
	L.F. back, close R.F. to L.F. <i>3rd front.</i>	(3-4)
	R.F. forward, close L.F. to R.F. <i>3rd rear</i> with weight, <i>count 1, 2, 3, 4.</i>	
	When dancing balancé close with a "lilt." On 4th count prepare for a normal waltz hold taking the step lightly on the inside edge of L. toe, commencing to turn body to R.	
	Propelled Pivot -	2
	A turn in which one complete turn to R. is danced.	(5-6)
	Turning to R.—	
	R.F. forward (short step), <i>count 1.</i>	
	Step to side (short step) on L. toe, <i>count "and."</i>	
	Transfer weight to R.F., <i>count 2.</i>	
	Repeat for a count of "and" 3 "and" 4.	
	The outside edges of R.F., man and lady, are almost toe to toe throughout the turn.	
	Turn on the inside edge of the L. toe and ball of R.F. on the "and" counts.	
	The whole of the R.F. is in contact with the floor on the numerical counts and will slip very slightly leftwards as it takes the weight—keep R. knee out. "Propel" the turn with L. toe, keeping the foot almost behind the body throughout.	
	Finish backing places with weight firmly on R.F.	

LANCERS (*contd.*)



- | | | |
|----------|--|-------|
| | | Bars |
| 1st Lady | Both retire to places— | 2 |
| and | Lady: back L.F., R.F., L.F., close R. to L. <i>3rd</i> | (7-8) |
| | <i>front.</i> | |
| 2nd Man | Man: back L.F., R.F., L.F., close R. to L. <i>3rd</i> | |
| | <i>rear, count</i> 1, 2, 3, 4. | |
| | Regain hold with partners—lady's L. hand in | |
| | man's R. hand, facing centre of Set. | |

LANCERS (*contd.*)

Section Two

The Tiroir Movement (8 Bars)

(First and Second Couples)

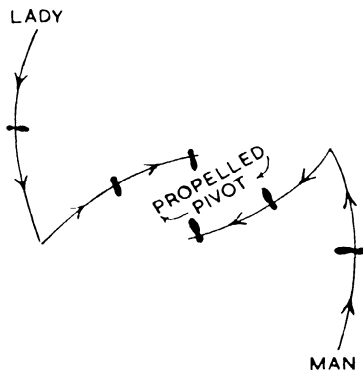
		Bars
1st Couple	March (<i>pas allé</i>) across set to opposite places starting on outside feet. Man, L., R., L., R., L., R., L., R. Lady, R., L., R., L., R., L., R., L. <i>Count</i> 1-8, turn inwards a half turn, man to R., lady to L. on 7th and 8th counts, releasing hold between 7 and 8. Close <i>3rd front</i> on 8th step. Finish lady's R. hand in man's L. hand.	4 (9-12)
2nd Couple	March (<i>pas allé</i>) across Set to opposite places starting on outside feet. Release hold on 2nd step. Man moves slightly leftwards, lady slightly rightwards. On 3rd and 4th counts 1st couple pass between them. Continue across set turning inwards on 7th and 8th counts, man to R. lady to L. Close <i>3rd front</i> on 8th step. Finish lady's R. hand in man's L. hand.	(9-12)
1st Couple	Return to places passing on the outside of the second couple.	4 (13-16)
2nd Couple	Return to places passing through the centre. Men: R., L., R., L., R., L., R., L. Ladies: L., R., L., R., L., R., L., R. <i>Count</i> 1-8. On 7th and 8th counts men turn inwards three-quarters turn to L. Finish facing corner lady. Close L. to R. <i>3rd rear</i> 8th count. Ladies turn to R. on 7th and 8th counts. Finish facing corner man. Close R. to L. <i>3rd front</i> 8th count.	
Side Couples	Turn to face corner lady or man on 7th and 8th counts in preparation for next movement.	(16)

LANCERS (contd.)

Section Three

Set to Corners—Pivot—Retire (8 Bars)

		Bars
All	R.F. to side (very slight body turn R.).	
Corner	Close L.F. to R.F. <i>3rd front</i> .	
Couples	Repeat R.F., L.F. (without transferring weight). <i>Count 1, 2, 3, 4.</i> L.F. to side (very slight body turn L.). Close R.F. to L.F. <i>3rd front</i> . Repeat L.F., R.F. (without transferring weight). <i>Count 5, 6, 7, 8.</i>	4 (17-20)
	Corner partners move slightly diag. forwards towards each other on last four steps. Man and lady elevate R. arm, curving the elbow with the hand almost above the head, when setting to R., and L. arm when setting to L. Man places opposite hand on hip, lady holds her gown.	
	On 8th count corner couples assume waltz hold.	
All	Propelled pivot commencing R.F. forward. <i>Count 1 "and" 2 "and" 3 "and" 4.</i> Approximately a complete turn to back places.	2 (21-22)
All	Retire to places (short steps). L.F., R.F., L.F. Close R.F. to L.F. (<i>1st pos.</i>). <i>Count 5, 6, 7, 8.</i>	2 (23-24)



LANCERS (*contd.*)

This figure is danced four times, each lady in numerical order leading with opposite man.

	Propelled Pivot	Le Tirior	Corners
First Time	1st lady 8 bars	1st couple lead through 2nd couple	8 bars
	2nd man	2nd couple lead through 1st couple	
Second Time	2nd lady 8 bars	2nd couple lead through 1st couple	8 bars
	1st man	1st couple lead through 2nd couple	
Third Time	3rd lady 8 bars	3rd couple lead through 4th couple	8 bars
	4th man	4th couple lead through 3rd couple	
Fourth Time	4th lady 8 bars	4th couple lead through 3rd couple	8 bars
	3rd man	3rd couple lead through 4th couple	

Important Note on the Dancing of Propelled Pivots

This type of turn is danced in Lancers, Quadrilles and many Scots dances.

It is essential that the amount of turn danced be completely controlled—do not finish facing in the wrong direction, do not scramble—remember that in a set dance, it is vital to show consideration for the other participants in the Set.

The propelled pivot is usually an eight, or part of an eight count—if the beginner (and for that matter even the expert) remembers that the 5th, 6th, 7th, and 8th counts can be used for retiring to places or even marking time in place, the entry to the next movement can be made unhurriedly and with accuracy.

In the descriptions where two or more turns to R. are described the amount of turn can be reduced by a complete turn until you are more proficient.

A sound Standard Rule for all Sets—

Propelled Pivot, 1 and 2 and 3 and 4.

Recover positions—(retire to places, mark time).

5, 6, 7, 8; L.F., R.F., L.F., R.F.

LANCERS (*contd.*)

SECOND FIGURE—LA LADOISKA (96 BARS)

INTRODUCTION—8 Bars.

Section One

Advance Retire—"Re-advance" (8 Bars)

		Bars
1st and 2nd Couples	Advance to centre commencing on outside foot— Men: L., R., L., close R. to L. <i>3rd rear</i> . Ladies: R., L., R., close L. to R. <i>3rd rear</i> . <i>Count</i> 1, 2, 3, 4.	2 (1-2)
	Retire to places— Men: R., L., R., close L. to R. <i>3rd front</i> . Ladies: L., R., L., close R. to L. <i>3rd front</i> . <i>Count</i> 5, 6, 7, 8.	2 (3-4)
Men	Men lead partners forward with R. hand— L.F. forward. Close R.F. to L.F. (facing centre of Set). <i>Count</i> 1-4 (hesitate for 3rd and 4th counts). Bow to partner, L.F. back. Close R.F. to L.F. <i>3rd front</i> . <i>Count</i> 5, 6, 7, 8.	4 (5-8)
Ladies	Forward four short steps commencing R.F.— Curve leftwards to face partner. R.L. R.L. Curtsy to partner R.F. to side L.F. <i>rondé</i> to fourth rear Transfer weight to R.F. Close L.F. to R.F. with weight Ladies are backing centre of set.	(5-8) 5th count 6th count 7th count 8th count

LANCERS (*contd.*)

Section Two

Set to Partners—Retire—Lines (8 Bars)

		Bars
1st and 2nd Couples	Set to partners— <i>Count</i> 1–8.	4 (9–12)
	Similar to Setting to corners (Fig. 1, Section 1). Propelled pivot and retire—	4
	<i>Count</i> 1 “and” 2 “and” 3 “and” 4 “and” 5 “and” 6.	(13–16)
	Turn approximately two turns to R. Man releases his L. hand and steps back L.F. closing R.F. to <i>3rd front</i> . <i>Count</i> 7–8.	
	Lady 7th and 8th counts— L.F. back and to the side still turning to R., close R. to L. <i>3rd front</i> , finishing opened out and in place. Note that the turn is taken faster with the body than propelled pivot to corners.	
3rd and 4th Couples	During last four counts side couples move to form Top and Bottom Lines. Men: turn quarter turn to L. Forward L., R., L. close R. to L. <i>3rd front</i> , turning on 3rd count half turn to R., to face new centre of Set. Ladies: turn quarter turn to R. Forward R., L., R., close L. to R. <i>3rd rear</i> , turning on 3rd count half turn to L., to face new centre of Set. <i>Count</i> 5, 6, 7, 8.	(15–16)
All	All finish R.F. <i>3rd front</i> .	

LANCERS (*contd.*)

Section Three

Lines and Propelled Pivot (8 Bars)

		Bars
Both Lines	Men commence with R. and L. hands at shoulder height, palms uppermost, the ladies' hands resting on the men's hands palms downwards, the outside ladies hold gown with the free hand.	
All	Advance to centre of Set — R.F., L.F., R.F., close L. to R. <i>3rd rear</i> . Retire — L.F., R.F., L.F., close R. to L. <i>3rd front</i> , without weight, release hands. Partners finish facing each other in places. <i>Count 1-8.</i>	4 (17-20)
1st and 2nd Man	On 8th count turn rightwards to face partners in places.	
1st and 2nd Lady	On 8th count turn leftwards to face partners in places.	
1st and 2nd Couples	Assume waltz hold and dance propelled pivot in places, commencing R.F. <i>Count 1 "and" 2 "and" 3 "and" 4 "and" 5 "and" 6 "and" 7 "and" 8,</i> turning approximately two three-quarters turns to R. Finish "opened out" facing centre of Set.	4 (21-24)

LANCERS (*contd.*)

It should be carefully noted that after the lines have advanced and retired, top and bottom couples are in their places, but the side couples are approximately 5 feet from their individual places; they cannot, therefore, dance the propelled pivot immediately after retiring, as can the first and second couple.

Bars

Side Advance to places—

Couples R.F., L.F., R.F., long steps assuming waltz hold as they meet and turning strongly to R. continuing with the propelled pivot for a *count* of (advance 1, 2, 3) “and” 4 “and” 5 “and” 6 “and” 7 “and” 8, L., R., L., R., L., R., L., R., L., R.

(21-24)

Men turn about one and three-quarter turns to R. between 3rd and 7th count (releasing lady's R. hand between 6th and 7th count).

Ladies continue to turn strongly to R. throughout “opening out” to face centre of Set after man has checked his turn, i.e. for 7th “and” 8th counts. Ladies turn about two and one-quarter turns to R. between 3rd and 8th counts.

These 24 bars are repeated by—

3rd and 4th couples leading and side lines.	25-48
1st and 2nd couples leading and top and bottom lines.	49-72
3rd and 4th couples leading and side lines.	73-96

LANCERS (*contd.*)

THIRD FIGURE—LA DORSET (64 BARS)

INTRODUCTION—8 Bars.

Section One

Advance Ring—Ladies Linking Arms (8 Bars)

		Bars
All	Advance to centre —	2
Ladies	R.F., L.F., R.F., close L. to R. towards a 5th rear with a curtsyng action (Bob curtsy). Retire to places —	2
	L.F., R.F., L.F., close R. to L. 3rd front, count 1-8.	(3-4)
All	Advance to centre —	2
Men	R.F., L.F., R.F., close L. to R. parallel pos., count 1, 2, 3, 4.	(5-6)
	Immediately join hands to form a ring (circle)— 1st man's R. hand in 3rd man's L. hand. 1st man's L. hand in 4th man's R. hand. 2nd man's R. hand in 4th man's L. hand. 2nd man's L. hand in 3rd man's R. hand.	
All	Advance to ring in centre moving towards R. side	2
Ladies	of their partners. Link L. arm in partner's R. arm. Link R. arm in arm of the man to their partners R. R.F., L.F., R.F., close L. to R. parallel pos., count 1, 2, 3, 4.	(7-8)

LANCERS (*contd.*)

Section Two

Clockwise Gallopade--Retire (8 Bars)

All: All gallopade commencing on L.F. Bars
6

Count: 1 "and" 2 "and" 3 "and" 4 "and" 5 "and" 6 "and" 7 "and" 8 "and" 9 "and" 10 "and" 11-12. (9-14)

22 steps--L.F. to side (on the numerical counts), closing R.F. to L.F. on "and", a continuous chassé repeated 11 times.

One complete revolution clockwise is danced, couples finish backing places.

Men disengage hands on the 12th count.

On last step ladies take weight on R.F., men close without transference of weight.

Couples retire to place on inside feet (this is the normal retiring).

Ladies: L.F., R.F., L.F., close R. to L. *3rd front.* 2

Men: R.F., L.F., R.F., close L. to R. *3rd rear.* (15-16)

Count 1, 2, 3, 4.

Note. Instead of a continuous chassé as given above it is the general practice to dance this movement with a propelled pivot action--commencing forward R.F. on the first count.

Men transfer weight to L.F. on the "and" count after 12. "Retire to places" is normal.

It is better to give both methods in professional examinations.

The Official Board of Ballroom Dancing have recommended and adopted the propelled pivot action, as being preferable to the continuous chassé.

LANCERS (*contd.*)

Section Three

Advance—Retire—Re-advance—Anticlockwise

Gallopade (8 Bars)

		Bars
Men	Advance to centre —	
	R.F., L.F., R.F., close L. to R. <i>3rd rear</i> .	
	Retire to places —	
	L.F., R.F., L.F., close R. to L. <i>3rd front</i> .	4
	<i>Count 1-8.</i>	(17-20)
	Re-advance to centre and bow —	
	R.F., L.F., R.F., L.F.	2
	<i>Count 1, 2, 3, 4.</i>	(21-22)
	On 3rd count turn to R. to face towards partner. Move L.F. to <i>2nd pos.</i> on 4th count, bring R. arm across body and bow to partner. During bow R.F. moves towards L.F. (<i>3rd front</i>). The music at this part slows, remember to hold the bow.	
	Ladies on 3rd and 4th counts curtsy to partners, L.F. back plié (<i>short 4th rear</i>), close L. to R. <i>3rd rear</i> slowly.	(22)
	Men recover upright position of body, and each grips with his L. hand the L. arm biceps of the man to his L.: 1 to 3, 3 to 2, 2 to 4, 4 to 1.	
Ladies	Advance to centre (and partner) —	
	R.F., L.F., R.F., close L. to R. <i>parallel pos.</i>	2
	Face same direction as partner placing L. hand on man's L. shoulder blade.	(23-24)
Men	Place R. arm round partner's waist.	
	All couple. finish facing forward.	

Note. Alternative hold, when forming the 22nd and 24th bars, is for the men to cross arms and join hands—ladies then linking their arms into men's arms, then all dance with a propelled pivot action, or a continuous chassé. The former is the more usual. 1st and 2nd men join R. hands and L. hands. 3rd and 4th men join similarly but with joined hands below those of the leading men.

22nd to 30th bars may be danced as follows—

Men join L. hands together with arms raised (moulinet), the R. arm round partner's waist. The ladies place their L. hand on partner's L. shoulder. All walk forward 12 steps (anticlockwise) men commence L.F. ladies R.F. instead of a continuous chassé.

LANCERS (contd.)

Section Four

Continuous Chassé (Anticlockwise) Retire (8 Bars)

		Bars
All	Continuous chassé moving forward, commencing on outside feet; men L.F., ladies R.F.	
	<i>Count:</i> 1 "and" 2 "and" 3 "and" 4 "and" 5 "and" 6 "and" 7 "and" 8 "and" 9 "and" 10 "and" 11-12.	6 (25-30)
	Men forward L.F., close R.F. <i>3rd rear</i> , repeating eleven times. Last step close R.F. <i>3rd rear</i> without weight (12th count).	
	Ladies forward R.F., close L.F. <i>3rd rear</i> , repeating eleven times. Last step close L.F. <i>3rd rear</i> without weight (12th count).	
	A complete revolution to L. is danced. Couples finish backing places. Men disengage hold at end.	
Couples	Retire to places commencing inside foot	2
	Men: R.F., L.F., R.F., close L. to R. <i>3rd rear</i> .	(31-32)
	Ladies: L.F., R.F., L.F., close R. to L. <i>3rd front</i> .	
	The above 32 bars are repeated to complete the third figure.	33 64

Note. (Bars 22-30). The Official Board of Ballroom Dancing have recommended and adopted the Moulin figuration with the forward promenade as described at the foot of page 228.

LANCERS (*contd.*)

FOURTH FIGURE—L'ETOILE (96 BARS)

INTRODUCTION—8 Bars.

Section One

Visit to Right and Left (8 Bars)

		Bars
1st and 2nd Couples	Both couples commencing on outside foot, men L.F., ladies R.F., promenade diag. to couple on their R.—1st couple towards 3rd couple, 2nd couple towards 4th couple. Men: forward L., R., L., R. Ladies: R., L., R., close L. to R.	2 (1-2)
	<i>Count</i> 1, 2, 3, 4. Finish facing couple "visited" then acknow- ledge.	
	Men: L.F. to side, close R.F. <i>3rd front</i> (bow), R.F. to side and back turning to L., close L.F. towards R.F. <i>3rd front</i> .	
	Ladies: curtsy, R.F. to side <i>2nd pos.</i> , plié. L.F. back <i>4th rear</i> —recover, L.F. forward turning to L. (long step). Close R.F. to L.F. <i>3rd front</i> .	2 (3-4)
	<i>Count</i> 1, 2, 3, 4. The "visited" couple also bow and curtsy during last two bars.	
	Continue curving leftwards to visit next couple—	
	1st couple towards 4th couple.	4
	2nd couple towards 3rd couple.	(5-8)
	Repeat the steps of the last four bars. <i>Count</i> 1-8.	
	On 8th count join R. hands across in preparation for the next movement.	

LANCERS (*contd.*)

Section Two

Moulinet Clockwise (4 Bars)

Bars

Commence—

R. hands joined 1st man and 4th man, 2nd man and 3rd man, 1st lady and 4th lady, 2nd lady and 3rd lady.

Lady's arms above the men's, the two "Sets" formed as a cross—all face forward. 1st man is facing towards 4th lady's back, 1st lady facing her partner's back.

2nd man is facing towards 3rd lady's back, 3rd lady facing her partner's back.

All Walk forward seven steps commence L.F.
L., R., L., R., L., R., L., dancing a half revolution clockwise round the "axis" of the joined hands.

Disengage hands on 7th step, all turn half to R. to face opposite direction closing R.F. to L.F., *parallel pos.*, without transferring weight.

Count 1-8.

4
(9-12)

Finish with L. hands joined across, forming a cross. men will have their partners' backs towards them. All facing forward.

LANCERS (*contd.*)

Moulinet -Anticlockwise (4 Bars)

Bars

All Walk forward seven steps, commencing R.F. —
R., L., R., L., R., L., R., dancing a half revolution
anticlockwise round the "axis" of the joined
hands.

Disengage hands on the 7th step, each turning in-
wards (quarter turn to L.) and close L.F. to R.F.
parallel pos. without weight.

4
(13-16)

Count 1 8.

On 8th count join 8 hands to form two circles
all facing inwards.

Section Three

Circle Clockwise Gallopade—Retire (8 Bars)

Bars

All All gallopade commencing on L.F.

6

Count: 1 "and" 2 "and" 3 "and" 4 "and" (17-22)
5 "and" 6 "and" 7 "and" 8 "and" 9
"and" 10 "and" 11-12.

A continuous *chassé* similar to 3rd
Fig., Section 2. A little over a complete
revolution is danced, couples finish
backing towards their places, men dis-
engaging L. hands on last count.

On last step ladies take weight on
R.F., men close without transference
of weight.

1st and Couples retire to places on inside feet 2

2nd Couples Ladies: L.F., R.F., L.F., close R. to L. 3rd (23-24)
front.

Men: R.F., L.F., R.F., close L. to R. 3rd
front.

The above 24 bars are repeated by these
couples but they visit to L. and then to
R.

(25-48)

1st couple to 4th and then to 3rd couple.

2nd couple to 3rd and then to 4th couple.

LANCERS (*contd.*)

When visiting to the L. the steps of the bow and curtsy for the visiting couple are slightly different from those danced when visiting to the R.

Bars

Man: L.F. back a short step, close R. to L. *3rd front*,
R.F. forward a long step turning to R., close L. to R.
3rd front.

Lady: R.F. to side plié, L.F. back *4th pos.*, L.F. back and
to side, very short step turning to R., close R. to L.
3rd front.

The visiting movement is repeated, side couples leading.

3rd couple to 2nd, and then to 1st couple.

4th couple to 1st, and then to 2nd couple.

Moulinets and Circles: 3rd and 1st couples, 4th and 2nd
couples. 24
(49-72)

3rd couple to 1st, and then to 2nd couple.

4th couple to 2nd, and then to 1st couple.

Moulinets and Circles: 3rd and 2nd couples, 4th and
1st couples. 24
(73-96)

Note. (Bars 17-22). The Official Board of Ballroom Dancing have recommended and adopted the propelled first action, as being preferable to the continuous chassé whilst circling.

LANCERS (*contd.*)

FIFTH FIGURE —LES LANCERS (208 BARS)

INTRODUCTION—a chord. During chord partners turn to face each other joining the right hands.

Section One

Grand Chain (16 Bars)

		Bars
All	March forward twelve steps commencing R.F.— Ladies move round set clockwise. Men move round set anticlockwise. Man leads partner to his R. side, and then extends his L. hand to next lady's L. hand, leading her to his L. side as they pass—R. hand to next lady and repeat. Partners meet in opposite places. Extend R. hand to partner's R. hand.	6
	<i>Count</i> 1–12: R., L., R., L., R., L., R., L., R., L., R., L., R., L.	(1–6)
Couples	Balancé forward and backward, R. hands joined - Man and lady - R.F. forward close L. to R. <i>3rd rear</i> . L.F. back close R. to L. <i>3rd front</i> . <i>Count</i> 1, 2, 3, 4.	2 (7–8)
All	Continue march around set repeating the twelve steps, then balancé forward and back with partners in own places. But on last two counts recover normal positions facing into set, man holding lady's L. hand in R. hand.	8 (9–16)

LANCERS (*contd.*)

Section Two

The Promenade (8 Bars)

- 1st Couple Promenade round inside of set —
Man leads lady forward with R. hand in an anticlockwise curve of eight steps.
- Bars
- Finish facing "off set" facing the band but still in own places.
Man: L., R., L., R., L., R., L., R. *1st pos.*
short steps.
Lady: R., L., R., L., R., L., R., L. *1st pos.* (17-20) ⁴
long steps.
Count 1-8.
- 3rd Couple Follow in behind 1st couple commencing with outside foot.
Man: L., R., L., R. *1st pos.*
Lady: R., L., R., L. *1st pos.* ²
Count 9-12. (21-22)
- 4th Couple Follow in behind 3rd couple commencing with outside foot.
Man: L., R., L., R. *1st pos.*
Lady: R., L., R., L. *1st pos.* ²
Count 13-16. (23-24)
- 2nd Couple Remain in place.
Finished position of the set—
All are facing forward towards the band forming two lines; men behind each other, ladies behind each other, both lines across centre of Set, men to L., ladies to R.

LANCERS (*contd.*)

Section Three

Chassé Crossing (8 Bars)

		Bars
Ladies	Chassé to their L. Setting step, twice, passing in front of partner— L.F. to side, close R. to L., <i>3rd front.</i> L.F. to side, close R. to L., <i>3rd front.</i>	
Men	Chassé to their R. Setting step, twice, passing behind lady— R.F. to side, close L. to R., <i>3rd front.</i> R.F. to side, close L. to R., <i>3rd front.</i> <i>Count 1, 2, 3, 4.</i>	2 (25-26)
Ladies	Balancé forward and backward— R.F. forward, close L. to R., <i>3rd rear.</i> L.F. back, close R. to L., <i>3rd front.</i>	
Men	Balancé forward and backward— L.F. forward, close R. to L., <i>3rd rear.</i> R.F. back, close L. to R., <i>3rd front.</i> <i>Count 1, 2, 3, 4.</i>	2 (27-28)
Ladies	All chassé twice to R. — R.F., L.F., R.F., L.F., again passing in front of man.	
Men	All chassé twice to L. L.F., R.F., L.F., R.F.	
Ladies	Balancé forward and backward— L.F., R.F., R.F., L.F.	
Men	Balancé forward and backward— R.F., L.F., L.F., R.F. All finish <i>3rd pos. front.</i> <i>Count 1-3.</i>	4 (29-32)

LANCERS (*contd.*)

Section Four

March Inwards and Outwards (8 Bars)

Bars

All March forward sixteen steps.

Commence on inside foot, men R.F., ladies L.F.

First lady leads inwards half turn to L. on first step.

First man leads inwards half turn to R. on first step.

Continue for eight steps to the opposite side of the set (second couples place), then first couple turn outwards; lady to L., man to R.

Continue march for eight steps round the outside of the set.

The other couples "follow my leader."

Count 1-16.

Finish having formed Side Lines of four ladies and four men.

(33-40)

LANCERS (*contd.*)

Section Five

Lines and Propelled Pivot to Places (8 Bars)

		Bars
All	Lines advance and retire— R.F., L.F., R.F. forward, close L. to R., 3rd <i>rear.</i>	4 (41-44)
	L.F., R.F., L.F. back, close R. to L., 3rd <i>front.</i>	
1st and 2nd Couples	Re-advance to their places and dance propelled pivot— R.F., L.F., R.F. forward, assuming waltz hold on 3rd step. <i>Count:</i> (advance 1, 2, 3) “and” 4 “and” 5 “and” 6 “and” 7 “and” 8 3rd <i>front.</i> L., R., L., R., L., R., L., R., L., R. Turn about one and a half turns to R. between 3rd and 7th counts, release hold and step back away from partners on last two steps.	4 (45-48)
3rd Lady 4th Man	Finish Lines (retire) the width of the Set, then separating them from their respec- tive places. They regain positions by traversing with three long steps towards their partners. Their partners move to- wards them with short steps, assume waltz hold and travel the propelled pivot to places, finishing in similar manner to the other couples but with slightly less turn on the propelled pivot. Partners finish holding R. hands in preparation for the repetition of the Grand Chain.	(45-48)

LANCERS (*contd.*)

The above 48 bars are repeated commencing with the
Grand Chain followed by the 2nd couple leading the
promenade, and again forming side lines. Bars
49-96

Repeat 3rd couple leading and form Top and Bottom
Lines. 97-144

Repeat 4th couple leading and form Top and Bottom
Lines. 145-192

The sequence of promenades "falling in" is as follows --

<i>Count</i>	<i>First Time</i>	<i>Second Time</i>	<i>Third Time</i>	<i>Fourth Time</i>
1-8	1st couple	2nd couple	3rd couple	4th couple
9-12	3rd couple	4th couple	2nd couple	1st couple
13-16	4th couple	3rd couple	1st couple	2nd couple
<i>Tacet</i>	2nd couple	1st couple	4th couple	3rd couple
	Side Lines		Top and Bottom Lines	

The figure finishes with the repetition of the Grand
Chain, terminated for the Finale with a propelled
pivot with partners in places, in substitution for
the Balancé. Bars
16
(193-208)

THE QUADRILLES

FIRST FIGURE LE PANTALON (6½ BARS)

INTRODUCTION Bow and Curtsy as Waltz Cotillion,
8 Bars.

Section One

Right and Left (Chaîne Anglaise) (8 Bars)

		Bars
1st and	Men: forward L., R., L., close R. to L. 3rd	2
2nd Couples	<i>rear.</i> Ladies: forward R., L., R., close L. to R. 3rd	
	<i>rear.</i>	

Count 1, 2, 3, 4.

Men move leftwards slightly, releasing partner's L. hand on 2nd step. Ladies go straight forward then turn body one-eighth turn to L. on last step.

Ladies pass through centre on 3rd count the line being as follows: 1st man, 2nd lady, 1st lady, 2nd man.

Men R.F. diag. forward (rightwards) moving behind partner

L.F. forward commencing to turn to L.

R.F. forward turning to L.

Close L.F. to R.F. 3rd *front*.

Ladies L.F. forward in front of partner

R.F. forward commencing to turn to R.

L.F. forward turning to R.

Close R.F. to L.F. 3rd *front*.

Turn just over half turn to R. on last two steps.

Count 5, 6, 7, 8.

2
(3-4)

Couples finish in opposite places.

Repeat above four bars back to places.

Count 1-8.

4
(5-8)

Couples facing towards partners instead of centre of Set in places.

QUADRILLES (contd.)

Section Two

Set to Partners and Propelled Pivot (8 Bars)

		Bars
1st and	Set and propelled pivot similar to Lancers,	8
2nd Couples	2nd fig., Section 2.	(9-16)

Section Three

Ladies Chain and Tour de Main (8 Bars)

		Bars
1st and	Advance across the Set to L. side of opposite	4
2nd Ladies	man, eight steps commencing R.F.	(17-20)
	<i>Count 1-8.</i>	

Move slightly leftwards on 1st and 2nd steps, pass advancing lady, R. shoulder to R. shoulder (the R. hands can touch on 3rd step).

Tour de main—extend L. hand to opposite man's L. hand on 4th count then turn to L. a half turn round the "joined hands," continue back to places with eight steps again passing R. shoulder to R. shoulder. Extend L. hand to partner's L. hand for the tour de main. Close L.F. to R.F. 3rd rear on last step. (21-24)

Count 9-16.

The pattern of the feet for the ladies is a figure of eight (16 steps).

1st and	4th to 8th and 12th to 16th counts—
2nd Men	Take weight to R.F. 3rd count, then with lady taking very short steps forward (almost marking time).

Whilst turning round the joined hands, man can "follow" the lady keeping her L. hip in front of his R. hip, guiding her with his R. arm round her waist.

Close L.F. to R.F. 3rd front (without weight, 16th).

Couples	Finish in places, inside hands joined.
---------	--

QUADRILLES (*contd.*)

Section Three

Promenade—Half Right and Left (8 Bars)

Bars

- 1st and 2nd Couples Promenade to opposite places.
 Move slightly rightwards on the first four steps, curve half turn to L. on last four steps.
 Finish in opposite places facing centre of Set.
 Men: L., R., L., R., L., R., L., close R. to L., *3rd rear*. 4
 Ladies: R., L., R., L., R., L., R., close L. to R., *3rd rear*. (25-28)
Count 1-8.
 The men should note that on last four steps partner is on the outside of the curve; it assists the lady if the man takes small steps.
- 1st and 2nd Couples Return to places with half R. and L. 4
 The same as 1st fig., Section 1 (bars 1-4). (29-32)
 The above 32 bars are then danced by the side couples to complete the figure. 32
 (33-64)

QUADRILLES (*contd.*)

SECOND FIGURE--L'ÉTÉ (96 BARS)

INTRODUCTION -- 8 Bars.

Section One

Advance--Retire--Traversé (8 Bars)

		Bars
1st and 2nd Couples	Advance and retire	
	The same as Lancers 2nd fig., Section 1 (bars 1-4).	4
1st and 2nd Couples	Cross over to <i>opposite person's</i> place, eight steps	
	Men: L., R., L., R., L., R., L., close R. to L., <i>3rd front</i> .	4
	Ladies: R., L., R., L., R., L., R., close L. to R., <i>3rd front</i> .	(5-8)
	Ladies pass through centre, L. shoulder to L. shoulder, on 3rd count.	
	The line passing through being: 1st man, 2nd lady, 1st lady, 2nd man.	
	Turn inwards (men half turn to R., ladies half turn to L.) on last two steps.	
	Men finish with partners on L. side, facing into Set, both men and ladies having interposed positions with opposite person.	

QUADRILLES (*contd.*)

Section Two

Advance Retire Retraversé 8 Bars)

		Bars
1st and 2nd Couples	Advance to centre from interposed places -	
	Men: R., L., R., close L. to R., <i>3rd rear.</i>	
	Ladies: L., R., L., close R. to L., <i>3rd rear.</i>	
	Retire	
	Men: L., R., L., close R. to L., <i>3rd front.</i>	
	Ladies: R., L., R., close L. to R., <i>3rd front.</i>	4
	Count 1-8.	(9-12)
	Retraversé to places -	
	Men: R., L., R., L., R., L., R., close L. to R., <i>3rd front.</i> , with weight.	4
	Ladies: L., R., L., R., L., R., L., close R. to L., <i>3rd front.</i> , without weight.	13-16)
	Count 1-8.	
	Ladies pass, R. shoulder to R. shoulder, on 3rd count.	
	Note that advance and retraversé commence on outside foot thus following the normal rule.	
	Partners turn inwards, men quarter turn L., ladies quarter turn R., on 7th and 8th counts.	
	Finish FACING partners not centre of Set.	

Section Three

Set to Partners Propelled Pivot in Places (8 Bars)

1st and 2nd Couples	Set to partners and dance propelled pivot similar to Lancers 2nd fig., Section 2.	8 (17-24)
	The figure is repeated by 3rd and 4th couples.	(25-48)
	The figure is repeated by 1st and 2nd couples.	(49-72)
	The figure is repeated by 3rd and 4th couples.	(73-96)

QUADRILLES (*contd.*)

THIRD FIGURE LA POULE (128 BARS)

INTRODUCTION 8 Bars.

Section One

Cross to Opposite Places Retraversé Form Line

(8 Bars)

		Bars
1st Lady	Walk across set to opposite place passing R.	
2nd Man	shoulder to R. shoulder, take or touch R.	
	hands in passing; both commence R.F.	
	R., L., R., L., R., L., R., close L. to R., <i>3rd.</i>	4
	<i>pos. Count 1-8.</i>	(1-4)
	Turn half turn to R. on 4th and 5th steps	
	then move backwards towards opposite place	
	on 6th, 7th, and 8th counts, closing L.F. to	
	R.F. <i>3rd rear.</i> 8th count. Face new centre of	
	Set.	
	Recross Set passing L. shoulder to L. shoulder,	
	joining L. hands and turning quarter turn	
	to L. round the joined hands; present R.	
	hands to partners.	
	R., L., R., L., R., L., R., close L. to R., <i>3rd rear.</i>	4
	<i>Count 1-8.</i>	(5-8)
	Finish forming a line of four across centre of	
	Set.	
	2nd lady, 2nd man, 1st lady, 1st man; partners	
	holding R. hands, centre "pair" L. hands.	
	All face diag. across Set, 2nd lady towards	
	3rd man's place, 1st man towards 4th lady's	
	place. Partners face in opposite directions	
	with an oblique or diagonal inclination,	
	although side by side.	

QUADRILLES (*contd.*)

Section Two

Balance Four in a Line—Retire to Opposite Places

(8 Bars)

- | | | |
|---------------------|--|--|
| 1st and 2nd Couples | <p>The Line retaining hands—</p> <p>Balance forward R.F., close L.F., <i>3rd rear</i>.
 Balance backward L.F., close R.F., <i>3rd front</i>.
 Repeat forward and backward balances—
 R.F., L.F., L.F., R.F.
 <i>Count 1-8.</i></p> <p>All close on 8th count without weight.
 Couples now promenade to opposite places (eight steps). Retain R. hands release L. hands. All commence on RIGHT foot—
 R., L., R., L., R., L., R., L.
 <i>Count 1-8.</i></p> | <p>Bars</p> <p>4
(9-12)</p> <p>4
(13-16)</p> |
| 1st Couple | <p>Man turns quarter turn to R. (face towards 3rd lady), and leads partner forward with his R. arm across front of his body in an anticlockwise curve to opposite places. Man turns partner to left under raised R. hands on 5th, 6th, and 7th counts, then releases her on 8th count in opposite places (<i>Allemande</i>).
 Finish: man <i>3rd pos. front</i>, lady <i>3rd pos. rear</i>.</p> | |
| 2nd Couple | <p>Man turns eighth turn to L. (lady quarter turn to R.), and leads partner forward with his R. arm across front of lady's body in an anticlockwise curve to opposite places. Man releases hold on last step. Lady is towards man's R. side throughout.
 Finish: man <i>3rd pos. front</i>, Lady <i>3rd pos. rear</i>.</p> | |

QUADRILLES (*contd.*)

Section Three

Advance Retire—Re-advance—Retire (8 Bars)

		Bars
1st Lady and	From opposite places—	
2nd Man	Advance R., L., R., close L. to R., <i>3rd rear</i> . Retire L., R., L., close R. to L., <i>3rd front</i> . Count 1-8.	4 (17-20)
	Re-advance curtsy and bow—	
1st lady	Forward R., L., R., close L. to R., <i>5th rear</i> , and "Bob" curtsy.	
2nd Man	Forward R., L., R., back L.F., close R. to L., <i>3rd front</i> , bow. Count 1, 2, 3, and 4.	2 (21-22)
	Retire to places—	
	Back L., R., L., close R. to L., man <i>3rd rear</i> , lady <i>3rd front</i> . Count 1, 2, 3, 4.	2 (23-24)

Section Four

Advance—Retire—Half right and left (8 Bars)

		Bars
1st and	Advance to centre—	
2nd Couples	Men: L., R., L., close R. to L., <i>3rd rear</i> . Ladies: R., L., R., close L. to R., <i>3rd rear</i> . Retire— Men: R., L., R., close L. to R., <i>3rd front</i> . Ladies: L., R., L., close R. to L., <i>3rd front</i> . Count 1-8.	4 (25-28)
1st and	Half R. and L. (<i>demi-chainé anglaise</i>),	
2nd Couples	back to proper places. The same as Fig. 1, Section 1. This figure is repeated by each lady leading in turn— Second time, 2nd lady, 1st man. Third time, 3rd lady, 4th man. Fourth time, 4th lady, 3rd man.	4 (29-32) (33-64) (65-96) (97-128)

QUADRILLES (*contd.*)

FOURTH FIGURE LA PASTOURELLE (12⁸ BARS)

INTRODUCTION - 8 Bars.

Section One

Advance Retire Re-advance Lady Across (8 Bars)

Bars

- | | | |
|--|--|------------|
| 1st Couple | <p>Advance to centre</p> <p>Man: L., R., L., close R. to L., <i>3rd rear.</i></p> <p>Lady: R., L., R., close L. to R., <i>3rd rear.</i></p> <p>Retire to places</p> <p>Man: R., L., R., close L. to R., <i>3rd front.</i></p> <p>Lady: L., R., L., close R. to L., <i>3rd front.</i></p> <p style="text-align: right;"><i>Count</i> 1-8.</p> | 4
(1-1) |
| Re-advance /lady crossing eight steps/ | | |
| 1st Man | Forward L., R., L., R., L. Close R. to L. | |
| 1st Lady | <p>Forward R., L., R., L., R., L., R., L. across</p> <p>Set towards L. side of opposite man (2nd).</p> <p>Turn half turn to L. on last four steps</p> <p>closing on last step <i>3rd pos. rear.</i> facing into</p> <p>Set on L. side of man and forming a line of three.</p> | 4
(5-8) |
| 2nd Man | <p>Will take 1st lady's R. hand in his L. hand,</p> <p>and partner's L. hand in his R. hand.</p> <p style="text-align: right;"><i>Count</i> 1-8.</p> | |

QUADRILLES (*contd.*)

Section Two

The Line of Three (8 Bars)

		Bars
2nd Lady	With hands joined the line advances to	
2nd Man	centre (1st man retires to place as the line	
1st Lady	advances) then retires.	
	All advance commencing R.F. -	
	R., L., R., close L. to R., <i>3rd rear</i> .	
	Retire -	
	L., R., L., close R. to L., <i>3rd front</i> .	4
	<i>Count</i> 1-8.	(9-12)
1st Man	Retires to place -	
	R., L., R., L., R., close L. to R., <i>3rd rear</i> (1-3).	
Line of Three	Re-advances (ladies crossing over eight steps).	
2nd Man	Forward R., L., R., L., R., close L. to R.	
Ladies	Forward R., L., R., L., R., L., R., L., 1st	4
	lady half turn to R., 2nd lady half turn to	(13-16)
	L., closing L. to R., <i>3rd rear</i> , on last four	
	steps.	
	<i>Count</i> 1-8.	
	Finish facing centre of Set, 1st man in place,	
	holding partner's L. hand in his R. hand,	
	holding 2nd lady's R. hand in his L. hand,	
	forming a new line of three.	

QUADRILLES (*contd.*)

Section Three

Line of Three (Second Time) (8 Bars)

		Bars
1st Lady	With hands joined the line advances to centre	
1st Man	(2nd man retires to place as they advance).	4
2nd Lady	All advance commencing R.F. Retire on L.F.	(17-20)
	This is the same as the first line of three.	
Line of Three	Re-advances to form ring with 2nd man.	
Ladies	Forward eight short steps, R., L., R., L., R., L., R., L. (<i>parallel pos.</i>), curving inwards on last four steps, in centre of set.	4 (21-24)
2nd Man	Forward four steps (to centre). <i>Count</i> 1-8.	
	On 8th count 1st and 2nd couples finish with hands joined in a ring (circle).	

Section Four

Clockwise Gallopade -Retire -Half Right and Left (8 Bars)

		Bars
1st and 2nd Couples	Gallopade commencing L.F. (a half revolution), <i>count</i> 1 "and" 2 "and" 3 "and" 4 "and". Men disengage L. hands on 4th count when backing opposite places.	
1st and 2nd Couples	Retires to opposite place Men: R., L., R., close L. to R., <i>3rd front</i> . Ladies: L., R., L., close R. to L., <i>3rd front</i> . <i>Count</i> 5, 6, 7, 8.	4 (25-28)
1st and 2nd Couples	Return to places with half R. and L., as 1st fig., Section 1. This figure is repeated -	4 (29-32)
	2nd couple leading	(33-64)
	3rd couple leading	(65-96)
	4th couple leading	(97-128)

QUADRILLES (*contd.*)

FIFTH FIGURE—FLIRTATION (136 BARS)

INTRODUCTION—8 Bars.

Section One

Grand Circle—Propelled Pivot with Partners (8 Bars)

	Bars
All Advance to centre	
R., L., R., close L. to R., <i>3rd rear</i> .	2
Count 1, 2, 3, 4.	(1-2)
Join hands in a circle as first step is taken: as the advance continues raise the joined hands upwards. (<i>Note</i> all commence R.F.)	
Retire to places couples turning inwards to face their partners in places.	2
Back L., R., L., close R. to L., <i>3rd front</i> , without weight.	(3-4)
Men Finish preparing to assume waltz hold with partners.	
Turn partners with propelled pivot in places.	
Count: 1 "and" 2 "and" 3 "and" 4 "and" 5 "and" 6 "and" 7 "and" 8.	4 (5-8)
Ladies finish opened out <i>3rd front</i> .	
Men finish opened out <i>3rd rear</i> .	
Lady about two and a quarter turns to R.; man one and three-quarters turns to R.	

Note. The Official Board of Ballroom Dancing have recommended and adopted the propelled pivot action, as being preferable to the continuous chassé whilst circling.

QUADRILLES (*contd.*)

Section Two

Ladies Adv. Ret.—Men Adv. Bow (8 Bars)

		Bars
All Ladies	Advance, curtsy, retire— Forward R.F., L.F., R.F., plié, close L.F. towards a <i>5th rear</i> , “Bob” curtsy. Back L.F., R.F., L.F., close R. to L., <i>3rd front</i> . <i>Count</i> 1-8.	4 (9-12)
All Men	Advance — Forward R.F., L.F., R.F., close L. to R., <i>parallel</i> or <i>1st pos.</i> and bow. <i>Note</i> when bowing to men the salutation is slight. <i>Count</i> 1, 2, 3, 4. R.F. back turning to L. to face towards corner lady. L.F. diag. back, close R. to L., <i>3rd front</i> , bow to corner lady. <i>Count</i> 1, 2, 3, 4.	4 (13-16)

Section Three

Set to Corners and Propelled Pivot (8 Bars)

		Bars
Similar to Lancers 1st fig.		
Men turn about two and a quarter turns on the pro- pelled pivot, releasing hold at end and taking new partner's L. hand in R. hand.		
Do not retire on last count, close R.F. to L.F., <i>3rd rear</i> transferring weight. Travel the pivot towards man's normal place.		(17-24)

QUADRILLES (*contd.*)

Section Four

Promenade (8 Bars)

	Bars
All Couples Promenade round inside of Set anticlockwise (one and one-eighth times approximately). 16 steps—	
Ladies commence R.F.	
Men commence L.F.	8
Men finish promenade in own places taking their new partner the corner lady with them.	(25-32)
These 32 bars are repeated three times.	(33-64) (65-96) (97-128)
The ladies move round one place to their R. on each promenade.	
Men last time will have their own partner as corner lady.	
The figure is concluded by dancing the grand circle and propelled pivots a fifth time.	8 (129-136)

CALEDONIAN EIGHTSOME REEL

THE dancer who already knows the Dashing White Sergeant (Highland Reel) will have little difficulty with the Eightsome Reel. The reel of three, or figure of eight, which is a constituent part of the Highland Reel occurs 16 times in the Eightsome Reel.

The reels of three are preceded by an introduction of 40 bars and the dance concludes with the introduction being repeated. A summary of the sequence follows :-

	Bars	Bars
Grand circle, clockwise	4	
Grand circle, anticlockwise	4	
Grand Cross (ladies' R. hands joined)	4	
Grand Cross (men's L. hands joined)	4	
All Set to partners - pas de basque (four times)	4	
Propelled pivot (halluchan)	4	
Grand chain	16	
	—	40
1st lady in centre of Set (solo)	8	
(Whilst circle of seven circle clockwise and anticlockwise.)		
1st lady sets to partner and then to opposite man (3rd)	8	
Reel of three (Dashing White Sergeant), 1st lady, 1st and 3rd men	8	
	—	24
1st lady repeats solo dance	8	
1st lady sets to 2nd man and then to 4th man	8	
Reel of three 1st lady, 2nd man, 4th man	8	
	—	24
2nd lady in centre	48	
3rd lady in centre	48	
4th lady in centre	48	
	—	144
1st man in centre	48	
2nd man in centre	48	
3rd man in centre	48	
4th man in centre	48	
	—	192
Repeat the first 40 bars	40	
	—	464
TOTAL		464

THE EIGHTSOME REEL (*contd.*)

Form Sets in similar manner to Lancers, etc. In this dance the couples are numbered clockwise—the 1st couple will have the 2nd couple to their L., and the 4th couple to their R. Facing the 1st couple is the 3rd couple.

The music commences with an introductory chord— all join hands forming a Circle of Eight (Grand Circle).

Grand Circle (Clockwise) (4 Bars)

	Bars 4
Commencing with preliminary hop on R.F. all move round clockwise with hop and change step as danced in the Dashing White Sergeant.	(1-4)

Count: “and” 1 “and” 2 “and” 3 “and” 4 “and” 5 “and” 6 “and” 7 “and” 8 “and.”

R., L., R., L., L., R., L., R., L., L., L., R., L., R., R. turn to R. on last hop.

Grand Circle (Anticlockwise) (4 Bars)

	Bars 4
Repeat the above four bars in an anticlockwise direction commencing with L.F. on 1st count.	(5-8)

Men release their L. hands on 7th count and place on L. hip, leading ladies into centre of Set with the R. hand.

On 7th count take the weight to the R.F. then close L.F. to R.F. without weight on 8th count. The action is a marking time on the spot, as the ladies “wheel” into the centre.

Ladies dance hop and change step throughout, moving forward and turning quarter turn to L. towards centre of Set whilst dancing 7 “and” 8 “and.”

Ladies finish with R. hands joined forming a cross in the centre of the Set—men holding their partner’s L. hands in their R. hands.

All face forward forming a large cross.

THE EIGHTSOME REEL (*contd.*)

Grand Cross (Clockwise) Ladies in Centre (4 Bars)

Bars

All couples move forward in a clockwise direction with hop and change step commencing with the preliminary hop on R.F. "and." 4 (9-12)

Ladies release their R. hands on the hop preceding the 7th count—step back R.F. on 7th count—close L.F. to R.F. without weight on 8th count.

Men continue with hop and change step, 7 "and" 8 "and" with rather more travel towards the centre of the cross, preparing to join their L. hands across in the centre of the Set.

The finished position is the set reformed: men in the centre, the ladies now on the outside of the cross—ladies retain their L. hands in their partner's R. hands.

Grand Cross (Anticlockwise) Men in Centre (4 Bars)

All couples move forward in an anticlockwise direction with hop and change step commencing with the preliminary hop on R.F. 4 (13-16)

Men release L. hands on 6th count breaking away from the centre, R.F. to side on 7th count. Close L.F. to R.F. on 8th count with weight. Turn slightly to R. to face towards partner.

Ladies R.F. on 7th count turn leftwards to face partner. Close L.F. to R.F. on 8th count with weight.

Partners finish facing each other in places, hands disengaged, preparing to set with pas de basque.

THE EIGHTSOME REEL (*contd.*)

Set to Partners—Propelled Pivot (8 Bars)

	Bars
Partners set with pas de basque—arms raised.	
All R.F., L.F., R.F.—L.F., R.F., L.F.	2 (17-18)
R.F., L.F., R.F.—L.F., R.F., L.F.	2 (19-20)
Count: 1 “and” 2—3 “and” 4 then repeat.	
All Step forward into propelled pivot commencing R.F.	
Partners link R. arms together as they step forward on the R.F.	
Propelled pivot similar to Lancers.	4
Count: 1 “and” 2 “and” 3 “and” 4 “and” 5 “and” 6 “and” 7 “and” 8.	(21-24)
Dance two or three complete turns on the propelled pivot—finish facing in the direction in which the pivot commenced weight on the R.F., knee bent preparing to commence the next movement with the hop and change step.	

Grand Chain (16 Bars)

	Bars
Ladies move round set clockwise, men anticlockwise (in similar manner to Lancers), all dancing hop and change step, touching or taking L. and R. hands alternately, until meeting partner in opposite places.	4 (25-28)
Count 1 to 8.	
Take weight to R.F. on 7th count, L.F. forward (short step) with weight on 8th count.	
Partners set with pas de basque, R.F., L.F., R.F.; L.F., R.F., L.F.	2 (29-30)
Partners link R. arms and propelled pivot—count 1 “and” 2 “and” 3 “and” 4—release arms at end and continue with hop and change step to own places, then repeat the pas de basque and propelled pivot in places.	2 (31-32) 4 (33-36)
All finish facing centre of Set—not towards partners	4
—1st lady prepares to move into centre of set.	(37-40)
Prepare to form circle of seven.	

THE EIGHTSOME REEL. *(contra.)*

Circle of Seven (8 Bars)

This is similar to the Circle of Eight.

	Bars
Move clockwise—hop and change step.	4 (41-44)
Move anticlockwise—hop and change step.	4 (45-48)
Finish in places facing inward—hands disengaged.	

The lady in the centre of the Set dances solo any reel steps with which she is conversant—she demonstrates her virtuosity—hop and change step and pas de basque are the most usual. The lady will finish 8th bar facing towards her partner.

Reel of Three (16 Bars)

This movement is the same as the Dashing White Sergeant. Danced (first time) by 1st man, 1st lady, and 3rd man.

	Bars
Men finish in places—lady remains in centre.	
Lady pas de basque with partner, R., L., R.; L., R., L. and propelled pivot.	2 (49-50) 2 (51-52)
Lady pas de basque with 3rd man, R., L., R.; L., R., L. and propelled pivot.	2 (53-54) 2 (55-56)
Figure of eight (reel of three).	3 (57-64)
Repeat circle of seven—1st lady again solo in centre.	3 (65-72)
Repeat reel of three but this time—	
1st lady sets to 2nd man and then to 4th man.	16 (73-88)

On the last two bars of the figure of eight, 1st lady moves towards her own place, next to partner joining hands in circle.

On last bar 2nd lady prepares to move into centre of Set.

2nd lady will reel similar to 1st lady, i.e. With partner and opposite man (4th), then with 3rd and 1st man.

48 89-136)

THE EIGHTSOME REEL (*contd.*)

		Bars	Bars
3rd Lady	Solo reel (circle of seven).	8	
	Reel of three—partner and 1st man.	16	
	Solo reel (circle of seven).	8	
	Reel of three—4th and 2nd man.	16	48
			(137-184)
4th Lady	Solo reel (circle of seven).	8	
	Reel of three—partner and 2nd man.	16	
	Solo reel (circle of seven).	8	
	Reel of three—1st and 3rd man.	16	48
			(184-232)
1st Man	Solo reel (circle of seven).	8	
	Reel of three—partner and 3rd lady.	16	
	Solo reel (circle of seven).	8	
	Reel of three—2nd and 4th ladies.	16	48
			(232-280)
2nd Man	Solo reel (circle of seven).	8	
	Reel of three—partner and 4th lady.	16	
	Solo reel (circle of seven).	8	
	Reel of three—3rd and 1st ladies.	16	48
			(280-328)
3rd Man	Solo reel (circle of seven).	8	
	Reel of three—partner and 1st lady.	16	
	Solo reel (circle of seven).	8	
	Reel of three—4th and 2nd ladies.	16	48
			(328-376)
4th Man	Solo reel (circle of seven).	8	
	Reel of three—partner and 2nd lady.	16	
	Solo reel (circle of seven).	8	
	Reel of three—1st and 3rd ladies.	16	48
			(376-424)
The dance concludes by repeating the Introductory			
Section (circle cross—grand chain).			40
			(424-464)

Notes. When circling, a continuous *chassé* can be danced (as in *Lancers*) instead of the hop and change step; this is easier but is not so spirited as the character of the music calls for.

Raise both arms to shoulder level—forearms upward—when setting with the *pas de basque*, the ladies may place hands on hips.

The action throughout the dance is continuous, this presents difficulties to the inexperienced dancer (particularly a *Sassenach*), and is most emphasized when changing from one movement into another.

THE CARNIVAL

H. R. JOHNSON, B.A.T.D.

Music published by Francis Day & Hunter, Ltd.

This is a square dance of four figures. Sets are formed in similar manner to Lancers and Quadrilles. The dance opens with a four bar introduction during which men bow to partners and corner ladies—the ladies acknowledge with curtsy.

It should be noted the dancing is almost continuous throughout—there is no introductory phrase of eight bars between the figures as in the Lancers and Quadrilles.

Figure One

This figure consists mainly of the Barn Dance movement—a 16-bar sequence danced four times (64 bars).

Bars

Barn Dance movement—

(1) Forward—(2) Close 3rd rear—(3) Forward—(4) Forward to 4th pos. with a temps levé action.

Commencing position—

1st couple facing across corner towards 3rd couple.

2nd couple facing across corner towards 4th couple.

Side couples face across corners, 3rd towards 1st, 4th towards 2nd couple.

1st and 3rd, and 2nd and 4th couples advance and retire across corner with Barn Dance movement.

Men advance: L.F., R.F., L.F., R.F. 2
(1-2)

Men retire: R.F., L.F., R.F., L.F.

Ladies advance: R.F., L.F., R.F., L.F.

Ladies retire: L.F., R.F., L.F., R.F.

Corner couples interpose positions with a half R. and L. pattern (similar pattern to Quadrilles) but dancing Barn Dance movement. 2
(3-4)

Men: L.F., R.F., L.F., R.F.—R.F., L.F., R.F., L.F.

Ladies: R.F., L.F., R.F., L.F.—L.F., R.F., L.F., R.F.

Finish facing towards own places—partners turn inwards on last two steps. (Men to L., ladies to R.)

THE CARNIVAL *(contd.)*

Corner couples advance and retire from opposite places with Barn Dance similarly to the first two bars.

Bars
2
(5-6)

Finish facing towards partners preparing to assume a waltz hold.

Men on last beat of 6th bar can omit the *aerial position* closing L.F. to R.F. 3rd rear with weight.

All couples dance propelled pivot.

Count 1-8.

2
(7-8)

Ladies: Chain --Barn Dance movement commencing with R.F.

The pattern of the Chain is similar to the Quadrilles but danced across corners by corner ladies.

Ladies pass across R. shoulder to R. shoulder.

4
(9-12)

Ladies recross again passing R. shoulder to R. shoulder.

4
(13-16)

The tour de main is danced with opposite man on the 11th and 12th bars, and with partner on 15th and 16th bars.

Men: Prepare for tour de main by moving slightly rightwards on 10th bar with Barn Dance on R.F. With L. hands joined continue Barn Dance movement in a circling manner (anticlockwise) then follow by taking partner's L. hand in L. hand and turning with partner to face next couple. 16th bar for man is danced non-progressively, changing the hold to that of the commencing position. Arms are extended and curved during the tour de main.

The finished position is important

1st couple face towards 2nd couple's place which is now occupied by the 4th couple.

2nd couple face towards 1st couple's place which is now occupied by the 3rd couple.

The movement is thus repeated three times across corners.

48
(17-44)

The effect of the half R. and L. is that couples move one place round the set: 1st and 2nd couples anticlockwise, 3rd and 4th couples clockwise.

THE CARNIVAL (*contd.*)

Figure Two—Marching Figure (48 Bars)

	Bars
All join hands in Grand Circle of Eight.	
All gallopade to L. (clockwise), commencing on L.F.— finish in places, 16 count.	8 (1-8)
Retaining hands all advance and retire, raising hands as in 5th fig., Quadrilles. Commence R.F.	4 (9-12)
Finish in places, men release L. hands but retain partners L. hand in R. hand.	
Ladies allemande to back centre of Set; the Allemande fits a four-bar phrase in the music.	4 (13-16)
Men: three short steps forward towards centre of Set commencing R.F. on 4th count, close L.F. to R.F., <i>parallel pos.</i> , slow steps leading lady to centre.	
Ladies: turn under man's raised R. hand dancing progressive natural waltz turn, R.F., L.F., R.F. L.F. back, close R.F. to L.F., <i>parallel pos.</i>	
Ladies finish backing centre of Set in a small circle hands joined, arms downwards, facing partners.	
Men finish, hands joined, in a larger circle, facing in- wards and towards partners.	
Both circles gallopade to R.—all commence on R.F.— finish facing partners against own places.	6 (17-22)
Men gallopade anticlockwise—ladies clockwise—12 count.	
The ladies having the smaller circle will complete the circuit two or three times.	

THE CARNIVAL (*contd.*)

Partners interpose positions with allemande.

Bars

2

(23-24)

Partners join R. hands.

Turning under raised R. hands ladies dance progressive reverse waltz turn, L.F., R.F., L.F., R.F. back, close L. to R., *parallel pos.*

Men: progressive natural waltz turn, R.F., L.F., R.F., L.F. back, close R.F. to L.F., *parallel pos.*

Finish with men in small circle with backs to centre of Set, hands joined with arms downwards; the ladies outside and facing towards partners, hands joined in larger circle.

All gallopade to L. - commence L.F.

6

(25-30)

Men gallopade anticlockwise, ladies clockwise.

Finish facing towards partners in places.

Partners bow and curtsy in places as in Latchford Schottische.

Ladies: R.F. to side, L.F. to *4th pos. rear*, rondé. L.F. forward towards partner, close R.F. to L.F., *3rd pos. front*, without weight. 2 (31-32)

Men: L.F. to side, close R.F. to *3rd pos. front*, R.F. forward towards partner, close L.F. to R.F., *3rd pos. rear*.

On last step of the bow and curtsy prepare for waltz hold.

Waltz round inside of Set - natural turns.

16

(33-48)

Men commence rotary turn L.F., ladies commence progressive turn R.F.

Finish facing towards partners in places preparing for Grand Chain.

THE CARNIVAL (*contd.*)

Figure Three -The Polka Movement (112 Bars)

	Bars
Grand Chain giving R. and L. hands alternately, all commence with the preliminary hop on R.F. and dance Polka movement forward to opposite places (ladies omit the jeté at end of 6th bar). Partners bow and curtsy in opposite places as in Latchford Schottische. Note the <i>rallentando</i> in the music.	6 (1-6)
All continue with Grand Chain commencing preliminary hop on R.F. towards own places, at end of 14th bar men prepare to take partner's L. hand in R. hand.	2 (7-8)
Men continue Polka movement, moving slightly towards centre; ladies continue, but moving slightly backwards turning rightwards.	6 (9-14)
Men continue Polka movement, moving slightly towards centre; ladies continue, but moving slightly backwards turning rightwards.	2 (15-16)
Finish having formed Grand Moulin (Grand Cross): men with L. hands joined across centre, R. hands joined to partner's L. hand.	
All continue with polka movement forward, the cross turning anticlockwise. Half round.	6 (17-22)
Couples finish in opposite places, disengage hands, and face towards partners.	
Couples bow and curtsy in opposite places.	2 (23-24)
Men: L.F. to side, close R.F. to 3rd pos. front. R.F. forward towards partner, close L.F., 3rd pos. rear.	
Ladies: R.F. to side - rondé L.F. to 5th pos. rear. L.F. forward towards partner, close R.F. to L.F.	
Partners assume waltz hold and rotary polka to places.	6 (25-30)
Men commence with preliminary hop on R.F., ladies commence with preliminary hop on L.F.	
1st couple continue rotary polka towards 3rd couple's place.	2 (31-32)
2nd couple continue rotary polka towards 4th couple's place.	
Side couples remain in places for bars 31 and 32.	

THE CARNIVAL (*contd.*)

	Bars
Couples join right across forming Moulinet in similar manner to the 4th (visiting) fig. of Lancers.	
Polka forward once round (clockwise), commence with preliminary hop on R.F.; disengage hands on last polka preparing to join L. hands across.	4 (33-36)
Polka forward once round (anticlockwise) breaking away.	3 (37-39)
1st and 2nd couples continue polka but moving backward towards their places.	1 (40)
All finish joining hands in Grand Circle.	
Polka once round Set to L. (clockwise); all commence with preliminary hop on R.F.	8 (41-48)
Disengage on last bar, partners turning to face in places with R. hand joined, preparing to repeat Grand Chain.	
Repeat Grand Chain—Grand Moulin—bow and curtsy and rotary polka to places—bars 1-30.	30 (49-78)
3rd couple continue rotary polka towards 2nd couple's place.	2
4th couple continue rotary polka towards 1st couple's place.	(79-80)
Leading couples remain in place for last two bars.	
Repeat Moulinet R. hands joined; L. hands joined.	8 (81-88)
Repeat Grand Circle.	8 (89-96)
Finish in places, partners with inside hands joined (man's R. hand holding partner's L. hand).	
All couples Berlin Polka to centre of Set. (Berlin Polka described on page 178.)	2 (97-98)
Change hands and Berlin Polka back to places. Assume waltz hold at end.	2 (99-100)
Couples rotary polka to opposite places; men commence with preliminary hop on R.F., ladies L.F.	4 (101-104)

THE CARNIVAL (*contd.*)

Bars

Couples from opposite places repeat Berlin Polka to
centre and back (4 bars).

8

Couples rotary polka back to places (4 bars). (105-112)

Break away in places on last bar, inside hands joined.

Notes. Ladies on 32nd bar and 80th bar are preparing to join R. hands across in moulinet. After the hop on R.F., preceding these bars, the change of weight which is necessary to commence the moulinet all on the R.F. is probably best danced by the ladies stepping L.F. forward (1), close R.F. to 3rd *pos. rear* (2), hesitate for 3rd and 4th beats, with the weight on the R.F., preparing to temps levé.

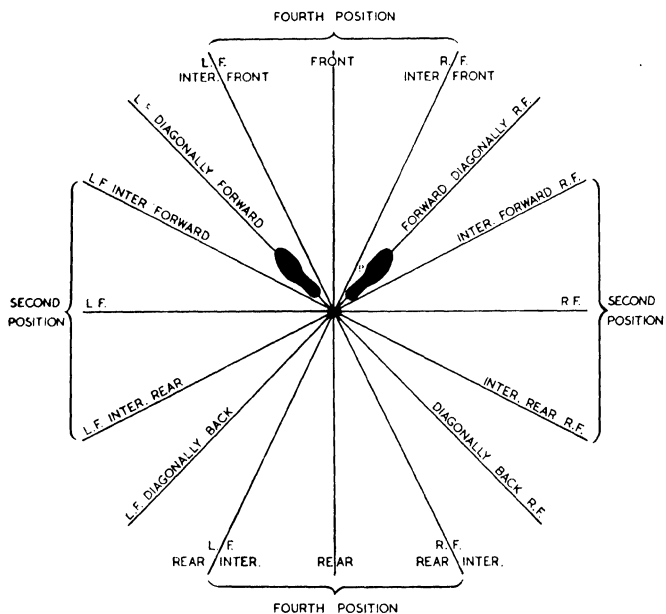
On last beat of the 24th bar men and ladies close without weight.

The footwork for visiting men on 40th and 88th bars is: hop on L.F., turning strongly to L., R.F. back (1); still turning close L.F. to R.F. (2), jeté on to R.F. (3), joining hands in Grand Circle. These bars for men are well travelled.

THE CARNIVAL (*contd.*)

Figure Four—The Waltz Movement (96 Bars)

	Bars
All face across corners joining R. hands.	
All balancé forward and backward, commencing R.F.	2
	(1-2)
Men turn ladies with allemande under R. hand—ladies finish backing into centre of Set—R. hands still joined.	2
	(3-4)
Ladies: rotary reverse waltz, R.F., L.F., R.F., pas glissé, L.F., R.F.	
Men: progressive natural turn, R.F., L.F., R.F., pas glissé, L.F., R.F.	
Repeat balancés and allemande—men changing positions with ladies—acknowledge partners during pas glissé (last bar).	4
	(5-8)
Assume waltz hold and waltz round the Set. Men commence L.F. natural rotary turn—ladies R.F. natural progressive turn—Pas de Valse on 14th bar	14
	(9-22)
Men: R. L. R. Ladies: L. R. L.	
Bow and curtsy to partner, and turn to face corner.	2
	(23-24)
Men: L.F. back. Close R.F. to L.F. 3rd front facing new partner.	
Ladies: R.F. to side, rondé L.F. to short 4th pos. rear. L.F. forward turning to R. Close R.F. to L.F. 3rd front facing new partner.	
The above 24 bars are repeated three times.	72
	(25-96)
Fourth time men balancé across corner to their own partner.	
The music finishes with a 4-bar finale—turn partner under arm allemande—curtsy and bow.	



INTERMEDIATE OPEN POSITIONS

NOTES ON THE FOOT POSITIONS

THERE are no closed *intermediate positions*. An *intermediate position* is a position formed between 2nd and 4th position. Note that in the accompanying chart the *intermediate position* is shown as diagonal, this term is more descriptive of the step in relation to the body.

Classes of Position—

- (a) Toe (point).
- (b) Ball of foot.
- (c) Flat (whole foot).
- (d) Aerial. Any position in which the foot is off the ground—
 - (1) Low aerial—ankle height.
 - (2) Medium—calf height.
 - (3) High—knee height.

Professional candidates should note that the Official Board of Ballroom Dancing clarified the foot positions as follows (the angle at which the feet are placed in the 1st pos. must be maintained throughout)—

1st pos. Heels together, toes turned out at an angle of 45 degrees from the Line of Direction, that is 90 degrees in relation of one foot to the other.

2nd pos. Either foot placed to the side neither in advance nor rearward of the standing foot.

3rd pos. Place the heel of one foot to the instep of the other.

4th pos. Extend the foot forward directly opposite 1st pos.

5th pos. The heel of one foot placed at the side of the big toe of the opposite foot.

Rear pos. Any position taken behind the standing foot.

GLOSSARY

À COIN (ah-kwahn). To the corner.

À COTÉ (ah-ko-tay). To the side.

À DROIT (ah-droo-ah). To the right.

ADVANCE. Term used in square dances. When advancing Solo or in Lines of three or more commences on right foot. When advancing in couples commence on outside foot.

ADVANCE AND RETIRE. Three steps forward and close to *3rd position rear* without weight. Three steps backwards and close *3rd position front*.

AERIAL. A position where the foot is in the air.

À GAUCHE (ah-gohsh). To the left.

ALLÉ (ah-lay). A step taken with the heel meeting the floor first.

ALLEMANDE (ahlmahnd). Either partner turning under the raised arms; it is more usual for the lady to turn underneath.

ARRIÈRE (ah-rec-air). Rear or backward.

ASSEMBLÉ (ah-sahm-blay). To bring together, i.e. bring the foot from an open to a closed position, or from one closed position to another closed position.

AVANT (ah-vahn). To the front – forward.

À VOS PLACES (ah-vo-plahs). Regain your places.

BALANCE. The correct distribution of the weight of the body.

BALACÉ (bah-lahn-say). A rising and falling movement on the ball of one foot whilst the other foot is brought to a closed position without weight.

BALLONÉ (bah-lonnay). Taken from an aerial position. Bend the knee of the moving leg, bringing the foot towards the supporting leg with a temps levé, re-extend the foot again. (Can be taken in-out-in or out-in-out.) A step in which the moving foot appears as if it were passing over a ball.

BATTEMENTS (baht-mahn). Beatings.

BOW. Acknowledgment for the man. Form of salutation by the man equivalent to the lady's curtsy.

CHAÎNE (shayn). A figure in which the hands are alternately given in meeting another dancer.

CHAÎNE ANGLAISE (ahnglayz). Commonly known as Right and Left, except that hands do not touch when danced as right and left.

CHAÎNES DES DAMES (-day-dahm). Ladies' Chain.

CHASSÉ (shahs-say). A chasing movement consisting of three steps—step, close, step.

CHASSÉ BATTU (bahttu). A beaten chassé.

CHASSÉ CROISÉ. Chassé crossing. Partners chassé across, man behind lady. Closing in *3rd position front*.

COIN (kwahn). Corner.

COUNTER OR CONTRA PROMENADE. Promenade position but man's left hip in contact with lady's right hip.

COUPÉ (koo-pay). Cutting movement in which the weight of the body is cut from one foot to the other.

CROISÉ. Traversé (*q.v.*).

CURTSY. Acknowledgment for the lady. Form of salutation by the lady usually to her partner.

DÉDANS (day-dahn). Inwardly, inward.

DÉGAGÉ (day-gah-jhay). A disengagement of the foot from a closed position to an open position with or without weight.

DEHORS (day-or). Outwardly, outward.

DEMI (deh-me). Half.

DÉRRIÈRE. Behind.

DESSOUS (des-soo). Under or to the rear.

DESSUS (dessu). Over or to the front.

DEVANT. In front.

DOS À DOS (doh-za-doh). Back to back.

DROIT (doo-ah). Right.

ELEVATIONS. Raisings, movements in which the foot and leg are raised from the floor.

EN ARRIÈRE (ahn ah-ree-air). To the rear or to retire.

EN AVANT. To the front or advance.

EN DEDANS. Inward.

EN DEHORS. Outward.

EN L'AIR (ahn-lair). A movement off the ground—in the air.

EN PASSANT (ahn-pahssan). In passing.

EN TERRE (ahn-tahr). The foot on the floor.

ENTRÉE (ahn-tray). The opening of a dance—entry.

EPAULEMENT (ay-pole-mahn). The shoulder.

FLEXION. Bending of the joints.

FONDU. A bending of the supporting leg.

FOUETTÉ (foo-ett-ay). A whipping movement of the raised foot as it passes rapidly before or behind the supporting leg.

GALLOPADE. Continuous chassé (see Lancers).

GAUCHE (gohsh). Left.

GLISSÉ. A gliding movement in any direction.

GRAND CHAIN. Partners face each other and give right hands, then tour the figure starting in opposite directions, giving right and left hands alternately until partners meet in opposite places. Balance forward and backward and continue the chain to places (5th fig., Lancers).

JETÉ (jettay). A thrown step in which a springing off is made from one foot alighting on to the other foot.

LADIES CHAIN (CHAÎNES DES DAMES). Opposite ladies in changing places with each other give right hands in passing and place their left hand in the opposite man's left hand, the man then leads lady into his partner's place with *tour des mains* (turning of the hands).

L'ENVERS. Reverse, sometimes called *à rebours*.

LEVÉ (lev-ay). A levering movement, rising on to the ball of one foot or the balls of both feet.

LEVÉ TEMPS. A rising time. Raising one leg with some movement of the other leg a low hop.

LEVÉ, SAUTÉ. A jump, falling on one foot while the other remains raised.

LINE OF DANCE. The normal forward progression round the ballroom, anticlockwise - the line that is parallel to the four walls.

MARCHÉ (marshay). A forward step - toe or ball of foot touching the floor first.

MILL (MOULIN (moo-lan)). All couples form the pattern of a windmill, join hands across, and move round in a circle.

MILL SMALL (MOULINET (moo-lin-nay)). Two couples join hands across in windmill formation and move round in a circle (4th fig., Lancers).

OUVERT (oo-vair). Legs open sideways to left or right.

PAS (pah). A step.

PAS ALLÉ. A normal walking step, heel touching the floor first.

PAS DE BASQUE (pah-der-bahsk). Jeté with *demi-rondé* to 2nd position. Assemblé to 5th front (ball of foot). Slight plié and coupé in place, finishing 5th *en l'air* with toe pointing to the floor.

PAS DE GAVOTTE (gah-vot). Glide either foot forward, close the other foot to 3rd position rear, glide first foot forward, pass the

- second foot through 1st to 4th *aerial position* in front. (A 4th *point position* is frequently substituted for the *aerial position*.)
- PAS GLISSADE. Step in any direction—glide other foot to 3rd *position*, lowering heel and transferring weight. Is generally understood as a step to the side, closing other foot to a 3rd *front position* with weight, then moving the first foot again.
- PAS GLISSÉ. Step in any direction, glide opposite foot to 3rd *position* without weight. Is generally understood as a step to the side, closing other foot to 3rd *front position* without transference of weight, then moving the closing foot into another position or movement.
- PAS MARCHÉ. A marching step—-toe or ball of foot touching the floor first.
- PAS DE MAZURKA. Step forward, close foot to 3rd *rear position*, temps levé and fouetté with front foot to 3rd *rear aerial position*.
- PAS DE VALSE. A movement of three steps taken forward or backward, commencing with either foot: forward to 4th *position*, forward to 4th *position*, and close to 3rd *position rear*. Backward to 4th *position*, backward to 4th *position*, close to 3rd *position front*.
- PAS DE ZEPHYR. A stretched or sweeping movement from 4th *position rear* to 4th *position forward*, or vice versa.
- PETITE (pet-cet). Small.
- PIQUÉ (pec-kay). Describes movements in the steps of which only the heel meets the floor.
- PIROUETTE (pec-roo-et). A turn. One or more complete turns on the toe or ball of one foot.
- PIVOT. To turn on one or both feet.
- PLIÉ (plec-ay). Flexion or bending of one or both knees.
- POINT. Toe pointed to the floor, the foot fully stretched, with the weight of the body sustained on the other foot.
- POINTÉ DE TALON. Movements made with the point of the heel.
- POISE. Carriage of the body.
- PROMENADE. A couple with hands joined move round inside of set usually 8 or 16 steps (Lancers—Quadrilles).
- PROMENADE POSITION. Relative positions of the man's and the lady's bodies. Man's right hip in contact with partner's left hip, the other sides of the bodies opened out forming a V shape.
- PROPELLED PIVOT. Step forward on right foot using left foot to propel the body round to the right (clockwise) (Lancers).
- REBOURS (re-boor). Reverse.
- REBROUSSALE (re-broo-sal). The heel position of the foot.
- RELEVÉ (rel-avay). Relifting or straightening of the knee.

RETRAVERSÉ (re-trah-vair-say). To go over the same place--
recross. In Lancers--take seven walking steps to opposite
place, ladies passing on the inside. Finish with an
assemblé.

RHYTHM. The regular accentuation of a certain beat or beats in
the bars of the music.

RIGHT AND LEFT. Couples change places: men crossing behind
the ladies, ladies passing across centre left shoulder to left
shoulder, men passing right shoulder to ladies' right shoulder.
Three walking steps and an assemblé to *3rd position rear* on
4th count, then men incline to right, ladies to left, and con-
tinue to opposite places with three walking steps and an
assemblé. Repeat back to places. Described in detail under
Quadrilles (1st fig.).

ROUD. Any movement in a circle.

ROUD DE JAMBE(rawn-der-jhahn). Rounding the leg in a circle
either inwards or outwards, on the floor or raised.

RUEMENT (ru-mahn). To kick--forcibly throwing the leg into an
open position.

SAUTÉ (sotay). A springing movement with progression. In
practice a hop during which the body travels, the body rising
more than in a temps levé.

SET TO PARTNER AND TURN. A movement in Lancers, Quadrilles,
etc. Man and lady turn to face each other. Both right foot
to side, close left foot to right foot, *3rd position front*, then
repeat. Left foot to side, close right foot to left foot, *3rd position
front*. Repeat. Then forward right foot into propelled pivot.

SISSONE-CISEAUX (sis-sonn). Scissors step.

SLIP PIVOT. Used by lady to turn from a fall away position to
get body square to man. She turns on the ball of foot, brush-
ing the other foot towards the "turning" foot as the turn is
made, then moves the foot forward between her partner's feet.

SOUTENU (soo-ter-noo). Sustained or supported.

SUR PLACE. In place--on the spot.

TACE. Musical direction indicating silence.

TEMPO. The speed at which the music is played--the number of
bars of music per minute.

TEMPS (tahm). Part of a step.

TEMPS LEVÉ. A hop without progression--a low hop on the spot.

TENDRE (tahndr). To stretch. The opposite of plié.

TENDU PAS (tahndr). A stretched step.

TERRE À TERRE(tehr-ah-tehr). A movement on the ground--a
gliding style of dancing, small steps connected with each other

- lightly gliding over the floor. Nearly all ballroom steps are so danced in contradistinction to steps taken *en l'air*.
- TIME.** The division of a piece of music into bars or measures, i.e. number of beats in a bar of music.
- TIROIR.** A movement in Lancers (1st fig.). A couple traverse passing between opposite couple to opposite places then return to own places passing on the outside.
- TOUR (toor).** A round movement whether executed in place or moving away.
- TOUR DE CORPS.** Turn of the body.
- TOUR EN L'AIR.** Turn in the air.
- TOUR DE MAIN (toor day men).** Turn of the hands. A couple with hands joined make a circle round the joined hands.
- TOURNÉ (toor-nay).** A movement by which the whole leg is turned inward or outward.
- TOURNURE.** When presenting a hand to partner turn the body to "look" at partner or other person.
- TRAVERSÉ (trah-ver-say).** To cross—similar to *retraversé* (*per se*).
- TWINKLE.** A movement of three steps, can be commenced with either foot—forward, close back or back close, forward.
- TWO STEP.** Chassé backward, forward, or turning. Rotary chassé is generally understood to be a Two Step.

Vis à Vis. Facing or opposite.

WALTZ CHAIN. Face partners and join right hands. Balancé forward on right foot, backward on left foot. Man turns lady under right arm—lady dances half reverse turn (rotary part of turn) and pas de valse to next partner. Man executes a full natural turn (progressive and rotary). Repeat seven times completing the circuit of the set to starting place. Described in detail under Waltz Cotillion.

ZEPHYR. A light step in which the toe lightly touches the floor in passing from one raised extended position to another extended position.

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NOTE ON THE OFFICIAL BOARD OF BALLROOM DANCING

THE Board is composed of prominent teachers of dancing selected by members of the profession.

The following organizations are the principal dancing societies --

Allied Association of Teachers of Dancing.

British Association of Teachers of Dancing.

Empire Society of Teachers of Dancing.

International Dancing Masters Association.

Imperial Society of Teachers of Dancing (Incorporated).

Midland Association of Teachers of Dancing.

Northern Counties Dance Teachers Association.

National Association of Teachers of Dancing.

Scottish Dance Teachers Alliance.

United Kingdom Dance Teachers Alliance.

With one exception each of these societies has two representatives on the Old Time Dance Committee of the Official Board of Ballroom Dancing.

The main objective of the committee is to establish not only the correct technique but also the original figuration of Old Time Dances; in the past few years much progress and certainty has been achieved.

On the recommendation of the Official Board the above societies have adopted a uniform syllabus for the Amateur Medal Tests (Bronze, Silver, and Gold) and Professional Examinations (Associate, Member, and Fellow).

The syllabus dances are as follows --

Waltz.

Military Two Step.

Boston Two Step.

Veleta.

Royal Empress Tango.

Lola Tango.

Latchford Schottische.

Moonlight Saunter.

Fylde Waltz.

Gainsborough Glide.

Destiny Waltz.

Square Dances.

Waltz Cotillion.

Lancers.

Quadrilles.

Other dances will be added as they become standardized by the Official Board for Championship Competitions.

Any qualified teacher will be only too pleased to help you with your Medal Test.

In brief, for the Bronze Standard three dances are necessary, for the Silver five dances, and for the Gold eight dances. The Waltz Cotillion, Lancers, and Quadrille are not included in the Amateur Tests.

Professional candidates must, of course, be able both to teach and dance all the recognized dances with a high standard of performance and possess a thorough knowledge of the technique of dancing.

The dancing profession is greatly indebted to the many knowledgeable experts of the Old Time Committee of the Official Board of Ballroom Dancing, not only for guidance but also for the successful establishment of that high standard of technique and of elegance which undoubtedly is to be found in Old Time Dancing to-day.

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