

How to Dance the Modern Dances

G. Hepburn Wilson, M. B.



Compliments of
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FOREWORD.



In contributing this booklet to our patrons, it is with the belief that just this sort of a guide will be greatly appreciated. For, with all the newspaper and illustrated magazine articles treating of the Modern Dances, nothing has yet appeared that simplifies the elementals so that the descriptions are valuable to a beginner. In furnishing a technical description of each dance with photographs giving the body poses and positions of the feet for each figure and part of a figure, it is our idea that this book of instruction will emphasize the beautiful in these dances and have a tendency to

make them more artistic.

The Modern Dances have been accepted by all teachers of dancing and leaders in social life. Their popularity is tremendous, as evinced by the marvelous sale of Columbia Modern Dance Records and their country-wide distribution. The citadels of society etiquette throughout the United States have been taken by storm. The "Modern Dance" enthusiasm is international, being even more popular in our country than in Europe.

Send for literature illustrating the best Grafonola to use for dancing and also the list of new Modern Dance Records issued monthly.

COLUMBIA GRAPHOPHONE COMPANY,
Woolworth Building,
New York City.

The World's Greatest Authority on Modern Dancing.

G. Hepburn Wilson, M. B., is well known as the successful head of the Dancing Studios:— The Salon de Danse, Broadway, New York, Aeolian Hall, 42nd St., New York, Hotel Imperial, Broadway, New York, and Hotel Ansonia, Broadway, New York, and is editor of the "Modern Dance" magazine.



Mr. Wilson supervises and approves every Columbia Modern Dance Record, and his popularity is attested to, for the Pathé Films are showing Mr. Wilson and his dancing partner in all of the different figures of the Modern Dances throughout the moving picture circuits of the country.

THE ONE-STEP.



The One-Step is the popular successor of the original Turkey Trot. The action of this dance is very simple, but beautifully graceful and is acquired easily with but little practice.

The time is two-four meter, usually a lively tune, with syncopated time as in Columbia Record No. A-1307, "Too Much Mustard," and an inspiring melody having the same characteristics as Columbia Record A-5531, "Puppchen."

THE EASIEST WAY TO ACQUIRE THE ONE-STEP RHYTHMIC SWING

First start your "Grafonola" with either of the popular one-step records above referred to, and listen attentively to the time

of the music until you can count one, two—one, two—one, two—one, two—in perfect time with the music.

FIRST MOVEMENT

Without raising your feet off the floor, begin to shift your weight from the right foot to the left foot, counting **ONE** as you shift your weight to the left foot, and counting **TWO** as you shift your weight to the right foot. This will give you a slight swinging motion from side to side.

When you find you are able to get this swinging and shifting of weight from one foot to the other in perfect time to the music, you will have gained the first essential to the One-Step and you will by this time have sensed the secret of its success—its enthusiastic appeal to the joyous spirit.



No. 1

SECOND MOVEMENT

Note illustration No. 1. The partners are directly facing one another so that when the gentleman steps forward with his left foot, the lady must step back with the right foot, and vice versa.

The elemental step of this dance is taking a single step to each beat of the measure. Now begin to move forward.

The gentleman, supporting the lady, starts with his left foot, walking four or even eight steps forward, the lady starting with her right foot, walking backward, keeping the even swing and time of the music. Practice will enable the dancer to vary this step by walking in a circle, or even reverse from a forward walk to a backward walk.

Remember:—One step to each count—One, two, etc. Should you fail to keep in continual harmony with the time of the music as you change from one foot to the other, you will lose the joy of perfect harmony between bodily action and the time of the music, which is the correct interpretation of dancing.

Thoroughly practice and acquire the foregoing two movements with the record music.

NOTE:—The swinging of the body from side to side in keeping time with the music by shifting the weight from one foot to the other may be greatly exaggerated at first, but every effort should be made later to tone this action down to a minimum. This marks the difference between the One-Step and the old Turkey Trot. The old Turkey Trot was an exaggerated swinging of the body from one side to the other, and still more accentuated by throwing the feet out from side to side; but as more grace was acquired, the feet were kept close to the floor and the action of the body was reduced from a swinging and jumping movement to a gliding, waving effect of the body, without losing the subtle expression of the syncopated characteristics of the music, thus creating the new One-Step.

I wish to emphasize the need of developing agility combined with grace and smoothness, not so smooth as to lose the **AGILE** spirit of the dance and not so much **AGILITY** as to lose the beauty of the **GLIDING**, **WAVING** grace of this fascinating modern Dance.



No. 2

In giving personal lessons in my studios, I neither advise nor do I adopt the method of teaching mere **STEPS**. Rhythmic bodily expression, or in other words, **DANCING ABILITY** is the thing I teach. This can be acquired only by concentrating the **MIND** upon the **MUSIC**, in order that the most simple action may be at all times in harmony with the tempo and characteristics of the tune.

The illustrations furnished will assist the reader to accomplish a few of the many pretty popular variations of the **One-Step**, **AFTER** you have followed the

instructions regarding the acquisition of perfect ease in harmonizing your motions with the time and swing of the music.

A slight variation called the **DRAG** may be accomplished by the gentleman stepping to his left with the left foot while the lady steps to her right with her right foot, as shown in illustration No. 2. This is done to the count of one. On count two, both the lady and gentleman drag opposite foot back to the close position. Repeat this action four times.

Another variation may be accomplished by the lady and gentleman keeping their *right feet* close together, as shown in illustration No. 3, stepping in a circular movement around each other with left feet, shifting



No. 3

weight alternately from right foot to left foot, keeping a smooth, graceful, rhythmic swing. This gives the **TURNING STEP** in this dance and is completed when the step is used four times.

A further variation is in **OPEN POSITION** (illustration No. 4). The gentleman starts with the left foot and the lady with the right foot, or in other words, the lady and gentleman both start with the **OUTSIDE FOOT**, and walk **FOUR STEPS FORWARD**, the fourth count being done with the inside foot. On fifth step the dancers turn inwardly face to



No. 4

face until they are in open position (see illustration No. 5) facing the direction from which they came. Repeat the same thing in this position: on count one,



No. 5

beginning with the outside foot (gentleman's right foot and lady's left foot) walking forward four steps and turning inwardly back to position (see illustration No. 4) on the fifth step. This step is called the **STANDARD SQUARE**.

This step may also be varied by dipping or bending the knee, on the **EVEN COUNTS**, the dip or bend of the knees being done with the inside step. There are many other equally attractive variations, but the instruction thus far given is enough to insure an excellent appearance when dancing in public.

Columbia One-Step Records

- | | | |
|--------|---|---------------------------|
| A 1307 | <p>TOO MUCH MUSTARD. (Macklin.) Prince's Band.</p> <p>ON THE MISSISSIPI. (Carroll & Fields.) Prince's Band.</p> | <p>10-inch 65c.</p> |
| A 5478 | <p>ROLL ON, MISSOURI. (Carroll.) Prince's Band.</p> <p><i>Tango Argentine.</i> (Currie.) Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5496 | <p>SOME SMOKE (De la Fumee.) (Rom- berg.) Prince's Orchestra.</p> <p>LEG OF MUTTON (Le Gigot.) (Rom- berg.) Prince's Orchestra.</p> | <p>12-inch \$1.00</p> |
| A 5502 | <p>MAMMY JINNY'S JUBILEE, Medley. (Gilbert & Muir.) Prince's Orchestra.</p> <p>TRAIL OF THE LONESOME PINE, Medley. (Carroll.) Prince's Orchestra.</p> | <p>12-inch \$1.00</p> |
| A 1458 | <p>TRES CHIC. (Caslar.) Prince's Band.</p> <p>HE'D HAVE TO GET UNDER, GET OUT AND GET UNDER. (Abrahams.) Prince's Band.</p> | <p>10-inch 65c.</p> |
| A 5524 | <p>L'AMOUR. (Christine.) Prince's Band.</p> <p><i>Hesitation.</i> (Shaw.) Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5541 | <p>HUNGARIAN RAG. (Lenzberg.) Prince's Band.</p> <p><i>Heart o' Mine.</i> (Keiser & Platzmann.) Waltz-Hesitation. Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5531 | <p>PUPPCHEN, One-step. (Gilbert.) Prince's Band.</p> <p><i>Y Como Le Va, Tango.</i> (Valverde.) Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5542 | <p>"SARI." (Kalman.) Prince's Band.</p> <p><i>"Sari."</i> Waltz-Hesitation. (Kalman.) Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5532 | <p>INTERNATIONAL RAG, One-step. (Berlin.) Prince's Band.</p> <p><i>High Jinks, Waltz-Hesitation.</i> (Friml.) Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5545 | <p>QUEEN OF THE MOVIES. (Gilbert.) Prince's Band.</p> <p>HOP O' MY THUMB. (Platzmann.) Prince's Band.</p> | <p>12-inch \$1.00</p> |
| A 5549 | <p>ALL FOR THE GIRLIES. (Gilbert.) Prince's Band.</p> <p><i>Dengozo, Maxixe.</i> (Nazareth.) Prince's Band.</p> | <p>12-inch \$1.00</p> |

NOTE. All Columbia Modern Dance Records are supervised and approved by G. Hepburn Wilson, M. B., Master of the Modern Dance.

THE HESITATION.



The Hesitation is a variation of the modern waltz, based on the old waltz. Space does not permit my giving instruction in the old waltz. Accordingly this lesson is for those who dance the old waltz and wish to learn the "Hesitation."

Contrary to the old waltz, nearly all modern waltzing is done on the entire foot with the heel touching the floor most of the time. Though it cannot be said that the weight of the body is always on the heel, all action and bodily grace are controlled by free action of the knee joints and upper body. In the old waltz, an up and down action was accomplished by raising on the ball of the foot and then coming down again. In contrast, the

Hesitation is danced by keeping the heel on the floor most of the time and bending the knees a little.

A bar of waltz music has three counts, but it takes two bars of waltz music to complete the Hesitation figure. It will therefore be found more convenient and understandable to explain the figure or action to **SIX COUNTS** or two bars of waltz music.

THE EASIEST WAY TO GAIN THE HESITATION RHYTHMIC SWING

Start your "Grafonola" with either of the two popular Columbia "Hesitation" Waltz Records, A-5494, "Nights of Gladness," or A-5525, "Dreaming," counting One, Two, Three, Four, Five, Six, to each two bars of music, taking slow **SINGLE STEPS** on counts **ONE** and **FOUR**, posing on counts two and three on the left foot and on five and six on the right foot.

The following directions are for the gentleman. (For the lady each right means left, each left means right.)



No. 1

The steps in the following lesson illustrate the original elemental figure, the basis of all the many variations of the Hesitation.

ALL LEADS AND BODY MOTION ARE TO YOUR LEFT.

THE STARTING POSITION

THE POSITION BEFORE COMMENCING the Hesitation figure is made by extending the right foot to the right about fifteen inches, with the right toe barely touching the floor, entire weight of the body on the left foot, left heel down. (See illustration No. 1.)

THE ELEMENTAL HESITATION FIGURE

From correct starting position (see illustration No. 1) sway the body to the left, swinging right foot back of and beyond left foot **ON COUNT ONE**, quickly step to the left with left foot **ON COUNT TWO**, drag right foot over close to the left foot **ON COUNT THREE** and sliding left foot out to the left about fifteen inches **ON COUNT FOUR**, pose or Hesitate in this position on counts **FIVE** and **SIX**, body weight on the left foot.

NOTE:—This last pose or **HESITATION** position is exactly like the starting position.

A SEPARATE DESCRIPTION OF EACH STEP:

THE FIRST STEP IS TAKEN WITH THE RIGHT FOOT

This is accomplished by leaning to the left side until it becomes necessary to regain your proper balance by placing the ball of the right foot quickly **BACK** of and beyond the left foot (see illustration No. 2), with the full weight on the right foot to **FIRST COUNT** of music.



No. 2

THE SECOND STEP IS TAKEN WITH THE LEFT FOOT

It is made by stepping side-ways to the left with the left foot, about fifteen inches (see illustration No. 3) with weight on left foot to **SECOND COUNT** of music.

THE THIRD STEP IS TAKEN WITH THE RIGHT FOOT

This is made by stepping with the right foot from last position which is an open position of the feet, going to a closed position (see illustration No. 4) with weight now on right foot. This is **DONE TO THE THIRD COUNT** of the music.



No. 3

THE FOURTH STEP IS TAKEN WITH THE LEFT FOOT

This is made by taking a long step to the left with the left foot, about 15 inches from the right foot, having the full **WEIGHT ON THE LEFT FOOT**, leaving the dancer in position (see figure No. 3). This is **DONE TO THE FOURTH COUNT** of the music.



No. 4

On counts (5) and (6) you **REST OR POSE** in this position. This comprises the actual "Hesitation" of the figure. **NOTE:—** During the pose or "Hesitation," on counts (5) and (6), great care must be taken to fill out this time by a perfect and graceful poise of the entire body, slowly leaning body toward the left, ready to regain proper start on the **NEW FIRST COUNT AND REPETITION OF THE MOVEMENT.**

As mentioned, **THIS DESCRIPTION IS FOR THE GENTLEMAN.** The lady for her instruction need only change every right to **LEFT**, and every left to **RIGHT**; also changing the word **BACK** to **FRONT** in the description of the **FIRST STEP**, illustrated in Figure No. 2. In other words in Figure No. 2 the lady places the ball of the **LEFT** foot **IN FRONT** of and across the right foot in the first step on first count of the music, etc.

After this entire elemental figure is accomplished as described, try it a **NEW** way:—with the gentleman swinging the right foot across and beyond the toe of the left foot. (Lady swinging her left foot back of and beyond the heel of her right foot.) The gentleman always moving to his left, and the lady always to her right. The other steps follow exactly like steps Two, Three and Four described in the elemental Hesitation figure.

There are many delightful variations to this fascinating Modern Dance that are both graceful and picturesque, but space does not allow for a description as it is the purpose of this book to simply prove a guide to the simple elementals.



Columbia Records
can be played on any standard
disc talking machine.

Columbia Hesitation Waltz Records

- A 5494 { **THE POEM.** (La Poeme.) (Romberg.)
Prince's Orchestra. } 12-inch
 { **NIGHTS OF GLADNESS.** (Ancliffe.) } \$1.00
 Prince's Orchestra.
- A 5513 { **THE FIREFLY WALTZES.** (Friml.)
Prince's Orchestra. } 12-inch
 { Argentine Tango from the "Sunshine Girl."
 (Rubens.) Prince's Band. } \$1.00
- A 5524 { **HESITATION.** (Shaw.) Prince's Band. } 12-inch
 { *L'Amour.* (Christine.) Prince's Band. } \$1.00
- A 5525 { **DREAMING.** (Joyce.) Prince's Band. } 12-inch
 { **ISLE D'AMOUR.** (Edwards.) Prince's } \$1.00
 Band.
- A 1460 { **ANSWER TO "AMOUREUSE."** (Ber-
ger.) Municipal Band. } 10-inch
 { **LOVE'S TEARS.** (Miguel.) Municipal } 65c.
 Band.
- A 5532 { **HIGH JINKS.** (Friml.) Prince's Band. } 12-inch
 { *International Rag, One-step.* (Berlin.) } \$1.00
 Prince's Band.
- A 5541 { **HEART O' MINE.** (Keiser & Platz-
mann.) Prince's Band. } 12-inch
 { *Hungarian Rag. One-step.* Prince's Band. } \$1.00
- A 5542 { **"SARI,"** (Kalman.) Prince's Band. } 12-inch
 { *"Sari." One-step* (Kalman.) Prince's Band. } \$1.00
- A 5543 { **GIRL ON THE FILM,** (Penso)
Prince's Band. } 12-inch
 { *Girl on the Film.* "Grossmith Tango."
 (Penso.) Prince's Band. } \$1.00

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THE MAXIXE.



The technical description of the Maxixe is quite easy to understand, on account of its use of the old familiar two-step. It would be a waste of time and space to attempt to teach the old two-step in these pages. Therefore, understand in this description, I am describing the Maxixe to those readers who know and do the two-step.

The music of the Maxixe is in regular two-step time and it is better to use music having 2/4 meter, rather than that having 6/8. In fact, I advise this dance be danced to a selection known as "Dengozo"* (Columbia Record A-5549) as this music is particularly adapted to the figure and interpretation of the Maxixe.

The character of the music is of South American, hence Spanish origin. The tempo is a trifle slower than the old two-step, in order to give the dancer an opportunity to put more grace into the beautiful and novel positions of the body, arms and hands during the execution of the different figures, the action, rhythm and swinging of the feet being identical with the old two-step. The reader should study the accompanying illustrations carefully in order to note the details in reference to positions of the body, arms and hands. (a) You will note that in many of the figures the lady instead of facing her partner is in a directly opposite position, with her back to her partner. (b) It is also important to note the position of the gentleman's left and the lady's right arm and hand, when in the position of facing each other. The arms are held high and the palms of the hand lying flat against each other as may plainly be seen in referring to illustration No. 2.

*NOTE:—The Columbia Graphophone Co. was the first to record and issue this very popular selection.

FIRST FIGURE

Starting in position (see illustration No. 1) partners one-step **EIGHT STEPS**, gentleman beginning with his left foot, the lady walking backward starting with her right foot. These eight steps are done slowly and in an upright, firm and decisive manner, with a slight sway of the body from side to side with each step, and with the gentleman's left hand and the lady's right held well up, at least as high as the top of the head or an inch or two above.

SECOND FIGURE

Beginning to two-step, the gentleman leads to his left with left foot the lady to her right with her right foot. Then repeat the two-step to the right continuing to do the two-step around the room, **LEFT SIDE, RIGHT SIDE**, etc., always turning **TO THE RIGHT**. This is continued until you have made the two-step action on each side four times, or eight times altogether.



No. 1



No. 2

In doing the two-step action, as the dancer steps out for the first count to each side, an effort should be made **TO STEP OUT ON THE HEEL**, as this is characteristic of the true Maxixe. It is also important that the bodies of the dancers swing from side to side as far as possible during this two-step action. As the gentleman two-steps to his right side each time, he correspondingly swings his body and the body of his partner in that same direction, his left hand and the right hand of his partner swinging in a curve far up over the heads of the dancers, as illustrated in figure No. 2.



No. 3

In finishing the eight two-step movements, the gentleman should swing the lady half around into position shown in figure No. 3.

It is exceedingly important that there be no pauses in changing from one figure to the other.

The Dance is akin to a Folk-Dance or program dance, and there is continual motion without any pauses until the end of the dance.

THIRD FIGURE

As the lady and the gentleman two-step to the left, the gentleman is looking over the lady's left shoulder, and then in continuing the two-step movement to the right, the gentleman looks over the lady's right shoulder. This step is termed the **FLIRTATION STEP**.

After this has been performed 4 times in each direction or eight times, the lady draws the gentleman's right hand down around her waist as shown in figure No. 4.

FOURTH FIGURE

In this position the two-step must now be taken all on one side, either in a straight line down the floor or following the line of the largest possible circle of the room. The gentleman now has his right arm around the lady's waist under her right arm the lady holding the gentleman's right hand with her right hand. The gentleman remains slightly to the left side of the lady so as to enable him to dance forward freely with each foot. The two-step action is taken first with the left foot, the lady also starting with her left foot in this step, then immediately they both step forward with their right feet, using the two-step action. This compels the gentleman to



No. 4

step with his right foot between his left foot and the lady's left foot, and on the second count with this foot a **DEEP DIP** should be made with the right knee. This step must be repeated at once, beginning again with the left foot forward, compelling each dancer to swing their left foot forward while they are still partly bent down in the dip. This step can be counted one, two, three, four. The one, two, being the two-step movement forward with the left foot, and the three, four, being the two-step movement forward with the right foot with the **DEEP DIP ON THE FOURTH COUNT.**

The most difficult part about this step is in closely connecting the last count (four) which is the dip, with the first count necessary to begin the action again, as there is no rest at any time, being even counts as follows: one, two, three, four; one, two, three, four, etc., with no rests between the fours and ones.

Illustration No. 4 shows the position the two dancers are in as they come up out of the dip and are both stepping forward on the heel for the first count again.

This is termed the **RUSSIAN STEP.**

After the figure or step has been repeated eight times, the lady then brings with her left hand, the gentleman's left hand down around her waist, as shown in figure No. 5.

FIFTH FIGURE

The lady remains in the gentleman's right arm (see illustration No. 5) during the execution of this figure, which is merely a continuance of the two-step movement from side to side in this position, for eight more counts. At the end of the eight counts, the lady steps forward with her right foot and meets the gentleman's left foot, taking position as shown in figure No. 6.



No. 5

SIXTH FIGURE

Now a new action of the feet becomes necessary. Not so new that it is difficult to understand, yet it is quite necessary that you give strict attention to its description. The two-step action described in the other figures has been easy because it covered the **REGULAR** two-step action; but **NOW** the two-step action is continued consecutively all on one side. The dancers are now facing each other, (see illustration No. 6) the gentleman moves sideways to the left with his left foot the lady to the right with her right foot dragging the other foot along on each second count, i. e., one, drag, one, drag, one, drag, one, drag, eight times, the gentleman going to the left continually, the lady going to her right continually. This should be done as smoothly as possible and will take the dancers quite a distance around the room while the motions executed by the body and arms are completed. The bodies should sway from side to side or from the direction they are going towards the direction they are coming from, and vice versa, slowly and smoothly. The arms may be held out at arms length to the sides with palms of the hands flat together, or describing a circle with each hand passing up over the head and down past the face of the dancers following the circle until the arms are again extended. Repeat this slowly and smoothly four times. Then slowly and gracefully place the arms and hands in the position shown in figure No. 6, which places the lady's two hands under her chin and the gentleman's two hands underneath the lady's hands, and in this position continue going along the floor in **ONE DIRECTION** swinging the bodies as before described slowly and smoothly. The hands



No. 6

may now be slowly raised into the position as shown in figure No. 7.

SEVENTH FIGURE

The two dancers are still facing each other, but as the gentleman and lady keep traveling to the gentleman's left the lady makes four **SLOW TURNS OR PIVOTS** turning outward to her right (see figure No. 7), finishing face to face in position as shown in illustration No. 1.

Then the first eight steps as described at the opening of the dance are again repeated preparatory to performing the closing figure of the dance, which is done as follows:



No. 7

EIGHTH FIGURE



No. 8

The lady steps back with her left foot, one count, then steps back again with the right foot at the same time giving a slight turn of the body to the right, on the second count, immediately lifting up the same or right foot and placing it again forward, facing her partner, on third count, throwing the left foot back and up as shown in figure No. 8, at the same time raising on the right toe (fourth count). Repeat this four times, then the gentleman pivots the lady one turn, courtesies, and the dance is over.

Columbia Maxixe Records

- A 1499 { **CHE! QUE CORTE!** Maxixe. (Grossi.)
Municipal Band. } 10 inch
 { **EL CAMAMBU,** Maxixe. (Villoldo.) } 65c.
 Municipal Band.
- A 5549 { **DENGOZO,** Brazilian Maxixe. (Naza-
reth). Prince's Band. } 12-inch
 { *All for the Girlies. One-step.* (Gilbert.) } \$1.00
 Prince's Band.

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THE ARGENTINE TANGO.



Many descriptions of the Tango have been written, most writers doing little more than illustrating the general confusion and lack of fundamental knowledge regarding the subject. So-called teachers have created steps out of their imagination, and called it the Tango. By this method nearly a thousand different and distinct arrangements and combinations of old-time steps have been foisted upon the American public under the name Tango. The true Argentine Tango is danced by very few people. It contains an instinctively native expression of the South American or Spanish people. The Tango is beyond the power of intelligent WRITTEN description, and rather than enter the ranks of the charlatans, I prefer to make this plain state-

ment of facts. It is different—the Argentine—and demands concentration, intense application and much perseverance under the supervision of a qualified expert, if one would master it. The "corte" is the foundation of the Argentine Tango and it is around the "corte" that all the beautiful variations of the Argentine are built. The beauty and difficulty of the Argentine Tango proves its artistic value to the dancer.

The music is entrancing. Columbia Records No. 5531, "Y Come Le Va," or No. 1466, "El Chichon," may be mentioned as being typical.

Notwithstanding the difficulty of an accurate performance of the Tango, no music of any of the Modern Dances has so won the genuine interest of musical people.

Aside from melodies peculiarly subtle and unique, aside from interpretative phrases of exhilarating inspirational force, the chief charm of Tango Music to the musically inclined and to those who dance, lies to a great extent in the counter-point or counter melodies involved, which makes this music unusually interesting and in a class or style by itself.

When you consider that it is an acknowledged fact

that but very little suitable or distinctive Tango music has been written by American composers, the importance of the genuine Argentine Music (imported and issued by the Columbia Graphophone Co., and by the Columbia Company only) is at once manifest, and accounts in part for the tremendous success of Columbia Dance Records. No stronger testimonials than those of Mr. Vernon Castle, Mlle. Anna Pavlowa and Albert W. Newman (printed elsewhere in this book) could be more convincing. These testimonials are but three of the countless numbers we have received from artists and teachers of theatrical and social importance.

On account of their inherent musical beauty and quality, Columbia Tango Records have been purchased by many musicians simply because of their style and charm; and it is a fact that these records have contributed to the amateur dancer the "Tango" spirit to the extent of psychologically influencing the dancer to originate many new and novel steps and call them "The Tango." This in part explains why the genuine Argentine Tango is danced by so few people and why so many varied and so-called "Tango's" have come into being.

The indefinable musical spirit of the Argentine Tango has lent its strong influence in many directions, for to-day we have "Tango" Hats, "Tango" Skirts, "Tango" Teas. An invariable daily expression among social leaders is this query: "Are you going Tangoing to-night?"

G. Hepburn Wilson, N. Y. C.

Columbia "Tango" Records

TANGOS

Many of these Tango Records were made in the Argentine—the home of the Tango and recorded by the Municipal Band of Buenos Ayres

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|--------|---|--|---|---------|
| A 5460 | { | TANGO BONITA. (Smith.) Prince's Band. | { | 12-inch |
| | | TANGO SENORITA. (Smith.) Prince's Band. | | \$1.00 |
| A 5526 | { | LA RUMBA. (Brymn.) Prince's Orchestra. | { | 12-inch |
| | | MAURICE IRRESISTIBLE. (Logatti.) Prince's Band. | | \$1.00 |
| A 1466 | { | AUXILIO. (Bassi.) Municipal Band. | { | 10-inch |
| | | EL CHICHON. (Villoldo.) Municipal Band. | | 65c. |
| A 1467 | { | EL SANDUCERO. (Gobbi.) Municipal Band. | { | 10-inch |
| | | TO MY MANIS. (A Mi Manis.) (Gobb.) Municipal Band. | | 65c. |
| A 1463 | { | A GOOD FELLOW (Un Mozo Bien.) (Villoldo.) Municipal Band. | { | 10-inch |
| | | TANGOLETTE. (La Tangochinette.) (Villoldo.) Municipal Band. | | 65c. |
| A 5531 | { | Y COMO LE VA. (Valverde.) Prince's Band. | { | 12-inch |
| | | Puppchen. One-step. (Gilbert.) Prince's Band. | | \$1.00 |
| A 5543 | { | GIRL ON THE FILM. (Penso.) Prince's Band. | { | 12-inch |
| | | Girl on the Film. Waltz-Hesitation. (Penso.) Prince's Band. | | \$1.00 |
| A 5544 | { | AMAPA. (Storoni.) Prince's Band. | { | 12-inch |
| | | A MI ROSA. (Currier.) Prince's Band. | | \$1.00 |
| A 1462 | { | MENA, TAKE MY ARM (Prendete del Brazo Mena.) (Villoldo.) Municipal Band. | { | 10-inch |
| | | FLASH OF FIRE (El Fogonazo.) (Villoldo.) Municipal Band. | | 65c. |
| A 1464 | { | THE AEROPLANE (En Aereoplano.) (Prince.) Municipal Band. | { | 10-inch |
| | | BEAUTIFUL PORTENITAS (Lindas Portenitas.) (Prince.) Municipal Band. | | 65c. |

NOTE. All Columbia Modern Dance Records are supervised and approved by G. Hepburn Wilson, M. B., Master of the Modern Dance.

PROPER music for dancing, to be effective, should be recorded by a full orchestra or military band. That is the way Columbia Modern Dance Records are made.

Now, orchestras are costly, and are unavailable in most homes. Neither can a piano begin to compare in inspiration with a full orchestra or effective military band. For that reason nothing exceeds the pleasure given by a Columbia Grafonola.

To begin with, there is no better dance music available to-day at any price than that on Columbia Double-Disc Records. And here is the why and wherefore. They are played by a good band, under a good band master. A band that is famous the world over for its Dance Music.

The Records—two dances to a disc (one on each side), cost from 65 cents to \$1.00 a Record.

A good Columbia Grafonola is not an expensive proposition either. For \$25, \$35, \$50, or \$75, you can get a good Columbia instrument—equipped with the exclusive Columbia tone control leaves, the new Columbia bayonet joint tone-arm and the new Columbia No. 6 reproducer. There are other Columbia models of course, running all the way up to \$500, larger and handsomer instruments. But every Columbia instrument, no matter what the price, has the famous Columbia tone.

You need not pay the full purchase price at once, because any Columbia dealer will be glad to sell you any Columbia instrument on the easiest kind of easy terms.

Special Dance Outfit

\$60—on easy payments
and on free trial

This outfit includes the Columbia "Favorite" Grafonola together with 20 different dance selections on 10 Columbia Double-Disc Records; also a supply of needles.



The "Favorite" is the acknowledged standard of the talking machine industry. It has been sold for three years to more people than any other instrument regardless of name, price or make. Like all Columbia Gra-

fonolas the "Favorite" is equipped with the exclusively Columbia tone-control leaves which have taken the place of the old double-door idea.

The records include the most popular dance selections now being played. They have all been made under the direct supervision of G. Hepburn Wilson, M. B. The selections are divided as follows:

6 One-Steps

6 Hesitation Waltzes

4 Tangos

4 Maxixes

Pavlova the world's premiere danseuse endorses Columbia Dance Records

New York, April 20th, 1914

COLUMBIA GRAPHOPHONE COMPANY,

Gentlemen:

Since I have been in your country I have been amazed to see the popularity of the talking machine record when used with the dance. This so excited my curiosity that I have made it a great study and think it is due you to say that Columbia instruments and Columbia dance records over all others have my unqualified endorsement.

I use your Grafonola and dance records in my rehearsals with complete satisfaction and find your dance records truly represent

the very spirit of the dance. Their tempo, rhythm, clarity and musical qualities simply charm me.

I am convinced that all who dance can get great satisfaction from the use of your Grafonolas and records.

Sincerely yours,



Anna Pavlova

VERNON CASTLE

Originator of the Castle Walk, and other modern dances, says:

COLUMBIA GRAPHOPHONE COMPANY,

Woolworth Building, New York City.

GENTLEMEN:—"I want to congratulate you on the excellent dance records you have recently issued. They are the best I have heard. I am using a Columbia "Grand" Grafonola and Columbia records at Castle House where they are attracting extraordinary attention. The records are played in perfect dance time and are frequently encored by our patrons."

Vernon Castle

ALBERT W. NEWMAN

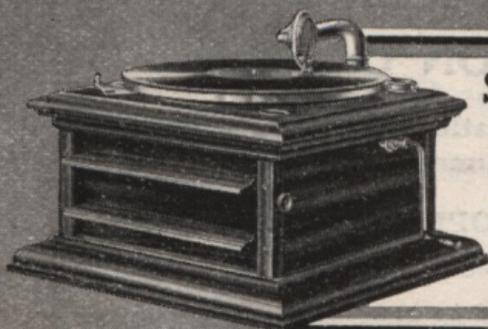
Pioneer of the modern dance in Philadelphia, says:

COLUMBIA GRAPHOPHONE COMPANY.

GENTLEMEN:—"I know it is entirely unsolicited on your part, but I cannot help expressing my entire satisfaction of the Columbia Dance Records. We are using seven machines in our studios and use Columbia Records exclusively. We try to obtain all the new records just as soon as they are on the market and can heartily recommend them to our patrons.

I claim the Columbia Dance Records par excellence over all others."

Albert W. Newman

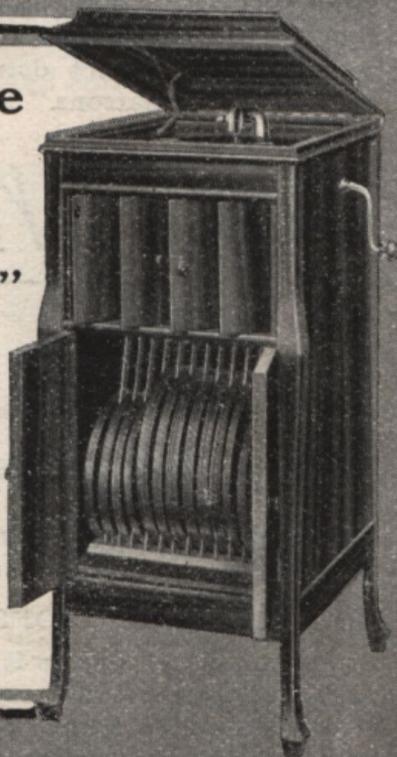


Special Dance Outfit \$30

- 1 Columbia "Eclipse"
- 5 One-steps
- 2 Hesitation Waltzes
- 2 Maxixes
- 1 Tango; also
a supply of needles

Special Dance Outfit \$90

- 1 Columbia "Leader"
Grafonola
- 11 Hesitation Waltzes
- 9 Tangos
- 11 One-steps
- 3 Maxixes ;
also
a supply of needles



Reynolds Music & Gift Shop

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