

MEMOIRS OF  
ARTHUR BURNETT  
BY  
ARTHUR BURNETT

# THE MODERN DANCES

ADVANCED COURSE

BY  
ARTHUR MURRAY



*NOTE: All of the steps in the Advanced Course are danced as part of the Fox Trot and to regular Fox Trot Music.*

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Arthur Murray School of Dancing  
One Hundred Fifth Avenue, New York, N. Y.

## THE COLLEGE ROCK.

(Originated by Arthur Murray.)

The College Rock consists of a number of variations which are done to Fox Trot music. The first step to be described is the simple ROCKING STEP, wherein the couple takes one step and then rocks forward and backward. Although the simple rocking step is done very quickly, do it slowly while learning.

FIRST PART: The man steps forward with his left foot (the right remaining behind), and places his weight on the left. Without moving his feet, he rocks forward, then backward. In rocking, the feet do not move; the body moves forward and backward without bending.

The count is:

1. Step forward with left foot;
2. Rock backward to right foot;
3. Rock forward to left foot;

THE SECOND PART of the simple rocking step is similar to the first part:

4. The man steps forward with his right foot, placing his weight forward on that foot;
5. Rocks backward to left foot;
6. Then rocks forward again to right foot.

Remember that after learning the movement, the step is done to double quick Fox Trot music.

Now do the complete step of six counts. The complete step may be repeated about four times before changing to another variation. YOU BEGIN BY STEPPING forward with left foot.

The lady's part is just the opposite of the man's. She steps backward with her right foot, placing the weight on that foot; then rocks forward to the left foot; and on the third count she rocks backward to her right foot. (Remember the feet do not move during the rocking movement).

Second Part: Step backward with left, 4; rock forward to right foot, 5; rock backward to left foot, 6.

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### NOTE.

Whenever you take a step, or make a movement with your foot, always place your weight on that foot. This rule applies to every step in dancing, whether One-step, Fox Trot or Waltz.

## THE TWO-STEP ROCK.

First part, for man: Beginning with the left foot, walk four slow bouncing steps forward, springing slightly on each step, 1, 2, 3, 4.

Two-step diagonally forward to left, 1-AND-2.

Rock backward by throwing weight back to right foot, then rock forward by shifting weight forward to left foot.

Second Part: Begin with right foot, walk forward four slow steps. Two-step diagonally forward to right with right foot, 1-AND-2.

Rock back to left foot, then shift the weight forward to right foot.

The Rocking movement is done in the same time as a walking step; it is slow.

The lady's part is just the opposite. She begins with her right foot, walks backward four steps.

Then Two-step diagonally backwards to right; rock forward to left foot; then rock back to right foot.

For the second part, she begins with left foot and walks backward four steps;

take a Two-step to left; rock forward to right foot; then rock backward to left foot, weight on left.

## THE ROCK AND CHANGE IN THE COLLEGE ROCK.

In this step the rocking movement of two counts is slow, followed by a quick-change-step of three counts.

The man steps forward with his left foot, placing weight forward, 1;

Without moving his feet, he rocks backward to the right foot, 2;

For the quick-change movement, he places his weight forward to the left foot, 1;

quickly draws the right up to the left, 2;

and steps back quickly with his left foot, 3;

The quick-change movement is done double quick time.

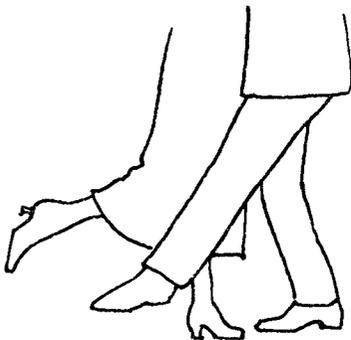
## THE LIFT IN THE COLLEGE ROCK.

The Man's Part: Beginning with left foot, take one slow step forward, 1;

step forward with right foot, placing it down about 20 inches alongside of left, 2;

close left foot up to right, 3. (The first three steps are the same as a forward waltz step)

Step back with right foot, at the same time lifting the left foot off the floor as shown in the illustration, 4. That's all.



LADY'S PART: Step back with right foot, 1;

Step back with left (placing it about 20 inches to left of right), 2;

Close right foot up to left, weight on right, 3;

Step forward with left foot, taking right foot off the floor, 4. See illustration.

ADVANCED RIGHT TURN.

MAN'S PART:

NOTE: When turning, pivot on the ball of one foot while taking the other foot off the floor.

Man begins with left foot, walks forward 3 slow steps, 1, 2, 3.

Step forward on right, turn 1/2 way to right, 4. Weight on right.

Walk backward two steps, L.F., 5; R.F., 6;

Step back left, turning 1/2 to right, 7. Weight on left.

Step forward right, 8; weight on right.

Note: In turning, keep the left foot behind the right.

LADY'S PART:

Begin with right foot, walk backward 3 slow steps, 1, 2, 3;

Step back on right, turning half-way to right, 4;

Walk forward two steps, R.F., 5; L.F., 6;

Step forward right, turning 1/2 to right, 7. Weight on right.

Step back left, 8. Weight on left.

ADVANCED LEFT TURN.

MAN'S PART:

Begin with left foot, walk forward three slow steps ,1, 2, 3;

4. Step forward on right, turning 1/4 to left;
5. Step forward on left, turning 1/4 to left;
6. Step back on right foot, turning 1/4 to left;
7. Step forward on left, turning 1/4 to left;
8. Draw up right foot to left, (close) weight on right.

The lady does the counterpart. When the man begins with his left foot, the lady begins with her right. If the man walks forward, she walks backward. If the man turns to the left, she also turns to the left. Remember that in turning, the lady always turns in the same direction as the man. You can readily understand that it would be impossible for the man to turn one way and for the lady to turn another. Both must turn in the same direction.

LADY'S PART:

The lady begins with right foot and walks backward three long slow steps, 1, 2, 3;

Step back on left, and turn 1/4 to left, count 4;

Step back on right, and turn 1/4 to left, count 5;

Step forward on left, and turn 1/4 to left, count 6;

Step back on right, and turn 1/4 to left, count 7;

Draw left foot up to right, (close) weight on left, count 8.

# The Society Walk

*Danced to Fox Trot Music*

*By*

ARTHUR MURRAY

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One Hundred Fifth Avenue, New York

## THE JUNIOR SOCIETY WALK.

This is one of the most popular Fox Trot steps among college students.

### MAN'S PART:

Standing with back to center of the room take a Two-step to the left (the same as two slides to left) counting ONE-AND-TWO. Then take one long slow walking step directly backward with right foot, bending the right knee, making a sort of half dip on the right foot, count THREE.

ONE—Slide left foot to left side toward line of direction.

AND—Draw right foot up to left quickly, weight on right;

TWO—Slide on left foot to side, weight on left.

THREE—Step directly back on right foot, slightly bending knee of right foot.

Repeat three more times.

### LADY'S PART:

Facing the center of the room, take a Two-step to right, with right foot. Then step directly forward with left foot, bending the left knee.

ONE—Slide on right foot to right;

AND—Draw left foot up to right;

TWO—Slide on right foot to right;

THREE—Step directly forward on left foot toward partner.

Repeat three more times.

## THE SHUFFLE STEP.

This step consists of three sliding steps forward, one slow walking step forward, but the manner in which it is done, the bouncing movement and the heel to toe step, makes it appear different from the ordinary Fox Trot variations.

The man takes three long slides directly forward, starting with his left foot. When taking the slide with the left foot, the man's left heel first touches the floor and the weight is then quickly shifted to the toes of the left foot.

The count is: Slide left foot forward, 1;  
draw right foot up to left, count "AND";  
slide left foot forward, 2;  
draw right foot to left, count "AND";  
slide left foot forward, 3.

After completing the three slides with left foot, take one slow walking step forward with right foot, count 4.

The complete count is Slide 1-AND-2-AND-3, walk forward, 4.

The lady should also learn the above step. It is advisable for the lady to learn the man's steps in all the dances. It gives her a better appreciation of what is expected of her when following in these steps.

### LADY'S PART:

Begin with the right foot and take one slow walking step backward, 1;

with the left foot, take three long slow sliding steps directly backward.

The complete count is: Walk back with right foot, 1;

then three slide steps backward, counting, 2-AND-3-AND-4.

Note: The dances of today are not done in any definite sequence. The steps described may be done at any place in the Fox Trot. WALK FOUR STEPS BETWEEN VARIATIONS.

## THE MURRAY ROCK

### MAN'S PART:

Walk forward one slow step on left foot, 1;

Two-step to right with right foot, ending with weight on right, count 2-AND-3;

Step directly backward on left foot, 4;

Rock forward on right, shifting the weight forward to right, 5;

Two-step to left with left foot, ending with weight on left, 6-AND-7;

Walk directly forward one slow step on right foot, 8.

The rocking movement is done on 4 and 5; rock backward on left, 4; rock forward on right, 5;

### LADY'S PART:

Walk backward one slow step with right foot, 1;

Two-step to left with left foot, ending with weight on left, 2-AND-3;

Step directly forward, toward partner, on right foot, 4;

Shift weight back to left, 5;

Two-step to right with right foot, ending with weight on right, 6-AND-7;

Walk backward one slow step on left foot, 8.

The rocking movement is done on 4 and 5; rock forward on right, 4; rock back on left, 5.

## THE CART-WHEEL TURN.

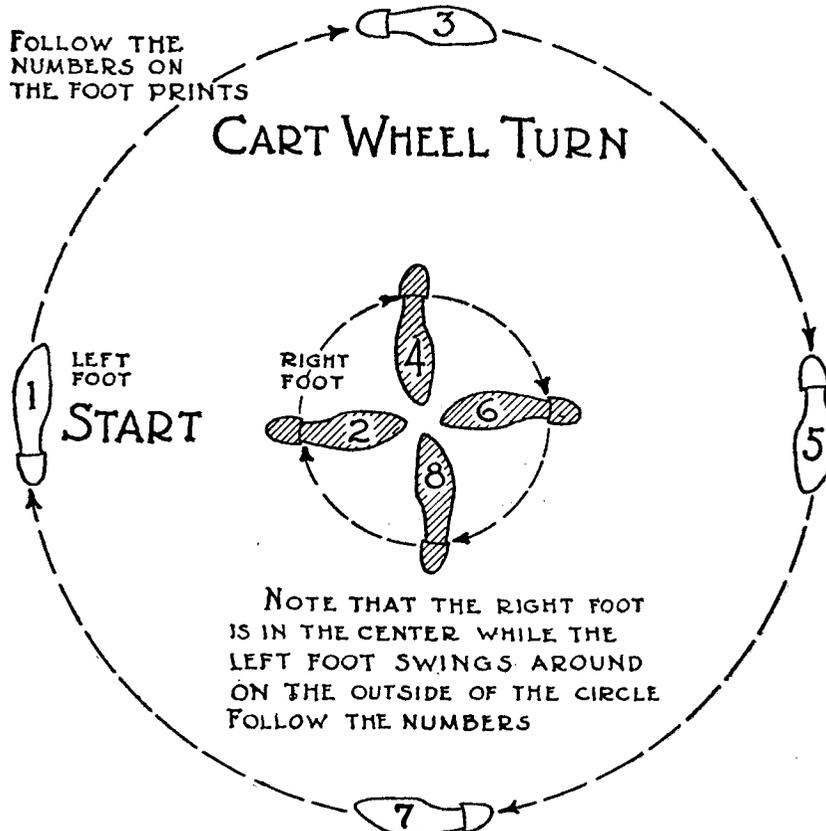
This turn may also be used in the One Step.

It is called the Cart-Wheel because the right foot remains in the center and acts like the hub of the wheel while the left foot acts like the rim of the wheel. The right foot is almost stationary and does not leave the floor. The left foot is swung around, as in the diagram. Remember that the right foot is always in front of the left foot, the left remaining about eighteen inches behind the right.

The turn is exactly the same for the lady as for the man. When dancing with a partner she begins with her right foot, but the actual turning is the same. Her right foot is in front and held close to the man's right foot.

Before doing the turn, begin with the left foot and walk forward four long slow steps, 1, 2, 3, 4. On the fourth step, face about a quarter of the way to the right, so that your back faces the center of the room. You are then ready to make the Cart-Wheel turn to the right.

1. Step to left side with left foot, turn on left foot 1/4 to right.
2. Place the weight on right foot.  
(Remember that RF does not move out of place.)
3. Swing left foot forward (as in diagram) turn on left 1/4 to right.
4. Shift weight to right foot, which is almost stationary.
5. Swing left foot forward, turn 1/4 to right.
6. Shift weight forward to right foot.
7. Swing left foot forward, turn on left foot 1/4 to right.
8. Shift weight forward to right foot.



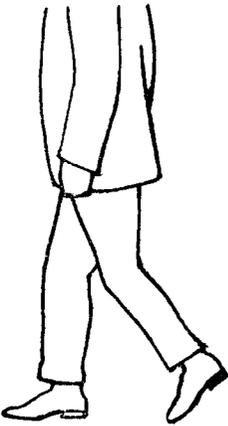
To repeat, begin again with four walking steps.

# THE CONVERSATION WALK

Danced to Fox Trot Music

## TO THE REAR TURN

This turn is similar to what is known in the army as "to the rear turn." It is an "about face" turn in which a half turn is made without moving the feet out of place. You simply turn on the balls of both feet at the same time.



### MAN'S PART:

Begin with left foot and walk forward three long steps, 1, 2, 3; L.R.L.\*

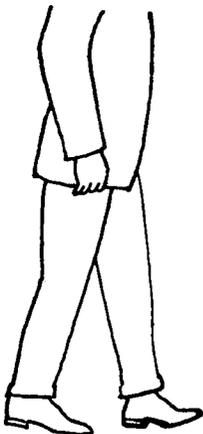
Step forward on right foot, making a 1/2 turn to left on right foot. (During the turn the left foot does not move and does not carry any of the weight.)

This completes only a half turn. To make a full turn, repeat the step of four counts, turning on the fourth step.

Look at the illustrations. The top picture shows the position of the feet on the fourth step just before the turn is made. The lower illustration shows the position of the feet after the turn is made. Note that the man turns half-way and that the left foot is off the floor, ready to begin over again.

\* L.R.L.--Left, Right, Left.

\* R.L.R.--Right, Left, Right.



### LADY'S PART:

Begin with right foot and walk backward three long slow steps, 1, 2, 3; R.L.R.\*

Step back with left foot and turn 1/2 to left, lifting the right foot slightly off the floor.

Four steps make a half turn; to complete the turn, repeat the step beginning with the right foot. Remember that the turn is made on the left foot, to the left, on the fourth count. You turn half-way, to left.

## ADVANCED TO THE REAR TURN.

This turn is the same as "To the Rear Turn" with the exception that the turn is made on the second count instead of on the fourth count.

### MAN'S PART:

Begin with left foot and walk forward one long slow step, 1;

Step forward on right, turning 1/2 to left, 2;

Repeat, beginning with left foot. Place the weight forward to left foot, 3;

Step forward on right foot, turning 1/2 to left, weight on right, 4.

Note that in the ADVANCED TO THE REAR TURN, the turning is made on the second step. You walk one slow step, then on taking the second step, you turn half-way to the left. When turning on one foot, take the other foot off the floor.

### LADY'S PART:

Begin with right foot, a long step backward;

Step back on left, turning 1/2 to left, lifting right foot off the floor, 2;

Repeat: Step back on right foot, 3;

Step back on left foot, turning 1/2 to left, lifting right foot off the floor, 4.

## THE RIGHT AEROPLANE WHIRL.

Note: When turning, pivot on the ball of one foot and take the other foot off the floor. The feet are never apart, but the right foot is always in front of the left when making a right turn.

### MAN'S PART:

Begin with the left foot and take four slow walking steps, 1, 2, 3, 4;

Step back on left foot, turning 1/4 to right, 5;

Step forward on right foot, turning 1/4 to right, 6;

Step back on left foot, turning 1/4 to right, 7;

Step forward on right foot, turning 1/4 to right, 8.

At the completion of the eight count you should be facing the same direction as at the start.

During this turn the man's right foot must always be in front; his left behind the right.

Remember that when turning, pivot on the ball of one foot while the other foot is lifted off the floor. Go back to the above and practice the step a few times.

Refer to the Fox Trot Cart-Wheel Turn which is similar in movement.

## RIGHT AEROPLANE WHIRL.

### LADY'S PART:

Begin with right foot and walk back four slow steps, 1, 2, 3, 4.

Step forward on right foot and pivot 1/4 to right, 5;

Step back on left foot and pivot 1/4 to right, 6;

Step forward on right foot and pivot 1/4 to right, 7;

Step back on left foot and pivot 1/4 to right, 8.

SEE NOTES FOR THE MAN AS GIVEN ABOVE.

## THE AEROPLANE WHIRL TURNING TO LEFT.

NOTE: A Pivot is a sharp turn taken on the ball of the foot. When turning, pivot on one foot and take the other foot entirely off the floor. In pivoting to the left, the left foot is always in front of the right. The feet must never be apart nor should the right foot come forward. KEEP THE LEFT FOOT IN FRONT AND THE RIGHT FOOT BEHIND. This rule also applies to the lady.

### MAN'S PART:

Begin with left foot, walk forward four slow steps, 1, 2, 3, 4;

Step forward on left foot, pivoting  $1/4$  to left, 5;

Step back on right, pivoting  $1/4$  to left, 6;

Step forward on left, pivoting  $1/4$  to left, 7;

Step back on right, pivoting  $1/4$  to left, 8.

At the completion of the last step, (8) you should face the same direction as at the start.

Remember again the rule of pivoting; the feet are never apart. When you turn to the left, the left foot is always in front of the right foot.

### LADY'S PART:

Begin with right foot, walk backward four slow steps, 1, 2, 3, 4;

Step back on right, pivoting  $1/4$  to left, 5;

Step forward on left, pivoting  $1/4$  to left, 6;

Step back on right, pivoting  $1/4$  to left, 7;

Step forward on left, pivoting  $1/4$  to left, 8.

## ETIQUETTE OF THE BALLROOM.

What You Should Know About Ballroom Manners.

Invitations to Balls, etc.

How to Answer Invitations.

Correct Dress.

Correct Introductions at Social Functions.

Details of Balls and Dances.

A Hostess and Her Duties.

How to Ask for a Dance.

Etiquette of Dancers.

When the Dance is Over--How to Leave Your Partner.

The Correct Position When Dancing.

When You Are Host.

The Dansant or Tea-Dance.

Correct Conversation at Dances.

## WHAT YOU SHOULD KNOW ABOUT BALLROOM MANNERS.

Some one has said that good manners are like a shock absorber—they mitigate the bumps of life. Certain it is that unpleasant situations, awkwardness and embarrassment can be dispelled if one is conversant with convention's code. In its simplest phase this is nothing more or less than a knowledge of good manners—every day etiquette. Courtesy is an innate consideration of others, and so-called uneducated people may possess it; but when a cultivated man or woman with ease and grace in addition to this, knows how to do and say the right thing at the right time, he or she has the "Open Sesame" to almost any door they care to open.

The formal manners of the middle nineteenth century have gone out of fashion, just as clothes have changed, but though our formality is less formal, among people of good breeding there are conventions and certain niceties of conduct that are observed. To be ignorant of them causes lack of ease and embarrassment and often humiliation.

Do you know how to issue invitations for balls and dances? How to acknowledge such invitations? What to wear? How to seat your guests at a dinner-dance? Do you know the correct form in the ballroom? Accepting and declining invitations to dance? Leaving the ballroom? Proper position when dancing? How to make introductions? The duties of a host or hostess when giving a dinner, dinner-dance, tea-dance, or supper-dance?

These are things one should know who would be at ease on all social occasions. They are performed unconsciously or subconsciously and the personality is left free for other expression.

## INVITATIONS TO DINNERS, BALLS AND DANCES.

The kind of invitation to be issued depends of course on the function to be given; formal affairs require equally formal invitations, while more leeway is allowed when the entertaining is informal.

Ten days to two weeks notice is usually given when sending out dinner invitations. This gives the recipient time to acknowledge the invitation, and affords the hostess time to dispatch additional invitations when guests decline. Less than a week's notice is considered bad taste.

For a dinner-dance many hostesses issue their invitations three weeks in advance of the date fixed. Two sets of invitations are often issued for this function, one to those whom she wishes to entertain at dinner as well as at dancing, and the other to those whom she wishes to be her guests for dancing only.

For a formal affair the invitations are usually engraved on heavy white bristol boards, or on white letter sheets. If sent by mail, two envelopes are required; one bears the name of the invited guest and is left unsealed; the second envelope shows the full name and address. If sent by messenger, only a single envelope is used. Many hostesses who entertain extensively keep a supply of engraved invitations with blank spaces left on which the date and hour are filled in.

Some hostesses prefer writing their invitations. In this case plain heavy paper is used and the sheet is folded once to fit the envelope. Only one envelope is used, whether sent by mail or delivered by messenger.

Whether the invitations are engraved or written, the same form may be used:

*Mr. and Mrs. Charles Hudson Smith  
request the pleasure of your company  
at dinner  
on Wednesday evening, the fifteenth of May,  
at half past seven o'clock  
One hundred ten Riverside Drive*

If it is to be a dinner-dance, the words, "at a dinner-dance" are substituted or the word "Dancing" is engraved or written in the lower left-hand corner, or "Dancing at eleven."

A point much argued is whether or not a hostess should remind her guests to reply. Thoughtful people make it a point to always acknowledge receipt of such an invitation, but a hostess often is kept waiting in uncertainty not knowing how many guests to arrange for, which also disturbs the seating arrangement. While the argument goes pro and con, many women of excellent taste put the words, "Please reply" at the lower left-hand side of the card. "R. S. V. P." is no longer used. It is not only passe, but is not considered in the best taste.

Invitations to a dance may be engraved or written.

*Mr. and Mrs. Robert Pound Ellison  
request the pleasure of your company  
at a dance  
on Thursday, the fifteenth of June,  
at ten o'clock  
at three hundred and eighty  
Euclid Avenue.  
Please reply.*

Or, if it is a debut dance, the form may properly read:

*Mr. and Mrs. Robert Pound Ellison  
Miss Lucille Ellison  
request the pleasure of your company  
at a dance  
on Thursday evening, the fifteenth of June,  
at ten o'clock  
at three hundred and eighty  
Euclid Avenue.  
The favor of a reply is requested.*

## HOW TO ANSWER INVITATIONS.

Well bred and considerate people always answer dinner invitations within twenty-four hours after receipt. It shows inconsideration and is unforgivably remiss to allow an invitation to remain unanswered two or three days. One must also accept or decline an invitation; it is unpardonable to say, for instance: "Mr. Smith will be glad to accept Mrs. Usher's kind invitation if he is not called out of town before the tenth."

When an invitation is received, written in the third person, it must be answered in like manner. For instance:

*Mr. and Mrs. John Lowe*  
*accept with pleasure*  
*Mr. and Mrs. Russell Harper's*  
*invitation to dinner on*  
*Tuesday, March the fifteenth*  
*at eight o'clock*  
*95 Park*

The envelope should be addressed to Mrs. Russell Harper.

If a dinner invitation is extended in the form of a note, it must be answered in like manner.

## CORRECT DRESS.

So much has been written about the psychology of dress, to give ease and poise, and the observance of proper dress in the scheme of "the fitness of things", that anything further almost sounds trite or hackneyed. But without dwelling on the subject this much may be said; that it is scarcely less than an insult to a host or hostess for a guest to accept an invitation to a social function and appear improperly clad. If a hostess incurs the trouble and expense of providing hospitality and entertainment, the guest should at least wear suitable attire. If one does not know what kind of dress is suitable for the occasion, an effort should be made to find out; failing in this, then the simplest thing is to forego the pleasure of such hospitality. To be properly dressed, that is, in keeping with the function, is decidedly essential.

When attending a formal dinner party, the correct gown is of course décolleté, made in the prevailing mode and fabric. It would be in bad taste to attend such a function in a dark cloth dress, with long sleeves and high neck, or to wear a two-piece garment, that is a blouse and skirt. The hair should be becomingly dressed and jewels may be worn. Gloves are rarely worn now into the dining room.

For a ball or brilliant dance, the same attire is suitable, although it may be more elaborate if desired and more jewels may be worn.

If the affair is a simple party or informal dance, where only a few guests are invited, a simpler gown is preferable, also fewer jewels.

A young woman or debutante may be as elaborately gowned as a matron, though her dress is fashioned on more girlish lines, and flowers are preferred to jewelry. A gown of filmy fabric, and a corsage is the usual attire for a debutante. It is not in the best taste for a debutante to be loaded with jewelry. If she has received a string of pearls or brooch as a debut gift, this may be worn.

For a luncheon or dansant, simpler dress is preferred. An afternoon frock of silk-crepe de chine, satin, or Georgette is suitable. In summer, an organdy, voile or other light fabric may be worn. For a garden party any of the summer fabrics are suitable. Attractive garden hats are also worn with such a costume.

Fads and extremes in dress are avoided by women of exquisite taste, especially daring and ostentatious apparel. A popular axiom of Beau Brummel's, is a good rule for dress. He said, "to be well dressed, you must not be noticed."

For a formal evening function, dinner or dance, the correct dress for men is a black full dress suit. A white waistcoat with long V front is worn, and starched white linen with three pearl studs, and a white bow tie. With this attire patent leather pumps or ties are worn, both in summer and winter. A top hat, dark overcoat and gray gloves are worn to a dinner party. For opera or an evening dance, white gloves are substituted.

For a small or informal dinner party, a dinner jacket is worn with a black bow tie. The top hat is omitted with a dinner jacket. For a formal dance in summer, a dinner jacket (Tuxedo) may be worn with white flannel trousers.

#### CORRECT INTRODUCTIONS AT SOCIAL FUNCTIONS.

The simple matter of making introductions is important. The finesse of good breeding is evident in the carefully enunciated introduction and the graceful manner in which it is made. Many otherwise well bred people err in this little everyday ceremony.

The simplest form of introduction among people of practically the same age and standing is, "Mrs. Jones this is Mrs. Smith." If Mrs. Jones is the elder matron, then a more gracious way is, "Mrs. Jones may I present Mrs. Smith," for a younger woman is always introduced to an older one, and an unmarried woman is presented to a matron. If Mrs. Jones is a woman of distinction, a bit more complimentary form may be used. "Mrs. Jones, may I present Mrs. Smith? She is very anxious to meet you."

The abrupt and rather commanding, "Mrs. Jones meet Mrs. Smith" should not be used. People of sensitive feeling will avoid thrusting people at each other in this manner.

When a man is introduced to a woman, the woman's name is always spoken first and the man is presented to her. "Miss Austin, may I present Mr. Palmer," is a polite form. If Miss Austin is a relative, it may be changed to, "Jane, may I present Mr. Palmer? My cousin, Miss Austin, Mr. Palmer."

When a man introduces another man to a woman, he says, "Miss Austin, may I present my friend Blank? He is very eager to know you."

## TO ACKNOWLEDGE AN INTRODUCTION.

To acknowledge an introduction, one may bow and repeat the name of the person introduced, or say, "How do you do Miss Smith."

When a woman is introduced to people in her own home, it is a mark of graciousness to offer her hand and make some pleasant acknowledgment. "Miss Smith, I am very glad to know you," or, "How do you do, Miss Smith; it is a pleasure to meet you."

When a man is introduced to a woman, she usually acknowledges the introduction by bowing and repeating his name. However, if she is a hostess, she may be more cordial. When a man is presented to a woman, his acknowledgment of the introduction should always express pleasure at meeting her. "I am happy to meet you, Miss Smith," or, "It is a great pleasure to know you, Miss Smith."

When an introduction is made between women, if the younger woman is seated, she should rise to acknowledge the introduction. If a woman is presented to a group of women, they do not rise to acknowledge the introduction unless she is an older woman or a person of distinction. A woman does not rise to acknowledge an introduction to a man unless she is the hostess.

A hostess always rises to meet her guests, whether men or women are introduced.

## DETAILS OF BALLS AND DANCES.

Nowhere is the culture and grace of women and the ease and poise of men shown to such advantage as in the ballroom. Likewise nowhere else is its absence more conspicuous.

To give a successful ball or dance, there are numerous details to be looked after by the hostess.

The first duty of a hostess in giving a dance, is to provide a suitable dancing floor and sufficient space for the comfort of her guests. To overcrowd a ballroom is to defeat the purpose of a dance, which is to provide entertainment for one's guests. A hostess fails in this when she subjects her guests to a crowded, close ballroom. First, then a suitable ballroom must be available, and the hostess must have it polished and in order for dancing.

Time was when a hostess hesitated to go outside of her own home to give a dance, but fortunately that day is past. If a home is not large enough or convenient for such a function, a hostess may properly rent a ballroom in a club or hotel. To insure the comfort of her guests, she will see that it is well ventilated and properly heated.

Cloak or dressing rooms are necessary in planning a dance, — whether large or small. One must be provided for the women and one for the men. Each room should be fitted up for the convenience of the guests. Racks should be placed for wraps, and in the women's room a dressing table should be equipped with the necessary toilet articles. If the dance is a large one, a maid should be stationed in the women's room to be of service when needed.

The music also depends on the preference and resources of the hostess. A piano, or violin and piano may be used, or a piano, violin, drums and saxophone. They are the foremost popular instruments for dancing. The success of a dance depends largely upon the music.

The refreshments are also a matter for the preference and taste of the hostess. Sometimes only punch or iced lemonade is served, particularly at large dances or subscription balls. If the hostess wishes to give a buffet supper, two hot and two cold dishes are usually served in the winter. They may be selected from lobster or croquettes, creamed chicken or creamed oysters, cold meats, salads, sandwiches and ices. Or one hot dish may be served with a salad and ices, sandwiches, bon bons, a hot drink and a cold drink. In summer hot dishes may be dispensed with, and fruit substituted.

The table will be covered with a snowy cloth and brilliantly lighted, with candles or candelabra, and if a number of guests are invited, three or four servants should be in attendance. Ice cream cones are very popular at informal dances.

#### A HOSTESS AND HER DUTIES.

##### How to Ask for a Dance.

As the guests enter the ballroom the hostess usually stands near the door, and greets them graciously offering her hand. If some of her women friends are receiving with her, she introduces them to the guests as they arrive. If a debutante daughter is being presented, she is introduced by her mother to the guests. When the dancing begins the young woman may mingle with the guests and dance throughout the evening, returning to her mother's side between dances if she wishes, and at the close of the evening.

A hostess remains standing near the door until all the guests have arrived, then, she too, is free to mingle in the ballroom until the time of departure.

A successful hostess always keeps her eye open for the timid young men and possible wall flowers among the young women. When she sees a neglected girl, she may with propriety ask some young man to dance with her. Likewise, she goes to the rescue of any long-suffering young woman in the clutches of a bore by taking up a partner to claim a dance with her. Her intuition will also tell her when a young man is anxious to escape from congenial companionship and she will go to his aid. Tact in such matters marks the popular hostess, and of such her friends will "rise up and call her blessed."

Our customs in chaperonage have been somewhat modified within the last few years. A hostess may properly ignore the mothers of young women she invites to her dances, if she so elects. It is of course understood that the young women whom she invites will be chaperoned by her and a few intimate friends of the hostess.

However, many hostesses invite the mothers, leaving the acceptance to their choice. Oftentimes a mother who no longer dances, sends her regrets.

It is the duty of the hostess and the other chaperons to make introductions whenever possible, especially among the younger people, and see that the dancing men are presented to the young women, so that no one will be neglected.

The gentleman places himself in the position of asking for the favor when he asks the lady to dance. At the end of the dance he thanks her and makes some complimentary remark to the effect that he enjoyed the dance. Perhaps the most commonly used form of asking for a dance is to say, "May I have the pleasure of a dance?" or, "May I have the next dance?" It is poor taste to say, "Have you the next dance?" And then if a negative answer is given, to ask for the dance. Often a girl does not like to admit that her dances are not taken and this question is not at all pleasant.

#### ETIQUETTE OF DANCERS

A young woman always precedes her escort when entering a ballroom. If accompanied by a chaperon, a young woman follows slightly behind the older lady. She pays her respects to the hostess and then moves away making room for other guests.

When accompanied by a chaperon, a young woman may return to her side after each dance if she wishes, particularly if her number of acquaintances is small or she has no dancing partner. However, if a number of her dances are sought, she need not return to her chaperon unless she wishes, though it is courteous to return at intervals.

It is not good form to decline a dance unless she is ill or is not dancing. If she declines a dance, then she should not dance anymore during the evening. It would of course be rude to refuse to dance with one man and then accept an invitation from another.

Nor is it in good taste to "sit out" a dance, or inhabit darkened corners. A young woman should also refrain from devoting too much of her time to any one man, even her fiance. The gracious and popular girl dances with each partner that asks for a dance. Impartiality is much better taste than favoritism.

It is the duty of the gentleman to serve the ladies and see that they are supplied with everything they want from the supper room. A woman does not help herself in the supper room but depends upon her escort and the servants to supply her wants.

When a dance is over, a lady may stroll with her partner through the drawing rooms or accept a glass of punch or go into the supper room. If she wishes to be released from the company of her companion, she may ask him to take her to her chaperon, or to join a group of friends.

Needless to say, a gentleman never leaves a lady standing in the middle of the floor, but escorts her back to her chaperon or friends. The man does not take the girl's arm when walking in the ballroom. He may make a graceful escape from dull or uncongenial companionship by thanking her for the pleasure she has given him and stating that he must find the young lady with whom he has the next dance.

Programs have practically become obsolete, so that a girl does not reserve dances so far in advance as formerly. The popular habit of "cutting in" almost prevents her from reserving even one entire dance for a partner, especially if she is popular. In a "no break" dance, the gentlemen may break during the encores.

A departing guest always seeks out the hostess and expresses pleasure for a pleasant evening. However, if one departs early and the hostess is engaged, he may properly leave without disturbing her.

After dancing with a girl, if a young man wishes to seek another partner, he should leave his first partner with friends or the chaperons and seek another gentleman to dance the next dance with his original partner. He can leave his partner by explaining that he wishes to hunt a friend whom he is anxious for her to meet.

Not to be able to dance is rather unpardonable when one accepts invitations to dances. It indicates either laziness or indifference. The man who enjoys the social life of balls and dances should learn to dance, for to appear at the supper board of a hostess and enjoy her entertainment, without contributing to its success, is selfish to say the least.

When a hostess sees some neglected girl, she will seek out a partner for her and present him with some word of pleasantry, "Miss West, may I present Mr. Adams? He hopes that you can spare him a dance," or, to a closer friend, "Lucia, Mr. Adams has asked to be presented to you. My friend Miss Kent, Mr. Adams."

To a strange young man, the hostess may say, "Mr. Brown, my sister would like to know you. May I introduce you?"

#### WHEN YOU ARE HOST.

A formal dinner party or dinner-dance is a great responsibility on a hostess. It requires all her ingenuity and tact, and its success depends chiefly on the selection of congenial guests, the menus and service, and the thoughtfulness and tact of the hostess.

Unless a hostess has a sufficient number of servants, she had best content herself with a simpler dinner or other forms of entertainment, whose requirements are not so exacting as the formal dinner.

In selecting her guests, a hostess carefully avoids a "hodge-podge" assembly, or of inviting people irrespective of their tastes and temperaments. There is nothing more tiresome or dull for guests than to have to spend two hours or more in company with people with whom they share no common interests. A hostess who would have her dinner-party a success invites to her board people of mutual or sympathetic interests, and certainly looks to it that dinner partners have something in common. This, more than any other one thing, will contribute to the success of her dinner. People will forgive a cold soup or a poor entree' more readily than uninteresting companionship.

When a girl is hostess at a dance, she stands near the door usually with her mother, and if it is her debut, the custom has grown of asking four or five of her girl friends to receive with her. She welcomes her guests as they arrive and introduces them to her friends receiving with her.

When her guests have arrived she joins in the dancing. It is gracious to dance with as many of her guests as possible. She may request some friend, her father or brother to present any young men who may be strangers to her. In her own enjoyment she does not overlook her guests, but watches to see that they too are having a good time. She makes as many introductions as she can, seeing that there are no wallflowers and that dancing men are presented to the girls.

Needless to say when a man is a guest at a dance, after dancing with the lady whom he escorted, it is his duty to seek out the daughter of the hostess, or if the young lady is hostess, he promptly asks her for a dance.

If the dinner-party is a large one and all the guests cannot be introduced, before going to the dining room, at least dinner partners must be introduced.

The host leads the way to the dining room, escorting the honor guest, if there is one, and the others follow, either with their partners, or with whomever they may be talking at the time. They find their places by looking at the place cards.

When a gentleman finds his partner at table, he draws out her chair, and seats himself after she is seated, watching however, to see that the hostess is first seated.

The rule in seating guests is that husbands and wives are never placed next to each other, nor are relatives placed together. The hostess will also try to place people next to each other who will be congenial or have some mutual interests. To increase the pleasure of her guests, or put a stranger at ease, when making the introductions before dinner she may say something that will help her guests to become acquainted. For instance, "Mr. Blake, Miss Brent is a golf enthusiast too. You must get her to tell you about the technique of her putting." Such remarks will often open up conversation and make it easier for her guests to talk to each other.

#### THE DANSANT OR TEA-DANCE.

The afternoon tea that has been such a convenient means for a woman to pay off her social obligations, or entertain a great many friends as formally, or informally as she chose, has been touched like other phases of social life by the modern dance craze. The day is happily past, when the average woman, even mothers of grown daughters, feel that they must be overly decorous just because they have turned the page in Father Time's calendar of middle life. Dancing is healthful and vitalizing and women have taken it up with avidity as a lost art in preserving youth and beauty. As a consequence their youth lingers, their movements and carriage retaining the grace of youth long after their mothers and grandmothers thought of themselves as old women.

It is this modern fashion that created the popularity of the tea dance and the dansant. A hostess now may entertain a great many of her friends at a tea dance, and with a small outlay entertain charmingly.

A tea dance is given in the afternoon, usually from four to seven. The drawing room of one's home may be used for entertaining at a tea dance, or in summer, a large porch may be utilized.

One may know all the rules of etiquette and then fail in good manners, for in the last analysis, when all is said, good manners is simply kindness of heart, or as some one has aptly said, "Doing the kindest thing in the kindest way." If one feels kindly toward every one and is ever quick to consider another's feelings, he will never greatly err even though he break a rule of etiquette now and then, for as long as human hearts respond to nobleness, a breach of manners will ever be less than a breach of kindness. Kindliness is the highest form of etiquette, for its keynote is unselfishness which is the gauge of man's development.

From time immemorial philosophers and poets have sung of manners as revealing man's inner life. Spencer said:

If we will follow the Golden Rule, we will always be considered well-mannered, for true manners do not consist of a superficial attempt at politeness, but is an outward evidence of a sincere desire to treat one's fellowmen with kindness and consideration.

#### CORRECT CONVERSATION.

Conversation is something which cannot exactly be conducted by a set of rules and yet there are certain principles to be observed if you wish social affairs to go off smoothly.

In the first place avoid any topic which would bring in an unpleasant atmosphere by causing disagreeable argument or by making anyone uncomfortable or hurting someone's feelings.

Don't talk too much. So many people talk to get something off their minds and are indifferent as to whether the matter is of any interest to the listener.

It is a conversational error to prolong a topic till it is worn threadbare, probably because no one knows how to switch the conversation, or because some one else is bound not to let the topic be changed.

The tact and ability to turn a conversation is by no means natural to everybody, but has to be cultivated. Many a painful moment may be saved by the right word slipped in at the right time.

Some people make the mistake of talking too much because they don't know how to select--but repeat the whole of an incident in detail.

Failure to talk enough is quite as bad as talking too much.

There are three main reasons why people do not talk enough. The first is because they are diffident about drawing attention to themselves--they lack self-confidence. The only remedy for them is to force themselves to talk. The oftener they do it, the easier it will be.

The second class of people are lacking in resources. They aren't afraid of their own voices, but they don't know what to say. They are not quick to think of a reply. So, by confining themselves to "yes" and "no" they are deadweights for conversational purposes. The remedy for them is to

put some thought on the matter. If they think hard enough something will suggest itself. They may even prime themselves beforehand with possible topics.

The third class of non-conversationalists is inexcusable. To it belong the conversationally lazy. It is too much trouble to keep the ball rolling. They refuse to take the slightest responsibility.

At the expense of being called a chatter-box it is worth while to know how to "make conversation"--small talk as it is called.

And remember, a very important rule for being a successful talker is to keep in mind the other fellow's point of view. You are likely then to interest him and if you interest him he is having a good time.

