

MODERN DANCES

THE TANGO AND TURKEY TROT MADE EASY

ALSO

THE BOSTON DIP WALTZ

AND THE NEW
SPANISH NOVELTY WALTZ

LA SENORITA

By
AMERICA'S FAMOUS DANSEUSE

LAVRA GVERITE

CONTAINS FULL DIRECTIONS
FOR DANCING THE ABOVE
ILLUSTRATED



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THE TANGO

FIGURE 9.



LAURA GUERITE

INTRODUCTION



MISS LAURA GUERITE, the author of this little book, "The Tango and Turkey Trot Made Easy", is considered America's most graceful dancer, and an authority on modern dances, especially the Tango and Turkey Trot, having danced them in all the leading theatres in Europe and South America, also on many occasions appearing, by command, before the crowned heads and rulers of several countries.

Miss Guerite was born at Grasse, in the south of France, being the daughter of Capt. Lawrence Pierre Guerite, one of the largest growers of flowers for the manufacture of perfumes, in the district.

Unexpected changes in family affairs, brought her to America at the age of two years, and during her fifth year she made her first public and stage appearance, playing the child's part in a notable drama of that period, entitled, "A WIFE'S HONOR". Her unusual talents were immediately noticed by managers and her services were in constant demand, playing child characters, until, at the age of nine years she was elected to portray the title role in "LITTLE LORD FAUNTLEROY", appearing throughout the United States in all the principal Cities with phenomenal success. In connection with this tour, a charming little episode that occurred, may be aptly mentioned. When the company reached the State of Iowa, they played the City wherein Governor Sayre resided. This noted and genial representative of the State happened to be present at the first performance, and was so forcibly impressed with the work and talent of Miss Guerite that he immediately ordered a beautiful gold medal to be made, inscribed with suitable wording, and presented it to Miss Guerite, calling her the little Queen of the Stage, and the best child actress who had ever appeared in Iowa. This medal is still retained by Miss Guerite as one of her most precious gifts of the past.

After showing her ability as an actress, her father still insisted that she become a Dancer, and placed her under the tutorage of the world renowned ballet maestro, Sig. Espinozee; who requested permission to take the child to Europe, stating that he would make her the greatest dancer

of the world. Her family raised serious objections to this proposed venture on account of her youth. Espinozee insisted, until finally her parents acquiesced.

After several years of hard work and semi-public experience, Miss Guerite was pronounced ready for public appearance, and began her career as a dancer of stellar importance, eventually dancing before, practically all of the crowned heads of Europe.

Still a child, she was brought back to America and was immediately engaged by Kiralfy as Premier Danseuse at the World's Fair in Chicago.

At the expiration of this important engagement, Miss Guerite retired to the seclusion and rest offered at the Convent of The Sacred Heart, located in Montreal, Canada, where she remained for several years.

The spirit of unrest and the desire to do things gradually took a strong hold, and leaving the convent, Miss Guerite returned to New York, securing a prominent part in a big musical production, then in rehearsal, entitled "THE ORCHID", which ran for a long and successful season at the Herald Square Theatre, New York City. In this production Miss Guerite created the role of a French woman, her first effort in character work, and for which she received the highest encomiums of praise from both press and public. Since that time her career has been a succession of triumphs, having danced her way into the hearts of the public throughout the United States, both in musical comedy and vaudeville.

Miss Guerite possesses a further talent, and is known to be one of the best artists in bringing out and popularizing catchy songs. She is to be credited with the phenomenal success achieved of such songs as "EVERYBODY'S DOING IT", "I WANT TO BE IN DIXIE", "SOME BOY", etc., etc.

Miss Guerite was the original "GIRL IN THE TAXI". All her success and fame have been achieved through hard work and sheer determination to be foremost in her particular line of work. She is without doubt the best formed woman on the American stage and attributes her wonderful health, figure and youthful appearance to her dancing, and further states that everyone, especially women, should take up the art of Terpsichore, not only for its pleasure, formation of graceful carriage, and appearance, or its social benefits; but particularly on account of its well proven and undeniable aid to beauty, giving a healthy glow to the cheeks; and as a reducer of bodily excess it is supreme.



THE TANGO

FIGURE 1.

THE TANGO



HIS graceful and fascinating dance, may indeed be termed, the dance of the hour. Not only is it with us to-day, but it will, without doubt, be the popular ballroom dance of the future. Originally emanating from the Argentine Republic of South America, where the spirit of dancing holds full sway, this charming dance was, but a short time ago, unknown to the people of the North. Miss Guerite, who makes a specialty of novel dances, introduced the Tango to the public in the United States, making it the special feature of her theatrical work. Immediately Miss Guerite, was besieged with urgent requests from hundreds of her admirers, men, women, dancing teachers and others, to initiate them into the mysteries of this wonderful and novel dance. As far as possible the requests were granted and within a short time thereafter, the Tango was the rage of the season. Every social affair or function in which dancing was participated, made the Tango the piece-de-resistance of the evening. From the ultra-fashionable set in New York City, down to the Cabaret, it is the fascinating fancy of the day. Afternoons and evenings at such exclusive hotels as the Plaza, Ritz-Carlton, Waldorf-Astoria, Sherry's, Delmonico's, etc., the sound of the Tango and the rhythmic movements of the enthusiastic dancers can be heard and seen.

The question has often been raised, "What is it that makes the Tango so popular"? It is novel, and essentially graceful in movement; there is a peculiar swing to the music that haunts the ear and sets the feet moving, as is demonstrated in the excerpt, reproduced on the following page, of the famous Tango "BRAZILIAN DREAMS". This is the recognized Tango best suited for dancing. Its melody and rhythm is most pleasing and perfect, thus making it the favorite with all orchestras, pianists and dancers. More than all, the Tango is just another name for a beauty exercise. To quote from a recent article written by one of New York's most prominent specialists we find that, "the Tango possesses a series of body movements that are the very best kind of exercise to reduce the hips and remove the double chin. Just think of what we had to do to reduce, before this

Brazilian Dreams

Tango - Intermezzo.

Moderato.
Broadly.

WILL H. DIXON.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*f*) dynamic. The right hand plays chords and single notes, while the left hand plays a steady bass line. A *mf* dynamic marking is present in the right hand of the second measure. The system ends with a *Sva basso* marking and a dashed line.

The second system continues the piece. It features similar chordal textures in the right hand and a consistent bass line in the left hand. A *Sva basso* marking is present in the left hand of the second measure.

The third system shows a continuation of the melodic and harmonic themes. The right hand has more active lines, and the left hand maintains its rhythmic foundation.

The fourth system continues the piece with similar musical textures. The right hand features some grace notes and the left hand has a steady bass line.

The fifth system concludes the piece. It features similar chordal textures in the right hand and a consistent bass line in the left hand.

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dance became the vogue—all kinds of exercises at home, or in a gymnasium dressed in an ugly suit. But now it's all different. The Tango has banished rolling and all other tiresome contortions and gives us grace and enjoyment at the same time, and that's why it is here to stay. In the one short lived 'dip' there is a world of good. Doesn't it make the body supple and slender? Doesn't it take the place of bending exercises? And doesn't tossing the head back keep the double chin away? No need of chin supporters or ice bandages if you dance the Tango!"

DIRECTIONS FOR DANCING THE TANGO.

The man puts his right arm around the waist of the woman, and holds her right hand in his left. The woman's left hand is on the man's right shoulder. (Fig. 1.)

To Do The Corte.

For the first figure the man starts with his right foot forward and takes four supple, rhythmic steps, finishing with the left foot in advance of the right, same occupying the four even counts of the music. He then advances a step with the right foot, then brings the left into line with the right, and after a moment's rest on the heels accompanied by a swaying of the body, he brings the left foot back, this occupies the next four counts of the music. (Fig. 2.)

The woman makes the same steps, but backward, starting with the left.

Third Figure: With his feet together, the man takes four steps, starting with the right, and finishes by turning on a chasse (turn) of the right backward—a movement which brings the right foot back. He next takes four steps in the inverse direction finishing with a chasse of the left foot backward. This figure is done twice to the right and twice to the left with the same movements. It is terminated by a straight backward chasse to the right, a chasse backward to the left, yet another chasse to the right, and a chasse to the left.

The woman makes the same movement, starting with the right foot croise (cross) before the left.

Fourth Figure: is called "The Eight". The man starts with his right foot, croises the left foot in front of the right, two counts; and brings the right back to the side of the left, a little forward, two more counts. Then he puts the left foot forward to the left, croises the right on the left, two counts, and brings back the left foot beside the right foot and a little behind, two more counts. He next recommences this figure and ends with a chasse of the left foot to the left.

The woman makes the same steps, but with the movements of the feet reversed, starting with the left croise before the right.

Fifth Figure: The man starts with the right foot to the right, takes a step with the left foot in the same direction, and makes a long chasse with the right foot on one side. He starts from this chasse—one step with the right, one with the left and a chasse with the right, to begin again at the third step and always in the same direction. At the last chasse he starts in the opposite direction from the right and takes four steps. At the end of the fourth he chasses with the left foot forward, takes two steps, chasses again with the left and starts the third time to turn on this last chasse, takes four steps and again begins the whole figure, which ends with a chasse to the right and a chasse to the left, alternating twice. Each step in this figure occupies one count of the music.

The woman takes the same steps, starting with the left foot to the left.

Note: In this figure, when the couple take the side step they are always side by side. The body and the head are turned in the direction followed, but at each chasse the man and the woman look at each other and turn toward one another. This is one of the most perfect of the Tango figures.

Sixth Figure: is called "The Media Luna". The man makes a corte (first figure) from the left forward and another from the right backward. The woman does the same thing reversed.

Seventh Figure: The man croises the right foot before the left and makes a half turn, following slowly his partner's movements.

The woman turns round her partner, the left foot forward (one count of the music to each step of the above).

Eighth Figure: The man starts with the left foot forward and takes two steps, which conclude with a forward chasse to the right and a chasse forward to the left.

The woman starts with the right foot backward, (one count), takes two steps, which she concludes with a backward chasse of the left, (two counts), and a backward chasse of the right, (one count).

A moment's pause after this figure and the dancers start again.

Ninth Figure: Shows position for the elaborated Parisian Tango dip movement. (See page 1.)

THE TANGO

When the floor and start you dance forward foot and toe pointed in the direction of the partner for two counts; at the third count the partner steps into the right side of the dancer's left side and is followed on the fourth count by the dancer's left foot.

After the first step the couple reverses the above steps, the dancer's right foot is placed outward and the partner's right foot is placed inward. On the second count the dancer's left foot is placed outward and the partner's left foot is placed inward. On the third count the dancer's right foot is placed outward and the partner's right foot is placed inward. On the fourth count the dancer's left foot is placed outward and the partner's left foot is placed inward.

Step 1. The dancer's right foot is placed outward and the partner's right foot is placed inward. On the second count the dancer's left foot is placed outward and the partner's left foot is placed inward. On the third count the dancer's right foot is placed outward and the partner's right foot is placed inward. On the fourth count the dancer's left foot is placed outward and the partner's left foot is placed inward.

Step 2. The dancer's left foot is placed outward and the partner's left foot is placed inward. On the second count the dancer's right foot is placed outward and the partner's right foot is placed inward. On the third count the dancer's left foot is placed outward and the partner's left foot is placed inward. On the fourth count the dancer's right foot is placed outward and the partner's right foot is placed inward.

Step 3. The dancer's right foot is placed outward and the partner's right foot is placed inward. On the second count the dancer's left foot is placed outward and the partner's left foot is placed inward. On the third count the dancer's right foot is placed outward and the partner's right foot is placed inward. On the fourth count the dancer's left foot is placed outward and the partner's left foot is placed inward.

Step 4. The dancer's left foot is placed outward and the partner's left foot is placed inward. On the second count the dancer's right foot is placed outward and the partner's right foot is placed inward. On the third count the dancer's left foot is placed outward and the partner's left foot is placed inward. On the fourth count the dancer's right foot is placed outward and the partner's right foot is placed inward.



THE TANGO
FIGURE 3.

ADDITIONAL SET OF SIX STEPS ... FOR THE TANGO ...



COMMENCE the Tango step with the outside foot. When you are on the floor and start, you dance forward with arched foot and toe pointed in graceful walking movement for two counts; at the third count the woman turns into the right, swinging to face the man, who holds her out at his left side. This step is taken with the girl's right foot, and is followed on the fourth count by a backward dip on the left foot.

After the above has been executed the couple reverse.

To accomplish this, you reverse the above steps, advancing away from the hands, which are pointed outward and then swinging back into movement number one. Advance and retreat as above mentioned eight times, and use each of the alternated steps.

Step 2. Advance with outer foot first two counts, and on the third give a kicking step, and on the fourth count you turn to reverse.

Step 3. Is the same as step one, with the exception that on the fourth count the couple make a pretty curtsey in place of the dip movement.

Step 4. Very similar to step two, but in place of the kick on the third count, a long forward gliding step is substituted.

Step 5. The couple advance two counts and on the third count, mark time with the outward foot for two counts, swaying in a graceful manner while doing same.

Step 6. Couple advance during four counts and turn slowly four more counts, and then do the reverse step away from the hands which are outstretched for four counts.

The above steps may be alternated as desired or each step may be repeated to the number of four of each or eight figures of each.





THE TANGO

FIGURE 4.



THE TANGO

FIGURE 5.



THE TANGO
FIGURE 6.



THE TANGO
FIGURE 7.

THE TURKEY TROT

or ONE-STEP.



HIS supremely popular dance is as much in evidence as the Tango, and danced according to the directions herewith given by Miss Guerite, will be found to be fascinating, refined, and a delightful novelty for ballroom use.

The Turkey Trot or One-Step originated in San Francisco, California, where in its infancy it was locally known as The Bear. About three years ago it was introduced in the East by Miss Guerite, renamed The Turkey Trot, on account of its peculiar movements suggesting those of a turkey when in quick motion.

The Turkey Trot is unquestionably purely American in style, and will, in days to come, be practically as much a national or folk dance, as ragtime music is purely American in atmosphere and haunting rhythm.

DIRECTIONS FOR DANCING THE TURKEY TROT.

Man places right arm around lady's waist, resting hand between her shoulders; left hand holding lady's right wrist, extended as support and lady holds man in similar reversed position, (Fig. 10).

First Figure—Plain Walk Step.

Man starts backward with left foot, one step; lady follows at same time with right foot, (Fig. 11), the man then recedes with right foot (as with left foot previously), lady duplicating same step with left foot. This is generally executed four times to the even beats of the music.

After this the couple make a complete turn (though not moving from the place on the floor they now occupy) to the man's left, taking four steps in the turn, (Fig. 12), (these steps to be the same as executed in the previous first four steps, as above described).

Note: The feet are not raised from the floor, but each step is a sliding movement. With each step the bodies of the couples sway from the waist in graceful manner from left to right. (Thus, if step is taken to right by man, the bodies of the couple will sway to right, and vice versa).

September Eve

(A Trot)

WILL H. DIXON

Not too fast

f

ff

ff

ff

ff

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After the turn (as previously explained) is made, the couple take four steps (same as first) the lady starting backwards with right foot, man with left, (Fig. 13), thus beginning the figure again. It will be seen that the four walk steps and turn are alternated as often as desired.

The four walk steps (those taken backward) either by man or lady, can if desired, be extended to 8, 16, or 32 steps, before the couple make the turn and reverse the original steps.

Second Figure—Zigzag or Serpentine Dip.

The lady slides the right foot forward, bending body forward in a graceful dip, with left foot extended backward, toe pointed on floor and entire weight resting on right foot. (Fig. 14), on first count; the man slides back left foot at same time and bends body to left with same dip.

After counting one, the lady's left foot crosses right in rear, the man doing same, reversed, (Fig. 15).

The right foot of the lady is then brought back on the third count, bringing the left foot across for fourth count.

The swaying movement of the bodies is continued in this zigzag step, only more accentuated than in the walk step, (the lady to the right and man to left). This movement may be danced as long as desired, then the Turn, (Fig. 12), can be made and the first walk step may be executed at pleasure.

Third Figure—The One-Step Glide.

The lady slides gracefully with the right foot, with side movement and at the same time takes a long slide with the left foot towards right, the man doing the same reversed, (Fig. 16). There are four slides, each occupying four counts of the music.

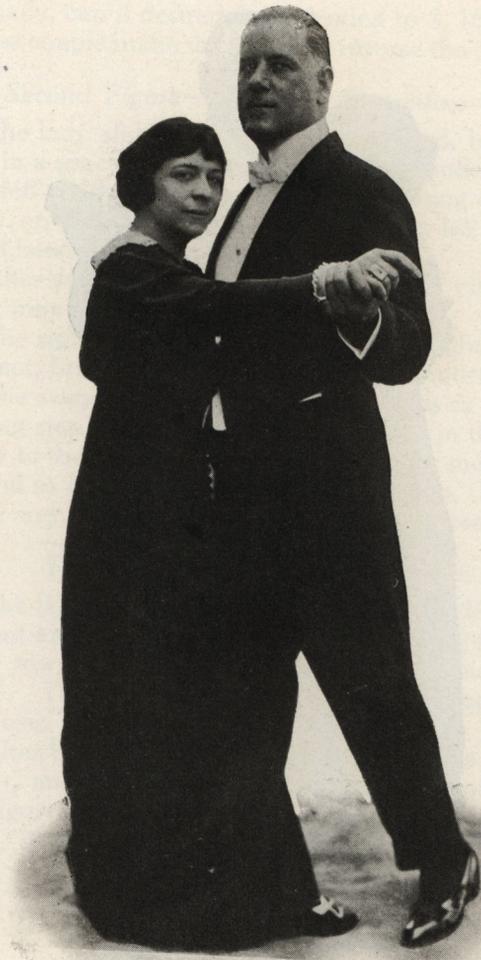
After the four slides, couple make turn as in first figure (Fig. 12), and either repeat the movements of the first or second figures.





TURKEY TROT

FIGURE 10.



TURKEY TROT

FIGURE 11.



TURKEY TROT

FIGURE 12.



TURKEY TROT
FIGURE 13.



TURKEY TROT

FIGURE 14.



TURKEY TROT

FIGURE 15.



TURKEY TROT

FIGURE 16.

THE BOSTON DIP WALTZ.



NEW WALTZ which is becoming extremely popular and is now a regular number on all good dance programs.

Directions.

The couple embrace each other, as in regular waltz.

Lady starts, on first count of the music, with knee slightly bent, and as she does this, the left foot is raised from the floor and then brought in rear in half circle (thus making a half turn) to the lady's right. The man doing the same movement, reversed (Fig. 17). This will be found to occupy the regular three counts of the ordinary waltz.

The lady then balances herself on left foot for the next two counts and raises right foot from floor on the third count, bringing the right foot around, thus making another half turn to the right (Fig. 18). The man doing same movements, reversed. This brings the couple in original position for repetition of the first step, above mentioned (Fig. 17). These movements are alternated until a "reverse" is desired.

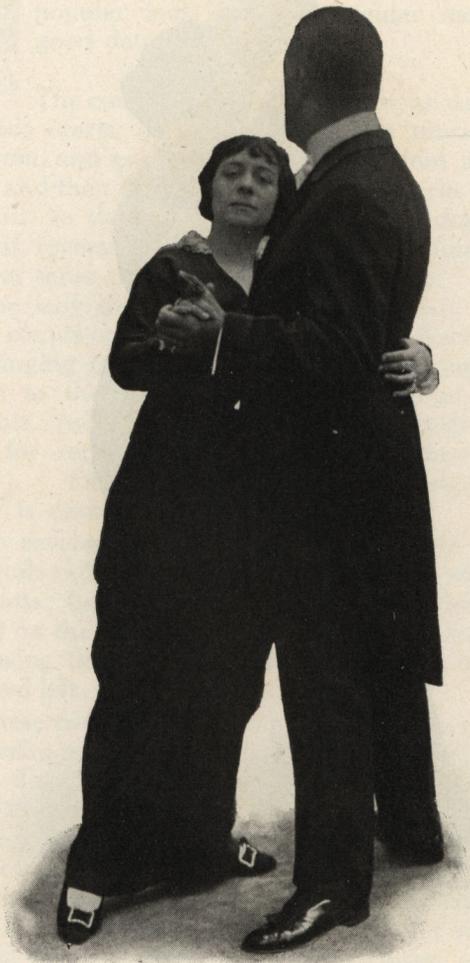
To reverse, the couple stand in upright position and lady extends right foot in sliding movement, which occupies three counts; but during same, brings up the left foot toward right foot on the third count (Fig. 19). The lady then starts the following three counts with the left foot, bringing right foot toward left.

These two right and left movements are repeated until couple desire to do the first step of the waltz (Fig. 17), in the opposite direction. A pretty diversion is obtained whilst dancing the Boston Dip Waltz, in what is known as the "Separation". This occurs generally after the last steps above described, and is executed by the couple releasing their embrace, or separating, and the lady dancing away from the man during two measures of the music, or six counts, and advancing two measures or six more counts, executing the ordinary waltz step. The man does likewise in reverse direction to the lady.

At the end of the twelve counts, the couple will have resumed their original position, being ready to again embrace in the usual manner and repeat the previous steps.



BOSTON DIP
FIGURE 17.



BOSTON DIP

FIGURE 18.



BOSTON DIP

FIGURE 19.

LA SENORITA.

THE NEW SPANISH WALTZ.



ANOTHER new and very novel dance, specially designed for ballroom use. That it is in great favor is proven by the following copy of a letter sent to the inventor of the dance, by the President of the American National Association Masters of Dancing, which reads as follows:

Dear Sir:

Your dance the "LA SENORITA" will certainly make a big hit and is just what the people want. I wish to add my endorsement of same. It is all the "go" in St. Joseph. I wish we had more dances like it.

(Signed) Yours truly,
E. A. Prinz, President.

Trial of the dance will at once prove its novelty and effective movements.

Directions.

The dance is arranged for two couples, facing each other, or can be danced by single couples. (Note: Can be danced around hall, by passing through opposite couple, going on to next, thus effecting a complete change of partner each 16 measures.)

Description is for the lady, Counterpart for the Gentleman.

- Step on Right foot kicking left forward, Hop on Right
..... 1 Meas.
- Step forward on Left and balance Right, up behind,
Hop on Left..... 1 Meas.
- Now step back on Right, and draw Left to 5th front
Pos. 1 Meas.
- Now step back on Right, and draw Left to 5th front
Pos. 1 Meas.
- Repeat starting with the Left foot.....in all..... 8 Meas.
- Facing partners, Balance to Right and Left, thus:
Step on Right, swing Left across Right, hop on Right... 1 Meas.
Step on Left, swing Right across Left, hop on Left.... 1 Meas.
- Now take two waltz steps, making one complete turn
progressing to the Right, which takes you in
front of your opposite partner..... 2 Meas.
- Take waltz position and waltz the remaining four
measures with him.....in all..... 16 Meas.
- Repeat it all from the beginning, regaining your own partner
on last four measures of the waltz.

Mitt
/ 15c