

During these steps turn toward the right. Then glide right foot to the side (10), and draw the left foot to it slowly (11) (12). This takes in all four measures of the music. Now start with the right foot to the side, and reverse all the steps, turning this time to the left.

The dancers will move in the direction of the accompanying diagram.



TRIPLE BOSTON

Music, waltz.

The Triple Boston is a most beautiful dance. Although little known in this country yet it is well for dance-loving readers who travel extensively to become acquainted with it, as it is much danced in Europe.

Start with three measures of the Waltz, turning to the right with left foot going back (1); right foot to side (2); left foot close (3); right foot front (4); left to side (5); right foot close (6); left foot back (1); right foot to side (2); left foot close (3); then pause or "hesitate" on right foot to

the side, with full weight of body on same. Hold this position for three counts, or one measure.

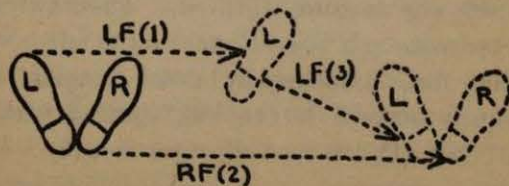
Now turn to the left with the following steps: left foot crossed in front, one measure; step to side with right foot, one measure; bring left foot back, Fourth Rear Position, one measure. These last three steps may be considered a walk. Turn to the left.

Next comes the triple step (hence the name of Triple Boston), which is a run directly to the left oblique forward, starting with the right foot (1), left foot (2), right foot (3), having partner in Yale Position, and passing her on right side.

DOUBLE TRIPLE BOSTON

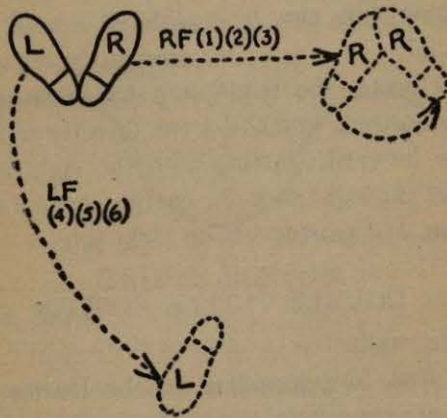
Music, waltz.

The first four measures of the Double Triple Boston are exactly the same as in the Triple Boston.



Then follows a "Pas de Bourrée," which is left foot crossed in front of right foot (1), then right

foot to the side, Second Position (2), and left foot close to it (3), moving slightly to the right side. This constitutes the first triple. Right foot to the side, Second Position (1) (2) (3), one measure; left foot describes a semicircle to the rear, toward



the left, one measure (4) (5) (6). These two steps are the same as a Long Boston to the left.

They are followed by three running steps obliquely forward to the left, starting with the right foot (1), left foot (2), right foot (3). These running steps are taken in Yale Position, and make the second triplet. Hence the name of Double Triple Boston.

Repeat all as many times as desired.

The Double Boston, Triple and Double Triple Bostons have been secured from E. B. M'Ewen of Glasgow, Scotland.

RUSSIAN BOSTON (*Newman*)

Music, waltz.

Glide the left foot to the side, Second Position (1); bring the right foot up close to it, and at the same time raise the left foot to side (coupé) (2); hop on the right foot, and bring the left foot raised in back of the right foot, with the left knee bent, and close to the right leg (3). This is a Mazourka Step. Repeat this Mazourka Step again to the left side, one measure.

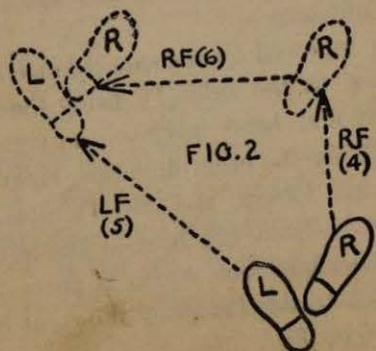
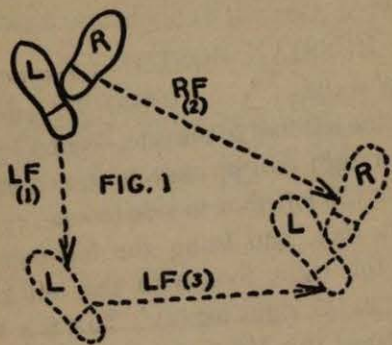
This is followed by the side balance movement—Left foot to the side (1), bring the right foot close to it and bend body to the right (2) (3). Repeat this in the other direction, right side, one measure; left foot to the side (1), raise the right foot across in front (2), hop on the left foot (3). Step on the right foot, which is crossed in front (1), left foot to side (2), draw the right foot close to the left foot (3).

Continue the dance with four Boston Turns to four measures. Repeat all from the beginning.

DANCES OF TO-DAY
THE STANDARD WALTZ

Music, waltz.

Without a doubt this dance is the most popular

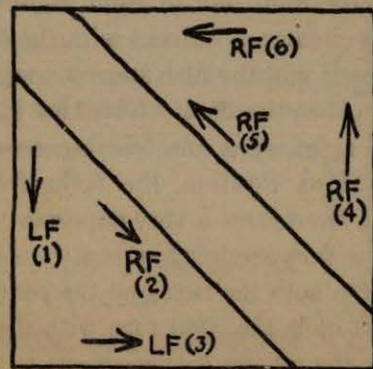


of all Society Dances, as it is danced in every part of the civilized world, and is used in all

the Modern Dances where the waltz step is mentioned.

Left foot glides back (1), the right foot moves to the Second Position, side (2), draw the left foot close to right foot in Third Rear Position (3), right foot forward, Fourth Position (4), left foot to Second Position (5), and the right foot to Third Position (6).

Very often it will be found a great advantage to draw the accompanying design upon the floor, about two feet square, then simply follow the directions.



Starting from the upper left hand corner move left foot back to lower left hand corner (1), then right foot to the lower right hand corner (2),

bring left foot close up to the right foot (3). Now step to upper right hand corner with the right foot (4), then left foot to the upper left hand corner (5), and draw the right foot up to the left foot (6).

These six steps are taken to two measures of the music. Practice them diligently many times until you can execute the steps without thinking and find that one foot moves after the other properly and instinctively.

After the student has become thoroughly proficient in these steps then while executing them turn the body from left to right, right turn, by describing a circular movement with the foot that has the second and the fifth steps to make, while you pivot on the other foot. Note that in turning toward the right when the feet are brought together, in Third Position, the right foot must always be in front; this is very important. While in the reverse turn the left foot is always in front. This applies to both the lady and the gentleman.

In order to join the right turn with that of the left turn or the reverse it is necessary to take the waltz steps in a straight line, the gentleman going backward and the lady going forward. Three steps only are necessary to change the relative

position of the feet, then one is able to turn or to take the steps turning to the left. These three steps are here described.

WALTZ BACKWARD

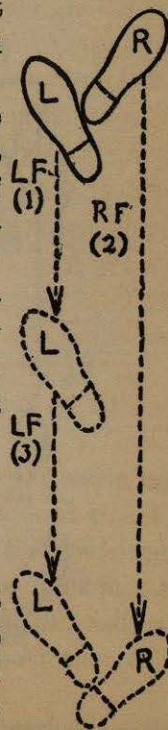
Glide left foot back (1), then the right foot back, passing the left foot (2), left foot close up to the right foot, in Third Position (3).

It will now be noticed that the left foot is in front, which is a change of the relative position of the feet compared with the beginning of the dance.

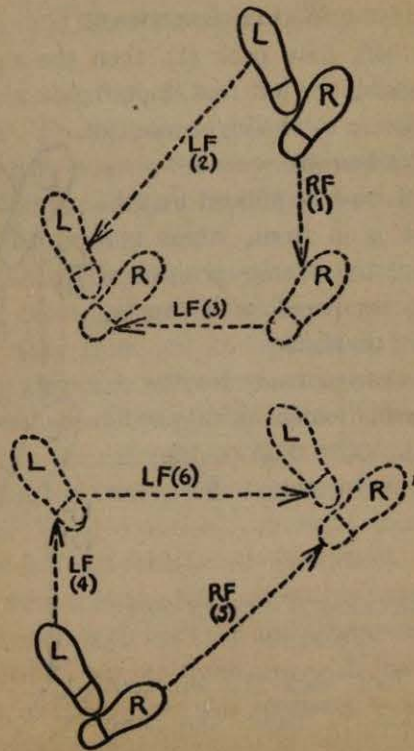
Now we are ready for the reverse turn, which is typically American, as in Europe they began to reverse only a few years ago.

THE REVERSE TURN IN THE WALTZ

Right foot back (1), left foot to the side (2), right foot close to it in back (3), left foot forward (4), right foot to side (5), left foot



close to it (6). After these six steps have been mastered, then turn toward the left.

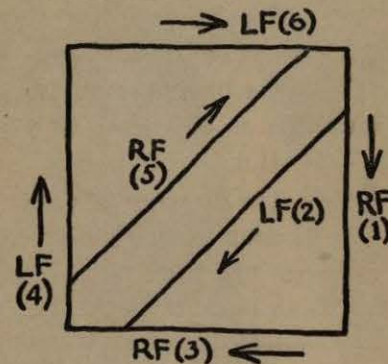


My experience shows that students are always

too anxious to turn before they really know the steps perfectly.

The drawing of the square below upon the floor will greatly assist the beginner.

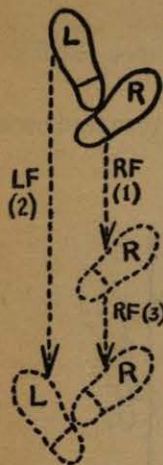
In order to get out of the reverse turn and back



into the right turn it is necessary to again take three steps backward. This time start with the right foot (1), then bring the left foot back, passing the right foot (2), and draw the right foot up close, and in front of the left foot (3), and you are again in the *same position* as at the beginning of the dance.

If one should not desire to reverse alternately

then take six waltz steps, going backward, which will bring the right foot front, then again turn to the right.



STEPS TO GET OUT
OF REVERSE
WALTZ

one measure, then take the Hesitation Step.

HESITATION STEP

Left foot to side, place weight firmly on same with the right foot pointed to the right side (1) (2) (3); then transfer the weight on to the right foot, and bend the right knee very slightly twice, on the first and third count of the measure. This is just a little balance movement or a marking the time of the music.

NEWMAN HESITATION BOSTON

Music, any spirited waltz.

The Newman Hesitation Boston is one of the most popular dances at the present time. Its construction is very easy and it is most restful.

The dance starts with Boston turning to the right, left foot back one measure; right foot forward one measure; left foot back one measure, and right foot forward



THE HESITATION WALTZ

BOSTONS AND HESITATION WALTZ 113

Repeat this Hesitation Step with the same foot to the left, two measures. This is followed by the Stroll.

STROLL

Gracefully walk backward four steps, starting with the left foot one measure, right foot one measure, left foot one measure and right foot one measure. Now walk forward to the left oblique, having the lady in Yale Position four steps (left foot one measure, right foot one measure, left foot one measure, right foot one measure).

Second Part.—Boston Turning to the right four measures.

JIG-SAW STEP

Step back on left foot one measure, step back on the right foot (passing the left foot) and dip, one measure. Step again on left foot (at place), one measure. Bring the right foot front, Fourth Position, and dip forward one measure. Repeat this movement back and forth again in four measures. In the Jig-Saw the right foot is the most active, while the left foot virtually remains on the same spot. This step may also be performed turning the body to the right.

For the remainder of the dance the dancers assume the Tango Position, and walk directly forward, taking four steps to four measures of the music. It will be noticed that each step takes one measure, which gives to the dance a most dignified and majestic atmosphere.

Note.—After the steps have been mastered in this particular form then it will become more interesting to vary the construction of the same by placing the steps in such a manner so as to be most practical for the various spaces upon the floor, thereby avoiding collisions.

A REVERSE BOSTON

This may be easily inserted. Very pretty combinations can be arranged from the material given, viz.—Boston Turning two measures, and the walk in Tango Position directly forward, starting with left foot one measure and right foot one measure. Also two measures of Boston, and two measures of the Hesitation, then Boston Reverse and Hesitation again, two measures.

Abbreviation of the foregoing steps of the original Newman Hesitation Boston is as follows:

BOSTONS AND HESITATION WALTZ 115

Boston Turn to right.....	4 measures.
Two Hesitation Steps.....	4 measures.
Four walking steps backward..	4 measures.
Four walking steps forward...	4 measures.
Boston Turn.....	4 measures.
Jig-Saw Step.....	8 measures.
Four walking steps in Tango Position.....	4 measures.

This makes 32 measures in all.

ORIGINAL HESITATION WALTZ

Music, slow waltz.

The Hesitation Step takes two measures of the music, and may be performed turning to the right, or to the left, moving forward, backward or to the side.

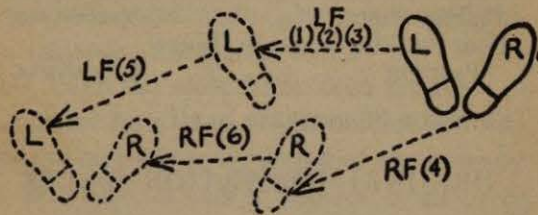
It consists of a Hesitation on the one foot for one measure and a waltz for the other measure.

Practice the following until thoroughly organized.

HESITATION STEP TO THE SIDE

Left foot to the side (1); stand firmly on left with full weight of body on same, the right foot pointed to the side; hold this position for two more counts (2) (3). Place the right foot back of left foot (4), left foot to side (5), and right foot close up to it in First Position (6). These last three

steps constitute a waltz, moving to the side. The six steps should be repeated several times. (See the illustration page 111.)



It will be noticed that after the Hesitation Step the gentleman steps in back, while the lady crosses in front.

It would be well for a beginner to start the Hesitation Waltz with four Long Boston Steps turning to the right for four measures then two complete Hesitations to the left in four measures.

After this side Hesitation Step has been mastered then practice the

GRAPE VINE FORMATION IN THE HESITATION WALTZ

The Grape Vine in the Hesitation Waltz is a Hesitation to the left, one measure, and then right foot back and waltz backward one measure ; again

the Hesitation to the left, one measure, and step forward with the right foot and waltz forward one measure. Repeat this Hesitation and the backward and forward waltz ; this takes the formation of a Grape Vine movement. When the student has become thoroughly familiar with the Hesitation Steps they then should be taken turning.

TURN TO THE RIGHT

This turn is done with the same step, which is a step on the left foot, turning to the right (1) (2) (3) ; continue the right turn with three waltz steps right foot (4) (5) (6). Repeat many times, then join this with the other movements. A very effective turn is the

PIVOT TO THE LEFT

In this turn the same steps are used with the exception that the turn is to the left or reverse and the dancers make a complete Pivot on the Hesitation foot (gentleman's left and the lady's right) ; the gentleman must assist the lady considerably in this turn or they will not execute a complete turn (Pivot) which is necessary if the movement is to be effective.

Note that the Hesitation is not always confined to the left foot. It may also be performed on the right foot. This is called:

THE CHANGE

This change is done as follows: Hesitation on the left foot (turning to the left) one measure, and waltz turning one measure; again waltz one measure, and Hesitation on the other foot (right foot) one measure. (Remember that this should be a reverse turn.) Now pass the left foot back and waltz one measure, continue the waltz with the right foot one measure; during the waltz steps turn to the right, finish with a Hesitation on the left foot again one measure. There will always be a left turn and a right turn, followed by a Hesitation on the other foot.

A very pretty step is here described and should be placed in the dance with the others.

THE OPEN HESITATION

Dancers in Tango Position; then take a Hesitation Step left foot forward one measure; then waltz right foot one measure; face partner and balance to left one measure and right one measure

(side balance). Repeat. This movement may be used to a great advantage, as it brings the dancers forward quite rapidly.

In order to make the dance interesting all the various movements here described should be nicely joined together.