

DANCING THE HESITATION WITH THE CASTLES



Mr. and Mrs. Vernon Castle in three graceful positions in the popular Hesitation Waltz.

Team Whose Educated Legs Have Brought Them Fame and Fortune Explain How the New Form of Dance Is Done by the Best Dancers

By VERNON AND IRENE CASTLE.

AS to the origin of the waltz there are varied opinions. Prof. Desrat says that it came from Russia; another writer states that it is derived from an old dance, the Allemande. Notwithstanding this controversy, it has been proved beyond a doubt that the waltz in its first form came from Italy to Provence, and thence to the court of the Valois, under the name of "La Volta."

Henry III. and Marguerite of Valois were both fervent devotees of this dance, which they called "Valse a trois temps." Other dances overshadowed and crowded it out later on, and little was heard of it until, in its present form, it was brought from Germany to Paris in 1795. Castil-Blaze, an accepted authority, called it "that imp from France brought up in Germany." The first German waltz tune was the well known "Ach du lieber Augustin," and dates as far back as 1779.

It immediately became a favorite with the pleasure loving Parisians, and when the Austrian Embassy in Paris introduced its famous "dejeuner dansant" in the beginning of the nineteenth century the waltz was the prime favorite at these gatherings. Its reception by the English public was less cordial when the French dancing master Cellarius introduced the waltz into London society in 1812.

Caricatures appeared in the papers picturing the sentiments of the ultra-purist section of the community, who had persuaded themselves that the introduction of the waltz into England was a conclusive step on the national downward path. There is still in existence a letter from a shocked parent, who hurried his daughter away from a ball-room, where he saw his precious offspring held by a young man in a position that he could not describe better than the "very reverse of back to back."

This first real round dance did not become popular until the Russian Emperor Alexander, with Countess Lieven as partner, had danced it in 1813 at Almack's, then the meeting place of the fashionable world of London.

For a long time, however, the waltz was a perpetual thorn in the side of the anemic moralist, and even as late as 1870 a pamphlet by John Haven Dexter was issued against it, in which he objected to the lawless arm of the sterner sex encircling the graceful form of a young and beautiful female.

At the present day a new form of the dance has crowded out the old fashioned waltz. It is the hesitation waltz. Before I go any further I want to add that being no great authority on this dance, I only try to explain the way it is done by the best dancers. Every one seems to do it differently, and I know at least four persons, whose word I would swear by, who assure me that they are the originators of the hesita-

tion. In fact my wife and I seem to be the only dancers who have not had a hand (or a foot) in this sometimes beautiful and much abused dance.

The dancers assume the ordinary plain waltz position. Then the man steps back with the right foot, taking two steps on two counts, alternating the right and left foot; then he moves forward two steps—right foot, left foot—again allowing each step to fill in one count of the music.

Thus, to be very explicit, four counts have been occupied, but the steps should not be directly forward and backward, leaving you in the same position; you should turn and travel just a little. For the next two counts the gentleman allows his weight to rest on his left foot. This creates the sense of hesitation in the dance which has given it its name.

The lady starts forward—left, right, and back left, right—firmly holding her weight on the right foot through the fifth and sixth counts. Then she goes back on her left foot for the next part of the step—left, right, and then forward, left, right—finally holding her weight as before on the two last counts. I might add here that a great many people start with the hesitating steps and finish with the waltz. This is a matter of preference.

This measure could be continued indefinitely. By counting 1, 2, 3, 4, 5, 6 and holding or hesitating the 5, 6 you can't very well go wrong; and you are doing the hesitation waltz.

Of course were this all it would be a very tiresome dance. So you vary it slightly by doing either two or three ordinary waltz measures—or some of the figures I am about to explain—or some of your own. After you have a rough idea of this first step I advise you to cease counting and try to do the hesitation when the music seems to "ask it"—if you know what I mean. Nearly every good waltz has certain strains which, if you have a good ear for music, you will not fail to recognize as calling for some sort of hesitation or pause.

In my opinion it is much better to hesitate when the music hesitates, and when it does not simply do the ordinary waltz movement or steps to that tempo. Avoid always the terrible schedule which obliges you to waltz, hesitate, &c., no matter what tune is being played or who is in your way. That kind of dancing belongs to the people who count to themselves, looking up at the ceiling, 1, 2, 3, 1, 2, 3, 1, 2, 3.

There is little or no difficulty about the half and half except the time, and that is a little difficult because it is entirely new to dancing. It is 5-4 time, which means there are five beats to the bar. In the waltz time there are six and you usually count 1, 2, 3, 1, 2, 3; but in the half and half you count 1, 2, 3, 1, 2.

And now for the dance. The ordinary position is assumed, the gentleman holding his partner a little further away from him than in the waltz, and on the first three counts you take one long, slow step, and on the next two counts you take two steps.

For instance, supposing the man starts off forward with his left foot; he in a way hesitates on this foot for three counts. Then he takes two short steps

Because of Its Being Danced to 5-4 Time Beginners Have Difficulty in Mastering the Quiet and Pretty Half and Half Dance

for the other two counts—right, left; now the right foot comes forward for three counts, and so on.

The lady does the same step on the opposite foot. This is the half and half, and when done properly looks like something between the tango, lame duck and hesitation. It is a very quiet and pretty dance.

The steps you can do in this dance are unlimited. For instance, the gentleman can turn the lady so that she is going in the same direction as he is and they can do the eightstep, of course always keeping the 1, 2, 3, 1, 2 time.

If you wish to spin you must do so on the slow step, continuing forward on the last two counts. All of the modern waltz or hesitation steps fit in delightfully after one has caught the rhythm.

(Copyright, 1914, Otis F. Wood.)

A Secret Society Wardrobe

AT the recent funeral of Paul Van Tuyl of St. Louis it was computed that he belonged to no less than thirty-two organizations of various sorts, some of them secret societies and others political and social clubs. He had been a "joiner" for twenty-odd years.

Any friend who had a good proposition in the way of a new order could almost always count upon him to sign an application blank. He was a member of so many organizations that it was impossible for him to attend all the meetings of his clubs and lodges, even had he desired to do so.

A number of the organizations to which Van Tuyl belonged were of a military character and required gaudy uniforms. This was in addition to the lodge regalia and fixings that went with his secret societies. In order to keep this array of uniforms and trappings in good order and ready for instant use Van Tuyl had a man who might have been termed his secret society valet.

An indexed catalogue of his uniforms had to be kept and also one of his medals and insignia. These were more numerous than his clothes, and one valet was dismissed for the very grave offence of setting out a uniform with a medal pinned on the breast that did not belong to it. A number of the more gorgeous uniforms in the wardrobe carried swords, and Van Tuyl would not tolerate any mixing of wrong blades and uniforms. The dues and other expenses that were a necessary accompaniment to these many suits and medals and swords made a very substantial yearly sum. The cost of the wardrobe was estimated at Van Tuyl's death to be \$4,000. He willed his medals and swords to his sons and his uniforms to his lodges and societies.

Kenneth P. Blair of San Francisco, who died two years ago, was said to have had a membership that beat Van Tuyl's by twelve organizations. But his wardrobe could not compare with that of the St. Louis man.



A pretty tango step.



An effective one-step position.