

# New Vogue Dancing Part 2

Peter Ellis



It will now be revealed how popular the old time dance revival was and that this provided a footing for the ballroom profession to gradually introduce the new sequence dances at first under the guise of old time, then modernised old time, and finally as new vogue. These new dances certainly created interest.

This account illustrates a real old time dance and because of a Scottish link, inclusion of three country dances.

**Cairns Post Sat. 22<sup>nd</sup> Oct. 1932** At Stratford Tonight

*Cairns and District Pipe Band are holding another of their popular dances when their Scotch night takes place tonight at*

*Tully's Hall Stratford. E. Hill's old time band is playing special music for the old time dances, which are mostly the old favorites - Mazurkas, Lancers, Jolly Miller, Alberts etc. The Pipe Band, under Pipe Major Gow are rendering some of the famous airs in front of Tully's Stratford Hotel, before the dance, and also assisting with the dance music. Willie Paul will be M.C., introducing all the old Scotch dances, including Rory-o'-More, Eightsome Reel, Strip the Willow. Highland Schottische etc. There will be novelties, refreshments. Free bus leaves Tropical Theatre 8 p.m. If patrons want to meet old and make new friends go to Stratford tonight.*

The young people knew nothing of the old dances or even how to waltz, so simple instruction booklets appeared. But also note mention of the new Pride of Erin and that no instructions could be supplied.

**The Mercury (Hobart) Sat. 4<sup>th</sup> June 1932** "GUIDE TO OLD-TIME DANCES."

*Old-time dances are the thing nowadays, the only difficulty being that few people know the steps. This is where Mullen's Guide to Old Time Dances' is useful. It is a threefold pocket card containing instructions, and details of the figures in the Lancers, Waltz Cotillion, Alberts, Caledonians, and also the barn dance, polka, schottische, two-step, and others. As a prompt book for those whose ideas are a trifle hazy the guide should meet with good reception.*

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Instructions sought for the new Pride of Erin, **Brisbane Courier Monday 20<sup>th</sup> June 1932 p12** as below: - *In "Mullen's Guide to Old Time Dances," a pocket card priced 6d., you will find directions for the Lancers and Two step and other dances. It may be obtained from Robertson and Mullens, 107-113, Elizabeth Street, Melbourne. , We cannot supply directions for "Pride of Erin."*

In an earlier issue of Trad & Now in this series two advertisements were included which illustrated the revival of some of the Edwardian sequence dances. (**Cairns Post Sat. 17<sup>th</sup> Aug. 1929**) The dances were the Doris, Veleta, La Rinka and Argentine Waltzes, Marine Four Step, Boston and Military Two Steps and the Maxina.

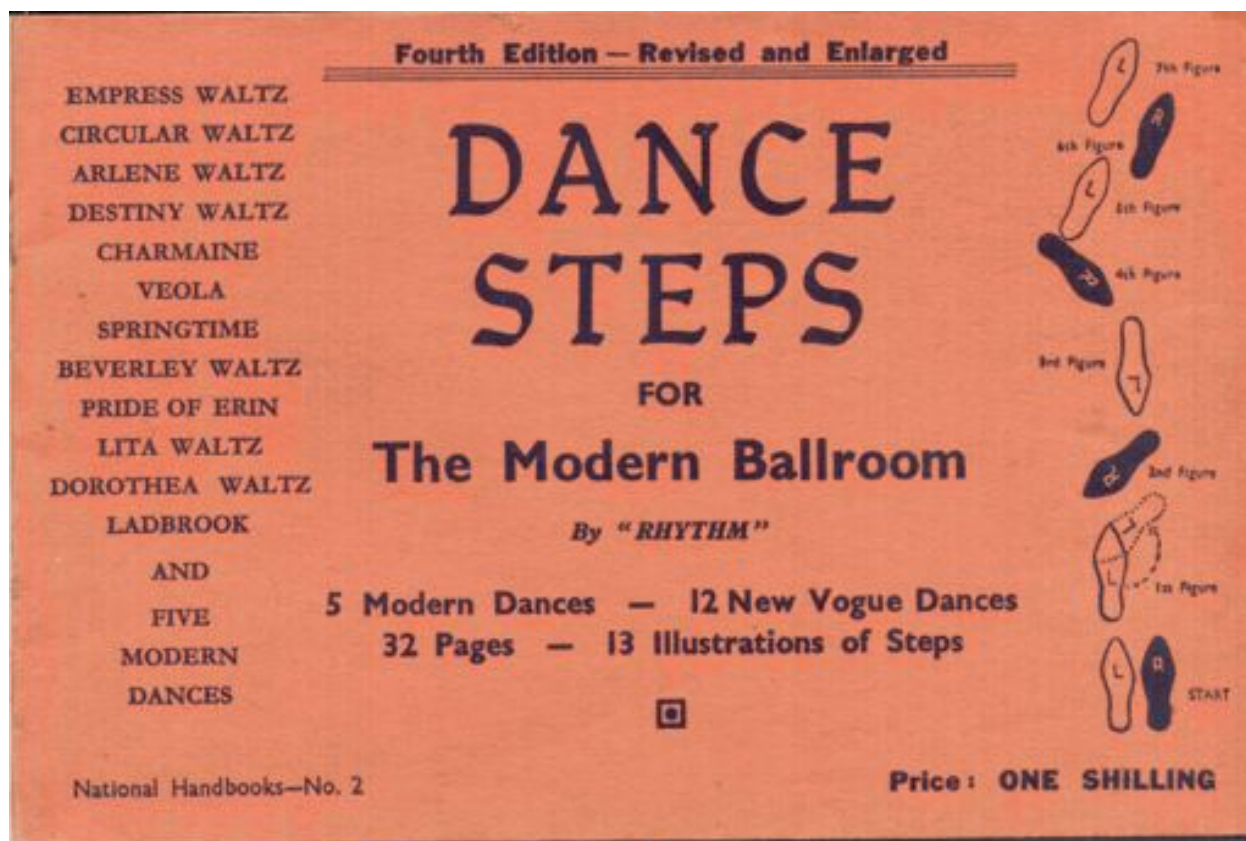
The next advertisement in contrast seven years later provides descriptions of the New Vogue and the Modern Ballroom dances and the "Old Time Dances" have been 'ditched'. The booklet frontispiece was not in the advertisement; I located it in a second hand book shop.

**Barrier Miner (Broken Hill) Thursday 11th May 1939 p8 - The five Modern dances are Modern Waltz, Slow Foxtrot, Quickstep, Tango & Blues. The New Vogue those named on the cover. Modern Ballroom Dancing By "Rhythm".**

*"Now that winter approaches all thoughts turn to dancing, and it is with pleasure we greet a new edition of "Dance Steps for the Modern Ball-room," by "Rhythm." Published at the modest price of 1/-. This Australian handbook is easily the most popular of the many treatise on dancing that have been issued both here and abroad.*

*In this edition the author has deleted much of the detail concerning old-time dances and has replaced it by the steps of 12 new-vogue dances. Such popular items as the Empress Waltz, the Dorothea, Ladbrook, Springtime, the Beverly Waltz, Charmaine, Destiny Waltz, Arlene Waltz, Pride of Erin, Veola, Lita Waltz and the Circular Waltz are given in full detail. It is claimed that this is the first time the full steps of these dances have been given in print.*

*Beside the new-vogue dances the basic steps of modern-dances such as the Waltz, Slow Fox-Trot, the Quick-step, the Tango and the Blues are given. Helpful chapters are those devoted to deportment and theory of dancing and etiquette of the ball-room. All dancers, whether accomplished or at the beginning stage, are confidently recommended to arm themselves with a copy of "Dance Steps For the Modern Ballroom." The published price of 1/- puts it within everyone's reach."*



And next is a scathing attack on the new 'Circular Waltz' introduced for competitions but under the veil of the real Old Time Waltz and this is something the writer makes clear is far from the truth. This Circular Waltz later became the prerequisite for many of the end of sequence waltz steps of the New Vogue dances. There was also another writer who mentions this Circular Waltz as 'thrupenny waltz' as well as a military waltz of 1900.

**The Western Australian (Perth) Sat. 20<sup>th</sup> Oct. 1928** OLD TIME DANCES. To the Editor, 'The West Australian.'

*Sir,— Is it now time that true lovers of old time dances made a move in an endeavour to bring about a better form of this most popular recreation.*

*During recent years I have attended many of the old time dances in Perth and suburbs, and have been struck with the apparent ignorance of many of the patrons as to how these dances should be done. I am not excluding those gentlemen who officiate as masters of ceremony, for I have not had the good fortune to meet one yet who knows how to dance the Quadrille, Lancers, or Waltz. The Lancers, properly danced, is very pretty, but the way it is being danced nowadays is enough to turn anyone against it. In fact, it is quite a common thing to see people sitting it out rather than take part in it. Perhaps not one in ten has ever seen it danced correctly. Consequently people do not know the pleasure they miss by having it served up in the mutilated form. I suggest that our M.C.'s seek instruction from a competent man. They, in their turn, could impart, in the ballroom, the knowledge thus gained, and so gradually instruct others. With regard to the waltz, I was present at one of the rounds of the recent waltzing competition for the State championship.*

*What the competitors were doing I don't know. They were certainly not waltzing. As far as I could see their object was to revolve in the smallest possible amount of space, taking about six equal steps to complete the revolution, with the body very rigid and the arm fully extended from the shoulder; like a railway semaphore at danger. Some were going quite regardless of time, and taking anything from five to ten steps to complete a turn: A most remarkable feature about it was that scarcely any of the men started off with the proper foot — namely, the left. By way of putting the dancers in motion, the following order was given: — 'On the word 'one,' take hold of partners; 'two,' rise up on toes; 'three' go!' Had a pistol been used, instead of the word 'Go,' it would have been an admirable start for a Sheffield Handicap. I am told that this is what is known as the 'three-penny-bit' waltz. Quite so. It might, with advantage, be increased to a half-crown area. It is time we had a move to teach our young people to waltz — the real waltz, with its gracefulness, elasticity of movement, expression, and rhythm, the waltz that, in days gone by was the pride and charm of every ball-room. — -Yours, etc..*

Belmont. 'OLD TIMER.'

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More Edwardian sequence dances are now mentioned and described. The writer 'Glyde' provides many good articles over some years. **The Advertiser (Adelaide) Thurs. 28<sup>th</sup> Dec. 1933 OLD TIME DANCES** Description of Three Favorites by GLYDE

*Despite the introduction of new dances each season, there are many of the old sequence dances that do not lose their popularity. It is noteworthy that the oldest dances are also the simplest, which seems to indicate that dancers generally prefer a dance which requires little mental effort to perform. I am giving here the steps of some of the old dances and the version I have used in each case is the most popular one. London Fox-trot —Begin with natural dance hold and walk four slow steps forward, run eight quick steps, left and right chasse, full pivot and balance back on right foot. King's Waltz— Begin with the man on the left of his partner, then walk for ward four: woman faces partner in natural position, walk four steps forward; left and right chasse, and waltz four bars. Marcella—Begin with partner at side: chasse forward and chasse back; walk forward four, back two. forward two; face partner and two slides along L.O.D. then circular waltz.*

Mention of the new Gypsy Tap and its Sydney 'choreographer', Professor Bolot.

**The Sydney Morning Herald Sat. 14<sup>th</sup> Oct. 1933 DANCING THE GYPSY TAP** Exclusively Introduced by PROF BOLOT and TAUGHT AT ALL CLASSES Phone F1048

And this is an amusing one which illustrates competitions created ill feeling

**Cairns Post Tues. 20<sup>th</sup> March 1934 GOOD SPORTSMANSHIP?** (To the Editor "Cairns Post").

*"Sir, - Kindly allow me space in your valuable paper to express my opinion on what some people call good sportsmanship. As a constant patron of the Cairns Trocadero old time dances which*

*have been running for a space of three (3) years or over; I have never found occasion to comment on any dance run by the Trocadero people until last night, when the Pride of Erin waltz competition took place. To start off with we had three local judges who are, I feel sure, capable of judging any competition held before then. Now we have the M.C, who for years has pleased the dancers of the Troc without an unfair word towards him on his good sportsmanship. It is well understood that the Troc people cater for the old as well as the young and I don't think it is what one could call a fair go to try and deny the old folk the bit of pleasure they have in such a well conducted dance hall as the Trocadero. So my main-object in these few lines is to warn the man, who, after the announcement of the judges, went across the hall and insulted the lady judge. If he does not apologise for same, I have every intention of showing him up through the Press for his so-called good sportsmanship, as I happen to know him personally.*

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*Yours, etc., R. E. HELLMUTH. . Cairns, March 18."*

In the next paper account the first mention of the Gay Gordons and in the following the Canadian Barn Dance. **West Australian (Perth) Frid. 20<sup>th</sup> April 1934** Description of First Set, Lancers & Gay Gordons **The Advertiser (Adelaide, SA: 1931-1954) Thursday 26 July 1934** Canadian Barn Dance mentioned.

Cairns seems to have been the Mecca for dancing and in this article the mention of New Vogue dances, although not under that title.

**Cairns Post Thurs. 13<sup>th</sup> June 1935** A Waltz Demonstration.

*"A demonstration, of the Dorothea waltz will be given by. Mr. Les Hoey and his partner at the dance organised by Mr. C. Love, for the Wanderers' Soccer Club' at the Trocadero on Monday night. The floor is now in first class order. Ward's popular dance band will supply the music and Mr. Chas. Love will be M.C. This week, in addition to the demonstration, the popular new dances, the tango and parma waltzes, and the gypsy tap will be put on the programme. The winners of the novelty dances will receive valuable prizes, and patrons will be catered for by a full card of old time dances from 8 p.m. to midnight."*

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This account is interesting because the St. Barnards (sic) is a new version in which a second section has been added to the old Edwardian St. Bernard Waltz by Leggetts of Melbourne. I have correspondence from the late Phil Leggett on how his parents choreographed it with a new tune and took the dance to Scotland where it still survives as well as in country areas of Victoria.

**Cairns Post Wednesday 24th February 1937 p3 New Trocadero Palais.**

*"Assembly members were well entertained on Monday night with a programme of old-time and new vogue dancing. The new dance "St. Barnards" was favorably received. Free novelties were won by Miss Nash and Mr. Stevens. The weekly euchre and dancing will be presented tonight, with all assembly dancers admitted at concession rates, subject to card production. Cash prizes and free novelties will be awarded. Patrons are reminded of this Saturday night's gala, "Grocer's Shop Night." Special novelties, decorations and attractions will be offered."*

Back to 'Modern Old Time' in this one: - **The Biz (Fairfield NSW) 22nd October 1936 p2 The Butterfly (Fairfield) Definite Programme Policy.**

*"The management informs the dancing public that the Butterfly's dance policy on Saturday nights will be rigidly 50-50. On Wednesday nights the number of patrons has greatly increased, which is due to the popularity of modern old time dancing. Tuition can be received in all class of dancing on both Thursday nights and Saturday afternoons, at a reasonable fee. Mr. Lou Howard states that a Dancing Teachers' Association has recently been formed in Sydney with the object of collaborating with dance promoters in view to a set programme of new vogue dances, so that all the principal dance rooms in Sydney and suburbs will be in unison. Sydney's leading teachers consider that at present there are too many new vogue dances in use, and have decided eliminate many. However Mr Howard announces that the programme submitted at the Butterfly on Wednesday nights will be the same as danced at the Trocadero, Palais Royal and all leading rooms. For those interested in modern old-time the following list comprises all dances recognised by the Teachers' Association:- **Waltz time:** Waltz, Valeta, Pride of Erin, Destiny, Tango, Oxford, Palray, Arlene, Club, Dorothea, La Vene, Gwendoline, Jocelyn, Valamar, Unity, Elite, Patricia. **Schottische time:** Schottische. Barn Dance, Canadian Barn Dance, Maxina, Ivycla, Orlando, Ladbroke. Venetian, Springtime, Marguerite, Oriental. **March time:** Gipsy tap (2-4), 4-step (2-4), Canadian 3-step (6-8), Boston (6-8). **Mixed time:** The Fiesta. Jazz: Quickstep, Foxtrot. Jazz waltz."*

The demonstrations of new dances were obviously very popular, in this case the Tangoette and in the following advertisement the Evening Three Step.

**The Mercury (Hobart Tas.) Sat. May 6<sup>th</sup> 1939**

*"TONIGHT THE CONTINENTAL TONIGHT ADMISSION THE OLD TIME DANCE ADMISSION - CARNIVAL NIGHT, MAY 27. Gents: Dress or Navy Blue. R. Arthur, M.C. Demonstration of Tangoette by Mr. and Mrs. Arthur. Broadcast through 7HO, 9.45-11 p.m. THIS, AFTERNOON. Old Time Instruction Class, commencing at 2.30. Mr. and Mrs. Arthur will teach Tangoette."*

**The West Australian (Perth) Sat. 6<sup>th</sup> Sept. 1944 DANCE, SHENTON PARK RED CROSS,**

*"Scouts' Hall, tonight. Old-Time, dash of Modern. Oscar Duffield's 4-piece Band. Exhibition dance, Evening Three Step. Lucky Spots, good prizes, excellent floor. Supper, Drinks Adm 1/6."*

In conclusion some history and an attack on American Square dancing and 'Yankee' teachers.

**Morning Bulletin Rockhampton Qld Wed. 11<sup>th</sup> Nov. 1953 p7 SQUARE DANCING**

*"Sir,- As an "old timer," I wish to raise my voice on behalf of many of my old coppers about what many of them consider is a lot of ballyhoo and false information concerning square dancing. First, the proper term for any of the dances is Quadrille. The Quadrille originated in Paris as a figure of a new ballet (Theatre d' l'Opéra et Ballet) in the mid 18th century. Shortly after its debut it was modified and brought from the stage to the ballroom floor. It followed in the*

*wake of Bonnie Prince Charlie to Scotland, migrated to Ireland and was introduced into England at the end of the Napoleonic Wars. The original quadrilles were just titled so.*

*Then came modifications and we got Les Lanciers, each of which had not only five figures but also names for each figure. The sort of square dancing popular in Rockhampton just now and other towns is merely a bastardised form of the original quadrilles, square dances have been danced in Australia I'm sure for more than a century. There are modifications of these dances which are, so far as I can trace, original, indigenous to this country. Their names are the Fitzroy Quadrilles and the Exile Quadrilles. There is no need whatever for young Australians to copy any "Yankeefied" form of ballroom or other type of dancing," nor is there any need whatever for special frocks, shirts, trousers, etc., to participate in a set of Fitzroys or indeed any of the proper square dances. This "special costumes for square dancing" is mostly a racket, typical of Yankee land which has laid sacrilegious hands not only on dancing but on sacred human emotions even religion has not escaped -and turned them into commodities for the market place. The proper title for a "caller" is Master of Ceremonies. NO wonder the YMCA are losing money (as I have been credibly informed is the case), bringing a "caller" from Melbourne when we have still a few old time MC's like Joe Mullaney, Mr Harvey, or Les Delaney. I am game to lay a £1 to a penny that your Melbourne aces could not MC the Caledonian Quadrille, Lanciers or the Waltz Quadrilles, which have been glorified in verse by Ella Wheeler Wilcox. Queen Victoria is on record as being partial to "a set of Quadrilles." -J. H. WOOD."*

### **A Waltz-Quadrille**

The band was playing a waltz-quadrille,  
I felt as light as a wind-blown feather,  
As we floated away, at the caller's will,  
Through the intricate, mazy dance together.  
Like mimic armies our lines were meeting,  
Slowly advancing, and then retreating,  
All decked in their bright array;  
And back and forth to the music's rhyme  
We moved together, and all the time  
I knew you were going away.

The fold of your strong arm sent a thrill  
From heart to brain as we gently glided  
Like leaves on the wave of that waltz-quadrille;  
Parted, met, and again divided –  
You drifting one way, and I another,  
Then suddenly turning and facing each other,  
Then off in the blithe chase.  
Then airily back to our places swaying,  
While every beat of the music seemed saying  
That you were going away.

I said to my heart, 'Let us take our fill  
Of mirth, and music, and love, and laughter;  
For it all must end with this waltz-quadrille,  
And life will never be the same life after.  
Oh that the caller might go on calling!  
Oh that the music might go on falling  
Like a shower of silver spray,  
While we whirled on to the vast Forever,  
Where no hearts break, and no ties sever,  
And no one goes away!

A clamour, a crash, and the band was still,  
'Twas the end of the dream, and the end of the measure:  
The last low notes of that waltz-quadrille  
Seemed like a dirge o'er the death of Pleasure.  
You said good-night, and the spell was over –  
Too warm for a friend, and too cold for a lover –  
There was nothing else to say;  
But the lights looked dim, and the dancers weary,  
And the music was sad and the hall was dreary,  
After you went away.

Ella Wheeler Wilcox