

HOW TO DANCE SERIES 2

LEARN TO DANCE  
with  
Peter Eggleton  
and  
Brenda Winslade  
MODERN

**Waltz; Tango; Foxtrot; Quickstep; Viennese Waltz**

Instruction book for Video cassette/8mm sound film

**MAGNETIC TAPE/FILM – AVOID PROXIMITY TO MAGNETIC FIELDS**



Photo by Jack Blake

**Peter Eggleton and Brenda Winslade**

Peter Eggleton and Brenda Winslade; winners of over 50 Open Championships, including 3 British, 3 World, 6 Star and 8 International Titles, and holders of 3 Carl-Alan Awards. Members of the world famous Imperial Society of Teachers of Dancing.

# LEARN TO DANCE MODERN

with

PETER EGGLETON and BRENDA WINSLADE

**INSTRUCTION BOOK**  
by PETER EGGLETON

This book is intended for use in conjunction with all four parts of the Video & film entitled  
*'Learn to Dance Modern' with Peter Eggleton and Brenda Winslade*

FIRST PUBLISHED 1979  
SECOND EDITION 1985

PUBLISHER: UFO PRODUCTIONS LTD.

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## PRODUCER'S NOTE

Four years have passed since we began our educational film series "How to Dance". Having completed "Learn to Dance Latin" we started on our new project "Learn to Dance Modern". Our most crucial decision was whom to choose for our dancing couple, because we believed this was the key to a successful film.

Our performers had to match up to the severest specifications. They had to possess technique in demonstration and knowledge of instruction ranging from basic steps to competition style. They had to show a good couple balance and have friendly personalities. They needed a career that had won them world championships and awards. They had to have a world-wide reputation as teachers, coaches, and adjudicators of consistent fairness. Above all they needed both endurance and cooperation to be capable of meeting the harsh requirements of a film producer. And the quality of their dancing had to have an eternal freshness.

In the whole world we could only find one couple to fill these expectations, Peter Eggleton and Brenda Winslade. We had set our sights on this couple from the beginning so when they finally agreed after a year's deliberation to perform in our film we all were delighted.

In dancing history our 'How to Learn' series has always been an innovator—to produce the definitive version of instructional sound dance film, in which basic steps on the refined syllabuses are emphasized. However, this second production of the series was unexpectedly hard work for us even though we had gained experience on the first film. Peter and Brenda too had no precedent for making a film of this sort. We repeated sequences again and again changing venues and dates until we felt that we had reached perfection.

In the final stage we used the ballroom of the Grosvenor House Hotel, London, for six days, where we laid down the LOD square of 34 x 60 ft. According to our shooting records, to make the 17 routines of our film Peter and Brenda danced the same dance in front of our cameras 16 times on average and their maximum was 29.

The choice of the best composer and music was also a very crucial decision in the production of the film. We were able to have the services of Mary Hamer, recommended by her old friend Alex Moore MBE. Mary Hamer was for many years owner and conductor of the best known dance band in Liverpool, a city which ranks with Blackpool as a centre of dance. Mary's own love of dance comes over in the sympathetic back-up sound that she provides for Peter and Brenda. We recorded her original composition for our film played by herself with her ensemble. As a result the film got the ideal tunes for the purpose, showing correct timing and harmony of sound and movement.

We entrusted Andrew Quicke, member of the British Academy of Film and Television Arts, to direct the film, as he had precious experience gained from shooting 'Learn to Dance Latin'.

In this 'Learn to Dance Modern' we again used the superimposed code number guiding system plus vocal counting of step timing. We hope this will make it easier for you to analyse step techniques and also to respond to the rhythms.

We made this film as an aid to you to dance to the very best you are capable of. Dance contributes health, pleasure and selfdiscipline. We also believe that people who dance together in harmony make society more harmonious.

I want to thank all those I have already mentioned for their contribution to the film. In addition I would like to mention Gordon Woodside, Ron and Joan Sermol, Juliet Quicke and Carole Martin for all that they have given to the film both in time and inspiration.

**UFO T. OKUMURA, *Producer***



Producer: UFO T. OKUMURA (RIGHT)  
& Chief cameraman: IAN FRANKS

Peter and Brenda teaching  
in their Cheam studio,  
with students of many ages.



Their Dancing Studio in Cheam.  
At 8:30 a.m. the students are  
already waiting for the front door  
to open.



Peter and Brenda participating  
in the editing work.

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## INTRODUCTION

During the many years that Brenda and I have been actively concerned with Ballroom Dancing we have been fortunate enough to travel all over the world.

In the early years our journeys were primarily to compete in International Competition Ballroom Dancing events and to demonstrate the art of Ballroom Dancing.

Latterly we have been more concerned with the teaching and coaching of those interested in improving their performance in the art for pure pleasure, or of couples with the desire to gain placings in the competitive events.

Although to-day there are considerable numbers of teachers and coaches, some travelling, some resident in one area it is inevitable that a fair amount of knowledge and instruction is transmitted by the written word. I am sure that most of you are aware that the written word is capable of misinterpretation to some degree and it has become increasingly apparent through the years that some demonstration form of instruction would be of untold value as an addition to the available technical material.

How exactly the figures should look when danced, use of the feet and hands and limbs, size of steps and a thousand and one questions can be answered by the visual demonstration for the keen student.

Hence when the opportunity arose to make a film of the progressive fundamentals of Ballroom Dancing we were delighted to be asked. The making of the film was a most enlightening experience. From the outset tremendous technical and physical problems emerged both from our personal point of view and those involved in the actual filming and production.

The fact that it is now available is a tribute to all concerned for their patience and desire for as accurate a presentation as possible under the circumstances and above all to the unbounded enthusiasm of the producer Ufo T. Okumura.

PETER EGGLETON



## GENERAL INFORMATION

The purpose of this handbook is twofold. Initially it provides the student of the film with the necessary basic information such as titles of figures and timing. Whilst emulation of the demonstration is the prime method of learning the keen student may at a later date wish to study the technique of the figures more closely. The handbook then serves as a key – providing the titles of figures to be studied. Full technical information may be obtained from several sources. Especially recommended, however, are: "The Revised Technique" by Alex Moore and 'Dancing:- Ballroom, Latin American and Social' from the "Teach Yourself" series published by Hodder and Stoughton.

The film 'Learn Ballroom Dancing with Peter Eggleton and Brenda Winslade' comprises four reels in Grades 1 - 4.

Grade 1 shows the absolutely fundamental figures in a suggested amalgamation in Waltz, Tango, Slow Foxtrot and Quickstep. Naturally there are many more. This is equivalent to Bronze Medal Standard or above as required by the leading Dance Societies and Associations in Great Britain and U.S.A.

Grade 2 shows extra standardised figures added to improve the performance to intermediate level. This is equivalent to Silver Medal Standard.

Grade 3 includes all the remaining standard figures and a proportion of those already shown with slight variations. This brings us up to Gold Medal Standard.

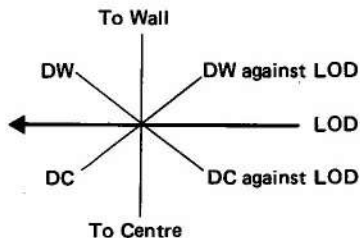
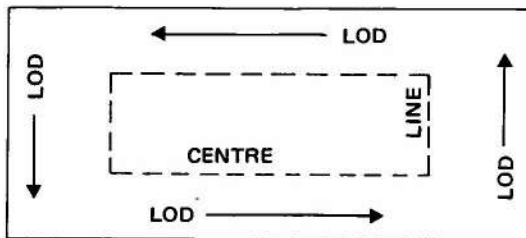
For the fourth Grade, variations developed from the previously shown figures are danced plus the standard figures in the Viennese Waltz. These are not extensive but require study before being attempted in order to produce the movement necessary. Broadly speaking the equivalent figures would guarantee a Gold Star in amateur tests and are very acceptable in any professional capacity.

The dances are shown twice – firstly from a reasonable distance to show the manner of movement and style and hold as well as the figures themselves. The second time is filmed much closer with the accent on the feet and legs. This not only shows the step patterns but provides an opportunity for study of the use of the feet and legs. This is essential because therein lies the secret of the smoothness and elegance of Ballroom Dancing. When the close ups are being viewed a code number will appear on the side of the screen. The equivalent code number may be found on the left of the appropriate page in the handbook and will denote the figures being danced at the time. Its title will be found in the second column from the left on the appropriate page. Opposite that will be found the timing of the figure and this may also be heard counted on the film by myself or Brenda.

Finally as a check the last column denotes the number of times the foot moves – number of steps. For the purpose of making the film clear, it should be noted that the term “step” can denote several actions e.g. a movement of one foot to pass, travel in front of or behind the other accompanied by a change of weight from one foot to the other if required. It can also be merely a change of weight from one foot to the other with no movement or change of foot position. It should further be noted that where one or other of the partnership is changing weight this is shown in the timing although the step action of the partner may not reflect this. Conversely it should be noted that where step actions are taken without change of weight by one or other of the partnership they are covered in the number of steps in this handbook and by description in the technical manuals but are not reflected in the timing. A further point to note is that in amalgamating the figures described in the technical manuals at times the last step of one figure and the first step of the following figure become one and the same e.g. in the Foxtrot Grade 1 Code No. 1, Feather Step has three steps although in the technical manuals it is shown to have four. However, this merging is not always the case and should not be taken as a hard and fast rule.

#### Terms and Abbreviations used.

Ballroom dancing being a social pastime and requiring progression for its successful execution is governed by certain codes of direction. A couple in general are required to progress round the room in an anti clockwise direction e.g. with the wall to the right hand side of the man when moving forward or his left when moving backwards. (This is known as the Line of Dance). The description of the figures is assisted by a method of describing direction related to the line of dance and the walls of the room or the centre line of the room parallel to the wall. The following diagram will assist in clarifying this when studying the abbreviations.



These directions are approximate and it should not be felt that slight deviation from them is impossible. The important thing to understand is the ability to progress round the room

rather than hard and fast adherence to the Nth degree, of the diagonal angles described.

- L.O.D. – The line of dance previously described.
- Against L.O.D. – Facing in the opposite direction to L.O.D.
- D.W. – Facing in a direction approximately  $45^{\circ}$  towards the wall from L.O.D.
- D.C. – Facing in a direction approximately  $45^{\circ}$  towards the centre line of the room parallel to the wall

D.W. AGAINST L.O.D.  
– The opposite direction of D.C.

D.C. AGAINST L.O.D.  
– The opposite direction to D.W.

To Wall – Facing towards the wall on the right hand side of the L.O.D.

To Centre – Facing towards the centre line of the room on the left of the L.O.D.

Other abbreviations are:-

P.P. – Promenade Position – the couple stand with the man's right side and the lady's left side in juxtaposition, the other sides of the bodies somewhat further apart thus forming a 'V' position between the two bodies. This is adopted when both man and lady are moving forwards.

Fallaway – The same position as P.P. but applied when the man and lady are moving backwards.

L – Left

L.F. – Left foot

R – Right

R.F. – Right foot

C.P.P. – As in P.P. but man's L. Side and Lady's R. Side are in juxtaposition, other side is open.

Wt. – Weight

S – Slow. 2 beats of music in 4/4 timing. 1 beat of music in Tango.  
It should be noted that the term 'Slow' is merely an identification for an action which requires two beats of music (1 in Tango). It does not necessarily mean that the action in itself is slow – merely of 2 beats in duration.

Q – Quick. As for the term slow – merely an identification of an action of 1 beat ( $\frac{1}{2}$  beat in Tango) duration – possibly quite slow in execution at times.

1 or 2 or 3 – Applied to actions in Waltz of one beat duration. Above comments apply.

&

- AND When used in all dances in counting it denotes equal splitting of the beat previously counted. When used with a slow which is 2 beats in duration in 4/4 dances it splits the previous beat only e.g.

Q & =  $\frac{1}{2}$   $\frac{1}{2}$

S & =  $1\frac{1}{2}$   $\frac{1}{2}$  (Tango  $\frac{3}{4}$   $\frac{1}{4}$ )

It is often used in this way to give a different expression rhythmically and this should be portrayed physically in the dance e.g.

Q.Q or S& are of the same duration but different rhythm.

NOTE:-

RHYTHM

- When studying the charts the timings given are sufficient to learn the amount of time taken for each action. It should be immediately apparent however, when viewing the film that the timed actions seen, vary considerably in their intensity. This puts accent into the performance or in other words - rhythm. For example many actions are termed "Q" but are certainly not the same visually. This rhythm comes from a toned and flexible body, including the arms, and tremendous use of the knees and ankles. It is the use of the ankles which enable the feet to elevate and lower the lady in conjunction with the knee and hip joints and this should be particularly noted when learning from the film and particularly when studying the film in conjunction with the Technical Manuals.

TIMING

- It will be noted that figures such as the Double Reverse Spin in Waltz and Running Finish in Quickstep are presented with a timing other than that shown in the Technical Manuals. This is a personal preference for better interpretation musically, but naturally, either timing may be used.

**GRADE**

**I**

**elementary**

**GRADE 1**

**WALTZ**  
*Elementary*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Quarter Turns	1 2 3 1 2 3 1 2 3 1 2 3	12
2	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L *
3	Reverse Corte	1 2 3	2 M 3 L
4	Back Whisk	1 2 3	3
5	Chasse from P.P.	1 2 & 3	4
6	Outside Change from ½ NAT	1 2 3 1 2 3	6
7	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L
8	4, 5, 6, Reverse Turn	1 2 3	3
9	Double Reverse Spin	1 2 3 &	3 M 4 L
10	1 - 3 Reverse Turn	1 2 3	3
11	Reverse Corte	1 2 3	2 M 3 L
12	Back Whisk	1 2 3	3
13	Chasse from P.P.	1 2 & 3	4
14	Hesitation Change	1 2 3 1 2 3	6
15	1 - 3 Reverse Turn	1 2 3	3
16	Progressive Chasse to D.W.	1 2 & 3	4
17	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L
18	4, 5, 6 Reverse Turn	1 2 3	3
19	Double Reverse Spin	1 2 3 &	3 M 4 L
20	Double Reverse Spin	1 2 3 &	3 M 4 L
21	Whisk	1 2 3	3
22	Chasse from P.P.	1 2 & 3	4

Commence again from Code No. 1 but outside partner.

\*M - man L - lady whenever these letters appear under No of steps.

**GRADE 1**
**TANGO**  
*Elementary*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	2 Walks L. R.	S S	2
2	Progressive Side Step	Q Q S	3
3	1 Walk R	S	1
4	Open Reverse Turn Lady Outside Open Finish	Q Q S Q Q S	6
5	Rock in CBMP	Q Q S	3
6	Closed Finish	Q Q S	3
7	Progressive Link	Q Q	2
8	Natural Promenade Turn	S Q Q S	4
9	to Rock Turn	Q Q S Q Q S	6
10	2 walks L.R. to P.P.	S S &	3
11	Natural Twist Turn	S Q Q S Q Q	5 M 6 L
12	Closed Promenade	S Q Q S	4
13	2 Walks L. R.	S S	2
14	Progressive Side Step Reverse Turn	Q Q S S Q Q S Q Q S	10
15	Progressive Link	Q Q	2
16	Basic Variation	Q Q Q Q S Q Q	7
17	Promenade Link	S Q Q	3
18	Open Reverse Turn, Lady in line, Closed Finish	Q Q S Q Q S	6
19	Progressive Side Step	Q Q S	3
20	Rock Turn	S Q Q S Q Q S	7
21	Back Corte	S Q Q S	4
22	Basic Reverse Turn	Q Q S Q Q S	6

Recommence from Code No. 1

**GRADE 1**

**FOXTROT**  
*Elementary*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Feather Step	S Q Q	3
2	Reverse Turn	S Q Q S Q Q S	7
3	Three Step	Q Q	2
4	Natural Turn	S Q Q S S S	6 M 7 L
5	Feather Step	S Q Q	3
6	Reverse Wave with Impetus ending	S Q Q S Q Q S Q Q	9 M 10 L
7	Feather Finish	S Q Q	3
8	Reverse Turn	S Q Q S Q Q	6
9	1 - 4 Reverse Wave	S Q Q S	4
10	Weave	Q Q Q Q Q Q S	7
11	Three Step	Q Q	2
12	Natural Turn with Impetus ending	S Q Q S Q Q	6 M 7 L
13	Feather Finish	S Q Q	3
14	Reverse Turn	S Q Q S Q Q	6
15	Reverse Wave	S Q Q S Q Q S S S	9 M 10 L
16	Feather Step	S Q Q	3
17	Reverse Turn	S Q Q S Q Q	6
18	Change of Direction	S S S	4

Recommence from Code No. 1



**GRADE 1****QUICKSTEP**  
*Elementary*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Quarter Turn	S Q Q S	4
2	Progressive Chasse to DW	S Q Q S	4
3	Forward Lock Step	S Q Q S	4
4	Natural Spin Turn	S Q Q S S S	6 M 7 L
5	Progressive Chasse to DC	S Q Q S S	5
6	Chasse Reverse Turn	S Q Q S Q Q	5 M 6 L
7	Cross Chasse	S Q Q	3
8	Forward Lock Step	S Q Q S	4
9	1 - 3 Natural Turn	S Q Q	3
10	Tipple Chasse	S Q Q S	4
11	Forward Lock Step DC	Q Q S S	4
12	Zig Zag, Back Lock and Running Finish	S S S Q Q S S Q Q	9
13	Natural Spin Turn	S Q Q S S S	6 M 7 L
14	Reverse Pivot	S	1
15	Double Reverse Spin	S S Q Q	3 M 4 L
16	1 - 3 Chasse Reverse Turn	S Q Q	3
17	Progressive Chasse to DW	S Q Q S	4
18	Natural Turn	S Q Q S S S	6

Recommence from Code No. 1



**GRADE**

**2**

**intermediate**

**GRADE 2****WALTZ**  
*Intermediate*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L
2	Reverse Pivot	&	1
3	Double Reverse Spin	1 2 3 &	3 M 4 L
4	1 - 3 Reverse Turn	1 2 3	3
5	Check to Weave	1 2 3 1 2 3	6
6	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L
7	Turning Lock	1 & 2 3	4
8	Natural Turn with Impetus ending	1 2 3 1 2 3	6 M 7 L
9	4 - 6 Reverse Turn	1 2 3	3
10	Double Reverse Spin	1 2 3 &	3 M 4 L
11	Double Reverse Spin	1 2 3 &	3 M 4 L
12	Drag Hesitation	1 2 3	3
13	Outside Spin	1 2 3	3
14	Natural Turn with Open Impetus ending	1 2 3 1 2 3	6 M 7 L
15	Weave from P.P.	1 2 3 1 2 3	6
16	Hesitation Change	1 2 3 1 2 3	6
17	Chasse to Right (DC)	1 2 & 3	4
18	Open Finish (4 - 6 of Code 15)	1 2 3	3
19	Natural Turn with Open Impetus ending	1 2 3 1 2 3	6 M 7 L
20	Cross Hesitation	1 2 3	2 M 3 L
21	Back Whisk	1 2 3	3
22	Weave from P.P.	1 2 3 1 2 3	6

Recommence from Code No. 1 but outside partner

**GRADE 2**
**TANGO**  
*Intermediate*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No of Steps</i>
1	2 Walks L. R.	S S	2
2	Progressive Link to DC	Q Q	2
3	Open Promenade DC	S Q Q S	4
4	Steps 3 - 4 of 4 Step	Q Q	2
5	Whisk	S	1
6	2 - 3 of Promenade Link	Q Q	2
7	2 Steps of Open Reverse into Outside Swivel	Q Q S	4
8	2 - 3 of Promenade Link	Q Q	2
9	Brush Tap	Q Q & S	4
10	2 Walks L. R. to P.P.	S S &	3
11	Fallaway Promenade, turning Lady square at end of figure	S Q Q S Q Q	6
12	Outside Swivel	S	2
13	2 - 3 of Promenade Link	Q Q	2
14	4 Step	Q Q Q Q	4
15	Natural Twist Turn man turning square to Lady on last step	S Q Q S Q Q	6
16	Back Corte	S Q Q S	4
17	Open to P.P.	&	1
18	Natural Promenade Turn with extra spin and pivot - end in P.P.	S Q Q Q Q Q Q	7
19	Back Open Promenade	S Q Q S	4
20	4 Step	Q Q Q Q	4
21	Natural Twist Turn	S Q Q S Q Q	5 M 6 L
22	Fallaway Promenade turning to right to end DC new LOD	S Q Q S Q Q	6
23	4 Step from P.P.	Q Q Q Q	4

*Continued*

**TANGO**  
*Intermediate*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
24	Promenade Link	S Q Q	3
25	2 Steps of Open Reverse Turn into Outside Swivel to DW	Q Q S	4
26	2 - 3 of Promenade Link	Q Q	2
27	Progressive Side Step	Q Q S	3
28	R.F. Walk	S	1
29	Open Reverse Turn, Lady in line with L.F. Rock Closed Finish	Q Q Q Q S Q Q S	8

Recommence from Code No. 1

**GRADE 2**

**FOXTROT**  
*Intermediate*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Feather Step DC	S Q Q	3
2	Reverse Turn	S Q Q S Q Q	6
3	Hover Telemark	S Q Q	3
4	Feather Step DC	S Q Q	3
5	Reverse Wave with Impetus Ending	S Q Q S Q Q	
		S Q Q	9 M 10 L
6	Feather Finish	S Q Q	3
7	Open Telemark	S Q Q	3
8	Open Natural Turn	S Q Q	3
9	Outside Swivel	S	1 M 2 L
10	Feather ending	S Q	2
11	Top Spin	Q Q Q Q Q S	6
12	Three Step	Q Q	2
13	Natural Weave	S Q Q Q Q Q	6
14	Top Spin	Q Q Q Q Q	5
15	Closed Telemark	S Q Q	3
16	Feather ending	S Q Q	3
17	Hover Telemark to P.P.	S Q Q	3
18	Weave from P.P.	S Q Q Q Q Q	
		Q S	8
19	Three Step	Q Q	2
20	Natural Twist Turn with Hover		
	Feather ending	S Q & Q S Q Q	6 M 8 L
21	Reverse Turn	S Q Q S Q Q S	7
22	Three Step	Q Q	2
23	Natural Telemark	S Q Q Q Q	5 M 6 L

Recommence from Code No. 2

**GRADE 2**
**QUICKSTEP**  
*Intermediate*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Natural Spin Turn	S Q Q S S S	6 M 7 L
2	Progressive Chasse to DC	S Q Q S S	5
3	Quick Open Reverse Turn	S Q Q S	4
4	4 Quick Run	Q Q Q Q S	5
5	Natural Spin Turn	S Q Q S S S	6 M 7 L
6	V 6 from step 2	Q Q S S Q Q S Q Q S	10
7	Natural Turn with extra Slow	S Q Q S S S	6
8	Chasse to Right	S Q Q S	4
9	Running Finish	S Q Q	3
10	Running Right Turn	S Q Q S S S S S Q Q	10
11	Natural Spin Turn	S Q Q S S S	6 M 7 L
12	Reverse Pivot	S	1
13	Double Reverse Spin	S S Q Q	3 M 4 L
14	Cross Swivel	S S S	3
15	Fishtail	Q Q Q Q S	5
16	1 - 3 Natural Turn	S Q Q	3
17	Impetus Turn	S S S	3 M 4 L
18	Heel Pivot	S Q Q	2 M 3 L
19	Chasse Reverse Turn	S Q Q S Q Q	5 M 6 L
20	Cross Chasse	S Q Q	3
21	Natural Turn, Back Lock and Running Finish	S Q Q S Q Q S S Q Q	10
22	Natural Turn with extra Slow	S Q Q S S S	6



*Continued*

**QUICKSTEP**  
*Intermediate*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
23	Chasse to Right to DC	S Q Q S S	5
24	6 - 8 of V 6 (Open Finish)	Q Q S	3
25	Closed Telemark to DW against LOD	S S S S	4
26	Running Finish	S Q Q	3

Recommence from Code No. 1 but outside partner



**GRADE**

**3**

**advanced**

**GRADE 3**
**WALTZ**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	1 - 3 Natural Turn	1 2 3	3
2	Open Impetus Turn	1 2 3	3 M 4 L
3	1 - 4 Weave from P.P.	1 2 3 1	4
4	Closed Wing	2 3 &	2 M 3 L
5	Left Side Check	1 2 3	3
6	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L
7	Reverse Pivot	&	1
8	Double Reverse Spin	1 2 3 &	3 M 4 L
9	Open Telemark	1 2 3	3
10	Natural Fallaway (Turned to R)	1 2 3	3
11	Chasse to Right (D.W.)	1 2 & 3	4
12	Contra Check to P.P.	1 2 3	3
13	Chasse from P.P.	1 2 & 3	4
14	1 - 3 Natural Turn	1 2 3	3
15	Outside Change to P.P.	1 2 3	3
16	Wing	1 2 3	2 M 3 L
17	Closed Telemark	1 2 3	3
18	1 - 3 Natural Turn	1 2 3	3
19	Chasse to Right	1 2 & 3	4
20	Fallaway Whisk to	1 2 3	3
21	Turning Lock	1 & 2	3
22	Side Lock	3 &	2
23	Open Telemark	1 2 3	3
24	Left Whisk	1 2 3	3
25	Chasse to Right	1 2 & 3	4
26	Open Finish	1 2 3	3
27	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L
28	Overtuned Turning Lock	1 & 2 3	4 M 5 L
29	Cross Hesitation	1 2 3	2 M 3 L
30	Lunge (D.C.)	1	1

*Continued*

**WALTZ**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
31	Open Finish	2 3	2
32	Chasse to Right	1 2 & 3	4
33	Contra Check D.W. to P.P. D.C. new L.O.D.	1 2 3	1 2
34	1 - 3 Weave from P.P.	1 2 3	3
35	Outside Spin	1 2 3	3

Commence again from Code No. 1

**GRADE 3**
**TANGO**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	2 Forward Walks	S S	2
2	Progressive Link	Q Q	2
3	Chase	S Q Q Q Q S	6
4	Four Step from P.P. with outside swivel ending	Q Q S	3 M 4 L
5	Fan	Q Q	3
6	Promenade Link	S Q Q	3
7	1 & 2 Open Reverse Turn Lady Outside, Outside Swivel	Q Q S	4
8	Tap in P.P.	Q Q	2
9	Open Promenade D.W.	S Q Q Q	4
10	Ladies Back Swivel and Tap	Q	1
11	Whisk	S	1
12	Step, Flick, Ball Change Tap	Q Q & Q Q	5
13	Four Step Change	Q Q Q Q	4
14	1 - 3 Four Step	Q Q Q	3
15	Reverse Pivot	Q	1
16	Five Step	Q Q Q Q S	4 M 5 L
17	1 - 3 Fallaway Promenade	S Q Q	3
18	Chasse in Fallaway	Q & Q	3
19	Heel Pull to L. Side	Q Q	2
20	Rock in C.B.M.P. on L Side	S &	2
21	Cross Swivel	S	2
22	Link	Q Q	2
23	Brush Tap	Q Q & S	4
24	Quarter Beats	Q & Q & S	5
25	Fallaway Four Step	Q Q Q Q	4
26	Open Promenade	S Q Q S	4
27	Outside Swivel to L	S	2
28	Promenade Link D.C.	Q Q	2

*Continued*

**TANGO**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
29	1 - 2 Open Reverse Turn Lady outside and outside swivel	Q Q S	4
30	Promenade link with change of weight	Q Q	2
31	Side Step	S	1
32	Whisk step and tap in P.P.	& Q Q	3
33	Open Promenade in line with lunge ending	S Q Q S S	4
34	Back Corte	S Q Q S	4
35	Oversway	Q Q S S	3
36	Spin and Pivot	Q Q	2
37	Chasse	Q & Q	3
38	Whisk	S	1
39	2 & 3 Natural Promenade Turn Spin and Pivot	Q Q Q Q	4
40	1 - 3 Foxtrot Twist turn	Q Q Q	3
41	5 & 6 Tango twist turn with overturn at end	Q S	2
42	L.F. Rock	Q Q S	3
43	Back Lock	Q & Q	3
44	Slide close tap	Q Q S	3
45	Contra Check preparing for P.P.	S &	2
46	Back open Promenade	S Q Q S	4
47	Step close	Q Q	2
48	L.F. Rock	Q Q S	3
49	Back Corte with P.P.	Q Q Q Q S	5
50	Four Step	Q Q Q Q	4

Commence again from Code No. 3

**GRADE 3**
**FOXTROT**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	1 - 3 Feather Step	S Q Q	3
2	Open Telemark	S Q Q	3
3	Curved Feather	S Q Q	3
4	1 - 3 Back Feather	S Q Q	3
5	Check and Weave	S Q Q Q Q Q Q	7
6	1 - 6 Reverse Wave	S Q Q S Q Q	6
7	1 - 3 Back Feather	S Q Q	3
8	4 - 6 Reverse Wave	S Q Q	3
9	Closed Impetus	S Q Q	3 M 4 L
10	1 - 3 Feather Finish	S Q Q	3
11	Fallaway Reverse Turn and Slip Pivot	S & Q Q	4
12	Open Telemark	S Q Q	3
13	Open Natural Turn	S Q Q	3
14	Outside Spin	& Q Q	3
15	1 - 7 Natural Weave	S Q Q Q Q Q Q	7
16	1 - 3 Hover Telemark to P.P.	S Q Q	3
17	1 - 5 Natural Zig Zag from P.P.	S Q Q Q Q	5
18	Fallaway Reverse Turn and Slip Pivot to Corner	S Q Q Q	4
19	Open Telemark	Q Q Q	3
20	1 - 7 Weave from P.P.	S Q Q Q Q Q Q	7
21	Reverse Turn	S Q Q S Q Q S	7
22	1 & 2 Three Step	Q Q	2
23	1 - 7 Hover Cross	S Q Q Q Q Q Q	7
24	Quick Open Reverse Turn and Feather Finish	S Q & Q Q Q	6
25	Change of Direction	S S S &	4

Commence again from Code No. 1



**GRADE 3**
**QUICKSTEP**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	1 - 5 Natural Spin Turn	S Q Q S S	5 M 6 L
2	V.6 Overturned to D.C.	S Q Q S S Q Q S	8
3	1 - 3 Quick Open Reverse Turn	S Q Q	3
4	Hover Corte	S S S S	4
5	Tipsy	Q & Q	3
6	Double Lock Step	Q Q Q Q S	5
7	Natural Turn	S Q Q S S	5
8	Rumba Cross to Pull Step	Q Q S S	4
9	Rumba Cross	Q Q S	3
10	2 - 7 Tipple Chasse to Right	Q Q S Q Q S	6
11	Natural Turn with Hesitation	S Q Q S S S	6
12	Chasse to Right overturn to back D.C.	S Q Q S S	5
13	Six Quick Run	Q Q Q Q Q Q	6
14	Natural Pivot Turn	S Q Q S	4
15	1 - 10 Running Right Turn	S Q Q S S S S S Q Q	10
16	1 - 3 Natural Turn	S Q Q	3
17	Pivot and Spin	S S	2
18	4 - 6 Natural Turn with Hesitation	S S S	2
19	Lilt	Q Q	2
20	Tipsy	Q & Q	3
21	Forward Lock D.C.	Q Q S S	4
22	1 - 3 Quick Open Reverse Turn	S Q Q	3
23	Reverse Pivot	S	1
24	Chasse to Right	S Q Q S	4
25	Open Finish	S Q Q	3
26	1 - 3 Natural Turn	S Q Q	3
27	Open Impetus Turn	S S S	3 M 4 L

*Continued*

**QUICKSTEP**  
*Advanced*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
28	Open Natural Turn	S Q Q	3
29	Running Finish	S Q Q	3

Commence again from Code No. 1 but outside partner

# **GRADE 4**

**GOLD STAR MEDAL OR COMPETITION ROUTINES**

**GRADE 4**
**WALTZ**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Natural Pivot Turn	1 2 3 1	4
2	Spin and Pivot	2 3	2
3	Checked Natural Turn	1 2	2
4	Reverse Pivot	3	1
5	Double Reverse Spin	1 2 3 &	3 M 4 L
6	Fallaway Reverse Turn and Slip Pivot	1 2 3 &	4
7	Open Telemark	1 2 3	3
8	Throwaway Oversway from P.P.	1 2 3 1 2 3	2
9	Eros Line	1 2	1 M 2 L
10	Side Lock	3 &	2
11	Chasse to Right	1 2 & 3	4
12	Open Finish	1 2 3	3
13	1 - 4 Top Spin	1 & 2 3	4
14	Natural Pivot Turn	1 2 3 1	4
15	Curved Feather	2 3 &	3
16	Open Impetus Turn	1 2 3	3 M 4 L
17	1 - 4 Natural Weave from P.P.	1 2 3 &	4
18	Double Side Lock	1 2 & 3 &	5
19	Open Telemark	1 2 3	3
20	Open Natural Turn	1 2 3	3
21	Left Side Run	1 2 & 3 &	5
22	1 - 3 Natural Turn	1 2 3	3
23	Open Impetus Turn	1 2 3	3 M 4 L
24	Natural Fallaway Whisk	1 2 3 &	4
25	Checked Natural Fallaway	1 2 3 1	4
26	Lady's Forward Swivel	2 3	1 M 2 L
27	Open Finish	1 2 3	3
28	Natural Spin Turn	1 2 3 1 2 3	6 M 7 L

*continued*

**WALTZ**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
29	Turning Lock	1 & 2	3
30	Side Lock	3 &	2
31	Double Reverse Spin	1 2 3 &	3 M 4 L
32	1 & 2 Change of Direction	1 2 3	2
33	Outside Swivel	1	1
34	Promenade Link	2 3	2
35	Contra Check	1	1
36	Natural Pivot	2 3	2
37	Rudolph Fallaway	1 2	2
38	Slip Pivot	3	1
39	Open Telemark	1 2 3	3
40	Chasse from P.P.	1 2 & 3	4
41	1 - 3 Natural Turn	1 2 3	3
42	Open Impetus	1 2 3	3 M 4 L
43	Curved Three Step from P.P.	1 2 3 &	4
44	Chasse Ending	1 2 & 3	4

Commence again from Code No. 1 but outside partner

**GRADE 4**
**TANGO**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	2 Walks forward L.R.	S S	2
2	Progressive Link	Q Q	2
3	Tipple Lock from P.P.	S Q Q &	4
4	Fallaway Reverse Turn, Slip Pivot	Q Q Q Q	4
5	Syncopated Basic Reverse Turn	Q Q & Q Q &	6
6	1 - 4 Syncopated Basic Reverse Turn	Q Q & S	4
7	Forward Twist Turn with outside swivel ending	Q Q Q	3
8	Opposition Point	Q S	1
9	Same Foot Point	& S	2 M O L
10	Foot Change	Q Q	2
11	3 & 4 Fallaway Reverse Turn Slip Pivot	Q Q	2
12	1 - 3 Four Step	Q Q Q	3
13	Reverse Pivot	Q	1
14	Five Step	Q Q S & S	5
15	Quarter Beats with Head Turns	Q & Q & Q Q	5
16	Foot Flick	S &	3
17	Fan	S &	3
18	1 - 5 Chase with Chasse Ending	S Q Q Q Q Q & Q	8
19	Whisk	S	1
20	Tap in P.P.	Q Q	2
21	Promenade Link	S Q Q	3
22	1 & 2 Open Reverse Turn Outside Swivel	Q Q S	4
23	2 & 3 Promenade Link with weight change	Q Q	2
24	Side Step	S	1
25	Whisk	&	1

Continued

**TANGO**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
26	2 & 3 Promenade Link with weight change	Q Q	2
27	Lunge	S S	1
28	Spanish Drag	S S S	1
29	Close and Tap in P.P.	& S	2
30	1 - 4 Natural Twist Turn	S Q Q Q	4
31	Outside Spin	Q Q Q	3
32	Spin and Pivot to P.P.	Q Q Q Q S	5
33	Close and Point to Oversway	& S	2
34	Promenade Ronde	S	1
35	Whisk	S	1
36	Lady's Forward Swivel	S	1 M 2 L
37	3 - 5 Five Step	S & S	3
38	1 - 5 Chase	S Q Q Q Q	5
39	Lady's Swivel to Opposition Point	S S	2
40	Telespin	& Q Q	2 M 3 L
41	Outside Swivel	S	2
42	Tap in P.P.	Q Q	2
43	Closed Promenade	S Q Q S	4

Commence again from Code No. 1

GRADE 4

FOXTROT  
Competition Routines

Code No.	Figure	Timing	No. of Steps
1	Feather Finish	S Q Q	3
2	Fallaway Reverse Turn, Slip Pivot	S Q Q Q	4
3	Curving Three Step	Q Q Q	3
4	Outside Check	S Q Q	3
5	Open Impetus Turn	S Q Q	3 M 4 L
6	1 - 4 Natural Weave from P.P.	S Q Q S	4
7	3 - 7 Natural Weave	& Q Q Q Q	5
8	Zig - Zag to Left Side	S & S & S	5
9	Weight Change to Weave from Left Side	& Q Q Q Q Q Q	7
10	1 - 6 Reverse Turn	S Q Q S Q Q	6
11	1 & 2 Change of Direction	S S	3
12	Outside Swivel	S	1
13	Telespin	& Q Q	2 M 3 L
14	Feather Finish	Q Q Q Q	4
15	1 - 6 Quick Open Reverse Turn	S Q & Q Q Q	6
16	1 - 6 Reverse Wave	S Q Q S Q Q	6
17	Back Feather	S Q Q	3
18	Reverse Pivot	Q	1
19	Curved Three Step	Q Q Q	3
20	Outside Check	S Q Q	3
21	Open Impetus Turn	S Q Q	3 M 4 L
22	1 - 7 Natural Weave from P.P.	S Q Q Q Q Q Q	7
23	1 - 3 Reverse Turn	S Q Q	3
24	Checked Telespin	& S	2
25	Curved Feather	S Q Q	3
26	Chasse Roll	S Q & Q S	5
27	Spin and Pivot	Q Q	2
28	Rudolph Fallaway	S S	2
29	Turn Lady Square to Partner	&	1
30	Feather Finish	Q Q Q Q	4

Commence again from Code No. 2



**GRADE 4**
**QUICKSTEP**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	Running Spin Turn	S Q Q S S Q Q S	8
2	Repeat Steps 7 & 8 of Running Spin Turn	& S	2
3	Open Finish to P.P.	Q Q S	3
4	Counter Promenade	Q Q Q	3
5	Open Finish	Q S Q Q S	5
6	Skip Lock	& Q Q	3
7	1 - 10 Running Right Turn	S Q Q S S Q Q S Q Q	10
8	Natural Spin Turn	S Q Q S Q Q	6
9	Drag	S	1
10	Back Lock	Q Q S	3
11	Syncopated Chasse to Right	Q & Q	3
12	Open Finish	S Q Q	3
13	Link to P.P.	S &	2
14	Natural Fallaway	S Q Q	3
15	Turn Lady Square and lead to Outside	S & S	3
16	Hop to Syncopated Chasses to Right and Hop	& Q & Q & Q Q	7
17	Syncopated Chasse & Lock Step	Q & Q Q Q	5
18	Natural Pivot Turn	S Q Q S	4
19	Curved Feather Step	S Q Q	3
20	Swivel Whisk	S Q Q	1 M 3 L
21	Turn Square to Syncopated Back Locks	S Q Q S & Q Q Q Q	9
22	Open Finish	S Q Q S	4
23	Skip Lock	& Q Q	3
24	Double Rising Topsy	S Q & Q & Q	6
25	Back Lock	Q Q Q	3

*Continued*

**QUICKSTEP**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
26	1 - 3 Running Finish	S Q Q	3
27	1 - 3 Natural Turn	S Q Q	3
28	Ronde Wing	S Q Q	2 M 3 L
29	Link to P.P.	S Q	2
30	Link to Left Side	S Q	2
31	Weight Changes on Left Side	S & Q	3
32	Open Turn to Left and Hop	S Q Q Q	4
33	Six Quick Run	Q Q Q Q Q Q	6
34	1 - 3 Natural Turn	S Q Q	3
35	Open Impetus Turn	S S S	3 M 4 L
36	Open Natural Turn	S Q Q	3
37	Turn to Left Side	S & S	3
38	Running Finish from Left Side	Q Q	2

Commence again from Code No. 1 but outside partner

**GRADE 4**

**VIENNESE WALTZ**  
*Competition Routines*

<i>Code No.</i>	<i>Figure</i>	<i>Timing</i>	<i>No. of Steps</i>
1	5 Complete Natural Turns	1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6	30
2	1 R.F. Change Step from Natural to Reverse	1 2 3	3
3	2 Complete Reverse Turns	4 5 6 1 2 3 4 5 6 1 2 3	12
4	4 Reverse Fleckerl	4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3	24
5	Check from Reverse to Natural Fleckerl	4 5 6	3
6	2 Natural Fleckerl	1 2 3 4 5 6 1 2 3 4 5 6	12
7	4 Complete Natural Turns	1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6	24
8	1 R.F. Change Step from Natural to Reverse	1 2 3	3
9	3 Complete Reverse Turns	4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3	18
10	1 L.F. Change Step from Reverse to Natural	4 5 6	3
11	2 Complete Natural Turns	1 2 3 4 5 6 1 2 3 4 5 6	12

Commence again from Code No. 1.

## VIENNESE WALTZ

The Viennese Waltz is accented over 2 bars of music and in this respect is different from the Quick Waltz.

e.g. NATURAL TURN 1 2 3 4 5 6 1 2 3

This, as will be seen from the diagram makes the action strongest on the counts 4 5 6 1 over two bars of music and should be shown in the dance.

The music is generally written in 8 or 16 bar phrases so the changes from right to left and left to right should *preferably* be made on the end of a suitable 8 or 16 bar phrase. This is not mandatory, however, and care must be taken not to spoil the flow of the dance in an effort to change on a particular bar.

It should also be noted that this accent carries the dancer across two natural turns but is *in* the turn to the reverse.

The Fleckerl is danced without accent, the amount and continuity of the turn being of greatest importance.

Above all, The Viennese Waltz is a happy dance!

**HAPPY DANCING.**

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We would like to record our grateful thanks for all the help and kindness shown by the producing staff—particularly Andrew Quicke and Gordon Woodside.

**Peter Eggleton Brenda Winslade Toranosuke Okumura**

## Music for "LEARN TO DANCE MODERN"



In the sound recording studio, Mary Hamer (left) playing the piano and Brenda Winslade (right).



Above: Mary Hamer, one of Britain's best danceband leaders. She composed all the tunes used in "Learn to Dance Modern".



Mary Hamer and her danceband. She owned and led her band for many years in Liverpool.

## "LEARN TO DANCE MODERN" FILMING TEAMS ----- The Road to Success

Right--The first trial run,  
at the Irish Centre Hall,  
London (Jan. 1978)



Above--The 2nd shooting, at Porchstre Hall,  
London (Feb. 1978. Failure)

Right--The 3rd and final shooting,  
at Grosvenor House Hotel, London  
(Aug. and Sep. 1978, Success!).  
The performers, (centre).  
Mary Hamer (upper left),  
Director Andrew Quicke (upper right),  
Producer Ufo T. Okumura (centre).



# "LEARN TO DANCE SERIES"

- (1) "LEARN TO DANCE LATIN" 4 grades, 25 routines, by Walter Laird & Sandra Smart, based on his book: "The Technique of Latin Dancing"
- (2) "LEARN TO DANCE MODERN", 4 grades, 17 routines, by Peter Eggleton and Brenda Winslade
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