

MR. AND MRS. VERNON CASTLE'S

III: THE CASTLE FOX TROT

DESCRIBED BY MR. CASTLE



NUMBER ONE

*In Taking the Slow Steps the Stride
Should be as Long as Possible*



NUMBER TWO

*This is the Second
Slow Step at the
Beginning of the
Dance*



NUMBER THREE

*I Walk a Little to the Side Instead
of Directly Facing You*



NUMBER FOUR

*By Stopping Sud-
denly You Will Find
You Unconsciously
Fall Into Half a
"Grapevine" Step*

IN PRESENTING the last of our three modern dances I am obliged to revert to the very old and true saying that "There is no new thing under the sun." However in the present dance you will find a pleasant change, and as it is very like the one-step I think it should become popular. On and off for the last three months we have been introducing this dance at various parties, and it has always been received with a great deal of enthusiasm. So far as the music for this dance is concerned, if you will play an ordinary "rag" half as fast as you would play it for the one-step you will have a pretty good idea of the music and tempo.

And now for the dance itself. Before teaching you the steps I should like you to listen to the music. You will find absolutely no difficulty in dancing to it, but the natural inclination is either to dance very fast steps double time to the music or very slow steps with it. The latter is what most people do, and what is more they seem to enjoy it. But it seems to me that, as to keep up the dance one way is too fast and the other too slow, the only real solution is to combine the two. By doing this you not only make the dance comfortable, but you also make it possible to do a great variety of easy and amusing steps.

The position for this dance is the ordinary one, and I start on my left foot going forward, and you on your right foot going back. We take two slow steps with the music and then four fast steps double time to the music. This completes the step and one bar. We repeat the thing—two slow and four fast steps, and so on around the room. This is very easy, and as it is the main step it should be done in between other more difficult steps. In this way it makes the changing from one step to another more simple. In taking the slow steps in this dance the stride should be as long as possible, as it adds a great deal of grace. (See the first and second photographs.)

The next step is not quite so easy to explain as it is to do. The first two slow steps are the same, except that I walk forward a little to one side, instead of directly facing you (see the third photograph). After the second slow step we spin round for three fast steps, reserving the fourth and last fast step to stop with, because when one begins spinning very fast it is difficult to stop right on the beat, and so we save our last step upon which we stop, and I prepare to go forward again. By stopping suddenly like this you will find you unconsciously fall into half a "grapevine" step (see the fourth photograph), which gives the finish a very pretty effect.

I feel sure it is unnecessary for me to explain what a grapevine step is, as it is far too well known. In the beginning of the dance furore, when all the new steps of the turkey

NEW DANCES FOR THIS WINTER

WITH PHOTOGRAPHS OF EACH STEP

ESPECIALLY POSED BY MR. AND MRS. CASTLE

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trot first came out, the "grapevine" was the standby of all the beginners, and it was about as far as most of them got, for which they should now be thankful.

The counting for the second step is "O-n-e, t-w-o, one, two, three, stop," the first two steps slow and the last three spinning fast.

The third step is much like the first, with the addition of a very pretty little back kick (see the fifth photograph). The first two steps are the same (slow ones, you going back on your right and I forward on my left). We then give a tiny hop and both kick up at the back, you with your right foot and I with my left (see the fifth photograph). This takes up two fast beats, and for the other two remaining beats we take two fast steps in the same direction we started. This completes that step, which takes the same number of beats as the others. The counting is "O-n-e, t-w-o, hop, kick, three, four."

For the next step, instead of taking two slow steps forward we take two drags to the side. This drag is a very old negro step, often called "Get over, Sal." It is done this way: You first take a small hop on your left foot, then quickly throw the weight of the body on the right, dragging the left up to the right. This should take up one long beat. I realize how difficult it is to understand this, but I can think of no simpler way of explaining it, and the sixth photograph should help considerably. In it my wife is just about to drag the left foot up to the right.

After this you do exactly the same step on the other side (see the seventh photograph). This takes up the other long beat; then you finish with four fast steps as in the beginning of the dance. For you the counting is: "Drag to left, drag to right, one, two, three, four." As I am opposite you I have naturally to drag to the right while you drag to the left.

Now here is a step which is, I think, by far the prettiest of all. In order to get into it easily it is necessary to begin in exactly the same way as the first and main step—except that I am at the side instead of directly facing you. We commence "O-n-e, t-w-o, one, two, three, four." Now we take one more slow step, as though we were commencing again, and, instead of taking the second step, we face quickly around in the other direction without changing the position of our feet. This takes up the second long beat (the eighth photograph shows us just after we have made this turn).

The rest is fairly simple. We take four fast steps back in the direction from which we came, and repeat the step. "O-n-e, two, three, four," and so on. There is one difficulty in this step, and that is to keep the feet in the same position while you turn around, and, after you have made the turn, to avoid starting off again with the four fast steps ahead of the music.



NUMBER SEVEN

This is Exactly the Same Step on the Other Side



NUMBER SIX

In This Picture My Wife is Just About to Draw the Left Foot Up to the Right Foot



NUMBER FIVE

This Step is Very Much Like the First, With the Addition of a Very Pretty Little Back Kick



NUMBER EIGHT

This Picture Was Taken Just After We Had Made the Turn

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(Page 25)