

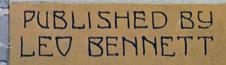
INSTRUCTIONS ADW TO DANCE THE ONE STEP

SHEPBORN WILSON (ME) EDITOR OF MODERN DANCE MAGAZINE AEVLIAHHALL NY
ONE STEP





















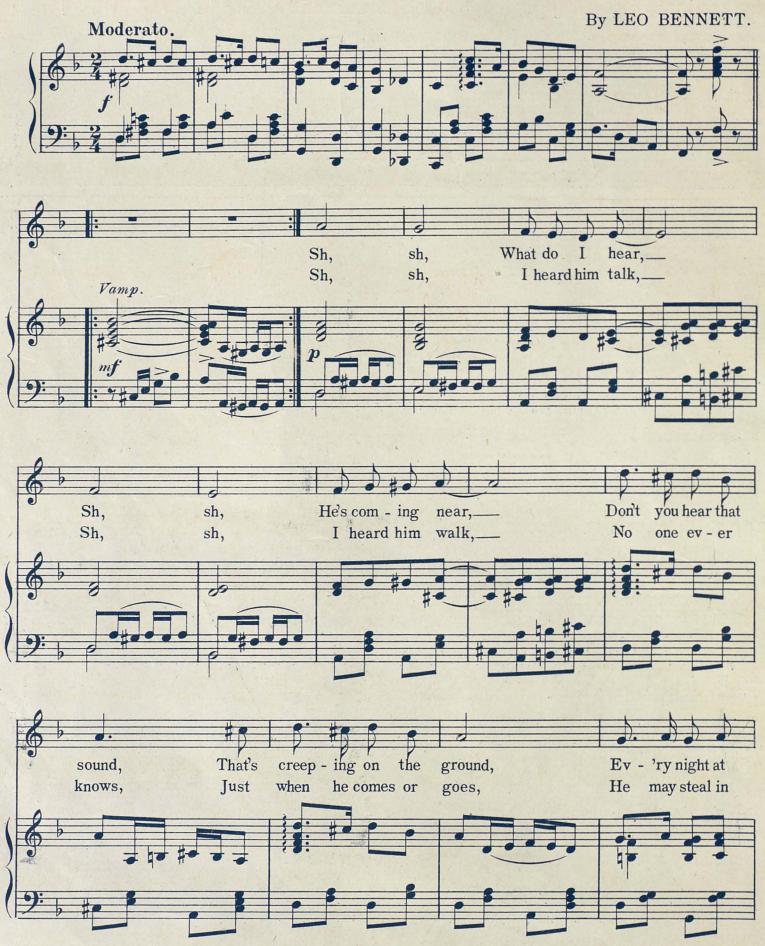


WRITER BRUADWAY



1416 BROADWAY

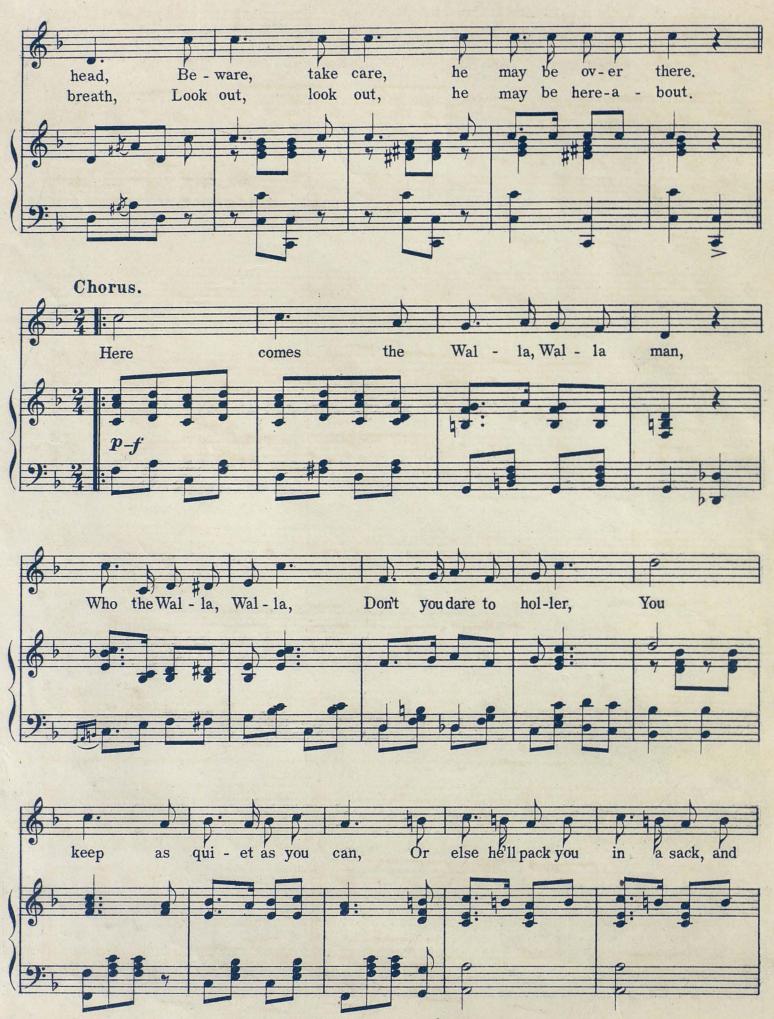
The Walla Walla Man.



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The Walla 4



The Walla 4



The Walla 4

F.J.LAWSON CO.N.Y.



The One-Step is the popular successor of the original Turkey Trot. The action of this dance is very simple, but beautifully graceful and is acquired easily with but little practice.

The time is two-four meter, usually a lively tune, with syncopated time.

THE EASIEST WAY TO AC-QUIRE THE ONE-STEP RHYTHMIC SWING

Play the music until you can count one, two—one, two—one, two—one, two—in perfect ime with the music.

FIRST MOVEMENT

Without raising your feet off the floor, begin to shift your weight from the right foot to the left foot, counting ONE as you shift your weight to the left foot, and counting TWO as you shift your weight to the right foot. This will give you a slight swinging motion from side to side.

This will give you a singlit swinging motion from side to side.
When you find you are able to
get this swinging and shifting of
weight from one foot to the other
in perfect time to the music, you
will have gained the first essential to the One-Step and you will
by this time have sensed the
secret of its success—its enthusiastic appeal to the joyous spirit,



No. 1



No. 2

In giving personal lessons in my studios, I neither advise nor do I adopt the method of teaching mere STEPS. Rhythmic bodily expression, or in other words, DANCING ABILITY is the thing I teach. This can be acquired only by concentrating the MIND upon the MUSIC, in order that the most simple action may be at all times in harmony with the tempo and characteristics of the tune.

The illustrations furnished will assist the reader to accomplish a few of the many pretty popular variations of the One-Step, AFTER you have followed the

instructions regarding the acquisition of perfect ease in harmonizing your motions with the time and swing of the music.

A slight variation called the DRAG may be accomplished by the gentleman stepping to his left with the left foot while the lady steps to her right with her right foot, as shown in illustration No. 2. This is done to the count of one. On count two, both the lady and gentleman drag opposite foot back to the close position. Repeat this action four times.

Another variation may be accomplished by the lady and gentleman keeping their *right feet* close together, as shown in illustration No. 3, stepping in a circular movement around each other with left feet, shifting



No. 8

weight alternately from right foot to left foot, keeping a smooth, graceful, rhythmic swing. This gives the TURNING STEP in this dance and is completed when the step is used four times.

A further variation is in OPEN POSITION (illustration No. 4). The gentleman starts with the left foot and the lady with the right foot, or in other words, the lady and gentleman both start with the OUTSIDE FOOT, and walk FOUR STEPS FORWARD, the fourth count being done with the inside foot. On fifth step the dancers turn inwardly face to



No. 4

face until they are in open position (see illustration No. 5) facing the direction from which they came. Repeat the same thing in this position: on count one,

beginning with the outside foot (gentleman's right foot and lady's left foot) walking forward four steps and turning inwardly back to position (see illustration No. 4) on the fifth step. This step is called the STAND-ARD SQUARE.

This step may also be varied by dipping or bending the knee, on the EVEN COUNTS, the dip or bend of the knees being done with the inside step. There are many other equally attractive variations, but the instruction thus far given is enough to insure an excellent appearance when dancing in public. No. 5

SECOND MOVEMENT

Note illustration No. 1. The partners are directly facing one another so that when the gentleman steps forward with his left foot, the lady must step back with the right foot, and vice versa.

The elemental step of this dance is taking a single step to each beat of the measure. Now begin to move forward.

The gentleman, supporting the lady, starts with his left foot, walking four or even eight steps forward, the lady starting with her right foot, walking backward, keeping the even swing and time of the music. Practice will enable the dancer to vary this step by walking in a circle, or even reverse from a forward walk to a backward walk.

Remember:—One step to each count—One, two, etc. Should you fail to keep in continual harmony with the time of the music as you change from one foot to the other, you will lose the joy of perfect harmony between bodily action and the time of the music, which is the correct interpretation of dancing.

Thoroughly practice and acquire the foregoing two movements with the record music.

NOTE:—The swinging of the body from side to side in keeping time with the music by shifting the weight from one foot to the other may be greatly exaggerated at first, but every effort should be made later to tone this action down to a minimum. This marks the difference between the One-Step and the old Turkey Trot. The old Turkey Trot was an exaggerated swinging of the body from one side to the other, and still more accentuated by throwing the feet out from side to side; but as more grace was acquired, the feet were kept close to the floor and the action of the body was reduced from a swinging and jumping movement to a gliding, waving effect of the body, without losing the subtle expression of the syncopated characteristics of the music, thus creating the new One-Step.

T wish to emphasize the need of developing agility combined with grace and smoothness, not so smooth as to lose the AGILE spirit of the dance and not so much AGILITY as to lose the beauty of the GLIDING, W. "ING grace of this fascinating modern Dance."