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# Thirty Fox Trot Steps

DANCING MADE EASY



MAURICE AND FLORENCE WALTON

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# THIRTY FOX TROT STEPS

A GRADED SERIES OF EASY STEPS SUITABLE  
FOR THE BALLROOM, GYMNASIUM, OR PLAY-  
GROUND, AS WELL AS FOR PRIVATE EXER-  
CISE AT HOME, EITHER WITH OR WITHOUT  
A PARTNER

BY

EDNA STUART LEE

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## THE VALUE OF DANCING

Dancing has figured largely in the history and religious customs of the human race. Even in pre-historic times, the tribes that danced were victorious in war and survived those that fell asleep immediately after heavy feasting. Homer considered it "the sweetest and most perfect of human enjoyments"; Socrates learned dancing from Aspasia at the age of sixty; and Plato, Pliny, Molière, Richelieu, Locke, and many other great and good men have held this ideal pastime in high esteem.

Millions of men and women in modern times have enjoyed the succession of dances coming into vogue at different periods: the stately Minuet, the dreamy Waltz, the fascinating Polka, the romping Two-step, the unruly Rag, the easy One-step, the restful Hesitation, the mazy Maxixe, the æsthetic Tango, and the practical Fox Trot.

The value of dancing is physical, mental, and social, and is not confined to age or condition. It promotes health, gives pleasure, prolongs life, develops grace and ease of manner, beautifies the face and refines the mind, encourages good fellowship, and produces one of the most helpful and perfect forms of happiness.

### DANCING AND PHYSICAL HEALTH

Exercise is necessary to health, and dancing is exercise under pleasant conditions, aided by the



rhythm of music and the ambition to master the steps and become both skillful and graceful in executing them. Every part of the body is developed harmoniously by sinuous instead of jerky movements; muscles and nerves are exercised, toned up, and coordinated; and the erect carriage, swinging stride, and quickened respiration insure good circulation and a joyous feeling which shows in the face and radiates to every part of the room. Dancing may be varied to suit the needs of the young and the old, the weak and the strong, the nervous and the phlegmatic, the thin and the corpulent. It will correct physical weaknesses, prolong life and youth, beautify face and figure, and develop a dignified, graceful, and impressive bearing.

A distinguished physician has said: "Dancing under proper conditions and limitations is one of the best exercises for persons of all ages. It is especially adapted to the temperament, physique, and dress of women." Stuffy rooms, late hours, and indigestible suppers, followed by brief and fitful sleep, should be avoided by all dancers who value their health. One should keep the air of the room fresh and cool, drink all the water or fruit punch he wants but eat little or no solid food, and retire not later than eleven o'clock, before he has become exhausted and while the opportunity remains for plenty of sound, refreshing sleep. This means a slight readjustment of the usual dancing hours, but this will have to come and all sensible people will rejoice when it does come.

## DANCING AND MENTAL HEALTH

After a hard day's work, the mind needs change and agreeable relaxation. To continue in the same mental groove is suicidal and unfits one for the work of the following day. Amusement should break the routine, banish care and morbid introspection, and bring enjoyment and mental uplift. One of the ablest writers on this subject gives the following description of the best amusement for the working man of today:

"It should be natural, simple, unconventional. It should combine emotional expression with nervous relaxation and muscular exertion. It should result in mental and physical balance. It should restore the child in us. It should make us frank, honest, loyal, democratic, whole-hearted. It should give us perspective, and a saner view of ourselves and the other fellow. It should transfer the grip on our game to the grip on our job. It should develop tolerance, patience, keen judgment, fair play, sure method, fine team work. It should leave body stronger, heart bigger, mind clearer, soul finer."

Is there anything in the above that the modern dances, with their beauty and variety, will not accomplish? They take one's mind from his worries, cheer him up, banish fear, and replace pessimism with buoyant optimism. The exhilaration of the exercise and rhythm quickens the pulse, clears the mind, adds zest and alertness, gives poise and self-reliance, and produces good humor and sociability. It has been said that dancing is a "supreme human expression of happiness and exultation." How can one be mentally sick when he is happy!



## THE SOCIAL VALUE OF DANCING

Dancing improves society by improving the health, happiness, and accomplishments of individuals composing society. The woman who dances needs no beauty doctor. She has rosy cheeks, clear eyes, animation, good digestion, good circulation, and is happily unconscious of everything but the joy and unselfishness of true living. The man who dances has an erect and manly bearing, a fine swinging walk, grace and ease in a crowd, a sense of rhythm and harmony, and an accomplishment that may keep him away from objectionable companions and places in his hours of leisure. Both men and women must have exercise: why not let it be something graceful and beautiful that will not only benefit themselves but be a pleasure to their friends.

Social affairs may easily become stupid when there is no dancing. They lack the exercise, the abandon, the touch of frivolity, the breaking down of the barriers, and the companionship that dancing is sure to bring. Ancient religious rites usually included dancing and the spirit of the modern festival harmonizes most completely with that of the social dance. If one would make friends, obtain an intimate knowledge of people, and learn to adapt himself to all kinds of social occasions, let him become a good dancer.

## DANCING CLUBS FOR YOUNG AND OLD

A dancing club is easily the most successful and beneficial of all clubs whose object is enjoyment and relaxation. Half a dozen or a dozen couples whose tastes are congenial may get together once a week in a hall or in their own homes and have the best time imaginable learning the new steps and practising the old ones, either by themselves or under the guidance of a teacher. On such occasions, they can control conditions and adapt them to their particular needs, keeping the music slow and well marked until the steps are properly learned and later they may meet together at a dinner dance or in some public hall and test their skill under conditions that are more trying.

Both the young and the old need innocent amusement and healthful exercise to offset the hard work and strenuous conditions of modern life. The desire to stretch the body, mind, and heartstrings is a perfectly natural desire. The school gymnasiums and every other available public hall should be open for dancing every evening, under sympathetic and intelligent supervision, with instructors present to teach the proper kind of dancing and to correct what is improper. If city officials, educational boards, and charitable organizations wish to improve the condition of the poor, as well as of those in moderate circumstances, this is a method, both inexpensive and easy, that is certain to yield far-reaching beneficial results.



## THE FOX TROT

The Fox Trot is one of the latest dances to arrive and it is one of the best and most practical, being easy to learn and having such a variety of steps that it is readily adapted to all classes of dancers and all conditions of dancing. When the slow, compelling measures of the Fox Trot music are heard, the dancer, whether young or old, weak or strong, awkward or graceful, may select the steps that suit him best and confine himself to them.

If the hall is crowded or the music unusually fast, certain steps will have to be abandoned for the time, even by the most skillful dancers, and reserved for better conditions. It is well to learn and practise many more steps than are actually needed, as this produces grace and versatility and adds variety and keen mental enjoyment to the exercise. If some happen to be out of style in a certain locality or at a particular time, learn them anyhow, but be careful about displaying them when critics are in evidence. A good step is like a good book; it will keep.

The following steps are arranged in a graded series beginning with the simplest and ending with the more complicated. Few of them offer any real difficulties, and many of them may be used to advantage with gymnasium and playground classes, either with or without partners. The descriptions refer in every case to the gentleman's part, the lady's part being exactly opposite.

## I. THE STRAIGHT WALK

This is simply walking in time with the music. The gentleman steps off with the left foot and takes one walking step to each count. Four such steps are usually taken as a prelude to many of the steps to be described in the pages that follow, but, in a crowd or while thinking about what to do next, the straight walk may be continued for several counts.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.

Imagine yourself walking along a smooth country road in the best of spirits, in the best of weather, when suddenly you come upon a parade ground and hear the strains of martial music accompanied by the steady tramp of soldiers marching. Naturally, you swing into the stride, but with a freedom and grace quite different from the rigid, mechanical steps of the soldiers. Remember this in doing the straight walk of the fox trot. It is the difference between the action of a blooded racer and that of a draught horse.

## 2. THE PLAIN TURN

After doing the straight walk, stop and turn completely around to the right in one spot, taking four steps for the turn and walking off again in the same direction as before. You will find it necessary to get around in three steps, then shift the weight to the



right foot to complete the count and be ready to start off with the left foot again.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Turn to the right, cross the left foot over the right, and step about one third the distance around.
2. Step one third the distance with the right foot, continuing the turn.
3. Step the remaining distance around with the left foot, completing the turn.
4. Shift the weight to the right foot or take a short step with it to complete the four counts and be ready to start off with the straight walk again.

The plain turn is similar to the ordinary turn in the one step and produces the same effect. In a very crowded room, this step may be reserved for the corners.

### 3. THE PONY TROT

This is the original Fox Trot step, consisting of four walking steps forward followed by four quick running or trotting steps in the same direction, the latter requiring only half a count each (1, 2, 3, 4; 1 and, 2 and).

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Run forward with the left foot.

and. Run forward with the right foot.

2. Run forward with the left foot.

and. Run forward with the right foot.

This was formerly danced in a rather pronounced fashion with long, bouncing running steps, and this form is still splendid exercise for the gymnasium or playground, but for the ballroom the running steps should be very short and the feet barely leave the floor, otherwise the effect is choppy, as in the old hopping waltz.

#### 4. THE MEDITATION GLIDE

Begin with four walking steps forward, then take four short sliding steps to the left keeping the left foot in front, followed by four short sliding steps to the right with the right foot in front.

##### *Analysis by Counts*

1. Step forward with the left foot.

2. Step forward with the right foot.

3. Step forward with the left foot.

4. Step forward with the right foot.

1. Slide left with the left foot forward.

2. Slide left with the left foot forward.

3. Slide left with the left foot forward.

4. Slide left with the left foot forward.

1. Slide right with the right foot forward.

2. Slide right with the right foot forward.

3. Slide right with the right foot forward.

4. Slide right with the right foot forward.

In order to get the dreamy, meditative effect of this step, it must be executed very smoothly and the



sliding steps be made very short. The glides need not be exactly to the left or right, but may be in a diagonal direction if so desired.

### 5. THE CATCH STEP

This step requires seven counts, one count being gained in changing step as the soldier does when out of step. Begin with four walking steps, two-step to the left (two counts), and step right (one count).

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
- 5, 6. Two-step to the left, thus changing the step.
7. Step forward with the right foot.

The catch step corresponds to the popular "draw" or "hook" in the one-step, and breaks the monotony of walking with an artistic pause. It is extremely easy, especially to those who have had a little military training, and may be used on the most crowded floors.

### 6. THE SCISSORS CATCH

This is similar to the previous step, only in doing the two-step the right foot is crossed over the left as in one of the steps of the tango.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.

4. Step forward with the right foot.
5. Step forward with the left foot.
- 6, 7. Cross the right foot over the left and two-step in this position with the left foot behind the right. Step forward with the left foot in beginning a new step.

The scissors catch is attractive and has the appearance of being difficult. It may be varied by trying it on the right side, crossing the left foot over the right, or by taking two two-steps in succession with the feet crossed, on either side.

## 7. THE BARCAROLLE

Begin with four walking steps forward, then two-step to the left, two-step to the right, two-step to the left, and two-step to the right, leaving the left foot free for a new step.

### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.

- 1, 2. Two-step to the left.
- 3, 4. Two-step to the right.
- 1, 2. Two-step to the left.
- 3, 4. Two-step to the right.

This step is very easy and very useful. If danced with grace and feeling, it suggests Offenbach's beautiful passage in the Tales of Hoffman, although the time is somewhat different.



## 8. THE ROCK-A-BYE

Begin with four walking steps forward, then pause and take four quick rocking steps, two on the left foot and two on the right in the same spot, as though the feet were held rigidly apart by a rocker and the body tipped gently forward and backward by mechanical means.

*Analysis by Counts*

1. Step forward with the left foot.
  2. Step forward with the right foot.
  3. Step forward with the left foot.
  4. Step forward with the right foot.
- 
1. Step forward with the left foot, raising the right slightly.  
and. Shift the weight to the right foot, raising the left slightly and keeping both feet in the same position on the floor.
  2. Shift the weight to the left foot and slightly raise the right.  
and. Shift the weight to the right foot again and slightly raise the left, leaving it free to step off again in a new step.

This step is much more easily done than described. The rocking steps should be very light, smooth, and graceful. Be careful not to rock the shoulders, but sway gently with the entire body.

## 9. THE VIOLA DANA

Begin with two walking steps forward, two-step to the left, take two more walking steps, two-step to the right, and repeat as desired.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
- 3, 4. Two-step to the left.

1. Step forward with the right foot.
2. Step forward with the left foot.
- 3, 4. Two-step to the right.

This step should be danced "with a whole heart and fancy free," as though tripping along a pleasant path on a bright June day. The catch comes when you have to start off walking on the right foot instead of the left after taking the first two-step and thus changing your step.

### 10. THE RIGHT GLIDE

Begin with two walking steps forward, then two-step to the left, take three sliding steps to the right, and change the weight to the right foot so as to be ready to start a new step with the left.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
- 3, 4. Two-step to the left.
1. Slide the right foot to the right on the first half of the count and follow it with the left on the remainder of the count, keeping both feet on the floor and the right in front of the left.
2. Repeat in the same direction.
3. Repeat in the same direction.
4. Take a short step with the right foot to shift the weight and leave the left foot free.

### 11. THE LEFT GLIDE

Begin with two walking steps forward, take three slides to the left, then two-step to the right, turning



at right angles to your former direction, and your left is free for the next step.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
- 3-5. Take three slides to the left, as described in the right glide, only the left foot should be in front.
- 6-7. Two-step to the right, making a quarter-turn to the left as you do the two-step, and you are ready to start off in a somewhat different direction with the next step.

Both of these glides are simple and lend variety and interest to the dance. Do not attempt to cross the room in the three slides, as though you were on an ice pond.

## 12. THE ZIGZAG GLIDE

Begin with four walking steps forward, then take two sliding steps diagonally to the left, ending with a two-step in the same direction, then two sliding steps diagonally to the right, ending with a two-step. Repeat as often as desired.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
- 1, 2. Take two sliding steps diagonally to the left, that is, half way between directly left and directly forward.
- 3, 4. Two-step in the same direction.
- 1, 2. Take two sliding steps diagonally to the right.
- 3, 4. Follow these with a two-step in the same direction.

Gliding steps are sometimes attempted in the one-step, but they are invariably jerky and never satisfactory, as there is not sufficient time to do them properly.

### 13. THE REVERSE

Begin with four walking steps forward; then two-step, meanwhile swinging around to the right so as to face the opposite way; take four walking steps backward, remembering that you are now in the lady's position and must step off with the right foot instead of the left; two-step, swinging around again to the right into your first position. The couple moves continually forward in the same direction, only the position of the partners is reversed for a part of the time.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.

- 1, 2. Two-step, with the left foot in front, making a half-turn, or half of a circle, to the right.
3. Step backward with the right foot.
4. Step backward with the left foot.
5. Step backward with the right foot.
6. Step backward with the left foot.
- 7, 8. Two-step, with the right foot in front, turning again to the right into your original position.

This is an exceedingly valuable step, since it changes one's view and gives a pleasing effect. The half-turn may be gracefully made on the toe of the



right foot. In the one-step, it is better to reverse by pivoting rather than to use the two-step for it, since there is hardly time for the two-step turn.

#### 14. THE DOUBLE REVERSE TURN

Begin with four walking steps, then take two two-steps in succession, making a half-turn to the right with each, bringing you completely around into the first position. The two-step turns are executed exactly as in the reverse.

##### *Analysis by Counts*

1. Step forward with the left foot.
  2. Step forward with the right foot.
  3. Step forward with the left foot.
  4. Step forward with the right foot.
- 
- 1, 2. Two-step, making a half-turn to the right, or reversing.
  - 3, 4. Two-step, still turning to the right and completing the circle.

This is a much simpler step than the previous one and not so valuable, since it only provides for a single complete turn in one spot and does not reverse the position of the partners.

#### 15. THE TROT DES ARTISTES

Take four walking steps forward, two-step to the left, step forward with the right foot, and draw the left foot over to the heel of the right foot. Keep the weight on the right foot, without bending either knee, leaving the left foot free to begin a new step.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
- 1, 2. Two-step to the left.
3. Step forward with the right foot.
4. Draw the left foot over to the heel of the right, dragging the toe along the floor, and keeping the weight on the right with the left foot free.

The "draw" in this step is executed like the "hook" in the one-step, only in the latter the right foot is drawn toward the left. The effect is to give an attractive pause in the dancing.

## 16. THE SIDE SWING

Begin with four walking steps; take three running steps diagonally to the left, holding the last for a full count; then two-step to the right, leaving the left foot free.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Step forward on the left foot with a short running step.
- and. Cross the right foot over in front of the left foot and take another short running step, completing the count.
2. Step forward quickly with the left foot and pause in this position for the full count.
- 3, 4. Two-step to the right, leaving the left foot free.

This is a very valuable and beautiful step, producing a swaying motion that relieves the monotony



of the forward movement. It may easily be adapted to the one-step by giving a full count to each running step, thus making all the steps equal.

### 17. THE SLOW TWINKLE

Take four walking steps forward; step forward on the left foot, rock backward on the right, and change the position of the feet, stepping backward with the left and then forward with the right.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Step forward with the left foot.
2. Shift the weight to the right foot without changing position.
3. Bring the left foot backward a step.
4. Carry the right foot forward a step.

This step produces a pause in the dance and looks well when the feet move in harmony. It may be used without alteration in the one step and in the waltz walk. There are other ways of doing the twinkle, but none better than this.

### 18. THE FAST TWINKLE

This is danced just like the slow twinkle, only the steps in the twinkle proper are made twice as fast, so that the count is different.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.

3. Step forward with the left foot.
4. Step forward with the right foot.

1. Step forward with the left foot quickly.
- and. Shift the weight to the right foot.
2. Bring the left foot backward a step.
- and. Carry the right foot forward a step.

This cannot be used in the one-step or waltz. It is important that one's partner know when this step is coming, as it must be done together in perfect time to make it a success.

### 19. THE NEWBURGH

Begin with five walking steps forward; cross the right foot over the left in one count, bring the left foot forward and two-step with it in advance of the right, repeating this movement twice; then step with the right foot to shift the weight.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.

1. Step forward with the left foot.
2. Step out with the right foot over the left.
- 3, 4. Bring the left foot forward and two-step.

1. Step out again with the right over the left.
- 2, 3. Bring the left forward and two-step.
4. Step out again with the right over the left.

- 1, 2. Bring the left forward and two-step.
3. Step to the right with the right to shift the weight. One count has been gained in changing step.



Keep the partner in the usual dancing position for this step. Instead of shifting the weight in the last step, three sliding steps may be taken to the right, which will leave the left foot free for a new step.

## 20. THE HOP TURN

Begin with five walking steps forward; cross the right foot over the left and hop on it, at the same time lifting the left foot, by suddenly bending the knee, and making a quarter-turn to the right on the toe of the right foot; bring the left foot slowly to the floor in one count, completing the half-turn, so that you are now facing just opposite from your original position; step on the right foot to shift the weight.

### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Step forward with the left foot.
2. Cross the right foot over the left and hop and turn on it, kicking upward behind with the left.
3. Step on the left foot, completing the turn.
4. Step on the right foot, shifting the weight.

This step serves well in corners, and should be executed as smoothly as possible. It may be used in the one-step without alteration.

## 21. THE TANGUAY TURN

This is danced like the hop turn, only in completing the turn four short, quick steps are taken instead of two slow ones.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Step forward with the left foot.
2. Cross the right foot over the left and hop and turn on it, kicking upward behind with the left by bending the knee.
- 3, 4. Complete the turn in four short steps, beginning with the left foot and giving each step half a count.

This step must be done very smoothly, especially when it comes to the four quick steps. In adapting this turn to the one-step, these short steps must each receive a full count.

## 22. THE MINUET TURN

Begin with four walking steps forward; face to the left in the half-open position and take two walking steps in that direction with the partners side by side; return to the ordinary closed position with the partners facing each other and swing around to the right in two steps so as to face in the opposite direction.

*Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
1. Face to the left and step with the left foot in that direction.
2. Step with the right foot in the same direction.
3. Step with the left foot beyond and around the partner, turning to the right.
4. Complete the turn, or half circle, as you step with the right foot.



This is a graceful and easy step which almost any one may learn to do well. It may be used without change in the one-step.

### 23. THE CASTLE FAVORITE

Begin with four walking steps and four quick running steps, as described in the pony trot; hop on the right foot as soon as it touches the floor in the last step; step to the left with the left foot and draw the right over to it; hop on the left; step to the right with the right foot and draw the left over to it.

#### *Analysis by Counts*

1. Step forward with the left foot.
2. Step forward with the right foot.
3. Step forward with the left foot.
4. Step forward with the right foot.
- 1, 2. Take four short running steps, each requiring a half count.
1. Hop on the right foot.
- and. Step left with the left foot.
2. Draw the right over to the left.
3. Hop on the left foot.
- and. Step right with the right foot.
4. Draw the left over to the right.

A rather difficult step, requiring considerable practice and possibly not adapted to ordinary social dancing.

### 24. THE CAVALRY CHARGE

Begin with the pony trot, as in the previous step; step forward with the left foot, step forward with the right foot, hop on the right and kick with the left as

in the hop turn. Do the step-hop-kick three times, keeping straight forward and shifting the weight to the left foot between the hops.

*Analysis by Counts*

- 1-4. Take four walking steps forward.
- 1-2. Take four short running steps forward.
- 1. Step forward on the left foot.
- 2. Step forward on the right foot.
- and. Hop on the right and kick with the left.
- 3. Step forward on the left foot.
- 4. Step forward on the right foot.
- and. Hop on the right and kick with the left.
- 5. Step forward on the left foot.
- 6. Step forward on the right foot.
- and. Hop on the right and kick with the left.
- 7. Step forward on the left foot.
- 8. Step forward on the right foot.

This step is not difficult when once learned and is splendid for exercise.

## 25. THE CHAPLIN TROT

Begin with four walking steps forward; take seven short running steps; cross the right foot over the left, step to the left with the left foot, step to the right with the right foot, draw the left foot to the heel of the right and hold, leaving the weight on the right foot. Most of these steps are in half time.

*Analysis by Counts*

- 1-4. Take four walking steps forward.
- 1-4. Take seven short running steps forward.
- and. Cross the right foot over the left.



5. Step to the left with the left foot.
- and. Step to the right with the right foot.
6. Draw the left foot over to the heel of the right and hold it free, keeping the weight on the right foot. This requires a full count.

This is a good step for young couples desiring plenty of action and a touch of the spectacular. It is not bad if done smoothly, and is an excellent ground gainer.

### 26. THE CONEY ISLAND DIP

Begin with two walking steps forward; two-step forward, finishing the step with a dip, bending both knees and keeping the left foot in front; step forward on the right foot, step forward on the left, step forward on the right, and draw left to right, keeping the weight on the right foot.

#### *Analysis by Counts*

- 1, 2. Two walking steps forward.
- 3, 4. Two-step forward, finishing with a dip.
1. Step forward with the right foot.
2. Step forward with the left foot.
3. Step forward with the right foot.
4. Draw the left foot to the right.

It is natural to rise on the toes in the middle of the two-step just before making the dip. The effect of this step is very exhilarating and excellent exercise for the lungs.

### 27. THE KELLERMAN DIP

Begin with four walking steps forward, making a quarter-turn to the left on the last step; complete the

reverse on the next step and walk backward four steps; just as the right foot touches the floor on the fourth count, bend the right knee and dip, at the same time raising the left foot slightly from the floor and extending it forward with the toe pointed. This last movement is sometimes called a "cut." It is very effective when used in connection with the "hook" in the one-step.

*Analysis by Counts*

1-4. Take four walking steps forward, turning to the left on the last step.

1. Step backward with the left foot, completing the reversal of position.
2. Step backward with the right foot.
3. Step backward with the left foot.
4. Step backward with the right foot and "cut," and you are ready to step off in the opposite direction with the left foot on the next count.

This step is excellent also for the one-step. It may be danced in a small room, in a straight line from one side to the other and back again, but must not be attempted on the ballroom floor unless there is plenty of space. The turn to the left is unusual and gives variety. It is a plain "walk around" in two steps. In the "cut," the entire body is balanced on the right foot with the right knee bent. Try to balance the body in this way and you will naturally thrust the left foot forward.



## 28. THE PAVLOWA EXTENSION

Begin with four walking steps; take a short sliding step to the left with the left foot, then draw it back to the right foot with the left knee bent and the toe touching the floor in an extended position, the heel being raised as high as possible; two-step forward on the left; repeat the sliding step, extension, and two-step on the right; take four walking steps forward; two-step, turning to the right and reversing your position; take four walking steps backward; the lady now does the extension and two-step on both sides; take four walking steps backward; two-step and reverse. When the gentleman "extends" either foot, the lady rises on the toe of the opposite foot.

*Analysis by Counts*

1-4. Take four walking steps forward.

1. Take a short sliding step with the left foot leading.

2. Draw back and extend the left foot beside the toe of the right.

3, 4. Two-step forward on the left.

1-4. Repeat the sliding step, extension, and two-step on the right.

1-4. Take four walking steps forward.

1, 2. Two-step, turning to the right and reversing your position.

1-4. Take four walking steps backward.

1-8. The lady does the sliding step, extension, and two-step on both sides, as described above for the gentleman, beginning on her left.

1-4. Take four walking steps backward.

1, 2. Two-step, turning to the right and reversing your position.

This is an easy step and very graceful, savoring a little of the stage. The hesitation, while it lasted, was full of such steps and they were much appreciated.

### 29. THE ST. DENIS SPIRAL

Begin with six walking steps forward; then take six two-steps, alternating from the left side to the right and turning and bending as in the maxixe. Bend the body decidedly to one side and turn around to the right as far as possible with each step, advancing along the floor in a spiral fashion. Close the step with four walking steps forward.

#### *Analysis by Counts*

1-6. Take six walking steps forward.

1-12. Take six two-steps, bending and turning as in the maxixe.

1-4. Take four walking steps forward.

This is a vigorous and interesting step, with reminiscences of the departed maxixe, which apparently was too beautiful to live.

### 30. THE BRAZILIAN POLKA

Begin with six walking steps and six maxixe two-steps as in the St. Denis spiral, the partners separating on the last two-step and facing each other with the hands on or near the hips. Both partners now do exactly the same steps, the gentleman moving forward diagonally on his right and the lady moving forward diagonally on her right, the two directions being opposite but parallel: step forward with the



right foot, step forward with the left foot, turn to the right and step to the right, draw the left foot over to the right; repeat these four steps from the new position, which is identical with the former position, only reversed on the floor. The partners now both face toward the gentleman's left and do two polka steps, approaching gradually nearer and finally meeting and joining hands in the usual dancing position: polka (or two-step) to the left with the outside foot (the gentleman's left), polka (or two-step) to the left with the inside foot, join hands and two-step first to the left and then to the right, turning and bending as in the maxixe.

*Analysis by Counts*

1-6. Take six walking steps forward.

1-12. Take six two-steps, bending and turning as in the maxixe, the partners separating on the last two-step and facing each other with the hands on the hips.

1. Step forward with the right foot.
2. Step forward with the left foot.
3. Take a half-turn to the right and step to the right.
4. Draw the left foot to the right.

1-4. Repeat these four steps from the new position.

- 1, 2. Polka to the left with the outside foot.
- 3, 4. Polka to the left with the inside foot.

1-4. Join hands and two-step to the left, then to the right, turning and bending as in the maxixe.

This remarkably beautiful folk dance is adapted to special music but goes very well indeed with fox trot, maxixe, or tango music. It will well repay long and

careful practice, and may be used in the corners or center of a spacious ballroom or for private exhibition. If one does not know the latest form of the tango, the Brazilian polka may be used instead without provoking adverse criticism.

All that I have said about dancing and all that I have to say about good form in the chapter immediately following should be borne in mind in practising and executing this rather complicated dance.



## GOOD FORM IN DANCING

A beautiful dancer is a beautiful picture. Dancing is the poetry of motion, the expression of rhythmic measures by means of graceful steps. The new dances offer an almost unlimited variety of ways in which attractive music may be thus expressed.

It is important, especially for amateurs, that the music be slow and the accents well marked, otherwise the dance may degenerate into an unattractive romp instead of being easy and graceful. The ballroom is no place for perspiring, exhausted, disheveled rioters.

The floor should not be too slippery. The strenuous waltz of other days required it, but now it is not only unnecessary but a positive hindrance to good dancing. If the floor is crowded, good dancing is also impossible. At private affairs, invite only as many as the room will easily accommodate; in public halls, allow only this number on the floor at one time.

The dress should be light and comfortable and permit easy movement in every part of the body. The shoes should be easy and securely fastened. Ladies should dress the hair simply and see that it requires no attention on the floor. Modern dancing has eliminated the once fashionable train. White gloves are always in style.

In taking position for the dance, the wrist and fingertips or the inside of the wrist and the back of the thumb

of the gentleman's right hand should rest lightly some distance above the lady's waist, while the lady's left hand should rest on the gentleman's shoulder (not hooked about his arm), with her head facing in that direction. The lady's right hand should lie flat in the gentleman's open left hand, while the gentleman's left arm may either be held up parallel with the body or extended outward nearly straight, inclined slightly upward. At this particular moment, the latter position seems to be preferred, but the former has its advantages if it does not prove tiresome.

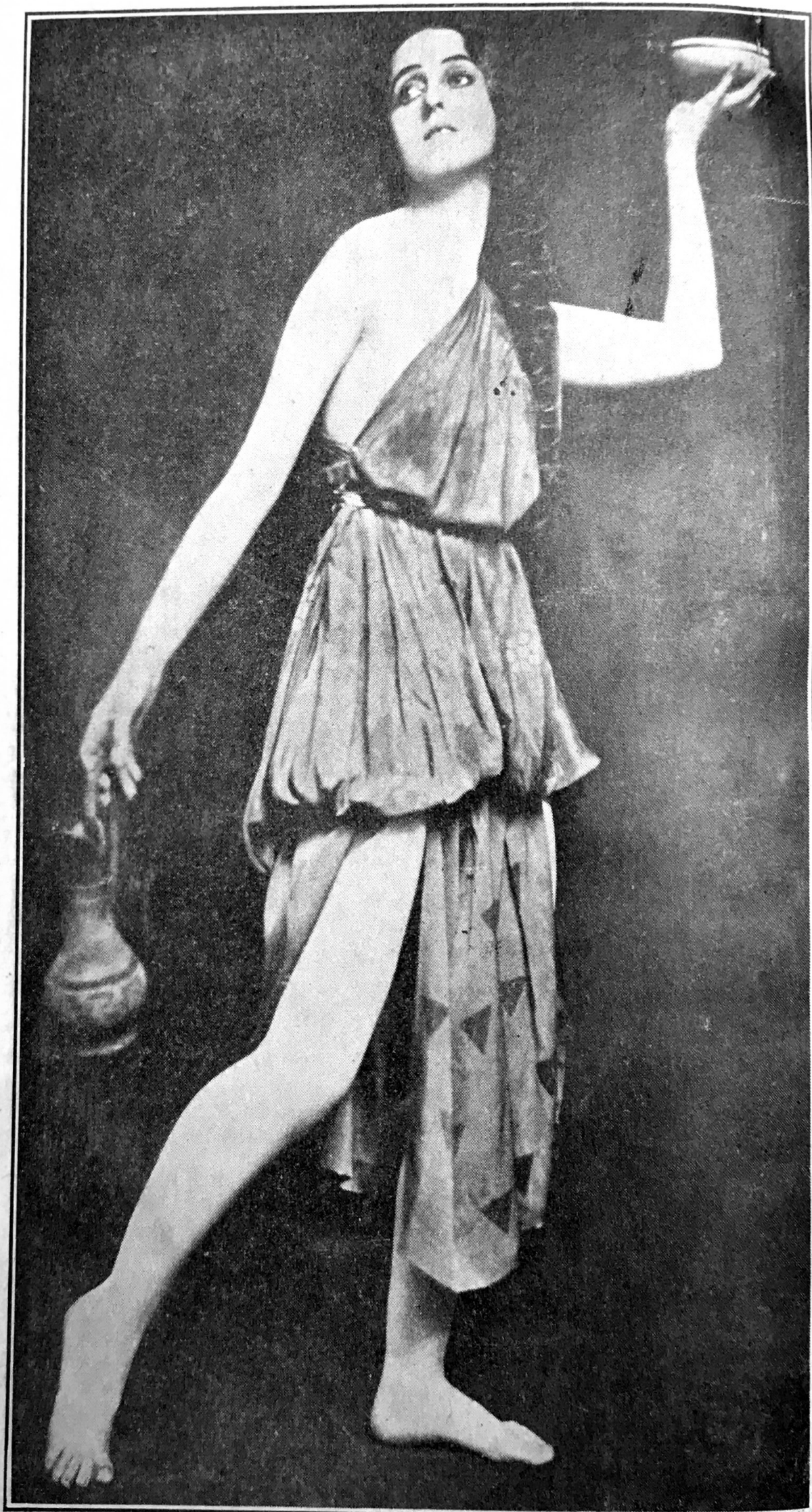
It is very important for the partners to stand erect and far enough apart for free movement, the lady bracing herself so as to be easily guided. Both good manners and good dancing require that this space be kept. The gentleman must not hold the lady too tightly, and the lady must not helplessly collapse in his arms.

Dance with the feet, responding slightly to the movement with the body, but keep the head and shoulders in repose. Do not shuffle the feet nor pound the floor with the heels; do not bend the knees, except when making dips, and then very slightly; do not wriggle the hips or shoulders; do not pump the arms or elbows as though directing an orchestra, but hold them as still as possible; do not hop or bounce awkwardly about on the floor, but glide smoothly and evenly; and always point the toe toward the floor rather than toward the ceiling.

Finally, a vulgar man will be vulgar anywhere, even in walking or sitting down. Avoid him. Let it be



our object, especially in dancing, to eliminate the coarse and unattractive and to develop and encourage the artistic and refined. For the thoughts and associations of our happy moments have a large share in the molding of character, and character makes or mars life.



FOKINA, OF THE IMPERIAL BALLET Russe

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