

shifting from one side to the other giving a remarkably serpentine effect.

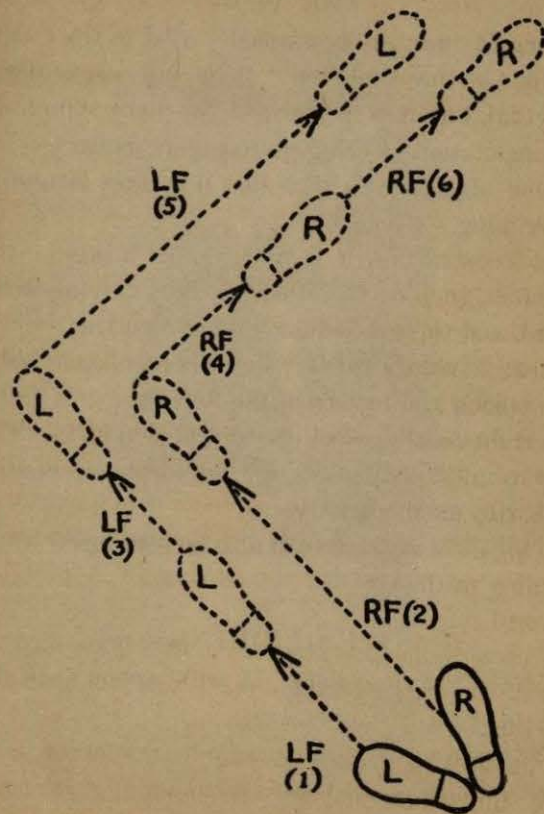
When done by the entire assembly it is so realistic that one may almost imagine the building is rocking.

THE SNAKE DIP

The same idea is expressed as in The Snake, with the exception that only three steps are taken obliquely. Start with left foot to left oblique forward (1); bring the right foot across in front of left foot and dip in this position (2); again step forward obliquely with left foot (3). Then the same step is repeated to the right oblique, starting with the right foot (4), then crossing the left foot forward (5), with the dip, again step right forward (6).

This movement is repeated many times, during which the lady always crosses the foot in back and dips.

The shifting from one side to the other is a most important matter. When the gentleman walks to the left oblique he faces in that direction and the lady just the opposite, virtually in Yale Position.



When well done it resembles the movement of the snake.

FISH WALK

One of the steps occasionally used in the Castle Walk or the One-Step. It is not particularly graceful, but it is performed by many who have the reputation of being quite expert dancers.

One objection to it is that it is most fatiguing when long continued.

In construction it is nothing but a skip on the one foot, then on the other, the lady moving backward, and the gentleman coming forward.

Left foot forward (1); slight hop on same without raising the foot from the floor (x); then bring the right foot forward (2); and hop on it (x). The hop is much condensed and the movement continued with much rapidity.

This little skip step can also be performed while turning to the right.

CASTLE GLIDE (*Newman*)

Music 2-4 (Ragtime). A trifle slower than the Castle Walk.

This is quite a jolly dance and very easy to execute. Dancers in Closed Position.

The gentleman walks four steps forward, left foot (1), right foot (2), left foot (3), right foot (4). Then Chassez (a chasing of one foot by the other)



THE TANGO POSITION

or a glide to the left four times performed as follows—left foot to side, Second Position (1); right foot close up to it, First Position (x). Repeat this movement three more times, counting (2) (x) (3) (x) (4); this takes two measures. On the last step there is a half turn of the body to the right. The Chassez movement is then repeated to the right two measures, after which turn to the right with five steps of the Castle Walk left foot back (1); right foot forward (2); left foot back (3); right foot forward (4); left foot back (5); dip on the right foot back count (6); rise and transfer the weight forward on the left foot (7), and step forward on right foot on the eighth count.

Repeat the entire dance.

THE ORIGINAL ONE-STEP

Music 2-4, tempo march "Militaire."

Originally this dance came from England in 1911; at that time it consisted of merely a march forward, backward, and a right turn, decidedly in military precision.

My first impression of this form of a dance was that the dancers were more like automatons than human beings, as there was no grace exhibited, and it was nothing short of a walk.

When it was brought to America and danced to Ragtime (which was much more rapid than the March Tempo) it was necessary to run or trot the steps; the result was it became a Modified Turkey Trot, as many insisted on calling it, with of course all the objectionable features of the Genuine Turkey Trot eliminated.

The title of the One-Step was often used by myself and many others who had a dislike for the abominable Turkey Trot, and this Modified Trot was readily accepted by polite society under the name of the One-Step.

Innumerable variations have been invented that are used in the One-Step.

AMERICAN ONE-STEP, OR MODIFIED TURKEY TROT

Music 2-4 (Ragtime), spirited. Count two to the measure.

Danced in Closed Position.

The step used throughout the dance is a short trot, a regular "dog trot," keeping the ball of the foot continually on the floor.

The upper part of the body to be kept perfectly quiet; no bending or rocking from side to side or any hip action whatsoever is permitted.

The principal variations used in the dance are the forward and backward trot, the turn to the right and to the left, Modified Grizzly Bear (to the side), the Picket Fence (diagonally forward and backward) and the various forms of Grape Vine Steps.

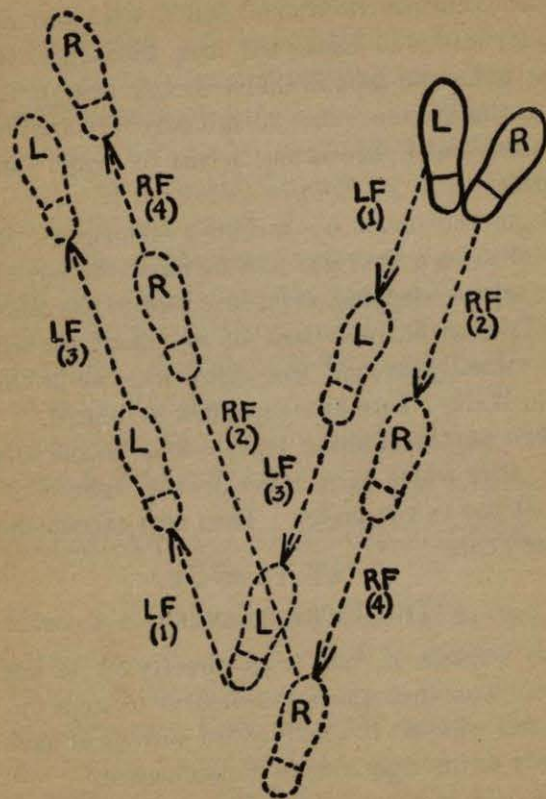
Begin the dance by turning to the right. Be careful to keep the right foot forward, the feet always apart, stepping from one foot to the other with a step on each beat of the music, the left foot virtually around the right foot, as in the Castle Walk. Turn as many times as desired.

Next use the Modified Grizzly Step, to the side (left), after which turn either to the right or to the left just as you prefer. Then next execute the Picket Fence.

THE PICKET FENCE

This consists of four trots directly to the left rear oblique, then the same number of steps forward left oblique; in this forward movement have the lady to the right side in Yale Position.

This backward and forward movement is in a V formation, or zigzag, which is repeated several times and which is to represent, in design, the top of a picket fence, hence its name.



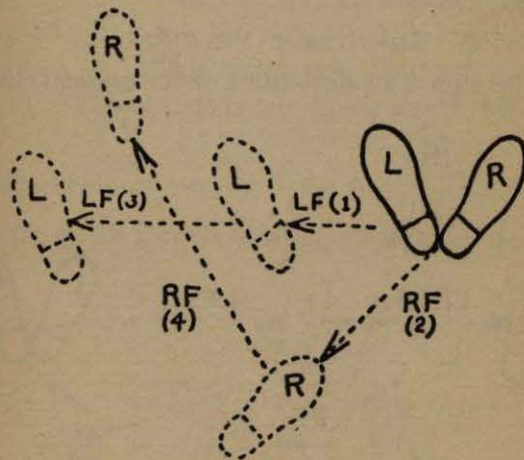
PICKET FENCE

Then the turns may be inserted again, followed by the original Grape Vine Step.

ORIGINAL GRAPE VINE STEP

This step is known in England as the Crab Step.

In order to get into the Grape Vine Step, take two walking steps or trots backward, left foot (1), right foot (2). Then the actual Grape Vine begins, which is left foot to side, Second Position (1);



ORIGINAL GRAPE VINE

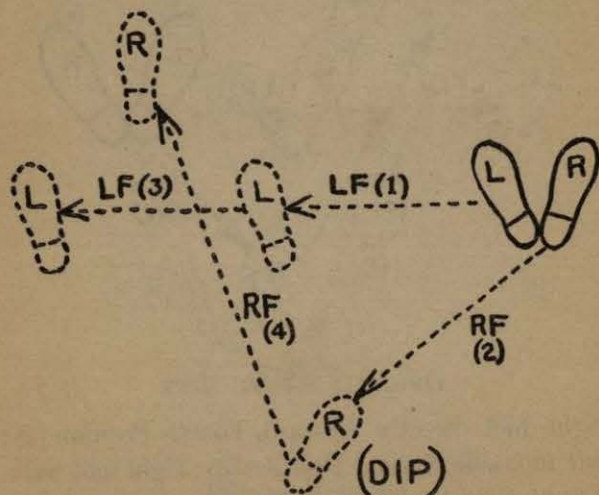
right foot directly forward, Fourth Position (2); left foot side, Second Position (3); right foot back, Fourth Rear Position (4). This takes two measures. The movement is repeated several times, omitting the two backward steps, the left foot always to

the side, while the right foot is the most active, moving forward and backward.

The Original American One-Step consists of a turn to right and to the left, Modified Grizzly to the side, the Picket Fence, and the Grape Vine Steps. But other steps have found favor as follows:

DIP GRAPE VINE STEP

This step is an elaboration on the original Grape



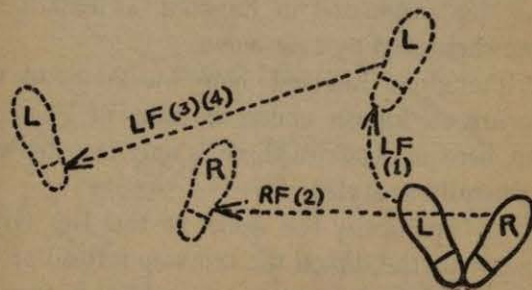
Vine Step and is practically the same step with the exception that on taking the second step there

is a bend of the knees or a dip, gentleman making a courtesy with right foot back, while the lady takes a semi-kneeling position with her left foot front.

The steps are as follows, moving continually to the left side: Left foot to side, Second Position (1); right foot back, Fourth Rear Position, and dip (2); left foot to side (3); right foot forward, Fourth Position (4). This takes two measures of the music. Repeat indefinitely, space permitting.

HESITATION GRAPE VINE STEP (*Newman*)

One of the most fascinating steps of the Modern



Dance. When well performed it is decidedly smart.

The left foot is brought forward, Fourth

Position, with a slight turn of the body toward the right (1); the right foot is then brought to Crossed Rear Position (2); left foot is pointed to the side, Second Position, with leg perfectly straight. At the same time raise the right heel (3), drop the right heel (4). This takes two measures. Repeat this movement several times, the dancers always moving to the side.

Turning the body to the right, then coming back to the regular position, is an important factor in this step.

AMERICAN CRAB STEP

This step is in imitation of the walk of a crab. This step originated in England, at least it was there christened by that name.

Although in England many variations of this step are all known under the name of The Crab Step, here in America there is only one step that is generally so styled.

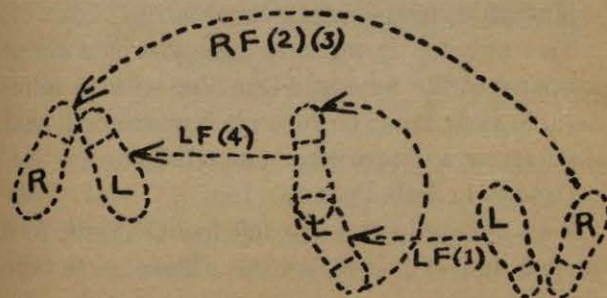
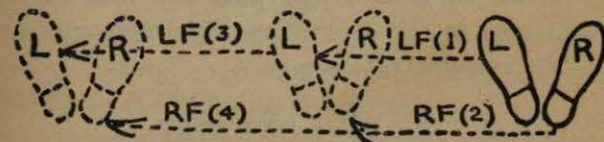
It is practically the same as the Dip Grape Vine, with the dip on the last step instead of the second, and in taking the dip, which is forward for the man with right foot, the Yale Position is taken and his right foot passes the lady's right foot.

Start with left foot back, Fourth Position (1); right foot back (2); left foot to side, Second Position (3); right foot crossed in front, passing the lady's right foot and dip forward on the right foot (4).

Repeat.

HALF FADE-AWAY

This step starts with the Grizzly Bear Step to the side. Left foot to the side (1), draw the right



foot close up to it, First Position (2), left foot to side (3); draw the right foot to it (4), left foot to

side (1), then turn (Pivot) on the left foot by raising the right foot and with a big stride virtually step around the lady, making a half turn to the left, keeping right foot raised (2); place right foot on the floor to side (3); draw left foot to it, First Position (4). The dancers have now turned about-face.

Repeat all, starting with the right foot to the right side, make the Pivot on the right foot, and turn around to the right.

It will be noticed that there are four counts mentioned in the description, which is equivalent to two measures of the music.

ENGLISH ONE-STEP

Music 2-4, tempo military march.

This one-step is rather a tame sort of a dance compared to the American One-Step with its innumerable variations; however, it is quite good, and often answers the purpose most satisfactorily.

Dancers in Yale Position.

Walk forward four steps, left foot (1), right foot (2), left foot (3), right foot (4). These steps take two measures.

Take the same steps turning to the right, with four steps, two measures.

JIG-SAW STEP OR SYNCOPATED GRAPE VINE STEP

Quick spring on left foot (1), dip on right foot forward, Fourth Position, passing the lady on her right side, count (1) (2). Spring again on left foot (x), dip right foot back (1) (2). Repeat the Jig-Saw Step forward and back—two measures.

In the Jig-Saw Step the dancers move a little to the side.

THE HORSE-TROT

Music 2-4 (Ragtime), lively.

This dance is passé at the present time, yet a short description of the same for those who still desire to dance it appears below.

The step for the Horse Trot resembles closely the step of the Cake Walk, raising the foot quite high with rather a jumpy style.

It consists of a forward and backward movement, turning to the right and to the left. Taking the Yale Position and dancing around after each other. A stationary step, cutting the foot to the side, a series of dips with the right foot back are often taken, also the Canter in the Horse Trot.

THE CANTER IN THE HORSE TROT

Gentleman springs on left foot (1), dips back

with the right foot (2), takes two trots backward, left foot (3) and right foot (4). This movement when repeated several times closely resembles a canter.

KANGAROO DIP

This is another step often used in the Horse Trot. It is a succession of dips backward for the gentleman and forward for the lady, making it resemble the kangaroo.

CHICKEN SCRATCH

This, another oddity, is very similar to the Pivot used in Ballet Work (using the one foot as a pivot and moving the other around it by taking small steps). The only difference is that the foot that is doing the actual stepping scrapes or scratches the floor, imitating a chicken.

The turns may be complete or just half-way around, then back again.

The Horse Trot, Kangaroo Dip and the Chicken Scratch are by no means graceful, and really should have no place in the ballroom. Yet I have given a short description of each, as I think that teachers especially should know these oddly named steps, even if they do not endorse them.

Bostons, Hesitation Waltz, Standard Waltz