

CHAPTER V

BOSTONS, HESITATION WALTZ, STANDARD WALTZ

PHILADELPHIA BOSTON

(One-Step Waltz or Long Boston)

MUSIC, waltz, played quite fast.

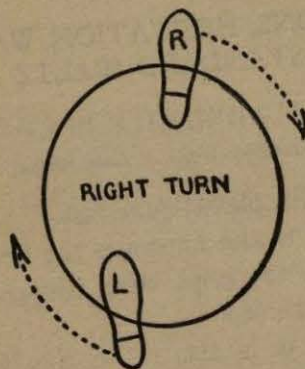
This dance is also known as the Drop Step, on account of all the steps being dropped or eliminated except the one.

In London it is also called the Berceuse or Cradle Boston.

It is the form of Boston most popular at the present time and to my mind the most difficult dance for the ballroom on account of the simplicity of its composition. It depends entirely upon each individual to create a most graceful dance, from actually only one step to the measure, and to rotate progressively around the room.

The gentleman glides his left foot backward with knees bent (1). In this open position, feet apart, rise on the ball of the left foot (2), drop left heel (3),

keeping the right foot pointed in front. Transfer the weight of the body on the right foot, which is forward, and accompany the same with a bend of the right knee (4). Rise on the ball of the



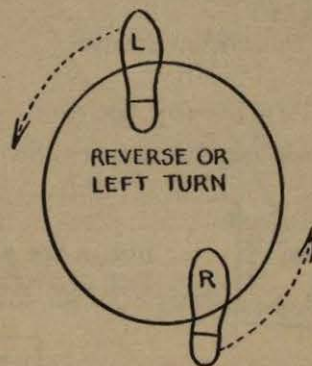
right foot (5), drop the right heel (6). This backward and forward movement should be a delicate wave or cradle movement, with a bending of the knee and a rising on the ball of the foot.

The feet are never brought together, as it is necessary for the feet to be kept apart so as to describe a circular movement with the free foot, the one that does not sustain the weight of the body, first with one foot then with the other (see diagram). This circular movement or swing will give one the proper momentum in order to

turn properly. Keeping the feet apart, one foot never brought up to the other, will avoid coming in contact with partner's foot, a thing that happens too often, and is very embarrassing and sometimes painful.

The right foot as it advances passes the partner's right foot on the inside.

In the turn, the one foot glides around in a circular movement, while the heel of the other foot is raised with a slight pivoting motion.



Never take the toes from the floor; always use a smooth gliding movement.

When a change of turn is desired, glide the right foot back, the lady at the same time coming forward with her left foot; this will bring both the

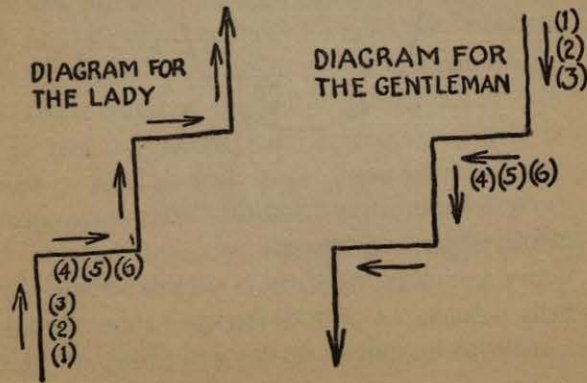
left foot of the lady and the left foot of the gentleman in front, which is a change of the relative position of the feet, and in this position the partners may turn to the left or reverse.

After a little practice by the beginner it will be noticed that there is not much progression in this movement, and that it is quite difficult to move as quickly around the room as in the old dance (the Waltz and the Two-Step); so it is necessary to add a few other movements which will bring about the desired result.

The first is the Boston Spanish.

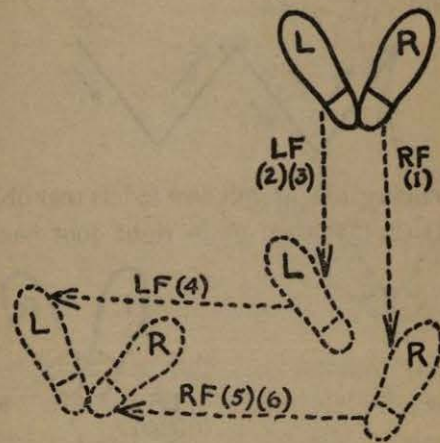
THE BOSTON SPANISH

This step will lead the dancers obliquely across



the room, in the design of steps or stairs (see diagram). The gentleman moves down the stairs or obliquely to the rear, and the lady going up the stairs or to the right obliquely forward.

After having used the Boston Turn to the right several times the gentleman glides his right foot



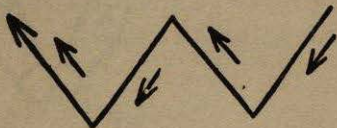
back (1), glides left foot back to First Position, at same time rising on toes of both feet (2), then dropping both heels (3). Glide left foot to the side, Second Position (4), draw the right foot close to it, First Position (5) (6). This takes two measures, and may be repeated as many times as desired,

after which it may be joined nicely with either the right or the left turn of the regular Boston Step.

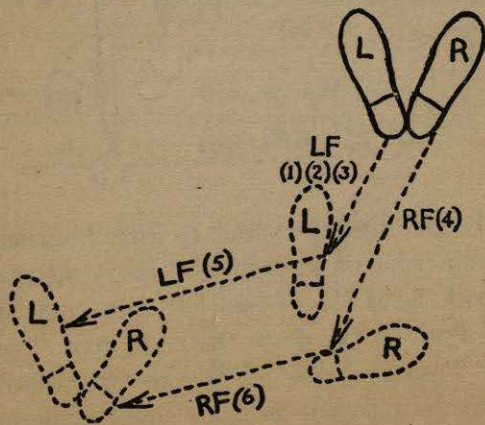
Should the dancers care to move directly to the side the following step is advised :

HERRING BONE BOSTON (*Newman*)

This step will take one moving in zigzag design to the side.

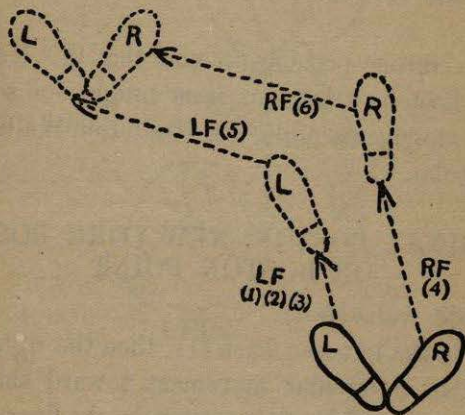


Gentleman glides his left foot to left rear oblique; count (1) (2) (3); then glide right foot back (4),



left foot to side (5), draw the right foot up to it (6). This takes two measures.

During these three last steps, which really make a waltz, the body should turn slightly to the left.



Now glide the left foot forward to the left oblique, count (1) (2) (3); then glide the right foot forward (4), left foot to the side (5), draw right foot up to it (6). This takes two measures.

During the last three steps the body must turn slightly to the right.

In going forward the dancers assume the Yale Position, and the right foot of the gentleman passes the right foot of the lady.

This zigzag movement should be repeated several times. The step is precisely the same going back as going forward, and it is very important to note a slight turn of the body on the fourth, fifth, and sixth steps, which produces a beautiful effect.

It is rather peculiar to note that this Herring Bone Boston, which has been taught for several years, closely resembles the Hesitation Waltz now so popular.

ORIGINAL BOSTON, NEW YORK BOSTON OR BOSTON POINT

Music, waltz (fast).

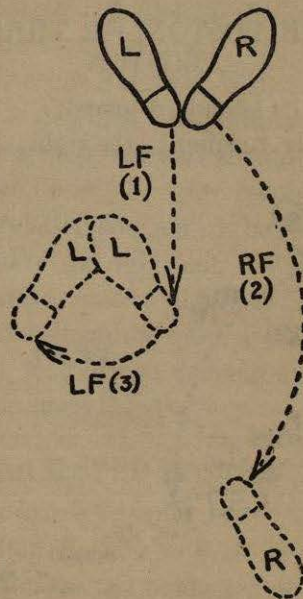
Glide the left foot back (1); then the right foot describes a circular movement toward the rear (right), point of the foot resting on the floor (2); in this open position make a pivot (turn to the right), by moving and raising the left heel as in the diagram, then drop the left heel on (3).

The foot pointed to the rear (R. F.) should assist in the turning; technically speaking, it is an Open Pivot.

Now glide the right foot forward, Fourth Position, on (4), describe a circular movement with the left foot toward the front, making the pivot to the

right on the right foot (5), and drop the right heel (6). This takes two measures.

Remember in the right turn the right foot must



always be in front, and the left foot in front during the left turn.

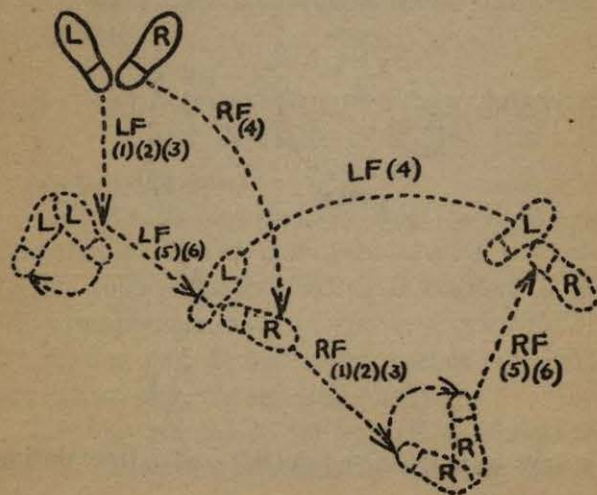
Repeat as many turns as desired to the right then glide right foot back, leaving the left foot front and repeat practically the same idea, turn-

ing to the left, keeping the left foot always in front, and making the pivot first on one foot, then on the other.

ENGLISH BOSTON, OR THREE-STEP BOSTON

Music, waltz (standard tempo).

Continually turning to the right. Start with a



glide with left foot back (1) (2) (3), or one measure. This movement should naturally be performed slowly. Bring right foot to rear pivot on

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left foot (4), draw left foot to the right foot (5) (6). Now glide the right foot forward (1) (2) (3); circular movement with left foot; pivot on right foot (4); draw right foot to left foot (5) (6). This entire movement takes four measures.

In reality it is our Standard Waltz, but instead of taking two measures this Boston takes four measures. This step can and should be done in every direction, and also the reverse turn by changing the relative position of the feet, left foot in front instead of the right foot. When properly performed it makes quite a dignified dance, not at all tiresome, and should be quite acceptable when one is obliged to continue dancing until the wee hours of the morning.

FOUR-STEP BOSTON

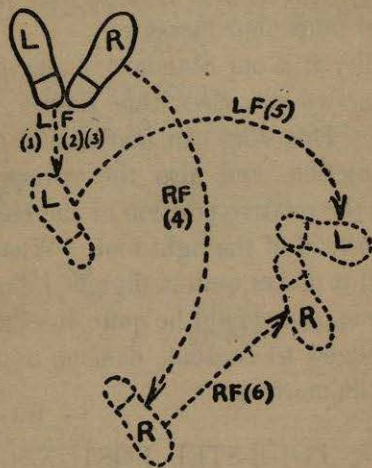
Music, waltz (correct tempo).

This Four-Step Boston or Four-Step Waltz is precisely the same as the fundamental step of the Hesitation Waltz, performed turning to the right or to the left.

Explanation for the right turn. Glide left foot back and hold position (1) (2) (3). Describe a circular movement with the right foot to the rear, right (4); left foot to side (5); then draw the right

foot close to it (6). The last three steps consist of a waltz movement (4) (5) (6).

The pause will be always on the left foot, and



the three waltz steps will occur with the right foot, no matter which way the gentleman is going.

This step may be done in any direction.

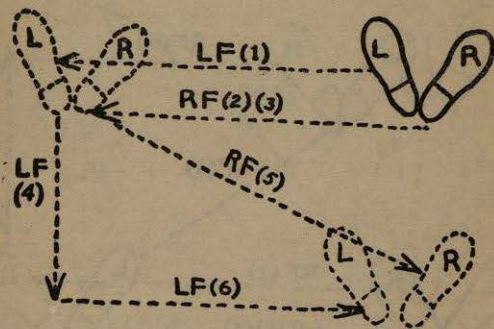
FIVE-STEP BOSTON, OR THE FIVE-STEP WALTZ

Music, waltz (moderate tempo).

Another very pretty dance. Practice these steps exactly according to the diagram until they

have been thoroughly organized in your mind before you attempt to turn.

Gentleman glides left foot to side (1); draw the right foot up slowly to the left foot, First



Position; count (2) (3); glide left foot back on (4), right foot to the side (5); bring left foot up to right foot on (6). This takes two measures.

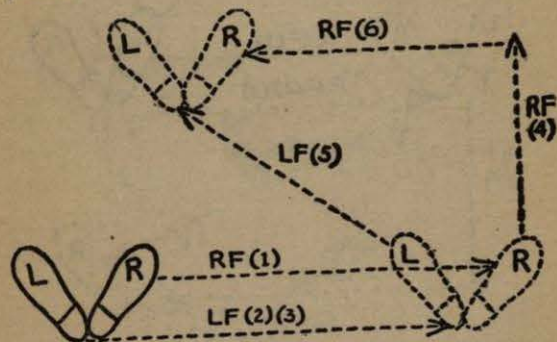
The last three steps (4) (5) (6) are practically waltz steps.

Glide the right foot to the side (1); draw left foot to it slowly, First Position (2) (3); right foot forward (4); left foot to the side (5), and right foot close up to left foot (6).

When the step has been thoroughly practiced and mastered in this form then, while executing

the steps (4) (5) (6), the dancers should turn toward the right. The step and the draw to the side are always taken without a turn.

It will be noticed that there are exactly five steps in the dance; hence its name, The Five-Step



Boston. These five steps may be performed turning to right, to left, moving forward or backward.

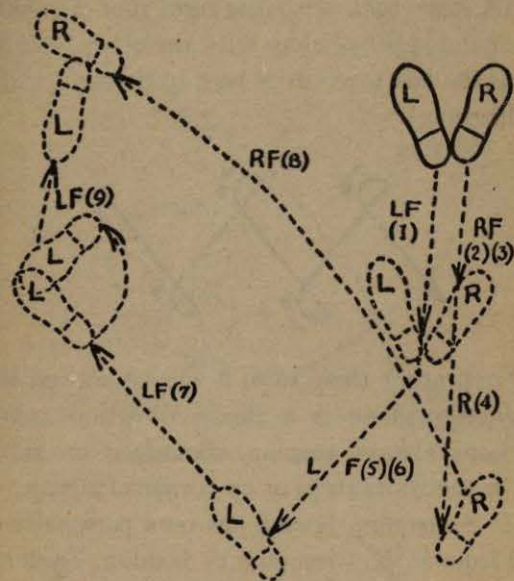
A turn to the left or the reverse turn should be freely used. This is by no means an easy task, but a little patience and practice will bring about the desired result.

SEVEN-STEP BOSTON

Music, waltz.

This form of Boston is rather peculiar, yet it is quite effective when properly done. Gentleman

should glide left foot back (1), right foot close to it, First Position, and rise on both toes (2). Drop both heels (3), glide back with right foot (4), point

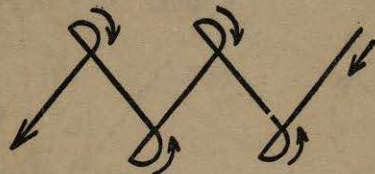


left foot to the side, Second Position; rise on both toes (5), drop heels (6).

Then a reverse waltz step follows, which is left foot forward (7), right foot in circular movement to the side (8), bring left foot close to right foot (9).

During the last three steps (7) (8) (9) turn about face to the left. This actually makes in all seven steps, in three measures, to nine counts.

Now start back with the right foot (1), taking the same number of steps with the other foot, and during the last three steps turn to the right. (See the diagram.)



By repeating these steps it will be noticed that the dancers move in a zigzag direction around the room, always turning about-face or half a turn on the waltz steps or on corner of zigzag.

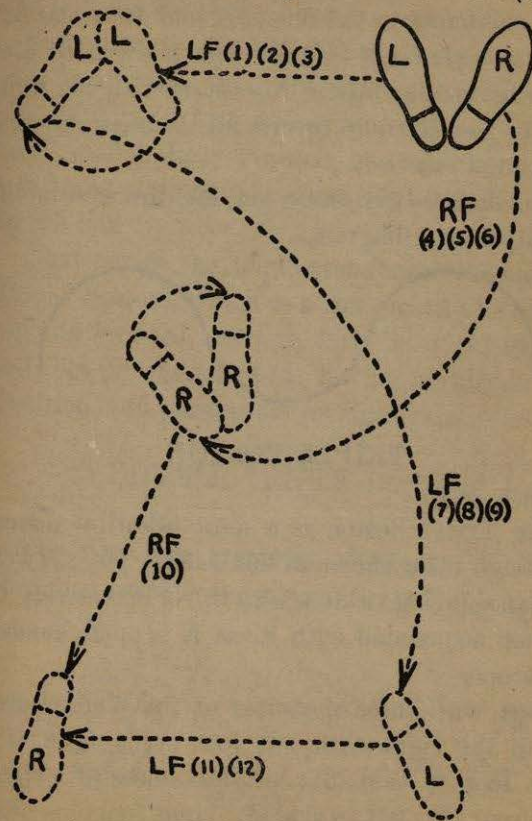
This Seven-Step Boston has been personally secured from R. M. Crompton of London, England.

DOUBLE BOSTON, COUNT OF LUXEM-
BOURG STAIRCASE VALSE OR
CROSS BOSTON

Music, waltz.

Glide left foot to the side; hold position for one measure (1) (2) (3). Right foot circular movement

to right; at same time pivot on left foot (4) (5)



(6). Then a circular movement to right with the left foot, bringing it across in front (7) (8) (9).