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Manufactured in the United States of America

Eleventh Printing

Dedicated
to
ALL Teen Agers
especially
Susan
Barbara
Frank
and
Peter

A MESSAGE TO PARENTS AND EDUCATORS

This book is the outgrowth of several years of instruction in social dancing for teen-agers in the public schools of Westchester County, New York, under the sponsorship of the various Parent Teacher Association units. It was felt that a very definite need existed for extracurricular social dance projects in which the girls and boys could participate in a social group while acquiring the necessary skill for social dancing.

That the projects have been eminently successful is due in no small measure to the efforts of the P.T.A. officers who had the generosity and spunk to sponsor the classes, and to the school principals who had the foresight and imagination to recognize the need for them.

As the projects developed, however, it became apparent that an even greater need existed for a self-instruction teen-age manual on social dancing with the accompanying social skills. This book, therefore, is the first of its kind, and is intended for the beginner who needs to get going!

The author, a trained dancer, has no illusions as to the limitations of a self-instruction manual, particularly in the field of social dancing where new dances and music are constantly evolving. However, if the author is able, within those limitations, to help the teen-ager take his first step, she will feel amply repaid.

And finally, this book should at last provide the opportunity for every boy and girl to participate in a skill that adds stature to the social life of the individual while uniting him with the group.

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BETTY WHITE'S

Teen-Age

DANCEBOOK

1. Foreword

TO THE TEEN-AGER

This is *your* book. *Use it!* Nothing has been included which has not proven of interest to *you!*

If you *know* how to dance, check up on the second half of the book. Find out *how* to be a successful *host or hostess*—what the *guests'* responsibilities are—how to devise novel and exciting ideas for *mixers, play party games, party dances, décor, and refreshments*. In short—*everything* that makes for a *completely successful dance*.

Without a knowledge of dancing—no fun!

Without a knowledge of the social skills which make you part of the group—no fun!

So get going and good luck!

2. *Getting Started*

Do you know how to dance? If you don't, let's do something about it *right this minute!* If you feel the need for getting up your courage, go into a huddle with your teen-age friends. Find out who is a "natural" or someone who has studied social dancing at an accredited school. Get him to go over the *first* step with you. As soon as you have learned *one* figure, *go to a dance!* Practice with your friends. If you feel the need to brush up on social behavior, read through the second half of this book.

Practice whenever you are free. Keep a copy of this book in your desk or even your locker room. *Practice* between classes, out on the field or in a corner of the "gym" during your lunch period. If you get stuck while practicing, get the coach or some member of the faculty to help you. (You'd be surprised how really good some adults *can be* at social dancing.) *But practice!*

If the pressure of school activities does not allow sufficient leeway for "in-between" practice periods, practice at home. Get your mother or your father or your sister or your brother or your cousins or your aunts or the girl or boy next door to help you—anyone—so you *get going!*

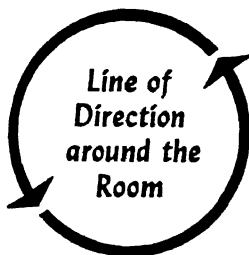
And after you *get going*, don't forget to say "Thank You"—you know—to those who have helped you.

3. Preparation

MOVING IN THE LINE OF DIRECTION

Before practicing a specific dance it might be well for you to become familiar with a few general rules for social dancing.

In progressing around the floor, couples move counter-clockwise.



And although the customary *line of direction* is counter-clockwise, a certain amount of freedom is permitted in moving about the floor. One may move either forward, backward, or sideward.

Good posture should be maintained by both the girl and boy—the torso easy but erect, the weight of the body over the balls of the feet—while standing or practicing. A simple, natural style of dancing should be observed.

At all times a boy should keep *aware* of his relation-

ship to other couples on the floor, since he assumes the initiative of leading and steering. If interruptions occur, apologies should be readily *offered* and *acknowledged*. He, in other words, assumes entire responsibility for his partner. He should, therefore, know *how to dance* and, what is equally important, what is good social custom while at a dance.

LEADING AND FOLLOWING

A boy should indicate his *steps and leads* sufficiently in *advance* so that a girl can follow with confidence. A girl, in turn, should keep relaxed so she can respond immediately to a *lead*.

The technique for leading and following in the *line of direction* will be described in detail under the section "Positions in Dancing." These positions are used in the so-called progressive dances, for example, the Waltz. In addition, however, to using forward or backward steps, most of these dances include side steps. It will be necessary, therefore, at this point to describe the *side leads*.

To move the girl to the *left* (her right), the boy's right palm exerts a gentle but firm pressure against the left side of the girl's torso.

To move the girl to the *right* (her left), the boy pulls the girl's torso gently to the right with the upper right arm and hand.

The signal for *changing* from a forward to a side direction must be given in *advance* so that the boy and girl "push off" simultaneously. To indicate the *lead* for the side steps, the right hand is slipped from under the shoulder blade to the left side of the girl's torso. And the weight of the body should be kept well over the balls

of the feet so that *any* change in direction can be made easily.

And finally, to move *backward* (as the girl moves forward), the boy pulls the girl toward him with the right hand which is under her left shoulder blade.

Eventually *leads* will become so automatic that you will not have to think of them. But until they do, remember the right hand acts more or less as a rudder in steering the girl in or out of any figure. Therefore, a gentle but firm pressure should be maintained by the right hand—*at all times*. Most important!

SOME DANCE DEFINITIONS

It will also be necessary for you to become familiar with a few dance terms.

A *step* involves a *complete* transference of the weight of the body from one foot to the other.

A *figure* consists of a *fixed* number of steps done in succession.

A *lead* is a pressure of the hand, shoulder, or entire body to indicate the beginning or end of a figure. A *lead* may also indicate a change of direction.

Rhythm—“Quick” or “Slow” is purely relative and refers to beats in music and the steps taken to those beats.

“Quick” has a time duration of one beat and occupies approximately the length of time it takes to say the single word “Quick.”

“Slow” has a time duration of two beats and approximates the length of time required to say the two words “Quick, Quick” in succession.

Follow through is the principle of the feet remaining *parallel* to each other in *passing* from one step to an-

other (inside edge of soles almost touching) and the *drawing up* of the active foot against the supporting foot on completing a step or beginning a new one. Dotted lines on the floor diagram will indicate this movement. It is the *follow through* principle which makes for a narrow base. *Most important.*

Floor diagram is a pattern of imaginary lines describing the tracks made on the floor by the feet in *stepping* or *following through*.

Style is the manner in which a dance is done.

MUSIC

Since TV, radio, and phonograph have already made you familiar with Foxtrot "vocals" known nationally as "top tunes," you will find it easier to start practicing with Foxtrot music.

Get yourself a good, standard dance album. And until you *get going* go easy on the crooners. They may make you feel good but they won't help you keep time. So get yourself an album that has a solid beat and which maintains a comfortable walking pace to dance to—not too slow and not too fast.

Listen carefully for the four beats in each measure in the Foxtrot. Usually the beats are accented by drums, "brushes," or a bass fiddle. Tapping with the feet or clapping hands will help you keep time. If you find it easier to move around the room while listening—do! But be sure to step on each beat.

The same procedure will hold for the Lindy, Rumba, Tango, and Cha Cha Cha, since all of those dances are done in 4/4 time. And, of course, you know that there are three beats to a measure in a Waltz!

DANCE RECORDS FOR PRACTICE

The most practical source for obtaining current dance records, listings, catalogs, or even information pertaining to records which may be temporarily out of circulation, is through local retail stores and department stores.

Furthermore, for the teen-age dance enthusiast or party-goer, there are thirteen record courses in social dancing, plus instruction manuals based on the Betty White dance books. The records are available at your local dealer or they may be obtained by mail order from Conversa-Phone Institute, Inc., 132 West 32 Street, New York, N. Y. They are:

- | | |
|-------------------|----------------------------|
| D-101 FOX TROT | D-109 LINDY |
| D-102 WALTZ | D-110 MERENGUE |
| D-103 CHA-CHA-CHA | and SAMBA |
| D-104 RUMBA | D-111 SQUARE DANCE |
| D-105 MAMBO | D-112 PARTY DANCES |
| D-106 TANGO | (Bunny Hop, Virginia Reel, |
| D-107 CHARLESTON | Conga, Mexican Waltz, |
| D-108 POLKA | La Raspa) |
| | D-114 PACHANGA |

PRACTICE

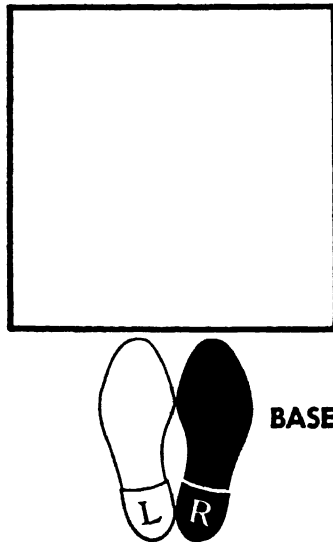
Before you start practicing a dance, glance over the descriptive material and floor diagram.

Study the descriptive section *carefully*. Try to get a mental picture of what the step is like. If you find it easier, *walk through the description while* you read it —or *make yourself a diagram on the floor*. If it is not possible to trace the diagram with a piece of chalk, get yourself a piece of wrapping paper and use a crayon to describe the diagram. Although you may not find it necessary to make *floor diagrams*, use any method that enables you to practice with *confidence*.

Take one dance at a time.

Practice one figure at a time.

Start practice from a *base*, as shown in the diagram:



Feet parallel: Inside edge of soles touching, weight of body over the balls of feet, toes pointing straight ahead.

Feet remain *parallel at all times* progressing forward, backward, sideward, and turning. (*Remember* railroad tracks remain *parallel* even on a curve.)

Call out a rhythm while you practice (for example: the Foxtrot—slow, slow—quick, quick). Practice a step until you get a *feeling* for what the *rhythm* is like.

If it is easier for you to practice to music *do so at once*.

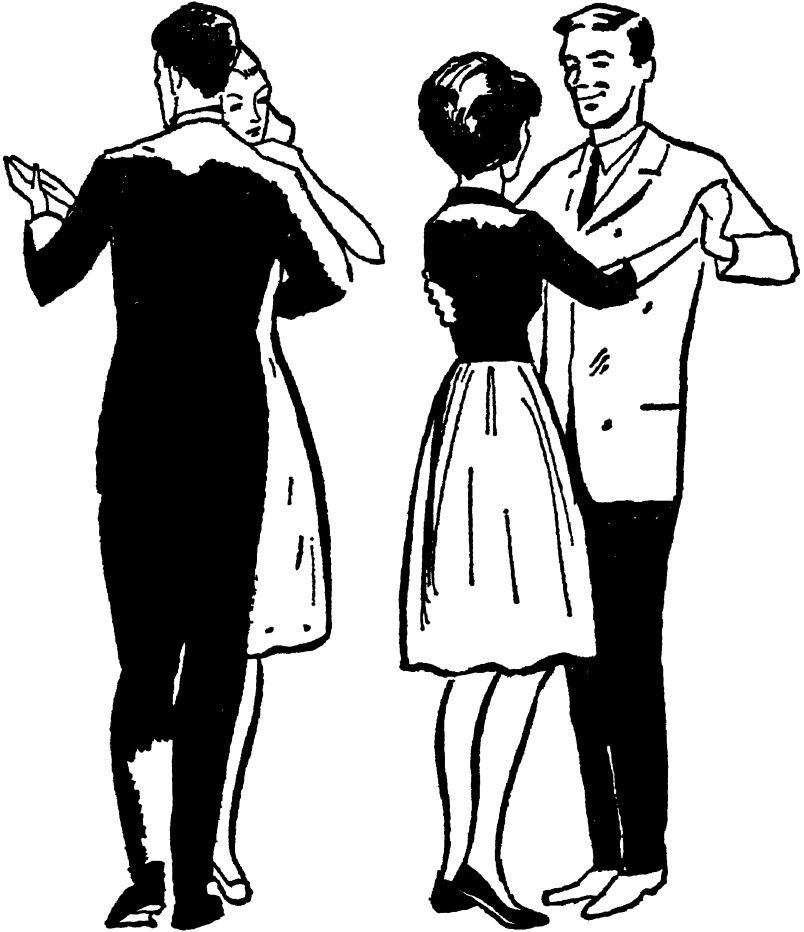
As soon as you have learned a step start practicing with a partner *immediately*. But do not practice with a partner until you *know your own step*.

When you really *get going* try making up your own combinations. Watch what the other boys and girls are doing and *change partners* occasionally.

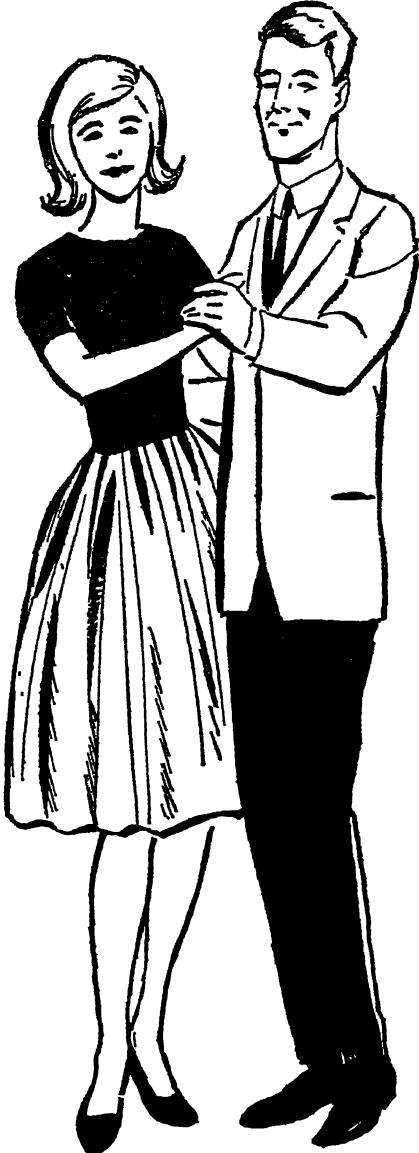
And don't forget. As soon as you have learned *one step, go to a dance*. Remember "*practice makes perfect!*"

4. *Positions in Dancing*

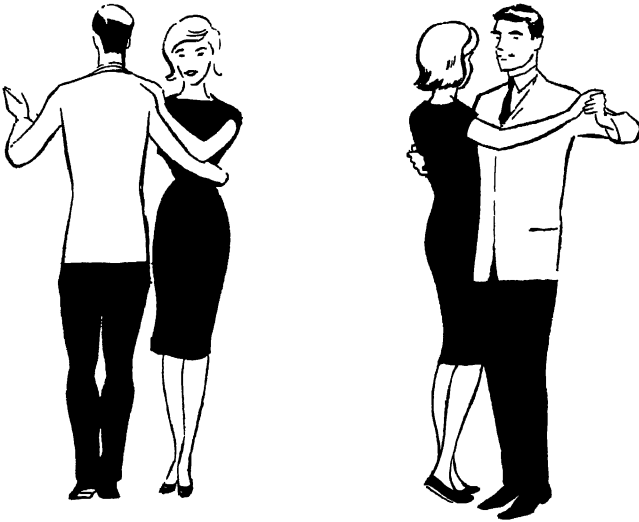
There are *four* positions in dancing:



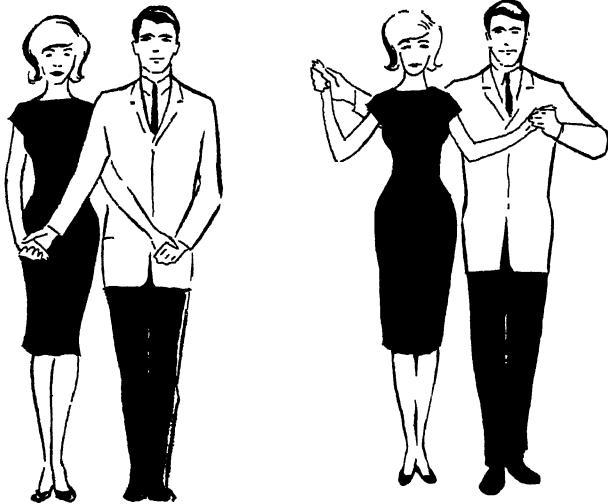
1. *The Closed Position*



2. The Promenade Position



3. The Outside Position



4. The Skater's Position

**Variation
(The Skater's Position)**

MOST IMPORTANT: We shall now describe in detail each of the four positions just illustrated. It is important for you to study these positions *carefully* so that you will be thoroughly familiar with them when they are used in the instructions for the individual dances. Be sure to give full attention, in studying each position, to the paragraphs headed "Leading the Girl" and "Following the Boy" (and also reread the earlier section on "Leading and Following" under "Preparation") so that you will master the principles of leading and following right from the start.

After taking up the four basic dance positions we will illustrate and describe the positions of the hands for the various dances. And then we will proceed to the dances themselves.

Remember to turn back to these preliminary pages on positions for *reference* whenever you need to review them.

CLOSED POSITION

Boy

Stand in front of your partner, feet together, pointing straight in the *line of direction* (counterclockwise), weight of the body over the ball of the right foot *only*. Left foot parallel with right foot. Inside edge of soles touching.

The right hand is held below the girl's left shoulder blade, palm facing in. The left hand clasps the girl's right hand with the arm extended in a curve, slightly below shoulder level.

Although shoulders remain parallel, the head is turned

slightly to *your left*. You do have to see *where* you are going, you know. Now, you are ready to *lead*.

LEADING THE GIRL

Moving forward in the *closed* position calls for a *chest lead*. That is, the upper torso pushes forward to back the girl into the *line of direction*.

CLOSED POSITION

Girl

Stand in front of your partner, feet together, toes just clearing tips of boy's shoes, weight of the body over the ball of the left foot *only*. Right foot parallel with left foot. Inside edge of soles touching.

The left hand rests gently but firmly on the boy's right shoulder. The right hand rests vertically in the boy's left palm—palm facing in—the right arm extending in a curve slightly below shoulder level.

Although the shoulders remain parallel, the head is turned slightly to *your left* so that the boy can look straight ahead in the *line of direction*. Now, you are ready to *follow*.

FOLLOWING THE BOY

As soon as you have "sensed" the pressure of the boy's lead, to back you into the *line of direction*, reach back with the big toe in a straight line from the hip. Transfer the weight *gradually*.

THE PROMENADE*Boy*

With the left side facing the *line of direction* (counterclockwise) stand sideward with the girl on your *right side*—feet together, weight of the body over the ball of the right foot *only*. Left foot parallel with right foot. Inside edge of soles touching.

The right hand is held at the left side of the girl's torso, palm facing in. The left hand clasps the girl's right hand with the arm extended in a curve, slightly below shoulder level.

The head and shoulders are turned slightly to *your left* so that you are looking straight ahead in the *line of direction*. Both you and the girl are now in a partially *open* position.

LEADING THE GIRL

Moving forward in the *promenade position* calls for a *side lead*. The right hand pushes gently against the left side of the girl's torso to indicate the forward movement. And since both you and the girl are facing the *line of direction*, the initial *lead* and step will be taken almost simultaneously.

THE PROMENADE*Girl*

With the right side facing the *line of direction* (counterclockwise) stand sideward on the boy's *right side*

—feet together, toes just clearing tips of boy's shoes, weight of the body over the ball of the left foot *only*. Right foot parallel with left foot. Inside edge of soles touching.

The left hand rests gently but firmly on the boy's right shoulder. The right hand rests vertically in the boy's left palm—palm facing in—the right arm extending in a curve slightly below shoulder level.

The head and shoulders are turned slightly to *your right* so that you are looking straight ahead in the *line of direction*. Both you and the boy are now in a partially *open* position.

FOLLOWING THE BOY

You will find it quite easy to follow through on the first step as soon as the *side lead* is given by the boy—a gentle forward push against the left side of the torso in the *line of direction*.

OUTSIDE POSITION

Boy

Stand with your partner on your *right* side, facing in the *line of direction*. (The girl is standing with her back in the line of direction so the position is right side to right side.) Feet together, weight of the body over the ball of the right foot *only*. Left foot parallel with right foot. Inside edge of soles touching.

The right hand is held at the left side of the girl's torso, palm facing in. The left hand clasps the girl's

right hand with the arm extended in a curve, slightly below shoulder level.

Look straight ahead in the *line of direction*.

LEADING THE GIRL

Moving forward in the *line of direction* in the *outside position* calls for an initial lead from *both* the chest and upper right arm. A slight pressure of the left hand against the girl's right hand will help to maintain the lead. *Note:* The *outside position* may be done *left side to left side* by merely moving the girl from the right to the left side.

OUTSIDE POSITION

Girl

With your back in the *line of direction* stand at the *right* side of the boy. (The boy is facing in the line of direction so the position is right side to right side.) Feet together, weight of the body over the ball of the left foot *only*. Right foot parallel with left foot. Inside edge of soles touching.

The left hand rests gently but firmly on the boy's right shoulder. The right hand rests vertically in the boy's left palm—palm facing in—the right arm extending in a curve slightly below shoulder level.

Look straight ahead.

FOLLOWING THE BOY

You will feel an initial lead from *both* the chest and the upper right arm as the boy backs you into the *line*

of direction. A slight pressure of the boy's left hand against your right hand will enable you to continue following.

SKATER'S POSITION

Boy and Girl

Facing in the *line of direction*, stand side by side (boy's right side against girl's left side), weight over the balls of the feet; cross arms, joining right hand with right hand, left hand with left hand.

LEADING THE GIRL

With the hands clasped, gently *pull* the girl forward in the *line of direction*.

VARIATION OF THE SKATER'S POSITION

Boy and Girl

Facing in the *line of direction*, with the girl's *left* shoulder against the boy's *right* shoulder, stand with the weight over the balls of the feet. Arms bent at the elbows, hands held at shoulder level (the girl's hands held vertically—palms facing out), join left hand with left hand, right hand with right hand, palms facing in.

LEADING THE GIRL

Push the girl into the *line of direction* from the chest.

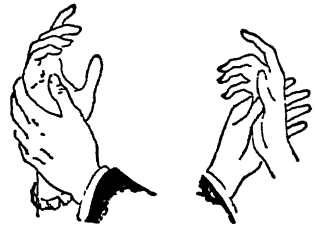
POSITIONS OF THE HANDS

1. The Vertical Hand Position



The boy holds the girl's right hand in his left hand vertically, the palms facing in. (*The vertical hand position is used in the following dances: foxtrot, waltz, tango, and collegiate foxtrot.*)

2. Rumba Hand Position



The boy holds the girl's right hand in his left, the thumb pressing vertically against the inside of her palm, with the second and third fingers clasping the back of her hand. (To pull the girl in after a "break," the fourth and fifth fingers are pressed down against her wrist.)

3. Lindy Hand Position



With the fingers crossed, facing in (the girl's fingers pointing down), the boy holds the girl's right hand in his left, the thumb pressing just below the girl's knuckles.






5. Foxtrot

Although there are several varieties of Foxtrots the medium-slow is still the most popular. And probably the easiest and most relaxing to do.

The music calls for smooth, gliding movements, so try to cultivate long, continuous steps. Bands all over the country provide an opportunity for "dancing out," and for practice, ample opportunity will be found through the use of records. There are numerous recordings of all the old favorites as well as recent releases. Be sure, however, to keep a smooth, easy style while dancing to America's favorite—the medium-slow Foxtrot.

THE BASIC RHYTHM

The basic rhythm of the medium-slow Foxtrot is 4/4 time with the first and third beats accented ♩ ♩ ♩ ♩. We have an even more interesting rhythm, however, in the medium-slow Foxtrot, known as *slow, slow, quick, quick*.

Two half notes  followed by two quarter notes  give us —our *slow, slow, quick, quick* rhythm. In counting the beats, however, we find an overlapping of the rhythm within a 4/4 measure. Here is what it looks like:



PRACTICING THE FOXTROT

Two slow steps are taken followed by two quick steps in dancing to the medium-slow Foxtrot. By merely changing one's direction or position any number of fascinating combinations can be devised.

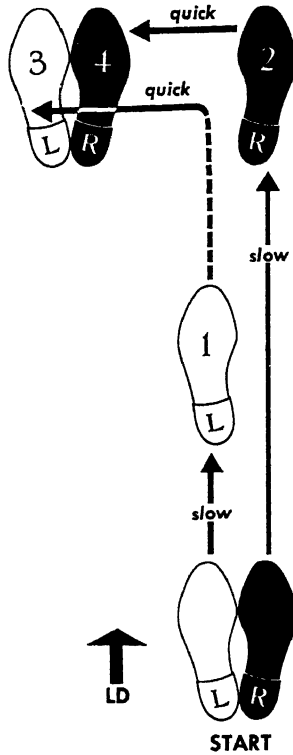
We are starting off with the more basic figures, the Closed Position, the Promenade, the Dip, and the Turn Under (Promenade). Each of these figures is described.

In learning the figures, start off with the Closed Position and progress to the Promenade. The Dip may follow, and for something a little tricky, you will find it easy to progress to the Turn Under.

After you have practiced the individual figures you can begin to combine them. Progressing from the Closed Position to the Dip, for example, will be simple since you are already in Closed Position. And the transition from the Promenade to the Turn Under can be made just as easily.

The transitions (moving from one figure into another) can be done quite readily on the *quick, quick* steps. The last *quick* of the figure you are doing is used for changing to a new figure.

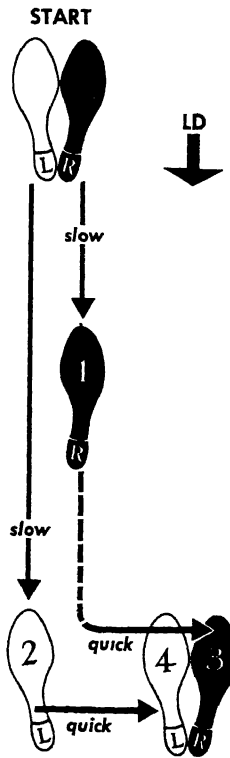
And be sure, after you *get going*, to try some combinations of your own.



4. Close right foot against left foot, *transferring weight, quick* (1 count).
3. Step to left side with left foot, *quick* (1 count).
2. Step forward on right foot, *slow* (2 counts). (Draw left foot up to right—follow dotted line.)
1. Step forward on left foot, *slow* (2 counts).

Boy

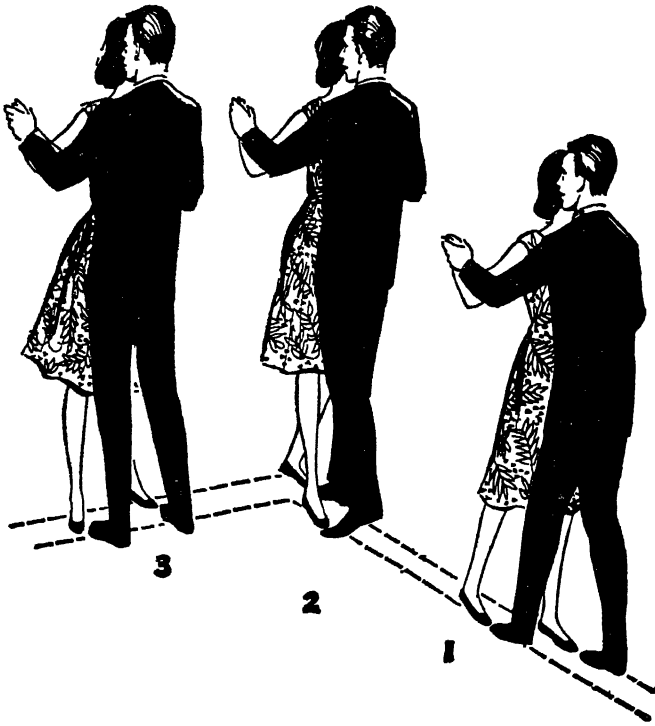
MEDIUM-SLOW FOXTROT—CLOSED POSITION



Girl

1. Step backward on right foot, *slow* (2 counts).
2. Step backward on left foot, *slow* (2 counts). (Draw right foot back to left—follow dotted line.)
3. Step to right side with right foot, *quick* (1 count).
4. Close left foot against right foot, *transferring weight, quick* (1 count).

MEDIUM-SLOW FOXTROT—CLOSED POSITION

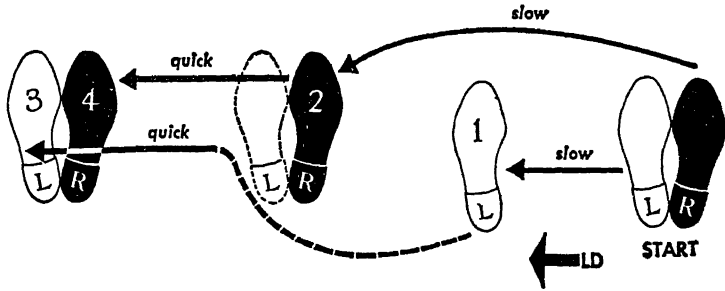


Boy

1. Step forward on left foot.
2. Step forward on right foot.
3. Step to left side with left foot.
4. Close right foot against left foot, *transferring weight*.

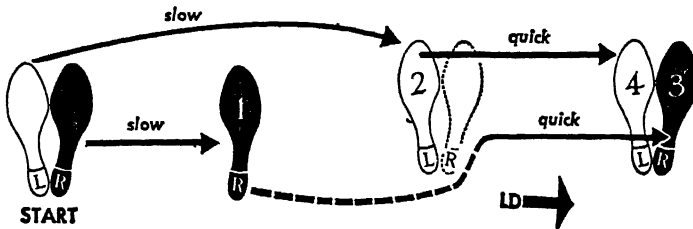
(Girl follows Boy.)

MEDIUM-SLOW FOXTROT—CLOSED POSITION



Boy

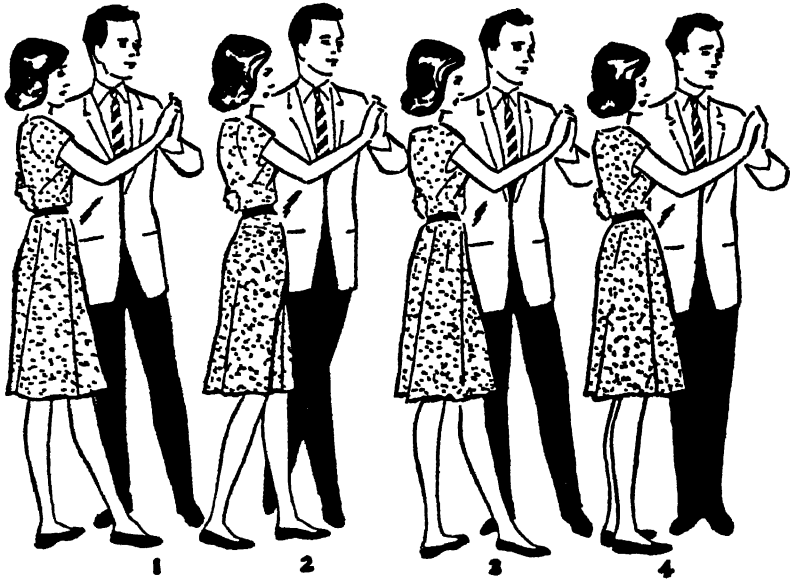
1. Step sideways on left foot, *slow* (2 counts).
2. Step across in front of the left foot with right foot, *slow* (2 counts). (Draw left foot up to right—follow dotted line.)
3. Step sideways on left foot, *quick* (1 count).
4. Close right foot against left foot, *transferring weight, quick* (1 count).



Girl

1. Step sideways on right foot, *slow* (2 counts).
2. Step across in front of the right foot with left foot, *slow* (2 counts). (Draw right foot up to left foot—follow dotted line.)
3. Step sideways on right foot, *quick* (1 count).
4. Close left foot against right foot, *transferring weight, quick* (1 count).

PROMENADE
MEDIUM-SLOW FOXTROT

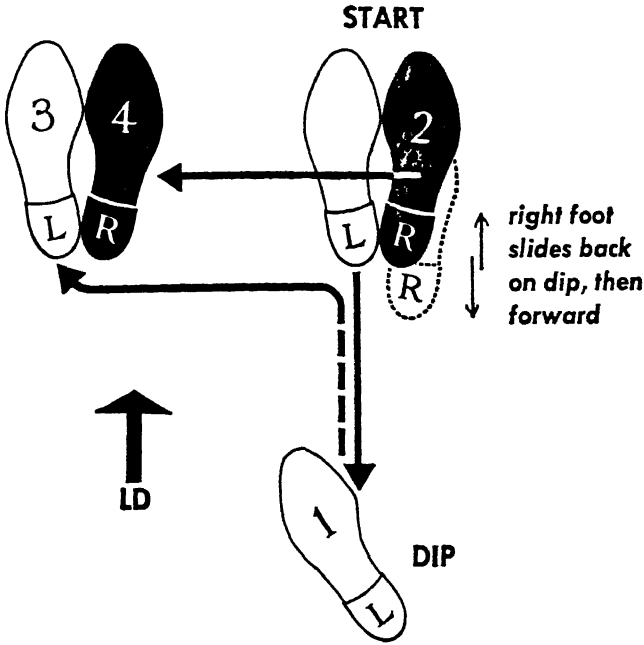


Boy

1. Step sideways on the left foot.
2. Step across with right foot.
3. Step sideways on left foot.
4. Close right foot against left foot, *transferring weight*.

(Girl follows Boy.)

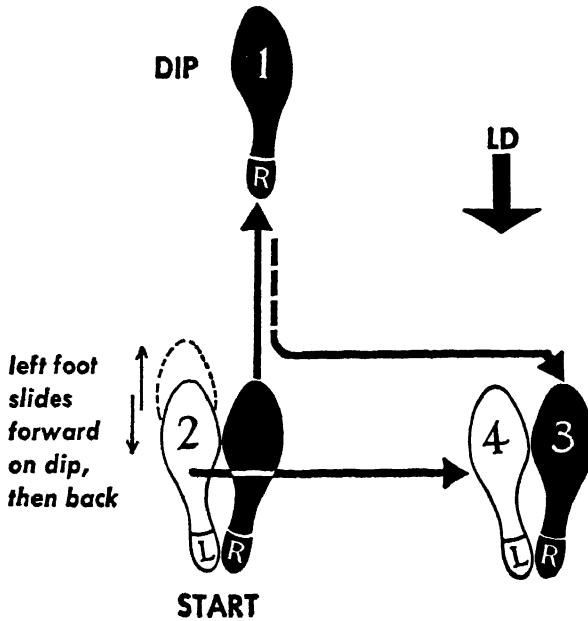
PROMENADE
MEDIUM-SLOW FOXTROT



Boy

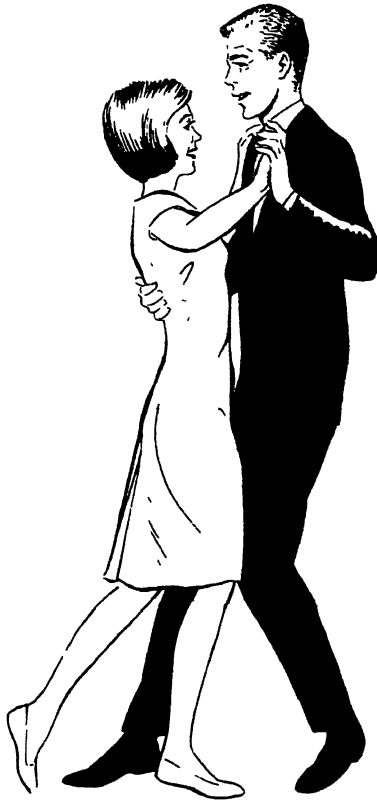
1. Step back on the left foot, bending at the knee, right leg extended, *slow* (2 counts).
2. Step forward on the right foot, *slow* (2 counts). (Draw left foot up to right—follow dotted line.)
3. Step to left side with left foot, *quick* (1 count).
4. Close right foot against left foot, *transferring weight, quick* (1 count).

DIP
MEDIUM-SLOW FOXTROT

*Girl*

1. Step forward on the right foot, bending at the knee, left leg extended, *slow* (2 counts).
2. Step back on the left foot, *slow* (2 counts). (Draw right foot back to left—follow dotted line.)
3. Step to the right side with right foot, *quick* (1 count).
4. Close left foot against right foot, *transferring weight, quick* (1 count).

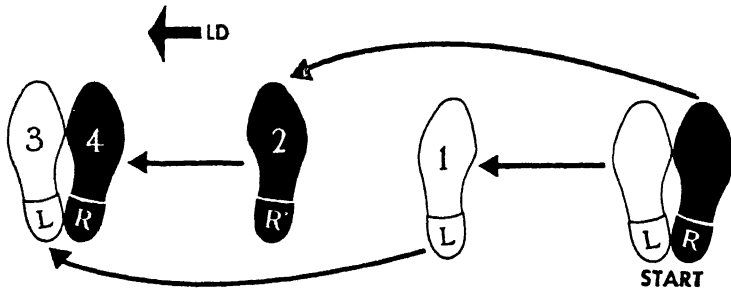
DIP
MEDIUM-SLOW FOXTROT



Boy

1. Step back on the left foot.
2. Step forward on the right foot.
3. Step to left side with left foot.
4. Close right foot against left foot, *transferring weight.*

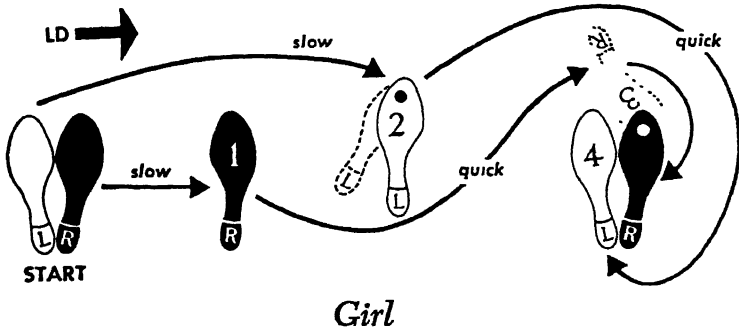
DIP
MEDIUM-SLOW FOXTROT



Boy

1. Step sideways on left foot, *slow* (2 counts).
2. Step across in front of the left foot with right foot, *slow* (2 counts), with hands clasped, *raise* the girl's right arm to prepare for the right turn.
3. Step sideways on left foot, *quick* (1 count), turning the girl under *her* right arm and releasing your right hand.
4. Close right foot against left foot, *transferring weight, quick* (1 count), while bringing the right hand back to the left side of the girl's torso as she completes the turn; lower arms to shoulder level.

**THE TURN UNDER
(PROMENADE)
MEDIUM-SLOW FOXTROT**



1. Step sideways on right foot, *slow* (2 counts).
2. Step across in front of the right foot with left foot, pivoting slightly to the right, *slow* (2 counts), raising the right arm to prepare for the right turn.
3. Step sideways, *pivoting* (turning) on ball of right foot (left foot follows through), making a complete right turn, *quick* (1 count), right fingers turning in boy's left hand, while releasing left hand from boy's right shoulder (keeping hands *vertical* while turning).
4. Close left foot against right foot, *transferring weight*, *quick* (1 count), drop left hand to boy's right shoulder; lower arms to shoulder level.

**THE TURN UNDER
(PROMENADE)
MEDIUM-SLOW FOXTROT**



Boy

1. Step sideways on the left foot.
2. Step across with right foot.
3. Step sideways on left foot, turn girl under.
4. Close right foot against left foot, *transferring weight*.

**THE TURN UNDER
(PROMENADE)
MEDIUM-SLOW FOXTROT**



6. *Waltz*

The American Waltz with its sentimental, romantic melodies is in a class by itself. It is outstanding on two counts—it is the oldest social dance done today and the only one in triple meter— $3/4$ ♪ ♪ ♪ time.

Because the American Waltz *is* done slowly it is not difficult for a beginner to practice to. And the simple $3/4$ time will be found restful and easy. Listen for the three beats in each measure as you practice—the accent on the first beat—and cultivate a light, conservative style.


After a while you will find the American Waltz carrying you along with its easy rhythm and graceful, romantic melodies.

THE BASIC WALTZ FIGURE

Whether you are Waltzing forward or backward or turning, you will be using part of or an entire figure called a square. (*Starting and returning* to the same place, a square includes four directions—forward, sideward, backward, and sideward.) See Pages 44 through 47.

WALTZING FORWARD OR BACKWARD

Although the Waltz consists basically of turns (squares done either to the left or right), we are going to learn the forward and backward half-squares first.

Begin practicing a half-square in the *line of direction* (forward for the boy—backward for the girl). The figure requires one measure of music— $3/4$  time. Continuing in the line of direction, repeat the figure. Two half-squares require two measures of music (six beats).

THE SQUARE

As soon as you have learned to Waltz forward or backward you may progress to the square. A square requires two measures of music (six beats). The square *must* be memorized before you progress to the turns. And under no circumstances should you proceed to learn either the left or right turn until you *have* mastered the square.

TURNING

The square can be turned either to the left or to the right (the boy and girl *both* turning left or right simultaneously). Four measures of music are required to complete the figure (12 beats).

The feet, head, and arms follow in the direction of a turn, the *chest*, as usual initiating the lead. For example, if you are doing a left turn, the feet, head, and arms *point* in the left direction. Similarly, the feet, head, and arms *point* in a right direction if you are doing a right turn.

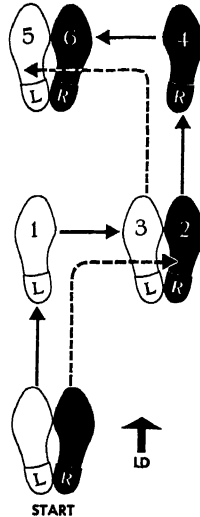
CHANGING DIRECTION

As soon as you have learned to turn either left or right, you may wish to *change* from one direction to another. The transition can be made quite easily by doing a half-square.

If you have just completed a left turn and wish to progress to a right turn, do a half-square (forward for the boy—backward for the girl) in the *line of direction* so that your *right* foot (girl's left foot) will be released to begin a right turn.

To change from a right turn to a left turn do one half-square in the *line of direction* and your *left* foot (girl's right foot) will be released to begin a left turn.

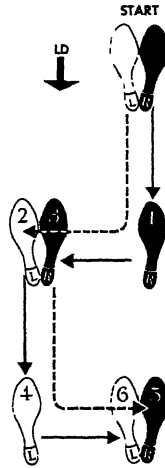
While you are practicing, keep on the *balls* of the feet for good styling. And for the "follow through" principle in the Waltz, watch for the dotted lines. *Most important.*



6. Close right foot against left foot, *transferring weight* (1 count).
5. Follow through with the left foot and step to left side (1 count).
4. Step forward on right foot (1 count).
3. Close left foot against right foot, *transferring weight* (1 count).
2. Follow through with the right foot and step to right side (1 count).
1. Step forward on left foot (1 count).
(Follow dotted line for the follow through.)

Boy

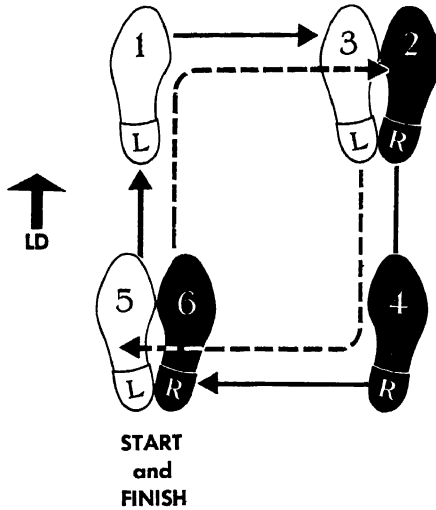
**FORWARD HALF-SQUARES
WALTZ—CLOSED POSITION**

*Girl*

(Follow dotted line for the follow through.)

1. Step backward on right foot (1 count).
2. Follow through with the left foot and step to the left side (1 count).
3. Close right foot against left foot, *transferring weight* (1 count).
4. Step backward on left foot (1 count).
5. Follow through with the right foot and step to right side (1 count).
6. Close left foot against right foot, *transferring weight* (1 count).

**BACKWARD HALF-SQUARES
WALTZ—CLOSED POSITION**

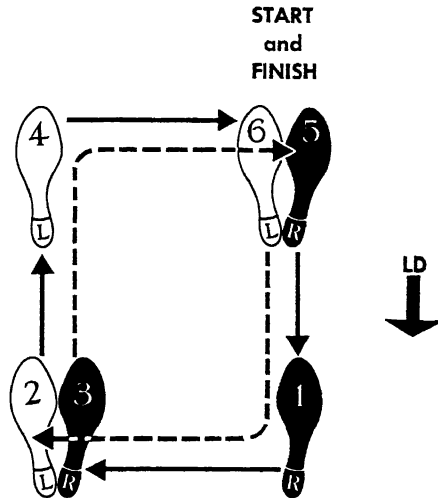


6. Close right foot against left foot, *transferring weight* (1 count).
5. Follow through with the left foot and step to left side (1 count).
4. Step backward on right foot (1 count).
3. Close left foot against right foot, *transferring weight* (1 count).
2. Follow through with the right foot and step to right side (1 count).
1. Step forward on left foot (1 count).

(Follow dotted line for the follow through.)

Boy

**THE SQUARE
WALTZ—CLOSED POSITION**

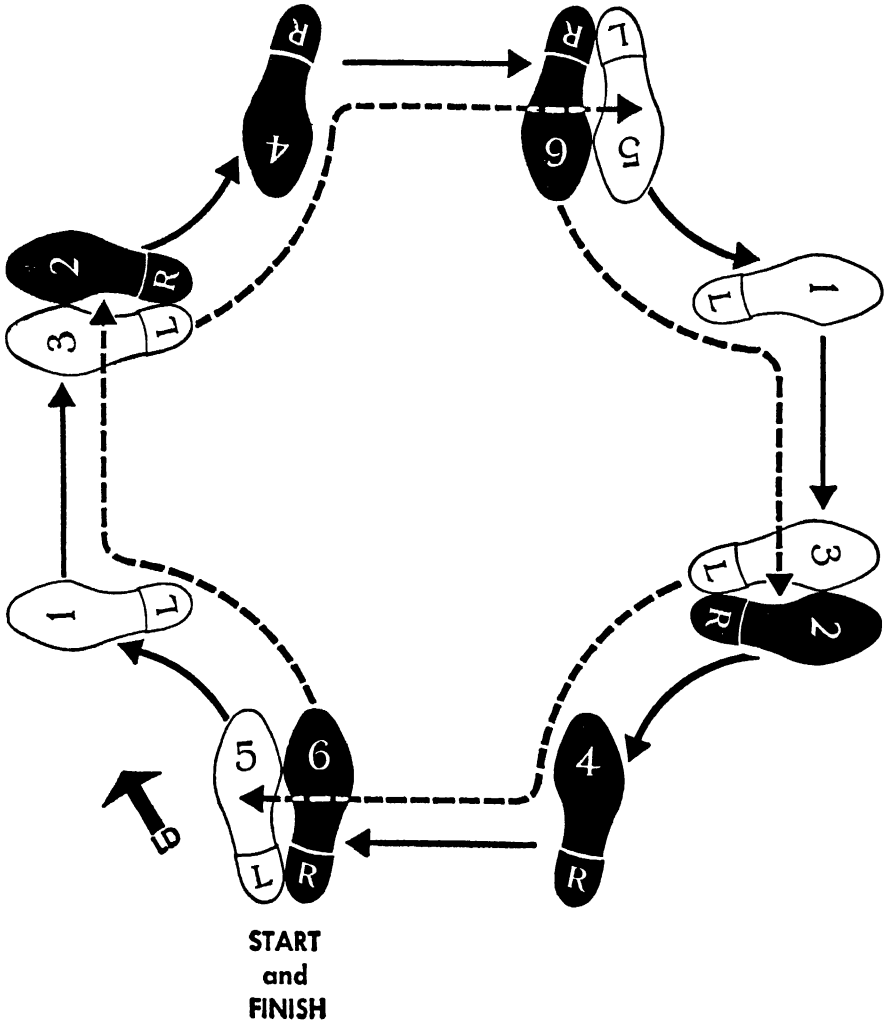


Girl

(Follow dotted line for the follow through.)

1. Step backward on right foot (1 count).
2. Follow through with the left foot and step to the left side (1 count).
3. Close right foot against left foot, *transferring weight* (1 count).
4. Step forward on left foot (1 count).
5. Follow through with the right foot and step to right side (1 count).
6. Close left foot against right foot, *transferring weight* (1 count).

**THE SQUARE
WALTZ—CLOSED POSITION**



TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

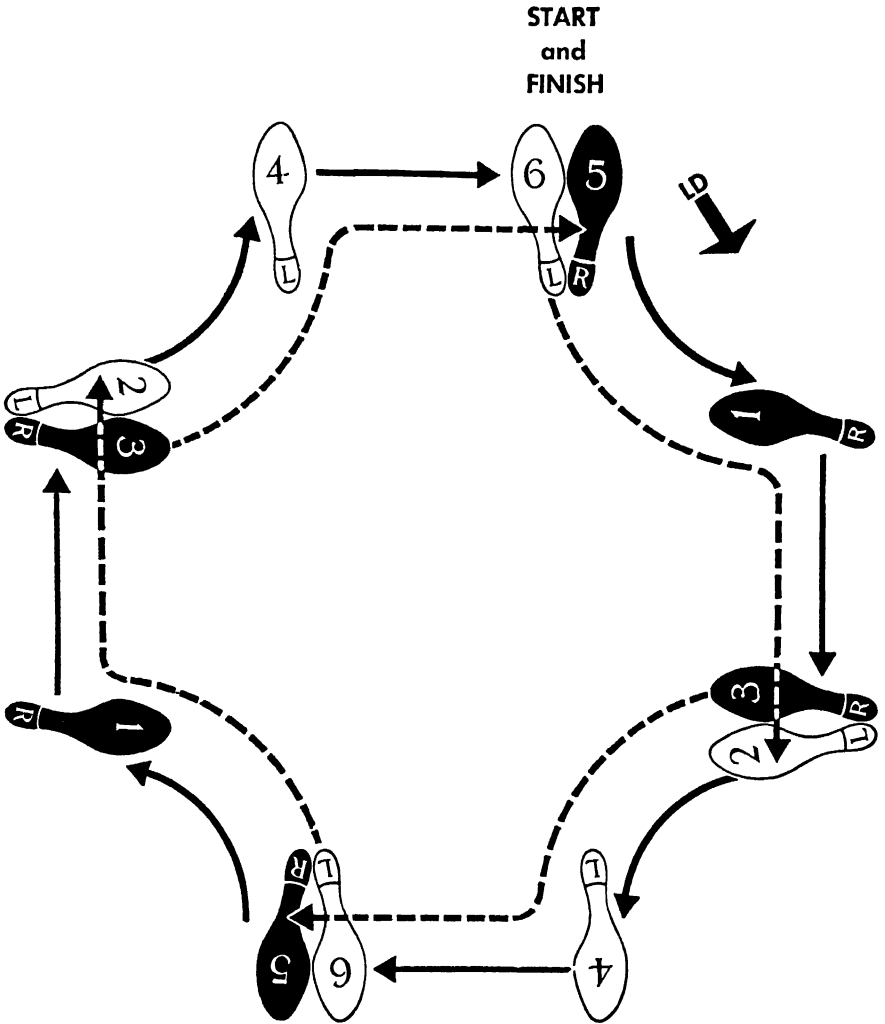
(You have now done a *half-turn*. To complete the turn repeat 1 through 6.)

6. Close right foot against left foot, *transferring weight* (1 count).
5. Follow through with the left foot and step to left side (1 count).
4. Continuing to turn left, pulling the girl toward you, step backward on right foot (heel leading), toe turned *in* (1 count).
3. Close left foot against right foot, *transferring weight* (1 count).
2. Follow through with the right foot and step to right side (1 count).
1. *Chest lead*, holding girl firmly with right hand while turning left, Step forward on left foot, toe pointing *out* (1 count).

(Follow dotted line for the follow through.)

Boy

LEFT TURN
WALTZ—CLOSED POSITION



TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

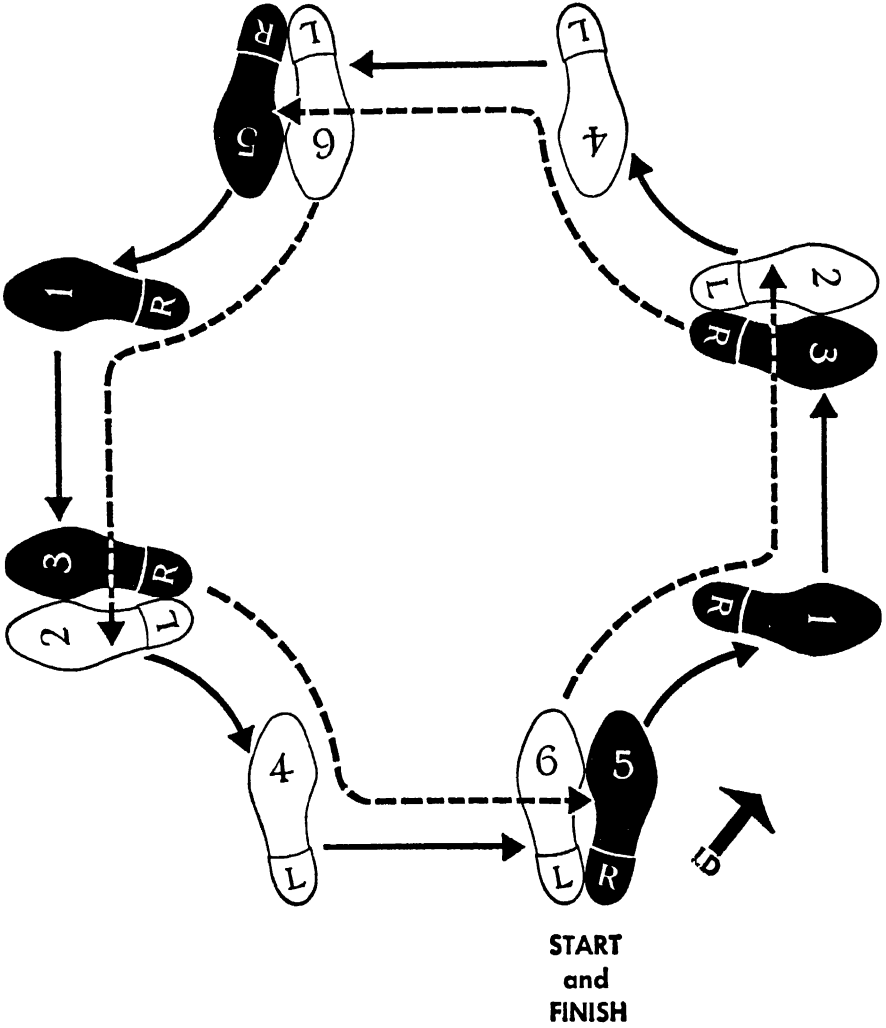
Girl

(Follow dotted line for the follow through.)

1. Step backward on right foot (heel leading), toe *in*, *chest* turning left (1 count).
2. Follow through with the left foot and step to left side (1 count).
3. Close right foot against left foot, *transferring weight* (1 count).
4. Continuing to turn left, step forward on left foot, toe *out* (1 count).
5. Follow through with the right foot and step to right side (1 count).
6. Close left foot against right foot, *transferring weight* (1 count).

(You have now done a *half-turn*. To complete the turn repeat 1 through 6.)

**LEFT TURN
WALTZ—CLOSED POSITION**



TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

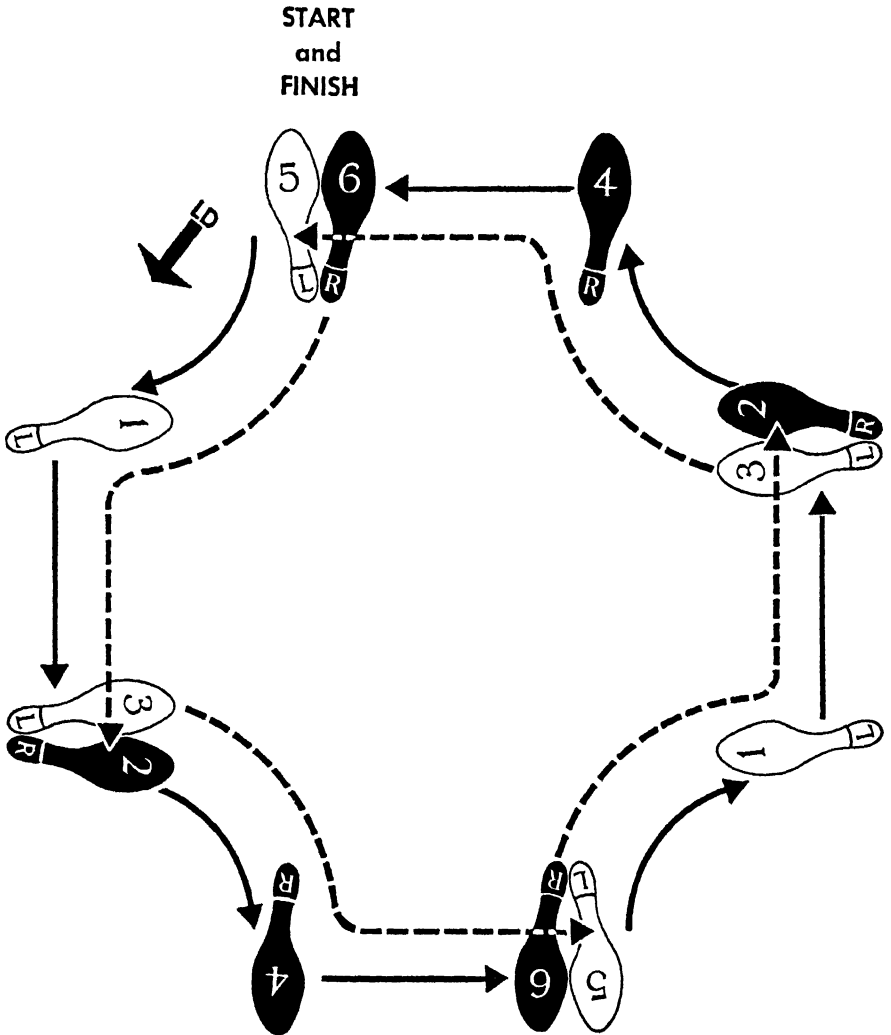
(You have now done a *half-turn*. To complete the turn repeat 1 through 6.)

6. Close left foot against right foot, *transferring weight* (1 count).
5. Follow through with the right foot and step to the right side (1 count).
4. Continuing to turn right, pull the girl toward you, step backward on left foot (heel leading), toe turned *in* (1 count).
3. Close right foot against left foot, *transferring weight* (1 count).
2. Follow through with the left foot and step to the left side (1 count).
1. *Chest lead*, holding girl firmly with right hand while turning right, step forward on right foot, toe pointing *out* (1 count).

(Follow dotted line for the follow through.)

Boy

RIGHT TURN
WALTZ—CLOSED POSITION



TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

Girl

(Follow dotted line for the follow through.)

1. Step backward on left foot (heel leading), toe *in*, *chest* turning right (1 count).
2. Follow through with the right foot and step to right side (1 count).
3. Close left foot against right foot, *transferring weight* (1 count).
4. Continuing to turn right, step forward on right foot, toe *out* (1 count).
5. Follow through with the left foot and step to left side (1 count).
6. Close right foot against left foot, *transferring weight* (1 count).

(You have now done a *half-turn*. To complete the turn repeat 1 through 6.)

RIGHT TURN
WALTZ—CLOSED POSITION


7. Charleston

Occasionally there is a request for the Charleston, and although the dance was at the height of its popularity several seasons ago, there may be times when the Charleston is done and you will want to kick up your heels to a Dixieland band. Anyway, here is your opportunity.

Start right off to learn the Charleston “kicks.” The “twist step,” which is so characteristic of the Charleston rhythm, will come gradually. And don’t underestimate the time required for *practice*. The Charleston isn’t as easy as you think. After you *get going* try some combinations of your own. You’ll probably stir up quite a breeze!

BASIC RHYTHM

THE MUSIC

The Charleston is done in 4/4  time. And the most characteristic thing about the rhythm is its jerky, staccato quality. Here is what the Charleston rhythm looks like:



As you can see the rhythm is highly syncopated. The shifting of the accent from the first beat to the eighth note, tied to the third beat, is what gives punch to the rhythm.

In practicing the steps to the music, however, you will find it easier to listen to the 4/4 ♪ ♪ ♪ ♪ time, which forms the background for the Charleston rhythm. And to make it even simpler, listen for an “and” before each beat. Here is what it looks like:



The “and” corresponds to the bending movement of the knee which is taken before each movement or step. And it’s the “and” rhythm that gives the Charleston its characteristic bounce!

THE DANCE

The Charleston is such a flexible dance it can be done as a solo (alone), with a partner, or in a group (either in a straight line or in a circle), in which everybody has a chance to “get in the act.” Therefore, the boy and girl may use the same foot simultaneously since *both* will be facing forward. And while dancing the arms should be swung in opposition to the feet. For example, in stepping on the left foot, the arms swing across right. In stepping on the right foot, the arms swing across left.

We are going to start by learning the following steps: the Point Step and the Kicks and progress to the Twist Step. Each figure will be fully described, the boy and girl using the same directions.

PRACTICE

THE STEPS

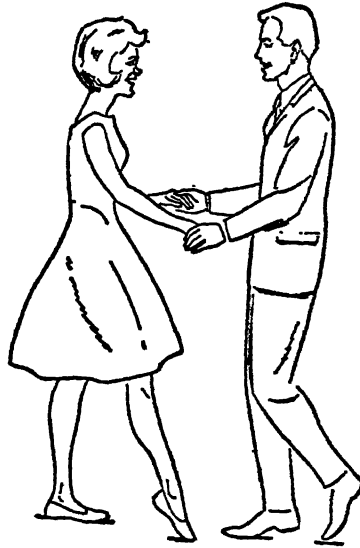
You will find it easier to learn the Point Step first, progressing to the Kicks. After you have mastered these steps, try the Charleston Twist.

THE FIGURES

Start right off by learning *all* the figures in place, in *open* position. Later you can progress to the promenade (moving forward or backward in the *line of direction*). After you have mastered the different steps you will find it fun to do them in closed position, the girl, as usual, stepping *back* on the opposite foot from the boy.

The Charleston is done so informally that at any moment partners may break away, continuing to dance as they face each other. Whatever you do, *have fun!*





PRACTICING THE CHARLESTON

Boy or Girl

I. Point Step: In place (alternating right toe forward—left toe back)

Stand with feet together, the weight over the ball of the right foot.

Bend right knee (count *and*).

1. Step forward on left foot (count 1).
Bend left knee (count *and*).
2. Point right toe forward, straighten knees (count 2).
Bend left knee (count *and*).
3. Step back on right foot (count 3).
Bend right knee (count *and*).
4. Point left toe back, straighten knees (count 4).

Repeat, continuing to point the right toe forward, the left toe back.



II. Single Kicks: In place (Alternating right and left leg).

Stand with feet together, the weight over the ball of the right foot.

Bend right knee (count *and*).

1. Step forward on left foot (count 1).
Bend left knee (count *and*).
2. Kick right leg forward, straighten knees (count 2).
Bend left knee (count *and*).
3. Step back on right foot (count 3).
Bend right knee (count *and*).
4. Kick left leg back, straighten knees (count 4).

Repeat, continuing to alternate right kick forward, left kick back.

III. Double Right Kick: In place.

Stand with feet together, the weight over the ball of the right foot.

Bend right knee (count *and*).

1. Step forward on left foot (count 1).
Bend left knee (count *and*).
2. Kick right leg forward, straighten knees (count 2).
Bend left knee (count *and*).
3. Kick right leg back, straighten knees (count 3).
Bend left knee (count *and*).
4. Step on right foot, bringing it to place, straighten knees (count 4).
Bend right knee (count *and*).

Double Left Kick: In place.

1. Kick left leg forward, straighten knees (count 1).
Bend right knee (count *and*).
2. Kick left leg back, straighten knees (count 2).
Bend right knee (count *and*).
3. Step on left foot, bringing it to place, straighten knees (count 3).

The figure (the Double Right Kick and Double Left Kick) is now complete. To continue, repeat (*and 4 and*) of the Double Left Kick, and continuing, by returning to the third count of the Double Right Kick. The figure may now be repeated indefinitely.

Bend left knee (count *and*).

4. Kick right leg forward (count 4).
Bend left knee (count *and*).

Promenade Variation: (Double Kicks).

To progress in the *line of direction*, step forward on the fourth count of the first half of figure number III (the Right Double Kick) and on the third count of the second half of the figure (the Left Double Kick). In other words, a forward step is taken *after* each Double Kick instead of bringing the foot back to place.



IV. Single Diagonal Kicks: In place (Alternating right and left leg).

Stand with feet together, the weight over the ball of the right foot.

Bend right knee (count *and*).

1. Step sideward on left foot (count 1).
Bend left knee (count *and*).

2. Kick right leg diagonally forward across left leg, straighten knees (count 2).
Bend left knee (count *and*).
3. Step sideward on right foot, straighten knees (count 3).
Bend right knee (count *and*).
4. Kick left leg diagonally across right leg, straighten knees (count 4).
Repeat, continuing to alternate the right and left leg.

V. *Double Diagonal Kicks: In place.*

RIGHT LEG:

Stand with feet together, the weight over the ball of the right foot.

- Bend right knee (count *and*).
1. Step sideward on left foot (count 1).
Bend left knee (count *and*).
 2. Kick right leg diagonally forward across left leg, straighten knees (count 2).
Bend left knee (count *and*).
 3. Kick right leg back diagonally, straighten knees (count 3).
Bend left knee (count *and*).
 4. Step on right foot, bringing it to place, straighten knees (count 4).

LEFT LEG:

1. Bend right knee (count *and*).
Kick left leg diagonally forward across right leg, straighten knees (count 1).
Bend right knee (count *and*).
2. Kick left leg back diagonally, straighten knees (count 2).
Bend right knee (count *and*).
3. Step on left foot, bringing it to place, straighten knees (count 3).
The figure (the Double Diagonal Right Kick and Double Diagonal Left Kick) is now complete. To continue, repeat (*and 4 and*) of the Double Diagonal Left Kick, and continuing, by returning to the 3rd count of the Double Diagonal Right Kick. The figure may now be repeated indefinitely.
Bend the left knee (count *and*).
4. Kick right leg diagonally forward across left leg, straighten knees (count 4).
Bend the left knee (count *and*).

Promenade Variation: (Double Diagonal Kicks).

To progress in the *line of direction*, step forward on right foot on the fourth count of the first half of figure number V (the Right Double Diagonal Kicks) and on the third count of the second half of the figure (the Left Double Diagonal Kicks). In other words, a forward step is taken *after* each Diagonal Double Kick instead of bringing the foot back to place.



THE CHARLESTON TWIST

The Twist consists of pivoting *in* and *out* on the *balls* of the feet. Before undertaking to learn a figure, practice the Twist in place. *Read* and *practice* the following section *carefully*:

Stand with the weight on *both* feet, heels touching, toes pointing *out*. Bending the knees, pivot *in* on the *balls* of the feet (count *and*), pivot *out* on the *balls* of the feet, straightening the knees, lower the heels (count 1). Repeat this exercise until the movement becomes automatic, remembering to bend, pivot—pivot, straighten.

Now you are ready to learn the Twist figures.

I. *The Twist: In place* (alternating left and right leg).

Standing in *open* position, heels together, toes pointing *out*, the weight on the right foot.

1. Bending the right knee, pivot *in* on the *ball* of the right foot, bringing the left leg up, knee turned in (count *and*), pivot *out* on the *ball* of the right foot, straightening knees, bring the left foot back to the heel of the right foot (toe pointed *out*), *transferring the weight* to the left foot (count 1).
2. Bending the left knee, pivot *in* on the *ball* of the left foot, bringing the right leg up, knee turned in (count *and*), pivot *out* on the *ball* of the left foot, straightening knees, bring the right foot back to the heel of the left foot (toe pointed *out*), *transferring the weight* to the right foot (count 2).

Repeat entire figure.

As a general rule, the foot is in the air when the toes point *in*, and a step is taken as the toes point *out*.

II. *The Twist: In place* (stepping forward and back).

(This figure is really a variation of the point step in Figure I, except that one points forward and back with the *ball* of the foot.)

Standing in *open* position, heels together, toes pointing *out*, the weight on the right foot.

1. Bending the right knee, pivot *in* on the *ball* of the right foot, bringing the left leg up, knee turned in (count *and*), pivot *out* on the *ball* of the right foot, straightening knees, bring the left leg down, step forward on the left foot, *transferring the weight* (count 1).
2. Bending the left knee, pivot *in* on the *ball* of the left foot, bringing the right leg up, knee turned in (count *and*), pivot *out* on the *ball* of the left foot, straightening knees, bring the right leg down, the *ball* of the right foot touching the floor—*no weight* (count 2).
3. Bending the left knee, pivot *in* on the *ball* of the left foot, bringing the right leg up, knee turned in (count *and*), pivot *out* on the *ball* of the left foot, straightening knees, stepping back on the right foot, *transferring the weight* (count 3).
4. Bending the right knee, pivot *in* on the *ball* of the right foot, bringing the left leg up, knee turned in (count *and*), pivot *out* on the *ball* of the right foot, straightening knees, bring the left leg down, the *ball* of the left foot touching the floor—*no weight* (count 4).

You have now stepped forward on the left foot, pointing with the *ball* of the right foot, followed by stepping back on the right foot and pointing with the *ball* of the left foot. To continue, repeat the entire figure, pointing forward and back.



8. Lindy

(ROCK 'N' ROLL)

The rock 'n' roll Lindy—the most popular dance in America among teen-agers—is still the most diversified dance done today. Every school or region has its own version, and that's fine.

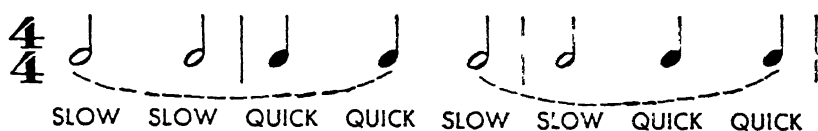
Furthermore, the Lindy continues to hold its own as a standard attraction for the teen-age crowd despite the enthusiasm for such novelties as the Stroll, Bristol Stomp, Madison, Hully Gully, Mashed Potato, etc. While these fads appear—only to disappear—the Lindy remains an all-time favorite inasmuch as new rhythms and “breaks” are constantly being evolved which add interest and variety to the dance.

In dancing the Lindy, a smooth, conservative style may be used or the rock 'n' roll version—dipping in the knees and rocking in the torso to the heavy, solid beat of the rhythm-and-blues music.

And don't get discouraged while learning the Lindy if you find the going rough. Although it is an exciting dance, it is the most difficult to coordinate. So take it easy.

THE BASIC RHYTHM

The Lindy is in 4/4 time. The basic rhythm is *slow, slow, quick, quick*. Two half notes followed by two quarter notes give us (six counts). As you will see this rhythm results in an overlapping within a 4/4 measure. Here is what it looks like:



In dancing the Lindy, a Dig-step (pushing the ball of the foot into the floor, followed by bringing the heel down, transferring the weight from the supporting foot) is done to a *slow*, and repeated, followed by two *quick* steps (six counts). Here is the rhythm:



The breaks are also done to the *slow, slow, quick, quick* rhythm. (A break is a figure done close to or away from one's partner.) And although the steps and breaks are an integral part of each other, we are going to start with the footwork and progress to the breaks.

Betty White's Teen-Age Dance Book
THE BASIC STEP

Before taking up the basic step (*slow, slow, quick, quick*), we are going to practice the rhythm that underlies the Dig-steps. The following paragraphs should be *read and practiced carefully*.

Boy or girl stand with the feet together, the weight over the ball of the right foot. Dig with the *ball* of the left foot, bending the knee (count 1), bring the left heel down, transferring the weight from the right foot to the left foot, straightening the left knee (count 2). You have now done one *slow*.

Dig with the *ball* of the right foot, bending the knee (count 3), bring the right heel down, transferring the weight from the left foot to the right foot, straightening the right knee (count 4). You have now done two *slows* to the count of 1-2, 3-4.

Practice the Dig-steps in place to the 1-2, 3-4 count. As soon as you have become familiar with this rhythm, practice the Dig-steps to *slows*, omitting the 1-2, 3-4 count. Practice until the rhythm becomes automatic and keep a light, bouncy knee motion, which is one of the more characteristic things about the Lindy. We are now ready to proceed to the *quick, quick* rhythm.

The *quick* steps are taken by bringing the *ball* of the foot in contact with the floor *first*, allowing the weight to roll onto the whole foot. Two steps are taken in succession (*quick, quick*). The knees should be relaxed so that the change of weight in stepping can be done quickly.

Now, practice the entire basic step in place, Dig-step, Dig-step, step, step (*slow, slow, quick, quick*).

You are now ready to tackle the Breaks.

BREAKS

There are various ways of doing the Lindy breaks. They may be done in place, forward, sideward, backward, and while turning.

Perhaps the most characteristic use made of the breaks is in traveling. This consists of moving from one place to another and is done quite freely—the boy or girl exchanging places, backing away or around each other. Since one can do as one pleases in the Lindy, there are no transitions to worry about! Once the lead and follow through are indicated, one can really let go.

The following breaks, with the accompanying footwork, will be described in detail: the warm-up break, the turn under, the elbow break and the hand-change break. Later, we will describe other breaks and additional Lindy footwork.

LEADING OR FOLLOWING

After “warming up” (doing the Dig-step in place), the boy begins to throw the girl out on the first break. After she is thrown out, the boy pulls the girl in. (This throwing out and pulling in is the most characteristic thing about the Lindy.) Both the boy’s and girl’s knees should be bent on the “pull in,” the girl leaning out, keeping her arm firm but not rigid.

The elbows should be kept close to the body in a free, swinging movement. And since the right or left hand is used freely in starting breaks, the leads should be given **PROMPTLY** and **QUICKLY**. (Remember, the Lindy really moves!)

And finally, while holding the girl’s right hand in the usual Lindy clasp, the boy’s left hand should be suffi-

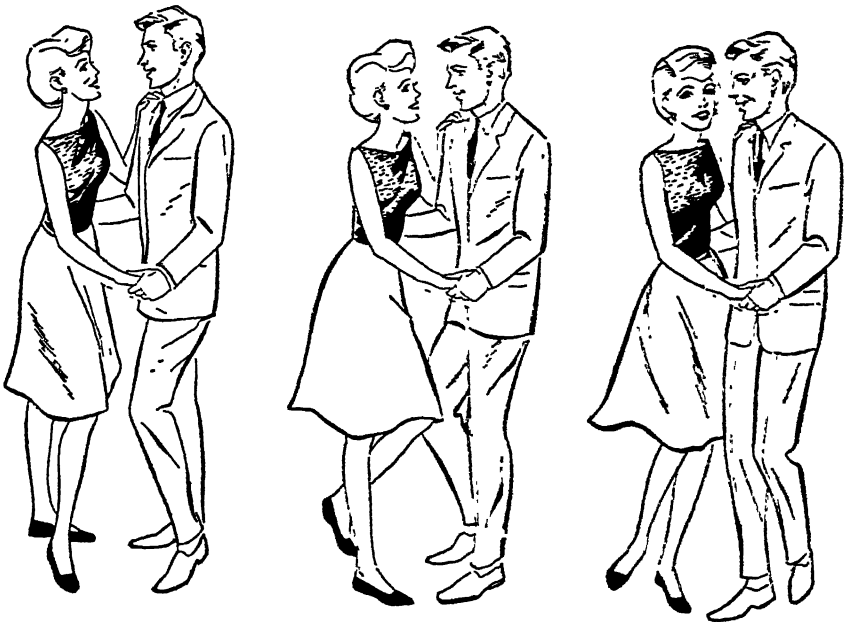


ciently relaxed so that the girl's fingers can pivot while making the transitions on the breaks.

PRACTICING THE BREAKS

The warm-up break will be described simultaneously for the boy and girl since both are doing the same figure. The steps, however, may be practiced alone, the boy, as usual, beginning on the left foot, the girl beginning on the right foot. All other breaks will be described separately for the boy and girl.

In learning the breaks start off with the warm-up, progressing to the turn under and on to the elbow break. And be sure to master one break at a time.



WARM-UP BREAK

Boy and Girl

The warm-up break consists of the boy pushing the girl out to the right, both stepping back diagonally on the *outside* foot.

Standing in promenade position, weight on the *inside* foot, hands joined in Lindy clasp.

1. Dig-step with the outside foot, *slow* (2 counts).
2. Dig-step with the inside foot, *slow* (2 counts).
3. Pushing the girl away with the Lindy hand clasp, both step back diagonally on the outside foot, *quick* (1 count).
4. Pulling the girl in, both step in place on the inside foot, *quick* (1 count).

You are now in the original promenade position.

THE TURN UNDER*Boy*

This figure consists of turning the girl right under her right arm and turning her left while exchanging places with her.

Standing in promenade position, weight on right foot, hands joined in Lindy clasp.

RIGHT TURN:

1. Dig-step with left foot while raising the girl's right arm to prepare for the turn under, *slow* (2 counts).
2. With hands still raised in the Lindy clasp, turn the girl with your right hand under her right arm, digging with the right foot, *slow* (2 counts).
3. Step back on the left foot, *quick* (1 count).
4. Step forward on the right foot, *quick* (1 count).

(With hands still raised in the Lindy clasp, you are now facing your partner.)

LEFT TURN:

1. Dig-step with left foot, pivoting a half turn to the right while turning the girl to the left with your left hand, *slow* (2 counts).
2. Continuing to turn the girl left, Dig-step backward on the right foot, *slow* (2 counts).
(You have now exchanged places with the girl.)
3. Step forward on the left foot, *quick* (1 count).
4. Step forward on the right foot, *quick* (1 count).

You are now back in the original promenade position with the right hand under the girl's left shoulder blade, the left hand lowered in the Lindy clasp.

THE TURN UNDER*Girl*

This figure consists of a right turn under your right arm and then a left turn while exchanging places with the boy.

Standing in promenade position, weight on left foot, hands joined in Lindy clasp.

RIGHT TURN:

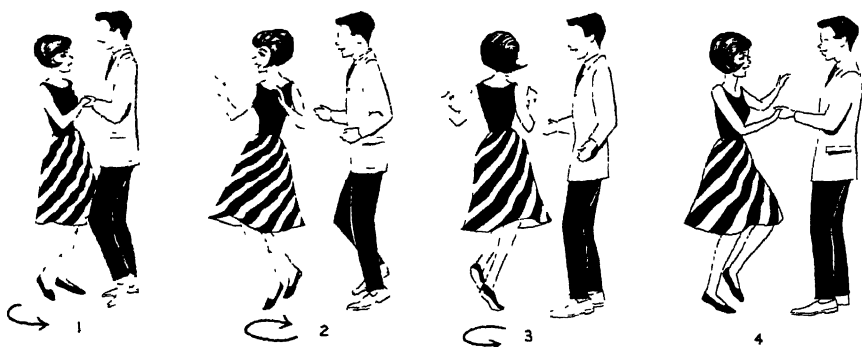
1. Dig-step with right foot, pivoting slightly to the right, *slow* (2 counts).
2. Continuing to pivot to right, dig-step backward with left foot (right foot follows through), *slow* (2 counts).
3. Step back on the right foot, *quick* (1 count).
4. Step forward on the left foot, *quick* (1 count).

(With hands still raised in the Lindy clasp, you are now facing your partner.)

LEFT TURN:

1. Dig-step with right foot, pivoting a half turn to the left, *slow* (2 counts).
2. Dig-step backward on the left foot, *slow* (2 counts). (You have now exchanged places with the boy.)
3. Step forward on the right foot, *quick* (1 count).
4. Step forward on the left foot, *quick* (1 count).

You are now back in your original promenade position with the left hand placed on the boy's right shoulder blade, the right hand lowered in the Lindy clasp.



THE ELBOW BREAK

Boy

The elbow break is done by snapping the girl in quickly toward your left side with the left hand, turning her quickly to the right with the right hand, and catching her right hand on the recovery of her turn, snapping her about with a left turn. In other words, the girl pivots quickly to the right, followed by a quick pivot turn to the left.

Standing in promenade position, hands joined in Lindy clasp.

1. Dig-step with left foot, pulling the girl toward you, *slow* (2 counts).
2. Turning the girl quickly into a right pivot turn, dig-step with the right foot, *slow* (2 counts).
3. Catching the girl at finish of her right turn, swing her around into a left turn, stepping on left foot, *quick* (1 count).
4. Step on the right foot, *quick* (1 count).

You are now in your original promenade position, the right hand under the girl's left shoulder blade, the left hand joined in a Lindy clasp.

THE ELBOW BREAK*Girl*

The elbow break consists of pivoting quickly to the right followed by a complete turn to the left.

Standing in promenade position, hands joined in Lindy clasp.

1. Dig-step forward with right foot, turning slightly to the left, *slow* (2 counts).
2. Turning to right, dig-step with the left foot, pivoting on the left foot, *slow* (2 counts).
3. Step across in front of the left foot, with right foot, pivoting quickly to left on ball of right foot, *quick* (1 count).
4. Continuing to turn left, step on left foot, *quick* (1 count).

You are now back in your original promenade position, the left hand on the boy's right shoulder, your right hand joined in the Lindy clasp.

THE HAND-CHANGE BREAK

The hand-change break is one of the more characteristic figures in the Lindy in which partners move about quite freely—turning and exchanging places ad lib.

Boy

Standing opposite your partner, holding the girl's right hand in your left hand.

1. Dig-step forward with the left foot, *slow* (2 counts).
2. Dig-step forward with right foot, pivoting a half turn to left while taking the girl's right hand in your right hand and transferring it to your left hand behind your back, *slow* (2 counts).
3. Step back on the left foot, having exchanged places with your partner, *quick* (1 count).
(You are now facing your partner.)
4. Step forward on the right foot, *quick* (1 count).

Girl

Standing opposite your partner with your right hand in the boy's left hand.

1. Dig-step forward with the right foot, *slow* (2 counts).
2. Dig-step forward with left foot, pivoting a half turn to right as the boy changes hands, *slow* (2 counts).
3. Step back on right foot, having exchanged places with your partner, *quick* (1 count).
(You are now facing your partner.)
4. Step forward on the left foot, *quick* (1 count).

ADDITIONAL BREAKS

So far the footwork in the preceding breaks consisted of the *slow, slow, quick, quick* rhythm. In practicing the following breaks, the *slow* or *quick* counts can be done quite freely and need not follow a set pattern.

The footwork for the four-hand push-away figure may be done in two different rhythms: two *quick* steps to go backward and two *quick* steps to go forward, or, one triple step to go backward and one triple step to go forward. On the other hand, the push-away variation is done only to *quicks*. As for the snap figure—the dig-step is the most suitable because of the in-and-out accented movement of the arms.

Now, in the wrap-around position, the slow count is used in a pivot step as the boy swings the girl in place from side to side; or partners may do instead a triple step, forward and back.

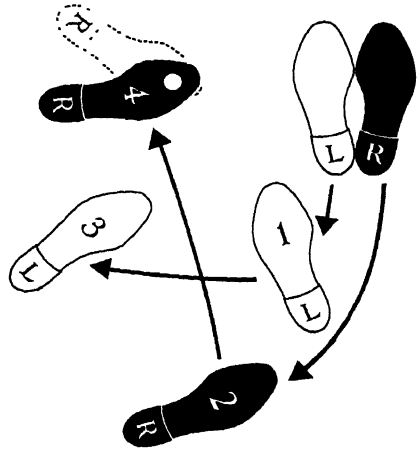
One thing more—how about trying your own version of these breaks? Whatever you do, you'll find them quite a challenge.



FOUR-HAND PUSH-AWAY

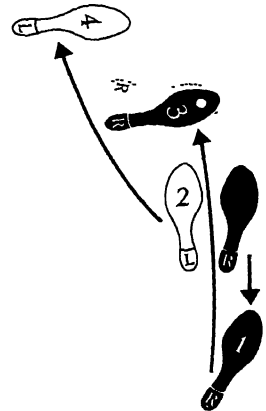
The four-hand push-away figure consists of partners facing each other holding both hands, pushing away from each other, and pulling each other in with a backward and forward motion. The figure can also be done in a backward and forward motion turning to the right.

In addition to the four-hand clasp, the figure can be done in right-hand, right-hand clasp in a backward and forward motion, and circling to the right.



PUSH-AWAY: VARIATION

Starting in semi-open position, the girl's right hand in the boy's left hand (Lindy clasp), the girl's left palm against the boy's right palm (elbows bent), partners push each other apart with the palms, the boy taking two steps backward in a circle to the right while the girl steps backward and in place, followed by partners pulling each other in with the opposite hands, the boy stepping sideward and across the supporting foot to continue in a circle to the right while the girl steps across the supporting foot and to the side.



***THE SNAP***

With partners facing each other, arms at the side (bent at the elbows), both hands clasped slightly below shoulder level, the Snap consists of partners snapping the arms inward (down and up in a half circle), the hands meeting in front of the chest; followed by partners snapping the arms outward (down and up in a half circle), resuming the original position.

***WRAP AROUND***

With partners facing each other, both hands clasped, the boy turns the girl to her left under his left arm into the curve of his right arm into wrap-around position (arms clasped at the waist). To finish the figure, the boy releases the girl's left hand, turning her to her left into open break position.

ADDITIONAL FOOTWORK

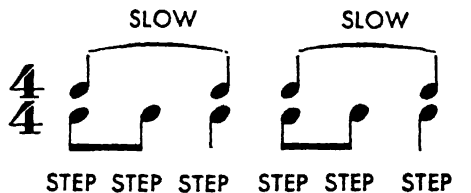
The teen-ager who is *really good* may want to dress up the Lindy by learning one or more of the following steps: the Triple, the Sugar Foot and the Brush Step.

These figures will add variety to your Lindy, and are especially useful for traveling in open breaks. At least they are worth a try!

THE TRIPLE LINDY STEP

Having mastered the footwork in the preceding breaks, you may now substitute the Triple Step for the Dig-step. This is done by taking three quick steps in time to the usual slow (dig step).

Here is what the Triple Lindy looks like:

**THE SUGAR FOOT**

The Sugar Foot consists of stepping diagonally and pivoting in on the ball of the foot. Here it is:

Step diagonally forward on the left foot and pivot in on the ball of the left foot. Step diagonally forward on the right foot and pivot in on the ball of the right foot. Now, in dancing the Sugar Foot the step becomes a continuous motion, forward in the line of direction or in a circle.

THE BRUSH STEP

The Brush Step, as the name would indicate, consists of brushing the foot against the floor, extending the leg forward, and stepping back and closing. The step can be done in place or progressing.

THE TWIST

Strictly speaking, the Twist is in a class by itself—but since it is still popular, we are going to include it as an extra dividend.

The Twist consists of pivoting on the balls of the feet while twisting the hips from side to side in a circular motion. The Twist Step is done in place with the feet apart—either left foot in front of right or the left foot to the side of the right foot. Although the Twist Step is usually done with the weight on one foot (the other foot following through with a twisting motion), you will find it easier to start practicing the Twist by keeping the weight over *both* feet.

There are various ways of doing the Twist. For example, it can be done facing your partner while bending forward and backward, and side to side while bending away and toward your partner. Occasionally, knee lifts and even deep knee bends are done in the Twist. And for those who really get wound up—there is the Whip! Partners face each other, swinging the arms wildly overhead in a circling, whipping motion.

From here—you are on your own.

9. Collegiate Foxtrot

ONE-STEP

Since so many teen-agers today prefer to dance to the sentimental, "vocal" Foxtrots, which are too slow to dance to comfortably, here is an easy out—the Collegiate Foxtrot.

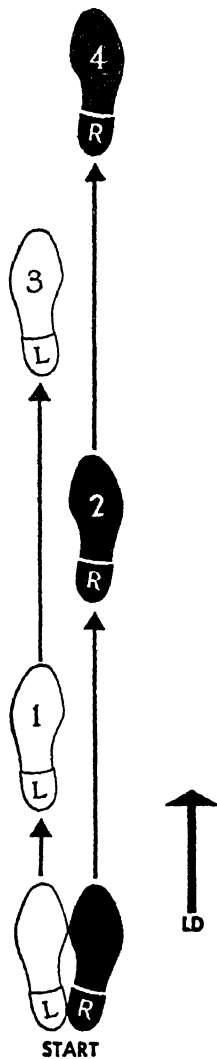
The Collegiate Foxtrot is a slower version of the original Foxtrot—the one-step—in which every beat in a 4/4 measure is accented. In dancing the Collegiate Foxtrot a step is taken to every beat in the music. We are going to describe the closed position, the pivot turn, the turn under, and the throw over.

PRACTICING THE COLLEGIATE FOXTROT

Start off by learning the closed position and progress to the pivot turn in the closed position. For variety, you might insert a dip at the end of either of these figures. Remember, there is nothing set about the progression of one figure to another—so have fun making up your own combinations.

After you have mastered the preceding figures try the throw over. To get into the open position from which you begin the throw over figure, start from a closed position and throw the girl to your right side. You are now *both* facing in the *line of direction*. The transition

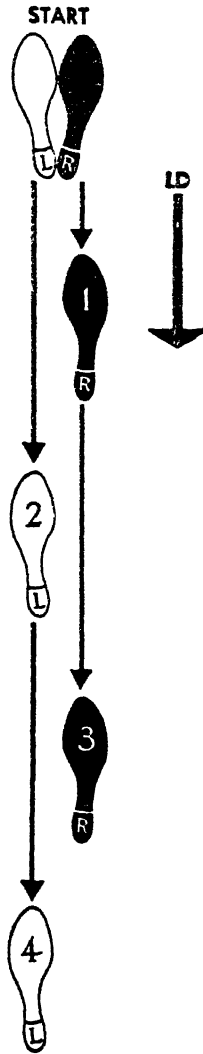
from a throw over to a closed position is made by the boy stepping in front of the girl. He is now backing in the *line of direction*. To progress forward again in the line of direction, a pivot turn may be inserted. Incidentally, it is not necessary to keep repeating the throw over from side to side as shown in the diagram. Occasionally, a half throw over figure may be done, for example, tossing the girl from the starting position to the opposite side and continuing in the *line of direction*. After practicing these figures you will find yourself moving from one position to another with the greatest of ease—the Collegiate Foxtrot being the simplest of all dances.



4. Step forward on the right foot (1 count).
3. Step forward on the left foot (1 count).
2. Step forward on the right foot (1 count).
1. Step forward on the left foot (1 count).

Boy

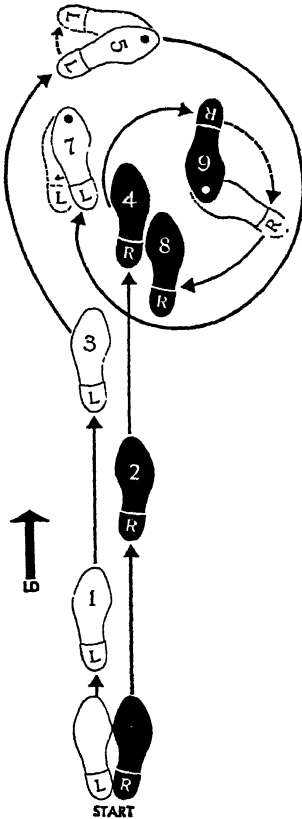
COLLEGIATE FOXTROT—CLOSED POSITION



Girl

1. Step back on the right foot (1 count).
2. Step back on the left foot (1 count).
3. Step back on the right foot (1 count).
4. Step back on the left foot (1 count).

COLLEGIATE FOXTROT—CLOSED POSITION



- 1-4. Walk forward left, right, left, right (4 counts). (The three pivot steps describe a complete turn to the right, the dotted feet indicating the direction of the pivot turn.)
5. Step on the left foot to the right, pivoting (1 count).
6. Step on the right foot, continuing to the right, pivoting slightly (1 count).
7. Step on the left foot, continuing to the right, pivoting slightly (1 count). You are now facing in the *line of direction*.
8. Step back on the right foot in the *line of direction* (1 count).

TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

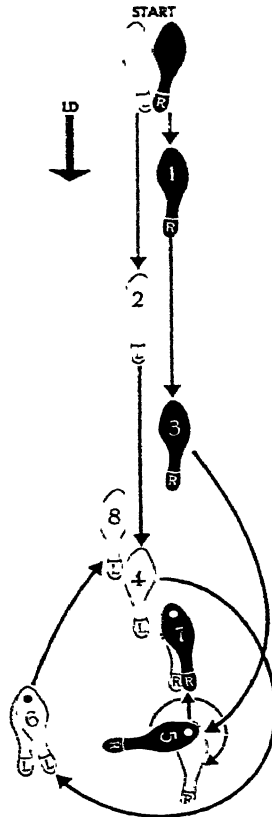
Boy

**RIGHT PIVOT TURN
COLLEGIATE FOXTROT—CLOSED POSITION**

Girl

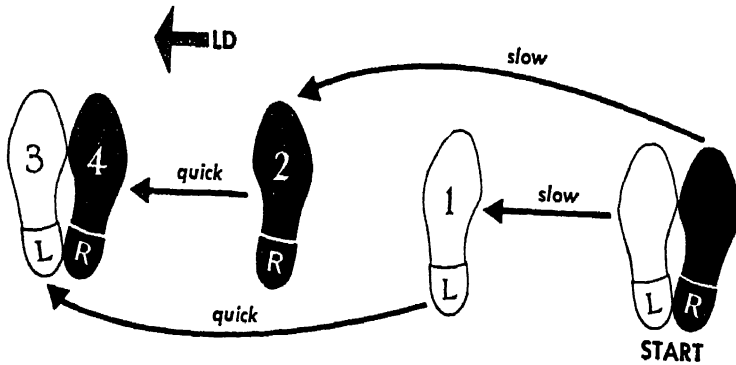
(The three pivot steps describe a complete turn to the right, the dotted feet indicating the direction of the pivot turn.)

- 1-4. Walk backward right, left, right, left (4 counts).
5. Step back on the right foot, turning to the right, pivoting slightly (1 count).
6. Step back on the left foot, turning to the right, pivoting slightly (1 count).
7. Step back on the right foot, continuing to the right, pivoting slightly (1 count). You are now backing in the *line of direction*.
8. Step forward on the left foot (1 count).



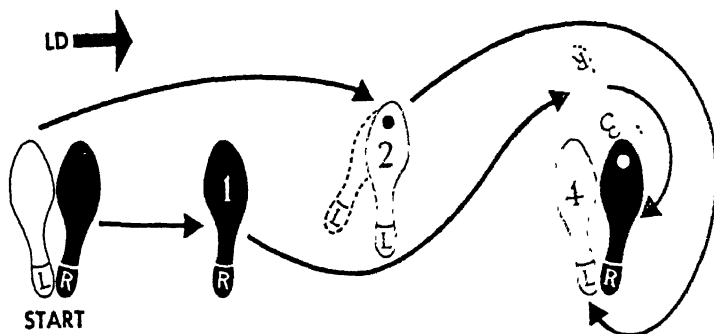
TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

**RIGHT PIVOT TURN
COLLEGIATE FOXTROT—CLOSED POSITION**

*Boy*

1. Step sideways on left foot (1 count).
2. Step across in front of the left foot with right foot (1 count), with hands clasped, *raise* the girl's right arm to prepare for the right turn.
3. Step sideways on left foot (1 count), turning the girl under *her* right arm and releasing your right hand.
4. Close right foot against left foot, *transferring weight* (1 count), while bringing the right hand back to the left side of the girl's torso as she completes the turn; lower arms to shoulder level.

**THE TURN UNDER
(PROMENADE)
COLLEGIATE FOXTROT**

*Girl*

1. Step sideways on right foot (1 count).
2. Step across in front of the right foot with left foot, pivoting slightly to the right (1 count), raising the right arm to prepare for the right turn.
3. Step sideways, pivoting (turning) on ball of right foot (left foot follows through), making a complete right turn (1 count), right fingers turning in boy's left hand, while releasing left hand from boy's right shoulder (keeping hands *vertical* while turning).
4. Close left foot against right foot, *transferring weight* (1 count), drop left hand to boy's right shoulder; lower arms to shoulder level.

**THE TURN UNDER
(PROMENADE)
COLLEGIATE FOXTROT**

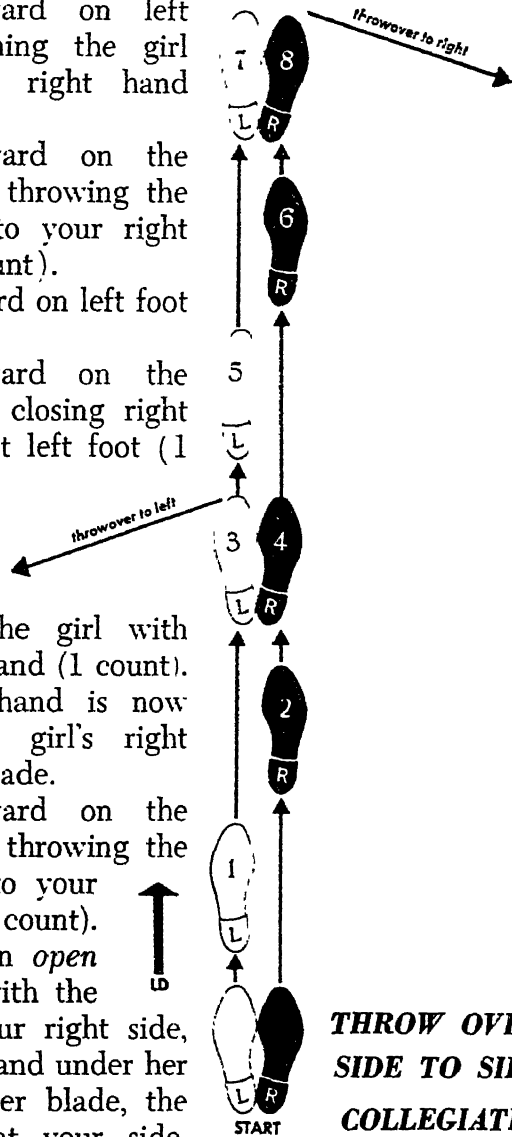


COLLEGIATE FOXTROT—OPEN POSITION

THROW OVER—SIDE TO SIDE

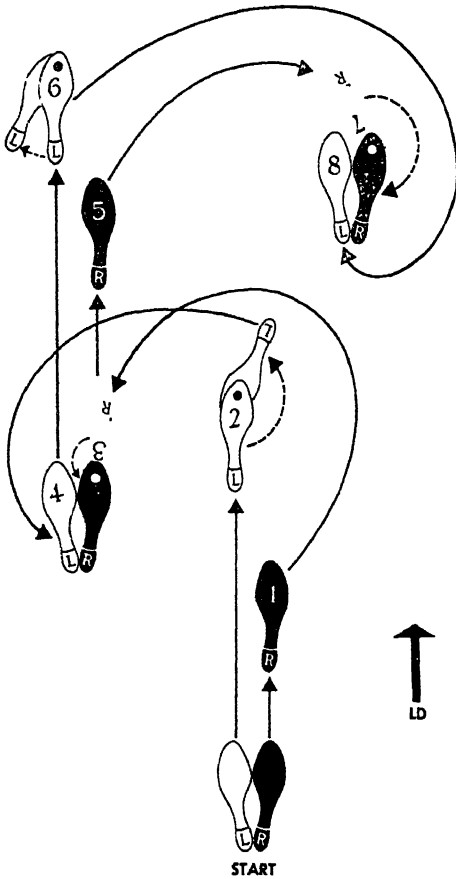
The throw over figure is almost a continuous motion in which the initial lead for throwing the girl to the opposite side occurs on the second beat, the follow through of the arm swinging over the girl on the third beat.

8. Step forward on the right foot closing right foot against the left foot (1 count).
7. Step forward on left foot, catching the girl with your right hand (1 count).
6. Step forward on the right foot, throwing the girl over to your right side (1 count).
5. Step forward on left foot (1 count).
4. Step forward on the right foot, closing right foot against left foot (1 count).
3. Step forward on left foot, catching the girl with your left hand (1 count). The left hand is now under the girl's right shoulder blade.
2. Step forward on the right foot, throwing the girl over to your left side (1 count).
1. Standing in *open position*, with the girl on your right side, the right hand under her left shoulder blade, the left arm at your side, step forward on the left foot (1 count).



**THROW OVER
SIDE TO SIDE
COLLEGIATE
FOXTROT
OPEN POSITION**

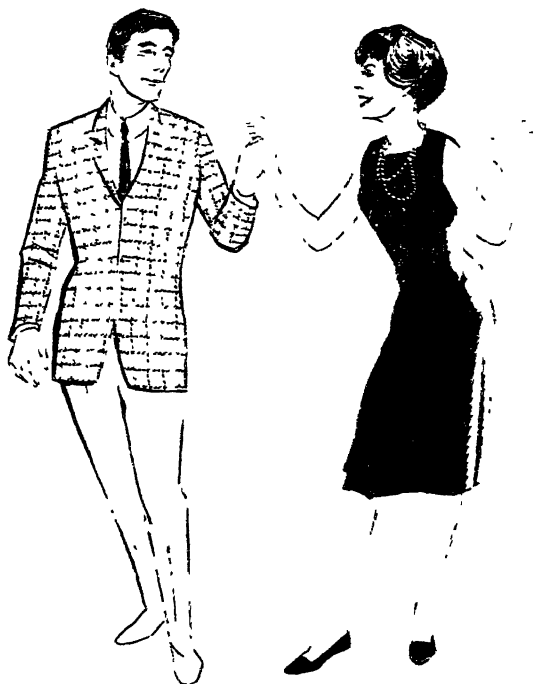
Boy



**THROW OVER
SIDE TO SIDE
COLLEGIATE FOXTROT
OPEN POSITION**

Girl

1. Standing in *open position*, on boy's right side, left hand on his right shoulder, right arm at your side, step forward on right foot (1 count).
2. Step forward on left foot, pivoting slightly to left to prepare for throw over to left side (1 count).
3. Step across in front of left foot to left side, *pivoting* (turning) on ball of right foot (left foot follows through), making a complete left turn (1 count), dropping your right hand on the boy's left shoulder.
4. Close left foot against right foot, *transferring weight* (1 count).
5. Step forward on right foot (1 count).
6. Step forward on left foot, pivoting slightly to right to prepare for throw over to right side (1 count).
7. Step sideways on right foot, *pivoting* (turning) on ball of right foot (left foot follows through), making a complete right turn (1 count), dropping your left hand on boy's right shoulder.
8. Close left foot against the right foot, *transferring weight* (1 count).



10. *Rumba*

Here is a dance which is still a favorite with the all-around dancer.


The Rumba, like the Cha Cha Cha, is essentially a "place" dance—a dance which is done pretty much in one spot. And each requires loose, relaxed knee work. The Rumba, however, has its own characteristic rhythms and style. The delayed transference of weight in stepping, for instance, gives the Rumba its unique appeal.

The music, however, will offer a greater challenge than the actual dance. But don't let the percussion instruments, with their syncopations and offbeats, throw you off. Listen for the insistent, steady beat of the claves, bongo drums, and maracas. And keep relaxed at all times while practicing this charming dance—the Cuban Rumba.

BASIC RHYTHM

THE MUSIC


Like all the Latin-American dances, the Cuban Rumba shows the influence of the Negroid and Spanish rhythms. And it is the blending of these rhythms that gives richness to the Rumba music.

The music is in 4/4  time, the accents occurring on the first and third beats. Here is what a basic Rumba beat is like:



Because of the variety of percussion instruments, the drums for example, it is easier to think of the standard Latin-American rhythm of eight beats in a measure. Here it is:



And just as "four beats  in a bar" (measure) is typical of American jazz, the eight beats in a measure are typical of the Rumba rhythm. The maracas (gourds shaken in the hands) will give you this rhythm. In dancing to the music, listen also for the claves and the bongo drums, which accent the rhythm. Both the claves (little sticks which are struck together) and the

bongo drums beat out a typical Charleston beat. Here it is:



The Cuban Rumba music is so relaxing, and the percussion instruments make the accents of the different rhythms so easy to listen to, that you should have no difficulty in keeping time.

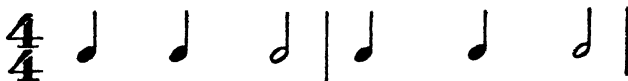
THE STEP

The basic step of the Rumba is done to music in 4/4 time. The step consists of a *quick, quick, slow*. Here is what the rhythm looks like:



QUICK QUICK SLOW

Two *quick* steps are taken to the side, followed by a *slow* step. By repeating two *quick* steps to the side, followed by a *slow* step we have completed a figure. Two measures of music in 4/4 time are required to complete the basic figure. Here is what we have just described:



QUICK QUICK SLOW QUICK QUICK SLOW

We are going to learn the following figures: the square in closed position, the square turned to the left in closed position, and three breaks: the right turn under, the open break, and the back crossover. Each figure will be fully described.

THE RUMBA MOVEMENT

Before taking up the basic step (*quick, quick, slow*) we are going to discuss the rhythm that underlies the steps.

In the progressive dances, for example the Waltz, the weight of the body is transferred *as* the step is taken. In the Rumba the opposite is done—the weight *follows* the step. Actually, in the Rumba two movements are made on *each* step. The foot is *placed* (no weight) on the floor, the weight *following* as the step is taken. It is *really* quite simple. But make no mistake, the step requires *plenty of practice*. Therefore, the following section should be *read and practiced carefully*. Boy or Girl stand with the feet together, the weight over the ball of the right foot.

Place (no weight) the left foot flat against the floor, slightly to the side, bending the left knee (count 1). Transfer the weight to the left foot, straightening the knee (count *and*). (The right knee is now bent forward, no weight on the right foot.)

Place (no weight) the right foot flat against the floor slightly to the side, bending the right knee (count 2). Transfer the weight to the right foot, straightening the knee (count *and*). (The left knee is now bent forward, no weight on the left foot.) You have just taken two Rumba steps to the count of 1 *and* 2 *and*. Practice this rhythm, calling out “1 *and*” as you step left, “2 *and*” as you step right. *Practice* until the steps become auto-

matic, remembering *always* to *place* the foot before you step. That's all there is to the Rumba movement!

Now that you have mastered the Rumba movement in place, begin stepping *sideways*, moving to the left, first placing and stepping on the left foot, followed by placing and stepping on the right foot. Do several steps in succession. Now practice moving *sideward* to the right, placing and stepping on the right foot, and so forth. After you have become familiar with the steps moving sideward, practice moving *forward* and *backward*, remembering to *place* the foot before stepping. You are now ready to progress to the basic step.

THE BASIC STEP

The basic step consists of two *quick* steps and a *slow* step. It may be done in a square, a turn, and a break. When partners are in an *open* break the so-called Cuban Walk is done to the same *quick, quick, slow* rhythm.

THE RUMBA SQUARE

Starting and returning to the same place, a square includes four directions—*sideward*, *forward*, *sideward*, and *backward*. See pages 94-95.

Begin practicing a half-square in the *line of direction* (forward for the boy—backward for the girl). The figure requires one measure of music in 4/4 ♩ ♩ ♩ ♩ time. Continuing with the second half of the square (backward for the boy—forward for the girl), repeat the figure. (Two half-squares require two measures of music, 8 beats.) You have now done two basic steps in the *quick, quick, slow* rhythm. The square *must* be memorized before you progress to the left turn.

THE LEFT TURN SQUARE

The square can be turned to the left (the boy and girl *both* turning to the left simultaneously). Four measures of music are required to complete the figure.

The feet, head, and arms follow in the direction of a turn, the *chest* as usual initiating the lead. For example, in doing the left turn, the feet, head, and arms *point* in the left direction.

THE BREAKS

The Rumba, like the Lindy, has many delightful breaks. We are going to start by learning the simplest breaks first.

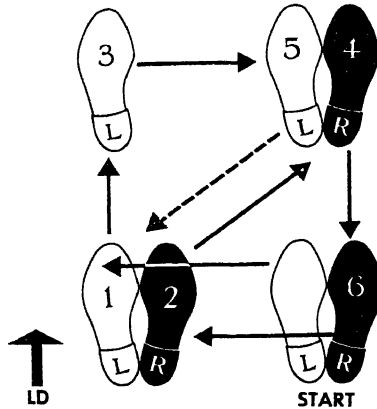
The turn under is based on the Rumba square so it will be easy to learn this break. The boy, however, should keep his left hand sufficiently relaxed so that the girl's fingers may pivot in his easily, as she does the right turn under with her right arm.



From here you may progress to the open break. Since the lead for this break results in an *open* position, the boy will have to draw the girl in to resume the closed position. The girl should lean away as she is drawn in,

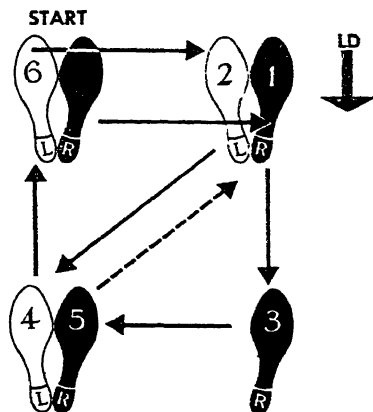
bending the elbow, while keeping the right arm firm but not rigid. After you have mastered the square, the left turn, and the open break, try the back crossover. It will add so much style to your Rumba. The right and the left hand are used freely in moving the girl from side to side, so the leads will have to be given *promptly* and *quickly*. At all times, the elbows should be kept rather close to the body. And on all *open breaks*, the girl's arms should be bent at the elbows, the hands vertical, the fingers curving over naturally.

Now, you are ready to do these fascinating figures and breaks.

*Boy*

1. Place the left foot to the left side, knee bent, no weight, *quick* (1 count).
2. Transferring the weight to the left foot, close the right foot to the left foot, right knee bent, no weight, *quick* (1 count).
3. Transferring the weight to the right foot, place the left foot forward, knee bent, no weight, *slow* (2 counts).
4. Transferring the weight to the left foot, place the right foot to the right side, knee bent, no weight, *quick* (1 count).
5. Transferring the weight to the right foot, close the left foot to the right foot, left knee bent, no weight, *quick* (1 count).
6. Transferring the weight to the left foot, place the right foot back, knee bent, no weight, *slow* (2 counts).
(To repeat the figure, transfer the weight to the right foot.)

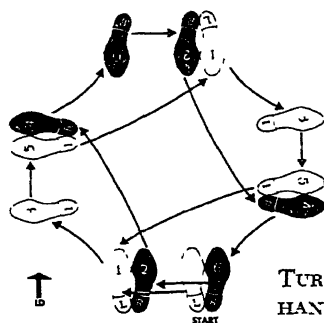
THE SQUARE
RUMBA—CLOSED POSITION



Girl

1. Place the right foot to the right side, knee bent, no weight, *quick* (1 count).
2. Transferring the weight to the right foot, close the left foot to the right foot, left knee bent, no weight, *quick* (1 count).
3. Transferring the weight to the left foot, place the right foot back, knee bent, no weight, *slow* (2 counts).
4. Transferring the weight to the right foot, place the left foot to the left side, knee bent, no weight, *quick* (1 count).
5. Transferring the weight to the left foot, close the right foot to the left foot, right knee bent, no weight, *quick* (1 count).
6. Transferring the weight to the right foot, place the left foot forward, knee bent, no weight, *slow* (2 counts).
(To repeat the figure, transfer the weight to the left foot.)

THE SQUARE
RUMBA—CLOSED POSITION

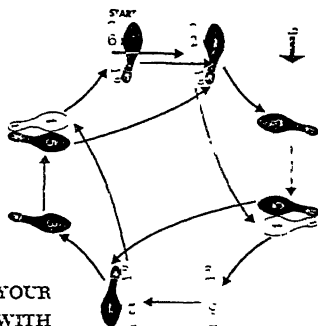


TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

Boy

1. Place the left foot to the left side, knee bent, no weight, *quick* (1 count).
2. Transferring the weight to the left foot, close the right foot to the left foot, right knee bent, no weight, *quick* (1 count).
3. Transferring the weight to the right foot while turning to the left, place the left foot forward, knee bent, no weight, *slow* (2 counts).
4. Continuing to turn, transfer the weight to the left foot, placing the right foot to the right side, knee bent, no weight, *quick* (1 count).
5. Transferring the weight to the right foot, close the left foot to the right foot, left knee bent, no weight, *quick* (1 count).
6. Transferring the weight to the left foot while turning to the left, place the right foot back, knee bent, no weight, *slow* (2 counts).
(You have now done a half turn. To complete the turn, transfer the weight to the right foot, repeating 1 through 6.)

LEFT TURN RUMBA—CLOSED POSITION



TURN THE BOOK IN YOUR HAND TO CORRESPOND WITH THE DIRECTION IN WHICH YOU ARE TURNING.

Girl

1. Place the right foot to the right side, knee bent, no weight, *quick* (1 count).
2. Transferring the weight to the right foot, close the left foot to the right foot, left knee bent, no weight, *quick* (1 count).
3. Transferring the weight to the left foot while turning to the left, place the right foot back, knee bent, no weight, *slow* (2 counts).
4. Continuing to turn, transfer the weight to the right foot, placing the left foot to the left side, knee bent, no weight, *quick* (1 count).
5. Transferring the weight to the left foot, close the right foot to the left foot, right knee bent, no weight, *quick* (1 count).
6. Transferring the weight to the right foot while turning to the left, place the left foot forward, knee bent, no weight, *slow* (2 counts).
(You have now done a half turn. To complete the turn, transfer the weight to the left foot, repeating 1 through 6.)

LEFT TURN RUMBA—CLOSED POSITION

THE RIGHT TURN UNDER*Boy*

(The right turn under break consists of the boy turning the girl under *her* right arm, the girl walking in a circle close to the boy and resuming the closed position.)

Standing in closed position, the weight on the right foot.

1. Do a complete Rumba square in the *quick, quick, slow* rhythm, raising the girl's right arm to prepare for the turn under as you step back on the *slow*.
2. Continuing to do another Rumba square, push the left side of the girl's torso firmly with your right hand, turning her under her right arm; assuming the closed position as you step back on the *slow*.

The right hand is released after the lead for the turn under. The arms are lowered and the right hand placed under the girl's left shoulder blade as you resume the closed position.



THE RIGHT TURN UNDER*Girl*

(The right turn under break consists of the girl turning under her right arm, walking in a circle close to the boy and resuming the closed position.)

Standing in closed position, the weight on the left foot.

1. Do a complete Rumba square in the *quick, quick, slow* rhythm, raising the right arm to prepare for the turn under as you step forward on the *slow*.

You are now going to describe a circle to the right as you turn under your arm.

2. Beginning with the right foot, take three steps forward in the *quick, quick, slow* rhythm, turning in front of the boy, and continuing forward in a half-square into closed position.

The left hand is released after the lead for the turn under. The arms are lowered and the left hand placed on the boy's right shoulder as you resume the closed position.





THE OPEN BREAK (CUBAN WALK)

Boy

(The figure consists of the boy pushing the girl into an open break, followed by the boy walking backward as he pulls the girl into closed position.)

Standing in closed position, the weight on the right foot.

1. Step to the left side on the left foot, *quick* (1 count).
2. Close the right foot to the left foot, *quick* (1 count).
3. Pushing the girl away with your right hand (palm at waist), step forward on the left foot, opening out to the right, *slow* (2 counts).

(You are now standing in an open break, left arm extended in the Rumba hand clasp, the right arm bent at the elbow.)

You are now going to back in a circle to the right as you pull the girl toward you. (Keep shoulders parallel.)

4. Beginning with the right foot, take several steps backward in the *quick, quick, slow* rhythm (the Cuban Walk) until you have brought the girl into closed position.

(The figure may be finished off by doing a square in place.)

THE OPEN BREAK (CUBAN WALK)

Girl

(The figure consists of the boy pushing the girl into an *open* break, followed by the girl walking forward as the boy backs up, pulling the girl into closed position.)

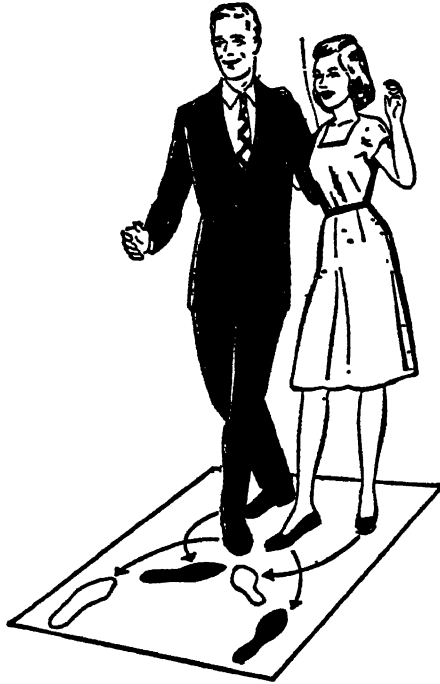
Standing in closed position, the weight on the left foot.

1. Step to the right side on the right foot, *quick* (1 count).
2. Close the left foot to the right foot, *quick* (1 count).
3. Backing away from the boy, step back on the right foot, opening out to the left, *slow* (2 counts).

(You are now standing in an *open* break, your right hand in the boy's left hand, your left arm bent at the elbow.)

You are now going to describe a circle to the right as the boy pulls you toward him. (Keep shoulders parallel.)

4. Beginning with the left foot take several steps forward in the *quick, quick, slow* rhythm (the Cuban Walk) until you are back in closed position. (The figure may be finished off by doing a square in place.)



BACK CROSSOVER

The Back Crossover consists of the boy and girl opening out, stepping back and across from side to side.

Boy

Starting position, facing your partner, weight on right foot, holding your right hand under the girl's left shoulder blade.

Left crossover:

1. Step back and across with the left foot while turning the girl out to the right, *quick* (1 count).
2. Step forward with the right foot, *quick* (1 count).
3. Swinging the girl with your right hand over to the left hand, step to the side with the left foot, *slow* (2 counts).

Right crossover:

1. Step back and across with the right foot while turning the girl out to the left, *quick* (1 count).
2. Step forward with the left foot, *quick* (1 count).
3. Swinging the girl with your left hand over to the right hand, step to the side with the right foot, *slow* (2 counts).

Note: Since the right and left hand are used consecutively in swinging the girl from side to side, the leads will have to be given promptly and quickly.

BACK CROSSOVER*Girl*

Starting position, facing your partner, weight on left foot, arms bent at the elbows.

Right crossover:

1. Opening out to the right, step back and across with the right foot, *quick* (1 count).
2. Step forward with the left foot, *quick* (1 count).
3. Step to the right side with the right foot, *slow* (2 counts).

Left crossover:

1. Opening out to the left, step back and across with the left foot, *quick* (1 count).
2. Step forward with the right foot, *quick* (1 count).
3. Step to the side with the left foot, *slow* (2 counts).


Note: It is important for the girl to *keep* her elbows bent in order to clear the boy as he swings her from side to side.



11. Cha Cha Cha

The Cha Cha Cha has a light, bouncy rhythm which appeals to everyone. And while the dance is done to Mambo music, it is easier to execute than the Mambo.

THE BASIC RHYTHM

The music is in 4/4  time, the accent occurring on the first beat and the secondary accent on the third beat. Here it is:



THE BASIC STEP

In dancing the Cha Cha Cha a step is taken forward or backward on the first beat, followed by a step in place on the second beat, followed by three steps (a ball change) forward, backward, or sideward on the third and fourth beats. Here it is:



We are going to learn the basic step forward and backward and sideward, and the front crossover. Each of these figures will be described in detail. In addition, we will describe the chase in half turns and later, in whole turns. Incidentally, the forward and backward and sideward steps can be done in closed position or away from your partner in opposite position.

Having mastered the preceding figures, you can begin to vary them. For example, occasionally a back crossover (partners stepping back and across) may be substituted for the front crossover. And the sideward basic step may be made more interesting by partners moving from closed position sideways to the left—left hand-left hand—and sideways to the right—right hand-right hand. Also, whole turns may be done quite freely following any figure in opposite position.

And now that you have learned these delightful variations, try some combinations of your own.

THE BASIC STEP

Boy

Starting position, facing your partner, weight on right foot.

Forward basic step:

1. Step forward with left foot, *slow*.
2. Step back in place on right foot, *slow*.
3. Beginning with left foot, take 3 steps backward (left, right, left), *quick, quick, slow*.

Backward basic step:

4. Step back with right foot, *slow*.
5. Step forward in place on left foot, *slow*.
6. Beginning with right foot, take 3 steps forward (right, left, right), *quick, quick, slow*.

THE BASIC STEP*Girl*

Starting position, facing your partner, weight on left foot.

Backward basic step:

1. Step back with right foot, *slow*.
2. Step forward in place on left foot, *slow*.
3. Beginning with right foot, take 3 steps forward (right, left, right), *quick, quick, slow*.

Forward basic step:

4. Step forward with left foot, *slow*.
5. Step back in place on right foot, *slow*.
6. Beginning with left foot, take 3 steps backward (left, right, left), *quick, quick, slow*.

SIDEWARD BASIC STEP*Boy*

Stand with feet slightly apart, weight on right foot.

Left side:

1. Close left foot to right foot, *slow*.
2. Step in place on right foot, *slow*.
3. Beginning with left foot, take 3 steps sideward (left, right, left), *quick, quick, slow*.

Right side:

4. Close right foot to left foot, *slow*.
5. Step in place on left foot, *slow*.
6. Beginning with right foot, take 3 steps sideward (right, left, right), *quick, quick, slow*.

SIDEWARD BASIC STEP*Girl*

Stand with feet slightly apart, weight on left foot.

Right side:

1. Close right foot to left foot, *slow*.
2. Step in place on left foot, *slow*.
3. Beginning with right foot, take 3 steps sideward (right, left, right), *quick, quick, slow*.

Left side:

4. Close left foot to right foot, *slow*.
5. Step in place on right foot, *slow*.
6. Beginning with left foot, take 3 steps sideward (left, right, left), *quick, quick, slow*.



FRONT CROSSOVER

Boy

Starting position, facing your partner, weight on right foot, holding girl's right hand in your left hand.

Left crossover:

1. Pivoting on right foot to right, step with left foot across right foot, *slow*.
2. Step in place with right foot, *slow*.
3. Beginning with left foot, take 3 steps sideward (left, right, left), *quick, quick, slow*.

Right crossover:

1. Taking girl's left hand in your right hand, pivot on left foot to left, stepping with right foot across left foot, *slow*.
2. Step in place with left foot, *slow*.
3. Beginning with right foot, take 3 steps sideward (right, left, right), *quick, quick, slow*.



FRONT CROSSOVER

Girl

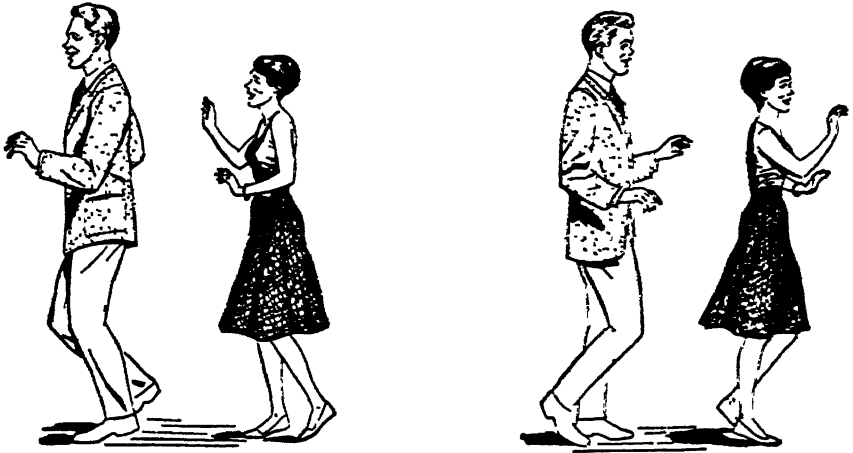
Starting position, facing your partner, weight on left foot, right hand held by boy's left hand.

Right crossover:

1. Pivoting on left foot to left, step with right foot across left foot, *slow*.
2. Step in place with left foot, *slow*.
3. Beginning with right foot, take 3 steps sideward (right, left, right), *quick, quick, slow*.

Left crossover:

1. Placing your left hand in boy's right hand, pivot on right foot to right, stepping with left foot across right foot, *slow*.
2. Step in place with right foot, *slow*.
3. Beginning with left foot, take 3 steps sideward (left, right, left), *quick, quick, slow*.



THE CHASE

In the Chase the boy turns away from the girl, and she follows him. As the girl turns away from the boy, he follows her. Partners continue chasing each other by taking half right turns and half left turns alternately.

HALF TURNS*Boy*

Stand opposite your partner, weight on right foot.

Right turn:

1. Step forward on left foot, pivoting to right, *slow*.
2. Continuing to pivot to right, step in place on right foot, *slow*.
3. Beginning with left foot, take 3 steps forward (left, right, left), *quick, quick, slow*.

(You have now done a half turn.)

Left turn:

4. Step forward on right foot, pivoting to left, *slow*.
5. Continuing to pivot to left, step in place on left foot, *slow*.
6. Beginning with right foot, take 3 steps forward (right, left, right), *quick, quick, slow*.

(You have now done a half turn.)

The turns may be repeated several times. To resume the original position (facing your partner) it will be necessary for the boy to do a basic step in place while the girl completes her last turn.

HALF TURNS*Girl*

It will be necessary for the girl to do a backward basic step in place while the boy executes the right turn.

Stand opposite your partner, weight on left foot.

Backward basic step:

1. Step back with right foot, *slow*.
2. Step forward in place on left foot, *slow*.
3. Beginning with right foot, take 3 steps forward (right, left, right), *quick, quick, slow*.

Right turn:

1. Step forward on left foot, pivoting to right, *slow*.
2. Continuing to pivot to right, step in place on right foot, *slow*.
3. Beginning with left foot, take 3 steps forward (left, right, left), *quick, quick, slow*.

(You have now done a half turn.)

Left turn:

4. Step forward on right foot, pivoting to left, *slow*.
5. Continuing to pivot to left, step in place on left foot, *slow*.
6. Beginning with right foot, take 3 steps forward (right, left, right), *quick, quick, slow*.

(You have now done a half turn.)

The turns may be repeated several times. To resume the original position (facing your partner) it will be necessary for the boy to do a basic step in place while the girl completes her last turn.

WHOLE TURNS

Occasionally, whole turns are used in the chase figure instead of half turns. The figure consists of the boy doing the whole turn while the girl does a basic step and vice versa. Since the footwork is the same for the boy and girl, although performed alternately, we will describe only the boy's part. (The girl as usual uses the opposite foot.)

Boy

Stand opposite your partner, weight on right foot.

Whole turn:

1. Step forward on left foot, pivoting to right, *slow*.
2. Continuing to pivot to right, step in place on right foot, *slow*.
3. Continuing to pivot to right, step on left foot, completing turn, *quick*.
- 4-5. Step back on right and left foot, *quick, slow*.

Backward basic step:

1. Step back with right foot, *slow*.
2. Step forward in place on left foot, *slow*.
3. Beginning with right foot, take 3 steps forward (right, left, right), *quick, quick, slow*.



12. *Tango*

For something different try a Tango! Its smooth, sleek style will add much to your social dancing—particularly the American Foxtrot. The music is less complex than the Rumba; and since the Argentine Tango is done moderately slow, you will not find practice too difficult.

The lovely, plaintive melodies of the Tango are most appealing and the strongly accented bass in the music will help you keep time.

Long, smooth steps should be taken to maintain that sleek look so characteristic of the Argentine Tango.

BASIC RHYTHM

The basic rhythm of the Tango is *slow, slow, quick-quick, slow*. Two measures of music in 4/4 time are required to complete the rhythm. Here is what it looks like:



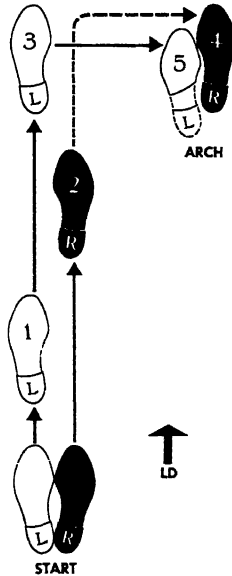
Two slow steps are taken followed by two quick steps—and a slow step, at the end of which figure the feet are brought together to form an *arch*. (Arching consists of drawing the foot slowly to the arch of the supporting foot, the weight *remaining* on the supporting foot). By merely changing one's direction or position any number of fascinating combinations can be devised.

We are starting off with the more basic figures, the closed position, the dip, the outside position, and the promenade. Each of these figures is described.

PRACTICE

In learning the figures, start off with the closed position and progress to the dip. And for something a little tricky, try the outside figure. From there you may progress to the promenade.

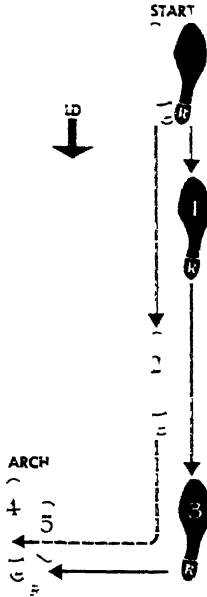
After you have practiced the individual figures you can begin to combine them. Progressing from the closed position, to the dip, and on to the outside will be quite simple since you are already in closed position at the end of each figure. Be sure to keep the shoulders parallel while stepping into outside position. The transition to the promenade can be made by pivoting in the *line of direction* on the last *slow* of the preceding figure. You will then be in semi-open position to begin the promenade. And for variety, you might try the *turn under* (promenade) figure in which the girl pivots in place to the right, the boy continuing in the line of direction. And remember to try some *new* figures of *your own*.



5. Draw the left foot slowly to the arch of the right foot, weight remaining on the right foot, *slow* (2 counts).
4. Follow through with the right foot and step to the right side, *quick* (1 count).
3. Step forward on the left foot, *quick* (1 count).
2. Step forward on the right foot, the left toe remaining in place, *slow* (2 counts).
1. Step forward in the *line of direction* on the left foot, the right toe remaining in place, *slow* (2 counts).

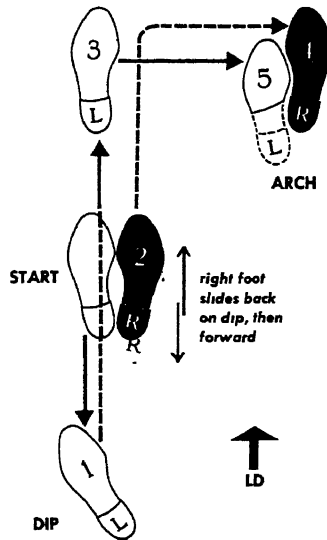
Boy

TANGO—CLOSED POSITION

*Girl*

1. Step backward in the *line of direction* on the right foot, the left toe remaining in place, *slow* (2 counts).
2. Step backward on the left foot, the right toe remaining in place, *slow* (2 counts).
3. Step backward on the right foot, *quick* (1 count).
4. Follow through with the left foot and step to the left side, *quick* (1 count).
5. Draw the right foot slowly to the *arch* of the left foot, weight remaining on the left foot, *slow* (2 counts).

TANGO—CLOSED POSITION

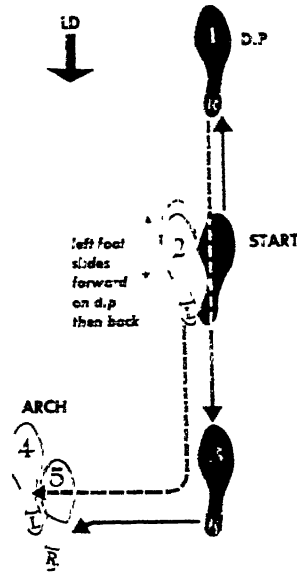


5. Draw the left foot slowly to the *arch* of the right foot, weight remaining on the right foot, *slow* (2 counts).
4. Follow through with the right foot and step to the right side, *quick* (1 count).
3. Step forward on the left foot, *quick* (1 count).
2. Step forward on the right foot, the left toe remaining in place, *slow* (2 counts).
1. Step back on the left foot, bending at the knee, right leg extended, *slow* (2 counts).

Boy

DIP

TANGO—CLOSED POSITION

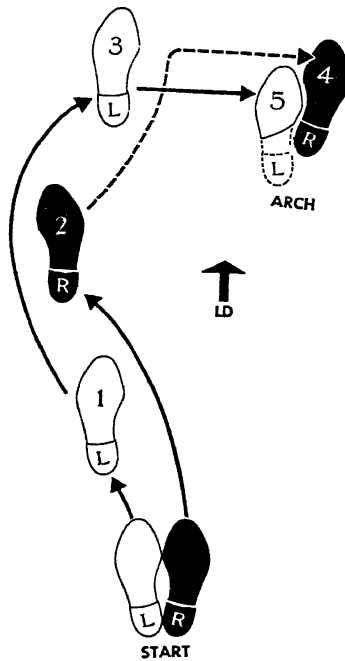


Girl

1. Step forward on the right foot, bending at the knee, left leg extended, toe remaining in place, *slow* (2 counts).
2. Step back on the left foot, *slow* (2 counts).
3. Step backward on the right foot, *quick* (1 count).
4. Follow through with the left foot and step to the left side, *quick* (1 count).
5. Draw the right foot slowly to the arch of the left foot, weight remaining on the left foot, *slow* (2 counts).

DIP

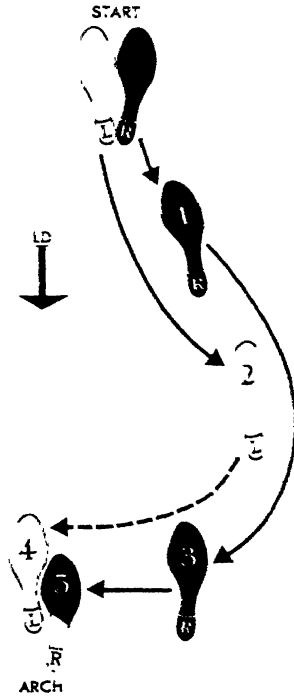
TANGO—CLOSED POSITION



5. Draw the left foot slowly to the arch of the right foot, weight remaining on the right foot, *slow* (2 counts).
4. Follow through with the right foot and step to the right side, *quick* (1 count).
3. Following through, step forward and across with the left foot into closed position, *quick* (1 count).
2. Step forward and across with the right foot, *slow* (2 counts). You are now in outside position.
1. Facing in the line of direction, in closed position, step diagonally forward on the left foot, the right toe remaining in place, *slow* (2 counts).

Boy

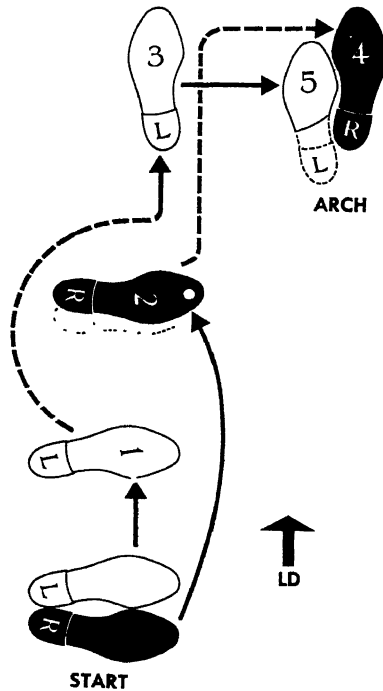
TANGO—OUTSIDE POSITION



Girl

1. Backing in the line of direction, in closed position, step diagonally backward on the right foot, the left toe remaining in place, *slow* (2 counts).
2. Step in back of and across with the left foot, *slow* (2 counts). You are now in outside position.
3. Following through, step back and across with the right foot, *quick* (1 count). You are now in closed position.
4. Follow through with the left foot and step to the left side, *quick* (1 count).
5. Draw the right foot slowly to the arch of the left foot, weight remaining on the left foot, *slow* (2 counts).

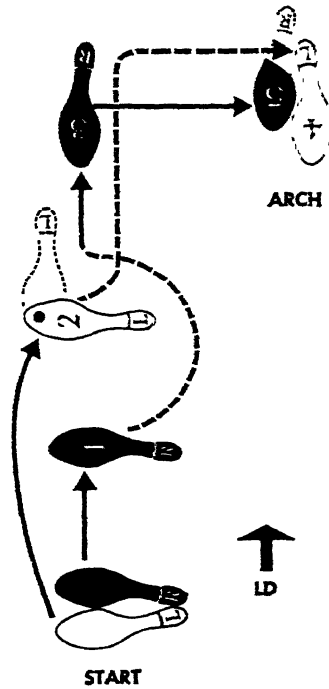
TANGO—OUTSIDE POSITION



5. Draw the left foot slowly to the *arch* of the right foot, weight remaining on the right foot, *slow* (2 counts).
4. Follow through with the right foot and step to the right side, *quick* (1 count).
3. Step forward on the left foot, *quick* (1 count).
2. Step across in front of the left foot with right foot, swinging the girl into closed position in the *line of direction*, *slow* (2 counts).
1. Facing in the line of direction, in promenade position, step sideways on left foot, the right toe remaining in place, *slow* (2 counts).

Boy

TANGO PROMENADE




Girl

1. Facing in the line of direction, in promenade position, step sideways on right foot, the left toe remaining in place, *slow* (2 counts).
2. Step across in front of the right foot with left foot, pivoting into closed position, *slow* (2 counts).
3. Backing in the line of direction, step back on the right foot, *quick* (1 count).
4. Follow through with the left foot and step to the left side, *quick* (1 count).
5. Draw the right foot slowly to the arch of the left foot, weight remaining on the left foot, *slow* (2 counts).

TANGO PROMENADE

THE ROCK STEP (HABANERA)

However interesting the *slow, slow, quick, quick, slow* rhythm is in the Tango, the dance would be incomplete without the so-called Rock Step (rocking the weight forward and back on the balls of the feet). The Rock Step rhythm is *quick, quick, slow* and requires one measure of music in 4/4  time. Here is what it looks like:



The Rock Step is based on the traditional Habanera rhythm in 4/4 time. Here it is:



This rhythm shows the influence of the Spanish, Negroid, and South American flavor that is so characteristic of the Latin-American dances.

PRACTICING THE ROCK STEP

The Rock Step may be done forward and backward and in a turn. It may be done in closed or outside position. But before undertaking to practice these positions with a partner, it might be wise for you to learn the Rock Step alone. Here is a description of the step.

Boy

1. Facing in the *line of direction*, step forward on the left foot, *quick* (1 count).
2. Stepping back on the *ball* of the right foot, rock back, *quick* (1 count).
3. Step forward on the left foot (the right foot follows through), *slow* (2 counts).

Repeat figure, starting forward on the right foot.

(*Lead for the Rock: Pull the girl slightly toward you on the second count, releasing the pressure of your right hand on the third count.*)

Girl

1. Backing in the *line of direction*, step back on the *ball* of the right foot, *quick* (1 count).
2. Stepping forward on the left foot, rock forward, *quick* (1 count).
3. Step back on the *ball* of the right foot, allowing the weight to roll back on the whole foot (the left foot follows through), *slow* (2 counts).

Repeat figure, starting back on the ball of the left foot.

As a beginner you will find it easier to practice the Rock Step *first* in outside position. After you have become familiar with the lead for the Rock Step in this position you will find it quite easy to progress to the closed position. The transition of moving from one figure into the other can be done on the *slow* of the preceding figure.

TURNING

By using the basic step *quick, quick, slow*, a quarter turn in closed position may be done to the left or right.

For a more continuous turn, try stepping and rocking, using *all* quicks. For example, if the boy is turning left he steps forward on the left foot, *quick*, he steps back on the *ball* of the right foot, *quick*, three times in succession (6 counts), followed by a *slow* step, forward on the left foot (2 counts). The right foot is now released to begin the right turn. The figure may be repeated by stepping forward on the right foot and back on the *ball* of the left foot, three times in succession; followed by a *slow* step forward on the right foot as a transition to the left turn. Be sure to pivot as you turn either left or right.

In following the boy for the left turn, the *girl* steps back on the *ball* of the right foot and forward on the left foot. To follow the boy in turning right, the *girl* steps back on the *ball* of the left foot and steps forward on the right foot. (To become familiar with the entire figure, read the preceding description for the boy.)

13. Viennese Waltz

Now that you have learned the American Waltz, try something a little more giddy. The Viennese Waltz with its lilt and speed is fun to do, and the melodies are delightful.

For a grand occasion—like a prom, for instance—there is nothing like a Viennese Waltz. It adds sparkle and gaiety and is worth that extra effort required to learn the pivot turn.

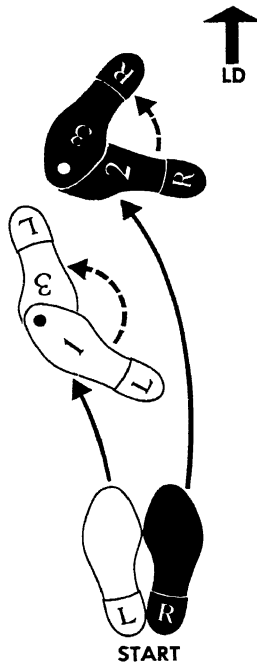
PRACTICING THE VIENNESE WALTZ

The most characteristic thing about a Viennese Waltz is its speed and the so-called pivot turn. (A pivot, as you know, consists of turning on the *ball* of the foot.)

It will be wise, therefore, for you to practice the forward and backward turns *slowly*. After you have mastered your own part, begin to practice with a partner.

Be sure to lean away slightly from your partner as you turn. It will help *both* of you to maintain your balance. The boy should hold his right hand under the girl's left shoulder blade *firmly* while turning, and the girl should maintain a *firm* hold on the *back* of the boy's right shoulder blade.

The basic figure of the Viennese Waltz is really quite simple so you should have no difficulty in mastering this dance.



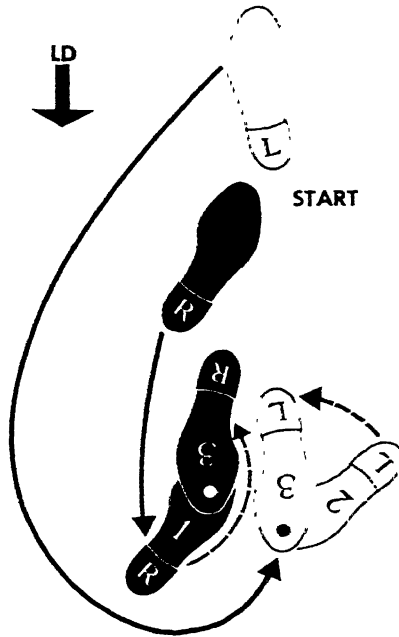
You are now backing in the line of direction.

3. Pivot on the *balls* of both feet, making another quarter turn to the left, transferring the weight to the left foot as the left heel touches the toe of the right foot (1 count).
2. Follow through with the right foot and take a short step to the right side (1 count).
1. *Chest leading*, step forward on left foot, making a quarter turn to the left (1 count).

Facing in the *line of direction*, feet together, the weight over the ball of the right foot.

Boy

**FORWARD HALF TURN
VIENNESE WALTZ**

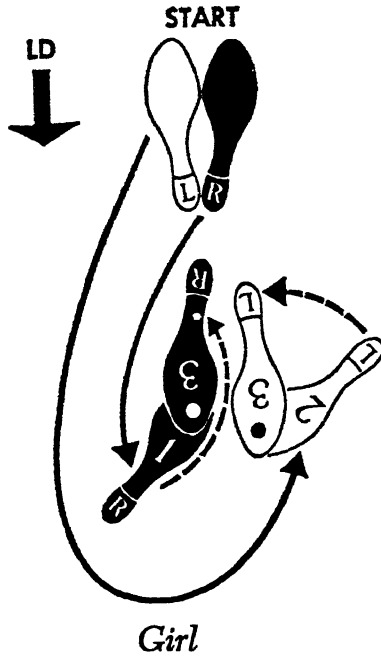
*Boy*

Starting position, weight on left foot, toe pointing out, the right toe behind the left heel.

1. *Chest leading*, step backward with the right foot, making a quarter turn to the left (1 count).
2. Step with the left foot in back of and across the right foot (1 count).
3. Pivot on the *balls* of both feet, making another quarter turn to the left, transferring the weight to the right foot; bringing the left foot against the right foot (1 count).

You are now facing in the *line of direction*.

**BACKWARD HALF TURN
VIENNESE WALTZ**

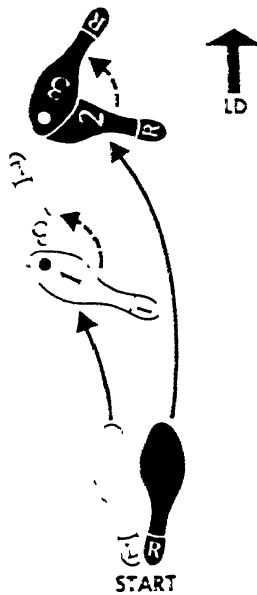


Backing in the *line of direction*, feet together, the weight over the ball of the left foot.

1. *Chest leading*, step backward with the right foot, making a quarter turn to the left (1 count).
2. Step with the left foot in back of and across the right foot (1 count).
3. Pivot on the *balls* of both feet, making another quarter turn to the left, transferring the weight to the right foot; bringing the left foot against the right foot (1 count).

You are now facing in the *line of direction*.

BACKWARD HALF TURN
VIENNESE WALTZ



(To continue turning, the *starting position* begins with the weight on left foot, toe pointing *out*, the right toe behind the left heel.)

You are now backing in the *line of direction*.

3. Pivot on the *balls* of both feet, making another quarter turn to the left, transferring the weight to the left foot as the left heel touches the toe of the right foot (1 count).
2. Follow through with the right foot and take a short step to the right side (1 count).
1. *Chest leading*, step forward on left foot, making a quarter turn to the left (1 count). Facing in the *line of direction*, feet together, the weight over the ball of the right foot.

Girl

**FORWARD HALF TURN
VIENNESE WALTZ**



14. Polka

Sooner or later the Polka turns up. And it certainly owes its perennial appeal to its simple, gay rhythm—usually in 2/4 time.


Although there are numerous versions of the Polka the “heel and toe and away we go” is by far the most popular as well as the easiest to execute. The more energetic will want to hop and slide. But whichever version is preferred, the lighthearted Polka will continue to be popular.

It is as fresh today as it was a hundred years ago and will probably continue to hold its own as an old-time favorite.

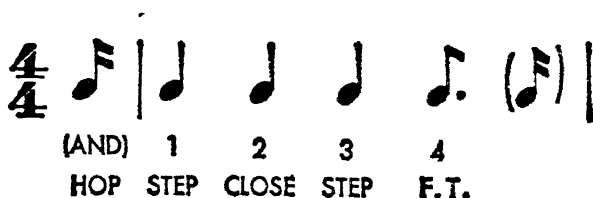
BASIC RHYTHM

The basic rhythm of the Polka is 2/4 time . In counting the steps to the music, however, we are going to use a 4/4 rhythm .

BASIC STEP

The basic polka step consists of a hop, step-close, step, and requires one measure of music in 4/4 time . The hop is taken in place on a sixteenth note (a note added before the first beat). Think of the sixteenth note as an upbeat, calling it *and*. The hop is

followed by stepping and closing (drawing the foot to the supporting foot and transferring the weight : a step is repeated with a follow-through on the fourth beat. Here it is:



This is the true Polka and we are going to learn it after we have studied the heel and toe Polka with slides. Because of the speed of the Polka, the hop-step rhythm is a little more difficult to execute. And as a matter of fact, teen-agers, as beginners, really prefer the heel and toe combination as a start. Every region has its own version of the Polka so that one needn't take the numerous variations too seriously!

We are going to learn first the heel and toe Polka combination with slides in skater's position, a variation known as the crossover in skater's position, and the heel and toe combination in closed position. We are also going to include the so-called two-step Polka (done without the hop), progressing in closed position; to be followed by the hop-step version, progressing and turning in closed position. Each figure will be described.

Since the boy and girl *both* start on the same foot in skater's position, the steps will be described simultaneously. In assuming the closed position, however, the girl will use the right foot, backing in the customary *line of direction*. The heel and toe in closed position and the various steps that follow will be described separately.

**POLKA—SKATER'S POSITION
(HEEL AND TOE)***Boy and Girl*

Facing in the *line of direction*, stand side by side (boy's right side against girl's left side), weight over the ball of the right foot; cross arms, joining right hand with right hand, left hand with left hand.

*Heel and Toe:*

1. With toes pointed up, place the left foot diagonally forward, heels touching floor (count 1).
2. Bring the left foot diagonally back, toes touching the floor (count 2).

3. With toes pointed up, place the left foot diagonally forward, heels touching the floor (count 3).
4. Bring the left foot diagonally back, toes touching the floor (count 4).

(The figure requires one measure of music in 4/4 time.)

The Slides:

1. Slide diagonally forward on the left foot (count 1). Close the right foot to the left foot, transferring the weight (count *and*).
2. Slide diagonally forward on the left foot (count 2). Close the right foot to the left foot, transferring the weight (count *and*).
3. Slide diagonally forward on the left foot (count 3). Close the right foot to the left foot, transferring the weight (count *and*).
4. Slide diagonally forward on the left foot (count 4). The right foot follows through (count *and*).

(The figure requires one measure of music in 4/4 time.)

The entire figure (the heel and toe and slides) may now be repeated to the right, beginning with the right foot.



**POLKA—SKATER'S POSITION
THE CROSSOVER (VARIATION)**

The crossover consists of the boy switching the girl from his right side over to his left side.

Facing in the *line of direction*, the girl's left shoulder against the boy's right shoulder, the hands clasped vertically at shoulder level, the weight over the ball of the right foot.

1. Starting with the left foot, do the heel and toe combination twice in place (count 4).
2. Slide diagonally forward on the left foot three times, closing with the right foot (count 3).
3. Step diagonally forward on the left foot (count 1), while transferring the girl *quickly* from the right shoulder to the left shoulder, the girl stepping across and in front of the boy.

(Two measures of music in 4/4 time are required for the entire figure.)

The girl now has her right shoulder against the boy's left shoulder.

The *entire figure* (the heel and toe and slides) may now be repeated to the right, beginning with the right foot.

POLKA—CLOSED POSITION
(HEEL AND TOE)

Boy

In the heel and toe and slide combination in closed position the boy clasps the girl at the waist.

Facing in the *line of direction*, feet together, the weight over the ball of the right foot.

Heel and toe:

1. With toe pointed up, place the left foot to the side, the heel touching the floor (count 1).
2. Bring the left foot back, the toe touching the floor (count 2).
3. With toe pointed up, place the left foot to the side, the heel touching the floor (count 3).
4. Bring the left foot back, the toe touching the floor (count 4).

(The figure requires one measure of music in 4/4 time.)

The Slides:

1. Slide diagonally forward on the left foot (count 1). Close the right foot to the left foot, transferring the weight (count *and*).
2. Slide diagonally forward on the left foot (count 2). Close the right foot to the left foot, transferring the weight (count *and*).
3. Slide diagonally forward on the left foot (count 3). Close the right foot to the left foot, transferring the weight (count *and*).
4. Slide diagonally forward on the left foot (count 4). The right foot follows through (count *and*).

(The figure requires one measure of music in 4/4 time.)

The entire figure (the heel and toe and slides) may now be repeated to the right, beginning with the right foot.

Betty White's Teen-Age Dance Book
POLKA—CLOSED POSITION
(HEEL AND TOE)

Girl

In the heel and toe and slide combination in closed position the girl places her hands on the boy's shoulders.

Backing in the *line of direction*, feet together, the weight over the ball of the left foot.

Heel and Toe:

1. With toe pointed up, place the right foot to the side, the heel touching the floor (count 1.)
2. Bring the right foot back, the toe touching the floor (count 2).
3. With toe pointed up, place the right foot to the side, the heel touching the floor (count 3).
4. Bring the right foot back, the toe touching the floor (count 4).

(The figure requires one measure of music in 4/4 time.)

The Slides:

1. Slide back diagonally on the right foot (count 1). Close the left foot to the right foot, transferring the weight (count *and*).
2. Slide back diagonally on the right foot (count 2). Close the left foot to the right foot, transferring the weight (count *and*).
3. Slide back diagonally on the right foot (count 3). Close the left foot to the right foot, transferring the weight (count *and*).
4. Slide back diagonally on the right foot (count 4). The left foot follows through (count *and*).

(The figure requires one measure of music in 4/4 time.)

The entire figure (the heel and toe and slides) may now be repeated to the left, beginning with the left foot.

**POLKA—CLOSED POSITION
(WITHOUT HOP)**

Boy

Facing in the *line of direction*, feet together, the weight over the ball of the right foot.

1. Step diagonally forward on the left foot (count 1). Close the right foot to the left foot, transferring the weight (count *and*).
2. Step diagonally forward on the left foot (count 2). The right foot follows through (count *and*).
3. Step diagonally forward on the right foot (count 3). Close the left foot to the right foot, transferring the weight (count *and*).
4. Step diagonally forward on the right foot (count 4). The left foot follows through (count *and*).

(You have just completed a Polka step to the left and to the right. The figure requires one measure of music in 4/4 time.)

The entire figure may now be repeated to the left, beginning with the left foot.

Girl

Backing in the *line of direction*, feet together, the weight over the ball of the left foot.

1. Step back diagonally on the right foot (count 1). Close the left foot to the right foot, transferring the weight (count *and*).
2. Step back diagonally on the right foot (count 2). The left foot follows through (count *and*).
3. Step back diagonally on the left foot (count 3). Close the right foot to the left foot, transferring the weight (count *and*).
4. Step back diagonally on the left foot (count 4). The right foot follows through (count *and*).

(You have just completed a Polka step to the right and to the left. The figure requires one measure of music in 4/4 time.)

The entire figure may now be repeated to the right, beginning with the right foot.

**POLKA—CLOSED POSITION
(WITH HOP)**

Boy

Facing in the *line of direction*, feet together, the weight over the ball of the right foot.

Hopping on the right foot and lifting the left knee (count *and*):

1. Step diagonally forward on the left foot (count 1).
2. Close the right foot to the left foot, transferring the weight (count 2).
3. Step diagonally forward on the left foot (count 3).
4. The right foot follows through (count 4).

Hopping on the left foot and lifting the right knee (count *and*):

1. Step diagonally forward on the right foot (count 1).
2. Close the left foot to the right foot, transferring the weight (count 2).
3. Step diagonally forward on the right foot (count 3).
4. The left foot follows through (count 4).

(You have just completed a Polka step to the left and to the right. The figure requires two measures of music in 4/4 time.)

The entire figure may now be repeated to the left.

**POLKA—CLOSED POSITION
(WITH HOP)**

Girl

Backing in the *line of direction*, feet together, the weight over the ball of the left foot.

Hopping on the left foot and lifting the right knee (count *and*):

1. Step back diagonally on the right foot (count 1).
2. Close the left foot to the right foot, transferring the weight (count 2).
3. Step back diagonally on the right foot (count 3).
4. The left foot follows through (count 4).

Hopping on the right foot and lifting the left knee (count *and*):

1. Step back diagonally on the left foot (count 1).
2. Close the right foot to the left foot, transferring the weight (count 2).
3. Step back diagonally on the left foot (count 3).
4. The right foot follows through (count 4).

(You have just completed a Polka step to the right and to the left. The figure requires two measures of music in 4/4 time.)

The entire figure may now be repeated to the right.

**POLKA—CLOSED POSITION
TURN
(WITH HOP)**

Boy

The Polka turn consists of doing a half right turn in the *line of direction* and continuing to the right with another half right turn.

Facing in the *line of direction*, stand with feet together, the weight over the ball of the right foot.

Hopping on the right foot while turning to the right, and lifting the left knee (count *and*):

1. Step to the side on the left foot (count 1).
2. Close the right foot to the left foot, transferring the weight (count 2).
3. Continuing to turn right, step back on the left foot (count 3).
4. The right foot follows through (count 4).

Hopping on left foot while turning to right and lifting right knee (count *and*):

1. Step to the side on the right foot (count 1).
2. Close the left foot to the right foot, transferring the weight (count 2).
3. Continuing to turn right, step forward on the right foot (count 3).
4. The left foot follows through (count 4).

(The figure requires two measures of music in 4/4 time.)

**POLKA—CLOSED POSITION
TURN
(WITH HOP)**

Girl

The Polka turn consists of doing a half right turn, backing in the *line of direction* and continuing to the right with another half right turn.

Backing in the *line of direction*, stand with feet together, the weight over the ball of the left foot.

Hopping on the left foot while turning right, and lifting the right knee (count *and*):

1. Step to the side on the right foot (count 1).
2. Close the left foot to the right foot, transferring the weight (count 2).
3. Continuing to turn right, step forward on the right foot (count 3).
4. The left foot follows through (count 4).

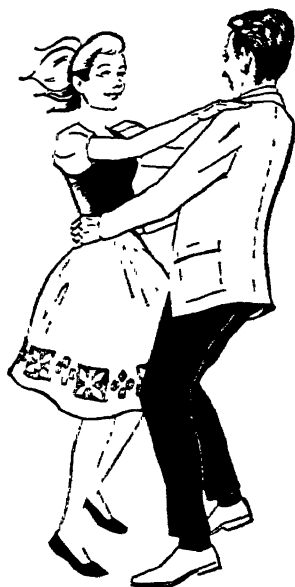
Hopping on right foot while turning right, and lifting left knee (count *and*):

1. Step to the side on the left foot (count 1).
2. Close the right foot to the left foot, transferring the weight (count 2).
3. Continuing to turn right, step back on the left foot (count 3).
4. The right foot follows through (count 4).

(The figure requires two measures of music in 4/4 time.)

PRACTICE

Although the Polka, in closed position, may be done with the customary clasp, the Waltz, for example, it is a little safer while doing the Polka, for the boy to clasp the girl's waist, the girl clasping the boy's shoulders. And in order to get good leverage, while turning, partners should lean away from each other.



In changing direction, partners should *look* in the new direction *before* beginning the following figure. (You do have to see where you are going, you know.) And because of the speed with which one moves while dancing the Polka, one will have to watch out for other couples on the floor to avoid collisions.

VARIATIONS

Now that you have learned the heel and toe, the slide and the basic Polka steps in the skater's and the closed position, try some other variations. For instance, in addition to doing the skater's position with the crossover, which has been described, you might try the throw over (tossing the girl from the right side to the left side). See Page 98.

The Polka step (without the hop) may also be varied by turning in closed position. And at intervals the girl may turn under her right arm. And for something even more giddy, the boy may Polka in place while swinging the girl around him with his right arm overhead, the girl's left hand clasped in his right hand.

For those who *really* get wound up doing the Polka, there is a four hand variation. Two couples in *open* position join inside hands, the head couple (the couple in front) joining *outside* hands with the couple behind while progressing in the *line of direction*. At any moment the head couple may back up under the *inside* arms of the couple behind, the two couples continuing to progress in the line of direction. From here on you may try *your own* variations. But remember, while having fun, to keep things under control.


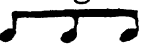
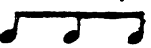
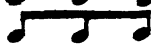


15. Party Dances

VIRGINIA REEL

Want to *really* dress up a party? Then try a modern version of the Virginia Reel. There is nothing like it to pull a dance out of the doldrums. If the guests are not already familiar with the figures, someone can call them out to get things under way. And if the more traditional Virginia Reel music is not available, a Polka or snappy March can be used in a pinch.

By all means try a Virginia Reel at least once. If you *haven't* done so, you've really missed out! So get going.

THE MUSIC

As the name of the dance would indicate, reel music usually accompanies the Virginia Reel in 6/8  or 9/8    time. But as has already been pointed out, music in 2/4   time may be found equally satisfactory.

THE DANCE

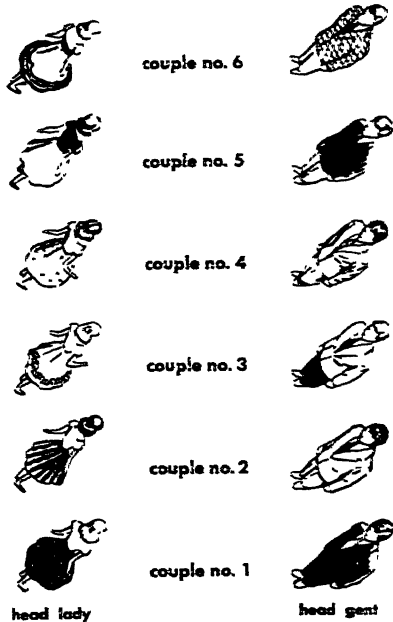
We are going to do a modern version of the Virginia Reel in which *everybody* is active. And in order to keep the dance moving along it will be wise to confine the dance to six couples. When more than six couples join the dance, couples remain inactive for too long a period, for example, as the head couple reels while progressing down the set.

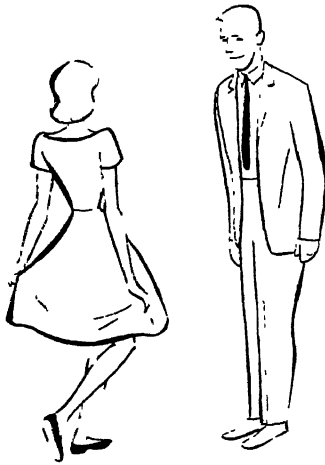
The figures we are going to describe for the modern version of the dance may also be used for the traditional Virginia Reel—the “Sir Roger de Coverley”—in which the head lady and foot gent begin the dance, alternating with the foot lady and head gent. In our modern version *all* the couples begin the dance. And it is much more lively that way.

A light, marching step is used throughout most of the figures and a sliding step—the *Chassé* (meaning one foot chasing the other)—is occasionally used. The following description of these steps and figures should enable you to *get going*.

FORMATION

The Virginia Reel is a longways formation consisting of six couples, the boys in one line, the girls in an opposite line, partners facing each other.





Forward and Back

Partners walk four steps forward, bow to each other, walk four steps back, returning to place (8 counts).



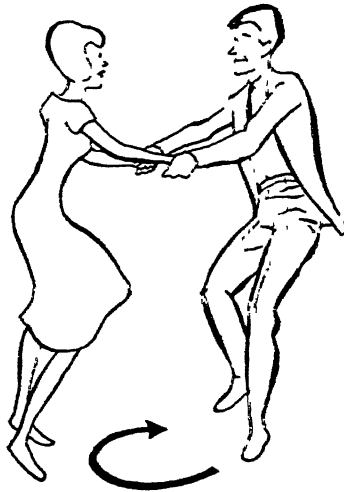
Right Hand Around

Partners walk forward, join right hands, turn once around and return to place (8 counts).



Left Hand Around

Partners walk forward, join left hands, turn once around and return to place (8 counts).



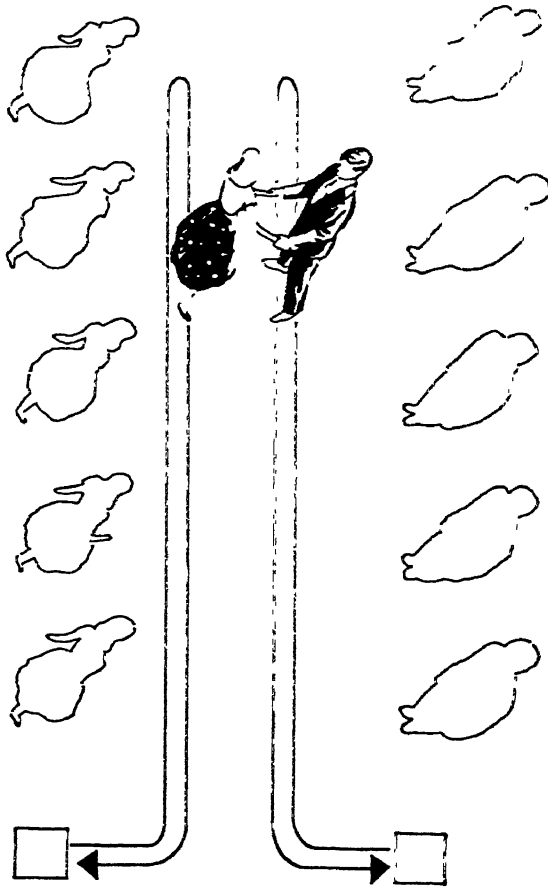
Both Hands Around

Partners walk forward, join both hands, walk once around (clockwise) and return to place (8 counts).



Do-si-do (Back to Back)

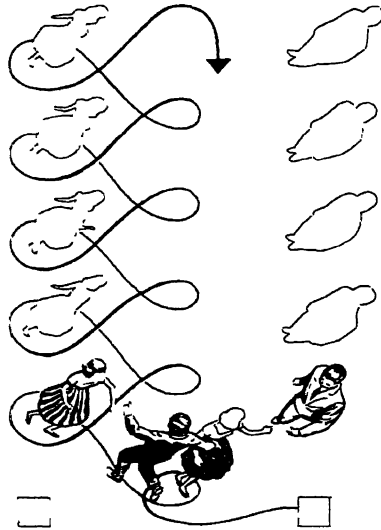
Partners walk forward, pass each other right shoulder to right shoulder, and moving to the right, pass back to back, walking *backward* to original place (8 counts).



Down the Center and Back

The head couple (couple number one) join hands and slide eight steps down center to the bottom of the set and slide eight steps up to the head of the set (16 counts).

The slide step, *chassé*, consists of sliding sideward in the direction in which you are moving and closing (transferring the weight) with the opposite foot.



Reel

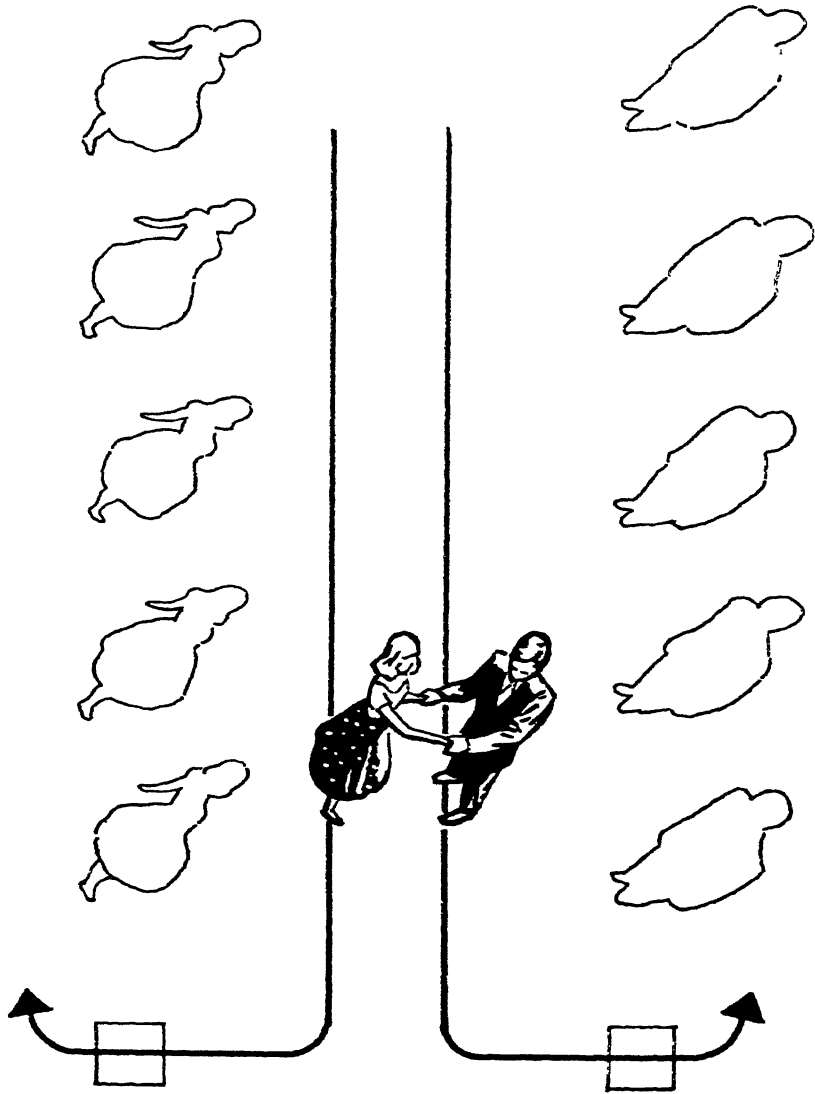
1. The head couple (couple number one) link right elbows in the center and swing once and a half around.

2. The head lady links left elbows with gent number two and swings once around while the head gent links left elbows with lady number two and swings once around.

3. The head couple (couple number one) link right elbows and swing once around.

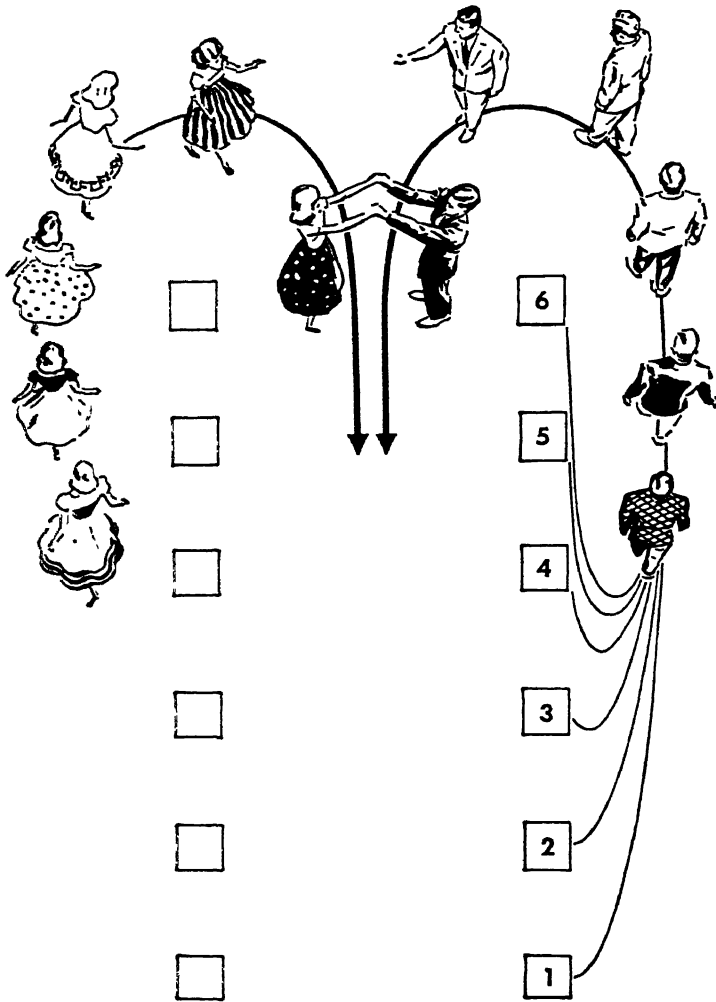
4. The head couple now travel to couple number three, the head lady swinging the number three gent with the left elbow swing, once around, the head gent swinging the number three lady with the left elbow swing, once around.

The reel is continued, the head couple swinging in the center with right elbows, once around and alternating with each partner in the set with the left elbow swing, once around. The head couple swing each other *half* around as they reach the bottom of the set so that the lady finishes on the ladies' side and the gent on the gents' side (48 counts approximately).



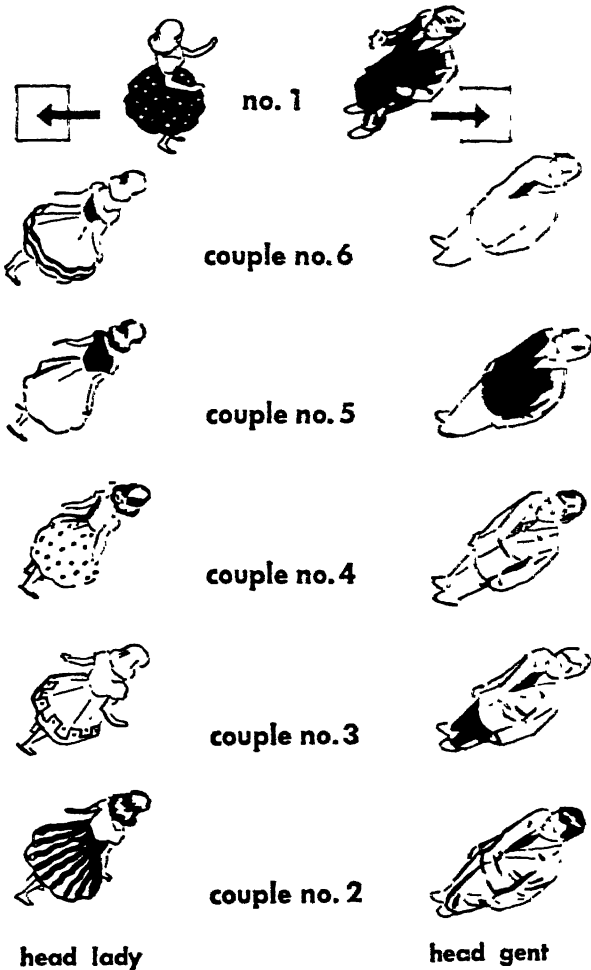
Up the Center

The head couple join hands and slide eight steps up to the head of the set, and release hands (8 counts).



Cast off

The head couple separate and march (cast off) down the outside, the head lady turning right, the ladies following, the head gent turning left, the gents following, until the head couple meet at the bottom, followed by all the other couples (8 counts).



Arch

The head couple join hands, and raising arms, form an arch through which the couples pass toward the head of the set (8 counts).

With couple number one now at the bottom, couple number two become the head couple, the dance is repeated, each couple progressing to the head until the dance is finished.

LA RASPA
(MEXICAN SHUFFLE)

Here is a dance which is guaranteed to liven up any party. La Raspa—also known as the Mexican Shuffle—is a traditional folk dance which can be done quite freely. Anyway it's worth a try!

The Shuffle step, which is an integral part of the dance, consists of a leap on one foot as the other foot slides forward. The step should be mastered before you attempt to use it with other figures. Therefore, the following Shuffle steps, which are described below, should be practiced carefully.

Boy or Girl

1. Standing with weight on right foot, leap on to the left foot sliding the right foot forward, toe pointing (*quick*).
2. Leap back on to the right foot sliding the left foot forward, toe pointing (*quick*).
3. Leap back on to the left foot sliding the right foot forward, toe pointing (*slow*).
4. Leap back on to the right foot sliding the left foot forward, toe pointing (*quick*).
5. Leap back on to the left foot sliding the right foot forward, toe pointing (*quick*).
6. Leap back on to the right foot sliding the left foot forward, toe pointing (*slow*).

We have now completed one shuffle figure.

LA RASPA
(MEXICAN SHUFFLE)

Here is the dance as performed with couples in a circle.

Partners standing opposite, holding hands. the boy faces the line of direction and the girl's back is toward the line of direction.

Own partner:

1. Boy and girl perform the shuffle figure as described 4 times while jerking the arms back and forth, the arm following the sliding foot.
2. Hooking right elbow to right elbow, turning right, take 8 quick steps.
3. Hooking left elbow to left elbow, turning left, take 8 quick steps.

New partner:

4. Moving on to the next partner, in circle. boy in the line of direction, girl against the line of direction, hook right elbows with new partner, turning right, taking 8 quick steps; hooking left elbow to left elbow, turning left, take 8 quick steps.
1. Perform the shuffle figure with your new partner 4 times.
2. Hook elbows with the new partner turning to the right and hook elbows turning to the left.

The dance may be continued by moving on to the next partner, turning to the right and left, shuffling and turning to the right and left, ad lib.

MEXICAN WALTZ

For a change of pace from the other party dances—try the Mexican Waltz. It is a charming little dance and you will find it easy to do and so relaxing as you clap out the rhythms.

We are going to describe the footwork for the boy and girl simultaneously since both use the same foot.

Here is how it is done:

Partners stand apart, holding hands, weight over right foot.

Swing across:

1. Step to the left on the left foot and swing right leg across (3 counts).
2. Step to the right on the right foot and swing left leg across (3 counts).
3. Step in place on left foot (1 count), clap, clap (2 counts).
4. Holding hands, step to the right on the right foot and swing the left leg across (3 counts).
5. Step to the left on the left foot and swing right leg across (3 counts).
6. Step in place on right foot (1 count), clap, clap (2 counts).

The Sway:

1. Holding hands, sway back on left foot (3 counts).
2. Sway forward on right foot (3 counts).
3. Sway back on left foot (1 count), clap, clap (2 counts).
4. Holding hands, sway forward on right foot (3 counts).
5. Sway back on left foot (3 counts).
6. Sway forward on right foot (1 count), clap, clap (2 counts).

(The boy claps his hands behind the girl's waist while the girl claps her hands behind the boy's head.)

The Waltz:

Turning to the left, the boy begins to Waltz on his left foot, the girl changing to the left foot in order to follow him, starting with right foot; partners take 16 Waltz step (48 counts).

The dance may now be repeated several times—the clap, clap figures alternating with 16 Waltz steps.

BUNNY HOP

The Bunny Hop is a fun dance, and for those feeling particularly hilarious—it is a sure-fire thing.

The dance consists of heel and toe steps and Bunny Hops, done in single file around the room, led by one of the dancers. During the heel and toe steps the dancers have their hands clasped around the waist of the person in front of them in line. On the Bunny Hops they release hands from the waist and put the hands in front of them like bunny paws (hands hanging from wrists).

*Boy or Girl**Heel and toe:*

1. With toes pointed up, place the left foot diagonally forward, heels touching floor (*slow*).
2. Bring the left foot diagonally back, toes touching the floor (*slow*).
3. With toes pointed up, place the left foot diagonally forward, heels touching the floor (*slow*).
4. Bring the left foot diagonally back, placing the weight on it (*slow*).

The entire figure may now be repeated to the right, beginning with the right foot, and ending with weight on right foot.

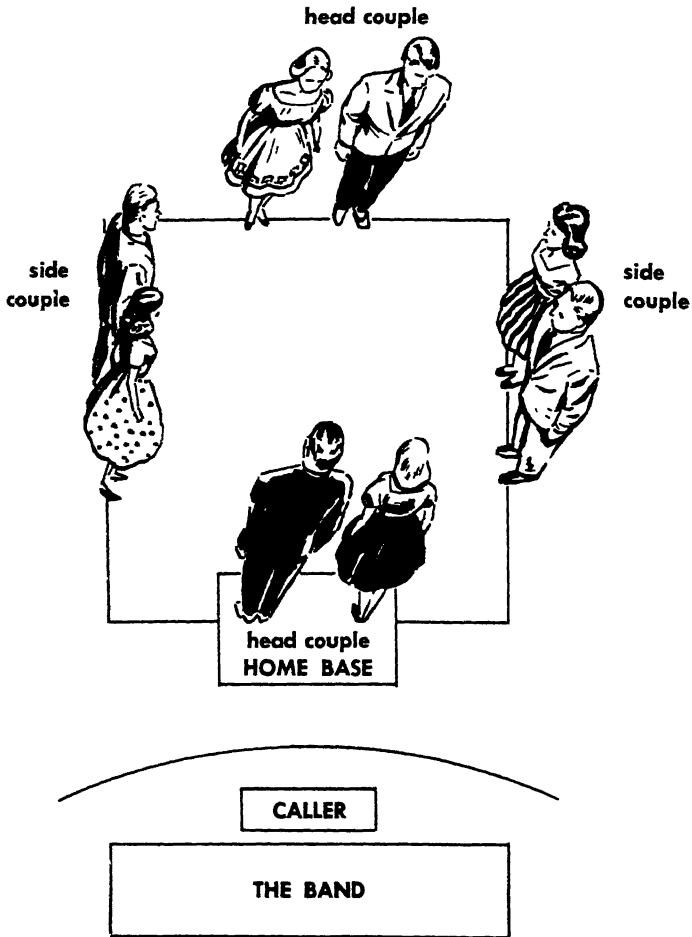
The hops:

1. Hop forward on both feet releasing hands (*slow*).
2. Hop forward on both feet (*slow*).
3. Hop forward on both feet in bunny position (*quick*).
4. Hop forward on both feet (*quick*).
5. Hop forward on both feet (*slow*).

16. Square Dance

For downright fun and sociability nothing can equal a Square Dance. It is the one occasion which gives everybody a chance to "get in the act." And it is as typically American as our free way of life.

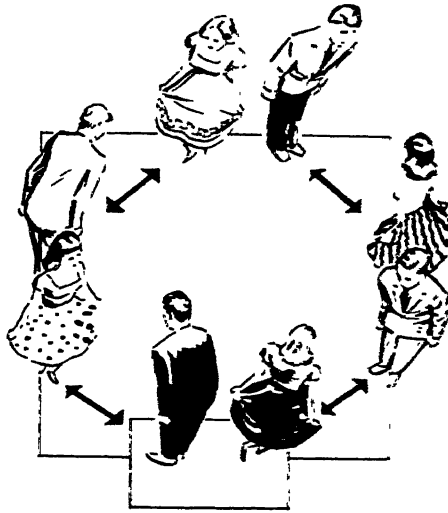
Like any social skill, however, which involves participation with other people, some preliminary knowledge is necessary. And for the *beginner* in Square Dancing a knowledge and *practice* of the basic figures is an *absolute must*. Remember, Square Dancing really moves along, so it is important for you to *know your own part* in order to keep up with the "set" (four couples). It isn't enough to know the figures. One must be able to *execute* them as rapidly as the caller reels them off. The following figures will enable you to *get going*.



THE BASIC FIGURES

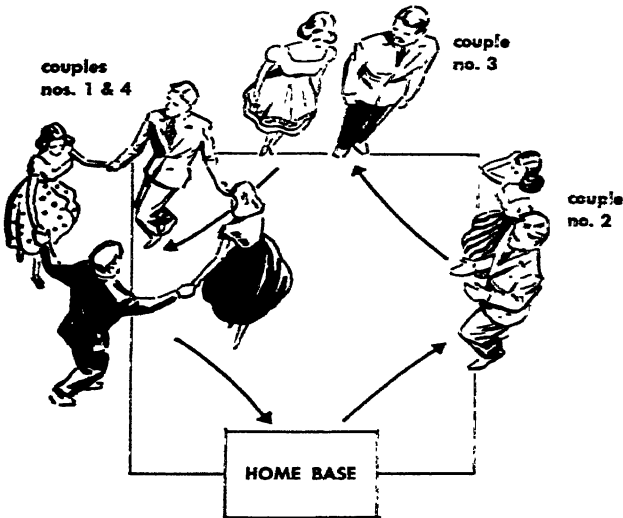
A SET

A set consists of four couples who face the center of the square. Each boy stands with the girl at his right side. The head couple at *home base* stand with their backs to the caller.



CORNERS

For the boy—the lady on your left is your corner.
For the girl—the boy on your right is your corner.

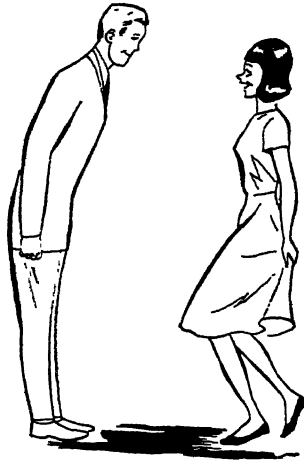


HOW TO PROGRESS IN A SET

The word *progress* in a set means to go visiting. Couples travel in a counterclockwise direction.

Couple number one begin the figure. They move to the right to visit couple number two. After dancing with couple number two, couple number one move on to couple number three. (Couple number two remain in place.) The same procedure is followed with couples number three and four. After dancing with couple number four couple number one return to the *home base*.

Each couple in turn go visiting, progressing around the set until the dance has been completed.

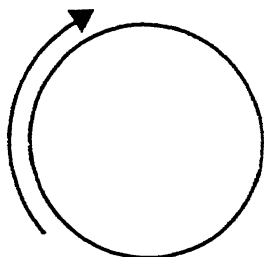


HONOR YOUR PARTNER

Honor your partner means to bow to your partner.

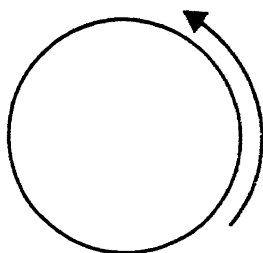
The boy turns toward his right, bending slightly from the waist as he bows to his partner.

The girl turns toward her left and curtsies to her partner. A curtsy consists of stepping on the left foot, bending the left knee while the right toe is tucked behind the left heel.



EIGHT HANDS AROUND

Eight hands around is the call for circling to the *left*. The four couples join hands and walk around clockwise.



BACK THE OTHER WAY

Back the other way means to circle *right*. The four couples reverse the direction, walking counterclockwise.

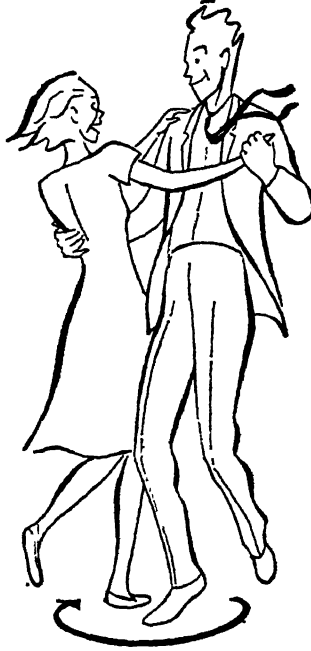
SWING YOUR PARTNER

Swing your partner, as the call implies, means to turn with your partner in one spot in a clockwise direction.

Position of the Boy and Girl

Facing in opposite directions—right side to right side, and with the feet slightly apart, stand with the weight forward on the right foot, outside edge of soles almost

touching. The right arm circles the girl's waist. The left hand clasps the girl's right hand with the arms extended in a curve slightly below shoulder level. The girl's left hand rests on the boy's right shoulder.



How to Swing Your Partner—Boy and Girl

Stand with the weight forward on the right foot. Step slightly forward on the ball of the left foot, raise the right heel and pivot (turn) on the ball of the right foot; lower the right heel.

Repeat—continuing to push with the left foot while pivoting *firmly* on the ball of the right foot, and you will have no difficulty in turning on one spot. Lean away slightly from each other as you turn and you will find it easier to maintain your balance.



ALLEMANDE LEFT

Allemande left is a left hand turn with corners.

Boy and Girl

Face your "corner." Clasp left hands, walk around counterclockwise making a complete turn, return to place.



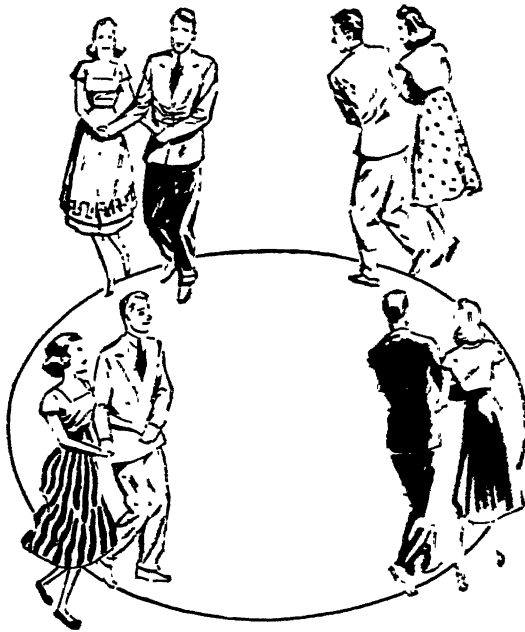
GRAND RIGHT AND LEFT

Grand Right and Left

The boys walk in a circle, counterclockwise, the girls walk clockwise, each clasping hands as they meet.

How to Do It

Partners face each other, clasp right hands, and walking past each other, each gives the left hand to the next person; the right hand to the next, the left hand to the next until each returns to his original place.



PROMENADE

Promenade means to walk around the set.


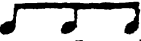
Boy and Girl

Facing in a counterclockwise direction, standing side by side, cross arms, joining right hand with right hand, left hand with left hand (skater's position) and march once around the set until you reach your original place.

PRACTICE

There's bound to be a Square Dance enthusiast among your teen-age friends who can go over the basic "calls" with you. Better still, get a group together and form a set and walk through the figures. It's more fun that way and may even provide an opportunity for some teen-ager to do a little "calling" on his own. And be sure to wear light, porous clothing and comfortable shoes while you practice.

THE MUSIC

The customary music for Square Dancing is jigs and reels—usually in 2/4  or 6/8  time. The music accompanies the “calls.” Frequently about eight measures of music are played as the “caller” announces the dance. And that will be your signal to join a set.

Your cue for starting *on time* will be given by the caller about two measures in advance. By listening to the caller as you dance, you will automatically get through *on time* without having to count the beats in the music. Keep alert to the calls and you will be dancing in perfect rhythm to the music.

USING ADDITIONAL FIGURES

Having learned the *basic* figures that have just been described, you are now ready to go out on the floor and participate in any of the figures which go to make up a Square Dance. The following are among the most popular with the average teen-ager:

“BIRDIE IN THE CAGE”

“CHASE THE RABBIT”

“BUFFALO BOYS”

“AROUND THAT COUPLE AND TAKE A PEEK”

“DIVE FOR THE OYSTER”

“THE BASKET”

“THE STAR”

The easiest way to learn these figures is to get right in and do them. Some familiarity, however, with a Square

Dance book or record album—*before* the dance—can help considerably to get you through. Whatever you do to “get in the act”—*practice*.

And finally, for the teen-ager who is *really good*, here are a few pointers which should enable even him to become an *expert* Square Dancer.

Wait for the caller.

If you get *behind* on a call, skip that figure and catch up with the others.

(The main thing is to stay with the caller.)

If you get *ahead*, wait in place for the next figure.

If you are a beginner, stick to side couples.

(You can observe the head couple perform first.)

Stay in a set until the caller is through.

And, of course, *you* will remember to say “thank you” as you leave the set.

ORGANIZING A SQUARE DANCE

You should decide—right from the start—whether you are going to aim for a big jamboree or a small gathering. The number of sets will determine the size of the hall and the setup in the choice of caller and music.

THE CALLER

The caller is of first importance, for in addition to calling he may have to teach the figures and act as master of ceremonies. It is his job to hold the groups together and direct the band. However, if you can't budget for a

professional caller and band, the next best thing is to settle for a person in the community who can handle the calls. And make no mistake—*experienced* amateur callers can do a first-rate job. The caller will need, as a basic, minimum requirement a pianist to accompany the calls. If you are planning for more than thirty-two people (four sets) it will be necessary to have a microphone so that the caller can be heard.

THE MUSIC

The ideal setup for any Square Dance is to have "live" calling and music but if that is not practicable records can be used. Beginners, however, will have some difficulty in following records on account of the speed of the calls and a certain amount of acoustical distortion. If you are planning for a large gathering amplifiers will *have* to be used. The great advantage of hiring a caller and musician is that the responsibility for running the program is in their hands. But if you are planning the program and records *are* to be used, some care will have to be exercised in the choice of calls.

RECORDS

You will need an all-around collection of slow, fast, easy and difficult calls to keep everyone happy. And it will be wise to have one set (four couples) familiarize themselves with the calls on the records for demonstration purposes—*before the dance*. Much time and effort can be saved at the dance if one set can walk through the different figures. And the process of helping beginners *on the floor* can be speeded up if the more experienced couples can join the less experienced sets.

THE DANCES

Start off with slow, easy dances for warming up. After the groups have gone into action they can progress to the faster, more difficult calls. And for variety an occasional "circle" or "longways" dance can be inserted; for example, the Virginia Reel.

Occasionally a request is made for "round" dancing, so it might be wise to have a collection of Waltzes, Foxtrots, and Polkas on hand. Round dances, however, should be used sparingly. The purpose of a Square Dance, after all, is to give everyone a chance to dance with his friends and neighbors. And if round dances are introduced too frequently the dancers tend to pair off in couples.

After you have organized your first Square Dance you will find the going easy. And you will be amply rewarded by the results—good fellowship and a sense of belonging through sharing. This is the spirit of the American Square Dance!

17. *At Home*

There is no better way of learning the responsibilities of a good host or hostess than giving dances in *your own home*. At all times, even when *you* are the host or hostess, you are still the *guest* of your *father and mother*.

Try, therefore, to keep in mind the limitations of space and furniture in planning for decorations and refreshments. However enthusiastic the family may be regarding your plans, a dance at home means a certain amount of wear and tear for all concerned. So do be considerate in your demands.

And since a dance is, after all, a reciprocal affair—between the hostess and the guest—it might be helpful for you to check the following.

THE HOSTESS

INVITATIONS

Before making any final decision as to time and date, consult the family to be sure your plan will not conflict

with family routine. The invitations may be extended by word of mouth, telephone, or written note.

DECORATIONS

Since entertaining at home is a strictly private affair, it is your one chance to be as individual as you wish. But use some care in attaching decorations. Use a transparent tape or thumb tacks sparingly to avoid defacing the walls or furniture.

REFRESHMENTS

Try to keep refreshments simple and within the family budget. If you are not going to plan for homemade punch and cookies, refreshments will have to be ordered sufficiently ahead to allow time to store and prepare them for serving. And if you are going to request the use of the family icebox be sure to request a shelf in advance. It might be wise to use paper cups and accessories instead of using the family china. But you know best!

MUSIC

The phonograph should have a last-minute checkup and an adequate supply of records. If you do not have an all-around dance collection get a teen-age friend who is a disc jockey to lend you his. If the TV or radio is to be used, make a list of the programs broadcast for the periods during which you will be dancing. And keep a supply on hand of the more sentimental, croony numbers as "conversation pieces." After all, your friends will want to sit down once in a while.

PLACE FOR WRAPS

If you are one of those lucky teen-agers who has a rumpus room in the basement with a closet adjacent, your problem of where to hang wraps will be relatively easy. Failing that possibility, permission should be asked of the family for the use of a closet. And if even that space is at a premium the girls can leave their wraps in a bedroom. Whatever slight inconveniences may arise, the family will cheerfully accept. But traffic through the house should be kept to a minimum.

SPOTS FOR GUESTS' CARS

It is good planning to have a friend close at hand who can direct guests where to leave their cars *as* they arrive. Driveways—both yours and the neighbors'—should be left clear. And parking regulations for the roadway should be observed.

INTRODUCTIONS TO OWN FAMILY

Whenever a member of the family appears, friends should be presented. And that goes for *small fry* too!

RESPONSIBILITY TOWARD NEIGHBORS

It shouldn't cramp your style too much to remember the neighbors. So, keep noise down to a *reasonable* minimum. The radio or phonograph should not be played too loudly.

PUTTING HOUSE IN ORDER

Since "many hands make light work" it will be easier and pleasanter to clean up and restore order with some of your friends than to try to do that chore after everyone has gone home. Naturally, the furniture will be put back exactly where it was and the rooms left spick and span.

SEEING GUESTS OFF

Since there is a deadline for even the best of parties, it will be wise for you to indicate that a little before closing time. A tactful reminder will round up even the "hangers-on." After you have helped friends with their wraps and said "good nights" it will still be your responsibility to see that they get off.

THANKING PARENTS FOR USE OF HOME

Next to their knowing you had a wonderful time, nothing would give the family greater pleasure than to have you say "thank you" for the privilege and fun of giving a dance in *your own home*. Try it! It really works!

THE GUEST

RESPONSE TO INVITATION

All invitations should be accepted or declined promptly. And under no circumstances should a guest fail to attend a dance at the last minute without notifying the hostess. If an emergency arises that prevents you from calling personally, ask a member of your family to do so.

PROPER DRESS

Since a dance *at home* is usually informal, semiformal dress is indicated. But if you are in doubt as to what to wear, call your hostess.

LEAVE CAR IN CONVENIENT SPOT

If you are in a dilemma as to where to park the car, ask your hostess. And if she is engaged, ask some responsible person who can indicate a convenient spot.

ARRIVE ON TIME AND ACKNOWLEDGE HOSTESS

As soon as you arrive and have disposed of wraps find your hostess at once and greet her. But do not detain her beyond expressing your pleasure for having been invited, since other guests will be waiting to greet her.

PARTICIPATION IN GROUP

Make yourself a part of the group as soon as you can. Since there is usually some visiting and small talk going on before the dance gets under way, use the opportunity to get acquainted. *Keep conversation at a maximum!* Try to co-operate with the hostess when "Mixers" and play party games are on. And in general, keep a "bird's-eye view" of everything that's going on.

HELPING TO CLEAN UP

One of the best ways to "end a party with a bang" is cleaning up. Not only do you have the pleasure of help-

ing your hostess but there's always the fun of comparing notes as to who did what!

THANKING HOSTESS

Of course, *you* wouldn't think of leaving a dance without saying "thank you" to your hostess.

LEAVE ON TIME

Next to one who arrives on time, no guest is appreciated as much as one who leaves on time!

CONSIDERATION FOR NEIGHBORS ON LEAVING

Whether you are about to walk or drive home, remember the neighbors. They *will* be grateful the following morning!

MEETING THE FAMILY DEADLINE FOR GETTING HOME

You do have a responsibility toward the family for getting back at the time agreed upon. But if you are detained or an emergency arises, phone the family *at once*. Let them decide the next move.

18. *Public Dance*

A public dance is a much more complicated affair than a dance at home, so it will be necessary to go into some detail. A dance doesn't run itself, and unless it is well organized it will fall apart. You can be sure that any dance you attended that was really successful meant plenty of boning on the part of the committees as well as zip and imagination.

There are two aspects to consider in setting up any *good* dance. First, the business or organizational end which forms the backbone for the "behind the scenes" work. Second, the social aspect—choosing a social director, hostesses, ushers, etc. And both of these objectives must dovetail for a dance to run smoothly.

As soon as you have decided on the *kind* of dance you will want, begin at once to appoint your committees.

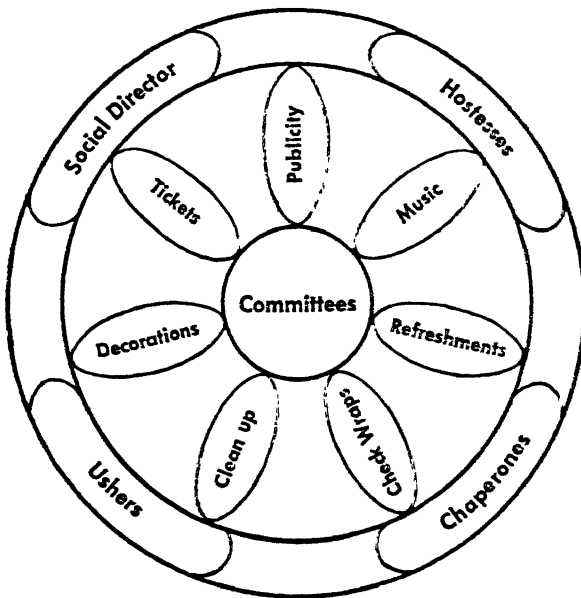
ORGANIZATION COMMITTEES

TICKETS

There is no more important aspect in organizing a dance than the handling of tickets. It is an exacting job, so some care will have to be exercised in choosing the

members for such a committee. Tickets will have to be printed, distributed, and collected upon admission. And a record should be kept of the entire sale of tickets.

Before tickets are printed, a committee member should contact the local collector of internal revenue to obtain information about the federal admissions tax and to check the requirements for claiming a tax exemption. If all the proceeds of a dance are to go exclusively toward a benefit for the school or church an exemption may be claimed. Otherwise, an admissions tax will have to be paid in order to comply with the regulations of the federal tax law.



MUSIC

Hiring a Band

If you are going to hire a band it will be necessary for the committee to shop around and get estimates. And

keep in mind the style of the music the band plays since music is such an integral part of the dance.

Juke Box

It is good planning to have at least one or two disc jockeys to take care of the record situation. One member of the committee should be appointed to run the machine and possibly another to list the choice of records to be used. Finally, the machine and record collection should be checked *before* the dance gets under way.

DECORATION

Don't forget—it takes more than a flair for decorating to function as a committee. Materials will have to be budgeted for and measurements taken of both the room and table before purchases are made. And if refreshments are to be served utensils and accessories should be provided by the decoration committee.

REFRESHMENTS

The committee members should decide what refreshments are suitable. If homemade snacks and punch are not to be provided it will be necessary to budget for outside refreshments and to order well in advance. A few members should be appointed to serve refreshments and to keep supplies replenished.

CHECKING WRAPS

The committee should know in advance what equipment is available for disposing of wraps. If a checking

system is to be used, details such as check stubs, gratuities, etc., should also be arranged for. It is good planning to have the same members "check out" guests' wraps as well as "in."

CLEAN UP

No committee performs a more vital function than the cleanup squad. So appoint stable, responsible members with a flair for housekeeping. And try to recruit a member of the decoration committee to help take down decorations before cleaning up.

PUBLICITY

Every effort should be made to co-ordinate the various activities of the members of the committee. In addition to handling a mailing list the members may have to handle distribution of posters, printed or mimeographed announcements. And a follow-up group should see that announcements *are* posted. Every means should be used to publicize the dance including the school magazines, local papers, and *word of mouth*. *Talk about it!* In addition, each member of the committee should be responsible for disposing of a certain amount of tickets. And if an advertising bill has to be met one person should be appointed to handle it.

Sounds like a "tall order," doesn't it, but it's the publicity and public relations job that *sells* a dance. Extra effort may mean the difference between a mediocre or a completely successful affair!

SOCIAL COMMITTEE

Although the size of a dance determines how specialized the functions are of the various members of a social committee, the members should be chosen for their social assets—tact, a *sense of humor*, and a talent for getting along with other people. Chaperones, hostesses, and ushers will be required to keep the dance running smoothly, and a good social director is a must!

A social director should know at a glance what is going on *every minute*. The most important asset is a sense of timing. Lightning decisions will have to be made at any moment to keep things moving. And “Mixers” and play party games will have to be run during the slack periods at a good, snappy pace in order to hold the group together. Prizes and “Props” such as tickets for lucky number dances should be organized in advance. The director will also have to show *when* refreshments should be served. Altogether, it is an exacting job, so considerable thought should be given to the choosing of a social director.

A few wisely chosen chaperones in the background will add prestige to a dance and be of assistance in meeting emergencies—illness, for example. Invitations to chaperones should be extended in advance of the event, and for those who are not participating on the dance floor, suitable facilities should be provided in the way of self-entertainment—cards, tables, and chairs, etc.

The chief function of hostesses and ushers is to receive guests, effect introductions, and smooth over difficult situations. By being in circulation on the floor at all times, they become an integral part of the dance. They should

also be ready to be on call at any time the social director may need them. Ushers acting as "stags" should keep girls without partners in circulation. However, relief of assisting "stags" should be provided for.

SCHOOL DANCE

The school dance should be the easiest one of all to plan for since it is usually held on "home territory." A committee will have to be organized, a date set, and permission requested for the use of the school building. *Preparations* for the dance, and, what is equally important, *cleaning up* afterward, should be planned for so as not to conflict with other school activities. Care will have to be exercised in using school equipment including the putting up of decorations. The custodian should be advised of your plans and consulted if any problems arise. And some sort of acknowledgment should be made for his services. And, of course, you will remember to say "thank you" to the staff either during or after the dance!

PROM

The junior or senior prom is the high spot of school life. And while everyone looks forward to it as the gayest, most glamorous occasion, it can also cause considerable anxiety if not properly organized or planned from a social standpoint.

Whether the prom is to be held at school, a hotel ballroom, or a banquet hall will be pretty much determined by the pocketbook. The budget does have a sobering effect! But whatever degree of grandeur you decide on,

stick by it! Make up your mind once and for all *what* you are going to wear and *whom* you are going to invite as escort.

If the prom is to be held at school the affair can be relatively simple. There is the usual committee work, hiring of band, decorations, refreshments, etc., and *corsages!* Since dress is formal you can be as elaborate as you choose! However, if a big affair is in the offing, the following information will be found helpful.

First of all an estimate should be made by a financial committee to determine a budget. The faculty can be helpful in this respect because of their past experience. By all means include them in the discussion!

A committee member should get in touch with a reservation clerk to inquire about the cost of hiring a hall, orchestra, and banquet facilities. As soon as the committee has decided where the prom is to be held a date and hour should be set and a reservation made through the banquet manager's secretary. Such details as type of music, kinds of beverages and refreshments, decorations, photographer (if any), checking facilities should be discussed at that interview. If you are going to bring in your own decorations, the hotel should be notified, for if a hotel assumes responsibility for *décor* a fee will be involved.

Gratuities are usually included in the bill when it is rendered. But if a hotel does not assume responsibility for gratuities for checkroom employees, each guest should be responsible for his own tipping. If a reception is to be arranged in the foyer that should be planned too. As usual, the social committee will provide chaperones, hostesses, and ushers to function during the entire evening.

Now if all these details connected with a *prom* seem a little staggering, don't get discouraged. Remember that once the business of *running a prom* is out of your hands—and that is why you have hired experienced hotel personnel—you can afford to relax, look starry-eyed, and just dream about it all. A *prom* is the social climax of *your* school life, so for *once* you can aim high!

CHURCH DANCE

One of the nicest things about a church dance is the opportunity it provides for meeting friends and neighbors from *other* churches and schools. The church dance need not be confined to friends of immediate contact as is so often the case at school, but can be an excuse for rounding out one's social life.

After a committee has been formed a member should contact the pastor or his secretary for permission to use the church. In setting a date the church calendar should be checked so as to avoid overlapping with other activities including *preparations* for the dance. The sexton should be consulted as to use of church equipment. And if heavy demands are to be made on his time, some form of gratuity should be provided. Saturday nights should be avoided so as not to conflict with preparations for Sunday services. A certain amount of decorum should be exercised both on entering and leaving the premises and, naturally, while the dance is in progress. Finally, some member of the committee should be appointed to express appreciation for the privilege of using the church—either verbally or through a written note.

DINNER OR SUPPER DANCE

Since both the dinner and supper dance fall under the classification of "dining out," the procedure for either will vary little.

The dinner dance is usually scheduled from 6 to 10:30 P.M.

The supper dance from 10:30 P.M.

Inquiry should be made as to the type of orchestra, entertainment, time of show, cover charge (if any), and menu, *when* a reservation is made. The date and hour of arrival should be given to the reservation clerk as well as the number of guests to be provided for. Dress is optional.

Upon arrival, wraps will be checked. The guests will then proceed to the dining room and be escorted to their tables by the headwaiter. If a large group is present it will be simpler for one person to handle the tipping situation as well as settling for the bill. The customary fee for tipping is 15 per cent.

Upon leaving give check stubs to attendant or claim your own wraps.

DANCE HALL

A dance hall offers an excellent opportunity for the teen-age dance enthusiast to "go dancing" without the usual interruptions of "dining out." Since music and dancing are continuous, the opportunities for *practice* are unlimited. Tickets are purchased upon admission, but check the age requirements before setting out. Many dance halls will not admit anyone under eighteen years! And be sure the hall has a good reputation. (In certain regions dance halls are a part of the social life of the

community, and in other areas dance halls are not accepted. Your parents, therefore, should be consulted for their approval.)

Since a dance hall is strictly a public affair, social contacts should be limited to one's own group. Seats are provided, however, for those who wish to sit it out. And most of the halls provide some simple refreshments in the way of beverages.

19. *Decorations*

Decoration can be a lot of fun or a nightmare. Everything depends on *how* carefully you have planned—from a practical as well as decorative standpoint.

The most important fact to consider in decorating is the size and shape of the hall in which the dance is to be held. Is the room long and narrow, square, large or small? And does the room include a stage, balcony, or overhead equipment? What about windows and lighting fixtures? Each of these areas should be checked so that accurate measurements may be taken. And if you are dealing with an unwieldy room a small scale model should be made; it will help visually and prevent wastage of material.

Since the average school dance is held in a gymnasium, church auditorium, or hotel ballroom certain problems are bound to arise from a decorating standpoint. The gymnasium, however, will present the greatest challenge. There is frequently the problem of a too-high ceiling and overhead equipment—ropes, ladders, and basketball stands.

Crepe paper provides an easy way out in dealing with these trouble spots. A ceiling, for instance, can be lowered and overhead equipment hidden by extending crepe paper horizontally from wall to wall. In addition, crepe

paper creates a soft, luminous lighting effect and disposes of the problem of what to do about overhead lighting fixtures. Streamers and balloons may also be hung vertically to give an even more intimate atmosphere. And some imagination can be shown in dealing with walls, oversize windows and the usual basketball nets. Seasonal flowers can be used as well as paper streamers and balloons to camouflage these areas. Be sure, however, to hang decorations sufficiently high to clear the dancers' heads. Balloons in particular become a hazard when hung within reach!

Bunting may be used in the same manner to decorate a hall. It is especially suitable for draping a stage, balcony, or pillars. If bunting is used for overhead decorations, wire should be extended from wall to wall to help support the weight of the material.

For the more gala occasions—a prom or the usual round of holiday dances—other materials may be substituted: cellophane, plastics, and paper with luminous coatings. These materials, however, should not be attached to anything which may prove to be a fire hazard—lighting fixtures, for example.

When you *are* ready to decorate arm yourself with all the necessary implements: scissors, scotch tape, hammer, tacks, ladder, wire, string, etc. And be sure to allow yourself *plenty* of time *before* the dance for decorating. There's nothing more harrowing than trying to beat the deadline for the opening of the dance, while still having to allow time for getting home for supper and sprucing up.

BE ORIGINAL

Even though you may be working with "leftovers" try experimenting with different kinds of materials. (Don't keep relying on the usual strips of crepe paper dangling from the ceiling.) Try to "tie in" accessories with the general decorating scheme: for example, tickets, tags, party favors, etc. The decoration of a refreshment table provides a grand opportunity for carrying out the general motif.

DO SOMETHING DASHING

For instance, you might consider a "dancing in the dark" motif using luminous paper for decorations, accessories; flashlights or luminous flowers for "cutting in." You could achieve an equally dramatic effect by choosing a winter carnival as a theme, using all white decorations. Artificial snow or confetti could be used as background material and a few well-placed spotlights add sparkle and glamour. Crepe paper snowballs could be used for accents and as props for "cutting in."

Whatever the occasion, and however simple or elaborate your decorating scheme may be—do use your imagination!

Finally, be sure of your measurements *before buying*.

Too little material is bad.

Too much is wasteful.

Consult your local merchant for available stock. And whenever possible, buy *fireproof decorations*.

20. Refreshments

The type of refreshments to be served will be determined by the formality of the dance. Refreshments can range from bottled soda—taken on the run—to sandwiches, punch beverages, or ice cream. Everything depends on the occasion *and* the budget!

For an informal dance snacks or beverages, requiring no further preparation or handling after delivery, are ideal. Bottled soda and cookies will be found quite satisfying—as a minimum—and equally nutritious. “Hot dogs” and hamburgers can be fun if *they are prepared on the outside*. But stay away from hot snacks unless they *are* prepared outside. At best, they are a hazard.

Sandwiches, punch, cake, and ice cream can be planned for the more formal dance. And allow *plenty* of time for *preparations*. Preparing mixtures or fillers for sandwiches always takes more time than anticipated. And the ingredients that go into a *good* punch require some thought. Refrigerators should be provided for all foods and beverages. But if it is not practicable to provide “cold storage,” *last minute* preparations will have to be made for icing the punch and getting the ice cream ready to serve. Better appoint a committee member to check last-minute deliveries—ice cream or soda, for example.

Some member of the committee should check table decorations. The decorating committee has furnished, or should have, cups, plates, napkins—*keep plenty on hand*—and spoons and forks, if required.

Next to providing food that is *appetizing* and *easy to handle*, nothing is of greater importance than the manner in which it is served. There are *two* ways to serve refreshments:

AT TABLES

where the guests are seated and will either be served or wait on themselves;

BUFFET

the guests visiting the buffet table at any suitable time to serve their partners or help themselves.

The time at which refreshments *are* to be served should be indicated by the social director or head hostess.

And don't forget to see that chaperones and faculty members are served *first*.

The *band* will be glad to be remembered, too.

21. Ideas for Admission

Wouldn't you like to try some new ideas for admission to a dance instead of the usual "Tickets please at the door"? And since everyone attending a dance *expects* to pay his own way, how about making the price of admission a password or a slogan, etc.?

We are going to offer some original suggestions for admission to help you plan an exciting program. The following suggestions will be fully described: tickets, donations, personality tie-ups, guessing, weighing in, and class or grades.

We are sure your teen-age friends will be surprised and amused at what goes on upon admission. And after you have tried out our ideas, be sure to devise some stunts of *your own*.

TICKETS

Although printed tickets are customary for admission to a dance, why not try something new? How about varying the color and the shape of a ticket?

The decorating scheme, a school dance following a ball game, for instance, or a holiday, offer a grand opportunity for creating something novel. For example, a heart-

shaped ticket could be used at a Valentine Dance. A ticket in the shape of a football could be used at a dance after a game.

The possibilities for new ideas are endless, and carrying out these ideas will be found quite inexpensive. So set your imagination at work!

DONATIONS

Donations may take a variety of forms other than money. For example, refreshments may be offered as a donation and will help defray the expenses incurred for the dance. Each guest may bring a bottle of soda or a box of cookies. And the juke box collection can be enlarged by an occasional donation of a record.

Prizes may also be donated to help make the lucky number dance more exciting. Lollipops, lemons, apples, or balloons could be donated to take care of the mixers.

The preceding suggestions are offered to help stimulate some thought along these lines. So try thinking up some ideas of your own.

PERSONALITY TIE-UPS

For something really different in the way of a stunt we suggest personality tie-ups as a means of free admission. And if the stunt is kept a secret *until* admission, the guests will be delightfully surprised.

Guests may be chosen for admission on the basis of color of eyes or hair. And personal clothing offers an excellent opportunity for diversity in color. Ties, socks, and shoes, for instance, offer quite a wide latitude.

The Committee, for example, could admit blondes while penalizing brunettes for the price of admission (or

the other way round). Boys wearing a certain color of tie or socks could also be admitted on this basis. Even jewelry, for example, a class pin or ring, could serve as a means of admission.

Now that we have offered you these suggestions, what are your ideas on the subject?

GUESSING

Everyone likes to play a game of guessing. So you might try guessing the age or weight of your guests as a means of admission. By *not* guessing the right age or weight, the committee would be *penalized* by having to admit the guest without charge.

Passwords or slogans could also be used, the Committee agreeing in advance on what the words will be. The guest who flunked on guessing the password or slogan would be charged the price of admission.

And, now, how about doing some guessing stunt on your own?

WEIGHING IN

If you can borrow the school scale, you can have fun weighing your guests upon their arrival at the dance. Those weighing *above* a specified number of pounds agreed upon by the committee could be charged for the price of admission. Guests whose weight falls *below* that number could be admitted free. Or just the opposite.

CLASS OR GRADES

If the attendance for the school dance has begun to slump, you might try admitting a *whole* class or grade without charging admission. Naturally, the class or

grade agreed upon by the committee will have to be kept a dark secret. And since everyone likes to "take a chance" you will probably end up by having a *big* turnout. At least, it's worth a try!

22. *Grand March*

We now arrive at the Grand March—the high spot of any dance. We are going to discuss the leader's role in organizing a Grand March and describe fully the various formations in the following order: *platoons, the serpentine, the arch, and tunneling*. Some mention will be made about the *star* formation.

It is not necessary for a leader to use the Grand March formations in the order in which they will be described in the following section. A leader should feel perfectly free at any moment to make changes in the progression of the formations. And to add zest to a dance, some *new* formations should be tried.

PRACTICING THE GRAND MARCH

What's a dance without a Grand March! It's like a cake without icing. And the first thing a Grand March calls for is a good leader. Just as a band needs a drum major to keep time, a Grand March requires a leader who can call out and direct the various figures. The Grand March is after all the climax of any social affair so everyone will want to be in it. And what could be more fun than locking arms with one's friends and just marching down the floor to a good, snappy tune?

back of room*front of room*

The time at which the March should be called will depend on the enthusiasm of the group. As soon as the guests request a Grand March the leader should follow through. If the leader is sufficiently lucky to have a group that is familiar with the Grand March figures, he can start with a bang. There's always some eager beaver who wants to head up the March. But failing a volunteer, the leader can appoint someone. If the guests, however, are not familiar with the various platoons or figures, it will be wise to coach about four couples in advance who can later help lead up the March. (There's always a nucleus of cheer leaders or band members to choose from who are familiar with March formations.)

Before the leader announces the Grand March to the

guests a couple should be ready to head up the March. The band is informed in advance so that it is ready to start. As soon as the leader has announced the Grand March the band starts warming up, the head couple rise and march in a circle, counterclockwise, and the guests follow behind. The leader at this point is in the center of the floor to hold the group together and to direct the head couple for the next figure.

Since under even ideal conditions some guests will have missed the cue for the March, it will be necessary to keep marching in the circle until all the guests have caught up. Stragglers should wait until the line passes and drop in from behind.

From now on the leader takes over, and his ability to anticipate the various calls and call them out clearly will determine the success of the March.

Since the platoon formation—marching abreast—is the most spontaneous and natural way to continue the March, the leader will probably start off in the traditional way—with platoons. All such formations will shape up or begin at the back of the room although the call will have been given by the leader to the head couple at the front, where the lines usually divide to prepare for the following figure. Whether the leader prefers to remain at the front in one spot and call out the figure or march backward each time in front of the head couple is of little importance. The main thing is for the head couple to hear the next figure and keep alert to the various changes in calls. Any hesitancy on the part of the head couple will throw off the couples behind and result in confusion. And a Grand March that doesn't have a crisp, snappy look isn't worth the effort. So here we go!

PLATOONS

FIGURE I

The leader calls to the head couple, "Down the Center and Divide." As the head couple, the line following, reach the center of the back of the room they make a sharp left turn, march forward and divide at the front of the room, the girls turning right, the boys turning left; the lines proceeding toward the back wall.

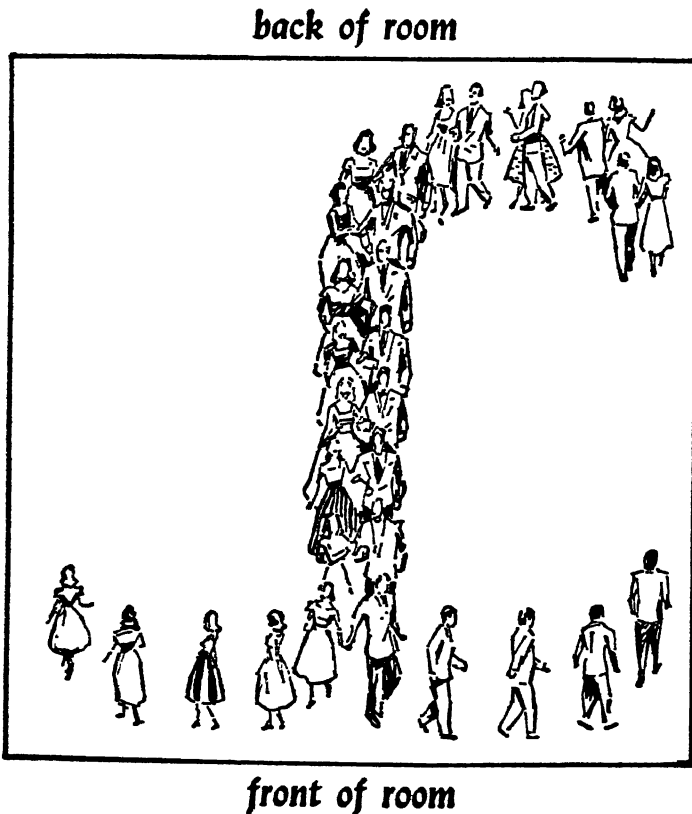


FIGURE II

Continuing in single file up the room, the head couple meet in the center, clasp arms, and march down the floor, couples following two abreast. On reaching the front of the room, the head couple turn right, the second couple in line turn left, each couple alternating right and left; the lines proceeding toward the back wall.



FIGURE III

Continuing in two columns up the room, the head couples meet in the center, clasp arms, and march down the floor, four abreast, couples following, and divide at the bottom, the head couple on the right turning right, the head couples on the left turning left, the line following, couple in turn alternating right and left; the lines proceeding toward the back wall.

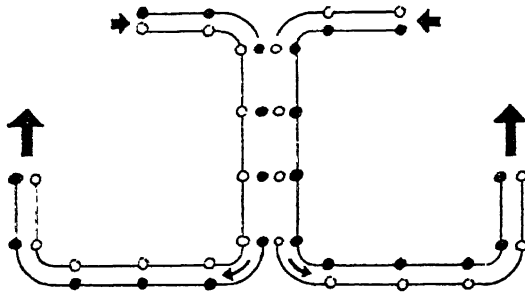


FIGURE IV

Continuing in two columns up the room, the head couples meet in the center, clasp arms, and march down the floor, four abreast, couples following. On reaching the front of the room, the head couples turn right, the couples in the second line turn left, the line following, couples alternating right and left; the lines proceeding toward the back wall.

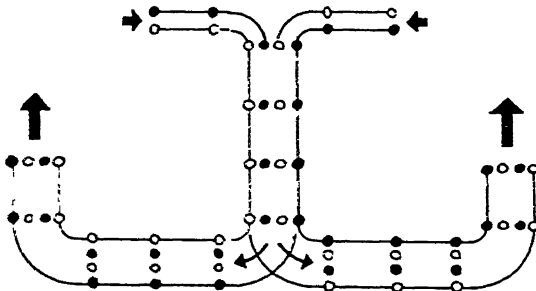


FIGURE V

Continuing in two columns up the room, the head couples meet in the center, clasp arms, and march down the floor, eight abreast, the line following, and divide at the bottom, the two head couples on the right turning right, the two head couples on the left turning left, the line following, dividing right and left; the lines proceeding toward the back wall.

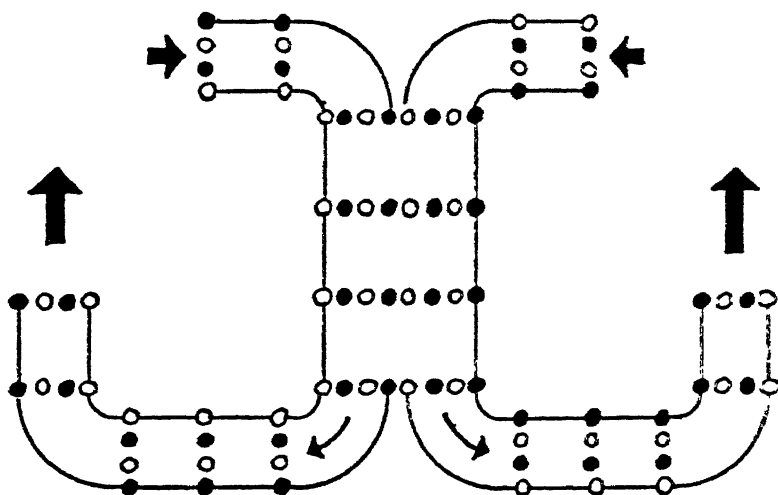
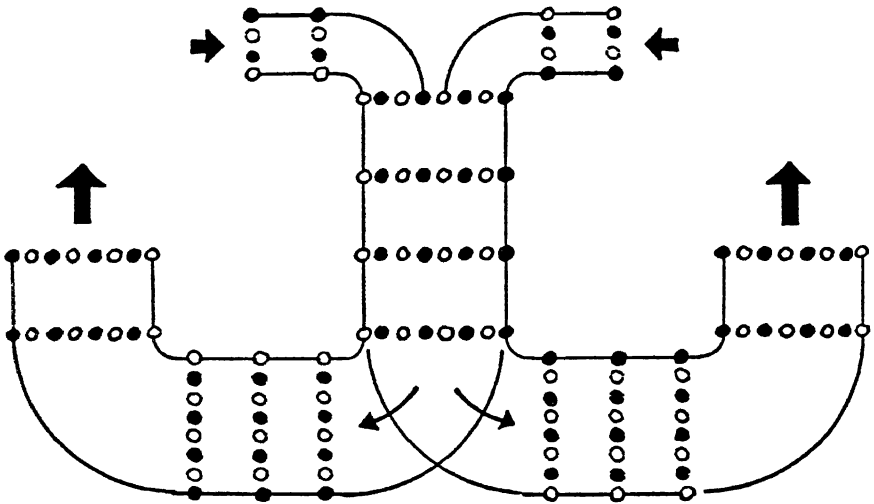


FIGURE VI

Continuing in two columns up the room, the head couples meet in the center, clasp arms, and march down the floor, eight abreast, the line following. On reaching the front of the room, the four head couples turn right, and the couples in the second line turn left, each line following, alternating right and left; the lines proceeding toward the back wall.



Now that you have become familiar with the platoon formations, you may continue to build up even longer lines. For example, continuing from the end of figure VI, in which two columns, eight abreast, are marching up the room, the head couples may meet in the center, clasp arms, and march down the floor, sixteen abreast, the lines following, to divide at the bottom, the eight head couples turning right, the couples in the second line turning left, each line following, alternating right and left; the lines proceeding toward the back wall.

Thirty-two people may march abreast down the floor by repeating the procedure of meeting at the back wall, clasping arms and marching forward.

As a matter of fact, any number of persons may march abreast, in couples, but the lines will become unwieldy in dividing and turning if more than thirty-two are attempted. At all times, the couples initiating the turns will have to mark time while turning to allow time for the outer couples in line to make the turn. The couples toward the center of the turn will have to take small steps, the next couples graduating the length of their stride, the outermost couples taking the longest stride. (Remember the principle of spokes radiating from the hub of a wheel.)

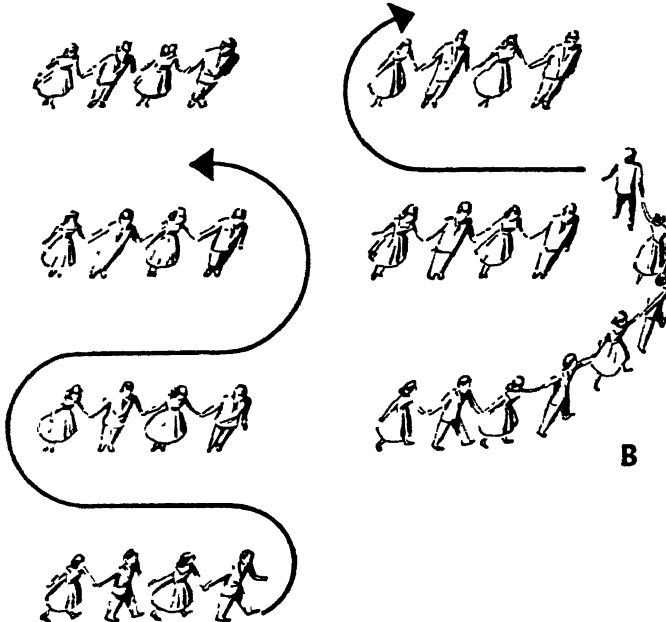
And finally, in turning, the elbows should be kept close to the body in a firm clasp, to help keep the lines closely knit.

GRAND MARCH FORMATIONS**SERPENTINE**

The Serpentine consists of a leader with the line following him walking back and forth between the lines of a platoon formation, picking up a new line each time that line is passed.

The Serpentine is an excellent figure to have up your sleeve for breaking up the platoon formation. However enthusiastic couples may feel while marching, even a Grand March must end *sometime!* And the Serpentine figure is the solution.

Starting with a platoon formation, hands joined, the leader makes a sharp turn to his left, and drawing the line with him, walks across in front of the second line until he reaches the end person, makes a sharp turn to his right, and continuing, walks across in front of the

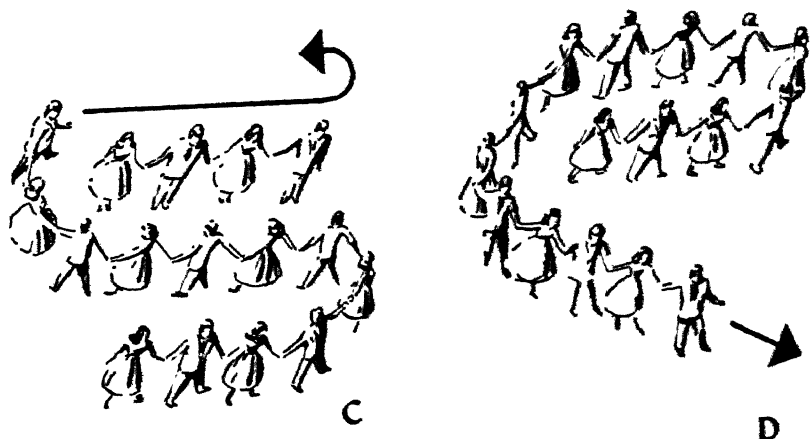


third line. The leader, the line following, now makes a sharp turn to his left as he passes the end boy of the third line, and continues forward across in front of the fourth line (Figure A). As the end girl of line number one passes the end boy of line number two she joins her right hand in his left hand, thus joining the two lines (Figure B).

The leader, continuing to draw the line with him, now makes a sharp turn to the right while passing the end girl of line number four, and continues across in front of line number five. In the meantime the *end* girl of line number two, in passing, has picked up the end boy of line number three (Figure C).

The leader continues to draw the line through the remaining formations, the end girl each time, in passing, picking up the *end* boy of the line which has just been passed.

Eventually all the lines will be picked up as the leader, the line following, moves back and forth, the entire group following in single file in a counterclockwise direction (Figure D).



ARCH

Arching (sometimes called the "Arbor") consists of couples facing in opposite lines, raising the arms, and joining hands; thus forming an arch.

There are two methods of arching—one, in which *all* the couples form an arch simultaneously, and two, in which *each* couple arch separately. We are going to describe the latter figure—number two.

Partners stand in opposite lines, facing each other. Couple number one (the head couple) form an arch (Figure A) and couple number two duck under to the opposite side of couple number one.

Couples number one and two form an arch, and couple number three duck under the arch (Figure B), passing through to the opposite side of couple number two.

Couples number one, two, and three form an arch and couple number four duck under, passing through to the opposite side of couple number three. Each couple in turn duck under the arch of the preceding couple, pass through the lines and arch at the head. The figure is repeated until *all* couples have passed through and formed in *arch*. Couple number one (the head couple) are now at the bottom of the line (Figure C).



THE ARCH



TUNNELING

TUNNELING

Tunneling consists of couples passing under and through a tunnel—sometimes called the arch.

Tunneling is an excellent figure for breaking down the arch formation. The figure may begin at the head or at the foot of the line. We are going to describe the figure, beginning at the foot.

Partners stand in opposite lines, hands clasped in an arch formation, couple number one at the foot of the line.

Couple number one release hands, join inside hands, and ducking under couple number two, continue forward through the tunnel. As couple number one pass under the arch of couple number two, couple number two release hands, join inside hands, duck under the arch of couple number three, continuing forward behind couple number one (Figure D).

Each couple in turn break the arch, join inside hands, duck under, pass through the arch of the couple ahead, continuing forward.

Eventually couple number one become the head couple by passing through the entire line, and continue forward, the other couples following (Figure E).

THE STAR

This formation consists of lines converging toward a center, the inside persons joining hands, thus forming the star. When the inside persons clasp wrists with those opposite (in the center), the formation is known as the wagon wheel.

The trick of managing a good star formation consists of the inside persons marking time, while turning, the outer persons graduating the length of their stride.

A leader, however, should not attempt to call a star formation until the dancers have become experienced with the platoon formations.

23. *Play Party Games*

The play party games are one of the most delightful customs carried over from the past. For generations couples have danced *Threat the Needle*, *In and Out*, *Wind the Spool*, *Roll the Barrel*, and *The Grapevine Twist*. And today these play party games are just as popular.

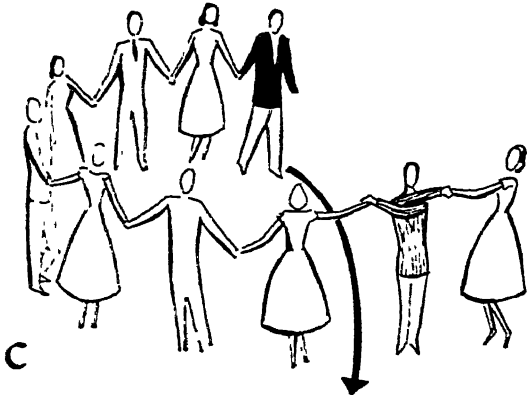
We are going to describe all of these figures. In addition to using these figures in social dancing, you will find them equally fitting for the Square Dances. In fact, the play party figures *are* early American folk dances and are exhilarating for whatever occasion they are used.

Aside from a Grand March or Virginia Reel, there is nothing like a play party game to pull a dance out of the doldrums. So *get going!*

THREAD THE NEEDLE

Thread the Needle consists of a leader, the group following, walking *clockwise* and *through* the end of a line, continuing forward in a circle so that each person is pulled into a right turn.

Starting with partners facing in an open circle, arms raised, the hands joined, the girl standing on the right

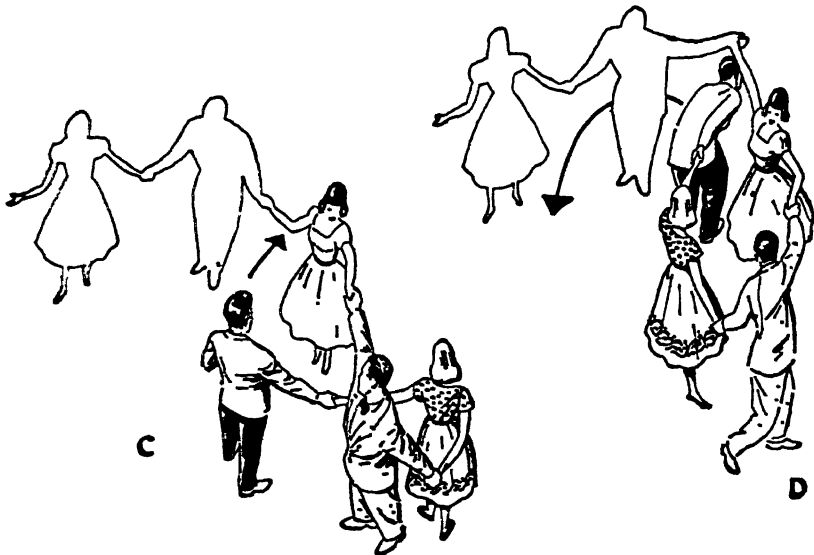
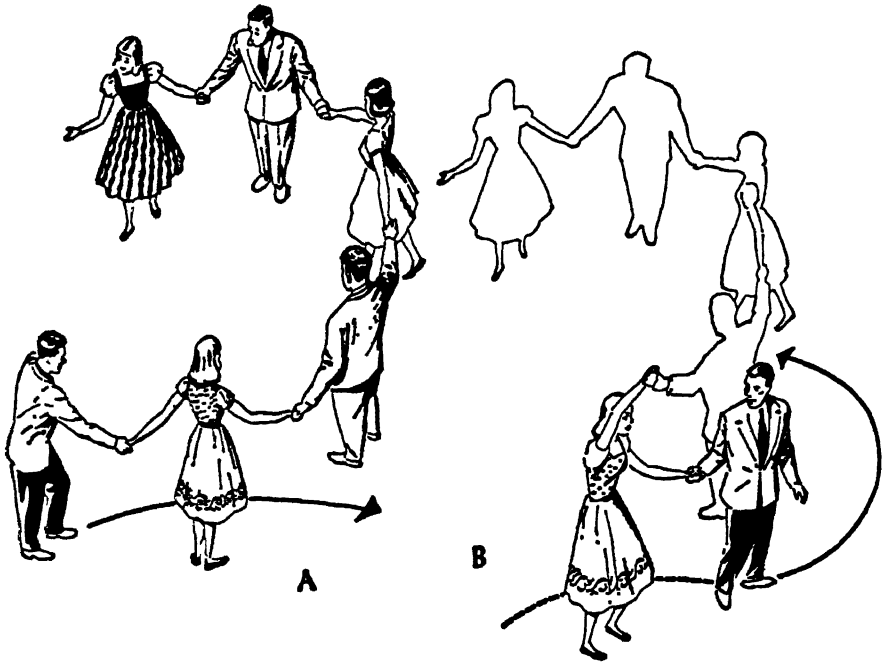


side of the boy, the leader walks forward in a clockwise direction (figure A), the line following, and ducks under the arms of the end couple (figure B). The leader continues forward in a clockwise direction, the line following pulling the boy of the end couple into a right turn. Having snapped his right arm across his chest in turning, the end boy now holds his partner's left hand in his right hand over his shoulder (figure C). (The end girl remains in place in this position until she is joined by the leader toward the finish of the dance.)

The leader, the line following, repeats the figure continuing forward in a clockwise direction, ducking under the left arm of the end boy and the right arm of the girl on his left (the girl in front). The line continues forward, pulling the girl into a right turn, and snapping her right arm across her chest, her right hand now clasping, at shoulder level, the left hand of the boy behind.

The leader, the line following, continues to thread the needle (ducking under the arms of each couple) until each person has snapped about into a right turn, the right arm over the chest. To finish the figure the leader ducks under *his own* right arm, marches up to the end girl (the line following) and she places her right arm across her chest, clasping her right hand in the leader's left hand at shoulder level. The circle is now closed and the group may march forward or backward.

To resume a Circle in which *all* are facing in, partners bring arms overhead while turning to the right, and lower arms. Everyone is now in original position.



IN AND OUT

The in and out figure consists of a line weaving in and out between partners, each person turning inside out as the line passes through, and continuing forward in a counterclockwise direction.

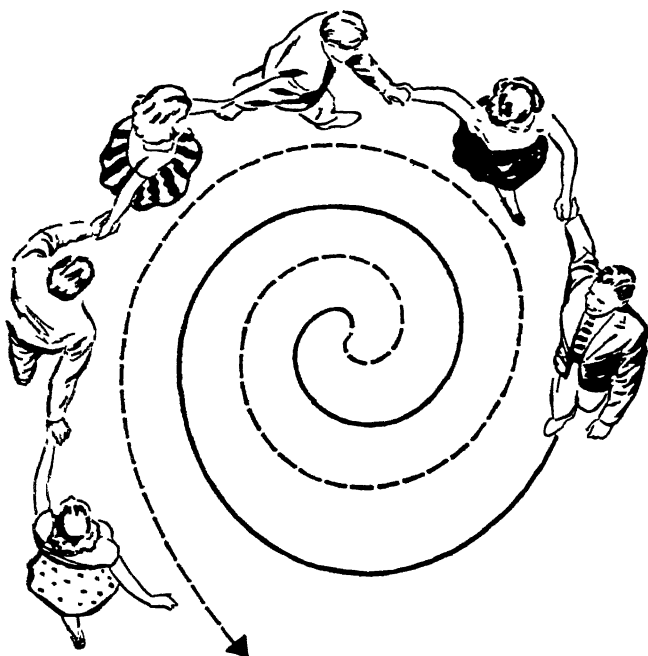
Standing with partners in an open circle, arms slightly raised, hands joined, the girl on the right side of the boy, the leader, moving in a counterclockwise direction (figure A), ducks under the right arm of his partner, and continuing to move forward, pulls his partner inside out, the girl turning right under *her* right arm (figure B). Continuing to draw his partner forward, the leader turns sharply to his left, ducks under the right arm of the next boy (figure C), pulling the boy inside out, the boy turning left under *his* right arm (figure D). The line now continues, ducking under the right arm of the next girl, turning her inside out, the right arm of the next boy, turning him inside out.

Ducking to the right and to the left continues until *all* partners have turned inside out. Eventually, everyone will be moving forward, the line facing out.

WIND THE SPOOL

(In winding the spool the leader should be careful not to bring the lines forming the concentric circles too close together by winding too tightly. In order to be able to unwind, he will have to allow sufficient leeway between the circles to allow him and the group following to pass between the lines.)

Starting with partners facing in an open circle, with hands joined, the girl on the right side of the boy, the leader marches forward in a clockwise direction, the line following, and continues moving forward, making concentric circles until he reaches the center. The leader and the group have wound the spool and are now ready to unwind.



UNWIND THE SPOOL

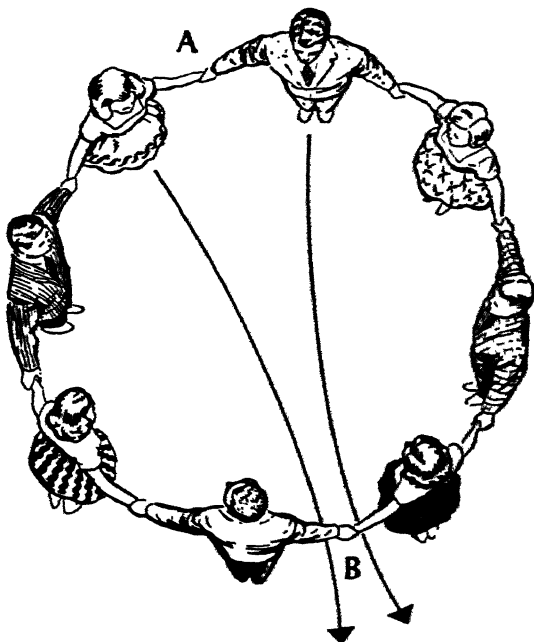
To unwind the spool, the leader turns sharply to his *left*, the inside group following, and passes between the lines in a counterclockwise direction until he resumes the single circle, *all* facing out.

By doing a sharp turn to the right, the group following, the leader may march forward until *all* are facing in.

ROLL THE BARREL

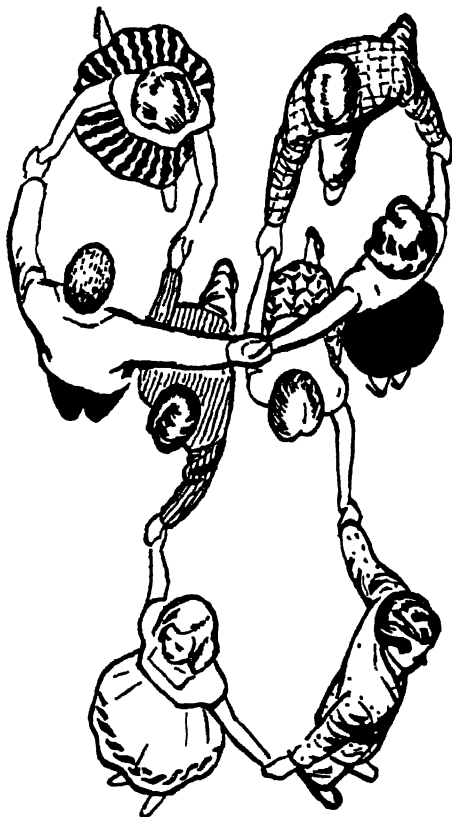
Roll the Barrel consists of turning a circle *inside out* and reversing the figure by turning *outside in*, so that partners are facing in the original formation.

Although any couple may Roll the Barrel, it will be simpler for someone to appoint a couple, naming an opposite couple who may Roll the Barrel in reverse. We will call the first couple "A" and the opposite couple "B."



ROLL THE BARREL

Standing with partners in a closed circle, hands joined, the girl on the right side of the boy, couple "A" walk forward, drawing the group along in front of couple "B" who raise their arms to form an arch. Couple "A" pass through the arch, drawing the group forward, forcing couple "B" to turn inside out under their arms. Everyone is now facing out.



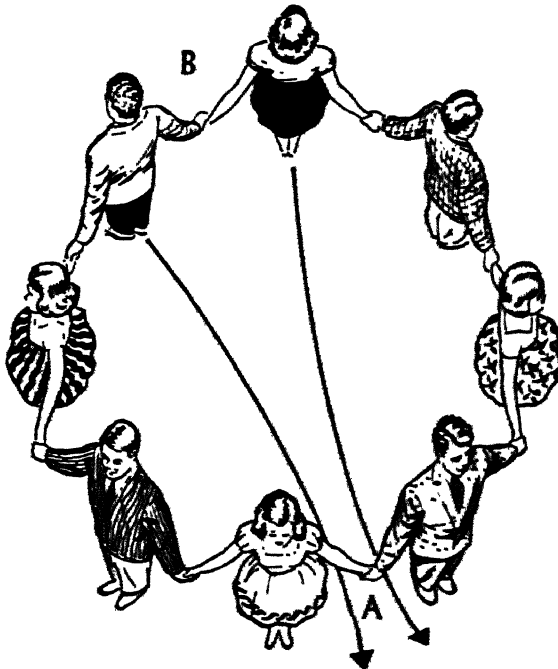
ROLL THE BARREL IN REVERSE

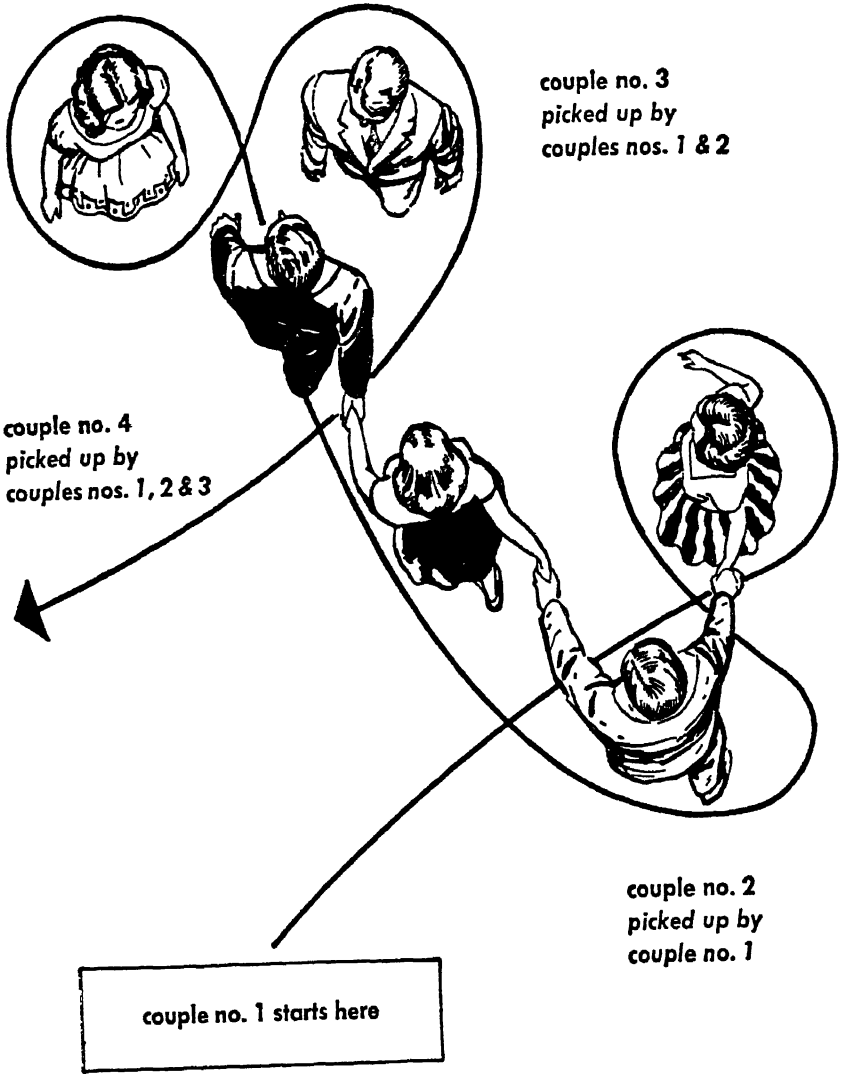
To Roll the Barrel in reverse couple "B" back up, drawing the group through the arch that has been formed by couple "A." The group continues to back up, forcing couple "A" to turn outside in under their arms. Everyone is now facing in, in the original formation.

Now that you have learned to Roll the Barrel, try moving in a circle while doing the figure.

As the circle is turned inside out, keep moving in a circle to the right.

As the circle is turned outside in, keep moving in a circle to the left.





THE GRAPEVINE TWIST

THE GRAPEVINE TWIST

The Grapevine Twist consists of a couple passing *through* a couple, circling *around* each partner, *picking up* the partners, by joining hands and moving on to the next couple. The leading couple continue (the others following) to *weave in* and *out* in the *grapevine twist* until all couples have been picked up.

Couples stand in a circle, slightly apart from each other, the girl on the right side of the boy.

The leading couple, the boy holding the girl's left hand in his right and drawing her after him, move to the couple on his right, pass between the couple, turn left around the lady, continuing left, pass between the couple, turn right around the gent, and continue to the right (both couples joining hands), to visit the next couple.

The figure is repeated between and around each couple, the "pick up" occurring at the end of each Grapevine Twist. Eventually *all* couples will be drawn, with hands joined, into a circle.

LADIES' CHOICE

Although strictly speaking a Ladies' Choice is not a play party game, we are going to include it anyway because it's such fun.

A Ladies' Choice consists of the girls asking the boys to be their partners at a dance. (After all, there is no reason why the boys should *always* do the choosing.) Once in a while the girls should have an opportunity to show their preferences, too. So try a Ladies' Choice at your next dance.

24. Elimination Dances

The elimination dance assumes an important role in any well-run dance. And everyone looks forward eagerly to the occasion.

The elimination dance differs from the mixers or play party games in that couples are *ruled out* as the dance progresses. The process of elimination always creates an air of expectancy and suspense—the guests wondering “who’s next?” Awarding a prize to the last couple on the floor adds further excitement. So you can see the elimination dance is a dramatic event on any program.

We are going to describe the following dances: the Lucky Number, Back Talk, the “Spot” (Prohibited Areas), the Flashlight, and the Balloon Dance and Corners. Before proceeding to the dances, we are going to discuss the role of the leader, the organization of “props” that may be used (tickets, prizes, etc.), and the guest’s responsibilities while participating in an elimination dance.

LEADER

Since there is always the element of the unpredictable even in an elimination dance, the leader will have to be

ready for any emergency. The first problem he will have to face is the number of guests participating. With luck, he may start off with an equal number of couples, but as frequently happens, he may be faced with extra boys or girls. The only fair solution, in order to give everyone a chance to participate, is for the leader to give each *extra* boy or girl a number, in addition to the couples on the floor. As the first numbers are called, those couples surrender their number, and the extra boy or girl becomes the partner of the person just eliminated—both using the new number. This means, of course, that persons already eliminated will participate twice. But under the circumstances, it is unavoidable, and at least the extra boy or girl is given an opportunity to compete for a prize.

The running of an elimination dance requires expert timing on the part of the leader and a good, clear voice. A sense of humor helps, too! The leader can keep the dancers entertained while calling out the numbers. The most important thing, however, is the speed with which the dance is run. Naturally, the guests who have already been eliminated, will lose interest if the dance is run too slowly. Even the fun of watching *other* couples being eliminated wears off if one remains a spectator for long. So the dance should be kept moving.

If properties are to be used, as for example, prizes and tickets in the Lucky Number Dance, the leader should have them well organized in advance. There isn't a moment in which the leader can fumble about once the dancers have been called out on the floor. Therefore, two sets of numbers should be made in advance; one set to be distributed to the dancers—*one* number to a couple—and the second set to be retained by the leader, which

he will use in reading off the numbers for the elimination dance.

If tickets (on which the numbers are written) *are* to be used the leader would do well to appoint an assistant to collect the numbers as the dancers are eliminated. An assistant can also see that the dancers *do* leave the floor after their number has been called.

If a band is accompanying the dancers, a leader will find it quite simple to stop the music as a number is called, or turn down the volume, by a mere signal of the hand. Since records are so frequently used at school dances, however, the leader will be wise to appoint an assistant to handle the record machine.

Although it is optional with the leader whether or not a prize is given at the end of an elimination dance, a prize is an *absolute must* for the Lucky Number Dance. It is the star occasion, calling for that extra touch. Two prizes will have to be given—one to the girl and one to the boy.

Records are usually the most rewarding of prizes. And the leader can check the preferences of teen-agers before the dance. "Top Tunes," arranged for dancing, make the best choice and help to round out the teen-ager's dance collection for practicing at home or at school.

GUESTS

So far we have discussed the leader's role in the elimination dance. The guests, however, have an equal share of responsibility in helping make the dance a success.

Noise should be kept to a *minimum* while the numbers are called. And if a guest has any doubt as to whether

or not his number *has* been called, a check should be made *at once* with the leader. Much confusion can be avoided if this procedure is adopted. Likewise, a guest should *hold on* to his number. (If a number is lost the leader will have to stop to issue a new number and the dance will be slowed up.)

Guests may also co-operate with the leader by *leaving* the floor as soon as they *are* eliminated. There is always so much excitement, as the numbers are called, that spectators (those who have already been eliminated tend to crowd the dancers off the floor. Guests who have been *ruled out* should stand along the walls to keep the dance floor clear.

Everyone will have fun, without hampering anyone else's freedom, if the preceding suggestions are followed. And we are sure you will find them helpful.

LUCKY NUMBER DANCE

The Lucky Number is the most popular of all the elimination dances. And it certainly provides the most suspense, combined with plenty of action.

The leader gives each couple a number. Everyone dances and as the music stops (or is turned down in volume) the leader calls out the first number to be eliminated. As the first couple drop out, the dance is resumed. The leader may now stop the dance and call several numbers in succession. (If a large group is participating several numbers *should* be called in succession.) Couples continue to be eliminated until one couple remain on the floor. The last number is announced, the remaining couple becoming the winners. The Lucky

Number couple dance briefly for the spectators, and after the applause, are awarded the prize.

BACK TALK

This dance is really a variation of the personality tie-up figure. A leader stands with his back to the dancers, calls out and eliminates couples on the basis of color of eyes or hair. The leader may call, for example, "All partners with blue eyes drop out." Clothes—ties, socks, shoes, etc.—may also be used as a tie-in, the couples dropping out as a call applies to them.

Back talk is the easiest elimination dance of all to run and can be executed quickly.

SPOT DANCE (PROHIBITED AREAS)

Circles or squares are drawn on the floor as the dance gets under way. The leader, however, will have to draw a *new* circle or square as the dance progresses and couples are eliminated. Naturally, couples will avoid prohibited areas if they can. Therefore, the leader will have to move fast to keep ahead of the dancers. Anyone found on a prohibited spot as the music stops is automatically eliminated.

To make the Spot Dance even more exciting the leader can choose an area on the ceiling or use the overhead decorations as a focal point, without telling the dancers. As the music stops dancers found under those areas can be eliminated. The dance continues until all are ruled out.

FLASHLIGHT DANCE

One or more flashlights may be used to eliminate the dancers from the floor. The room will have to be *reasonably* dark before the Flashlight Dance gets under way. Any couple "spotted" drop out automatically. The dance continues until all are eliminated.

The Flashlight Dance is one of the simplest to run. A leader, however, will have to use some caution in checking encumbrances around the room before the dance gets under way since the dancers will be in semidarkness.

BALLOON DANCE

The Balloon Dance may be run in one of two ways. The balloons may be retained by the dancers as they are eliminated or the balloons may be broken as the numbers are called out. We are going to discuss the second method.

Each couple are given a number and a balloon. (The balloon may be attached to the ankle or carried in the hand.) While the dance is in progress the leader calls out a number. Everyone stops dancing to see *whose* number has been called. The unlucky couple begin to dodge as the other couples move in for the kill. As soon as the balloon is broken, that couple is eliminated. The leader continues to call *one* number at a time, each couple in turn being eliminated as their balloon is broken.

The last couple have the privilege of retaining their balloon and may be given a prize.

Reminder: In preparing for the Balloon Dance, the leader should make sure that the balloons are blown up and tied to strings in advance so that there will be no delay once the dance gets under way. A few spares (extra bal-

loons) should be kept on hand in the event of an emergency. Even with the utmost caution, balloons *have* a way of blowing up!

CORNERS

Here is an elimination dance which can be run at a fast, snappy pace inasmuch as *several* couples may be eliminated at a time. Before getting under way, however, the leader should explain in advance to the group how Corners is done. And it is especially important for him to point out that partners may run to any corner they choose.

Each corner of the room is assigned a number—one through four—the leader holding the corresponding numbers on four separate tickets. Now then, everyone dances and as the music stops (or is turned down in volume) partners make a mad dash for the corners. The leader then calls out the number of the first corner to be eliminated whereupon the couples standing in that corner drop out. The dance is resumed, the music stops and partners again run to the corners. The leader calls out the number of the next corner to be eliminated and so forth.

Couples continue to be eliminated from the corners as the numbers are called, the last corner couple becoming the winners.

25. *Mixers*

If a committee or social director desires to keep a dance moving it will be necessary to introduce an occasional mixer. (And as the word indicates, a mixer is a device for exchanging or meeting new partners.)

Certain couples tend to pair off for an *entire* dance, and however much fun they may have, other couples become bored with the same partners, and the dance begins to slump. It is at this point that a *good* social committee or leader steps in to call a Mixer.

Aside from serving as a means of breaking up and exchanging partners, a mixer has an equally useful role to play in *pulling* a dance together at the slack periods. At the beginning of a dance, between dances, and after refreshments couples tend to wander off, so a mixer is an excellent device for gathering the group together.

Mixers, however, should be used sparingly. Too many mixers are as bad as too few. Guests, after all, have certain preferences as to partners, and if they are moved about indiscriminately and at too frequent intervals, the dance tends to disintegrate as the guests lose interest.

There are two types of mixers—those done *without properties* and those done *with properties*. We are going to describe the ones most commonly used. And since the

mixers without "props" are the simplest to organize, we are going to describe them first. Here are the figures in order: circles, the basket (a variation of the double circle), concentric circles, the charge, back up, personality tie-ups, and the multiplication dance.

The mixers with "props" will follow. They will be discussed and described in the following order: pictures, cutting, the name mixer including a variation known as opposites, playing cards, trinkets, and the broom dance.

MIXERS WITHOUT PROPERTIES

CIRCLES

The *simplest* and *quickest* type of mixer is the circle. Guests may form single, double, or even concentric circles, if the group is large.

THE SINGLE CIRCLE

Partners form a circle, facing in, joining hands, the girl standing on the right side of her partner. At a signal the leader may say, "Boys dance with the girl on *your left*." After the new partners have danced together the leader may call, "Everyone back in the circle—your new partner on your right." After the group assembles in the circle, the leader may add "Everyone grab your opposite." The dancers rush across the floor and grab a new partner. After a brief dance the leader may call "Everyone back in the circle with your original partner at your side—now dance with your own partner."

Any number of variations in the calls may be made by the leader to mix up the guests.

THE DOUBLE CIRCLE

Girls form a circle, facing in, and join hands. The boys form an outer circle, facing in, standing behind the girls with hands joined.

At a signal from the leader the boys move sideward in a counterclockwise direction, the girls moving sideward in a clockwise direction. As the circles move in opposition the leader calls out, "Stop." Girls turn around and face a partner, both circles coming to a halt. The leader follows with the call, "Everybody dance."

As soon as the dancers have become familiar with the preceding routine, there is an even more interesting way in which they may do the double circle mixer. It is a progressive mixer and is by far the most popular with teen-agers. The leader explains in advance that the girls will meet *three* different boys as they move in opposite directions, each of whom will become their partner in succession. No one dances with a partner until the signal "*stop*" has been called three times, at the end of which signal the dancers scramble to find partners. After dancing briefly with partners number one, the dancers proceed, at a signal from the leader, to find partners number two and dance again. Releasing partners number two, the dancers, at the signal, progress to partners number three and finish the dance.

This progressive mixer is so well liked that longer periods of dancing may be done with a given partner instead of the usual brief episodes. Three dances may be done in succession without anyone losing interest. For example, the Foxtrot, Waltz, and Lindy make a good combination. The dancers themselves, however, are quite *vocal* about their preferences so any request for a given

dance should be followed through. In that way the program will not become too set or routine. And everyone will be happy.

THE BASKET

For variety the basket formation may be used while the dancers are in a double circle.



At the signal "Form a basket" the boys raise their arms as the girls duck under to stand between and slightly behind the boys. The leader now calls to the boys, "The first partner will be the girl on *your right*, the second partner the girl on *your left*. Now everybody dance!" The boys dance with partners number one and leave them to dance with partners number two at a signal from the leader.

CONCENTRIC CIRCLES

Concentric circles may be formed when the group is large. Several circles can be formed, facing in, the boys standing behind the girls. It is wise for the leader to keep the figures and signals simple. A large group becomes unwieldy when the mixer becomes too involved. Depending on the size of the room, *any* number of dancers may participate.

THE CHARGE

If the guests at a dance are beginning to get into a rut, here is a mixer that will really wake them up. It's dynamite!

The leader sends all the girls to one end of the hall and the boys to the other end of the hall, everyone facing in. At the signal, "*Charge*," the boys rush down the hall and grab the nearest girl and dance.

BACK UP

This is really a quieter version of the charge. The boys and girls, with their backs turned, stand at opposite ends of the hall. At the signal, "*Go*," the lines *slowly* back up, the dancers bumping into each other. The person who is bumped first becomes one's partner for the dance.

PERSONALITY TIE-UPS

Teen-agers will have a great deal of fun doing this mixer in which one exchanges partners on the basis of

the color of eyes or hair or even clothes. The leader may call out, for example, "Everyone with blue eyes dance with partners who have brown eyes." Or the call may be, "Brunettes dance with blondes." (Anyone who doesn't fall into this category, for example, a redhead, may grab *anyone* who has gotten lost in the shuffle.)

The periods of dancing should be kept brief so that the calls can be changed constantly. Everyone will enjoy being in a happy state of confusion while looking for the next partner. And the calls should be so varied that the dancers will be keyed up for the next stunt. By all means keep the dancers in a state of expectancy—otherwise the personality mixer will fall flat.

MULTIPLICATION DANCE

The multiplication dance, as the name might suggest, consists of partners dancing and adding other couples to the floor, progressively.

It is by far the most dramatic of all the mixers. And has real audience appeal. Each person enjoys having spectators look on as he or she is chosen, and it's always fun to "show off" one's dancing ability after one *is* chosen.

In running the multiplication dance, the Leader should make the periods quite brief so that couples who are seated may join the dance quickly. If the dance is not run at a good, snappy pace the spectators lose interest.

The multiplication dance begins with one couple dancing. At a signal from the leader the music stops, partners break away and *each* finds a *new* partner. (Only people who are seated may be asked.) Two couples now dance on the floor until the music stops when the signal is given

for the next set of partners. Four couples now join the dance. Each time that the music stops partners break away and find *new* partners. As you can see, each time the dance is resumed the number of couples is doubled. The dance is continued until *everyone* is on the floor.

MIXERS WITH PROPERTIES

“Props” such as pictures, playing cards, names, etc., always dress up a dance and provide dramatic interest. They may be used as a device to pull a dance together, as a means of rotating and meeting new partners, and may even be used for “cutting.”

A leader can have a wonderful time varying the mixers we are about to describe. And for a leader with imagination, the possibilities for new and creative ideas are endless.

However gay and festive props may make a mixer, there is a practical side to be considered. The leader will have to organize or execute all props to be used *before* the dance. Teen-agers like to share and participate in getting the props ready so a wise leader will appoint a committee from among the group.

None of the property mixers we are about to describe entail any real expense. But make no mistake—*plenty* of time is required to make up the ingredients for some of the mixers. Materials will have to be collected well in advance of the dance and sufficient leeway allowed for actually making the props.

The mixers that require time are the picture mixer, opposites, and especially the name mixer. The leader or committee should have all the implements necessary

for carrying out the scheme—scissors, paper, crayons, balloons, etc. And everything should be so neatly tucked away that a leader can pull out props for use at a moment's notice.

The property mixers which are simple and easy to plan are playing cards, lemons, apples, flowers, lollipops, etc., and, of course, the perennial *broom!*

If some care is used by the guests in handling the props, they may be stored away for future use. And by all means, the leader should see that the broom which has been borrowed is promptly returned. A smallish "thank you" will not go amiss when the broom *is* returned.

In running a property mixer the leader should make a careful count of the number of partners on the floor. The number of props to be distributed can then be allocated in *advance*.

And now we are ready for these delightful mixers.

PICTURES

The most popular property mixer is the picture mixer. The leader distributes pictures that have been cut in half—one half of the pictures going to the girls, the other half of the *same* pictures going to the boys. The object of the dance is to match up the pictures to find partners. As soon as all the pictures have been matched up, the dance gets under way.

In making up the picture mixer the leader should use big, bold *colored* pictures. (Stay away from black and white prints.) The pictures, before being cut up, should be marked across the back with a heavy crayon—an "X" will do—so that the dancers will not be confused as to which side is up on the picture. Try to tie up the subject

matter in the pictures with the interests of a teen-ager. Sports, outdoor scenes, celebrities—especially glamorous ones—always go over with a bang. A generous number of pictures should be kept on hand so that the pictures can be rotated when in constant use.

CUTTING (WITH PROPERTIES)

If one *has* to give up a partner, it's easier to do so gracefully if one is presented with a prop as amusing as a lemon, an apple, a lollipop or a surprise ball (crepe paper). And for something *really* fancy, the girls, in "cutting in" on other girls, could use flowers, and the boys, if they really want to go over in a big way in "cutting in" on other boys—small corsages for the girls!

All of the preceding props are handed to the *extra* girls or boys as a dance gets under way. At the close of any dance, the props should be returned to the leader in *good* condition.

THE NAME MIXER

The name mixer is especially appealing because of the personal touch—of finding the name of a friend or, perhaps, someone else finding one's *own* name in an envelope, a balloon, a lollipop, or even an apple—the object of the mixer being, as usual, the finding of a partner. (For the more formal dances, name cards may be inserted in envelopes or even tucked into paper flowers.) For example, the boys can be presented by the leader with the girls' names on slips of paper, which may or may not be tucked into a prop. As soon as the girl's name is discovered, the boy claims her as his partner. After all the names have been discovered, partners pair off for the dance.

OPPOSITES

The name mixer need not be confined to personal names. For variety, the names of celebrities, or slogans or popular songs could be substituted. "Opposites," then, is a variation of the name mixer.

When opposites is used as a mixer, *two* slips of paper are made for each couple—one slip for the girl and one slip for the boy. Half of a name or slogan is printed on one slip, the remaining half on a second slip, for example, *pepper* and *salt*. If a boy receives "*pepper*," he looks for his opposite, the girl who has received "*salt*." She becomes his partner. Opposites continue to look for each other until all the couples are matched off. The dance then gets under way.

Here is a partial list of "*opposites*" that have been found the most amusing:

<i>date</i>	— <i>bait</i>
<i>hot</i>	— <i>dog</i>
<i>beauty and the</i>	— <i>beast</i>
<i>red riding hood</i>	— <i>the wolf</i>
<i>coca</i>	— <i>cola</i>
<i>seven</i>	— <i>up</i>
<i>base</i>	— <i>ball</i>
<i>home</i>	— <i>run</i>
<i>pepper</i>	— <i>salt</i>
<i>cinderella</i>	— <i>glass slipper</i>
<i>yo</i>	— <i>yo</i>
<i>rock</i>	— <i>'n' roll</i>
<i>hot fudge</i>	— <i>sundae</i>
<i>etc., etc.</i>	

PLAYING CARDS

Playing cards are always amusing when used as a mixer. The leader deals out the pack to the dancers, *hearts and diamonds* to the girls, *clubs and spades* to the boys. The object of the dance is to match up cards to find partners—*hearts and clubs* matching, and similarly, *diamonds and spades*. For example, if a girl has a queen of hearts card, she pairs off with the boy who has a queen of clubs. Cards with corresponding numbers are also matched. The hunt continues until everyone has found a partner.

At the conclusion of the dance the leader collects the cards, making sure that *all* of the cards are returned. (You know—the usual souvenir hunter who has a scrap-book!) Guests are usually co-operative, however, and realize that if a card is missing, the pack is useless for any future mixer.

TRINKETS

Here is a mixer that is so popular it is frequently requested by the teen-ager. The leader collects jewelry (trinkets) from the girls or the boys. (If a teen-ager is not wearing jewelry, a tie, bobby pin, or fountain pen will do in a pinch.) The object, as usual, is to find the person to whom the trinket belongs—who, in turn, becomes one's dancing partner.

Since there is always a scramble to pick up the trinkets, it is wise for the leader to spread the objects several inches apart on a flat surface. This prevents confusion and rough handling of the trinkets. (Nobody, after all,

likes to see a wrist watch pulled apart.) So, a *reasonable* amount of care should be taken in handling the jewelry.

At a signal from the leader the boys or girls line up, single file, to choose a trinket and rush about to find the owner until everyone has found a partner.

BROOM DANCE

The broom dance is still the favorite with *all* teen-agers. And it does add spice to any dance. The broom dance has a practical aspect, however, which is the sure-fire solution for that *extra* girl or boy.

A leader gives the broom to the person without a partner as couples assemble on the floor. (The broom is carried in front with both hands clasping the handle.) The music begins and as the dance progresses, the leader signals to the dancer with the broom to drop it. (A *reasonable* bang will do!) As the broom falls to the floor everybody rushes to grab a new partner. The person left without a partner picks up the broom and dances with it as the other couples continue to dance.

Once the dance has gotten under way, the person dancing with the broom may drop it at any moment. However, the broom should not be dropped too frequently or the dance falls apart. What is equally important, the broom should not be kept by one person for too long a period. Although the object of the broom dance is to *get a partner*, apparently the broom is *more* popular. So give everyone a chance!

26. *Invitations*

Invitations to a dance are usually offered through the medium of the telephone or written word.

At *all* times, *you*, the *recipient*, are under obligation to accept or reject within a reasonable time. The type of invitation will indicate *how* to dress. (When in doubt, always inquire of your hostess.)

Informal written invitations may be handled through a name card or letter. If your mother is hostess her name card may be used. If *you* are hostess your name card, information indicating time, place, etc., written across the card.

Informal Letter

Date _____
Dear _____

Yours,

The recipient can respond through:

Telephone
Own name card
Letter

Formal Invitation

The formal invitation is written, printed, or engraved, and written acknowledgment is customary.

Miss Betty White

requests the pleasure of _____'s
company at a dance to be held at

at _____ o'clock in the evening,

(Day of month)_____.

(Spell out time and date)

Reply

Miss _____ accepts with pleasure Miss Betty White's invitation to a dance to be held at

at _____ o'clock in the evening,

(Day of month)_____.

(Spell out time and date)

27. Dress

BOY

Informal

Sport coats and slacks: wool or corduroy. Colors: solid or mixtures

Shirts: almost any type (Windbreakers, lumber jackets, heavy flannels are *out*.)

Shoes: dark, moccasin type or oxfords—wing tips

Accessories: tie, handkerchief, socks. Harmonize with entire ensemble.

Semiformal

Blue Suit (*Can substitute* dark solid color.)

Light-weight flannel, cheviots, etc.

Shirt: white (*Can substitute* pastels.)

Handkerchief: white

Socks: black (*can substitute* dark solid color.)

Shoes: black (*can substitute* dark solid color.)

Tie: solid color, small neat figure, or stripe

Formal

- Tuxedo: single- or double-breasted (white jacket for summer *only*)
 Shirt: dress (*Can substitute* regulation attached soft collar—white broadcloth.)
 Tie: black bow
 Handkerchief: white
 Shoes: black
 Socks: black

Foundation for good grooming

- Bath—(Don't forget the ears.)
 Nails—Clean and trimmed
 Hair—Trim
 Teeth—Clean
 Shoes—Polished

GIRL*Informal and Semiformal*

- Dresses: cotton, velvet, taffeta. Colors can be pastels or dark.
 Shoes: black patent leather, kid, suede with or without ankle straps
 Socks: white (*can substitute* pastels.)
 or
 Stockings: neutral shade
 Gloves: "shorties" (optional)

Formal

Dresses: long or ballerina length

Shoes: slippers, pumps, sandals (medium heels), ballet
"flats"

Accessories: gloves, jewelry (strand of pearls always
safe, no earrings), flowers

Foundation for good grooming

Bath—(Dash of cologne if desired)

Nails—Clean and trimmed

Hair—Neat

Teeth—Clean

Shoes—Freshly cleaned or brushed

28. *Introductions*

The word "presentation" seems like a much happier choice of word than "introduction." After all, you are presenting one person to another in order to make them acquainted. And some of our nicest friendships have been formed through this custom.

As to which person's name is mentioned first, remember that an introduction is a reciprocal affair. The person acknowledging the newcomer is mentioned *first*. The person being presented *second*.

Informal

"Miss White, this is _____."
"Miss White, I'd like you to meet _____."
(Either form is acceptable.)

Formal

"Miss White, may I present _____."
"Miss White, I should like to present _____."
(Either form is acceptable.)

The "How do you do's" should be followed by a conversational cue—some pleasantry about making the con-

tact or a subject of mutual interest touched upon *lightly*.

If you become confused don't get flustered. There's always a teen-ager on the sidelines or even an adult who can come to the rescue. That's one of the rewards of being part of a group. There's always someone who can help in a difficult spot.

Since there's usually a good deal of noise at any dance it is quite easy *not* to *hear* a name while being presented to a person or group. If you do miss out it is perfectly correct to say:

"I'm sorry but I did not get your name,"

and much more sensible than being evasive, or what is worse, feeling an anxiety about renewing the contact.

One thing more. If you become detached from your own group or become socially isolated in some manner, it is sensible to introduce yourself:

"I'm _____,"

or ask someone to present you to a new acquaintance or group.

Finally, remember that common sense and a sense of humor will get you through any social situation—even introductions!

PRESENTATIONS

In general it is customary at a dance to present
 a *boy* to a *girl*
 a *younger person* to an *older person*
 a *newcomer* to a *group*

If a group is large it is not necessary to mention each person's name.

At a *home dance*

Friends should be presented to the *family* including *small fry*.

Faculty members to *parents*

At a *church dance*

Your *family* or *friends* should be presented to the *pastor*.

If Priest:

"Father _____, this is _____."

If Minister:

"Mr. _____, this is _____."

or "Dr. _____, this is _____."

At a *school dance*

Parents or *friends* who are visiting should be presented to:

members of the *faculty*

teen-age friends to *faculty* and naturally, *teen-agers* to *teen-agers!*

To avoid confusion, always bear in mind that the guest is *presented* to the person assuming the role of host or hostess, who in turn *acknowledges* the introduction—whether at home, at school, or at church.

29. *At the Dance*

UPON ARRIVING

Dispose of wraps as soon as you are admitted.

If you are with an escort he should wait for you at a suitable place until you are ready to enter the hall. (Girls and boys who arrive separately in groups observe the same procedure.)

Find your hostess at once and greet her.

ON THE FLOOR

If the dance is not already in progress go visiting either singly or with your partner or your friends.

When you are ready to begin your first dance (and it should be with your escort) the procedure is:

“May I have this dance?”

or “Will you dance with me?”

(Either form is acceptable.)

After you have finished a dance you should thank your partner, and she in turn should reciprocate with some

sort of pleasantry. If you are not going to stay with a girl you should return her to her own group or leave her comfortably seated with her friends.

If you are going to remain with your *own girl* you may want to go visiting again. Remember introductions, recognition, and consideration of older people. And *keep an eye out* for what is going on in general. It will help considerably when the social director or hostess is ready to call a mixer or any other gathering of the group.

Be a good sport during a mixer. (Maybe she isn't your dream girl. The chances are she may feel the same way about you.) But you can be nice!

If "cutting in" is permitted be sure to observe the usual customs: circulating on the *outside* of the dance floor, *lightly* touching the shoulder of the boy you are "cutting in" on, with the customary "May I?" and not "cutting back" on the same boy.

As a stag be gracious if you are asked by the usher or hostess to help out. And don't worry about "getting stuck." That is the function of the hostess or usher—to see that you *don't*.

If you really want to share refreshments with your *own girl* be sure to reserve the dance with her just before an intermission.

As you know, refreshments are taken standing or sitting, but since it is more customary to sit, this is as good a time as any to discuss *sitting*. With the torso at ease but erect, the feet are held together or crossed, with the hands resting in the lap. Conversation of an easy, pleasant nature should be maintained, but controversial issues should be avoided.

UPON LEAVING

Since it is customary to have the last dance with one's *own* girl you will naturally pair off for "good-nights." If your hostess is engaged you should single out at least one chaperone or a member of the social committee to whom you may express your appreciation for the success of the dance. Whereupon you will claim your wraps and leave.

29. *Transportation*

The usual methods for getting to and from a dance are

WALKING
BICYCLING
BUS
FAMILY CAR

And since school life has already familiarized you with the procedure for the first three, we will discuss the use of the family car.

You know that half the fun of attending a dance is the anticipation and excitement of getting there and back. Have a good time but *keep your head!* Don't overcrowd the car, keep noise down to a minimum (remember the neighbors *aren't* going to that dance), and watch for traffic regulations.

If you do not have a driver's license and will require the assistance of the family in transporting your friends be sure to make your request sufficiently in *advance* so your plans will not conflict with family routine. The friends to be picked up should *be ready* to leave for their point of destination. If the family is to call for them

at the *end* of the dance make that *clear* too so that no one will be inconvenienced.

The same consideration would be shown neighbors, friends, or faculty members who offered to share their cars.

And, of course, you and your friends will remember to say "thank you."

31. *Saying Good-Night*

“Make it short and snappy!”

That’s All!

32. *Postscript*

NEVER, NEVER, NEVER

Chew gum at a dance.

Slouch while sitting or sprawl legs.

Remain seated while being presented to an older person.

Cross a dance floor. (Go round the outside.)

Leave a girl standing on the floor.

Create a scene (in emergency request the assistance of a host, hostess, or chaperone).

Indulge in "horseplay," sliding, or running.

Be inattentive or unco-operative while the hostess runs a mixer.

Slight one person in order to dance with another.

Serve yourself with refreshments before looking out for others.

"Court" or indulge in awkward "holds" while on the floor.

Become a dance exhibitionist.

Criticize your partner's dancing.

Doodle on the furniture or play with decorations.

Join the dance without acknowledging hostess.

Can you think of anything that was omitted?

