

SKATE

DANCE

SHORTCUTS

FRANK B. RAWSON

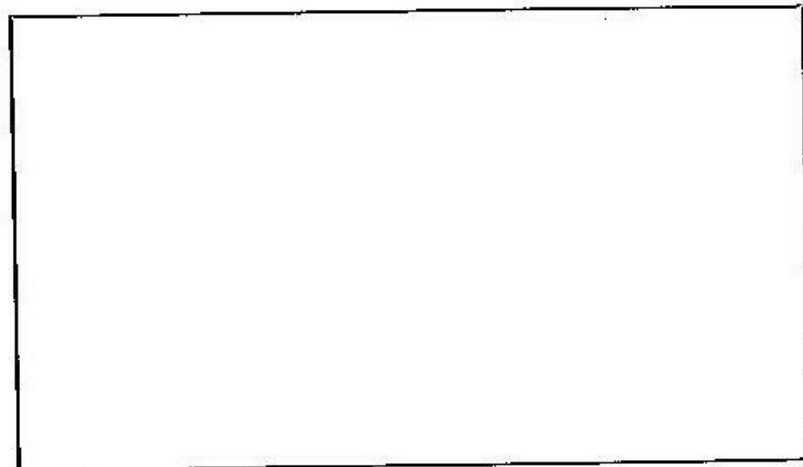
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THE RAWSON ASSOCIATES, BOX 310, ASBURY PARK, N. J.

COMPANION LITERATURE

The Art of Plain Skating by Rawson.

The Art of Skate Dancing by Rawson.

Dance Test books of various Ice and Roller Skating Associations.

Skate Dance Diagrams by Rawson.

A New System of Figure Skating by Dr. H. D. J. White, M.A., Ph.D., published in 1936 by the National Skating Association of Great Britain.

INTRODUCTORY

It is no shortcut to go into a long history of the Art of Dancing on Skates. It is sufficient to record that it is a Young Art; that it had a hard time growing up; has just come into its own; that until recently all of us have had to learn it the hard way.

Early attempts managed to keep the art alive,—barely alive. Standardization and regimentation did not crystallize; there was little “know-how”; much groping in the dark; guesswork; all was theory. This kept it exclusive and the superstition prevailed that in order to qualify for participation one had to be an Olympic Skating star.

The art began to receive real research and investigation in the late 20's and early 30's. Research gradually brought FACTS to the surface and TRUTH began to take over.

In 1936 Dr. H. D. J. White, a member of the Council of the National Skating Association of Great Britain repudiated the circle as a basis for skate dancing. He came out for the half circle. He pointed out the many overlooked and neglected dance TAKEOFFS.

By that time American research had uncovered convincing evidence that the Art had a FACTUAL foundation. Theory had not worked well—FACT was being given a trial.

Bit by bit the skating facts were uncovered and pieced together. Missing links were sought for, found, and welded together. Today, Skate Dancing, on a modernized foundation of unassailable fact, stands forth as America's most brilliant and fascinating youngster in the realm of ART.

No longer can it be kept exclusive; it is for everyone. There is no age limit; it is for adult and youth. It is healthful, invigorating, non-fatiguing, safe. It is glorious as an Art, a Sport, a Hobby, an Exercise.

SKATE DANCE SHORTCUTS will expose the entire modernized factual foundation on which it rests and provide a shortcut training system leading to mastery of that foundation.

Mastery over the FOUNDATION makes one master over ALL Skate Dancing.

SKATE DANCE SHORTCUTS

PERRY B. RAWSON

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WHAT IS THIS SHORTCUT SYSTEM?

For decades it has been a Skating Club axiom that there is no shortcut to Skating. I have never heard it stated that there are no shortcuts to Skate Dancing. There are so many shortcuts to Skate Dancing that it will require seventy pages to set them forth in detail. What is a shortcut? A shortcut may be defined as the quickest means to an end. Shorthand is a shortcut to writing longhand. There are shortcuts in music. In learning languages. Railroads build them. A shortcut toward learning the Art of Skate Dancing would be a training system from which everything extraneous and unnecessary to dancing had been eliminated. SKATE DANCE SHORTCUTS presents such a system. A shortcut to any objective is to concentrate on that objective; to travel straight to it; to refuse to allow non-essential hindrances to clutter up the path to the goal. SHORTCUTS does just that. It by-passes all non-essential material. It concentrates on just two things—WHAT TO DO and WHAT NOT TO DO.

The Rawson training system features ONE Balance, ONE Lean, ONE Push, ONE Basis. In these we have four powerful shortcuts. They open the door quickly to the joy and thrill of Skate Dancing ON EDGES. There is no joy and thrill in any skating not done on EDGES; there is only exercise.

The system is tried, tested, foolproof. It is not experimental. It will stand up under any testing that may be devised. It has no alibis and does not need any. It works! It is a TIME SAVER.

If ONE BASIS will support the structure, why waste precious time on the long job of building additional foundations? The ONE BASIS is Plain Skating.

If ONE BALANCE will do, why develop others? Especially so if they be dangerous extras? The ONE BALANCE is over the MIDDLE of the skate.

If ONE PUSH and ONE LEAN will do, why bother with more? Especially so if other pushes and leans do not work? The ONE PUSH is SIDE-PUSH and the ONE LEAN is SIDE LEAN. The push-lean combination is a set of twins. You can't get one without the other—hence a double shortcut.

Selection of Plain Skating as the ONE BASIS was not a choice or an accident. It came logically through long research and analysis. Analysis had disclosed that 7/10 of all skate dance steps were Plain Skating steps. Thus it made sense to use the 7/10 portion as the basis on which to build the remaining 3/10. See TEARING THE DANCES APART.

The long neglected Plain Skating Art, however, was found to be in a run down condition. Over the years it had degenerated from skating on skates to "walking" on skates. It has to be revamped and restored. Dancing cannot use "walking." Thus, in mastering SKATE DANCE SHORTCUTS you get two beautiful arts instead of one.

The turning of one's self into a BEAUTIFUL PLAIN SKATER is an artistic achievement not to be regarded lightly. There are very few of them. As I write, in this year 1945, the National rink patronage cannot show more than three in a hundred. Ten years ago the average was still lower. Its gradual rise, though painfully slow, is being assisted by the skate dancing movement. Skate Dancing will push the Plain Skating average much higher in the next decade because dancing demands scientifically CORRECT Plain Skating for its foundation. Skate Dancing will have the supreme satisfaction of having brought up the ladder, along with itself, another beautiful and useful member of the skating family PLAIN SKATING.

Insisting that you get the RIGHT KIND of Plain Skating for your dance foundation is a shortcut. Advising Professional assistance at this spot is a shortcut. Saving of time, money and effort by so doing is a shortcut. It is a shortcut that a large percentage of the practice routines submitted are border practice routines and have been designed to be carried on in public rink sessions without interference. It is a shortcut to advise training both feet equally well, to study dances in short sections, to propose poising a rigid abdominal region over a sensitive skate, to advocate the ROLLING versus PITCHING method of skate propulsion. It is a shortcut to realize that if you become a hip skater your dancing will be smooth and satisfactory, but that if you develop into a shoulder skater your dancing will have the feel and the appearance of a wrestling match.

The ONE BALANCE is, in itself, a prime shortcut, as you will find out when and as you perfect it. Not having to change BALANCE a million times in a million strokes is a grand shortcut.

It is a shortcut to find out that Outside Forward Mohawks are drop TURNS just as a drop 3 is a TURN, and that they are turned as a 3 is turned except that they are turned in the OPPOSITE direction. It is a shortcut to point out that there is a TIME factor. How much spare time have you? It is a shortcut not to waste any TIME. Telling you that unrelated skating and dance technique will not be brought into the picture tells you that SHORTCUTS will save a lot of TIME for you. Scattering one's efforts is NOT a shortcut toward any one goal.

The system comes through with the greatest shortcut of all by training you for ALL DANCING. It trains not for one dance, or one specified group of dances, but for ALL DANCING now on the books or likely to be invented in the future. These are a few of the answers to the question: "What is this Shortcut System?"

THE RAWSON SYSTEM ROLLING VERSUS PITCHING

Navigating on skates divides into two types of propulsion—the fore and aft "PITCHING" type and the side to side "ROLLING" type.

The Rawson system of training for Plain Skating and Skate Dancing is based on the side to side "ROLLING" type of propulsion. Every bit of instruction in SKATE DANCE SHORTCUTS is focussed SOLELY on the "ROLLING" principle. Much of the wordy material employed in this book is directed AGAINST the "PITCHING" principle.

When you finish the SKATE DANCE SHORTCUTS course, and IF you have PERFECTED it, you will find that you have automatically become a "ROLLER." You will have ceased to be a "PITCHER"—if you were one because the stuff in SKATE DANCE SHORTCUTS cannot be done on the "PITCHING" principle.

The prime beauty spot in Plain Skating and Skate Dancing is the ROLLING. We have Plain Rolls called Rockovers. We have Cross Rolls.

Changes of edge are ROLLS from one side of the skate to the other side of the skate. About the only type of PITCHING we meet with is the ROCKBACK.

The first shortcut, then, is to discover at once whether you are PITCHING or ROLLING. If you are PITCHING, change over to ROLLING, no matter how long it takes. You will shortcut the work; much of the instruction will seem clearer; the movements involved in ROLLING will come easily and automatically if you are a ROLLER.

It will be shown that the skate—a short wheelbase implement—does not take kindly to any FORE and AFT motion, termed “Pitching.” When, in its place, clean cut parallel takeoffs and smooth, quick, side-to-side transfers of weight have produced ROLLING ON EDGES, there will go into the discard, along with PITCHING, nearly all worries, complexities and mysteries associated with the words STROKE and STROKING. There will be little left of STROKE and STROKING as usually interpreted, even though the words may be used for convenience. This is a SHORTCUT of magnitude.

It should be emphasized that the word ROLLING, as used in this chapter does not mean “Rolling Along” but ROLLING FROM SIDE TO SIDE.

Here follows a reprint from THE ART OF PLAIN SKATING:

PARALLEL TAKEOFFS

The Test Books tell you to make Parallel Take-Offs for Dancing and for Plain Skating (Figure Skating makes use of more angular take-offs) but they do not tell you WHY. It is time now for you to focus your mind on their importance.

The PARALLEL take-off gives PERFECT weight transference. 100% of the weight is transferred instantly, and is transferred to the SIDE of the skate, the PROPER PLACE.

The WALKING take-off gives IMPERFECT weight transference. It splits the transfer—gives a 50/50 performance. It transfers only HALF the weight at the instant of transfer, and it transfers it to the TOP of the skate—an IMPROPER place.

A person weighing 100 pounds transfers 100 pounds instantly on a parallel take-off, but puts 50 pounds on each of two skates on a walking take-off. It should be clear to you now, ON THIS COUNT ALONE—that the walking balance and take-off (which you are getting rid of) has no place whatever in REAL SKATING.

ROLLING VERSUS PITCHING

Illustration for this chapter is a ship at sea. It has two main motions. In crossing the waves it pitches fore and aft. This corresponds to the WALKING action on skates. This is the action you are practicing to eradicate.

In the trough (or valley) of the waves, the ship ROLLS to starboard and to port. This is the action you are practicing to acquire—the ROLLING action. You will hear a lot about ROLLS in your advanced skating career. They are a beautiful ingredient of all skating. They are a MUST when, and if, you take up Dancing. Acquire them now. Make of yourself a ROLLING ship and not a PITCHING ship. AND YOU CANNOT DO IT WITHOUT CLOSE AND PARALLEL TAKE-OFFS.



PITCHING

ROLLING

FOR SKATE DANCERS

All skating propaganda pertaining to other branches of skating, but unrelated to the Art of Skate Dancing will be by-passed in **SKATE DANCE SHORTCUTS**. No claim is made that any of its material is helpful to: Barrel jumping, spinning, figure skating, speed skating, jumping, stilt skating, hockey or comedy.

It will save confusion and words to mentally preface every chapter with the two words: **FOR DANCING**.

INGREDIENTS

Among the essential ingredients that go into the making of a first class Skate Dancer are:

- A smooth groundwork in correct, shoulderless Plain Skating.
- Balance—always over the **MIDDLE** of the skate.
- Leaning—always to the **SIDE** as when rounding a curve on a bicycle.
- Close and rapid footwork, crossed footwork.
- Upright carriage. The **GLIDE OF THE SKATE**.
- Aiming. Sidepush. Rolling versus Pitching.
- A knowledge of edge running.
- Ability to make back edges standing up, without sitting down on skate.
- Partnership wisdom. Partnership co-ordination.
- Partnership ability to track in line in **CLOSED** position.
- Adroit leadership (Man). Deft following (Lady).
- Stepping with the music—**ON THE BEAT**.
- Keeping the eyes level—never looking downward.
- Proper skate equipment. Perseverance. Practice.

Some of the required footwork ingredients are:
 Portions of circles, portions of spirals, portions of cycloids.
 Edges of all kinds (curves).
 A few flats (straight lines).
 Changes of edge.
 Cross Rolls. Plain Rolls.
 A variety of turns from forward to backward.
 A variety of turns from backward to forward.
 Versatility in ALL THE TAKEOFFS.
 Rapid change of LEAN.
 Quick transfer of weight.

In compounding any mixture, it has been said that good quality ingredients may produce good quality mixture; that poor quality ingredients cannot produce good quality mixture.

ICE DANCING AND ROLLER DANCING IDENTICAL

With the exception of certain roller skate movements unsuited to the ice skate, such as the Two Step Shuffle movement and Splits, the basic foundation for all skate dancing, as outlined herein, is practically identical for the roller skate and the ice skate.

SKATES FOR DANCING

Any good ice figure skate is suitable for ice dancing if the heel stanchion is not too low. If the skate is to be used solely for dancing, the two lower teeth may be dulled. As the ice skater is poised on a short knife edge, it is advisable to use a snug fitting shoe. MINIMUM height of shoe heels for men and women $1\frac{1}{4}$ inches.

An ideal roller skate for dancing is a light weight, narrow, non-clumsy skate with very quick action flexibility. Prime qualification for a good shoe is COMFORT; it need not be a heavy shoe. MINIMUM height of shoe heels for men and women $1\frac{1}{4}$ inches.

Specifications for a good roller dance skate outfit are:

WEIGHT—Light.

WHEELS—One inch wood, fibre, or approved material.

BEARINGS—Any non-friction kind.

DUSTCAPS—Worth their cost. Precision bearings may be SEALED.

TRUCK WIDTH—About $1\frac{1}{2}$ or $1\frac{5}{8}$ inches.

OVERALL TREAD WIDTH—About $3\frac{1}{2}$ to $3\frac{3}{4}$ inches.

AXLE—Should protrude beyond wheels smallest possible amount.

RUBBER CUSHIONS—Soft. Fastest action.

ADJUSTMENT—For instantaneous flexibility. According to weight.

ACTION ANGLE—10 degrees, or perpendicular pivots.

ACTION SCREW HOLES—Roomy. Never constricted.

ACTION SCREW LENGTH—Must not hit bottom.

LUBRICATION—Oil. Wheels must SPIN.

SHOES STYLED FOR—Comfort. Roomy Toe.

SHOE HEELS—Minimum height for men and women $1\frac{1}{4}$ inches.

Attaching of skates to shoes: Ice skates require meticulous setting; the setting may have to be changed several times to find correct location. Roller skate setting is not a matter of such extreme precision. Best observation on attaching both types of skates indicates that most human balance is centered more toward the INSIDE of the foot. Therefore, in general, all skates should be set well to the INSIDE of the foot.

THE LAYOUT OF SKATE DANCE SHORTCUTS

The main feature of SHORTCUTS will be ten diagrammed practice lessons numbered from one to ten. The engravings will be packed with technical skate dance movements. Almost everything needed in dancing will be covered. Movements may be sketched only once because of space limitations. Endless repetitions of each movement should be performed; every one of them should be brought to a state of perfection. The movements should be developed to EQUAL perfection with right foot leading and with left foot leading -or clockwise and counterclockwise if on a circular baseline.

Explanations accompanying the ten lessons will be brief or expansive according to need and importance. The ten lessons do not necessarily follow each other in the order of their difficulty of execution; lesson TEN may be easier to do than lesson THREE or lesson ONE. All the diagrammed training movements are numbered and will be referred to by numbers. A simplified numbering system groups the 20's in Lesson TWO; the 40's in Lesson FOUR; the 70's in Lesson SEVEN, etc.

All the chapters that precede the ten diagrammed lessons are chapters covering vitally important PRELIMINARY SHORTCUTS. These preliminaries are fundamental; they must be understood before proceeding with the ten practice lessons as the practice lessons are built upon them; they are the FOUNDATION. If you master the preliminaries the practice lessons will come easier -will produce results. If you skip the preliminaries the practice lessons may come hard—may never produce results. Tackling the diagrammed lessons before digesting the preliminary shortcuts will not be a shortcut; it will be a skipping process; the net result will be a loss of time.

Hardly any chapter is without its quota of shortcuts, but all of the shortcuts will not be labeled as being shortcuts. In the chapter you are now reading there are several shortcuts. For example, it is a shortcut to: make thousands of repetitions of each diagrammed movement; to develop both sides equally; to practice in clockwise and counterclockwise directions; to avoid skipping the preliminaries.

Some chapters overlap a little; they have to; the data is so interwoven. Some chapters contain a bit of repetition; they have to. It is intended to give you the COMPLETE story—a boiled down residue of twenty-five years painful evolution of a new and beautiful art. The Art of dancing on skates is a grand art; it is worth careful study. If you skip nothing, you will arrive at the finish of SKATE DANCE SHORTCUTS to find that you have been given the complete story on the main underlying essentials needed for ALL skate dancing. To skip nothing, it is suggested that not too many items be studied at one time.

PRIORITIES IN SHORTCUTS

PLAIN SKATING and BALANCE will get high priority ratings—will be explored in great detail. Plain Skating is the basic foundation and Dance Balance is to be built upon it.

Dancing on skates is Balance in Motion; in Motion to Music. Without perfect Balance the whole structure totters. Sometimes it falls.

The important chapter on BALANCE has to be a lengthy one but, as you will note, it is killing off and shortcutting a dozen other dance problems at one stroke. Slick with it. It is a prize shortcut.

The various preliminary shortcuts on Dance Fundamentals that follow Plain Skating and Balance will not be given priorities. They will take their places in the general scheme of things in the order in which they may best be fitted into a fairly logical sequence. At the finish it will be found that all are tied together.

SKATE DANCING – THE DANCE ANGLE

Technically, SKATE DANCING is Balance in Motion, on skates, by a pair, to the accompaniment of dance music. It is a harmonious partnership between skating and dancing. The SKATING foundation upon which it is based, and upon which it largely operates is PERFECT PLAIN SKATING.

A simple and popular definition of SKATE DANCING is that it is Ballroom Dancing on Skates. For appearance it models upon the highest grade Ballroom Dancing to be found. It refuses to compromise with jitter-bug dancing or contortion dancing of any kind. It has nothing in common with other dance arts except one, the ballet, with which it is a kindred spirit in a few respects. It is a distinct and separate art. It is on its own.

In displaying many traits of Ballroom Dancing, it does not copy it. It is pair partnership; it requires the same type of accented Dance music; it combines short steps, long steps and a variety of turns. Some of the Waltzes resemble Ballroom Waltzing in that the partners are continually revolving around each other. The Two Steps and Chasse movements have a similarity with Ballroom Twosteping; the Tangos display Tango Technique. The two arts mix well and, barring the difference in rigidity of the leading arms, they do each other no harm. Skate Dancers are supposed to look as upright, as graceful, as brilliant as the finest Ballroom Dance teams.

The thrill of dancing on skates on EDGES and enhanced by effortless speed—has been discovered by the American public. The art bids fair to become the Nation's Pastime. On rollers it is being embraced by the mass public as a participation sport and not as a spectacle to be viewed from the sidelines. Dancers prefer to do their own dancing.

Nation-wide STANDARDIZATION of dances, technique, music and tempos has been achieved. Friends and promoters of the Skate Dance Movement keep a worthy goal constantly in sight. That goal is: The most dignified, the most graceful, the most beautiful skate dancing in the world.

SKATE DANCING – THE SKATING ANGLE

The SKATING foundation, as stated, is PERFECT PLAIN SKATING—correct Plain Skating. Is it hard to learn? Is it hard to do? No, it is not hard to do—it is an easy art to learn if learned CORRECTLY. Then why all the volumes of articles; all the books; all the confusion? Why all the divergent theories; all the thick, scary, complex, forbidding text books on skating? The answer is that most of the complexity is concerned with branches of skating other than PLAIN SKATING. SHORTCUTS will clarify the problem. This book will by-pass everything pertaining to skating that is not essential to SKATE DANCING.

The PLAIN SKATING branch is easy to master if it is understood. But it has to be understood; understood by each individual; what it is; what makes it work; what makes it not work. You will find it easy if you will give to the subject just two things—patience and study. People, generally are short on patience; wish to build the roof first. They should build the cellar and foundation first. The study involved is not intricate but many people abhor study; so they skip it. This is one study that CANNOT BE SKIPPED.

The recipe for mixing the foundation is provokingly simple. You learn how to poise upright over a short wheelbase object called a skate. You learn how to move about on it—how to make it go. If you want it to move in straight lines you skate with your weight on TOP of the skate, like on a scooter. If you want it to move in curved lines—called EDGES—which are used in dancing, you skate with your weight leaning on the SIDE of the skate. That is all there is to forward and backward PLAIN SKATING.

That is the foundation for skate dancing that we are about to study.

If that is all there is to it, why so much excitement about it, why so much apparent difficulty, why so much talk of trouble with it; why are there so very few good Plain Skaters? Well, without proper study and understanding, that simple sounding three point outline is not easy to do: it is very difficult to do. The finesse of the art (a so-called "lost" art) is not widely understood, nor widely taught—has been badly neglected.

Only in a few advanced skating spots is there to be found proper understanding, proper teaching of Scientific Plain Skating. Now for the reasons. The shortcut story is that—for skating—Mother Nature played a couple of mean tricks on us. She threw a whole set of monkey wrenches in our anatomical machinery when she fashioned us. No one is going to get very far with skating until Mama Nature's little jokes are revealed and solved. There is where study comes in; why it is necessary. There is where SKATE DANCE SHORTCUTS comes in. Then comes the patience. We study in order to disclose the jokes, solve the jokes; then patience and perseverance apply the cure.

By reason of Dame Nature's meanness in strewing the would-be skater's path with silly obstacles, the cards are stacked against every new customer who enters the sport as a beginner alone and unaided. Here are three prize jokers and they are of equal concern to beginner and expert.

(1) Nature gave us a WALKING mechanism. It is no good for skating. It has to be reversed.

(2) Nature gave us a neat looking shoulder swing which aids WALKING and looks grand in a parade. It is no good for skating. It has to be reversed. Or it has to be thrown out.

(3) Nature brought the body weight down to the foot. TOO FAR BACK toward the heel. She gave us a HEEL balance. It is no good for skating. It has to be moved forward.

Any beginner who can solve these three skating conundrums without the aid of books, sketches, treatises, professional instruction or friendly help is a top flight magician who is wasting time on skating.

By using plenty of wordage on BALANCE, on SHOULDER ACTION, on PLAIN SKATING, Skate Dance Shortcuts will probe these mysteries to the very bottom. It will shortcut the time, worry and effort required to hurdle these Plain Skating obstructions; it will shortcut all other obstructions to Skate Dancing.

When Nature's obstructions to Plain Skating are overcome and removed the skating becomes easy, joyful, fireless, safe. Dancing may then be built onto a correct foundation; the foundation will support it. It will be a pleasant experience in building.

Skate Dancers who already have mastered correct Plain Skating fundamentals, body balance and control, may hop over to the Ten Practice Lessons at once. All others are advised against doing so. It will be no shortcut to skip Preliminary Fundamentals. The real shortcut lies in sticking with the Foundation; in studying fundamentals; in analyzing them; proving them. The longer one stays with them the better; they are the keystone of the skate dance arch.

BALANCE

The King of Shortcuts—Good BALANCE. Nature's prize joke on skaters. Bad BALANCE. Solve this "mystery" and you will be on your way; fail to solve it you will be stuck; stuck forever. Solving it gets you a prize package; you get the answers to a dozen other Dance headaches. Hence the Royal Title—King of Shortcuts.

What is the trick? Is it easy to solve? What joke did Dame Nature play on us? Any trick is easy to solve once the trick IS KNOWN; this one is

no exception. We will make it doubly easy; we will employ some invincible picture language. Words alone seem to fail. But we must use a FEW words. One of those words is WHEELBASE. Everyone knows what WHEELBASE means; it has to do with wheels and axles and how far apart the axles are spaced.

A bicycle has a substantial wheelbase. It is not easily upset by FORE and AFT movement of the load it is carrying. The automobile has a longer wheelbase and the Railroad coach has a still longer wheelbase. Neither can be easily upset by FORE and AFT movement of the load.

The skate is not a LONG wheelbase vehicle. A skate has a very, very SHORT wheelbase. It CAN BE UPSET—and very easily upset—by the slightest FORE and AFT shift of the load. Those two words—SHORT WHEELBASE—will be with us from now on. There isn't anything much shorter in wheelbases, unless it is the ballet toe, the stilt and the pogo stick, which have no wheelbases at all.

One other word we will need is LOAD. On the skate, YOU are the LOAD. Throwing that LOAD around on a SHORT WHEELBASE is what gets everybody into trouble. You can throw that load around on any long wheelbase vehicle, but you cannot throw it around on a short wheelbase vehicle. As the skate is shown to be almost the shortest wheelbase vehicle, and that short wheelbase measures only a few INCHES, you really have no room at all in which to throw the load around. SO THE LOAD HAS TO BE KEPT IN ONE PLACE. That ONE PLACE is the exact center of the wheelbase, the MIDDLE OF THE SKATE. Some other Arts of Balance in Motion—horsemanship, bicycling—provide a saddle to SIT upon. On a skate there is no saddle to SIT upon. One STANDS on a skate; stands on the MIDDLE.

DANCERS get a fine break on BALANCE in that they have to study and master only ONE Balance—the perpendicular poise over the MIDDLE of the skate. Always (certain exceptions, of course) on the ONE SPOT—THE MIDDLE—whether going Forward or Backward; always perpendicular; never on the toe; never on the heel except for slight Rockbacks called for in certain Dance spots. Even on a SIDE LEAN, always perpendicular to the PLATE of the skate.

How to get the load on the MIDDLE of the skate; how to keep the load there; and how to give it effortless locomotion are three skating secrets that SKATE DANCE SHORTCUTS aims to betray and expose and cure.

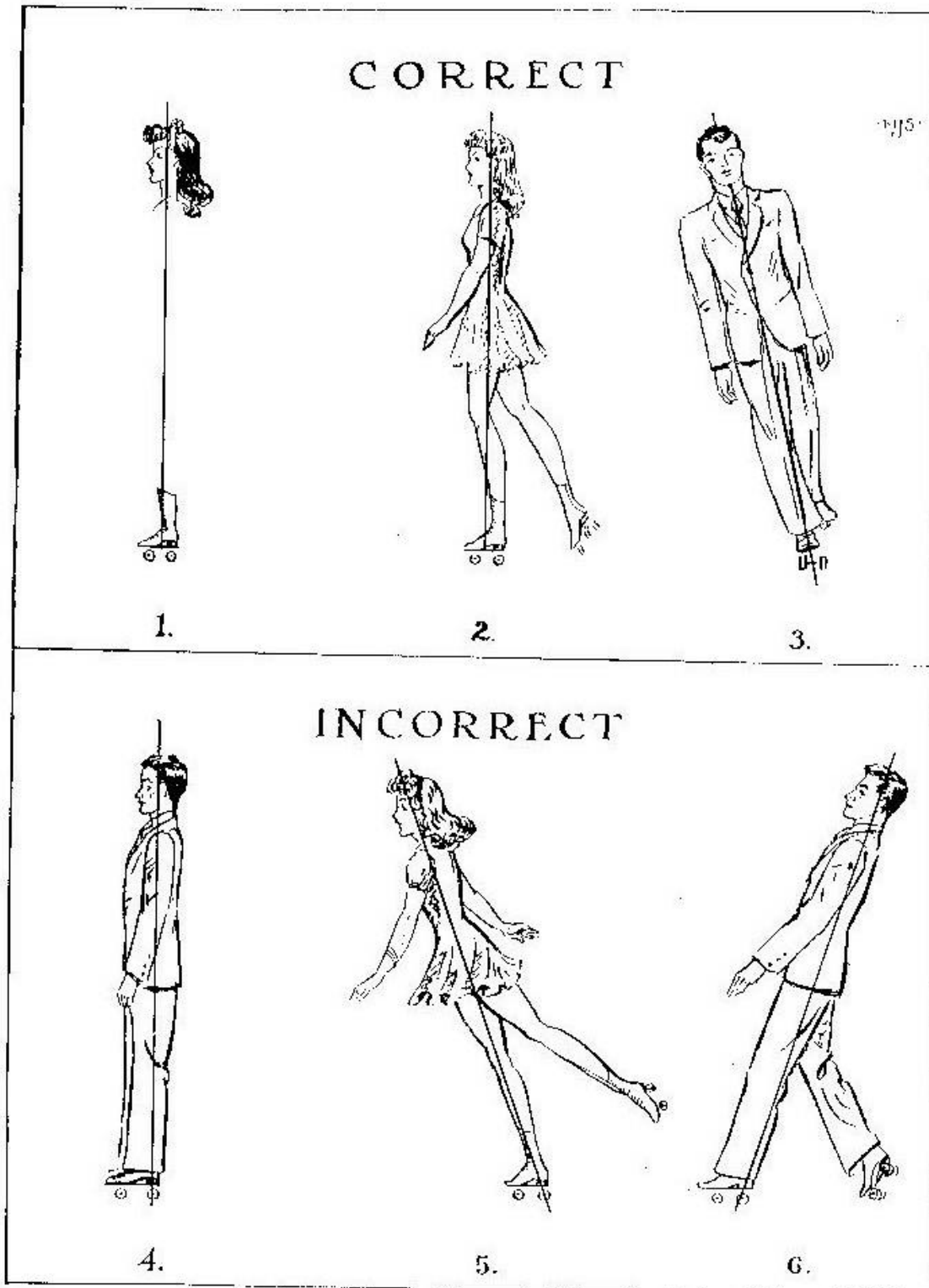
As a trick is automatically solved once the trick IS KNOWN, the first betrayal will be to expose Dame Nature's little joke on the skaters.

Fig. 4 discloses the trick. She brought the body weight down through the leg bones to the foot in a good place for WALKING, but in the WRONG PLACE FOR SKATING.

She placed $\frac{2}{3}$ of the weight on the heel and only $\frac{1}{3}$ on the ball of the foot. This overbalances us BACKWARD; it was a mean trick. It is all right for walking and all right for LONG WHEELBASE, but no good for SHORT WHEELBASE. The weight has to be moved FORWARD slightly to get it balanced over the MIDDLE OF THE SKATE; it has to be balanced over the center of the WHEELBASE. As Nature fell down on the job, YOU have to do that forward shifting of weight. The trick being KNOWN, an easy solution is forthcoming.

Fig. 1 shows how Nature SHOULD have distributed our weight to make us "naturals" in skating. She should have centered our weight over the MIDDLE of the foot. Fig. 2 shows the solution; shows how to overcome Nature's oversight. By use of a bent knee and bent instep, the body is moved PERPENDICULARLY forward to the center of the SHORT WHEELBASE; over the MIDDLE of the skate. Fig. 5 shows how NOT to bring the weight forward by TILTING from the heel. Fig. 5 is exaggerated to show excessive forward lean or tilt. Fig. 6 is exagger-

ated to show excessive backward lean or tilt. Fig. 6 is the bad actor in skate dancing; there is very little of Fig. 5; plenty of Fig. 6. MOST skate Dancers are off balance backward as in Fig. 6. They maintain their balance when going backward by pulling on the partners; literally they steal balance from the partners. Some of this pull on the partner's balance runs as high as an estimated 20 or 25 pounds. Also Fig. 6 creates difficulty on all TURNS because every turn involves a back edge and the back edges are off balance. Spread Turns, 3 turns, Mohawk turns, Choctaw turns—all are constantly being wrecked by reason of Fig. 6 off balance posture.



How skaters get that way will be explained under **SIDEPUSH** and in 49 in Lesson **FOUR**; 48 and 49 together will cure Fig. 6; will cure at same time an equally evil Dance fault—the “squat” or “sit-down” on back edges.

To begin getting the “feel” of the **ONE BALANCE** there is some off skates home work in a succeeding chapter; when on skates at the rink you will have less trouble in maintaining Fig. 2 posture if you have done that home work. A mirror equipped rink would enable you to see if you looked like Fig. 2, but mirrors are scarce as yet and you must learn by the **FEEEL** of the balance when you are on it and when you are off it. Start balance practice by assuming posture of Fig. 2; be positive that you are over the middle of the skate; have a friend push you slowly around on flats with both feet on the surface while you practice locating the **ONE BALANCE** spot of the Fig. 2 position. Study the fact that the **ONE BALANCE** is a 50/50 balance, not a 70/30 balance; that the dividing line is critical; that whenever you get off the **MIDDLE** spot in Dancing you will be in trouble. Practice keeping the upper part of the body pretty well “frozen” so it cannot upset the 50/50 balance; relax later on. Make the instep and the knee equalize the weight; make them **KEEP** it equalized. Practice on how to recognize, quickly, when you have slipped off the **ONE BALANCE**, and how to recover quickly and get back on it.

Have the friend take you forward; then, without a **PARTICLE OF CHANGE IN THE BALANCE** or the position, let him lead you backward. Forward; backward. Forward; backward. Use him until you learn that **ONE BALANCE** means just that—**ONE BALANCE**, and that the balance for dancing backward is the same balance as for dancing forward; an **UPRIGHT** balance; no **PITCHING** when going forward; no squat or sit-down when going backward; the upright **CENTERED BALANCE** of Fig. 2 **ALWAYS**.

Once you have learned this fact, and have located the center of the wheelbase, and can stay on it in both directions, you are ready to go on to equipping it with momentum which is the other half of the scheme. You will be told how to get momentum under **SIDEPUSH** 49 in Lesson **FOUR**. If you happen to be an expert in **SIDEPUSH** you may put in momentum and edges right away. If you are not an expert in **SIDEPUSH**, but have to push to the rear for forward skating and push to the front for backward skating, better let the friend carry on for a while as producer of momentum or you will upset the carefully practiced **BALANCE**.

Putting sidepush momentum into the picture will have to be studied as carefully as locating the balance. Faulty momentum will upset the “delicate” balance “delicate” being the word used by trapeze performers to describe our skate balance.

When trapeze artists are asked if they are joking, they say No, and they define their trapeze balance, which we think so wonderful, as a “coarse” balance. **SHORTCUTS** emphasizes that our “delicate” balance, once you have found it, must not be subordinated to momentum or any other skating factor—that momentum and other skating factors must be built around **BALANCE**.

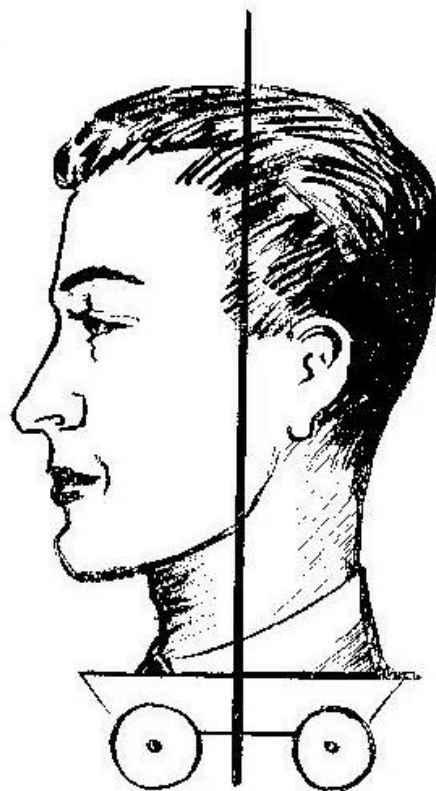
Fig. 7 illustrates a dramatic method of lowering the center of gravity to a point where the load could be tossed about recklessly and with utter abandon without adversely affecting the skate. It is a drastic method; is not recommended; the cure would be worse than the disease. The entire body from the neck down has been eliminated and the head is placed directly over the skate. The purpose of the illustration is to remind us, with telling effect, that the wild, uncontrolled motions of the body in departing—even a tiny bit—from the center-of-gravity line (the perpendicular line drawn from the center of the skate through the top of the head) are a prime cause of skate dance difficulties.

In discovering the cause of **HEEL** Balance, we found that Nature built

us like a letter L, instead of building us as an inverted T. In Fig. 7 we have removed the cause; Fig. 7 never will have much balance trouble; he is built like an inverted T. Fig. 2 shows that, by bending the instep and knee, we can approximate the close-coupled balance of Fig. 7; that we do not need to remove the cause as drastically as has been done in Fig. 7. We accomplish the same result by neutralizing or controlling the cause. Controlling the cause of dance balance troubles means that, once the instep and knee have been trained to bring the body over the center of the skate, they must be further trained to KEEP THE BODY THERE at all times. Whether going backward or forward, the body must not be allowed to deviate from the perpendicular line drawn through the top of the head, the base of the line being the exact center of the short wheelbase of the skate and NO OTHER SPOT.

The upright lines in Figs. 1, 2, 7 are perpendicular to the fore and aft center of the skate and, if followed, will produce the finest brand of dancing. The lines in Figs. 4, 5, 6 are not perpendicular to the same center, and, if followed, will not produce even a fair brand of dancing. Figs. 1, 2, 7, therefore, are shortcuts in what to study and master. Figs. 4, 5, 6 are unwanted examples of how NOT to poise one's self over a skate and they show how utterly impossible it will be for dance partners to "skate up to" each other.

An excellent TEST spot for the unwanted Fig. 6 position is a Spread Eagle Turn RIF LIB ROB. Many skaters look like Fig. 2 on the LIB edge but seem to go all to pieces on the ROB and look like Fig. 6. The same off-balance Fig. 6 position is quite prevalent in drop turns and held turns. Either the tail of the turn, or the "drop" step which follows, or both, get quite a dose of the Fig. 6 position. It may be a shortcut to remember that every time a turn is made and you feel that you have to put that other



7

foot down on the surface, and quickly, to avoid falling backward, it is because you are in the Fig. 6 position instead of the Fig. 2 position.

Forward shifting of the body from heel to center of skate may be considered either as a movement of the body forward, or it may be visualized as tucking the skate back under the body, whichever is mentally preferable. No matter what it is termed, the point to remember is that the one on-balance spot must be "felt" for at every stroke—ALWAYS.

After BALANCE comes MOMENTUM, then EDGES. We are ready for them now. Chapters on LEANING, AIMING, SIDE PUSH will furnish data on MOMENTUM and EDGES.

BATHROOM SCALES EXPERIMENT: Some may question the figures given on $\frac{2}{3}$ — $\frac{1}{3}$ natural distribution of weight. They may be right. All bodies are not alike in weight distribution. For example, stout persons possessing considerable frontal corpulence are found to have better weight distribution toward the center of the skate than slender persons. The general average, however, will be found to approximate $\frac{2}{3}$ — $\frac{1}{3}$. In my own case, my weight of 150 pounds is distributed about 110 pounds on my heel and 40 pounds on the ball of my foot. The laboratory experiments for this analytical research were conducted on two bath room scales. Place two IDENTICAL scales a few inches apart. Stand erect on one foot, naturally, relaxed with straight knee and no arched back. Place the heel on one of the scales; place the ball of the same foot on the other scales. The combined reading of the two pointers will give your total weight. The pointers may be a bit jumpy but not too jumpy to show the preponderance of weight Nature has placed on the heel.

PRIZE PACKAGE: A prize package was promised if you mastered BALANCE. Here follow some of the prize answers; there are others. It is amazing that so many vital dance problems go right back to BALANCE for their solution.

THE ARCHED BACK: How much arched back? For DANCING, none. Use a straight back; a firm back. An arched back in dancing throws weight back on the HEEL, which we are trying to get away from. Every bit of arched back has to be offset by just that much more bent knee and instep. Also, it pulls partners apart.

THE BENT KNEE. How much bent knee? We hear a lot about the bent knee, but never HOW MUCH to use. This chapter gave you the answer for dancing. Use just enough bent knee and instep to move the body forward to the center of the skate; no more, no less. The flexibility of the bent knee is the greatest aid in keeping the body where you want it kept. A good shortcut in this connection is to think of bending the INSTEP instead of thinking of the knee; the effect of bending the instep is especially strong. It is almost impossible to bend the instep forward without throwing the knee forward. Too much thinking of the knee may result in neither of them getting a bend. Training the INSTEP to bend forward will bend the knee also.

BODY BENDS: The only two body bends used in skate dancing—the instep and knee—have been described. There should be no other body bends. This rules out all bending at neck, waist, hips, ankle and the anti-dance squat or sit-down on back edges. This has been made quite plain by study of perpendicular balance. The subject will be dealt with again when we come to take up Fig. 3 SIDE LEAN in connection with edges and leaning on the side of the skate.

LOOKING DOWN: Looking down is a bad dance fault. Usually it creates a bend at the neck, which tends to throw the upright body position out of gear in other spots—notably in the abdominal region. If you follow the sketches closely you will not be looking down, for the subjects in the sketches are not looking down; eyes are level; are directed straight ahead.

CLOSE AND PARALLEL TAKEOFFS: A properly poised body is in position to make close and parallel takeoffs alongside an indispensable requirement in dancing. No conscious effort is involved. The body is perpendicular, therefore the feet drop in place alongside - easily and naturally.

ONE BALANCE INSTEAD OF A MILLION: If the ONE BALANCE has been mastered, and if the body has been so well trained that it does not have to deviate from that ONE BALANCE; and when momentum and transfer of weight have been made so smooth that there is no upsetting of the ONE BALANCE, it becomes apparent that skate Dancers have one decided advantage as mentioned previously. They have only this ONE BALANCE to maintain; it never changes. It SHIFTS for certain dance movements but it does not CHANGE. In a million Plain Skating strokes there should be but one balance involved for balance on ONE FOOT. The dancer who is off balance, or the Plain Skater who is stepping out ahead has to find a new balance at every stroke; in a million strokes a million new balances may have to be negotiated.

TRANSFER OF WEIGHT: Weight transfers takeoffs should have been immeasurably improved. The perpendicular body is in position to make perfect takeoffs smooth, rapid, effortless, and when we come to take up EDGES—from SIDE of skate to SIDE of skate. This is the brand of excellence desired by every ambitious Dancer. Many weight transfers in dancing are engineered chiefly by rocking the body from side to side - or from edge to edge. It stands to reason that if the body is not poised directly over the center of the skate as directed, these Rockover transfers will be sketchy and unsatisfactory at best. Then, too, when the body gets behind the perpendicular line toward the heel—much of the EFFORT-LESS POWER is lost at the takeoff and has to be replaced by unsightly and tiresome oblique PUSHING.

WALKING: Walking on skates—stepping out ahead -may now be easily licked and eliminated. "Walking"—which is so inimical to dancing is largely a fore and aft swinging of the perpendicular line of Fig. 2, aided and abetted by a balance leg that is out of control. Two interesting observation items on not "stepping out": (a) The trained circus bear. He roller skates with his feet close together; he does no stepping out. (b) Human beings on the slippery pavements of an icy winter. They take short, mincing steps; they do no stepping out. It is too dangerous to do otherwise. a and b are hugging our perpendicular line.

DEPTH OF EDGE: A great deal is heard about deep edges and shallow edges. To many dancers the subject itself and the how and why of making edges deep or shallow seems a mystery. Actually, the making of ANY KIND of an edge is simplicity itself if one is poised perpendicularly over the CENTER of the skate. All one has to do is lean on THE SIDE OF THE SKATE all in one piece - with no discredited body bends - and edges become automatic. SIDE LEAN is shown in Fig. 3 and will be taken up under LEANING. Depth or shallowness of edges is governed solely by the AMOUNT of SIDE LEAN. Lean MORE for deep edges; lean LESS for shallow edges; that is all, except that with rollers the skate must be flexible enough to respond with an edge.

SKATING FROM THE HIPS: It should be quite obvious now why skating from the hip is advocated for all fine quality skate dancing. Our most beautiful Plain Skaters and Dancers are hip skaters; if observed closely it will be noticed that they are pretty well poised over the skate and are not much off balance. There is a reason why they are hip skaters; a very simple reason; a reason that will no doubt turn you, too, into a hip skater if you are not one already. The reason is that those who are on the ONE BALANCE cannot very well do otherwise than skate from the hips. If you are to maintain that short wheelbase position, and must not

deviate from it, it is impossible, is it not, to go throwing the shoulders around? Or the upper part of the body? Besides, the shoulders and arms are supposed to be locked up with a partner. So we cannot use shoulder skating nor risk that "delicate" balance by any uncontrolled movements of the upper part of the body; and we cannot push to the REAR because it will upset the body line; and we cannot WALK for the same reason. Therefore, **WHERE ELSE CAN ONE SKATE FROM EXCEPT FROM THE HIPS?** So that no one will confuse this with Hula Dancing, note that reference is made to skating FROM the hips—not skating WITH the hips.

HEIGHT OF HEELS: An important shortcut brought to us by research work on Balance. For all but those with considerable frontal corpulence a fairly high skating shoe heel is indicated. A good minimum height for slender persons of BOTH sexes is one and one-quarter inches. A lower heel requires excessive bent knee which gives trouble when in closed dance position (face to face). Temporary raising of low heels may be accomplished by inserting a pair of $\frac{1}{4}$ inch heel cushions. BACKWARD skating is greatly improved by heels of proper HEIGHT.

EXCEPTIONS TO THE ONE BALANCE

Among the exceptions to the ONE BALANCE are: Rockbacks, Spread Eagles, Splits, Cross Rolls, Crossovers, XB and XF steps. For these dance movements the Balance has to be SHIFTED. The centerline of the body has to be SHIFTED in order to stay over the skate. The ONE BALANCE does not undergo a CHANGE if the movement is a ONE FOOT MOVEMENT. The Spread Eagle is a two foot movement; the feet are heel to heel; the centerline of balance is midway between the two heels; it is centered over TWO SKATES instead of over ONE SKATE. The Split is another two foot movement—on rollers—in which the balance is centered between two skates. All references in this book are concerned with centering the balance on ONE FOOT.

OFF SKATES PRACTICE FOR THE ONE BALANCE

It is a shortcut to do considerable perfecting of the ONE BALANCE at home, in odd moments, anywhere, anytime, without skates.

Stand with the feet together. Place the weight FORWARD on the toes so that the heels may be lifted. Rock back and forth on the toes. The weight is now TOO FAR FORWARD. You are off balance forward. This is not the skate dance balance.

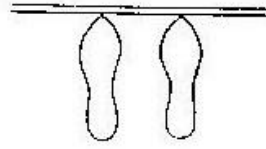
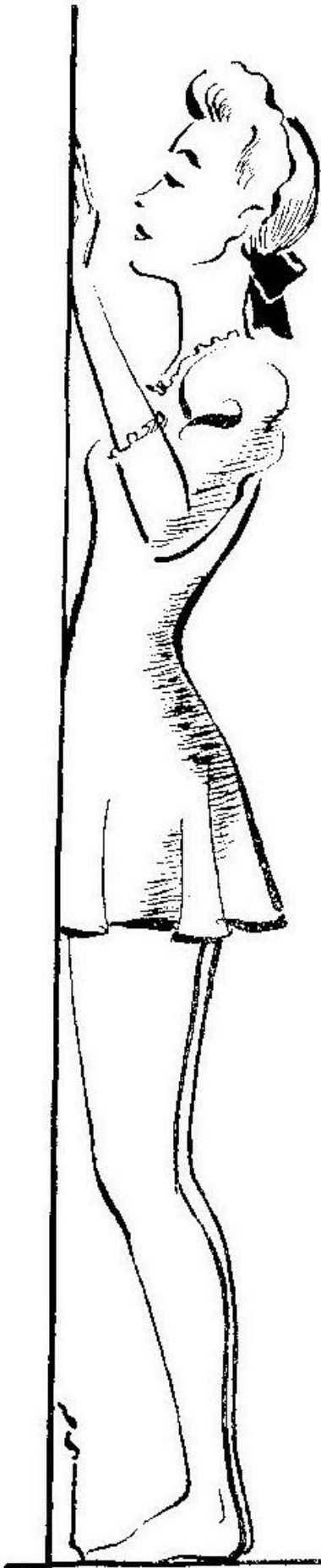
Now place the weight on the heels so that the toes may be lifted. Rock back and forth on the heels. The weight is now TOO FAR BACKWARD. You are off balance backward. This is not the skate dance balance.

Now, by using a slight bend of the instep and knee move the weight forward to the exact center of the feet so that NEITHER TOES NOR HEELS may be lifted. The weight is now neither too far forward or too far backward. You are not off balance in either direction. You are on PERFECT balance. This is the skate dance balance the ONE BALANCE.

PLAIN SKATING

Everyone who has not previously investigated CORRECT, SCIENTIFIC Plain Skating is amazed to find that it is something entirely different from what they had supposed it to be. The initial introduction to CORRECT, SCIENTIFIC Plain Skating is apt to be rather startling.

There is evidence that the "different" underlying science of the Art



PARALLEL

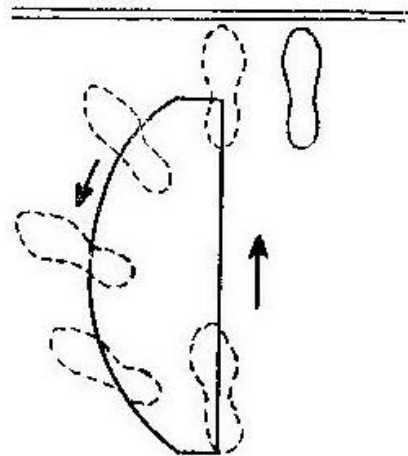


FIG. 8

was known in some countries in the distant 1880's. During the intervening years it became sort of a "lost" Art. Its revival on a simple Scientific basis for the masses, with removal of the hazards of Fear, Falls and Faligue will re-establish this beautiful "lost" Art.

The strange thing is that the Scientific Skating basis provides the easy method of acquiring the Art. The unscientific "Walking" method is the hard and dangerous way to attempt it.

OF ALL SKATING, this is the one branch that is tops for Skate Dancing. You cannot get too much of it if it is of the RIGHT KIND. I refer, of course, to PERFECT Plain Skating not the imperfect "walking" on skates that is so prevalent, and which "walking" has to be entirely discarded if one is to become a good Skate Dancer.

By PERFECT Plain Skating I mean modern, Scientific Plain Skating, in which Nature's action of legs and shoulders is completely reversed from the action shown by beginners in skating who have been denied skilled training. It means reversal of our natural walking anatomy; it means re-training. This chapter will show you how to re-train the legs. Chapter on SHOULDER ACTION will help you to re-train or eliminate the shoulders. Chapter on BALANCE will equip you with one simple, PERFECT BALANCE; the ONE and ONLY Balance you will ever need for DANCING .

There is in circulation and on sale at nearly all rinks a small inexpensive booklet by this author entitled THE ART OF PLAIN SKATING. Its principles have been mastered by many leading Professionals who specialize in, and are qualified to teach this branch. It is assumed that if you have progressed to the point where you are prepared to make a serious study of SKATE DANCE SHORTCUTS, you, too, have mastered Perfect Plain Skating. If you have not mastered Perfect Plain Skating, SHORTCUTS would be dishonest with you if it failed to suggest to you that while SKATE DANCE SHORTCUTS will cover the subject in detail in separate chapters the shortest shortcut, the cheapest shortcut, the best shortcut of them all will be to consult at once a PLAIN SKATING PROFESSIONAL. The subject can be made very simple in a few private lessons; it requires an enormous amount of space to cover it in words.

If you make certain to secure the services of a Professional who specializes in PLAIN SKATING and who is not a "WALKER" your training will be advanced tremendously.

WALKING on skates is different from SKATING on skates. Walking HAS to be eliminated for Dancing and SHOULD be eliminated from all Skating. The meaning of the word "WALKING" is just that—WALKING. Walk across the floor of your room. Note that one foot goes away out in front of the body; then the other foot goes out in front; quite a distance in front. I believe the pedometer average is 27 inches per stride. That ENTIRE 27 INCHES of forward "stepping out" has to be destroyed; Plain Skating and Skate Dancing can use none of it. The feet are going to stay close together; they are NOT GOING TO STEP OUT FORWARD.

Introduce yourself to the word "ALONGSIDE." That is where the feet are going to take off from—ALONGSIDE. You will need to know this ALONGSIDE position for it is used almost exclusively in Skate Dancing.

Fig. 8 shows the position and note, also, that the feet are PARALLEL. You will hear lots about PARALLEL. It means that both feet are pointed in the same direction, like railroad tracks. A large percentage of all Dance takeoffs are going to be PARALLEL. Those which are not parallel will be angular, but they, too, will be CLOSE; they will be ALONGSIDE as contrasted with stepping out forward.

The chapter on BALANCE gives the reasons WHY you have to keep your feet together and not go stepping out—why you must not "WALK." The BALANCE chapter tells you that YOU are the load; that the load

must not be tossed around; that the skate will not stand for the load being tossed around; that the load has to be KEPT IN ONE PLACE.

The skating term for the leg and foot that is off the surface is "BALANCE LEG." This leg works just opposite from what it does in WALKING. The leg goes to the REAR in Forward Plain Skating. You may master this BALANCE LEG movement at home. Stand against a wall and baseboard like the girl in Fig. 8. Start training the Balance Legs to go alternately to the REAR OF THE BODY—Right Left Right Left. When standing with your toes against a baseboard, there is no other place for the Balance Legs to go BUT TO THE REAR. They cannot go to the FRONT as they do in WALKING.

As the Right foot goes to the rear, shift the weight well over the Left foot by leaning sideways toward the left.

When the Left foot goes to the rear, shift the weight well over the Right foot by leaning sideways toward the right.

The hands against the wall will steady you while doing this and you will be cultivating the ROLLING action described under ROLLING VERSUS PITCHING.

This ROLLING principle is a prime action for your entire Skate Dancing career and should be mastered early; it is going to have a lot to do with the making of EDGES. You are going to need it greatly in Dancing; put in plenty of time on it. It is a true SHORTCUT.

On the Fig. 8 cut you will note a dotted line illustration of HOW the left foot goes to the rear. It does not go to the rear in a STRAIGHT LINE. It goes in the form of a reversed letter D for the left foot and a letter D for the right foot. The toe is pointed DOWN and OUTWARD; it is NOT pointed upward, nor inward. This is the "ballet" portion of the movement. The momentum spot is the top horizontal portion of the letter D where the balance foot STARTS to trace the letter D. After it leaves the top portion of the letter D it is in the air. You will be given the momentum data under chapter on SIDE PUSH and in 49 in Lesson FOUR.

A training shortcut for getting the ROLLING principle quickly is to cut out temporarily the taking of the balance foot to the rear. Leave it where it is—alongside the other foot, and just roll from side to side. Rolling your weight from side to side on skates is going to provide a large proportion of the momentum you are going to need in Dancing, through the principle of quick TRANSFER OF WEIGHT from one skate to the other on PARALLEL TAKEOFFS ON EDGES. The "push" will transform itself largely into PRESSURE against the EDGE. You may need little or much "push" according to how well you study and practice the principle of TRANSFER OF WEIGHT. You are now engaging in practice of TRANSFER OF WEIGHT.

After the shifting of weight or "ROLLING" has been well practiced, the "ballet" portion of the letter D pattern may be restored. The foot carrying the weight should have a bent knee which you learned about under BALANCE. The balance leg knee need not be bent.

When you go to the rink and don skates to practice this movement carry along in your mind an imaginary baseboard beyond which the feet cannot WALK. They will be unruly at first and will persist in stepping out forward. Force them to stay back and takeoff alongside. Forget about momentum. Just little bits of SIDE PUSHES at the Parallel spot. Just enough to keep you going; the smaller the better at first. Side Pressure will grow rapidly enough once the feet are taught to refrain from WALKING and can be made to takeoff ALONGSIDE as in illustration marked PARALLEL (Fig. 8). Power and speed will come from leaning against the side of the skate and applying PRESSURE against the surface. The main point at this stage is not to force momentum, but to disregard it.

Attempts to force momentum at this stage is likely to start the feet WALKING all over again.

Do not be discouraged if the feet refuse to behave. You have been WALKING all your life. The mechanism cannot be reversed instantly. Sometimes it takes a month to get the last two inches removed from the WALKING tendency. Baseboard practice at home is a big help.

When the balance foot and leg goes to the rear, start getting CONTROL over it. Hold it very rigid and firm. Waving wildly in the breeze will upset the skate which is very sensitive. The skate will be getting a host of signals from the loosely held balance leg and will not know what to do with the signals because they will be WRONG SIGNALS.

When you come to skate or dance in closed position with a partner (DANCE HOLDS- Hold A) you will have to STEP CLOSE or you will be stepping on your partner's feet. If WALKING is not cured, you will, throughout your entire dance career, have trouble in all attempts to dance with dancers who are SKATERS who are not, themselves, WALKERS. Any cheating at this spot will have to be made up later. Best shortcut is fix it NOW.

In skating BACKWARD, one does not WALK either. The takeoffs are ALONGSIDE, not stepped out behind. Everything in this chapter applies exactly the same for BACKWARD skating with one exception. That one exception is that the balance leg goes out in FRONT.

Now you have the full story on the necessary reversal of Nature's "WALKING" mechanism. If you practice this reversal movement off skates in front of a mirror you will get the picture that forward skating is walking BACKWARD; that backward skating is walking FORWARD.

You will, of course, need AIMING and LEANING technique to put PLAIN SKATING on to EDGES. You will also have to cut out Nature's SHOULDER ACTION.

There are TWO EXCEPTIONS to the non-walking steps you have studied in this chapter. There are two WALKING steps used in Plain Skating and Dancing. They are the CROSS ROLLS and the CROSSOVERS (XF and XB).

THE PLAIN ROLL OR ROCKOVER

The Plain Roll or Rockover is a change of LEAN at the end of a stroke which, in turn, changes the edge. It is a major Dance ingredient indispensable to BEAUTIFUL Dancing. Without it there is not much beauty or thrill in dancing.

Perhaps no other skating action demonstrates so vividly the interlocking interdependence of vital skate dance fundamentals. No edge, no roll; no roll, no edge; no edge, no lean; no lean, no ROCKOVER. If there is no SIDE LEAN, obviously there is nothing to Rockover FROM; nothing to Rockover TO. Hence the Rockover is absent. Hence the dance has lost its thrill and beauty. One cannot Rockover from FLAT to FLAT.

It is a shortcut to give great attention to cultivation of the Plain Roll or Rockover. Study principle of ROLLING versus PITCHING; practice the TECHNIQUE of ROLLING versus PITCHING.

A roll that occurs at the beginning of a stroke is an IRREGULAR Roll.

EDGES, CURVES, FAKES

BOTH SKATES- ICE AND ROLLER CAN FAKE AN EDGE BY TRACING A CURVED LINE THAT IS NOT AN EDGE. The skater is on TOP of the skate, not on its SIDE. The ice skate fakes an edge by forcing innumerable tiny flats to "wiggle" themselves into a curve. Action resembles the wiggling tail of a fish swimming. The roller skate "skids" the fake edges. Action is similar to automobile skidding on wet pavement.

Among competitive skaters a great indoor sport of fooling the judges; for skate dancers intolerable.

The only cure for fake edges: **SIDE LEAN, SIDE PUSII**. The cure for ice skate "wobble" and roller skate "wabble"—**SIDE LEAN**.

It is a shortcut to investigate this danger exhaustively. Experiment thoroughly. No real progress until understood.

POWER OF THE BALANCE LEG

There is an immense amount of concealed energy in a well timed swing of the Balance Leg. This item is brought out in Lesson TWO, No. 25, in connection with crossover steps in Grinding the Bar. There are balance leg swings in certain dances also. Examples: Continental Waltz; Fourteen-step Straightaway. It pays to cultivate this invisible power. If the swings are rough or jerky at first constant practice will soon smooth them out.

The tip is to hold the balance leg well back—and under **CONTROL**—before starting the swing, and do not start it **TOO EARLY**. Toe should be pointed down, never up. Keep the swing close to the surface, never high in the air.

It is a shortcut to practice swings by themselves; frequently; apart from all dances. A simple practice routine is:

LOF RIF LOF swing R
ROF LIF ROF swing L

When the leg reaches its maximum forward extension (backward extension for partner skating backward) it must not pause or halt. It must be returned **IMMEDIATELY** to the alongside position.

LEANING

It is a great shortcut to be told that, throughout this book, the words **LEAN** and **LEANING** mean just **ONE LEAN**. The **ONE LEAN** is pictured in Fig. 3. It is a lean to the **SIDE**; a leaning on the **SIDE** of the skate; hence **SIDE LEAN**. It is not fore nor aft tilting as shown in Figs. 5 and 6. The **PERFECT POISE** for beautiful skate dancing is a combination of positions shown in Figs. 2 and 3. See also Dance Holds A and F in Appendix; How Not To Lean, this chapter.

SIDE LEAN is the only known producer of **EDGES**.

Riding on **TOP** of the skate instead of riding on the **SIDE** of the skate will produce **FLATS**. **SIDE LEAN**, then, must be practiced diligently if one is to be on **EDGES**.

Before going farther we must define the word "**SIDE**." If you will now turn to the chapter on **SIDE PUSII**, and then to number 49 in Lesson **FOUR** you will note that the word **SIDE** has been misinterpreted in skate dancing application. Any lean or push remotely related to **SIDE** has been deemed "good enough" for Plain Skating and Dancing. The art demands the best, not just "good enough." Compromising on "good enough" brings severe penalties.

The misinterpretation has been so bad that before practice on **SIDE-PUSH 49** in Lesson **FOUR** could be commenced, an entirely new set of terms had to be invented. Instead of **FRONT REAR SIDE**, the terms **NORTH SOUTH EAST WEST** were substituted. Consult 49 in Lesson **FOUR**, pick up the new directives and we will make use of two of them right here. We will use **EAST** and **SOUTHEAST**; we will consider the **RIGHT** foot only.

The skater in Fig. 3 is **LEANING** to the **EAST**, the toe of his skating foot functioning as **NORTH**. That position is correct for skate dancing.

The skater in Fig. 6 is TILTING to the SOUTH. That position is incorrect.

In between the two lies another INCORRECT LEAN--a hybrid lean--a very bad one; one that has been badly mixed up with SIDE LEAN or leaning to the "EAST." It is partly EAST and partly SOUTH. It is a SOUTHEAST lean.

The SOUTHEAST lean, if you have it, must be cured; must be transformed to EAST lean as in Fig. 3. EAST lean is SIDE LEAN, the lean we are after. SOUTHEAST lean is not SIDE LEAN--is a very bad actor--is particularly vicious in backward skating; it is an OFF BALANCE lean--an OFF CENTER position. No one is "CENTERED" over the skate when on a SOUTHEAST or SOUTHWEST lean. For leaning on the left side of the skate substitute the words WEST and SOUTHWEST.

SIDE LEAN, then, means leaning directly to the EAST or WEST and never to N.E. N.W. S.E. S.W. That goes for both directions of travel, forward and backward. SIDE LEAN is the ONE LEAN on the skate where the dance edges are made. SIDE LEAN is the only position from which SIDE PUSII may be fully experienced; SIDE PUSII is not practical without SIDE LEAN.

SIDE LEAN is the one spot from which to expect automatic and speedy changes of edge and Rockovers. Rocking over quickly from EAST side lean to WEST side lean, and vice versa, is all that is required to produce the rapid Rockovers called for in Dancing. To roller dancers this suggests inevitably that the roller skate for dance work must be equipped with soft, quick-acting cushions and plenty of action. Otherwise the skate may not be able to follow the body in 6/10 of a second or in 1 1/5 seconds, which are the tiny intervals of time allotted to one beat steps and two beat steps at 100 metronome.

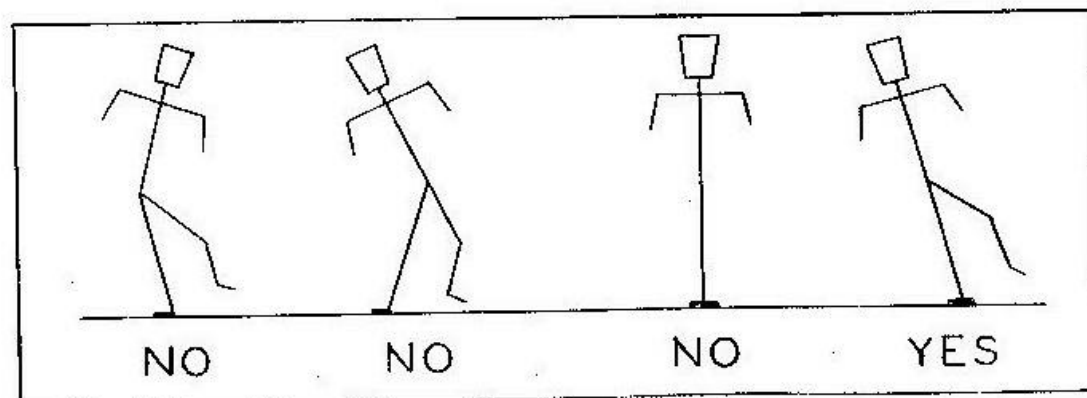
In Fig. 2 the two bends needed to provide the ONE BALANCE are at the instep and the knee. No added body bends are required to produce the ONE LEAN. On the roller skate, all other "bending" takes place in the skate; a bit of mechanical "bending"; demands flexibility.

Rockbacks are an exception to the ONE LEAN. They are a partial heel balance used in certain dance movements. They are a slight S.E. or S.W. lean. Rockbacks must not be confused with Rockovers.

When it comes to making changes of edge in the Lessons, see that they are SHOULDERLESS changes of edge except for the High-Low shoulder principle; learn to make them merely by changing the LEAN from EAST side to WEST side and vice versa.

Next to SOUTHEAST and SOUTHWEST leaning there is another still weaker dance spot--the absence of any lean at all.

HOW NOT TO LEAN



Plenty of practice on edge running while leaning the body to the EAST side or WEST side will produce quick results if you observe the SHORT LEG LONG LEG principle soon to be described.

Another shortcut is to cultivate our helpful friends, the "wobble" and the "wobble" who always TELL US WHEN WE ARE FLAT. If the roller skate "wobbles" or the ice skate "wiggles", the skate is on a flat. SIDE LEAN will cure the wobble and the wiggle by putting the skate on an edge.

Depth of edge is controlled by the AMOUNT of Side Lean. For deep edges lean more; for shallow edges lean less.

The roller skate adjustment, to get best results in leaning, should be tempered to the WEIGHT of the skater; heavy person, more tension; lighter weight person, less tension.

SHORT LEG — LONG LEG

There is a tricky little shortcut involved in the short leg long leg principle. This principle comes into play in all edge running of fast footwork dance sequences on curves. It is needed for SIDE PUSH; it is needed for ALONGSIDE takeoffs when one is on SIDE LEAN. It will be explained here and brought forth for practice and study in Lesson FOUR 48-49. It should be used throughout the Ten Lessons whenever practicing ANY of the edge running sequences. It is met with all through the dancing.

To understand the principle, stand erect two feet from a wall. Sideways to a wall, not facing it. Place both feet on the floor alongside each other; knees straight, not bent. You may be said to be in a long leg—long leg position; both legs are the same length; both feet are on the floor. Now, without bending a knee, and without bending the body anywhere, lean over against the wall until the shoulder touches the wall. You are now on a SIDE LEAN and one foot has left the floor—is in the air. From a skating standpoint the two legs do not seem to be of the same length any more.

If you were on skates, the foot that is in the air would be of little use in making the next stroke if it remained in the air. In some manner it has to be placed on the surface for the next stroke. How may it be placed on the surface? You could do it easily by standing erect once more, but in so doing you would destroy the LEAN. In destroying the LEAN, you would destroy the EDGE. You have no wish to destroy the lean and the edge because you may have several steps yet to make on the same curve; Example. LOF RIF LOF RIF LOF. Anyway, in dancing such a sequence the lean MUST NOT be changed, destroyed, nor deviated from, until the sequence is COMPLETED. Therefore, reverting to the erect position is not the answer.

The answer is to make one leg shorter than the other. If you will now bend the knee nearest the wall, that particular leg will shorten; it will allow the foot that is in the air to come down to the floor. You are now in the short leg—long leg position, the subject of this shortcut.

While you are in that position make a study of it; you are going to need it. All edge running on a succession of edges ON ONE CURVE requires that one leg has to be KEPT shorter than the other if the LEAN and the EDGES are not to be destroyed. Many dances contain such sequences. All Plain Skating of the corner edges requires it if the work is to be smooth and polished—not jerky. It is, in fact, a MUST for all CORNER STEPS if they are to be on EDGES. As the lean must not change one iota during a whole rink-corner curve (Example: STRAIGHT WALTZ Corner) it is easy to see that one leg MUST be kept shorter than the other. Otherwise the pushing foot that is pushing OUTWARD would not be able to engage the surface while the body is leaning INWARD. Memorize it as a basic action that is constant in all dancing if one is to be on edges.

When practicing the short leg--long leg principle on skates, note that the bent knee of the short leg does almost all the work of raising and lowering the long leg from and to the surface. The knee of the long leg bends very little only enough to give "soft knee" action. "Soft knee" action means, in this case, that it is not ramrod stiff. Watch the inside HIP. If it bulges, the whole picture is distorted and ruined. Lean in one piece like a leaning telephone pole; no bulges anywhere.

AIMING. DIAGRAM LIMITATIONS

Aiming of edges is one of the most important Dance Fundamentals. It ties up with LEANING. The two are partners. The Aiming principle **MUST** be mastered; otherwise LEANING has lost its partner and there will be much dance trouble. The two are inseparable. See Aiming--Leaning--Sidepush in Appendix.

You may aim a FLAT in almost any direction, but if you aim an EDGE incorrectly in a dance it will (a) go flat, or (b) go in an undesired direction. So you have to study aiming of edges if you hope to dance on edges. The diagrams in the SHORTCUTS lessons will try to show proper aiming of all edges but attention must be called to the fact that, at best, diagrams are merely a guide to direct you. They are a picture language. They can show aiming fairly well, but they cannot show SIDE LEAN. Space limitations on a small page compel considerable give and take in diagramming some of the numbers. In certain spots exaggeration is introduced for emphasis; in other spots not enough emphasis can be shown. In some spots the Rockover (Plain Roll) is indicated; in other spots the Rockover is not shown. For lack of space some sequences have to be brought back to the baseline and the aiming started over again.

A shortcut for AIMING is to concentrate first on OUTSIDE FORWARD EDGES and get to realize that the Right foot is not aimed to the Right, but to the LEFT; the Left foot is not aimed to the Left but to the RIGHT. To the right or left of what? To the right or left of the BASELINE.

Then study that this system does not apply to aiming of INSIDE edges. The aiming of INSIDE FORWARD edges is simple; Right foot to the Right, Left foot to the Left.

In forward skating the toe does the aiming; in backward skating the heel does the aiming. Outside BACKWARD edges aim as for INSIDE FORWARD edges on the same foot, which is less confusing than to try to describe right and left directions for going backward. Example: ROB aims as for RIF. LOB aims as for LIF.

A good PRACTICE program for aiming is to start with a few FLATS. Aim straight down the rink, no lean, no edge. Some flats are shown in 10 and 14 Lesson ONE. From aiming of flats, switch to aiming of OUTSIDE FORWARD Cross Rolls 20 in Lesson TWO. From OF Cross Rolls switch to edge running at various degrees of Axis, 32, 33, 34 in Lesson THREE.

SIDEPUSH AND SIDE PRESSURE

The quickest shortcut to gaining an understanding of SIDEPUSH--what it is, what it will do toward glamourizing your dancing, and how to do it, is to go see an ice racing event or an ice hockey match. There you will witness SIDEPUSH in all its magnificence. When the skaters are on EDGES there is constant application of the powerful SIDE PRESSURE AGAINST THE EDGE but you will not be able to see that because SIDE PRESSURE is invisible.

The ice speed skaters make use of SIDEPUSH and SIDE PRESSURE

whenever possible. They show plenty of speed and power; certainly they have that coveted **GLIDE OF THE SKATE**; they are by no means ungraceful. They do not get all this by lifting the heel and pushing rearward with the toe. They get it from push and pressure to the **SIDE**. The hockey players, also, are using **SIDEPUSH**; they use it most of the time, whenever the exigencies of the game will permit, and when on **EDGES** they apply **SIDE PRESSURE** always.

The ice speed skaters, you will note, are keeping their long flat blades parallel with the ice surface. When sprinting on flats they use angular takeoffs; at other times they are keeping their blades quite parallel with each other. That is the combination we want for dance propulsion; skates parallel with the surface; parallel with each other. That is the push for parallel dance takeoffs **ON EDGES**.

Those ice racing blades measure 14 to 16 inches long. The skaters are pushing against the ice with the **ENTIRE** 14 to 16 inches of steel blade. Observe that they are pushing with the **SIDE** of the skate—the **WHOLE** side; they are keeping their blades flat to the ice, like skis. They do not lift the heel and push from the toe. How silly it would be to lift the heel, push from a pinpoint of toe and sacrifice that whole 14 to 16 inches of potential pushing power. And yet that is exactly what a majority of skaters—both ice and roller—are doing. They are lifting the heel. They are pushing from the toe. They have lost the power that the ice speed skater is getting by pushing with the **ENTIRE** blade. They are getting but a **PORTION** of push; they are pushing out to the **REAR** instead of out to the **SIDE**. That partially upsets the **ONE BALANCE** at every stroke.

Worse than **REAR PUSH** is the **FRONT PUSH** so prevalent in Backward Skating. Pushing from out in front for backward propulsion is chief producer of the frightful anti-dance "squat" or "sit-down" on the skate. All dance rules call for **UPRIGHT** carriage; yet we suffer from the squat. Dancers trained on **SIDEPUSH** and on how to stay on a perpendicular **BALANCE** never suffer from having to sit down on the skate. 48-49 in Lesson **FOUR** will cure the squat and the sit-down; will also take you from **SIDEPUSH** to **PIGEONTOE SIDEPUSH**, a so-called "mystery" in Roller Two Step Dancing.

In the long racing blades of the ice speed skater we have a quick introduction to **SIDEPUSH**. A quick follow-up shortcut for the rest of us would be to lengthen our ice figure skates and our roller skates to 24 or 36 inches. We would automatically become expert sidepushers. There could be no other push **BUT** sidepush; the feet would get all tangled up. That scheme is impractical but we can pretend we have skis on our feet equipped with skates underneath, and a good imagination might cure lifting of the heel, pushing from the toe, pushing to the **REAR**.

In the Appendix under **Aiming—Leaning—Sidepush** occurs the following technical doctrine: "All push in **ALL** dance skating—forward—backward—ice or rollers, is from the **SIDE** of the skate at the **SIDE** of the skating foot and **NOT** from the toe or heel in line with the body." Released in 1942 in the **ART OF SKATE DANCING**, the matter of pushing out to the side of the body with the side of the skate was proclaimed as one of the three most important of all dance fundamentals. The ice competition rules forbid pushing from the toe—call for pushing from the side of the blade, yet I doubt if you can find many skaters who have taken the time and trouble to learn and understand **SIDEPUSH**. Wherever you look, skaters will be found doing **REAR PUSH**. For travelling backward they use **FRONT PUSH** and the squat. Too many ice skaters on figure skates push from the toe of the skate. Too many roller skaters push from the toe of the skate. The ice figure skate toe is equipped with teeth. That, at least, provides something for a toe push to dig in with. The roller skate toe is not equipped with any teeth; there is nothing to dig in with. Fur-

thermore, on toe push on rollers, the wheels start to roll; so for Roller Dancing it is doubly dumb. When REAR push and FRONT push are made use of, the upsetting or shifting of the ONE BALANCE must be added to the score and we get an anti-dance road block that is going to take quite a bit of hurdling. The spot is a Skate Dancer's bottleneck.

Number 49 in Lesson FOUR will show how to break the bottleneck. Stay with the job until it is done. You will have to come back and learn it sometime if you skip it, so the shortcut is to do it NOW.

Further details will be transferred to Lesson FOUR and this chapter will wind up by suggesting you carry on your feet the imaginary skis equipped with skates and get the feel that it is impossible to push in any other DIRECTION than out to the SIDE of the body—straight out—at right angles no cheating. Study well that the pushing is to be done—or the PRESSURE is to be applied—whichever you choose to call it, from the SIDE of the skate; from the ENTIRE SIDE of the skate; that the pressure is not to be applied from the toe portion of the skate with heel lifted; that pushing toward the rear of the body is OUT for Dancing. SIDE PUSH is two four letter words; they mean just that—SIDE PUSH. The word SIDE means SIDE in all respects. AT the side. TO the side. FROM the side. SIDE PUSII has been a badly neglected Dance Fundamental.

Before beginning practice on SIDE PUSII 49 in Lesson FOUR, it should be understood that this pushing to the SIDE movement may well be exaggerated FOR TRAINING PURPOSES ONLY. Thereafter—in all Plain Skating and Dancing on Parallel Takeoffs the movement becomes MORE of a quick transfer of weight from one skate to the other skate at the Rockover, and LESS of a SIDE PUSII. When highly developed, the quick transfer of weight at the Rockover MAY provide all the speed required. If more speed is desired a bit of SIDE PUSII may be ADDED at the Rockover spot.

To understand the slight difference between SIDE PUSII and SIDE PRESSURE, take a few sprinting steps and get onto a RIF edge. Lean strongly on the SIDE of the skate. You are now exerting SIDE PRESSURE, and if you are on the ONE BALANCE you will feel acceleration of momentum. You may now takeoff onto LOP alongside RIF without any "push," but if, at the instant of takeoff you give an extra "push" out to the side with RIF, you will have added SIDE PUSII to SIDE PRESSURE. The "push" has to be a quick one.

SHOULDER ACTION

Skate dancers get a fine break here. This chapter, instead of being packed with hundreds of directives on how to USE the shoulders, will shortcut the problem with a few simple directions on how to LEAVE THEM ALONE. As with BALANCE, the subject will be treated at length, but the message itself is a short one; the cure a simple one.

To save space here, the elemental mechanics involved in shoulder reversal and nullification—meaning how to leave them alone—will be placed in Appendix. Beginners and all who have not received modern shoulder instruction should turn to Appendix now, and read SHOULDER REVERSAL AND NULLIFICATION before proceeding farther.

Like the chapter on BALANCE, this chapter will touch upon a number of related topics and we will be that much ahead. Some of the topics are: twisting of heads, twisting of shoulders, twisting of skate, checking, blocking, pair rotation, rubber elbows, jellyfish arms, high-low shoulder, folded arms, skate cutting into the circle, one partner skating FASTER than the other to get ahead at the turns.

Besides Pair Rotation, Blocking and the High-Low shoulder, there is nothing much to interest skate dancers in other shoulder actions, except

to LEAVE THEM ALONE. All pugilistic type actions, such as leading with the right, then leading with the left are out of the dance picture and should never have been allowed to get into the picture. Dancers lead with the body; they cannot lead with INDIVIDUAL shoulders; the shoulders are locked up with a partner. If any one portion of the body can be said to lead it will have to be hip, not the shoulder. The prime message of the current chapter is: Keep all INDIVIDUAL shoulder action to an absolute minimum; uncontrolled shoulders will upset that fine "delicate" balance you have been studying.

In Dancing there has been altogether too much shoulder action—too much INDIVIDUAL shoulder action, I mean; not enough of Pair Rotation. There is too much wild twisting and tossing of the shoulders individually. That is bad for the skate. The skate is versatile; it is very sensitive; it follows the body. Restless body—restless skate. The shoulders can TURN the skate. Wild shoulders—wild skate. The reason why shoulder wildness and restlessness reflected in the skate is always detrimental to dancing is that the signals sent down to the skate by the shoulders are usually WRONG signals, exactly as in the case of the wild uncontrolled Balance Legs. Wrong signals to skate—wrong answers from skate every time. It is very simple.

Let us shortcut the problem and get into action. We will begin by cutting out the unruly shoulders altogether; learn how to skate without them. We will practice skating WITH ARMS FOLDED, the quickest method. When that is mastered, we will put the shoulders to work on Pair Rotation, which really shortcuts the whole chapter onto this one shoulder action because the two other dance uses of the shoulders are not "actions" at all. Blocking is the ABSENCE of action; the absence of Pair Rotation; Pair Rotation kills off Blocking. The High-Low shoulder, so important in the making of edges, cannot be classed as an "action" because it is static; it just happens; it happens automatically when one leans to the SIDE.

Contrasted with unwanted individual shoulder action which has been too strong, Pair Rotation has been too weak. Pair Rotation is four shoulders revolving IN UNISON (and mostly parallel) around an imaginary upright pivotal pole located between the pair. Let us practice this with a partner. An arm to shoulder grip is preferable AT FIRST as the regulation arm grip may be too rubbery and weak. Later on change to the arm grip and study the effect of weak, jellyfish leading arms contrasted with firm, strong leading arms; arms that do not buckle at the elbows at the least provocation. The first practice is toward the PRODUCTION of Pair Rotation. Spread Eagle Turns from types A and B Waltzes may be used. With the shoulder grip, practice going round and round each other in counterclockwise direction; switch to clockwise direction. Get ROTATION first; smooth it out afterward. Partners look at each other constantly—no turning of shoulders and heads. In Spread Turns there is no break in the parallelism of the shoulders. When 3 turns and drop bracket turns for OF-OB Mohawks come into the picture, there will be a very slight, flexible, momentary break in the parallelism of the shoulders, but the partners continue looking at each other and there is no twisting of the heads away from each other. "Checking" on 3 turns and Mohawk turns should be of the mildest character; never violent. Checking is practically absent when these turns are made ON AN EDGE by the BODY instead of being "swung" by the shoulders. However, the FIRM LEADING ARMS must always be in evidence at the turn in case a little checking is unavoidable; firm arms and elbows by BOTH partners; rubber elbows can upset the turn. The Ten Lessons will picture plenty of solo turns; all kinds of turns. Almost any of them may be used with a partner for dual practice of shoulder control; the spread turns mentioned above are as good as any for quick results.

Now we come to **BLOCKING**. Blocking is the **ABSENCE** of Pair Rotation. In all Pair Rotation, concentrate on **NOT BLOCKING** your partner at **THE PARTNER'S TURN**, and upon not turning your shoulder **AWAY FROM PARTNER** at the wrong time, or in the wrong direction. Blocking your partner means that your shoulders are not revolving around with your partner as partner goes into the turn. You are "**BLOCKING**." Partner is unable to get past you; unable to get around you; is unable to make a decent turn. Quick way of getting the idea—try a little Blocking. Experiment by refusing to let your shoulders rotate with the Partner. Observe the difficulty or the impossibility of partner getting up **TO** the turn and in **MAKING** the turn. Then let partner give you a dose of Blocking. Knowing how to block, what it is and what it will do to your dancing will quickly teach not to block.

This is a good spot to emphasize the important fact that, in turns of this kind, the partner who is going to make the turn has **FARTHER TO GO**; therefore has to skate **FASTER**. Make no effort to increase **YOUR** speed **AGAINST** the partner at these spots. Blocking interferes severely with partner's endeavor to skate farther and faster. After trying out blocking, switch to practice in revolving your shoulders properly **WITH** the partner. As you take up this practice you will note a bad tendency of the skate to try to follow the rotation of your shoulders. The skate will try to "**CUT INTO**" the circle; it wants to turn away from partner's tracing. This tendency must be strongly resisted. Force the heel of your skate to persist in **AIMING OUT** of the circle until the last instant. This means there will be a twist of the waist, or the "open hip" position, or a combination of the two. It means that the upper part of your body has turned 90 degrees in order to keep facing the partner, but your skate is still on the print. Ninety degree body turns and 180 degree body turns and hybrid body twists such as the one just described will be covered thoroughly under the heading **URNS AND THE COMPASS**. If it is well remembered that there is no turning of heads away from each other, this technique, when perfected, should produce great improvement in all dances requiring this sort of execution. Good practice Dance: Continental Waltz. To illustrate the subject of "not turning your head (and shoulder) away from partner at the **WRONG TIME** or in the **WRONG DIRECTION**" let us select an **OPEN POSITION** spot. A good example is Lady's step No. 4 in the **FOXTROT**. If, on this step, she turns her shoulder or head to the **RIGHT** the least bit, the man will find it difficult or impossible to turn a good 3 turn and he will have a hard time getting around her and in front of her. Turning her shoulder and head to the right has **TURNED HER SKATE** and she is **GOING AWAY FROM HIM**. If she will leave her shoulder and head alone, she will not be going away from him but will be going with him. Step 4 in this dance is a fine spot to study this fundamental Dance principle, and learn how to eliminate a very prevalent error from **ALL** dancing.

We will now consider the **HIGH-LOW** shoulder principle, in which skate dancers are vitally interested. If leaning on the side of a skate, all in one piece, will produce an edge, and if nothing else will produce an edge, it follows then, that one shoulder will be higher than the other shoulder when one leans to the side without bending. There is no lifting or lowering of the shoulders, mind you; there is no conscious effort on our part. One shoulder will just naturally **BE** higher and one will be **LOWER** than a level line. The shoulder leaning **INTO THE CURVE** will be the **LOW** shoulder. If we nullify High-Low shoulder by leveling the shoulders the skate will return to a **FLAT**. If we reverse the High-Low shoulders the skate will go into a **CHANGE OF EDGE**. Thus the vital importance of High-Low shoulder knowledge for skate dancers is apparent. For a test, get onto a **ROF** edge and see what happens. With right

shoulder low and left shoulder high, watch the ROF edge change to RIF merely by reversing the shoulders so that right becomes high and left becomes the low shoulder. For this experiment on rollers, flexible skates are required. Failure to appreciate what nullification or reversal of the High—Low shoulder action means in the production and maintenance of edges is a chief cause of flats in dancing. This is a grand shortcut for studying fine edges. Make certain to carry the High Low principle through the entire ten practice lessons except for flats; level shoulders will make flats.

Reversal of shoulders, elimination of shoulders, and skating with the arms folded are supposed to be mastered in the PLAIN SKATING classes but have been badly overlooked. Wherever perfected PLAIN SKATING has been insisted upon, dancing shows little wildness and contortion; the vital importance of perfecting the Plain Skating foundation is impressed upon us constantly. The arms folded shortcut pays dividends in many ways; it improves your carriage; it is a big help in learning to skate from the hips. As you attain smoothness from constant practice, you will feel hip action developing. Picture a partner in front of you, and how smooth the dance work is going to look. For contrast picture how rocky two pairs of uncontrolled shoulders always look.

When it comes to practicing 8 turns and turns of like character solo in the lessons, the tendency to "swing the turn" by twisting the shoulders, and to "check the turn" by reversing said swing of the shoulders will arise to plague you. The shortcut cure will always be:

- (a) return to Plain Skating practice, with arms folded.
- (b) attempt a few turns with arms folded.

Does all this make for stiffness and rigidity in dancing? Absolutely not. Far from it; it makes for just the opposite. All this rigid inflexibility stuff is PRACTICE MATERIAL. A training system. The more rigid the better while taming wild shoulders. The tougher the treatment the sooner they will be tamed. After graduating, one relaxes; dances naturally; just as in Ballroom Dancing except for the firm, strong, non-rubber leading arms required for skate dancing. There is shoulder FLEXIBILITY; there is no shoulder WRESTLING. Sample dance requiring NO shoulder action: STRAIGHT WALTZ. Sample using very slight flexibility: COLLEGIATE STRAIGHTAWAY. Samples using Pair Rotation: Continental Waltz; Type A and B. Spread Waltzes.

TEARING THE DANCES APART

It is a shortcut to study a dance in sections and not as a whole. Many of the steps and sequences of steps will be found to be a footwork repetition of steps and sequences in some other dance or dances.

The music and timing may be different, also the hold and the carriage of the balance leg, but the footwork repeats frequently. The fact that dance sequences have the habit of repeating themselves may be turned into a valuable asset. In tabulating these repetitions we discover that a large proportion of the footwork in all our dances is nothing more than ordinary Plain Skating technique.

In forward skating, OF to IF takeoffs and IF to OF takeoffs are very prevalent. To these must be added all OF to OF takeoffs because of the rockover which takes place just ahead of the takeoff, which places them in the IF to OF class. Add to the list all the backward takeoffs of like species and the discovery turns out to be a heavy preponderance of Plain Skating footwork. For example: The Fourteenstep shows 11 out of 14 for Man, 12 out of 14 for Lady. 23 steps out of a 28 total is 82 percent. The Foxtrot shows 13 out of 16 for Man, 10 out of 14 for Lady. The

Straight Waltz is edge running with ALL takeoffs for both partners being Plain Skating takeoffs.

If then, the Plain Skating takeoffs total up an average of about 75 per cent of all skate dancing; if its technique has been brought to a high state of perfection; if it is always correct and does not have to be brushed up we have at hand a great time saver—a most potent shortcut.

In learning a dance quickly it is advantageous to first sort out and fix up the Plain Skating sequences, leaving out all turns, crossed steps, swings, etc. Concentrate on these portions first, exclusively, in groups of 3, 4, or 5 steps. Do them over and over and over again with proper attention to aiming and pattern until each group of steps becomes automatic. Make certain they are on EDGES. Before tying in the few remaining steps and turns they, too, should be given intense preparation. When all is well rehearsed, the joining together of the pieces of the dance is an easy matter and the dance is likely to show good quality right from the start. Under the method of trying to assimilate an entire dance in one piece, good quality is rarely attained for a long time.

This chapter uncovers the foremost reason WHY Plain Skating is the basic foundation for Skate Dancing.

SHORTCUTTING THE CUSP TURNS

SHORTCUTS can make no greater contribution to the peace of mind of skate dancers than to rescue them from the maze of involved skating terminology in which the cusp turns are enmeshed.

Given FOUR cusp turns—Bracket, Counter, 3's, Rocker—times two edges (O and I) times two feet (R and L) times two directions (F and B) we find the result to be a total of 32 named cusp turns. International Style skating needs the entire 32; skate DANCERS do not need 32; they can get along fairly well with FOUR.

First, we will shortcut the 32 total by laying aside the Rockers and Counters which are little used. They will be treated separately later on, and briefly: this cuts the total to 16.

Next, for our special purpose, we can cut the list to 8 by disregarding BACKWARD cusp turns, of which there are few, and those are mostly Back 3's. We will concentrate solely on FORWARD cusp turns, meaning Forward to Backward, and these are going to be "DROP" turns.

To cut the list to FOUR we will lay aside the INSIDE EDGE Forward cusp turns which give us no headaches, and are not pertinent to what is coming; now we are down from 32 to 4.

We have left only:

ROF 3 and its opposite, ROF Bracket.

LOF 3 and its opposite, LOF Bracket.

Out of these four items, a 3 cusp, a Bracket cusp, two feet and one direction of approach (Forward), SHORTCUTS will try to build a MAJORITY of all cusps you will need for OF cusped DROP Dance Turns.

A major identification tag for Bracket, Counter, 3 turn, Rocker is the TAIL OF THE TURN, which has to be on a certain EDGE. If there is no certain EDGE TAIL, then there is no Bracket, Counter, 3 turn, nor Rocker.

As we have no HELD Brackets in any of our dances—no Brackets with a TAIL—we have no Brackets to deal with—only the CUSP of the Bracket. All that Dancers are interested in getting from the Bracket is its CUSP and a simple realization that that cusp is turned OPPOSITE to the cusp of the OF 3. It is a cusp that is frequently and eloquently termed a "3 turned inside out." The shortcut to remember is that for all practical DANCE purposes the Bracket cusp is nothing but an "opposite" 3 cusp.

We are borrowing the term "bracket cusp" because it is familiar and convenient. We could call it a "counter cusp," or IT MAY EVEN CHANGE EDGE AT THE CUSP AND PLACE ITSELF IN THE IF 3 CLASS. The technical TRACING at the CUSP is not important to Dancers; Dancers are concerned only with making an OPPOSITE turn (opposite to OF 3) and making it fast.

The Bracket CUSP will be used to make "DROP BRACKET TURNS" and these drop turns, when turned 180 degrees, are the answer to most of our 180 degree Mohawk and Choctaw problems.

Having shown that when bereft of a certain EDGE and a TAIL, after a cusp, there can be no Bracket, Counter, Rocker or 3, SHORTCUTS has enabled you to throw into the discard all the puzzling NAMED flat turns—the FLAT Bracket, FLAT Counter, FLAT Rocker, FLAT 3. Actually there are no such things. Dancers may lump the whole bunch under one title—FLAT TURNS—and save many headaches. Henceforth, all you have to ask yourself when making FLAT TURNS is: "Which foot" "Which direction of CUSP, C or CC?"

Dance composers frequently NAME these flat turns to indicate some special treatment by the balance leg; dance diagrams sometimes show a named flat turn; SHORTCUTS is interested only in producing the foot-work and body turning necessary to make the turn. The flat turns we have written of are, of course, equipped with a cusp and are not of the "skid" variety.

We will pass quickly over HELD turns made on one foot and move on to DROP TURNS, which are our objectives. We have HELD 3's; a few HELD Rockers; there is no HELD Counter; no HELD Bracket. The HELD 3's and Rockers do have that certain required EDGE TAIL mentioned and thus they are true NAMED turns. They are exempt from the present analysis.

Coming now to "DROP TURNS" on OF edges—of which our dances use very many—it is a shortcut to realize that they need be nothing but an OF edge topped by a cusp turn of 3 type or its opposite Bracket type, followed by a BACK EDGE on the other foot. Following the 3 type cusp with an OB edge will produce Drop 3's. Following the Bracket type cusp with an OB edge will produce Drop Brackets called MOHAWKS. Following the Bracket type cusp with an IB edge will produce Drop Brackets called CHOCTAWS.

Lesson FOUR will go into details on Mohawks and Choctaws.

We will now supply a simple basic shortcut production formula for determining easily how the 3 type cusp and the Bracket type cusp are differentiated when going forward on R foot and on L foot. Two important words are involved—CLOCKWISE (C) and COUNTERCLOCKWISE (CC). As previously stated, one has to determine just two things—WHICH FOOT (R or L)? and WHICH DIRECTION (C or CC)?

For dancing the two cusps are practically alike except for being pointed in opposite directions. Which cusp is called for C or CC on Right foot, or C or CC on Left foot? It is as simple as that. It will give you mastery over all OF Drop Dance Turns. Here is the formula for the Right foot: If, on a ROF edge, you make a cusp turn CLOCKWISE, you are turning as for a 3. If, on a ROF edge, you make a cusp turn COUNTERCLOCKWISE, you are turning as for a Bracket (3 turned inside out). Left foot technique is opposite to the above. If, on a LOF edge, you make a cusp turn COUNTERCLOCKWISE, you are turning as for a 3. If, on a LOF edge, you make a cusp turn CLOCKWISE, you are turning as for a Bracket (3 turned inside out).

The formula is a basic formula—always the same; never changes; prevails throughout the diagrammed lessons. If you are successful in choos-

ing the proper foot and the correct C or CC direction, the formula will give you the corresponding 3 cusp or Bracket cusp every time.

For DANCERS, the TECHNICAL precision of the cusp itself is not in question. The requirement is to make a cusp in the proper direction and on the proper foot and take it FAR ENOUGH AROUND to produce the movement and edge called for by the dance being skated.

It is well to memorize the formula and practice it intensively:

ROF turns CLOCKWISE for 3

ROF turns COUNTERCLOCKWISE for Bracket

LOF turns COUNTERCLOCKWISE for 3

LOF turns CLOCKWISE for Bracket

A few thousand turns on the above formula, either at home or on skates will be an excellent shortcut investment, the idea being to make the system automatic.

Once mastered, ALL OF DROP TURNS are at your disposal. Not only all we have at present, but all that ever are likely to be invented. If someone hands us at some future date an OF Drop Rocker, the 3 cusp will take care of it; if we are handed an OF Drop Counter, the Bracket cusp will take care of it. Remember that the DROP step takes over instantly at the cusp; the cusp becomes merely the TURNING mechanism. Hence—WHICH foot? Which C or CC direction? That is all.

Nothing has been said in this chapter about the important 180 degree and 90 degree turning of the BODY. Chapter on TURNS AND THE COMPASS gives body turning data. MUST be tied in with the making of cusp turns.

It is important to emphasize that ALL 3 turns mentioned in SHORT-CUTS are TURNED 3's and not whipped or kicked 3's. In TURNED 3's the balance leg stays behind; in whipped and kicked 3's the balance leg swings forward and kicks the turn. The kicked 3's, usually, are not 3's at all. They are a varied assortment of skids, scrapes and Inside Forward Counter turns. See 35 in Lesson Three.

URNS AND THE COMPASS

Invoking the aid of the compass is the quickest shortcut on learning HOW FAR the body must be turned in Dance turns.

Face North. Turn to face East. You will have turned the body 90 degrees, or $\frac{1}{4}$ of a circle.

Face North. Turn to face South. You will have turned the body 180 degrees, or $\frac{1}{2}$ of a circle.

Face North. Turn to East, to South, to West and back to North. You will have turned the body 360 degrees, or a full circle. Example: Lady's five step turn in Flirtation Waltz. As there are few 360 degree turns we will skip 360 and concentrate on 90 and 180 degree turning.

First, let us dispose of the SKATE. Turning a skate only 90 degrees will bring it to a dead stop or a side skid. It is not built to travel sideways. In fact the 90 degree turn and drag of a skate is a method of stopping. The skate is not interested in 90 degree turning but only in 180 degree turning and this means APPROXIMATELY 180 degrees, not exactly 180 degrees,—sometimes slightly less, sometimes slightly more. For instruction purposes we will say that in the turns under discussion the skate turns 180 degrees.

The body, however, turns 180 degrees SOMETIMES; at other times it turns only 90 degrees. Examples: Spread Eagle Waltz Type A 90 degrees (not a cusp turn however), Polka Mohawks 90 degrees, Flat turns in Iceland Tango and Tango Barn Dance 90 degrees. Mohawk Waltz 180 degrees, Continental Waltz 180 degrees, most Ol' Mohawks and Choctaws 180 degrees, most all Drop Turns 180 degrees, a large percentage of all dance turns are 180 degrees.

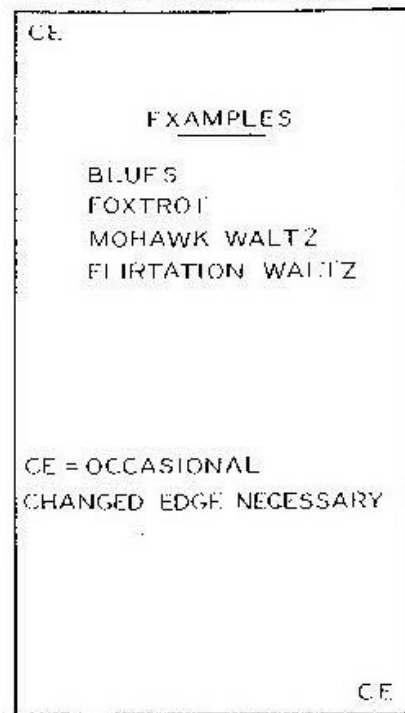
BASELINES

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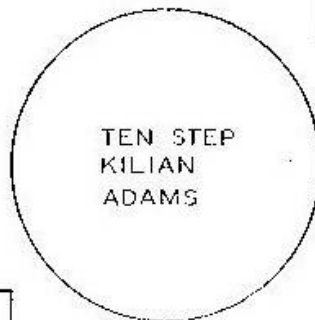
CIRCULAR CORNERS



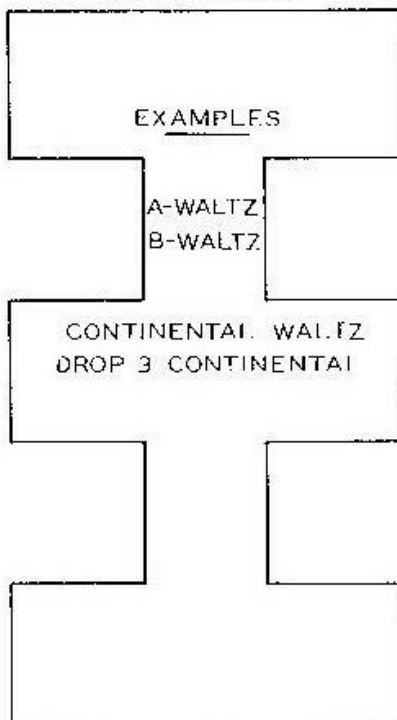
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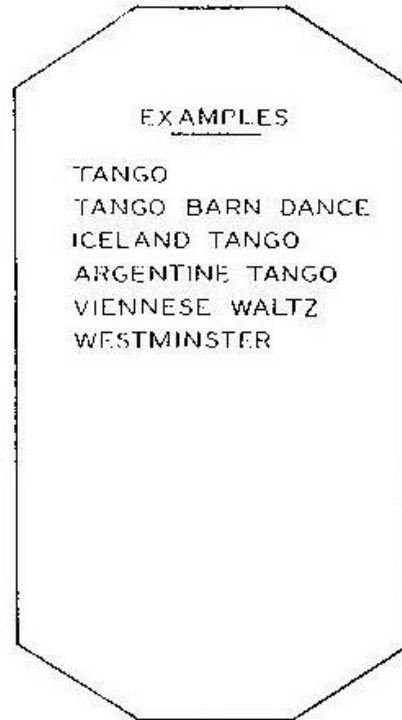
CIRCLE



90 DEGREE



GABLE



A 90 degree turn of the body while the skate turns 180 degrees means that there has to be an "Open Hip". The Open Hip and the turned out knee takes care of the added 90 degrees needed by the skate.

A 180 degree turn of the body and skate together does not require an Open Hip.

In general it may be stated that no good turns of any kind are forthcoming on either ice skate or roller skate unless the body be turned; the SKATE is not supposed to do all the turning.

QUICKNESS of turning in 180 degree work should be kept in mind and practiced. You are skating North and suddenly you are facing South. Rapid action is essential. Dance music does not wait.

One major Dance difficulty is that frequently the body is turned only 90 degrees when it should be turned 180 degrees.

Obviously, 90 degree turning is sufficient for dance turns calling for 90 degree turning but is inadequate for dance turns calling for 180 degree body turning.

SHORTCUTS will drill constantly in taking the body FAR ENOUGH AROUND.

BASELINE AND AXIS

Every dance has a baseline around which the edges are draped; Dance diagrams are drawn on a baseline, after which the baseline may be erased for sake of simplicity. SHORTCUTS will follow that plan; engravings will show only the tracings to be made by the skate. The baseline may be drawn in with a pencil if one needs it; for straightaway sequences it may be nothing but a straight line.

Most dances use a straight line baseline in the straightaway portion; some have a straight baseline across the ends of the rink; some have a curved baseline across the ends of the rink. Ninety degree dances use a Greek Border pattern down the straightaway and a straight line across the ends of the rink. Some dances do better with a gable pattern at the ends of the rink. There are a few circular dances.

The Baseline illustration presents the main baseline patterns and lists some of the dances that go with them.

The leader of the Dance team should keep his baseline pattern in mind at all times; it is the backbone of the dance.

A step aimed to follow a straight baseline will be a flat; this is correct aiming for flat portions of the various Tangos.

EDGES must be aimed either to the right or to the left of a straight line baseline or they will not be edges.

How MUCH they must be aimed away from the line meaning the angle of takeoff from the baseline—comes under the head of AXIS. The axis printed or drawn on a dance diagram or instruction sheet tells at what angle to aim the steps from the baseline. Three approximations are sufficient to cover all dances—45 degrees, 60 degrees, 90 degrees. Ninety degrees is at right angles to the baseline, 45 degrees is half the 90 degree axis and 60 degrees is in between 45 and 90 degrees.

Edges following around a curved corner baseline should also be aimed to point outside of the line—but not too much because the lean on the side of the skate and the resulting curve will keep bringing the skate back to the curved baseline. If the skate is permitted to CUT INSIDE of the baseline, the succeeding edges are likely to go flat.

We will now study the importance of baseline technique in its relation to edges AND MUSIC; we will use the straight line baseline used for most straightaways.

Edges or sequences of edges are draped on this straight baseline, first on one side and then on the other side of the line. These edges are

curves; are portions of circles, spirals and cycloids. They must, of course, be real edges and not diagonal flats. The points where the crossings of the baseline are to be made is a matter of major importance. The locations for the crossings are determined by the MUSIC.

The music values of the aforementioned edges and sequences must be carefully considered for they tell us how long to stay away from the baseline before arriving at the next crossing of the baseline. In the Collegiate straightaway, the dance calls for 2 beats on one side of the line and then 2 beats on the other side of the line, so we cross the line at the end of every two beats of music.

In the Straight Waltz Straightaway, there are three steps totalling SIX beats on one side of the line, followed by three steps totalling six beats on the other side of the line; thus, in the Straight Waltz we cross the line every six beats.

On ice skates or on flexible roller skates all this is accomplished by aiming OUT and leaning IN—leaning in on the SIDE of the skate. No forcing of the skate or twisting of the head and shoulders is required and should be zealously avoided. By keeping the aim always out of the curve and the lean always INTO the curve, it is a simple matter to arrive at the crossings of the line right on the dot. If you find yourselves arriving too early, lean LESS; if you are arriving too late, lean MORE.

It is a good shortcut to think of dividing the music values of various sequences or steps into halves and keep the edges going OUT for one half and return to the baseline on the other half. For example, on the six beat Straight Waltz sequence the edges should be going OUT away from the baseline for 3 beats and back to the line for 3 beats. In a nine beat sequence (Flirtation Waltz, Westminster Waltz) we go OUT for $4\frac{1}{2}$ beats and back in $4\frac{1}{2}$ beats. In a 12 beat sequence (Westminster Waltz) it would be 6 out and 6 back. Step #14 in Fourteenstep requires 2 beats out and 2 beats back. The principle applies to all dancing except sequences of flats.

Ability to hit the baseline on the dot without going flat or going far across it will repay time spent on baseline technique. When approaching the ROCKOVER at the line (in takeoffs involving the Rockover) the change of LEAN should be STARTED about $\frac{1}{2}$ beat ahead of the music in order to give the skate time to respond.

FACT EJECTS THEORY. PROVE IT!

The Dance Art is much easier to learn than it used to be. In early years the skate dance partnership got its dancing and its skating all mixed up; the dances were SKATED, not DANCED. It resembled Pair skating; was said to require the same long arduous skating development necessary for standard Pair Skating. Theories abounded; there was little fact; the Art grew at a snail's pace.

Today all is changed; things are different; the Art has been de-bunked. The dances are being DANCED. The skating foundation has been simplified; and explained. Theory has been cast out; fact has taken over. Wherever fact expels theory, things begin to hum. Skate Dancing began to hum when fact took over theory. SHORTCUTS presents FACTS ONLY; no theories. No time need be wasted on theorizing. Proceed to PROVE. The logic of facts will stand any test for PROOF. Every piece of instruction in SHORTCUTS should be submitted to verification and proof. Every reader should test every item for TRUTH. A self made demonstration of conclusiveness will be like experience a top-notch teacher. When testing, do not test weakly; the facts in SHORTCUTS will make good under the harshest test. Once you have PROOF, no one can take it away from you; no one can talk you out of it. Proving things is another shortcut.

GLOSSARY OF SKATE DANCING TERMS AND SYMBOLS

R- Right Foot	3-Three Turn
L- Left Foot	BR-Bracket Turn
O- Outside Edge	XF-Crossed in Front
I Inside Edge	XB-Crossed Behind
F Forward	C-Clockwise
B -Backward	CC-Counterclockwise

EXAMPLES

ROF means Right Outside Forward

LIB means Left Inside Backward

LOF 3 means Left Outside Forward followed by a 3 turn

RIF-XB means Right Inside Forward crossed behind

LF a Left Forward Flat; RF—a Right Forward Flat

LEAN: Leaning the body weight on the SIDE of the skate.

EDGE: Considering, simply, that your shoe has an OUT SIDE and an IN SIDE, you will curve into an OUTSIDE EDGE when you lean the weight of the body sideways on the OUT side of the shoe. You will curve into an INSIDE EDGE when you lean the weight sideways on the IN side of the shoe. There is no other known method of producing edges on skates.

SKATING FOOT: The foot that is doing the skating. The foot on the surface.

BALANCE LEG (or foot): The leg and foot that is off the surface.

FLAT: A straight line; weight on TOP of skate—no lean gives flats.

AIMING: Dance EDGES have to be AIMED 45, 60 or 90 degrees to the Right or to the Left of the Baseline.

SPREAD EAGLE: Uses two feet at one time. The feet are "spread eagled" or heel to heel. One toe points forward, one backward.

SPREAD EAGLE TURN: Uses one foot at a time. Requires three steps. Examples: RIF-LIB-ROB; LIF-RIB-LOB.

CHANGE OF EDGE: Rolling the lean from one side of the skate to the other side of the skate on one foot changes the edge from Outside to Inside or vice versa.

ROCKOVER (or Plain Roll): Rolling the lean over for a short change of edge at the finish of certain edges in preparation for an Alongside takeoff.

CHASSE and PROGRESSIVE: See Appendix.

THREE TURN: A one foot 180 degree turn shaped like a 3.

DROP 3 TURN: Same as a 3 turn except that the tail of the 3 is not held. The other foot "drops" alongside immediately making it in effect a two foot turn.

BRACKET TURN: A one foot 180 degree turn shaped like a "3 turned inside out". The cusp of the 3 is reversed and points Outward instead of Inward. In dancing sometimes termed a "Reverse 3" or "3 turned inside out." Used in Dancing in "drop Bracket" form. Dancers are interested only in the CUSP of the Bracket.

DROP BRACKET TURN: A two foot Type of Bracket turn. The tail is not held. No tail is required. Other foot takes the surface alongside instantly. Best technique for OF Mohawks and Choctaws.

ROCKER TURN: Same as a 3 turn up to the cusp. After the cusp, tail of the turn goes in opposite direction to tail of a 3.

COUNTER TURN: Same as a Bracket turn up to the cusp. After the cusp, tail of the turn goes opposite to Bracket tail. Little used.

DROP ROCKER and DROP COUNTER: Not needed in Dancing. 3 turn will cover the Rocker; Bracket will cover the Counter. The cusp is the only portion used.

MOLLAWK TURN: A two foot turn made on like edges, meaning O to O or I to I. To **SHORTCUTS** Mohawks are merely two foot turns using Drop Bracket or Spread Eagle technique, turning the body sometimes 180 degrees, sometimes 90 degrees depending on the dance. Example: Mohawk Waltz 180 degrees; Polka 90 degrees. Unless marked XF or XB all Mohawks are Plain Mohawks, uncrossed.

CHOCTAW TURN: A two foot turn made on unlike edges, meaning O to I or I to O. Some are nullified by the Rockover. To **SHORTCUTS** Choctaw turns are merely two foot turns using the same turning technique as for Mohawks although finishing with an unlike edge.

CROSSOVER: Crossing one foot over the other in Forward skating. The XF step. One of the two "walking" steps.

CROSS ROLL: The foot crosses in Front XF—for the takeoff in Forward edges; it crosses behind XB for the back edge takeoff. Usually applied to Outside edges. One of the two "walking" steps.

ROCK BACK: A slight rocking backward of the body in certain Dance movements. Examples: Standard Chasse; Two Step Shuffle (rollers).

SPLITS: A two-feet-at-one-time roller movement not suited to the ice skate. Front skate rides on heel wheels; rear skate rides on toe wheels. Skates track in line. The feet are spread a moderate distance. Usually a **FLAT** movement. Example: Tango Barn Dance. Balance is centered between the two skates.

SPEED: Used in this book to suggest a few running steps to pick up momentum for certain movements in which the momentum is likely to die down.

TAKEOFF: Transferring the weight from one foot to the other foot.

"WALKING" STEP: Any step that is stepped ahead in forward skating or stepped behind in backward skating. Also termed "stepping wide."

PARALLEL: Dictionary definition: Lying side by side; extended in the **SAME DIRECTION** and equidistant at all points.

OPEN AND CLOSED MOHAWKS: These two terms have nothing to do with the Mohawk itself. They refer to the position of the Balance Leg **AFTER** the turn has been made. If the Balance foot swings across the skating foot **AFTER** the turn and the legs and feet are in a crossed position it is a **CLOSED** Mohawk. Stand on the floor with feet crossed and you will have the idea of "CLOSED." If the balance leg swings away from the skating foot **AFTER** the turn is made, and the feet are spread somewhat apart it is an **OPEN** Mohawk. Stand on floor with feet spread apart and you will have the idea of "OPEN."

THE TEN LESSONS — GENERAL DIRECTIONS

BALANCE: As in Fig. 2.

LEAN: As in Fig. 3.

INSIDE TO INSIDE TAKEOFFS: These are CLOSE takeoffs but are angular. They are not PARALLEL.

ALONGSIDE TAKEOFFS: All but the Inside to Inside takeoffs are ALONGSIDE and are CLOSE and PARALLEL. (See Fig. 8) except the obvious Cross Rolls, Crossover steps (XF), Crossed behind (XB), and takeoffs involving spread eagles and spread eagle turn movements. Chasse steps are taken off ALONGSIDE. Progressive steps are taken off ALONGSIDE. Plain Skating steps are taken off ALONGSIDE.

WALKING STEPS: There are two legitimate "walking" steps, the Cross Rolls and the Crossover steps. The foot definitely steps ahead for these two movements.

SPEED: Suggests interposing a few running steps to gain momentum when needed in practice lessons.

ARROW: An Arrow will be used instead of the word START. Shows the starting step and the direction of progress. Vertical diagrams read from bottom up for forward skating; some backward skating lessons read from top down. Circular diagrams are shown mostly Counterclockwise, the usual direction of rink travel. Train also in Clockwise direction whether so shown on diagram or not. Train both feet equally. Perfect all movements in both directions.

THE ROCKOVER (or Plain Roll): Sometimes shown on diagrams, sometimes not shown to avoid confusion.

MUSIC: The lessons may be practiced with or without music. A sample of timing is shown on one diagram—19. Some diagrams indicate a mixture of long steps and short steps by the difference in length of the lines. Dancing is made up of combinations of longs and shorts. SHORTCUTS is interested in developing quick footwork and smooth body action by mixing up longs and shorts where practical. All the "music" required for the practice of the shortcut movements can be covered by LONG-SHORT.

BASELINE AND AIMING: Keep the BASELINE chapter well in mind. Pay great attention to AIMING of steps. The steps were drawn on baselines. The baselines were then erased.

THE EYES IN TEAM WORK: In OPEN, SIDE, TANDEM and HAND-IN-HAND positions the eyes look dead ahead on a level line. They should never look DOWNWARD. In CLOSED, SIDE CLOSED and SCISSORS positions the partners look at each other CONSTANTLY and ALWAYS. No turning of eyes away from each other. No looking DOWNWARD. See DANCE HOLDS in Appendix.

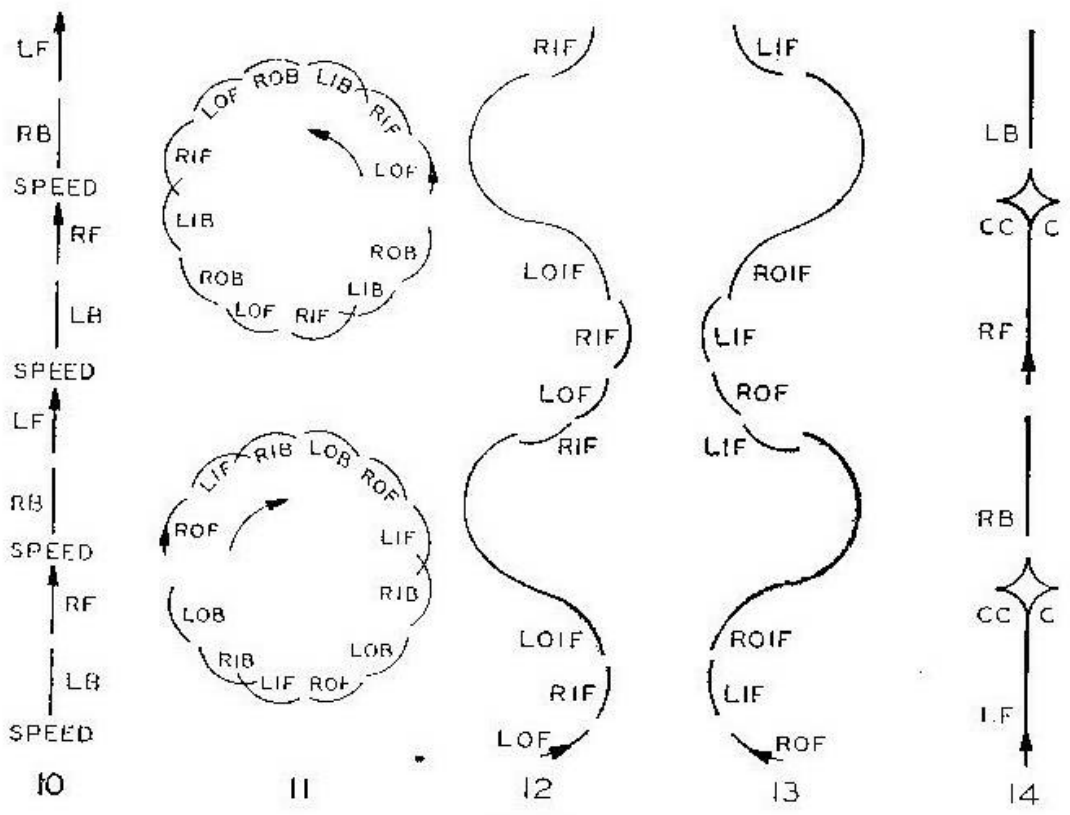
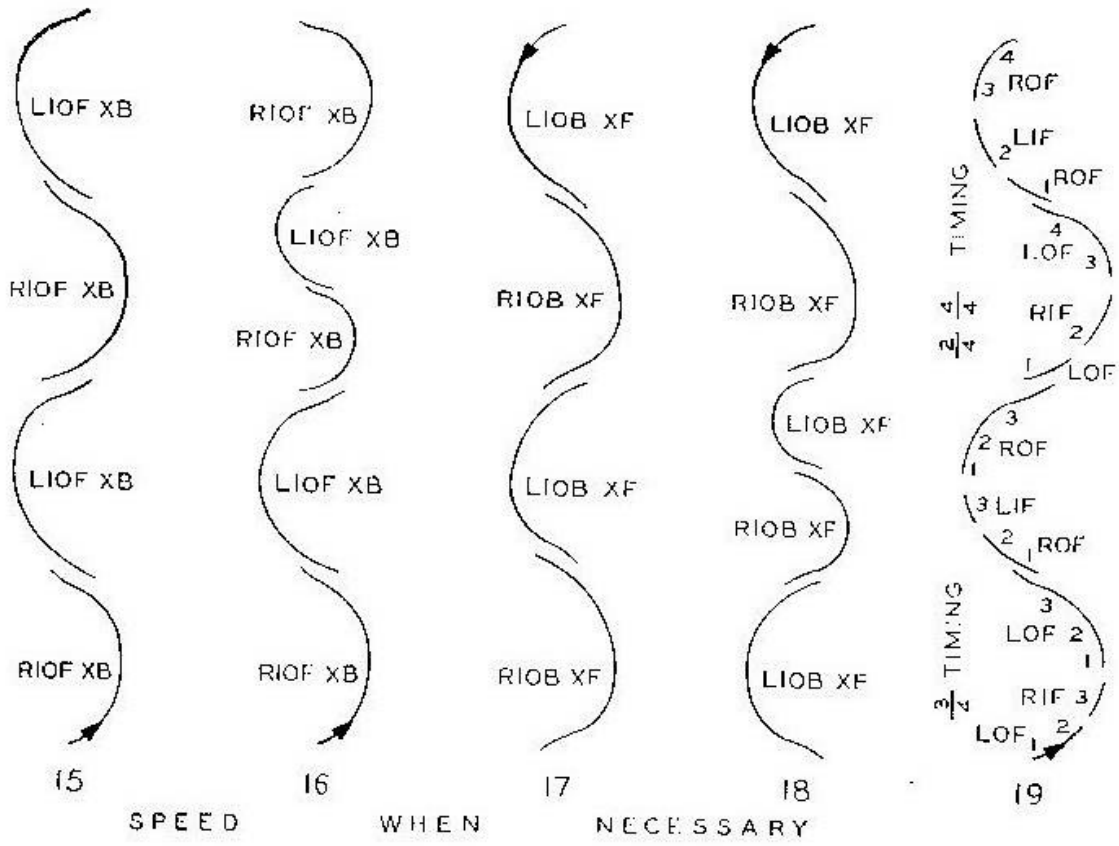
THE SQUAT: Sitting down on the skate on back edges. A break in the straight and rigid abdominal region associated with high grade dancing. Avoid it at all costs.

FRIENDLY HELPING HAND: A friendly helping hand is a great saver of time and effort in mastering the lesson practice movements. Gives confidence.

FLEXIBLE ROLLER SKATES: On rollers, best results will not be obtained if other than quick action flexible skates are used. They should be equipped with frictionless wheels—wheels that spin. Adjust flexibility to the WEIGHT of the body. Trucks firm. Not dangling. Not tight.

LESSON ONE

P. B. R.



LESSON ONE

10 Flat Spread Eagles. Right foot and left foot leads. SPEED means pick up momentum in between to carry on. If Spread Eagle action is difficult, begin in a small way. Stay on the spread only an instant at first. Lengthen them gradually. Keep body straight, no leans, no bends, eyes level. The balance is between the two skates. If feet spread apart too much, try bringing them together by placing a bit more weight on the rear foot. After you can hold the flat spread for a fair distance practice the spreads on EDGES. Put in the LEANING. The edges will come automatically. Lean forward with body all in one piece—no bends—and you will get an INSIDE spread eagle. For OUTSIDE spread eagles lean backward. Outside spreads are little used in dancing, although the POSITION is a valuable one to cultivate. When spread eagle difficulties arise in dancing go back to practice on 10 and follow up with edges. The steadying influence of a helping hand is a speedup. For roller dancing a flexible skate as always.

Beginners may find it possible to shorten the practice time for getting into spread eagles by paralleling both feet on the surface at one time. In this practice one foot will snap a cusp turn in going into the spread eagle. The method should not be continued too long as it delays mastery of SHIFT OF BALANCE required for shifting the ONE BALANCE from one-foot work to two-foot work and back to one-foot work.

11—Spread Eagle TURNS in both directions. The circular patterns train at the same time for the OB-OF turns, in which the Outside Spread Eagle POSITION mentioned under 10 is important.

12—Edge running on a baseline. Shorts and longs. Footwork. A hockey dodge.

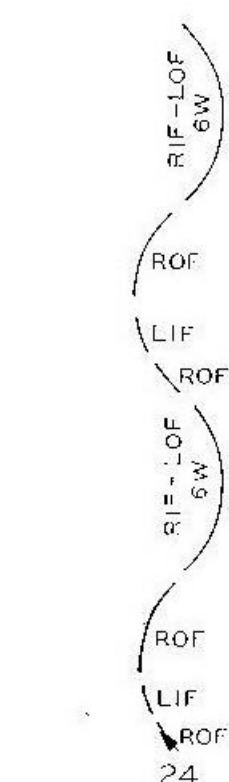
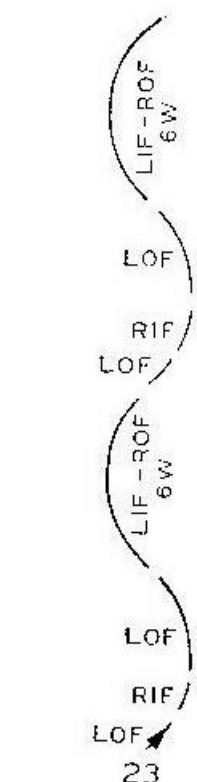
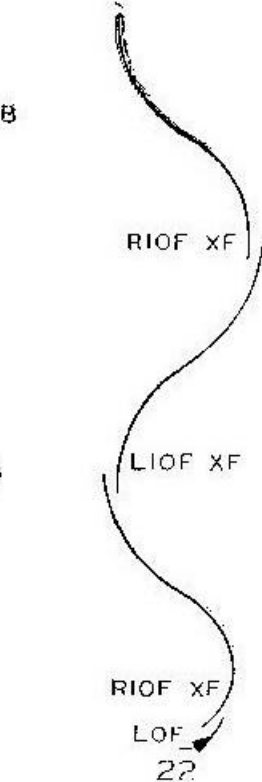
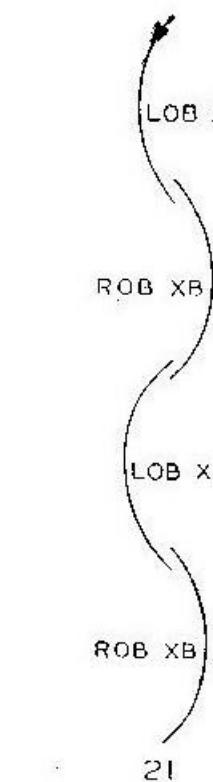
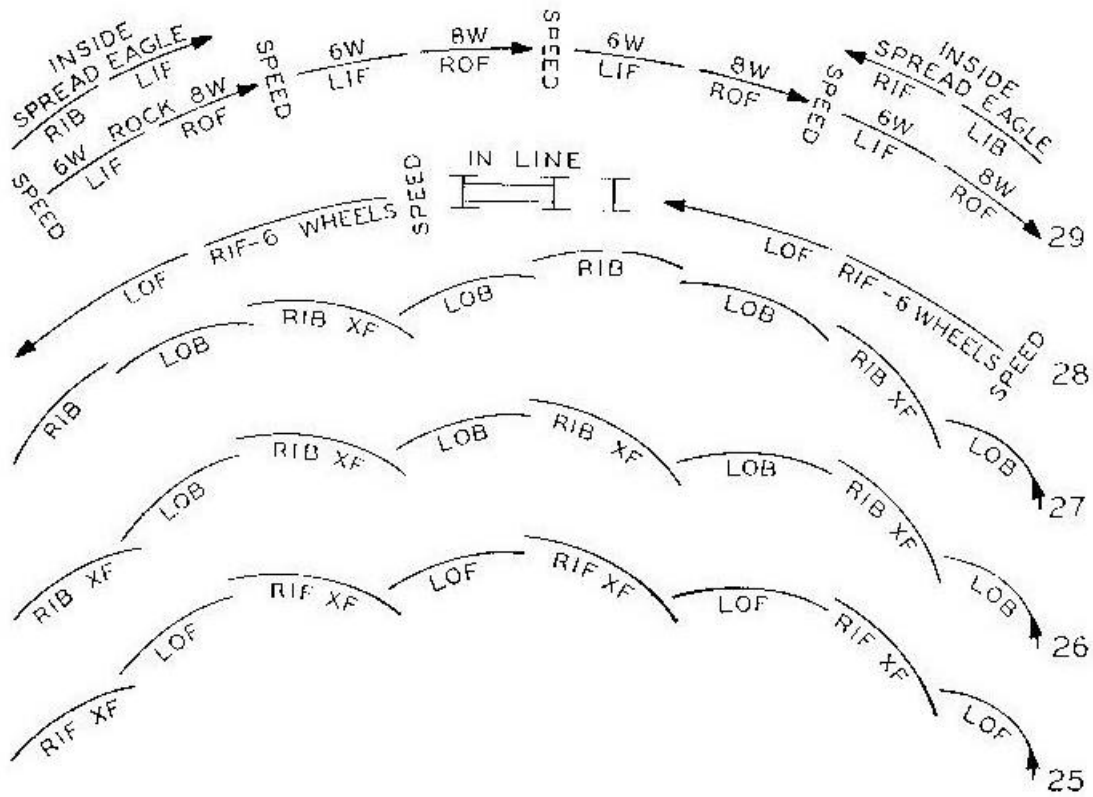
13—Same as 12 but on opposite feet.

14—Forward flat drop turns. An exercise in BODY TURNING. One of the best shortcuts in the book. Turn them to R. Turn them to L. Removing the edge removes all confusion. Trains the body to turn in both directions - clockwise (C) and counterclockwise (CC) and on either foot. Edges will be put in later. 14 is for turning the BODY only. Therefore concentrate on C and CC turning. Train body to turn 180 degrees, also 90 degrees. Use some checking on 90 degree turns; none on 180 degree turns. When turning the body only 90 degrees remember that the skate must turn 180 degrees. Forget for the moment all about what KIND of turns are being made—whether a type of 3's or Brackets. In FLAT work names are unimportant. It is only when we come to put them on edges and equip them with a curved TAIL that they acquire identity. A great shortcut for dancers. These turns must be snapped lightning fast. Assisting one another with a steadying hand is a speedup. This flat turning practice is paving the way and training the body to make ALL Forward turns in ALL dancing. May well be practiced off skates at home also. Naturally it is training for ALL Forward FLAT TURNS in the actual dances, whether they be one-foot "held" turns or two-foot "drop" turns. To convert this number into one-foot flat "held" turns simply cut out the "drop" step, hold the tail of the turn and check the body if body is to make a 90 degree turn. EXAMPLES: Flat turn in ICELAND TANGO, WESTMINSTER WALTZ, TANGO. For flat BACK turn in TANGO BARN DANCE and any other back turns practice this number backward. 14 is superior ground work for all 180 degree body turning. CC work on Right foot and C work on Left foot shortcuts Forward Mohawks and Choctaws when we come to edges Lesson FOUR. The balance foot in this flat drop turn practice, instead of being held out behind, may be brought up close to the skating foot; in fact, the instep of balance foot may rest against heel of skating foot going into the turn.

A tip on shortening the practice time is to start this number by train-

LESSON TWO

F. B. R.



ing **BOTH FEET** at one time. That means place both feet flat on the surface. Turn the body 180 degrees on two feet. Make it snappy. Turn Clockwise; turn Counterclockwise. Study this C and CC turning. Very important. After a session with two feet on the floor at the same time, switch to one foot flat turns C and CC.

15—Develops and strengthens the weak XB or “cut behind” strokes, which usually are very weak. The cut strokes are a much neglected source of invisible power. In practicing this number, strive for the power and attain invisibility afterward. Use **SPEED** pickups whenever necessary to keep them going. Power may not come at first. Try for two, try for three, try for four. After a while they will go by themselves with no need for **SPEED** pickups. Practice them on straightaways, rest and relax on corners. Trains for **TANGO--VIENNESE WALTZ**. Prepares ground for **TWO STEP SHUFFLE** work. Cures “walking.” Develops smooth XB technique, change of edge, skating from the hips. Lettered as for change-of-edge Serpentine (**RIOF- LIOF**) but diagrammed to emphasize the **ROCK-OVER** and the takeoff that follows the Rockover. The Rockover in 15 is the lesser known Rockover, the rock (roll) from Inside edge to Outside edge. Usually a neglected Rockover.

16—Same as 15 with mixed timing—long long short short long. Doubles the quickness of footwork and Rockover. Practice this to March or Foxtrot music when music is available. Put in **SPEED** pickups if needed. As power develops 16 and 15 will carry the length of the rink under their own steam.

17—The counterpart or backward opposite of 15. Develops the XI' cut strokes for going backward. Trains for the same dances. Develop the power of the cut stroke until it will carry along without **SPEED** pickups. Reads from top down.

18—Same as 17 with mixed timing—long long short short long. Doubles the quickness of footwork and Rockover.

19—Edge running to a baseline featuring the O to I Rockover. A much used sequence. These two are timed for music as a sample only. The lower diagram is timed for the **STRAIGHT WALTZ**—2 beats, 1 beat, 3 beats. The upper one is timed for Foxtrot or March music—1 beat, 1 beat, 2 beats. Do NOT force the edges by twisting the head and shoulders. Let the skate do it. Skate will do it if **SIDE LEAN** is furnished. Head and shoulders stay where they are (Fig. 3). **SHORTCUTS** diagrams the Rockover or roll, but this is unnecessary in dance diagrams and is infrequently shown. One is supposed to know it has to be there. The Rockover should be automatic. It is a prime ingredient in beautiful dancing. Sometimes it is rolled a little **TOO LATE**. When music is available practice bringing it in on time. To bring it in on time start the change of **LEAN** just ahead of the beat. This gives the body time to rock over from one side to the other side, and time for the skate to follow the change. It is desirable to concentrate 19 practice on the Rockover (roll). The Rockover is a **MUST** in dancing. If difficult on rollers, examine for tight skates. Tight roller trucks and fine roll are mortal enemies.

LESSON TWO

20—Outside Forward Cross Rolls. Lady's **COLLEGIATE** Straightaway. This is one of the two “Walking” steps. The foot definitely has to step ahead. It has to step ahead at **EVERY** transfer of weight. Therefore the balance has to be shifted forward for **EVERY** transfer. Contrast this with the Cross-over in 25 which shifts the balance only **EVERY OTHER** transfer. Seldom is the balance shifted far enough **FORWARD**. See that the balance is shifted forward far enough to be over the **MIDDLE** of the skate. Must be over the center of the “wheelbase” when landed on the surface.

Landing Cross Rolls on the heel balance spells trouble. Prepare change of LEAN slightly ahead of time; gives skate time to follow the change of LEAN. AIMING is important. These are OUTSIDE Cross Rolls, so remember to aim R to L and L to R. Hold BACK the balance leg until edge is well "set."

21—Outside Back Cross Rolls. Same general instructions as 20 but this time the balance leg is in FRONT.

22—Inside Forward Cross Rolls. A fine Dance movement.

23—Preparation for Two Step work on rollers. Not for the ice skate. Get directions for SIX WHEEL technique from 28.

24—Same as 23 on opposite feet. SIX WHEEL data in 28.

25—"Grinding the Bar." An old timer. The CROSS-OVER step. The XF step. A favorite shortcut. A quick trainer for EDGES, BALANCE, SIDE LEAN. All four edges are cultivated when done in both directions, CC and C.

This cross-over movement is one of the two lone "WALKING" steps in Forward Dancing. The trick is to keep over the MIDDLE of the skate during every transfer of weight and balance. Note how the weight has to be shifted forward and backward at EVERY OTHER takeoff in order to do this.

There is invisible power to be picked up in the cross-over step. It comes from throwing the balance leg over powerfully—and cumulatively—instead of making a mere weak placement. The throwing over of the leg must be well timed. The skate moves ahead with force and smoothness once the timing of the throw is co-ordinated. A fair comparison is the baseball pitcher's arm throw.

Advice on "throwing" the leg over must not be taken as licensing the leg to go wild. Temporary "wildness" during the TRAINING period is permissible; no wildness thereafter. Soon you will feel the skate being carried along by the throw-over. When smoothed down you will be getting "something for nothing"—a gift of added momentum and speed at no expense of added effort.

The sequence of takeoffs is one walking step (the cross-over) then one ALONGSIDE takeoff. This fools many. A careless and inefficient method is to make every step a walking step. This means that the Balance has to be shifted at EVERY step. 100 steps, 100 shifts. The correct method is 100 steps, 50 shifts; the Balance shifts forward only on the cross-over step, thus only on each ALTERNATE step. The correct takeoff sequence is WALK ALONGSIDE WALK ALONGSIDE. The incorrect method gives a sequence of WALK WALK WALK WALK or Cross-over Step ahead Cross-over Step ahead. The point of all this is that the step AFTER the cross-over step SHOULD NOT BE A WALKING STEP.

Make the edges SHORT at first. Then lengthen gradually. To equalize edges shorten the good ones, lengthen the bad ones. If an OF edge is weak and the IF edge is strong, keep lengthening the OF edge and shortening the IF edge. In this manner the amount of practice on weak edges may be doubled or tripled.

Looking downward is bad. If you feel that you MUST look downward to see what the feet are doing be SURE that you look down on the INSIDE of the circle, not on the OUTSIDE of the circle. Best advice: Never look down at all!

After SIDE PUSH 49 has been reached and mastered apply the power of 49 to 25 if more effortless speed is desired on 25.

26—Grinding the Bar Backward. Same advice as for 25. EVERY OTHER STEP IS ALONGSIDE. The power of the throw-over is much less when going backward. Remember to STAND UP. DON'T SIT DOWN. Aim the HEELS OUT of the circle. Lean INTO the circle.

27-Grinding the Bar Alternate Backward. Same as 26 but after each cross-over make THREE steps ALONGSIDE.

28-Six wheel circles. Development work for roller Two Step Shuffle movement. The number 1 beat position in Two Step Shuffle. Not for the ice skate. Must be on edges; useless on flats. Must lean into the circle. To be done in C direction also. Wheels IN LINE. This means exactly IN LINE; an inch or more out of line is not IN LINE.

If rear skate "wabbles" the skate is (a) out of line, (b) body is not leaning to side and the skate is not on an edge, (c) too MUCH weight is on the front skate. The weight is supposed to be practically all on the front foot but many overdo it and do not leave sufficient weight on rear skate to keep it controlled.

DON'T LOOK DOWN to see if wheels are in line unless you look down on the INSIDE of the circle. Looking down on the OUTSIDE of the circle will bulge the hip, destroy the lean, throw the edge into a flat. The knees are bent and are TOGETHER; meaning they are touching each other in a certain spot. Frequently the WRONG SPOT. As with the skate wheels, the knees must be IN LINE. Rear kneecap is tucked into hollow of the front knee, immediately BEHIND the front knee. Touching the SIDES of the knees together is neither IN LINE nor TOGETHER for this work.

29-6 wheel-8 wheel circles for rollers, featuring ROCKBACK. Same as 28 with the Rockback added, and same instructions apply. Development work for Two Step Shuffle movement; the Rockback is the number 2 beat position of the Two Step Shuffle. Shown CLOCKWISE to equalize 28 foot-work. Do them in CC direction also. After 28 is smooth and automatic in both directions put in the Rockback onto 8 wheels, shifting the weight to the rear foot. Rear knee is still well bent after the Rockback but the front knee goes nearly straight. Here we have aHEEL Balance, one of the exceptions to the ONE BALANCE.

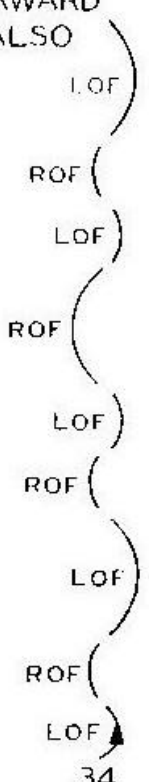
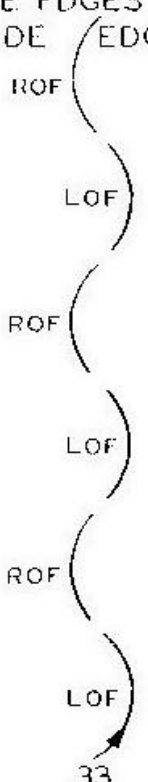
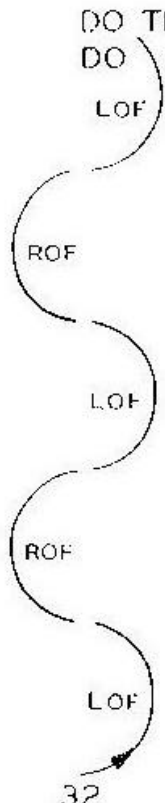
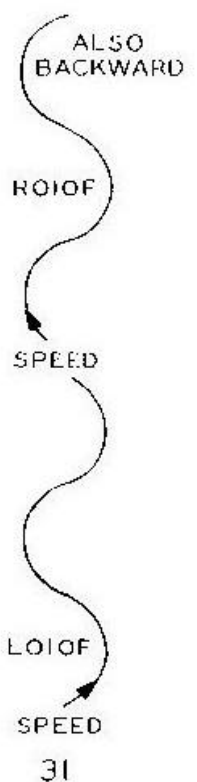
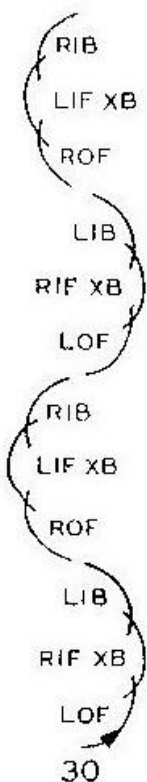
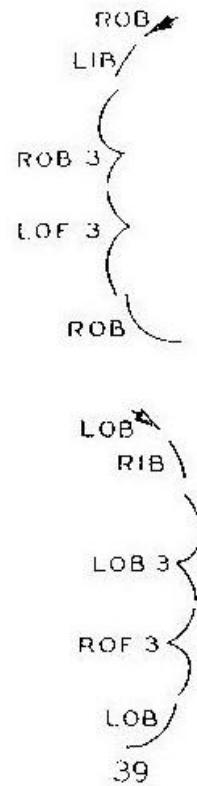
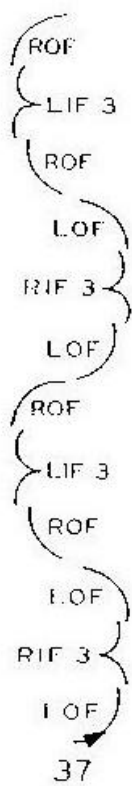
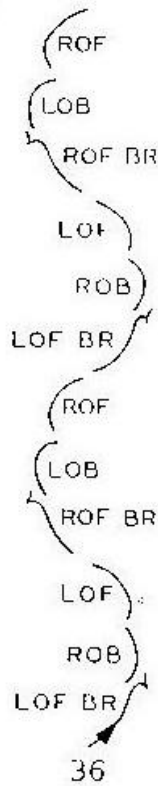
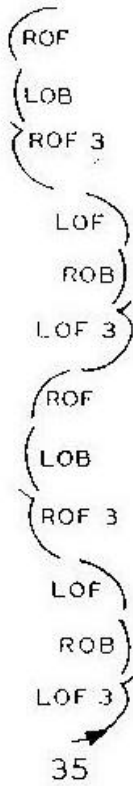
At first try only one Rockback. SPEED and try another; and another. Wheels IN LINE. Object is to maintain body momentum after the Rockback onto 8 wheels. Not only should it be maintained, but practice to INCREASE it. Strange as it may seem, Rockbacks-when developed-are capable of contributing to Forward momentum. Forward propulsion from rocking the body backward will come in time from plenty of practice; right now get just enough to keep from LOSING momentum. After finding it easy to do SPEED and one Rockback, add a Forward rock, thus: 6 wheels, 8 wheels, 6 wheels. When this Forward, Backward, Forward rocking is polished up and can be done over and over again smoothly, and it is felt that a little power is developing from the action, cut down on the use of SPEED pickups. Besides maintaining and developing momentum, keep a rigid abdominal region as much as is possible; do not buckle too much; do not "sit" on the skate. Do not Rockback TOO FAR. Watch the lean, the high-low shoulder principle and all that goes into the making of edges; flats are OUT for this work.

In actual Two Step Shuffle work there will be the powerful SIDEPUSS action coming from the count 1 "pigeontoe" spot to aid momentum. The pigeontoe sidepush is one-half of the power plant; the other half of the power plant is the 29 Rockback. Whether you can do the sidepush or not it is a shortcut to use the SPEED pickup method for this number. 48 and 49 will add more components of Two Step technique.

UPPER CORNERS-Inside Spread Eagles. Going around ends of rinks are good practice spots. Mix in plenty of SPEED pickups; keep them moving. If you perfected number 10, all that is necessary to put them on EDGES is to LEAN INTO the circle without any body bulges. When mastered, combine with 106 Type A Spread Eagle Waltz routine from Lesson Ten, one of the fastest TRAINING shortcuts for certain important SKATING needs.

LESSON THREE

R.B.R.



LESSON THREE

30—A crossed behind spread-eagle-turn movement to a baseline.

31—The one-foot wave. **SPEED** means pick up some momentum. Keep shoulders tranquil. Get the change of edge by change of **LEAN** only.

32 Ninety degree edges to a baseline. **LONGS**.

33—Forty-five and sixty degree edges to a baseline. **MEDIUMS**.

34—Forty-five and sixty degree edges to a baseline. Mixed **LONGS** and **SHORTS**. Develops fast footwork, quick change of lean, quick Rockover. Do 31, 32, 33 on Inside Edges too; also backward.

35—"Drop" 3 turn sequences. "Drop" means that the tail of the 3 is not **HELD**. The other foot "drops" alongside immediately. **ROTATE** the shoulders and the body into the cusp of the 3 but do not **SWING** the 3 turn with the shoulders followed by a violent check. The motor for the turn is the hips or the skating knee or a combination of the two—**NOT** the shoulders. Keep the balance leg well **BACK** of the body; keep it very **FIRM**; knee turned **OUT** and toe pointed **DOWN**, of course. If the balance leg moves forward to assist in "kicking" the 3 turn, the 3 is likely to be changed into an Inside Forward Counter. An Inside Forward Counter is **NOT** a 3 turn.

Enlarge the circle sector and practice also in **HOLDING THE TAIL** of the 3 as for **CONTINENTAL WALTZ**. Enlarge the circle sector still farther and practice putting in **TWO** Outside Forward Drop 3 turns as in **DROP 3 CONTINENTAL WALTZ** and **THREE LOBED 8 WALTZ**. Put in three of them if you care to.

A good shortcut toward making 3 turns is to pay particular attention to developing a good **CUSP**. A 3 without a **CUSP** is not a 3. Also the distance the skate has to turn to get from **OF** to **IB** is considerably shortened by a good strong **CUSP**.

Go into all these cusp turns on a bent knee, but the bent knee straightens at the turn for **ALL TURNS** of this type. No good turn of this type is made by maintaining a bent knee at the instant of turning. Restore the bent knee **IMMEDIATELY** afterward, however; not too **LATE**.

36—The Outside Forward Drop Bracket turn. A "3 turned inside out." The technical opposite of 3 turns. Cusp is opposite to cusp of 3's. As the tail of the turn is not held, but is wiped off the surface immediately by the oncoming foot, dancers are not vitally interested in whether the turn is a Bracket; they are interested only in the cusp of the turn, its direction, and in rotating the body 180 degrees. For their purpose it is a shortcut to think of this turn as a "3 turned inside out." Preliminary workout practice for advanced Mohawk and Choctaw technique; Lesson **FOUR** will take them apart in detail. Located here alongside of 35 in order to show the "opposite" character of the two cusps needed in Dancing. A good spot to begin getting idea of **C** and **CC** turning by contrasting 36 cusp with 35 cusp. Review 14 in Lesson **ONE**.

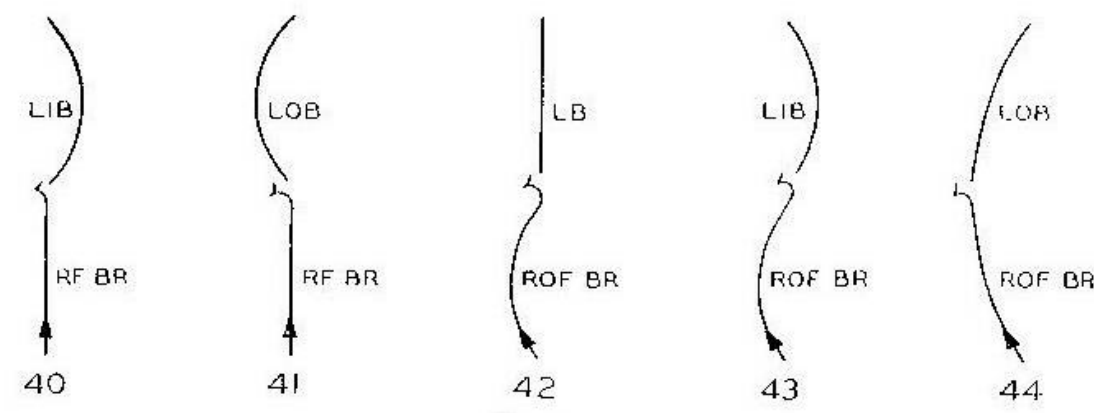
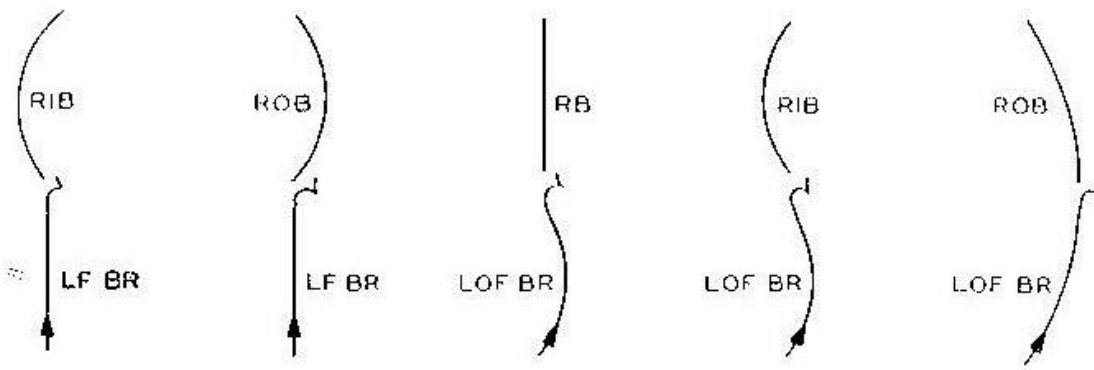
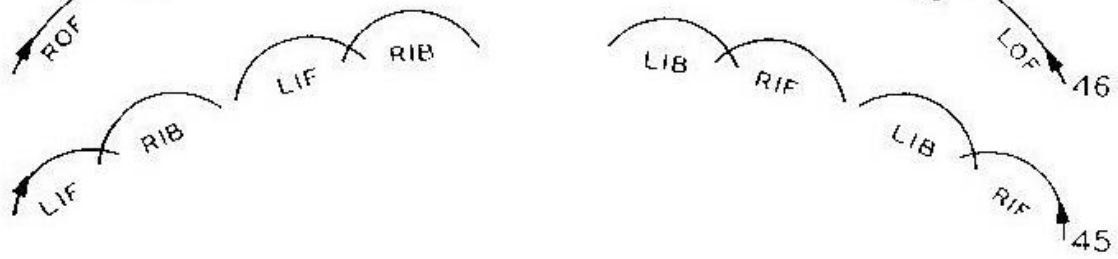
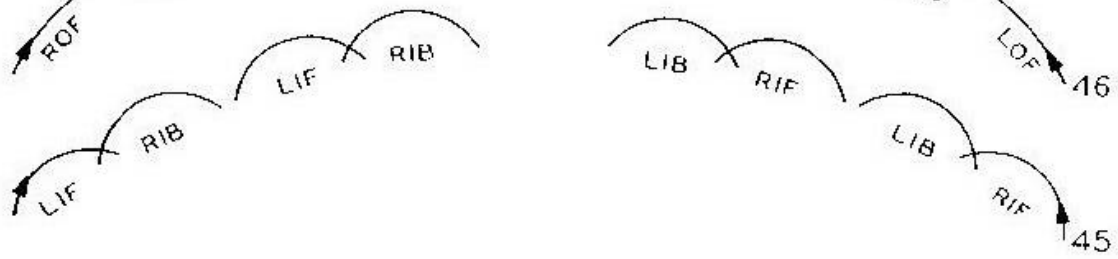
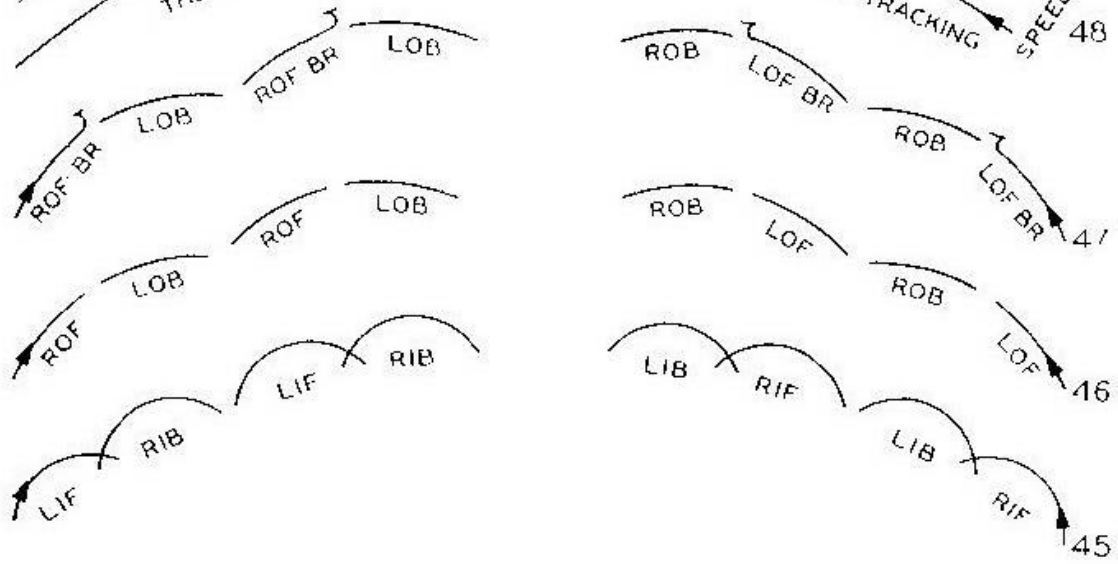
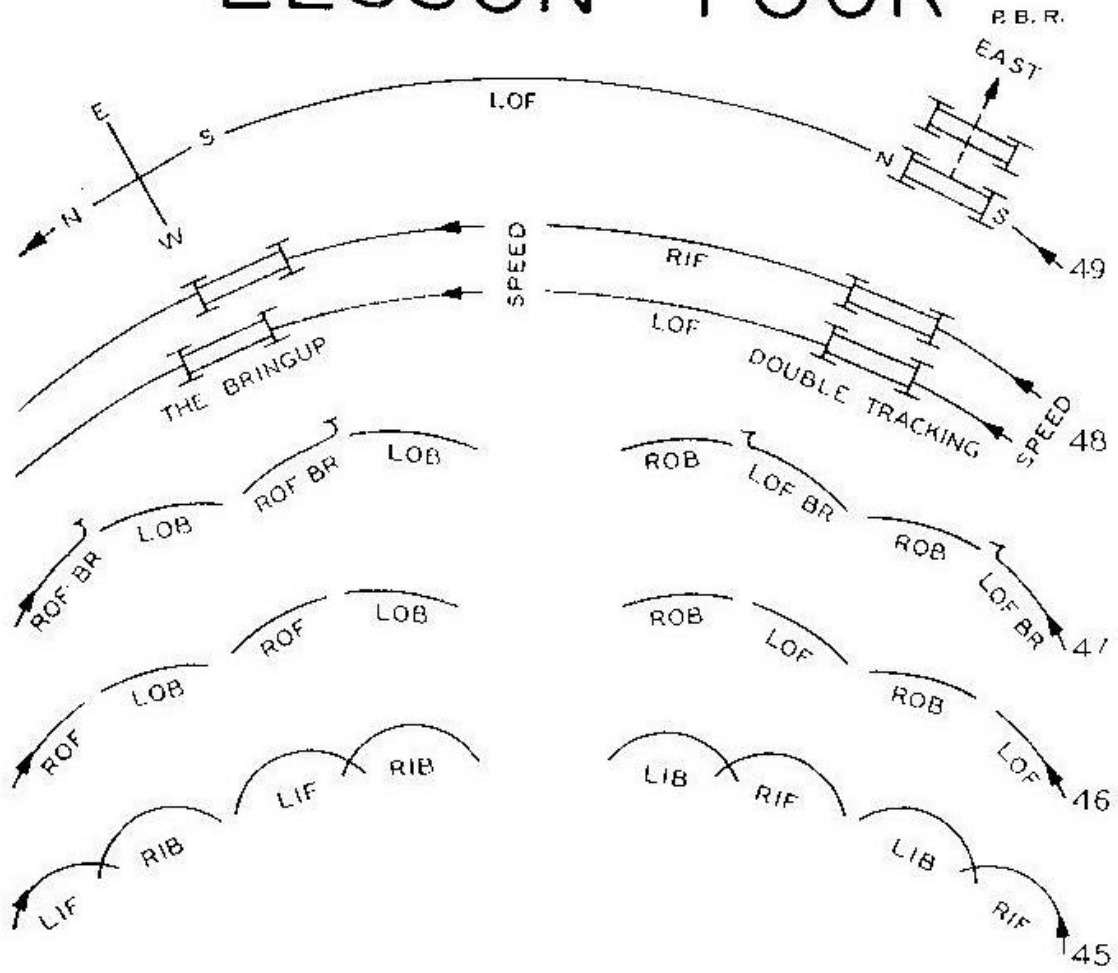
Note that **LOF** Drop Bracket turns Clockwise, then turn to 66 -67 in Lesson **SIX** and find a Dance sequence (the **ADAMS**) showing **C** and **CC** turns on **LOF** by both partners at one time, or 35 and 36 together. Shortcuts will drill heavily on this specialty: Which **DIRECTION** of the **OF** cusp, **C** or **CC**—and which **FOOT** is doing the job?

37—Inside 3 turn practice on baseline sequences. One of the best.

38 French 3's.

39—Back Outside 3 turn followed by Forward Outside 3 turn. Only one sequence diagrammed for each foot but continue repeating the movement.

LESSON FOUR



LESSON FOUR

Shortcutting the MOHAWKS and CHOCTAWS: Lesson FOUR will devote much of its space to taking these "mysterious" dance movements apart and showing what makes them tick. Perhaps no other skating items have been so surrounded with mystery, confusion and bunk. They have been over-glamourized, misunderstood and over-advertised. When debunked and explained they are very simple.

SHORTCUTS will consider only certain FORWARD Mohawks and Choctaws because the backward Mohawks and Choctaws are seldom designated as such and, for all practical purposes, are merely weight transfer turns from backward to forward. Already, you have been practicing some of the backward items in the previous lessons without being aware of it.

First, we will dispose of all INSIDE Mohawks.

Do a LIF-RIB or a RIF-LIB and you will have done what is termed an INSIDE Forward Mohawk; you met plenty of them in No. 11. In 45 you will be doing continuous strings of them; and BOTH Forward and Backward for RIB to LIF is the backward counterpart in one direction and LIB to RIF gives the other direction. There are two satisfactory techniques. They may be made as a one-foot-at-a-time inside Spread Eagle, heel to heel. This requires a shift of balance at each transfer. The second technique—the better of the two—AIMS the IB heel at the IF instep. Aiming at the instep does not mean PLACING at the instep; the IF instep keeps on travelling. Only a very slight shift of balance—if any—is needed for this technique; a better edge is secured; a better aiming is secured; the pattern of the dance is better maintained. This finishes INSIDE Mohawks.

When we come to examine OUTSIDE Forward Mohawks on edges, we find that part of the confusion has been due to the facts that (a) there are two techniques available, and (b) Mohawks have not been recognized as being TURNS—"drop" TURNS. Many persons have been confused into thinking that Mohawks—and their cousins, the Forward Choctaws—were some grotesque Indian tribal steps instead of being simple counterclockwise cusp turns on the Right foot and clockwise cusp turns on the Left foot followed by a quick "drop"—otherwise "Drop Bracket" turns.

The first of the two techniques—as with the Forward INSIDE Mohawks—is one-foot-at-a-time Spread Eagle technique, but this time the OUTSIDE edge Spread Eagle technique has to be used. This technique, if well executed, is smooth and satisfactory for all 90 degree turns (POLKA) but falls down on turns requiring 180 degrees of body turn (Mohawk Waltz). See Chapter on Turns and the Compass. Also that same constant shift of balance mentioned in connection with INSIDE Mohawks has to be made.

The second technique employs the simple CC cusp turn on the Right foot and the C cusp turn on the Left foot, which for brevity and convenience are lumped under the technical term DROP BRACKET TURN (BR). As far back as 1910 in available skating literature we find the Mohawk specified as a DROP BRACKET TURN; that specification seems to have been lost sight of. See Chapter Shortcutting the Cusp Turns.

Drop Bracket technique turns the body 180 degrees; the feet are kept close together—even touching each other (See No. 14); there is no shifting of balance needed. The body is over the skate at all times. The tail of the Bracket CUSP (if there can be said to be any in a "drop" turn), functions to get the OF foot out of the way (MORE out of the way for Mohawks, LESS out of the way for Choctaws) so that, for Mohawks, the heel of the OB foot may AIM WELL, OUT OF THE CIRCLE and produce a good edge and an immediate edge.

Lesson FOUR will replace the preliminary FLAT CUSP TURNS of

No. 14 with edges. When the lesson is completed you will have at your disposal ALL Outside Forward Mohawks and Choctaws. OF Choctaws are manufactured from the same CC and C dough used in making OF Mohawks. There will be nothing more to puzzle you on these turns. The groundwork was laid in 14; there was a follow up of CC and C work on edges in 36. Lesson FOUR will now go into a detailed picture analysis; it will unravel these movements step by step.

40—Drop turns from a flat to an edge. 14 brushed aside all technicalities. It concentrated only on turning the body; it removed the edges and worked on flats. 40 replaces the BACK flat of 14 with a back EDGE; an INSIDE back edge. This is the ingredient for making Choctaws.

41—Drop turns from a flat to an edge. This number inserts an OUTSIDE back edge after the turn. The ingredient for making Mohawks. By looking at the diagram closely you will observe that the cusp of the turn and the slight tail that goes with it has been taken FARTHER AROUND for the Mohawk in 41 than for the Choctaw in 40. This is necessary technique for these turns. By going FARTHER AROUND in 41 sufficient room has been made for the oncoming OB edge to AIM OUT OF THE CIRCLE and thus strike an immediate OB edge. Therefore, remember always to take the cusp of the turn FARTHER AROUND for Mohawks than for Choctaws. Get the heel of the turning foot well out of the way; the OB foot needs that space. Diagrams do not show this important feature as it is too small to register well in print; Dance Diagrams seldom bother to show the cusp part at all. Because the turn for OF Mohawks has to be taken FARTHER AROUND, snap the Mohawk turns lightning fast. Do not “check” on 180 degree turns; check only on 90 degree turns.

42—Drop Bracket turns from an edge to a flat. We now practice skating the TURNS on edges instead of flats. A flat is still used for the back “drop” step. We are now well past the half way point in analysis. Nothing else remains, after 42 is mastered, but to change the back flat into a back edge and you may have Mohawks and Choctaws at will. Replacing the back flat with an OUTSIDE edge gives Mohawks. Replacing the back flat with an INSIDE edge gives Choctaws. That is all there is to it once the CC and C 180 degree cusp turning is mastered.

43—Drop Bracket turns from edge to edge. This one is a Choctaw as the back edge is an INSIDE edge. This is the OF -IB turn.

44—Drop Bracket turns from edge to edge. This one is a Mohawk as the back edge is an OUTSIDE edge. This is the OF -OB turn.

45—Inside Forward and Backward Mohawk practice.

46—Outside Forward Mohawk practice. Spread Eagle technique. 90 degree body turns.

47—Outside Forward Mohawk practice. Drop Bracket technique. 180 degree body turns.

48—Edge running on two feet. Double tracking. Also shows the “Bring-up” position used in roller Two Step work. Pictured for rollers but suitable for ice. Shortcut practice in LEANING and in understanding of the long leg—short leg principle—See Chapter on LEANING. Prepares for SIDE PUSHER 49.

Gain SPEED and assume combined position of Figs. 2 and 3 with the added feature that both feet are on the surface. See that there are no body bends other than at knee and instep. To maintain the SIDE LEAN position on EDGES (not flats) the long leg—short leg principle has to be brought into play if both feet are to remain on the surface. In 48 the left leg is the short leg; the right leg is the long leg. If this principle of 48 is not understood, 49 SIDE PUSHER becomes inoperative. If imperfections in 48 render 49 inoperative there is little chance of developing a good Two Step shuffle movement in roller work. Both these numbers—48 and 49—develop important ingredients of Two Step shuffle work as well as for

all other dancing, but we are going on from here to complete the shortcuts for Two Step shuffle work on rollers and it is well to keep in mind that 48 and 49 are major ingredients for that work.

The bent knee and instep do the shortening for the short leg; the right knee has only the slightest amount of bend. Practice the number conscientiously using SPEED pickups and long rides on double tracking; study the short leg—long leg mechanics. Do 48 in C direction also, which will give training to the right knee in shortening the leg. The ANGLE of lean desired is controlled by the AMOUNT of bent knee.

We will now tie 48 in with Two Step shuffle work for rollers. This is the number on which to practice the "BRINGUP," the Right foot in 48. The "bringup" is the movement that PRECEDES the "pigeon-toe" sidepush. Without a good bringup a good sidepush is impossible. The bringup is seldom brought far enough FORWARD; it lags behind; causes much trouble. Position for the right skate bringup is toe wheels opposite left instep; see diagram. Distance out from the left foot perhaps 8 inches; cannot be regimented but 3 inches would be too close for action and 15 inches out would be too wide for action, and would hardly be touching the surface anyway if one was really on a SIDE LEAN.

By failing to get the bringup to come far enough forward the left foot gets away from right foot at the pigeon-toe sidepush. And then too, the ONE BALANCE which has to be shifted backward AFTER this movement (Rockback) becomes shifted TOO MUCH toward the rear. Instead of close footwork, the tendency is toward a "split." Shifting the balance too much toward the rear weakens SIDE PUSH; one trouble piles on top of another trouble.

The diagram shows two sets of skates. One pair is sketched for the "alongside" position; one pair is sketched for "bringup" position. Rather than be unable to get the bringup far enough forward in the coming suggested PRACTICE, it is better to work on bringing it TOO FAR forward; in fact, for TRAINING WORK, the Right skate may be brought up almost to the alongside position. After it becomes understood how much FASTER Right has to travel to catch up with left, and how the left foot is always running away, it will not be necessary to go beyond the bringup spot opposite the left instep.

To teach that the Right foot (Left foot in Clockwise direction) has to travel FASTER than the Left foot in Two Step shuffle work we will combine 28 with 48. Get some SPEED and get into the six wheel position of 28. Rock back to 8 wheels 29. Shoot the Right foot out for the bringup or the alongside position of 48. Repeat over and over again, gradually bringing the Right up faster and faster. Use SPEED pickups when momentum dies down; maintain good momentum for this practice. Time spent on 28, 29, 48 technique will not be wasted if one wishes to become a good Two Stepper. When work on 48 by itself has been perfected and when work on 48 in combination with 28, 29 has been perfected, AND NOT BEFORE, we are ready for SIDE PUSH, number 49.

49 SIDE PUSH SIDE PRESSURE INVISIBLE WEIGHT TRANSFERENCE. Producer of invisible power in skate propulsion. Producer of effortless GLIDE OF THE SKATE. Preserver of the ONE BALANCE; preserver of the ONE LEAN. The one push needed for Dancing; the one push for all Parallel takeoffs on EDGES when going Forward AND Backward. Best known method of making back edges standing up, not sitting down. Diagrammed for CC direction; must be perfected equally for C direction. 49 is a momentous SHORTCUT. Is SOLELY FOR EDGE RUNNING. Is useless for FLATS.

The word SIDE having been given a terrific beating by all skating groups but the ice speed skaters and the hockey players, we will coin some new words before proceeding with practice of 49. Instead of Sidepush in

dancing, TOE PUSH predominates. Toe push exerted toward the rear of the body is fatiguing; is weak; upsets the ONE BALANCE. Toe push to the rear endeavors to shove the body forward. SIDE PUSH propels the body FORWARD if on EDGES—by pushing the surface away as it were—by PRESSURE AGAINST THE SURFACE—by PRESSURE AGAINST THE EDGE. It acts the same in backward propulsion. Facts about SIDE PUSH were made fairly clear in the Preliminary Chapter on Sidepush.

In this simple movement in propulsion-plus-balance, it is the little four letter word "SIDE" that has been misinterpreted to mean other than SIDE. The Sidepush Chapter pointed out that SIDE means SIDE; that the push or pressure was to be directed out to the SIDE of the skating foot which should mean, and is supposed to mean (but does not always seem to mean) at RIGHT ANGLES to the skating foot—see 49 diagram. It was emphasized that pushing to the REAR was not Sidepush; that Sidepush should put pressure against the surface from the ENTIRE SKATE—from the WHOLE SIDE of the skate. About the only exception from the latter is the pigeon-toe Sidepush in the Roller Two Step shuffle 50, in which the heel is lifted. Even with the heel lifted, the push is still out to the SIDE. In 49 it will be shown that SIDE means the same whether one is going forward or backward on edges. It will be shown that we are not going to get the tremendous invisible power inherent in pushing from the ENTIRE SIDE of the skate unless we are successful in emphasizing that there is no other direction of pressure that will produce it but OUT TO THE SIDE, or at right angles to the skating foot.

The word SIDE, having been a partial failure in conveying its important message to skate dancers, let us, for our practice work on 49, lay aside the words SIDE and FRONT and REAR and select new signposts of directional guidance that cannot be misunderstood by anyone. The simple method is to employ the compass as we have done in chapter on TURNS AND THE COMPASS. Everybody knows the points of the compass, NORTH, EAST, SOUTH, WEST. For the word SIDE we will substitute EAST and WEST. Look down at your foot and consider the toe of the foot as NORTH and the heel as SOUTH. EAST will then be at right angles on the right side and WEST will be at right angles on the left side. SIDE PUSH to the right will be to the EAST (see diagram). SIDE PUSH to the left will be to the WEST. If you will look over a group of skaters you may note that almost everyone is pushing not to the EAST or to the WEST, but to the SOUTHEAST and SOUTHWEST—which positions are located midway between EAST and SOUTH and midway between WEST and SOUTH. S.E. and S.W. pushing is not SIDE PUSH; it is REAR push, the push that must be changed over to SIDE PUSH for the best in Dancing and Plain Skating. Observe SOUTHEAST and SOUTHWEST pushing for contrast with SIDE PUSH, which is EAST or WEST. It is the SOUTHEAST position you are to avoid in practicing 49. When you do 49 in clockwise direction it will be SOUTHWEST pushing that you are to avoid. S.E. and S.W. pushing is correct for FLATS.

With EAST and WEST well in mind, and borrowing the imaginary skis suggested in the SIDE PUSH Chapter, we start work on 49 which is one of three most important Dance Fundamentals—Bulletin No. 23, Appendix.

Take a SPEED pickup and get onto a LOF edge; it is to be a continuous edge; the toe is NORTH, the heel is SOUTH. Place RIF alongside of it as shown in 48 and try to propel by making SHORT, QUICK pressure pushes with RIF at right angles or out "to the EAST" as pictured in 49. Make use of the entire side of the pushing skate; do not lift the Right heel, remember the imaginary skis. Also keep in mind the long leg—short leg principle and the High—Low shoulder principle. If you make them short ones and quick ones at first, you will soon discover that SIDE PUSH by RIF is producing more and more momentum with less and less effort.

Switch frequently to clockwise direction on ROF pushing with LIF out to the "WEST." The advice about keeping them short and making them quick ones is important. Slow pushes will get away from you and turn into REAR pushing; as for keeping them very short, they are going to be short pushes anyway for you are supposed to be on a SIDE LEAN and the pushing foot cannot remain on the surface for more than a few inches unless you BREAK THE LEAN.

No matter how quickly you make them or how fast your footwork is, the pushing foot may tend to turn SOUTHEAST at the end of its short pushing stroke. To turn from EAST to SOUTHEAST. That is perfectly correct because the LOF edge keeps on travelling. But the turn of the foot to SOUTHEAST should come at the END of the SIDE PUSH—just as the skate is ready to leave the floor just as it goes into the "ballet" portion of the Letter D in Fig. 8. As it goes off the floor and into the air the pushing foot becomes the balance foot and may go in any direction called for by the dance. It may go "ballet" and travel to the rear in a graceful arc or it may stay where it is as it does in the STRAIGHT WALTZ. Whatever happens at the END of the pushing stroke is no concern of SIDE PUSH; the propulsion part of the job has been completed. The trouble has been, and still is, that instead of getting the SOUTHEAST turn of the foot at the END of the pushing stroke it comes at the BEGINNING of the stroke. Here we have the birth of the V takeoff and its attendant train of dance evils. The V takeoff is good for flats; is not good for edge running. Exception: INSIDE to INSIDE edges. It breeds two-foot-at-a-time skating and sluggish footwork. Dancing requires one-foot-at-a-time skating; clean-cut takeoffs; the fastest of footwork. More about V takeoffs in Appendix.

For SKATING BACKWARD on parallel edges the propulsion mechanism is THE SAME. Another break for dancers; only ONE PUSH to learn; the same ROLLING versus PITCHING system applies. After 49 is mastered for skating forward, learn it for backward skating. The sustained edges will now be ROB and LOB. The lean will be the same, also the long leg—short leg and High—Low shoulder; EVERYTHING will be the same. Simply reverse your direction. Momentum in backward propulsion may come slower. Use SPEED pickups of any kind for a while. Study the AIMING; aiming with the HEEL. Heel is constantly aimed OUT of the curve; the lean and the edge will keep bringing the skate back to the curve. See that the pushing is to EAST and WEST, and not to NORTHEAST or NORTHWEST, the latter being the unwanted FRONT PUSH or backward equivalent of REAR PUSH in forward skating. N.E. and N.W. pushing throws the body back onto the heel; puts the body in Fig. 6 position; is a chief "upsetter" of the Dancer's ONE BALANCE in backward skating. N.E. and N.W. pushing also produces the squat and the sit-down; change to EAST and WEST and the squat will disappear.

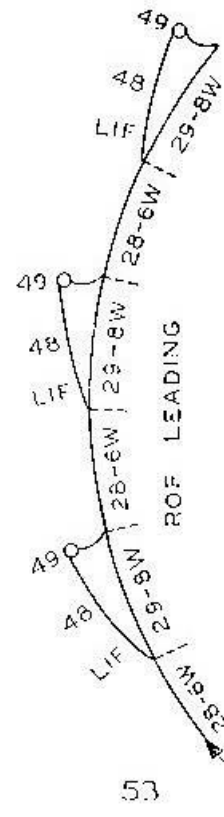
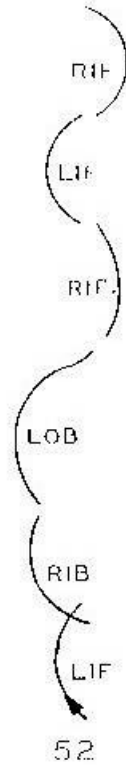
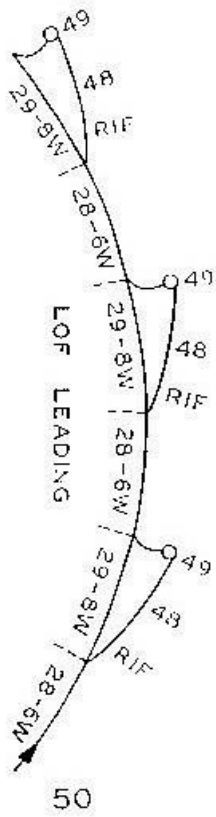
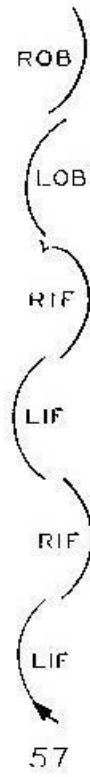
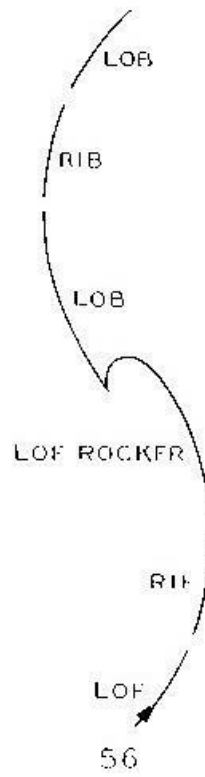
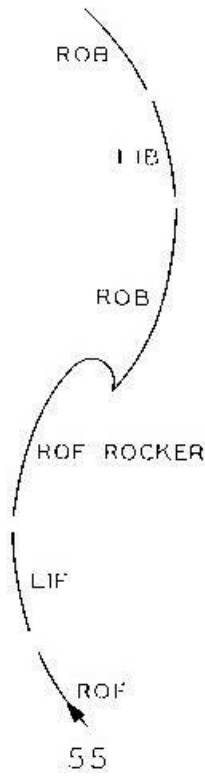
While developing 49 you are also developing the final ingredients for roller Two Step shuffle work the pigeon-toe SIDE PUSH which is made exactly as 49 is made except that the heel lifts and only the toe wheels are used for the SIDE PUSH.

From 4 wheel SIDE PUSH to 2 wheel TOE SIDE PUSH is simple. Push out to the EAST exactly as before but with only 2 wheels engaging the floor—the TOE wheels. You will then be practicing the TOE SIDE PUSH for rollers which needs only one minor addition to give PIGEON-TOE SIDE PUSH.

From TOE SIDE PUSH to PIGEON-TOE SIDE PUSH: Simply "pigeon-toe" the Right foot in toward the Left foot WHILE PUSHING to the EAST on two wheels with Right heel wheels raised. You will then be doing PIGEON-TOE SIDE PUSH, which spot will be marked 49 on diagram number 50. It is a powerful action; it is a non-slip action.

LESSON FIVE

F. B. R.



LESSON FIVE

50—The Two Step shuffle movement, left foot leading. Not for the ice skate. Corner steps for Two Step and Two Step Promenade. The "Pigeon-toe Sidepush." To be done on a circle or on rink corners. Does not take kindly to diagramming. Check up with friends and Professionals.

Having taken the movement to pieces in 28, 29, 48, 49, and having thus obtained a number system, it is possible to piece this movement together in a diagram that will show by numbers the relative locations of the component parts. Number 50 will show those pieced together locations and that is about all a diagram can do toward picturing this movement. Do not be confused by the complexity of description; the movement is a simple movement if practiced in sections as dissected in SHORTCUTS.

Note first of all in 50, that 49 occurs at the END OF THE "BRINGUP" 48. Keep well in mind that the Bringup 48 has to be kept separate from 49. 48 merely gets the foot up into POSITION for 49; see that you move it far enough FORWARD as suggested under 48. Number 48 is a fast traveller, that is all.

49 is a combined movement. Several things occur simultaneously and they are things that a diagram is not very good at showing; they are fused together into one instantaneous action; they are "quickies."

The heel lifts. The toe wheels "pigeon-toe" inward toward Left foot. These toe wheels should exert heavy SIDE PRESSURE against the floor as they turn inward. Then the rush begins to get the skates and the KNEES together and IN LINE. See 28 for KNEES IN LINE. All of this takes place in the twinkling of an eye—quicker than one of these words can be written. The music keeps on going; so does Left foot keep on going. Remember that. Lagging and slovenly work versus quick and snappy work at this spot develops poor quality Two Stepping.

Keep leaning into the circle which keeps Left foot on an edge. Press heavily against the floor with the Right toe wheels at the instant the toe wheels turn into the "pigeon-toe"; they will not slip and let you down if you are not on a flat. This toe pressure is exerted strongly TO THE SIDE, just as you have learned to do from practice on 49 in Lesson Four. This is the "Pigeon-toe Sidepush" spot; this is the stronger half of the power plant for this dance; once you get it you will have eliminated fatigue from Two Step work. To get it see that you are on SHORT LEG LONG LEG described in Chapter on LEANING. The weaker half of the power plant is the Rockback 29. Remember always that Bringup 48 is a separate item. It must be COMPLETED before the 49 combination movement is superimposed upon it.

51—Drills on the OB-IF turn which, by reason of the Rockover, becomes an IB-IF turn. Remember to start change of LEAN slightly ahead of time. Practically a Choctaw; technically not. Samples of usage: COLLEGIATE, FOXTROT, POLKA, QUICKSTEP.

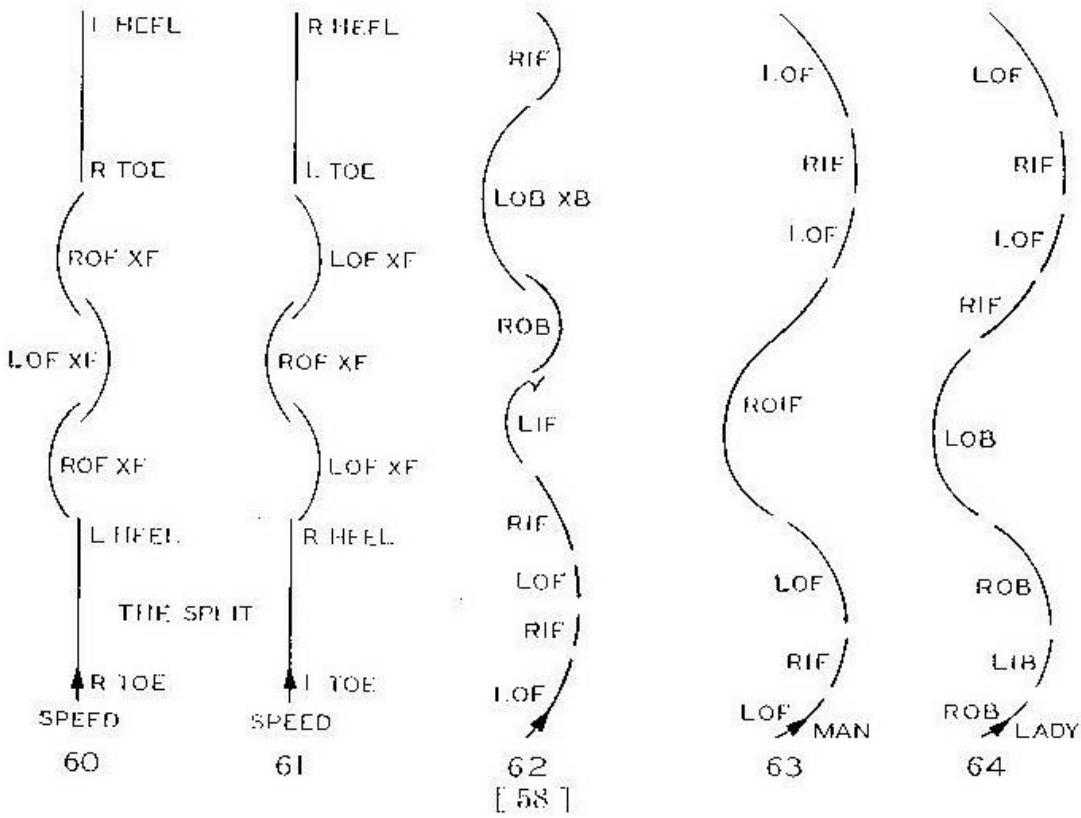
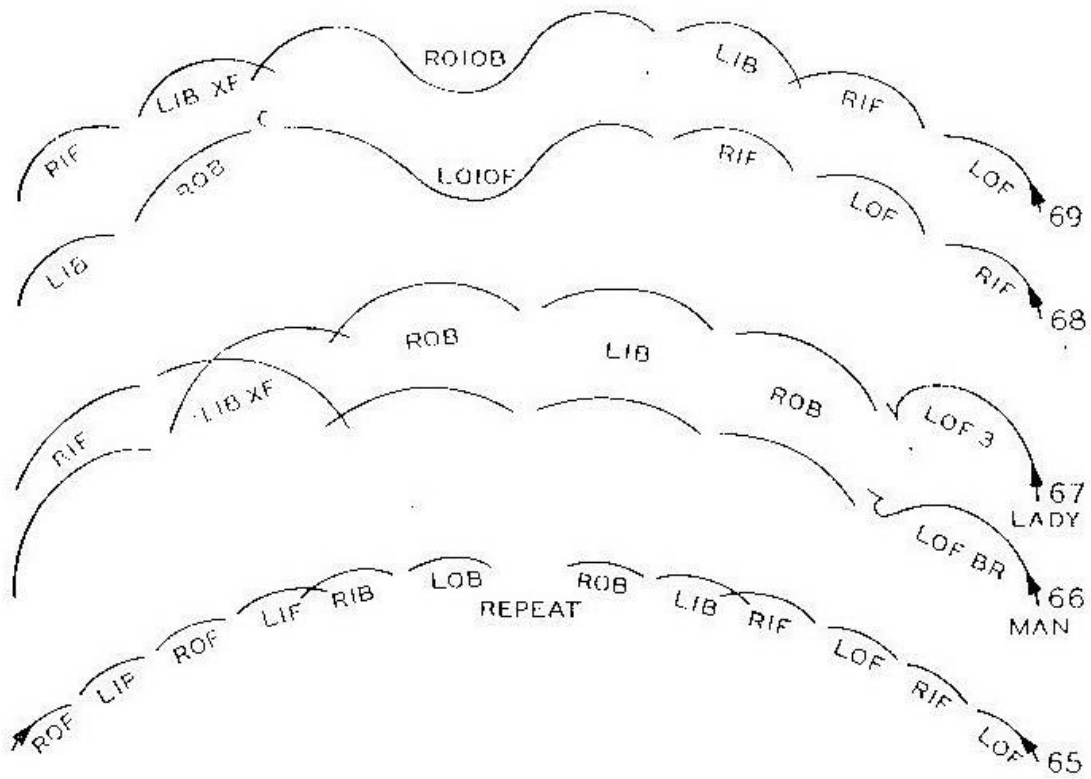
52—Same as 51 in opposite direction, on opposite feet.

53 Same as 50 with Right foot leading. Usually the bad side. Should receive double amount of practice.

54 The IF-OB turn. 180 degree body turning. This (with 57) winds up the Choctaws. Note similarity to Rocker turn 55. If IF had a long tail it would be a Rocker. Having no tail, it is to SHORTCUTS just an IF 3 turn. 55 shows a real Rocker turn with its identifying tail. Take the IF cusp and the HEEL of the skate far far around to make room for OB edge. Similar to OF-OB Mohawks in that respect. Always make lots of room for an OB edge in these types of turns. Do not try 90 degree body turning on any Rocker or Bracket type of turn that is to be followed by an OB edge; you may get all tangled up. Sample: BLUES; KILIAN.

LESSON SIX

F.B.R.



55—Forward Rocker turn. Same as a 3 up to the cusp. Different after the cusp. 180 degree body turning. Shown as ROP. Use same sketch for LIF Rocker, reading LIF for ROP. Practice it also as a LIF Rocker. Take the cusp and the HEEL of the skate far far around to make room for OB edge (read 54). Usage: Rocker Waltz; IF Choctaw technique.

56—Same as 55 on opposite foot. Use same sketch for RIF Rocker turn and practice both turnings. Usage: **ROCKER FOXTROT** (Lady) and as in 55.

57—Same as 54 on opposite feet.

RUBBER ELBOWS, JELLYFISH ARMS

When we get into the second half of **SHORTCUTS** lessons we will meet with many partnership opportunities. It is well to point out right here the undesirability of weak elbows (rubber elbows) and jellyfish leading arms for **ALL PARTNERSHIP WORK**.

Leading arms which collapse; which collapse at the wrong instant; usually at a most inconvenient spot, are taboo for all Dancing on Skates. If you have become a hip skater, or can apply **SHORTCUTS** basic principles, you will be able to maintain a strong, firm, unyielding leading arm. If the arm persists in collapsing—which is a frightful handicap to the Partner—it may be that “shoulder skating” has not been eradicated.

In the first half of the **TANGO** partners have to alternate in bending elbows as they slide past each other, but even at this spot the arms are kept very **FIRM**.

LESSON SIX

More fun and less work will be handed out in the second half of **SHORTCUTS**. The training movements you have been practicing in Lessons **ONE** to **FIVE** will be tied in more and more with actual Dance sequences. If you have mastered Lessons **ONE** to **FIVE** they will appear familiar; they will seem surprisingly simple. You will sense the truth of Chapter on **TEARING THE DANCES APART** wherein it is pointed out that Dance sequences have a habit of repeating themselves, albeit perhaps dressed up in different rhythms, tempos and pair positions until they are hardly recognizable as duplicates.

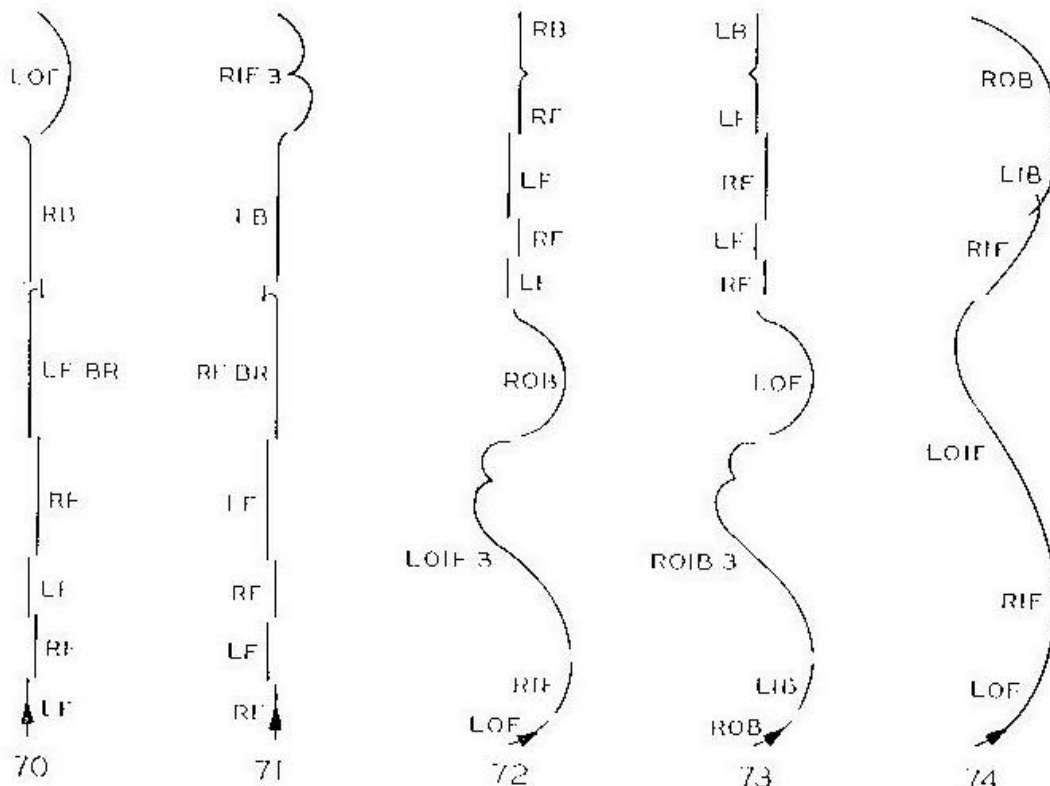
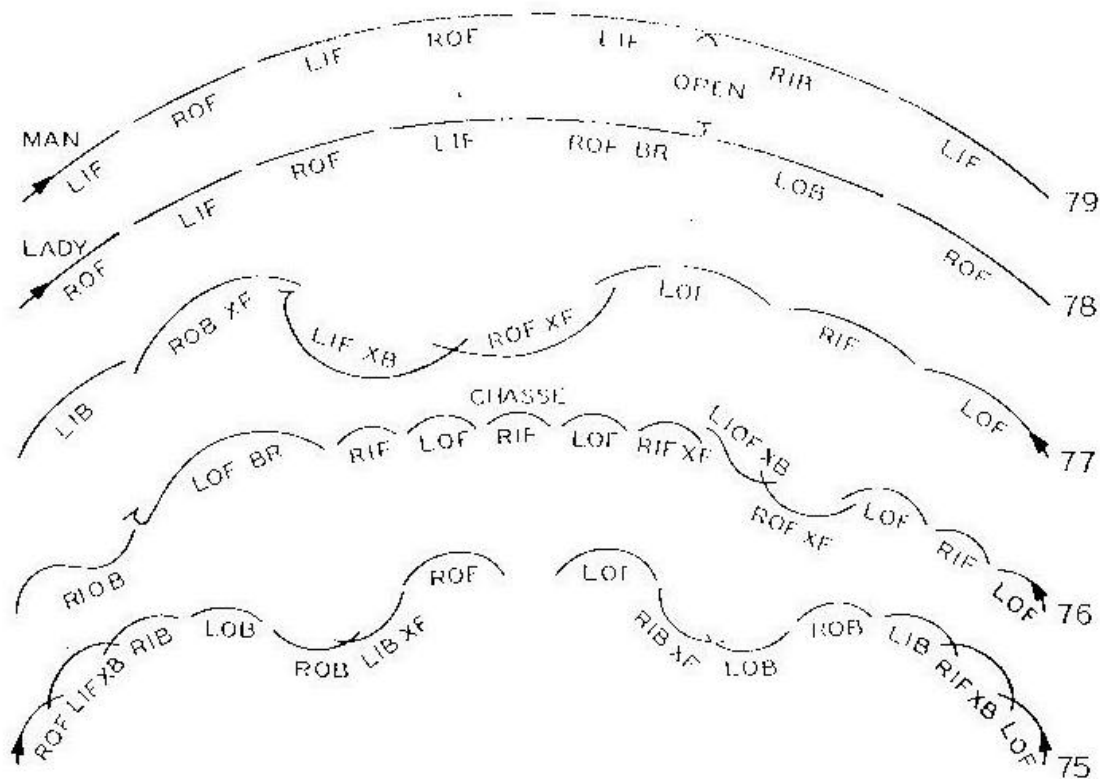
Considering footwork only there is a reason why so many repetitions appear. A composer for piano has 88 notes and half notes and ten fingers and thumbs to work with; can make up endless combinations. A composer of skate Dances is limited to 16 takeoffs on each foot, three of which cancel out by the Rockover. With 13 possible takeoffs on Right foot and 13 on Left foot the skate Dance composer is limited to 26 building blocks insofar as takeoffs are concerned. You have met with samples of all 13 takeoffs plus Spread Eagle, double tracking, 6 wheel and special roller Dance movements in the Lessons so far covered. It is a shortcut to know that there are practically no more takeoffs to learn.

As sections of actual Dances appear it will be interesting to note how cleverly Dance composers manipulate their few building blocks; how, with the aid of musical shorts, longs, accents, rhythms, changes of direction and edge, they have been able to turn out such intriguing dance combinations from 13 takeoffs on each foot.

Concerning **CUSP** turns keep well in mind that, **FOR DANCERS**, they divide themselves into the same two simple categories heretofore explained. When on Outside Forward edges—not flats—are they to be turned on the Right foot or on the Left foot? Are they to be turned **CLOCKWISE** or **COUNTERCLOCKWISE**?

LESSON SEVEN

R. B. R.



60--The Split. Left foot leading. A roller Dance movement. Not for the ice skate. A flat heel and toe "split." Left HEEL wheels in front; Right TOE wheels in rear. Feet are spread apart a comfortable distance. Not TOO far. Perhaps 24 inches, certainly not 48 inches. Wheels IN LINE. A few Cross Rolls have been interposed. In Dancing a swing of the balance leg is usually specified which picks up power. There is a "split" in TANGO BARN DANCE.

61--The Split. Same as 60 with Right foot leading. 61 and 60 may be paired for team practice; Man 60, Lady 61, Open Position.

62--A study in double Choctaws, IF to OB and OB to IF. From the BLUES.

63--64--Some pair work. A method of changing partnership position from CLOSED to OPEN position via Choctaw. Start in closed position which will automatically switch to open position as Lady steps from LOB to RIF. Man's edge changes from O to I to match Lady's RIF. Man does not change feet when Lady steps to RIF. From the TEN FOX.

65--The Six Step. First six steps of Man's TEN STEP done over and over in circular form and in both directions, C and CC. Keep very upright position in going from OB to OF at the repeat spot. Any looking downward or bending is likely to produce a flat at the repeat spot.

66--67--A six step pair number in circular form. The ADAMS. Distinctive feature is the opportunity given to study C and CC 180 degree body turning by both partners at the same instant and on the very same edge--LOF. The Drop 3's are turned Counterclockwise. The LOF Drop Brackets are turned Clockwise as always for LOF Bracket cusp action. A special hold is necessary to accomplish this pair movement. The position is Side Position. The hold is: Arms crossed in front, R to R and L to L, Man's right under Lady's left.

On the 5th and 6th steps the tracings cross and the Lady moves to the inside of the circle. Lady then continues with Man's part, the Man does Lady's part and the pair returns to the starting point for a repeat. About the only dance we have that shows the two opposing cusps done on the same foot at the same time. Excellent item for study and practice of the C and CC cusps. Gives concentrated training in this SHORTCUTS specialty. Both bodies turn 180 degrees. Arms give and take at the turns but the hold does not change.

68--69--A partnership sequence featuring the one foot Change Edge Wave. Partners should switch parts and practice both patterns. At the end of the sequence the LIB partner may turn forward and the pair may continue the number as a circular routine. Also good for rink corners.

LESSON SEVEN

70--Some flat runs on shorts and longs coupled with a flat drop turn gives us a sequence from Man's TANGO. Body turns 90 degrees, skate turns 180 degrees. May be paired with 71 for partnership work.

71--From Lady's TANGO. Pairs with 70.

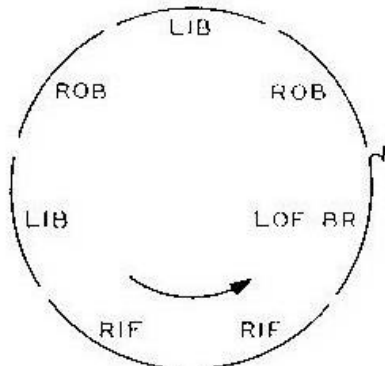
72--Partnership practice in making a change edge inside forward 3 turn in closed position while partner (73) does an inside back 3 at same time. Switches to open position and adds a flat HELD turn. Eight actual steps from Man's ICELAND TANGO. A 180 degree body turn for the 3; a 90 degree body turn for the flat turn. Pairs with 73.

73--Lady's ICELAND TANGO sequence. Pairs with 72. Same instructions. Sometimes this flat turn (72--73) appears on Dance diagrams as "Bracket." Is on incorrect feet for Bracket cusp. Is on correct feet for 3 cusp.

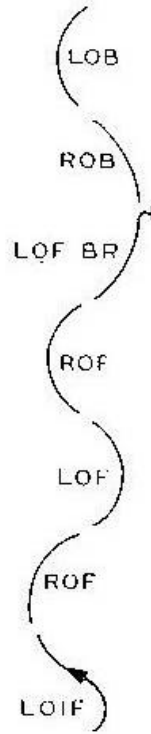
74--Edge running with double change of lean. From FLIRTATION WALTZ. May be paired; same steps for both partners; Tandem position.

LESSON EIGHT

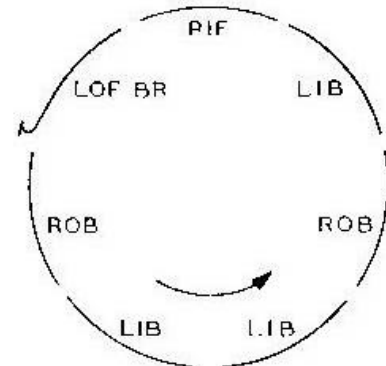
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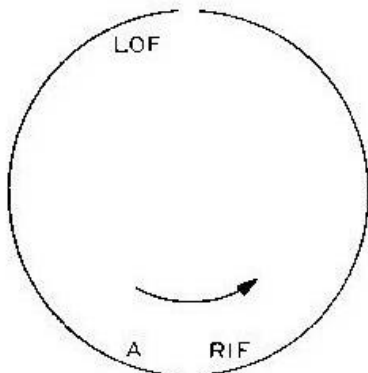
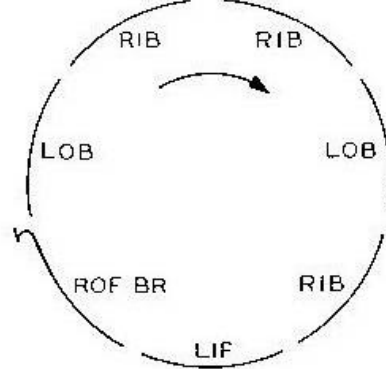
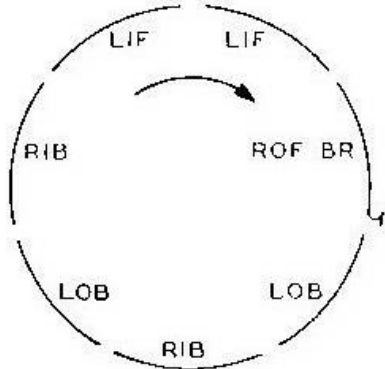
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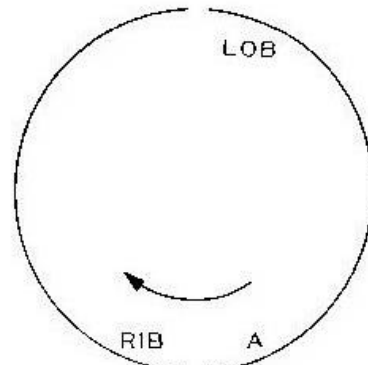
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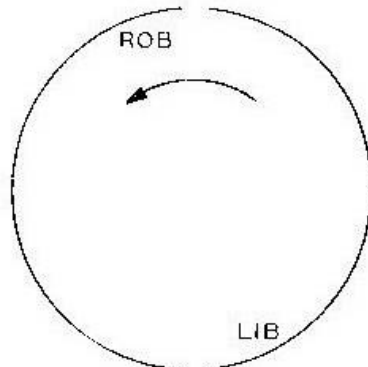
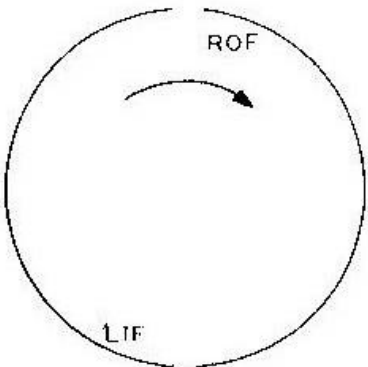
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81
[62]



82



75—An old fashioned seven step sequence. Practice in C and CC directions as shown. Quick results in smoothing out clumsy footwork. May also be paired if partners change sides on next to last step. Shown on a curved baseline; used also on straight baseline.

76—Edge running and a Choctaw. A Gold Medal Test Dance sequence. The QUICKSTEP corner steps. May be paired; side position; same steps for both.

77 Sequence from another Gold Medal Test Dance. The KILLIAN turn. Quite a difficult turn on improper fundamentals. Simple when fundamentals as presented in SHORTCUTS are understood. Secret lies in the 180 degree body turn for LIF. A tough job at 90 degrees or on a flat LIF. Curve LIF as sharply as possible going into the cusp. May be paired in side position, same steps for both partners. Man skates faster than Lady on the turn; has farther to go; Lady should not speed up. This turn is seldom used, but the number is a fine practice routine for rapid pair rotation while running edges. VERY FIRM leading arms. Stay close together. Another Austrian version executes the turn as an OF—OB Mohawk in which LIF XB becomes LOF uncrossed. The Choctaw pattern is standard.

78 79 A seven step CLOCKWISE partnership Dance sequence featuring Inside Mohawk and Outside Mohawk in one spot. From the POLKA straightaway. 90 degree body turning. Open position; open Mohawks. Avoid flats.

LESSON EIGHT

80 -Rapid takeoff training in Figure 8 form. Sequence is INNER OUTER OUTER INNER. To get all the plain forward takeoffs reverse direction frequently starting at A with LIF. When reversed as at A 80 teams up with 82 for partnership work.

81—Simple edge running to a baseline with LOF Mohawk interposed. Man's Mohawk Waltz sequence. Practice same on opposite feet for ROF Mohawk sequence. This turn is a 180 degree turn.

82—Backward version of 80. Sequence is INNER OUTER OUTER INNER. To get all the plain backward takeoffs reverse direction frequently starting at A with LIB. When reversed as at A 82 teams up with 80 for partnership work.

83—A highpowered solo and partnership shortcut in Figure 8 form. Taken from Man's part of English Eight Waltz. Pair this number with 85 for partnership work.

84 Corresponds with 81, this being the Lady's Mohawk Waltz sequence. Practice same on opposite feet for ROF Mohawk sequence. A 180 degree turn.

85—Taken from Lady's part of English Eight Waltz. Matches 83.

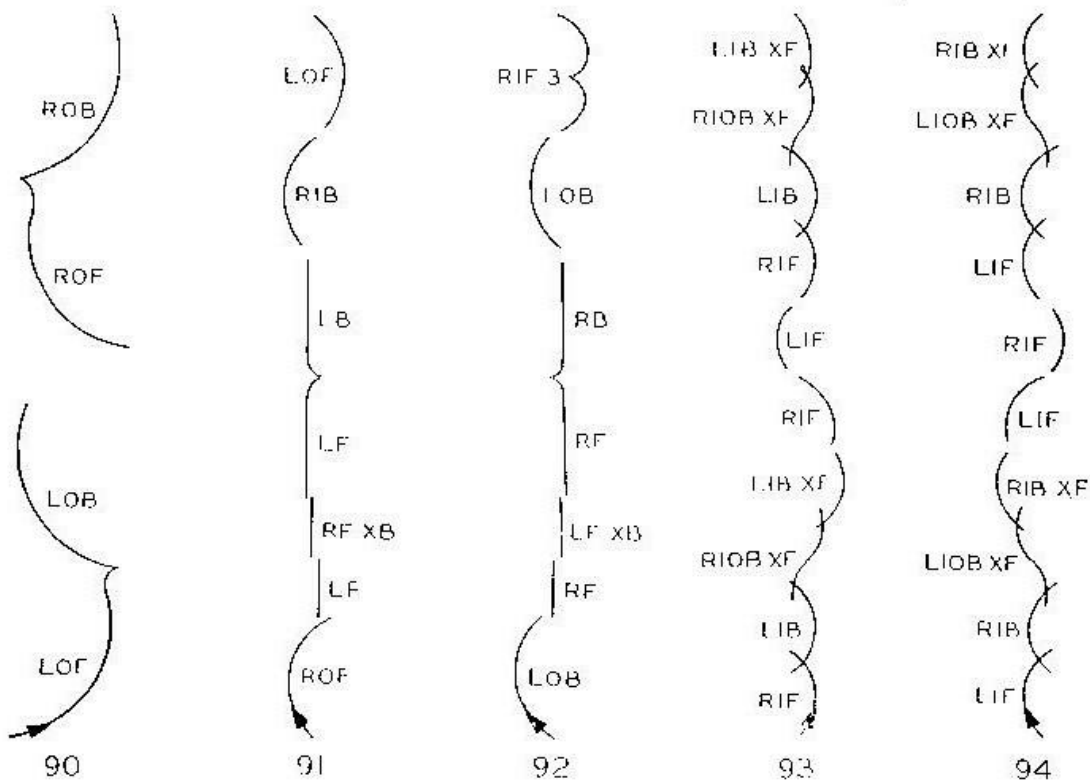
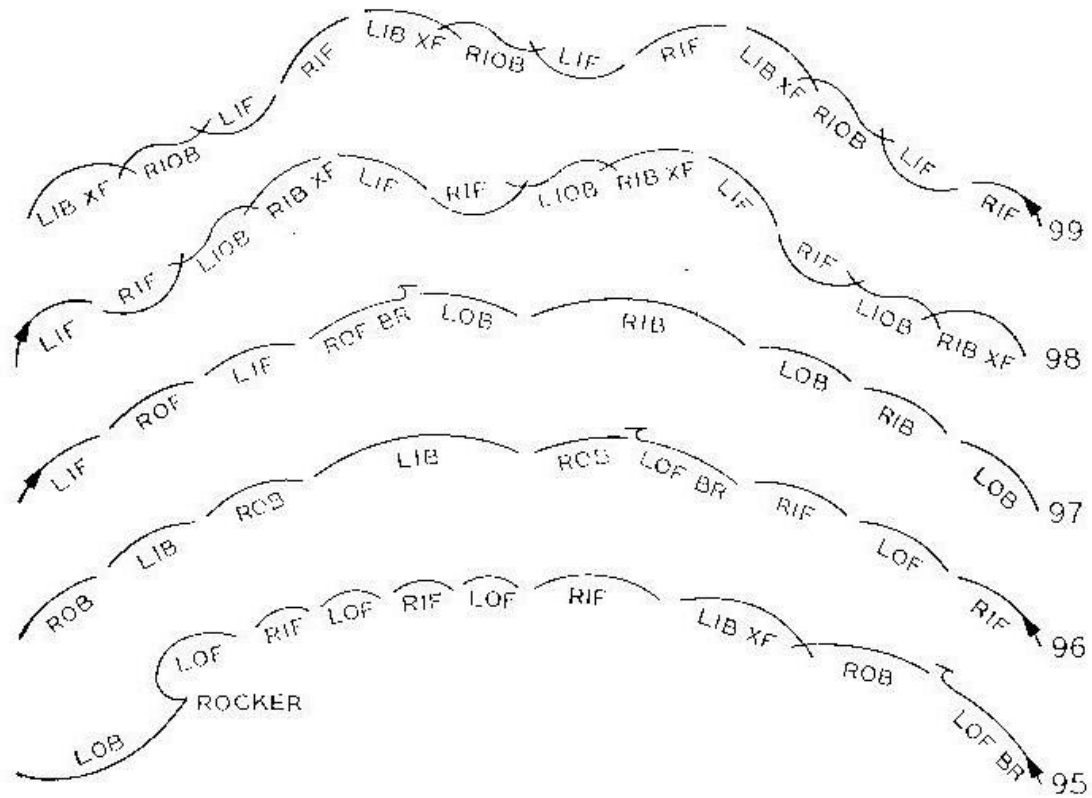
LESSON NINE

90- OF Counter Turns with edge, tail and all. Same as a Bracket up to the cusp which illustrates that Bracket cusp will do the work for any and all Drop Counter Turns that may be proposed. Note that LOF is turning Clockwise and ROF is turning Counterclockwise as per SHORTCUTS standard formula for making Bracket cusp turns.

91—A Gold Medal Test Dance sequence featuring a flat cusp turn as per 14 in Lesson One, this turn being a HELD turn. Sometimes marked on Dance diagrams as "LIF Counter" or "LIF Counter." At the turn there is a 360 degree F to B swing of the balance leg, a 180 degree turn of the skate, a 90 degree turn of the body. From Man's WESTMINSTER WALTZ. Pairs with 92.

LESSON NINE

P. B. R.



92—Matching sequence from Lady's WESTMINSTER WALTZ. Pairs with 91. Same data.

93—The TANGO BASKET movement. A good training number for Tango "action." Train both feet by alternating with 94. Greatest value is for solo training but can be paired with 94 if the 94 sequence is adjusted so that LIOB XI' and RIB XI' are matched with LIF—RIF of 93. From Man's WALTZ TANGO.

94 Same as 93 on opposite feet. From Lady's WALTZ TANGO. Details in 93.

95—A nine step sequence from ROCKER FOX TROT. Can be paired in Open Position. These are the corner steps for Man and Lady plus Lady's Rocker turn. Man matches Lady's Rocker turn with LOF ROF and pair then will be in closed position.

96—Simple CC edge running on close parallel takeoffs with a 180 degree C body turn on a Drop Bracket cusp drills for nine steps of Lady's FOURTEENSTEP. May be practiced in a continuous circle by turning forward at the finish.

97—Same as 96 in C direction on opposite feet. Same instructions. On both 96 and 97 observe principles of High Low Shoulder and Short leg—Long leg.

98—99 The BASKET WHIRL. A superb trainer for continuous body rotation. Named after the "Basket" turn. Body is turned 360 degrees every four steps. 98 trains for CC while travelling C. 99 trains for C while travelling CC. Practice may be continued in circular form. Switch from one to the other frequently. A good number on which to prove that skate should follow the body in Dancing.

LESSON TEN

As we come to the concluding lesson of the SHORTCUTS series it is well to emphasize that when one has mastered Plain Skating on all edges, Forward and Backward, and is proficient in turning from F to B and from B to F, and has perfected the SHORTCUTS practice movements, it matters little what grade of dance is undertaken if the SHORTCUTS principles are understood and applied.

When we finish the course we will have had about all necessary Dance "movements"; all the important technical data; all the underlying principles. We will have had portions of Bronze, Silver and Gold Medal Test Dances; we will have had easy dance sequences and difficult dance sequences. The same BASIC principles apply to ALL dances, no matter what classification tag they wear.

Under those principles it is possible to produce a good RHUMBA, which is difficult, or a good COLLEGIATE, which is less difficult. WITHOUT the application of those principles there will be no RHUMBA, nor COLLEGIATE—merely an imitation.

SHORTCUTS has endeavored to speed Dancers on their way to perfection, and toward the thrill and enjoyment of ALL Dancing on Skates.

100—Man's first seven steps of VIENNESE WALTZ, a Gold Medal Test Dance. Training for this movement was furnished in 15—16 Lesson ONE. For Viennese Waltz, Man will need 101 also. 100 pairs with 101 in closed position.

101—Lady's first seven steps of VIENNESE WALTZ, a Gold Medal Test Dance. Training for this movement was furnished in 17—18 Lesson ONE. For Viennese Waltz, Lady will need, also, number 100 minus the LOF 3 turn. 101 pairs with 100 in closed position.

102—Last half of the English RHUMBA. If you crave difficult things, this passage rates high. May be paired with partner in Side Position, both

partners executing same steps. Jellyfish arms and rubber elbows will not work on this number.

103—Man's final steps of ARGENTINE TANGO, an English Gold Medal Test Dance. The Cross Roll sequence. Pairs with 104 in closed position.

104 Lady's final steps of ARGENTINE TANGO, an English Gold Medal Test Dance. Pairs with 103 in closed position.

105—Corner Steps from the STRAIGHT WALTZ, a so-called "beginner's dance," which ON EDGES is really an expert's Dance. Why is this apparently simple Corner Step sequence placed here in company with Gold Medal Test Dance sequences and difficult routines? Is it not out of place? The answer is—No, it is not misplaced. This 105 corner step sequence is really a model shortcut, and SHORTCUTS will explain why it is important enough to be placed in advanced company.

All rink travel is to the Left, or Counterclockwise. Therefore we get LOF, RIF, LOF, RIF sequences in abundance in our dances. If rink travel happened to be Clockwise we would get plenty of the opposite ROF, LIF, ROF, LIF. Analyzing a group of dances that make use of FOUR or more LOF RIF steps we find 14 dances with a total of 112 LOF RIF steps as follows: Argentine Tango 12, Blues 4, Davis Goodridge 12, Fascination 5, Fourteenstep Man 7, Lady 5, Foxtrot 6, Kilian 6, Paso Doble 12, Polka Corners 4, Quickstep 8, Rocker Foxtrot 5, Straight Waltz 11, Ten Fox 11, Westminster Waltz 4. From this it will be apparent to all that Straight Waltz Corner Steps are entitled to travel in good company, and it follows that if a PERFECT Straight Waltz Corner can be performed there is a fair chance that all the LOF, RIF, LOF, RIF sequences in other dances will be perfect. If, however, a PERFECT Straight Waltz Corner sequence cannot be performed there is NO CHANCE WHATSOEVER that the others will be good. The shortcut in 105 is that you will be practicing in continuous circular formation (except for differences in timing and tempo) 112 steps in 14 dances all at one time, plus dance passages making use of LOF RIF and LOF RIF LOF. By reason of the split Waltz timing -2, 1, 3—the Straight Waltz Corner sequence is less easy than the same sequence in many of the other dances. Practice it in C direction also.

Furthermore, it was pointed out in Chapter on TEARING THE DANCES APART, that the STRAIGHT WALTZ is 100 percent Plain Skating takeoffs. This being true, the STRAIGHT WALTZ—in its entirety—should be given a prominent spot in every dancer's training and practice curriculum.

106—The Spread Eagle Waltz movement, Type A. For certain important SKATING purposes the snappiest number in the book. A shortcut you should stay with for a long long time. A fast refresher course when one has been off skates for some time. For DANCERS, the Type A Spread Eagle Waltz movement is, perhaps, the FASTEST TRAINER among all known skating "movements," a good second being the Two Step Shuffle movement when correctly performed. The Type A Waltz movement is suited to both ice and roller dancing; the Two Step Shuffle movement is a roller specialty. 106 is shown as for CC direction. Switch frequently to ROF lead in C direction to obtain equalized smoothness. Continue the diagram sketch in circular form.

107—Eight steps from the Paso Doble, featuring extremely fast footwork on the first four "short" steps which include a crossed behind LOF lead into a Drop Bracket Mohawk. The remainder is familiar routine.

108—A good practice sequence for rink corners. Also in circular form. From Man's PACIFICA FOX TROT.

109—Lesson TEN ought to close with something related to the TEN-STEP. Here is an excellent practice sequence from the MIXED TEN-STEP.

APPENDIX

CHASSE AND PROGRESSIVE STEPS

CHASSE steps in Forward skating: There are three kinds. All have to do with the position of the Balance Leg. Two of them are ALONGSIDE takeoffs; one is crossed behind. (a) Plain or "neutral" Chasse—a plain takeoff alongside. Balance leg goes nowhere; it stays where it is, alongside; Example, the 1 beat steps in STRAIGHT WALTZ. Body does not rock back. (b) Standard Forward Chasse—an alongside takeoff; the Balance Leg goes out FORWARD. Body rocks back slightly. The opposite of Progressive Balance Leg action; Example, QUICKSTEP, step No. 2. (c) The XB or crossed behind Chasse; Balance Leg goes out FORWARD; Example, Man's TANGO step No. 2.

CHASSE steps in Backward skating: Seldom referred to as Back Chasse Steps, but here is the "matching" action of the leg for partnership work: Plain Chasse, same as for Forward; Standard Chasse, Balance Leg goes to the REAR of the body to match partner's leg swing which is coming in partner's Forward direction; XF or crossed in Front Chasse. Balance Leg goes to the REAR of the body which is the only place it can go anyway; Example, Lady's TANGO, step No. 2.

PROGRESSIVE STEP in Forward skating: An alongside takeoff—not stepped ahead—Balance Leg goes to the REAR of the body; opposite of Standard Chasse; no rock back; Example, Man's FOURTEENSTEP Nos. 1, 2, 3.

PROGRESSIVE STEP in Backward skating: An alongside takeoff—not stepped behind—Balance Leg goes to the FRONT of the body. No body rock; Example, Lady's FOURTEENSTEP Nos. 1, 2, 3.

SOLO DANCING

"Is solo dancing harmful?" "Is it helpful?" The answers to these questions are contained in the chapter on Shoulder Action. If it has to be done with the shoulders it is decidedly harmful. If it can be done by skating from the hips; without fore and aft swinging of the shoulders; or with arms folded; or with elbows pressed closely to the sides (English International Style); and in an upright position—it is helpful.

At the present time (1945) there is encouraging evidence that shoulder skating is being superseded by hip skating. Good hip skaters are not affected adversely by solo dancing; shoulder skaters are made worse. Up to the present time it has been done mostly by shoulder skating; there is a great deal of "sitting down" on back edges; many bad body bends. This develops dancers who "wrestle". Wrestling with a partner in Ballroom dancing is bad; wrestling with a skate dancing partner is terrible. Ladies also develop a "leading" tendency. For these reasons and others, some Dance Tests permit no solo performances of any kind. Then, too, dancing is pair work, needs partnership give and take, pair unison, tracking in line with partner, skating up to partner and many other pair dance essentials which are not helped at all by solo dancing of COMPLETE dances. Solo practice on small portions of dances seems harmless, but soloing of complete dances seems always to demand a penalty. The penalty, usually, is a lot of UNLEARNING or UNDOING. Time out for undoing and unlearning things is time wasted. Superior solo training practice is provided by the ten SHORTCUT lessons.

AIMING LEANING SIDEPUSH

Reprinted from THE ART OF SKATE DANCING

In skate dancing these are three MOST IMPORTANT fundamentals. Without them there can be no GOOD SKATE DANCING.

1-LEANING. 2-AIMING. 3-SIDE PUSH.

LEANING- What makes an edge? Leaning the body to one SIDE of the skate. NOTHING ELSE MAKES AN EDGE. When the body is perpendicular the skate is on a FLAT. Thus, LEANING becomes a prime fundamental of skate dancing. LEANING does not mean bending at the waist. All bending is at the knee and the instep, nowhere else.

AIMING-To progress down a rink on curves, EVERY STROKE must be aimed either to the right or to the left, and not straight ahead.

Forward aiming is done with the TOE.

Backward aiming is done with the HEEL.

INSIDE EDGES are aimed R foot to the R and L foot to the L.

OUTSIDE EDGES are aimed R foot to the L and L foot to the R.

If a stroke is aimed incorrectly, do not LEAN on it or it will go in the WRONG DIRECTION.

So, in order to utilize LEANING we must invoke AIMING; otherwise LEANING defeats its purpose. They work together; one should think always of AIMING-LEANING.

When going around Rink Corners IN CIRCULAR DANCES (both Two-Steps, Barn Dance, Collegiate, Fourteenstep) ALL edges are aimed OUT and the LEAN is IN.

Aiming is a most important dance fundamental.

SIDE PUSH-All push in ALL dance skating-forward, backward, ice or rollers-is from the SIDE of the skate at the SIDE of the skating foot and NOT from the toe or heel in line with the body.

A toe push in ice work carries a penalty.

A toe push to the rear on rollers in dancing is a useless waste of energy. There is no push power in a toe on rollers unless pushed to the side. There is much power in a SIDE PUSH. A rear toe push besides being useless, pushes the skater on to a FLAT.

SIDE PUSH puts the skater on an EDGE.

SIDE PUSH is necessary to the production of SMOOTH dancing.

Devote sufficient time to SIDE PUSH to master it. This is another important. Dance fundamental.

PERRY B. RAWSON, Bulletin No. 23

V TAKEOFFS

(Reprinted from Perry B. Rawson's Bulletin No. 63)

"There is altogether too much V in takeoffs where parallel takeoffs are called for. The worst spots are the back takeoffs but the forward parallels need correcting also. The effect of V versus parallel is to destroy the AIMING of the stroke, thus impairing or ruining the edge. Plenty of trouble here."

SHOULDER REVERSAL AND NULLIFICATION

From THE ART OF PLAIN SKATING

You now meet the second villain of the piece, the SHOULDERS. They, too, are out of place for skating. They, too, will have to be REVERSED from their WALKING technique. And after reversal is accomplished, THEY ARE TO BE KILLED OFF ALTOGETHER. You are not going to need them at all. You are going to skate FROM YOUR HIPS. Your graduation performance in plain skating may well be skated WITH THE ARMS FOLDED.

At the moment, however, your shoulders and arms are nullifying all the good work you are doing with the hips. Like the untrained BALANCE LEG they are in the WRONG PLACE all the time. Like the untrained BALANCE LEG, the shoulder and arm is in FRONT when it should be in the REAR. The legs wrong for skating—the hips wrong—the feet wrong—the shoulders, the arms wrong—the balance wrong—what more can be added to the frame-up?

In the privacy of our homes, we will start training villain No. 2—the second half of the frame-up—the unruly shoulders and arms.

Walk across the room, swinging your arms naturally—as you would swing them in a brisk outdoor walk.

WHICH ARM goes forward when the RIGHT FOOT goes forward?

WHICH ARM goes forward when the LEFT FOOT goes forward?

Note that it is the OPPOSITE arm that goes forward. Left arm with Right foot—Right arm with Left foot.

This is all cockeyed for SKATING. It has a place in figure skating but for our present purpose this WALKING shoulder motion is throwing us OFF BALANCE on every skating stroke. The skater is, at all times, on but a "PARTIAL" balance.

He is a shoulder skater. Even with the Balance leg going to the REAR, the skater is still on "partial" balance. But he is close to the goal of "COMPLETE" balance. ONE MORE trick and he will turn this "partial" balance into "complete" balance—his REAL SKATING BALANCE. It is a simple trick, and may be done in two ways. He may either REVERSE the shoulder action (as he did with the leg) or he may CUT IT OUT ALTOGETHER. As the latter scheme is our ultimate destination, many will seize upon it as a time saver, but my own preference is to learn REVERSAL first and then GRADUALLY eliminate the shoulder action until you can skate with arms folded—with ALL action coming from the HIPS.

Let us, then, practice REVERSAL of the shoulders.

Walk the floor again, but this time nullify Nature. Swing the RIGHT arm and shoulder forward with the RIGHT foot. Swing the LEFT arm and shoulder forward with the LEFT foot. This is SHOULDER REVERSAL and it is obvious. No one can misunderstand it. Practice this reversal until it becomes automatic. It is easy. You may walk all over the house while doing it. You may practice it on the street if you do not mind appearing funny or "queer."

After walking a while with shoulders REVERSED, start taking out the shoulder movements altogether. By "altogether" I mean kill off 80 to 90 percent. Leave a LITTLE. Avoid stiffness and rigidity. Keep flexible. Walking with palms placed firmly against thighs will give you the "RIGID" idea. Walking with folded arms will give you the "FLEXIBLE" idea. The main item is to first achieve REVERSAL and second, to tone the action down.

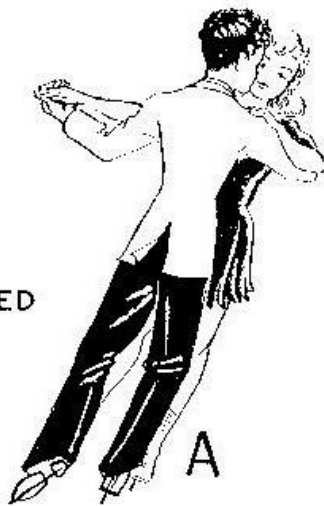
PERRY B. RAWSON

SKATE DANCE HOLDS

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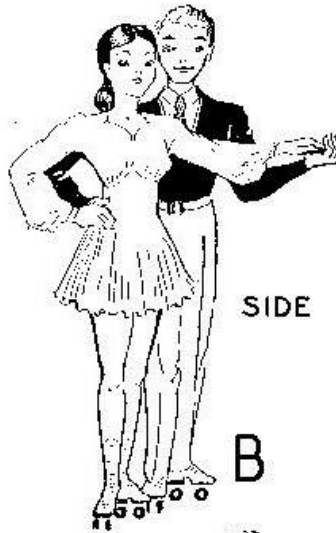
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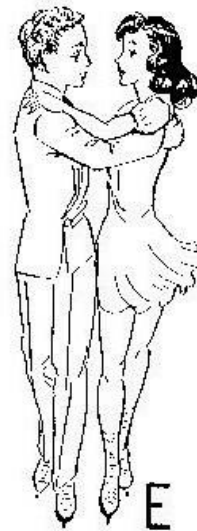
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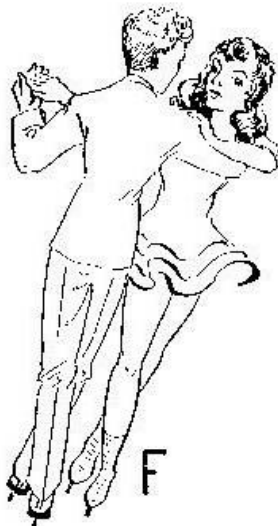
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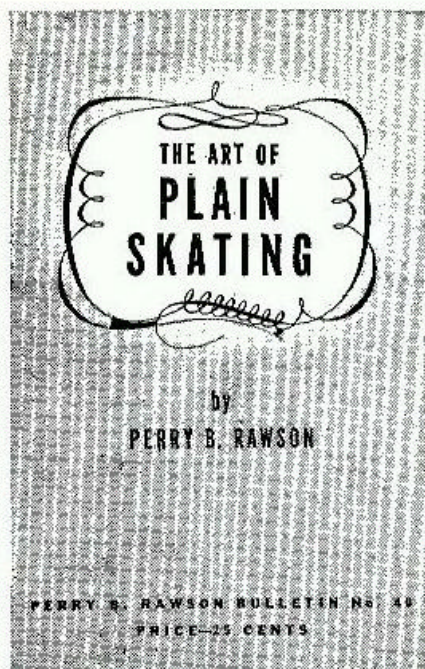
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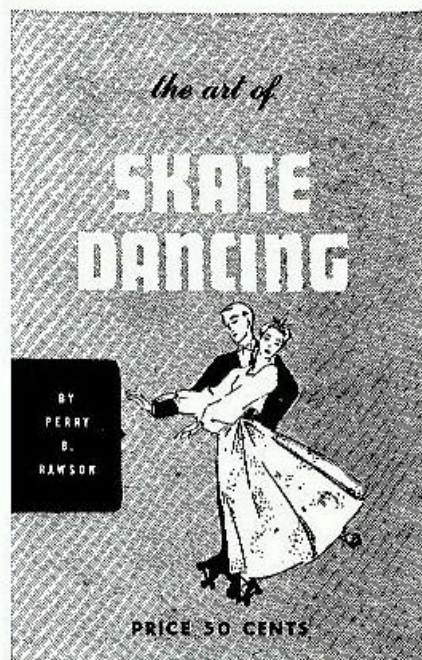


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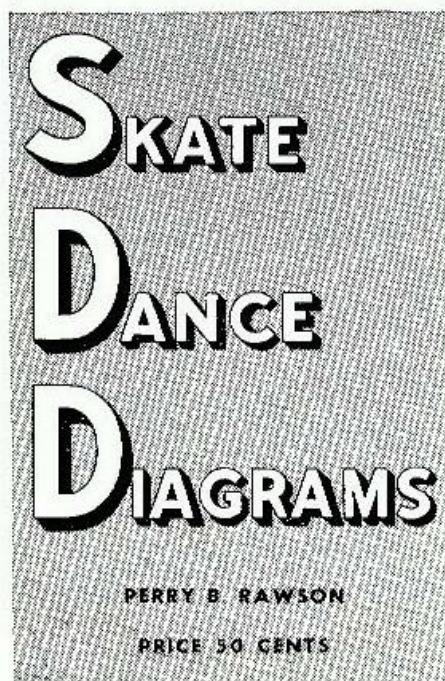
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