

The music begins - fingers snap, bodies become restless, and feet begin to itch. It is almost impossible to listen to music and not be stirred to rhythmic movements of one kind or another. We hum, we sing, we whistle, we sway, we clap, we strum, and ultimately we find ourselves dancing.

All societies, from the most primitive to the most cultural, share a common need for dance. Many feel the urge, but do not know how to express it in an open forum. Learning to respond to basic rhythms opens up a delightful new world to everyone who has ever tried it. Social dancing today is one of the most popular pastimes in the world and is enjoyed in every country by people of all ages. It is stimulating, both mentally and physically – the care and frustrations of the work day world vanishing on the dance floor.

Even more, the need to dance and express oneself, through dance, goes deeper than pure enjoyment. The need is so ingrained in the human race that history itself can be traced through the study of dance. The bases of popular dance are numerous. First, social dance helps to fulfill the need for identity with communal activities. Second, it is related to courting, in which the male displays his ability to move his partner in harmony with himself. In most social dances the male role is dominant; the female that of a follower. Third, popular dancing, especially before the 20th century, was often used to celebrate such events as weddings, the harvest, or merely the end of a working day.

The forms of popular dance are susceptible to change from many sources. The migration of the performers or the adoption of a dance by a different nation or social class may subject it to new social situations and political institutions. The process of urbanization, the broadening of education, and the ease of communication altered traditional forms and disseminated new dances rapidly. The primary vehicle for change in popular dance however, has always been attributed to youth. Youth has always rebelled against the dancing master, whose insistence on correctness and uniformity of execution are contrary to the spontaneous responses to rhythm sought by the young. Popular dance demands for correctness of performance rather than enjoyment caused youth to continually seek less conventionalized forms, often from among the dances of another nation's or social group.

As habits and customs of the world change, so will our social dancing. Sometimes the original cause which has led to a change in our dances is so widely separated in time from its effect that the association of the two events is not at once obvious. The best example of this was the transfer of thousands of African blacks to the three Americas by the slave traders over 200 years ago which brought to that new world those primitive African rhythms yielding the Latin-American dances of today. The tap-dancing, swing/jitterbug, etc. were amalgamations of the Spanish settlers and other countries. Quoting P.F.S. Richardson from his book "Social Dances Of The 19th Century", "The existence of prohibition for many years in the United states, sent thousands of thirsty pleasure seekers cruising to the West Indies and Latin countries and put New York society in touch with the rhythms of the south, and so expedited the arrival of such dances as the Rumba in the ballroom of the new world."

The study of the history of our social dances reveals the fact that a new dance, if it is to have a world wide appeal and lasting effect, must come from a folk dance. Even the courtly

Minuet traces its origin to a folk dance, and the all-conquering Waltz to a turning dance of German peasants. It is the coming of a new rhythm that is important. The original steps are not of great importance and those nearly always change as the dance is developed for the ballrooms and nightclubs. If a dance does not develop and undergo change, it stagnates and dies.

In the country of its birth, the successful new dance was a social climber that started with the common people and gradually ascended the social scale until it was accepted by the aristocracy or upper classes. In the other countries which adopted the dance, the reverse process took place. Upper classes introduced the dance to their ballrooms and clubs. The saying "History repeats itself" is true as regards social dancing. A famous poet once wrote, "The best prophet of the future is the past". The beginning of the new century saw the world turning to the U.S. for the source of inspirations for new dances and new rhythms.

THE INFLUENCE OF WALTZ & POLKA IN THE COMING YEARS

It is necessary to understand that prior to 1880 what was being danced would have a direct influence on what was danced in America from then on. In old Germany, the word *Waltzen* means to wander or to stroll, to turn, or to glide. In its original form, the Waltz was created by the south German peasants in 1650 and prior to this time only folk dances, contra dances, and quadrilles were done. The German turning dance in which couples danced face to face holding hands was considered immoral, disgraceful, and indecent, but this dance with the 'closed' hold has exerted a powerful influence on most social forms of dancing ever since and is considered the true 'mother' dance of our present dances. When it appeared in the ballrooms in Europe for the first time the gentleman put his hand upon the woman's waist. At the outset, the so called closed 'hold' in the Waltz was of sufficient nature to allow 'daylight' between the couples, and it was not until nearly a 100 years later that dancers became so daring as to allow their bodies actually to come into closer contact with each other as they rotated giddily around the floor.

With the development of the Waltz in Vienna by Mozart, Beethoven, and the Strauss's, the Viennese people refined the dance on their polished floors where the dancers wore light footwear instead of the heavy shoes of the peasants and made it into a gliding dance.

The growing acceptance of the Waltz throughout Europe was very gradual for over a 100 years, but by 1790 it was so popular in Berlin to the point of dance mania - by 1797 there were 684 public dance halls in the city of Paris alone, but in England, however, it was not allowed to be danced publicly until the year of 1812.

By the year of 1844 conditions were perfect for the growth of new ideas and the beginnings of socialistic idealism. On the dance floor one saw marked contrasts in the world of fashion, and in Paris the masses, who now favored the public dance halls, whizzed and twirled about the floor in outbursts of vital energy which masked the vulgar atmosphere of the dance halls of this period. The Polka came just at the right time to harness this energy and to direct it into a less uncontrolled direction. A Bohemian girl supposedly created this as a folk dance, taken from the Waltz, out of sympathy for their Polish neighbors whose revolution in 1831 produced great empathy in Bohemia. "Pulka", meaning half-step, was danced for the first time

in European society in 1844 and today we dance the Polka mostly during occasions of fun. It is one of the main steps danced in all of the Country & Western dances. The music has lived on and has exerted great influence with many composers.

THE SCHOTTISCHE OR MILITARY SCHOTTISCHE - 1880

The Schottische was created in the U.S. by the Colonists from a round dance with music similar to that of the Polka but played at a slower tempo. A version of the American Schottische was popular in Europe in 1850 but it is not known exactly where it was created. It was first danced in America to a tune called "Dancing in the Barn" and was generally known as the Barn Dance. It consisted of two parts, each of two bars. In the first, the couple, side by side, advanced along the line of dance. In the second, they did a complete Waltz turn. It is done in Country & Western nightclubs of today and sometimes done with a progressive movement, including a change of partners.

THE CAKEWALK - 1880

(AN INKLING OF RAGTIME SOON TO APPEAR)

The Cakewalk was originated by the blacks in Florida and influenced by the war dances of the Seminole Indians. These consisted of wild jumping and gyrating, alternating with slow processions in which the dancers walked solemnly in couples. Style and walking came to be practiced by the black slaves as an art and there classes for the sole purpose of teaching it, and the simple feat of promenading in dignified manner developed into the Cakewalk. Prizes were given to the best performers, first ice cream and chocolates and later huge decorated cakes. At the end, the winner would cut the cake and share it with the other dancers. The custom developed the expression, "That takes the cake."

When Florida became a fashionable winter resort, the black men began to dress in high collars, the women in fluffy white gowns with bouquets of flowers. From Florida, the dance spread to Georgia, the Carolinas and Virginia until it reached New York where the blacks organized clubs and gave champion belts to the best men walkers and diamond rings to the women.

The Cakewalk gave the first inkling of the growth of ragtime music. A tune written by G. Mills, called "Cakewalk at a Georgia Town Camp Meeting" was based on the rhythms of the American black's dance and was the first time syncopation competed with the disciplined tempo to which dances had been arranged before. The dance became popular in all the states by 1896-1897 and was the breakthrough for the popularity of ragtime.

THE TWO - STEP - 1890-1900

(THE GAY NINETIES ERA & JOHN PHILLIP SOUSA)

This was the era when Paris was the social and dance center of the world from which many of the new dances were first seen. Extremely stilted manners, stemming from the Victorian era formalized the social life. Waltzes were danced to top sheet music strains of "The Band Played On" and "The Blue Danube." John Phillip Sousa first came out with the

“Washington Post March” and the music caught on. It was lively and different with a new kind of beat, and the fickle public cast aside the old quadrilles and glides and reels in favor of a new style of dancing.

The two-step was a very simple dance - a double quick march with a skip in each step, then as rapidly as a couple could go forward, backward, and turning. The two-step remained the vogue for a long time because of the 90 odd marches Sousa wrote for it in rapid succession. Pleasure bent America gathered at places of amusement to dance and sing and be entertained. In it all was the spirit of a growing, thriving, energetic nation.

THE ONE-STEP - 1897 (THE BEGINNING & CAUSE OF RAGTIME)

Tom Turpin's "Harlem Rag" was the first rag music written. As the Sousa marches gradually began to pall, ragtime suddenly captured a willing audience with its syncopated beat. Ragtime was brought before the public through folk melodies sung by black and white performers. With the addition of more instrumental music, it eventually developed into a seductive form of music with a melodic cadence.

The Ragtime music in the U.S. was innovating – startling -unexpected. It did not come from the Colonials, it came from the blacks. A people who have had a more creative and more permanent influence on music and dancing than any one group within our historic era.

During the 17th and 18th centuries, over 8,000,000 blacks drawn from a wide variety of territories and representing many kinds and degrees of cultures, were imported by slave traders. They brought with them a remarkably developed sense of rhythm and body technique unlike anything the Europeans had practiced in recorded history. The primitive African, amalgamating with those of the Spanish settlers and other countries, yielded nearly all of our dances of the past 100 years.

In the middle of the 19th century there occurred a tremendous immigration by the Irish. The Irish Tinkers traveled everywhere in the south and performed their jigs, reels, and clog dances everywhere. The foot rhythms delighted the black slaves and they learned them quickly. Changing the Irish down beat to the syncopated 'off' beat rhythms and added African emphasis. The free loose swing of body and arm and the spontaneous facial expressions was a real transformation as the Irish dance permits almost no arm or body movement, hand and torso are held rigid. Under the blacks, the decorous hornpipe and Irish clog became the exuberant 'Buck & Wing', the Tap dance, and Jazz.

The black's use of the naked foot, body rhythms, endurance and ecstasy were akin to the dancing of the American Indians but the intent was totally different. The Indian was kept apart from the white settlement and was hostile, except for brief interludes, and they were either feared or despised but certainly never copied. The Indian danced for magic control and for marshaling the power for escape and forgetfulness and since he had no entertainment, except for his own devising, the black danced for fun.

The slaves lived on the premises and sang or danced on the house steps, in the yards, at work in the wash houses, the bake houses, weaving rooms, and the forge. The white child, (whose nurses and playmates were black), was influenced more deeply than anyone ever realized, they picked up the rhythms and joined in. A new kind of lilt took over the song and dance. Syncopation, prior to this time was used only on occasion by the most sophisticated western musicians, now became the style of a whole people. Americans began to clap and stomp 'off' beat.

Most of the plantation owners allowed the blacks to dance in the evenings and on Sundays. A few owners encouraged the dancing and granted permission to go to dances on neighboring plantations as they viewed dancing as healthful activity that promoted good tempers. A variety of dances, for different kinds of occasions characterized the black repertoire. Animal imitation dances included the Buzzard Lope, Turkey Trot, Snake Hip, Pigeon Wing, and there existed, also, a genre that has been labeled 'water dances' including such named dances as "Set the floor" Buck Dance, and Juba. All of these involved a test of skill while balancing a glass of water on the head while dancing. Juba and Buck dancing appeared as well without the water balances.

Soon the pioneer ragtime musicians formed their own dance bands and orchestras. Dancers began stepping the cake walk and the one-step. Ragtime became further enriched by new melodies and rhythms. In his blues composition, William C. Handy combined the rhythms of the tango encouraging still livelier forms of social dancing. Scott Joplin's "Maple Leaf Rag" is considered a masterpiece and was perfect for the one-step dances.

These new dances were, for the most part, frenetic and sometimes crude. All were made up of the same elements and were very simple in design. Partners walked in a sort of rocking, swooping manner in a 'go-as-you-please' style.

HESITATION WALTZ - 1903 (A VARIATION OF THE BOSTON)

This dance was first introduced in Boston. The speed of the Waltz was very slow, and the conception of the Boston is an example of the smooth flow and natural walking movements of this form. At the turn of the first decade of the 20th century, the world was ready for the American invasion which was to burst upon the ballrooms of the entire world during the remaining years before World War I.

Important to this movement was the growing attitude towards interpretation of the music. The best dancers were feeling the music and expressing themselves rather than merely performing to a 'set' time and tempo in which the melody played a small part. The crowded floors at many of the smart dance clubs where 'rag' was the popular music of the day did a great deal to kill the Boston, it needed more space as it was essentially a traveling dance.

1911 - 1914 THE TURKEY TROT, BUNNY HUG, TANGO, MAXIXE, CASTLE WALK (THE ERA OF VERNON & IRENE CASTLE)

Following their separate lives into the first 10 years of the 20th century, the new dance music and the new style of dancing came all together at the end of the first decade, 1910. Irving Berlin's "Alexander's Ragtime Band" was the first song of the U.S. to invade the whole world and put its collective foot heavily down on the accelerator pedal of dance development.

It is rare that a single person affects a new style and creates world impact on an art form but one man did. Vernon Castle, a long legged, hawk nosed, incredibly slim Broadway comedian, eccentric and appearing in one play after another for 6 years, but was not a completely happy man. He met his future bride in August of 1910 and they were married the following year. Irene Foote Castle was a beautiful, willowy young aspiring actress, the daughter of a prominent New York physician.

The Castles started their dance career in a French Revue with a 'made up' version of the dance rage that was sweeping across America at that time, a syncopated ragtime rough and tumble dance called the "Grizzly Bear". The Castles had not seen the latest American dances and had only a vague newspaper description that Irene's mother had been sending them. Vernon, decided that if he and Irene had not seen the Grizzly Bear, the French hadn't either, so they wouldn't know whether they were doing it right or not. Reading between the lines of the newspaper stories, he evolved a close approximation of the dance to the tune of the new hit "Alexander's Ragtime Band" and the French audiences were captivated. From this first success as a dance team, they began a long run of appearances at the finest supper clubs in France.

In 1912 the Castles returned to the U.S. to enormous fame in Cafe de l'Opera on Broadway and from there to the Broadway musical, Sunshine Girl. This musical catapulted them to further fame along with the accidental creation of the now famous, Castle Walk. This dance was first done by the Castles at a private party following their successful opening of Sunshine Girl. While clowning around, bouncing around the dance floor, they tried a variation. Instead of coming down on the beat as everybody else did, they went up. The result was a step almost like a skip, peculiar looking, but exhilarating and fun to do, and so the Castle Walk was born in 1913.

By this time the Castles and their assistants, one of whom was a very young Arthur Murray, were teaching all their creations and others they had popularized at the Castle Dance Schools. By the fall of 1913, America was absolutely dance mad. The whole nation seemed to be divided into two equal forces, those who were for it and those who were against it. When ragtime swept the country, the one-step came right along with it, killing off the Waltz and the two-step, and the popular dances of the time sounded like a zoo - Turkey Trot, Grizzly Bear, Bunny Hug, Camel Walk, and Lane Duck.

Newspapers conducted a survey of leading ministers and bishops and then printed their cautious replies on the ethics of dancing. Most of them denied seeing such dances and they were about equally divided as to whether or not it was a sin. It was against the law to dance too close to your partner at the time and bouncers in restaurants tapped their patrons on the shoulder when they got closer than nine inches. One inventor went so far as to try to market a pair of metal belts with a nine inch bar connecting them to teach people how to dance with the

right space between them. The biggest target for the crusaders was the Tango. They objected to the man bending the woman over backwards and peering into her eyes with a smoldering passionate look.

In the midst of these attacks the Castles went untouched. They were regarded as the champions; clean-cut, married, and when they danced there was nothing suggestive about it. They made dancing look like the fun it was and so gradually they became a middle ground both sides could accept. They determined the courses of dance. They understood, absorbed, and transformed everything known of dancing up to that time, and out of it made it something beautiful and new.

Vernon Castle, the better dancer of the two, captured beauty and inventiveness and Irene was his finest creation. He invented steps and she anticipated his every move, always with the humor that permeated all of their dancing. They adapted the Maxixe and the Tango, introduced the Turkey Trot, Bunny Hug, Fox Trot, and many others. The free striding Castle Walk was a march toward emancipation. No woman in a hoop or bustle could have moved this way. It was more natural, more vigorous and less artificial than any dancing done by gentle women or men in the preceding 400 years.

One of the distinguishing aspects of the Castle performances was that they danced in contemporary clothes instead of historic or fancy costumes. Contemporary, except that Irene wore no corsets. The women of America began to diet right then and there and began to copy her clothes. Her dresses were ravishing, usually by Lucille of London. She was the first to have her hair cut into the curly locks of a bob, and she created a Castle headband. She loosened skirts with voluminous chiffons and long flowing sleeves, all this because she tried to be comfortable while dancing. The new steps permitted a high degree of improvisation, within certain limits, the man did as he liked. The man led with the woman going backwards but the entire posture, spread of step, speed and zip belonged to the new century, with new standards of grace and style.

After the Castles rise to fame, the grownups rushed to dancing schools and descriptions of new steps were printed in ladies magazines and rehearsed in parlors. The phonograph had just become available and there were Dansants and dancing in restaurants all over America and Europe.

Through this new custom of dancing in restaurants, the fashionable dances quickly spread to all classes and sections of the country. Dances started in the afternoon and continued through the evening until early morning and the dancing set in New York was estimated at half a million. From 1912 through 1914 over one hundred new dances had found their way in and out of the ballrooms. Vernon and Irene Castle had brought back grace and distinction to the art of social dancing never before or since equaled.

TURKEY TROT - 1911

Introduced by the Castles and was a form of one of the many one-step dances, very conspicuous because of its very expressive body movements which at times seemed to be

almost grotesque contortions. The Turkey Trotters and its slaves (lost beyond redemption) were thundered at from the pulpit and in print. The editor of the Ladies Home Journal fired 15 young ladies for Turkey Trotting during their lunch hour.

MAXIXE - 1911

Adapted by the Castles, it became popular all over the world. Sometimes called Maxixa or Matichiche, is the most noted contribution from the Brazilian black folk lore. Its sharp syncopation proves that it originated amongst the African natives, and the rhythm, as in many other Brazilian dances, is given brilliance and color by various native instruments.

Shortly before World War I it was quite popular, but unlike other Latin-American dances, its vogue did not last. A similar dance called the Samba in years to come took its place. The uniqueness of this dance is the carriage of the head and the posturing of the arms.

BUNNY HUG - 1912

The 'Bunny Hug' was another one-step dance introduced by the Castles. The contorted dance 'hold' was unique.

CASTLE WALK - 1913

The 'Castle Walk' was invented by the Castles following their success in a Broadway show. It became their trademark.

FOX TROT - 1913

The Fox Trot was introduced by the Castles when everybody, including the old-timers, wanted to polish the ballroom floor. They started swinging out into routines designed to leave high school kids limp. It was the fashion to introduce trots when dancing to ragtime music which were 'quick time' dances. Harry Fox, a vaudeville comedian who shared billing with the famous Dolly Sisters, introduced a trot to a ragtime song in the 1913 Ziegfeld Follies that pushed other trots into the background. After being popularized by the Castles it became America's most popular dance and remains so to this day.

The early Fox Trot was a series of trots (short running steps), slow walking steps, with a swaggering body motion, and two-steps, plus hesitation steps forward and back.

PEABODY - 1913

This dance was named for a New York police captain who was popular in dance circles. It was done mainly in large ballrooms or dance halls and was extremely popular in New York City at the famous Roseland ballroom. Roseland was and still is the stomping ground for New York's dance enthusiasts and was the breeding ground for many of the Harvest Moon Ball winners - a huge dance contest including all the popular dances of the day with the finals being

held in Madison Square Garden. The contest was originated by the television star and columnist, Ed Sullivan.

The Peabody is a traveling dance employing brisk walking steps and open box step patterns with quick 'pony' steps thrown in. The music is very lively and fast with the steps taking a couple very quickly around the dance floor. It requires a large space to move around in the manner needed for the smooth flow of the patterns when executed properly.

ARGENTINE TANGO - 1914

Adapted by the Castles after their success in Paris, and featured by them in America. The true Argentine Tango originated in the West Indies where it was danced only by the lowest classes - the name comes from the African 'Tanganya'. It found its way into Argentina, then to Paris in the early 1900's. After the Castles featured it in their performances it did not become the rage of the masses until after Rudolph Valentino danced it in the silent movie, "Four Horsemen of Apocalypse" in 1921.

At the beginning, the Tango was considered undignified by the higher classes as it was an expression of a criminal sub-culture. It derived its sensuous blithe from those who dances it best; the robber, the pimp, the pickpocket, and the prostitute. Its connection with the criminal class seemed so close that for some years at the turn of the century it was legally banned and the police made frequent raids to dance halls, cafes, and brothels where it was most popular.

Despite the opposition of the authorities, the Tango continued to gain ground, and by 1914 the Tango's triumphant sensuality softened. It invaded the center of Buenos Aires and by way of the phonograph had entered all but the strictest Argentine homes. At the insistence of an alarmed hierarchy, the Vatican itself was called upon to rule on the theological status of "suave undulation put to music." Pope Pius X witnessed the private display and gravely ruled that the Tango was a "morally licit dance to which no objection could be made."

In America, the feverish Tango was denounced for its swooping sexuality by the General Federation of Women's Clubs. There were many stalwarts, who mimicked the great Valentino of the silent films, and like sex and the opera, it abides on the edge of the ridiculous and the Tango has been one of the parodies easiest victims. Hollywood owned it from the start and today, the very word Tango recalls a cartoon image of Valentino or simply someone dark and oily gotten up as a Gaucho, stalking across the screen as he did in the movie. (Actually Valentino, quoting dance experts of the time, did a very poor Tango.)

During the past 60 years the Tango has taken on new and definite characteristics, abolishing to a certain extent the Habanera like rhythm and melody played by the small Bandoneon organs that were once popular in Argentine. In its present poetic design, it is difficult to believe that the Tango was once known as a bawdy dance of the waterfront, for the sensuous movements of the dance has grown more discreet and the steps more disciplined. Today it is considered a dancer's dance and takes a skilled dancer to do it justice.

ARTHUR MURRAY - 1912
(THE WORLD' S FOREMOST DANCE AUTHORITY BEGINS HIS CAREER)

A young man, still in his teens took a course at the Vernon Castle's school, the "Castle House", and had the good fortune to win a waltz contest and silver cup - his career was on its way. The name of this teenager was Murray Teichman from New York's east side. Murray changed his name to Arthur Murray and stayed on at Castle house as Vernon Castle's assistant. In 1914, when he was not quite 19 years old, Arthur went to Battery Park Hotel in Asheville, North Carolina to teach the latest steps to the wealthy vacationers at that resort. There he met a Baroness de Cuddleston who was a very good dancer but not really a Baroness - she had made up the name. Arthur and the Baroness became a dance team - the Baroness was eventually fired but Arthur stayed on for 3 years before transferring to the Georgian Terrace Hotel in Atlanta to run the hotel dances and enroll in Georgia Tech for a 4 year course in Business Administration.

While attending Georgia Tech and running the hotel dances, Arthur opened a dance studio in a rented run-down dance hall on the second floor over a grocery store. He started with only 8 young students, but after decorating the hall and hiring a doorman in gold braided uniform, his classes began to soar. By 1923 his classes had attracted adults as well, and celebrities visiting in Atlanta occasionally stopped by to brush up on their Charleston. By this time he had hit on an idea that was to be the foundation of his fame and fortune - selling dancing lessons by mail. It had never been done before and many insisted it couldn't be done. But payment on the mail-order dance classes became hard to collect. "One day Enrico Caruso came by for a lesson, and we talked", Arthur said. "He suggested that I should send lessons for one foot only, and then when they paid up, send the lessons for the other foot. This was a joke, of course, but thinking about lessons by the foot gave me the idea for the little footprints to define the dance steps that became an Arthur Murray trademark". His dancing-by-mail classes had become so successful by this time that Arthur moved to New York. His reputation grew and from his main headquarters on 43rd street in New York City near Grand Central he began franchising schools using his Magic Step Method from the Fox Trot, to the International Arthur Murray Schools of today.

1914 - 1917

By the end of 1913 and most of 1914, America was at its peak of dancing enthusiasm. With the outbreak of World War I and the tragic death of Vernon Castle in 1914, two factors undoubtedly accounting for a lessening of America's dance craze, no new dances were evident until the Jazz Age.

THE JAZZ ERA - 1917
(PREFACE TO THE ROARING TWENTIES)

With the end of World War I nearing, the Great White Way of Vaudeville became the showcase for new dances and stage door Johnnies Came into being. The public that had been willing to trot, to walk, and to dip was now willing to toddle and waddle and it was the beginning of jazz, loud cymbals and blaring trumpets heralded the shape of things to come.

In the United States, Vaudeville's finale was known as a Jazzbo consisting of a spot in which all of the performers came together. This could have been derived from the French word *Jaser*, meaning to gossip, as the French language became common usage among early white inhabitants of the southern states. What better way to describe the conversation, and the gossip, that went on between the various instruments in a jazz band, as a highly important element of jazz, that of extemporization. Its most usual form is the 'break' in which a certain performer fills the gap between one series of eight or sixteen bar phrases, next with music of his own spontaneous music. Jazz has nothing what so ever to do with rhythm but refers to the instruments in which music is played.

In the beginning, the original black bands employed a few wind instruments and a drum. When the style of music was embraced by a wider community, including the white races, the combination developed into a mixture of orthodox and unorthodox instruments - drums, banjo, pianoforte, violin, and often a saxophone - the other, klaxon horn, rattles, whistles, and an ever growing variety of noise making devices. It did not take long for those who had to listen to such disagreeable sounds, and for the players themselves, to sicken of it that it became more and more of a rarity, until those unorthodox instruments were used for little more than occasional shock or for humorous effects.

Real Jazz is a style of music in which a melody is played by one or more instruments, where the syncopation is not accentuated. It had its foundation in the lamentations of black slaves and because very few of the early black musicians could read music, they were known as "fake" players. Their apprenticeship was confined to small suburbs of New Orleans, some of them the most notorious red-light towns of the period. Quick to learn the popular melodies by ear, the blacks formed dance bands which interpreted those melodies in a new and exciting fashion.

Before long an increasing number of original musical compositions were added to their repertoires and the bands played engagements on the paddle boats that steamed up and down the Mississippi river. Many bands, both black and white, were formed to tour the south, bringing their type of barrel-house music to as many people as would listen to them. Often times, between engagements, they would play on street corners in some strange town, playing "rag" tunes all day to the delight of the townspeople. In these impromptu appearances, the musicians had a way of strutting and swinging their bodies. The spectators began mimicking their movements. When the playing really got "hot", the audience joined in the general tumult and shagged, sang, and yelled in primitive expressions of later-day dances.

The Dixieland Jazz Band was one of the first to be organized after Buddy Bolen's original brass band, played at the Lamb's Cafe in Chicago in 1917 and two years later in New York. Other "hot" spots sprang up across the country but the name of this new dance music is believed to have originated at this time in Chicago. Stars like Al Jolson, Eddie Cantor, and George M. Cohan were well on the road to fame and (shortly after World War I) a hooper known as Frisco, spotted Al Jolson at the Lamb's Cafe in Chicago and decided to display his talents for the great comedian. With a large cigar in his mouth and a bowler derby on his head, he demonstrated the first jazz dance that later made him famous.

Orchestration grew more and more sophisticated and gradually developed into the kind of music produced by such famous orchestras as that of Paul Whiteman. From then on the development was more one of finesse and variety rather than outstandingly new ideas. It is widely believed that Paul Whiteman's "Rhapsody in Blue" was the first to demand from his musicians adherence to what was written on the score. Leaders before him had provided orchestral parts, but jazz musicians were not content to conform to such discipline.

Even with Whiteman's development of jazz orchestration, little attempt was made for some years to merge the instruments' into a true orchestral score but rather to make them stand out in contrast from one another. With its release into the white population, the emotional impetus of such music was inevitably exaggerated and corrupted. By the time Whiteman, crowned the "King of Jazz" and others had elevated the music they had wrought out of jazz onto the concert platform its original motive had become almost lost in obscurity. Whiteman's "Rhapsody in Blue" pays only lip service to form, exquisite though it may be, it led only to yet more rarified compositions, which instead of marrying the classical and jazz elements, simply took the classical form and imposed jazz elements in it.

-1920-

THE TWENTIES ROAR IN WITH BIRTH OF JAZZ

World War I was won but the next decade was to be a momentous one in history with the very first year giving an inkling of what would follow. In 1920 Prohibition began and the country went wild with the exuberance of easy prosperity. A hangover of postwar restlessness and tensions found escape in bootleg whiskey and bathtub gin which induced a more welcomed hangover. Women were given the right to vote for the first time and the telephone dial system was introduced. Rum running became a glamorous new profession, gangsterism became an epidemic and the birth of commercial radio began in New York City.

The younger generation "read about sex, talked about sex, thought about sex, and defied anyone to say no." We had the 'flapper' who wore short skirts, walked with a slouch, bobbed her hair, rolled her stockings, and parked her girdle in the ladies' room. The "collegiate" male sported a raccoon coat, "patent-leather" hair, garterless socks and bell-bottomed trousers. There were cigarettes, hip flasks, petting parties, and necking in the rumble seat.

The conventional ballroom dances were as unsatisfactory to the 'flaming youth' of the twenties as the minuet had been to the gilded youth of an earlier year. They craved a new style of dancing. Jazz music came to their rescue and set the pace for a whole new set of dances.

CHARLESTON - 1923

Speakeasies boomed throughout the land, 5,000 in New York City alone, and the Ziegfeld Follies of 1923 introduced the spectacular Charleston. It was violently acrobatic and daring, difficult but zesty, humorous and full of wonderful invention. It swept the campuses and there were contests at all the Saturday night dances. Teenagers called 'flappers' abolished the waistline, wore galoshes open and flapping and joined their raccoon coated boyfriends in one of the most hey-day dancing of all time. From coast to coast they danced the Charleston with heels

kicking backward and sideward, knees bent and twinkling. It still enjoys some popularity and has been revived through the years for various Broadway musicals.

BLACK BOTTOM - 1926

This was the year that the movies finally learned to talk and the year that the 'Matinee Idol', who had helped popularize the Tango, Rudolph Valentino, died at 31 plunging millions of the fair sex into deepest mourning. Poisoned liquor and the first transatlantic telephone became a realization and the dance craze was still at its peak. The 'flaming youth' had a new dance craze that was introduced in George White's Scandals by Ann Pennington. The Black-bottom was a torso twister which included a shuffle, a stamp, and a knee sway.

VARSITY DRAG & LINDY HOP - 1927

The Varsity Drag was introduced by Zelma O'Neil in the musical "Good News" and dancing still remained the property of the young. Anyone over 30 simply could not stand up to it. The older generation just pushed around in a friendly hug and got drunk sitting in cars. Judge Benjamin Lindsay created a stir when he advocated "companionate marriage" as a cure for divorce and Colonel Charles A. Lindberg flew non-stop across the Atlantic.

As a result of Col. Lindberg's flight to Paris a true national American folk dance was born. One evening sometime after Lindy's trip, some young black couples began to improvise eccentric off-time steps in a corner of the famous Savoy Ballroom in Harlem. On the sidelines, a connoisseur of dancing named George 'Shorty' Snowden watched critically and then muttered, "Look at them kids hoppin' over there. I guess they're doin' the Lindy Hop".

Today, after many years of evolution, the Lindy Hop has become America's real national dance (along with the Fox Trot). In content, it encompasses hundreds of individual steps, breaks, and mutations originated by Americans, inspired by American music, and with the exception of the tap dance, it is this country's only native and original dance form. All others forms, square or round, are importations and derivations from European or Latin American folk prototypes.

Americans have always been gifted with the aptitude for improvisation and American jazz demands more exuberant responses than traditional dance steps can provide. Out of American impatience with the restrictions of conventional form, the buoyant choreography of the Lindy Hop was born.

Although it did not receive a name until 1927, elements of it were visible as soon as 1924 in the Broadway and Harlem "Mooch & Sugar" - in 1923 the Charleston revolutionized American dancing by freeing partners from the stylized position of the Fox Trot and Waltz. The Lindy picked up where the Charleston left off with the first 'swing outs', breakaways, and shine steps added to a basic off-beat two-step.

In its early days, the Lindy flourished only in the lower strata of society. Blacks were its creator and principle exponents, and Arthur Murray would have no more taught the Lindy Hop

than Romanoff would have given lessons in Boogie Woogie. With the renaissance of Swing music in the mid 30's, the Lindy climbed the social scale. New steps like Suzy Q, Trucking, Jig Walk were invented and absorbed and as they spread across the land invading colleges and dance schools, the Lindy Hop attained respectability as a truly national dance. The vogue for this acrobatic dance reached insane heights in the Swing years and used as much 'getting into the air' as possible, however, the violently acrobatic style used for exhibitions is not the same as the quietly rhythmic Lindy enjoyed by good dancers on the ballroom floor. The more violent versions were limited to ballrooms of which the most famous was the Savoy in Harlem where it originated. Lindy was the original name, but it is primarily the same as Jitterbug, East Coast Swing, West Coast Swing, and Rock and Roll.

RUMBA - 1930

(THE BEGINNING OF CUBAN & LATIN AMERICAN DANCE CRAZES)

Cuban music has been largely influenced by the African primitive rhythms brought there by the slaves and by the Spaniards who played on crude and weird implements. The sounds of these self-made percussion instruments later were emulated and improved upon by the more modern rhythm pieces and the addition of the guitar and other instruments developed into what has become known as Afro-Cuban rhythms. To understand the Afro-Cuban rhythms better, one must realize that there are many different rhythms that are not all easily discernible to the untrained ear.

At the end of the twenties, the decade that witnessed the stock market crash, problems multiplied. The decade saw a quick succession of ballroom fads and none of the recent music or dances seemed appropriate under the new 'everybody's broke' conditions and it was then that the click and swish of the maracas with the quick, quick, slow rhythm of the Rumba captured America.

The Rumba, meaning Fiesta, originally was an exhibition and basically pantomimic dance in which the participants reenacted incidents that had occurred in their daily lives on the farm. Many of the movements and actions which seem to have such erotic meaning are merely depictions of a simple farm task such as the shoeing of a mare, the climbing of a rope, or a courtship of barnyard fowls wherein the woman may wear a long ruffled train to represent the hen's feathers and the man a ruffled shirt to represent the hackle feathers of the cock.

The Rumba was originally named Son, or Danzon, but the public took to the name Rumba more readily and in the United States, at least, the average person thought of all rhythmic Cuban dances as Rumba until the Conga came along. The uniqueness of the dance is in the Cuban motion. When dancing the Waltz, Fox Trot, Tango, Lindy, etc., you place your weight on each foot as you take a step, as a normal walk, but in the Rumba (Son) you place each foot first before transferring the weight, creating a decided hip movement with each step.

The song "Peanut Vendor" along with "Siboney" in 1929 started the vogue toward Latin American music and dance, and by 1930 the Rumba was the craze. It revolutionized our Latin dancing in the United States and was danced in the ballroom in Cuba to varying tempos under different names - the Danzon, which is slow rhythmic, - the Bolero with emphasis on the

melody rather than the rhythm and is very slow, - the Son which is slow to medium, - and the Guaracha which is medium to very fast. The Rumba (Son) was originally taboo in the Cuban society as it was of a very common nature and danced only in the Bayou with its houses of ill repute in the red light districts. Danced primarily by blacks in the 'Solares' - which were simply the habitat of the blacks, who in many instances lived in abodes totally devoid of any type of floor, except nature's dirt. These people were the best and most genuine exponents of the dance and they would perform semi-rituals which would fascinate and entertain the pleasure seeking Americans who cruised to Cuba.

All of this was accompanied only by aboriginal typical instruments such as maracas, which were gourds, claves, (two hollow sticks), bongos (two small drums built together), timbales (drums smaller than the regular American drums and beat with sticks of specially hard wood,) quiros (a larger elongated gourd with ridges scraped with a stick), and many other unusual instruments which, in many cases, had no names.

The Rumba was finally accepted by Cuban society in 1924 when then President and Dictator, Gerardo Machado, an ardent and exceptionally good dancer, held a popular dance at the Presidential Palace with no other music than that of the Rumba. Inviting the so called '400' of society to rub elbows with the lesser elements caused the Rumba to be adopted as the dance for all the general populace and eventually became the national dance of Cuba.

An interesting element in the Rumba is that there were certain intricacies of the dance referred to as 'breaks'. The equivalent of the word 'break' in Cuba was known as 'Pizada' or 'Pizar', literally meaning to 'step on'. The idea of the 'breaks' was thought of in American usage as deriding from stops, quick like in the rhythm of the music, thereby becoming as an expression of the dance as 'breaks'. When a Cuban man did a so called 'break' and happened to direct his foot and body in the direction of the lady partner of the man next to him, it could be construed as a very serious offense to and in many cases provoked a fight or an altercation, because 'break' at that moment may have been misunderstood as a 'pizada' and 'pizada' comes from the idea of a rooster stepping on a hen, so to speak. Therefore, the other man may have felt directly insulted and would show his resentment immediately, often resulting in a brawl. In the Rumba, the man chases the woman, rooster to hen. The woman is expected to flirt with the man. She tries to avoid his 'pizada' because the man, no matter what distance he may find himself away from the woman, will try to 'pizar' the woman at the first opportunity he has to catch her off guard. This all had to be done in time with the music, otherwise it had no effect and the public, who was watching attentively, will disapprove.

The Rumba resulted in the creation of other Cuban or Latin dances as off-shoots; the Mambo, Cha-Cha, Salsa, and the Dominican Merengue.

-1932-

THE THIRTIES ERA OF DANCE MARATHONS

The first dance marathon was held in 1923 and won by a Miss Alma Cummings with the record of 27 hours. A year later a new record was set in Cleveland of 90 hours and 10 minutes. The marathons peaked in 1932.

Despite the use of the word dance, the dance marathons were not dance events so much as a social phenomenon and demanded little in the way of talent or technique. It demanded everything in the way of stamina and determination. The dance marathons were a product of the prosperity of the roaring 20's and slogged their way into the depression ridden 30's. As participating couples sought desperately to outlast each other for the pot of gold ostensibly waiting those whose tenacity was strong enough to carry to triumph in the inhuman competition.

For a while, the depression did not spawn the marathon, it adopted and assimilated it. It provided a final glimmer of hope for those so down on their luck that they would subject themselves to it. It provided a spectator sport for those able to afford the quarters and half-dollars needed to come in and stay as long as you like for a single admission. It was a spectator sport which in many ways exceeded the horrors of the games of the Roman Coliseum. By 1932, so desperate were the contestants to stay in the contest as long as humanly possible, that they literally supported each other for hours, sometimes losing consciousness. Dance marathons were known primarily in the large cities. People went to them and paid their two-bits to stay as long as they liked and leave, feeling a little bit less miserable about their own lives. It was a cheap form of therapy during the depression.

-1935-

THE SWING ERA AND JITTERBUGGING

The swing epic was a wild and wonderful groggy time in which the musical temperament of the country kept pace with the slow rise out of the depression. It was the year the Congress voted into existence one of the most important pieces of social legislation in history, the Social Security Act.

It all began on August 21, 1935 at the Los Angeles Palomar Ballroom. Benny Goodman and his band were playing at the Palomar when Goodman decided the chances of his band remaining in existence much longer were minimal and after a set or two of stock dance scores, playing the music of the late 20's and early 30's that was saccharinely sweet and monotonous, Goodman turned to the Fletcher Henderson arrangement in his book. His reasoning was that if all was lost he might as well go down in a blaze of musical glory. To the amazement of both himself and his musicians, this was what the audience had been waiting for. The number was "Stompin' at the Savoy" which he recorded a year later to all time popularity, and which led to Goodman being labeled the "King of Swing" becoming the popular idol and catalyst of a new era in big band music. From this beginning, Benny Goodman and his band started a new type of music that went down in the annals of dance music history, and furthering the dance craze of Swing, Lindy/Jitterbugging. Just who it was that coined the word 'swing' is not known but it is thought it was used in defining a specific era of music that is described as in a real sense "something new".

The distinguishing feature of swing bands from the straight dance units of the immediately preceding era is the emergence of jazz as a major rather than a secondary element of the music. The music (which is a Fox Trot type rhythm) when the syncopations are added

takes on a new and more animated personality from that of the evenly marked regular beats of the type of music played prior to this time. It is irresistible to a good dancer, with the Swing/Jitterbug lending itself to varied interpretations, the syncopated beat giving life to the dance patterns. The jitterbug is merely a hyped-up version of the Lindy and is mostly known as Swing today.

With this new type of music and the big depression finally over, spirits rose and dancing became light hearted and giddy all over again, and 23,000 jitterbugging teenagers attending the Carnival of Swing in 1938 made a shambles of Randall's Island Stadium. Boogie-Woogie, Jam sessions, and 'In the Groove' became synonymous with dance halls and stage concerts. It was the wonderful time when hundreds of big bands roamed the land playing ballrooms, hotel night clubs, theatres, making movie shorts, and even making hit records. Names like Count Basie, Tommy & Jimmy Dorsey, Artie Shaw, Duke Ellington, Benny Goodman, Harry James, and one stand out, Glenn Miller. Miller's break came in 1939 when he led his band at the Glen Island Casino that carried 10 weekly broadcasts. His "In the Mood", "String of Pearls", "Kalamazoo", "Tuxedo Junction", "Chattanooga Choo-Choo", and numerous others became classics. His music mirrored the optimism of a people emerging into a happier economic future and personified the great sense of what would attract the average listener - this without sacrificing his musical integrity. Nearly four decades after Miller's tragic disappearance over the English Channel in World War II, the mystique that surrounds his name remains as potent as ever.

The technical advances that accompanied what is best in swing music, remain valid to this day. The breakthrough of the first swing bands foreshadowed one of the most exciting periods in the history of popular music and a counterpart of the rock concerts of the 60's and 70's, but the dancers of this time really danced, and not solo. Invariably many were shocked, just as the Waltz caused scandal in its formative years, so the Jitterbug appalled parents. But as it was with all such movements, as far back as can be traced, it was tamed into Swing which is today accepted everywhere. The music and the dance still lives on and has left a lasting mark the world over.

THE BIG APPLE

-1936-

SHAG, TRUCKIN', SUZY Q', PECKIN', BALBOA

The Big Apple first began in a church in South Carolina which had been turned into a black night club also called the Big Apple frequented by a college crowd and became the dance sensation by 1937 when Arthur Murray did the choreography as we know it. The dance included all the swing steps and required a caller. The caller shouts "shine" and asks for one of the swing steps such as Truckin', Suzy Q, etc. A single couple steps into the center and takes the initiative by performing an exhibition of that particular step.

The Big Apple came along when Jitterbuggers were at their peak of frenzy. In his book "The Kingdom of Swing", Benny Goodman makes a point, "Styles in dancing follow the styles in music except when a song, is specifically written to put across a certain dance". As if to illustrate this statement, the swing era was not long underway before new dances, following the Swing/Jitterbug came along such as the Shag that gained nationwide acceptance. On the west

coast it was the Balboa, a version of the Shag. Along with the Shag, Truckin', Suzy Q', Peckin" and others emanated from such favorite haunts of Harlemites at the Savoy Ballroom in Harlem. These were energetic dances calling for a high degree of physical effort and not unnaturally they were the preserve of the young. They drew the same type of unthinking condemnation from other people as in the past and of the best groups today and all too often from dance band devotees of earlier generations. This dance remained very popular through the end of the 30's.

THE CONGA - 1936

Following our Cuban Rumba with the Latin-American sounds extremely popular, the Conga came up north to join in and turned out to be a writhing extension of the good neighbor policy. As a group dance, the Conga line made for solidarity. It was first introduced in France and from there spread to the United States where it was taken up by the very fashionable night clubs. This was at a time, prior to World War II, when the Swing Era was beginning to really blossom and Rumba dancers were filling the night clubs, along with the Jitterbuggers. Two songs helped to make the Conga popular, "Say Si Si" (Para Vigo Me Voy) by Ernesto Lecuona and "La Conga" (Havana's Calling Me) by Eliseo Crenet. While the Rumba showed certain, but only partial African influences, the Conga can be traced directly to the music of the dark continent.

When the Spaniards brought the slaves from the African Congo to Cuba to work on the plantation, they noticed that the blacks occasionally held weird ceremonies. When these were in progress, the slaves sang and danced to the beating of large drums, with one of the chiefs the center of attention. The Spaniards, fearing revolt, made inquiries and found out that their slaves were crowning a new king, after the fashion of their African tribes. This ruler completely dominated his subjects, so the Spaniards shrewdly imported several minor chiefs from Africa and placed them on their plantations, thus through this medium easily controlling the slaves.

Although the blacks were not allowed to perform some of their dances, the Conga was encouraged by the Spaniards and in the latter part of the Spanish domination in Cuba, the Conga was played in the streets as an invitation to take part in the fiesta called "Conga". When Cuba was freed from the Spaniards, people looking for office used to attract the attention of the voters with congas played in the streets. The name of this dance undoubtedly coming from the drums called Conga which were the predominating instruments used when performing it.

The Conga is a fun dance that was done by the masses during carnival season and families of plantation societies would compete against each other. Sometimes they worked themselves into such a frenzy that they became hysterical and Conga, too, was banned for several years. The Afro-Cuban dance is characterized by the extreme violence of accents on the strong beats in 2/4 time - the Conga beat thus used as a rhythmic anticipation of the second beat in every other measure. The steps are very simple 1,2,3,kick at which time the partners move away from each other. It remained popular through the late 30's and was performed in a formation known as the Conga Chain. Nowadays, it is said that the Conga is presented in the interior of Cuba just as it was performed hundreds of years ago.

POLKA REVIVED - 1940

Due to some hit recordings, the Polka enjoyed a revival in the early 40's. One of these hits was "Beer Barrel Polka" recorded by the Andrews Sisters.

SAMBA - 1941

Originated in Brazil from a form of the Maxixe, the Samba was first seen in Paris in 1905 as an exhibition rather than a ballroom dance. About 1921, the music appeared in Paris again in a slightly more rhythmic form and under the name Samba. It was finally adopted by Brazilian society in 1930 in their ballrooms and became the country's national dance. It was sometimes referred to as a Samba, Carioca, Bayon, or Batucado, the difference in mostly the tempo played since the steps in all these are practically the same.

As a result of the blacks singing their own native-songs and performing their own dances while in captivity it became a part of the Brazilian tradition and during Carnival time the Samba is danced by everyone in the streets. In Brazil, this dance is danced with the dancers forming a circle around one central sole dancer who chooses his successor with a special gesture known as "Semba". In common with the other Latin-American dances it is essentially a rhythm dance and to emphasize this rhythm certain instruments are added to the usual ones by Samba orchestras. It is the gayest and most lighthearted of all Latin dances and has developed from a carnival dance into its present graceful ballroom style with the music still retaining the high spirited abandonment of the Fiesta.

The distinctive characteristic of the Samba is the smooth up and down knee action taken with few exceptions on every count of the music in 2/4 time. The steps follow the basic Waltz box step pattern but are done closer together, the shifting weight and knee action gives the dance a very different appearance and feel. The late Brazilian singer and movie star, Carmen Miranda, is credited with introducing it in America in 1939 and by 1941 it was being danced by the masses. It is still extremely popular today as its adaptability to several types of music makes it easily danced in the discos of the 80's.

MAMBO - 1944

In an effort to fill the labor shortage caused by World War II, thousands of Cubans and Puerto Ricans were imported. It was quite natural for those with any musical talent and those who had played in Cuban jazz bands (playing American jazz in a chic Havana Club) of the 30's to form their own little bands in whatever city they found themselves in. When the war began to subside a majority of these people, if not already living in the big cities, began to migrate to them. They generally played American tunes interspersed with the native rhythms of their lands. When called upon to put down the brass and pick up the claves sticks, some of the horn men began to fill in or play 'riffs' on top of the melody - in other words, trumpets and/or the saxophones, later together with the piano and any other melodic instruments, they would play a small group of racy notes, four or eight bars perhaps, over and over again at the completion of the melodic phrase. It was these 'riffs' played in the middle of a song, a Rumba-Guaracha, that they had

probably played for years but now jazzed up, came to be known as a Mambo of that particular piece of music. Mambo translated means 'shake it' or 'say it'. Some say the word Mambo also refers to a Voodoo Priestess in African ritual dance.

In 1944 Anselmo Sacas recorded a tune titled "Mambo" which closed with eight bars of American jazz riff. Soon the riff, or Mambo, was inserted right at the beginning of the music, and the entire score became a successful marriage of progressive American jazz with primitive Afro-Cuban rhythms. Dancers in an effort to express themselves with this new music found themselves harnessed to the tired overworked patterns of the Rumba. Then they began to feel the suggestion of a broader and more indicated dance, thus trying to reproduce on the dance floor the staccato, bouncy flavor of the Mambo rhythms, and as a result, a fusion of Cuban and American dancing, or Rumba with a Swing accent. Most of the early patterns were extended versions of the old box step with very staccato footwork and little or no effort placed on the control of the body. As a result the dance had a sort of 'Jersey Bounce' look, but underwent several changes.

Even though the record "Mambo" appeared in 1944, it was not until 1947 that the dance began to really attract attention. Originally Mambo dancing was seen only in the big cities with one exception, Miami Beach, Florida. That resort town had more Rumba and Mambo dancing to the square inch than Havana ever had. During the early part of 1950 and for the next 10-11 years, straight definite Rumba was seldom played in the elegant nightclubs or hotels. It was all Mambo (later the Cha-Cha was interspersed). The beach hotels had 8 to 10 dance instructors and all of them did quite well. Every evening at any of the many hotels a Mambo Mania was held where the top dance teachers came and performed their wild Mambo exhibitions. Each team was paid \$35 for dancing one number and the tourists came in droves to watch. They danced to the best Latin music in the country as each hotel competed with one another for the leading bands such as Tito Rodriguez, Pupi Campo, Tito Puente, Perez Prado, and Machito. Each had achieved a style of their own and furthered the Mambo craze. During this period the Arthur Murray Studios in the main headquarters at 11 East 43rd street in New York City held a Mambo jam session for all the instructors on Saturday afternoons, hiring one of the aforementioned Latin bands, which helped to produce some of the most proficient Mambo dancers of the country.

Perez Prado, considered the 'King of Mambo', wrote 200 Mambos including "Mambo Jumbo", a wildfire hit that sold 2,000,000 records. The Mambo may be described as a 'riff' or Rumba with emphasis on the 4th or 2nd beats in 4/4 time. Native Cubans or musicians without any training would break on any beat but perhaps mainly on the one beat. The same was to be held true of the Salsa in the 70's.

CHA-CHA - 1953

The history of this unique dance dates back to 1953-54 at a time when the Mambo was very popular and all the jam sessions in Cuba, New York City, and Miami Beach were hysterically jumping and shouting while doing the Mambo steps. Perez Prado was a big name in Mambo-land, and while many could not fathom the Mambo, it was a new look and of course nobody wants to be behind the times, then came the soft beat and slower rhythm of the Cha-

Cha-Cha, accentuated by a small but mighty percussion instrument called the Guiro; the elongated gourd with ridges on the side and scraped with a stick. Those tired of the exhaustive work required of the Mambo soon found in the Cha-Cha the answer to all their prayers. From the less inhibited dance halls and night clubs, the Mambo underwent subtle changes; it was double then triple (originating from the Swing/Jitterbug) that produced the imitative sound of cha-cha-cha. It became a dance within itself and was but an advanced stage of interpretive social dancing born of the fusion of progressive American and Latin music.

There are two schools of thought as to where it was first begun. One, that it was first danced in Puerto Rico, and second, that it emanated in the large dance halls of New York, but one particular man was responsible for promoting the dance. Bernie Sager, an independent dance teacher from New York and Miami Beach, respected in the professional dance world, and head judge of the Harvest Moon Ball in New York's Madison Square Garden for seven years. Bernie had previously promoted a swing dance of yesteryear known as "Collegiate Shag" and a double couple exhibition dance called "Rumba-Doble", and was specially noted for his choreography and exhibition dance with his partner, Jane Moore. Bernie introduced the Cha-Cha to the dance teachers in Miami Beach at the height of Mambo popularity and the dance started its meteoric rise. One particular hit record "Cherry Pink & Apple Blossom White" was the first commercial success that helped to popularize the dance.

Cha-Cha is one of the easiest of the Latin-American dances to learn, however, to master the basic pattern you need time to achieve the attractive style of the dance as good Cha-Cha dancers use the Cuban Rumba motion in almost all of the steps.

THE 1950'S DEMISE OF THE BIG BANDS, THE END OF THE SWING ERA, & THE BEGINNING OF RHYTHM & BLUES (ROCK)

To realize how swing music disappeared and how rock emerged on the scene we must be aware of two situations that occurred in the 40's that made it all happen; a boycott by the networks and a strike by the musicians.

It was the year after the end of World War II, 1946, and there were many warning signs that all was not well, not least the falling attendance at dances and concerts. The full scope of the recession was revealed when Benny Goodman, Woody Herman, Tommy Dorsey, Harry James, and Les Brown all disbanded in a single month. In the early 40's the networks had boycotted all ASCAP, the union of American Society of Composers, Authors, Publishers, over a disagreement on the terms for the renewal of a contract. The networks were enraged over the union's demands and set up a rival organization, the BMI (Broadcast Music, Inc.). ASCAP had gone conservative and somewhat autocratic over the years, and its members showed almost open contempt for hillbilly and blues composers, who saw in BMI a heaven sent opportunity to fight back. The networks boycotted ASCAP for 2 years and during that time the record companies were faced with a strike from the AFM, the American Federation of Musicians Union. The AFM got into a disagreement concerning jukeboxes, which now numbered almost 500,000, and radio stations which played records for most of the day. The Union demanded the record companies establish a fund to protect these musicians from increasing unemployment. During all this time, numerous small companies were established with signed agreements with

the musicians union. AFM filled a vacuum left by the major companies, but what was striking about the recordings made by most of the newer companies was that their emphasis was on hillbilly and race records which offered an even greater challenge to the supremacy of the big bands.

In 1948, a second recording ban by the musicians union was almost suicidal to the interests of its members. Now the siege of rhythm and blues and race music really began to flourish and the country's teenagers were to soon worship a whole new breed of musicians and idols and the dancing was once again to undergo a major change.

THE ROCK ERA - 1954

The term Rock & Roll was coined by the late Allen Freed, a disc jockey on station WJW in Cleveland, Ohio in the early 50's at a time when Cleveland got heavier doses of the music than the rest of the country, thanks to Freed. He left Cleveland in 1954 to work at WINS in New York City and shortly thereafter his "Rock & Roll Party" became the biggest thing on New York radio and rock and roll was here to stay. Disc jockeys all over the country followed Allen's lead and soon rock was a national madness.

In 1954 a new group called Bill Haley & his Comets had its first big hit with "Shake, Rattle, & Roll" and in 1955 their biggest all time seller "Rock Around The Clock" and Haley and his group were crowned the originators of rock. The maestro himself said when asked about his music, "Me, I'm a fan of the classics, I like Bach and Beethoven though I don't understand them all the time, I get a bit tired of playing rock, so much of the same thing time after time, but I'm a showman and I give the public what they want. The modern kids felt they were dancing to yesterday's music, so we put a heavy beat on the 12 bar blues and it got away." So there you are, you know that rock and roll is a heavy beat on a 12 bar blues rhythm. It can be said that Allen Freed moved rock and roll through its infancy, but Dick Clark, a 27 year old newcomer hosted a new television show premiering on ABC in 1957 called the "American Bandstand", can claim rock and roll's guardianship during its childhood and adolescence. The dancers on his show were imitated and copied all over the country proving the tremendous impetus that television could give to any dance or music for the first time.

The basic rock & roll step was very similar to that of the Swing/Lindy but used a double step rather than a triple, emphasizing the 2nd and 4th steps - dig step, dig step, and a rock step. When rock came in, it created a furor among the adults, a repeat once again from previous eras. When Arthur Murray was asked what he thought of rock & roll he replied, "Who thinks while it's playing? Rock is a teenage craze and no worse than any other in history. I lived through the Turkey Trot, Bunny Hug, and Grizzly Bear, Kathryn, my wife, had 'flapper' friends. Our daughters gave us colic with the Big Apple. Rock & Roll may sound like bedlam to adults, but the youngsters like it and I can't see any harm in it. It seems to me to be healthier having teenagers jumping and jiving than mooning and moaning. When youngsters can get rid of their excess energy on the dance floor, they are ready to come home to eat and sleep. Actually, it doesn't matter what anyone of my generation nor the next thinks of rock & roll, it's with us. If it gets on your nerves, wear ear-stoppers - better discord in music than in the family."

-1955-

ROCK & ROLL REACHES DIZZYING HEIGHTS & ELVIS PRESLEY EMERGES

The Rock & Roll era was creating a new sensualization of body movement that was absolutely revolutionary making a significant connection between dance, race, and sexuality - nothing can ever be quite the same again. Although sex has often been perceived as a reality behind the ballroom, race had not, but there is no question that during the period of rock and thereafter, black people's attitudes about dancing suddenly and completely changed the way white people danced.

To find someone who personifies all these dramatic changes in American society, we must go back to a white man from Mississippi, named Elvis Presley. There was a rich black heritage behind everyone who grew up in Mississippi whether he liked it or not, so Elvis knew about a dancer called Earl 'Snake Hips' Tucker, even though he had probably never heard his name. It was all part of Jukin', putting a nickel in the jukebox and letting your body go. Elvis emerged from all that rich tradition unconsciously, strutting in the shadow of dancers like King 'Rastus' Brown and Bill Robinson, Frank Condos, John Bubbles, and many others. If Presley's musical career was beholden to blues Singer Arthur 'Big Boy' Crudup and songwriter, Otis Blackwell, he owed most of his initial fame as a performer to his dance masters, a whole tribe of black men from minstrel shows and carnivals, circuses, key clubs, tonks, and Apollo shows.

Rock and television grew up together and Elvis caused a crisis on the tube that finally broke the boycott of 'race' music as the music of blacks was known in those days. With Elvis' success on the Ed Sullivan show, the commercial union of television and rock was born and his legendary "Heartbreak Hotel", was released in 1955, was the tremendous breakthrough. Sullivan's contract with Elvis on the momentous show of 1956 stated that he would sing no suggestive lyrics and his gyrations would be controlled by camera shots. Sullivan kept the cameras to the top half of Elvis's body right enough, but the star gyrated his eyes instead, even appearing cross-eyed at one point and the viewers loved it. It was never the rockabilly music that Elvis sang that bothered people, it was his dancing, "I gotta move", he said, "When I sing, I gotta move." He was genuinely hurt by the criticism of his performances and he once asked his mother if she thought his movements were really obscene. She replied "Course not Sonny, the trouble with you is you just work too hard when you're singing." The suggestiveness of Elvis caused a hassle in the 50's but by the 60's, the pelvic dancing caused no outrage and super stars who specialized in it became millionaires.

The late 50's and 60's was not the first time that white kids had tried to dance like blacks - in the 40's they had painstakingly learned the most acrobatic jitterbug, but the performances were always dull in comparison to those of the expressive black dancers. Behind the white man's inarticulate body was a puritanical condemnation of dancing and it was not easy to reverse a repression of centuries. When Elvis and other performers made the cavorting like 'Snake Hips' Tucker attractive rather than offensive to thousands upon thousands of young white Americans, they accomplished a definite cultural and racial change and the fundamental alteration in the American way of thinking about the body and about the kind of gestures appropriate to males and females, blacks and white. The music too was an amalgamation of the 20's and 30's dance band mannerisms to be further cultivated in the discos of the 70's.

MERENGUE - 1956

There are two schools of thought as to how this captivating dance emerged - one, that it started as a peasant dance in the early history of the Dominican Republic by the African slaves who broke the monotonous rhythm of cutting sugar cane with a dip of the body and a drag of the leg, the leg relieved the chafing of the leg irons. Second, the most colorful legend claims that it started when the war hero, General Maringie, returned to his native province from one of the wars with a wounded leg. A fiesta was staged in his honor and as the wounded hero bravely joined in the dancing limping with his crippled leg, his fellow villagers, in a spontaneous gesture of sympathy and exquisite courtesy so as not to make him feel self-conscious, imitated his movements. So, the Merengue was born, undergoing graceful Changes over a period of years. There are two forms of Merengue, one is a somewhat tamer version used on the sophisticated dance floors of the bigger cities, and the other is an all-out version loved by the natives in the outlying regions.

The Merengue has often been referred to as the Dominican Onestep and has also been described as a less complicated Rumba or Paso Doble since it has the fast movements of the Spanish bull fight dance, Paso Doble, and the Cuban motion and adaptability of the Rumba.

The chief characteristic of the dance that makes it more unique from other ballroom dances is the lame duck style of stepping on every beat while using the Cuban motion and accenting the first beat with all steps taken with a bright staccato tempo. The first time the dance was seen in the United States in ballroom form was June 26th, 1947 by Lita and Gabriel Cansino at the Sky Gardens of the St. Moritz Hotel in New York but it was not until nine years later that it gained its popularity. It was seen in many of the discos all through the 70's as the Merengue Hustle and remains extremely popular today.

THE 60'S ERA (DANCERS MOVE APART INTO 'HOSTILE' DANCING)

The beginning of the generation that cared about injustice and showed it by marching in the violent south, by going to jail rather than to war, and in some cases, dying under police bullets on raging campuses. Some dropped out to farm on rural communities and some found solace in far eastern religions. The young dressed in trick or treat garments, went unshaven, and unshod. Whatever had not been seen before was what was being danced, it was unlike their parent's style which was the main objective. The jerking of the head to produce vertigo, the swing and pumping of the pelvis to produce sexual release, repetition as in oriental rites, all this had been done before, but not by their forbearers.

THE TWIST - 1960 THE FRUG, SWIM, MONKEY, WATUSI, JERK, ETC. ETC.

The Twist was written in 1958 by a black man in Georgia, he and his boys made up some twisting movements for them to do while playing the music, the song was launched nationally by pop singer, Chubby Checker, in Philadelphia in 1960 and taken up by teenage faddists across the country when the 'Twist' recording was released and danced on "American

Bandstand.” The song was so popular that it was the number one song in 1960 and came back to be number one again in 1961. The Twist had been danced in the larger cities to some extent, but did not achieve worldwide exposure until the Checkers recording.

By 1961, the Twist was a dance epidemic and everybody was doing it. Its symptoms were violent wiggling, rocking, gyrating, and hip twisting. With astonishing speed, it gripped young and old and Chubby Checkers appearances at the Peppermint Lounge in New York saw it become the most jammed joint in the city. The Twist was the biggest dance since the Charleston, but it drew a blast from the New York safety Council, among 54 cases of back trouble in one week, 49 were due to too much Twisting. The black tie bunch rubbed elbows with the leather jacket crowd and celebrities were seen in clubs at Chez Regine in Paris twisting the night away.

DISCOTHEQUES EMERGENCE - 60's

At the time the Twist, Frug, and all the other solo dances were being danced a new form of night club music began to appear. It started in Paris - discotheques - night clubs from which people danced to recorded music, played by a disc jockey. Disco dancing came to mean 'do your own thing.' Everybody did their own thing, from the Twist the solo dancing began. No one danced with one another, they danced in spite of one another. There began to develop an air of compulsive, almost hypnotic addiction. Mechanics improved and the 'thump' 'thump' of the synthesizers created a bombardment of sound. Discotheques were an exercise in mass loneliness, and the discothequers never touched, they also rarely moved from one spot. They remained stationary in caged confrontation, couple by couple pulsing and lurching. The dancing was all solo, auto-erotic without discipline, manner, or style. It is true the Waltz could also be dizzying and hypnotic, but the couples took note of the other couples and they moved about freely, but this generation of disco dancers only wanted company so they huddled like puppies in a basket for body warmth and generated mass energy and mass excitement. It was an imitation to the point of protective coloring, the dancers functioned as a group, not for group purposes as in primitive rituals, but for group excitement as in mobs.

The earlier disco clubs had bouncing 'Go-Go' girls in a glass cage demonstrating the latest steps. Dancers would wait outside in line for hours waiting to get in such clubs as the Whiskey-A-Go-Go in Hollywood. From the Twist the 'hostile' dancing really took off and the Frug was born. It was born from a dance called the 'Chicken' which had lateral body movements and was used as a change of pace during the Twist, so as the kids grew lazier they decided to do less work and started moving their hips standing still. As the hips swing from side to side they started making up arm movements for the dance. From this came all the hundreds of solo and free style dances. Names varied according to the localities. What some called the Frug others often called it the Surf, Big Bee, and Thunderbird with the Swim born out of it. What some called the Watusi was also known as Wobble and Waddle. The Monkey, Hully Gully, Jerk, and each week a new one was introduced and all non-touching. There were expressions of hostility on the dance floor as there was at home, on the campuses, and on the march.

BOSSA NOVA - 1962

The Bossa Nova was introduced and people were saying farewell to the Twist. All dancers, including jazz enthusiasts, twisters, and lovers of Latin-American rhythms heralded this beautiful, romantic, and exciting new beat. Take the music of the Brazilian Samba, add a jazz rhythm, and you have the most beautiful sound imaginable. The Bossa Nova had flair, which is the meaning for the Portuguese word Bossa, and it certainly had beat. The song "Dessafinado", composed by the brilliant Brazilian Antonio Carlos Jobim, never was intended as a dance. It started as a free-wheeling light hearted form of music played in avant-garde night clubs of Brazil and was imported to the United States by jazz artists, Stan Goetz and Charlie Bird, who were impressed with its intriguing rhythms and cool melodic improvisations. 'Hip' Brazilians didn't dance to it, they listened. However, Americans are notoriously poor listeners, they liked the Bossa Nova beat with elements of Rumba-Bolero and Samba in its rhythms and soon they took to the dance floor while it was being played.

"Dessafinado" got Stan Goetz to be nominated for eight Grammy Awards in 1962, more than any other single performer in the National Academy of Recording Arts and Sciences' history. Another Jobim composition, "The Girl from Ipanema" by Stan Goetz and Joao Gilberto in 1963 was one of the best. The public was buying and Bossa Nova became the craze. Soon, within two years, the American imitation made it eventually loud and boisterous cacophonous from massive studio bands. The free flowing romantic haunting blend of cool U.S. jazz and swing Samba was lost. The original soft, quiet, and beautiful sound was left in Brazil. Confused and considerably less than enchanted, the public dropped the whole idea and went back to the Twist and the other solo dances.

THE BEATLES - 1963

BEATLEMANIA - 1964

(ROCK MUSIC & NON-TOUCH DANCING CONTINUES)

Elvis Presley bridged the gap from rhythm and blues and race music to public acceptance but the Beatles became the first rock band to bridge the generation gap. They eventually appealed to everyone from 8 to 80 and not merely adolescent groups. Although their music was still during the era when dancing was all solo, the music of the Beatles opened up avenues for the band as full-fledged entertainers, not merely musicians and an open sesame to literary and intellectual company everywhere. The Beatles had the good luck to be closely identified with the mass change in consciousness of the highly explosive 60's.

When John Lennon first met Paul McCartney, both were about 14 and John was mildly inebriated, "He kept putting his arm around my shoulders," recalls McCartney, "his breath smelled but I showed him a few chords he didn't know. I left feeling I had created an impression." Legends have been woven from humbler stuff, but this particular encounter between two loutish Liverpool school boys in the late 50's led to events that shook the world. Their creative careers were interspersed with hiatuses of consolidation and/or hesitancy. First - the early years from school groups to professional status, through the prized recording contract in 1962 to national recognition. Second - Beatlemania from national to international acclaim to riots and withdrawal from public appearances. Third - the studio years, the period when the Beatles became openly and wildly eclectic, producing a matchless series of studio LPs and

finally the solo years, dating from the formal and informal breakup of the group including the great number of individual LPs produced since that time.

When the Beatle's fifth single was produced by Capitol Records they achieved international recognition. This superb and historic single proved the Beatles were themselves, masters of the difficult art of writing original, memorable, and commercial pop singles. The United States until this time was a sealed market for British rock acts, including the Beatle's earlier material. Thus history was made and Beatlemania began in earnest.

In February of 1964, the nervous Beatles landed at Kennedy airport in New York to a meticulously well planned mass welcome - first at the airport hysteria scenes, to the Ed Sullivan television show, and the Beatles playing at Carnegie Hall. The following month they frolicked about for the movie cameras on "A Hard Day's Night". This film did not portray the Beatles as singing actors in the stereo type dramatic situations of an Elvis Presley, but used documentary techniques linked by surreal episodes to illustrate the lifestyle the band was actually living. It was a commercial and critical success.

All during the Beatles years through the 60's, the dancers were still standing in one spot, solo, not touching and still 'hostile'. The drug culture was a serious problem, rock concerts or stadiums took the place of the ballrooms and dancing literally stopped. The Arthur Murray schools and all dance teachers had very lean times from the Presley mid-50's to the Beatles through the 60's.

THE HUSTLE - 1970 (THE BEGINNING OF A RETURN TO TOUCH DANCING)

The revolutionary and hostile 60's had ended. The movie "American Graffiti" made people long for the innocent 50's sock hops. Rock still reigned supreme in most of the discos but couples were beginning to want to do things together and rock solo dancing didn't work anymore. Couples were relating to each other differently than in the 60's. Entertainment spots were heeding the call for cheek to cheek tunes coming from dancers as young as 14 or 15. Nostalgia was a reality for the 'tube' generations weaned on late show movies. Television dance programs such as the updated American Bandstand were beginning to feature teen-touch dancing.

The renewed interest in contact dancing brought about a renovation of the Lindy and Jitterbug versions, called the Hustle. A rather tame little dance in which the partners hold hands and pace stridently with almost no torsal movement through a succession of solo and dueted turns. This all began in New York in 1970 and required little floor space and danced to disco based rhythm and blues, characterized by a strong bass guitar using the electronic sound systems of a 'thump, thump' throughout.

Rock still reigned supreme in most of the discos but in 1977 when the movie "Saturday Night Fever" opened starring John Travolta, 'touch' dancing came into full swing even in the smallest communities. After seeing Travolta, men were no longer embarrassed about dancing and all ages took to the dance floor once again as couples. The disco atmosphere and

architecture of the 70's ranged from rich to raunchy and achieved a certain social importance. The dance palaces of the 70's epitomized avant-garde sexual and racial ideas. The young dance maniacs had so assimilated the new forms of behavior that they were scarcely aware of them. The idea of couples was so casually treated that single women could enjoy themselves without the slightest stigma. It is not a secret that some of the best discos were started as gay establishments that began to open the doors to anyone who wanted to dance. The fact that some discos were gay or "mixed" was casually noted in the nightlife features of the major newspapers which took for granted freedoms that, until very recently, were the basis of scandal.

THE SALSA - 1971 (THE NEW GENERATIONS MAMBO)

Latin rock guitarist Carlos Santana introduced Salsa to the national youth market and helped bring back touch dancing. The name of the sound is Salsa - Picante - Spanish for hot sauce. Somewhere in the New York area the term was coined when dancers looking for the fast syncopated rhythms of Latin music kept asking the musicians to give them a bit more Salsa. In the 50's it was the Mambo, and the big Salsa hits were the hits of the Mambo years with added instrumentation, better recording techniques and more modern arrangements. The Salsa is more of a singing dance with more emphasis on the melody whereas the Mambo of the 50's had more emphasis on the percussions. It is like the fountain of youth - it's been around a long time, it's nothing new. Whatever it was called it was spicy, you carried it inside and when you danced the Latin Salsa you were dancing together, your partner was not clear across the dance floor.

COUNTRY & WESTERN - 1980 (A RETURN TO THE OLD 2-STEP, WALTZ, SWING & CLOGGING)

This was the year the "disc" in Disco slipped and like most fads it was short lived, but never in our wildest dreams did anyone think that "country" would take over the crown so completely. The country music craze took the country by storm to a point where city slickers in New York were wearing boots, cowboy hats, and greeting you by saying "hi y'all" It was boots, buckles, and jeans for both sexes coast-to-coast, along with the foot stomping Clogging. John Travolta's movie "Urban Cowboy" helped to kill off disco and furthered the growing popularity of country music. Everybody was doing the old two-step, cowboy style, along with the country waltz and country swing. Couples were dancing together closely again and singly with the Clog.

"Country" is our only true musical sound that is completely American. Nothing is more pure true American than Country & Western music, described as 'hillbilly', ballads, weepers, heart songs, bluegrass, rockabilly, cowboy, breakdowns, folk songs, songs of the trail, sacred blues, gospel, mountain, old-time, Western swing, hoedowns all referred to as poor man's music.

It goes back to the first American settlers, and is basically folk music, and folk music is stories put to music. With no TV, radio, or newspapers around in those days to spread or record the news, many happenings were preserved in story-telling. Being that the fiddle was the main

musical instrument brought over from the old countries, it was the instrument used to put these stories to music. Other fiddlers, visiting or passing through parts of the colonies, would learn the stories and spread them in their travels; thus the first wireless line of news and communications that also worked in the southern and western frontiers.

The tradition continued to the south and it was there that country music really took a foothold. It was the birthplace of the banjo and the songs of the traveling minstrel shows, the sentimentally composed songs influenced by the blues and other forms of the black man and other minorities, such as the Mexicans in the southwest.

It was all home grown music that was to ultimately feed the pipelines of the commercial country music. The rural south was fiddling away, singing about log-rollings, barn-raising, bean-stringing, apple-cuttings, and quilting parties. Fiddle contests and conventions have been going on since the 1880's. The first musician to record was Fiddling Bob Haines, who recorded "Arkansas Traveler" on Edison cylinders in the early 1900's. It was the only music around at the time for the mountain pioneers and poor people. While the wealthy were listening to string parlor music, the poor from the Carolina hills to the mountains of Tennessee were doing things with the violin that would have made Strauss turn over in his grave. But then again, he wasn't American, and these poor folks were. They even took the aristocratic name of the violin and called it the fiddle and they fiddled and stomped and clogged and sang and danced and fiddled and fiddled all through the South's countryside. It was a sound that had been on the American scene since the Pilgrims landed on Plymouth Rock and was continuing in its steadfast way, and that was "Country". The likes of Johnny Cash, Dolly Parton, Crystal Gale, John Denver, Loretta Lynn, Kenny Rogers, and many others were continuing with the country sounds left off in the 40's and 50's by Snooky Lanson, the Everly Brothers, Porter Wagoner. Earl Scruggs, followed in the 60's by Tex Ritter, Billy Walker, Del Reeves, the Osborne Brothers, Mel Tillis, and many more.

"Country" like Jazz, never really leaves the American music scene. Both country and jazz fans, although few in number compared to the "pop" set, are loyal. Once a country or jazz fan, and no 'in' or 'fad' sound is going to sway them. If the rest of the world could have focused on the hills and mountains at the time and heard that crazy happy country music, they would have thought they were in another world, and they would have been right, they would have been in the world of poor, but happy Americans.

CLOGGING

Just how Clogging got its start is impossible to say, mainly because there are so many variations and styles - the precision-line competition clogging, the fancy shuffling of free-stylers, and the high-kicking North Carolina version. Show the same step to 15 people and you'll get 15 slightly different interpretations. It's not the patterned squares of western or New England Contra dancing. It's not tap-dancing, although it sounds that way. The mild-mannered version is like shuffling cow dung off your boots, once a clogger gets wound up, it's more like stomping the stuff off. Every style, every level of sophistication, comes back to one dance - the old basic Buck & Wing. The stomping and shuffling steps of buck dancing were influenced by the Irish Jig, the Scottish Highland Fling, tribal dancing of the American Indian, the tap dance of the blacks, the Dutch wooden shoe dancing, and the Polka.

The name, according to "A Time To Dance", a book on American country dancing, probably came from the Indians who may have had a ceremonial procedure danced by a brave costumed as a buck deer. Richard Nevell, the author, says he has seen Indians, French Canadians, Boston Irish step dancers, Appalachian cloggers, vaudevillians, and black entertainers such as James Brown, all doing essentially the same steps. To a real old time Clogger, buck dancing is southern mountain stepping - pure and simple.

In theory, the Buck & Wing, is probably the most simple kind of dancing, but at the same time, the most enigmatic. There are only a few steps to learn - a double-toe tap, a balance and shuffle, a kick - and after that, the choreography is left to the instinct and individual creation of the dancer. It takes a few months to get the basics - and many more months to get the feel. Good clogging must also have the right syncopated sound, modern dancers wear low-heeled shoes with staccato taps on the toes and heels to imitate the effect of wooden barn floors. Clogging is danced best to Bluegrass music which in its purest form includes no electrical instruments or drums - mainly a fiddle, a guitar, a mandolin, and a banjo. The music is fast and usually speeds up in tempo as the experienced clogger encourages the musicians to do so. The dancer's arms hang loosely to the sides with no movement from the waist up - emphasis being on the freedom of the leg swing and looseness of the ankles. It doesn't look like much fun from the waist up, but look down and it blurs your mind.

So, the dances we do today, new as they seem are not new after all. According to Arthur Murray's picture book "Down Memory Lane" our grandmothers' or great grandmothers' danced the Bunny Hug back before World war I (of course she wasn't grandmother then). She was young and pretty and raging to go, wearing a floor length skirt, a long tunic over-blouse, a hairdo resembling a bird's nest and sometimes puffed out turban with long feathers. She was about 17 years old when a young man (great grandfather) asked "May I have the next Bunny Hug"? She also danced the Maxixe, the Turkey Trot, and the Waltz; full of swoops and bends with great grandmother bent backward, almost to the floor and the young man bent forward in a graceful arc. And just to show you that teenage dances always alarmed the non-teenagers, great grandmother probably said "But mother said I shouldn't dare to try and do the Grizzly Bear". When the whole world began to hum and whistle "Everybody's Doin' It." Doin' what? The only answer was the Turkey Trot. People took sides about Rock & Roll, but you should have seen what the news service said about the Turkey Trot, Bunny Hug, and the Parisienne dance sensation, the Maxixe. All over the country indignant editorial writers charged that those awful dances were demoralizing the youth of the nation, young people were going astray and the reason was, "Ragtime".

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