

Brilliant Quartettes for 2YA--Impressive Reports from Australia Home Built B Eliminator

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The Waltz Taught by Radio

Miss Phyllis Bates and 2YA Help



On Left—
The Pas-de-Valse.
Fig. A (See article.)

The waltz is danced to 3/4 time—three beats in a bar—played at a speed of about 42 bars a minute. The first beat of each bar is strongly accented.

The foundation step of the Waltz is the closed three step, called the pas-de-Valse. The first step of the three step is long, the second is also long though slightly shorter than the first, and the third is only a half step taking the foot slightly beyond the closed position. The first long step is always taken on the first beat of the bar.

There is a distinct body swing to the Waltz, which is really a reactionary movement of the trunk in opposition to the movement of the legs. By "opposition" I mean contrary. For example, when the right foot is forward and the left foot backward, the right hip and shoulder will be backward, when the left foot is forward, and right foot backward. The left hip and shoulder will be backward. This contrary movement originates at the hips and travels up the trunk to the shoulders. It is entirely natural and there must be no forced movement of the shoulders. When the feet are together there is no opposition of the trunk.



The Pas-de-Valse. Fig. B.

to Set
"the
Whole
World
Dancing"

The following notes and instructions are adapted from the lecturette broadcasted from 2YA, Wellington on October 22 by Miss Phyllis Bates.



The Pas-de-Valse. Fig. C.

THE PAS-de-VALSE.

Count 1 (Fig. A): GENTLEMAN (Forward), Right—Long step on heel, swinging the balance well forward and rising to the ball of the foot; LADY (Backward), Left—Long step on the ball of the foot letting the balance pass backward and dropping to the heel just before the right foot passes.

Count 2 (Fig. B): GENTLEMAN (Forward), Left—slightly shorter step on the sole, balance well forward; LADY (Backward), Right—Slightly shorter step on the sole, balance over the right foot.

Count 3 (Fig. C): GENTLEMAN (Forward), Right—Short step just pass the left on the ball of the foot. Both heels off the floor; LADY (Backward), Left—Short step just past the right on the ball of the foot—Both heels off the floor.

TO CONTINUE: Gentleman steps forward on left foot, and Lady backward on right foot, repeating the three movements, Long—Long—Pass.

THE NATURAL TURN (First Half).

Count 1 (same as fig. A): GENTLEMAN Right—Long step on the heel rising to the ball of the foot and making a half turn to the right. Left shoulder swinging round; LADY, Left—Long step on the ball of the foot dropping to the heel and making a half turn to the right.

Count 2 (Fig. E): GENTLEMAN, Left—Long step to the side on the sole; LADY Right—Short step to the side on the sole.

Count 3 (Fig. F): GENTLEMAN, Right—Close right foot up to left rising to the balls of the feet; LADY, Left—Close left foot up to right rising to the balls of the feet.

THE NATURAL TURN (Second Half).

For the Second Half of the Turn the positions are merely reversed. The Gentleman's steps for the second half are the same as the Lady's steps for the first half, and vice versa.

*Note.—On the first half of the turn the gentleman is stepping round the lady and must take a longer side step to keep directly opposite his partner. On the second half of the turn his side-step is short while the lady takes a longer step to the side. Another way to remember this is—after a turn on a forward step, a long side step; after a turn on a backward step, a short side step.

THE "WALTZ CURVE"

The Waltz has an undulating movement which is sometimes called the "Waltz Curve." Observe how in the two steps described the movement is—Down on one, Up on the sole on two, Up on the ball on three. This Down Up—Up movement should be maintained throughout the dance and combined with the natural body swing, gives the true interpretation of the waltz rhythm.



The Natural Turn (first half)
Fig. E.



The Natural Turn (first half)
Fig. F.

All Poses by Miss Beryl Clarke and Mr. College.

All Photographs by S. P. Andrew.