

Do You Fox Trot Correctly?

Miss Phyllis Bates Teaches the Natural Open Turn from 2YA

THE natural open turn is one of the essential movements of the fox-trot. A natural turn is a turn to the right—that is, in the same direction as the hands of a clock—and is always taken on a forward step with the right foot, or on a backward step with the left foot. To make my subsequent description clear I will explain what is meant by half and quarter turns.

HALF AND QUARTER TURNS.

Face North; a quarter turn will bring you facing East, while a half turn will bring you facing South.

MAN: First Half (one bar of music). Right: Long step forward on the heel (Fig. A) rising to the ball of the foot and taking a half turn to the right, unweighted left foot moving round the right. Count "1, 2."

Left: Very short step to the side and slightly to the rear on the sole (Fig. B). Count "3."

Right: Short step backward on the sole (Fig. C). Count "4."

Second Half (one bar of music).



Fig. B.



Fig. C.



Fig. D.

around the man. Both take a step to the side, but the girl's step will be slightly longer.

In the fox-trot there is 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 level there is no opposition of the trunk.

This contrary movement is very important on turns. A step on which a turn is taken is longer than an ordinary walk, this increases the opposition.

When turning on a forward right foot or a backward left foot, the left hip and shoulder come forward and round. As turns taken from both these positions are invariably turns to the right, it will be seen that on all right turns it is the left hip and shoulder which comes forward and round. Opposition gives the lead and the impetus for turns. It is most important that the dancer should remember and practise it.



Fig. A.

Left: Long step backward on the ball of the foot, dropping to the heel and taking a quarter turn to the right, drawing the unweighted right foot back to the left (Fig. D). Count "1, 2" (for step and turn).

Right: Short step to the side on the sole (Fig. E). Count "3."

Dancers are advised to study last week's article in conjunction with this.

Photos posed by Miss Phyllis Bates and Mr. Ivor Critchley.

Photographs by S. P. Andrew.

This completes the open turn. Follow with the "Brush Step." Draw the left foot up to the right and step straight forward (Fig. F). Count "1, 2."

GIRL: First half (one bar of music). Left: Long step backward on the ball of the foot (Fig. A) dropping to the heel and taking a half turn to the right, drawing the unweighted right foot back to left. Count "1, 2."

Right: Take the weight on the sole,



Fig. E.

right foot close to and slightly in advance of the left (Fig. B). Count "3."

Left: Short step forward on the sole (Fig. C). Count "4."

Second Half (one bar of music).

Right: Long step forward on the heel (Fig. D), rising to the ball of the foot and taking a quarter to the right, unweighted left foot moving round the right. Count "1, 2."

Left: Step to the side on the sole (Fig. E). Count "3, 4."

This completes the open turn. Follow with the "Brush Step." Draw the right foot up to the left and step straight backward (Fig. F). Count "1, 2."

WHEN PRACTISING.

If you refer to last week's lesson you will realise that the first half of the open turn is really a three-step movement. However, a learner is advised at first to take two beats for each step.

NOTES ON THE TURN.

On the first half of the turn the man is on the outside of the turn. He, as it were, steps around the girl, so that while after turning, the girl's right foot is close to her left. The man must take his step on the left foot slightly to the side in order to maintain a directly opposite position of the feet. On the second half of the turn, the reverse is the case, the girl stepping

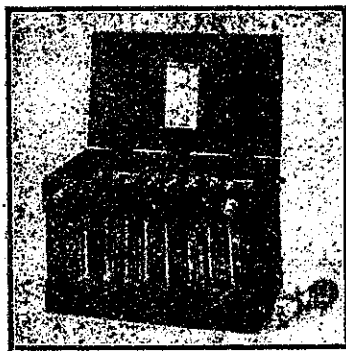


Fig. F.



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AMERICAN TASTES

MANY DISLIKE JAZZ

BEETHOVEN FAVOURITE.

The musical taste of radio listeners of the American nation is very much higher than is commonly supposed, according to the tabulated results of a widely circulated questionnaire, it was announced last month by Arthur Williams, vice-president of the New York Edison Company. The questionnaire discloses Ludwig van Beethoven as the favourite composer and Richard Wagner's overture to "Tannhauser" as the favourite type of music. The opinions were obtained in connection with the company's hour of music which is broadcast over WRNY, New York City.

Radio listeners number 4800 had cast a total of 79,800 votes for fifty composers and eighteen types of musical compositions, he said. Beethoven, received 3245 votes; Franz Schubert ranked second with 2971, and Victor Herbert third with 2935. The next in order were: Richard Wagner, Felix Mendelssohn, Fritz Kreisler, Franz Liszt and Charles Gounod. Johann Strauss, the Vienna waltz master, ranked fifteenth.

Favourite Compositions.

The first ten favourite compositions in the order of their preference were: Overture to "Tannhauser," by Wagner; "Poet and Peasant" overture, von Suppe; "March Militaire," Schubert; Fifth Symphony, Beethoven; "Unfinished" Symphony, Schubert; ballet music from "Faust," Gounod; "Meditation from 'Thais,' Massenet; "Liebesfreud," Kreisler; "H.M.S. Pinafore," Sullivan; and "Nutcracker Suite," by Tchaikovsky.

"One of the significant things shown in the questionnaire," said Mr. Williams, "which seems to indicate that the tastes of listeners everywhere are alike, is that relative positions of the leading composers and compositions were the same for each thousand questionnaires tabulated.

"The space provided for remarks provoked much lively comment. The men had more to say and were much more positive in their opinions than women. Thirty asked for jazz, and more than 135 denounced it in no gentle terms. Instrumental solos proved to be more popular than vocal solos, with 2720 votes for the former and 1422 for the latter. Orchestral music alone received 2110 votes."

NEW MICROPHONE

THE CONDENSER TYPE.

A new type of radio microphone, which has proved successful in tests at WJZ, New York; WYG, Schenectady, and KDKA, Pittsburgh, soon will be made available for all stations, according to a statement made on October 6 by S. W. Goulden, an engineer of the Radio Corporation of America. The new device known as a condenser microphone, is said to reduce the effect of extraneous noises caused by mechanical vibrations at the point where the programme originates. Rushing noises, often present when programmes are picked up in crowded dance halls and hotel dining rooms, are eliminated by this instrument.

Eliminates Blasting.

"Organ music broadcasts," said Mr. Goulden, "have been found greatly improved when the pick-up is effected in the new type. One microphone can be used, so placed that its position is at the focal point of the vibrations coming from various sections of the instrument. It has been found practically impossible to 'blast' the condenser type of instrument, even when a great amount of sound energy is directed upon it, thereby greatly improving the quality of transmission."

Mr. Goulden said WRAP, New York, had already ordered one of the new microphones, and that WGNR, Chicago, will operate twenty-one condenser microphones in connection with its new fifty-kilowatt transmitter, which

is a duplicate of the Bellmore station of the National Broadcasting Company. The Radio Broadcasting Co. of New Zealand has already some microphones of the condenser type.

OFFICE MICROPHONE

By installing a microphone and suitable cheap apparatus on his office desk, Henry C. Mahoney, sales manager of a big London firm, claims to have cut down by half the time occupied by his daily correspondence; to have lightened the life of his secretary; and to have surpassed anything yet done in the office speed-up line.

The "mike" hangs in front of him on his desk. His secretary sits in another room, at some distance away, at her typewriter. With both hands free, Mr. Mahoney can quickly deal with his letters and reference files. When a letter is to be dictated, he presses a button to call the attention of his secretary, and she, donning a pair of headphones, can take down the letter without stirring from her chair.

That letter having been disposed of as far as she is concerned, the manager can then get busy on other matters.

The lead terminals on storage batteries are liable to corrode. The white, moist powder or light yellow paste that collects on the posts should be wiped off as it collects. This substance can be kept from adhering to the posts by thinly coating them with vaseline or automobile grease.

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