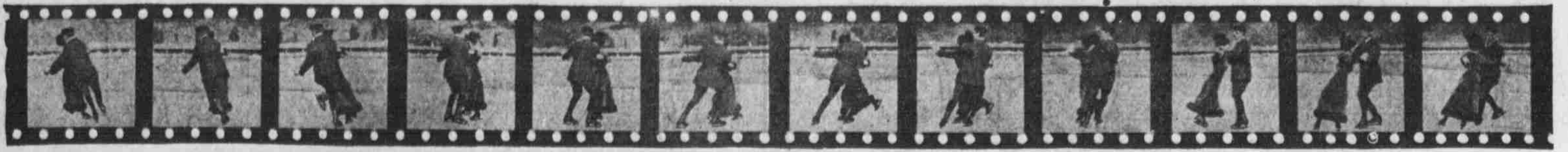


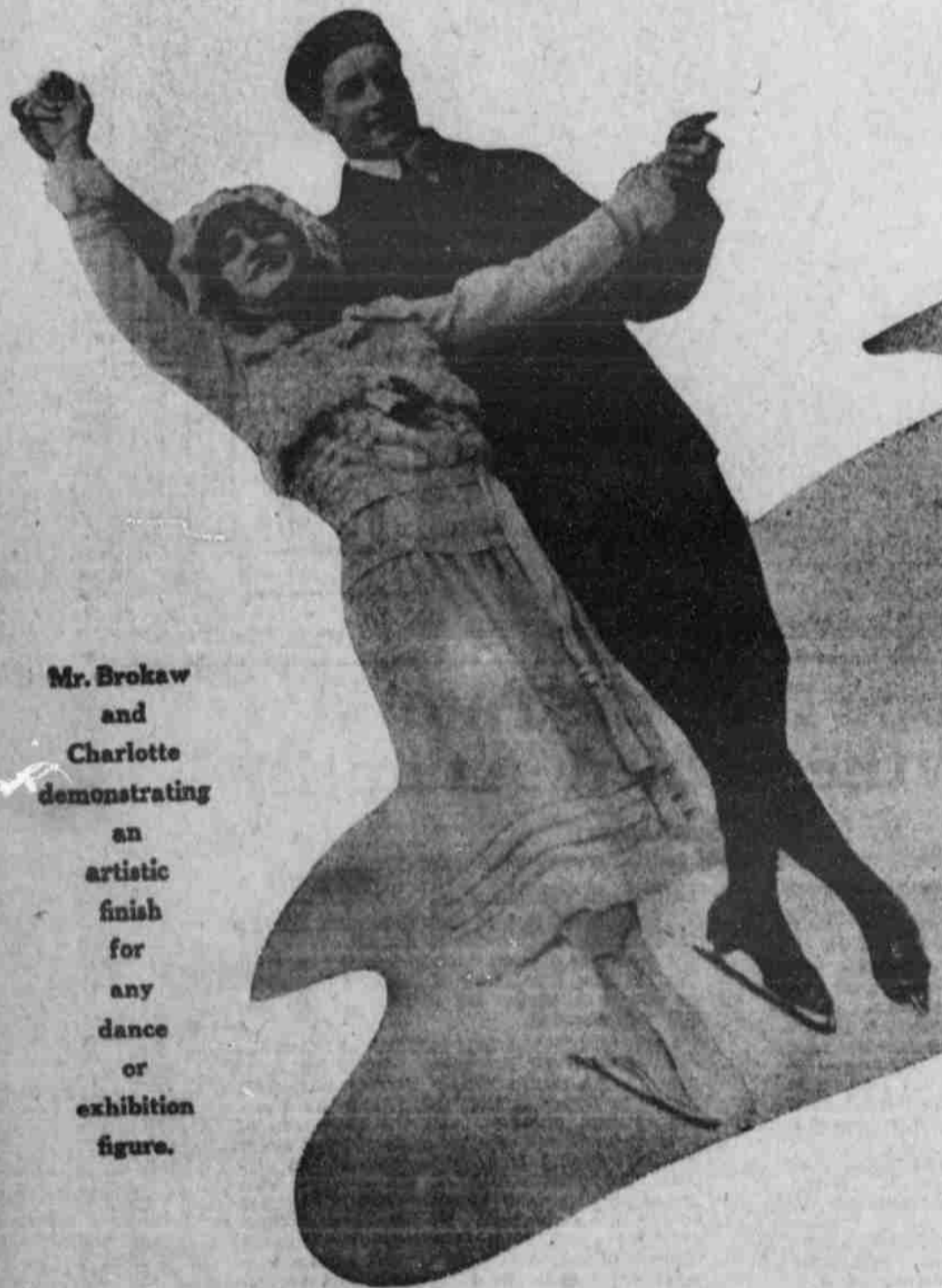
THE OMAHA SUNDAY BEE MAGAZINE PAGE

Motion Picture Strip Showing Movements of the Valse—By Mr. and Mrs. Irving Brokaw



How To Do The New Dances On Ice Skates

An Instructive Series of Lessons by Mr. Irving Brokaw, the Foremost Figure Skater of America



Mr. Brokaw and Charlotte demonstrating an artistic finish for any dance or exhibition figure.



Mr. Irving Brokaw and Charlotte, the famous woman skater of the Hippodrome, posing specially for this page, executing an effective step of the "Ten-Step" dance.



An advanced pivot-spiral figure, the lady revolving around her partner whose left toe acts as the pivot.

No. 5. How to Dance the 10-Step, the 14-Step, the Mohawk, on Ice.

By Mr. Irving Brokaw

A Champion Figure Skater of America, Author of "The Art of Skating," Etc.

ONE of the most popular ice dances is the ten-step or the Bohatsch March.

The positions of the partners is the same as for the ordinary valse, but the steps are somewhat different. Figures A and B on this page illustrate the steps of this dance.

The feet must be slipped along and lifted but slightly from the ice, as the tendency is to lift the feet somewhat too much, which is not correct.

For most of the steps special attention must be paid to the movements of the ankles, so as barely to lift the toe of the skate from the ice, in order to give to the whole dance a graceful, gliding effect, with plenty of action and undulatory movement. The same steps may be so adapted that a charming valse may be skated by careful attention to the rhythm of the music.

The fourteen-step is one of the most recent and beautiful variations of the ten-step.

Start as for the ten-step. The gentleman, instead of skating the fourth step, described in the "ten-step," on the right inside forward edge, should make that step on the right outside forward, while his partner to match this, changes stroke, makes her fourth step on the left outside backward edge.

This fourth step should be made with considerable vigor, and should consist of a well-rounded curve. The completion of the figure is made by executing the entire "ten-step" as described. This is one of the most effective dances on skates.

The Jackson Haines Valse, named after the famous American skater, father of the international school of skating, differs from those previously described

because both feet remain on the ice at the same time. Figure 1 on this page illustrates the various steps, and this diagram must be closely followed. The first step is a right inside forward, the second, left inside forward glides in front of the right; the third is an inside backward counter on the right foot, and fourth an inside forward three-turn on the left foot.

Between the counter on the right foot and the inside forward three-turn on the left, the feet are momentarily in a spread-eagled position, which is a characteristic feature of this dance and distinguishes it from any other valse.

An interesting combination valse, containing figures of both the "ten-step" and the "Jackson Haines" vales, may be made by introducing preliminary steps of the "ten-step" and adding to them the peculiar steps characteristic of the "Jackson Haines" valse. These combinations are very effective skated without a partner.

The rocker valse brings in the difficult school figure known as the rocker. The partners start in regular valseing position, lady on left outside backward edge and gentleman on right outside forward edge. On the third stroke, which is, of course, similar to starting position, the gentleman skates a right outside forward rocker, while at the same time his partner skates a left outside backward rocker, following which both partners skate the regular valse steps until in position to repeat the rocker turns again.

This is not only a very unusual and interesting valse, but it has the added attraction of furnishing excellent practice for the difficult rockers, both forward and backward, with the aid of a partner.

The Mohawk valse, known on the Continent as the American valse, is based on the American figure known as the Mo-

hawk, which has not so far been described. Fig. 3 shows the steps of this dance.

The Mohawk is simply a method of going from forward to backward, or backward to forward, on an edge of the same character. It is effected by spread-eagling the feet, and comes with facility to those who are able to get into the spread-eagled position, while it is capable of being acquired by those to whom this is a difficulty, by careful attention to the position of the body at the moment of change.

For the forward Mohawk, the skater proceeds on a curve of right outside forward, and when he is about to effect the change to left outside backward, he thrusts back his left shoulder and brings forward the left leg in front of the right; then, turning the toes out as much as possible, swings it round and behind the right and places it down on the outside back, and at the moment it touches the ice takes up the right.

The change from a back to a forward edge is executed in the same way, only in this the unemployed foot is thrown behind and then swung round it and placed in front.

The outside Mohawks are more difficult than the inside ones, as with the inside the feet have to be turned out far less than with the outside ones.

The Mohawk Valse is skated by one partner skating a forward Mohawk, while the other executes a backward one, the partners facing each other, or side by side. The movement takes the pair around the rink in a circle, or, by a change of edge, it is possible to skate it in eight form.

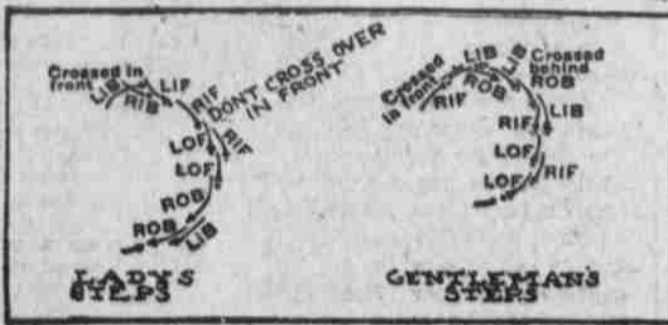


Fig. A Fig. B

The steps of the "Ten-Step"; the third and tenth steps are long; the second, fifth, seventh and ninth very short.

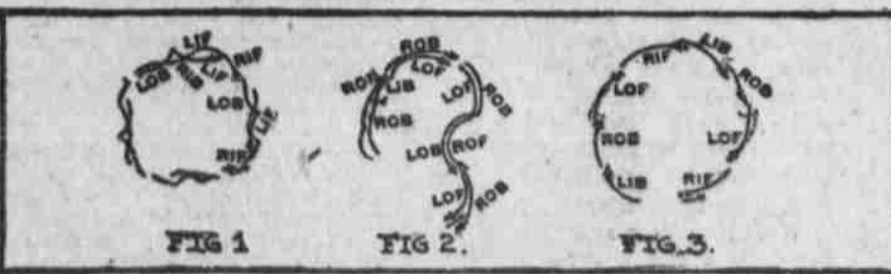


Fig. 1—The Jackson Haines Valse. Fig. 2—The Rocker Valse. Fig. 3—The Mohawk Valse.

is on the left-hand side of her partner; then hands are crossed, gentleman's left over lady's right. On the third stroke to the right the lady skates a right outside forward "Q" by skating behind her partner, in doing which she passes under his left arm. After this move the lady is on the right side of her partner.

She now skates a left outside forward three-turn to bring her across in front of her partner and into the position of starting again. The figure is then repeated.

This dance should be skated with precision and plenty of action.

The best method of skating the Lanciers is to be found in a new edition of the "Art of Skating," in which the writer gives a description of the Lanciers as skated by the Skating Club of Boston, to which I must refer those interested, as the limitations of space prevent my taking up the square dances at this time.

The modern dancing on skates, which created such a furore in all the large cities of Europe several seasons ago and is being taken up in this country with equal enthusiasm now, will appeal most strongly to women. With all the steps and changes carefully analyzed and drawn in labelled diagrams, it is not dif-

icult for the fairly accomplished skater to learn these dance figures within a few weeks.

The so-called English Valse is perhaps to-day the most popular on the ice, but the Lanciers is growing in popularity, and many of the variations of the valse are being acquired by enthusiastic skaters.

There is no reason why women should not become as proficient in ice-dancing as men, just as they are in ball-room dancing. Skating is not a matter of strength. It is carriage, balance, practice, experience, knack and patience. No woman need be discouraged at the start. As I said earlier in these articles, no novice may expect to become a Charlotte after a few visits to the rink. Charlotte has been skating for many years, and so have all the other expert skaters. Skaters are made not born, and a lot of time and patience must be spent in the making.

Once acquired the beautiful art of skating is never forgotten. Being both a healthful exercise and a diversion, it is a sport which everyone, young and old, male and female, should take up—and take up with the idea of acquiring real proficiency.

A Gallon of Water a Day to Keep the Doctor Away

"TWO-THIRDS of the weight of the body is water. On a very warm day an average man will perspire from two to six quarts of water a day. Where is it all coming from if you don't drink it? We perspire at all times, waking and sleeping, but we do not see it because it evaporates immediately. It is almost impossible to drink too much water."

This was the opinion of an eminent medical man, when asked if it was a good thing to drink water, and six other doctors upheld him in his statement. They were all agreed that the copious drinking of water was a preventive of disease, and they had known many cases in which health was restored by the

drinking of water in large quantities.

"I am not claiming that water drinking is a cure for all diseases," said the doctor, "but I have cured several bad cases of rheumatism and many cases of stomach ailments with water alone. In those cases my patients were in the habit of drinking very little water. I prescribed a quart of water before breakfast each morning, and a gallon drunk throughout the day, and a quart on going to bed at night. Half a gallon or a gallon of water a day will tend to keep a person in good health, and help him to resist disease."

"Especially is this true of persons who take little exercise and who live indoors, where they breathe impure air."

"All girls and women who wish to have a good complexion should drink two to four quarts of water a day. Give the body plenty of water, inside and out—a gallon a day inside, a thorough bathing of the whole body at least once a day, fresh air all the time, night and day, plenty of exercise, preferably by outdoor walking, and you can't very well be ill."

"If every one would do that half the doctors would have to seek some other business; and if every woman would do that, the rouge and complexion-powder factories would shut down. There is nothing so good as plenty of water drunk every day for the complexion. A gallon a day will keep the doctor away."