

THE STROLL

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The Stroll was a 1950s classic, and teens from coast to coast did it. As with the other fifties dances, the steps and styles varied widely. Since American Bandstand has such a strong influence on teen dancing in the late 50s, Bandstand-style Stroll is shown here, but there were also other versions.



Music: 1950s rock 'n Roll, often The Diamond's 1957 hit recording of *The Stroll*, and *Rumble* by Link Wray & His Wray Men was popular.

Formation: Line of M facing a line of W. The lines do not have to contain the same number of dancers. Which side was the "boys side? It wasn't standardized, but on American Bandstand the W were on the R side as you look down the line from the top.

Step done when on the side, Version 1:

Ct 1: Step side L; ct 2: cross R behind L; ct 3: step side L; ct 4: cross R over L tapping toe w/o wt; ct 5: uncross R ft; ct 6: cross R over L tapping toe w/o wt again. Repeat opp, taking longer steps when heading toward to top of the line, shorter steps when heading down. W mirror M.

Version 2:

Ct 1: Step side R; ct 2: cross L behind R; ct 3: step side R; ct 4: cross L over R tapping toe w/o wt; ct 5: step in place L; ct 6: cross R over L tapping toe w/o wt. Repeat. W mirror M.

Style was highly individualistic. The heel would often swivel forward during the cross-taps on cts 4 and 6, like kicking a soccer ball. Body would often sway forward and back. Relaxed wrists would often be held in front, sometimes clapping on the cross-taps.

When you got to the top of the set, you would promenade down the center with whomever was at the top of the other line. If lines were on unequal length, you would have a different promenade partner each time.

Step done when going down the center (Camel Walk):

Ct 1: Step forward L; ct 2: twist body to R diag and cross ("lock") R ft tightly behind L; ct 3: step forward L; ct 4: step forward R; ct 5: twist body to L diag and cross ("lock") L ft tightly behind R; ct 6: step forward R. Repeat. W may or may not mirror M's step (i.e. she may choose to also begin L, or even begin with the ct 2 lock step) but most did mirror M's step. Variation: hold inside hand as you go down the center.

Style was again individualistic, but could include a knee-popping style where one knee was buckles forward as the opposite heel dropped to the floor. W on Philly's South Side were known for their swiveling hip movements (not allowed on American Bandstand) during the Camel Walk.