



***This comely coed is doing the Monkey, a very popular dance. You, too, can learn to do the Monkey. And the Watusi. And the Swim. And the Jerk. And So On. As a service to alumni, Sooner Magazine presents a primer of today's dances. You have but to turn the page.***



### The Watusi

In all the new dances, the hips are the important thing. "It's a little like the shimmy," says Joe Piro. "You bend your knees, shake your bottom and wriggle up and down." In the Watusi the dancer crouches, arms flail in arcs to the side, head bobs (like a Watusi). The feet move in a shuffle-type step. A leader may call out patterns like a square dancer: a Dean Martin and the dancer tosses down a drink, an Esther Williams, tap water out of ear.



### The Monkey

Feet are still. Knees are bent, as in all of the dances, with body slightly crouched. Upper body movement is pronounced. The head bobs; the shoulders move forward and to the rear. Arms are important—they act out Monkey's monkey actions. Dancer scratches chest, arms move as if dancer or "monkey" is climbing a small tree. From the Monkey it's only a tail wag to the Dog then the Bug in which after search dancer pretends to find bug.

## A Cursory Examination of Terpsichorean Trends

TO MASTER the "in" dances of today requires an appreciable amount of coordination, a relinquishment of any inhibitions you might have about writhing and wriggling on a dance floor and an inordinate supply of stamina. (Some blue-noses might suggest that you must relax your morals to join in, but these are the same people who moaned about the waltz.) This may overstate the case a bit, but to one who was left behind (no pun intended) at the Twist, the rapid proliferation of rapid dances has left this observer awed, overwhelmed and worst of all, hopelessly square.

The first thing one has to learn about today's dances is that there are about 837 of them. All, however, conveniently fall into two categories, says Killer Joe Piro, who is to the discotheque world what Nureyev is to ballet. In one the feet travel, and in the other they remain still. The grand sire of a myriad of frisky descendants is the Twist, now put out to pasture. Don't Twist unless you enjoy ridi-

cule. After the Twist came the Madison, the Mashed Potato, the Wobble, the Locomotion, the Hully Gully, the Rhino Rump, the Ska, the Fat Lady, the Scrub Woman, the UT, the Frug, the Watusi and the Wrangler Shake. According to Piro, the Watusi and Frug are the prototypes of the two main categories he named. In the Watusi, the feet move. In the Frug, they do not. All the others are variations. It's really academic, however, whether the feet move or not. The basic moving part is the *derrière*, without which you would be lost on today's dance floors.

Another thing to keep in mind about modern maneuverings is that they're really not far removed from such gems as the Charleston, the Lindy, the Black Bottom and the Jitterbug. (You might even toss in the Conga, the Bunny Hop and the Shag, for good measure). And the dances do not lead to corrupt morals and broken homes. They may not be aesthetically pleasing to the eye, but they are phy-



## The Jerk

"You need pretty good coordination for this," said Mike in a classic understatement as she demonstrated the spine-popping intricacies of the Jerk. Another kin of the Frug, the feet are still but may shuffle about if desired. The upper torso—above the waist—moves forward and the lower half moves toward the rear. The jerk occurs when you wrench to an erect standing position. Arms go up as you go out, come down as you jerk back into position.



## The Swim

If you can't Swim, you're sunk. It's probably the least difficult, least frenetic of the four. A cousin of the Frug, it received its baptism on the West Coast but hasn't reached its crest in the Great Plains. The feet do not move and are together. The arms share the movement with the hips which rotate, undulate, etc. The dancer moves his arms in a variety of swim strokes—the crawl, the breaststroke and backstroke, for instance. Good for beginners.

sically exhausting enough to discourage excessive passion in most.

CURRENTLY in fashion on the Norman campus are the dances listed above: the Swim, Monkey, Jerk and Watusi. There are scores of others, of course, but space, as they say, does not permit. The first three are all related to the Frug, in which the feet are stationary. The Bug and the Dog are Frug relatives also—similar except for the actions which differ from dance to dance. In the Chickenback, for example, the dancer imitates the way a chicken shakes its tail feathers.

Dancing establishment-wise, Norman is a depressed area. The only place to Jerk in public is The Sundowner Club, a remote rendezvous across the Canadian River bridge in an area where the bootlegger once held forth in earlier days. Most of the dancing is done in the fraternity

and sorority houses, and in the Spring it's common practice for a house to entertain with an all-campus session on Friday afternoon. There the dancers gather, and the tripping may be fantastic but it's not light anymore. Nor is it easy to tell whom is whose partner, but who cares? To the unpracticed eye, it might appear that a horde of red ants had invaded and were making camp in the dancers' clothing. But this is what makes our young people tic, and if you have an inquiring mind, we invite you to partake of the above instruction, demonstrated by Michele "Mike" Riggs. Miss Riggs is infinitely qualified, having recently been proclaimed winner of a marathon dance contest on campus in which she displayed her ability to Monkey, Jerk, Swim and Watusi with style and grace. And even if you don't capture any contests after perusal of our information, you might at least watch *Hullabaloo* or *Shindig* with some new insights.

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