

# The Stroll

(United States)

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 that doesn't make it "better" than the many vernacular styles.

Music: 1950s rock 'n Roll, often The Diamond's 1957 hit recording of "The Stroll"

Rhythm: 4/4 meter  
Tempo: 50 beats/minute.

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.

Steps and Styling: Ftwk described for M; W use opp ftwk.  
Step done when on the side: Step side on L (ct 1); cross R behind L (ct 2); step side on L (ct 3); cross R over L tapping toe without wt (ct 4); uncross R ft (ct 5); cross R over L tapping toe without wt again (ct 6). Repeat opp, taking longer steps when heading toward to top of the line, shorter steps when heading down. W mirror M.

Style was highly individualistic. The heel would often swivel fwd during the cross-taps on cts 4 and 6, like kicking a soccer ball. Body would often sway fwd 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): Step fwd on L (ct 1); twist body to R diag and cross ("lock") R ft tightly behind L (ct 2); step fwd L (ct 3); step fwd R (ct 4); twist body to L diag and cross ("lock") L ft tightly behind R (ct 5); step fwd on R (ct 6).

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 ctr.

Style was again individualistic, but could include a knee-popping style where one knee was buckles fwd as the opp 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.

Presented by Richard Powers

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