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BIBLIOTECA UNIVERSITARIA

Miscellaneous Dances

CHAPTER VII
MISCELLANEOUS DANCES

THE LAME DUCK

(Hobble Skirt Step or the Canter)

MUSIC, waltz.

Count three to each measure.

One of the dance oddities of to-day. It is, correctly speaking, a syncopated waltz, which in a way resembles the old forward Chassez movement, and to the inexperienced eye a lame man's step, hence the name of Lame Duck. This step is supposed to have originated in Newport in the summer of 1913. One of the popular débutantes had danced herself tired and simply limped through the waltz. She was of course immediately criticized as being "as graceful as a Lame Duck."

The step created considerable amusement and was at once taken up by the majority of dancers present. It is needless to say that the new dance was much talked of and became quite popular.

When it came to my notice I immediately discovered that we had used the same step in the Ballet in Paris, years ago, and it was known to

us as the Lame Man's Step. I saw the possibilities of making a rather pleasing dance of it.

The great fault I found with many who were trying to dance the Lame Duck was that it appeared rather too painful to look at, too much of a limp, which I have tried to rectify.

The Lame Duck should be danced in a decidedly smooth style. It consists of a forward movement and a right and left turn. The turns are rather difficult if the dancer wishes to progress.

One thing to remember is that the right foot of the man (the left foot of the lady) is seemingly lame and receives only one count of the music, while the other foot receives two counts.

Gentleman starts by going forward on L. F.; count (1) (2), drag the right foot (lame foot) to the front, slightly passing the L. F. on the third count (3). This syncopated step takes one measure and is repeated as many times as desired.

PIVOT TURN OR TURN AT PLACE

This is the most popular turn and the easiest to execute.

Keep the right foot front for the right turn and step with left foot around it; count (1) (2) for the left foot and (3) for the right foot.

In the reverse turn bring the left foot in front and step around it with the right foot.

It is almost the same turn as in the Castle Walk, with the exception that it is syncopated, giving two counts to one foot, and one to the other.

PROGRESSIVE TURNS

This step will be found quite difficult.

Turn continually to the right by stepping on left foot (1) (2), glide or drag the right foot back (3), left foot to side (1) (2), glide right foot forward (3). This is really a turning Grape Vine Step.

In the reverse turn the left foot comes forward (1) (2), right foot to the side (3), left foot back (1) (2), right foot to the side (3), turning to the left continually.

The turn will require a little practice to execute it properly and to make it rotary and progressive.

The lady during the dance has the counterpart, viz.—as the man goes back with his right foot the lady advances with her left foot, etc.

NEWPORT CANTER

Music, waltz.

Count three to each measure.

Dip L. F. back (1) (2), close up R. F. (3). Re-

peat in all three times (three measures). Then three steps of the waltz, with L. F. starting, L. F. back (1), R. F. to side (2), L. F. close (3); turn same time to right.

Repeat the entire movement forward with R. F. for three measures and waltz three steps, starting with R. F. forward (1), L. F. to side (2), R. F. close (3), turning to right.

The dancers move around the room in a zigzag design.

AEROPLANE WALTZ (*Newman*)

Respectfully dedicated to Mr. Wm. P. Baltz, Philadelphia, Pa.

Music, "Come Josephine in my Flying Machine," or any Waltz. 3-4 tempo.

Dancers in Tango Position.

Glide L. F. forward (1), raise R. F. front (2), hop on L. F. in this position (3). Repeat same with R. F. starting, one measure.

Dancers take Closed Position by simply facing each other.

Glide L. F. to side (1), draw R. F. to it (2) (3). Then take a more exaggerated step to the left with L. F. (1), draw R. F. to it (2) (3). This should be more of a dip.



THE TEXAS TOMMY

This glide and dip represents the aeroplane going over the mountain top and down into the valley.

Turn to the right or to the left with a Long Boston, four measures. A waltz may also be here substituted.

The Aeroplane Waltz is one of the most popular dances at present and is often used in connection with the Hesitation Waltz.

It makes a very pretty dance also for children.

TEXAS TOMMY (*Newman*)

Music, "Ephraim's Brass Band Jones," or the song "Texas Tommy Swing," or any schottische with a good swing. 4-4 tempo.

Dancers in Closed Position.

Glide L. F. to side (1), raise R. F. a little to rear, and hop three times on the L. F.; in this position count (2) (3) (4), turning to the right.

Repeat same with the R. F., continuing the turn, one measure. (See the illustration at page 161.)

This is virtually a skating movement and should be made with a slight bend on the first step. The hops should be made softly and the raised foot held not too high.

Glide L. F. to side (1), hop on it with R. F. raised slightly (2); same with R. F. to right (3) (4). This is a Barn Dance Step.

Four short running steps forward L. F. (1), R. F. (2), L. F. (3), R. F. (4).

Repeat the entire dance, turning to the left also.

Great care should be taken not to exaggerate the hops, and to turn quite around in the skating movement.

There are a number of arrangements of the Texas Tommy, but none more suitable for ball-room purpose than this.

GABY GLIDE (*Newman*)

Music, "Gaby Glide," or any schottische. 4-4 tempo.

Dancers in Closed Position.

Glide L. F. to side (1), raise R. F. to side, and hop on L. F. (2); pass the R. F. back of the L. F. (3), L. F. to side (x), and again R. F. crossed in back of L. F. (4). This is a Pas de Bourrée. Repeat all, one measure.

Step on L. F. (1), raise R. F. slightly and hop on L. F. (2), then step on R. F. (3); raise L. F. and hop on R. F. (4). Repeat this measure.



FIRST STEP IN THE GABY GLIDE

Repeat all from beginning.

There are various other versions of the Gaby Glide, but they become more difficult and are not so practical.

The Newman Tango