



Monaro Folk Society
25th Annual Colonial Ball
Patron: Bill Wood
Saturday 10th September 2005



Dance Programme

1. Gypsy Tap (uncalled)
2. Blackwattle Reel
3. Grand March proceeding into Metropolitan Quadrille
4. Australian Ladies

5. Varsoviana (uncalled)
6. Around the House & Mind the Dresser
7. Trading Places
8. The Sweets of May

9. The Maxina (uncalled)
10. The Lancers
11. La Tempête
12. Federation Waltz

Supper

13. The Merry Widow Waltz (uncalled)
14. The Gates of Moy
15. Gossamer
16. Bucksaw Reel

17. Boston Two Step (uncalled)
18. Armstrong's Waltz
19. Glencar Reel
20. Galop Quadrille
21. Spanish Waltz (uncalled) Final Waltz

"Auld Lang Syne"

Monaro Folk Society 25th Annual Colonial Ball

GYPSY TAP

Any Aussie dance from the late 1920s to the mid-1950s had to have a Gypsy Tap — it was an essential feature of the program. It is the only well-known couple dance of the period written in Australia. It was devised by a Sydney dance instructor, Professor Bollett, in the 1920s. In South Australia and Victoria it is walked, sometimes rather sedately. In Queensland and northern NSW it resembles the Charge of the Light Brigade. We aim to do a version somewhere in between.

Formation: Couples in circle, ballroom hold, lady facing in.

Music: 32 bar Jig.

BARS	DESCRIPTION
2	Chassé left 2.
1	Walk 2 steps in extended ballroom hold, starting on outside foot. <i>(Man's left, lady's right)</i>
1	Slide. <i>(Like chassé but long first move, followed by quick close.)</i>
4	Repeat all above.
8	Repeat preceding 8 bars, but in opposite direction.
2	Holding inside hands, 2 slow steps LOD.
2	Turn solo (outwards) in 4 steps or waltz.
4	Repeat last 4 bars.
2	Step - 2 - 3 - lift, holding inside hands. <i>(Start on outside foot, lift inside foot.)</i>
2	Back - 2 - 3 - close, starting inside foot.
4	Circle waltz * 2, or 2 rotary chassés.
32	Repeat as required.

Created by Professor Bollett, a dancing teacher of Sydney, this is a genuinely Australian couples dance.

Description based on "Take Your Partners" 3rd Ed. ISBN 0 9080 9013 7 pub. Hyland House 1979 © Copyright Shirley Andrews 1979.

BLACKWATTLE REEL

This is a relatively recent dance — it was composed by Amnon and Sheryn Doernberg of Perth on their way to a dance in Sydney in 1979. The Rantan Bush Band reports that it was scribbled on the back of an envelope and performed that evening. Sheryn wrote the tune for it a couple of days later.

Formation: Couples in circle round hall, lady on right, all holding inner hands.

Music: 32-bar Reel.

BARS	DESCRIPTION
8	All hold hands and take four steps inwards and four steps back to place, repeat.
2	Take Right arm elbow grip with partner (thumb behind elbow with fingers, turn half around (180°) to end with lady facing man on her right and man facing lady on his left.
2	Take the person you are now facing by Left arm elbow grip and turn half around (180° anticlockwise) until you again face your partner and ready to link Right arms.
4	Repeat turns in preceding 4 bars, in a smooth flowing motion resembling a figure of eight.
8	With your partner, right shoulder do-si-do, then left shoulder do-si-do.
1	Facing partner, sidestep once to the right.
1	Honour your partner. <i>(Men bow, ladies curtsey, or equivalent.)</i>
2	Pass your partner by the left shoulder and progress to your new partner.
4	Short-arm spin (cross-hand turn) your new partner, ending with lady on the right and all circle up to start again.
32	Repeat as required.

Description derived from "Bush Dance! Vol II" 2nd ed. ISBN 0 9593 3905 1 pub. Bluegum Music 1988 © Copyright Bluegum Music 1985.

Monaro Folk Society 25th Annual Colonial Ball

AUSTRALIAN LADIES

This was written in 1967 by a Canadian, Bob Campbell, to commemorate the success of the Newcastle Colleges Scottish Country Dance team in a dance competition. The four ladies in question were Jean Conway, Lorraine Dyball, Margaret Grey and Elma See. Elma is still a stalwart of the dance scene in Newcastle, while Jean Conway lived for a time in Canberra before retiring to the South Coast. In the voting for the "dancers' dance" at the 2005 National Folk Festival this was the most popular dance in the colonial/bush dance scene in Australia, just tipping out Posties Jig.

Formation: Longways set of 4 couples, 3 couples dancing (*see Note*).

Music: 32 bar reel.

BARS

DESCRIPTION

- 4 First couple crosses over by Right hand, then casts off two places.
(*Second and third couples step up on bars 3 and 4.*)
- 4 First and third couples RH star once around.
- 4 First couple lead up set holding Right hands, cross back to own sides, cast into second place.
(*Third couple steps down to accommodate this insertion.*)
- 4 First and second couples LH star, ending in own lines but with first couple in second place.
- 4 **Going into Orbit**
First couple cross over by Right hand, then cast around their corner to their right (clockwise) to face each other up and down the set.
Meanwhile: second and third couples set once and change places with partners by Right hand across the set.
(*First lady is now between second couple facing down and first man between third couple facing up; second and third ladies are in the "man's" line and their partners are opposite in the "lady's" line.*)
- 4 First couple cross up and down the set by Right hand, then cast around their corner to their right (clockwise) to face each other across the set.
Meanwhile: second and third couples set once and change places by Right hand, man to man and lady to lady, along their lines.
(*All ladies are now in the "man's" line and their partners are opposite in the "lady's" line; third couple is at top of set, first couple is in second place, second couple in third place.*)
- 4 First couple cross over by Right hand, then cast around their corner to their right (clockwise) to face each other up and down the set.
Meanwhile: second and third couples set once and change places with partners by Right hand across the set.
(*First lady is now between second couple facing up and first man between third couple facing down; second and third couples are now in their "proper" lines.*)
- 4 First couple cross up and down the set by Right hand, then cast around their corner to their right (clockwise) to face each other across the set.
Meanwhile: second and third couples set once and change places by Right hand, man to man and lady to lady, along their lines.
(*All couples are now in their "proper" lines; second couple in first place, first couple in second place, third couple in third place.*)
- 32 Repeat all above, with Couple 1 leading from second place, dancing with couples 3 and 4, while couple 2 stand out in first place.

Note: Couple 4 stands out in fourth place for first 32 bars, couple 2 stands out in first place for second 32 bars.

Monaro Folk Society 25th Annual Colonial Ball

METROPOLITAN QUADRILLE

This is an Australian arrangement of quadrille figures, and comes from Perth, where it appears in several dance programs of 1897 and possibly earlier. It is an example of Aussies taking popular figures from other quadrilles and "assembling" them under a new title. (For example, The Alberts and The Fitzroys are really reassembled bits of earlier quadrilles.)

Formation: Quadrille, numbering anticlockwise 1-3-2-4.

Music: See each Figure.

BARS	DESCRIPTION
Figure 1	(This is Figure 1 of the Caledonians.)
8	Introduction. <i>(Honour partner and corner.)</i>
8	Star Right then Left. <i>(Tops right hand star then left hand star to finish in own places..)</i>
8	Set and turn. <i>(Tops set to partner - Quadrille Set.)</i>
8	Ladies chain. <i>(Tops only.)</i>
4	Promenade. <i>(Tops promenade to finish in opposite places.)</i>
4	Half right and left. <i>(Tops do this to finish in own places.)</i>
32	Repeat the last 32 bars (without the Introduction) with Sides instead of Tops.
72	(8-bar Introduction + 2*32-bar Jigs.)

Figure 2	(This is Figure 3 of the Lancers.)
4	Ladies to centre. <i>(Introduction, ladies turn in under men's arms to centre of the set.)</i>
8	Circle left. <i>(Men circle around stationary ladies in centre, with 16 slip steps.)</i>
8	Circle right. <i>(Men circle back to place, then ladies move out to form a mill.)</i>
16	Mill left. <i>(Men have right hands in centre, at end of mill each lady turns under her partner's arm into the centre.)</i>
32	Repeat the last 32 bars (without the Introduction).
68	(4-bar Introduction + 2*32-bar Jigs.)

Figure 3	Circle Waltz
4	Balance and pass lady. <i>(All hold hands in a circle. Balance forward and each man passes lady on his left across to his right. Finish holding both hands with a bow and curtsy.)</i>
4	Repeat balance and pass.
4	Repeat balance and pass.
4	Repeat balance and pass. <i>(At end of this all are back in original place).</i>
16	Waltz home. <i>(One circular waltz around the set and back to place.)</i>
96	Repeat all above, three times.
128	(4*32-bar Waltz.)

Monaro Folk Society 25th Annual Colonial Ball

Figure 4

Grand Chain

- 4 Right hand to partner.
16 Grand Chain.
(Grand Chain all the way around the set and back to original place.)
4 Set.
(Quadrille set to partner.)
4 Turn partner.
(Two hand turn partner using open hand hold.)
72 Repeat the last 24 bars (without the Introduction), three times.
100 (4-bar Introduction + 4*24-bar Reels.)

Source: Based on description in "Take Your Partners" ISBN 0 9080 9013 7 pub. Hyland House 1979 © Copyright Shirley Andrews 1979.

VARSOVIANA

(aka Varsovienna aka Varsoviennne aka Varsouviennne)

Every old time Australian bush musician had a swag of Varsovienna tunes, and dozens have been collected. This reflects the popularity of this nineteenth century couple dance, which is part of the mazurka family. Sweden, Poland, France and Austria all claim it as originally a folk dance from their cultures. Recent research suggests that it probably has little to do with either Warsaw, Vienna or Mt Vesuvius, and the strongest claim comes from the Swedes.

What we do know is that it was introduced to Paris ballrooms about 1853 by one Desiré, a dancing instructor from Spain, and spread rapidly across the world, acquiring a variety of titles in the process. Later it died out in Europe, but continued to be danced well into the twentieth century in other continents, particularly in Australia and Latin America. The Paraguayan and Mexican versions are apparently very similar to the Australian. Daryl Powell's mother remembers learning the Varsovienna eighty years ago as the "turn round and point" dance.

Formation: Couples in circle, ballroom hold, lady facing in.

Because this dance is easier demonstrated on the floor than explained in writing, at the 2005 Colonial Ball it will be led by experienced couples.

AROUND THE HOUSE AND MIND THE DRESSER

This is a relatively modern dance, having been written by Melbourne dance teacher Fay McAlinden some thirty years ago. It was published by the Traditional and Social Dance Association of Victoria in their *Australian Contemporary Folk Dances No 1* in 1989. Fay is still active in the Victorian folk scene. Most Canberra dancers saw the dance for the first time when Lance Green included it on our Colonial Ball program in 1997.

Formation: Columns of couples, first couples with backs to band, second couples facing band.

Music: 64 bar Irish Jigs, 6/8 time.

BARS	DESCRIPTION
4	Circle left. (Join hands in a circle of 4 and take 8 slip steps to the left.)
4	Right hand star. (Keep travelling clockwise for 8 steps.)
4	Circle right. (8 slip steps to the right.)
4	Left hand star. (Keep travelling anti-clockwise.)
8	First couple figure of eight. (Couple 1 go between Couple 2, lady going through before her partner. The lady goes behind her opposite lady, then between the couple again, behind the man and back to place. At the same time the top man does the same, going behind the opposite man then behind the opposite lady and back to place).
8	Second couple figure of eight. (Same as the Couple 1.)
4	Ladies chain half-way. (Each lady chains to opposite man and stays in ladies chain hold).
4	Promenade, maintaining ladies chain hold, to opposite side. (Promenade to opposite place, men pass left shoulders, so each lady ends with opposite man in her original position).
4	Ladies chain half-way.

Monaro Folk Society 25th Annual Colonial Ball

- 4 Promenade home to place.
(Now with partner and back to original place.)
- 8 Rights and lefts.
(Finish back in original place.)
- 2 Advance 4 steps.
- 2 Couple 2 retire for 4 steps, while Couple 1 turn single in towards each other to face down, then take 4 steps down.
- 4 Couple 2 Pass through *(8 steps forward to meet a new Couple 1)*, while Couple 1 cast out *(man by right shoulder, woman by left shoulder)* around Couple 2, meet and holding inside hands, progress up the column on to a new Couple 2.
- 64 Repeat as required.
(At end of column, couples exchange places and stand out one turn, then rejoin with Couple 1 becoming Couple 2 and vice versa.)

Composed by Fay McAlinden, originally published in TSDAV Dance Book No 1.

TRADING PLACES

This is a dance from the ACT! It was written by local dance caller Claire Stoneman a couple of years ago. It was the winning entry in the Traditional and Social Dance Association of Victoria competition for a new general dance at the 2004 National Folk Festival in Canberra.

Formation: Lines of 3 facing lines of 3, progressive around the room.

(It doesn't matter what combination of sexes make up the lines. The person on the right hand end of the line is number 1, in the centre is number 2 and at the left hand end is number 3.)

Music: 48ar Jigs.

BARS

DESCRIPTION

- 4 1's set and change places.
(1's turn to face each other, set once, then give right hands to each other and turn half way around to finish in each other's place.)
- 4 3's set and change.
(3's set and then turn by right hands, half way around and finish in each other's place.)
- 4 2's set change places.
(As above. Everyone is on the wrong side of the set now.)
- 4 All right shoulder do-si-do opposite person.
(Everyone does a right shoulder do-si-do with the person opposite them.)
- 4 All right hand star half way, "packsaddle grip" *(see Note)*.
(Everyone puts their right hand into the centre of the set to form a star and stars right for 8 steps.)
- 4 All left hand star half way, "packsaddle grip".
(Everyone puts their left hand into the centre of the set to form a star and stars around the set for 8 steps finishing back where the stars were started from.)
- 4 1's set and change places by the left hand.
(1's set once to each other then do a left hand turn half way around and finish in original places.)
- 4 3's set and change.
(3's set once to each other and then do a left hand turn, half way around and finish in original places.)
- 4 2's set and change.
(As above. Everyone is back home.)
- 4 All left shoulder do-si-do opposite person.
(Everyone does a left shoulder do-si-do with the person opposite them.)
- 4 Advance and retire.
(Holding hands in the lines of 3 take 4 steps towards the other line, give a slight acknowledgement and then retire back to place also using 4 steps.)

Monaro Folk Society 25th Annual Colonial Ball

4 Advance and pass through.
(Advance towards the other line then pass by right shoulders onto the next line of 3, give an acknowledging nod to the new line and prepare for the dance to start again.)

48 Repeat as required.

Composed by C.L.Stoneman 7/7/2003.

Winner of the Beat Klippel Award in Section A of the TSDAV Dance Composers Competition at the 2005 National Folk Festival.

Note: "Packsaddle grip" - grip forearm of person in front of you, just behind the wrist, thumb and fingers together over their forearm, not around it.

THE SWEETS OF MAY

This was collected before the Second World War in Armagh in Northern Ireland and was published in 1950 in a collection of Irish dances. It was soon danced by Irish dancers round the world, and crossed over to the bush dance scene in the 1970s. It was "this great new dance" at the 1976 National Folk Festival in Canberra.

Formation: Quadrille, numbering Tops and Sides.

Music: 256-bar Jig "The Sweets Of May".

BARS	DESCRIPTION
8	All join hands at shoulder height, circle left, then right, with "sevens and threes". <i>(Or substitute - see Note below.)</i>
8	Circle right, then left, using "7s & 3s"
32	Chorus. <i>(Explained below.)</i>
8	Lead around. <i>(Men on the inside and using inside hand hold, dance around the set back to original place and turn to face opposite direction, so that men are on outside.)</i>
8	Other way. <i>(Lead back to place and finish in original places.)</i>
32	Chorus.
8	Swing around. <i>(Using long arm hold, swing clockwise but travel anti-clockwise direction around the set back to original place.)</i>
8	Other way. <i>(Swing back to place and finish in original places.)</i>
32	Chorus.
8	Arch right. <i>(Top couples make an arch and change places with the couple on their right. Then change back again with side couple making the arch.)</i>
8	Arch left. <i>(Same as last 8 bars with the couple on the left.)</i>
32	Chorus.
8	Lady thread the needle. <i>(All join hands, except top man and lady on his left. Top man makes an arch with his partner and left lady leads everyone under the arch anticlockwise around the set and back to place.)</i>
8	Man thread the needle. <i>(Top man leads everyone clockwise under the arch made by the lady on his left and her partner.)</i>
32	Chorus.
8	All join hands at shoulder height, circle left, then right, with "7's and 3's".
8	Circle right, then left, with "7's & 3's".

256

Monaro Folk Society 25th Annual Colonial Ball

Chorus

- 2 Tops across.
(Top couples change sides moving to right.)
- 2 Sides across.
(Side couples change sides while top couples turn lady under.)
- 2 Tops back.
(Top couples cross back while sides turn lady under.)
- 2 Sides back.
- 2 Tops advance.
(Top couples two jig steps to centre.)
- 2 Sides advance.
(Side couples advance as tops retire.)
- 4 Tops again.
(Tops readvance while sides retire, then tops retire.)
- 4 Clap.
(On knees slow clap left, right, then fast left, right left. Do this clapping again. Then clap both hands slowly twice with partner.)
- 4 Change.
(“Sevens and Threes” to change places with partner, man to Right, lady to Left passing in front of man.)
- 4 Clap.
(Repeat the clapping sequence.)
- 4 Change back.
(“Sevens and Threes” to change places with partner to finish in original position, man to Left, lady to Right passing behind man.)

32

Source: Irish and Bush dances in Sydney 1982-1984.

Note: If you're not comfortable with Irish "Sevens and Threes", replace throughout with four side-steps followed by set right and left.

THE MAXINA

The Maxina was first seen at a competition for a new dance organised by the British Association of Teachers of Dancing in 1917. It was awarded first prize and became an immediate hit. Appearing in Australia at the end of the First World War, it spread rapidly to become very popular, particularly in country areas, where many different versions arose. We will be doing the version from country NSW.

The original dance was arranged by Madame Low-Hurndall, and the original music was by her husband, WF Hurndall, and an associate, Marguerite Boissonaide. The music and the dance fit together extremely well, but the music is not easy and for many decades bush musicians struggled to find alternative tunes to suit the dance. They had very little success and the Maxina continues to be danced to the 1917 music.

Formation: Couples in circle, facing LOD, Upper Promenade hold. lady and man both start each movement on left foot.

Music: 24-bar March "The Maxina".

BARS	DESCRIPTION
2	Rock forward and back twice. <i>(Left foot forward.)</i>
2	Left - 2 - 3 - lift right foot, right foot back - 2 - 3 - close left foot.
2	Two slow steps forward, reverse, four quick steps backward. <i>(Along along LOD, maintaining upper promenade hold throughout.)</i>
2	Repeat preceding against LOD.
4	Grapevine. <i>(Left foot forward and slightly right of right foot, close right foot, pivot quarter-turn left on balls of feet, drag left foot back, close right foot; repeat 3 times.)</i>
2	Left - 2 - Crossover - right foot back - left foot back - close right foot. <i>(Crossover - bring left foot across right foot and take weight on left foot before stepping back on right foot.)</i>
2	Repeat previous.
2	Two slow steps forward, retain right hands while turning lady out, then pull together into ballroom hold.

Monaro Folk Society 25th Annual Colonial Ball

6 Waltz 2 rotations along LOD, turning out into upper promenade hold.
24 Repeat as required.

Note: The Brazilian **Maxixe**, a complicated tango/two-step, was introduced to England in 1914. Three years later in Paris, Marie Lowe-Hurndall simplified it, set it to music by Marguerite Boissonade and WF Hurndall, and renamed it **The Maxina**. In 1920 Hurndall modified it and republished it as **The New Maxina**, which is the dance described here.
Description based on "Take Your Partners" 3rd Ed. ISBN 0 9080 9013 7 pub. Hyland House 1979 © Copyright Shirley Andrews 1979.

THE LANCERS

This is one of the very old quadrilles, dating from just after the Napoleonic wars (ie. 1817-1820 or so). It is a British Isles composition, but it appears on ball programs in Australia from about the 1850s to the 1960s, making it second only to the waltz for longevity. It has had several periods of popularity, particularly the 1880s and the 1930s, and a very vigorous style was common among younger dancers.

The Lancers was the first quadrille to appear at a Canberra Colonial Ball. It was introduced by Judy Rowsell (now Judy Baker) who worked through the instructions with a group of local dancers and brought us all up to scratch. Judy called many of the early Colonial Balls and was an inspiration to many of us.

Formation: Quadrille, numbering anticlockwise 1-3-2-4.

BARS

DESCRIPTION

Figure 1

4-bar Introduction followed by 32 bars * 4

4 Introduction.
8 Leading lady swing.
(Leading lady and her opposite man, ballroom hold swing in the centre of the set.)
4 Partners move around.
(Couple keep swinging, partners walk anticlockwise to their right to their opposite place.)
2 Keep swinging.
(Couple keep swinging.)
2 To partners.
(Swinging couple stop and return to their partner on their opposite side of the set.)
8 Lead through.
(Leading couple lead through back to original place, between their opposite couple.)
8 Swing corners.
(With a longarm hold, finishing back beside original partner.)
96 Repeat all except Introduction three times, with second, third and fourth ladies leading in turn.

Figure 2

4-bar Introduction followed by 32 bars * 4

4 Introduction.
8 Couple 1 advance and retire twice.
6 Swing.
(Leading couple with a longarm hold.)
2 Form lines.
(Leading couple keep swinging, adjacent couples split to form a double line of four formation, swinging couple fall back into top line.)
8 Advance and retire, twice.
(Lines of four take 4 steps each way.)
8 Swing to place.
(All couples swing, with a longarm hold, back to original place.)
32 Repeat all except Introduction three times, with second, third and fourth couples leading in turn.
(Couple 2 leading, form top & bottom lines; when Couple 3 or Couple 4 leads, form side lines.)

Figure 3

4-bar Introduction followed by 32 bars * 2

4 Introduction.
8 Ladies to centre.
(Ladies turn in under men's arms to centre of the set, close together; then men come behind and link arms in a basket outside ladies.)

Monaro Folk Society 25th Annual Colonial Ball

- 8 Basket left.
(Men circle clockwise around stationary ladies in centre, with 16 slip steps; on last bar men put Left hand into centre to form star, ladies swing out onto partner's Right hand, all facing anticlockwise.)
- 16 Mill left.
(Men have Left hands in centre to mill clockwise, at end of mill reform quadrille set.)
- 32 Repeat all except Introduction.
- Figure 4** 4-bar Introduction followed by 48 bars * 4
- 4 Introduction.
- 8 Visit.
(Leading couples visit the set — tops visit right to begin — leading couples end facing couple originally on their left and dance the rest of the sequence with them.)
- 4 Star right.
(Each pair of couples right hand star for 8 steps.)
- 4 Star left.
(Left hand star for 8 steps.)
- 8 Basket left.
(Each pair of couples basket left for 16 steps.)
- 8 Basket right.
(Basket right for 16 steps.)
- 8 Circle left.
(Each pair of couples circle left for 16 steps.)
- 8 Circle right.
(Circle right for 16 steps, all ending in original places.)
- 48 Repeat all except Introduction three times, with sides visiting to right, then tops visiting to left, then sides visiting to left.
- Figure 5** 4-bar Introduction followed by 48 bars * 4 followed by 32-bar Coda
- 4 Introduction.
- 8 Grand Chain to partner.
(Right hand to partner, grand chain to meet partner on opposite side.)
- 8 Promenade to place.
(Promenade partner to original place; finish with a short swing, using a longarm hold, if there is spare music.)
- 8 Lead up, turn and back.
(Lead couple lead up, turn lady under to change places, then return to place. As the leading couple lead back the other couples fall in behind to form a column of 4 couples.)
- 8 Cast off.
(All cast, men right and ladies left, back up centre, to same lines of four, turn to face other line.)
- 4 Advance and retire.
(4 steps each way, holding hands in lines of four.)
- 4 Advance and retire.
(Still in lines of four.)
- 8 Swing to place.
(Using a longarm hold, and finish in original place.)
- 48 Repeat all except Introduction three times, with second, third and fourth couples leading in turn.
- 48 **Coda:** Grand Chain to partner, meeting on opposite side, promenade to place, swing to finish. Escort partner to seat.

Dance description by Daryl Powell.

Monaro Folk Society 25th Annual Colonial Ball

LA TEMPÊTE

This dance appeared in Paris in the mid-nineteenth century. It spread widely across Europe and on to the new world. In England and Scotland it evolved into the dance we now know as The Tempest. We first saw it in our part of the world when Lance Green taught it at Canberra and Jamberoo a decade ago. We will be doing the version described in *A Manual of Fashionable Dancing*, published in Melbourne in 1876. Some years ago Daryl and Diana Powell laboriously translated a German dance from the Baltic coast. It turned out to be the Pomeranian version of this dance!

Formation: Line of four facing line of four (Double Sicilian). Top couple is right hand couple in each line of four, other couple is bottom couple.

Music: 48-bar Polka.

BARS	DESCRIPTION
4	Advance and retire. <i>(Walk 4 steps each way.)</i>
4	Advance and retire.
8	Change places, over and back. <i>(Change places with opposite couple and return, using 8 slip steps each way. Top couples hold hands and go between bottom couple on the way over. Bottom couple hold hands and go between top couple on the way back.)</i>
8	Change places, over and back. <i>(Repeat the last 8 bars. Finish in lines of 4.)</i>
4	Circle left. <i>(Centre 4 people make a circle and take 8 steps to the left, while ends take open hand hold with opposite and turn to their left.)</i>
4	Circle right <i>(Same as for circle left, but in opposite direction.)</i>
4	Star right. <i>(Centre 4 people right hand star 8 steps around, while ends turn opposite by right hand.)</i>
4	Star left. <i>(Same as for star left, but in opposite direction.)</i>
4	Advance and Retire.
4	Pass through. <i>(Take 8 steps to pass on to a new line of four.)</i>
48	Repeat as required.

Source: Manual of Fashionable Dancing.

FEDERATION WALTZ

The tune — The Federation Waltz — was written in 1899, as part of the lead up to the impending federation of the six Australian colonies. But the dance itself was written about a century later, and was an entry in the Sydney Bush Dance Club's new dance competition in 2001. It was written by Karenne Kennedy of Sydney and was a prize winner. The six couples in the set represent the six Australian states.

Formation: 6-couple set, numbered anticlockwise 1-2-3-4-5-6, referred to also as odd- and even-numbered couples.

Music: Own tune, 8-bar Introduction + 3*96-bars + 8-bar Coda, 56 bpm.

BARS	DESCRIPTION
8	Introduction. <i>(Honour partners and corners - take your time!)</i>
14	Odd couples waltz once around inside the set.
2	Odd ladies turn clockwise (lady's left hand in man's right hand), under man's arm into place facing in towards partner (man facing out), bow and curtsy.
14	Even couple waltz; odd men step out into place in first bar.
2	Even ladies turn under into place, (lady's left hand in man's right hand), bow and curtsy.
	Meanwhile: odd men step in and face out towards partners.
4	Slip-step arches. <i>(Even couples make two-hand arch, take four steps clockwise [against LOD]; odd couple side-step under arches, four steps anticlockwise [along LOD] one place around circle.)</i>

Monaro Folk Society 25th Annual Colonial Ball

- 4 Waltz to place past other couple, odd couples going inside, evens outside.
(*Couples waltzing clockwise may need to begin their waltz home by waltzing towards each other for one bar, otherwise they start waltzing "on the wrong foot".*)
- 4 Slip-step arches the other way.
(*Odd couples making arches clockwise, four side-steps.*)
- 4 Waltz to place past other couple, odd couples going outside, evens inside.
- 4 Odd couples RH star, men leading ladies in with Right hands joined.
- 4 Odd couples LH star.
- 8 Even couples RH and LH star as preceding four bars.
- 16 Odd ladies chain with odd men four times to progress one odd place past partner.
- 16 Even ladies chain with even men four times to progress one even place past partner.
- 96 Repeat all above except Introduction.
- 96 Repeat again to finish with original partners.
- Coda**
- 4 All couples lower promenade around the set.
- 2 Ladies waltz forward and turn under joined Right hands to face partners.
- 2 All bow and curtsy - take your time.

304

THE MERRY WIDOW WALTZ

This couple dance does not seem to be written down anywhere, but we know it was popular in country NSW and Queensland. This version was known to Daryl Powell's mum, who learned it seventy years ago. It is traditionally associated with two tunes — the "Waltz" from *The Merry Widow* by Franz Lehar and the "Barcarolle" from *The Tales of Hoffman* by Offenbach. Both were composed in the 1890s, so the dance may date from that time.

Formation: Couples in Upper Promenade hold, facing LOD.

Music: 32-bar Waltz.

BARS

DESCRIPTION

- 2 Two slow steps forward starting Left foot.
- 2 Diagonal Chassé 2 steps to left (with lock step).
- 2 With weight on Left foot, point Right foot in front, then to right.
- 2 Close with Right foot beside Left, then bend knees to "dip".
- 2 Starting Left foot, two slow steps backwards.
- 2 Chassé backwards, finish with weight on Left foot.
- 2 Rock forward onto Right foot and back onto Left foot.
- 2 Step forward onto Right foot and turn to face out from centre, close with Left foot.
- 4 2 side steps to left and then to right, finish facing forward around LOD.
- 3 3 small steps (casting out) away from partner, finish facing partner.
- 1 Bow or curtsy to partner.
- 8 Waltz with partner.
- 32** Repeat as required.

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Updated June 17, 2003.

Monaro Folk Society 25th Annual Colonial Ball

THE GATES OF MOY

This is a dance by local dance caller Claire Stoneman. It was the prizewinning dance in the "new dance for experienced dancers" class in the competition run by TSDAV at the 2004 National Folk Festival. Maybe Claire can tell us where or what Moy is?

Formation: Quadrille, numbered 1 to 4 anticlockwise around set.

Music: 32-bar Scottish Reels.

BARS

8

DESCRIPTION

Couple 1 go under arch made by Couple 3.

Couple 1 take inside hands as all other couples form arches (*by raising their joined inside hands*).

Couple 1 dance across the set and under Couple 3's arch. (*Couple 3 don't move.*)

Couple 1 separate, cast up on their own side and go under arches made by side couples.

Couple 1 drop hands, turn back to back then dance around the outside of the set and under the arches made by the side couples.

(*i.e. Lady 1 goes under an arch made by Couple 2 and Man 1 goes under an arch made by Couple 4.*)

Couple 1 right hand turn.

Couple 1 meet in the centre of the set, give right hands to each other and do a right hand turn once around and finish facing their own side couple, which is the couple whose arch they came in under.

(*i.e. Lady 1 faces Couple 2 and Man 1 faces Couple 4.*)

8

1's left hand star with own side couple.

(*1's give left hand to the side couple they are facing and do a left hand star with these people finishing slightly short of a complete star around and end facing their partner across the centre of the set. i.e. Lady 1 stars with Couple 2 and Man 1 stars with Couple 4.*)

Couple 1 right hand turn.

Couple 1 remeet in the centre of the set, give right hands to each other and do a right hand turn once around dropping hands as they finish the move by facing their own side couple. Side couples make arches.

(**At this point in the dance Couple 3 should turn and stand back to back with each other.*)

1's go under side arches and cast down on own side to end facing their opposite couple.

1's go under the side arches (*back out where they came from*) and dance around the set to meet Couple 3 (*their opposite couple*) who should have already turned to meet them.

(*i.e. Lady 1 ends up facing Man 3, Man 1 faces Lady 3, Lady 3 and Man 3 are back to back.*)

8

Couples 1 and 3 do a reel of 4.

(*Passing right shoulders to start Couples 1 and 3 do a reel of four. However when the 1's get back to the position where they started the reel they do not turn back in to face the person they started it with but continue to face the direction they are travelling. The movement ends with Lady 1 facing out, Man 3 behind her facing the same way, Man 1 facing out in the opposite direction with Lady 3 behind him. Couple 3 are back to back.*)

8

1's lead the 3's up their own side of the set and go under arches made by the side couples.

1's dance around the outside of the set followed by their opposite person until they get to an arch made by their side couple.

(*i.e. Lady 1 is followed by Man 3 to an arch made by Couple 2, Man 1 is followed by Lady 3 to an arch made by Couple 4.*)

Couples 1 and 3 meet partners in the middle of the set and swing home to finish.

(*1's go under side arches, meet in the centre of the set, take a cross-*

Monaro Folk Society 25th Annual Colonial Ball

*hand hold and swing back to their original place.
3's follow the 1's under the arches, meet and swing to own place.
Couples 1 and 3 continue to swing to use up the music.
Couple 2 get ready to start the dance.)*

96 Repeat all of the above for couples 2, 3 and 4.

A set of very short dance instructions.

Bars 1-8 Through the gates and right hand turn.
Bars 9-16 Left hand star, right hand turn and back out the gates.
Bars 17 to 24 Reel of 4 [with opposite couple].
Bars 25 to 32 Lead through the gates and swing home.

Composed by Claire Stoneman, December 2003.

Winner of the VFMC Award in Section B of the TSDAV Dance Composers Competition at the 2005 National Folk Festival.

GOSSAMER

Written in the mid-1990s by local dance caller Claire Stoneman. It is one of the very few dances for three couples in a triangle.

Formation: Three couples in triangular set.

Music: 32-bar Waltz * 3, then 32-bar Polka * 3.

BARS	DESCRIPTION
4	Holding hands in a circle, balance in and out twice.
4	<i>(Drop hands with corner.)</i> Balance with partner holding inner hands.
4	Ladies balance in and out twice. <i>(Hands joined in centre ready to RH star.)</i>
4	Ladies RH star round two places.
16	Waltz on with new partner. <i>(Reform circle at end.)</i>
4	Balance in and out twice.
4	<i>(Drop hands with corner.)</i> Balance with current partner holding inner hands.
4	Men balance in and out twice. <i>(Hands joined in centre ready to LH star.)</i>
4	Men LH star round two places.
16	Waltz on with new partner. <i>(Reform circle at end.)</i>
32	Repeat all above to finish with a new partner.
32	Repeat again to finish with original partner.
96	Repeat entire dance to Polka music.

192

BUCKSAW REEL

This was nominated to the program by Beryl Pedvin, one of our regular callers since the 1990s. The Bucksaw Reel is an American contra dance, and was written in the late 1950s by Herbie Gaudreau, one of the pioneers of contra dancing in New England. It was originally called the Beckett Reel, after the location of a regular dance camp in Massachusetts. It was groundbreaking at the time, being one of the first contras where everyone dances all the time. The dance is now generally known as the Bucksaw Reel after the sawtooth figure (the Diagonal Half Rights and Lefts), though the formation of couples side by side in a longways set continues to be known as the Beckett formation.

Formation: Longways set for as many as will, couple facing couple across the set, lady on man's right (similar to La Galopade).

Music: 32-bar American Reel/Contra.

BARS	DESCRIPTION
4	Allemande Left with corner. <i>(See Notes.)</i>
4	Swing partner in ballroom hold.
8	Standard ladies' chain across and back; when ending the chain, turn as a couple a bit more than usual, to end facing slightly left.
4	The "sawtooth" All (except couple on left end of each line - see Notes) dance Diagonal Half Right and Left Through with the couple on your left of the couple you chained with.

Monaro Folk Society 25th Annual Colonial Ball

- 4 All dance Standard Half Right and Left Through with the couple now opposite.
(*You will now have progressed one place.*)
- 4 LH star with couple opposite....
- 4and back with RH star, ending with Left hand out ready to start again.
(Since everyone moves round the set, up one side and down the other, the opening Allemande is always with the same person.)
- 32 Repeat as required.

Notes:

- 1: "Allemande" means different things in different places and in different dance heritages. In this case it means - with hands held palm to palm at eye level, make a full turn around each other and back to place.
- 2: Corner - the person next you who is not your partner. For end people this is the person opposite.
- 3: Right and Left Through: take Right hand with opposite and pass across, take Left hand with partner and courtesy turn to change places (similar to the second half of the Australian "half ladies' chain" movement).
- 4: The couples at the left end of the lines will not find another couple on the opposite left diagonal. When this happens, do not move during the Diagonal Half Right and Left Through, but join back in for the Standard Half Right and Left Through following.

BOSTON TWO-STEP

The two-step family of dances were the new craze in the 1890s and early 1900s, and are particularly associated with the 6/8 marches of the period, especially those by John Phillip Sousa. The Boston two-step was written in 1908 by an Englishman called Tom Walton. Originally it was just one of many two-step figures, but it acquired the specific title of *Boston* from its association with a piece of music of the same name, composed by Luke Cavendish Everett. It was very popular in Australia up till the 1950s.

Formation: Couples in a circle facing LOD, holding inner hands.

Music: 8-bar March in 6/8 time. The tempo recommended by Walton was 52-56 bpm.

BARS	DESCRIPTION
1	Set out, away from partner; set in, toward partner.
1	Walk forward four steps, starting on outside foot; on fourth step turn while changing hands to face against LOD (clockwise).
2	Repeat all above clockwise, but on last step turn to face partner and take two-hand open hold, man facing out.
1	Set to man's left then to set to man's right.
1	Two chassé steps in LOD.
2	In ballroom hold, make two full turns (ie. two-step turns), OR English old-time waltz, OR one turn and then pivots; turning out into opening position (holding inner hands, facing LOD).
8	Repeat as required.

ARMSTRONG'S WALTZ

An English progressive waltz in quadrille formation. It was written many decades ago by John Armstrong and published by the English Folk Dance and Song Society in one of their Community Dance Manuals.

Formation: Square set of 4 couples.

Music: 32-bar Waltz.

BARS	DESCRIPTION
2	Allemand Left hand with corner. (<i>See Note.</i>)
4	Men RH star once around.
2	Left hand change with partner, to bring men to original position, with ladies in centre ready for...
4	Ladies RH star, men move to partner's place.
4	Take Left hand with partner, turn into place, than take ballroom hold.
4	In ballroom hold, all rock in and out, then waltz on to next position.
4	For a second time, in ballroom hold, all rock in and out, then waltz on to next position.
4	In ballroom hold, all rock in and out, then men waltz on solo to meet the next lady.
4	Man takes lady he is now facing, in ballroom hold, and waltzes her home to his original place. (<i>Ladies will now have moved one position around the square.</i>)

Monaro Folk Society 25th Annual Colonial Ball

32 Repeat 3 times until ladies are at home.

Note: "Allemand" means different things in different places and in different dance heritages. In this case it means - with hands held palm to palm at eye level, make a full turn around each other and back to place.

GLENCAR REEL

A dance from the Irish tradition. It appears under its Gaelic title of *Cor Gleann Cearr* in Irish dance publications of the 1930s when traditional Irish dancing was being revived. Like many Irish dances it had an uneven number of bars, but in Australia it has been modified to balance the bar count and also to make the dance progressive.

Formation: Longways set of three couples.

Music: 32-bar, 3/4 time.

BARS	DESCRIPTION
8	Taking hands along the line, advance and retire twice.
4	Circle up, sidestep left, set.
4	Sidestep back to places, set.
4	All dancers turn left and sidestep right to partners' places (<i>partners passing face to face</i>), and set to finish.
4	All sidestep back to places, face to face and finishing as before, men facing up the set, ladies facing down.
8	Reel of three.... (<i>First man turns 180° to face down the set, second and third ladies turn to face up the set, then reel of three in their lines.</i>)
8 at end of which partners join inner hands across the set for a double reel of three. (<i>First couple turn to face down the set, second and third couples turn to face first couple, all still holding hands, then reel of three as couples.</i>)
8	The Waves. (<i>First couple turn 180° to face down the set, second and third couples turn to face first couple, all holding partner's inside hand. First couple raise arms, second couple pass under then turn to face down the set, changing hands; third couple raise arms, first couple go under then turn to face up the set, changing hands; second couple raise arms, third couple pass under then turn to face down the set, changing hands; and so on until all are back in place.</i>)
8	Snowball Grand Chain. (<i>Partners give Right hand and chain through to next person, men moving anticlockwise, ladies clockwise, all around to place.</i>)
8	Top couple swings to bottom, passing anticlockwise around the second and third couple who simultaneously swing one place up the set.
64	Repeat as required.

Dance description derived from:

<http://www.rinceoiri.aktualne.cz/tance1.doc>

and localised by Daryl.

Note: The "Waves" movement is similar to that done in the "Waves of Tory" except that the top couple starts by arching over not under, and couples simply turn in place at the ends and change hands, not twirling the lady under.

GALOP QUADRILLE

There are lots of galop quadrilles. They are all part of a family of dances that went in and out of fashion between 1820 and 1920. We are doing the "Tivoli" version. It comes from Sydney, where in the 1890s the Tivoli Theatre produced an annual compendium of current sheet music and dances. The 1898 edition includes a galop quadrille that had been written to one of the best known of all galop tunes — the Can Can — which had been premiered a few years earlier. Be prepared for a lively dance.

Formation: Quadrille, numbered Tops and Sides.

Music: 48-bar Galop.

BARS	DESCRIPTION
4	Introduction
2	Galops Tops galop in while Sides wait out.

Monaro Folk Society 25th Annual Colonial Ball

- 2 Tops galop out while Sides galop in.
2 Sides galop out while Tops galop across the set.
2 Tops wait out while Sides galop across the set.
8 Repeat previous 8 bars, all finishing back in place.
Star Ladies' Chain
4 Ladies RH star quarter-way round, give left hand to next man and
 turn around him in ladies' chain hold.
12 Ladies continue to RH star and turn next man until all home, with
 each lady finally turned in by her partner ready to....
Grand Cross and Promenade
8 Grand Cross clockwise, ladies with Right hands joined in centre as
 for a RH star, couples retaining Left hands, with man's Right hand on
 lady's Right hip (ladies' chain position).
8 Ladies drop Right hands and resume ladies' chain hold, couple
 swivel out clockwise to face clockwise with man in centre, then
 promenade the set to finish.

Dance description by Daryl Powell.

SPANISH WALTZ

The names Spanish Waltz and Spanish Dance appear on a range of old ball programs in Australia, but we are not sure what dance or version they refer to, as there are many dances with this title, including quadrille figures, large circle dances and Sicilian circles. The couple facing couple version we will be doing seems to come out of the English country dance genre. Sicilian Circle dances of this kind appeared early in the nineteenth century, during the "democratisation" of dances ie. dances where there are no top or bottom couples, and everyone does exactly the same thing.

Formation: Couples in circle round hall, lady on right, all holding inner hands.

Music: 32-bar Waltz.

BARS

DESCRIPTION

- 2 Advance and retire, raising and touching joined hands to opposite
 couple.
 *(One waltz step in, one waltz step out, hands briefly form a pyramid
 like the Parliament House flagpole.)*
2 Change.
 *(Raise and touch joined hands as before, smoothly change from
 partner's hand to hand of person opposite - don't just "drop" your
 partner; men move to their left, ladies to their right, finishing in side
 lines beside opposites.)*
4 Advance, retire and change.
 *(Repeat the preceding four bars to finish beside your partner, but
 opposite your starting position.)*
4 Advance, retire and change.
 (Repeat the preceding four bars to finish on side lines again.)
4 Advance, retire and change.
 (Repeat the preceding four bars to finish in your starting position.)
4 RH Star.
 (Star of four persons in four waltz steps.)
4 LH Star.
 *(Star of four persons in four waltz steps, finishing in original place
 in ballroom hold.)*
4 Advance and retire.
4 Waltz on.
 *(Waltz around the opposite couple and on to a new couple. Finish
 facing the same direction in which you started the dance.)*
32 Repeat as required.

Note: The dance has its origins in English Country Dance. "Spanish" refers only to the tunes it was originally danced to, such as *La Cachuca* and *La Guaracha*.