

MOTIONS OF JOY

Record: LS 180

Contra dance in waltz time by Mary and Fred Collette of Atlanta, Georgia.

Formation: Improper duple contra.

Footwork: Opposite throughout, man starts with L.

Measures:

Intro:

Four measures, honor partner on last two.

1-2 ADVANCE TO MEET PARTNERS; TURN INTO
COLUMN IN CENTER

All advance to the center in 6 steps (2 meas), each making a 1/4 L-face turn (CCW) on a slight curve at the end of meas 2. This brings all into a single column, No. 1 men facing down the set, No. 2 men facing up the set and all facing original partner.

3-6 STEP-DRAW; STEP-DRAW; STEP-DRAW; STEP-DRAW

Partners join hands across in butterfly position (arms extended). With arms in a straight line pointing down on an angle parallel to drawing leg, and bodies slanting prettily sideward, step-draw twice to man's L and then step-draw twice to man's R.

7-8 WOMAN TURNS HALF; PARTNERS BALANCE
SIDEWARD AWAY

While man takes 3 steps in place (1 meas), woman, in 3 steps, makes « turn R-face (CW) under joined hands (his L, her R) held high (other hands released), bringing her to his L side in left open pos, No. 1 couples facing down, No.

2 couples facing up; all bal sideward away from each other, stepping away on outside foot and arching the free foot (place instep of free foot lightly against the supporting foot), with hands still joined and arms extended (man's L and woman's R hands)

9-10 WOMAN TWIRLS; TO FACE PARTNER IN SINGLE COLUMN

Under same joined hands W turns 1 « R-face (CW) in 6 steps, while man step-arches in place sideward twice (L to L, and arch, then R to R, and arch), bringing all dancers into a single column again as in the beginning.

11-14 STEP-DRAW; STEP-DRAW; STEP-DRAW; STEP-DRAW

All step-draw, as in meas 3-6, above.

15-16 TURN; TO PLACES IN CONTRA LINES

All return to places in contra lines in 6 steps: beginning under joined hands (man's R, woman's L) woman makes 3/4 L-face turn (CCW), while man makes 1/4 R-face turn (CW), releasing hands, and all back into place.

Figure II

17-18 LINES FORWARD; JOIN HANDS WITH PARTNERS

All join hands in contra lines, lifting them higher than heads as all step-arch fwd twice (2 meas) bringing contra lines close together in center aisle; at end of meas 18, all release hands and No. 1 ptns join opposite hands across, still lifted.

19-20 ONES BALANCE TOGETHER TWOS BACK TO LINES

While all No. 2s return to contra lines (step-arch bwd twice), No. 1s lower hands to sides (in sideward arc, outward and downward), as man does step-arch to his L

and woman to her R (1 meas); then step-arch sideward to man's R (woman's L), pivoting individually in 1/4 turn to R open pos facing down the set, during which outside hands are released and joined inside hands, (man's R and woman's L) are swept fwd, extending arms to shoulder height of the shorter person.

21-22 ONES DOWN THE INSIDE

While No. 2s bal sideward in place for 2 meas (man does step-arch to L, then step-arch to R woman opp), the No. 1 couples dance fwd down center in 6 steps to second No. 2 person in contra line partners release joined hands and step sideward away from each other toward this person.

23-26 REVOLVE OUTWARD WITH TWOS

No. 1 man in L side pos ("side-car") with this No. 2 woman, extends L arm sideward, straight from shoulder, and places the back of his open hand against the back of her shoulder, while she takes the corresponding position (extending her L arm also), and, both going fwd, they revolve in place CCW once in 12 short measured steps (4 meas). No. 1 woman simultaneously does counterpart with No. 2 man (in R side position ("banjo") they revolve CW, etc., each extending R arm). Note: when No. 1s reach the foot of the set and have no No. 2s below them, they go through these same motions, revolving in small circles in 12 measured steps.

27-28 ONES UP THE OUTSIDE

Break pos and, while No. 2s are taking 2 sideward movements twd head of set (No. 2 man L-close R sideways twice twd head of set No. 2 woman does counterpart), No. 1s dance up the outside for 6 steps (2 meas) and come into line one place below their first No. 2 couple.

(Progression has been accomplished)

29-32 REVOLVE WITH THE OTHER TWOS

No. 1 man takes R open pos with No. 2 woman, inside hands joined and extended shoulder-high, her forearm on his (Minuet style), and they revolve CW in place once in 12 steps (4 meas) and back into contra position corresponding movement for No. 1 woman in R open pos with No. 2 man, revolving CCW. (Note that as they revolve in couples, each No. 1 person moved fwd while each No. 2 person turns in place, holding the pivot)

NOTE:

Routine for neutral couple at the foot of set, meas 1-20.

1-16 Dance Figure I as usual with all others in the set.

17-18 Beginning Figure II, dance fwd in lines with all others in the set.

19-20 CROSS-OVER Partners having touched both hands, while raised, momentarily, man keep woman's R in his L long enough for woman to start fwd movement under his L arm. In 6 steps (2 meas) woman turns « R-face (CW) while man goes fwd on slight curve in 6 steps and turns « L-face (CCW). Thus neutral partners exchange places, going to opposite contra lines while all No. 2s are stepping bwd to places and No. 1s are performing in center aisle. Then they are ready to function immediately as No. 2s, with step-arch bal sideward in place twice, revolving with No. 1s, etc., as indicated above (meas 21-32), continuing as such until reaching head of set and/or until end of music.

NOTE:

Routine for neutral couple at the head of set, meas 1-32.

1-20 Exactly the same as given above for neutrals at the foot of

the set.

21-32 Partners simply step-arch balance in place, ready to begin new sequence as No. 1s.

A NOTE ABOUT THE MUSIC (by Dorothy Stott Shaw):

For several years, it was our custom, Pappy's and mine, to walk around the Broadmoor Lake to sunset. There is no more glamorous spot in the world than this romantic place, with its soft, pink Mediterranean architecture, its beautiful landscaping, its quiet lake alive with Mallards, and its marvelous backdrop of sheer mountains. In June, the southern border of the lake is alive with flowers and, beyond them is the green sweep of one of the world's most beautiful golf courses. And on the steep face of Cheyenne Mountain stands a white granite tower, with a carillon. At sunset of a summer evening, waltz music drifts down across the green landscape and the shimmering water, while the blossoming Lindens give off an unbelievable fragrance.

At such times as this the carillon would occasionally play a recording of waltz tunes in the midst of which was one of the loveliest tunes we ever heard, so danceable that it was all I could do to keep from astonishing other walkers by dancing down the long, pink concrete path. "Oh, what a quadrille tune!" I used to say to Lloyd, "or a waltz contra! Something simply has to be done with it!" We finally identified it as the little carousel tune that Oscar Strauss wrote and called "Love's Roundelay," and I found myself dancing out a little merry-go-round quadrille pattern to it, just for my own private joy.

When the time came for Mr. Bergin (Fred Bergin) to set this music to a dance, we made a very simple one out of Don Armstrong's contra, "Terry Lynn's Jig." You can see why we call it "Dream Lake." But we also asked the Collettes, who had been looking for music for a most heavenly waltz contra, if we might set their dance to this same music. They called it "Motions of Joy" and it is quite as beautiful as their great "Hills of Habersham." In it we feel this compulsive music has met its match!

No dancer has really waltzed until he has waltzed in a group pattern in a great waltz quadrille or a contra. This is the ultimate joy of dancing. "Motions of Joy," "Dream Lake," memories promises. (D. S. S.)