

Record: RCA FAS 668; RCA LPM 9910

Formation: 4 or more cpls in a ring, W on M's R, all hands joined high, just above shldr level and outstretched somewhat twd center of ring.

Position: Closed shldr-wst posn on the ptrn turn.

Footwork: Special dip-step (described below), moderately slow waltz.

A. Ring CW and CCW:

- 1-8 Wt on R ft during intro. On pickup note, left L ft, extending leg to own L, and step on L on 1st beat of 1st meas to begin 8 dip-steps (as described below) CW in ring. On 8th step, turn CW on ball of R ft, at same time swinging L ft (straight out with extended toe) arnd to own R, ...
- 1-8 and step on L ft on 1st beat of following meas, to begin 8 more dip-steps in opp dirn (CCW) in ring.

B. Chain fwd and rev:

- 9-16 Extending R hand (at shoulder level) to ptrn, bgng on L ft and using same dip-steps, begin Chain (R & L Grand), M moving CCW, W CW. After passing own ptrn as Nr 1, change hands with 4 more persons. At end of 8th meas person Nr 5 is met with R hand, which is held rather high so that M and W can peek at ea other as they ea turn halfway arnd CW with 2 dip-steps to exchange places, M then facing CW and w CCW. During this turn M's L hand is held low on hip (fingers fwd, thumb back), and W's L hand holds her skirt.
- 9-16 Reverse Chain is now begun with L hand, M moving CW, W CCW, back to original ptrn where dancers meet in ptrn's place (i.e., facing "wrong" direction), and wait out the remainder of the musical phrase. During this time M folds arms over chest, and W holds her skirt out wide for the "Honors" to follow.

17-18 C. Honors and Waltz turn:

- After the extended pickup note, and on the first 2 meas (6 cts) of the ensuring waltz, M bows deeply to his ptrn while W curtsies deeply (as described below). Ct.: down, 2,3,; up, 5,6.
- 19-30 Ptnrs (who must not be too far apart) immediately take closed shldr-wst posn and dance 12 waltz steps, turning CW and progressing fwd in LOD.
- 31-32 Releasing closed posn, W moves to R of M, letting her L hand glide down over his arm until it meets his R hand, M holding his arm out to assist her. As soon as hands are joined, W holds her skirt with R hand, M holds L hand on hip (as above), and ptnrs take light greeting (a nod of the head). Then W extends her R hand to corner M and they join to form a ring again, changing wt to R ft and taking 1st step with L ft as before, at beginning of A.
- Dance repeated as above. At conclusion of 2nd time, ring is not reformed but ptnrs exchange light honors in place.

NORWEGIAN DIP-STEP AS DANCED IN ÅTTETUR: This step is special for this dance. It can best be described as "DOWN-up-down" in motion, alternating the feet on the heavy first beat. It is danced as follows:

Beginning with a slight dip and lift on the upbeat, at which time L ft is extended fwd, step L on Ct. 1, simultaneously bending L knee to make primary down-motion or "dip"; straighten knee to come up on Ct. 2, at same time extending R ft; bend L knee again slightly on Ct. 3 to make a secondary down-motion. Then repeat this action with R ft lead. When stepping fwd, tip of toe is set down first, letting rest of foot follow after. At all times the body weight is somewhat back and slightly inwd twd the center of the ring. **IMPORTANT**: Be sure not to take the leading step on the upbeat!

NORWEGIAN FOLK WALTZ TURN: In traditional Norwegian dances the waltz is nearly always danced in closed shldr-wst posn, rather than ordinary "waltz" posn. The steps are "springy" with a good deal of give in the knees. Also a slight away from side to side is characteristic.

W's CURTSEY IN ÅTTETUR: Of the two types of W's curtsies used in Norwegian dances this is the simpler one, referred to in Norway as "støypa ljøs" ("dipping a candle"), and is done as follows:

Bow head, and keeping weight primarily on R ft, place L toe behind R ft and go straight down so deep that L knee touches floor, keeping back fairly straight (Ct 1,2,3); raise up again by returning L ft to alongside R ft, lifting head at very last (Ct 4,5,6).

Miami Valley Folk Dancers  
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