

# Catie's Quartet

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**Author:** Michael Barraclough (2011)

**Source:** <http://www.michaelbarraclough.com>

**Formation:** Two couple (becket)

**Music:**

**Tune(s):** Specific tune - Sperantsa Pierduta by Cathie Whitesides (Dm, 3/4)

## Notes:

- 1) To do an 'extended' twirl, start as though doing a normal California twirl but at the end pull the joined hands between you and then let go as you turn to face back in. The net effect of an extended twirl is that you end up facing in the original direction but have changed places with your twirlee.
- 2) Susan Brehm bought the right to commission a dance from me at the 2010 Sharpes Assembly (Sebring, FL) silent auction. She asked that the dance be dedicated to Cathie Geist, local dancer, teacher and organizer of the Sharpes Assembly and specified a number of figures that she would like included.
- 3) My original solution, Catie's Quartet, is a 2 couple dance. However, whilst I feel that it is good, it is not a dance that you could reasonably do at a regular club night or regular dance, least-ways not without having worked on it before. It should therefore be considered a workshop dance, or better still a dance for a dance camp where you can do one figure each day and then put it all together.
- 4) I have therefore taken the 3 figures in the dance and turned them into 3 longways double progression becket formation dances (Catie loves dancing contra too). Each of these dances Catie's Line Dance, Catie Gets Around and Catie's in the Clover shares the same figure for the progression and uses one figure from the 2 couple dance. Any of these should be achievable at most dances, thus meeting Susan's desire to have the dance being 'accessible'. It also makes Catie's Quartet a quartet of dances!
- 5) All the dances are set to a wonderful waltz, Sperantsa Pierduta, written by Cathie Whitesides (1997), meaning Lost Hope in Romanian. The tune is published in The Waltz Book III (Bill Matthiesen, editor) and is recorded on Sperantsa (Cathie Whitesides), In Step (Amarillis) and Invitation to Waltz (Bare Necessities).

- A1/ 1-2 *(Holding hands in a ring, starting right foot) set forward & back on the left diagonal (ending one place cw around the set)*  
 A2 3-6 Repeat twice more  
 7-8 Set right & left *(on the spot, honoring the set)*  
 9-32 Repeat 3 more times
- B1/ 1-3 Circle left 3 places  
 B2 4 Couple facing **up** merge into the center of a line of four facing **up**  
 5-6 Line leads **up** and back  
 7-8 Ends gate the centers back into a ring  
 9-32 Repeat 3 more times *(ladies wall; down; mens wall)*
- A3/ 1-4 Partner side-by-side right shoulder and back *(end facing center)*  
 A4 5-6 Cast right (one place)  
 7-8 Set right & left *(on the spot, honoring the set)*  
 9-32 Repeat 3 more times *(opposite; partner; opposite)*
- B3/ 1-4 *(Face opposite)* big turn single right into  
 B4 5-7 Star left 3 places  
 8 Fall back into the set (one place cw from start)  
 9-32 Repeat 3 more times *(partner; opposite; partner)*
- A5/ 1-4 Partner arm right *(end facing center)*  
 A6 5-6 Cast right (one place)  
 7-8 Set right & left *(on the spot, honoring the set)*  
 9-32 Repeat 3 more times *(opposite; partner; opposite)*
- B5/ 1-2 Cloverleaf turn single *(towards partner, outwards, end facing partner)*  
 B6 3-4 Partner change *(pass partner right)*  
 5-8 Opposite two-hand turn  
 9-32 Repeat 3 more times *(cloverleaf with opposite, change with opposite, turn partner; cloverleaf with partner, change with partner, turn opposite; cloverleaf with opposite, change with opposite, turn partner)*

# SPERANTSA PIERDUTA

by Cathie Whitesides

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of six staves of music with various chords indicated above the notes.

Staff 1: Dm Gm A7 Dm Gm

Staff 2: Dm E7 A7 Dm Gm

Staff 3: A7 Dm D7 Gm Dm (F°7) A7 Dm

Staff 4: Dm Gm7 Gm6 A

Staff 5: Dm Dm Dm7 Gm Gm7 Gm6/E Gm

Staff 6: <sup>1</sup> A Dm A7 <sup>2</sup> A7 Dm

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