

La Tempête

(an improper, progressive, longways formation for as many as will in double sets)

Original

Notation: *Coulon's hand-book; containing all the latest new and fashionable dances.*
By Eugene Coulon, London 1860

La Tempête is danced by an unlimited number, accordingly four newcomers can always form an additional line.

- Fig. 1 Advance and retire twice in holding hands and forming two lines of four;
Fig. 2 Cross two by two sideways, each holding partner's hands, crossing two before the other two, and recrossing to places. Repeat the same again, with the difference that the couples who passed before in the first crossing now pass behind the other couple;
Fig. 3 The four inside join hands and form a round; the two on each side join hands also, and all eight turn once round to the left and once round to the right;
Fig. 4 The four inside give right hands across whilst the two couples outside give right hands also. Turn once around to the left, after which all eight change and giving left hands turn once round to the right, finishing to places;
Fig. 5 Advance and retire by four holding hands;
Fig. 6 Cross over, the two top couples leading through and face the other line to commence the same figure with the four who have been waiting; during this, the bottom couples stand still until their turn comes again to dance the same figures just explained.

Set-up: Each line of dancers will contain two couples. There can be as many lines in a set as the length of the hall can accommodate (form several sets if necessary as space dictates). All dancers face the Head of the Hall, the ladies on the gentlemen's right hands. The two couples in the first line, the two couples in the third line, the two couples in the fifth line, etc., down the set, salute and change places, then face down the set towards the two couples below. In this manner small sub-sets of four couples each have been created within the long set.

The couples in the odd-numbered lines (1,3,5,7, etc.) have their backs to the *Head of the Hall* and are facing down the set; they are the ACTIVE couples. The ACTIVE couples will progress down the set dancing with new inactive couples in these small sub-sets of two couples until the end of the line is reached and there are no more inactive couples with whom to dance. At this point the ACTIVE couple waits out one playing of the dance (64 counts) and during this time

- 1) turns around to face into the set;
- 2) makes sure the lady is on the gentleman's right hand; and
- 3) magically becomes inactive.

They will re-enter the set by dancing with the ACTIVE couple coming towards them and continue to progress up the set.

The couples in the even-numbered lines (2,4,6,8, etc.) have their chests to the *Head of the Hall* and are facing up the set; they are the INACTIVE couples. The INACTIVE couples will imitate the movements of the active couples as described in the above paragraph except that they will progress up the set and magically become active couples after waiting out a turn, dancing with the INACTIVE couple coming towards them and then continuing to progress down the set.

(continued on reverse)

The Dance:

Fig. 1 Lines of four forward and back, forward and back again. (16 counts of music, A section)

Fig. 2 At the same time: the couple on the left-hand side of the line of four hold hands and chassez to the right in front of the couple on the right-hand of the line of four; the couple on the right-hand of the line of four hold hands and chassez to the left in back of the couple on the left.
(8 counts of music, A section)
With the chassez step return to place along the same path. (8 counts of music, A section)

Repeat chassez step as above, except that the couple on the left now passes in back of the couple on the right, and the couple on the right passes in front of the couple on the left.
(8 counts of music, B section)
With chassez step return to place along the same path. (8 counts of music, B section)

Fig. 3 The center four dancers form a circle. Circle left once around, then circle right once around. At the same time, the two opposites on each end of the lines execute a two-hand turn to the left once around and a two-hand turn to the right once around. Note: during this section you are dancing with your opposite, never your partner. (16 counts of music, C section)

Fig. 4 The center four dancers form a right-hand star (gentlemen grasp each other's right hand, ladies grasp each other's right hand). Turn the star halfway around; release hands and form a left-hand star, turning the star halfway around to place. At the same time, the two opposites on each end of the lines execute a right-hand turn halfway and then a left-hand turn halfway. Note: during this section you are dancing with your opposite, never your partner. (16 counts of music, B section)

Fig. 5 Lines of four forward and back, forward and pass through. ACTIVE couples (those who are progressing down the hall) pass through as a couple holding hands; the INACTIVE couples (those who are progressing up the hall) separate and walk around the ACTIVE couples.
(16 counts of music, C section)

At this point the ACTIVES are facing down the set looking at a new INACTIVE couple and the INACTIVES are facing up the set looking at a new ACTIVE couple. Everyone has progressed.

Repeat figure, repeat figure, etc.

Notes: 1) A chassez is a slipping step done to the side (step out to the right side on your right foot, bring left foot to right, step right bring left foot to right, etc.; or step out to the left side on your left foot, bring right foot to left, step left, bring right foot to left, etc.). Think of yourself as sliding across the floor. When the couples chassez they travel outside of their set as far as eight chassez steps will take them. They then have eight more chassez steps to return to their original positions).

2) Avoid set creep! "Set creep" describes what happens when the line of dancers slowly migrates down the hall - at the top of the line near the *Head of the Hall* there is a vast amount of distance between dancers, while at the bottom of the line the dancers are packed tightly together with little room to move. If set creep starts to occur in this dance it can be corrected by having the ACTIVES at the top portion of the set stand their ground and make the INACTIVES advance to them.