

B6 SALTY DOG RAG
American Round Dance

At old-time square dances in the U.S., couple dances such as the waltz, polka, schottische and mazurka were interspersed thruout the evening to lend variety to the program. These dances became known as "round" dances during the last half of the 19th century, partly to contrast them with "square" dances, and partly to describe their circular path around the dance floor.

Specially composed figure dances based on the above dances developed over the years (Pattycake Polka, Blackhawk Waltz, Varsouvienne, etc.). Eventually, when the record player began to replace live music in the folk and square dance revival in the 1940's and 50's, the "American Round Dance" movement developed, based on routines composed to fit currently popular records. *Salty Dog Rag* (СОЛ-ти дог РЯГ, "кърпата на соленото куче") emerged as a round dance sometime between 1952 (Red Foley's recording) and 1955 (earliest known description published), and just who composed the dance is still a mystery, despite several published credits.

Salty Dog Rag has outlived many round dances of its own and subsequent eras. In the oldest of round-dance traditions, it is welcomed as a break during recreational folk-dance programs otherwise made up of dances from other countries, and is one of the few non-Balkan dances widely popular among so-called "line-dance freaks". It is described here as most often observed among the ethnicks of the Southern California region. Numerous variants are also found in the interior and eastern littoral ethnochoreological zones of the U.S.

(Continued)

Meter: 4/4 (Schottische)

Formation: Couples; partners side by side facing CCW around the room (LOD), M on inside, W on outside (i.e., to R of M); hands are joined across in front, L over R ("skater's" or "promenade" position).

MEAS

PATTERN

Note: Footwork is same for M and W thruout the dance.

(1-8) Introduction. 8 meas. Dancers wait.

Part 1 - Grapevine Schottische R & L, Schottische fwd

- 1 Step Rft sdwd R or diag fwd/R (1); step Lft behind Rft (2); step Rft sdwd R or diag fwd/R (3); hop on Rft (or brush Lft fwd beside Rft) (4).
- 2 Step Lft sdwd L or diag fwd/L (1); step Rft behind Lft (2); step Lft sdwd L or diag fwd/L (3); hop on Lft (or brush Rft fwd beside Lft) (4).
- 3 Step Rft fwd in LOD (1); hop on Rft (2); step Lft fwd in LOD (3); hop on Lft (4).
- 4 Repeat mov'ts of meas 3.
- 5-8 Repeat mov'ts of meas 1-4.

Part 2 - Change sides, roll L, and star around

- 9 Dancers release R hands, keeping L hands joined; W turns to face M (i.e., she faces RLOD), as each does a grapevine Schottische starting with Rft as in meas 1, the M moving away from ctr, W moving twd ctr.
- 10 Dancers release L hands (no hands now joined); with a L-R-L-hop (same ftwk as meas 2), and a clap of own hands on the hop, each "rolls" one full turn to own L, M moving twd ctr, W moving away from ctr, ending up in approximately the same position as at the beginning of meas 9.
- 11-12 Partners join R hands just above shldr level (as if in a right-hand star figure), and take four step-hops (starting first with Rft) to move one full turn CW around each other with the joined R hands as pivot point.
- 13-16 Repeat mov'ts of meas 9-12, ending in skater's position to begin dance from meas 1 again.

Variation on Part 1 - Heel and toe

Note: To begin this variation, the previous Part 2 should end with a step onto Rft rather than a hop on Lft.

- 1 Touch L heel fwd (1); step Lft beside Rft (2); touch R heel fwd (3); step Rft beside Lft (4).
- 2 With wt on balls of feet, twist both heels outward ("pigeon-toed" position) (1); twist heels together (2); touch R heel fwd (3); touch R toe across just L of L toe (4).
- 3-4 Same as meas 3-4 above. Or 4 strutting steps (no hops).
- 5-8 Repeat mov'ts of meas 1-4 of this variation. Then continue with Part 2, as above.