

TARANTELLA MONTEVERGINE (*)
(Mon-teh-VER-gee-neh)

Steps	Light running steps on the ball of the foot except where otherwise indicated.
Formation	<u>Two couples</u> facing each other, ladies on right of men. There are six figures, each followed by a chorus called "SORRELLINA", which means LITTLE SISTER where the ladies hold their arms gracefully extended in a way to prevent the men from embracing them.
Fig. 1: 32 counts	<u>CIRCLE RIGHT AND LEFT</u> All four join hands shoulder level and circle to the right with 16 light running steps. Reverse with 16 steps to the left (ct. 16 & 16)
Chorus	<u>SORRELLINA</u> (little sister) <u>Pas-de-Basque and turn</u> Face own partner and perform 4 leaping Pas-de-Basque steps starting with leap toward the left on L foot.(or R) then bringing R foot to L, do 2 fast steps (count 2). Same to the R (ct.2). Repeat both, four Pas-de-Basque all together (8 cts.). This is done while snapping fingers with upraised arms swaying from side to side. Castanets are often used instead of finger snapping. Then, without actually touching partner, enclose each other with outstretched encircling arms, lady's arms under the man's keeping him from embracing her. In this position they circle together clockwise with four fast walking steps. Mr. La Farge says that sometimes a slide or bouncing chasse' step is used. Turn once together, then. turn singly to the right out of each other's embrace (ct.8). Raising arms overhead, immediately <u>repeat all</u> with opposite partner (ct. 16).
Fig. 2: 32 cts.	<u>THE MILL</u> to the L and to the R. All four hold R hands together in the middle, held high, and circle L 16 steps; reverse with L hands in the middle circle R 16 steps.
Chorus	<u>SORRELLINA</u>
Fig. 3: 32 cts.	<u>ELBOW TURNS WITH PARTNER AND OPPOSITE</u> Link R elbows with own partner, turn around once, or twice if quick, (ct. 8) then reach behind the other person's back and link L elbow with opposite partner, turn once around. Repeat all. Eight with partner, 8 opposite. 8 partner, 6 opposite and 2 steps to get to original place. (32 cts).
Chorus	<u>SORRELLINA</u>
Fig. 4: 32 cts.	<u>COUPLES BACK TO BACK</u> Facing opposite partner, the men back the ladies until the men can pass back to back (as in dos-a-dos)(count 4). Then the ladies move forward, the men backwards (count 4), the couples thus exchanging places. Next, face own partner and repeat maneuver. Repeat all. La Farge says that the polka step is used in this figure and the arms are raised overhead, swaying from side to side with much finger snapping. Some groups, however, prefer to take both hands of opposite, then partner's, which is also easy when first learning the figure.
Chorus	<u>SORRELLINA</u>
Fig. 5: 32 cts.	<u>BRIDGES</u> Partners join inside hands and face the other couple. Couple 2 (the couple facing the music or audience as previously agreed) raises hands to form an arch. Both couples moving, couple 1 passes under couple 2 thus exchanging places (4 cts.). <u>Retaining hand hold</u> , turn around shoulder-to-shoulder, man backs up, lady walks forward (4 cts.). Now couple 2 goes under. Repeat all. There are 4 arches, 8 cts. each.
Chorus	<u>SORRELLINA</u>
Fig. 6: 32 cts.	<u>HEN AND LADIES' BRIDGES</u> The two men who are in a diagonal position, join R hands and exchange places, 3 steps and hold, and without releasing hands exchange places 1 more time(8 cts). Ladies take hands under. the men's arch and exchange places twice (ct. 8), then the ladies reach over partner's shoulder and join L hands. In this formation the entire group revolves CW with 12 chasse' steps (12 cts). All release hands and turn singly with 4 steps. (I Ballerini of Philadelphia prefer to extend L hand across and revolve with a firm grip, then turn singly.)

This dance comes from Rod LaFarge of New Jersey. The steps were collected from the peasants who dance at the many fiestas held by the Montevergine societies in New York, New Jersey, Pennsylvania, and Connecticut. These peasants are mostly hard-working people who dance in heavy working shoes. The man is a rough individual who often tries to embrace the girl in the encircling position of the "sorellina." To allow this would brand the girl as a wanton in front of the crowd, so she may spread her arms and sometimes even slaps the ardent swain, which of course delights the spectators.