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1973 CAMP HESS KRAMER INSTITUTE

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1973 CAMP HESS KRAMER INSTITUTE

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Presented by Maria Reisch

BÜLBÜL OY
(buhlbuhl oy)

- SOURCE:** This dance, from Artvin in northeastern Turkey, was learned by Bora Özkök from members of the University of Istanbul performance group in 1970. The title means, literally, "nightingale, wow!" The instruments playing the melody on the record are saz, a stringed instrument, and zurna, an oboe-like instrument.
- RECORD:** BOZOK 110
- FORMATION:** Long, mixed line, little fingers hooked at shldr ht. Dancers should keep own hands and elbows in front of own shldr; in other words, line should be tight, with neighbors' forearms touching.
- STEPS & STYLING:** This dance, like Veysel Bari, has 2 sections, each of which goes with its own section of music. Step II begins with high note. Arms move throughout; in Step I, they move up and down in a bouncy fashion; in Step II, they move from side to side. Rhythm is 6/8 and each measure is counted thus: 1-&-a, 2-&-a. Begin dance at beginning of record (no intro).

6/8

PATTERN

- Meas** FIG I:
- 1 Moving and facing LOD, walk R (cts 1,&), step L just behind R (ct a), walk R (cts 2,&,a).
- 2 Repeat meas 1 with opp ftwk, but still moving LOD.
- 3 In place, step R (cts 1,&), step L just behind R (cts 2,&,a). Twist body to L during meas.
- 4 Repeat meas 3 but with opp ftwk and twisting body to R.
- 5-8 Repeat meas 1-4
- FIG II.
- 1 Moving and facing LOD, walk R, moving hands in windshield wiper fashion to R (cts 1,&,a), walk L, moving hands to L (cts 2,&,a).
- 2 Turning slightly to L, step R in place, move hands to R (cts 1,&,a), touch L toe behind R (cts 2,&,a).
- 3 Repeat meas 2 with opp ftwk, moving hands to L and facing slightly R.
- 4 Facing ctr, step on R slightly to R and lean, move hands to R (cts 1,&,a), shift wt to L and lean to L, move hands to L (cts 2,&,a).
- 5-8 Repeat meas 1-4.
- Repeat Fig I and II alternately to end of music

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Bora Özkök.

DELILO
(Day-lee-loe)
(Turkey)

Translated: "Crazy Guy"

SOURCE: This dance from the province of Elazig in Central Eastern Anatolia was learned by Bora Özkök from Gunes Atac in Istanbul in 1970 and introduced by Bora Özkök at the San Francisco Kolo Festival in 1970.

RECORD: BOZOK 105, side 1, band 1 clarinet

FORMATION: Mixed lines, hands at shldr ht, little fingers connected; ends of line holding handkerchief in free hand.

STEPS & STYLING: Begin at the beginning of any 8 meas phrase. It is suggested that the introductory figure be danced for 8 meas, after which the leader calls the figures in any order.

MUSIC: 2/4

PATTERN

Meas INTRODUCTORY FIGURE

- 1 Facing ctr, point and touch R ft fwd (ct 1) hold (ct 2)
- 2 Point and touch R ft twd R side (ct 1) hold (ct 2)
Hands move up and down as follows: down (ct 1) up (ct &),
down (ct 2) up (ct &)

FIG I

- 1 Moving fwd and facing ctr, step R (ct 1) step L bringing it behind R (ct 2) body leans slightly fwd on ct 1 and slightly bwd on ct 2.
- 2 Repeat meas 1
- 3 Step R (ct 1) lift L leg in front of R leg, pointing toes down (ct 2)
- 4 Cross L and point toe in front of R (ct 1) lift L leg high, knee bent (ct 2)
- 5 Moving bwd, step L (ct 1) lift R leg and slightly push fwd, knee bent (ct 2)
- 6 Repeat meas 5, opp ftwk
- 7 Step L (ct 1) lift R leg in front of L leg, and slightly push fwd, pointing toes down (ct 2)
- 8 Touch R in front of L (ct 1) lift R leg knee bent (ct 2)

FIG II

- 1 Moving fwd diag R, step R (ct 1) lift L leg high behind R leg, L knee bent and L ft touching R calf, head turned R

- and looking up (ct 2)
2 Repeat meas 1 with opp ftwk
3-8 Repeat Fig II, meas 1, Fig I, meas 4-8

FIG III

- 1 Jump on both ft, body turned diag to R (ct 1) hop on R,
lift L leg high in front, L knee bent (ct 2)
2 Repeat meas 1 with opp ftwk
3 Repeat meas 1
4 Touch L in front of R (ct 1) hop on R lifting L leg, L knee
bent (ct 2)
5-8 Repeat meas 1-4 moving straight bwd and using opp ftwk.

NOTE: The ends of the lines curve in on meas 1-4 and out
on meas 5-8.

FIG IV

- 1-4 Step-hop R,L,R, touch L in front of R, hop R moving fwd
into ctr of circle, turning one complete turn CW' and
clapping on the first beat of each meas (4 claps in all).
5-8 Repeat meas 1-4 with opp ftwk and moving bkwd and turning
CCW.

This dance was presented at the 1973 California State University,
San Diego Folk Dance Conference by Bora Özkök.

Presented by Richard Goss
Cert, R.S.C.D.S.

Ian Powrie's FAREWELL TO AUCHTERARDER

Ian Powrie's Farewell to Auchterarder is a 128 bar, country dance-quadrille of three figures. It was composed along with "Mrs Ian Powrie of West Kirkton", a strathspey, by Bill Hamilton to commemorate the emigration of Ian Powrie, a famous Scottish band leader and his family to Australia. Although, during this past summer, I heard of another band started by his son. Ian Powrie's original band is now led by Jimmy Blue. Although the dance was copyrighted in Scotland by Bill Hamilton who has taught in California (1971), I learned this dance from Mary Brandon, who first introduced it to the Los Angeles Branch, R.S.C.D.S demonstration team.

RECORDS: Ian Powrie's Farewell to Scotland. Waverly ZLP 2087.
E.M.I. Records, Gramophone Co., Ltd., Hays, Meddlesex, England
Jig Time with Jimmy Shand and His Band, Waverly SZLP 2122.
Teachers Choice, #1, L.A. Branch RSCDS. Pasadena Recorders,
148 N. Pasadena Ave., Pasadena, California.
Express, Farewell to Auchterarder, (45 R.P.M.)

FORMATION: 4 cpls in a square (W to M R) cpl 1 with back to music,
other cpls numbered CW around the square.

STEPS: Sliding Step (Slip Step*), Skip-change-of step *, Pas-de-basque*, Set *.
Figure of Eight (8 meas): W 1 and W 3 dance between their inactive cpls and loop CW around inactive M, as M 1 and M 3 loop around CCW inactive W (4 meas). Then W 1 and W 3 dance between their inactive cpls and loop CCW around inactive W, while M 1 and M 3 dance CW around inactive M (4 meas). The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses behind her.

*Described in "Let's Dance", January 1970, SCOTTISH STEPS, TERMS & STYLING.

MUSIC: 6/8

PATTERN

Meas
Cord

INTRODUCTION: M bow, W curtesy across set.

PART I FIG I HANDS AROUND

1-8 All cpls join hands at shldr height and circle L with 8 slip steps, then R with 8 slip steps. Release hands.

FIG II: W R-HAND WHEEL (see diag A)

- 9-12 All W pass in front of ptr and dance behind next M (original L-hand M), CW around him and into the middle of the set.
13-16 All W dance a R-hand wheel once around.
17-20 All W then pass in front of opp M (3rd M) and dance behind next M (4th M) to finish in the middle of the set.
21-24 All W dance a R-hand wheel once around, finishing in promenade pos with ptr facing CW around the square, W on inside.

FIG III: PROMENADE

- 25-32 All cpls promenade once around to own place.

PART II

FIG I: TRACK, SET AND TURN (see diag B)

- 1-4 Dropping hands M 1 and 3 followed by ptr dance CW. M 1 dancing around M 2 to finish facing him in the middle, while W 1 dances around W 2 to finish facing her. At the same time cpl 3 dances around cpl 4.
5-8 All set and turn person they are facing with R hands once around to finish in 2 parallel lines of 4.

FIG II: REEL OF 4

- 9-16 All cpls dance a reel of 4 across the set to finish in lines of 4, as before.

FIG III: FIG OF 8

- 17-24 Cpl 1 dance a complete Figure of 8 around cpl 2 while cpl 3 dance a Figure of 8 around cpl 4. Cpls 1 and 3 finish in the ctr facing in, W on M R.

FIG IV: L-HAND WHEEL AND TRACK

- 25-28 Cpls 1 and 3 dance a L-hand wheel once around.
29-32 Cpls 1 and 3 return to place following same track by which they arrived on Part II, meas 1-4
33-64 Cpls 2 and 4 repeat action of meas 1-32 (PART II), dancing around and behind cpls 3 and 1.

PART III

FIG I: PROMENADE

- 1-8 All cpls promenade once CCW around to own places. Release hands.

FIG II: M L-HAND WHEEL

- 9-12 All M pass in front of ptr and dance behind next W (2nd W), around her and into the middle of the set.
13-16 All M dance a L-hand wheel once around.
17-20 All M then pass in front of 3rd W and dance behind 4th W, to finish in the middle of the set.

21-24 All M dance a L-hand wheel once around, finishing in own place W L.

FIG III: HANDS AROUND

25-32 All cpls join hands at shldr ht and circle R with 8 slip steps, then L with 8 slip steps to finish.

Cord M bow, W curtsey to ptr.

Diagram "A"

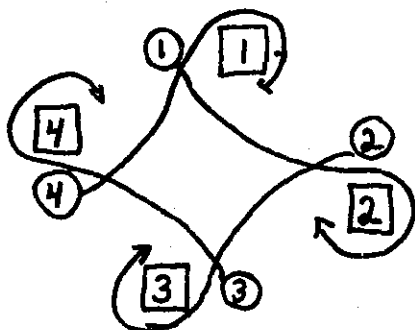
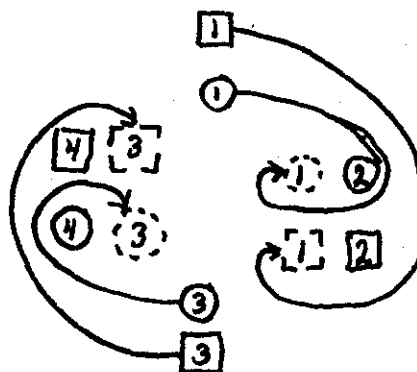
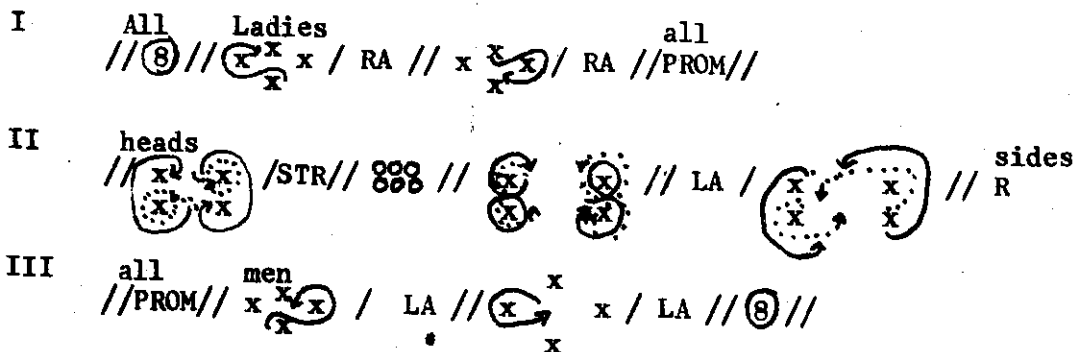


Diagram "B"



CUES: Circle//ladies figure//promenade//
heads travel, set and turn// reel of 4//figure of 8//wheel and turn//
sides repeat///
promenade//mens figure//circle//

DIAGRAM:



Note: Part II, meas 1-4 and 29-32 and repeat are done without promenade as indicated in Let's Dance, June-July 1970.

The dance as herein notated was taken from copywritten notes of Bill Hamilton.

Presented by Maria Reisch

FLORICICA OLTENEASCA
(Romania)

SOURCE: This dance is from the region of Oltenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

RECORD: "THE LARK" FLDR, Side 2, band 1. The instrument is the "Jew's Harp".

FORMATION: Open Circle

STYLE: Shoulder hold, easy flexing of knees when walking.

MUSIC: 4/4 PATTERN

Meas PART I
Introduction - walk R and L face slightly in direction of travel.
1 Walk R,L,R (cts 1-3) travel LOD, close L to R (ct 4)
2 Repeat meas 1 in opp direction, with opp ftwk
3-4 Repeat meas 1-2.

FIG I: FACE CENTER
1 Step R to R (ct 1) hop R (ct &) with L knee raised slightly
step L to L (ct 2) hop L (ct &) with R knee raised slightly
step R to R (ct 3) step L behind R (ct &) step R to R (ct 4)
hop R (ct &) with L knee raised.
2 Reverse meas 1
3-4 Repeat meas 1-2, Fig I.

FIG II:
1 Step R to R (ct 1) hop on R, raise L knee (ct &) step L (ct 2)
stamp R, no wt (ct &), repeat cts 1,&,2,& (cts 3,&,4,&).
2 Repeat meas 1, Fig II.

FIG III: TRAVEL IN & OUT OF CTR
1 Walk into ctr, R,L,R,L (cts 1-4), stamp R, no wt (ct &),
bend L knee.
2 Walk back out of ctr, R,L,R (cts 1&2) stamp L, no wt (ct &)
bending R knee, walk back L,R,L (cts 3 & 4) stamp R, no wt
(ct &) bending L knee.

FIG IV: TRAVEL AND FACE LOD
1 Step R (ct 1) hop R (ct &) step L (ct 2) hop L (ct &) step
R (ct 3) close L to R (ct &) step R (ct 4) hop R (ct &)
2 Reverse meas 1, Fig IV continuing LOD

3-4 Repeat meas 1-2, Fig IV.

to finish PART I, repeat FIG I-IV.

PART II

Introduction - face center ,walk

1-4 Repeat meas 1-4 of Intro, Part I

FIG I: TRAVEL LOD

1-4 Repeat Fig IV, Part I

FIG II: FACE CENTER, IN PLACE

- 1 Leap, landing with both ft apart (ct 1), jump, touch ankles in air (ct &) land on L (ct 2) step on ball of R ft behind L (ct &) fall on R with bent knee (ct 3) slap L on floor with straight knee in front of R (ct &) hop on R, bent knee (ct 4) slap L on floor with straight knee diag L (ct &).
- 2 Step on L to L (ct 1) on ball of ft, cross R in front of L (ct &) step in place on L (ct a) step on R to R (ct 2) on ball of ft, cross L in front of R (ct &) step R in back (ct a) leap and land with both ft apart (ct 3), jump and touch ankles in air (ct &) land on L (ct 4) slap R ft fwd, straight knee (ct &),

FIG III: INTO CENTER

- 1 Hop L, 3 times, travel fwd, touching R across, side, across, (cts 1 & 2) leap R fwd (ct &) hop R, travel fwd, 3 times touching L across, side, across (cts 3 & 4) leap fwd (ct &)
 - 2 Hop L touch R fwd (ct 1) leap R fwd (ct &) hop R touch L fwd (ct 2) leap L fwd (ct &) lift R knee fwd (ct 3) step R in place (ct &) step L in place (ct 4) lift R knee fwd (ct &)
 - 3 Step R (ct 1), slap L fwd on floor, straight knee (ct &) step L (ct 2) slap R ft, straight knee (ct &) step R,L,R,L in place (cts 3,a,&,4), stamp R, no wt (ct &).
 - 4 Jump land both ft apart (ct 1) jump touch ankles in air (ct &)
 - 1/2 land L (ct 2) slap R straight knee (ct &)
- meas

FIG IV: TRAVEL BACK OUT OF CIRCLE

1-2 Backing up, repeat meas 2, Fig III twice

FIG V: IN PLACE

- 1 Stamp R, no wt, across L twisting body L (ct 1) stamp R, no wt, fwd turning body to face ctr (ct &) hop L (ct 2) touch R behind L on ball of ft (ct &) hop L (ct 3) slap R straight knee, twist body to L (ct &) hop L (ct 4) slap R diag R, straight knee (ct &)
- 2 Repeat cts 3,a,&,4,& of meas 3, Fig III, Part II and cts 1,&,2,&, of meas 4, Fig III, Part II for (cts 1-4).

To finish dance, repeat FIG I-V, PART II.

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Mihai David

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Presented by Maria Reisch

HORA SPOITORILOR
(Romania)

Hora Spoitorilor is a gypsy dance from Romania. It was learned by Mihai David while dancing with the Romanian State Folk Dance Ensemble, 1966.

RECORD: LARK MD 3705-B (45 RPM)

FORMATION: A line dance. Hands held at shoulder level with bent elbows.

STYLE: Arms move up and down easily with walking movements

MUSIC: 4/4 PATTERN

Meas FIG I: WALK IN SQUARE FORMATION

- 1 Walk R,L,R,L, to R (cts 1,2,3,4)
- 2 Walk R,L,R,L, to ctr (cts 1-4)
- 3 Walk R,L,R,L, to L (cts 1-4)
- 4 Walk R,L,R,L, back out of circle (cts 1-4) crossing L in front of R on last count.
- 5-8 Repeat meas 1-4, Fig I. Close L to R on last count of last meas.

FIG II: GRAPEVINE

- 1 Walk to R with R (ct 1) L in front of R (ct 2) R (ct 3) L behind R (ct &) R (ct 4)
- 2 Continue to R with L in front of R (ct 1) R (ct 2) L behind R (ct 3) R (ct &) L in front of R (ct 4).
- 3 Step R to R (ct 1) lift L in front with bent knee (ct 2), step L to L (ct 3) lift R in front with bent knee (Ct 4)
- 4 Close R to L and swivel heels to R, bending knees (ct 1) swivel heels to L, straighten knees, wt on toes (ct 2) swivel heels R with bent knees (ct &) hold (ct 3) swivel heels L, straighten knees, wt on toes (ct &) swivel heels R with bent knees (ct 4)
- 5-8 Repeat meas 1-4 with reverse ftwk and direction.

FIG III: TO CENTER AND BACK

- 1 Walk in to center R,L,R,L,R (cts 1,2,3,&,4)
- 2 Step L (ct 1) brush R toe diag L (ct &) hop on L (ct 2), brush R toe diag R (ct &) hop on L (ct 3), stamp R twice taking wt on 2nd stamp (cts &,4).

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Mihai David,

Presented by Maria Reisch

JAMBOLSKO PAJDUŠKO # 2
(Bulgarian)

Yahm'bol-sko pie-doosh-ko

This is one of the several Pajduško-type dances done in the general area around the town of Yambol in eastern Bulgaria. The designation # 2 is purely for the benefit of American folk dancers who are already acquainted with the Yambolsko Paidushko introduced here by Michel Cartier several years ago, a dance quite different from this one.

RECORD: Any Pajduško record may be used, or Monitor MFS 444, side 1, band 6 "More cica-" and NP 595, side 2, band 4 "Gjura bel--"

RHYTHM: Like all Pajduško dances, this one is also written in 5/16 meter, counted "quick-slow". In the description below, ct 1 will indicate the first, shorter beat, ct 2 the second, the longer one.

FORMATION: Mixed dancers in a line or broken circle, hands held down at sides at the start, but swing back and forth during the first 8 meas. During meas 9-11, they have special movements indicated below.

MUSIC: 5/16 PATTERN

Meas

- 1 Facing slightly and moving R, hop on L, swing hands out (ct 1), still moving R, step on R and swing hands in (ct 2)
- 2 Still moving R, hop on R (Ct 1), step on L, swing hands out (ct 2)
- 3 Repeat meas 1
- 4 Step L in front of R (ct 1) step R in place, turning to face ctr swing hands out (ct 2)
- 5-8 Repeat meas 1-4 with opp ftwk and moving L
- 9 Facing ctr, hop on L in place (ct 1) step diag fwd R with R, at same time bend elbows and bring hands up sharply in front of shldr (ct 2)
- 10 Moving slightly R, hop on R and bring L to R ankle, start to lower hands (ct 1) step on L closely behind R, moving slightly R, continuing to lower hands (ct 2)
- 11 Step swd to R with R, continuing to lowerhands (ct 1) close L to R taking wt on L, hands down (ct 2).

Note: The lowering of hands and swinging them outward in meas 10-11 is very smooth, not jerky or staccato.

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Dick Crum.

Presented by Maria Reisch

KONYALI
(kohm-yal-ee)

SOURCE: This dance is a popular near-Eastern step danced in Berkeley, California. The title of the song, a well-known Turkish tune, means "the one (or man) from Konya." Konya, a city in west Anatolia, is famous for its spoon dances and is the home of the whirling dervishes.

RECORD: BOZOK 109

FORMATION: Mixed lines, little fingers hooked at shldr height

STEPS & STYLING: Arms are always moving, up and down or side to side, throughout the dance. Bodies should be close and each dancer should keep his hands and elbows in front of his own shldrs.

2-4

PATTERN

meas

1-4 **INTRODUCTION:** spoons. Dance starts when melody begins.

THE STEP:

- 1 Facing and moving LOD, walk, in a bouncy fashion, hands moving up and down, R (ct 1) L behind R (ct &), R (ct 2)
- 2 Repeat meas 1 with opp ftwk, still move LOD
- 3-4 Repeat meas 1-2.
- 5 Facing ctr and moving fwd, stamp-step on R and raise arms (ct 1) fall fwd L and step on R while bringing hands over and down (cts 2,&).
- 6 Step L and begin to bring hands up (ct 1) stamp R, keeping wt on L, while bringing hands back up to shldr ht (ct 2)
- 7 In place, wt on L, R toe only touching floor, point R knee to R and move hands to R (ct 1) point R knee and move hands to L (ct 2)
- 8 Repeat meas 7.
- 9 Moving bwd, in a bouncy fashion, walk R, moving hands to R (ct 1) walk L, moving hands to L (ct 2)
- 10 Repeat meas 9
Repeat dance to end of music.

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Bora Özkök.

Presented by Maria Reisch

NEDA VODA NALIVALA
(Macedonian)

Neh'-dah voh'-dah nah-lee'-vah'-lah:

This is a favorite dance of the Moslem women in the village of Belica in that portion of Macedonia (Pirin) now included within the boundaries of Bulgaria. It belongs to the category of "cardak" dances, so named because they are usually performed in the confined courtyards or veranda-like balconies ("cardaci") that partially encircle the typical local houses. "Cardak" dances are always simple in their movements and restricted in the amount of space they cover.

RECORD: BALKANTON 214-A Band 4 or FESTIVAL RECORDS 4116-A

FORMATION: Open circle of women, hands joined at shldr height, elbows bent. Leading dancer may carry a handkerchief in her R hand, occasionally flourishing it gently.

STYLE: Bearing is erect and poised, style calm and restrained. The Chukche of ct 1 never becomes a hop, and the step in ct 5, though quick, does not have any trace of a dip.

RHYTHM: The dance is a six-count pattern of slow-slow-slow-slow-quick-slow. The music has been written down in an 11/18 meter.

Musical beat: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ Dance beat: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

MUSIC: 11/8

PATTERN

Meas	Before beginning, face ctr with weight on L ft.
1	"Chukche" on L ft in place (R is raised slightly off floor and knee is slightly flexed)(ct 1) facing and moving R, take three walking steps R,L,R, one per beat (cts 2-4), step L in front of R (ct 5), shift wt back onto R in place, facing ctr as you do (ct 6).
2	Repeat meas 1 with opp ftwk and direction.
3-4	Repeat meas 1-2.
5	"Chukche" on L in place, (R is raised slightly off floor and knee is slightly flexed (ct 1) three walking steps twd ctr, R,L,R, one per beat (cts 2-4), step L ft fwd (ct 5) shift wt back onto R (ct 6).
6	"Chukche" on R in place, (L is raised slightly off floor and knee is slightly flexed (ct 1) three walking steps bwd to orig pos, L,R,L, one per beat (cts 2-4) step bkwd with R (ct 5) step L beside R in place (ct 6).
7-8	Repeat meas 5-6.

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Dick Crum

1973 CAMP HESS KRAMER INSTITUTE

Presented by Richard Goss
Cert., R.S.C.D.

A TRIP TO BAVARIA

A "Trip to Bavaria" is a 32 bar reel, devised during the past decade by members of the demonstration team, of the Leeds(England) Branch, or the Royal Scottish Country Dance Society to commemorate a stop in Bavaria on their continental tour. I learned the dance in Manchester (England), at a party given by the Manchester Branch upon the occasion of the return visit by a German exhibition team to that city. This dance has been taught in the Western part of the United States by C. Stewart-Smith using an alternate tune in the absence of any recordings of the original. However, the correct selections are "Hamish's Tune," with "Bill Sutherland," and "Airlie Bobbies" as alternates.

RECORDS: Barn Dance Party with Andrew Rankine and His Scottish Dance Band. Emerald Gen GES (or GEM) 1034, from Emerald Records, 67-69 Ann Street, Belfast, Northern Ireland. Or, Vogue Records, Ltd., Decca House, 9 Albert Embankment, London, S.E. 1, England.

Trip to Bavaria (45 RPM) Robin Hood RH 001-a

Teachers Choice # 1. L.A. Branch, R.S.C.D.S., Pasadena Records, 148 N. Pasadena Ave, Pasadena, Calif.

Express, Trip to Bavaria (45 RPM)

FORMATION: Longways sets of four cpls each.

STEPS & Skip-change-of- step and Pas-de-basques as approved by

STYLING: R.S.C.D.S. When hands are joined, take a shaking-hand hold at average shldr height.

MUSIC: 2/4 (58-60)

PATTERN

This dance consists of two parts, one which I will call the "Trip" and the other the "Progression", each takes 16 bars.

Bars*

Chord INTRO: M bow and W curtsey to ptr.

FIG I: THE TRIP (For "the trip" there are two kinds of dancers: Insiders (the cpls in 2nd and 3rd pos) and outsiders (cpls in 1st and 4th pos).

1-2 As the outsiders change places with their ptrs giving R hands in passing, the insiders dance a half R hand wheel.

Trip to Bavaria, Cont-Page 2

- 3-4 When reaching the opp side of the set, each dancer changes places with person on the nearest corner, giving L hands in passing.
- 5-16 Repeat bars 1-4, three more times ending in original places.

FIG. II: THE PROGRESSION

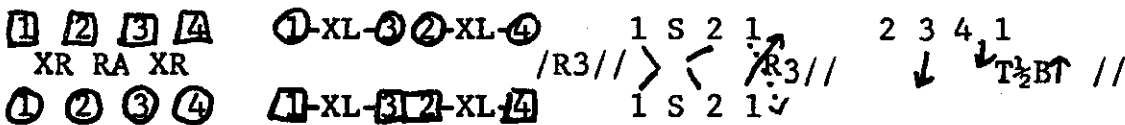
- 17-18 1st and 2nd cpls facing each other diag across the set, set two pas-de-basque.
- 19-20 1st cpl dance 2 skip-changes-of-step into 2nd place on the wrong side of the set (lady passes in front of her ptr) as the 2nd cpl dances up to 1st cpls place.
- 12-28 1st cpls repeat bars 17-20 with 3rd and then with 4th cpl (note: This moves each cpl up one place, but leaves the 1st cpl in 4th place on the wrong side of the set).
- 29-32 As cpls 2,3 and 4 advance twd the ctr of the set, they do 2 skip-changes-of-step and retire with 2- skip-changes-of step, the 1st cpl (still on the wrong side) advances to the ctr, changes place and each retire to their own sides (joining hands with the 2nd,3rd, and 4th cpls).

The Entire dance is then repeated 3 more times with each cpl in succession starting in the 1st cpls pos.

* I have used the word "bar" instead of "measure" to avoid possible confusion with the Scottish use of the same word meaning "an eight bar phrase."

CUES: Ends dance half rights and lefts as the centers dance right hand wheel and left hands on the side/repeat three more times/// Ones facing twos set and cross down/ repeat with 3's & 4's// All advance, ones change places, all retire.

DIAGRAM*



Philling, F.L. Scottish Country Dancing in Diagrams, Third Edition, Revised, 1970 (This book may obtained from J.B. Elsley, the Cottage, 60 Lache Lane, Chester, CH4 7LS, England and is post free for 30p (75c),

Presented by Maria Reisch

ZAPLANJSKI ČAČAK
(Serbian)

Zah'-pline-skee chah'-chahk: This is a member of the large "čacak" family which comes from the small district of Zaplanje in Eastern Serbia, Yugoslavia.

RECORD: JUGOTON SY-1175 or AMAN 104, side 2, band 6

FORMATION: Dancers in short lines grasping nearest part of neighbor's belts on either side, R arm under, L arm over.

MUSIC: 2/4 PATTERN

Meas

- 1 Step to R with R (ct 1), sweep L ft (do not touch floor) in front of R, take wt on L (ct 2).
- 2-3 Repeat meas 1, two more times (total 3 times in all).
- 4 Step slightly bkwd onto R (ct 1) bounce or hop on R, leaving L in a position slightly fwd and L (ct 2)
- 5 Step slightly bkwd onto L (ct 1) bounce or hop on L, leaving R in a position slightly fwd and R (ct 2)
- 6 Repeat meas 4.
- 7 Step to L with L (ct 1) sweep R to L, step onto R in front of L (ct 2).
- 8 Repeat meas 7
- 9 Repeat meas 5
- 10 Repeat meas 4
- 11 Repeat meas 7
- 12 Repeat meas 5

Teaching hint: As can be seen, the whole dance consists of various combinations of two movements: the "sweeping step" and the "step-bounce". Zaplanjski čacak's pattern can be easily remembered as a "three-two-one" sequence: three sweeps plus three bounces, then two sweeps and two step-bounces, then one of each.

This dance was presented at the 1973 California State University, San Diego Folk Dance Conference by Dick Crum.