

1982

WEEKEND INSTITUTE OCTOBER

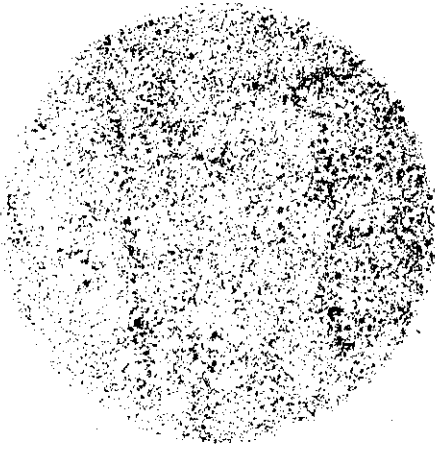
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1982



*Join in
Halloween
this
weekend*



**CAMP
HESS
KRAMER**



Bora Gajicki

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BRE DEVOJČE - POD ONA
Yugoslavia

This medley of dances is part of the Prizren Suite of the Ensemble "Kolo" choreographed by Olga Skovran, former director of "Kolo". It was presented at the 1976 San Diego S.U.F.D. Conference and University of the Pacific Folk Dance Camp by Bora Gajicki.

PRONUNCIATION: BREH deh-VOY-cheh POHD OH-nah

RECORD: Dances of Yugoslavia, (LP) BK 576, Side 1, Band 2.

FORMATION: A line of dancers facing ctr with hands joined at shldr level ("W" pos). Lines were originally segregated as to M and W, but the dance may be done in mixed lines for recreational purposes.

STYLING: M dance with strong movements, while W have a smoother movement and do the steps close to the floor.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: The musical introduction consists of 9 notes played twice (18 notes total), then a pause before the melody begins.

I: BRE DEVOJČE

- 1 Facing ctr and moving very slightly diag R, step R fwd (ct 1); lift L behind R calf and do a small bounce on R with a slight bend of R knee (ct 2).
- 2 Repeat meas 1, with opp ftwk, except move fwd into ctr on ct 1.
- 3 Facing ctr, step R diag bkwd R (ct 1); keeping on the same diag, step L behind R (ct 2).

Repeat Bre Devojče from beginning, except on meas 1, ct 1, step R to R.

Continue dancing Bre Devojce until the melody changes. Finish the pattern through meas 3 and then continue with Pod Ona.

II: POD ONA

- 1 Facing ctr, step R,L,R in place (cts 1,&,2).
 - 2 Moving twd ctr, step L fwd (ct 1); step R close to and directly behind L heel (ct &); Step L fwd (ct 2).
 - 3 Repeat meas 3 of Bre Devojče. (Step R,L diag R bkwd)
- Repeat meas 1-3, until end of music.

ARMS: Arm movements throughout dance are as follows:

- 1-2 During either dance, elbows move easily down and up on ea ct.
- 3 Hands and forearms move to R, keep elbows and upper arms still (ct 1); hands and forearms move to L (ct 2); return to orig pos (ct &).

NOTE: Music is phrased in 4 meas, the dance is done in 3 meas.

Presented by Bora Gajicki
Camp Hess Kramer, October 8-10, 1982

DIVČIBARSKO KOLO
Serbia

Divčibarsko Kolo (Deev-chee-bahr-skoh Kolo) was first presented by Bora Gajicki at the 1976 Statewide in Hayward. He learned the dance in approximately 1965, in the Divcibar region, Serbia, Jugoslavia.

RECORD: Borino Folk Ensemble (LP) BK 576; or
Jugoton (LP) S_60941

FORMATION: Lines with hands joined down ("V" pos), and facing ctr.

STYLE: Very light and bouncy, wt mostly on balls of ft.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: No introduction, but you may wait 8 meas and then do Fig. I only one time.

FIG. I:

- 1 Place R to R, leaving wt on L (ct 1); shift wt to R, lifting L off floor (ct 1); step L next to R, lifting R off floor (ct 3); hold (ct 4).
- 2-3 Repeat meas 1, two more times.
- 4 Step R,L,R in place (cts 1-3); hold (ct 4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

FIG. II:

- 1-2 Repeat Fig. I, meas 1-2.
- 3 Step R in place (ct 1); step L in front of R, lift R slightly behind L ankle (ct 2); step R behind L, bring L beside R ankle (ct 3); hold (ct 4).
- 4 Step L,R,L in place (cts 1-3); hold (ct 4).
- 5-16 Repeat meas 1-4, 3 more times.

FIG. III:

- 1 Leap slightly R on R (ct 1); step L in front of R, lift R slightly behind L leg (ct 2); step back on R in place, lift L in front of R (ct 3); hold (ct 4).
- 2 Repeat meas 1, with opp ftwk and direction.
- 3 Leap slightly R to R, lift L next to R ankle (ct 1); hold (ct 2); repeat cts 1-2, with opp ftwk (leap L)(cts 3-4).
- 4 Step R,L in place (cts 1-2); step on R in place, lifting L beside R ankle (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

FIG. IV:

- 1 Facing slightly R of ctr, hop on L (ct 1); step R directly in front of L (ct 2); step on L, lifting R slightly in front of L leg (ct 3); hold (ct 4).
- 2 Hop on L (ct 1); step R directly behind L (ct 2); step on L, lift R behind L leg (ct 3); hold (ct 4).
- 3 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); hold (ct 4).
- 4 Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3); hold (ct 4).

NOTE: Dance meas 1-2 in place, while meas 3-4 moves to the R.

5-16 Repeat meas 1-4, three (3) more times.

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GOCINO KOLO
Serbia

The steps to Gocino Kolo (Goh-tsee-no Kolo) are typical of Central Serbia (Sumadija region), while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo 374, Side B, Band 1 or Kolo 4573

FORMATION: Line with hands joined and down.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: none

FIG. I:

- 1 Facing slightly R and moving LOD, hop on L and touch ball of R in front of L (ct 1), small leap fwd on R (ct 2), hop on R and touch ball of L ft in front of R (ct 3), small leap fwd on L (ct 4).
- 2 Still moving LOD, step R to R (ct 1), step L behind R (ct &), step R to R (ct 2), step L over R (ct 3), step R to R (ct &), step L over R (ct 4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

Note: Fig. I is shorter during the repeats of the dance on the Kolo record.

FIG. II:

- 1 Moving and facing diag R twd ctr, step R fwd (ct 1), bounce on R (ct 2), step L fwd (ct 3), bounce on L (ct 4).
- 2 Moving diag bkwd to R out of circle, step R,L,R, bounce on R.
- 3-4 Repeat meas 1-2, with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

FIG. III:

- 1 Facing ctr of circle, hop on L (ct 1), step R to R (ct &), close L to R (ct 2), hold (ct &), repeat cts 1,&,2,& (cts 3,&,4,&).
- 2 In place, step R,L (cts 1-2), step R,L,R (cts 3,&,4).
- 3-4 Repeat meas 1-2, with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

MILEŠEVKA
Serbia

The steps and styling are from the Sumadija region (central Serbia), and arranged by Bora Gajicki.

PRONUNCIATION: MEE-leh-shehv-kah

RECORD: Borino Kolo (LP) 374, Side A, Band 2. Mislabeled Momachka Šetnja

FORMATION: Mixed lines with hands joined down "V" pos). Face ctr.

METER: 3/4 PATTERN

Meas.

FIG. I:

- 1 Step R fwd on slight R diag (ct 1); step L next to R (ct 2); bounce on both ft in place (ct 3).
- 2 Step R bkwd on slight R diag (ct 1); step L next to R (ct 2); bounce on both ft in place (ct 3).
- 3 Small step L to L (ct 1); step R next to L (ct 2); bounce on both ft in place (ct 3).
- 4 Repeat meas 3 with opp ftwk (R to R; close; bounce).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (beg L to L).
- 9-16 Repeat meas 1-8 (Fig is done 4 times in all).

FIG. II:

- 1 Step R to R (ct 1); hop on R (ct 2); step L across R (ct 3).
- 2 Step R to R (ct 1); touch L toe in front of R (wt remains on R (ct 2); bounce in place (ct 3).
- 3-4 Repeat meas 2 alternating ftwk twice more (3 in all).
- 5-8 Repeat meas 1-4 with opp ftwk, beg L to L.
- 9-16 Repeat meas 1-8 (Fig is done 4 times in all).

FIG. III:

- 1 With wt on R, bring L fwd scuffing ball of L next to R (ct 1); small hop on R to R (ct 2); step L behind R (ct 3).
NOTE: The hop is often syncopated by delaying it on ct 2 and catching up during meas 2. This syncopation comes with familiarity with the music and should not be forced.
- 2 Step R to R (ct 1); step L in front of R, lift R slightly off floor (ct 2); place wt back on R and lift L slightly off floor (ct 3).
- 3 Repeat meas 2 with opp ftwk.
- 4 Step R to R (ct 1); step L next to R and bounce twice (cts 2-3).
- 5-8 Repeat meas 1-4, with opp ftwk and direction (beg with wt on L).
- 9-16 Repeat meas 1-8 (Fig. is done 4 times in all).
Repeat Fig. I-III (twice each) to end of music.

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Camp Hess Kramer, October 8-10, 1982

SASINO KOLO
Serbia

Sašino Kolo (SAH-shee-noh KO-lo) was learned by Bora Gajicki while living in Beograd in the early 1960's

RECORD: Borino Folk Ensemble (LP) BK 576, Side B; Band 1; or Jugoton (LP) YVS 60941

FORMATION: Mixed lines with hands joined and down ("V" pos).
Face ctr.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: There is no introductory music so leader may use 2 or 4 meas for introduction and accordingly reduce the number of repeats of the first figure.

FIG. I: IN PLACE

- 1 In place, hop on L (ct 1); step R,L,R (cts &,2,3); hop on R (ct 4).
- 2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).
Finish facing diag R of ctr.

FIG. II: TRAVEL

- 1 Moving in LOD, step fwd R,L,R (cts 1-2-3); hop on R (ct 4).
- 2-3 Repeat meas 1, alternating ftwk and direction twice more (3 in all).
- 4 Stamp lightly L,R,L (cts 1-3); hop on L (ct 4). Gradually turn to face RLOD during meas.
- 5-8 Moving in RLOD, repeat meas 1-4, except do not hop on meas 8, ct 4. Finish facing ctr.

FIG. III:

- 1 Moving in LOD, hop on L while touching full R in front of L (ct 1); step fwd in place on full R, lift L behind R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 2-3 Repeat meas 1, twice more. (6 hop-steps in all)
- 4 Stamp R,L,R in place (cts 1-3); hold (ct 4). Turn to face RLOD during stamps, no wt on 3rd stamp.
- 5-8 Moving in RLOD, repeat meas 1-4 with same ftwk. Finish facing ctr.

Repeat dance to end of music.

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Camp Hess Kramer, October 8-10, 1982

SIROTICA
Serbia

Sirotica (See-row-tea-tsah) is a couple dance from Vojvodina, Serbia. Bora Gajicki danced it in the 1950's as part of a suite of dances from Vojvodina. It was presented by Bora at the 1976 San Diego S.U.F.D. Conference.

RECORD: Borino Kolo (LP) BK 576, Side 1, Band 3.

FORMATION: Cpls in Varsouvienne pos, facing LOD.

STYLING: The dance is smooth, but has a light, bouncy quality.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas

STEP I, VARIATION I:

- 1 Step R,L,R fwd (cts 1-3); bringing L to R (M to calf, W to ankle), hold in place and bounce lightly on R (ct 4).
- 2 Repeat meas 1 with opp ftwk, but moving bkwd.
- 3 Moving sdwd in small arc, step R to R (ct 1); close L to R (ct &); step R to R (ct 2); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).
- 4 Repeat meas 1, except turn 1/4 L (CCW) to face ctr of circle.

STEP I, VARIATION II:

- 1-2 Repeat Step I, Var. I, meas 1-2 with opp ftwk and moving into and out of circle (beg L).
- 3 Stepping L,R,L, M turns W CW (R), both turn their heads to meet ptr's eyes (do not move sdwd) (cts 1,&,2); repeat cts 1,&,2 with opp ftwk and turns (cts 3,&.4).
- 4 Stepping R,L,R, small lift, M turns W 3/4 CW under joined R hands (release L hands), while M turn 1/4 R (CW) (cts 1-4). Both end facing LOD in varsouvienne pos, ready to begin dance again.

Repeat from beginning to end of music.

NOTE: The dance meter (music) is played in a fast 4/4 rhythm. For easier notation of the dance, it has been notated in a slow 4/4 rhythm.

Presented by Bora Gajicki
Camp Hess Kramer, October 8-10, 1982

STRUMICKA PETORKA
Macedonia

Strumicka Petorka (Stroo-mich-kah Peh-tor-kah) was arranged by Bora Gajicki to fit available music. The steps and styling are originally and from the area of Strumica. The dance was presented at the 1976 San Diego S.U.F.D. Conference and University of the Pacific Folk Dance Camp by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble (LP) 576, Side 2, Band 4; or Jugoton (LP) YVS-60941.

RHYTHM: 5/8 meter, counted: $\frac{1,2}{1}$ $\frac{3,4,5}{2}$ (Q,S)

FORMATION: Lines of dancers (dance was originally done segregated) with hands joined at shldr ht ("W" pos).

STEPS: Basic Pattern (3 meas)

- Meas 1: Lift R in front of L leg while bouncing on L (ct 1); step R fwd (ct 2).
" 2: Repeat meas 1 with opp ftwk.
" 3: Step R,L fwd (cts 1-2).

METER: 5/8

PATTERN

Meas. INTRODUCTION: No intro, or wait 16 meas - one time thru dance.

FIG. I: BASIC WITH TURN

- 1-3 Facing diag R of ctr and moving in LOD, do 1 basic pattern fwd.
4-6 Still facing LOD, do 1 basic pattern moving bkwd in RLOD, except on meas 1, ct 1, lift R beside L (not in front), and on last ct turn to face ctr.
7 Raise R in front of L while bouncing on L (ct 1); hold (ct 2).
8 Releasing hands (leave hands at shldr ht) and turning once to R (CW), step R (ct 1); step L, lifting R in front of L leg (ct 2).

FIG. II: BASIC WITH STEPS IN PLACE

- 1-7 Repeat Fig. I, meas 1-7.
8 Step R beside L - hands swing fwd and down (ct 1); step L beside R - hands swing up to "W" pos (ct 2).

NOTE: Arms do not swing up on ct 2 of meas 8, but remain down in prepatation for interlude twice during dance.

INTERLUDE: Twice during the music an interlude of 4 meas occurs.

- 1-4 With hands down, face and move in LOD with 8 walking steps, beg R. When stepping on L, accent slightly by coming down flat on L and by bending knee slightly.

SEQUENCE OF DANCE:

Fig. I-II, 2 times; interlude; Fig. I-II, 5 times; interlude; Fig. I-II, 5 times.

Presented by Bora Gajicki
Camp Hess Kramer, October 8-10, 1982

Scottish Steps, Terms and Styling

STEP	METER & CT FOR ACTION	STEP DESCRIPTION
Skip Change of Step	2/4 6/8	
	& 6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1 1	step fwd R;
	& 3	closing step L behind R, L instep close to R heel;
	2 4	step fwd R.
&	6	Next step begins hop R.
Pas de Basque	2/4 6/8	
	1 1	Leap onto R, knee and toe turned out;
	& 3	step ball of L beside R with L heel to R instep and L toe turned out;
2 4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.	
		Next step begins with leap onto L.
Set (2 meas)		Pas de Basque R and L. Whenever someone sets to you, you always set also.
Slip Step (Slide)	2/4 6/8	(2 per meas) Usually danced in a circle.
	1 1	Step sdwd L to L, heels raised and toes turned out;
	ah 3	close R to L, heels meeting and toes still turned out.
	2, ah 4, 6	Repeat above action.
		Movement should be light and easy with no shuffling noise. May also begin R to R.
Cut Step (Scottish Balance)	2/4 6/8	
	& 6	Raise R leg diag fwd R, toe pointed down, knee straight and turned out;
	1 1	swing R leg bkwd and step R displacing L bkwd with L toe pointed down, knee straight and turned out;
2 4	swing L fwd and step L displacing R.	
		May also be done with opp ftwork. Throughout this step there is no movement in upper part of body (no bending).
Strathspey Step	4/4	
	1	Keeping ft close to floor, step fwd on ball of R;
2	closing step L behind R, L instep to R heel;	

STEP	METER & CT FOR ACTION	STEP DESCRIPTION
3		keeping ft close to floor, step fwd R bending R knee slightly;
4		hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Next step begins L.
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Strathspey Setting Step	4/4 (2 meas)	
1		Step R sdwd R, knee and toe turned out;
2		closing step L behind R, L instep to R heel;
3		step R sdwd R again;
4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down. Repeat action beginning L sdwd L. A complete Setting Step moves to R, then L.
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Highland Schottische Step	4/4 (2 meas)	
1		Hop on L, at same time extending R sdwd, toe pointed and touching floor;
2		hop on L, raising R ft behind L leg, toe pointed down and knee turned out, edge of ft pressed against back of leg.
3		Repeat action of ct 1;
4		hop on L, at same time raising R ft in front of L leg, toe pointed down and knee turned out.
1-4		Dance one Strathspey Setting Step R. Next step begins with hop on R ft.
Move Up: (Side Step) 2 meas:	4/4 2/4 6/8	
1	1 1	Described for M; W dance counterpart. M step L diag fwd L;
3	2 4	M step R across in front of L;
1	1 1	step L diag bkwd L;
3	2 4	Close R to L.
Move Down:		Same movement as Move Up; but reversing ftwork and direction.
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ALLEMANDE (8 meas):		Danced by 2 cpls, first cpl followed closely by second cpl for first 4 meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that WL on bottom and WR on outside.
Meas:		
1		Dance diag fwd R;
2		turn 1/4 CCW to face M side of the dance and move twd ctr;
3		dance across the dance and turn 1/4 CCW to face down;

- 4 dance a long step down on the M side;
- 5 both cpls turn 1/4 CCW into ctr to form a line facing W side;
- 6 dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos. taking wt on L to prepare for dance movement.

Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

CAST OFF (or down): An individual turn outwd (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as cast off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the inactive cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

DOUBLE TRIANGLES (8 meas): Cpl 1 stand closely back to back in the ctr, W 1 facing W line, M 1 facing M line. M 1 join R hands with M 2 and L hands with M 3. W 1 join R hands with W 3 and L with W 2.

- Meas 1-2 All 6 set with 2 pas de basque steps.
- 3-4 Release hands and cpl 1 turn 1/2 CW around each other to face opp side with 2 pas de basque, keeping as close as possible and staying back to back in ctr.
- 5-6 M 1 now join nearer hands with W 2 and W 3, while W 1 join with M 2 and M 3. All set again.
- 7-8 Release hands and cpl 1 turn R about (individually) with 2 springing pas de basque steps, to finish on their own side in second place.

FIGURE OF 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really 2 separate Figures of 8 being formed - - one by the active W and another by the active M. The 2 separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. 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 over behind her.

LONGWAYS FORMATION: 4 cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

POUSSETTE (8 meas): Join both hands at shoulder height. Begin M L, W R, cpls 1 and 2 dance poussette to change places with 8 pas de basque steps. Cpl 1 move down on M side of the dance and cpl 2 move up on W side. *Jig and reel time*

- Meas 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd and M 2 pushing ptr as he dances fwd).
- 2 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step - cpl 1 moving down and cpl 2 moving up.

- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands and all dance individually 2 steps bkwd to place.

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer	Pass R shoulders with facing dancer
2	Curve to turn 1/2 CW and face in opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to original place	Repeat action of meas 1-4 back to original place

RIGHTS AND LEFTS (8 meas): Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

- Meas 1-2 Give R hand to ptr across the dance and change places.
- 3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.
- 5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of meas 1-4.

GRAND CHAIN (Grand R & L): R & L for six or eight dancers in a circle.

SIDE STEP See Move Up.

WHEEL or HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos); but be alert and ready to assist active cpl.

BOSTON HOSPITALITY
Scotland

This is a progressive jig which was taught by Mary Murry, Santa Maria, April 30, 1977.

RECORD: Preferably a jig-time Scottish music-hall tune, but any good 32 bar jig will do (not to fast).

FORMATION: A circle of two-cpl set with one cpl facing CW the other CCW. W on M R side.

STEPS: Skip change of step*; set*.

*Described in Scottish Steps, Terms & Styling.

METER: 2/4

PATTERN

Meas.

Chord INTRODUCTION: Bow and Curtsey twd ptr.

DANCE:

- 1-4 With hands in a R hand wheel, dance 4 fwd.
5-8 Dance a L hand wheel back to place.
9-16 Do "rights & lefts"; M finish facint out of set.
17-20 W cross over to opp M with a " half ladies' chain."
21-22 Set R and L to new ptr.
23-24 Joining two hands, do 2 pas de basque turning ptr.
25-28 Back-to-back (do-si-do) with opp person.
29-30 Set R & L to opp person.
31-32 Passing opp person by R shldr, go on to the next cpl.

Repeat from beginning to end of music.

Presented by John Tiffany
Camp Hess Kramer, October 8-10, 1982

LET'S HAVE A CEILIDH
Scotland

This dance is a modern 32 bar reel for 4 cpls in a longwise set. The dance was devised by Robert Campbell of Oakville, Ontario in October 1974 for Maureen and Norman Johnson of Oakville. The dance was published in 1976 in a collection entitled Glasgow Assembly and other Scottish Country Dances. This dance was taught at both the 1982 San Diego S.U.F.D. Conference and Idyllwild Workshop.

RECORD: Tacsound TAC 002 (LP), Don Bartlett and the Scotians Play Favourites.

FORMATION: 4 Cpls in a longwise set (32 bar reel)

STEPS: Skip Change of Step* is used throughout.

*Described in Scottish Steps, Terms & Styling

METER: 2/4

PATTERN

Bars.

Chord INTRODUCTION: M bow, W curtsey across the set.

DANCE:

- 1-4 1st and 4th cpls (working cpls) cross over giving R hands (2 bars), then 1st cpl casts off (down) while 4th cpl casts up (2 bars). 2nd and 3rd cpls (corner dancers) step up and down respectively on bars 3-4.
- 5-8 Working cpls dance a L hand wheel once round to finish facing the corner dancers. (Fig. 1).
- 9-12 All set to the dancer they face (2 bars), then turn with R hands to change places and face each other again (2 bars).
- 13-16 All set again to the dancer they face and turn with L hands to change places (2 bars). Working cpls finish in the middle facing CW, corner dancers back in corner places facing CCW. (Fig. 2).
- 17-24 Working cpls dance a R hand wheel, then a L hand wheel to finish in 2nd and 3rd places on opp sides. At the same time the corner dancers chase CCW once around the outside to finish back in corner places. All join hands on the sides.
- 25-26 All set R and L.
- 27-28 Working cpls turn ptr 1/2 round with R hand (1 bar), 1st W and 4th M dancing out to their L to enter and turn in the ctr and their ptr straight fwd dance around them (1 bar). At the end the 1st W and 4th M join L hands and release ptrs R hand. (Fig. 3).
- 29-30 1st W and 4th M 1/2 turn round with L hands while 1st M and 4th W dance 1/2 way round the turning dancers. (Fig. 4).
- 31-32 Working cpls, give R hands briefly to ptr in passing, cross over to finish on own sides. (Finish order is 2,4,1,3).
Repeat with 2nd and 3rd and working cpls, then twice more from new pos each time.

Let's Have a Ceilidh

A reel for four couples

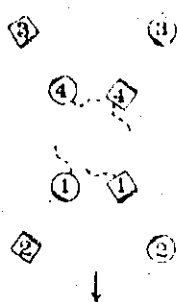


Figure 1.

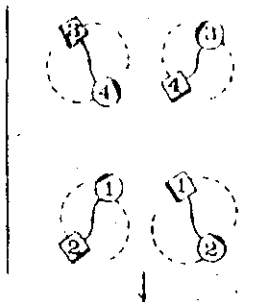


Figure 2.

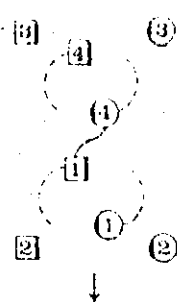


Figure 3.

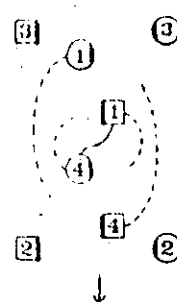


Figure 4.

Presented by John Tiffany
Camp Hess Kramer, October 8-10, 1982

BLOOMS OF BON ACCORD
Scotland

The dance was devised by John Drewry in honor of the City of Aberdeen, four-time winner of the "Brittain in Bloom" competition. This dance was presented by Ann McBride at the 1982 Idyllwild Workshop.

MUSIC: Don Bartlett and the Csotians Play Favourites,
CSPS 1404, Side 2, Band 4. (32 bar reel)

FORMATION: 4 cpls in a longways set

STEPS: Skip-change-of-step: Hop on L lifting R fwd, toe pointed down, knee turned out (ct &); step R fwd (ct 1); step L directly behind R - L instep close to R heel (ct &); step R fwd (ct 2); next step begins with hop on R (ct &).

Set or Pas de basque: Leap onto R, knee and toe turned out (ct 1); step on ball of L ft beside R with L heel to R instep and L toe turned out (ct &); step on R and extend L diag fwd L, toe pointed down and close to floor, knee straight and turned out (ct 2). Begin next step with leap onto L. Step is done in place and NOT side to side.

METER: 2/4

PATTERN

Meas. INTRODUCTION: Chord 1, bow and curtsy. Chord 2, cpls 3 & 4 cross and exchange places with ptr.

DANCE:

1-2 All set R and L on the sides (join hands on the sides).

3-6 1st cpl with 2nd cpl and 3rd cpl with 4th cpl do a R hand star once around.

7-8 1st cpl cast off into 2nd pos while 2nd cpl moves up and 4th cpl cast off into 3rd pos while 3rd cpl moves down.

9-10 1st and 4th cpls (active cpls) cross over giving R hands.

11-12 1st cpl casts up and 4th cpl casts down to join hands in promenade pos facing each other.

13-16 Active cpls dance around each other, W passing R shldr, finish with 1st cpl on M side facing 2nd M and 4th cpl on W side facing 3rd W.

17-24 All dance R shldr reels of three with active cpls moving as a unit, finish with 1st cpl in ctr of set facing up and 4th cpl in ctr of set facing down.

25-28 Dropping L hands, active cpls do a R hand star once around, end by taking ptrs R hand and turning twd ptr to face top or bottom of set.

29-32 1st cpl cross over to wrong sides and cast around 3rd cpl to 3rd place and 4th cpl cross over to own sides and cast around 2 cpl to 2nd place.

The finishing order is 2,4,1,3, with 1st and 3rd cpls on wrong side of set.

Repeat dance from beginning with new active cpls.

Presented by John Tiffany
Camp Hess Kramer, October 8-10, 1982