

Godečki Čačak

(Serbia-Bulgaria)

Godečki čačak (goh-DETCHEE-kee CHAH-chahk), a line dance from the Yugoslav-Bulgarian border area, was presented by Dick Crum in Chicago in April, 1968. The region which straddles the Yugoslav (Serbian)-Bulgarian border at the point where it is intersected by the Nisava River is home to many songs and dances which are identical on both sides of the political border, rendering them impossible to strictly classify as either Serbian or Bulgarian. Ripna maca and Jove mala mome are other dances from this area. Godečki čačak is called by other names in various villages: Za pojas, Na dva tanca, Nišavski čačak.

The sequence described here consists of four figures arbitrarily selected by Dick Crum from the dozen or so possible patterns. If each figure is done twice, as written, the whole dance will be done twice to the Du-Tam record.

RECORD: Du-Tam 1002-A (45) 2/4 meter

FORMATION: Short, mixed lines (4-6 dancers); use belt hold, L over R: grasp L neighbor belt almost at the buckle, R neighbor belt twd the back. End dancers hold own belt. Hands joined in "V" pos, or in front baskethold are acceptable variants, although the latter would not be used by natives.

MUSIC 2/4

PATTERN

Measures

4 INTRODUCTION. No action

I. TRAVEL IN LOD AND RLOD

1-2 Facing and moving in LOD, beg R ft, take 4 small low running steps R,L,R,L (cts 1,2; 1,2).

3 Continue in LOD with one long reaching step fwd on R (ct 1); lift on ball of R ft and bring L ft fwd close to floor in preparation for next step (ct 2).

4 Repeat meas 3 with opp ftwk.

5 Repeat meas 3 but turn to face ctr on ct 2, swinging L ft gently across in front of R.

NOTE: Individual dancers within a line may dance three small two-steps instead of the three step-lifts described.

6-10 Repeat meas 1-5 with opp ftwk and direction.

11-20 Repeat meas 1-10.

II. HOP STEP STEP; HEELS OUT AND IN

1 Facing ctr, hop on L ft (ct 1); small step on R to R (ct &); step on L beside R (ct 2).

2 Repeat meas 1

3 With ft close together and wt evenly distributed on balls of ft, turn heels out, touching them to the floor (ct 1); bring heels together, touching them to the floor (ct 2).

4-5 Repeat meas 3 twice.

6-10 Repeat meas 1-5 with opp ftwk and direction (still turn heels out and in).

11-20 Repeat meas 1-10.

Cont

III. LEAP; SCUFF; THREES

- 1 Facing ctr, leap onto R ft to R side, bringing L ft up high in back, knee bent (ct 1); swing L ft down, scuffing heel on floor beside R in passing, and up a little fwd (ct 2).
NOTE: A small double scuff of the ball of the ft may replace the heel scuff. This is more apt to be done by W than by M.
- 2 Hop on R, continuing to bring L ft up fwd and then out in a CCW arc (ct 1); step on L behind R (ct 2).
- 3 Three flat-footed steps in place R,L,R (cts 1,&,2). The first step is slightly to the R side.
- 4-5 Repeat meas 3 twice, alternating ftwk.
- 6-10 Repeat meas 1-5 with opp ftwk and direction.
- 11-20 Repeat meas 1-10.

IV. FORWARD AND BACK

- 1 Facing and moving twd ctr, bent fwd at waist, step fwd on R ft (ct 1); step on L near R heel, simultaneously raising R leg low, knee straight (ct 2).
- 2 Repeat meas 1.
- 3 Step fwd on R (ct 1); step on L next to R heel (ct &); step on R in place (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Repeat meas 3.
- 6-7 Straighten up and move bkwd with four small leaping steps L,R,L,R (cts 1,2; 1,2).
- 8-10 Three small "threes" as in Fig III, meas 3-5: L,R,L; R,L,R; L,R,L. There may be some bkwd movement during these steps so that the line returns to the place from which this Fig began.
- 11-20 Repeat meas 1-10.

Repeat dance from beginning.

Description written 1982.

