



DANCE KOLO - 1955

IGRA KOLO

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with

JOHN FILCICH

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The purpose of this booklet is to make available for the time being a reference guide to the dances of Yugoslavia, the kolos. To date there has not been a single book published which would serve to teach these dances, or even describe them individually. Very little has been published enabling one to do research on the wealth of folklore that is the heritage of the Yugoslav peoples. This booklet is the product of five years research in this field on the part of the writer.

A SHORT HISTORY

The dances presented here are mostly kolos just as they are done today by the ethnic groups in America; these generally are older and much more representative of 19th century kolos than contemporary dances in Yugoslavia today. This is because the original immigrants and their decedents have guarded almost to a point of jealousy, this and other aspects of their folklore through their church and social gatherings, while in Yugoslavia the folklore, as life in general, has changed and progressed.

Most of the dances here are from the Vovvodina and parts of Old Serbia. Characteristic of these kolos are the small light steps, quick intricate footwork, bouncy movements, and considerable vibration of the body. The section on "Kolo Hints and Style" will be directed towards these dances, as these are the ones one would most likely see at ethnic gatherings and want to learn. Kolos originated in Old Serbia and are a combination of the Balkan style of dancing (circle) coupled with Slavic gayety, spirit and vitality, and are done in nearly all parts of Yugoslavia today in one form or another.

For centuries kolos have been danced to the music of home-made bagpipes, flutes and other such peasant instruments, including the tambura. The latter has been perfected to the degree that the music of the tamburitza orchestra is incomparable. There are usually five or more musicians, each playing a different looking tamburitza to provide the necessary parts in music such as the lead or tenor, harmony, bass, and counter-bass. Sometimes non-folk instruments like the violin or accordion are added for greater effects.

There are several forms of kolos: "open", "line", "couple", "threes", "fours", "quadrilles" and "solos". The open kolo is commonly referred to as a "broken circle" with the leader on the right end, and the secondary leader on the left end. Most of the kolos are in this form. In the closed kolo the circle is completely closed, there being no leader; Malo kolo is done in this form. A kolo may start in closed form and become an open kolo when a leader breaks out to lead the dance. An open kolo becomes a line dance when it is straight. In the open kolo the choreography of the dance usually enables the leader to lead the circle around. There are solo steps for men, but only in Macedonia does the leader leave the circle to perform them. Solo dances for men stress heroism, courage, strength and endurance, while women's solo dances are mostly confined to Bosnia and show deep Turkish influences. The latter were done behind garden walls, and in the homes with only the family and close friends present, never in public. Because of their nature and changing times they have all but disappeared.

(This edition was originally intended to cover the "older" kolos which have been kept alive in this country by the original immigrants and their decedents, however we have added since then many "new" kolos introduced by the post-war immigrants and travelers to Yugoslavia. Popular Balkan dances of other than Yugoslav origin are also included here. Additional dances of this type will be found in the annual California "Kolo Festival" syllabi.)

The many ways that a kolo or set is joined correspond to the type of kolo (open, closed, etc.) and the function it is to perform - to be danced stationary or progress. Traditions and custom of a region also are a deciding factor, for example at one time a single man could not join hands with a single girl. For the open kolos the simplest method is usually employed, that is everyone holding his neighbor's hand. But even here that method has a style: the hands are held almost straight down, so that the shoulders nearly touch; the elbows do not bend, but sometimes all hands move in unison forward and back. Another popular form is where the hands are extended, crossed in back of your neighbor and holding the hand of one person removed. In some regions (Macedonia, Montenegro) the women would join in the same formation, but in others, such as Voyvodina, the women would put their hands on the shoulders of the men next to them, since their dancing is more restrained and sedate. In the Malo kolo, for example, this rule should be adhered to - even though formation and holds might be irregular if not awkward, since the custom does not prescribe that there should be a definite spacing of man, woman, man, woman. To a lesser extent this hold may be reversed so that hands are crossed in front, as in the Croatian drmesh and the many choral or singing kolos.

Dances of threes, couples, and multiples thereof have special hand-holds according to the functions they are to perform and these are described separately for each dance.

KOLO HINTS AND STYLE

In all forms of dancing there are accepted customs, manners, and courtesies, in addition to all of these the kolos have a lot of traditions, moreover community feeling and spirit runs high. The men dance to show their masculine traits and fancy steps, and the single girls often dance to attract them; the elders often look on to insure proper mingling of the sexes. These factors then determine the style and in order to preserve it we must sometimes take artificial measures. Generally speaking, only the men can take large, heavy steps, stamp the floor hard, and perform other near-gymnastic feats. The women dance almost in place, very small steps and with a bounce, restrained, and sedately; they never even try to outdo the men, but serve to add color, lightness, inspiration, and if we may say, beauty to the dance.

The role of the leader is well defined and varies from region to region. In most of the dances described herein he is the one who by himself or with others starts the kolo, describes the steps with a few walking steps, accelerates and improvises on the steps, and in general leads the kolo around. His fancy steps and movements are not interpreted as showing off, since that adds life to the dance and is a credit to the kolo as a whole. He may also institute rest periods where all walk through the dance; he is expected to last the entire dance (native musicians play a kolo 10 or 15 minutes), though other dancers may leave or join at will. Tradition prescribes that only the men can be leaders.

In all cases there should be one circle on the floor, with one leader. Multiple circles or private groups do not convey the proper community spirit and are not in conformance of traditional style. The line forms to the leader's left; only those unfamiliar with kolos would dare take his right hand.

Kolos are among the liveliest, gayest, and most enjoyable dances in the world. They are very practical dances and should be adopted by all dance groups; most of them do not require partners, but reflect a very high community spirit. There are easy ones and there are hard ones. Then there is that ever present urge to reach higher degrees of executing the steps and learning new improvisations that makes one enjoy them so much and never seem to get enough of them!

Yours for more kolo dancing,

John Filich

KOLO STEPS

Most of the steps used in kolos are described with the dances in which they are used, however at least three need special attention and practice and they are described here by themselves. These steps themselves sometimes are a complete kolo in themselves; however, they do not have names in the native language, therefore we have to use suggestive names to designate the steps. These steps must be seen to be appreciated.

KOLO PAS-DE-BASQUE or Kokonješte step resembles more the Slavic polka step than the pas-de-basque of other lands. It is hoppy, usually done in place or danced backwards as in the Kokonješte kolos.

- count "and" - Lift, or hop lightly on the left foot for impetus.
- count "one" - Step, or leap onto, right foot in place.
- count "and" - Step on left foot next to, or in front of right foot.
(Important: Left foot does NOT cross right foot).
- count "two" - Step on right foot in place.

The above is the step to the right; repeat, reversing footwork, to do it to the left. It is usually done in series of three times (R,L,R, L,R,L, R,L,R, then reverse) preceded by two low leaps in the same direction. PRACTICE: any Kokonješte kolo.

HEEL-TOE STEP or "Hop-Step-Step" the so-called "Lame Duck" step which ends Seljančica kolo really should have no "heel-toe" work", but:

- count "one" - Lift, or hop on left foot (barely raising it off floor), at the same time placing right foot forward on the floor. This becomes "lift left, tap right".
- count "and" - Step on right foot in line of direction (tap right).
- count "two" - Step on left foot in line of direction; this is a heavier and bigger step, stepping beyond right foot.
- count "and" - Pause.

The above is the step to the right; it is usually done in series of four or eight times, then repeated in the opposite direction. The last step of a series is a change step: two hops on both feet. To learn, use Djevojačko Kolo for a starter, tho the actual dance does not call for that step. To accelerate, use Milica Kolo.

BASIC-KOLO STEP is probably the most common and picturesque of all footwork. It evolved from a simple "step, close, step, close" but now done:

Meas. 1

- count "one" - Hop (or lift) on left foot (barely raising it off floor), at the same time placing right foot on floor.
- count "and" - Step on right foot. This is a second tap, and a quiver or bounce should be felt.
- count "two" - Quickly step on the left foot behind the right foot.
- count "and" - Pause.

MEAS. 2

- count "one" - Bring the right foot next to left foot, using a small leap to the right (this will seem like a hop).
- count "two" - Hop on the right foot in place, left foot free.

Meas. 3-4 - Repeat meas. 1-2 to the left, reversing footwork.

A double hop is felt at the end of the step; you will note that the kolo step above is identical to the "heel-toe" step, except that the hops at the end give it a second measure; also in the basic-kolo step the left foot is thrust in back instead of forward. Important: the step should be done as much up and down as it is sideways, in other words it should be done in place. Improvisations add to the step. PRACTICE: See description of Malo kolo.

SERBIANKA

RECORD: KOLO FESTIVAL KF-802 - Serb-ee-YAHN-kah

Serbianka is one of the few stately kolos; it is semi-patriotic in nature, the title being translated as the "dance of Serbia". It is usually the "opening" kolo at Serbian celebrations abroad. The first part of this recording is played in traditional slow tempo with the "change" step music. The second part is the currently popular livelier version.

PART I (Old Serbianka - hands are held joined at shoulder height)

- Meas. 1 Facing slightly right, step R ft, step L ft., using walking steps.
2 Step R ft; point L ft. across and in front of R ft.
3 Facing center, step on L ft. to left; point R ft. in front of L.
4-24 Repeat action of meas. 1-3 seven more times, making 8 in all.
Movement is continually to the right.
25-28 CHANGE STEP. Repeat action of meas. 1-3. On the 4th meas. step on R ft., point L ft as in meas. 2.
29-52 Repeat action of meas.1-3 eight times reversing footwork, starting with the L ft. Action is continually to the left.
53-56 CHANGE STEP. As in meas. 25-28, but starting with the left foot and reversing footwork. End with weight on the left foot.

PART II (New Serbianka - hands are brought down and held low.)

(balance of music) The steps for the New Serbianka are the "dancing" counterparts for the slow walking steps. For meas. 1: two low leaps as in the Kokonjeste; meas. 2 & 3 become kolo pas-de-basques RLR and LRL respectively. New Serbianka is danced continually to the right, with gayety replacing the dignity of the Old Serbianka; this latter version is popular with the USA groups.

MARICE KOLO

RECORD: STANCHEL 1023

PRONOUNCED: MAH-rih-tse - Mary's Kolo

FORMATION: Usual kolo formation, leader at the right end.

PART I

- Meas. 1-2 All facing center and moving to the right, take seven steps thus: step R ft. diagonally in front, step L ft. in back of right, step R ft. right, etc. (R,L,R,L,R,L,R - all equal steps)
3-4 Step R ft. right, L ft. in front of R, step R ft. right; then L ft. left, R ft. in front of L, L ft. in place (these are modified kolo pas-de-basques done in place.)(R,L,R & L,R,L.)
5-8 Repeat above, moving to the left and reversing footwork.

PART II

- 9 Still facing center, leap onto the R ft. sideways to right; leap onto L ft. behind and to the right of the R ft.
10 Step R, L, R in place (kolo pas-de-basque)
11 Step L, R, L in place " "
12 Step R, L, R in place " "
13-16 Repeat meas. 9-12 to the left, reversing footwork.

WATCH FOR NEW RELEASES ON "KOLO FESTIVAL"- SPECIALIZING IN KOLO MUSIC.

KOZAČKO KOLO

RECORD: Balkan 551 - Koh-ZOTCH-koh

This is a kolo version of the Ukrainian Hopak, or Kozatski, the Cossack Dance from which it got the title. The "verovotchka" step is the one most commonly used as described here. This kolo is one of the most popular among ethnic Yugoslav groups in America.

PART I (Ukrainian verovotchka step)

- Meas. 1 All facing center, step on R ft. in back of L ft.; chug R ft. forward, at same time step on L ft. in back of R ft.
- 2 Chug L ft. forward at same time step on R ft. in back of L ft.;
Step on L ft. in place, step on R ft. in place.
 - 3 Chug R ft. forward, at same time step on L ft. in back of R ft.;
Step on R in place, step on L in place.
 - 4 Chug L ft. forward, at same time step on R ft. in back of L ft.;
Step on L ft. in place, step on R ft. in place.
- 5-8 Repeat above, reversing footwork, starting with L ft., etc.

PART II

- 9-12 All turning bodies to face right, take four "polka" steps to the right, starting with the R ft.
- 13-16 All turning bodies to face left, take four "polka" steps to the left, also starting on the right foot.

VARIATIONS (for Part I)

Do verovotchka step as described in meas. 1 and 2 four times.
suggested step for women: hop onto R ft. in place, hop onto L ft. in place (meas. 1) step RLR, LRL, RLR. Repeat starting with L ft.
This also has a short form: Hop R, hop L, RLR; hop L, hop R, LRL and repeat.

VARIATION (for Part II)

Two polka steps forward in line of direction, hop on R, hop on L, RLR in place and turning left repeat to left, starting on L.

MAKEDONSKO DJEVOJAČKO KOLO

RECORD: Stanchel 1022 - Mah-keh-DOHN-skoh Dyeh-voh-YOTCH-koh

The "Girl's Kolo" is danced throughout Serbia and Macedonia, though not confined to women's participation only. This particular recording, because of its speed, even phrasing, and use of the tamburitzas, makes it more a Serbian than Macedonian version. The suggested formation would be two separate kolo circles, the men in the outer circle surrounding the women's kolo. The hands are joined, but held shoulder height or higher in Macedonia.

- Meas. 1 Step-hop on the R ft. in line of direction, facing right. (ct. 1, ct. &)
(Becomes a skipping step with acceleration.)
Continuing, step-hop (or skip) on L ft. in line of direction.
- 2 Step on right, left, right, turning body to face center.
 - 3 Step on L ft. directly backwards (ct. 1, ct. &)
Step on R ft. directly backwards (ct. 2, ct. &)
 - 4 Step on left, right, left.

ROKOKO KOLO

RECORD: SLAV-ART 101 (Roko's or Roy's Kolo)
Music arrangement by Emory Grecni, Cleveland, Ohio
Dance by John Filcich for beginning and young people's groups.
Formation: open kolo, leader at the right end.

PART I (Radikalka step)

- Meas. 1 All facing right, step-hop on right foot (ct.1, and).
Continuing, step-hop on left foot (count 2, and).
2 Step on right, left, right, turning body to face center
3 Step on left foot and hop lightly on it while swinging right
foot in back of it (count 1, and).
Step on right foot and hop lightly on it while swinging left
foot in back of it (count 2, and)
4 Take three fast walking steps sideways to the left, ending
with a light hop on the left foot, ready to start step over.
5-16 Repeat above meas. 1-4 three times, making four in all.

PART II (Walking & Clapping)

- 17 Facing center of circle, step on right foot, walking towards
center of the circle (ct. 1, and).
Continuing, step on left foot walking in (ct. 2, and).
18 With joined hands swung inward step on right, left, right.
19 Step on left foot, walking backward away from center (1, and)
Continuing, step on right behind left (ct. 2, and).
20 Step on left, right left, hands now held straight down.
21-23 Same as in measures 17-19.
24 Step left, right, left, and clap hands three times.
25-32 Repeat measures 17-24.

Small, light steps are characteristic of the dance. Only a little progress is made in Part I only, Part II being danced in and out of the center.

DJURDJEVKA # 31

RECORD: Victor 25-3074 or FD 1011 (George's Kolo)
PRONOUNCED: Joor-JEFF-kah (also spelled GJURGJEVKA)
FORMATION: Open circle, leader at the right end.

Other ways and variations of dancing DJURDJEVKA have been observed, but this version seems to be both most popular and enjoyable.

PART I

- Meas. 1 With weight on the left foot, step on right foot in front of
left and place weight on right; rock back so that weight is
transferred to stationary left foot again (count 1, and).
2 Place right in back of left, transferring weight on right, then
back to left (count 1, and).
3 Same as measure 1.
4 Step on right foot next to left foot and hop on right.
5-8 Repeat meas. 1-4 alternating footwork.
9-12 Same as meas. 1-4.
13-16 Repeat meas. 1-4 alternating footwork.

PART II

- 17-24 Eight small step-hops to right, starting with the right foot.
25-32 Eight smaller step-hops to left, but starting with the right
foot (to do this, swing right over left at end of meas. 24.).

SELJANČICA # 24

Seljančica is by far the most wide-spread and popular kolo both in Yugoslavia and in America. The version described here is the original one, although the "basic" kolo step and fancy travelling step are more popular with dancers.

Record: Yugoton C-6259 or any American made recording of "Seljančica."

Music: Lj. M. Bošnjaković, "Narodne Igre", page 47, dance number 66.

Formation: Open kolo, leader at right end, joined Hs are held straight down.

Tempo: 2/4

Meas. Part I

- 1 Step R with R ft. Step L ft in bk of R ft.
- 2 Step on R ft to R. Close L ft to R ft, hopping lightly on R ft.
- 3-4 Repeat action of meas 1-2 to the L, reversing ftwk.
- 5-8 Repeat action of meas 1-4.

Part II

- 9 Step on R ft, close L to R ft.
- 10 Step on L ft, close R to L ft.
- 11-12 Repeat meas 9 and 10.

Part III

- 13-16 Bodies turned to the R, take 8 small running steps to the R starting with the R ft, turning to face ctr on the eighth step.
- 17-20 Bodies turned to the L, take 8 small running steps to the L, starting with the L ft, turning to face ctr on the eighth step.

NEBESKO KOLO

Record: Balkan 513

Pronounced: Neh-BEHS-koh

This kolo was the first one introduced to the folk dance groups in California and its popularity caused the present great interest in the kolos.

Meas. Part I

- 1-2 Bodies turned to the right, take two running two-steps to the right, starting with the right foot (R, L, R; L, R, L).
- 3-4 Take a low leap in line of direction onto the right foot; take a low leap with the left foot likewise to the right (this is very similar to the leaps in the KOKONJEŠTE). Step right, left, right in place, turning bodies to face the center of the circle.
- 5-8 Repeat measures 1-4 reversing footwork and direction.

Part II

- 9-10 With the weight on the left foot swing right foot directly forward and touch right toe. With the weight still on the left foot, swing the right foot directly backwards, right toe touching the floor, heel raised off floor. As foot is pointed forward joined arms are extended towards center of circle; as foot is pointed backwards, arms are swung back.
- 11-12 Repeat measures 9-10.

Part III

- 13-16 Dance four kolo pas-de-basques steps (as in KOKONJEŠTE) first to the right, then left, then right again and left again.
- 17 Stamp right foot sharply next to left foot; pause.

MAKEDONKA

Macedonia is divided between Yugoslavia, Bulgaria, and Greece, tho the Macedonians themselves are a nationality and have a distinct culture of their own. Their dances are mostly in slow tempo and resemble Greek horros more than Serbian kolos. The Macedonians themselves call their circle dances "oro". This dance resembles the Greek syrto both in music and steps, also style. In their book NARODNE IGRE, volume IV, the Jankovich sisters describe the SIRTO as native to the Lake Ohrid region of Yugoslav Macedonia and having eight measures to the dance as against four of the Greek dance. This particular recording, however, and to some extent the dance might be considered a Serbian interpretation of a Macedonian dance, the orchestra being tamburitza instead of "chalgie".

RECORD: Balkan 547 or Stanchel 1022

PRONOUNCED: Mah-keh-DOHN-kah

FORMATION: While the hands are held at shoulder height in the Macedonian oro, here the hands are held low in US circles.

MEASURE (Count: long-short-short, long-short-short)

- 1 Step on right foot to the right (long); step left behind right (short), step right to right (short).
- 2 Step left in front of right (long), step right to right (short); step left in front of right (short).
- 3 Step right forward (towards center of circle, body facing in) (long), step left forward and at the same time take weight off right foot, bending knee slightly (short). Step on right foot in place (short).
- 4 Step on left foot backward (long), step to right with right (short), step on left foot in front of right (short).

RUŽMARIN

Dick Crum of Minneapolis, Minn. learned this dance during his 1954 research trip to Yugoslavia and writes, "I learned this (Ruzmarin) in Belgrade this year. The melody is the same as the "bowing" part in Srpkinja, and of Part II of "Paragusa". It's interesting how themes and melodies pop up in different dances that way". Ruzmarin translates to "Rosemary".

RECORD: Balkan 553 "Ruzmarin Kolo (rooj-mah-REEN -the "j" as in Fr. jour)
Formation: usual open kolo, leader at right end; hands held rather low.

PART I (meas. 1-4 moving to right; meas. 4-8 moving to left).

1-4 Facing diagonally right: R-hop, L-hop, R, L in back, R, L close.

5-8 Facing diagonally left: L-hop, R-hop, L, R in back, L, R close.

PART II (moving towards center (9-12) and away from center (13-16))

9-12 Four step-hops into center of circle (R,L,R,L).

13-16 Four step-hops backward into place (R,L,R,L).

KOKONJEŠTE # 26

RECORD: Sonart 2024 or Balkan 545

PRONOUNCED: Koh-koh-NYESH-teh (also spelled Kukunješte, Kokonješće)

FORMATION: "Open kolo", leader at right end.

The Kokonjeste kolos are native to Old Serbia. Characteristic of these dances is the quick series of three steps each preceded by two leaps. There are many variations and melodies, many named after the locale of origin. The following is the simplest of the Kokonješte family.

PART I (Passive, or resting)

Measure

- 1 - 4 Step on right foot right, step left across right, step right, close left to right, step left, close right to left, step right, close left to right. (This is the walking counterpart to Part II)
- 5 - 8 Repeat measures 1-4 to the left, reversing footwork.
- 9 -12 Repeat measures 1-4.

PART II (Active) (See preface for description of kokonjeste step).

- 13-- Take a low leap diagonally forward on right foot; continuing in line of direction, take a low leap forward on the left foot.
- 14-- Kokonjeste step: step right-left-right in quick succession.
- 15-- Repeat kokonjeste step to left: left-right-left.
- 16-- Repeat kokonjeste step to right: right-left-right.
- 17-20 Repeat measures 13-16 to the left, reversing footwork.
- 21-24 Repeat measures 13-16 (to the right).
- 25-28 Repeat measures 13-16 to the left, reversing footwork.
- 29-44 Repeat measures 13-28. (The Kokonjeste step routine is done 8 times, four times right, four left - each "time" being 4 meas.)

Because Part I is done three times (odd number), Part II will alternate directions right and left. In the kokonjeste step, it is customary to dance the "leaps" towards the center of the circle, the series of quick steps somewhat backwards. In all cases the steps are kept very small.

MANGUPSKO KOLO

RECORD: Sonart 2020

PRONOUNCED: Mahn-GOOP-skoh (Happy-Go-Lucky Bachelor's Kolo)

Mangupsko Kolo belongs to the family of Kokonjeste kolos. Since the main step is the same, we will refer to the above in describing this kolo. On the record, the second part of Part II comes first, so dance would start with measure 9, continue to 28 (end) and re-start with measure 1.

PART I (passive, or resting part)

Measure

- 1-- Step right foot to side; close left to right, changing weight.
- 2-- Step right foot to side; close left to right, retaining weight.
- 3-- Step left foot to side; close right to left, retaining weight.
- 4-- Step right foot to side; close left to right, retaining weight.
- 5-8 Repeat measures 1-4 to the left, reversing footwork.

PART II (Active) (See preface for kokonjeste step)

- 9-24 Dance measures 13-28 as described for KOKONJEŠTE KOLO above.
- 25-27 Dance measures 13-15 as described for KOKONJEŠTE KOLO above.
- As in the Kokonješte kolo above, this dance also alternates directions.

ČAČANSKO KOKONJEŠTE # 25

(Kokonješte Kolo from Čačak, Serbia)

Pronunciation: Chah'-chahn-skoh Koh-koh-nyes' teh)

Record used : Balkan S-101-B (Serbian Radio Orchestra)

Formation : "Open" kolo, leader at right end

The kokonješte kolos are native to the regions of Old Serbia, every town or village having a version of its own, and its name being taken from that locale. This kokonješte is from Čačak, and three typical kokonješte steps from that region have been put together for this kolo.

PART I

- Meas. 1 All facing center, hop onto right foot in place (ct. 1).
Hop onto left foot in place (ct. 2),
- Meas. 2 Step on right foot in place.
Step on left foot in place.
- Meas. 3 Step on right foot in place.
Step on left foot in place.
- Meas. 4 Step on right foot in place.
Step on left foot in place.
Step on right foot in place.
- Meas. 5-8 Repeat pattern of measures 1-4, but reversing footwork.
- Meas. 9-16 Repeat pattern of measures 1-8.

PART II

- Meas. 17-18 All still facing center and moving to the right, take 7 steps thus: step right sideways, step left in front of right, step right, etc. (R,L,R,L,R,L,R). This is more or less a rest step. A peculiarity of this region is that the crossing foot travels on the heel, and more weight is placed on the leading or back foot.
- Meas. 19- Step left foot left, step right foot (using heel) in front of left foot (but do not cross); step left foot in place.
- Meas. 20- Step right foot right, step left foot in front of right (using heel); step on right foot in place.
- Meas. 21-24 Repeat pattern of measures 17-20, but reversing footwork.
- Meas. 25-32 Repeat pattern of measures 17-24.

PART III

- Meas. 33 Take a low leap diagonally forward on right foot; continuing in line of direction, take a low leap forward on left ft.
- Meas. 34 Step on right foot in place.
Step on left foot in place.
- Meas. 35 Step on right foot in place.
Step on left foot in place.
- Meas. 36 Step on right foot in place.
Step on left foot in place.
Step on right foot in place.
- Meas. 37-40 Repeat measures 33-36, reversing footwork and direction.
- Meas. 41-48 Repeat measures 33-40.

This dance should be done in conjunction with the simple Serbian Kokonješte (Sonart 2024), the Čukaričko Kokonješte and Mangupsko Kolo, the latter also being in the family of kokonješte kolos.

ČUKARIČKO KOKONJEŠTE

(Kokonješte Kolo from Čukara, Serbia)

Pronunciation: Choo-kah-reech'koh Koh-koh-nyes'teh

Record: Balkan 536-B

-Description by John Filcich

Usual broken-circle formation, leader at right end; hands held down.

Part I

- Meas. 1-2 All facing center and moving to the right, take 7 steps thus: step right sideward, step left in front of right, step right, etc. (R,L,R,L,R,L,R); each step has equal weight.
- Meas. 3-4 Step L ft. left, step R ft. in front of L, L ft. in place. Step R ft. right, step L ft in front of R, R ft. in place. (modified pas-de-basques, but feet do not cross.)
- Meas. 5-8 Repeat above, moving to the left beginning with L ft. to side.
- Meas. 9-16 Repeat all of above (measures 1-8)

Part II

- Meas. 17 All turning bodies slightly to the right and moving diagonally forward-right, take a low leap right with R ft, and a low leap with L ft.
- Meas. 18-20 Take three modified kolo pas-de-basques: RLR, LRL, RLR (feet do not cross in the "kolo pas-de-basque").
- Meas. 21 All turning bodies to the left and moving diagonally forward-left, take a low leap left with L ft, & low leap with R ft.
- Meas. 22-24 Take three modified kolo pas-de-basques: LRL, RLR, LRL. (feet do not cross in the "kolo pas-de-basque")

JEFTANOVIĆEVO KOLO

(Yefto's Kolo)

Pronunciation: Yeff-tah'noh-vee-cheh-voh Koh-loh

Record: Balkan 510-B

Description by John Filcich

Formation: Usual broken circle, leader at right end, hands held down.

Part I

- Meas. 1-16 Eight "basic kolo steps", starting to R

Part II

- Meas. 17-32 Walking step: Step R ft to R (ct 1), step L in front of R (ct 2) step R ft (ct 1), close L to R without changing weight (ct 2). Repeat to L starting with L ft. Repeat all three times more, making four in all. Body turns with the step.

Part III

- Meas. 33-40 Six "hop-step-step" to R: Hop on L ft (barely raising it off floor, at the same time placing R ft forward on floor (ct 1). Step on R ft in line of direction (ct. and). Step in line of direction on L. Pause (ct 2, and) Stamp R (ct 1, 2); Stamp L (ct. 1,2)
- Meas. 41-48 Six "hop-step-step" to the left (reversing footwork) Stamp L (ct 1, 2); Stamp R (ct. 1, 2)

RUMUNJSKO KOLO

RECORD: Balkan 525

PRONOUNCED: Roo-MOONJ-skoh (nj as in Russian NYET)

FORMATION: Open kolo, leader at right end.

PART I (danced with line progressing to the right)

Measure

- 1 - Facing right, step on right foot and hop on it.
- 2 - Continuing right, step on left foot and hop on it.
- 3 - Step on right foot (count 1).
Step on left foot in back of right foot, turning body to face counter line of direction (count 2).
- 4 - Step on right foot and hop on it.
- 5 - Still facing counter line of direction, and dancing backwards, step on left foot and hop on it.
- 6 - Likewise, step on right foot and hop on it.
- 7 - Step on left foot (count 1).
Step on right foot (count 2).
- 8 - Step on left foot in front of right foot and hop on it.
(This brings body to face the center of the circle.)

PART II (Danced in place)

- 9-10 Cut-Step. With the weight on the left foot, bring the right foot across the left foot, displacing the left foot and step on the right foot (count 1).
Step on left foot directly in back of right foot (count 2).
Step on right foot next to left foot (ct. 1, measure 10)
Hop on right foot (count 2).
- 11-12 Repeat cut-step with opposite footwork, starting with weight on the right foot. May be done rocking sideways.
- 13-14 Repeat cut-step as in measures 9-10.
- 15-16 Stamp three times with the left foot. Pause.
- 17-24 Repeat measures 9-16 reversing footwork and ending with the three stamps on the right foot.

ŽIKINO KOLO

RECORD: Sonart 602, Songcraft 104

PRONOUNCED: ZHEE-key-noh (the "Z" as in the French jour)

FORMATION: Open kolo, leader at the right end.

Compare and follow diagram given for ČUJEŠ MALA.

Measure

- 1 - Step on right foot, hop on right foot, swinging left foot to side; step on left foot.
- 2 - Step on right foot to side, step on left foot next to right foot, step on right foot.
- 3 - Step on left foot, step on right foot in front of left foot, step on left foot in place.
- 4 - Step on right foot, step on left foot in front of right foot, step on right foot in place.
- 5-8 Repeat measures 1-4 to the left, reversing footwork.

Prevalent among ethnic groups in the United States is this variation: (for measures 1, 2, 4) hop on right foot, touching left toe across and in front of the right foot; hop again on the right foot, touching left toe to the left side. Reverse footwork for measure 3.

In both styles dancers progress in line of direction in measures 1 and 2, and do the footwork of measures 3 and 4 in place.

S A R A J E V K A

Pronunciation: Sah-rah-yev'-kah (name derived from Sarajevo, Bosnia)
Record: Balkan 538-B
Description by John Filcich
Formation: Usual broken circle, leader at right end; hands held down.

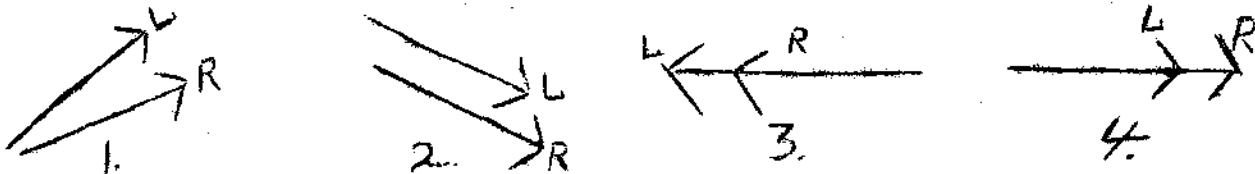
- Meas. 1 Circle progressing to the right, dancers facing right, step on right foot (count 1), hop on right foot (count 2)
Meas. 2 Continuing in the line of direction, step on left foot (count 1), hop on left foot (count 2).
Meas. 3 Turning bodies to face the center of the circle, step on right foot to right side (count 1) and quickly step left foot behind the right foot (count 2).
Meas. 4 Step R ft right, step L ft in front of R, step R ft right. (this is a "kolo pas-de-basque"; feet do not cross)
Meas. 5 Execute kolo pas-de-basque to the left (LRL) reverse meas. 4
Meas. 6 Execute kolo pas-de-basque to the right (RLR) as in meas. 4
Meas. 7-8 Now turning bodies to face left and moving counter-line of direction take three fast walking steps (LRL) and hop on the left foot, turning bodies to the right to repeat step.

You will note that the music has three parts. The first and third are danced identically, as written above. The second part is played at half-tempo and the steps are "walked" through. Do exactly the same as above walking instead of hopping, and do a "step-close" where the kolo pas-de-basques occur. In meas 3 close left to right, instead of quickly throwing it in back of the right foot.

Č U J E Š M A L A

Pronunciation: Choo'jesh Mah'lah (translates: Listen Girlie)
Record: Balkan 538-A or Sonart 2022
Description by John Filcich

Čuješ Mala is a challenge to those learning kolos, yet it is one of the most popular kolos; it is one of the "shakiest" and fastest. Because of its small and intricate steps it must be seen to be comprehended and appreciated. The following notes and diagram should help.



- Meas. 1 - With weight on L ft, step on R ft and hop on it (ct.1)
Step on L ft in front of R ft (diagonally right) (ct.2) This will be so fast that it will actually be two light taps with the L ft instead.
Meas. 2 - Continuing, Step R ft to side at the same time drawing L to R (ct.1); "bounce" twice on R ft (bounce is on ball of R ft; L ft does touch the ground but weight is on R ft) (ct 2)
Meas. 3 - Step on L ft. (ct.1) and bounce twice on it (ct.2)
Meas. 4 - Step on R ft. (ct.1) and bounce twice on it (ct.2)
Meas. 5-8 Repeat meas. 1-4 to left, reversing footwork.
NOTE: Bend both knees on the ct. 1 of each measure to get the "down-up-up" effect, producing the shake. Čuješ Mala music consists of five phrases of four measures each, dance has eight measures, therefore beginning of dance will alternate right and left. Progress to the right.

ERDELJANKA

PRONOUNCED: Ehr-dell-YAHN-kah

RECORD: Kolo Festival 806-B

CHOREOGRAPHY by JOHN FILCICH

FORMATION: Couples, longways; the men are in one line facing the women in another line. Partners hold hands across, below hips.

Erdeljanka comes from the Banat region, part of which is in Yugoslavia and part in Romania, and is danced by both the Serbians and Romanians living on both sides of the border. In being a crossways line dance Romanian influence is seen, but the steps described here are more typical of the kolo. This version is comprised of patterns and variations on the kolo steps and choreographed to fit the music on the record. Steps used here are the "hop-step-step", "basic kolo step".

PART I

Meas. 1-16 Holding hands across, execute 8 basic-kolo steps, each moving to own right.

PART II

Meas. 17-24 Both moving clock-wise execute 8 of the "hop-step-step". (on the 8th, hop twice on both feet to change direction)

Meas. 25-32 Execute 8 of the "hop-step-step" counter-clockwise.

PART III

Meas. 33-36 In shoulder-waist position (man may have his left hand on woman's shoulder) do 4 of the "hop-step-step" clockwise.
(the 4th step is a change step, hopping on both feet)

37-40 Reversing positions and steps, repeat counter-clockwise.

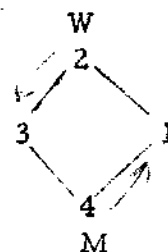
41-48 Repeat measures 33-40.

PART IV

Meas. 49-50 Hands held across, with the first half of the basic-kolo step couple makes a one/quarter turn (or one side) of a square.
(Position 1 for man, 3 for woman in diagram). Second half of the step is done in place (two hops).

51-52 Both do a left basic-kolo step in place (very small footwork)

53-64 Repeat measures 49-52 three more times, so that four such executions complete one square formation counter-clockwise.



PART V

Meas. 65-72 In shoulder-waist position (man may have his left hand on woman's shoulder) do eight "hop-step-step" movements clockwise, the eight step being a change step hopping on both feet.

73-80 Repeat measures 65-72 counter-clockwise, reversing footwork and holding position.

PARTS VI TO X:

Meas. 81-160 Repeat measures 1 to 80 (Parts I to IV).

ERDELJANKA, continued

PART XI

- Meas. 161-162 With hands held across man and woman exchange places using the first half of the basic-kolo step and passing left shoulders; balance of step is done in place (2 hops).
163-164 Both do a left basic-kolo step in place.
165-176 Repeat measures 161-162 three more times so that the partners have exchanged places four times in all.

PART XII

- 177-180 Partners face each other side by side; man holds woman's right hand in his right hand while she makes two complete revolutions clockwise underneath, using four of the "hop-step-step". Man executes four such steps in place (small).
181-184 Continuing clockwise, couple makes two revolutions in shoulder-waist position using four of the "hop-step-step".
185-192 Repeat measures 177 to 184.

Couple ends dance standing side by side facing same direction, man's right hand around woman's waist, her left hand on his right shoulder.

HAJ BOŽE DAJ

PRONOUNCED: Hie BOE-zheh-Die (May the Lord Provide)

FORMATION: Open circle, leader at right end.

RECORD: Balkan 519-B or Sonart 2022 Djevojačko Kolo

- Meas. 1 Step-hop on right foot in line of direction (facing right) (ct. 1, and). Step-hop on left foot in line of direction facing right (ct. 2, and)
Meas. 2 Step on right, left, right, turning body to face center.
Meas. 3 Step-hop on left foot directly backwards (ct. 1, and)
Step-hop on right foot directly backwards (ct. 2, and)
Meas. 4 Step on left, right, left.

This is a smooth and restrained dance, the dancing group resembling waves surging towards the beach; the steps are quite small and should not be permitted to become larger, nor should the dance be accelerated.

VARIATION: Dancers turn bodies to face the left at the end of measure two, then measure three is danced backwards but in the same direction (right); measure four then brings them back to face right, the line of direction.

RADIKALKA

PRONOUNCED: Rha-dee-KAHL-kah (The Radical)

FORMATION: Open circle, leader at right end.

RECORD: Sonart 2022 Djevojačko, Balkan 519-B, or SA 101-B

Danced identically to Part I of ROKOKO KOLO

ČARLAMA

The Čarlama is native to southwestern Serbia and eastern Bosnia, and a trace of Orientalism is detected in both the music and dance due to the long Turkish occupation of those regions. This is essentially a dance for men not only because of the near-gymnastic footwork, but due to the fact that the sexes did not intermingle in dance, each sex having its own dances; women had their solo dances and women's kolos, but even so the latter required the presence of a man to lead the dance. This particular choreography is by Anatole Joukowsky, Balkan folklorist.

PRONOUNCED: Char-LAH-mah

RECORD: Jugoton J-1002

FORMATION: Open kolo, the leader at the right end.

- | <u>MEAS.</u> | <u>STEP</u> |
|--------------|---|
| 1-16 | Facing center, step forward on right foot, slightly bending both knees and raising left foot off floor (count 1).
Step back on left foot (count 2).
Step on right foot next to left foot (count 1).
Hop on right foot, bending left knee and raising the left foot off floor (count 2).
Repeat above to L,R,L,R,L,R,L, making a total of eight such steps, all done in place. |
| 17-24 | HEEL CLICKS. Step right with right foot (count 1). Close left foot to right foot, changing weight to left foot (ct.2). Hop lightly to the right on the left foot, striking the heel of the right foot against the left heel when the left foot is lifted off floor (ct.1). Again hop lightly to the right on the left foot, striking the heel of the right foot against the left heel when the left foot is lifted off the floor (count 2).
Repeat three more times to the right, making four in all; on the fourth time click the heels once only, then step on the right foot, ready to start the heel-clicks to the left. |
| 25-32 | Reversing footwork, execute four heel-clicks to the left.
On the fourth time, click heels once only, step on left foot to change direction (actually to do step of first part in place) |
| 33-48 | Repeat meas. 1-16 with joined hands swinging in and out. |
| 49-56 | Repeat meas. 17-24, clicking heels twice on the fourth time. |
| 57-72 | Leap out on right foot, step on left foot next to it, step on right foot in place. Continuing with leap on the left foot, etc. execute a total of 16 such steps. Dance on toes - steps are light and body springs off floor; leader may lead in a figure "8" counter-clockwise about the floor. |
| 73-88 | Repeat 1-16, hands swinging (close the circle from this part on) |
| 89-96 | Four heel-clicks to the right. |
| 97-104 | Four heel-clicks to the left. |
| 105-120 | At this point dancers place arms on neighbor's shoulders.
Repeat meas. 1-16, however in double-time (total 16 steps). |
| 121-134 | End the dance with eight heel-clicks to the right. The music for the last heel-click is "drawn-out" therefore do only seven such steps, then all raise arms, bend into center of circle, and straighten bodies with a "hey" or "zivili"(zhee-vee-lee, "long live") rejoice in having executed this exotic dance. |

PLESKAVAC KOLO

Record: Balkan 518-B (Clap Kolo)

Pronunciation: Plehs'-kah-vahtz

Part I

Meas. 1-8 Four "basic kolo steps" (R, L, R, L) (Originally this was done with 4 walking steps to the right and 4 walking steps to the left; may be learned thus)

Part II

Meas. 9-12 Step RF, close LF; step LF, close RF. Repeat.

Part III

Meas. 13-14 Stamp RF, LF, RF, pause. (originally 3 stamps with RF)

Meas. 15-16 Clap hands three times; pause.

KRALJEVO KOLO

(King's Kolo)

Record: Balkan 521-B

Pronunciation: Krahl'-yeh-voh -- This is not the original Kraljevo Kolo done in Serbia (especially Belgrade) in honor of the king and often led by him; rather this is a couple dance done by the US Yugoslavs and resembles the Mexican shuffle, though done in Slavic style. Formation is couple dance, with shoulder-waist position.

Part I

Meas. 1-2 RF moves diagonally forward in a slight arc, ending with RF pointing inward, at same time hop lightly on L (ct 1). Pause (ct. 2). Repeat with LF. (Body sways right and left; both dance on same foot; woman's foot moving forward is placed between man's feet).



3-4 Both hop slightly on LF, pointing R toe (ct 1).

Both hop slightly on RF, pointing L toe (ct 2).

Both hop slightly on LF, pointing R toe (ct 1).

Both hop slightly on RF, pointing L toe (ct 2).

5-16 Repeat measures 1-4 three more times, making 4 in all.

Part II

Meas. 17-24 Turn with 8 czardas steps clockwise (to right).

25-32 Turn with 8 czardas steps counterclockwise (to left).

Czardas turn step: (for R turn) Weight on LF, step on RF, bending R knee slightly, turning clockwise (ct 1). Step on LF (ct 2) (LF gives RF impetus to turn clockwise). Change on the 8th step to turn counter-clockwise.

MILICA PLES

Record: Sonart 2020

Pronun: Mee'-lih-tzah Plehs (Millie's Dance)

Formation: One man and two women; man is in center, a woman on each side. Man's right hand holds right hand woman's right hand on her right hip, conversely left; women's free hands (next to man) are on his nearest shoulder. May be done in couples.

Part I Meas. 1-4 All take 4 "heel-toe" steps forward in line of direction.

Part II Meas. 5-12 All take 4 "basic kolo steps" R, L, R, L.

MALO KOLO

The Malo Kolo is one of the simplest in that it consists of one step done over and over, first to the right, then to the left. The dance is composed of improvisations on that step, many of which are a challenge to the best dancers. Interest in a dance of this type is maintained by all the choreographic possibilities which it affords, for that reason it is one of the most popular kolos, especially with the Serbians.

PRONOUNCED: MAH-loh (the "little" kolo, so called because the formation of the dancers brings them very close together).

FORMATION: Traditionally done in a closed circle of dancers either with all the hands held straight down, dancers nearly touching shoulders, or with hands crossed in back; women often place hands on men's nearest shoulders. Formation is seldom uniform, several holds being used simultaneously. Lately the dance has been varied with a dancer breaking out to lead and demonstrate his improvisations. If in true style, the native musicians are in the center of the circle, even move with the dancers.

RECORDS: Any good Malo Kolo: Sonart 602, Zora 107, MH 1004, Stan 1012 also Sremsko, Erdeljanka, Sitno, Bačko are danced similarly.

Basic Step 1) Step right, close left (meas. 1); repeat (meas. 2).
PATTERNS 2) Hop right, hop on left in back of right (meas. 1); Hop onto right foot in place, hop on the right foot (meas. 2).
3) Do the basic step as described in the introduction.
4) Improvise and vary the footwork of the basic step.

Malo Kolo starts out very slowly and mildly, the dancers first fitting the "step, close, step, close" as if to see if it will fit the music. Then it gains momentum and the dance becomes hoppy as the basic step is introduced. Footwork becomes more intricate and the dancers more exited as the music moves into exotic arrangements, at which times the men stamp their feet in a syncopated rhythm and the women yell in near-scream tones an exultant EE-YAH-EE-YAH-EE-YAH-YAH or a jubilant EEEE-YAH'. When the music suggests it, the dancers move towards the center of the circle in even closer quarters, the shoulders touching, the arms enveloping a tight circle, all possible since the steps are uniform and the dancers form a harmonious unit. It is in this dance that the height of Serbian vitality, jubilant spirit, unity and national pride is demonstrated.

ZAPLET

PRONOUNCED: ZHA-plhet (to entangle)

RECORD: MH 1001 or St F-12003

FORMATION: Broken circle, leader at right end.

OLD VERSION

Meas. 1 Step-hop on right foot to the right.
2 Step-hop on left foot to the right.
3 Step on the right foot in front of (crossing) the left foot.
4-5 Dancing diagonally backward, step on left foot, close right foot to left foot; step on left foot left, and hop on left.
6-7 Repeat meas. 4-5 diagonally backward right, reversing footwork.
8-9 Repeat measures 4-5.

NEW VERSION

MEAS. 1-3 Three step-hops to the right (right, left, right).
4-5 Basic kolo step to the left.
6-7 Basic kolo step to the right.
8-9 Basic kolo step to the left.

ŠAR FLANINA KOLO

Music arrangement by Matt L. Gouze

Dance choreography by John Filcich

Record: Corona 507-B, Duquesne Tamburitza Orchestra

Pronounced: Šahr Plah-NEE-nah (Spotted Mountain)

INTRODUCTION (Couples in closed kolo formation)

Measures

- 1 - 4 Hold, keeping time by bending knees slightly four times.
5 -12 All step on right foot sideways (ct.1), close left foot to right foot (ct. 2), step right foot right (ct. 1), close left foot to right foot, but do not change weight (ct. 2). Repeat to left. Repeat all. (Total 4 such steps.)
13-20 Repeat measures 5-12, but using hopping steps instead of walking steps (i.e. "old style" of the basic kolo step).
21-22 Stamp on right foot (ct.1), stamp on left foot (ct. 2).
Stamp on right foot (ct.1), pause on both feet (ct. 2).

CROATIAN COUPLE DANCES (written for men, opposite footwork for women)

- 23-30 Couples joined in shoulder-waist position take four czardas walks as in measures 5-12, starting with right foot for man.
31-38 CHORUS. In czardas position step-hop on right foot, step-hop on left foot, step right, left, right; couple makes one clockwise turn. Repeat counter-clockwise, reversing footwork.
39-40 Separate, bow to partner, man going back slightly on right.
41-48 Czardas turn with partner eight times clockwise. Czardas turn: Step downward on right foot, bend right knee, step on left foot; continue repeatedly eight times.
49-56 Chorus. (As described in measures 31-38)
57-64 Drmesh. Couple breaks and stand apart about one arm-length. Step: right-left-right, left-right-left, right (touching left toe in front of right) step left (touching right toe in front of left), step right-left-right. This takes four measures; repeat to left, reversing feet.
65-72 Chorus.
73-80 Drmesh.
81-88 Chorus.
89-96 Bell step. With weight on left, swing right sideward left, displacing left and stepping on right in its place; step left to left side; step right in place (one measure). Repeat to right reversing footwork. Repeat all four times more, making eight "bell" steps in all. Do not accent last count, but take three definite steps each time. Man and woman stand apart and move in opposite directions, tho on same feet.
97-104 Chorus.
105-112 Bell step.
113-120 Chorus.
121-128 Czardas turn right (clockwise).
129-136 Czardas turn left (counter-clockwise).
137-146 Man ending with woman on his left, all join hands in one kolo circle and take 10 even slide steps to the left.

Balance of music: Nebesko Kolo is done five times. Suggestions: do it the first time in a closed circle, remaining four in open kolo fashion with leader. Or do twice "old style", remaining in "regular" style. If exhibiting this dance leader may lead out two-stepping to the entire last (fifth) Nebesko Kolo music.

DRMEŠ

The Drmeš is the native folk dance of Croatia. It is a partner or group dance consisting of many routines and variations done in couple formation, in threes, fours, and groups in closed circles, which makes it one of the most colorful dances of Yugoslavia. Every locale seems to have its own music for the dance, and the steps vary from village to village. The National Dance Ensemble of Croatia has fit many of these steps and variations into beautiful choreographies to go with the equally colorful peasant costumes, all of which brings great acclaim wherever the group performs. Described here are several routines, depending on the number of dancers.

RECORD: Balkan 506-B; Jugoton J-6002; Jugoton C-6256.

PRONOUNCED: DURR-mesh (Shake Dance)

BASIC DRMEŠ STEP: (Simplified "USA ethnic" version) for Part I of any routine given here.

- Meas. 1 All hop on right foot (count 1, and or "down, and")
2 All hop on left foot (count 1, and or "down, and")
3 All step right, left, right.
4 All hop lightly on right foot. Pause.
5-8 Repeat meas. 1-4 reversing footwork and starting with left hop.
9-16 Repeat all of the above, meas. 1-8. The translation of Drmeš is "shake" and that is just what the step is designed to produce. There are many variations of this step, some very intricate, but all have the same rhythm and produce the same bounce. The body is held proud and erect, and the steps can be done without the feet being raised off the floor.

COUPLE DRMEŠ

- Part I
- A. In shoulder-waist position couple dances meas. 1-16 as described. Man may shift woman slightly to his right and left.
 - B. In extended arm position: Man's right arm is held straight resting on woman's right shoulder while her right arm is held adjacent to man's extended arm and resting on his right shoulder. Free hands are held bent in back (as leader's in kolos). Left hands are used for meas. 9-16. Couple may move in a semi-circle either way, but with very small steps.
 - C. Couple stands apart 3 or 4 feet, hands on hips (man's may be clasped in back, but not low); there is more freedom for individuality here, both showing-off in femininity and masculinity.
- Part II
- Man places woman slightly on his right and in shoulder-waist position couple turns clockwise with 8 czardas turn steps. Actually only 6 are done, the 7th and 8th measures being used for the change step: step right, left, right, hold, and turning to the left for repetition (meas. 25-32) to the left, ending with a step left, right, left - but do not stamp.

DRMES FOR THREES

FORMATION: One man, two women. Women stand side by side facing man, Man's right hand is on the left hip of the woman on his right, his left hand is on the right hip of the woman on his left. Women's inside hands are on the man's nearest shoulder (left woman's left hand on his left shoulder). Sets may be scattered about the floor, but dance is stationary. (Continued on next page)

DRMEŠ FOR THREES, Cont.

PART I In formation as described the set does 16 drmeš steps, all starting with the right foot. Man may switch the position of the women on measure eight: pass the woman on the right in front of the woman on the left and place "right" woman at left shoulder, and turn body about $\frac{1}{4}$ turn so that original "left" woman now assumes position at right shoulder; dance back into place. Man may switch back on measure twelve.

PART II (Meas. 17-24) All releasing hold, man turns with "right" woman in shoulder-waist position eight czardas turn steps clockwise. The 7th and 8th steps are change steps: right, left, right in place (do not stamp). Then (meas. 25-32) man turns to "left" woman and repeats the 8 czardas turns with her (ending with left, right, left and preparing to assume the position for the drmeš step for Part I). While man is dancing with one woman, the free woman does the drmeš step of Part I in place (no turning), hands on hips, in a nonchalant manner since supposedly, for the moment, the other woman is preferred. There is nothing to prohibit the man from dancing with the same woman in both directions, but being a good sport he will make it up next time.

VARIATION. All three join hands behind backs forming a small, tight circle (hands are joined with one person removed). All cross right foot over left (count 1) and clockwise continue with L,R,L,R,L,R,L,R,L,R,L,R,L,R,L. Right foot is kept almost stationary. Repeat (meas. 25-32) in the opposite direction, or for variety, set may revolve all 16 measures in one direction.

DRMEŠ FOR FOURS

FORMATION. Two men standing facing across from each other with partners at right side also standing facing across. Men's hands are joined behind women's backs, women's hands are laid loosely on men's nearest shoulders.

PART I Set dances drmeš step as described; the men may switch women on the 8th measure (also 4th or 12th) so that the women pass left shoulders.

VARIATION. Couples may do Part I in "couple" position then join into set for Part II

PART II All bringing hands down and crossing them in front (left hand over, right hand under) the set dances clockwise with 16 modified czardas-turn steps to eight measures of music, then swing-left foot over repeat counter-clockwise. Or set may dance all 16 measures clockwise for variety.

VARIATION. Each man dances with his partner right and left as in the Couple Drmeš, ending with the woman on his right.

VARIATION. Each man dances with his partner clockwise, then with the other woman counter-clockwise, ending with her on his left and resuming positions for Part I.

(An interesting routine can be developed using the "circle" and one of the variations alternately.)

DRMEŠ CIRCLE

FORMATION. This is an interesting progressive drmeš excellent for group dancing and colorful enough for exhibiting. Close one large circle consisting of couples, the woman on the man's right. The hand positions are identical to the formation for Drmeš For Fours, the men's hands joined behind the women's backs, the women's hands on the men's nearest shoulders. The men are erect, their hands supporting the women.

DRMES' CIRCLE, continued

PART I Entire circle dances the basic drmes' step as described.

PART II All bringing hands down and crossing them in front of the dancers on both sides join hands with the persons next to the neighbor on each side (or holding the hand of one person removed, as in Part II of Drmes' For Fours). Left hand is over, right hand is under. The entire set dances clockwise (to the left) with 16 modified czardas steps becoming smooth gallop steps as speed increases, all to eight measures of music. Then all swing left foot over to the right and repeat the 16 steps counter-clockwise.

PART I Is done again as described.

PART II Second figure for Part II. Man dances eight drmes' steps with his partner clockwise, the 7-8 meas. being the changing step: step right-left-right, but do not stamp. Turning to the left, the couple repeats eight czardas steps ending with a left-right-left. Man retains woman (his partner up to this point) on his left, and the next woman from the right progresses to become his partner.

DRMES' QUADRILLE

FORMATION: Four sets of one man with two women, tho five or six such sets could participate. See the formation and holds described for Drmes' For Threes. Each of the sets form a side of a square, the men facing inward; if more than four sets participate, a circle may be formed, men likewise facing inward.

PART I Set dances the drmes' step as described; if any changes are to be made, they must be made either at the endings of the 4th and 12th measures or else the 8th and 16th measures so that the women return to their original places.

PART II First Figure. All three join hands behind backs forming a small, tight circle (hands joined with one person removed) All cross right foot over left (ct. 1) and continue with L,R,L,R,L,R,L,R,L,R,L,R,L,R,L, 16 steps in all. Right foot is kept almost stationary. Repeat counter-clockwise.

PART I Repeat Part I as described; change women as described.

PART II Figure Two. Man dances 16 czardas steps with the woman on his right, eight clock-wise and eight counter-clockwise (just as described in the Couple Drmes'); end with woman on his left. Meanwhile the left-hand woman goes to the center, and together with the other left-hand women forms a circle, hands crossed in back and held with one person removed. Women do eight czardas-glides to the left, swing left foot over to the right to repeat czardas-glides to the right. Each then returns to her man, this time to his right shoulder which has just been vacated when he ended his dancing, leaving his partner on his left.

Repeat this four-figure Drmes Quadrille as often as desired.

While in the circle the women may revolve at a very fast pace; when perfected they can move at an incredible speed, since centrifugal force is employed. When dancing with the men, the women appear pleasant, joyful, and proud in a feminine manner. Women's steps are always small and restrained - their beauty is not in gymnastic steps, but in graceful body movements derived from suppressed steps well executed. The most important feature of the drmes' is that the body shake vertically as a direct result of the footwork, not deliberate shaking of any particular part.

HAJ, HAJ, BOŽE DAJ

RECORD: Balkan 519

PRONOUNCED: HIE HIE BOH-zhe DIE

This is one of the most simplest of the kolos, yet quite popular and usually played at least once at each ethnic gathering. The name is actually an exclamation or "yell" used while dancing, from which the dance derives its name. Very similar and almost interchangeable kolos are DJEVOJAČKO KOLO and RADNICKO KOLO (Sonart 2022).

- Meas. 1 Step-hop on right foot in line of direction, facing right (ct. 1, and). Becomes a skipping step as kolo is accelerated. Continuing, step-hop on left foot (ct. 2, and).
- Meas. 2 Step on right, left, right, turning body to face center.
- Meas. 3 Step-hop on left foot directly backwards (ct. 1, and). Step-hop on right foot directly backwards (ct. 2, and).
- Meas. 4 Step on left, right, left.

There is a slight hop at the end of measures 2 and 4. VARIATION: In meas. 2 turn bodies to face counter-direction; dance measure 3 backwards, but in line of direction. Use meas. 4 to turn bodies to face the right again.

CROATIAN WALTZ

RECORD: Balkan 500, Sonart 608 or any slow Croatian waltz.

The Croatians along the Adriatic Coast and Western Croatia lived under Italian and Austrian influence and preferred couple dances based on polka and waltz tempos; in many areas the kolo was considered a foreign dance. The following pattern, called the CROATIAN WALTZ, was one of the many variants used to add flavor and spice to the dance - the waltz. It is definitely of the ballroom variety, as are nearly all dances from the Croatian Coastlands. Croatian waltzes are slow, but very melodious.

FORMATION: Couples facing counter-clockwise anywhere on the floor. Inside hands are joined and held below shoulder height; free hand on hip.

MEASURE

- 1 - 2 Two slow waltz steps forward, each starting on outside foot.
- 3 - 4 Turning towards each other (man clockwise, woman counter-clockwise) partners join new inside hands and holding them at same level take two waltz steps backwards, but in line of direction.
- 5 - 6 Joining right hands and facing, partners turn once around using two waltz steps. Man ends facing line of direction, but woman must take additional half-turn clockwise. Join new inside hands
- 7 - 8 Dancing backwards partners take one waltz step and one waltz-balance on the inside foot (left-right-left, right, lift-hold).

Routine. This pattern may be used anytime during a waltz, repeated if and when desired. A suggestion might be to do the pattern twice (meas. 1-16) then waltz an equal amount of music, 16 waltz steps in ballroom fashion (meas. 17-32). The waltz here is not bouncy, but slow, smooth, almost a shuffle type of step since the music is very slow.

AN EASY WAY TO LEARN TO KOLO

In parts of Yugoslavia girls join the kolo dancing at a certain age to show that they are eligible for marriage. According to a story, one girl was bundled off to the kolo by her eager mother with the advice, "Join hands with the others; run away from those chasing you and chase after the ones running away from you".

RUŽMARIN

Dick Crum learned this dance during his 1954 research trip to Yugoslavia and writes, "I learned this (Ružmarin) in Belgrade this year. The melody is the same as the "bowing" part in Srpkinja, and of Part II of "Paragusa". It's interesting how themes and melodies pop up in different dances that way". Ružmarin translates to "Rosemary".

RECORD: Balkan 553 "Ružmarin Kolo" (roj-mah-REEN--the "j" as in Fr. jour)
Formation: Usual open kolo, leader at right end; hands held rather low.

PART I (meas. 1-4 moving to right; meas. 4-8 moving to left.)

- 1-4 Facing diagonally right: R-hop, L-hop, R, L in back, R, L close.
- 5-8 Facing diagonally left: L-hop, R-hop, L, R in back, L, R close.

PART II (moving towards center (9-12) and away from center (13-16).)

- 9-12 Four step-hops into center of circle (R, L, R, L).
- 13-16 Four step-hops backward into place (R, L, R, L).

KASTRIANOS SYRTOS

Those who like the Syrtos will find added pleasure in the break with handclapping and stamping found in this dance. It is a version of the Syrtos, using that step, found in the locality of Kastro on the Island of Crete. It appeared as "Kastrinos" on the Royal Greek Festival Company program as they toured the United States in 1954.

RECORD: Folkraft F-1022GA "Kastrianos Syrtos"

DANCE ROUTINE: Do three sets of Syrtos

Release hands and everyone claps four times (3 per meas.)
Pause one count and stamp with R ft and either snap fingers in a forward motion, or bring forward a clenched fist as if in defiance. Repeat the clapping and stamp.

Repeat the above three more times, making four sets in all.

Follow with seven sets of Syrtos steps before clapping break, and end with two more units of three Syrtos steps with break.

The dancer is encouraged to listen to the music for the breaks instead of memorizing the recorded routine; in each Syrtos set preceding the breaks the clarinet will signal with a special high note to warn you.

PENTAZALI

This Cretan dance (also called "Pentozalis") derives its name from the "giddy five-step" rhythm and is danced chiefly by men, shoulder position.

RECORD: Folkraft F-1020GB (hold four meas. for introduction).

- (1) Step R ft, and swing L ft across and in front of R ft.
 - (2) Step L ft, and swing R ft across and in front of L ft.
 - (3) Quickly fall onto R ft and swing L ft across and in front of it.
 - (4) Do a quick L, R, L slightly moving left (resembles fast pas-de-basque).
 - (5) Do a quick R, L, R slightly moving right. The L ft may be placed next to R ft, may cross in back of right ft or cross in front of it.
- End with a "step R, swing L", which becomes the beginning (1).
Variation for no. 5: heel-click twice, moving right. Many others.

NATALIA KOLO

This kolo, also correctly called "Natalijino Kolo" was taught by the Hermans of Folk Dance House, New York City during the 1951 Stockton Folk Dance Camp. It is named for Queen Natalia of Serbia who reigned during the last decade of the 19th century, and Dick Crum found that it was composed in her honor by a Belgrade dancing master at that time. Mary Ann Herman told of the story about the Queen's riding through the country in her royal carriage and being so pleased and thrilled at the sight of some peasants dancing the kolo that she joined in the dance. There are three basic styles to this kolo, corresponding to the three classes of people dancing it at that time. The following suggested pattern incorporates those three styles, making an interesting dance.

RECORD: KOLO FESTIVAL 805; FOLK DANCER 1001

Figure I (The nobility):

Part I

- Meas. 1-4 With joined hands held at shoulder height and head held up, all take seven small shuffle-like walking steps to the right (R, L, R, L, R, L, R) and end closing left foot to right foot and turning body to face left.
- 5-8 Repeat meas. 1-4 to the left, starting with left foot.

Part II

- 9-10 Step R ft to R, step L ft next to R, step R ft R and close L ft to R ft (but do not transfer weight to L ft).
- 11-12 Repeat meas. 9-10 to left, starting with the left ft.
- 13-24 Repeat meas. 9-12 three times more.

Figure II (The middle class):

Part I

- Meas. 1-4 Joined hands are held low. Bodies turned to right, take four running polka steps starting with R foot.
- 5-8 Bodies turned to left, take four running polka steps to the left, starting with the right foot again (swing R ft over L at the end of the polka in meas. 4),

Part II

- 9-24 Dance 8 mild "basic-kolo" steps. Avoid embellishments.

Figure III (The peasantry):

Part I

- Meas. 1-2 With joined hands held down, dance two polka steps to the right, starting with right foot and facing R.
- 3-4 Leap onto right foot, leap onto left foot in back of right foot. Step R ft to R, point L ft in front of R. End facing clockwise, to the left.
- 5-8 Repeat meas. 1-4 to the left, starting with L foot.

Part II

- 9-24 Dance 8 typical peasant basic-kolo steps (as in Malo).

SUGGESTED ROUTINE: Dance a-la-nobility twice through, middle-class twice through, and continue the peasant style to the end.

Ne-vi-na dje-va la-ga-no ho-di	"Ja i-dem sto-bom Mi-la-ne moj!
Vel-ka ju tu-ga na groblje vo-di	Uz-mi me kse-bi u gro-bak tvoj."
I o-na sa-ma sa-ma u noć-no doba	I kad se zorom zorom probudi
Pa-la je tuž-na kraj ladnog groba.	svijet // Uz grob su na-šli po-gi-nut cvjet.

TAMBURITZA POLKA

PRONOUNCED: TOM-boo-ree-tsa
RECORD: Sonart M-603 Tamburitza Polka No.1
FORMATION: Couples forming a complete circle, woman on man's right.

The tamburitza (native spelling is tamburica) is the general name of the instruments commonly heard in Yugoslav music. This dance was composed by John Filcich to fit the three patterns of the record from which it takes its name. The dance is a lively mixer, and is not to be attributed to any particular nationality, tho the polka is essentially Slavic.

PART I

- Meas. 1 - 8 All take eight polka steps to the right in closed circle, beginning with the right foot. (Use a running polka step, each step equidistant, and close to the floor).
9- 16 All take eight polka steps to the left, also beginning with the right foot (swinging it over inside to start the step).

PART II

- Meas. 17-32 In shoulder-waist position couple does 16 polka steps around the circle counter-clockwise. Polka step does not start with a hop-up, but: hop onto right foot to side (almost a leap sideward), bring left foot to right foot (or in back of it), step on right foot in place (described for men).

PART III

- Meas. 33-40 Man moves his hands to woman's shoulders and couple does 16 conventional buzz-steps clockwise, completing 4 or 5 turns. On the 16th step man may stamp twice instead, but very rapidly to prepare for the step in the opposite direction (stamp first on left, then right foot).
41-48 Repeat 16 buzz-steps counter-clockwise; man may end with two stamps (right, left) similar to meas. 40 to end dance.

The man places the woman on his left and the dance continues.

SLOVENIAN DANCES

The Slovenia is a part of Yugoslavia, most of its folklore and culture is almost identical to the Austrian - because it was a part of Austria until 1918, and because of its Alpine terrain. But because they are Slavs, and Slovenia is an integral part of Yugoslavia, we feel that some of their dances should appear here. Geographic, and to some extent ethnic, divisions are the "Crna Krajina" (Black Slovenia) so-called because the inhabitants of this alpine region wear black or Tyrolean-type costumes, and the "Bela Krajina" (White Slovenia) since the white costume (similar to their Croatian neighbors) prevails. Naturally regional pride, if not a little rivalry exists, tho a folksong tells of a girl wanting to marry someone from the Bela Krajina because "I would be garbed in white dress".

SLOVENIAN DANCES: POK-ŠOTIŠ (Clap & Turn), ŠUSTAR POLKA (Shoemaker Dance) KRIŽ POLKA (Cross Polka), MAZULINKA (local Varsouvienne LANDLER, ŠPIC POLKA, TRPLJAN (as in Part A of the composed TRIGLAV WALTZ), POŠTER TANC (Wedding Dance) etc

C L A P & T U R N
(SLOVENIAN "POK-ŠOTIS" DANCE)

RECORD: Cont. 420-A CLAP & TURN
FORMATION: Couple dance

PART I

- Meas. 1-2 Standing facing each other with hands held down loosely, couple turns in line of direction, man to his left, woman to her right thus: (directions for man) step on left foot (ct. 1), step on right foot (ct. 2) making one complete circle. On the "and" counts free foot may brush floor).
- 3-4 Couple facing, hands on hips, stamp left, right, left (man).
- 5-6 Standing in place, clap own hands in back, clap in front. (this is usually doubled, so that routine is done twice).
- 7-8 Clap both hands against partner's hands three times.
- 9-16 Repeat meas. 1-8 in same directions.

PART II

- Meas. 17-32 Polka with partner 16 polka steps. In the Slovenian Polka there is no hop, but a slight dip-pivot on the third count.

This record is played by Frankie Yankovic, today's exponent of Slovenian style music in America and does not follow the customary A-B-A-B pattern, but plays tricks on the dancers and most of the fun is getting confused in such a simple dance.

SEVEN STEPS

RECORD: Folk Dancer 1048 (music should be a little livelier).
FORMATION: Couples forming double circle, ballroom position.

MEAS.

- 1-4 Seven slide steps to man's right: R,L,R,L,R,L,R, and hold.
- 5-8 Seven slide steps to man's left: L,R,L,R,L,R,L, and hold.
- 9-10 Four slide steps to man's right: R,L,R,L. (actually only three)
- 11-12 Four slide steps to man's left: L,R,L,R. steps, holding the last.
- 13-16 Four step-hops clockwise (one revolution) in same position, in place starting with man's right foot (R,L,R,L.)
- 17-24 Repeat measures 9 to 16.

VARIATION: For measures 13-16 woman may revolve under man's right arm, the man hopping four times in place.

ŠPIC POLKA

Pronounced SHPEETZ, this dance is a favorite of the Slovenes, tho found in many other countries in slightly different form with different names. In English it is the Finger Polka; it is done the same way by the Croats who call it the "Česka Polka"(Czech Polka).

RECORD: Folkraft 1089A (music is actually played in Lithuanian style).

MEAS.

- 1-8 Couples in dance position polka about the floor 8 polka steps. (The Slovenian version actually calls for 16 measures of polkas.)
- 9 Releasing hold, partners face each other, hands down.
- 10 Stamp three times (hands may be on hips, body may bend forward).
- 11 Hold
- 12 Clap own hands three times in succession.
- 13-14 Point right index finger 3 times; point left index finger 3 times.
- 15-16 One complete turn to the right; step right, left right in place.

SLAVONSKI DRMES

The Croatian drmeshes are probably the most lilting and melodious of all the Yugoslav dances. They are native to Croatia proper and Slavonia, and are played on the tamburitza; usually an orchestra of four or five accompanies the dancers. The long skirts of the women and the wide "gace" (trousers) of the men add to the quaintness and bounce of the steps. This choreography is by Anatol Joukowsky, formerly of Belgrade.

RECORD: JUGOTON J-6001-A "HRVATSKI DRMES"

Formation: Double circle of couples, hands on hips. M & W face each other. There are 6 or 8 counts to each phrase as listed below.

COUNTS (Part I)

- 1 Step on the right foot, bending right knee.
- 2 Raise left foot off floor.
- 3 Step on left foot in front of right foot. (across R).
- 4 Step on right foot to right.
- 5 Step on left foot, bringing feet together.
- 6 Pause.

Repeat above to the left, starting with the left foot.

Repeat all, making four in all.

Part II

- 8 Partners extend right arms straight out, placing hands so that they rest on the upper arms of each other. Both starting on the inside (R) foot, take six steps around in a circle, then turn to face opposite direction on three steps (turning to right). Take six steps back in circle and three steps to face original position of Part I (all done with R arms).

Part III

- 6 Repeat Part I.

Part IV

- 16 Repeat Part II, starting on left foot and extending left arms.

Part V

- 24 Repeat Part I in shoulder-waist position.

Part VI

- 8 Both cross right foot in front of left foot, step on right foot and bring toe of left foot to right heel; repeat six times clock-wise. Turn in separate circles to right with three small steps. Cross left foot in front of right, step on left, bringing right toe to left heel; repeat six times counter-clockwise, turn on three small steps to the left, ending facing each other.

Part VII

- 32 On the last four counts of Part VI girls place left hands on partners' left shoulders, and right hands on the right shoulder of the man standing on her right. Men join hands behind women. Dance 16 drmesh steps in place. Drmesh step: step on R ft out, chug back R ft, step on L ft in place, step on R ft in place; repeat, starting on L ft. Repeat all 7 times, making 8 in all.

PART VIII

- 32 In same hand hold, dance the steps of Part VI, men starting crossing R ft in front of L ft, and women L ft in front of R ft. Do 8 times and add four running steps. Repeat in same direction.

SLAVONSKI DRMEŠ (cont.)

- Count Part IX
- 16 Return to partner in shoulder-waist position. Do 8 drmeš steps away from the center of the circle; man starts on right foot moving backward, woman starts on left foot moving forward. Do 8 more drmeš steps making a complete circle, clockwise. (16 cts.).
- 16 Repeat Part VI as described.
- 16 Do 16 drmeš steps moving back to original position.
- Part X
- 8 Partners join extended hands. Step in place on right foot, raise left foot. Step on the left foot, raise right foot. Man then stamps right, left, right and woman turns to her left.
- 8 Repeat, starting with the left foot, and woman turning to right.
- 8 Repeat, " " " right " " " " " left.
- 8 Repeat, " " " left " " " " " right.
- Part XI
- 16 Men hold raised hands high and approach the center with 8 drmeš steps (small footwork). At the same time women move back to outside circle, using 8 small drmeš steps.
- 16 Women join hands and raise them, forming outside circle. They move towards center in this position using 8 small drmeš steps. At the same time men move out with 8 small drmeš steps. Men rejoin hands and both resume position of Part X.
- Part XII
- 32 Repeat Part X.
- Part XIII
- 32 Repeat Part XI.
- Part XIV
- 32 Repeat the first half of Part X (16 counts). Add the first six steps from Part VI, and end spinning the woman clockwise.

LESNOTO

This is one of the simpler of the Macedonian dances, but requires proper style. The leader holds a handkerchief or cord in his right hand which he waves to signal a change of tempo or direction. A very important style note: The knees bend following each step, as on the "and" count.

Record: Sperry #1528 Makedonsko Narodno Horo. Instruments used: Two "zurle" ("Arabian" clarinets) and a "tupan" (large drum).

Form'n: One open circle, male leader at right end. All the men are on the right side (near leader), the women on the left side.

Count is in fours. As tempo increases steps become faster with more hop.

- Meas. 1 1. (Starting with drum accent) Step right to right.
 2. Cross left foot in front of right foot. (Do not step.)
 3. Step on the left foot in front of right foot.
 4. Pause.
- Meas. 2 1. Step right foot to right, bending left ft in front of it.
 2. Hold, rising slightly on the right foot (up and down).
 3. " " " " " " " " "
 4. Pause in same position.
- Meas. 3 (Cts 1-4) Repeat measure 2, reversing direction and footwork.
- W-W-W-W-W-W-W-W-W-M-M-M-M-M-M-M-Leader

TRIGLAV WALTZ
(Slovenia, Jugoslavia)

While the Slovenes are Slavs, their many years as a part of the Austrian Empire have influenced and "austrianized" their culture. Unlike their Croatian neighbors who danced kolos and drmeshes to tamburitza instruments, the Slovenes considered the polka, waltz, and landler - danced to accordion and wind instruments- as part of their culture; costumes were typical Tyrolean, even to the shorts for the men. This Triglav Waltz is an old Slovenian melody; the dance is based upon actual Slovene waltz steps and patterns.

Description by John Filcich

Record: Corona 501-B

Formation: Couples

Steps: Waltz, with rather heavily-accented first beat; steps are medium-large, covering considerable ground. In all cases man starts with the left foot, woman with the right foot.

Introduction: (Meas. 1-16)

- Meas. 1 Holding inside hands, free hands on hips, waltz forward L,R,L (for man); swing arms forward.
- Meas. 2 Waltz forward R,L,R (in), swinging arms back.
- Meas. 3-4 With two waltz steps woman turns under man's rt arm.
- Meas. 5-16 Repeat 3 more times, making 4 in all;
In measures 1-16 progress forward is very small.

Part A. Facing each other, man holds woman's right hand with his right hand raised to forehead height; left hands are on partner's adjacent (each other's) hips.

- Meas. 17 Waltz to man's left (LRL for man)
- Meas. 18 Waltz to man's right (RLR for man)
- Meas. 19-20 Repeat with woman turning once under man's rt arm.
- Meas. 21-32 Repeat meas. 17-20 three more times, making 4 in all.
(this is a flirtation step done jovially in place.)

Part B.

- Meas. 33-40 Waltz forward 8 measures, woman turns under man's right arm four times (free hands on own hips).
- Meas. 41-48 In closed position couple waltzes 8 measures to the LEFT (to get ready for this man steps back on his right foot in measure 40, which is a RLR waltz.
- Meas. 49-56 Repeat measures 33-40
- Meas. 57-64 Repeat 41-48

Parts A and B are done three times; dance ends with finale:

In closed waltz position couple waltzes forward in line of direction eight measures; this is without turning, man facing line of direction, woman waltzing backwards.

Couple then waltzes to left (turning) eight measures.

SYRTOS
(Greek)

The Syrtos (sear-toe') dates back at least to the 16th century when Turkey conquered Greece. There is a legend that the Greek women danced over a cliff to avoid capture by the Turks. The Syrtos is still done in Greek clubs, cafes, and at weddings.

In older days men and women danced in separate lines and it was customary to hold a handkerchief between the leader and the second dancer. Today men and women dance in the same line and the handkerchief is still used. This dance was originally presented to the Research Committee of the Folk Dance Federation by Elaine Kockos, Amanda Antipa, and Themis Christo, and the original description appears in Volume II of Folk Dances from Near and Far. The following description is based on material supplied by Bettie Gall of Stockton who has been dancing with the Greek people in the Stockton area for many years.

MUSIC: Records: Folkways LP FP-814, Side 1, Bands 1, 2, & 3; Side 2, Bands 1 & 3. Many good Syrtos are available on Liberty.
Piano: "Come All You Maidens to the Dance." Sheet #681, Apollo Music Co.

FORMATION: Open circle leader at R end. Hands joined at shoulder level, extended toward center of circle, elbows bent. Leader may extend R hand and snap fingers in rhythm with the music, or may place hand on R hip, fingers backward. Dancer on L end of line may do either of above also. Man or Woman may lead. Handkerchief held between leader and second dancer.

STYLING: Knees slightly bent at all times. Upper part of body remains erect. Leader only may improvise on steps, second dancer maintains rhythm and step pattern, and gives leader support by holding R hand steady and firm. If leader dances with second dancer, the third dancer is responsible for maintaining rhythm and step pattern.

MUSIC 7/8

PATTERN

Measures

- 1 Facing ctr step to R on R (cts 1, 2, 3); cross L behind R (cts 4, 5; step to R on R (cts 6, 7).
 - 2 Cross L slightly in front of R (cts 1, 2, 3); step to R on R (cts 4, 5); step L beside R (cts 6, 7).
 - 3 Step on R, turning body slightly to L (cts 1, 2, 3); touch ball of L ft slightly fwd of R and twd ctr of circle, flexing R knee (cts 4, 5, 6, 7).
 - 4 Step bwd on L (cts 1, 2, 3); touch ball of R ft behind L, flexing L knee (cts 4, 5, 6, 7).
- Repeat dance from beginning.

NOTES: Leader may begin dance at any time he wishes. If he wants to relinquish lead he does so during the first 2 measures of the dance by joining the line on the L hand side of the dancer he chooses to be the next leader, pulling the intervening dancers along with him, and changing the handkerchief from his L to his R hand. It is not practical to pass the lead farther than 4 or 5 places down the line.

KRITIKOS SYRTOS

Kritikos Syrtos, or the Syrtos from Crete is the native Greek dance from which steps for the "Misirlou" dance were taken. The basic difference is that in this original described version movement begins with the left foot, and the last step (light stamp) ends on the fourth measure instead of at the beginning of the dance.

RECORD: Folkraft F 1021GA (recorded at correct speed)

Formation: open circle, leader at right end; joined hands held high.

MEASURE

- 1 With weight on the right foot, lightly brush ball of left foot forward, turning the heel inward (1); step on left foot in place (2), step on right foot in place (3).
- 2 Step left foot across right foot (1), step right foot across left foot (2), bring left to right (3), stepping on it.
- 3 Moving cw. (left) step forward on the right foot (1), bending left knee forward with foot raised off the floor. Step back on the left foot (2). Step on right foot next to left foot (3).
- 4 Step back again on the left foot (1), still facing cw. Step heavily (or stamp lightly) with the right foot, bringing it into place, at the same time turning body to face center of circle (2).
Hold (3).

NOTE: As is true of Greek dancing in general, there are many variations and improvisations possible, as long as the style is kept.

PAIDUSKO HORO

RECORD: Kime Nanchoff #7 (Pie-DOOSH-koh Hoh-roh)

This horo, also called Paiduska, is one of the more universal Macedonian dances done in all their lands of residence - Yugoslavia, Bulgaria, and Greece. To Western ears the music is strange and so are the steps when keeping time to the music. With each step count: "1-2-3" thruout.

Meas. 1

- With heel well turned, step on right foot in front of left (1), step to left with left foot (2), and pause (3).
- 2 Repeat meas. 1.
 - 3 Repeat meas. 1.
 - 4 Hop on L foot in place (1), step on R foot in place (2), pause (3).
 - 5 Hop on right foot in place (1), step on L foot in place (2), Pause (3).
 - 6 Step on right foot in front of left foot (1), step on left foot in place (2). Pause (3).
 - 7 Turn to face counter-clockwise (right) and hop on the left foot, (1), step on the right foot (2). Pause (3).
 - 8 Progressing forward, hop on the right foot (1), step on the left foot (2), pause (3).
 - 9 Repeat #7.
 - 10 Repeat #8.

Note: Nos. 7-10 are actually four step-hops to the right (ccw) facing right. Start with the right foot and accent the down movement of the step-hop. On nos. 4-5-6 & 9 count the step as "one-TWO-three". Rest is "ONE-two-three".

POMPOURS

Armenian dances generally fall into two categories: solo dances, especially for women, and circle or line dances for men or women or both. The peculiar hand hold requires joining with little fingers interlocked. These two Armenian dances are of the circle type and come from the province of Moush. They come to us from Frances Ajoian of Fresno, Cal.

RECORD: Rec-Art 1507 "Pompouri" (POM-poor-ee)

Formation: Closed circle, hands on neighbors shoulders. For M and W.

COUNT STEP

- 1 Step right foot to right.
 - 2 Step left foot in back of right.
 - 3 Step right foot in place.
 - 4 Swing left foot backward.
 - 5 Swing left foot forward.
 - 6 Step left foot next to right.
 - 7 Point right foot in front of left foot.
 - 8 Point right foot to side.
 - 9 Step right foot in place next to left foot. (Or stamp right foot).
- When dance accelerates and becomes hoppy: hop on both feet in place.

NOTE: There is a slight bouncing motion to the steps, the steps being done on the balls of the feet.

TAMZARA

RECORD: Rec-Art 1506 (TOM-zah-rah)

Formation: Open circle, hands joined with little fingers interlocked held shoulder height.

- I Step back on the right foot, slightly raising left foot off floor.
Step on left foot in place.
Step back on the right foot, slightly raising left foot off floor.
Step on left foot in place.
Step back on the right foot, slightly raising left foot off floor.
- II Step back on left foot, slightly raising right foot off floor.
Step on right foot in place.
Step back on left foot, slightly raising right foot off floor.
Step on right foot in place.
Step back on right foot, slightly raising right foot off floor.
- III Step forward on the raised right foot, slightly bending left knee.
Hop on the right foot in place.
Step forward with the left foot, bringing right foot slightly in front of the left foot and end with two quick stamps.

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Što Mi Je Mili Em Drago
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