

DULUTH MINNESOTA AUGUST 1977

Presented by Atanas Kolorovski

KALADŽOJ  
(Albania)

An Albanian dance, the title comes from the word "kōlc" or sabja polo-kruk, (half-circle") in Macedonian, describing the crescent moon-shape of the sword.

FORMATION: Mixed or separate lines.

STYLING: Correct styling is most important and when done well makes a very beautiful dance. The body is bent fwd during the steps done in place, resuming an upright pos for the traveling steps. Knees are flexible, lending a loose and graceful bounce to the steps. When the R ft extends outward, the L shldr is held back, and the whole torso sways with the movement of the ft. When the L ft is fwd, the L shldr also moves fwd. There are 3 possible positions for the hands: In a mixed line, the "W" hold may be used. In separate lines, W place R hand on hip, and extend the L arm to shldr of W on her L. Men use shldr hold. OR: L arm extends straight out to L side in front of R arm of the dancer next to you.. It should be just stiff enough to keep you an arm's length away. R arm is bent fwd at elbow and held close to the body to support the dancer on your right. For the steps in place, W hook their hands on hips, while M raise R arm twd head when L leg is back and vice versa.

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METER: 12/16 SQSQS

PATTERN

Begin in place, wt on L ft.

Lift R ft high fwd, step onto R heel with pronounced toe-heel accent, step onto L ft fwd, leap onto R ft. Bring L ft fwd in front of R ft, pivoting on R.

Step onto L ft (3 cts are used to turn L ft inward and 2 cts to turn outward.) Transfer wt onto R ft, lift L ft and step down behind or to side of R ft., according to personal style.

Step fwd onto R ft, step back onto L ft, lift on L ft and swing R ft fwd diag, step down onto R ft.

Transfer wt onto L ft.

Repeat. Change in music signals change in step.

Notes by M. Jaeger