

CȘARDÁS-VENGERKA (Hungary)

Ritka Búza (Rare the Wheat) is the title of the tune used for this *Vengerka*, a dance sometimes referred to as a "slow *czardas*." There are many versions of this dance, all of which will fit this music.

OPENING FORMATION: Couples side by side,

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with lady to right of man, holding inside hands, free hand on hip; all couples facing counterclockwise around the circle.

PART 1: Starting on right foot, move diagonally forward to the right on the right foot. Draw left



foot up to right. Step forward again on right foot and draw left up to it.

BOKAZNI STEP: Hop on left foot, crossing right toe in front of left foot. Hop on left foot and point right toe to right side. Hop on left foot and place right foot down beside it. (Man may strike his heels together 3 times, as if jangling spurs, instead of using the Bokazni step.)

Repeat the above sequence by moving diagonally forward to the left. Step left, draw right foot up to it. Step left, draw right up to it and do a Bokazni step, hopping on right foot as left foot crosses in front, then to the side, then in place.

Repeat the above sequence again, once with the right and once with the left foot.

PART 2: Face partner. Man has hands folded on chest; lady has hands on hips. Do four reel steps backwards away from partner.

Finish this figure with a Bokazni step, crossing right foot over.

Turn around to own right with 4 walking steps, finishing facing partner, and do a Bokazni step with right foot crossing over. Move toward partner with 2 slow steps—right, left—then 3 quick stamps—right, left, right. Do a Bokazni, left foot crossing over.

On the upbeat, take a step forward on right foot and assume *czardas* position, which is done by standing right hip to right hip, inside hand on partner's upper arm. Both turn clockwise with 4 walking steps, with accent on left foot going forward as right foot more or less dances in place. The turn is done quickly once around with dancers finishing in open, side-by-side position, facing counterclockwise, rounding out the figure with a Bokazni done with left foot crossing.

Repeat dance from beginning.

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MILANOVO KOLO (Serbia)

The word "Kolo" means circle. Kolos are the predominant dances in Yugoslavia, and especially in Serbia. So popular

are they with American folk dancers that periodic Kolo Jamborees are held in many places from coast to coast, and the

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a man's name--thus *Milavac Kolo*, or "Milan's circle." It is extremely easy, even for those who have never before learned folk dancing.



OPENING FORMATION: There are no partners. All hands are joined in a circle, which is usually broken at one end.

PART I: Face slightly to the right, moving around the rim of circle. Step-hop on right foot, then step-hop on left foot.

Face center of circle and step-hop on right foot. Step on left foot, placing it down behind right. Take 3 quick right steps in place--right, left, right.

The pattern is now repeated on the left, as follows:

Face left, step-hop on left foot, then step-hop on right. Step on left on left foot, place right foot behind left. Take 3 quick

steps with right hand straight down--no bent knees. The body is held erect, almost arrogantly. Sighs of "hey," "hep," or "hi" should accompany the dance. As dancers go to the center of the circle in PART II, the determining factor is the position of the feet, and the dancers may be in a line. The section with the partner may be done in the same way as above.

Repeat dance from the beginning.

PART II: Hands straight down--no bent knees. The body is held erect, almost arrogantly. Sighs of "hey," "hep," or "hi" should accompany the dance. As dancers go to the center of the circle in PART II, the determining factor is the position of the feet, and the dancers may be in a line. The section with the partner may be done in the same way as above.