

ČARLAMA (char-la-ma) = "means-to-an-end"

RELATED NAMES:

Čerlama (sic). **Čaralama**. **Kolo Bosansko**. **Kolo (Šumadija)**. **Šimi-kolo**. **Užicka Čarlama**.

BACKGROUND:

Čarlama is a dance of possibly Turkish influence from southwest Serbia and east Bosnia. Dick Crum and Anatol Joukowsky introduced it to the US in 1953. Quoting John Filcich,

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 the 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.

Quoting Dick Crum,

In the opinion of Mme. Maga Magazinović, Serbian dance historian, Čarlama could easily have been a novelty dance created by Serbian soldiers who had seen dances of other nationalities during World War I and emulated some of the foreign movements that were fun to do in boots.

If you want to know more, read the Nama record notes.

FORMATION:

Open or closed circle of men (and recently, Amazonian women); hands joined and down.

BARS ACTION

2/4 1. In place.

1 Jiggle: raise and lower L heel twice (cts &,uh of last ct of preceding bar), step in front of L ft onto R ft, bending R knee slightly (ct 1), step in place onto L ft (ct 2).

2 Step in place onto R ft (ct 1).

3-4 = 1-2 with opposite footwork.

5-12 = 1-4, 3 times in all.

13-16 = 1-4, once more. These last 4 bars aren't on all recordings.

Note: some folks do this step to a different timing:

1 Hop on L ft (ct 1), step forward onto R ft (ct &), step in place onto L ft (ct 2).

2 Step beside L ft onto R ft (ct 1), hop on R ft (ct 2).

3-4 = 1-2 with opposite footwork.

It probably depends on the proportion of Turkish, Bosnian, Serbian, Romanian, or soldier influence in your village.

2. Travel.

1 Step to R onto R ft (ct 1), step beside R ft onto L ft (ct 2).

2 Hop twice to R on L ft while clicking R heel to L heel twice (cts 1,2).

3-8 = 1-2, 4 times in all, but replace last click with a step onto R ft.

9=16 = 1-8 with opposite footwork and direction.

Note: Folkraft published the travelling step with a hop-step-step in odd bars instead of the step-step. Again, it probably depends on the various influences on your village. Both ways work.

3. Figure-8. Anatol Joukowsky taught a third figure to the West Coast which we've not done in Texas, so our version must be the East Coast, Dick Crum version with a sprinkling of the Folkraft version.

Repeat the dance from the beginning.

End of ČARLAMA.