

LOGOVAC

Vojvodina (Yugoslavia)

Logovac (LOH-goh-vahtz) is a trio dance popular among villagers and townspeople in the rich agricultural area of Vojvodina, an autonomous region made up of the districts of Bačka, Banat and Srem in northeastern Yugoslavia. Its name derives from *logov*, a special term used by the farm people of Vojvodina for the extra horse sometimes hitched to a one- or two-horse team to pull wagons containing various loads. The possible association between the dance's name and the "extra" dancer in the trio is interesting to contemplate, but the name, like those of many Balkan dances, is actually derived from the first line of the song whose melody accompanies the dance (see song lyrics further on).

The steps, figures and styling of *Logovac* vary from area to area. The version described here is from Banat, where it was learned by Dick Crum in 1954.

- Recordings:
- (a) Folk Dancer MH 1013-B, *Logovac*
 - (b) Jugoton LPY-V-802, "Pjesmom i igrom kroz Vojvodinu", Side 1 Bd 6, *Logovac*
 - (c) Jugoton LSY 66066, "Seoska sam lola - Krunoslav Slabinac-Kiće", Side 2 Bd 1, *Sinoć bila misečina*

Meter: 2/4

Formation: One M with two W, one on either side of him, all facing the same direction. Each W's inside hand on M's nearest shoulder, his arms (under theirs) around the back of their waists, holding their outside hands at their outside hips.

Basic Step: "SINK-HOP": An elastic, low step-hop is used throughout the dance, two per measure, beginning each phrase with the Rft:

- ct 1 Step onto Rft, "sinking" slightly by softly bending R knee and not letting R heel touch floor;
- ct & Slight hop on Rft, straightening R knee somewhat and barely (sometimes not at all) leaving the floor;
- ct 2& Same movements as in ct 1&, with Lft.

The "sink-hop" is done moving in all directions, in place, or turning, depending on the variation being performed. In Vojvodina the men do many improvised variations on the Basic Step (see "Men's Variations" below).

Sequence: In its native setting, *Logovac* has no set sequence. Guided by the whim of the man, dancers perform innumerable figures. The figures described here are all typical, and are arranged arbitrarily for convenience in learning. Once you have learned them, you may wish to disregard the sequence below and combine the movements and variations in your own way.

MEAS

ACTION

CHORUS (Precedes each figure)

- 1-4 8 sink-hops fwd in basic formation.
- 5-8 8 sink-hops backward to original place on floor.
- 9-12 8 sink-hops, trio turns CCW (need not be full turn), M acting as pivot.
- 13-16 8 sink-hops, trio reverses turn (i.e., CW).

(continued)

LOGOVAC (continued)

<u>MEAS</u>	<u>ACTION</u>
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VARIATION 1 ("Unfurl and re-furl")

- 1-4 *In 8 sink-hops:* M pulls R-W's R hand with his R hand so that she makes a 1/2 turn R and moves out to a position in front, facing the opposite direction from the remaining 2 dancers. In this new position the whole trio moves forward (R-W backing up). Keep hands joined throughout, though when "unfurling" R-W, M avoids vise-like grip on her R hand.
- 5-8 *In 8 sink-hops:* R-W makes 1/2 turn L to return to original position beside M, while he pulls L-W's L hand, leading her into a 1/2 turn L and out to a position in front, facing in the opposite direction from the remaining 2 dancers. In this position the whole trio moves away from center (L-W moving forward). Keep hands joined throughout, though when "re-furling" R-W and "unfurling" L-W, M avoids vise-like grip on their hands.
- 9-12 *In 8 sink-hops:* L-W makes 1/2 turn R to return to original position beside M, while he pulls R-W's R hand to begin repeat of this Variation. Trio moves toward center as in meas 1-4.
- 13-16 *In 8 sink-hops:* Trio moves back as in meas 5-8, L-W reassuming original position beside M in preparation for the Chorus.

1-16 CHORUS

VARIATION 2 ("M turns with each W")

- 1-4 *In 8 sink-hops:* Releasing all hands, M faces R-W and they join by an elbow hold, M's R hand grasps W's L arm just below elbow, his L hand grasps her R arm likewise. W also grasps M's arms just below elbows. They make 2 turns CW, while L-W spins alone in place CCW, clapping hands above her head.
- 5-8 *In 8 sink-hops:* M releases R-W, who goes immediately into a solo turn in place CW clapping hands above her head. M takes "elbow" hold with L-W, and they make 2 turns CCW.
- 9-16 Repeat action of meas 1-8 of this Variation and assume original position at end in preparation for the Chorus.

1-16 CHORUS

VARIATION 3 ("Twirl both women fwd")

- 1-4 *In 8 sink-hops:* M pulls both joined hands and, keeping hands joined, sends both W fwd into twirls under his raised arms as he moves fwd (R-W twirls R, CW; L-W twirls L, CCW; 2 sink-hops per turn). At the end of 8 sink-hops, both W stop twirling and end facing M.
- 5-8 *In 8 sink-hops:* Pulling W with him, M moves backward to original place on floor (no twirls).
- 9-16 M pushes joined hands forward and out, again leading W into twirls; repeat actions of meas 1-8 of this Variation and prepare for the Chorus.

1-16 CHORUS

(If the Folk Dancer record, MH 1013, is used, this Chorus ends the dance.)

(continued)

LOGOVAC (concluded)

MEN'S VARIATIONS

Whenever moving straight forward, backward or turning in place, M may insert the following variations instead of the usual sink-hops:

Men's Variation 1: 6 sink-hops (beginning with Rft) then 3 stamps (RLR) in place, then 6 sink-hops (beginning with Lft) with 3 stamps (LRL) in place.

Men's Variation 2: Step on ball of Rft, bending knee and twisting heels to R; Lft is parallel but has no weight (ct 1); step on ball of Lft, twisting heels L; Rft is parallel but has no weight (ct &); repeat action of cts 1&. Continue forward, backward or turning.

Men's Variation 3: Done only moving backward. Step on ball of Rft, twisting heels as in Var. 2 (ct 1); step on flat Lft, not twisting heels, and straighten L knee (ct &); repeat action of cts 1& and continue backward.

SONG TEXT

The melody of *Logovac* is the same as that of a famous wedding song (*Svatovac*) known all over Vojvodina and Slavonija. Often musicians sing lighthearted verses to the tune and even sometimes include one or two out of context from the *Svatovac* itself. The Banat Orchestra musicians on the Folk Dancer record sing these:

/: *Teraj, kume, logova,
preko toga korova. :/
Daleko je Mitrovica
gde se kuva kiselica,
još je dalje Sent-Ivan
gde se ljube svaki dan!*

*Best man, drive the spare horse over
the weedy fields; it's a long way to
Mitrovica, where they make sour
wine, and farther still to Sent-Ivan,
where they make love every day!*

/: *Metla nogu na potegu,
pa sve više: "Neću!" :/
/: *Pa na kuma namiguje,
da se kola kreću. :/**

*The bride put her foot up on the foot-
board and shouted, "I don't want to!"
Then she winked at the best man to
get the wagon going.*

/: *Jeli, kćeri, jel' to taj,
hulja i bećar? :/
/: *Jeste, majko, to je taj,
al' nije bećar! :/**

*Tell me, daughter, is he the one, that
good-for-nothing? Yes, mother, he's
the one, but he's not a good-for-
nothing!*

4/80

Presented by Dick Crum

Kolo Festival 1981