

POTKOLO
(Poht-ko-lo)

Konavle area of Croatia, Yugoslavia

Potkolo (version I). This arrangement was learned by Elsie Ivancich Dunin from Dr. Ivan Ivančan at a summer Folk Dance School held in Yugoslavia on Badija Island, 1973. Dr. Ivančan is presently the director and choreographer for LADO Ensemble based in Zagreb, but for many years he was the primary dance researcher in the Republic of Croatia. On the Croatian coastline, Konavle is an area south of Dubrovnik, where Ivančan had recorded dances during the early 1960's.

This Potkolo (I) was performed in the upper hill villages of Konavle. As of 1977, the dance was no longer included in dance events.

Potkolo (version II) was observed and learned by Elsie I. Dunin in Čilipi, a lower valley village in Konavle, 1976-1977. The dance is part of a performed dance and music program that is presented to visiting tourists. Dr. Ivančan also describes this version in his article on Konavle dances "Konavoski Narodni Plesovi", in Anali X-XI, Historijskog Instituta Jugoslovenske Akademiji Znanosti i Umetnosti u Dubrovniku. (Dubrovnik, 1962-1963) pp. 363-418. (Text is in Croatian, 2 page summary in German.)

An AMAN description of Potkolo (I) is included in their 5th Annual Dance Institute booklet (Los Angeles, 1974).

Music: AMAN 105, Side 2, Band 5

Meter: 3/4 and 2/4

POTKOLO (I)

Formation: Mixed line of M and W; during Fig. A joined hands are held at shoulder level (elbows are bent and pointing downward); for Fig. B hands are brought down to sides.

<u>Meas</u>	<u>Ct</u>		<u>Figure A</u> (3/4 meter)
1	1	♪	Facing slightly CW, touch L ft diag L fwd
	2	♪	Lift L ft in front of R just below knee
	3	♪	Hold
	&	♪	Hop on R
2	1	♪	Step fwd on L
	2	♪	Step fwd on R (a long step)
	3	♪	Hold
3	1	♪	Bringing L ft next to R, and keeping wt on balls of ft, twist heels to L
	2	♪	Twist both heels to R
	3	♪	Hold
4			Repeat Meas 3
			Continue Meas 1-4 until music changes to 2/4 time

Figure B (2/4 meter)

Arms are brought down, and all dancers skip to end of 2/4 music. During this figure the leader turns down the line and passes under joined arms (forming an arch) of last two dancers.

POTKOLO (II)

Formation: Mixed line of M and W; during Fig A and B joined hands are held low at dancers' sides. A scarf is held between the lead and second dancer.

Meas Ct

Figure A (3/4 meter)

1	1	♪	Touch L ft in front of R <u>or</u> place L ft just off ground in front of R
	2	♪	Touch L ft diag L fwd, keeping wt on R
	3	♪	Hold
	&	♪	Lift off both ft
2	1	♪	Wt on both ft
	2	♪	R ft steps across in front of L ft
	3	♪	Hold
3	1	♪	Turn to face diag R, sten L ft in place next to R ft
	2	♪	Step R ft in back of L ft
	3	♪	Step L ft in front of R
4	1	♪	Turn to face diag L, step R ft slightly to R
	2	♪	Close L ft to R
	3	♪	Hold

Continue Meas 1-4 until music changes to 2/4 time

Figure B (2/4 meter)

For this figure all begin to skip in the CW LOD. A large handkerchief is held between the lead and 2nd dancer to form wider arch. The lead dancer (usually a male) winds the circle into a coil, and just before the unwind, he switches hands and holds the handkerchief in his L hand. He turns back behind the line, while the 2nd dancer must turn under his own arm, not letting go of the 3rd dancer. The whole line passes under the arch. If there were live music, the musician would watch until all have passed through the arch two or three times, before beginning to play Fig A again. With recorded music, the leader must determine the number of arch passes relative to the length of his line.