

PREKID KOLO (PREH-kid KO-lo) = break kolo

OTHER NAMES:

Break Kolo - a name used by Steve Petrovich, member of the Sloboda band in Milwaukee.

Pause Kolo

BACKGROUND:

Barbara Welch Hill visited Zagreb, Croatia in July, 1960, presumably viewing the Zagreb international folk festival. That August, she presented this dance to The Dance Circle in Seattle. Shortly thereafter, Rose Marie Doumitt hosted Vyts Beliajus and John Filcich at her home in Portland, Oregon, where guests danced *Prekid* "which John and I agreed had tremendous possibilities. Soon after, John had the recording of it made in time for the Stockton camp where he taught and where, as we expected, it turned out to be the 'hit' kolo of the season."-Vyts. We learned it in Texas that November, and it remains sporadically popular around the country even today.

The original (and, essentially, the only) recording, National N4518, appears to be a copy of RTB LP 102. The original (and, essentially, the only) instructions, written by Stan Leszynski, say that Barbara learned the dance from (presumably Serbian) natives in Zagreb, but a persistent rumor says the dance developed at a folk dance party at her home that summer.

The music, attributed to M.T. Krajevac's *12 Popular Kolos from Serbia, Book II*, appears to be a simple *U Šest* tune with a delightful break or pause in the melody. We may never know the true story here, but the lack of the symmetry so characteristic of *U Šest* dances will always raise eyebrows.

Interestingly, ethnic Serbs in Milwaukee, more or less unconnected to international folk dancing, dance another *Prekid*, which they call *Break Kolo*, containing the "skoči" step but equally devoid of the *U Šest* symmetry. Forrest and Carol Johnson recorded that version for us, and both versions appear below.

FORMATION:

Broken circle of dancers, hands joined and down at sides. Hold free hands (at ends of the line) in fists at small of back.

BARS ACTION

2/4 No Introduction.

1. Walk and skoči (hop). Face to R and CCW around the circle.

1-2 Walk 4 steps forward and CCW around the circle onto: R foot, L foot, R foot, L foot (cts 1,2,1,2). Note: walk in a softly upbeat and bouncy manner by straightening knees on each beat (cts 1,2,1,2) and bending knees on each upbeat (cts &,&,&,&).

3-4 Step forward onto R foot, bending knees a bit and kicking L foot forward to a position beside the R foot (ct 1), hop on R foot, continuing the L-foot kick in a small CCW circle to turn to face center (ct 2), step behind R foot onto L foot (ct & of 2). Step in place onto R foot (ct & of 1), step in front of R foot onto L foot, turning to face to R and CCW around the circle (ct 2).

5-16 = 1-4, 4 times in all.

Note: The unusual *scoči* timing results from its following the unusual music of the break.

Note also: Keep ankles close together during bar 3.

2. Čuješ (listen) and syncopated threes. Facing to R and CCW around the circle:

17 Step forward onto R foot with R knee bent a bit (ct 1), hop forward on R foot, kicking L foot forward a bit (ct 2), step in front of R foot onto L foot with L knee bent a bit (ct & of 2).

18 Facing center, step to R onto R foot (ct & of 1), step behind R foot onto L foot with L knee bent a bit (ct 2).

19 Step in place 3 times onto: R foot, L foot, R foot (cts 1,2,&).

20 Step in place 3 times onto: L foot, R foot, L foot (cts 1,2,&).

21-40 = 17-20, 6 times in all.

Note: Each step in the "syncopated threes" uses the typical Serbian gentle flex of the knee.

Repeat dance from the beginning, until the music ends.

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Prekid Kolo (concluded)

PREKID KOLO (AS DANCED BY SERBS IN MILWAUKEE, WISCONSIN)

BACKGROUND:

Forrest and Carol Johnson have observed and danced *Prekid Kolo* with Serbs in Milwaukee since 1978, first under the name "Prekid Kolo" and recently under the name "Break Kolo."

BARS ACTION

4/4 No introduction.

1. Running with brush-hops. Face center.

1-2 Starting onto R foot, run in place seven steps (cts 1,2,3,4,1,2,3), raise L foot up in back just a bit to prepare for the coming brush (ct 4).

3-4 Dance a brush-hop to R.

Brush-hop to R (2 bars per step): Brush L foot forward (ct 1), swinging L foot in a small CCW circle, hop in place on R foot (ct 2), step behind R foot onto L foot (ct 3), step in place 3 times onto: R foot, L foot, R foot (cts 5,6,7), pause (ct 8). **Brush-hop to L**: same as brush-hop to R but with opposite footwork.

5-8 = 1-4 with opposite footwork (run 7 and brush-hop to L).

9-16 = 1-8 (repeat running with brush-hops).

Brush-hops. Face center.

17-18 = 3-4 (dance a brush-hop to R).

19-20 = 7-8 (dance a brush-hop to L).

21-24 = 17-20 (dance brush-hops to R and to L).

Traveling two-steps. Face to R and CCW around the circle.

25-32 Dance 8 two-steps forward and CCW around the circle, starting onto R foot.

Two-step (1 bar per two-step): Step forward onto R foot (ct 1), step beside R foot onto L foot (ct 2), step forward onto R foot (ct 3). Repeat of step uses opposite footwork.

Note: Some dancers add a tiny hop to the sequence of three steps, placing the hop just before the first forward step (upbeat to ct 1).

Note also: Some dancers swing hips just a bit to R during two-step bars starting onto the R foot and just a bit to L during two-step bars starting onto the L foot.

33-40 Turn to face to L and CW around the circle and dance 8 two-steps forward and CW around the circle, starting onto R foot.

Repeat action of bars 1-40 to the end of the 40-bar music.

End of **PREKID KOLO**.