

Presented by Dick Crum

ŠOKAČKO MALO KOLO
(Croatian)

Sho-kotch-ko: In its native setting this dance is a highly improvised affair, and natives would think it rather strange to see us in America isolating individual variations and calling them full-fledged "figures". The three variations were selected by Dick Crum from a dozen or so which he noted down in Yugoslavia in 1954. Each individual dancer does any of the figures whenever he wishes, even when a neighbor is doing a different one from his; the idea is that eventually each dancer adjusts his style and the size of his steps so as not to interfere with his neighbor.

RECORD: "KOLO PARTY"
FLP 1505, S.1, Band 7 "Malo Kolo" KF 4802

FORMATION: Closed circle of dancers (no leader). If possible, alternate M & W, in which case M join hands with M in back of W; W place their hands on nearest shoulders of neighboring M. If exact alternation isn't possible, then dancers usually place hands on neighbors shldr or around neighbor's waist. The dance can be done simply holding hands down at sides, but it is less common and less enjoyable.

RHYTHM: Though the music for the dance is 2/4 time, the steps themselves are in a syncopated rhythmic pattern. For teaching purposes, this pattern can be counted "slow-quick-slow" ^{slow, or} ~~quick~~ to use the nonsense phrase that helped learn the dance in class, imitate the newsboys chant: "Get your papers here!"

2/4 MUSIC

PATTERN

Meas FIG 1: "LUNGING STEP"
(REMINDER INSTRUCTIONS: Lunge to R on R, step L with L, hop on L, step R beside L, pause. Step-hop on L in place, step-hop on R in place, during which L ft darts fwd and back quickly, step on L ft behind R, pause)

1-2
"Get your papers here!"
Lunge R with R, leaving L "pinned" to its spot (slow)
Hop on R in its new pos, L ft still hovers over its orig pos(quick)
Reach the L ft a little beyond its original spot, i.e. further to the L, and put weight on it (slow)
Hop on L in its new pos, at the same time bringing R over in the air beside L ft (quick)
Step onto R ft beside L ft (slow)

Continued...

3-4

Get Step on L ft in place beside R ft (slow)
your Hop on L ft in place beside R ft (quick)
pa- Step on R in place, kicking L sharply fwd and back again like
the tongue of a snake)slow).
pers Hop on R in place, bringing L around in back of R (quick)
here! Step on L behind R (slow)
CUE WORDS FOR FIG I: (In the slow-quick-slow quick-slow rhythm):Step-hop,
step-hop, step; step-hop, step-hop, step.

FIG II: "DOUBLE PAS DE BASQUE"

(REMINDER INSTRUCTIONS: Leap onto R, step lightly on sole of L ft in front of R ft, repeat these movements, step R ft in place. Repeat the whole thing to L with opp ftwk)

1-2

Get Leap onto R, very slightly to R, bending R knee and leaning a bit fwd (slow)
your With L knee rather straight, step lightly onto L in front of R with a sole-slapping movement (quick)
pa-) Repeat the above movements once more (slow-quick)
pers)
here! Leap onto R ft in place and pause (slow)
3-4 Repeat meas 1-2, with opp ftwk i.e. begin with L ft.
CUE WORDS FOR FIG II: "step-left-right-left-right, step-right-left-right-left."

FIG III: "ROCKING STEP WITH HOP"

REMINDER INSTRUCTIONS: Step-hop on R in front of L, "rock" bwd-fwd-bwd (L,R,L); then step-hop on R in original place, kicking L across on the hop, then 3 steps, L in place, R behind L, L to L.)

1-2

Get Step to R with R (i.e. return to its orig pos) (slow)
your Hop on R in place, at the same time kicking L heel up across in front of R (quick)
pa- Step onto L in place beside R (slow)
pers Step onto R behind L (quick)
here! Step L to L (slow)
CUE WORDS FOR FIG III: Step-hop, step-step-step, step-hop step-step-step.

There is a continuous, gradual left-ward movement throughout the whole dance.