

A5 SUKAČKO KOLO
Croatia (Yugoslavia)

At weddings in the Prigorje district of Croatia, an important role was played by the *sukačice*, the women who prepared the special soups, cakes and roast meats for the feast held at the bride's home after the church ceremony. The guests sang a humorous song (*Sukačice, domariče...*) in their honor, usually at the moment they brought out the roast turkey or some other special course, and sometimes the song was accompanied by spontaneous dancing. *Sukačko kolo* (SOO-kotch-koh KOH-loh, "dance done to the song about the *sukačica*") had no special steps or choreography in that context; the wedding guests formed a circle or took partners, perhaps pulled a *sukačica* or two into the kolo with them, and danced their ordinary local *drmeš* ("shaking dance").

The *drmeš* formerly done in Prigorje villages consisted of several types of walking steps, hop-step combinations and "shaking" steps in place, with no fixed sequence (see notes under "NAMA Drmeš Medley" in the NAMA #1 syllabus, pg. 7).

Two versions of *Sukačko kolo* have been introduced in the U.S. and Canada to recreational folk dancers. Version (A) given below was learned from members of the Croatian State Folk Song and Dance Ensemble "Lado" by Anthony Shay and introduced by him in the late 1960's under the name *Sukačica*. Version (B) was learned in 1954 by Dick Crum in the village of Gračani; it is a set sequence of local traditional *drmeš* movements arranged by the villagers for presentation at a regional folk festival.

Meter: 2/4

(A) "LADO" VERSION

Formation: Individual couples, anywhere on dance floor. See below for positioning.

MEAS	PATTERN
(1-8)	8 meas introduction. Dancers wait.
<u>Part 1 - "Turn away, turn to face"</u>	
Partners side by side, W on M's R, inside hands joined down at sides ("V" position), outside hands on own hip.	
Note: Ftwk is described for M; W's ftwk is opposite thruout this part.	
1	Turning about 1/8 turn away from ptr, step heavily ("fall") onto Lft with slight flex of L knee, swinging joined inside hands fwd (1); hold (&); step on flat Rft beside Lft, R knee stiff, body still turned away from ptr (2); step on flat Lft beside Rft, L knee stiff, body still turned away from ptr (&). The shifts of wt on cts 2,& are subtle, "inside your shoes", giving the impression they might be two bounces in place on both feet.

(Continued)

SUKAČKO KOLO ("LADO" VERSION, Part 1 - continued)

- 2 Turning to face ptnr not quite straight on, step heavily ("fall") onto Rft, swinging joined hands bk (1); hold (&); step on flat Lft beside Rft, body still turned twd ptnr (2); step on flat Rft beside Lft, body still turned twd ptnr (&). Same styling as in meas 1 above.
- 3-12 Repeat mov'ts of meas 1-2 five more times (6 in all), except that on the last count (&) of meas 12, W does not step onto Lft -- instead she "holds" with wt still on Rft in preparation for Part 2.

Part 2 - Chorus: Couple-turn CW

Ptnrs face-to-face; W's hands on M's shldr; M's hands at W's shldr blades. Both dancers' knees slightly bent.
Note: M's and W's ftwk is identical thruout this part.

- 13 Hop on Rft, raising bent L knee and moving L, beginning to turn as a couple CW (1); step Lft sdwd L, continuing CW (&); step Rft across in front of Lft, continuing CW (2); hold (&).
- 14-20 Repeat mov'ts of meas 13 seven more times (8 in all), continuing to turn CW.

Part 3 - "Drmeš" side by side

Ptnrs open out into side-by-side position, W on M's R; all hands (joined inside hands and free outside hands) are held up at shldr height, elbows slightly bent.
Note: M's and W's ftwk is identical thruout this part.

- 1 Step Lft sdwd L, using flat foot and stiffening L knee sharply; all hands move L, articulated from elbows (1); sharply flex L knee, raising Rft off floor (&) step Rft beside Lft, stiffening knees sharply; all hands move R, articulated from elbows (2); sharply flex R knee, at same time raising Lft off floor (&).
- 2 Repeat mov'ts of meas 1 of this part exactly, continuing to move sdwd L.
- 3 Step Lft sdwd L as in meas 1; all hands move L, articulated from elbows (1); sharply flex L knee, raising Rft off floor (&); close Rft (no wt!) beside Lft, stiffening knees sharply; all hands remain in leftward position (2); sharply flex L knee, raising Rft off floor (&).
- 4-6 Reverse mov'ts and direction of meas 1-3 of this part.
- 7-12 Repeat mov'ts of meas 1-6.

Part 4 - Chorus: Couple-turn CW

- 13-20 Same as Part 2. At the end of this chorus, W must free Rft in preparation for return to Part 1.

SUKAČKO KOLO (Continued)

(B) "GRAČANI" VERSION

Formation: Circle, preferably not more than 5 dancers, M and W, hands in back-basket position (holding hands of 2nd person over on each side, behind back of neighbor). There is no "rule" as to which arm is over and which is under, although the tendency among native dancers is for the W's hands to be joined over the M's whenever possible. The dance can also be done in couples, in which case W's hands are on M's shldrs, his hands at her shldr blades.

MEAS	PATTERN
(1-8)	8 meas introduction. Dancers wait.
	<u>Part 1 - Traveling steps to L</u>
1-6	Facing L, move in RLOD with 12 smooth, brisk walking steps beginning with Lft.
7	Still moving in RLOD: hop on Rft (1); step Lft fwd (&); step Rft fwd (2); hold (&).
8-12	Repeat mov'ts of meas 7 five more times (6 in all), continuing fwd in RLOD.
	<u>Part 2 - "Drmeš"</u>
13	Facing ctr, step Lft sdwd L, with flat foot and stiffening L knee sharply (1); sharply flex L knee, at same time raising Rft off floor (&); step Rft beside Lft, stiffening knees sharply (2); sharply flex R knee, raising Lft off floor (&).
14	Still facing ctr, step Lft sdwd L as in ct 1 of meas 13 above (1); sharply flex L knee, raising Rft off floor (&); close Rft (no wt!) beside Lft, stiffening both knees sharply (2); sharply flex L knee, raising Rft off floor (&).
15-16	Reverse ftwk and direction of meas 13-14.
17-19	Repeat mov'ts of meas 13-15.
20	Still facing ctr, step Rft sdwd R, stiffening R knee sharply (1); sharply flex R knee, raising Lft off floor (&); close Lft (taking wt!) beside Rft, stiffening both knees sharply (2); sharply flex L knee, raising Rft off floor (&).
	<u>Part 3 - Traveling steps to R</u>
1-12	Reverse mov'ts of Part 1, i.e., beginning with Rft and moving in LOD.
	<u>Part 4 - "Drmeš"</u>
13-20	Reverse mov'ts of Part 2, i.e., beginning with Rft sdwd R.