



1954
CALIFORNIA

KOLO FESTIVAL INSTITUTE

DANCES

- SLAVONSKI DRMES (Yugoslavia)..... Anatol Joukowsky
- LESNOTO HORO ((MACEDONIA) Anatol Joukowsky
- GERAKINA (Review) (Greece)..... Anatol Joukowsky
- YABLOTCHKO (Review) (Russia)..... Anatol Joukowsky

- CIGANSKO HORO (Macedonia)..... Vyts Beliajus
- PAIDUSKA (Macedonia)..... Vyts Beliajus
- IL CODIGLIONE (Italy)..... Vyts Beliajus
- SUKCIUS (Lithuania)..... Vyts Beliajus
- KARAFYET (Russia)..... Vyts Beliajus
- KASTRIANOS SYRTOS (Greece)..... Vyts Beliajus
- HAVA NETZE B'MAHOL (Israel)..... Vyts Beliajus

- SLAVONSKO KOLO (Yugoslavia)..... Anthony Bazdarich

- NATALIA - KOLO (Yugoslavia)..... John Filcich
- RUZMARIN (Yugoslavia)..... John Filcich
- KRITIKOS SYRTOS (Greece)..... John Filcich
- PENTAZALI (Greece)..... John Filcich
- TALZARA (Armenia)..... John Filcich
- PCMPOURI (Armenia)..... John Filcich

It is the purpose of the Annual Kolo Festival to introduce and acquaint Folk Dancers with the rich folklore of the Balkans, and bring to them wealth and beauty of their music and dances - the lilting melody of the Croatian drmesh, the intricate footwork of the Serbian kolo, the lithesome movement of the Macedonian horo, and the complex rhythms and Oriental flavor of the dances of Greece and the Near-East.



NATALIA - KOLO

This kolo, also correctly called "Natalijino Kolo" was taught by the Hermans of Folk Dance House, New York City during the 1951 Stockton Folk Dance Camp. It is named for Queen Natalia of Serbia who reigned during the last decade of the 19th century, and Dick Crum found that it was composed in her honor by a Belgrade dancing master at that time. Mary Ann Herman told of the story about the Queen's riding through the country in her royal carriage and being so pleased and thrilled at the sight of some peasants dancing the kolo that she joined in the dance! There are three basic styles to this kolo, corresponding to the three classes of people dancing it at that time. The following suggested pattern incorporates those three styles, making an interesting dance.

RECORD: KOLO FESTIVAL 805; FOLK DANCER 1001

Figure I (The nobility):

Part I

- Meas. 1-4 With joined hands held at shoulder height and head held up, all take seven small shuffle-like walking steps to the right (R,L,R,L,R,L,R) and end closing left foot to right foot and turning body to face left.
- 5-8 Repeat meas. 1-4 to the left, starting with left foot.

Part II

- 9-10 Step R ft to R, step L ft next to R, step R ft. R and close L ft to R ft (but do not transfer weight to L ft).
- 11-12 Repeat meas. 9-10 to left, starting with the left ft.
- 13-24 Repeat meas. 9-12 three times more.

Figure II (The middle-class):

Part I

- Meas. 1-4 Joined hands are held low. Bodies turned to right, take four running polka steps starting with R foot.
- 5-8 Bodies turned to left, take four running polka steps to the left, starting with the right foot again (swing R ft over L at the end of the polka in meas. 4).

Part II

- 9-24 Dance 8 mild "basic-kolo" steps. Avoid embellishments.

Figure III (The peasantry):

Part I

- Meas. 1-2 With joined hands held down, dance two polka steps to the right, starting with right foot and facing R.
- 3-4 Leap onto right foot, leap onto left foot in back of right foot. Step R ft to R, point L ft in front of R. End facing clockwise, to the left.
- 5-8 Repeat meas. 1-4 to the left, starting with L foot.

Part II

- 9-24 Dance 8 typical peasant basic-kolo steps (as in Malo).

SUGGESTED ROUTINE: Dance a-la-nobility twice through, middle-class twice through, and continue the peasant style to the end.

| | |
|------------------------------------|----------------------------------|
| Ne-vi-na dje-va la-ga-no ho-di | "Ja i-dem sto-bom Mi-la-ne moj! |
| Vel-ka ju tu-ga na groblje vo-di | Uz-mi me kse-bi u gro-bak tvoji! |
| I o-na sa-ma sa-ma u noc-no doba | I kad se zorom zorom probudi |
| Pa-la je tuz-na kraj ladanog groba | svijet // Uz grob su na-sli |
| | po-gi-nut cvjet. |

SYRTOS

The Syrtos may be considered modern Greece's national dance; it has its roots in the dancing of Ancient Greece and in its present form may be traced to medieval times. It has many variations, especially in the role the leader assumes. Different regions have a "syrtos" of their own.

Record: Folkraft F1022GB has a very good beat; many syrtos records out.
Formation: Open circle, leader at right end. A handkerchief is held between leader and second dancer to aid leader in performing variations and twirls; second dancer maintains the steps.

Measure:

- (1) Step R with R ft (1), step L ft behind R (2), step R ft to R (3).
- (2) Lift (or lightly hop) on R ft (1), quickly step L ft across and in front of R ft. with a slight dip on both feet (and), step R to right (2), step on L near R (3).
- (3) Step on R (1), flex (syncopate) knees (2) and point L foot in front of R (3). May also be done: step R, point L out, step R.
- (4) Bring L foot back to place (1), flex knees (2), point R ft. either across L or backward (preferred) (3). Or: L, point R, L.

K A S T R I A N O S S Y R T O S

Those who like the Syrtos will find added pleasure in the break with handclapping and stamping found in this dance. It is a version of the Syrtos, using that step, found in the locality of Kastro on the Island of Crete. It appeared as "Kastrinos" on the Royal Greek Festival Company program as they toured the United States in 1954.

RECORD: Folkraft F 1022GA "Kastrianos Syrtos"

DANCE ROUTINE: Do three sets of Syrtos as described above (Meas. 1-12)
Release hands and everyone claps four times (3 per meas.)
Pause one count and stamp with R ft and either snap fingers in a forward motion, or bring forward a clenched fist as if in defiance. Repeat the clapping and stamp.
Repeat the above three more times, making four sets in all.
Follow with seven sets of Syrtos steps before clapping break, and end with two more units of three Syrtos steps with break.

The dancer is encouraged to listen to the music for the breaks instead of memorizing the recorded routine; in each Syrtos set preceding the breaks the clarinet will signal with a special high note to warn you.

P E N T A Z A L I

This Cretan dance (also called "Pentozalis") derives its name from the "giddy five-step" rhythm and is danced chiefly by men, shoulder position.

Record: Folkcraft F 1020GB (hold four meas. for introduction).

- (1) Step R ft, and swing L ft across and in front of R ft.
- (2) Step L ft, and swing R ft across and in front of L ft.
- (3) Quickly fall onto R ft and swing L ft across and in front of it.
- (4) Do a quick L,R,L slightly moving left (resembles fast pas-de-bas).
- (5) Do a quick R,L,R slightly moving right. The L ft may be placed next to R ft, may cross in back of right ft or cross in front of it.
End with a "step R, swing L", which becomes the beginning (1).
Variation for #5: heel-click twice, moving right. Many others.

CIGANSKO HORO

This is a fast and vigorous dance, tho not an intricate one once the steps and change of directions are mastered. It has an interesting sequence built upon the use of two quick short steps and two long and slower steps. The rhythm is set and maintained by the drums, the instrument the dancer is encouraged to listen to, and is: "1 -and, 2 - 3 repeated over and over. As is true of many other lower-Balkan and Near-East dances, the melody (clarinet here) may wander and new themes and variations may be introduced, but the rhythm to which we dance remains constant.

RECORD: Kime Nanchoff #4 (misprinted "Sigansko" - Gypsy's Horo)

Formation: Join hands in a kolo line. Leader hold a handkerchief in his free right hand which he waves during change of directions.

- | <u>NO.</u> | <u>Count</u> | <u>Step</u> |
|------------|--------------|--|
| 1) | 1-and | Stamp (step heavily) right and left foot in place. |
| 2) | 2-3 | Run forward two long steps to right (right foot, left foot). |
| 3) | 1-and | Turn to face center, step on right heel; step on the left foot behind the right foot. |
| 4) | 2-3 | Run forward two long steps to right (right foot, left foot). |
| 5) | 1-and | Repeat figure of No. 3 |
| 6) | 2-3 | Step on right foot, hop on right foot and at the same time turn to face clockwise (left); left foot remains off the floor. |
| 7) | 1-and | Stamp left, stamp right in place. |
| 8) | 2-3 | Run clockwise (left) left foot, right foot. |
| 9) | 1-and | Face center, step on left heel, step on right foot behind left. |
| 10) | 2-3 | Step on left, hop on left and at the same time turn to face R . (counter clock-wise). |

RUŽMARIN

Dick Crum of Minneapolis, Minn. learned this dance during his 1954 re-search trip to Yugoslavia and writes, "I learned this (Ruzmarin) in Bel-grade this year. The melody is the same as the "bowing" part in Srpkinja, and of Part II of "Paragusa". It's interesting how themes and melodies pop up in different dances that way". Ruzmarin translates to "Rosemary".

RECORD: Balkan 553 "Ruzmarin Kolo (roaj-mah-REEN -the "j" as in Fr. jour)
Formation: usual open kolo, leader at right end; hands held rather low.

PART I (meas. 1-4 moving to right; meas. 4-8 moving to left).

1-4 Facing diagonally right: R-hop, L-hop, R, L in back, R, L close.

5-8 Facing diagonally left: L-hop, R-hop, L, R in back, L, R close.

PART II (moving towards center (9-12) and away from center (13-16))

9-12 Four step-hops into center of circle (R,L,R,L).

13-16 Four step-hops backward into place (R,L,R,L).

(Armenian dances)

POMPOURI

Armenian dances generally fall into two categories: solo dances, especially for women, and circle or line dances for men or women or both. The peculiar hand hold requires joining with little fingers interlocked. These two two Armenian dances are of the circle type and come from the province of Moush. They come to us from Frances Ajoian of Fresno, Cal.

RECORD: Rec-Art 1507 "Pompouri" (POM-poor-ee)

Formation: Closed circle, hands on neighbors shoulders. For M and W.

COUNT STEP

- 1 Step right foot to right.
 - 2 Step left foot in back of right.
 - 3 Step right foot in place.
 - 4 Swing left foot backward.
 - 5 Swing left foot forward.
 - 6 Step left foot next to right.
 - 7 Point right foot in front of left foot.
 - 8 Point right foot to side.
 - 9 Step right foot in place next to left foot. (Or stamp right foot).
- When dance accelerates and becomes hoppy: hop on both feet in place

NOTE: There is a slight bouncing motion to the steps, the steps being done on the balls of the feet.

TAMZARA

RECORD: Rec-Art 1506 (TOM-zah-rah)

Formation: Open circle, hands joined with little fingers interlocked held shoulder height.

- I Step back on the right foot, slightly raising left foot off floor.
Step on left foot in place.
Step back on the right foot, slightly raising left foot off floor.
Step on left foot in place.
Step back on the right foot, slightly raising left foot off floor.
- II Step back on left foot, slightly raising right foot off floor.
Step on right foot in place.
Step back on left foot, slightly raising right foot off floor.
Step on right foot in place.
Step back on right foot, slightly raising right foot off floor.
- III Step forward on the raised right foot, slightly bending left knee.
Hop on the right foot in place.
Step forward with the left foot, bringing right foot slightly in front of the left foot and end with two quick stamps.

AL CODDGLONE

Vyts first saw this dance around 1930 in Chicago's famous Hull House during a festival when a group of six Italian couples performed it. It is probably the Italian version of "The Cotillon", and the name likewise a translation into the Italian. As observed, the step used was an ordinary easy walk, but this may have been influenced by the advanced age of the dancers. The dance is best performed as a double-quadrille, but may be done effectively with six or even five couples.

PRONUNCIATION: Ill Coh-dill-yo-neh (Italian)

RECORD: Harmonia 2074-A "Tarantella Barese" is recommended. (4 meas intr.

Formation: Couple behind couple in promenade (Varsouvienne) position, using two walking steps per measure.

| <u>ITALIAN</u> | <u>PRONUNCIATION</u> | <u>ENGLISH TRANSLATION</u> |
|---|---|--|
| <u>FIGURE 1 (8 meas.)</u> Passegiare in due | Pah-ssey-djah-reh in doo-eh | Promenade in twos. (16 steps to 8 meas.) |
| <u>FIGURE 2 (8 meas.)</u> Formare un circolo a destra. | For-mah-reh oon cheer- colo ah dest-rah. | Form a circle. (Walk to Right for 8 measures.) |
| <u>FIGURE 3 (8 meas.)</u> A sinistra | Ah seen-ees-trah | To the Left (reverse). |
| <u>FIGURE 4 (8 meas.)</u> Formare due circoli, donne nel centro, uomi- ni fuori. Donne a sinis- tra, uomini a destra. | For-mah-reh doo-eh cheer-co-lee, don- ney nel chentro, wo- min-ee foo-oh-ree. Don-neh ah sin-est rah, wo-min-ee a dest-rah. | Form two circles, women in the center, men on the outside. Women go to the left, men move to the right. |
| <u>FIGURE 5 (8 meas.)</u> Al contrario. | Ahll con-trah-ree-yo | In reverse. |
| <u>FIGURE 6 (8 meas.)</u> Paniere, con le mani del uomini in faccia le donne. | Pah-nee-ay-reh. Con leh mah-nee dell wo-min-nee een fan-chee-ah leh don-ney. | Form a basket. All join hands in two separate circles. Men raise their joined hands in front of the W. All walk to R. |
| <u>FIGURE 7 (8 meas.)</u> Al contrario. | Ahll con-trah-ree-yo. | In reverse. Women form a basket by raising their hands over and in front of the men. All walk left. |
| <u>FIGURE 8 (4 meas.)</u> Passegiare in due, donne in avanti, al- zare le braccia. Gira il compagno. | Pa-sseh-djar-reh in doo-eh, don-neh in ah-vann-tee, ah- tzah-reh leh bra-chee- ah. Djee-rah ill com- pah-nyo. | Promenade in twos, W in front, raise arms (var- souvienne). Release L hands, turn W under join- ed R hands in two steps. End facing each other. |

(cont.)

IL CODIGLIONE, cont.

FIGURE 9 (4 meas.)

Baillare

Bah-lyar-reh

Dance. Both raised hands held high, snapping fingers, do four low pas-de-basques steps, as in tarantella.

FIGURE 10 (4 meas.)

Passa compagno con la spalla destra a posto.

Pah-sah com-pah-nyo
con- la spah-llah
dehs-tro ah pos-toh.

Right shoulder do-si-do done with eight steps.

FIGURE 11 (4 meas.)

Con la spalla sinis- tra. Cambiare com- pagno.

Con lah spah-llah sin- ees-trah. Cahm-byah-re com-pah-nyo.

Left shoulder do-si-do (8 steps). Change part- ners by walking backwards up to left hand partner.

Do figures 8 thru 11 until original partner is met, and repeat from Fig 1

SUKCIUS

(The Turner or Cheat)

Many of Lithuania's old traditional dances are of remote origin and have little or no trace of Slavic influence. Sukcius, a circle dance for eight couples from the Dzukija region, shows a close resemblance to the Balkan dances.

Record: Folkcraft 1174-B (a) (Sook-shyoos)

Formation: A circle of eight couples, W on M's right. All M join hands behind W's backs, and all W join hands behind M's backs.

FIG. 1

- Meas. 1 Step to R side with R foot (1); step with L foot across in front R (2).
2 Step R with R foot (1), swing L diagonally forward in front of R (2).
3-4 Repeat action of meas. 1-2 reversing footwork and moving left.
5-8 (and repeat of 5-8) Grapevine step left: step on R foot in back of L (1); step L foot to left (and); step R foot in front of L (2); step L foot to left (and). The movement is rapid and should be practiced. Repeat for remainder of the 8 measures.

Fig. 2

- 1-4 Form four wings as in a mill, two couples to each wing. Wings face a counter-clockwise direction; hands not joined in center. Each wing moves toward own right with steps of Meas. 1-4 of Fig. 1
5-8 (and repeat): The inside M form a small circle of 4, hands over each other's shoulders, and move L with grapevine step. The 3 remaining people in each wing (a M with a W on each side) spin in place, jumping up and down on both feet with M turning the W on his right side backward, the M and his left hand W forward. End with central M returning to partners and wings, and each wing forming a little circle of two couples.

FIG. 3

- 1-4 Groups of two couples in small interlocked circles (M join hands and W join hands as in Fig. 1). Repeat action of meas. 1-4 of Fig. 1, except instead of swinging foot, stamp it forward.
5-8 (and repeat): Jump as in Figure 2 (in fours), circling left. Continue at will.

(cont.)

SUKCIUS, cont.

Fig. 4

- 1-2 Single file circle, all facing ccw, W in front of partner M. With hands on hips, M start with right foot and move out of circle (as in all previous meas. 1-2). Women do same, but start with left foot and move into the circle.
- 3-4 Reverse above. M into center, W out of circle.
- 5-8 (and repeat): M form a circle, spin to left with a "grayevine" step. Same as meas. 5-8 of Fig. 1; girls at same time jump on both feet, and pivot in place counter-clockwise.

Fig. 5

- 1-4 Circle breaks into couples with M nearest center. Inside hands remain behind partner's back and are joined with the free hand. Same step as in Fig. 1, first moving away, then towards center.
- 5-8 (and repeat): In same position couples jump up and down on both feet turning in place, M backwards, W forwards.

Fig. 6

- 1-12 Repeat all of Fig. 1. End with a break in the circle forming a semi-circle and bowing to audience (if in exhibition).

KARAPYET

Several Russian ballroom dances have undergone changes in the U.S. Karapyet, described here in its original version, has become known here also as the Russian (or Ukrainian) "Two-Step" and "Tsiganotchka". "Karapyet", however is the correct name because of a parody popular in Russia at that time began with that word: "Karapyet has a buffet, on the buffet's a confet, on the confet's a portryet - that's the self same Karapyet" (etc.).

Record: Stinson UK-20-A Ukrainian Two-Step
Pronunciation: kah-rah-PYET (the Carpet)

PART I Formation: In ballroom dance position, joined hands extended.

- Meas. 1-2 Facing ccw, point outside foot forward; point outside foot diagonally backward.
- 3-4 Walk four steps forward starting with outside foot.
- 5-8 Repeat above in the same direction.
- 9-16 Repeat meas. 1-8 in opposite direction. In reversing, do not change position of hands, merely turn bodies. New outside foot.

PART II

- 17-18 With inside hands joined, do two "pas-de-basque" steps, balancing away and toward each other in place.
- 19-20 Releasing hold, swing inside hands forward, turning once in place (away from each other). Rejoin hands at end of turn.
- 21-24 Repeat action of measures 17-20.
- 25-26 Walk forward 3 steps in open position. End turning toward each other to face opposite direction. Do not release hold.
- 27-28 Walk in opposite direction four steps.
- 29-32 Dance four polka steps in social position with partner.

DANCES PRESENTED BY V.F. BELIAJUS:

| | |
|-------------------|--------------|
| CIGANSKO ORO | (Macedonian) |
| PAIDUSKA | (Macedonian) |
| IL CODIGLIONE | (Italian) |
| SUKCIUS | (Lithuanian) |
| KARAPYET | (Russian) |
| KASTRIANOS SYRTOS | (Greek) |

SLAVONSKI DRMES

The Croatian drmeshes are probably the most lilting and melodious of all the Yugoslav dances. They are native to Croatia proper and Slavonia, and are played on the tamburitza; usually an orchestra of four or five accompanies the dancers. The long skirts of the women and the wide "gace" (trousers) of the men add to the quaintness and bounce of the steps. This choreography is by Anatol Joukowsky, formerly of Belgrade.

RECORD: JUGOTON J-6001-A "HRVATSKI DRMES"

Formation: Double circle of couples, hands on hips. M & W face each other. There are 6 or 8 counts to each phrase as listed below.

COUNTS (Part I)

- 1 Step on the right foot, bending right knee.
- 2 Raise left foot off floor.
- 3 Step on left foot in front of right foot. (across R).
- 4 Step on right foot to right.
- 5 Step on left foot, bringing feet together.
- 6 Pause.

Repeat above to the left, starting with the left foot.

Repeat all, making four in all.

Part II

- 8 Partners extend right arms straight out, placing hands so that they rest on the upper arms of each other. Both starting on the inside (R) foot, take six steps around in a circle, then turn to face opposite direction on three steps (turning to right). Take six steps back in circle and three steps to face original position of Part I (all done with R arms).

Part III

- 6 Repeat Part I.

Part IV

- 16 Repeat Part II, starting on left foot and extending left arms.

Part V

- 24 Repeat Part I in shoulder-waist position.

Part VI

- 8 Both cross right foot in front of left foot, step on right foot and bring toe of left foot to right heel; repeat six times clock-wise. Turn in separate circles to right with three small steps. Cross left foot in front of right, step on left, bringing right toe to left heel; repeat six times counter-clockwise, turn on three small steps to the left, ending facing each other.

Part VII

- 32 On the last four counts of Part VI girls place left hands on partners' left shoulders, and right hands on the right shoulder of the man standing on her right. Men join hands behind women. Dance 16 drmesh steps in place. Drmesh step: step on R ft out, chug back R ft, step on L ft in place, step on R ft in place; repeat, starting on L ft. Repeat all 7 times, making 8 in all.

PART VIII

- 32 In same hand hold, dance the steps of Part VI, men starting crossing R ft in front of L ft, and women L ft in front of R ft. Do 8 times and add four running steps. Repeat in same direction.

(Cont)

SLAVONSKI DRMES, cont.

Count Part IX

- 16 Return to partner in shoulder-waist position. Do 8 drmes steps away from the center of the circle; man starts on right foot moving backward, woman starts on left foot moving forward. Do 8 more drmesh steps making a complete circle, clockwise. (16 cts)
- 16 Repeat Part VI as described.
- 16 Do 16 drmes steps moving back to original position.

Part X

- 8 Partners join extended hands. Step in place on right foot, raise left foot. Step on the left foot, raise right foot. Man then stamps right, left, right and woman turns to her left.
- 8 Repeat, starting with the left foot, and woman turning to right.
- 8 Repeat, " " " right " " " " " left.
- 8 Repeat, " " " left " " " " " right.

Part XI

- 16 Men hold raised hands high and approach the center with 8 drmes steps (small footwork). At the same time women move back to outside circle, using 8 small drmesh steps.
- 16 Women join hands and raise them, forming outside circle. They move towards center in this position using 8 small drmesh steps. At the same time men move out with 8 small drmes steps. Men re-join hands and both resume position of Part X.

Part XII

- 32 Repeat Part X.

Part XIII

- 32 Repeat Part XI.

Part XIV

- 32 Repeat the first half of Part X (16 counts). Add the first six steps from Part VI, and end spinning the woman clockwise.

LESNOTO

This is one of the simpler of the Macedonian dances, but requires proper style. The leader holds a handkerchief or cord in his right hand which he waves to signal a change of tempo or direction. A very important style note: the knees bend following each step, as on the "and" count.

Record: Sperry #1528 Makedonsko Narodno Horo. Instruments used: two "zurle" ("Arabian" clarinets) and a "tupan" (large drum).

Formation: One open circle, male leader at right end. All the men are on the right side (near leader), the women on the left side.

Count is in fours. As tempo increases steps become faster with more hop.

- Meas. 1
 1. (Starting with drum accent) Step right to right.
 2. Cross left foot in front of right foot.(do not step.)
 3. Step on the left foot in front of right foot.
 4. Pause.
- Meas. 2
 1. Step right foot to right, bending left ft in front of it.
 2. Hold, rising slightly on the right foot (up and down).
 3. " " " " " " " " " " " "
- Meas. 3
 4. Pause in same position.
- Meas. 3 (cts. 1-4) Repeat measure 2, reversing direction and footwork.

W-W-W-W-W-W-W-W-W-M-M-M-M-M-M-M-Leader

KRITIKOS SYRTOS

Kritikos Syrtos, or the Syrtos from Crete is the native Greek dance from which steps for the "Misirlou" dance were taken. The basic difference is that in this original described version movement begins with the left foot, and the last step (light stamp) ends on the fourth measure instead of at the beginning of the dance.

RECORD: Folkraft F 1021GA (recorded at correct speed)
Formation: open circle, leader at right end; joined hands held high.

MEASURE

- 1 With weight on the right foot, lightly brush ball of left foot forward, turning the heel inward (1); step on left foot in place (2), step on right foot in place (3).
- 2 Step left foot across right foot (1), step right foot across left foot (2), bring left to right (3), stepping on it.
- 3 Moving cw. (left) step forward on the right foot (1), bending left knee forward with foot raised off the floor. Step back on the left foot (2). Step on right foot next to left foot (3).
- 4 Step back again on the left foot (1), still facing cw. Step heavily (or stamp lightly) with the right foot, bringing it into place, at the same time turning body to face center of circle (2). Hold (3).

NOTE: As is true of Greek dancing in general, there are many variations and improvisations possible, as long as the style is kept.

PAIDUSKO HORO

RECORD: Kime Nanchoff #7 (Pie-DOOSH-koh Hoh-roh)

This horo, also called Paiduska, is one of the more universal Macedonian dances done in all their lands of residence - Yugoslavia, Bulgaria, and Greece. To Western ears the music is strange and so are the steps when keeping time to the music. With each step count: "1-2-3" thruout.

Meas. 1

- With heel well turned, step on right foot in front of left (1), step to left with left foot (2), and pause (3).
- 2 Repeat meas. 1.
 - 3 Repeat meas. 1.
 - 4 Hop on L foot in place (1), step on R foot in place (2), pause (3).
 - 5 Hop on right foot in place (1), step on L foot in place (2), Pause (3).
 - 6 Step on right foot in front of left foot (1), step on left foot in place (2). Pause (3).
 - 7 Turn to face counter-clockwise (right) and hop on the left foot, (1), step on the right foot (2). Pause (3).
 - 8 Progressing forward, hop on the right foot (1), step on the left foot (2), pause (3).
 - 9 Repeat #7.
 - 10 Repeat #8.

Note: Nos. 7-10 are actually four step-hops to the right (ccw) facing right. Start with the right foot and accent the down movement of the step-hop. On nos. 4-5-6 & 10 count the step as "one-TWO-three". Rest is "ONE-two-three".

SLAVONSKO KOLO

RECORD: Corona C-401-A "Mi Cigani"
CHOREOGRAPHY: Zdenka Politeo, San Pedro, formerly with Joza Vlahovic
Students' Group of Zagreb.

Slavonsko Kolo is actually only one of many dances from the Slavonia region of Croatia. It is a circle dance; and characteristic of the dances of this region, the men are together as are the women, and all progress is to the left, or clockwise. The hands are joined by locking middle fingers with the second person on either side. The right arm passes over and the left arm passes under the arms of persons next to you. There are three sequences of steps: basic, walking, and solo (or refrain).

BASIC STEP (16 measures)

- Meas. 1 Keeping weight on R ft, bend R knee and up on ball of R at same time as well as placing L on ball of L about 8-12 inches directly to side; straighten R leg and let R heel go back to floor (count 1). With weight on R, "bounce" R heel twice with accents (count 2).
- Meas. 2 Shifting weight to L heel, bend L knee and straighten as R is closing to L (count 1). With weight on L, "bounce" L heel twice with accents (count 2).

Repeat Meas. 1 and 2 eight times.

Style notes: Those heel "bounces" are real jarring beats felt throughout the body. Attempt to get shake from jar in whole body by letting chin and shoulders relax and slightly forward. The left steps and right close are not flat-footed steps, but up on the balls of the feet.

WALKING STEP (8 measures)

- Meas. 1 Step with L to side. Meas. 2, Cross over with R.
Meas. 3 Step with L to side. Meas. 4, Cross behind with R.
Repeat sequence.

Style notes: In reality a rest step and used to position dancers for solo steps. While a grapevine is suggested, the body is to the line of direction and against line of direction; and the step is a jaunty walk rather than a glide. This is when, in true village fashion, there is joking chanted back and forth among the dancers.

SOLO STEP (16 measures)

Men's

- Meas. 1 Short hop to side onto ball of L (count 1); swing R curving forward across L in a cutting hop (count and). (The R is placed almost on spot--but just to left--where the L was). Stamp ball of L back and to the right of R (count 2).
- Meas. 2 Short hop back to original position with R (count 1). Close with L and a heel click as upward movement of body raises R heel (count 2).
Repeat sequence eight times.

Style notes: All steps are hops onto balls of feet. If balance is difficult on heel click, it can be done in air--L is brought to R. Progress is achieved by making 1st L hop forward as well as R hop in Meas. 2. When not in kolo, hands are on back of hips, palms out, permitting elbows and shoulders to come forward.

SLAVONSKO, continued

Women's Solo Step 1

- Meas. 1 Step L to side (count 1); close with R and slightly to back (count and), step on L in place, changing weight (count 2).
Meas. 2 Reverse Meas. 1 to right.
Repeat Meas. 1 and 2 eight times.

Style notes: Steps to side and close are done with knees slightly bent, raising body by straightening at the change of weight. Hips go a little farther than rest of body, and the skirt sways, but the whole body turns so that swivelling of hips is not over-emphasized. Women of villages use a vertical pattern on pleated skirts which are tucked up at side to accent this sway. In exit solo, steps are made forward for progress. When not in kolo, girl holds hands on hips, thumbs around back, in "cutting" position, with shoulders and elbows forward.

Women's Solo Step 2

Travelling around men. Identical to basic step, but starting with L step, close, and double heel "bounce." Then with R forward, etc.

Notes on sequences (see diagram):

- 1 Basic Women start "upstage", travel is 1/2 circle.
Wlkg Travel 1/2 circle.
Solo Women upstage, backs to audience, doing Solo Step 1; all joined in kolo.
- 2 B More spirit, so 3/4 circle is travelled; closing in of kolo helps here.
W Done crisply to position men for open solo. Kolo flattened toward end.
S Men pivot CCW into solo with center of men's line pivoting in place and men's line spreads and guides on center men. End of women's line allow middle to straighten line so women can pass men precisely, doing Solo Step 2. Woman favors facing of "audience" with shoulders until she is well beyond center of man's position--she travels close around front.
- 3 B Women lead in forming quick kolo as men pivot CW into position.
W Used to put men in position for break.
S Center of men's line splits. Men travel backward in solo. Center of women surges forward, doing plain hop steps so that wave is crisp and permitting line to open up twice. At same time end women (doing Solo Step 1) and end men "hold back" to form double wave. Split men take other hand of man next to them while travelling.
- 4 B Travel 1/2 circle.
W Flatten little toward end of 1/2 circle.
S At end of solo women travel in Solo Step 1 in line to left. On his last solo step, man pivots CW to follow woman circling him; and he travels with Solo Step.

Positions are easily achieved up to about 5 couples, but progress has to be adjusted in very small group or very large group. "Extra" girls are accommodated by having two go around one man--say the two end men--or the end women stay back and do Solo Step 1 in place; or one goes around first time, and the other, the second. Or, a full line of girls can be doing solo in back of men's line while some travel around men.

SLAVONSKO KOLO SEQUENCES -- Positions pictured at start of patterns

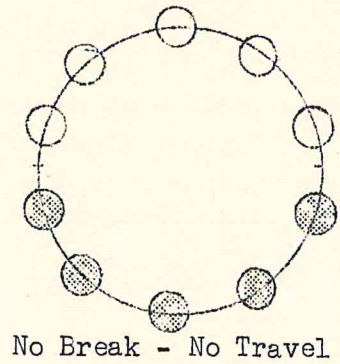
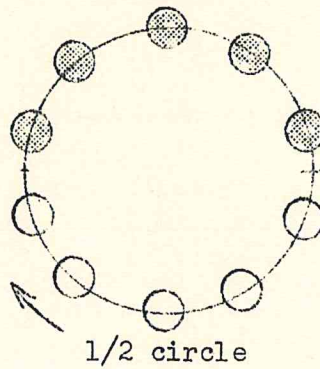
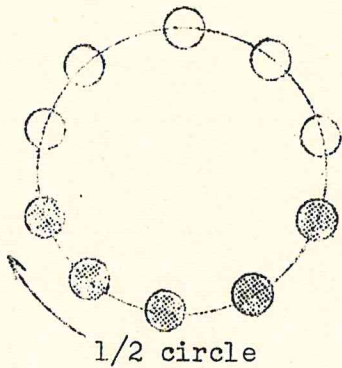
○ - women
● - Men

Basic

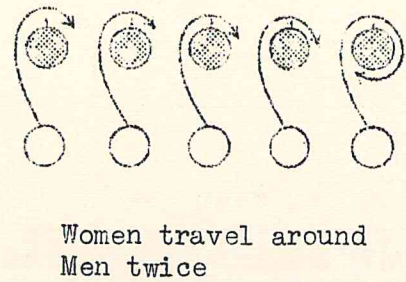
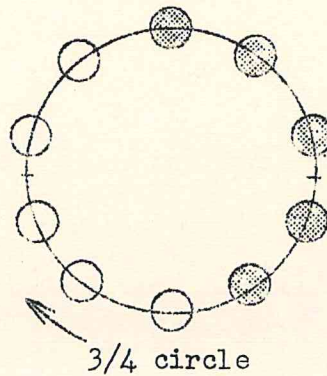
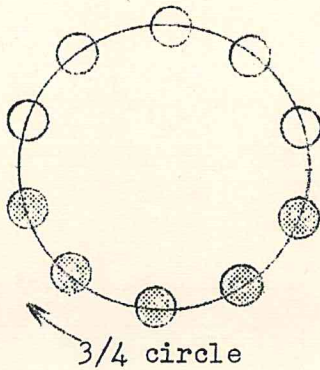
Walking

Solo

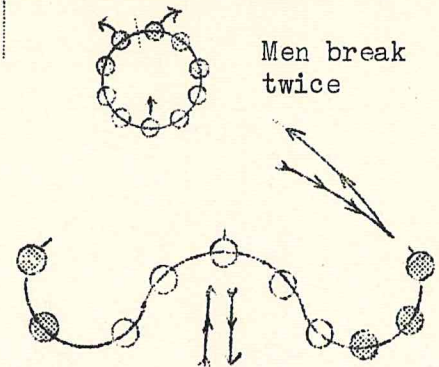
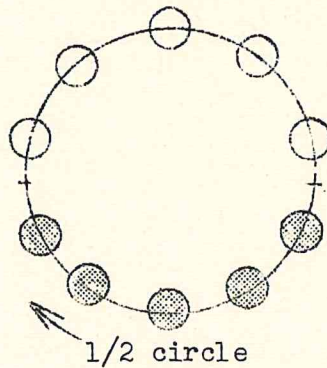
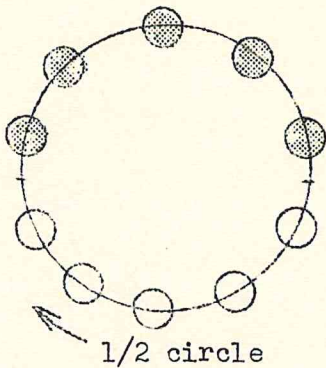
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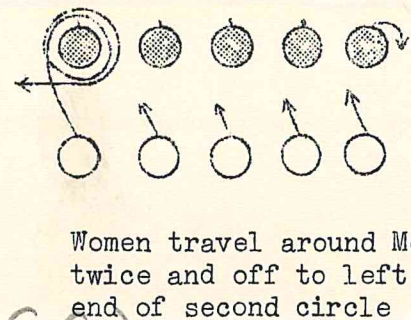
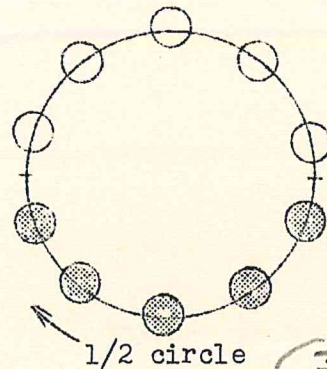
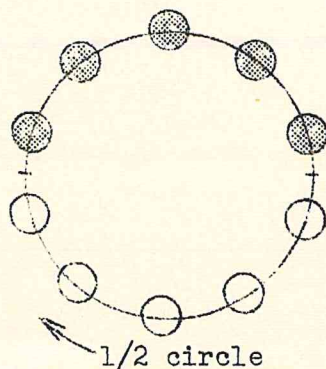
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