

The 22nd Annual **KOLO FESTIVAL**

CO-SPONSORED BY THE KOLO FESTIVAL COMMITTEE
AND THE INTERNATIONAL STUDENT PROGRAMS OF USF



UNIVERSITY OF SAN FRANCISCO

NOVEMBER 22-23-24, 1973

***** 1973 SAN FRANCISCO KOLO FESTIVAL *****

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22nd ANNUAL SAN FRANCISCO KOLO FESTIVAL * THANKSGIVING WEEKEND 1973

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v
ČUBURKA
(Yugoslavia)

This is a Serbian dance from the Belgrade region. Dances from this area are noted for their excellent, fine styling - the steps are small, smooth, and very controlled.

The basic steps were learned by Bora Gajicki in Beograd, Jugoslavija, and arranged by him to fit the music.

RECORD: Borino Kolo Ensemble, BK 721, side 2, band 1.

FORMATION: The beginning position is with the body turned slightly to the R; hands can be joined and held down or they can be in a shoulder hold.

MUSIC 2/4, Q Q S PATTERN

Meas.

FIG. I

- 1 Step with R to R (ct 1), hop R (ct 2).
- 2 Step on L (ct 1), hop on L (ct 2).
- 3 Hop on L (ct 1), step on R (ct &), step on L (ct 2).
- 4 Step on R to R (ct 1), step L (ct &), step R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction. Start to L with L, etc., with body turned slightly to the L.

Repeat Fig. I.

FIG. II

- 1 Moving LOD, hop on L (ct 1), step on R (ct &), step on L (ct 2).
- 2 Step to R with R (ct 1), step with L to R, crossing behind R (ct &), step to R with R, lifting L off the floor (ct 2).
- 3 Hop on R (ct 1), step on L (ct &), step on R (ct 2).
- 4 Step to R with L, crossing in front of R (ct 1), step to R with R (ct &), step to R with L, crossing R in front and lift R off floor (ct 2).

Repeat FIG. II, 3 more times.

FIG. III

- 1 Facing ctr, small jump on both ft, bending knees slightly, put weight on R (ct 1), hop on R (ct 2).
- 2 Small jump on both ft bending knees slightly, put weight on L (ct 1), hop on L (ct 2).
- 3 Hop on L, turning body slightly to L (ct 1), stamp R in front of L, lifting L off floor (ct &), step back on L, crossing behind R, lifting R off floor (ct 2).

FIG. III

- 4 Small step to R with R (ct 1), stamp L in front of R, lifting R off floor, turning body slightly to R (ct &), step on R (ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

Repeat FIG. III.

FIG. IV

Same as FIG. II.

Repeat dance to end of music.

DIVČIBARSKO KOLO
(Yugoslavia)

This dance was first learned by Bora Gajicki in approximately 1965, in the Divčibar region, Serbia, Jugoslaviya.

RECORD: Jugoton LP YV S-60941

FORMATION: A broken circle, hands are joined and held down, the body is facing center.

MUSIC 4/4

PATTERN

Meas.

FIG. I

- 1 Step with R to R, leaving weight on L (ct 1), shift weight to R, lifting L off floor (ct 2), place L next to R, lifting R off the floor (ct 3), hold (ct 4).
 2-3 Repeat meas 1, twice.
 4 Place R on floor; lifting L slightly off floor (ct 1), place L on floor, lifting R (ct 2), place R on floor, lifting L slightly off floor (ct 3), hold (ct 4).
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9-16 Repeat meas 1-8.

FIG. II

- 1-2 Repeat Fig. I, meas 1-2.
 3 Step on R (ct 1), place L in front of R, lift R slightly behind L leg (ct 2), place R on floor behind L, bring L up beside R ankle (ct 3), hold (ct 4).
 4 Touch floor lightly with L (ct 1), lift L (ct 2), place L on floor, lifting R (ct 3), hold (ct 4).
 5-16 Repeat meas 1-4, three times.

FIG. III

- 1 Step to R with R (ct 1), cross L in front of R, placing weight on L, lift R slightly behind L leg (ct 2), step on R behind L leg, lifting L (ct 3), hold (ct 4).
 2 Repeat meas 1 with opp ftwk and direction.
 3 Step R ft beside L, lifting L (ct 1), hold (ct 2), step L beside R, lifting R (ct 3), hold (ct 4).
 4 In place step on R (ct 1), step on L (ct 2), step on R, lifting L beside R ankle (ct 3), hold (ct 4).
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9-16 Repeat meas 1-8.

FIG. IV

- 1 Hop on L, lifting R off floor slightly (ct 1), step with R ft in front of L, lifting L behind R (ct 2), step on L, lifting R slightly in front of L leg (ct 3), hold (ct 4).
 2 Hop on L, lifting R off floor slightly (ct 1), step with R behind L, lifting L in front of R leg (ct 2), step on L, lifting R behind L leg (ct 3), hold (ct 4).
 3 Step to R with R (ct 1), step to R with L, crossing behind R leg (ct 2), step to R with R (ct 3), hold (ct 4).
 4 Step to R with L, crossing R in front (ct 1), step to R with R (ct 2), step to R with L, crossing R in front (ct 3), hold (ct 4).
 5-16 Repeat meas 1-4, 3 times.

^v
SASINO KOLO
 (Yugoslavia)

Bora Gajicki learned this Serbian dance from the local people while living in Beograd in the early 1960's.

RECORD: Jugoton LP YV S-60941

FORMATION: Broken circle, hands joined and held down.

MUSIC 4/4

PATTERN

Meas.

FIG. I

This figure is done facing the center of the circle, in place.

- 1 Hop on L (ct 1), step R beside L (ct 2), step L beside R (ct 3), hop on R (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times

FIG. II

- 1 Turning body to R and moving LOD, step fwd with R (ct 1), step fwd with L (ct 2), step fwd with R (ct 3), hop on R (ct 4).
- 2 Still moving LOD, step fwd with L (ct 1), step fwd with R (ct 2), step fwd with L (ct 3), hop on L (ct 4).
- 3 Repeat meas 1.
- 4 Stamp lightly with L, placing weight on L, simultaneously turning body to face ctr of circle (ct 1), stamp lightly with R, placing weight on R (ct 2), stamp lightly with L, placing weight on L (ct 3), hold (ct 4).
- 5-8 Repeat meas 1-4, except you turn to the L (RLOD) on first ct and proceed through meas 8, face ctr of circle on meas 8.

FIG. III

- 1 Turning LOD, hop on L, simultaneously touch floor with R heel in front of L (ct 1), place R on floor, lifting L behind R (ct 2), hop on R, simultaneously touching floor with L heel in front of R (ct 3), place L on floor, lifting R behind L (ct 4).
- 2-3 Repeat meas 1.
- 4 Stamp R,L,R.
- 5-8 Repeat meas 1-4 with opp ftwk, except you turn L to face RLOD on the first count and proceed through meas 8, facing ctr of circle on meas 8.

Presented by Bora Gajicki

These four Serbian dances were first presented by Dobrivoje Putnik, artistic director of "KOLO", Beograd at the Borino Kolo Folk Ensemble Institute in San Pedro in 1973. All are found on the LP recorded especially for this annual event, DANCES OF YUGOSLAVIA, No. BK 732.

CIGANCICA

East Serbia

Rhythm: 7/8 (Count 1, 2, 3)

- Measure 1 - Touch the floor with R to R, weight on L, Bounce on L (1); Put weight on R, lift L off the floor, bounce on R (2); Bring L beside R, put weight on it going down deeper on your L knee and lifting R off the floor (3)
- 2 - Take a small step with R to R, L ft is on the floor (1); Bounce once on both feet (2); Swing L in front of R, going down deeper on R knee (3)
- 3 - Bring L beside R, bounce once on both feet (1); Bounce once on both feet (2); Swing R in front of L, going down deeper on L knee (3)
- 4 - Bring R beside L, bounce once on both feet (1); Bounce once on both feet (2); Swing L in front of R, going down deeper on R knee (3)
- 5-8 Mirror version of Measures 1-4.

Repeat entire pattern to end of music.

Every count has a bounce, but the third one is a little more exaggerated.

Open or closed circle, regular hand-hold (arms down), mixed circle.

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STARA VLAINJA

East Serbia

Rhythm: 2/4

- Measure 1 - Step with R to R (1); Bring L beside R, put weight on L (2).
- 2 - 3 Same as Measure 1.
- 4 - Step with R to R, lift L in front of R (1); Bounce on R (2)
- 5 - Mirror version of Measure 4.
- 6 - Same as Measure 4
- 7 - Step to L with L ft (1); Bring R beside L, put weight on R (2)
- 8 - Step with L to L, bring R beside L, holding R up (1); bounce on L (2).

During certain intervals in the dance, the music will change to one note played for four measures. During these four measures, dance 8 bounces on both feet in place.

Dance in open or closed circle; belt hold, men and women in a mixed line.

RACA

4

Vlaska Dance from East Serbia

Rhythm: 4/8

Pattern 1

- Measure 1 - Step with R ft. to R (1); Bring your L ft. beside R ft, put weight on it (2); Step to R with R ft (3); Bring L ft. beside R ft., leaving L ft. up, light bounce on R (4)
- 2 - Mirror version of Measure 1.
- 3 - Step to R with R ft, lifting L ft in front of R (1); Light bounce on R ft (2); Step with L ft to L, lifting R in front of L ft (3); Light bounce on L (4).
- 4 - Same as Measure 1.

Repeat Pattern 1 going to the L, starting with L ft.

Pattern 2

- Measure 1 - Step with R to R (1); Bring L beside R, put weight on L (2); Step to R with R (3); Stamp with L beside R and lift L immediately (4)
- 2 - Mirror version of Measure 1.
- 3 - Step with R to R (1); Stamp with L beside R, lifting L immediately (2); Step to L with L (3); Stamp with R beside L, lifting R immediately (4)
- 4 - Same as Measure 1.

Repeat Pattern 2 going to the L, starting with L ft.

Dance is done in open or closed circle; belt hold, men and women in a mixed line.

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POPOVIČANKA

Jasenica - East Serbia

Rhythm: 2/4 (Count: 1 and, 2 and)

- Measure 1 - Step with R toward center of circle (1); Hop lightly on R (and); Step on L behind R (2); Hop lightly on L, pulling it a little backwards (and).
- 2 - Step with R forward (1); Step with L, beside R (and); Step with R forward (2); Hop on R (and)
- 3 - Step on L behind R, crossing R (1); Hop on L, R is up beside L (and); Step on R behind L, crossing L (2); Hop on R (and).
- 4 - Same as Measure 3.
- 5 - 8 - Mirror version of measures 1-4.

Dance is very lively and bouncy.

Momacka Setnja

Pattern I

1. Step with R ft to the R
2. Bounce on R ft
3. Step with L ft to the R crossing in front of R ft
4. Bounce on L ft
5. Step with R ft to the R
6. Step with L ft to the R crossing in front of R ft
7. Step with R ft to the R
8. Bounce on R ft

Pattern II

The same as Pattern I, but start with L ft, dancing in the same place, stepping in front of R ft with L ft. Body position is still half to the right.

Pattern III

Structure of the step is the same as Pattern I; body position stays the same, but moving backward.

Pattern IV

Structure of the step is the same as Pattern II; body position is half to the L moving to the L.

RECORD: KOLA 4573 (45 rpm)
PRESENTED BY BORA GAJICKI AT THE 1973 KOLO FESTIVAL

FESTIVAL RECORDS, 161 TURK St., SAN FRANCISCO, CA. 94102
FESTIVAL RECORDS, 2769 W. PICO, LOS ANGELES, CA. 90006

Gocino Kolo (Serbian - Sumadija)

RECORD: KOLA 4573 - PRESENTED BY BORA GAJICKI AT THE 1973
Pattern I SAN FRANCISCO KOLO FESTIVAL.

1. Hop on L, touch R heel in front of L ft
2. Step on R ft
3. Hop on R, touch L heel in front of R ft
4. Step on L ft, moving in LOD
Repeat 15 times

Pattern II

1. Step with R ft to the R
2. Bounce on R ft
3. Step with L ft to the R
4. Bounce on L ft
5. Step with R ft to the R
6. Step with L to the R
7. Step with R to the R
8. Bounce on R ft

9-16. Mirror version
17-32. Repeat Pattern 2, including mirror version.

Pattern III (facing center of circle)

1. Hop on L ft
2. Step on R ft
3. Bring L to the R ft, lifting R off the floor
4. Hold
- 5-8. Repeat

Pattern III(part 2)

1. Step on R ft
2. Hold
3. Step on L ft
4. Hold
5. Step on R ft
6. Step on L ft
7. Step on R ft
8. Hold
- 9-16. Mirror version of 1-8.

Repeat Pattern III.

Handhold: regular hold, down, relaxed

ZAVRZLAMA
(Jajce)

Source: Institute on Jugoslav Dance, Badija, 1972
Meter: 2/4
Record: AMAN LP-104
Formation: Men and Women in circle, handkerchief
seperating them.

Measure:

- 1 Leap center with R. (ct.1) Step L in place (ct.2)
 - 2 Step in place R. (ct.1) L in place (ct.&)
 - 3-4 Repeat measures 1-2 opposite footwork.
 - 5-8 Repeat measures 1-4
- Chorus
- 1 Step R to Rt. (ct.1) Step L slightly in front of R. (ct.&) step R (ct.2) L in front (ct.&)
 - 2 Repeat measure 1 but hold on the last (ct.&) instead of stepping.
 - 3-4 Repeat measures 1-2 opposite footwork opposite direction.
 - 5-8 Repeat 1-4.

Step II

- 1 Step R in place bringing L up behind R. (ct.1) Step L in place bringing R up behind (ct.2)
- 2 Step in place R (ct.1) Step L in place (ct.&) Step R in place (ct.2) Hold (ct.&)
- 3-4 Repeat measures 1-2 opposite footwork opposite direction.

MANGUPSKO
(Sumadijan)

Source: Institute on Jugoslav Dance, Badija, 1972
Meter: 4/4
Record: AMAN LP-104
Formation: Mixed line hands held and down.

Measure:

- 1 Step R to Rt. (ct.12) Step L over R (ct.3,4)
- 2 Step R to Rt. (ct.1) Step L crossing L in front of R. (ct.2) Jump onto both to face center on (ct.3) Hold (ct.4)
- 3-4 Repeat meas. 1-2 opposite footwork opposite direction.
- 5 Step R to Rt. (ct.1) Step L in back of R. (ct.&) Step R to Rt. (ct.2) Step L in front of R. (ct.&) Repeat cts, 1&2&.
- 6 Repeat cts 1&2& measure 5 Jump onto both feet and hold counts 3,4.
- 7-8 Repeat measure 5-6 opposite footwork opposite direction.

Source: Institute on Jugoslav Dance, Badija, 1972
Meter: 4/4
Record AMAN LP-104
Position: "Setnja-type" Lft. hand on hip Rt. through arm of person to Rt.
Note: A walking dance like Setnja; a rarity in that men and women have different steps which appear to move contrary to one another.

Measure: Man's Step

- 1-2 Rake 4 walking steps in LOD beginning R. but not crossing completely (cts. 1,2,3,4)
Take 3 more walking steps in LOD beginning R (cts.1,2,3) Close L to R, not taking weight (ct.4)
 - 3 Step diag. back L. (ct.1) Close R to L (ct.2) Step diag. back R (ct.3) Close L to R (ct.4)
 - 4 Take 3 steps in RLOD beginning L (cts.1,2,3) Close R to L (ct.4)
- Woman's Step
- 1 Take 3 steps in LOD beginning R (cts.1,2,3,) Close L to R (ct.4)
 - 2 Step L diag. back (ct.1) Close R to L (ct.2) Step R (ct.3) Close L to R (ct.4).
 - 3 With small steps, step diagonally back L (ct.1) Step back R (ct.2) Step back L (ct.3) Close R to L (ct.4)
 - 4 Step side R (ct.1) Close L to R (ct.2) Step side L (ct.3) Close R to L (ct.4)

VENIL SI JE SIROTEK - DRMACICA
(Lepa Moja Milena)
Pragorje

Source: Institute on Yugoslav Dance, Badija, 1971
Meter: 2/4
Record: FR-4115-A
Position: Hands held in circle, hands remain down for slow part, come up straight and slightly forward during fast chorus. Hands on waists for Drmacica.

- Measure: Men's verse
- 1 All move Lft. (CW)stepping L (ct.1)stepping R (ct.2)
 - 2-8 Repeat measure 1.
 - 9 Women's verse; L leg swings through circle to step in opposited direction (ct.1)
Step R in LOD (ct.2)
 - 10-16 Continue walking to face center on last step with R.
- Chorus - Fast part
- 1-2 Facing center hands held up and forward slightly step L to Lft. side (ct.1)
Step R tog. (ct.2) Step L to Lft. (ct.1)
Touch R to L (ct.2)
 - 3-4 Repeat measures 1-2 opposite footwork opposite direction.
 - 5-16 Repeat measures 1-4. These are Drmes (shaking) steps, the Drmes becoming more prominent as the music speeds up.

All face LOD at the end of the third time and place hands on hips for Drmacica.

- 1 Step on R, with slightly bent knee (ct1&)
Step with Fairly straight L leg (ct.2)
step R with fairly straight leg. Step should move slowly CCW with slight body turn following count 1 foot.
- 2 Repeat measure 1 opposite footwork same direction.
- 3-8 Repeat measures 1-2 three times.
- 9-11 Facing center Drmes (shake) in place both feet firmly planted about 6" apart.
- 12 Flex knees strongly (ct.1) repeat flex(ct.2)
- 13-16 Repeat measures 9-12

Dance repeats to end of music.

BITOLJKA
(Serbian Ballroom Dance)

Source: Institute on Yugoslav Dance, Badija, 1972
Milica Ilijin, Desa Borđević
Meter: 4/4
Record: AMAN LP-104
Formation: Mixed line men and women alternating, hands held in "W" position. Closed circle.

- Measure: Step R to Rt. (ct.1) Lift on R. (ct.2)
Step L over R. (ct.3) Lift on L. (ct.4)
- 2 Step R to Rt. (ct.1) Step tog. L. (ct.2)
Step R. to Rt. (ct.3) Lift on R. (ct.4)
Repeat measures 1-2 opposite footwork opposite direction.
 - 3-4 Man turns to women on Lft. and takes her Lft. hand in his Rt., he already has her Rt. in his Lft., hands remain up.
 - 5 Both step R to own Rt. (ct.1) Step L. slightly, in front (ct.2) Step R to Rt. (ct.3) Close and touch L to R (ct.4)
 - 6 Repeat step as in measure 5 opposite footwork opposite direction.
 - 7-12 Repeat meas. 5-6, opening up on the last beat ready to do next step.
- Pattern 2
- 1-8 Repeat measures 1-8 of Pattern 1.
 - 9-10 7 walks to Rt. to finish with a lift on (ct.4) of measure 10.
 - 11-12 7 walks back Lft. to finish with Lift and open up on (ct.4) of measure 12.
- Pattern 3
- 1-4 Repeat measures 1-4 of pattern 1.
 - 5 Hands down and held, hop on L (ct.1)
Step R to Rt. (ct.&) Step L slightly crossing in front of R. (ct.2) Step R to Rt. (ct.3) Hop on R. (ct.4)
 - 6 Repeat 5 opposite footwork opposite direction.
 - 7-12 Repeat measures 5-6 open up on last count to start over.

Steps may be done in any order.

MISNJACA
(continued)

MISNJACA
(Lika)

	<u>Measure:</u>	<u>Step V</u>
Source:	Institute on Yugoslav Dance, Badija, 1972	
	Ivan IMAŠKAN	
Meter:	2/4	
Record:	AMAN LP-104	
Formation:	Men facing Women in Contra type sets , back of hands on waist, or hips.	
	<u>Measure:</u>	
	Step I	
1	Facing Rt. step L. over R. (ct.1) Step R close behind L. (ct. &) Step L. over R. (ct.2) pivoting on L. turning ½ turn CCW to face R. (ct. &)	1
2	Repeat measure 1 opposite footwork opposite direction.	
3-8	Repeat measures 1-2	2-8
	Step II	
1	MEN; Step L. in place (ct.1) Hop on L. (ct.2).	
2	Step R. in place (ct.1) Hop on R. raising hands slightly above shoulder level and snapping fingers (ct.2)	1-2
3-8	Repeat measures 1-2	3-4
1-4	WOMEN; Starting L. take 7 flat-footed steps to turn 1 complete turn CCW stamping R. on eighth count.	
5-8	Starting R. 7 flat-footed steps to turn 1 complete turn CW stamping on 8.	
	Step III	
1	Both with L foot touching in front , hop on R. (ct.1) hop again same pos. (ct. &) Place full weight on L, R. up and back (ct.2) Hop on L. (ct. &)	1-8
2	Weight on both feet tog. (ct.1) Leap on L. bringing R. up in back (ct. &) weight on both (ct.2) Leap on R. bringing L. up (ct. &) Repeat measures 1-2 Step III.	
3-8		
	Step IV	
1	Step center L leading with Lft. shoulder (ct.1) Step tog. R. (ct. &) Step L to center (ct.2) turn ½ turn CCW (ct. &)	
2	Step center R leading Rt. shoulder (ct.1) Tog. (ct. &) Step R to center (ct.2) Turn ½ turn Cw (ct. &)	
3-4	Repeat measures 1-2 so that you are facing your partner on measure 4.	1-4
5-6	Continue moving across to face center on eighth measure.	5-8 Hop on R touching L 8 times
		Step XIII
		Repeat step III
		Step VII
		Repeat Step IV snapping fingers on count 2 of first measure and raising arms so that palms are fwd. on every second. Moving back to original position alternately snapping and just raising arms.
		Step VIII
		Same as Step III.
		Step IX
		All do step-hops as in measures 1-2 of step VII, to move slowly to center and face partner.
		Step X
		Man holds women's Rt. hand in his Rt. hand as she does pivot turns CW weight on Rt. Men then stand for 4 meas. while lady still turns. Man still has Rt. hand raised and this he flicks as if to help lady.
		Step XI
		Step IV out to place and clapping 1 & 2.
		Step XII
		Hop on L touching R in front 8 times

REPE
(Croatia)

10

Repe (REH-peh) "Sugar Beet" was introduced by Zorana Milić of Yugoslavia at the Kolo Festival in 1973. She danced the dance with the Ivo Lola Ribar Folk Dance Ensemble in 1957. This is a humorous dance from the farm folk of Posavina.

MUSIC: Record: Jugoton LPVS-Y-767 (33) S-2, B-9.
Piano: Author: Smiljka Ećimović, Title: Narodni Plesovi Jugoslavije (Izbor Melodija), series: Školska Knjiga, Publisher: Grafički Zavod Hrvatski - Zagreb, 1967.
(Available at Festival Records.)

FORMATION: Small single circles of couples, M facing LOD, W facing RLOD.
A minimum number would be five or six couples. M put L hand palm facing out, flat on small of back W put L hand on waist thumb back and fingers fwd. Stand arms length apart, lean fwd from hips (hips must not protrude in back) and hold R hands at waist level, (as if going to shake hands).

STYLING: Look at partner as if arguing in a good natured way. He says "I planted a sugar beet." His wife says "No, it was a poppy seed." He says "So, let it become a poppy seed."
Steps are flat-footed. Knees are straight.

STEPS: REPE-KICK-STEP

Measures

- 1 Low leap onto R as L kicks fwd, (ct 1). Low leap onto L as R kicks fwd, (ct &). Repeat action of ct 1,& for (ct 2,&)
- 2 Repeat action of meas 1.
- 3-4 Repeat action of measures 1 & 2.
- 5 Low leap onto R as L kicks fwd, (ct 1). Hold (ct &). Hop R (L remains fwd)(ct 2). Hold (ct &).
This step is repeated beginning with the L.

REPE-STEP-HOP-STEP

- 1 Step R (ct 1). Hop R (ct &). Step L (ct 2).
- 2-7 Repeat action of meas 1 six times (seven in all).
- 8 Step R (ct 1). Step L (ct &). Step R (ct 2).

BOUNCE (Variation used by M in figure IV only.)

CONT'D

Measures

- 1-26 INTRODUCTION (Dancers may use this time to choose their partners and form their circles.)
- I Figure I
- A 1-5 Dance repe-kick-step in place beginning with R.
 6-10 Exchange places while dancing repe-kick-step beginning L and turning as a couple CW.
- B 1-8 Take shoulder waist position. Beginning R dance repe-step-hop-step turning CW. On last measure stop and reverse direction.
 9-16 Beginning L dance repe-step-hop-step turning CCW. On last measure form double circle with M facing in and W facing out.
 Note: You should take one half of a turn with each step-hop-step.
- II Figure II
- A 1-5 In hand shaking position couple move into center with repe-kick-step beginning R.
 6-10 Move out of center with repe-kick-step beginning L.
- B 1-8 Take shoulder waist position. Beginning R dance repe - step-hop- step turning CW. On last measure stop and reverse direction.
 9-16 Beginning L dance repe-step-hop-step turning CCW. On last measure reform double circle.
- III Figure III
- A 1-5 Dance repe-kick-step in place beginning R.
 6-10 Dance repe-kick-step in place beginning L.
- B 1-16 Repeat action of meas 1-16 of Figure III part B.
- IV Figure IV
- A 1-5 In hand-shaking position dance repe-kick-step in place beginning R.
 6-10 W put hands on waist. Dance repe-kick-step beginning L while turning one half turn CW and moving to center. Put hands on shoulders of nearest women, (T position).
 6-9 M clasp R hand in L, low on back. Dance meas 1-4 of repe-kick-step beginning L.
 10 Bounce once while closing L to R (ct 1). Bounce on both feet (ct 2). Join hands in circle.
- B 1-8 W beginning R and moving CW, M beginning L and moving CCW, dance repe-step-hop-step. On eighth meas stop and reverse direction.
 9-16 W dance repe-step-hop-step beginning L and moving CCW.
 9-15 M dance meas 1-7 of repe-step-hop-step beginning R and moving CW.
 16 Bounce once while closing R to L (ct 1). Bounce on both feet (ct 2). Do not drop hands.

CONT'D

V Figure V

REPE CONT'D

12

- A 1-5 W put hands on hips as if gossiping. Everbody dance one Repe-kick-step in place beginning R.
- 6-10 Dance repe-kick-step beginning L. M move fwd toward W. W move bwd to R of partner and put hands on men's shoulders.
- B 1-8 Dance repe-step-hop-step beginning R moving CW. On eighth meas stop and reverse direction.
- 9-16 Dance repe-step-hop-step beginning L moving CCW. On eight meas stop and face partner in single circle.

VI Figure VI

- 1-26 Repeat action of Figure I.

VII Figure VII

- 1-26 Repeat action of Figure II.

VIII Figure VIII

- 1-26 Repeat action of Figure IV.

IX Figure IX

- 1-25 Repeat action of Figure V meas 1-25
- 26 Dance meas 8 of repe-step-hop-step in place facing center.

WORDS

Ja posadi repe repe
 Žena veli mak.
 Ja posadi repe repe
 Žena veli mak.
 Haj, haj, ženo moja
 Neka bude volja tvoja
 Haj, haj, cukum pak
 Nek od repe bude mak.

I planted a sugar beet
 My wife said it was a poppy seed.
 May it become a poppy seed.

Ja kupio gusku, gusku
 Žena veli pras. //
 Haj, haj, ženo moja
 Neka bude volja tvoja
 Haj, haj, cukum pak
 Nek od guske bude pras.

I bought a goose
 My wife said it was a pig.
 May it become a pig.

Ulovio ribu, ribu
 Žena veli rak. //
 Haj, haj, ženo moja
 Neka bude volja tvoja
 Haj, haj, cukum pak
 Nek od ribe bude rak.

I caught a fish
 My wife said it was a lobster
 May it become a lobster.

Sijalo je sunce, sunce
 Žena veli mrak. //
 Haj, haj, ženo moja
 Neka bude volja tvoja
 Haj, haj, cukum pak
 Nek od sunca bude mrak.

The sun is shining
 My wife said it is night
 May it become night.

Ja ljubio curu, curu
 Žena veli vrag. //
 Haj, haj, ženo moja
 Neka bude volja tvoja
 Haj, haj, cukum pak
 nek od cure bude vrag.

I kissed a girl
 My wife said it was a devil
 May it become a devil.

ZAPLANJSKI ČAČAK
(Serbian)

Zah'-pline-skee chah'-chahk: This is a member of the large "čćak" family which comes from the small district of Zaplanje in Eastern Serbia, Yugoslavia.

RECORD: FESTIVAL RECORDS AMAN 104, Side 2, Band 6

FORMATION: Dancers in short lines grasping nearest part of neighbor's belts on either side, R arm under, L arm over.

MUSIC: 2/4

PATTERN

Meas	Pattern
1	Step R with R (ct 1) slide L ft (it really need not touch floor) to the R, stepping onto it in front of R (ct 2)
2-3	Repeat meas 1 two more times for a total of three
4	Step onto R in place (ct 1) bounce or hop on R, leaving L in a position slightly fwd L (ct 2)
5	Step onto L in place (ct 1) bounce or hop on L, leaving R in a position slightly fwd R (ct 2)
6	Step onto R in place, etc exactly as in meas 4
7	Step L with L (ct 1) slide R to L, stepping onto it in front of L (ct 2)
8	Repeat meas 7
9	Repeat meas 5
10	Repeat meas 4
11	Repeat meas 7
12	Repeat meas 5

Teaching hint: As can be seen, the whole dance consists of various combinations of two movements: the "sweeping step" and the "step-bounce". Zaplanjski čćak's pattern can be easily remembered as a "three-two-one" sequence: three sweeps plus three step-bounces, then two sweeps plus two step-bounces, then one of each.

Presented by Dick Crum

VELIKO KOLO

Veliko Kolo is one of the most enjoyable of all kolos, once it is learned. There are many subtleties in it and it would not be an exaggeration to say that it takes years to master. This dance is native to Banat, Vojvodina and popular with Serbian communities in the USA. The title simply means "big" kolo; another dance popular in the area is Malo ("small") Kolo. Veliko Kolo was learned by Dick Crum from members of the Banat Tamburitza Orchestra and from native dancers in Zrenjanin (Banat), Yugoslavia.

Pronunciation: VEH-lee-koh Kolo

Record: MH-1004 or FESTIVAL PR-4819

Formation: Closed or open circle, arms on neighbors' shoulders.

Note-- Leader is on the LEFT, and dance is usually seen open pos.

Meas.	Count	Pattern
1	1	Step L with L ft.
	2	Continue moving L, stepping on R ft.
2	1	Step L with L ft.
	2	Point R toe in front of L ft.
3	1	Step R with R ft.
	2	Point L toe in front of R ft.
4	1	Hop on R ft. (Stress this hop)
	2	Step on L ft. in place.
	2	Hold.
	2	Hop on L ft.
5	1	Step on R ft. in place. (Stress this step)
	2	Hop on R ft.
	2	Step on L ft. in place.
	2	Hold.
6	1	Step R ft. in place.
	2	Step L ft. in front of R ft.
	2	Step R ft. in place.

NOTE: The above description is, by necessity, only approximate, since native dancers embellish the dance with many tiny syncopations and bounces which cannot be reduced to written description.

FESTIVAL RECORDS, 161 TURK STREET, SAN FRANCISCO, CALIF. 94102
FESTIVAL RECORDS, 2769 W. PICO, LOS ANGELES, CALIF. 90006

Presented by Dick Crum

TUROPOLJSKI DRMES
(Yugoslav(Croatian))

Too'-ro-poyl-skee drr'-mesh-- comes from the region of Turropolje, just southeast of the Croatian capital of Zagreb. It is a fine example of the typical Croatian drmesi ("shaking dances")

RECORD: DU-TAM 1002 B

FORMATION: Closed circle of dancers. When possible, alternate M-W-M-W, etc men joining hands firmly behind W backs while W place their hands on nearest M nearest shoulders. (When ratio of M to W is uneven, dancers randomly join hands with the second person removed on either side, in back.)

MUSIC: 2/4

PATTERN

Meas

1 PART I: DRMES
Step sideways L with L, bending knee slightly (ct 1) rise on L toe, closing R to L and straightening knees (ct &) come down on both heels twice with accent (ct 2 &) but quickly release wt from L in preparation for the next movement.
Repeat meas 1 fourteen times more for a total of 15, continually moving sideways to L.
16 Step L sideways L, bending knee slightly (ct 1) hop on L, bringing R around in air in front and turning to face slightly L (ct 2)

PART II: TRAVELING (Buzz Step)

1 Step R across in front of L, bending R knee (ct 1) continue moving L, stepping L fwd beyond R and straightening knees(ct 2)
2-16 Repeat meas 1, fifteen more times for a total of sixteen.

After performing Parts I & II as described above, the whole dance is repeated in the opp direction with opp ftwk.

NOTE: Turopoljski drmes may also be done in couples. In this case W places hands on ptrs shldr, he places hands just below her shldr blades. M uses the above ftwk, W use opp ftwk during Part I, M moving fwd, W moving bwd. During Part II, W must quickly shift wt so that she begins the buzz with the same ft as the M

Presented by Dick Crum

NEDA VODA NALIVALA
(Macedonian)

Neh'-dah voh'-dah nah-lee'-vah'-lah:
This is a favorite dance of the Moslem women in the village of Belica in that portion of Macedonia ("Pirin") now included within the boundaries of Bulgaria. It belongs to the category of "cardak" dances, so named because they are usually performed in the confined courtyards or veranda-like balconies ("cardaci") that partially encircle the typical local houses. "Cardak" dances are always simple in their movements and restricted in the amount of space they cover.

RECORD: FESTIVAL RECORDS FR-4116-A

FORMATION: Open circle of women, hands joined at shldr height, elbows bent. Leading dancer may carry a handkerchief in her R hand, occasionally flourishing it gently.

STYLE: Bearing is erect and poised, style calm and restrained. The Chukche of ct 1 never becomes a hop, and the step in ct 5, though quick, does not have any trace of a dip.

RHYTHM: The dance is a six-count pattern of slow-slow-slow-slow-quick-slow. The music has been written down in an 11/8 meter.

Musical beat:  Dance beat: 

MUSIC: 11/8

PATTERN

Meas 1 Before beginning, face ctr with weight on L ft.
"Chukche" on L ft in place, R is raised a bit fwd off floor, R knee slightly flexed (ct 1) facing and moving R, take three walking steps R, L, R, one per beat (cts 2-3) step onto L in front of R (cts 4-5), shift wt back onto R in place, facing ctr as you do (ct 6)

2 Repeat meas 1 with opp ftwk and direction.
3-4 Repeat meas 1-2
5 "Chukche" on L in place, R is raised a bit fwd off floor, R knee slightly flexed (ct 1) three walking steps twd ctr, R, L, R, one per beat (cts 2-3) step L ft fwd (ct 5) shift weight back onto R (ct 6)

6 "Chukche" on R in place, L is raised slightly fwd off floor, L knee slightly flexed (ct 1) three walking steps bwd to original pos, L, R, L, one per beat (cts 2-3) step bwd with R (ct 5) step L beside R in place (ct 6)
7-8 Repeat meas 5-6

NAME: Omoljanca
 REPUBLIC: Serbia
 REGION: Homolje Mountains
 VILLAGE: Neresnica

RHYTHM: 2/4 17
 HAND HOLD/FORMATION: V formation
 RECORD: FESTIVAL KF-EP-107-B, Band 1

NOTES: OMOLJANCA and DAVOLJIKE DAJKE
are in succession on the record.

MEAS CTS

1	♪	Facing center, cross and step on L ft in front of R, displacing R ft (ct 1). Step sideward R on R ft (ct 2).
2-3	♪♪♪♪	Continue pattern of meas 1.
4	♪	Cross and step on Lft in front of R displacing R ft (ct 1). Hop on L ft kicking R ft sharply fwd.
5	♪	Cross and step on R ft in front of L displacing L ft (ct 1). Hop on R ft kicking L ft sharply fwd (ct 2).
6	♪♪	Same as meas 5 only with opposite ftwk and direction.
7	♪	Cross and step on R ft in front of L displacing L ft (ct 1). Step sideward L on L ft (ct 2).
8	♪	Cross and step on R ft in front of L displacing L ft (ct 1). Hop on R ft kicking L ft sharply fwd (ct 2).

Note: The Vlach dancers observed by the Koleda Ensemble in the village of Neresnica perform this dance with energetic and sharp movements using a rather stiff kneed style. The dancers would swing their arms forward and backward throughtout the dance--Backward on ct 1 and forward on ct 2.

NAME: Davoljike Dajke
 REPUBLIC: Serbia
 REGION: Homolje Mountains
 VILLAGE: Neresnica

RHYTHM: 2/4
 HAND HOLD/FORMATION: V handhold
 RECORD: FESTIVAL KF-EP-107-B Band 2


NOTES: Possible original version of
"Rumunjsko Kolo"

MEAS CTS


<u>Part One (Music A)</u>		
1-2		Facing slightly R, 2 Step-Hops fwd (R,L)
3	♪	Step fwd on R (ct 1) Close and step on L ft next to R (ct 2).
4	♪	Step fwd on R ft (ct 1). Hop on R ft (ct 2).
5-8		Turning to face L, repeat pattern of meas 1-4 entirely in place using opposite ftwk.
<u>Part Two (Music B)</u>		
1-8		Four schottische steps Vlach style* in place R L R L.
9-10	♪♪♪	Three stamps on R ft in place.

*Schottische step Vlach style: (R) Cross and step on R ft in front of L, displacing L ft (ct 1). Step on L ft in place (ct 2). Step on R ft in front slightly displacing L (ct 1). Hop on R ft slightly backward extending L leg sharply fwd knee straight.

"Kolo"
(SLAVONSKO KOLO)

SLAVONIA	I	CROATIA
E	B7	E <i>cont. on page 2 →</i>
<p>Facing center, step sideward L on Lft (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Bounce on R heel only, extending Lft sideward near floor (ct 1). Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p>	<p>Bounce on L heel only (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>
 <p>CIRCLE DANCE</p>		

Note: "Kolo" is a 2 measure dance sequence. Measure 1, as described above, is used only once to begin the dance.
Repeat pattern of measures 2 and 3 until the Pocimalja (Kolo leader) breaks into song.



PART II
(TO SINGING)

THE STEP HERE VARIES FROM VILLAGE TO VILLAGE,
HERE ARE SOME POSSIBILITIES:

1. STEP-CLOSE L
2. GRAPEVINE L
3. ROCKING IN AND OUT R, L

POSKOČICE

EJ, MOJA NANA, LJUBILA SE NIJE
OSTARILA PA ZABORAVILA

EJ, IMAM DIKU AL' JE U OSIKU
UČI ŠKOLE DA ME BOLJE VOLE

KAD JA IGRAM A UZ DIKU NISAM
ČINI MI SE DA U KOLU NISAM

SVAKA CURA VOLI TAMBURAŠA
A BERDAŠA NI CURA NI SNAŠA

OVDI IGRA DOMIŠLIJAN U MAJKE
A DRUGI MU ZAKRPO OPANKE

RECORD INFORMATION: "SLAVONSKO KOLO"

RECORD: FESTIVAL KF-7221-A, Band 3 "KOLO"
LP "KAD ZAIGRA PUSTA SLAVONIJA" recorded
by Dennis Boxell on location in Yugoslavia

cont. from p. 1.



'Ajd Za Milim, 'Ajd Za Dragim

SLAVONIJA

RECORD: FESTIVAL KF-7221-A Band 1 (a. & b.)

CROATIA

A7	D	A7	D
WALK, WALK	STEP-SWING	WALK, WALK	STEP-SWING
Facing slightly left, 2 walking steps L, R fwd (cts 1, 2).	Turning to face center, step on Lft sideward L swinging Rft across in front of L leg (cts 1, 2).	Facing slightly right, two walking steps R, L, fwd (cts 1, 2).	Turning to face center, step on Rft sideward L swinging Lft across in front of R leg (cts 1, 2).
<p>CIRCLE DANCE</p>			

A7	D	A7	D
WALK, WALK	STEP-SWING	WALK, WALK	STEP-SWING
Facing and moving to center, two walking steps L, R fwd (cts 1, 2).	Step fwd on Lft, swinging Rft straight ahead (cts 1, 2).	Two walking steps R, L backward (cts 1, 2).	Step backward on Rft, swinging Lft fwd (cts 1, 2).

Drhtavac

SLAVONIA

CROATIA

Facing center, feet together, bounce once on both heels in place (ct 1). Two quick bounces on both heels (cts 2, 2&).	Same as measure 1.	Bounce on R heel only, extending Lft sideward L near floor (ct 1). Stepping on Lft about 10" apart from Rft, two quick bounces on both heels (cts 2, 2&).
<p>CIRCLE DANCE</p>		

Note: Drhtavac is a 3 measure dance sequence. In the above description measure 1 is only used to begin the dance. The actual dance sequence consists of measures 2, 3, 4.

Bounce on L heel only (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).		