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# The 23rd Annual KOLO FESTIVAL

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UNIVERSITY OF SAN FRANCISCO



DANCE TEACHERS

NENA SOKČIĆ

DICK CRUM

BILL BURKE

BOB LEIBMAN

KOLO FESTIVAL  
COMMITTEE, 1974

AL BAHR

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1974

Dance Descriptions  
SYLLABUS



\*\*\*\*\* 1974 SAN FRANCISCO KOLO FESTIVAL \*\*\*\*\*

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\*Greek Macedonian

Kolo iz Valpova, same as Valpovačko kolo

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POSAVSKI DRMEŠ

1.

(Posavina)

Source: Nena Šokčić  
Record: AMAN-102 (side 2, band 1) 2/4 meter.  
Formation: Circle, back basket hold.

- Meas    Step I  
1        Step across on R (ct 1); step L (ct 2);  
2-16    Repeat meas 1.  
         Note: This step begins with a step in on meas 1; and out  
         on meas 2.
- Step II  
1-16    Same as Step I, but ct 2 is a small leap. There is no in  
         and out to begin this step.
- Step III - Drmeš  
1        Step in place on R (ct 1); hop on R, touching L (ct 2);  
         step on L← (ct &).  
2-16    Repeat meas 1.  
         This step may also be done opp direction and ftwk.

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ŽENA ISLA U GOSTI

(Zagorje)

Source: Dr. Ivan Ivančan  
Record: AMAN-102 (side 1, band 4) 2/4 meter.  
Formation: Lines of couples, ballroom position.

- Meas    Step  
1        Step side L (ct 1); close R (ct &); Repeat (cts 2,&). Note:  
         ladies are, of course, opposite.  
2        Step side L (ct 1); close R (ct &); step side L bending knee  
         sharply (cts 2,&).  
3-4    Repeat meas 1-2, opp direction and ftwk.  
5        Repeat meas 2.  
6        Repeat meas 5, opp direction and ftwk.  
7        Step L (ct 1); hop L, extending R (ct &); step R (ct 2);  
         hop R, extending L (ct &).  
8        Men: Step L, bringing R behind (ct 1); hop L, bringing R  
         to side (ct &); close both ft (cts 2,&).  
         Women: Step R (ct 1); hop R, extending L (ct &); jump lightly  
         onto both ft (cts 2,&).  
9-12    Repeat meas 5-8.

BUNJEVAČKO VELIKO KOLO  
(Vojvodina)

2.

Source: Nena Šokčić

Record: AMAN-102, Bačko Kolo (side 2, band 2). 2/4 meter

Formation: Two circles, Men in ctr. Shoulder hold.

Meas    Step I

1        Step side L (ct 1); close R to L (ct 2);

2-3      Repeat meas 1.

4        Step side R (ct 1); close L to R (ct 2).

Step II

1        Hop on R (ct 1); step side L (ct &); step on R (ct 2).

2        Step on L, swinging R heel out (ct 1,&).

Hop on L, bringing R across (ct 2,&).

3-4      Repeat meas 1-2, opp direction and ftwk.

Step III

1        Step on R in place (ct 1); brush L to side (ct &); lift on R (ct 2); step on L (ct &).

2        Step on R (ct 1); step on L (ct &); step on R (ct 2); hit L side of L ft against R (ct &).

3-4      Repeat meas 1-2, opp ftwk.

Step IV

1        Jump on both ft slightly apart (ct 1); click ft in air (ct &); repeat (cts 2,&).

2        Step on R (ct 1); step on L (ct &); step on R (ct 2); hit L (ct &).

Step V

1        Step on R (ct 1); step on L (ct &); step on R (cts 2,&).

2        Repeat meas 1, opp ftwk.

3        Repeat meas 1.

4        Hop on R, bringing L to side of R leg (ct 1); step on L (ct 2).

5        Repeat meas 4, opp ftwk.

6-7      Repeat meas 4-5.

8        Step on R, L is out in front and to side (ct 1); hop on R, bringing L across (ct 2).

KOLO IZ VALPOVA

(Valpovo)

Source: Nena Šokčić

Record: Festival KF-4808-B. 2/4 meter.

Formation: Circle of dancers (or trios). Men's hands behind, ladies hand on men's shoulders.

- Meas    Step I
- 1        Step in place on R (ct 1); step side L, and bounce twice (cts 2,&).
- 2        Repeat meas 1.
- 3        Fall on R in place (ct 1); hit L next to R (ct &); hop on R (ct 2); step on L (ct &).
- 4        Fall on R in place (ct 1); hit L next to R (ct &); bounce twice on both ft (cts 2,&).
- 5-8     Repeat meas 1-4, opp direction and ftwk.
- Step II
- 1-3     Same as meas 3 of Step I.
- 4        Step in place on R (ct 1); bounce twice on balls of both ft, L in front (cts 2,&).
- 5-8     Repeat meas 1-4, opp ftwk.
- Step III
- 1-2     Same as meas 3 of Step I.
- 3        Step R in place (ct 1); step L in place (ct 2).
- 4        Twist both heels out (ct 1); twist both heels in (ct 2).
- 5-8     Repeat meas 1-4.
- Step IV
- 1-4     Same as meas 1-4, Step II.
- 5        Step on L bringing R knee across (ct 1); jump into the air for cts &,2,&.
- 6        Land on both (cts 1,&); step on L (ct 2); step on R (ct &).
- 7-8     Repeat meas 5-6.
- Step V
- 1-4     Same as meas 1-4 of Step II.
- 5-6     Same as meas 5-6 of Step I.
- 7        Step on L (ct 1); hit R beside L (ct &); hop on L (ct 2); hit R beside L (ct &).
- 8        Hop on L (ct 1); hit R beside L (ct &) step slightly back R (ct 2); step in place L (ct &).
- # # # # # # # # # # # # #

PRIGORSKA POLKA  
(Prigorje)

Source: Nena Šokčić

Record: 45. FR 4107-A. 2/4 meter

Formation: Cpls in ballroom pos. Joined hands have fingers intertwined

- Meas
- 1-2     M step L (ct 1); step R (ct &); step L (ct 2); hold (ct &). Repeat for meas 2 with opp ftwk. Woman uses opp ftwk from Man.
- 3-7     Repeat meas 1-2.
- 8        M stemp R (ct 1); stemp L (ct 2); During meas 1-7 cpl rotates CW. Meas 8 cpl remains in place.
- 9-16    Repeat meas 1-8, opp direction, opp ftwk.
- # # # # # # # # # # # # #

TANAC PO LIČKI (Na Tanac)  
(Lika)

Source: Nena Šokčić  
Record: AMAN-104 Misnjaca (side 1, band 4). 2/4 meter  
Formation: Circle of dancers, joined hands down.

- Meas      Step I
- 1      Moving, step fwd R (ct 1); close L to R (ct &); step fwd R (cts 2,&).
- 2      Face ctr and step side L (ct 1); close R to L (ct &); step side L (cts 2,&).
- 3-8      On ct 1, hands are raised and fingers snap.  
Repeat meas 1-2.
- Step II
- 1      Step fwd R (ct 1); raise onto balls of both ft, L in front (ct 2).
- 2      Same as meas 1, but on ct 2 there is a 1/2 turn CW.
- 3      Step back R (ct 1); close L to R (ct &); step back R (cts 2,&).
- 4      Jump onto both ft, slightly fwd (ct 1); hit R slightly fwd (ct &); fall on R fwd (cts 2,&).
- 5-8      Repeat meas 1-4, opp direction and ftwk.
- Step III
- 1      Step on L, swinging R in front (ct 1); hop on L (ct &); step on R, swinging L in back (ct 2); hop on R (ct &).
- 2      Jump fwd on both ft (ct 1). Chug back on both ft (ct &).  
Repeat for cts 2,&.
- 3-8      Repeat meas 1-2.

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ALAJ IMAM CURICU  
(Slavonija)

Source: Nena Šokčić  
Record: Kola-K-405-B. 2/4 meter.  
Formation: Circle of dancers, R hand on waist, L hand through R arm of person on L.

- Meas
- 1      Step to L with L, twisting entire body (ct 1); step almost together R, bringing body straight (ct 2).
- 2-8      Repeat meas 1.
- 9      Step side diag ctr with L (ct 1); bring ft almost together and bounce twice (cts 2,&).
- 10-12      Repeat meas 9
- 13-16      Repeat meas 9, only with R, moving twd ctr diag R.
- 17      Step side L, facing ctr (ct 1); bounce twice bringing ft almost together (cts 2,&).
- 18      Repeat meas 17, opp ftwk.
- 19-20      Repeat meas 17-18.
- 21      Step diag back L (ct 1); bounce twice, bringing ft almost together (cts 2,&).
- 22-24      Repeat meas 21.

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(Debar)

Source: Learned by Nena Šokčić from a villager in 1950.

Record: AMAN LP-103 (side 1, band 5). 7/16 meter; Ct 1,2,3

Formation: Open circle of women, joined hands down.

- Meas    Step I
- 1    Step R (ct 1); touch L slightly in front of R (cts 2,3).  
 2    Repeat meas 1, opp ftwk.  
 3    Step on R (ct 1); touch L in front of R (ct 2); step on L (ct 3)  
 4    Step R turning to face ctr (ct 1); touch L slightly in front  
     of R (cts 2,3).  
 5    Step L (ct 1); touch R slightly in front of L (cts 2,3).  
 6    Step back R (ct 1); step slightly back L (cts 2,3).  
 7-9   Repeat meas 3-5.  
 10   Step back R (ct 1); touch L slightly in front of R (cts 2,3).  
 11   Step L (ct 1); step R (cts 2,3).  
 12   Pivot 1/2 turn and step back L (ct 1); step R in place (ct 2);  
     step fwd L (ct 3);  
 Note: Hands come up when the dancer steps in.

- Step II
- 1-12   Same as Step I, but all touches are accompanied by two light  
       bounces on supporting ft on cts 2,3. Hands are up throughout.

- Step III
- 1    Step R (ct 1); step L (ct 2); step R (ct 3).  
 2    Repeat meas 1, opp ftwk.  
 3    Repeat meas 3, Step I.  
 4    Step R in place (ct 1); step L in place (ct 2); step R in  
     place (ct 3).  
 5    Step L in place (ct 1); step R in place (ct 2); step L in  
     place (ct 3).  
 6    Step back R (ct 1); touch L slightly in back of R and bounce  
     twice (cts 2,3).  
 7-9   Repeat meas 3-5.  
 10   Step back R (ct 1); step L in place (ct 2); step R in place  
     (ct 3).  
 11-12 Same as meas 11-12, Step I.

Note: One turn can be executed on meas 3,7, and 11.

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TANDRČAK FROM VOJVODINA

Source: Nena Šokčić

Record: Monitor, MF 344, side 2, band 3. 2/4 meter

Formation: Circle, hands held down.

Note: The first section of this dance cannot be notated exactly in the customary style. Dancers need to learn the timing from a qualified instructor.

- Meas    Pattern
- 1-8    Step diag fwd on L ft. Bounce twice on both ft. Step diag  
       bkwd on L ft. Bounce twice on both ft. Step diag fwd on R.  
       Bounce twice on both ft. Step diag bkwd on R. Bounce twice  
       on both ft. Repeat L ft, and take one step and one bounce to  
       go back to R.  
 9    Step R in place (ct 1); step L in place (ct 2); step R in  
     place (ct &).  
 10   Take 4 steps in place, beginning L (cts 1,&,2,&).  
 11-12 Repeat meas 9-10, opp ftwk.  
 13-14 Repeat meas 9-10.  
 15-16 Repeat meas 11-12, omitting last step.

S'ONU STRANU SAVICE - SELJAČKI DRMEŠ

6.

(Posavina)

Source: Nena Šokčić

Record: KOLO 45 - 49A Croatian Dances. 2/4 meter.

Formation: Circle of cpls, joined hands down.

S'onu Stranu Savice

Meas

- 1 Cross R over L (ct 1); step L (ct 2).  
2-8 Repeat meas 1.  
9 Step on R in place (ct 1); hop on R and step slightly L on L (ct &); repeat for cts 2,&.  
10-11 Repeat meas 9.  
12 Step R in place (ct 1); step L in place (ct &); step R in place (ct 2); hold (ct &).  
13-16 Repeat 9-12, opp direction and ftwk.  
17-24 Repeat meas 1-8.  
25 Step on R diag twd ctr (ct 1); hop on R (ct &); step on L diag twd ctr (ct 2); hop on L (ct &).  
26 Repeat meas 12.  
27-28 Repeat meas 25-26, backing into place.  
29-32 Repeat meas 25-28, opp direction.  
1-40 Repeat entire sequence plus meas 1-8.

Bridge - Drmeš

- 1 Step on R in place (ct 1); bounce twice on both ft (ct &); repeat opp ftwk (cts 2,&).  
2-8 Repeat meas 1.

Seljački Drmeš Couples in shoulder-waist pos

- 1 Step on R in place (ct 1); bounce twice on both ft (cts 2,&).  
2 Repeat meas 1, opp ftwk.  
3-8 Repeat meas 1-2.  
9 Step down on R across L (ct 1); step side L and up (cts 2,&).  
10-11 Repeat meas 9.  
12 Cross R once more (ct 1); hit L turning to other direction (cts 2,&).  
13-16 Repeat meas 9-12, opp direction and ftwk.

Dance repeats to end of music.

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MOLDOVAN

(Podravina)

Source: Ivan Ivančan

Record: AMAN LP-101, side 1, band 5. FR-4108 (45 rpm). 2/4 meter

Formation: Circle, all facing in. Hands on waist. Ft slightly apart and parallel.

- | <u>Meas</u> | <u>Pattern</u>   |
|-------------|--|
| 1-4         | Introduction. First 8 cts. Rise on balls of ft and drop strongly on each ct.   |
| A 1         | Drop on L strongly, raising R in front of L (ct 1); raise and drop onto L heel (ct &); drop onto R next to L, raising L (ct 2); raise and drop on R heel (ct &). |
| 2           | Repeat meas 1.   |
| 3           | Drop onto L next to R raising R in front of L (ct 1); raise and drop on L heel (ct &); raise and drop twice more (cts 2,&).                                      |
| 4-5         | 8 scissor steps in place stepping onto R (ct 1); L (ct &), etc. Ft remain low.   |
| 6           | Step onto R raising L in front (ct 1); hop on R (ct &); step L fwd raising R behind (ct 2); hold (ct &).   |
| 7           | Leap side to the R (still facing ctr) (ct 1); step L in front (ct &); step back on R (ct 2); hold (ct &).  |
| 8           | Repeat meas 7 opp ftwk, opp direction.   |
| A           | Repeat Intro meas 1-4 and all of Melody A.   |
| B 1         | Step R in place bringing L fwd and across (ct 1); hop on R touching whole L ft to R side and fwd of R (ct &); fall on L bringing R up in back (cts 2,&).         |
| 2           | Repeat meas 1 opp ftwk, opp direction.   |
| 3-8         | Repeat meas 1-2, 3 more times.   |

Repeat Intro, Melody A, Melody B to end of music.

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ALONIOTIKOS  
(Greece)

Source: Simos Kostandinou

Record: Florina Folk dances of Macedonia, Greece FL-2C 2/4 meter.

Formation: Mixed line - shoulder hold.

<u>Meas.</u>	<u>Pattern</u>
1	Moving R, hop on L, lifting R strongly (ct 1); continuing to move R, step on R (ct 2).
2	Still moving R, repeat Meas 1, opp ftwk.
3	Repeat meas 1.
4	Step into circle on L, facing in (ct 1); step back to place on R (ct 2).
5	Hop on R, lifting L (ct 1); step on L in place (ct 2).
6	Step into circle with R (ct 1); step back on L (ct 2).
7-10	Repeat meas 3-6.
11-18	Repeat meas 1-9.
19	Hop on R, lifting L strongly (ct 1); step L to L, turning slightly L (ct 2).
20	Cross R over L, still turned twd L (ct 1); step back on L without turning body back to ctr (ct 2).
21-22	Repeat meas 1-2, moving L; same ftwk.
23	Hop on L raising R strongly (ct 1); step to R turning to face ctr (ct 2).
24	Step into ctr on L (ct 1); step back to place on R (ct 2).
25-30.	Repeat meas 5-10.

Dance repeats to end of music.

Presented by Bill Burke

LEVENTIKOS  
(Greece)

Source: Simos Kostandinou

Record: Florina Folk Dances of Macedonia, Greece. FL-20.

Meter: 12/16, counted 1-2-3-4-5.

Formation: Line of men and women; joined hands held shoulder height.

<u>Meas</u>	<u>Pattern</u>
1	Facing ctr, wt on L, push the R ft in and down, as if heel were pushing something into the floor (ct <u>1</u> ); R ft swings to R in smooth motion at same time L heel lifts slightly (ct 2); step on R to R (ct 3); step on L behind and next to R (third pos) (ct <u>4</u> ); step R to R (ct 5).
2	Lift on R bringing L fwd and turn body slightly R (ct <u>1</u> ); step on L to R (ct &); lift on L bringing R fwd (ct 2); step on R to R (ct 3); face ctr and step in on L (ct <u>4</u> ); step back to place with R (ct 5).
3	Lift twice in place on R, bringing L slowly around behind R (cts <u>1,2</u> ); step close behind R on L (ct 3); step behind L on ball of R ft (ct <u>4</u> ); lower onto L in place (ct 5).

NOTE: As the dance progresses the steps become larger and the dance moves farther. Count 4 of each meas can be broken into a 4,&.

In meas 1 a lift on the R is added: (ct 4) step on L next to R (ct &); rest of step remains same.

In meas 2 again a lift on R is added: (ct 4) step in on L (ct &). Both of these meas are felt as hop-step-step on (cts 4,&,5).

Meas 3 has no real change except for the general lighter and larger spirit found in all the steps.

The leader may do solo turns, squats, or other improvisational movements as he wishes.

Presented by Bill Burke

ŠESTORKA FROM BELA PALANKA  
(Serbia)

Background: There are a number of "Šestorke" found in the Nišava River Valley in East Serbia. The one given here, collected from natives of the towns of Špaž and Bela Palanka (BEH-la PAH-lahn-ka) by Yugoslav dance researchers Ljubica and Danica Janković in 1934, is no longer done today, though it lives in the memories of some local old-timers.

Recording: KS 406-A  
Formation: "Lesá" formation: mixed lines of dancers with belt hold, R arm under, L arm over.  
Meter: 2/4

Measure	Action
1 J J	Facing and moving R, step-hop on Rft (cts 1, 2); note that during the step-hop, the Lft moves fwd past Rft in preparation for mov't of meas 2.
2 J J	Continuing in this direction, step-hop on Lft (cts 1, 2), bringing free Rft fwd past Lft.
3 J J	Turning to face ctr, step Rft slightly R (ct 1); close Lft to Rft (L arch near R toe) taking wt (ct 2).
4	Repeat mov'ts of meas 3.
5 J J J	Small hop on Lft in place (ct 1); step Rft in front of Lft (ct &); step Lft in its place behind Rft (ct 2).
6 J J	Step Rft in place beside Lft (ct 1); step Lft in place (ct 2).
7	Repeat mov'ts of meas 5.
8 J J	Step-hop on Rft in place (cts 1, 2).
9-12	Same mov'ts as in meas 5-8, but with opposite foot-work.

BOSARKA  
(Serbia)

Background: Formerly, "Bosarka" (BOH-sar-ka) was a very popular kolo in a wide area around Pirot in East Serbia. The version given here was collected by Dick Crum from native dancers in the town of Bužnica in 1957. In Vol. V of their Narodne igre the pioneering Yugoslav dance researchers Ljubica and Danica Janković give a number of other variants (see note below) which they collected in the area in 1934, and mention an alternate name, "Basara". Yves Moreau found still another version in Bulgaria, in a village near the Yugoslav border, in 1969.

Recording: KB 407-A  
Formation: "Lesá" formation: mixed lines of dancers with belt hold, R arm under, L arm over.  
Meter: 2/4

Measure	Action
1 J J	Facing slightly and moving R, step Rft (ct 1); step Lft across in front of Rft (ct 2)
2	Repeat mov'ts of meas 1.
3 J J J ( J J )	Moving diag fwd/R ("northeast"), step lightly R-L-R (cts 1 & 2) OR step R (ct 1) and bring Lft up to Rft without wt (ct 2).
4 J J	Step diag bk/L ("southwest") with Lft (ct 1); hop on Lft swinging Rft slightly across (ct 2).
5 J J	Step Rft diag fwd/R ("northeast") at same time bringing R shoulder a bit fwd (ct 1); slight hop on Rft -- do not bring Lft up to Rft (leave Lft "pinned" to its position in back) (ct 2).
6 J J	Step Lft straight back from ctr ("south"), a bit to the R of its "pinned" position (ct 1); close Rft to Lft taking wt (ct 2).
7 J J J	3 light steps in place, L-R-L (cts 1 & 2).
8-10	Repeat mov'ts of meas 5-7.

Note: There is a gradual rightward mov't during meas 5-10.

Note on Variants: In 1934, the Janković sisters mention "apparently recent variants", consisting of tripling and quadrupling the mov'ts of meas 1 and crossing Lft behind Rft; also, the mov'ts of meas 5-7 could be repeated more than once, probably at the whim of the leader.



PREPLET ("Mangupsko kolo")  
(Serbia)

**Background:** "Preplet" (PREH-plet) as described here was learned in Yugoslavia by Dick Crum in 1954 from Miodrag Vuković, a fine young dancer from the village of Brus in Serbia. It is actually a fixed sequence of typical local "U šest" variations as done by the village "guys" ("magupi"), and hence is sometimes called "Mangupsko (MAHM-goop-sko) kolo". In the past twenty years the dance has become popular among exhibition groups all over Yugoslavia, with the inevitable addition of new figures and choreographic effects.

**Recording:** KP 406-B

**Formation:** Dancers (originally men only) in open circle or line with hands joined down at sides ("u" formation). Leader's and end-man's hands held either at small of back, in a pocket, or grasping vest.  
**Meter:** 2/4

Measure Action

Variation I - Running steps and hold

- 1-2 J J J J  
S tiny running steps R, as follows: facing slightly R, low short leap onto R toe to R (ct 1); lightly stepping on ball of Lft, close Lft to Rft a bit fwd (L arch at R toe)(ct &); repeat above mov'ts 3 more times for total of 8 running steps, ending with wt on Lft on the last ct & of meas 2.
- 3 J J J J  
Facing ctr, step (on ball of) Rft, flexing R knee emphatically (ct 1); hold (ct &); step Lft in place (ct 2); step Rft in place (ct &).
- 4 J J J J  
Bring heels together (no "click"!); and down with emphasis (ct 1) and hold for remainder of meas.
- 5-8 Repeat mov'ts of meas 1-4 to L with opp. ftwk.
- 9-16 Repeat all of Variation I.
- Variation II - Grapevine and three's
- 1 J J J J  
Facing ctr, step Rft to R (ct 1); step Lft behind Rft (ct &); step Rft to R (ct 2); step Lft in front of Rft (ct &).
- 2 J J J J  
Step Rft R (ct 1); step Lft behind Rft (ct &); step Rft R (ct 2).
- 3 J J J J  
Step Lft in place (ct 1); step Rft behind Lft (ct &); step Lft in place (ct 2).
- 4 J J J J  
Step Rft in its pos behind Lft (ct 1); step Lft in its pos in front of Rft (ct &); again step Rft in its pos behind Lft (ct 2).
- 5-8 Repeat mov'ts of meas 1-4 to L with opp. ftwk.
- 9-16 Repeat all of Variation II.

(continued)

PREPLET ("Mangupsko kolo") (cont'd)

Variation III - Hop-step-steps and slice

- 1 J J J J  
Facing slightly and moving R, low light hop on Rft (ct 1); short step with Rft in this direction (ct &); close Lft to Rft a bit fwd (L arch at R toe) (ct 2).
- 2-3 Repeat mov'ts of meas 1 two more times for a total of three, continuing to move R.
- 4 J J J J  
Facing ctr, and, bringing Rft from a preliminary position high out to side where R knee was bent, sharply "slice" Rft down into a position in front of Lft and put wt on Rft (ct 1); step Lft in its position behind Rft (ct &); step Rft in its position in front of Lft (ct 2).
- 5-8 Repeat mov'ts of meas 1-4 to L with opp. ftwk.
- 9-16 Repeat all of Variation III.

**Note on Styling:** "Preplet" is done in a style typical of the Sumadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees in on-beat steps, predominance of steps on toes and balls of feet over those involving the heels, and preference for vertical, up-and-down movements rather than covering a lot of ground.

PRESENTED BY DICK CRUM AT THE 1974 SAN FRANCISCO KOLO FESTIVAL

NEW 45 RPM RECORDS OF BALKAN DANCES (inc. re-issues)

X-323	LUDO KOPANO	Pravo Trakijsko	KOLA DISK: K-403	MOMAČKA SETNJA
X-324	Strandžanska Ručenica	Trakijaska Ručenica	K-404	HOPA HOPA
X-325	Krivo Sadovsko Horo	Pajduško Horo	K-405	ALAJ IMAM CURIGU
X-326	Staro Dajčovo Horo	Dunavsko Horo	K-406	ŠESTORKA fr. Bela Palanka
X-327	Kukuneško Horo	Gankino Horo	K-407	BOSARKA
X-328	KOPANICA	DAJČOVO HORO	K-49	Šonu stranu Savice / Drmeš
X-329	ORDAN SEDI	Trgnala Rumjana	E-281	Kolo iz Slavonije (Mista)
X-330	PASARELSKA	RAVNO ORO		Što mi e milo em drago
SD-601	SLOVENIAN	Old Time Dances		Čerešna

TRUGNALA RUMJANA  
(Bulgaria)

**Background:** As a folk song, "Trugnala Rumjana" (TRUG-nah-lah roo-MYAH-nah) is widely known, in many variants, in Macedonia, East Serbia and Bulgaria. In many places it is danced as an ordinary 3-meas Pravo (Iesno). The Bulgarian version given here represents a 4-meas form known as "Pravo" or "Obiknoveno horo" in south-central and southeast Bulgaria (Rhodopes and Strandža). It is a standard national dance taught to Bulgarian children as part of their elementary-school physical education program. It was learned by Dick Crum from Ilija Rizov, lead dancer of the Kutev Bulgarian State Folk Dance Ensemble.

**Recording:** KOFO 329-B "Trugnala Rumjana"

**Formation:** Open mixed circle or line, arms on neighbors' shoulders ("m" formation) or sometimes with hands joined at shoulder height ("w" formation).

**Meter:** Ordinarily notated in 7/8, with 2 dancer's beats in a "slow-slower" pattern:

1 2  
J J  
S S+

Measure Action

- 1 Facing slightly R, step Rft to R (ct 1); continuing to R, step Lft across in front of Rft (ct 2).
- 2 Turning to face ctr, step Rft sideways R (ct 1); step Lft behind Rft (ct 2).
- 3 Still facing ctr, step Rft sideways R (ct 1); point Lft OR raise L leg, across in front of R (ct 2).
- 4 Do movements of meas 3 with opp ftwk and direction.

**Style Notes:** Macedonians (or U.S. and Canadian folk dancers accustomed to Macedonian style) learning this dance will have a tendency to divide ct 2 into 2 parts, i.e., add an extra bounce, especially in meas 3 and 4, and men will raise active knee rather high in those measures. No Bulgarian would "object" to this, although it is not part of the standardized form as it is taught in Bulgaria.

**Song Text:** Trugnala Rumjana za voda studenta, lele

vse sutrin rano po ladovina, lele

vee večer kúšno po mesečina.

Na srešta i ide edno ludo mlado, lele

ta na Rumjana tihom govori, lele

"Ja kaži, Rumjano, kakvo da ti storja, lele

kitki da ti zema, drugi šte nabereš, lele

stomni da ti sčupja, drugi šte si kupiš, *lele*

hem pokubavi, nem pošareni, lele.

Ja togaz, Rumjano, daj da te celuna, *lele*

če celuvkata se s pari ne kupuva, *lele*

če celuvkata e mehlem na surceto, lele,

mehlem na surceto, balsam na dusata. *lele*

PRESENTED BY DICK CRUM AT THE 1974 SAN FRANCISCO KOLO FESTIVAL

ZIBNŠRIT  
(Slovenia)

**Background:** Variants of this dance (ZEB-bn-shrit, from the German "Siebenschritt" -- "Seven Steps") are found under numerous other names throughout Slovenia ("Sedmorka", etc.) and north-west Croatia (e.g. "Isla žena u gosti"), as well as in Slovenian colonies in the U.S. and Canada. Like most of the truly popular living Slovenian dances, it is a localized version of a late-19th-century couple dance "imported" from Central Europe. The version given here was learned by Dick Crum from Mr. and Mrs. Peter Kurnick in San Francisco in 1958.

**Recording:** 33-EP-SD

**Formation:** Couples randomly scattered about the dancing area. Ptnrs face, their joined R hands held just below face level, L hand on ptnr's R hip.

**Meter:** 2/4

Measure Action

Footwork Given is for M; W uses opp ftwk throughout.

- 1-2 "7 steps" to M's L, as follows: sidestep L with Lft (ct 1); close Rft to Lft taking wt (ct &); again sidestep L (ct 2), etc., for a total of 7 steps, closing Rft to Lft without wt on the last ct & of meas 2.
- 3-4 Repeat mov'ts of meas 1-2 to M's R with opp ftwk.
- 5 "3 steps" to M's L, as follows: sidestep L with Lft (ct 1); close Rft to Lft taking wt (ct &); again sidestep L (ct 2); close Rft to Lft without taking wt (ct &).
- 6 Repeat mov'ts of meas 5 to M's R with opp ftwk.
- 7-8 Keeping R hands joined, dancers place L hands on OWN L hips; while M does 4 step-hops in place beg. Lft, W does 4 step-hops (beg. Rft) making 2 turns CW (i.e. to her R) in place under joined R hands.
- 9-10 Resume orig pos and repeat mov'ts of meas 5-6.
- 11-12 With 4 step-hops (W beg. Lft, W beg. Rft), turn as a cpl once CW in place.

**Accompanying Songs:** In the old days, dancers and musicians used to compose nonsense songs that marked the "7 and 3" rhythm of "Zibnšrit", such as:

Pes pa nema repa več,  
kdo mu ga j' ošekau preč?

Kaj pa bo, kaj pa bo,  
če mu zrastu več ne bo!

(The dog no longer has a tail,  
who could have cut it off?  
What will happen, what will  
happen,  
he won't grow another one!)

PRESENTED BY DICK CRUM AT THE 1974 SAN FRANCISCO KOLO FESTIVAL

MAZULINKA  
(Slovenia)

This is one of many Slovenian variants of the mazurka, and is the distant "cousin" of the Varsouvienne. The Slovenes, like practically everyone else in Europe and America in the late 19th century, adopted this dance from Warsaw via Paris, and, with the turn of the century immigration to the U.S., it reached this country years after "Put Your Little Foot" came into vogue here. The version described here was notated by Dick Crum from the dancing of Mr. and Mrs. Peter Kurnick in San Francisco, 1958. Mr. Kurnick was, throughout his long, active life, famous as a fine Slovenian dancer, and was also prominent in San Francisco and national Slovene-American activities. Pronunciation: Mah-zoo-LEEN-kah.

**Record:** 33-EP-SD, "Slovenian Old Time Dances", Side 2, Band 1, "Mazulinka". (This is a "nostalgia" re-issue of a recording made by the Hojer Trio of Cleveland, Ohio in the 1920's.) 3/4 Mazurka time.

**Record No.** 33-EP-SD-601-2

**Formation:** Couples in social dance pos at random, about the room. Steps given throughout are for M; W ftwk is opp).

**Style:** The entire dance is done with small steps, wt on ball of ft, with a rather stiff little bounce on every beat.

Meas

- Part I**
- 1 Preliminary slight bounce on R ft.  
Step L ft sdwd L (ct 1). Close R ft to L ft, taking wt (ct 2). Wt on R ft, one slight bounce (ct 3).
  - 2 Repeat action of meas 1.  
Step L ft L, beginning to make a 1/4 turn CW as a cpl (ct 1). Step R ft continuing to turn (ct 2). Finish the 1/4 turn CW with a step on L ft (ct 3).
  - 4 Point R ft out to R (ct 1). With wt on L ft, bounce in this pos twice (cts 2, 3).
  - 5-8 In same pos, repeat action of meas 1-4 with opp ftwk, making a 1/4 turn CCW in meas. 7.

Part II

- 9-10 Repeat action of meas 3-4, Part I.
- 11-12 Repeat action of meas 7-8, Part I.
- 13-20 8 waltz steps, turning as a cpl either CW or CCW.

**Dance description** courtesy Stockton Folk Dance Camp, 1974

Presented by Dick Crum

STARI ŠOTIŠ  
(Slovenia)

**Pronunciation:** STAH-ree shoh-TEESH

Variants of this dance, under a number of names, are found throughout Slovenia and northwestern Croatia, as well as Slovenian communities in the U.S. and Canada. North American folk dancers have already been introduced to one variant, "Pok Šotiš" or "Clap and Turn." The version described here was notated by Dick Crum from the dancing of Mr. and Mrs. Peter Kurnick in San Francisco, 1958. Mr. Kurnick was, throughout his long, active life, famous as a fine Slovenian dancer, and was also prominent in San Francisco and national Slovene-American activities.

**Record:** 33-EP-SD, "Slovenian Old Time Dances", Side 1, Band 1, "Stari Šotiš". (This is a "nostalgia" re-issue of a recording made by the Hojer Trio of Cleveland, Ohio in the 1920's.) 2/4 meter. (No. 33-EP-SD-601-1)

**Formation:** Couples (see individual parts for positions)

Meas

- Part I**
- 1 Ptrs facing but not joined.  
With 2 step-hops (L, R), M turns L (CCW) in place one full turn.  
W turns R (CW) one full turn R (CW) with 2 step-hops (R, L).
  - 2 Again facing each other, both stamp in place: M, LRL; W, RLR.
  - 3 Each dancer claps own hands together in back (ct 1). Clap own hands together in front (ct 2).

(Note: As a variation, 4 claps may be done instead of 2, i.e.; back-front-back-front (cts 1, &, 2, &)).

- 4 Clap both hands of ptr (R hand claps ptr L hand) three times (cts 1, &, 2).
- 5 Ptrs exchange places with 2 step-hops (R, L), ftwk is identical for M and W, making a 1/2 turn R (CW) into ptr's pos.
- 6 Stamp in place, RLR.
- 7-8 Repeat action of meas 3-4.
- 9-12 Repeat action of meas 5-8, returning to original places.
- 13-16 Repeat action of meas 5-8, again changing places.

(Note: M may move away to steal a new ptr during meas 13-16)

Part II

- 17-32 16 meas polka or "trpljan" (two low step hops per meas), either in social dance pos or: M L hand grasps W R hand and holds it at his waist, halfway between hip and small of back. Dancers may turn CW or CCW or alternate directions at will during this part.  
M begins L ft, W begins R ft.

**Dance description** courtesy Stockton Folk Dance Camp, 1974

Presented by Dick Crum

HOPA, HOPA  
(Croatia)

Pronunciation: HOH-pah, HOH-pah

Dick Crum first learned this dance in Yugoslavia under the name "Hopa cupa." It is a Slavonian (eastern Croatian) variant of a dance known elsewhere in that country as "Zaplet." "Truške, Jabuke," "Viniško kolo," etc.





Record: KOLA L-404-B, "Hopa hopa" 2/4 meter.

Formation: Closed, mixed circle. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

PATTERN

Meas. Rhythm

Facing ctr, lower body turned very slightly L:

- 1  Step-hop L ft to L (cts 1,2).
- 2  Step-hop R ft across in front of L ft (cts 1,2).
- 3  Step-hop L ft to L scwd (whole body now facing ctr) (cts 1,2).
- 4  "Stop-bounce-bounce" to R as follows: Side-step R with R ft, flexing knee and bringing L ft very slightly off floor (ct 1). Slight rise on R ft, straightening knees and closing L ft beside R ft (ct 2). Come down ("bounce") twice on both heels together, knees straight, releasing R ft at last moment in preparation for next step (cts 2, 2).
- 5 Repeat action of meas 4, but at very last moment release L ft in preparation for next step.

- 6-7 Repeat action of meas 4-5 with opp ftwk and direction.
- 8-9 Repeat action of meas 4-5.

Dance description courtesy Stockton Folk Dance Camp, 1974

Presented by Dick Crum

HAJD' NA LIJEVO  
(Croatia)

Pronunciation: Haid nah LYKH-voh

Various dances with this name ("Hajd' na lijevo" means "Let's move to the left") are found throughout Yugoslavia, especially Serbia and Croatia. The version described here is from Slavonia (eastern Croatia), and was learned there by Dick Crum in 1954.



Music: KOLA E-404 A, "Hajd na levo." 2/4 meter.  
None such H-72042 "Village Music of Yugoslavia", Side 1, Band 5.  
"Hajd na levo."

Formation: Closed circle, mixed M and W. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

PATTERN

Meas. Rhythm

Part A - Bold walking steps L and R  
Facing diag fwd L, step boldly in this direction with L ft (ct 1).  
Step boldly in this direction with R ft in front of L ft, turning to face diag fwd R (ct 2).

- 1  Still facing diag fwd R, take a long step bkwd with L ft (this brings circle back to its original circumference) (ct 1). Close
- 2  R ft beside L ft without taking wt on R ft (ct 2). End

Repeat action of meas 1-2, but moving R with opp ftwk. End facing ctr of circle.

Part B - 8 "dime's" steps in place  
Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off floor beside L ft (ct 1). Rise very slightly onto ball of L ft, straightening knees (ct 2). Come down twice ("bounce") on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2, 2).

Repeat action of meas 5, Part B, in place with opp ftwk.

- 3-4 Repeat action of meas 5-6, Part B, three more times (4 in all).
- 5 Repeat action of meas 5-6, Part B, three more times (4 in all).

NOTE on Part B: In some villages, meas 5-8 are done moving fwd twd ctr, and meas 9-12 are done bkwd away from ctr to return to orig place.

Dance description courtesy of Stockton Folk Dance Camp, 1974

Presented by Dick Crum



ŠTO MI E MILO  
(Macedonia)

"Što mi e milo" (što mee eh MEE-lo) is the opening line of a very popular Macedonian song, found with varying texts and melodies all over that country. The dance itself is a variant of the so-called "Beranče" pattern, known especially in southern and western Macedonia, northern Greece, and Albania. Dick Crum learned the dance in Macedonia in 1954.

Record: Express 45, "Što mi e milo" E-281

Rhythm: The dance melody is conventionally notated in 9/8 meter, with 4 dancer's beats in a quick-slow-quick-quick pattern:

1 2 3 4  
J J J J  
Q S Q Q

Steps: Čukče: A movement in which you rise up off the heel just before a beat and come down onto the heel on that beat. It has been described as a hop in which you do not leave the ground.

Hitch-hop: A grace-note-length preliminary hop on one foot before stepping onto the other. It is like the hop in a skipping step, but shorter. If you use the rhythm cue "ker-PLUNK", the hitch-hop occurs on the "ker" and the step onto the other it takes place on "PLUNK".

Formation: Mixed line or open circle, hands joined either at shoulder level ("W" pos) or down at sides ("V" pos).

PATTERN

- 1 Čukče on L ft in place (ct 1). Turn to face slightly R and step in this direction with R ft (ct 2). Continuing in this direction, step L ft (ct 3). Continuing in this direction, step R ft (ct 4).  
2 Continuing in this direction, step L ft (ct 1). Continuing in this direction, step R ft (ct 2). Turning to face ctr, step L ft slightly fwd (ct 3). Facing ctr, rock back onto R ft (ct 4).  
3 Čukče on R ft in place (ct 1). Side step L with L ft (ct 2). Cross and rock fwd onto R ft in front of L ft (ct 3). Rock back onto L ft in place (ct 4).

NOTE: The above is the so-called "short" version of the dance. A longer version, containing 5 meas, is also done; it is the same as the above with the addition of:

- 4 Repeat action of meas 3 with opp ftwk.  
5 Repeat action of meas 3.

The choice of versions is up to the leader; sometimes they are combined. (continued)

Dance description courtesy of Stockton Folk Dance Camp, 1974

ŠTO MI E MILO (continued)

VARIATIONS This dance pattern is so universally done in the above areas, that it is subject to an enormous amount of variation, from one individual to the next, from one village to the next, or one mood to the next. One quite common variation is the insertion of a hitch-hop on each ct 2, as follows:

- 1 Čukče on L ft in place (ct 1). Hitch-hop on L ft and, turning to face slightly R, step in this direction (ct ah-2); etc., the rest of the meas as described above.  
2 Continuing in this direction, step L ft (ct 1). Continuing in this direction, hitch-hop on L ft and step R ft (ct ah-2); etc., the rest of the meas as described above.  
3 Čukče on R ft in place (ct 1). Hitch-hop on R ft in place and step sdwd L on L ft (ct ah-2); etc., the rest of the meas as described above.

Presented by Dick Crum

KLINČEC STOJI PDD OBLOKOM  
(Medimurje)

Source: Institute on Yugoslav Dance, Badija, 1971  
Meter: 2/4

Record: FR-4115-B  
Position: "Varsouvian" position with partner, that is M behind woman and slightly to her Lft. Holding her Rt. hand in his Rt. hand her Lft. in his Lft.

Measure:

- 1-2 4 walking steps starting R (ct.1) L (ct.2)  
3 Stamp R in place (ct.1) Hold (ct.2)  
4-6 Repeat measures 1-3  
7-11 10 walking steps continuing to move LOD  
12 Stamp R in place (ct.1) Hold (ct.2)  
13-18 Repeat measures 7-12

Part II

- 1-6 Repeat measures 1-6 of first part.  
7-8 Still holding hands W turns Rt. 3/4 to face man both stepping R,L,R, touch L. Lady turn back Lft. 1 turn almost to face M both stepping L,R,L, touch R.  
11-12 With 4 walking steps Lady lets go of M's L hand puts her L hand down and makes 1 complete CW turn, M steps in place.  
13-18 Repeat measures 7-12

Dance Goes twice through. Presented by Bill Burke.

KILIMARSKO HORO  
(Bulgaria)

**Background:** "Kilimarsko horo" (kee-lee-NAR-sko ho-ro) comes from the town of Berkovo in northern Bulgaria. Its title ("Carpet-weaver's dance") is deceptive, since the dance is not one of the numerous tradesmen's guild dances of the Balkans (cf. "Kalaždzi-sko", etc.); the natives give it this name since they liken the foot patterns to the geometric motifs of the typical Bulgarian "kilimi" (carpets). The dance is unusual in that it is really a combination of two different dances (each often done independently), "Kostenskata" and "Triüglünika". In Berkovo the leader signals the switch from one to the other. North American folk dance groups may prefer the fixed sequence below for easier learning purposes. "Kilimarsko horo" was learned by Dick Crum from a group of members of the Kutev Bulgarian State Folk Dance Ensemble.

**Recording:** Any good "Pajduško" recording may be used. Recommended is XOP0 325-B.

**Formation:** Usually done in short, mixed lines with back basket hold, although belt hold is sometimes seen.

**Meter:** Ordinarily notated in 5/16 ("Pajduško") meter, with two dancer's beats in a quick-slow pattern:

1 2  
 ♩ ♩  
 Q Q S

Measure

Action

Figure I - "Kostenskata"

- 1 Step Rft in front of Lft (ct 1); step Lft in place (ct 2).
  - 2 Step Rft diag bk/R (ct 1); step Lft in place (ct 2).
  - 3 = meas 1.
  - 4 Hop on Lft (ct 1); step Rft slightly R (ct 2).
  - 5 Step Lft in front of Rft (ct 1); step Rft in place (ct 2).
  - 6 Hop on Rft (ct 1); step Lft slightly L (ct 2).
  - 7 Step Rft in front of Lft (ct 1); step Lft in place (ct 2).
  - 8 Hop on Lft (ct 1); step Rft in place (ct 2).
  - 9 Hop on Rft (ct 1); step Lft in place (ct 2).
  - 10 Step Rft in place in scissors-like style (ct 1); step Lft in place in scissors-like style (ct 2).  
 = meas 10.  
 = meas 8-11.  
 Repeat all of this figure.
- Figure II - "Triüglünika"
- 1 Step Rft in front of Lft (ct 1); step Lft in place (ct 2).
  - 2 Step Rft to R (ct 1); step Lft in place (ct 2).
  - 3 Step Rft diag bk/R (ct 1); step Lft in place (ct 2).
  - 4 = meas 1 of this figure.  
 = meas 4-6 of Figure I.  
 Four hop-steps fwd, beg hop on Lft. (continued)

KILIMARSKO HORO (cont'd)

- 12 Hop bk on Lft (ct 1); step Rft behind Lft (ct 2).
- 13 Hop bk on Rft (ct 1); step Lft behind Rft (ct 2).
- 14-15 = meas 12-13 of this figure.
- 16-20 Repeat all of this figure.

PRESENTED BY DICK CRUM AT THE 1974 SAN FRANCISCO KOLO FESTIVAL

GRČKOTO (Gurch'-ko-to) or Kalamatianxs

This dance is done by all the inhabitants of the Bitola-Prespa-Ohrid area. The name "Grčkoto" is simply Macedonian for "the Greek one". The Albanians from the Lake Prespa region do it also. The tune "Samiotisa" is often used (F-3505-B).  
 Rhythm: 7/8 = 3+2+2

Dancers' beats: 1,2,3

Formation: Open circle with leader in the right. Hands are joined and held up and forward.

Basic St

- 1 Step fwd. on R after a slight preparatory lift on L. K knee flexes considerably so that body sinks somewhat.
2. Close L ft. to but behind R ft. (Draw) Wt. is taken on the ball of the foot and the body rises.
3. Step fwd. on R as in ct. 1 but with less emphasis and less sinking. The end of the count is used to do a slight preparatory lift on R.

Now reverse the footwork of meas. above while continuing in the same direction.

The pattern of the dance is a large number (6-20) of measures facing R in center and moving LOD, (to Right) alternating with 2-4 measures of the dance moving RLOD and facing L of center. The alternation of feet never ceases and it is generally the case that the movement to the left begins with a measure in which you step on the L on ct. 1. Movement to the right likewise begins with a measure on which you step on L on ct. 1, which means that you must turn and cross your L over your R in that first step.

Occasionally the movement may include several measures done in place while facing center or R of center.

The leader may turn under his own L arm, or may dance behind (outside the circle) the second person by joining R hands with him and placing his own (leader's) L hand on the second person's R shoulder. (This is a common move in many dances from this southern Macedonian region - see Bajrače (Zensko) as taught by Pece Atanasovski.)

The leader may also place the second person in the lead and exchange places with him.  
 Presented by Bob Leibman

\*\*\*\*\*  
 Festival Records congratulates Bob Leibman on the phenomenal success of his LP "Traditional Songs & Dances from the Soko Banja Area" (SELO LP-1, Balkan Heritage Series). Rather than the usual "booklet", Bob prepared a most definitive work in the music, songs and dances of the area. The combination is worthy of a folklore "grand prix". We wish him equal success with his second volume of the series, "Traditional Tosk (So. Albanian) Songs and Dances From the Lake Prespa Area"  
 \*\*\*\*\*

## NESHO

My Albanian informants felt this dance was not their own but rather Greek or Macedonian (Slav) and they seem to be right in some sense. It is widely known among Macedonians from this area, often as Nešeto, and a musical analysis of the piece shows the use of a more typically Macedonian scale and harmony. On the other hand, the rhythm is similar to that of Beraçe and seems, at least in the short run, to be Albanian in origin. (Absolute speculation-not fact!) It can be danced by both men and women, although women obviously would not do squats.

Rhythm: approximately 12/16 = 3+2+2+3+2

Dancers' beats: 1,2,3,4,5

Formation: Open circle with leader on the right. Hands are joined and held forward at waist height or higher.

Record: LP: SELO, Vol.2 Albanian Songs & Dances, Side A, Band 4

meas. ct. - Basic Pattern -

1. 1. Hop or lift on L. Free R is raised forward and crossed in front of left knee or shin. R knee is bent. (Face a bit R of fwd.)  
2. Slight lift on L. Free R foot is lowered to the ground to the R but wt. is not shifted to it. (Face R of center.)  
3. Complete step to R by shifting wt. onto R ft. with flexing of knee and consequent sinking of body. (Facing almost LOD)  
4. Step fwd. on L. (LOD)  
5. Large step fwd. on R. (LOD)
2. 1. Step fwd. on L. (LOD) This may be performed with a slight preparatory lift on the R before making the step.  
2. Slight lift on L while free R is brought fwd. and may even be placed on the ground, but without wt. shift. (Facing and moving LOD)  
3. Step onto R to R (LOD) as you turn to face only slightly R of center.  
4. Step on L across in front of R, into the center of the circle.  
5. Step back on R.
3. 1. Hop on R moving slightly to L. (RLOD) Free L is raised fwd. with only slight bend in knee. (Facing center or slightly R of center.)  
2. Small lift on R moving slightly to L. (RLOD). L leg is lowered in preparation for step to side.  
3. Step L to L. (RLOD) (You are facing center or R of center.)  
4. Close R to L.  
5. Hold, or slight bounce in place.
4. 1-3. As in meas. 3, cts. 1-3.  
4. Step on R by L. - These are very small shifts of wt. barely lifting feet.  
5. Step L by R.

### Variations

- A. Although the dance may be done as above in 4 meas., it seems more common to make it 6 measures long by performing the following:
5. 1. Small lift on L. Free R is raised low across in front of L, or even touches ground.  
2. Small lift on L. Free R is touched to the ground out to the R and slightly forward  
3. Small lift on L. Free R is bent at knee and drawn back sharply and near L.  
4-5. As in meas. 3, cts. 4-5.
  6. Repeat meas. 5.
- B. Turns: A turn may be added by turning CW on cts. 4-5 of meas. 2, and cts. 1-2 of meas. 3. A double turn may be performed by beginning CW turns on ct. 5 of meas. 1.
- C. Squats: Squats may be done by squatting on ct. 4 of meas. 2. Leap up on ct. 5 and then do a series of squats exactly as in Beraçe. End series by moving to L as in meas. 3. (Presented by Bob Leibman, 1974 Kolo Fest.) **17**

## BERACE (Be-rah-che)

The name of the dance refers to the town of Berat in southern Albania. Women may do the dance, but it is primarily a man's dance.

**Rhythm:** approximately 12/16 = 3+2+2+3+2, but it may be written in other ways as well. These are all approximations.

**Dancers' beats:** 1,2,3,4,5 (underlined cts. are somewhat longer).

**Formation:** Open circle with leader at right. Hands are joined and held forward at anywhere from waist to shoulder height.

**RECORD:** LP:SELO, Vol. 2 Albanian Songs & Dances Side A, bands 2 & 5 meas. ct.

1. 1 Hop or lift on L. Free R leg is raised forward and crossed in front of left knee or shin. R knee is bent. (Face center)
  2. Slight lift on L. Free R foot is lowered to the ground to the R but wt. is not shifted to it. (Face diag. R of center)
  3. Shift wt. onto R. R knee is flexed a bit so that body sinks. Free L may be brought close to R.
  4. Step back (diag. out of circle and to L) on ball of L ft. Body rises and may turn slightly towards the center.
  5. Sink onto R ft. in place or somewhat to R. Body returns to position of ct. 3.
2. 1. Hop or lift on R. Free L is bent at knee and raised high behind.
  2. Slight lift on R and lower L ft. to ground across in front of R. (LOD) (Body may turn even more towards R)
  3. Shift wt. onto L. L knee is flexed a bit so that body sinks. (Body may be turned more twds. center. L ft. pts. twds. center)
  4. Step back and to R on the ball of the R ft. Body rises and may turn slightly to R.
  5. Sink onto L in place. Body turns twds. center.

### Variations

- A. Meas. 1, ct. 1 - The free R ft. may be raised behind, bent at knee, much as the L is raised in meas. 2, ct. 1.
- B. Meas. 2, ct. 1 (or var. A)-the free ft. may either touch the ground behind without a wt. shift, or else there may be a quick wt. shift onto it and back to the other foot.
- C. Turns: Performed by the leader and perhaps people next to him.
  1. 1-4. As above, although may prepare for turn by dropping hands, more energy. 5. Begin CW turn by placing R ft. as above, but pointing it more towards R.
  2. 1. Turn about 180° CW while either hopping on R, or by momentarily touching L out to your L (LOD) and quickly shifting wt. back onto R. 2. Hop on R and finish turn. 3-5. As above.

It is possible to follow a CW turn by a CCW turn. Begin on meas. 2, ct. 5 with the reverse of the above.
- D. Squats: These are performed by beginning meas. 2 (cts. 1-3) as usual.
  4. Squat on both feet. L may be slightly fwd. Face center.
  5. Leap up into the air. Both feet are off the ground. The R is usually hanging lower in preparation for the next step.
  1. Come down on R.
  - 2-3. Step L across in front of R. (see meas. 2, cts. 2-3)
  - 4-5. Either squat again in a series of squats, or end with cts. 4-5, meas. 2 and then go back to meas. 1.



## DEVOLLIGE (De-vo-lee'-cheh)

The name of the dance refers to the Devolli region in southeastern Albania. The dance consists of a slow part in approximately 2/4 rhythm followed by a faster dance in 6/8 which may also be done at the end of other dances.

Women may do this dance, but it is primarily a man's dance and was done as such on most occasions when I have seen it. (It was performed on stage at the 1971 Ohrid festival and in 1972 at weddings in the village of Krani.)

Record: LP: SELO, Vol. 2 Albanian Songs & Dances, Side A, Band 3  
Part I

Rhythm: approximately 2/4 with a lengthening of ct. 2 especially on all even-numbered measures: The drumming pattern is generally:

Formation: an open circle with the leader on the right. Hands are joined and held forward and anywhere from waist to shoulder height.

### Basic Pattern

meas. ct.

The dance begins by facing to the right of center and moving about the circle to the right. ( LOD)

1. 1; Step fwd. on R. ( LOD)
2. 1. Step fwd. on L. ( LOD)
3. 1. Step fwd. on R. ( LOD)
4. 1. Turn to face the center and step fwd. on L (directly into center.)  
The free R ft. is lifted and brought behind the L knee without emphasis.
5. 1. Step back on R. (Out of circle)
6. 1. Step onto the ball of the L ft. behind and to the right of the R.  
The L ft. and the body are turned naturally somewhat to L of center.  
2. Wt. is shifted back to R in place and body turns twds. center again.
7. 1. Step sideways on L to L.
8. 1. Step on R by L, or behind it.
9. 1. Step L to L. (as in 7)
10. 1. Step on R by L.
11. 1. Still facing center, step on L across in front of R.  
This is accompanied by a flexing of both knees so that the step is performed in a slight crouch (but don't bend fwd.) and then  
2. straighten knees somewhat.
12. 1. Bring free R leg across in front of L. It may be raised in the air and bent at the knee, or it may simply touch the ground to L and fwd. of L ft.

Styling note. The slight dip in meas. 11 may sometimes also be done in meas. 7 & 9. Steps 1, 4 and 11 are often performed with a slight preparatory lift (čukče) before stepping on the beat.

### Variations

- A. Anyone in the line may choose to replace one or more of measures 1, 2 & 3

by:  
1. Step R (L) fwd. ( LOD)  
&. Close L (R) to L (R).  
2. Step R (L) fwd. ( LOD)

- B. The leader and perhaps the next two or three people in line may do a slow CW turn during meas. 1-2. It can be performed with either the two single steps described in the Basic Pattern, or the step-draw-step of Variation A.

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(Devollige, page 2)

C. Squats: Performed only by the leader and those next to him.  
They may be performed while moving to and facing R on meas. 1,2 & 3,  
while moving L and facing center on meas. 7 & 9, or while moving R  
and facing center on meas. 11.

Except in meas. 11, they are generally performed with feet somewhat  
farther apart than knees and thighs.

## Part II

Meter: 6/8

Dancers' beats: 1,2,3

Formation: as above.

meas. ct.

1. 1. Step R to R. ( LOD)  
2. Step L into center of circle. Hands may be brought fwd. slightly for emphasis.  
3. Slight flex of L knee. Free R is brought behind L calf.
2. 1. Step back on R. (out of circle)  
2-3. Two lifts or low hops on R while turning backwards CCW. (End up facing  
left of center.) The free L is brought through a low arc -knee fairly  
straight and foot somewhat out to the side away from R - to a position  
with knee bent and L ft. near R.
3. 1. Step back on L. ( LOD)  
2. Step back on ball of R ft. ( LOD) (or simply touch without taking wt.)  
3. Shift wt. back onto L in place.

At this point begins an optional 4 measure squat sequence which may be omitted  
or performed any number of times in succession before finishing the dance phrase  
with measures 4 & 5. The most common sequence included two of these 4-measure  
squat sequences for a dance phrase of 13 measures.

- Sq.1. 1. Large step fwd. (RLOD) on R and begin to turn CW.  
2-3. Turn CW while doing two lifts or hops on R. (End up facing R of center.)  
Free L is brought around while holding it somewhat straight and out to  
the side. It ends up forward of R.  
Note: This may be performed with an actual wt. shift onto L to L on ct. 2  
and then an immediate return of wt. to R on ct. 3.
- Sq.2. 1. Leap or step onto L across in front of R ( LOD) (Body turned R of center).  
2. Leap into squat on both feet facing center.  
3. Rise on L with free R leg held out fwd. and to the R in preparation  
for the next step.
- Sq.3. 1-3. Stepping R,L,R (on cts. 1,2,3) make a complete CW turn in the area  
just to the right of that occupied while squatting. (First step is to R)
- Sq.4. 1. Leap or step onto L by or slightly back of R. (Face center).  
2. Leap into squat on both feet. (Face center or slightly L of center.)  
3. Rise on L with free R leg extended fwd. (Face L of center)

The dance phrase ends with meas. 4 & 5 after any number of repeats of Sq.1-4.

4. This is like Sq. 1.

5. 1. Step on L fwd. ( LOD)  
2. Touch R near L (to side of or slightly fwd. of) without taking wt.  
3. Hold.

KUKURIGU PETLE  
(Injevo--Eastern Macedonia)

Source: Group of villagers from Injevo.  
Formation: Mixed lines of men and women, joined hands up.

Time: 2/4  
Record: FR-4117 - Aman LP-201 (1/2)  
Styling: Dance performed on whole foot, but with a light style.

Measure:

- 1 Facing slightly rt., step on R. (ct. 1).  
Hop on R. (ct. 2).
- 2 Repeat meas. 1, opp. ftwk.
- 3 Step R. (ct. 1), Step L. (ct. 2)
- 4 Step R. (ct. 1), Hop R., turning to face center (ct. 2).
- 5-8 Repeat meas. 1-4, opp. direction and ftwk.
- 9 Step back R. (ct. 1) Hop R. (ct. 2).
- 10 Repeat meas. 9, opp. ftwk.  
Note: Step is directly behind other foot and is more of a replacement than a step back.
- 11-16 Repeat meas. 9-10 three more times.

ORO VIČANKA  
(Injevo, Eastern Macedonia)

Source: Group of villagers from Injevo.  
Formation: Line of women, joined hands down.  
Time: 2/4  
Record: FR-4117  
Styling: Dance performed on full foot but with a light style.

Measure:

- 1 Facing rt. lift on L. and step on R. (ct. 1).  
Step L. (ct. 2).
- 2 Step R (ct. 1 and) Step L. (ct. uh). Step R. (ct. 2).
- 3 Repeat meas. 2, opp. ftwk.
- 4 Step R. (ct. 1). Lift<sub>ov</sub> R. turning to face center (ct. 2).
- 5 Moving lft. step L (ct. 1 and). Lift<sub>ov</sub> L (ct. uh). Step R. (ct. 2).
- 6 Turning to face center, step L in place (ct. 1). Lift L. (ct. 2).
- 7 Moving rt. step R. (ct. 1). Lift<sub>ov</sub> R. (ct. 2)
- 8 Same as meas 3.

ŽENSKO ČAMČE  
(Western Macedonia)

Source: Stanimir Višinski, Institute on Badija, 1973  
Formation: Lines of women, joined hands up.  
Meter: Part I, see note. Part II-7/8 (1, 2, 3).  
Record: AMAN-105 (Side 1, band 6)  
Note: The slow part of this dance belongs to a tradition of dancing in parts of Macedonia where the dancers are in control of the musical meter and tempo; i.e. the musicians follow the lead dancer. Therefore, no strict meter can be assigned to the first or slow section of the dance. It will be notated as groups of steps with holds in between. There is absolutely no hip movements to the side in the dance.

Group: Pattern I-Introduction

- 1 With wt. equally on both feet, bend knees 2X.  
This is done only once in the dance.

Pattern II

- 1 Step fwd. on L. Step back on R. Bring L. foot to lft. side of rt. ankle. And raise onto ball of R. HOLD.
- 2 Lower R. heel twice. Step side lft. on L. Step in diagonally across on R. Step back on L., bring R. in front of L. Raise onto ball of L. and HOLD. *Dip by bending L. KNEE*
- 3 Lower lft. heel twice. Step side rt. on R. Step L. behind R. Step side R. Raise L. in front of R. Dip by bending rt. knee. Step L. diagonally across. Take small step side R., bringing L. in front of R. Raise onto ball of R. and HOLD.
- 4 Step across diagonally onto L. and turn to face center bringing R. in front of L. Dip by bending lft. knee. Step R. in place, bringing L. in front of R. *Dip by bending R. KNEE*

Repeat from beginning of Pattern II until 7/8 music begins. Music will change after a group 2.

Presented by Bill Burke, San Francisco Kolo Fest.

INVIRTITA  
(Roumania)

Source: This dance was seen at the student festival in Agafton , near Botoşani.

Time: For notating this dance we will use a music notation of 11/16, and a dance beat of, 12 345 678 91011 as 1,2 ,3 ,4

Position: Couples scattered around floor in shoulder waist position.

Record: AMAN 105, Side 2, band 7

Measure: Chorus step

- 1 Both step Rt. with R. (ct.1) Cross L. front continuing CCW turn (ct.2) Step Rt. with R. (ct.3) Turning back to Lft. lower onto whole R. (ct.4)
- 2 Repeat meas. 1 opposite ftwk. opp. dir.
- 3-4 Repeat meas. 1-2
- 5 Repeat meas.1 cts.1-2 twice (cts. 1,2,3,4)
- 6 Repeat meas.1.
- 7-8 Repeat meas.5-6 opp. ftwk. opp. dir.

Step I

Basic step for this step and step II. Both step R. (cts.1,2) Step L (ct.3) Step R (ct.4) Thus one basic step, next basic step will use opp. ftwk.

- 1-8 Dropping shoulder waist position couples take an inside hand hold, lady on Rt. That is M's Rt. L's Lft. held. M remains in place doing basics while L passes behind M with three basics (joined hands are up) L makes 1 1/2 turns in front of M, start by going fwd. under joined arms and turning CCW. L returns to place meas. 6,7,8 with hands coming down.

Step II

- 1-4 Same position as Step I and with same basic step. Hands come up as L moves fwd. in front of M with one basic. With two basics L turns twice CCW under joint hands and backs to place on meas.4, hands come down.

These steps may be done in any order we suggest this as a possibility;

INVIRTITA  
(continued)

Suggested order;

- Chorus 16 meas. (Once through as written)  
Step I 16 meas. (Twice through as written)  
Chorus 16 meas.  
Step II 16 meas. (Four times through as written)  
Repeat this whole sequence.

MEĐIMURSKI LEPI DECKI  
(Međimurje)

Position: Men hold hands in back basket behind Ladies , Ladies put hands on nearest man's nearest shoulder.

Measure:

- 1 Moving Left (RLOD) facing center, Step R in place moving L to side (ct.1) Two gentle bounces on both feet, feet are apart. (cts. &,2) Place weight on L bringing R in (ct.&)
- 2-12 Repeat measure 1
- 1 Moving Right step R to Rt. bringing L to R (ct.1) Bounce on both feet twice, feet are tog. (cts.&2) Step L in place (ct.&)

One step will go right into the other if you do exactly what this says. Dance repeats and speeds up to end.

Presented by Bill Burke

OJ RASTIĆU ŠUŠNJATI--MISTA  
(Slavonija, Croatia)

Source: Various Slavonian groups performing in Zagreb.  
Nena Sokčić of Lado.

Formation: Mixed circle. Front basket hold, left  
under.

Time: 2/4

Record: AMAN-105 (Side 2, band 1)

Note: This is really a small suite or medley of Slavonian  
dances.

Measure: Pattern I

- 1 Step fwd. on R. (ct. 1). Slight lift on R.  
(ct. and). Step diagonally back on L. (ct.2).  
Slight lift on L. (ct. and).
- 2 Step back on R. (ct. 1) Slight lift on R.  
(ct. and). Step diagonally fwd. on L. (ct. 2).  
Slight lift on L. (ct. and).
- 3-10 Repeat meas. 1-2. Note: The body is held center  
throughout this movement.

Pattern II

- 1 Step in place on R. (ct. 1). Bounce twice on  
both feet, which are about shoulder width  
apart (ct. 2 and).
- 2 Step in place on L. (ct. 1). Bounce twice on  
both feet which are not quite together  
(ct. 2 and).
- 3-24 Repeat meas. 1-2.

Pattern III

- 1 Turning slightly lft. step R. (ct. 1). Hop  
on R. (ct. 2).
- 2 Hop again on R. (ct. 1) Hop on R. again.  
(ct. 2). Step L. (ct. and).
- 3-8 Repeat meas. 1-2. Note: This step moves to lft.

OJ RASTIĆU ŠUŠNJATI-MISTA (cont.)

Pattern IV

- 1 Jump lightly onto both feet (ct. 1). Bounce  
twice on both feet (ct. 2 and).
- 2-8 Repeat meas. 1
- 9 Moving into circle step R., bending knee  
(ct. 1). Hop R. (ct. 2).
- 10 Repeat meas. 9, opp. ftwk.
- 11-12 Repeat meas. 9-10.
- 13-16 Repeat meas. 9-12.

Repeat Pattern IV to end of dance.

Presented by Bill Burke, 1974 Kolo Festival.

OJ RASTIĆU ŠUŠNJATI  
Slavonija, Croatia

Oj rastiću šušnjati  
Nauči me igrati //  
Jab'se hćela udati  
A još neznam igrati //

Ajde malo korova  
Deder malo korova //  
De posviraj korova  
Da igramo korova //

Čaj, čaj, čapove  
Tavanice rastove //  
Jer ove grede  
Da mi momci glede //

Koga ćemo da šta ćemo  
De de nevolje  
Koga toga to toroga  
De de nevolje.

Gledala sam stare babe  
Gde se ljube uz tarabe  
A ja svoga đuvegiju  
Pritisnula uz kapiju.

Sviraj mista čiča rista  
Ako nećeš izgorećeš  
Ovako se kupus gazi  
Ako neznaš a ti pazi

Sviraj svirko makar crko  
Zašto si mi vamo vrko  
Sada sviraj do zore  
Mene noge nebole.

POTKOLO  
(Konavlje)

Source: Dr. I. Ivančan, Institute on Badija, 1973  
 Formation: Mixed line of men and women, joined hands up  
 Part I, down Part II.  
 Time: 3/4 and 2/4  
 Record: AMAN-105 (Side 2/5) - Aman LP-201 (1/5)  
 Styling: Very slightly on balls of feet. Dance moves  
 left.

Measure: Part I - 3/4

- 1 Facing slightly left. touch L. (ct.1) Raise L.  
 in front of R. just below knee and slightly crossed  
 (ct.2) Hold (ct.3).
- 2 Lift on R. and step fwd. on L. (ct.uh 1) Step  
 on R. (ct.2) Hold (ct.3).
- 3 Bring feet together and twist heels left. (ct.1)  
 Twist heels right. (ct.2) Hold (ct.3).
- 4 Repeat Part I six more times.  
 Repeat meas. 3

Part II - 2/4

Beginning L. skip until end of 2/4 music. During  
 this pattern leader turns down the line and goes  
 under joined arms of last two dancers and back to  
 head of line.

Note: Numbers of times each part is performed  
 are not in actuality constant. They have been  
 arranged in this way here, however, for ease in  
 remembering.

Presented by Bill Burke, 1974 Kolo Festival.

KAVADARKA  
(Kavadarci - S. Central Macedonia)

Source: Stanimir Višinski, Institute on Badija, 1973  
 Formation: Lines of men, shoulder hold.  
 Time: 6/8 (1,2,3,4,5,6)  
 Record: AMAN-105 (Side Side 2/6)

Measure: Pattern I

- 1 Moving right. step on R. lifting L. in front (1,2,3).  
 Fluidly bring L. leg fully in front w/ upper leg  
 parallel to floor and make a scooping movement twd.  
 R. leg. (ct.4,5,6).
- 2 Repeat meas. 1, opp. ftwk.
- 3 Facing center, step in on R. (ct.1,2,3) Kneel on  
 L. knee in back (ct.4,5,6).
- 4 Stamp R. in place taking wt. (ct.1,2,3) Get up  
 onto R. and bring L. behind right knee (ct.4,5,6).
- 5 Step in on L. (ct.1,2,3) Turning slightly right.,  
 step out on R. (ct.4,5,6).
- 6 Repeat meas. 2.

Pattern II - Performed to faster tempo

Note: On first 2 meas. arms are down; arms bend  
 at elbows and swing in front of body, opposite  
 arms and legs moving together.

- 1 Moving right., step R. across body (ct.1,2,3) Step  
 L. across body (ct.4,5,6).
- 2 Repeat meas. 1.
- 3 Taking shoulders and facing center, step in on R.  
 (ct.1,2,3) Step back on L. (ct.4,5,6).
- 4 Step back R. (ct.1,2,3) Bring L. behind R. knee  
 and dip w/ R. (ct.4,5,6).
- 5-6 Repeat meas. 5-6 of Pattern I.

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