

LOGOVAC
(Vojvodina, Yugoslavia)

Logovac (LOH -goh-vahtz) is one of the rare trio dances of Yugoslavia. Its name derives from "logov," a special term used by farmers of the Vojvodina region for the spare horse sometimes hitched to a one-or two-horse team to pull certain types of wagons. The possible association between the dance's name and the "extra" dancer is interesting to contemplate, but it is more probable that the name, like those of many Balkan dances, is derived from the first line of the song whose melody accompanies the dance (see Song Text below).

Until recently, Logovac was popular among villagers and townspeople in the rich agricultural area of Vojvodina, an autonomous republic made up of the districts of Bačka, Banat, and Srem in northeastern Yugoslavia. Dick Crum learned the dance at a festival in Zrenjanin (Banat) in 1954.

Record: Folk Dancer MH 1013-B, "Logovac"

Formation: One M with 2 W, all facing ctr; 1 W on either side of M, W's inside hand on M's nearest shoulder, his arms (under theirs) around their waists, holding their outside hands at their waists.

Meter: 2/4

Basic Step: "SINK-HOP": A low, elastic step-hop is used throughout the dance, 2 per meas, beginning each phrase with R ft:

ct 1 Step onto R ft, "sinking" slightly by softly bending R knee
 ct & Slight hop on R ft, straightening R knee and barely (sometimes not at all) leaving the floor
 ct 2 & Same movements as in cts 1 &, with L ft

The "sink-hop" is done turning, in place, or fwd and back, etc., depending on the variation being done. Native M improvise on the Basic Step (see Men's Improvisations below).

Sequence: Native dancers, guided by the whim and ingenuity of the M, perform innumerable figures in no set sequence; the "figures" below are typical, and have been arbitrarily arranged for learning purposes. Once you have learned them, you may wish to disregard this sequence and combine them in your own way.

Meas

Pattern

	<u>CHORUS</u> (Precedes each Figure)
1-4	8 sink-hops fwd, in basic pos.
5-8	8 sink-hops bkwd to orig place on floor.
9-12	8 sink-hops turning as a unit in place CCW (not necessarily a full turn), M acting as pivot.
13-16	8 sink-hops reversing turn (i.e., CW).

LOGOVAC (continued)FIGURE I ("Unfurl and refurl")

- 1-4 In 8 sink-hops: M pulls R-W's R hand leading her into a 1/2 turn R and out to a pos facing him in front (her back now to ctr). In this pos the whole trio moves twd ctr (R-W moving bkwd). Keep hands joined throughout, though when "unfurling" R-W, M avoids vise-like grip on her R hand.
- 5-8 In 8 sink-hops: R-W makes 1/2 turn L to return to orig pos beside M, while he pulls L-W's L hand leading her into a 1/2 turn L and out to a pos facing him in front (her back now to ctr). In this pos the whole trio moves back from ctr (L-W moving fwd). Keep hands joined throughout, though when "re-furling" R-W and "unfurling" L-W, M avoids vise-like grip on W's hands.
- 9-12 In 8 sink-hops: L-W makes 1/2 turn R to return to orig pos beside M, while he pulls R-W's R hand to begin repeat of this Figure. Trio moves twd ctr as in meas 1-4.
- 13-16 In 8 sink-hops: Trio moves back as in meas 5-8, L-W reassuming orig pos beside M in preparation for Chorus.

1-16 CHORUSFIGURE II ("M turns with each W")

- 1-4 In 8 sink-hops: Releasing all hands, M faces R-W and they join by an elbow hold, M's R hand grasps W's L arm just below elbow, his L hand grasps her R arm likewise. W also grasps M's arms just below elbows. They make 2 turns CW, while L-W turns alone in place CCW, clapping hands above her head.
- 5-8 In 8 sink-hops: M releases R-W, who goes immediately into a solo turn in place CW clapping hands above her head. M takes "elbow" hold with L-W, and they make 2 turns CCW.
- 9-16 Repeat action of meas 1-8, and assume orig pos at end in preparation for Chorus.

1-16 CHORUSFIGURE III ("Twirl both W fwd")

- 1-4 In 8 sink-hops: M pulls both joined hands and, keeping hands joined, sends both W fwd into twirls under his raised arms as he moves fwd (R-W twirls R, CW; L-W twirls L, CCW; 2 sink-hops per turn). At the end of 8 sink-hops, both W stop turning and end facing M.
- 5-8 In 8 sink-hops: Pulling W with him, M moves bkwd to orig place on floor. No twirls.
- 9-16 M pushes joined hands fwd and out, again leading W into twirls; repeat actions of meas 1-8 and prepare for Chorus.

CHORUS TO: END DANCE

LOGOVAC (continued)MEN'S IMPROVISATIONS:

Whenever moving straight fwd, bkwd, or turning place, M may insert the following variations instead of the usual sink-hops:

Variation 1: 6 sink-hops (beginning R ft) then 3 stamps RLR in place, then 6 sink-hops (beginning L ft) with 3 stamps LRL.

Variation 2: Step on ball of R ft, bending knee and twisting heels to R; L ft is parallel but has no wt (ct 1); step on ball of L ft, twisting heels L; R ft is parallel but has no wt (ct &); repeat action of cts 1&. Continue fwd, bkwd, or turning.

Variation 3: Done only moving bkwd. Step on ball of R ft, twisting heels as in Var. 2 (ct 1); step on flat L ft, not twisting heels, and straighten L knee (ct &); repeat action of cts 1& and continue bkwd.

SONG TEXT:

The melody of Logovac is the same as that of a famous wedding song ("Svatovac") known all over Vojvodina. Often the musicians sing lighthearted verses to the tune and even sometimes include one or two out of context from the Svatovac itself. The Banat Orchestra musicians on the MH 1013 record sing these:

/: Teraj, kume, logova, preko toga korova; :/ daleko je Mitrovica, gde se kuva kiselica, još je dalje Sent-Ivan, gde se ljube svaki dan!	Koom ¹ , drive the spare horse over the weedy fields; it's far to Mitrovica, where they make kiselica ² , and farther still to Sent-Ivan, where they make love every day!
/: Metla nogu na potegu, pa sve viče: "Neću!" :/ /: Pa na kuma namiguje, pa se kola kreću. :/ /: Jeli, kćeri, jel' to taj, hulja i bečar? :/ /: Jeste, majko, to je taj, al' nije bečar! :/ al' nije bečar!	She ³ put her foot up on the foot- board and shouted, "I don't want to!"; then she winked at the koom to get the wagon going. Tell me, daughter, is he the one, the good-for-nothing bechar ⁴ ? Yes, mother, he's the one, but he's not a bechar!

¹koom (kum): the "first witness" (sort of best man) at a Serbian wedding; he drives the wedding wagon.

²kiselica: a kind of sour wine.

³i.e., the bride, as she is picked up to be taken to church.

⁴bechar (bečar): name given to carefree-type young man who indulges in drink, women, and music making; may or may not be employed.

Presented by Dick Crum