

MILICA

Notes by Dick Crum for *žviLA TAMBURA '93*

Old-time *tamburaši* have told me that the song *Milica* was known in the U.S. many years before the dance (which appeared here some time in the 1930's). *Milica je uranila* or *Milica je večerala*, etc., was a well-known *bećar* song, often performed "at the bar".

Among the many versions of the song were the following verses:

*Milica je uranila
i krevet je namestila,
|: pa čeka svoga dragana. :|*

Milica got up early
and made her bed,
then waited for her sweetheart.

*Milica je večerala
i na sokak istrčala,
bez marame i bez kecelje,
da čeka svoga dragana.*

Milica ate supper
and hurried out onto the street,
without kerchief and without apron,
to wait for her sweetheart.

*Milica je večerala
i na sokak istrčala,
da vidi, da čuje,
dje joj dragi lumpuje.*

Milica ate supper
and hurried out onto the street,
to see and hear
where her sweetheart was carousing.

*Mati viče, mati kara:
"Ajde kući, pile moje,
|: večeraj, lolu ne čekaj!" :|*

Her mother yelled and scolded her,
"Come home, my dear,
eat your supper and don't wait for that
boyfriend of yours!"

*Milica je lepo dete,
zašto j' momci ne ljubite?
|: Haj, Milica, jedinica! :|*

Milica's a pretty young thing,
why don't you fellows love her?
Oh, Milica, mother's one-and-only!

*Milica je tuku pekla
i meni je komad rekla.
|: Milice, jedinice. :|*

Milica roasted a turkey
and promised me a piece.
Milica, mother's one-and-only!

DESCRIPTION OF THE DANCE

Formation Trio of dancers made up of one man with two women, one on either side of him, all facing the same direction. Women rest their inside hand (the hand nearest the man) on his nearest shoulder, their outside hand on own outside hip. He has his arms around their waists in back (not necessarily

grasping their outside hands at their hips). The make-up of the trio often varies: all women, or two men and one woman, etc.

Meter 2/4

Part 1 (4 measures) - Hop-step-steps moving forward

Facing directly forward, 4 hop-step-steps in this direction.

Meas 1 ct 1 Low hop or bounce on Lft moving forward, at the same time kicking Rft forward low, close to the floor.
ct & Step Rft beside Lft.
ct 2 Step Lft forward.

Meas 2-4 Continuing to move forward, 3 more hop-step-steps as under measure 1, for a total of 4.

Part 2 (8 measures) - Malo kolo steps right and left

Using flat-footed steps of short-to-medium length:

Meas 5 ct 1 Low hop or bounce on Lft in place or moving slightly R.
ct & Step Rft sideward to R.
ct 2 Close Lft beside or slightly behind or across in front of Rft, taking weight on Lft.

Meas 6 ct 1 Step Rft sideward to R.
ct 2 Low hop or bounce on Rft in place, closing Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.

Meas 7 ct 1 Low hop or bounce on Rft in place or moving slightly L.
ct & Step Lft sideward to L.
ct 2 Close Rft beside or slightly behind or across in front of Lft, taking weight on Rft.

Meas 8 ct 1 Step Lft sideward to L.
ct 2 Low hop or bounce on Lft in place, closing Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.

Meas 9-12 Repeat movements of measures 5-8.

Note: It was extremely common among younger dancers to vary Part 1 (rarely Part 2) by revolving around the axis of the middle person in the trio or line as it moved forward with the 4 hop-step-steps, covering as large a distance as possible, and sometimes colliding with other groups on the floor. When this variation was done, the trio or line usually "straightened out" in time to dance Part 2 normally, at whichever spot the dancers ended up at in their travel.