

*the 56th Annual*

# Kolo Festival



## Syllabus

of Dance Descriptions

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**November 23-24, 2007**  
**The Croatia/American Cultural Center**

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### **Dance Instructors**

**Steve & Susan Kotansky .... Balkan and Rom**  
**Billy Burke ..... Serbian and Croatian**  
**John Filcich ..... Kolos**



**Steve Kotansky**  
**Susan Kotansky**









ČIČOVATA  
(Vidin, North Bulgaria)

Source: North Bulgarian Community from St,Louis Area, Julian Jordanoff, Iliana Božanova  
Formation: Open Circle or short lines with "W" hold.

Music: 2/4

Meas

Basic

- 1 Facing center, Step Rft in front of Lft (ct 1); Step Lft to R behind Rft (ct &); Step Rft to R and slightly back (ct 2); Step Lft to R behind Rft (ct &).
- 2 Step Rft in front of Lft (ct 1); Step Lft to R behind Rft (ct &); Step Step Rft to R (ct 2); Tap Lft beside Rft (ct &).
- 3 Reverse ftwk and direction of meas 2.

Lift/Kick

- 1-2 Repeat action of meas 1-2 above
- 3 Step Lft to L (ct 1); Close Rft to L (ct &); Cukce/lift on Rft and lift Lft across and in front of Rft (ct 2); Step Lft in front of Rft (ct &)

Lift Behind

- 1 Repeat action of meas 1 of Basic.
- 2 Repeat cts 1,& of meas 2 (cts 1, &); Cukce/lift on Lft and bring Rft Fwd-around-and back (ct 2); Step Rft behind Lft (ct &).
- 3 Step Lft to L (ct 1); Step Rft across and in front of Lft (ct &); Lift On Rft and bring Lft around and in front of Rft (ct 2); Step Lft in Front of Rft (ct &).

Clicks

- 1 Repeat action of meas 1 of Basic.
- 2 Step Rft in front Lft (ct 1); Step Lft to R behind Rft (ct &); Click Rft to Lft (ct 2); Step on Rft in place (ct &).
- 3 Reverse ftwk and direction of meas 2 of Clicks

Crossing

- 1 Repeat action of meas 1 of Basic.
- 2 Step Rft beside Lft (ct 1); Step Lft back and to L (ct &); Step Rft in Place (ct 2); Step Lft across and in front of Rft (ct &).
- 3 Step Rft in place (ct 1); Step Lft back and to L (ct &); Step Rft in Place (ct 2); Step Lft beside Rft (ct &).

Crossing with Chug Jumps

- 1 Repeat action of meas 1 of Basic.
- 2 Step Rft beside Lft (ct 1); Step/jump onto Lft back and to L and place R heel (with jump) fwd (ct &); Step Rft back to place (ct 2); Step Lft Across and in front of Rft (ct &).
- 3 Repeat action of meas 2 (Chug Jumps), but close Lft beside Rft on 2&.

Note: Arms move in a circular motion fwd and down throughout the dance.

# SHEIKHANI

(Assyrian/Chaldean/Armenian)

I have taken an interest in different forms of the popular dance Sheikhani as it's enjoyed in Assyrian, Chaldean, and Armenian communities in North America. The following represent versions popular in the Detroit, Michigan area. I 'd like to thank Shawn Donaldson for sharing his research with me.

**Recording:** Seminar CD

**Formation:** Short Lines or open circle with arms down and fingers interlocked. Often, The arms change positions and dancers are close enough to place their own L hand at their lower back (elbow bent) and their own R hand extended Fwd into their neighbors lower back. Armenians often join little fingers.

**Music:** 2/4

Meas

## Assyrian I

- 1 Facing R of center, Step Rft fwd (ct1); Step Lft fwd beside Rft (ct 2); Step Rft Slightly fwd (ct &);
- 2 Still moving fwd in LOD, reverse ftwk of meas 1.
- 3 Step Rft fwd and sway slightly to R and twist shoulders to R (ct 1); Step Lft fwd and sway slightly L and twist shoulders to L (ct 2).
- 4 Turning 90° to the R to face away from the center of the circle, Step Rft to R (ct 1); Step Lft beside Rft (ct &); Step Rft slightly fwd (ct 2);
- 5 Bending slightly fwd, Stamp L Heel beside Rft (ct 1); Stamp L Heel again beside Rft and prepare to turn 180° to L to face center (ct &); Step Lft fwd to face center (ct 2);
- 6 Facing center, Step Rft fwd (ct 1); Step Lft fwd (ct &); Step Rft fwd (ct 2);
- 7 Touch L Heel fwd (ct 1); Step Lft back (ct 2);
- 8 Step Rft back (ct 1); turning to face R of center, Step Lft across and in front of Rft.

## Chaldean I

- 1 Facing R of center, Step and lean to R (ct 1); bounce twice on both feet apart ( weight is more on the Rft and R knee bends slightly) (cts 2, &);
- 2 Sway onto Lft leaving Rft in place (ct 1); bounce twice on both feet or close Rft beside Lft (cts 2,&);
- 3 Fall onto Rft with accent in place and swing L leg fwd with a straight leg (ct 1); Step Lft fwd (ct 2);
- 4 Step Rft fwd (ct 1); turning to face center, touch Lft beside Rft (ct 2);
- 5 Facing center, Step Lft fwd (ct 1); Step Rft fwd (ct &); Step Lft fwd (ct 2);
- 6 Stamp Rft slightly fwd (ct 1); Stamp or scuff Rft again (ct 2).

## Armenian I

- 1 Join little fingers and facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).

**Sheikhani (Armenian) cont.**

**Meas**

- 2 Step Rft fwd (ct 1); Step Lft fwd (ct &); Step Rft fwd (ct 2);**
- 3 Step Lft fwd (ct 1); Step Rft fwd (ct &); Step Lft fwd (ct 2);**
- 4 Step Rft fwd (ct 1); turning to face center, close Lft to Rft (ct 2);**
- 5 Facing center, Step Lft fwd (ct 1); Step Rft fwd (ct &); Step Lft fwd (ct 2);**
- 6 Touch Rft fwd (ct 1); Step Rft back (ct 2);**
- 7 Step Lft back (ct 1); Step Rft back (ct 2)**
- 8 Turning to face R of center, lean to R and touch Lft to L side (ct 1); Step Lft Fwd (ct 2).**



# SIRA

(Village Pokraina, Vidin Region, North-west Bulgaria)

Source: Tsvetanka Vasileva Georgieva (Kalin Kirilov's Mother) at EEFC Iroquois Springs, NY August 2006

Formation: Open circle with V-hold

Music: 4/4

Meas

- 1 Facing slightly R of ctr, step Rft with slight accent (ct 1); close Lft to Rft (ct &); step Rft to R (ct 2); close Lft to Rft (ct &); step Rft to R (ct 3); Slap Lft with wt fwd in front of Rft (ct 4).
- 2-3 Repeat action of meas 1 (3 times in all)
- 4 Turning to face ctr, step Rft fwd toward ctr with accent (ct 1); step Lft back away from ctr (ct 2); step Rft slightly to R (ct 3); step Lft in front of Rft (ct &); step Rft back to place (ct 4); lift on Rft in place and lift Lft slightly fwd (ct &).
- 5 Step Lft slightly to Lft (ct 1); step Rft in front of Lft (ct &); step Lft back to place (ct 2); lift on Lft in place and lift Rft slightly fwd (ct &); repeat action of cts 3-4 of meas 4 (cts 3-4)
- 6-10 Reverse action of meas 1-5 doing dance to the left (CW).

\*Note: It is also common to move only to the right by adding cts 1-2 of meas 5 at the beginning of meas 6 (only 2 cts) and then beginning dance from meas 1 again moving to the right.

# NEVENO MORI NEVENO

(East Macedonia)

Source: Saško Anastasov

Formation: Open circle with a "V" hold

Music: 4/4

## Meas

### Figure I (Singing)

- 1 Facing slightly L of center, Step Rft in front of Lft (ct 1); step Lft in place (ct &); step Rft to R and slightly back (ct 2); step Lft in place (ct &); step Rft in front of Lft (ct 3); step Lft in place (ct &); step Rft to R and slightly back (ct 4); hop on Rft and bring Lft hop and turn to face slightly R of center (ct &).
- 2 Reverse direction and ftwk of meas 1.
- 3-6 Repeat action of meas 1-2.

### Figure II (Instrumental)

- 1 Facing R of center, hop on Lft and lift R knee up and move to R (ct 1); Step Rft fwd (ct "ee"); Step Lft fwd (ct &); repeat this hop-step-Step (cts 2,"ee', &); run fwd Rft (ct 3); run fwd Lft (ct &); run fwd Rft (ct 4); run fwd Lft (ct &).
- 2 Repeat action of meas 1 of Figure II.
- 3 Repeat action of meas 1 of Figure II except, hop Rft and lift Lft up on last Ct 4& (ct 4&).
- 4 Continuing fwd to R, reverse the ftwk of meas 3 of Figure II and finish by Hopping on L and turning to face L of center (ct 4&).

Presented by Stephen Kotansky

# TSAMIKOS MENELAÏDOS

(Thessaly, Greece)

This Tsamiko and its variations come from Lamia – Neohori and Ipati in south-eastern Thessaly.

Source: Yannis Konstantinou

Recording: Seminar CD or any good Tsamiko

Formation: Open circle with a “W” hand-hold

Music: 3/2

Meas

## 5 Measure Basic

- 1 Facing center, Step Rft to R (ct 1); Step Lft to R crossing behind Rft (ct 2); Turning to face R of center, Step Rft fwd (ct 3).
- 2 Lft fwd (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct 3).
- 3 Turning to face center, Step Rft to R (ct 1); Step Lft fwd in front of Rft (ct 2); Step Rft back to place (ct 3).
- 4 Facing slightly L of center, Step Lft to L (ct 1); Rock back onto Rft in place (ct &); Step Lft in place (ct 2); Step Rft across and in front of Lft (ct 3).
- 5 Reverse action of meas 3.

## Variation I (6 meas)

- 1 Facing slightly R of center, Step Rft to fwd to R (ct 1); Rock back onto Lft in place (ct &); Step Rft in place (ct 2); Step Lft across and in front of Rft (ct 3);
- 2 Step on ball of Rft slightly to R raising up on it (ct 1); Step onto full Lft slightly in front of Rft (ct 2); Small step Rft quickly to R (ct 3); Small step Lft quickly up to and slightly in front of Rft (ct &);
- 3 Step Rft to R (ct 1); Lift on Rft and bring Lft up and in back (ct 2); Step Lft across and in front of Rft (ct 3);
- 4-6 Repeat action of meas 3-5 of Basic

## Variation II (6 meas)

- 1-2 Repeat action of meas 1-2 of Variation I
- 3 Continue to R with another quick, small step Rft (ct 1); Step Lft quickly up to and in front of Rft (ct &); Step Rft fwd to R (ct 2); Step Lft across and in front of Rft (ct 3);
- 4-6 Repeat action of meas 4-6 above. Same as 3-5 of Basic.

Note: Meas 3 and 5 of Basic, or 4 and 6 of Variations can be replaced by a Step – Lift (cts 1, 3) as is common in many Tsamika.

Presented by Stephen Kotansky



## Kcim

(Kosovar Albanians)

This is a solo dance which can also be performed solo, duet, or group form. It incorporates movements out of everyday life in an aesthetically altered way.

Music: 2/4, 4/4, 7/8, 9/8, 12/8

Recording: Camp Tape – 2/4 slow-fast

Source: Janet Reineck, Dancers from Ensemble Shota, Kosovar Albanians

Formation: Solo, or face-to-face, or solo in circle

Meas  
1 Basic Step  
Lift slightly on L ft (ct.1); step R ft (small step) slightly to R (ct.&); close L ft to R ft (ct.2); step R ft slightly to R (ct.&).

2 Reverse ftwk of meas 1.

Note: This ftwk may be used throughout dance with variations of crossing behind on ct 2 or travelling fwd around circle or twds partner or even backwards.

Step Additions  
1 Touch ball of R ft fwd or to R side (ct.1); lift same ft back toward center of gravity (ct.2).  
2-3 or 4\* Repeat ct 1 and use\* 1 basic step to change weight.  
\* This may travel to R and then turn CCW.  
5-7 or 8 Reverse ftwk of meas 1 above (Step Additions).

uh before  
1 Kerplunk  
Quickly take wt onto ball of R ft behind L ft (ct.uh).  
1 Fall onto L ft in front of R ft (ct.1); take wt onto ball of R ft behind and close to L ft (ct. uh before 2); fall onto L ft in front of R ft (ct.2).

### Hand & Arm Gestures

During this dance, hands and arms have several movement possibilities:

- I Hands on hips
- II Hands holding kerchief in front of waist
- III Arms up and out to side at shoulder or head level
  - A. Wrists rotating (finger lead) twd body
  - B. Slowly making "finger cymbal" gesture
  - C. Lead ft side hand higher than trailing ft side hand

Kcim – continued

Hand & Arm Gestures – continued

- IV One hand up, one hand on hip
  - V One hand up (leading ft), other hand low in front of waist (trailing ft)
  - VI Rolling hands in front waist, body bent slightly fwd
  - VII The following will indicate narrative gesture, but only as reminders, i.e. key words:
    - A. Reach (or be drawn) and draw back
    - B. Henna hair
    - C. Spread Filo dough
    - D. Wash hands
    - E. Wring hands
- These steps use Step Variation (Addition) I

Presented by Stephen Kotansky

# TIGANEȘTE or CSINGERÁLÁS

(Romani from the Mureș Region of Transylvania, Romania)

This is an arrangement of dance steps from Central Transylvania as danced by Romani (Gypsy) women. Most of the steps are danced by men as well. I have chosen to present this dance as a set choreography for teaching purposes, in the hope that the steps or “kinetic motifs” will ultimately find their way into freestyle dancing.

**Recording: Seminar CD**

**Formation: Dancers standing in a circle with hands either holding ends of skirts or aprons, or hands in front of shoulders snapping fingers.**

**Music: 2/4**

**Meas**

## REST STEP

- 1 TOUCH RFT slightly fwd (ct 1); STEP RFT in place (ct 2).
- 2 TOUCH LFT slightly fwd (ct 1); STEP LFT in place (ct 2).
- 3-4 Repeat action of meas 1-2.
- 5 STEP RFT across and in front of LFT (ct 1); STEP LFT to Lft (ct 2).
- 6 TOUCH RFT in front of LFT (ct 1); STEP RFT slightly to R (ct 2);
- 7-8 Reverse ftwk and direction of meas 5-6.
- 9-12 Repeat action of meas 1-4.
- 13-14 TURN CW TO R in place with 4 walking steps RFT, LFT, RFT, LFT, (cts 1, 2, 1, 2).
- 15 STEP RFT in place on whole ft (ct 1); STEP LFT beside RFT (ct &); STEP RFT in place (ct 2); \*Note: this step will be referred to as a *CIFRA*, and is done fairly flat-footed.
- 16 Reverse ftwk of meas 15 in place *CIFRA LFT*.

## FIGURE I

- 1 LEAP RFT slightly to R (ct 1); CROSS and STEP LFT in front of RFT (ct &); STEP RFT back in place (ct 2); *CIFRA R*.
- 2 STEP LFT to L (ct 1); CLOSE/CLICK RFT to LFT (ct 2).
- 3-4 Repeat action of meas 1-2.
- 5 HOP slightly on LFT in place (ct 1); STEP RFT slightly fwd (ct &); STEP LFT in place (ct 2).
- 6 HOP slightly on LFT in place (ct 1); STEP RFT slightly back (ct &); STEP LFT in place (ct 2).
- 7 TWIST HEELS (together) to R (ct 1); TWIST HEELS to L (ct 2).
- 8 Repeat action of meas 1 of Figure I.
- 9-16 Repeat action of meas 1-8 of Figure I.
- 17-32 Repeat action of Figure I.

## FIGURE II

- 1 STEP RFT fwd with slight accent (ct 1); STEP LFT back to place (ct 2);
- 2 *CIFRA R* in place, STEP RFT in place (ct 1); STEP LFT in place (ct &);



TIGANEŠTE or CSINGERALÁS cont.

**FIGURE II**

**Meas**

- 2 STEP RFT in place (ct 2).
- 3-4 Reverse ftwk of meas 1-2 of Figure II
- 5 STEP RFT across and in front of LFT with a slight slapping motion (ct 1); STEP LFT slightly to L (ct &); STEP RFT in front of LFT (ct 2); STEP LFT slightly to L (ct &);
- 6 STEP RFT in front of LFT (ct 1); STEP LFT to L (ct &); STEP RFT slightly to R (ct 2).
  
- 7-8 Reverse ftwk and direction of meas 5-6 of Figure II.
- 9-16 Repeat action of meas 1-8 of Figure II.
- 17 HOP Fwd on LFT (ct 1); STAMP RFT in front of LFT with weight (ct &); STEP LFT fwd beside RFT (ct 2); STAMP RFT to R side (ct &);
- 18 STEP LFT fwd beside RFT (ct 1); STAMP RFT in front of LFT (ct &); STEP LFT fwd with accent beside RFT (ct 2).
- 19 STEP RFT back (ct 1); STEP LFT back (ct 2).
- 20 CIFRA R in place (cts 1,&,2).
- 21-24 Reverse action (ftwk) of meas 17-20 of Figure II.
- 25-32 Repeat action of meas 17-24.

**FIGURE III**

- 1 Moving slightly fwd, BOUNCE on LFT and TOUCH R HEEL fwd turning R KNEE out slightly (ct 1); BOUNCE on LFT again and LIFT RFT slight to R and turn R KNEE in slightly (ct &); STEP RFT beside LFT (ct 2).
- 2 Reverse ftwk of meas 1 of Figure III.
- 3-4 Repeat action of meas 1-2 of Figure III.
- 5 STEP RFT in place turning slightly R (ct 1); STEP LFT in place (ct &); STEP RFT in place (ct 2); TAP L HEEL beside RFT (ct &).
- 6 Reverse ftwk and action of meas 5 of Figure III.
- 7-8 Repeat action of meas 5-6 of Figure III.
- 9 Moving to L, HOP on LFT keeping RFT close to LFT (ct 1); STEP RFT slightly back (ct &); STEP LFT to LFT (ct 2); SCUFF R HEEL fwd and to R (ct &);
- 10-11 Repeat (continue) action of meas 9 of Figure III.
- 12 Repeat action of cts 1,& of meas 9 (cts 1,&); STRIKE L HEEL in place (ct 2).
- 13-16 Reverse action (ftwk and direction) of meas 9-12 of Figure III.
- 17 With wt on balls of both feet (together), SCISSOR-SLIDE RFT fwd and LFT back (ct 1); SCISSOR-SLIDE LFT fwd and RFT back (ct &); Land with wt on both feet and RFT slightly fwd , LFT back (ct 2).
- 18 Reverse action of meas 17 of Figure III.
- 19-20 Repeat action of meas 17-18 of Figure III.
- 21-22 Repeat action of meas 17-18 of Figure II.

**TIGANEȘTE of CSINGERÁLÁS cont.**  
**FIGURE III**

**Meas**

- 23-24 TURN CW 360 to R back to place with flat-footed *CIFRA R* and *CIFRA L*.  
25-32 Repeat action of meas 17-14 of Figure III.

**FIGURE III (MEN'S FIGURES)**

**Meas**

- 1 Facing center, HOP on LFT and KICK RFT (Leg extended) fwd (ct 1);  
STEP on RFT in front of LFT (ct 2);
- 2 HOP on RFT in place and LIFT LFT up behind RFT sharply (ct 1); STEP  
STEP LFT beside RFT (ct &); STEP RFT beside LFT (ct 2).
- 3-4 Reverse ftwk of meas 1-2
- 5-8 Repeat action of meas 1-4.
- 9 HOP on LFT slightly to L and *Bokázo* click R HEEL against LFT (ct 1);  
Repeat action of ct 1 of meas 9 (ct 2);
- 10 STEP RFT slightly to R (ct 1); CLOSE LFT to RFT (ct &); STEP RFT in  
Place (ct 2)> This is a *Cifra* .
- 11-12 Reverse action of meas 9-10.
- 13-16 Repeat action of meas 9-12.
- 17 On cts & before ct 1, clap hands together with L hand brushing down to  
Slap L hand against Lft upper thigh on ct "uh" before ct 1, LIFT R LEG up  
And fwd (leg extended) and SLAP R hand against R shin (ct 1); CLAP hands  
Together (ct &); CLAP hands together and STEP RFT beside LFT (ct 2);  
SLAP R hand against R upper thigh (ct &);
- 18 SLAP L hand against raised and fwd extended L shin (ct 1); CLAP hands  
Together in front of chest (ct &); CLAP hands together and STEP LFT  
Beside Rft (ct 2); repeat action of cts &, "uh" before meas 17 (cts &, "uh");
- 19-22 Repeat action of meas 17-18.
- 23 Repeat action of cts &, "uh" , 1 of meas 17 (cts &, "uh", 1) LEAP onto RFT  
in place and SLAP R hand against L heel behing R knee ( L knee is bent and  
turned out (ct 2);
- 24 KICK LFT low and fwd in preparation for a leap onto it (ct 1); LEAP onto  
LFT in place and SLAP R hand against R shin extended fwd (ct 2).
- 25 With wt on LFT, SLAP L hand against L upper thigh and R hand against  
extended R shin simultaneously (ct 1); STEP RFT fwd (ct &); STEP LFT  
fwd (ct 2); SLAP L hand against L thigh and R hand against extended R  
shin (ct &);
- 26 STEP RFT fwd (ct 1); STEP LFT fwd (ct &); SLAP L hand to L thigh and  
R hand to extended R shin ( ct 2); HOLD (ct &).
- 27 STEP RFT back (ct 1); CLAP hands together (ct &); STEP LFT back (ct 2);  
CLAP hands together (ct &);
- 28 STEP RFT back (ct 1); CLAP hands together twice (cts &, 2).
- 29-32 Repeat action of meas 25-28.

**TIGANEȘTE CONT.**

**Meas**

- 33** JUMP fwd onto both feet (ct 1); HOLD (cts &, 2); JUMP fwd onto both feet (ct &); (This is done with a strong, driving accent).
- 34** HOLD (cts 1,&); JUMP fwd onto both feet with a strong accent (ct 2); HOLD (ct &)

**Suggested sequence: REST, FIGURE I, REST, FIGURE II, REST, FIGURE III,  
Repeat from beginning.**

**Presented by Stephen Kotansky**

# ŠOKAČKO MALO KOLO

## (Baranja, Hungary)

The *Šokci* (pl. of *Šokac*) are Croatians of the Roman Catholic faith living in the Baranja region of Eastern Croatia and Southern Hungary. This dance is also referred to as Baranjsko Kolo. This version was learned in Hungary from members of the Tanac Dance Ensemble led by Jozsef Szavai.

**Recording: Seminar CD**

**Formation: Closed or open circle circle. Men together, shoulder-hold. Men with Women, join hands in a "V" position behind women's backs, women Rest hands on men's nearest shoulders.**

**Music: 2/4**

### Meas

### Basic Rest Step

- 1 Step Rft to R (ct 1); Close Lft to Rft (no wt) (ct 2);
- 2 Step Lft to L (ct 1); Close Rft to Lft ( with wt) (ct 2);
- 3 Step Lft to L (ct 1); Close Rft to Lft (no wt) (ct 2);
- 4 Step Rft to R (ct 1); Close Lft to Rft (with wt) (ct 2).

### Variations during Rest Step

- 1-3 Repeat action of meas 1-3 above.
- 4 Hop slightly on Lft (Ct 1); Step Rft slightly to R (ct &); Step Lft beside Rft (ct 2).

- 1 With feet slightly apart, Bounce twice on both feet (cts 1,2);
- 2-4 Repeat action of meas 2-4 of Variation above.

### Syncopated Basic Step

- 1 Lunge Rft to R (ct 1); Bounce on Rft in place (ct 2); Step Lft to L (ct &);
- 2 Hold or bounce slightly on Lft in place (ct 1&); Close Rft to Lft (ct 2);
- 3 Step Lft to L (ct 1); Bounce on Lft in place (ct &); Step Rft slightly to R With accent (ct 2);
- 4 Hop on Rft in place and cut Lft around and in back of Rft (ct 1&): Step Rft To R (ct 2).

### Side to Side

- 1 Step Rft to R (ct 1); Hop on Rft in place and swing Lft low and in front of Rft (ct 2); Step Lft quickly on whole (flat) to L (ct &);
- 2 Close Rft to Lft (whole/flat) (ct 1); Small step Lft to L (ct &); Close Rft to Lft (ct 2);
- 3-4 Reverse action of meas 1-2 of Side to Side above.

### Crossing Step

- 1 Step Rft to R (ct 1); Hop on Rft in place and swing Lft in front of Rft (ct 2); Step Lft to L and slightly fwd (ct &);
- 2 Step Rft in place (back to R ) (ct 1); Step Lft in front of Rft (ct &); Step Rft

## **ŠOKAČKO MALO KOLO cont.**

### **Meas**

- 2** slightly to L (ct 2);
- 3** Step Lft to L (ct 1); Hop on Lft in place and bring Rft around and in back (ct 2); Step Rft behind Lft (ct &);
- 4** Step Lft to L (ct 1): Step Rft in front of Lft (ct &); Step Lft back to place (ct 2).

**Leader changes step at discretion.**

**Presented by Stephen Kotansky**

# Sorocul

(Banat, Romania)

FORMATION: Cpls in a circle, W with backs to center facing partner with both hands  
Joined down low in front.

MUSIC: 4/4 1 2 3 4 5  
Dancer's beat S Q S Q S

Meas

## Basic Rest

Women's step is on opposite foot and direction of notated men's step.

- 1 Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); close L to R (ct 4); step R to R (ct 5).
- 2 Reverse ftwk of meas 1
- 3-8 Repeat action of meas. 1-2.

## Extended Side Step

Women's step is on opposite foot and direction of notated men's step.

- 1 Repeat action of meas. 1 of Basic Step but do not take weight onto R (ct 5), only accent it.
- 2 Step R to R (ct 1); lift on R, bring L across and in front of R (ct 2); step onto L in front R (ct 3); step R to R (ct 4); tap L heel beside R (no wt) (ct 5).
- 3-4 Reverse ftwk of meas. 1-2
- 5-8 Repeat action of meas. 1-4.

## Lasso Step

Weight of women's step will be on opposite f of notated men's step.

- 1 M steps R in place while leading W cw around him under his own L hand (her R). She steps fwd onto L (ct 1); step L in place (ct 2); step R in place (ct 3); step L in Place (ct 4); step R in place (ct 5).
- 2 Step L in place (ct 1); step R in place (ct 2); step L in place (ct 3); step R in place (ct 4); step L in place (ct 5).  
During these two basic steps woman moves fwd cw around man "lasso-like".
- 3 Man turns woman around once cw under his L hand (her R) in front of him.  
Step R in place (ct 1); lift on R (ct 2); step L in place (ct 3); step R in place (ct 4); Tap L beside R (no wt) (ct 5).  
Woman uses opposite ftwk to turn 360 degrees cw under M's L hand.
- 4 Reverse ftwk, hand, and direction of turn of meas. 3.
- 5-8 Reverse action of meas. 1-4 of Lasso turn.
- 9-16 Repeat action of meas. 1-8 of Lasso turn.



Meas.

### Couple Turn

- 1 Using same ftwk in a reverse ballroom position, step R fwd turning ccw as a couple (ct 1); continuing ccw turn fwd, step L fwd (ct 2); step R fwd (ct 3); step L fwd (ct 4); step R (ct 5).
- 2 Man releases his L hand and spins W ccw, 360 degrees under his R (her L) hand with following step: Cross and step L fwd (ct 1); lift on L (ct 2); step R to R beginning to reverse direction (ct 3); lift on R in place (ct 4); turning to face L, tap L beside R (ct 5). W uses same ftwk to complete 360 degree ccw turn in place.
- 3-4 Reverse action of meas. 1-2.

### Lasso Step with Arms Low

Same as Lasso Step ftwk above only M leads W cw around him starting with his R hand in her R hand, changing behind his back to his L hand (her R), then turning her under his L hand (her R), then turning her under his R hand (her L). Reverse this going ccw back.

\*Note: Women travel around man with 5 ct step for two meas and then turn towards joined hands with 3 ct step.

### Women's Double Turn

While doing side to side basic step (5 ct), Man turns woman two times under his R (her L) hand ccw to her L during meas 1 and, he turns her one time (360 degrees) under his L (her R) hand back to her R (cw) during meas 2.

### Men's Slapping Solo

- 1 Slap R boot top or knee with R hand (ct 1); slap R boot top again with R hand (ct 2); Step R in place or fwd (ct 3); scuff L fwd (ct &); slap L boot top with L hand (ct 4); Leap onto L and slap R boot top with R hand (ct 5).
- 2-4 Repeat action of meas 1 and move ccw around woman.

Presented by Stephen Kotansky

## KAZANLUŠKO

### BULGARIAN LINE DANCE

METER: 2/4

BELT HOLD

“Na Mjasto” (in place) – basic

&- stamp R heel  
1- step R  
&- stamp L heel  
2- step L  
&- stamp R heel  
3- step R  
&- step L  
4- step R  
&- stamp L heel  
5- step L  
&- step R  
6- step L

“Dajgo Živo” (with life)

&- brush R heel forward  
1- step R forward  
&- brush L heel forward  
2- step L forward  
3- kick R sharply across L into  
straight leg position  
4- step R while preparing L for  
close  
5- close L to R sharply  
6- fall onto L  
Then do “Na Mjasto”

“Prevo Čukaj” (forward stamping)

&- brush R heel forward  
1- step R forward  
&- brush L heel forward  
2- step L forward  
&- brush R heel forward  
3- step R forward  
&- step L behind R still moving forward  
4- step R forward  
5- jump onto both feet with L in front  
6- hold  
7- lift R in front of L  
8- stamp R heel in front of L  
9-12 repeat 5-8 on opposite foot  
13- step L in place  
&- step R in place  
14- step L in place  
Then do Na Mjasto

“Desen Otpred” (R forward)

This step has the same footwork as “Na Mjasto except that the feet are positioned at right angles to each other with the R in front facing center, and the L back facing L.

(cont.)

## KAZANLUŽKO (cont.)

### "Vodi" (lead out)

- 1- step R forward with stamping motion
  - 2- step L together with R
  - &- stamp R forward
  - 3- step R forward
  - 4- hop R
  - 5- step L forward
  - 6- hop L
  - 7- step R back
  - 8- step L back
  - 9- step R back
  - 10-hop R
  - 11-step L back
  - 12-hop L
- Then do "Vodi Dolu"

### "Vodi Dolu" ("Vodi" with squat)

- 1-6- same as "Vodi"
  - 7- step R back
  - 8- step L back
  - 9- step R forward to place and begin jump into air
  - 10- continuation of jump
  - 11- land in squat position
  - 12- begin rising, weight on L
- Then go into "Vodi one more time. Then do "Na Mjasto"

### "Skoknij" (chugs)

- 1-4- same as counts 1 - 4 if "Na Mjasto"
  - 5- chug back on both feet
  - 6- chug forward slightly to R on both feet
  - 7- chug back on both feet
  - 8- chug straight forward on both feet
  - 9- step R back and twist to R
  - 10- step L forward to place
  - 11- lift R
  - 12- stamp R heel forward
  - 13- lift R
  - 14- stamp R heel diagonally forward to R
- Then do "Na Mjasto"

# Nevrokopsko Oro

(Pirin, Bulgaria)

Source: As seen danced by dancers from the Goce Delchev (Nevrokop) area of Pirin, Macedonia (Bulgaria) at the Koprivshitsa Festival in Bulgaria, summer of 1981.

Pronunciation: Nev-row-kop-sko Oro

Formation: When I observed this dance in 1981, men and women started out in different lines (men using a shoulder hold "T"; and women holding hands at shoulder height "W" and close to each other.) Each line was doing different steps as described below, but ended up merged into a single line doing the women's step. I suspect this particular characteristic (2 lines doing separate steps merging into one) was more a creation of the local choreographer rather than a reflection of how the dance is traditionally danced. Yves Moreau presented a similar dance from the same area some number of years ago, however, that version takes 8 measures to complete the step pattern, whereas this version has a 3 measure step pattern.

Rhythm: 8/8 (2 + 3 + 3) or (2 + 3 + 1 + 2)

Quick-Slow-Slow or Quick, Slow, Very-Quick, Quick)  
1 2 3 1 2 & 3

Record: Mendocino Folklore Camp 2004 – Larry Weiner Balkan Dance CD  
Bulgarische Tanze mit Maria Eftimova Karaleeva - VAW CD-ME-990144  
To Bulgarian Folklore with Love – ILDB#8 – Track #13 – Prela Baba

<u>Meas.</u>	<u>Ct.</u>	<u>Women</u> (Hands held in "W" position)
1	1	Facing center, hop slightly on LF, simultaneously free RF is extended slight fwd close to ground.
	2	Turning to face slightly CCW, step fwd (CCW) onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
2	1	Continuing CCW, Step up onto LF bringing it up to, and slightly behind R-Heel. As you step onto LF move RF fwd in air (low to ground) in LOD.
	2	Continuing CCW, step on fwd onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
3	1	Hop in place on RF, turning to slightly L to face center.
	2	Facing slightly left of center, step onto LF, moving it slightly behind RF.
	3	Facing slightly left of center, Hop on LF in place, simultaneously free RF is extended slightly fwd close to ground.
		<u>Men</u> (arms extended sideways, hands on near shoulder of person next to you)
1	1	Facing center, and moving CCW (to R), Hop on LF.
	2	Step sideways to R onto RF.
	&	Hop on RF.
	3	Continuing R, Step onto LF crossing it in front of RF.

Nevrokopsko Oro (Continued)

<u>Meas.</u>	<u>Ct.</u>	<u>Men (Continued)</u>
2	1	Facing Center, Hop on LF, lifting free RF in front, R-Knee bent.
	<u>2</u>	Step in place onto RF, simultaneously swinging free L-Heel slightly to L, L-Knee bent.
	<u>3</u>	Hop in place on RF, simultaneously swinging free LF down in front touching L-Toe fwd.
3	1	Facing Center, Hop on RF, lifting free LF in front, L-Knee bent.
	<u>2</u>	Step in place onto LF.
	<u>3</u>	Hop in place on LF, simultaneously swinging free LF down in front touching R-Toe fwd.
		<u>Men &amp; Women together</u> (Hand held in "W" position)
1	1	Facing center, and moving CCW (to R), Hop on LF.
	<u>2</u>	Turning to face CCW, Step fwd to R onto RF.
	&	Hop on RF.
	3	Continuing R, Step onto LF crossing it in front of RF.
2	1	Continuing CCW, Hop on LF. As you hop onto LF move RF fwd in air (low to ground) in LOD.
	<u>2</u>	Continuing CCW, step on fwd onto RF.
	&	Step up onto ball on LF bringing it up to, and slightly behind R-Heel.
	3	Continuing CCW, step on fwd onto RF.
3	1	Hop in place on RF, turning to slightly L to face center.
	<u>2</u>	Facing slightly left of center, step onto LF, moving it slightly behind RF.
	<u>3</u>	Facing slightly left of center, Hop on LF in place, simultaneously free RF is extended slightly fwd close to ground.

Note: This dance can be dance either in separate lines of Men and Women each dancing their own respective step patterns, or, together using the "Men & Women together" pattern.

# BOIMITSA

(Macedonia, Greece)

Boimitsa, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba, and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6-measure dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrtos or Kalamantianos. As learned from Irini Loutzaki and Elefteris Drandakis.

FORMATION: Line or open circle. Arms can be anywhere from V-pos to W-pos, facing R of ctr.

RHYTHM: In the slow music (Part I), musicians usually follow the lead dancer with dancer's cts 1, 2, 3 (S, Q, S). The fast music is 11 / 16 meter counted 1-2-34 (S), 5-6-7 (Q), 8-9-10-11 (S) with dancer's cts 1, 2, 3.

METER: S,Q,S and 11/16

PATTERN

Meas    Count

**SLOW PART (Repeat until music speeds up.)**

- |   |  |
|---|--|
| 1 | 1(S) Step fwd on R<br>2(Q) step fwd on L in front of R<br>3(S) touch R near L instep and hold.   |
| 2 | all    Repeat meas 1.  |
| 3 | 1    Facing ctr, step on R to R side and lift L leg, straight, low, and in front of R ft<br>2    bend R knee<br>3    bend R knee again and bring L ft sharply around and in back of R.   |
| 4 | 1    Step back onto L bending both knees<br>2    lift R ft, knee straight, low and in front of L ft bending L knee<br>3    bend L knee and draw R ft sharply around and in back of L ft. |
| 5 | all    Repeat meas 4 with opposite footwork.   |
| 6 | 1    Step on L to L<br>2    touch ball of R ft beside L ft<br>3    hold (or bounce on L).  |

**FAST PART (11/16)**

- |   |   |
|---|---|
| 1 | 1(S) Facing ctr, step on R to R<br>2(Q) step on L across and behind R<br>3(S) turning to face slightly R of ctr, step fwd on R. |
| 2 | 1(S) Step fwd on L<br>2(Q) step fwd on R<br>3(S) step fwd on L.   |
| 3 | 1(S) Step on R to R side<br>2(Q) touch ball of L near R instep<br>3(S) hold.  |
| 4 | all    Repeat meas 3 with opposite footwork and direction.  |

NOTE: As music becomes faster, the "touches" on ct 2, measures 3 and 4 become 2 bounces on the supporting foot. Hold free foot close to supporting heel. Also, as the music speeds up, dancers begin to add hops and even turns.

*Presented by Steve Kotansky*



# Valle Dangelishtë

(Kolonjë, Albania)

SOURCE: Village dancers from Southern Albania

MUSIC:

FORMATION: Open circle with "W" handhold

MUSIC: 8/8 Dancer's beats 1-2-3 Slow -quick -Slow or 1- 2 Slow -Slower

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METER: 8/8

PATTERN

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Meas

- 1 Facing slightly R of center, Lift on Lft and raise R knee fwd parallel to ground ( ct 1 ); Step Rft fwd (ct 2,3).
- 2 Continuing fwd, reverse ftwk of meas 1
- 3 Repeat action of meas 1
- 4 Turning to face center, bring **L** knee up and in front parallel to ground (ct 1); releasing, **L** ft inscribes a circular path out to L and back (cts 2-3).
- 5 Bring **L**ft behind **R** knee and bounce on Rft ( ct 1 ); Bounce on Rft again and lead Lft to L side(ct 2,3) .
- 6 With weight on both feet, Bounce ( ct 1 ); Hold or bounce slightly ( cts 2,3 )
- 7 Bring Rft up and front of L knee (ct 1); Bring Rft in an circular path to R side and back behind L knee (cts 2-3)
- 8 With R ft behind L knee, Bend Lft knee with accent ( ct 1 ); Straighten ( cts 2,3)

### Variation I

- 1-3 Repeat ftwk of meas 1-3 above but turn one CW to R with R hand held at head level to R
- 4 Stamp L ft in place and raise R hand higher above head and to R with an affirmative "yeah" gesture ( ct 1 ); Hold ( ct 2,3)
- 5 "Dyshe" in pairs, join L hand to partners L shoulder and place R hand behind R own R ear resting on head and, bend knees to touch R knee to ground behind L ft ( ct 1 ); Rise (cts 2,3);
- 6 Reverse hands but keep same kneeling motion as meas 5.
- 7 Step Rft to R and initiate a full CW turn to R on Rft with L knee up and Lft parallel to ground (cts 1-3)
- 8 Accented step Lft in place ( ct 1 ); accented step Rft without wt ( ct 2,3 )

### Variation II

- 1-3 Repeat action of meas 1-3 of Basic
- 4 Repeat action of meas I of Basic (4 lift steps to R)
- 5 Bring Rft around in front to L knee ( ct 1 ); Release and bring Rft around and to back (still facing R of center) (cts 2-3).
- 6 Step onto Rft behind Lft with a slight accent (ct 1); Hold (cts 2,3).
- 7 Step Lft to L and initiate a full CCW turn to L on the Lft with the R knee up and Rft parallel to ground (cts 1-3)
- 8 Accented step Rft in place ( ct 1 ); accented step Lft in place ( cts 2,3).

# Puscheno

(West Macedonia)

Puscheno or Puschenoto, meaning to "let loose or free", is the most characteristic dance from the Florina region of West Macedonia. This dance type, also known as Beranche or Beratis, is common throughout the neighboring Bitola region of Yugoslav Macedonia down through the Kastoria and Kozani regions of Greek Macedonia. A more recent name for this dance is the Hellenized term Levendikos, meaning "youthful vigor", as well as Lytos. Source is as learned from immigrants living in Canada (Alona, Buf, Sveti Petka, etc.) and in the Midwest. The dance is also called Armentsko or Bufsko after the two villages where the best dancers are supposedly found.

Pronunciation:

Cassette: Graziosi - Japan Tape #2; Greek Folkdances Summer 89 Side A/11 (Puschenoto)

<u>Meter:</u>	12/8	(3 2 2 3 2)	or 17/16	(2 2 3 3 2 2 3)
		S Q Q S Q		Q Q S S Q Q S
	<u>Dancer's ct:</u>	1 2 3 4 5		1 2 3 4 5

Formation: Semi-circle with "W" or "V" hand hold which often meanders about when the dance chain is very large.

Meas

Pattern

BASIC STRUCTURE.

- 1 Slight bounce on L, lift R up or touch R next to L (ct 1); facing slightly R of ctr, step fwd LOD on R (ct 2); hold (ct 3); step L fwd next to and slightly behind R (ct 4); step fwd R (ct 5).
- 2 Step L fwd across in front of R (ct 1); step R fwd (ct 2); hold (ct 3); step L fwd across in front of R (ct 4); step R fwd, turning to face ctr (ct 5).
- 3 Slight bounce on R, lift L up or touch L next to R (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); rock fwd onto L or step L fwd across in front of R (ct 5).

Notes:

Swings - in meas 1 and 3, ct 1, the free ft can either lift straight up (i.e., behind the supporting leg) or can lift swing in front of it. Or it can simply touch with the ball of the ft next to the supporting ft.

Cts 2 and 3 - depending on the energy level of the dancer and the accompanying music, full wt can be delayed until ct 3 with ct 2 though taking the step, balances body wt on both ft or ct 2 becomes a bounce (i.e., in meas 1 and 3 there will be two bounces in a row) and ct 3 takes the step.

VARIANT A.

- 1 Step L fwd across in front of R (ct 3).

VARIANT B.

- 3 Facing ctr, step R across in front of L, lifting L slightly (ct 4); rock back onto L (ct 5).

VARIANT C SYNCOPATION.

- 3 Facing ctr, quick slide L next to R (ct &); small quick step R diag bkwd (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); pivoting to face slightly R of ctr, step L fwd across in front of R (ct 5).

Puscheno (continued)

VARIANT D HOLD SYNCOPATION.

- 1 Bouncing on L, swing R up across in front of L (ct 1); bouncing on L, swing R fwd with slight extension from the knee (ct 2); step R fwd in LOD full wt, bent at the knees (ct 3); drag L to R, straightening up from the knee and leaning slightly fwd (ct 4); "fall" onto R slightly fwd in LOD (ct 5).

VARIANT E POINT.

- 2 Same as Basic cts 1-3; point L out and slightly fwd, straight legged, no wt taken (ct 4); hold (ct 5).
- 3 Lift L up (ct 1); bounce on R, swinging L behind (ct 2); step L behind (ct 3); point R out and slightly bkwd, straight legged, no wt taken (ct 4); hold (ct 5).

# Billy Burke





BUNJEVACKO VELIKO KOLO (BACKO KOLO)  
(Vojvodina)

Music: AMAN LP-102 – Backo Kolo 2/4 meter

Formation: Two circles, M in center, ladies behind. Men hold ladies sashes while ladies put hands on shoulders of men. Alternately men could be in single circle with shoulder hold.

Measure Step I (Basic)

- 1 Step to left with L (ct. 1), close R to L (ct. 2).
- 2 Step to left with L (ct. 1), close R to L taking no weight (ct. 2).
- 3-4 Repeat measure 1 and 2.
- 5-8 Repeat measures 1-4

Step II (Basic with heel click)

- 1-16 Same as Step I, but M click the closing foot on ct. 2 of each measure. There is a slight Drmes to the movement.

Step III (“Malo Kolo”)

- 1 Hop on R, this really is just a rise on the ball of the foot and coming back down on the heel of the R. (ct.1), step slightly left with L (ct. &), step on R next to left (cts. 2, &).
- 2 Step on L (ct. 1), hope on L bringing R up in front of L (ct. 1,&).
- 3-4 Repeat measures 1 and 2 with opposite footwork.

Step IV (Variation of Malo Kolo step, leg swing)

- 1 Repeat measure 1 of “Malo Kolo” step.
- 2 Step on L, swinging R heel out (ct. 1,&), hop on L bringing R across (ct. 2,&).
- 3-4 Repeat measures 1 and 2 with opposite footwork.

Though footwork is similar for men and women, body movements are different. Women turn body toward foot stepped on (ct. 1) and back to center (ct. 2). When a change of direction occurs you do not turn back to center. Men turn body away from step on ct. 1.

Step V (Variation of “Malo Kolo step, Offbeat stamps)

- 1 Repeat measure 1 of “Malo Kolo” step
- 2 Step on L, raising R behind (ct. 1, &), tap R heel next to left (ct. &), fall on L, raising R heel behind (ct. 2), tap R heel next to L (ct. &).
- 3-4 Repeat measures 1 and 2 with opposite footwork.

Step VI (Single jump with 6 quick steps)

- 1 Jump lightly onto both feet slightly apart (ct. 1), jump into air clicking feet together (ct. &), land on R (ct. 2), step to left on L (ct. &).
- 2 Step R beside L (ct. 1), step L to left (ct. &), step L to left (ct. &), step R beside L (ct. 2), step L beside R (ct. &).



## Backo Kolo (Continued)

### Step VII (Double jump with 5 very quick steps)

- 1 Jump lightly onto both feet slightly apart (ct. 1), jump into air, clicking feet together (ct. &), jump again onto both feet (ct. 2), jump into air, clicking feet together (ct. &).
- 2 Take 5 fast steps in place, starting R hold on 5<sup>th</sup> step (cts. 1, &2, &)  
Repeat this step to end of music.

DRMES FROM VELIKA GORICA  
(Turopolje, Croatia)

The source of this dance is the "Village Film" taken in 1948 in Yugoslavia. The dance was taken from the film by Billy Burke with consultation by Nena Sokcic and presented by Billy at the 1974 AMAN institute and by Nena at the 1975 Mendocino Folklore Camp.

Music: AMAN LP-106 2/4 meter

Note: As in many dances, the drmes patterns are meant to be improvised; however, the drmes is small and "shimmering" rather than large and "shaking". This drmes is, for notation purposes, divided into five patterns.

Formation: Couples in a circle with the man on the left and lady on the right. Hands are held at eye level for the first pattern and are held down for drmes steps.

Measure      Step I – "Facings"

1            Step onto R (ct. 1), hold, or slight lift on R (ct. 2).

2            Repeat measure 1 starting to the right. There is a slight movement to the right with each of these measures.

3            Repeat measure 1. with no lift on R (ct. 2).

Note: During this pattern, the men push the right hand (women left) fwd on measure 1, and other hand forward measure two. This has the man facing his "corner" (non-partner) on measure 1 and his partner on measure 2.

4-6        Repeat measures 1-3.

7-12      Repeat measures 1-6.

Step I – "Slavonsko Kolo"

"Malo Kolo"

1            Hop on R, this really is just a rise on the ball of the foot and coming back down on the heel of the R. (ct.1), step slightly left with L (ct. &), step on R next to left (cts. 2, &).

2            Step on L (ct. 1), hope on L bringing R up in front of L (ct. 1,&).

3-4        Repeat measures 1 and 2 with opposite footwork.

Variation 1

1            Repeat measure 1 of "Malo Kolo" step

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

3-4        Repeat measures 1 and 2 with opposite footwork.

Repeat this sequence 15 more times. Though footwork is similar for men and women, body movements are different. Women turn body toward foot stepped on (ct. 1) and back to center (ct. 2). When a change of direction occurs you do not turn back to center. Men turn body away from step on ct. 1.

Step II

- 1 Step R in place (ct. 1), step L in place (ct.&), step R in place (ct. 2)
- 2 Repeat measure 1 with opposite footwork.
- 3 Jump onto both feet forward and diagonally right (ct. 1), jump again in place on both feet (ct. 2)
- 4 Jump onto both feet forward and to left (ct. 1), jump in place on both (ct. 2).
- 5-6 Step forward and diagonally right (ct. 1), hop on R (ct. 2), hop on R (ct. &), step on L back leaving R down (ct. 1), step back on r (ct. 2).
- 7 Step L in place (ct. 1), step R in place (ct.&), step L in place (ct. 2).

Repeat Step II to end of music.

PODGORAC  
(East Serbian, Vlah)

This dance was seen at Smotra Folklor, Zagreb, and was further researched using a film belonging to Robert Leibman; special thanks are extended to him for the use of his film.

Music: AMAN LP-105 The melody is in 6/8, accompaniment is in 2/4. The dance will be counted 1,&2,& (2/4 meter).

Formation: Belt hold, left over right, mixed lines. Dance is done on the whole foot.

Measure

1-4 Introduction

Step I

- 1 Step to right on R (ct. 1), step together (ct. 2).
- 2 Repeat measure 1.
- 3 Step on L fwd and to left (ct. 1), raise L to R ankle (ct. 2).
- 4 Step fwd and to right with R (ct. 1), raise R to L ankle (ct. 2).
- 5 Step fwd and to right with R (ct. 1), kick L in front of R (ct. 2).
- 6 Step L (ct. 1), bring R to L (ct. 2).
- 7 Step L (ct. 1), kick r in front of L (ct. 2).

Repeat this sequence 15 more times. Though footwork is similar for men and women, body movements are different. Women turn body toward foot stepped on (ct. 1) and back to center (ct. 2). When a change of direction occurs you do not turn back to center. Men turn body away from step on ct. 1.

Step II

- 1 Step R in place (ct. 1), step L in place (ct.&), step R in place (ct. 2)
- 2 Repeat measure 1 with opposite footwork.
- 3 Jump onto both feet forward and diagonally right (ct. 1), jump again in place on both feet (ct. 2)
- 4 Jump onto both feet forward and to left (ct. 1), jump in place on both (ct. 2).
- 5-6 Step forward and diagonally right (ct. 1), hop on R (ct. 2), hop on R (ct. &), step on L back leaving R down (ct. 1), step back on r (ct. 2).
- 7 Step L in place (ct. 1), step R in place (ct.&), step L in place (ct. 2).

Repeat Step II to end of music.

POLOMKA-METOVNICANKA-KOSTENKA  
(Donja Bela Reka, Bor, N.E Serbia)

Learned at the Institute on Yugoslav Dance, Badija, 1972 (Milica Ilijin, Desa Dordevic).  
Presented by Billy Burke at the 1973 Mendocino Folklore Camp.

Music: AMAN LP-104 2/4 meter

Formation: Belt hold, mixed lines. Dance is done on the whole foot.

Measure

Introduction

- 1 Step to right side on R. (ct. 1), step together L (ct. &), step to right on R (ct. 2), touch L to R (ct. &).  
2 Repeat measure 1 starting left, moving with opposite footwork.  
3-8 Repeat measures 1-2 three more times.  
Music will then speed up for the rest of the dance.

Polomka

- 1 Step fwd on R (ct. 1), step in place with L (ct. &), step slightly behind on R (ct. 2), step in place with L (ct. &).  
2 Repeat measure 1.  
3 Hop on L (ct. 1), step slightly fwd on R (ct. &), step slightly back on L (ct. 2), step back on R (ct. &).  
4 Step back on L (ct. 1), step back on R (ct. &), step fwd on L (ct. 2), hold (ct. &).  
Repeat this step until end of music

Metovnicanka

- 1 Step to right on R (ct. 1), step L over R (ct. &), step R to right (ct. 2), lift on R (ct. &). (short grapevine)  
2 Repeat measure 1, opposite footwork, opposite direction.  
3-8 Repeat measures 1-2 three more times.  
9 Step to right on R (ct. 1), step L across R (ct. &), step R to right (ct. 2), step L behind R (ct. &).  
10 Step to right on R (ct. 1), step L across R (ct. &), step R to right (ct. 2), lift L slightly (ct. &). (medium grapevine)  
11-12 Repeat measures 9-10, opposite footwork, opposite direction.  
13-16 Repeat measures 9-12.  
17-18 Repeat measure 9 twice.  
19-20 Repeat measures 9-10 (measures 17-20 are one long grapevine with a lift at the end).  
21-24 Repeat the long grapevine step of measures 17-20 starting and moving left.

Kostenka – (It is best to let 2 phrases go by before starting movement.)

- 1 Step on R to right (ct.1), step L across R (ct. &), step R to right (ct. 2), step L behind R (ct. &).
- 2 Step on R to right (ct. 1), step L across R (ct. &), step R in place (ct. 2), hop on R (ct. &). Left leg swings around behind on this hop.
- 3 Step L behind r (ct. 1), hop on L swinging R around behind (ct. &), step on R behind L (ct. 2), hop on r, no leg swing (ct. &).
- 4-6 Repeat measures 1-3, opposite footwork, opposite direction.

Variation

- 1 Same as basic
- 2 Step on R to right (ct. 1), stamp L next to R (ct. &), stamp L in same place (ct. 2), hop on R, swinging L behind (ct. &).
- 3 Same as measure 3 of basic.
- 4-6 Repeat measures 1-3 of variation, opposite footwork, opposite direction.



SUMADIJSKO KOLO  
Sumadija, Serbia

Learned at the Institute on Yugoslav Dance, Badija, 1972 (Desa Dordevic), Presented by Billy Burke at the 1973 Mendocino Folklore camp.

Music: AMAN LP-104 4/4 meter

Formation: "Setnja-type", left hand on hip, right through arm of person to right, wrist over wrist.

Note: This is a walking dance like Setnja; a rarity is that men and women have different step patterns, which seem to move contrary to one another. The patterns do compliment each other, and end in the same position in which they start.

Measure

Man's Step

- 1 Man starts with 4 walking steps in LOD beginning with R but not crossing completely (cts. 1,2, 3,4).
- 2 Continue moving right with 3 more steps (cts. 1,2,3). Close L to R, not taking weight (ct. 4)
- 3 Step diagonally back on L ct. 1), close R to L (ct. 2), step diagonally back to right with 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 Woman takes 3 steps in LOD beginning R (cts. 1,2,3), close L to R (ct. 4).
- 2 Step L diagonally back to left (ct. 1), close R to L (ct. 2), Step R to right (ct. 3), close L to R (ct. 4).
- 3 With small steps, step diagonally back to left with L (ct. 1), step back R (ct. 2), step back L (ct. 3), close R to L (ct. 4).
- 4 Step side right with R (ct. 1), close L to R (ct. 2), step side L (ct. 3), close r to L (ct. 4).

Slavonsko Kolo  
(Slavonia, Croatia)

Slavonsko Kolo means "Kolo from Slavonia" and is native to that region of Croatia. It is normally called "Sokacko Kolo" in Slavonia. This dance was introduced by John Filcich, at the University of the Pacific Folk Dance Camp in 1958.

Music: Woodlands 45-6805, Jugoton J6003-B, Corona C-401A "Mi Cigani",  
Kolo K-49-B, Nevenka CD #1 (used in class)

Formation: Closed circle, no partners, traditionally men together in one portion of circle, women in other portion. Join hands in front by locking middle fingers in a "front-basket" hold.

Measure

Basic Step

- 1 Step on R, flexing knee (ct. 1), lift on ball of R and straighten right knee, placing L on floor about shoulder width to left (ct. &), weight still on R lower and raise twice "bounce" (cts. 2, &).
  - 2 Transfer weight to L, flexing left knee (ct. 1), rise on ball of L and straighten left knee, closing R to L (ct. &), weight still on L, lower and raise left heel twice "bounce, bounce" (cts. 2, &).
- Note: There should be a relaxed lean of upper portion of the body toward the center of the circle. Entire body should vibrate (drmes) during bounce.

Walking-Rest Step (Grapevine)

- 1 Step to side on L
- 2 Step R across L
- 3 Step to side on L
- 4 Step R across L
- 5-12 Repeat measures 1-4 twice.

This is the most basic version of the dance. There are other possible variations in this dance, including a crossing step with the right going over the left and a grapevine that is done "floating" over the counts with only 6 steps.



# John Filcich





# Bistranjski Drmeš

(Croatia)

Drmeš from Bistra, near Zagreb.

CD: *Dances of Croatia*

Formation: Circle of 8-10 people. Hand hold: L hand *under*, R, over. Hold with middle fingers only.

## Meas

## Pattern

### A. STEP-LIFTS (PART 1)

- 1 Step on R ft toward center.  
Lift on R ft and raise L (rocking motion).
- 2 Step on L ft in place.  
Lift L heel (rocking motion).
- 3-16 Repeat above to a total of 8 times.  
End with lift on R ft.

### B. CIRCLE TURN (PART 2)

- 1 Cross R ft over L, moving L.  
Step on L ft behind, moving L.
- 2-8 Repeat above to total of 8 times.
- 9-16 Repeat above meas 1-8, starting with crossing L ft over R and moving to R.

Presented by John Filcich  
Learned from Josip Mardunovic in Velika Gorica,  
near, Zagreb in 2007.

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# HRVACKO

## (Croatia)

Also known as "Tanac po Hrvacki" (Dance a la Croatian), this couple dance dates back to the mid-nineteenth century and was the most popular dance in the Primorje and Gorski Kotar area. The title simply means "Croatian". It was a free-style dance, couples dancing various figures and improvising. This choreography was learned by John Filcich from Alenka Juretić, director of the folklore group "Zvir" in Jelenje in the Rijeka area. Originally danced to the native two oboe-like "sopile" it is now danced to an accordion or "button box". John finally found this dance in 2005 after many years of searching, having heard about it from the original immigrants and reference to the dance in books. At one time Hrvacko was danced in all parts of Croatia. It is believed to be the forerunner of today's *drmes*.

### Measure

#### FIGURE I Preparation

- 1-24 Men seek their partners and take them by their R hand (M, L) and all circle the dance area, ending in one circle with W left of M.

#### FIGURE II Solo and couple turn

- 1-8 With W on left of M, each dance 8 small polka steps in place.
- 9-16 M helps W to position in front of him and with a "rida" step couple turns 8 meas. clockwise. M hands on W shoulder blades, W hands over M shoulders.
- 17-24 Same as meas. 9-16 but reversing footwork and direction to ccw.

#### FIGURE III Backwards, forwards; W twirls cw and ccw

- 1-4 With hands on hips, palms out, each dances 4 polka steps backwards.
- 5-8 Couple returns to place with 4 polka steps forward. At 4th meas. each bends R arm at elbow and with open hand give a lively clap, hitting each other's hand.
- 9-16 M raises R arm, index finger pointing downwards, W takes finger and dances four meas with a modified buzz steps clockwise. M. follows her also cw circling once to place.
- 17-24 W twirls in opposite direction, M dances in place "admiring".

#### FIGURE IV W circles M, couple turn cw and ccw

- 1-8 W circles M with 8 polka steps passing L shoulders. M in place claps hands and stamps lightly in rhythm 8 times.
- 9-24 Couple turns cw and ccw as in meas.9-24 in Fig. I End with W on L of M.

**FIGURE V Big Circle (Velo Kolo)**

1-8 With 8 polka steps couples get into position to form a circle. At this point W is on L of M. Back-hold position: M arms held at W waist; W arms higher, near shlds.

9-24 With similar rida step, circle turns cw

**FIGURE VI Small Circle (Malo Kolo)**

1-8 As in Fig. V, meas. 1-8 couples form small circles of 2 couples.

9-24 Couples vigorously dance cw using the "step-hop-step" (R,hop,L) as in Kriči Kriči Tiček and Drmeš iz Zdencine.

REPEAT ALL OF ABOVE TO END OF MUSIC, OMITTING FIGURE I, THE PREPARATION. Note that meas. 1-8 are the "A" part of the music, 9-24, the "B" part.

**VOCAL:**

**Women:**

**Obrni me! Obrni!**

*Turn me, turn me,*

**Kod i kolo na vodi!**

*Like ripples in the water*

**Men:**

**Kako ću te obrnut**

*How can I turn you,*

**Kad se ne daš ni maknut?**

*When you won't even budge?*

Dialect "Hrvacko" is pronounced: hurr-votz'-koh; variant is: Hrvasko, hurr-voss'-koh, the accent in both cases on the second syllable. Gramatically it is Hrvatsko, hurr'-vot-sko, accent on the first syllable. Word is the adjectival form of the country name, Hrvatska, in dialect in this area, Hrvacka or Hrvaska. In all cases the r is rolled.

Notes by John Filcich

Presented by John Filcich

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## IN SEARCH OF "HRVACKI" (Part 2)

My second encounter with "Hrvacki" was with a book "Kastavstina: Structure of native life and customs written in the local dialect". Kastav, is a walled town on a small mountain is the center of the hilly area up-hill from Rijeka. Kastavstina refers to the whole area.

The author was Ivan (Ivo) Jardas from Marcelji who detailed the life-style and customs of the earlier decades of the twentieth century, in some cases up to World War 2. One chapter is "Kastafski Tanci", dancing in the Kastav area. Here is my translation. (explanatory comments in parenthesis are mine.)

"With all the hardships and torments in their lives, the people nevertheless were enthusiastic about dancing. At one time they would dance Sunday afternoons from "Bele Nedeja" ('White Sunday', the first Sunday in October, a festival when the new wines were brought out) to Advent (four weeks preceding Christmas), from St. Steven's (December 26<sup>th</sup>) to Ash Wednesday to 'Majevice' (the first Sunday in May). Then again on Corpus Cristi, St. Peter's (Sts. Peter and Paul, June 29<sup>th</sup>) and St. Rok (August 16<sup>th</sup>).

Those were the customary times for the dances, but often the young men and girls could toil all day and in the evening, dance. In the wintertime they would haul out baskets of soil on their shoulders from a 'dolac' (a round crater-like large "hole" later terraced for gardening). There is no harder work than carrying this soil. Despite that, after supper, they danced all evening .

At one time they danced the most enthusiastically when the music was played on the 'sopile' (two oboe-like wind instruments) or the 'mih' (bagpipe). They danced the 'pojka, vajser, mazurka, sotis and "hrvacki" (polka, waltz, mazurka, schottische and the "Hrvacki". Of all the dances the nicest one was Hrvacki. The older people didn't want to dance anything but Hrvacki. This Kastav (version of) Hrvacki can be described in four figures.

I First, the man and woman take right hands and the left hands placed on own hips .

The joined hands are held high and in that position they step-hop several times forward, several times backward, right and left.

II Then the man takes the woman by one finger, lifts her hand above her head, he step-hops in place, his left hand he holds at his waist, and with his right hand turns the woman. The woman spins in place like a top.

III Then the man takes the woman, holding her with both hands on the waist and he turns her right and left while stamping his feet with all his might. Sometimes at this point someone will sing out:

'Obrni ju, obrni, kako kolo na vodi!' Turn her, turn, like ripples in the water!

'Kako cu ju obrnut, kad se ne da ni ganut.' How can I turn her when she won't even budge!

IV In the fourth figure of this dance the man releases the woman. With his hands on his hips he dances in place, stamps and hops so that his hat bobbles up and down. The

woman also places her hands on her hips and dances around the man in the style and character of a woman.

Then the man may again take the woman and both turn, or he may turn her by the finger, whatever he wishes. The figures need not be danced in any special order.

In the entire dance can be seen the strength and vigor of the man and the graceful feminine qualities and style of the woman. The older people are really aroused when they hear the musicians start to play. "Hrvacki". There was a time when there wasn't an old man who would not at least at Mardi Gras dance "Hrvacki" 'for a turnip'. That is known, when the sopile would play.

Younger people don't know "Hrvacki", and the older generation is gone. If there is an older person around that person will not dance it, since the sopile play no more.\*

In such a way our beautiful "Hrvacki" died out. The younger people know the waltz, polka, sotis, and mazurka, but "Hrvacki" is not known by anyone anymore. No more are heard the sounds of the sopile and mih, And these they dance no more, as they don't know our old dances."

\*The button accordion, called the 'triestinka', possibly the source being the city of Trieste, began replacing the sopile early in the 20<sup>th</sup> century. In another chapter Jardas relates how the older people cursed and rebelled against this new instrument. They would not dance to it! They would only dance to sopile music! There has been a revival of these and other folk instruments, as well as other facets of "folklor" such as costumes and the dances, mostly for performances by organized groups, and hopefully for preservation. The tamburitza, on the other hand never lost its use and popularity both in the homeland and abroad. "Use it or lose it" as the saying goes.

## IN SEARCH OF "HRVACKO" (PART 3)

References to "Hrvacko" (Hrvacki Tanac, Hrvaski, Hrvatski, Hrvaski) have been found in other books, papers and writings such as Ivan Ivancan's *Dances of Istria* and Nedeljko Karabaic: *Musical Folklore of the Croatian Littoral and Istria*. The greatest revelations of the dance are found in the 1983 annual of the Folklore Institute written by folklorist and ethnomusicologist Stjepan Sremac. He researched the dance in Jelenje, the place where I learned this dance, among other areas many years ago. Titled "About Hrvacki Tanac, Drmes and Czardas and the Origin of the Drmes" this 18 page document makes the plausible suggestion that Hrvacki was the forerunner of the Drmes. Hrvacki at one time was danced all over Croatia in various forms and names, such as the Misnjaca in Lika.

(The same occurred in Istria where it evolved, or gave way to, the present "Balun".)  
Here is a summary of the dissertation:

The Drmes, under that name, is a relatively recent phenomenon. It is mentioned in the thirties of the 20<sup>th</sup> century, but oral reports give the origin of the name around the beginning of that century. The great popularity of the Drmes, its wide distribution, and variety of forms would indicate that the dance is probably older than the name it now has. In Croatia during the second half of the 19<sup>th</sup> century there was a dance with similar characteristics known as "Hrvacki Tanac". Identification and comparison of the basic choreographic, spatial, stylistic and other features of the Drmes and Hrvacki Tanac show many similarities between these two dances as well as their similarity to the Hungarian czardas.

(The Drmes, by that name, was even known in the US in the earlier years of the 20<sup>th</sup> century. Vyts Beliajus learned it from the Croatians in the Thirties; it was recorded on 78 rpm records by tamburitza orchestras as early as circa 1920

In her book of dances and children's games, Alenka Juretic relates a story told her by an old accordionist, Ivan Mladenic who played for the dancers in the earlier years of the 20<sup>th</sup> century. Translated:

"Oh, how they liked to dance Tanac po Hrvaski! Oh yes, the old and the young. We played it with enthusiasm. All were on their feet dancing it. The bass and drum gave them the rhythm and they danced and twirled as though it would be the last dance of their life. The men whistled and the women ee-you-youud. (Dancing in a closed circle) the women would raise their legs into the air and the men carried them as they twirled so vigorously that the whole world would spin around them. When the dance ended, and that was the last dance, all were out of breath and wet with perspiration, but well satisfied, they went home. As long as I live, that I will never forget."

John Filcich

Sources:

Information and learning the dance from Jelenka Juretic of "Zvir" in Jelenje in 2005.  
Seeing the dance performed by "Zvir".

Book: "Grobnicki Lustrini" (Songs, dances and children's games from the Grobnik area near Rijeka) by Alenka Juretic, Jelenje 2004, and video tape of repertoire of Zvir.

Recorded music for Hrvacko and other regional dances courtesy of Zvir.

Information about the dance by Ivo Jardas in his book "Kastavstina" (Zbornik 3 Ivan Matetic Ronjgov, Rijeka, 1994

Ivan Ivancan: Istarski Narodni Plesovi (Istrian Folk Dances), Institut za Narodnu Umjetnost, Zagreb, 1963 ("Hrvaski", page 211

Nedeljko Karabaic: Muzicki Folklor Hrvatskog Primorja I Istre (Musical Folklore Of the Croatian Littoral and Istria) Rijeka, 1956 (Page 94)

Stjepan Sremac: No. 20 of "Narodna Umjetnost (Folk Art), Zagreb, 1983 "O hrvatskom tancu, drmesu, cardasu i porijeklu drmesa (On Hrvatski Tanac, the drmes, czardas, and the origin of the drmes) (Pages 57-74).

VIDEO filmed by the Folklore Institute, Zagreb of elderly couples dancing Hrvacki in Bribir, near Novi Vinodolski, in 1981 and the KUD folklore group "Ilija Dorcic" of Novi Vinodolski dancing their choreographed Hrvacki in 1981.

## U OSIJEKU CUPRIJA – KOKONJESTE

For years I've been fascinated with an old 78 rpm recording of a song recorded in 1928, "U Osijeku Cuprija" (There is a Bridge in Osijek). It turns out to be a Kokonjeste, or at least has the same melody; the vocal is in the slow tempo, with a faster instrumental interlude. Unlike the common Arapsko Kokonjeste with irregular phrasing that we dance to, this is symmetrical so that one always starts the slow and fast parts to the right. (This number is included in the 2-CD set TAMBURITZA! From the Balkans to America: 1910-1950 with more or less all this information in the booklet. Early recordings of Arapsko Kukuljeste back to WW1 (that I know of) have no singing in them, just instrumentals. Also there are no words with the music in any old folios that I have. The earliest recording known to have the words is on the Balkan label recorded around 1950 by Dave Zupkovich. He sings the familiar 2<sup>nd</sup> and 3<sup>rd</sup> verses only, and repeats each line. Today's orchestras sing each line only once. Since I'm neither good at prose nor poetry, let me give you my summary of the song as sung on the record, chorus included. Note that the first two verses are not connected, and the rest of them are a narrative. Interesting that Dave or someone selected the 2<sup>nd</sup> and 3<sup>rd</sup> verses. Recorded in 1928, the connection of this song to Kokonjeste would be interesting.

"A girl sings of her beloved toppling the pillars holding up the bridge in Osijek as he marches over it. The second verse translates to 'An old woman she is old, but young when loved. You 'babo' I will love, and from love I will die' (babo is vocative of baba) The rest of the verses tell of a girl wading out into a marsh and catching a frog. A *lola*, which Mark translates to "dude", sees her and is attracted to her. He rushes to her and they embrace apparently with such enthusiasm that they both fall into the swamp. Arising they wink at each other and agree to keep it all secret.

Presented by John Filcich

## U OSIJEKU C'UPRIJA

U Oseku c'uprija,  
tri se stupa prebila,  
tri se stupa prebila,  
kad moj dragi mars^ira.  
//oj dina dil dil dina,  
kad moj dragi mars^ira//

Stara baba stara je,  
kad se ljubi, mlada je.  
Tebe babo ljubiti c'u,  
od ljubavi umret c'u.  
//oj dina dil dil dina  
od ljubavi umret c'u

Cura gazi baricu,  
uhvatila z^abicu.  
Z^abica krekec'e,  
a cura se okrece'e.  
//oj dina dil dil dina  
a cura se okrece'e//

Barica se talasa,  
na nju lola nabasa.  
Hej curo duboko,  
upadas^ mi u oko.  
//oj dina dil dil dina,  
upadas^ mi u oko//

Kad ga cura spazila,  
sve je pute zgazila.  
Na nju momc^e poleti,  
o tebe c'u voljeti.  
//oj dina dil dil dina  
//o tebe c'u voljeti//

Hvata oko pojasa,  
sve se voda talasa.  
Ljubi se stados^e,  
u vodu opados^e.  
//oj dina dil dil dina,  
u vodu opados^e//

Iz vode se digos^e,  
jedno drugom mignus^e.  
Budi to je istine,  
nemoj kazat nikome.  
//oj dina dil dil dina,  
nemoj kazat nikome//

## U OSIJEKU CUPRIJA

U Oseku cuprija,  
tri se stupa prebila,  
tri se stupa prebila,  
kad moj dragi marsira.  
//oj dina dil dil dina,  
kad moj dragi marsira//

Stara baba stara je  
kad se ljubi mlada je  
tebe babo ljubiti cu  
od ljubavi umret cu  
//oj dina dil dil dina  
od ljubvi umret cu

Cura gazi baricu,  
uhvatila zabicu.  
Zabica krekece.  
a cura se okrece.  
//oj dina dil dil dina  
a cura se okrece//

Barica se talasa,  
Na nju lola nabasa.  
Hej curo duboko,  
Upadas mi u oko.  
//oj dina dil dil dina,  
upadas mi u oko//

Kad ga cura spazila,  
Sve je pute zgazila.  
Na nju momce poleti,  
O tebe cu voljeti.  
//oj dina dil dil dina  
o tebe cu voljeti//

Hvata oko pojasa,  
sve se voda talasa.  
Ljubi se stadose,  
u vodu opadose.  
//oj dina dil dil dina,  
u vodu opadose//

Iz vode se digose,  
jedno drugom miguse  
Budi to istine,  
Nemoj kazat nikome.  
//oj dina dil dil dina,  
nemoj kazat nikome//

