

The steps are among those learned by Dean and Nancy Linscott from Ivan Ivančan at Badija, Jugoslavia in July, 1971. The arrangement is by the Linscotts, starting with the most primitive, non-partner steps leading to the L, followed by later steps done in couples and travelling in LOD. Presented by Dean and Nancy Linscott at the 1976 Mendocino Folklore Camp.

Music: Special dub, from tape made by Elsie Dunin, of two local Jugoslav musicians playing rosenice (wooden clarinets) (4/4 meter)
Formation: Line of cpls, W on M's R

Meas.

1-4 INTRODUCTION: Line of cpls leading to L, W on M's R; all have L hand on shldr of person to the L; M's R hand holds W's R, low in front. End intro. with 3 stamps L (cts 3&4)

STEP I (Bouncy Walk)

1-8 Walk 3 steps fwd in RLOD, L,R,L (1,2,3) with double bounce on each step; touch R heel twd cntr, turning body 1/4 to R (4); step R in place, turning 1/4 to L (1); touch L toe by R ft (2); M stamp L 3 times 3&4) while W tap L toe 3 times looking down. Repeat all 3 more times.

Step II (Smooth Walk with Cut)

1-8 Walk fwd smoothly L,R (1,2); step fwd L, at same time turning sharply 1/4 to R, touching R toe twd cntr (3); step R in place, at same time making sharp 1/4 turn to L and kicking L fwd off floor in LOD (4); repeat all 7 more times.

Step III (Step-hop and Walk) (Step is in 3/4 time; music in 4/4)

1-8 Step fwd in RLOD on L (1); hop on L (&); step R across L (2); step to L side on L (&); step R behind L (3); pause (&). Repeat 9 more times, starting next step on ct 4. On last two cts of these 8 meas, step to L on L; close R to L; at same time shift from the line into cpls by taking open dance posn with ptr, free hand on hip, palm out, fingers back (use whenever free hand not specified).

Step IV (Jerky Side-step)

1-8 Still facing cntr, move sideways to L with 4 stiff jerky steps L,R,L,R (1&2&), closing R to L on each "&"; step L in place, at same time sharply extending R ft fwd about 8 inches, heel on floor (3); sharply reverse ft posns (4). Repeat all 7 more times, with the following variation for the M only added on the 5th and 7th time the step is done, counting from meas 1: ct 1&2& same as before; on ct 3, without changing open dance posn, M steps in sharply on L ft, turning as much as he can to face twd ptr, and bringing R ft up sharply behind L ankle; on ct 4, step back on R ft beside ptr.

STEP V (Jerky Side-step with Stamps)

1-8 Cts 1&2& same as in Step IV: on ct 3 step to L on L; stamp R fwd (no wt) (&); stamp R in place with wt, at same time extending L sharply fwd, just off floor (4). Repeat 7 more times. On the last time, ct 4 M steps fwd, turning 1/2 to R to end facing ptr, both hands joined straight across with her. M's back now to cntr; all have wt on R ft.

STEP VI (Jerky Step with Turn)

1-8 Dance in place with the same step used in Fig. IV. On the 2nd, 4th, 6th and 8th times through, W makes a sharp CW turn in place under her R and M's L joined hands on ct 3 and 4, without modifying the basic ftwk. On meas 8, both M and W step L,R,L on ct 3&4 as W does turn and M faces to LOD; end in open dance posn, both facing LOD, free hand on hip.

/continued ...

Balun, cont'd...Meas. STEP VII (Step-hop and Run)

1-8 Both step fwd R (1); hop R (&), bringing L heel slightly across R instep; run fwd 3 steps L,R,L (2&3); step R fwd and to R side (no wt) (&); stamp R across L (no wt)(4), L knee slightly bent, R toe turned slightly out. On the 3 runs fwd, M only step slightly in front of other ft on each step; W run straight. Repeat this entire step 7 more times, with the following change for the W: on the first part of meas 5, with assist from M's R arm, W move fwd in front of M with $\frac{1}{2}$ turn CCW to end facing him, both hands joined straight across with him. W do this without breaking step, and then finish the rest of the 8 measures dancing the same step but moving bkwd in LOD.

STEP VIII (Buzz-turn with Stamps)

1-8 With R arm around ptrn's waist, L hanging free, move fwd CW around ptrn with 5 buzz-steps, wt on R ft; stamp R,L,R while changing to L arm around ptrn's waist. Then repeat buzz-steps and stamps on opp ft moving CCW; then repeat all of above, once more. Omit last stamp so all end with wt on R; M turns $\frac{1}{2}$ twd ptrn on last 2 stamps, so both end facing LOD, W on M's R. Her L arm is around M's lower back; his R arm overlaps her L, and is around her lower back; free hands on hips.
Stamp (no wt) on last ct.

STEP IX (Walk and Pivot)

1-4 Both walk fwd 4 steps L,R,L,R (1,2,3,4); W walks 2 more steps, while M takes one two-step L, close, L, stepping across in front of W to face her and taking shldr-shldr hold, W's arms above M's. Without breaking step take 10 pivot-steps CW around ptrn, moving in LOD, M starting R and W L.

STEP X (Bouncy Walk)

1-4 In the same posn given at end of Step VIII, walk fwd 16 steps, both starting R, with double bounce on each step.

STEP XI (Travelling Buzz-turn)

1-4 Facing ptrn, each with R arm at ptrn's waist and L hand holding ptrn's upper R arm, travel in LOD around circle and CW around ptrn with 16 buzz-steps, wt on R ft. End in open dance posn, W's L hand on M's R shldr, both facing LOD, wt on R ft.

STEP XII (Walk and Pivot)

1-4 Exactly same as Step IX, except that instead of a shldr-shldr hold during pivots, W holds hands in front of her face, palms out, thumbs sticking sharply out, ~~palms out~~, and M grabs her thumbs in his hands and locks her upper arms in his elbows.

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