

POLKA PRZEZ NOGĘ

Poland

Pronounced "Polka Pshez No-gah-on" ("on" is like French nasalized "on") which translates approximately to "Polka Over the Legs." However, most dancers in Poland have changed it to "Polka Bez Nogę" which translates to "Polka Without Legs."

If I had to pick out a dance which typifies the spirit and character of the dances of this region, this is the dance I would pick. I learned this dance from three different authorities. Edward Wawizyniak taught it as a peasant would do it, unrefined, without any pretentious airs. Hanna Chojnacka taught it to the students of the ballet school of Warsaw (Szkola Baletowa Panstwowa w Warszawie) with better posture and control, while Leokadia Magdziarz of Rzeszów taught it with a spirit somewhere between the two.

This dance may be found in both authoritative texts on dances from the Rzeszów region:

"Tance Krosnińskie" by Józef Szmyd, CPARA, 1961.

"Tance Z Okolic Rzeszowa" by Lidia Nartowska, CPARA, 1967.

Edward was Mrs. Nartowska's assistant for 15 years. Both authors are now dead.

There are many melodies used for this dance. The words for the one on the record are:

Zapałły się wiśnie, czereśnie od słońca
 Bili się chłopcy o jedną panną bez końca (repeat this line)
 Zaczęli bitkę w sobotę wieczór do rana
 Przez ciebie jedna dziewczyna biedna płakała (repeat this line)

Record: Z Okolic Rzeszowa, LTN 1001 A, band 1

Formation: Cpls scattered in a circle. Parts I and II are done at will, although it is preferred to start I at the beginning of a musical phrase.

PART I. TURNING STEP

The turning steps are all done firmly planted to the ground. The dancer must sit in plié throughout except for ct 2&. Also, the step cuts across the musical phrasing.

M face LOD. W face ptr. M R arm around ptr's waist. L hd grips her wrist and is planted firmly on M L hip, or in the small of his back. W L hd holds M R ^{5th} arm, W R arm straight out, make a fist. Cpl should try to be parallel.

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POLKA PRZEZ NOGĘ (continued)

- Ct 1 Make 1/2 turn CW, stepping onto M L, W R ft in LOD.
 Ct 2 Make 1/2 turn CW, stepping onto M R, W L ft in LOD. M is now facing LOD.
 Ct 2& Close in M L, W R ft approximately onto spot other ft occupied, rising slightly and cutting M R, W L ft off the floor.
 Ct 3 Take long strong lunge in LOD onto M R, W L ft. M leg is momentarily straight out before placing wt on it.

Transition into Step I.

The first time the step is done, one extra step must be added at the beginning. The cpl takes up the correct hold, M facing LOD and start (at the beginning of a musical phrase, preferably), by taking one step in LOD on M R and W L ft, and then proceed as above. That is, step in LOD M R, W L, then pivot (ct 1), pivot (ct 2), cut (ct 2&), lunge (ct 3).

PART II. REST STEP

Open pos. M R arm around waist, W L hd on M R shoulder. Simply run with a light bounce, one step per ct. Many variations are done here ad lib: turn with ptr; turn by self; M jump up and slap L thigh in the air, land and slap floor; do the Rzeszów style hd wave, etc. At end, in preparation for turning step, stop, M faces LOD and bring W around to face him, assume correct hold and wait for beginning of phrase.

Presented by Morley Leyton