

## Žensko Pušteno

Macedonia

Žensko Pušteno (ZHEHN-skoh POOSH-teh-noh) is a women's dance from Dolneni, near Prilep in the Pelegonija region south of Skopie. Translated as "women letting go", the title might refer to the systematic elimination of the hand hold as the dance progresses. Introduced by Pece Atanasovski, it is described in UCLA Department of Folklore 1972 notes by Robert Liebman. As learned from Pece, the dance has been taught at many camps and workshops by members of the AMAN Folklore Ensemble, including Barry Glass at the '91 Stockton Folk Dance Camp. Recently the dance has been taught at the '93 North/South Teachers' Workshop and at the '95 Stockton Folk Dance Camp by Michael Ginsburg, whose presentation is generally followed here.

- Cassettes: Michael Ginsburg: Balkan Jam, Side B/4; Balkan Binge, Side A/1; '93 N/S Teachers, Side A/7.  
Records: Jugoton LPY 50985, Side B/3; LP AMAN-103, Folk Ensemble Vol III, Side B/3.  
Rhythm: Meter = 11/8 = 3,2,2,2,2, counted as 1,2,3,4,5 (sometimes "stretched" to 12/8 = 3,2,2,3,2). Although Pece regards this dance as a Beranče (characteristically 12/8), Ginsburg points out that 11/8 predominates in the music, and Liebman refers to "...a very flexible, hesitating beat."  
Formation: Lines with hands joined in fwd W-pos.  
Styling: Movements are controlled at all times; knees and ankles flex to give an up-down feeling on each count.

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Measures	11/8 (or 12/8) meter	PATTERN
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INTRODUCTION. Suggested by Michael Ginsburg: After gaida warm-up wait two measures. Beginning with drum beat, dance measures 4-5 of Figure I twice.

### I. BASIC WITH HANDS IN W-POS

- 1 Facing diag R of ctr, raise bent R leg slightly fwd while bouncing on L (ct 1); bounce again on L as full R ft touches slightly fwd on floor without wt (ct 2); put full wt on R as L moves twd R heel (ct 3); step bkwd on L (ct 4); step on R beside L (ct 5).
- 2 Facing LOD and keeping R on floor, take a long step fwd on L while bending both knees (ct 1); bounce on L raising bent R leg fwd (ct 2); step fwd on R, L (cts 3,4); step back on R (ct 5).
- 3 Facing ctr, raise L ft slightly fwd while bouncing on R (ct 1); bounce again on R, touching L slightly sdwd L (ct 2); put wt on full L (ct 3); step on R across in front of L (ct 4); step back on L (ct 5).
- 4-5 Repeat meas 3 twice, alternating ftwk (three times total).

### II. URNS WITH HANDS IN V-POS

- 1-2 Repeat Figure I, meas 1-2, lowering hands to V-pos on meas 2, ct 4.
- 3 Bounce twice on R, raising L ft beside R ankle (cts 1,2); step L, R, L in place, turning to face diag R of ctr (cts 3,4,5).
- 4 Repeat meas 3 with opp ftwk, turning to face diag L of ctr on cts 3,4,5.
- 5 Bounce twice on R raising L ft beside R ankle (cts 1,2); step back on L (ct 3); turning to face ctr, step on R to R (or beside L) (ct 4); step on L in front of R (ct 5).

### III. URNS WITH HANDS RELEASED

Repeat Figure II, meas 1-2. On meas 2, ct 4 release hand hold and put hands on hips with fingers fwd. Continue ftwk of Figure II, making larger turns to take advantage of the increased freedom.

SEQUENCE: Michael danced Figure I six times; II (beginning with the gaida solo), three times; III, three times.