

Pandalaš

Bulgaria (Dobrudža)

Pandalaš (pahn-dah-LAHSH) refers to a fleeting thought or idea. The dance, also called Kucata, is popular throughout Dobrudža. The figures described here are from many variations popular in southern Dobrudža, learned by Yves Moreau in December, 1969 from Dančo Illiev, leader of a folk dance group in the village of Reka Devnja, Varna District. The dance was introduced by Yves Moreau at the 1973 Mendocino Folklore Camp.

Music: Record: Balkanton BHA 734, Side B, Band 1.
Cassette: Jaap Leegwater, JL 1990.01, Side B/4.

Rhythm: Meter: 7/8 = 1-2, 1-2, 1-2-3, counted here as 1,2,3 or Q,Q,S

Formation: Mixed short lines, hands joined forward in W-pos, leader on the right.

Steps: Each Figure ends with a stamp on R. Whether or not weight is taken depends on continuation.
Styling: Knees are bent, upper part of body erect; the feeling is heavy. Joined hands in W-pos are normally close to the shoulders.

Measures	7/8 meter	Pattern
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8 meas INTRODUCTION No action.

I. ENTRANCE STEP (not repeated)

1-7 Facing and moving in LOD (CCW), lift slightly on ball of L ft while touching heel of R ft fwd (ct 1); step fwd onto R (ct 2); step fwd on L (ct 3). Repeat 6 times (7 in all).

8 Stamp lightly R, L, R, turning to face slightly R of ctr (cts 1,2,3).

II. TRAVELING STEP

1 Facing slightly R of ctr and moving in LOD, lift on R by straightening knee with wt on ball of ft, as L ft crosses in front of R close to floor, and arms are pushed down and back in a short motion (ct 1); step on L in front of R, releasing arms and bending knees slightly (ct 2); step on R in LOD, as arms swing slightly fwd naturally (ct 3).

2-4 Repeat meas 1 three times, starting with arms down and fwd.

5 Raising arms to W-pos and facing ctr, stamp L without wt (ct 1); hold (cts 2-3).

6-7 Dance grapevine in RLOD, stepping on L to L (cts 1,2); step on R in front of L, as arms move fwd (ct 3); step on L to L as arms swing down (cts 1,2); step on R behind L, as arms swing back (ct 3).

8 Step on L to L, as arms swing fwd (cts 1,2); stamp R beside L with wt, as arms return to W-pos (ct 3).

III. TRAVELING STEP WITH LEAP-SCUFF-STEP

- 1-5 Repeat Figure II, meas 1-5.
- 6 Facing slightly left of ctr, leap fwd onto L, bending R knee and raising ft behind, while joined hands move slightly fwd at chest level and elbows are raised behind and slightly above level of hands (ct 1); scuff R ft fwd, as arms and hands move fwd and slightly down (ct 2); step heavily fwd onto R, straightening elbows, as hands push fwd and up, to end slightly above shldr level (ct 3).
- 7 Stepping back on L diag to L, swing arms down (cts 1,2); continuing bkwd L, step on R, as arms swing back (ct 3).
- 8 Repeat Figure II, meas 8. Do not take wt on final stamp before Fig IV.

IV. MOVING TO CENTER

- 1 Facing ctr, bounce on L, touching R toe fwd to R (ct 1); repeat ct 1 (ct 2); step fwd onto R (ct 3).
- 2 Continuing twd ctr, repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Leap vigorously onto R,L,R, bending knee of unweighted leg and kicking ft up behind (cts 1,2,3)
- 6-8 Repeat Figure III, meas 6-8.

V. LEAPING GRAPEVINE

- 1 Facing ctr and moving in LOD, make a large leap sideward onto R, raising L leg fwd with knee bent (ct 1); hold (ct 2); make a large leap onto L across in front of R, raising R leg fwd with knee bent (ct 3).
- 2 Repeat meas 1, except that leap onto L is behind R.
- 3-4 Repeat meas 1-2.
- 5 Jump onto both ft a shoulder-width apart (cts 1,2); jump onto both ft together (ct 3).
- 6-8 Repeat Figure III, meas 6-8. Take wt on final stamp before Fig VI.

VI. TRAVELING STEP WITH EXTENSION

- 1-2 Repeat Figure II, meas 1-2.
- 3 Repeat Figure II, meas 1, cts 1,2 (cts 1,2); turning to face ctr, leap to R onto R, raising L ft behind with knee bent and raising arms fwd high (ct 3).
- 4 Bending both knees deeply with wt shared, lower arms to close W-pos (cts 1,2); straightening knees and transferring wt to R, push arms into fwd W-pos (ct 3).
- 5-8 Repeat meas 1-4. At the end of the dance, thrust arms up and fwd on final ct.

SEQUENCE: The figures may be called in any order by the leader, but are almost always danced in the order given here. The Balkanton music fits the following sequence suggested by Yves Moreau:
Fig I (once), Fig II (twice), Fig III (twice), Fig IV (twice), Fig V (twice), Fig VI (twice),
Fig II (twice), Fig III (twice), Fig IV (twice), Fig V (twice), Fig VI (once).