

**THE ELEMENTS
OF
AND THEIR
COMBINATIONS IN FIGURES FOR
POLISH
FIGURE DANCING**

This part of our study of the Figures for Polish Dances, in particular, for the Polonaise and Mazur-Mazurka, is a photo-reproduction of Volume III, of the series entitled, *Sources of the Polish Tradition*, published in the year 1984 of the 20th century. The original page numberings had been maintained to fit with the Audio instructions which also date from the 1970s-1980s.

The original work contained an introduction of 55 pages. This introduction section is contained **elsewhere** in the present collection, namely, in the: *The Mazur-Mazurka Dance Figures Workbook* as an introduction to dancing sequences of figures.

When “**THE MAZUR-MAZURKA FIGURES AUDIO INSTRUCTIONS WORKBOOK**” refers to Volume III or to *The Polish Figure Dance Book* it is referring to the 1984 two-volume set (Volumes II & III- the large red-covered book). As there were only 100 copies of this book you probably do not have it. However, you do not need it, as it is contained in the present series (2007) under the title:

**THE ELEMENTS OF AND THEIR COMBINATION
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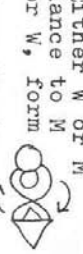

Keep in mind that this is an introduction to the *elements* of figure-sequence dancing. But much of this is becomes quite complicated.

Much of the *The Mazur-Mazurka Dance Figures Workbook* can be followed and used **without** referring back to the *The Elements Of And Their Combinations In Figures For Polish Figure Dancing*.


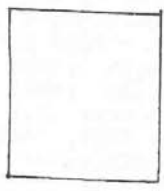
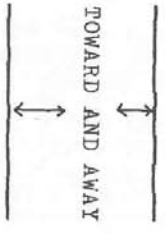
THE ELEMENTS OF AND THEIR COMBINATION IN FIGURES FOR
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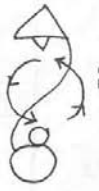
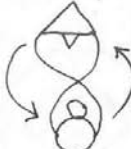
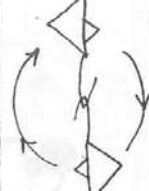
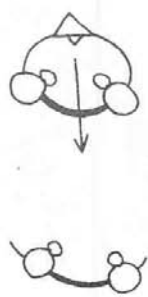
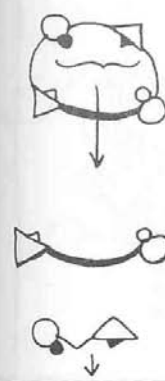
A COMPARISON OF THE TERMS USED TO DESCRIBE
SOME BASIC FIGURES OF THE MAZUR

The accompanying chart illustrates some of the terms which are used to describe the most general features and figures of the Mazur by different writers. This should make it easier to read and compare the various authors. Generally speaking, the present author's term usage has been a compromise between what is historically viable or traditional and most "natural". The chart is self-explanatory. Not all the author's have treated the same features or figures: thus, there will be gaps. All of a said author's terminology shall be explained in that same authors terms.

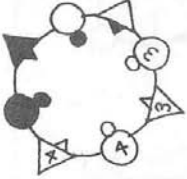
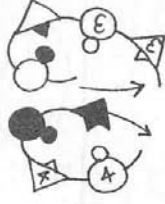
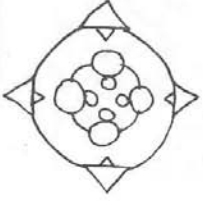
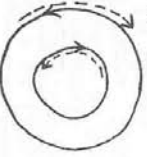
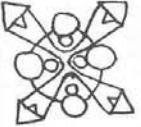

| FEATURES | LIPIŃSKI (1878) | MESTENHAUSER (1879-1901) | KWAŚNICOWA (1938-53) | PRESENT AUTHOR (1971) |
|--|--|---|-------------------------|-----------------------------------|
| Customary beginning of dance | Same | PARA ZA PARA Cpl's circle CCW: 2, 3 times, returning to org'pos. | PARAMI DOKOCZA | PARAMI DOKOCZA PARA ZA PARA |
| Leading the Dance M of the leading cpl calls figures, or this M may de- tach himself and call and place others in pos. | Same | Same | Same | Same |
| Reforming Cpls. | Simply take cpl pos.  | Either W or M dance to M or W, form turn in place, take cpl pos.  | Same | Same |
| Ending the dance or ending a figure | Turn with hd hold  M clicks heels on last m if their are in | ZAKOŃCZENIE This turn is done at each stop in the dance: to fl- nish figures, cpl solo, the dance itself, returning W to her place. Or UKŁON. | Same | HOUBIEC |

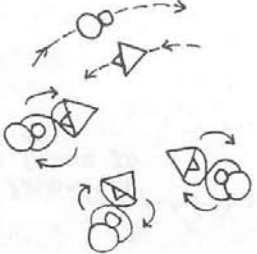
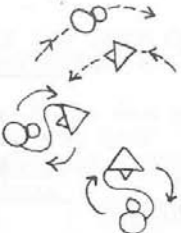

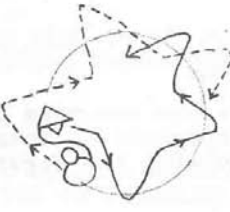
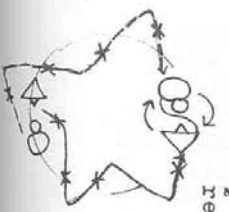
THE ELEMENTS OF AND THEIR COMBINATION IN FIGURES FOR POLISH FIGURE DANCING

| COMMON DIRECTIONS | LIPIŃSKI | MESE ENHAUSER | KWAŚNIGOWA | PRESENT AUTHOR |
|---|-------------------------|----------------------------------|-------------------|----------------|
|  | <u>PRAWA</u> | <u>PRAWA</u> | <u>KIERUNKU I</u> | <u>PRAWA</u> |
| <p>CIPS IN A SQUARE</p>  | Not Definite | 1st 2nd 3rd 4th | SAME | <u>LEWA</u> |
| <p>420</p>  <p>TOWARD AND AWAY</p> | <u>NAPRZÓD I WSTECZ</u> | <u>NAPRZÓD I W</u> <u>TYŁ</u> | <u>DO I OD</u> | |

| 421 | COUPLE FIGURES | LI PIŃSKI | MESTENHAUSER | KWAŚNICOWA | PRESENT AUTHOR |
|-----|---|---|--|--|--|
| |  or  | <p><u>PW MEYNEK</u></p> <p><u>1w MEYNEK</u></p> | <p><u>KOLEKA (KOLEK)</u></p> | <p><u>PRAWOCHWYTYNEJ</u></p> <p><u>MEYNEK</u></p> <p><u>LEWOCHWYTYNEJ</u></p> <p><u>MEYNEK</u></p> | <p><u>PW MEYNEK</u></p> <p><u>1w MEYNEK</u></p> |
| |  | <p><u>OBRACAJĄC SIĘ</u></p> | <p><u>OBRÓTY NA LEWO (W MIEJSCU)</u> The description in inadequate as to the turn. Turn CW in place.</p> | <p><u>PRAWOCHWYTYNEJ</u></p> <p><u>HACZYK</u></p> | <p><u>OBRÓT</u></p> <p><u>KREC</u></p> |
| |  | | <p><u>MEYNEK</u></p> <p>2 quick elbow turns in place</p> | | <p><u>PW HACZYK</u></p> |
| | <p>GENERAL FIGURES</p>  or  | <p><u>POD REKAMI</u></p> | <p><u>OBRÓTACH (KOLEK)</u> <u>POD REKAMI</u> From a circle, 1 or more (Cpl) pass underneath the upraised arms of the other cpl.</p> | <p><u>KOLEK</u></p> | <p><u>POD MOSTEK</u> <u>KOLE TROJKAMI</u> <u>KOLECZKA TROJKAMI</u> For 3 persons</p> <p><u>PAR POD MOSTEK</u></p> |

THE ELEMENTS OF AND THEIR COMBINATION IN FIGURES FOR POLISH FIGURE DANCING

| | | | | |
|--|---|--|---|-----------------------|
|  | <p>LIPÍŃSKI</p> | <p>WESTENHAUSER</p> | <p>KWAŚNICOWA</p> | <p>PRESENT AUTHOR</p> |
|  | <p>No Name.</p> | <p>KOŁO NA PÓJOWY, leader releases neighbor's hand and two smaller circles are formed.</p> | <p>DWA KOŁO (Z DAM I Z KAWALEROW) W GO 1x CCW, CW, M opp. All return origins.</p> | <p>PÓJKOŁO</p> |
|  | <p>Same directions.</p> |  | <p>DWA KOŁO ZAMKNIĘTE</p> | <p>KOŁO W KOLEM</p> |
| <p>422</p>  | <p>KOSZYK Same directions, L & R.</p> | <p>KOSZYK (KOŁO PLECIONE) Same turns as for KOŁO OGÓLNE. Small ones-KOSZYCZEK.</p>  | <p>KOSZYK</p> | <p>KOSZYK</p> |

| | | | | |
|--|-------------------|--|----------------------------|--|
| <p>423</p>  | <p>LIPÍŃSKI</p> | <p>MESTENHAUSER</p> <p>OBROT NA LEWO POSTĘPOME. Each cpl turns in place 1x, each ptr progresses to next ptr; M go CCW, W CW.</p> | <p>KWAŚNICOWA</p> | <p>PRESENT AUTHOR</p> <p>KÓŁEK POSTĘPOME, RECE NA KRZY - JEDEN OBROT</p> |
|  | <p>MEYŃKOWA</p> | <p>KÓŁEK POSTĘPOME, Circled a R hd KÓŁKA L hd KÓŁKA to next, etc. M go CCW, W CW</p>  | <p>ŻANCUCH MEYŃKÓW</p> | <p>KÓŁEK POSTĘPOME. p.w, lw, MEYŃEK</p> |
|  | <p>ŻANCUCHOWA</p> | <p>WIĘKI ŻANCUCH M go CCW, W CW, L hd to ptr. At 1st meet- ing of ptr, ptrs do a ½ turn and each continues in opp di- rections returning to org ptr.</p> | <p>ŻANCUŚZEK</p> | <p>WIĘKI ŻANCUCH M go CCW, W CW giv- ing R hd to ptr, L hd to next then R, L etc. all way to org- pos, ptr. (This is for w on M's R side. If opp then start L hds.</p> |
|  <p>½ turn & return</p> | <p>ŻANCUCHOWA</p> | <p>WIĘKI ŻANCUCH M go CCW, W CW, L hd to ptr. At 1st meet- ing of ptr, ptrs do a ½ turn and each continues in opp di- rections returning to org ptr.</p> | <p>ŻANCUŚZEK</p> | <p>WIĘKI ŻANCUCH POŁ OBROTEM</p> |

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BASIC FIGURES

The following set of figures alone can make a life-time of happy dancing! They are quite complete in themselves. Do not worry about trying to pigeon-holeing the figures.

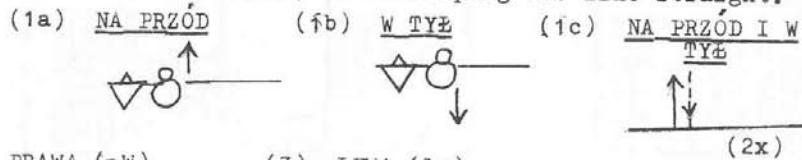
I. FIGURE CONVENTIONS

These are only general figures. Dancers should think any suitable variations. Main figures are numbered (1), (2), (6), etc., variations are denoted as (6a), (6b). The constituent parts, of a figure or of a figure variation, in sequence are then indicated as (i), (ii), (iii), (iv), (v), (vi),...., etc. See the section entitled such.

II SOME DIRECTIONS & ORIENTATIONS

(1) MOVING DIRECTIONS

The directions are usually given with respect to the M leader. The beauty is in keeping the line straight.



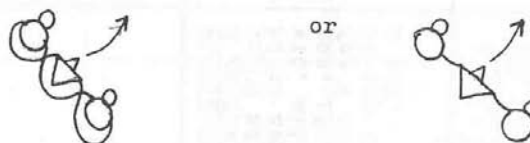
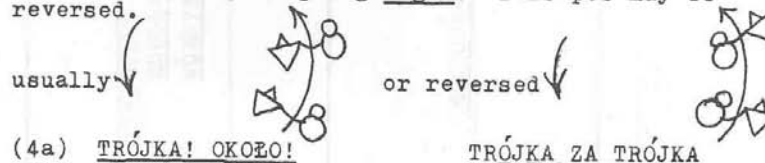
(2) PRAWA (pw)

(3) LEWA (lw)



(4) PARA ZA PARA (PZP)! DOOKOŁA SALI PARAMI, MAZURA PARAMI (MP)

This is the most heavily used opening figure. It is a circle of couples going right. Ptrs pos may be reversed.



(4b) WSZYSTKIE PARY!

This is the same as PZP. However, historically it is generally used at the conclusion of some complex figure,

something simple—often it is the last figure (before the "thanking figure i.e., ZAKONCZENIEM I PODZIEKOWANIE).

(5) CZWORKAMI

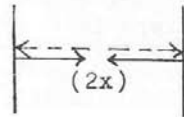
This is 2 cpls in a straight line across, hds joined dancing fwd or standing in place.



(6) OSEMKAMI

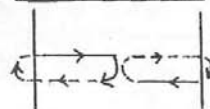
This is 4 cpls in a straight line.

(7) DL DIO



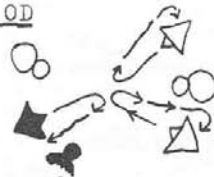
Bow in the center.
Ptrs return by going straight bdds.
All join hds.

(7a) DIO Z OBROTEM

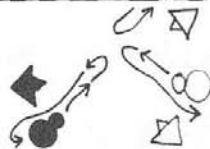


Ptrs do $\frac{1}{2}$ turn in ctr and end to finish orgpos. W goes fwd in turns. At turn ptrs are holding hds. 2m to turn.

(8) DO ŚRODKA I OD



(8a) PANIE DO ŚRODKA I Z POWROTEM



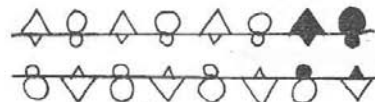
Notice that in both of the above the dancer turns in that sense which will maintain their same cpl pos.

(8b) DO ŚRODKA I OD

Starts with the dancers in the Koło. Who ever is called goes to the ctr and dances back to orgpos, backing out.

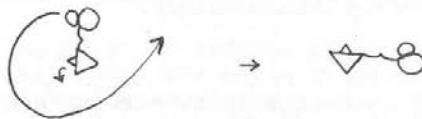
(9) SZEREG

Unless otherwise stated cpls have joined hds. Sometimes to ensure that this is so the command SZEREG ZAMKNIETY may be given. To have only ptrs with joined hds call SZEREG PARAMI.



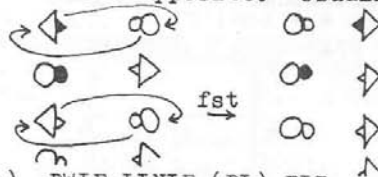
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- (9a) FORMOWAC Z SZEROKI OBROT. The M causes his ptr to make a wide sweeping 3/4 turn to get in pos.



- (9b) POŁOWA ZMŻE/PJ PRZECIWNY

Only half of the people are exchanging places with their opposite. Usually the leader is one.



If you wish to have the others do this then call, I DRUGIEGO POŁOWA
If you want the same people to repeat then, call, POWROT! or POWRACAC!

- (9c) DWIE LINIE (DL) PIP



Ptrs usually stand opp each other.

- (9d) SZEREG OTWARTY

Cpls and ptrs do not join hds.

- (9e) DL OTWARTY

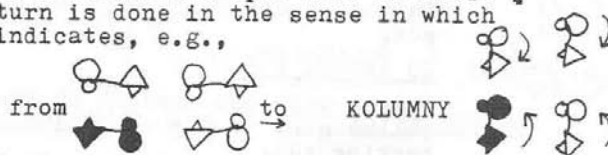
Hds are not joined.

- (9f) DL ODWROTNIEM!



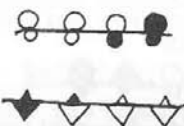
- (9g) FORMOWAC KOLUMNY Z PARAMI

This is a change from one formation to another. Starting from a SZEREG the cpls make at least 1/4 turn. The turn is done in the sense in which the leader indicates, e.g.,



See the RZAD figure which are similar to these.

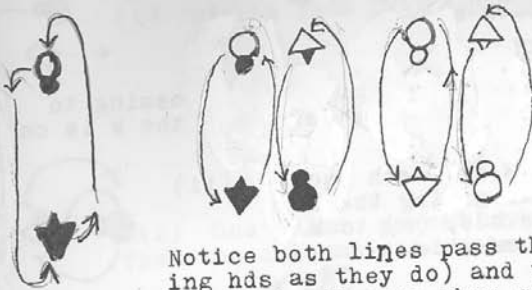
- (9h) DL ptrs opp ends



- (9i) DLŁ

Where applicable the DLŁ hd hold can be used.

(9j) ZMIANA MIEJSC (ZM) or PRZEJŚCIA (PJ)



Usually the hds are not joined or merely lightly held, arms down.

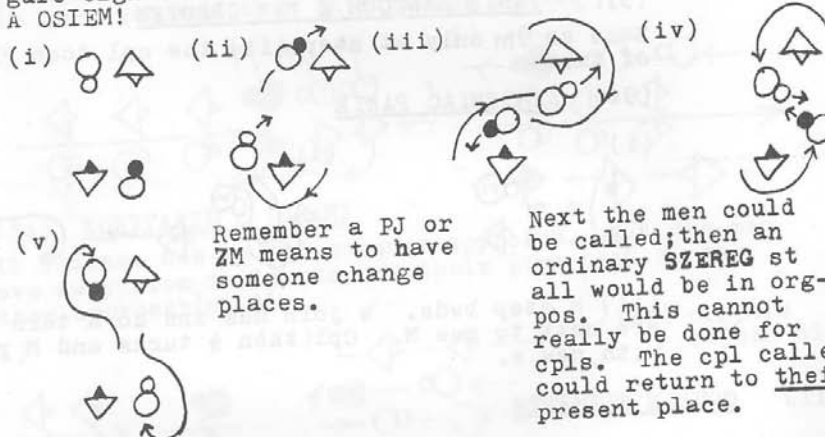
Notice both lines pass through each other (releasing hds as they do) and turn $\frac{1}{2}$ CCW. Also turn somewhat sideways when going past each other. Notice this could be called SZEREG! PJ! even PARAMI! PJ!

POWTARZAC'

Rep fst org pos if so desired.

(9k) PJ Z OSIEM

Depending on who is called to do this, either M or W or a single cpl their opposite M or W or cpl must remain in place. The PJ is done by executing a figure-eight floor path. Say the call is for PAN! PJ A OSIEM!




Remember a PJ or ZM means to have someone change places.

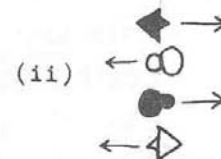
Next the men could be called; then an ordinary SZEREG st all would be in org-pos. This cannot really be done for cpls. The cpl called could return to their present place.

(9l) ANGLEZOWE (ANG)

This can best be done by an even number of cpls standing in a SZEREG. We shall illustrate it with 2 cpls.

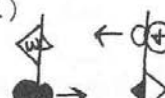
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(i)  We pass each other on the ins. M on outs st.



(9m) PANIE ŁAŃCUCH

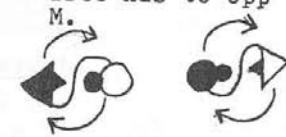
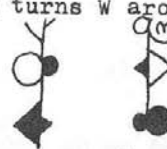
In this Łańcuch figure there must be a crossing to the other side at (ii), Notice here that the W is on the M's L side.

(i)  All W approach each other giving their outs hds, (R) to W on her side.



(iii) And give their free hds to opp M.

(iv) M turns W around st



"Turn in 2m."

POWTARZAC'

Rep fst orgpos.

(9n) PANIE ŁAŃCUCH Z "X" OBROTEM

Same as 9m only at step (ii) the cpl does "X" number of turns.

(9o) ZAMIENIAC' PANIE

(i)  (ii) 

(ii) M step bwds. W join hds and do a turn st they are next to new M. Cpl then $\frac{1}{2}$ turns and M returns with new W.

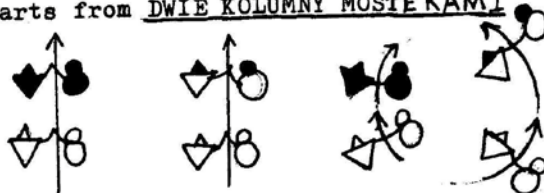
(III) COUPLE ELEMENTS

(10) PARA OBROT

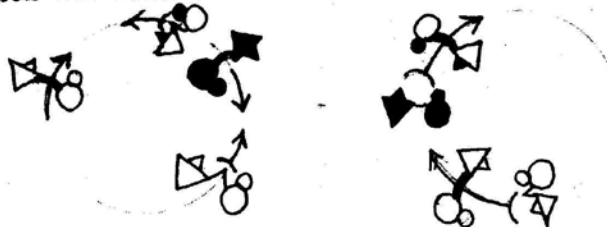
This is any cpl turn with any hd hold. Pan Mestenhauser has this turn usually going to the left. In the Mazur only the "Hożubiec" turn may be done at the conclusion of each figure. Here various turns may be done for the sake of variety and in solos. The reader must consult Volume II, of this series to learn about the Mazur. However, the figure context will usually make clear which direction can be chosen, which hand is free, etc.

(12) KOLUMNY POD MOSTEKI

(i) Starts from DWIE KOLUMNY MOSTEKAMI

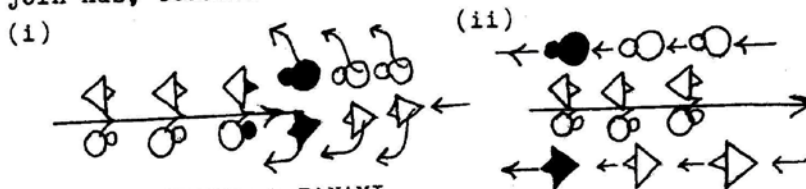


(ii) One column passed under the arches of the other. Then the columns alternate roles.



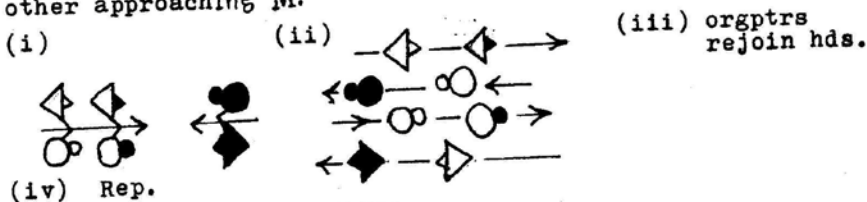
(13) KORYTARZE PARAMI COLUMNS

As two approach each other the one with the leader drops hds and increases the distance between ptrs so that the approaching cpls, hds still joined pass on through. Rejoin hds, columns then interchange roles.



(13a) KORYTARZE Z PANAMI

All release hds as the columns approach. All the men move away from their ptrs as their ptrs pass by the other approaching M.

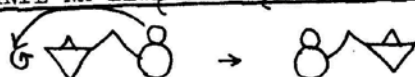


(iv) Rep.

(13b) KORYTARZE Z PANIAMI

Same as above but, of course, the W have to be on the outside of the ptrs to begin with.

(14) PANIE NA LEWA STRONE (PANIE NA DRUGIE STRONE)

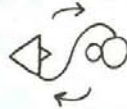


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However, a certain turn may be called for. Remember that there are also particular couple turns for the different dance forms: the Krakowiak has a different turn from the Mazur. The reader must read the companion volumes in this series in order to distinguish the turns. Even though it may be shown in the following diagrams whenever ptrs return to each other, then usually do a turn. Whenever there is extra music cpls may do a turn; they are rarely "at rest". One special turn is HACZYK; an elbow turn. Often a PARA OBROT Z SASIADEM occurs; a turn with your neighbour. See MĘYNEK.

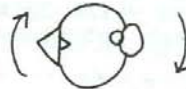
(10a) pw MĘYNEK

This is a special cpl turn or "figure". Ptrs join R hds straight across. Ptrs face in direction of the turn i.e., each ptr goes fwd. Free hd may be held in many different pos. This is used very much.



(10b) lw KOŁĘK

We confined the meaning of this term to a cpl turn.



(10c) BĘYSKAWICA

See the various Bęyskawica turns in the Mazur volume. A contemporary "tradition" is to use the word "Bęyskawica" to mean only the cpl turn where the M slashes his free arm up and down in back of the W. It is so distinctive that it is sometimes, now, called a Mazur "figure". Historical, there is no evidence for this. We personally also think of it as a figure. Thus, it, BĘYSKAWICA, means that special cpl turn. See Volume II on the Mazur for details.

(10d) HOŁUBIEC

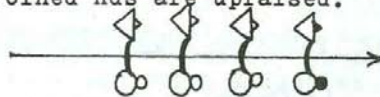
This is the most important cpl turn for the Mazur!!! Make sure you learn it! See Volume II.

(IV) COLUMN FIGURES

Cpls one behind the other form a column, KOLUMN.

(11) MOSTEKI (PARAMI MOSTEKI or PARAMI BRAMKI)

Joined hds are upraised.



The above depends on which side she was in the beginning. W crosses over and in position with 2m. On the 2nd m ptrs bow heads to one another.

(14a) PANIE NA SWOJE MIEJSCA

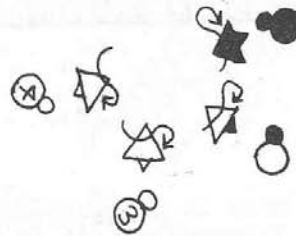
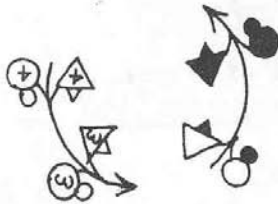


(15) PANOWIE W KIERUNKU PRZECIWNYM

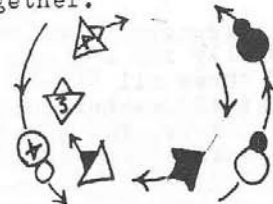
This is similar to KWK. Here however there is very little space between the 2 circles.

(i) Starts from PzP

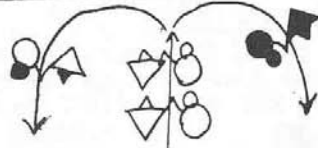
(ii) m1 All release hds and M turns twd ptr and uklon- W dances almost in place and bows head to M



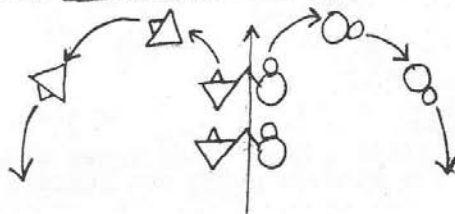
(iii) All dance fwd, close together.



(16) PARA W LEWO, PARA W PRAWO or PARAMI LEWO I PRAWO



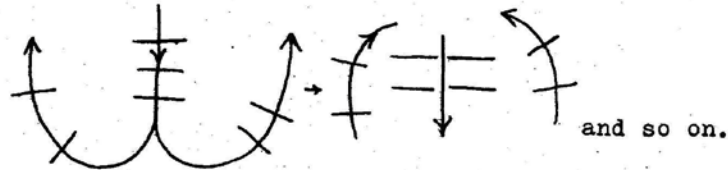
(16a) PANOWIE NA PRAWO, PANI na LEWO



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(17) BRYGADA

This usually starts with a single column of cpls who divide JEDEN ZA DRUGIM and rejoin at the rear of the hall. (See also the section, COLUMN FIGURES.)

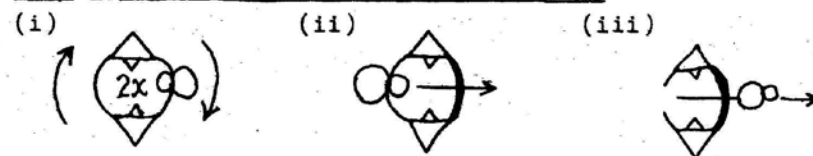


(v) CIRCULAR FIGURES

(18) KÓŁECZKA

This indicated small circle of 2 cpls.

(19) KÓŁECZKA TRÓJKAMI or KOŁO TROJKAMI (KT)



This is a figure for three people which occurs very frequently. It is usually for 2 M and 1 W. After forming the circle of three all circle R then one of the persons, usually the odd member, goes under the BRAMA formed by the other 2. The person who leaves usually heads twd the main action of the figure. Sometimes the leaving may be called as in POD REKAMI or POD BRAMĘ. For an analogous figure for three persons. See GWIAZKA TROJKAMI.

(20) KOŁO (K) or KOŁO OGOLONE (KO)

This is also a very basic figure. All persons are facing in. The circle goes once to the L, then R. This circle is always for cpls, hds joined. This is so because pulling the M leads his ptr by her, here to the L.



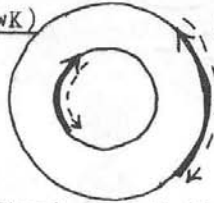
(20a) KOŁO OTWARTE

A circle without joining hds. Many times this need not be called. The dancers watch the leader.

(21) DZIELEC NA POŁ or ŁAMAC KOŁO

This is to break the circle. If his ptr is on his R side then the leader releases his L hd or vice versa. He may then go on to construct the next figure. Of course some other person may have been called upon to break the circle. Another similar call is KOŁO NA POŁ. Here the person who has broken the circle dances directly across to the W opp him, pulling the others along. But more about this in the transitional figures.

(22) KOŁO W KOLE (KWK) or KOLA WSPOLSRODKOWE



Inside circle first goes L then R. Outs circle does just the opp. If the distance on the outs circle is too large hds may not be joined. Then simply hold out the arms to the side. On the call KWK the 1st KOŁO refers to the ins circle of W, outs of M, st the following variation may be used.

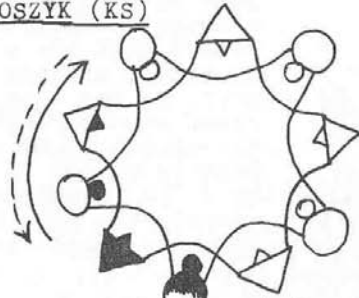
(22a) PANOWIE KOŁO W KOLE

This means that all the M form the inside circle so naturally the W are on the outside.

(23) KOŁO W RUCHU

This is not so much a figure as a "active-figure-forming" action. Instead of coming to a complete stop and then forming a circle the circle is formed ast that the dancers are moving in the appropriate figure directions.

(24) KOSZYK (KS)



The standard figure is formed with the M's ptr on his R. Both face in. W join hds. M raise hds and join them overhead and drop them in frt of W. KS goes L then R. General variations of only a positional or orientational nature are given. Don't worry about forming them without difficulty. Don't worry! Have fun! The M may place

their hds in the ctr in another manner. After the M starts in the rear of two W he then slips his free hds in the ctr about waist high, over the W's already joined hds.

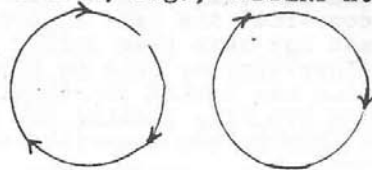
(24a) PLATAC!(TEN KOSZYK)

Starting from a regular KOSZYK with 2m M raise up joined arms and drop them behind W's back. W do same on next 2m. Repeat bringing hds up and around to the frt.

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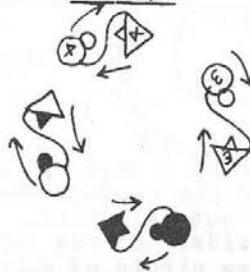
(25) DWA KOŁA (DK), 1w

Of course the number of circles called be change as called, e.g., CZTERY KOŁO, 4 circles.



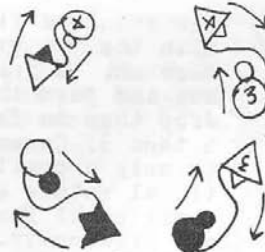
This is always 2 separate circles going L as called.

(26) WIELKI ŁANCUCH (WL)



Here is a beautiful figure. Ptrs face each other and give each other R hds. They dance pass each other passing ins shoulders. M dance R, W L. M go inside the circle first. Return to orgpos and do a cpl turn. This figure is often don 2x without the intermediate cpl turn. There are any number of variations on this. It can only be done with an even number of cpls. To make this figure go more smoothly we shall also assume that each person given her or him R hd to the person whom they first start with.

(26a) WŁ Z SASIADEM



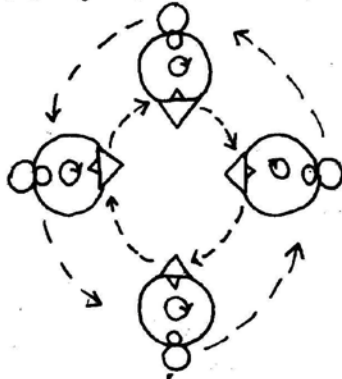
Same as (26) but each ptr start with their neighbor. Notice that the directions of travel are changed. However, if the W were on the other side of the M then directions would be reversed. This is called "Z LEWEJ REKA" by Zofia Kwaśnicowa which is exactly the same term used in American Square Dancing.

(26b) WŁ (POŁ OBROT) NA POŁ



Same as (26) but when meeting your ptr exactly $\frac{1}{2}$ way around the circle, all cpls do $\frac{1}{2}$ turn to face the other way and continue the WL back to orgpos where turn your orgptr.

(27) POSTĘPUJĄCE KOŁO Z PARAMI I OBROTAMI or KOLEK KOLA (KK)



This is a progressive figure with ptrs splitting. This is often used to end a dance or figure. This may also be thought of as a "visiting figure". All cpls do PARA OBROT. Then the M go back to ptr (they circle L) as the W go fwd to R the M coming to meet her (W are circling). M should be on the inside, W outside when this ptr change takes place. This continues until reach orgptrpos; a cpl turn is done again.

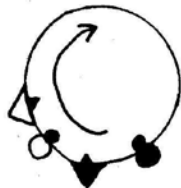
(28) KOŁO ZAKONCZENIE

As you can see this can be a very long figure. For a shorter figure try the next one.

This is one way to end a Mazur. A KO is done going R. When all circle to their orgpos a cpl turn is done: in the Mazur the "Hożubiec" turn. M going fwd. M's out hd holds W's out hd on W's waist, W's inshd on M's shoulder. This is a rapid turn. M does Hożubiec Mazurów steps for a Mazur ending. Then M returns W to her place and thanks her for the dance.

(i) KOŁO ZAKONCZENIE.
K. lw

(ii) 1st cpl solos
and returns to orgpos
with a cpl turn



(iii) 2nd cpl, 3rd, etc.

rep (i)-(ii) until all have danced. This may end here or a PzP back to place may be done.

(29) ZAKONCZENIEM I PODZIEKOWANIE

The next call should be WSZYSTKIE PARY! which is just PzP. After returning to orgpos then a Hożubiec turn is done, stop and both thanking each other, as M kisses W's hd. M escorts W back to her seat in the hall.

VI SQUARE FIGURES

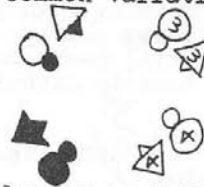
Next to circular figures the square, KWADRAT (KD), formation is most important in Polish figure dancing. These are usually done in sets of 4 pairs each arranged CCW as follows. The W may stand on the the M's L. Cpls

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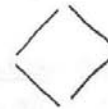
1, 3 usually initiate the figure action. The KD symbol shall be a square. Usually the 1st cpl faces the orchestra. (See remarks concerning the ordering of cpls in the leading section.)



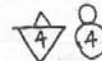
A common variation of this formation is KD NA ROGU (KDR).



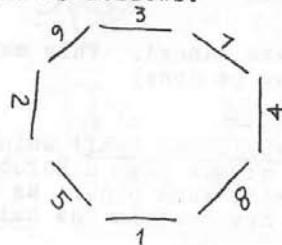
Its symbol is



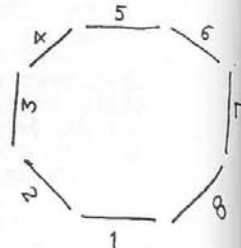
A lesser used formation is the PUDEŁKO. The four cpls arrange themselves at the corners of a square. This formation is the PUDEŁKO. This assumes that 1st the orchestra. A PAR changes the call of ZAWROTY opposition cpls.



A common combination is the formation OSMIKĄT (OSK). It involves 8 cpls. Its structure as seen from its symbolization below is 8 cpls square off. It is usually formed, according to Pan Mestenhauser, with the 1st 4 cpls forming a KD. Then the next 4 cpls form a KDR. Thus in an OSK there may be considered to be 2 "leaders", the 1st and 5th. The numbering of the OSK can be considered to be as follows.



Although this seems to be a simple ordering sometimes an alternative ordering is used when cpls form the OSK immediately after the PzP figure.



(30) OBRÓT Z SAS

This is just a fragment. It may be used to end a figure after all return to their pos. All do cpl turns with their SAS (2x).

(31) PARA PJ

From any KD the first, third cpls PJ and turn. They return org pos by PJ. Cpls 2, 4 rep the above.

(32) PARA ŁANCUCH

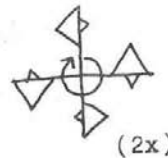
From a KD the two designated cpls face each other and each of the 2 M join L hds with opp W. They all dance fwd passing L shoulders, dropping hds as they pass (i). Each M then takes his ptrs R hd in his R and with his L arm protectively trailing the W the cpl makes a $\frac{1}{2}$ turn (ii) W going fwd. When the M is standing on the L of the W the call should be PARA ANG! See figure (9f). Next call could be JESZCZE RAZ! whereupon the same cpl rep. Then cpls 1, 3, rep.

VII CROSS FIGURES

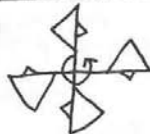
The KRZYŻYK (KRZ) figure is done from the basic KD formation. The KRZ figure is very often used. The most basic dance step may be used throughout. Advanced dancers will be able, naturally, to do other steps. M usually form a KRZ with a wrist hold with the man in frt. Do not worry if you cannot manage. W usually KRZ touching palms. M often do this also. Often only the two people directly opp each other join hds st there are two Młyneks perpendicular to each other. The KRZ refers to 4 people only. This is the convention. The term GWIAZDA (G) refers to a KRZ of 3 people or more than 4 people. Assume most KRZ's are formed from a KD.

(33) PANOWIE pw KRZ!

Notice pw here means R hds are joined in ctr but KRZ actually turns L. When changing KRZ all release hds and turn in $\frac{1}{2}$ way around.



(33a) pw KRZ! W TYŁ



People
dance
backwards.

(33b) GWIAZDA TRÓJKAMI, lw (GT)

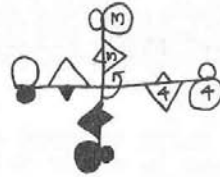


(33c) pw GWIAZDA,



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(34) PANOWIE, lw KRZ PARAMI



(2x)

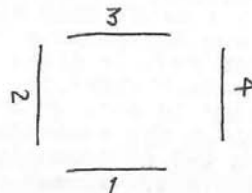
(35) pw KRZ DO PRZECIWNY!

This is a visiting figure and may be done by either M or W. Here for W. From (i) W form a PRAWA KRZ (ii). This could be a L KRZ, if called. DO PRZECIWNY!

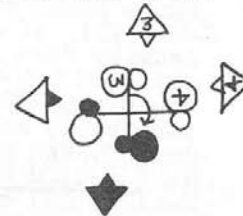
The KRZ goes $\frac{1}{2}$ way around as in (iii). Now every W is by her opp M. The M turns to meet her as in (iv). The W can only extend her free hd, her L here. Since M is facing W he extends his closest hd, his ins hd, or as here, his L. Now all do a lw OBROT. (A L turn) as in (v).

W reform, pw KRZ and go $\frac{1}{2}$ way around to orgptr and all do a lw OBROTY SWOJE! That is, one full turn.

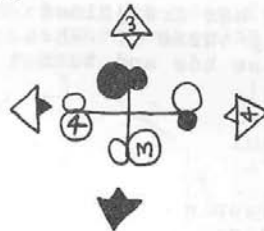
(i)



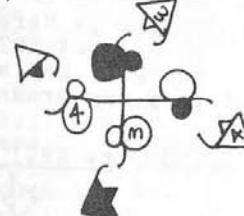
(ii)



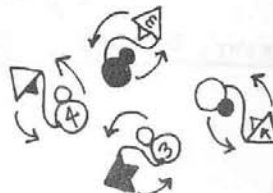
(iii)



(iv)



(v)



(35a) KRZ DO PRZECIWNY POSTĘPOWIE

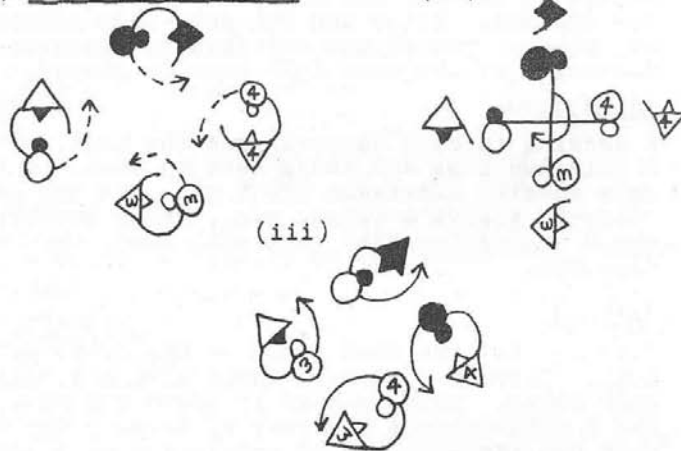
After the W returns to her orgptr and the cpl turn done all turn to their SAS & do a POŁ-OBROTY ($\frac{1}{2}$ -turn) just to take up cpl pos in the the M's orgpos. Each N now has a different ptr. This is repeated until org ptrs are back together.

(36) FIGUR POSTĘPUĄCY ! "CZEŚĆ DZIEWOJOM"

From a KD M turns twd his ptr and kneels giving W his R hd. W holds it with Her L (i) M leads W around himself with his L hd (i) W then comes in and form a pw KRZ (ii) W go fwd in the KRZ until they reach the next M (or any other as they decide). It is probably better for the M to face more twd the ctr than is shown here (iii). Each time W drop hds M clap hds. W rep until they reach orgptr. M jump up and ptrs do any pw cpl turn. It this figure is used in a Mazur, the ordinary Mazur run step may be used throughout it. A variation would be to have the W circle opp and form a L KRZ. This requires an opp hd hold also.

(i) PANOWIE NA KOLANO!

(ii)



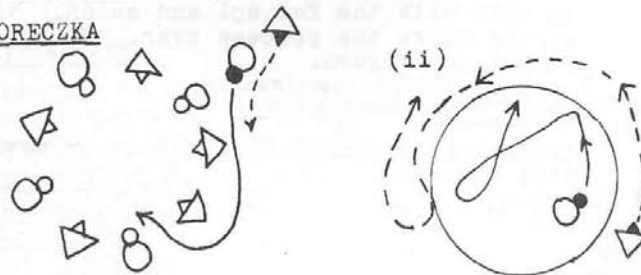
VIII MOTIF FIGURES OR PLAY FIGURES

The most popular Motif Figures are romantic in nature and involve flirtation and M and W chases.

(37) PRZEPIORECZKA

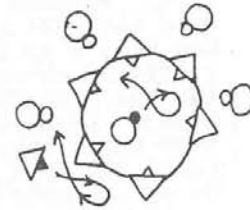
(i)

(ii)



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This figure is named after a folk tune of the same title which is about catching a quail. It is danced to this tune. Koło may be closed or opened. M chases his ptr around. W goes into koło. The Koło does not let the M in. W then goes back and forth on the inside of the Koło while M on outs tries to catch his ptr (ii). Finally, the M is let into the Koło where together with his ptr they dance a solo. This may also be danced in the following formations.



The M and W may be in the line of cpls. Any W may leave her ptr and dance a solo in the ctr. When chased by her ptr she may weave in and out amongst the dancers. After the cpl solo they return to their org place. The figure may then be repeated by another W if the same folk tune is played.

(38) CHUSTECZKA

W dancing in cpls dance around the hall, after a time M (singly) come and dance next to them. W try to escape dancing inbetween the M etc. At the end of this "dance", W give a token, e.g., their handkerchief, to the M indicating that they will dance the next Polonez together.

(39) ODBIJANY

This may be done free style on the floor or from a KOŁO. Several M in turn dance with a W "cut-in" on each other. This is good if there are more M than W. The M cuts in from the rear by turning the M away from his ptr with one hd and taking up a dancing pos with the other hd. The last M finishes his dancing with the W with some cpl turn ending. The M may cut in by blocking the path of the dancers. Clapping his hds he then takes the W. The displaced man then may rep this with the 2nd cpl and so on. The last M retire or start the process over. This form is a popular Polonez figure.

IX SOME TRANSITIONS

Here are some common transitions involving at least one Linie figure.

(40) _____

(i) LL → DL, PIP

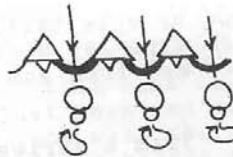


(ii) PANOWIE FORMOWAC' MOST!

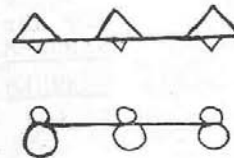


M raise the arms up
in arches

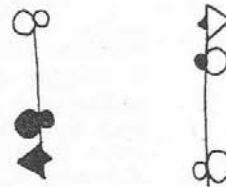
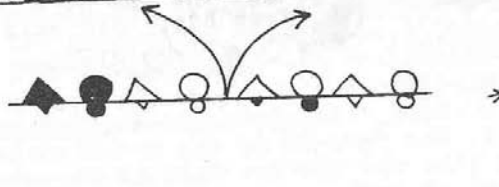
(iii) PANIE POD MOST



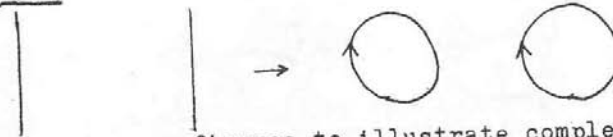
(iv) DL PIP



(41) LP ODDZIELAC', DO TYŁU → SZEREG!

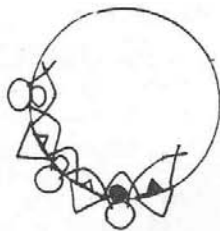


(42) DL → DK

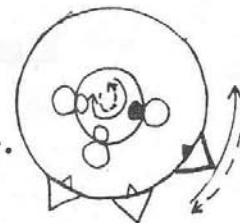


Here are some figures to illustrate complex transitions.

(43) KOSZYK → KwK



M raise their
joined hds. W
go under twd ctr.



(44) MOST or ARKADY

This is more of a formation. People standing next to each other up-raise their joined hds forming a continuous series of MOSTEKI.

(45) BRYGADI → DO KOZAMI

Each Brygada moves into a convenient place and forms a circle.

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X WEAVING, CURLING FIGURES

(46)

(151a) WEZYK OSEMKA



A single file of dancers make a figure eight. Dancers hold hds.

(151b) OSEMKA PARAMI

Same pattern but done by cpls following the leader. Any sort of line of this type may also be called SZNUREM. The line is formed from some previous figure.

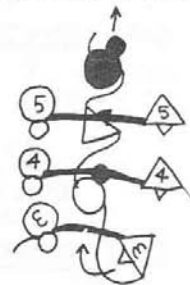
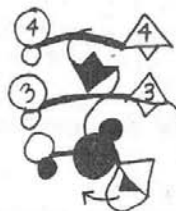
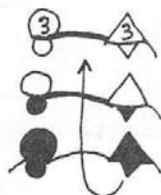
(47) SZNUREM



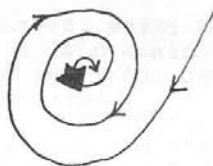
From a series of lines leader circles around in such a way that the end M, W may join free hds. All will face in.

(48) TUNEL (POD MOSTEKI)

A column of MOSTEK's are formed. The lead M goes under pulling his W along. As she comes through she joins her free hd to the free hd of the M behind her (2nd cpl) thus pulling this cpl along. This is repeated until all are pulled through.



(49) KŁĘBEK

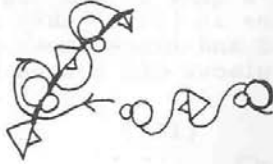


(49a) D KŁĘBKI, PIP

Notice it goes to the L.




(50) SZNUREM Z RZĘDÓW POD ARKATY



XI FOR THREE PEOPLE

(51) WYMIJAC PAN POD RAMIE

Remember that some figures do not need to be called. The M just does and guides the action. This "figure" may be done when there are only three people available to dance. It starts after a M has done a cpl solo with his ptr. They finish near the 2nd W. The M then passes his present ptr to his other side, taking up the usual hand hold. Now all three, guided by M dance ptr, st  . Now all three, guided by M dance

around, back and forth. They come to a stop as M stamps and upraises joined hds. (He may lower himself by bending his knees.) He then passes his 2nd W under his orgptrs joined hds. M turns with the W going



under as his orgptr goes oppd. Then, still in motion the roles are interchanged. Open up, and dance back and forth returning 2nd W to her pos and cpls returns to theirs.

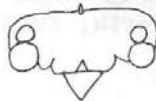
(51a) KLEK

M kneels upon one knee.

(52) TRZY GRACJE

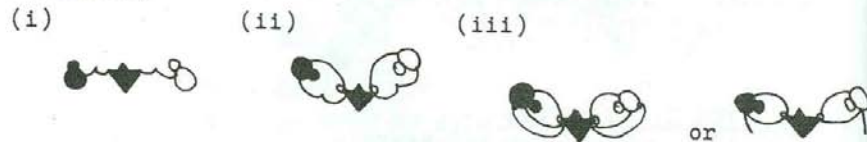
There are two variations of this. First the simplest and purest.

(a) Begins as (51). Here the W do not face the M. After the M turns under his hds are upraised, whilst the W have their joined hds lower. From this position they dance back and forth.



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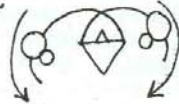
(b) Remember the children's game of statues? This is somewhat like it. Begins as (51); they stop, M stamps, W turns in to the M and place their free hd on the M's shoulder ast M places his hds on W's waists, delicately



Now they dance back and forth.

(53)

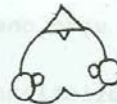
Begins as (51). After several passes of the W under the arms the M passes the 2nd W under but wraps his R arm around himself thus stopping the W. The org W does the same st . The W join their free



hds (raising them as they do so),



Ast the M lowers himself and raises his hds up over hd as he makes a turn . The W lower their



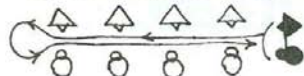
face the M, and place their other hd on the M's shoulder ast the M places, delicately, his hds on W's waist.



They now dance back and forth, forth and back; turn in place.

XII SOLOING

(54) SOŁO (MIĘDZY LINIAMI)



Soloing can also be done, freely, around, in and out of the hall.

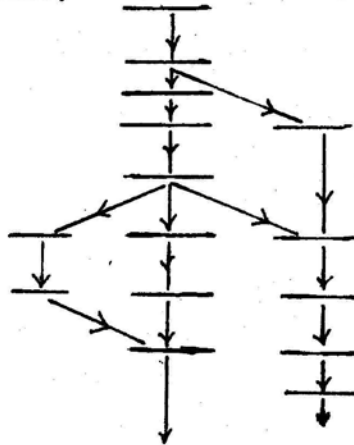
(55) WODZIREJ TANCEJ

Everyone remains in their pos as the figure-caller/leader dances by himself around the hall, weaving in and out around the dancers.

TECHNIQUE FOR STUDYING FIGURE DANCING

A successful method is needed for the study of figure dancing. Try this one. Its our own. Make diagrams of the figures on "index cards" making multiples of the basic figures, such as, Kofo, PzP, etc.

Then build up a succession of figures on a long flat surface (the floor) taking the opportunity to insert alternative figures so that from the same starting figures different sequences can be done, viz.,



However remember that some transitions are not practicable.

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EXAMPLES OF FIGURE SEQUENCES WHICH MAY BE CALLED

Here are two figure sequences which use rather simple figures. They are from Waxman's book. Only the figure will be given and not the details for its execution. The figures are contained in the present manual. This should give the reader an idea of how these things go. If the grammatical expressions cause trouble then use only pan and pani!!

THIS IS A MANUAL OF FIGURE ELEMENTS. ANY FUTURE DANCE LEADER OR CHOREOGRAPHER SHOULD PRACTICE PICKING OUT FIGURES AT RANDOM AND JOINING THEM TOGETHER MAKING THE TRANSITIONS AS SMOOTH AS POSSIBLE.

I

1. para za para dookoła sali,
2. proszę zatrzymać, (experienced dancers will know that a stop is done here)
3. panowie w kierunku przeciwnym, po dojściu do swoich pan i w kierunku pan,
4. panie w przeciwną stronę; po dojściu do swoich panów polonez w kierunku panów,
5. wszyscy w przeciwną stronę,
6. pani(e) na lewa stronę (not changing hand hold),
7. pani(e) na swoje miejsca,
8. ukłon swojej pani,
9. pan do następną pani i kółko w lewą stronę (kółko here is a 2 hand couple turn),
10. z następną panią polonez (repeat until reach your original partner), As #9 only the man goes forward to a new partner. After 10, a number of other sequences can start such as #11 wherein the man has advanced to the 2nd woman forward or 9 & 10 can be repeated until original partners meet and then maybe #11 maybe done.
11. pana za parą przez środek sali,
12. panowie na prawą, panie na lewą,
13. para za parą przez środek sali,
14. para na prawo, para na lewo, (Instead of this, korytorze parami, can be done)
15. mosteki
16. kolumny pod mosteki.
17. czwórkami przez środek sali (this is 2 couples), Brygada could be called for these three figures. Also a, para za para, przez środek sali, can be called. This

implies the order of first the leading couple, then 2nd, 3rd — n intermixing in order. Very clever it might be indeed, to call Kolumna za kolumna. Here the entire leader's column goes first up the center, then the other column. Then a szereg or dwie linie could be done.

18. czwórkami prawa, lewa,
19. ósemkami przez środek sali (this is 4 couples),
20. koło na prawo, lewo,
21. wszystkie koła w lewo,
22. po dojściu do swoich pań, para za parą w kierunku panów,
23. para za parą dookoła sali,
24. ogólne koło w lewo,
25. wszyscy do środka,
26. z powrotem,
27. kłębek,
28. ogólne koło w lewo,
29. panie do środka,
30. dwa koła lewo,
31. prawa,
32. koszyczek,
33. para za parą dookoła sali,
34. para za parą przez środek sali,
35. panowie prawa, panie lewo,
36. dwa linia, do środka sali,
37. od siebie,
38. linia zmiana miejsca,
39. panowie most zmiana miejsc,
40. panowie most zmiana miejsc,
41. oba linia do środka,
42. ukłon i podziękowanie.

II

The following sequence, which was originally for the Mazur, includes the ending figure—the couple turn which is understood to end each figure.

1. para za parą dookoła sali,
2. obroty lewe haczykiem,
3. para za parą dookoła sali,
4. lewa (See Mazur couple turns) Hołubiec,

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5. prawa para obroty,
6. koło prawe lewe,
7. wszyscy do środka,
8. z powrotem,
9. hołubiec (couple turn done in place),
10. para za parą dookoła sali,
11. koła prawo, lewo,
12. pani(e) do środka lewo i prawo,
13. oba koła w przeciwne strony,
14. pani(e) z powrotem, ogólne koło w lewo,
15. prawa,
16. para za parą dookoła sali,
17. przez środek sali,
18. para na prawo, lewo,
19. czwórkami przez środek sali,
20. czwórkami na lewo, prawo,
21. ósemkami przez środek sali,
22. koła na prawo i na lewo,
23. wszystkie koła w lewo, prawo,
24. parami naprzeciw (this is a KD),
25. pierwsza i trzecia para: zmiana miejsc.
" " " " ,: para obroty.
druga i czwarta para: zmiana miejsc i obroty parami;
repeat 25.
26. koło lewą, prawą i kwadrat,
27. pierwsza i trzecia para: zmiana pań i wirówka obroty,
28. panowie lewą krzyż,
29. koło lewą, prawą,
30. panowie lewą krzyż,
31. pani(e) prawą krzyż,
32. panowie lewą drzyż,
33. pani(e) prawą krzyż - panowie hołubcami,
34. para za para swoim kołem (each couple in own circle),
35. para za para, dookoła sali,
36. dzieli koło, dwa koła lewo,
37. dwa koła koszyczkowe lewo, prawo,
38. dwa zwykłe koła prawo, lewo,
39. panowie do środka i z powrotem,
40. pani(e) do srodka i z powrotem,
41. panowie hołubcami do środka i z powrotem,

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42. pani(e) obroty w lewo,
43. zakonczenie i podziękowanie.

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156. Sznurem Z Rzędów Pod Arkaty
157. Chocim Kłębek
158. Panie Na Lewą Stronę (Panie Na
Drugie Stronę)
158a. Panie Na Swoje Miejsce
(Panie Na Swoje Miejsca)
158b. Koło Postępowe Dla Pań!
Z Pania Na Druga Stronę!
158c. Koło pw!
159. Kolumny Z Parami
159a. Kolumna Mieszanka
159b. Chwył Kolumna

- 159c. Kolumna Z Pańow
159d. Kolumna Z Trójek
159e. RZĄD Z Parami
- 160X. "X" Kolumnowy
161. Przeciwna Kolumna
162. Krzyżujące Kolumny
163. Oddzielić Się, Panowie pw,
Panie lw
164. Oddzielić Się Do Strony
165. Para Na Prawo, Para Na Lewo
165a. Panowie Na Prawo, Pań
Na Lewo
166. Czworkami, (Czwórek)
166a. Osemkami
167. Kolumna Z Mostekami
167a. Ruszające (Kolumna)
Mostekami
167b. Wszyscy Pod 1st Mostek
167c. Mostek Z Chusteczka
168. Kolumny Pod Mosteki Na Przemian
168a. Wracac
169. Mostek Pod I Nad (Ponad)
170.
171. Panowie "Karakol", Panie
"Kontrmarsz"
172. Bramka Ze Skrzyżowanymi Szablami
173. Mosteki Pańow
173a. Panowie, Formować Kolumny
Arkaty
173b. Arkaty
174. 3 Kolumny, Pod Mosteki Skrajnych
Kolumn
175. Mijanka
176. KP, Dwie Przeciwne Kolumny Do
Srodka
177. Obrót Z SĄS
178. Para PJ
179. Para Zańcuch
179a. Para ANG - NA Przemian
180. Zawroty Par
181.
182.
183. Trójkami KD (TKD)
184. Zastępować Z KD
- 184a. Razem
185. Korony
185c. Korony Postępowanie
186. Do Kazdy Róg pw,
186b. Panowie. Róg Na Róg Z
Haczykiem
186c. Panie!
186d. Zańcuch Róg Na Róg
187.
188. Marysienka
189.
190.
191. "Królowa Balu"
192.
193. "Balowa Krakowska"
194. Krakowska
195. Ósemka Krakowska
196.
197.
198. Podzielić Rógi
199. Obrót SĄS I Swoj
199a. Obrót SĄS
199b.
200.
201. ANG Cztery Pary
202. Postępowe ANG Cztery Pary Z
Rógów
203.
204.
205.
206. OSK 4 K
207.
209. Szuflaki
209a. Postępująca! Szuflaki Z
lw SĄS!
209b. Szuflake Z lw SĄS, Ale
Panie K, Na lw!
209c. Szuflaki W Rogach! I
Kolejno Wszystkie Rogi!
209d. Szuflaki Z Panami
209e. Postępowanie! Szuflaki Z
lw SĄS I Postępowanie pw
KRZ Z lw Obroty
210. KRZ I Młynek
210a. Z Kołeczkiem

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211.
212. Wielki KD
213.
214.
215.
216.
217. Odbijany Z Parami
218.
219.
220. Pan! Postępowanie Z KT W Kwadracie
221. Panowie pw KRZ
221a. pw KRZ! W Tył
221b. Gwiazda Trójkami, lw
221c. Gwiazda, pw
222. Panowie, lw KRZ Parami
222a. lw KRZ Parami, Panie W Tył
223. pw KRZ Dwie ma Parami
224. Panie, pw KRZ Parami, Panowie Tanczcie W Tył!
224a. Panowie! Daj Prawa Reka Do Partnerka!
225.
226. Krzyżyk Parami Naprzemiamy
227. Panowie Zakręt Pań
228. Panowie, Odwrócić Ten KRZ!
229. pw KRZ Do Przeciwny!
229a. KRZ Do Przeciwny Postępowie
229b. KRZ Do Przeciwny Z KO Z Sąc
229d. KRZ Na Katy
229e. lw KRZ
229f. KRZ Na Ostatnie!
230.
231. Krzyżyk Postępowy Z Młynkiem
231a. Panowie! KRZ Wizytowy!
231b. Krzyżyk Calowanie!
232. KRZ Przemycanka
233. Kołowrotki
233a. Kołowrotki Postępowe Z pw Gwiazka; Postępow ac' w lw!
234. KRZ W KRZ - Na Przemiany
235. Figur Postępu ący! "Cześć Dziewojom"
235a. "Cześć Półkom"
235c. "Cześć Półkom" Z Parami! Panowie Krok Hołubcowy!
236. lw KRZ Z Chusteczka
237. KRZ Wstążek
238. KRZ Z Okrążeńia Parami
238a. lw KRZ Parami
239. Kasztelańska
240. DWA lw Kołowrotki
241. DWA Kołowrotki Z pw KRZ
241a. W Smigło
241b. W Pszczolke
242. Rozmnażanie KRZ
243. Ośrodkowe Osoby pw KRZ
244. lw KRZ Trójkami
245. KRZ Namiotowy
246.
247. Lubo
248. pw KRZ Z Obrotem Parami
249. KRZ Dobieranie W Locie
250. Szambelańska KRZ
251. Hetmańska
252. Zabawka
252a. Zabawka Z WŁ Liniami
252b. Zabawka Z Kołem
253.
254. Odwrócić Ten KRZ
255. KRZ Wegry
256. lw KRZ Z Dwoma (Ośmioma) Parami
257. Postępujący KRZ
258. KRZ Mostekami
258a. Mosteki KRZ Z Parami
258b. Panie. Koło Pod Mosteki
259. KRZ LŁ
260. KRZ Obwodowa
260a. Panowie, Zatrzymanie Pani!
261. Krzyżacka
262. KRZ Kolumnowy
262a. KRZ Kolumnowy Z Twarzami
262b. Bronisława

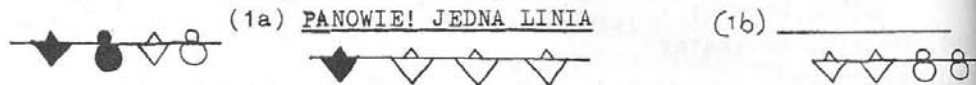
263. Wszyscy Ramię Ang
264. Krz W Koła
265. Mur Graniczny
266. Książyc
267. Rokosz
268. Figura Henryk Pobożny
268b. Pół Koło Obrót I Środkami
Łańcuch!
- 268e. Koszyk!
269. OD I DO Przekątny
270. Krzyżować
271. Klin Formacja
272. Diament Formacja
273. Oddzielać, Do Prawej I Lewej
274. Oddzielać, Prawej Na Przód Lewej
W Tył I Wracać
275. Oddzielać Na Przekąt, Prawej Na
Przód, Lewej W Tył I
276. Oddzielać Przód Do Przodu, Tył
Do Tyłu
277. Wszyscy, Lewa Na Przekąt, Na
Przód
278. "X" I "Z", Lewa Na Przekąt, Na
Przód
279. Jedna Po Drugiej, Pierwsza Prowadzi
279a. Łamać, Jedna Po Drugiej, Na
Przód
280. Kąty Odejść
281. V, ISĆ Do, I Formować Nowe V
282. V, Koniec Za Koncówka
283. Panowie I Panie, Na Lewo Na Przekąt
284. V Formacja
285. Mijając Po Przekątnej

FIGURY LINIOWE

These are only general figures. Dancers should think of any suitable variations. Main figures are numbered (1), (2),... (6), etc. Variations are denoted as (6a), (6b),... The constituent parts, of a figure or of a figure variation, in sequence are then indicated as (i), (ii), (iii), (iv), (v), (vi),...etc.

(1) LINIE Z PARAMI (LP)

This is one of the most used figures. A straight line is formed with persons holding hds.



(2) L ŁANCUCHOWE (LŁ) or LINIE PLECIONE

W have hds joined. M joined hds are placed down in frt of W. M's arms are atop W's. End persons hold hds with their neighbour.



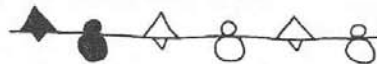
(2b) POŁOWY! or NA POŁ

This means to half the line. The middle cpl release L hds and rejoin hds with each other thus the line is split. The breaking cpl may be called by the leader.

(2c) PLATAĆ Ł

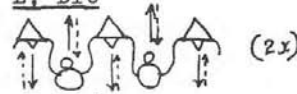
M raises hds up and around in back of W usually in 2 m. W do same and next 2 m. Dance in this pos 4 m. Rep above to frt, 1st org pos.

(3) LP! PANOWIE! TWARZ DO PANI!

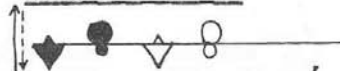


Notice here the M have been command to make a turn.

(3a) L, DIO



(3b) NAPRZÓD I W TYŁ



(4) LŁ! PANOWIE TWARZ DO PAŃ!



(5) L Z MOSTEM

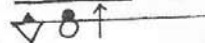


Arms are up-raised to form a continuous arch. A MOSTEK is formed by one cpl.

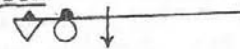
(6) MOVING DIRECTIONS

The directions are usually given with respect to the M leader. The beauty is in keeping the line straight.

(6a) NA PRZÓD



(6b) W TYŁ



(6c) NA PRZÓD I W TYŁ



(6d) PRZÓD, TYŁ, PRZÓD



(6e) L DO lw (2x)

Entire line dances directly left.



(6f) L DO lw i pw

Line left and right (2x)

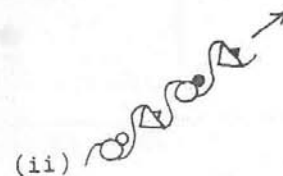
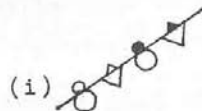


(6g) PRZEKĄT pw

Entire line dances right. Use different steps for this.

(6h) L NA pw PRZEKĄTNY

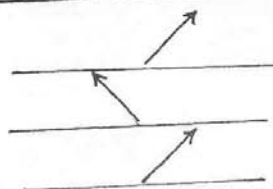
FRONT



(6i) PRZEKĄT pw i lw or ZYGZAKOWATY

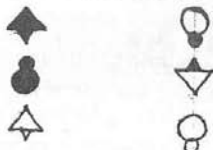
If the dancers are good they will be able to handle the directional changes with ease. With beginning dancers one may want to allow $\frac{1}{2}$ m of music to be danced in place before each change.

(6j) LINIE! NA PRZEMIAN PRZEKĄT pw i lw



This is for a number of lines, one behind the other. As the first line goes right, the second goes left. Here both "zigzagging" fwd. They could just as well go bwds.

(7i) SZEREG PARY DO SIEBIE

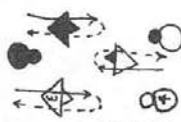


(8) UKŁONY

This is a figure which uses bows. This one starts from a SZEREG. Upon the leaders signal M first bow to their ptr, W curtsy in return.

(i) PANOWIE! DIO Z UKŁONY

(ii) PANIE! DIO Z UKŁONY



M approach and bow to each other.

W approach each other and bow to each other.

The leader may indicate variations, e.g., the M may do a PJ or ŁANCUCH over to opp W and bow.

(9) RZĄD

This is understood to be for one row of M and W facing fwd.



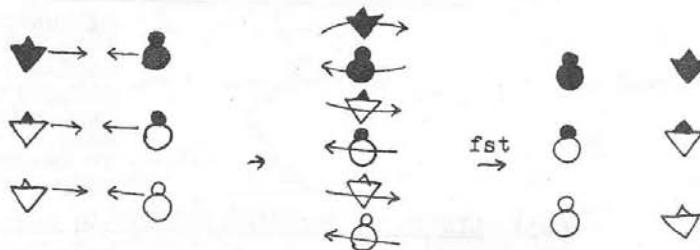
(9a) RZĄD ZWIĄZANY

Hds joined.

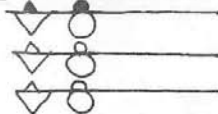


(9b) ZMIANA MIEJSC

This is done after the RZĄD formation is set. If for the Krakowiak do the Cwał steps, M may do a series of Hołubiec steps.



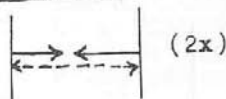
(10) LINIE! JEDEEN PO DRUGIM!



This is a formation figure.
One variation is to have W stand behind a M.

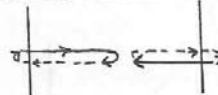
(11) MOVEMENT DIRECTIONS

(11a) DL DIO



Bow in the center.
Ptrs ret by going straight bds.
All join hds.

(11b) DIO Z OBROTEM



Ptrs do $\frac{1}{2}$ turn in ctr and end to finish org pos. W goes fwd in turns. At turn ptrs are holding hds. 2m to turn.

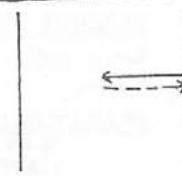
(11c) DIO NA PRZEMIAN PARY

Same as (11a) or (11b) above but only every other facing cpl. As it stands this means cpls who are directly opp each other. It can be for cpls which are opp but next to each other.

(11d) PANOWIE! DIO

Only the M do it.

(11e) pw LINIA! DIO



(11f) DL! CYRKLOWE

This may be done in all sorts of different ways. It is a figure whereby the entire line pivots around one of the end persons. The line may go any number of directions. Take (f2) to be the most general case. But see (44) for a special one. The pivot person is called the os.

(11f₁)

(i) "X" JEST OSEM

The leader calls out wh ch end is to be the pivot (os).



(ii) OBRACAC SIE O OS

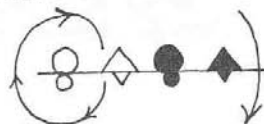
All dance fwd, around the os.



Fst in org pos.

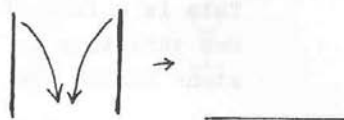
(iii) OBRACAC SIE O DRUGA OS

If there is room than the other end is the pivot point.



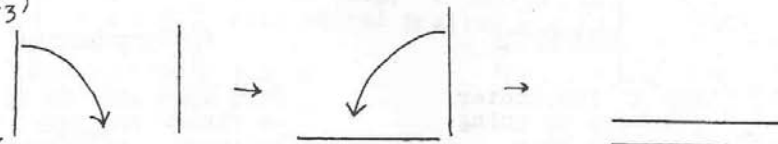
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(11f₂)

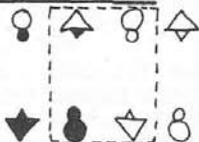


and reverse.

(11f₃)



(12) ODŚRODKOWA PARA!

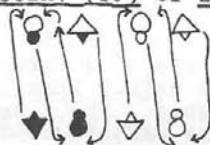


This calls the attention of the persons at the center of each line who will perform some figure.

(13) SKRAJNA PARA!

This call has the same function as (12) but only for the cpls.

(14) PRZEJŚCIA! (PJ) or ZMIANA MIEJSE (ZM)



Notice both lines pass through each other releasing hds as they do and turn $\frac{1}{2}$ CCW. Also turn somewhat sideways when going past each other. Notice that this could be called SZEREG! PJ! or PARAMI! PJ!

(14a) POWTARZAC

Rep fst org pos.

(14b) PJ Z OSIEM!

Depending on who is called to do this, either M or W or a single cpl their opposite M or W or cpl must remain in place. The PJ is done by executing a figure 8-eight floor path. Say the call is for PAŃ! PJ Z OSIEM!

(i)



(ii)

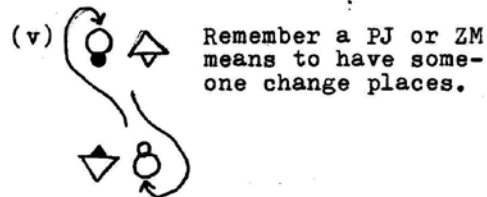


(iii)



(iv)





Next the men could be called then and ordinary SZEREG st all would be in orgpos. This cannot really be done for cpls. The cpl called could return to their present place.

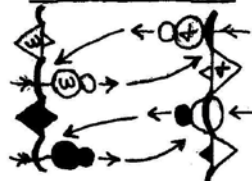
(14c)

Here is a figure sequence which nicely illustrates some of the previous figures.

(i) Starts from DLL (ii) DIO



(iii) PANIE POD MOST



(iv) I POD DRUGIE MOST

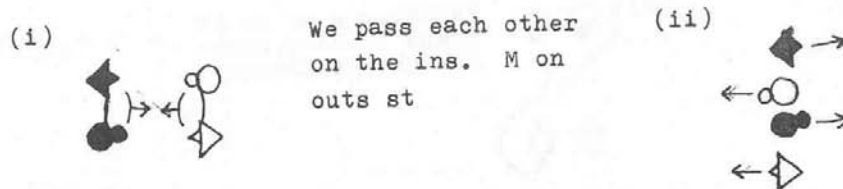


In figure actions of this sort mistakes are often made by dancers, e.g., people often go under the "wrong" ARKAT. All that matters is that they occupy the proper place in relation to their ptr.

(15) ANGLEZOWE (ANG)

This can best be done by an even number of cpls standing in a SZEREG. We shall illustrate it with 2 cpls.

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There are two ways to turn in order to return.

- (iii) If ptrs wish not to have hds joined the W crosses first in frt of the M.
- (iv) If they wish to re-join hds, the ptrs follow the same path but with M acting as a pivot.



They, in effect, change places.

The ANGLEZOWE is then rep to ret to org pos, ptr.

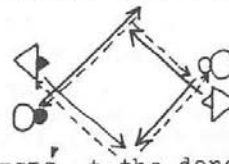
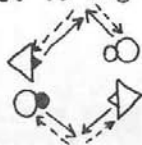
(15a) NA SWOJEMU PRZEKATEM DIO!

This is related to the ANG only in that it is done by cpls from SZEREG.

- (i) Each cpl splits and goes on their own diagonal then ret to org pos.

(ii) I NA DROGIE

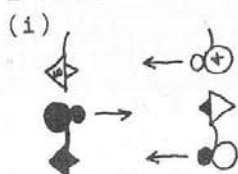
The W crosses first in frt of her ptr.



Variations made be called, such as, I KRECIC st the dancers do cpl turns.

(16) PANIE ŁANCUCH

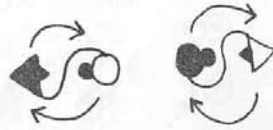
In this Łancuch figure there must be a crossing to the other side at (ii), Notice here that the W is on the M's L side.



All W approach each other giving their outs hds (L) to W on her side.



(iii) And give their free hds to opp M



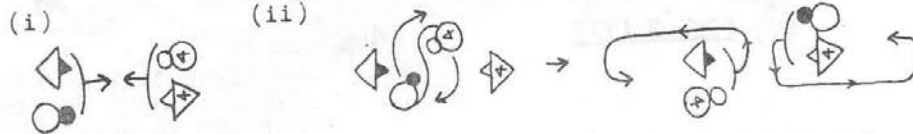
"Turn in 2m."

(16a) POWTARZAC

This is rep fst orgpos.

(16b) Same as 16 only at step (ii) the cpl does "X" number of turns.

(17) ZAMIENIAC PANIE

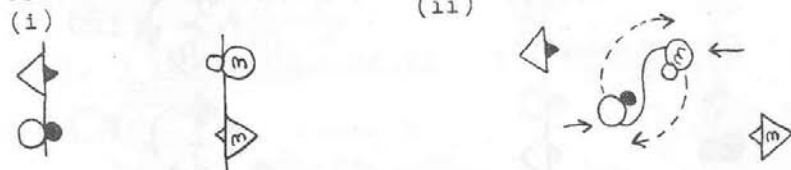


(ii) M step bwd. W join hds and do a turn st they are next to new M. Cpl then $\frac{1}{2}$ turns and M returns with new W.

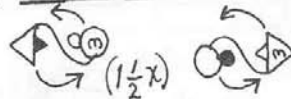
(18) PANOWIE! MEYNEK Z HACZYKIEM or OBROT Z HACZYKIEM

This is the same a 16b only ptrs hook ins elbows and turn 2x. It the command is just "Haczyk": this is for M only. See MEYNEK.

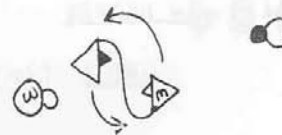
(19) PANIE EANCUCH. I PANOWIE



(iii) lw MEYNEK



(iv)



(v) pw MEYNEK finishing

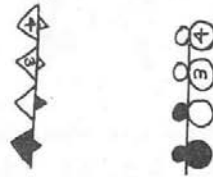


(vi) Rep (i-iv) fst all in orgpos.

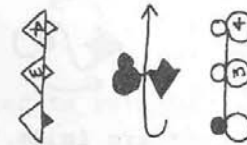
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(20)

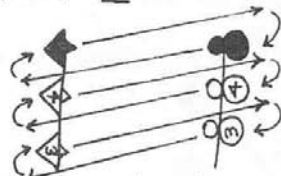
(i) DL



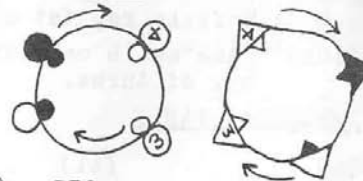
(ii) 1st cpl solos going to the end of line.



(iii) PJ



(iv) DK, lw



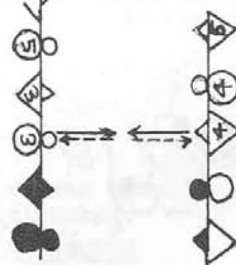
(v) POWRÓT (PJ)

(vi) DIO

(vii) Rep (i-vi) 3x with other cpls soloing. Notice that M in the DK must make a $\frac{1}{2}$ turn to maintain same orientation as in (iii). Of course M's circle can go pw to avoid this.

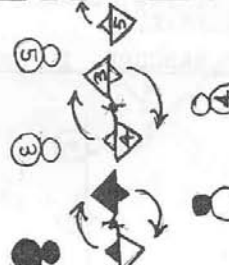
(21)

(i) DIO



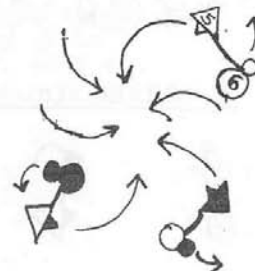
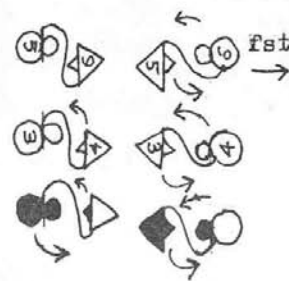
(ii) PANOWIE! OBRÓT Z HACZYKIEM

M cross-over with elbow turn (2x).



(iii) lw MĘYNEK

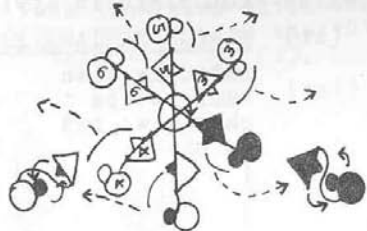
(iv) PANOWIE DO ŚRODKA



- (v) lw GWIAZDA PARAMI I pw MĘYNEK (vi) PANIE ŁANCUCH & fst



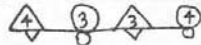
- (vii) pw GWIAZDA PARAMI I lw MĘYNEK (viii) w rep (i-vii)



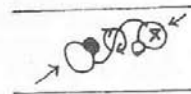
You may find some difficulty with (vii). This can be surmounted by the W's finishing on the M's L. This can be done for more than 6 cpls if space permits.

(22)

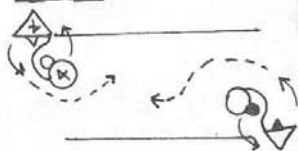
- (i) SZEREG. (For 4 cpls), DIO



- (ii) SKRAJNE PANIE
pw MĘYNEK



- (iii) I lw MĘYNEK ZE SWOIMI
PANAMI



- (iv) PANOWIE TAK SAMO
M2, 4 rep (ii-iii)



- (v) SKRAJNE PANOWIE pw, lw
MĘYNEK



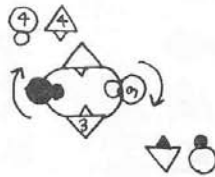
- (vi) KÓŁKO



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(vii) ŁĄCZNIE ZE SWOIM DO TA KOŁA

(viii) Adding on cpls until there is only one circle.



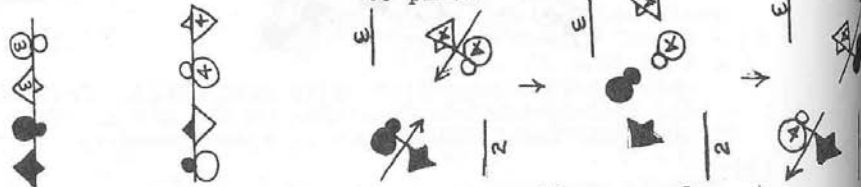
(23) WIZYTA I REWIZYTA (Z ŻYWCA)

Here is a Mazur figure from the city of Żywiec. It starts from szereg which is called "KOLONAMI" in Żywiec.

(i) KOLONAMI

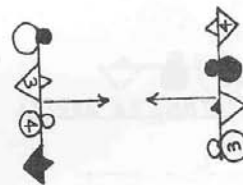
(ii) Z ROGU ZMIANA PAŃ

End cpls with basic steps change W; bwd to place



Rep successively for each pair of diagonally opp cpls, st all the W have exchanged places.

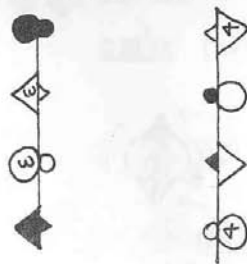
(iii) With the call "ZMIANA PAŃ" lines approach and W go to opp side, to opp M.



ZMIANA PAŃ

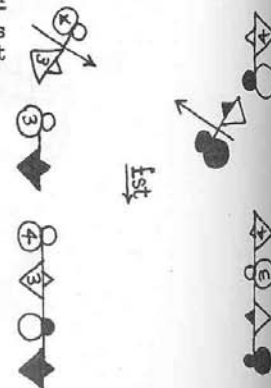


W does a $\frac{1}{2}$ turn &



(iv) REWIZYTA

The M of the 2 cpls which were the last to exchange W in (ii), here M 2 and 3 return W to each other. W do basic step; M improvise.

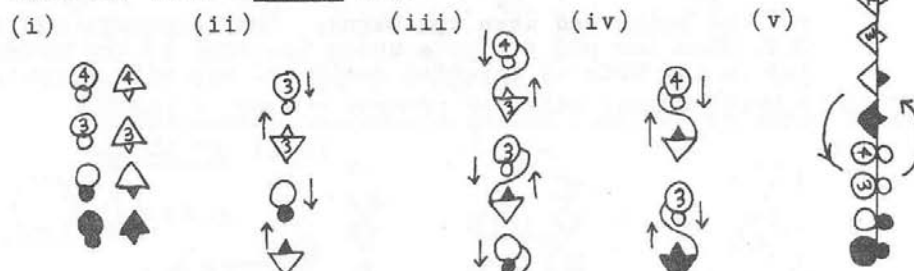


(v) Rep (ii) st all ret to orgpos, ptrs. Notice that the key to this is the REWIZYTA section. First it is done in one direction and then in the other, here, CW then CCW.

(24) WIELKI ŁANCUCH ZA LINIĄ or ŁANCUSZEK ZA LINIĄ

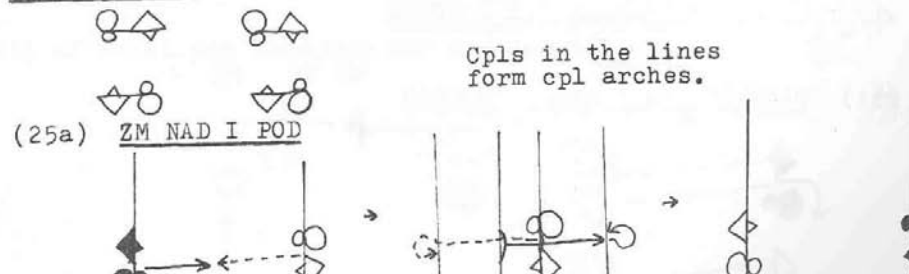
From any previous figure cpls line up as in (i) M turn in to face their ptrs as in (ii). W are facing their ptr. Since this is a WIELKI ŁANCUCH, ptrs by giving their R hd to their ptr. Ptrs pass R shoulders and give L hd to the next person (iii). End persons turn around to come, back down the line. Notice here that 2M or 2W will ŁANCUCH past each other. (iv)

This figure continues until the next figure is called JEDNA LINIA SPIN. (See the "V" figures. (JH) has a good term for this - SMIGŁO (v).



(24b) At stage (ii) above does not turn back the end people so that all the M finish on one side as in (v). Both M and W turn to face as in (v). This line is then ready to to "V's" or the M may form ARKATY under which the W continually pass (W describe circles). Or both M and W MOST and PRZEJŚC PRZEZ as both M and W approach each other. First W go under the M. Of course, as dancers go under they drop hds. The innermost person gives the cue as to which MOSTEK people go under. This person establishes the MOSTEK order. See Arkaty and Most figures.

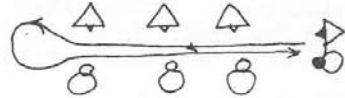
(25) FORMOWAĆ MOSTEKI (PARAMI W SZEREG)



(25a) ZM NAD I POD
All cpls form a MOSTEK under which first one line (in this case the left) of cpls goes under and then turns (face about) and rep only changing roles.

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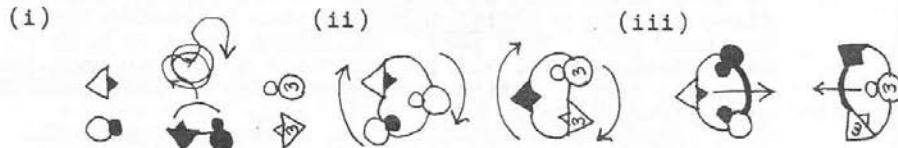
(26) SOŁO (MIĘDZY LINIAMI)



Soloing can also be done, freely, around, in and out of, the hall.

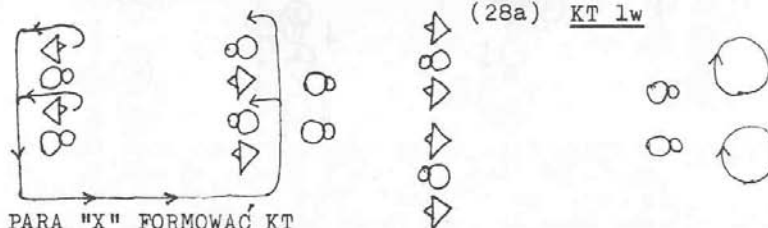
(27)

This is a figure for 3 cpls.



1st cpl solos and does cpl turns. They separate and form DKT. Then the odd ptr goes under the arms of the other two (iii). This is repeated until all are with orgpos.

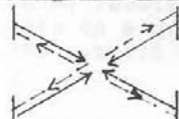
(28) PANOWIE! PRAWA OKOŁO DO DRUGIEJ STRONY, I TRÓJKA



(29) PARA "X" FORMOWAĆ KT

A chosen cpl leaves the line, ptrs separate, and forms DKT.

(30) SKRAJNA PARA SPOTYKA SIĘ or DIO

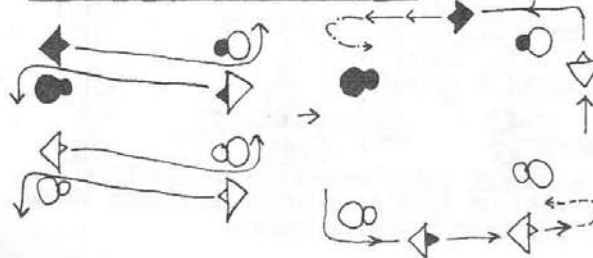


another way to do this is for one pair of cpls to advance and retire at a time.

(30a) SPOTYKAJĄ SIĘ I OBRÓT

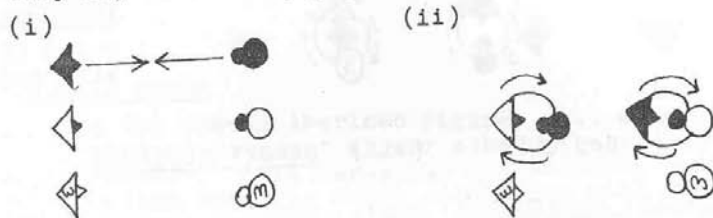
When cpls meet at the ctr each cpl turns in place.

(31) PANOWIE! PJ I WRACAĆ WOKOŁO



(32) MAŁE KRAKOWSKIE WESELE!

"Wesele" means "wedding". This should be done by only a few cpls since it is a long figure. Its main idea is that the bride and groom dance with everyone. From (i) the bride and groom do a pw WIROWKA. Then each goes to his opposite at the head of the line and does a pw WIROWKA (ii) Continue until the bride and groom meet at the end, turn and solo back into orgpos. As they go down the line they may alternate, pw, lw WIROWKA.



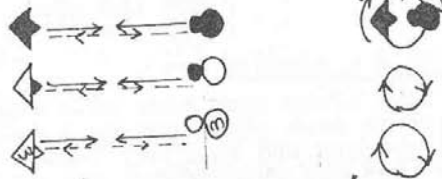
(33) ROLKA

(i) DIO

(ii) PARA OBROT

(iii) WRACAC

All return to orgpos.



(iv) OBROT, NA DOL I WRACAC

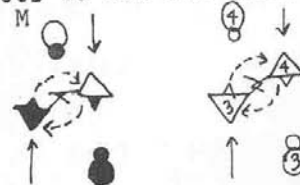
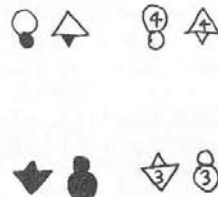
Head cpl comes together and does an appropriate cpl turn. They then dance down the ctr and return orgpos.

(33a)

(i) SZEREG OTWARTY

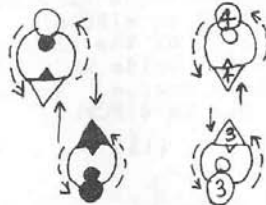
(ii) PANOWIE! OBROTY Z PRZECIWKI W ŚRODEK

M goes to ctr and turns with opp M



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(iii) I OBROTY SWOJA PANIA
Each M returns to his W
and do a cpl turn



(iv) POWTARZAC'
Rep (ii)

(v) OBRÓTY Z PANIA Z PRZECIWKA
M rep (iii) but
with opp W

(vi) Rep (ii)

(vii) OBROTY ZE SWOIM

(viii) SZEREG DIO

(ix) PANI

(x) SZEREG DIO

Rep (ii-vii).
All same but
now the W
start the pro-
cess.

(33b) KRAKOWSKIE WESELE Z OBROTEM

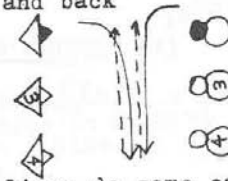
Same as (32) only after each turn with the new ptr
the orgptrs ret to each other and do a cpl turn.
When lead cpl reaches end they may remain at the
"foot" of the line and the 2nd cpl rep or a new
figure may be called. This figure is a long one!

(33c) Here is a variation.

(i) DL

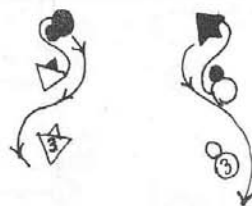


(ii) 1st cpl goes down
and back



(iii) 1st cpls at lead of the lines do some easy
solo, e.g., M on knee, W circling him, then
they go to opp lines st

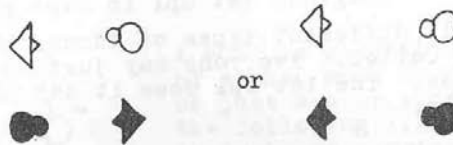
(iv)



(v) WŁ ZA LINIE

The head cpl goes
down the line;
meeting at the
bottom they rep
the solo and take
pos at bottom of
the lines.

- (vi) 2nd, 3rd, etc cpls
rep (ii-v). Notice
that the head cpl
may take up various
pos.



(34) WIRGINIA ROLKA

Here is the famous American figure. You will notice, however, that it does not differ substantially from "Pure Polish Reels". This bares out the author's contention that certain specific dance conditions will yield similar results. Dancers should modify the figure if they feel it is necessary.
This entire figure need not be done. If it is desired to complete it all then there are two alternatives. For existing music dance with no more than 4 cpls. For more cpls the dancers must make their own arrangements of very long pieces of even music.
Refer back to the section ROLKA under DWIE LINIE for diagrams.

- (i) OD I DO
Cpls approach, Uklon, and return to orgpos.
- (ii) PRAWA REKA OBRÓT! I WRACAC
Cpl meet in center and giving ptr your R hd, turn $\frac{1}{2}$ way around and ret orgpos.
- (iii) LEWA REKA OBRÓT
- (iv) DWIE RECE OBRÓT
- (v) PIERWSZA PANI I OSTATNI PAN!
First W and last M are called to meet in the center and rep (i-v). This is done alternately with the other opposite ends. For this part the call DO PRZECIW KONCA! may be used.
- (vi) PIERWSZA PARA! NA DOL I WRACAC, OBRÓT
First cpl meet, dance down and back up and turn at the head of the 2 columns fst M faces next W and W faces next M. This may also be used as their solo part.
- (vii) ROLKA
Both reel the entire line. When finished they turn at the foot and end ret to the orgpos.
- (viii) LINIE, BRAMA
1st M leads all other M around going down

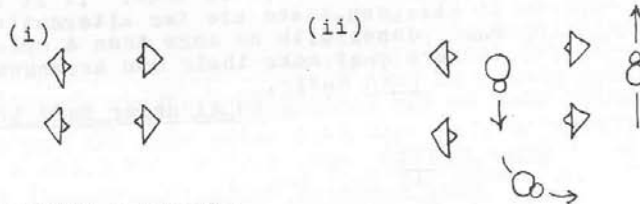
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the outs to the ft of the set where 1st joins hds with his ptr who has led the W around. As other M meet their ptr they join hds and pass underneath the brama and separate reforming the DWIE LINIE with the 2nd cpl now in first place etc., and the original 1st cpl in last place.

(34a) Call different types of turns. Turns need not even be called. Everyone may just do what the head cpl does. The 1st cpl does it and then all the other cpls.

(35) PANIE! PROMENADA JEDEN ZA DRUGIM MIĘDZY LINIA

Whether this is a column figure or DWIE LINIE figure is a matter of interpretation, or definition. We place it here. The M are formed in DWIE LINIE and turn to face each other (i). W dance down between the columns. They may return. W dance one after another (ii). W hold skirts and Ukłon before dancing through; as W passes through M should acknowledge W with an Ukłon.

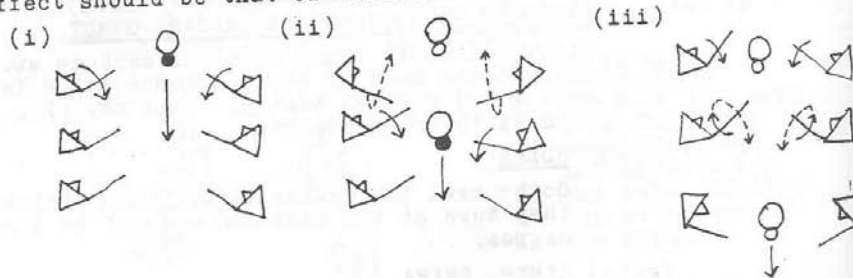


(36) PANIE! PROMENADA Z PARAMI!

Same as above only W dance through two at a time. The context of the dance makes it apparent what the call means so it is unnecessary to add more specific instructions.

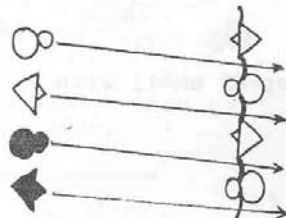
(37) PANOWIE! WROTA DLA PANI

M form DWIE LINIE and face each other. M extend at waist level their leading. M are turned slightly up the column (i). Columns should be close st only one W may come through at a time. As the W comes through the nearest M swing (ii) with her and back for next W (iii). The effect should be that of "SWINGING GATE".



(38) SZEREG, pw MOST, lw PJ

Right line makes a series of connected arches which left line then passes through. After which all turn left st lines face. (2x) Of course the leader indicates which lines is to be the MOST.



A MOST is a continuous series of arches made by either cpls or just men or women. When the following figure action is to be on weaving under the arches by the others then it should be called an ARKAT. This is our choice. It can easily happen that a MOST will be called. No great harm is done thereby.

(39) MOSTY, PJ JEDEN PODRUGIM

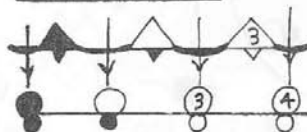
Same as (38) but after lines are facing the 2nd line forms the MOST and the other line repeats. (2x).

(40)

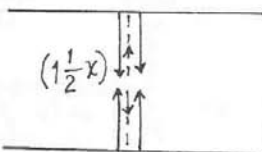
(i) starts from LL



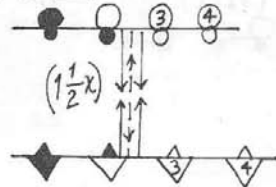
(iii) PANIE POD MOST



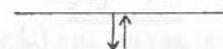
(v) DIROID



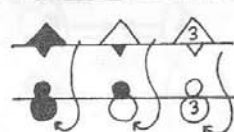
(vii) DIROID



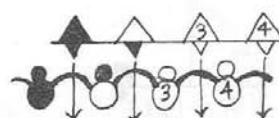
(ii) NAPRZÓD I TYŁ



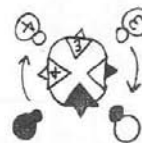
(iv) PANIE PÓŁ OBRÓT



(vi) PANOWIE! POD MOST

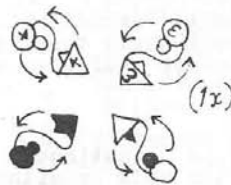


(viii) PANOWIE ODWROTNIEM KOŁO



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(ix) lw MEYNEK SWÓJ

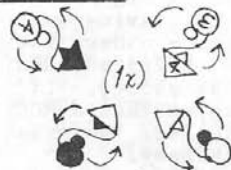


(x) FIGURY POSTĘPOWE! lw OD-
WROTNE KOŁO I lw MEYNEK



rep 2x until with org ptr.

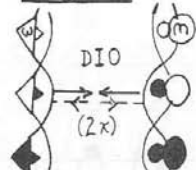
(xi) _____



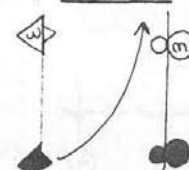
(41) _____

This cavalry type of figure is named about America's first leader and teacher of cavalry units, Kazimierz Pułaski. The term "Pułaski" can mean just any type of cavalry figure, using for example, only men. HD hold is of the LL type, of ordinary hold or no hold at all.

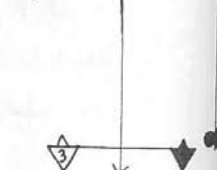
(i) DLL, PIP



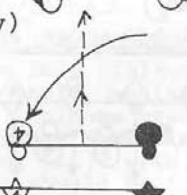
(ii) CYRKLOWE



(iii) _____



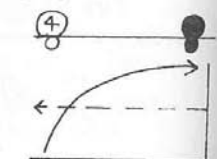
(iv) _____



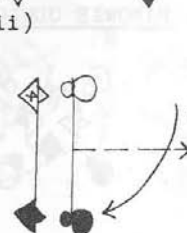
(v) DIO
(2x)



(vi) _____



(vii) _____



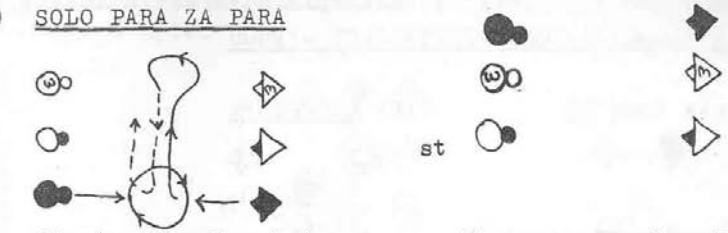
(viii) DIO
(2x)



fst all in
orgpos

The entire
sequence (ii-
vii) is the
CYRKLOWE figure.
From (ii) to (iv)
is POŁ CYRKLOWE.

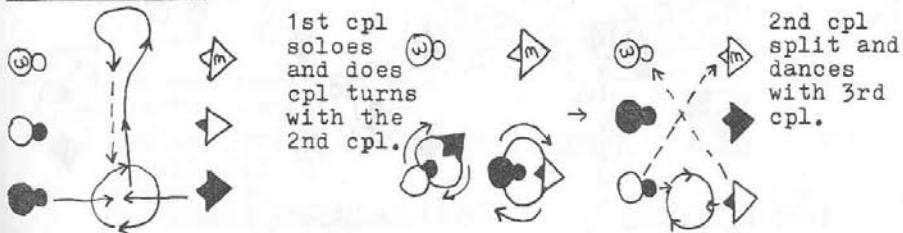
(42) SOLO PARA ZA PARA



First cpl solos but ret to the end of the line.

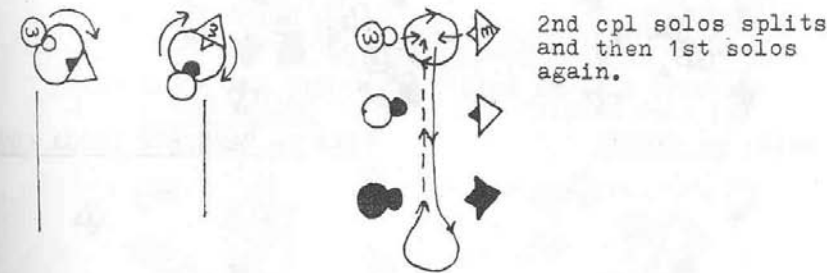
Then every cpl ret until all in orgpos.

(43)



1st cpl solos and does cpl turns with the 2nd cpl.

2nd cpl split and dances with 3rd cpl.



2nd cpl solos splits and then 1st solos again.

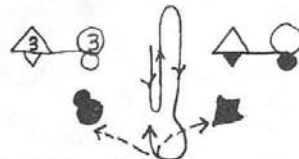
(44)

For 3 cpls.

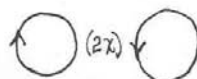
(i) 3 cpls in line. 1st cpl in ctr.



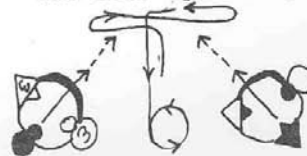
(ii) 1st cpl solos splits and goes as shown.



(iii) 2KT



(iv) 1st cpl solos, returns orgpos and does cpl turn.

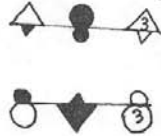


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(v) Fst new cpl is in ctr pos and rep (i-iv) st all cpls have had a chance.
 (45) MĘYNEK W ŚRODKA I ROGU POSTĘPUJĄCY W ROGU

For 3 cpls.

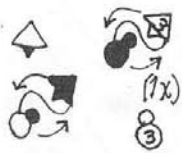
(i) Starts from DT



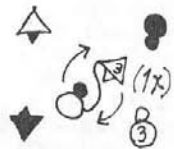
(ii) pw MĘYNEK



(iii) lw MĘYNEK Z ROGAMI



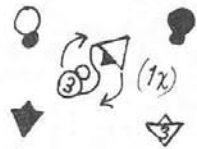
(iv) pw MĘYNEK



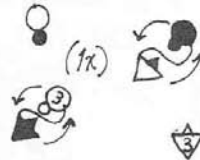
(v) lw MĘYNEK W DRUGA ROG



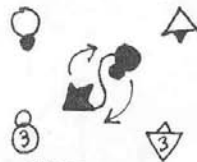
(vi) pw MĘYNEK



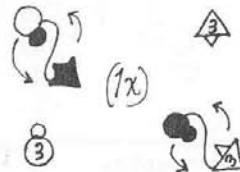
(vii) lw MĘYNEK W ROGU



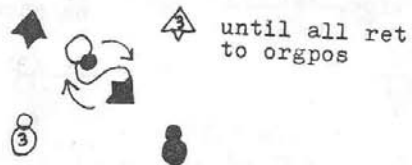
(viii) pw MĘYNEK



(ix) lw MĘYNEK W DRUGA ROG



(x) pw MĘYNEK

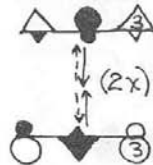


until all ret to orgpos

(46) FIGUR POSTĘPUJĄCY, HACZYK W ŚRODKA, MEYNEK Z ROGAMI.

For 3 cpls.

(i) DIO



(ii) HACZYK ŚRODEK



(iii) MEYNEK Z ROGAMI



(iv) rep
(ii)

(v) rep (iii) going to
next CCW person.
After completing
circuit; KO rep
until all cpls have
danced.

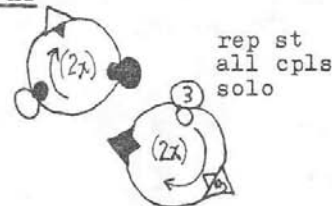
(47)

This is for 3 cpls.

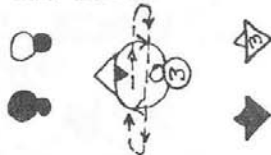
(i) 1st cpl solos,
splits going to
other cpls.



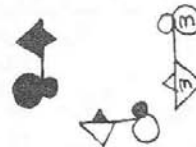
(ii) 2 KT



(iii) 2nd M and 3rd
W POD REKAMI
and solo

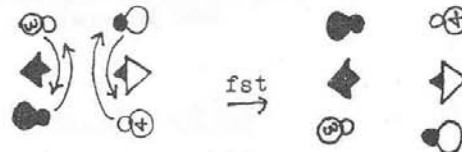


(iv) KO with orgptr,
finish cpls in
new pos, e.g.



(48) PANIE! PRZEBIEG KRZYŻOWY

Here is a figure illustrated for 2M and 4W.

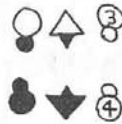


480

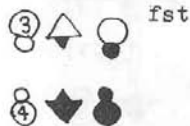
(49)

For 2M, 4W.

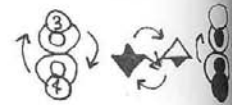
(i) Starts



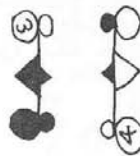
(ii) PRZEBIEG
KRZYŻOWY



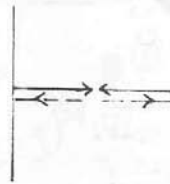
(iii) PARA
ORBOTY



(iv) TRÓJKA



(v) DIO

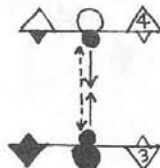


(vi) Rep (i-v) until
orgpos

(50)

For 2W, 4M.

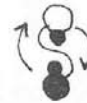
(i) DIO



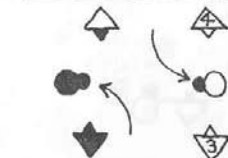
(ii) KT



(iii) PANIE POD I PW
MEYNEK



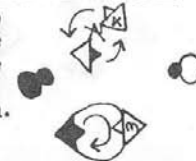
(iv) PANIE DO DRUGA STRONA



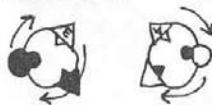
After the
MEYNEK W
take up
their new
pos

(v) PANOWIE! OBROT!

M do
some
type
of
turn.



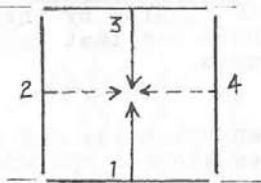
(vi) PANOWIE! DO
PANI I KT



(vii) Rep (ii-vi) until all
are in orgpos.

This type of Progressive figure may be varied by inserting
for example, after, (iv) DO ŚRODKA I OD.

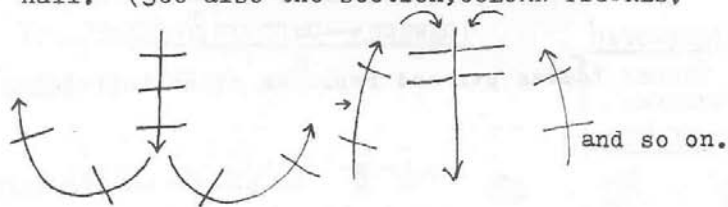
(51) CZTERY LINIE NA KWADRAT - DIO



First sides 1, 3 advance and then retreat. Then sides 2, 4 rep. (2x)

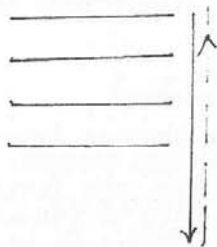
(52) BRYGADA

This usually starts with a single column of cpls who divide JEDEN ZA DRUGIM and rejoin at the rear of the hall. (See also the section, COLUMN FIGURES)

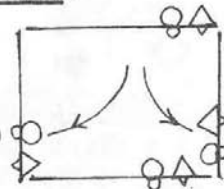


(53)

Here is a figure which starts from CZTERY LINIE.



(i) NA PRZÓD I TYŁ (2x)



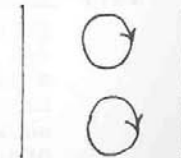
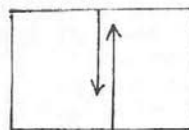
Lines 1,3 then turn in to face center.

(53a)

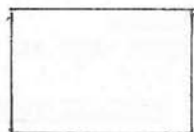
(ii) DIO

(iii) LINIE 1st, 3rd PJ

(iv) LINIE DK



(v) KWADRAT LINIOWY



(vi) Lines 1,3 rep (iv-v).

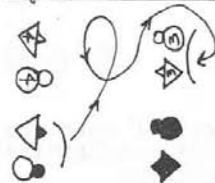
(vii) Rep (iii-vi).

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SOME LINIE MOTIF FIGURES

Here are some motif figures. Motif figures by their nature do not necessarily follow hard and fast rules. They are game-like flirtation figures.

(54) ZASTĘPOWAĆ PARA ZA PARA

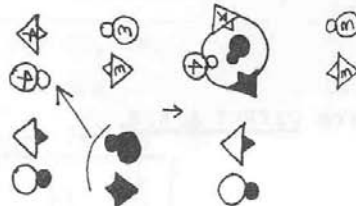



A chosen cpl solos and then replaces another cpl who repeats, etc. Cpls may solo also on outs of lines.

(54a) ZASTĘPOWAĆ

A Dancer leaves ptr and replaces other individual dancers.

(55) PTASZEK W KLATCE



The  is places in the circle as the 3 others circle around her. The lead cpl and the 4th go over to another cpl and rep. This is rep until all cpls are involved. Figure ends in a KOŁO.

(56) FIGURA ZALOTNICA

1 W flirtatiously, leaves her line and chooses first 1 M and dances with him. She leaves him and he returns to his ptr, and both leave the floor. Meanwhile, the fickle-hearted and cruel W chooses another M. This is repeated until only she is left alone with her org ptr. It is up to her whether they radiantly solo together in happiness. If she chooses not to return to her ptr, she is then banished by all and another figure is called.

(57) FIGURA STAŁOŚĆ

This is in marked contrast to (56). The W of some chosen cpl leaves her ptr and dances between the lines and chooses another M. They solo. The M kindly returns the W to her orgptr. All are happy. The M of the orgptr solos and chooses a different W. They solo. He returns her to her orgptr. M returns to orgptr. They solo and return to their orgpos. True loyalty!

SOME TRANSITIONS FROM FIGURE TO FIGURE

Here are some common transitions involving at least one LINIE figure.

(58) (i) LE → DL, PIP

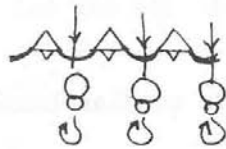


(ii) PANOWIE FORMOWAĆ MOST!



M raise the arms up in arches

(iii) PANIE POD MOST



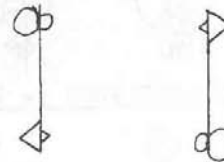
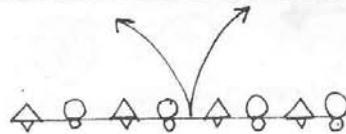
(iv) DL PIP



(59) DLŁ → CZTERY L

This figure starts from DLŁ in any orientation and the transition above st there are 4 LINIE.

(60) LP ODDZIELAĆ DO TYŁU → SZEREG!

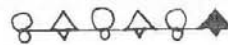


(61) LP → DL, PIP

From one line M and W separate and dance to form DL.

(61a) LP → DL

(i) LŁ

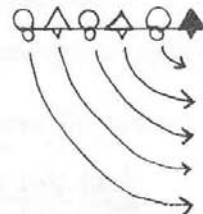


(ii) JESTEM OSIA

The leader states that he is the pivot point.

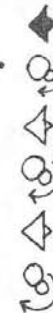
(iii) OBRACAC' SIE O OS

All others dance fwd



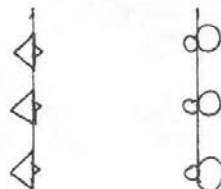
(iv) PANIE POŁ OBRÓT

W turn in place.



(v) PANOWIE. WYCOFAĆ DO DL

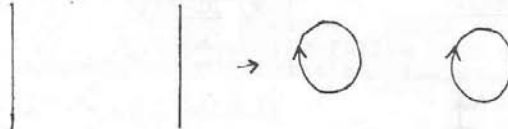
W dance bwds to form



Of course M could also have made a POŁ OBRÓT first.

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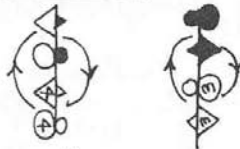
(62) DL→DK



Here are some figures to illustrate complex transitions.

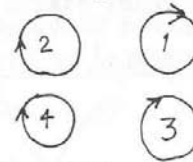
(63) ODŚRODKOWA PARA KRZ I KRZ Z ROGU

(i) Ctr persons cpl
turn twice

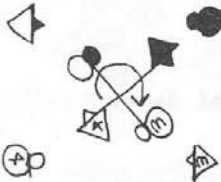


(ii) WYZYSZY OBROTY

All 2 cpls turns

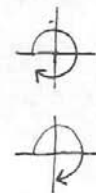


(iii) ODŚR PARA pw KRZ



After, they return to orgpos.

(iv) D pw KRZ



(v) OBROTY

All cpls turn in orgpos.

(63a) Z KOŁEM

Same as above but instead of (iii) KRZ do KOŁO.

(63b) SKRAJNY

Same as (63i) but involving end persons.

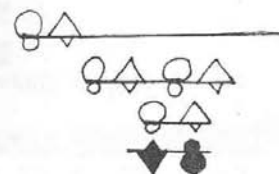
(64) PIRAMIDKA

This figure requires a large number of even cpls. It may start from DK.

(i) JLP Z 4 PARA
(ÓSEM KAMI)



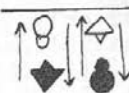
(ii) 2nd K LP 2 PARA
(CZWÓRKAMI)



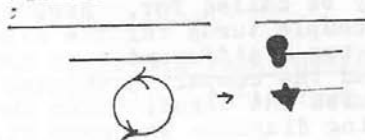
(iii) NAPRZÓD I W TYŁ

3 rear lines go
fwd and bwd.

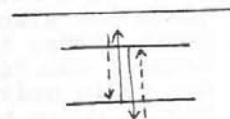
(iv) D ANGLEZOWA (D ANG)



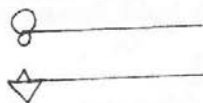
(v) 1st and 2nd line K



(vi) New 1st, 2nd lines rep



(v) Rep (v) st



(vii) DIO

(viii) D ANG

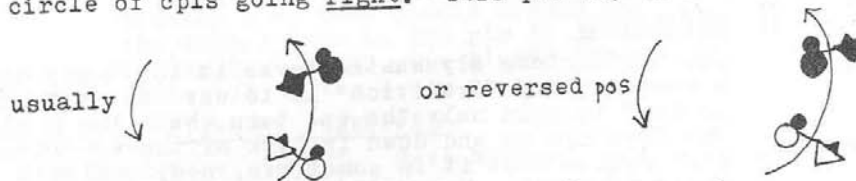
CIRCULAR FIGURES

This is the category of Circular figures. Of course, many figures contain circular elements. The author has tried to include only those figures whose main features are circulatory.

The general conventions for circular motion are that they move left and that the main action is from the center to the outside. Generally speaking a figure is done two times with each person returning to their original position.

(65) MAZUR PARAMI (MP)! PARA ZA PARA (PZP)! DOOKOŁA SALI PARAMI

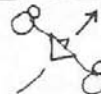
This is the most heavily used opening figure. It is a circle of cpls going right. Ptrs pos may be reversed.



(65a) TRÓJKA! OKOŁO



TRÓJKA ZA TRÓJKA



(65b) WSZYSTKIE PARY!

This is the same as PZP. However, historically it is generally used at the conclusion of some complex

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figure, something simple—often it is the last figure (before the "thanking figure" i.e., ZAKONCZENIEM I PODZIĘKOWANIE).

(66) PARA OBROT

This is any cpl turn with any hand hold. Pan Mestenhauser has this turn usually going to the left. In the Mazur only the "Hołubiec" turns may be done at conclusion of each figure. Here various turns may be done for the sake of variety and in solos. The reader must consult Volume II, of this series to learn about the Mazur. However, the figure context will usually make clear which direction can be chosen, which hand is free, etc. However, a certain turn may be called for. Remember that there are also particular couple turns for the different dance forms: the Krakowiak has a different turn from the Mazur. The reader must read the companion volumes in this series in order to distinguish the turns. Even though it may be shown in the following diagrams whenever ptrs return to each other, then usually do a turn. Whenever there is extra music cpls may do a turn; they are rarely "at rest". One special turn is HACZYK; an elbow turn. Often a PARA OBROT Z SASIADEM occurs; a turn with your neighbour. See MŁYNEK.

(66a) pw MŁYNEK

This is a special cpl turn or "figure". Ptrs join R hds straight across. Ptrs face in direction of the turn i.e., each ptr goes fwd. Free hd may be held in many different pos. This is used very much.



(66b) lw KÓŁEK

We confined the meaning of this term to a cpl turn.



(66c) BŁYSKAWICA

See the various Błyskawica turns in the Mazur volume. A contemporary "tradition" is to use the word "Błyskawica" to mean only the cpl turn where the M slashes his free arm up and down in back of the W. It is so distinctive that it is sometimes, now, called a Mazur "figure". Historical, there is no evidence for this. We personally also think of it as a figure. Thu BŁYSKAWICA means that special cpl turn. See Volume II on the Mazur for details.

(67) WSZYSCY PÓŁ OBROT I OSTATNIA PARA PROWADZI

Same (67a) except that the individual ptrs release ins hds, make a $\frac{1}{2}$ turn to face in oppd and take up hd hold with their new ins hds. The last cpl now leads.

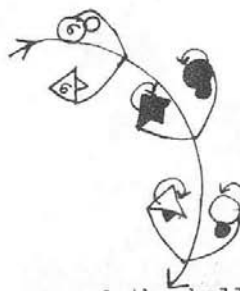


(67a) OSTATNIA PARA PROWADZI

Usually starts from PzP in a circle.



- (i) On call both ptrs
turn twd each other
not releasing hds.



Now the former last
cpl leads (#6)

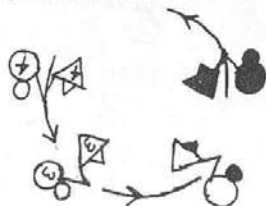
Usually they then circle around the hall once, at
the orgpos turn in twd ptr to previous pos. Org
leader continues. (As always the M's right arm
indicates to the W how to turn).

(68) PANOWIE W KIERUNKU PRZECIWNYM

This is similar to KWK. Here however there is very little
space between the 2 circles.

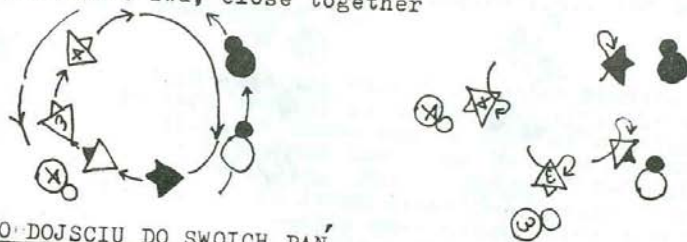
- (i) Starts from PzP

- (ii) m1 All release hds
and M turns twd ptr
and uklon- W dances
almost in place and
bows heak to M



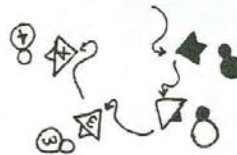
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(iii) All dance fwd, close together



(iv) PO-DOJSCIU DO SWOICH PAN'

After returning to orgpos M $\frac{1}{2}$ turn, ukłon, rejoin hds.

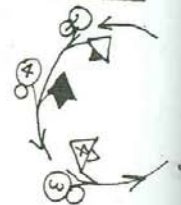
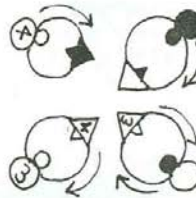
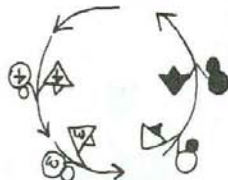


(69) PANOWIE! NAPRZÓD DO NASTĘPNEJ PANI or O JEDNA DAME NA PRZÓD.

(i) starts KP

(ii) lw KÓŁKA

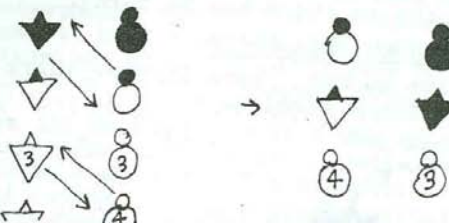
(iii) go fwd



Ukłon to your ptr a go to next W fwd,

(69a) TANCERKI NAPRZÓD

This can be used to form DWÓJKI which is a cpl of the same gender.



The title is somewhat unclear.

(70) PANOWIE! POSTEPOWE NAPRZOD, KOŁO Z LW KOŁEKAMI!

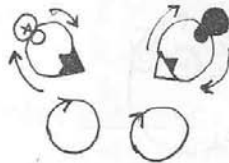
(i) Starts KP

(ii) Ukłon to ptr.

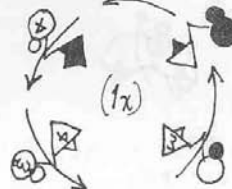
(iii) M go fwd
to new ptr
and ukłon.



(iv) lw Kołek



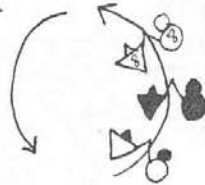
(v) KP



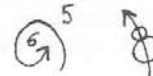
(vi) Rep (i-v) un-
til ret to
orgptr.

(70a) Here is a definite Mazur figure which is a variation of the above. There are four parts: Ptrs dance together; release hds as M makes some sort of accented motion and step as W pulls ahead; ptrs continue in same general direction with M doing a special turn; they rejoin hds with the M doing some sort of accented step; dance fwd and rep.

(i) PzP



(ii) With two sliding
steps or just 2
steps the M makes
a circle



On the M's signal
the M stamp, bending
knees somewhat but
W runs ahead,

as W continue ahead.

(iii) Ptrs rejoin hds
as M turns to ptr
with a R Krezsany
step or L Wybijany
step. (Any accent
step)

(iv) M does sliding step
fwd, W runs.

(v) Rad

(71) PRZODOWNICA

This works best with an even number of cpls.

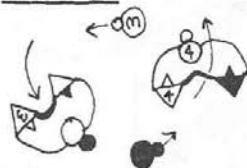
490

(i) Starts KP



(ii) At the call the men of the "odd" cpls release hds and go fwd to the next "even" cpl forming KT st,

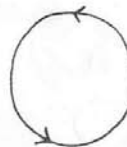
(iii) MOSTEK Z TRÓJKAMI



M have rear hds raised

(iv) m1 - 3

All fwd CCW



Rep as desired

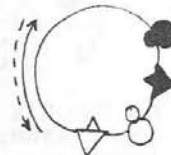
(v) m4 POSTĘPOWAĆ



M stop and stamp in place. W run fwd, under arms of next pair of M and reform.

(72) KOŁO.(K) or KOŁO OGOLONE (KO)

This is also a very basic figure. All persons are facing in. The circle goes once to the L, then R. This circle is always for cpls, hds joined. This is so because the M Leads his ptr by pulling her, here to the L.



(72a) KOŁO OTWARTE

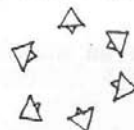
A circle without joining hds. Many times this need not be called. The dancers watch the leader.

(72b) KOŁO ZAMKNIĘTE

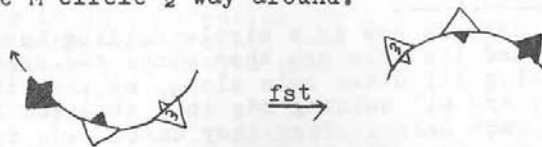
Dancers join hds.

(72c) TYLKO PANOWIE! FORMOWAĆ OTWARTE KOŁO!

Here this is a formation of M only.



(72d) PANOWIE POŁKOLEM NA LEWO!
The M circle $\frac{1}{2}$ way around.



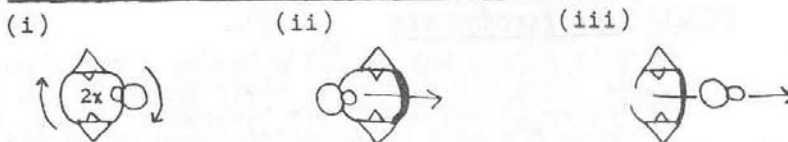
(72e) KOŁO LINIA (LK)



(72f) KÓŁECZKA

This indicated small circle of 2 cpls.

(72g) KÓŁECZKA TRÓJKAMI or KOŁO TRÓJKAMI (KT)



This is a figure for those people which occurs very frequently. It is usually for 2 M and 1 W. After forming the circle of three all circle R then one of the persons, usually the odd member, goes under the BRAMA formed by the other 2. The person who leaves usually heads twd the main action of the figure. Sometimes the leaving may be called as in POD REKAMI or POD BRAMĘ. For an analogous figure for three persons. See (231a) GWIAZKA TROJKAMI. See (72).

(72i) ŚCISKAĆ KOŁO

All dancers are in a circle holding hds. The head cpl and the cpls opp them dance twd each other pulling all other cpls along, st when they meet they are all holding hds in 2 straight lines facing each other. Then they dance bwds to reform the circle. The opp "sides" of the circle then do the same.

(72j) ŁAMAĆ KOŁO or DZIELEĆ NA PÓŁ

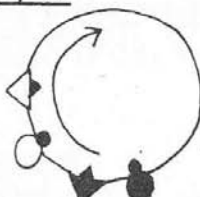
This is to break the circle. If his ptr is on his R side then the leader releases his L hd or vice versa. He may then go on to construct the next figure. Of course some other person may have been called upon to break the circle. Another similar call is KOŁO NA PÓŁ. Here the person who has broken the circle dances directly across to the W opp him, pulling the others along. But more about this in the transitional figures.

(72k) KOŁO ZAKOŃCZENIE

This is one way to end a Mazur. A KO is done going R. When all circle to their orgpos a cpl turn is done. In the Mazur the "Hołubiec" turn. M going fwd. M's outs hd holds W's outs hd on W's waist, W's inshd on M's shoulder. This is a rapid turn. M does Hołubiec Mazurowy steps for a Mazur ending. Then M returns W to her place and thanks her for the dance; or try this variant.

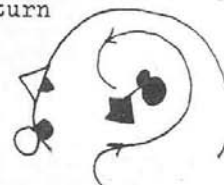
(i) KOŁO ZAKOŃCZENIE.

K, lw



(ii) 1st cpl solos

and returns to orgpos with a cpl turn



(iii) 2nd cpl, 3rd etc. rep (i-ii) until all have danced. This may end here or a PzP back to place may be done

(72l) KOŁO ZAKOŃCZENIE Z KŁĘCZEK

After the KO, M kneels, W circles him. M kisses W's hd.

(73) KOŁO ARKADOWE

Same as K but each person has their hds up-raised in arches. This figure is usually done stationary but it may be done moving an excellent game or motion figure. A soloist or some dancers then would be expected to weave in and out.

(73a) FALOWAĆ ARKADY

Here is an interesting variation of (73). One of the arches is dropped then the next, etc., so a rippling wave motion is sent out all along the KOŁO.

(74) ODWROTNE KOŁO (KO)



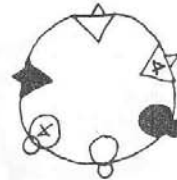
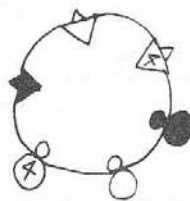
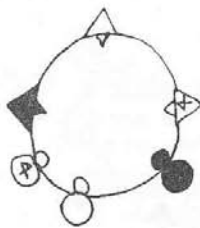
Notice that the M leads his ptr in the first direction, here the R.

(74a) OK! PANOWIE DO ŚRODKA!

Same as (74) only M face in.

(75) KOŁO Z PIP PO PÓŁOWIE

This figure may be formed in a number of ways.



ODWROTNIE K PO PÓŁOWIE

See the figure KOŁO POSTĘPOWE DO SWOICH Z MŁYNKIEM.

(76) KOŁO HUŚTAWKA (KR)

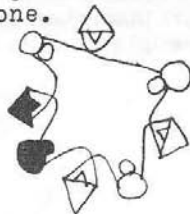
The action here is done by the M only. The circle may be composed of all M or W and M. At the leaders signal all the M see-saw up and down as the circle goes around. (See the "Krakowiak", Volume IV; section for the "Hus-tawka" figure.)

(77) KRAKOWIAK Z SĄSIADEM (KR)

All cpls are standing in a circle. With this call the M bow to their ptr, turn to the Sąsiad or neighbor (W) and bows to her, takes up a dance with this new ptr all dance away.

(78) KOŁO! PANOWIE RECE NA KRZYŻ!

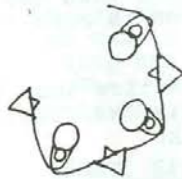
At the given command the M cross their hds in frnt of themselves. W join hds as shown. All sorts of variations may be done.



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(78a) KOŁO! PANIE RĘCE NA KRZYŻ!
W have crossed hds.

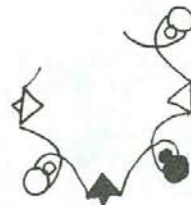
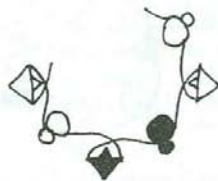
(78b) KOŁO Z PANIAMI! TWARZ OD ŚRODKA! RĘCE NA KRZYŻ!



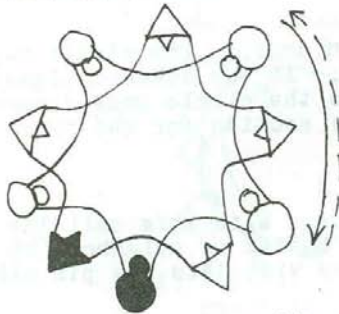
(78c) KOŁO Z PANAMI! TWARZ OD ŚRODKA I RĘCE NA KRZYŻ!
Same as (78b) M facing out with hds crossed.
For (78b) and (78c) on command PAN (I) DO ŚRODKA
the outer person goes to the ctr under the up-
raised hds st all face one way (PAN (I) POŁ OBRÓT.)
But there are two more.

(78d)

(78e)



(79) KOSZYK (KS)



The standard figure is formed
with the M's ptr on his R. Both
face in. W join hds. M raise
hds and join them overhead and
drop them in frt of W. KS goes
L then R. General variations of
only a positional or orientational
nature are given. Don't worry
about forming them without
difficulty. Don't worry! Have
fun! The M may place their hds
in the ctr in another manner.
After the M starts in the rear of

two W he then slips his free hds in the ctr about waist high,
over the W's already joined hds.

(79a) ODWROTNA KS!

Both M and W face out. Remember W have inner circle.
Calls PRAWO or LEWO are given for the men so they
must lead W.



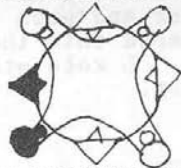
(79b) KOSZYK! PANIE TWARZ OD ŚRODKA!

Since there are no instructions for the M they do their part to form an ordinary KOSZYK.



(79c) KOSZYK Z PAN!

The M have been told to form the inner circle. The W now form the outer one in the same manner as the M do in a regular KOSZYK.



(79d) KOSZYK Z PANAMI! PANIE KOŁO, TWARZ OD

Same as b) but with M on inside, W on outside. M face out.

(79e) KOSZYK W KOSZYK

A KOSZYK within another. This requires a large number of people.

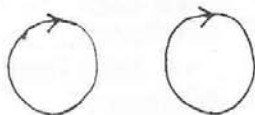
(79f) PLATAĆ! (TEN KOSZYK)

Starting from a regular KOSZYK with 2m M raise up joined arms and drop them behind W's back. W do same on next 2m. Repeat bringing hds up and around to the frt.

(79g) KŁĘCZĄCE KOŁO

M form the inner circle, hds on neighbors shoulders or hds joined in frt. W form outer circle with joined hds in frt of M's chest. W must stand between 2 kneeling M. M kneel on R knee. W may find it necessary to bend over or dip-down somewhat. This is really a FORMATION & has its pleasant side as well as offering a rest period. Of course FORMATIONS are also used as a transition to the next FIGURE action. Here the next natural call would be PLATAĆ! with which the W would Platać the kneeling M. Of course the formation of KŁĘCZĄCE KOŁO is used in other figures. Only M kneel

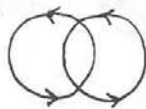
(80) DWA KOŁA (DK), lw



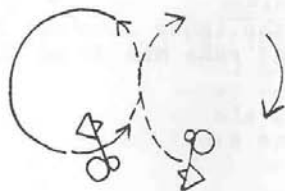
This is always 2 separate circles going L as called

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(81) DWA KOŁA, KRZYŻUJĄCE, DW

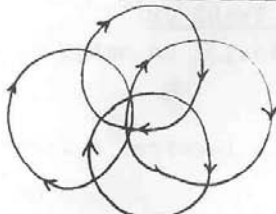


(82) DKP! FIGURA OSIEM



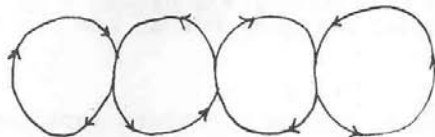
Notice here that the circles are turning in opposite senses. The circles move close to each other and each cpl alternately crosses into the other circle, etc. L koło starts crossing first.

(83) DWIE FIGURY OSIEM, KRZYŻUJĄCE, LW



Notice that this has been drawn "off-axis".

(84) 4 KOŁA SKONTAKTOWANE, FIGURA OSIEM or SKONTAKTOWANE KOŁA



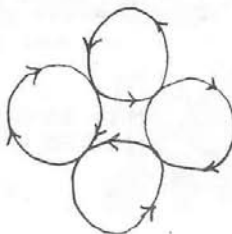
One must execute this st the shapes of the circles are always maintained.

(85) 4 KOŁA, JEDNA FIGURA OSIEM! DRUGIE KOŁO KRZYŻUJĄCE TE OSIEM!

This is the same essentially as (84) but done st one of the figura OSIEM if done "off-axis".

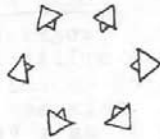
(85a) The 2nd pair of KOŁO can attach themselves in many different ways.

(86) KOŁO Z KOŁ



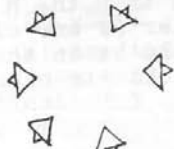
(87) KŁĘCZĄCE KOŁO

All M drop down on one knee forming a circle, facing in.

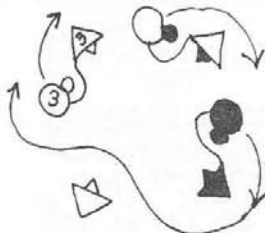


(87a) KŁĘCZĄCE ODWROTNIE KOŁO

M face out.



(87b) PANIE! WŁ, TEN KŁĘCZĄCE KÓŁKO

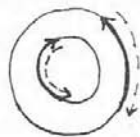


M remain down upon their knee throughout this figure. They give alternate hds, starting R, to each approaching W. M holds hd up high. Notice W go L.

(87c) WŁ! OKRAŻAĆ KAZDEGO PANA

Same as (87b) but each W circles each M one time completely before going to the next M.

(88) KOŁO W KOLE (KwK) or KOŁA WSPÓŁŚRODKOWE



Inside circle first goes L then R. Outs circle does just the opp. If the distance on the outs circle is too large then hds may not be joined. Then simply hold out the arms to the side. On the call KwK the 1st KOŁO refers to the ins circle of W, outs of M, st the following variations may be used.

(88a) PANOWIE KOŁO W KOLE or

This means that all the M form the ins circle so naturally the W are on the outs.

(88b) OKwK

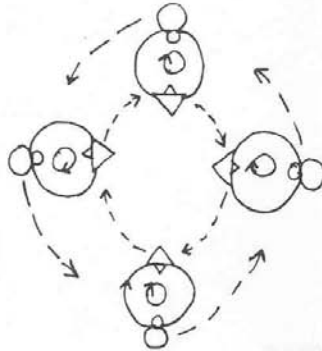
Innermost circle faces outward.

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(89) KOSZYK W KOŁE

A KOSZYK is now the innermost part of the circle.

(90) POSTĘPUJĄCE KOŁO Z PARAMI I OBROTAMI or KOŁEK KOŁA (KK)



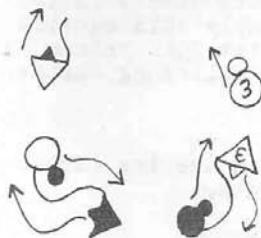
This is a progressive figure with ptrs splitting. This is often used to end a dance or figure. This may also be thought of as a "visiting figure". All cpls do PARA OBROT. Then the M go back one ptr (they circle L) as the W go fwd to R the M coming to meet her (W are circling). M should be on the ins, W outs when this ptr change takes place. This continues until reach orgptrpos; a cpl turn is done again.

(91) WIELKI ŁANCUCH (WŁ)



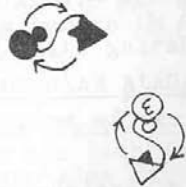
Here is a beautiful figure. Ptrs face each other and give each other R hds. They dance pass each other passing ins shoulders. M dance R. W, L M go ins the circle first. Return to orgpos and do a cpl turn. This figure is often done 2x without the intermediate cpl turn. There are many number of variations on this. It can only be done with an even number of cpls. To make this figure go more smoothly we shall also assume that each person given her or his R hd to the person whom they first start with.

(91a) WŁ Z SASIADEM



Same as (91) but each ptr start with their neighbor. Notice that the directions of travel are changed. However, if the W were on the other side of the M then directions would be reversed. This is called "Z LEWEJ REKA" by Zofia Kwasni-cowa which is exactly the same term used in American Square Dancing.

(91b) WŁ (POŁ OBROT) NA POŁ



Same as (91) but when meeting your ptr exactly $\frac{1}{2}$ way around the circle, all cpls do $\frac{1}{2}$ turn to face the other way and continue the WŁ back to orgpos where turn your orgptr.

(91c) WŁ OBROT

At any time the call OBROT! may be given. All persons then perform a cpl turn with the person. The call may be very specific as the number of turns to be done as X OBROT - "X times". Do not reverse directions of the WŁ circle.

(91d) WRACAĆ! or ODWROTNA!

At any time during the figure this may be called. Dancers with a $\frac{1}{2}$ turn with their next ptr reverse the direction of the WŁ and return to their orgpos.

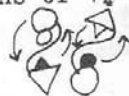
(91e) PANIE! WŁ Z PRAWYM SAŚIADEM!

This starts with an even amount of W in KOŁO formation. The leading W turns to face her SAŚIAD on her R side. The other W then pair off accordingly and all do the WŁ. This may be started from a KwK formation.

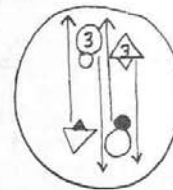
(91f) PIAST

Here is a figure which uses the WŁ. Starting from a circle of cpls. 2 cpls PJ in the ctr, st they will be in line with 2 other cpls.

(ii) Then they do $\frac{1}{2}$ cpl turns or $1\frac{1}{2}$ turn.



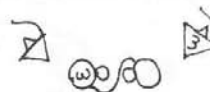
(i)



fst



(iii) WŁ



500

(91g) PANIE! WŁ KOŁA

M stay in place Forming the circle which W will WŁ. Start action with M's R hd around W, give R hd to W's L, W go to L alternating hds. M stay in place.

(91h) PANIE! WŁ TE KOŁA! OKRĄGAJĄ KAŻDEGO PANA JEDEN RAZ

Before changing ptrs W circle around each M once.

(91i) WŁ Z HOŁUPCEM

The same as WL but the M continually do the Heel clicking step alternating the ft directions. As the M travel they turn somewhat sideways.

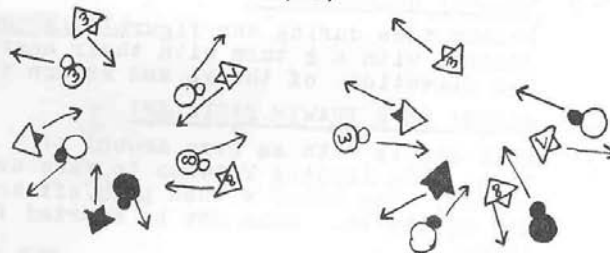
(91j) PANIE WŁ I PANOWIE NA KOLANO

Here only the W go around, alternating hds. The M, facing CCW are down on one knee. When the orgptrs meet the M jump up.

(92) KOŁAKLIN

(i)

(ii)



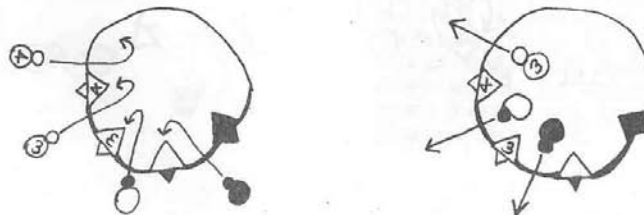
(i) With 1 m of music ptrs pass R shoulders and do $\frac{1}{2}$ turn to face, W then go in, M out, st W also progress CCW; M CW. Notice in (ii) they pass L shoulders. Slight bow when turning. All progress until ptrs meet, bow and W turns underneath M's upraised arm. Pani Żeromska had the W turn under M's arm with quick Polonez - step. The figure as described by Pani Żeromska may be "slowed-down" by taking one full measure to do the $\frac{1}{2}$ turns and bow.

(92a) KOŁAKLIN W KOLA KLINEM

There are many arrangements of this formation.

(93) KOŁO ARKATY I PANIE KLINEM

M form a KOŁO ARKATY facing out. Their ptrs face them and go under the ptrs arch passing R shoulders. When arrive at ptr, finish as above or cpl turn.



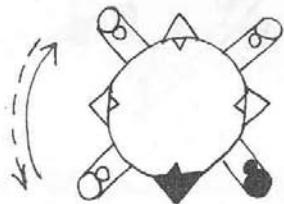
(93a) Here is a variation. After W pass under, the leader and all of the M take a step or does quick slides to the L or R side. Or W may step and dance in place either on the inside or outside and M may then change pos.

(94) KOŁO ZĘBATE

Here is a good figure from the Krakowiak. W who are on the outs have hds both joined to those of two adjacent M. Any step to the side may be done. For a Polonez, a Grapevine, Szybki walk or do Polonez steps diagonally. For a Mazur Holubcowy steps or any sliding steps (turning the lower body somewhat in LOD). For the Krakowiak, Cwał, Polka, or Krzesany steps.

(94a) PANIE DO ŚRODKA

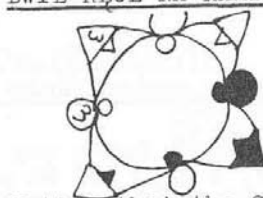
W pass under M's arms and $\frac{1}{2}$ turn st



(94b) ODWROTNE KOŁO ZĘBATE 1w



(94c) DWIE RĘCE NA RAMIE

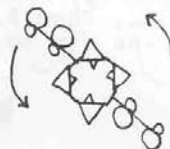


Notice that the Gwiazda Koło is a special case of the Koło Zębate figure.

(95) KARUZELA

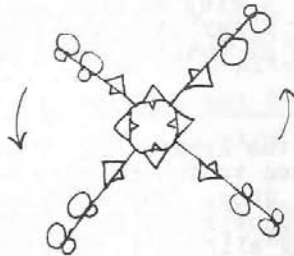
This is a compound figure of an inner circle of M with "arms" of W. Notice that it is similar to Krzyż notation figures. The free hd of the W may be positioned in a number of different ways; extended down to the side, holding skirt, etc.

(95a) Z DWOMA RAMIONAMI

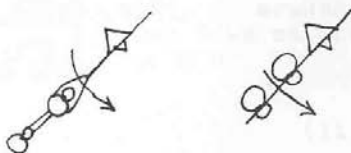


502

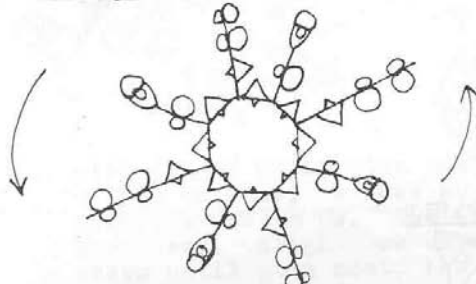
(95b) Z KRZYŻEM



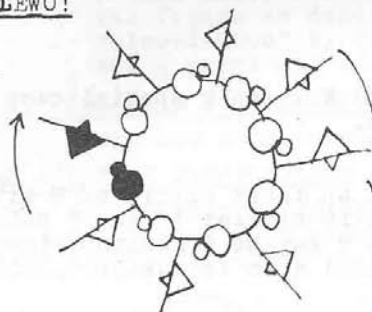
(95c) There can be many "arm" variations.



(95d) Z GWIAZDA KOŁO



(96) pw GWIAZDA KOŁO (GK), (In the Żywiec region "KOŁO PARTNEREK").
NA LEWO!



Notice W's heads are turned outward, W hold hds at a height. M hold their joined hds. Since M are on outside they may do some fancier longer steps. (See the KRZYŻYK section concerning turning directions)

(96a) lw GK, NA PRAWO

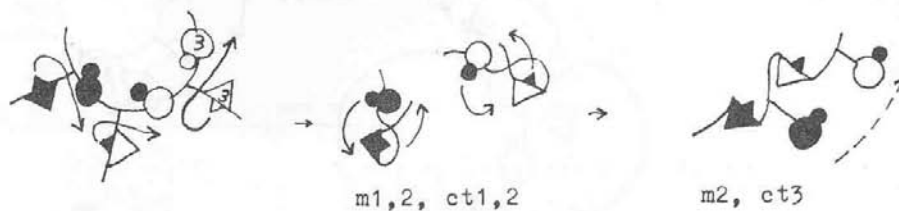
Same as (96) only everything in opp direction. These figures may alternate. First L, then R. When changing, everyone turns $\frac{1}{2}$ in twd the ctr to face RLOD and

M moves st he is ahead of his ptr. Take 1m to get into pos, 2nd m to bow to ptr. Notice the convention here is with the W ins. This may be reversed by calling b) GK Z PANAMI! Now the M are ins.

(96c) GK Z PANAMI, ZMIANA Z BEYSKAWICĄ

This is both a change of direction and of M and w pos. The change is accomplished on the 2thm transition using the BŁYSKAWICĄ cpl turn. At the end of m2 all take the hd hold forming the GK Z PANAMI.

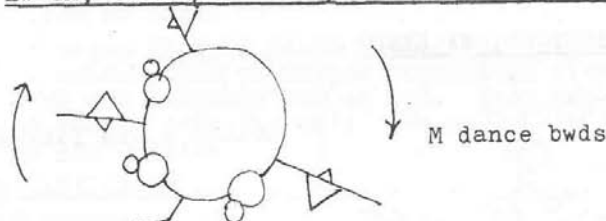
(i) On the 2m transition



(96d) DWA GK ODWROTNI, PIP

Two GK are formed, one of W in the ctr the other of M.

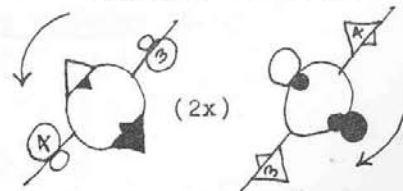
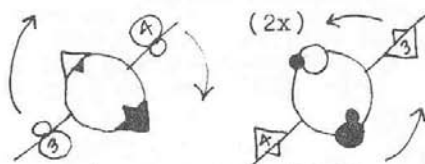
(96e) lw GK, TWARZA W TWARZ, NA LEWO! PANOWIE W TYŁ



(96f) DWA GK ODWROTNY

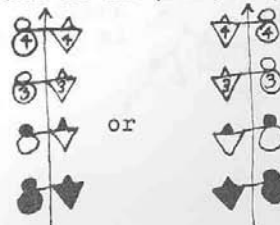
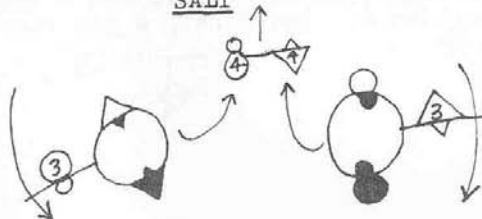
(i) JEDEN LINIA pw
GK: DRUGIE, lw
GK Z PANAMI

(ii) ZMIANA KIERUNKU!
NA PRAWO! NA LEWO!



(iii) SPOTKACIE SWOJEGO
I PZP PRZEZ ŚRODEK
SALI

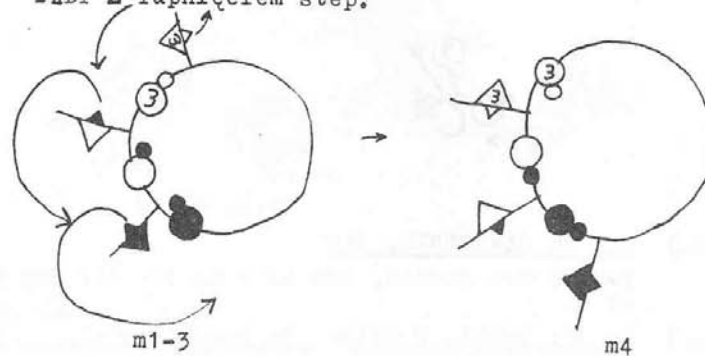
(iv) Then those in the circles meet one by one as in (iii) st,



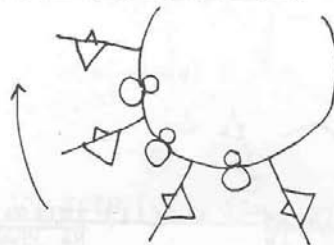
504

(96g) ZMIANA KIERUNKU Z OBROTEM POSUWISTYM Z DWOMA PODSKOKAMI

This is a special way of changing the positional orientations using a particular type of turn which is done by the men. See the Mazur section of the present author for the Obrocie K PZDP in the Advanced Sliding Motions Or Steps section in the explanation of the PZDP step. On the call, "I RAZ", to change pos the M, only, circle around into their new pos with 3m of Posuwisty Z Podskokiem steps. Finish into final pos on m4 with either a Kogucik ending or the various Akcentowany steps or even a PZDP Z Tupnięciem step.

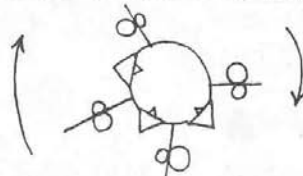


(97) K Z pw SZPRYCHA, NA LEWO!



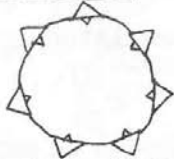
Notice W are facing in twd ctr.

(97a) PANOWIE! KZ pw SZPRYCHA, NA LEWO!



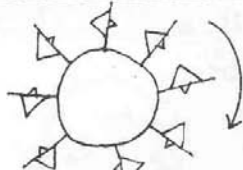
Things are beginning to get very subtle, aren't they? Here is a variation which involves a special shoulder hold for the M. But first, a new circle is needed.

(98) KOŁA Z RAMAMI



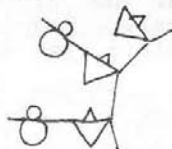
Here the M have their arms on their neighbors' shoulders or upper arms.

(98a) K pw REKAMI NAD RAMIĘ



M are turned in LOD with ins hd on next M's ins shoulders.

(98b) K NA RAMIĘ Z pw SZPRYCHA



Of course it can be called for M only.

Keep in mind that the names are only convenient titles or tags.

For all of these figures 94-98 the outside circle of people may be called upon to detach themselves from their present ptrs and progress fwd or bwd. Here are some examples which can be used for all. The calls are for the persons on the outside.

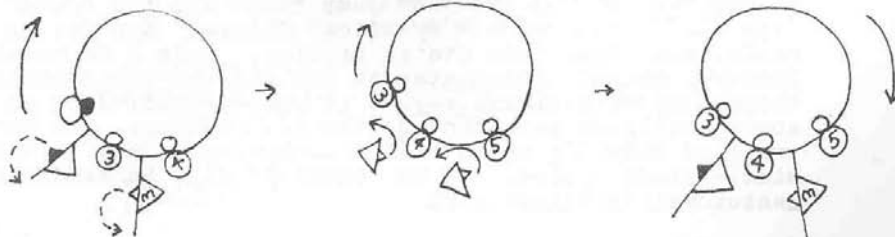
(99) MOVEMENT DIRECTIONS FOR 94-98.

(99a) POSTĘPOWAĆ NAPRZÓD "X" OSOBY

Go fwd X amount of persons not counting your present ptr. This is all done as the KOŁO is circling. Remember to greet your ptr with a bow.

(99b) POSTĘPOWAĆ W TYŁ "X" OSOBY

Same as (a) but going bwd. Persons make a $\frac{1}{2}$ turn to the outside to face RLOD and then circle to their new ptr whom they greet with a bow as they turn $\frac{1}{2}$ to face LOD.

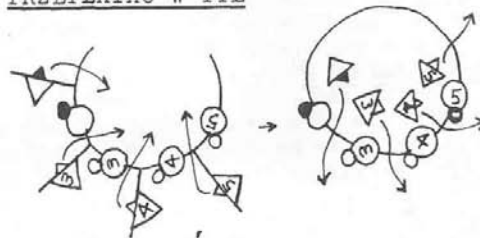


506

(99c) KOŁO W TYŁ "X" RAZY

Outside persons circle via the back (RLOD) X number of times finishing at their orgptrs.

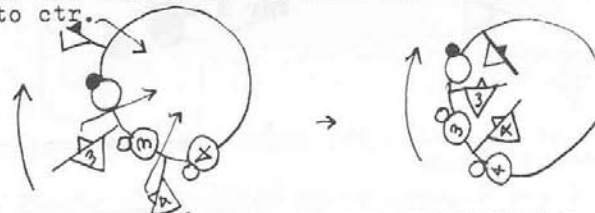
(99d) PRZEPLATAĆ W TYŁ



And so on until they meet their orgptrs and resume org KOŁO.

(99e) PANOWIE! DO ŚRODKA

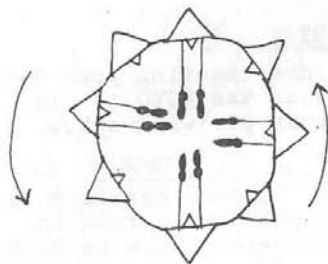
Again it is assumed that the M are on the outside to begin with. They duck under the joined hds of the people forming the ins circle. They continue on the inside in the same LOD free arms extended to ctr.



(99f) PANOWIE! DO ŚRODKA Z TWARZAMI! KOŁO lw!

Same as (99) but circle turns R st W dance bwds.

(100) MARYMOCKA



Here is a figure for M only. M are standing close together. They dance R taking small steps. At some signal every other M throws his legs straight twd ctr and leans bwds. M try to keep both back and legs straight. Other M support them firmly by closing and with a hd holds whereby the "in" M's lower arm rests

upon the "out" M's lower arm with hds firmly interlocked. At the next signal the "in" jump "out" and the "outs" jump "in". This is a very tricky figure! Now for an easier one done from static circles. Outs M do Hołubcowy Dostawny steps. Ins M step to the side on their heels. As "rough" as this figure may be it was actually done in the social ballroom situation of the 20th century. We have verified this figure in Polish Army circles and in the middle-class Żywiec. It is contained also in Włodzimierz Kaczorowski's figure book.

(101) PANOWIE DO ŚRODKA I Z POWRÓTEM



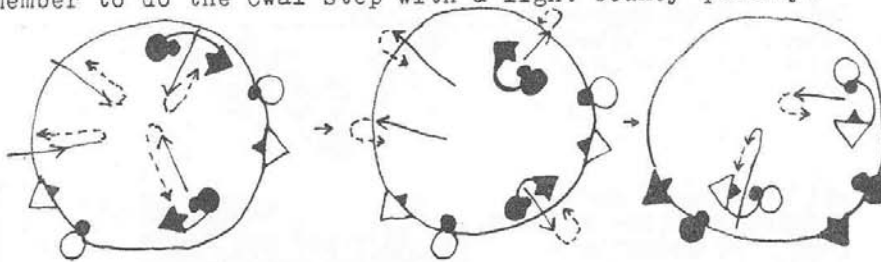
(101a) PANIE DO ŚRODKA I Z POWRÓTEM



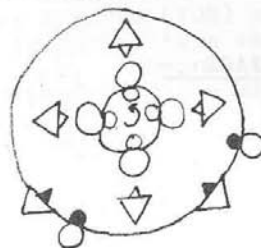
Notice that in both of the above the dancer turns in that sense which will maintain their same cpl pos.

(102) NA PRZEMIAN PARAMI DO ŚRODKA!

This starts from a Koła of cpls. On call "I RAZ!" every other cpl does Cwał steps in twd the ctr. Finish in the ctr with a step upon both ft. Rep back to place. Then the remaining cpls rep. Rep once more. But how shall the cpls know who should be going in and out? There are several ways. Cpls may have been numbered off first. Or the lead cpl may show their pos by doing the figure first. The other cpls may then gauge their respective positions and then the figure begins with the lead cpl and every other cpl from them.
Remember to do the Cwał step with a light bouncy quality.



(102a) Z DZIEWCZYNAMI KOŁA

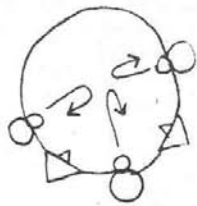


When at the ctr the W form a circle and dance. Ptrs rejoin and #'s2 rep.

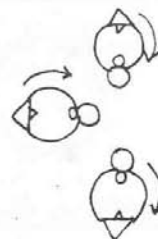
Obviously the various other figures can be done in the ctr.

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(103) KÓŁKA DOMOWE

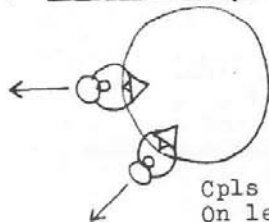


W go to ctr bow or
acknowledge each
other with accented
steps. Then return
to their ptrs.

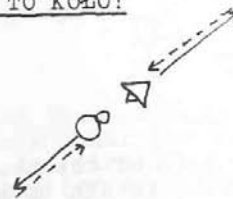


Then the
M rep the
same.

(104) KÓŁKO! ROZCIĄGNĄĆ I ŚCIĄGNĄĆ TO KOŁO!



Cpls dance outwards
On leader's initia-
tive all release hds.



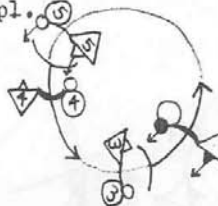
M dance in W
dance out.
They reverse.
(2x)

They rejoin hds and dance in to their org size.

(105) KP MOSTEKI NASTĘPOWAĆ NA PRZEMIEN.

An even number of cpls are needed. If they are in odd number, then one cpl should stand outside or, better yet, circle outside as a soloing cpl.

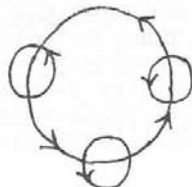
Cpls turn to face each
other. Every other cpl
raises its arm in an
arch.



All cpls dance in their
respective LOD. As they
come from under they
raise the arches, etc.



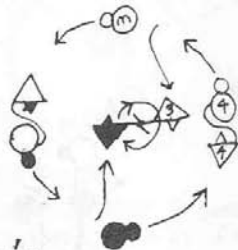
(106) KOŁO Z KOŁAMI TRÓJKAMI - POSTĘPUJACE pw



(2x)

Notice that the Koło Trójkami turn R (2x). But here the odd member goes (under the others Mostek) R and progresses to the next waiting pair. Ret until all are in orgpos. Notice that this is a figure that can be used when there are twice as many M or W. The next few figures are done from stationary circles.

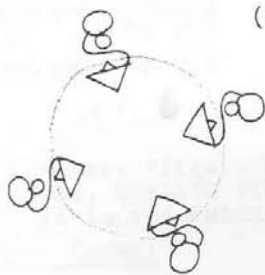
(107) HACZYK! OKOŁO TEJ PARY!



2 opp M circle in the ctr with Haczyk Obrot as all the other persons on the outside circle in opp direction. As outside circle returns to orgpos the inside M go to their new opp ptr.

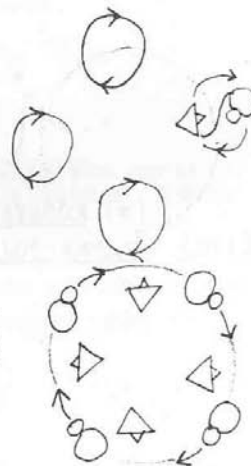
(108) GONITWA MĘYNKÓW

Although there are specific measures indicated below dancers take their cue from the leader. Ptrs have R hds joined.



(i) pw MĘYNKA

m 1-3 with Bieg all do a turn once CW. m4 all do 2 stamps finishing orgpos and cpls drop hds.



(ii) m5-7 All W dance CW. M dances in place m8 all are facing new ptr with 2 stamps.

(iii) lw MĘYNKA

m9-12 Rep (i) with new ptr but using L hds.

(iv) m13-16 Rep (ii) but M run CW to orgptr. W dance in place. Rad.

These figures (108) and (109) can be "called" for any Bly-skawiczka cpl turn which is what Pani Nartowska does in her work. The initial positions and travel direction may be called in different ways.

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(109) POSTĘPOWE KOŁO Z MĘYNEK

Same starting pos as for GONITWA MĘYNKÓW.

m1-4 Same as for GONITWA MĘYNKÓW,

m5-8 W dances CW, M CCW to next ptr joining L hds,

m9-12 rep m1-4, L hds.

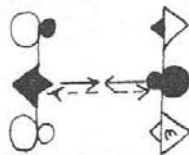
m13-16 Rep m5-8, giving R hds to next ptr.

m17-20 Rep m1-4,

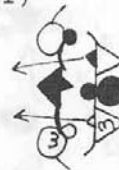
Rep until meet or ęptr.

(110)

(i) DIO

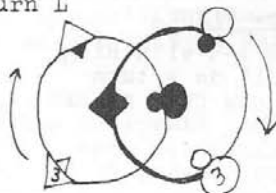


(ii)



M 2,3 go under the arches. Then M 2,3 join hds and W 2,3 join hds

(iii) Both circles turn L



(iv) M 2,3 bring their rear hds up and in frt of . W

2,3 do same in frt of .

(v) KOSZYK

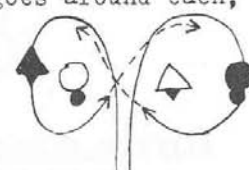
(111) ÓSEMKA POJEDYŃCZA

See the earlier PJ Z OSIEM by way of contrast.

(i) Starts with 2 cpls



(ii) 1st cpl splits and goes around each, 1 x.

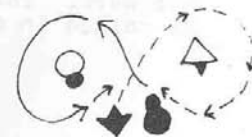


(iii) 1st cpl meets and does a cpl turn.



(iv) 2nd cpl rep all

Figure (ii) may be also done with the W crossing first to other side.

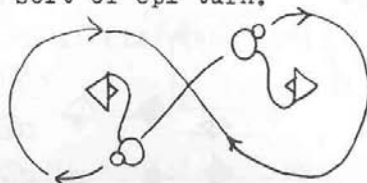


(111a) PAR ÓSEMKA

Same as (111) but the ptrs do not separate but go as a unit first around the opp W then the M.

(111b) PANOWIE UKLEK! PANIE OKOŁO I ŁANCUCH DWA RAZY!

This is for 2 cpls. The M kneel, the W circle them in turn, hds joined, when the W meet they do any sort of cpl turn.



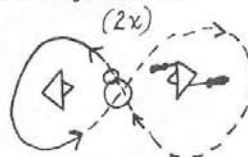
(112) ÓSEMKA TRÓJKAMI

This is a figure "8" for 3 people. It also may be thought of as a game figure. It is for one M, 2 W.

(i)



(ii) One M kneels, or both may kneel.

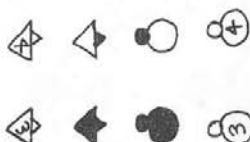


Here are some "figure 8" formations. See also the section on WEAVING, CURLING FIGURES and the figure sequence OSEMKA KRAKOWSKA in the KWADRAT section.

(113) PODWÓJNE ÓSEMKI

For 4 cpls.

(i) Starts from



(ii) OKŚRODKOWE KOŁO

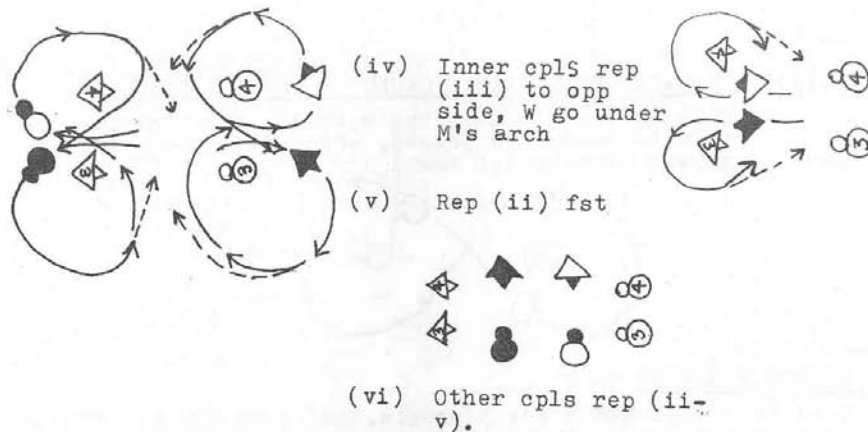
lw i pw. Ctr people form circle to orgpos



(iii) Inner M raise hds
2 W go under and do
2 sets of Osemka
Pojedyncze.

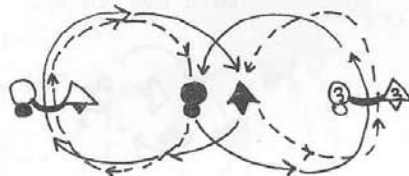


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This may be done with the other cpls.

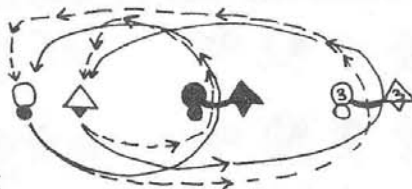
(114) FIGURA OSIEM POD MOSTEK PARAMI



When the ctr cpl finishes their "figure 8" all cpls do a cpl turn.

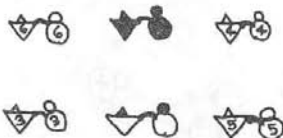
(114a) SKRAJNA PARA! OKOŁO POD MOSTEK

This might be considered to be a "collapsed" figure 8 because the end cpls M always runs the greater distance first. When they ret to their pos all cpls turn. Actually (114, 114a) might be done as one figure.

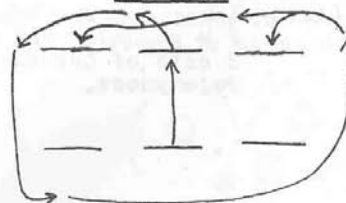


(115) DWIE DROGI

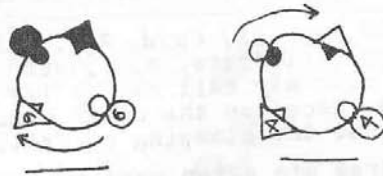
(i) Starts from 3 KOLUMNS of 2 cpls.



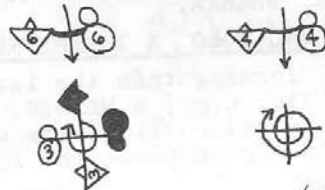
(ii) ODSRODKOWA PARA
PzP w lw



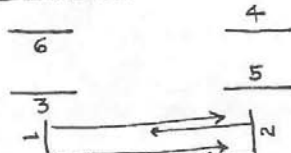
(iii) DK, lw



(iv) POD REKAMI DO DRUGIEJ PARY pw KRZYŻ.
OBROT (cpls)



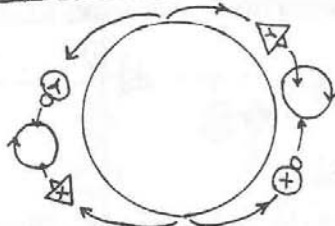
(v) POŻ - ANG



Then ret to orgpos.

(vi) If you wish to have each cpl rep this action then form DK and fst new cpls are in the columns.

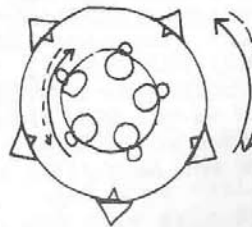
(116) PARA X, Y ROZDZIELIĆ SIĘ, I OKOŁO KOŁO



First cpls X, Y ANGLEZOWE. Cpls X, Y split and run around the circle on the outside. Opposites meet and do cpl turns (2x). Meanwhile, other cpls finish their turns. Outs cpls, with new ptrs then rejoin the ins cpls in the following manner. The W goes with the M to the woman's orgpos. They ANGLEZOWAC. Same cpl repeats all of the above fst orgptr.

(117) WIZYTACJA KOŁO

(i) Start OKWK. Ins circle goes L, R; outs circle goes R, L; fst orgpos ptr. These circles always turn oppositely.

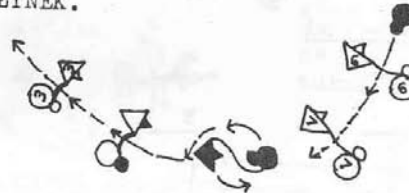


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- (ii) At leaders signal circles circle, W's L, M's R. On signal circling stops. Persons directly opp you is your ptr. Dance a cpl motif in place. New ptrs do cpl turns; KOŁECZKO is the simplest. Fst orgpos.
- (iii) Now, on signal rep (ii) oppd. Rzd. All sorts of variations possible here, e.g., when meeting a new ptr the rest may call may be PzP or the Edies may be placed on the outer circle. The "signal" may be the stamping of feet.
- (117a) Visiting figures are often used as the last figure in a sequence in order to end the dance. See the figure KOŁO ZAKOŃCZENIE. This figure makes use of a two handed BRAMKA.

(i) FORMOWAĆ KOŁO Z PARAMI MOSTEKI

After forming this the lead cpl dance in place, e.g., a MŁYNEK. Then the W runs CW under all of the up-raised arms ret to her orgpos. The lead cpl again MŁYNEK.



(ii) PANIE! ZMIENIĆ JEDNO MIEJSCE, lw

All W progress one place CW.



(iii) PARA MŁYNEK!

The lead M with his new ptr, Młynek in place. Other W only she circle under the MOSTEK, going CW and MŁYNEK with the lead M.

(iv) Rep (iii) and rad.

Many variations are possible here, e.g., (iii) may be WSZYSCY MŁYNEK st all cpls Młynek at the same time. Or a WSZYSCY KOŁKA! st all cpls do the KOŁKA turn. W may alternate their circling directions, one goes CW; the other CCW. Even more interesting. The lead cpl splits on the call POD MOSTEK, PAN w pw, PANI w lw! The M goes CCW under the MOSTEK; W, CW. When they, the first time meet on the opp side they may do a cpl turn or action of some sort, e.g., the M may nearly do an Ukanski salute to the Lady. Or after the W progress to their

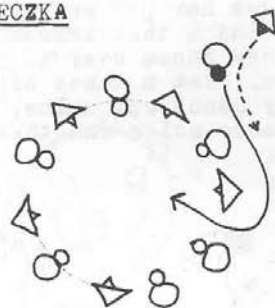
new CW ptr the next (from the lead M) CCW cpl does the splitting motif. Pst all in orgpos.

MOTIF FIGURES OR PLAY FIGURES

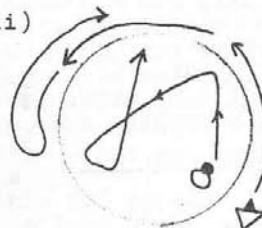
The most popular Motif Figures are romantic in nature and involve flirtation and M and W chases.

(118) PRZEPIÓRECZKA

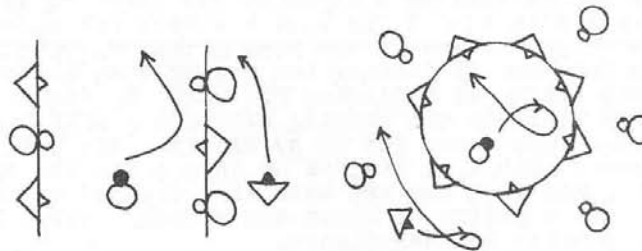
(i)



(ii)



This figure is named after a folk tune of the same title which is about catching a quail. It is danced to this tune. Koło may be closed or opened. M chases his ptr around. W goes into koło. The Koło does not let the M in. W then goes back and forth on the inside of the Koło while M on outs tries to catch his ptr (ii). Finally, the M is let into the Koło where together with his ptr they dance a solo. This may also be danced in the following formations.



The M and W may be in the line of cpls. Any W may leave her ptr and dance a solo in the ctr. When chased by her ptr she may weave in and out amongst the dancers. After the cpl solo they ret to their org place. The figure may then be repeated by another W if the same folk tune is played.

(119) ZWODZONY

One W of the dancers solos among the other M in whatever formation they are standing in. W does Basic step. She offers her hd to a M and they do a cpl solo, finishing with a cpl turn or simply escapes her ptr and goes to another M and repeats. She changes ptrs until she meets one who will not let her escape and they solo doing various step-combinations.

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(120) UCIECZKA

One cpl dances around the room. The W leaves her ptr and runs to the W of a 2nd cpl. The W dance together. The W returns to the 1st M. He does not chose his own ptr but dances with the 2nd W. 2nd M sees this and immediately dances to the 1st W and they dance together.

(121) DOGNANI

Cpls are dancing. 1st W leaves her ptr and goes to another M, this 2nd M leaves his W. 2nd W then dances with 1st M. 2nd W also takes 2 more M. They dance over to 1st W and enclose her alone in a circle. 1st M takes his orgptr. 2nd M takes his orgptr. They dance cpl solos. The other M may take either W and dance solos and then ret to their orgptrs and solos.

(122) KARCOA (MA, LN)



Starting formation is 1st cpl pulls the 2nd along. All do basic (you might try 1st cpl doing basic, 2nd, PZDP). Pulling is for three m fwd in LOD. On m four, 1st cpl releases ins hds and circles around in order to be pulled around by the 2nd cpl. m5-7 dance fwd in LOD.

(123) ODBIJANY

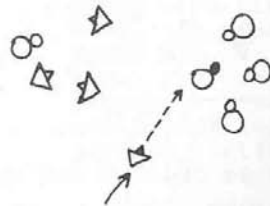
This may be done free style on the floor or from a KOZO. Several M in turn dance with a W "cut in" on each other. This is good if there are more M than W. The M cuts in from the rear by turning the M away from his ptr with one hd and taking up a dancing pos with the other hd. The last M finishes his dancing with the W with some cpl turn ending. The M may cut in by blocking the path of the dancers. Clapping his hds he then takes the W. The displaced may then may rep this with the 2nd cpl and so on. The last M retire or start the process over. This form is a popular Polonez figure.

(124) ODBAROWANIE

W dancing in cpls dance around the hall, after a time M (singly) come and dance next to them. W try to escape dancing in between the M etc. At the end of this "dance", W give a token, e.g., their handkerchief, to the M indicating that they will dance the next Polonez together.

(125) CHUSTECZKA

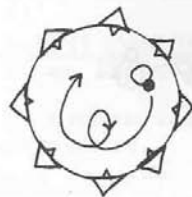
(i)



Dancers scattered or in previous figure.

M brings one chosen W who must have a handkerchief. All other M surround her and do PRAWA - HOŁUBIEC STEP, st KOŁO goes R

(ii)



(ii) M hds joined. W runs to L with her handkerchief raised. When she feels that the spirit is right the W throws her handkerchief aloft. If a M catches it then this cpl solos. After which the M bows to her and returns her to her orgptr.

(125a) Z CHUSTKA

Same as above but circle L. Which ever M is able to take her handkerchief does a solo with W. Then he removes her from circle. Another M brings his ptr and repeats.

(125b) PODUSZKA

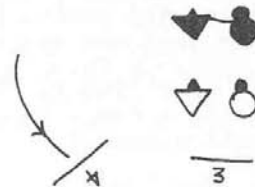
Same as a) but with a pillow. W places pillow in frt of M she wishes to dance with. M kneel to try to gain her favor. W is reluctant at first. Chosen ptr solo and end with Mazur turns.

(125c) HO DZIS DZIS!

(i) After some other figure the leader places his W at some place in the room; leader solos around the room. The other cpls rep this until we have



(ii) each M takes his ptr and PzP to form a column.



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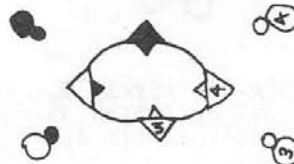
- (iii) 1st cpl dance KÓŁKO ; he leaves the W and dances over to 2nd cpl and they circle.



- (iv) Rep (iii) then M go to 3rd cpl and they circle; rep until



- (v) all M have formed a circle



- (vi) The 1st M asks his ptr to the ctr of the circle. She solos as M dances. She throws her handkerchief, a M catches it; they solo.

(126) STAROPOLSKA UKŁONY

According to Arkadiusz Kleczewski we may date this figure to at least 1830. By inference it belongs to the 18th century. After the evening meal the people would return to the dance room with a Polonez. In that room they formed a large circle, in which was the first cpl. They would dance a solo, the M would kiss her hd, make a deep "Staropolska" bow to her and then go and join the outer circle. She would then pick a new M, they would solo then she would curtsy to him and leave him. Then the M would pick a new W and etc. This is repeated until at least all the important guests have danced. We suggest that the outer circle, continually dance the Polonez. Start L, then R, etc. alternating with each leave taking.

(127) GONIONA

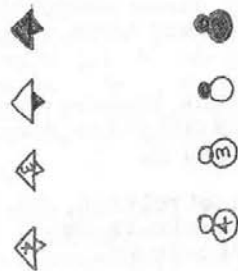
This is a motif-figure of the PRZEPIÓRECZKA type. A W leaves her M to dance with another ptr's W. Both M watch them with chagrin, surprise and eventually the M go to the W and try to separate them and get them to ret to the general dancing of the cpls. W flee, W runs to each and do turns, again they run away from M. M finally convince them and catch them and all 4 dance in a circle or form a KRZYŻYK. (And then rejoin others.)

- (127a) GONIONY. From some formation on one or two groups a W flees her M with the basic step, M runs after her earnestly. He implores her to dance with him by kneeling now on his R, then L knee. At times he catches her, she dances around him not being able to decide if she accepts him. She doesn't and escapes through group of W (anywhere from the M) among whom she hides. Suddenly they loosen their group formation. The pursued W with nimbleness cunningly escapes the M again. If captured, the cpl solos away.
- (127b) PANOWIE! GONIONY PANIE! All the M chase all the W!
- (127c) PANIE! GONIONA PANA! Several or all of the W chase on M.

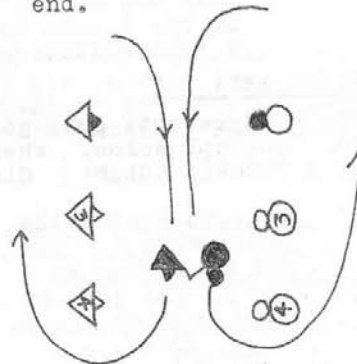
Of course variations b) and c) have a very free structure.

(128) NIE UCIEKAJ DZIEWCZE

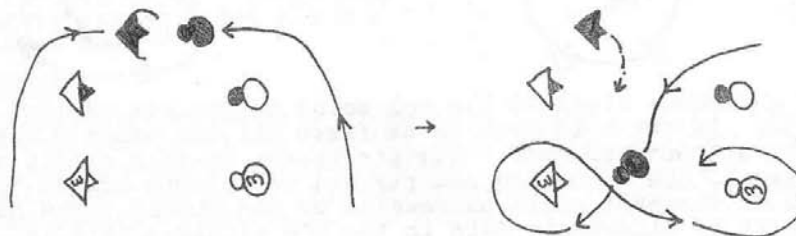
(i) SZEREG, SAMA PzP



(ii) 1st cpl solos down to end.



(iii) M offers hd, W refuses and M chases W. The others let the W through their joined hds but not the M.

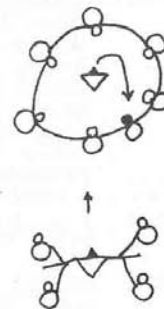


(iv) Finally the M catches her; they dance a L, R, MEYNEK and take last place. Cpls then rep on order.

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(129) MOTYLEK

M leaves his Ptr and chooses another. M repeats or M dances with 2W. Other W then take revenge. 2W on each side capture M, dancing all the while. Rest of W surround this M. He capitulates and goes back to his orgptr, who is also in the KOŁO, and kneels humbly before her. She forgives and they solo in center. When they do rest of M may join in the KOŁO.



(129a) MOTYLEK

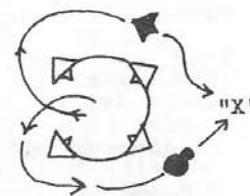
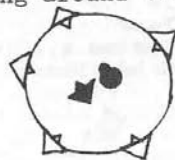
The lead cpl dances and picks up 3 more W. They form the MOTYLEK formation and dance. At some time the circle of W is formed around the M. One of the W join the M and they dance away. Other W join remaining W and dance away with them.

(130) EXTRA META "X"

The X represents some goal to which the dancers dance to. One cpl solos. When they finish they are "captured" by a PANOWIE KOŁEM! Circle goes L and R.

Someone next calls EXTRA META X. The cpl will race to the X, The goal by going around the K.

W circles R, ML, if circle is small they circle 2x.



If M arrives first at his cpl solos in the ctr of the hall. If the W is seen to be first all the other M rush over and encircle her. Her ptr is not in this circle at present. She chooses a new ptr and solos with him in the ctr of the hall still surrounded by the circle. Now her orgptr is allowed to join in the M's circle. This is

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(125) CHUSTECZKA

(i)

Dancers scattered or in previous figure.

M brings one chosen W who must



periodically, moving closer to the person in the middle. Then the circle moves outwardly and to the R. Ptrs are released from circles and they solo in the middle of one large circle. Circles may "pass" one ptr to the other.

(132) WIANKI

M places flowers in various parts of the dance hall or on the floor, W, one at a time dance solos from flower to flower, finally pick up one and solo again returning to ptr to present him with flower.

(133) NIESMIERTELNY MIŁOŚĆ

This is a figure which portrays a life-long love which is impossible. The W is always chaperoned. The lovers are never alone. But she never forgets. Not like contemporary real life. This is a TROJKAMI figure of 2W and 1M. 1W is the Chaperon, 1W the beloved. They dance accordingly. The three hold hands and solo. The M tries to dance alone with his beloved. It happens only for seconds at a time. The Chaperon is always there. To conclude, all other dancers surround the beloved W, the M is outside the circle dancing around, going mad.

(134) NIEPOZWALAM!

This is a M's solo figure. One M solos. Another shouts "NIEPOZWALAM!" and jumps to take his place. The pace quickens. Many M call "NIE POZWALAM" and solo themselves in chaotic fashion around the hall. W and company look on amused.

(135) KWIATY

This can be used as an opening figure. A cpl dances. They pick up another W. The M gives names of flowers to the W secretly. In Polish some flowers would be "Konwalia, Fiołek, Róża, Bez, Chryzantema, Nagietek, Aster, Goździk, Mak, Haber, Lilia, Rumianek, Szarotka, Sasanka, Bratek, Macierzanka, Bławatek." Or the W may name themselves. The three dance over to a M who then tries to guess their/2nd W's name. If he does he then dances with that W. This is repeated until a large number of cpls are dancing. It is better to give the 2nd M a choice between 2 flowers which the W are.

(136) BUTELKA

This figure requires a Champagne bottle. The bottle is placed on the floor. As the music plays the M try to balance themselves upon the bottle. He who balances longest gets his pick of the W, and dances a solo with her. If the bottle is not empty the remaining may receive it as a consolation prize.

(136a) WIWAT!

This is a drinking figure. The person (or more) whom is to be honored is surrounded by the others in circle. As they cheer and cry-out "WIWAT",

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the honored person raises his or her glass and drinks. There are various arrangements.

(136b) TOASTY DLA PAŃ! NA ZDROWIE PAŃ!

Here is a more complicated WIWAT figure. The following may be considered a novelty figure but it is refreshing in more ways than one. It was first contained in Pan Lipiński (1878). It was then modified and used by Pan Mestenhauser, who is usually recognized as the dance figure source, who simplified it and changed it's title. (Some will say that he stole it, among other figures). Here we give Pan Lipiński's version. As such, this is a sequence of dance figures. The idea of this action is to toast the Honourable Women. It starts with 4 cpls (Actually it may be done with 2M and 1W). The 1st 4 cpls form a KDR.

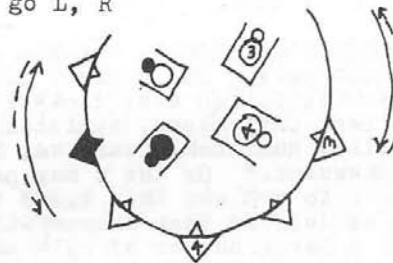
(i) WI PAN

As the W chooses her 2nd
M ptr (DOBRANY PAN) the
1st 4 M get 4 chairs
and arrange them as be-
side

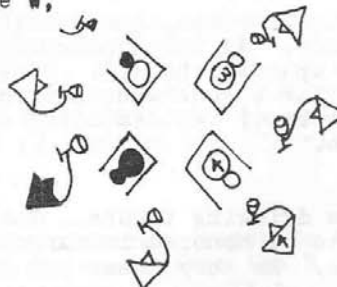


(ii) KOŁO PANOWIE

W sit in their chair
M go L, R

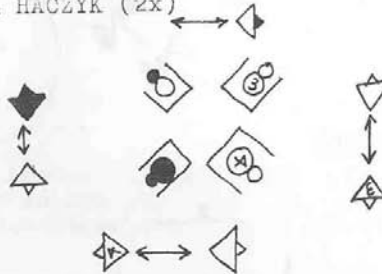


(iii) The M get the glasses
full of wine and toast
the W,



(iv) POSTĘPOWAĆ Z ROGU NA RÓG

1st 4M go L, others R. When the new ptrs meet in the corners the M clink glasses 2x in Rhd. Then do a L HACZYK (2x)



(v) Upon returning to orgpos the 1st 4M dance PzP as the 2nd 4M refill the glasses. The W are returned to their seats.

(vi) The 1st 4M receive a glass also the 4W. The 4 2nd M kneel in frt of the W, orgptr remains at the side of his W.

(vii) 1st 4M help W drink. If their W do not finish the drink then their first M may finish the drink or place the glass on the floor where they place their own glass. The orgcpls then finish the dance with PzP as the 2nd set puts away the glasses and chairs.

(138) POGON

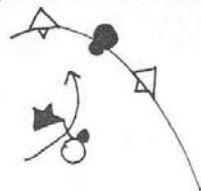
(i) one cpl solos



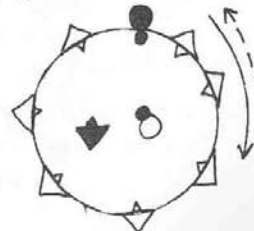
(ii) lead M leaves his W and takes another and dances with her



(iii) 1st W gets several other M and block the path of the cpl

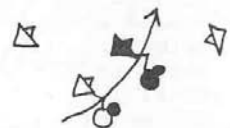


(iv) capture



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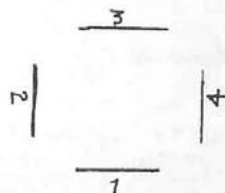
(v) after this capture, ptrs change



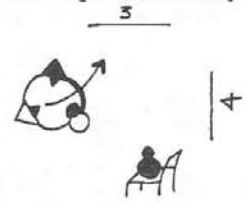
(vi) remaining M get W and all PzP

(139) KRÓLEWSKA

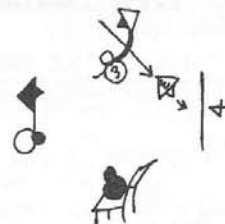
(i) Starts KD



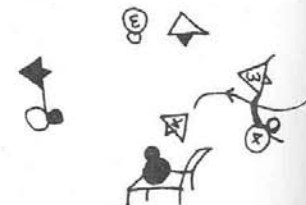
(ii) 1st solos then M sits his ptr down on a chair. He then goes to 2nd cpl and they KT



(iii)



(iv)

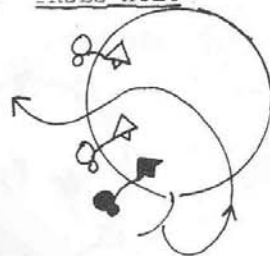


(v) They (♠ ♡) solo, after 4th M goes to 2nd cpl and (ii-iv) is rep until all M solo with 1st W and all are in orgpos.

SOME CIRCULAR TRANSITIONS

Here are several elementary transitions. One should not feel restricted by them. Here are 2 "follow-the-leader" types breaking a KP.

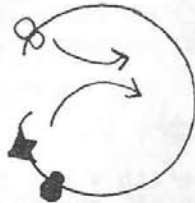
(140) PRZEZ KOŁO



(140a) PRZEZ KOŁO, "X" PARY W TYŁ

Same as (140) but more specific. Cpls follow their leader but each goes back an "X" amount of cpls.

(141) KOŁO-POŁOWY or NA POŁ (K → DK)



Circle is broken by leader releasing his L hd. Then he dances directly over to his opp W and forms a smaller circle (should be $\frac{1}{2}$). Other end W does likewise to form DK.

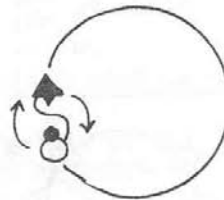
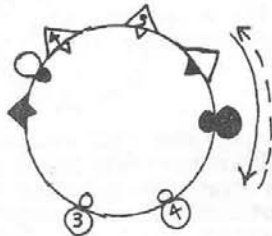
(141a) POŁ NA POŁ DO PARAMI or PODZIAŁ NA PARY

Same as (141) but circles are continuously $\frac{1}{2}$ 'ed until only cpls remain.

(142) KOŁO POSTĘPOWE DO SWOICH, ŁAŃCUCH Z MEYNKIEM I KOŁO

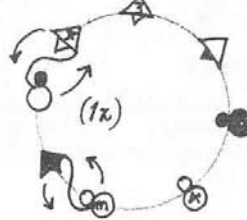
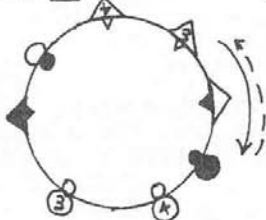
(i) Starts from

(ii) 1st M does MEYNEK



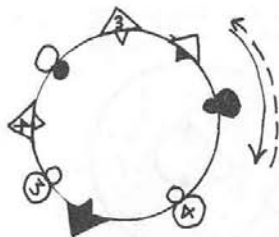
(iii) KO

(iv) DWIE PARY MEYNEK



(v) KO

(vi) Rep (iv-vi) fst with orgptr.



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(142a) This is another way to ret to your orgptr.

(i) DL Ptrs at opp ends.



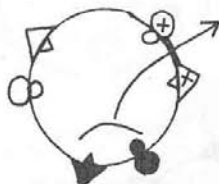
(ii) 1st M goes to the 4th W and they cpl turn. He goes to W3, she to M2. These two cpls turn.



(iii) This process continues until the 1st M, 4th W meet and turn with orgptr after which orgcpl dance away.

(iv) As soon as 1st M, 4th W leave, W3, M2 the remaining dancers rep same process.

(143) ODWROTNE TO KOŁO (OK)



Cpl opp the lead cpl raise their hds in an arch. The lead cpl then goes through pulling along all the other cpls st other circle is formed ins out. This may be done from here, dancing bwds.

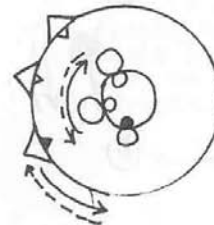
(143a) OK SZNUREM

Leader releases that hd with which he is holding his neighbor. He turns away from the ctr and pulls everyone out and away to form a circle, all facing out.

(144) KOSZYK → KwK

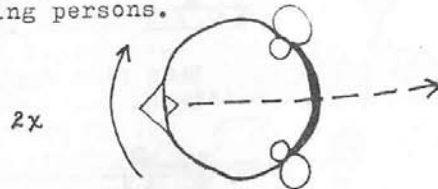


M raise their joined hds. W go under twd ctr.



(145) KÓŁECZKA TRÓJKAMI (KT)

Odd person leaves the small circle under the arch formed by the remaining persons.

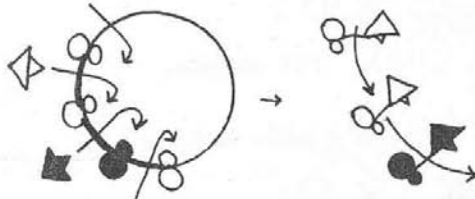


Circle twice, here to the L, then pass under arch.

(146) KwK → DKwK

From KwK each circle divides as in KOŁO POŁOWY. Outs circle waits for ins circle to split first.

(147) PANOWIE POD MOSTY, DO SWOJE I PZP



Inner circle forms a KOŁO MOSTY. Members of outs K go in under the arches, $\frac{1}{2}$ turn and take appropriate pos and hd hold. Cpls pw K (1x).

(147a) A transition: DK → KL → KOŁO ZĘBATE

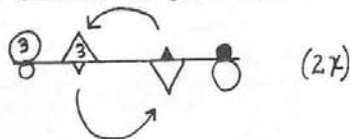
LINEAR CIRCULATIONS

Here are figures which are usually done from a KWADRAT of 4 cpls. A straight line of some sort is formed which describes some sort of circle. This figure may be expanded to include more than 4 cpls. Any movement of this sort is classified as a WIATRAK.

(148) MAŁA PSZCZOŁKA!

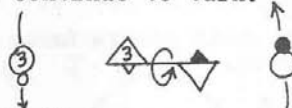
This is only done by 2 cpls at a time. It starts with a calling out of the 2 cpls involved standing opp each other.

- (1) The cpls dance twd each other and the M hook ins elbows or just hold extended hds.

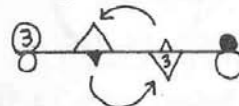


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- (ii) W then drop out and circle on the outs as M continue to turn.



- (iii) Until after some time ptrs are next to their new ptrs fst.



rep fst orgptr.

(149) DUZA PSZCZOŁKA!

This is more complicated version of the Pszczółka (148). It's close to Pan Mestenhauser's original.

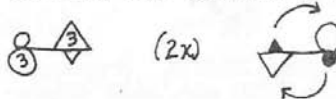
- (i) Same as (148i). (ii) Same as (148ii)

- (iii) Same as (148iii).

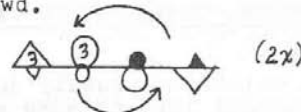
- (iv) rep (i), (ii), (iii). fst orgptr.

- (v) DWA pw MEYINKI

M release ins hds and W make $\frac{1}{2}$ turn



- (vi) W to the ctr M makes appropriate $\frac{1}{2}$ turn; all go fwd.



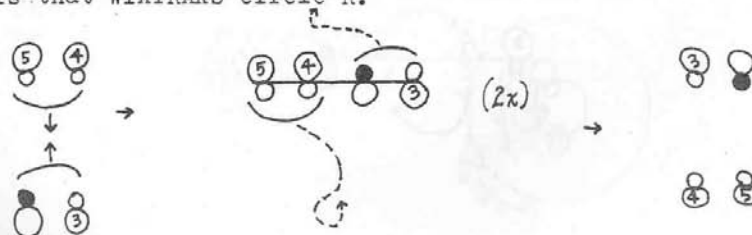
- (vii) Pani Obroty

Rep (ii), but with W in the ctr.

- (viii) Rep (iii), then rep (ii) and (iii) fst orgptr.

(150) PANIE WIATRAK!

This is a WIATRAK solely for W. WIATRAK's are usually used to change the pos of a cpl, usually to the opp side. Here the "cpl" consist of 2 W. Of course, first they must have been brought together as a cpl. The convention is that WIATRAKS circle R.



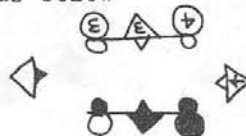
The prime convention is that the WIATRAK is for cpls with the M in the ctr. When standing as cpls the call may be given for 2 chosen cpls.

(150a) WIATRAK Z PANÓW

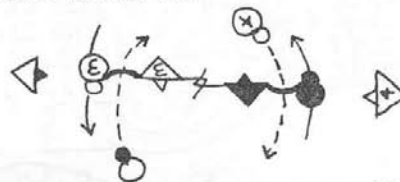
The M join hds in the ctr. Remember that to change the direction of a WIATRAK if desired, everyone releases hds and $\frac{1}{2}$ turns twd the outs to face RLOD.

(150b) POD WIATRAK Z TRÓJEK

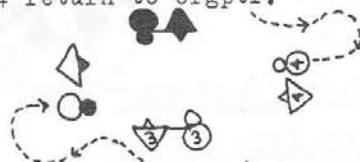
(i) Start as below



M 1, 3 release LW, (2,4) and hook L elbows or hds WIATRAK turns R. W (2,4) go under to L, after the WIATRAK turns 2x.



M release hd and go to opp side. W 2,4 return to orgptr.



W 1,3 reform next TRÓJKI

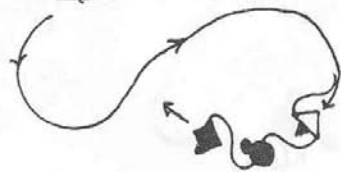


WEAVING, CURLING FIGURES

These are figures wherein one line threads its way around the floor.

(151)

(151a) WĘŻYK ÓSEMKA



A single file of dancers make a figure eight. Dancers hold hds.

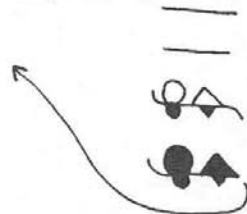
530

(151b) OSEMKA PARAMI

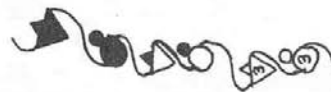
Same pattern but done by cpls following the leader.

Any sort of line of this type may also be called SZNUREM. The line is formed from some previous figure.

(152) SZNUREM



From a series of lines leader circles around in such a way that the end M, W may join free hds. All will face in.



(152a) An obvious variation is for a leader to go around the other way st they all face out.

(152b) The 1st W joins with the end W.

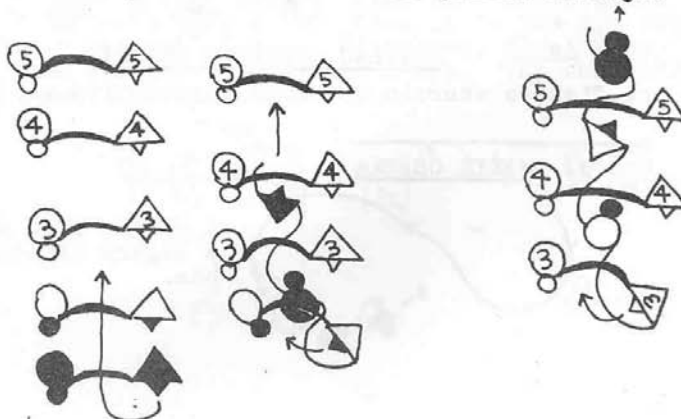
(152c) When (c) are done just with 1 cpl per line, then a variation of the liniar figure ODWROT-NIE L is formed. It might be called ODWROT-NIE L PARA Z PARA.



(152d) SZNUREM POD MOSTEK

(152e) TUNEL (POD MOSTEKI)

A column of MOSTEK's are formed. The lead M goes under pulling his W along. As she comes through she joins her free hd to the free hd of the M behind her (2nd cpl) thus pulling this cpl along. This is repeated until all are pulled through.

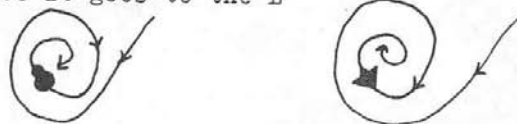


(153) KŁĘBEK



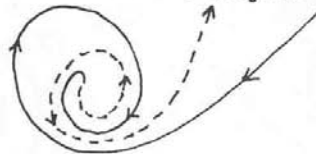
(153a) D KŁĘBKU, PIP

Notice it goes to the L



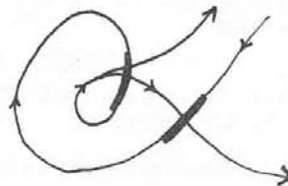
(153b) ROZWINIĘCIE KŁĘBKA or LABIRYNT

(i) This is to leave the KŁĘBEK



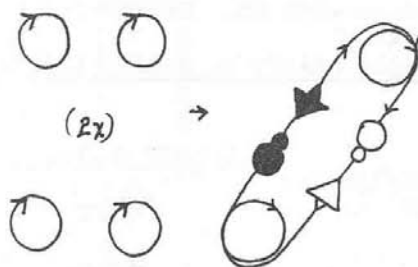
(ii) POD MOSTEK

All are pulled through the successive MOSTEK.



(154) KULIGOWA

This starts with any number of cpls, evenly divided, at 4 corners or in a KWADRAT. 4 groups K or 4K.

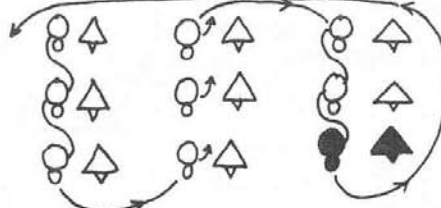


They circle twice in the opp corner. Then other pairs of corners rep. Then all rep.

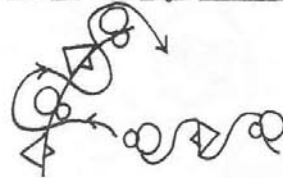
532

(155) PANIE, SZNUREM MIĘDZY KOLUMNY

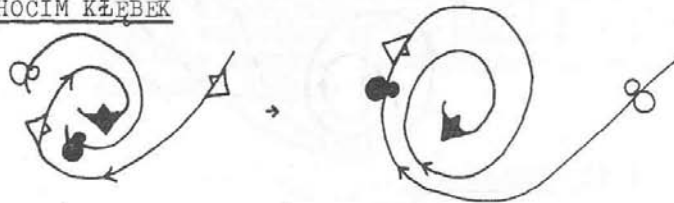
W should try to form one connected line.



(156) SZNUREM Z RZĘDÓW POD ARKATY



(157) CHOCIM KŁĘBEK

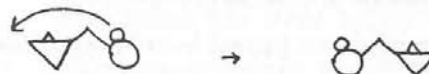


This starts with 2 separate lines solely of M, W. The M KŁĘBEK ins the W. End M gives free hd to end W st only 1 line.

COLUMN FIGURES

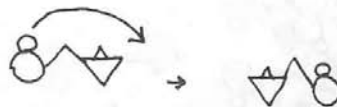
These are figures of cpls in columns on after the other facing front - the usual convention.

(158) PANIE NA LEWĄ STRONĘ (PANIE NA DRUGIE STRONĘ)



The above depends on which side she was in the beginning. W crosses over and in position with 2m. On the 2nd m ptrs bow heads to one another.

(158a) PANIE NA SWOJE MIEJSCE (PANIE NA SWOJE MIEJSCA)



(158b) KOŁO POSTĘPOWE DLA PAŃ! Z PANIĄ NA DRUGĄ STRONĘ!

(i) Starts KOŁO OGÓLNE



(ii) At call "I RAZ" all W do figure (158). On each 2nd m W bows to previous ptr then new ptr. Rep until to orgptr.

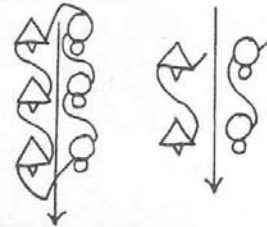
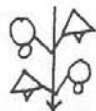


(158c) KOŁO PW! After each change entire Koło circles, in this case, to the right. Rep until all are orgptr pos.

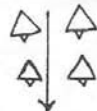
(159) KOLUMNY Z PARAMI

(159b) CHWYT KOLUMNA

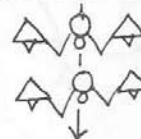
(159a) KOLUMNA MIESZANKA



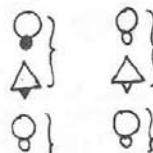
(159c) KOLUMNA Z PANÓW



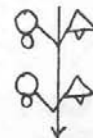
(159d) KOLUMNA Z TRÓJEK



(159e) RZĄD Z PARAMI



ŚRODKIEM Z PARAMI



(160) "X" KOLUMNOWY



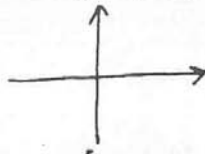
"X" number of columns are formed.

(161) PRZECIWNĄ KOLUMNA



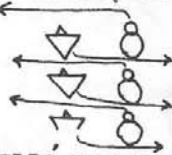
534

(162) KRZYŻUJĄCE KOLUMNY



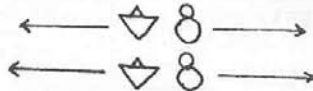
Cpls pass through one after the other

(163) ODDZIELIĆ SIĘ, PANOWIE pw, PANIE lw

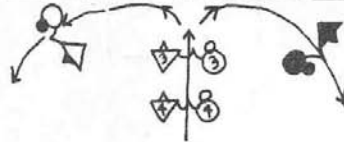


M step in back of W.

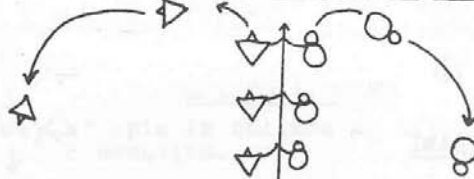
(164) ODDZIELIĆ SIĘ DO STRONY



(165) PARA NA PRAWO, PARA NA LEWO

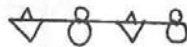


(165a) PANOWIE NA PRAWO, PANI NA LEWO



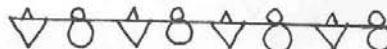
(166) CZWÓRKAMI (CZWÓREK) or DWIE PARY

This is for 4 people usually.

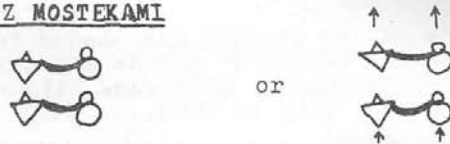


(166a) ÓSEM KAMI

This is for 8 people



(167) KOLUMNA Z MOSTEKAMI



Cpls raise hds and form arches. This may be done stationary or moving. See (169).

(167a) RUSZAJĄCA (KOLUMNA) MOSTEKAMI

- (i) Entire column is moving frt in LOD. First cpl turns about and dances under all the arches. They then form a new last arch. 2nd cpl rep, etc.
- (ii) After passing through the 1st cpl could simply begin to form another KOLUMNA MOSTEKAMI.

(167b) WSZYSCY POD 1st MOSTEK



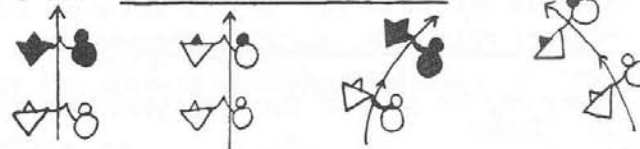
or the 1st cpl may move fwd as the other cpls come through.

(167c) MOSTEK Z CHUSTECZKA

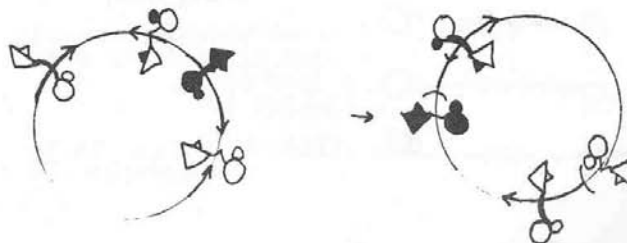
Arches are formed with handkerchief other similar figures may be formed this way.

(168) KOLUMNY POD MOSTEKI NA PRZEMIAN

- (i) Starts from DWIE KOLUMNY MOSTEKAMI



- (ii) One column passes under the arches of the other. Then the columns alternate roles.

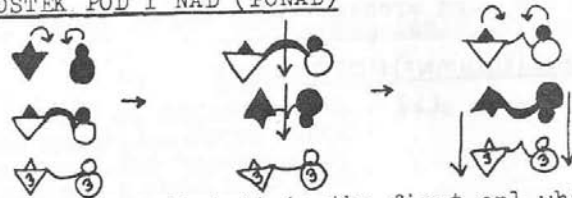


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(168a) WRACAC'

After one of the columns has passed through the leader calls "WRACAC"! All do a $\frac{1}{2}$ turn inwards to face the opp way. That same column continues to pass under only in RLOD.

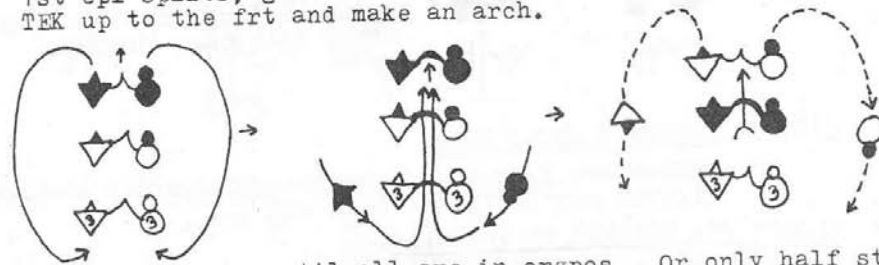
(169) MOSTEK POD I NAD (PONAD)



Notice here that it is the first cpl which is in motion twd the back. As each cpl becomes first in line it then turns in and repeats. As each cpl comes to the rear, it turns in and repeats fwd. All are moving at one time or another.

(170)

1st cpl splits, goes around, meet and come under the MOSTEK up to the frt and make an arch.

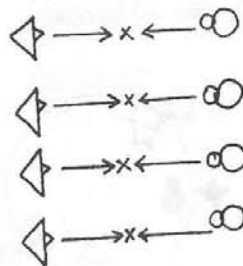


Rep same figure until all are in orgpos. Or only half st leading cpl is in rear pos st there is a new lead cpl.

(171) PANOWIE "KARAKOL", PANIE "KONTRMARSZ"

Here is a military cavalry maneuver of the 17th century which may be used in the ballroom. There are a number of variations.

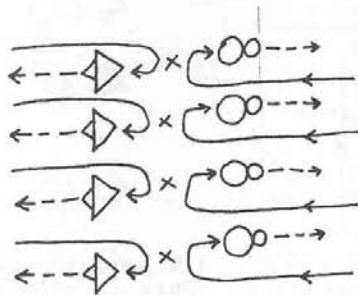
(i)



(i) When the M reach the "X" they stamp their R ft ast swinging out their R arm doing a quick bow, then rep with the L ft, arm,

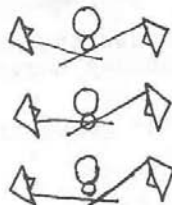
(ii) W rep (i) at the "X". But more gentle and elegantly.

(iii) Dancers make a $\frac{1}{2}$ and leave



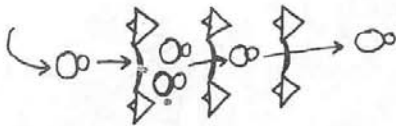
This may be done with rows of dancers one behind the other so that as one row finishes the dancers pass each other. The stamping and arm sweep represents the firing of pistols.

(172) BRAMKA ZE SKRZYŻOWANYMI SZABLAMI

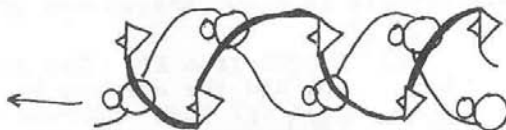


M form arches with crossed SZABLE. W pass under holding out skirts.

(173) MOSTEKI PANÓW



(173a) PANOWIE, FORMOWAĆ KOLUMNY ARKATY



Column is already in an KOLUMNA MIESZANKA. The M form arches. It may be necessary for the M to turn slightly twd each other. The W may or may not join hds and PRZEPLATAĆ under the ARKATY.

(173b) (i) M are facing each other when they make the ARKATY.



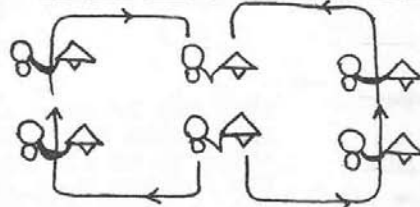
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(ii) SZNUREM PANIE

W go under and through. They may then rep oppd.

As a variation the M may dance sideways. This then resembles a type of MIJANKA.

(174) 3 KOLUMNY, POD MOSTEKI SKRAJNYCH KOLUMN



Middle column splits at the frt and M and W separately go under the arches of the end columns. This is analogous to (114) and may be called in the same manner.

(175) MIJANKA

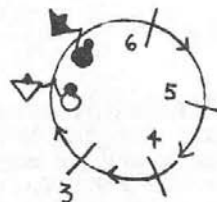
As a Krakowiak figure the moving columns use the Cwał step. As a Mazur step the M may do Hożubcowy Mazurowy step, W a Run etc.

After column "A" goes through "B" then "B" goes through "A". Both columns are always in motion.



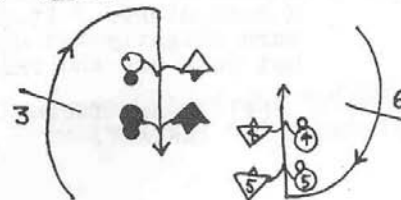
(176) KP. DWIE PRZECIWNNE KOLUMNY DO ŚRODKA

Here is a figure which results in 2 columns of dancers down the ctr of the hall.

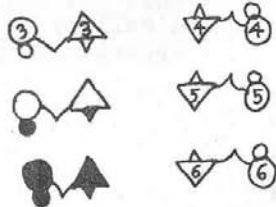


(i) Starts from KP. The lead cpl and the cpl opp the lead cpl then approach each other through the ctr.

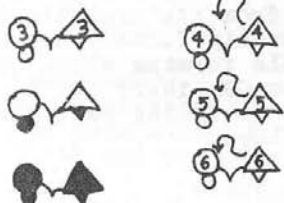
(ii) I RAZ



(iii) fst

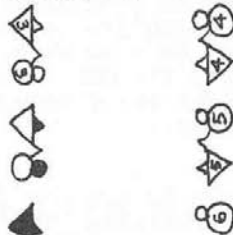


(iv)



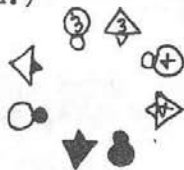
(iv) When all cpls are in pos the cpls facing the rear of the hall $\frac{1}{2}$ turn to face frt.

or SZEREG may be called.

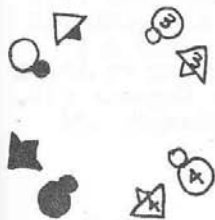


SQUARE FIGURES

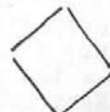
Next to circular figures the square, KWADRAT (KD), formation is most important in Polish figure dancing. These are usually done in sets of 4 pairs each arranged CCW as follows. The W may stand on the M's L. Cpls 1, 3 usually initiate the figure action. The KD symbol shall be a square. Usually the 1st cpl faces the orchestra. (See remarks concerning the ordering of cpls in the leading section.)





A common variation of this formation is KD NA ROGU (KDR).



Its symbol is

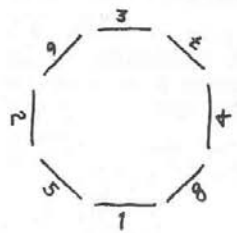


540

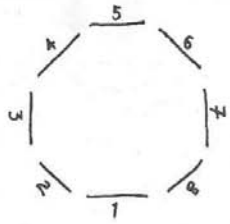
A lesser used formation is the PUDEŁKO. The four cpls arrange themselves at the corners of a square. This formation is the PUDEŁKO. This assumes facing the orchestra.   The formation is the PUDEŁKO. This assumes facing the orchestra. A call of ZAWROTY changes the opposition cpls.



A common combination is the formation OSMIOKĄT (OSK). It involves 8 cpls. Its structure as seen from its symbolization below is "8 cpls square off". It is usually formed, according to Pan Mestenhauser, with the 1st 4 cpls forming a KD. Then the next 4 cpls form a KDR. Thus in an OSK there may be considered to be 2 "leaders", the 1st and 5th. The numbering of the OSK can be considered to be as follows.



Although this seems to be a simple ordering sometimes an alternative ordering is used when cpls form the OSK immediately after the PzP figure.



Some additional terms for the KD are the following. The cpl or person opp you is your PRZECIWNY. The person or cpl who is neither your ptr nor you PRZECIWNY is your SĄSIAD (SĄS), left or right SĄsiad. Remember! When in this (and other) formations do not stand still when awaiting your turn but be in motion-turning with your ptr or so, clicking heels, swaying, etc. Also, cpl solos may interrupt any figure.

(177) OBRÓT Z SĄS

This is just a fragment. It may be used to end a figure after all ret to their pos. All do cpls turns with their SĄS (2x)

(178) PARA PJ

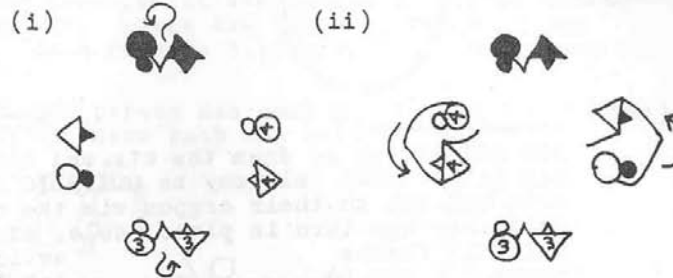
From any KD the first, third cpls PJ and turn. They ret orgpos by PJ. Cpls 2, 4 repthe above.

(179) PARA ŁANCUCH

From a KD the two designated cpls face each other and each of the 2M join hds with the opp W. They all dance fwd passing L shoulders, dropping hds as the pass (i). Each M then takes his ptrs R hd in his R and with his L arm protectively trailing the W the cpl makes a 1/2 turn (ii) W going fwd. When the M is standing on the L of the W the call should be PARA ANG! See figures (16, 19). Next call could be JESZCZE RAZ! whereupon the same cpl rep. Then cpls 1, 3 rep.

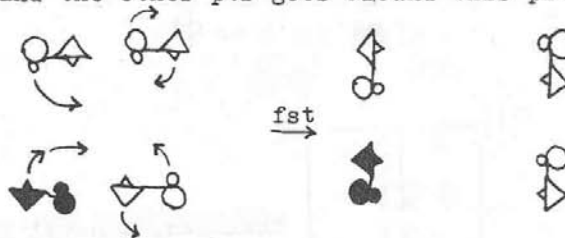
(179a) PARA ANG - NA PRZEMIAN

After the 1st ANG the other 2 cpls do their ANG rep



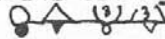
(180) ZAWROTY PAR

Each cpl takes up either the Promenade or Hożubiec pos and form a KD. At the call one of the ptrs acts as a pivot and the other ptr goes around this pivot.



(181)

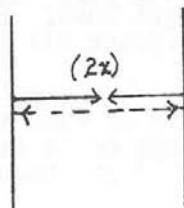
(i) Starts from SZEREG



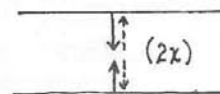
(iii) SZEREG PARAMI



(v) DIO



(ii) DIO



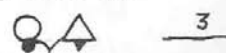
(iv) ZAWROTY PAR

See previous figures fst



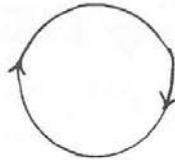
(vi) ZAWROTY PAR

Rep (iv) st



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(vii) lw KOŁO



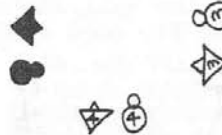
(viii) NA PÓŁ, SZEREG

2 3

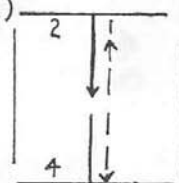
(182)

The called cpl go down the ctr and both pass through the opp (i). Next call may be ODZIELIC SIĘ! M and W separate and ret to their orgpos via the outs. When they meet they may turn in place, solo, etc. This is a META "X" figure maybe 3rd PAR DO MIESJCA. 1st, I PJ, I META NA SWOJ

(i)



(ii)



Then 2nd, 4th cpl DIO

(182a) Same as (182) but with lw KOŁO NA PÓŁ after META.

(182b) As pairs ret then other two go in, meet and back out.

(182c) DIO NA OSK

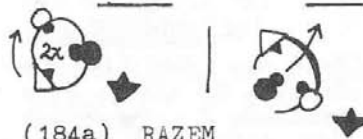
Form 8 cpls

First, all 4 cpls of the KD, DIO. Then the next 4.

(183) TROJKAMI KD (TKD)

Here the formation is a KD but with either 2M, 1W or 2W, 1M. Odd person in middle.

(184) ZASTĘPOWAĆ Z KD



And rep. Then orgptrs do cpl turn. Then M rep same (going R).

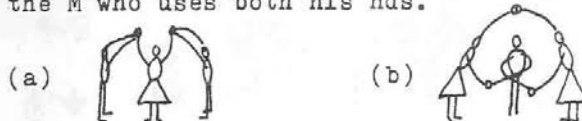
(184a) RAZEM

Both ptrs do (184) but at same time, WL, MR. When they reach the 3rd cpl a circle of 4 is formed and circles L (2x). Then figure continues.

(185) KORONY

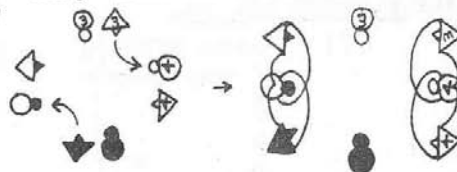
Here is a TRÓJKAMI figure which requires a special arch. This interesting arrangement was common to social dances of the 19th century. There are two variations of the KORONY MOSTEK. Both require 3 people. The odd person is in the middle.

(185a) Here the ctr person has each hd held up above her by the M who uses both his hds.

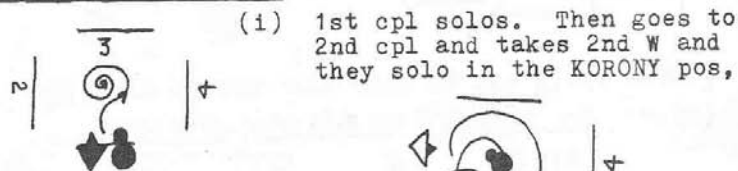


(185b) Notice that the ctr person has crossed both arms in front of himself. The trailing arms of the outer persons are upraised in a BRAMA. This pos might be called the KORONY MOSTEK, RĘCE NA KRZYŻ.

The figure is the same as a DIO only with this KORONY MOSTEK. Then rep for the other two W. Or the KD may already have had twice as many M, i.e., been "a la Trojkami" to begin with.

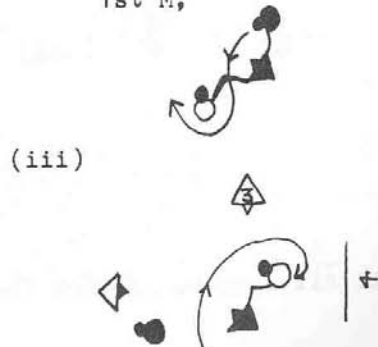


(185c) KORONY POSTĘPOWANIE



(i) 1st cpl solos. Then goes to 2nd cpl and takes 2nd W and they solo in the KORONY pos,

(ii) Then the 1st W passing under the arms is left with the 2nd M as 2nd W comes to R side of 1st M,

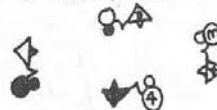


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(iv) then they pick up 3rd W and solo,



(v) Rep (ii-iv) fst



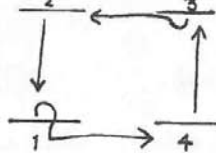
(vi) 2nd M rep (i-v) then 3rd M, then 4th M fst orgpos, ptr.

When passing the W under joined hds the KORONY pos must be changed to



(186) KAZDY RÓG PW.

(i) Starts PUDEŁKO



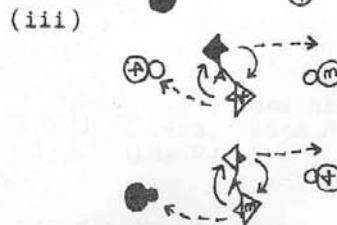
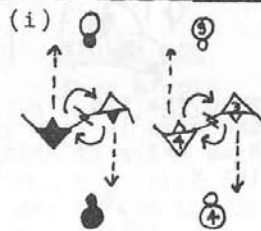
(ii) In the corners cpl turn



(iii) Rep (i-iv) st all in orgpos

(186a) This can be done also from a KD, KDR.

(186b) PANOWIE. RÓG NA RÓG Z HACZYKIEM.



Rep until all orgpos. Notice the differences here from (186).

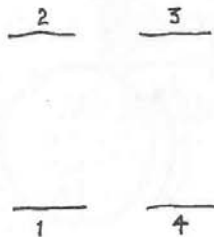
(186c) PANIE! W do their feminine turns.

(186d) ŁAŃCUCH RÓG NA RÓG

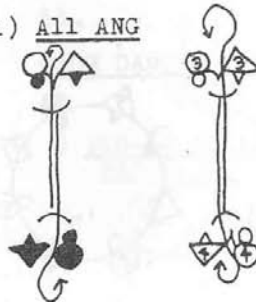
Same as (186b) only ŁAŃCUCH are used in going from corner to corner.

(187)

Start PUDEŁKO



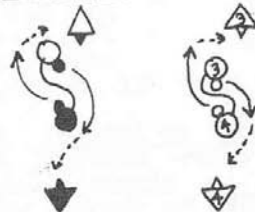
(i) All ANG



(ii) RÓG NA RÓG pw
AZ DO SWOJ
MIEJSCU

Do (188) until
all in orgpos.

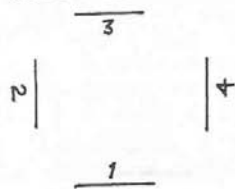
(iii) PANIE ŁAŃCUCH



(2x)

(188)

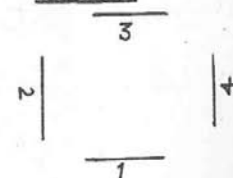
(i) Start KD



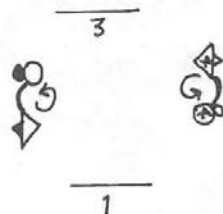
(ii) KOŁECZKA, pw



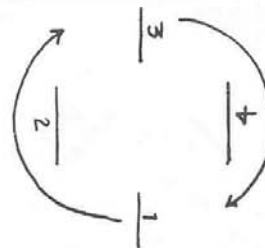
(iii) DO SWOJ
MIESJCU



(iv) 2nd & 4th PARA PÓŁ-
OBROT & FORMOWAC
MOSTEK

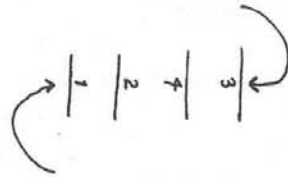


(v) 1st & 3rd PARA PzP lw



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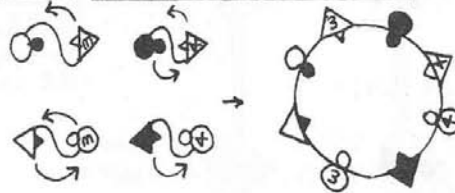
(vi) I DO SASIAD



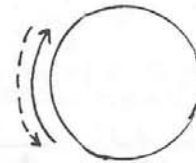
(vii) POD MOSTEK I PW KRZYŻYK



(viii) MĘNEK, I FORMOWAĆ KOŁO



(ix) KOŁO



(x) DO SWOJE I PzP

Each ♀ to own ptr,
takes appropriate
pos, PzP.

(xi) DO SWOJE MIESJCU

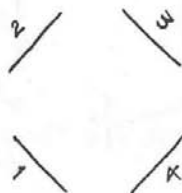
All ret to orgpos. Now
2nd & 4th cpls may rep
sequence.

(188) MARYSIENKA

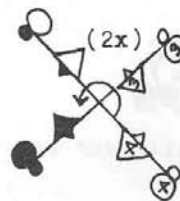
DWA KOŁA PRAWIE I POD MOSTEK DO ŚRODKA! This will be illustrated for 1st and 3rd cpls. Starting from a KD, PIERWSZA I TRZECIA! DO KOŁECZKA, pw, circle L only $\frac{1}{2}$ way around. Cpls 2 and 4 with the backs to the ctr of the KD make a MOSTEK underneath which cpls 1 and 3 will pass through (i). Cpls 1 and 3 immediately form a pw KRZYŻYK and go $\frac{1}{2}$ way around to their opp person and prepare to do a LEWA PÓŁ-OBROT. (ii) While this is going on cpls 2 and 4 simply turn around and go back to place. With this $\frac{1}{2}$ turn all M are facing CCW, W CW. Next a W $\frac{1}{2}$ follows first starting with the R hd. When orgptrs meet the W does a $\frac{1}{2}$ turn CCW in place, M takes appropriate hd hold. PRAWA KOŁO PARAMI! Cpls then dance back to orgpos. DRUGA I CZWARTA PARA Cpls 2 and 4 above.

(189)

(i) KDR



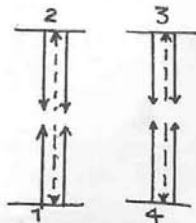
(ii)



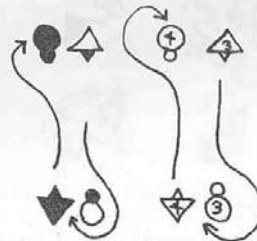
(ii) lw KRZYŻ PARAMI

but fst in
PUDEŁKO

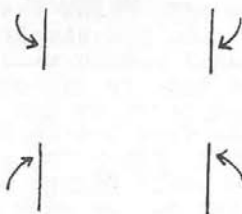
(iii) DIO, DI-ZMIANA PANIE, O



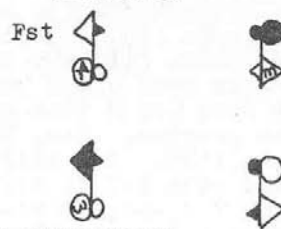
st →



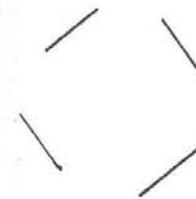
(iv) ZAWROTY PAR



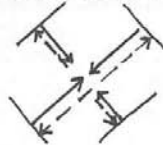
(v) DIO-DI ZMIANA PANIE, O



(vi) KDR



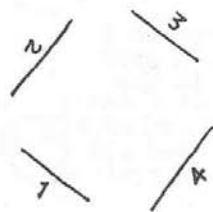
(vii) DIO, DI ZAMIANA PANIE PRZEKĄTOWY.



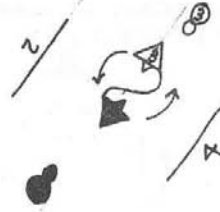
Notice that the changing of the W takes place on 2nd approach (i.e., 1 and $\frac{1}{2}$ x DIO.)

(190)

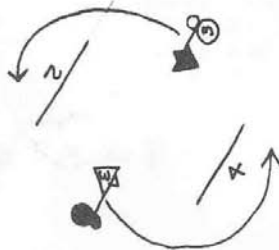
(i) Starts KDR



(ii) 1st and 3rd PAN lw MZYNEK



(iii) NOWE PARY OKOŁO

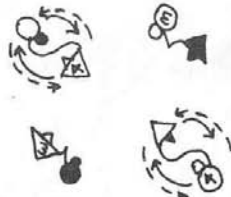


(iv) pw, lw MZYNEK



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(v) DO SWOICH I pw.
lw. MEYNEK



(vi) Rep (i-iv)

Done by other cpls
until all in orgpos,
ptrs.

(191) "KROLOWA BALU"

From any previous figure the head cpl or any cpl at their initiative, when the call is given, dance a solo. Then the M places his W at some spot on the floor which will become the corner of a KD. M goes off, joins the 2nd cpl and all 3 circle (i). The 1st M leads the circling - 3 into a 2nd corner (ii) the 1st M will remain with 2nd W. The 2nd M goes free under the arch made by the other 2 (i). This free 2nd M then goes and picks up the 3rd cpl and rep the process. Now, 3rd M is free and he rep with the 4th cpl (iii). Now only 4th M is free. He picks up 1st W, solos with her in ctr. Now whole figure is rep with the 4th M acting as the new 1st M. As each M leaves the circle of 3 that is his chance to show off! As each M leaves the 1st he UKŁONS to his/her orgptr.

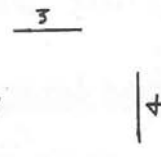
(i) (ii) (iii)

(192)

(i) Starts KD
3



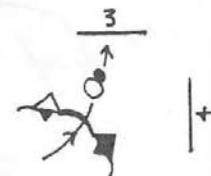
1st cpl solos W
returns, M goes
to 2nd; to the
CW cpl.



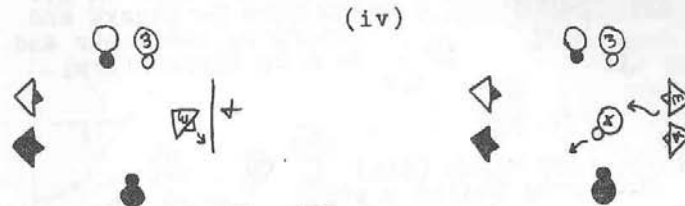
(ii) KT
3



2nd W goes under
arch of the 2M
to the 3rd cpl,
st



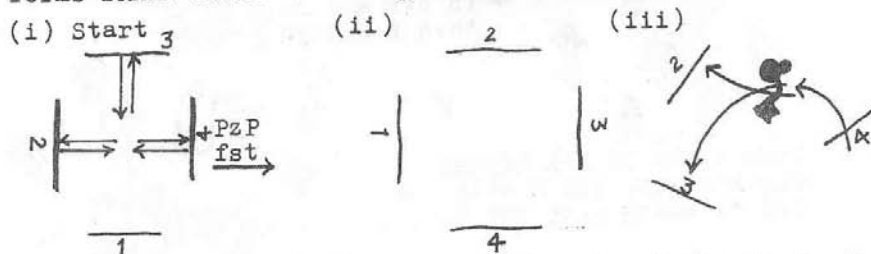
(iii) Rep (ii) but 3rd M goes to 4th cpl.



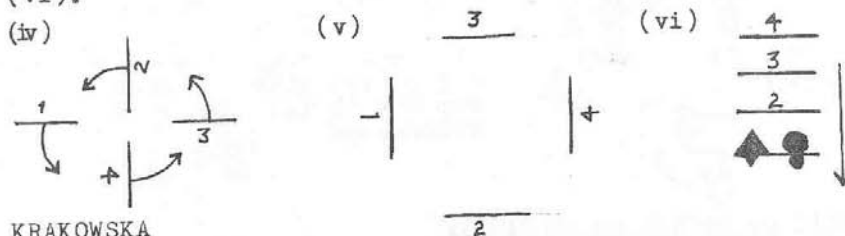
(iv) 4th then goes to the 1st W and cpl turn.

(193) "BALOWA KRAKOWSKA"

Starting from (i) cpls 2, 3, 4 go to the ctr and back to orgpos. Cpls circle PzP to change pos fst (ii). 1st cpl forms BRAMA which others go under and solo. (iii).



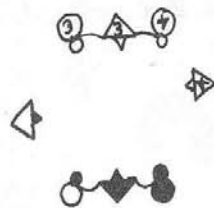
Then a PzP, PRAWO, (iv). Reform KD as in (ii) cpls 2, 3, 4 rep as in (i) and only they go to the R st their pos are changed. (v). Then rep (iii, iv) KOŁO breaks (or figure may be rep) into a line of cpls down the ctr of the hall (vi).



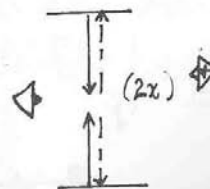
(194) KRAKOWSKA

The historical term Krakowska is used when there are 3 person in a trójka from which any number of figures may be done. Thus some callers may use the call "Krakowska" to indicate just that the next sequence will involve groups of 3 persons.

(i) DWIE TRÓJKI



(ii) DIO



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(iii) HACZYK I MŁYNEK



1st, 3rd M meet in ctr
and do a pw Haczyk and
return to their ptr and
do a lw Młynek turn,

(iv) 1st, 3rd M rep (iii)
but go to Sąsiad W st,



(v) DWA HACZYKI

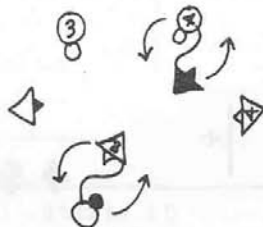


Then 1st, 3rd M meet
→ in ctr and do a R,
then L Haczyk

Then 1st M do a L Młynek
opp M's ptr, 1st M with
3rd W, 3rd M with 1st W.



(vi) lw MŁYNEK DRUGA!



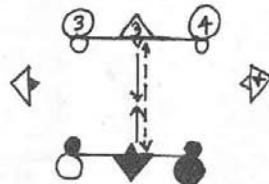
M rep (iv) with
opp M's Sąsiad
afterwhich

(vii) pw HACZYK or pw MŁYNEK

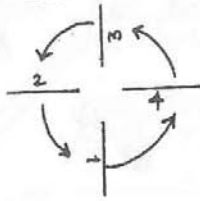
1st, 3rd M meet in ctr
and do Haczyk or Młynek
turn.



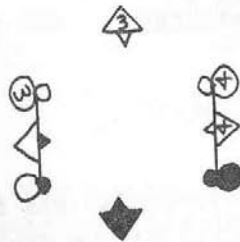
(viii) 1st, 3rd M return to their trójka and rep (ii).



(ix) PzP



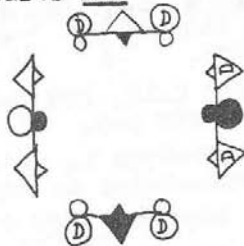
(x) 2nd & 4th M FORMOWAĆ TRÓJKI



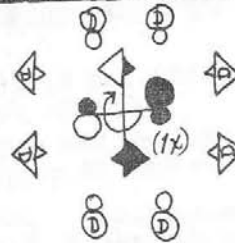
Original square is formed but with M interchanged st 2nd, 4th M are in the group of 3 and entire sequence is repeated.

(195) ÓSEMKA KRAKOWSKA
This is for 6 cpls.

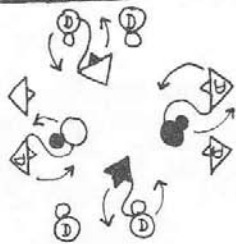
(i) Starts KDT



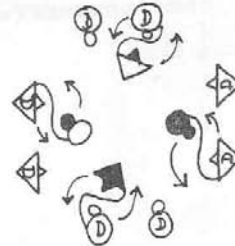
(ii) ÓŚRODKOWE OSOBY DW KRZYŻ I ÓSEMKA



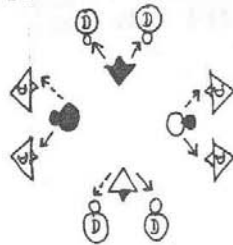
(iii) ÓSEMKA Z lw MĘYNEK
lw MĘYNEK with R hd ptr.



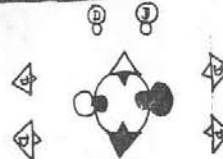
and with L hd ptr



(iv) ÓSEMKA Z PRZECIWNY
Rep (ii, iii) but with people directly opp.



(v) DLA ÓŚRODKOWE PARY! KOŻO W lw!



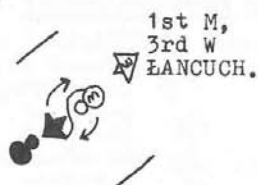
(vi) WSZYSCY PARY!
OBROTY



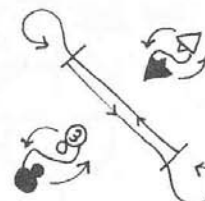
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(196)

(i)



(ii) Then 2nd M
4th W change
ptrs.



(iii) Rep (i, ii), 2x fst all are org ptr pos.

(196a) Figure (ii) may be done by cpls 2 & 4 as a cpl.
For example a ANG or PJ may be called.

(196b) Parts (i, ii) same as (196).

(iii) 1st W, 3rd M ŁANCUCH (iv) 2nd W, 4th M changes ptrs. (v) 1st M, 3rd W ŁANCUCH

(vi) 2nd M, 4th M change ptrs. (vii) Rep (iii, iv) fst orgptr pos.

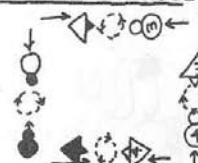
Notice how many actions are involved in order to return to orgptr and to orgpos—twice as many.

(197)

(i) Same as (196i) (ii) Now 2nd M 4th W rep (i). (iii) Rep (i, ii), 2x st all are orgptr pos.

(197a) Same procedure as (196b).

(198) PODZIELIC ROGI

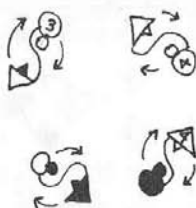


M and W do turns appropriate for their kind. Notice all turn $\frac{1}{2}$ way to the corner. All turn (2x). When meeting new ptr at ROG do cpl turns (2x). Rep until orgpos.

(199) OBRÓT SAS I SWÓJ

All cpl turn SAS. Then give L hd to ptr and cpl turn (2x)

OBRÓT SAS



(199a) 1st, 3rd cpl dance to M's respective SAS. Do cpl turns with them. Return to orgpos. 2nd, 3rd cpls rep.

Let's build one more complicated.

(199b)

(i) 1st, 3rd Pary ANG

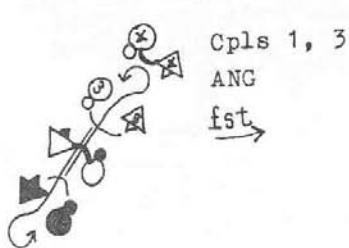
(ii) 1st, 3rd Para
obrot SĄS I SWOJE

(iii) 2nd, 3rd rep
(i-ii)

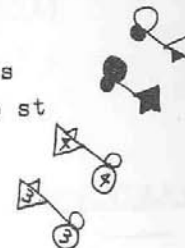
(iv) Rep (i-iii) orgpos.

(200)

Here are some more figures for Trójkami KD.
Here is a figure which requires 4 cpls in a line. They
must be in this pos to begin with.



Then cpls
2, 4 rep st



Notice that the cpls pos are reversed. Now the ins cpls
may K or KRZ.

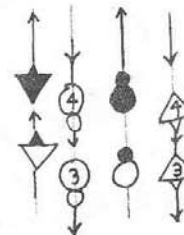
(201) ANG CZTERY PARY

(i) Starts 4 cpls facing

(ii) ANG

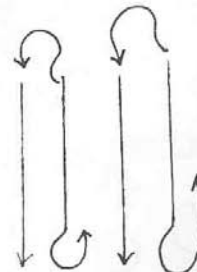


release
hds and



(iii) I DRUGIE RAZ

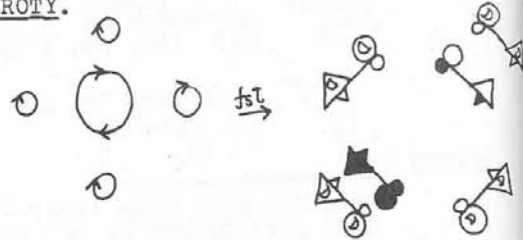
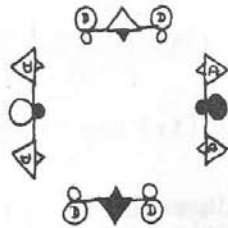
$\frac{1}{2}$ turn and rep
ANG 1st orgpos



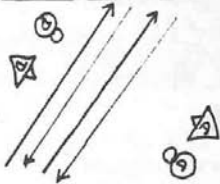
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(202) POSTĘPOWE ANG CZTERY PARY Z ROGÓW

- (i) Starts KDT (ii) ODŚRODOWE OSOBY lw KOŁO. DOBRANY OBROTY.



- (iii) ANG CZTERY PARY



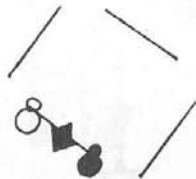
Do (202 ii, iii)
fst as in (iii).

- (iv) Rep (ii) but fst 1st, 2nd cpls are on the opp diagonal. Then rep (iii).

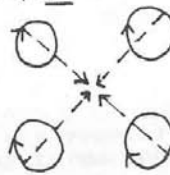
(203)

This starts from a KDR with Trójkami.

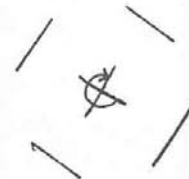
- (i) KDR



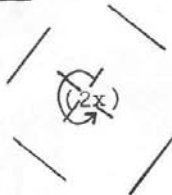
- (ii) 4 KT



- (iii) Called member comes under to form pw KRZ

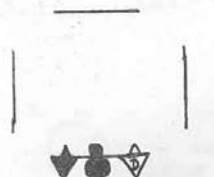


- (iv) lw KRZ

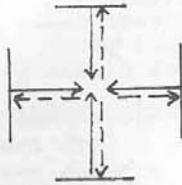


(204)

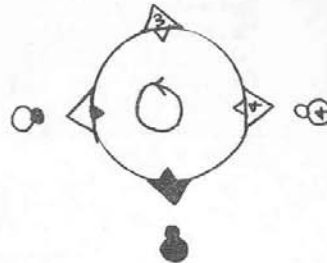
(i) TKD



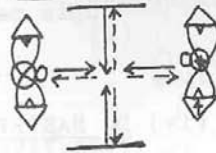
(ii) DIO



(iii) PANOWIE, kpw

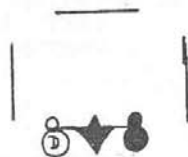


(iv) KORONE DIO



(205)

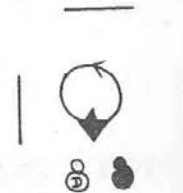
Start TKD



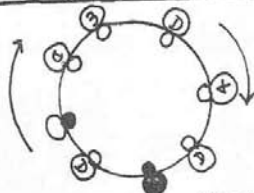
(i) DIO (NA PRZEMIANY)

DIO is done first by
Trójka 1 & 3. Then
by 2 & 4.

(ii) PANOWIE, Kpw

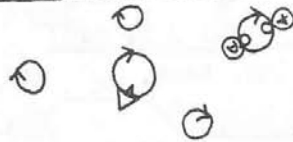


(iii) PANIE!K OKOŁO PANOWIE, lw!

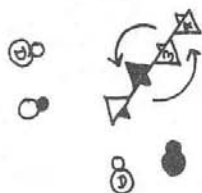


When W are near their orgpos they,

(iv) PANIE, CZTERY KOŁECZKA PARAMI I DO MIESJCU



(v) PANOWIE SMIGA, pw



(vi) PANOWIE DO SWOICH I 4 K



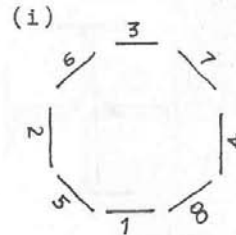
M returns to his Trójkami.

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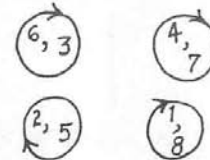
(205a) let (ii) be an OK or a KRZ
Here are some figures for OSK formation.

(206) OSK 4 K

Remember that this formation (OSK) is usually formed by the 1st 4 cpls making a KD; then next 4 cpls a KDR.



(ii) 4 K NA ROGACH



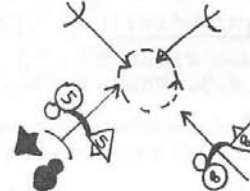
Notice how the cpls pair off.

(207)

(i), (ii) Rep (i, ii) of (206).

(iii) PRZEWODNIE PARY PW K

Lead cpls, 1,2,3,4, circle R

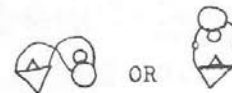


(iv) DO NASTĘPNYCH PAR I POWTARZAC

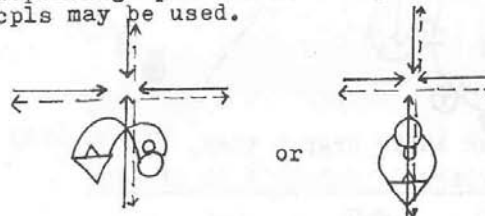
Circling cpls go to the next pair ex., 1st to 7nd and rep (ii, iii). 3x fst orgpos.

(209) SZUFLAKI

The cpls may have the hds crossed in frt



depending upon the leader/previous figure. Any number of cpls may be used.



Cpls together go in and then back out. Cpls may also merely touch palms and push upon each other.

(209a) POSTĘPUJĄCA! SZUFLAKI Z lw SAS!

(i) Cpls go to ctr, back,

(ii) Cpls go to ctr,

(iii) ZAMIENIAC PANIE!

(iv) M with his new W back outs,

Ptrs with courtesy leave each other as W moves to the M on her R st W are progressing around CCW.

(v) Rep (ii-iv) fst orgptr.

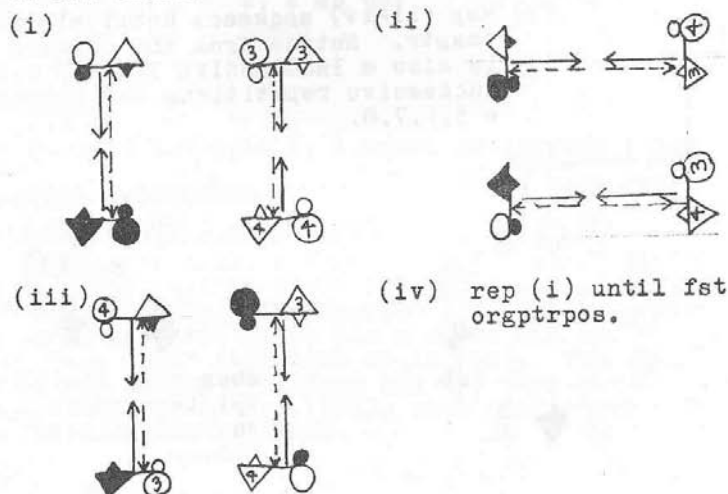
There are many variations of what may be done with this figure when the W reach the ctr, e.g.,

(209b) SZUFLAKI Z lw SAS, ALE PANIE K, NA lw!

When W get to ctr they join gds and circle L, once or twice 1st they have progressed one M to the R. If the W have their backs to the ctr then they should do an OK.

(209c) SZUFLAKI W ROGACH! I KOLEJNO WSZYSTKIE ROGI!

This may start from a KO or a PUDEŁKO (see the Square figures section). Here the changing of W does not take place at ctr of the square, but on its sides.



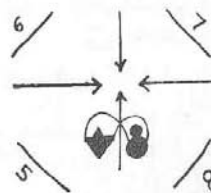
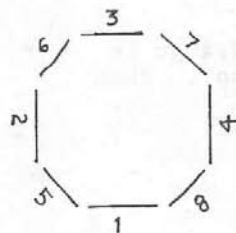
(209d) SZUFLAKI Z PANAMI

Now it is the W who return to their orgpos while the M are changed.

(209e) POSTĘPOWANIE! SZUFLAKI Z lw SAS I POSTĘPOWANIE PW KRZ Z lw OBROTY

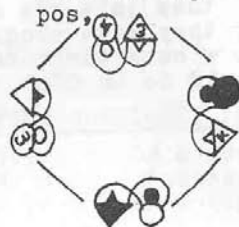
(i) OSK

(ii) 1st 4M take their ptr in promenade pos and dance ctr

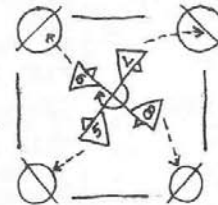


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(iii) ctr people
turn with
SAS and keep
this ptr and
turn to org



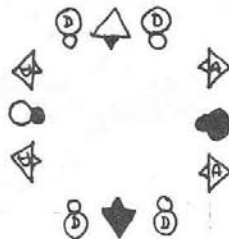
(iv) 2nd 4M (in corners)
do a pw KRZ in ctr
and return to their
ptr and do a cpl
turn



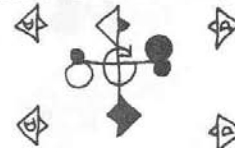
(v) Rep (ii-iv) sequence until all are in org-
posptr. Notice from the command that (iv)
is also a PROGRESSIVE FIGURE, i.e., with
successive repetitions the M progress CW to
W 5,6,7,8.

(210) KRZ I MŁYNEK

Start from KDT



ODŚRODKOWE OSOBY z pw KRZ (2x)



When they finish the KRZ the
cpl turn their L or R hd SAS.
They rep all but cpl turn the
others.

Then pw KRZ again and form 4 KT, circling L (2x).

(210a) Z KOŁECZKIEM

Instead of pw KRZ do a circle L of the 4 ctr per-
sons.

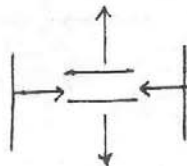
(211)

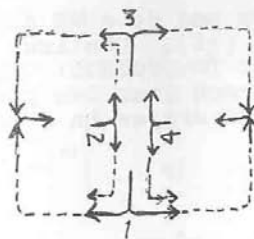
Start from KD Trójkami. First pw KRZ (2x) then 4 KT to be
followed by same ctr person going POD BRAMA to repeat all
as in (210).

(212) WIELKI KD

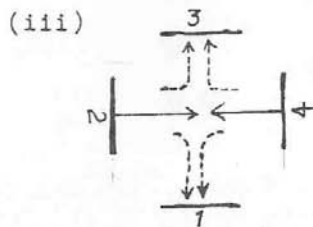
Start KD

(i) As cpl 2,4 go in
1,3 go out. Then
each cpl splits.
Notice 2,4 split
on the inside.





(ii) New ptrs join, eg., 1st M, 3rd W and re-enter to ctr from previous cpl positions, i.e., 2&4.



(iii) Notice that only ptrs from cpls 1, 3 had to change their re-entry path. Cpls 2, 4 do not go ctr a 2nd time.

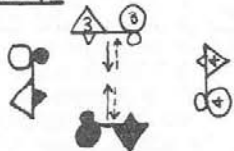
(iv) Rep (i-iii) but cpls 2, 4 start in first.

(213)

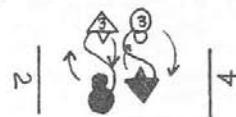
PRAWA RECE NAPRZECIW (I DO SWOICH)

This is a KD figure adopted from Western Square Dancing. Starting from the call is given for PIERWSZA I TRZECIA, DIO. 1st and 3rd cpls. They approach and recede. They approach again and each gives his R hd to his opp as in (ii) these "opp cpls" then turn as in (ii). When they are all the way around they drop hds and they give their orgptr their Lhd and 1 turn (iii), pass each other and finish as (iv) with R extended.

(i) DIO, D



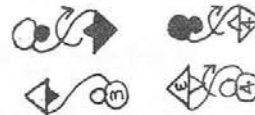
(ii) pw MŁYNEK



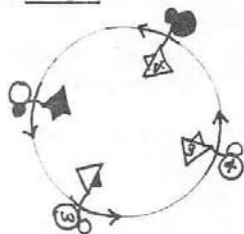
(iii) MŁYNEK SWOJIEMU



(iv)



(v) PzP

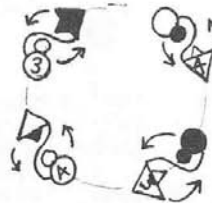


To your SAS (corner ptr). This may be called a PRAWA SAS OBROTY. All corners turn once as in (iv). Hd hold may then be changed and all do a PRAWA KOLO (W PARY) as in (v) M bring their new ptr back to his orgpos. Now pairs, DRUGA I CZWARTA, are called; cpls 2 and 4 rep the above.

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(213a) At (iv) cpls only do $\frac{1}{2}$ turn and do a WŁ all starting with their L hds as in (vi). Continue with until the call is given for DO SWOJEGO! The WŁ continues until you then reach your own ptr and you as a pair return to your orgpos in a PRAWA KOŁO (W PARY).

(vi) WŁ Z lw REKE



(214)

There is no generic name for this figure. Its main feature is for opp cpls after circling the KD to file down through the KD. But there are many other parts. Let's see. Remember the m count depends upon the dancer/dance group.

PIERWSZA I TRZECIA! DO I OD! 1st and 3rd cpl approach each other and return (i). Since the 1st and 3rd have been called, all calls are for them unless otherwise stated. PRZEJŚĆ-1st and 3rd pass through (ii) with R shoulders. As they pass 2 and 4 may move in as preparation for next part KOŁO PRAWO! All of 1 and 3 turn R and circle the KD $\frac{1}{2}$ around. (This of course is variable. They may continue circling until next call. They may solo on the outs). (iii) LINIE PRZEZ KD. (Here variations may be done. Ex., LEWA KRZYZYK! LEWA OKOŁO I PRZEJŚĆ PRZEZ!) (v) Now they may continue around until signalled to do a PRAWA OBROTY Z SAS. If you do not finish the KRZ next to your SAS (corner) do not worry. Just take the 1st available person to turn with you. R hd, any sort of turn may be done. The simplest would be to turn around the joined R hds. The call could also be PÓŁ OBROTY W KAT. This is a $\frac{1}{2}$ turn with your SAS. Now everyone is ready for WŁ. Here M going CCW, W CW. This may be continued until one on the following calls is made:

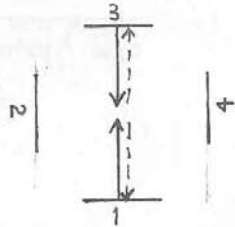
DO SWOJEJ I PzP, pw. When you reach your own ptr you both, as a cpl, promenade in a KOŁO.

PRAWA KOŁO PzP Same as above but with whomever you are with at the present time.

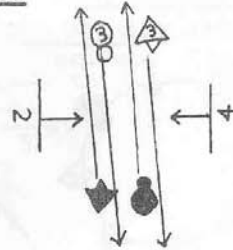
WRACAĆ DO KWADRATU M reform KD by taking their present ptrs to their orgpos (M's).

Now the sequence above may be rep by the 2nd & 4th cpls.

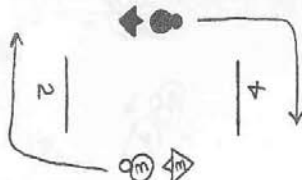
(i) DIO



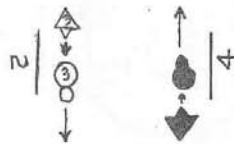
(ii) PJ



(iii)



(iv)

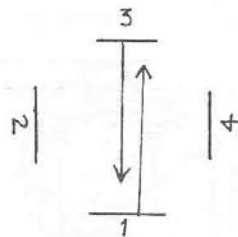


(v)



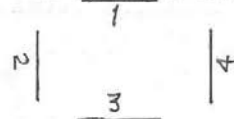
(215)

(i)

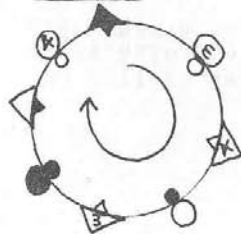


(i) Starts KD. 1st
and 3rd cpls
POL-ANG then
all lw KOŁO fst

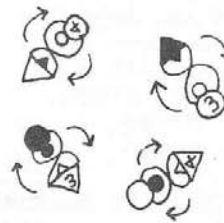
(ii) OBRÓT SĄSIAD



(iii) lw KOŁO



(iv) OBRÓT lw SĄSIAD

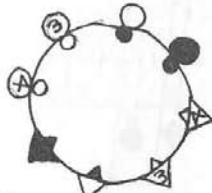


(v) rep (i-iv) until orgposptrs.

562

(216)

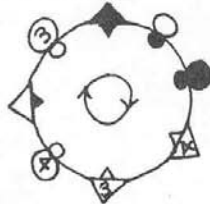
(i) Starts KOŁO PO POŁOWIE



(iii) pw KOŁO



(v) lw KOŁO



(ii) 1st M and 4th W do
cpl turns



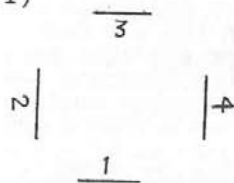
(iv) 2 cpls turn



(vi) Rep the cpl turns on
down the line. After
the cpl turn form a
circle and turn R.
Fst orgptr.

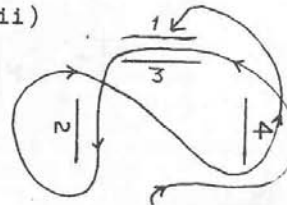
(217) ODBIJANY Z PARAMI

(i)



1st solos around
and surprises one of
the cpls, 1st M
landing in place
with a stamp

(ii)



The "surprised cpl"
jump out of place
and rep (i-ii).

(iii) Rep fst orgpos.

(218)

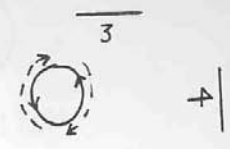
(i) Start KD
3



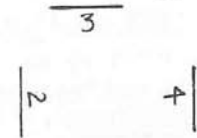
(ii) 1st cpl solos and goes to 2nd cpl
3



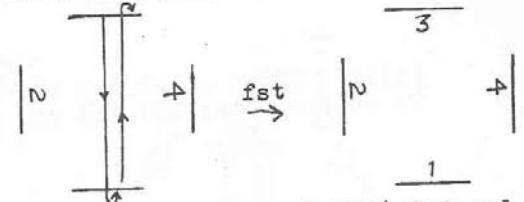
(iii) KOŁECZKA pw, lw
3



(iv) 1st cpl returns orgpos
3



(v) 1st & 3rd; ANG



(vi) 3rd & 4th KRZYŻ pw, lw



(vii) 1st cpl solos (viii) 2nd cpl rep (ii-vi) progressing CW

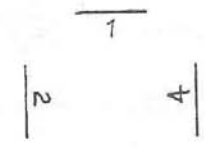
Notice that the KOŁO and KRZYŻ also progress CW or "na lewo".

(219)

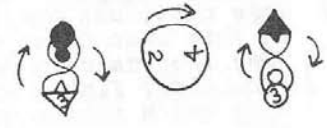
(i) Start KD
3



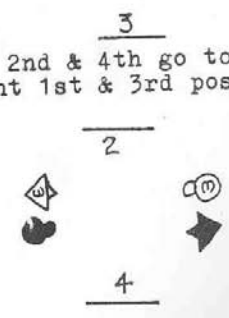
(ii) 1st and 3rd POŁ-ANG fst



(iii) 2nd & 4th cpls KOŁO ast 1st & 3rd split run on the outs, meet new ptr and cpl turn.

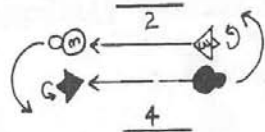


(iv) then 2nd & 4th go to vacant 1st & 3rd pos.



564

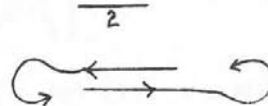
(v) 1st and 3rd
POŁ-ANG



(vi) 2nd and 4th. cpl
pw, lw KRZYŻ



(vii) 1st and 3rd
cpls POŁ-ANG

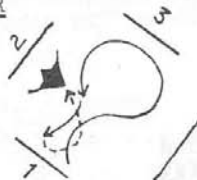


(viii) After which 1st and 3rd cpls split and return to orgpos, ptr; ast 2nd and 4th cpls PJ to orgpos.



(220) PAN! POSTĘPOWANIE Z KT W KWADRCIE

(i) KDR

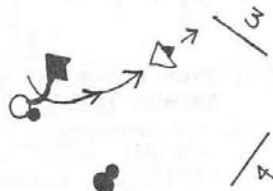


1st cpl dances a solo in the ctr. They return to orgpos. M goes either to 2nd or 4th pair and form KT.

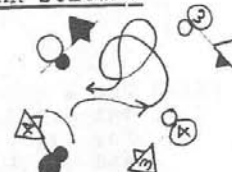
(ii) KT



(iii) 2nd M goes under brama to 3rd cpl.



(iv) PAR SOŁÓWKA



(iv) This continues until 4th M, in this case comes to 1st W. They then dance a solo in ctr. They finish with a cpl turn and M thanks her with a bow.

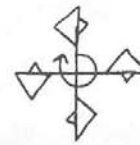
Rep (i-iv) until all are with orgptr.

CROSS FIGURES

The KRZYŻYK (KRZ) figure is done from the basic KD formation. The KRZ figure is very often used. The most basic dance step may be used throughout. Advanced dancers will be able, naturally, to do other steps. M usually form a KRZ with a wrist hold with the man in frt. Do not worry if you cannot manage. W usually KRZ touching palms. M often do this also. Often only the two people directly opp each other join hds st there are two Młyneks perpendicular to each other. The KRZ refers to 4 people only. This is the convention. The term GWIAZDA (G) refers to a KRZ of 3 people or more than 4 people. Assume most KRZ's are formed from a KD.

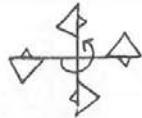
(221) PANOWIE pw KRZ!

Notice pw here means R hds are joined in ctr but KRZ actually turns L. When changing KRZ all release hds and turn in $\frac{1}{2}$ way around.



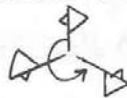
(2x)

(221a) pw KRZ! W TYŁ

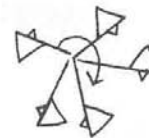


people
dance
backwards.

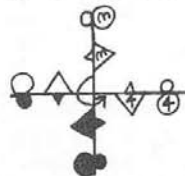
(221b) GWIAZDA TRÓJKAMI, lw (GT)



(221c) GWIAZDA, pw

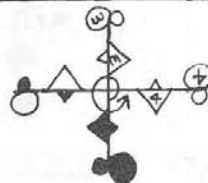


(222) PANOWIE, lw KRZ PARAMI



(2x)

(222a) lw KRZ PARAMI, PANIE W TYŁ

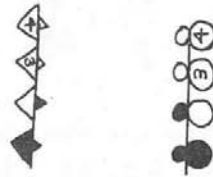


(2x)

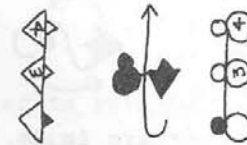
466

(20)

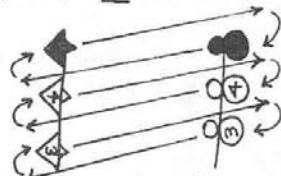
(i) DL



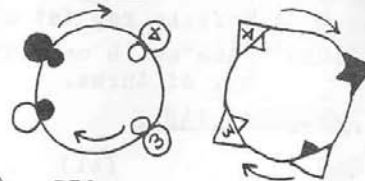
(ii) 1st cpl solos going to the end of line.



(iii) PJ



(iv) DK, lw



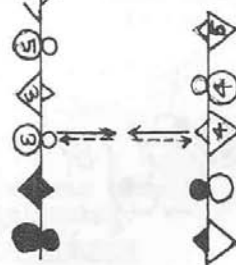
(v) POWRÓT (PJ)

(vi) DIO

(vii) Rep (i-vi) 3x with other cpls soloing. Notice that M in the DK must make a $\frac{1}{2}$ turn to maintain same orientation as in (iii). Of course M's circle can go pw to avoid this.

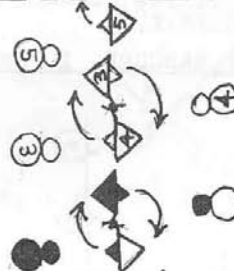
(21)

(i) DIO



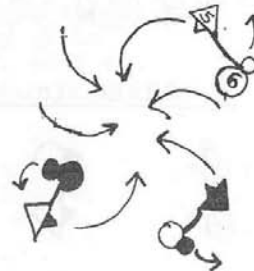
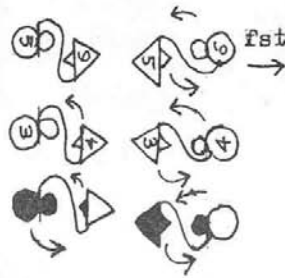
(ii) PANOWIE! OBRÓT Z HACZYKIEM

M cross-over with elbow turn (2x).

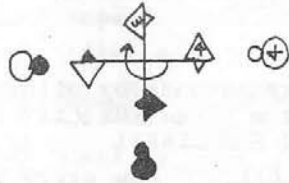


(iii) lw MĘYNEK

(iv) PANOWIE DO ŚRODKA

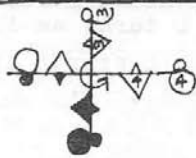


(vi) M rep (ii-v)



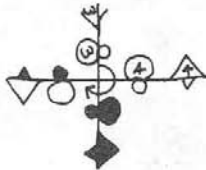
(226) KRZYŻYK PARAMI NAPRZEMIAMY

(i) LEWY KRZYŻ PARAMI



and M swings W in

(ii) PANIE! pw KRZYŻ PARAMI



(iii) Rep all 1x more
making same type
of transition.

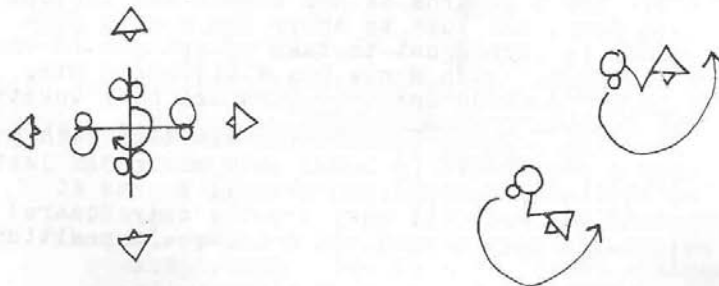
Note that the transition may be done in several ways.



(227) PANOWIE ZAKRĘT PAN

Here W are in a pw KRZ. M are standing in place. On the call ZAKRĘT the M sweep the W out of the KRZ in a wide turn and dance away.

Start



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(228) PANOWIE, ODWRÓCIĆ TEN KRZ!

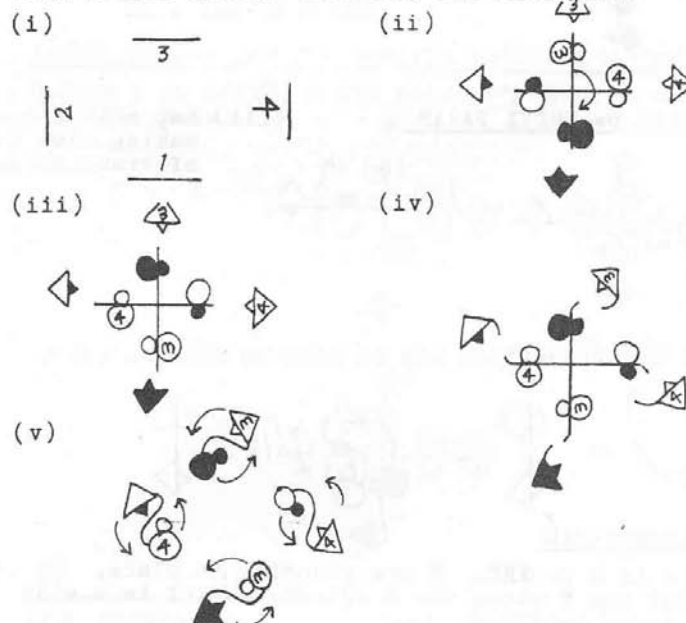
M reverse the W's KRZ from pw to lw, or lw, pw with a $\frac{1}{2}$ cpl turn st W are RLOD to KRZ again.

(229) pw KRZ DO PRZECIWNY!

This is a visiting figure and may be done by either M or W. Here for W. From (i) W form a PRAWA KRZ (ii) This could be a L KRZ, if called. DO PRZECIWNY!

The KRZ goes $\frac{1}{2}$ way around as in (iii). Now every W is by her opp M. The M turns to meet her as in (iv). The W can only extend her free hd, her L here. Since M is facing W he extends his closest hd, his ins hd, or as here, his L. Now all do a lw OBROT. (A L turn) as in (v).

W reform pw KRZ and go $\frac{1}{2}$ way around to orgptr and all do a lw OBROTY SWOJE! That is, one full turn.



(229a) KRZ DO PRZECIWNY POSTĘPOWIE

After the W returns to her orgptr and the cpl turn done, all turn to their SAS & do a POŁ-OBROTY ($\frac{1}{2}$ turn) just to take up cpl pos in the M's orgpos. Each M now has a different ptr.

(229b) KRZ DO PRZECIWNY Z KO Z SAS

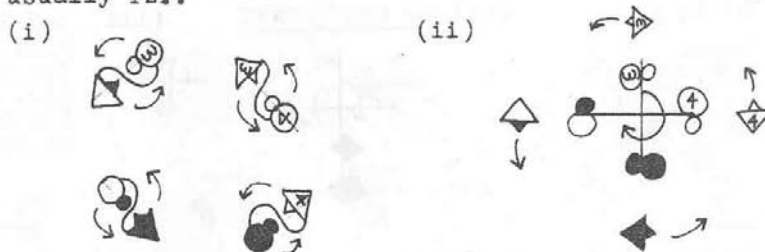
This is repeated until orgptrs are back together. After the orgptrs re-meet the 1st time each ptr does a POŁ-OBROTY ($\frac{1}{2}$ turn) with their SAS just to get into open cpl pos and all do one KO around the hall (if they are the only Square) otherwise once around their square's position.

This can also be done with a KOŁO pw or lw as all cpls circle (once around) as called. Each M fist he is with his new ptr in his orgpos. Repeat until orgptrs are together orgpos.

- (229c) After W do it the first time, M then do it.
- (229d) KRZ NA KATY KRZ goes around once. LEWA OBROT is now done with your corner.
- (229e) Call lw KRZ!
- (229f) KRZ NA OSTATNIE!
After all are in orgpos one last KRZ is done (1 or 2x) to orgpos.

(230)

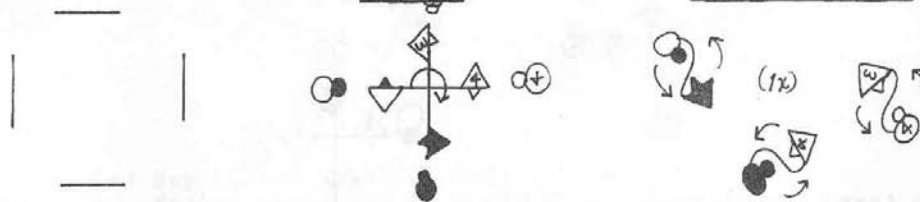
This is an interesting figure from Western Square dancing which the author has included. Here M are to the L of W. From a KD M do $\frac{1}{2}$ turn with their SAS. W form a pw KRZ and turn it. M meanwhile are dancing fwd in a CW circle. (ii) when they meet their SAS again each does $\frac{1}{2}$ turn and M form a KRZ in the center. While the W now dance around the M in a CCW circle. When SAS meet again, they turn again $\frac{1}{2}$ way around and proceed to the next call usually PzP.



(230a) Change number of OBROTS and directions.

(231) KRZYŻYK POSTĘPOWY Z MŁYNKIEM

- (i) Starts KD
- (ii) PANOWIE pw KRZYŻYK
- (iii) POSTĘPOWE NA LEWO Z MŁYNKIEM



(iv) Rep (ii-iii) 4x finishing with orgptr, pos.

(231a) PANOWIE! KRZ WIZYTOWY!

M form a pw KRZ (1x) returning to ptr and doing a cpl turn. M rep but turning the next CW W. Rep. After finish with 4th W M do a pw, lw KRZ and cpl turn their orgptr. This ending could be, except, that there is a different ending. The ending could be called separately.

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(231b) KRZYŻYK CALOWANIE!

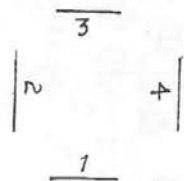
This is the very same as (a) but a kiss is done instead of a MLYNEK. The kiss is done as follows:

- m1 M gives L hd to W, R arm out and to side, and kisses W's L or R hd with a bow,
- m2 They touch L cheeks or M kisses W's L cheek,
- m3 Rep m2 opp cheeks,
- m4 bring faces close together,
- m5 stand back and look at each other, tenderly
- m6 M takes W's L in both of his,
- m7 and places her hd against L cheek tilting head
- m8 M leaves, despairingly as he does so, to reform KRZYŻYK.

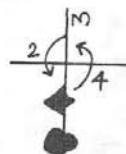
The above must be done with great etheralness. This may simply also be a bowing figure.

(232) KRZ PRZEMYCANKA or ZAMIANA PAN Z MŁYNKIEM POD KRZ

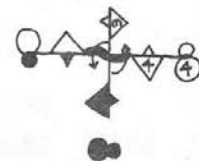
(i) Starts KD



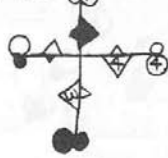
(ii) lw KRZ PARAMI



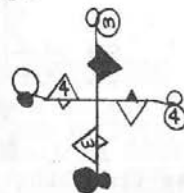
(iii) 1st and 3rd M hold hds under the other 2 M's hds. 2 & 4 stop 1 & 3 go under to opp W's



(iv) st



(v) Rep (ii - iv) for 2nd & 4th cpl



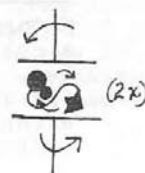
(vi) Rep (v) more times in all fst orgptr, pos.

(233) KOŁOWROTKI

(i) D lw KRZ, PIP



(ii) KOŁOWROTKI



They replace each other st



Rep until D KRZ, PIP is obtained.

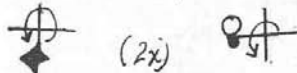
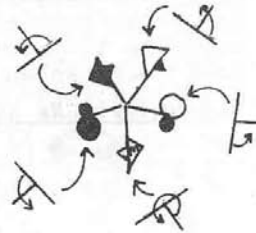
(233a) KOŁOWROTKI POSTĘPOWE Z pw GWIAZDA; POSTĘPOWAĆ w lw!

This is a progressive variation of the above. It is illustrated for many KRZ's, and an odd number at that. It has the same structure as the figure. After 2 turns of the main KRZ's each "1st" dancer goes to the ctr and forms whatever the called figure is, in this case, a pw GWIAZDA. After this turns twice, each "1st" leaves this KRZ and takes up the vacant space in the next CW KRZ. This is repeated until all have formed a new KRZ.

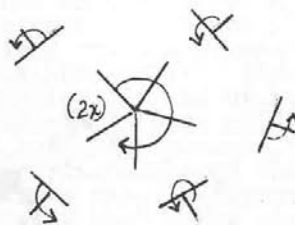
(i)



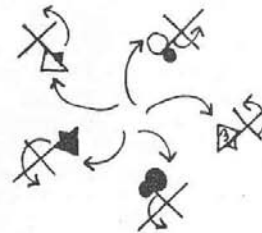
(ii) Z pw GWIAZDA



(iii)



(iv) POSTĘPOWAĆ lw!

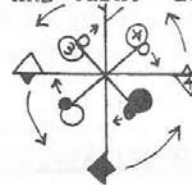


(v) Rep (i-iv) 3x until same people have formed their KRZ in a new place. Notice that this entire sequence may be repeated, in this case, 4 more times st all the KRZ's return to their orgpos.

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(234) KRZ W KRZ - NA PRZEMIANY

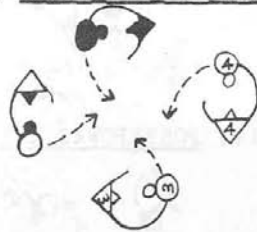
This will be 2 KRZ formed around one axis. The convention is that the W are on the ins. Ctr KRZ dances L, outer R. This is similar to a "maypole". W hds joined hds under M's joined hds. Both KRZ turn. Each time ptrs meet they do a cpl turn. Rep all but turn with next ptr (CW).



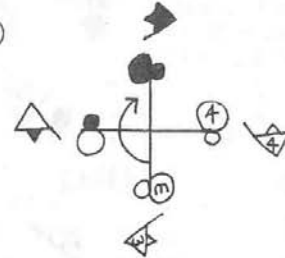
(235) FIGUR POSTĘPUJĄCY ! "CZĘŚĆ DZIEWOJOM"

From a KD M turns twd his ptr and kneels giving W his R hd. W holds it with her L (i) M leads W around himself with his L hd (i) W then comes in and form a pw KRZ (ii) W go fwd in the KRZ until they reach the next M (or any other as they decide). It is probably better for the M to face more twd the ctr than is shown here (iii). Each time W drop hds M clap hds. W rep until they reach orgptr. M rises with and ptrs do any pw cpl turn. If this figure is used in a Mazur, the ordinary Mazur run step may be used throughout it. A variation would be to have the W circle opp and form a L KRZ. This requires an opp hd hold also.

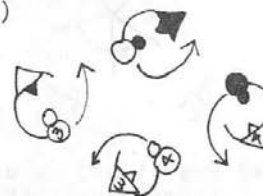
(i) PANOWIE NA KOLANO!



(ii)



(iii)



This figure is also listed in Pan Mestenhauser's earlier book. The titles are the same. What is the ultimate source? Here is Pan Mestenhauser's version. W dance pw KRZ (ix), (M are down on one knee), W return to their ptr and give L hd to M's R. W circle M who are still kneeling. W do a lw KRZ (ix) returning to ptr who jumps up st they finish together.

(235a) "CZĘŚĆ PÓŁKOM"

This figure and it's title come from Pan Lipin-ski's work of 1878. The alternative title may be KRZ POSTĘPOWY Z OKOŁO PAN! NA KOLANO! First the W form a R hd KRZYŻYK. After 1 turn, the W circle the kneeling M having joined their L hd and M's R hd. This is done 4x in all starting with their own ptrs.

(235b) Same as (a) but M stand and cpls do a L MZYNEK.

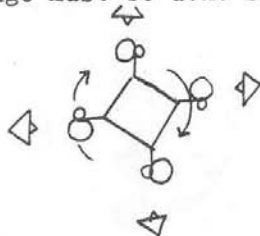
(235c) "CZĘŚĆ PÓŁKOM" Z PARAMI! PANOWIE KROK HOŻUBCOWY!

Same as (235a) only cpls, with M on outside, retain hd hold. Once in formation M turn somewhat st their L side in LOD. For 4m the W do the basic step fwd as the M do 3 Hożubcowy steps in LOD. With each heel-click on ct1 M snaprotates L hd which is held aloft in a pose. Still holding hds M jumps up (4m, ct1) and drops into a kneeling pos (ct2) and poses (ct3) L arm up and out to L side, palm up. W then release R hds and circle their kneeling ptr for m 5-8. M's R arm is more or less straightup joined to W's L hd. On m8 as M jump up to W ahead and all join hds, form the KRZYŻYK PARAMI. New ptrs do a head ukkon when they meet. M should have a nicely curved back when they kneel. Remember line is BEAUTY itself! Rep the above until all are with orgptrs. (Takes 32m). Notice that the KRZ PARAMI as no restrictions on it as to how much of a turn is to be done. If a fwd traveling step is called for the M, then they do not turn sideways.

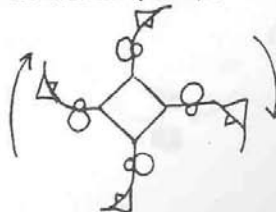
(236) lw KRZ Z CHUSTECZKA (MA, JH)

This requires an oversized handkerchief to work successfully. The number of m for any part is at the discretion of the caller. From a square W run into ctr and form a L KRZ with a handkerchief. Each W holds on to a corner. The handkerchief is held up high (i) After a time the M join in holding W's free hd. M are ahead W, turned in twd W (ii). L KRZ continues. At a signal M swoop in across their ptrs and grab their ptrs corner of the handkerchief. This should be done in a part of a m (iii). When W are sure that M has corner she then quickly $\frac{1}{2}$ turns out st we have the opp of (ii). Everyone goes fwd in a pw KRZ (iv). W may then rep. The handkerchief change must be done sharply on 1 measure (iii).

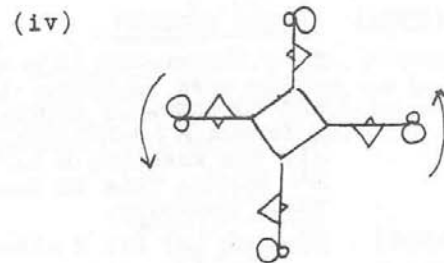
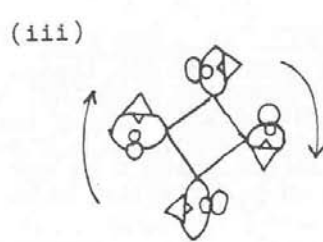
(i)



(ii)

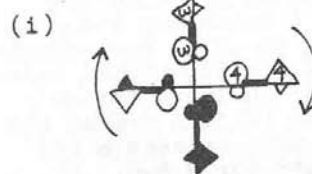


574



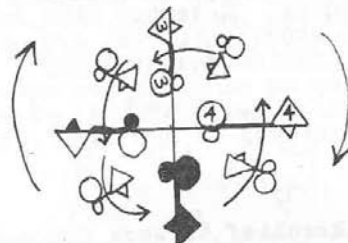
(237) KRZ WSTAŻEK (MA, AL)

This figure requires long ribbons.



(i) W form a R KRZ while holding a ribbon in their L hds as their M ptrs hold the ribbon in their R hds.

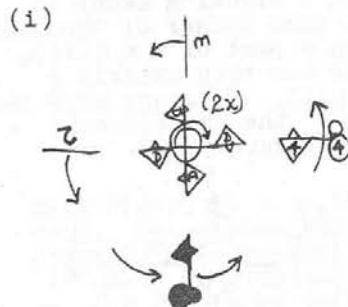
(ii) PARAMI POD



(iii) After 2 complete turns cpls interchange the holding of the ribbons and dancing under going opp directions. The KRZ is now a lw KRZ PARAMI.

(238) KRZ Z OKRAŻENIA PARAMI

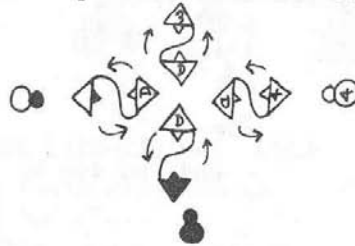
This starts from a TKD with 1 W between 2 M. A good way to get into this particular figure is from 4K with odd person POD REKAMI or MOSTEK.



(i) DOBRANI PANOWIE pw KRZ as as other PzP pw or KRZ Z OKOŁAMI PARAMI

Outscpls ret to orgpos.

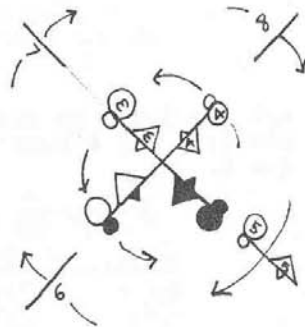
(ii) 4 DOBRANI M return to orgpos of the KD and do an appropriate cpl turn with the other M.



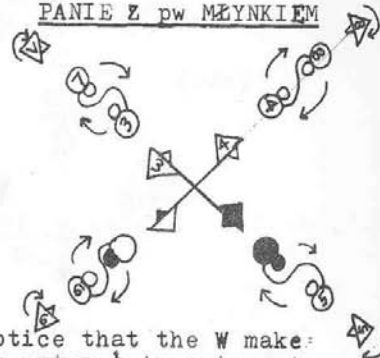
(iii) 4 DOBRANI M then pick up the W and these 4 cpls do PzP (to the R).

(238a)

(i) lw KRZ PARAMI

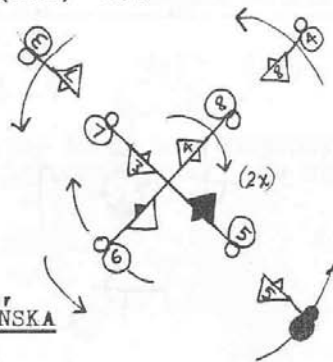


(ii) ZMIANA KIERUNKU ZE
ZMIENIONYMI PANAMI!
PANIE Z pw MZYNKIEM



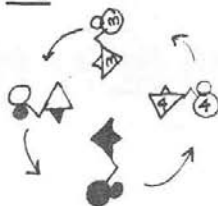
Notice that the W make an extra $\frac{1}{2}$ turn to get into the proper pos.

(iii) fst



(239) KASZTELAŃSKA

(i) PzP



M must be close enough to lock elbows.

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(ii) 1st and 3rd hook elbows and circle to opp W, others keep running.



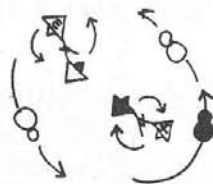
(iii) Rep (i)

(iv) Rep (ii-iii) for 2nd and 4th M.

(v) Rep (i-iv) until all return to orgptr, pos.

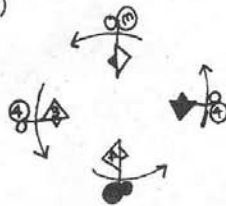
(vi)

2 pairs of M hook elbows ast W dance fwd.



(vii)

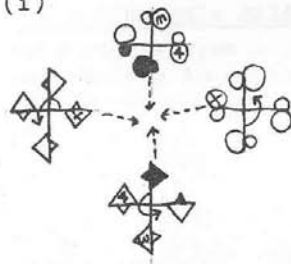
1st and 3rd M go fwd to new W; 2 and 4 bwks to new W.



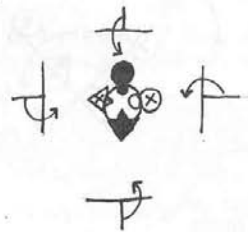
(viii) Rep (vi-vii) to finish orgptrs.

(240) DWA lw KOŁOWROTKI

(i)



(ii)



(iii)



(241) DWA KOŁOWROTKI Z pw KRZ

Same as above only during (ii) dancers form a R KRZ, turning 2x and then cross over to the next KRZ.

(241a) W ŚMIGŁO
(1)



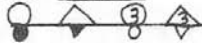
The line turns and then each person "spins-off" into the opp KRZ.

(241b) W PSZCZÓŁKE

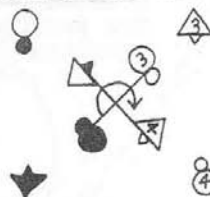
See the PSZCZÓŁKA figure. However do it from the formation of (241a).

(242) ROZMNAŻANIE KRZ

(i) Starts SZEREG



(ii) ODŚRODKOWE pw KRZ



(iii) lw MŁYNEK SWOJE

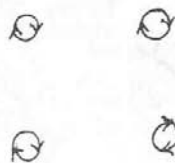


(iv) DWA pw KRZ

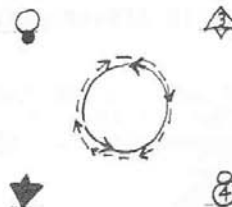


The more cpls there are compound the difficulties in forming KRZ. The same 2cpls do not dance KRZ together 2 times in a row.

(v) PARA OBRÓT
Cpls turn.



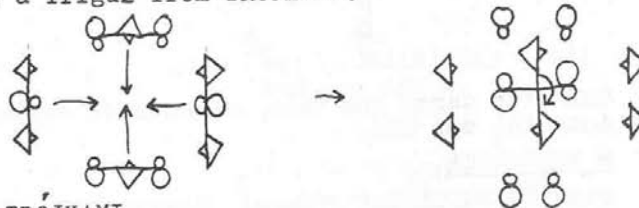
(vi) ODŚRODKOWE pw, lw KOŁO



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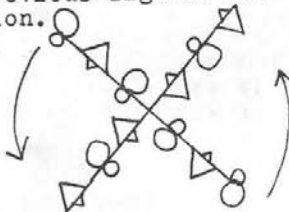
(242a) This is for more cpls. It also makes a difference as to the amount of cpls. Below is a schematic for as many cpls.

(243) ODŚRODKOWE OSOBY PW KRZ
This is a frigue from TRÓJKAMI.

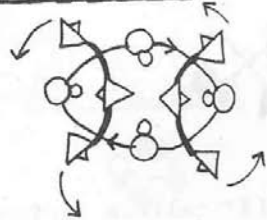


(244) lw KRZ TRÓJKAMI
Of course the composition of the TRÓJKAMI will change the nature of the arms of the KRZ.

(244a) I ZASTĘPOWAĆ DO TYŁU
See previous figures for the possible ways of progression.



(245) KRZ NAMIOTOWY



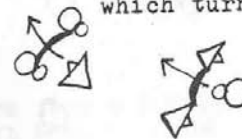
2 M stand back-to-back forming arches with other M. W circle L under them. M move R.

(246) _____
This is a TRÓJKAMI figure.

It starts with (245) (2x) → 4KT (2x)

ZASTĘPOWAĆ DO TYŁU

Go to next group in back. Remake KRZ which turns CCW.

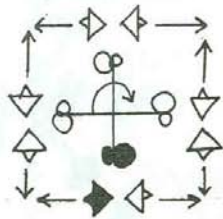


Rep fst orgpos.

(247) LUBO

Same introduction as (238).

(i)

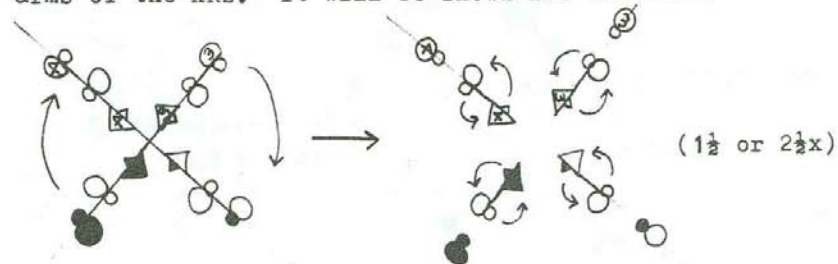


(i) As W do KRZ the 2 M in the Trójkami split and go to a corner where they do cpl turn (2x).

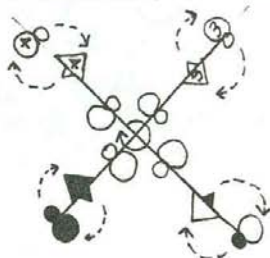
After the M finish their turn in the corner they dance to the next center to await the W who advance CW to form a new KT. Rep 1st orgpos.

(248) pw KRZ Z OBROTEM PARAMI

This is a general figure of a KRZ with cpl turns done in the arms of the KRZ. It will be shown for TROJKAMI.



This cpl turn can be done in a number of different ways with a backhold, for instance.



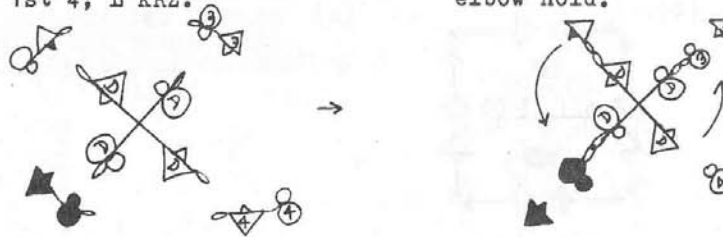
Then outptrs do a cpl turn they finish this turn st all are facing the same way.

At any time different calls for directional changes can be called, pw, lw, DO TYŻU, etc. Notice the orientation of the persons in the arm can be of many different sort-too numerous to name perhaps.

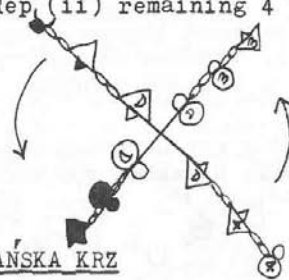
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(249) KRZ DOBIERANIE W LOCIE

- (i) Shown here for 6 cpls. (ii) Pick up next 4 with an elbow hold.



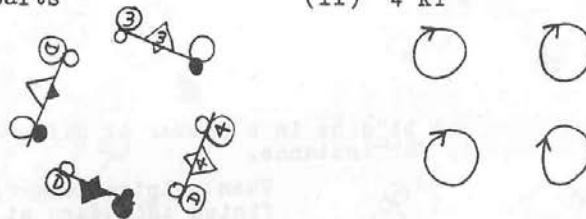
- (iii) Rep. (ii) remaining 4 people.



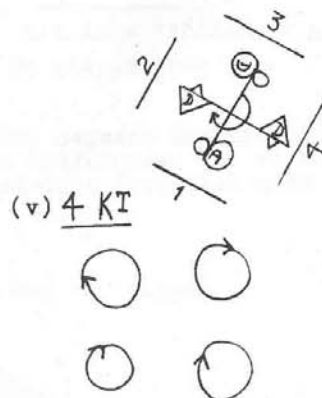
(250) SZAMBELANSKA KRZ

Here is another type of KRZ for several people.

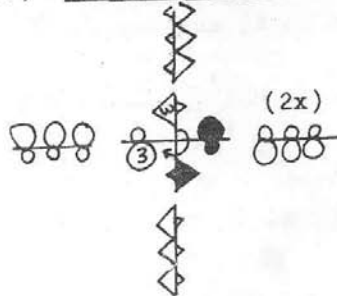
- (i) Starts (ii) 4 KT



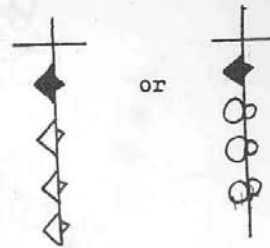
- (iii) DOBRANE OSOBY pw. lw KRZ (iv) DOBIERANIE W LOCIE
"Extra" persons form this KRZ. See previous figure.



(251) HETMAŃSKA or KRZ Z OKOŁAMI LINIAMI



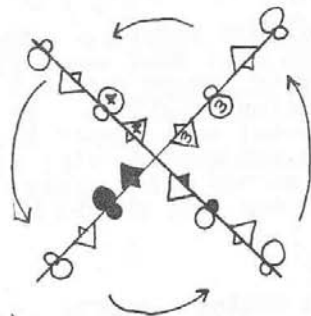
Ins people KRZ.
Now leader
changes to a
lw KRZ and in-
dicates which
T will be
picked up.



Ins KRZ.

(252) ZABAWKA

(i)

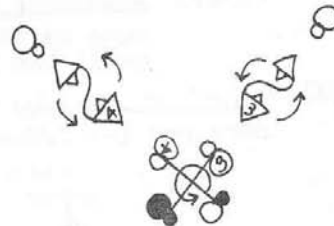


(i) First 4 cpl make a KRZ with
their free hds. Then the 4
ctr M release hds with their
ptr and only the 4 ctr M turn
in a lw KRZ (1x). They stop
and face out twd their lines
and do 2 turns. (Notice
outer cpl are facing RLOD
when KRZ turns.)

(ii)

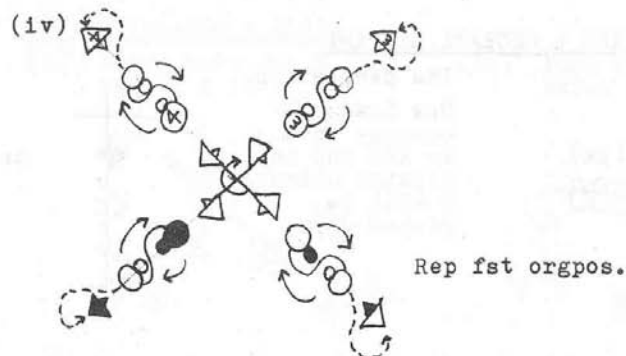


(iii)



(iii) These 1st 4 W do a lw
KRZ (1x). As they do
this the 1st 4 M do a
turn with the next M
and progress out-wards.
Continue as above.

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(252a) ZABAWKA Z WŁ LINIAMI

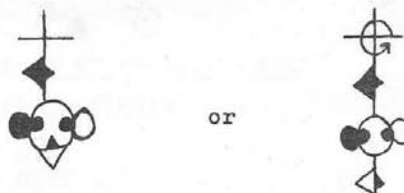
Same as above in principle but simpler. After the center people do their KRZ (1x) then they with free hd begin to do a WŁ in their line. The next do a KRZ (1x) as the others continue their WŁ. Remember at the end of the line (outs) each person does a $\frac{1}{2}$ turn to face in. Each person must do this at the same speed. It does not matter which group of 4 persons come into the ctr but they should be the 4 from the same group

(252b) ZABAWKA Z KOŁEM

Same as (252), (252a) but making a circle of a small KRZ in the ctr.

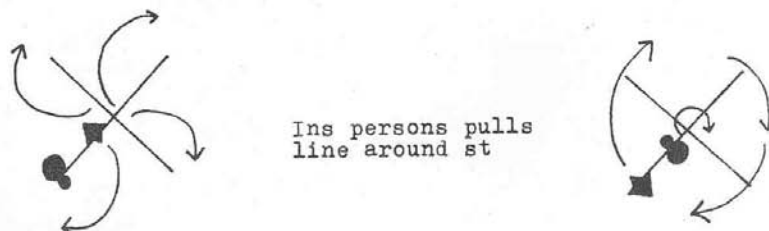
(253)

Here are two rather difficult formations.



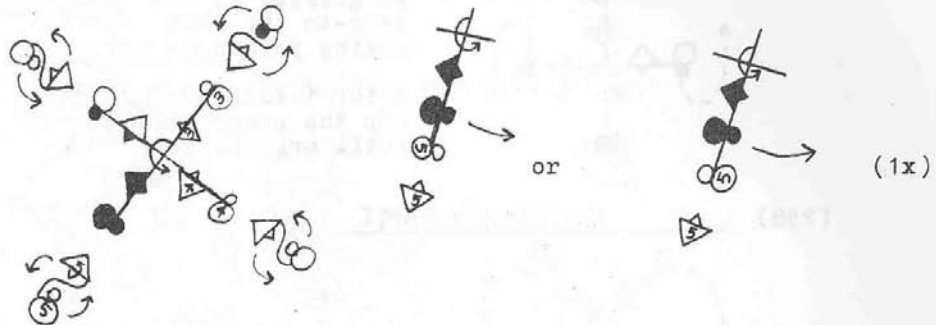
(254) ODWRÓCIĆ TEN KRZ

Here is a reversal of a KRZ - a turning ins out.



(255) KRZ WĘGRY

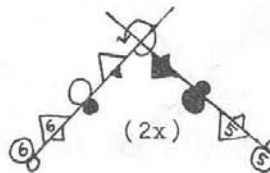
Same as (254) but with the following changes.



Each successive time the KRZ comes around one person drops off going to his ptr beginning to form 4 KRZ's. At the end of this sequence there should be 4 KRZ made up of 2 cpls from each of the org arms of the main KRZ.

(256) lw KRZ Z DWOMA (OSMIOMA) PARAMI

(i)

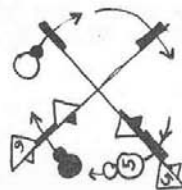


(ii) PANIE! lw KOŁO POD KRZ MOSTEK

Simultaneously the outer M turns CW as ins W goes under joined hds as outer W goes as shown.



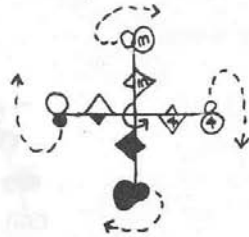
(iii) lw KRZ MOSTEK



The transition may be done either standing in place or moving.

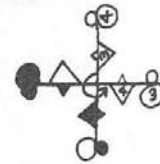
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(257) POSTĘPUJĄCY KRZ

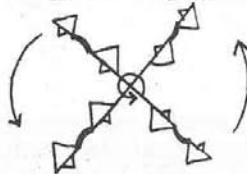


On call outs person progresses to the rear-to the next coming person.

After 1 turn of KRZ rep the progression until orgpos, ptr.

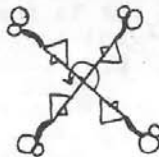


(258) KRZ MOSTEKAMI



Notice the innermost people do not join hds in an arch.

(258a) MOSTEKI KRZ Z PARAMI

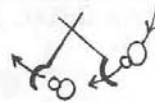


(258b) PANIE. KOŁO POD MOSTEKI

Notice W circle opp to the KRZ. If M change direction or do a ODWROTNY KRZ W change direction also.

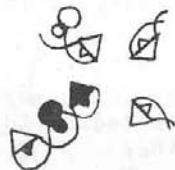


or



Remember that W can be called to form these figures. Make a special figure combination to illustrate this.

(259) KRZ LŁ



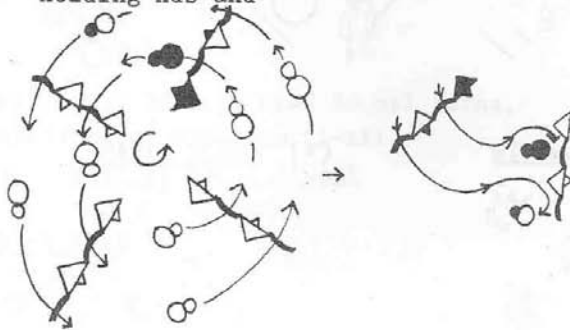
Notice that the KRZ is not connected in the ctr.

(260) KRZ OBWODOWA

(i) This starts with figure (259) which goes around 2x. The KRZ continues turning very slowly or it may stop.

(ii) PANIE POD MOSTY

W circle under the MOSTY 2 and turn $\frac{1}{2}$ X not holding hds and



(iii) WSZYSCY OKOŁO

All circle 2x in the direction they are facing.

(iv) OBROTY PARAMI

Each cpl does cpl turns.

(260a) PANOWIE, ZATRZYMANIE PANI!

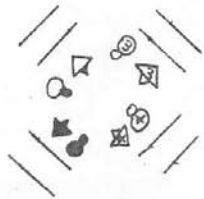
M drops hds on call stopping the W.

(260b) W rejoin hds after passing through each ARKATY.

(261) KRZYZACKA

This is for 12 cpls.

(i)



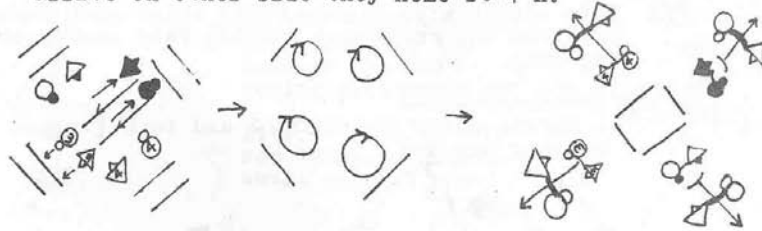
(ii)

(ii) PRZEWODZONE PARA!
PARA OBRÓT, KRZ,
KOŁO



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(iii) 1st, 3rd cpl PJ. Then 2nd and 4th PJ. When they arrive on other side they KOŁO st 4 K.



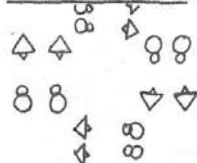
(iv) 5 KRZ pw, lw

(v) OBRÓT PARAMI



The following figures use columns of cpls as the arms of a KRZ.

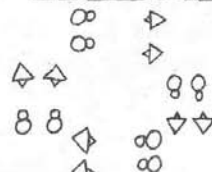
(262) KRZ KOLUMNOWY



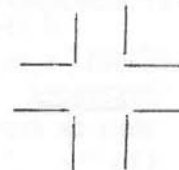
The formation will be symbolized by



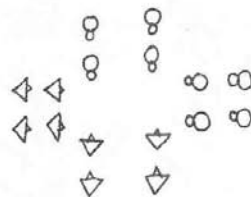
(262a) KRZ KOLUMNOWY Z TWARZAMI



Symbolized as

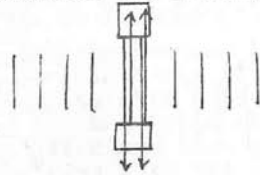


(262b) BRONISŁAWA



(263) WSZYSCY RAMIĘ ANG

(i) All the cpls on the 1st, 3rd arms ANG together st the 1st cpl becomes the first.



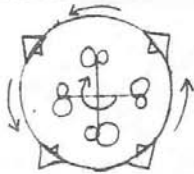
(ii) 1st, 3rd cpl arms do cpl turns,

(iii) Other arms rep (i-iii)

(iv) WSZYSCY OBRÓT PARAMI

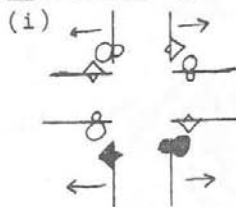
All do cpl turns

(264) KRZ W KOŁE

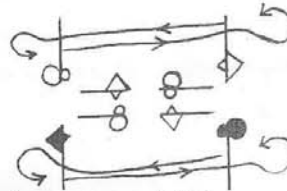


Go 1x in one direction and then change direction.

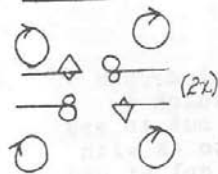
(265) MUR GRANICZNY



(ii) LPJ



(iii) 4 lw K



(iv) Reform (ii)

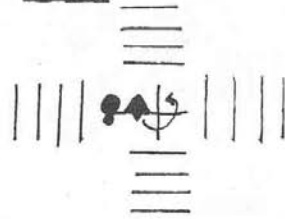
(v) DIO, PJ

(vi) Other 2 arms rep.

588

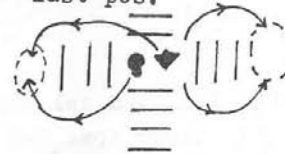
(266) KSIĘZYC

(i) ODŚRODKOWA PARA
lw KRZ

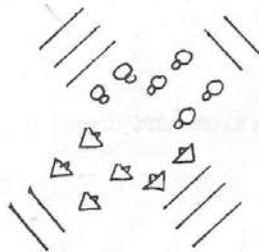


(ii) Cpl in KRZ
split and
run around
their "arm"
and do a cpl
turn and take
last pos.

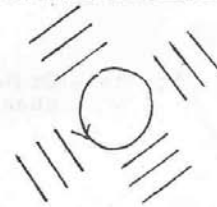
(iii) Rep (i-ii)
until org-
pos.



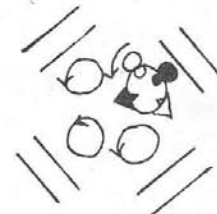
(267) ROKOSZ



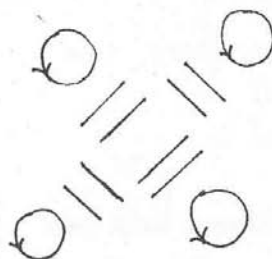
(i) ODŚRODKOWA PARA K pw



(ii) PARA PJ i 4 K



(iii)



(iii) M form cpl arches
through which W
cpl pass out to end
of arms to 4k with
the last cpl st and
takes last place in
line.

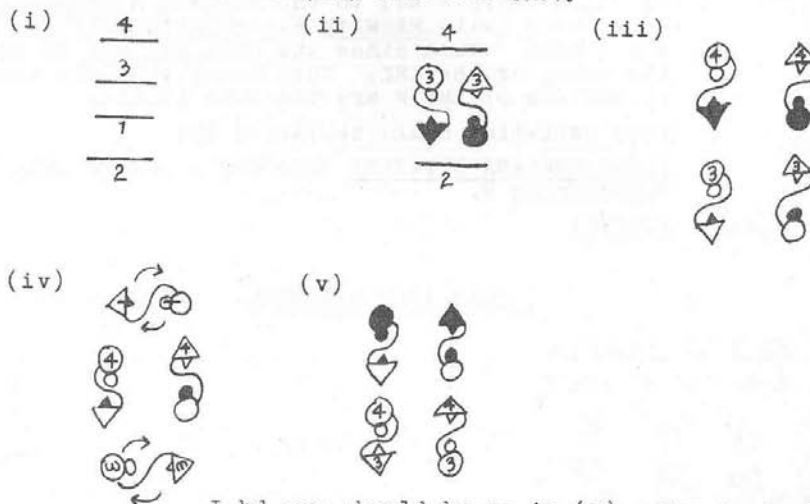
(iv) Rep (i-
iii) un-
til org-
pos.

(268) FIGURA HENRYK POBOŻNY

It's main feature is a WŁ done in a straight line. After the called cpls, here 1 & 3, pass under their respective BRAMA as they are as in diagram (i).

ŚRODKAMI WŁ!

The call is for cpls 1 and 3 only, to start the WŁ with R hds to their opp (ii). They pass by to give L hds to the outs cpl (iii). When 1st and 3rd meet on the outs they face each other and turn past each other with the R hds (iv) with the next.

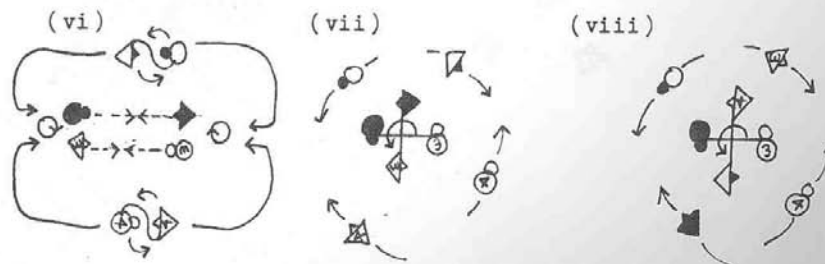


L hd pos should be as in (v). Rep as desired.

(268a) At stage (iv) call cpls 1 and 3 to WŁ OKOŁO. They then pass each other and go in a outs circle (here M CW, W CCW). As cpls 2 and 4 reach outs they join in.

(268b) PÓŁ KOŁO OBRÓT I ŚRODKAMI ŁAŃCUCH!

Cpls 1 and 3 do variation (a) but when each member gets $\frac{1}{2}$ way away they 1 full turn of any type and members of both cpls go into the ctr giving the ptrs their R hd. Meanwhile cpls 2 and 4 starting the WŁ in the outs circle. (iv). Rep as desired. Notice that the axis shifts with each two pairs of cpls.



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(268c) At any time the call may be given (PRAWA or LEWA KRZ). This can only refer to the cpls on the ins. They form the appropriate KRZ while the outs cpls WŁ and cut-in until they may be called upon to form a KRZ in the ctr by ODMIANA PARAMI and KRZ - whereupon the cpl exchange places keeping same directions.

(268d) From diagram (vi) a L KRZ is called outs cpls continue. The KRZ goes around until call in given PANOWIE ODMIANA. The M in the KRZ give their free hd (here their R hd) to the nearest M approaching him. Here (vii) M1 with M4, M3 with M2. All M do a $\frac{1}{2}$ R hded turn since the call was not to change the sense of the KRZ. This means that the outs directions of the M are the same (viii).

This variation could be varied by:

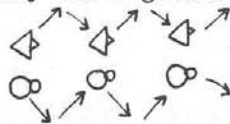
PANIE ODMIANA Z PANAMI The KRZ W change with the approaching M.

(268e) KOSZYK!

DIAMOND SHAPED FIGURES

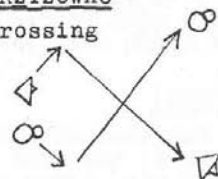
(269) OD I DO PRZEKĄTNY

Away and together



(270) KRZYŻOWAĆ

Crossing

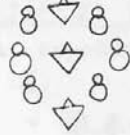


(271) KLIN FORMACJA

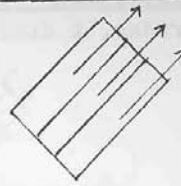
Wedge formation



(272) DIAMENT FORMACJA
Diamond formation



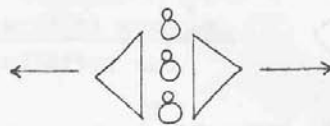
PRAWO NAPRZEKAT



LEWO NAPRZEKAT

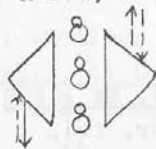


(273) ODDZIELAĆ DO PRAWEJ I LEWEJ
Separate the R and L



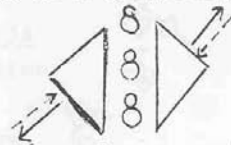
Those in ctr follow leader.

(274) ODDZIELAĆ, PRAWĘ NA PRZÓD LEWĘ W TYŁ I WRACAĆ
Separate to R fwd, L bwd and return.

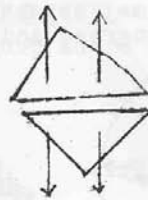


(275) ODDZIELAĆ NA PRZEKAT, PRAWĘ NA PRZÓD, LEWĘ W TYŁ I WRACAĆ

Separate on a diagonal, to the R fwd, to the L bwd, and return.

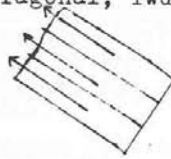


(276) ODDZIELAĆ PRZÓD DO PRZÓDU, TYŁ DO TYŁU
Separate front to front, back to back.

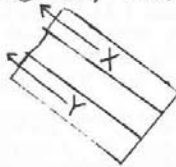


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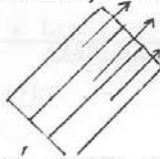
- (277) WSZYSCY, LEWA NA PRZEKĄT, NA PRZÓD
Everyone, L diagonal, fwd.



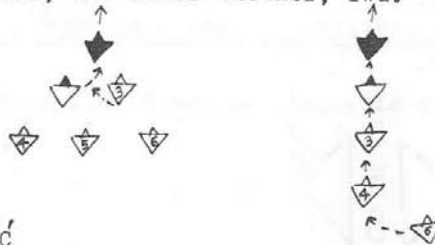
- (278) "X" I "Z", LEWA NA PRZEKĄT, NA PRZÓD
X and Z, L diagonal, fwd.



- (279) JEDNA PO DRUGIEJ, PIERWSZA PROWADZI
One after another, first one leads to the R.



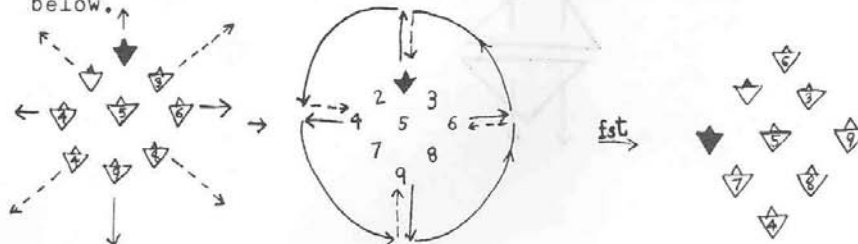
- (279a) LAMAĆ, JEDNA PO DRUGIEJ, NA PRZÓD
Break, one after another, fwd.



- (280) KĄTY ODEJŚĆ

Corners walk away.

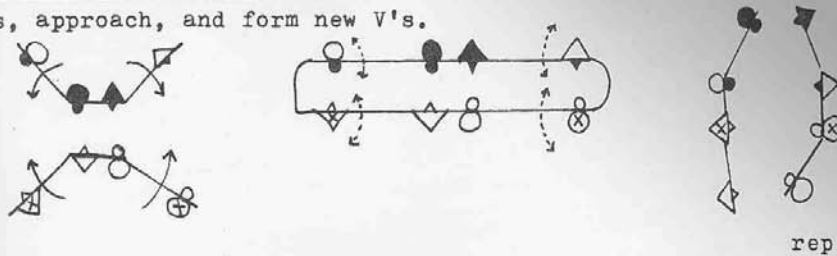
From this the corners may return to reform the DIAMENT or to form a circle or to progress and reform a DIAMENT as below. From this the corners may return to reform the DIAMENT or form a circle or to progress and reform DIAMENT as below.



VEE SHAPED FIGURES

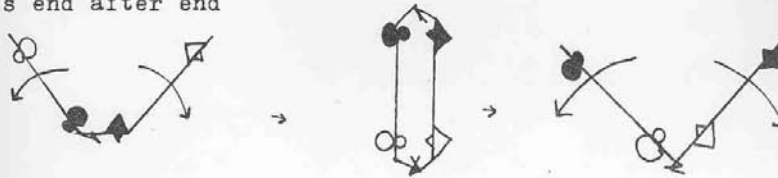
(281) V. IŚĆ DO, I FORMOWAĆ NOWE V

V's, approach, and form new V's.



(282) V. KONIEC ZA KONCÓWKA

V's end after end



Lock elbows; shoulder hold etc.

(283) PANOWIE I PANIE, NA LEWO NA PRZEKĄT

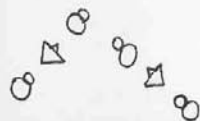
M and W to the L, diagonals

(283a) PARY NA LEWO, NA PRZEKĄT



(284) V FORMACJA

V formation



(285) MIJAJĄC PO PRZEKĄTNEJ

This is a figure where cpls cross on diagonals.

