

DOUDLEBSKÁ POLKA

Bohemian

PRONUNCIATION: dode-LEHB-skah POHL-kah. The "ou" sound in Czech is NOT like the English "ou" sound as in the word "through," but more like the English "ou" sound as in the word "dough."

TRANSLATION: Dance from village of Doudleby.

SOURCE: Dick Oakes learned this dance from Elsie Dunin who taught it at the 1960 Santa Barbara Folk Dance Conference. Jeannette Novak learned it in Czechoslovakia in 1947 and subsequently taught it to folk dancers at the Herman's Folk Dance House in New York City in 1955. From there she taught it at Maine Camp, Idyllwild Folk Dance Workshop in Idyllwild, California, and a class of U.C.L.A. students. Walter Grothe presented it at the 1956 at the Stockton Folk Dance Camp. It was also seen on early dance films from Europe.

BACKGROUND: The name Doudlebská means "from Doudleby," a village in the ethnographical region of Doudlebsko, in South Bohemia, Czechoslovakia. The dance is also known in Danish as Bleska, in German as Sternpolka, and in Serbia as Dječka Polka. The dance probably acquired the familiar clapping characteristics in Austria and Bavaria. The Slavonic settlement of Doudleby, the center of the Slavonic tribe Doudlebs, and the fortress of the Slavníkovec family were here before the year 1000. Only remains of ramparts have been preserved. Doudleby is not only the village, it is also the whole region around the village. The people living here have peculiar habits and their own folk culture.

MUSIC: Folk Dancer (45rpm) MH 3016-B;
Folkraft (45rpm) 1413.

Sheet Music: Vancouver International Folk Dancers Music Book, Vol. 2., Deborah Jones, 1982.

FORMATION: For the polka, use a shldr-waist pos; M hands on ptrs waist, W hands on M shldrs. Step descriptions are for M; W use opp ftwk.

METER/RHYTHM: 2/4

STEPS/STYLE: POLKA: Hop L^R (ct & of previous meas); step R^L (ct 1); step L^R or close L^R to R^L taking wt (ct &); step R^L (ct 2). Repeat with opp ftwk.

The feeling of the dance is happy and lively. Dancers are encouraged to sing la-la-la (or whatever) along with the music. Dancers are cautioned NOT to throw their ptrs into the ctr of the cir or try to keep them from getting out of the cir. Not only is it dangerous, both when being thrown in or when trying to escape the ring, but that just "isn't the way it's done."

INTRODUCTION

1-4 No action.

I. POLKA

1-16 In Closed Dance (Ballroom) Position, dance 16 Polka steps, beg M L and W R, moving CCW in LOD around the dance area. Cpls rotate CW.

II. WALK AND CIRCLE

1-16 In Open Dance Position, with M R arm around W waist, M stretches L arm fwd to place L hand on L shldr of M ahead and cpls walk CCW around dance area with 32 walking steps. W R hand is on her hip, palm out; M R hand is holding W R hand in a sort of handshake, palm to palm. to close the baps in the cir, M move diag L, spiraling in twd the ctr until the L hands are in contact with the shldr of the M ahead. On the last 4 walking steps, the M stretches his R arm out of the cir, thus turning the W to face CW (or RLOD) around the dance area and then, releasing the W hand, turns to face ctr.

III. M CLAP, W CIRCLE

1-16 M face the ctr of the cir and clap hands as follows: Clap own hands (ct 1); clap own hands (ct &); clap hands of M on both sides at shldr height (ct 2). W, facing CW in RLOD, dance 16 Polka steps fwd around the outside of M cir. On the last meas, M turn 1/2 CW to face the W cir and taking the nearest W in Closed Dance Pos . . .

Repeat entire dance from beg.

NOTE: During Fig III, M often clown around extensively, slapping thighs, crossing hands, jabbing neighbors playfully, etc., all the while hooting and whistling.

Extra M (a rare occurrence) may cheat by squeezing in on Fig II, while extra W often join the outside cir in Fig III. If more than one cir, W may switch from one cir to another for added fun.

Persons without ptrs should go to the center of the dance area to find a ptr. If a ptr cannot be found there, slip out through the dancing cpls and ask someone who is sitting or standing around the dance area!