

SOURCE: This dance is a genuine "folkdance" and dates back many centuries and is presented here as it is currently being done in the area of the town of Roros. It is of particular interest that no Norweigan printed instructions exist, and it is with thanks to Gordon E. Tracie for his research and written notes on this dance. These notes were presented at the San Diego Conference in 1971 by Ingvar Sodal with the assistance of Anders Anderson. This dance was also presented at Mendocino and Stockton in 1970 by Bruce Taylor, who learned the dance from Ingyar Sjelden (instructor) in 1966 in Bergen.

MUSIC: RECORD: Harmoni NGK TD-7

FORMATION: Cpls at random with hand-holds described within the pattern of dance.

STEPS: Pols step and Variations

MUSIC: 3/4 FATTERN

Meas.

1-2 Introduction

PART I TRAILING

1 With the W slightly behind the M and inside hands joined low (M's R, W's L) the cpl moves fwd in LOD with the basic pols step both starting with the L ft as follows: walk fwd with the L ft with heel contacting floor first (ct 1), rise slightly onto the ball of the L ft with slight hesitation (ct 2), step fwd with R ft (ct 3).

2-? After a few meas M reaches back with L hand and shifts W's L into it (still keeping them low), the W moves up to his L side. This should conclude at the end of a musical phrase.

PART II TWIRL TO WRIST HOLD

1-? W-crosses over in front of M as she twirls CCW (2 or 3 times), under the joined hands and ends up on the M's R side. The M still holds the L hand with his L, but directly in front of them, in addition to which he places his R under her L arm and takes hold of her L wrist. In this pos the cpl moves fwd without any break in the basic pols step until the last meas of a phrase, whereupon the transition takes place.

TRANSITION

M stamps L ft with no weight (ct 1) and stops in place, as he simultaneously leads the W with inside hands joined, across in front of him to his L side as she performs 1 pols step starting with L ft. With L shoulder to L shoulder

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both place L hand on R side of ptrns waist, and R hand on ptrns L upper arm. This takes one meas.

PART III REVERSE TURN

- 1-2 This step is a pivoting turn using the basic pols step for the M as follows: Step fwd with L ft and slightly behind ptrn as a CCW turn begins (ct 1 & 2), close R ft to L to continue $\frac{1}{2}$ turn (ct 3), step behind R with L ft (ct 1), pivot on ball of L ft and R heel as CCW turn continues (ct 2), close R ft to L to complete full turn (ct 3). The W step is more of a waltz step as follows: Step behind R with L ft starting to make CCW turn (ct 1), step on R near L ft as turn progresses (ct 2), step slightly fwd and across R with L ft to complete $\frac{1}{2}$ turn (ct 3), step fwd with R ft continuing CCW turn (ct 1), longer step fwd with L ft (ct 2), close R ft to L to complete full turn (ct 3).
- 3-? This step is continued until man decides to change usually at end of phrase.

PART IV TWIRL AND FORWARD

- 1-? As M steps in place with basic pols step, he takes W's L hand with his R, and twirls her one or more turns CCW under joined hands. Take semi-closed pos (but with M holding W's R fingers instead of palm) and move fwd with basic pols step until end of phrase.

PART V POLS TURN

- 1 In closed pos both place R hand on ptrns back above waist and L hands on ptrns R shoulder, while completing one full turn CW with each pols step as follows: M steps partially around ptrn with L ft to start turn (ct 1), continue turn by revolving on ball of L ft while R trails and ends close to L with partial weight (ct 2), complete turn by stepping fwd twd ptrn with R ft (ct 3), W holds while maintaining weight on L ft (ct 1) step fwd twd ptrn as turn is progressing (ct 2), step partially around ptrn with L ft to continue turn (ct 3), when repeated ct 1 becomes a revolving action on the ball of L ft while R trails and touches close to L ready for ct 2.
- 2-? The turning pols step continues as long as desired, until end of phrase, where upon he releases her to start dance sequence over. She continues to make 1 turn CW and then falls behind M to join with inside hands.

NOTE: It should be pointed out that Roros Pols is no easy dance, even though figures may appear simple enough. The accomplished pols dancer employs a lot of technique that the outsider easily overlooks, for example, subtle syncopations. This gives the dance a fascinating character, that certain "something" is difficult to describe or learn, but in-

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finitely rewarding once it is mastered.

Presented by John Hancock
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