

**CIULEANDRA** (choo-LYAHN-drah) = a small tumbleweed formed around thistle flower burrs

CROSS-INDEX TERMS:

**Čiuleandra, Cuileandra** - common misspellings

**Fedeleşul** - a name for the second melody of some recordings of *Ciuleandra*

**Foaie verde** - first line of the shouts on some recordings

**Jocul Ciuleandra** - the name on some recordings

**Julie Andrews** - a commonly misunderstood name for the dance

BACKGROUND:

"Ciuleandra" names a Romanian melody, dance motifs, and versions of the dance presented to recreational international folk dancers. Interestingly, an Internet video titled *Leaganul Ciuleandra* contains motifs from all of these versions. And what does *ciuleandra* mean? Some say the dance represents *ciulini*, the whirling of dried flowers at the end of summer. Some say that *ciulin* (tumbleweed) probably comes from the rhythm of the dance, which speeds toward the end; also the air and dust moved by a closed circle of good dancers. The dictionary gives *ciulin/i* as "thistle/s." I have seen no reason to think that this is a "Gypsy or woodcutters dance." Many thanks to John Uhlemann for his indispensable help with this dance description.

1 In 1966, **Larisa Lucaci** (see the 2007 *Problem Solver*) published a *Ciuleandra* in the syllabus of the 1966 Santa Barbara Folk Dance Conference, but she did not present the dance. Her dance involved five or six dancers each performing complimentary steps in a circle that moved as a unit, without turning, which resembles the second figure of the second version below. The Electrecord 10" LP record was (and remains) difficult to find, and I am unaware that this *Ciuleandra* ever was danced by recreational international folk dancers.

2 In 1971, **Eugenia Popescu-Judetz** presented at Stockton Folk Dance Camp a *Ciuleandra* involving two figures, with all dancers dancing the same motifs in small circles within a large circle. She ascribed this dance to Muntenia and Oltenia, provinces of Southern Romania that once comprised Wallachia (as in the word "Vlach," used in other parts of the Balkans). Mihai David called the second motif of this dance a *ciuleandra*, and it also occurs in Dick Crum's second *Alunelul* dance, and in a Muntenian dance known as *Pandelaşul*.

3 In 1972, **Mihai David** presented at the Kolo Festival in San Francisco the most well-known *Ciuleandra*, which involves all dancers in one large open circle. He said that this *Ciuleandra* came from Oltenia, and that he learned it while dancing with the Romanian State Folk Dance Ensemble from 1963 to 1965. The recording that he used was extremely seductive, so that his *Ciuleandra* immediately eclipsed that of Popescu-Judetz. His recording consisted of humorous *strigaturi* (couplets) describing the dancing of *Ciuleandra*, shouted over a traditional *Ciuleandra* melody played ridiculously slowly. Maria Tănase (1913-1963, the Romanian equivalent in voice and persona to Edith Piaf) did the shouting.

4 In 1975, **Bob Olshan** brought back to Chicago from Romania a *Ciuleandra Două* ("Ciuleandra Two"), danced to the Popescu-Judetz recording. He taught this version to *Sirba din Cimpoi* on the Gypsy Camp Vol. 1 record, before he began to use the Popescu-Judetz recording of *Ciuleandra*. This version involved two figures danced by dancers in one large circle. Interestingly, this version resembles closely the dance performed in the movie "Ciuleandra." Unless you speak Romanian and/or enjoy watching people die violently, you might want to skip an hour ahead into the film, to the dance sequence. You will miss, however, several shots (so to speak) of condemned men defiantly dancing a *Ciuleandra* motif in the mud, in front of the firing squad. That film also contains at about 1 hour 15 minutes a short segment of what I think is the *Charleston*, to "Yes Sir, That's My Baby," and possibly other dances of the jazz age. Some time ago, I was asked about a couple version of *Ciuleandra*, and yes, the movie depicts a version danced by both the large circle and by couples.

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## Ciuleandra (continued)

### MUSIC (SOUND RECORDINGS):

Electrecord EPD 1033, *Musică Populară Românească*; B-1, *Jocul Ciuleandra* - for *Ciuleandra* 1.

Folkdance Underground, *Pechurka Goes Underground*; B-2, *Ciuleandra* - for *Ciuleandra* 3.

Folkraft FK LP 31, *Romanian Folk Dances*, Vol. 1; A-5, *Ciuleandra* - for *Ciuleandra* 2 and 4.

Gypsy Camp GCR 101, *Gypsy Camp Vol. V*; B-2, *Ciuleandra* - for *Ciuleandra* 2 and 4.

Gypsy Camp GC 5201, *Jocuri Populare Românești*; B-7, *Ciuleandra* - for *Ciuleandra* 3.

The Lark FLDR, *Folklore Dances of Romania*; A-4, *Ciuleandra* - for *Ciuleandra* 3.

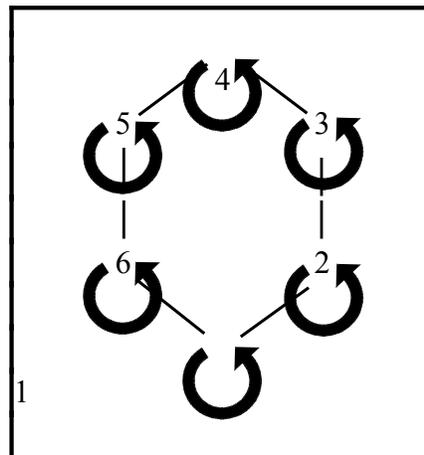
### 1. CIULEANDRA - as published by Larisa Lucaci, 1966

Formation: circles of 5 or 6 dancers, all facing center throughout, with hands on neighbors' nearer shoulders or grasping neighbors' belts.

4/4 Ciuleandra.

1-2 Starting onto L foot, run 8 steps in a CCW circle. Person 1 starts to the L; person 4 starts to the R; persons 2 & 3 start forward, and persons 5 & 6 start backward. Take large steps if you want to make large circles, or small steps if you want to make small circles.

3-n Dance this figure to the end of the music.



### 2. CIULEANDRA - as published by Eugenia Popescu-Judetz, 1971

Formation: circles of 4 to 6 dancers, all facing center throughout, with hands on neighbors' nearer shoulders or holding the hands of the persons on the other side of your neighbors behind your neighbors' backs (back basket hold).

Note: Popescu-Judetz (1979) wrote:

In its native setting *Ciuleandra* is danced in such a way that the number of repeats of Part I and II is not fixed; after doing Part I 'for a while', a leader within the circle shouts [the *strigaturi* as given below] and the dancers proceed into Part II.

The sequence given here fits the Folkraft recording.

4/4 Introduction. No introduction on the Folkraft recording.

1. Step-behind-step-hops. Dance this figure during the "A" melody.

1 Step to R onto R foot (ct 1), step behind R foot onto L foot (ct 2), step to R onto R foot (ct 3), hop on R foot, raising L foot in front of R ankle or shin (ct 4).

2 = 1, with opposite footwork and direction (step-behind-step-hop to L).

3-4 = 1-2.

Două fire, două paie.

Dă-i Ciuleandra la bătaie.

Two pieces, two straws.

Continue *Ciuleandra* with stamping.

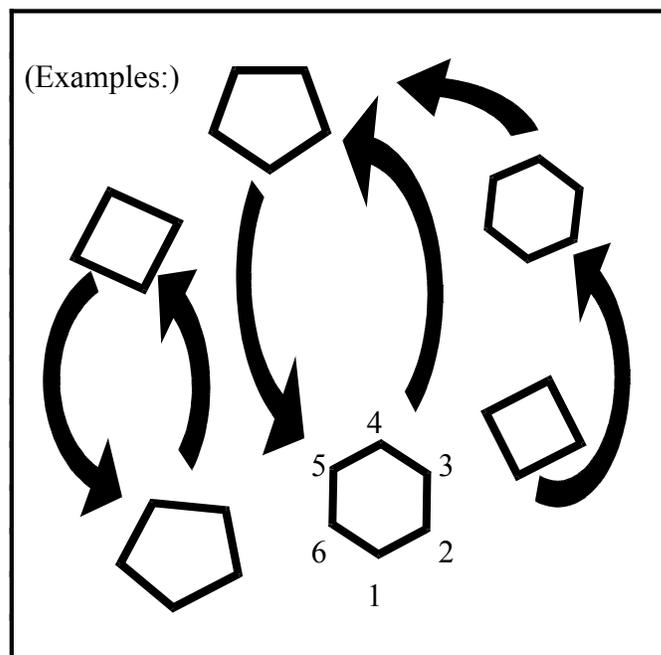
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## Ciuleandra (continued)

2. Ciuleandra. Dance this figure during the "B" melody.

- 1-4 Starting onto R foot, run 16 steps in a CCW circle. Person 1 starts to the L; person 4 starts to the R; persons 2 & 3 start forward, and persons 5 & 6 start backward. Take large steps if you want to make large circles, or small steps if you want to make small circles.

During the "B" melody each ENTIRE small circle of 4 to 6 dancers moves as a unit around the dance area, often exchanging places with, or chasing, other small circles.



### 3. CIULEANDRA - as presented by Mihai David, 1972

Formation: Open circles of dancers, leader at R end, but an equally competent leader at L end. All face center throughout, with hands on neighbors' nearer shoulders. The leaders should extend the free hand out to the side, shoulder-high, palm-down.

4/4 Introduction.

1-8 No action. Start when the *strigaturi* start.

1. Slow motif. Dance this figure during the "A" melody.

- 1 Step to R onto R foot, leaving L foot in place (ct 1), gently flex and straighten knees (ct 2), shift weight back to L foot, leaving R foot in place (ct 3), gently flex and straighten knees (ct 4).

2 = 1.

Note: this motif almost immediately became a leaning to the R and L, rather than the original sway with shoulders over hips, and hips shifting from above one foot to the other. Perhaps you will do this swaying correctly as an example to others.

- 3 Step diagonally forward to R onto HEEL of R foot (ct 1), step beside R foot onto flat L foot and lower R foot flat onto floor (ct 2). Step diagonally forward to L onto HEEL of L foot (ct 3), step beside L foot onto R foot and lower flat L foot flat onto floor (ct 4).

- 4 Step to R onto R foot (ct 1), swing L foot and bent L knee in front of R leg (ct 2), continuing the swing as a small CCW circle and step to the L onto L foot (ct 3), stamp beside L foot with R foot, no weight (ct 4).

- 5 Step in front of L foot onto R foot (ct 1), step to L onto L foot (ct 2), step behind L foot onto R foot (ct 3), step to L onto L foot (ct 4).

6-7 = 5, 3 times in all.

- 8 Starting onto R foot, step in place 3 times (cts 1,2,3), wait (ct 4).

9-n Dance 1-8 until the end of the "A" music, which gradually speeds up.

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## Ciuleandra (continued)

2. Step-stamps. Close the circle and dance this figure during the "B" melody.

1-2 Dance a "seven" to R.

Seven to R (2 bars per motif): Step to R onto R foot (ct 1), step-behind R foot onto L foot (ct 2), step to R onto R foot (ct 3), step behind R foot onto L foot (ct 4), step to R onto R foot (ct 1), step-behind R foot onto L foot (ct 2), step to R onto R foot (ct 3), stamp, no weight, beside R foot with L foot (ct 4). Seven to L = seven to R with opposite footwork and direction.

3-4 Dance a "seven" to L.

5-8 = 1-4 ("sevens" to R and L).

9-10 Dance "ones and threes" to R.

Ones and threes to R (2 bars per motif): Step to R onto R foot (ct 1), stamp, no weight, beside R foot with L foot (ct 2), step to L onto L foot (ct 3), stamp, no weight, beside L foot with R foot (ct 4), step to R onto R foot (ct 1), step-behind R foot onto L foot (ct 2), step to R onto R foot (ct 3), stamp, no weight, beside R foot with L foot (ct 4). Ones and threes to L = Ones and threes to R with opposite footwork and direction.

11-12 Dance "ones and threes" to L.

13-16 = 9-12.

13-n Dance 1-16 to the end of the "B" music, shouting *strigaturi* at will.

Native speakers tell us that these lyrics contain many dialectal words, accounting for the spelling variations and questionable translations.

Foaie verde și minori

Green leaves and pine

Foaie verde și minoc

Ține-ți ciuleandra pe loc.

Dance ciuleandra on the spot.

Și'ncodată măi băieți

And once again, my boys,

Hoooooop ș'așa ș'așa.

Ooooh, like this, like this.

Țineți-o flăcăi așa

Keep it boys, like this,

Pină m-o-ajunge puica. Și'ncodată ...

Until your little chick (girl) catches up.

or Până n-o-ajunge puica. Și'ncodată ...

Ântăriți-o niteluși

Dance harder now,

or Ântăriți-o liță lus

C-ajunge acuși-acuși. Și'ncodată ...

For she will catch up soon, soon.

or C-ajunge acuș-acuș. Și'ncodată ...

Mai ântăriți-o de-un pas

Dance still harder with each step,

C-a ajuns și n-a rămas. Și'ncodată ...

For she has arrived and will not bide.

or C-a ajuns și m-a rămas. Și'ncodată ...

Două fire, două peie

Two strands, two straws,

Luați ciuleandra la bătaie. Și'ncodată ...

Take ciuleandra in stamps.

Tot așa, că nu mă las,

Keep it up like this,

Că sânt cu mândra pe-un pas. Și'ncodată ...

For I'm in step with my chick.

or Că sânt cu puica pe-un pas. Și'ncodată ...

Două fire, două peie

Two strands, two straws,

Luați ciuleandra la bătaie. Și'ncodată ...

We'll take it up to tempo.

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#### 4. CIULEANDRA DOUĂ - as presented by Bob Olshan, 1975

Formation: circles of dancers, all facing center throughout, with hands on neighbors' nearer shoulders.

4/4 Introduction. No introduction on the Folkraft recording.

- 1 1. Cherkessia-like motif and scissors. (This motif appears in the movie "Ciuleandra."  
Step in front of L foot onto R foot (ct 1), step in place onto L foot (ct 2), step beside L foot onto R foot, kicking L foot forward a bit (ct 3), step beside R foot onto L foot, kicking R foot forward a bit (ct 4).  
2-8 = 1, 8 times in all.

- 9-12 2. Rida-like motif. (This motif also appears in the movie "Ciuleandra."  
Dance 7 1/2 downbeat/closed *rida* motifs to L, starting onto R foot.  
Rida to L (2 motifs per bar): Step to L across L foot onto R foot, bending knees slightly (ct 1), step to L onto L foot, straightening knees (ct 2). Rida to R = Rida to L with opposite footwork and direction.  
13-16 Swinging L foot around in a CW circle (good thing you didn't dance the last half of that *rida*) and dance 7 1/2 downbeat/closed *rida* motifs to R, starting onto L foot.

Dance 1-16 to the end of the music.

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And of course, any account of *Ciuleandra* must include the lyrics that we sang in the 1970s. Many thanks to Dick Oakes for preserving them on his Website: [www.phantomranch.net](http://www.phantomranch.net)

Will-ah there be sheep enough? Soon as Ciuleandra pays off!  
She forgot to lay the eggs, Oh! Sha sha sha sha.  
Or: She forgot the baby eggs. Or: She forgot to bring the eggs. Or: She forgot to pay the rent.  
Soon as off the curb I shot, Ruin'd a match and Jeffrey's car. She forgot ...  
Underneath Zaristra's noose, Smashed a chair and smooched a goose. She forgot ...  
My daddy's soldier's boss. Ah, shoot, she bought a bus. She forgot ...  
Doughy feet and doughy pie; Lost Ciuleandra's love, but aye. She forgot ...  
Got the shock that ruined my lass. Get the goop! Wake up, you ass! She forgot ...  
Doughy feet and doughy pie; Ah, Ciuleandra, I'm a guy. She forgot ...

IMPORTANT SOURCES (in chronological order):

- 1966, *Santa Barbara Folk Dance Conference* (syllabus).  
1971, *University of the Pacific Folk Dance Camp at Stockton, California* (syllabus), p. 101 & errata.  
1972~, *The Lark, FLDR* (phonograph record syllabus), unpagged.  
1973, *University of the Pacific Folk Dance Camp at Stockton, California* (syllabus), pp. 53-54 & errata.  
1973 November, *Let's Dance* (magazine), pp. 20-21.  
1978, Folk Dance Federation of California, Inc. *Folk Dances from Near and Far, Volume D-2*.  
Hayward, CA, pp. 6-7.  
1979, Popescu-Judet, Eugenia. *Sixty Folk Dances of Romania*. Pittsburgh, PA: Duquesne University  
Tamburitzans, Institute of Folk Arts, pp. 90+

End of CIULEANDRA.