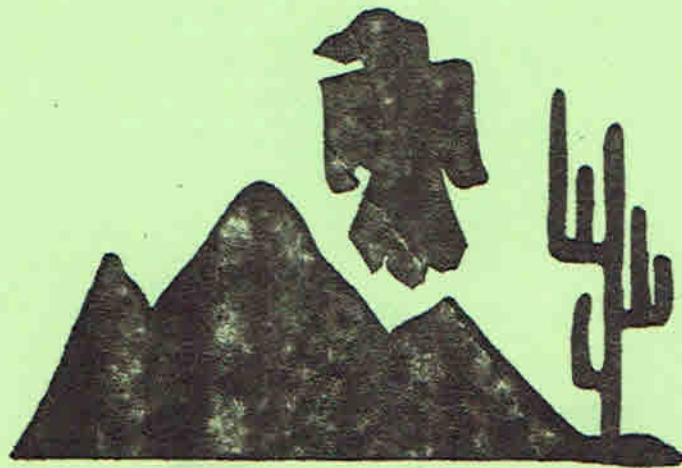


IDYLLWILD

WEEKEND

1978



DESERT SUN SCHOOL, IDYLLWILD, CA.

I D Y L L W I L D F O L K D A N C E W E E K E N D

June 23 - 25, 1978

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I D Y L L W I L D F O L K D A N C E W E E K E N D

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ABBREVIATIONS USED IN THE SYLLABUS

bkwk or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count(s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

KARIOTIKOS

SOURCE: Kariotikos (kahr-ee-OH-tee-kohs) is a line dance from the island of Ikaria which is in the Aegean Sea, near Samos and Hios. The technical name IKARIOTIKOS means the dance of Ikaria, but the people always drop the first I, and call it simply, KARIOTIKO. This version of the dance is the way it is done in the southern part of the island, particularly in the village of HRISOSTOMOS and the other towns of that area. Mrs. Eleni Tsambi Karles of Stockton, who is from Ikaria, very kindly demonstrated the dance and helped us complete our research on the "Kariotikos".

MUSIC: Folk Dancer No. 4050-A

FORMATION: The dance is done in an open circle with arms on shoulders. The dance is peppy and vigorous. The steps are small, and for the most part danced upon the balls of the ft. The Kariotikos is very similar to the hasapiko and the Sousta Rodou in step, but the style is very different.

MUSIC: 2/4

PATTERN

Meas

INTRODUCTORY STEP (VARIATION I)

- 1 Step to R on R ft
- Step across in front of R on L ft
- 2 Step to R on R ft)
- Swing L ft across in front of R ft)
- 3 Step to L on L ft) Face ctr
- Swing R ft across in front of L ft)

Variation I is done as an introduction several times, and then the Second variation is done to the end of the dance

VARIATION II

- 1 With wt on L ft, step to R on ball of R ft
- Hop on R ft and swing L ft from place around and behind R ft (swing ends close to R ft)
- Step on ball of L ft behind R ft
- 2 Step R on ball of R ft, swinging L ft behind R ankle
- Step diag fwd and to L on ball of L ft
- Step in front of L ft on ball of R ft
- 3 Step in front of (and very slightly to R of) R ft on the

KARIOTIKOS CONT'D

L ft (whole ft)

Bring R ft around in a swing to front of L ft (swing ends close to L ft) (or touch ball of R ft fwd)

NOTE: There is a slight side-to-side movement in this step. The swing in meas 1, ct 2, and meas 3, ct 2, are fairly large for Greek dances. The ft which swings might be approximately 12 inches from the ft holding wt.

VARIATION III

- 1 Same as done in Variation II
- 2 Same as done in Variation II
- 3 Same as done in Variation II

Person on R swings R ft to L of L ft and hits inside of R ft against L neighbor's outside of R ft.
 OR, person on L swings R ft to R and hits outside of R ft against R neighbor's inside of R ft. In other words people in the line become ptrs (M and W, or 2W or 2M) and click free ft together with their ptr. The leader works with the 2nd dancer, 3rd dancer with the 4th, etc. This is very loosely done - there is no counting out ahead of time to see who are ptrs. It is done on the spur of the moment during the dance. Some dancers may be left with no one with whom to do this variation, but it makes no difference. This variation can be done any time during the dance as a part of Variation II. Dancers do not drop arm handhold during this variation.

Presented by John Pappas
 Idyllwild Workshop 1978

LEFKADITIKOS

3

SOURCE: Lefkaditikos is danced in Lefkada (Lefkas), an island in the Ionian Sea off the western coast of Greece. It is a "diplos Horos", that is, a double dance with two distinct parts. Each part is actually a separate dance with a different rhythm. The first part is similar to the Sta Tria or Hasapikos dances; the second part, in 7/8 meter, is similar to the Kalamatianos

MUSIC: Greek Folk Dances Folkdraft L# 8; Greek Folk Songs and Dances, Counterpoint CPT 527

FORMATION: A front chain hold - that is a broken circle with each person holding the hand of the person on the other side of their neighbor (hands cross in front of neighbor). An alternate hold is the broken circle with the arms on neighbor's shoulders, as in the Hasapikos. The first part is deliberate and very fluid. The second part is light with some skips. Wt is more on the balls of the ft.

MUSIC: 2/4

PATTERN

Meas	Ct	
		FIRST PART (SLOW) 2/4
1	1	Facing ctr, step sdwd on the R ft
	2	Step behind the R on the L ft, turning body to face L slightly.
2	1	Step sdwd to the R on the R ft, turning to face R
	2	Touch L ft across in front of R
3	1	Step to L on L ft, turning to face L (RLOD)
	2	Touch R ft across in front of L
		Repeat meas 1-3 to a total of 4 times
		SECOND PART (FAST) 7/8
1	1&	Step sdwd on the R ft (facing cgr)
	2	Step behind R on L ft
	3	Step sdwd on the R ft
		& Skip fwd onto both ft. The
2	1&	L ft is in front of R ft, both knees are bent (most of the wt is on the L ft). (The step is actually a hop on the R ft and a step on the L ft) (This is to ctr of circle)
	2	Step bk on R ft (small step)
	3	Step bk on L ft (small step)

4

LEFKADITIKOS CONT'D

- 3 1& Step bk on R ft (small step)
 2 Step to L on L ft (facing RLOD)
 3 Step across in front of L on R ft (L ft remains in place)
- 4 1 Step bk on L ft (still facing RLOD) Leap sdwd to
 & R on ball of R ft
 ah Leap across in front of R on ball of L ft
 2-3 Pause

Repeat meas 1-4 to a total of 4 times.

Presented by John Pappas
Idyllwild Workshop 1978

MEDLEY OF EPIROTE DANCES
ZAGORISIOS-FYSOUNI-TERATIANOS

5

ZAGORISIOS

SOURCE: This is a dance from the Zagori area of Epiros in northwestern Greece. The name means a "dance from Zagori." The Zagorisios is a "slow, heavy, and stately manly dance of Epiros." (V. Papahristos.) It is mainly danced to a tune called Konstantas. There are other melodies for the dance also. Although it seems to be a dance for men, it seems that, like the Tsamiko, women do the dance also. **PRONUNCIATION:** zah-goh-REE-see-ohs.

MUSIC: Record Music box "45, "451, 325, 326; Konstantas T'Aidonia LP #1; Zagorisios Folkraft LP-6

FORMATION: Line with H's joined, elbows bent, H's should be at shoulder ht.

Like most dances of Epiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements - this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement.

MUSIC: 5/4

PATTERN

Meas	Ct	
		Wt on R ft.
1	1	Raise L in front of R.
	2	Move L ft slightly to L (swinging from knee)
	3	Step across in front of R on L
	4	Touch R next to L facing LOD, OR, slightly raise R ft (ankle ht of L leg).
	5	Pause
2	1	Step to R on R
	2	Step across in front of R on L
	3	Step to R on R
	4	Step across in front of R on L
	5	Pause (beginning to turn to face ctr)
3	1	Swing R ft around to the front of L
	2	Move R ft slightly to R

MEDLEY OF EPIROTE DANCES (CONT'D)
ZAGORISIOS

- 3 3 Step bk on R
 4 Raise L ft toht of R knee infrnt of R knee
 5 Pause
- 4 1 Step to L on L
 2 Step across in front of L on R
 3 Step to L on L
 4 Step on R next to L (slight stamp)
 5 Pause, raising L slightly

VARIATIONS

In meas 3, swing L ft behind R leg on ct 4

In meas 4, step behind instead of in front on ct 2

On 4th ct of each meas, M can do a squat.

In meas 1, ct 1 M can raise L leg so that knee is high (leg bent) and step on L ft in place (ct 3)

In meas 3, ct 1 M can raise R leg so that knee is high (leg bent) and step on R ft in place (ct 3).

FYSOUNI

SOURCE: Fysouni is a dance from Epiros (northwestern Greece) and it is mainly done in Preveza. The word "fysouni" means a "bellows." The dance can be seen at many Epirote functions.

Meas. Ct

- 1 1 Wt is on the L ft and all of the dancers are facing obliquely R. Step to the R on the R ft.
 2 Step across in front of the R on L ft.
 3 Step to the R on the R ft
 4 Swing the L ft across in front of R by hopping twice on R ft.
- 2 1 Still facing R, step bkwd (RL0D) on the L ft
 2 Step bkwd on the R ft.
 3 Turning to face ctr, step to the L on the L ft
 4 ~~Swing R ft~~ in front of L leg, hopping twice on L ft

MEDLEY OF EPIROTE DANCES (CONT'D)
 FYSOUNI

- 3 1 Step sdwd on R ft
 2 Swing L ft in front of R leg, hopping on R ft
 3 Step sdwd on L ft
 4 Swinging R ft in front of L leg, hop twice on L ft
 4 Repeat steps of Meas 3

VARIATION This can be done by individual dancers when ever they like (scissor kicks)

- 3 1 Step on R in place kicking L fwd.
 2 Step on L in place kicking R ft fwd
 3 Step on R in place kicking L fwd
 4 Step on L in place kicking R fwd

Hop on L ft

- 4 Repeat steps of meas 3

FERATIANOS

SOURCE:

A very slow version of the dance Kalamatianos is known as Feratianos (Heimariotikos). Beratis and Feratianos refer to the old capitol (Berati), of northern Epiros which is now a part of southern Albania. Heimariotikos refers to the old Greek city Heimara, now also a part of Southern Albania. It is often danced by men only (like the Tsamiko). One other characteristic of the dance is that it sometimes speeds up and evenchanges from 7/8 to 2/4 meter. Variations of the dance are found in northern, central, and southern Greece.

Meas. Ct.

- 1 1& Step sdwd to R on R
 2 Step behind the R on L
 3 Step sdwd to R on R
 2 1& Step across in front of R on L
 2 Step sdwd to R on R
 3 Step across in front of R on L
 3 1& Step sdwd to R on R
 2 Step next to R on L (Or touch ball of L ft next to
 3 Step in place on R (R and pause

MEDLEY OF EPIROTE DANCES (CONT'D)
 FERATIWNOS

Meas Ct

- 4 1& Step in place on L
 2 Step in place on R (Or touch ball of R ft next to L
 3 Step in place on L (and pause

NOTE: There are often other variations in meas 3 and 4. These include step lifts as in Sta Tria.

Presented by John Pappas
 Idyllwild Weekend 1978

RED HOUSE REEL

RECORD: Cabbage Records #101

FORMATION: 4 cpl sets with M on one side W facing ptr

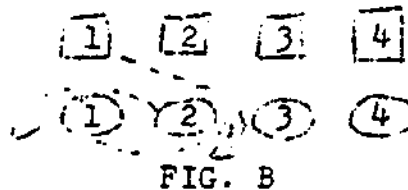
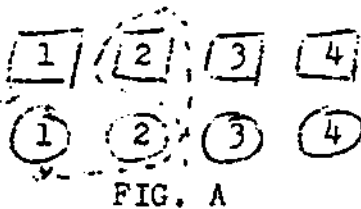
MUSIC: PATTERN

Bars

- 1-4 First cpl set and cast off one place.
- 5-8 First cpl set again and cast up to place.
- 9-16 First M casts off below second M and dances above second W into place below second M, his ptr following him to finish below second W. (See Fig. A)
- 17-24 First W casts up above second M and dances below second M into her own place, her ptr following her into his own place.
- 25-32 First cpl reel of three with the second M on the M's side, the first M ending one place dn (See Fig B)
First and second M pass L shoulders to begin reel.
- 33-40 First cpl reel of three with the second W on the W's side, the first W ending one place dn.
Repeat having passed a cpl.

NOTE: On bars 31-32 first M again passes second M with L shoulder, thus changing places and making his progression, while the first W crosses over to her own side.

On bars 33-40 first W passes second W right shoulder, then L to her own ptr, who has crossed over to second W's place to enter the reel; and at the last two bars M pass R shoulders to change places, while M crosses back into second place.



KAPUVARI VERBUNK

10

SOURCE: Hungarian folk dance groups dance several artistic arrangements of this dance. The "Kapuvari Verbunk" presented by Andor Czompo in 1963-64 at several folk dance camps and workshops is based on those arrangements.

This, however, is the original peasant dance, as danced by men in Kapuvar. It was filmed by M. Jambor and George Martin in 1957; notated in Labanotation by Agoston Lanyi.

MUSIC: LFX Qualiton 18007

FORMATION: Semi-circle, or full circle of individual men.

MUSIC: PATTERN

Meas Ct

PART I Heel-clicks

As a preparation, lift R ft slightly off the floor with turned out heel.

1 Close the R ft to the L ft with accent (heel-click) keeping the feet parallel. Take wt on the R ft and do the same preparation with the L ft.

2 Repeat ct 1 with opp. ftwk.

3 Same as ct 1, but omit the preparation of the L ft

4 Hold

& Same as the preparation at the beginning

Repeat the same way

PART II Czardas

1 Step with R ft to R

2 Close L ft to R ft with heel-click

3 Step with R ft to R

4 Close L ft to R ft with heel-click (Partialwt)

Symmetrical repeat.

PART III Csardas with claps

Same as Part II, but on the first three cts, clap the H's in front about eye level.

PART IV Single Boot Slap

1 Hop on the L ft. At the same time, hit the raised R leg

KAPUVARI VERBUNK CONT'D

Meas Ct

- (bent and turned out knee) inside below the knee with the R H.
- 2 Take a small step with R ft bkwd
 - 3 Take a small step with L ft bkwd
 - 4 Step with R ft in place
 - 5 Step with L ft fwd with accent (stamp)
 - 6 Take a small step with R ft fwd
 - 7 Stamp with L ft slightly fwd (turned out knee) without taking wt.
 - 8 Step with L ft slightly fwd with accent.

Repeat the same way

PART V Single Boot Slap and Claps

Same as Part IV with extra claps (in front about eye level on cts 3, 4, and 5

PART VI Three Boot Slaps

- 1 Hop on the L ft. At the same time, hit with R H the raised R leg (bent and turned out knee) inside, below the knee.
- 2 Step with R ft slightly to R
- 3-4 Repeat cts 1-2 with opp ft and handwork and direction
- 5 Same as ct 1
- 6 Step with R ft slightly bk.
- 7 Step with L ft slightly bk.
- 8 Step with R ft in place
- 9 Step with L ft slightly fwd
- 10 Step with R ft slightly fwd
- 11 Stamp with L ft slightly fwd without taking wt.
- 12 Step with L ft slightly to L

Repeat the same way

PART VII Three Boot Slaps and Claps

Meas. - Ct

- 1-6 Same as cts 1-6 of Part VI
 - 7 Step with L ft slightly to L. At the same time clap H's in front about eye level.
 - 8 Step with R ft slightly fwd
 - 9 Hop on the R ft. At the same time, hit with L H the raised L leg (bent and turned out knee) inside, below the knee.
 - 10 Step with L ft slightly bk
 - 11 Step with R ft slightly to the R
 - 12 Step with L ft slightly to the L
- Repeat the same way

PART VIII Three Boot Slaps with Closing

- 1-5 Same as cts 1-5 in Part VI
- 6 Step with R ft slightly to the R. In the meantime, raise L ft slightly to the L side.
- 7 Close the L ft to the R ft with a heel-click
- 8 Pause

PART IX Single Boot Slap and Csardas

- 1 Same as ct 1 in Part VI
- 2 Step with R ft in place
- 3 Step with the L ft to L side
- 4 Close R ft to L ft with heel-click

NOTE: You may clap hands on cts 3-4

PART X Single Boot Slap with Heel-Click Jumps

- 1 Same as ct 1 of Part VI
- 2 Step with R ft slightly to R side, in the meantime lift L ft slightly to L side with bent knee
- 3 Close L ft to the R ft with a jump, clicking the heels together.
- 4 Close the R ft to the L with a jump, clicking the heels together.

KAPUVARI VERBUNK CONT'D

NOTE: You may clap the H's together on cts 3-4, in front, at eye level.

THE DANCE

Meas

MELODY A 1

- 1-4 Introduction
 5-8 Part I, Heel Clicks, 4 times
 9-12 Part II, Csardas, 4 times
 13-16 Part III, Csardas with Claps, 4 times

MELODY A 2

- 1-2 Part II, Csardas, 2 times
 3-16 Part IV, Single Boot Slap, 7 times

MELODY A 3

- 1-2 Part II, Csardas, 2 times
 3-16 Part V, Single Boot Slap and Claps, 7 times

MELODY A 4

- 1-2 Part II, Csardas, 2 times
 3-8 Part VI, Three Boot Slaps, 2 times
 9-14 Part VII, Three Boot Slaps and Claps, 2 times
 15-16 Part VIII, Three Boot Slaps with Closing, Once.

Presented by Donna Tripp
 Idyllwild Weekend 1978

PAIDUSCA

14

SOURCE: Dobrogea, Romania. Presented by Sunni Bloland.

MUSIC: Record: Nevofoon 15005, Side 2, Band 2.

FORMATION: Short lines of M and W, opening pos H's in "W"

MUSIC: 5/8

PATTERN

Rhythm is quick, slow

Meas

1-8	INTRODUCTION	HANDS
1	Moving diag. fwd R, hop L (ct 1) step R (ct 2)	Arms swing dn to "V"
2	Hop R (ct 1, step L (ct 2)	Arms up to "W"
3	In place, hop L (ct 1), step R to R (ct 2)	Arms remain in "W" pos throughout 3-8
4	Step L across (ct 1), step R in place (ct 2)	
5-6	Repeat meas 3-4, opp ftwk.	
7-8	Repeat meas 3-4	
9	Facing slightly L moving to L, hop R (ct 1), step L (ct 2)	Arms swing dn to "V"
10	Hop L (ct 1) step R (Ct 2)	Arms swing up to "W"
11	Hop R (ct 1) step L to L (ct 2)	Arms in "W"
12	Step R across (ct 1) step L in place (ct 2)	
13	Moving sdwd R, hop L (ct 1) step R (ct 2)	Arms in "W"
14	Close L (ct 1), step R (ct 2)	
15-16	Repeat meas 14 two more times	
17-18	Repeat meas 11-12	
19-20	Repeat meas 3-4	
21-22	Repeat meas 9-10	Arms swing dn and up

15

PAIDUSCA CONT'D

Meas

Hands

23-28 Repeat meas 3-8, opp ftwk Arms in "W"

29-32 Moving bkwd, repeat meas Arms swing dn and up
1-2, two more times

Presented by Donna Tripp
Idyllwild Weekend 1978

PALOC PAROS

16

SOURCE: Couple dance from North-central Hungary. Special arrangement by Sandor Timar. Introduced by Andor Czompo

MUSIC: Record: Sebo Ensemble, Pepita SLPX 17482 A, Janos bacsi...

FORMATION: Independent cpls

MUSIC:

PATTERN

Meas Ct

PART I Double Csardas

- 1 Step on the R ft to the R sd
- 2 Step on the L ft beside the R ft in place
- 3 Step on the R ft to R sd
- 4 Close the L ft to the R ft with partial wt

Repeat with opp ftwk and direction

PART II Turning Csardas

- 1 Step on the R ft in place turning 1/4 to the R
- 2 Step on the L ft in place
- 3 Step on the R ft in place turning 1/4 to the R
- 4 Close the L ft to the R ft with partial wt

PART III Forgo (Turning)

- 1 Step on the R ft fwd
- 2 Step on the L ft fwd
- 3 Step on the R ft fwd
- 4 Step on the L ft fwd. At the same time turn 1/2 to the R
- 5 Step on the R ft fwd
- 6 Step on the L ft fwd
- 7 Step on the R ft fwd. At the same time turn 1/2 to the L
- 8 Step on the L ft fwd

PALOC TAROS CONT'D

- Meas Ct
- PART IV Ugros (Jumping)
- 1 Jump onto both ft slightly to the L sd
 - 2 Leap onto the L ft in place. At the same time lift the R ft to L low fwd diag.
 - 3 Jump onto both ft slightly to the R sd
 - 4 Leap onto the R ft in place. At the same time lift the L ft to R low fwd diag.
 - 5-6 Same as cts 1-2.
 - 7 Leap onto the R ft slightly to the R sd. At the same time lift L ft to R low fwd diag.
 - 8 Hop on the R ft in place. At the same time swing the L lower leg with bent knee to the L sd.

THE DANCE

Csardas - Ptrs face each other and join in a shoulder-shoulder-blade pos.

Melody A I Instrumental

- 1-2 Introduction
- 3-4 Double Csardas (Part I) two times starting to the M's R. W follows with opp.ftwk.
- 5 M does the Turning Csardas (Part II). At the same time W does a Double Csardas (Part I) to the L, making the side steps large so that the W can follow the M's turn. W can follow the M's turn with three regular steps (L,R,L closing ft without wt on the 4th ct.
- 6 Double Csardas (Part I) to the M's L; this time the side steps are small
- 7-10 Repeat meas 3-6
- 11-12 Same as meas 3-4

Melody A II Vocal: "Janos baci..."

In preparation for the Forgo (Turning - Part III), ptrs turn slightly to their L without releasing the handholds, so that they can do the walking steps comfortably around each other.

- 1-2 Forgo (Turning Part III) six times. The M leads the turning-twisting with gentle firmness.

- Meas PART A III Instrumental
- 1-12 This is the same as Melody A I, meas 3-12, plus one more (Turning (Part II) and Double Csardas (Part I) as in meas 5-6
- Melody A IV Vocal: "Aki dudas..."
- 1-12 Same as Melody A II
- Urgos
- Ptrs release the shoulder-shoulder-blade pos. For a short while they can join in a R-to-R handshake hold or dance independently with H's on hips or M holds H's free and low, W's H's fwd diag high with bent elbows
- 1-12 Urgos (Jumping Part IV) three times
- 13-14 Urgos (Jumpint Part IV) ct 1-4
- 15 Jump onto both feet in place; then step on the R ft fwd and shake H's with ptr.

Presented by Donna Tripp
Idyllwild Weekend 1978

BAONOPSTEKKER

19

SOURCE: East part of the Netherlands
 RECORD: Unidisc EP 58.612; Nevofoon 12162
 FORMATION: Circle, no ptrs needed, arms linked.

MUSIC: 12/8 (4 ct per meas(PATTERN

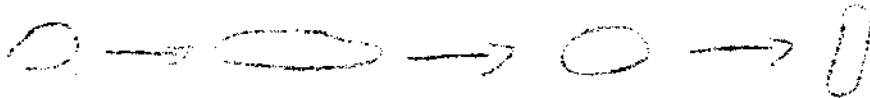
Meas.

PART I

- 1-4 Circle CW 8 running steps and CCW
 1-4 4 small steps to thectr and 4 back (repeat)

PART II

- 5-8 In four steps the circle is made to an oval and in 4 steps back to circle again. This is repeated in the other direction.



PART III

- 9-10 The circle is now made bigger with the following step:
 Strike L heel to floor fwd, then step on L ft behind R,
 strike R heel to floor fwd, then step on R ft behind L.
 Repeat. (All hold hands now).
- 11-12 8 sliding steps to the L.
- NOTE: To repeat the dance, the first movement (8 running steps to the L) must be made diag twd the ctr to link arms again.

Presented by Femke van Doorn
 Idyllwild Weekend 1978

HAKKE TONE

20,

SOURCE: From the Netherlands (The Isle of Terschelling)
 RECORD: Nevofoon 12162
 FORMATION: Cpls in a circle.
 STEPS: Heel and toe and 1, 2, 3. Each 4th time the 1, 2, 3 is stamped. M start with L ft, W with R ft.

MUSIC: PATTERN

MEAS.

PART I In hip-shoulder hold, cpls go fwd CCW

1-4 4 heel-toe 1,2,3 steps.

PART II

1-2 With H on hips, everyone goes 1 heel-toe-1,2,3 away from ptr to the side (slightly turning away from each other). The same returning (turning slightly twd each other).

3-4 Repeat meas 1-2, but on the last 3 stamps just go fwd twd ptr and finish face to face.

PART III

5-8 Still with H on hips, but facing ptr, the same sdwd movements now going CCW in the room, and back (repeat).

PART IV

5-8 Cpls in CP polka around.

Presented by Femke van Doorn
 Idyllwild weekend 1978

HORLEPIEP

21

SOURCE: Netherlands
 RECORD: Nevofoon 12; Unidisc EX 33-231 M; Tanz ?EP 58-612
 FORMATION: Square of 4 cpls or 8 men

STEPS: Horlepiep-step. R ft to R with slight stamp (ct 1), L ft to R behind R ft (ct 2), R ft to R (ct 3), L ft to L with slight stamp (ct 4), R ft to L behind L ft (ct 5), jump L leg making a little circle so that on (ct 6) coming dn, the L ft is behind the R ft wt on both ft (ct 7), shift wt to L ft and make a small upward movement as a preparation for the new horlepiep step (ct 8). On the fourth time keep wt on R ft and swing L ft around again to get into the Schottish-step with swing.

Schottish-step with swing. Swing the L leg from the hip in an arc and step in front of R ft. Step R ft in place. Step L ft in place (still in front of R ft) Hop on L ft. Repeat with opp ftwk, R, L, R, hop. Continue L, R, L, hop, stamp, stamp, stamp.

MUSIC

PATTERN

Weas.

PART I CIRCLE IN SHOULDERHOLD

- 1-8 4 horlepiep steps in place.
- 9-11 3 schottish-steps to the R starting with L ft.
- 12 3 stamps in place.
- 13-15 3 schottish steps to the L starting with L ft. again.
- 16 3 stamps in place.

PART II PARTNERS FACING.

- 1-8 Everyone faces ptr and all do 4 horlepiep steps in place.
- 9-11 with 3 schottish steps, 1/2 circle around ptr, CCW.
- 12 3 stamps in place.
- 13-16 going on in the circle, 3 schottish steps and 3 stamps back to place.

PART III STEP WITH TURN

- 1-2 horlepiep step facing ptr, but with 1/2 turn to the L in the jump.
- 3-4 the same facing corner.
- 5-8 repeat meas 1-4.

HORLEPIEP CONT'D

PART IV THROUGH THE ARCHES

- 1-4 Side cpls make arches with inside H's. Head cpls separate and dance through the arches with opp and dane back to place with 3 schottish steps and 3 staps.
- 5-8 Side cpls do the same throughout arches of the head cpls.

PART V LINES Head cpls make a line with the cpl on their L, H's on shoulders.

- 1-8 4 horlepiep steps in the lines.
- 9-12 Keeping H on ptr's shoulder, cpls cross over with opp cpl, M passing L shoulder with 3 schottish steps. On the 3 stamps they are in a line on the other side.
- 13-15 With 3 schottish steps they cross back again.
- 16 With 3 stamps the ladies should end up in a small circle in the middle. The M keep hold of the L shoulder of their ptr with their R H and put their L H on the R shoulder of their corner.

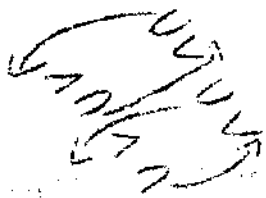
PART VI

- 1-8 4 horlepiep steps in this formation.
- 9-16 Same as meas. 9-16, Part I

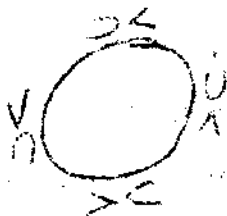
PART I



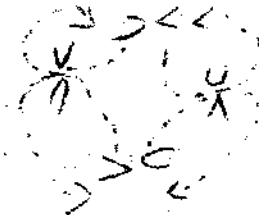
PART IV



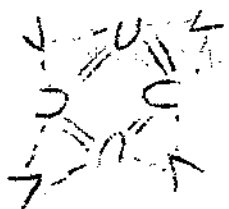
PART II



PART IV



PART V



PEERDESPRONG
(Horse-jump)

23

SOURCE: Eastern part of the Netherlands.
RECORD: Nevofoon 12162
FORMATION: Square of 4 cpls, standing on the corners.
STEPS: Running step and "horse jump:(hj)" a leap from inside to outside ft, the body is bent fwd and the outside arm goes dn; the ft of the inside leg is lifted up bkwd. Body and H come gradually up in the next running steps.

MUSIC: $\frac{3}{4}$ PATTERN

Meas.

PART I CIRCLE

1-8 All join H's in a circle and make 16 running steps (kicking heels up) to the L and 16 to the R. All cpls end up in SCP, facing ctr.

PART II HEAD CPLS MEET, RETIRE AND CROSS OVER

1-2 With one hj and 5 running steps, the 2 head cpls meet,

3-4 retire bk with 6 running steps.

5-8 With one hj and 5 running steps they cross over (M passing L shoulders) and turn $1\frac{1}{2}$ around CW in 6 running steps.

1-8 They repeat this back to places.

1-8 Figure is repeated by the Side cpls.

PART III LADIES CROSS

1-4 With 1 hj and 5 running steps, the head W cross L shoulder to opp ptr, who takes her R H in his R H and makes her turn $1\frac{1}{2}$ CCW in 6 running steps.

5-8 They repeat action back to places.

1-8 Figure is repeated by side W.

PART IV CPLS TURN

9-16 In closed shoulder waist pos. all cpls turn in place CW 32 running steps (kicking heels up bkwd).

PART V MAKE LINES

9-16 Cpls 1 and 2 make a line opp cpls 3 and 4, with 4 small (slow) side-close steps, made on the 1st and 2nd ct of every meas. The H's clap at every 2nd ct, the rest of the music only the clapping continues.

PEERDESPRONG CONT'D

PART VI MEET AND RETIRE, CHANGE LADIES

- 1-4 Cpls 1 and 4 and 2 and 3, meet and retire as in Part II.
- 5-8 Then all make the hj, but the M let go of their ptrs, who cross L shoulders and are swung around CCW by their opp. in 6 running steps in CP.
- 1-8 Repeat action back to places.

PART VII TO THE CENTER

- 1-4 With 1 hj and 5 running steps, all 4 cpls meet in the ctr and retire to the original corner places.
- 5-8 They repeat this. When meeting, the music has a long note, and all keep stretched arms up and outside legs lifted bwd. Then again bwd to places.
- 1-8 Part VII is repeated.

PART VIII CPLS TURN

- 9-16 All cpls turn as in Part IV. At the end of the music, the W jump and are lifted by their ptrs in a CW turning movement.

Presented by Femke van Doorn
Idyllwild Weekend 1978

SKOTSE FJOUWER
(Scottish four)

25

SOURCE: The Netherlands (Isle of Terschelling)
RECORD: Nevofoon 12162; Folkraft LP 17
FORMATION: Lines of 2 cpls, the W in the middle facing, their
ptrs behind them.

✓	✓	✓	✓
✓	✓	✓	✓
^	^	^	^
^	^	^	^

MUSIC: 4/4 PATTERN

MEAS.

PART I

- 1-4 All W dance 6 jig steps, starting L ft facing each other and
turn CCW twd their ptrs. with 3 stamps L,R,L.
- 1-4 All dance 6 jig steps again starting L ft and 3 stamps
facing ptr.

PART II

- 5-8 Reel of 4, starting R shoulder with ptr in schottische step
All dance a whole reel until ending in starting pos. plus
one more change with ptr. So at the end of the reel the M
end up in the middle, their ptrs behind them.

Dance is repeated with the M starting.

AS A MIXER:

Have all lines dancing parallel. When repeating the
dance while the M do their part in the middle, let the
W progress one place CW around the outside circle (coming
at the end of the column - this means progressing to the
other side of your line. Next time the M can do the
same progression CCW.

Presented by Femke van Doorn
Idyllwild Weekend 1978

JAN PIEREWIET

SOURCE: Isle of Terschelling
RECORD: Folkraft LP 17; Nevofoon 12162; Unidisc EX 33-231M
FORMATION: OLD VERSION: Cpls in a circle SCP, facing LOD. Steps described for M, W do opp.

MUSIC: PATTERN

Meas.

PART I

- 1-2 Starting with L ft, 1 waltz step half turn CCW to reversed' SCP, strike floor with R heel swd.
3-4 1 waltz step 1/2 turn CW and strike floor with L heel swd
5-8 Repeat meas 1-4.

PART II

- 9-12 In SCP 2 mazurka steps (step-close-hop) with L ft, followed by a 1/2 turn and heel as in meas 1-2.
13-16 Repeat the 2 mazurka steps in reversed SCP with R ft and turn back again as in meas 3-4.

PART III

- 17-24 Slow waltz in CP

FORMATION: NEW VERSION: Cpls in a circle in half OP, facing LOD

PART I

- 1-2 The M leads his ptr from his R side to his L side, meanwhile making 3 little steps fwd, L,R,L, and strikes floor with R heel.
3-4 Repeat with other ft, leading W back to original pos.
5-8 Repeat meas 1-4

PART II

- 9-16 As in Old Version but in half OP and again leading W from R to L and back.

PART III

- 17-20 Facing two H hold, dance around CW in 4 waltz steps. Stepping apart the M bows, W courties, then both walk to a new ptr on their R.

In Holland we often alternate old version and new version, so that there is a progression each second time.

Presented by Femke van Doorn, Idyllwild 1978

RIEPE GARSTE
(Ripe Barley)

SOURCE: Achterhoek - Netherlands
RECORD: Nevofoon 12162
FORMATION: Double circle, ptrs facing each other, M back to ctr.

MUSIC: PATTERN

Meas.

PART I CLAPPING

- 1 Clap ptr H's, clap own H's, clap ptr's R H, clap own H's
- 2 Clap ptr's L H, clap own H's, clap ptr's H's, clap own H's.
- 3-4 MOWING All let their arms swing in big circles hitting alternately with R and L H high up (8 hits).
- 1-4 Repeat

PART II HANDS ON HIPS

- 5 2 step closes to the R
- 6 3 stamps in place
- 7 2 step closes to the L
- 8 3 stamps in place
- 9-11 Link R elbows and run around
- 12 3 stamps in place.
- 5-12 Repeat, beginning to the L linking L elbows.

Presented by Femke van Doorn
Idyllwild Workshop 1978

SOMOGYI TANC

SOURCE: Dance from Somogy County, South Western Hungary)
MUSIC: Record: Unidisx ex 45 230 ADA Side A, Band 1 (Dances
des Batons)
FORMATION: Mixed circle, M & W, with simple handhold

MUSIC: PATTERN

Basic step for Part I

- 1 Step on the R ft
- 2 Step on the L ft
- 3 Do a small leap onto the R ft
- & Step on the L ft in place
- 4 Step on the R ft in place

Repeat with opp ftwk. NOTE: FOR The W, the cifra is light, and the M do it with stamps

PART II

A First melody: Introduction: bounce in place in a slow, slow, quick, quick, slow rhythm

B. Second Melody

M - Basic step fwd, bkwd, fwd, bkwd

W - Basic step in place, fwd, bkwd, fwd

M - Basic step in place 4 times, marking time and leading W

W - Release L H, turn and face R H ptr with one basic step and join with free hands and turn under them with one basic step moving to M's R.

Repeat and move one more place to the R

PART III

M- joins with R side W in shoulder-shoulder-blade pos. Do 5 single csardas steps to the R and 3 light stamps in place in quick-quick-slow rhythm. With ten walking steps ptrs turn CW and stop with 3 light stamps.

Repeat Part II several times until the end of the music.

SWEDE-FINN MIXER

MUSIC: Recrd: Odeon E-054-34262 Dans I Dalom, Side 2, Bd 3

FORMATION: Circle of cpls, M with bk to ctr, W facing ptr

MUSIC: 2/4

PATTERN

Meas

NO INTRODUCTION

STEP I

1-4 Join R H's at shoulder level, free H hanging at side,
and circle CW around ptr, walking 8 steps starting R ft.

1-4 Reverse H hold and direction, walk 8 steps starting R ft

STEP II

1-8 Continue holding L h's at shoulder level, face ptr and
place R H on L shoulder of ptr, turn CW with 16 push or
buzz steps starting R ft.

STEP III

1-8 Assume varsouvienne pos, all cpls progress fwd in line
of direction CCW, 16 steps.

STEP IV

Release hand hold, W turn 1/2 turn CW to walk in other
direction on outside of circle, passing M with R shoulder;
M continue walking CCW, 16 steps.

Repeat dance with new ptr.

Presented by Donna Tripp
Idyllwild Workshop 1978

IDYLLWILD

MIX-MASTER



1978

IDYLLWILD FOLK DANCE WORKSHOP
ERATA - 1978

Len Irihi Mais

Page 10 - Meas. 3 - 4

Menousis

Page 11, Meas. 3 Ct. 2 - Across in front

" 12, 2nd. Variation - Meas. 2 Ct. 1 - Facing Center

Syrtos

Page 17 after Greek Folk Dances add - SUR 531 Band 2

Following "Note" add - Lift Feet , No Sushing

" 18 Line 1 - Cross out "Next" add A little fwd.

Line 4 After place - add @ A little behind the L.

Tsamiko

Page 23, Meas. 4 Ct. 3 - The hop is VERY slight

Zonaradiko

Page 25, Music - LP, Side 1 Band 1

The Sark Bridge

Page 26, Meas. 5 - 8 - All set twice

" 17 - 24 - L.Hands on top.

" 25 - 26 - - Turn eich other giving R hands

" 27 - 28 - 1st Cpl. giving R Hands

" 29 - 30 - 1st Cpl Change hands and sides.

Dudalas es Ugros

Page 34, Meas 3 - 4 - Ringas Swaying

Szegeny Csardas

Page 40 - Music - Side B, Band 5

" 41 - Meas. 3 & 4 - Steps in place

Vulpiuta

Page 43 - Music, Band 7

De Vleegerd

Page 47 Part III - Meas 9 - 10 as in Part II

Zeeuwse Schots

Page 56, Record - Side 2 Band 9

Part V & VI - Repeat Part III & IV

" VII & VIII - Repeat Parts III & IV.

IDYLLWILD CAMP 1978

May we introduce our teachers:

JOHN PAPPAS

C. STEWART SMITH

DONNA TRIPP

FEMKE van DOORN

May we introduce our committee:

VIVIAN WOLL - CHAIRMAN

ELMA MC FARLAND - EXECUTIVE SECRETARY

BOB BROWN

CINDY BROWN

MARGUERITE CLAPP

PAT COE

MARC GOLD

SAM SCHATZ

I D Y L L W I L D F O L K D A N C E W O R K S H O P

June 26 - 30, 1978

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ABBREVIATIONS USED IN THE SYLLABUS

bkwk or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count(s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

ARKADIKOS HOROS

1

SOURCE: The Arkadikos Horos (ar-kah-thee-KOHS no-ROHS) is a dance which is from the area of Arkadia in Peloponnesos, Greece. It is sometimes called a "Diplos Horos: which means a double dance or two dances put together to make one. This particular version is from the village of Botia (Palaiopirgos) in Mantinea, Arkadia. The song and the steps were learned from my great-uncle, Thodoris Pappayiorgas, and my grandfather, Yannis Pappayiorgas, as they did it in their village of Botia. There are other possible tunes for this dance, but the one they used was always "Yiorgis O Marathianos." Basically, this is a kalamatianos and a tsamiko joined together. In Thessalia there is a diplos horos with the Sta Tria joined to a tsamiko.

MUSIC: Folk Dancer 4051-B. 7/8 plus 6/4 (3/4 meter)

FORMATION: A broken circle with H's joined at shoulder ht, elbows dn. The H's should not be pushed fwd into the circle, but should be comfortably bk near the shoulders.

This dance is for both M and W. The M can be more energetic in their styling than the W. It is basically a Pidichtos or leaping dance and the style should have an up and dn feeling.

MUSIC: 7/8 + 6/4 PATTERN

Meas

KALAMATIANOS 7/8

Wt on L ft, lift L heel.

- | | |
|---|--------------------------------------|
| 1 | Step sdwd to R on R ft |
| | Step behind R ft on L ft |
| | Step sdwd to R on R ft |
| 2 | Step across in front of R ft on L ft |
| | Step to R on R ft |
| | Step across in front of R ft on L ft |
| 3 | Step sdwd to R on R ft |
| | Step next to R ft on L ft |
| | Step in place on R ft |
| 4 | Step in place on L ft |
| | Step in place on R ft |
| | Step in place on L ft |

²ARKADIKOS HOROS CONT'D

KALAMATIANOS

5-16 Repeat action of above meas 1-4 three more times (4 in all)

TSAMIKOS 3 cts per meas. 3/4

1 Step sdwd to R on R ft

Step across in front of R ft on L ft

2-3 Repeat meas 1

4 Step sdwd to R on R ft

Hop on R ft, swingig L ft behind the R leg

5 Step sdwd to L on L ft

Step across in front of L ft on R ft

6 Step sdwd to L on L ft

Hop on L ft, swinging R ft in front of and close to L leg

7-24 Repeat action of meas 1-6 three more times (4 in all)

Dance repeats from beginning (Kalamatianos).

Presented by John Pappas
Idyllwild Workshop 1978

HASAPIKOS

3

SOURCE: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinoupolis; (Hasapikos comes from the word hasapis which means butcher).

MUSIC: The music is in 2/4 time and can be in a range of tempos, however it is usually done to a faster tempo. Any good Hasapiko record can be used.

FORMATION: A broken circle with arms on shoulders.

The dance is for both M and W. However, it can be done by only M, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, W should take smaller steps.

MUSIC: 2/4

PATTERN

Meas Ct

BASIC STEP

- | | | |
|---|---|-------------------------------------|
| 1 | 1 | Step to the R on the R ft |
| | 2 | Step behind the R ft on the L ft |
| 2 | 1 | Step to R on the R ft |
| | 2 | Swing the L ft in front of the R ft |
| 3 | 1 | Step to the L on the L ft |
| | 2 | Swing the R ft in front of the L ft |

BASIC STEP II

- | | | |
|---|---|--|
| 1 | 1 | Step to the R on the R ft |
| | 2 | Step across in front of the R ft on the L ft |
| 2 | 1 | Step to the R on the R ft |
| | 2 | Swing the L ft in front of the R ft |
| 3 | 1 | Step to the L on the L ft |
| | 2 | Swing the R ft in front of the L ft |

TURN

- | | | |
|---|---|---|
| 1 | 1 | Freeing arms from shoulders, step to R on R ft starting to turn R |
| | 2 | Step on L ft, continuing turn. |
| 2 | 1 | Step on L ft, continuing turn |

4

HASAPIKOS (CONT'D)

Meas Ct

2 2 Swing the L ft in front of the R ft

3 1 Step to the L on the L ft

2 Swing the R ft in front of the L ft

Presented by John Pappas
Idyllwild Workshop 1978

HIOTIKOS

5

- SOURCE: This is a dance from the island of Hios, which is an island not too far from the coast of Asia Minor, thus the name Hiotikos (hee-OH_tee-kohs).
- MUSIC: Folk Dancer, 4050-B, "Hiotikos"; Demotika, Discphon LPM5; Island Songs, C-pitol T10219
- FORMATION: A broken circle with arms onshoulders. Like many island dances, the feeling is ahappy and bouncy one. There should be a spring in the legs. There are no large movements. W are less energetic than the M in their movements.

MUSIC: 2/4

PATTERN

Meas Ct

BASIC STEP

- | | | |
|---|------|--|
| 1 | 1 | Step to R on R |
| | 2 | Step across in front of R on L |
| 2 | 1,2& | Step sdwd to R on R, slightly seinging L ft in front of R and bouncing twice onthe R heel. |
| 3 | 1,2& | Step sdwd to L on L, slightly swinging R ft infront of L and bouncing twice on L heel. |

The basic step is done six times, then the second step is done.

SECOND STEP

- | | | |
|---|----|--|
| 1 | 1 | Step to R on R |
| | 2 | Step across infront of R on L |
| 2 | 1 | Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle. |
| | 2& | Two quick steps to the L: sdwd to the L on L, and across in front of L on R. |
| 3 | 1 | Step sdwd to L on L |
| | 2 | Slightly swing the R ft in front of L |

This step is done twice. On the third time, begin with meas 1, but at meas 2 there is a change:

- | | | |
|---|---|--|
| 2 | 1 | Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle. |
| | 2 | Leap bk onto L, leaving R free to begin the Basic Step (Omit meas 3) |

Repeat dance from beginning

HIOTIKOS CONT'D

VARIATION (TURNING)

The variation is done during the basic step. Do the basic step four times. On the fifth and sixth times, do a slow turn during the three steps to the R.

Presented by John Pappas
Idyllwild Workshop 1978

SOURCE: Lahana (LAH-hah-nah) is also called Omal Kerasounteikon (oh-MAHL-keh-rah-soon-DAY-ee-kohn) after the city of Kerasous. Another name is Kotsihton Omal. This dance is popular among the Greeks of the Black Sea area of Asia Minor (Pontos). The word "Lahana," meaning "vegetables" or "cabbages," comes from a popular song that is often used for this dance.

MUSIC: Folkdraft LP-8; Phillips International LPS-73; NINA 24835-A; NINA 24836-B

FORMATION: Dancers in a broken circle with H's joined at shoulder ht, elbows bent and dn. The H's should be comfortably bk near the shoulders. Dancers may also lower H's so that arms are dn and straight. Small steps with no large movement.

MUSIC: 9/8 or 9/16 **PATTERN**

Meas

- 1 Wt on R ft, step on L ft across in front of R
 Step to R on R ft
 Step on L ft in front of R
- 2 Step sdwd to R on R ft
 Step on L ft behind R (or next to R)
 Step sdwd to R on R ft

NOTE: This step is like the Syrtos Sta Dyo or Pogonisos of Epiros

VARIATION

When the music is peppy or the mood is more vigorous, dancers can add a hop to the basic step.

- 1 Hop on R ft
 Step on L ft in front of R
 As in basic above
 As in basic above
- 2 Hop on L ft
 Step to R on R ft
 As in basic above
 As in basic above

LAHANA CONT'D

NOTE: Sometimes the steps are done in place without moving in LOD for a while.

Presented by John Pappas
Idyllwild Workshop 1978

LEN IRTHI MAIS

9

- SOURCE: Len Irthi Mais (len eər-THÉE (th as in thin) mah-EES) is from Thrace in northern Greece. In particular it is from the town of Soufli. The title comes from a song which is usually used for the dance, "They Say May is Coming." The dance has other titles: Aradiastite Sto Horo; Thrakikos Horos; Soufliotikos.
- MUSIC: Folk Dancer 4051-A 2/4 meter
- FORMATION: A broken circle with H's joined at shoulder ht (or the H's may be dn. The style is fast, light, and happy .

MUSIC: 2/4

PATTERN

Meas.

- 1 Step to R on R (facing LOD)
Hop on R ft (facing LOD)
- 2 Step to R on L ft (facing LOD)
Hop on L ft (facing LOD)
- 3 Facing ctr, step sdwd to R on R ft (raise arms)
Hop on R ft lifting L ft in place to ht of R calf.
- 4 Step slightly bk and to L on L ft (lower arms)
Hop on L ft lifting R ft to height of L calf.

VARIATION

- 1 Step to R of R ft (facing LOD)
Step on L ft behind and close to R ft (facing LOD)
Step fwd on R ft (facing LOD)
- 2 Step fwd on L ft (facing LOD)
Step on R ft behind and close to L ft (facing LOD)
Step fwd on L ft (facing LOD)
- 3-4 Same as meas 3-4 above.

VARIATION

- 1-2 Same as meas 1-2 in either variation above
- 3 Facing ctr, step sdwd to R on R (raise arms)
Step behind R ft on L
Step in place on R ft
- 4 Step slightly back and to L on L ft (lower arms)
Step behind L ft on R
Step in place on L ft

Meas 304 are like behind pas de bas

NOTE: Do each variation as you wish, or as many times as the leader chooses.

Presented by John Pappas
Idyllwild Workshop 1978

MENOUSIS

11

- SOURCE:** This is a dance from Epiros in northwestern Greece. The name of the dance comes from the song which is about a man named Menousis. Variants of this song can be found all over Greece, even in some of the Aegean islands. I have heard the song and seen the dance even at Greek functions in the United States.
- MUSIC:** Although the music has been transcribed in various ways, for a dancer's purpose, it is easier to explain the steps as if the music were in 4/4 time. The dance is always done to the song "O Menousis, O Birbilis Ki O Memet Agas".
Record Greek Folk Dances, Folkraft LP-6 (or any other recording of Menousis)
- FORMATION:** Hands are held at shoulder height as in the Syrta. Dancers are in a broken circle with the leader at the R end. The R ft should be crossed over in front of the L ft. The L ft holds wt; the R knee is bent and away from the L knee.
- The dance is not as heavy as some of the Epirote dances tend to be. The feet should not be lifted too far from the ground. There are several variations which the leader does, depending on his mood. Dancers follow as best they can. (No calls are made to alert the other dancers of step changes.)

MUSIC: 4/4

PATTERN

Meas Ct

- | | | |
|---|---|---|
| 1 | 1 | Wt is on L ft, the R ft is across in front of the L ft, toes touching ground. Step to R on R ft |
| | 2 | Step across in front of R on L ft. |
| | 3 | Step to R on R ft |
| | 4 | Swing the L ft across in front of R ft (face LOD). |
| 2 | 1 | Step bk in RLOD on L ft. |
| | 2 | Step bk in RLOD on R ft. |
| | 3 | Turning face ctr, step sdwd to L on L ft. |
| | 4 | Step across in front of L on R ft. |
| 3 | 1 | Step sdwd to L on L ft |
| | 2 | Bring R ft across in front of L ft, lifting L heel. |
| | 3 | Lower L heel and touch toes of R ft, so that you are in the starting position of the dance again. |
| | 4 | Pause |

MENOUSIS (CONT'D)

VARIATION

- 1 1-4 Same as before
- 2 1-3 Same as before
- 4 Step in place on R ft (next to L ft)
- 3 1 Step in place on L ft (next to R ft)
- 2-4 Same as before

VARIATION

- 1 1-4 Same as before
- 2 1 Step to L on L ft (facint ctr)
- 2 Swing R ft in front of L ft
- 3 Step in place on R ft
- 4 Step in place on L ft (bend R knee slightly so that R ft lifts in back).
- 3 1 Scuff bottom of R ft in place as you bring it fwd.
- 2-4 Same as before

Presented by John Pappas
Idyllwild Weekend 1978

POGONISIOS-STA DYO

10

- SOURCE:** Pogonisos-Sta Dyo is from the area of Pogoni in Epiros (northwestern Greece). Pogoni is an area (like a county) and the name of the dance simply means that it is from Pogoni. It is for men and women.
- MUSIC:** The dance can be done to any Sta Dyo or Pogonisos tune. Odeon 60 (LP); Songs of Epiros 45 7-A
- FORMATION:** A broken circle with H's joined at shoulder ht, elbows bent and dn. Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

MUSIC: 2/4 **PATTERN**

Meas

- 1 Wt on R, step across in front of R on L
 Step sdwd R on R
 Step across in front of R on L
- 2 Step sdwd to R on R
 Step behind R on L
 Step sdwd to R on R

The following variation of the dance should be done as a separate dance

- 1 Wt on R, step across in front of R on L
 Touch ball of R ft diag. fwd to the R
- 2 Step behind on R
 Step bk on L
 Step in place on R

Presented by John Pappas
 Idyllwild Workshop 1978

- SOURCE:** This is a dance which is done in Thessaly, Epiros, and Macedonia. Macedonia in northern Greece. The name describes the "three steps" of the dance.
- MUSIC:** Any good Sta Tria tune can be used. The tunes from Epiros are often heavier in feeling. San Pas Mala Mou, Monitor LP; Dedeka Meron Nifoula, T'Aodonia LP 1 Songs and Dances of Epirus; Demotika, Discophon LPM-5, Side 2 Bd 3
- FORMATION:** A broken circle with hands joined at shoulder ht, elbows bent and dn. The H's should not be pushed fwd into the circle, but should be comfortably bk near the shoulders. It is a dance for both M and W and when done so the feeling is a happy one - all of the steps are moderate. When it is done as a M's dance, there can be many variations and the steps are larger and more masculine - heroic in character.

MUSIC: 2/4

PATTERN

Meas Ct

- | | | |
|---|---|---|
| 1 | 1 | Step sdwd to the R on the R ft |
| | 2 | Step across in front of the R ft on the L ft |
| 2 | 1 | Step sdwd to the R on the R ft |
| | 2 | Touch L ft in frnt of R ft (or lift L ft across in front of R). |
| 3 | 1 | Step sdwd to the L on the L ft |
| | 2 | Touch R ft in front of L ft (or lift R ft across in front of L) |

VARIATIONS FOR MEN

NOTE: The leader does not call out the variatins, but merely does them and the rest follow.

Variation (turn)

- | | | |
|---|---|--|
| 1 | 1 | Freeing arms from shoulders, step R on R ft, starting to turn to R |
| | 2 | Step on L ft, continuing turn |
| 2 | 1 | Step on R ft, completing turn, rejoin in arm hold |
| | 2 |) |
| 3 | 1 |) As above in basic step |
| | 2 |) |

STA TRIA CONT'D

Variation (down)

- 1 1 Step sdwd to R on R ft
 2 Step across in front of R on L ft, kneeling so that R knee almost touches floor.
- 2 1 Rising, step sdwd R on R ft
 2)
- 3 1) As above in basic step
 2)

Variation (long down)

- 1 1 Step sdwd to R on R ft
 2 Step across in front of R ft on L ft, kneeling so that R knee almost touches floor.
- 2 1 Remaining in squat pos, duck walk step on R ft twd LOD
 2 Duck walk step on L ft twd LOD
- 3 1 Duck walk sdwd to R on R ft, rising to standing pos.
 2 Lift L ft across in front of R
- 4 1 Step sdwd to L on L ft
 2 Lift R ft across in front of L

Variation (fast turn)

- 1 1)
 2) As above in basic step
- 2 1)
 2)
- 3 1 Step sdwd to L on L ft turning to the L all the way around (spin on L ft)
 2 Lift R ft across in front of L

Variation - When this step is done it is done all the way through the music with no other variations except for leader's turns, etc., or changing leaders

- 1 Step sdwd to R on R ft
 Step across in front of the R ft on L ft

2 Step sdwd to R on R ft (face ctr)

Step across in front of R ft on L ft

Step bk in place on R ft

3 . Step to L on L ft

Touch R ft next to L ft; or slightly lift R ft in front
Of L ft.

Presented by John Pappas
Idyllwild Workshop 1978

SOURCE: The Syrtos is a panhellenic dance. Syrtos means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatianos has the same basic step as the Syrtos, but it is often bouncy and leaping in character. When a dance is leaping, it is called a Pithichtos, or leaping dance. The Syrtos can also be a Pithichtos in styling. Thus one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: the Syrtos is in 2/4 time, the Kalamatianos is in 7/8 time. Actually, then it is the music which decides what the dance is called. The music also tells the dancer how to dance: some music demands smooth, dragging steps, other music demands high leaping steps. The dance is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden (New Jersey 1965).

Elliniki Hori, V. Papahristos (Athens, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York 1961)

PRONUNCIATION: see-TOHS, kah-lah-mah-tee-ah-NOHS

MUSIC: The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes.

FORMATION: A broken circle with H's joined at shoulder ht, elbows bent and dn. The H's should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

This dance is for both M and W. The M can be more energetic in their styling than the W. Depending on the music, it can be either a smooth or leaping dance.

MUSIC: 2/4: 7/8 **PATTERN**

NOTE: The rhythm is broken down into patterns of slow, quick, quick, or Long, short, short. In the description I will describe the steps in terms of the pulsing rhythm, rather than in terms of overall rhythm.

Meas.

- 1 slow Step sds w to R on R
 quick Step behind the R on L
 quick Step sdwd to R on R
- 2 slow Step across in front of R on L
 quick Step sdwd to R on R
 quick Step across in front of R on L
- 3 slow Step sdwd to R on R

SYRTOS - KALAMATIANOS (CONT'D)

quick Step next to R on L

quick Step in place on R

4 slow Step in place on L

quick Step in place on R

quick Step in place on L

Presented by John Pappas
Idyllwild Workshop 1978

SYRTOS SKYROU

SOURCE: Syrtos Skyrou (see-TOHS SKEE-roo) is an island form of the Pan-Hellenic Syrtos. Often in the Sporades and Kyklades island groups, the Syrtos has a bouncy, hopping style. This form features the hopping style of Syrtos from the island of Skyros in the Sporades off the coast of western Greece.

RECORD: Society for the Dissemination of National Music, Athens, Greece, 105, side B, band 2.

FORMATION: Dancers in a broken circle with hands joined at shoulder ht, elbows bent and dn. The H's should be comfortably bk near the shoulders. The styling is rather bouncy with a very characteristic hop after the first long beat. Often the basic Pan-Hellenic Syrtos is done, and as the dancers get into the dance they begin to dance more vigorously, adding the hops and stamps. This Syrtos often breaks up into cpls and becomes a Ballos with the same type of styling.

MUSIC:	2/4	PATTERN
Meas	Ct	SLOW AND QUICK QUICK
1	S	Step sdwd to R on R ft
	Q	Step across in front of R on L ft (or step behind R on L ft)
	Q	Step to R on R ft
2	S	Step across in front of R on L ft
	Q	Step to R on R ft
	Q	Step across in front of R on L ft
3	S	Step to R on R ft)
	Q	Step to R on L ft)
	Q	Step in place on R ft)
4	S	Step in place on L ft
	Q	Step in place on R ft
	Q	Step in place on L ft

Facing ctr

The special style of the Syrtos and Ballos is caused by the hop on the & beat after the slow ct of each measure (S & Q Q)

1 Step sdwd to R on R ft
Hop on R ft

SYRTOS SKYROU

Step across in front of R on L ft

Step next to L on R ft

2-4 Repeat action of basic step.

Dancers will tend to be on the balls of the feet. You begin to feel as if you are skimming over the ground and barely touching it.

Presented by John Pappas
Idyllwild Workshop 1978

SOURCE: This dance is from Macedonia in northern Greece. The name comes from two words "reis" meaning three, and "Fatima" (peripatetic) meaning step. According to T. Sofios there is a version of the dance in Greek Thrace with different styling. PRONUNCIATION: tree-poh-tees

MUSIC: Folk Dancer 45 No. 4053-B

FORMATION: M and W are in a broken circle with H's held at shoulder ht, elbows bent and dn. The feeling of the dance is bright and cheerful. Steps should be on the full ft. The stamps should be light.

MUSIC: 2/4

PATTERN

Meas

PART I (first melody)

- 1 Starting with the R ft, run to the R taking
- 2 five small steps (facing LOD)
Lightly stamp the L ft twice in place next to R ft
- 3 Pause
Facing LOD and starting with the L ft, run bkwd
- 4 five small steps in RLOD (on fifth step turn to face ctr)
Lightly stamp the R ft twice in place next to L ft
Pause
Repeat this sequence one more time.

PART II (second melody)

- 1 Step sdwd to the R on R ft
Lightly stamp L ft next to R
Step sdwd to the L on the L ft
Lightly stamp R ft next to L
- 2 Step sdwd to the R on R ft
Lightly stamp L ft twice next to R ft
Pause
- 3 Step sdwd to L on L ft
Lightly stamp R ft next to L
Step sdwd to R on R ft

TRIPOTIS CONT'D

Lightly stamp R ft next to L

4

Step sdwd to L on L

Lightly stamp R ft twice next to L

Pause

Repeat this sequence one more time and go back to first variation. Each is done twice.

Presented by John Pappas
Idyllwild Workshop 1978

TSAMIKOS (KLEFTIKOS, ARVANTIKOS)

SOURCE: This dance is panhellenic. It is done all over Greece. The name Tsamikos comes from the area Tsamouria in Epirus where the dance is said to have originated. The Tsamides, or people from this area are the originators of the dance. It is also called, the Kleftikos because it was the dance par excellence of the Kleftes (Greek freedom fighters during the war for liberation from the Turkish domination.). It is often called Arvanitikos because much of the area of dance's origin is now enclosed by the Albanian borders. According to Papa-hristo, 2/3 of the inhabitants of this area are Greek Christians.

MUSIC: The music is in 6/4 or 3/4 time. The dance can be done to any number of Tsamiko tunes.

FORMATION: A broken circle with H's joined at shoulder ht, elbows bent and dn. The H's should not be pushed fwd into the circle, but should be comfortably bk near the shoulders.

Originally danced only by M, the M's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. W should dance proudly, but sedately -- their movements must be small. The leader can do variations; slapping the ft and turning, etc. as his mood prompts him.

MUSIC: 6/4: 3/4 **PATTERN**

Meas Ct

BASIC STEP

- | | | |
|---|-----|--|
| 1 | 1-2 | Step sdwd to the R on the R ft |
| | 3 | Step across in front of the R ft on the L ft |
| 2 | 1-2 | Step sdwd to the R on the R ft |
| | 3 | Step across in front of the R ft on the L ft |
| 3 | 1-2 | Step sdwd to the R on the R ft |
| | 3 | Step across in front of the R ft on the L ft |
| 4 | 1-2 | Step sdwd to the R on the R ft |
| | 3 | Hop on the R ft, swinging the L ft behind the R leg. (L ft should be about knee ht and close to the bk of the R knee for the M. For W, the hop is very slight, the L ft should be behind the R ankle.) |
| 5 | 1-2 | Step sdwd to the L on the L ft |
| | 3 | Step across in front of the L ft on the R ft |
| 6 | 1-2 | Step sdwd to the L on the L ft |

6 3 Hop on the L ft, swinging the R ft in front of and close to the L leg.

Presented by John Pappas
Idyllwild Workshop 1978

ZONARADIKOS

SOURCE: This is a dance from Thrace (Thraci) in northeastern Greece. The word "Zoni" or "Zonari" means a belt or sash in Greek. The name of the dance, "Zonaradikos," refers to the belt hold used in the dance. Other titles are Hasapikos Thrakis, or Pilalitos. There are many step variations possible for this dance, as well as many possible tunes which are used. **PRONUNCIATION:** zoh-nah-RAH-dee-kohs.

MUSIC: Soul Dances of the Greeks, LP; Songs and Dances of Greece, Audio Int. 206, LP or any Zonaradikos 2/4 or 6/8 meter.

FORMATION: A broken circle with belt hold or front chain hold: Hold hand of person on other side of neighbor (your arm is across in front of your neighbor). The feet are not lifted too far from the floor; knees are slightly bent. The feeling is joyful and vigorous. The music may be slow or fast.

MUSIC: 2/4 or 6/8

PATTERN

Meas Ct

- | | | |
|---|---|--|
| 1 | 1 | Step to R on R ft |
| | 2 | Step across in front of R on L ft, OR, step almost next to R on L ft |
| 2 | 1 | Step to R on R ft |
| | 2 | Swing L ft in front of R, lifting R heel from floor, OR, lift L ft under you; L ft is not too close to R leg, lifting R heel from floor. |
| 3 | 1 | Step to L on L ft |
| | 2 | Swing R ft behind L, lifting L heel from floor (facing LOD), OR, lift R ft under you; R ft is not too close to L leg (facing ctr). |

VARIATION (if music is fast)

- | | | |
|---|-----|---|
| 1 | 1-2 | Same as basic step except it is more a running step. |
| 2 | 1 | Stamp on both ft; ft are apart and knees are bent. |
| | 2 | Hop on R ft, lift L ft under you or slightly swing L ft in front of R ft. |
| 3 | 1-2 | Same as basic except hop on L ft on ct 2 |

Presented by John Pappas
Idyllwild Workshop 1978

THE SARK BRIDGE

RECORD: Emerald Gem LP GES 1055

FORMATION: 4 cpl sets, M on one side W facing ptr.

MUSIC: PATTERN

Bars

- 1-2 First and third cpls cross over giving L H's to ptrs to face dn the dance. Second and fourth cpls face up the dance.
- 3-4 First, second, third and fourth M turn the W facing, giving R H's. M finish in a line in the middle of the dance, first M facing second, and third M facing fourth. W finish, first and third on M's side of dance, second and fourth on own side of dance. Fig. 1
- 5-8 All set. Fig. 2
- 9-16 M dance reel of four, passing R shoulders to begin. First W leading, followed by third, fourth and second W dance CW round the four M.
- 17-24 First cpl with second and third cpl with fourth, dance four H's across and back
- 25-26 First M and second W, second M and first W, third M and fourth W, fourth M and third W, turn each other giving L H's to finish on sides of dance. Fig. 3.
- 27-28 First cpl giving R H's, turn half way to face dn the dance, third cpl cross over to original place giving R H's.
- 29-30 First cpl lead dn to fourth place. Second, third and fourth cpls dance up one place.
- 31-32. All set.

NOTE: Bars 5-8. Any suitable setting step may be used.

FIG. 1

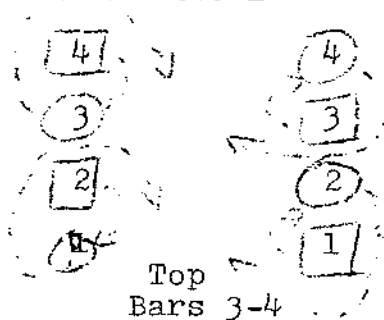


Fig. 2

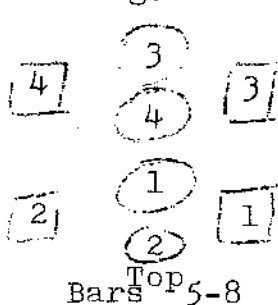
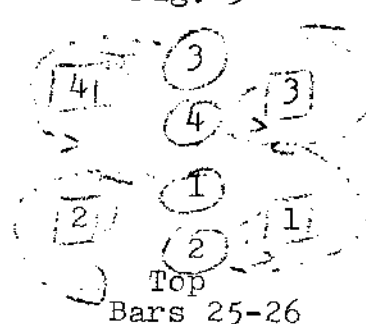


Fig. 3



THE FRISKY

2

RECORD: LP 33 SR 150

FORMATION: 4 cpl sets, M on one side W facing ptr

MUSIC: 6/8

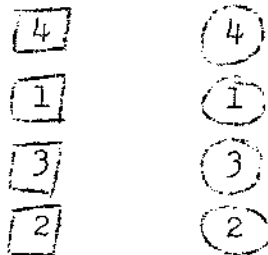
PATTERN

Bars

- 1-4 1st cpl turn by the R H and cast off 1 place. 2nd cpl step up.
- 5-8 1st cpl turn by the L H and cast off another place. 3rd cpl step up.
- 9-16 2nd, 3rd and 1st cpls dance 6 H's round and back (See Fig.)
- 17-20 1st cpl lead up to the top, 2nd and 3rd cpls step dn.
- 21-24 1st and 2nd cpls set twice.
- 25-32 1st and 2nd cpls dance 1/2 R and L, set on the opp side, giving R H's cross over.

1

Fig. at Bar 9



Top

Presented by C. Stewart Smith
Idyllwild Workshop 1978

1

DE-A LUNGUL

- SOURCE:** De-a Lungul (DEH-ah LOON-gool) means "along the line," yet it is a cpl dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married cpls during a Market Day in Tirgu Mures, in central Transylvania. The youth of a nearby village, Hodoc, explained that they too do the dance, but only when it is "led" by elders. It seems at least in that village, De-A Lungul is the province of one age group nowadays, although that was not the case in the past.
- MUSIC:** Record Roemeense Volksdansen (LP) Nevofoon 12153, Side 2 Band 5.
- FORMATION:** Cpls in a circle facing LOD, inside H's joined and held dn in "V" pos, free H's hanging loosely at sides.

MUSIC: 3/4

PATTERN

Meas

- 1-8 INTRODUCTION "Plimbare" - 24 walking steps; H's swing gently. start M L, W R. End facing ptr ft together H's joined in "W" pos.
- FIGURE I Inside H's held (M R, W L)
- 1 M: rock fwd L bringing joined H's dn in front of body as body leans sdwd (ct 1); step sdwd R coming upright and bringing H's to "W" pos (ct 2); close L to R without wt (ct 3)
- 2 Step fwd L bringing joined H's dn to "V" pos (ct 1) step fwd R bringing joined H's up to fwd and up in arc (ct 2); turning to face ptr; step sdwd L in LOD and assume reverse Social Dance pos (ct 3)
- 3 Rock sdwd R (ct 1); rock sdwd L (ct 2); close R to L without wt (ct 3)
- 4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1, 2), step fwd R pivoting CCW to face LOD and closing L to R without wt (ct 3)
- NOTE: To repeat Fig. I maintain inside "W" pos H hold. To dance Fig. II, assume Varsouvienne pos.
- 1-4 W - Same as M but with opp ftwk
- FIGURE II Both hands held (Varsouvienne pos)
- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2) close L to R without wt (ct 3)

DE-A LUNGUL CONT'D

- @ Step fwd L, R, L (cts 1,2,3)
- 3 Step R to R (ct 1); step L in front of R (ct 2); step R across in front of L (ct 3)
- 4 Step diag bkwd L (ct 1); step diag bkwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd.
- 1-2 W: Same as M
- 3 Keeping both H's joined, walk CCW around in front of and behind M with R,L,R (cts 1,2,3)
- 4 Step L twd R side of M (ct 1); step on R pivoting CCW in place (ct 2); close L to R to end facing LOD in Var-souviennne pos (ct 3)

FIGURE III Left H's held

- 1-4 Repeat action of meas 1-4 Fib II, except that R H's are released.

FIGURE IV Right H's held

- 1-2 M: Repeat action of meas 1-2 Fib II.
- 3 Releasing L H's step sdwd R (ct 1); step L in front of R (ct 2); step bkwd R (ct 3)
- 4 Step sdwd L (ct 1); step fwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd.
- 1-2 W: Repeat action of meas 1-2, Fig II.
- 3 Releasing L h's walk CW around in back of and in front of M with R, L R (ct 1,2,3)
- 4 Step L twd M R side (ct 1); step on R pivoting CW in place (ct 2); close L to R to end facing LOD in Var-sourviennne pos.

FIGURE V Man's Pont (Slap)

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2) step L beside R (ct 3)
- 2 Releasing R H's step sdwd R (ct 1); step L in front of R (ct 2); close R to L without wt (ct 3)
- 3 Bend knees (plie) in preparation (ct 1); hop on L extending R leg fwd slapping R thigh at knee with R palm (ct 2); hold, slightly lowering R leg (ct 3); small leap sdwd R (ct &).
- 4 Step sdwd L (ct 1); step R in front of L (ct 2);

DE-A LUNGUL CONT'D

4 Step sdwd L (ct 1); step R in front of L (ct 2); close L to R without wt (ct 3); M leads W across in front of himself on meas 2, and back to his R side turning her under raised joined H's to end in Varsouvienne pos.

1 W: Same as M

2 Releasing R H's, walk three steps R,L,R across in front of M to end standing at his L side but facing RLOD (ct 1,2,3)

3 Hold in place giving firm support with L H to M if needed (cts 1,2,3)

4 Walking across in front of M and turning 1/2 CCW under joined H's to face fwd in LOD, step L, R (ct 1,2,); close L to R without wt and assuming Varsouvienne pos. (ct 3)

FIGURE VI Woman's full turn, M's Pont (Slap)

1 M: Repeat action of meas 1, Fig. II

2 Releasing R H, step bkwd L (ct 1); step R beside L (ct 2); large step fwd L (ct 3)

3 Raise extended R leg fwd slapping R thigh at knee with R palm (ct 1); step bkwd R snapping fingers of R H (ct 2); step bkwd L snapping fingers of R H (ct 3)

4 Step R fwd across in front of L (ct 1); step L diag fwd L (ct 2); step R beside L to end in Varsouvienne pos (ct 3)

1 W: Same as M

2 Releasing R H's making 1 1/2 CCW pirouettes in front of M, and ending at M L side facing RLOD, step L, R (ct 1,2); close L to R without wt (ct 3)

3 Hold in place, no action (ct 1,2,3)

4 Beginning L, making 1 1/2 CCW pirouettes in front of M under joined L H, and ending on M R side facing LOD step L R (ct 1, 2); close L to R without wt to end in Varsouvienne pos (ct 3)

FIGURE VII Man's Jump II

1 M: Same as meas 1, Fig II

2 Step fwd R (ct 1); step fwd L pivoting CW in place to face RLOD and keeping H's held to end in Reverse Varsouvienne pos, W on M L (ct &) step L beside R (ct 3)

DE-A LUNGUL CONT'D

- 3 In place, two small jumps in place with ft together (cts 1 &); small jump with ft apart and knees bent (ct 2); jump into air clicking ft together (ct &); land on both ft together (ct 3)
- 4 Moving in RLOD, step fwd R, L (cts 1,2); pivot CCW in place to end facing LOD and keeping H's held to end in Varsouvienne pos, W on M R (Ct &) Step R beside L (ct 3)
- 1-2 W: Same as M
- 3 Hold in place, no action (cts 1,2,3)
- 4 Same as M.

Presented by Donna Tripp
Idyllwild Workshop 1978

DUDALAS ES UGROS

SOURCE: Special arrangement by Sandor Timar. Introduced by Andor Czompo. Circle dance from Tolna County.

MUSIC: Record: Sebo Ensemble, Pepita SLPX 17482 A "Szerelem, Szerelem..."

FORMATION: Mixed circles of 10-15 people.

MUSIC: PATTERN

Meas. Ct

PART I Ringas (Swaying)

1-2 With feet slightly apart and parallel (2nd pos), shift wt onto the L ft

3-4 Shift wt slowly onto the R ft

PART II Single Csardas

1 Step on the L ft to the L sd

2 Close the R ft to the L ft with partial wt
Repeat with opp ftwk and direction

PART III Six steps

1 Step on the L ft fwd

2 Step on the R ft fwd

3 Turning 1/4 to the R, step on the L ft to the L sd

4 Close the R ft to the L ft with partial wt

5 Step on the R ft to the R sd

6 Close the L ft to the R ft with partial wt

PART IV Rest step

1 Step on the L ft to the L sd

2 Step (close) on the R ft beside the L ft

3 Close the L ft to the R ft, ending with wt on both ft

4 Pause

PART V Rest step and bounces

1 Step on the L ft to the L sd

2 Step on the R ft beside the L ft

Meas Ct

3 Close the L ft to the R ft with a bounce

& Bounce on both ft

4 Lower the heels to the floor

PART VI Cross jump

1 Jump into a small 4th pos, L ft fwd in front of the R ft.
L ft carries only partial wt.

2 Small leap onto the L ft to the L sd

3 Close the R ft to the L ft, wt on both feet

4 Pause

PART VII Double cross jump

1 Jump into a small 4th pos, L ft fwd in front of the R
ft. L ft carries only partial wt.

2 Symmetrical repeat of ct 1

3 Jump into 1st pos parallel

4 Pause

PART VIII Haromugros (Three jumps)

1 Leap onto the R ft. At the same time lift the L ft in
front of the R lower leg with bent knee and turned out
toes.2 Hop on the R ft. At the same time swing the L lower
leg to the L sd with slightly turned in toes

3-4 Step in place, L,R,L

5-6 Same as cts 1-2 with opp ftwk

7 Close the R ft to the L ft, wt on both

8 Pause

VARIATION

1-6 Same as in cts 1-6

7&8 Step in place R,L,R

DUDALAS ES UGROS CONT'D

THE DANCE

Dudalas: The first part of this arrangement is done to the singing accompaniment of the record. The voices imitate the sound of the bagpipe, hence the name of the dance, Dudalas (playing the bagpipe). The song is in parlando-rubato style and the movements follow the structure of the text rather than the actual notes. This is particularly apparent during the third repeat, when the steps follow through even during the slight pauses between melody lines.

Meas

- 1-2 Dancers form circles, assuming a shoulder-shoulder hold.
- 3-4 Ringas (swyaing) (Part I) four times
Melody A II
During this melody the dancers slowly move bkwd, extending the circle and changing to a simple side-low handhold.
- 1-4 Single csardas (Part II) 8 times
Melody A III
- 1-4 Six step (Part III) three times. Here the steps follow with even continuity utilizing even the slight pause between the melody lines
- Ugros
The handhold remains unchanged
Melody B I Instrumental
- 1-16 Rest step (Part IV) 8 times
- 17-24 Cross jump (Part VI) 4 times
Melody B II "Hol jartal az ejjel..."
- 1-16 Rest step (Part IV) 8 times
Melody B III "Nincs itthon az uram..."
- 1-16 Rest step and bounces (Part V) 8 times
- 17-24 Double cross jump (Part VII) 4 times
Melody B IV Instrumental
- 1-24 Haromugros (three-jumps) 6 times

Meas

Melody B V

Same as Melody B II

Melody B VI

Same as Melody B III

Melody B VII

Same as Melody B IV

Presented by Donna Tripp
Idyllwild Workshop 1978

NORA PE CHEATA # 1

MUSIC: Romanian Folk Dances; Nevafoon, 15005, Side 1 Band 4

FORMATION: Closed circle of M and W, hands in "W"

MELODY: 2/4

PATTERN

- 1-4 INTRODUCTION
- 1 Facing slightly R, moving LOD, step R (ct 1), step L (ct 2)
- 2 Step R (ct 1), step L (ct 2)
- 3 Facing ctr, in place step R (ct 1) lift L leg (ct 2)
- 4 Step L (ct 1) lift R leg (ct 2)
- 5 Step fwd R (ct 1-2) lifting L leg behind
- 6 Moving bkwd, in twizzle fashion step L (ct 1) R (ct 2)
- 7 (continuing twizzle) L (ct 1) R (ct 2)
- 8 L (ct 1) stamp R (ct 2)
- 9 Facing R, moving LOD, step R (ct 1) step L (ct 2)
- 10 Step R (ct 1), lift on R, pivoting to face LOD (ct 2)
- 11 Facing L, but moving LOD, step L (ct 1), step R (ct 2)
- 12 Step L (ct 1), lift on L, pivoting to face R (ct 2)
- 13-16 Repeat measures 9-12
- Repeat dance

Presented by Donna Tripp
Idyllwild Workshop 1978

HORA PE GHEATA # 2

Hora Pe Gheata is one of the hundreds of charming little dances found throughout the villages of Muntania, a large folkloric zone lying in the south central part of the country. The capital of Romania, Bucharest, lies in this zone. This dance was learned from Theodore Vasileu in Romania by Sunni Bloland. Translation: Hora on Ice. Pronunciation: Hora pay Kee-YAHTCH-tuh

MUSIC: NOROC 1074

FORMATION: Lines or open circle of M and W, hands held in "W" pos.

MUSIC::

PATTERN

Meas

- | | |
|-----|---|
| 1-2 | Facing slightly R and moving to the R, take 4 steps beginning with the R ft; R,L,R,L and end facing ctr |
| 3 | Sway sdwd to R on R ft |
| 4 | Sway sdwd to L as R ft is swung gently around in front |
| 5 | Lunge fwd on R ft (ct 1) and body continues to "roll" up in a fwd direction (ct 2), "skating" gesture |
| 6-7 | Moving bkwd, take 4 steps beginning with the L ft; L,R,L,R |
| 8 | Take 1 more step bkwd on L ft (ct 1) and stamp R ft next to L ft (Ct 2) |

Presented by Donna Tripp
Idyllwild Workshop 1978

SZATMARI KORCSARDAS

SOURCE: Circle Csardas of Szatmar

MUSIC Record: Any good Slow and Fast Csardas of Szatmar.
Tanchaz LPX, Qualiton LP 18007 - Szatmari Csardas

FORMATION: Mixed circle of 10-20 people, simple, shoulder, or
back-basket hold.

MUSIC: PATTERN

Meas

SLOW PART

Sequence 1.

Double csardas to R L R and 3 steps LRL to the L.
Repeat

Sequence 2

2 steps R L to the R and 3 light stamps in place R L R
(QAS)

2 steps L R to the L and 1 light stamp on the L

Repeat

Sequence 3

4 open Rida steps to the R

Sequence 4

Repeat Sequence 2

Repeat the Slow Csardas until the end of the Slow
Csardas music

FAST PART

Sequence 5

4 step hops in place L R L R (M can do simple or complex
boot slapping)

2 hop step step L R L L R L in place

2 running steps R L in place and a sharp close (ft
together)

Sequence 6

Repeat Sequence 5

Sequence 7

SZATMARI KORCSARDAS CONT'D

Meas 8 open Rida steps to R and 2 times Sequence 2

Sequence 8

Repeat Sequence 7

Repeat the Fast Czardas until the end of the music.

Presented by Donna Tripp
Idyllwild Workshop 1978

SZEGENY CSARDAS

SOURCE: Cpl dance from Madosca (Tolna County) Central Hungary.
Pasovar-Lanyi-Czompo. Translation: Poor Csardas

MUSIC: Record: Qualiton LP 18007, Szegeny Csardas.

FORMATION: Cpls (ptrs) face each other. Shoulder-waist or shoulder
shoulder-blade hold. Individual cpls can begin the
dance at the beginning of any musical phrase.

MUSIC: 4/4 : 2/4 PATTERN

Meas Ct

PART 1 Csardas with heelclick - M

- 1 Step with L ft in place clicking L heel to the R heel
- 2 Step with R ft to R side
- 3 Close L ft to R ft with heelclick
- 4 Standing on the L ft lift R ft slightly off the floor
as a preparation for the next movement.

Repeat with opp ftwk.

PART 2 Double Csardas - W

- 1 Step with R ft to R side
- 2 Step close L ft to the R ft
- 3 Step with R ft to the R side
- 4 Close L ft to the R ft with partial wt.

Repeat with opp ftwk.

PART 3 Zig-zag Csardas

- 1 Step with L ft bk diag. L
- 2 Step close R ft to the L ft
- 3 Step with L ft bk diag L
- 4 Close R ft to the L ft with partial wt.

Repeat with opp ftwk to back diag R

PART 4 Lippento

- 1 Feet together, small jump into the balls of the ft with
straight knees.
- 2 Small jump in place landing the knees

-Meas -Ot

Repeat the same way

PART 5 Run and Stamp

- 1-2 Two running steps in place with R and L ft
 3&4 Three running steps in place with slight stamping R, L, R
 Repeat with opp ftwk

PART 6 Open Rida

- 1 Step with R ft R fwd diag. on the ball of the foot
 2 Step with L ft in front of the R ft (5th pos), with knee bent

Repeat the same way

PART 7 Hop step

- 1 Hop on the L ft
 & Small step with R ft fwd
 2 Small step with L ft in front of the R ft

Repeat the same way

PART 8 Martogato

- 1 Turning to your L, step with R ft to R sdwd
 2 Step with L ft in front of the R ft with a slight knee bend
 3 Still turning to your L, jump into 2nd pos (feet apart) still with both knees bent
 4 Pause

Repeat with opp ftwk and direction

THE DANCE

SLOW CSARDAS

- 1-4 M do Part 1 Csardas with heel click 4 times. W do Part 2 Double csardas 4 times
 5-8 M do Part 3 zig-zag csardas 4 times bkwd. W do Part 3 4 times fwd with opp ftwk (starting with the R ft)
 9-12 Same as meas 1-4

SZEGENY CSARDAS CONT'D

Meas Ct

13-16 Same as Meas 5-8, but this time M move fwd and W bkwd.

Repeat the Slow Csardas until the end of the slow csardas music.

FAST CSARDAS

1-4 Part 4 Lippento 4 times

5-6 Part 5 Run and Stamp

7-8 Part 5 Run and stamp with opp ftwk

9-16 Repeat meas 1-8

17-20 Part 6 open Rida 4 times. The ptrs turn around each other in place CCW

21-22 Part 7 hop step 2 times still turning

23-28 Part 8 Martogato 3 times. Ptrs face each other

29-40 Repeat meas 17-28 with opp ftwk and direction

Repeat the fast csardas fromthe beginning

Presented by Donna Tripp
Idyllwild Workshop 1978

VULPIUTA

43

SOURCE: Oltenia, Romania
 MUSIC: Record: Romanian Folk Dances Nevafoon 15005, Side 1, Band 1
 FORMATION: Closed circle of M and W, Hands held dn in "V" pos.

MUSIC: 2/4 PATTERN

Meas.

16 INTRODUCTION

PHRASE I

- 1 Facing ctr and moving fwd step L (ct 1) hop L (ct 2)
- 2 Step R (ct 1) hop R (ct 2)
- 3 Continue moving fwd with step L (ct 1) closing step R (ct 2)
- 4 Step L (ct 1) hop L (ct 2)
- 5 Step diag bkwd R (ct 1) hop R (ct 2)
- 6 Step sdwd L (ct 1) hop L (ct 2)
- 7 Moving sdwd in LOD step R (ct 1) step L crossing in bk (ct 2)
- 8 Step R (ct 1) hop R (ct 2)

PHRASE II

- 1 Moving RLOD step L (ct 1) hop L (ct 2)
- 2 Step R crossing in front (ct 1) hop R (ct 2)
- 3 Continue moving in RLOD & facing ctr step L (ct 1) close R (ct 2)
- 4-5 Repeat meas 3 (2 times)

- 6 Step L (ct 1) hop L (ct 2)
- 7 Moving LOD step R (ct 1) hop R (ct 2)
- 8 Step L (ct 1) step R (ct 2)

PHRASE III GRAPEVIENES

- 1 Continue moving LOD step L crossing in front (ct 1) Step R (ct 2)
- 2 Step L crossing in bk (ct 1) step R (ct 2)

VULPIUTA CONT'D

- 3 Repeat meas 1 Phrase III
- 4 Step L crossing in front (ct 1) hop L (ct 2)
- 5-8 Repeat meas 1-4 of Phrase III moving to the L beginning with R ft
PHRASE IV
- 1 Drop H and moving out of circle turn to L with step L (ct 1) hop L (ct 2)
- 2 Continue moving out of circle step R (ct 1) hop R (ct 2)
- 3 With small steps step L (ct 1) step R (ct 2)
- 4 Step L (ct 1) hop L (ct 2)
- 5 Moving in LOD with bk to ctr H held dn, step R across (ct 1) step L (ct 2)
- 6-7 Repeat meas 5 (2 times)
- 8 Step R turning to L in twd ctr (ct 1) hop R (ct 2)

Presented by Donna Tripp
Idyllwild Workshop 1978

Folkdances are in general preserved best in remote regions, that have little communication with the rest of the world.

The Netherlands have always been an intersection of trade-roads, very open to the neighboring countries, welcoming all kinds of prosecuted groups of people from abroad.

The Dutch are more international - than national-minded. They often speak several foreign languages.

These are not the most favourable conditions to keep a folklore alive. So, when about 1925 Mrs. A. Sanson-Catz and Mr. A. de Koe started to collect and describe the Dutch folkdances, much was already lost. The regions where still some dances were "alive" were the Isle of Terschelling in the North and the Achterhoek and Overijssel in the East. The dances of the Western and Southern part, including Zeeland, had often to be reconstructed from the memories of old people.

The dances from the West and North ("coast-dances" as Mrs. Sanson-Catz called them) show clearly influences from the English and Scottish, the Eastern dances are very much related to those of Western Germany. Mrs. Sanson "developed" some of the authentic forms to newer versions to make them more interesting for the youth groups she was working with.

ALMELOSE KERMIS

46

SOURCE: Eastern part of the Netherlands

RECORD: Nevofoon 12162; Tans EP 58-612

FORMATION: Cpls in a big circle, M arms across chest, W holding skirt.

MUSIC: 2/4 PATTERN

MEAS.

PART I

1-2 All dance 2 schottische steps in place. M starts L, W, R, turning to the corner ptr with the 1st step, back to ptr with the 2nd step.

3-4 Repeat 1-2

5-8 Ptrs run once around each other CW (12 running steps) ending on their places with 3 stamps.

1-8 Repeat.

PART II

9-12 All join H's and move twd ctr with 2 schottische steps, bringing the arms up at the last hop. Then bkwd again with 2 schottische steps, bringing H's dn.

13-16 Circle to the L with 16 running steps.

9-16 Repeat circling to R.

Presented by Femke van Doorn
Idyllwild Workshop 1978

SOURCE: The Netherlands, Overijssel
 RECORD: Folkraft LP 17; Unidisc EX 33-231 M; Nevofoon 12162
 FORMATION: Square of 8 cpls.

MUSIC: 4/4 PATTERN

Meas,

PART I CIRCLE

- 1 All join H's and honor ptr with a nod of the head.
 2 Honor corner
 3-4 Repeat meas 1-2.
 5-8 Circle to the L with 8 sliding steps.
 1-8 Repeat honors, circle to the R

PART II CPLS CROSS

- 9 The 4 head cpls take CP and meet with 4 sliding steps
 10 come back to places, 4 sliding steps.
 11-12 Head cpls cross over (M back to back) 6 sliding steps and
 2 more to turn 1/2 CCW
 13-16 Repeat 9-12 back to places.
 9-16 Side cpls do the same

PART III CHANGE LADIES ("Smiet oe wief weg" (Throw your
 wife away)

- 9-10 Head cpls as in Part I
 11-12 Head cpls move twd each other with 4 slip steps, the W
 continue, but the M make a 1/2 turn CCW, "catches" the
 opp W takes her home with 2 slip steps and 2 more to turn
 1/2 CCW.
 13-16 Repeat 9-12 back to places.
 9-16 Side cpls repeat 9-16.

PART IV TURNING TWO STEP

- 1-8 All cpls move CCW around the circle in turning two-step, to
 end in their original places.

Sometimes, as on Nevofoon record, the dance is now repeated
 from Part II (leaving out Part I)

DRIEKUSMAN

48

SOURCE: Eastern part of the Netherlands

RECORD: Folkraft LP 17; Nevofoon 12162

FORMATION: Cpls in a circle, CP

MUSIC: 2/4

PATTERN

Meas.

PART I POLKA

1-8 Slow polka, the M makes a light stamp where ever he starts the polka step with his L ft.

PART II

9-10 H on hips. With 4 slow walking steps all turn 1/2 CW on the spot ending back to back with ptr (M facing ctr, W facing wall)

11-12 All walk away with 4 slow walking steps.

13 All look to ptr over R shoulder

14 All look to ptr over L shoulder

15-16 All turn 1/2 CW with 2 slow walking steps; and honor ptr.

9 Wait

10 3 claps

11 Wait

12 3 stamps twd ptr

13 R forefinger up

14 L forefinger up

15-16 Turn around CCW, after touching R H's and honor ptr.

Dance is repeated and then closed by one more polka.

ORDER OF DANCE I, II, I, II, I

Presented by Femke van Doorn
Idyllwild Workshop 1978

DRIEKUSMAN SONG

Nou wol ik wel es weten wat Hendrieksken zeg,
Hendrieksken zeg, Hendrieksken zeg,
Nou wol ik wel es weten wat Hendrieksken zeg,
Hendricksken zee; bo joa!
Vaoder, mooder wilt mi'j sloan,
'k Mag neet meer met Driekus goan;
Driekusman, Driekusman, keer ow's umme en kiek mi'j es an!

Met de hendkes kalp, klap, klap,
Met de vutkes trap, trap, trap
Har ik di'j, wat zol ik di'j!
Keer ow's umme en dans met mi'j

GORT MET STROOP
(Barley and Syrup)

50

SOURCE: North Holland - Netherlands

RECORD: Nevofoon 12162

FORMATION: Contra form. 6 M on one side, 6 W facing them.

MUSIC: PATTERN

Meas.

PART I

- 1-2 1st and 6th cpls link R elbows and run around 1 1/2 turns, moving between 2nd and 5th cpls.
- 3-4 L elbow on the side, 8 running steps, 2 turns. (1st cpl with 2nd, 6th with 5th).
- 5-6 1st and 6th cpls, R elbow with ptr (2 turns)
- 7-8 L elbow on the side (1st cpl with 3rd, 6th with 4th), 1 turn. Then 1st and 6th cpls form a circle in the middle, H's on shoulders.

PART II

- 9-12 The circle in the middle turns CW with 8 step-hops. Meanwhile, the others move away from the middle (cpls 2 & 3 to the top, cpls 4 & 5 to the bottom) with 3 step-closes and 1 stamp, and the same back again.
- 13-16 The circle turns CCW with 6 step-hops and on the last 4 cts, 1st and 6th cpls run back to places. Meanwhile the other cpls repeat meas 9-12.

PART III

- 1-2 1st M meets 6th W in the ctr - they make 6 running steps, the W joins ft and bends knees and jumps on the 7th ct, and is lifted by the M, who puts her dn on 8.
- 3-4 Both make 8 running steps bkwd to places.
- 5-8 meas. 1-4 are repeated by the 1st W and the 6th M.

GORT MET STROOP CONT'd

9-10 2nd, 3rd, 4th and 5th cpls do the sdwd movement of Part II. Meanwhile, 1st and 6th cpl cast out and join in the middle (cpl 1 to 3rd place, cpl 6 to 4th place).

11-16 Everybody turns and faces the top. The new 1st cpl casts off, followed by everybody, meets at the bottom and comes up the set again to new places.

The dance starts over again with the new top and bottom cpls.

Presented by Femke van Doorn
Idyllwild Workshop 1978

SOURCE: Dutch Round dance devised by Mrs. A. Sanson Catz.
 RECORD: Nevofoon 12162
 FORMATION: Cpls in Varsouvienne pos.
 STEP: In this dance is used a "skating" waltz step; a kind of Twinkle.

MUSIC: 3/4 PATTERN

Meas.

PART I

- 1-4 4 skating waltz steps fwd in LOD (Both starting R ft).
 5-8 4 skating waltz steps bkwd in RLOD corssing in back.
 On the last step the M brings his R hand over his ptr head to facing, M with bk to ctr.
 1-4 4 skating waltz steps twd ctr M crossing in bk starting L ft, W crossing in front starting R ft.
 5-8 4 skating waltz steps twd wall, M crossing in front, W in back
 On the last step the M turns his ptr again in varsouvienne pos.

PART II

- 9-16 8 skating waltz steps fwd in LOD, both beginning R ft.
 9-12 2 more (lightly accentuated) then the M leads his ptr around (keeping both H's joined) CCW in 6 running steps.
 13-16 Repeat this action, now leading W CW.

PART III

- 17-20 Ptrs separate and dance (beginning with outside ft) a solo circle in 4 waltz steps; M CCW, W CW, ending face to face in 2 H hold.
 21-24 Repeat circles in Reverse direction ending in OF facing LOD
 17-20 Beginning with outside ft, 2 waltz steps turning (in place) slightly back to back, face to face, 2 waltz steps turn away from ptr.
 21-24 4 waltz steps around in CP
 25-40 Repeat part III

Now the first 2 parts of the dance are repeated. Instead of Part III, we dance:

PART IV

- 17-24 All M step behind their ptr, H's on shoulders, and all dance

in LOD, with 8 skating waltz steps.

17-24 gradually 2 cpls link of 4.

25-40 Then twolines to a line of 8 A.S.O.

Presented by Femke van Doorn
Idyllwild Workshop 1978

RECORD: Folkraft LP 17; Nevofoon 12162

FORMATION: Cpls in CP, M facing LOD, holdig his L (her R) arm low

MUSIC: 2/4 PATTERN

Meas.

OLD VERSION

PART I

1-4 4 step-closes to ctr, slowly bringing arms up

5-8 8 sliding steps back, bringing arms dn again

1-8 Repeat.

PART II

9-16 Polka

NEW VERSION

PART I

1-16 Same as Part I in Old Version

PART II

9-12 In OP, 4 polka steps fwd, face to face; back to back; face to face; back to back

13-16 4 polka steps around

9-16 Repeat.

Presented by Femke van Doorn
 Idyllwild Workshop 1978

SZEGENY CSARDAS

SOURCE: Cpl dance from Madosca (Tolna County) Central Hungary.
Pasovar-Lanyi-Czompo. Translation: Poor Csardas

MUSIC: Record: Qualiton LP 18007, Szegeny Csardas.

FORMATION: Cpls (ptrs) face each other. Shoulder-waist or shoulder
shoulder-blade hold. Individual cpls can begin the
dance at the beginning of any musical phrase.

MUSIC: 4/4 : 2/4 PATTERN

Meas Ct

PART 1 Csardas with heelclick - M

- 1 Step with L ft in place clicking L heel to the R heel
- 2 Step with R ft to R side
- 3 Close L ft to R ft with heelclick
- 4 Standing on the L ft lift R ft slightly off the floor
as a preparation for the next movement.

Repeat with opp ftwk.

PART 2 Double Csardas - W

- 1 Step with R ft to R side
- 2 Step close L ft to the R ft
- 3 Step with R ft to the R side
- 4 Close L ft to the R ft with partial wt.

Repeat with opp ftwk.

PART 3 Zig-zag Csardas

- 1 Step with L ft bk diag. L
- 2 Step close R ft to the L ft
- 3 Step with L ft bk diag L
- 4 Close R ft to the L ft with partial wt.

Repeat with opp ftwk to back diag R

PART 4 Lippento

- 1 Feet together, small jump onto the balls of the ft with
straight knees.
- 2 Small jump in place bending the knees

SZEGENY CSARDAS CONT'D.

-Meas -Ot

Repeat the same way

PART 5 Run and Stamp

1-2 Two running steps in place with R and L ft.

3&4 Three running steps in place with slight stamping R, L, R

Repeat with opp ftwk

PART 6 Open Rida

1 Step with R ft R fwd diag. on the ball of the foot

2 Step with L ft in front of the R ft (5th pos), with knee bent

Repeat the same way

PART 7 Hop step

1 Hop on the L ft

& Small step with R ft fwd

2 Small step with L ft in front of the R ft

Repeat the same way

PART 8 Martogato

1 Turning to your L, step with R ft to R sdwd

2 Step with L ft in front of the R ft with a slight knee bend

3 Still turning to your L, jump into 2nd pos (feet apart) still with both knees bent

4 Pause

Repeat with opp ftwk and direction

THE DANCE

SLOW CSARDAS

1-4 M do Part 1 Csardas with heel click 4 times. W do Part 2 Double csardas 4 times

5-8 M do Part 3 zig-zag csardas 4 times bkwd. W do Part 3 4 times fwd with opp ftwk (starting with the R ft)

9-12 Same as meas 1-4

SZEGENY CSARDAS CONT'D

Meas Ct

13-16 Same as Meas 5-8, but this time M move fwd and W bkwd.

Repeat the Slow Csardas until the end of the slow csardas music.

FAST CSARDAS

1-4 Part 4 Lippento 4 times

5-6 Part 5 Run and Stamp

7-8 Part 5 Run and stamp with opp ftwk

9-16 Repeat meas 1-8

17-20 Part 6 open Rida 4 times. The ptrs turn around each other in place CCW

21-22 Part 7 hop step 2 times still turning

23-28 Part 8 Martogato 3 times. Ptrs face each other

29-40 Repeat meas 17-28 with opp ftwk and direction

Repeat the fast csardas fromthe beginning

Presented by Donna Tripp
Idyllwild Workshop 1978

VULPIUTA

SOURCE: Oltenia, Romania
 MUSIC: Record: Romanian Folk Dances Nevafoon 15005, Side 1, Band 1
 FORMATION: Closed circle of M and W, Hands held dn in "V" pos.

MUSIC: 2/4 PATTERN

Meas.

16 INTRODUCTION

PHRASE I

- 1 Facing ctr and moving fwd step L (ct 1) hop L (ct 2)
- 2 Step R (ct 1) hop R (ct 2)
- 3 Continue moving fwd with step L (ct 1) closing step R (ct 2)
- 4 Step L (ct 1) hop L (ct 2)
- 5 Step diag bkwd R (ct 1) hop R (ct 2)
- 6 Step sdwd L (ct 1) hop L (ct 2)
- 7 Moving sdwd in LOD step R (ct 1) step L crossing in bk (ct 2)
- 8 Step R (ct 1) hop R (ct 2)

PHRASE II

- 1 Moving RLOD step L (ct 1) hop L (ct 2)
- 2 Step R crossing in front (ct 1) hop R (ct 2)
- 3 Continue moving in RLOD & facing ctr step L (ct 1) close R (ct 2)
- 4-5 Repeat meas 3 (2 times)
- 6 Step L (ct 1) hop L (ct 2)
- 7 Moving LOD step R (ct 1) hop R (ct 2)
- 8 Step L (ct 1) step R (ct 2)

PHRASE III GRAPEVIENES

- 1 Continue moving LOD step L crossing in front (ct 1) Step R (ct 2)
- 2 Step L crossing in bk (ct 1) step R (ct 2)

VULPIUTA CONT'D

- 3 Repeat meas 1 Phrase III
- 4 Step L crossing in front (ct 1) hop L (ct 2)
- 5-8 Repeat meas 1-4 of Phrase III moving to the L beginning with R ft
PHRASE IV
- 1 Drop H and moving out of circle turn to L with step L (ct 1) hop L (ct 2)
- 2 Continue moving out of circle step R (ct 1) hop R (ct 2)
- 3 With small steps step L (ct 1) step R (ct 2)
- 4 Step L (ct 1) hop L (ct 2)
- 5 Moving in LOD with bk to ctr H held dn, step R across (ct 1) step L (ct 2)
- 6-7 Repeat meas 5 (2 times)
- 8 Step R turning to L in twd ctr (ct 1) hop R (ct 2)

Presented by Donna Tripp
Idyllwild Workshop 1978

Folkdances are in general preserved best in remote regions, that have little communication with the rest of the world.

The Netherlands have always been an intersection of trade-roads, very open to the neighboring countries, welcoming all kinds of prosecuted groups of people from abroad.

The Dutch are more international - than national-minded. They often speak several foreign languages.

These are not the most favourable conditions to keep a folklore alive. So, when about 1925 Mrs. A. Sanson-Catz and Mr. A. de Koe started to collect and describe the Dutch folkdances, much was already lost. The regions where still some dances were "alive" were the Isle of Terschelling in the North and the Achterhoek and Overijssel in the East. The dances of the Western and Southern part, including Zeeland, had often to be reconstructed from the memories of old people.

The dances from the West and North ("coast-dances" as Mrs. Sanson-Catz called them) show clearly influences from the English and Scottish, the Eastern dances are very much related to those of Western Germany. Mrs. Sanson "developed" some of the authentic forms to newer versions to make them more interesting for the youth groups she was working with.

ALMELOSE KERMIS

46

SOURCE: Eastern part of the Netherlands

RECORD: Nevofoon 12162; Tans EP 58-612

FORMATION: Cpls in a big circle, M arms across chest, W holding skirt.

MUSIC: 2/4

PATTERN

MEAS.

PART I

- 1-2 All dance 2 schottische steps in place. M starts L, W, R, turning to the corner ptr with the 1st step, back to ptr with the 2nd step.
- 3-4 Repeat 1-2
- 5-8 Ptrs run once around each other CW (12 running steps) ending on their places with 3 stamps.
- 1-8 Repeat.

PART II

- 9-12 All join H's and move twd ctr with 2 schottische steps, bringing the arms up at the last hop. Then bkwd again with 2 schottische steps, bringing H's dn.
- 13-16 Circle to the L with 16 running steps.
- 9-16 Repeat circling to R.

Presented by Femke van Doorn
Idylwild Workshop 1978

SOURCE: The Netherlands, Overijssel
 RECORD: Folkraft LP 17; Unidisc EX 33-231 M; Nevofoon 12162
 FORMATION: Square of 8 cpls.

MUSIC: 4/4 PATTERN

Meas.

PART I CIRCLE

- 1 All join H's and honor ptr with a nod of the head.
- 2 Honor corner
- 3-4 Repeat meas 1-2.
- 5-8 Circle to the L with 8 sliding steps.
- 1-8 Repeat honors, circle to the R

PART II CPLS CROSS

- 9 The 4 head cpls take CP and meet with 4 sliding steps
- 10 come back to places, 4 sliding steps.
- 11-12 Head cpls cross over (M back to back) 6 sliding steps and 2 more to turn 1/2 CCW
- 13-16 Repeat 9-12 back to places.
- 9-16 Side cpls do the same

PART III CHANGE LADIES ("Smiet oe wief weg" (Throw your wife away)

- 9-10 Head cpls as in Part I
- 11-12 Head cpls move twd each other with 4 slip steps, the W continue, but the M make a 1/2 turn CCW, "catches" the opp W takes her home with 2 slip steps and 2 more to turn 1/2 CCW.
- 13-16 Repeat 9-12 back to places.
- 9-16 Side cpls repeat 9-16.

PART IV TURNING TWO STEP

- 1-8 All cpls move CCW around the circle in turning two-step, to end in their original places.

Sometimes, as on Nevofoon record, the dance is now repeated from Part II (leaving out Part I)

DRIEKUSMAN

48

SOURCE: Eastern part of the Netherlands
 RECORD: Folkraft LP 17; Nevofoon 12162
 FORMATION: Cpls in a circle, CP

MUSIC: 2/4 PATTERN

Meas.

PART I POLKA

1-8 Slow polka, the M makes a light stamp where ever he starts the polka step with his L ft.

PART II

9-10 H on hips. With 4 slow walking steps all turn 1/2 CW on the spot ending back to back with ptr (M facing ctr, W facing wall)

11-12 All walk away with 4 slow walking steps.

13 All look to ptr over R shoulder

14 All look to ptr over L shoulder

15-16 All turn 1/2 CW with 2 slow walking steps; and honor ptr.

9 Wait

10 3 claps

11 Wait

12 3 stamps twd ptr

13 R forefinger up

14 L forefinger up

15-16 Turn around CCW, after touching R H's and honor ptr.

Dance is repeated and then closed by one more polka.

ORDER OF DANCE I, II, I, II, I

Presented by Femke van Doorn
 Idyllwild Workshop 1978

DRIEKUSMAN SONG

Nou wol ik wel es weten wat Hendrieksken zeg,
Hendrieksken zeg, Hendrieksken zeg,
Nou wol ik wel es weten wat Hendrieksken zeg,
Hendricksken zee; bo joa!
Vaoder, mooder wilt mi'j sloan,
'k Mag neet meer met Driekus goan;
Driekusman, Driekusman, keer ow's umme en kiek mi'j es an!

Met de hendkes kalp, klap, klap,
Met de vutkes trap, trap, trap
Har ik di'j, wat zol ik di'j!
Keer ow's umme en dans met mi'j

GORT MET STROOP
(Barley and Syrup)

50

SOURCE: North Holland - Netherlands

RECORD: Nevofoon 12162

FORMATION: Contra form. 6 M on one side, 6 W facing them.

MUSIC: PATTERN

Meas.

PART I

- 1-2 1st and 6th cpls link R elbows and run around 1 1/2 turns, moving between 2nd and 5th cpls.
- 3-4 L elbow on the side, 8 running steps, 2 turns. (1st cpl with 2nd, 6th with 5th).
- 5-6 1st and 6th cpls, R elbow with ptr (2 turns)
- 7-8 L elbow on the side (1st cpl with 3rd, 6th with 4th), 1 turn. Then 1st and 6th cpls form a circle in the middle, H's on shoulders.

PART II

- 9-12 The circle in the middle turns CW with 8 step-hops. Meanwhile, the others move away from the middle (cpls 2 & 3 to the top, cpls 4 & 5 to the bottom) with 3 step-closes and 1 stamp, and the same back again.
- 13-16 The circle turns CCW with 6 step-hops and on the last 4 cts, 1st and 6th cpls run back to places. Meanwhile the other cpls repeat meas 9-12.

PART III

- 1-2 1st M meets 6th W in the ctr - they make 6 running steps, the W joins ft and bends knees and jumps on the 7th ct, and is lifted by the M, who puts her dn on 8.
- 3-4 Both make 8 running steps bkwd to places.
- 5-8 meas. 1-4 are repeated by the 1st W and the 6th M.

51
GORT MET STROOP CONT'd

9-10 2nd, 3rd, 4th and 5th cpls do the sdwd movement of Part II. Meanwhile, 1st and 6th cpl cast out and join in the middle (cpl 1 to 3rd place, cpl 6 to 4th place).

11-16 Everybody turns and faces the top. The new 1st cpl casts off, followed by everybody, meets at the bottom and comes up the set again to new places.

The dance starts over again with the new top and bottom cpls.

Presented by Femke van Doorn
Idyllwild Workshop 1978

SOURCE: Dutch Round dance devised by Mrs. A. Sanson Catz.
 RECORD: Nevofoon 12162
 FORMATION: Cpls in Varsouvienne pos.
 STEP: In this dance is used a "skating" waltz step; a kind of Twinkle.

MUSIC: 3/4

PATTERN

Meas.

PART I

- 1-4 4 skating waltz steps fwd in LOD (Both starting R ft).
 5-8 4 skating waltz steps bkwd in RLOD corssing in back.
 On the last step the M brings his R hand over his ptr head to facing, M with bk to ctr.
 1-4 4 skating waltz steps twd ctr M crossing in bk starting L ft, W crossing in front starting R ft.
 5-8 4 skating waltz steps twd wall, M crossing in front, W in back
 On the last step the M turns his ptr again in varsouvienne pos.

PART II

- 9-16 8 skating waltz steps fwd in LOD, both beginning R ft.
 9-12 2 more (lightly accentuated) then the M leads his ptr around (keeping both H's joined) CCW in 6 running steps.
 13-16 Repeat this action, now leading W CW.

PART III

- 17-20 Ptrs separate and dance (beginning with outside ft) a solo circle in 4 waltz steps; M CCW, W CW, ending face to face in 2 H hold.
 21-24 Repeat circles in Reverse direction ending in OF facing LOD
 17-20 Beginning with outside ft, 2 waltz steps turning (in place) slightly back to back, face to face, 2 waltz steps turn away from ptr.
 21-24 4 waltz steps around in CP
 25-40 Repeat part III

Now the first 2 parts of the dance are repeated. Instead of Part III, we dance:

PART IV

- 17-24 All M step behind their ptr, H's on shoulders, and all dance

in LOD, with 8 skating waltz steps.

17-24 gradually 2 cpls link of 4.

25-40 Then twolines to a line of 8 A.S.O.

Presented by Femke van Doorn
Idyllwild Workshop 1978

RECORD: Folkraft LP 17; Nevofoon 12162

FORMATION: Cpls in CP, M facing LOD, holdig his L (her R) arm low

MUSIC: 2/4 PATTERN

Meas.

OLD VERSION

PART I

1-4 4 step-closes to ctr, slowly bringing arms up

5-8 8 sliding steps back, bringing arms dn again

1-8 Repeat.

PART II

9-16 Polka

NEW VERSION

PART I

1-16 Same as Part I in Old Version

PART II

9-12 In OP, 4 polka steps fwd, face to face; back to back; face to face; back to back

13-16 4 polka steps around

9-16 Repeat.

Presented by Femke van Doorn
Idyllwild Workshop 1978

SOURCE: Ntherlands (Zeeland)
 RECORD: Unidisc EK 33-231M; Nevofoon 12162; Tanz EP 58-612
 FORMATION: Circle of 4 triplets, each triplet 1 M with 2 W.

MUSIC: 4/4 PATTERN

Meas.

PART I

1-8 Circle to the L, 16 running steps and back.

PART II

1-4 8 very small running steps to the middle (bringing arms up) and back

5-8 Repeat

PART III

1-4 M - R H star once around to places

5-8 W - L elbow star once around to places

PART IV

1-4 M and R ptr facing, make 16 side-cut-steps in place, M starting L ft, w R ft, L ptr claps. On the last 4 steps the M turns to his L ptr and repeats the side-cut-steps with her (r ptr claps).

PART V

1-8 Repeat all Part III

PART VI

1-8 Repeat Part II

PART VII

1-8 Repeat Part I

Presented by Femke van Voorn
 Idyllwild Workshop 1978

SOURCE: Netherlands (Zeeland)

RECORD: Folkraft LP 17; Nevofoon 12162

FORMATION: Triplets of 1 M with 2 W, in a big circle. The M holds the outside H of the W. The W have their inside H's joined behind the M's back. All face ctr.

MUSIC: 4/4

PATTERN

Meas. PART I

1-2 8 small running steps to the ctr. Meanwhile the W bring their joined H's over the head of the M to fwd low.

3-4 8 small running steps bkwd, the H's are brought back.

5-8 This is repeated.

PART II

1-8 Each triplet makes a R H star (grasping wrist of person in front) for 32 dts, ending up in a line of 3, facing LOD, M in the middle.

PART III

1-4 The M turns to face his L ptr. M and L HrW make 16 sdwd cut steps in place. The middle person starts on L ft, the outside one on R ft. The R ptr claps.

5-8 On the last 4 steps, the M turns twd his R ptr and repeats the cut-steps with her, L ptr claps. No turn at the end.

PART IV

1-8 Reel of 3, beginning M and R ptr, passing R shoulder. All move to and fro in the reel nearly 2 times, ending with all M in the ctr. R H W in the middle, L H W on the outside.

PART V & VI

Part III and IV with R H W in the middle, ending with the M on the outside, L H W in the middle.

PART VII and VIII

Part III and IV with L H W in the middle, ending in a R H star.

PART IX

1-8 R H star as in Part II

PART X

1-4 All join H's in a big circle and make 16 running steps to

the L

5-8 and 16 to the R

Presented by Femke van Doorn
Idyllwild Workshop 1978

DE-A LUNGUL
Romania

De-a Lungul (Deh-ah Loon-gool) means "along the line," yet it is a couple dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately character. Sunni Bloland saw the dance done by mature married couples during a Market Day in Tirgu Mures, in central Transylvania. The youth of a nearby village, Hodoc, explained that they too do the dance, but only when it is "led" by elders. It seems, at least in that village, De-a Lungul is the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no musical introduction. (These set of Roman numerals refer to the original description of the dance and do not correlate with the dance description as currently taught.

I I, II II, III III, IV IV,
I I, II II, III III, IV IV,
I, II, III. IV

With the addition of three figures plus a walking ("plimbare") Introduction, Try the following?

I	Two times	V	Two Times
II	" "	VI	" "
III	" "	VII	" "
IV	" "	I	Four Times

RECORD: Roemeense Volksdansen (LP) " vofoon 12153, Side 2, Band 5.
The record may be speeded up slightly.

FORMATION: Cpls in a circle facing LOD, inside hands joined and held down in a "V" pos. Free hands hanging loosely at sides.

METER: 3/4 PATTERN

Meas.

1-8 INTRODUCTION: "Plimbare" -- 24 walking steps; start M L, W R. Joined inside hands swing gently during the walking steps, End facing ptr, ft together (shldr parallel) and joined hands in "W" pos.

FIG. I: INSIDE HANDS HELD (M R, W L)

- 1 M: Rock sdwd on L, bring joined hands down in front as body leans fwd (ct 1), Step sdwd on R coming upright, bring hands to "W" pos. (ct 2), close L to R without wt (ct 3).
- 2 Step L fwd, Bring joined hands down to "V" pos (ct 1), step R fwd. bring joined hands fwd and up in an arc (ct 2), turning to face ptr, step sdwd L in LOD and assume Reverse social dance pos (ct 3).
- 3 Rock sdwd R (ct 1), rocksdwd L (ct 2), close R to L without wt (ct 3).
- 4 Moving in RLOD, step R, L, angling slightly away from ptr (cts 1-2). step R fwd pivoting CCW to face LOD and closing L to R without wt (ct 3). NOTE: To repeat Fig. I, maintain inside "W" pos h&Nd hold. To dance Fig. II, assume Varsouvienne pos facing LOD.

1-4 W: same as M but with opp ftwk.

FIG. II: BOTH HANDS HELD (Varsouvienne pos.)

- 1 M Step L fwd bending knee (ct 1), step bkwd R (ct 2), close L to R without wt (ct 3).
- 2 Step fwd L, R, L (cts 1-3).
- 3 Step R to R (ct 1), step L in front of R (ct 2), step R across in front of L (ct 3).
- 4 Step diag bkwd L (vt 1), step diag bkwd R (ct 2), close L to R without wt (ct 3). M leads W around him as he faces LOD.

Grand March.

Leading children (or adults) in a "grand march" can be a good "warming up" for a dance session, especially when they are not yet quite sure whether they really want to and will be able to dance.

You just invite them to follow the couple in front of them and they will find themselves moving to the music in some unexpected patterns. By means of your choice out of the possible figures, you can make it more or less long or complicated.

When a group of children has been doing several figures, they will like it very much to be left alone in doing them, the first couple leading and choosing the order.

Very often they will be able to find out new possibilities themselves (so don't tell them all you know, at once!).

The following description will give you a number of figures in a rather logical order, but these are mostly to teach for one time, so make your choice, and of course the order can be changed. Try to avoid to get the partners change places (so keep the girls on the right hand of the boys) and to get a circle facing out!

FIGURES.

1. Serpentine.

The leading couple walks a serpentine through the hall, all couples following exactly their trail.



2. Standing arches.

The leading couple walks along LOD and comes to a standstill at the beginning of one of the long sides, making an arch (with one hand). The next Cpl ducks under their arch and stands beside them, making an arch too, a.s.o. until one long arch-way is made, the 1st Cpl standing at the rear end.



3. Alley.

The leading Cpl starts clapping, when all do so, an "alley" is formed. The 1st Cpl dances through this alley with sliding steps, in butterfly position. Coming to the end, they step apart and stand clapping. The other Cpls follow them, ~~xxxxxx~~ a next Cpl starting every 4 beats.



When the leading Cpl has to start again, they just walk through the alley, followed by the others, so re-establishing the original order.

4. Walking arches.

The 1st Cpl raises inside hands to an arch, but keep moving. When the whole file is walking as an arch, the 1st Cpl turns in, changes hands and ducks through the whole arch-way, immediately followed by the 2nd and following Cpls. At the end of the arch-way they turn back again, making an arch (so every body keeps moving). When coming at the beginning again, they can repeat the ducking, or just walk on.

5. Separate to single file.

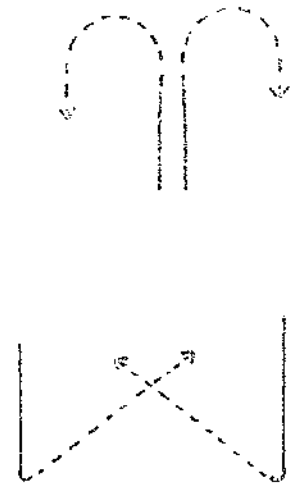
The 1st Cpl leads the file through the middle, up the hall. Coming to the end, they separate: the boy walking to the left, the girl to the right and leading their line along the long wall. (They must keep contact to move in the same pace!)

When coming to the end of the long wall, there are several possibilities:

a. Crossing files.

Both lead their file in a straight line over the diagonal. Both files will cross in the middle, where the boys let pass their partner in front of them.

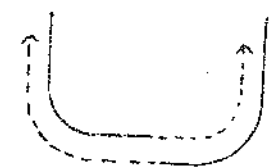
Arriving at the corner, the files are led along the long wall again and the figure is repeated from the next corner, finishing again along the long wall.



b. Passing files.

Both partners of the 1st Cpl walk along the short wall towards each other and keep moving in this direction, the girls-file passing along the inside of the boys-file.

When meeting again at the other side of the hall, the boys can pass at the inside, girls keeping the outside track.



c. Progressive chain.

(Only when the grand right and left is known!)

When meeting, partners of the 1st Cpl pass each other giving R hands, then they pass the next giving L hands a.s.o. thus starting a progressive grand chain.

This will only be possible when the children walk in good distances. They must react correctly on the hand that is offered them by the 1st Cpl.

The figure can be repeated at the other side of the hall.

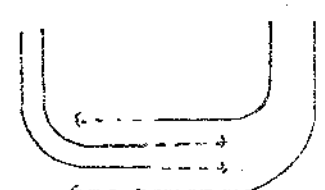


6. Buckle up two and spread.

When meeting again, the 1st Cpl marches through the middle again and coming to the end continues to the left, while motioning the next Cpl to go to the right. The 3rd Cpl must go to the left again and the 4th to the right, a.s.o. Along both long walls there is walking a file of Cpls now and when these meet (at the middle of the short side) there are again several possibilities:

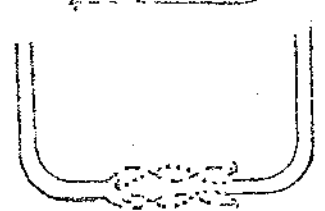
a. Under the arches.

In one file all raise inside hands to make an arch-way, the other file passes below (all keep moving) at the next meeting this can be reversed.



b. Progressive dip and dive.

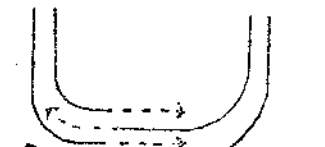
The original 1st Cpl makes an arch where the 1st Cpl of the other file ducks under then 1st Cpl ducks under the arch of the next, over the 3rd, a.s.o. Every Cpl that has passed the 1st, goes on over and under or under and over as the case may be.



c. Pass through.

Instead of making arches, the two rows can also pass one going between the other.

Either one whole file in between the other one, or the girls in between the other file (that means, passing



7. Buckle up four.

When meeting again, the Cpls of both files march up the hall in lines of four.



8. Buckle up eight.

These lines of 4 can spread again.

The first, 3rd, 5th, a.s.o. going to the left, the even numbers to the right and when meeting again, make lines of 8.

(When dancing in a hall, you'd better not go further, but if outside and with a great number of children, this could go on to lines of 16 or even 32).

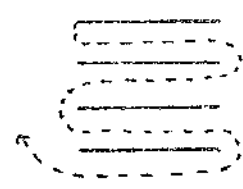
These lines must come to a halt at about 3 mtr distance from each other.

9. "Snake".

When the leading Cpl did go to the left each time it will now be at the left side of the first line and can take the lead again.

If not the Cpl standing there must do so.

They lead the line through all following lanes and when the tail passes, it is always again the left side of the line that must join. (When the right side joins, this line will come in reversed). At the end of the last lane the leader must take care to start moving in a circle clockwise, so that all will be facing in.



10. Winding.

By moving clockwise a circle will be formed, and the line can be wound up by continuing inside the circle (but rather close to it).

When the whole line is wound up to a spiral, there are different possibilities to get out again:

a. Unwinding.

The 1st man turns left and walks back through the spiral lane. ~~to~~ Everybody keeps going.

b. Unwinding.

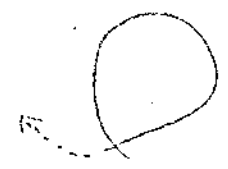
All come to a standstill and the 1st man leads the line through arches straight out. There he continues going in a big circle CW and the spiral will be wound off from the inside.



11. Needle and thread.

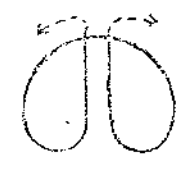
The leading man goes through an arch, made by the last Cpl, the whole line following.

Then reversed: the last girl through the arch of the 1st Cpl.



12. Double needle and thread.

Make a closed circle. The leading Cpl makes a "needle" of their inside arms (stretching them forward) and move, followed by their neighbours towards an arch opposite them. As soon as they have come through, they let go of the partners and walk back to places along their own side of the circle, pulling the whole circle under the arch. This figure can be repeated with other Cpls leading.



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