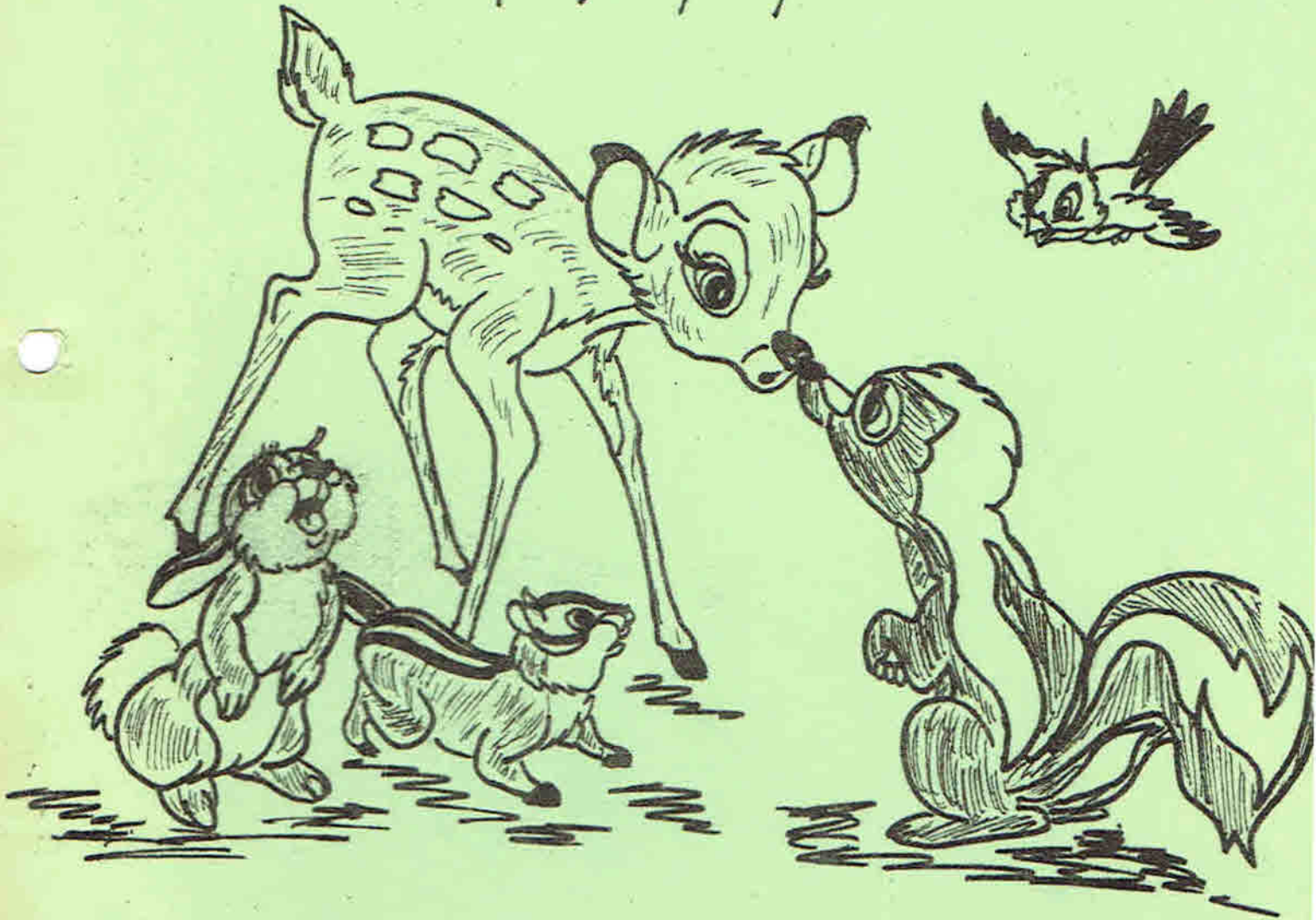


IDDYLLWILD

MIXMASTER

1977



DESERT SUN SCHOOL

GAY GORDONS
(Scotland)

1

- SOURCE: Gay Gordons is a couple dance that originated in Northern Scotland/
- MUSIC: RECORD: Express E-282-B
- FORMATION: Cpls facing LOD in Varsouvienne pos (M H are not on bottom, but H are raised from normal shaking H hold so that W's L H on bottom and W's R H on outside).
- STEPS: Walk, Pas de Basque: Leap lightly onto R, knee and toe turned out (ct 1), step L beside R so that L heel is close to R in-step, knees and toes turned out (ct &), step R in place (ct 2) extend L ft diagonally fwd L, Knee straight and toe pointed dn (ct &). Begin next step L (ct 3 & 4 &).
- Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing dn, knee turned out (ct & of preceding meas) step fwd R (ct 1), close L ft up to and behind R, L instep close to R heel and take wt on L (ct &), step fwd R (ct 2). Begin next step hopping on R (cts &, 3&, 4). In this dance there are 2 skip changes of step per meas, and the step is the equivalent of a ptr turning polka done on the toes.

MUSIC: 4/4

PATTERN

Meas.

- Upbeat INTRODUCTION
- 1 Starting outside ft, walk 4 steps fwd LOD. Retaining H hold, turn individually $\frac{1}{2}$ CW on last step.
- 2 Walk 4 more steps bkwd LOD
- 3 Walk 4 steps fwd RLOD. Retaining H hold, turn individually $\frac{1}{2}$ CCW on last step.
- 4 Walk 4 more steps bkwd RLOD.
- 5-6 Release L H and raise R H high. Progressing slightly fwd LOD W turns twice CW in front of M under joined R H dancing 4 pas de basque steps, starting R. M follows W with 8 walking steps, starting L.
- 7-8 Assume closed pos and dance 4 skip change of steps turning CW and progressing LOD. On last ct W turns CW into Varsouvienne pos to repeat dance from beginning.
- NOTE: During meas 5-6 as M follows W, instead of 8 walking steps he may dance 4 pas de basques steps or 4 skip change of step. All three versions are danced in Scotland.

Presented by John Filcich
Idyllwild Workshop Mix Master 1977

GREIZ
(Lithuania)

2

SOURCE: Less known among Lithuanians is Greiz, which entered Lithuania along the Latvian border. This dance is derived from the Kreuz (Cross) polka of the Germans, who during the Teutonic influx into Latvia brought it with them; from Latvia it came to Lithuania to become the Greiz, which is meaningless in Lithuanian. The Lithuanianized name Greicius means, "The Speedy One", the effect one gets from spinning.

MUSIC: RECORD:

FORMATION: Cpls in a double circle facing in a fwd CCW direction W to M's R, inside H joined.

MUSIC: 2/4

PATTERN

Meas.

- 1-2 Beginning with outside ft (M L, W R), walk fwd 3 steps. On second ct of meas 2 turn about in place twd ptr to face in a CW direction, placing heel of outside ft (MR, WLO fwd on floor, join other hands (M L, W R).
- 3-4 With outside ft (M R, W L), walk in a CW direction 3 steps and turn about in place twd ptr to face CCW direction, placing heel (M L, W R) fwd on floor.
- 5-6 With 4 steps turn away from ptr, W turning in place, M turning fwd to next W.
- 7-8 Taking new W in dance pos, turn with her in place with 4 steps. Repeat dance.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

JAUNIMELIS
(Lithuania)

3

SOURCE: Pronunciation - translata "Our Youth"

MUSIC: RECORD:

FORMATION: Circle of cpls, all facing ctr, H joined, W to R of M.

MUSIC: 3/4

PATTERN

Meas'

1-8 All walk to R

9 All stand still

10 Clap H twice

11 Stand still

12 Stamp twice

13-16 Play music as many times as required to meet ptr, while doing the Grand Right and Left. Start dance with new ptr.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

KALVELIS
(Lithuania)

4

SOURCE: No dance of Lithuanian origin has won greater favor among American folk dancers than has Kalvelis, which is now known in almost every nook of the country. Among the Lithuanians, too, it is the first dance they learn in their repertoire. Because of its popularity, it is no wonder that many folk dance groups here created new versions or elaborated on its simple playfulness. In some regions, the version is a far cry from the original which I first introduced to the general American folk dance audiences during the late '30's. However, the version described below is the authentic one and is set down in a Lithuanian governmental publication. This dance may be considered an occupational dance, though the only thing portraying the smithy's occupation is the handclapping in the Refrain which represents the striking of the hammer on the anvil.

MUSIC: RECORD:

FORMATION: Any number of cpls. All join H's in a circle, W on M's R.

MUSIC: 2/4

PATTERN

Meas.

PART I

- 1-7 Polka in circle to the R, seven polka steps.
8 Stamp three times.
9-16 All polka to left ending with 3 stamps, facing ptrs.

REFRAIN

- 1 Clap own H twice (R over L) (1), L over R (2). Imitate hammer beating over anvil
2 Same as meas 1, Refrain
3-4 Hook R arms with ptr and turn once in place with four skips
5-6 Clap as in meas 1-2, Refrain
7-8 Hook L arms and turn in place
9-16 Repeat meas 1-8, Refrain

PART II

- 1-3 All face ctr of circle. W dance twd ctr with 3 polka steps.
4 3 stamps and turn to face ptr.
5-8 Back to place with 3 polka steps finish with 3 stamps and turn to face ctr.
9-16 M polka into circle and out as in meas 1-8 of this Part. However, their steps are more vigorous, stepping on the first beat of each meas.

REFRAIN

PART III

- 1-16 Face ptrs and do a grand R & L. If the group is small continue Grand R & L until ptrs meet a second time. If ptr meet before

KLUMPAKOJIS
(Lithuania)

6

SOURCE: Klumpakojis is an adopted and a favorite of the Lithuanian dance repertoire. It resembles many other dances found among the Dutch, Germans, Swedes, Czech and others. Translation: The Wooden Shoe.

MUSIC: RECORD:

FORMATION: Cpls anywhere in a dance pos.

MUSIC: 2/4

PATTERN

Meas.

1-8 Polka in a CCW direction, cpl behind cpl

9 Release hold and walk CCW two steps (in circle)

10 Stamp three times

11 Walk two steps CW

12 Clap three times

13 Shake R index finger three times

14 Shake L index finger three times

15 Slap ptr RH, one complete turn to L and face a new ptr to own L.

16 Stamp in front of new ptr.
Repeat to end of music.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

KOJA, KOJA
(Lithuania)

7

SOURCE: This dance seems to be another variation of the Russian "Oyda" or as the Lithuanians call it, "Anelkute, Kaire Koja" (Little Anna, Your Left Foot). This Version is found among the Lithuanians of Baltimore, Md. The tune was given me by Kazys Stupuras who danced it in Tryskiai, district of Siauliai, and brought the dance to this country.

MUSIC: RECORD:

FORMATION: Cpls anywhere on the floor. Both H's joined, facing ptr.

MUSIC: 4/4

PATTERN

Meas.

PART I

- 1 Step R,L,R, turning slightly to R until L shoulders are adjacent and joined H's are stretched across each other's chest.
- 2 Stamp in place twice with L ft.
- 3 Step L,R,L, turning slightly to L until R shoulders are adjacent and joined H's are stretched across each other's chest.
- 4 Stamp R ft twice.

PART II

- 1 Same as meas 1, Part I
- 2 Hip L hips against each other twice
- 3 Same as meas 3, Part I
- 4 Hit R hips against each other twice
- 5-8 Polka in dance pos anywhere on the floor.
Repeat to end of music.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

LA BASTRINGUE
(Lithuania)

8

SOURCE: A nice French Canadian Mixer, originally learned from Germain and Louise Hebert, presented at the lawn party Thursday evening by David Chang and Lise Liepman.

MUSIC: RECORD: Jean Carignon "Electra EKL 266A-8, also identical recording produced in Los Angeles

FORMATION: Cpls in single circle, W on M's L, H held shoulder ht, all facing ctr.

MUSIC:

PATTERN

Cts

- 1-4 All starting on R, take 3 steps to ctr and hold (R,L,R, hold)
- 5-8 All starting on L, take 3 steps bk to circle and hold (L,R,L, hold)
- 9-16 Repeat action of cts 1-8
- 1-8 Still holding H's and each turning $\frac{1}{4}$ L, take 4 two steps in RLOD (starting R)
- 9-16 Take four two steps in LOD (starting R).
- 1-4 Holding M L, W R and releasing other H, M turns W one turn CW under joined H to end in banjo pos (R hips adjacent), with 4 steps (M dance in place).
- 5-16 Starting with R ft, do 12 buzz-turn steps, ending in open ballroom pos facing LOD.
- 1-16 Starting R, do eight two-steps in LOD. End facing ctr in single circle, H's joined with neighbors.
- Repeat from beginning.

Presented by John Filcich
Idyllwild Workshop Mix Master 1977