

MANDINADES  
(MAN-DIN-A<sup>1</sup>-DES)  
GREEK

A-130

SOURCE: CHRIS TASULIS. ORIGINAL DANCE DESCRIPTION BY MR. THEODORE PETRIDES, FORMERLY WITH THE ROYAL GREEK FESTIVAL COMPANY "PANEGYRUS". TRANSCRIBED BY BEN FADEN OF NEW YORK; INTERPRETED, MODIFIED AND PRESENTED BY CHRIS TASULIS AS A RESULT OF PERSONAL OBSERVANCE OF CRETAN, DODECANESE AND CYCLADIAN FAMILIES NOW LIVING IN THE LOS ANGELES AREA. INTRODUCED AT FOLK DANCE FEDERATION STATEWIDE INSTITUTE, BAKERSFIELD, MAY 16, 1959.

THERE ARE HUNDREDS OF KNOWN MANDINADES, AND A VERSATILE DANCER AND SINGER OFTEN COMPOSES HIS OWN DISTICH ON THE SPUR OF THE MOMENT AND IN SYMPATHY WITH THE MOOD OF THE OCCASION. (A DISTICH REFERS TO A COUPLET OR 2 LINES OF VERSE MAKING COMPLETE SENSE.) THESE BASIC MANDINADES ARE TYPICAL OF THE ISLANDS OF THE AEGEAN SEA AND ESPECIALLY OF THE ISLAND OF CRETE. THE TERM "MANDINADES" REFERS TO "SPONTANEOUS SONGS AND DANCES" AND HAS, AS IN THE CASE OF THE SOUSTA, AN ORIGIN AS ANCIENT AS THAT OF THE MORE FAMILIAR SYRTOS. BECAUSE OF REGIONAL DIFFERENCES, EACH ISLAND HAS ITS OWN UNIQUE AND INDIVIDUALISTIC SERIES OF MANDINADES WHICH ARE CHARACTERISTIC OF THE INHABITANTS OF THAT SPECIFIC ISLAND GROUP, AS IN THE CASE OF THE CYCLADES (KYKLADES), DODECANESE AND IONIAN.

THE MANDINADES PRESENTED HERE ARE NOT CONFINED TO ANY ONE ISLAND GROUP IN PARTICULAR, BUT TO ALL IN GENERAL.

TO BE PRESENTED BY CHRIS TASULIS.

MUSIC: RECORDS: HELLENIC 6. P. 2-B "KARIOTIKO". 78 RPM, MOD. TEMPO.  
NINA 624-B "SOUSTA KRITIKI". 78 RPM, FAST TEMPO.  
COL LP "FROM THE LAND OF THE GOLDEN FLEECE". THE DODECANESE SOUSTA FOLLOWING THE SONG "GAITANI" IS BEAUTIFUL, BUT ITS DURATION IS ONLY 1-1/4 MIN.  
ESOTERIC LP Es-527, SIDE 2 "GREEK FOLK SONGS AND DANCES". KASTRINOS, SOUSTA, PENTOZALIS -- VERY SHORT DURATION.

FORMATION: SMALL GROUPS OF FOUR OR FIVE PERSONS, NO PTR NECESSARY, LEADER AT R END, HANDS ON SHOULDER OF ADJACENT DANCER. LEADER MAY CARRY HANKERCHIEF IN R HAND TO FLOURISH AT WILL. PERSON AT L END KEEPS FREE HAND OR FIST IN BACK, WAIST HIGH. FACE CTR THROUGHOUT ALL STEP-PATTERNS.

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MUSIC 2/4

PATTERN

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MEASURES

1. KASTRINOS (ERAKLION, CRETE, SOMETIMES REFERRED TO AS KASTRO).

1 MOVING SLIGHTLY FWD TWD CTR, DANCE ONE "HEEL PAS DE BASQUE": STEP R (CT 1);  
STEP LIGHTLY ON L HEEL ACROSS IN FRONT OF R (CT &); STEP R (CT 2).

2 REPEAT ACTION MEAS 1 WITH OPP FOOTWORK.

MANDINADES (CONTINUED)

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MEASURES

- 3 STEP-HOP FWD: STEP R (CT 1); HOP R, RAISING L FT BWD, TOE DOWN, KNEE BENT, THIGH ONLY SLIGHTLY FITTED (CT 2).
- 4 REPEAT ACTION MEAS 3 WITH OPP FOOTWORK.
- 5 BACKING AWAY FROM CTR, DANCE ONE STEP-HOP ON R, RAISING L FT TO REAR AS IN MEAS 3.
- 6 DANCE ONE "BWD PAS DE BASQUE": STEP BWD ON L (CT 1); STEP R ACROSS BEHIND L (CT &); STEP L (CT 2).
- 7 REPEAT ACTION MEAS 6 WITH OPP FOOTWORK.
- 8 STEP ON L (CT 1); LIFT R TOE UP, KNEE BENT, THIGH LIFTED ONLY SLIGHTLY (CT &); THRUST R DIAG FWD TO L, HEEL DOWN AND A FEW INCHES FROM THE FLOOR, TOE POINTED UP, KNEE STRAIGHT (CT 2).

REPEAT ACTION OF THESE 8 MEAS UNTIL CHANGE IS CALLED BY LEADER.

II. SOUSTA (RHODES, DODESCANESE). THIS FIGURE DEMONSTRATES THE SPRINGY ACTION OF A CARRIAGE BEING DRIVEN OVER A ROCKY ROAD.

- 1 LEAP FWD ONTO R (CT 1); HOP ON R (CT 2); STEP DIAG FWD TO L ON L (CT &).
- 2 STEP DIAG FWD TO R ON R (CT 1); STEP DIAG FWD TO L ON L (CT 2);  
STEP VERY SLIGHTLY FWD ON R NEXT TO L (CT &).
- 3 STEP ON L IN PLACE (CT 1); HOP ON L, RAISING R THIGH ONLY SLIGHTLY SO THAT R FT IS RAISED IN BACK, TOE DOWN (CT 2).
- 4-6 MOVE BWD AWAY FROM CTR, REPEATING EXACTLY THE SAME FOOTWORK OF FIG II, MEAS 1-3.

REPEAT ACTION OF THESE 6 MEAS UNTIL CHANGE IS CALLED BY LEADER.

III. KARIOTIKOS (ICARIA, CYCLADES)

- 1 STEP ON R IN PLACE (CT 1); HOP ON R (CT 2); STEP ON L BEHIND R (CT &).  
(THIS STEP IS LIKE THE "TUCK-STEP" OF "U SEST".)

MANDINADES (CONTINUED)

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MEASURES

- 2 STEP ON R (CT 1); STEP TO L ON L (CT 2); STEP ON R NEXT TO L (CT &).
- 3 STEP FWD ON L WITH EMPHASIS (CT 1); STEP ON R BACK IN PLACE (CT 2);  
STEP ON L NEXT TO R (CT &).

REPEAT ACTION OF THESE 3 MEAS UNTIL CHANGE IS CALLED BY LEADER.

NOTE: LEADER MAY CALL STEP PATTERNS IN ANY SEQUENCE HE CHOOSES. HOWEVER,

SINCE THE TRANSITION FROM FIG III TO FIG I IS AWKWARD, THE FOLLOWING TRANSITION-STEP SHOULD BE USED.

TRANSITION-STEP -- TO BE USED ONLY WHEN FIG I IS CALLED TO FOLLOW FIG III.

1-2 DANCE THE ACTION OF FIG III, MEAS 1-2 ONLY.

3 STEP FWD ON L WITH EMPHASIS (CT 1); HOP ON L (CT 2).

4 STEP FWD ON R (CT 1); HOP ON R (CT 2).

5-7 DANCE ACTION OF FIG I, MEAS 6-8.

NOW DANCE THE COMPLETE ACTION OF FIG I (MEAS 1-8) UNTIL CHANGE IS CALLED BY LEADER.

MANDINADES -- CUE SHEET  
GREEK ISLANDS

S - STEP  
H - HOP  
L - LEAP

1. KASTRINOS -- FACE CTR THROUGHOUT.

	PAS DE	BAS	FWD
ACT:	S S	S	
FT:	R L	R	
CT:	1 &	2	
MEAS:		1	

	PAS DE	BAS	FWD
ACT:	S S	S	
FT:	L R	L	
CT:	1 &	2	
MEAS:		2	

	FWD
ACT:	S H
FT:	R R
CT:	1 2
MEAS:	3

	FWD
ACT:	S H
FT:	L L
CT:	1 2
MEAS:	4

	BWD
ACT:	S H
FT:	R R
CT:	1 2
MEAS:	5

	BWD	PAS DE	BAS
ACT:	S S	S	
FT:	L R	L	
CT:	1 &	2	
MEAS:		6	

	BWD	PAS DE	BAS
ACT:	S S	S	
FT:	R L	R	
CT:	1 &	2	
MEAS:		7	

	S	THRUST
ACT:	L	R FWD
FT:	L	R
CT:	1	2
MEAS:		8

S = STEP  
H = HOP  
L = LEAP

II. SOUSTA -- FACE CTR THROUGHOUT

ACT:	S ↑	H S ←	S →	S ← S	CLOSE	S	H
FT:	R	R L	R	L R	CLOSE	L	L
CT:	1	2 &	1	2 &	CLOSE	1	2
MEAS:		1		2			3

  

ACT:	S ↓	H S ←	S →	S ← S	CLOSE	S	H
FT:	R	R L	R	L R	CLOSE	L	L
CT:	1	2 &	1	2 &	CLOSE	1	2
MEAS:		4		5			6

MOVE FWD DURING THESE 3 MEAS

MOVE BWD DURING THESE 3 MEAS. FOOTWORK IS EXACTLY SAME AS ABOVE

III. KARIOTIKOS -- FACE CTR THROUGHOUT

ACT:	S	H S BHND	S	S S	WITH EMPHASIS	S FWD	S S
FT:	R	R L	R	L R	WITH EMPHASIS	L ↑	R ↓ L
CT:	1	2 &	1	2 &	WITH EMPHASIS	1	2 &
MEAS:		1		2			3

TRANSITION-STEP FROM FIG III (KARIOTIKOS) TO FIG I (KASTRINOS)

ACT:	S	H S BHND	S	S S	WITH EMPHASIS	S FWD	H
FT:	R	R L →	R	L R	WITH EMPHASIS	L ↑	L
CT:	1	2 &	1	2 &	WITH EMPHASIS	1	2
MEAS:		1		2			3

  

ACT:	S S S	S S S	S	THRUST FWD TO LEFT
FT:	L R L	R L R	L	R
CT:	1 & 2	1 & 2	1	2
MEAS:		5		6

  

ACT:	S	S	S	THRUST FWD TO LEFT
FT:	L	R	L	R
CT:	1	&	2	2
MEAS:				7

ACT:	S FWD	H
FT:	R ↑	R
CT:	1	2
MEAS:		4

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