

R25 1964 ✓

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

APRIL INSTITUTE

1964

DATE: SUNDAY, April 12, 1964

TIME: Registration: 1:00 P.M.
Instruction: 1:30 - 5:00 P.M.

PLACE: SAILBOAT HOUSE CLUB ROOM
568 Bellevue, Lakeside Park
Oakland, California

INSTRUCTORS: June Schaal
Madelynne Greene
Miriam Lidster

DANCES

Viron Polka Estonian

Lamtti Finnish

Sheikhani Assyrian

Pentazalis Greek

Copeo De Muntanya Mallorcan

COMMITTEE

Ed Starr, Chairman
Edith Cuthbert
June Schaal
Walt Baldwin
Edith Thompson

Alice Crank, Coordinator

V I R O N P O L K A

(Estonia)

June Schaal learned this couple dance in Helsinki from Oili Alhsted, a physical education instructor. Estonia is near the border of Finland and is now in Russian hands. Viron means Estonian:

MUSIC: Record: Express #236

FORMATION: Cpls in a double circle in closed pos.

STEPS:and Polka*, Walk*, Bloking Step Variation (r meas): With a low jump
STYLING: extend R fwd, ball of ft on the floor (meas 1, ct. 1). Jump revers-
ing ft so that L is extended fwd (meas 2, ct. 1). Reverse ft with 4
fast jumps extending RLRL fwd (meas 3, cts 1,2 and meas 4 cts 1,2).

Cross Polka: Hop L (ct & of preceding meas); step R across in front
of L, twisting body slightly to L (ct 1); step L in place in back of
R (ct &); step R in place in front of L (ct 2). Next step begins
crossing L in front of R.

The style is gay and very flirtatious throughout. Steps are des-
cribed for M, W dances counterpart unless otherwise specified.

*Described in Volumes of Folk Dances from Near and Far published by
the Folk Dance Federation of California, Inc., 1095 Market Street,
Room 213, San Francisco 3, California.

MUSIC 2/4

PATTERN

Measures

1 note Introduction

A I. TURNING POLKA

1-8 Dance 8 polka steps turning CW and progressing LOD. M start with
hop R.

B II. FACE TO FACE AND BACK TO BACK

9=16 Facing LOD, W to MR, inside hands joined at shoulder height, outside
fists on hips, dance 8 polka steps LOD, face to face on the first
polka, then turning back to back, etc. throughout.

A III. KNEE BENDS AND CLAPS

1 Face ptr, M back to ctr, W with fists on hips, M arms folded and
held high across chest. Keeping ft and knees together and back
straight, bend knees sharply (ct 1); straighten (ct 2).

2. Clap own hands 3 times (cts 1, &, 2).

3-4 With free fists on hips, shake first the R forefinger at ptr three
times (meas 3, cts 1,7,2) and then L forefinger three times (meas 4,
cts 1,&,2).

5-8 Repeat action of meas 1-4, Fig III

B IV. BLEKING STEP

9-16 With fists on hips dance 2 Bleking step variations.

A V. STAR

1 Face ptr, clap own hands twice (cts 1,2).

2-4 Both starting with hop on R, dance 3 polka steps in a R hand star turning CW. Keep palms and elbows together in star, outside fists on hips.

5-8 Dance 4 polka steps back to place in a L hand star turning CCW.

B CROSS POLKA

9-12 Face ptr, W fists on hips, M arms folded and held high across chest. Dance 4 cross polkas in place, both starting with hop L.

13-14 Dance 2 polka steps bwd away from ptr.

15 Take 2 walking steps (RL) twd ptr (cts 1,2).

16 Take 3 quick steps RLR (cts 1,&,2) to finish in varsouvienne pos. facing LOD.

A VII. VARSOUVIENNE POLKA

1 Both step L fwd LOD (ct 1); touch R beside L (ct 2).

2 Step bwd R (ct 1); touch L beside R (ct 2).

3-4 Dance 2 polkas fwd LOD.

5-8 Repeat action of meas 1-4, Fig VII.

B VIII CLAP, POLKA AWAY AND TOGETHER

9 Face ptr, M back to ctr, Clap own hands twice (cts 1,2).

10-12 W fists on hips, M arms folded across chest, dance 3 polka steps bwd away from ptr. Start hop on MR.

13-16 Repeat the claps and polka steps dancing twd and passing ptr by R shoulder to finish almost back to back, looking over R shoulder at ptr.

A 1 W repeat clap; M stamp L heel twice instead of clapping (cts 1,2).

2-4 Dance 3 polka steps bwd away from ptr.

5-8 W repeat clap, M stamp R twice, and dance 3 polka steps fwd twd ptr. to join inside hands to repeat the dance.

Repeat the dance starting with Fig II and continuing through Fig VIII.

IX. FINALE

B 9-16 Repeat action of Fig II.

A 1-8 Repeat action of Fig I twice, dancing 16 polka steps any place on

B 9-16 the floor.

L A N N T T I

(Finland)

This mixer was learned by June Schaal in Helsinki from Oili Alhsted, a physical education instructor. It is a traditional dance still danced in the central area of Finland.

MUSIC: Record: Express #236

FORMATION: Cpls in a double circle facing LOD W to MR, inside hands joined at shoulder height, outside fists on hips.

STEPS: Polka*, Walk*.

Steps are described for M; W dances counterpart.

*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market Street, Room 213, San Francisco 3, California.

MUSIC 2/4

PATTERN

Measures

2 Introduction

A I. FACE TO FACE AND BACK TO BACK

1-8 Starting with hop on R, dance 8 polka steps LOD, face to face on the first polka then turning back to back, etc., throughout.

A rpt II. TURNING POLKA

1-8 In closed pos dance 8 polka steps turning CW and progressing LOD.

B III. PROGRESSION

1 With fists on hips face ptr, M back to ctr. Keeping ft and knees together and back straight, bend knees sharply (ct 1), straighten (ct 2).

2 Clap own hands 3 times (cts 1, &, 2).

3-4 Repeat action of meas 1-2, Fig III.

5 Clap ptr R (ct 1), clap own hands (ct 2).

6 Clap ptr L (ct 1), clap own hands (ct 2).

7 With fists on hips turn away from ptr (M CCW, W CW) taking 2 steps LR (cts 1,2).

8 Finish facing ptr and stamp 3 times LRL (cts 1, &, 2).

B rpt Repeat action of meas 1-6, Fig III. On meas 7-8 during the turn
1-8 away from ptr, M progress RLOD to W behind.

Repeat dance from beginning with new ptr.

This dance: description subject to revision before publication in "Let's Dance" magazine.

S H E I K H A N I

Sheikhani (Shei-kha'ni), according to Rickey Holden, who introduced this dance at several workshops in the San Francisco bay area, is a boy's name and is derived from the ancient Assyrian ta-ka'ni which means "come, be happy".

MUSIC: Record: Folkraft LP-4, "Assyrian Folk Dances",
Side A, Band 1 and Band 7
Folkraft 733-1062A

FORMATION: Open circle, facing fwd twd ctr, hands clasped with fingers interwoven, forearms together with L hand over R, elbows bent and hands held slightly above waist height.

STYLING: Throughout the dance there is a slight shaking which accentuates the rhythm and syncopation of the music. This "shaking" is gotten with a slight vibration or shaking of the arms and an easy flexion of the knees.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: No planned introduction. Leader at R end of line signals beginning of dance.

BASIC PATTERN

1-2 Beginning L, step fwd twd ctr on L, moving hands fwd slightly (ct 1), continue fwd step-close-step (RLR) (ct 2 & 1), swing L ft fwd, toe pointing up (ct 2).

3 Move directly bwd with 2 walking steps (L,R), (ct 1,2), bringing hands back twd body and to R on second step, turning to face slightly R.

4-6 Turn to face ctr and step slightly fwd on L ft bringing hands fwd (ct 1). Turn to face LOD (CCW), bending L arm so L hand is at small of own back, move fwd step-close-step (RLR) (ct 2 & 1), step-close-step (LRL) (ct 2 & 1), turning on last step to face ctr and lowering hands momentarily.

Swing hands fwd to resume original pos and step R beside L taking entire wt onto R (ct 2).

The above basic pattern may continue throughout the entire recording or other variations which may be found in the dance notations accompanying the LP record "Assyrian Folk Dances" may be added.

This dance description subject to revision before publishing in "Let's Dance" magazine.

P E N T A Z A L I S

(Crete)

SOURCE: 1. Oliver (Sonny) Newman:
Summer Festival in Athens, and Cretean ethnic groups in New York

2. Athan Karras: Kolo Festival 1963

MUSIC: Record: Folkraft LP 3, Side 2, Band 2 "Greek Folk Dances".

FORMATION: Line. Leader calls out variations.

METER 2/4 (Despite the complex appearance of Pentazalis, it fits into a very ordinary rhythmical breakdown of Slow, Quick, Quick.)

Measures

PATTERN

I. BASIC STEP (Oliver (Sonny) Newman)

- 1 Step L (ct 1). Bring R ft up across in front of L rising on the ball of the ft (ct 2). Lower L heel (ct &).
- 2 Step R (ct 1) (bringing L ft close to R). Step L to L (ct 2). Step R across slightly in front of L (ct &).
- 3 Step L in place (ct 1). Step R to R (ct 2). Close L to R (ct &)
- 4 Step R to R (ct 1). Bring L up across in front of R rising on ball of R (ct 2). Lower R heel (ct &).

II. VARIATION #1 - LEAP ACROSS

- 1-2 Repeat action of Fig I, meas 1-2
- 3 Step L in place (ct 1). Making a small arc, leap onto R ft to R (ct 2). Step L across in front of R (ct &).
- 4 Repeat action of meas 4, Fig I. Basic.

III. VARIATION #2 - BRUSHES

- 1 Repeat action of meas 1, Fig I, Basic
- 2 Step R to R (ct 1) extending L slightly fwd of R. Step L in place, extending R (ct 2). Step R in place, extending L (ct &).
- 3 Step L in place extending R (ct 1). Step R in place extending L (ct 2). Step L in place (ct &).
- 4 Repeat action of meas 4, Fig I. Basic.

IV. VARIATION #3 - POLKA

- 1-2 Repeat action of meas 1-2 Fig I, Basic.
- 3 Step L in place (ct 1). Hop on L moving R slightly bwd diag (ct &). Step R to R (ct 2). Close L to R (ct &)
- 4 Repeat action of meas 4, Fig I, Basic.

V. VARIATION #4 - TRAVELLING

- 1 Repeat action of meas 1, Fig I. Basic
- 2 (Steps in meas 2 and 3 are very small) Step R to R (ct 1).
Cross L behind R (ct &). Step R to R (ct a) Step L behind R (ct 2)
- 3 Small leap on R to R (ct 1). Step L in front of R (ct &). Step
R to R (ct a). Step L in front of R (ct 2).
- 4 Repeat action of meas 4, Fig I, Basic.

I. BASIC (Athan Karras)

- 1 Spring on L ft fwd, bending R leg, (ct 1), hop on L ft (ct 2).
- 2 Spring bwd on R ft, bringing L ft in front of R (ct 1);
Spring on L ft to L crossing R ft in front and stepping LRL (ct 2).
- 3 Spring onto R ft to R, crossing L ft in front (ct 1), and stepping
RLR (ct 2).
- 4 Raise L ft off the floor and hop on R ft in preparation for a repeat
of the Basic.

II. BRUSHES

- 1-2 Repeat action of Meas 1-2, Basic (Karras).
- 3 Spring to R and do three quick brush steps RLR.
- 4 Repeat action of meas 4, Basic (Karras).

III. BRUSHES (Double)

- 1 Spring onto L fwd (as in meas 1, Basic, (Karras).
- 2 Spring bwd on R ft and do three brush steps, RLR.
- 3 Repeat three brush steps, LRL.
- 4 Repeat action of meas 4, Basic (Karras).

IV. JUMP-HOP

- 1-2 Repeat action of meas 1-2, Basic (Karras).
- 3 Jump on both feet in stride position, hop on R ft and bring L behind,
hop on R ft and bring L ft front.
- 4 Repeat action of meas 4, Basic, (Karras).

V. LEAP ACROSS

- 1 Repeat action of meas 1, Basic (Karras).
- 2 Repeat action of meas 2, Basic (Karras).
- 3 Spring onto R ft to R, cross and bring L leg high in front of R,
brushing or touching L ft down.
- 4 Repeat action of meas 4, Basic (Karras).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Ruling and Dorothy Tamburini

COPEO DE MUNTANYA

(Mallorca, Spain)

This couple dance was taught to Madelynn Greene in Mallorca in 1962 by Luciano Espases Garau, leader of an ethnic dance group. His group performs the dance in lines as given here, but it may be danced as a duet by one couple. It was introduced by Madelynn Greene to California folk dancers at her Folk-Lore Camp in 1963.

MUSIC: Record: Express 229 Copeo de Muntanya

FORMATION: A line of M facing a line of W, ptrs facing each other.

Stand a little to R of own ptr, not directly opp. Leave an arm's length between you and persons on each side of you. Hands on waist, fingers fwd. R heel at instep of L ft. (3rd pos).

STEPS and
STYLING:

Copeo Step (1 step to 2 meas): Spring onto both ft, R heel at instep of L ft (cts 1,2). Hop on L, kicking R ft diagonally out to R, leg fairly straight (ct 3). Moving to L, step R behind L (meas 2, ct 1). Step L to L side (ct 2). Step R to L side, crossing in front of L (ct 3). Meas 2 is a small grapevine step. Repeat of this step alternates with L ft being kicked and grapevine movement is to R side.

Note: What we call a "Jota" step, is called a "Copeo" (Koh pay' oh) step by the dancers in Mallorca. In this Copeo, unlike the Jota from Aragon, the body leans slightly away from the kicking ft. This body slant gives the dance its distinctive style.

Arms for Copeo Step: Close arms into a circle overhead, fingers touching (meas 1). Look up into R forearm. Return arms to original open pos (meas 2). When kicking L ft, look up into L forearm.

Double Copeo Step (1 step to 3 meas): Meas 1: Same as in Copeo Step. Meas 2: Repeat action of meas 1. Meas 3: Do grapevine step as in meas 2 of Copeo Step. In other words, do 2 kicks before the grapevine. Arms will close and open twice.

Traveling Waltz (1 step to a meas): Done with long steps omitting the closing of the ft on ct 3. Accent still is on ct 1 and body sways twd accenting ft.

Scissors Kicks (3 steps to a meas): A quick step is taken as other ft is thrust fwd, toe close to floor. Sometimes, as will be noted, first kick of a series will start with a hop instead of a step. Since 1 kick is done to a ct, step moves very quickly. Can be done in place or moving fwd or bwd.

Description same for both M and W.

MUSIC	3/4	PATTERN
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Measures

4 chords INTRODUCTION No action.

cts 2,&,3,& Raise arms to an open circle pos over the head.

I. COPEO STEP

A 1-2 Dance 1 Copeo Step, kicking R and moving L.

3-4 Dance 1 Copeo Step, kicking L and moving R.

5-15 Repeat action of meas 1-4 three times (8 Copeo Steps in all).
Finish opp ptr and facing him.

II. SCISSORS KICKS

B 1 Hands on waist, fingers fwd. Spring onto both ft (cts 1,2).
Hopping on L, kick R fwd to begin a series of Scissors Kicks (ct 3).

2-3 Do 6 Scissors Kicks, beginning with L thrust fwd.

4 Spring onto both ft, bending knees and making a 1/4 turn L so R
shoulder is twd ptr (ct 1). Hold ct 2. Hop on L, bringing R ft
around behind with R knee bent and making a complete turn to R to
again face ptr (ct 3).

5-7 Do 9 Scissors kicks, thrusting L ft fwd to begin.

8 Spring onto both ft, bending knees and making a 1/4 turn R so L
shoulder is twd ptr (ct 1). Hold ct 2. Hop on R, bringing L ft
around behind with L knee bent and making a complete turn to L to
again face ptr (ct 3).

9-11 Do 9 Scissors Kicks thrusting R ft fwd to begin.

12-15 Repeat action of meas 4-7 (Fig II).

16 Spring onto both ft, bending knees and facing ptr (ct 1).
Hold cts 2,3.

III. WALTZ

C 1-7 Beginning R ft, dance 7 Traveling Waltz Steps, traveling in a CCW
to ptr's side of dance and continuing around CCW to own place. At
this point, you will be facing R end of line of dancers. Take long
steps, covering space, and keep circle as round as possible. Arms
are in open circle over the head and body sways twd accenting ft.

8 Spring fwd onto both ft to stop (cts 1,2). This step will take you
a little beyond where the waltz was started but don't curve as if to
repeat the circle. Instead, move twd the R end of the line of
dancers. Hop on R, lifting L ft, and make a half turn to L (ct 3).

9-15 Beginning L ft, dance 7 Traveling Waltz Steps fwd, retracing the circle (moving CW). Come back to the starting place and then travel a little beyond twd the L end of the line of dancers.

16 Turn R to place with 3 steps, beginning R, to finish facing ptr.

17. Take a step on L to prepare for next step (ct 1). Hold cts 2,3.

IV. DOUBLE COPEO

A 1-15 Dance 5 Double Copeo Steps, kicking R ft to begin.

16 Shift wt onto L in preparation for next step (ct 1). Hold cts 2,3.

V. COPEO AWAY AND TOWARD PARTNER

B 1 With R shoulder twd ptr, R arm curved in front of chest and L arm high over the head, begin a Copeo Step, kicking R ft. As hop is done on L (ct 3) make 1/2 turn R.

2 Travel away from ptr with 3 steps (R,L,R). This takes the place of the grapevine part of the Copeo Step.

3-4 With back to ptr, start to dance 1 Copeo Step, kicking L ft. On ct 3 (meas 3) make 1/2 turn L and on the 3 steps travel twd ptr. L arm is curved in front of chest and R arm is high.

5-16 Repeat action of meas 1-4 (Fig V) three times (8 Copeo Steps in all). Watch lines so they are straight.

VI. WALTZ

C 1-17 Repeat action of Fig III.

VII. COPEO, TURNING ON THE SPOT

A 1-2 Facing ptr, with R arm curved in front and L arm high, dance 1 Copeo Step, kicking R. On the 3 steps, turn to R on the spot instead of doing a grapevine.

3-4 Reversing arm pos, dance 1 Copeo Step, kicking L and turning L on the spot.

5-16 Repeat action of meas 1-4 (Fig VII) three times (8 in all).

VIII. SCISSORS KICKS FORWARD, BACKWARD, AND POSE

B 1-3 Repeat action of Fig II, meas 1-3 but travel fwd, passing ptr by L shoulder, to finish almost in ptr's place.

4 Spring onto both ft, bending knees (ct 1). Hold ct 2. With small hop on R, thrust L ft fwd (ct 3).

5-6 Beginning with R thrust fwd, dance 6 Scissors Kicks backing up. Pass ptr by L shoulder but do not go so far as original place.

7 Thrusting R fwd, move twd ptr with 3 Scissors Kicks.

8 On final note (ct 1) M drop to L knee, L hand on waist, R arm curved high, L shoulder twd ptr. W end with L ft and L shoulder pointed twd ptr, L hand on hip, R arm curved high. Ptrs look at each other.