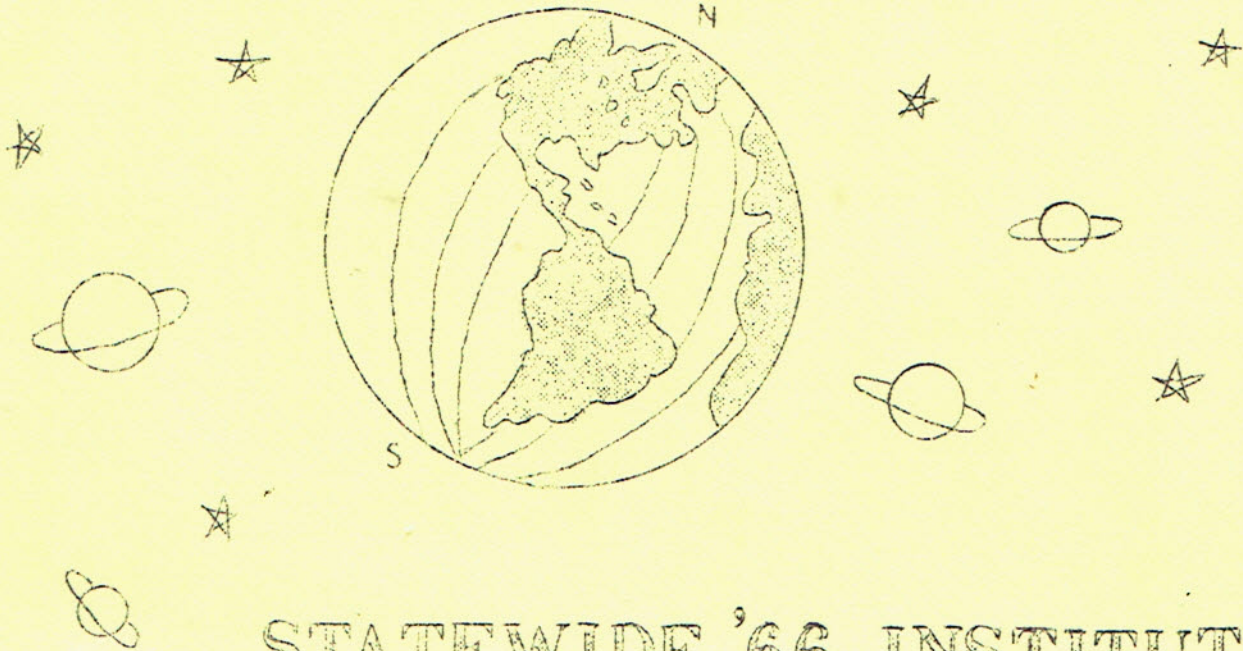


19 + 5  
1966 ✓

# OUR WONDERFUL WORLD OF DANCE



STATEWIDE '66 INSTITUTE  
 SAN JOSE STATE COLLEGE  
 MAY 28 . . . . . 1:30 - 4:30 PM

\*\*\*\*\*

Switzerland

LANGUUS - A Polka

EGGWALZER

NUSSETOETER MAZURKA . . . . . Karl Wegman  
Switzerland

Ireland

O'ROURKE'S FAVORITE

A Four-Hand Reel . . . . . Maureen Hall  
Ireland, Firebaugh

Canary Islands

FOLIAS

. . . . . Al Vincent  
Los Angeles

\*\*\*\*\*

COMMITTEE: Charles Emerson, Chairman  
June Schaal, Larry Miller, Bobbie Burke, Florette Butcher, Ann Simmons

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704-LEE-275

FOLIAS  
(Spain)

Learned from Senorita Marta Padilla, director of the dance group of the Hogar Canrio, by Anthony Ivancich in Madrid, March 1963. Maestra Padilla says of the Foliás, "The Folia is the most important song of the Canary Islands. It is passionate and idyllic, reflecting the true temperament of the feelings of the fortunate inhabitants of the Blessed Islands. At the same time, it is a gentle and witty dance. It possesses a special fixed form, and its harmonic form is stereotyped."

MUSIC: Hispa Vox - HH10-158, also on Cross Roads label.  
Although this dance is written in 2/4 time, the time signature of this music is 6/4

FORMATION: Any number of couples in a circle, M facing CW, W facing CCW.

ARMS: Movement of arms is described for M. W use opp arms. Start with the R arms up to the side and the L arm down to the side. Hold this pos for the 1st meas. In the 2nd meas reverse arms, L arm up, R arm down. In the 3rd and 4th meas arms are in original pos. This sequence repeats every four meas. The arms are rounded and natural at all times.

MUSIC 6/4

PATTERN (2/4 Time)

| Meas | Cts | (Pattern described for M, W use opp ft)                             |
|------|-----|---|
| 1-3  | 6   | <u>INTRODUCTION</u> - Three chords plus three beats                 |
| 1    | 1   | Facing ptr, step on R ft to R.                                      |
|      | 2   | Hold.   |
| 2    | 1   | Step on L ft to L, pivoting 1/4 turn CW to face ctr.                |
|      | 2   | Step on R ft to side of L ft.                                       |
| 3    | 1   | Step on L ft and pivot 3/4 turn CCW. Ptrs are now back to back.     |
|      | 2   | Stop turn by touching R ft to floor.                                |
|      | 6   | Lift R leg slightly from floor with heel close to L calf.           |
| 4    | 1   | Step on R ft to R.  |
|      | 2   | Hold.   |
| 5    | 1   | Step on L ft to L and pivot 3/4 turn CW on L to face ctr of circle. |
|      | 2   | Take wt on R ft stopping pivot.                                     |
| 6    | 1   | Step on L ft turning 1/4 CCW to face ptr.                           |
|      | 2   | Touch R ft beside L - do not take wt.                               |
|      | 6   | Flex R leg as in meas 3, ct 6.                                      |
| 7    | 1   | Step on R ft to R.  |
|      | 2   | Hold.   |
| 8    | 1   | Step L starting a small circle CCW.                                 |
|      | 2   | Step R almost finishing the circle.                                 |
| 9    | 1   | Step L finishing circle to face ptr.                                |
|      | 2   | Touch R ft beside L - do not take wt.                               |
|      | 6   | Flex R leg as in meas 3, ct 6.                                      |
| 10   | 1   | Step on R ft to R.  |
|      | 2   | Hold.   |
| 11   | 1   | Step on L ft turning 1/4 CW to face ctr of circle.                  |
|      | 2   | Step on R ft turning 1/4 CW to face R hand W.                       |

..... more

- 12           1    Step on L ft fwd.  
             2    Touch R ft beside L - do not take wt.  
             &    Flex R leg as in meas 3, ct &.

- 13           1    Step on R ft to R.  
             2    Hold.

MAN'S PART

- 14           1    Step on L ft turning 1/2 CW  
             2    Step on R ft fwd passing ptr (L hand W) with R shoulders.

- 15           1    Step on L ft facing a new ptr.  
             2    Touch R ft beside L - do not take wt.  
             &    Flex R leg as in meas 3, ct &.

WOMAN'S PART

- 14           1    Step on R ft turning 1/4 CW to face ctr of circle.  
             2    Step on L ft turning 1/4 CW passing ptr with R shoulders.

- 15           1    Step on R ft and end facing a new ptr.  
             2    Touch L ft beside R - do not take wt.  
             &    Flex L leg as in meas 3, ct &.

The above is not meant as a complete description of the Foliass and should not be used as such.

Notes by Bob Moriarty

LANGUUS

(Switzerland)

MUSIC: RECORD: (to be released)

FORMATION: Cpls in longway sets\*, partners in same line; ballroom pos.  
L arm of M and R arm of W are stretched (shoulderhigh) and  
point toward other line.

Measures

PATTERN

- 4 meas. INTRODUCTION
- 1 - 4 The two lines approach each other with 4 slow side-close steps,  
M L, W R; on 4th step greet opposite cpl with a slight bow.
- 5 - 8 Bend lower arms twd self and take 6 gallop steps sdwd back to place,  
M R, W L; on meas. 8 jump on both feet
- 9 - 12 As 1 - 4
- 13 - 16 Keeping arms stretched pass opposite cpl (W back to back) with  
6 gallop steps (M L, W R) and jump on both feet taking their place.
- 17 - 32 The two lines here melt into a circle and polka CCW halfway  
around the set, ending up in two lines ready to start the dance  
again (the 1st cpl will now be last in line on own original side,  
etc.; after the next time through all cpls will get home again.)
- VARIATION I (instead of meas. 13 - 16)
- 13a - 16a M exchange W just before passing and take them back next time  
at the same point
- VARIATION II (instead of meas. 17 - 32)
- 17a - 32a The music does not always follow the pattern and sometimes will  
repeat meas. 17 - 32 (In the recommended recording once only)  
bringing you back to the place where you started the polka (once  
around the set)
- VARIATION III (Instead of meas. 17 - 32)
- 17b - 32b At the very end of the dance you can polka anywhere in the room.

\* If there are too many cpls in a set you probably will not be  
able to polka halfway around; the limit in a set is therefore  
about 16 - 20 cpls.

If you have less than 12 cpls in a set you might try to polka  
once around the set each time (i.e. twice on Variation II)

NUSSETOETER (Mazurka)

*means not "killer" or nutcracker*  
(Switzerland)

MUSIC: Record: (to be released)

FORMATION: Cpls in a circle, M face out, W face in.  
Ballroom position; M's L and W's R arm stretched and pointed in LOD

PATTERN

Measures

4 meas. INTRODUCTION

1ST FIGURE

- 1 - 2 2 Mazurka steps sideways in LOD  
3 - 4 Turn once CW as a cpl with 2 waltz steps; at the end face each other, M's back to center, join R hands, L on hip  
5 1 step-swing (M step L, W R) in LOD  
6 1 Step-swing (M step R, W L) in RLOD  
7 - 8 W turn once CW under joined R arms with 2 waltz steps, M remain in place  
9-16 As 1 - 8

2ND FIGURE

- Sling Waltz*  
17-24 Waltz in ballroom position in LOD. However, on meas. 20 and 24 sling waltz: On meas. 19 and 23 M transfers the W's R hand to his R hand at her back and pulls, without releasing hold, turning her out (W makes one full turn CW with one waltz step while M does a waltz step in place) Both end up facing LOD, cross arms in front (W's arm over)

3RD FIGURE

- 25 1 Mazurka step fwd (M L, W R) in LOD  
26 W moves with 3 steps from M's R to his L side; meantime M does 3 steps in place but helps to swing W over (keep arms stretched)  
27 1 Mazurka step fwd (M R, W L) in LOD  
28 M moves with 3 steps from W's R to her L side, meantime W does 3 steps in place but helps to swing M over.  
29 - 32 As 25 - 28

Start dance from the beginning

Dance ends with Fig. 1

Note: On Fig 3 you will end up almost in the middle of the circle. While you can dance Fig 1 in this position, on Fig. 2 everybody has to waltz diagonally R fwd in order to widen the circle again.

FOLK DANCE FEDERATION OF CALIFORNIA, INC.  
STATEWIDE 1966

EGG - WALZER

(Switzerland)

MUSIC: RECORD (to be released)

FORMATION: Cpls in a circle, facing LOD, M inside, W outside, inside hands joined (stretch arms) free hands on hips

Measures

PATTERN

4 meas.

INTRODUCTION

1st FIGURE

- 1 1 waltz step in LOD, start with outside foot, swing arms fwd  
2 1 waltz step in LOD, swing arms bkwd; make a 1/4 turn (M CW, W CCW) ending facing your partner, release inside hands and put them on hips.  
3 Join hands (M's L, W's R) 1 waltz step in LOD starting going bkws (M's L, W's R ft.) and turning twds your partner (M CW, W CCW) swing joined arms fwd and release immediately  
4 1 waltz step to finish full turn, end in original position, inside hands joined.  
5 - 8 As 1-4  
9 - 16 Repeat 1 - 8

Note: This figure is done in a very smooth, continuous motion.

2nd FIGURE

- 1 - 8 Ballroom position, waltz turning CW in LOD  
9 - 16 Repeat 1 - 8 of 1st figure

3rd FIGURE

- Face your partner (M's back to center, W facing twds center)  
Both hands joined at shoulder height; make a little circle with your arms "as if around a barrel."  
1 - 4 One full turn CW with 4 waltz steps but gradually coming closer while M puts his R hand (holding her L hand) at her back and his L hand (holding her R) at his own back.  
5 - 8 In this position 2 full turns CW with 4 waltz steps  
9 - 16 Repeat 1 - 8 but end up facing your partner (M's back to center, W facing twd center) cross hands, joining L in L, R in R, L hands under.

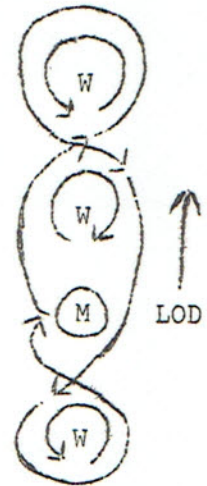
4th FIGURE

- 1 - 8 With 2 waltz steps, M and W make individual turns under the raised joined hands, turning one after the other without releasing hand hold. W begins her turn (to R, i.e., CW) on meas 1; M begins to turn (L, i.e., CCW) on meas 2, on meas. 3 the W begins her 2nd turn; on meas 4 the M takes his second turn, etc. End figure facing your partner, M facing in LOD, W in RLOD

*W - make 1 turn  
M - no turn last time* . . . . . more

5th FIGURE*W turns 1, 1 1/2, 1, 1*

- 1 - 4 M fold arms, W places both hands on hips  
While W makes one full turn CW (starting R ft) in place with 4 waltz steps ("fake" the 4th to release ft for 3 meas 5) the M passes ptr on the inside with ~~two~~ waltz steps (starting L ft) and a little jump on both feet (ct 1 of meas 4) to the next girl. Greet each other with a little bow.
- 5 - 8 While the girl turns 1-1/2 times CCW (starting L ft) the M moves first with 2 waltz steps CCW (starting L ft) around this new W and with another waltz step and a little jump on both feet (Ct 1 of meas 8) back to his ptr; M is now facing RLOD
- 9 - 16 Repeat 1 - 8 but M passes ptr first on the outside moving RLOD

CHANGE PARTNERS (instead of 1st figure)

- 1 - 4 As 1 - 4 of 1st figure; however on meas 4 the M don't complete their turn; instead move with one step together twd the center, form a circle, facing center, fold arms
- 5 - 8 While M remain in this pos, W have 4 meas to scramble around the outside to look for a new partner
- 9 - 16 As 9 - 16 of First Figure, with new partner of W's choosing continue the dance (2nd fig.) to the ending.

Note: On the recommended recording the dance ends with Figure 2 the third time around; i.e., M will get to dance with the third girl only for the end-part of Fig. 1 and the entirety of Fig. 2

O'ROURKE'S FAVORITE

(A Four Hand Reel from Ireland)

MUSIC; Record: AVOCA #45 - 5012A

FORMATION: 2 cpls facing each other in a square holding ptrs inside hands up, W on M R, *apl 1 with backs to music;*

HAND POSITION: W hand are cupped, M under W.

ARM POSITION: UP arms at R angles, elbows touching.  
DOWN arms straight but relaxed at sides.  
ARCHES - Arms stretched up.  
CHAINING Meet as to shake hands at shld height, then drop in passing.

STEPS: PROMENADE (Traveling Step) Lift R (ct 8)  
 Step fwd R (ct 1). Step fwd L (ct 8). Step R close behind L (ct 2).  
 Repeat starting L.

SEVENS: (2 Meas) Moving swd R begin with wt on R, swing L behind R (ct 8). Step L behind R, bending both knees slightly (ct 1). Step on ball of R to R (ct 8). Repeat actions of ct 1, 8 two more times (ct 2, 8; meas 2 cts 1, 8). Step L behind R (meas 2 ct 2). Hold (meas 2 ct 8). Moving L swd reverse footwork and directions. Knees are bent on accented cts so that the feeling is "down". Step on the ball of the ft on unaccented cts.

SEVENS VARIATION (2 meas) This variation is danced when you are on the wrong foot to do sevens as written. To move swd R with wt on L, lift R front (ct 8). Hop L (ct 1). Continue action of Sevens stepping R to R (ct 8) etc.

THREES (2 meas) danced in place. Lift R (ct 8). Step R in back of L (ct 1). Step L beside R (ct 8) Step R close behind L (ct 2). Repeat starting lift L (ct 8).

STYLE: A tall, straight, good posture is important throughout the dance. Keep toes pointed out at 45° angle. Free arms are down at side, palms bwd.

Note: All steps start R unless otherwise specified.

MUSIC 2/4

PATTERN

Measures

8 INTRODUCTION No action.

I LEAD AROUND & BACK

16 Ptrs take inside hands held up and move CCW around set with 8 Promenade steps. On 8th, ptrs turn twd each other and taking other inside hands promenade 8 steps CW back to place. On the 16th turn twd ptr, release hands and fall bwd to original position.



II SQUARE SEVENS

All facing ctr, dance sevens & threes around the square, W CW on inside, M CCW on outside as follows:

- 1-2 M dance Sevens variation, R, W Sevens L, W passing in front of M.
- 3-4 Dance threes turning 1/4 to face ptr. *one "3" facing opp, turn to face ptr on 2nd "3"*
- 5-8 Repeat action of Fig II, meas 1-4, both dancing sevens variation, MR, WL, & threes turning 1/4 to face opp.
- 9-16 Repeat action of Fig II, meas 1-8, to original position, both dancing sevens variations, MR WL.

III FOUR SEVENS

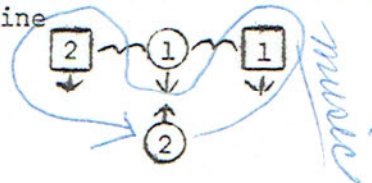
- 1-2 Ptrs exchange places dancing sevens variation, MR, WL, W passing in front of M.
- 3-4 Return to place dancing sevens ML, WR, M passing in front.
- 5-8 Repeat action of Fig III, Meas 1-4, both dancing sevens.

IV ALL HANDS IN (*Star*)

- 1-4 Join R in ctr, dance 4 promenade steps turning once CW.
- 5-8 Keep R joined with ptr. Turn ptr once CW 4 promenade steps.
- 9-16 Repeat action of Fig IV, meas 1-8, joining L & turning ptr CCW to end in original position.

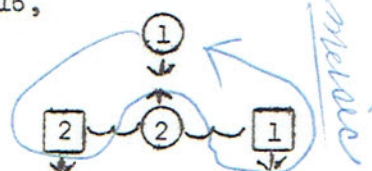
V CIRCLE & ARCH

- 1-2 All join hands and circle once CW dancing sevens L.
- 3-4 Dance threes in place.
- 5-8 Repeat action of Fig V, meas 1-4 CCW. On meas 7 & 8 W2 drops from ring and others form a straight line facing her with hands held up in arches.



VI FIGURE OF EIGHT

- 1-8 W2 dances a figure of 8 with 8 promenade steps through cpl 1 around M1, through cpl 1, around W1, through W1, M2 and back to place. Others stand in place. On meas 16, W2 steps into the place of W1.



- 9-14 W1 dances figure of 8 with 6 promenade steps through cpl 2 around M4, through cpl 2 around W2, through W2, M1 and back to place.
- 15-16 All dancing 2 promenade steps, M release hands, turn in twd W to all join hands in ctr in arches and back out to form a ring.

VII CIRCLE

1-8 All dance sevens L circling CW followed by threes in place. Return to place with sevens and threes R CCW.

VIII COUPLES AROUND

1-4 <sup>up and</sup> 2 Cpl 1, inside hands joined, promenade <sup>2</sup> 4 steps <sup>lead to</sup> CCW around cpl 2 who stand in place.  
 5-6 <sup>3-5</sup> Release hands, W1 dances between cpl 2 and around W2 followed by M1 going around M2.  
 7-8 <sup>6-8</sup> Cpl 1 turn ptr 1/2 CW with R joined to end facing each other in original place. Keep R joined.  
 9-12 All dance sevens and threes swd, ML, WR, cpl 1 between cpl 2 who separate.  
 13-16 Repeat action Fig VIII meas 9-12 returning to place.  
 17-32 Cpl 2 repeat action of Fig VIII meas 1-16.

IX W and M CHAIN

1-8 W dance 8 promenade steps, turn 1-1/2 CW in ctr with R joined, turn opp M once CCW with L, W turn 1-1/2 CW in ctr with R to end in place. M stand in place except when turning W with promenade step.  $W = \frac{1}{2}, 1, \frac{1}{2}$   
 9-16 M repeat action of Fig IX meas 1-8.  $M \text{ turn } \frac{1}{2}, 1, \frac{1}{2}$

X LEAD AROUND & BACK

1-16 Repeat action of Fig I meas 1-16 except on meas 15-16 fall into a straight line with joined hands held up.

XI FINISHING STEP

1 Lift R (ct 8), Hop L (ct 1), Lift R (ct 8), Hop L (ct 2).  
 2 Lift R (ct 8), step R behind L (ct 1). Step L to L (ct 8). Step R close behind L (ct 2).  
 3-4 Repeat Fig XI meas 1-2 reversing footwork.  
 5 Step R Heel to R (ct 8). Step L close behind R (ct 1)  
 Step R toe to R (ct 8). Step L behind R (ct 2)  
 6 Repeat action of Fig XI meas 5.  
 7-8 Dance Sevens L.  
 9-16 Repeat action of Fig XI meas 1-8 starting lift L, hop R.