

Golden Gate in '98
Statewide

Folk Dance Institute

Saturday, May 23, 1998 11:00 a.m. to 12:30 p.m. & 1:45 p.m. to 3:15 p.m.

SYLLABUS

ESHEBO ★ EICH AF HAZMAN ★ HAMEANTEZET
HORA ★ BACHALOM ★ ANI MA'AMIN
TAUGHT BY LOUI TUCKER

HEPPENDORFER LANDLER ★ WEBERTANZ
THREE'S A CROWD / *Siebenbürger Rheinländer*
TAUGHT BY NED AND MARIAN GAULT

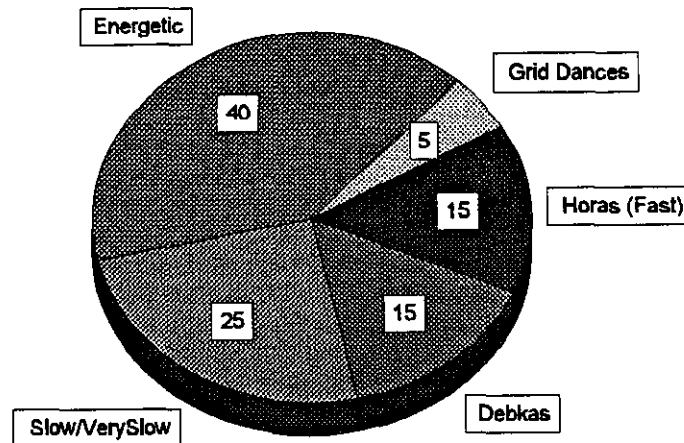
INSTITUTE COMMITTEE

Fran Ajoian, Chair
Bobi Ashley
Kathy Hindman
Ruth Ruling, Advisor



Sponsored by the Folk Dance Federation of California

Types of Israeli Non-Partner Dances



Slow/Very Slow 25%

Examples: At V'Ani, Erev Ba, Kvar Acharey Hatzof, Bachalom

Walking dances, expressive arm movements, graceful turns. You won't break a sweat doing a half-hour of these. Usually music has lyrics. Includes some waltz rhythm. European-roots. Israelis love to sing along!

"Energetic" 40%

Examples: Tzadik Katamar, Tfilla, Hora

A fast walk, with occasional triplets, skipping, leaping. You'll be warm, maybe slightly sweaty after a half-hour of these. Mostly music with lyrics. Rarely waltz rhythm. European roots, but more recently music has lyrics in something other than Hebrew.

Horas (Fast) 15%

Examples: Mayim, Haroa Haktana

Running, leaping, skipping. Three in a row and you'll be sweating. Frequently no lyrics -- either the music is an instrumental version of a song with words, or it is only music.

Debkas 15%

Debka Oud, Shoofni, Tarbouka, Eshebo

Never very slow, rarely very fast, mostly "energetic." Frequently instrumentals or the lyrics are in Arabic or something other than Hebrew. Instrumentation is usually Middle-Eastern -- drums and flute.

Grid (Line) Dances 5%

Sapri Tama, Shalom Al Israel, Hameantezet

Popular with the younger crowd. The music is a subset of just about all the others, except the Slow/Very Slow. Trend in the last five years is for these dances to be choreographed to American pop tunes (Michael Jackson, Madonna) or Latin club dances, step-sisters of the Macarena.

ANI MA'AMIN

(It)

"I Believe"

Choreographer: Avner Naim (1994)

Formation: Circle of dancers facing toward center. Arms on shoulders or down at sides (depending on the "village" where you're dancing.)

PART A

- 1-4 Step on R to R, step on L behind R, step on R to R, touch L heel to L
- 5-8 Repeat 1-4 with opposite footwork and direction
- 9-12 Box step: R to R with slightly leap, cross L in front of R, step backward on R, step on L to L
- 13-16 Repeat 9-12 (the box step)
- 19-24 8-count grapevine moving CW beginning R crossing in front of L
- 25-28 Cherkassiya: Rock forward onto R, step in place on L, rock backward onto R, step on place on L
- 29-30 Release arm/hand hold. Step forward onto R and pivot ½ to L to face out. Step onto L.
- 31-32 Repeat 29-30 to end facing toward center
- 33-48 Repeat 19-32 (the 8-count grapevine, the cherkassiya, and the pivot around the L foot)

PART B Rejoin hands down

- 1-2 Jump lightly onto both feet, then hop only on the R
- 3-4 Step on L behind R (on Count 3), step on R to R (on "and"), step L in front of R (on Count 4)
- 5-8 Repeat 1-4
- 9-12 Step on R to R, rock onto L in front of R, step back (in place) on R, sway broadly on L to L
- 13-16 Release handhold. Full turn to the R with four steps (R, L, R, L), crossing the L in front as the fourth step. Alternatively, many dancers do two full turns to the R with the four steps.
- 17-32 Repeat 1-16

PART C Into center, turn 1/2, away from center, turn ½

- 1-2 Step on R diagonally forward and R toward center. Stamp L next to R without weight. Bend the body slightly forward and R on the stamp.
- 3-4 Quick step-together-step (L, R, L) continuing towards center.
- 5-8 Repeat 1-4, continuing to move toward center.
- 9-12 Cherkassiya (same as 25-28 of PART A)
- 13-14 ½ turn to R with two small steps (R, L) to end facing away from center
- 15-16 Rock backward onto R, step in place on L
- 17-32 Repeat 1-16 now moving away from center and turn to end facing center.

Presented by Loui Tucker
Statewide Institute
San Francisco 5/23/98

ANI MA'AMIN

(I Believe)

Ani ma'amin
Be'emunah shlemah
Be viat hamashiach, ani ma'amin
Be viat hamashiach, ma'amin

Ve af al pi sheyitmahmecha
Im kol zeh achakeh lo
Ve af al pi sheyitmahmecha
Im kol zeh achakeh lo

Im kol zeh, im kol zeh achake lo
Achakelo bechol yom sheyavo

I believe
With perfect faith
In the coming of the Messiah, I believe
In the coming of the Messiah, I believe

And, though he may tarry
I will still await him daily
And, though he may tarry
I will still await him daily

I will still await him daily
Daily, because he may come any day

BACHALOM

(It)

"In a Dream"

Choreographer: Ami Ben-Shushan (1989)

Formation: Circle of dancers facing toward center. Hands joined and down whenever possible.

NOTE: Dance begins on the syllable "lom" of the song (Ba cha LOM)

PART A

- 1-2 Step broadly on R to R, extending L to L
- 3-4 Step on L behind R, step R to R and make ¼ turn to face CCW
- 5-6 Make another ¼ turn to R to face away from center and step on L to L. Step on R to R and turn ¼ more to R to face CW
- NOTE: During 3-6, R foot remains in place while body turns to R and hands are not joined.
- 7-8 Rejoin hands. Step-together-step (L, R, L), moving CW
- 9-10 Step on R in front of L, step back in place onto L and face center
- 11-12 Drop hands and make a full turn to R with two steps (R, L)
- 13-14 Rejoing hands and step on R to R, cross L in front of R
- 15-16 Step back in place onto R, step on L to L. End facing center and rejoin hands.
- 17-18 Move two steps toward center (R,L)
- 19-22 Cherkassiya: Rock forward onto R, step in place on L, rock backward onto R, step in place on L
- 23-24 Step on R forward. Rise onto ball of foot as you lift L foot gently and raise joined hands slightly
- 25-28 Three steps backing away from center (L-R-L) while lowering arms. Hold on Count 28
- 29-32 Sway R and L. Close R next to L without weight and hold on Count 32.
- 33-60 Repeat 1-28 only!

PART B Hands joined and down

- 1-2 Same as 1-2 of PART A
- 3-6 Grapevine moving CCW beginning crossing L in front of R
- 7-8 Step on L in front of R and hold on Count 8
- 9-10 Step on R to R and close L next to R without weight
- 11-12 Repeat 1-2 with opposite footwork, i.e. step broadly on to L and extend R to R
- 13-14 Step on R behind L, step on L to L
- 15-16 Rock forward onto R, rock backward (in place) onto L

PART C Moving slowly into center, turning to face out, moving out, turn to face in

- 1-2 Step on R diagonally R toward center, and touch L toe next to R while snapping fingers to the right
- 3-4 Repeat 17-18 with opposite footwork, still moving toward center
- 5-8 Three small steps almost in place (R, L, R) while turn ½ to R to end facing away from center. Touch L toes next to R
- 9-16 Repeat 1-8 with opposite footwork, moving away from center. Turn on Counts 13-16 will be a ½ turn to the L. End facing toward center.
- 33-36 Repeat 29-32 of PART A

Presented by Loui Tucker
Statewide Institute
San Francisco 5/23/98

BACHALOM
(In A Dream)

Bachalom haya chalon shtuf or
Va ani omelet menasa lizkor
Lo notenet leatzmi la'atsom et haeynayim

In my dreams there was a sunlit window
And I am trying to remember
Don't let my eyes close in sleep

Shtei drachm hovilu et ha or
Mitchameket menasa lisgor
Ki lo yadati eich uchal
Livchor mi bein hashtayim

Two roads lead to the light
I'm evading, trying to dismiss
Because I could not make
A choice between the two

Az bo netayel bamachshavot
Im hamilim hanifgashot
Yesh od tikva bachalomot shelo yadanu

So let us stroll in our thoughts
With the meeting of our words
There is unknown hope in dreams

Ani nisheve el toch gal kachol
V'ani noshemet lo rotza litzlol
Ein li koach, v'hashemesh vesanveret
Ba einayim

I'm pulled into a blue wave
I breathe. I refuse to dive
I'm tired, the sun blinds
My eyes

Shtey yadecha ochazot pitom
Ve einecha me'irov bechom
Hachalom ulay matok
Az beynatayim

Suddenly your arms hold me
Your eyes are warm and light
A sweet dream, perhaps.
So, in the meantime...

Chalom shel boker k'tzat kashe limchor
Ani kvar po aval ata rachok
Notenet chofesh ladma'ot lishtof et halchayayim

It's a little hard to erase a morning dream
I'm here but you are far away
I let the tears flood my cheeks

Reminder: When transliterating Hebrew into English, the guttural or hard "h" is written as "ch"

EICH AF HAZMAN

(It)

"How Time Flies"

Choreographer: Eli Ronen (1985)

Formation: Individuals in a circle, hands held low

PART A

- 1-2 Sway to R with R; sway to L with L
- 3-4 R step-hop across in front of L, turning 3/4 L to end facing CCW
- 5-8 3 running steps backing up (L-R-L) and hop on L
- 9-16 Facing CCW, R Yemenite with hop and L Yemenite with hop⁽¹⁾
- 17-24 Repeat 1-8 above
- 25-28 Cherkassiya: R forward (with hands up), L in place, back onto R (hands down), L in place

PART B

- 1 Facing CCW, step forward heavily onto R
- 2-4 Hop 3 times on R in place while turning 3/4 to the R to end facing center (left foot is held up with the knee bent)
- 5-6 Step-hop on L across in front of R
- 7-8 Step-hop on R across in front of L
- 9-12 Step-together-step (L-R-L) moving diagonally to R toward center; hop on L and turning 1/4 L
- 13-16 Repeat 9-12 with opposite footwork (R-L-R) on L diagonal. End facing center
- 17 Jump on both feet, with knees pointed slightly R
- 18 Jump on both feet, with knees pointed to center
- 19 Jump on both feet, with knees pointed slightly L
- 20 Jump on both feet, with knees pointed to center (but take weight onto L at last instant)
- 21-22 Back away from center running two steps (R-L)
- 23-24 Jump on both feet, jump on L (freeing the R foot)
- 25-28 3-step turn to R (R-L-R) and hold facing center⁽²⁾
- 29-32 3-step turn to L (L-R-L) and hold facing center⁽²⁾

ENDING:

- 1 Jump on both feet, facing center
- 2 Hop on L (raise R)
- 3-4 Touch R heel forward and raise arms

⁽¹⁾ Although not in the original choreography, the dancers have added two claps at this point, on Counts 15 and 16.

⁽²⁾ A single clap has been added here, on the hold.

EICH AF HAZMAN

How Time Flies!

Eich over lo ratz hazman meaz shebat lechan
Chalfu b'rega she'atayim
Kol taltal gonev sha'a
Sfatayich yemama
Eich af hazman!

How time flies since you came
In a minute two hours went by
Every curl steals an hour
Your lips a day
How time flies!

Kor choder leatzmotai
Ve geshem ad bli dai
Ve at harei higa'at ba kaitz
Eich hachoref ve hastav ovrin
Cholfim bi af kenid afaf shelach

A chill invades my bones
And endless rain
But you came in summer!
How winter and fall whiz by
In the blink of your eye

Eich over lo ratz hazman
Mamash lo yeuman
Kolech hevi et ha'arbayim
Eich ze kol hasheonim yotzim min hakelim
Eich af hazman!

How quickly time passes
It's hard to believe
Your voice brought on the dusk
How come all the clocks are going haywire?
How time flies!

Kor choder leatzmotai
Ve geshem ad bli dai
Ve at harei higa'at ba kaitz
Rak hiyuch shelach rashiv
Gam or hamah mazhiv shel ha'aviv kulo

A chill invades my bones
And endless rain
But you came in summer!
Only your smile will bring back
The golden sunlight of spring

Lo hispaket lomer mila
Bahutz bevar efla
Olam mizman otzim einayim
Ad shepo tukam hoopah nahog osrim shana
Eich af hazman!

I had no chance to speak
Outside it is dark already
The world has long since closed its eyes
We will celebrate our 20th anniversary
How time flies!

Kor choder leatzmotai
Ve geshem ad bli dai
Ve at harei higa'at ba kaitz
Eich over lo ratz hazman
Shuv lo telchi mikan mikan od le olam

A chill invades my bones
And endless rain
But you came in summer!
How quickly time passes!
Now you shall not leave here – ever!

Eshebo

Israel

CHOREOGRAPHER: Beber Shoshan (1990). The music is Algerian

TRANSLATION: A girl's name

PRONUNCIATION: ESH-eh-boh

MUSIC:

FORMATION: Lines with hands joined in "V" pos. ~~except during turns.~~

STEPS: Yemenite R: Step on R to R (ct 1); step on L slightly back from where it was (ct &); step on R across L (ct 2). This step can also be done to L with opp ftwk. *change*

Bkwd Yemenite with L: Step bkwd on L (ct 1); close R beside L (ct &); step fwd on L (ct 2). Can also be done with opp ftwk.

Debka kick: Hop on L as R kicks fwd (ct 1); leap R fwd (ct &); repeat cts 1-& with opp ftwk (cts 2-&).

STYLE: Quick and light, much of the ftwk is done on the balls of the ft.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: ^{25?} ~~17 meas, beg with lyrics.~~

PART A:

Face and move in LOD with hands in "V" pos.

- 1 1 ^{Hepp} Kick R ~~diag~~ ^{diag} fwd and low to floor;
& leap R beside L;
2 step L fwd in LOD.
2 Repeat meas 1 with opp ftwk.
3 1 Step R fwd;
2 kick L fwd.
4 Yemenite L bkwd.
5-8 Repeat meas 1-4.

PART B:

Facing ctr with hands in "W" pos.

- 1-2 Beg R, do 2 two-steps twd ctr (step-close-step).
3 Yemenite R.
4 1 Step L to L;
2 touch R heel fwd. *beside L?*
5-8 Repeat meas 1-4, except move bkwd away from ctr.

PART C:

Face ctr with hands in "W" pos.

- 1-2 Yemenite R and L.
3 1 Step R diag R fwd; *face*
2 touch L ball close to toe of R ft.

- 4 Repeat meas 3 with opp ftwk. *face ↖*
- 5 1 Step R diag R bkwd; *face ↗*
- 2. touch L to ~~L~~ - release hands and clap twd R shldr. *side R*

SHORT ENDING PART C: (Do only the 1st time though!)

- 6 Releasing hands and moving away from ctr - step L,R, turning L once. End facing ctr.
- 7 Rejoin hands ^{bk wd} - yemenite L - turning to face LOD.

LONG ENDING PART C: (This is done except for the 1st time through!)

- 6 1 Step L diag L bkwd;
- 2 touch R beside L toe - clap hands twd L shldr. *Face ↖*
- 7 Step R,L turning R. End facing ctr.
- 8 1 Step R to R; *in →*
- 2 close L beside R, with wt.

PART D: (Drum solo)

Face ctr and move in LOD - hands joined in "V" pos.

- 1 1 Hop on L as R kicks across L;
- 2 leap on R as L kicks across R.
- 2 Yemenite L.
- 3 1 Jump on both ft in LOD with bent knees;
- 2 hop on R to R as L leg lifts slightly L.
- 4 1 Step L behind R;
- & step R to R;
- 2 step L across R.
- 5-8 Repeat meas 1-8. *R of LOD*
- 9-10 Facing and moving in LOD - do 4 debka kicks, R,L,R,L (beg, hop L, *1 2 1 2* kick R fwd, *2 fwd* *tech heel (1)* *face ↘*)
- 11 1 *twist* *g sit* *Still facing LOD* - jump in place on both ft in stride pos with bent knees and L shldr twd ctr. *face ↘*
- 2-& close ft tog and bounce twice on both ft.
- 12 Repeat meas 11, except face slightly L of ~~ctr~~. *LOD*
- face ctr on cts 2-&.
- 13-16 Repeat meas 9-12, except move twd ctr with 4 debka kicks.
- 17 1 Facing ctr - leap R bkwd; *↘ ↗*
- & step L ~~in place~~; *←*
- 2 stamp R heel beside L toe.
- 18 Repeat meas 17 - moving slightly bkwd.
- 19-20 Moving bkwd away from ctr - do 4 bouncing steps, R,L,R,L.

SEQUENCE:

- A,B,C - short
- A,B,C - long
- D - 2x
- C-long,B,A -
- B,C - long, but on meas 8 touch R heel fwd, *raise hands twd sky.*

Heel cross low in front of body 7 in circle

Original notes by Loui Tucker
R&S'd from video by D. Daw, 9/97

Presented by Loui Tucker
Statewide Folk Dance Institute
San Francisco, CA. 5/23/98

HAMEANTEZET

(It)

"Hip-Wiggling Woman"⁽¹⁾

Choreographer: Menachem Menachem (1984)

4/4

Formation: Lines of dancers, all facing the same way, usually facing the music. Arms move freely, often waving above the head, as the mood strikes.

PART A Triplets forward, walk R, walk L, triplets backward, walk R, walk L

- 1-8 Four shuffling triplet ^{*two-steps*} steps (R-L-R, L-R-L, R-L-R, L-R-L) moving forward
- 9-12 Face to the right and walk three steps (R-L-R) forward. On Count 12, lift the L ^{*foot*} foot as you turn about ¼ to the L (to ~~the~~ ^{*face*} face back the way you came) and clap hands
- 13-16 Facing to the left, walk three steps (L-R-L) forward. On Count 16, lift the R ^{*foot*} foot as you turn slightly to the R to face the front of the hall again and clap hands.
- 17-24 Repeat the steps of 1-8, but back up so you're back where you started the dance
- 25-32 Repeat 9-16 (walk right and clap, walk back to the left and clap)

PART B Step-together, wiggle, walk around your L foot

- 1-2 Small step on R to the R, step on L next to R
- 3-4 Move hips!⁽²⁾
- 5-8 Repeat 1-4
- 9-16 Keep L in place while you slowly rotate L by stepping on R and making about ¼ turn, with each step. *H-free - Loui L-H on L-hip, R-H x'nd R & R-H forms small circles*
- 17-32 Repeat 1-16

PART C Forward R, back R, sway R, turn L

- 1-2 Rock forward onto R (hands come up); step in place on L
- 3-4 Rock backward onto R (hands come down); step in place on L
- 5 Sway to the R *on R*
- 6-8 3-step turn to the L (L-R-L) to end facing the music to begin the dance

⁽¹⁾ Hameantezet is controversial because of the lyrics to the song. Some consider the lyrics vulgar, trashy and politically incorrect. Others say they're sassy, sexy and irreverent.

⁽²⁾ Suggestions: slowly circle hips L; slowly circle hips R; rock hips forward and back, swish hips quickly L-R-L

HAMEANTEZET
(Hip-Wiggling Woman)

Ani over barchov holech yashar besheket I'm walking down the street, looking straight ahead
Bamidracha mimul overet chaticha On the other side there goes a sexy gal
Et shnei hayashvanim shela hi menadnedet Those hips of hers she swings
Chatsiti et hakvish ve kach anarti la I crossed over to her side and said this to her:

CHORUS:

CHORUS:

Maspik im ze vadai; iti ze lo kedai
Kibalti kvar mimeh lachatz dam gavoha
Shigat oti kol kach; im ha intuz shelach
Ani yachol yoter bach shelo lingoa

Enough of this game! Don't do this to me!
Because of you my blood pressure's rising
You're driving me crazy with that rear of yours
I can't control myself the way you play with me

Hayom od lo hitchil al at kvar mitantezet
Uvigialech halev matchil lidpok chazak
Gam chultzatech shkufa ve hasimia noezet
Ani yachol lomar lach she ani nidlak

It's early morning and you're already swishing
It's your fault my heart is pounding hard
And your dress is skimpy and your blouse see-through!
I can't stand the way you set me on fire!

CHORUS

Chiyecha elai ve az elai benachat
Chabub ata yachol likpotz li ad machar
Ani ohevet lenadned kach et hatachat
Ve im eincha yachol lirot as ein davar

So she smiled at me and calmly said
Sweetie, you're weak. Get outta here!
I like to swing my hips
And if you haven't the strength, then it's nothing to you!

CHORUS

Chiyecha elai ve az elai benachat
Chabub ata yachol likpotz li ad machar
Ani ohevet lenadned kach et hatachat
Ve im eincha yachol lirot as ein davar

CHORUS

Reminder: When transliterating Hebrew into English, the guttural or hard "h" is written as "ch"

HORA

"Hora"

Choreographer: Shlomo Maman (1982)

(It)

Formation: Circle of dancers facing center with arms on shoulders

PART A

- 1-2 Step R to R, cross L behind
- 3-4 Repeat 1-2
- 5-6 Step R to R and sharply bend knee bringing L behind R
- 7-8 Cross L behind (7); step R to R (and); cross L in front of R (8)
- 9-16 Repeat 1-8
- 17-18 Kick R to R side with straight knee (17), step on R to R (and), cross L in front of R (18)
- 19-20 Repeat 17-18
- 21-24 Sway R, sway L, step R to R, cross L in front of R
- 25-28 Repeat 17-24

PART B Hand come down to side and remain free to end of the dance

- 1-2 Rock forward onto R toward center while raising hands and shouting "hora!" and then rock back into place on L
- 3-4 Rock backward onto R away from center while bringing hands down to side; rock back into place on L
- 5-6 Step forward onto R toward center, pivot $\frac{1}{2}$ to L to face out and step onto L.
- 7-8 Repeat 5-6 to end facing toward center again.
- 9-10 Step on R to R and kick L across in front of R with bent knee
- 11-12 Repeat 9-10 with opposite footwork, i.e. step L, kick R
- 13-16 Open grapevine moving to the R (i.e. R to R, L cross in front, R to R, L cross behind)
- 17-32 Repeat 1-16

PART C

- 1-4 Seven heavy stamping steps moving toward center, with a slightly down-up movement and stepping more heavily onto R than L. Body is bent at the waist and shoulders can shake.
- 5-8 Four steps backing away from circle (L, R, L) and touch R next to L. Body straightens as you back up.
- 9-12 Sway four times (R, L, R, L)
- 13-24 Repeat 9-12

REPEAT PART B

Presented by Loui Tucker
Statewide Institute
San Francisco 5/23/98

HORA
(Hora)

Od mazhiv hasade she azavnu az
Od ha'aretz noset yevula
Ve od yafim hem haleilot be Kna'an
Terem hashemesh ola

Ve gam ha hora ha hi im ha hei!
Kola od ola kola lo nidam
Ken, gam ha hora ha hi im ha hei!
Shira mimaleh libi leolam

Od rakevet chutza sham pardes yarok
Hasida od roga'at mei'al
Ve od nisa ha'arafel ba'emek
Ben hazricha ve hatal

Od shatim anavim al batei ha'ir
Ve hayam melatef et hachoi
Ve od nisham eich bilvavot
Po'eim lo zemer yashan umachol

The field we left is still golden
The earth still renders its harvest
And the nights of Canaan
Are still beautiful before sunrise

And the hora, too, the one with the Hey!
Its voice rises, it does not cease
Yes, the hora, too, the one with the Hey!
Its song fills my heart forever

A train still crosses a green orchard
A stork hovers overhead
And the fog still lingers
In the valley between the sunrise and the dew

Clouds still pass over city houses
And the sea caresses the sand
Still hearts are stirring
To an old song, an old dance

Neppendorfer Landler

Austria

This dance, an old landler form, was first written down in the 1930's by Richard Wolfram, one of the prominent dance researchers in Austria. It is originally from Neppendorf, a small Austrian town in what is now Transylvania. *((Carpathian mountains))*

Pronunciation: NEP-pen-door-fur LAHND-luh

Music: Tape: "Austrian Style", EIO-103, A-4 or "Statewide Institute - 1998"

Formation: Couples around circle. M inside, facing ptr. RH's joined at chest height.

MLH at waist, fingers fwd. WLH behind L hip, palm out. *Rheinländer pos*
Basic Steps: Landler step: a flat walking step, 3 steps per measure. *(see Weber tang)*

3/4 meas

INTRODUCTION

- 1,2 Beg ML, WR, do two small step-closes, first in LOD, then in RLOD. The joined H's can swing fwd & back slightly with the body movement.
- 3,4 W repeat action of meas 1,2 as M stamp in place L,R,L (meas 3, ct 1,2,3), stamp R (meas 4, ct 1), hold (ct 2,3).

I. M CIRCLES W *Look at ptr*

- 1-8 Beg ML, WR, W uses landler steps to turn slowly three or four turns CCW on the spot under the joined H's as M, using landler steps, makes one circle CW around W, back to place, ptrs facing. At end of meas 8, swing joined H's back twd RLOD. *W turn 3/4 CCW w/ 2 basic, M circle 1/4 CW around W, face W on 2 basic*
this slows m around W & easier to do

II. DOUBLE TURN *Face LOD*

- 1 Moving in LOD, M does 1 landler step, turning W once CW under the raised, joined RH's with 3 steps. Lower arms to waist level as W finishes turn.
- 2 Continue in LOD, W using 1 landler step, as M bends ^{over} fwd, moving his LH to middle of back, palm out, and makes one turn CCW under the joined H's, straightening at end of turn.
- 3-6 REPEAT meas 1,2 (Part II) two more times.
- 7 REPEAT meas 1 (Part II), keeping joined H's raised at end.
- 8 Use 1 landler step to turn W to both face LOD and take Rheinländer Pos (like Varsouvienne Pos, but joined RH's rest on WR shoulder).

III. FORWARD

- 1-7 Using landler steps, beg ML, WR, move fwd in LOD. Move slightly in twd center on first, slightly out on second, etc.
- 8 Keep the H's joined and use 1 landler step to stop the fwd movement, bringing the RH's over W's head to face ptr, H's crossed at chest level.

IV. DISHRAG

- 1,2 Raise H's and use two landler steps to both simultaneously turn (M CCW, W CW) once fwd under the joined H's, lowering H's at end of turn to about shoulder level. Turn is very smooth.
- 3-8 REPEAT meas 1,2 (Part IV) 3 more times. On meas 8 release LH's, putting MLH on waist, fingers fwd, WLH behind back, palm out. M face LOD at end; W face ptr.

V. W AROUND, 2-HAND TURN

- 1 M springs onto ~~L~~^{stand} twd cntr (still facing LOD) with a sharp stamp, lifting R ~~beside~~^{bkwd} ~~L~~ leg. At same time, W use 1 landler step to begin to move CW around M.
- 2-4 M dance in place facing LOD as W continue to move CW around M, joined RH's going over M's head. W end in front of ptr, facing him. At end release RH's and join both H's across, RH to ptr LH.
- 5-8 Both bend L elbow, keeping R arms straight at shoulder level. Rotate ^{R hips to R hip} 1 $\frac{1}{4}$ turns CW in place with 4 landler steps. At end of meas 8, smoothly change to Closed Ballroom Pos., M facing out.

VI. WALTZ TURN

- 1-8 Regular turning waltz, 8 meas, moving in LOD.

I-VI; I-VI

Join RH's and REPEAT whole dance exactly, two more times. After last waltz, M turn W out under joined ML, WR H's and bow to ptr.

Notes by Ned Gault

Taught by Marian & Ned Gault - U.O.P. Folk Dance Camp, 1989

Taught by Marian & Ned Gault at Statewide Festival Institute, 1998

THREE'S A CROWD

Original dance by Ned Gault, part of the New Trios Project

Music: "Statewide Institute - 1998" W-P 00

Formation: Trios (W-M-W), all H's joined in a in a single circle, facing center.

Begin each part with ML, WR foot [^]

2/4

I.

- 1-8 All circle L (CW), using 8 two-steps., *w/ lagg step, big L*
- 9-12 M swing with his LH lady; the other ladies clap in rhythm.
- 12-16 M swing the RH lady; the others clap. Join H's in single circle at end, all facing cntr in original pos, M between the two W.

II.

- 1,2 Beginning ML, WR, all move in twd center with 3 steps and touch *ball of ft* (walk,2,3,touch).
- 3,4 All move out with 3 steps and touch (walk,2,3,touch).
- 5-8 M release H's with W (the two W who are together retain joined H's). Using the same step (walk,2,3,touch; walk,2,3,touch), M move straight out, then in. At same time the two W move diag in to R, then diag out to R. (The two joined W move one space to the R in meas 5-8.) All rejoin H's in circle.

- 9-12 REPEAT meas 1-4, exactly as before.
- 13,14 All balance in, then out (1,&2; 1,&2) *R L R - L R L*
- 15,16 All W turn once to R (CW) with 4 steps, moving slightly to R in circle. At same time M turn once to L (CCW) (stay on outside of the circle) with 4 steps, ending in between the two W who were on his L. All rejoin H's in one big circle.



REPEAT DANCE — note that W will move three places to the right each time through the dance. *1 x thru*

Dance notes by Ned Gault — July, 1995

Taught by Marian & Ned Gault at Statewide Festival Institute, 1998

Webertanz

Austria

This dance takes its name from the "Weife", a machine for making thread. There are many different forms, or figure types, of this dance from different villages. This is a combination we like to dance.

Pronunciation: VAY-bear-tahnts

Music: "Statewide Institute - 1998"

Formation: Cpls in Rheinländer Pos (like Varsouvienne Pos, but joined RH's rest on WR shoulder) facing LOD. Both begin each part with LF.

Basic Step: Landler step: a flat walking step, 3 steps per measure.

3/4 meas

INTRODUCTION

1-4 Acknowledge ptr.

I. FWD & BACK

1-4 Both beginning L, dance 4 landler steps fwd in LOD.

5-8 Dance 4 landler steps backing up in RLOD.

CHORUS

1,2 Moving *diag* fwd-left, step side (ct 1,2), close (ct 3), side (ct1), draw R to L, no wt (ct2,3). In these two meas, W moves a bit in front of ptr and looks over her R shoulder at him. *l arm lifted*

3,4 Repeat action of meas 1,2, but moving *diag* fwd-right, moving ~~back to original~~ *w e in front of M (not to his R side)*

5-8 With 4 landler steps M dances in place, leading W CW around him (keep both H's joined with ptr). At end of meas 7, W is in front of ptr, facing him. On meas 8, W turns 1/2 CW under the joined H's ending in original Reinländer Pos. *W's H in end of arm to side of palm out*

II. FWD; W TURN & M AROUND

1-4 Dance 4 landler steps fwd in LOD. On last one, raise RH's over W's head and face ptr, both H's still joined, RH's on top.

5-8 Release LH's. With 4 landler steps, W turn 1 3/4 CCW under joined H's as M moves CW once around her. Take original Reinländer Position facing LOD at end. *fwd*

CHORUS

1-8 REPEAT CHORUS, exactly as above.

REPEAT dance from beginning.

*** Notes by Ned Gault. As we danced it in Austria in summers 1977-92.

Taught by Marian & Ned Gault at Statewide Festival Institute, 1998

Siebenbürger Rheinländer

Austria

This easy mixer is from Austrian people who were moved to "Siebenbürgen" (now called Transylvania) around 700 years ago. They have retained their language, customs, and dance.

Music: "Statewide Institute - 1998", A4

Formation: Couples in a circle, facing LOD, in Promenade Pos. *H in front. R over L*

2/4 meas

1-4 Introduction Wait in place

Figure

- 1,2 Both beginning L, take two two-steps fwd in LOD.
L R L R
- 3,4 Four walking steps in LOD. On the third one, turn in slightly to face ptr. On the fourth one, bring feet together and make a small acknowledgement to ptr. *Face ptr*
- 5 Moving to own left, take one two-step sideways, acknowledging new left person on last step.
- 6 Moving to own right, take one two-step sideward, using bigger steps so as to end just past ptr, acknowledging new right person on last step.
- 7,8 Join RH's with this new right person, fingers up, R elbow bent, and walk CW once around with four walking steps. Take Promenade Pos at end with this new ptr for repeat of the dance. *palm to palm*

Notes by Ned Gault. As we danced it in Austria, summers, 1977 - 1994
Taught by Marian & Ned Gault at Statewide Festival Institute, 1998