



5th NATIONAL R/D CONVENTION



Universal Round Dance Council

Convention Center

GRAND RAPIDS, MICHIGAN

JULY 23-25, 1981



Universal Round Dance Council

Executive Board 1980/81

- Chairman of the Board*..... Frank and Iris Gilbert
- President*..... Rick McGlynn
- Vice President*..... Bob and Rosemary Holliday
- Secretary*..... George and Mady D'Aloiso
- Treasurer*..... Lillian Bradt

Committees 1980/81

- 5th National Convention*..... Mike and Diana Sheridan
- Newsletter Editors*..... Herb and Harriet Gerry
- Education*..... George and Joyce Kammerer
- Publicity*..... Bob and Rosemary Holliday
- New Locations*..... Roy and Sally Plaisance
- Nominations*..... Al and Emily Bennet



Universal Round Dance Council

Board of Directors 1980-1981

*Frank & Iris Gilbert - Fla. - *Chairmen*

Peter & Beryl Barton..... Ont.	George & Joyce Kammerer..... Ill.
Bill & Dorothy Britton..... Fla.	*Rick McGlynn..... N.J.
Lillian Bradt..... Pa.	Eddie & Audrey Palmquist..... Ca.
George & Mady D'Aloiso..... Oh.	Sam & Jody Shawver..... Ca.
Herb & Harriet Gerry..... Fla.	Mike & Diana Sheridan..... Mn.
*Don & Dot Hansen..... Mich.	*Roy & Phyllis Stier..... Ca.
Ben Highburger..... Tex.	George & Bobbie Stone..... Fla.
Bob & Rosemary Holliday..... Ill.	Frank & Donna Traver..... Tex.
Art & Garrie Jackson..... Ont.	Joe & Es Turner..... Md.
Bill & Elsy Johnson..... Tn.	*Charlie & Nina Ward..... Ont.

*Retiring members of the Board.

We all owe these retiring board members a vote of thanks for their untiring efforts during their terms in office. A special thanks to Frank & Iris Gilbert for their service as Board Chairpersons.

Newly elected Board members for the 1981-82 year are as follows:

Jim & Bonnie Bahr..... Col.	Doug & Thalia Boyer..... Pa.
Tom & Dottie Dean..... R.I.	Roy & Jean Green..... N.C.
Jimmy & Vivian Holeman..... Tex.	Hunk & Dot Imke..... Fla.
Bob & Mary Ann Rother..... Ore.	

The officers, executive committee, and board members welcome you. We know that your participation as leaders in the U.R.D.C. will add to our strength and further our goals.



Universal Round Dance Council

Clinic Leaders



**Peter and Beryl Barton
FOXTROT**



**Irv and Betty Easterday
CHA CHA**

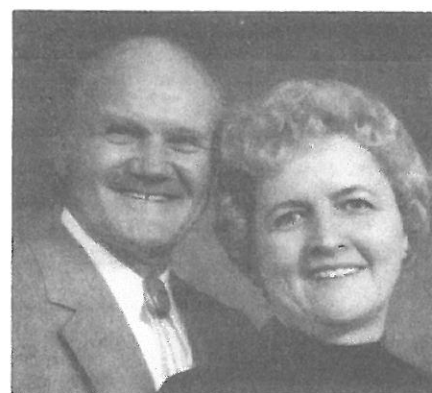


**Bill and Carol Goss
WALTZ**



**Roy and Phyllis Stier
STYLING**

**Bob and Mary Ann Rother
TANGO**



**George and Bobbie Stone
JIVE**

Intermediate



**George and Joyce Kammerer
WALTZ**



**Phil and Norma Roberts
RHUMBA**



**Charlie and Nina Ward
FOXTROT**

GOLDEN TORCH AWARD



In recognition of exceptional leadership, the UNIVERSAL ROUND DANCE COUNCIL presents this Testimonial of Appreciation to



Charlie & Nina Ward
ONTARIO

In recognition of . . .

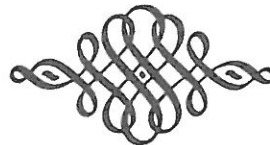
- ... their classic, creative choreography, that has introduced many International Ballroom figures to Round Dancing in a manner easily understood and enjoyed by round dancers.
- ... their full participation and support of the Round Dance movement in Canada and the United States, and their enthusiasm for the continued development and improvement of Round Dancing.
- ... their grace and graciousness, on and off the ballroom floor, making them our First Lady and Gentleman of Round Dancing.



HALL OF FAME

The Membership Of Universal Round Dance Council, By Popular Vote, Have Selected The Following Top Five Classic Dances, To Be Entered In The Hall Of Fame For The Year 1981.

- Lovely Lady Eddie & Audrey Palmquist
- Tango Capricioso..... Charlie & Nina Ward
- Butterfly Charlie & Bettye Proctor
- Wyoming Lullaby Eddie & Audrey Palmquist
- Dance..... Paul & Laura Merola



Previous Hall Of Fame Selections

- Autumn Leaves
- Boo Hoo
- Charley My Boy
- Continental Goodnight
- Elaine
- Fascination
- Green Door
- Gypsy Eyes
- In My Dreams
- In The Arms Of Love
- Let's Dance
- Mardi Gras
- Caress
- Dancing In The Dark
- Kiss Me Goodbye

- Maria Elena
- Melody Waltz
- Mr. Sandman
- Riviere De Lune
- Singing Piano Waltz
- × Smile
- Somewhere My Love
- Spaghetti Rag
- Tango Bongo
- Tango Mannita
- Three A.M.
- × Twelfth St. Rag
- × Wonderland By Night
- Till
- Waltz Tramonte

PROGRAMMED DANCES 1981 CONVENTION

ADIOS	GREEN DOOR	PARA ESTO
ALICE BLUE GOWN	GYPSY EYES	PATRICIA
ALL OR NOTHING AT ALL	HALLELUIA	PEPITO
AND I LOVE HER	HAWAIIAN WEDDING SONG	RIVIERE DELUNE
ANDANTE	HOLD ME	ROSES OF PICARDY
APRES Le'ENTRIENTE	I LOVE THE NIGHT LIFE	SINGING PIANO
APHRODESIA	I WANNA QUICKSTEP	SHIEK OF ARABY
AUTUMN LEAVES	IN MY DREAMS	SMILES
BAUBLES BANGLES AND BEADS	IN THE ARMS OF LOVE	SMOKE GETS IN YOUR EYES
BEAUTIFUL RIVER	JEALOUS	SOMEONE LIKE YOU
BLUE MOON CHA CHA	JUST ANOTHER SWEETHEART	SOMEWHERE MY LOVE
BOO HOO	KISS ME GOODBYE	SONG OF INDIA
BUTTERFLY	KISS WALTZ	SPAGHETTI RAG
CAN'T SMILE WITHOUT YOU	KON TIKI	STAMP STAMP STAMP
CARESS	LAZY SUGARFOOT	STRAWBERRY SHAG
CAROLINA MOON	LAZY QUICKSTEP	STRING OF PEARLS
CHARLEY MY BOY	LET'S DANCE	SUGARFOOT STOMP
CHAUSON DE MOULIN ROUGE	LISBON ANTIQUA	SUMMER OF '42
CLAVELIS	LONELY IS THE NAME	SUMMER WIND
COMING IN THE BACK DOOR	LOVE IN EVERY ROOM	TANGO BONGO
CONTINENTAL GOODNIGHT	LOVELY LADY	TANGO CAPRICIOSO
CORREDO	MARDI GRAS	TANGO MANITA
DANCE	MADRID	THAT HAPPY FEELING
DANCING IN THE DARK	MARIA ELENA	THE GANG
DANIELA	MARIA ELENA CHA CHA	THREE AM
DREAM LOVER	MARILYN MARILYN	THIRD MAN THEME
EL COCO	MELODY WALTZ	THIRTEEN WOMEN
ELAINE	MEMORIES	TILL
EYES WIDE OPEN	MONDO CANE 2	TILL TOMORROW
FASCINATION	MOTHER KELLY'S FOXTROT	TWELTH STREET RAG
FOR THOSE WHO ARE YOUNG	MOON OVER NAPLES	WALTZ TRAUMONTE
FORTUSOSITY	MR. SANDMAN	WINE WOMEN AND SONG
FOXIE	NEAREST AND DEAREST	WONDERLAND BY NIGHT
GAMES LOVERS PLAY	NEOPOLITAN	WYOMING LULLABY
		YOU AND ME JIVE

5th National Round Dance Convention
Styling Clinic

Roy & Phyllis Stier
Santa Barbara, Calif.

To identify "styling" in its simplest form it is the picture you produce as a dancing couple. Obviously it is a composite of many things and time does not permit a complete coverage. First, the dance hold position must be considered because it leads to everything else. In closed position the lady must stand to the man's right to allow for free foot movement, but if she stands too far to the side the partnership loses its chance for coordination. The best way to describe this is that the lady should match her right thigh with the man's left. The man's elbows should be an even distance from the floor and he should be able to see the back of his left hand while maintaining a comfortable hold. The lady rests her left hand on the man's upper arm except for some latin figures which call for modification. A closed head is when each looks out their own "window" (over partner's right shoulder) and is the normal positioning for most dancing. Since the head is the heaviest part of the body for its size, it controls much of the dancing technique and the dancers must be constantly aware of its position. The spine can be compared to a tall stack of dishes which must be controlled with the center of gravity as the key to all dance movements. If you violate the rules of body mechanics no amount of compensation will give you good styling.

The lady must feel that she is above the man even when the man is backing up. This is a basic concept of couple dancing and must transcend even large inequities in size. If the lady feels that she is dancing "under" the man he is obliged to dance with a scooping motion to compensate. This relationship of the partners is responsible for many strange configurations which spoil the looks and feel of dancing. Movement of hands to try leading one's partner instead of the entire body is another problem for some dancers to overcome. There must be contact at the waist level but holding your partner too tightly constricts good movement. At all times we must be aware of our movements and weight distribution in relation to the one we are dancing with - doing one's own thing can be very destructive on the dance floor. Movements in contra body should not disturb the normal closed position - in other words stepping outside partner should be only as a reluctant movement from closed position.

In order to understand the terms C.B.M. and C.B.M.P. that are becoming more and more in our round dance vocabulary we would like to identify them simply as: contra body movement is a "shaping" of the body prior to taking weight on the lead foot for turns. Contra body movement position is the actual contra body adaptation where the upper part of the body is turned away from the lower part as the step is taken. It is important to keep the shoulders of the partnership parallel.

For the purpose of the styling clinic we will use three basic rhythms: (1) Quickstep to demonstrate the position and body mechanics of closed position dancing (2) Rumba to develop the use of body weight changes and hand expression (3) Samba to introduce a newer rhythm with its particular variations and styles.

Quickstep - The flavor of quickstep is a light movement with a high body appearance built basically around chasses and locks. It sometimes requires the dancers to actually have weight distribution momentarily over both feet. This is necessary for increasing movement while keeping the body weight correctly placed. For moving steps in LOD the body has a slight forward lean and contra body is used more in this rhythm than in any other. The placement of the feet diagonally away from the direction of travel must be mastered before a good quickstep can be achieved. Perhaps one of the most important things to work with is the 3rd step of the chasses and locks (toe, toe, toe/heel) and the 2nd quick of turns. It requires a lowering to the heel in preparation for the next figure which is so often overlooked because of the stress for a high body line. The lady must be placed in a leading position for chasses and locks (other than back movements), otherwise the body positions have a distorted look. For backward movements the lady must skim back with her toe and release the toe of the other foot to allow for more extension.

Rumba - For the styling clinic we will confine the movements to a few International figures. The change of weight is almost as you step as contrasted to the Cuban rumba where time is taken to roll up on the feature steps. The key to the movement is the thighs - an awareness of the partner to coordinate all figures and lines. The bodies are kept erect and high. Good rumba movement requires being over the supporting leg for each change - in other words, we move from the ball of the foot (really the big toe) to the flat or heel. The hip motion is not a forced thing but a following through as a matter of body mechanics. The best way to think of the movement onto the supporting leg is that the hip weight is going down through the knees and ankles. There is a disassociation of the top and bottom halves of the body which is not true of waltz, fox trot, etc. It is the hand motion that is important to develop. We will be using the hands as an extension of the body to give both expression and poise to the dance. This part cannot be described in words alone.

Samba - Samba was once considered the South American "swing" but has developed a clear identity with the International adaptation. The footwork is basically flat with both legs working at the same speed - it is not a knee dance. There is a degree of bounce in many samba figures but this is not transmitted to the head. There are 5 different rhythm patterns used: S,S (1,1) - S ah S (3/4, 1/4, 1) - Q,Q,Q,Q (no bounce) - S,S,Q,Q,S (1,1,1/2,1/2,1 = split measure) - S ah S ah S ah S (3/4, 1/4, 3/4, 1/4, 3/4, 1/4, 1 = volta timing).

The technique of using the bounce rhythm is like taking a deep breath to get a lift, then exhaling on the down step - you must get up before you can take the movement down. The samba is the only dance where you push off the standing foot. Most mistakes in dancing in this rhythm are from having nothing left for the last beat because the heavy beat is on count 1. Disco has had some influence on samba in that we now incorporate some finger snapping and isolated shoulder movements, also the ripple or diaphragm contraction.

WALTZ CLINIC

By Bill and Carol Goss

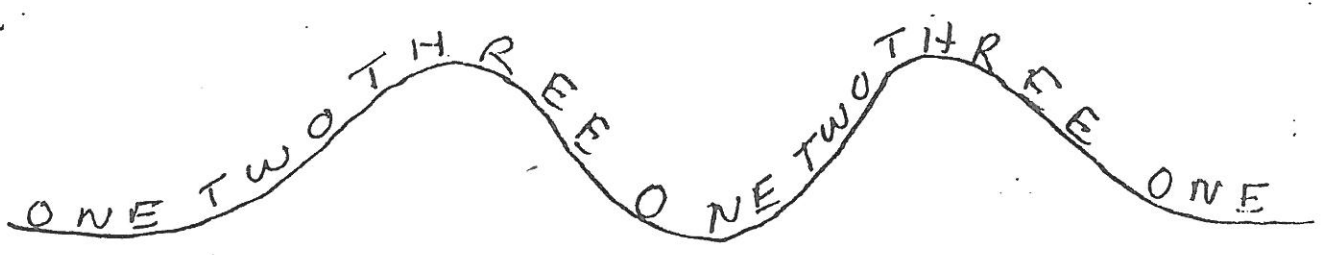
Of all of the international dance forms that the round dancer enjoys, the waltz has been with us the longest and tends to be the rhythm with which dancers feel most comfortable. The 1, 2, 3 of the music is pleasing and the basic steps that use that timing are somewhat easier to accomplish than many of the other steps in rhythms which mix slows and quicks. Of course most dancers are familiar with the syncopation of 1, 2/&, 3 of a chassee, double reverse, bck, bck/lck, bck and others. Recently choreographers have been exposing us to figures that have different syncopations, such as the turning lock (bck/lck, trn, fwd) or 1/&, 2, 3. More and more of these figures are coming into dancing and they are most certainly enriching the waltz rhythm for all dancers.

However, we are still programmed to do figures that we learn to the same syncopation in all routines. One of the complaints that we have heard from dancers, is that the amalgamation tends to be more important than the music. In other words, a figure done with 1, 2/&, 3 syncopation is placed in a waltz in which the music tells us 1, 2, 3/&. In watching ballroom dancers, it is often difficult to pick out a particular figure within a routine; one seems to flow into another, and sometimes the timing is not perfectly clear. Ballroom dancers accomplish this continuous body flow in a number of ways, but we will concentrate on two in this clinic. First, we will look at some basic exercises that keep the body flowing between measures. Ballroom dancers are continuously dancing, whereas the round dancer often breathes between measures. Secondly, we will look at some fairly common figures that can be done with different syncopations to better fit the feel of the music and perhaps introduce some variations of figures with which some may not be familiar.

In accomplishing our first goal, we will want to practice resistance in the lowering from our third step to the first. If we were to characterize most our waltz dancing it might look something like this:



Most of us are very high on the toes at the end of the third count and then swoop down into count one. What we will try to accomplish is a picture that looks more like this:



Notice the three starts at a peak, but dances down into count one. This is accomplished by resisting the lowering of the count three foot so that it lowers gradually and over a longer period of time. The effect is a continuous body flow with no stops or starts.

Our second goal is to liberate the mind from thinking that thru, and chassee must be 1,2/&, 3. We will do one 1,2,3/&. We will also experiment with different timing on a double reverse spin, a spin and twist, a hairpin, and other syncopated figures. Along with these figures, we will look at some variations of the turning lock in terms of ending positions and direction of turn with which some of us might not be familiar.

We hope at the end of this clinic, that you will feel even more comfortable with the most familiar of international rhythms. We also hope that you will not be afraid to vary the timing on a figure a little bit to fit the situation so that you are not dancing to the music but with the music.

CHA CHA CHA

The Cha Cha Cha is an outgrowth of the Mambo. The Mambo is an outgrowth of the Rumba. These Latin dances have almost identical character and floor patterns. It is the rhythm that makes each dance different from the other. The tempo of the music will indicate which dance is to be done. For example: the fast tempo is Mambo; the medium tempo is Cha Cha Cha; and the slow tempo is Rumba. There is basically no difference in the construction of the music - only the tempo is altered to achieve the different dances.

The music of the Cha Cha Cha is a Cuban innovation. The music first appeared in the United States in the form of a SLOW MAMBO. The first and perhaps the most famous orchestration is CHERRY PINK AND APPLE BLOSSOM WHITE done by Perez Prado.

The Cha Cha Cha is said to be a combination of the Mambo and the American Swing. The rhythm is that of a Mambo, the style of dance is similar to Rumba, and it is open and swingy like the triple lindy. The Cha Cha Cha reflects a light, breezy mood. It is a care-free dance, and it lends itself well to ad-lib variations in even the basic steps.

In the authentic music a very definite rhythmical link can be heard between each measure resulting in an overall rhythm of 1,2,3,4&, 1,2,3,4&,1 etc. This rhythm is interpreted by the experienced dancers with foot movements on beats 2,3,4&,1 with a beat value of 1,1, $\frac{1}{2}$, $\frac{1}{2}$,1. However, there is widespread acceptance to dance the Cha Cha Cha on the offbeat rhythm of 1,2,3&,4 with the initial foot movement on beat 1 of the measure.

Every step is taken with pressure on the ball of the foot with the knee flexed and as the weight is taken to the foot the heel should lower, the knee straighten and the heel of the opposite foot should be released as the hips move softly sideways in the direction of the stepping foot. This movement is less pronounced on steps having only $\frac{1}{2}$ beat value.

The Cha Cha Cha may be danced in either a closed position or an open position facing the partner with one or both hands joined. Often partners are apart from one another completely. The Cha Cha Cha has a light, bouncy quality. Often the man holds the woman's right hand with his left so she must maintain a certain firmness in that right arm because he leads through it.

Some of the basic Cha Cha Cha figures to be used during the clinic are listed below.

BASIC
FAN
ALEMANA
HOCKEY STICK
CROSS BASICS

CUBAN BREAKS
NATURAL TOP
SPOT TURNS
NEW YORKER
TURKISH TOWEL

This material presented for the URDC Festival July 1981 by--

IRV & BETTY BASTERDAY

ABOUT "JIVE"

By: Bobbie and George Stone

The Jive or Swing was originated and developed in our own United States in the 1920s and has since become a popular dance form in almost every country the world over. During World War II our GI's took the Jive to England and it caused a great change in the Ballroom dancing scene. Because of the war, the atmosphere of "live for today and let tomorrow look after itself" set a pattern for dancing with a gay, almost abandoned style. The dance developed on rather athletic lines and took on several names such as "jitterbug", "lindy", "west coast swing", "American swing" to name a few. Although each of the above names brought with it something slightly different, the same base was there.

Because of the reckless and abandoned way "Jive" was presented it was unsuitable and dangerous for the public ballroom and was banned except as a competition dance. Finally, Jive was accepted by professional studios and teachers who groomed it so that it could be taught as a social dance or exhibition dance, thus bringing standardized figures to Jive.

The Jive is a non-progressive dance and can be danced in a fairly small space when the floor is crowded. It is a must for social dancers because the enthusiastic rhythm is liked by almost everyone and makes them want to dance.

Rhythm

The music to which Jive rhythm is danced, however, is quite different from the smooth foxtrot although both are written in 4/4 time. Jive dance figures are fitted into the framework of 6 beats of 4/4 time, similar to the primary foxtrot rhythm SSQQ.

There are three primary types of swing figures, which have been accepted as the most popular over the years: single, double and triple swing. All of these are danced within the rhythm framework of "SSQQ" and the variations of the three types normally occur in the "SS" steps. A good tempo for Jive is 40-46 bars a minute.

Rhythmical Expression

Every step should be taken on the ball of the foot with the knees flexed and as the weight is taken on to the foot the heel lowers, the knees straighten and hips move softly towards the direction of the stepping foot, thus allowing the heel of the opposite foot to release from the floor. The knees must have a slight springy action not pronounced, but must be pliable to cope with the speed of the music.

Footwork

Carry your weight at all times over the balls of the feet. In the triple swing or Jive, where you would have a syncopated dance step of three weight changes such as L/R, L, your footwork would be Ball/Ball, Ball Flat.

The Jive Chasse

In the triple swing or Jive which, we will be dealing with this week-end, the figure called "Jive Chasse" is probably the most used figure in Jive. In its basic form this is a figure of three steps in which the first step moves to the side on count "1" (3/4 beat) the second step half closes

on count "a" ($\frac{1}{4}$ beat) and the third step continues to the side on count "2" (1 beat). Your timing in Round Dance terms would be "Q a Q" or L/R, L.

The Jive Chasse may, however, be taken with or without turn, moving in a forward, backward or sideways direction, or remaining on the spot. At times the Jive Chasse (count QaQ) may be replaced by a single step (count S) or step-tap (count QQ) or tap, step (count QQ) but at all times it is desirable that the basic rhythm of QaQ is felt in the knees.

Hold

You should stand about six inches from your partner. Man should place his right hand on the woman's back, under her left shoulder blade, holding her right hand in his left hand with the arms curved and the hands slightly above waist level. The woman will rest her left arm lightly on the man's right arm following the curve of his arm to the shoulder. This hold is similar to the Latin dances but easier and more relaxed, with the arms held slightly lower. The man must learn to get music in his hands to give the correct lead to the woman, because most of the "talking" is done with hands.

The recreation of dancing provides pleasure and enjoyment and yes, a little extra work for many of us working in the advanced category. Dancing gives us a different kind of relaxation and an improved social life to people of all ages and backgrounds. It is no great wonder why dancing is a natural amusement and an ideal path to health through gentle exercise in these days of tension, stress and sedentary work. So lets put on our dance face (smile) and have some real fun.

"JIVE FIGURES"

Presented by: Bobbie and George Stone

The following figures will be presented "live" this week-end at our Round Dance Clinic on Jive. Should we run out of time and not get through all of them at least you will have a detailed explanation to take back home with you. We're going to work with the triple swing rhythm.

1. The Jive Chasse - A group of three steps taken sideways to right or left. The chasse is usually danced in sets of two. The timing is Q&Q on all chasses. The feet do not close on the second step as this would make the steps too sharp. It should be felt in the knees as you keep them flexed during the chasse.
Man: (Going to left side) side L/R,L (Timing Q&Q).
Woman: (Fac Man going to right side) side R/L,R (Timing Q&Q).
2. Jive Walks -
Man - (Scp Fac LOD)lead with foot stepping diag fwd chasse L/R,L,(Q&Q)now lead with R foot fwd and across R/L,R;(Q&Q).
Woman - uses opposite footwork but turns slightly to left to fac man on her first chasse and turns to right on the second chasse (R/L,R, L/R,L;Q&Q Q&Q).
An alternative to dancing the triple-timed walks is to substitute single steps for the chasses.....Man L,R,L,R;(QQQQ)
Woman R,L,R,L;(QQQQ).
3. Link Rock - Takes 6 Beats (1½ meas.).
Man - (Open Fac Pos)Bk L,replace R,fwd chasse L/R,L,twd ptr. (QQ Q&Q)side chasse to right R/L,R;(Q&Q)regain normal hold.
Woman - Bk R,replace L,fwd chasse R/L,R;twd Man(QQ Q&Q)side chasse to left L/R,L,(Q&Q).
4. Link - Takes four beats (1 meas.).
Man - (Open fac pos)Bk L,replace R,fwd chasse L/R,L;(QQ Q&Q).
Woman - Bk R,replace L,fwd chasse R/L,R;to end with Right foot between Man's feet regain normal hold (QQ Q&Q).
5. Fallaway Rock - Takes 6 beats (1½ meas.)
Man - (CP fac wall)Bk L scp(fallaway pos),replace R,chasse to side L/R,L trning slightly to R to fac ptr;chasse to right R/L,R, end in CP(QQ Q&Q Q&Q).
Woman - Bk R scp,replace L,trning slightly to fac ptr chasse to side R/L,R,chasse to left side L/R,L,(QQ Q&Q Q&Q)
6. Fallaway Throwaway - Takes 6 beats (1½ meas).
Man -(Closed fac pos)Bk L scp,replace R,trning slightly rfc chasse to left L/R,L lowering joined hnds lean slightly left; fwd chasse R/L,R leading W to move away releasing hold with R hand end open fac pos.(QQ Q&Q Q&Q)
Woman -Bk R scp,replace L,trning lfc slightly chasse to right R/L,R lean to right;Bk chasse L/R,L moving away from Man(QQ Q&Q Q&Q),

7. Chng Of Plcs (R to L) - Takes 6 beats ($1\frac{1}{2}$ meas.)
Man - (Clos fac pos) Bk L scp, replace R, chasse to side L/R, L trning slightly rfc start raising lead hnds; fwd chasse R/L, R leading W to complete rfc trn under raised hnds having released hold with R hnd. Lower jnd hnds at end of W's trn (QQ Q&Q Q&Q)
Woman - Bk R scp, replace L, side chasse R/L, R trning rfc under raised arms; cont' rfc trn as you chasse L/R, L stepping back on last step of chasse as you complete trn to fac Man. (QQ Q&Q Q&Q)
8. Chng Of Plcs (L to R) - Takes 6 beats ($1\frac{1}{2}$ meas)
Man - (Open fac pos) Rk apt L, replace R, start rfc trn as you chasse L/R, L leading W to trn to her left under lead hnds; chasse slightly side and fwd R/L, R leading W to complete her lfc trn, (QQ Q&Q Q&Q)
Woman - Rk apt R, replace L, start lfc trn chasse R/L, R cont' lfc trn and chasse back L/R, L to fac M. (QQ Q&Q Q&Q)
9. Chng Hnds Beh Back - Takes 6 beats ($1\frac{1}{2}$ meas.)
Man - (Open fac pos) Rk apt L, replace R, placing R hnd over W's R hnd and releasing hold with L hnd, fwd chasse L/R, L leading W fwd to R side as M trns lfc; M will chng W's R hnd into his L beh his back as he chasses R/L, R cont' lfc trn to fac W (QQ Q&Q Q&Q)
Woman - Rk apt R, replace L, fwd chasse R/L, R moving to M's Rt sd and starting rfc trn; chasse L/R, L cont' rfc trn end fac M lead hnds jnd, (QQ Q&Q Q&Q)
10. The Whip Turn - Takes 4 beats (1 meas)
Man - (Clos fac pos wt on L foot) R crosses beh L with toe trned out start rfc trn, L to sd trn rfc, cont' rfc trn as M chasse small steps R/L, R to end Scp; (QQ Q&Q)
Woman - (Wt on R foot) fwd L twds M's rt sd start rfc trn, R fwd bet M's feet small step, cont' rfc trn as W chasse L/R, L around to end Scp; (QQ Q&Q)
11. The Double Whip Turn - Takes 6 beats ($1\frac{1}{2}$ meas).
Man - The Double Whip is excuted the same as the Whip mentioned above by just adding two steps as follows:
(Clos fac pos wt on L foot) R crosses beh L toe trned out, L to sd trning rfc, again cross R beh L toe trned out trn rfc, L to sd keep trning rfc; cont' rfc trn chasse around R/L, R to end in Scp or fallaway pos. (QQQQ Q&Q)
Woman - (Wt on R foot) L fwd twds M's rt sd start rfc trn, R fwd bet M's feet small step trn rfc, cont' rfc trn fwd L twds M's rt sd, R fwd bet M's feet small step; cont' rfc trn as you chasse L/R, L to end in Scp or fallaway pos, (QQQQ Q&Q)
12. Whip Throwaway - Takes 4 beats (1 meas)
Man - (Clos fac pos wt on L foot) R crosses beh L start rfc trn toe trned out, L to sd cont' rfc trn releasing hold with R hnd, cont' rfc trn as you chasse R/L, R leading W away end fac her with lead hnds jnd; (QQ Q&Q)
Woman - (Wt on R foot) L twds M's rt sd start rfc trn, R fwd bet M's feet trn rfc, cont' rfc trn as W chasses back and away from M L/R, L end fac M; (QQ Q&Q)
13. The Windmill - Takes 6 beats ($1\frac{1}{2}$ meas)
Man - (Open fac pos w/double hold) Rk apt L, replace R start lfc trn, chasse fwd L/R, L with arms outstretched from elbows leading W to move fwd and inclining body slightly to left; chasse to side and fwd R/L, R leading W to move back and return arms to normal pos, (QQ Q&Q Q&Q).

The Windmill Cont'd

Woman - Rk apt R, replace L start lfc trn, fwd diagonally chasse R/L, R end with R foot to sd and slightly back; do a back chasse L/R, L cont' lfc trn bring arms to normal double hold pos, (QQ Q&Q Q&Q)

14. Link To Rt Sd Pass - Takes 6 beats (1½ meas)

Man- (Open fac pos) Rk apt L, replace R, placing right hand over Womans right hand and releasing hold with left hand chasse fwd L/R, L, leading Woman fwd to right side, Man chasses slightly side and fwd continuing in the same fwd direction letting his joined right hand extend backward behind him still holding to Womans right hand. No turn in this figure for Man. (QQ Q&Q Q&Q)

Woman- Rk apt R, replace L, fwd chasse R/L, R, moving to mans right side starting a Rfc turn chasse L/R, L, continuing Rfc turn to end behind mans back facing same direction as man with Womans left foot back. This figure requires Woman to turn ½ totally. Man and Womans right hand still joined behind mans back. (QQ Q&Q Q&Q)

Note: This figure can be reversed from the final step shown above to end in the original starting position as follows:

Man- (Holding Womans R in his R hand behind his back) Rk fwd L, replace R, back chasse L/R, L, leading Woman from behind his back to the right side pass, Man does a slightly side and back chasse R/L, R, turning Woman to left to face him changing to lead hands. Man does no turn in this figure. (QQ Q&Q Q&Q)

Woman- (Behind Man Facing Same Direction) Rk bk R, replace L, chasse fwd R/L, R, to mans right side start Lfc turn, chasse back L/R, L, continuing Lfc turn to end with left foot back and face man. Woman will have completed a ½ Rfc turn on the total figure. (QQ Q&Q Q&Q).

15. American Spin-Takes six beats (1½ meas.)

Man- (Open fac pos. Handshake hold) Rk apt L, replace R, chasse in place L/R, L, leading woman fwd and bracing right arm, on the last step of the chasse start the woman turning to her right. Release hold with mans right. Man chasse in place R/L, R, catching womans right hand in his left hand at the end of her turn. No turn for the man. (QQ Q&Q Q&Q)

Woman- Rk apt R, replace L, fwd chasse R/L, R, leaning slightly against mans arm pressure. The last step of chasse start right face turn. Continue right face turn as Woman chasse L/R, L, to end with left foot back and face man. Woman will have completed a full turn on the total figure (QQ Q&Q Q&Q)

Note: The American Spin can be done with Mans left and Womans right hand hold. Timing and footwork are the same.

16. Rolling Off The Arm- Takes eight beats (2 meas.)

Man- (Open fac pos. W left hnd in M right hand) Rk apt L, replace R, turning slightly to right chasse L/R, L, at same time turn woman to her left to end on right side in the crook of the right arm in right side-by-side pos. At this point man has made a ¼ turn to right. Man walks R, L, while turning to right ½ turn. At end of the second step (L) start to turn woman to her right. Man continues right face turn as he chasse R/L, R, continuing to turn woman to her right to roll off arm. Man will turn approx. ¼ right face on his last chasse. The whole figure from start to finish will require one full turn and end with lead hands joined. (QQ Q&Q QQ Q&Q)

Rolling Off The Arm Cont'd

Woman - (Open fac pos. W left hnd in M right hand) Rk apt R, replace L, start lfc turn as Woman chasse R/L, R, turning to left to end in right side-by side position in the crook of mans right arm. A $\frac{1}{4}$ turn to left should have been made to this point. Woman walks back in right side-by-side position turning to right $\frac{1}{2}$ L, R, continue turn to right on the second step (R). Woman continues Rfc turn as she chasses L/R, L, approx. $\frac{5}{8}$ turn to end facing man with lead hands joined. Woman turns right face totally approx. $1\frac{1}{2}$ times through entire figure. (QQ Q&Q QQ Q&Q)

17. Chicken Walks - Takes four beats (1 meas.)

Man - (Open fac pos.) Four quick small steps back L,R,L,R, while leading woman forward mans left arm must be braced to prevent woman stepping back into a link movement. Keeping left arm low and slightly bent. Retain this tension in the left in the left arm throughout the first three walks. The man will lead the woman towards him on step four. Mans footwork is ball flat throughout. (QQQQ)

Woman - Turning to right on L step R fwd ($\frac{1}{8}$ turn R), turning to left on R step L fwd ($\frac{1}{4}$ turn L), turning to R on L step R fwd ($\frac{1}{4}$ turn R) turning to L on R step L fwd ($\frac{1}{8}$ turn L), end in open facing pos. The womans footwork is heel, flat on the first three steps and ball, flat on fourth step. However, the woman can do these four steps using the ball, flat as an alternative method. The woman must feel tension in her right arm, leaning slightly back with hips held slightly back. (QQQQ)

Note: The Chicken Walks may be danced counted "SS QQQQ" which requires eight beats (2 meas.) foot action same as above.

18. Turning Woodpecker Taps - Takes four beats (1 meas.)

Man - (Closed Fac pos.) This is a syncopated movement and turns to the right throughout for one complete turn.

On "a1" hop on R and tap L behind R with only the tip of the left toe tapping the floor at the same time turn Rfc $\frac{1}{4}$ turn.

On "a2" hop on R and tap R behind R with only the tip of the right toe tapping the floor at the same time turn Rfc $\frac{1}{4}$ turn.

On "a3" spring to left foot and tap R behind L with only the tip of the right toe tapping the floor at the same time continue Rfc turn another $\frac{1}{4}$ turn. On "a4" hop on L and tap R behind L with only the tip of the right toe tapping the floor at the same time continue Rfc turn a final $\frac{1}{4}$ turn to end in closed position.

Woman - Starts on weighted left foot and use opposite footwork throughout.

Styling: Man keeps head to right (W head L) while doing 1 and 2 above and turns head to left (W head R) while doing 3 and 4. Bring heads to normal position when figure is completed.

19. Kick, Ball, Change - Takes two beats=Syncopated ($\frac{1}{2}$ meas.)

Man - (Open fac pos. Lead hands joined) Flick Ldiag. fwd slightly off the floor, cross L slightly back of R, replace weight to R. (Q&Q)

Woman - Use opposite footwork. (Q&Q)

Styling: With lead hands joined lean slightly apart as you do the kick, ball, change figure. This can be done in a hand-shake, druddouble hand hold, fallaway or reverse fallaway pos.

20. Mooch Variation - Var. takes eight beats (2 meas.)
Man - (Close fac pos.) Bk L in Scp (fallaway), replace weight to R, flick L fwd from knee slightly off floor in PP, close L to R in PP, flick R fwd from knee slightly off floor in PP, close R to L in PP, Bk L in Scp (fallaway), replace weight to R stay in Scp,. (QQQQQQQQ)
Woman - Bk R in Scp (fallaway), replace weight to L, flick R fwd from knee slightly off floor in PP, close R to L in PP, flick L fwd from knee slightly off floor in PP, close L to R in PP, Bk R in Scp (fallaway), replace weight to L stay in Scp,. (QQQQQQQQ)
Styling Note: As you do the flicks fwd rise to the ball of the weighted foot. When you close the foot lower your body by flexing the knees. You will have the feeling of rising and lowering as you do the mooch. Stay in Scp (fallaway pos.) during the entire figure. Keep heads looking forward.
21. Flea Hop - Takes six beats syncopated (1½ meas.)
(In a left side-by-side pos M and W face same direction W on M left side.)
"a" Man raises L a few inches off floor bend L knee inclining to R from waist at same time hop on R slipping it slightly to left. (W does opposite starting with weight on left)
"1"-Man closes L to R body still inclined to R (W does the opposite)
"a"-Man raises R a few inches off floor bending R knee inclining body to left at waist at same time hop on L slipping it slightly to R, (W opposite)
"2"-Man closes R to L body still inclined to left (W opposite)
"a"-Man raises L a few inches off floor bend L knee inclining body to R hop on R slipping it slightly to left (W opposite)
"3"-Man tap L next to R without weight and body still inclined to right (W opposite)
"a"-Man raises L a few inches off floor bend L knee inclining body to R at waist hop on R slipping it slightly to left (W opposite)
"4"-Man closes L to R body still inclined to R (W opposite)
"a"-Man raises R a few inches off floor bending R knee incline body to L hop on L slipping it slightly to R (W opposite).
"5"-Man tap R next to L without weight body still inclined to L (W opposite)
"a"-Man raises R a few inches off floor bending R knee inclining body to L hop on L slipping it slightly to R (W opposite)
"6"-Man close R next to L and straighten body (W opposite).
22. Change of Places (Left to Right) With/Woodpecker Tap-Takes six beats (1½ meas.)
Man - (Open fac pos-Lead hands joined) Rk apt L, replace R, now turn ¼ Rfc step to side on L turn head well to left and sway left from waist, tap tip of R toe well behind the L, then continue with a slight sideward chasse R/L, R as body straightens to normal position. (QQQQ Q&Q)
Woman- The W will dance the normal change of places as detailed above in #8 figure. (QQ Q&Q Q&Q)

Summary

Jive is a very pleasing form of dance in that it allows you to really express your feeling for the music and the beat.

U.R.D.C. - - - - -5th NATIONAL CONVENTION

DANCE

TAUGHT BY

ALL THE THINGS YOU ARE		PHIL & NORMA ROBERTS
DREAM		PETER & BERYL BARTON
ENTERTAINER (THE)		RUSS & WILMA COLLIER
GINA		GENE & GINA McMURPHY
INTAKO CHA		BOB & ROSEMARY HOLLIDAY
KANSAS CITY		JACK & IONE KERN
KING OF THE ROAD		GEORGE & BOBBIE STONE
KISS ME HONEY		IRV & BETTY EASTERDAY
LAST WALTZ (THE)		BILL & CAROL GOSS
LOVES NOCTURNE		ROY & SALLY PLAISANCE
MOONLIGHT		JACK & SHEILA AGLER
NOWHERE	*	TOM & ANNA MARIE RIFE
OH HOW I MISS YOU TONIGHT	*	CARL & DORIS JOHNSON
ONLY YOU		JOHN & MARY MACUCI
ROADHOUSE BLUES		BILL & ELSYE JOHNSON
SCARLET ROSE		BOB & MARY ANN ROTHER
SHADOW TANGO		KEN & VIOLA ZUFELT
SMILE	**	GLEN & BETH McLEOD
SOLEADO		ROY & PHYLISS STIER
THEME FROM DR. KILDARE		GEORGE & JOYCE KAMMERER
TWELTH ST. RAG	**	RUSS & JUDY TREMBLAY
VIENNESE MEDLEY		LEO & PEG LANDOLL
WALK IN THE BLACK FOREST		GEORGE & MADY D'ALOISO
WILD IS LOVE		CHARLIE & NINA WARD
WONDERLAND BY NIGHT	**	BOB & SALLY NOLEN
	*	STEVE & FRAN BRADT
	*	NEALE & ARTHURLYN BROWN

* STANDBY TEACH
 ** HALL OF FAME TEACH

ALL THE THINGS YOU ARE

Composers: Phil & Norma Roberts, 6220 Westlake No. Dr., Indianapolis, Ind 46224
 Record: Telemark #970
 Footwork: Opposite, directions for M except as noted
 Sequence: A, B, A, B - meas 20 part B modified for ending

INTRO

- 1 - 4 WAIT; WAIT; ($\frac{1}{2}$ Basic)FWD,REC,SD,-; (Nat Top)XIB,SD,CLO,-;
- 1 - 2 CP M fcg wall wait 2 meas;;
 3 ($\frac{1}{2}$ Basic)Fwd twd wall L, rec R, sd L starting RF trn,-;
 4 (Nat Top)Place R ft behind L heel toe turned out trng RF, sd & fwd L continue RF trn, close R to L ending in CP M fcg wall(W sd & bk L trng RF, XRIF of L continue RF trn, sd L twd RLOD, let R brush twd L),-;
- A
- 1 - 4 ($\frac{1}{2}$ Box)SD,CLO,FWD,-; (Chasse')SD,CLO,SD,-; (New Yorker)XIF,REC,SD,-;
 (Aida)FWD(trn R),BK,BK,-;
- 1 ($\frac{1}{2}$ Box)Sd LOD L, close R, fwd L,-;
 2 (Chasse')Sd RLOD R, close L, sd R,-;
 3 (New Yorker)XLIF twd RLOD releasing M's R & W's L hnds, rec R to fc ptr & wall, sd & fwd L to loose SCP fcg LOD,-;
 4 (Aida)Fwd R strong RF trn to fc RLOD & WALL(W fwd L trn LF to fc RLOD & COH), curving RF bk up tw LOD & COH L, R(W curve LF bk up R, L) to "V" bk-to-bk pos lead hnds extended twd RLOD,-;
- 5 - 8 (Switch & Fan)SD,REC,FWD,FAN; (L Whisk)THRU,SD,XIB,-; (diag L & R) CUCARACHAS;;
- 5 (Switch & Fan)Keeping M's R & W's L ft in place twist upper body LF (W twist RF) push L ft swd twd LOD(pressure step), rec R, fwd RLOD L in LOP, fan R CCW (W fan L CW);
- 6 (L Whisk)Thru LOD R to fc ptr & wall, sd LOD L to CP, XRIB of L flat on the foot (no rise) staying in CP fcg wall,-;
- 7 Relaxing R knee trn slightly LF & push inside edge of L ft to the floor diag LOD & COH(W R twd LOD & WALL), rec R to fc ptr, close L,-;
- 8 Repeat meas 7 starting on M's R ft RLOD & COH end CP fcg wall,-;
- 9 - 12 ($\frac{1}{2}$ Basic)FWD,REC,SD,-; (Fan)BK,REC,SD,-; (Alemana & Spiral)FWD,REC,CLO,-;
 BK,REC,CLO,-;
- 9 ($\frac{1}{2}$ Basic)Fwd twd wall L, rec R, sd L,-;
- 10 (Fan)Bk COH R, rec L, sd R(W fwd L, sd & bk R trng LF, bk LOD L leaving R extended twd RLOD) end M fcg wall - W fcg RLOD lead hnds joined,-;
- 11 (Alemana & Spiral)Fwd twd wall L, rec R, close L(W CLOSE R to L, fwd L, fwd R trng RF under lead hnds),-;
- 12 Bk COH R, rec L, close R(W continue RF trn walking fwd L,R,L to end IF of M slightly on his R sd still fcg RLOD, on 4th ct spiral RF under lead hnds on ball of L ft letting R ft XIF of L toe pointed twd floor ending on M's R sd fcg COH lead hnds held high),-;
- 13 - 16 (Rope Spin)SD,REC,CLO,-; BK,REC,CLO,-; (Side Step)SD,CLO,SD,CLO;
 SD,CLO(W twirl,2)FWD,2;
- 13-14 (Rope Spin)M cucaracha L & R as W circles around behind M R,L,R,-; On around L,R,L to end in CP M fcg Wall,-;
- 15 (Side Step)Sd LOD L, close R, sd L, close R;
- 16 Sd L, close R(W twirl RF under lead hnds R, L to fc RLOD) M fwd LOD L, R (W bk up LOD R,L) end LOP fcg LOD;

ALL THE THINGS YOU ARE(cont)

B

- 1 - 4 (Open Hip Twist) FWD,REC,CLO,-; BK,REC,SD,-; (Hockey Stick)FWD,REC,CLO,-;
BK,REC,FWD,-;
- 1-2 (Open Hip Twist)Fwd LOD L, rec R, close L,-; Bk R, rec L, sd R(W CLOSE
R to L, fwd twd ptr L,R,-; Strong RF trn on ball of R ft keeping shoulders
parallel to ptr XIF of M on L twd COH starting LF trn, sd & bk R cont-
inue LF trn, bk twd COH L leaving R extended twd wall),-;
- 3-4 (Hockey Stick)Fwd LOD L, rec R, close L raising lead hnds,-; Bk R, rec L,
fwd twd LOD & WALL R(W CLOSE R to L, fwd L, R IF of M,-; Fwd L trng LF
under lead hnds, sd & bk R continue LF trn, bk twd LOD & WALL L),-;
- 5 - 8 (Spiral)FWD,REC,CLO,-; (R & L Cucaracha - W Foot Swivel L & R)SD,REC,CLO,-;
SD,REC,CLO,-; (W Walkout)BK,REC,FWD,-;
- 5 (Spiral)Fwd LOD & WALL L, rec R,close L raising lead hnds(W bk R, rec L,
fwd R, on 4th ct spiral LF on ball of R ft under lead hnds letting L ft
XIF of R toe pointed twd floor) end in Shadow pos both fcg LOD & WALL
lead hnds held high,-;
- 6-7 Using small steps M cucaracha R then L(W swivel LF on ball of R ft to step
fwd LOD & WALL small step on L, swivel RF on ball of L ft to step fwd small
step on R, swivel LF on ball of R step fwd small step on L,-; Repeat the
swivel action R, L, R),-;
- 8 (W Walkout)Bk RLOD & COH small step R, rec L to fc LOD, fwd R(W fwd L trng
LF bring lead hnds down to waist level, sd & bk R, bk LOD L) end LOP M
fcg LOD,-;
- 9 - 12 (Progressive walks)FWD,2,3,-; FWD,2,3,-; APT,REC,WRAP,-; WHEEL,2,3,-;
- 9-10 (Progressive Walk)LOP fwd LOD L,R,L,-; R,L,R(W bkng up LOD),-;
- 11 Rock bk RLOD L, rec R, fwd L bring lead hnds over W head into wrap pos
(W bk LOD R, rec L start LF trn, sd & bk R into wrap pos) both fcg LOD,-;
- 12 Wheel fwd trng RF $\frac{1}{2}$ R,L,R(W bkup L,R,L),-;
- 13 - 16 WHEEL,2,3,-; UNWRAP,2,3,-; (Chasse')SD,CLO,SD,-; (HND to HND)BK,REC,SD,-;
- 13 Continue RF wheel L,R,L to fc LOD,-;
- 14 Fwd LOD R,L,R to fc ptr & wall as W unwraps RF L,R,L to end in Bfly M
fcg wall,-;
- 15 (Chasse')Sd LOD L, close R, sd L,-;
- 16 (Hnd to Hnd)Release M's R & W's L hnds trn RF to step bk LOD R, rec L to
fc ptr & wall, sd RLOD R(W opp) keep lead hnds joined,-;
- 17 - 20 BK,REC,FWD,-; (Kiki Walk)FWD,2,3,-; FWD,2,3,-; PKUP,FWD SD,BRUSH;
- 17 Trn LF to SCP bk RLOD L, rec R, fwd L curvinf LF,-;
- 18-19 In SCP fwd R,L,R,-; L,R,L to fc wall in SCP,-; NOTE: Each step is taken
swiveling just slightly on weighted ft to place other ft IF of wtd ft &
the fwd walking steps form an arch circling LF.
- 20 SCP fwd twd wall R picking W up to CP, fwd L, swd RLOD R, let L ft brush
twd R;

ENDING

Meas 20 of Part B modified for ending second time thru:

THROWOUT,FWD,SD/PT,-;

SCP fwd twd wall start pkup W IF,fwd L, sd RLOD R/ point L thru twd RLOD
(W fwd IF of M L, sd & bk twd wall R, sd RLOD L/point R thru twd RLOD)
ending in LOP fcg RLOD M's R & W's L arms extended to side,-;

DREAM (INTERNATIONAL FOXTROT) JULY 1981

By:-Peter & Beryl Barton,464 East Ave.,West Hill,Ontario.Canada M1C 2W8
RECORD:TELEMARK-4011B "DREAM"-Victor Sylvester
SEQUENCE:-A - B - A - C - C

FOOTWORK:-Directions for M - W opposite unless specified(Bjo & Scar in
INTRODUCTION
Contra Position)

1 - 4 WAIT 2 MEAS IN CONTRA BFLY(DW);;BACK HOVER TO SCP;
FEATHER TO BJO;
1 - 2;; In Contra Bfly M feg DW(W DCR head to R)L ptd DW(W R bk DW);;
SQQ 3; Bk L(W fwdR)in Contra Bfly,-,bk R(W fwd L trng RF to Scp),
rec L;
SQQ 4; Thru R,-,fwd L,R(W trng LF on L sd & bk R,bk L)DW;

1 - 16 PART A
SQQ 1; HOVER TO SCP
Blending to CP fwd L DW,-,sd R,rec L to SCP DC;
2 - 4;;; ZIG ZAG & SYNCOPATED REVERSE WEAVE
SQQQQ Thru R DC,-,trng RF sd & bk L(Wfwd R),bk R DC(W fwd L)SCAR;
S&QQQQ trng LF sd & fwd L(W sd & bk R),fwd R(W bk L) to bjo DC,
fwd L blending to CP commence LF trn,-;sd & bk R DC/bk L
LOD in bjo,bk R blending to CP,sd & fwd L DW,fwd R in bjo;
5; HOVER TELEMARK TO SCP
SQQ Fwd L to CP DW trng slightly LF & rising,-,sd R trng RF
& trng W to SCP brush L to R(W R to L),fwd L DW in SCP;

6 - 8½;;; TRAVELLING HOVER CROSS
SQQQQQQQQ Fwd R trng RF to CP,-,sd L still trng,sd & fwd R;
fwd L DW in SCAR,close R to L(W sd L),bk L RDC in bjo,
bk R to CP;sd & fwd L,fwd R DC in bjo,

8½ - 9½;;; TOP SPIN
QQQQ On toes trng LF bk L,R;sd & fwd L,fwd R DW still in bjo,

9½ - 10½;;; THREE STEP
SQQ Fwd L to CP,-;fwd R,L,
10½&11,;; SYNCOPATED LINK TO SCP & SWIVEL POINT
S&SS Fwd R DW lowering with slight RF trn,-/rising trn W to SCP
small stp sd & fwd L LOD Trng to VSCP;fwd R,-,lowering feg
DW pt inside edge of L toe LOD keeping R leg flexed(W trng
LF on L keeping head to R pt inside edge of R toe sd & bk
LOD keeping L leg flexed),-;

12 - 13;; BACK & DEVELOPE FWD RISE FWD TO SCP
SSSQQ Bk L RLOD in bjo,-,rising pt R bk RLOD looking over R
shoulder,-(W rising to toe lift L heel to R knee,extend
L leg horizontally RLOD);fwd R lowering,-,rising on R &
stretching R sd trn W to SCP,brush L to R(W R to L)& fwd
L DC in SCP lowering;

14 - 15;; REVERSE WEAVE
SQQQQQQ Thru R,-,fwd L(W trng LF on L sd & slightly bk R),trng LF
sd & bk R DC(W sd & fwd L);bk L LOD in bjo,bk R to CP,
trng LF sd & fwd L(W trng LF on L sd & bk R),fwd R DW in bjo;
16 CHANGE OF DIRECTION
SS Fwd L to CP,-,sd & fwd R trng LF draw L to R no wgt feg DC,-;

DREAM (INTERNATIONAL FOXTROT) -----2-----

JULY 1981

1 - 16

PART B

1 - 4½;;;, REVERSE WAVE & SYNCOPATED BACK FEATHERS
 SQQ (CP DC)Fwd L trng LF,-,sd & bk R DW(W heel trn & head trn
 SQ&QQQ to R),bk L DW;NOTE-this is first three steps of reverse wave.
 SQQ Curving LF bk R LOD,-,blending to SCAR bk L/R,L both trng
 heads to COH & starting to move W to CP e/o step;bk R,L to
 bjo both trng heads to wall,bk R(W trng head L e/o slow)
 to CP,-;bk L,R, NOTE - Last three steps of reverse wave.

4½ - 5½;;;, RIGHT TRNG TIPPLE CHASSE

SQ&Q In CP trng RF chasse bk L,-;sd R/cl L,sd R to fce RDW,

5½ - 7½;;;, BACK FEATHER & FEATHER FINISHSQQ Bk L DC,-;R shoulder leading bk R,L to bjo,blending to CP
 SQQ bk R DC trng LF,-;sd & fwd L DW,fwd R in bjo,7½ - 9½;;;, TOP SPIN & THREE STEP

QQQ SQQ Repeat meas 8½ - 10½ part A start & end DW

9½ - 11½

SQQ SS

NATURAL TURN
 Fwd R DW trng RF,-;sd & bk L(W heel trn),bk R LOD CP,bk L
 trng RF,-;sd R cont body trn draw L to R to fce DC,-,

11½ - 12½

OPEN TELEMAR

SQQ ,;;,

Fwd L DC,-;sd & fwd R trng LF(W heel trn),fwd L DW in SCP,

12½ - 14

THRU & OVERSWAY DRAW CLOSE RISE FWD TO SCP

,;;;

SSSSQQ

Thru R DW,-;fwd L rising,-,keeping free leg extended toe on
 floor fcg DW trn W to CP & lower trng head to R stretching
 L sd(W trn Head to L stretching R sd),-;rising slowly draw
 R to L retaining sway & head pos,-,cl R to L,rising fwd L
 LOD to SCP;

15 - 16;;;

CHAIR & SLIP DOUBLE REVERSE SPIN

SQQ

SS(SQ&Q)

Fwd R lowering with strong R sway both looking RLOD,-,
 recov L,bk R(W trng LF on R slip L fwd)to CP fcg DC;
 Fwd L starting to trn LF,-,sdRaround W trng LF,cont trn
 on R tch L(W bk R,-,heel trn on R bring L to R transfer wgt
 to L/cont LF trn sd & bk R,XLIF of R)to fce DC in CP;

1 - 16

PART C

1;

SQQ

CHECKED REVERSE & SLIP

(CP DC)Fwd L trng LF,-,sd & fwd R rising & checking with
 strong body rise stratching R sd trng head to R(W heel trn
 early rise to toes keeping head to L),rec on L head to L
 trng RF & lowering(W rec on R between M's feet trng RF &
 lowering) end CP DW;

2 - 3;;;

NATURAL WEAVE

Fwd R trng RF,-,sd L still trng & rising(W heel trn & head
 trn to R),bk R DC R shoulder leading(W fwd L head still to R);
 bk L in bjo DC,bk R blend to momentary CP trng LF,sd & fwd
 L DW(W trng head to L sd & bk R),fwd R bjo DW;

4;

SQQ

HOVER TELEMAR TO SCP

Same as meas 5 part A

5 - 6;;;

FORWARD HOVER IN SCP RONDE & SLIP

SQQ SQQ

Thru R LOD,-,fwd L rising,rec R;lowering flare L wide CCW
 (W CW),- ,bk L well under body rising(W rising & trng LF on
 R),bk R trng LF & lowering(W fwd L lowering) to CP DC;

PART C CONT'D

- 7; OPEN TELEMARK
 SQQ Fwd L DC,-,sd & fwd R trng LF(W heel trn),fwd L DW in SCP;
- 8 - 9 $\frac{1}{2}$;;, MANUVER & PIVOT
 SQQS Fwd R trng RF to CP,-,couple RF pivot to fce COH L,R;L,-;
- 9 $\frac{1}{2}$ - 10 $\frac{1}{2}$;;, RUDOLPH RONDE & SLIP
 SQQ Fwd R DC with strong R sd stretch(W bk & sd L trng RF to SCP head well to R flare R high & wide CW stretching high on L toe),-;bk L well under body rising(W bk R well under body rising & trng LF on R),bk R RDW lowering(W fwd L)CP DC,
- 10 $\frac{1}{2}$ -11 $\frac{1}{2}$;;, QUICK FALLAWAY & SLIP
 QQQQ Fwd L DC,sd R trng LF(W sd L blending to VSCP keep head to L); bk L well under body DC,trng LF on L toeing in small step bk R (W trng LF on R slip L fwd to CP) fcg DC,
- 11 $\frac{1}{2}$ -12 $\frac{1}{2}$;;, OPEN TELEMARK
 SQQ Same as meas 7 part C
- 12 $\frac{1}{2}$ - 13;;; THRU & HINGE
 SSS Thru R DW,-;sd & fwd L(W sd & fwd R trng LF hook LIB of R),-, both lower on L with R leg extended twd RLOD M's shoulders DW head to R(W keep shoulders square with M head well to L),-;
- 14; ss RECOVER & OPPOSITION POINTS
 SS Both rec on R twd RLOD fcg ptr & wall in CP,-,lower on R & point L sd LOD sway sd LOD head trnd LOD(W lower on R point L sd RLOD sway sd LOD head trnd LOD),-;
- 15-16;;; RECOVER CLOSE LUNGE ROLL & SLIP
 SSSQQ Rising slowly close L to R change sway & trn head to R (W rise slowly tch L to R change sway & trn head to L),-, lunge fwd & sd R RDW R shoulder leading(W bk & sd head well to L),-;rec L trng head to L(W rec R trng head to R),bk R trng LF lowering(W fwd L trng LF head to L)fce DC in CP;
- END ,,, Second time thru part C meas 16 stay in lunge pos & change sway by stretching R sd both trng heads to LOD

"THE ENTERTAINER"

Record: Lawrence Welk's "The Entertainer"

Composers: Russ & Wilma Collier, 9901 Pendleton Pike, #191, Indpls., IN 46236

Footwork: Opposite throughout

INTRO

- 1-4 WAIT;WAIT;CROSS RK,REC,SIDE,-;PIV,SIDE,DRAW,-;
 1-2 Wait in OP LOD M's R & W's L hnds jnd, M's L & W's R arm extended, M's R & W's L toe pointed toward partner;
 3 M XRIF (W XLIF) Rec L, Sd R starting to trn RF,-;
 4 Cont turning RF pivoting L, Sd R, draw L to R,-;

PART A

- 1-4 FALLAWAY;PIVOT,-,2,3;TWINKLE TO OP;TWINKLE TO LOP;
 1 SQQ Fwd L(W R),-,Sd R LOD, XLIB; end fcg RCOH
 2 SQQ Sd R starting to trn RF,-;Fwd LOD L,Fwd R LOD;(one complete solo pivot to LOP)
 3 SQQ Fwd L LOD,-,Sd R (fc COH), C1 L to R;(end fcg RLOD)
 4 SQQ Fwd R RLOD (W L),-,Sd L(fc COH), C1 R to L fc LOD;
 5-8 FALLAWAY;PIVOT,-,2,3;TWINKLE TO OP;HOOK,-,UNWIND;
 5-7 Repeat Measures 1-3 Part A
 8 SQQ Hook R over L (W fwd L),-,Unwind to CP LOD, M take weight on R;(W arnd M R,L;)
 9-12 HOVER TO BJO;CROSS HOVER TO SCAR;CROSS HOVER TO BJO;MANUV,-,PIVOT,2;
 9 SQQ Fwd L DWLOD,-,Sd R DW trng to contra Bjo, Fwd L DCLOD;(W bk R, DWLOD,-,Sd L DW trng to Contra Bjo, bk R DCLOD;)
 10 SQQ Fwd R DCLOD,-,Sd L trng to Scar, Fwd R DWLOD;(W bk L DCLOD,-,Sd R trng to Scar, bk L DWLOD;)
 11 SQQ Repeat Meas 9
 12 SQQ Manv R fc RLOD,-,Bk L Pivot RF to fc LOD, Fwd R SCAR fcg LOD;(W bk L,-,Fwd R bet M's feet pivot to fc RLOD, fwd L Scar;)
 13-16 HOVER TO BJO;CROSS HOVER TO SCAR;HOVER TO SCP;FWD(W roll across);
 13-15 Repeat Measures 9-11, Part A
 16 SQQ Fwd R,-,Sd L COH,C1 R to L;(W roll across in frt of M to LOP,L,-,R,L;)
 REPEAT PART A except Meas 16
 16 SQQ M fwd R LOD,-,Sd L LOD, C1 R to L fcg wall;

PART B

- 1-6 RK FWD,-,REC BK,-,SIDE,CLOSE,WALK;MANUV,-,PIVOT,2,WALK,-,MANUV,-;PIVOT,2,FWD,-;FACE,-,SIDE,CLOSE;
 1 SQQ Rk Fwd L twd wall,-,Rec R,-;
 2 QQS Sd L, C1 R to L, Walk fwd L;
 3 SQQ Manuvr R to fc RLOD,-,Pivot L,R to SCP fcg LOD;
 4 SS Walk fwd L,-,Manuvr R,-;
 5 QQS Pivot R,L, fwd L,-;
 6 SQQ Fc LOD R,-,Sd L, C1 R to L;
 7-10 FWD,CHECK;FISHTAIL;HITCH 4;FWD LOCK,FWD LOCK;
 7 SS Fwd L,-,Fwd R & check to contra Bjo,-;
 8 QQQQ XLIB of R, Step R DWLOD, Fwd L, Lock RIB of L;
 9 QQQQ Fwd L, C1 R to L, Bk L, C1 R to L;
 10 QQQQ Fwd L, Lock R, Fwd L, Lock R, Fwd L;

PART B (Cont)

- 11-16 FWD,-,MANUV,-;SIDE,CLOSE,SPIN TURN,TWISTY VINE 10,SIDE,CLOSE;
- 11 SS Fwd L,-,Manuv R to fc RLOD,-;
- 12 QQS Sd L, C1 R to L, Bk L pivoting 1/2 to fc LOD,-;
- 13 QQS Check fwd R, cont RF turn Side L LOD, bk R COH,-;
- 14 QQQQ Sd L, XRIF, Sd L, XRIB;
- 15 QQQQ Repeat Meas 14;
- 16 QQQQ Sd L, XRIF, Sd L, C1 R to L;

PART C

- 1::6 HOVER TO SCP;HOOK,-,UNWIND;CONTRA CHECK SLIP;TWO RIGHT TURNS;RUDOLPH;
- 1 SQQ Fwd L Wall,-,Sd R, Rec L SCP;
- 2 SQQ Hook R over L,-,Unwind,;(W Fwd L,-,run arnd M R,L;)M end fcg RLOD
- 3 SQQ M fwd L contra check with sway to the left,-,Rec R, Bk L trng RF;(W bk R check,-,Rec L, step fwd bet M's feet R;)
- 4 SQQ Fwd R trng RF to fc wall,-,cont Rf turn side L, C1 L to R;
- 5 SQQ Bk L,-,Sd LOD R, C1 L To R;
- 6 SQQ Check R,-,Rec L, Bk R;(W step bk L,Flare R (SCP),bk R to Bjo, Fwd L;)
- 7-10 OUTSIDE SWIVEL;SIDE,CLOSE,SIDE,CLOSE;HOVER TO SCP;ARM IN ARM TWINKLE;
- 7 SQQ Bk L,-,Flick R over L,Fwd R;(W fwd R,-,fan L CCW stepping thru to fc partner;)
- 8 QQQQ Sd L,C1 R to L, Sd L, C1 R to L;
- 9 SQQ Fwd L twd wall,-,Sd R, Rec fwd L SCP;
- 10 SQQ Fwd R manvr,-,Sd L, Bk R;(W fwd R,-,Fwd L, Fwd R;)end LOP;
- 11-14 ARM IN ARM TWINKLE;ARM IN ARM TWINKLE;ARM IN ARM TWINKLE;PICKUP,-,SIDE,CLOSE;
- 11 SQQ Fwd L,-, R,L;(W fwd L manvr,-,sd L, Bk R;)end OP fcg LOD
- 12 SQQ Repeat Meas 10
- 13 SQQ Repeat Meas 11
- 14 SQQ Fwd R,-;Sd L COH, C1 R to L;(W fwd L stepping in front of M,-;Sd R, C1 L to R;
- 15-18 TELEMARK THROWAWAY;OVERSWAY;DRAW CLOSE FWD;ROLL ACROSS;
- 15 QQS Fwd DCLOD L, Fwd R arnd W, step in plac L/extend R RLOD;(W Bk R, Bk L heels together turning to fc LOD, step Sd R/extend L leg bk to LOD;)
- 16 SS M turn upper body to LOD turning head to R & hold-,-,;(W turn head to L)
- 17 SQQ Draw R to L,-,C1 R to L, Fwd L;(W draw L to R,-,C1 L to R, fwd R;)
- 18 SQQ Fwd R DWLOD starting R fc turn,-;cont turn L,R;(end LOP fcg LOD)(W fwd L,-,R,L;)

ENDING

- 1-8 REPEAT MEASURES 1-8 of PART A;
- 9-12 HOVER TO BJO:HAND TO HAND CROSS HOVER TO SCAR;HAND TO HAND CROSS HOVER TO BJO; FWD,-,2,3(W Rev Twirl);
- 9 SQQ Fcg LOD fwd L,-,Sd R trng to contra bjo, fwd L DCLOD tch M's R & W's L hand;(W bk R,-, Sd L beg to drift apart trng to contra bjo, bk R DCLOD;)
- 10 SQQ Fwd DCLOD R,-,Fwd & Sd L trng to Scar, fwd R tchg M's L & W's L hand; (W bk DCLOD L,-, Bk & Sd R trng to Scar, Bk L;)
- 11 SQQ Fwd DCOH L,-,Sd R trng to Bjo, fwd L tchg M's R & W's R hand;(W bk DCOH R,-,bk & Sd L trng to Bjo, Bk R;)
- 12 SQQ Fwd R,-,Fwd L, Fwd R;(W starting RF turn Under M's R & W's R step bk L, cont turn step fwd R fcg LOD, cont turn step bk L end fcg RLOD;)
- 13-18 CHECK FWD;REC TURN CLOSE, TWINKLE TO OPEN;TWINKLE TO LOP;STEP THRU & SPIN;CHANGE POINT
- 13 SQQ Check fwd L,-,-,;(W step Bk R,-, develope L,-;
- 14 SQQ Rec R trng R Fc to fc RLOD,-, step in place L,R;(W Rev Twirl Under M's R & W's L Hand end fcg RLOD in LOP;)
- 15 SQQ Step thru L LOD,-,Sd R LOD, C1 L to R fcg RLOD;(W step thru R,-,Sd L, C1 R to L;)
- 16 SQQ Step thru R RLOD,-,Sd L LOD, C1 R to L;(W step thru L,-,Sd R, C1 L to R;)
- 17 SQQ Step thru L LOD,-,Spin L Fc R,L end fcg RLOD;(W step thru R,-, Spin R Fc L,R;)
- 18 SQQ Step in place R,-,Change/point;(W step in place L,-,Change/point;)

GINA

DANCE BY: Gene & Gina McMurtry, 8375 Latty, Hazelwood, Mo. 63042 (314) 524-8720
 RECORD: Columbia Hall of Fame #13-33142 "GINA" by Johnny Mathis
 CUE SHEET RELEASE: July 1981
 SEQUENCE: Intro AA B A Interlude B A Bridge Interlude Tag
 FOOTWORK: Opposite except where noted
 POSITION: Whisk position for Intro

INTRO

- 1 - 4 WAIT 1 MEAS; HINGE; LADY TO SCP; FEATHER PICK-UP;
 1. In Whisk pos fcng DC M's R & W's L free wait 1 meas;
 m-SS 2. Fwd R,--,Lunge sd L RDC relax L knee & leave R leg extended,--; (W L XIF of M,
 w-SQQ --,R twd COH trng LF, bk RLOD on L trng to F LOD;)
 SQQ 3. Rec on L,--,fwd R, L; (W XIF of M R,--,L, to SCP;)
 SQQ 4. Fwd R,--,fwd L, fwd R; (W fwd L trng LF to CP,--,bk R, bk L;) end CP DC

PART A

- 1 - 4 L TURN DRAG HESITATION; R TURN DRAG HESITATION; CROSS PIVOT; THREE STEP;
 SS 1. Fwd LOD L trng $\frac{1}{4}$ LF,--,sd LOD R, draw L to R no wt blndng to Contra Bjo
 fcng RLOD; (W bk R $\frac{1}{4}$ LF turn,--,stp L LOD, draw R to L fcng LOD;)
 SS 2. Bk L trng $\frac{1}{4}$ RF to COH,--,sd R, draw L to R to Scar fcng DC; (W fwd R $\frac{1}{4}$ RF
 turn,--,stp L, draw R to L end Scar;)
 QQQQ 3. Fwd L XIF of W trng LF, cont LF turn sd R twd COH, cont turn sd L LOD,
 fwd R to Bjo; (W bk R trng LF, close L to R, sd R trng to Bjo, bk L;)
 SQQ 4. Fwd L,--,fwd R, fwd L to CP;
 5 - 8 MANUV,--,SIDE, BACK; OUTSIDE CHANGE; WHISK; FEATHER PICK-UP;
 SQQ 5. Fwd R manuv,--,sdL trng RF to RDW, bk R to RLOD; (W bk L,--,close R to L,
 fwd R to Contra Bjo;)
 QQQQ 6. Bk L, bk R trng LF to wall, sd L cont LF turn to DW, fwd R to CP; (W fwd R,
 fwd L trng LF, sd R, bk L;)
 SQQ 7. Fwd L,--,sd & slightly fwd R, XLIB of R; (W bk R,--,sd L, XRIB of L to SCP;)
 8. Same as meas 4 of Intro

REPEAT PART APART B

- 1 - 4 DOUBLE REVERSE; DOUBLE REVERSE; SIDE TAP L & R; CLOSED CHANGE;
 m-SS 1. Fwd L trng LF, sd R around W toe turn LF, tch L to R trng on R to F LOD
 w-SQ&Q in CP; (W bk R trng LF,--,heel turn on R bring L to R transfer wt to L
 cont LF turn, sd DC on R/XLIF of R;)
 2. Same as meas 1
 QQQQ 3. Sd L, tap R, sd R, tap L;
 SQQ 4. Fwd L,--,sd R, close L to DW;
 5 - 8 DOUBLE NATURAL; DOUBLE NATURAL; SIDE, TAP, SIDE, CHECK; TOP SPIN;
 SS 5. Fwd R trng RF in front of W to face RDW,--,sd L cont RF turn around W close
 w-SQ&Q R to L spinning on ball of L to end fcng LOD,--; (W bk L teh R to L no wt
 trng on L heel,--,take wt on R, fwd L/R;)
 6. Same as meas 5
 QQQQ 7. Sd R, tap L, sd L, fwd R ck to Bjo fcng DC;
 QQQQ 8. XLIB of R trng LF RDC, bk R trng LF to RDW, sd & bk L trng LF to DW, fwd R
 to DC in Contra Bjo; (W XRIF of L making tight LF turn, fwd L trng LF, sd R,
 bk L;)

REPEAT PART A

GINA

INTERLUDE

- 1 - 4 TURNING CHASSE; TURNING CHASSE (to a manuv); PIVOT, 2, 3,--; MANUV, PIVOT, FWD,--;
- QQ&QQ 1. Trng $\frac{1}{4}$ LF twd COH step L, sd R/L, bk R, bk L to Bjo RLOD;
QQ&QQ 2. Bk R trng $\frac{1}{4}$ LF twd wall, sd L/R, fwd L, R to a manuv RLOD;
QQS 3. Pivot $1\frac{1}{2}$ L, R, L,--; FLOD
QQS 4. Manuv R, pivot $\frac{1}{2}$ RF on L, fwd R,--; to CP DC

REPEAT PART B

REPEAT PART A

BRIDGE

- 1 - 2 LEFT PIVOT OVERSWAY; THROWAWAY RECOVER;
- QQS 1. Pivot L, R to CP fcng LOD, sd L twd DC leaving R in place, stretch & turn upper body $1/8$ LF,--;
- SS 2. Relax L knee lowering twds floor extend R straight to RDW arch upper body away from partner,--, (W draw L to R slide toe of L straight bk twd DC,--,)
Rec to CP, closing R to L F LOD;

REPEAT INTERLUDE

TAG

- 1 - 2 CHASE AND HUG
1. M chase W LOD L, R, L,--; (W RF turn small steps R, L, R,--in LOD;)
2. M fwd R to W's right side, tch L to R wrap L arm around W trng head L to look at W, hold,--; (W hold & look RF)

INTAKO CHA

Composers: Bob & Rosemary Holiday, Rt 3 Box 512, Lake Villa, IL 60046
 Record: Telemark 916B "Intako" (b/w "Para Esto")
 Sequence: Intro A B Ae C A B Ae End

1981

INTRO

- 1-4 WAIT; WAIT: RK FWD, RECOV, BK/2,3; XIB, SI, PT, -;
 1-4 CP/Wall wait 2 meas;; (Basic) Rk fwd, recov, bk/2,3; (Whip Freeze) XIB turning L fac to LOP, side, pt R diag/wall (W fwd L, R turning LF to LOP, pt L diag/COH) inside hands joined,-;

PART A

- 1-4 CROSS WALK, 2, FWD/2,3; RK THRU, RECOV, TRN/2,3; FWD, TRN, FWD, TRN; FWD, TRN, FWD/2,3;
 1-2 Fwd R, L, with slight swivel footwork to fwd R/L, R; (Cross Break) rock thru L to LOD, recov R turning in to RLOD in ROP, fwd L/R,L; ROP/RLOD
 3-4 (Cha Cha Square) Fwd R twd RLOD with strong body turn left and push, fwd to Wall on L (W fwd L push turn, fwd R to COH), fwd R twd Wall push & turn left, fwd L to LOD; Fwd R twd LOD push & turn left, fwd R to COH/L, R; (above figure is done individually with "marching" arm motion and sharp turns) BFLY/COH.
 5-8 RK FWD, RECOV, BK/2,3; XIB, SI, STEP/CL, STEP; RK FWD, RECOV, TRN/2,3; RK TRN, RECOV, STEP/2,3;
 5-6 (Basic) Rk fwd, recov, bk/2,3; Whip W to LOP (W fwd, 2, turn left fac/2,3); LOP/RLOD
 7-8 (Cross Break) Rk thru L twd RLOD, recov R turning left fac (W right fac), si/cl, turn to ROP/LOD; (Turn Around) Rk thru R, turning away from partner and recov L to RLOD, R/L, R in place to fac RLOD inside hands joined;

PART B

- 1-4 FWD, 2, KICK, SLIDE; BK, BK, TRN/2,3; FWD, 2, KICK, SLIDE; BK, BK, TRN/2,3;
 1-2 Fwd RLOD L, R, Kick RLOD L with bent knee, slide backward on R with small hop (leaning upper body forward); Bk L, R, turning in twd partner to LOD L/R, L;
 3-4 Fwd LOD R,L, Kick R twd LOD, hop and slide backward L; Back R, L, turning in to fac partner and wall, R/L, R; BFLY/WALL
 5-8 RK FWD, RECOV, BK/CL, BK; UNDERARM TRN, 2, SI/CL, SI; RK BK, FAC, SI/CL, SI; RK BK, RECOV, PT, -;
 5-6 BFLY/WALL (Basic) Rk L, recov R, back L/R,L to SCAR/BFLY; (Alemana) M turn left fac XRIB, turn left fac L to fac partner COH/BFLY, side R/cl L, side R (W twirl right fac under lead hands L,R, to fac partner, side/cl, si);
 7-8 (Breakaways) Turning to fac RLOD in ROP rock back twd LOD on L (W rk bk R), recov to fac, side L/cl R, side L BFLY/COH; Turning to fac LOD LOP rock back R (W rk bk L), recover L, point M's R (W pt L), hold; LOP/LOD

A EXTENDED

- 1-4 CROSS WALK, 2, FWD/2,3; RK THRU, RECOV, TRN/2,3; FWD, TRN, FWD, TRN; FWD, TRN, FWD/2,3;
 1-4 Same as meas 1-4 Part A.
 5-8 RK FWD, RECOV, BK/2,3; XIB, SI, STEP/CL, STEP; RK FWD, RECOV, TRN/2,3; RK FWD, RECOV, CL, TCH;
 5-7 Same as meas 5-7 Part A
 8 In place of "Turn Around" part A meas 8 Rock fwd R (W L) in ROP/LOD, recover L turning to face in BFLY, close R, tch L to R no weight; OP/WALL
 9-12 SI/CL, CLAP/CLAP, SI/CL, CLAP/CLAP; SI/CL, CLAP/CLAP, SI/CL, CLAP/CLAP; RK FWD, RECOV, SI/CL, SI; UNDERARM TRN, 2, STEP/CL, STEP;
 9-10 No hands on "&1" quick side L/close R LOD, "&2" clap twice with no footwork, "&3" side L/close R, "&4" clap twice no footwork; repeat;
 11-12 Bfly/Wall (Basic) Rk fwd L twd wall, recov R, side L/cl R, side L; (Alemana) M XRIB turning left fac to LOD, close L leading W to right fac turn under lead hands to fac, M change to right hands as couple step/cl, step; "handshake" LOD (W fac RLOD)

PART C

- 1-4 RK FWD, RECOV, BK/CL, BK; UNDERARM, TRN, FWD/CL, FWD; FWD/CL, FWD, FWD/CL, FWD; FWD/CL, FWD, FWD/CL, FWD;
- 1-2 (Hip Twist) Right hands joined rock fwd L, rec bk R, step/cl, step (M gives W firm arm on cha cha to force a slight right fac turn to COH with M fac LOD); M back R turning right fac, continue turn to fac RLOD raising right hand lead W to full left fac turn (W faces COH), step/cl, step;
- 3-4 Extending to right hand "star" both do 4 fwd cha's in circle L/R, L, R/L, R, L/R, L, R/L, R end M fac WALL W fac COH;;
- 5-8 RK APT, RECOV, STEP/CL, STEP; STORK TRN FWD, 2, STEP/CL, STEP; FWD, 2, STEP/CL, STEP; TWIRL, 2, RK, RECOV;
- 5 Right hands joined rock apart L, recov R to tight right elbows upper arms raised right hands still joined W left hand goes behind her back as man takes it at waist level with his left hand, couple facing opposite directions with right hips joined Step/Close, Step;
- 6-7 (Stork Turn) (W standing on ball of R foot raise L knee and touch L foot to R about mid-calf in "stork" position with head high and straight ahead back arched) As W holds pose M rotates her on planted foot moving in tight circle fwd R, L, R/L, R; L, R, L/R, L; M fac Wall W COH
- 8 M releases left hands as he crosses in front of W on R toward Wall, turn right fac L, rock back RLOD R, recov L pointing R to side LOP/LOD (W turn left fac under right arms L, R, drop M's right hand and join M's L and W's right hands rock back RLOD L, recov R and point L to side fac LOD);

END

- A EXTENDED goes thru Meas. 10 second time; then in BFLY
- 11-12 RK FWD, REC, TRN/CL, TRN; STEP/PT, CLAP/CLAP, CLAP;
- 11-12 Rk fwd L, recov R, M turns right fac to COH L/R, L (W rk bk R, recov L, R/L, R beside M) both facing COH W on M's left side; Fwd R point L twd partner (W fwd L pt R) both raise hands and clap 1/2, 3 to end dance.

80-20

KANSAS CITY

Composers: Jack & Ione Kern, 746 Gailen Ave., Palo Alto, Ca 94303 (415) 493-4064
 Record: Hooror H-1661, "Kansas City"
 Cue sheet release date: June 1, 1981
 Footwork: Opposite except where noted
 Sequence: AB AB CB CB BB

Meas. PART A

1-4 WAIT, SIDE, CHECK, -; FISHTAIL; FWD, -, MANUV, -; CROSS PIVOT, 2, FWD TWO STEP, -;
 QQS 1 (CP WALL) After first beat of music, stp sd on L, ck on R in Bjo fcg
 DLW, -; (When A repeats eliminate the wait and do side, -, check, -;)
 QQQQ 2 (Fishtail) XLIB, sd & fwd on R, fwd L, lock R bhd L;
 SS 3 Fwd on L, -, manuv on R, -;
 QQQ&Q 4 (Cross Pivot) Piv RP end Scar LOD L,R, then in Scar do qk fwd two stp L/R,L;
 5-8 SIDE, -, DRAW (No Weight), -; LUNGE TURN AWAY, RECOVER (RIOD), FWD TWO STEP (SCP), -;
CHAIR, RECOVER, SLIP TWO STEP (CP), -; PIVOT, 2, 3, 4 (CP LOD);
 SS 5 Stp sd twd LOD on R blending to Bfly COH, -, draw L twd R don't take wt, -;
 QQQ&Q 6 Trng RP (W LF) lunge twd LOD on L trng away from partner to face wall,
 continuing RP trn rec on R to OP RLOD, do a qk fwd two stp blending to
 SCP RLOD L/R,L;
 QQQ&Q 7 (Chair) Dip fwd on R, rec bk on L, (Slip two step) M will do a qk bk
 two step R/L,R (W pvts LF on R to CP and does a fwd two step L/R,L);
 QQQQ 8 Stepping bwd twd LOD prt dwa LOD 1½ turns L,R,L,R ending CP LOD;

PART B

1-4 TWIST VINE, 2, SD/CL, TURN LEFT; TWIST VINE, 2, SD/CL, TURN RIGHT; PT, STEP, PT, STEP;
PT, STEP, PT, STEP;
 QQQ&Q 1 (CP LOD) Sd L LOD to CP Wall, XRIB (W XLIF), (L trng two step) swd L LOD/
 cl R to L, fwd L twd LOD trng to fc COH;
 QQQ&Q 2 (CP COH) Sd R LOD, XLIB (W XRIF), (Trng two step) sd R LOD/cl L to R,
 fwd R twd LOD trng to fc Wall blending to Bfly;
 QQQQ 3 (Bfly Wall) Pt twd LOD on L, take wt on L, pt twd LOD on R, take wt on R;
 QQQQ 4 Repeat measure 3; (Styling note: While doing pt, step on L, M & W should
 be looking fwd with lead hnds slightly lowered and trng hnds slightly
 raised. With pt, step on R, look twd RLOD over R shldr (W over L shldr)
 with lead hnds raised slightly and trng hnds lowered).

PART C

1-4 TWIST VINE, 2, SD/FWD, HOLD; OPEN TELEMAR/STEP THRU, -, HOLD; 2 FWD TWO STEPS;
THROWAWAY;
 QQQ&Q 1 Blending to CP Wall stp sd L twd LOD, XRIB to Scar, sd L LOD/fwd R DLC
 to Scar, hold (W stps sd R, fwd L, fwd R/L curving LF to Scar fc DRW,
 hold); Except for the M footwork and the extra stp for the W the figure
 is similar to a wing (cue-twist 2 and wing). This meas and the next each
 have 4 stps and the same timing (1, 2, 3/4, hold;). Listen to the music.
 QQQ&Q 2 (Telemark/step thru) (Scar DLC) Fwd L commence LF trn, con't trng sd R
 to fc DRC on R toe leav L leg extended, sd and fwd twd DLW on L/stp thru
 on R to SCP adjusting to fc LOD, hold (W bk R commence LF trn, bring L
 to R no wt trng on R heel trans wt to L, sd and fwd on R DLW/stp thru
 on L to SCP LOD, hold);
 Q&QQ&Q 3 2 qk two steps down LOD L/R,L, R/L,R; (Chg to swing hand hold with W
 palm dn & M's up with thumb on bk of W's hand, hnds about waist level)
 Q&QQ&Q 4 (Like a swing throwaway) In tight SCP do 2 fwd two steps down LOD to
 LOP facing with M fcg LOD L/R,L, R/L,R (W does a two step commencing a
 LF turn then a back close back fcg RLOD R/L,R, L/R,L);
 5-8 CHICKEN WALK; ROCK APART, RECOVER, REVERSE TWIRL, 2 (BFLY WALL); SD, BEHIND, SD/CL,
SD; THROUGH, FAN, -, TOUCH;
 QQQQ 5 (Chicken walk) Bracing M's L & W's R arms M leads W fwd as he moves back
 4 qk small stps L,R,L,R with a slight swiveling action (W leans slightly
 back keeping tension in joined arms as she takes 4 short swiveling stps
 R,L,R,L); (Note: do not fully extend arms).
 QQQQ 6 Rock bk (apart) on L, rec on R, stp fwd on L trng RP to fc Wall, cl R
 to L (W rocks bk on R, rec on L, and does a LF twirl R,L) end Bfly Wall;
 QQQ&Q 7 (Bfly Wall) Sd L, XRIB (W XLIB), sd L/cl R to L, sd L;
 QSQ 8 (Bfly Wall) XRIF (W XLIF), fan L, -, touch L to R; Blend to CP to repeat B.

ENDING

The last time thru part B the last half of meas. 4 is a pt, hold;
 rather than a pt, step;

Note: Whenever blending from Bfly to CP between dance parts, do so during the first
 measure of the following part.

O P T I

KING OF THE ROAD (An Advanced Jive)

Composers: Bobbie and George Stone, Longwood, Fla. Ph. 862-6329 (305)

Record: IDTA 17 (Adjust Speed As Desired)

Footwork: Opposite, Directions For Man Except Where Noted.

Position: Open Position Facing LOD.

Sequence: A-B-C-A-C-B(Meas. 1-15)Tag

Meas.

INTRO

1 - 4 (OP Fac LOD)Wait 2 Beats,,Kick/Ball,Chng,Link,2;Kick/Ball,Chng,Link,2;2 Jive Chasse Walks;Jive Walk 4;(End Sep LOD)

Q&Q QQ 1. (OP Fac LOD)Flick L fwd/clos L bk of R,rec R,rk bk L,rec R;

Q&Q QQ 2 Repeat Meas. 1 (stay in OP)

Q&Q Q&Q 3 2 fwd Jive Chasses L/R,L, R/L,R, end in Sep;

QQQQ 4 Jive Walk Fwd L,R,L,R(End CP Fac Wall);

PART A

1 - 4 FALLAWAY ROCK CHNG OF PLCS CHNG OF PLCS W/WOODPECKER TAP

Q&Q Q&Q 1 (Fallaway Rock)Sd Chasse LOD L/R,L,Sd Chasse RLOD R/L,R;

QQ Q&Q 2 (Chng Of Plcs)bk Sep fac LOD L,rec R,trn twds ptr do sd Chasse LOD L/R,L(W strt rfc trn under lead hnds R/L,R;);

Q&Q QQ 3 Fwd Chasse R/L,R,(W cmplt rfc turn to fac M L/R,L,)twds LOD rk apt L,rec R;(W rk apt R,rec L;)

QQ Q&Q 4 (Chng Of Plcs W/Wdpker Tap)M step sd LOD L to fac wall,leading W to turn lfc under lead hnds,tap R beh L as M looks left sways body from waist left,Sd Chasse RLOD R/L,R end fac wall;(W trn lfc under leads R/L,R, L/R,L end fac M)

5 - 8 LINK WHIP THROWAWAY LINK TO R SIDE PASS LINK TO R SIDE PASS

QQ Q&Q 5 (Link)rk apt L,rec R,fwd chasse to wall L/R,L;(W rk apt R,rec L, fwd chasse R/L,R end CP);

QQ Q&Q 6 (Whip Throwaway)cross R beh L strt rfc turn,L to sd cont' rfc trn, release hold with R hnd as M chasse arnd and away from ptr R/L,R end fac wall;(W L twds M's R sd,start rfc trn,R betw M's feet, cont' rfc trn as W chasse bk L/R,L away from M;)

QQ Q&Q 7 (Link To R Sd Pass)ld hnds jnd M rk apt L,rec R,placing R hnd over W's R hnd rel hold with L hnd chasse fwd L/R,L,leading W to R sd M still fac wall;(rk apt R,rec L,chasse fwd R/L,R strt rfc trn;)

Q&Q QQ 8 M still fac wall chasse slghtly sd and fwd R/L,R letting the jnd hnds extend beh back still fac wall,(W cont' rfc turn chasse R/L,R end fac wall beh M's back fac same direction,)(Link To R Sd Pass) M fac wall rk fwd L extend L arm fwd,rec R;(W rk bk R,rec L;)

9 - 12 CONT' SD PASS MVMNT LINK WHIP TURN TURNING WOODPECKER TAPS

Q&Q Q&Q 9 (Cont' Sd Pass)M bk chasse twds COH L/R,L leading W to pass your R sd and starting lfc turn,slghtly sd and bk chasse R/L,R chng to lead hnds;(W fwd chasse R/L,R to M's R sd start lfc trn,cont' lfc trn as W chasse bk L/R,L end fac M and COH;)

QQ Q&Q 10 (Link)fac wall rk apt L,rec R,fwd chasse twds wall L/R,L;(W rk apt R,rec L,fwd chasse R/L,R;)

QQ Q&Q 11 (Whip Turn)M cross R beh L start rfc trn,sd L trn rfc,cont' rfc trn as M chasses R/L,R twds RLOD end fac wall CP;(W fwd L twds N's R sd:trn rfc,fwd R bet M's feet trn rfc,cont' rfc trn as W chasse L/R,L twds RLOD;)

&Q&Q 12 (Turning Wdpker Taps)CP fac Wall count "a1" hop on R/tap L toe beh R turn $\frac{1}{4}$ rfc,"a2" hop on R/tap L toe beh R trn $\frac{1}{4}$ rfc,"a3" Spring to L foot/tap R beh L trn $\frac{1}{4}$ rfc,"a4" hop on L/tap R beh L trn $\frac{1}{4}$ rfc;end CP fac DWL;(W use Opp. Footwork)Styling Note:

When hopping on M's R (W's L)trn Head and Sway R, when hopping on M's L (W's R)trn Head and sway L.

Part A Cont'd (King Of The Road)

- 13-16 Rt CHASSE/2,3 FALLAWAY THROWAWAY KICK 2 LINK ROCK
 Q&Q QQ 13 (CP fac Wall)M rt chasse twds RLOD R/L,R to Sep Fac LOD;(W do Opp)
 (Start Fallaway Throwaway)M rk bk L to Sep,rec R;(W do Opp.)
 Q&Q Q&Q 14 (Cont' Fallaway Throwaway)trn twds ptr chasse sd L/R,L LOD as
 M lowers Lead hnds leading W twds LOD(W chasse LOD R/L,R trning
 lfc and leaning R,)M fwd chasse LOD R/L,R leading W away from him
 trning her lfc;end M fac DWL lead hnds jnd(W cont' lfc trn chasse
 L/R,L move bk and away from M;)
 QQQQ 15 (Kick 2)raise R arm high in air(W's L arm)kick L foot twice twds
 LOD(W kick R foot twice twds RDC),,(link Rock)rk apt L,rec R;
 (W rk apt R,rec L;)
 Q&Q Q&Q 16 (Cont' Link Rock)M fwd chasse twds ptr L/R,L, rt sd chasse R/L,R
 end lead hnds jnd fac DWL;(W fwd chasse twds M R/L,R, lft chasse
 L/R,L;)

NOTE: 2nd Time Thru Part A Meas. 16 curve it rfc to fac wall CP.

PART B

- 1 - 4 CHNG OF PLCS CHNG HNDS BEH BACK LINK
 QQ Q&Q 1 (Chng Of Plcs)Lead hnds jnd rk apt L,rec R, trn rfc fac wall as
 M chasse L/R,L leading W to trn lfc under lead hnds;(W rk apt R,
 rec L,chasse fwd R/L,R trn lfc);
 Q&Q QQ 2 M sd chasse twds RLOD R/L,R end fac wall ld hnds jnd,(W cont' lfc
 trn chasse bk L/R,L to fac M,)(Start Chng Hnds Beh Back)M rk apt
 L,rec R;(W rk apt R,rec L;)
 Q&Q Q&Q 3 (Cont' Chng Hnds Beh Bk)M placing R hnd over W's R hnd and release
 hold with L hnd chasse fwd L/R,L strt lfc trn,leading W fwd to rt
 sd as M cont' lfc turn chng W's R hnd to his L hnd beh his bk he
 chasses R/L,R to end fac COH lead hnds jnd;(W fwd chasse R/L,R
 twds M's rt sd trn rfc,cont' rfc trn L/R,L to fac M;)
 QQ Q&Q 4 (Link)rk apt L,rec R, fwd chasse twds COH L/R,L;(W rk apt R,rec
 L,fwd chasse R/L,R;)
 5 - 8 WHIP TURN FALLAWAY THROWAWAY W O'TURNS CHICKEN WALK L KIK/BAL CH
 QQ Q&Q 5 (Whip Turn)M cross R beh L trn rfc, sd L trn rfc,cont' rfc trn as
 M chasses R/L,R to end Sep fac RLOD;(W L twds M's rt sd trn rfc,
 fwd R bet M's feet trn rfc,chasse L/R,L trn rfc end Sep fac RLOD;)
 QQ Q&Q 6 (Fallaway Throwaway O'TURN)M rk bk Sep L,rec R, trn rfc as M chasse
 twds RLOD L/R,L keeping ld hnds low lean lfc;(W rk bk Sep R,rec L,
 chasse fwd R/L,R trn lfc leaning to R;)
 Q&Q QQ 7 (Cont' Throwaway)M chasse fwd R/L,R twds RDC leading W away and
 o'turning her to L by turning left wrist as if to look at watch,
 end looking at W's bk and RDC(W cont' lfc trn with a locking chasse
 twds RDC L/lok R beh L,fwd L allowing her R hnd to extend beh her
 back,end fac RDC M & W both looking same direction)(Chicken Walk)
 M raise R arm high in air start quick walks bk wds L,R as he leads
 W into walks fwd by turning his left wrist to left with palm up;
 (W raise L arm in air swivel to R on L step fwd R,swivel to L on
 R step fwd L,progressing twds LOD;)
 QQ Q&Q 8 (Cont' Chicken Walk)M cont' bk steps R,L,as he lds W fwd(W swivel
 to R on L step fwd R,swivel to L on R step fwd L end fac M,)
 (Kick/Ball,Chng,)Lead hnds still jnd free hnds in air M flick L
 fwd/cross L bk of R,rec R;(W flick R fwd/cross R bk of L,rec L;)
 9 - 12 WINDMILL ROLLING OFF THE ARM LINK 2
 QQ Q&Q 9 (Windmill)fac RDC rk apt L,rec R to Bfly start lfc trn,chasse fwd
 L/R,L inclining body to left and outstretch both arms;(W rk apt R,
 rec L to Bfly,chasse diag fwd R/L,R leaning to R;)
 Q&Q QQ 10 (Cont' Windmill)M chasse to rt R/L,R,(W chasse sd and bk slightly
 L/R,L still in Bfly,)(Strt Rolling Off Arm)M drop left hnd rk apt

Part B Cont'd (King Of The Road)

- 10 L,rec R,M's rt hnd W's lft hnd jnd;(W rk apt R,rec L;)
- Q&Q QQ 11 (Cont' Rolling Of The Arm)M fwd chasse L/R,L trn rfc 1/2 to fac RLOD lead W to trn lfc into crook of rt arm in sd-by-sd pos,(W chasse R/L,R trn lfc end in crook of M's rt arm fac RLOD,)M wheels fwd trn rfc 1/2 R,L fac LOD;(W wheels bkwrld L,R;)
- Q&Q QQ 12 (Cont' Rolling Off The Arm)M cont' rfc trn R/L,R leading W to roll out of arm end fac wall lead hnds jnd,(W cont' rfc trn L/R,L rolling out of M's arm end fac COH,)(Link,2,)M rk apt L,rec R;(W rk apt R,rec L;)
- 13-16 LINK WHIP THROWAWAY KICK 2 AMERICAN SPIN
- QQ Q&Q 13 (Link)rk apt L,rec R,fwd chasse L/R,L twds wall;(W rk apt R,rec L, fwd chasse R/L,R twds M;)
- QQ Q&Q 14 (Whip Throwaway)cross R beh L trn rfc,sd L trn rfc release hold with R hnd chasse R/L,R cont' rfc trn leading W away end fac ptr and wall lead hnds jnd;(W fwd L twds M's rt sd trn rfc,fwd R bet M's feet trn rfc,chasse slghtly sd and bk cont' rfc trn L/R,L moving away from M to fac;)
- QQQQ 15 (lead hnds jnd)raise R arm high in air kick L diag fwd twice,, lean slghtly apt from waist(W lean slghtly apt kick R diag fwd twice raise L arm,,)(Start Amer. Spin)rk apt L,rec R;(W rk apt R, rec L;)
- Q&Q Q&Q16 (Cont' Amer. Spin)chasse in place L/R,L leading W fwd and bracing L arm start W in rfc trn on last step of chasse,release hold with L hnd allowing W to spin rfc freely as M chasse slghtly sd twds RLOD R/L,R catch W's R hnd in your left at end of spin end CP fac wall;(W fwd chasse R/L,R leaning against M's braced arm start rfc spin, cont' rfc spin L/R,L to fac M;)

PART C

- 1 - 4 MOOCH VAR. 2 JIVE CHASSE WALKS CHNG OF PLCS
- QQQQ 1 (Mooch)rk bk Scp fac LOD L,rec R,flick L fwd off flr,clos L to R;(W rk bk Scp R,rec L,flick R fwd off flr,clos R to L;)
- QQQQ 2 (Cont' Mooch)flick R fwd off flr,clos R to L,rk bk L to Scp,rec R;(W flick L fwd off flr,clos L to R,rk bk R to Scp,rec L;)
(Mooch Styling Note)Meas 1 and 2 above is done in Scp throughout. As you're doing the flicks let the body rise on the weighted foot, and as you clos the foot lower your body by flexing the knees. To give added attraction try rippling your body fwd and back from the knees to top of head as you raise and lower.
- Q&Q Q&Q 3 (Jive Walks)Scp 2 fwd jive chasse walks LOD L/R,L, R/L,R;(W opp.;
- Q&Q Q&Q 4 (Chng Of Plcs)trn twds ptr and sd chasse L/R,L leading W to trn rfc under ld hnds,fwd chasse R/L,R end fac DWL;(W chasse fwd R/L,R starting rfc trn,cont' rfc trn as W chasse L/R,L end fac M ld hnds jnd;)
- 5 - 8 LINK WHIP THROWAWAY TO SD-BY-SD FLEA HOP LINK 2
- QQ Q&Q 5 (Link)rk apt L,rec R,fwd chasse L/R,L twds ptr;(W rk apt R,rec L, fwd chasse twds M R/L,R;)
- QQ Q&Q 6 (Whipthrowaway To Sd-By-Sd)M cross R beh L trn rfc,Sd L cont' rfc trn,chasse arnd R/L,R releasing hold with R hnd allowing W to move away M trning an extra 1/2 trn to Left Open pos facing wall;(W fwd L twds M's R sd trn rfc,fwd R bet M's feet trn rfc,chasse arnd L/R,L end fac wall in L sd-by-sd pos;)
- &Q&Q &Q&Q 7 (Flea Hop Synco)
"a" M raise L off flr bend L knee lean to R hop on R slipping it slghtly to L(W does opp.)
"1" close L to R body still leaning to R,(W does opp,)
"a" M raise R off flr bend R knee lean body to left hop on L slipping it slghtly to R(W does opp.)

Part C Cont'd (King Of The Road)

- "2" M clos R to L still leaning to L, (w does opp,)
- "a" raise L off flr bend L knee lean to R hop on R slipping it slightly to L(W does opp.)
- "3" Tap L next to R without weight still lean R, (W does opp.,)
- "a" raise L off flr bend L knee hop on R slipping it slightly to L(W does opp.)
- "4" close L to R still lean to R; (W does opp;)

&Q&QQQ 8

- (Flea Hop Cont'd)
- "a" raise R off flr bend R knee lean left hop on L slipping it slightly to R(W does opp.)
- "1" Tap R next to L no weight still lean left, (W does opp.,)
- "a" raise R off flr bend R knee hop on L slipping it slightly to R
- "2" clos R next to L trning lfc to fc ptr and DWL ld hnds jnd, (W does opp,)

(Link 2)trn lfc to fac ptr on last step of Flea Hop rk apt L,rec R; (W rk apt R,rec L)end fac DWL ld hnds jnd.

Note: 2nd time thru Part C Meas. 8 ends with a Link 2. You also start a repeat on sequence B with a Link. Actually you'll be doing a "double link".

- REPEAT A (End Meas. 16 Facing Wall CP)
- REPEAT C (Refer to note at end of Part C)
- REPEAT B (Thru Meas 15)

TAG

Q&Q Q&Q 1 (Fac Wall)fwd chasse L/R,L to CP,kick R bet W's Feet/clos R to L, point L sd twds LOD trn head well to L with slight body sway L; (W fwd chasse R/L,R to CP,kick L diag fwd twds RDC/clos L to R, point R sd twds LOD trn head and body to R;)

HEAD CUES

PART A

FALLAWAY ROCK CHNG OF PLCS CHNG OF PLCS W/WDPKER TAP LINK WHIP THROWAWAY LINK TO RT SD PASS REV LINK TO RT SD PASS LINK WHIP TURN TRNING WDPKER TAPS RT JIVE CHASSE FALLAWAY THROWAWAY KICK 2 LINK ROCK

PART B

CHNG OF PLCS CHNG HNDS BEH BACK LINK WHIP TRN FALLAWAY THROWAWAY W/O'TRNS QK CHICKEN WALK 4 KICK/BALL CHNG WINDMILL ROLLING OFF ARM DOUBLE LINK WHIP THROWAWAY KICK 2 AMER. SPIN

PART C

MOOCH 2 JIVE CHASSES CHNG OF PLCS LINK WHIP THROWAWAY TO SD-BY-SD FLEA HOP LINK 2

- REPEAT A
- REPEAT C
- REPEAT B
- TAG

LINK KICK/STEP POINT

July 1981

KISS ME HONEY

Advanced Cha Cha

Composers: Bob & Mary Ann Rother, 4732 NE 74th Ave, Portland, OR 97218
(503)252-9500

Record: Sydney Thompson EP 605 (2nd band on "Pepito") (slow for comfort)
Sequence: INTRO, A, B, C, D, B, C, A, D (1-7), TAG

INTRO

- 1-4 WAIT; FWD TRN, REC, FWD TRN, REC; SWIVEL WALK, 2, 3, XIF; UNWIND;
- 1 Open Pos fcg LOD Wait 1 meas;
 - 2 Fwd L releasing hds trn $\frac{1}{4}$ RF fc partner push both hds palms down & hip twd LOD, rec R fc RLOD, fwd L trn $\frac{1}{4}$ RF to bk-bk pos push both hds palms down & hip twd RLOD, rec R fc LOD join M's R & W's L hds;
 - 3 Swivel walk down LOD L, R, L, XRIF of L (W XIF);
 - 4 Releasing hds unwind on both feet trng $\frac{3}{4}$ LF (W $\frac{3}{4}$ RF) over 3 beats,,, transfer wt to M's R & W's L to end fcg wall (W COH) with R hds joined in handshake;

PART A

1-8 HIP TWIST FREEZE; RUNAWAY; SHADOW LUNGES;; LADY TURN TO TRIPLE CHA;; HOCKEY STICK;;

- 1 (Hip Twist Freeze)Rk fwd L, rec R, bring R arm straight bk keep elbow in close to body lead lady fwd twd M's R sd rk bk L/push R arm fwd lead lady to swvl to LOD rec R trn $\frac{1}{4}$ LF to fc LOD R arm across in front of lady R hds still joined & l arm out to sd, tch L to R (W bk R, rec L, fwd R/swvl $\frac{1}{4}$ RF to fc LOD L arm extended to sd beh M, tch L to R); end on toes with slight sway to right
- 2 (Runaway-Identical Footwork)Fwd L, fwd R bring joined R hds bk betw partners releasing hds (W fwd L, fwd R spiral LF allow L to XIF of R fc DW) to shadow pos W's L arm now extended to sd in front of M, fwd L/fwd R, clo L to R high on toes join L hds with M's R hd on W's R shoulder blade & W's R arm extended to sd;
- 3-4 (Shadow Lunges)XRIF of L in lunge, rec L, sd R/clo L to R, sd R; XLIF of R in lunge, rec R, sd L/clo R to L, sd lunge L with rotation of upper body to L still looking LOD (W sd L no lunge);
- 5-6 (Lady Trn to Triple Cha)Hold releasing hds (W fwd R trng LF $\frac{1}{2}$), hold join R hds palm to palm, moving twd LOD with rt shoulder leading fwd R/lk LIB of R, fwd R; Chg to L palms & lft shoulder leading fwd L/lk RIB of L, fwd L, chg to R palms & rt shoulder leading fwd R/lk LIB of R, fwd R;
- 7-8 (Hockey Stick)Rk fwd L trng square to partner chg to M's L & W's R hds joined, rec R, bk L/clos R to L, bk L commence RF trn; Sd & bk R cont trn to fc wall, clo L to R (W fwd L, fwd R trng LF under joined hds to fc COH), sd R/clo L to R, sd R to BFLY; (2nd time thru keep only lead hds joined)

PART B1-8 CROSS BASICS; CUBAN BREAKS; PUSH PULL & CUBAN BREAK; SPOT TURN;
BACK RIPPLE; FWD, REC, FWD/LK, FWD; REVERSE UNDERARM TURN;

- 1-2 (Cross Basics) Hold/XLIF of R trng $\frac{1}{2}$ LF fc LOD (W hold/XRIB of L trng LF fc RLOD), bk R, sd L/clo R to L, sd L; Hold/XRIB of L trng $\frac{1}{2}$ LF fc COH (W hold/XLIF of R trng LF fc wall), fwd L, sd R/clo L to R, sd R;
- 3 (Cuban Breaks) BFLY M fcg COH XLIF of R (W XIF)/rec R, clo L to R, XRIB of L (W XIF)/rec L, clo R to L;
- 4 (Push Pull & Cuban Break) Fwd L (W fwd R)/clo R to L, bk L (W bk R)/clo R to L release M's R & W's L hds, XLIF of R (W XIF)/rec R, clo L to R;
- 5 (Spot Turn) Releasing hds XRIB of L trng LF (W XIF trng RF), fwd L cont LF trn fc COH (W fwd R cont RF trn fc wall), sd R/clo L to R, sd R blend to loose CP man fcg COH;
- 6 (Bk Ripple) Blend to SCP fcg RLOD bk L trn RF (W trn LF), fwd R twd LOD in RSCP flex both knees keeping weight on balls of both feet, swivel LF (W RF) on both feet to fc RLOD in SCP, transfer weight to R (W L) lowering R heel straightening legs extend R hip (W extend L hip) bk twd LOD;
- 7 (Rock & Lock) Rk fwd L, rec R, fwd L/lk RIB of L, fwd L;
- 8 (Rev Underarm Trn) In pl R, L to fc wall (W fwd L, R crossing IF of M trng LF to fc COH) in open fcg pos M fcg wall lead hds joined, sd R/clo L to R, sd R (W make 1 full trn LF under joined hds L/R, L) chg to handshake;

PART C1-8 HALF BASIC; TURKISH TOWEL;;; RK BK, REC, FWD, HOLD (Lady Spin); POINT
BK & HOLD; BK BASIC M TRANSITION; SPOT TURN;

- 1 (Half Basic) Rk fwd L, rec R, sd L/clo R to L, sd L;
- 2-4 Rk bk R, rec L trng LF to fc DW, sd R/clo L to R, sd R (W fwd L trn RF under joined R hds, cont RF trn fwd R, fwd L/clo R to L, fwd L ending to M's left sd fcg DW) join L hds; Rk bk L (W fwd R), rec R, sd L/clo R to L, sd L (W end to M's R sd); Rk bk R (W fwd L), rec L, sd R/clo L to R, sd R (W end to M's L sd);
- 5 (Lady Spin) Retain handholds thruout figure Rk bk L (W fwd R curve to fc wall), rec R (W fwd L cont curve to fc RLOD) joined L hds will be betw partners at waist level and joined R hds will be betw partners slightly higher than W's head both partners looking thru window made by arms, fwd L to fc wall leading lady to spin RF by bringing R hd and then L hd over her head, as soon as lady is fcg RLOD bring R hd & then L hd down betw partners then fwd twd LOD trng to fc LOD cont trng lady RF to fc LOD (W spin RF on L ft to fc LOD) raise R leg straight fwd LOD approx knee high/cont spin to fc RLOD, bring R ft down beside L ankle cont spin to fc LOD);
- 6 (Point & Hold) Pt bk R (W pt bk R) flex L knee, -,-,-;
- 7 (Bk Basic M Trans) Rk bk R/flick L across R leg in Figure 4, rec L, fwd R, fwd L (W rk bk R/flick L across R leg, rec L, fwd R/clo L to R, fwd R);
- 8 (Spot Turn) Release hds fwd R trng LF (W RF), fwd L cont LF trn to fc wall (W cont RF trn fc COH) join lead hds, sd R/clo L to R, sd R; (2nd time thru join R hds)

PART D

1-8 OPEN BREAK; CONTINUOUS NATURAL TOP;;; BK BASIC TO FLICK TURNS;;
BK BASIC; RK APT & ROLL ACROSS;

1 (Open Break) Apt sml step L/pt R fwd bring M's R & W's L hd in twd hip then extend upward keeping elbow close to body along sd of body & on up past sd of face extend straight up turning palm out, rec R, sd L/clo R to L, sd L commence RF trn to fc DWR in CP;

2-4 (Continuous Nat Top) XRIB of L, sd L, XRIB of L/sd L, XRIB of L (W sd L, XRIF of L, sd L/XRIF of L, sd L) make 1 full trn RF over 5 steps to end CP/DWR; Sd L, XRIB of L, sd L/XRIB of L, sd L making 1 full trn RF over 5 steps (W make full LF trn under joined M's L & W's R hds fwd R, L to BJO pos, fwd R/clo L to R, fwd R making 1 full trn RF over 5 steps) end BJC fcg DWR; XRIB of L trng RF, sd L cont trn to fc LOD, pt R to sd, -(W fwd L trng LF under joined hds, fwd R cont LF trn to fc LOD in LOP, pt L to sd, -);

Note: Keep lady in close as she does rev trns by keeping M's R hand loosely in place allowing lady to turn within M's R arm.

5-6 (Bk Basic to Flick Turns) Rk bk R (W bk), rec L, fwd R/lk LIB of R, fwd R/flick L bk lifting on R commence LF trn (W RF trn) releasing hds; XLIF of R (W XIF) fcg COH (W wall)/flick R bk lifting on L cont trn, bk R fc RLOD (W fc RLOD) join M's R & W's L hds/flick L bk lifting on R, bk L/lk RIF of L, bk L;

7 (Bk Basic) Rk bk R (W rk bk), rec L, fwd R/clo L to R, fwd R;

8 (Rock & Roll) Rk sd L (W rk sd), rec R commence RF (W LF) trn, roll across L, R trng 3/4 RF (W LF) with lady rolling in front of M to end BFLY pos M fcg wall;

TAG: Rk apt L, rec R trng 1/8 RF (W rec L bring R ft in close to L ft spin LF 7/8 trn), bring R arm around W's waist extend L arm to sd relax R knee into lunge line on R keeping shoulders bk looking to left (W flex L knee bring R ft up to L knee extend arms out to sd look to left relax against M as he takes lunge line)

THE LAST WALTZ

By: Bill & Carol Goss, 340 W. Washington, Vernon Hills, IL 60061 (312) 680-8623

Footwork: Opposite unless noted

Record: Sydney Thompson TDR 118 (Same record Fortuosity & Nearest and Dearest)

Sequence: Intro, A, B, A, B mod to ending

NOTE: This dance uses some common figures with uncommon timing, please note the timing indicated before the description of each figure.

INTRO

1-4 WAIT 2 MEAS;-; APT PT; PCK-UP TCH;

PART A

1-4 FALLAWAY SLIP; DOUBLE REV; DRAG HESITATION; BCK, BCK/LCK, BCK;

- 1 (1,2,3/&) Fallaway slip CP on diag LOD/COH fwd L, side R, blend to tight SCP with X thighs bck L/ small bck R pivoting to bring W to CP LOD (W bck R, bck L, bckR/slip to CP L);
- 2 (1,2,3/&) (Double reverse) fwd L trn LF, sd and arnd W on R toe trning LF, tch L to R trning on R toe to LOD CP (W bck R trn LF, heel trn on R bring L to R transfer weight, side and bck R to LOD/XLIF of R);
- 3 (1,2,3) (Drag Hes) Fwd L trn $\frac{1}{4}$ LF, side R to LOD, draw L to R blend contra bjo RLOD/COH.
- 4 (1,2/&,3) Bck L LOD, bck R/XLIF of R (W XIB), bk R;

5-8 IMPETUS TO SCP; CROSS HES; OUTSIDE SPIN; TRNING LCK WITH PCK-UP LCK;

- 5 (1,2,3) (Imp to SCP) bck L to heel trn RF, close R to L rise on toe, sid and fwd L LOD/COH in SCP (W fwd R outside M trn RF, side L trn RF, brush R to L/side and fwd R to SCP);
- 6 (1,2,3) (Cross hesitation) Fwd R, allow W to trn you L fc to end bjo pos fc COH and slightly LOD (W diag fwd L, R start across M trning L to bjo pos, close L to R),-;
- 7 (1,2,3) (Outside spin) Bjo fc COH and slight LOD small step bck L commence RF trn, fwd R outside ptr continue RF trn, side and back L twd LOD/COH (W fwd R commence RF trn, close L to R continue RF trn, side and fwd R) end bjo fc diag RLOD/WALL;
- 8 (1/&,2,3/&) (Trning bck with pck-up lck) bck R twd COH&LOD/lck LIF of R (W XIB) bck R commence LF trn, side and slightly fwd L twd LOD (W slightly bck and side R)/lck RIB of L (W lck LIF of R) to CP fc LOD;

9-12 OPEN TELEMARK; MANUV; HAIRPIN; OUTSIDE SPIN;

- 9 (1,2,3) (Telemark) rwd L COH and LOD commence LF trn, continue trn side R RLOD and COH arnd W leave leg Extended trn LF on ball of R to SCP, fwd L twd LOD and wall (W bk R trning LF to heel trn, close L to R continue trn, fwd diag on R);
- 10 (1,2,3) Manuver fwd R commence RF trn, side L LOD and wall, close R to L end CP RLOD;
- 11 (1/&,2,3) (Hairpin) Bck L LOD pivot $\frac{1}{2}$ RF/ fwd R heel to toe between W's feet strong curve RF, fwd L still curve L with L shoulder lead, fwd R on toe X thighs in contra bjo RLOD and wall (W fwd R heel to toe pivot $\frac{1}{2}$ RF/side and bck L curve RF, bk R, X thighs bck L in contra bjo high on toes);
- 12 (1,2,3) (Outside spin in prep for twist ending) Repeat meas 7 starting BJO RLOD and wall ending CP RLOD;

THE LAST WALTZ (Cont.)

- 13-16 TWIST TRN; BCK, CHASSEE,-; MANUV; IMPETUS TO SCP;
 - 13 (1/&,2,3) Finish an outside spin and twist M hook RIB of L (W frd arnd M qck L/qckR, fwd L trn to fc partner, continue trn step fwd R between M's feet) M unwind ,-, bck L fc RLOD and wall;
 - 14 (1,2/&,3) bck R COH and LOD, side L LOD/close R to L, side L blend contra bjo;
 - 15 (1,2,3) (manuv) Repeat Meas 10 W commence bck L in bjo pos;
 - 16 (1,2,3) (Impetus) Repeat meas 5;

PART B

- 1-4 THRU, CHASSEE TO BJO,-; MANUV; OVERTRN SPIN TRN; TRNING LCK TO SCP;
 - 1 (1,2/&,3) Step thru R, side L/ close R, side L to bjo;
 - 2 (1,2,3) (manuv) Repeat meas 15 part A;
 - 3 (1,2,3) (overtrn spin) CP fc RLOD bck L to LOD pivot RF $\frac{1}{2}$, fwd L pivot RF to fc RLOD and wall, bck L diag LOD and COH taking W to contra bjo;
 - 4 (1/&,2,3) (Trning Lck to SCP) Bck R/lck LIF of R (W XIB), bck R commence LF trn, side and slightly fwd LOD L to SCP;
- 5-8 (LEFT WHISK (W HINGE); RUN ARND; BCK HOVER TO SCP; THRU, SIDE, CLOSE/SIDE;
 - 5 (1,2,3) (Left whisk) fwd R, side L, RIB of L with flat feet and a good knee bend like the twist of a spin & twist (W does a hinge fwd L, side R, slight bck to replace R with L to point R twd LOD);
 - 6 (1/&,2,3) M unwinds leave wgt on R (W runs arnd M fwd R/fwd L, fwd R, small fwd L to fc ptr in CP) M fcng LOD;
 - 7 (1,2,3) (Bck Hover to SCP) bck L, bck and side R trn to fc wall rising on toe, rec L to SCP (W fwd R, trn to fc ptr side L rising on toe, recov R to SCP);
 - 8 (1,2,3/&) Thru R, (Chassee) with different timing side L, close R/ side L to bjo;
- 9-12 MANUV; OVERTRN SPIN TRN; TRNING LCK TO THE R; FWD, SIDE RISE,-/SLIP;
 - 9 (1,2,3) Repeat meas 2 part B;
 - 10 (1,2,3) Repeat meas 3 part B;
 - 11 (1/&,2,3) (R fc trning lck) bck R to commence a RF trn/lck LIF of R trn to fc COH, side and fwd R cont trn, fwd L to SCP (W keep L head thruout until last step to SCP fwd L commence RF trn arnd M/lck RIB of L cont trn, side L twd wall arnd M, trn to SCP with fwd R);
 - 12 (1,2-/&) Fwd R in SCP, side L rise on toe in CP fc wall both with open foot, hold/ rec (W slip to CP);
- 13-16 DOUBLE REV; DOUBLE REV; HOVER; CHAIR, REC. SLIP;
 - 13 (1,2,3/&) Repeat meas 2 part A;
 - 14 (1,2,3/&) Repeat meas 2 part A to fc the wall;
 - 15 (1,2,3) (Hover) Fwd L, side R rising on toe, rec L to SCP;
 - 16 (1,2,3) Lunge thru R with fwd poise, rec L, slight bk R (W slips to CP) fc LOD;

REPEAT PART A
REPEAT PART B (Meas 16 chair and hold)

LOVES NOCTURNE

COMPOSERS: ROY&SALLY PLAISANCE 1715 MORITZ#12 HOUSTON, TX 77055 (713)465 4832

RECORD: TELEMAR 4012 (flip of SKYLINER)

TYPE: ADVANCED WALTZ

FOOTWORK: OPPOSITE, Directions for M except where noted

ABBREVI: DW-Diag Wall, DC-Diag COH, DWR-Diag Wall RLOD, DCR-Diag COH RLOD

SEQUENCE: INTRO A A B A B TAG

TIMING MEAS:

INTRODUCTION

1-4 WAIT; WHISK; SYNCOPATED WHISK; THRU,SD/BHD,FWD/LK;
 Wait; 1-2 In CP fcg DW wait 1 mea; fwd L, sd & slightly fwd R, LXIB
 123; rising to toes & locking thighs trng to SCP;
 12&3; 3-4 fwd R, cl L/ sd R, XLIB rising to toes & locking thighs
 12&3&; trng to SCP; fwd R, sd L/ bhd R, fwd L/ lkrIB(W lklIF) trn
 1/8 LF DC contra bjo;

PART A

1-4 OPEN TELEMAR; FALLAWAY NAT TURN; BK, RT CHASSE; TRAVEL CONTRA CK;
 123; 1-2 Fwd L DC trng LF, sd R cont. LF trn & rise to toe, sd &
 123; slightly fwd L SCP DW(W bk R, cl L heel trn, sd & slight
 fwd R); fwd R trng RF, sd L(W fwd R) trng R, bk R(W bk L)
 in Fallaway DW;
 12&3; 3-4 bk L(W bk R) DW trng to CP, sd R/cl L, sd R sway L head L
 123; (W to R); fwd L(W bk R) DC well across body strong stp
 relax R knee trn head R & R shoulder lead(W head well L),
 cl R straightening legs & body, sd L trng SCP DC;
 5-8 WEAVE, 2, 3; 4, 5, 6; MANUV; OVERTURN SPIN TURN;
 123; 5-6 Fwd R, fwd L trng LF, sd & slightly bk R fc RLOD(W fwd L
 123; trng LF, sd & slightly bk R cont. trng LF, sd & slightly
 fwd L) to momentary CP; cont. weave bk L LOD contra bjo,
 bk R LOD trng LF to momentary CP, sd & slightly fwd L DW
 (W fwd R LOD, fwd L trng LF, sd & slightly bk R) contra bjo;
 123; 7-8 Fwd R manuv, sd L, cl R CP RLOD; bk L trng RF, fwd R cont.
 123; RF trn pivoting full arnd fc DWR, bk & slightly sd L
 cont. RF trn fc DCR(W keep R fwd btwn M's feet);
 9-12 SPIN AND CHASSE SEMI; CHAIR TRANSITION; SAMEFOOT LUNGE WITH
 HEAD TURN; LUNGE POINT;
 12&3; 9-10 cont. pivot fwd R LOD(W bk L), fwd L(W trn SCP LOD sd &
 123; fwd R)/cl R, fwd L SCP LOD; fwd R(W fwd L) in SCP relax
 fwd knee with poise bk head R(W head L), rec bk L(W bk R)
 straighten front knee, tch R to L trng slightly RF(W no
 trn cl L bk to R head still L);
 123; 11-12 Sd R toe pointed DWR relax L knee keep L in place(W bk
 1&23; R head still L), M hold position with slight body trn R
 poise upright(W hold position start head trn R), M retain
 position(W cont. head trn R look wall); rec sd L trng
 body LF LOD, point R fwd DW soften L knee head trn R sway
 R, hold wgt on L(W strong stp fwd L trn CP/small stp sd R
 head normal, move L bk DW head L sway L, hold position);
 123; 13-16 RUDOLPH FALLAWAY; FWD/LK, FWD/SD, CL; CK NAT TRN; DBL REV SPIN;
 1&2&3; 13-14 Fwd R btwn W's feet relax R knee keep L in place(W bk L
 trn RF SCP swing R outwards wide Ronde), move L sd under
 body in Fallaway(W cont. Ronde R bk in Fallaway), slip R
 bk slight trn LF LOD(W slip L CP); fwd L/lkrIB, fwd L/ sd
 R, cl L;
 123; 15-16 Fwd R trng RF, sd L DW CP ck & rise to toes sway L head L,
 1&23; slip R bk trn LF DC(W bk L, cl R, slip L fwd CP); fwd L
 trn LF, sd R cont, trng LF, spin on R toe tch L to R no wgt
 end CP LOD(W bk R/cl L heel trn, fwd & sd R cont. trng LF,
 cont. trng LF draw LXIFR);

LOVES NOCTURN (cont.)

TIMING MEAS:

PART B

- 1-4 FALLAWAY REV; SLIP PIVOT; CURVE THREE STEP; BREAK TO SEMI;
- 123; 1-2 Fwd L DC trng LF RLOD(W bk R trng RF SCP), bk R in Fall-
- 123; away, bk L in Fallaway(W no heel trn); slip R bk small stp
- 123; trng LF(W slip L fwd),sd & slightly fwd L cont. trng LF
- 123; LOD(W bk R),fwd R CP cont. trng LF DC;
- 1&23; 3-4 Fwd L curving sharply LF,cont. curving sharply LF fwd R
- with R shoulder leading sway L(W sway R head trn R),still
- trng LF stp fwd lightly L placing foot DCR well across
- body increase sway & head well L(W increase sway & head
- well R); maintain position take wgt lightly bk R toe/take
- wgt fwd L & soften L knee retain sway & head position,bk
- R trng LF still retain sway & head position,sd & slightly
- fwd L in SCP LOD correct sway & head position;
- 5-8 THRU, OVERSWAY, CHG SWAY; SD HOVER SEMI; QK WEAWE 4; HOVER CORTE;
- 123; 5-6 Fwd R, sd L trn CP high on toes then lower heel slowly
- 123; body sway & head well L,chg sway & head to R body slight
- trn RF; slightly slip foot sd R rise to toe,cl L to R no
- wgt hover,sd & slightly fwd L SCP LOD;
- 12&3; 7-8 Fwd R trng LF,fwd L cont. trng LF/sd & bk R LOD CP(W fwd
- 123; L trng LF,sd & bk R CP/sd & slightly fwd L),blend contra
- bjo bk L LOD; bk R trng LF blend CP,sd & slightly fwd L
- rise to toes,rec bk R to contra bjo DW;
- 9-12 OVERTURN OUTSIDE SPIN; FALLAWAY ROLL & SLIP; REV TRN; TOP SPIN;
- 123; 9-10 Bk small stp L toe in trng body RF,strong stp fwd R arnd
- 123; W cont. trng RF,bk L cont. trng RF(W strong stp fwd R
- arnd M trng RF,cl L cont. trng RF,strong stp fwd btwn M's
- feet cont. trng RF)spin 1 1/4 approx. end CP/WALL; sd &
- slightly fwd R btwn W's feet cont trng RF(W reach sd &
- bk L roll RF off M's hip poise well bk & head well L)end
- fcg SCP RLOD,bk L in Fallaway start trng LF,slip R bk &
- pivot LF to LOD hold L fwd(W slip pivot hold R bk)end CP;
- 123; 11-12 Fwd L trng LF DC,sd & slightly bk R cont. trng LF,cl L;
- 12&3; bk R trng strongly LF,sd & slightly fwd L toe pointed LOD
- (W sd R),fwd R outsd W keep wgt bk & ck,LXIBR cont. trng
- LF(W XRIFL trng LF)end fcg COH;
- 13-16 4,5,6 REV TRN; CONTRA CK,BK CHASSE; OUTSIDE CHG SEMI; PK UP,
- DOUBLE LOCKS;
- 123; 13-14 Bk R DW cont. trng LF(W fwd L CP cont. trng LF),sd &
- 12&3; slightly bk L cont. trng LF,cl R end CP DWR; fwd L
- slightly across body relax knees body trng slightly L
- with R shoulder lead & ck,bk R DC slight body trn R/cl
- L,bkR DC;
- 123; 15-16 Bk L(W fwd R outsd M),bk R(W fwd L CP)start trng LF,sd
- 12&3&; & slightly fwd L end SCP LOD; fwd R(W fwd L pk up to CP
- trng DC)trng DC,fwd L/XRIBL(W XIF),fwd L/XRIBL(W XIF);

TAG

- 1-2 REV TRN; THROWAWAY OVERSWAY;
- 123; 1-2 Repeat meas 11 Part B; bk & slightly sd R trng LF,sd &
- 123; slightly fwd L trng LF toe pointing DW,hold feet position
- slightly relax L knee body trng slight LF with upright
- poise(W cont. trng LF bk L down LOD toe only on floor wgt
- on R & head well to L);

COMPOSERS: Tom and Loveday Newby, R.R.2, Brampton, Ont. Canada. L6V 1A1
 RECORD: RCA GOLD STANDARD 447-0045 (flip of Sunrise Serenade).
 SEQUENCE: A (meas 1 & 12 mod) A B A B A (meas 1-11) Ending.
 FOOTWORK: Opposite. Dance starts CP WALL wgt on L ft.

PART A.

1st TIME THRO ONLY wgt on L ft hold one beat, begin on 2nd beat meas 1
 & cont part A thro meas 11 - see below for modifications to meas 12

- 1- 4 CP WALL FWD,SD/CL,SD (Scar) X CHK; REC,SD/CL,SD (Bjo),FWD;
BAL (CP) L/2,3, BAL R/2,3 blend Scar; FWD (RDW),SD,BK,CHK BK (CP LOD);
 SQQSS 1 (CP WALL) fwd L, sd R/cl L, sd R blend Scar, XLIF (RDW);
 SQQSS 2 rec R CP WALL, sd L/cl R, sd L blend Bjo, fwd R (DW);
 QQSQQS 3 blend CP bal sd L/R, L, bal R/L, R blend Scar;
 SSSS 4 fwd L RDW, sd R trn LF (Bjo), bk L twrds RLOD, chk bk R (CP LOD);
- 5- 8 FWD TRN,SD/CL,SD TRN (Bjo),BK; BK TRN, SD/CL,SD TRN,FWD (Bjo);
TRN/SD,BK,BK TRN/SD,FWD (Bjo); FWD,CHK (DW),REC,PIVOT (COH);
 SQQSS 5 fwd L trn LF (COH), sd R/cl L cont trn, bk R (Bjo), bk L (RLOD);
 SQQSS 6 bk R trn LF (WALL), sd L/cl R cont trn, fwd L (Bjo DW), fwd R (LOD);
 QQSQQS 7 fwd L trn LF/sd R, bk L cont trn (RDC), bk R trn LF/sd L, fwd R (Bjo DW);
 SSSS 8 fwd L, fwd R chk (Bjo DW), rec bk L trn RF, (pivot) R btwn W's ft (CP RDC);
- 9-12 TWIST,2,3,CHK (Bjo); REC,PIVOT (WALL),FWD (Scp),2;TWIRL,2/3 (Scp),
FWD,2/3 (CP DW); (see below for 1st time thro)FWD,MANUV,SD,DRAW CL(RLOD);
 SSSS 9 (CP COH) (Twist) sd L(Scar),XRIB, sd L(Bjo), fwd chk R (RDC);
 SSSS 10 Repeat 3rd & 4th stps meas 8(WALL), fwd L (Scp, fwd R (LOD);
 SQQSQQ 11 sd L, cl R/fwd L (W twirl RF R, L/R) (Scp), fwd R, fwd L/cl R (CP DW);
 SSSS 12 fwd L(Bjo), manuv R, strong stp sd L, draw cl R (RLOD);
- SQQQQS 12 1st time thro fwd L Bjo, fwd R/sd L(CP),XRIB Scar/sd L(CP),XRIF Bjo(DW);

PART B.

- 1- 4 (RLOD) SD/CL,TRN,SD/CL,TRN (WALL); SD/CL,FWD (Scp),FWD,FWD Bjo;
FWD,FLARE Scar,TWIST/2,3; SIDE,DRAW (WALL),FWD,FWD (Curve LOD);
 QQSQQS 1 (RLOD) sd L/cl R, bk L trn RF, sd R/cl L, fwd R cont trn (DW);
 QQSQQS 2 sd L, cl R/fwd L (W trn Scp)(LOD), strong stp fwd R, fwd L (Wtrn Bjo);
 SSQQS 3 strong stp fwd R, flare L trn Scar (RDW), XLIF/sd R, XLIB (BjoDW);
 SSSS 4 sd R blend CP WALL, draw L no wgt blend DW, fwd L, fwd R curve LOD;
- 5- 8 FWD/LK,TRN,SD,BK; BK/LK,TRN,SD,FWD (Bjo DW); (DIAMOND TRN) FWD TRN,
SD/BK,BK TRN,SD/FWD; FWD TRN,SD/BK,BK TRN,SD/CL blend CP WALL;
 QQSSS 5 fwd L/lk R, blend contra Bjo, fwd L, comm LF trn, sd R, bk L (Bjo LOD);
 QQSSS 6 bk R/lk L contra Bjo, bk R comm LF trn, sd L, fwd R (Bjo LOD);
 SQQSQQ 7 (Diamond trn) fwd L trn LF, sd R/bk L (Bjo DC), bk R, sd L/fwd R (Bjo RDC);
 SQQSQQ 8 fwd L, sd R/bk L (Bjo RDW), bk R, sd L/cl R blend CP WALL;

Last time thro PART A do meas 1-11 (music retards for meas 11 only)

ENDING.

- 1- 2 (CP DW) FWD,2 CURVE LF (DC),LF PIVOT,2 (WALL); HINGE;
 SSSS 1 (CP DW) fwd L,R curving LF (DC), pivot LF L,R (W heel trn) (WALL);
 SSSS 2 sd L rise look LOD leave R leg extended, -, relax L knee slightly &
 trn body LF twd W (W sd R, pivot LF on toe, hook L beh R/lower &
 pt R to RLOD), hold;

8055

OH HOW I MISS YOU TONIGHT
(Intermediate Waltz)

Carl & Doris Johnson, 1520 Silver Lake Road, Topeka, KS 66608, (913) 357-7776
Record: RCA # PB11737 (Jim Reeves) Note: Speed to $47\frac{1}{2}$ - 48
Starting Position: Open FacLOD (W slightly ahead of man). M's wgt on L, (W's wgt. on R)
Footwork: Opposite, Directions for Man, except where noted

INTRODUCTION

1-4 WAIT; SIDE R, TCH L TO R, HOLD, (W ROLLS LF IN FRONT OF MAN L-R-L TO LOP. POS FCG. LOD); MAN SIDE L, TCH R TO L, HOLD, (W ROLLS RF IN FRONT OF M R-L-R OPEN FC LOD); BOTH THRU FAC, SIDE, CLOSE, CP. M FCG. WL;

PART A

1-4 HOVER, TO, SCP; THRU, CHASSE/BJO; FWD. FWD/LK, FWD. ; MANUV, SIDE, CLOSE;

- 1 (Hover, to, SCP); CP Fwd. L, Side & Fwd. R rise, Rec, SCP Lod;
- 2 (Chasse, to Bjo); Thru Fac, Side/Close, Side BJO;
- 3 (Quick Lock); Fwd. Fwd/LK, Fwd. BJO. POS;
- 4 (Manuv); Fwd. R Com R Turn, Side L, Close R to L Fac RLOD CP;

5-8 OPEN IMPETUS, TO SCP; WEAWE 6 TO SCP;; CHAIR, REC, SLIP, PIVOT, TO CP LOD;

- 5 (Open Impetus to SCP); Bk L Turn R on L Heel, Close R to L, Side & Fwd DC SCP);
- 6-7 (Weave 6 to SCP); Thru R Commence Lf Turn, Fwd L turn LF (CP), side R (DCR) turning contra Bjo, Bk L (DCL) Bk R (DCL), Bk R Blending (CP) Commence Lf turn, Side L Contra Bjo, (W Thru L, Side & Bk R (DCR), side & Fwd L (DCL) Fwd R Fwd L Comm. Lf turn side & BK R (DW)
- 8 (Chair, & Slip Pivot); Thru R Slight Lunge Action, Rec L, Bk R on Toe R Pivot LF CP DC, (W Thru L Slight Lunge Action, Rec R Pivot LF on RFac M Leave L Fwd Slip Between M's Feet Pivot LF CP DC);

9-12 DRAG HESITATION; BK BK/LK, BK, ; OPEN IMPETUS SCP; WING SCAR;

- 9 (Drag Hesitation); Fwd L Turn LF, Side R LOD, Draw L to R (No Wt.) Contra Bjo. Pos;
- 10 (Bk Quick Lock) Bk L LOD Contra Bjo, Bk R XLIF R, (WXIB) Bk R Contra Bjo Bking DW;
- 11 (Open Impetus SCP DC); Bk L LOD Turn RF on Left Heel, Close R to L Side & Fwd L Dc SCP, (W Fwd R LOD Outside M Pivot RF, Side L DW Brush R to L, Side & Fwd R SCP DC);
- 12 (Wing SCAR); Fwd R DC, Draw L Slowly to R & Tch, (W Fwd L DC, Fwd L, R Curving Around M SCAR);

13-16 CLOSED TELEMAR BJO; MANUV, SIDE, CLOSE; SPIN TURN; BK, SIDE, CLOSE DW

- 13 (Closed Telemark Bjo); Fwd L Turn LF, Side R Turn LF, Side & Fwd L Dw Contra Bjo pos, (W Bk R DW Turn LF, Cont Turn on R Heel Close L to R, Cont Turn Side & Bk L DW Contra Bjo);

Oh How I Miss You Tonight (Continued)

- 14 (Manuv, Side, Close); Same as Meas. 4 of Part A.
 15 (Spin Turn); Bk L Pivot RF, Fwd R LOD Cont Pivot Fwd DW Rise, Side & Bk L DCR; (W Fwd R Pivot RF, Side & Bk L DW, Brush R to L Fwd R Between M's feet) M Fac DW;
 16 (Back Half Box); Bk R, Side L, Close R to L DW CP;

PART B

- 1-4 CLOSED CHANGE; MANUV, SIDE, CLOSE; OPEN IMPETUS, SCP; THRU, DEVELOPE;
 1 (Closed change); CP DW Fwd L, Side & Fwd R, Close L to R;
 2 (Manuv, side, close); Fwd R Heel Lead, Side L Fac RLOD, Close R to L;
 3 (Open Impetus SCP); Bk L DW Turn RF, Cont Turn L Heel Close R to L, Side & Fwd L LOD SCP, (W Fwd R between M's feet Pivot RF, Side around M L Cont Turn Brush R to L Side & Fwd R LOD);
 4 (Thru, Develope); Fwd R, Draw L Feet up R leg Approx 12", extend leg out and down in graceful arc to floor, (W Fwd L, Draw R foot same action as M);
- 5-8 BACK WALTZ; PICKUP, 2, 3 DC; DOUBLE REVERSE SPIN; DRAG HESITATION;
 5 (Back Waltz); Bk L, Bk R, Close L to R SCP LOD;
 6 (pickup, DC, CP); Fwd R, Fwd L Turning 1/8 LF picking up W, Close R to L CP DC;
 7 (Double Reverse Spin); FWD L turn LF, Side R slightly around W toe turning LF Tch L to R turning on R turning on R toes to fac LOD; (W Bk on R turn LF, heel turn on R bring L to R transfer Wt to L toe continue LF turn, Continue turn XLIF of R); Note: Remain in CP pos. through Double Reverse Spin End CP Fac LOD; (W keep head well to L)
 8 (Drag Hesitation); Fwd L turning LF DC, side R, Draw L to R No Wt. End Bjo Fac DCR;
- 9-12 BK, BK/LK, BK; BACK WHISK; HINGE; LADY AROUND TO SCP;
 9 (Quick Lock) Same as meas. 10 Part A.
 10 (Back Flat Whisk) Bk L turn RF, side R LOD, XLIB of R loosely (WXRIB) blend RSCP;
 11 (Hinge, M side Lunge W L Whisk) M Fwd. R RLOD & COH, slight side lunge L RLOD keep R leg extended, (W fwd L RLOD & COH, side R RLOD to face partner, XLIB of R in L Whisk) (Note: W has three weight changes,) M has only two weight changes.)
 12 (W around to SCP) M hold weight on L turn body to R as (W recovers on R between M's feet facing partner CP), M turn RF on R as (W side around M turn RF, side & Fwd R LOD SCP) M side & Fwd L LOD SCP;
- 13-16 THRU, CHASSE/BANJO, ; MANUV, SIDE, CLOSE; SPIN TURN; BACK TURN, SIDE, CLOSE (DC);
 13 (Thru, Chasse/Banjo) Same as Meas. 2 Part A.
 14 (Manuv, side, close) Same as Meas. 4 Part A.
 15 (Spin Turn) Same as Meas. 15 Part A
 16 (Back Turning Half Box) Bk R COH & RLOD turn LF (DC), side L, Close R to L Face (DC);

(Continued next page)

Oh How I Miss You Tonight (Continued)

PART C

- 1-4 TWO L WALTZ TURNS (DC);; WHISK; WING SCAR;
 1-2 (Two L Waltz Turns) Remember M look L while making your Waltz Turns, (W keep your head in your window);;
 3 (Whisk) CP (DW) Fwd L, Side & Fwd R, Cross L loosely in Back of R, (W XII end V-SCP);
 4 (Wing to SCAR) Same as Meas. 12 Part A.

- 5-8 OPEN TELEMAR (SCP); FWD. HOVER BANJO; BACK HOVER SCP; TWINKLE SC
 5 (Open Telemark SCP); SCAR (DC) Fwd L (DC) turn LF, continue LF turn, side R leave L leg extended, side & fwd (SCP LOD); (W Bk R heel turn LF bring L to R no weight continue LF turn on R heel transfer weight to L, side & fwd R (SCP LOD); (W keep head well to L).
 6 (Fwd Hover Banjo) Thru R LOD, Fwd L Hover L, Recover R RLOD, (W thru Fwd R Hover, recover L turning LF to Banjo);
 7 (Back Hover (SCP) Bk L RLOD, Bk R Hover, Recover Fwd (LOD SCP), (W Fwd R RLOD, Fwd L Hover turning RF to (SCP LOD) Fwd R (LOD);
 8 (Twinkle to SCAR) Fwd R starting to turn RF, side (LOD) turning RF SCAR, close R to L (DWR) (W Fwd L, side R, Close L to R Face (DC) (SCAR);

- 9-12 TWINKLE TO BANJO; THRU, FACE CLOSE; DIP CENTER, HOLD, HOLD; MANUV, SIDE, CLOSE;
 9 (Twinkle Banjo) Fwd L (DWR) turning LF, side R turning LF, Close L to R (W cross behind B., side L (DWR), close R to L);
 10 (Thru, Face, Close) Thru R face W, side L LOD, Close R to L, (W Bk L crossing behind (DW), side R LOD, Close L to R (CP) M facing Wall, (W facing center);
 11 (Dip Bk, Hold, Hold);
 12 (Manuv, Side, Close) Standard to face RLOD (CP);

- 13-16 OPEN IMPETUS (SCP); WEAVE 6 to (SCP);; QUICK WEAVE 4 TO BANJO;
 13 (Open Impetus (SCP) Same as Meas. 5 Part A.
 14-15 (Weave 6 to (SCP) Same as Meas. 7 & 8 Part A only end facing (LOD));;
 16 (Quick 4 to Banjo) Fwd R commencing LF turn, fwd turn L/side and Bk R, Bk L ending Contra Bjo M facing (RLOD);

ENDING

- 1-2 BK R, SIDE L, LOOK HIGH, THROWAWAY OVERSWAY;
 L Bk R commence LF turn, side & Fwd L (DW) (M&W) look high over lead hands, M keep R & W L leg extended; (W) fwd L commence LF, side & Fwd R, (DW);
 2 In 3 counts turn LF on ball pf L to (CP) LOD, leaving R leg extended (W) Look R.L.O.D. & COH In 3 counts swivel LF on Ball to face R.L.O.D. drawing L pass R and point L toe (DW);

ONLY YOU
International Foxtrot

COMPOSERS: John & Mary Macuci, 7110 Lansdale Street, District Heights, MD 20028
RECORD : Telemark #
SEQ : AA BB END. Phone #(301) 735-4253

INTRO

- 1 - 4 2 MEAS WAIT;; CONTRA CHECK, REC, FWD SCP; THRU FEATHER FINISH;
1 - 2 CP fcg DLW wait 2 Meas;;
3 S QQ Relax R knee Fwd L cross thighs leave R extended,-, Rec Bk R,
Side & Fwd L to SCP; (W relax L knee Bk R crossing thigh
leave L extended,-, Rec Fwd L, Fwd R to SCP fc DLC;)
4 S QQ Thru R,-, Fwd L, R to Bjo;(W Thru L,-, Si & Bk R trng LF Bjo, Bk L;)

A

- 1 - 6 3 STEP; CK NAT'L TRN & SLIP; DBL REVERSE; REVERSE WAVE;; CLOSED IMPETUS;
1 S QQ Fwd L blending to CP fcg LOD,-, Fwd R, L;
2 S QQ Fwd R trng RF fc wall,-, Si L up on toes, Rec Bk R trng LF fc DLC;
(W Bk L trng RF,-, close R to L up on toes, Pivoting LF on R step
Fwd small step on L between M's feet to CP;)
3 S QQ Fwd L strtg LF trn,-, Fwd R pivoting LF, tch L to R fc DLW;
(W Bk R strtg LF trn,-, bring L to R pivot LF on R chg wgt to L,
Fwd R continue trng LF/allow L ft to cross IF R tkg wgt on L;)
4 --5 S QQ Fwd L strtg LF trn,-, Si R, Bk L fc DRC; Bk R curving to fc RLOD,-,
S QQ Bk L, R; (W Bk R strtg LF trn,-, bring L to R pivot LF on R (heel
trn) chg wgt to L, Fwd R CP; Fwd L,-, R, L;)
6 S QQ Bk L strtg RF trn,-, close R to L no wgt pivot RF on L (heel trn)
chg wgt to R, Bk & Si L fc DLW; (W Fwd R bet M's feet strtg
RF trn,-, Si L, brush R to L Fwd R;)
7 - 11 FEATHER FINISH; 3 STEP TO SCP; OP NAT'L TRN BJO; OUTSIDE SPIN; TRNG LOCK;*
7 S QQ Bk R twd DRC,-, Side & Fwd L, Fwd R;
8 S QQ Fwd L,-, (W Bk R strtg RF trn to SCP) Fwd R, L fc LOD;
9 S QQ Fwd R strtg RF trn,-, Fwd & Si L still trng, Bk R fc RLOD Bjo;
(W Fwd L,-, R, L;)
10 S QQ Bk L small step strtg RF trn,-, Fwd R arnd W pivoting RF, Bk L
fc DRW CP; (W Fwd R arnd M pivoting RF,-, small step L still
trng, Fwd R to CP;)
11 S QQ Bk R, Lock L IFR, (W lock IB) Bk R, Si & Fwd L fc DLW Bjo;
*(NOTE: TRNG LOCK ARE ALL 4 quick steps)
12 - 16 FEATHER STEP: WHISK SCP: THRU,-, WEAVE 6;; TANGO DRAW;
12-13 SQQSQQ Fwd R,-, L,R; CP Fwd L,-, Fwd & Si R, Lock LIBR SCP fcg DLC;
14 -15 S QQ Thru R,-, Fwd L strtg LF trn, Si & Bk R; Bk L fc RLOD, Bk R,
QQQQ Bk L trng LF fc DLW, Fwd R end in Bjo;
16 QQ S Fwd L to CP, Side R, Draw L to R no wgt,-;

B

1 - 8 FALLAWAY ROCK; CHG PLACES R TO L;; LINK - DBL WHIP TRN W SPIN RF, FREEZE;; CHICKEN WALK 4; LINK ROCK TO SCP, FWD, PICKUP;;

- 1 Q&QQ&Q Side L, cl R/Si L, Side R, cl L/Si R;
- 2 QQ Q&Q Rk Bk L SCP, Rec R, Fwd L, cl R/Fwd L; (W Rk Bk R, Rec L, Fwd R, L/R under M's L & W;s Right hands;)
- 3 Q&Q QQ M short step Fwd R, L/R, (W trn RF L, R/L fc ptr LOP M fcg LOD) Rk Apt L, Rec R;
- 4 - 5 Q&Q QQ Tog L, R/L to CP strtg RF Trn, continue trng RF Beh R, Si L; QQ&S (W Fwd L,R trng RF,) as M steps Beh R, Si L (W Fwd L,R,) he puts W's R hnd beh her bk in his R hnd, M step R in pl & spins W RF on her L one full turn/immediately chg hnds to M's L - W's R pt L (W R) twd ptr end LOP M fcg DLW, hold 2 cts; (NOTE: In lieu of one foot spin - W may trn RF L, R/L)
- 6 QQQQ Bk twd DRC L, R, L, R; (W swivel Fwd R, L, R, L;)
- 7 Q&QQ&Q (Link Rk) Tog L, R/L, Side R twds RLOD, cl L/R;
- 8 QQQQ Rk Bk L Scp, Rec R, Fwd L, R picking W up to CP fcg DLC;

9 - 16 FULL REVERSE TRN;; 3 STEP; HOVER CROSS;; CLOSED TELEMAR; NAT'L WEAVE;;

- 9 - 10 S QQ Fwd L strtg LF trn,-, Si & Bk R, Bk L fc RLOD; Bk R,-, Si & Fwd L fc DLW, Fwd R to Bjo; (W Bk R strtg LF trn,-, bring L to R trng LF on R (heel trn) chg wgt to L, Fwd R bet M's feet; Fwd L,-, Bk & Side R; Bk L to Bjo;)
- 11 S QQ Fwd L to CP,-, Fwd R, L;
- 12 - 13 S QQ Fwd R strtg RF trn,-, Pivot L,R fc DLW; blending to S/Car Fwd L crossing IFR, Rec R, Side L, Fwd R crossing IFL to Bjo fc DLC; QQQQ
- 14 S QQ Fwd L strtg LF trn,-, continue trng Si & Bk R, Fwd & Si L fc DLW; (W Bk R strtg LF trn,-, Bring L to R no wgt Pivot on R (heel trn) chg wgt to L, Si & Bk R end in Bjo;)
- 15 - 16 S QQ Fwd R,-, Si & Bk L, Bk R fc RLOD; Bk L to Bjo, Bk R, Si & Fwd L fc DLW, Fwd R; (W Bk L strtg RF trn,-, bring R to L no wgt pivot on L (heel trn) chg wgt to R, Fwd L; Blend to Bjo Fwd R, L, Si & Bk R, Bk L;)

ENDING

As Music fades - CONTRA CHECK

Relax R knee Fwd L cross thighs leave R extended

ROADHOUSE BLUES

BY: IRV & BETTY EASTERDAY, Rt. #2, Box 100, Boonsboro, Md. 21713 (301-733-0960)
 RECORD: "ROADHOUSE BLUES", ROPER 166 (flip STRING OF PEARLS) Slow record for comfort
 FOOTWORK: Opposite unless otherwise noted. Directions for M.
 POSITION: INTRO: LOOSE SCP FAC LOD; DANCE: BJO M FAC DWL
 SEQUENCE: INTRO A A B C INTERLUDE B INTERLUDE A C ENDING

INTRO

- 1 - 4 (COUNT 12 STRONG BEATS)HOLD; HOLD; HOLD; HOLD;
 1 - 4 In loose SCP M's R hd on W's upper L arm fac LOD count 12 beats;;;;
 5 - 8 RONDE,LIFT,XIF,-; SD/CL,SD,XIF,SWIVEL/FLICK BK; FWD/CL,FAC,ROLL RF,2; SD,DRAW,DRAW,ST/ST (W SD,DRAW,DRAW,CL);
 5 In loose SCP ronde L CW, lift slightly on R as ronde cont,XLIF of R (W XIF),-;
 6 Fac ptr sd R/cl L, sd R, XLIF of R (W XIF)ptrs look RLOD,swivel LF to loose SCP fac LOD/flick R bk (W flick L bk);
 7 Fwd R/L,fac ptr R in loose CP,release all hdhlds roll RF R,L ptrs prog LOD to fac ptr & WALL no hds jnd;
 8 Sd L, draw R to L, draw R to L, cl R/cl L (W cl L) ptrs both have R ft free;

PART A

- 1 - 4 (SAME FTWK) (SOMBRERO RKS)RK FWD,REC,RK SD,REC; RK FWD,REC,APT SD/CL,SD; RK APT,REC,FWD/CL,FWD; RK FWD,REC,APT SD/CL,SD (W BK,BK);
 1 - 2 BJO M fac DWL ptrs have R arms arnd ptrs waist both rk fwd R,rec bk L, rk sd R, rec L; rk fwd R, rec bk L, release arm hld move apt DCR (W DWL) bk R/cl L,bk R;
 3 - 4 Rk apt L, rec fwd R, return to SOMBRERO HLD fwd L/R,L; rk fwd R, rec L, release arm hld apt DCR R/L,R (W apt DWL R,L)to end LOP fac ptr DWL in OPP FTWK;
 5 - 8 (CHG PLACES R TO L)RK APT,REC,SD/CL,SD; FWD/CL,FAC(W RF TWL),RK APT,REC; FWD/CL,FWD, TCH,STEP; FWD/CL,FWD,TCH STEP;
 5 - 6 In LOP fac DWL & ptr rk apt L, rec R, sd L/cl R,sd L (W fwd twd M); fwd R/L, trn 1/4 LF (W trn RF under jnd hds)to end LOP fac ptr & COH,rk apt L,rec R;
 7 - 8 Blend LOP fac LOD fwd L/cl R,fwd L trn to fac moment BFLY,tch R fwd,step R; Repeat Meas 7;
 9 -12 FWD/CL,FWD,ROLL LF,2; SD/CL,SD (CHG PLACES L TO R)RK APT,REC; SD/CL,TRN RF (W LF TWL); FWD/CL,FWD; RK APT,REC,RK APT,REC*;
 9 -11 Blend LOP ptrs fac LOD fwd L/cl R,fwd L,roll LF R,L ptrs prog LOD to end LOP M fac ptr & COH; sd R/cl L,sd R,rk apt L,rec R; sd L/cl R,fwd L to fac LOD (W trn LF under jnd hds to chg sds),fwd R twd WALL/cl L,fwd R to BFLY M fac WALL
 12 In BFLY hds held low between ptrs rk apt L,rec R, rk apt L, rec R; *1st time only Meas 12 M rk apt L,rec R,rk apt L,step R/step L for TRANS.

PART B

- 1 - 4 (CUCARACHAS)RK SD,REC,PLACE/2,3; RK SD,REC,PLACE/2,3; (ROLL OFF ARM)RK APT,REC,SD/CL,SD (W TRN LF) (SKTRS DWR); WHEEL RF,2,3,4;
 1 - 2 Release hdhld keep hds low rk sd L,rec R,place L/R,L;rk sd R,rec L,place R/L,R;
 3 - 4 Shake R/R hds rk apt L,rec R,sd L/cl R,sd L (W trn 1/2 LF)to end SKTRS R/R hds at W's R hip ptrs L arms extd to sd W hld top of M's L forearm; Wheel 3/4 RF fwd R,L,R,L to end SKTRS ptrs fac DWL;
 5 - 8 BK/CL,BK(W SPIN RF),RK APT,REC; KICK,BALL/CHG,KICK,BALL/CHG; (SCOOT TOG)FWD,CL/FWD,CL/FWD,CL/FWD; (BFLY)KNEE,SD,-,RK XIB/REC;
 5 - 6 Release SKTRS bk twd COH R/L,R (W free spin RF twd WALL)end ptrs fac 6 ft apt, rk apt L,rec R; kick L fwd (W fwd),step L/R,kick L fwd (W fwd)step L/R;
 7 - 8 Fwd twd ptr L, cl R/fwd L, cl R/fwd L, cl R/fwd L (W fwd) to BFLY - ct 1a2a3a4; Bend R knee pt twd LOD (W pt LOD),sd R twd RLOD,-,rk apt XLIB of R (W XIB)/rec R
 9 -12 (VINE & RK)SD,XIB,SD/TRN,CLAP; RK SD,REC,RK SD/TRN,-;SD,XIB,SD/TRN,CLAP; RK SD,REC,RK SD/TRN,-;
 9 -10 Bfly bine LOD sd L, XRIB (W XIB),sd L trn RF to slight bk-to-bk release hds, clap hds tog; rk sd R,rec L, rk sd R/trn RF on R to fac ptr BFLY,-;
 11-12 Repeat Meas 9 & 10;;

88-59

ROADHOUSE BLUES

IRV & BETTY EASTERDAY, Rt. #2, Box 100, Boonsboro, Md. 21713 (301-733-0960)
RECORD: "ROADHOUSE BLUES", ROPER 166 (flip STRING OF PEARLS) Slow record for comfort
WORK: Opposite unless otherwise noted. Directions for M.
POSITION: INTRO: LOOSE SCP FAC LOD; DANCE: BJO M FAC DWL
SEQUENCE: INTRO A A B C INTERLUDE B INTERLUDE A C ENDING

INTRO

- 4 (COUNT 12 STRONG BEATS)HOLD; HOLD; HOLD; HOLD;
- 1 - 4 In loose SCP M's R hd on W's upper L arm fac LOD count 12 beats;;;;
- 8 RONDE,LIFT,XIF,-; SD/CL,SD,XIF,SWIVEL/FLICK BK; FWD/CL,FAC,ROLL RF,2; SD,DRAW,DRAW,
ST/ST (W SD,DRAW,DRAW,CL);
- 5 In loose SCP ronde L CW,lift slightly on R as ronde cont,XLIF of R (W XIF),-;
- 6 Fac ptr sd R/cl L, sd R, XLIF of R (W XIF)ptrs look RLOD,swivel LF to loose SCP
fac LOD/flick R bk (W flick L bk);
- 7 Fwd R/L,fac ptr R in loose CP,release all hdhlds roll RF R,L ptrs prog LOD to
fac ptr & WALL no hds jnd;
- 8 Sd L, draw R to L, draw R to L, cl R/cl L (W cl L) ptrs both have R ft free;

PART A

- 1 - 4 (SAME FTWK) (SOMBRERO RKS)RK FWD,REC,RK SD,REC; RK FWD,REC,APT SD/CL,SD; RK APT,REC,FWD/
CL,FWD; RK FWD,REC,APT SD/CL,SD (W BK,BK);
- 1 - 2 BJO M fac DWL ptrs have R arms arnd ptrs waist both rk fwd R,rec bk L, rk sd R,
rec L; rk fwd R, rec bk L, release arm hld move apt DCR (W DWL) bk R/cl L, bk R;
- 3 - 4 Rk apt L, rec fwd R, return to SOMBRERO HLD fwd L/R,L; rk fwd R, rec L, release
arm hld apt DCR R/L,R (W apt DWL R,L)to end LOP fac ptr DWL in OPP FTWK;
- 5 - 8 (CHG PLACES R TO L)RK APT,REC,SD/CL,SD; FWD/CL,FAC(W RF TWL),RK APT,REC; FWD/CL,FWD,
TCH,STEP; FWD/CL,FWD,TCH STEP;
- 5 - 6 In LOP fac DWL & ptr rk apt L, rec R, sd L/cl R,sd L (W fwd twd M); fwd R/L, trn
1/4 LF (W trn RF under jnd hds)to end LOP fac ptr & COH,rk apt L,rec R;
- 7 - 8 Blend LOP fac LOD fwd L/cl R,fwd L trn to fac moment BFLY,tch R fwd,step R;
Repeat Meas 7;
- 9 2 FWD/CL,FWD,ROLL LF,2; SD/CL,SD (CHG PLACES L TO R)RK APT,REC; SD/CL,TRN RF (W LF TWL);
FWD/CL,FWD; RK APT,REC,RK APT,REC*;
- 9 -11 Blend LOP ptrs fac LOD fwd L/cl R,fwd L,roll LF R,L ptrs prog LOD to end LOP M
fac ptr & COH; sd R/cl L,sd R,rk apt L,rec R; sd L/cl R,fwd L to fac LOD
(W trn LF under jnd hds to chg sds),fwd R twd WALL/cl L,fwd R to BFLY M fac WALL
12 In BFLY hds held low between ptrs rk apt L,rec R, rk apt L, rec R; *1st time
only Meas 12 M rk apt L,rec R,rk apt L,step R/step L for TRANS.

PART B

- 1 - 4 (CUCARACHAS)RK SD,REC,PLACE/2,3; RK SD,REC,PLACE/2,3; (ROLL OFF ARM)RK APT,REC,SD/CL,SD
(W TRN LF) (SKTRS DWR); WHEEL RF,2,3,4;
- 1 - 2 Release hdhld keep hds low rk sd L,rec R,place L/R,L;rk sd R,rec L,place R/L,R;
- 3 - 4 Shake R/R hds rk apt L,rec R,sd L/cl R,sd L (W trn 1/2 LF)to end SKTRS R/R hds
at W's R hip ptrs L arms extd to sd W hld top of M's L forearm; wheel 3/4 RF for
R,L,R,L to end SKTRS ptrs fac DWL;
- 5 - 8 BK/CL,BK(W SPIN RF),RK APT,REC; KICK,BALL/CHG,KICK,BALL/CHG; (SCOOT TOG)FWD,CL/FWD,
FWD,CL/FWD; (BFLY)KNEE,SD,-,RK XIB/REC;
- 5 - 6 Release SKTRS bk twd COH R/L,R (W free spin RF twd WALL)end ptrs fac 6 ft apt,
rk apt L,rec R; kick L fwd (W fwd),step L/R,kick L fwd (W fwd)step L/R;
- 7 - 8 Fwd twd ptr L, cl R/fwd L, cl R/fwd L, cl R/fwd L (W fwd) to BFLY - ct 1a2a3a4;
Bend R knee pt twd LOD (W pt LOD),sd R twd RLOD,-,rk apt XLIB of R (W XIB)/rec
- 9 -12 (VINE & RK)SD,XIB,SD/TRN,CLAP; RK SD,REC,RK SD/TRN,-;SD,XIB,SD/TRN,CLAP; RK SD,REC,RK
SD/TRN,-;
- 9 -10 Bfly bine LOD sd L, XRIB (W XIB),sd L trn RF to slight bk-to-bk release hds.
clap hds tog; rk sd R,rec L, rk sd R/trn RF on R to fac ptr BFLY,-;
- 11-12 Repeat Meas 9 & 10;;

PART C

- 1 - 3 (CHG PLACES R TO L)SD/CL,SD,FWD/CL,FWD(W RF TWL); RK APT,REC,(CHG PLACES L TO R)SD/CL,TRN RF (W LF TWL); FWD/CL,FWD,RK APT,REC;
 1 - 3 Release M's R & W's L hds sd L/cl R, sd L trn 1/4 LF,fwd R/cl L,fwd R (W RF twl under jnd hds)to end LOP fac ptr & LOD; rk apt L,rec R,sd L/cl R,sd L trng RF (W LF twl under jnd hds)to end LOP fac ptr & WALL; fwd R/cl L,fwd R,rk apt L,rec R to end BFLY M fac WALL;
- 4 - 7 (AM SPIN)PLACE/2,3,PLACE/2,3(W RF SPIN); RK APT,REC,SD/TRN LF,SD; SD/TRN,SD,RK APT,REC:(AM SPIN)PLACE/2,3,PLACE/2,3;
 4 - 7 Maintain two hhdlds thruout Meas 4 - 7 chassee in place L/R,L,R/L,R lead W twd M on 1st chassee (W spin RF under jnd M's L & W's R hds)to end like a Tamara except hds low in front of bodies M fac WALL; rk apt L,rec R, chassee in place trng 1/4 LF L/R,L raising M's L & W's R jnd hds from front-to-bk over M's head (W slide to R behind M's bk fac RLOD); chassee in place trng 1/4 LF R/L,R raising M's R & W's L jnd hds from back-to-front over M's head (W cont slide behind M's bk)to end like Tamara with hds low in front of bodies M fac COH (W fac RLOD, rk apt L (W bk R),rec R; lead W close to M chassee in place L/R,L, chassee in place R/L,R (W spin RF under M's R & W's L jnd hds) to end BFLY M fac COH;
- 8 - 10 RK APT,REC(LOP),FWD/CL,FWD; FWD,FWD (W RF TWL),SD,APT; RONDE/SWIVEL,XIB,(CHG SD)SD,CL(W TCH)(TRANS);
 8 In LOP fac COH rk apt L, rec R blend LOP ptrs fac LOD, fwd L/cl R, fwd L;
 9 Fwd R, fwd L (W fwd L, fwd R twl 3/4 RF), to moment BFLY sd R twd LOD, apt L twd WALL (W twd COH) with slight hooking action;
 10 Ronde R CW at same time swivel 1/4 RF to fac LOD on L, XRIB of L (W XIB). release all hhdlds slide behind W sd L twd COH (W sd R twd WALL) to SKTRS ptrs fac LOD, cl R to L (W tch L)ptrs both have L foot free;
- 11-12 (BOOGIE WALKS)DIAG FWD,-,DIAG FWD,-; DIAG FWD,-,FWD(W FWD,CL),-;
 11-12 In SKTRS fac LOD step fwd DLC L (W step DLC crossing her L over M's R ft),-, step fwd DWL R crossing over W's L st (W step DWL on R),-; step fwd DLC L (W step DLC crossing her L over M's R ft),-,step fwd LOD R (W step DWL R),- (W cl L to R)blend to loose SCP using upperarm grasp ptrs fac LOD;

INTERLUDE

- 1 - 4 RONDE,LIFT,XIF,-; SD/CL,SD,XIF,SWIVEL/FLICK BK; FWD/CL,FAC,ROLL RF,2; SD,DRAW,DRAW,CL;
 1 - 4 Repeat Meas 5 - 8 of INTRO except Meas 8 both ptrs cl on last beat NO TRANS);::;

NOTE: WHEN INTERLUDE PRECEDES PART A REPEAT INTRO EXACTLY

ENDING

- 1 - 2 RONDE,LIFT,XIF,-; SD/CL,SD,XIF,SWIVEL/FLICK BK; THRU;
 1 - 2 Repeat Meas 5 - 8 of INTRO; step thru twd LOD R (W thru L)look at ptr;

NOTE: Meas 4 - 7 PART C may be done without hhdlds - ptrs just dance standard AM SPIN with no hds held, then pass right shoulders sliding back-to-back M trng LF to fac COH, then another AM SPIN to end BFLY M fac COH;::;

PART C

- 1 - 3 (CHG PLACES R TO L)SD/CL,SD,FWD/CL,FWD(W RF TWL); RK APT,REC,(CHG PLACES L TO R)SD/CL,TRN RF (W LF TWL); FWD/CL,FWD,RK APT,REC;
- 1 - 3 Release M's R & W's L hds sd L/cl R, sd L trn 1/4 LF,fwd R/cl L,fwd R (W RF twl under jnd hds)to end LOP fac ptr & LOD; rk apt L,rec R,sd L/cl R,sd L trng RF (W LF twl under jnd hds)to end LOP fac ptr & WALL; fwd R/cl L,fwd R,rk apt L,rec R to end BFLY M fac VALL;
- 4 - 7 (AM SPIN)PLACE/2,3,PLACE/2,3(W RF SPIN); RK APT,REC,SD/TRN LF,SD; SD/TRN,SD,RK APT,REC;(AM SPIN)PLACE/2,3,PLACE/2,3;
- 4 - 7 Maintain two hdhlds thruout Meas 4 - 7 chassee in place L/R,L,R/L,R lead W twd M on 1st chassee (W spin RF under jnd M's L & W's R hds)to end like a Tamara except hds low in front of bodies M fac WALL; rk apt L,rec R, chassee in place trng 1/4 LF L/R,L raising M's L & W's R jnd hds from front-to-bk over M's head (W slide to R behind M's bk fac RLOD); chassee in place trng 1/4 LF R/L,R raisi: M's R & W's L jnd hds from back-to-front over M's head (W cont slide behind M's bk)to end like Tamara with hds low in front of bodies M fac COH (W fac RLOD, rk apt L (W bk R),rec R; lead W close to M chassee in place L/R,L, chassee in plac R/L,R (W spin RF under M's R & W's L jnd hds) to end BFLY M fac COH;
- 8 -10 RK APT,REC(LOP),FWD/CL,FWD; FWD,FWD (W RF TWL),SD,APT; RONDE/SWIVEL,XIB,(CHG SD)SD,CL (W TCH)(TRANS);
- 8 In LOP fac COH rk apt L, rec R blend LOP ptrs fac LOD, fwd L/cl R, fwd L;
- 9 Fwd R, fwd L (W fwd L, fwd R twl 3/4 RF), to moment BFLY sd R twd LOD, apt L twd WALL (W twd COH) with slight hooking action;
- 10 Ronde R CW at same time swivel 1/4 RF to fac LOD on L, XRIB of L (W XIB). re- release all hdhlds slide behind W sd L twd COH (W sd R twd WALL) to SKTRS ptrs fac LOD, cl R to L (W tch L)ptrs both have L foot free;
- 11-12 (BOOGIE WALKS)DIAG FWD,-,DIAG FWD,-; DIAG FWD,-,FWD(W FWD,CL),-;
- 11-12 In SKTRS fac LOD step fwd DLC L (W step DLC crossing her L over M's R ft),-, step fwd DWL R crossing over W's L st (W step DWL on R),-; step fwd DLC L (W step DLC crossing her L over M's R ft),-,step fwd LOD R (W step DWL R),- (W cl L to R)blend to loose SCP using upperarm grasp ptrs fac LOD;

INTERLUDE

- 1 - 4 RONDE,LIFT,XIF,-; SD/CL,SD,XIF,SWIVEL/FLICK BK; FWD/CL,FAC,ROLL RF,2; SD,DRAW,DRAW,CL;
- 1 - 4 Repeat Meas 5 - 8 of INTRO except Meas 8 both ptrs cl on last beat NO TRANS);;;

NOTE: WHEN INTERLUDE PRECEDES PART A REPEAT INTRO EXACTLY

ENDING

- 1 - 2 RONDE,LIFT,XIF,-; SD/CL,SD,XIF,SWIVEL/FLICK BK; THRU;
- 1 - 2 Repeat Meas 5 - 8 of INTRO; step thru twd LOD R (W thru L)look at ptr;

NOTE: Meas 4 - 7 PART C may be done without hdhlds - ptrs just dance standard AM SPIN with no hds held, then pass right shoulders sliding back-to-back M trng LF to fac COH, then another AM SPIN to end BFLY M fac COH);;;

July 1981

SCARLET ROSE

Composers: Bob & MaryAnn Rother, 4732 NE 74, Portland, OR 97218 (503)252-9500
 Record: Telemark 1842 (flip side of New Fangled Tango)
 DanceType: Advanced International Tango
 Sequence : INTRO,A,B,C,A,TAG

INTRODUCTION

1-4 WAIT; DROP OVERSWAY & DRAG;; CLO POINT & SHRUG;
 1 CP fcg DC wait 1 meas;
 QQSSS 2-3 (Drop Oversway & Drag)Fwd L commence LF trn, sd R continue trn, bk & sd L down LOD to fc wall look LOD stretch L sd,-(W bk R trn LF, clo L to R, fwd & sd R down LOD to fc COH look LOD stretch R sd,-); Sharply flex L knee & hold position with slight body trn L look at woman (W look well to left),-,keep wt on L drag R slowly twd L with pressure on ball of R,-;
 &S&S 4 Clo R to L sharply trng to SCP/tap inside edge of L toe sd & fwd twd LOD,-,trn sharply to CP/trn sharply out to SCP,-;

PART A

1-8 SID,-,THRU,SID; CLO,-,WALK,-; 2,-,OP TELE;,,THRU,TAP; SID,-,THRU,SID; BK, OUTSIDE SPIN; TURNING AERIAL; SAME FT LUNGE;
 SQQ 1 (Clo Promenade)Sd & fwd L,-,thru R (W trn LF to CP), sd & fwd L;
 SSSQQ 2-3 Clo R to L,-,(Walk 2)fwd L,-; Fwd R curve slightly LF,-, (Open Telemark)fwd L trn LF (W bk R trn LF bring R to L no wt), sd R continue LF trn (W heel clo L to R continue trn);
 SQQ 4 Sd & fwd L to SCP fcg DW,-,thru R, tap inside edge of L toe sd & fwd;
 SQQ 5-6 (Open Natural)Sd & fwd L,-,thru R commence RF trn, sd & bk L (W fwd R betw M's feet); Bk R fc DCR in contra Bjo, (Outsd Spin) very sml step bk L toeing in trn RF (W strong step fwd R around M), fwd R around W continue spin (W clo L to R pivot on toe), sd & bk L to CP fcg RLOD (W fwd R betw M's feet);
 QQQQ 7 (Turning Aerial)Fwd R strong step betw W's feet trng her to SCP, walk around woman L, R, clo L to R fc wall (W bk L trn to SCP raise R leg straight fwd approx knee high, hold position and trn on L toe as M walks around);
 SS 8 (Same Foot Lunge)Slide inside edge of R foot sd & slightly fwd twd RLOD,-,roll wt onto R foot relax R knee body upright look at woman,-(W reach bk R toe no wt on R,-,roll wt onto R with strong body trn to L looking well to L relax R knee,-);
 9-16 RECOV,-,CLO/PT,-; OPEN TELEMARKE; THRU, TAP, SID,-; PROMENADE SCP;
CHASE RT & CHASSEE;; PROGRESSIVE LINK; CLO PROMENADE;
 S&S 9 Rec L,-(W rec L, kick R fwd & up), clo R to L/tap inside edge of L toe sd & fwd (W clo R to L/pt L fwd),-;
 -QQ&S) &QSS 10 (Open Tele)Hold (W fwd L trng LF to CP)/fwd L trn LF (W bk R trn LF bring R to L no wt), sd R continue LF trn (W heel clo L to R continue trn), sd & fwd L to SCP fcg DW,-;
 QQSQQS 11-12 Thru R, tap inside edge of L toe sd & fwd, (Promenade)sd & fwd L,-; Thru R, sd & fwd L, clo R to L stay in SCP,-;
 SQQ 13 (Chase Rt)Sd & fwd L,-,thru R, sd L square with partner fcg DWR;
 QQQ&Q 14 With sharp trn RF fwd R in contra Bjo twd RLOD checking (W bk L with sharp RF trn), keep trng RF bk L (W fwd R outsd partner trng RF)to CP fcg DC, (Chassee)sd R/clo L to R, sd R curve slightly RF to fc LOD;
 QQS 15 (Prog Link)Fwd L X thighs, trn body sharply RF clo R nr L sd & slightly bk (W bk R X thighs, trng RF sd & bk L trn head sharply to right)to SCP, sd & fwd L,-;
 QQS 16 (Clo Promenade)Thru R (W trn LF to CP), sd & fwd L, clo R to L,-;
 (2nd time thru Part A man transition tch R to L stay SCP)

PART B

- 1-8 WALK 2; TELESPIN TO DROP OVERSWAY & DRAG;;; CLO PT & SHRUG; NATURAL TWIST TURN;;; PROMENADE LINK;
- SS 1 Fwd L,-,R,-curving slightly LF;
- SQQ 2 (Telespin)Fwd L trn LF (W bk R trn LF bring R to L no wt),-, sd R continue LF trn (W cont trn heel clo L to R), sd & fwd L twd DC to SCP fcg LOD;
- &QQS 3 M retains weight on L & trns body LF to DC (W fwd L/fwd & sd R) trng spin on L (W on R), sd R (W clo L) CP fcg RLOD, continue LF trn bk & sd L down LOD to fc wall look LOD stretch L sd,- (W fwd & sd R down LOD to fc COH look LOD stretch R sd,-);
- SS 4 (Drop Oversway & Drag)Sharply flex the L knee & hold position look at W (W look well to L),-,keep wt on L drag R slowly twd L with pressure on ball of R,-;
- &S&S 5 Same as meas 4 of Introduction;
- SQQQQS 6-7 (Natural Twist Turn)Sd & Fwd L,-,thru R commence RF trn, sd L fc RLOD (W fwd R betw M's feet); X R beh L (W fwd L contra Bjo), twist RF allow feet to uncross, transfer wt to R in SCP,-(W fwd R twd wall, swivel on R trng RF clo L to R slightly bk to SCP,-);
- SQQ 8 (Promenade Link)Sd & fwd L,-,thru R (W thru L trn LF to CP), tch L to R;
- 9-16 Repeat meas 1-8 of Part B;;;;;;

PART C

- 1-8 WALK 2; REVERSE FALLAWAY SLIP; TRN, SID, WHISK,-; TILT,-,THRU, TAP; NATURAL SPINS;;; RUDOLPH & 5 STEP;
- SS 1 Fwd L,-,R,-curving slightly LF;
- QQQQ 2 (Reverse Fallaway Slip)Fwd L trn LF, sd R, bk L in fallaway SCP fcg RLOD, slip R bk bring W to CP (W bk R trn LF, sd L, bk R in fallaway, pivot LF to fc M on R then slip L fwd)end CP fcg RLOD;
- QQSSQQ 3-4 Fwd L trng LF to fc wall CP, sd R, (Whisk & Tilt)XLIB of R (W XIB) flat to SCP with slight fwd sway,-; Sharply chg sway to R & look R (W left) compress L knee keeping body stretched upward,-,fwd R SCP, tap inside edge of L toe sd & fwd;
- SQQSS 5-6 (Natural Spins)Sd & fwd L,-,thru R commence RF trn, bk L twd LOD pivot 1/2; Fwd R pivot 1/2,-,bk L pivot 1/2,-;
- SQQQQS 7-8 (Rudolph)Fwd & sd twd LOD R knee flexed trng body RF leaving L leg extended bk (W bk L trn to SCP & ronde R leg CW),-,(5 Step) bk L beh R well under body, bk R (W trn LF to contra Bjo fwd L); Bk L (W fwd R outsd partner), bk R to CP, sharp body trn to SCP tap inside edge of L toe sid & fwd DW,-;
- 9-16 PIVOT TWIST TURN;;; SID,-; CLO PROMENADE; WALK 2; REVERSE FALLAWAY SLIP; TRN, SID, WHISK,-; TILT,-,THRU, TAP;
- SQQ 9 (Pivot Twist Turn)Sd & fwd L,-,thru R commence RF trn, sd & bk L pivot RF fc DC (W fwd R betw M's feet);
- SQQ (W-SQ&Q) 10 Sd & fwd R betw W's feet pivot 1/2 RF,-,sd & bk L, XRIB of L fcg RLOD (W sd & bk L,-,clo R to L/fwd L twd LOD prepare to step outside man, fwd R twd wall outside partner);
- SS 11 Twist RF allow feet to uncross transfer wt to R in SCP (W swivel on R trng sharply RF clo L to R slightly bk to SCP),-,sd & fwd L,-;
- QQS 12 (Clo Promenade)Thru R (W trn LF to CP), sd & fwd L, clo R to L,-;
- 13-16 Repeat meas 1-4 of Part C;;;;;
- TAG: (Same Foot Lunge) Sd & fwd R twd DWR relax R knee body upright look at woman (W bk R with strong body trn to left looking well to left relax R knee)

SPEED RECORD TO YOUR COMFORTSHADOW TANGOHIGH INT

CHOREOGRAPHY..Ken & Viola Zufelt 19954 Russell Det,Mich 48203
 RECORD.....ROPER 210

SEQUENCE.....INTRO A B A C INTERLUDE A B A(CHG MEAS 8 FOR END)

NOTICE.....(,, or ,;=2 beats the - omitted)(DW=diag wall/lod)(DWR=diag wall/rlod)(DC=diag coh/lod)(DCR=diag coh/rlod)(Take wgt on all cl stps)(Tap stp IE of B veer knee in take no wgt)(TANGO CLOSE M cl R just near L stly bk whole ft take wgt(W cl L just near R stly fwd whole ft take wgt)(All semi=VSCP All VSCP are compact with contact W's L hip just stly bk of M's R hip)(ABBREV com=commence, stly=slightly, C=contra, e/o=end of, IE=insd edge, H=heel, B=ball, T=toe) (Tech same for 1st 2 stps of figures with * (1)Sd L lod T ptd DW(W DC)H (2)fwd/across lod T pted DW(W DC) C body H)

INTRO

- 1-8 WAIT; ; SD,,XIF; ; REC BK,SD,CL(W FC PTR)CP DC; ; CURVE LF FWD,,FWD; ;
PVT 1/2 LF,2,CONT CURVE BK; ; BK,,BK; ; PVT 1/2 LF,2,CL CP WALL; ;
 1-4 SHADOW POS W IF & stly to M's R sd all arms softly extended Wait 1 pkup not plus 2 meas; ; Sd R twd wall(W twd coh),,XLIF of R twd wall(W XIF)jn lead hnds; ; Rec bk on R, sd L twd coh,TANGO CL R to L CP DC(W rec bk L & com RF trn, sd/fwd R fc ptr,TANGO CL L to R); ;
 5-8 MAKE 5/8 LF CIRCLE by curving all fwd & bk stps LF--Both M & W all fwd stps R shldr lead,L edge of either ft,head trnd L,heel lead-- All bk stps L shldr lead,R edge of either ft,head trnd R, B flat) Fwd/across L,,fwd R; ; Fwd/pvt 1/2 LF L,R,bk L; ; Bk R,,L; ; BK/pvt 1/2 LF R,L,tango cl R to L CP wall; ;

PART A

- 1-4 (*CHASE)SD,,THRU/ACROSS,SD FC PTR/WALL; SHARP RF TRN FWD C/BJO RLOD,
CONT TRN REC BK FC DRC(W FWD OUTSD PTR),SD FC DC(W WIDE STP XIF OF M
TO SEMI); ; (*CLOS PROM & RK)SD,,THRU/ACROSS,SD/FWD; TANGO CL,,RK SD
REC;
 1-4 (*CHASE)Snap W to semi Sd L,,thru/across R, sd L fc wall CP; Fwd R C/Bjo whole ft(W XIB)fc rlod,rec bk L(W fwd outsd ptr)fc DRC,trn RF on L/at same time stp sd R open W to semi(W wide stp XIF of M L) fc DC; ; (*CLOS PROM)Sd L,,thru/across R, sd/fwd L(W sd/bk); Tango cl
R to L fc ptr/DW,,rk sd L,rec R;
 5-8 (*WHIRLIGIG)SD,,THRU/ACROSS,SD FC DRW; XIB FC RLOD KEEP W IN SEMI,
TWIST ON BOTH FT RF FC DW(W BK UP 3),,; FWD/ARND W,2,3(W XLIF/TRN),
TAP SD FC DW; SD,,PKUP W FC LOD,TAP;
 5-8 (*WHIRLIGIG) Sd L,,thru/across R, sd L fc DRW keep W in semi; XRIB of
L fc rlod(W bk L in semi),twist RF on both ft feet flat end wgt on L
ft fc DW(W walks bkwr R L R keep well open in semi head trnd R poise
bk),,; Fwd R IF of W & stay close to her,L,R walking arnd W(W still
keep poise bk XLIF of R & trn sharply RF on balls of both ft end ft
tog wgt on L ft in semi),trn sharply RF on R/tap L sd(W tap sd)fc DW;
Sd L,,thru/across R pkup W fc lod; ;

PART B

- 1-8 ADV CORTE; TANGO DRAW/TAP; ADV CORTE; TANGO DRAW/TAP FC WALL;
(SERPENTI)SD,XIB,FAN; ; BEHIND,SD,THRU,FAN THRU; PKUP,,GAUCHO 6; ;
FC WALL; ;
 1-4 (ADV CORTE)Corte bk L,,thru R semi fc coh(W com LF trn e/o stp); ;
 Fwd L pkup W,reach sd R,draw L near R,tap L to R; REPEAT MEAS 1
& 2 trng to fc wall; ;
 5-8 (SERPENTI)Loose CP Sd L twd lod,XRIB(W XIB),fan L CCW(W CW); ;
 XLIB(W XIB),sd R twd rlod,thru L fc rlod L open,fan R fwd & arnd
 CCW(W CW)fc lod; Fwd R pkup W CP fc lod; ;(GAUCHO 6)trng LF rk fwd
L,rec bk R; Cont rk trn L,R,L,R fc wall;

PART C

- 1-8 (PROG SD STP) FWD, SD, FWD, ; TRN OUT, SD, THRU/ACROSS, SD; THRU/ACROSS, SD, SWVL/FLICK, ; THRU/ACROSS, SD, SWVL/FLICK, ; MANUV, , PVT RF, 2 fc LOD; TANGO DRAW/TAP; (PROG LINK) FWD, SD/BK SEMI, FWD, CL; WALK, , 2, ;
- 1-4 (PROG SD STP) Fwd/across L R shldr lead, sd/stly bk R IE L shldr fwd, fwd/across L R shldr lead(W normal opp), ; Fwd R trn out fc wall, sd L lod, thru/across R, sd L lod; Thru/across R fc ptr, sd L com to swvl RF(W LF), cont swvl RSCP fc rlod as R leg flicks up IB parallel to floor R knee near L knee T ptd down(W same L leg) wgt still on L swvl LF(W RF) to semi fc lod, ; REPEAT MEAS 3;
- 5-8 Fwd/manuv R fc rlod, , bk/pvt RF L, R fc lod; Fwd L, reach sd R, draw L near R, tap L to R; (PROG LINK) Fwd/across L R shldr lead (W bk/across R), short sd/stly bk R IE look L(W sharp trn RF to semi short sd/stly bk L IE trn head from L to R) fc lod, fwd L, cl R to L (W com to bring L hnd IF); Walk fwd L release lead hnds, , fwd R & place it next to W's L ft end with body contact place R arm arnd W's waist & jn her L hnd(W fwd R release lead hnd, , fwd L place it next to M's R ft end with body contact place L hnd IF of body at R hip & jn M's R hnd), ;

INTERLUDE

- 1-8 (HIP LEAN) SD/STLY BK, , HOLD(W MAINTAIN WGT/DRAW FT UP, , KICK FT OUT), ; (TRANS) REC SD, , DRAW, TANGO CL(W REC SD, , SD/FWD, TANGO CL TO SHADOW POS); SD, , XIF, ; REC BK, SD, TANGO CL(W FC PTR) CP DC, ; CURVE LF FWD, , FWD, ; PVT 1/2 LF, 2, CONT CURVE BK, ; BK, , BK, ; PVT 1/2 LF, 2, TANGO CL CP WALL, ;
- 1-2 Sd/stly bk L flex knee(like a lunge) lean hip L brace W against R hip leave R leg extended sdwr & straight place L hnd on L hip stly IF(W braced against M's R sd maintain wgt on L draw R ft up insd of L leg to L knee R knee trnd out lean hip L raise R arm up/stly curved over head) ptrs look at each other, , HOLD this pos(W hold lean but kick R ft out twd wall), ; Rec sd on R to upright pos(W bring R ft down & take wgt to upright pos), , draw L to R, cl L to R(W sd/fwd L stly IF of M & stly to his R sd, cl R to L) shadow pos all arms softly extended;
- 3-8 REPEAT MEAS 3-8 of INTRO; ; ; ; ; ;
- REPEAT PART A; ; ; ; ; ; ; ;
- REPEAT PART B; ; ; ; ; ; ; ;
- REPEAT PART A EXCEPT CHG MEAS 8 FOR ENDING; ; ; ; ; ; ; ;
- MEAS 8 HOLD, , APT/RAISE LEAD ARMS FOR OLE,

SMILE

Composers: Ann 'n Andy Handy, 21400 So. Lakeshore Blvd., Cleveland, Ohio
 Record: DECCA 32034 "Smile" - Sammy Kaye (Flip side "In the Arms of Love")
 Position: Open-fcg for Intro: Bjo for dance
 Footwork: Opp thruout, directions for M, except as noted SLOW RECORD SLIGHTLY

INTROMEAS

- 1- 6 WAIT; WAIT; APT, -, POINT, -; TOG, -, TCH, -; CIRCLE AWAY, -, 2, -; TOG, -, 2, -(Bjo);
 In OP-fcg wait 2 meas;; step apt M's L W's R, hold 1 ct, step tog to momentary Bfly, hold 1 cut; circle away M LF, W RF in 2 slow steps (M moving more twd RLOD W twd LOD); continue circle, move tog in 2 slow steps to Bjo M fcg LOD;
- PART A
- 1- 4 FWD, LOCK, FWD, -; FWD, LOCK, FWD, -; VINE, -, 2, -; 3, -, 4, -;
 M step fwd L, lock R behind L, step fwd L (W step bwd R, lock L in front, step bwd R), -; step fwd R, lock L behind R, step fwd R (W step bwd L, lock R in front, step bwd L), -; trng to CP M fcg wall step side L, -, step behind on R, - (W step side R, step L in front); step side L, -, step R in front (W step side R, step L behind), -;
- 5- 8 PIVOT, -, 2, -; (Hitch)FWD, CLOSE, BACK, -; BACK, CLOSE, FWD, -; WALK, -, 2, -;
 In CP do a 3/4 cpl pivot L, -, R, - to end in CP M fcg LOD; (hitch) Fwd L, cl R to L, step bk L, -; step bk R, cl L to R, step fwd R, -; still in CP walk fwd two slow steps L, -, R, -;
- 9-16 REPEAT MEAS 1-8 except on Meas 16 1st & 3rd times thru A, W will step back on R trng $\frac{1}{4}$ RF as M takes small step fwd, W step fwd L trng $\frac{1}{4}$ RF to face LOD as M takes small step fwd, end OP fcg LOD, 2nd time Part A is completed remain in CP to start Part C.

PART B

- 1- 4 RK FWD, -, BACK, -; (Hitch)BACK, CLOSE, FWD, -; FWD(bk-to-bk), -, FWD(L-Open), -;
SIDE, CLOSE, SIDE, -;
 In OP fcg LOD M step fwd L, -, step bk on R, -; (Hitch) Step bk L, cl R to L, step fwd L, -; step fwd R trng $\frac{1}{4}$ LF (W $\frac{1}{4}$ RF) to a bk-to-bk pos, -; release lead hands M turns another $\frac{1}{4}$ LF (W RF) stepping fwd L to a L-Open pos fcg RLOD, -; trng to CP M fcg wall do a swd two-step RLOD side R, cl L to R, side R, -;
- 5- 8 DIP, -, REC, -; TWO-STEP TURN; PIV, -, 2, -; FWD TWO-STEP;
 Dip bwd twd COH on L, -, rec fwd on M's R, -; do 1 two-step turn $\frac{1}{4}$ RF to end M fcg RLOD; do 1 RF cpl pivot $\frac{1}{4}$ RF to face LOD R, -, L, -; in CP do 1 fwd two-step R, L, R, -;
- 9-12 FWD, -, FWD($\frac{1}{4}$ RF), -; SIDE, CLOSE, SIDE, -; BK, LOCK, BK, LOCK; BACK, -, SIDE, CLOSE;
 In CP fcg LOD step fwd L, -, step fwd R trng $\frac{1}{4}$ RF to face wall, -; do a swd two-step LOD side L, cl R to L, side L trng to SCAR M fcg RLOD, -; M step bwd LOD on R, lock L in front, bwd R, lock L in front (W step fwd L, lock R in bk, fwd L, lock R in bk); step back R, hold 1 ct trng $\frac{1}{4}$ LF step side L to CP M fcg wall, close R to L;
- 13-16 DIP, -, REC, -; PIVOT, -, 2, -; TWO-STEP TURN; TWO-STEP TURN;
 M dip back on L twd COH, -, recov on R, -; do 1 RF cpl pivot L, -, R, -; do 2 RF trng two-steps, ending in Bjo M fcg LOD;

PART C

- 1- 4 FWD, -, FWD(to Bjo), -; BACK, -, SIDE, -; FWD, LOCK, FWD, -; SIDE, CLOSE, TURN, -;
 In CP M fcg LOD step fwd L, -, step fwd diag twd wall & LOD on R trng to Bjo (check fwd motion), -; remain in Bjo M step back L to face LOD, -, step swd R twd wall, -; step fwd L, lock R in back of L, step fwd L, -; step swd R twd wall taking CP, cl L to R, step bwd R trng $\frac{1}{4}$ LF to face COH, -;
- 5- 8 SIDE, CLOSE, TURN, -; FWD, -, BACK, -; SIDE, -, FWD, LOCK; FWD, -, SIDE, CLOSE;
 Step swd L to RLOD, cl R to L, step L fwd trng $\frac{1}{4}$ LF to Bjo M fcg RLOD, -; step fwd RLOD R (check), -, step back on L, -; step swd R twd COH, -, step fwd L, lock R in back of L; step fwd L in RLOD, -, step swd R (to CP) twd COH, close L to R;

SMILE (continued)

- 9-12 TURN, -, SIDE, CLOSE: SIDE, -, THRU, -; VINE, -, 2, -; 3, -, 4, -;
 M step bwd on R trng $\frac{1}{4}$ LF to fc wall, -, step side L twd LOD, close R to L;
 step side L, -, step thru on R (W also step thru) to LCP, -; do a slow $\frac{1}{4}$ step
 vine down LOD (both step side, -, behind, -; side, -, frong, -;
- 13-18 PIV, -, 2, -; FWD STEO-STEP; FWD TWO-STEP; TURN TWO-STEP; TURN TWO-STEP;
TWIRL, -, 2, -;
 Do 1 RF cpl pivot L, -, R, - to end in SCP fcg LOD; do 2 fwd two-steps down LOD;;
 take CP do 2 RF trng two-steps;; W does a $\frac{3}{4}$ RF twirl in two slow steps as
 M walks fwd L, -, R, - to end in Bjo M fcg LOD;

SEQUENCE: A B A C A B ENDING

ENDING: APART, 2, 3, POINT;
 End Part B with M fcg wall in CP M takes 3 quick steps bwd twd COH (W twd
 wall) L,R,L, point R twd ptr - AND THE MAN- he say - SMILE

SOLEADO

By: Roy & Phyllis Stier, 2326 De La Vina, Santa Barbara, CA

Record: Sydney Thompson EP 609

Position: INTRO & DANCE CP Fc LOD

Footwork: Opposite, directions for M (except where noted)

Sequence: INTRO - A - A - B - A(1-15) - ENDING

INTRO: (CP LOD)WAIT; WAIT; BK,-,PT BK,-; FWD,-,SD,CL;

1-2 CP LOD wait 2 Meas;;

3-4 Bk L RLOD,-,pt R bkwd diag(W pt L fwd outside M),-; Fwd R(bet W's ft),-,sd,cl R to L;

PART A

(CP LOD) (3-Step) FWD,-,RUN,2; FWD,-,FWD(W SCP),THRU; LUNGE SD(Fc Wall),-,REC(W Rev Twl),CL(L-OP Fc); SD,-,BK(OP LOD),-;

1-2 (CP LOD)Fwd L LOD,-,fwd R,L; Fwd R,-(W start RF trn),fwd L,R(W sd to SCP, thru);

3-4 Lunge sd L(fc wall),-,rec,cl(W LF twl under M's L & W's R to L-OP fc); (Blend mom Bfly)Sd R(release lead hands),-,bk L(to OP & partly bk to bk fc LOD & diag away),-;

FWD,-,TRN RF,BK; SOLO ROLL,-,2,3(to Fc); FWD,-,TRN RF,BK; ROLL,-,2,3(to Dbl Hold);

5-6 (OP LOD)Fwd R,-,fwd L trn RF to fc ptr & wall,cont trn bk R LOD with free hand thru above jnd hands twd RLOD; Trn LF fwd L LOD letting go jnd hands, arnd R,L to fc ptr join M's R & W's L hands to mom OP fc;

7-8 Repeat action Meas 5&6 PART A to end fc wall with dbl hand hold(Latin);;

(Vine)FRONT,SD,BHND,SD; FRONT,SD,BHND,FLARE; BHND,SD,THRU(RLOD),FLARE; PICKUP,-,SD,CL(CP LOD);

9-10 (Front Vine 7)R XIF of L,sd L,R XIB of L,sd L; R XIF of L,sd L,R XIB of L, flare L XIF of R & arnd; Note: W also XIF,sd,XIB...

11-12 L XIB of R,sd R(RLOD),thru L,flare R XIF of L & arnd; (Release M's R & W's L hands)(Pickup)Fwd R LOD start blend to CP,-,sd L,cl R to L(CP LOD);

FWD,-,W TRN, 1/2OP; FWD,-,W ACROSS, L 1/2OP; FWD,-,W ACROSS 1/2OP; FWD PICKUP,-,SD,CL;

13-14 Fwd L LOD,-,fwd R(W bk L twd wall start RF trn),fwd L(W cont trn to 1/2OP); Fwd R LOD,-(W fwd L start to XIF of M),fwd L(W bk R trn COH),fwd R(W cont LF trn to L-1/2OP LOD);

15-16 Fwd L LOD,-(W fwd R start to XIF of M),fwd R(W bk L trn wall),fwd L(W cont RF trn to 1/2OP LOD); Fwd R LOD,-,fwd L,cl(W XIF,-,trn LF,cl to CP RLOD);

PART B

FWD,-,TRN LF,BK; BK,-,REV TWL,THRU; LUNGE LOD,-,REC,TCH(W Trans Skat); (Vine)FWD,SD,BHND,SD;

1-2 (CP LOD)Fwd L,-,sd R LOD fc COH,bk L RLOD in Contra Bjo; Bk LOD blend to CP,-,sd L,thru R LOD(W twl LF R,L to LOD chg hands to L-L in partial shadow pos)free hands outstretched;

3-4 Lunge L LOD,-,rec,tch L to R(W lunge LOD,-,rec,cl R to L trans to ident ftwk); Diag fwd L,sd R twd wall,L XIB of R,sd R(keep R arms outstretched);

FWD,-,LUNGE SD,-; REC,-,(W Trans)HOOK(Skat)UNWIND,2; ARND,4,5,-(CP RLOD); DIP,-,REC,-;

5-6 Diag fwd L,-,lunge sd R twd wall(both look R),-; Rec L twd COH,-(W trans rec,cl R to L),X RIF of L,-(W fwd L start LF trn,arnd R unwind M);

7-8 Cont unwind trans wt to R on ct 3 fc RLOD(W arnd LF L,R,L to fc LOD blend to CP),-; Dip bk LOD on L,-,rec R,-;

9-16 REPEAT ACTION 1-8 PART B TWD RLOD TO END CP LOD;

ENDING: (After Meas 15 PART A 3rd time thru)Fwd L LOD,-,(release waist hold)thru to fc ptr & wall,apt pt join hands to OP fc;

THEME FROM DR. KILDARE

COMPOSERS: George & Joyce Kammerer, 2934 N. Shorewood Dr., McHenry, IL 60050
RECORD: Telemark 1832 A
FOOTWORK: Opposite, directions for M
SEQUENCE: INTRO - A - B - A - B - END

INTRO

- 1 - 4 WAIT; WAIT; HOVER TO SCP; PICKUP, SD, CLO;
 - 1-2 CP DW/LOD wait 2 meas;;
 - 3 Fwd L, sd R rising and turning to SCP, rec L DC/LOD;
 - 4 Fwd R (W pkup Lfc to CP), sd L, clo R to L CP/LOD;

A

- 1 - 4 CLOSED CHANGE; MANUV; SPIN TRN; BK & TRN, SO CLO;
 - 1 Fwd L, fwd & DW/LOD R, clo L to R;
 - 2 Manuv R, sd L, clo R to L CP DW/RLOD;
 - 3 Bk L pivot Rfc, fwd R LOD cont pivot Rfc fwd DW rise, sd & bk L DC/RLOD (W fwd R pivot Rfc, sd & bk L DW, brush R to L fwd R between M's feet);
 - 4 Bk R trning on heel Lfc 1/4 LOD, sd L COH, clo R to L CP/LOD;

- 5 - 8 OPEN TELEMAR; HOVER TO BJO; OUTSIDE SPIN; & TWIST;
 - 5 Fwd L trn Lfc, cont trn sd R, cont trn sd & fwd L SCP DW/LOD (W bk R trn Lfc, cont trn on R heel clo L to R, sd & fwd R);
 - 6 Fwd R, fwd L rising & checking, recover bk R (W fwd L, fwd R rising & trning to BJO, fwd L);
 - 7 Bk L toe-in commencing Rfc trn, fwd and around W R spining on ball of R foot, Bk L CP/W (W fwd R around M trn Rfc, clo L to R and cont trn on L, fwd R between M's feet);
 - &123 8 Hook R behind L/take weight on R, commence spin on R toe & L heel rising to R toe, SCP DCOH/LOD fwd L (W run around M Rfc L/R,L,R unwinding M to SCP);

- 9 -12 WEAVE,2,3; 4,5,6; HALF NATURAL; CLOSED IMPETUS;
 - 9-10 Thru R, fwd L trn Lfc, sd R DC/LOD BJO; Bk L contra BJO, bk R CP DW/RLOD, sd & fwd L DW/LOD contra BJO (W thru L, sd & bk R to CP, sd L; Fwd R contra BJO, fwd L CP, sd & bk R contra BJO);
 - 11 Fwd R commencing Rfc trn DW/RLOD, bk and sd L CP/RLOD, Bk R;
 - 12 Bk L LOD trning Rfc on L heel, clo R to L rising to R toe end of count 2, bk L CP/RLOD (W fwd R heel starting Rfc trn transfe: weight to ball, cont Rfc trn sd L around M rising on toe brush R beside L, fwd R);

- 13-16 HINGE; HOLD,FWD,FWD; THRU/CHASSE; PICKUP, SD, CLO;
 - 13 Bk R 1/4 Lfc trn fc COH, sd L RLOD,hold (W fwd L commencing Lfc trn, sd R still trning R fc LOD, Bk L);
 - 14 Hold, fwd R LOD, fwd L to SCP (W rec R commencing Rfc trn, sd L still trning, fwd R LOD SCP);
 - 15 Thru R, sd L/clo R to L, fwd L SCP LOD;
 - 16 Repeat meas 4 of INTRO to end CP DCOH/LOD;

B

- 1 - 4 Lfc TRNING WALTZ; TURNING HOVER TO BJO; BACK WHISK; MANUV;
 - 1 One Lfc trning waltz to fc RLOD L,R,L;
 - 2 Bk R trn Lfc LOD, short L fwd LOD hovering to BJO, rec bk R RLOD (W fwd L LOD, sd & fwd R trn Lfc with hovering action to fc RLOD brush L to R, fwd L BJO);

- 3 Bk l RLOD, Bk/sd DW/RLOD rising, loosely XL behind R (W fwd R, fwd & sd L twd RLOD trning Rfc rising, loosely XR behind L);
- 4 Repeat meas 2 Part A;
- 5 - 8 SPIN & TWIST;; 1/2 BK BOX; CLOSED TELEMARK TO BJO;
- 5 Bk LOD L pivot 1/2, fwd R cont pivot 1/4 to fc wall, so L LOD outside W (W fwd R LOD pivot 1/2, bk L LOD pivot 1/4 fc COH, clo R to L);
- Q&hold 6 Hook R behind L contra BJO take wgt on R toe, keeping hooked position spin on R toe & L heel rising on ball of R foot, bk L twd COH (W Q&Q fwd L twd DC outside M in Rfc wheel unwinding M/fwd R twd DW cont wheel, fwd L twd DW/RLOD trning Rfc to fc M rising on toe, brush R beside L and fwd L);
- 7 Bk R trn 1/4 to fc DCOH/LOD, sd L, clo R to L;
- 8 Fwd L trn Lfc, sd across LOD cont trn on R, fwd in contra BJO (W bk R, bring L beside R no weight and trn on R heel 1/2 trn change wgt, cont trn on L 3/4 trn, bk on R);
- 9 -12 MANUV; OVERTRN SPIN TRN; TURNING LOCK TO SCP; SYNCOPATED WHISK;
- 9 Repeat meas 2 Part A;
- 10 Bk L twd LOD pivoting 1/2 Rfc, fwd R heel to toe pivot Rfc DW/RLOD, bk L CP DW/RLOD (W fwd R pivot 1/2 Rfc, bk L trn Rfc rising brush R to L, fwd R CP);
- 11 Bk R/XLIFR, bk R trn Lfc SCP, fwd L LOD SCP (W fwd L/XRIBL, fwd L, fwd R to SCP LOD);
- 12 Thru R LOD, fwd L heel to toe rising/clo R to L staying on toes, hook L inbk of R lowering at end of ct 3:
- 13-16 THRU/CHASSE; PICKUP,SD,CLO; DOUBLE REVERSE SPIN; CONTRA CHECK, HOLD, REC TCH;
- 13 Thru R LOD heel to toe, on toes trn slightly twds W sd L/clo R to L, sd & fwd L SCP LOD lowering at end of ct 3;
- 14 Repeat meas 4 of INTRO end DCOH/LOD;
- 15 Fwd L, trn Lfc step around W and sd across LOD R, spin on R/tch L to R LOD (W bk R trn 1/2 L on R heel, trn L clo L to R/sd R LOD & around M, trn L on ball of R XZIFR end fc M RLODO;
- 16 Fwd L on straight line under W relaxing both knees keep erect with centrally balanced between both feet strong R shoulder lead check, hold, rec tch L to R CP LOD (W straight bk R pull L shoulder bk looking L check, hold, rec L tch R to L);
- END
- 1 - 4 TELESPIN;; BACK, SD,THROWAWAY OVERSWAY; HOLD;
- &123 1 CP/LOD fwd L trn Lfc, sd R trning Lfc, sd & fwd L to LOD (W bk R trn Lfc, cont trn on R heel clo L to R, sd & fwd R);
- 2 M retain wgt on L foot on &1 trning body only (W fwd L/R moving around the M on his L sd) R foot to sd twd Lod trning Lfc bk L twd LOD (W clo L to R & cont Lfc trn, fwd R twd LOD);
- 3 M bk R start Rfc trn to wall, sd & fwd LOD/Wall sway L leave R leg extended flex the L knee (W fwd L, fwd R rise on toe & pivot to fc RLOD drawing L past R, lower into R knee and extend L bk & look well left);
- 4 Hold;

TWELFTH ST. RAG

BY: Bob & Joanne Simmons, 6220 Seaman, San Diego, California 92120
RECORD: CAPITOL STAR LINE 6001 - Pee Wee Hunt
POSITION: Open facing Ptr, M's R & W's L hands joined
FOOTWORK: Opposite except for PART 3

MEASURES

INTRODUCTION

1 - 4 WAIT; WAIT; ROLL, -2, -; 3, -, 4, -(to BJO);
In OP fcg ptr wait 2 meas; M roll LF down LOD approx 1 turn L, -, R, -; L, -, R, - to BJO fcg LOD (W roll RF 1 1/2 turn to BJO fcg RLOD);

PART 1

1 - 4 FWD, -, PIVOT, -; 2(to SCAR), -, FWD, -; PT FWD, -, PT BWD, -; FWD TWO STEP;
In Bjo M step fwd L LOD, -, start a RF BJO pivot turn stepping twd wall on R (W twd COH), - continue pivot turn stepping on L, -, step fwd LOD on R blending to SCAR with M on outside of circle fcg LOD, -; pt L fwd in LOD (W pt bwd LOD), -, pt L bwd RLOD (W pt fwd RLOD), -; do 1 two-step forward LOD L, R, L-;

5 - 8 FWD, -, PIVOT, -; 2 (to BJO), -, FWD, -; PT FWD, -, PT BWD, -; FACE TWO-STEP;
M step fwd R in LOD, -, start a LF SCAR pivot turn stepping twd COH on L (W twd wall), -; continue pivot turn stepping on R, -, step fwd LOD on L blending to BJO with M on inside of circle fcg LOD, -; pt R fwd LOD (W pt bwd LOD), -, pt R bwd RLOD (W pt fwd RLOD), -; do 1 two step fwd to face ptr and take CP M's bk COH;

9 - 12 TURN TWO-STEP; TURN TWO-STEP; PIVOT RF, -, 2, -; 3, -, 4, -(to SCP);
In CP start M's L ft do 2 RF turning two-steps down LOD; blending into 2 RF couple pivot turns down LOD L, -, R, -; L, -, R, -; - to end in SCP fcg LOD;

13 - 16 CIRCLE AWAY, -, 2, -; TWO STEP; TOG, -, 2, -; TWO STEP (to CP);
Release SCP ptrs circle away (M LF, W RF) L, -, R, -; do 1 two step L, R, L; continue twd ptr R, -, L, -; do 1 two step R, L, R, - to end in CP M's bk COH;

17 - 20 CROSS VINE, -, 2, -; 3, -, 4, -; PT FWD, -, PT BWD, -; FACE TWO STEP;
Start M's L do a 4 step opposite cross vine side L, -, XIB R (W XIF), -; side L, -, XIF R (W XIB), - to BJO M fcg LOD; repeat action of Meas 3 starting M's L ft; do 1 two step fwd adjusting to CP M's bk COH L, R, L, -; Note: Both Cross Vines in Lod.

21 - 24 CROSS VINE, -, 2, -; 3, -, 4, -; PT BWD, -, PT FWD, -; FACE TWO STEP
Start M's R ft do a 4 step opposite cross vine stepping XIB on R (W XIF), -, side L, -; XIF R (W XIB), -, side L turning to SCAR M fcg RLOD, -; pt R bwd (W pt fwd), -, pt R fwd (W pt bwd) do 1 two=step in plc to fc ptr M's bk COH R, L, R, - take CP;

25 - 32 REPEAT action of Meas 9 - 16 to end in OP fcg LOD;

BREAK

1 - 4 APART, -, TCH, -; TOG, -, TCH, -; ROLL, -, 2, -; 3, -, 4, -; -(to CP fcg LOD);
Step apart on L, -, tch R to L, -; step tog on R, -, tch L to R, -; repeat roll of INTRO to end in CP M fcg LOD;

PART 2

1 - 4 WALK, -, 2, -; 3, -, 4, -; PT FWD, -, PT BWD, -; FWD TWO-STEP;
In CP M fcg LOD walk fwd LOD 4 steps L, -, R, -; L, -, R, -; pt L fwd (W pt bwd), -, pt L bwd (W pt fwd), -; do 1 two step fwd LOD L, R, L, -;

5 - 8 REPEAT action of Meas 1 - 4 of PART 2 starting M's R ft;

9 - 12 VINE, -, 2, -; 3, -, 4, -; ROLL, -, 2, -; SWD TWO STEP;
In LCP do a 4 step vine twd COH side L, -, XIF R (W XIF), -; side L, -, XIB R (W XIB), -; roll LF (W RF) 1 full turn L, -, R, - to LCP; do a swd two=step L, R, L, -;

13 - 16 VINE, -, 2, -; 3, -, 4, -; ROLL, -, 2, -; SWD TWO-STEP;
Repeat action of Meas 9-12 mvg twd wall starting M's R ft, on roll M turn RF (W LF) to end in CP M fcg LOD at end of the swd two=step;

17 - 20 SIDE, TCH, SIDE, TCH; SWD TWO-STEP; SIDE, TCH, SIDE, TCH; MANUV RF TWO-STEP;
In CP M fcg LOD step side L, tch R to L, side R, tch L to R; do 1 swd two step L, R, L, -; step side R, tch L to R, side L, tch R to L; do 1 swd two step manuv CP M's bk COH R, L, R, -

TWELFTH ST. RAG, CONTINUED

- 21 - 24 TURN TWO STEP; TURN TWO STEP; ROLL,-,2,-; 3,-,4,-(to fc ptr no hnds jnd);
In CP do 2 RF turning two-steps LOD L,R,L,-; roll LF (W RF) 2 full turns down LOD
L,-,R,-; L,-,R,- to end ptrs fcg no hnds jnd M's bk COH; (BFLY optional if more
comfortable.)
- 25 - 28 SIDE, BEHIND,-,-; SIDE, BEHIND,-,-; SIDE, BEHIND,-,-; SIDE, BEHIND,-,-;
This is a series of 4 side behind steps down LOD done by springing from R ft to L then
hooking R quickly XIB & taking wgt on R("like limp step");
- 29 - 32 REPEAT action of Meas 13-16 of PART 1 except to end in CP fcg LOD;
- 1 - 4 REPEAT action of BREAK except to end in BJO M fcg LOD ready to REPEAT PART 1;
- 1 - 32 REPEAT action of PART 1;
- 1 - 4 REPEAT action of BREAK except W does 1 RF roll in 2 steps then does a R,L,R to opposite
footwork, ptrs end in ESCORT fcg LOD (Footwork now identical);

PART 3

- 1 - 4 STEP, BRUSH, STEP, BRUSH; SIDE, BEHIND, SIDE, BRUSH; STEP, BRUSH, STEP
BRUSH, SIDE, BEHIND, SIDE, BRUSH:
In Escort pos both fcg LOD starting with L ft for both, step L, brush R slightly XIF of L,
step R, brush L slightly XIF of R; do a 3 step Vine twd COH side L, XIB R, side L, brush
R slightly XIF of L; repeat Meas 1 starting with R ft for both; repeat Meas 2 mvg twd wall
starting with R ft;
- 5 - 8 CIRCLE L,-,2,-; 3,-,4,-; 5,-,6,-; 7,-,8,-(to ESCORT);
Both circle LF (solo) in 8 steps coming bk to Escort fcg LOD starting with L ft (Jazz this
circle turn a little)
- 9 - 16 REPEAT action of Meas 1-8 of PART 3;
- 17 - 20 SIDE,-, BEHIND,-; SIDE,-, IN FRONT,-; PT FWD,-, PT BWD,-; FWD TWO STEP;
Both vine twd COH in 4 steps starting with L ft; both pt L fwd,-,pt L bwd,-; do 1 two-step
fwd LOD L,R,L,-;
- 21 - 24 REPEAT action of Meas 17 - 20 of PART 3 starting with R ft for both & mvg twd wall,
- 25 - 28 SIDE, BEHIND,-,-; SIDE, BEHIND,-,-; SIDE, BEHIND,-,-; SIDE, BEHIND,-,-;
Still in Escort & both starting with Lft repeat action of Meas 25-28 of PART 2 mvg twd COH;
- 29 - 32 REPEAT action of Meas 13 - 16 of PART 1 except both turning (solo) LF with W stepping
R,-,L,- on Meas 32 to change ftwk to opposite;

TAG

- 1 - 4 REPEAT action of BREAK except to roll,2,3,-; CHUG.

SEQUENCE: INTRO - PART 1 - BREAK (to CP) - PART 2 - BREAK (to BJO) - PART 1 - BREAK
 (to Escort) - PART 3 - TAG.

VIENNESE MEDLEY

Composers: Leo & Peggy Landoll, 1743 Ritchie Rd., Stow, Ohio 44224, (216) 688-4829
 Record: Dance-Along P6098 Viennese Waltz Medley - Jack Hansen
 Sequence: Intro. AA Bridge BB C B TAG (adjust speed for comfort)

MEASINTRO

1-4 (OP-WALL)WAIT 2 MEAS;;APT PT,-,-;TOG TCH(CP-DW),-,-;

PART A

1-4 FWD,-,TCH;BK TRN,-,TCH(CP-DC);TRN L,SD,XLIF;TRN L,SD,CLOS;
 1-2 CP-DW Fwd L,-,tch R to L;Bk R trn L 1/4 CP-DC,-,tch L to R;
 3-4 Fwd L trn LF,sd R CP-RLOD,XLIF;Bk R trn LF, sd L CP-DW,CLOS R;(Note: XLIF
 on all LF trns when end pos in RLOD)
 5-8 FWD,-,TCH;BK TRN,-,TCH(CP-DC);TRN L;TRN L(SCP-LOD);
 5-8 Meas. 5-7 same as 1-3;;;BK R trn LF,sd L SCP-LOD,clos R(W Fwd L,Fwd R,Clos L);
 9-12 (Serpiente)FWD,-,-;FCE,SD,XRIB;FLARE,-,-;BK,SLIP,-(CP-DC);
 9-10 SCP-LOD Fwd L,-,-;Fwd R CP-wall,sd L,XRIB;
 11-12 Flare L CCW(W R-CW),-,-;SCP-LOD Bk L,Bk R(w Trng LF Fwd L & slip to CP)-CP-DC;
 13-16 TRN L;TRN L(SCP-LOD);FWD,DRW,-,-;CLOS,-,-;
 13-14 same as 7-8;;
 15-16 SCP-LOD Fwd L,drw R,-,-;clos R to L,-,-;
 17-20 (Serpiente)FWD,-,-;FCE,SD,XRIB;FLARE,-,-;BK,SLIP,-(CP-DC);
 17-20 same as 9-12 except end DW;;;;
 REPEAT PART A except end CP-DC

BRIDGE

1-4 TRN L;TRN L(SCP-LOD);FWD,-,DRW;CLOS,-,-;
 1-4 same as Meas 13-16 PART A
 5-8 FWD,-,-;FWD(W FLARE BJO),-,-;BK(W FLARE SCP),-,-;FWD(W PK UP),-,-;
 5-6 Fwd L,-,-;Fwd R,-,-(W Fwd L,flare R to BJO,-);
 7-8 Bk L,-,-(W Fwd R,flare L to SCP,-);Fwd R,-,-(W,-Fwd L trn LF to CP,-,-)CP-DC;

PART B

1-4 (L PIV TRNS) TRN L,-,TCH;PIV L,-,TCH;TRN L,-,TCH;PIV L,-,TCH(CP-Wall);
 1-4 CP-DC Fwd L trn LF to CP-RLOD,-,tch R to L; Bk R piv LF to CP-LOD,-,tch L to R;
 Fwd L trn LF to CP-RLOD,-,tch R to L; Bk R piv LF to CP-wall,-,tch L to R;
 5-8 FWD,-,TCH;BK TRN(CP-DW),-,-,TCH;FWD,-,SD;CLOS,-,-;
 5-8 Fwd L,-,tch R to L;Bk R trn LF CP-DW,-,tch L to R;Fwd L,-,sd R;clos L,-,-;
 9-12 (R PIV TRNS)TRN R,-,TCH;PIV R,-,TCH;TRN R,-,TCH;PIV R,-,TCH(CP-COH);
 9-12 same as 1-4 except trng R
 13-16 FWD,-,TCH;BK TRN(CP-DC),-TCH;FWD,-,SD;CLOS,-,-,
 13-16 Fwd R,-,tch L to R; Bk L,tnn RF CP-DC,-,tch R to L;Fwd R,-,sd L;clos R,-,-;
 REPEAT PART B except meas 15-16 trn RF end Bfy-wall

PART C

1-4 (SOLO TRN PIV)TRN L,SD,XLIF(RLOD);BK PIV R,-,-(BFY-WALL);SD,DRW,TCH;SD,DRW,TCH;
 1-2 Fwd L trn LF(W trn R),sd R LOP-RLOD,XLIF;Bk R piv 1/2 LF to Bfy-wall,-,-;
 3-4 Sd L,drw R,tch;sd R,drw L,tch;
 5-8 TRN L,SD;XLIF(RLOD);BK PIV R,-,-(BFY-WALL);SD,DRW,TCH;SD,DRW,TCH;
 5-8 same as Meas 1-4
 9-12 FWD(SCP-DC),-,-;SD(W ARND),-,-;DIP(CP-COH),-,-;REC(SCP-DWR),-,-;
 9-10 Fwd L to SCP-DC,-,-;Spn LF on L step sd R,-,-(W Fwd arnd MCCWL,R,L)CP-COH;
 11-12 Bk L & corte,-,-;rec R to SCP-DWR,-,-;
 13-16 FWD(SCP-DWR),-,-;SD(W ARND),-,-;DIP(CP-LOD),-,-;REC,-,-;
 13-14 Fwd L to SCP-DWR,-,-;Spn LF on L stp sd R,-,-(W Fwd arnd M CCW R,R,L)CP-DW;
 15-16 Bk L & corte,-,-;Rec R to CP-LOD;
 REPEAT PART B end CP-wall

TAG

1-4 (TWIST VINE)SD,XRIB(SCAR),-,-;SD,XRIF(BJO),-,-;SD,XRIB,-,-;SD,XRIF,-,-;NOTE:STPS ON HEAVY BEAT
 5-8 (TWIST VINE)SD,XRIB,SD;XRIF,-,-;FWD(SCP-LOD),-,-;FWD(W PU),-,-;
 9-10 (CP-LOD)DIP,-,-;TWIST ON HEAVY BEAT!

June 1981

A WALK IN THE BLACK FOREST

(513-848-4820)

Composers: George & Mady D'Aloiso, 2240 Vemco Drive, Bellbrook, Ohio 45305
 Record : Mercury 72425 "A Walk in the Black Forest" by Horst Jankowski
 Sequence : Intro A B Bridge A B C B Ending Slow to 42 RPM

INTRO

WAIT; LUNGE APT,-,REC,-; TRN,SD/XIB,SD/XIF,-; TRN,SD/XIB,SD/XIF,-;
SD,TAP,KICK,TAP/TAP; SD,TAP,KICK,TAP/TAP;

- 1-2 Wait OP LOD inside hnds jd; Lunge apt sd L,-,rec R to fc LOD,-;
 - 3- Let go of ptr hnd trn LF (W RF) $\frac{1}{2}$ L to fc COH (W wall) to a bk-to-bk pos,sd R/XLIB of R (W XIB),sd R/XLIF of R (W XIF),-;
 - 4- Trn LF (W RF) $\frac{1}{2}$ R to fc ptr,sd L/XRIB of L (W XIB),sd L/XRIF of L (W XIF),-;
 - 5- Bfly sd L,tap R beh L,kick R twd RLOD,tap R beh L/tap R beh L;
 - 6- Sd R,tap L beh R,kick L twd LOD,tap L beh R/tap L beh R;
- TRIPLE REV TWIRL,2,3,4; 5,6,(Diamond trns)7,SD/BK; TRN,SD/FWD,TRN,SD/BK;
TRN,SD/CK,-,-;
- 7- Twd DW triple rev twirl (W LF twirl) fwd L,R,L,R;
 - 8- Continuing the twirl L,R,(Diamond trns),bjo trn LF $\frac{1}{2}$ L, sd R/bk L to fc DC;
 - 9- Continuing diamond trns bk trn LF R,sd L/fwd R to fc RDC,fwd trn LF L, sd R/bk L to fc RDW;
 - 10- Continuing diamond trns bk trn LF R,sd L/ck fwd R bjo DW,-,-;

PART A

(Fishtail)XIB/SD,FWD/LK,FWD,($\frac{1}{2}$ Trn)FWD; SD/CL,BK,(Heel Pvt)BK,TRN/TCH;
(Topsy Hop)FWD,SD/CL,SD/HOP,FWD/LK; FWD,MNVR,SD/CL,OPEN IMPETUS;

- 1- (Fishtail)Bjo DW XLIB of R/sd R,fwd L/lk R,fwd L,($\frac{1}{2}$ trn) fwd R bjo DW;
 - 2- Sd L to fc wall/cl R to L trng to CP RDW,bk L twd DC,(Heel pvt)bk R twd DC, LF trn $\frac{1}{2}$ on R heel dragging L heel to fc DW/tch L toe to R instep (W LF trn R/cl L to CP);
 - 3- (Topsy Hop)Fwd L DW,sd R/cl L,sd R ck/hop on R,bjo fwd L LOD/lk R;
 - 4- Fwd L,bjo mnvr R DW,RF trn $\frac{1}{2}$ sd L to fc RDW/RF trn $\frac{1}{8}$ cl R to CP RLOD, (Open Impetus)Bk L twd LOD beginning RF trn;
- 2,3,STRUT,2; 3,4,5,6; 7,TRN/HOP,TRN/CL,TRN/HOP; TRN/CL,TRN/HOP,TRN/CL,TRN/HOP;
- 5- Continuing the open impetus cl R to L trng RF $\frac{3}{8}$ to CP DC (W sd L), fwd L to SCP DC,fwd R DC looking at ptr slight tilt bkwd,fwd L looking DC slight tilt fwd;
 - 6- Repeat beats 3 & 4 meas 5 twice,,;
 - 7- Repeat beat 3 meas 5,bringing ptr to CP LF trn L/hop on L,LF trn R/cl L to CP RLOD,LF trn R/hop on R;
 - 8- LF trn L/cl R to CP LOD,repeat beats 2 thru 4 meas 7,,;
- TRN/CL,FWD,(Charleston)FWD,PT FWD; BK,PT BK,FWD,PT FWD; BK,PT BK,FWD,PT FWD;
BK,PT BK,FWD,FWD;
- 9- Repeat beat 1 meas 8,fwd L to bjo DW,(Charleston)fwd R,pt L fwd (W pt bk);
 - 10-11 Bk L,pt R bk(W pt fwd),repeat beats 3 & 4 meas 9,,; Repeat meas 10;
 - 12 Repeat beats 1 & 2 meas 10,,fwd R,fwd L bjo DW;

PART B

(Full Natural trn)MNVR,SD/CL,TRN/TCH,SD/TCH; BK/CL,FWD/CL,BK/CL,FLICKA;
FWD/LK,FWD,2,3; (Topsy)SD/CL,SD,FWD/LK,FWD; (Topsy)SD/CL,SD,FWD/LK,FWD;

- 1- Repeat beats 2 & 3 meas 4 Part A,,RF trn L/tch R to L CP DC, sd R twd DW/tch L to R bjo DC;
- 2- Bk L/cl R,fwd L/cl R,bk L/cl R,(Flicka)standing on both toes swvl heels out & in/swvl heels out & in;
- 3- Twd LOD fwd L/lk R,fwd L,fwd R,fwd L;
- 4- (Topsy)Twd wall sd R/cl L,sd R ck sideward motion,twd LOD fwd L/lk R,fwd L;
- 5- Repeat meas 4;

A WALK IN THE BLACK FOREST Continued

June 1981

BRIDGEFWD/LK, FWD, TWISTY VINE, 2; 3, CK, -, -;

- 1- Twd LOD fwd R/lk L, fwd R, fcg ptr sd L twd LOD, XRIB of L (W XLIF);
- 2- Sd L twd LOD, fwd ck R bjo DW, -, -;

PART CMNVR, SD/CL, FULL SPIN TRN, 2; 3, (V6)BK/LK, BK, 2; TRN/2, MNVR, SD/CL, 3/4 SPIN TRN; 2, 3, REV PVT, -;

- 1- Repeat beats 2 & 3 meas 4 Part A,, (Full Spin Trn)RF pvt ½ L to fc LOD, fwd R LOD continuing trn rising on toe(W brush R to L);
- 2- Continuing full spin trn bk L CP RLOD, (V6)moving twd DC bjo bk R/lk L, bk R, bk L;
- 3- Continuing V6 bk R starting LF trn/sd L twd LOD ending bjo DW, repeat beats 2 & 3 meas 4 Part A,, (3/4 Spin Trn)RF pvt ½ L to fc LOD;
- 4- Continuing 3/4 spin trn RF pvt ½ R to fc wall rising on toe(W brush R to L), bk L, (Reverse pvt)keeping ptr in CP LF trn ½ by toeing in R & keep L slightly fwd with no weight DC, -;

(Qk Open Rev)TRN, TRN/BK, REV IMPETUS, 2; 3, BK, SD/XIF(SCAR), FWD;TRN/BK(SCAR), BK, 2/3(Bjo), BK; TRN/GL(SCP), TRN(Pickup)/LK, -, -;

- 5- (Quick Open Rev)LF trn L to fc COH, LF trn R to bjo RLOD/bk L, (Rev Impetus Trn)LF trn R to CP wall, continue LF trn L to R for heel trn ending CP DW;
- 6- Continuing rev impetus trn sd & bk R(W brush & sd), bk L twd RDW, sd R to fc LOD/fwd XLIF of R to SCAR DW, fwd R starting RF trn;
- 7- RF trn/sd L twd LOD/bk R SCAR RDW, bk L twd DC blending to CP, bk R/bk L to bjo RDW, bk R starting LF trn;
- 8- LF trn L/cl R (W run R/L)to SCP DC, LF trn L(W LF trn R to pickup) CP DC/lk R(W lk L in front) CP DC, -, -;

9-12 Repeat meas 5 thru 8; ; ; ;

STEP, PT, STEP, PT; (Zig Zag)FWD, FC, BK(Bjo), BK/LK; BK/LK, BK, (Tipple Chasse)BK, TRN/CL; TRN(Bjo), FWD/LK, FWD/LK, FWD;

- 13- With a bouncing action step L, pt R to sd, step R, pt L to sd;
- 14- (Zig Zag)Fwd L, LF trn sd R to fc ptr, LF trn bk L to bjo RLOD, bk R/lk L;
- 15- Bk R/lk L, bk R, (Tipple Chasse)starting RF trn bk L, RF trn R/L to CP LOD;
- 16- Continuing RF trn R to bjo DW, twd LOD fwd L/lk R, fwd L/lk R, fwd L;

ENDING(½ TRN)FWD, SD/CL, BK, BK; TRN/CL(SCP), FWD, FWD, FWD/CL(Bfly Pickup);TRIPLE REV TWIRL, 2, 3, 4; 5, 6, (Diamond trns)7, SD/BK; TRN, SD/FWD, TRN, SD/BK;TRN, SD/CK, -, -; BK TRN (SCAR), PT(RLOD), BK(SCAR), PT(LOD);

- 1- Repeat beat 4 meas 1 Part A, repeat beats 1 thru 3 meas 2 Part A, ; ;
- 2- Sd L twd LOD/cl R to SCP LOD, fwd L, fwd R, fwd L/cl R (W pickup R/L) to bfly DW;
- 3-6 Repeat meas 7 thru 10 INTRO except stay in bfly; ; ; ;
- 7- Staying in bfly RF trn bk L to bfly SCAR RLOD, pt R twd RLOD(W pt L RLOD), bk R twd LOD staying in bfly SCAR RLOD, fc ptr contra SCAR pt LOD (W pt R LOD);

WILD IS LOVE

July 1981

(A Basic International Foxtrot)

Record :Roper # P-6093

By Charlie & Nina Ward

Sequence:A B C D A B C D TAG

Note ; Refer to Clinic notes for more detailed description

INTRO

WAIT 2 MEAS;;APART,-,PCINT,-;TOGETHER,-,TOUCH,-;

1-2 in diag OP wait 2 meas;;

3-4 apt L,-,pt R twd ptr,-;tog on R pick W up to CP fc DC;;

PART A

REVERSE TURN (TURN,-,SIDE,BACK;BACK SIDE FWD in Bjo;)THREE STEP(FWD in CP,-,2,3;) 123 of NATURAL TURN (MANU,-,SIDE,BACK;)

SQQ 1 cp DC fwd L,-,sd R trn 1/4 fc RDC,cont' LF trn bk L fc RLOD;

SQQ 2 bk R,-,sd L fc wall,fwd R contra bjo DW;

SQQ 3 fwd L cp,-,R,L;

SQQ 4 fwd R DW,-,sd L trn 1/4 fc RDW,cont' RF trn bk R fc RLOD;

IMPETUS TURN (BACK,-;CLOSE TURN,BACK;) FEATHER FINISH (BACK,-,SIDE,THRU;) OPEN TELEMARK (FWD,-,ON AROUND,FWD to SCP;) WING (FWD,-,DRAW,-;)

SQQ 5 bk L,-,cl R trn RF to DW,sd & bk L(W fwd R,-,sd L trn RF to fc RDW,cont' trn fwd R RDC);

SQQ 6 bk R,-,sd L fc LOD,fwd R DC in contra bjo;

SQQ 7 fwd L cp DC,-,sd R fc RDC cont' trn to fc DW,fwd in V-scp (W bk R,-,cl L to R heel trn to DW, fwd R in V-scp);

8 fwd R LOD,-,begin to draw L to R trn body LF,cl L to R no wgt fc DC (W fwd LDC,-,R COH,fwd L to mod scar);

PART B

REVERSE WAVE (TURN,-,SIDE,BACK;BACK,-,2,3;)IMPETUS TURN (BACK,-,CLOSE TURN,BACK;)FEATHER FINISH (BACK,-,SIDE,THRU;)

SQQ 1 cp DC fwd L,-,sd R trn 1/4 fc RDC,bk L(W bk R,-,cl L to R heel trn to DW,fwd R);

SQQ 2 bk R,-,bk L,bk R curve twd LOD;

3-4 repeat action of meas 5 thru 6 part A;;

WEAVE after 4 steps of REVERSE WAVE (TURN,-,SIDE,BACK;BACK CHECK,-,REC FWD,SIDE;BACK IN Bjo,BACK,SIDE,FWD;CHANGE OF DIRECTION(FWD TURN,-,TURN BRUSH,-;)

SQQ 5 repeat action of meas 1 part B;

SQQ 6 bk R chk bkwd motion,-,rec fwd L RDC,sd R fc RLOD;

QQQQ 7 bk L begin LF trn fc RDW in contra bjo,bk R,sd & slightly fwd L fc wall cp,fwd L in contra bjo DW;

SS 8 fwd L begin to trn LF heel to toe,-,fwd R right shoulder leading toe pointing LOD tch on inside edge of toe veer right knee in,draw L to R no wgt;

PART C

CLOSED TELEMARK (FWD,-,ON AROUND,FWD;) NATURAL WEAVE (MANU,-,SIDE, BACK;BACK,BACK,SIDE,FWD;)THREE STEP (FWD,-,2,3;)

SQQ 1 fwd L DC,-,sd R trn LF to DW,fwd L (W bk R,-,cl L to R for heel trn to RDC,fwd R in contra bjo;)

SQQ 2 fwd R begin RF trn,-,cont' trn 1/4 sd L fc RDW,bk R in contra bjo (W bk L begin RF trn,-,cl R to L for heel trn to DC,fwd L in contra bjo;)

QQQQ 3 bk L,bk R,sd & slightly fwd L fc wall,fwd R in contra bjo;

SQQ 4 repeat action of meas 3 part A;

NATURAL WEAVE (MANU,-,SIDE,BACK;BACK,BACK,SIDE,FWD;)WHISK (FWD,-, SIDE,XIB) FEATHER (FWD,-,FWD IN BJO,FWD;)

5-6 repeat action of meas 2 thru 3 part C;;

SQQ 7 fwd L DW,-,sd R begin to rise,XLIB (W XRIB) on toes keep wgt slightly fwd;

SQQ 8 lower fwd R heel to toe,-,fwd L rise left shoulder leading prepare to step into contra bjo,fwd R on toe;

PART D

OPEN TELEMARK (FWD,-,ON AROUND,FWD;)OPEN NATURAL TURN (MANU,-,SIDE, BACK;)OUTSIDE SWIVEL(BACK,BRUSH,FWD,-,) NATURAL ZIG ZAG (SIDE,BACK, SIDE,FWD;)

SQQ 1 repeat action of meas 7 part A;
 SQQ 2 fwd R fc RDW begin RF trn,-,sd L fc RLOD,bk R fc RDC (W fwd L,-,fwd R step between M's feet,fwd L prepare to step into contra bjo);

SS 3 bk L trn toe in body fc DC,brush R across in front of L,fwd R DC (W fwd R in contra bjo brush L to R no wgt & swivel RF to scp,-,fwd L DC),-;

QQQQ 4 sd L fc DW,bk R in mod scar,sd L fc DW.,fwd R DC in contra bjo(W fwd R,fwd L in mod scar,sd R,bk L in contra bjo);

OPEN TELEMARK (FWD,-,ON AROUND,FWD;)OPEN NATURAL TURN (MANU,-,SIDE, BACK;)OUTSIDE SWIVEL (BACK,BRUSH,FWD,-,;) NATURAL ZIG ZAG (SIDE,BACK, SIDE,FWD;)

TAG

REVERSE WAVE Steps 1234(TURN,-,SIDE,BACK;BACK CHECK,-,)

REC FWD,-;POINT,-,

SQQ 1 cp DC fwd L,-,sd R trn 1/4 fc RDC,bk L(W bk R,-,cl L to R heel trn to DW,fwd R);

SS 2 bk R chk bkwd motion,-,rec fwd L,-;

S fc RDC pt R to sd twd DC,-,

WONDERLAND BY NIGHT

Composer-----Gordon Moss, 257 So. Westlake ave. Los Angeles, Ca. 90057

Record----- (Louis Prima) DOT 45-16151

Footwork-----Opposite Part ONE, Same Parts TWO & THREE until near end. Descrip for M
INTRO---Dance all 4-Meas.

NOTE: First start CT-1 with crash-note "BONG"-----HOLD THESE

MEAS:

1---4 (WAIT), FWD, RUN/2, FACE; (WAIT), CORTE, -, RECOVER; (WAIT), LUNGE, (W-spin), RECOVER;
TWINKLE/2, 3, THRU/SIDE, XB;

- 1 Start CP M fac wall Ct-1-BONG trn SCP saying "and" to yourself, (2) Go LOD L-fwd, 3/&4 run LOD R/L, R stop M fac wall in CP;
- 2 Ct-1-BONG say "and", thrn (2) L-Bwd COH Dip (not very deep), (3) hold foot position make small body-twist L-ward, (4) R-Fwd-Recov with 1/4 trn to M fac RLOD in CP;
- 3 Ct-1-BONG say "and", then (2) Both lunge-Swd-Wall, (3) M hold feet apart give W firm lead (as W L-thru start spot 3/4 L-Spin), (4) M-R-Swd-COH recov use joined hds help W "Whip" arnd sharply & keep balance both fac RLOD L-OP pos;
- 4 No more BONGS Cts-1/&2 start M-L (W-R) like twinkle L-long-Fwd/R-Swd fac ptr, L-in-place to Loose CP, (3/&4) go LOD R-Thru/L-Swd, R-XB (trn SCP-LOD for next);

NOTE: Meas 4 rhythm exactly like 4-meas of very fast Viennese Wz Canter. It can even be counted in fast "3's" as (Step, -, Canter; Step, -, -;) (Step, -, Canter; Step, -, -;) This is an oddity of the music. ALL Quick Steps in the dance have this "Canter - Feel"

PART ONE--4 Meas Repeated in Transition

1---2 FWD, (brush), RUN/2, MANEUVER; PIVOT, 2, 3, 4;

3---4 FWD, SWD/LOCK, MANEUVER, L-POVIT/2; BACK, VINE/2, 3, 4, 5;

- 1 In SCP go LOD (1) L fwd, (2) R brush, (3/&4) run R/L, R to M manuv fac RLOD in CP;
- 2 4 Ct slow Cpl-pivot travel LOD L bwd, R fwd, L bwd, R fwd to M fac in CP;
- 3-4 (NOTE-Bridge to 8-Cts. Rhythm-pattern 1-slow, 3-Quick, 3-Quick, 5-Quick--Ct-1, 3, 3, 5) (1) L Fwd twd wall (start "Whisk") (2/&3) R swd RLOD stop keep balance erect/quick L Lock close behind R (don't rock Bwd), quick R Thru LOD (as W L thru quick manuv front to CP) (4/&5) Strong shoulder lead L-ward make 1/2 Cpl pivot 2 short steps L/R to Bjo Pos M facng RLOD; then longer step L bwd LOD remaining in Bjo. (6/&7/&8) quick 5 step Opp cross vine LOD start M R bwd XIF twd COH fac wall (as W L fwd fac COH in loose CP)/quick continue L Swd, R-XF/L-Swd, R-XB (trn SCP next)

5---8 REPEAT ABOVE THRU L-PIVOT to BJO (Cts 4/&5) then Transition to Skater Pos on same foot.

(6/&7) M only Vine 3-steps R/bwd/L-swd, R-XF (as W-walk fwd 2 steps L, R) to both fac wall changing hds hold to standard R-Sktr Pos both standing on RR foot, (8) Both slow LL flare Fwd & arnd in CW arc aim toes DRW--Diag-RLOW-wall

PART TWO--Alternate Partners Roll-XIF (W's Part)

- 9--10 ROCK-XF, BACK, L-ROCK, R-ROCK; SIDE, XF/SIDE, XF, (flare); (Cts 3, 4 W Roll XIF)
- 11-12 ROCK-XF, BACK, ROLL, FULL TRN; SIDE, XF/SIDE, XF, (flare); (Cts 3, 4 W Rock L, R)
- 13-14 ROCK-XF, BACK, L-ROCK, R-ROCK; SIDE, XF/SIDE, XF, (flare); (Cts 3, 4 W Roll XIF)
- 15-16 ROCK-XF, BACK, ROLL, FAC RLOD; BWD, VINE/2, 3, 4, 5; (Cts 3, 4 W Rock L, R)

NOTE: Rhythm Pattern in 2-meas-Sequences (Meas 9-14) is 5-Slow, 3-Quick, 1-Slow flare.

- 9 Ct=1 both LL-Rock-XF twd DRW-Diag-RLOD-Wall (small Rock Not dip--also trn heads twd R-Shoulder makes movement bigger than it really is), (2) Shift wgt bk on R in place, (3, 4) M rock L swd, R swd (As W LF roll full trn XIF 2 steps L, R fac wall on M's L side) (LL-hds stay joined W's R hand go behind M's bk to R-Hip to Rev-Sktr Pos);
- 10 Travel on LOD bur fac DLW--DIAG-wall resulting in half-swd "crab-wise" prog (1) Both L-swd LOD, (2/&3) R-XF/L-swd, R XF, (4) Both LL-Flare arnd as before;
- 11-12 Repeat basic pattern but Cts 3, 4 W-rock L-swd, R-swd (As M-Roll-XIF) to R-Skter pos.
- 13-14 Repeat basic pattern but Cts 3, 4 M-rock L swd, R-swd (as W-Roll-XIF) to Rev-Skter, etc.
- 15 On 4-cts repeat first part of pattern but this time M-Roll-XIF only 3/4 trn to face RLOD & Ptr with only LL-hands joined--M does NOT fac Wall in R-Skter Pos;

TURN PAGE FOR BALANCE OF DANCE

PAGE 2 WONDERLAND BY NIGHT

16 On the 5th Slow Step M-L-Bwd-LOD give small TUG to joined hds then let go(as W L-Fwd-LOD make Half-Twist fac RLOD), Now resume R-skter-pos fac wall start quick 5 step vine LOD both R bwd/L-swd,R-XF/L-swd,R-XB(Rhythm pattern(Meas15-16)-5-Slows plus 5-quicks);

"A"--Variation of one "Kiss Waltz" Figure

17-20 FWD, (brush), M-XIF, 2; 2, L-TWIRL, 2, 3; FWD(brush), M-XIF, 2; 2, R-TWIRL, 2, 3;

NOTE: Rhythm pattern ALL slows NO two-steps, NOTE when M-XIF, trn W's fwd hand downward, elbow up, to avoid arm strain. NOTE On twirls let go hds-on-hip, use only 1-hand.

(17-18 Bridge to 8-Cts) Cts-1, 2 L-Fwd, R-Brush, (3, 4; 5) M-XIF R/L; R twd wall fac LOD (as W-R, L; R spot R-Trn) to L-Sktr Pos LLhands on W L-hip RR-hds in front, (6, 7, 8) go LOD L, R, L (as W-Prog-L-Twirl L, R, L) resume L-Sktr Pos LOD after 1-hand Twirl.

(19-20) Same but reverse everthing-Cts-1, 2 R-Fwd, L-Brush, (3, 4; 5) M-XIF-COH L, R; L face LOD in R-Sktr-Pos (as W spot L-trn L, R, L); (6, 7, 8) go LOD R, L, R (as W-Prog-R-Twirl under LL-hds) end by maneuver both fac Wall resuming R-Sktr-Pos.

"B"--Variation of M's Figure in "Good-Nite Two-Step"

21-22 SWD, XB, L-TRN/2, 3; SWD, XB, LOD/2, 3;

21 Ct-1 go LOD L-Swd (W step L in front of M standing R-ft), (2) R-XB, (3/&, 4) L/R, L M spot L trn fac COH (as W sweep arnd CC' L/R, L fac COH slightly in front of M so M's next step R-Swd passes behind W's standing L-ft)

22 R-Swd-LOD (behind W's L-ft), L-XB trn fac LOD, (3/&, 4) R/L, R fwd -LOD

"C"--Transition to CP on Opp-Ft, Plus Ending

23-24 FWD, 2, (Tch), CORTE; (HOLD), VINE/2, 3/4, 5;

23 On 4-Cts M walk LOD L-Fwd, R-Fwd-Stop, L-Tch, L-Bwd-RLOD-Corte (as W 5-step Canter-rhythm manuv Cts-1/&, 2/&, 3 L-Fwd/R-Ct, Twinkle L-Fwd-Trn/R-Swd, L-in place to fac M in CP, then (4) R-fwd-RLOD into Corte

24 Ct 1 HOLD in Corte, Cts 2/&, 3/&, 4 Quick 5-step Opp-Cross Vine start M-R-Fwd-LOD to fac wall, quick continue L Swd, R-XB/L-Swd R XF (resume SCP for repeat PART ONE)

REPEAT PARTS-ONE, TWO, THREE one more time to "Corte" on meas 23-THEN START TAG

23 End by holding Corte AS MUSIC PAUSES-learn to gauge exact length of this pause

24 8-quick-Cts do 7-step Opp-Cross Vine-LOD plus Swd-Point, Anticipate Ct-1 R-fwd-Recov fac wall/quick L-swd, R-XB/L-Swd/R-XF/L-swd, R-XB/nw L-Swd-Point-LOD M fac approx wall in loose CP and FREEZE as music pauses again.

25 FWD, FWD/(fan), BWD/(fan), FWD//PLACE//3//4; DIP BWD Cts/& 1 & 2 & 3 re tard ed 4-slow

Gauge exact length of music pause, move LOD on first note. This is pretty fast

Ct-1 a small "pickup" note Both move LOD onto pointed ft in SCP

(1/&) Mquick R-Fwd/hold (as W-L-Fwd/R-fan half arnd fac RLOD in Bjo).

(2/&) Mquick L-Rock-Bwd/hold (as W-R-Fwd-Fan half arnd fac LOD in SCP).

(3//re//tard//ed) (gradually go slower) Both take 4-quick-steps M-R-Fwd//then in place L//R//L (as W-L-Fwd start spot L-Trn with //R//L// in-place under joined hands while crossing L-hand in front to M's R-hand from behind in Double-Trap-pos feng LOD, (Ct-4-slow) Both dip-Bwd-RLOD in inside-foot (M-R, W-L) & hold as music ends.

CONDENSED CUES FOR QUICK REMEMBERING

INTRO (WAIT), FWD, RUN/2, FAC; (WAIT), CORTE, -, RECOVER;

(WAIT), LUNGE, (W-SPIN), RECOVER; TWINKLE/2, 3 THRU/SWD, XB;

ONE Fwd, (brush), Run/2, Manuv; Pivot, 2, 3, 4; Fwd, Swd/Lock, Thru, L-Piv/2; Vine/2, 3/4, 5; Repeat - - - - - (Transition) Vine/2, 2 (flare);

TWO ROCK-XF, BK, (W-roll, 2); Swd, XF/Swd, XF, (flare); XF-BK, (M-roll, 2); Swd, XF/SWD, XF, (flare);

ROCK-XF, bk, (W-roll, 2); Swd, XF/SWD, XF, (flare); XF-Bk, (M-XIB)-fac, bk, Vine/2, 3/4, 5;

THREE (Fwd, Brush), XIF, 2; 3; TWIRL, 2, 3; FWD, (brush), XIF, 2; 3; Twirl, 2; 3; Manuv, XB, L-Trn/2, 3; Swd, XB, LOD/2, 3; (OH-FT) Fwd, 2, (tch), Corte; hold, Vine/2, 3/4, 5;

TAG Hold Corte, 7-step-vine & swd-Point; hold, //Fwd/Fwd/Fan, Bwd/fan, Fwd//2//2//4, Dip-Bwd

INTERMEDIATE CLINIC NOTES

THE WALTZ

Some historians ascribe to the claim that the Waltz originated in Italy as LaVolta and from there spread to France to become the Valse a' trois temps. Others say Germany was the source, pointing out that the Waltz was a movement ideally adaptable to the timing of the German tune "Ach du Liever Augustin" first heard about 1770. But most dance historians agree that the home of the Waltz was Bavaria.

It was written in 1847 that the Waltz consisted of a "leaping step forward and a leaping step backward, each embracing one measure (three beats) of music". The tempo was in excess of sixty bars per minute, so it is easily understood why the sideward step and the closing step were not used by the Bavarian peasant who, "without removing their wooden shoes, took time out from their labors in the fields to indulge in their native dance." Later the Waltz was modernized by injecting the sideward step on the second beat and the closing step on the third beat of the measure.

Basically the Waltz today is the same as it was in the eighteenth and nineteenth centuries. Waltz music is written in 3/4 time (three beats to each measure of music) with the first count definitely accented. The basic Waltz step involves three changes of weight forming a unit of one measure. A typical Waltz phrase requires either two or four measures.

Our clinic is designed to concentrate on one rhythm. We will do that using the Waltz rhythm, but the figures that we will work with will show up time and time again in other rhythms. Once you have mastered these figures you will be able to dance them comfortably in other rhythms by changing the timing. Our aim is to teach you some intermediate and advanced figures with proper footwork and body mechanics.

When dancing remember that you and your partner are a TEAM and must work together as a team to present an eye pleasing picture on the floor. A good top line will not only make you look good it will help you to move together.

To us one of the most important parts of the mechanics of dancing is the head position and the shoulder lead. When the man leads with his shoulder he places his body in a more contra position, and most of the intermediate and advanced figures will be easier to execute. The shoulder lead is not easy to master and at first it will feel very uncomfortable, but the more you practice the better it will feel, and eventually you will be using it with ease. When you turn with shoulder leads your foot placement is easier, you don't have to reach out so far and your balance is better. This makes the figure you are dancing easier to execute.

In this clinic we will also stress head position, and here the woman plays the important part. The man generally will look over the woman's right shoulder while the woman will turn her head smoothly and naturally as they execute dance figures. If the lady turns her head into the wrong position it will turn her shoulder and this destroys the body alignment that must be maintained to dance the figure comfortably. If the lady keeps her head the proper direction the man will have an easier job of leading and maintaining the necessary body alignment.

The main point that we are trying to make is that if you will use the upper half of your body when you dance it will help your foot placement and dancing will become much easier.

INTERMEDIATE WALTZ CLINIC NOTES - cont. page 2

The sequence that we have put together for this clinic is comprised of figures listed in the classification charts in the U.R.D.C. Manual.

Of the thirty two measures of dance (A-16 B-16) plus eight measures of Intro and Ending making a total of forty measures, we use twenty-six different figures. Of these figures only two use more than one measure of music.

From Chart #1	Primary basics	3 figures	Beginners
Chart #2	Secondary basics	6 figures	Easy Intermediate
Chart #3	Third Position Basics	9 figures	Intermediate
Chart #4	Fourth Position Basics#1	4 figures	Hi-Intermediate
Chart #4	Fourth Position Basics#2	4 figures	Advanced

We have tried to keep the directions of these figures flowing in the basic line of dance most used, and have tried not to put unnecessary variations in the steps.

We have come here to help you to improve and raise your level of dancing and to share with you our knowledge and ideas. Whether you are teacher or dancer we hope you will find something beneficial in this clinic and take it home and share it with your friends. But most important- Enjoy yourself, and have a good time. Dancing is your RECREATION.

*George &
Jaye*

THE RUMBA

The Rumba is of Spanish and African origin, obtaining its main growth in Cuba through the importation of the black African slaves. The Spanish influence came from the "Bolero" which used sharp turns, stamping of the feet and sudden pauses with one arm arched over the head. The abruptness of these moves were not conducive to the smoothness of the dance and so went through several changes before being incorporated into the Rumba.

In its original form, the Rumba was considered too sensuous and suggestive and was seriously rejected by the White population until such time that it had been considerably modified and refined. These refinements no doubt, are responsible for its tremendous growth and popularity throughout the world.

The Rumba was first introduced to America around 1930 and became an instant success, mainly because of the exciting Cuban Music, which was a fusion of Spanish melodies and African Rhythms. Although it is performed in a rather conservative manner, it has its own characteristic steps and breaks which give it distinction. The music is very relaxing and the percussion instruments make the accents so easy to listen to that you should have no difficulty in hearing the beat and keeping time with it.

The time signature of the music is $4/4$ or $2/4$ time and shows the definite influence of American Jazz. The tempo is generally rather slow, approximately 28 to 31 measures per minute, however some music is played at a much faster tempo, approximately 46 measures per minute. The slower tempo seems to be preferred as it gives more time to feel the rhythm, dance more comfortably and with less effort.

The most important thing about learning any dance is RHYTHM. The basic rhythm of the Rumba is QUICK, QUICK, SLOW. Four beats to the musical measure using one beat for each QUICK and two beats for each SLOW.

Some of the Ballroom Studios vary in opinion as to the Basic Rhythm as well as the step structure of the dance. Some teach the basic rhythm as SLOW, QUICK, QUICK, using the Foxtrot Box as the basic step pattern, taking the first step forward. Others do teach the QUICK, QUICK, SLOW rhythm but disagree as to whether the first step should be taken on the first or second beat of the measure. When taking the first step on the first beat, the step structure is count 1,2,3,4 and is considered to be the American Style. When the first step is taken on the second beat, the step structure is count 2,3,4,1 and is considered the English Style. For clinic purposes and because Round Dancers have been trained to take weight on the first beat of the music in most other rhythms, we will use, the so called American Style. The English Style or step structure is fascinating and in some cases does fit the orchestration better but it does take stronger concentration and much more practice to master.

Before starting any of the steps in the Rumba and in order to acquire the true Cuban Style, it is essential that you first learn the Body Movement and the technique of the foot work. The Body Movement consists of bending or flexing the knee of one leg while dropping the opposite hip, then straightening the knee, repeating with the other knee and hip. The foot work consists of taking each step on the ball of the foot with a soft flexing of the knee, as the full weight is taken to the foot the heel lowers to the floor and the knee straightens. The heel of the opposite foot is released from the floor and the knee is slightly flexed.

This alternating flexing and straightening of the knee and the dropping of first one hip and then the other is the CUBAN MOVEMENT. Every effort should be made to develop this technique without exaggeration OR any forced hip movement.

The basic POSITION and HOLD for the Rumba are approximately the same as a normal Closed Position with a slight variation., that being that partners stand about 6" apart and the Man's right hand is placed slightly higher on the Woman's left shoulder blade, Her left arm resting lightly on his right arm. The Man's left and the Woman's right hands joined palm to palm at shoulder level. Stand erect, weight slightly forward without leaning.

Some of the figures we will discuss, demonstrate and practice during the time allotted, will be The Cuban Movement, The Basic Movement, The Rumba Box, The Alemana, The Fan, The Open Hip Twist, The Hockey Stick, The Kiki Walks, The New Yorker, The Solo Spiral, The Aida Line, The Crab Walk, The Spot Turn, The Side Step('Chasse'), The Cuccarachas (L&R), and the Switch.

We sincerely hope that this clinic will help you to have a better understanding of the Rumba and make this facinating dance much more enjoyable for you.

Phil & Norma Roberts

CLINIC NOTES FOR THE INTERNATIONAL FOXTROT

Charlie & Nina Ward

FORWARD WALKING STEPS: The basic figures begin with a slow controlled walking step, First check posture. The forward movement of the body initiates the step. Relax knees slightly. Be sure the weight is well over the R if beginning the fwd step with the L. Swing the L fwd from the hips first with the ball of the L brushing the floor & then the heel skimming the floor with the toe slightly raised. Be aware of which foot is about to take weight, then push off from the other one. As the weight is transferred to the fwd foot, lightly draw the toe of the moving foot up to the supporting one. This balance. Never let a foot lose contact with the floor unless specifically required. Both feet should be consciously working on the floor. There are no "nothing steps". Be sure they pass each other as closely as possible.

BACKWARD WALKING STEPS: The action of both feet on the floor is crucial to the slow backward steps. The heel of the closing foot must draw back in contact with the floor, Keep the weight fwd as you wait for partner to initiate the movement. Failure to wait causes a runaway situation and balance is lost. Before you step back think of first pointing toe backward, even exaggerate.

REVERSE FAMILY: The following three figures are similar. They turn to the left. The woman does a heel turn. The man turns 1/4 or more on the second step.

REVERSE WAVE: This figure has the least amount of turn. It can begin facing LOD or DC.

MAN: straight fwd L heel to toe. Don't turn out toe anticipating the turn.

SQQ push off from the supporting foot while mentally think "left turn"

SQQ allowing right hip to begin to swing fwd, -(2) sd R rn to face RDC swing across W swivelling on ball of L...feel this trn in the hips.. mentally picture wgt momentarily between feet with legs forming a triangle with the floor..this is where you cut the W off in order to assist her with the heel turn, (3) bk L still facing RDC..there has been no further turn..before stepping bk L wait for W to step into you as she initiates your backward movement...therefore keep your weight fwd...remember to point your toe bkwd when you are taking bk steps; (4) bk R toe to heel begin to curve left, -, (5) bk L on toe rise curve twd LOD, (6) bk R toe to heel lowering;

WOMAN: (1) straight bk R..don't anticipate the turn by stepping rightward.. keep wgt fwd..wait for lead...point toe bk & prepare to reach bk..push off from supporting foot, -, (2) cl L to R by drawing R heel bk on floor and releasing toe.. close feet so that they are parallel to each other and flat on the floor..press R heel into floor & turn LF..the M will actually turn you as he swings across and turns, (3) transfere wgt to left heel begin to rise and step fwd on R toe; (4) lower fwd L BW heel (5) fwd R curving twd LOD heel to toe, (6) fwd L toe to heel..this toe heel rise & fall is a unique feature of the THREE STEP...Usually the M is moving fwd & is involved in this bit of technique..however the W get's her turn in the REVERSE WAVE;

Note: The traditional ending to both the REVERSE WAVE & the TURN uses a "pull step" and three slows. This is a difficult move to perform correctly & is described in the NATURAL TURN notes. Modern usage prefers the IMPETUS ending.

2.
 OPEN TELEMARK: first 2 steps as in the REVERSE WAVE but turning more on (2).
 MAN: (1) fwd L DC begin LF trn,-,(2)sd L trn 1/2 fc RDW,(3)fwd R on toe to V-SCP;
 WOMAN: (1) bk R begin LF trn,-,(2)cl L to R for heel trn to fc DW
 (3)fwd R on toe DW in V-SCP;

REVERSE TURN:

MAN: first two steps as in REVERSE WAVE (3)continue turn to fc RLOD..
 SQQ wait for W to initiate your bkwd movement..straight bk L..refer to SQQ notes on bkwd steps;
 WOMAN: first two steps as in REVERSE TURN(3)continue LF turn to fc LOD rising fwd R on toe prepare to step fwd into M initiating his bkwd movement;

Steps (4)(5)(6) see notes on FEATHER FINISH:bk R fc RLOD,-,sd L fc wall,fwd R DW;

THREE STEP:a travelling or linking step originally beginning with the M's R with timing QQS. However modern usage now begins with the M's L & using SQQ timing. This approach fits the musical measure and avoids the overlapping of the figures and the confusing explanation that the last step of the previous figure is really the first step of the THREE STEP. The following description is the traditional one

MAN:(1)fwd R heel to toe LOD or DW with a slight right shoulder lead,
 (2)fwd L toe to heel,(3) fwd R heel..this heel toe toe heel sequence gives the THREE STEP its unique character.
 WOMAN:(1) bk L toe to heel with an upward body stretch but no foot rise,
 (2)bk L toe to heel ...relax body stretch,(3)bk L,-;

FEATHER STEP:a travelling or linking step,originally a four step figure beginning with the M's R with the timing SQQS and moving LOD,DW or DC. Modern usage prefers to regard it as a three step figure by dropping the last slow which always became the first step of the following figure. The new concept,once more,fits the musical measure and is easily understood. Care should be taken to keep the traditional flow from figure to figure. The following description is the text-book one.

MAN: (1)cp fwd R heel to toe,-,(2)fwd L on toe...left shoulder leading... preparing to step cu side the W in contra bjo,-,(3)fwd R on toe in contra bjo left shoulder still leading lower,(4)fwd L in cp on heel,-,
 WOMAN:(1)bk L toe to heel ...remember technique for bkwd walking steps,-,
 (2)bk R toe to heel stretch body but allow no foot rise...begin right shoulder lead,(3)bk L toe to heel no foot rise in contra bjo,(4)bk L

FEATHER FINISH: when the M steps back on the R into a FEATHER STEP, it is called a FEATHER FINISH. It is most commonly used either facing DW following a closed IMBETUS TURN or facing RLOD as in steps (4)(5)(6) of the REVERSE TURN.

MAN:(1)bk R toe to heel then toe begin to rise & trn left,-,(2)sd L fc LOD on toe,(3)fwd R in line with L contra bjo on toe then lower:The slow step on the L completes the FEATHER FINISH but is actually the first step of the following figure. This is another example of why the modern trend favours a three step FEATHER.
 WOMAN:(1)fwd L heel to toe beginning to rise,-,(2)sd R on toe fc RLOD,
 (3)bk L toe to heel in contra bjo;

3 IMPETUS TURN: This figure is the most common ending to both the REVERSE WAVE and the REVERSE TURN rather than the usual text-book ending. It gives the man his opportunity for a heel turn and the woman's to lead him into his back step and to swing around him in order to assist his heel turn. Follow the IMPETUS TURN with a FEATHER FINISH. It is not necessary to say closed IMPETUS. The term IMPETUS means closed. One however uses the word "open" for both the IMPETUS and the TELEMARK when a V-SCP ending is indicated.

MAN: (1)cp fc RLOD bk L usung technique for backing steps..ideally this step should be straight back...however this is impossible if the woman fails to do her part effectively..a bk step DW appears to be a comfortable compromise,-,(2)draw R heel bk releasing toe to beside L feet flat on the floor and paralell ..extra pressure on L heel..keep toes down..trn RF DW..transfer pressure to R heel.. begin to rise(3)sd & bk L toe to heel;

WOMAN:(1)straight fwd R heel to toe leading M into his bkwd step,-,(2)sd & fwd L swinging around M..mentally picture the momentary triangular position as wgt is between both ..you are assisting the M's heel turn(3)brush R to L fwd R RDC on toe lower at end;

NATURAL TURN: This is a 6 step figure that turns to the right. It is made up of an open turn, which means that the feet are passing and a kind of heel turn called a HEEL PULL. It can begin facing LOD or DW. We prefer to begin facing DW as it then mirrors the REVERSE TURN and requires less turn. From this position it also relates to the Round Dance MANU,-,SIDE,BACK;

MAN: (1)straight fwd DW heel to toe..don't anticipate turn by toeing out ..mentally picture a RF turn og the body as left shoulder begins to swing fwd..begin to rise,-,(2)sd on toe swinging hips around W.. be aware of the moment when wgt is between toes & the lags form a triangle with the floor as the base..this movement forces the W into her heel turn..fc RDW,(3)conti RF trn to fc RLOD bk & on toe then lower(4)bk L keep wgt fwd..extend toe..wait for lead from W..push of..take wgt with pressure on L heel at the same time draw R on inside edge to a position a few inches to the side of the L.. swivel on L heel to fc DC..hold R in place allowing it to make a small fan around,-,(5)transfer wgt to the whole of the R,(6)fwd L DC;This is a very complicated step and is possibly the reason that an IMPETUS TURN is a preferred ending rather than the text-book one. TURN,-,SIDE,DRAW; is a comfortable Round Dance equivalent.

WOMAN: (1)straight bk R using bkwd step technique..don't step leftwards anticipating trn,-,(2)cl R to L drawing L heel bk to a parallel position..feet falt on floor..pressure on R heel..trn RF letting M take the initiative.. transfer weight to the R..start rise,(3)fwd L preparing to step into M who should be waiting for your lead;(4) fwd R leading M into his bkwd step..begin body swing to R,-,(5)sd L swinging around M assisting his heel pull..fc RDW,-,(6)brush R to L then step bk,-;

OPEN NATURAL TURN: a 3 step figure beginning in V-scp usually after as OZEN TELEMARK

MAN;(1)fwd R on same track as previous step twd RDW hel to toe..begin to trn R,-,(2)sd L cp in front of W continue trn to fc RLOD,(3)bk R right shoulder leading toe to heel to fc RDC;

WOMAN:(1)fwd L heel to toe on same track as previous step DW,-,(2)fwd R between M's feet,(3)fwd L left shoulder leading preparing to step into contra bjo;

OUTSIDE SWIVEL: a 2 step figure beginning in contra bjo & ending in

V-SCP SS

MAN: (1) bk L toeing in..trn body to right as R brushes in front of L no wgt but pressure to help balance,-,(2)fwd R DC in V-SCP,-;

WOMAN: (1)fwd R heel to toe DW in contra bjo:.swivel on ball of R trng 1/2 RF at same time tch L to R no wgt..fc DC,-,(2)fwd L heel to toe DC,-;

NATURAL ZIG ZAG from Promenade position: a 6 step figure rather like a TWIST VINE. SQQQSS

MAN: (1)fwd R heel to toe DC begin to trn RF & to rise,-,(2)sd L fc D prepare to step into scar toe,(3)bk R scar fc wall toe,(4)sd L fc DW prepare to step into contra bjo toe,(5)fwd R in contra bjo toe,(6)fwd L cp DC heel to toe,-;

WOMAN:(1)fwd L DC head turned to right(2) fwd R,(3)fwd L in scar,(4) sd R fc COH,(5)bk L in contra bjo,(6) bk R cp , -;

THE WEAWE after 4 steps of a REVERSE WAVE. a 7 step figure beginning facing RDW turnign LF and ending facing DW. Before checking bk on step (4) of the REVERSE WAVE lower at end of (3) & ease bk into check. As you recover to commence the WEAWE give a strong push off from the supporting foot. QQQQQQS

MAN:(1)rec fwd L begin to trn LF fc RDC toe,(2)sd R fc RLOD toe,(3)bk L fc RDW in contra bjo toe(4)bk R toe,(5)sd L fc wall toe,(6)fwd R DW in contra bjo toe,(7)fwd L DW in CP,-;

WOMAN:(1)bk R fc DW begin to trn LF begin body rise but no foot rise (2) sd L fe LOD toe,(3)fwd R in contra bjo DC toe.(4) fwd L toe,(5)sd R fc COH cp toe,(6)bk L in contra bjo toe RDC, lower toe to heel (7) bk R , -;

THE NATURAL WEAWE:an 8 step figure beginning DW turning RF and ending DW

MAN: (1)fwd R DW begin to trn RF..preparing to swing around W to help SQQ her heel trn..begin to rise using heel to toe,-,(2) sd L on toe QQC fc RDW and picture the momentary triangular position,(3)bk R toe R QS shoulder leading preparing to step into contra bjo,(4)bk L in bjo toe,(5)bk R begin to trn LF toe,(6)L sd & slightly fwd fc wall toe cp,(7)R fwd DW contra bjo toe lower at end,(8)L fwd heel to toe cp

WOMAN:(1)bk L fc RDC toe to heel pt toe..push off from supporting foot,-,(2)draw R heel bk in contact with floor cl R to L..feet flat & parallel.. pressure on R heel..trn RF with help from M,(3)fwd L DC prepare for contra bjo toe left shoulder leading,(4)fwd R in bjo,toe (5)fwd L DC begin to trn LF toe,(6)sd R fc COH cp still trng LF toe,(7)bk L in contra bjo lower toe to heel,(8)bk R,-;

WING:a 3 step figure beginning in V-SCP and ending in SCARbegin fc LOD.

MAN:(1)fwd R on the same track as the preceeding step heel to flat with pressure on toe..this is a strong step..balance is very important,-,(2)begin to draw L twd R with pressure on inside edge of toe..body begins to trn LF,(3)cl L to R no wgt body fc DC;

WOMAN(1)fwd L LOD in V-SCP;heel to toe on same track as preceeding step,-,(2)fwd R fc COH right shoulder leading toe,(3)fwd L to SCAR..continue body trn to fc RDW begin to lower;