



6th NATIONAL R/D CONVENTION



Universal Round Dance Council

Convention Center

GRAND RAPIDS, MICHIGAN

JULY 21-24, 1982



Universal Round Dance Council

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Vice President George & Bobbie Stone
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Chairman of the Board Bob & Rosemary Holliday
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Universal Round Dance Council

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5th National Convention	George & Mady D'Aloiso
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Education	Hunke & Dot Imke
Publicity & Advertising	Herb & Harriet Gerry
Special Events	Roy & Sally Plaisance
Nominations	Ray & Jackie New
Golden Torch Award	Lou & Pat Barbee
Parliamentarians	Tom & Loveday Newby
Legal Advisor	Cal & Barbara Joslin

5TH NATIONAL ROUND DANCE CONVENTION

CHAIRPERSON(S)	RESPONSIBILITY
George & Mady D'Aloiso	General Chairman
Lillian Bradt	Fiance - Scheduling Dance Teachers
Pauline Diamond	Program
Herb & Harriet Gerry	Publicity
Jerry & Jo Gierok	Taping
Shirley & Mickey Halverson	Sound
Don & Dot Hansen	Facilities - Hospitality
Bill & Elsy Johnson	Syllabus
George & Joyce Kammerer	Convention Education - Clinics
Frank & Ruth Lang	Registration
Roy & Sally Plaisance	Request Program - General Chairman, 1983 Conv.

GOLDEN TORCH AWARD



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



Manning & Nita Smith
TEXAS

In recognition of —

- over 35 years of active promotion of Round Dancing, not only in the United States, but throughout the world. They estimate they have traveled over 2 million miles in this regard.
- their pioneering in the training of teachers and dances at their Dance Institutes. This year marks the 32nd year of the Manning Smith Dance Institute, now held at Oklahoma State University.
- their creative choreography and introduction of new rhythms and ballroom steps and figures into the round dance movement.
- their contagious enthusiasm and love of people which made every encounter with them a joy and a time to be cherished. They are truly a gracious couple and deserve to be recognized by all as our First Lady and Gentleman of Round Dancing.

PAST RECIPIENTS OF THE GOLDEN TORCH AWARD

- | | | | |
|---------------------------------------|------|-----------------------------------|------|
| 1981 - Charlie & Nina Ward | CAN. | 1979 - Frank & Iris Gilbert | FLA. |
| 1980 - Eddie & Audrey Palmquist | CAL. | 1978 - Gordon & Betty Moss | CAL. |



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 1982.

SUGARFOOT STOMP.....	Irv & Betty Easterday
LISBON ANTIQUA.....	Charles & Dorothy DeMaine
CARMEN.....	Lloyd & Nan Walker
EL COCO.....	Irv & Betty Easterday
THE GANG.....	Ann & Andy Handy



Previous Hall Of Fame Selections

Autumn Leaves	Maria Elena
Boo Hoo	Melody Waltz
Butterfly	Mr. Sandman
Caress	Riviere De Lune
Charley My Boy	Singing Piano Waltz
Continental Goodnight	Smile
Dance	Somewhere My Love
Dancing In The Dark	Spaghetti Rag
Elaine	Tango Bongo
Fascination	Tango Capricioso
Green Door	Tango Mannita
Gypsy Eyes	Three A.M.
In My Dreams	Twelfth St. Rag
In The Arms Of Love	Wonderland By Night
Kiss Me Goodbye	Till
Lovely Lady	Waltz Tramonte
Let's Dance	Wyoming Lullaby
Mardi Gras	



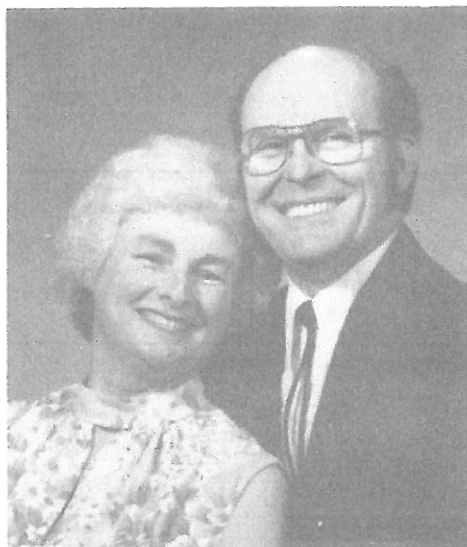
Universal Round Dance Council

CLINIC LEADERS

ADVANCED



Peter & Beryl Barton
INT'NL TANGO

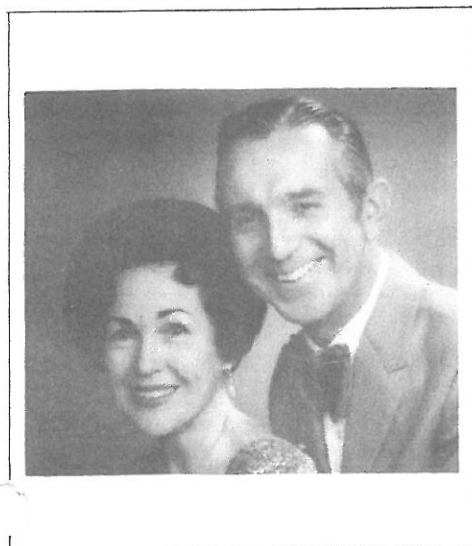


Bob & Mary Ann Rother
INT'NL RHUMBA



Bill & Carol Goss
QUICK STEP

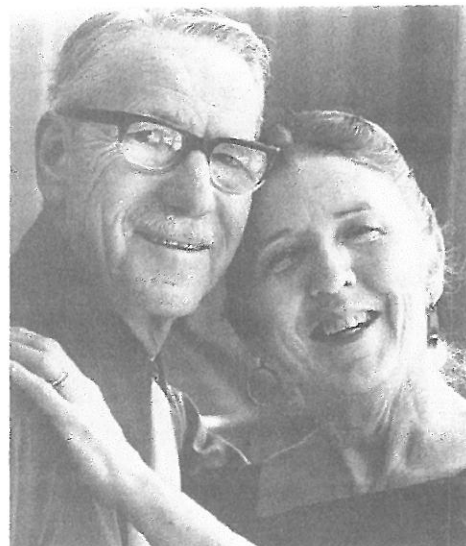
Intermediate



Roy & Phyllis Stier
FOXTROT



Mike & Diana Sheridan
LATIN



Charlie & Nina Ward
WALTZ

PROGRAMMED DANCES FOR U.R.D.C. NATIONAL CONVENTION for 1982

ADIOS	HALLELUJAH	RUMBA MY WAY
ADORE	HAPPY FEELING	RIVIERE DE LUNE
AFTER THE LOVING	HAPPY MEDLEY	ROADHOUSE BLUES
ALICE BLUE GOWN	HAWAIIAN WEDDING SONG	ROSE TANGO
ALL THE THINGS YOU ARE	HEARTACHES CHA	ROSES FOR ELIZABETH
AMAPOLA	HOLD ME	ROSES OF PICARDY
ANDANTE	HOME COMING	
AND I LOVE HER	HOT LIPS	SCARLET ROSE
AND I LOVE HER SO	I KNOW NOW	SEALED WITH A KISS
A NEW DAY	I LOVE YOU RUMBA	SEND HER ROSES
ANSWER ME	I WANNA QUICKSTEP	SEPTEMBER DAY
APHRODESIA	IF I LOVED YOU	SHIEK OF ARABY
ARMS OF LOVE	I'M GONNA SIT RIGHT **	SINGING PIANO
AROUND THE WORLD	IN MY DREAMS	SMILE
AS TIME GOES BY	IT'S A SIN TO TELL A LIE	SMOKE GETS IN YOUR EYES
AUTUMN LEAVES		SOLEADO
AUTUMN NOCTURNE	JEALOUS	SOMEONE LIKE YOU
	JUST ANOTHER SWEETHEART	SOMEWHERE MY LOVE
BEAUTIFUL RIVER		SPAGHETTI RAG
BEGIN THE BEGINE	KING OF THE ROAD	STAMP, STAMP, STAMP
BIRTH OF THE BLUES	KISS ME GOODBYE	STRANGERS CHA
BLUE OF THE NIGHT	KISS ME HONEY	STRING OF PEARLS
BOO HOO	KON TIKI	SUGARFOOT STOMP
BUTTERFLY		SUMMER OF '42
	LA PETITE TONKINOISE	SUNNY SIDE OF THE STREET
CANADIAN QUICKSTEP	LAZY QUICKSTEP	
CAPRICCIOSO	LAZY SUGARFOOT	TANGO BONGO
CARESS	LET'S DANCE	TANGO d' IDEAS
CAROLINA MOON	LISBON ANTIQUA	TANGO MARJORCA
CAVATINA	LONELY IS THE NAME	TEMPTATION
CECELIA	LONESOME MAMA BLUES	THIRD MAN THEME
CHARLIE MY BOY	LOVELY LADY	THREE A M
COMING IN THE BACK DOOR		TILL
CONTINENTAL GOODNIGHT	MAKING BELIEVE	TILL TOMORROW
CORREDO	MARDI GRAS	TO EACH HIS OWN
CRAZY EYES	MARIA ELENA	TRAMONTE
	MARIA RUMBA	TRUDIE
DANCE	MARIE	THE GANG
DANIELLA	MARILYN, MARILYN	THE GIRL I MARRY
DANCING IN THE DARK	MARRIED	TWELFTH ST. RAG
DEAR HEART	MELODY WALTZ	
DON'T FORGET ME	MEMORIES	WE DANCED
DREAM	MOON OVER NAPLES	WEST OF THE MOON
DREAM AWHILE	MOONLIGHT	WHISPERING
DREAM LOVER	MOONLIGHT IN VT.	WONDERLAND BY NIGHT
	MR SANDMAN	WYOMING LULLABY
ELAINE	MR WONDERFUL	
EL COCO	MY LOVE	YOU AND ME JIVE
	MY MAN CHA	YOU CAN'T BE TRUE DEAR
FASCINATION WALTZ		YOU MAKE ME FEEL SO YOUNG
FEELIN'	NEAREST & DEAREST	
FOLSOM PRISON BLUES		
FOR THOSE WHO ARE YOUNG	PA 6-5000	
FORTUOSITY	PARA ESTO	
FOUR & ONE CHA	PATRICIA	
	PEPITO	
GYPSY EYES		
GREEN DOOR		

DANCES TAUGHT AT SIXTH CONVENTION

<u>NAME OF DANCE</u>	<u>TAUGHT BY</u>
A CONTINENTAL GOODNIGHT *	JACK & NEDRA BARNES
ALWAYS	LLOYD & EILEEN LOCKERMAN
A PENNY THOUGHT	LEO & PEGGY LANDOLL
BLUE OVER YOU	TOM & JAN KANNAPEL
DANCING IN THE DARK *	FRANK & PHYL LEHNERT
IL PADRINO	ROY & SALLY PLAISANCE
IT'S ALL RIGHT WITH ME	BILL & CAROL GOSS
LOVE IS A DANCE **	TED & MARY FASNACHT
LOVELY LADY *	KEN & DORIS PORTER
MALTESE MELODY	GEORGE & MADY D'ALOISO
MR SANDMAN *	LARRY & CHERI PHILLIPS
PA. POLKA	BOB & ROSEMARY HOLLIDAY
POP GOES THE MOVIES	TOM & ANN RIFE
REMEMBER SEPTEMBER	JOHN & MARY MACUCI
SUPER TROUPER CHA-CHA-CHA	STEVE & FRANNY BRADT
TANGO BONGO *	GEORGE & JOYCE KAMMERER
TANGO CAPRICCIOSO *	PETER & BERYL BARTON
TANGO OLE	ROY & PHYLLIS STIER
VENUS	GENE & GINA McMURTY
WYOMING LULLABY *	BILL & ELSYE JOHNSON
YEARS MAY COME	BOB & MARY ANN ROTHER

* Hall of Fame Teach
 ** Standby Teach

(Intermediate level two-step)

A CONTINENTAL GOODNIGHT

Composers: Pete & Carmel Murbach, 312 W. Lincoln Ave., Montebello, CA 90640

Record : Ranwood #R-915(L.Welk-'Adios,Aurevoir,Auf Wiederseh'n")

Position : INTRO & DANCE - CP M fc LOD

Footwork : Opposite

Meas.

(CP LOD) Wait 4 pickup notes

PART A

- 1-8 (CP LOD) WALK,-,2,-;SIDE,CLOSE,(R)TRN1/2,-;(CP RLOD)BACK,-,2,-;
SIDE,CLOSE,(R) TRN,-;(CP WALL)SIDE,-,(opp)CROSS(M XIB W XIF),-;
(L) TRN 2-STEP;(CP COH)SIDE,-,(opp)CROSS(M XIB W XIF),-;(R)TRN 2-STEP;
1 Walk fwd two slow steps L,-,R,-;
2 Do one R trng 2-step trng 1/2 to end CP M fac RLOD;
3 Do two slow backup walks R,-,L,-;
4 Do one R trng 2-step 3/4 trn to end CP M fcg wall;
5 Side L,-,cross R in bk of L (W XLIF),-;(like a 1/2 twisty vine)
6 Do one L trng 2-step(side L,close R, trn L 1/2 on L)end CP M fcg COH;
7 Side R twd LOD ,-,cross L in bk of R(W XRIF),-;
8 Do one R trng 2-step (side R,close L,trng R 1/2 on R)to end CP-wall,
momentarily;
- 9-16 (SCP LOD)WALK,-,2,-;(M)HITCH-3(W Scis),TO,BJO,-;BACKUP,-,2,-;
(both)SCISSORS,to,SCAR-RLOD,-;(W Twirl)M BK,-,BK-TRN L 1/4,-(CP-wall);
SIDE,CLOSE,SIDE,-;THRU(Maneuver),-,SIDE,CLOSE; (CP RLOD)PIVOT,-,2,-(CP LOD);
9 (SCP-LOD)Walk 2 slo steps L,-,R,-;
10 M hitch fwd L,close R,bk L,-(W sciss thru side R,close L,thru R Bjo,-)
11 (Bjo-LOD) M back up two slo steps R,-,L,-;
12 (both) Do a scis to SCAR M fc RLOD (XIB)(W XIF);
13 W twirls R-fc 2 slo cts M steps bk L,-,bk trn L 1/4 on R end CP-wall,-
14 (CP M fc wall) Side L, close R, side L,-;
15 Step thru on R (W on L) maneuv to CP-RLOD,-,side L, close R;
16 (CP-M fc RLOD) Do one slo cpl pivot L,-,R,- end CP-LOD;

PART B

- 1-8 (CP-LOD)FWD,-,TRN R 1/4,-;(CP-WALL)SIDE,CLOSE,SIDE,-;BK,-,SIDE,CLOSE;
SIDE(BJO),-,FWD,-;FWD,LOCK,FWD,-; MANEUV,-,(CP-RLOD)SIDE,CLOSE;
PIVOT,-,2,-;3,-,4,-(CP-LOD);
1-2 Fwd L,-,trn R 1/4 on R,-;(CP-wall)chasse sd L,cl R, sd L,-;
3-4 Bk R diag COH-LOD,-,sd L,cl R;sd L blend to Bjo-LOD,-,fwd R,-;
5-6 Fwd L,lock R bk of L, fwd L,-;fwd R maneuv to CP-RLOD ,-,sd L,cl R;
7-8 CP M fc RLOD 2 RF cpl pivots in 4 slo cts L,-,R,-;L,-,R,-(CP-LOD);
9-16 (CP-LOD)FWD,-,(Bjo)CHECK,-; FISHTAIL-4;(fwd)HITCH-4; FWD,-,TRN 1/4(CP-wall),-
(R)TRN 2-STEP;(R)TRN 2-STEP;PIVOT,-,2,(CP-wall LOD),-;DIP BK,-,REC,(CP-LOD),-
9 CP M fc LOD FWD L,-,fwd R to Bjo check,-;
10-11 4 ct fishtail;4 ct hitch in Bjo(fwd L,close R,bk L,close R);
12 Fwd slo L,-,fwd R trng 1/4 to CP M fc wall,-;
13-14 Do 2 R-fc trng 2 steps ending in CP M fc wall;;
15 Slo R-fc cpl pivot L,-,R,- end CP M fc diag wall & LOD;
16 Dip bk on L diag twd RLOD-COH,-,rec on R trng to CP M fc LOD,-;

SEQUENCE: A B A B B

TAG After rec on last meas of Part B, last time thru,there will be one final
"ping" note of music. Just push apart on that "ping" . (Optional: As
cpl pushes apart they take a R-handshake as though saying "Goodnight")

ALWAYS

82-19

- DANCE BY - Lloyd & Eileen Lockerman, 192 Goldsmith Road, Pittsburgh, PA 15237
(Phone 412-486-1173) June 30, 1982
- RHYTHM - Waltz
- WORD - Telemark 15372
- SEQUENCE - A B A C D D A C

INTRODUCTION

MEAS

1-4 (CP DWL) WAIT---; WAIT---; CONTRA CHK---; REC,SD,CL (DCL);

1-2 Wait 2 meas CP fcg DWL;;

3 On count &/1 Flex R knee and with R shoulder lead step fwd on L between ptrns feet and in line with R foot which remains in place, slightly flex L knee leaning shoulders back & look at ptrn, straighten L knee and sq shoulders keepin weight on L foot; (w opposite placing R foot well under body and trng head to left-M&W feet all in line)

4 Rec R trng LF, SD L cont trn to FC DCL, CL R;

PART A

1-8 L TRN; REV CORTE; BK WHISK; WEAWE 6 (BJO);; R TRN; SPIN TRN; 1/2 BOX BK;

1 Fwd L trng LF, sd & bk R cont trn, CL L to R CP fcg RLOD;

2 Bk R trn LF, bring L to R-No wt-trng LF on R to fc DWL, Hold; (W fwd L trng LF, small step sd R cont trn, CL L in BJO;)

3 Bk L. sd R, XLIB end SCP fcg DCL; (WXIB)

4&5 Fwd R commence LF trn, fwd L trng LF, sd & bk R to CP fcg DCR; (W fwd L trng LF, sd & bk R cont trn, sd & fwd L to CP;)bk L blend BJO, Bk R trng LF, sd & fwd L to BJO fcg DWL; (W fwd R, fwd L trng LF, sd & bk R cont trn to BJO;)

6 Fwd R trng RF, sd & bk L cont TRN, CL R TO L to CP fcg RLOD;

7 Bk L piv RF 1/2, fwd R cont trn & rise, sd & BK L ending CP fc DWL; (W fwd R piv RF 1/2, sd & bk L cont trn, brush R to L and step fwd R;)

8 Bk R trng LF, sd L, CL R to fc DCL;

PART B

9-16 CL TELEMAR; R TRN; SPIN TRN; TRNG LOCK; FWD FWD/LK FWD; R TRN; IMPETUS (scp); PKUP 3

9 Fwd L begin trng 1/4 LF, sd R cont trn to fc wall, sd L to BJO fcg DWL; (W BK R bringing L to R & trn LF on R heel, CL L cont trn to BJO, BK R;)

10 Repeat Meas 6 Part A;

11 BK L piv RF 1/2, fwd R cont trng & rise, sd L to end fcg DWR; (W fwd R piv 1/2, SD & BK L cont trng, brush R along sd of L and step sd R;)

12 On count &/1 - BK R/XLIF, BK R trng to fc wall, sd L blending BJO fcg DWL; (W fwd L/xrib, fwd L trng slightly LF, sd & BK R TO BJO;)

13 Fwd R, on count &/2-fwd L/XRIB, fwd L ending BJO fcg DWL; (W BK L BK R/XLIF, BK R;)

14 Repeat Meas 6 Part A;

15 BK L trng body RF, bring R to L trng on L heel changing weight to R, sd & fwd L to SCP fcg DCL; (w fwd R between M's feet beginning RF trn, sd & BK L cont trn, brush R to L step sd & fwd R to scp;)

16 Small ST fwd R leading W to PKUP, FWD L blending CP, CL R to L in CP fcg DCL; (W fwd L trng LF in front of M, sd & BK R blending CP, CL L;)

17-24 REPEAT PART A

PART C

25-32 DBL REV; OP TELEMAR; CROSS HESITATION; OUTSIDE SPIN; TRNG LOCK; R TRN; IMPETUS (SCP); THRU, FC, CL;

25 FWD L begin trn LF, small step sd & BK R/bring L to R cont trng on R, keep wt on R cont trn to CP LOD; (W BK R commence trn LF, bring L to R trng on R heel and transfer wt to L toe/cont trng on L stepping sd & bk R, cont trn and cross L in front of R ending W fc RLOD;)

26 Fwd L begin trn 1/4 LF, sd R cont trn to fc wall, sd & fwd L to SCP fcg DWL; (W BK R bringing L to R & trng LF on R heel, CL L cont trn, sd & fwd to scp;)

- 27 Thru R, bring L to R trng 3/8 LF on R toe - No wt chng, hold BJO fc DCR;
(W thru L begin trn LF, small step sd on R cont trn, CL L in BJO;)
- 28 BK L small step cutting under body toe turned in and pivoting RF, R around
& outside ptrn cont trng to fc wall, sd & bk L ending CP fcg DWR; (W R fwd
outside M trng RF, bring L to R cont trng on R taking wt on L when fcg COH,
cont trng while taking small step fwd R CP DCL;))
- 29 Repeat Meas 12 of Part B
- 30 Repeat Meas 6 of Part A
- 31 Repeat Meas 15 of Part B
- 32 Thru R trng to fc ptrn, sd L, CL R CP fcg DWL;

PART D

- 33-40 WHISK; WING; PROG CHASSE RIGHT; OUTSIDE CHANGE; PROG CHASSE LEFT; OUTSIDE CHANGE;
DBL REV; CHK, REC, TCH;
- 33 Fwd L, sd & fwd R begin trng scp, cross L close behind R on toes ending
SCP fcg DCL; (W BK R, sd & BK L begin trn scp, cross R close behind L on
toes in SCP;))
- 34 Thru R begin leading lady to left sd, draw L to R, tch L to R no wt ending
SCAR fcg DCL; (W L, R, L arnd M to scar;)
- 35 Fwd L begin trng L F to fc COH, sd R/CL L, sd & BK R trng to BJO fcg DCR;
(W bk R trng to fc ptrn, sd L/CL R, sd & fwd L to BJO;))
- 36 BK L begin trng RF, sd R small step blending to CP & cont trng to FC LOD,
fwd L CP LOD; (W fwd R begin trn RF, sd & fwd L around M in CP, bk R;)
- 37 Fwd R begin trn RF to fc wall, sd L/CL R, sd & bk L to SCAR fcg DWR;
(w bk L trng to fc ptrn, sd R/CL L, sd & fwd R to scar;)
- 38 Bk R begin trn LF, small step sd L blending CP & cont trng to fc LOD, fwd R
CP LOD; (W fwd L begin trn LF, sd & fwd R around M in CP, bk L;)
- 39 Repeat Meas 25 of Part C
- 40 Fwd L to A check, Rec R, tch L to R; (first time thru D end fcg DWL to
repeat D-second time trn on rec step to end fcg DCL to Repeat A)

41-48 REPEAT PART D49-56 REPEAT PART A57-64 REPEAT PART CENDING65-66 CONTRA CHK--; REC, CLOSE (TRN LOP) PT;

- 65 Repeat Meas 3 of Intro;
- 66 Rec R begin trng to LOP, close L to R cont trn to LOP, point R to RLOD
and raise R arm; (W rec L begin trn to LOP, close R to L cont trn to LOP,
point L to LOD & raise L arm;)

A PENNY THOUGHT

Composers: Leo & Peggy Landoll, 1743 Ritchie Rd., Stow, Ohio 44224, (216) 688-4829
 Record: HECTOR H660B The Very Thought of You
 Sequence: Intro. A A BB

MEAS

INTRO

- 1-4 (OP-DW)WAIT 1 MEAS;APT,-,PT,-;SPN MANU;SPN TRN 4;
- 1-2 OP-DW wait 1 meas;Bk L,-,pt R,-;
- 3-4 Fwd R trn RF,sd L,Bk R CP-RL0D,-(W-spn LF L,R,fwd L,-);Bk L piv RF,
Fwd R rise (W brush R to L) rec L,Bk R strt LF trn Mod CP-DC (W last
stp fwd L btwn M's feet)

PART A

- 1-4 BK(HNGE),-,-,-;HOLD,TRN R,SD,BK(BJO-DWR);BK(HNGE),-,-,-;HOLD,REC,SD,XIF(SCP-DC);
 - 1-2 Cont LF trn to COH Bk L,-,-,-(W-Fwd & sd R trn LF to LOD,-,XLIB in hnge
pos look L,-);Hold,rec R trng RF,sd L,bk R BJO-DWR(W-Rec R trng RF,sd L
cont RF trn, fwd R,L DC);
 - 3-4 Bk L trn LF to Wall,-,-,-(W Fwd & sd R trn LF to RLOD,-,XLIB in hnge pos
look L,-);Hold,rec R,sd L, XRIF SCP-DC(W Rec R trn RF to COH,sd L in
hover action,sd R,XLIF to SCP);
 - 5-8 SD/XIF(BJO),HOLD,(SYNC FISHTAIL)XLIB/SD,HOLD;FWD/LK,HOLD,FWD/LK,HOLD;FWD,RK SD,
REC (BJO),FWD(CP);(TWST VINE)SD,XIB,SD,MANU(CP-RL0D);
 - 5-6 Quick twist Sd L/XRIF BJO-DW(W sd R trn LF to RLOD/bk L),hold,XLIB chng sway/
sd R BJO-LOD,hold;Fwd L/XRIB,hold,Fwd L/XRIB,hold;
 - 7-8 Fwd L,rk sd R,rec L BJO-DC,Fwd R CP-Wall;sd L SCAR,XRIB,sd L,XRIF manu to CP-DWR;
 - 9-12 SD,CLOS,BK(CP RL0D),-;HTCH BK CHK; (HAIRPIN)PIV,-,R/L,FWD(BJO-DWR);REC,TRN L,
FWD,CLOS(CP-DW);
 - 9-10 1/2 BX Bk CP-RL0D sd L,clos R,Bk L,-;Htch & chk Bk R,clos L,fwd R and
chk CP-RL0D,-;
 - 11-12 Hairpin bk L piv RF to DC,-,fwd R/L,R curv RF to BJO-DWR(W-Fwd R piv RF,
-,sd L/Bk R,XLIB and chk);Rec L,Bk R trn LF,sd & fwd L,clos R CP-DW;
 - 13-16 FWD(CP-LOD),-,SD,CLOS;MANU(CP-RL0D),-,SD,CLOS;SPN TRN;BK,-,SD,CLOS(CP-DC):
 - 13-14 Fwd L to CP-LOD,-,sd R,clos L;Fwd R CP-RL0D,-,sd L, clos R;
 - 15-16 Bk L piv RF,-, fwd R CP LOD & rise,rec L;Bk R CP-DC,-,sd L,clos R;
- REPEAT A: MEAS 16 BK CHK,-,REC(CP-WALL),CLOS:
 16 Bk R & CHK CP-LOD,-,rec L swvl RF & rise,clos R;

PART B

- 1-4 XIB.CHK/SD(SAILOR SHFL),XIB,CHK/SD;RK BK(SCP),REC,SWVL,2:(FALLAWAY CHASSEEL/F.L,
R/L,R(SCP-RL0D);RK BK.REC(CP COH),SD,CLOS;
- 1-2 XLIB SCP,sd R & chk CP-wall/sd L,XRIB RSCP,sd L & chk CP/sd R; Rk Bk L
SCP-LOD,rec R,swvl fwd L,R(W start pkup on last stp);
- 3-4 Chassee trng LF L/R,L,R/L,R SCP-RL0D;Rk bk L, rec R CP-COH,sd L,clos R;
- 5-8 REPEAT 1-4 PART B(START CP-COH MOVE RL0D END CP-WALL)
- 9-12 SD,TCH,SD,TCH;SD,XIF,SD,TCH;VINE RL0D;SCIS THRU(SCP-LOD);
- 9-10 Sd L,tch R to L,sd R,tch L to R;sd L,XRIF(both XIF),sd L,tch R to L;
- 11-12 Vine sd R,XLIB(both XIB),sd R,XLIF;Scis sd R,clos L,XRIF SCP-LOD,-;
- 13-16 TRNG 2 STP;TRNG 2 STP(CP-WALL);1/2 BX;SCIS CHK(CHAIR);
- 13-14 Sd L,clos R,bk L CP-COH,-;sd R,clos L,fwd R CP-Wall,-;
- 15-16 Sd L,clos R,fwd L,-;sd R,clos L,XRIF and chk in chair pos,-;

BLUE OVER YOU

Composers: Tom & Jan Kannapel, 7607 Cedar Hollow Dr., Louisville, Ky. 40291 (502/239-8108)
Record: I'd Rather Be Blue Over You, Barbra Streisand, Columbia 13-33154
Type of Dance: Foxtrot & Swing - High Intermediate Level Released 7/82
Sequence: INTRO-ABC-BRIDGE-AD-A-ENDING

INTRO

MEAS:
1-4 (1) -; (2) -; (3) -,SD, HOOK, UNWIND; (4) 2, 3, 4,-;
1-2 (Dance begins CP fc Wall) Hold; Hold;
3-4 Hold, sd L, hook R IB L, W unwinds M RP R; L, R, L to CP fc LOD with wgt M's R & W's L,-;

PART A

1-4 (1) FWD,-, SD, CLS; (2) FC OUT,-, SD, CLS; (3) TWIST 4 BJO; (4) WALK,-, 2 CP,-;
SQQ;SQQ 1-2 (CP fc LOD) Fwd L,-, sd R, cls L; Fwd R turn RP to fc Wall,-, sd L, cls R;
QQQQ;SS 3-4 (CP fc Wall) Sd L, XRIB (W XLIF), sd L, XRIB (W XIB) to BJO fc LOD;
Fwd L,-, fwd R blend to CP fc LOD,-;
5-8 (5) SCISS SCAR; (6) SCISS BJO; (7) HITCH 4; (8) WALK,-, 2 (Drift Apart),-;
QQS 5 Sd L, cls R to SCAR fc DW, fwd L to CP fc LOD,-;
QQS 6 Sd R, cls L to BJO fc DC, fwd R,-;
QQQQ;SS 7-8 Fwd L, cls R, bk L, cls R; Fwd L,-, fwd R M shorten step (release hand hold) to drift apt,-;

NOTE! Second & third time thru meas 8 modified as follows:
2nd Time: (Release hands) Fwd L (W bk R turn 3/4 RP to fc Wall),-, fwd R turn 1/2 RP (W toh L to R) to end fc Wall M beh W with same feet free and arms extended,-;
3rd Time: Fwd L,-, fwd R,-; M & W walk apt DC & DW respectively to end 6 to 8 feet apt in slight bk to bk V. Proceed to ENDING

PART B

1-4 (1) RK SD,-, REC,-; (2) CROSS, SD, CROSS,-; (3) RK SD,-, REC (BJO Fc RLC),-;
SS;QQS (4) THRU, PT (SCAR Fc DW), RUN, 2;
SS;QQQQ 1-2 (M fc LOD & ptrn-no hands) Rk sd L,-, rec R,-; Sd L XIF R, sd R, sd L XIF R,-;
3-4 Rk sd R,-, rec L (W turn to SCAR),-; Thru R (W XIB L) toward RDC, pt L trn RP to BJO fc DW, fwd L, fwd R;
Note! Rocking action in meas 1 & 3 to be done softly on toes w/action similar to a sway
5-8 (5) TWINKLE (BJO); (6) TWINKLE (CP Fc LOD); (7) DIP, REC, RUN, 2; (8) WALK,-, 2,-; (OP Fc LOD)
SQQ;SQQ 5-6 (SCAR fc DW) Fwd L,-, sd R, cls L (BJO fc DC); Fwd R,-, sd L, cls R;
QQQQ;SS 7-8 (CP fc LOD) Dip bk L, rec R, fwd L, fwd R; Fwd L,-, fwd R (W turn RP to OP fc LOD),-;

PART C

1-4 (1) AWAY, PT, TOG (BTFY), PT; (2) STEP, PT, STEP, PT; (3) STEP, PT, STEP, PT (CP Fc WALL); (4) SD, CLS, SD, CLS (SCP Fc LOD);
Q 1 (OP fc LOD) Sd L, point R XIF L, sd R trn RP to BTFY fc Wall, pt L to LOD tilt BTFY to LOD;
QQQQ;QQQQ 2-3 Fwd L, point R to LOD tilt BTFY to ELQD, fwd R, point L to LOD tilt BTFY to LOD; Repeat meas 2 except blend to CP fc Wall on last step;
QQQQ 4 Sd L, cls R, sd L, cls R blend to SCP fc LOD;

- 5-8 (5) RUN, 2, (Modified "Rock The Boat"-Three Times) FWD, CLS; (6) FWD, CLS, FWD, CLS; (7) (Two Triples) FWD/CLS, FWD, FWD/CLS, FWD; (8) RK FWD, REC, BK, CLS (W Slip To CP Fc LOD);
 QQQ;QQQQ 5-6 (SCP fc LOD) Fwd L, fwd R, (modified rock the boat) fwd L, cls R; Fwd L, cls R, fwd L, cls R;
 Note: upper body should lean slightly forward on fwd L (of rock the boat) & return to upright on cls R. L knee should also relax on cls R
 Q/Q,Q,Q/Q,Q; 7-8 Fwd L/cls R, fwd L, fwd R/cls L, fwd R; Fwd L, rec bk R, bk L (W bk R heel out to Wall begin LF turn), bk R close to L (W fwd L contin LF turn to end CP M fcg LOD);
 QQQQ

BRIDGE

- $\frac{1}{2}$
 QQ (1) RUN, 2,
 1 (CP fc LOD) Fwd L, fwd R,
 (Repeat Part A)

PART D

- 1-4 (1) SD, CROSS, REC, SD; (2) CROSS, REC, SD, CROSS; (3) VINE 4; (4) SD, CLS, SD, TCH;
 Note: slight increase in tempo- - - - M & W same footwork except where noted
 QQQQ;QQQQ 1-2 (No hands - M behind W both fc Wall both with L foot free) Sd L, XRIF, rec L, sd R; XLIF, rec R, sd L, XRIF;
 Note: these steps done on ball of foot with arms extended
 QQQQ;QQQQ 3-4 Sd L, XRIB, sd L, XRIF; Sd L, cls R, sd L, tch R to L;
 5-8 (5) SD, CROSS, REC, SD; (6) CROSS, REC, SD, CROSS; (7) VINE 4; (8) SD, DRAW, -, TCH;
 5-7 Repeat meas 1-3 Part C except opposite footwork toward RLOD both begin on R foot
 QSQ 8 Sd R, draw L to R, -, tch L to R;
 9-12 (9) SD, CROSS, REC, SD; (10) CROSS, REC, SD, CROSS; (11) VINE 5; (12)-, TWISTY HITCH 5;
 9-10 Repeat meas 1-2 Part C
 QQQQ;
 Q,Q/Q,Q/Q,Q 11-12 Sd L, XRIB, sd L, XRIF; Sd L, bk R twd DC/cls L trn fc DW, fwd R/cls L trn fc RDW, bk R trn fc Wall;
 13-16 (13) SD, CLS, SD, TCH; (14) SD, CLS, SD, TCH; (15) VINE,-, 2,-; (16) FWD,-, PICKUP (W Transition) CP FC LOD,-;
 QQQQ;QQQQ 13-14 Sd L, cls R, sd L, tch R to L; Sd R, cls L, sd R, tch L to R;
 SS;SS 15-16 Sd L,-, behind R,-; Sd L trn LF to fc LOD,-, close R to L,-; (W sd L trn LF 3/4 to end CP fc LOD,-, sd R, cls L;)
 (Repeat Part A)

ENDING

- 1-4 (1) APT, KICK, SD, BEH; (2) SD, TCH, APT, 2; (3) APT, KICK, SD, BEH;
 QQQQ;QQQQ (4) SD, TCH, FWD, 2 BTFY FC WALL;
 1-2 Sd L twd DC, kick RIF DC, sd R, beh L; Sd R, tch L to R while look over R shoulder (W L shoulder) at ptrn & snap fingers, fwd L twd DC, fwd R prog apt as much as possible;
 QQQQ;QQQQ 3-4 Repeat meas 1 & 2 except last 2 beats meas 2 prog LOD to end BTFY fc Wall
 5-8 (5) SD, CLS, SD, TCH; (6) SD, CLS, SD, TCH (Turn Fc LOD); (7) STEP, KICK, STEP, KICK; (8) STEP, KICK, STEP, KICK (BTFY Fc WALL);
 QQQQ;QQQQ 5-6 Sd L, cls R, sd L, tch R to L; Sd R, cls L, sd R, tch L to R turn fc LOD & release hands;
 Q,Q;QQQQ 7-8 Fwd L, kick R & snap fingers, fwd R, kick L (snap); Fwd L, kick R (snap), fwd R, kick L to end BTFY fc Wall;
 9-10 (9) VINE 4; (10) SD, CLS, SD, TWIST;
 QQQQ 9 Sd L, XRIB, sd L, XRIF;
 QQQQ 10 Sd L, cls R, sd L, twist R (W L) turning to fc RLOD & pt R foot RLOD;

DANCING IN THE DARK

Composers : Phil & Norma Roberts, 6220 Westlake North Drive, Indianapolis, Ind. 46224
 Record : RCA-Victor (Gold Standard) No. 447-0051 "Dancing In The Dark" - Artie Shaw
 Position : INTRO: OP fcg LOD DANCE: CP fcg wall
 Footwork : Opposite, directions for M except as noted

Meas.

INTRO.

- 1- 4 WAIT;;; OP fcg LOD wait 4 meas;;; ;
 5- 8 APART,FAN,POINT,-; TRN IN,-,PIVOT,2(Solo Heel Trn); SIDE,-,BEHIND,SIDE; THRU,-,SIDE,CLOSE;
 SS 5 OP fwd & slightly apart L, fan R ft CCW, point R in front of L, hold 1 ct;
 SQQ 6 Fwd & twd ptr R trng 1/2 RF to fc RLOD no hand contact,- (heel trn) bk LOD L pivoting RF, bring R ft bk to L transfer wgt to R continue RF pivot to fc wall (W fc COH);
 SQQ 7 Blend to CP step swd LOD L with an abrupt stop action keeping L leg straight & R leg extended R toe pointed twd wall,- XRIB of L, swd LOD L;
 SQQ 8 SCP thru LOD R,-, swd LOD L to CP fcg wall, close R to L;

PART A

- 1- 4 (Hover)FWD,-,SIDE/RISE,REC(SCP); (Chasse)THRU,-,SIDE/CLOSE,SIDE(Bjo); (Feather)FWD,-,2,3(CP);
 (Telemark)TRN L,-,AROUND,FWD(OP); BJO.
 SQQ 1 CP fwd twd wall L,-, fwd & slightly swd R rising up to toe leaving L leg extended, swd LOD L trng to SCP;
 SQ&Q 2 Thru LOD R,-, swd LOD quick L/quick close R to L, swd L trng to contra-Bjo fcg LOD;
 SQQ 3 Fwd LOD R,-, L,R feathering to CP;
 SQQ 4 (Telemark to Bjo) Fwd L trng LF,-, swd across LOD & slightly arnd ptr continuing LF trn leaving L leg extended, continue trng LF & step fwd LOD/wall on L to contra-Bjo (W bk R (heel trn) trng LF,-, bring L bk to R continuing LF trn on R heel & transfer wgt to L, continue trng LF on ball of L ft to step bk LOD/wall R in contra-Bjo);
 5- 8 (Weave Right)TRN R,-,SIDE:BACK; BACK,TRN L,SIDE,FWD(Bjo); (Whisk)FWD,-,SIDE,CROSS(SCP);(MANUV)TRN R,-,SIDE,BACK;
 SQQ 5 Weaving RF (natural weave) fwd LOD/wall R trng RF,-, swd diag LOD/wall L to CP, bk diag LOD/COH R (W bk LOD/wall (heel trn) on L trng RF,-, bring R bk to L continue trng RF on L heel & transfer wgt to R, fwd LOD/COH L preparing to step to contra-Bjo);
 OQQQ 6 (Continue Weave) Bk LOD/COH L to contra-Bjo (W fwd LOD/COH R), bk R trng LF leading W to CP (W fwd L to CP trng LF), swd & slightly fwd LOD/wall on L, fwd R to contra-Bjo (W swd & slightly bk LOD/wall R, bk L);
 SQQ 7 (Whisk) Fwd LOD/wall L to CP,-, swd & slightly fwd R rising up to toe trng to SCP fcg LOD, cross LIB of R;
 SQQ 8 Fwd R trng RF,-, swd LOD/wall L, bk LOD R to CP fcg RLOD;
 9-12 (Spin Trn)PIVOT,-,RISE,REC; BACK,-,SIDE,FWD(Contra-Bjo); TRN L,-,SIDE,-; BACK,-,TRN L,SIDE(SCP);
 SQQ 9 CP-bk LOD L pivoting 1/2 RF,-, fwd LOD R rising up to toe leave L leg extended continue trng RF to fc LOD/wall, bk RLOD/COH L (W fwd R trng 1/2 RF,-, bk LOD L rising up to toe, brush R ft lightly to L to step fwd RLOD/COH on R in CP);
 SQQ 10 CP bk RLOD/COH R trng LF,-, swd COH L, fwd LOD to contra-Bjo on R;
 SS 11 Fwd LOD L trng LF blending to CP fcg COH,-, slide R ft swd LOD & let L ft brush to R,-;
 SQQ 12 CP bk twd wall on L leading W to contra-Bjo (W fwd R), bk twd wall on R trng slightly LF leading W to step fwd trng LF to CP, swd diag RLOD/wall on L toe (W swd R) trng W to SCP;
 13-16 CHECK/SWIVEL(Contra-Bjo),-REC,-; BACK,LOCK,BACK,-; (Heel Trn)TRN R,-,CLOSE,FWD(SCP); PICKUP,-,FWD,2;
 SS 13 M check fwd RLOD/wall R leaving L ft in place (W fwd RLOD/wall L quickly swivel LF on ball of L ft bring R ft beside L) to contra-Bjo,-, bk LOD L (W fwd R),-;
 QQS 14 Contra-Bjo bk LOD R, Inck L IF of R, bk L;
 SQQ 15 (Heel trn to SCP) Bk LOD L trng RF,-, bring R bk to L continue trng RF on L heel & transfer wgt to R, fwd LOD L in SCP (W fwd R trng RF,-, swd across LOD in front of M continuing RF trn, fwd LOD R in SCP);
 SQQ 16 Fwd LOD R picking W up to CP,-, fwd L,R;

PART B

- 1- 4 FWD,-,SIDE,CLOSE(Bjo); CROSS,FWD/SWIVEL R(SCar),FWD,LOCK; (SCar)CHECK,-,REC/TRN R,-;
 (Hitch)BACK,CLOSE,(Curve)FWD,2;
 SQQ 1 CP fwd LOD L,-, swd twd wall R, close L to R trng LF to Bjo fcg diag LOD/COH;
 QQQQ 2 Bjo XRIF of L LOD/COH, fwd LOD/COH on L swivel slightly RF on ball of L ft to SCar diag fcg LOD/wall, in SCar step fwd R, lock LIB of R (W XLIB of R LOD/COH, bk LOD/COH R swivel slightly RF on ball of R ft to SCar, bk LOD/wall L, lock R IF of L);
 SS 3 In SCar check fwd LOD/wall R,-, rec bk on L trng RF twd COH,-;

[over]

DANCING IN THE DARK (Cont.)

- 0000 4 Continue trng RF as M hitch bk R,L blending to CP fcg wall, curving ¼ RF in 2 steps fwd R,L to fc RLOD in CP;
- 5- 8 (Mirror Meas 1-4 to RLOD) FWD, SIDE, CLOSE (SCar); CROSS, FWD/SWIVEL L (Bjo) FWD, LOCK (Bjo) CHECK, REC/TAN L, (Hitch) BACK, CLOSE, (Curve) FWD, 2;
- SQQ 5 CP fwd RLOD R, swd twd wall L, close R to L trng RF to SCar fcg diag RLOD/COH;
- 0000 6 SCar XLIF of R twd RLOD/COH, fwd R RLOD/COH on R swivel slightly LF on ball of R ft to Bjo diag fcg RLOD/wall, in Bjo fwd RLOD/wall on L, lock R IB of L (W opp);
- SS 7 Bjo check fwd RLOD/wall on L, rec bk on R trng LF twd COH,;
- 0000 8 Continue trng LF as M hitch bk twd COH L, close R to L blending to CP fcg wall, curving ¼ LF in 2 steps fwd L,R to fc LOD in CP;
- 9-12 (Diamond Trns) TURN L, SIDE, BACK; TURN L, SIDE, FWD; TURN L, SIDE, BACK, HINGE;
- SQQ 9 CP fwd LOD L trng LF, diag swd LOD/COH R, bk LOD/wall L in contra-bjo;
- SQQ 10 Contra-Bjo bk LOD/wall R trng LF, diag swd LOD/wall L, fwd RLOD/wall R in contra-Bjo;
- SQQ 11 Contra-Bjo fwd RLOD/wall L trng LF, diag swd RLOD/wall R, bk RLOD/COH L in contra-Bjo;
- 00S 12 (Hinge) Bk RLOD/COH R trng LF, diag swd RLOD/COH L, relax L knee keeping R leg straight trn body slightly LF (W fwd RLOD/COH L trng LF to fc ptr in CP, diag swd RLOD/COH R continue trng LF, bk RLOD/COH L (flat) trng head to L) to modified rev-SCP M fcg LOD/COH,;
- 13-16 REC, BRUSH, FWD (SCP) THRU, FACE, CLOSE (CP); DIP, REC, SIDE, CLOSE, PIVOT, 2;
- SQQ 13 M rec diag swd LOD/wall R, (W rec fwd trng RF on R between M's ft), M rise just slightly on R toe brushing L to R & trng HF to SCP fcg LOD, fwd L (W swd arnd M on L pivoting RF to SCP, fwd R);
- SQQ 14 SCP fwd R, trng RF to CP swd LOD L, close R to L;
- S 15 Dip bk COH L, rec R trng RF start manuv,;
- 0000 16 Swd twd wall L, close R to L CP fcg RLOD, bk LOD pivot RF L,R to fc wall in CP;
- 17-20 SIDE, BACK, SIDE, CLOSE, SIDE, CROSS/LUNGE, REC (to SCP), (Hitch) BACK, CLOSE, FWD/PICKUP,;
- SS 17 Swd LOD L, bk twd COH R,;
- 00S 18 Swd LOD L, close R to L, swd L in CP,;
- SS 19 Open just slightly to SCP cross R IF of L LOD R toe pointing twd wall sway upper body twd RLOD, rec bk RLOD to SCP fcg LOD,;
- 00S 20 (Hitch) SCP bk RLOD R, close L to R, fwd R picking W up to CP,;
- 21-22 TURN L, SIDE, CLOSE; TURN L, SIDE, CLOSE;
- SQQ 21-22 CP fcg LOD starting M's L ft do 2 LF Foxtrot trns L, R, L; R, L, R to end fcg wall in CP;

SEQUENCE: INTRO, A, B, A, B thru meas 18

ENDING:

- 1- 2 CROSS/LUNGE, REC (Face), SIDE/POINT,;
- SS 1 Repeat the cross lunge of meas 19 PART B but rec on L trng to fc ptr & wall & start pulling R ft (W L) swd twd RLOD;
- 2 Continue pull of R ft & point R twd RLOD raising lead hands to fc RLOD in rev-SCP,;

IL PADRINO

7/1982

COMPOSERS: Roy & Sally Plaisance 1715 Voritz #12 Houston, Tx 77055 713 465 4832
 RECORD: Telemark 4011 (flip of DREAM)
 FC WORK: Opposite except where noted
 SEQUENCE: INTRO A B C A B C A TAG
 ABBREV: DCL Diag Center & LOD DWL Diag Wall & LOD DCR Diag Center & RLOD
 DWR Diag Wall & RLOD

Timing Meas

INTRODUCTION

WAIT; WHISK; L TRN; CONTRA CK, REC, R FC SLIP PIVOT;

- 123 1-2 In CP DWL wait 1 mea; fwd L, sd & slightly fwd R, XLIB of R rising to toes end SCP DCL;
- 123 3 fwd R, fwd L commence LF trn, cont. trn LF on ball L to fc DCR & small sto sd & slightly bk R(W fwd L & trn square to M, sto bk & rightwards R, trn on R & small stp sd & slightly fwd L);
- 123 4 lower R heel move L fwd in Contra Ck body overtrn to L, take wgt bk to R body trn RF, slip L bk twd wall & pivot to R fc LOD(W R bk in Contra Ck head well to L, take wgt fwd L, slip R btwn M ft & pivot to R);

PART A

1-4 DBL NAT SPIN; NAT TRN & SLIP; DBL REV SPIN; CONTRA CK, REC, SEMI;

- 123 1 In CP LOD fwd R commence RF trn, cont. RF trn sd L fc DWR, cont. RF trn cl R to L w/o wgt (toe pivot) end fc DCL(W bk L commence RF trn, cl R to L heel trn cont. RF trn fc LOD/ fwd L cont. RF trn fc DWL prepare to sto outsd M with L shoulder leading, fwd R outsd M cont. RF trn fc DWR);
- 123 2 fwd R outsd W commence trn R, sd L cont. RF trn fc DWR, slip R bk & pivot to L end fc LOD(W bk L commence trn R, cl R to L heel trn, slip L fwd btwn M ft & pivot to L) end CP LOD;
- 123 3 fwd L commence trn L, sd R cont. trn L fc DCR, cl L to R w/o wgt cont. trn L(W bk R commence trn L, cl L to R heel trn cont. trn L fc LOD/slightly fwd & sd R cont trn L, XLIF of R cont. trn L) end fc DWL;
- 123 4 lower R heel move L fwd in Contra Ck body overtrn to L, take wgt bk to R body trn RF square with W, sd & fwd L in tight VSCP LOD;
- 5-8 NAT FALLAWAY TRN; FALLAWAY CHASSE; OUTSD CHG SEMI; L WHISK;
- 123 5 fwd R in VSCP commence trn R(W fwd L), sd L cont. trn R(W fwd R btwn M ft still in VSCP), bk R with R shoulder leading still trn R(W bk L with L shoulder leading) in Fallaway;
- 123 6 bk L well under body in Fallaway(W bk R), sd & bk R/cl L to R, sd R(W bk & sd L commence trn L/cl R to L cont. trn L & more square to M head well R, sd & fwd L preparing to sto outsd M cont. trn L keep head to R) end contra Ejo DCR;
- 123 7 bk L under body DCL commence trn LF(W fwd R outsd M head to R), bk R cont. trn LF(W fwd L btwn M ft), sd L(W sd R) cont. trn LF end VSCP LOD;
- 123 8 thru R, sd & slightly bk L, XR firmly bhc L with ft flat body overtrn to L(W trn L & sto bk L well bhc R) end whisk position fco DCR;
- 9-12 TWIST ENDING; OP IMPETUS; X HESITATION; BK, BK/LK, BK;
- 123 9 twist to R with ft flat end with wgt on R & ft parallel & slightly apart end CP DCR(W walk arnd M R L/R L heel toe toe toe);

Timing Meas

- 123 10 bk L trn RF, cl R to L heel trn, sd & fwd L to VSCP DCL(W fwd R btwn M ft heel to toe trn RF, cont. trn RF sd L DWL, cont. trn RF brush R to L sto sd & fwd R DCL);
- 123 11 fwd R, cl L to R w/o wgt trn LF end DCR, hold(W fwd L commence LF trn, sd R cont. trn LF, cl L to R cont. trn LF end fcg DWL);
- 12&3 12 bk L, bk R/Xlif of R, bk R;
- 13-16 OUTSD SPIN; REV CORTE; OUTSD SPIN; BK,SD LK;
- 123 13 bk L VERY SMALL sto toeing in commence RF spin, fwd R arnd W cont. RF spin, sd & bk L CP DCR(W fwd R arnd M heel to toe, cl L to R pivot on toe, fwd R small sto btwn M ft);
- 123 14 bk R commence trn LF, cl L to R w/o wgt cont. trn LF, hold position end CP DWL(W fwd L commence trn LF, sd R cont. trn LF, cl L to R cont. trn LF end CP);
- 123 15 repeat mea 13 Part A except end CP DWL;
- 123 16 bk R, sd & slightly fwd L, XRIB of L(W XLIF of R)end CP DCL;

PART B

1-4 OP TELEMARK; NAT TELEMARK TO SEMI; TRNG WHISK; SEMI CHASSE;

- 123 1 CP DCL fwd L heel to toe commence trn LF, sd R on toe leave L leg extended cont. trn LF, sd & fwd L(W bk R commence trn LF, bring L to R no wgt cont. trn on R heel transfer wgt to L, sd & fwd R)end VSCP DWL;
- 123 2 fwd R commence RF trn, sd L cont. RF trn, sd & slightly fwd R (W fwd L heel, fwd R btwn M ft with no trn, fwd L with L shoulder leading)end tight VRSCP LOD;
- 1 3 fwd L well across R commence RF trn heel, sd & slightly fwd R cont. RF trn, XLIB of R(W fwd R across IF of M trn RF, sd L well across frt M cont. RF trn, XRIB of L cont. RF trn) end Whisk position DCL;
- 12&3 4 thru R to VSCP, sd L/cl R to L, sd L to VSCP DCL;
- 5-8 3 OF WEAVE; BK(W TRANS), SAME FT LUNGE; HOLD, SWIVEL TRANS; HES CHG;
- 123 5 thru R commence LF trn, fwd L cont. LF trn, sd & bk R contra BJO DCR;
- 123 6 bk L, cl R to L w/o wgt & trn RF to ctr, sd R with toe pyd diag ctr relax R knee(W fwd R outsd M, cl L near R with wgt small RF trn to slight SCP, bk R down LOD relax R knee head L);
- 123 7 hold position, take wgt sd L, cl R to L small trn LF DCR(W hold, take wgt fwd L, swivel LF on L to CP & cl R to L w/o wgt)end CP DCR;
- 123 8 bk L commence RF trn, sd R small sto cont. RF trn to DCL(heel pull), brush L to R w/o wgt(W fwd R commence RF trn, sd L cont. RF trn, brush R to L w/o wgt)end CP DCL;

PART C

1-4 CK REV TRN; RONDE, X LINE FALLAWAY, SLIP; CURVE 3 STEP; BREAK SEMI;

- 123 1 fwd L commence LF trn, sd & slightly fwd R with R shoulder leading high on toes keep L in place sway R & trn head well R, hold position(W bk R commence LF trn, cl L to R rise on toes sway L & trn head well L poise well bk, hold position);
- 123 2 lower R heel quickly & relax R knee trn head sharply to L body trn slightly L & commence to move L uotward towards wall for wide CCW flr Ronde, keeping wgt on R cont. Ronde then sto bl L in Fallaway, slip R bk small sto & pivot LF to DWL with L held

<u>Timing</u>	<u>Meas</u>	
123	3	fwd(W trn body RF & as L heel lowers & L knee relaxes swing R outward CW to ctr for Ronde, cont. Ronde & then place R bk in Fallaway, trn LF to CP & slip L fwd btwn M ft & pivot LF)CP DWL; fwd L commence curving LF, fwd R cont. curving sharply LF with R shoulder leading & commence sway to L, cont. LF trn fwd & sd across body L increase sway to L head L(W bk R trng LF, bk L cont. LF trn sway R head to R, bk across body R increase sway to R head well R)end contra Scar DCR;
1&23	4	take wgt lightly bk to toe of R maintain position/wgt fwd to L(ball flat)soften L knee retain sway & head position, bk R commence LF trn retain sway & head position, sd L tight VSCP correct sway & head position(W lightly fwd L/bk R soften R knee, fwd L trn LF, sd R)end VSCP LOD;
	5-8	<u>THRU,OVERSWAY,CHG SWAY; SD HOVER SEMI; CHASSE BJO; MANUV,SD,BK;</u>
123	5	thru R, sd & fwd L on toes then lower heel slowly allow body to sway L from waist head well L, keep wgt on L relax L knee chg sway to R trn body slightly RF head to R;
123	6	with slight slipping action of R ft quickly move wgt sd to R (ball rise), cl L to R w/o wgt Hover, sd L VSCP LOD;
12&3	7	thru R, sd L/cl R to L, sd L blend to contra Bjo DWL;
123	8	fwd R commence RF trn, sd L cont. RF trn, bk R CP RLCD;
	9-12	<u>OVERTRN SPIN TRN; TRNG LK SEMI; RUNNING WING; LK TRN;</u>
123	9	bk L commence 1/2 RF pivot, fwd R cont. RF pivot, sd & slightly bk L complete 3/8 spin(W does not brush) end CO DWR;
1-3	10	bk R with R shoulder leading, XLIF of R, bk & slightly sd R, sd & slightly fwd L trng LF(W fwd L with L shoulder leading, XRIB of L, fwd & slightly sd L, sd & slightly fwd R small trn LF)end SCP DWL;
1-2&3	11	keep wgt on L with foot almost flat trn LF 3/4 R crosses bhnd L(count 1&2)/-,-, take wgt bk to R(W walhs arnd M 5 steps (count 1&2&3)to his L sd in wing position L/R,L/R,L heel then toes)end contra Scar DWR;
123	12	fwd L outsd W keep wgt bk sway to L, XR loosely IB of L rising to toes commence LF trn, sd & slightly fwd L end CP DWL;
	13-16	<u>MANUV,PIVOT,2; TRAVELING CONTRA CK; WEAVE,2,3; 4,5,6;</u>
123	13	fwd R commence RF trn, sd & bk L pivot 1/2 RF, fwd R CP DWL;
123	14	fwd strong sto L well across body DWL relax R knee & sway rather abruptly to R, straighten body position head normal cl R loosely to sd of L rising quite quickly to toes, sd L (W bk R, cl L to R commence RF trn to SCP, sd & slightly fwd R) end SCP DCL;
123	15	thru R commence LF trn, fwd L cont. LF trn, sd & slightly bk R;
123	16	cont. Weave bk L, bk R trn LF, sd & slightly fwd L cont. LF trn end contra Bjo DWL;

Repeat PART A Meas 1-16

Repeat PART B Meas 1-8

Repeat PART C Meas 1-16

Repeat PART A Meas 1-16

TAG

1-2 REV TRN; THROWAWAY OVERSWAY;

123 1 fwd L commence LF trn, sd R cont. LF trn, bk L;
 123 2 bk R commence LF trn sd & fwd L with toe ptd diag wall, keep
 ft in place flex L knee trn body slightly LF(W fwd L commence
 LF trn, sd R, trn LF on R & move L bk LOD with toe only on
 flr wgt on R head well to L)retain position as music fades;

HEAD CUES

INTRO: Wait 3 notes & 1 mea WHISK L TRN CONTRA CK SRF SLIP PIVOT

PART A: DBL NAT NAT TRN & SLIP DBL REV CONTRA CK TO SEMI
 NAT FALLAWAY TRN FALLAWAY CHASSE OUTSD CHG SEMI L WHISK
 & TWIST ENDING OP IMOETUS X HESITATION RUNNING BK LK
 OUTSD SPIN REV CORTE OUTSD SPIN BK SD LK

PART B: OP TELEMARK NAT TELEMARK SEMI TRNG WHISK SEMI CHASSE
 WEAVE 3 BK TRANSITION SAMEFOOT LUNGE HOLD SWIVEL TRANSITION

PART C: CK REV TRN RONDE X LINE FALLAWAY & SLIP CURVE 3 STEP BREAK SEMI
 THRU OVERSWAY CHG SWAY SD HOVER SEMI CHASSE BJO MANUV SD BK
 OVERTRN SPIN TRN TRNG LK SEMI RUNNING WING LK TRN
 MANUV PIVOT 2 TRAVELING CONTRA CK WEAVE 6

TAG FOXTROT REV TRN THROWAWAY OVERSWAY

IT'S ALL RIGHT WITH ME

By: Bill & Carol Goss, 722 Lawler Ave., Wilmette, IL 60091 (312-256-7801)

Record: Telemark 909 A

Sequence: INTRO, A, B, C, A, B, A, ENDING

INTRO

- 1-4 WAIT 2 MEAS;-; APT,-, PT,-; PCK-UP,-, TCH,-;
 1-4 Wait 2 meas for stnd ack to CP fc LOD;-;-;-;

PART A

- 1-4 (OTR TRNS & PROGRESSIVE CHASSEES) FWD,-, FC,-; SIDE, CLOSE, SIDE,-;
BK,-, SIDE, CLOSE; SIDE,-, FWD TO BJO CHECK,-;
 1-4 Fwd L,-, fwd R to fc wall,-; side L, close R, side L to fc DRW,-;
 bk R DLC,-, side L twd LOD, close R; side L to bjo,-, fwd R
 to check in bjo,-;
- 5-8 FISHTAIL; FWD,-, 2,-; QCK OPEN REVERSE WITH CHECK; REVERSE FISHTAIL;
 5-6 (Fishtail) ALIB of R (W XRIF of L), side R, fwd L, lck RIB of L
 (W LIF of R); fwd L in bjo,-, fwd R in bjo,-;
- 7-8 (Qck open rev) Fwd L trn body to L, side R to LOD, bk L stay in
 bjo check,-; (Rev Fishtail) XRIF of L (W ALIB of R), side L, bk R,
 lck LIF of R (W RIB of L);
- 9-12 BK,-, (RUNNING FINISH) BK,-; SIDE, FWD, (NATURAL TRN) MANUV,-;
SIDE, CLOSE, (HEEL PULL WITH DRAW) TRN BK,-; SIDE,-, DRAW,-;
 9-12 Bk R in bjo,-, (RUNNING FIN SQQ) bk L commence R fc trn slow,-;
 side R & slightly fwd with body to LOD, fwd L in bjo, manuv R,-;
 side L, close R, bk L trn R fc almost to LOD,-; side R to fc LOD,-,
 drag L to R on inside of foot until bent knee hits R leg and stop-
 feet should be slightly separated,-;
- 13-16 RUMBA CROSS; SIDE,-, RUMBA CROSS,-, TRIPLE,-, FWD, LCK;
 13-16 (Rumba Cross) Fwd L with long step and L shoulder lead, ARIB of
 of L (W ALIF of R), side & bk L to trn R fc almost to LOD,-;
 side R to prepare for next rumba cross,-, rumba cross L,R; L,-,
 (Triple chassee) side R, close L; side R with good knee bend
 stretch L side look twd wall,-, trn head bk to bjo fwd L,
 lck RIB of L (W LIF of R);

PART B

- 1-4 TRN IN,-, (CHASSE) SIDE, CLOSE; SIDE,-, BK,-; BK,LCK,BK,BK;
BK,LCK,BK,-;
 1-2 Fwd L trn to fc COH,-, side R, close L; side R blend to bjo fc
 RLOD,-, bk L in bjo,-;
- 3-4 (Qck bk lck 6) bk R, lck LIF of R, bk R, bk L; bk R, lck LIF of R
 (W lck RIB of L both times, bk R,-;
- 5-8 (SLOW RUNNING FIN) BK,-, SIDE,-; FWD,-, FWD,-; FWD,LCK,FWD,FWD;
FWD,LCK, FWD,-;
 5-6 Bk L commence R fc trn,-, side R & slightly fwd with body to LOD,-;
 fwd L in bjo,-, fwd R,-;
- 7-8 (Qck fwd lck 6) fwd L, lck RIB of L, fwd L, fwd R; fwd L,
 lck RIB of L (W lck LIF of R both times), fwd in bjo,-;
- 9-12 MANUV,-, SIDE, CLOSE; SPIN & TWIST;-;-;
 9-10 Manuv R,-, side L, close R; pivot bk L trn R fc $\frac{1}{2}$,-, fwd pivot
 R trn R fc $\frac{1}{2}$,-; side L fc RLOD (W close R to L),-, Hook RIB of L
 (W unwinds M run L, R),-, finish unwind to fc DKW (W cont arnd
 M L to fc him),-, bk & side L,-;
- 13-16 V-6 ON LINE;-; FWD,-, FWD,LCK; WALK,-, 2,-;
 13-14 (V-6) In bjo bk R, lck LIF of R, bk R,-; bk L,-, bk R blend CP
 trn L fc all the way to LOD, side L DLC to bjo;
- 15-16 Fwd R,-, fwd L, lck RIB of L; walk,-, 2 in bjo,-;

PART C

- 1-4 6 QCK TWINKLE;-; FWD,-; CHECK,-; FISHTAIL 5;-;
 1-2 (6 qck twinkle) side L, close R to angle body DLC, XLIB of R (W ARIF of L), side R; fwd L, 1ck RIB of L (W ARIF of L), fwd L in bjo,-;
 3-4 Fwd R to bjo check,-, XLIB of R (W ARIF of L), side R; fwd L, 1ck RIB of L (W 1ck LIF of R), fwd L in bjo,-;
 5-8 MANUV,-; SIDE, CLOSE; BK TC BJO,-; BK, LCK; BK,-; (RUNNING FINISH) BK,-; SIDE, FWD, FWD,-;
 5-6 Repeat meas 9 part B; bk L to bjo fc RLOD,-, bk R, 1ck LIF of R;
 7-8 Repeat meas 9 & 10 part A except straight fwd on last step;-;
 9-12 FWD, LCK, FWD,-; MANUV,-; SIDE, CLOSE; SPIN TRN & STEP BCK;-;
 9-10 Fwd L, 1ck RIB of L, fwd L,-; repeat meas 5 part C;
 11-12 (Spin trn) bk L pivot $\frac{1}{2}$,-, fwd R rise on toe and spin to fc DRW,-; side & bck L,-, bk R CP fc DRW,-;
 13-16 CHASSEE LEFT WITH HOP; CHASSEE RIGHT WITH HOP; FWD, LCK, FWD, LCK; WALK,-, 2,-;
 13-14 DLW side L, close R, side L, hop on L trn $\frac{1}{4}$ R fc;
 DLC side R, close L, side R, hop on R trn $\frac{1}{4}$ R fc;
 15-16 In bjo fc LOD fwd L, 1ck RIB of L (W LIF of R), repeat,-;
 Walk L,-, R to CP fc LOD,-;

REPEAT AREPEAT B to CPREPEAT A MEAS 1-14ENDING

- 1-2 FINISH RUMBA CROSS,-; SIDE,-; WHISK,-; TILT,-;
 1-2 Do not tiddle at end of second rumba cross but step side R fc LOD,-;
 (whisk) hook LIB of R SCP with flat feet and fwd poise,-, change heads and stretch L side of body to look bk over shoulder,-;

PART C OPTIONS FOR CHALLENGE DANCER

- In meas 6-9 you may replace the bk, 1ck; bk,-, and the fwd, 1ck, fwd,-; with pepper pot locks
 Bk R/1ck LIF of R, bk R, 1ck LIF of R, bk R; to running finish
 Fwd L/1ck RIB of L, fwd L, 1ck RIB of L, fwd L; to manuv
- In meas 13-14 you may replace the chasses with hops with bounce chasses
 DLW side L/close R, side L/close R, side L, hop L;
 DLC side R/close L, side R/close L, side R, hop R;

LOVE IS A DANCE

Choreographers: Ted & Mary Fasnacht, 710 Tanglewood Drive, Dunedin, FL 33528; (813) 733-7153
Record: DANCE ALONG #P-6092 (Flip: Charade); Slow record for comfort if desired.
Instructions for man; woman opposite except as noted.
Sequence: ABC, ABC, C Tag. 4-10-'82

INTRO

- 1-4 (1-2)WAIT TWO MEAS;; (3)CHASSE 4; (4)CHANGE OF DIRECTION;
- 1-2 CP fcg wall wait 2 meas (M L & W R free);;
- QQQQ 3 Sd L, cl R to L, sd L, cl r to L;
- SS 4 Turning LF sd & fwd L twd DW,-, sd R twd wall draw L to R no wgt cont LF turn to CP fcg LOD,-;

PART A

- 1-4 (1)OPEN TELEMAR; (2)CURVED FEATHER CHECK; (3)SWITCH TO SCAR (LOD); (4)ZIG ZAG;
- SQQ 1 In CP fcg LOD fwd L,-, starting LF turn sd & fwd R arnd W cont LF turn on ball of R rising to SCP fcg DW, fwd L; (W bk R draw L to R and turn LF on R heel,-, chge wgt to L rising, fwd R in SCP fcg DW;)
- SQQ 2 Fwd R IFW,-, fwd L curving RF, Fwd R outside W to Cont-Bjo fcg RDW check'g fwd motion; (W very small fwd L,-, slight turn LF sd & bk R, bk L;)
- SQQ 3 Recov on L start'g RF turn,-, contin RF turn sd & fwd R twd DC, fwd L to SCAR fcg LOD;
- QQQQ 4 Fwd R (W bk L) start'g LF turn, XL IBR (WXR IFL) to mom Bjo fcg RDC, sd & bk R (W sd & fwd L)turn'g RF, fwd L (W bk R) to SCAR fcg LOD;
- 5-8 (5-6)WALK TO A SIX QUICK TWINKLE;; (7)DOUBLE REVERSE SPIN; (8)CHANGE OF DIRECTION;
- SQQ 5 Fwd R to CP fcg LOD,-, sd L twd DC, cl R to L to Cont-Bjo;
- QQQQ 6 X L IBR (WX R IFL), cl L to R, fwd L in Cont-Bjo, lock R IBL (W lock L IFR);
- SQQ 7 Fwd L rt shldr lead,-, fwd arnd W R turn'g LF, pivot LF on ball of R and tch toe to floor for balance;)W bk R draw L to R for LF heel turn on R heel,-, change wgt to L, fwd R twd LOD/ finish LF turn on R draw L to X IFR take wgt on L;)
- SS 8 Fwd L twd DW,-, sd & fwd R turning LF to CP fcg DC draw L to R no wgt,-;
- 9-12 (9-10)REVERSE TURN FULL;; (11)HOVER; (12)THRU & CHASSE TO CONT-BJO;
- SQQ 9 Fwd L start LF turn,-, stay'g in CP cont LF turn sd & bk R fcg RLOD, bk L in CP fcg RLOD; (W bk R draw L to R no wgt turn LF on R heel,-, change wgt to L rising, fwd R;)
- SQQ 10 Bk R cont LF turn,-, small sd L twd DC, fwd R to Cont-Bjo fcg DW;
- SQQ 11 Fwd L,-, sd R rise on ball, recov L to SCP fcg DC;
- QQQQ 12 Fwd R thru (W fwd L thru) blend to CP fcg wall, sd L, cl R to L, sd L blend to Cont-Bjo;
- 13-16 (13)HALF NATURAL TURN; (14-15-16)V-6;;;
- SQQ 13 Fwd R turn'g RF,-, sd & bk L to CP fcg RDW, bk R; (W bk L brush R to L turn RF on L heel,-, change wgt to R rising, fwd L;)
- SQQ 14 Bk L twd DC,-, bk R rt shldr lead to Cont-Bjo, lock L IFR; (W fwd R,-, fwd L left shldr lead, lock R IBL;)
- SS 15 Bk R,-, bk L,-; (Wfwd L,-, fwd R outside ptr,-;)
- QQS 16 Bk R start'g LF turn, sd & fwd L turn'g LF to Cont-Bjo fcg DW, fwd R,-;

PART B

- 1-4 (1)THREE STEP; (2)FWD,-, FWD, LOCK; (3)FWD,-, FWD, LOCK; (4)FWD,-, SD & DRAW,-;
- SQQ 1 Fwd L start blend to CP,-, fwd R inside ptr, fwd L in CP fcg LOD;
- SQQ 2 Fwd R,-, fwd L left shldr lead to Cont-Bjo, lock R IBL (W lock L IFR);
- SQQ 3 In Cont-Bjo fwd L,-, fwd R, lock L IBR (W lock R IFL);
- SS 4 Fwd R outside ptr,-, fwd & sd L draw R to L no wgt and turn RF to CP fcg DW,-;
- 5-8 (5)HALF NATURAL TURN; (6)BK,-, BK, LOCK; (7)BK,-, BK, LOCK; (8)HESITATION CHANGE;
- 1 5 Repeat Measure 13 Part A except end fcg RLOD;
- SQQ 6 Bk L,-, bk R rt shldr lead to Cont-Bjo, lock L IFR (W lock R IBL);
- SQQ 7 In Cont-Bjo bk R,-, bk L, lock R IFL (W lock L IBR);
- SS 8 Bk L start'g RF turn,-, sd & fwd R twd DC cont RF turn draw L to R no wgt blend to CP fcg LOD,-;

(Continued.....)

PART C

- 1 (1) TRAVELING CONTRA-CHECK; (2) CHAIR - WOMAN SLIPS; (3) WALK & FACE RDW;
(4) START PROGRESSIVE CHASSE;
- SQQ 1 Fwd L to contra check position rt shldr lead,-, cl R to L rising on balls of feet and turn'g to SCP fcg DC, fwd L;
- SQQ 2 fwd R thru relaxing knees for a fwd lunge in SCP keep'g torso vertical and look LOD,-, recov on L, short step bk R turn'g W to CP still fcg DC (W pivot on R and step fwd L in spot just vacated by M's R);
- SS 3 Fwd L curv'g RF,-, fwd R curv'g RF to face RDW,-;
- QQS 4 (Start Progressive Chasse) In CP fcg RDW sd L twd DW, cl R to L, sd L,-;
- 5-8 (5-6) FINISH PROGRESSIVE CHASSE;; (7) CHASSE 4; (8) CHANGE OF DIRECTION;
- SQQ 5 In CP fcg RDW bk R turn'g LF to face DW in CP,-, sd L twd DC, cl R to L;
- SS 6 In CP fcg DW sd L,-, blend to Cont-Bjo fwd R (W bk L),-;
- QQQQ 7 Blend to CP fcg wall sd L, cl R to L, sd L, cl R to L;
- SS 8 Repeat Measure 4 of Intro;

TAG

Note: the last (third) time through Part C, do measures 1 through 7, and add the following:

- SS 8 (8) SIDE,-, THRU,-; (9) JETE POINT;
- S(HOLD) 9 Sd L,-, thru R IFL (W thru L IFR) to SCP,-;
- 10 Slight spring sd L relax left knee into a side lunge keep'g torso vertical (W slight spring sd R relax right knee into side lunge turning LF to RSCP wide vee fcg RDW) M points R toe twd RDW (W points L toe twd wall) keep'g M's left hand at shldr height,-,-,-; (Note: the lunge into the Jete Point will be on the last emphatic chord of music.)

HEAD CUES given above may be used for cueing the dance, with the possible addition of directional cues.

ABBREVIATIONS :

LOD = Line of Dance

CP = Closed Position

DW = Diagonal LOD and wall

SCP = Semi-Closed Position

DC = Diagonal LOD and Center of hall

RSCP = Reverse Semi-Closed Position

RLOD = Reverse Line of Dance

SCAR = Sidecar Position

RDW = RLOD diagonal to wall

Cont-Bjo = Contra-Banjo Position:
 almost CP with shoulders parallel, the partner moving forward should have a left shoulder lead and step outside of partner.

R = Right Foot

L = Left Foot

LF = Left Face

RF = Right Face

END



ROUND DANCER MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

Composers--Eddie & Audrey Palmquist, El Toro, California

LOVELY LADY

(INSTRUMENTAL)

JULY - 1976 --- BOOK 212

Record--TELEMARK #919

-- SEQUENCE: INTRO-A-A-B-A-C-B-A-B-TAG

MEASURES

INTRODUCTION

- 1---4 WAIT; WAIT; APART, POINT, -; SPIN MANUV (CP M Facing RLOD);
 1-4.... OP M facing wall wait 2 meas; Apart L, point R twd ptr,-; M maneuver, side, close facing RLOD (W solo spot spin LF L,R,L) CP;
- PART - A
- 1---8 IMPETUS TO SCP; WEAVE, 2, 3; 4, 5, 6 (Contra Bjo); MANUV: SPIN & TWIST; BK, SIDE/CLOSE, SIDE (Contra Bjo); MANUV:
 1..... (Impetus to SCP) Bk L turn RF, continue turn on L heel close R to L rise on R toe, side & fwd L in SCP (COH LOD)(W fwd R between M's feet heel to toe turning RF, continue turn side L wall & LOD, continue turn brush (rch) R to L side & fwd R LOD & COH SCP);
 2-3.... (Weave) Thru R commence LF turn, fwd L turn LF, side & bk R COH & LOD (CP)(W thru L, side & bk R RLOD & COH face M CP, side & slightly fwd L); Blend Contra Bjo Bk L COH & LOD, side & bk R COH & LOD blend CP commence LF turn, side & fwd L wall & LOD Contra Bjo;
 4..... (Contra Bjo) Maneuver fwd R turn RF, side L LOD & Wall, close R to L (CP RLOD);
 5-6.... (Spin & Twist) Bk L pivot RF 1/2, fwd R heel to toe continue RF pivot, side L slightly around W CP face wall & RLOD; On &/1 ct quickly XRIB of L & unwind RF on both feet, on ball of R continue RF turn rise (now in CP), continue turn step side & bk 1 end CP RLOD & COH (W fwd R between M's feet heel to toe pivot 1/2 RF, continue pivot on L toe, continue turn on L heel close R to L CP W face COH & LOD; As M hooks (right Contra Bjo) W fwd around M quick L/quick R, fwd L turn to face ptr, continue turn step R between M's feet);
 7-8.... (Chasse) CP face wall & RLOD bk R COH & LOD, side L LOD/close R to L, side L blend Contra Bjo; (Manuv) Fwd R turn RF, side, LOD & Wall, close R to L (CP RLOD);
REPEAT PART A
- PART - B
- 1---8 SPIN TURN; BK, SIDE, CLOSE; (Mini Tele Spin) TELEMARK SCP LOD; (W fwd around L/R) SPIN, STEP (CP COH RLOD); (Contra Check) FWD CHECK, REC, SCP (Wall & LOD); (Hover Fallaway) FWD, FWD RISE, REC; BK, BK TURN (W Slip Pivot) SIDE & FWD (Contra Bjo); MANUV, SIDE, CLOSE;
 1-2.... (Spin Turn) Bk L LOD pivot 1/2 RF, fwd on R heel rise to toe turn RF M facing wall & LOD, recover side & bk on L toe (W fwd R heel to toe & pivot 1/2 RF, side & bk on L toe LOD & wall, brush R to L fwd R on toe between M's feet); Bk R COH & RLOD, turn LF side L COH & RLOD, close R to L (CP LOD & COH);
 3-4.... (Mini Tele Spin) Telemark to SCP LOD fwd L COH & LOD commence LF turn, continue turn side R RLOD & COH, continue turn side & fwd L LOD & slightly COH (W bk R commence LF turn bring L to R no wgt, turn on R heel & change wgt to L toe, continue turn side & fwd R LOD); Ct &/1 M holds wgt on L turning body LF, ct 2 spins LF on ball of L to face RLOD & COH in CP, step R near L/hold (W on &/1 runs fwd around M quick L/R to face COH & RLOD, turn LF on R to face M (CP), close L to R);
 NOTE: This is a "couple" figure moving from "SCP" LOD to CP RLOD & COH.
 5..... (Contra Check) CP COH & RLOD fwd L strong step/across upper thighs M's L & W's R on same line flex L knee slightly leave R leg extended pressure on R toes (W R well bk under body toe slightly out do not lower to R heel leave L leg extended)(NOTE: M's L will be between W's feet & all four feet will be on one line), recover bk R turning LF, side L blend SCP LOD & Wall;
 6-7.... (Hover Fallaway) Turning RF 1/4 staying in SCP fwd R, fwd L rise, recover R; SCP bk L COH & LOD, bk R start LF turn, side & fwd L wall & LOD (Contra Bjo)(W bk R leave L leg extended pivot LF on R & slip L toe between M's feet, pivot on L toe step side & bk R LOD & Wall Contra Bjo);
 8..... (Contra Bjo) Maneuver fwd R, side L, close R to L end CP RLOD;
- PART - C
- 4 (CP M face RLOD) BK WHISK; HINGE; W AROUND SCP FWD; LUNGE, REC, BK (W Lunge, recover, slip pivot) CP LOD & COH;
 1..... (Bk Whisk) CP RLOD bk L turn RF, continue RF turn close R near L, XLIB of R loosely (not hook) end SCP COH & RLOD (W fwd R between M's feet turn RF, side L around M twd wall & LOD, XRIB of L);
 2..... (Hinge: M side lunge W L-whisk) M fwd R RLOD & COH, side L COH & RLOD leave R leg extended relax L knee as in a side lunge turn body slightly LF veer R knee in twd ptr (W fwd L COH & RLOD, side R COH & RLOD to face ptr, XLIB of R in a L whisk)(NOTE: 3 changes of wgt for W, 2 wgt changes for M);
 3..... M hold wgt on L turning body to R as W recover on R between M's feet facing ptr CP M turn RF on R as W side L around M turn RF, side & fwd L LOD in SCP;
 4..... (Chair & Slip to CP) SCP LOD thru R check & flex knee, recover L, bk R turn 1/8 LF (W thru L check, recover R, leave L leg extended pivot LF on R & step L between M's feet) end CP LOD & COH;
- 5---8 DOUBLE REVERSE SPIN; TURN, SIDE, DRAW (Drag Hesitation); BK, BK/LOCK, BK; IMPETUS TO SCP;
 5..... (Double Reverse Spin) Fwd L turn LF, side R slightly around W on toe turning LF, tch L to R turning on R toe to face LOD CP (W bk R turn LF, heel turn on R bring L to R transfer wgt to L toe continue turn/side & bk R LOD continue LF turn, continue turn XLIF of R);
 NOTE: Remain in CP through DOUBLE REVERSE SPIN end CP facing LOD.
 6..... (Drag Hesitation) Fwd L turn 1/4 LF, side R LOD, draw L to R blend Contra Bjo RLOD & COH;
 7..... (Bk Lock) Bk L/LOD, bk R/XLIF of R (W XIB), bk R end Contra Bjo RLOD & COH;
 8..... (Impetus to SCP) Bk L heel turn RF, close R to L rise on toe, side & fwd L LOD & COH in SCP (W fwd R outside M in Contra Bjo turn RF, side L turn RF, brush (rch) R to L side & fwd R in SCP);
- 9---16 QUICK WEAVE 4; BK, SIDE, RISE TURN; THROWAWAY OVERSWAY; RISE, CLOSE, FWD (SCP); (In & Out Runs) M OVER BJO BK;
W AROUND SCP FWD; SCP CHASSE; MANUV;
 9..... (Quick Weave 4) SCP COH & LOD dance 4 steps of Weave described in Meas 2 & 3 PART A end Contra Bjo M facing RLOD with timing 1, 2, &, 3 (R, L, R, L);
 10-11.. (Throwaway Oversway) Blend CP bk R LOD commence LF turn, side & fwd L LOD toe diag fwd M & W look LOD leave M's R & W's L extended, rise & commence LF turn leave R leg extended; In 3 cts continue LF turn to face LOD relaxing L knee swivel on ball of L right leg extended straight twd RLOD arch upper part of body away from ptr (W fwd L commence LF turn, side & fwd R look LOD, high on R toe commence LF turn; In 3 cts swivel LF on ball of R face RLOD drawing L passing R slide toe of L straight bk twd LOD reach well bk no wgt on L relaxing R knee arch upper body away from ptr look well over L shoulder; NOTE: The THROWAWAY OVERSWAY is a continuous action - a "picture figure" with M & W's upper body & legs forming an X.
 12..... Rise, close R to L CP Wall, small step side & fwd L blend SCP LOD;
 13-14.. (In & Out Runs) SCP LOD M fwd R twd wall & LOD XIF of W starting RF turn, side L wall & LOD, bk R LOD in Contra Bjo facing RLOD (W fwd L, fwd R between M's feet, fwd L blend Contra Bjo); Bk L turn RF, side R LOD between W's feet continue RF turn, side & fwd LOD blend SCP (W fwd R around M, side L LOD & Wall continue RF turn, side & fwd R LOD blend SCP);
 15..... (SCP Chasse) Thru, fwd/close, fwd;
 16..... Maneuver, side, close (CP facing RLOD);
- DANCE PART B
 DANCE PART A
 DANCE PART B

TAG ENDING: CP RLOD DIP L SIDE WALL IN REVERSE SCP FACING COH.

MALTESE MELODY

June 1982

Composers: George & Mady D'Aloiso, 2240 Vamco Drive, Bellbrook, Ohio 45305 (513-848-4820)
 Record : Decca 732471 "The Maltese Melody" by Bert Kaempfert Slow to 39
 (Flip Side of "One Lonely Night")

Type Dance: Paso Doble
 Sequence : INTRO A A B A INTERLUDE1 C INTERLUDE2 A B C ENDING

INTRO

- 1-4 WAIT, WAIT, FWD, RUN/2; SLIDE, -, -, -; W SOLO ROLL, 2, 3, 4; 5, 6, *, -, M CL;
 1- Both fcg DW with M approx 4' beh W both with L hnd on hip L leg bent L toe LOD pt at floor & R arm gently curved overhead palm fcg LOD wait, wait, M fwd L, run fwd R/L DW passing in front of W while making a complete vertical circle with the R arm by bringing the arm down beh & also bring the L arm up to pt LOD (W stays holding the opening pos);
 2- M hold arms where they are & slide on R keeping L leg bk, -, -, - (W still holds the opening pos);
 3- M holds his pos for the meas -, -, - (W solo LF roll DC L, R, L, R);
 4- M -, -, *, -, cl L to R DW (W continue solo LF roll DC L, R, assume beginning pos fcg wall, -);
- 5-8 KICK, BALL/CHG, TRN, TRN; KICK, BALL/CHG, TRN, TRN; KICK, BALL/CHG, TRN, TRN; KICK, BALL/CHG, TRN, TRN;
 5- Working solo M with both hnds on hips kick R fwd, cl R slightly bk of L/rec L, spot trn RF 1/8 rk bk R, rec L (Note: W in these 4 meas will curve on the LOD ad of M arnd M ending CP wall). (W with skirt in both hnds swishing kick L fwd, cl L slightly bk of R/rec R, fwd trng RF L, bk trng RF R ending fcg DC);
 6- M repeat beats 1 & 2 meas 5, spot trn RF 3/8 rk bk R, rec L (W repeat beats 1 & 2 meas 5, bk trn RF L, fwd trn RF R end fcg RDW);
 7- M repeat meas 6 (W repeat meas 5);
 8- M repeat meas 5 (W repeat meas 6) ending CP wall;

PART A (Chassé Capé)

- 1-8 APPEL, FWD, MNVR, BJO; BK, HOOK, TRN, SD/CL; SD, HOOK, TRN, SD/CL; SD, HOOK, TRN, SD/CL; PRESS LINE, -, -, -; KICK, FWD, 2, -; TWIRL, 2, -, CL;
 1- CP fcg wall strong lowering action (stamp) in place R, SCP fwd L, mnvr R (W fwd L), ad L (W fwd R) to bjo fcg RLOD;
 2- Bk R, toe in L XIBR (W strong R twd wall), trn RF fwd R (W bk L) bjo LOD; fc ptr & wall ad L/cl R not quite bringing ft tog;
 3- Sd L, toe in R XIBL (W strong L twd COH), trn LF fwd L (W bk R) SCAR LOD, fc ptr & COH sd R/cl L not quite bringing ft tog;
 4- Sd R, repeat beats 2, 3, 4 meas 2;
 5- Repeat beats 1, 2, 3 meas 3, fwd R startin g to trn slightly RF (W LF) bringing jd hnd thru twd LOD shoulder high;
 6- Press line by pointing L (W R) LOD with pointed toe tching floor & knee bent & outside arms extended ad shoulder high, -, -, -;
 7- Kick L twd LOD, fwd L, fwd R, - (W fwd R curving to wall);
 8- M -, -, -, cl L (W RF twirl L, R, curve L, curve R) CP wall;

PART B (Short Fregolina)

- 1-4 APPEL, FWD, MNVR, BJO; BK, TRN, CL, -; -, -, -, W SPIRAL; -, -, TRN, CL;
 1- Repeat meas 1 PART A;
 2- Bk R, toe in L XIBR RF trn to fc COH, cl R both hnd jd pushing W away (W bk L twd DC) to arm's length, - (W cl R arms still extended);
 3- Lead W from R sd to L sd -, -, - raising R arm & lowering L arm trng W into LF spiral (W fwd L, R, L passing in front of M curving to L to end on M's L sd, spiral by making a complete LF spin on R to end with L crossed loosely in front of R without weight);
 4- M -, -, trn RF to wall, cl L (With both hnds still jd W curve LF beh M L, R, L, cl R to fc ptr) CP wall;
- 5-8 Repeat meas 1 thru 4; ; ; ;

INTERLUDE1 (Leg Up Wheel)

- 1-4 APPEL, FWD, MNVR, BJO; BK CK, REC, WHEEL, 2; (W Leg Up) WHEEL, 2, 3, 4; 5, 6, 7, 8;
 1- Repeat meas 1 PART A;
 2- Bjo bk ck R (W fwd L start curve to wall), rec L (W fwd R still curve to wall), wheel R, L bjo DW;
 3-4 (W assumes front leg attitude by raising upper L leg parallel to the floor & lower leg at rt angle the tilt inner L thigh so it is causing the lower L leg to cross in front of W body and W standing on ball of R) wheel one full trn to fc wall with W on one ft R, L, R, L, R, L, R, L;

MALTESE MELODY (Continued)

PART C (The Twists 3 times)

- 1-4 APPEL, FWD, MNVR, BJO; HOOK/TRN, MNVR, SD, HOOK/TRN; MNVR, SD, HOOK/TRN, CL;
PT SD, CL, TRN, CL;
- 1- Repeat meas 1 PART A;
 - 2- Hook R XI BL(W strong heel lead L twd wall)/trn RF in place L (W ck R) bjo LOD, mnvr R(W bk L) bjo DW, sd L(W heel trn) bjo RDW, repeat beat 1;
 - 3- Repeat beats 2, 3, & 4 meas 2, cl R CP LOD;
 - 4- Sway twd COH pt L twd COH, straighten up cl L, trn RF R CP wall, cl L CP wall;
- 5-8 Repeat meas 1 thru 4; ; ; ;
 9-12 Repeat meas 1 thru 4; ; ; ;

INTERLUDE 2 (Grand Circle & Throwout)

- 1-4 APPEL, FWD, XIF, -(W GRAND CIRCLE); -, -, -, -; APPEL, FWD HOOK, TRN; -, -, FC, CL;
- 1- Repeat beats 1, & 2 PART A, XRIF of L(W XLIF of R), M begins to unwind (W begins prancing steps R);
 - 2- M continues to unwind to CP COH with R ft free(W continues prancing steps curving arnd ptr L, R, L, R);
 - 3- Repeat beats 1, & 2 PART A but twd RLOD, XRIB of L(start leading W into LF twirl W L) M fcg RDW, trn LF L to fc RLOD(W finish LF twirl ending DC fcg ptr);
 - 4- Both start individual vertical circles with M R & W L arms bringing the arms fwd & up while M holds(W deep R knee bend with L leg extended well twd RDW), both finish the vertical arm circle while both hold, fwd R to fc ptr & wall while pulling W up out of the deep knee bend(W keep weight on R), cl L(W tch L to R);

ENDING

- 1-6 APPEL, FWD, MNVR, TRN/FAN; BK, SD, THRU, TRN/FAN; BK, SD, THRU, FWD;
(W Solo Roll) CK, REC, -, -; -, -, ARM UP, -; *KNEEL, -, -, ARM UP;
- 1- Repeat beats 1, 2, & 3 PART A, & RF trn to SCP RLOD/keeping M L(W R) on the floor relaxing M R(W L) leg describe a wide CCH(W CW) arc going from RLOD twd LOD staying fcg RLOD M on the outside;
 - 2- Bk L LOD SCP RLOD, sd R CP COH, fwd L RSCP LOD, repeat beat 4 meas 1;
 - 3- Repeat beats 1, 2, & 3 meas 2, fwd R;
 - 4- Ck fwd L, rec R, -, -(W LF roll twd LOD R, L, R, L);
 - 5- -, (W continue LF roll R), -(W continue LF roll L to look at ptr who is approx 10' away), both assume the starting pose from the intro except for fcg each other, -(W start LF roll L twd ptr);
 - 6- *Kneel on L knee with R knee pointed twd wall(W continue LF roll R), -(W continue LF roll L), -(W continue LF roll R/L), with R hnd M catches W as she drops onto his R thigh & W lands below the small of the bk & W extends both arms over her head arching to tch the floor & M has R under W & L arm straight up in the air;

Notes on the asterisked items:

INTRO *A deep knee bend to the floor can be used for demo purposes.
 **If you do use the deep knee bend, you will have to rise at this point.

ENDING *Kneeling and the drop for the woman is the demo technique.
 For a milder approach, do not kneel, catch her at the small of the back and let her arch back as much as she wants.



ROUND DANCER MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

JULY-AUG-69 BOOK - 136

Composers-- Phil & Norma Roberts, 2108 Carlton Dr., New Albany, Ind.

Record--DECCA #32329 "BERT KAEMPFERT" - "MISTER SANDMAN"

Position--SCP - LOD for INTRO & DANCE.

Footwork - Opposite, directions for M except as noted.

MR. SANDMAN

INTRO: SCP - wait 2 quick drum beats.

PART - A

MEASURES

- 1---4 ROCK, -, REC, -; BK, TURN, -, FWD (to LOP), -; ROCK, -, REC, -; TWIRL, -, 2 (to SCP), -;
1..... In SCP facing LOD rock fwd L, -, recover R, -;
2..... Step bk RLOD L turning RF to LOP, -, fwd R, -;
3..... Rock fwd L, -, recover R turning LF to face ptr & wall, -;
4..... Step swd LOD L, -, fwd LOD R (W twirl RF under Lead Hands R, -, L to SCP), -;
5---8 FWD, -, FACE, -; (Chasse) SIDE, CLOSE, SIDE, CLOSE; SIDE, -, THRU, -; PIVOT, -, 2 (to CP), -;
5..... SCP LOD L, -, fwd R turning to face wall CP, -;
6..... Swd LOD L, close R, swd L, close R;
7..... Swd slow L, -, thru slow R (to SCP), -;
8..... Blend to CP do a RF couple pivot L, -, R (to face LOD CP), -;
9---12 (Sciss) SIDE, CLOSE, CROSS (to SCar), -; FWD, LOCK, FWD (check), -; (Hitch) BK, CLOSE, FWD (to CP), -; SIDE, CLOSE, CROSS (to Bjo), -;
9..... CP facing LOD step swd twd COH L, close R, XLIF to diag SCar, -;
10..... Progress diag fwd LOD & WALL R, lock L in bk of R, fwd R to check fwd progress, -;
11..... Bk RLOD L, close R, fwd L (to CP), -;
12..... Swd twd wall R, close L, XRIF to diag Bjo, -;
13-16 FWD, LOCK, FWD (check), -; BK, CLOSE, FWD, TURN (to face wall CP), -; VINE, 2, 3, 4; SIDE, DRAW, -, CLOSE (to SCP);
13..... Diag fwd LOD & COH L, lock RIB of L, fwd L to check fwd progress, -;
14..... Bk RLOD R, close L, fwd R turning to face wall CP, -;
15..... Vine LOD swd L, XRIB, swd L, XRIF (W also XIB-XIF) to SCP;
16..... Quickly turn to CP facing wall step swd LOD L, draw R to L in 2 cts, -, close R (to SCP facing LOD);

PART - B

- 1---4 FWD TWO-STEP; FWD TWO-STEP; FWD, -, PICKUP, -; RUN, 2, 3, 4;
1-2.... SCP do 2 fwd two-steps LOD L, R, L, -; R, L, R, -;
3..... Fwd LOD L, -, fwd R pickup W to CP, -;
4..... Run twd LOD L, R, L, R;
5---8 FWD, -, SIDE, CLOSE; BK, TURN, -, SIDE, -; FWD/CHECK (Bjo), -, REC, -; BK, CUT, BK, -;
5..... Fwd LOD L, -, swd twd wall R, close L;
6..... Bk RLOD R turning to face COH CP, -, swd RLOD L, -;
7..... Turn to Bjo facing RLOD & check fwd R (W bk L), -, recover bk LOD L, -;
8..... Bjo bk LOD R, cut LIF of R, bk R, -;
9---12 BK/PIVOT, -, SIDE, CLOSE (to SCP); THRU, -, SIDE, CLOSE (to CP); (Slow Whisk) FWD, -, SIDE, -; HOOK, -, THRU, -;
9..... Step diag bk LOD & WALL L starting a RF pivot, -. short swd step twd wall R, close L (W step fwd XIF of M on R, -, swd twd wall L turning RF to face LOD, close R) to end SCP facing LOD;
10..... Step thru LOD R, -, swd LOD L to face wall CP, close R;
11..... CP fwd twd wall L, -, swd RLOD R, -;
12..... Lightly draw L to R & hook L toe IB of R heel rising slightly on L, -, reach thru LOD R to SCP, -;
13-16 (Slow) VINE, -, 2, -; 3, -, 4, -; TURN TWO-STEP; TURN TWO-STEP;
13..... Swd LOD L, -, XRIB of L (to LOP), -;
14..... Swd L, -, XRIF of L (to SCP), -;
15-16.. 2 RF turning two-steps L, R, L, -; R, L, R, -; (to face LOD SCP)

REPEAT PART B ENDING IN CP FACING LOD

PART - C

- 1---4 FWD, -, TURN, -; SIDE, CLOSE, TURN, LIFT; TURN, LIFT, BK, CLOSE (to OP); FWD, -, PICKUP, -;
1..... CP fwd LOD L, -, fwd R turning to face wall CP, -;
2..... Swd LOD L, close R, swd L turning RF to face RLOD LOP, rise slightly on L & lift R keeping toe pointed twd floor;
3..... Step bk slightly past L on R turning on around RF to face LOD OP, rise slightly on R & lift L keeping toe pointed twd floor, bk RLOD L, close R;
4..... OP fwd LOD L, -, fwd R to pickup W to CP, -;
5---8 FWD/TURN, -, SIDE, CLOSE; BK/TURN, -, SIDE, CLOSE; FWD/TURN, -, SIDE, CLOSE; BK/TURN, -, SIDE, CLOSE;
*NOTE: These are 4 diamond box turns - LF - the first turn is 1/8 to diag facing LOD & COH; Each turn thereafter is a 1/4 turn, each one ending on the diag. End the last box turn facing diag LOD & WALL CP;
9---12 FWD, -, ROCK/SIDE, REC (to Bjo); FWD, -, RUN, 2; FWD, LOCK, FWD, -; MANUV, -, SIDE, CLOSE;
9..... Fwd diag LOD & WALL slow L, -, rock swd R, recover fwd L (to Bjo facing LOD);
10..... Fwd LOD R, -, run fwd L, R;
11..... Bjo fwd L, lock RIB of L, fwd L, -;
12..... Turn RF maneuvering IF of W to CP diag facing RLOD & WALL, -, step diag swd LOD & WALL on L, close R to face RLOD CP;
13-16 PIVOT, -, 2, -; ROCK, -, REC, -; (Hitch) BK, CLOSE, FWD, CLOSE; DIP, -, REC, -;
13..... Bk LOD do a couple pivot 2 slow cts L, -, R (to face LOD CP), -;
14..... Rock fwd LOD L, -, recover bk R, -;
15..... Hitch 4 cts bk RLOD L, close R, fwd L, close R;
16..... Dip bk RLOD L, recover fwd R (CP facing LOD), -;

REPEAT PART C W RECOVERING TO SCP FACING LOD FOR ENDING

ENDING: Repeat meas 1-6 of PART A retarding with music. Step apart.

PA Polka

Choreography: Bob & Rosemary Holiday, 36633 N. Nathan Hale Dr., Lake Villa, IL 60046
Record: MCA 60012, "Pennsylvania Polka"
Sequence: Intro-A-Inter-B-Inter-A-Inter-B-A-End

MEAS

INTRO

- 1-4 WAIT; WAIT; FWD,2,3,KICK; BK,2,3,TCH;
 1-2 In OP/LOD wait 2 meas;;
 3-4 Fwd LOD slightly away from partner,2,3,kick R; Back,2,3,tch; end Bfly LOD

PART A

- 1-4 AWAY/STEP,STEP,TOG/STEP,STEP; AWAY/STEP,STEP,TOG/STEP,STEP; CIRCLE AWAY/2,STEP, AROUND/2,STEP; TOG,2,3,4;
 1-2 In Bfly progressing LOD away/step,step, tog/step,step; Repeat;
 3-4 M circle away left face (W right face)/2,step, toward center/2,step;
 Walk tog,2,3,4; end Bfly.
- 5-8 AWAY/STEP,STEP,TOG/STEP,STEP; AWAY/STEP,STEP,TOG/STEP,STEP; CIRCLE AWAY/2,STEP, AROUND/2,STEP; TOG,2,3,4;
 5-8 Repeat meas. 1-4 except walk to waist hold W arm around man's waist with man's arm over woman's.
- 9-12 STEP/CL,STEP TRN,STEP/CL,STEP TRN; STEP/CL,STEP TRN,STEP/CL,STEP TRN;
STEP/CL,STEP TRN,STEP/CL,STEP TRN; STEP/CL,STEP TRN,STEP/CL,STEP TRN (W trans);
 9-12 (Polka Wheel in 8 two-steps) Step/cl, step turn 1/8 right face, step/cl, step trn 1/8 right face; Repeat;;; end fac LOD (W trans on 8th two-step meas. 12: step L,step R to identical footwork)
- 13-16 HEEL,TOE,STEP/CL,STEP; HEEL,TOE,STEP/CL,STEP; HEEL,TOE,STEP/CL,STEP;
HEEL,TOE,STEP/CL,STEP (W trans);
 13-16 Traveling diagonally in and out. L heel in front of R no weight, L toe in front no weight, step L/close R, step L; Repeat with R heel and toe; Repeat with L heel and toe; Repeat with R heel and toe (W trans on meas. 16 Heel, Toe, step R, step L to opposite footwork);

INTERLUDE

- 1-2 FWD,2,3,KICK; BK,2,3,TCH;
 1-2 Same as Intro meas. 3-4 end Bfly;;

PART B

- 1-4 STEP,KICK,STEP,KICK; STEP,KICK,STEP,KICK; FWD,2,3,KICK; FAC,TCH,CLAP/CLAP,CLAP;
 1-4 Maintain Bfly handhold progressing LOD step, kick LOD, step, kick LOD/Wall;
 Repeat; In OP fwd LOD,2,3, kick R; Face R, tch L, clap/clap,clap;
- 5-8 STEP,KICK,STEP,KICK; STEP,KICK,STEP,KICK; FWD,2,3,KICK; FAC,TCH,CLAP/CLAP,CLAP;
 5-8 Repeat meas 1-4.
- 9-12 RK,REC,CROSS/SI,CROSS; KICK,SWIVEL,THRU/2,STEP; TURN/2,STEP,TURN/2,STEP;
TWIRL,2,WALK,2;
 9-10 In Bfly rock si L LOD, recov R, cross/side cross to RLOD; Kick R RLOD, bend right knee turn body and swivel thru on L, thru/2,step (R/L,R) to CP/LOD;
 11-12 Two right face turning two-steps; LOD twirl,2, walk,2; Mod. OP
- 13-14 STEP/CL,STEP AROUND,STEP/CL,STEP AROUND; STEP/CL,STEP AROUND,STEP/CL,STEP AROUND;
 13-14 (Polka Twirl W) Lead hands joined man two-steps (4) around W(clockwise) to LOD. W right hand over her head left face twirl in (4) two-steps in place
- 15-16 STEP/CL,STEP AROUND,STEP/CL,STEP AROUND; STEP/CL,STEP AROUND,STEP/CL,STEP AROUND;
 15-16 (Polka Twirl M) Lead hands joined woman two-steps (4) around M (counter-clockwise) to LOD. M turns right face in (4) two-steps in place.

END

- 1-2 HEEL,TOE,STEP/CL,STEP; HEEL,TOE,PT;
 1-2 Repeat meas 13 Part A; Heel R, toe R, point toe R and raise outside hands high;

"POP GOES THE MOVIES"

Composers: Jack & Muriel Raye-2031 Victoria Cir. Macon, Ga. 31204 (912)474-9964
Record: Arista AS-066C (Medley) A-Pink Panther P-Days of Wine & Roses
Footwork: Opposite throughout. C-The Shadow of Your Smile
Rhythm: Two Step-Foxtrot-Rumba Time-3:3 Min.
Sequence: Intro-AA-BB-CC-Ending.

Meas: Intro:
1-4 (Op Fcg) Wait; wait; Apt, -, Pt, -; Top (to bfly), -, tch, -;
1-4 In Op fcg wait 2 meas then str Intro to bfly fcg wall.
5-6 SLOW VINE TWIRL 4 ;; (to Sep)
5-6 Step Sd L, -, xrib of L, -, Sd on L, -, xrib of L, -; (W Twirl RF)

PART A -(Pink Panther- I; 16 Min) (Two Step)

1-4 Two Fwd Two Steps;; Bfly Lunge Sd, -, Rec bfly, - Tilt Pk Thru, -, Rec, -, SCP, -;
1-4 In Sep do 2 fwd 2 steps Lod L, R, I, ; R, -, R, -; Blending to bfly wall
Lunge Sd twd Lod on L, -, Rec on R retaining bfly Pos, -; Bfly Tilt Rock
thru twd Rlod (Lowering Mans L - raising P hand), -, Rec on R, -;
5-8 Two Fwd Two Steps;; (Semi) Lunge, Twist, -; Behind, Sd, Thru, -;
5-6 Repeat action of Meas 1-2 Part A ending Sep;;
7-8 Lunge Fwd Lod L, Twist to R/Sep looking twd PICD, -; Behind R, Sd L,
Thru R to Sep, -;
9-12 Two Fwd Two Steps;; Slow Twist Vine Four to Fic ;;
9-10 Repeat action of Meas 1-2 Part A ending Sep ;;
11-12 Sd L Lod, xrib to Scar Rlod (wxif), Sd L Lod, xrib (wxib) to Bjo DCCH;;
13-16 (Whaletail) Fishtail ; Sd, Cl, xib, Sd; Fwd, Lk, Fwd, Lk; Walk, -, Fc out, -;
13-14 XLIB, Sd twd Wall on R, Fwd Lod on L, Lk R behind L; Sd twd Coh on
L, Cl R to L, XLIB, Sd twd Wall on R; (Meas 13-14 are known as a Whaletail)
15-16 In Bjo fwd L, Lk R, Fwd L, Lk R: Walk Fwd L, -, Fc wall on R (CP);
17-18 Slow Vine Twirl Four ;; (to Sep)
17-18 Repeat action of Meas 5-6 of Intro;;

REPEAT PART A PICKING W UP TO CP LOD ON LAST STEP OF PART A:

PART B (Theme from days of wine & roses) (Fox Trot)

1-4 (Diamond Trn) Fwd trn, -, Sd, Bk; Bk Trn, -, Sd Fwd; Fwd Trn, -, Sd, Bk;
Bk Trn, -, Sd, Fwd; (to CP)
1-4 Fwd L to Bjo diag Lod & COH trng LF, -, Sd & Bk R, Bk L; Bk R diag
Lod & Wall trng LF, -, Sd & Fwd L, Fwd R; Fwd L diag Rlod & Wall trng LF, -,
Sd & Bk R, Bk L; Bk R diag Rlod & Coh trng LF, -, Sd & Fwd L, Fwd R; (To CP lod)
5-8 Fwd, -, Run, 2; Fwd, -, Run, 2; Trn L, -, Sd, Cl; Trn L, -, Sd, Cl;
5-6 CP fcg Lod Fwd L, -, Fwd R, L; Fwd R, -, Fwd L, R; end CP lod.
7-8 CP fcg Lod Fwd L trng LF, -, Sd R, Cl I to R; Bk R trng LF, -, Sd L,
Cl R to L end CP Diag Lod/Wall.
9-12 Hover (to SCP LOD/COH); Weave, 2, 3-; 4, 5, 6, -; (Bjo) Fwd, -, Fc, Cl;
9- In Cp step fwd twd Lod/Wall Sd R, Rec L to Sep Lod/Coh ;
10-11- (Weave-6) Sep fcg Lod/Coh step thru on R commence LF trn, Fwd L
twd Coh trn LF, Sd & Bk R Coh/Lod; Bk L twd Lod in Mod-Bjo, Bk R commence
LF trn, still in Bjo Fwd L to Lod;
12- In Bjo/Lod step Fwd R, -, Step Lod on L trng to Fc Wall, Cl R to L;
13-16 Whisk, -, 2, 3; Pickup, -, 2, 3 (Sear); Twinkle out, -, Sd, Cl; Twinkle In, -, to CP;
13-14 Fwd L to Wall, Sd R Rlod, XLIB of R to V-Sep; Fwd Lod on R picking
W up to Cp Lod - Sd L, Cl R blending to Scar Lod/Wall.
15-16 Fron Scar progressive twinkles XLIF (WXIB), -, Sd R, Cl L blending
to Bjo; XRIF (WXIB), -, Sd L, Cl R blending to CP-Lod;
REPEAT PART B

PART C (The Shadow of your Smile) (1:07 Min-Rumba)

1-4 (Cucarachas) Sd, Rec, Cl, -; Sd, Rec, Cl, -; (Box) Sd, Cl, Fwd, -; Sd, Cl, Bk, -;
1-2 Cp lod Step Sd L (check), Rec R, Cl L, -; Sd R (check), Rec L, Cl R, -;
3-4 Sd Coh L, Cl R, Fwd L, -; Sd R, Cl L, Bk R, -;
5-8 (W under) Sd, Cl, Trn to L Op, -, Wheel RF, 2, 3, -; Wheel RF, 2, 3, -;
On Around 2, 3, -; To CP LOD
5-8 Drop R Handhold Step Sd L leading W under raised lead hands, Cl R,
Fwd L trng to L op DLOD; Staying in L CP Pos with arms touching to the
elbows wheel RF in place, 2, 3, to Fc RLOD; Wheel RF in place, 2, 3, to Fc
LOD; Step in place, 2, 3 to stay Fcg LOD as W continues circle to CP-LOD;
9-12 (Prog Scis) Sd, Cl, XIF, -; Sd, Cl, XIF, -; Rock Fwd, Rec, Bk, (W trn to Vars)-;
Back, Two, Step, -;
9-10 Progressing Lod Sd L, Cl R, XLIF to Scar, -; Sd R, Cl L, XRIF to Bjo, -;
11-12 In Bjo Rock Fwd L, Rec R lead W to Vars, Bk L (W Rock Bk R Rec/trn on
L (RF trn) to Vars-Bk R) ; Back on R, Cl L Bk R, -;
13-16 Rock Bk, Rec, Fwd, -; Lariat-9 ;;;
13- Man Rk Bk L, Rec R, Fwd L, -;
14-15-16- Lariat movement hands joined W circles LF around behind &
around to Fc Ptr CP LOD (M does 9 steps in place as W circles in 9)
REPEAT PART C :

ENDING

1-4 Slow Fwd, -, Trn to Wall, -; (Twist) Vine, -, 2, -; 3, -, 4, -; Sd Corte, -;
1-4 Walk Fwd L, -, trn to Fc Wall on R (CP), -; Progressing Diag LOD &
Wall Sd L, -, behind R, -; (WXIF) Sd L, -, in Front R, -; (WXIF) Sd L, trng to
Reverse/SCP Leaving R extended twd RLOD toe pointing to Floor.

REMEMBER SEPTEMBER

B (con't.)

- 5 QQQ&Q Rk Apt L, Rec R, Fwd L, cl R to L/Fwd L;
- 6 Q&QQQ Min place R,L/R, (W spin RF L,R/L) Rk Apart L, Rec R;
- 7 Q&QQQ Fwd L, cl R to L/Fwd L strtg RF trn, cont. trng R beh L, Side R; (W Fwd R, L/R to Cp strtg RF trn, cont. trng L,R)
- 8 Q&QQQ Cont. trng Side R, L/R end fcg wall, (W cont. trng L,R/L) Rk Bk L to Semi, Fwd R small step picking W up to Cp fcg LOD;

C

- 1-5 CHECK/FWD, REC, SIDE CHASSE; CHECK/FWD, REC, SIDE CHASSE; WHISK; THRU - WEAVE 6;;
- 1 QQQ&Q Fwd L twd DLW small step/check, Rec R, Si L, cl R to L/Si L fc L&C;
- 2 QQQ&Q Fwd R twd DLC small step/ck, Rec L, Si R, cl L to R/ Si R fc L&W;
- 3 SQQ Fwd L,-, Side & Fwd R, Hook L IBR to "V" semi;
- 4-5 SQQ Fwd R,-, Fwd L strtg LF trn, Side & Bk R; Bk L fc RLOD, Bk R, QQQQ Bk L trng LF fc DLW, Fwd R to Bjo; (W Fwd L trng LF in front of M,-, Side & Bk R, Side L; Fwd R, L, Side & Bk R, Bk L;)
- 6-8 3 STEP; 1/2 NATURAL TURN; SLOW PIVOT,-, 2,-;
- 6-7 SQQ Fwd L,-, R, L; Fwd R twd L&W strtg RF trn,-, Side & Bk L, Bk R fc RLOD; (W Bk L strtg RF trn,-, bring R to L no wgt (heel trn) chg wgt to R, Fwd L between M's feet;)
- 8 S S Bk L strtg RF trn,-, continue trng Fwd R fc LOD,-;
- 9-12 SYNCO HITCH 4, FWD, LOCK; SYNCO HITCH 4, FWD, LOCK; PROG CHASSE TO RGT; BACK WEAVE 4;
- 9 Q&Q&QQ Fwd L small step/cl R to L/Bk L/cl R to L, Fwd L, Lock RIBL;
- 10 Repeat above
- 11 SQ&Q Fwd L trng LF fc COH,-, Side R/cl L to R, Side R fc DRC;
- 12 QQQQ Bk L strt LF trn, Bk R still trng, Si & Fwd L, Fwd R Bjo fc DLW;
- 13-16 3 STEP; MOVING THRU HOVER CORSS;; FWD, SIDE, DRAW,-;
- 13 SQQ Fwd L,-, R, L;
- 14-15 SQQ Fwd R strtg RF trn,-, cont. trng Side L, Si & Fwd R fc DLC; QQQQ Fwd L XIFR (CBMP) bring W to strt crossing in front of M, Fwd R,L,R to Bjo fc DLW; (W Bk L strtg RF trn,-, bring R to L no wgt (heel trn) chg wgt to R, Bk L to S/Car; Bk R crossing in front of M, Bk L,R,L to Bjo;)
- 16 QQS Fwd L, Side R, Draw L to R no wgt fc DLC,-; blend to wall for "B"

ENDING

Meas 7,8 - Part A - NATURAL WEAVE - on 6th step of Natural Weave step Side L fcg wall & do a Side Corte;

SUPER TROUPER CHA CHA CHA

BY: STEVE & FRANNY BRADT 15138 INA DRIVE, PHILADELPHIA, PA. 19116 215-676-8545

RECORD: TELEMAR DANCE RECORDS #944 CHARLES BARLOW

SPECIAL NOTE: THIS DANCE IS WRITTEN ON THE 4&1 TIMING CONCEPT. ALL MEASURES AFTER THE INTRODUCTION START ON BEAT #2 AND INCLUDE THE FIRST BEAT OF THE FOLLOWING MEASURE.

INTRODUCTION

MEAS: Wait in OP FC, M's R foot/L's left foot free. Man facing wall.

1--4 WAIT; TIME STEP; TIME STEP; CUBAN BREAK;

- 1. Wait;
- 2. Sd R, XLIB of R, rec R, sd L/cls R to L;
- 3. Sd L, XRIB of L, rec L, sd R/cls L to R; sd R, (this is the extra step)
- 4. Crs LIF of R/rec R, sd L/rec R, crs LIF of R/rec R, sd L;

PART I

1--4 CUBAN BREAK; 1/2 BASIC; ALEMANA; NATURAL OPENING OUT/CLOSED HIP TWIST;

- 1. Crs RIF of L/rec L, sd R/rec L, crs RIF of L/rec L, sd R; (men's L/lady's R hands)
- 2. Rk fwd L, rec R, sd L/cls R, sd L;
- 3. Rk bk R, rec L, sd R/cls L, sd R; (W-fwd L commencing RF turn under joined hands fwd R still turning, sd L/cls R, sd L; end loose CP fc wall)
- 4. Sd L turning body slightly to the right leading lady to break bk in SCP, rec R, small chasse sd L/cls R, sd L; (W-bk R turning 1/2 to fc wall in SCP, rec L commencing turn to fc partner, sd R/cls L, sd R turning 1/4 RF to fc LOD;)

5--8 FAN; HOCKEY STICK;; CUBAN BREAK WITH A TURN;

- 5. Rk bk R, rec L, sd R/cls L, sd R; (W-fwd L, turning LF step bk & sd R, bk L/cls R, bk L to end fc RLOD;)
- 6. Rk fwd L, rec R, sd L/cls R, sd L; (W-cls R to L, fwd L, fwd R/cls L, fwd R to end in front of man-still fc RLOD-arms making a window;)
- 7. Rk bk R with a slight turn to the R, rec L, sd R/cls L, sd R commencing RF turn to end LOP fc RLOD; (W-fwd L turning LF under joined hands, bk & sd R still turning to fc partner, sd L/cls R, sd L commencing LF turn to LOP RLOD;)
- 8. Crs LIF of R/rec R, sd L/rec R, crs LIF of R/rec R, turn 1/2 LF to end fc LOD OP;

9--12 CUBAN BREAK WITH A TURN; SPLIT CUBAN WITH TURNS; NEW YORKER; SPOT TURN;

- 9. Crs RIF of L/rec L, sd R/rec L, crs RIF of L/rec L, turn 1/2 RF to LOP fc RLOD;
- 10. Crs LIF of R/rec R, turn 1/2 LF end LOD OP, crs RIF of L/rec L, turn 1/2 RF end in LOP fc RLOD;
- 11. Rk fwd L twds RLOD (man's R/lady's L arm shoot up past ear-straight up), rec R commencing to face, sd L/cls R, sd L;
- 12. Thru twd LOD R turning LF, fwd L still turning to fc, sd R/cls L, sd R ending BFLY fc wall;

13--16 CROSS BASIC; CROSS BASIC; CROSS BASIC/LADY SPRIAL ENDING; TWIRL OUT TO 3 CHA's;

- 13. -/crs LIF of R commencing slight turn to left, sd & bk R, sd L/cls R, sd L to end BFLY fc DWL;
- 14. -/crs RIF of L still turning to left, sd & fwd L, sd R/cls L, sd R to end in BFLY fc DCL;
- 15. -/crs LIF of R still turning left, sd & bk R, sd L/cls R, sd L to end fc DCR; (W-spirals LF on R on last step of measure)
- 1. Rk bk R, rec L turning LF fc DWR, fwd R/1k LIB of R, fwd R (arm extended fwd & to the sd on the cha); (W-still turning LF turns under joined hands bk L, bk R to end fc DCL, bk L/1k RIF of L, bk L - arm extended bk & sd- look at arm;)

Note: measures 13, 14, & 15 are done with the "GUAPACHA TIMING". See notes at the end of cue sheet for further explanation.

MEAS:

PART II

- 1--4 FINISH 3 CHA's; THREE CHA's BACKING UP;; ALEMANA;
 - 1. Fwd L/lk RIB of L, fwd L, fwd R/lk LIB of R, fwd R; (arms retracted/hand on hips on the first cha and extended to sd & outward on second cha)
 - 2. Rk fwd L, rec R, bk L/lk RIF of L, bk L; (arms entended)
 - 3. Bk R/lk LIF of R, bk R(arms retracted), bk L/lk RIF of L, bk L(arms extended);
 - 4. Rk bk R, rec L, sd R/cls L, sd R; (W-fwd L turning RF, fwd R still turning to fc, sd L/cls R, sd L;) end in BFLY fc wall
- 5--8 NEW YORKER BREAK; SWIVELS; SWIVEL & CHA; NEW YORKER BREAK;
 - 5. Thru twd RLOD L check, rec R turning to fc, sd L/cls R, sd L;(BFLY wall)
 - 6. Sd & fwd R twd RLOD, swiveling on R brush L to the R-no weight change, sd & fwd L twd LOD, swiveling on L brush R to the L -no weight change;
 - 7. Sd & swivel LF on R, sd & swivel RF on L, sd R/cls L, sd R;(BFLY wall)
 - 8. Thru twd RLOD L check, rec R turning to fc, sd L/cls R, sd L;
- 9--12 SPOT TURN; HAND TO HAND INTO THREE CHA's;; NEW YORKER BREAK;
 - 9. Thru & fwd twd LOD turning LF on R, fwd L still turning to fc, sd R/cls L, sd R; (end BFLY fc wall)
 - 10. Brk bk turning LF 1/4 on L, rec R commencing to fc, sd L/cls R, fwd L fc LOD OP;
 - 11. Fwd R/ lk LIB of R, fwd & fc R, sd L/lk RIB of L, fwd L fc LOD;
 - 12. Rk fwd R, rec L commencing to fc, sd R/cls L, sd R;
- 13--16 NEW YORKER/SPOT TURN; PARALLEL BREAK/SPOT TURN; OPEN HIP TWIST; FAN;
 - 13. Rk fwd L twd DWR, rec R, sd L/cls R, sd L; (W-fwd R thru twd RLOD turning LF under arms, fwd L still turning to fc, sd R/cls L, sd R;)
 - 14. Rk bk R twd DCL, rec L to fc, sd R/cls L, sd R; (W-fwd L turning RF under arms, fwd R still turning to fc, sd/L/cls R, sd L;)
 - 15. Rk fwd L, rec R, (small chasse) sd L/cls R, sd L; (W-rk bk R, rec L, sd R/cls L, sd swiveling RF 1/4 fc LOD on R;)
 - 16. Rk bk R, rec L, (small chasse) sd R/cls L, sd R; (W-fwd L commencing LF turn, bk & slightly sd R still turning LF, bk L/cls R, bk L to fc RLOD;)

PART III

- 1--4 ALEMANA; FINISH ALEMANA/LADY SPIRAL ENDING; LARIAT; ADJUST TO VARSOUVIANNA;
 - 1. Rk fwd L, rec R, sd L/cls R, sd R raising left arm up palm flat twds lady; (W-cls R to L, fwd L, fwd R/cls L, fwd R commencing RF turn under arm;)
 - 2. Rk bk R, rec L, sd R/cls L, sd R; (W-fwd L still turning RF, fwd R turning to face, sd L/cls R, step L & spiral RF to end fc RLOD & COH;)
 - 3. Rk sd L, rec R, sd L/cls R, sd L; (W-fwd R, fwd L, fwd R/cls L, fwd R circling clockwise around man to end fc DWL;)
 - 4. Rk bk R, rec L, fwd R turning LF 1/4, cls L to R; (W-fwd L still circling CW, fwd R commencing RF turn, still turning RF step on L to end in varsouvianna position fc LOD, cls R to L;)
- 5--8 SWEETHEARTS;; RK BK & FWD CHA; RK FWD & A BKWD CHA;
 - 5. Rk bk R, rec L, (in place) R/L, R; (W-rk bk L, rec R, sd L/cls R, sd L sliding across in front of man to end in left varsouvianna;) Look at partner on bk rk.
 - 6. Rk bk L, rec R, (in place) L/R, L; (W-rk bk R, rec L, sd R/cls L, sd R sliding across in front of man to end back in varsouvianna;) Look at partner on bk rk.
 - 7. Rk bk R, rec L, fwd R/cls L, fwd R twds LOD;
 - 8. Rk fwd L, rec R, bk L/cls R, bk L;

MEAS:9--12RK BK REC & SLIDE ACROSS; ½ BASIC; OVERTURN ALEMANA; TURKISH TOWEL;

9. Rk bk R, rec L, sd R/cls L, turn ¼ LF fc COH on R; (W-rk bk L, rec R, and slide across in front of man with a sd L/cls R, bk L to end fc wall;)(Rt hands)
10. Rk fwd L, rec R, sd L/cls R, sd L; (W-rk bk R, rec L, fwd R/cls L, fwd R commencing RF turn under arm;)
11. Rk bk R, rec L, (in place) R/L, R; (W-fwd L still turning RF, fwd R finish turn and commence to circle CW behind the man, fwd L/cls R, fwd L to end behind man facing COH on man's left side;)
12. -/rk bk L (quickly peeking at partner), rec R, sd L/cls R, sd L; (W -/rk fwd R (peeking at partner), rec L, sd R/cls L, sd R sliding behind man to end on man's right side;)

13--16TURKISH TOWEL; TURKISH TOWEL; FAN LADY OUT INTO THREE CHA's;;

13. -/rk bk R (peeking at partner), rec L, sd R/cls L, sd R; (W -/rk fwd L (peeking), rec R, slide across behind man sd L/cls R, sd L to end on man's left side;)
14. Repeat measure 12, PART III again;
15. Rk bk R, rec L leading lady around with the right hand to move in front fc DCR, (*) fwd R/lk LIB of R, fwd R with arms extended fwd & to the sd; (*)-change hands (W-fwd R, fwd L turning LF to fc man & DWL, bk R/lk RIF of L, bk R;)
16. Repeat measure # 1 of PART II

PART IV1--4RK FWD REC & BK THREE CHA's;; ALEMANA; NEW YORKER BREAK;

1. Still moving toward DCR, repeat measure #2, PART II;
2. Still backing out, repeat measure #3, PART II;
- Repeat measure #4, PART II to end in BFLY fc wall;
4. Repeat measure #5, PART II;

5--8SWIVEL; SWIVEL & CHA; NEW YORKER BREAK; SPOT TURN;

5. Repeat measure #6, PART II;
6. Repeat measure #7, PART II;
7. Repeat measure #8, PART II;
8. Repeat measure #9, PART II;

9--12HAND TO HAND INTO THREE CHA'S;; NEWYORKER BREAK; NEW YORK/SPOT TURN;

9. Repeat measure #10, PART II;
10. Repeat measure #11, PART II;
11. Repeat measure #12, PART II;
12. Repeat measure #13, PART II;

13--16MEN PARALLEL BREAK/LADY ALEMANA; KNEE, POINT, BHND CHA; KNEE, POINT, BHND CHA;

13. Repeat measure #14, PART II;
14. Repeat measure #15, PART II;
15. Lift L knee across in front of body, point L twd LOD (no weight), XLIB of R/ sd R, cls L to R;
16. Lift R knee across in front of body, point R twd RLOD (no weight), XRIB of L/ sd L, cls R to L;

TAG:

Moving diagonally apart (M twd DCL/ L twd DWL) Sd L/cls R, lunge sd L & hold, leaving man's left leg/lady's right leg extended towards each other, body's tilted low towards partner and high on the outside, looking at partner.



TANGO BONGO

Composers--- Bea & Blake Adams, San Diego, CA

Record----- CROSS ROAD #501

Position--- INTRO: Ptrs facing M facing wall no hands joined. Dance: SCP facing LOD

Footwork--- Opposite. Directions for M except as noted.

- MEASURES----- INTRODUCTION -----
- 1---4 WAIT; SIDE, DRAW, CH (W Roll RF, 2, 3, -); SIDE, CLOSE, (W Side, -, Draw, Tch);
- 1.2 Both starting R ft & moving twd R M steps R swd RLOD, -, draws L to R, to a Tch maintaining wgt on R (W rolls RF down LOD R, L, k, -);
- 4.2 M steps L swd LOD, -, closes R to L, - (W steps L swd RLOD, -, draws R to L, to a Tch maintaining wgt on L) ending in SCP facing LOD.
- PART 1 -----
- 1---4 (SCP) WALK, -2 (Face), -; WINE, 2, 3 (SCP), -; LUNGE, -; RECOVER, -; SIDE (Face), IN FRONT, SIDE (W LF Spin, 2, 3 to CP), -;
- 1.1 SCP facing LOD walk L, -, R, -;
- 2.1 face ptr & step swd LOD on L, XRIB (W XIB), swd L, ending in SCP facing LOD, -;
- 3.1 Deep smooth lunge on inside ft (M's R & W's L), -, draw R bk to recover M transferring wgt to L (W to R), -;
- 4.1 turning 1/4 RF to face ptr M steps swd RLOD on R, XLIF of R, R swd (as W does a LF spin L, S, L moving RLOD) to end CP M facing wall;
- 5---8 (CP) CORTE, -; RECOVER, -; TANGO DRAW; (SCP) WALK, -2 (P exup), -; TANGO DRAW (CP);
- 5.1 CP M facing wall dip bwd on L twd COH, -, recover on R, -;
- 6.1 Step L twd twd wall, R swd, draw L to R maintaining wgt on R, -;
- 7.1 Assuming SCP facing LOD walk fwd L, -, R leading W into CP M facing LOD, -;
- 8.1 Step L fwd LOD, R swd, draw L to R, -;
- PART 2 -----
- 9---12 (SCP twd COH) WALK, -2 (Face), -; WINE, 2, 3 (SCP), -; LUNGE, -; RECOVER, -; SIDE (Face), IN FRONT, SIDE (W LF spin, 2, 3 to Loose CP), -;
- 9.1 Turn to SCP facing COH to repeat action of Meas 1-4 Part 1 moving twd COH ending LOOSE-CP M facing LOD.
- 13---16 (LOOSE-CP) CORTE, -; STEP THRU, -; TANGO DRAW; CORTE, -; STEP THRU, -; TANGO DRAW (Bjo);
- 13.1 Loose-CP facing LOD dip bwd on L twd RLOD, -, both step thru XIF (M on R, W on L) twd COH, -;
- 14.1 Adjusting to CP M facing LOD step L twd LOD, R swd, draw L to R, -;
- 15.1 Repeat action of Meas 13-14 EXCEPT end in Bjo M facing LOD;
- PART 3 -----
- 17---24 (BJO) WALK, -2, -; W TWIRL IN, 2, 3, -; W REVERSE TWIRL OUT, 2, 3, (SCP), -; LUNGE, -; TWIST (Rev SCP), -;
- 17.1 Bjo walk fwd LOD L, -, R, -;
- 18.1 As M moves diag slightly twd wall L, R, L he twirls W RF twd COH under his L & her R arm to arms' length to end M facing LOD & W facing ptr, -;
- 19.1 As M moves diag in twd COH with short steps R, L, R he twirls W LF across in front of him to outside to end SCP facing LOD, -;
- 20.1 In a smooth gliding dip lunge twd LOD on L, -, maintaining wgt on L twist to face RLOD keeping R toe pointed twd RLOD in REV SCP, -;
- 21---24 (BEHIND) SIDE, THRU, -; FLARE, THRU, -; HOOK (W Flare), -; CORTE, -; RECOVER, -; TANGO DRAW (Bjo);
- 21.1 Reverse SCP M facing wall moving LOD step R XIB of L (W XIB), face ptr & step L swd, step R XIF of L (W XIF) to end facing almost LOD in LOOSE-CP, -;
- 22.1 Both flare thru twd RLOD XLIF (W XRIB), -, M remains in HOOK POS transferring wgt to his R ft (as W flares thru again XLIF twd LOD), -;
- 23.1 M facing wall dip bwd on L twd COH, -, recover on R, -;
- 24.1 Step L fwd twd wall, R swd, draw L to R ending in BJO M facing wall, -;
- PART 4 -----
- 25---27 (BJO) AROUND, 2, 3, -; 4, 5, 6, -; ROCK BWD, SWD, FWD (W Twirl to Scar), -; SCAR AROUND, 2, 3 (CPL), -;
- 25.1 Bjo M facing wall tight Bjo RF walk around making full turn L, R, L, -;
- 26.1 R, L, R, -;
- 27.1 M rocks bwd twd COH on L, swd twd RLOD on R, steps L fwd twd wall (as W does a RF twirl under M's L & W's R arm P, L, R) to end in Scar, -;
- 28.1 Keeping M's L & W's R hands held high Scar LF walk around R, L, R adjusting to end CP M facing RLOD, -;
- 29---32 (CP) CORTE, -; RECOVER, -; PIVOT, 2, 3, 4; THROW OUT, 2, 3, -; RETURN (W LF Spin), 2, 3 (SCP), -;
- 29.1 CP M facing RLOD dip bwd on L twd LOD, -, recover on R while bringing W's R hand down behind her bk palms out to grasp M's R hand, -;
- 30.1 Maintaining handclas in snug pos pivot RF down LOD L, R, L, R making 1-1/2 turn to end M facing LOD;
- 31.1 W continues to turn RF moving LOD (R, L, R) as M walks fwd LOD L, R, L just far enough to keep arms extended without strong pull (W ends "throwout" facing ptr & RLOD), -;
- 32.1 M steps bwd RLOD R, L, R (as W spins LF coming bk to ptr L, R, L) to end SCP facing LOD, -;
- PART 5 -----
- 33---36 (SCP) WALK, -2, -; MACROSS, 2, 3 (REV SCP), -; W ACROSS, 2, 3 (Half-OP), -; FWD, CLOSE, OPEN CORTE, -;
- 33.1 SCP walk fwd LOD L, -, R, -;
- 34.1 M steps L XIF of W as he turns 1/2 RF, R swd LOD, L fwd LOD (as W steps fwd LOD short steps R, L, R) to end in REV SCP M on outside of circle M's L & W's R hands held high momentarily, -;
- 35.1 M steps fwd LOD short steps R, L, R (as W XIF of M, L, R, L) to end in HALF-OP facing LOD, -;
- 36.1 Step L fwd, close R, step L bwd twd RLOD into dip, -;
- 37---40 (HALF-OP) RECOVER (CP), -; SIDE, IN PLACE; STEP THRU, -; SIDE, IN PLACE; STEP THRU, -; CLICK HEELS, -; WALK (W Twirl twice), 2, 3, 4 (SCP), -;
- 37.1 From Half-OP facing LOD recover on R turning to face ptr & assuming LOOSE-CP M facing wall, -, step L swd LOD, rock in place on R;
- 38.1 Step thru twd RLOD on L (W XIF also), -, step R swd RLOD, rock in place on L;
- 39.1 Step thru twd LOD on R (W XIF), -, facing ptr & wall lightly click heels by bringing L smartly up to R ft ... Tch L ft alongside R, -;
- 40.1 M walks fwd LOD L, R, L, R (as W does 2 RF twirls under joined M's L & W's R hands) to end in SCP facing LOD;
- 41---72 REPEAT ACTION OF MEAS 1 THRU 32 (Part 1 thru Part 4) ENDING SCP FOR ENDING.
- ENDING -----
- 1---2 (SCP) WALK, -2 (Face), -; SIDE, CLOSE, CORTE TWIST, -;
- 1.1 SCP walk fwd LOD L, -, R ending M facing wall in CP, -;
- 2.1 Step L swd, close R to L, step L bwd twd COH into dip & blend to a twist, -; (M twists to L from waist keeping his feet in place. W twists 1-2 turn L her L ft pointed & touching floor, M's L & W's R hands held high with couple looking at each other).

TANGO CAPRICCIOSO

Choreography: Charlie and Nina Ward, Toronto, Canada
 Record: Telemark 8881 B
 Position: Open fac LOD for Intro., Mod scp fac LOD to begin the dance
 Footwork: Opposite except where noted

MEAS

INTRO

- 1 - 4 SIDE,-,DRAW,-(W ROLL,ACROSS,2,3,-);SIDE,-,DRAW,-(W ROLL,2,3,-);
 SIDE,-,DRAW (TO SCP),-;
 1.....wait one meas in open pos fac LOD;
 2.....side R ,-(W fwd L twd COH commencing LF roll,side R fac RLOD),
 draw L to Rm wgt,-(W side L continuing roll to L-open fac LOD),-);
 3.....side L,-(W fwd R twd wall commencing RF roll,side L fac RLOD),
 draw R to L no wgt,-)W side R continuing roll to OP fac LOD,-);
 4.....side R to mod scp,-,draw L to R no wgt,-;
 DANCE PART A

MEAS

- 1 - 4 FWD,-,MANU,SIDE;HOOK,-,TWIST,-;FWD,-,THRU,FWD;CLOSE,-,FWD,SIDE;
 1.....mod scp fac LOD & wall fwd L,-,thru R beginning to manu in front
 of W (W small step fwd L),side L fac diag RLOD & wall (W fwd R
 between M's feet);
 2.....fac RLOD cross R behind L loosely (W fwd L to mod bjo),-,
 unwind RF wgt on ball of R & heel of L to fac diag LOD & COH
 end with wgt on R (W fwd R twd wall,close L to R turning RF
 to mod scp fac LOD & COH),-;
 3.....fwd L,-,thru R,fwd L (W side R & slightly back turning to a
 right hip to right hip cp);
 4.....fac LOD close R to L but slightly bk (W slightly fwd),-,fwd L,
 side 7 slightly bk R (W fwd R,side & slightly fwd L);
 5 - 8 FWD,-,FWD,-; FWD,SIDE,BACK,-;BACK,SIDE,THRU,-; FWD,SIDE,BRUSH/TAP,-;
 5.....cp fwc LOD & COH fwd L,-,fwd R,-;
 6.....fwd L,side R turning LF to fac diag RLOD & COH)W close L to
 R for a heel pull),bk L fac RLOD (W completes turn & steps fwd R),-;
 note: because there is no rise & fall in English Tango a heel turn
 which requires a rise to the toes on the second step, and a fwd,
 step on the toe, becomes a "heel pull" ie: a flat footed turn with
 wgt on heels and is followed with a heel lead into the next step.
 7.....bk R,side L turning to fac wall,thru R blending to mod bjo fac
 diag LOD & wall,-;
 8.....cp fwd L,side R fac LOD,brush side of L to side of R ankle then
 immediately place on floor parallel to R a few inches to the side,-;
 9 - 12 FWD,-,FWD,-;FWD,SIDE,FWD/CHECK,-;RECOVER,-,PIVOT,2;3,-. LOCK FWD,-;
 9.....cp fwd diag LOD & wall,-,fwd R,-;
 10.....fwd L,side R & slightly bk (W slightly fwd),fwd L twd wall
 checking in strong contra body position,-;
 11.....recover bk R,-,commence a RF cpl pivot L,R;
 12.....continue pivot L to fac diag LOD & wall,-,cp rock fwd R both knees
 flexed,-;
 13 - 16 ROCK BACK,ROCK FWD,ROCK BACK,-; BACK,SIDE,CLOSE,-;FWD,CLOSE,FWD,-;
 THRU,SIDE,CLOSE,-;
 13.....rk bk L fac wall,rk fwd R fwd RLOD & wall,rk bk L,-;
 14.....bk R fac wall,side L fac diag LOD & wall,close R to L keep in cp,-;
 15.....fwd L twd wall with strong contra body movement,close R to L
 turning W to mod scp,-;

PART B

MEAS
1 - 4

- FWD,-,MANU,SIDE;HOOK,-,UNWIND,-;BACK,ERUSH,FWD,TAP;FWD,-,THRU,FWD;
- 1.....mod scp fwd Ldiag LOD & wall,-,thru R beginning to maneuver in front of W (W small step fwd L),side L fac diag RLOD & wall (W fwd R between M's feet);
- 2.....hook R loosely behind L fac RLOD lead(W bk L into fallaway pos unwind RF wgt on right toe & left heel to fac LOD & COH end with wgt on R in mod bjo (W assist ptr to turn by stepping bk R, side L to fac RLOD inmod bjo),-;
- 3.....bk L brushing R to the front of left ankle (W fwd R turning RF to fan or flick thru),-,thru R to mod scp almost fac ptr tap inside edge of L a few inches from & parallel to R;
- 4.....mod scp fwd L,-,thru R,side L;
CLOSE,-,FWD,-;THRU,TAP,FWD,SIDE;BACK,CLOSE,FWD,-,THRU,SIDE,CLOSE,-;
- 5.....mod scp close R to L,-,fwd L,-;
- 6.....thru R turning W to right hip to right hip cp fac LODdiag & wall,tap R to side as in meas 3,fwd L diag RLOD & wall, side R fac diag RLOD & wall;
- 7.....bk L crossing behind R with contra body movement,close R to L turning to fac diag LOD & wall in mod scp,fwd L,-;
- 8.....thru R , fwd L keeping W in scp,close R to L,-;

PART C

- FWD,-,THRU,FWD;CLOSE,-,FWD,-;FWD,-,FWD,SIDE;FWD,-,FWD,-;
- 1.....mod scp fwd L twd LOD,-,thru R, fwd L turning W to right hip to right hip cp;
- 2.....close R to L fac LOD,-,fwd L,-;
- 3.....fwd R,-,fwd L,side & slightly bk R (W slightly fwd L);
fwd L,-,fwd R,-;
- FWD,CLOSE,SIDE,CLOSE;FWD,CLOSE,SIDE,CLOSE;FWD,SIDE,LUNGE,-;HOLD,-,
RECOVER,-;
- 5.....cp still moving down LOD fwd L,close R to L,side L,close R to L,
- 6.....repeat meas 5;
- 7.....fwd L diag LOD & COH,side R turning to fac RLOD & COH (W close L to R for a heel pull), continue LF turn to fac wall & lunge sidward L flexing left knee (W steps fwd R twd LOD flexing right knee,-;
- 8.....hold the lunge position turning W to fac RLOD (W swivels on both feet finishing with R toe pointing twd COH & L toe pointing twd RLOD & COH) head turned well to the left),-,recover to mod scp,-;

SEQUENCE: A A B B C C A

ENDING: music retards step apart from scp L raise left arm to "Ole" pos

TANGO OLE

By: Roy & Phyllis Stier, 2326 De La Vina, Santa Barbara, CA
 Record: Telemark 1569B or IDTA 11B "OLE GUAPA"
 Position: Skaters for INTRO: V-SCP for DANCE
 Sequence: INTRO - A - B - C - A - ENDING

INTRO: WAIT; WAIT; CHAIR,-,REC,-; BK,2,3,-;

- 1-2 Wait 2 meas in skaters LOD;;
- SS 3 (Chair)Lunge fwd LOD on R(W on L),-,rec on L,-;
- QQS 4 Bk R(RLOD),bk L,R blend to V-SCP(W bhnd M's hip),-;

PART A

- (Cl Prom)FWD,-,FWD,2; CL,-,FWD,-; FWD,-,(Prog Link)FWD,TRN SCP; (Rock Trn)FWD(LOD),-,MANUV,TRN(RF);
- SQQ 1 (V-SCP)(Cl Prom)L swd LOD,-,R XIF of L,L sd & slightly fwd(W start LF);
 - SS 2 Cl R to L instep,-,L fwd cross body DW,-;
 - SQQ 3 R fwd & swd DW,-,(Prog Link)L fwd cross body, sd & bk with hip twist leading W to trn to V-SCP LOD;
 - SQQ 4 L swd & fwd LOD,-,R fwd DW trn RF,L to sd cont RF trn to CP(W fwd bet M's feet);

- (Rock Trn)RK FWD LOD,-,REC,RK FWD-TRN; REC,-,(Contra Bjo)BK/LK,BK; BK & SD,TRN-CL,HIP TWIST(V-SCP),-; FWD,-,2,TAP;
- SQQ 5 (Cont Rock Trn)Rk fwd R(edge of ft to heel)LOD,-,rec L bk & swd cont RF trn,rk fwd R(edge of toe to heel)RDW;
 - SQ&Q 6 (CP)Rec L still fac RDW,-,bk R DC with R shoulder lead in contra Bjo X LIF of R(no rise),bk R DC;
 - QQS 7 Bk & swd L start LF trn,cont trn to fac wall cl R to L instep,(Fan) strong hip twist LF on ball of R while slipping L swd & fwd(no wt) blend to V-SCP LOD,-;
 - SQQ 8 Swd & fwd L LOD,-,R fwd cross body,tap L to sd(inside edge in V-SCP);
- 9-16 REPEAT ACTION MEAS 1-8 PART A

PART B

- (Cl Prom)FWD,-,FWD,2; CL,-,CURVE(LF),-; 2,-,(Op Rev)TRN(LF),SD; BK(Contra Bjo),BK,SLIP TRN,SD;
- SQQ 1 (V-SCP)(Cl Prom)Repeat action Meas 1½ PART A;
 - SS 2 Cl R to L instep to fac DW,-,fwd L cross body curving step to LOD,-;
 - SQQ 3 Fwd R cont LF curve to DC,-,(Op Rev)trn LF,cont trn sd LOD;
 - QQQQ 4 Bk L to contra Bjo M fac RLOD,bk & trng LF blend to CP draw R bk and trn on ball of ft with body rise as in slip pivot, cont LF trn on L, swd DW on R;
- CL,-,BK CONTRA CHK,-; SLIP,XIB(RF Bjo),WHEEL(RF),-; 2,-,3,4; SD(fac wall),-,STAMP/CONTRA POINT,-;
- SS 5 Cl L to R fac COH & slightly LOD,-,(Bk Contra Chk)bk R twd wall XIB of L chk motion in strong contra body(W fwd bet M's ft leaving R leg extended),-;
 - QQS 6 Slip L fwd start RF trn,X RIB of L wide step to Bjo DC(W slip R bk,cl L to R),wheel arnd RF,-;
 - SQQ 7 Cont RF wheel(approx RLOD),-,cont RF wheel quick L,R to fac DW(W fwd small steps in Bjo wheel,pivot on 3rd step to nearly CP);
 - S&S 8 Sd L fac wall feet apt(W ft tog),-(Contra Pts)Stamp R & quickly pt L swd LOD flex R knee inward look over R shoulder(W over L),-;
- HOLD,-,DRAW/TCH(V-SCP),-; FALLAWAY,2,HOLD,-; BRUSH/TAP,-,CL PROM;;
- S&S 9 Hold pt 2 cts,-,quick draw L to R rising to ball of R leading W to V-SCP with quick trn(W replace wt to L);
 - QQS 10 (Fallaway Link)Bk L short step XIB of R,bk & swd R with firm step leaving L in pl(both heads twd RLOD blend to CP),hold 2 cts,-;
 - &SS 11-12 Quickly brush L to R trn W to V-SCP/tap L swd LOD with inside edge of ft,-,(Cl Prom)Repeat action Meas 1½ PART A,-; -,-;
- FWD(LOD),-,2,-; (Link)FWD,CL(V-SCP LOD),FWD,-; PICKUP,TCH,(Viennese Trn)TRN(LF),2; /3,4/5,(V-SCP)TAP,-;
- SS 13 Fwd L DW,-,RIF of L cross body,-;
 - QQS 14 (Prog Link)Repeat action 2 quick steps Meas 3 PART A,,fwd L LOD,-;
 - QQQQ 15 (Prom Link)Pickup LOD,tch L to R,(Viennese Trn)trn LF, sd & bk R DW;
 - &QQ&S 16 Cont LF trn quickly X LIF of R to RLOD/bk R start LF trn, sd L LOD/cl R to L blend to V-SCP,tap L beside R,-;

PART C

FWD,-,TRN(RF),2; (Nat Fallaway)BK,-,BK,CL; BK,TRN/CL,CL PROM;;
 SQQ 1 (V-SCP) (Fallaway Prom) Fwd L LOD,-, fwd R start RF trn, cont to fac wall;
 SQQ 2 Bk R DC,-, bk L LOD, cl R to L (W bk L, X RIB of L, slip/trn to Cont a Bjo);
 QQS 3-4 Bk L DC start LF trn, cont trn & cl R to L fac DW, (Cl Prom) Repeat
 QQS action Meas 1½ PART A;;

CURVE(LF),-,2,-; (Op Rev)TRN(LF),SD,BK(Contra Bjo),BK; SLIP TRN,SD,FALLAWAY
WHISK,-; TILT,-,SLIP,TAP;
 SSQQQQ 5-6 Repeat action Meas 2½-4½ PART B to end fc DW in CP;;
 QQS 7 (CP DW) Fwd L trn LF, sd R cont LF trn, (Fallaway Whisk) bk L strong
 contra body to V-SCP fac nearly. RLOD with weight fwd,-;
 SQQ 8 Quickly trans wt on L ft to heel & tilt bk trning head to look over R
 shoulder (W look over L), -, slip R fwd RLOD, tap L beside R trn L knee in;

9-16 REPEAT ACTION MEAS 1-8 PART C except to end fac LOD;
 ENDING: (V-SCP)FWD,-,2,HIGH LINE; HOLD,-,DROP OVERSWAY,-;
 SQQ 1 L swd LOD,-, RIF of L cross body, oversway with high line sway L;
 SS 2 Hold 2 cts,-, quick change of sway veer R knee in ptrs look RLOD,-;

VENUS

Composers: Gene & Gina McMurtry, 8375 Latty Ave, Hazelwood, Mo. 63042 (314) 524-8720
 Record: Columbia HOF #13-33142 "venus" by Johnny Mathis (flip of "gina")
 Sequence: Intro A B B Tag
 Footwork: Opposite except where noted

INTRO

WAIT;; APART,-, POINT,-; TOGETHER,-, TOUCH,-;

1-2 On dia OP wait 2 meas;;

3-4 Apt L,-,Pt R twd ptr,-; Tog R pk W up CP fcg LOD,-,tch L to R,-;

DOUBLE REVERSE; 3 STEP; DOUBLE NATURAL; 3 STEP; RUN 2($\frac{1}{2}$ meas)

5-6 Fwd L strtg LF trn,-, fwd R pivoting LF, tch L to R fcg DW;(W bk R strtg LF trn,-,bring L to R piv LF on R chg wt to L, fwd R cont trng LF/allow L to cross IF of R tkg wt on L;) Fwd L,-,fwd R,L to CP fcg LOD;

7-8 $\frac{1}{2}$ Fwd R strtg RF trn,-,fwd L piv RF, tch R to L fcg DC;(W bk L strtg RF trn,-,brg R to L piv RF on L chg wt to R, fwd L cont trng RF/allow R to cross IF of L tkg wt on R;) Fwd R,-,fwd L,R to fc LOD; Fwd L,R to fc DC;

PART A

OPEN TELEMARK; THRU,-,CHASSE TO BANJO; MANEUVER,-,SIDE CLOSE; CLOSED IMPETUS;

1-2 Fwd L strtg LF trn,-,sd & fwd R piv LF(W heel trn),fwd L DW in SCP; Thru to LOD on R,-,sd LOD quick L/quick close R to L, sd & fwd L trng to contra BJO fcg LOD;

3-4 Fwd R strtg RF trn,-,sd & bk L across W (W heel trn), bk R fcg RLOD in CP; Bk L strtg RF trn,-,close R to L cont piv, bk & sd L fcg DW;(W fwd R btwn M's feet strtg RF trn,-, sd L, brush R to L fwd R;)

FEATHER TO BANJO; TOP SPIN; REVERSE WAVE;

5-6 Bk R,-,sd & fwd L to contra BJO, fwd R to fc DC; Trng LF XLIB of R, bk R, sd & fwd L, fwd R to fc DW still in BJO;

7-8 Blending to CP fwd L strtg LF trn,-,sd & bk R, bk L fcg DC;(W bk R strtg LF trn,-,cl L to R for heel trn, fwd R;) Curving LF bk R,-,bk L,R fcg RLOD;

IMPETUS TO SEMI; FEATHER TO BANJO; DIAMOND-GLIDES;;

9-10 Bk L strtg RF trn,-,cl R to L for heel trn, fwd L to SCP;(W fwd R strtg RF trn,-,sd & fwd L arnd M, brush R to L fwd R to SCP;) Thru R strtg to pk W up,-,fwd L,R to BJO fcg LOD;

11-12 Fwd L strtg LF trn,-,sd Rfcg COH, bk L trng to BJO fcg RC; Bk R,-,sd L, fwd R in BJO to RW;

CONTINUE DIAMOND GLIDE; TURNING HINGE; RECOVER TO SEMI; THRU FACE CLOSE;

13-14 Fwd L strtg LF trn,-, sd R fcg wall, bk L trng to fc DW; Bk R,-,trng LF sd L, relax L knee keeping R leg straight;(W fwd L blending to CP,-,sd R trng LF, XLIB of R to rev whisk pos trn head to left;)

15-16 Rec on R,-,brush L, fwd L to SCP;(W rec fwd trng RF on R between M's feet,-,sd & arnd M on L pivoting RF to SCP, fwd R;) Thru on R to fc ptr & wall,-,sd L, close R to L in CP;

PART B

HOVER TO SEMI; HOVER CROSS TO BANJO;; 3 STEP TO CLOSED

1-2 In CP fwd L,-,sd R rising on toes, rec L to SCP; Fwd R strtg RF trn to CP,-,sd L still trng RF, sd & fwd R;

3-4 Trng to SCAR check fwd on L, rec bk on R, sd L to CP, fwd R to contra BJO; Fwd L blending to CP,-,fwd R,L;

VENUS (Page 2)PART B CONTDNATURAL WEAVE;; FORWARD, -,MANEUVER,-; IMPETUS TO SEMI;

5-6 Fwd R strtg RF trn,-,sd L to CP fcg RLOD, bk R to BJO; Bk L, bk R strtg LF trn, sd & fwd L, fwd R to BJO fcg DW;

7-8 In BJO fwd L,-,trn RF on R to CP fcg RW; Bk L strtg RF trn,-,cl R to L for heel trn, fwd L to SCP fcg DC;(W fwd R strtg RF trn,-,sd & fwd L arnd M, brush R to L fwd R to SCP;)

WEAVE;; 3 STEP; REVERSE TURN;

9-10 Thru R,-,(W thru L trng LF to BJO,-,) fwd L trng LF, sd & bk R fcg RLOD; Bk L,-,bk R trng LF, sd & fwd L in BJO fcg DW;

11-12 Fwd R,-,fwd L,R blending to CP fcg LOD; Fwd L strtg LF trn,-,sd & bk R, bk L to CP fcg RLOD;(W bk R strtg LF trn,-,bring L to R for heel trn, fwd R;)

CHECK AND WEAVE; WHISK; THRU FACE CLOSE;

13-14 Check bk on R,-,fwd L, sd R; Bk L, bk R strtg LF trn, sd & fwd L, fwd R to BJO fcg DW;

15-16 Fwd L,-,sd R, XLIB of R locking thighs; Thru R trng to fc ptr & wall,-,sd L, cl R to L;

NOTE* SECOND TIME THRU "B" CHANGE MEASURE 16 TO READ:

*16 Release ptrn fwd R,-,fwd L tch R to L transition for M to shadow pos bhnd W fcg LOD;(W fwd L,-,fwdR,L fcg LOD in front of M;)

TAGDOUBLE NATURAL; VINE 4; DOUBLE NATURAL; VINE 4;

1-2 (Same footwork) Fwd R strtg RF trn,-,fwd L pivoting RF, tch R to L; Fwd R trng RF, sd L, XRIB of L, trng LF fwd L to fc LOD;

3-4 Repeat measures 1 & 2 of tag;;

FORWARD TOUCH TRIPLE TWIRL;; HOVER; QUICK WEAVE 4; TURN & OVERSWAY; THROWAWAY---;

5-6 Fwd R, tch L to R jng lead hnds trans to opp ftwrk,(W fwd R, cl L to R,) fwd L,R;L,R,L,R trng to fc in CP;(W 3 RF twirls to CP;)

7-8 Fcg DW fwd L,-,sd R rising on toes, rec L to SCP fcg DC; Thru R,-,(W thru L strtg LF trn to BJO,-,) fwd L trng LF/sd R, bk L to CP fcg RLOD;

9-10 Bk R trng LF to fc wall,-,sd & fwd L stretching upper body twd LOD,-; Relax L knee lowering twd floor extend R straight to RC arch upper body away from ptrn,---;(W draw L to R slide toe of L straight bk twd DW,---;)



"ROUND DANCER"

Magazine

WYOMING LULLABY

(Instrumental)

JAN - 1976

1250 W. Garnette, Tucson, Az. 85705 BOOK - 207
Composers--Eddie & Audrey Palmquist, 24271 Ursula Circle, El Toro, California 92630 (714) 586-1519

Record--TELEMARK # 908-B (Flip of "Goodnight Waltz")

Sequence: INTRO-A-B-INTERLUDE-A-B-INTERLUDE-TAG

MEASURES

INTRODUCTION

1---4 (OP facing diag Wall & LOD) WAIT; WAIT; APART, POINT,-; TOGETHER (To CP), TCH (LOD & COH),-;

PART - A

- 1---4 (LF) TURN WALTZ; BK, SIDE HOVER, BK (Contra Bjo) Wall LOD; (R Chassee) BK L, SIDE R/CLOSE L to R, SIDE R;
(Contra Check) FWD L, RECOVER R, SIDE L (SCP LOD & COH);
1.....(CP LOD & COH) LF waltz turn to face RLOD;
2.....Bk R LOD commence LF turn, side & fwd L LOD & Wall HOVER leave feet apart, recover R;
3.....(R Chassee) Bk L COH & RLOD blend contra Bjo LOD & Wall (W fwd R outside ptr), blend CP side R RLOD & wall/close L to R, side R;
4.....(Contra Check) Continuing twd RLOD & wall fwd L toe out slightly strong step cross upper thighs M's L & W's R on same line flex L knee slightly leave R leg extended pressure on R toes (W R well bk under body toe slightly out do not lower to R heel leave L leg extended)(NOTE: M's L will be between W's feet & all four feet will be on one line), recover bk R, side L blend SCP LOD & COH;
- 5---8 WEAVE, 2, 3; 4, 5, 6; MANUV; IMPETUS SCP FACE LOD;
5-6....(SCP LOD & COH)(Weave) Thru R commence LF turn, fwd L turn LF, side R COH LOD in CP (W thru L, side & bk R twd RLOD & COH facing M in CP, side L); Blend Contra Bjo bk L twd COH & LOD, bk R LOD & COH blend CP commence LF turn, side L wall & LOD Contra Bjo;
7.....(Contra Bjo) Maneuver fwd R, side L LOD & Wall, close R to L CP RLOD;
8.....(Impetus to SCP) Bk L pivot RF, M heel turn on L close R to L, side & fwd L LOD SCP (W fwd R between M's feet pivot RF, side L twd wall & LOD continue RF turn, tch R to L (as pendulum) & step side & fwd R to SCP) face LOD;
- 9---12 LUNGE THRU, REC, BK (W Slip Pivot); DOUBLE REVERSE SPIN; TURN, SIDE, DRAW; BK, BK/LOCK, BK;
9.....(SCP LOD)(Chair & Slip Pivot) Thru R check & flex knee, recover L, bk R turn 1/8 LF (W thru L check, recover R, leave L leg extended pivot on R & step L between M's feet) end CP LOD & COH;
10.....(Double Reverse Spin) Fwd L turn LF, side R slightly around W on toe turning LF, tch L to R turning on R toe to face LOD CP (W bk R turn LF, heel turn on R bring L to R transfer wgt to L toe continue LF turn/side & bk R LOD continue LF turn, continue turn XLIF of R); NOTE: Remain in CP throughout DOUBLE REVERSE SPIN end CP/LOD;
11.....(Drag Hesitation)(CP LOD) Fwd L turn 1/4 LF, side R LOD, draw L to R blend Contra Bjo facing RLOD & COH;
12.....(Bk Lock) Bk L LOD, bk R/XLIF of R (W XIB), bk R;
- 13-16 IMPETUS SCP; MANUV; SPIN TURN; BK, SIDE, CLOSE (CP COH & LOD);
13.....(Open Impetus to SCP) Repeat action Meas 8;
14.....(Manuv)(SCP LOD) Fwd R commence RF turn, side L LOD Wall, close R to L end CP RLOD;
15.....(Spin Turn) Bk L LOD pivot 1/2 RF, fwd on R heel rise to toe turn RF M facing wall & LOD, recover side & bk on L toe (W fwd R heel to toe & pivot 1/2 RF, side & bk on L toe LOD & Wall, brush R to L fwd L on toe between M's feet);
16.....Bk R COH & RLOD turn RF, side L COH & RLOD, close R to L (CP LOD & COH);

PART - B

- 1---4 OPEN TELEMARK (SCP); CURVED FEATHER; SWIVEL WHISK (SCP); FAN FWD,-, CLOSE (CP) LOD WALL;
1.....(Open Telemark SCP)(CP COH LOD) Fwd L heel to toe start LF turn, continue turn side R twd COH RLOD on toe leave L leg extended, side & fwd L twd wall LOD on toe blend narrow V SCP (W bk R COH LOD commence LF turn, bring L to R no wgt turning on R heel transfer wgt to L (CP), side & fwd R twd wall LOD SCP);
2.....(Curved Feather)(SCP LOD WALL) Fwd R curving RF, fwd L continue RF curve, continue RF turn fwd R check in contra Bjo Wall RLOD (W fwd L, side & bk R face M, small step bk L check Contra Bjo);
3.....(Swivel Whisk)(Contra Bjo Wall RLOD) In 3 cts M bk L small step toe in & turn RF as M turns RFR ft will XIF of L no wgt (W fwd R outside M turning RF, L to side well around M, XRIB of L WHISK POS for W M still RXIF) end SCP facing COH;
4.....(Fan to CP) Ct 1 M fwd R COH, fan L fwd & around to face ptr, close L to R (W fwd L, fan R fwd & around to face ptr, close R to L) end CP M facing LOD & Wall;
- 5---8 SIDE LUNGE, REC, BK; OPEN TELEMARK TO SCP; THRU, CHASSEE, TO CONTRA BJO; MANUV;
5.....(CP LOD)(Side Lunge) Side & slightly fwd twd wall relax R knee leave L extended keep bodies upright W's head well to L M turns head to look at W, recover L, bk R turn LF end CP LOD & COH;
6.....(Open Telemark to SCP) Repeat action measure 1 PART B;
7.....(Chassee Contra Bjo)(SCP LOD & WALL) Thru R blend CP, side L LOD wall/close R to L, side L blend contra Bjo;
8.....(Contra Bjo) Maneuver R, L, R CP RLOD;
- 9---12 PIVOT, 2, 3 (RF 1-1/2); FWD, HOLD, HOLD (W Bk, Flare,-); BK, POINT, HOLD (W Bk, Swivel, Develope); THRU (SCP), CHASSEE, 2, 3 (W Bk turn SCP, Chasse, 2, 3);
9.....(CP RLOD) Bk L pivot RF 1-1/2 turn to end CP LOD (L, R, L);
10.....(CP LOD) Side & fwd R between W's feet leave L leg extended, turn body RF & lead W to flare, hold (W bk L, 2 cts flare R clockwise blend SCP) COH & LOD;
11.....(SCP LOD & COH) Bk L wall RLOD, turn RF on L & point R side wall RLOD, hold (W bk R Wall RLOD, swivel LF on R to Contra Bjo, (Develope) Bring L up R leg to knee then kick straight out to wall RLOD); (OPTION: Instead of "Develope" W may swivel on R to face M, then point L side wall RLOD matching M's point to side);
12.....(Contra Bjo COH & LOD) M fwd R (W bk L & swivel RF to narrow V SCP), SCP chassee L/R, L;
- 13-16 WEAVE, 2, 3; 4, 5, 6; MANUV; BK TURN, SIDE, DRAW (CP COH & LOD);
13-14..(SCP LOD & COH)(Weave) Repeat action measures 5-6 of PART A;
15.....(Contra Bjo)(Manuv) Fwd R, side L LOD & Wall, close R to L CP RLOD;
16.....Bk L LOD turn RF, side R LOD, draw L to R no wgt end CP LOD & COH;

INTERLUDE

- 1---4 (LF) WALTZ TURN; (LF) WALTZ TURN (Face Wall); WHISK; PICK UP, 2, 3 (CP COH & LOD);
1-2.... 2 LF waltz turns end facing wall;
3.....(Whisk) Fwd L Wall, side & fwd R Wall & RLOD, cross L loosely in bk of R (W XIB) end V SCP COH & LOD;
4.....Thru R, side L, close R to L picking W up to CP facing COH & LOD;

SEQUENCE: INTRO-A-B-INTERLUDE-A-B-INTERLUDE-TAG

TAG: LF PIVOT, 2, 3; OVERSWAY;

1-2.... (CP COH LOD) LF pivot, 2 face wall (W heel turn), side L LOD rise & look LOD (Leave R leg extended); Relax M's L & W's R knees & sway upper part of body twd RLOD M look at W, W look well to left;

YEARS MAY COME

Composers: Bob & MaryAnn Rother, 4732 NE 74, Portland, OR 97218 (503)252-9500
Record: Sydney Thompson EP-607 (flip side of Catch A Falling Star)
Timing: QQS Throughout
Sequence: INTRO AAB AAB(1-15) TAG

INTRO

1-4 WAIT; WAIT; ROLL 3; CUCARACHA;
1-2 In V bk to bk position M fcg RDC W fcg RDW M's L & W's R hds joined weight on M's R & W's L foot wait 2 meas;;
3 Roll LF (W RF) twd RLOD L,R,L to BFLY,-;
4 Rk sid R, recov L, clos R to L,-;

PART A

1-8 OPEN BREAK; SPOT TURN; BREAKAWAY; CRAB WALKS;; AIDA; ROLL 3; CUCARACHA;
1 Rk apt L raising R hd (W's L hd) high above head, recov R, sid L,-;
2 X thru R twd LOD releasing hds trn LF (W RF) to fc RLOD, fwd L cont trn to fc partner, sid R join M's R & W's L hds,-;
3 Trng LF (W RF) bk L to RLOD, recov R to fc partner, sid L,-;
4-5 BFLY look twd LOD fwd R, sid L hips twd partner body & shoulders stationary look LOD, fwd R,-; Sid L as in meas 4, fwd R, sid L,-;
6 Fwd R trng RF (W LF) fc partner, sid L releasing M's R & W's L hds cont trn, sid & bk R to V bk to bk pos M fcg RDC & W fcg RDW ck bk motion,-;
7-8 Same as Meas 3-4 of Intro;;

PART B

1-8 BASIC & FAN;; ALEMANA & LARIAT COH;;; NEW YORKER; SPOT TRN; FENCE LINE;
1-2 Rk fwd L, recov R, sid L,-; Rk bk R (W step fwd L twd partner), recov L releasing M's R & W's L hds (W trn LF step bk R twd LOD), sid R (W bk L leaving R extended fwd), -;
3 Rk fwd L, recov R, clos L to R,-(W clos R to L, fwd L, fwd R commence RF trn to fc partner,-);
4 Rk bk R, recov L, clos R to L,-(W continue RF trn under joined M's L & W's R hds fwd L, continue trn fwd R to fc partner, sid L to RLOD ending to M's R side,-);
5 Rk fwd L, recov R commence LF trn, fwd L twd LOD continue trn to fc COH,-(W circle RF around man R,L,R to end fcg partner and wall,-);
6 Release M's L & W's R hds and join M's R & W's L hds X thru R twd RLOD in OP, recov L to fc partner, sid R to LOD, -;
7 X thru L twd LOD releasing hds trn RF (W LF) to fc RLOD, fwd R continue trn to fc partner, sid L to BFLY man fcg COH,-;
8 Slight tilt twd RLOD with lead hds slightly lower check thru to RLOD on R (W thru L), recov L, sid R to LOP fcg LOD,-;
9-16 WALK FWD 3 RONDE; FENCE LINE; WALK FWD 3 RONDE; FENCE LINE; SPOT TURN; SHOULDER TO SHOULDER; MODIFIED HOCKEY STICK;;
9 Fwd L,R,L swivel LF (W RF) with R ft.ronde to BFLY fcg COH,-;
10-11 Same as Meas 8 & 9 of Part B;;
12 Slight tilt twd RLOD with lead hds slightly lower check thru to RLOD on R (W thru L), recov L, sid R releasing M's L & W's R hds,-;
13 Same as Meas 7 of Part B;
14 Rk diag fwd R in BFLY BJO (W diag bk L), recov L, sid R to fc DC,-;
15 Rk fwd L, recov R, trng RF bk L to fc DW (W rk bk R, recov L, fwd R to end in front of M's L shoulder),-; release M's R & W's L hds
16 Rk bk R trng to fc wall, recov L, sid R, -(W fwd L commence LF trn under joined hds, cont LF trn sid & bk R to fc COH, sid L to RLOD,-);

TAG

Rk bk R trng to fc wall (W fwd L commence LF trn under joined hds), recov L cont LF trn to fc RLOD (W cont LF trn sid & bk R to fc RLOD), sid lunge apt R in LOP fcg RLOD look at partner,-;

INTERNATIONAL TANGO WORKSHOP
by
PETER & BERYL BARTON

GENERAL COMMENTS

The Lady is held a little more to the Man's right side than in other dances. The Man places his right arm a little further round the Lady's back. His left arm should be held as in other dances except the elbow will be higher and the forearm more angled bringing the left hand slightly closer to the body. The Lady's left hand is placed on the Man's back with the fingers neatly together at the level of the Man's armpit.

When moving forward in Closed Position with the left foot, place it with the thighs crossed in CBMP. Moving forward with the right foot, the thighs will be open and the right shoulder should be leading. When moving backwards the left shoulder is leading with the left foot back. The right foot moves back in CBMP with the thighs crossing.

There should be no rise.. When moving the ball of the foot is used instead of the toe and when closing use the whole foot. All normal forward walks are heel leads.

We chose the following figures to comment on because in our experience, of all the basics these seem to present the most problem with respect to good execution.

INTERNATIONAL TANGO CUE TERMS
TANGO CAPRICCIOSO

- PART A Natural Twist Turn(SQQS QQ) - Closed Promenade(SQQS)
Progressive Side Step(QQS) - Walk(S) - Open Reverse
Turn Open Finish(QQS QQS) - Brush Tap(QQ&S)- Walk(SS)
Progressive Side Step/Contra Check(QQS) Recover Pivot(SQQS)
Rock Turn(SQQS QQS) - Prog.Link(QQ)- Promenade Finish(SQQS)
- PART B Fallaway twist Turn(SQQS QQS) - Promenade Finish(SQQS)
Tap & Four Step(SQQ QQQQ) - Promenade Finish(SQQS)
- PART C Closed Promenade(SQQS) - Walk(SS) - Prog.Side Step(QQS)
Walk(S) - Stair(QQQQQQQQ) - Drop Owersway(QQSSS)

PROGRESSIVE SIDE-STEP

PETER & BERYL BARTON

- Q L Fwd in CBMP thighs crossed R shoulder fwd - heel flat
- Q R side & slightly back - inside edge of R foot
- S L Fwd in CBMP thighs crossed R shoulder fwd - heel flat.

As you move FWD-SIDE-FWD you will be moving your line of travel over, but not changing your direction of alignment which is DW. Avoid bouncing this figure which happens frequently on the second step. Keep the knees flexed with no rise and fall.

PROGRESSIVE LINK

- Q L Fwd in CBMP - heel
(W R back in CBMP trng $\frac{1}{4}$ RF on ball then heel).
- Q R side & slightly back turning body to SCP using inside edge of R & I.E. of ball of L with no weight.
(W L side & slightly back in SCP using inside edge of L & I.E. of ball of R with no weight).

Direction of alignment DW. This can also be danced facing LOD-DC-Wall

When turning to SCP avoid pulling the Lady. Both must keep the weighted leg relaxed with the body upright. The most common error with this figure is a straightening of the weighted leg which creates a forward and downward action effecting not only the appearance, but the progression into the next step.

FOUR STEP

- Q L Fwd in CBMP DW no turn - heel
(W R back in CBMP - Ball heel).
- Q R side & slightly back - Ball heel
(W L side & slightly fwd - whole foot toe pointing DC).
- Q L back in CBMP - Ball heel
(W R fwd in Contra Bjo -.Heel ball flat trng $\frac{1}{4}$ RF before step 4).
- Q R closes to L slightly back in SCP - Ball heel body facing DW.
(W L closes to R slightly back in SCP - Ball heel body fcg DC).

FOUR STEP WITH FIVE COUNT ACTION

- Dance first two QQ as above.
- Q As above
(W Fwd R in Contra bjo Heel ball flat no turn).
- Q R side & back Ball heel toe still pointing DW leaving L fwd releasing heel, inside edge of ball on floor toe pointing DW both Knees relaxed.
(W L side & fwd Heel ball) Q(trng $\frac{1}{4}$ RF on ball to SCP then flat leaving R inside edge on floor with toe pointing DC).

When doing the Four Step the same error occurs as in the Prog.Link. Turning to SCP the weight is left spread between the feet and the weighted leg is straight instead of relaxed, this makes it difficult to take the next step correctly. When using the five count Four Step the stance in SCP is held for one beat.

INTERNATIONAL RUMBA NOTES

by Bob & Mary Ann Rother

International Rumba, sometimes thought of as the most expressive of all the Latin dances, is essentially a "body" dance made up of beautiful lines and subtle hip movement. The hip movement is the result of the correct use of the feet and knees as opposed to a conscious swinging of the hips. To achieve correct hip movement every step should be taken with pressure on the ball of the foot with the knee flexed, and as the weight is taken onto the foot the heel should lower, the knee straighten and the heel of the opposite foot should be released causing the hips to move softly sideways in the direction of the stepping foot. Most of the basic figures are danced QQS with steps on beats 1, 2, 3, and the hip movement on 4. Breaking steps on beat 1 either forward or backward are a placement of the foot with body movement kept to a minimum, not a forward or backward step. The music is in 4/4 time and is usually played at 28-29 MPM.

CLOSED POSITION -- This is a Loose Closed Position with partners about 6" apart. M's R hand is on the W's L shoulder blade with the arm rounded and her arm resting lightly on top of his. M's L & W's R hands joined at eye level. Partners are square to each other and looking forward toward partner.

FAN POSITION -- When in fan position the W is at arms length to the M's L side with body at right angles to his. The W's L foot will be back with full weight and the M's L & W's R hands will be joined. The W should be positioned so that if her R foot were to move straight forward it would be directly in front of the M's L toe.

HAND HOLDS -- When in Open, Open Facing or Fan Position the hold should be palm to palm with the M's palm up, W's palm down, and his thumb closed on the back of the W's hand. When in Closed Position the M's L & W's R hands are palm to palm with the M's fingers closed onto the back of the W's hand. The loss of hand contact should be avoided whenever possible and the lady should never grip the M's hand.

QUICKSTEP CLINIC NOTES
BILL & CAROL GOSS

The quickstep is the most exciting and joyful rhythm in the ballroom moderns. The quick tempo makes the dancer's blood flow and the simplicity of the basic quickstep figures allow dancers almost immediate pleasure when attempting dances in this rhythm. The dance is full of locks and chasses and very quick footwork. To enable dancers to enjoy the movement of these figures, they must leave the flowing upper body sways of the waltz behind them. In watching the quickstep performed; the stillness of the upper body seems paradoxical when one focuses on the varied contortions that the feet are executing. Hence the thing to remember in quickstep is that a beautiful but controlled top line is essential for excellent execution.

In this clinic, we will practice this control of upper body sway with good control of rise and fall as well. One might think of dancing quickstep with a bowl of water on top of one's head. Although the bowl is not full, allowing minimal stretch of the left and right side of the body to accomplish some upper body movement, severe body sway will cause spilling of the water. Also, the rise and fall of quickstep, must be so smooth that sudden stops and starts don't allow liquid to escape the bowl. For instance, on a forward, face, and progressive chassee, we have learned; down, down, up & up, down in to the next move. This can be misleading. We do not want to run up and down a staircase when holding this bowl of water on our head if an escalator is available. Figure A shows the path of the bowl when on stairs and figure B when dancing on an escalator. The latter is most definitely preferred. We rise slowly out of count 2 and into counts 3&4 and lower out of count 4 slowly into count 1 of the next measure.

Figure A

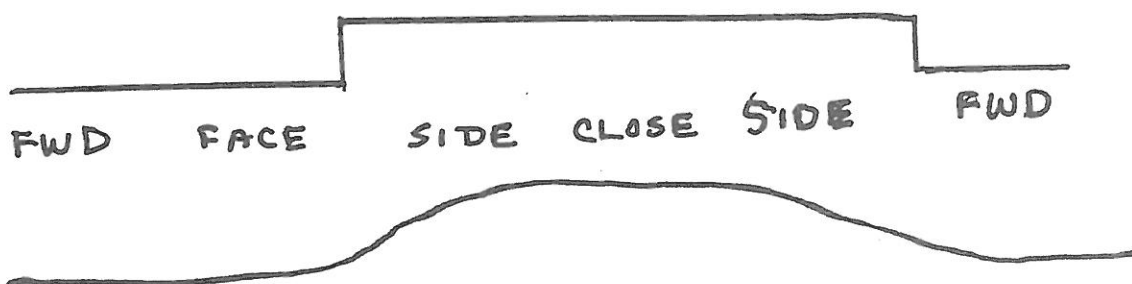


Figure B

While practicing these concepts, we will investigate the versatility of some figures in that they can be done with the man moving forward or backward. For instance, we will analyze the fishtail and the reverse fishtail, and the quick back lock 6 and the quick forward lock 6. Continuing with this theme we will also look at figures that contain unusual timings. Pepper pot locks use a quick & quick, quick, quick timing both with man going forward and backward and bounce chasses use a quick & quick & quick, hop timing either when progressing to the right or left.

We will also not be afraid to show some variations in timing and facing positions on more familiar figures. For instance the usual timing of a running finish (QQS) can be modified to SQQ when the situation warrants it. A heel pull generally done in two slows will be extended to three slows. Lastly the V-6 which usually makes a true V on the floor can be opened up so that the second leg of the V looks more like an L.

Our intent in this clinic is to make the quickstep a more reachable dance form for everyone while showing some of the infinite possibilities that the dance provides. Many people who have never attempted quickstep with any fervor because of a fear of over exertion, will work very hard on waltz and foxtrot. The truth of the matter is that quickstep done correctly can be less exerting than the very controlled and continuously rotating waltz. It is too much fun to be feared by anyone; so enjoy!

THE TANGO

A DANCE OF LOVE ?

workshop by

PETER & BERYL BARTON

TANGO - A BRIEF LOOK AT ITS HISTORY.

The Tango was originated in Spain where it was a solo dance with a staccato 2/4 rhythm similar to that of the English Tango of today.

The social form of the Tango was originated in Argentina by the Gauchos in the 1880's and was called "El Baile Con Corte" meaning "The Dance With a Stop".

The cavaliers of Buenos Aires introduced the dance to the local cafes and dance halls but changed the name to Tango. They slowed the dance down to give it a more sultry effect and substituted the "habanera" rhythm. For many years this was not a dance to be performed by respectable people.

The Tango was introduced to Europe in the early 1900's but it was not until around 1912 that it really became a craze with Tango parties being held at many of the hotels and the formation of Tango dance teams.

It was introduced in the United States in 1913 where it has retained much of its Argentine flavour and where it is often referred to as Argentine or American Tango.

With the advent of the First World War the Tango craze in Europe had passed and it was rarely danced anymore. It was not popular again until the early 1920's when it was revived in France with a marked change in the character of the music.

In 1922 an informal conference was held by the Dancing Times at which over 300 teachers attended and the standards of the English or International Tango as we know it today were established.

One of the movements of that time "The Demi-Vuelta" has recently been revived and is now being used again in medal and competition dancing.

REMEMBER - ROUND DANCING IS FUN - HAVE A GOOD TIME

HAPPY DANCING

PETER & BERYL

U. R. D. C. NATIONAL CONVENTION
INTERNATIONAL SLOW FOXTROT CLINIC
July 22, 1982

Bill and Dorothy Britton

The basic characteristic of the Slow Foxtrot is a soft and continuous flowing movement. The basis of this flowing movement is the fact that the man almost never brings his feet together. Foxtrot music is played in 4/4 time and the dance rhythm for the basic figures is slow, quick, quick(SQQ).

Basic figures in any dance rhythm are the secret to good dancing. We need to know how to perform the basics well before we can enjoy the "fancy" steps and the flow of our round dance routines. To do this requires knowing how the basics should be done plus practice to make them comfortable and, most importantly in the foxtrot, to maintain good balance as we move from step to step.

The purpose of this clinic is to emphasize some of the mechanics and techniques of the foxtrot movements so that we can better understand them and execute them more comfortably.

The following notes are points we will cover during the clinic and are presented here for use in review and practice when you get home. We hope they are helpful.

BASIC DANCE POSITION

The basic closed dance position for foxtrot has the lady slightly to the right of the man. His right toe should be pointed between the lady's feet. This enables the man to step straight forward between (Not on) the woman's feet as he moves forward.

The body should be straight (not stiff) and stretched upward with knees slightly flexed. Do not dance with the knees stiff as this gives a bouncing effect which has no place in the smooth dances such as foxtrot.

One of the more common problems in maintaining proper dance position is a tendency to lift the shoulders when assuming the starting position. This is uncomfortable, presents a bad line and should be avoided. Here is one way to practice getting into correct position.

Stand erect with arms at your side. Now roll the shoulders CW forward, up and back to a normal position. Keeping the shoulders in that position bring the elbows forward and up to the closed dance position. You will have to practice this to keep the shoulders from raising when the arms are brought into position but it will pay off in improved dance posture.

The head should always be up, never looking at the floor. This is not done by rolling back the neck but rather by an upward and backward stretching of the head and neck. The feeling is as though you are pushing your head against an immovable object.

The position of the shoulders and arms once correctly assumed at the start of a dance should be maintained throughout. The man should be careful not to move his left arm forward or back without also moving the entire upper body. The man must never lead the lady with the left arm.

One more point on position. The arms should be parallel with each other

at the elbow with the man's left hand at an approximate 90o angle and the right hand resting lightly on the lady's shoulder. Do not have tension in the arms as this pulls the upper bodies forward and destroys balance and appearance.

WALKING FORWARD AND BACKWARD

When walking forward or backward it is important to keep the supporting foot under the body. This is best accomplished by pushing off with the stationary foot as you move. The feeling is that of pushing your body forward (or back) rather than reaching out with the foot and pulling the body over that foot.

As soon as weight is taken on the moving foot the other foot releases and moves to position for the next step.

In the backward step (usually for the W) the movement is to the toe first then to the heel as the body moves over the foot. The heel of the releasing foot should be kept in contact with the floor as it draws back toward the supporting foot.

TURNING MOVEMENTS

A major characteristic of the slow foxtrot is the heel turn done by the lady in the left (or reverse) turn, the reverse wave and the right (or natural) turn. Heel turns are also used by the lady in the natural weave, telemarks, etc. In the waltz heel turns are not used by the lady for most of these turning movements. This is an important point for the lady to keep in mind.

To enable the lady to complete her heel turn on the turning steps the man needs to do two important things. First he must rise to the ball of the foot at the end of step one - this helps the lady know that her feet should come together for a heel turn. The second step of the man must be to the side not back. If the man moves backward on step two the lady has to go with him and cannot complete her heel turn. More explanation of this will be included under the specific movements described later in the notes.

REVERSE (LEFT FACE) TURN WITH FEATHER FINISH

The reverse turn usually starts with the M facing DC and very often in contra banjo position (as following a feather step). The M's steps are:

1. M turns his body LF and steps forward on L heel rising at the end of the step (S).
2. Step side DC on the R toe with a slight pause before moving into step 3 (Q).
3. Back LOD on L toe lowering to the heel (Q). A slight left sway for the man (W opposite) should be used on steps 2 & 3.
4. Back LOD on R commencing a left face turn and rising to toe (S).
5. Side & slightly forward DW on L toe (Q).
6. Forward R DW in contra banjo position outside the W lowering to heel (Q).
A slight right sway for the man is used on steps 5 & 6.

The lady's steps are:

1. Back R commencing LF turn with slight body rise (S):
2. Heel turn LF on R bringing the L to R & transferring weight to L rising to toe (Q).
3. Forward on R lowering to heel (Q).
4. Forward L commencing a LF turn rising to toe (S).
5. Side LOD on R toe (Q).
6. Back L DW in contra banjo lowering to heel (Q).

Frequently only the first three steps of the reverse turn are used followed by some other ending. Cues should advance warn the dancer as to the desired finish.

REVERSE WAVE

As used in Round Dancing the first three steps of the reverse wave are similar to the reverse turn. The movement usually starts with M facing DW and the third step for the M is back approximately DW (never back LOD). The rise and sway for the first three steps are as described under the reverse turn.

The reverse wave is sometimes started with M facing LOD and even (unfortunately) with M facing DC. The first three steps must then be underturned to end with M backing between wall and DW.

Step 4 for the M is back DW on R commencing to curve LF (S). Step 5 is back L curving toward LOD and rising (Q). Step 6 is back LOD on R lowering to heel (Q). The W's steps are opposite M's.

NATURAL (RIGHT FACE) TURN

Most frequently in Round Dancing only the first three steps of a natural turn are danced to be followed by some other movement such as the closed (or open) impetus. The facing direction at start for the man should be LOD or DW.

The movement is the direct opposite of the reverse turn described in detail above. The man (starting with his R foot) must remember to rise at the end of Step 1 as he commences a RF turn. Step 2 must be side DW (not back) so the lady can complete her heel turn. Step 3 is back LOD. A slight right sway is used on counts 2 & 3 and the W does a RF heel turn. Timing is SQQ.

OPEN TELEMARCK

The Open Telemark has been widely accepted in round dancing and is familiar to most dancers with more than limited experience. We will not describe the steps but would like to mention some key points.

In slow foxtrot the Telemark is most frequently started with M facing DC after a feather finish which means you are in contra banjo position with M's left shoulder leading. The M's body should turn LF as he moves forward on his L in the first step of the Open Telemark. Man must remember to rise at the end of step one to cue the lady to make a heel turn. As in the reverse turn M's second step should be side (or slightly around W) so she can complete the heel turn.

When stepping forward to SCP on step 3 M should move his left shoulder toward partner to open her to SCP. A common fault in adjusting to SCP is for the man to move his shoulder away from the lady which results in too open a stance. The lady should open (not the man) and this is done by a RF turn of the M's shoulders.

The W's head movement is an important part of the Open Telemark. The head should turn slowly from left to right between steps 2 & 3. This contributes a smooth flow to the entire movement. This is a rolling of the head not a quick turn.

CLOSED TELEMAR

The Closed Telemark does not differ greatly from the Open Telemark. The basic difference is that the W does not turn to SCP on step 3 but steps side and back in CP with head remaining to the left. M has a left shoulder lead on step 3 ready to move outside the W on the next step to contra banjo position.

Notes on the body turn and rise under the Open Telemark are applicable and the W does a heel turn.

CLOSED IMPETUS

The Closed Impetus is a popular step in round dance routines following such things as a natural turn or reverse wave. The M does the heel turn here stepping back LOD on his L and commencing a RF turn (S). There is no rise on step 1. On step 2 the M continues to turn RF on the L and closes the R rising to the toe facing DC (Q). Step 3 is side and back DCR continuing the RF turn and lowering to the heel.

Here the W must allow the M to complete his heel turn on step 2 by stepping side DW (not back) and rising to toe. Step 3 for the W is forward R to DCR in CP after brushing R to L.

The Closed Impetus is frequently followed by a feather step moving to DC with M stepping back on count 1.

OPEN IMPETUS

Steps 1 and 2 are the same as for the Closed Impetus. On step 3 M steps diagonally forward DC leading with the left shoulder. A RF shoulder turn is required prior to step 3 to open the W to SCP.

W moves diagonally forward on R in SCP on step 3 having brushed R to L. As in the Open Telemark W's head should turn slowly from L to R between steps 2 & 3.

WEAVE FROM SCP

The weave from SCP is a left face turning movement which frequently follows a Whisk or Open Impetus. It starts with a slow step forward DC in SCP followed by six quick left weaving steps ending in contra banjo with M facing DW. Note that the dance position moves from CP on step 2 to contra banjo on step 4, back to CP and then to contra banjo again on step 7. The six quick weaving steps are all taken on the toes.

The M's steps and alignments are:

1. Forward R DC in SCP rising to toe (S)
2. Forward DC on L commence turn to L (Q)
3. Side & slightly back R toward DW (Q)
4. Back L LOD in contra banjo (Q)
5. Back R LOD commence LF turn (Q)
6. Side & slightly forward L DW (Q). This step has a hover effect and is held slightly, stealing a fraction of time from step 7.
7. Forward DW on R in contra banjo outside W lowering to heel (Q)

The W's steps are:

1. Forward L in SCP commencing LF turn to CP (S)
2. Side & back R to DC in CP (Q). Head turns to L.

- 3. Side & slightly forward LOD on L (Q)
- 4. Forward R outside M in contra banjo (Q)
- 5. Forward L commence LF turn (Q)
- 6. Side R LOD (Q)
- 7. Back L DW in contra banjo lowering to heel (Q)

The weave should be danced with knees flexed and slight left sway for M on steps 3 and 4 changing to slight right sway on steps 6 and 7.

NATURAL WEAVE

The important point to remember in the Natural Weave is that it starts with a RF turn and then changes to a LF weaving movement. Commencing in CP the W will do a heel turn and the M must observe the rise on step 1 and a side step on 2 as in all turning movements in Slow Foxtrot.

The M's steps and alignments are:

- 1. Forward R LOD commencing RF turn and rise (S)
- 2. Side DW on L (Q)
- 3. Back DC on R with R shoulder lead (Q)
- 4. Back DC on L in contra banjo (Q)
- 5. Back DC on R commence LF turn (Q)
- 6. Side & slightly forward L to DW (Q). Hover effect stealing from step 7.
- 7. Forward R DW in contra banjo lower to heel (Q)

The W's steps are:

- 1. Back L LOD commencing RF turn (S)
- 2. Heel turn on L closing R and rising in CP (Q)
- 3. Forward DC on L with L shoulder lead (Q)
- 4. Forward DC on R outside M in contra banjo (Q)
- 5. Forward L commence LF turn (Q)
- 6. Side LOD on R (Q)
- 7. Back L DW in contra banjo lower to heel (Q)

We hope that the comments presented here will be helpful in making your dancing more comfortable and more enjoyable. Use what you like and adopt the styling to suit you. The marvelous thing about Round Dancing is that each of us can pursue it for one and only one reason - our own personal satisfaction. We are not competing or being judged but dance only for fun. Adopt the motto "When in doubt or in trouble - smile and try again".

Thanks for being with us.

The Britton's were unable to conduct the Foxtrot Clinic due to Dorothy's unfortunate accident (broken ankle). Roy and Phyllis Stier graciously accepted this assignment and will conduct the clinic as scheduled.

LATIN BASICS

by Mike & Diana Sheridan

According to the *World Book Encyclopedia*, the Rumba has the oldest roots of the Latin dances. It has roots in ancient African and Spanish dances. Refined and changed, the Rumba came to this country in the early 1930's from Cuba. Today it is believed to be the most popular of the Latin dances.

Latin dancing means different things to different people. In general it includes such dances as the Rumba, Cha-Cha, Samba, Mambo and Bolero. Many variations of these dances, such as the Bossa Nova, are generally considered Latin dances. For the purposes of our clinic today we will concentrate on two rhythms, Rumba and Cha-Cha.

RUMBA

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Rumba is a very expressive dance characterized by flowing body movements. It is popular in part because of its smooth flowing action at a relatively slow speed. This makes it easier for many dancers to copy without, in some cases, being strictly correct technically.

The Rumba was originally danced as a QQS rhythm. Today there are two schools of thought, one using the original QQS rhythm and the other using SQQ. In modern competition either rhythm is accepted as long as the one chosen remains the same throughout the dance. In International Rumba the QQS rhythm is used. In ROUND DANCING we are fortunate to have more freedom and can vary the rhythm to best fit the music.

CHA-CHA

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The Cha-Cha is said by many to be a combination of Mambo and American Swing. In *Dance A Mble* it is described as having the rhythm of the Mambo, the style of the Rumba and the open feeling and variation of the American Swing. Many of the figures are nearly identical to those in the Rumba and we will treat it as a cousin to that dance.

In ballroom circles the rhythm of the Cha-Cha is on the off-beat of music, that is, it is danced as 2-3-4-&-1. In nearly all ROUND DANCES it is danced as 1-2-3-&-4. In either case the rhythm is SSQQS. Slows and quicks are, of course, relative and for comparison to Rumba it may be better to consider the rhythm as QQQ&Q.

In both Rumba and Cha-Cha we will concentrate our efforts on some basic figures and variations, footwork and body control. On the pages that follow you will find descriptions of a few of the more commonly used basics as they would be found in a cue sheet.

CHA-CHA BASICS
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BASIC
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Fwd L, Recov R, Bk L/R, L; Bk R, Recov L, Fwd R/L, R; (W Opp)

Fwd L, Recov R, Sd L/C1 R to L, Sd L; Bk R, Recov L, Sd R/C1 L to R, Sd R; (W Opp)

In the Cha-Cha the Basic may go forward and back or to the side.

NEW YORK (BOTH DIRECTIONS)
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Fwd L trning to RLOD & XLIF (WXRIF), Recov R to fc ptr & wall, Sd L/C1 R, Sd L; Fwd R trning twd LOD & XRIF (WXLIF), Recov L to fac ptr & wall, Sd R/C1 L, Sd R;

SHOULDER TO SHOULDER
=====

Fwd L XIF of R to SCAR(W Bk R XIB of L), Recov R to fc ptr & wall, Sd L/C1 R, Sd L; Fwd R XIF of L to BJO(W XIB), Recov L, Sd R/C1 L, Sd R;

FAN
=====

M Bk R(W Fwd L), M Recov L as he trns W LF 1/4(W Bk R twd LOD), M Fwd R/L,R small stps(W Bk LOD L/R,L) M fac wall(W fac RLOD) M's L & W's R hds joined waist level;

ALEMANA TURN (FROM FAN POSITION)
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(In Fan POS)M Fwd L twd wall slight pressure against W's R arm causing her to clos R to L, Recov R, in place L/R,L leading W Fwd L,R/L,R raising L arm indicating to W on last stp she will be making a RF turn under joined hds; Bk R, Recov L(leading W to trn RF under M's L &W's R hds Fwd L, Fwd R to fac M), Sd R/C1 L, Sd R;

HOCKEY STICK
=====

(Fan POS)Fwd L with pressure against W's R arm causing her to C1 R to L), M Recov R(W Fwd L), in place R/L,R(W Fwd R/L,R to M's L side raising jnd hds); M Bk R, Recov L trng RF 1/8 to RLOD and wall, Fwd R/L,R following W diag out(W Fwd L, Fwd R trng LF to fac DLC under jnd hds, Bk L/R,L; NOTE:Optional for W-last three steps may be Bk L/Lock RIF of L, Bk L;

SPOT TURNS (LEFT & RIGHT)
=====

Thru L twd RLOD(W thru R)release hds M trn RF(W LF), cont trng Recov Fwd R(W L) to fac ptr, Sd L/C1 R, Sd L; Thru R twd LOD(W thru L)release hds M trn LF(W RF), cont trng Recov Fwd L(W R)to fac ptr, Sd R/C1 L, Sd R;

HIP TWIST (HAND SHAKE POSITION)
=====

(OP M's R & W's R hnds joined)M Fwd L, Recov R, in place L/R,L with stiff R arm to lead W to trn RF(W Bk R, Recov L Fwd R/L, R small stps trng 1/4 RF after last stp to fac LOD);

KIKI WALKS
=====

(SCP M's L W's R foot free)Fwd L stepping in line with R, Fwd R in line with L, Fwd L/R,L; Fwd R in line with L, Fwd L in line with R, Fwd R/L,R;

HAND TO HAND
=====

(BFLY POS)Bk L(W Bk R)trng to OP in nearly Bk-to-Bk POS, Recov R to fac ptr, Sd L/C1 R, Sd L;
NOTE:With M's R foot free the same figure opens to RLOD.

RUMBA BASICS
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BASIC
=====

Fwd L, Recov R, Sd L,-; Bk R, Recov L, Sd R,-; (W opposite)

HIP TWIST
=====

(Hand Shake POS)Fwd L, Recov R, Sd L small stp with stiff R arm leading W to turn RF(W Bk R, Recov L, Fwd R then turn RF to fac LOD),-;

FAN (FROM HIP TWIST)
=====

M Bk R, Recov L, Sd R facing wall(W Fwd L trng LF to fac RLOD chngng hnds to M's L & W's R, Bk R twd LOD, Bk L facing RLOD),-;

HOCKEY STICK
=====

(Fan POS)M Fwd L with pressure on L arm leading W to Clos, Recov R, Clos L to R raising L arm(W Clos R, Fwd L, Fwd R),-; M Bk R begin 1/8 RF trn, Recov L continue trn, Fwd R DWR(W Fwd L begin 5/8 LF trn under M's L & W's R joined hnds, Bk & Sd R continue LF trn, Bk L DWR),-;

CRAB WALKS

=====

(SCP M's R & W's L foot free) Fwd R, Sd & Fwd L toe diag to ptr hip trn in but shoulder & head fac LOD, Fwd R,-; Sd & Fwd L as in second step above, Fwd R, Sd & Fwd L,-;

CUCARACHA (DIAGONAL)

=====

(Op fcing M fac wall both hnds joined at waist level) Step diag apart L DC(W R DW) at same time lower lead hands & raise trailing hands, Recov R, Clos L return hands to original position,-; Diag apart R(W L) lowering trailing hands & raising lead hands, Recov L, Clos R return hands to original position,-;

SWEETHEARTS (TWO)

=====

(L-Shadow fac wall no hand joined) M Fwd L wall leave R extended trn upper body LF to daig wall & LOD arms extended R arm pointing directly to wall look over R hand, Recov R fac wall, Sd L LOD moving behind W to R-Shadow,-(W Bk R COH trn body LF to diag wall & LOD arms extended R arm pointing directly to wall look over R hand, Recov L, Sd R RLOD to R-Shadow,-); M Fwd R wall trn body RF to diag wall & RLOD arms extended L arm twd wall look over L hand, Recov L, Sd R twd RLOD move behind W to L-Shadow,-(W Bk L COH trn body RF diag wall & RLOD arms extended L arm twd wall look over L hand, Recov R, Sd L LOD,-);

AIDA

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(LIKE BFLY POS with all hands joined fac LOD) Fwd R, Sd L facing ptr, release trail hands Bk R into V-shape LOP fcg RLOD,-;

INTERNATIONAL WALTZ
INTERMEDIATE CLINIC NOTES
CHARLIE & NINA WARD

1982

The following notes are not meant to be authoritative. There are alternative descriptions. We can only give you what we have learned from teachers, books and our own experience. Dancing as a creative art form requires freedom for individual expression.

REVERSE TURN: Man: (1) CP fc DC fwd L, attend to line of direction. This is a straight stp fwd, do not trn toe out anticipating LF trn. Use a heel lead then begin to rise, stretch right side slightly & begin LF trn with body. The impetus to move fwd comes from the right foot. Remember that the foot you are standing on is the dancing foot. Soften knee. (2) Trn LF by swinging hips around sd R fc DCR. Momentarily as you do this wgt will be between both feet forming a triangle with the floor. This has been called "triangulate" and we have found it a useful concept. There are many instances in various figures where the legs "triangulate". A mental picture of this pos is an aid to more precise dancing. You will have cont' to rise. (3) Cont' LF trn 1/8 draw close L to R. Continue to rise and lower at end of step.

Woman: (1) Keep wgt fwd, swing R bk from hips, pt toe bk wds, wait for lead then push off from L (the dancing foot) straight bk, don't let foot drift rightwards anticipating LF trn, soften knee. Rise at end of stp. Stretch left side slightly. (2) Place L sd & slightly bk with body trn to fc wall, pt toe LOD. Placement of stp 2 is of vital importance for whichever ptr is backing into the wtz trn in order to close feet precisely and to be in CP fcg 1/8 in required direction. Cont' rise. (3) Draw cl R to L. Body trns 1/8 to fc LOD. Complete rise, then lower at end of stp.

Man: Duplicates W's footwork & technique of stps 1,2, & 3. (4) CP fc RLOD Bk R. (5) Bk & Sd L body fc wall with toe pt DW. (6) Cl R to L, body trn to DW.

Woman: Duplicates M's footwork & technique of stps 1,2, & 3. (4) Fc LOD fwd L. (5) Trn LF 1/4 swinging hips around to fc COH sd R. (6) Cont' trn to fc DCR. Draw cl L to R.

WHISK: Man (1) fwd L DW in contra body XLIF on same line as R, relax knee, heel lead, push off from R (dancing foot). (2) Sd & slightly fwd R between W's feet placing it beside her L and moving it sdwd begin to rise as you take wgt. (3) XLIF about 8 inches. Lock thighs & tense muscles up inside of legs to assure balance. Keep wgt between feet and slightly fwd. Complete rise and then lower at end of step.

Woman: (1) Reach bk R in contra body pos XRIB on same line as L, relax knee. (2) Sd & slightly bk L (wait for lead from M's foot against your L) begin to rise as you take wgt on L. (3) XRIB of L about 8 inches to pos with L hip behind M's R hip. Lock thighs, tense muscles up inside of legs for balance, complete the rise and lower at end of stp.

CHASSE: Timing 1,2 & 3. Even out the 4 stps over the 3 beats.

Man: (1) R fwd & across in contra body pos. Fc wall. Toe pt DW. Short stp, heel lead, begin to rise at end of stp. (2) Sd & slightly fwd L, body fc wall. Toe pt DW, cont' rise. (3) Cl R almost to L. Cont' rise. Think of this figure as gradually moving sdwd uphill. (4) Sd L on toe. Be aware at this moment of "triangulating". This acts as a balance & checks the runaway motion. It serves as a base for the following figure.

Woman: (1) Fwd & across L (fc DC) normal stp to catch up with M, heel lead. Begin to rise at end of stp. (2) Sd L fc COH ball of foot. Cont' to rise. (3) Cl L almost to R, cont' to rise. (4) Sd R, complete rise. "Triangulate".

FORWARD LOCKS: Count 1,2 & 3.

Man or Woman: (1) Fwd R, heel lead, contra bjo, DW, body almost fc wall, begin to rise at end of stp. (2) Fwd L, cont' rise (3) XRIB cont' to rise. Think of moving uphill. (4) Fwd L. Lower at end of stp.

BACKWARD LOCKS:

Man or Woman: (1) Bk L, contra bjo, body almost fc COH, begin to rise at end of stp. Man may use a foot rise but not the woman (2) Bk R, cont' rise (3) XLIF, Cont' rise (4) Bk R, lower at end of stp.

NATURAL TURN:

Man: (1) CP fc DW fwd R. Be precise about your line of direction, concentrate on a straight stp. Do not toe out as you anticipate the trn. Begin RF trn in body. Heel lead. Soften knee. Push off from dancing foot. Stretch L side slightly (2) Fwd & sd L trng 1/4 by swinging hips around to fc DWR "triangulate" momentarily. Cont' to rise. (3) Cont' RF trn 1/8 to fc RLOD, draw cl R to L. Complete rise. (4) duplicate W's footwork & tech for stps 1, 2, 3 from pos fc RLOD, bk L, cont' RF trn. (5) Sd & bk R fc COH, toe pt DC. (6) draw cl L to R, body trn to fc DC. Lower at end of stp.

Woman: (1) Keep wgt fwd as you wait for M's lead. Swing L bk twd DW, pt toe bk. Push off from dancing foot, straight bk. Don't allow foot to drift leftward. Begin to rise. Stretch R side slightly. (2) Place R sd & slightly bk, body fc COH, toe pt LOD. Placement on this 2nd stp is essential for whichever ptr is backing into a waltz trn in order to be able to close feet precisely and to fc the required direction. On toes as rise cont'. This is also a "triangulate" pos. (3) Draw cl R to L. Cont' trn in body to fc LOD. (4) Duplicate M's footwork & technique for stps 1,2,3 from a pos fc LOD, fwd R. (5) Sd L swing hips around to fc wall. (6) Draw cl R to L. Cont' trn to fc DWR.

SPIN TURN:

Man: (1) Fc RLOD. Straight bk L. Draw R up to L on heel. Begin RF cpl pivot, toe heel. (2) Cont' trn fwd R between W's feet, heel lead. Check fwd motion & rise. Cont' trn required amount. Leave R leg extended to control balance & amount of trn. (3) Rec wgt bk to L toe then lower.

Woman: (1) Strong stp fwd R, heel lead. Without this impetus M cannot stp straight bk, Rise to ball of foot & begin to trn for RD cpl pivot. Bk & slightly around M L. Check LOD motion. Rise brush R to L, avoid a flicking action, fwd R on toe, control balance & assist M's bwd stp. Lower at end of stp.

OPEN TELEMAR:

Man: (1) Cp fc DW fwd L, begin LF trn. (2) Sd R fc DCR. Refer to Reverse Turn stps 1 & 2 for detailed technique. Cont' spin on ball of R to fc DW. (3) Sd upward & outward L to V-scp, body fc, toe pt DW. Lower at end of stp.

Woman: (1) Keep wgt fwd. Swing R bk from hips. Wait for lead. Push off from dancing foot, stp straight bk toe to heel. (2) Cl L to R by drawing L heel bk on floor releasing toe. The closed feet should be parallel & flat on floor. Press R heel into floor as you are trnd LF by body swing of ptr. Keep head trnd to left. (3) Transfer wgt to L begin to rise. Fwd & slightly sdwd upward & outward R, body fc LOD, toe pt twd DW. Lower at end of stp.

OPEN IMPETUS TURN:

Man: (1) Fc RLOD straight bk L. Use trechnique for bkwd walk, i.e., keep wgt fwd, swing leg bk from hips, pt toe strongly bkwd using ankle. In order to stp straight bk W must stp into M as she stps straight fwd. This is the ideal. As a rule the M stps bk diag almost to wall on all RF trng figures. This is easier

but it is not considered good dancing. (2) Draw R bk to L, heel on floor, toe released which prevents a runaway action, push off from L (dancing foot). Feet should be parallel & flat on floor. Exert pressure L heel, turn RF to DC, think of trng from hips, don't lift toes which is a serious "no no". W greatly assists M with this trn as she swings around. Rise at end of stp. (3) Sd L upward & outward to toe (body fc DW, toe pt DC).

Woman: (1) Straight fwd R, heel lead, help M into his bkwd stp, begin RF trn in body. (2) Sd L swinging hips around M to momentary "triangulate" pos then take wgt on L & cont' trn to fc DCR on toe. (3) Sd R upward & outward, L hip behind M's R hip, body fc DCR, toe pt DC.

HESITATION CHANGE:

Man: (1) fc RLOD Bk L, keep wgt fwd, swing L bk from hips, pt toe bkws, push off from R, wait for impetus from W. (2) Draw R bk heel on floor, toe released, to a pos a few inches to the sd of L, hold R in this pos, press L heel into floor trn RF foot flat on floor to fc DC. This movement is like drawing an arc with a compass, it is a heel pull & very seldom executed as required, no rise. (3) Draw L to R on inside edge, no wgt, fwd L DC.

Woman: (1) Straight fwd R leading into man, heel, begin RF trn (2) Sd L swing hips around M, momentarily "triangulate", FC DCR toe to heel then inside edge of R toe. (3) Draw R to L no wgt, bk R fc DWR.

WEAVE:

Man: (1) Fwd & across R V-scp, heel lead, strong push off from L, body fc DC, toe pt COH, begin LF trn, rise at end of stp (2) Fwd L, ball of foot, cont' to trn to fc COH, cont' to rise. (3) Sd & slightly bk R, be aware of being in CP & "trianuglating" on toes, cont' LF trn, lower at end of stp. (4) Bk L cross thighs in contra bjo, foot backing DC but keep body fcng RLOD, begin body rise but no foot rise at end. (5) Bk R twd DC, cont' LF trn & rise. (6) Sd & slightly fwd L in cp & "triangulate", lower at end of stp. (7) Fwd R cross thighs in contra bjo, pt toe DW, body fc wall. Note: This 7th stp becomes the 1st stp of following figure, usually a Natural Turn (Manuv). 4, 5, 6 are a Feather Finish.

Woman: (1) Fwd & across L V-scp, heel lead, cross thighs, begin LF trn, head trnd right, begin to rise at end, pickup to CP. (2) Bk R, cont' to rise, trn head to normal window pos or keep it to R until between stp 4 & 5 then trn softly to left. (3) Sd & slightly fwd L, CP 'triangulate", lower at end of stp (4) Fwd R DC, cross thighs in contra bjo, heel lead, begin to rise at end of stp. (5) Fwd L DC cont' trn & rise. (6) Sd & slightly bk R, cp "triangulate", lower at end of stp. (7) Bk L, cross thighs in contra bjo.

REVERSE CORTE:

Man: (1) CP fc RLOD bk R begin LF trn (2) Cl L to R no wgt, cont' LF trn to fc DW, rise. (3) Hold, lower at end of stp. (4) Bk L crossing thighs to a contra pos, begin body rise at end of stp. (5) Sd R, still fc DW, cont' rise. (6) Cl L to R, lower at end of stp.

Woman: (1) CP fc LOD fwd L begin LF trn, heel lead, begin to rise at end of stp. (2) cont' LF trn sd R, fc COH, cont' to rise, cont' LF trn 1/8 to fc DCR, cl L to R, lower at end of stp. Note: For more detail refer to M's technique stps (1)(2)(3) of Reverse Turn. (4) Fwd R DWR to contra bjo, cross thighs, stp across L on the same line, rise at end of stp. (5) Sd L, cont' the rise. (6) Draw cl R to L, lower at end of stp.

OUTSIDE CHANGE:

Man: (1) Bk L, fc DWR, begin body rise at end of stp. (2) Bk R, begin to trn left, cont' rise. (3) Sd & slightly fwd L, body fc wall, toe pt DW, lower at end of stp.

Woman: (1) CP fc DC fwd R, heel lead, begin to rise at end of stp. (2) Fwd L, begin to trn LF, cont' rise. (3) Sd & slightly bk R body fc COH, foot backing DW, lower at end of stp.

CROSS HESITATION:

Man: Fwd R, heel lead, V-SCP, body fc wall, toe pt DW, begin to rise at end of stp. (2) Draw cl L to R no wgt, fc DW, cont' to rise. (3) Hold this pos, lower at end of stp, L is free for following figure.

Woman: (1) Fwd L, heel lead, in V-SCP, foot pt LOD, body moving DW, begin to rise at end of stp. (2) Sd R, fc COH, cont' LF trn, cont' rise. (3) Cl L to R, cont' trn to fc DCR, lower at end of stp.

OUTSIDE SPIN:

Man: CP fc DW, trn L toe in to form a "T" with R, do not move feet except for this swivel action of the L, rotate body to fc wall. (2) Trn RF to fc RLOD very small stp fwd on R. (3) Cont' RF trn sd L fc DC, "triangulate" keep wgt distributed between feet, swivel to fc DW, then take wgt on L momentarily for impetus into following stp. Note: This figure can be commenced fcng DCR & the amount of trn can vary, i.e., (1) contra bjo fc DCR trn in L toe, rotate body to fc DC (2) Fwd R DW (3) Sd L fc DWR.

Woman: (1) Fwd R stepping behind M, take a strong stp heel to toe begin RF spin. (2) Close L toe to R toe for a toe pivot cont' RF spin with head well bk to the left. (3) Fwd R very small stp between M's feet. Don't commit wgt fwd but keep it over the R preparing to stp bk. Note above. For this second alignment stp (3) is taken more to the sd preparing to stp fwd into contra bjo.

DRAG HESITATION:

Man: (1) CP fc LOD, fwd L begin LF trn, heel lead. (2) Trn 1/4 sd R fc COH, begin to rise at end of stp. (3) Draw L to R no wgt, trn slightly to fc DCR, cont' rise then lower at end of stp. Note: This figure may be commenced fcng DW or DC.

Woman: (1) Bk R begin to trn LF, toe to heel (2) Sd L fc wall, toe pointing almost DW, trn slightly more than 1/4, begin to rise at end of stp. (3) Draw R to L no wgt, swivel slightly on rise at end of stp. (3) Draw R to L no wgt, swivel slightly on L to fc DW, cont' rise then lower at end of stp.

TURNING LOCK: count 1,2,& 3

Man: (1) Fc DWR bk in contra bjo, toe to heel, rise at end of stp, right shoulder leading (2) cross L in front of R, on toes cont' rise (3) Bk and slightly to the right, begin to trn LF (4) Sd & slightly fwd L, toe point DW, body fc wall, lower at end of stp.

Woman: (1) Fc DC in contra bjo fwd L, left shoulder leading, on toe (2) cross R behind L, cont' to rise (3) Fwd & slightly leftward L begin LF trn, cont' rise, (4) Sd & slightly fwd R, foot backing twd DW, body fc COH, lower at end of stp.

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