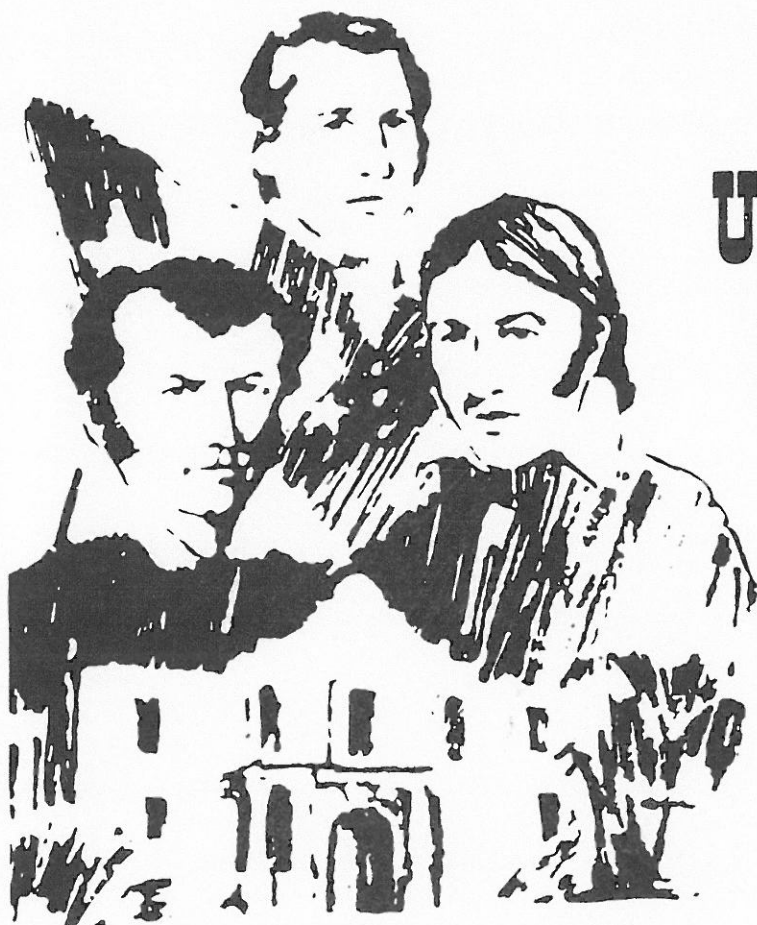




# 7th NATIONAL R/D CONVENTION



Universal Round  
Dance Council

Hemisfair Convention Center  
SAN ANTONIO, TEXAS  
JULY 21-23, 1983



Dear Fellow Round Dancer:

Welcome to San Antonio on behalf of the Universal Round Dance Council and the Seventh National Round Dance Convention.

It is with great pleasure that we say a great big "Howdy" and welcome to the heart of Texas and the Lone Star State. May your stay with us be memorable and enjoyable. We sincerely appreciate your presence and promise you three full days of education, enjoyable dancing, fun and fellowship.

The list of Clinicians and Teachers again this year is outstanding. We wish to take this opportunity to thank all for their time, effort, talent and devotion that goes into making Round Dancing such a pleasurable experience for us all. Without their assistance this Convention could not have been possible. The material they have chosen will challenge the experienced dancers, yet not intimidate the less experienced dancers. For their efforts, we will all become better dancers. Thank you one and all.

We want to take this opportunity to thank all the MC's and cuers who have given of their time and talents, so that you will enjoy yourselves. Each one has graciously and unselfishly devoted much of their dancing time to assuring that you have a good time dancing each evening. Our warmest thanks to one and all.

We owe a great big "thank you" to all the Committee - Chaircouples, their assistants and helpers. Without them none of this would be possible. Each one of these couples has given unselfishly of their personal time and lives in putting this Convention together for your enjoyment. Our most heartfelt thanks and gratitude to one and all.

We thank you, the dancers, most of all for coming. Without your support, cooperation and attendance, none of these many hours of planning would be possible. The best made plans would have been laid to waste if not for your being here. Our most gracious thanks to each of you for attending this year. We hope you enjoy yourselves, learn to improve your dancing and make it more enjoyable and comfortable, have fun and fellowship, renew old acquaintances and make many new and long lasting ones. Thank you!

It is our sincere wish and we hope that through all concerned, this convention will be one of the best you have ever attended. It is you who make this annual convention possible and a great big success each year. Your willingness and enthusiasm to listen, learn and enjoy the artistic pleasure of Round Dancing, make all the effort, work, sorrows and successes worthwhile. We congratulate y'all.

God Bless and Happy Dancing,

*Loy and Sally Plaisance*



# Universal Round Dance Council

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# Universal Round Dance Council

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 Vice President . . . . . Bill & Elsy Johnson  
 Secretary . . . . . George & Joyce Kammerer  
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<i>Floor Manager</i> . . . . .	Lou & June Cenni
<i>Convenience Shops</i> . . . . .	Mike & Sally Poehler

# GOLDEN TORCH AWARD

IN RECOGNITION  
OF EXCEPTIONAL  
LEADERSHIP THE  
UNIVERSAL ROUND  
DANCE COUNCIL  
PRESENTS THIS  
TESTIMONIAL OF  
APPRECIATION TO...



- ★ Over 30 years of teaching and promoting Round Dancing.
- ★ Dances written by them and many on the Hall of Fame: *Green Door, Stardust, My Love, Butterfly, Lazy Sugarfoot, Almost Paradise, Misty, Whoopee, Blue Moon Cha, Happy Cha* and many more.
- ★ Pleasure brought to thousands by their exhibition group the well-known Dallas Let's Dancers, who have danced all over the USA.
- ★ Their dedication to helping Teachers and Dancers with their "Round Dance Improvement Clinic" held each year in Dallas.
- ★ Helping the Beginner Dancer with their "An Introduction to Rounds for the Square Dancer." Presented in many states and countries.
- ★ Truly a gracious and loveable couple who deserve to be recognized and given honor by URDC and dancers everywhere.

## PAST RECIPIENTS OF THE GOLDEN TORCH AWARD

1982 — Manning & Nita Smith . . . . . Texas	1979 — Frank & Iris Gilbert . . . . . Florida
1981 — Charlie & Nina Ward . . . . . Canada	1978 — Gordon & Betty Moss . . . . . California
1980 — Eddie & Audrey Palmquist . . . California	



# *Universal Round Dance Council*

## HALL OF FAME

Autumn Leaves	In My Dreams	Spa
Boo Hoo	In the Arms of Love	Sug
Butterfly	Kiss Me Goodbye	Tar
Carmen	Lisbon Antiqua	Tar
Caress	Lovely Lady	Tarr
Charley My Boy	Let's Dance	The Gang
Continental Goodnight	Mardi Gras	Three A.M.
Dance	Maria Elena	Till
Dancing In The Dark	Melody Waltz	Twelfth Street Rag
Elaine	Mr. Sandman	Waltz Tramonte
El Coco	Riviere De Lune	Wonderland By Night
Fascination	Singing Piano Waltz	Wyoming Lullaby
Green Door	Smile	
Gypsy Eyes	Somewhere My Love	

### NEW HALL OF FAME SELECTIONS

Enclosed in your Syllabus is a loose sheet of paper... don't lose it! This your Ballot to vote for the HALL OF FAME additions for 1983. This was done because of the poor response to the request in the URDC Newsletter asking dancers to vote.

The Hall of Fame Committee wanted everyone to vote. This is your second and last chance... don't blow it!!!

CHECK YOUR CHOICES ON THE BALLOT AND  
RETURN BEFORE 4:30 P.M. FRIDAY

# CLINIC LEADERS



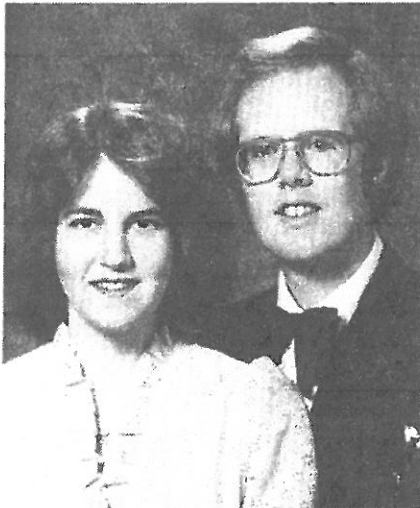
**Peter & Beryl Barton**  
ADVANCED WALTZ



**George & Mady D'Aloiso**  
ADVANCED BOLERO



**Irv & Betty Easterday**  
ADVANCED PASO DOBLE



**Bill & Carol Goss**  
ADVANCED FOXTROT



**Jack & Ione Kern**  
INTERMEDIATE QUICKSTEP



**Charlie & Madeline Lovelace**  
INTERMEDIATE CHA CHA



**Roy & Sally Plaisance**  
INTERMEDIATE RHUMBA



**Bob & Mary Ann Rother**  
ADVANCED JIVE



**Mike & Diana Sheridan**  
ADVANCED TANGO





# Universal Round Dance Council

## DANCES TAUGHT AT SEVENTH URDC CONVENTION

NAME OF DANCE	TAUGHT BY
---------------	-----------

- BUENOS NOCHES CHA CHA..... Charlie & Madeline Lovelace
- BLACK FOREST QUICKSTEP..... Larry Segal & Carol Lager
- CARMEN ..... Bill & Elsy Johnson
- CHARIOTS OF FIRE ..... Jack & Nedra Barnes
- CORINA ..... Mike & Diana Sheridan
- DINEY'S WALTZ ..... Jim & Bonnie Bahr
- EL ADORNO..... Irv & Betty Easterday
- FEELINGS ..... George & Mady D'Aloiso
- GOLDEN EARRINGS..... Bill & Carol Goss
- JOLLY CHA ..... Glen & Beth McLeod
- KISS ME GOODBYE ..... Brent & Mickey Moore
- I WISH YOU LOVE..... Mike & Sally Poehler
- LA PALOMA ..... Tom & Anna Marie Rife
- LONG AGO AND FAR AWAY..... Russ & Barbara Casey
- LOVE THEME ..... Peter & Beryl Barton
- MAN IN LOVE ..... Bob & MaryAnn Rother
- MOULIN ROUGE ..... Roy & Phyllis Stier
- NATASHA ..... George & Joyce Kammerer
- OUR LOVE AFFAIR ..... Jack & Ione Kern
- OUR TREASURE ..... Bill & Nona Lizut
- ROLL OUT THE BARREL..... Gene & Gina McMurtry
- THE GANG ..... Jimmy & Vivian Holeman
- LA BRISA ..... Roy & Sally Plaisance
- THERE I'VE SAID IT AGAIN..... Tom & Loveday Newby
- WHEN I'M 64 ..... Kenji & Nobuko Shibata
- YESTERDAY ..... Dwain & Judy Sechrist

## BUENOS NOCHES CHA CHA

Composers--Charlie & Madeline Lovelace 2505 Krueger Lane Tampa Fl. 33618  
 Record-----Buenas Noches Mi Amor Roper # JH-420 or Dance-Along # P-6060  
 Position---INTRO-OP facing with right hands joined.DANCE-same as intro  
 Footwork---Opposite except where noted  
 Sequence-- A-B-A-C-B-A-Ending

INTRO

- 1-4. WAIT; WAIT; BASIC; ALEMANA; to TURKISH TOWEL  
 1-2.R handshake pos M facing wall wait 2 meas;;  
 3-4.fwd L,rec R,bk/cl,bk;bk R,rec L,fwd/cl,fwd;leading W to a R fc turn under joined  
 hds passing behind M's back to end on M's L side both facing wall join M & W's left hand  
 5-8.TURKISH TOWEL ;;; WHIP;  
 5-6.M XLIB,rec R,sd/cl,sd;XRIB,rec,sd/cl,sd;M leads W to chg sides with toweling action  
 (W XIF,rec,sd/cl,sd;XIF,rec,sd/cl,sd;)  
 7-8.repeat meas 5; M lead W to fc using R hand keeping hand low W will pass on M's R side  
 turning L fc to end R handshake pos M fc wall bk R,rec L,pl/2,3;

PART A

- 1-4.OPEN HIP TWIST; FAN; HOCKEY STICK;  
 1.fwd L,rec R,in pl/2,3;(W bk R,rec L,fwd/cl,fwd;to M's R sd trng R fc)end M fc wall W fc  
 diag wall LOD  
 2.bk R,rec L,fwd/cl,fwd;(W fwd L,fwd R turning L fc,bk/cl,bk)end M fc wall & W RLOD  
 3.fwd L rec R,in pl/2,3;M raise L hd leading W to turn L fc under joined hands(W cl R,fwd L,  
 fwd/cl,fwd;)  
 4.bk R,rec L,fwd/cl,fwd;(W continue L fc turn L,R,fwd/cl,fwd;)end LOP RLOD  
 8.NEW YORKER; AIDA; TIME STEP; SPOT TURN;  
 5.rk thru L,rec R,to fc sd/pl,sd;  
 6.thru R,sd L,turning in to modified bk-bk M turn R fc (W L fc)sd/pl,sd;  
 7.facing diag COH & RLOD(W wall & RLOD)XLIB,rec,sd/cl,sd;maintain V position  
 8.turning in M L fc (W R fc)make full turn to fc R,L,fwd/cl,fwd; end R handshake pos

PART B

- 1-4.SWEETHEART; ; ; BACK BASIC to VARSOU;  
 1.fwd L,rec R,sd/cl,sd;(W bk R rec L,in pl/2,3; turning L fc under joined hds to fc LOD  
 & wall)join M's L hd W's L hd at waist  
 2.keeping both hds joined M XRIF,rec L, sd/cl,sd;W bk L rec R,sd/cl,sd;sliding to M's L sd  
 looking at ptrn)  
 3.M XLIF,rec,sd/cl,sd;(W bk R,rec L,sd/cl,sd;sliding in front of M to his R sd)  
 4.blending to varsou. pos both rk bk ,rec,fwd/cl,fwd;  
 5-8.FORWARD BASIC; BACK BASIC; to Fan pos. ALEMANA; ;  
 5.fwd L,rec R,bk/cl,bk;stay in varsouv pos.  
 6.bk R,rec L,sd/cl,sd;(W bk L,rec R,turning R fc to fc RLOD bk/cl,bk;)  
 7.fwd L,rec R,in pl/2,3;(W cl R,fwd L,fwd/cl,fwd;) M raise L hd to start W to trn R fc  
 8.bk R,rec L,sd/cl,sd;(W trn under joined hds L,R,sd/cl,sd; to fc M) rejoin R handshake pos

## NOTE CHECK SEQUENCE

PART C

- 1-4.NATURAL TOP; ; ROPE SPINNING; ;  
 1.fwd L,rec R,sd/cl,sd;blending to CP diag RLOD & wall  
 2.turning R fc XRIB,sd L,sd/cl,sd;M raise L arm to lead W into R fc trn using a spiral action  
 3.sd L,rec R,in pl/2,3;(W fwd R,L,fwd/cl,fwd;passing behind M's back to end M's L sd)  
 4.bk R,rec L,in pl/2,3;(W XIF of M L,R,sd/cl,sd;)to loose CP to M's R sd

PART C cont.5-8. OPENING OUT; SPIRAL; FOLLOW MY LEADER; ;

5. sd L, rec R, in pl/2, 3; (W bk R to SCP diag COH, rec L, sd/cl, sd; on last step W L fc spiral in front of M to end both facing LOD)

6. bk R, rec L, fwd/cl, fwd; (W fwd L turning L fc, fwd R cont turn to fc M, bk/cl, bk;)

7. fwd L, rec R, sd/cl, sd; raising M's L hd (W bk R, rec L, fwd/cl, fwd commencing R fc turn )

8. fwd R turning R fc; fwd L continuing R fc turn to fc diag RLOD & COH (W turn R fc under M's L & W's R hd L, R, fwd/cl, fwd; to follow M)

9-12. FOLLOW MY LEADER; ; SHOULDER to SHOULDER; ;

9. turn L fc L, R, fwd/cl, fwd; to fc LOD (W turn E fc R, L, fwd/cl, fwd to diag LOD & COH)

10. M rk bk R, rec L, in pl/2, 3; (W turn R fc L, R, fwd/cl, fwd; to fc M) blend BFLY M fc LOD

11. XLIF outside of W, rec R, sd/cl, sd; (W XRIB, rec, sd/cl, sd;)

12. XRIF outside of W, rec L, sd/cl, sd; turning R fc to BFLY M fc wall (W XLIB, rec, sd/cl, sd;)

13-16. HAND to HAND; TIME STEP DOUBLE; ; SPOT TURN;

13. blending to OP LOD bk L, rec R, sd/cl, sd; to fc

14. no hds joined XRIB, rec L, sd/cl, sd; ( W XLIB, rec R, sd/cl, sd;)

15. XLIB, rec, sd/cl, sd; ( W XRIB, rec, sd/cl, sd;)

16. repeat meas 8 part A to LOP RLOD;

17-20. NEW YORKER; SHUFFLE VINE; ; SPOT TURN;

17. repeat meas 5 part A;

18. XRIF, cl L, XRIB, cl L; ( W X same as M )

19. repeat meas 18 part C;

20. repeat meas 8 part A; to R handshake pos

ENDING

Last time thru part A finish meas 6 then XLIB, rec R, sd L, hook R over L; unwind to BK-BK pos, clap/clap, clap, looking at partner over M's L & W's R shoulder

**CARINA**TAUGHT BY  
MIKE & DIANA SHERIDAN

COMPOSER: Mike & Diana Sheridan (612)459-8588 1983  
7503 Ideal Avenue So., Cottage Grove, MN. 55016  
RECORD: Telemark 915B "TANGO CARINA", Flip of "Mathilda"  
Footwork: Opposite except as noted.  
SEQUENCE: INTRO, A, B, A, C, B, A, TAG

MEAS.INTRO.

1-4 WAIT; WAIT; PROGRESSIVE LINK; PROMENADE QUARTER BEAT  
-----  
1-2 In CP-DW Wait 2 Meas.;;  
3 QQS (PROG LINK) Fwd L X thighs, small stp sd R trng sharply RF (W trn sharply to SCP-LOD), Sd L twd LOD, -;  
4 QQ&S (PROM QURTR BEAT) Thru R in tight V-SCP, Sd L twd LOD, Cl R staying in tight V-SCP/Pt L twd LOD with inside edge of L touching floor, -;

PART A

1-4.5 NATURAL PROMENADE TURN; ROCK TURN;; WALK, -, 2, -;  
-----  
1 SQQ (NAT PROM TRN) Sd L in SCP twd LOD, -, Thru R trng RF to CP fac RLOD, Sd & Bk L continue trng RF;  
2-3.5 SQQ (RK TRN) Fwd R DW cont RF trn, -, Rk Bk & Sd L, Recov R to fac DW-RLOD;  
SQQS Bk L DC, -, Bk R trng LF, Sd & Fwd L trng LF to fac LOD; Cl R to L in CP-LOD, -;  
3.5-4.5 SS Fwd L X thighs, -; Fwd R twd LOD (Body will fac DC), -;  
4.5-8 OPEN TELEMAR; STP, TAP; CHASE RIGHT; RIGHT CHASSE;  
-----  
4.5-6 QQSQQ (OP TELMK) Fwd L trng LF, Sd R cont LF trn (W Bk R trn LF bring L to R no wt, Cl L & heel trn); Sd & Fwd L to SCP DW, -, Thru R, Tch inside edge of L Fwd in SCP-DW;  
7-8 SQQQQ (CHASE RIGHT) Sd & Fwd L, -, Thru R, Sd L Trn to CP-DWR; Stp sharply arnd W R to contra Bjo twd RLOD & chk fwd motion (W bk L trng RF), Bk L continuing to trn RF (W fwd L outsd M trng RF to CP-DCR),  
Q&Q (CHASE) Curving RF Sd R/Cl L, Sd R small stp to fac DC in CP;  
9-10 CONTRA CHECK, -, RECOV SCP, -; PROMENADE LINK;  
-----  
9 SS (CONTRA CHK & RECOV) Fwd L X thighs leading with rt shoulder & chk fwd motion (W Bk R X thighs & chk bk motion extending body bk), -, Recov R leading W to trn sharply to SCP DC, -;  
10 SQQ (PROM LINK) Sd & Fwd L twd DC, -, Thru R trng RF to CP-LOD, Tch L to R no wgt;

PART B

1-4 WLK, -, 2, -; FLAWAY 4-STP SWVL-SQURE ON 3; STP, TAP, CHKD PROM;;  
-----  
1 SS Fwd L X thigh, -, Fwd R, -;  
2 QQS Fwd L X thighs, Sd & Bk R trn slightly RF, XLIB of R trng to SCP, - (W XRIB of L trng momentarily to SCP, Swvl LF on R to contra Bjo wt still on R);  
3-4 QQSQQS (STP TAP & CHKD PROM) Fwd R XIF of L (W bk L trng to SCP-DC), Tap inside edge of L fwd in SCP, Sd & Fwd L DC, -; Thru R, Sd L, Tch R to L no wt trn body square as in CP but both M & W looking DC as in SCP, -;

- 5-10 RT LNG; SPAN DRG; CLOSE/PT, -, NAT TWST TRN; ; CL PROM;  
-----
- 5 SS (RT LNG) Strong stp sd R both trn heads sharply to look RLOD  
relax R knee in lunge line, -, hold, -;
- 6 SS (SPAN DRG) Recov L & drw R twd L slowly stretching L sd of  
body continue looking RLOD, -, -, -;
- 7-9 &SSQQQSS (CL/PT & NAT TWST TRN) With a stamp action like an Appel Cl  
R & trn heads sharply to SCP LOD/Tch inside edge of L fwd twd  
LOD, -, Sd & fwd L, -; Thru R trng RF, Sd L fc RLOD (W fwd R betwn  
M's feet), XRIB of L (W fwd L to contra Bjo), Twst RF allowing  
feet to uncross (W fwd R twd wall); chng wt to R in SCP DC (W  
swvl RF on R Cl L trng to SCP), -;
- 10 SQQS (CLOS PROM) Sd & fwd L DC, -; Thru R, Sd L trng RF to CP-DW, Cl  
R, -;
- 11-12 PROGRESSIVE LINK; PROMENADE QUARTER BEAT;  
-----
- 11-12 Repeat action MEAS. 3-4 of INTRO.

## PART C

- 1-4 WLK, -, 2, -; OP REV TRN-OP FIN; ; PROG SD STP, , BRSH TAP;  
-----
- 1 SS Repeat action MEAS. 1, PART B
- 2-3 QQSQQS (OP REV TRN-OP FIN) Fwd L trng LF, Sd R cont trn to fac RLOD, Bk  
L twd LOD (W Bk R trng LF, Sd L trng foot so toe points LOD, Fwd  
R outside M), -; Bk R trng LF, Sd L twd LOD continue LF trn, Fwd  
R outside W to contra Bjo-DW, -;
- 4 QQ&S (PROG SD STP, , BRSH TAP) Fwd L trng slightly LF to fac LOD X  
thighs, small stp Sd R twd wall, sharply drw L to R & quickly  
push out to a side tap, -;
- 5-10 WLK, -2, -; PROG LNK; PROM TO PROM PIV; OVSWEY&RECOV; PROM LINK;  
-----
- 5 SS Repeat action MEAS. 1, PART B
- 6 QQS Repeat action MEAS. 3, INTRO.
- 7 QQQQ (PROM TO PROM PIV) Thru R (W thru L trng LF to CP as in a  
pckup), continue trng LF Fwd L twd COH, Sd R twd DC continue RF  
trn, Sd L twd LOD now in CP-Wall;
- 8-9 &SSSS (OVSWEY & RECOV) Cl R to L/Trn heads sharply to V-SCP & Tch L  
Sd & Fwd, -, Sd L into relaxed L knee & look at W leaving R  
extended to sd, -; Hold, -, Recov R trng sharply to SCP-DC, -;
- 10 SQQ Repeat action MEAS. 10, PART A;
- TAG
- 1 HOLD, -, OVSWEY;  
-----
- 1 SS Hold, -, Stp sd L into relaxed L knee & look at W;

# INTERNATIONAL TANGO

by Mike & Diana Sheridan

Tango takes on a variety of styles and is very popular among ballroom and Round Dance groups. The original form of tango is believed to have a South American origin. The Argentine Tango, as it is known today, is characterized by long gliding steps, graceful movements and intricate picture figures. Modifications of the Tango by the English, Spanish and Germans have led to the modern English or International Tango. While the use of many picture figures has been retained, the action of the International Tango is more staccato and is easily recognized by the sharp head movements in changing from one position to another.

Another characteristic of International Tango is its contrast to the other popular rhythms in terms of rise and fall. There is none in the Tango. The dance is performed at a constant "level" and the tendency to want to "bob" up and down in some of the figures should be avoided. The knees are slightly relaxed or flexed, another characteristic that makes the dancer want to bounce. The best description for the needed movement is to keep the knees relaxed but rigid (ie. flexed continually to the same extent).

In the Tango when the feet are described as closed, they are not square and together as in other rhythms. Instead, the toe of the right foot is even with the instep of the left foot and there is about an inch of space between the feet. The knees are touching with the right knee slightly behind the left knee.

The hold in the Tango is more compact than in other rhythms. The lady dances more on the man's right side. The man's right arm is somewhat further around the lady. To accomplish this the forearm is used and care should be taken to avoid unduly forcing the right shoulder forward into the lady. The lady's left arm is also further up on the man's right arm and is frequently "locked" over the man's arm with the hand just at his armpit. The man's left arm will be slightly more bent with the hand closer in and the arm slightly lower.

The tempo of the Tango is 2/4 or 4/4 time. Most references use the 2/4 timing and for International Tango the tempo should be about 33 measures/minute. Each slow step takes one beat and each quick step 1/2 beat. The basic rhythm is *slow, slow, quick, quick, slow*. Because of the rhythm and the fact that some of the figures use other than basic rhythm, figures are frequently overlapped. The final slow step in one figure is often the first slow step of the following figure.

Nearly all movements in closed position are taken with a contra body lead. As a result, walking steps tend to curve to the left. This means that if the man is walking forward and his step is to be down *L.O.D.*, his body will be facing nearly diagonal to center. Feet are picked up from the floor but are kept very close to the floor at all times. On all forward steps the left edge of both feet will be the first part to contact the floor. In backing steps the right edge will contact first. Steps are taken sharply with care not to be "jerky".

The following are descriptions of a few of the basic figures most frequently used in International Tango:

### WALK

=====

Step forward and across the body on the left foot locking the legs above the knees. The right hip and shoulder will lead in contra body position. The heel of the left foot should contact the floor first on the left edge of the heel. As the foot goes flat the heel of the right foot should come off the floor and momentarily the weight of the body should be held equally on both feet. The right foot should begin to come forward, unlocking the thighs and should lift slightly off the floor just before it reaches the left foot. With the right shoulder leading a step is taken forward on the right with the left side of the heel contacting the floor first and moving immediately to a flat foot. The body should be kept in continuous motion, although there is a slight delay in foot movement to give the staccato movement of the Tango.

### ROCK TURN

=====

Step forward on the right foot toward diagonal wall(S) beginning to turn right face. Rock back and slightly to the side on the left foot (Q) turning to the right. Rock forward to the right foot (Q) to face diagonal to the wall and RLOD. Step back to the left foot toward DC(S). Beginning to turn to the left, step back on the right foot, side and slightly forward on the left foot with the toe pointing DW, close the right foot to the left foot facing DW (QQS).

### PROGRESSIVE LINK

=====

Most right turning figures in the Tango begin from SCP (Promenade Position). The Progressive Link is a figure used to change from CP to SCP.

In CP DW fwd L across body, side R and slightly back moving right shoulder slightly back and turning lady sharply to SCP (QQ). This is usually followed by a slow step to the side in SCP down LOD which is the first step of the next figure.

## PROMENADE LINK

=====

This figure takes the lady from SCP to CP.

In SCP step Side L to inside edge of heel then to ball of foot,-,thru R heel to ball, tch inside edge of L ball to side turning to CP DW. (SQQ)

## CLOSED PROMENADE

=====

This figure is used frequently in the Tango and has a number of variations that add to its style and utility.

In SCP with the M's right side tight to the W's left side step side L toward LOD (or to DC) with the inside edge of the L touching the floor first then to ball-flat,-, step thru R twd LOD (or DC)(if the W keeps her left hip slightly behind the man's right hip it will be possible to stay close and avoid losing contact), step side and slightly fwd L and lead the W to turn to CP as the step is taken, Close R in the closed position as described above.(SQQS)

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TAUGHT BY  
BILL & CAROL GOSS

GOLDEN EARRINGS

By: Bill & Carol Goss, 722 Lawler, Wilmette, IL 60091 (312) 256-7801  
Record: Golden Earrings, Roper 279-B ( Flip La Petite Tonkinoise)  
Sequence: INTRO, A, B, C, A, A, B, C, A, ENDING

INTRO

- 1-4 WAIT 2 MEAS;-; REV TRNS;-;  
1-2 Wait 2 meas in CP DLC;-;  
SQQ 3 Fwd L trn L fc,-, side R, bck L (W bck R trn L fc,-, close L to R for heel trn; fwd R in CP);  
SQQ 4 Bck R trn L fc,-, side & slightly fwd L, fwd R to BJO ( W fwd L trn L fc,-, side R, bck L in BJO);  
5-8 3-STEP; NAT TRN; CLOSED IMPETUS; FEATHER FINISH;  
SQQ 5 LOD Fwd L blend CP heel,-, fwd R heel to toe, fwd L toe to heel (W bck R,-, L,R all toe to heel);  
SQQ 6 Fwd R trn R fc,-, side L, bck R (W bck L trn R fc,-, close R for heel trn, fwd L);  
SQQ 7 Bck L twd LOD trn body R,-, close R for heel trn, side & slightly bck L (W fwd R trn body R,-, side L, diag fwd R);  
SQQ 8 Bck R trn L fc,-, side L, fwd R in bjo DLC (W fwd L trn L fc,-,side R,bck L in bjo);

PART A

- 1-4 OPEN TELEMARK; OPEN NAT; QUICK OUTSIDE SPIN & PIVOT; CHAIR,-;  
RECOV, SLIP;  
SQQ 1 Fwd L trn L fc,-, side R arnd W, side & fwd L DLW in SCP (W bck R,close L to R for heel trn, side & fwd R);  
SQQ 2 Repeat meas 6 of intro-except last step ends in contra bjo;  
&QQQQ 3 Slip L slightly bck/arnd W on R trn R fc, cont trn to step side in CP fc RLOD with L but cont to pivot into, pivot fwd R, fwd L to SCP( W arnd M R/ close L to R and spin, fwd R to CP cont pivot, pivot bck L, fwd R to SCP);  
SQQ 4 Fwd R to a chair with fwd poise,-, recov L, slip to W to CP with small bck step R;  
5-8 CURVING 3-STEP; FEATHER FINISH 3 OCKS TOP SPIN OUTSIDE CHANGE  
3 OCKS PCK-UP SLOW;-;-;  
SQQ 1 Fwd L heel lead trn L fc,-, fwd R on toe curve L fc lift R side of body, fwd L small step on R toe fc RLOD (W bk R trn L fc,-, bk L curve L fc,XRIB of L on toe);  
QQQQ 2 (Feath fin) Bck R LOD,-side L LOD & wall,blend contra bjo fwd R DLW with check action, (Top spin) Trn 3/8 L fc on R to fc COH transfer wgt to L (W trn & transfer wgt to R);  
QQQQ 3 Bk R to wall CP trn L fc, side & fwd L DRW, fwd R contra bjo DRW with check action, (Outside change) Bk L DLC;  
QQS 4 Bk R blend CP commence L fc trn, side & fwd L LOD in SCP, pck-up slow DLW for part B (WHEN REPEAT PART A OR ENDING PCK-UP DLC),-;

PART B

- 1-4 WHISK; NAT WEAWE WITH LCK & SWAY CHANGE;-;-;  
SQQ 1 Fwd L,-, side & fwd R, XLIB of R to SCP;  
SQQ 2 Fwd R trn R fc,-, side L almost bcking DLC (W heel trn), bck R with R shoulder bck fc DRW;  
SQQ 3 XLIF of R ( WXRIB of L) high on toes with sway to L,-, change sway to R, maintain sway & take a small step side & bck R;  
QQQQ 4 Bck L DLC in Bjo, bck R trn L fc, side & fwd L, fwd R in Bjo DLW ( Last 4 steps of nat weave);

87-20

5-8 HOVER; PROMENADE WEAVE;-; CHANGE OF DIRECTION;

- SQQ 5 Fwd L,-, side R rising, rec L to SCP DLC;  
 SQQ 6 Thru R,-, fwd L blend CP commence L fc trn, side & bk R  
 (W thru L,-, fwd R trn L fc to cross M, side & fwd L);  
 QQQQ 7 Bck L in contra Bjo, bck R in CP commence L fc trn,  
 side & fwd L, fwd R in BjoDLW (W fwd R, fwd L commence  
 L fc trn, side R, bk L);  
 SS 8 Fwd L blend CP commence L fc trn,-, fwd & side R twd DLW  
 R shoulder lead draw L to R end in CP DLC (W bk R commence  
 L fc trn,-, bk & side L twd DLW L shoulder lead draw R to L),-;

PART C1-4 OPEN TELEMAR; THRU & SEMI-CHASSE; CHAIR,-, RECOV, SLIP;  
START REV WAVE;

- SQQ 1 Repeat meas 1 part A;  
 SQ&Q 2 Thru R,-, side L/close R, side L in SCP;  
 SQQ 3 Repeat meas 4 part A;  
 SQQ 4 Fwd L commence L fc trn,-, side R twd DLC, Bck L twd DLW  
 (W bk R commence L fc trn,-, close L to R for heel trn,  
 fwd R twd DLW);  
 5-8 FINISH REV WAVE; BCK & RIGHT-CHASSE; TRAVELING CONTRA CHECK;  
CHAIR,-, RECOV, SLIP;  
 SQQ 5 Bck R commence slight curve twd LOD,-, Bck L, Bck R all toe  
 heels (W fwd L slight curve heel,-, fwd R heel-toe,  
 fwd L toe-heel)  
 SQ&Q 6 Bck L trn R fc to fc COH,-, side R/close L, side R to CP DLC;  
 SQQ 7 Fwd L strong step with R shoulder lead like contra check,-,  
 close R straightening legs & body commence trn to SCP,  
 turn to SCP side & fwd L;  
 SQQ 8 Repeat meas 4 part A;

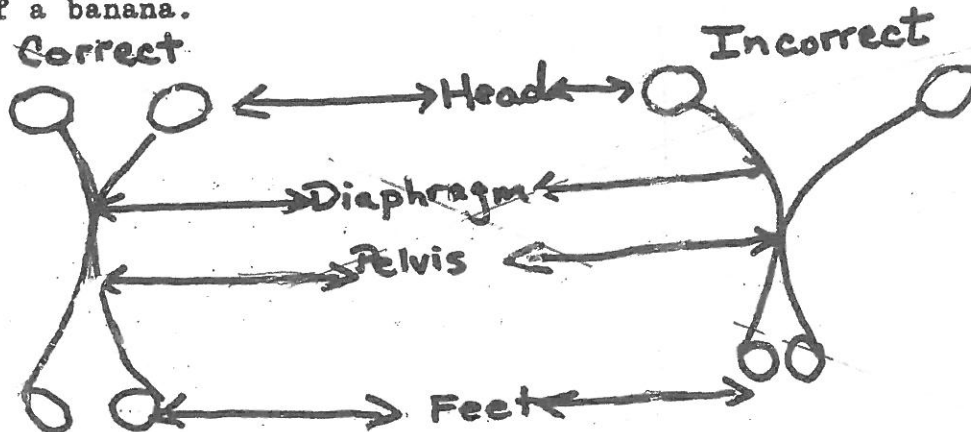
REPEAT A  
REPEAT A  
REPEAT B  
REPEAT C  
REPEAT A

ENDING

- 1-6 REPEAT MEAS 2-8 OF INTRO  
 7-8 OPEN TELEMAR; OCK THROWAWAY OVERSWAY;  
 SQQ 7 Repeat meas 1 part A;  
 8 On last beat of music lead W into sharp throwaway oversway  
 side & slightly fwd L roll body to LOD with flexed knee  
 leave R foot bck (W side & fwd R bring L to R no wgt  
 swiveling to fc RLOD extend L foot to LOD);

FOXTROT CLINIC NOTES  
BILL AND CAROL GOSS

The foxtrot, one of the most beautiful but difficult modern ballroom rhythms, must begin with a good concept of closed position. The long flowing steps taken in foxtrot require separation of the bodies at the legs so that the man can execute heel leads without feeling that the woman's foot will be under his toe when he rolls onto it. At the same time, the beauty of the foxtrot comes from a top line that is decidedly away from the partner. It is easy to interpret this as having the pelvic area connected and leaning away from the partner from the waist. To accomplish this, however, the feet must be quite close, and a back ache is sure to develop. The point of contact should be the diaphragm with the bodies making the shape of a banana.



To accomplish foot room to dance, and head room for a beautiful top line, the couple must approach closed position from standing slightly apart ~~from the partner~~ and raising the diaphragm into the partner until contact is made. The arms act as stabilizers, setting the position and holding it. The muscles most used are those in the back of the upper arm (triceps) rather than the front muscles (biceps).

Once closed position has been attained, the foxtrot must be danced with strong feet and expressive top line. The strength comes primarily on the slow count of the traditional SQQ foxtrot pattern. Lowering into the supporting leg and driving with

91 heel lead gives the strength and momentum to drift into the two quick counts. Instead of slow, quick, quick, one might consider the words drive, drift, drift. The drift in foxtrot is usually accompanied by an upper body sway. A sway is not simply a head turn to the left or right. A sway is not a collapse of the body toward the side one sways. Rather a sway is a stretching up of the side opposite the sway so that the sway side is still in the same position, but the opposite side is now "higher". This is accomplished through the diaphragm, and not through lifting the shoulder independently. When sway is changed, it is generally changed through the driving step and reestablished on the drifting steps. A series of basic steps will serve to illustrate this concept, ~~here and during the clinic.~~

94 Reverse Turns: Commence the drive with a left heel lead and drift into a left sway (right side stretch) as the man turns to face reverse line of dance. On the second turn, the lady drives with a left heel lead as he steps straight back and sway starts to change. On the driving step we would appear to be straight up and down. As we turn to banjo position, we drift into a right sway (left side stretch).

Three Step: A subtle stretch of the right side on counts 2 and 3 is expected in a three step.

Natural Turn: A driving step followed by a drifting into a left side stretch is accomplished as the man folds in front.

Closed Impetus: As the man steps back the bodies again straighten, but as he closes the foot for the heel turn he drifts into a right side stretch.

Feather Finish: The lady drives with a heel lead as bodies straighten and the figure is finished by drifting into a left side stretch.

(This <sup>e</sup> concept of driving, drifting, and stretching ~~will be~~ <sup>was</sup> carried throughout the clinic.

(The clinic ~~will~~ <sup>ed/</sup> also experiment <sup>(familiar)</sup> with some figures, that ~~may be familiar,~~ <sup>with</sup> but have unusual timing, and some figures ~~that~~ <sup>were</sup> will be unfamiliar to most dancers. Among these ~~will be~~ <sup>were</sup> a quick outside spin and pivot with the timing ~~of~~ <sup>of</sup> 0000 and a natural weave interrupted by a lock and sway change.)

INTERNATIONAL WALTZ CLINIC  
UNIVERSAL ROUND DANCE COUNCIL

NATIONAL ROUND DANCE CONVENTION

SAN ANTONIO, TEXAS

JULY 21, 22, 23, 1983



The English style of dancing has ~~since~~ been copied by practically every good Teacher in the world and is acknowledged to be the best. It is now commonly referred to as "International Dancing". We find the International style figures being used frequently by Round Dance Choreographers and they obviously appeal to the dancers. However, the picture intended by the movement is often not what is created and the knowledge required to execute the figure is often limited.

Remember that you are dancing, not doing acrobatic exercises, and that your partner is there to dance with, not for you to hang yourself upon. Two partners should dance in unison, light and easily keeping together by perfection of step and timing rather than by the clutch of the man upon the lady's hand.

As Round Dancers we are fortunate because our passtime is purely recreational and we achieve whatever goals we set for ourselves. However, this does not prevent us from getting frustrated at times because we have difficulty with a figure. The reasons may vary but most frequently we have not been taught how to execute the figure as a dancer but rather given the foot descriptions without any consideration for body mechanics. Occasionally, even though we have grace of movement as a couple and can generally handle the material well, we may still have a problem possibly because of choreography.

Round Dance Choreographers frequently use figures in a variety of ways, some are good and some are bad. Our definition of a bad figure or move is, not that the figure has been used in an unorthodox manner but rather, that good body mechanics have not been considered and consequently we are forced into awkward positions that are not conducive to good dancing. With a good basic knowledge of dancing we can enjoy and handle most things that are presented to us and if we remember that the effects of dancing are not confined to the body only, but imparts to the mind some of its grace, ~~that~~ we will be richer for the experience.



The Man has lowered slightly over the left foot and turned his head to the right stretching his left side. The Lady lowers slightly and points her right toe along the line of dance touching the floor as she turns her head to the left, stretching her right side.

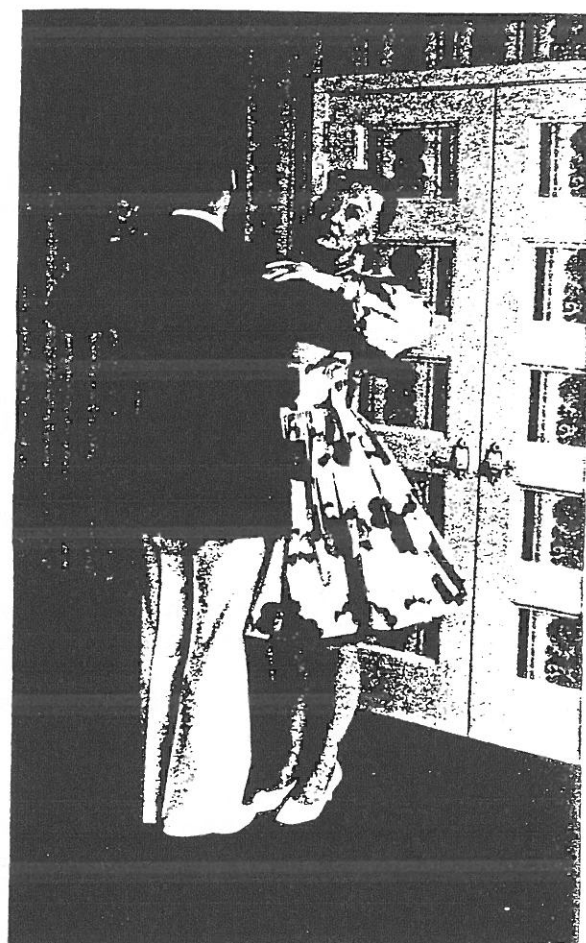
Note the feet alignment along the line of dance for both Man and Lady. Also the Man's position seen in this picture shows that he has his weight well over his left foot but is not leaning over the Lady.



**HINGELINE** - A Hinge position attained by moving directly from another figure without a weight change by the man.

We are approaching this figure from a Lady's Eros. The pictures show the position attained on count three of the measure.

The Man should not get too high on the toes of the left but rather have a strong body rise as the Lady swivels left face on the ball of her left foot for the Eros. The upward stretch should be continued even when lowering into the hinge so that both Man and Lady retain their own balance. At no time should the Man be twisting the Lady into this line or holding her up. The Lady should not hang onto the Man and should at all times have control of her own balance.



CLOSED POSITION:- (Stationary pictures in closed position)

Stand erect, not rigid, well balanced over your feet. with your head to the left slightly and looking out of your own "window". For good couple dancing mobility arm positions are important! Note the elbows are parallel, the height they are held depends upon the height of the lady.

To move comfortably in closed position the lady should be slightly to the right side of the man allowing the feet and legs to travel freely.

GENERAL NOTES ON DANCING

Perhaps the single most important part of dancing is balance, lack of it creates movement without beauty. This probably seems too obvious to discuss but it is far too important not to. When two people dance together they must be on balance. The finer the balance between a couple the better they dance.

There are many things that contribute to good balance. The body should be stretched upwards comfortably but the shoulders must never be lifted. The hips should be level, not back not forward. Keep light body contact but keep your top off your partner. This means don't lead in with your head and shoulders nor with your feet then pull your body in after. The arms, shoulders, and rib cage always move together as one unit and you should practice moving all in one piece.

A common error is for the Man to turn his head and/or his head and shoulders without turning the rest of his upper body which causes him to step away from the Lady in the direction his head is going, even if the step is fractional it throws you and/or your partner off balance.

Another important factor is keeping the supporting foot under the body. One of the most common errors is to "reach" and pull the weight onto the foot, even if the partner has the weight correctly over the dancing foot, this immediately affects their balance as well.

Think of dancing as an extension of walking in that you swing the leg forward (or backward) from the hips rolling from one supporting foot to the next.

~~BALANCE - Perhaps the single most important part of dancing is balance, lack of it creates movement without beauty. This probably seems to obvious to discuss but it is far too important not to. When two people dance together they must be on balance. The finer the balance between a couple the better they dance. When moving forward keep your feet in a straight line do not try to avoid your partner's feet. Moving backwards the same applies. Good balance is a matter of practice in correct walking. Don't push your feet out in front and allow your body to follow, carry your weight with you.~~

~~THE HEAD - Many dancers do not realize the great importance of head position for both partners. A tendency to look down besides spoiling the appearance of the couple, throws out true balance because the head is heavy compared with other parts of the body. Keep the head up, chin held naturally in. The man's head should be held so that he looks over his partner's right shoulder. The lady looks over the man's right shoulder.~~

~~BODY - Try to avoid looking stiff or uncontrolled. Stand erect but naturally. Hold the arms up without raising the shoulders. The lady must not hang on her partner, either weighing him down or holding too tightly.~~

#



July 1983

TAUGHT BY PETER & BERYL BARTON

"LOVE THEME"

ADVANCED WALTZ

By: Peter & Beryl Barton, 464 East Ave., West Hill, Ont. Can. M1C 2W8  
Record: TELEMARK #4011A "Love Theme from "The Godfather"  
Sequence: INTRO-A-B-A-C-B-C-A-ENDING

MEAS

INTRODUCTION

- 1 - 4 WAIT; (Shadow) CONTRA CHECK, RECOV, SIDE; THRU & CHASSE (W ROLL); MANUV, SIDE, CLOSE;
  - 1 - In shadow pos M behind W arms extended to side fcg wall;
  - 2 - (Same footwork) Both do a M's contra chk. Fwd L Wall trng body LF to strong contra as wgt is taken on L lowering trng head to look RDW, rec R rising, sd & fwd L LOD trng head DW;
  - 3 - Thru R, sd & fwd L/cl R, fwd L DW (W Thru R comm to trn RF, sd & bk L, bk R DW blending to Contra for next meas;
  - 4 - In C/Bjo fwd R com to trn RF, sd L DW, cl R to fc RLOD;

PART A

- 1 - 4 OPEN IMPETUS; MANUV TURN TCH; SAMEFOOT LUNGE; EROS & HINGELINE;
  - 1 - In CP fcg RLOD bk L, cl R for heel trn (W sd L DW around M) rising on R trng W to SCP, fwd L LOD lowering;
  - 2 - Fwd R, trng RF sd L DW (W fwd R between M's feet), trng to fce COH. tch R (W trng to fce RDW cl L);
  - 3 - Lowering on L reach sd R LOD (W reach back R well under body thighs crossed), transfer wgt to R no rise trn head R (W transfer wgt to R trng head to look over L shoulder keeping shoulders parallel to M), change sway M stretch R sd trng upper body at waistline with shoulders fcg DC head DC no rise (W follow M's sway keeping shoulders square trng head to R) no wgt change;
  - 4 - Recov to L rising, trng shoulders to fce RDC hold (W trn LF on L square with M raising R leg bent at knee extended back & sd from body about 18" from floor body shaped back looking over R shoulder), lower on L allowing R to pt twd LOD (W lower on L as R is brought down and thru to pt LOD looking to the left) M looking RDC with shoulders still square to ptr stretching L sd & swaying to R;
- 5 - 8 PIVOT 3; TURNING LOCK TO SCP; CHASSE TO BJO; MANUV;
  - 5 - No wgt change rising (W fwd R trng to CP), RF Cpl pivot R, L (W L, R) to fce RDW;
  - 6 - Bk R DC R shoulder leading/XLIF (WXRIB), bk R trng LF & trng W to SCP, fwd L DW;
  - 7 - Thru R (W thru L trng LF to contra), sd & fwd L DW/close R, fwd L;
  - 8 - Same as Meas 4 of Intro;
- 9 - 12 OPEN IMPETUS; QUICK OPEN REVERSE; TOP SPIN; BACK SIDE CLOSE;
  - 9 - Same as Meas 1 Part A but end fcg DC;
  - 10 - Thru R DC (W thru L trng LF to CP), fwd L DC trng LF/sd & bk R LOD body fcg RDC (W sd & fwd L), bk L in C/bjo;
  - 11 - Bk R DC blending to CP, trng LF sd & fwd L DW (sd & bk R), fwd R in C/bjo DW;
  - 12 - Keeping L foot back maintaining contra pos do a sharp LF trn on toe of R to fce DC transfer wgt to L/bk R RDW blending to CP, sd L, close R to fce RDC;

- 13-16 CONTRA CHECK; SWITCH, 2, BACK; CLOSED TELEMAR; MANUV;
- 13 - Lowering on R fwd L no wgt R shoulder leading, trng body LF to contra pos as wgt taken on L with strong fwd body poise, head trnd to look DC (W strong stretch back with head well to L) hold;
- 14 - Rec on R rising quickly to toe staying square with ptr slight body trn RF head to L (W head to R), transfer wgt to L toe almost in place with slight body trn LF head to R (W head to L), bk R DW small step lowering trng head to L;
- 15 - Fwd L RDC in CP, trng LF sd R RDC (W heel trn), sd & fwd L DW (W sd & bk R) with L shoulder leading;
- 16 - Same as Meas 4 of Intro;

PART B

- 1 - 4 HESITATION CHANGE; DOUBLE REVERSE SPIN; CHASSE FALLAWAY; SLOW WHISK;
- 1 - Bk R LOD, trng RF small step sd R LOD, draw L to R no wgt & no rise to end in CP DC;
- 2 - Fwd L DC, sd R DC trng LF on R to fce DC, tch L (W bk R, cl L for heel turn/sd R around M, XLIF on toes) end CP DC;
- 3 - Fwd L DC, sd & bk R LOD trng W to SCP/cl L, sd & bk R;
- 4 - Lowering on R reach bk L (W R) DC well under body, transfer wgt to R stretching body bk trng head to look over R shoulder (W L shld) to DC, -;
- 5 - 8 THRU & DROP OVERSWAY; (W KICK), BACK, BACK; BACK & CHASSE TO BJO; MANUV;
- 5 - Rec fwd on R, fwd L, trn upper body LF slightly L sd stretched lowering on L with head to R (W rec fwd L, fwd R, swivel LF on R keep shoulders square with M trng head to L & lowering);
- 6 --- Hold as (W extends L leg horizontal to floor with toe ptd DC no rise), rising bk R, L DC in C/bjo;
- 7 - Bk R in CP trng LF, sd & fwd L DW/cl R (sd & bk R/cl L), fwd L with L shoulder leading;
- 8 - Same as Meas 4 of Intro;

PART C

- 1 - 4 SPIN TURN; BACK, SIDE, CLOSE; TELESPIN;;
- 1 - Bk L LOD pivot RF  $\frac{1}{2}$  on L, cont trn fwd R DW heel to toe, sd & bk L (W fwd R commence RF trn, sd L around M DW, rising on L brush R to L fwd R between M's feet RDC);
- 2 - Bk R DC, sd L toe ptd DC, close R end CP fcg DC;
- 3 - Fwd L, sd R DC (W heel trn), cont trng LF to SCP fwd L LOD;
- 4 - No wgt change cont trng LF on L (W fwd L in SCP trng LF/sd & fwd R) to CP, small step sd R cont trn (W cl L on toes) fcg RLOD, cont trng fwd L DW in SCP;
- 5 - 8 THRU & CHASSE TO BJO; MANUV; PIVOT 3; RIGHT TURNING LOCK;
- 5 - Same as Part A MEAS 7;
- 6 - Same as Intro MEAS 4;
- 7 - RF cpl pivot L, R, L to fce RLOD;
- 8 - Bk R starting RF body trn R shoulder leading in contra/ /XLIF (W XRIB) still down, bk R rising & trng strongly to R leading W to SCP, fwd L (W R) LOD lowering;

"LOVE THEME"

... 3 ...

ADVANCED WALTZ

- 9 -12 WHIPLASH;RONDE WHISK;HOLD & HINGE;EROS TO SAME FOOT LUNGE;  
 9 - Thru R lowering, staying down bring L fwd(W R)sharply with slight ronde action moving foot ahead down LOD almost in CP with sway twd LOD no wgt hold;  
 10 - Flare L bk CCW(W CW),-, rising XLIB(W XIB)small step flat;  
 11 - Move R beside L no wgt(W swivel LF on R/XLIB)to C/bjo, lower on L allowing R to move twd RLOD L sd stretched head to R(W lower on L with R ptg twd RLOD tchg floor keep shoulders square with M head well to L),hold;  
 12 - Rec to R rising, trng shoulders to fce RDW hold(W trn RF on R square with M raising L leg bent at knee extended bk & sd from body about 18" from floor body shaped back looking over L shoulder),lower on R allowing L to pt twd LOD(W lower on R as L is brought down and thru to pt LOD looking to left)M looking DW with shoulders still square to ptr;
- 13-16 HOLD,CHECKED REVERSE & SLIP;;FWD,FWD/LOCK,FWD;MANUV;  
 13 - Hold,hold(W rec L trng square with M),rec fwd L DC;  
 14 - Sd & fwd R LOD on toes R sd stretched head to R(W small step sd & fwd L rising to toes head to L),hold,rec on L trng RF lowering trng head to L(W rec on R between M's feet lowering)end fcg DW;  
 15 - Fwd R DW,sd & fwd L/Lk RIB(W Lk LIF),fwd L;  
 16 - Same as MEAS 4 Intro;

ENDING

- 1 - 3 PIVOT 3;SYNCOATED TWISTY/VINE;OVERSWAY;  
 1 - RF cpl pivot L,R,L to fce WALL;  
 2 - blending to SCAR fcg RDW XRIB(W XLIF)/sd L,XRIF(W XRIB) /sd L,XRIB(W XLIF)/sd & fwd L(W sd & fwd R)SCP LOD;  
 3 - Stretching L sd shoulders trng slightly DW keeping W square head to R swaying to R & lowering on L(W stretch R sd trng head strongly to L lowering on R)attaining final oversway pos as music fades;

TAUGHT BY  
IRV & BETTY EASTERDAY

EL ADORNO

CHOREOGRAPHED BY: AL FRANZ, Danceland Studio, 5207 Wisconsin Ave., N.W., Washington, D.C. 22102  
ADAPTED FOR R/D BY: IRV & BETTY EASTERDAY, Rt. #2, Beaver Creek, Boonsboro, Md. 21713  
RECORD: TELEMAR 1850, "EL ADORNO" ADJUST TEMPO TO 43 RPM  
POSITION: INTRO: LOP FAC LOD IN PRESS LINE; DANCE: CP M FAC COH;  
FOOTWORK: OPPOSITE EXCEPT WHERE NOTED; INSTRUCTIONS FOR M  
SEQUENCE: INTRO A B C A

INTRO

MEAS

- 1 - 5 WAIT 2 BEATS; FLARE/STEP, FLARE/STEP, FLARE TRN RF/STEP, -; APT(ARMS OUTSTRETCHED), ARM XIF, M'S ARM OUTSTRETCHED, -(W'S ARM OUTSTRETCHED): -, -, -, TRN 1/8 RF(W ARND 3/8 RF):(GRAND CIRCE) APPEL, FWD TRN L(SCP), FWD, -(W FWD); TWIST 1/2 LF, -, -CHG WGT(W FWD, FWD, FWD, FAC):
  - 1 In LOP M fac LOD in PRESS LINE POS wait 2 beats: flare L CW XIF of R/step L, flare R CCW XIF of L/step R, flare L CW XIF of L trng 3/8 RF/step L to end fac diag RLOD & WALL hands on hips with M's L & W's R elbows touching (W fac diag LOD & WALL), -;
  - 2-3 (THE CURSE) si R twd RLOD & COH arms outstretched, R arm curve over head with L arm curved across chest, M only straighten L arm twd LOD & WALL (W hold), M hold (W place R hand in M's L); hold 3 beats (W fwd arnd M 3/8 RF trn R, L, R/L, R) to end CP M fac RLOD;
  - 4-5 Close R to L, blend to SCP fac WALL fwd L, fwd R, -(W fwd R commencing LF trn); trn LF 1/2 -, -step L (W fwd arnd M CCW L, R, L, R) to end CP M fac COH;

PART A

- 1 - 4 (FALLAWAY REV) APPEL, FWD, SI, BK (TO SCP); BK TRN LF (W SLIP), CL TRN LF, SI, CL (TO CP); (SYNC CHASSEE) SI/CL, -, SI/CL, APPEL; (SCP) ROCK BK/REC, PRESS LINE, -, -;
  - 1-2 In CP M fac COH cl R to L, fwd L, si & slightly bk R, bk L to SCP fac RLOD; bk R commence LF trn leading W to CP (W slip 1/2 LF on R step fwd L), cl L to R to end CP M fac LOD, si R twd WALL, cl L to R;
  - 3-4 CP M fac LOD si R/cl L to R, -, si R/cl L to R, cl R; blend to SCP fac COH rock back L/rec R, teh L in PRESS LINE, -, -;
- 5 - 8 HOLD, -, -(W RF TWIRL DELE); TWIST, CL, -, -(W FWD, FWD, SPIN LF/2, 3): (ECART) APPEL, FWD, SI, XIB (TO SCP); HOLD, -, (W DEVELOPE), THRU, SI (TO CP FAC WALL);
  - 5-6 In SCP fac COH hold 4 beats (W twirl under jnd M's L & W's R 2 times RF prog CCW arnd M R, L, R, L to end fac WALL on RLOD si of M); trn 1/2 RF on R, cl L to R, -, -(W walk fwd behind M R, L) chg hands behind M's back to M's R & W's R to assist W in free spin (W LF spin R/L, R) to end CP M fac WALL;
  - 7-8 In CP M fac WALL cl R to L, fwd L, si & slightly fwd to RLOD & WALL R, XLIB of R to wide SCP fac LOD; hold, -, (W develop draw L foot to R raising L ft to level of R knee, sharply pt. L twd LOD about 12" from floor), thru R twd LOD blend to CP M fac WALL, si L;
- 9 -14 (CHASSEE CAPE) APPEL, SIDE (TO SCP), FWD TRN RF, SI; BK, BK TRN RF, FWD (TO BJO), SI/CL (TO FAC WALL); SI, BK TRN LF, FWD (TO SCAR), SI/CL (TO FAC COH); SI, BK TRN RF, FWD (TO BJO) SI/CL (TO FAC WALL); SI, BK TRN LF, FWD, FWD; PRESS LINE, -, -, -;
  - 9 In CP M fac WALL cl R to L, si L to SCP fac LOD, fwd R commence RF trn in SCP, L si & slightly bk to fac RLOD in BJO;
  - 10 Bk R commence RF trn to fac RLOD & COH; bk L (W fwd to BJO) to fac diag COH & LOD, fwd R cont RF trn to fac LOD & WALL si L/cl R to L to CP M fac WALL;
  - 11 Si L, bk R commence LF trn (W fwd L to SCAR), fwd L cont to trn LF to fac diag LOD & COH in CP, si R/cl L to R to fac COH;
  - 12 Si R, bk L commence RF trn (W fwd R to BJO) to fac diag Ciag COH & LOD, R fwd cont. RF trn to fac LOD & WALL, si L/cl R to L to CP M fac WALL;
  - 13 Si L, bk R commence LF trn (W fwd L to SCAR), fwd L cont to trn LF to fac diag LOD & WALL, fwd R to LOP ptrs fac LOD;
  - 14 Fwd L in PRESS LINE, -, -, -;
- 15-16 (FLAMENCO BEATS) STEP, TAP/TAP, STEP/REC, STEP-REC/STEP-REC; BRUSH, STEP ACROSS, TRN LF/CL, STEP:
 

15-16 This figure does NOT progress. In LOP fac LOD lower M's R & W's L hands to hips.

BEATS: 1; Step L in place,  
 &2; Tap R toe behind supporting L ft/ tap R toe again,  
 &3; Step R behind L/ rec L in place,  
 &4&4; step R in place-rec L/ step R in place-rec L;  
 5; Brush R fwd twd LOD,  
 6; Step R across twd COH & LOD preparing for RF (W LF) trn,  
 7; Maintain M's L & W's R handhold trn 1/2 RF L/R to end LOP M fac WALL (W trn LF under jnd hands),  
 8; Step L in place;

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PART B

- 1 - 8 (FREGOLINA)APPEL,SI( TO SCP),FWD TRN RF,SI; BK,BK TRN RF,CL,CL; HOLD,-,-,(W FWD,FWD,FWD, SPIRAL LF); HOLD,-,-,(W FWD,FWD,FWD,FWD); HOLD,-,-,(W BK,BK,BK,BK); HOLD,-,-,(W FWD,FWD FWD TRN LF,FAC); HOLD,-,SI,CL(W TRN RF CL,CL,SI,CL); (SUR PLACE TO R)SI,CL,SI,CL(CP WALL);
- 1-2 In CP M fac WALL cl R to L, si L to SCP fac LOD, fwd R commence RF trn in SCP, L si & slightly bk (W R fwd twd LOD)M fac diag RLOD & WALL: bk R leading ptr to progress; further down LOD, bk L to BJO, bk L(W fwd R commence RF trn), cl R to L (W si L trng RF to fac WALL), cl L to R (W bk R to fac RLOD) ptrs at R angles M fac COH & W fac RLOD with dble handhold;
- 3-4 Lead W fwd to M's L side (W fwd L,R,L curving LF) to end dble handhold SCAR raise M's L & W's R jnd hands trng W LD under jnd hands (W do 1 complete LF trn to end L XIF of R without weight); lead W to pass from L to R side of M behind his back lowering arms to approx waist level with L arm across back (W fwd L,R,L,R) to end ptrs fac COH;
- 5-6 Lead W to walk bwd passing from R to L side behind M's back (W bwd L,R,L,R) to end SCAR M's arms behind back in reversed positions; lead W to pass from L to R side of M behind his back with lowered arms (W fwd L,R,L) releasing M's L & W's R hands (W side R twd RLOD) to end in momentary double handhold M fac COH;
- 7-8 Lead W to trn RF (W 1 complete RF trn on R/cl L to R) to CP M fac COH, M hold (W cl R to L), si R twd LOD, cl L to R in CP M fac COH; Si R, cl L to R, si R, cl L to R trng 1/2 RF to end CP M fac WALL;

PART C

- 1 - 5 (SYNC SEPARATION)APPEL,FWD,CL,SUR PLACE(W APPEL,BK,BK,CL); SUR PLACE,2,3,4(W FWD,FWD,FWD, FWD)(TO CP FAC WALL); CL/PT,CL/PT,XIB(W XIF),SI/XIF(W XIB); TWIST LF,-,-,(W SIDE,FWD,FWD, FACE)(TO CP FAC WALL); FWD TRN LF,SI,CL,CL;
  - 1-2 In CP M fac WALL cl R to L, fwd L, cl R to L, Sur Place L (W cl L, bk R, bk L,cl R); Sur Place R,L,R,L (W fwd L,R,L,R) to end extended CP M fac WALL;
  - 3-4 Cl R to L/pt L to side, cl L to R/ pt R to side, bk R commence LF trn to SCAR, si L/ XRIF of L (W XIB to end extended BJO M fac diag LOD & COH: Unwind LF,-,-,(W side & fwd R twd RLOD blend to loose SCP commence CCW walk arnd M, fwd L, fwd R, fwd L trng LF to face ptr) to end CP M fac diag LOD & WALL;
  - 5 In CP step fwd L cont LF trn 1/2 to fac diag LOD & COH, si R cont LF trn to end CP fac COH, cl L to R, cl R to L;
  - 6 - 7 (COUP DE PIQUE)SI,PT ACROSS,CL,XIB; CL,XIB,CL,SUR PLACE;
  - 6-7 In CP M fac COH step si L twd RLOD, point R thru twd RLOD (W XIF also) to momentary SCP, cl R to L to CP M fac COH, XLIB of R (W XIB also) blend to momentary SCP fac RLOD; cl R to L to CP M fac COH, XLIB of R (W XIB also) blend to momentary SCP fac RLOD, cl R to L to CP M fac COH, cl L to R;
  - 8 (CHASSE TRN 1/2 RF)SI,CL,SI,CL(TO CP FAC WALL);
  - 8 In CP M fac COH turn 1/2 RF small steps si R, cl L to R, si R, cl L to R to end CP M fac WALL to REPEAT SYNC SEPARATION;
- NOTE: The 2nd time thru PART C DO NOT TRN THE CHASSEE INSTEAD SI,CL,SI,CL DOWN LOD TO END CP M FAC COH TO REPEAT PART A;

QUICK CUES

- INTRO: FLARE 3; THE CURSE;; GRAND CIRCLE;;
- PART A: 1 - 8 FALLAWAY REVERSE;; SLIP TO CP; SYNC CHASSEE TO PRESS LINE;;  
W DBLE TWIRL TO FREE SPIN;
- 9 -16 CHASSEE CAPE; FLAMENCO BEATS TO CHG SIDES;
- PART B: 1 - 8 FREGOLINA: RF TURN SUR PLACE;
- PART C: 1 - 8 SYNC SEPARATION; COUP DE PIQUE; RF CHASSE TRN;
- PART C:
- PART A:

EL ADORNOQUICK CUES

INTRO: FIARE 3; THE CURSE;; GRAND CIRCLE;;  
 PART A: 1 - 8 FALLAWAY REVERSE; SLIP PIVOT; SYNC CHASSEE TO PRESS LINE; W DBLE TWIRL;;  
           9 -16 CHASSEE CAPE; FIAMENCO BEATS;  
 PART B: 1 - 8 FREGOLINA; RF TURN SUR PLACE  
 PART C: 1 - 8 SYNC SEPARATION; COUP DE PIQUE; RF CHASSEE TRN;

BRIEF DESCRIPTION OF STANDARD PASO DOBLE FIGURES USED IN THIS ROUTINE. This information taken from THE REVISED TECHNIQUE OF LATIN AMERICAN DANCING, the Imperial Society of Teachers of Dancing, London, England.

APPEL: This is a step in place danced on either foot with a strong lowering action the the foot flat. It is a firm step used to commence a number of figures.

SUR PLACE (Sir Plaahs): A series of steps danced in Close or Closed Position on the balls of the feet, replacing the weight from one foot to the other. Heels may be lightly lowered and the knees slightly flexed. No turn or a gradual turn to right or left may be used.

GRAND CIRCLE: A figure in which the Man gradually turns to the L twisting with his feet remaining in place. The Lady walk forward in small steps around her partner in SCP.

ECART (A-CART): This figure commences with an Appel, then forward to a Whisk action.

SYNCOPATED SEPARATION: This figure starts in Closed Position, the Man moving forward leading the Lady backward to a full arm extension. The handholds are NOT released completely. Steps 9 thru 16 of this figure are syncopated with QaQ timing.

COUP de PIQUE (Coo de peak): This figure may begin with either a Right or a Left foot lead. It is one of the few figures in the PASO DOBLE that can commence with either foot. This figure begins with a point across in SCP followed by several swiveling actions.

FREGOLINA: This figure has a total of 28 steps. On step 8 the arms slide to a double handhold (NOT A CROSS HANDHOLD). The Lady spirals LF on step 12 and spins RF on step 25. The Man stands still with feet together for 18 counts.

CHASSEE CAPE: This is a 6 measure figure in which the Man leads the Lady back and forth across the LOD with a series of chassee movements. The timing is easily remembered with the counts "7 steps - cha cha cha - 2 steps - cha cha cha - 2 steps - cha cha cha - 4 steps. Done in its entirety it ends with a Press Line.

PRESS LINE: Either foot may take a Press Line, but in the CHASSEE CAPE the Man's Left foot is forward without weight, but with pressure. The Left knee is bent, the R leg is straight. The Left heel is raised. Usually both hands are held high.

TAUGHT BY  
BOB AND MARY ANN ROTHER

MAN IN LOVE

Composers: Bob & MaryAnn Rother, 4732 NE 74, Portland, OR 97218 503-252-9500  
Record: Warner Bros Duck Records 7-29780 "Man In Love" by Eric Clapton  
Type: Advanced Level Swing  
Sequence: Intro, A, B, C, A, B, Tag

INTRO

- 1-8 WAIT; WAIT; PT, STP, PT, STP; PT, STP, PT, STP; FWD/LK, FWD/FLICK,  
TRN/FLICK, TRN/FLICK; BK/LK, BK, SD/TAP, SD/TAP; CLO/PT, STP/FLICK,  
FLICK FWD, XIF; UNWIND, 2, RK BK, REC;
- 1-2 Op fcg pos M fcg wall about 10' apt wait;;  
3 Pt L fwd slight body trn to lft extend L arm out to sd & R arm  
fwd pointing finger at L toe, fwd L straighten body, pt R fwd  
slight body trn to rt extend R arm out to sd & L arm fwd point  
finger at R toe, fwd R straighten body;  
4 Repeat action of Meas 3 to OP fcg LOD;  
5 Fwd L/lk RIB of L, fwd L/flick R bk lifting on L commence RF trn  
(W LF trn), XRIF of L (W XIF) fcg wall (W COH)/flick L bk lifting  
on R cont trn, bk L fc RLOD (W fc RLOD)/flick R bk lift on L;  
6 LOP fcg RLOD bk R/lk LIF of R (W lk IF), bk R, sd L twd partner/  
tap R to L, sd R/tap L to R;  
7 Clo L/pt R fwd, clo R/flick L bk, flick L fwd, XLIF of R (W XIF);  
8 Unwind RF on toes of both feet (W unwind LF) to SCP fcg LOD  
transfer wt to R ft (W L ft),, rk bk L (W rk bk R), rec R;

PART A

- 1-7 CHG OF PLACES R TO L VARIATION; SHOULDER ROLL;;, AMERICAN SPIN  
VARIATION,;; SPANISH ARMS WITH SPIN ENDINGS,;;
- 1 SCP fcg LOD in pl L/R, L fc LOD (W fwd R/L, R trng RF under joined  
lead hds fc RLOD), on L ft commence LF spin under joined lead hds  
in pl R/L, R to make  $1\frac{1}{2}$  trns to lft to fc COH chg to R hds  
joined (W in pl L/R, L);  
2 Bk L, sd R commence RF trn (W bk R, rec L commence LF trn), in  
pl L/R, L cont RF trn under joined R hds to fc wall (W fwd R/L, R  
cont LF, trn under joined R hds to fc COH with back to man;  
3 In pl R/L, R cont RF trn under joined R hds to fc RDC & partner  
(W in pl L/R, L cont LF trn under joined R hds to fc DW & ptrn,  
rk bk L (W rk bk R), rec R;  
Note: On the triple for cts 3&4 of meas 2 and thr triple for cts  
1&2 of meas 3 bring the mans L shoulder to the womans R  
shoulder as the trn begins and cont rolling across the back  
and off the mans R & womans L shoulder.
- 4 Fwd L/R, L twd RDC passing partner & trng body LF to fc partner  
(W fwd R/L, R twd DW passing partner & trng body LF to fc partner)  
R hds still joined across betw partners with lots of starch in  
arms, pushing against partners R hd then release hds trn  $\frac{3}{4}$ RF  
R/L, R fc DW (W spin  $\frac{3}{4}$ RF L/R, L fc RDC) to BFLY;  
5 Rk bk L, rec R (W rk bk R, rec L), trn  $\frac{1}{4}$ RF R/L, R to fc RDW bring  
M's L & W's R hds betw partners allowing W to trn under the M's L  
& W's R hds (W trn  $\frac{1}{4}$ LF R/L, R to fc RDW in front of man in mod  
wrap pos) keep M's R & W's L hds joined at waist level and M's L  
& W's R hds high;  
6 Release M's R & W's L hds trn  $\frac{1}{4}$ RF L/R, L fc RDC (W spin  $1\frac{1}{2}$ RF under  
M's L & W's R hds L/R, L fc DW) BFLY, rk bk L (W rk bk), rec R;  
7 Trn  $\frac{1}{4}$ RF R/L, R to fc DC bring M's L & W's R hds betw partners  
allowing W to trn under the joined hds (W trn  $\frac{1}{4}$ LF under M's L &  
W's R hds R/L, R to fc DC in front of man in mod wrap pos), release  
M's R & W's L hds trn  $\frac{1}{8}$ RF L/R, L fc LOD (W spin 1 &  $\frac{3}{8}$ RF under  
M's L & W's R hds L/R, L fc RLOD);

MAN IN LOVE ContinuedPART A Cont'd

- 8-12 CHG OF PLACES L TO R;,, XIB,UNWIND; SAILOR SHUFFLES; RK,REC,  
STP,KICK/FLICK; XIF,UNWIND,RK BK,REC;  
8 Rk bl L (W rk bk), rec R, in pl L/R,L trn  $\frac{1}{2}$ RF fc wall (W trn  
 $\frac{3}{4}$ LF under joined hds R/L,R fc COH);  
9 Sd chassee R/L,R (W sd chassee L/R,L), XLIF ob R keep wt on both  
feet release hds (W XIB), trn  $\frac{1}{2}$ LF on toe of L & heel of R cont  
trng  $\frac{1}{2}$ LF on toe of L and take sml step sd on R fc wall (W trn RF);  
10 XLIB of R/sd R, rec L, XRIB of L/sd L, rec R (W XIB also);  
11 Trn LF (W RF) fc LOD rk bk L (W rk bk), rec R, fwd L, trn body  
slightly left (W right) but maintain eye contact with partner  
over shoulder kick R fwd/flick R across L like figure 4;  
12 XRIF of L (W XIF), unwind LF (W RF) on toes of both feet to fc  
LOD transfer wt to R, rk bk L (W rk bk), rec R blend BFLY;

PART B

- 1-4 BFLY TOE,HEEL,XIF,BALL/CHG; TOE,HEEL,XIF,BALL/CHG; 4 TRIPLE ROLL;;  
1 BFLY swvl RF on R tch L toe nr R instep, swvl LF on R tch L heel  
fwd, swvl RF on R XLIF of R (W XIF), in pl R/in pl L;  
2 Swvl LF on L tch R toe nr L instep, swvl RF on L tch R heel fwd,  
swvl LF on L XRIF of L (W XIF), in pl L/in pl R;  
3-4 Roll 2 full trns LF down LOD L/R,L,R/L,R; L/R,L,R/L,R fc DW;  
(W roll 1 &  $\frac{3}{4}$  trns RF R/L,R,L/R,L; R/L,R,L/R,L fc RDC;)end in  
op fcg pos M fcg DW at arms length from partner with lead hds  
joined M's L & W's R ft fwd no wt  
5-8 HEEL,STP/XIF TRN,TRN/2,3; HEEL,STP/XIF TRN,TRN/2,3; HEEL,STP/XIF,  
SD/2,3; SD/2,3.(W SPIN),RK,REC;  
5 Pull L toe up (W R toe) trng body slightly RF (W LF) straighten  
both knees popping R hip (W L hip) out, in pl L/XRIF of L (W XIF)  
fc RDW (W fc RDW) release hds, sd chassee twd DW (W twd RDC)L/R,L  
trng RF (W LF) to fc partner leave R (W's L) fwd no wt join M's R  
and W's L hds;  
6 Pull R toe up (W L toe) trng body slightly LF (W RF) straighten  
both knees popping L hip (W R hip) out, in pl R/XLIF of R (W XIF)  
fc RDW (W fc RDW) release hds, sd chassee twd RDC (W twd DW R/L,R  
trng LF (W RF) to fc partner leave L (W's R) fwd no wt join M's L  
and W's R hds;  
7 Pull L toe up (W R toe) trng body slightly RF (W LF) straighten  
both knees popping R hip (W L hip) out, in pl L/XRIF of L (W XIF)  
fc RDW (W fc RDW), sd chassee L/R,L chg to R palm to R palm;  
8 Push against partners R hd then release hds sd chassee twd RLOD  
R/L,R (W spin  $\frac{1}{2}$ RF L/R,L), cont trng to OP fcg LOD join M's R &  
W's L hds rk bk L (W rk bk), rec R;  
9-12 FWD/LK,FWD/FLICK,TRN/FLICK,TRN/FLICK; BK/LK,BK,SD/TAP,SD/TAP;  
CLO/PT,STP/FLICK,FLICK FWD,XIF; UNWIND,2,RK BK,REC;  
9-12 Repeat action of Meas 5-8 of Intro;;; (2x to BFLY fcg Wall)

PART C

- 1-6 PT,STP,PT,STP; PT,STP,PT,STP; THROWOUT,,TRN HER BK,; MAN PASS;  
CHICKEN WALKS 2 SLOW 4 QUICK;;  
1 SCP fcg LOD pt L fwd slight left tilt look LOD, fwd L, pt R fwd  
slight rt tilt look RLOD, fwd R;  
2 Repeat action of Meas 1 Part B;  
3 Release hold with M's R & W's L hds sml sd chassee L/R,L (W fwd  
R/L,R twd LOD into own rt arm extend left arm fwd), in pl R/L,R  
to fc LOD (W trn LF full trn in pl L/R,L) both fcg LOD with M's  
L & W's R hds still joined man arms length behind woman;  
4 Fwd L commence LF trn pass woman to her rt sd, sd & fwd R cont LF  
trn fc RLOD, rk bk L, rec R (W bk R,L,R,L) now op fcg M fcg RLOD;



MAN IN LOVE ContinuedPART C Cont'd

- 5 Bk L,-,bk R,-(W fwd R swvl out,-,fwd L swvl out,-);  
 6 Bk L,R,L,R (W fwd R swvl out, fwd L swvl out, fwd R swvl out,  
 fwd L swvl out);

Note: On meas 5-6 above keep M's L & W's R hds joined leaning bk slightly to have a pulling effect with feet nearer to partner than shoulders. Man place R hd on front of R hip. Woman put L hd on front of L hip for slow walks & bring L hd palm in slowly up sd of body past face & extend upward trng palm out over 4 quick walks.

- 7-12 THROWOUT,,TRN HER BK,; MAN PASS; CHICKEN WALKS;; TURNSTILE;;  
 7 In pl L/R,L trng 3/8LF fc DW (W pass M to his L sd fwd R/L,R twd LOD into own R arm extending L arm fwd), in pl R/L,R fc LOD (W trn LF full trn in pl L/R,L) both fcg LOD M's L & W's R hds still joined man arms length behind woman;  
 8 Repeat action of Meas 4 Part B;  
 9-10 Repeat action of Meas 5-6 Part B;;

Note: Over the next 2 meas man will make a clockwise circle while rolling 1 & 3/8 trns LF, lady will make a clockwise circle while rolling 1 & 7/8 trns RF. Arms should remain extended softly to side and as each step is taken W's arm will be over M's arm and will roll under his arm as trn is completed on each step. Arms will make contact with partners arms just above the wrists.

- 11 Rk bk L (W rk bk), rec R, fwd L trn 1/8LF fc RDW in front of W (W fwd R twd M's R sd trn 3/8RF to fc RDW directly behind M), sd & bk R trn 3/8LF fc LOD directly behind W (W sd & bk L trn 5/8RF fc LOD in front of man);  
 12 Sd & fwd L trn 3/8LF fc RDC in front of W (W sd & fwd R trn 5/8RF fc RDC directly behind M), sd & bk R trn 3/8LF fc wall & partner (W sd & bk L trn 1/8RF fc COH & partner), cont trng 1/8LF (W 1/8RF) rk bk L (W rk bk) blend SCP, rec R;

TAG

- 1-10 4 TRIPLE ROLL;; HEEL,STP/XIF TRN,TRN/2,3; HEEL,STP/XIF TRN,TRN/2,3; HEEL,STP/XIF,SD/2,3; SD/2,3 (W SPIN),RK,REC; FWD/LK, FWD/FLICK,TRN/FLICK,TRN/FLICK; BK/LK,BK,SD/TAP,SD/TAP; CLO/PT, STP/FLICK,FLICK FWD,XIF; UNWIND,2,APT,PT;  
 1-2 Repeat action Meas 3-4 Part B;;  
 3-6 Repeat action Meas 5-8 Part B;;;;  
 7-9 Repeat action Meas 5-7 of Intro;;;;  
 10 Unwind RF on toes of both feet (W unwind LF) to fc partner and transfer wt to R ft (W L ft),, join M's R & W's L hds apt L, pt R twd partner;

JIVE (triple swing)

Jive or Swing is the one dance form we use that is truly American being originated right here in the United States back in the 1920s. It is now popular in Ballrooms and Night Clubs the world over. The Jive has been called by many names such as "Lindy", "Jitterbug", "East Coast Swing", "West Coast Swing", "Boogie Woogie", "Bop", and probably numerous others.

The music for Jive is written in 4/4 time with a tempo of 40-46 bars per minute.

The normal hold for Jive is facing partner about 6" apart. The man should place his right hand on the lady's back just under the left shoulder blade, holding her right hand in his left hand with the arms gently curved and the hands around waist level. The lady will rest her left arm lightly on the man's right arm following the curve of his arm to the shoulder. The joined hands should be man's palm up and lady's palm down.

Every step should be taken on the ball of the foot with the knees flexed and as the weight is taken on to the foot the heel lowers somewhat, the knee straightens causing the hips to move softly in the direction of the stepping foot, and the heel of the opposite foot is released from the floor. This action is more pronounced on the steps using a full beach than on those of only 3/4 or 1/4 beat. The weight should always be carried over the balls of the feet and when the heels lower they do not have to touch the floor but only lower toward the floor. A slight springy action should be felt in the feet and knees.

The Jive Chassee in the Triple Swing or Jive that we will be using this weekend is the most used figure of all. It is a figure of 3 steps using QaQ timing. The first step can be to the side, forward or backward taking 3/4 of beat. The second step half closes using 1/4 beat. The third step continues to the side, forward or backward taking a full beat. The Jive Chassee can also be done on the spot; and can be done with or without turn.

Some of the figures we will be working with this weekend are:

Basic Rock	Link Rock
Fallaway Rock	Shoulder Roll
Change of Places	Turnstile
Throwaway	Chicken Walks
American Spin	Jive Walks
Spanish Arms	Chg Hands Behind Back

Presented for URDC National R/D Convention 1983 by:

Bob & Mary Ann Rother

OUR LOVE AFFAIR (Basic Quickstep)

Composers: Jack & Ione Kern, 746 Gailen Ave., Palo Alto, Ca 94303 (415)493-4064  
Record: Windsor 4775B  
Sequence: Intro AB AB A Ending Released 7-15-83

Meas. INTRODUCTION

1-4 WAIT; WAIT; APART, -, POINT, -; TOGETHER, -, TOUCH, -;  
Op fcg M fcg DW trail hands joined wait 2 meas;;  
Apt L, -, pt R, -; together R, -, tch L to R CP DC, -;

PART A

1-8 CHASSE REVERSE; PROGRESSIVE CHASSE; -, CHECK, -; FISHTAIL; FORWARD, -;  
MANUVER, -; SIDE, CLOSE, SPIN TURN, ;; BACK, -, SIDE, CLOSE;  
SQQ (Chasse Reverse) Fwd L DC, -, starting L fc trn stp sd R DC, cl L to R fc RLOD;  
SQQS (Progressive Chasse) Bk R commencing L fc trn, -, sd L twd DW, cl R to L; sd L  
CP DW, -,  
S (Check) Fwd R outside W in contra-bjo position check, -;  
QQQQ (Fishtail) XLIB, sd R, fwd L, XRIB;  
S (Forward) Fwd L, -,  
SQQ (Manuver Side Close) Fwd R twd DW, -; sd L twd DW commencing R fc trn, cl  
R to L CP RLOD,  
SSS (Spin Turn) Bk L pivoting 1/2 R fc, -; fwd LOD on R rising on R toe leaving L  
leg extended, -, recover on L fc DW CP, -;  
SQQ (1/2 Back Box) Back R, -, sd L trn 1/4 L fc, cl R to L CP DC;  
9-16 FORWARD, -, SIDE, -; BACK(BJO), -, BACK, LOCK; BACK, -, OPEN IMPETUS, ;; OPEN NATURAL, ;;  
BACK, -; BACK, LOCK, BACK, -; HEEL PULL;  
SSS (Forward Side Back To Bjo) Fwd L twd DC commencing L fc trn, -, sd R twd DC, -;  
bl L in contra-bjo fc RLOD, -,  
QQS (Back Lock Back) Bk R, lock LIF; bk R, -,  
SSS (Open Impetus) Bk L, -; cl R to L heel trn (W sd L commence R fc trn), -,  
sd & fwd L to tight SCP LOD (W cont trn brush R to L & stp fwd on R), -;  
SSS (Open Natural) Fwd R commencing R fc trn, -, sd L DW stpng across in front of  
W, -; bk R to contra-bjo RLOD, -, (W takes 3 stps fwd)  
SQQS (Back Back Lock Back) Bk L, -; bk R, lk L in front, bk R contra-bjo RLOD, -;  
SS (Heel Pull) Bk L commencing R fc trn, -, cl R to L trng on L heel finish with  
weight on R foot CP DW (W sd L across in front of M drawing R to L but not  
taking weight), -;

PART B

1-5 WALK, -, QUARTER TURN, ;; PROGRESSIVE CHASSE; ,, FORWARD, -; FORWARD, LOCK, FORWARD, -;  
S (Walk) CP DW Fwd L, -,  
SQQS (Quarter Turn) Fwd R commencing R fc trn, -; sd L twd LOD, cl R to L cont trn  
ending CP DR, sd & slightly bk L, -;  
SQQS (Progressive Chasse) Bk R, -, sd L making 1/2 L fc trn to CP DW, cl R to L; sd &  
slightly fwd on L starting to blend to contra-bjo, -,  
SQQS (Forward Forward Lock Forward) Fwd R, -; sd & fwd L, lk R bhd L, sd & fwd on L, -;  
All done in contra-bjo M's body fc DW but traveling LOD.  
6-10 LEFT TIPPLE CHASSE; ,, BACK, LOCK; BACK, -, RIGHT TIPPLE CHASSE, ;; FORWARD,  
LOCK, FORWARD, -;  
SQQS (Tipple Chasse to Left) Fwd R starting R fc trn, -, sd L twd DW, cl R to L;  
sd L continuing trn to tight SCP fc wall, -, Both shape & look to M's L  
during tipple.  
QQS (Back Lock Back) Bk R trng R fc 1/8 to contra-bjo RLOD, XLIF (W XRIB);  
bk R, -, All with strong R shoulder lead but no sway. W's head turns to  
L on first step of the lock.  
SQQS (Tipple Chasse to Right) Bk L starting R fc trn, -; cont R fc trn sd R twd DW,  
cl L to R, sd R ending with M's body fc LOD in CP, -; Both shape & look to M's  
R during tipple.  
QQS (Forward Lock Forward) Fwd L making 1/8 trn to R to contra-bjo LOD, XRIB  
(W XLIF), fwd L, -;

11-16 MANUVER,-,SIDE,CLOSE;SPINTURN(OVERTURN);,V6 to SCP,;,CROSS HESITATION,;;  
 SQQ (Manuver Side Close) Fwd R,-,stp sd L across in front of W twd DW,cl R to L CP RL0D;  
 SSS (Spinturn--Overturn) Bk L starting R fc pivot,-,fwd R twd LOD rising on R toe  
 leaving L leg extended continuing R fc pivot,-;recover bk on L CP DR,-,  
 QQSSQQ (V6 to SCP) Bk R to contra-bjo backing DC,XLIF(W XRIB);bk R,-,bk L,-still  
 backing DC;bk R starting R fc trn,fwd & slightly sd on L twd DW(W fwd R to  
 SCP DW),  
 SSS (Cross Hesitation) Fwd R(W fwd L & slightly across in front of M starting  
 L fc trn),-;Tch L to R trng  $\frac{1}{4}$  to fc DC(W stps sd R to CP),-,hold(W cl L to R),-;  
 End CP DC. Action for M is much like a wing.

ENDING

SSS (Last time do A through meas.15 then finish with a HESITATION CHANGE,,  
 (Hesitation Change) Bk L twd LOD starting R fc trn,-,continuing R fc trn  
 stp sd twd DW on R,-;draw L to R leaving partially extended,-,  
 End CP DC both shaping and looking to M's L.

BASIC QUICKSTEP~~Presented by Jack & Ione Kern~~

The quickstep is a fast moving dance consisting mainly of chasses and locks. It should be danced with a light and free movement. To develop this feeling we need to learn how to use our heels and toes and develop a floating appearance.

HEEL LEADS — 2nd Blk Comp

Slow forward steps are heel leads rising to the ball of the foot if followed by a quick. A slow at the end of a figure such as a chasse or lock is to the ball of the foot first then lower to the heel. Consequently, the last three steps of a chasse or lock (QQS) should be thought of as UP UP UP lowering as you go to the next figure. Slows going backward will be to the ball of the foot and then (with exceptions) lowering to the heel. The lowering action should always be soft and gradual, not a "klunk" or quick drop, creating a smooth and graceful feeling.

'BELT BUCKLE' LEAD — 2nd Blk Comp

When moving forward it is important to let the body initiate the motion. You can be sure the legs will follow. This helps the dancer to stay up on the toes and prevent prematurely dropping to the heel. Think of leading with your belt buckle. We should try to eliminate the "leg lead" in all of our dancing except when moving backwards. Here the leg should move well back of the body to avoid the body weight falling onto the heel.

When executing a forward lock the man leads with the left side of his body (lady the right side). The couple is therefore dancing in a contra-banjo position with the lady's right hip in front of the man's right hip, shoulders parallel. Back locks would be just the reverse, the man using a strong right side lead with the lady's right hip behind the man's right hip.

Think of the lock as somewhat of a crossing action. The man's body is facing DW but traveling LOD. The feet then are pointed DW but traveling LOD creating a sideward as well as forward movement. The same principle applies to the back lock.

SPLIT MEASURES — 2nd Blk Comp

The basic figures of Quickstep are simple and easy to learn. The most difficulty arises from the quickness and timing. The basic rhythm is SQQS or  $1\frac{1}{2}$  measures per figure although there are many exceptions. This means there will be a lot of split measures in a routine, requiring a little more memory work on the part of the dancer. Once you master the fundamentals, however, you will find the rhythm delightful to dance.

FEELINGS

June 1983

Composer: George & Mary D'Alloiso, 2240 Vemco Drive, Bellbrook, Ohio  
1-513-848-4820

Record : Hector H7711A "Feelings" (Flip side That's Entertainment)  
Rhythm : Bolero

Sequence: Intro A B C D Ending

INTRO

Wait 3 pickup notes, bjo fcg LOD with W L arm extended sd & down

PART A

- 1-4 BJO WHEEL-2-3-4; 5-6-7-8 (W fcd to high 1/2 DEL)  
1/2 DE WHEEL-2-3-4; 5-6-7-8 (W transition 1/2 ext wacsouu)  
1-2 (M) Bjo LOD wheel arnd ptr L,R,L,R; L,R,L,R to fc LOD  
high 1/2 OP with R hnd on ptr L shoulder blade  
opposed to arnd waist;
- (W) Stdg on ball R softened R knee let ptr trn you  
-,-,-, trn RF L, fc LOD high 1/2 OP with  
R front leg attitude with R arm curved over hd  
with L hnd on top of ptr shoulder;
- 3-4 (M) Continue arnd ptr L,R,L,R; L,R,L,R ptg L sd to  
fc LOD 1/2 ext varsov; (Style note on 1/2 ext  
varsov: Stdg behind & slightly L of ptr, join L  
hnds, grasp ptr's forearm with R palm up)
- (W) Stdg on ball L in R front leg attitude let ptr turn  
you, -,-,-, in place transitioning trng LF on  
R extending both arms over hd, tch L to fc LOD  
1/2 ext varsov ptg L ft sd; (Style note on 1/2  
ext varsov: Ext both arms straight to the sd  
at shoulder height)
- 5-6 (W) SD-XIE-LIEI; XIE-SD-XIE-LIEI  
EWD--LH-- UNIND--2--(M transition);  
5-6 With ident ftwrk 1/2 ext varsov LOD XLIF of R, sd R,  
XLIF of R, lift on L flare R; XRIF of L, sd L, XRIF of  
L, lift on R flare L;  
7-8 Fwd L slightly away fr ptr, -lk R, -; Unwind RF, -  
tch L(W cl L) transitioning to opp ftwrk CP wall;  
9-12 Bk SD--REC(LW spiral)--3--4--  
(Bell's)BK--2--3--4--  
9-10 (M) Rk sd L twd LOD, -rec R, -; sd L twd LOD, - start  
R hnd shake, XRIF of L ck twd LOD fcg DW ext L  
arm twd ptr, -;  
(W) Rk sd R, - spin LF in place on R, tch L to fc  
LOD; roll LF L,R, with a R hnd shake ck sd L twd  
DW looking well over L shldr ext L arm twd DW, -;  
11-12 (Bell's) Rec L both bring R arms sharply up for the  
bells & L hnd at hip, flare L, XRIF of L(W XLIF) both  
bring L arms sharply up & R hnd at hip, flare L;  
Continue with XLIB (W XRIF) to repeat meas !!!  
13-16 (Hip Twist & W Spical) BK-SD, LOWER; --(W Swax)--

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FEELINGS (Continued)

- (W) COLLRISE--2--3--4--  
13-14 (M) BK L, bk R, sd L twd COH, lower on L trng upper  
part of body twd ptr; Extend R hnd twd ptr palm  
up & ext L hnd twd RLOD palm down, -,-,-;  
(W) (Hip Twist to a Spiral) Swl on L/fwd R twd RDW,  
swl on R/fwd L twd COH, fwd R twd COH/standg on  
R spin LF full arnd allow L to curl in front of  
R to fc DC, -; Fwd L twd DC, cl R/swl with both ft  
tog to fc DW, soften both knees, rise & ext R hnd  
twd ptr & L hnd up;
- 15-16 (M) Rise on L, -,-,-; With R hnd arnd ptr CP & L hnd  
straight out to sd (Airplane Pivot) spot pvt RF  
starting fwd R, L, R, - to fc wall CP;  
(W) Roll RF R, L, R checking stepping btwn ptr ft, -;  
(Airplane Pivot) With R hnd arnd ptr CP & L hnd  
straight out spot pvt RF starting bk L, R, L, -;

PART B

- 1-4 (Basic) SD--RK BK, REC; (Open Break) SD--RK API, REC;  
(Cross Body) IRN--IRN, 2; (Open Break) SD--RK API, REC;  
1-2 (Basic) CP wall sd L twd LOD, -rk bk R twd COH, rec L;  
(Open Break) SD R twd RLOD ext M R & W L arm twd  
RLOD keep M L & W R hnd jd, -rk apt L, rec R;  
3- (M) (Cross Body) Trng LF small sd L twd COH end fcg  
LOD keep R arm ext behind ptr as ptr crosses, -,  
trn LF in place R, L to end fcg COH bringing  
R hnd under chin shoulder level arm parallel to  
the floor;  
(W) Raise L arm up fwd R twd COH crossing on LOD sd  
of ptr, -fwd L trng LF 1/2 to fc ptr, cl R  
bringing L hnd down under chin shoulder level  
arm parallel to the floor;
- 4- Same as meas 2 in opp direction;  
5-8 (Cross Body) IRN--IRN, 2; (Open Break) SD--RK API, REC;  
(Hip Lift) SD--LIEI HIP, DOWN HIP; (Hip Lift);  
5-6 Same as meas 3 in opp direction; Repeat meas 2;  
7-8 (Hip Lift) SD L, -raise R hip keeping R ft on floor,  
lower R hip keep R ft free; (Hip Lift) SD R, -raise  
L hip keeping L ft on floor, lower L hip keep L ft  
free;
- 9-16 Repeat meas 1 thru 8!!!!!!

PART C

- 1-4 (Cross Body Carress) IRN--IRN, 2; (R Hnd Shake Open Break)  
SD--RK API, REC; SD IRN--XIB, SD IRN;  
(LIL Victor) --SEINB Victor; (RK API, REC);  
1-2 (Cross Body Carress) Repeat meas 3 Part B except W  
carresses ptr's fc with L hnd rather than raise L;  
(Open Break with R Hnd Shake) SD R twd LOD easing to  
R hnd shake, -rk apt L, rec R with ptr offset to R  
sd still fcg ptr & COH;



CLIPIC notes prepared by George and Mady D'Aloiso for the URDC  
7th National Round Dance Convention in San Antonio, Texas during  
July 21, 22, and 23 1983.

#### BOLERO, FLAMENCO STYLE

The Boleros of Cuba represent a true amalgamation of the two nations that engendered them. The people of Spain and Africa. The Bolero music which enchants the listener is definitely romantic, for it always speaks of a deep love, many times in heart-breaking lamentations of love now lost. The music itself is many times played by a full orchestra of stringed instruments that have a subtle percussive base of African drums which take second place to the lovely melody. This very romantic music can call only for a style of dance interpretation which must be a far cry from the furiously syncopated and loud Afro-Cuban Rumbas, Mambo and Chachachas and the rest of the rhythmic explosions so dear to the Cuban musicians, singers, and dancers who are but one step removed from Africa, their mother country.

Most of the Cuban dances can be said to be a combination of the Spanish and the African styles, however, some of the dances veer more to one style than to the other. In the case of the Bolero, as an exhibition dance especially, it should represent almost entirely the Spanish style rather than African. With this in mind, it can very well be said that for the real aficionado of the Latin dances, for the dancers who wish to excel in their Bolero exhibitions, the Spanish or Flamenco style should definitely be present in their interpretations. (All Flamenco styling for the Latin dances make use of the same dance aids which consist of a knowledge of the exhibition dance floor plan, a glossary of terms used for the Spanish dance figures, the special body technique and finally an awareness that all dance steps can be classified in three large groups: Pasos (Spanish dance steps), Faenas (Art work of the Torero) and finally the Paseos (Walks or Promenades) that are danced along the Ruedo (Ring) a completely circular line of dance. The basic paso for the Bolero can be either one slow and two quicks, or two quicks and one slow. The pasos vary their rhythm patterns to add variety to the steps. and the Faenas serve as entrances, interludes, and "pictures". The desplantes, remates and recortes serve as phrase endings and changes of pace.

#### BOLERO FLAMENCO STYLE (Continued)

##### BRAZEO (Arm Styling)

In Spanish, arms are called BRAZOS, and "brazeo" means movement of the arms. For better Flamenco style in Latin dances the arms are raised and moved slowly, naturally curved without pointing elbows, and with the palms of the hands facing downwards. Facing the palm downwards will cause the shoulders to move as they should, especially if the chest and back are in their correct positions. Once the five arm positions are mastered with palms down the movements from the wrists can be added.

"Brazeo" can become very fluid when passing from one position to the next, but each movement has great strength in its fluidity. This is especially true during the "Pasos Ondulados" or undulating steps which are devoid of percussion or speed and serve merely to show off grace and elegance of the entire body during a slow and romantic musical interlude. (For a desplante, the arms may suddenly stop in any of the five positions and here the fingers may tense portraying strength and virility, especially in the man. The fingers and hands also have five separate things to do and must be practiced, but first we will review the five arm positions.)



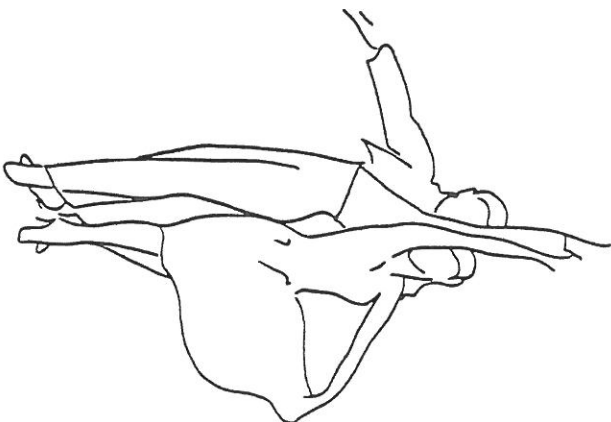
ARMS IN FIRST POSITION

Both arms are held beneath the waist either in front of the body, at the sides of the body or behind the body. They may be crossed at the wrists or not. One arm may be in front of the body, one behind the body, the hand may be both on the hips, but wherever they are, they must both be below waist level.



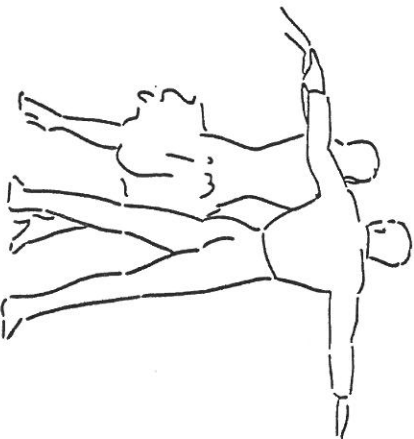
ARMS IN THIRD POSITION

This position is when one arm is raised above the head the other arm is shoulder high or below shoulder height. The upraised arm may be in front of the body or behind the body. It may be straight or curved. The arm which is not raised above the head may also be in any one of the positions mentioned, or the fingers of the hand may be touching the waist, or as in the case of the man, holding on to his jacket, or in his pocket.



ARMS IN SECOND POSITION

The position for arms in second is when they are both lifted to the level of the shoulders. They may both be stretched out as if yawning, or trying to push away the walls of the room. Palms may be down or facing the walls of the room as if you were really trying to push them away, thumbs toward the floor, fingers pointed forward. This second position of the arms is called "open".



ARMS IN FOURTH POSITION

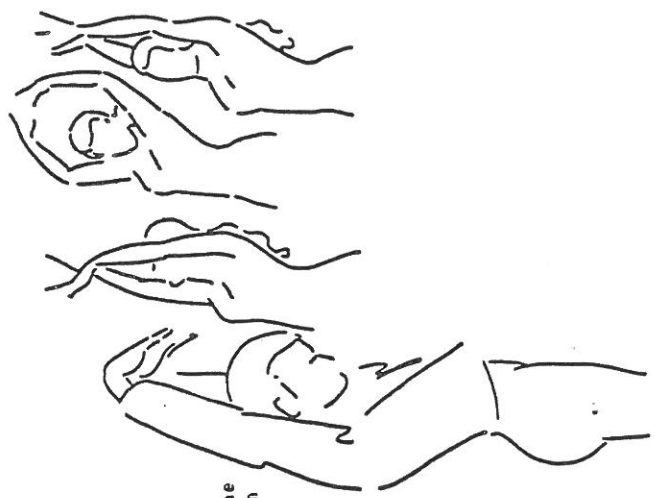
The fourth position of the arms is called the "turning" position because it is frequently used when turning right or left. One arm is curled across the chest and the other arm is curved behind the back. Try to do it with palms down. The turn or spin is usually taken in the direction of the front arm, if the left arm is across the chest, turn left. If the right arm is in front, turn to the right. Sometimes the back arm is allowed to hang down a bit, and the finger of the hand points downward as a special effect.



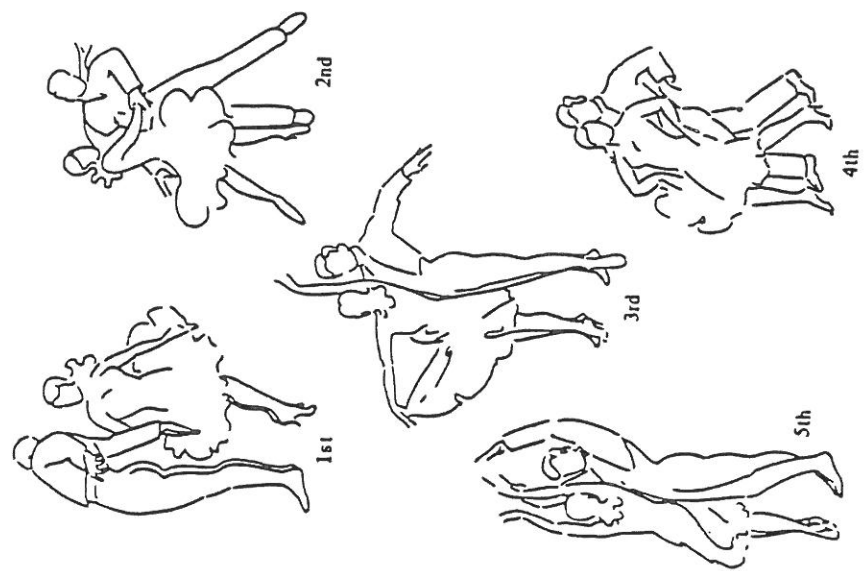
Semi-closed second position is when one of the arms is bent at the elbow but still shoulder high.  
Closed second position is when both arms are bent at the elbow and partially covering the face, palms forward, thumbs toward the floor, fingers extended.

ARMS IN THE FIFTH POSITION

The fifth arm position call for both arms being raised above the head. They can be in front of the face or behind the head. One arm can be in front, one arm behind. Any combination will do if both arms are raised above shoulder level, especially if above the head.



POSITIONS OF ARMS AND FEET ON ACTION

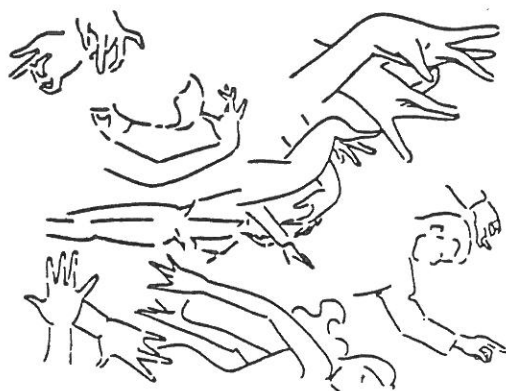


7 FOOT POSITIONS [7pt Bold]

The feet, also, may be said to have their five positions in Flamenco style dancing. These positions are most noticeable in the poses affected when the dancers do their many sudden stops after a spin and pose long enough to terminate a phrase or finish a dance. Otherwise, the rule of good footwork in the moving dances also applies to this type of exhibition dancing. The toes and nose go together when in movement. The five positions, even when in the poses, are not as pronounced, let us say, as they are in Ballet, even though they are somewhat similar. The legs are never too turned out from the hips and as is the second. The toes are pointing forward instead of out to the sides. The fourth position is taken almost as if it were a walking motion. The fifth position is accomplished after a turn made by crossing one foot in front of the other, and turning slowly while keeping the feet and legs as close together as possible, then leaving the feet crossed but together after having completed the full turn. The back foot of the crossed feet is then lifted up and placed into a first position again, toes straight ahead, heels together.

In any one of the five positions the weight of the body may be either on one foot or on the other. It is only during a static pose that the weight is equally distributed on both feet. Many of the "foretero's" movements are in these static poses with both feet firmly planted on the ground while his torso, arms and head continue the movement he initiated during his pass with the partner as if she were the cape or "muleta". Sometimes the foot with no weight on it is pointed. The position then becomes a pointed second, third, or whatever it may be just as in other dances. The knee of the leg on which the dancer places his weight when pointing the other foot may be bent or straight.

7 ARM AND HAND STYLING [7pt Bold]



The arm and hand styling in Flamenco is highly individual and not as cut and dried as it is in other types of dancing. So long as the movements are slow and fluid and contain evidence of strength and fit into any of the five positions and in their transitional positions, all is well.

During the hand clapping called "palmas", the elbows are generally held high (as usual). During the rotations and revolutions from the wrists, which is called by some dancers "filligranas" (filligree, or fine work) the arms may make any of many movements according to the whim and artistic ability of the dancers provided the movements do not interfere with the proximity of the partner.

For this reason, most of the elaborate arm movement is done during the Pasos Ondulados (Undulating passages) in the solo pasos or pasos. Always remember that it is a mistake not to move the arms, hands, and shoulders with strength and gravity.

HAND STYLING

To complete the arm styling or "Brazeo", we may also make a note that the hands in Flamenco type styling have five separate things they can do. These are as follows:

1. Tension:  
When the fingers are strongly stretched out, they may be separated or in various positions but they are full of strength and force.
2. Relaxation:  
When the fingers and hands are relaxed softly between the other movements, here the woman sometimes waves the fingers as in South Sea Island dances.
3. Rotations:  
The hands revolve completely at the wrist while the elbow and arm remain as stationary as possible. The woman's fingers during these revolutions may be relaxed. The man's fingers are usually tense and held together. These revolutions or circles may be done in either direction. Inwards toward the body as if saying come here, or away from the body as if saying go away. Try these in and out circles from the wrist in all five body positions.
4. Finger Snapping:  
The fingers may actually snap and make noise, or the middle and ring fingers may meet the thumb and pose in this manner.
5. Hand Clapping:  
Striking the three fingers of the right hand in the hollow of the palm of the left hand can provide interesting percussion for several steps, especially in the "desplantes". Cupping both hands while striking them together provides the Flamenco dancers with an appreciated muted sound in contrast to the sharp sound of the other type.

GLOSSARY (For terms in this paper)

- BRAZEO** (bra say oh)  
Arm positions and movements.
- DESPLANTE** (des plahn teh)  
A rhythm break, a change of pace from the smooth dancing to the syncopated usually employing heelwork and unexpected spins and stops.
- FAENA** (fah en ah)  
The art work of the "torero" or the bullfight fiesta. The lances, passes and desplantes which are traditionally used by the torero and which make excellent picture poses and steps.
- PASEO** (pah seh oh)  
The walks in time to music.
- PASO ONDULADO** (on doo lah doh)  
A step of smooth movements, to show off the brazeos during romantic passages in the music.
- PASOS** (pah sos)  
"Steps". Traditional Spanish dance steps used in Latin dances.
- RECORTE** (reh cor teh)  
"Cutting". Cutting short of a dance figure after its first repetition in order to fit the musical phrase.
- REMATE** (reh mah teh)  
A finishing flourish which ends a dance figure, usually a turn and a stop before a change of pace.

Bibliography  
Arnold, Luis, *Flamenco Styling For The Latin-American Dances*, Little City Lithographers, San Francisco, 1969.

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RUMBA CLINIC NOTES

The Rumba had its earliest beginnings in ancient Africa and Spain. The Rumba as we know it today, had its beginnings with the Spanish influence upon the dance movement of Cuba. The Rumba first showed up in the USA sometime in the early 1930's. Overnight it was an almost instant success due mainly to the exciting Cuban music. The Rumba is a rather conservative dance form with its distinctive steps and breaks which give it a character all its own.

Because of the ease and relaxing manner of Rumba music and the accented percussion instruments, you should have no difficulty hearing the beat and being able to keep time with it. Rumba music has a basic characteristic signature of 4/4 time. The tempo is generally slow, between 28 and 31 measures per minute, but sometimes much faster. The slower tempos are generally favored because it allows the dancer an opportunity to dance with less effort and feel the rhythm better, therefore being able to style the distinctive Rumba steps more comfortably.

As with all dance, the most important aspect is RHYTHM. The basic Rumba rhythm is QUICK, QUICK, SLOW. Four beats to the musical measure, using one beat for each QUICK and two beats for each SLOW. For clinic purposes we will use the American style step structure taking the first step with the first beat of the musical measure, giving a count of 1, 2, 3, 4.

Before starting with any Rumba steps it is first necessary to acquire the true Cuban style. Rumba is not a two step, although taught as one many times. The basic Body Movement and technique of footwork is very essential in acquiring proper execution. The Body Movement consists of the hips moving softly from side to side in a natural manner as a result of the flexing and straightening of the knees and should never be by a conscious swing of the hips. The alternating flexing and straightening of the knees and dropping of the corresponding hip is the CUBAN MOVEMENT. Never exaggerate or force the hip movement; let it be natural!

The normal hold for Rumba is basically identical to Closed Position except for a slight looseness allowing the partners to stand approximately 6" apart. The bodies should be naturally upright with the heads erect. Because of this looseness of hold, leading is done with the hands and arms more so than with the body, as a Waltz, Foxtrot, Tango, etc. The arms should be held in a natural and unaffected manner and should never be conspicuous. In many Rumba figures the partner is held with only one hand, but in these instances the free arm is never static and is always moving slowly. The body weight is slightly forward, centered over the balls of the feet, but without appearing to lean forward.

Some of the figures we will discuss, demonstrate and practice during this clinic will be the Cuban Movement, The Basic Movement, The Rumba Box, The Alemana Turn, The Hockey Stick, The Fan, The Open Hip Twist, Kiki Walks, Crab Walks, Progressive Walks, The New Yorker, The Spot Turn, Spirals, Aida, The Side Step (Chassé), Cucarachas, Hand to Hand, The Natural Top, The Natural Opening Out, The Switch and others as time permits.

Our purpose with this clinic is to help you have a better understanding of Rumba, allowing you to enjoy dancing this fascinating and delightful rhythm. It is not meant to be authoritative. There are alternative descriptions. We can only give you what we have learned from our own experience, books, and other teachers. Dancing is a creative art form and requires freedom for individual expression. Our primary goal is knowledge of Rumba technique and execution of figures. We sincerely hope this clinic will help you attain this knowledge and understanding of the Rumba.

Happy Dancing,

*Roy & Sally*

Roy and Sally Plaisance

### THE BASIC MOVEMENT

Commence in Closed Position, feet slightly apart, weight on R.

MAN: Q, Q, S, -; forward L foot, replace wgt to R foot, step side and slightly back L, -; back R foot, replace wgt to L foot, side R foot, -;

WOMAN: Q, Q, S, -; back R foot, replace wgt to L foot, side R foot, -; forward L foot, replace wgt to R foot, side and slightly back L foot, -;

A slight L face turn could be made over the 6 steps equalling up to 1/4 total turn. For Round Dance purposes this figure is usually done without any turn. On the side step the heel should lower on the third count and the hips continue to move to the side on the fourth count while the other foot remains in place.

### THE RUMBA BOX

Commence in Closed Position, feet slightly apart, weight on R.

MAN: Q, Q, S, -; side L foot, close R to L, forward L foot, -; side R foot, close L to R, back R foot, -;

WOMAN: Q, Q, S, -; side R foot close L to R, back R foot, -; side L foot, close R to L, forward L foot, -;

The feet should seem frozen in place on the third and sixth steps giving an open footwork appearance, unlike the two step where the feet are usually brushed together before moving to the side step.

THE ALEMANA TURN

Commence in Fan Position (or Open Facing), feet apart, weight on R.

MAN: Q, Q, S, -; forward L foot, replace wgt to R foot, close L foot to R, -; back R foot, replace wgt to L foot, close R foot to L, -;

WOMAN: Q, Q, S, -; close R foot to L, forward L foot, forward R foot commence to turn R face, -; forward L foot continue to turn R face, forward R foot continue to turn R face, forward and slightly side L foot completing R face turn end facing man, -;

LEAD: Allow Lady to close on 1 ct. Draw L arm upwards to a point just in front of the body in a very slight clockwise curve to lead Lady forward on 2 ct. and to commence to turn R on 3 and 4 ct. Continue to circle arm to lead Lady to continue to turn R 5 and 6. Lower L arm and take finish position on 7 and 8.

THE FAN

Commence in facing position (generally closed), feet apart, weight on R. Generally follows a 1/2 basic movement.

MAN: Q, Q, S, -; Dance forward 1/2 of the Basic Movement L, R, L, -; then back R foot, replace wgt to L foot, side R foot, -;

WOMAN: Q, Q, S, -; Dance forward 1/2 of the Basic Movement R, L, R, -; then forward L foot, back and slightly side R foot commencing to turn L face back L foot complete 1/4 turn to L, -; end in Fan Position "L" Man face wall, Lady face RLOD.

LEAD: With slight pressure of R hand lead Lady forward on step 4 and to step back on step 5 and 6 by releasing with R hand and giving slight pressure with L hand.

THE HOCKEY STICK

Commence in Fan Position, feet apart, weight on R.

MAN: Q, Q, S, -; forward L foot replace wgt to R foot, close L foot to R, -; back R foot commence to turn R replace wgt to L foot continue to turn R, forward R foot complete 1/8 turn to R, -;

WOMAN: Q, Q, S, -; close R foot to L, forward L foot, forward R foot, -; forward L foot commence to turn L, back and slightly side R foot continue to turn L back complete 5/8 turn to L, -;

LEAD: Allow Lady to close on step 1. Lead Lady forward on 2 and 3 gradually raising L arm. Commence to turn Lady to her L on step 4, continue turning her on step 5, gradually lowering L arm on steps 5 and 6.

THE OPEN HIP TWIST

Commence in Open Facing Position, feet apart, weight on R.

MAN: Q, Q, S, -; forward L foot, replace wgt to R, close L foot slightly back of R foot, -; back R foot, replace wgt to L foot commence to turn L, side and slightly forward R foot complete 1/4 turn to L, -;

WOMAN: Q, Q, S, -; close R foot to L, forward L foot, forward R foot, -; forward L foot small step swivel turning 3/8 to R, back and slightly side R foot sharp turn to L, back L foot complete 5/8 turn to L, -; end Open Facing, Fan or Closed Position.

LEAD: Lady forward on steps 2 and 3 by drawing L arm back and bracing L arm at end of step 3. Lead Lady to twist to her R by a slight pressure through L arm on step 4 and to turn to her L by bracing L arm on step 5 before allowing L arm to extend slightly on step 6.

THE NATURAL TOP

Commence in Closed Position, feet apart, weight on L. Generally follows a 1/2 Basic Movement.

MAN: Q, Q, S, -; behind with R foot toe to heel and toe turned out commence turn to R, side L foot continue turn to R, close R foot to L complete one full turn, -;

WOMAN: Q, Q, S, -; side L foot commence to turn to R, cross R foot in front L with toe turned out continue turn to R, side L foot complete one full turn -; the heel of the R foot should not lower until L foot commences to move. The legs should be slightly flexed when feet are crossed and straighten when feet are apart. There is no hip movement on this figure. The turn to the R should be continuous, remaining square to partner.

THE NATURAL OPENING OUT

Commence in Closed Position, feet apart, weight on R.

MAN: Q, Q, S, -; side L foot with slight body turn to R, replace wgt to R foot commence to turn body to L, close L foot to R returning body to original position, -

WOMAN: Q, Q, S, -; back R foot turn to R up to 1/2 on L foot, replace wgt to L foot commence to turn L, side R foot, continuing to turn L completing up to 1/2 turn, -

LEAD: Lady to turn to her R on step 1 by turning body to R, and to her L on 2 and 3 by turning body to L, assisting her turns with R hand.



COMPOSERS: Roy & Sally Plaisance 1715 Moritz #12 Houston, Tx 77055 713 465-4832  
 RECORD: HI HAT 953 "The Breeze & I" Joe Lehy Band  
 FOOTWORK: OPPOSITE, DIRECTION FOR M EXCEPT WHERE NOTED  
 SEQUENCE: INTRO A B A B TAG

MEAS: INTRODUCTION

- 1-4 WAIT; EXPLOSION TO BFLY; SD STEP; FENCE LINE;  
 1 Wait 1 mea with all hds jnd & folded in @ chest level btwn ptrns elbows trnd out wgt on M's R & W's L ft with M's L & W's R ft pointed LOD no wgt with strong stretch M's R & W's L side & body sway twd LOD;  
 2 (EXPLOSION) slowly roll arms upward & outward at same time straighten body to Bfly position using entire mea;  
 QQS 3 (SD STEP) sd L, c1 R, sd L with strong R side stretch & body sway LOD drop M's R & W's L no hold, -;  
 QQS 4 (FENCE LINE) drop lead hds palms trnd out & low trailing hds high trng 1/8 LF lunge fwd R XIF of L ck thru, rec L trng 1/8 RF, sd R end CP fcg wall, -;

PART A

- 1-4 FULL BASIC TO SHADOW;; SD CUCARACHA; KIKI WALK 3;  
 QQS 1 (FWD 1/2 BASIC) CP fcg wall fwd L, rec R, sd L, -;  
 QQS 2 (TO SHADOW) bk R, rec L pick up W to Shadow pos, c1 R (W fwd L, rec R trng RF to Shadow pos fcg wall slightly ahead of M lead hds jnd across W's chest W's L hd curved across chest above R hd, c1 L) end Shadow pos M's L hd jnd with W's R hd and M's R hd on W's right shoulder blade, -;  
 QQS 3 (SD CUCARACHA) Shadow pos fcg wall sd L pressure stp with inside edge of ft then flat, rec R, c1 L, -;  
 QQS 4 (KIKI WALK 3) Shadow pos one ft XIF of other with slight swivel action curving LF 1/4 to fc LOD fwd R, L, R, -;  
 5-8 KIKI WALK 3; FAN TO CTR; OVERTRN ALEMANA TO MOD-SKATERS;;  
 QQS 5 (KIKI WALK 3) cont LOD fwd L, R, L, -;  
 QQS 6 (FAN TO CTR) bk R, rec L, sd & fwd R (W fwd L XIF of M trn LF COH, sd & bk R cont LF trn, bk L small stp cont. LF trn end fcg wall with R leg extended twd wall), -;  
 QQSQQS 7-8 (OVERTRN ALEMANA MOD. SKATERS) fwd L, rec R, c1 L, raise jnd M's L & W's R hds prepare to trn W RF under (W c1 R, fwd L, fwd R look at M commence slight RF trn), -;  
 bk R, rec L, c1 R (W fwd L XIF of R commence strong RF trn, fwd R cont. strong RF trn to M's R sd, bk & sd L cont. strong RF trn to mod-Skaters fcg LOD) end with M's R hd on W's R shoulder blade, -;  
 9-12 SLIDING DOOR;; THE FULL SPIRAL;;  
 QQSQQS 9-10 (SLIDING DOOR) in mod-Skaters fcg LOD sd L twd COH, rec R, c1 L (W bk R twd RLOD, rec L, sd & fwd R XIF of M still fcg LOD), -; sd R twd wall, rec L, c1 R (W sd L twd COH, rec R, XLIB of R adj to mod-Skaters on M's R side), -;  
 QQSQQS 11-12 (FULL SPIRAL) fwd & sd L slight body trn RF lead W to trn slight RF assist trn with R hd, rec R commence LF trn lead W trn LF assist trn with R hd, c1 L cont. LF trn lead W trn by raising L arm in "Spiral" movement and release R hd (W bk R slight body trn RF, rec L commence LF trn, sd & fwd R "Spiral" 1 complete trn on ball of R ft ending with L ft XIF of R loosely without wgt) end in "L" pos M fcg LOD W fcg COH, -; bk R lower L hd, rec L commence LF trn, sd & fwd R cont. LF trn (W fwd L cont. LF trn, sd & bk R cont LF trn, bk L complete approx. 5/8 LF trn) end CP fcg COH,-;

83 56

82-56

MEAS.

13-16

REV. TOP; OPEN OUT TO FAN; HOCKEY STICK;;

- QQS 13 (REV TOP) transferring wgt to L swivel on ball trng LF end with L heel opposite R toe, sd & slightly fwd R cont. LF trn, swivel on ball L ft cont trng LF (W bk & slightly sd R trng LF, XLIB of R cont trng LF, bk & slightly sd R cont. trng LF) end CP fcg wall, -;
- QQS 14 (OPEN OUT TO FAN) bk R, rec L, so R (W fwd L commence slight LF trn, bk & slightly sd R cont. LF trn, bk L cont. Lf trn end fcg RLOD with R leg extended), -;
- QQSQQS 15-16 (HOCKEY STICK TO HDSHAKE) fwd L, rec R, c1 L (W c1 R, fwd L, fwd R commence to pass IF of M look DWR), -; bk R commence RF trn rec L complete RF trn 1/8 fc DWR, fwd R (W fwd L commence LF trn under jnd M's L & W's R arm, bk & sd R cont. LF trn under jnd arms, bk L DWR) chg hds to M's R & W's R in handshake pos hold at waist level, -;

PART B

1-4

ALEMANA WITH SPIRAL;; ROPE SPINNING;;

- QQSQQS 1-2 (ALEMANA WITH SPIRAL) fwd L, rec R, c1 L (W c1 R, fwd L, fwd R) raise jnd R hds prepare to trn W RF under, -; bk R, rec L, c1 R (W fwd L XIF of R commence strong RF trn, fwd R cont. strong RF trn to M's R sd, fwd L spiral RF 1 complete trn allow R leg to XIF of L at ankle), -;
- QQSQQS 3-4 (ROPE SPINNING) M cucaracha L & R sd L pressure stp, rec R, c1 L, -; sd R pressure stp, rec L, c1 R, -; (W circle arnd bhnd M CW fwd R, L, R, -; on arnd M CW fwd L, R, L, -; chg hds end Bfly fcg wall

5-8

SHOULDER TO SHOULDER L & R;; SPOT TRN; SD STEP;

- QQSQQS 5-6 (SHOULDER TO SHOULDER L & R) M trn to DWR Bfly Scar fwd L outsd ptr, rec R trn LF sd L end Bfly fcg wall, -; M trn to DWL Bfly Bjo fwd R outsd ptr, rec L trn RF cont. RF trn sd & fwd R to LOP fcg RLOD, -;
- QQS 7 (SPOT TRN) fwd L RLOD taking body fwd first then trng RF, rec fwd R cont. trng RF LOD, sd & fwd L cont. RF trn end Bfly fcg wall, -;
- QQS 8 (SD STEP) sd R, c1 L, sd R, -;
- 9-12 HD TO HD WITH SOLO SPIRAL; ROLL 3/AIDA; ROCK & SWIVEL; FENCE LINE WITH SPIN TO HDSHAKE;

- QQS 9 (HD TO HD WITH SOLO SPIRAL) both hds jnd M trng LF bk L twd RLOD bringing jnd trailing hds M's R & W's L thru twd LOD over jnd lead hds, rec R commence RF trn 1/4 to fc wall, sd L twd LOD releasing all hd contact M spiral RF on ball of L ft allow R leg to XIF of L at ankle end M fcg DLC, -;

- QQS 10 (ROLL 3/AIDA) fwd LOD R cont. trng RF to fc wall, sd L LOD join M's L & W's R hds cont. trng RF, bk & sd LOD R cont. trng RF to end "V" bk to bk pos M fcg DRC, -;

- QQS 11 (ROCK & SWIVEL) rock fwd L in "V" bk to bk pos, rec R still in "V" bk to bk pos, replace wgt fwd L swivel LF bringing jnd M's L & W's R hds thru twd LOD joining M's R & W's L hds end Bfly fcg wall, -;

- QQS 12 (FENCE LINE SPIN TO HDSHAKE) release all hds palms trnd out trailing hds high lead hds low trng 1/8 LF lunge fwd R XIF of L ck thru rec L trng 1/8 RF, sd R cont. RF trn 7/8 on ball of R ft end fcg wall & ptr in hdshake pos, -;

13-16

HIP TWIST TO OP FCG;; ALTERNATE 1/2 BASIC; NAT. TOP;

- QQSQQS 13-14 (HIP TWIST TO OP FCG) fwd L, rec R, sd & slightly bk L (W c1 R, fwd L, fwd R), -; bk R, rec L commence LF trn 1/4, sd & fwd R cont. LF trn 1/4 (W fwd L small stp strong twist RF 3/8 trn of hips while shoulders held as square to M as possible, sd & bk R commence LF trn 1/4, bk L cont. LF trn 1/4) end OP fcg COH -;

- QQS 15 (ALTERNATE 1/2 BASIC) c1 L to R without wgt but with pressure on ball of ft, hold 1 ct, sd L (W bk small stp R, rec L, sd R) end CP fcg COH,-;

MEAS:

- QQS 16 (NAT. TOP) place R bhnd L heel with toe trnd out and commence RF trn, sd & fwd L cont. RF trn, c1 R (W sd & bk L trng RF, XRIF of L cont. RF trn, sd L let R brush to L) trng 1/2 end CP fcg wall, -;
- repeat PART A meas. 1 - 16
- repeat PART B meas. 1 - 16

TAG

- 1-4 FWD 1/2 BASIC TO BJO; TORNILLO;; BK 1/2 BASIC TO BFLY;
- QQS 1 (FWD 1/2 BASIC TO BJO) CP fcg wall fwd L, rec R, sd L (W bk R, rec L, c1 R) end Bjo pos fcg wall, -;
- QQSQQS 2-3 (TORNILLO) fwd R, L, R, -; fwd L, R, L wheel RF arnd W end fcg ptrn & wall in CP, -; (W raise L leg to form fig "4" with R leg place L ft @ R knee as stork & hold 2 mea as M turns W);;
- QQS 4 (BK 1/2 BASIC TO BFLY) CP fcg wall bk R, rec L, sd R to Bfly fcg wall, -;
- 5-6 SD CUCARACHA; SD CUCARACHA/CHG PT;
- QQS 5 (SD CUCARACHA) sd L, rec R, c1 L, -;
- QQ/&S 6 (SD CUCARACHA/CHG PT) sd R, rec L c1 R & pt L ft LOD dropping hds palms trnd out, lead hd low & trailing hd high trng upper body 1/8 LF stretch R sd sway LOD & look LOD, -;



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# BLACK FOREST QUICKSTEP

Choreographers : Larry Segall & Carol Leger (408) 245-8779  
 1288 Morningside Dr, Sunnyvale, California, 94087  
 Record : Sidney Thompson TDR-106, "A Walk In The Black Forest"  
 Rhythm : International Quickstep  
 Sequence : Intro, A, B, C, A(1-8), Inter., A, C, A(1-8), Inter.

(Meas.)

## INTRODUCTION

SSSS (CP-RL0D) WAIT 2 MEAS;; PIVOT,-,2,-; WALK,-,2,-;

### PART -A-

1- 4 CHASSE REVERSE TURN;; FWD,LK,FWD,-; MNVR,-,SI,CL;

SQQSQ 1- 2 [Chasse Rev. Turn](CP-LOD) Fwd L,-,(turning to fc COH)si,  
 (continue turn to fc DRC)cl; bk(LOD),-,tch L to R,continue  
 turn on heel of R ft (W fwd LOD,-,si,cl) blndg Bjo-DLW;  
 QQSSQ 3- 4 Fwd,lk,fwd,-; mnvr,-,si,cl(CP-RL0D);

5- 8 OVERSPIN TURN,-,2,-; 3,-,BK,-; SI,CL,FWD,LK; WALK,-,2,-;

SSSS 5- 6 [Overspin turn] Bk (strt RF spin),-,fwd R(W bk L/brsh R  
 to L),-; bk(CP-wall),-,bk,-;  
 QQQSS 7- 8 Si,cl,(blndg Bjo-DLW)fwd,lk; walk,-,2(blndg CP-LOD),-;

9-16 CHASSE REV TURN;;FWD,LK,FWD,-; MNVR,-,SI,CL; OVERSPIN TURN,-,2,-;  
3,-,BK,-; SI,CL,FWD,LK; WALK,-,MNVR,-;

9-15 Repeat action of meas. 1-7  
 SS 16 (Bjo-DLW) Fwd,-,mnvr,-;

### PART -B-

1- 8 SI,CL,PIVOT,-; 2,-,3,-; BK,LK,BK,HOP;BK,HOP,OUTSIDE CHNG,2;  
3,-,FWD,LK; FWD,-,CHK,-; FISHTAIL; WALK,-,MNVR,-;

QQSSS 1- 2 (CP-RL0D)Si,cl,(bk)pivot,-;2,-,3(full trn to fc RL0D),-;  
 QQQQQ 3-4½ (Blndg Bjo-RL0D) bk,lk,bk,hop; bk,hop,  
 QQSQQSS 4½-6 [Outside Chng] Bk R(blndg CP, strng LF turn),si L dn LOD  
 (M is now on inside of circle from W, fcg wall in CP);stp  
 diag wall-LOD in Bjo(W stp bk),-,[Fwd Lock]in Bjo curving  
 twd LOD fwd,lk;fwd,-,chk,-;  
 QQQSS 7- 8 [Fishtail] XLIB (W XRIF),fwd,fwd,lk; fwd,-,mnvr,-;

9-16 REPEAT MEAS 1-8

### PART -C-

1- 4 SI,CL,HESITATION CHNG,-; 2,-,3,-; SLOW REVERSE WAVE;;

QQSSS 1- 2 (CP-RL0D) Si,cl,bk(trng RF),-;si twd LOD,-,draw L to R no  
 wt fcg DLC,-;  
 SSSS 3- 4 [Slow Reverse Wave](CP-DLC) fwd to fc COH,-,si(W heels tog),  
 -; bk twd wall,-,bk curving step twd DLW,-;

(Part C, cont'd)

5- 8 OPEN IMPETUS TURN,-,2,-; 3,-,WING,-;2,3,FWD,-; RT CHASSE,2,3,-;

SSS 5-6½ [Open Impetus Turn](CP-RL0D) bk,-,heels tog,-; fwd(SCP-DLC),-;  
 (W fwd,-,si around M,-; fwd,-,)  
 SQQSQS 6½-8 [Wing](SCP-DLC)R ft fwd,-; tch L to R, hold (no turn)  
 (W fwd,-,fwd arnd M, fwd(to contra-S'car)),[Rt Chasse]  
 (Scar-DLC) fwd,-;si,cl,si with LF curve thru chasse (M  
 taking smaller stps, W blndg across M to end Bjo-DRC),-;

9-12 OUTSIDE SPIN,-,2,-; 3,-,V6;;

SSS 9-10½ [Outside Spin] small stp bk(toeing in),-;fwd outside W trng RF,  
 -;si and slightly bk(fcg DRW)(W fwd outside M,-,cl,-;diag fwd),-,  
 QQSSQS 10½-12 [V6] (Bjo-DRW) bk,lk;bk,-,bk,-;bk(trng LF ½),si,fwd(Bjo-DLW),-;

13-16 CLOSED HOVER TELEMARKE;; FWD,LK,FWD,LK; WALK,-,2,-;

SSSS 13-14 [Closed Hover Telemark] Fwd,-, hover si R/brush L twd R  
 (W brush R twd L),-; rec diag fwd twd LOD(Bjo),-;fwd,-;  
 QQQSS 15-16 Fwd,lk,fwd,lk; walk,-,2(blend to CP-LOD),-;

INTERLUDE1- 4 ZIG-ZAG & BACK LOCK;; RUNNING FINISH;;

SSSQ 1- 2 [Zig-Zag and Back Lock] (CP-LOD) Fwd(LF turn),-;si LOD  
 (fcg COH),-; bk (XLIB in CBMP M fcg COH but mfg DLW)  
 (WXRIF),-;bk,lk;  
 SSQS 3- 4 [Running Finish] bk R,-;bk L(trng RF to fc DLC in CP),-;  
 run(to Bjo),2,fwd,-;

5- 8 FWD,LK, 6 QUICK TWINKLE;; 4 QUICK TWINKLE; WALK,-,2,-;

QQQQQQQ 5- 6 (Bjo-DLC) fwd,lk,[6 Qk Twinkle] si(Bjo-COH),cl; XLIB(WXRIF),  
 cl(trng 1/8 RF to fc DLC-Bjo),fwd,lk;  
 QQQQ 7 [4 qk twinkle](Bjo-DLC) repeat 1st 4 stps of 6 qk twinkle;  
 SS 8 Walk,-,2(blndg CP-LOD),-;

[ENDING] -- Second time thru interlude, meas 8: walk,-;fc(M fcg approx  
 DLW) after chng of wt pt M's L ft (W's R) twd side  
 (meas 8 time S,-,S/&,-;)

INTERNATIONAL HEAD CUES

Sequence: Intro, A, B, C, A(1-8), INTERLUDE, A, C, A(1-8), INTERLUDE

INTRO: (CP-RL0D) WAIT 2 MEAS, PIVOT 2, WALK 2,

A: CHASSE REV TURN, LK 3, MNVR SI CL, OVERSPIN TURN, BK, SI CL FWD LK,  
 WALK 2 TO CP,  
 CHASSE REV TURN, LK 3, MNVR SI CL, OVERSPIN TURN, BK, SI CL FWD LK,  
 FWD, MNVR,

B: SI CL, PIVOT 3 ALL THE WAY ARND, BK LK BK HOP BK HOP, OUTSIDE CHNG TO  
 BJO, FWD LK FWD, CHK, FISHTAIL, FWD MNVR, [REPEAT]

C: SI CL HESITATION CHNG, SLOW REV WAVE, OPEN IMPETUS INTO A WING,  
 FWD AND RT CHASSE, OUTSIDE SPIN AND V6, CLOSED HOVER TELEMARKE, LOCK 4,  
 WALK 2,

INTER: ZIG-ZAG, BK LK, BUNNING FINISH, (12 QK) FWD LK TWINKLE 6 TWINKLE 4, WALK 2

CARMEN

TAUGHT BY  
BILL & ELSYE JOHNSON

BY: Lloyd & Nan Walker, 611 W. Fernwood Ave., Issaquah, Wash.,  
RECORD: Columbia 13-33122 - TONIGHT CARMEN - Marty Robbin  
FOOTWORK: Opposite except when noted.

INTRO

MEAS.

- 1-2 WAIT; WAIT;  
1-2 OP M fcg ptr & wall, about 6 feet apart - looking directly at partner  
Wait 2 measures.
- 3-5 SAMBA, 2, 3, SAMBA, 2, 3; Samba, 2, 3, SAMBA, 2, 3; SAMBA, 2, 3, SAMBA, 2, 3;  
3-4 Do four solo samba two steps directly toward each other, L/R, L, R/L, R;  
L/R, L, R/L, R;  
(Gauge distance so as to be almost together at the end of the 4th Samba...  
Maintain eye contact)
- 5 Both turn sharply toward LOD and do two more solo samba two-steps parallel  
with each other down LOD  
L/R, L, R/L, R to loose CP M facg wall; (Continue eye contact but no hand con-  
tact until last step)
- 6-9 TWISTY VINE 4; PIVOT, 2, TWIRL, 2; AWAY, 2, AWAY TWO-STEP; TOGETHER, 2, TOGETHER TWO-STEP;  
6 Sd L, XRIB (W XIF), Sd L, XRIF (W XIB) (M manevr'g on last step to CP facg  
RLOD);  
7 Pivot RF L, R to SCP facg LOD, walk L, R to OP facg LOD (W twirl RF R.L);  
8 Circle LF away from ptr (W RF) L, R, L/R, L;  
9 Continue circle back to ptr R, L, R/L, R blending to loose CP M facg wall;

PART A

- 1-4 SD, THRU, SID/CL, SID; RK BK, RECOV, FWD/CL, FWD; VINE APART, 2, SID/CL, TURN; RK TURN, RECOV, TOG TWO-STEP;  
1 Sid L LOD, Reach thru R, Sid L/Stp R, Stp L (almost in place) adjust'g to  
SCP facg LOD;  
2 Rk back R RLOD Recov in place L, fwd R/clos L, fwd R blending to half-open  
facg LOD;  
3 Sid L twd COH (Wtwd Wall), XRIB, Sid L/CI R, Sid L trng 1/4 LF twd COH (W trn  
1/4 RF twd Wall);  
4 Rk R twd COH (W twd Wall) trng 1/4 LF (W RF), Recov L continuing turn to face  
ptrnr, together two-step R/L, R to BFLY M facg Wall;
- 5-8 CK SID, RECOV, FWD TWO-STEP; CUT, BK, BK/CUT, BK; BK, TURN, SID, THRU, (W TWIRL, 2, WK, 2); MERENGUE 4;  
5 Check sid LOD, Recov R trng 1/4 RF (WLF) to LOP facg RLOD, fwd L/CI R, Fwd L;  
6 Cut R over L, back L LOD, Back R/Cut L over R, Back R (W back L trng 1/4 RF  
to face COH);  
7 Back L (W starts RF twirl); Bk R starting LF turn, sid L LOD continuing turn,  
thru R to CP M facg Wall (W twirls RF R, L, Walks R, L);  
8 Sid L, Close R, Sid L, Close R blending to BFLY M facg wall (with Merengue  
styling);

PART B

- 1-4 VINE, 2, SID/CL, TURN; CK THRU, RECOV, SID/CL, TURN; 1/2 SLANTED CHA CHA BOX; 1/2 SLANTED CHA CHA BOX;  
1 Sid L LOD, XRIB, Sid L/CI R, Sid L trng 1/4 LF (W RF) to OP facg LOD;  
2 Ck thru R LOD, Recov L to OP M facg ptr & wall, Sid R RLOD/CI L, Sid R trng  
1/4 RF to face RLOD (W spin, LF 3/4 L/R, L & fac M in Open-facg position M facg  
RLOD...NO HANDS);  
3 Cross LIFR reaching twd COH (W reach RIBL) Sid R twd COH, Bk L LOD/cut RIFL,  
Bk L;  
4 Cross RIBL reaching twd Wall (W reach LIFR), Sid L twd Wall, fwd R RLOD/1k  
LIBR; Fwd R joining M's L and W's R hands;
- 5-8 RK, RECOV, BK/CL, BK; BK, BK (W WHIP), BK, -/STAMP; SD, /CL, SD, TCH; REACH, PT, CROSS/SD, CROSS;  
5 R fwd L RLOD, Recov R, Bk L LOD/CI R; Bk L LOD;  
6 Step RIBL starting Back Cross Walk (W diag L in front of M twd wall & LOD),  
Step LIBR (W diag R whipping LF to LOP fcg RLOD), Step RIBL (W back L LOD),  
Hold/Close L to R wth Stamp (W close R to L wth stamp);

- 7 Sid R COH dropping hands (W twd wall), Hold/Close L, Sid R twd COH (W twd Wall), Tch L;
- 8 Reach L diag RLOD and Wall (W diag COH), Point R reaching on same diag trng to fac ptrn, Cross R diag LOD & Wall (W diag COH) Sid L, Cross R in front of L adjusting to loose CP M facg Wall;
- 9-10 MERENGUE-4; VINE/TWIRL;
- 9 Sid L, Close R, Sid L, Close R; (with Merengue styling)
- 10 Sid L, XRIB, Sid L, Thru R to loose CP M facg Wall (W twirls RF, 2, Walks, 2 R, L, R, L);

NOTE: Last time through B, omit the vine/twirl in measure 10 and modify per note under "TAG"

1-2 SAME AS MEASURES 1 and 2 of PART B

3-5 (W ½ SLANTED CHA CHA BOX); (W ½ SLANTED CHA CHA BOX); (W BK. RECOV, FWD/CL, FWD);  
M SID, CL, SID/CL, SID; M SID, CL, SID/CL, SID; M SID, CL, BK/CL, BK;

- 3 Sid L twd wall (W XRIBL reaching twd COH), Close R (W sid L twd COH), Sid L twd wall/Cl R. Sid L (W Fwd R LOD/Lk L in Bk of R, Fwd R LOD passing man);
- 4 Sid R twd COH (W XLIFR reaching twd Wall), Close L (W Sid R twd Wall), Sid R twd COH/Cl L, Sid R (W Bk L RLOD/Cut R in front of L, Bk L RLOD passing Man);
- 5 Sid L twd Wall to face ptrn squarely (W Bk R RLOD), Cl R (W recov L joining M's L & W's R hands), Bk L LOD/Cl R, Bk L (W fwd R LOD/Cl Fwd R);

6-10 SAME AS MEASURES 6 THRU 10 of PART B

NOTES: In Measures 3 & 4 Man takes small steps almost in place while Woman goes completely around him in 2 meas

In Meas 3: M and W start facg (no hands) and move sideways apart, then W goes forward, passing and almost touching right shoulders;

In Measure 4: M and W are now passing sideways in close back to back pos. then W goes backwards passing and almost touching left shoulders.

Maintain eye contact as Woman passes around right shoulders and then quickly turn heads to resume eye contact as woman comes around past left shoulder

#### B-VARIATION

NOTE: Woman's prt in B-Variation is identical to Prt B. Man's prt is the same as Prt B EXCEPT for meas 3, 4, and 5 shown below.

#### BRIDGE

1-2 CROSS IN FRONT, HOOK, HOLD, HOLD; SLOW BUZZ 4;

- 1 Step L diag LOD & Wall trng ¼ RF in front of W (W fwd R betw M's feet starting RF turn) Hook RIBL to fac RLOD (W sid L LOD momentarily facg Wall), Hold (W Recov L twd RLOD ending SCP Facg RLOD);
- 2 Man buzz ¼ LF in 4 small slow steps Trn L, Cl R, Trn L, Cl R (W walk arnd LF in SCP R, L, R, L) blending to loose CP M facg Wall;

SEQ: INTRO-AB-A-B-Variation-BRIDGE-AB-TAG ENDING

#### TAG

NOTE: The last time through PART B, just before the TAG, omit the VINE, TWIRL in meas 10 and instead revise measure 10 to:

Circle away LF (W RF) L, R, L, R, to end facg ptrn and Wall about 6 feet apart

Then proceed with tag as follows:

1-7 SAME AS MEAS 3 thru 9 of INTRODUCTION (Ending in BFLY Man facg Wall)

8-9 TWIRL-WRAP; TWIRL, 2, STAMP;

- 8 Sid L, XRIB, Sid L, XRIB (W twirl RF R, L to face RLOD, Cl L);

NOTE: Retain both hand holds during twirl ending wth M's L and W's R held overhead. Other hands behind W's waist. This is similar to Tamara position but ptrns are at right angles wth M facg Wall and W facg RLOD)

- 9 Release hands at waist turning RF (W LF) L, R to face COH in LOP lowering joined hands (W twirls LF R, L to face COH). Close L wth STAMP (W ¼ R) and at same time M & W raise joined hands and outside hands in "OLE" gesture on last beat of music;

(NOTE: Only 3 beats of music in last measure).



CHARIOTS OF FIRE

Composers: Jack & Nedra Barnes, 150 Monte Rey S., Los Alamos, N M 87544 (505) 672 3713

Record: Chariots of Fire, Polydor P D 2189

Sequence: INTRO, A, B, C, B, A(1 - 6), ENDING

Footwork: Opposite except where noted in part B, directions in parenthesis for W

MEAS.

INTRO

1 - 4 CROSS LUNGE TO THE CENTER [about 1 1/2 meas] REC[about 1/2 meas]

LUNGE TO WALL [about 1 1/2 meas] REC, STP/STP[about 1/2 meas]

. Wait for needle down fac no hands joined M fac LOD with start of music cross thru M's R & W's L in lunge twd COH rec on L(W's R) when trumpet note fades when trumpet note starts again lunge twd wall rec when trumpet fades take two small stps in place R/L for M (L/R for W) to CP LOD

5 - 8 STP BK R START LEFT TURN, HINGE, (W REC); PIVOT RT; PIVOT RT, DBL NATURAL;

RT FT LUNGE, -, REC, -; BK R, BK L (W SWIVEL), PICK UP, STP/STP; CP LOD

Take a long step twd RLOD, start turn to the hinge and try to lower into it on the heavy bass chord M hold as W rec on R to CP Take first step of a pivot 2 on M's R and W's L; Cont pivot on M's L to fac DCL, [dbl nat] M fwd R toeing out (W bk L for heel turn) cont pivot M's L (W cl R trng rt/ small stp bk L) ,M hold (W xRif); CP DCL

With the trumpet note M fwd R lunge DCL (W bk L), -, rec L, -; Bk R med stp, bk L (W fwd R swivel rt fac), fwd R small stp pick up W to CP LOD, stp L/stp R in place;

NOTE 1: ARM POSITION ON MEAS 1 and 3 the lunges We prefer the arms on the side with the lunging foot to be just slightly above horizontal and extended-trailing arms should be slightly above half way between horizontal & vertical:

NOTE 2 TIMING FOR THE INTRO: It is not well defined: This is four four time but the intro has what sounds like electronically generated beats, 8/MEAS instead of the normal bass beats.

PART A [TIMING IS 1,2/6,3,4;]

1 - 4 BUZZ TRN LFT, BK R, BK L PIVOT RT; BUZZ TRN RT, BK L, BK R; BK L, LOCK TRN LEFT, FWD R, FWD L; FWD R, LOCK TRN RT, FWD L, FWD R;

Fwd L trn left, cont trn stp R/stp L to face RLOD, BK R, BK L lowering & pivoting rt [like first stp of spin trn] fac LOD; Fwd R pivot rt, stp L/stp R fac RLOD, bk L, bk R; Bk L, stretch M's rt W's left sides (W trn head slightly rt) bk R DCL/lk Lif, bk R cont trn, fwd L to LOD; FWD R, fwd L commence trn/lk R cont trn, fwd L, fwd R to CP LOD;

5 - 8 BUZZ TRN LFT, BK R, BK L PIVOT RT; BUZZ TRN RT, BK L, BK R; BK L, LK TRN LEFT, FWD R, FWD L; FWD R, LOCK TRN RT, FWD L, FWD R;

Repeat meas 1 - 4 PART A

PART B [TIMING IS 1/8,2,3/8,4;]

MEAS

- 1 - 2 DIAMOND TURNS [THREE QUARTER TURNS]; , , M FINISH DIAMOND (W TRANSITION TO ID FOOTWORK TO SKATERS IN 2 STPS) , ;  
Fwd L trng left/sd & fwd R small stp checking & adj to bjo,bk L,bk R trng left /small stp sd & bk L,fwd R; Same as first half of meas 1,, M cont last quarter turn of the diamond but release W so she can turn left in two stps to shadow skaters with identical footwork both have L free,;
- 3 - 4 IN SKATERS POS FWD L DCL / CHK FWD R,XLIB, SD & FWD R DWL, FWD L DCL/LOCK R IN BACK OF L; CURVE FWD 3 , , TURN TO A STAR,;

Both do the M's fwd /chk,fishtail steps but because of the timing it has a different character ;

Travel fwd L/R,L curving slightly twd WALL, M behind R/sd L,cl R to fac RLOD (W trn left on R/L,R to fac LOD) rt hands joined in star;

- 5 - 8 STAR AROUND SIX STEPS ; TRN IN THREE TO LEFT HAND STAR, ,OPPOSITE POINT & HOLD; TURN TO RT HAND STAR,, OPPOSITE POINT & HOLD; BEHIND/SD,CL,SPIN TRANSITION TO CP DCL;

Both fwd L/fwd R,fwd L,fwd R/fwd L,fwd R M fac WALL; Turn in place L/R, L join left hands,point R to sd M twd LOD(W TWD RLOD) look straight ahead free arms lifted slightly & stretched apart use the 3/8,4 for the point; Rec R/trn in place L,R join rt hands,point L on the 3/8,4 count; Rec L crossing behind /sd R,cl L passing each other,M spin rt R/L,R to fac LOD (W spin rt R/small fwd L to CP ,tch R );

PART C 1/8,2,3/8,4 for meas 1 - 6]  
[TIMING IS 1/8,2,3,4 for meas 7 - 8 ]

- 1 - 4 OP LOW TELEMARK,,PICK UP,; OP LOW TELEMARK,,TWIRL HER RT FAC; OP LOW TELEMARK,, PICK UP,; OP LOW TELEMARK TO A JETE;;

With almost no rise & fall in the telemarks M fwd L DCL start turn/fwd R arnd W,small stp fwd SEMI (W bk R/bring L near R heel trn,small fwd R), small fwd R(W fwd L in front of M)/fwd L,cl R; LOD repeat 1st half of meas 1,,M small stps R/L,R (W twirls 1 1/2 times L/R,L to CP); Repeat all of meas 1; Telemark to jete same telemark as in first part of meas 1 but on the third step M's L & W's R come tghtr to CP ,,lower & trn lft with sway to rt M's R extended twd DCR W's L twd DWL W's head left M look at prtner Rec on M's R (W's L) CP WALL; Use counts 1/8,to start telemark then-2 to finish telemark & start jete, 3/8 to lower, 4 rec to CP

- 5 - 6 SD /CL,SD, MANVR/2.3; OPEN IMPETUS,,TWIRL HER RT FAC,;

Sd L/cl R,sd L,stp thru M's R (W's L)start trn to closed/sd L,cl R; Bk L/bring R to L heel trn,small fwd L (W fwd R/fwd L arnd M trng rt,fwd R), M small stps R/L,R while W twirls rt fac 1 1/2 times L/R,L to CP LOD;

7 - 8 SYNCOPATED TWIST VINE 5; SYNCOPATED TWIST VINE 5;  
 Fwd L trng left/sd R cont trn,bk L bjo fac RLOD,bk R trng rt,bk L cont  
 trn to fac RLOD in sidecar; Bk R trng left/sd L cont trn,sd & bk R to  
 bjo RLOD,BK L trng rt to face LOD,close R ; CP LOD

REPEAT PART B

REPEAT PART A (MEAS 1 - 6) TO END M FAC RLOD

ENDING [ TIMING IS 1,2/&,3,4;]

1 - 2 CROSS IN,STP/STP,BACK,2; TURN TRANSITION TO LEFT VARSOUVIANA... FWD,2;  
 Drift apart to op fac M's left W's rt hands joined lower to take a reaching  
 step DCL on M's L (W's R), small sd stp twd DCL on R trng rt slightly/stp  
 L,bk R ,bk L; Cross R twd DWL, M trns rt L/R (W fwd R/tch L) now identical  
 footwork rt to rt and left to left hands joined ,fwd L,fwd R;

3 - 6 CROSS OUT,STP/STP,FWD ,2; CROSS IN,STP/STP,FWD,2; CROSS OUT,STP/STP,FWD,2;  
CROSS IN, STP/STP, FWD L (W FWD L TRN R),M TCH R TO L ( W CL R)

Both cross L in front twd DWL, small stp R/L trn one quarter left and M  
 cross behind W to varsouviana,fwd R,fwd L twd DCL; Cross R in front twd  
 DCL, small stp L/R trn one quarter rt M cross to left varsouviana,fwd L,  
 fwd R twd DWL; Repeat meas 3; Repeat first three stps of meas 4 then M  
 fwd L (W fwd L trng rt to fac RLOD & prtrr), M tch R to L(W close R);  
 Release handholds

7 - 8 CROSS LUNGE TWD COH RECOVER LUNGE TWD WALL;;

This is similar music & movement to the cross lunge and lunge in the INTRO  
 but with about 1 meas for the cross lunge 1/4 meas for the recover and  
 about a meas for the lunge Hold till the music fades

Composers: Glen & Beth McLeod, 3812 Twana Drive, Des Moines, Iowa 50310  
 Record: Grenn 14247-A  
 Footwork: Opposite unless otherwise noted  
 Sequence: Intro A B C A B C (1-15) Ending

# Jolly Cha

## INTRO

- 1 - 4 WAIT; WAIT; CUCARACHA; FWD TURN  $\frac{1}{2}$  L, RECOV, FWD/CHA CHA (to CP M fac DW);  
 1-2 Bk to Bk pos M fac RDC no hands joined wait 2 meas  
 3 Rk sid L, recov R, Clos L to R/in place R, in place L;  
 4 Fwd R turn  $\frac{1}{2}$  L, Recov L, Fwd R/L, R to CP M fac DW;

## PART A

- 1 - 4 SIDE, RECOV (Scar), FWD/CHA CHA; FWD, RECOV (CP), BK/CHA CHA; BK, RECOV, FWD/CHA CHA;  
 FWD, 2, 3, 4;  
 1 Rk sd L, recov R (Scar), Fwd L/R, L DW;  
 2 Rk fwd R, recov L (to CP fac LOD), Bk R/L, R;  
 3 Rk bk L, recov R, Fwd L/R, L;  
 4 Fwd R, L, R, L;
- 5 - 8 SIDE, RECOV (Bjo), FWD/CHA CHA; FWD, RECOV (CP), BK/CHA CHA; BK, RECOV, FWD/CHA CHA;  
 FWD, 2, 3, 4 (to fac wall in Bfly);  
 5 Rk sd R, recov L (Bjo), Fwd L/R, L DC;  
 6 Rk fwd L, recov R (to CP fac LOD), Bk L/R, L;  
 7 Rk bk R, recov L, Fwd R/L, R;  
 8 Fwd L, R, L, R trn  $\frac{1}{2}$  RF to fac wall in Bfly;

## PART B

- 1 - 4 VINE CHA CHA; SPOT TURN; SPOT TURN; NEW YORKER;  
 1 In Bfly sd L, XRIB of L, sd L/Clos R to L, sd L release hds trn LF to fac LOD;  
 2 Fwd R trn  $\frac{1}{2}$  LF, recov L, fwd R/L, R: twd RLOD;  
 3 Fwd L trn  $\frac{1}{2}$  RF, recov R, fwd L/R, L twd LOD;  
 4 Rk fwd R, recov L to fac ptr, sd R, Close L to R, sd R (Bfly);
- 5 - 8 (Basic) FWD, RECOV, SIDE/CHA CHA; REV TWIRL VINE CHA CHA; BREAKAWAY; BREAKAWAY;  
 5 Rk fwd L, recov R, Sd L/clos R to L, Sd L;  
 6 Sd R, XLIB of R (W twirl LF L, R), Sd R/Clos L to R, Sd R;  
 7 Trng LF (W RF) Bk L to RLOD, recov R to fac ptr in Bfly, Sd L/Clos R to L, Sd L;  
 8 Trng RF (W LF) Bk R to LOD, recov L to fac ptr in Bfly, Sd R/Clos L to R, Sd R;

## PART C

- 1 - 4 FWD, RECOV, BK, RECOV; SIDE, RECOV, CROSS/CHA, CHA; BK, RECOV, FWD, RECOV;  
 SIDE, RECOV, CROSS/CHA, CHA;  
 1 In Bfly Rk fwd L, recov R, Rk Bk L, recov R;  
 2 Rk side L, recov R, XLIF of R/Side R, XLIF of R;  
 3 Rk Bk R, recov L, Rk fwd R, recov L;  
 4 Rk side R, recov L, XRIF of L/Side L, XRIF of L;
- 5 - 8 TAMARA CHA CHA; TAMARA CHA CHA; CIRCLE LF AWAY CHA CHA; TOGETHER CHA CHA (OP fac  
 5 Assume Tamara pos W L hand behind her bk Fwd L, R, releasing LOD)  
 M's L & W's R hands trn RF L/R, L & assume Tamara pos M L hand behind his bk;  
 6 Fwd COH R, L release M's R & W's L hands Fwd R/L, R;  
 7 Circle LF twd COH L, R, L/R, L (W circle RF twd wall);  
 8 Continue circle R, L, R/L, R to end OP fac LOD;
- 9 -12 FWD, RECOV, BK, RECOV; (Sliding door) SD, RECOV, X/SD, X; BK, RECOV, FWD, RECOV;  
 (Sliding door) SD, RECOV, X/SD, X;  
 9 Rk fwd L, recov R, Rk bk L, recov R;  
 10 (Sliding door W pass in front of M) Rk sd L, recov R, chg sds XLIF of R/sd R,  
 XLIF of R end in LOP;  
 11 Rk bk R, recov L, Rk fwd R, recov L;  
 12 (Sliding door W pass in front of M) Rk sd R, recov L, chg sds XRIF of L/sd L,  
 XRIF of L end in OP;
- 13-16 SIDE, BEHIND, SIDE/CLOSE, TRN; FWD R TRN  $\frac{1}{2}$  LF, RECOV L, FWD/2, 3;  
 FWD L TRN  $\frac{1}{2}$  RF, RECOV R TRN  $\frac{1}{2}$  RF, BK/2, 3; RK BK, RECOV, FWD/2, 3 (to CP fac DW);  
 13 Release hds moving apart Sd L, beh R, Sd L/Close R, Sd L trn LF to fac COH;  
 14 Fwd R trn LF fac wall (W trn RF to fac COH), Recov L, Fwd R/L, R;  
 15 Fwd L trn  $\frac{1}{2}$  RF, Recov R trn  $\frac{1}{2}$  RF, Bk L/R, L;  
 16 Rk bk R, Recov L, fwd R/L, R (to CP fac DW);

ENDING: (After Meas 15) Bk R (W bk L), Close L to R/in place R, L;

KISS ME GOODBYE

87-67

CHOREOGRAPHY: Koit & Helen TULLUS, 1000 Blue Bonnet, Sunnyvale, Ca 94086  
RECORD: Telemark 917  
FOOTWORK: Opposite, directions for M (except where noted)  
POSITION: CP fcg LOD/Wall  
SEQUENCE: INTRO, A, B, A, C, A, B, A, C.

TAUGHT BY  
BRENT & MICKEY  
MOORE

I N T R O

1----4 WAIT; WAIT; WHISK; THRU, -, FWD, FWD;  
1--2 CP M fcg LOD/wall Wait 2 measures; ;  
S Q Q 3 (Whisk) Fwd L, -, sid & fwd R, XLIB of R on toes (W XIB);  
S Q Q 4 (Feather Finish) Thru R, -. fwd L, Fwd R to Contra Bjo fcg LOD/COH;  
5 (W thru L commence LF trn, -, sid & bk R, bk L to Contra Bjo);

P A R T - A

1----8 FWD TRN LF, -, SID, BK; BK & CHECK, -, REC, SID; BK (Bjo)BK TRN LF, SID,  
FWD (Contra Bjo); FWD, -, 2, 3; FWD TRN RF, -, SID TRN RF, SID; X SCAR,  
REC, SID, X Contra Bjo; OPEN TELEMAR; THRU, -, FWD, FWD (Contra Bjo);  
S Q Q 1. (Rev Wave) Fwd L to CP commence LF trn, -, sid R LOD/COH, bk L LOD/wall  
(W bk R heel trn, -, cl L to R, fwd R twd LOD/wall in CP);  
S Q Q 2 (Check & weave) Check Bk R twd LOD/wall trn LF to fac RLOD (W check fwd L),  
-, Rec L twd RLOD trng LF bring W Contra Bjo fcg RLOD/wall, sid & bk R  
in Contra Bjo;  
Q Q Q Q 3 (Continue weave) Bk L LOD/COH, bk R commence LF trn, sid L LOD/wall,  
fwd R Contra Bjo LOD/wall;  
S Q Q 4 (Three Step) twd LOD/wall fwd L blend CP, -, fwd R, fwd L;  
S Q Q 5--6 (Hover Cross) Fwd R diag LOD/wall commence RF trn, -, sid L twd LOD/wall  
Q Q Q Q continue RF trn, sid R twd COH/LOD; X LIF of R to Contra SCAR M facg  
almost LOD, rec R, sid L, X RIF of L Contra Bjo M fcg LOD/COH (W bk L  
heel Trn, -, cont, trn cl R to L, sid L to LOD/COH; X RIB of L contra  
SCAR, rec L, sid R, X LIB of R to Contra Bjo);  
S Q Q 7 (Open Telemark) Fwd L to CP commence LF trn, -, sid R twd LOD/COH,  
sid L twd LOD/wall in SCP (W bk R commence LF trn, -, bring L to R  
no wght trn on R heel transfer wght to L, sid R twd LOD/wall in SCP);  
S Q Q 8 (Feather Finish) R thru LOD/wall, -, fwd L, fwd R to Contra BJO  
fcg diag LOD/wall;

P A R T - B

1----8 FWD TRN LF, -, SID, -; DRAW, -, FWD (Check), -; REC, TRN STEP, FWD curve RF, -;  
FWD, FWD & Check (M fcg RLOD Contra Bjo), BK, -; Bk, BK, BK TRN LF, -;  
SID, FWD, FWD(CP), -; FWD (W in L side), FWD (Contra SCAR), SID TRN LF,  
BK (Contra Bjo); BK TRN LF, -, SID, FWD (Contra BJO);  
S S S S 1--2 (Change of direction to Contra Check) Contra Bjo fcg LOD/wall fwd L to  
CP commence LF trn, -, sid R twd LOD/wall right shoulder lead with L  
sway fcg LOD/COH,-; draw L to R foot without wgt, -, fwd L with R  
shoulder lead into contra check do not lunge fwd follow your partner  
easy into position, -; (W bk R commence LF trn, -, bk & sid L LOD/wall  
left shoulder leading, -; draw R foot to L without wgt, -, bk R strong  
step keeping R heel off the floor left shoulder pulled back and  
looking well twd left, -;)  
Q Q S 3 (Switch) Rec bk R, bring L to R trg RF taking wgt, (Curved Feather)  
fwd R twd wall, - (W rec fwd L, bring R to L, bk L twd wall CP, -);  
Q Q S 4 Fwd L blend contra Bjo fcg RLOD/wall, fwd R & Check fcg RLOD,  
(Back Feather) bk L twd LOD Contra Bjo R shoulder lead, - (W Bk R,  
bk L & Check, fwd R left shoulder leading, -);

## PAGE 2

- Q Q S 5 bk R in Contra Bjo, bk L, (Feather Finish) bk R trn LF, -;  
 Q Q S 6 sid & fwd L LOD/wall, fwd R LOD/wall in Contra Bjo, fwd L CP fcg LOD, -  
 (W sid & bk R LOD/wall, bk L LOD/wall Contra Bjo, bk R LOD to CP, -);  
 Q Q Q Q 7 fwd R to SCAR, fwd L in Contra SCAR, fwd & sid R trn LF fcg COH, bk L  
 LOD/wall Contra Bjo (W bk L to SCAR, bk R contra SCAR, sid L trn LF  
 fcg wall, fwd R twd LOD/wall in Contra Bjo);  
 S Q Q 8 (Feather Finish) Bk R trn LF, -, sid & fwd L LOD/wall, fwd R contra Bjo, -;

## PART - C

1----8 WHISK: HOLD, -, HOLD, -; REC, -, TCH, FWD; THRU, -, FWD TRN LF, SID;  
BK (Contra Bjo), BK TRN LF (CP), PIVOT LF, -; SID, FWD (SCP), THRU,-;  
SID, -, THROWAWAY OVERSWAY, -; DRAW & FAN, -, BEH, BK;

- S Q Q 1 (Whisk) Fwd L to CP, -, sid & fwd R, XLIB of R flatfooted (W bk R twd  
 LOD/wall, -, sid & bk L start RF trn, XRIB of L on toes trn SCP);  
 S S 2 (Swivel to developpe') M standing still wgt on R ft (W swivel's LF on  
 W (S Q Q) R foot fcg RLOD/wall), -, M will incline his body backwards and trn his  
 head to R as W rises L foot from floor inside edge of L foot touching  
 the R knee L knee bent and toe pointing towards W head turned to L (Q),  
 extend & straightening L leg twd RLOD/wall toe pointed the same direction  
 foot off the floor approx 12 inches (Q);  
 S Q Q 3 (Link to P.P.-SCP) Fwd R twd LOD/COH (W bk L twd LOD/COH, -, body - trn RF  
 fcg LOD tch L to R without wgt rising on the toes (W trn RF on L foot  
 and cl R to L without wgt), fwd L (W fwd R) LOD/COH take this step high  
 on the toes then lower;  
 S Q Q 4 (Weave) fwd R LOD/COH, -, fwd L commence LF trn, sid & bk R LOD/COH  
 (W fwd L commence LF trn, -, sid & bk R, sid L twd LOD);  
 Q Q S 5 (Weave to Pivot) bk L contra Bjo twd LOD/COH, bk R twd COH in CP, with  
 L leg extended pivot LF on R fcg LOD/COH & fwd on L, - (W fwd R contra  
 Bjo twd LOD/COH, fwd L trn LF to CP fcg COH - like slip pivot, with R  
 leg extended pivot LF on L fcg RLOD/wall & bk R, -);  
 Q Q S 6 sid R twd LOD/COH trn LF leave L extended, sid L twd LOD/wall in SCP,  
 thru R LOD/wall, - (W bring L to R no wgt trn on R heel transfer wgt to L,  
 sid R twd wall blend to SCP, thru L twd LOD/wall, -);  
 S S 7 (Throwaway Oversway) Sid L LOD/wall sway L leave R leg extended flex the  
 L knee (W sid R sway R leave L leg extended), -, M keep feet in place  
 change the sway to R trng body LF leading same time partner to move her  
 L foot back & slightly sid twd LOD/wall to a Throwaway Oversway (W keep  
 wgt on R foot flex R knee as body trns LF moving L diag bk twd LOD/wall  
 with toe skimming the floor head trnd L), -;  
 &/ S Q Q 8 (Fan & Slip Pivot) Rising M brings R foot to L takes wgt and the same time  
 fans L out CCW (W rises on R brings L to R trn RF take wgt and same time  
 fan R out CW) count here and/Slow position similar to tango X-line  
 poise well up and both fcg LOD/wall, -, step L beh R (W R beh L),  
 step R slightly bk to allow W step between M's feet like in slip pivot  
 CP fcg LOD/Wall:

The Tag:

Last time thru part-C we will have only two slow moves in Measure 8, Slow rise and slow  
 fan out to finish the dance fcg LOD/wall poise well up.

INTERNATIONAL HEAD CUES

- PART-A : Reverse Wave, Check & Weave, Three Step, Hover Cross, Open Telemark, Feather;  
 PART-B : Change of Direction, Contra Check, Switch, Curved Feather, Back Feather, Feather  
 Finish, Left Feather, Feather Finish;  
 PART-C : Whisk, Swivel to Developpe', Link to P.P., Weave 4, Pivot to Open Telemark,  
 Throwaway Oversway, Fan to Slip Pivot;



## LONG AGO AND FAR AWAY

BY: Russ & Barbara Casey, 1507 Wavertree Ln., Fullerton, Ca., 92631.  
RECORD: Roper 172-B (Slow for Comfort)  
SEQUENCE: ABCACA(1-8)

## INTRODUCTION

POSITION: Butterfly M facing LOD M's R & W's Lft free.  
1-6 WAIT; WAIT; HINGE(BFLY); W TWIRL; CHASSE TO RT; HOVER TELEMAR;  
1-2 Wait 2 measures;;  
3 SQQ (Hinge) M bk R twd RLOD trn'g LF,-, sd L, hold in Bfly Hinge pos  
fc'g COH; (W fwd L trn'g LF,-, sd R, XLIB of R;)  
4 W SQ&Q (W Twirl) M rec onto R releasing W's L hand,-, hold leading W to  
twirl LF under joined lead hands, hold; (W fwd R,-, twirl LF L,  
R/L;)  
5 SQ&Q (Chasse to RT) M bk L LOD,-, sd R LOD, cl L to R/sd & fwd R to  
CP LOD;  
6 SQQ (Hover Telemark) M fwd L with a slight RF body trn,-, fwd R to  
SCP, sd & fwd L DC;

## A

1-4 WEAVE;;; 3 STEP; NATURAL TURN;  
1-2 SQQ (Weave) M thru R DC,-, fwd L trn'g LF, sd & bk R LOD; Bk L(C/B),  
QQQQ bk R to CP trn'g LF, sd L, fwd R o/s W DW; (W thru L trn'g LF,-,  
bk R to CP trn'g LF, sd & fwd L; Fwd R o/s M, fwd L trn'g LF,  
bk R DW, bk L;)  
3 SQQ (3 Step) M fwd L DW,-, Fwd R, Fwd L;  
4 SQQ (Natural Turn) M fwd R DW trn'g RF,-, sd & bk L to fc RLOD, bk R;  
(W bk L trn'g RF,-, cl R to L(Heel Turn), fwd L LOD;)  
5-8 PIVOT TO A TRAVELLING HOVER CROSS;;; FEATHER; DOUBLE REVERSE;  
5-6 SQQ (Pivot to a Travelling Hover Cross) M bk L pivoting RF,-, fwd R  
QQQQ LOD cont. RF pivot, bk L cont. RF pivot to fc LOD, sd & slightly  
fwd R with R sd well stretched, fwd L o/s W(C/B), fwd R to CP  
trn'g RF, sd & fwd L DC SCP; (W fwd R pivoting RF,-, bk L cont.  
RF pivot, fwd R cont. RF pivot to fc RLOD, sd & slightly bk L  
with L sd well stretched, XRIB of L(C/B), bk L to CP, sd & fwd R  
trn'g head R to SCP;)  
7 SQQ (Feather) M thru R DC,-, fwd L, fwd R o/s W; (W thru L trn'g LF,  
-, bk R, bk L with R sd lead;)  
8 SQ&Q (Double Reverse) M fwd L beginning LF spin,-, sd R cont. spin &  
drawing L toe to R without wt,-; (W bk R beginning LF spin,-,  
draw L to R cont. spin(Heel Turn), sd R around M cont. spin/XLIB  
of R;)  
9-12 OPEN TELEMAR; OPEN NATURAL TURN; OUTSIDE SPIN; EROS;  
9 SQQ (Open Telemark) M fwd L LOD trn'g LF,-, sd R cont. trn, sd & fwd  
L DW SCP; (W bk R trn'g LF,-, draw L to R cont. trn trn'g head R,  
sd & fwd R SCP;)  
10 SQQ (Open Natural Turn) M fwd R trn'g RF,-, sd & bk L cont. trn to  
CP, bk R DW with R sd lead; (W thru L,-, fwd R to CP, fwd L  
with L sd lead;)  
11 SQQ (Outside Spin) M cl ball of L to R heel trn'g RF with R sd stre-  
tched,-, fwd R around W cont. RF trn, sd L cont. RF trn; (W fwd



LONG AGO AND FAR AWAY - Continued - Page 2

- 11 (Outside Spin Cont) R around M trn'g RF,-, cl L to R cont. RF trn on toes, fwd R to CP cont. RF trn;
- 12 SS (Eros) M fwd R LOD with knees well flexed & hips fwd & square to W,-, hold,-; (W bk L twd LOD extending R well bk from hip with lower R leg parallel to floor & toe pointed down & bk & head R, -, hold,-;)
- 13-16 OVERSWAY; RONDE & SLIP PIVOT; WHISK; FEATHER;
- 13 SS (Oversway) M fwd L twd R with a very small step as W steps fwd R to CP both keeping knees well flexed then M trns LF to fc COH in Oversway line pointing R twd LOD with head R(W points L twd LOD with head L),-, hold,-;
- 14 &SQQ (Ronde & Slip Pivot) M cl R near L rising slightly/lowering into R Ronde L CCW,-, cont. Ronde placing L well under body, pivot LF on L drawing R past L & taking wt on R to fc DW in CP; (W opposite
- 15 SQQ (Whisk) M fwd L DW,-, sd R, XLIB of R in Whisk position;
- 16 SQQ (Feather) Repeat measure 7;

B

- 1-4 3 of a REVERSE TURN; RISING LOCK; FALLAWAY RONDE & SLIP PIVOT; PIVOT TO A HINGE;
- 1 SQQ (3 of a Reverse Turn) M fwd L trn'g LF,-, sd & bk R, bk L; (W bk R trn'g LF,-, draw L to R cont. LF trn(Heel Turn), fwd R;)
- 2 SQ&Q (Rising Lock) M bk R LOD trn'g LF,-, sd L LOD rising, XRIB of L trn'g LF to fc LOD/ fwd L LOD trn'g LF;
- 3 SQQ (Fallaway Ronde & Slip Pivot) M sd R LOD lowers well into R & rondes L CCW,-, cont. Ronde placing L well under body, pivot LF on L drawing R past L & taking wt on R to fc DW in CP;
- 4 QQS (Pivot to a Hinge) M fwd L DW cont. LF pivot, bk R DW, bk L DW trn'g LF to Hinge line with head R,-; (W bk R cont. LF pivot, fwd L DW, fwd R/trn'g LF XLIB of R in Hinge line with head L;)
- 5-8 HOVER; CURVED FEATHER; OUTSIDE SPIN; FEATHER FINISH;
- 5 SQQ (Hover) M trns slightly RF as W recovers onto R then steps sd DCR keeping knees flexed,-, rise on R in hovering action stretching R side, sd & fwd L DW in SCP; (W rec fwd onto R trn'g R to CP/sd L DCR keeping knees flexed,-, rise on L in hovering action stretching L side & trn'g head R, sd & fwd R in SCP;)
- 6 SQQ (Curved Feather) M thru R DW beginning RF trn,-, sd L DW cont. RF trn, cont. RF trn stepping fwd R DWR checking fwd movement on on toes with body fc'g RLOD(CBMP); (W thru L DW,-, sd & fwd R DW trn'g head L, trn'g RF XLIB of R on toes;)
- 7 SQQ (Outside Spin) Repeat measure 11 part A to CP facing DW;
- 8 SQQ (Feather Finish) M bk R DCR,-, sd L DC, fwd R DC o/s #;

C

- 1-5 FEATHERS TO THE LEFT SIDE;; SWIVEL HOVER ROLL ZIG ZAG;;;
- 1-2 QQQQ (Feathers to the Left Side) M fwd L DC, sd & fwd R DC cont. LF body trn & trn'g head R, fwd L LOD stepping o/s W's L side with R side lead & head well to R then trn'g LF on L, bk R LOD with R side lead & head L; Bk L LOD with R side lead as W steps fwd R o/s M, bk R LOD to CP, bk L LOD with L side lead trn'g head R, bk R LOD with checking action-left side lead & head R as W steps fwd L LOD o/s M; (W bk R DC, bk L DC, bk R LOD(C/B) with L side lead then trn LF on R, fwd L LOD with L side lead; Fwd R LOD o/s

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- 1-2 (Feathers to the Left Side Cont.) M with L side lead, fwd L LOD to CP, fwd R LOD with R side lead, fwd L LOD o/s M's L side with checking action R side leading-W's head is L thruout Feathers;)
- 3-5 S (Swivel) M fwd L RLOD swivelling LF 1/2 trn drawing R to L without wt-trn'g head L & keeping knees flexed,-, (W bk R RLOD swivelling LF 1/2 trn drawing L to R without wt & keeping knees flexed,-,)
- SQQ (Hover Roll) M fwd R LOD swivelling RF to CP drawing L to R without wt & keeping knees flexed,-; Rise on R with hovering action & stretching R side to open W to SCP, sd & fwd DW in SCP, (W bk L LOD swivelling RF to CP drawing R to L without wt & keeping knees flexed,-; Rise on L with hovering action & stretching L side trn'g head R to SCP, sd & fwd R DW in SCP,)
- SQQ (Zig Zag) M thru R DW trn'g RF,-; Sd L DW, bk R DW trn'g head R with L side lead(Head trn optional), sd L DW trn'g LF-head L, QQ fwd R DW o/s W with L side lead(C/B); (W thru L DW,-; Sd & fwd R DW, fwd L DW o/s M's L side with R, side lead, sd R DW trn'g LF, bk L DW with R side lead;)
- 6-8 REVERSE WAVE;; OPEN IMPETUS;
- 6-7 SQQ (Reverse Wave) M fwd L DW beginning LF trn,-, sd & bk R cont. LF SQQ trn, bk L twd Wall; Bk R Wall trn'g LF,-, bk L DW cont. trn, bk R LOD; (W bk R beginning LF trn,-, cl L to R cont. trn(Heel Trn), fwd R twd Wall; Fwd L beginning LF trn,-, fwd R DW cont. trn, fwd L LOD;)
- 8 SQQ (Open Impetus) M bk L LOD trn'g RF,-, cl R to L cont trn(Heel turn) keeping R side stretched, sd & fwd L DC in SCP; (W fwd R trn'g RF,-, sd L around M cont. trn, rising on L step sd & fwd R DC in SCP;)

TAG

Complete measures 1-8, Part A, to CP DW, then  
 M fwd L DW,-, sd R adjusting to Butterfly with W's head R,-;  
 XLIB of R in Butterfly Whisk pos trn'g head R as music ends.  
 (W XRIB of L trn'g head L)

June '83

TAUGHT BY  
ROY & PHYLLIS STIER

# MOULIN ROUGE

By Roy & Phyllis Stier, 2326 De La Vina, Santa Barbara, CA 93105

Record: Roper #143-A "Moulin Rouge"

Footwork: Opposite, directions for M except where noted

Position: OP LOD for INTRO: CP DW for DANCE

INTRO: WAIT; THRU, FAN, -; CHECK THRU (RLOD), REC, SD; THRU, SD, CL (CP DW);

1-4 Wait 1 meas in OP fcg LOD; Thru R, fan L CW (Lady CCW). -; Thru RLOD on L chk fwd motion, rec on R to fc ptr, sd L LOD; Thru R LOD, sd L, cl R to L (CP DW);

## DANCE

HOVER (SCP); FEATHER STEP (DC); REV TRN; FEATHER FIN (DW);

- 1 (Hover) Fwd L DW, sd & fwd R start slight LF trn, rec to V-SCP DC;
- 2 (Feather Step) Thru R start to pickup ptr, fwd L, fwd R to contra bjo DC (Lady thru L, sd R start to blend bjo, bk to feather pos);
- 3-4 (Rev Trn) Fwd L blend to CP start LF trn, sd R DC, bk L LOD strong contra body (Lady bk R, cont LF trn, fwd R); (Feather Fin) Bk R LOD blend to CP, sd L DW fwd R to contra bjo DW; Note: Passing steps in both measures.

FWD, HOVER, REC (Bjo DC); FWD, SD HOVER, REC (Shadow); CROSS CHK, REC, SD; CROSS CHK, REC, SD;

- 5 Fwd L blend CP DW, sd R with rise chk motion, rec trn LF to bjo DC;
- 6 Fwd R DC, sd L COH with rise chk motion, rec R to partial shadow pos M's L bhnd Lady's R & L-R hands raised fcg LOD (Lady bk L DC, trn RF, sd L COH);
- 7 L XIF of R with R hand ext twd wall (Lady R twd COH), rec, sd to original pos.
- 8 R XIF of L with R hand ext twd wall (Lady twd COH with L-R hands over her head as M passes bhnd, rec, sd back to partial shadow pos;

THRU, SD, BHND; SOLO ROLL, 2, 3 (Bfly); CROSS RK, REC, SD; CROSS RK, REC, SD;

- 9 Thru L start LF trn, sd R, L XIB of R to fc COH in L-OP;
- 10 Leading thru jnd hands solo roll RF R, L, R (Lady roll LF) blend bfly COH;
- 11 L XIF of R contra body rk LOD, rec on R, sd L RLOD (Lady R XIF of L, rec, sd);
- 12 R XIF of L contra body rk RLOD, rec on L, sd R LOD (Lady L XIF of R, rec, sd);

THRU, SD, BHND; SOLO ROLL, 2, 3 (L-OP DC); IMP TRN (SCP); OP NAT (Bjo RDC);

- 13-14 Repeat action meas 9-10 except to end in L-OP M fcg DC;
- 15 Bk L start RF heel trn bring Lady in to SCP, heel trn on L bring R twd L stop trng motion on R heel, sd & fwd L to SCP DW (Lady fwd R trn RF sd L, partial brush & fwd R in SCP);
- 16 (Op Nat) Fwd R start RF trn, sd & bk L still trng blend to CP, bk R to contra bjo fc RDC (Lady fwd L, R, L);

BK TO EROS LINE; REC, -, HOOK (Lady L Whisk); UNWIND (Lady in 4); IMP TRN (SCP DC);

- 17 (Eros Line) Bk L trn to fc COH, bk & swd R chk motion flex R knee lift R side leaving L leg ext, - (Lady fwd R twd wall, sd L flex knee raise R leg & moving away from L in RF circular motion with leg nearly horizontal to floor & R toe out and downward keeping contact with M's R hip);
- 18 Rec on L, -, hook R XIB of L fcg nearly LOD (Lady fwd R to fc M, trn LF X LIB of R to L whisk fc DW, -);
- 19 Lady unwinds M R, L, R/L as M pivots RF on ball of R & heel of L to end with wt on R to fc RLOD in bjo;
- 20 Repeat action meas 15 from Bjo pos to end V-SCP DC;

WING & TWIRL(Bfly); FWD,CHECK,-(Lady Develope); BK,2.BLEND L-OP; BK HITCH(Lady across to SCP LOD);

- 21 R XIF of L fwd DC,draw L to R,tch,-(Lady fwd L twd COH start LF trn,twl LF under jnd L-R hands approx  $1\frac{1}{2}$ ,blend to bfly fc RLOD);
- 22 Fwd L with body rise leave R in place,hold 2 cts,-(Lady bk R LOD,L up to knee,kick fwd = develope);
- 23 Bk R,L,small step bk & swd wall(Lady fwd L RLOD.trn LF,swd & slightly fwd on L to L-OP DW);
- 24 Bk L RDC start Lady to XIF,cl R to L start blend to SCP,fwd L to V-SCP LOD (Lady fwd R start RF trn,cont trn on L,fwd R LOD to V-SCP);

(Prep)MANUV,PIVOT,DRAW(COH); SAME FT LUNGE(Arm Sweep); EXPLOSION; TOG,Lady Spin,SCP;

- 25 (Preparation)Fwd R start RF pivot on toe,sd L RDW,draw R slightly bk & swd no wt fc COH(Lady fwd L LOD,trn RF twd wall,bk L fc RLOD);
- 26 (Same ft lunge)Lunge on R sd & slightly diag COH,start arm sweep CW with jnd hands,cont arm sweep to near ext look RLOD(Lady slide R toe bk LOD,trans wt to R with upper body well bk into M's arm & look over L shoulder,-);
- 27 (Explosion)Rec on L bring jnd hands down to waist level lead Lady twd RLOD. hold on ct 2,step sd on R LOD ext R arm(Lady fwd L with body rise start LF trn,cont trn sd R,sd L fc COH ext L arm);
- 28 Tug on jnd hands fwd RLOD releasing hands. fwd short step pivot LF on ball of R,partial brush fwd L to V-SCP LOD(Lady fwd R twd LOD start RF spin,cont on L,fwd on R to V-SCP);

OP NAT(Bjo RDC); IMP TRN(SCP); FWD,HOVER,REC; BK,TRN,DRAW(CP DW);

- 29 (Op Nat)Repeat action meas 16;
- 30 (Imp Trn SCP)Repeat action meas 15 start in bjo and end V-SCP LOD);
- 31 Fwd R LOD,fwd L with body rise & chk fwd motion,rec on R still in V-SCP;
- 32 Bk L RLOD,sd R fc DW.blend to CP,draw L to R no wt;

REPEAT ALL OF DANCE:

END: HOVER(SCP); CROSS BODY,2(Lady XIF),L-OP LOD); FWD WALTZ(Lady spiral twl); FWD WALTZ(Lady spiral twl to fc); (Bfly)FWD,CHECK,-,(Lady Develope); BK,L-OP. EXPLOSION;

- 1 Repeat action meas 1;
- 2 R XIF of L DC,nearly cl L to R,fwd R LOD bring L-R hands fwd(Lady fwd L COH, trn LF on R,sd DC on L);
- 3 Raise jnd hands fwd waltz LOD L,R,L(Lady fwd R,sd L start RF trn with spiral, cont trn fwd R LOD);
- 4 Repeat action meas 3(Lady sd L start RF spiral,fwd R LOD,cont trn bk fc LOD);
- 5 Blend bfly repeat action meas 22;
- 6 Bk R,L RLOD,(Explosion)sd R twd wall R arm ext(Lady fwd L RLOD,trn LF swd & slightly fwd,cont trn step sd L twd COH L arm ext);

ROLL OUT THE BARREL

TAUGHT BY  
GENE & GINA McMURTRY

COMPOSERS: Gene & Gina McMurtry, 8375 Latty, Hazelwood, Mo. 63042 1-314-524-8720  
RECORD: BEER BARREL POLKA by Andrew Sisters MCA-60012 flip PA Polka  
SEQUENCE: Intro, A, A, Interlude, B, Bridge 1, A(1-8), Bridge 2, B, Tag

INTRO

- 1 - 2 WAIT ON DIAGONAL; ACKNOWLEDGE TO CLOSED;
- 1 - 2 Wait on dia LOP fcg DW; Apt L, pt R, tog R to CP fcg LOD, tch L;
- A
- 1 - 4 WALK 2,2-STEP; WALK TO SEMI, 2-STEP; VINE APART, 2-STEP; LUNGE RECOVER, 2-STEP TO SEMI;
- 1 - 2 Fwd L, R, L/R, L: Fwd R, L, (W RF trn to scp) R/L, R;
- 3 - 4 To COH sd L, XRIB of L (W to wall), sd L/cl R, trn  $\frac{1}{4}$  LF fwd L (W  $\frac{1}{4}$  RF); Lunge fwd R trng LF, rec L fcg ptr, fwd R/L, R to scp fcg LOD;
- 5 - 8 2 TWOS: WALK MANUEVER PIVOT TO FACE WALL; STROLLING VINE;
- 5 - 6 Fwd L/R, L, R/L, R; Fwd L, R trng RF to cp fcg RLOD, piv RF L, R to fc wall;
- 7 - 8 Sd L, XRIB of L (W XLIF), trn  $\frac{1}{2}$  LF L/R, L to fc COH; Sd R, XLIB of R (W XRIF), trn  $\frac{1}{2}$  RF R/L, R to fc wall in bfly;
- 9 -12 VINE FRONT; ROLL 2, SIDE 2-STEP; REVERSE VINE FRONT; ROLL 2, SIDE 2-STEP;
- 9 -10 Sd L, XRIF, sd L, XRIB; Roll LF (W RF) L, R to bfly sd L/cl R, sd L, tch R;
- 11-12 Sd R, XLIF, sd R, XLIB; Roll RF (W LF) R, L to bfly sd R/cl L, sd R, tch L;
- 13-16 WALK 3 & SWING; BACK HITCH SCISSORS THRU; WALK 3 & SWING: BACK HITCH SCISSORS PICKUP;
- 13-14 Blnd to OP fcg LOD fwd L, R, L, swing R; Bk R/cl L, fwd R, fcg sd L/cl R, thru L to LOP;
- 15-16 To RLOD R, L, R, swing L fwd; bk L/cl R, fwd L, fcg sd R/cl L, thru R pkup W cp fc LOD;

NOTE: Second time thru A change last 2 beats meas 16 sd R/cl L, thru R OP fcg LOD;

INTERLUDE

- 1 - 2 FORWARD CLOSE DIP BUMP; CIRCLE 4;
- 1 - 2 Fwd L trng to bk to bk pos, cl R, bend both knees, bump M's R W's L hips; Circle LF (W RF) L, R, L, R to cp fcg wall;
- B
- 1 - 4 FOUR POLKA TURNS; TWIRL & MANUEVER; DOUBLE PIVOT;
- 1 - 2 RF trns L/R, L, R/L, R; L/R, L, R/L, R to scp fcg LOD;
- 3 - 4 Fwd L/R, L, R/L, R trng RF to cp fcg RLOD (W RF twirl R, L, fwd R, L to cp); Double RF piv L, R, L, R to fc wall;
- 5 - 8 REPEAT MEASURES 1 thru 4 PART B
- 9 -12 BOLERO WHEEL; WHEEL TO SKATERS; SKATERS WHEEL;
- 9 -10 Blend to bjo fcg wall R arms arnd waist L arms held high wheel  $\frac{1}{4}$  RF trns L/R, L, R/L, R; L/R, L, R/L, R to fc wall;
- 11-12 Wheel RF L/R, L, R/L, R to skaters fcg COH (W spot trn LF R/L, R, L/R, L); Full wheel in skaters L/r, L, R/L, R to fc COH;
- 13-16 WHEEL TO BUTTERFLY; POLKA TWIRL; LARIAT; POLKA TWIRL TO SEMI;
- 13-14 Wheel RF (W spot trn RF) L/R, L, R/L, R to bfly fcg wall; In place L/R, L, R/L, R (W RF twirl under jnd lead hnds R/L, R, L/R, L to "L" pos fc RLOD;
- 15-16 Spot trn LF under jnd lead hnds L/R, L, R/L, R to LOP fcg COH (W circle RF arnd M to LOP R/L, R, L/R, L); Spot trn LF L/R, L, R/L, R to scp fcg LOD (W RF twirl under jnd lead hands R/L, R, L/R, L to scp);

BRIDGE 1

- 1 APART POINT PICKUP TOUCH;
- 1 Sd apart L, lift arms pt R, sd R picking W up to cp fcg LOD, tch L;

A(1-8)

- 1 - 8 Repeat PART A Meas 1-8

BRIDGE 2

- 1 APART POINT FACE TOUCH
- 1 Sd apart L, lifting arms up pt R, tog R to cp fcg wall, tch L;

B

- 1 -16 Repeat all PART B

TAG

- 1 - 4 2 TWOS; CIRCLE 4; AWAY CLAP TURN TO SHADOW; SHOULDER TAP KISS;
- 1 - 2 Scp fwd L/R, L, R/L, R; Circle LF (W RF) L, R, L, R to OP fcg LOD;
- 3 - 4 Trn bk to bk L, tch R clapping hnds, trn RF to ptr R (W CONT fcg wall in place L), cl L; Tap W's L shldr, hnds bhnd bk W trns LF bend fwd KISS;

**THE GANG**  
(That Sang Heart of My Heart)

Taught by:  
**JIMMY AND VIVIAN HOLEMAN**

BY: Ann 'n Andy Handy, Cleveland, Ohio  
RECORD: DECCA 25678 "The Gang That Sang Heart of My Heart" - Lenny Dee  
POSITION: Open Fcg Diag LOD & Wall for Intro, CP fcg LOD for Dance  
FOOTWORK: Opposite, directions for Man

**MEAS.****INTRODUCTION**

- 1 - 4 **WAIT; WAIT; APT,-,PT,-; TOG,-,TCH,-;**  
In OP pos diag LOD and wall wait 2 meas;; Step apart L,-,pt R,-;  
Step tog R to CP fcg LOD,-, tch L to R,-;

**DANCE**

- 1 - 4 **FWD,-,FWD/TRN,-; SIDE,CL,BK/TRN(Scar,-; BK,-,FC,-; (Bjo)FWD,CL,FWD,-;**  
In CP M fcg LOD step fwd L,-,step fwd R trng 1/4 RF to CP fcg wall,-; Step swd LOD L, close R to L, trng 1/4 RF step bk L to scar pos M fcg rld,-; Step bwd LOD on R,-, trng 1/4 LF step swd L to CP M fcg wall,-; Trng 1/4 LF to Bjo M fcg Lod do one fwd two-step R,L,R,-;
- 5 - 8 **PIVOT,-,2,-; FWD(Check)-,BK,-; BK,CL,FWD(Hitch)-; FWD TWO-STEP;**  
Take CP do one 3/4 cpl pivot L,-,R,- to end in CP M fcg LOD; Step fwd L (Check fwd motion)-,rec bk on R,-; (Hitch) Step bwd L,close R to L,step fwd L,-; Do one fwd two-step down LOD,-;
- 9 - 12 **FWD,-,FWD/TRN BJO(check)-; BEHIND,SIDE,FWD,LOCK; FWD/TRN,-,SIDE,CLOSE;**  
**BACK/TRN,-,SIDE,CLOSE;**  
In CP fcg LOD step fwd L,-, trng quickly LF to bjo M fcg diag LOD/COH step fwd R (check fwd motion)-; (Fishtail) Remain in bjo M fcg diag LOD/COH M step L behind R, step side diag LOD/Wall on R, step fwd twd LOD/COH on L, lock RIBL; step fwd L,-, (box trn) take CP M fcg COH step swd R twd LOD, close L to R; step bwd R trng 1/4 LF to face RLOD in CP,-, step swd twd wall on L, close R to L;
- 13 - 16 **FWD/TRN,-,FWD/TRN BJO (check)-; BEHIND,SIDE,FWD,LOCK; FWD,-,SIDE,CLOSE; FWD,-,FWD,CLOSE;**  
Still in CP step fwd L trng 1/4 LF to face wall,-, trng quickly LF to bjo M fcg diag Wall/LOD step fwd R (check fwd motion)-; (Fishtail) Remain in bjo trng to face LOD step L behind R, step swd twd wall R, step fwd LOD on L, lock RIBL; Step fwd LOD on L,-, take CP pos step swd twd wall on R, close L to R; step fwd LOD on R,-, step fwd LOD on L, close R to L;
- 17 - 20 **FWD SCAR (check)-,BACK,-; SIDE,-, FWD,LOCK; FWD,-,SIDE,CLOSE; FWD,-,FWD,LOCK;**  
Step fwd L trng to Scar pos M fcg LOD/Wall (check fwd motion)-,remain in scar pos rec bk on R,-; Step swd diag twd COH/LOD on L,-, step fwd diag twd Wall/LOD on R, lock LIBR; step fwd R,-, stay in scar step swd diag twd COH/LOD on L, close R to L; Step fwd L,-, step fwd R, lock LIBR;
- 21 - 24 **FWD,-, SIDE,CLOSE; SIDE,-,RK FWD,-; REC,-,SIDE,CLOSE; FWD,-,FWD,CLOSE;**  
Still in Scar pos step fwd diag LOD/Wall on R,-. step swd L twd COH taking CP pos, close R to L, step swd twd COH on L,-, take 1/2 OP pos facg COH rk fwd on R,-; Rec bk on L to CP pos fcg LOD,-, step swd twd wall on R, close L to R; Step fwd R twd LOD,-, step fwd LOD on L, close R to L;
- 25 - 28 **FWD/TRN(1/4 LF)-,SIDE,CLOSE/TRN(Bjo); FWD,-,FWD,CLOSE;**  
**BACK/TRN(CP)-,SIDE,CLOSE; PIVOT,-,SIDE,BEHIND;**  
In CP M fcg LOD step swd L trng 1/4 LF to face COH,-,step swd LOD R, close L to R trng 1/4 LF to bjo M fcg RLOD; Step fwd R,-,(hitch) step fwd L, close R to L; step bwd L trng 1/4 RF to CP fcg COH,-, step swd LOD on R, close L to R, step fwd R pivoting 1/2 to CP M fcg wall,-, step swd LOD on L, step R XIB of L (W also XIB);
- 29 - 32 **SIDE,-,THRU,-; SIDE,BEHIND,SIDE,-; THRU,-, PIVOT,2,, 3,-,FWD,-;**  
Step swd LOD on L,-, step thru on R to SCP fcg LOD (W also XIF)-; Step swd L (Take CP),step R XIB of L (W also XIB), step swd L,-; Step thru on R (W also XIF)-,take CP pivot 3/4 RF L,R; L ending in CP M fcg LOD,-,step fwd R,-;

**DANCE THRU 3 TIMES; LAST TIME MEAS. 32 STEP FWD R TO CP M FCG WALL, THEN ENDING:**

**ENDING:**

- 1 - 4 **TWO-STEP TRN; TWO-STEP TRN; TWIRL/VINE,-,2,-; 3,-,ACK,-;**  
Two turning two-steps down LOD to face wall, W twirls RF as M vines LOD swd L,-,behind R,-; Swd L,-,point R toe fwd twd ptr. and acknowledge,-;

TAUGHT BY  
TOM & LOVEDAY NEWBY

THERE, I'VE SAID IT AGAIN

Composers : Jack & Sheila Agler, 73 Jacobson Ave., St. Catharines, Ont.  
Record : Telemark 4010-B (flip of Miss You Too) L2T 3A2  
Footwork : Opposite throughout  
Sequence : Intro-A-A-B-C-A-A-B-C-Ending

Meas.

INTRO

1-4 WAIT; WAIT; DRAG HESITATION; TOP SPIN (DW);  
3 DC CP fwd L, sd R trn L, draw L to R Bjo,-; RDC  
4 bk L trn L, bk R trn L, fwd L, fwd R; Bjo DW

PART A

1-5 3 STP; CHK NAT; BK CURVE; REVERSE WAVE;;  
1 fwd L,-, fwd R, fwd L; CP  
2 fwd R trn R,-, fwd L, on toes hold; RDW (W bk L trn R; cl R  
on toes, hold; CP)  
3 bk R trn L,-, bk L, bk R; DC CP  
4 fwd L,-, sd & fwd R trn L, bk L; fc RDC  
5 bk R curving L RLOD,-, bk L, bk R;  
6-8 BK,-, CHK BK,-; CURVING 3 STP; FEATHER FINISH;  
6 bk L,-, Bk R,-; to DC  
7 fwd L curve L,-, fwd R, fwd L; DW  
8 bk R,-, sd & fwd L trn L, fwd R; contra Bjo RDC  
REPEAT A (RLOD)

PART B

1-4 SYNCO ZIG ZAG; SNYCO ZIG ZAG; CHASSE MANUV; PIVOT,2,WALK,2;  
(CONTRA BJO)  
1 fwd L; DW fwd R/sd & bk L, bk R,-DC;  
2 bk L, bk R/sd & fwd L, fwd R,-; DW  
3 sd L CP, cl R, sd L curve R, cl R; finish curve fc RLOD CP  
4 pvt, 2, walk, 2; Bjo DW  
5-8 REPEAT MEAS 1-4 PART B

PART C

1-4 HOVER SEMI; HINGE; WHISK; WING;  
1 fwd L CP,-, sd & fwd R, rec L; SCP DC  
2 thru R,-, sd L,-; (W thru L,-, sd R fc RLOD, bhd L & lower;)  
3 hold,-, rec R, XLBR; (W rec R fc COH,-, sd L, XRBL;  
4 thru R,-, draw L,-; (W thru L,-, curve fwd R, fwd L; SCAR DC  
5-8 OP TELEMARK; CHAIR,-, REC, SLIP CP; DRAG HESITATION; TOP SPIN 4;  
5 SCAR fwd L trn L CP,-, sd & bk R, fwd L; DW SCP (W bk R  
trn L,-, heel trn cl L to R, fwd R;)  
6 thru R SCP lower,-, rec L, bk R; CP DC (W thru L lower,-,  
rec R, fwd L slip to CP;  
7 same as meas 3 intro  
8 same as meas 4 intro

ENDING

1 FWD, CL, X LINE;  
fwd L, cl R, pt L diag & lower; (W bk R start trn R, cl L  
SCP, pt R diag & lower

WHEN I'M 64

JUNE 1983

CHOREOGRAPHER: Kenji & Nobuko Shibata, Denen Heights 3-307,  
19 Wakamatsu 6-Chome, Kanagawa Pref. 229, Japan  
RECORD: IDTA 10 (flip of "I'd Do Anything") Tempo: 41 RPM  
SEQUENCE: INTRO A B A B C C(1-15) TAG

TAUGHT BY  
KENJI & NOBUKO SHIBATA

INTRO

1---4 WAIT; WAIT; CHANGE OF PLACES L TO R; CONTINUOUS CHASSE;

1-2 LOP Fac/DC lead hand joined WAIT 2 meas;;  
3-4 (Change of Places L to R with Continuous Chasse) Rk apt L,rec R,  
QQ QaQ trning W LF under raised L hand chasse fwd L/R,L and trn RF strongly  
QaQaQaQ on last step end fcg DW (W rk apt R,rec L,chasse fwd R/L,R twd M and  
trn LF end fcg RDC); place R hand on W's R hip continuous chasse  
diag fwd R/L,R/L,R/L,R twd Wall(W chasse diag bwd free hand extended  
diag bwd & high) end LOP Fac/Wall;

PART-A

1---8 STOP AND GO;; LINK; WHIP THROWAWAY; Modified ROLLING OFF THE ARM;;;  
EXPLOSION;

1-2 (Stop and Go) LOP Fac/Wall rk apt L,rec R,trning W LF under raised  
QQ QaQ L hand chasse fwd L/R,L twd Wall and place R hand on her back at end  
QQ QaQ of chasse to check her trn lowering joined hand(W rk apt R,rec L,  
chasse fwd R/L,R and trn LF 1/2) end both fcg Wall; rk fwd R,rec L,  
trning W RF under raised L hand chasse bwd R/L,R small steps (W rk  
bk L,rec R,chasse fwd L/R,L and trn RF 1/2) end LOP Fac/Wall;  
3-4 (Link) Rk apt L,rec R,chasse fwd L/R,L twd ptr (W rk apt R,rec L,  
QQ QaQ chasse fwd R/L,R twd M end R foot fwd between M's feet) end CP/Wall;  
QQ QaQ (Whip Throwaway) XRIB commence trn RF,sd L continue trn,chasse fwd  
R/L,R almost in place releasing R hand hold (W fwd L,R trning RF,  
chasse bwd L/R,L twd Wall) end Bfly/Wall;  
5-7 (Modified Rolling Off the Arm) Rk apt L,rec R,trning W LF under  
QQ QaQ raised L hand chasse fwd L/R,L end Wrapped Pos/Wall; Commence wheel  
QQ QaQ RF fwd R,L release R hand hold and raise over W's head,chasse bwd  
QQ QaQ R/L,R small steps rejoining with her L hand in front of body end  
M Wrapped Pos/RLOD (W bk L,R release L hand hold,chasse fwd L/R,L  
small steps rejoin R hand); continuing wheel RF repeat Meas 6 PART-A  
M doing W's part (W does M's part) end Wrapped Pos/COH;  
8 (Explosion) Trning RF 1/4 fwd R release L hand hold and commence  
QQ QQ unwrap W,fwd L,cl R to L,sd L twd COH (W bk L small step commence  
trn RF and unwrapping,fwd R continue trn,cl L to R complete trn  
end fcg LOD,sd R twd Wall) end OP/LOD inside hand joined free hand  
extended high;

9---16 Syncopated SLIDING DOORS;;; HIP BUMPS;;; Syncopated CHANGE OF PLACES  
L TO R & AMERICAN SPIN;;;

9-11 (Syncopated Sliding Doors) OP/LOD hold/XRIB part weight,rec L,chasse  
-aQ QaQ swd R/L,R twd Wall passing behind W end LOP/LOD; hold/XLIB part  
-aQ QaQ weight,rec R,chasse swd L/R,L twd COH passing behind W end OP/LOD;  
-aQ QaQ repeat Meas 9 PART-A end LOP/LOD;



WHEN I'M 64 (continued)

- 12-13 (Hip Bumps) hold/XLIB part weight, rec R, step sd L and flex knees  
-aQ QQ weight on both feet place free hand at ear, extend knees and swing  
QQ QQ hip lightly twd ptr for a bump; returning hip to central pos flex  
knees, extend knees and swing hip lightly twd ptr, returning hip to  
central pos flex knees, extend knee and weight shifted to R pointing  
L twd ptr lean upper body slightly twd ptr free hand high above head  
palm out;
- 14-16 (Syncopated Change of Places L to R) Hold/XLIB part weight, rec R,  
-aQ QaQ trning W LF under raised L hand chasse fwd L/R, L twd COH and trn RF  
QaQ QQ strongly on last step end fcg Wall (W chasse fwd R/L, R twd M and trn  
QaQ QaQ LF end fcg M & COH); chasse fwd R/L, R twd Wall (W chasse bwd L/R, L),  
(American Spin) Rk apt L, rec R; chasse almost in place L/R, L bracing  
joined arm (W chasse fwd R/L, R twd M) at end of chasse lead W to trn  
RF releasing hold, chasse almost in place R/L, R (W spin RF L/R, L)  
and rejoin lead hand end LOP Fac/Wall;

PART-B1---8 LINK; WHIP TRN & CHANGE/POINT; STEP, KICK;; STEP, TAP(W TRN, 2), SD CHASSE;  
THRU L/SWIVEL & CHASSE; CONTINUOUS CHASSE; CHASSE APART & LINK;

- 1-2 (Link) LOP Fac/Wall repeat Meas 3 PART-A end CP/Wall;  
QQ QaQ (Whip Trn & Change/Point) XRIB commence trn RF, sd L continue trn,  
QQ aS pushing away ptr twd Wall cl R to L/pt L swd twd LOD joined lead  
hand extended low & free hand extended high looking LOD, hold;
- 3-4 (Step, Kick) Cl L to R (W tch R to L) holding both hands at waist  
QQ QQ level, (now same footwork) kick R XIFL, cl R to L, kick L XIFR; repeat  
QQ QQ Meas 3 PART-B;
- 5-6 (Step, Tap, Fwd Chasse) Step L in place, tap R behind L trning W LF  
QQ QaQ under raised L hand (W trn LF L, R) end Bfly/Wall, (now opposite  
Sa QaQ footwork) chasse swd R/L, R twd RLOD;  
(Thru L/Swivel & Chasse) Trning RF 1/4 on R to face RLOD step thru  
L fwd end LOP/RLOD, hold/swivel LF to face ptr end Bfly/Wall, chasse  
fwd R/L, R twd LOD;
- 7-8 (Continuous Chasse) Bfly/Wall chasse swd L/R, L/R, L/R, L twd LOD lean  
QaQaQaQ upper body slightly twd LOD at end of chasse trn RF 1/4 releasing  
QaQ QQ R hand hold end LOP/RLOD;  
(Chasse Apt & Link) Chasse apt R/L, R twd COH (W Wall), XLIB, rec R;

9---16 HOP/SLOW STEP;; HOP/TAP, HOP/STEP; CHANGE OF HANDS BEHIND BACK with  
ARM HOOK SPIN (Twice);;; RK, REC, CL/HEEL,-; CL/HEEL,-, CL/HEEL, CL/HEEL;

- 9-11 (Hop/Slow Step) LOP/RLOD hop R and raise L knee up leaning upper body  
aS aS slightly twd COH (W twd Wall) look ptr/step L in place slowly, hold;  
aS aS hop L and raise R knee up leaning upper body twd ptr look COH (W  
aQaQaQaQ look Wall)/step R in place slowly, hold; repeat Meas 9 PART-B;  
(Hop/Tap, Hop/Step) Hop R and raise L knee up leaning upper body  
slightly twd COH (W twd Wall)/tap L beside R, hop R and raise L knee  
up/step L in place; hop L and raise R knee up leaning upper body twd  
ptr/tap R beside L, hop L and raise R knee up/step R in place;
- 12-14 (Change of Hand Behind Back with Arm Hook Spin) Trning LF to face  
QQ QaQ ptr and Wall rk apt L, rec R, chasse fwd L/R, L twd ptr releasing L  
QaQ QQ hand hold and hook R elbows; leading W spin RF by pushing R elbow  
QaQ QaQ chasse fwd R/L, R and trn LF (W chasse L/R, L almost in place spinning  
RF) end LOP Fac/COH, (Change of Hand Behind Back with Arm Hook Spin)  
starting from opposit direction repeat Meas 12-12.5 PART-B end LOP  
Fac/Wall,;;
- 15-16 (Rk, Rec, Cl/Heel) Rk apt L, rec R, placing free hand at hip cl L to R/  
QQ aS place R heel to side, hold; cl R to L/place L heel to side, hold, cl L  
aS aQaQ to R/place R heel to side, cl R to L/place L heel to side;

WHEN I'M 64 (continued)

Repeat PART-A and PART-B (end Bfly/Wall)

PART-C

1--8 SPANISH ARMS (Twice);;; LINK ROCK & RK BK,REC;;; PT,STP,PT,STP;  
PT,STP,PT,STP; 3-8 of CHANGE OF PLACES R TO L with Change of Hold;

1-3 (Spanish Arms) Bfly/Wall rk apt L,rec R,trning W LF under raised L  
QQ QaQ hand chasse fwd L/R,L and trn RF 1/4 (W rk apt R,rec L,chasse fwd  
QaQ QQ R/L,R twd M trning LF 1/4 under raised hand) end Wrapped Pos/RLOD  
QaQ QaQ with joined L hand on top her head; trning W RF by pulling R hand  
chasse R/L,R in place and trn RF 1/4 (W chasse L/R,L almost in place  
trning RF) end Bfly/COH,(Spanish Arms) starting from opposite direc-  
-tion repeat Meas 1-1.5 PART-C end LOP Fac/Wall,;;

4-5 (Link Rock) Rk apt L,rec R,chasse fwd L/R,L twd ptr end Bfly/Wall;  
QQ QaQ chasse swd R/L,R twd RLOD and trn LF releasing L hand hold end  
QaQ QQ OP/LOD,rk bk L,rec R release inside hand & place both hands on hip;  
6-7 (Pt Steps) Pt outside edge of L twd LOD flexing R knee R shoulder  
QQ QQ lead,step L in place straightning body up,pt outside edge of R twd  
QQ QQ LOD flexing L knee L shoulder lead,step R in place straightning body  
up; repeat Meas 6 PART-C;

8 (3-8 of Change of Places R to L with Change of Hold) Joining lead  
QaQ QaQ hand chasse fwd L/R,L twd LOD trn W RF under raised L hand,chasse  
fwd R/L,R (W chasse fwd R/L,R trn RF under joined hand end fcg M and  
RLOD,chasse bwd L/R,L) at end of chasse rejoin both hands end Cross  
Hand Hold fcg ptr & LOD now L-L hand hold on top of R-R hand hold;

9--16 ARM CIRCLE & DOWN,SLIP;:::: STP,KICK,STP,KICK; STP,KICK,STP,KICK;  
RK BK,REC,CHASSE R;

9-13 (Arm Circle) Rk apt L,rec R,chasse L/R,L;R/L,R almost in place  
QQ QaQ trning RF 1/4 and trn W LF under joined L hand then R hand (W rk apt  
QaQ QaQ R,rec L,chasse fwd R/L,R;L/R,L trning LF under joined L hand then  
QaQ QaQ R hand) end Cross Hand Hold fcg ptr & Wall now R-R hand hold on top  
QaQ QQ of L-L hand hold,chasse fwd L/R,L;R/L,R trning RF full trn under  
QQ QQ joined R hand then L hand (W chasse R/L,R;L/R,L in place marking  
time) end Cross Hand Hold fcg ptr & Wall now L-L hand hold on top of  
R-R hand hold,chasse L/R,L;R/L,R in place marking time trning W LF  
full trn under joined L hand then R hand (W chasse fwd R/L,R;L/R,L  
trning LF under joined hands) end Cross Hand Hold fcg ptr & Wall now  
R-R hand hold on top of L-L hand hold,trning RF 1/4 fwd L,close R  
to L (W trn LF 1/4) end Left-Skaters Pos/RLOD; Raise joined R hand  
over head and drop on M's R shoulder releasing hold,raise L hand  
over head and drop on W's L shoulder releasing hold free arms  
extended side,flex both knees,slip both feet back weight shifted to  
L (now same footwork);

14-16 (Step Kick) Commencing wheel RF step R in place,kick L XIFR,step L  
QQ QQ in place,kick R XIFL; repeat Meas 14 PART-C continuing wheel RF end  
QQ QQ LOP/COH inside hand on ptr's shoulder;  
QQ QaQ Rk R,rec L,dropping L hand chasse swd R/L,R twd LOD (W rk bk R,rec  
(W QQ QQ) L,dropping R hand fwd R trning RF,sd L) end Bfly/COH (now opposite  
footwork);

Repeat PART-C (Meas 1-15) starting from opposite direction

TAG

16 Rk bk R,rec L,droppig L hand lunge R swd twd RLOD leav L pointing  
QQ S LOD(W rk bk R,rec L,dropping R hand lunge R diag fwd) end Shadow  
Pos/Wall free hand extended L hand low R hand high lean upper body  
slightly leaned twd LOD and look LOD;

YESTERDAY

CHOREOGRAPHERS: Dwain & Judy Sechrist, 3370 Sagewood Ln, San Jose, CA 95132  
 RECORD: Sydney Thompson EP 605 (Flip of Pepito) Suggested Speed 40 RPM  
 POSITION: Open Facing (Man facing Wall)  
 FOOTWORK: Opposite except where noted.  
 SEQUENCE: Intro, A, B, A, C

INTRODUCTION

- 1-4 WAIT; CUCARACHA (TO R & L); R LUNGE & SPIN; L LUNGE & SPIN;  
 1234  
 1&23&4 1 Wait 1 Meas Hands at sides;  
 2 Sd R extnd L arm up palm out & R arm to sd palm dwn/rec L, cl  
 Return hnds to hips, sd L extnd R arm up, palm out & L arm to sd  
 palm dwn/rec R, cl return hnds to hips;  
 123&4 3 Lunge sd R sweeping R arm to sd, rec L rtn R hnd to hip, spin LF  
 R/L, R fc WL;  
 123&4 4 Lunge sd L sweeping L arm to sd, rec R rtn L hnd to hip, spin RF  
 L/R, L fc WL;

PART A

- 1-4 HAND TO HAND; THRU, SD, BK CHA; SWITCH TO FWD CHA; SPIRAL & SD CHA;  
 1234&1 1 Sd R jn M's R & W's L hnds, brk bk L trng LF extndg jnd hnds to  
 LOD, rec R, fwd L/lk RIB of L, fwd L;  
 234&1 2 Thru R, sd L trng RF release hnds jn M's L W's R hnds, bk R/lk LIF  
 of R, bk R fcg RLOD;  
 234&1 3 Swvl on R to stp sd L LOD, rec R trng RF to RLOD (W LF), fwd L/lk  
 RIB of L, fwd L;  
 234&1 4 Fwd R release hnds spiral LF (W RF), stp L to fc, sd R/cl L to R,  
 sd R end in Bfly;  
 5-8 SYNCOATED KNEE POINTS;; SYNCOATED NEW YORKERS;;  
 &234&1 5 L knee tucked in /pt L toe LOD, L knee tucked in, sd L/cl, R sd L;  
 &234&1 6 Repeat action using R ft progressing RLOD;  
 2&34&1 7 Release M's R W's L hnds cross L thru extng jnd hnds to RLOD/rec  
 R release jnd hnds, sd L jn M's R W's L hnds, cross R thru extnd  
 jnd hnds to LOD/rec releasing jnd hnds, sd R jn M's L W's R'  
 2&34&1 8 Repeat Meas 7;  
 9-12 NEW YORKER; THRU (LF) UNDERARM TURN; KNEE CROSSES; ROLL 2, SD CHA;  
 234&1 9 Cross L thru twd RLOD extndg jnd hnds to RLOD, rec R, sd L/cl R, sd L;  
 234&1 10 Thru R LOD push M's R & W L hnds to LOD over jnd hnds, sd L lead W  
 to trn LF 2 full trns under jnd hnds as M XRIF/sd L, XRIF (W 2 full  
 trns L/R, L) to CP WL;  
 2&34&1 11 L knee tucked in/sd L, XRIF of L Repeat action;  
 234&1 12 Roll LF L, R to fc, sd/cl R, sd L CP WL;  
 13-16 KICK FLICKS;; SPIRAL & CHA; CUCARACHAS;  
 234&1 13 Stp SCP on R, kick L fwd, XLIF of R/bk R small stp, replace L  
 flicking R ft bk (look bk at flicking ft);  
 234&1 14 Repeat Meas 13;  
 234&1 15 Fwd R, fwd L spiral RF, fwd R to fc/sd L, cl R to L hnds on hips fc WL;  
 2&34&1 16 Sd L extndg L hnd to sd/rec R, cl L to R return hnd to hip, Repeat  
 using R ft & R hnd end LOP fcg;

PART B

- 1-4 ALEMANA;; DOUBLE CUBAN; SINGLE CUBANS;  
 234&1 1 Rk fwd L, rec R, sd L/cl R, sd L;  
 234&1 2 Rk bk R, rec L lead W to circle RF (L, R) under jnd M's L & W's R  
 hnds, sd R/cl L, sd R to BFLY;  
 2&3&4&1 3 Crs LIF of R/rec R, sd L/rec R, crs LIF of R/rec R, sd L;  
 2&34&1 4 Crs RIF of L/rec L, sd R, crs LIF of R/rec R, sd L;

YESTERDAYPART B

- 5-8 SPOT TURN;OPN HIP TWIST;SPIRAL TO LUNGE;CROSS LUNGES;  
 234&1 5 Thru R. twd LOD trng LF(W RF),fwd L still trng to fc, sd R/cl L, sd R to hndshake fcg WL;  
 234&1 6 Rk fwd L,rec R bring R arm straight bk keep elbow close to body, bk L lead W to pass by R sd/cl R to L trng W RF thru tension in arm,fwd L both fcg DWL(W bk R,rec L,fwd R pass by M's R sd/cl L to R swiveling RF,fwd R to DWL);  
 234&1 7 Lead W to Pass in front rk bk R,rec L lead W to spiral release hnds,sd R DWL/cl L,lunge sd R fc DLC behind W extnd R arm up L arm to sd(W fwd L,fwd R spiral LF,fwd L trng to fc DLC,lunge sd R same hndwork as M);  
 (W 2341)  
 \*NOTE: SAME FOOTWORK MEAS 8-16 PART B  
 2341 8 (Same ft & hndwork)cross LIF of R hnds to RLOD palms up,lunge sd R R arm up L arm out,(Repeat action of counts 2 3),;  
 9-12 SPIRAL TO SKATERS;KICK FLICK TRIPLE CHA'S;REACH TURN;  
 234&1 9 Fwd L crossing behind W(W fwd LOD),fwd R spiral LF to LOD,fwd L/cl R,fwd L to Skaters pos;  
 234&1 10 Cl R to L kick L ft fwd,cl L flick R bk,prog DWL fwd R/lk LIB of R,fwd R;  
 2&34&1 11 Prog DLC fwd L/lk RIB of L,fwd L,prog DWL fwd R/lk LIB of R,fwd R;  
 234&1 12 Retain L hnd hold fwd L trng RF bringing jnd hnds over W's head, rec R continue RF trn release hnds continue trng sd L/cut RIF of L,bk L to fc LOD;  
 13-16 BREAK BACK & FWD CHA;PADDLE TURN;(QUICK)CHASSEE;HOOK UNWIND;  
 234&1 13 Brk bk R R hnd up L hnd to LOD,rec L hnds at hips fwd R/lk LIB of R,fwd R;  
 2-4- 14 Swvl on R to fc WL L knee veered in pt L toe to LOD as extnd arms,-, Swvl on R to fc COH L knee veered in pt L toe to RLOD as extnd arms,-;  
 2&3&4&1 15 Hnds on hips sd L/cl R,sd L/cl R,sd L/cl R,sd both fcg COH;  
 2-41 16 Cross RIB of L push R hnd to RLOD,-,unwind RF M transfer wt to R ft(W Lft)end OP FCG M's R & W's L hnd jnd;  
REPEAT PART A 1-16 END IN HANDSHAKE M FCG WL

PART C

- 1-4 ROLLING OFF THE ARM;;OPN HIP TWIST;FAN;  
 234&1 1 (Hndshake) Rk fwd L,rec R trng RF leading W to trn  $\frac{1}{4}$  LF,sd L/cl R, sd L twirl LF 1 full trn placing hnds at W's R hip both fcg RLOD (W extnd L arm)M's L hnd on W's upper arm;  
 234&1 2 (RF Wheel)M fwd R,fwd L push W's L arm to lead RF twirl,continue wheel R/L,R as twrl W RF  $1\frac{1}{2}$  trns fcg WL(W COH)retain hndshake;  
 234&1 3 Repeat Meas 6 Part B;  
 234&1 4 Rk bk R,rec L chg hnds to M's L & W's R,(W fwd L,trng LF stp bk & sd R,bk L/cut RIF of L,bk L end fcg RLOD):  
 5-8 ALEMANA;;BREAK BACK & CHA;SKIPS & CHA;  
 234&1 5 Rk fwd L,rec R(W cl R to L,fwd L),inple L/cl R,sd R raising L arm up palm flat(W fwd R/XLIB of R,fwd R starting RF trn);  
 234&1 6 Rk bk R,rec L(W circle RF under jnd hnds L,R),sd R/cl L, sd R to brief BFLY M fcg WL;  
 234&1 7 Brk bk L bringing trailing hnds thru to LOD M's L W's R hnds up, rec R,fwd L/lk RIB of L,fwd L(M's L & W R hnd on hip);  
 2&3&4&1 8 Stp R trng in/skip,stp L trng out/skip, fwd R/sd L,cl R LOP fcg;  
 9-12 NATURAL TOP W/SPIN END;;CROSS LUNGE & TRIPLE CHA'S;;  
 234&1 9 Rk fwd L,rec R,sd L/cl R,sd L trng  $\frac{1}{4}$  to fc RLOD(W R between M's ft);  
 234&1 10 Cross RIB of L,sd L toeing in(W fwd L,R),XRIB of L/sd L toeing in, fwd R trng RF(W RF twirl under jnd M's L & W's R hnds R,L,R fc LOD);

YESTERDAYPART C (CON'T)

- 234&1 11 Cross Lunge, LIF of R retain hnd hold(W lunge bk R)rec R, fwd L/XRIB  
of L, fwd L to L Escort fcg LOD;
- 2&34&1 12 (Finish triples) fwd R/lk LIB of R, fwd R, fwd L/lk RIB of L, fwd L;  
13-16 SPIRAL TO FC-FC; BK-BK & FC-FC; SPOT TURN TO SD LUNGE; SHOULDER SHIMMY;
- 234&1 13 Release hnd sd & fwd R spiral LF, fwd L to fc ptr in brief BFLY,  
sd R/cl L, sd R;
- 2&34&1 14 Bring trailing hnds to LOD trng bk to bk sd L/cl R, sd L, jnd hnds  
to RLOD trng to fc to fc sd R/cl, sd R;
- 234&1 15 Release hnds XLIF of R to LOD trng RF, rec R continue trn to fc  
partner, progress RLOD sd L/cl R, Lunge sd L palms up elbows in;
- 2&3-,- 16 Shimmy R shoulder fwd/L shoulder fwd, R shoulder fwd;-,-;

I WISH YOU LOVE

AN INTERNATIONAL FOXTROT

BY: MIKE & SALLY POEHLER  
679 SPRINGHILL DRIVE  
HURST, TEXAS, 76053  
(817) 498-0275

WITH TECHNICAL AND CONTINUITY ASSISTANCE BY  
DAVID CRUPE  
FRED ASTAIR TURTLE CREEK BALLROOM STUDIO  
DALLAS, TEXAS

RECORD: Telemark 3168 I Wish You Love (Flip of Red Roses for a Blue Lady)  
(slow to 42-43 RPM for dancing comfort)

Directions and footwork are for man's part, Lady's part is opposite to man's except where noted by ( ).

SEQUENCE: INTRODUCTION A B A B1-14 TAG

ABBREVIATIONS: LF - Left Foot, RF - Right Foot, L - Left, R - Right, Wt - Weight, Fwd - Forward, Bk - Back, Sd - Side, Clo - Close, Fc - Face or Facing, Trn - Turn or Turning, Chg - Change, CP - Closed Dance Position, PP - Promenade Position (Semi-Closed), CBMP - Contra Body Movement Position (i.e. RF Fwd with L Shoulder Fwd, LF Bk with R Shoulder Bk) OP - Outside Partner, LOD - Line of Dance, RLOD - Reverse Line of Dance, DLW - Diagonal LOD and Wall, DRW - Diagonal RLOD and Wall, COH - Center of Hall, DLC - Diagonal LOD and COH, DRC - Diagonal RLOD and COH, Ck - Check or Checked, Lk - Lock or Locked, X - Cross, XIB - Cross in Back, XIF - Cross in Front

INTRODUCTION  
WAIT; HOVER TELEMAR; PROMENADE WEAVE;:

1. Wait one measure in CP Fc DLW
2. (hover telemark) LF Fwd, -, RF Sd & Fwd with slight L Trn of upper body, LF Sd & Fwd in PP DLC;
- 3 - 4. (promenade weave) RF Fwd in PP, -, LF Fwd bringing Lady to CP and Trn L, RF Sd & Bk LOD R shoulder leading; LF Bk in CBMP, RF Bk bringing Lady to CP and Trn L, LF Sd & Fwd to DLV preparing to step OP, RF Fwd OP in CBMP; ( LF Fwd in PP, -, RF Fwd & Sd Trn L into CP, LF Fwd LOD with L shoulder leading; RF Fwd OP in CBMP, LF Fwd into CP, RF Fwd & Sd Trn L, LF Bk in CBMP.);

PART A  
3 STEP; 3 OF NATURAL TRN; OPEN IMPETUS; FEATHER FINISH;

1. (3 step) LF Fwd, -, RF Fwd, LF Fwd;
2. (3 of natural trn) RF Fwd, -, LF Fwd & Sd Trn R, RF Bk LOD; (LF Bk, -, pulling R heel to L heel Trn R on L heel then Chg Wt to RF, RF Fwd LOD.);
3. (open impetus) LF Bk, -, pulling R heel to L heel Trn R on L heel then Chg Wt to RF, LF Fwd & Sd into PP DLC; (RF Fwd, -, LF Fwd & Sd Trn R, RF Fwd & Sd into PP.);

PAGE 2

PART "A" CONTINUED

4. (feather finish) RF Fwd in PP, -, LF Fwd preparing to step OP, RF Fwd OP in CBMP; (LF Fwd in PP, -, RF Fwd Trn L R shoulder leading, LF Bk in CBMP;)
- CK TELESPIN;: CONTRA CK & SWITCH; RUDOLPH FALLAWAY & SLIP;
- 5 - 6. (checked telespin) LF Fwd in CP, -, RF Fwd & Sd Trn L; LF Bk & Sd opening Lady to PP; spin L on LF, continue to spin, Clo RF to LF, hold; (RF Bk, -, pulling L heel to R heel Trn L on L heel then Chg Wt to LF, RF Fwd & Sd to PP; LF Fwd/RF Fwd & Sd Trn L, Trn L pull LF to RF no Wt Chg, Clo LF to RF in CP, hold;)
  7. (contra check and switch) LF Fwd DRC in CBMP, -, Recover on RF starting to Trn R, with slipping action LF Bk Trn R to Fc DLC keeping RF Fwd; (RF Bk on toe in CBMP stretching upper body up and out, -, recover on LF, RF Fwd Trn R into CP with slipping action keeping LF Bk;)
  8. RF Fwd into Lady with a lowering action turning upper body to R, -, recover Bk on LF, RF Bk with slipping action bringing Lady to CP leaving LF Fwd; (LF Bk starting to open up to PP with R leg beginning an aerial ronde, R leg continues the aerial ronde, RF Bk under body in PP, LF Fwd Trn L into CP with slipping action leaving RF Bk;)
- OPEN TELEMAR; NATURAL HOVER FALLAWAY TO WEAVE;:; OPEN TELEMAR;:;:
9. (open telemark) LF Fwd, -, RF Fwd & Sd Trn L, LF Fwd & Sd in PP DLW; (RF Bk, -, pull in L heel to R heel Trn L on R heel then Chg Wt to LF, RF Fwd & Sd in PP;)
  10. (natural hover fallaway) RF Fwd and slightly in front of Lady beginning a Trn to R, -, LF Fwd & Sd on toe with hovering action still Trn R, RF Bk LOD in PP; (LF in PP starting to Trn R, -, RF Fwd on toe between Man's feet with hovering action still Trn R, LF Bk LOD in PP;)
- 11 - 11½. (weave) LF Bk well under body in PP, RF Bk with R shoulder leading, LF Bk in CBMP, RF Bk bringing Lady to CP starting to Trn L; still Trn L LF Fwd & Sd preparing to step OP, RF Fwd LOD OP in CBMP, (RF Bk well under body in PP, LF Fwd Trn L with slipping action L shoulder leading but head still to R, keeping head to R RF Fwd OP in CBMP, head still R LF Fwd into CP starting to Trn L; RF Fwd & Sd Trn L and begin to Clo head, LF Bk in CBMP,)
- 11½ - 12½. (open telemark) same as measure 9 of A
- PROMENADE PIVOT TO PROMENADE;:; WHIPLASH FEATHER FINISH;: 3 STEP;
- 12½ - 13½. (promenade pivot to promenade) RF Fwd with slight lowering action under stepping the Lady and picking her up to CP, LF Fwd starting reverse pivot; RF Bk and Pivot L, LF Fwd & Sd in PP, (LF Fwd Trn L to CP, RF Bk starting reverse pivot; LF Fwd Trn to PP, RF Fwd & Sd in PP,)
  - 13½ - 15. Whiplash feather finish) RF Fwd in PP/point LF Fwd in CBMP, -, LF Bk in CBMP, RF Bk bringing Lady to CP Trn L, LF Fwd & Sd preparing to step OP, RF Fwd OP in CBMP; (LF Fwd in PP/RF point Fwd keeping head open Trn upper body to L in CBMP, -, RF Fwd OP in CBMP, LF Fwd to CP, RF Sd & Fwd, LF Bk in CBMP-head Clo on Feather finish;)

83-83

16. (3 step) same as measure 1 of A

PART B

NATURAL HOVER WISK::REVERSE FALLAWAY & SLIP:DBL REVERSE SPIN:

1 - 2. (natural hover wisk) RF Fwd, -, LF Fwd & Sd Trn R, RF Sd & Bk still Trn R; LF XIB of RF on toes and rise with hovering action bringing Lady to PP, RF Fwd in PP, LF Fwd preparing to step OP, RF Fwd OP in CBMP; (LF Bk, -, Pulling RF to LF Trn R on L heel then Chg Wt to RF, LF Fwd & Sd still Trn R to PP; RF XIB of LF in wisk position and rise with hovering action, LF Fwd in PP, RF Fwd & Sd Trn L, LF Bk in CBMP;)

3. (fallaway and slip) LF Fwd in CP, RF Fwd & Sd opening to PP, LF Bk under body in PP, Pulling RF past LF and Trn L step Bk with slipping action ending Fc LOD with LF Fwd; (RF Bk in CP, LF Bk starting to open to PP, RF Bk well under body in PP, Trn L LF Fwd into CP with man to end Fc RLOD with RF extended behind;)

4. (double reverse spin) LF Fwd in CP, -, RF Fwd & Sd spinning L to FC LOD, -; (RF Bk in CP, -, pulling LF to RF Trn L on R heel then Chg Wt to LF, RF Fwd & Sd Trn L/LF XIF with swiviling action to end Fc RLOD;)

OPEN TELEMARK; NATURAL PIVOT & CURVE TO SAME FOOT LUNGE:::

5. (open telemark) Same as measure 9 of A

6. (natural pivot) RF Fwd in PP stepping slightly in front of Lady, -, LF Fwd & Sd pivoting R, RF Fwd into CP; (LF Fwd in PP, -, RF Fwd between Man's feet Trn R, LF Bk in CP;)  
7 - 8. (curve to same foot lunge) LF Fwd preparing to step OP, RF Fwd OP in CBMP while curving to R, LF Fwd & Sd Trn R to Fc COH, Touch RF to LF with no Wt Chg and sway to L; (RF Bk, LF Bk in CBMP, pulling RF to LF Trn R on L heel then Chg Wt to RF, still Trn R Sd & Bk on LF, to Fc RLOD; swaying to L lower on L leg while reaching R leg to LOD, Roll on to a softened R leg leaving L leg where it is and look at Lady, -; Chg Lady's sway by Trn upper body to L slightly; (swaying to R lower on L leg while reaching Bk with R toe, roll onto R toe keeping body up to man leaving L leg extended to RLOD with head moving to L, -; as Man gives indication of L Trn Chg head to R to open position;)

CHG POINT; LADY'S ATTITUDE; OPEN IMPETUS;

9. (change point) move Fwd towards RLOD onto LF and draw RF to LF, -, Clo RF to LF soften R knee, point LF Fwd towards RLOD like you are back in same foot lunge position; (LF Fwd, -, small developpe with R leg, Replace RF under body/point LF RLOD like you are back in same foot lunge with head to R;)

10. (lady's attitude) LF Fwd, -, Clo RF to LF, -; (LF Fwd rising to toe and Trn to L with R thigh seperated from L thigh R knee bent and lower part of leg parallel with floor - keep head open and finish L Trn to be in contra body with Man - use the whole measure for this picture figure,,,,)

11. (open impetus) LF Bk in CBMP, -, pull in RF to LF Trn R on L heel then Chg Wt to RF, LF Fwd LOD in PP; (RF Fwd OP in CBMP, -, LF Fwd & Sd Trn R, continuing R Trn LF Fwd in PP;)

HOVER X:: 3 OF REVERSE TRN; CK AND WEAVE:::

12 - 13. (hover cross) RF Fwd in PP slightly in front of Lady, -, LF Fwd & Sd Trn R, still Trn R to Fc LOD RF Fwd with L upper body sway; LF Fwd OP on Lady's L Sd in CBMP still with L sway checking, Recover Bk on RF, LF Sd & Fwd preparing to step OP, RF Fwd OP in CBMP to DLC; (LF Fwd in PP, -, RF Fwd between Man's feet starting to Trn R, LF Sd & Bk finishing R Trn to Fc RLOD with R upper body sway; RF Bk checking with thighs crossed and sway to R in CBMP with Man OP to L, Recover Bk on RF with slight Trn to L, RF Sd & Bk, LF Bk in CBMP;)

14. (3 of reverse turn) LF Fwd in CP DLC, -, RF Fwd & Sd Trn L, LF Bk LOD in CP; (RF Bk in CP, -, pulling LF to RF Trn L on R heel then Chg Wt to LF, RF Fwd in CP;)

15 - 16. (check and weave) Ck Bk on RF, -, recover on LF with slight Trn to L and start R shoulder leading, RF Bk DLC with R shoulder leading; LF Bk in CBMP, RF Bk in CP starting to Trn L, LF Fwd & Sd to DLW preparing to step OP, RF Fwd OP in CBMP; (Ck Fwd on LF, -, recover on RF with slight L Trn and start L shoulder leading, LF Fwd with L shoulder leading; RF Fwd OP in CBMP, LF Fwd in CP, RF Fwd & Sd Trn L, LF Bk DLW in CBMP;)

TAG

BK SD TO THROAWAY O'SWAY - LINK TO PROMENADE - PIVOT TO SAME FOOT LUNGE (the music is retarding during the reverse turn, try to fit the figures to the music)

15. (throwaway o'sway) RF Bk, -, Trn L LF Sd toe pointing DLW adjusting to PP, -, keeping feet in place flex L knee and turn upper body to L but look to R, -, (LF Fwd, -, RF Fwd & Sd to PP, -, as man turns upper body L rotate L on toe of RF while bringing LF past RF and lowering on R leg and extending L leg to LOD with only toe touching the floor look in well to L with good R side body stretch, -;)

16. (link to promenade) rise slowly on L leg while drawing RF to LF, -, Clo RF to LF with slight hovering action, LF Fwd & Sd in PP; (swivel R on RF and with floor ronde bring LF to RF, -, Clo LF to RF with slight hovering action, RF Fwd & Sd in PP;)

17. (pivot to same foot lunge) RF Fwd in PP slightly in front of Lady, -, LF Fwd & Sd pivoting R to Fc COH, pull RF to LF with no Wt Chg, with body sway to L lower on L leg extending R leg to LOD then roll onto a softened R leg looking at Lady; (LF Fwd in PP, -, RF Fwd between Man's feet begining R Trn, Clo LF to RF Fc RLOD, with sway to R extend R leg to LOD then roll onto R toe keeping body well up to Man and Chg head well to L;)

## NATASHA

By: Phil & Norma Roberts, 2108 Carlton Dr., New Albany, Ind. 47150  
 Record: Telemark # 937A (Recommend 43 to 44 RPM)  
 Sequence: Intro,A,B,A,B,Tag

## Measure

## INTRODUCTION

- 1-4 WAIT 2 MEAS;; HOVER TO SCP;THRU,FAN,RISE/TCH;  
 1-2 CP fcg DW wait 2 meas;;  
 3 Fwd L,sd & fwd R trng W to SCP,fwd DC L;  
 4 Thru R lower slightly,fan L CW(W fan R CCW),trng Rf rise & clo L fcg DW CP;

## PART A

- 1-4 FWD WALTZ;MANUV;RUNNING SPIN;WEAVE 3;  
 1-2 Fwd L,sd & fwd R,clo L; Fwd R trn RF,sd L DW,clo R fcg RLOD CP;  
 12&3 3 Bk LOD small step L trng RF,fwd LOD R cont' trn/sd LOD L,bk DC R contra bjo(W fwd R between-M's feet trn RF,bk LOD L cont' trn/sd LOD R, fwd DC L);  
 4 Bk DC L,bk R trng LF CP,sd & fwd LOD L contra bjo;
- 5-8 CK'D NAT.TRN&SLIP;OPEN TELEMAR;SemiCHASSE';CURVED FEATHER;  
 5 Fwd R trng RF,sd L rising to toe trng body to R fcg DRW,slip R bk strong LF trn to CP DC;  
 6 Fwd L trng LF,sd R cont' trn,fwd DW L SCP(W bk R trn LF,clo L for heel trn,fwd R);  
 12&3 7 Fwd R,chasse' sd L/clo R,sd & fwd L SCP;  
 8 Fwd R trng RF,sd DW cont' trn,fwd DRW R check to toe contra bjo (W fwd L,sd & bk R,bk L checking to toe);
- 9-12 HESITATION CHNG;TRAVEL CONTRA CK;PROGRESSIVE WING;REV.TRN;  
 9 Bk LOD L strong RF trn,sd DW R slight L sway,draw L to R straighten sway fcg DC CP;  
 10 Relax R knee strong step fwd L across body lead with R shoulder(W bk R well under body),fwd R trng W to SCP,sd & fwd L DC SCP;  
 11 Fwd R,sd L,curve slight LF XRIB high on toes fcg DC(W fwd & arnd M L,R,L to SCar);  
 12 Fwd L DC trng LF,sd across LOD R,clo L fcg RLOD CP;
- 13-16 TOP SPIN;REV.CORTE;BK WHISK;THRU,SD,LOCK;  
 12&3 13 Bk LOD R strong LF trn,sd & fwd L cont' trn/fwd R COH high on toe spin LF,XLIB of R DW(W fwd L strong trn LF,sd & bk LOD R cont' trn/bk COH L high on toe spin LF, XRIF of L DW) fc DRC contra bjo;  
 14 Bk DW R trng LF, rise to toe cont' trn bringing L to R no wt,lower to R heel ct 3(W fwd L trng LF,sd R rise to toe,clo L to R);  
 15 Bk DRC L,bk R,draw L to R rising XIB of R fcg LOD SCP;  
 16 Fwd DC R,sd small step & slightly fwd,XLIB trng LF to CP DC(W fwd L trng LF,sd & bk R XLIF of R);

## PART B

- 1-4 OPEN TELEMAR;NAT.FALLAWAY;BK CHASSE' to BJO;BK TRN,TCH,SWAY(Trans);  
 1 CP Fwd L DC trng LF,sd R cont' trn,sd & fwd L DW SCP;  
 2 Stay in SCP fwd R DW trng RF,fwd L rise cont' trn,bk LOD R;  
 12&3 3 Bk L,bk R/clo L,bk R contra bjo(W bk R trng LF,sd L/clo R,fwd L);  
 4 Bk L trng RF fc COH CP,tch R to L pressure of toe to floor,sway just slightly to L(W fwd R trn RF fc wall,clo L full wt,sway just slightly R);
- 5-8 SAME FT LUNGE;DEVELOPE/SWIVEL TO HINGE LINE;OPEN IMPETUS;QK OPEN REV TRN;  
 5 Continue sway to L(W R)pushing inside edge of R toe twd LOD(W XRIB of L push R toe bk twd LOD)cts 2 & 3 both roll wt to R ft relaxing R knees M looking at W(W looking well to L with slight sway to L);  
 6 M rec wt to L fcg COH(W rec L fcg RLOD),M hold ct 2 as W kick R ft twd RLOD & quickly bring R bk to L knee,M relax L knee as in regular hinge as W swivels LF & points R twd LOD Looking well to L);  
 7 Straighten L knee(W rec R trng RF stepping between M's feet),take wt to R rising slightly,fwd L DC SCP(W arnd M L trng RF rise & brush R to L, fwd R DC SCP);  
 12&3 8 Fwd R,fwd L trng LF/sd & bk R LOD,bk L contra bjo(W fwd L trng LF,sd & bk R cont' trn/sd & fwd L,fwd LOD R contra bjo);



## NATASHA, continued

- 9-12 **HOVER CORTE;OUTSIDE SPIN;RONDE & SLIP;OPEN TELEMAR;**  
 9 Bk LOD R trng LF,sd & bk L cont' trn,bk R DRC contra bjo(W fwd L trng LF,sd & fwd R rise cont' trn,fwd L DRC contra bjo);  
 10 Bk L small stp toeing in to R heel(W strong step fwd R arnd M trng RF), M strong stp fwd R arnd W rise to toe cont' RF trn(W clo L to R rising to toes),sd L cont' trn fcg DW CP (W fwd between M's feet cont' trn);  
 11 Fwd R between W's feet strong body trn to R leave L extended(W sd L & Ronde R CW),M take wt bk to L(W bk R momentary SCP),slip R ft Bk strong LF trn(W trn LF slip L ft fwd between M's feet)fc DC CP;  
 12 REPEAT MEAS 1 PART B;
- 13-16 **CHASSE' to BJO;MANUV;SPIN TRN;BK,SD,CLO;**  
 12&3 13 Fwd R DW,sd L/clo R,sd & fwd L contra bjo(W fwd L,sd R/clo L,bk R);  
 14 REPEAT MEAS 1 PART A;  
 15 Bk LOD L trng RF,fwd LOD R cont' trn rise to toe,sd & bk L DC(W fwd R between M's feet trng RF,sd & bk L cont' trn brush R to L, fwd R DC);  
 16 Bk DC R trng LF,sd L, clo R fc DW CP;
- TAG
- 1-2 **WHISK;THRU,SD,THROWAWAY;**  
 1 Fwd L DW,sd & fwd R rise,XLIB(W bk R,sd & bk L,XRIB trng to SCP DC);  
 2 Thru R DC,sd DC L stretch L side,relax L knee sway slightly R look at W(W thru L,sd R stretch R side,draw L ft bk DW slowly sway & look L);

OUR TREASURE

Composers, Art & Norma Woods, Box 52, Millgrove, Ont., Canada, LOR 1V0

Record : Capitol, "Star Line", #6225, Al Martino, "Daddy's Little Girl"

Position : INTRO : BFLY WALL, DANCE : CP WALL RHYTHMN : WALTZ

Footwork : Opposite, Directions for M except where noted.

INTRO : 1 - 4 WAIT; WAIT; RK THRU, RECOVER, SIDE; RK THRU, RECOVER, SIDE;

1-2: In bfly pos M fcg wall wait 2 meas;;

3: Thru L RLOD flex knee, recover R, side L;

4: Thru R LOD flex knee, recover L, sd R to CP M fcg wall.

DANCE

1-4 : HOVER; CHASSE BJO; MANUV; HESITATION CHANGE;

1. Fwd L DW, sd R with rise, fwd L scp LOD;

2 : Fwd R, Fwd L/lk R in bk, fwd L (W fwd E trng Lfc to contra bjo, bk R/lk LIF of R, bk R);

3 : Fwd R trng Rfc, sd L dw, cl R to L CP RLOD;

4: Bk L trng R  $\frac{1}{4}$ , sd R twd LOD, draw L to R no weight CP COH, -;

5-8 : L TRNG WALTZ; L TRNG WALTZ; WHISK; PICK UP;

5-6: 2 Lfc waltz trns to end CP dw;;

7: Fwd L, sd R RC, XLIB of R to SCP LOD;

8 : Short fwd R (W trn L to CP), sd L, cl R to L CP LOD;

9-12 : FWD, CHECK, FISHTAIL;; OPEN TELEMAR; CHAIR, RECOVER SLIP BJO;

9 : Fwd L, fwd R with check BJO LC, XLIB of R (W XIF) DW;

10 : Sd R, fwd L dc, lk RIB of L (XIF) DW;

11: Fwd L COH trng Lfc on L, sd R dc continuing trn & rise, fwd L to SCP LOD (W bk R trng Lfc, cl L to R (heel trn), fwd R);

12 : Fwd R LOD flex knee, rec L, bk R trn Lfc to bjo dc (W fwd L flex knee, rec R pivoting Lfc on ball of R ft to fc RLOD, fwd L to BJO)

13-16 DRAG HESITATION; BK, BK/LK, BK; OPEN IMPETUS SCP, WEAVE 3;

13: Fwd L fc COH, sd R LOD trng L, draw L to R end BJO RC;

14: Bk L dw, bk R/XLIF of R, bk R;

15: BK L piv Rfc, heel trn on L cl R to L, fwd L to SCP LOD (W around M on R, trn Lfc on L, fwd R SCP);

16: Fwd R dc, fwd L trn Lfc, sd R dc (W thru L, sd & bk R, fwd L);

17-20: Weave 3; (BJO) Manuv; SPIN TRN; BK, SD, CL;

17: Blend to contra bjo bk L dc, sd & bk R, sd & fwd L SCP dw;

18: Fwd R trng Rfc, sd L dw, cl R to L CP RLOD;

19: Bk L piv Rfc  $\frac{1}{4}$ , fwd R LOD with rise, bk L;

20: Bk R, sd L, cl R to L dc;

21-24 : L TRN WALTZ; L TRN WALTZ; (SCAR) PROG TWINKLE BJO; PROG TWINKLE(WALL)

21-22: 2 Lfc trn Waltzws to scar dw;;

23 Twd LOD & Wall XLIF of R (W XIB), sd R, cl L to R trng BJO dc;

24: XRIF of L (W WIB), sd L, cl R to L trng to CP WALL;

25-28 : TWIRL VINE; PICK UP; DOUBLE REVERSE SPIN; HOVER;

25 : Sd L, XRIB of L, Sd R (W twirls Rfc under M's L & W's R hands R, L, R)

26 : same action as meas 8;

27 Fwd L trng Lfc, sd R slightly around W trng Lfc, teh L to R trng on R toe to fc LOD WALL CP (W bk R trng Lfc, heel trn on R cl L to R, continue Lfc trn sd R/ XLIF of R);

28: FwdL dw, sd R with Rise, fwd L to Scp LOD;

29-32 : R FALLAWAY; BK, BK/LK, BK; SLIP PIV BJO; FWD, SD, CL;

29 : Fwd R trng Rfc in scp, cont Rfc trn sd & fwd L with rise, continue Rfc trn bk R scp RLOD WALL;

30: Bk L, BK R/lk LIF of R, Bk R SCP RLOD WALL;

31 : Bk L, bk R piv Lfc, sd & fwd L contra bjo dw (W bk R piv Lfc, sd & fwd L cont Lfc piv, sd & bk R to contra bjo);

32 : Fwd R, sd L (fc wall), cl R to L CP LOD Wall;

REPEAT DANCE

ENDING : 1 - 3: WHISK; HINGE; HOLD, -, -;

1 : Fwd L, sd R, XLIB of R (up on balls of feet);

2 : Fwd R, sd L leave R leg extended, relax L knee trn body slightly Lfc look at ptrn (W fwd L twd LOD COH, sd R trn Lfc to fc ptrn, XLIB of R as in whisk sliding R foot fwd RLOD look at ptrn & hold;