

URDC Newsletter 84-1

First Seminar

UNIVERSAL ROUND DANCE COUNCIL



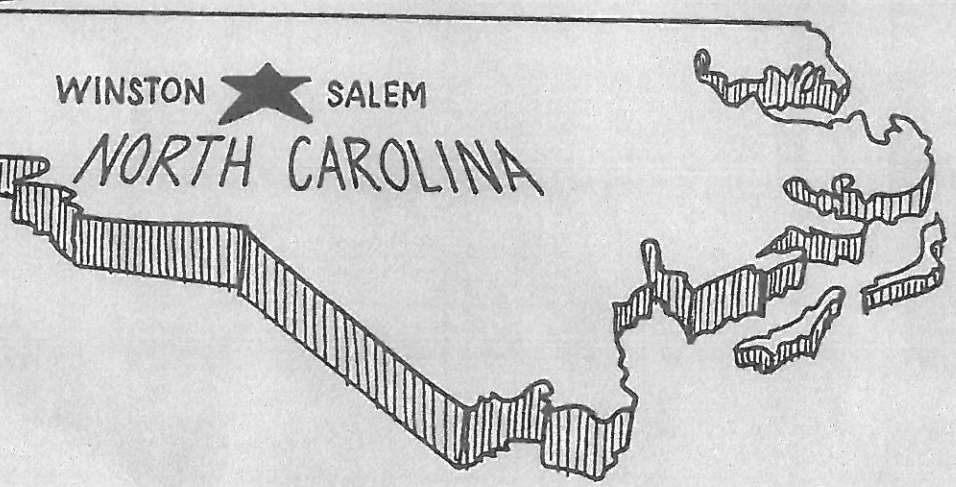
Clinic Notes used in N.C. L. Herrmann Dec/84

8TH national R/D CONVENTION

J. Goss May/85



WINSTON SALEM
★
NORTH CAROLINA



BENTON CONVENTION CENTER

JULY 11, 12, 13, 14
1984





Universal Round Dance Council

THE UNIVERSAL ROUND DANCE COUNCIL

CHAIRMAN OF THE BOARD.....MIKE & DIANA SHERIDAN
 CHAIRMAN OF T.A.B.....FRANK & IRIS GILBERT

OFFICERS 1983-1984

PRESIDENT.....BILL & ELSYE JOHNSON
 VICE PRESIDENT.....GEORGE & JOYCE KAMMERER
 SECRETARY.....ROY & JEAN GREEN
 TREASURER.....DOUG & THALIA BOYER

BOARD OF DIRECTORS

* JIM & BONNIE BAHR.....COLORADO
 PETER & BERYL BARTON.....ONTARIO
 * DOUG & THALIA BOYER..PENNSYLVANIA
 * TOM & DOTTY DEAN.....PENNSYLVANIA
 IRV & BETTY EASTERDAY...MARYLAND
 HERB & HARRIET GERRY.....FLORIDA
 FRANK & IRIS GILBERT.....FLORIDA
 BILL & CAROL GOSS.....ILINOIS
 ROY & JEAN GREEN...NORTH CAROLINA
 JIMMY & VIVIAN HOLEMAN.....TEXAS
 PAUL & LORRAINE HOWARD....FLORIDA

* HUNK & DOT IMKE.....FLORIDA
 ART & GARRY JACKSON.....ONTARIO
 BILL & ELSYE JOHNSON...TENNESSEE
 GEORGE & JOYCE KAMMERER...ILINOIS
 TOM & LOVEDAY NEWBY.....ONTARIO
 BOB & SUE RILEY.....FLORIDA
 BOB & MARY ANN ROTHER.....OREGON
 MIKE & DIANA SHERIDAN...MINNESOTA
 ROY & PHYLIS STIER.....CALIFORNIA
 LOYDE & NAN WALKER.....WASHINGTON
 * RETIRING MEMBERS

NEWLY ELECTED OR RE-ELECTED BOARD OF DIRECTORS

ROY & JEAN GREEN...NORTH CAROLINA
 JIMMY & VIVIAN HOLEMAN.....TEXAS
 JACK & IONE KERN.....CALIFORNIA
 BRENT & MICKEY MOORE....TENNESSEE

RAY & JACKIE NEW..... KANSAS
 BOB & MARY ANN ROTHER.....OREGON
 GEORGE & BOBBY STONE.....FLORIDA



DEAR FELLOW ROUND DANCERS:

WELCOME TO WINSTON-SALEM, NORTH CAROLINA ON BEHALF OF THE U.R.D.C. AND THE EIGHTH NATIONAL ROUND DANCE CONVENTION. WINSTON-SALEM IS LOCATED IN THE FOOT HILLS OF NORTH CAROLINA, WITH GENTLE ROLLING HILLS WHERE MOST OF THE STATES COMMERCE AND INDUSTRY IS CENTERED. THIS AREA IS ALSO WHERE MOST OF THE STATES PEOPLE LIVE WITH CULTURAL AMENITIES, NUMEROUS ATTRACTIONS, GOLF COURSES, LAKES AND CAMPGROUNDS. ALSO TO BE FOUND HERE ARE HISTORICALLY IMPORTANT PLACES SUCH AS OLD SALEM, FOUNDED IN 1776, HISTORIC BETHABERA AND OTHERS.

WE HOPE THAT THIS YEARS' CONVENTION WILL BE TO YOUR LIKING AS WE'VE TRIED TO DO WHAT YOU, THE DANCER REQUESTED. WE'VE PUT MORE EMPHASIS ON QUALITY AND A LITTLE LESS ON QUANTITY. THERE WILL BE THREE ADVANCED CLINICS THIS YEAR AND THREE INTERMEDIATE CLINICS GIVING YOU MORE TIME TO ABSORB THE MOUNDS OF INFORMATION THAT EACH CLINICIAN WILL PRESENT. THERE WILL BE FEWER DANCES TAUGHT THIS YEAR WITH MORE TIME FOR EACH TEACH AND A LONGER REVIEW PERIOD FOR EACH DANCE.

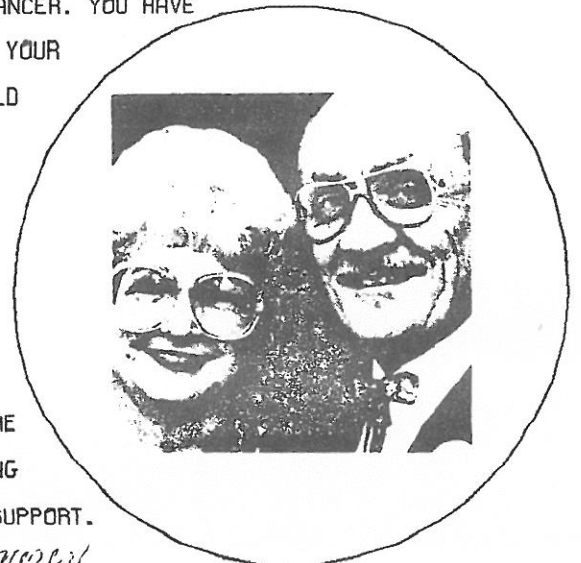
THE CLINICIANS AND TEACHERS ON STAFF ARE OUTSTANDING AND WE'D LIKE TO TAKE THIS OPPORTUNITY TO THANK THEM ALL FOR THE TIME, TALENT AND EFFORT THEY HAVE USED TO HELP MAKE THIS CONVENTION A MEMORABLE ONE. FOR THEIR EFFORTS WE WILL ALL BECOME BETTER DANCERS.

WE'VE TRIED TO START A NEW TREND AT THIS YEARS CONVENTION BY USING DANCERS AS WELL AS TEACHERS AS MC'S FOR CLINICS AND TEACHES, AND WE THANK THEM FOR VOLUNTEERING TO HELP US.

WHERE WOULD WE BE WITHOUT THE GREAT CUEING WE HAVE TO DANCE TO? A THANK YOU TO ALL WHO HAVE GIVEN OF THEIR TIME SO THAT WE CAN ENJOY GOOD DANCING EVERY EVENING. WHEN THIS CONVENTION WORK STARTED LAST JANUARY THE QUESTION WAS HOW WOULD WE BE ABLE TO ORGANIZE IT FROM A THOUSAND MILES AWAY... THE ANSWER, A SUPER COMMITTEE... CHAIR COUPLES, THEIR ASSISTANTS AND HELPERS CAME FORTH AND VOLUNTEERED TO HELP US. WITHOUT THEM NONE OF THIS WOULD HAVE BEEN POSSIBLE. EACH ONE OF THESE COUPLES HAS GIVEN OF THEIR TIME TO BE OUR HANDS AND EYES TO HELP WITH THIS CONVENTION. A **BIG** THANK YOU GOES TO THEM ALL, WITH A SPECIAL THANKS TO BILL AND ELYSE JOHNSON, OUR CO-CHAIRMAN THEY HAVE DONE MORE THAN WE COULD EVER HAVE EXPECTED FROM ONE COUPLE.

THE BIGGEST **THANKS** HAS GOT TO BE EXTENDED TO YOU, THE DANCER. YOU HAVE BARED WITH US THROUGH LOCATION CHANGE AND TIME CHANGE. WITHOUT YOUR SUPPORT AND CO-OPERATION AND ATTENDANCE THE HOURS OF WORK WOULD HAVE BEEN NIL. THE BEST LAID PLANS WOULD HAVE BEEN WASTED IF YOU HAD NOT BEEN HERE. OUR MOST GRACIOUS THANKS TO EACH OF YOU FOR ATTENDING THIS YEAR. WE HOPE YOU ENJOY YOURSELVES, LEARN SOMETHING NEW HAVE FUN AND FELLOWSHIP. IT IS YOU WHO MAKE THIS ANNUAL CONVENTION POSSIBLE AND A BIG SUCCESS EACH YEAR. IF YOU ARE A PARTICIPANT AT THIS CONVENTION BUT NOT YET A MEMBER OF THE U.R.D.C. WON'T YOU TAKE A MINUTE TO FILL OUT THE MEMBERSHIP FORM IN THIS SYLLABUS AND BECOME A PART OF THE LEADING ROUND DANCE ORGANIZATION IN THE WORLD? THANK YOU ALL FOR YOUR SUPPORT.

HAPPY DANCING, *George & Joyce Kammerer*



HALL OF FAME SELECTION. 1984.

IF YOU HAVE ALREADY VOTED BY MAIL, PLEASE IGNORE THIS.

NOTE: Voting by U.R.D.C. MEMBERS ONLY.

Existing HALL OF FAME Selections are listed at the front of the Syllabus.

The following is a suggested list of eligible dances programmed at the Convention in approximate chronological order. If your favourites are not listed below, name the dances and year of publication under "OTHER SUGGESTIONS"

NOTE: 2 votes per person.

- | | |
|-------------------------------|---|
| 1965 MARIE..... | 1975 MARILYN, MARILYN..... |
| DREAM AWHILE..... | PATRICIA..... |
| MOON OVER NAPLES..... | |
| 1967 FOXIE..... | 1976 FOUR AND ONE CHA..... |
| HOLD ME..... | MARIA RUMBA..... |
| I WANNA QUICK STEP..... | 1977 DANIELLA..... |
| 1968 LOVE IS BLUE..... | I KNOW NOW..... |
| | EYE LEVEL CHA..... |
| 1969 ADORE..... | ORIENT EXPRESS..... |
| AND I LOVE HER..... | 1978 ALL THE THINGS YOU ARE..... |
| FEELIN'..... | A NEW DAY..... |
| 1970 CANADIAN QUICK STEP..... | NEAREST AND DEAREST..... |
| FOLSOM PRISON BLUES..... | ROSE TANGO..... |
| | ROSES OF PICARDY..... |
| 1971 THE SHEIK OF ARABY..... | SONG OF INDIA..... |
| ANSWER ME..... | 1979 APHRODESIA..... |
| MOONLIGHT AND ROSES(Ward). | HAWAIIAN WEDDING SONG..... |
| THIRD MAN THEME..... | PARA ESTO..... |
| MY LOVE..... | SOMEONE LIKE YOU..... |
| 1972 LONELY IS THE NAME..... | <u>OTHER SUGGESTIONS.</u> |
| 1973 BEAUTIFUL RIVER..... | Please state name of dance, Choreographer |
| 1974 ALICE BLUE GOWN..... | and year of issue. |
| AUTUMN NOCTURNE..... | |
| SEND HER ROSES..... | |
| SUNNY SIDE OF THE STREET.. | |

RETURN TO - Tom and Loveday Newby.

REGISTRATION DESK.

DEADLINE FOR RETURNS..... 4.30 P.M. FRIDAY.

Signatures.....

Address.....

.....



Universal Round Dance Council

HALL OF FAME

THE MEMBERSHIP OF THE UNIVERSAL ROUND DANCE COUNCIL, BY POPULAR VOTE, HAVE IN PREVIOUS YEARS SELECTED THE FOLLOWING DANCES TO BE ENTERED INTO THE HALL OF FAME.

AUTUMN LEAVES
 BOO HOO
 BUTTERFLY
 CARESS
 CARMEN
 CHARLIE MY BOY
 CONTINENTAL GOODNIGHT
 DANCE
 DANCING IN THE DARK*
 ELAINE
 EL COCO*
 FASCINATION
 GREEN DOOR
 GYPSY EYES

HEARTACHES CHA CHA
 IN MY DREAMS
 IN THE ARMS OF LOVE
 KISS ME GOODBYE
 LOVELY LADY
 LET'S DANCE
 LISBON ANTIGUA
 MARDI GRAS
 MARIA ELENA*
 MELODY WALTZ
 MR. SANDMAN
 RIVIERE DE LUNE
 SINGING PIANO WALTZ
 SMILE

SOMEWHERE MY LOVE
 SPAGHETTI RAG
 SUGARFOOT STOMP
 TANGO BONGO
 TANGO CAPPRICCIOSO*
 TANGO MANNITA
 THE GANG
 THE HOMECOMING
 THREE A.M.
 TWELFTH STREET RAG
 TILL
 WALTZ TRAMONTE
 WONDERLAND BY NIGHT
 WYOMING LULLABY*

* RECORDS NOT CURRENTLY AVAILABLE.

TURN PAGE FOR YOUR BALLOT FOR THIS YEARS VOTING FOR

HALL OF FAME

1984

UNIVERSAL ROUND DANCE COUNCIL

JOIN NOW, RENEW NOW

INSTRUCTORS - DANCERS - ALL DANCE LEVELS
MEMBERSHIP RUNS FROM AUGUST TO AUGUST

F
R
O
M

T
H
E

G
R
O
U
N
D

P

HISTORY: THE U.R.D.C WAS BORN-AT LEAST CONCEIVED- IN THE YEAR 1976, FATHERED BY THE NATIONAL CAROUSELS (AN ORGANIZATION OF R/D CLUBS DEDICATED TO SHARING INFORMATION, PARTICULARLY ABOUT THE MORE ADVANCED LEVEL, WHICH WAS NOT AVAILABLE ELSEWHERE), AND MOTHERED BY THE FRUSTRATION FELT BY MANY DANCERS WHO YEARNED FOR MORE VARIETY IN ROUND DANCE PROGRAMS AT EVENTS SUCH AS NATIONAL SQUARE DANCE CONVENTIONS WHICH ALSO INCLUDED ROUNDS. PROGRAM LIMITATIONS DICTATED BY AVAILABLE FACILITIES PROMPTED MANY TO ASK, "WHY NOT A SEPARATE ROUND DANCE NATIONAL?" TO FILL THIS GAP THE LEADERS OF THE NATIONAL CAROUSELS STEPPED FORWARD. THE DISCUSSIONS FOR THE FIRST ROUND DANCE NATIONAL CONVENTION ALSO BROUGHT OUT THE NEED FOR A TRULY UNIVERSAL ROUND DANCE ORGANIZATION TO SPONSOR SUCH A NATIONAL AFFAIR AND TO SERVE AS A CLEARING HOUSE FOR A WEALTH OF INFORMATION AND ASSISTANCE FOR THOSE INTERESTED IN ROUND DANCING. OUT OF THESE DISCUSSIONS AND PLANS BOTH THE ANNUAL ROUND DANCE NATIONAL CONVENTION AND THE UNIVERSAL ROUND DANCE COUNCIL BECAME A REALITY.

OBJECTIVES: THE OBJECTIVE OF THE U.R.D.C. SIMPLY STATED-IS TO HELP ROUND DANCING GROW AND FLOURISH IN EVERY POSSIBLE WAY. IT IS THE MOST DEMOCRATIC AND OPEN ORGANIZATION IMAGINABLE. ALL ARE WELCOME BOTH TEACHERS AND DANCERS ALIKE; AND THE INDIVIDUAL PARTICIPATION, OPINIONS, SUGGESTIONS, AND IDEAS ARE SINCERELY SOLICITED. THE BROAD INPUT OF THESE EXPRESSIONS OF OPINION FROM MEMBERS FORMS THE BASIS AND GUIDANCE FOR FUTURE U.R.D.C. ACTIVITIES.

ACCOMPLISHMENTS: ROUND DANCE NATIONAL CONVENTION EVERY YEAR-
ROUND DANCE REFERENCE MANUAL & ENCYCLOPEDIA PUBLISHED STARTING AT THE GROUND UP-
MONTHLY NEWS LETTER-
AREA MINI CLINICS FOR DANCER AND INSTRUCTOR ALIKE-

THE U.R.D.C. WANTS YOU TO JOIN AND SUPPORT THE U.R.D.C. EFFORTS - TO HELP ROUND DANCING.

UNIVERSAL ROUND DANCE COUNCIL
MEMBERSHIP FORM

ANNUAL DUES \$16.00 (USA) CANADA: \$17.00
OVERSEAS: \$20.00

PLEASE MAKE CHECK PAYABLE TO U.R.D.C. IN U.S. CURRENCY.

NEW MEMBER RENEWAL TEACHER DANCER

OTHER _____

NAME _____

ADDRESS _____

CITY	STATE	ZIP	STREET
------	-------	-----	--------

MAIL TO: GEORGE & JOYCE KAMMERER
2934 N. SHOREWOOD
MC HENRY, IL 60050

THE UNIVERSAL ROUND DANCE COUNCIL

84-10

ROUND DANCE ENCYCLOPEDIA & REFERENCE MANUAL

*The most complete, useful, and
authoritative compilation of
information about Round Dancing
ever to be gathered, indexed,
and published in one book.*

The U.R.D.C. is proud to be able to offer the Round Dance Encyclopedia & Reference Manual at an economical low price which we will continue to maintain as long as we can hold our costs down. Only many hours of labor by dedicated volunteers makes this possible.

Despite the bargain price, this MANUAL is the most complete and authoritative information about Round Dancing ever compiled. It is NOT an attempt to direct or dictate to individual choreographers or instructors. It is a reflection of general usage on the Round Dance floor as of today, and you who rely upon it for information can do so with confidence. A rotating cross section of experienced and well qualified leaders have edited and reviewed all materials before they are cleared for release. The loose leaf format provides for easy update and expansion as current usage continues to develop.

As new material is introduced to round dancing, the U.R.D.C. Technical Advisory Board will make a close study of each item and adopt the terminology and steps to the needs of Round Dancing. New pages will then be printed and released through the U.R.D.C. monthly Newsletter.

These pages have been released - Is your MANUAL up-to-date?

- 1st Set: Page numbers: I-A-5, III-E-7, III-E-8, III-E-9, III-E-10, (all following page numbers are preceded by "IV") BB-1, BB-2, BB-3, BB-4, C-4, C-6, D-3, D-4, F-3, S-5, S-7, T-8, T-8A, T-8B, T-8C, T-8D, T-8E, T-8F, T-8G, W-3, W-4, W-5
- 2nd Set: Page numbers: (II precedes the following) B-18, B-19, B-20, B-21, B-22, B-23, B-24, B-25, C-3, (IV precedes the following) A-6, A-7, C-7, E-1, E-2, H-6, H-7, J-1, N-2, O-3, O-4, P-1, P-2, R-3, R-4, S-8, T-7A, T-9, T-10-2, V-1, V-2, V-3, W-2, W-4, W-6, W-7, W-8, X-1
- 3rd Set: Page numbers: III-B-6, III-E-11, III-E-12, III-E-13, (IV precedes following) -1, C-3, C-10, C-11, C-12, D-1, D-5, F-4, F-5, F-8, F-9, H-6A, H-9, H-10, H-10A, H-11, H-12, I-3, I-4, N-3, N-4, N-5, O-5, O-6, R-2, R-6, S-11, S-13, T-13, V-4, V-5, W-9, W-10
- 4th Set: Page Numbers: (II precedes following) A-7, A-11, A-12, A-13, A-14, A-15, A-15A, B-1-F, B-1-G, B-1-H, B-1-J, B-1-K, B-25, B-26, B-67, III-B-3, III-B-4, III-H-2, (IV pre. following) -1, B-5, B-7, C-9, C-13, C-14, H-15, H-13AH-15, H-16, N-2, O-5, O-6, P-1, P-2, P-6, T-14, T-15, T-16, RA-1, RA-2, S-3, II-A-13.

MANUAL ORDER FORM

MAKE CHECKS PAYABLE TO U.R.D.C.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

MANUAL - \$12.80 delivered US & Canada, including all 4 sets of pages

1st SET - \$1.85

3rd SET - \$2.65

2nd SET - \$2.25

4th SET - \$1.95

total _____

Order at registration table or mail to TAB Chairman:

Frank Gilbert, 14331 - 113th Ave N., Largo, FL 33540

84-11

UNIVERSAL ROUND DANCE COUNCIL

TECHNICAL ADVISORY BOARD (T. A. B.)

In 1971, after 19 years of argumentative and non-productive panels at National Square Dance Conventions, trying to establish standards for round dance basics, it was very apparent a new approach was needed. That year a 14-month survey and study was started, covering all available printed and published material outlining details of round dance procedures. This survey showed a crying need for standards around which round dancing could progress, giving full consideration to all levels of dance.

A group of 21 highly qualified round dance leaders was organized in 1972-73 and given the name of "National Round Dance Board of Review". Later, in 1977, the name was changed to Universal Round Dance Council and the Board of Directors handled the standardization program and other technical aspects. In 1980, this Board was renamed "Technical Advisory Board" (T.A.B.). The procedure established by the original Board is still used, wherein suggested printed pages outlining the round dance subjects to be studied are sent to each Board member couple so they can make a full evaluation, trying out and dancing the figures and using any other helps they may need. Each couple member then submits their comments or approval to the T.A.B. Chairman, who, in turn, tabulates the results and if 70% of the Board has approved, the page or pages are then printed and released for sale at the U.R.D.C. cost. Following this procedure, the U.R.D.C. R/D Encyclopedia & Reference Manual has been produced and now is in the 6th printing, with over 4,400 out in use. Four sets of new pages have been added to the original Manual and the 5th set is being processed for release shortly.

IT IS THE INTENT OF STANDARDS TO PROVIDE:-

1.--Proper terms and descriptions of all round dance basics and figures--

(A) For use by all teachers in their long and dedicated hours of training dancers to react to the terms of standard basics, either during a teach or while dancing to cues;

(B) For use as standard round dance cue terms for international use, so dancers attending festivals, visiting other clubs, etc., can enjoy the pleasures round dancing provides.

If standards are not used and variation after variation occurs, dancers become confused and discouraged, which tends to nullify the benefits of training classes and training clinics. Gimmicks are welcome, but should never be called by standard basic terms. The gimmick should be named and be a part of the cue sheet.

2.--Cue sheet format, abbreviations, timing designations, etc. (which have been thoroughly studied to give clear and concise instructions for teachers to study, so as to interpret the desires of the choreographer).

Great strides in standardization have been made through the efforts of the members of T.A.B., starting as far back as 1972, and the work continues with the addition to the National R/D Convention of a Teachers Seminar, which was started last year, and the present Area Mini Teachers Clinics.

We look forward to the full cooperation of all round dance teachers and leaders to further help our non-professional and enjoyable hobby--ROUND DANCING.

A NEW DAY
A PENNEY THOUGHT
A TASTE OF THE WIND
ADIOS
ADORE
ALICE BLUE GOWN
AMAPOLA
AMOR CHA
ANDANTE
AND I LOVE HER
ANSWER ME
APHRODISIA
APPLE BLOSSOM TIME
APRE' LE' ENTRIENTE
ARE YOU LONESOME TONIGHT
AUTUMN LEAVES
BEAUTIFUL RIVER
BIE MIR BIST DU SCHOEN
BEGIN THE BIGINE
BIRTH OF THE BLUES
BLUE DANUBE JIVE
BOO HOO
BUENOS NOCHOS CHA CHA
BUTTERFLY
CALENDER GIRL
CANADIAN QUICK STEP
CARESS
CARMEN
CAROLINA MOON
CAVATINA
CARNIVAL TIME
CECILIA
CHARLIE MY BOY
CONTINENTAL GOOD NIGHT
CRAZY EYES
DANCE
DANCE, DANCE, DANCE
DANCING/DARK
DANIOLA
DEAR HEART
DOMINGO
DON'T CRY ARGENT.
DON'T FORGET ME
EDELWEISS
ELAINE
EL COCO
EYE LEVEL CHA
FASCINATION WALTZ
FEELING
FOLSOM PRISON BLUES
FORTUOSITY
FOUR AND ONE CHA
FOXIE
FRENESI
GOLDEN EARRINGS
GOLDEN TANGO
GREEN DOOR

GREEN SLEEVES WALTZ
GYPSY EYES
HALLELUJAH
HAWAIIAN WED. SONG
HEARTACHES CHA
HE'LL HAVE TO GO
HOLD ME
HOOKED ON SWING
HOT LIPS
I'D DO ANYTHING
I KNOW NOW
I LOVE YOU RUMBA
IMPOSSIBLE DREAM
IN MY DREAMS
IN ARMS OF LOVE
IN THE MOOD (LAWSON)
ISN'T SHE LOVELY
I WANT A QUICK STEP
JOHNSON RAG
JUST ANOTHER SWHART
KISS ME GOODBYE
KISS WALTZ
KON TIKI
LA PURA
LATIN LOVE
LAZY QUICK STEP
LET'S DANCE
LISBON ANTIGUA
LONLEY IS THE NAME
LOVE ME W.A.Y.HEART
LOVE THEME
LOVELY LADY
MAN IN LOVE
MARDI GRAS
MARIA ELENA
MARIA RUMBA
MARILYN, MARILYN
MARRIED
MATILDA
MELODY WALTZ
MEMORIES OF YOU
MINNESOTA BLUES
MISS YOU TOO
MOONLIGHT COCKTAILS
MOONLIGHT MAGIC
MOON OVER NAPLES
MR. SANDMAN
MY HEARTS' DELIGHT
MY LOVE
MY MAN CHA
NEAREST AND DEAREST
NEVER SAY GOODBYE
OUR LOVE AFFAIR
PA 65000
PARA ESTO
PATRICIA
PEGGY FOXTROT

84-17
PEPITO
PETTICOATS/PORTUGAL
POEM (PALMQUIST)
POP GOES MOVIES
PRIMROSE LANE
RAINBOW FOXTROT
RHUMBA MY WAY
RICARDO TANGO
RIVIERE DU LUNE
ROADHOUSE BLUES
ROSE WALTZ
ROSES FOR ELIZABETH
ROSES OF PICARDY
ROSEY'S THEME
RUM & COCA COLA
SAM'S SONG
SANTA LUCIA
SECRETO AMOR
SEND HER ROSES
SHEIK OF ARABY
SINGING PIANO
SMILE
SMOKE GETS IN Y EYES
SOMEONE LIKE YOU
SPAGHETTI RAG
SPANISH EYES
STAMP, STAMP, STAMP
SUGAR FOOT STOMP
SUPER TROOPER CHA
TANGO BONGO
TANGO CAPRICCIOSO
TEL ME WHY
THAT HAPPY FEELING
THE GANG
THE GIRL IN MY ARMS
THE HOMECOMING
THIRD MAN THEME
THOUSAND STARS TANGO
THREE A.M.
TILL
TILL TOMORROW
TONIGHT
TWELFTH STREET RAG
TWILIGHT
TWO FOR TEA
WALTZ TREMONTE
WEST OF THE MOON
WHEN I'M 64
WITCHCRAFT
WONDERLAND BY NIGHT
WYOMING LULLABY
YEARS MAY COME
YOU AND ME JIVE
YOU'LL NEVER KNOW
YOU'RE MINE
YOU'RE THE TOP

U. R. D. C.

FROM THE GROUP

PRESENTS
A SEMINAR ON TEACHING
TECHNIQUES THAT CAN
BE INCORPORATED AT
ALL LEVELS FROM
BASICS THROUGH
CHALLENGE !!!

MIKE & DIANA SHERIDAN



84-15

IRV & BETTY



FASTEBODY

AT THE UROC NATIONAL CONVENTION



BILL & CAROL GOSS

BENTON CONVENTION CENTER
WINSTON-SALEM NO. CAR.
JULY 11, 1984
9:00 AM--4:00PM
\$10.00/COUPLE
SEND TO:
BILL & CAROL GOSS
722 LAWLER AVE.
WILMETTE, IL
60091

CLINIC LEADERS



STEVE & FRAN BRADT
PHILADELPHIA, PA

ADVANCED CHA CHA & RUMBA



BRENT & MICKEY MOORE
OAKRIDGE, TN

ADVANCED WALTZ & FOXTROT



BILL & CAROL GOSS
WIMETTE, IL

CHALLENGE SAMBA



IRV & BETTY EASTERDAY
BOONSBORO, MD

INTERMEDIATE JIVE



ROY & PHYLLIS STIER
SANTA BARBARA, CA

INTERMEDIATE ARGENTINE
TANGO



JAY & BOOTS HERRAMAN
WEST PALM BEACH, FL

INTERMEDIATE WALTZ
& FOXTROT

Print

This clinic is designed to compare the basic figures of Rumba and Cha Cha as they are danced today. The clinic will illustrate the similarities and some of the differences in the two rhythms.

First we should compare the rhythm of both dances.

I. The RUMBA.

Rumba music is usually written in 4/4 time. The various rhythm instruments may accent different beats in the measure but there is a definite underlying beat of 1 2 3 4

II. The CHA CHA.

Cha cha music is also written in 4/4 time. In strict tempo music a very definite rhythmic link can be heard between each measure resulting in an overall rhythm of 1 2 3 4 & 1 2 3 4 & 1 etc.

Special notation: In this rhythm there lies the controversy of the 4 & 1 timing and the basic timing used. In certain pieces of music the 4 & 1 beat is very pronounced and clear and there are other pieces where the beat is not as noticable. This is not an editorial for favoring one over the other. As dancers you will encounter both of these rhythms some time. So we will cover some work on this timing difference.

Now we will cover the hip movements that distinguish latin dancing.

In both Rumba & Cha cha the hip movement is accomplished in the same manner. That is: Every step should be taken with pressure on the ball of the foot with the knee flexed, and as the weight is taken onto the foot the heel should lower, the knee should straighten and the heel of the other foot should release from the floor as the hips move gently sideways in the direction of the stepping foot.

JIVE (SWING, LINDY, JITTERBUG)

INTERMEDIATE CLINIC

The Rhythm:

The music of the Jive is written in 4/4 time and the beats may be accentuated as follows: 1 2 3 4; 1 2 3 4; 1 2 3 4; 1 a 2 a 3 a 4.

Rhythmical Expression:

Every step should be taken on the ball of the foot with the knee flexed. As the weight is taken on to the foot the heel lowers, the knee straightens and the hips move softly in the direction of the stepping foot as the heel of the opposite foot is released from the floor.

The Jive Chassee:

In its basic form the jive is a figure of 3 steps in which the first step moves to the side on count 1, the second step half closes on count "a", and the third step continues to the side on count 2. The Jive Chassee may be taken with or without turn moving in a forward, backward or sideways direction, or remaining on the spot. At times the Jive Chassee (count Q a Q) may be replaced by a single step (count S); step - tap (count QQ) or tap step (count QQ), but at all times it is desirable that the basic rhythm of Q a Q is felt in the knees.

Footwork:

The weight should always be carried well over the balls of the feet and although the footwork for a step is usually Ball-Flat, providing the correct rhythmic expression is felt in the knees, the heels need only lower towards the floor.

Normal Hold:

Stand facing partner about six inches apart. The man should place his R hand on the lady's back under her L shoulder blade, holding her R hand in his L hand. The lady will rest her L arm lightly on the man's R arm, following the curve of his arm to the shoulder.

Some of the Jive figures are listed below:

Basic Jive	Fallaway Throwaway
Change Places L to R	Change Placed R to L
Change Hands Behind Back	Spanish Arms
Rolling Off the Arm	Windmill
Chickin Walks	Whip and Whip Throwaway
Flicks Into Break	Stop & Go
Jive Walks	American Spin

This material presented by

IRV & BETTY EASTERDAY

Rt. #2, Box 100
Boonsboro, Md. 21713
301-733-0960

NORMAL DANCE POSITION

In both Rumba and Cha Cha the dance hold is the same. It is as follows:

The man should hold the lady with his right hand on the lady's left shoulder blade, the lady will rest her left arm lightly on his arm. The man's left arm should be raised in a gentle curve with the hand at eye level. The lady should place her fingers of her right hand between his thumb and first finger and the hands clasped lightly.

ARM POSITIONS

The arms should be held in a natural and relaxed fashion. In many figures the partner is held with only one hand. The free arm is never left to just hang down at one's side and is always moving slowly between the following three positions:

1. Normal dance position.
2. When the dancers are moving apart the free arm moves away from the body at waist level.
3. When dancers are moving together the free arm moves across the body

CHA CHA CHA CHASSE!

In the Cha Cha rhythm there is a unique chasse that is used as the music says, "cha, cha, cha". The basics of this movement are as follows:

Three steps are taken, either from side to side, forward and back or beat steps must be taken as little steps and not be allowed to move in any one direction too far. When moving forward or backward with this chasse there may be a locking action utilized

WALTZ/FOXTROT CLINIC NOTES

Brent & Mickey Moore
206 Scenic Drive
Oak Ridge, TN 37830
(615/483-7997)

April, 1984

The progression from one level of round dancing to another level all too frequently is just the addition of more complex figures and routines. And, all too frequently we dancers make these progressions without the understanding and physical mastery of the fundamentals necessary to execute the figures with ease, expertise, and style. The purpose of clinics and seminars is to develop understanding and to provide guides for acquiring these necessary physical skills.

Hundreds of dance improvements can be learned; however, a few key improvements must be addressed. First, to improve your appearance on the dance floor; you must develop good poise and a good stable top line. Second, to improve the feel and flow of your dancing, you must develop unitary body movement and utilize body sway correctly. Third, to improve your presentation of display figures, you must acquire an understanding of lines and shapes and execute them correctly. Fourth, to improve your dance style, you must develop an understanding of and incorporate into your dancing the particular characteristics of each rhythm.

Good poise is the foundation from which a top line is built and from which sound movement flows. Waltz and foxtrot poise have several elements. The stance should be relaxed, there should be about a shoe's width separating the couples at their feet; the knees should be slightly flexed; the partner should be slightly to the right; and the weight should be taken forward and felt mostly on the balls of the feet. These steps should bring the couple into contact at the diaphragm and this contact should be light--don't lean on your partner. To create a top line from this poise, raise the arms so that the elbows are level with the tip of the breast bone. Keeping the shoulders well back, extend the elbows forward as if carrying bags of groceries, with the man's right forearm angled slightly downward. The lead hands should be held at about eye level for the shortest partner. The upper body should be lifted; the head should be well back and in line with the spine and looking over the partner's right shoulder. Special care must be taken to do the above without developing tension in the shoulders and arms. Usually a good poise and top line can be established while dancers are stationary, but as soon as they begin to move, they deteriorate. Only concentrated practice overcomes this tendency.

Establishing sound movement is undoubtedly the most difficult aspect of dancing to master. Unitary movement means two things. It means moving your body as a single unit rather than separate, disjointed parts, and it means both partners moving together. Movement always comes from the weight leg, knee, ankle, and foot. All these parts perform in concert to propel the body in the desired direction. The importance of lowering (flexing the knee and ankle) to start the body moving cannot be over-stressed. A sensation of swinging under the partner should occur when moving forward. Especially important in turns is the swinging of the entire body including the free leg (creating sway) into the side step. The side step should be taken with good flex still in the knees and ankles. The third step is taken with reduced knee flex, creating rise in the waltz and extension in the foxtrot. Flexing occurs whether moving forward or backward; however, great care must be exercised when backing so that you do not fall into the next step but lower and extend into it. Movement and the foot precision necessary to guide it come only from tedious practice.

Foot lines or picture figures are very common in all dancing but strangely enough are the most easily improved. Practice with the adherence to a few guides should make dramatic improvements in display figures. First a good guide in all dancing and especially applicable to lines is that you should never be very far from closed position. Second, whomever is moving to their left displays the figure while the partner is counter-balancing the figure. Third, lines usually require one side of the body to be well-stretched without collapsing the other side. Fourth, you get out what you put in within the limits of mechanics and timing--if you want big, beautiful lines, you must extend and stretch. Practicing in front of a mirror so that you can see and adjust what your body is doing is imperative and will yield good results in a reasonably short time.

Every rhythm danced has certain characteristics that make it unique--timing, rise and fall, placement of the feet, amount of knee flex, etc. To develop style a couple must understand and incorporate into their dancing the characteristics of each rhythm. Smooth dances such as waltz and foxtrot share many elements. Poise, top line, heel leads to initiate forward movement, toe/heel on all backing steps, and flexed knees are the most significant. The rise and fall or pendulum swing is the most obvious characteristic of waltz. This action is created by using a good flexing of the weighted knee and ankle entering a figure and beginning to rise at the end of the step, continuing to rise through the second step the closing of the feet on the third. This rising and closing of the feet create an apparent momentary pause in body motion which is re-established as lowering ends the figure and leads to the next. Foxtrot on the other hand has an elegant, continuous movement created by early rise, heel turns for the lady, passing steps, and the dramatic syncopation of the rhythm. Foxtrot is perhaps the most elusive of all rhythms to master because of its subtlety and complexity.

Developing good quality in poise, top line, movement, display figures and rhythmic expression is a never-ending process. There is always something that needs attention. But this is a note of optimism and not of discouragement--pursuing excellence is never boring!

ARGENTINE TANGO

By Roy & Phyllis Stier

The tango was created by the Gauchos from Argentina where their innovation was inspired by the 2/4 time music played in the local taverns. It can be a very suggestive dance and was actually banned just before World War I in its native country. The tango surfaced again in Paris where certain refinements made it popular all over Europe. People associate this rhythm with Rudolph Valentino where he made it popular in a movie release in 1921. The International tango was perfected by the Germans and employs a much more staccato type of movement than the Argentine. We will describe the latter for our clinic.

Although Argentine tango is basically a 2/4 rhythm we normally assign slow and quick to describe the timing (slow = 1 beat and quick = ½ beat). The heavy beat is on 1 and the music is slower than in the normal International, therefore, it lends itself to a variety of interpretations. Dancers must be well into their knees to get the stealthy, almost bolero or Apache type, of movement. The partners must dance closely together without the rigidity of International - also there are more rotating movements in Argentine tango as contrasted to the more linear and angular movements of the latter.

The man's step forward on his L is cross body, the 2nd (R) is more to the side, so that it somewhat resembles the crab-walk style. The lady matches her partner's line but she sometimes looks at the man while dancing in place of the normal closed head position. When she changes her head it is done softly and not abruptly as in International except for quick lunges. The supporting foot for both is used to get movement with a pushing off action while still staying into the knees. The supporting foot is kept in place longer than normal to give softness, and closing is not complete (resembles the hesitation change). Kicks are used a lot in tango and the lady often kicks and swivels in one continuous motion.

Correct hand movement is most important in tango as you try to emulate the flamenco tupe of line. Actually there is a great deal of Paso Doble creeping into the modern Argentine tango. For instance, the press line is very popular as well as the caping action and matador lines. The "soft line," where the palms turn away and the elbow is curved is used extensively. For emphasis the "hard line" is used but a little more sparingly (palm turned away with flex of wrist and elbow straight). All open work should resemble the matador type of body configuration where strong, arched lines are employed and a great deal of shaping (CBM).

Some of the terms used in Argentine tango may be useful and are listed below, together with their counterpart in ballroom language. In case you hear them this may serve as a cross reference.

Gaicho Turn	Left turning rock
El Matador	Flare promenade
El Gaucho	Back switches
Serpiente	Double Cruz
Caping	Swirl
Argentine Walk	Progressive side steps
Spanish Drag	Shrug
Habanera	Rock in place
Crisscross	Cross swivels
Corte	Contra rock

General Notes: Many International movements are coming into the Argentine tango in recent years. The most notable of these are: Closed Promenade (without head shrug), Twist Turn, Pivot Twist Turn, Four Step and the Five Step. The International tango hold (lady's L thumb down and hand hooked behind man's upper arm) is not used - just a normal closed position with a little R poise as the man places his R farther around lady's back.

Contra checks are the same as in the waltz except more abrupt, of course. All rondes are floor rondes - if an aerial is used it is almost always in conjunction with a flick. Remember that a flick is done from the thigh, not the knee. In lunges the man must stay away from his partner and move only slightly toward her - it is only an illusion that he goes with her. For hand on hip movements the dancers must concentrate on developing more shoulder work with some swiveling action. Again, the tango is an expression of the individual and depends upon the interpretation that best suits your body configuration and feel for the music.

OPUS ONE

84-27

BY: IRV & BETTY EASTERDAY, Rt.#2, Box 100, Boonsboro, Md. 21713 (301-733-0960)
 RECORD: MCA P-2717, The Mills Brothers (Flip-LAZY RIVER) SLOW TO 41 RPM
 FOOTWORK: Opposite except as noted
 SEQUENCE: INTRO A B INTERLUDE A B ENDING

- MEAS
1-2 WAIT; SWIVEL L & R;
 1-2 M fac LOD dbl hddhd low between ptrs wait 1 meas; relax knees swivel L, cont swivel, swivel R, cont swivel;
- PART A
- 1-3 HEEL, STP, HEEL, STP; WALK, 2, HEEL, STP; HEEL, STP, WALK, 2;
 1-3 Keep hds low place L heel small fwd DLC (W fwd DRC), step small fwd L (W bk R), place R heel small fwd DLW (W fwd DRW), step small fwd R (W bk L); walk fwd LOD L, R, REPEAT ACTION MEAS 1 & 1st 2 beats MEAS 2;;
- 4-6 HEEL, STP, TCH, STP BK; RK APT, REC, (L TO R) TCH, STP; TCH, STP (LOP FAC WALL), RK APT, REC;
 4-6 Place L heel small fwd DLC (W fwd DRC), step small fwd L (W bk R), tch R toe beside L instep (W tch L), step bk L bending arms between ptrs preparing to rk apt (W cl L to R); rk apt L, rec R, tch L to R instep, step L in place (W tch R, fwd R) release M's R & W's L hds lead W to commence LF trn under jnd hds; tch R to L instep, cl R to L trn $\frac{1}{4}$ RF to fac WALL (W trn LF under jnd hds tch L to R, cont trn cl L to R) end LOP M fac ptr & WALL rk apt L, rec R to R/R hddhd;
- 7-8 (TRN $\frac{1}{4}$ LF) HEEL, STP, HEEL, STP; (M'S VARS) SWIVEL L & R;
 7-8 M trn sharply $\frac{1}{4}$ LF to fac LOD heel L, step in place L, heel R, step in place R (W heel R, fwd RXIB of M, heel L, fwd L cont XIB of M trng $\frac{1}{4}$ RF to sd-by-sd pos) end ptrs R hds jnd at M's R shoulder W slightly behind M to his L side and L hds jnd low in front of W ptrs fac LOD; feet tog both ptrs swivel L, cont swivel, swivel R, cont swivel;
- 9-11 NOTE: SAME FOOTWORK - PTRS HAVE LEFT FOOT FREE
HEEL, STP, HEEL, STP; WALK, 2, HEEL, STP; HEEL, STEP, (FLYING LINDY) SCOOT BK/ WALK, 2;
 9-11 Heel L DLC, step small fwd L, heel R DLW, step small fwd R; walk fwd LOD L, R, heel L DLC, step small fwd L; heel R DLW, step small fwd R, (FLYING LINDY) scoot small bk on R/walk fwd L, R;
- 12-14 NOTE: TIMING OF FLYING LINDY - $\frac{2}{3}, 3, 4$
HEEL, STP, HEEL, STP; WALK, 2 (W ACROSS RF, 2), HEEL, STP; HEEL, STP, (OPEN VINE 6) SD, BK (W FWD, SD);
 12-14 REPEAT ACTION MEAS 9; release R/R hds walk fwd L, R (W trn RF 1 full trn XIF of M L, R) to end mod VARS L/L hds jnd in front of M & W; s R hd twd WALL with M's R hd on W's R shoulder, place L heel small fwd DLC, small fwd L; place R heel fwd DLW, step small fwd R, commence OPEN VINE maintain L/L hddhd fwd L trn $\frac{3}{8}$ RF to fac DRW, bk R (W fwd L trn $\frac{1}{4}$ LF, sd R twd LOD);
- 15-16 (CONT VINE) SD, FRONT, WALK, 2 (W XIB, SD, FWD/SPIRAL, FWD); PT FWD, -, -, DRAW CLOSE/STP (W DRAW CLOSE);
 15-16 Commence LF trn sd L twd LOD, XRIF of L, fwd LOD L, R (W XLIB, sd R twd LOD, fwd L anticipate and complete RF spiral, fwd R) as W does spiral M takes jnd L/L hds over his head and releases hddhd as hds reach his shoulder to end ptrs fac LOD in $\frac{1}{2}$ OP; Pt L fwd DLC, -, -, draw L to R close L to R/stp R (W draw L to R, close L) blend SCP ptrs fac LOD;
- NOTE: TRANSITION - PTRS NOW HAVE OPPOSITE FOOTWORK

MEASPART B

- 1-2 (SCP)2 TRIPLES; SWIVEL WALK 4;
 1-2 In loose SCP prog LOD L/R,L,R/L,R; swivel walk LOD L,R,L,R
- 3-4 (FLYING LINDY)KICK,CLOSE,SCOOT BK/WALK,2; KICK,STP,KICK,STP;
 3-4 In SCP kick L fwd, close L to R, scoot small bk on L/walk fwd R,L; Blend BFLY kick R thru twd LOD (W L thru twd LOD), step R to fac ptr, kick L thru twd RLOD (W R thru twd RLOD), step L to fac ptr;
- 5-6 CROSS THRU,-,UNWIND,2; RONDE/LIFT,XIB,SD,THRU;
 5-6 XRIF of L (W XLIF) twd LOD look at ptr,-,release hhdld unwind LF (W RF) in 2 beats,-; fac ptr no hds hld ronde L CCW (W ronde R CW) with slight lift on supporting R ft, XLIB of R (W XIB), sd R twd RLOD, XLIF of R (W XIF);
- 7-8 CROSS THRU,-,UNWIND,2; RONDE/LIFT,XIB,RK SD,REC (W TRIPLE);
 7-8 REPEAT ACTION MEAS 5 & 6 except M rk sd & slightly bk R, rec L (W sd L/cl R, sd L twd RLOD)end R/R hds jnd M fac WALL;
 NOTE: SAME FOOTWORK - PTRS HAVE RIGHT FOOT FREE
- 9-10 (CIRCLE VINE)XRIF,SD,XRIB,SD; XRIF,SD,XRIB,SD;
 9-10 Rotate 1 full revolution CW XRIF of L, sd L, XRIB of L, sd L;
 REPEAT ACTION MEAS 9 to end M fac WALL;
 NOTE: THIS FIGURE MAY BE DONE WITH LIFTING ACTION
- 11-12 (AMERICAN SPIN)RK FWD,REC (W FWD TRIPLE SPIN RF),TRIPLE IN PLACE;
RK APT,REC,CHG/PT,-;
 11-12 R/R hhdld rk fwd DWL to W's R sd, rec L (W fwd triple R/L,R twd M spin RF on R)TRANSITION, triple in place R/L,R; DBL HDHI rk apt L twd COH, rec R, step L/pt R twd RLOD (W pt L RLOD),-;
 NOTE: TRANSITION - END MEAS 11 PTRS HAVE OPPOSITE FOOTWORK
- 13-16 (SHAG)STEP,HOP,STEP,STEP; STEP,HOP,STEP,STEP; STEP,HOP,(SUSIE Q)
XIF,SD; XIF,SD,RK APT,REC;
 13-16 Close R, lift on R with L kick low to side, cl L, cl R; close L, lift on L with R kick low to side, cl R, cl L; close R, lift on R with L kick low to side, (SUSIE Q)XLIF of R (W XIF), sd R; rk apt L, rec R;
 NOTE: SUSIE Q CROSS ACTION MAY BE DONE ON HEEL
- INTERLUDE
- 1-2 SD,-,-,DRAW/CLOSE; (FAC LOD)SWIVEL L & R;
 1-2 DBL HDHLD sd L commence $\frac{1}{4}$ LF trn,-,-,draw R to L to end fac LOD/ close R (W sd R commence $\frac{1}{4}$ LF trn,-,-,draw L to R to end fac RLOD in front of M)DBL HDHLD low between ptrs; REPEAT ACTION MEAS 2 of INTRO;
- ENDING
- 1-2 SOLO ROLL LF THEN SD LUNGE;;
 1-2 Release all hhdlds solo roll LF (W RF L,-,R,-; L,-,R,-; to end fac ptr & WALL no hds jnd step sd L twd LOD with lunge;

"SUGARFOOT STOMP"

PRESENTERS: Roy & Jean Green, Charlotte, North Carolina
 CHOREOGRAPHERS: Irv & Betty Easterday, Rt. #2 Beaver Creek Road, Boonsboro, Maryland
 21713 (301)-733-0960
 RECORD: Grenn 14260
 FOOTWORK: Opposite, except Meas. 9-12 Part B, Meas. 1-4 Part C, Meas. 10-11
 Part D
 SEQUENCE: INTRO A B C D B C D ENDING

INTRO

1----4 WAIT; WAIT; BK,-,2,-; BK,2,3,4 (TO SCP);
 1 - 2 In LOP fcg M fcg wall wait 2 measures;;
 3 - 4 Lowering lead hnds to waist level bk small steps twd COH with swiveling
 action L,-,R,-; L,R,L,R blend to SCP ptrs fcg LOD;

PART A

1----6 (SCP) FWD,2/3,FWD,2/3; SWIVEL WALK,2,3,4; FWD,2/3,FWD,2/3; FWD,FC,(OP VINE)
SD,BK; SD,FRT (W RF TWIRL),WALK,2 (SCP); FWD,2/3,FWD,2/3 (BFLY);
 1 - 3 In SCP fwd L,cl R/fwd L,fwd R,cl L/fwd R; Swivel LOD L,R,L,R; Fwd L,
 cl R/fwd L,fwd R,cl L/fwd R;
 4 - 6 Fwd L,fwd R trn 1/4 RF to fc ptr,begin OP Vine sd L,XRIB (W XIB) to
 LOP; Sd L,XRIF (W 1 RF twl R,L),walk L,R to SCP; Fwd L,cl R/fwd L,
 fwd R,cl L/fwd R trn to BFLY M fcg wall;
 7-12 (BFLY) SD,CL,SD,KNEE; PT RLOD,-,KNEE,-; SD,CL,SD,KNEE; PT LOD,-,KNEE,-;
WALK,2,3,4 (W DBL RF TWIRL TO SCP); FWD,2/3,FWD,2/3;
 7 -10 BFLY Sd L,cl R,sd L,bend R leg pt knee LOD; Trn sharply RF pt R
 RLOD,-,trn sharply LF pt R knee LOD,-; Begin R ft repeat Meas. 7
 & 8 twd RLOD;;
 11-12 Walk fwd LOD L,R,L,R (W 2 RF twls LOD under jnd lead hnds) to SCP;
 Fwd L,cl R/fwd L,fwd R,cl L/fwd R trn to BFLY M fcg wall;

PART B

1----4 (VINE 8) SD,XIB,SD,XIF; SD,XIB,SD,XIF (OP); AWAY,KICK,TOG,TCH; AWAY,KICK,
TOG,TCH;
 1 - 2 BFLY Vine LOD sd L,XRIB (W XIB),sd L,XRIF (W XIF); Repeat to OP fcg
 LOD;
 3 - 4 Prog LOD slight bk-to-bk away L,kick R,tog R to momentary BFLY,tch
 L; Repeat;
 5----8 CHG SDS,2/3,FC,2/3; RK APT,REC,CHG SDS,2/3; FC,2/3,RK APT,REC; TRN LF 1/4,
2/3,PLACE,2/3 (W TRANS TO VARSO);
 5 - 7 Release trailing hnds maintain M's L & W's R lead W to XIF of M trn
 LF 1/4 L,R/L (W fwd twd COH),trn 1/4 LF R,L/R (W twl RF under jnd
 hnds) to end LOP M fcg COH; Rk apt L twd wall,rec fwd R,lead W to
 XIF of M trn 1/4 RF L,R/L (W twl LF under jnd hnds); Trn 1/4 RF R,
 L/R (W cont LF trn) to end LOP fcg M fcg wall,rk apt L twd COH,rec
 fwd R;
 8 Lead W to trn RF release handhold trn 1/4 LF L,R/L,in place R,L/R
 (W trn 1/4 RF R,L/R,step L,R for transition) to Varsouvianna same
 footwork;
 9---12 (SAME FOOTWORK) FWD,STAMP,FWD,STAMP; FWD,SWING,BK,CL; FWD,STAMP,FWD,STAMP;
FWD,SWING,BK,CL;
 9 -10 In Varso ptrs fcg LOD same footwork fwd L,stamp R no wgt,fwd R,stamp
 L no wgt; Fwd L,swing R fwd,bk R,cl L;
 11-12 Begin R ft repeat Meas. 9-10;;

COMPOSER: Jack & Ione Kern, 746 Gaillen Ave., Palo Alto, Ca 94303 (415)493-4064
 RECORD: Windsor 4778 RELEASE DATE: July 1984
 FOOTWORK: Opposite unless otherwise indicated.
 SEQUENCE: Intro. AB AB



Meas.

INTRO.

1 - 4 WAIT; WAIT; OVERSWAY; HOVER TO SCP;
 1-2 CP DW wait two meas;;
 SS 3 (Oversway)Sd L twd DC,-,chg sway,-;
 SQQ 4 (Hover to SCP) Rec on R,-,brush L twd R,sd & fwd L SCP DC;

PART A

1 - 8 FEATHER; OPEN TELEMARK; NATURAL FALLAWAY; BACK,W TO BJO, BACK,
 SLIP PIVOT (CP LOD); DOUBLE REVERSE; REVERSE WAVE;; OPEN IMPETUS;
 SQQ 1 (Feather) Fwd R,-,fwd L,fwd R outside W in Contra BJO DC(W fwd L,-,
 fwd R start. L fc trn,bk L);
 SQQ 2 (Open Telemark) Fwd L,-,fwd R commence L fc trn,cont trn sd &
 fwd L SCP DW (W bk R,-,cl L to R commence L fc trn,fwd R);
 SQQ 3 (Natural Fallaway) Fwd R,-,sd L commence R fc trn,bk R twd DC
 to SCP fc RDW;
 QQQQ 4 (Back,W to BJO,back,slip pivot) Back DC L,R,L,R commence L fc trn
 (slip pivot) to fc LOD(W bk R start L fc trn,sd & fwd L to Cont.
 Bjo,fwd R outside M,fwd L to CP start L fc trn)end CP LOD;
 SQ&Q 5 (Double Reverse)Fwd LOD on L,-,fwd R trn 1/2 L fc,con't L fc spin
 tch L to R(W bk R,-,close L to R(heel trn)/R to sd & slightly
 bk to fc approx COH,XLIF) CP DW;
 SQQ SQQ 6-7 (Reverse Wave)Fwd L,-,fwd R start L fc trn,bk DW on L(W bk R,-,
 cl L to R(heel trn),fwd R);bk DW on R,-,bk L start L fc trn,
 bk R to CP RLOD;
 SQQ 8 (Open Impetus)Bk LOD on L,-,draw R to L start R fc trn(heel trn),
 fwd L to tight SCP DC(W fwd R start R fc trn,-,fwd & sd L cont
 R fc trn brushing R to L,sd & fwd R;
 9 -16 WEAVE;; THREE STEP; HOVER CROSS;; DIAMOND TURN; FEATHER FINISH
 WITH CHECK; BACK FEATHER;
 SQQQQQQ 9-10 (Weave) Fwd R DC,-,fwd L start L fc trn,sd R twd DC;bk L LOD in
 Contra Bjo,bk R to CP start L fc trn,sd & fwd L twd DW,fwd R to
 Contra Bjo DW;
 SQQ 11 (Three Step) Fwd L blending to CP,-,fwd R,fwd L;
 SQQQQQQ 12-13 (Hover Cross)Fwd R start R fc trn,-,sd L twd DW cont R fc trn,
 sd R twd DW TO Contra SCAR posit fc DC;XLIF(W XRIB),rec R,sd L,
 XRIF to Contra Bjo DC;
 SQQ 14 (Diamond Turn) Fwd L twd DC,-,sd R start L fc trn,bk L to Contra
 BJO M fc RDC;
 SQQ 15 (Feather Finish with Check)Bk R,-,sd & fwd L start L fc trn,
 fwd R to Contra BJO fc RDW checking;
 SQQ 16 (Back Feather)Bk L twd DC,-,bk R,bk L still fc RDW;

PART B

1 - 8 FEATHER FINISH; HOVER TELEMARK; OPEN NATURAL; OUTSIDE SWIVELS;
 HESITATION CHANGE; REVERSE TURN;; THREE STEP;
 SQQ 1 (Feather Finish) Bk R start L fc trn,-,sd L twd DW,fwd R
 Contra Bjo DW;
 SQQ 2 (Hover Telemark)Fwd L DW,-,fwd R with hovering action tng
 body slightly to R(W trn to SCP),fwd L SCP DW;
 SQQ 3 (Open Natural) Fwd R Start R fc trn,-,sd L twd DW,bk LOD on
 R to Cont Bjo(W fwd L,-,R,L);
 SS 4 (Outside Swivels)Bk L twd LOD,-(W fwd R outside M swivlng
 R fc to SCP,-),fwd R,-(W fwd L swivlng L fc to Contra Bjo,-);
 SQQ 5 (Hesitation Change) Bk L twd LOD,-,pull R heel by L & take a
 small step to sd making R fc trn,draw L to R CP DC;
 SQQ SQQ 6-7 (Reverse Turn) Fwd L DC,-,fwd R start L fc trn,bk L CP RLOD
 (W bk R,-,close L to R(heel turn),fwd R twd LOD); bk R twd
 LOD,-,sd L twd DW,fwd R to Contra Bjo DW;
 SQQ 8 (Three Step) Fwd L blending to CP,-,R,L;
 9 -16 NATURAL WEAVE;; WHISK; CHASSE TO BANJO; ZIG ZAG WITH LOCK;;
 DOUBLE REVERSE; CONTRA CHECK RECOVER SIDE;
 SQQQQQQ 9-10 (Natural Weave) Fwd R start R fc trn,-,sd L backing DC,bk R
 with R shoulder lead;bk L in Contra Bjo,bk R, L to sd & slightly
 fwd to DW,fwd R to Contra Bjo DW(W heel trn on step 2);
 SQQ 11 (Whisk) Fwd L blending to CP,-,sd & fwd R,XLIB(W XRIB)SCP LOD;
 SQ&Q 12 (Chasse to Banjo) Fwd R,-,sd L/cl R to L(W start L fc trn to
 Bjo),sd L to Contra Bjo LOD;
 SQQQQQQ 13-14 (Zig Zag with Lock) Fwd R,-,sd L,XRIB(W XLIF);sd L,XRIF
 (W XLIB),fwd L,lock RIB(W lock LIF)blending to CP LOD;
 SQ&Q 15 (Double Reverse) Fwd LOD on L,-,fwd R trn 1/2 L fc,con't L fc
 spin tch L to R end CP DW(W bk R,-,close L to R(heel trn)/
 R to sd & slightly bk to fc approx COH,XLIF to CP);
 SQQ 16 (Contra Check Recover Side)Fwd L twd DW into contra check,-,
 recover bk onto R,sd & fwd L to SCP DC;
 (2nd. time through end dance by holding contra check)

"SUGARFOOT STOMP"PART C

- 1----4 (VARSO) SD,CL,SD TRN L,-; SD,CL,SD TRN R,-; SD,CL,SD TRN L,-; SD,CL,SD TRN R,-;
 1 - 4 In Varso trn 1/4 RF to Shadow Pos M beh W release L hnds maintain R thru next 4 meas. sd L,cl R, sd L raising R hnds over W's head trng 1/2 LF to fc COH W now beh M,-; Sd R,cl L, sd R raising R hnds over W's head trng 1/2 RF to fc wall M beh W,-; Repeat Meas. 1 & 2;;
- 5----8 FWD,2,3,4 (W RF SPIN TRANS); BK APT,REC,(CW WHEEL) XIF,2/3; XIF,2/3,XIF,2/3;
 XIF,2/3,XIF,2/3;
 5 In 1/2 Varso fcg wall release handhold walk fwd LOD L,R,L,R (W 3/4 RF free roll LOD L,R,L,tch R) to end M fcg LOD & W fcg RLOD with R hnds held waist high;
- 6 - 8 Rk apt L,rec R,begin 1 full CW turn in 5 Triple Steps XLIF of R (W XIF),cl R/L swing R hnds to R & tch L hnd to W's bk; XRIF of L (W XIF),cl L/R swing jnd R hnds to L (W tch L hnd to M's bk),XLIF of R (W XIF),cl R/L swing jnd R hnds to R tch L hnd to W's bk; Repeat Meas. 7 to end M fcg wall;
- 9---12 PLACE,2/3 (W RF SPIN),RK APT,REC; TRN 1/4 LF,2/3,TRN 1/4 LF,2/3 (W FWD XIB M); RK APT,REC,PLACE,2/3; TRN 1/4 RF,2/3 (SCP),RK BK,REC;
 9 -10 Release R hnds step in place R,L/R (W 1 & 1/8 RF free spin) to LOP M fcg wall,rk apt L,rec fwd R; Chg hnds beh M's bk trn 1/4 LF L,R/L place W's R hnd in M's R hnd beh M's bk as he trns,trn 1/4 LF R,L/R chg to W's R & M's L hnds (W travel fwd twd COH XIB of M trn 1/2 RF) to LOP M fcg COH;
- 11-12 Rk apt L,rec fwd R,place L,R/L (lead W fwd twd M); Trn 1/4 RF R,L/R (lead W to SCP) ptrs fcg LOD,rk bk L,rec fwd R;

PART D

- 1----4 (SCP) SD,XIF,SD,TOE; HEEL,XIF,SD,XIF; (SCP) FWD,CL/FWD,CL,FWD; CL,FWD,KICK, KICK;
 1 - 2 In SCP blend to loose CP sd L,XRIF (WXIF),sd L,tch R toe to L instep; Tch R heel to L instep,XRIF (W XIF),sd L,XRIF (W XIF) blend to SCP fcg LOD;
- 3 - 4 Fwd L,cl R/fwd L,with rocking motion lean bk cl R to L,fwd L; Lean bk cl R to L,fwd L,kick R ft fwd,kick R ft fwd;
- 5----8 BK,CL/BK,RK BK,REC; PLACE,2/3,PLACE,2/3 (W RF TWL TO LOP M FCG LOD); RK APT,REC,TRN R,2/3 (W LF TWL TO LOP M FCG WALL); PLACE,2/3,RK APT,REC;
 5 In SCP bk R,cl L to R/bk R,rk bk L,rec R;
- 6 - 8 In place L,R/L,R,L/R (lead W fwd R,L/R to momentary CP M fcg LOD, trn W RF under jnd lead hnds L,R/L) to end LOP M fcg LOD & W fcg RLOD; Rk apt L,rec R, trn 1/4 RF to fc wall L,R/L (Lead W to trn LF under jnd lead hnds); In place R,L/R (lead W to comp LF trn) to end LOP M fcg wall,rk apt L,rec R;
- 9---12 RK FWD,REC,RK BK,REC (W TRANS) (TO MOD SKTRS); (COCA ROLA) XIF,BK,SD,XIF; XIF,BK,SD,XIF; TRN LF,2 (W TRANS),CLAP,CLAP;
 9 In LOP rk fwd twd wall L,rec R (lead W trns 1/2 LF fwd R,L/R) to end same footwork Mod Sktrs fcg wall L hnds jnd M's R hnd on W's shoulder, rk bk L,rec fwd R;
- 10-11 In Mod Sktrs fcg wall XLIF of R,step bk R,sd L,XRIF of L; Repeat;
- 12 Step twd LOD L commence 1 LF solo trn,cont LF trn R (W trn 1/2 LF on L,tch R to L to end M fcg wall & ptr opposite footwork no hnds jnd,clap,clap blend to BFLY to repeat Part B;
 (NOTE: Next time thru Part D - Ending follows)

ENDING

- 1----3 ROLL LF (W RF),2,3,TCH; ROLL RF (W LF),2,3,TCH; (CP) HOLD,HOLD,CORTE,HOLD;
 1 - 3 Release BFLY free roll LOD LF (W RF) L,R,L,tch R to L to fc wall in momentary BFLY; Release BFLY free roll RLOD RF (W LF) R,L,R,tch L to CP M fcg wall; -,-,slowly cotre bk L twd COH lowering M's L & W's R hnds to M's hip,-;
 (NOTE: Don't hurry ending - use all the music.)

TOGETHER QUICKSTEP

84-33

COMPOSERS: John & Mary Macuci, 7110 Lansdale Street, District Heights, MD 20747
RECORD : H-693 A Hoctor "Together Wherever We Go" 'Phone (301) 735-425
SEQ : ABC ABC (1-14) ENDING

INTRO

1 - 4 2 MEAS WAIT OPEN FCG DLW;; APT,-, PT,-; TOG,-, TCH CP DLW;

A

1 - 4 FWD,-, MANU; SI, CL, OPEN IMPETUS,-; -,-; WING (SQQ);

1 - 3 S S Fwd L,-, Fwd R strtg RF Trn,-; Side & bk L fc DRW, Cl R to L
QQS fc RLOD, (Impetus) Bk L strtg RF trn,-; bring R to L (heel trn
S S on L) chg wgt to R,-, Fwd L fc DLC,-; (W Impetus - Fwd R strtg
RF trn,-, L side twd wall,-, continue trng on L,-, brush R to L
Step Side & slightly Fwd R,-,)end Semi Closed Position

4 SQQ (Wing) Fwd R,-, bring L to R no weight,-; (W Fwd L trng LF,-,
Fwd R, L to S/Car head turned to the left;)

5 - 9 CLOSED TEL CHECK;; FISHTAIL; 5,-, TRN RF,-; SI, CL, SI,-;

5 - 6 S S (Tel & Ck) Fwd L strtg LF trn,-, Side R fc RLOD,-; Si & Fwd L
S S fc wall,-, Fwd R CBMP twd DLW in BJO Pos,-;

7 - 9 QQQQ (Fishtail) XLIBR, Si & Fwd R, Fwd L, Lock RIBL; Fwd L,-,Fwd R
S S strtg RF trn,-; Si L twd LOD, Cl R to L, Si & slightly Bk L twd
QQS DLC,-; (There is no turn on the Fishtail)

10-13 (DBL PROG CHASSE) BK,-, SI, CL; SI, CL, SI,-; (DBL LOCKS) FWD,-, FWD, LK;
FWD, LK, FWD,-;

10 SQQ Bk R twd DLC strtg LF trn,-, Si L twd LOD, Cl R to L;

11 QQS Si L, Cl R to L, Si & slightly Fwd L,-;

12-13 SQQ QQS Fwd R DLW Bjo,-, Fwd L, Lock RIBL; Fwd L, Lock RIBL, Fwd,L,-;

14-16 MANU,-, SI, CL; SPIN TURN,-,-; -, REVERSE PIVOT,-;

14 S QQ Fwd R strtg RF trn,-, Si & Bk L fc DRW, Cl R to L fc RLOD;

15 S S Bk L pivoting $\frac{1}{2}$ RF R ft extended fwd,-, Fwd on R still trng RF,-;

16 S S Si & slightly Bk L fc wall,-, Bk R pivot LF fc LOD,-; (W Fwd R
pivot $\frac{1}{2}$ RF,-, still trng Bk & Si L,-; brush R to L & step Fwd R
between M's feet,-, Fwd L pivot LF,-;)

B

1 - 3 TRN LF,-, SIDE, CL; SIDE,-, BK,-; BK, LOCK, BK,-;

SQQS (R Chasse) Fwd L strtg LF trn,-, Si R twd LOD, Cl L to R; Si R,-,
SQQS (Bk Locks) Bk L,-; Back R, Lock LIFR, Bk R,-;

4 - 7 OPEN IMPETUS,-,-; -,THRU,-; SI, CL, SI BJO,-; MANU,-, SI, CL;

4 - 6 SSSS Bk L strtg RF trn,-, bring R to L (heel trn on L) chg weight
QQ S to R,-; Fwd L,-,Fwd R,-; Side L twds LOD, Cl R to L, Side L,-;
(W Fwd R strtg RF trn,-, Side L twds wall,-; continue trng on
L brush R to L Fwd on R to Semi,-, Fwd L,-; Si R twds LOD,
Cl L to R, Si R to Bjo,-;

7 S QQ Fwd R DLW,-, Side & Bk L fc DRW, Cl R to L fc RLOD;

8 - 10 PIVOT,-, 2,-; 3,-, BK,-; (RUNNING FINISH) TRN RF, SIDE, FWD,-;

8 S S Bk L pivot $\frac{1}{2}$ RF fc LOD,-, Fwd R strtg RF trn,-; still turning

84-34

- 9 S S Side L fc RLOD,-, continue trng Bk R fc DRC,-; (W Fwd R pivot $\frac{1}{2}$ RF,-, Bk L strtg RF trn,-; bring R to L (heel trn on L) chg wght to R,-, Fwd L to Bjo,-;)
- 10 QQ S (Running Finish) Bk L strtg RF trn, Si & Fwd R fc LOD, Fwd L Bjo,-
- 11 - 16 FWD,-, FWD, LK; FWD,-, CHECK,-; FISHTAIL; 5,-, MANU,-; SI, CL TRN RF,-; SIDE, DRAW;
- 11 - 12 SQQ SS Fwd R,-, Fwd L, Lock RIBL; Fwd L,-, Fwd R checking,-;
- 13 QQQQ XLIBR, Side & Fwd R, Fwd L, Lock RIBL;
- 14 S S Fwd L,-, Fwd R strtg RF trn,-;
- 15 QQ S Si & Bk L fc DRW, Cl R to L fc RLOD, Bk L strtg RF Trn (heel trn,-;
- 16 S S Small Side R,-, Draw L to R no wgt,-;

C

- 1 - 5 2 LF TURNS;; (CROSS CHASSE) FWD,-, SI, CL; CROSS,-, FWD, LK; FWD,-, MANU,-;
- 1 - 2 S QQ Fwd L strtg LF trn,-, Si R, Cl L to R; Bk R,-, Si L,
S QQ Cl R to L fc DLW;
- 3 - 5 S QQ (Cross Chasse) Fwd L,-, small Si R, Cl L to R; Fwd R Bjo,-;
S QQ (W Bk R,-, small Si L, Cl R to L; Bk L Bjo,-) Fwd L, Lock RIBL;
S S Fwd L,-, Fwd R strtg RF turn;
- 6 - 9 SI, CL, BK,-; BK, LK, BK,-; BK,-, TRN RF, FWD; FWD,-, FWD, LOCK;
6 QQ S Si & Bk L, Cl R to L fc RLOD, Bk L,-;
- 7 - 8 QSSSQ (V-6) Bk R, Lock LIFR, Bk R,-; Bk L,-, Bk R trng RF, Fwd L;
9 S QQ Fwd R,-, Fwd L, Lock RIBL;
- 10 - 13 FWD,-,($\frac{1}{2}$ TRNS) TRN RF,-; SI, CL, SI,-; (DBL PROG CHASSE) BK,-, SI, CL; SI, CL, SI,-;
- 10 - 11 S S Fwd L,-, ($\frac{1}{2}$ TRNS) Fwd R twd DLW strtg RF trn,-; Si L twd LOD,
QQ S Cl R to L, Side & slightly Bk L twd DLC,-;
- 12 - 13 S QQ (Dbl Prog Chasse) Bk R twd DLC strtg LF trn,-, Si L twd LOD,
QQ S Cl R to L; Si L, Cl R to L, Si & slightly Fwd L,-;
- 14 - 16 MANU,-, SI, CL; (TIPPLE CHASSE & LOCK) TRN RF,-, SI, CL; FWD,-, FWD, LK;
14 S QQ Fwd R strtg RF trn,-, Si & Bk L, Cl R to L fc RLOD;
- 15 - 16 S QQ (Tipple Chasse & Lock) Bk L strtg RF trn,-, Si R fc LOD,
S QQ Cl L to R; Si & Fwd R,-, Fwd L twd DLW, Lock RIBL;

ENDINGPIVOT,-, 2,- SEMI; FWD,-, POINT,-;SS SS Bk L pivot $\frac{1}{2}$ RF,-, Fwd R to Semi fc LOD,-; Fwd L,-, Point R,-;INTERNATIONAL CUES

- (A) FWD - NAT'L TRN - OPEN IMPETUS - WING - CL TELEMARK - FISHTAIL - $\frac{1}{2}$ TRNS
DBL PROG CHASSE - DBL PROG LOCKS - NAT'L SPIN TRN REVERSE PIVOT
- (B) R CHASSE - BK - BK, LOCK, BK - OPEN IMPETUS - CHASSE BJO - RUNNING RIGHT TRN
FWD - FWD LK FWD - CK FISHTAIL - NAT'L TURN WITH HESITATION
- (C) CHASSE REV TRNS - CROSSE CHASSE - FWD LK FWD - NAT'L TURN - V-6
FWD-FWD LOCK FWD - $\frac{1}{2}$ TRNS - DBL PROG CHASSE - NAT'L TRN - TIPPLE CHASSE & LK

NITE-TIME - SKY-LINE

COMPOSED BY - Carmen & Mildred Smarrelli
 1313 Canyon Road
 Silver Spring, Maryland
 (301) 384-5243

RECORD - *Hugo Strasser - Die Tanzplante Des Jahres 74/75
 SKYLINE IN THE NIGHT (Available from Dance
 Composer)

FOOTWORK - Opposite. Directions are for man

SEQUENCE - ABABCBCB (1-7) TAG

MEAS.

INTRO

WAIT;WAIT;
 1-2 Wait 2 Meas Semi Close Position Facing DL&COH.
 M's R ft free W's L ft free.

PART A

1-4 FEATHER ENDING: FALLAWAY WHISK: FINISH FALLAWAY WHISK
 AND STEP FWD: RONDE, SLIP PIVOT AND FWD;

SQQ 1. FWD R, __, FWD L, FWD R, end o/s PTR; (FWD L, __, FWD
 R COM L FC trn to RLOD, BK L FC RLOD)

S&QQ1/ 2. FWD L COM L FC trn to FC COH, SD R to LOD, back L
 to SCP FC RLOD, BK R con't trn L FC to FC wall; (W
 head L BK R, COM L FC trn, SD L (head still L),
 back R to SCP FC RLOD, BK SD L FC COH-head left)

QQS 3. SD L to LOD, XRBL and rise on toes trn slightly L
 FC to LOD & COH step L on toe, to LOD & COH, __; (W
 SD R to LOD, XLFR and rise, back R to FC RLW, __;)

SQQ 4. FWD R with SL spring action FWD on toe trn to FC
 RLOD in SCP, /lowering to R heel and RONDE L ft
 CCW back to LOD, __, (W CW), stop on L ft and slip
 pivot on R to FC wall

MEAS

5-8 REVERSE TURN: CK S/CAR AND START REVERSE WEAVE: FINISH
 REVERSE WEAVE; CHANGE OF DIRECTION;

SQQ 5. FWD L COM LF trn, __, SD R to LOD, back L con't turn
 FC COH & RLOD;

SQQ 6. BK R CK S/CAR, __, REC L COM rev weave, SD R COM L
 FC trn

QQQQ 7. BK and SD L con't trn L, FWD R to DLW, FWD L, FWD
 R;

SS 8. FWD L to DL, __, FWD R and SD draw L to R to FC
 L&COH, __;

MEASPART B

1-4

TRAVELING CONTRA CHK; NATURAL TELEMAR; HOVEP FEATHER AND START REV. TURN: FINISH REV. TURN AND STEP BK;SOQ

1. FWD L diag to wall, __, draw R up and step FWD to SCP slightly ahead of PTR, FWD L; (BK R behind L, draw L BK rotating R FC to SCP, FWD R;)

SOQ

2. FWD DWL on R, COM RF trn, __; SD L con't RF trn stay on W's RT SD; SD R to end CONTRA FC LOD; (from prom, position W can not make heel turn on NAT telemark)(BK L, __, BK and SD R, SD & FWD L;)

QQS

3. FWD L, FWD R, FWD L COM L FC turn to COH, __;

QQS

4. SD R con't trn FC RLOD, BK L, BK R (W o/s man's R SD) __;

MEAS

5-8

SYNCOPE REVERSE WAVE: REVERSE CLOSED IMPETUS: TIPPLE CHASSE PIVOT: OPEN IMPETUS;

Q&QQO

5. BK L/BK R, BK L, Bk R, BK L, (W opposite) this MEAS should COM in CON W should go from S/CAR to CONTRA-M's sway as progressing backwards should be left then right left shldr lead while leading to S/CAR and right shldr lead while leading to CONTRA BJO

SOQ

6. BK R COM L FC TRN, __, CL L to R trn to heel rise, con't trn step SD & and BK R to FC DLC;

SQ&O

7. BK DLW on L COM R FC trn, __, SD R con't trn/ CL L to R, SD R Pivot to FC DRW CP;

SOQ

8. BK L, __, CL R to L trn on heels to FC DCL, FWD L to SCP

MEASPART C

1-4

QUICK OPEN REV: JETE LUNGE AND SWAY: CHANGE OF SWAY AND BACK 2: TIPPLE LOCK TO OPEN FINISH;S&QQ¹/

1. FWD R to LOD, FWD L COM L FC turn, FWD & SD to LOD on R, Bk to LOD on L;

S&S

2. BK R COM L FC trn to DRW, SD and FWD on L to DLW SD R to LUNGE DRW

SOQ

3. Change sway rotate upper body RT to L, __, BK L to DLC, BK R DLC;

Q&QQO

4. Step L COM trn LF to COH lock R behind L, FWD L to COH con't trn L to FC RLOD, BK R, BK L;

MEAS
5-8

BK SWIVEL AND SLIP PIVOT: OPEN TELEMAR: TELERONDE TO
OVERSWAY; HOLD, SD, CL;

SQO

5. BK R commence L FC trn/PT L to LOD, __, BK L Twd
RLOD, slip by cross RT behind L swivel L to FC
LOD;

SQO

6. FWD L, __, FWD R arnd W, BK L to end M FC DRW and
W FC LOD

7. Lead W arnd for the Ronde holding while W steps
body trns to L, __, FWD R twd COH, BK L leading W to
throwaway oversway. (W steps R trns LF flairs L ft
around, SD & BK L to throwaway oversway and extend
R ft back twd LOD)

8. Change of sway (rotate body), __, SD R TWD wall, CL
L to R end SCP; (W fwd twd RLOD & wall with L, CL R
to L end SCP)

TAG;

LAST TIME THROUGH PART B ELIMINATE OPEN IMPETUS) (1)
HESITATION CHANGE TO DLC, (2) TRAVELING CONTRA CHECK
TO DLW (3) JETE AND LUNGE

- 1. BK L trn R FC to L&C, __, SD & FWD R, Draw L to RT
- 2. Same as MEAS 1 PART B
- 3. Same as MEAS 2 PART C - Except End Lunge to DLW

1/ Can be danced as 4 QKS. Timing for S&QO is 1 1/2, 1/2, 1, 1,

Composers: Brent & Mickey Moore, 206 Scenic Dr., Oak Ridge, TN 37830
 Record: Sidney Thompson TDR-148
 Footwork: Opposite except as noted, directions for man (woman as noted)
 Sequence: Intro, A, B, A, B modified

INTRO

- 1-4 WAIT; LEFT SHADOW LUNGE; TWIST; (LADY TURN TRANSITION) MAN RECOVER;
 1 Shadow position both fac LOD man 2 ft behind & 1 ft to R of lady,
 both with L foot free, wait;
 2 Sid L soften L knee extend arms with strong Rt sway, hold, hold;
 3 Rotate body to L and up, hold, hold;
 4 Man rec R, tch L to R face DCL CP, hold (W rec R trn 3/8 RF, fwd L blending
 to CP, tch R to L);

PART A

- 1-4 DOUBLE TELEMARK;; WING; SWIVEL LOCK TO SEMI;
 1-2 Fwd L trn LF, sid R trn LF, sid & fwd R toe pointing LOD (W bk R bring L to R
 heel trn, cont LF trn xfer weight to L, strong step fwd R); Fwd R heel lead
 pickup W trn LF / fwd L DCL cont L trn, sid & fwd R trn L, sid & fwd DLW in
 semi (W fwd L trn L heel / sid & bk R toe trn L, cont L turn xfer to L toe,
 sid & fwd R);
 3 Thru R, slow draw L to R 2 counts & tch trn 1/8 LF (W thru L, fwd R curving LF,
 fwd L around M to SCAR strong L sway);
 4 Fwd L DLW, fan R swivel on L fwd R heel DCL, rise to toe trn RF Lk L in Bk
 of R semi LOD (W bk R, fan L bk swivel on R to place L step DCL, rise & swivel
 on toe trn RF XRIB in whisk line semi LOD);
 5-8 THRU & SEMI CHASSE; LEFT WHISK; SYNC RONDE TO SEMI; PICKUP JETE' POINT;
 5 Thru R semi LOD, sid & fwd L / cl R to L, sid & fwd L;
 6 Thru R, sid & fwd L, XRIB no rise;
 7 Rotate hips slightly RF & ronde L CCW, XLIB / sid & bk R, rec fwd L in semi
 DCL (W ronde R CW);
 8 Thru R sharp rise trn LF, cont trn to CP fac center cl L / relax L knee lower
 sharply point R & look LOD with Rt sway, hold;
 9-12 RONDE & SLIP; CURVING THREE; BK CHASSE TO BJO; MANEUVER;
 9 Sid & bk R trn hips slightly RF ronde L CCW, XLIB, sharp rise bring
 R past L trn LF place sid & bk pivot on toe fac LOD CP (W sid &
 bk L ronde R CW, XRIB, with locked thighs pivot LF on R toe fwd L cont pivot CP);
 10 Fwd L trn LF, fwd R trn LF brush knee, cont trn LF place L fwd Rt
 sway up on toes CP DCRL;
 11 Bk R trn LF, sid L / cl R to L, sid & fwd L DWL contra BJO;
 12 Fwd R outside W DWL trn RF, sid L trn RF, cl R to L CP RL0D;
 13-16 SPIN & DOUBLE TWIST;;; BK SIDE CLOSE;
 13-15 Bk L pivot RF, fwd L heel to toe trn RF, sid L well around W (W fwd R pivot
 RF, sid & bk L toe cont pivot to heel turn RF, cl R to L contra BJO); quick
 XRIB/twist RF on ball of both feet, cont twist, sid L well around W (W run
 fwd quick L/R, fwd L toe pivot trn RF, cl R to L); quick XRIB/twist RF on ball
 of both feet, transfer to R start to rise, cont RF trn sid & bk L CP backing
 DC (W run fwd quick L/R, fwd L trn to CP, brush R to L & fwd R CP);
 16 Bk R trn LF, sid L DWL, cl R to L CP DWL;

PART B

- 1-4 HOVER; THRU SEMI CHASSE; BIG TOP; CURVING THREE;
 1 Fwd L, sid & fwd R hover action, sid & fwd L SCP DCL (W bk R, sid & bk L brush R to L, fwd R SCP)
 2 Thru R, sid & fwd L / cl R to L, sid & fwd L SCP DCL;
 3 Thru R start body trn LF spin on ball of R leave L leg crossed at thigh, transfer to L cont trn LF slip R past L, bk on R small step cont pivot on toe to CP DWL (W thru L trng LF, sid & bk R / brush L to R spin on R toe, fwd L small step CP pivot on L toe);
 4 same as meas 10 PART A end COH;
- 5-8 HOVER CORTE; OUTSIDE SPIN; TURNING LOCK; CHECKED NATURAL;
 5 Bk R trn LF, sid L draw R toward L, rec sid & bk R contra BJO;
 6 Strong body rotation RF sid & bk L, fwd R heel around W rise to toe trng RF, sid & bk L CP backing DCL (fwd R around M, clos L to R trng RF, fwd R CP DCL);
 7 Bk R trng RF to contra BJO with L sway, Lk LIF of R / bk R trn LF, sid & fwd L DWL contra BJO slight Rt sway;
 8 Fwd R outside W trng RF, sid L on toe Ck motion, rec bk R trng LF & pivot CP DCL (Bk L toe heel start heel turn RF, rise to toe transfer to R, slip L fwd trng LF & pivot);
- 9-12 CONTINUOUS DOUBLE REVERSE;; WHISK; PICKUP SIDE LOCK;
 9-10 Fwd L trng LF, sid R DCL, spin LF on R toe CP DCL (W bk R trng LF, clos L to R heel turn / sid & fwd R, trng LF on R XLIF of R); man cont spin LF on R, -, - to CP wall, (W sid R/trn LF XLIF, sid R/trn LF XLIF, sid R/trn LF XLIF);
 11 Fwd L wall, fwd & sid R, cross L loosely in bk of R (W XRIB of L) VSCP LOD;
 12 Thru R trn LF, sid & fwd L trn LF, cont trn LF lk Rt in bk of L CP DCL (W lk in front);
- 13-16 TWO LEFT TURNS;; DOUBLE RIGHT CHASSE; RIGHT LUNGE ROLL & SLIP;
 13-14 Fwd L DCL trn LF, sid R DCL trn LF, cl L to R CP RLOD;
 Bk R LOD trn LF, sid & fwd L DWL, cl R to L trn to CP DWL;
 15 Fwd L DWL trn LF to LOD, sid R wall/cl L to R, sid R wall/ cl L to R;
 16 Sid & fwd R DWL relax R knee, rotate body RF in rolling arc to open W rec L, rotate body LF rise bring R past L bk on R & pivot LF CP DCL (W sid & bk L sway L, rotate body RF open head rec R, rotate body LF to CP slip L fwd & pivot);

PART B modified

- 1-15 same as PART B
 16 RIGHT LUNGE;
 Sid & Fwd R DWL relax R knee (W sid & bk L sway line L), hold;

By: Roy & Phyllis Stier, 2326 De La Vina, Santa Barbara, CA 93105
 RECORD: Hi Hat #PS-002

SEQUENCE: INTRO - A - B - A - B(1-15) - TAG

INTRODUCTION

1-4 PARTIAL SHAD POS LOD WAIT; CROSS,PT,CROSS,PT; CROSS,PT,CROSS,PT;
LADY ROLL ACROSS L-OP LOD;

- 1 Wait piano roll & 1 meas in partial shad pos fac LOD wt on R for both with L hands jnd, M bhnd & L of Lady with his R hand on her R waist;
- QOOO 2,3 (Cross pts)Both XLIF of R DW,pt R sd wall,XRIF of L DC,pt L sd COH; Repeat; Note: turn head in dir of points.
- QOOO 4 Step on L lead Lady to start LF roll across,rec R slightly sd & bk,-(Lady XIF on M L,R chg hands to L-R,complete turn on L to fac LOD in L-OP now opposite ftwk free hands outstr);

PART A

1-4 FWD,-,FAN(SCP RLOD),-; TRN LF(Blend CP),TANGO DRAW(RDW); CURVE
LF,-,2,-(Wall); TANGO DRAW;

- SS 1 (El Matador)Fwd L LOD start LF trn,-,wide fan on R CCW(Lady CW) to V-SCP RLOD R XIF of L,-;
- QOS 2 Fwd L trn LF blend to CP,sid to RDC,draw L to R,-;
- SS 3 In CP walk L,-,R,-curving to face wall;
- QOS 4 Fwd L short step wall,sid R,draw L to R,-;

5-8 (SCP)FWD,-,FAC,SID; BHND/FLARE,-,BHND,SID; THRU(RLOD),PT,THRU(LOD),
ROCK,REC; ROCK PICKUP,SID,CL,-;

- SQQ 5 (Serpiente)Quick trn SCP LOD fwd L,-,fwd R trn to ptr,sid LOD;
- SQQ 6 R XIB of L/flare L CCW(Lady CW),-;L XIB of R,sid R RLOD;
- QOOO 7 L thru RLOD in Rev SCP,quick pt sid RLOD,thru on R LOD(SCP) rock fwd,rec on L in pl;
- QOS 8 Rock fwd on R(Lady start LF trn),small sd step twd COH,cl R to L as Lady completes pickup,-;

9-12 FWD,-,FWD PL R-R BHND Bk,-; LADY ROLL OUT TO FAC; BACK CROSS PT 8;;

- SS 9 In CP LOD fwd L,-,fwd R as M places Lady's R hand bhnd her bk with his L and replaces with his R holding her palm outward,-;
- QOS 10 Bk on L leading Lady to unwind,rec R in pl,pt L sid twd COH,- (Lady trn 1/2 on R,1/2 on L,pt R sid COH still retaining R-R hnds);
- QOOO 11 With free hands on lower hip L XIB of R RDW,pt R sid wall, R XIB of L RDC,pt L sid COH(Lady XIF for both);
- QOOO 12 Repeat action Meas 11;

13-16 LADY ROLL IN TO CP; CORTE,TWIST,RECOV,-; TANGO DRAW; FWD,-,2,-;

- QOS 13 Bk short step L RLOD start Lady fwd in LF roll release hand,rec, tch L to R,-(Lady trn 1/2 on R,1/2 on L,tch R blend to CP);
- QOS 14 (Corte)Bk L flex knee leaving R ext(Lady fwd R with L ext), Twist upper body left with R knee veering in Lady to L sid, recov bk to CP LOD,-;
- QOS 15 Fwd L LOD,push off ft for sid step wall on R,draw L to R,-;
- SS 16 Fwd L,-,R,-(LOD with slight contra body);

PART B

1-4 TRN LF,SID,BK(Contra Bjo); BK,TRN SID(wall),CHG/PT,-;TWIST TRN UNWND
(to SCP LOD);

- QOS 1 Fwd L start LF trn,sid R LOD,bk in strong contra body fac RDC,-;
- QQ&S 2 Bk R LOD cont trn blend to CP,sid L DW,cl R near L & quickly pt L to sid in V-SCP,-;
- SQQ 3 (Nat Twist Trn)Fwd L LOD,-,R DW start manuv,cont trn to fac RLOD step sid on L(Lady bet M's ft on her R);
- SQQ 4 R XIB of L start RF pivot on ball of R & heel of L,-,cont piv to SCP LOD on 2 beats(Lady fwd L start outside M twd DW,-,- RF piv on R,bring L to R slightly bk of R to V-SCP);

5-8 FOUR STEP; HIP TWIST, -, FWD(DC), -, PICKUP, -; GAUCHO TRN 6;;
 QQQQ 5 (4-Step) Short step on L in contra body twd wall, sid R &
 (&QQQQ) slightly bk, bk L RLOD in contra body, cl R toe to L instep
 in V-SCP slightly DC; Note: Lady swiv to CP before 1st stp.
 SS 6 Veer knees inward twd ptr piv on balls of ft flex knees, -;
 Fwd L DC (Lady start to trn for pickup), -;
 SQQ 7 Fwd R pickup Lady now fac nearly COH, -, (Gaucho Trn) rock fwd
 L with flexed knee in contra body, rec R in pl;
 QQQQ 8 (cont) Rock, rec 2 more times with LF trn on rock stp to end
 CP wall;

9-12 CORTE, -, RECOV(DW), -; TRN(LF), SD, BK(Bjo), -; BK, TRN, CL(Wall), -;
CONTRA CHK, REC, SWITCH, -;
 SS 9 (Corte) Bk L flex knee leave R ext (Lady fwd R with L ext), -,
 rec R to CP DW, -;
 QQS 10 Repeat action Meas 1 PART B;
 QQS 11 Bk R LOD cont trn blend to CP, sid L LOD, cl R to L (CP wall), -
 QQS 12 (Contra Chk & Switch) Flex R knee fwd L in contra body & chk
 fwd motion (Lady keep head well to L bk on ball of R), rec in
 pl start RF body trn, repl L with L shoulder lead leave R
 ext to fac RLOD (Lady fwd R bet M's ft) both look twd wall, -;

13-16 BK, TRN(LF), PT SID, -; BHND, SD, TRN(CP COH), -; FALLAWAY RONDE, SID,
THRU(Rev SCP), -; LADY LF TWL(L-OP LOD);
 QQS 13 Bk R DC start LF trn, sid L DC cont trn, fac LOD pt R sid, -;
 QQS 14 R XIB of L, fwd L DC, sid R to CP COH, - (Lady fwd L start LF
 trn, bk R curve LF, sid L fac wall);
 QQS 15 (Fallaway Ronde) Flex R knee & fan L CCW (Lady CW) to SCP RLOD,
 sid R LOD to momentary CP, thru L to Rev SCP LOD, -;
 QQS 16 Fwd LOD R, L, R, short steps, - (Lady LF twl to L-OP) both fac L

TAG

S&S 16 2nd time thru PART B sid lunge on R LOD (sustaining note, -, -, /
 chg head to L with little sway on last chord;

84-43

I'LL NEVER LOVE THIS WAY AGAIN

CHOREOGRAPHY: DWAIN & JUDY SECHRIST, 3370 SAGEWOOD LANE, SAN JOSE, CA 95132
RECORD: TELEMAR 948 A 408-263-2931
FOOTWORK: OPPOSITE OR AS NOTED POSITION(INTRO) M FC WALL
SEQUENCE: INTOR,A,B,A,C DANCE TYPE: INT'L RUMBA

INTRO

1 - 4 HOLD; FENCING LINE LOD; FENCING LINE RLOD; CUCARACHA;

1. Wait both hands jnd & held low-weight on M's L & W's R ft;
2. X thru LOD R, Rec L, sd R,-;
3. X thru RLOD L, rec R, sd L (M hold W at waist),-;
4. Rk sd L, rec R, cl L,-;

PART A

1 - 4 SIT BRK; NATRL TOP & ROPE SPIN; CUCARACHA (W CRCL WLK);CUCARACHA (W TO SKTRS);

1. (LOP fcg..M fcg Wall) Brk apt L, rec R trng Rfc, sd L to Loose CP RLOD (W brk apt R, rec L, fwd R trng Rfc),-;
2. Stp RIB L toe to heel, sd L, cl R & lead W to spiral (W fwd L trng Rfc, fwd R trng Rfc, fwd L 7 Spiral Rfc),-;
3. Rl sd L, Rec R, cl L (W crcl Rfc undr jnd hnds R,L,R),-;
4. Rk sd R, rec L, cl R lead W to sktrs (W fwd L, fwd R trng rfc,bk L),-;

5 - 8 BK BASIC; KIKI WALK; KIKI WALK (W SPIRAL ON SLOW);BRK & FWD WLK OP FC;

5. Sktrs fcg DLW Brk bk L, rec R, fwd L LOD,-;
6. Fwd R, fwd L, fwd R,-;
7. Mod Kiki-Fwd L, fwd R, cl L & lead W to spiral (W fwd R, fwd L, fwd R & spiral Lfc),-;
8. Brk bk R, fwd L, fwd R (W fwd L, fwd R trng 1/2 Lfc, bk L),-;

9 -12 HND SHK FWD BASIC; BWD WLK (W QK SPIRAL); BWD WLK (W QK SPIRAL); BK SPOT TRN (W OVR-TRND ALEMANA);

9. Hnd Shk-M fcg LOD) Brk fwd L, rec R, bl L (W sit Brk bk R, rec L, fwd R),-;
10. Bwk wlk R & lead W to spiral, bwd wlk L, bwd wlk R to M's L & W's L hns hls (W wlk fwd L & spiral Rfc, wlk fwd R, fwd L),-;
11. Bwd wlk L & lead W to spiral, bwd wlk R, sd L to M's R & W's R hnd hld (W wlk fwd R & spiral Lfc, wlk fwd L, fwd R),-;
12. X RIB L trng Rfc as lead W to alemana, sd L trng Rfc, X RIF L & lead W to ovr-trn chngng to shkts fc DWR (W fwd L trng Rfc, fwd R trng Rfc, fwd L trng Rfc),-;

13-16 SLIDING DOOR; R LUNGE (W L FT SIT LINE);NATRL OP OUT TO; FAN;

13. (Sktrs fc DRW) Lunge fwd L trng Rfc, rec R, X LIE R (W brk bk R, rec L, fwd R twd wall),-;
14. R lunge (sd COH) lead W to swvl Rfc undr M's L & W's L hnds, rec L, X RIF L to sktrs fc DRW (W fwd L swvl 1/2 Rfc for sit line fc COH, rec R trng Rfc, sd L swvl 1/2 Rfc to sktrs fc DRW),-;
15. Brk fwd L W/Rfc bdy trn trng W out, rec R, cl L & lead W twd wall (W brk bk R, rec L trng Lfc, fwd R),-;
16. (See Note) Brk bk R lead W twd wall, rec L, fwd R RLOD (W fwd L, fwd R trng 1/2 Lfc, brk bk L fc COH),-; ***Note: 2nd time thru lead W twd LOD & wall to end fan M fc wall W fc RLOD.

PART B

- 4 BASIC; QK FENCING LINE; PARALLEL (W SPOT TRN);SLO FENCING LINE;

1. Brk fwd L RLOD, rec R leading to pass DRC, sd L trng qkly Lfc (W cl R, fwd L, fwd R swvl 3/8 Rfc),-;
2. Lunge thru R twd wall, rec L, sd R to fc,-;
3. Brk fwd L DRC lead W to trn Lfc, rec R, sd L twd wall(W X RIF L, fwd L trng Lfc, sd R to fc),-;

84-44

4. Lunge thru R, sweep free hnds CCW, extend free hnds twd COH trng heads to COH,-;

5 - 8 SLO CURL; SPIRAL; HAND TO HAND; SPOT TRN;

5. Swvl Lfc on R bk-bk, cont. to fc COH, rec fwd L,-;
6. Fwd R W/toe-in for loose spiral Lfc, fwd L, sd R to fc chngng M' R & W's L hnds,-;
7. Brk bk L trng Lfc, rec R, sd to fc,-;
8. X RIF L, fwd L trng Lfc, sd R to CP RLOD using high hld R arm only;

9 -12 CUCARACHA (W OP OUT); CUCARACHA (W OP OUT); CUCARACHA (W OP OUT); (W SPIRAL) TO FAN;

9. Rk sd L, rec R, cl L to CP W/High hld of W using both L & R arm (W trn 1/4 Rfc on L to Brk bk R, rec L trng Lfc, sd R to CP),-;
10. Rk sd R twd COH release R arm hld, rec L, cl R to fc W/high hld using both L & R arm (W trn 1/4 Lfc on R to brk bk L, rec R trng Rfc, sd L to fc),-;
11. Repeat meas. 9 to end W/M's L & W's R hnds jnd & Hld high,-;
12. Brk bk R as lead W to spiral undr jnd hnds, rec L, cl R (W spiral Lfc on R to stp fwd L twd wall, fwd R trng 1/2 Lfc, brk bk L to fan)

13-16 BASIC; CHECKED HOCKEY STICK; SPOT TRN; (4-6 of) ALEMANA;

13. Brk fwd L, rec R, sd L lead W to pass (W cl R, fwd L, fwd R),-;
14. REleasing hnd hld as X RIF L to lunge twd wall catching W W/R arm to chk her memt, rec L, sd R (W lunge fwd L chk memt, rec R, sd L to fc),-;
15. X LIF R, fwd R trng 1/2 Rfc, cl L to fc ptrn & wall join M's L & W's R hnds (W X RIF L, fwd L trn 1/2 Lfc, cl R to fc ptnt),-;
16. Brk bk R leading W to Alemana, rec L, cl R (W fwd L trn Rfc, fwd R trn Rfc, cl L),-;

PART C

1 - 4 HOCKEY STICK; (TO LOP); NEW YORKER-TO OP; QK PROG. SPIRAL & WALK;

1. Brk fwd L twd wall, rec R, sd L (cl R, fwd L RLOD, fwd R),-;
2. Brk bk R (close to L) lead W twd wall, fwd L DRW, fwd R trn to LOP RLOD (W fwd L twd Wall & RLOD, fwd R trn 1/2 Lf, sd & fwd L LOP),-;
3. Brk fwd L, rec R trn Lfc releasing hnd hld, fwd L LOD,-;
4. Fwd R & spiral Lfc, fwd L, fwd R,-;

5 - 8 (FCG) CUCARACHA; 4-6 of ALEMANA; CLSD HIP TWIST; TO CP;

5. (LOP fc-M fc wall) Rk sd L, rec R, cl L,-;
6. Repeat Part B meas. 16 except to CP W to M's R sd, , , -;
7. Brk fwd L trn bdy Rfc & trn W to fc Wall, rec R trn W to fc COH, cl L (W swvl 1/2 Rfc on L to brk bk R, rec L swvlg 1/2 Lfc, fwd R),-;
8. Brk bk R, rec L trng Lfc, fwd R to CP fc DLC (W swvl 3/8 Rfc on R to stp fwd L, sd R, bk L),-;

9 -12 (3 OF) REV. TOP; AIDA (#2); CUBAN ROCK; SPOT TURN;

9. Fwd L trn Lfc, fwd R trn Lfc, fwd L trn Lfc ck to LOD using Contra ck actn (W bk R, stp LIB R Toe to heel, bk R),-;
10. Rec R trn Rfc, bk L trn Rfc to LOP, brk bk R twd LOD (W bkwd wlk L, R, brk bk L),-;
11. Rk fwd L, rec R, fwd L swvl to fc,-;
12. X RIF L, fwd L trn Lfc, cont. trn cl R to fc ptrn & wall join M's L & W's R hnds,-;

13-16 SIT BRK; NATRL TOP & ROPE SPIN; CUCARACHA (W CRCL BK-BK); BRK & RT LUNGE LOD;

13. Rpt Part A meas 1;
14. Rpt Part A meas 2;
15. Rk sd L, rec R, cl L as Lead W to fc DLC,-;
16. Brk bk R (close to L), fwd L LOD, Lunge sd R LOD (W fwd L, fwd R, Lunge sd L LOD),-;

JULY/84

THANKYOU FOR THE MUSIC

INTERMEDIATE
OK.STEP & CHA

BY:Peter & Beryl Barton,464 East Ave.,West Hill,Ont.Can.MIC 2W8.
RECORD:AT 214 ATTIC"Thankyou for the Music"flip of"Until It's Time"
SEQUENCE: INTRO - A - B - A - C

INTRODUCTION

- 1 - 4 WAIT;SIDE & X LUNGE;FWD,FWD/LOCK,FWD,SPIRAL;TURN,SIDE/CLOSE,FWD/LOCK,FWD;
 - 1 - In bk to bk V pos M's R & W's L hands jnd fwd down LOD trailing hands out diag wgt on R(W L);
 - 2 - Sd & bk L RDC(W RDW),-,bk R xing thighs lowering like a bk contra chk body fcg DC(W DW),-;
 - 3 - Fwd L LOD,fwd R/Lk LIB(W Lk RIB),fwd R,fwd L(trng RF(W LF) allowing R to XIF on 2nd half of trn.Spiral Option);
 - 4 - Fwd R LOD trng to fce ptr & WALL,sd L on toes/cl R trng to C/bjo,sd & fwd L DW(W sd & bk R)/lk RIB(W LIF),fwd L;

PART A

- 1 - 4 MANUV,SIDE/CLOSE,SPIN TURN,;,BACK,SIDE/CLOSE,CHASSE REVERSE TURN;,,,X CHASSE;,FWD,FWD/LOCK,FWD;
 - 1 - Fwd R DW.C/bjo trng RF,sd L DW/cl R in CP RLOD,bk L pivot 1/2 RF(W fwd R trng RF),fwd R heel to toe rising trng to DW (W sd & bk arnd M rising & brush R to L);
 - 2 - Sd & bk L(W fwd R RDC between M's feet),bk R trng LF,sd L/cl R fcg DC,(Chasse Rev Trn)fwd L DC trng LF;
 - 3 - (Cont Ch Rev trn)sd R/cl L to fce RLOD,bk R,trng LF on R/tch L(W sd R/cl L)CP DW,(X Chasse)fwd L DW;
 - 4 - (Cont X Ch)sd & bk R rising/cl L(W sd & fwd L/cl R),lowering fwd R C/bjo,rising fwd L/Lk RIB(W LIF)DW,fwd L;
- 5 - 8 MANUV,SIDE/CLOSE,SPIN TURN,;,V 6 to SCP;,THRU & SCP CHASSE;CHECK,RECOVER TO BFLY,RIGHT CHASSE;
 - 5 - Repeat Meas 1 rising & trng to RDW;
 - 6 - Sd & bk L fcg RLOD,R sd leadng sd & bk R DC/Lk LIF(W LK RIB),bk R,bk L in C/bjo;
 - 7 - Bk R DC to CP trng LF/sd & fwd L(W sd & fwd R)SCP LOD,Thru R LOD,fwd L/cl R,fwd L LOD;
 - 8 - Thru R in SCP & Chk,rec L to bfly,sd R/cl L,sd R to RLOD;
- 9 - 14 CHAIR,RECOV & CHASSE;(VINE)THRU,SIDE,BEHIND,ROLL 3;...(BFLY)CHAIR,-;RECOV,CLOSE TO CP,CHASSE TO BJO;MANUV,SIDE/CLOSE,OPEN IMPETUS,;,THRU,SIDE,CLOSE;
 - 9 - Thru L RLOD in bfly lowering with upper body stretched fwd,rec R trng to fce ptr & WALL,sd & fwd L LOD/cl R,fwd L;
 - 10 - In bfly thru R LOD trng to fce WALL,sd L,XRIB(W XLIB),sd L start LF Trn;
 - 11 - Cont LF trn(W RF)roll R,L,thru R LOD to bfly lowering with slight qk tilt to RLOD then chg to fwd poise upper body stretched fwd LOD,-;
 - 12 - Rec L,cl R(W trng LF cl L)to C/bjo DW,sd & fwd L/cl R,fwd L;
 - 13 - Fwd R in C/bjo trng RF,sd L/cl R CP RLOD,bk L trng RF,heel trn cl R trng RF(W sd L arnd M);
 - 14 - Cont trng to SCP LOD fwd L,thru R trng to fce ptr & WALL,sd L,cl R to right handshake;

JULY/84

PART B

THANKYOU FOR THE MUSIC

- 1 - 4 ROCK, APART, RECOVER TO SKATERS; WHEEL FWD, 2, FWD/LK FWD; ROCK FWD, RECOVER, BACK/LK, BACK; X BODY TO A FAN (FCE COH);
- 1 - In hand shake pos rk apt L, rec R start to bring W to skaters, in place L/R, L jnd R hands at W's R hip (W may extend R hand to sd) L hands jnd with W's arm across M's body both fcg RDW;
 - 2 - Fwd wheel (W bk) R, L, R/Lk LIB (W lk RIF); fwd R to fce LOD;
 - 3 - Rk fwd L DW (W BK R), rec R, bk L/Lk RIF (W Lk RIB), bk L fce COH;
 - 4 - Bk R, rec L, sd R/cl L, sd & fwd R body fcg RDC L leg still extended (W sd & fwd L in frt of M releasing R hands, fwd R LOD, trng LF on R & chng to R hand in M's L to fce RLOD do not get too far past M, bk L/Lk RIF, bk L leaving R extended);
- 5 - 8 ALEMANA TURN;; BREAKAWAY; SPOT TURN TO A HANDSHAKE;
- 5 - Fwd L COH, rec R, cl L/R, L (W cl R, fwd L LOD, raising jnd hands fwd R twd ptr & DW/Lk LIB, fwd R fcg Ptr & WALL hands high);
 - 6 - Bk R, rec L, sd R LOD/cl L, sd R (W trng RF X LIF to RLOD, still trng fwd R DC, trng to fc ptr sd L/cl R, sd L) LOP fcg COH;
 - 7 - Trn LF (W RF) jng free hands to OP fcg RLOD bk L (W R), rec R trng to fce ptr & COH, sd L/cl R, sd L;
 - 8 - Xing RIF to RLOD trng LF (W RF) fce LOD, rec on L still trng to fce ptr & COH, sd R/cl L, sd R, jng R hands in handshake pos;
- 9 - 12 (MOD TURKISH TOWEL) FWD REC TO M's VARSUV RLOD; BACK WHEEL TO FACE WALL; BACK (W FWD), RECOV, SIDE/CLOSE, SIDE TO M's L VARSUV; BACK, REC (W SPIRAL TO FCE), FWD/LOCK, FWD;
- 9 - Fwd L, rec R trng to fce RLOD in place L/R, L raising jnd R hands & jng L hands above shld as W completes meas (W bk R, rec L, fwd R/L, R behind M's back slightly to his L side);
 - 10 - Wheeling RF Bk R, L, R/L, R (W fwd L, R, L/R, L) in Vars to fce WALL;
 - 11 - Keeping hands jnd high rk bk L allowing body to trn to DW to look at W (W rk fwd R body trng to RDW to look at M), rec R, sd L/cl L, sd L to LOD (W sd R, cl L, sd R to RLOD) hands still jnd W now on M's R sd;
 - 12 - Bk R releasing L hands leading W with R hand to step fwd L, rec L (W fwd R trng LF on R), now fcg ptr & WALL R hands jnd fwd R/Lk LIB (W Lk RIF), fwd R;
- 13 - 17 SIDE/CLOSE, SIDE, (LOP) BACK/LOCK, BACK; ROCK FWD, RECOV, FWD/LOCK, FWD; SIDE/CLOSE, SIDE, NEW YORK;; TWIST VINE 3;; SIDE/CLOSE, FWD/LOCK, FWD;
- 13 - Sd L LOD/cl R, sd L chng W's R hand to your L, trng to LOP fcg RLOD bk R/Lk LIF, bk R;
 - 14 - Rk fwd L, rec R, fwd L/Lk RIB, fwd L to RLOD;
 - 15 - trng to fce ptr & WALL sd R/cl L, sd R, (New York) trng to LOP thru L to RLOD, rec R trng to fce ptr;
 - 16 - (Cont N.Y.) sd L/cl R, sd L, (Twist Vine) Bfly X RIB (W X LIF), sd L;
 - 17 - X RIF (W X LIB), sd & fwd L/cl R (W sd & bk R/cl L) blending to c/bjo pos, fwd L/Lk RIB (W bk R/Lk LIF), fwd L DW;

JULY/84

PART C

THANKYOU FOR THE MUSIC

- 1 - 4 STEP, SWING, STEP, SWING; ROLL 3 & TCH; STEP, SWING, STEP, SWING, ROLL 3 & TCH;
 - 1 - Bfly fcg WALL sd L, swing R XIF thru LOD, sd R, swing L XIF thru RLOD;
 - 2 - Release hands & roll LF(W RF)L,R,L down LOD, tch R bfly WALL;
 - 3 - Sd R, swing L thru RLOD, sd L, swing R thru LOD;
 - 4 - Roll RF(W LF)R,L,R to RLOD, tch L bfly fcg DW(W DC);

- 5 - 8 DIAG VINE APART & CHASSE; CHAIR, REC, DIAG CHASSE TO BFLY; CHAIR TO RLOD, RECOV & CHASSE TO FCE; AIDA & LOCK;
 - 5 - Moving DC(W DW)sd L, XRIB(W XLIB), sd L/cl R, sd & fwd L with arms out to the side;
 - 6 - Fwd R DC(W DW)keep L side fwd xing thighs & lowering upper body stretched fwd, rec L, trng RF(W LF)sd & fwd R/cl L, fwd R to Bfly fcg RDW(W RDC);
 - 7 - Thru L to RLOD xing thighs & lowering upper body stretched fwd, rec R, trng to fce WALL sd L/cl R, sd L;
 - 8 - Thru LOD R to OP, sd L fcg ptr chg hands to L(W's R), bk R LOD in LOP/lk LIF, bk R;

- 9 - 12 SWITCH ROCK, RECOV & CHASSE; SPOT TURN; BREAKAWAY, RECOV, VINE, 2; ROLL 3 & THRU TO BFLY;
 - 9 - Pulling jnd hands thru between ptrs trn on R to fce WALL rk sd L LOD, rec R, sd L/cl R, sd L;
 - 10- Xing RIF(W LIF)to Lod trng LF(W RF), rec L fcg RLOD, trng to fce ptr & WALL sd R/cl L, sd R jng R hand & W's L;
 - 11- Trng to OP fcg LOD bk L, rec R trng to fce WALL, sd L, XRIB;
 - 12- Roll LOD LF(W RF)L,R,L, thru LOD R in bfly;

- 13- 18 CHASSE & CHAIR; RECOV, CLOSE, FWD & OVERSWAY; RECOV TOUCH, ROLL 2 THRU PICKUP TCH; 4 VIENNEZE TRNS; ; HOVER TO SCP, , , THRU; & OVERSWAY, , ,
 - 13- Sd & fwd L/cl R, fwd L, thru LOD R lowering slight quick tilt to RLOD then chg to fwd poise upper body stretched fwd LOD, -;
 - 14- Rec L, cl R, sd & fwd L LOD, lowering slightly stretch L sd trng upper body to fce DW (W RDC)swaying to RDW arms extended;
 - 15- still in bfly rec R on the word "FOR"both looking LOD, tch L on "GIVING", roll LOD LF(W RF)L R L on "IT"to Op Thru LOD R on "TO"(W trng LF on L)tch L(W sd R/cl L)to CP DC;
 - 16- Fwd L, sd R arnd W/XLIF(W cl R)CP RLOD, bk R trng LF, small stp sd L/cl R(W XLIF)CP LOD;
 - 17- Repeat previous meas(16)to DW;
 - 18- Fwd L DW, sd R rising, trng W to SCP rec L LOD, thru R LOD;
 - 18 $\frac{1}{2}$ Sd & fwd L in SCP upper body stretch well fwd, trng W to CP DW stretching L sd swaying to RDW & lowering slightly, ----

84-49

SAM

Composer: Tom & Jan Kannapel, 7607 Cedar Hollow Dr., Louisville, Ky. 40291 (502/239-8108)
 Record: MCA-40670, MCA Records, Sam by Olivia Newton-John
 Type of Dance: Waltz-Intermediate Level
 Sequence: INTRO-ABC-ABC(1-5)-END

MEASUREINTRO

1-8 (1-4) WAIT 4 MEAS;;; (5) ROLL, 2,-; (6) ROLL, 2,=; (7) SD, TWIST,-;
 (8) REC, DRAW,-;

(1-4) M fc ptr & WALL approx 4' apt with arms extended at sides;;;;
 (5-6) Begin LF (W RF) roll to LOD sd & fwd L to LOD to fc COH, continuing
 LF roll sd & bk R to LOD to fc ptr & WALL with arms extended to side,
 Bring L to R without taking floor; Repeat meas 5;
 (7-8) Sd L to LOD, Twist upper body to LOD, Hold; Rec R, Draw L twd R to
 join lead hands,-; (Note: Bring M's R & W's L hip and arm thru as if
 bowling with hands joined on meas 7 twist.)

PART A

1-4 (1) HOVER TO SCP; (2) MANUV, SD, BK TO BJO; (3) BK, BK/LK, BK; (4) IMPETUS TO SCP
 (1) Blending to CP fcg WALL fwd L, Sd R with toe rise, Rec L to SCP fcg LOD;
 (2) Fwd R to DLW (W short fwd L) trn RF to CP fc RLOD, Sd L (W fwd R) to CP
 fcg RLOD, Bk R to BJO (W fwd L) fcg RLOD;
 (3) Bk L in CONTRA BJO, Bk R/Lock L, Bk R;
 (4) Bk L trn R fc, Cont trn on L heel cls R to L, Fwd L LOD in SCP fcg LOD;

5-8 (5) FWD CK (W Flair to BJO),-,-; (6) REC (W Flair to SCP),-,-; (7) SEMI CHASSE;

(8) MANUV;
 (5) Fwd ck R (W fwd L), Hold (W flair wide R trn LF), Hold (W cont LF flair
 wide tch R to L to end BJO M fcg LOD);
 (6) Rec bk L (W fwd R to RLOD), Hold (W flair wide L trn RF), Hold (W cont
 RF flair wide tch L to R to end SCP fc LOD);
 (7) Fwd R, Fwd L/Cls R, Fwd L;
 (8) Fwd R to DLW (W short fwd L) trn RF to CP fc RLOD, SB L, Cls R;

9-12 (9) IMPETUS TO SCP; (10) IN & OUT RUNS - M OVER TO BJO; (11) W OVER TO SCP;
 (12) FWD TRN RF, SD, CLS TO CP FCG WALL;

(9) Same as meas 4;
 (10) Same as meas 2;
 (11) Bk L trn RF to fc COH (W fwd R to DW XIF of M), Sd & fwd R to CP fc
 LOD (W sd & bk L), Fwd L (W sd & fwd R trn RF) to SCP fcg LOD;
 (12) Fwd R trn RF to CP fc WALL, Sd L, Cls R;

13-16 (13) SD, DRAW,-; (14) SD, DRAW,-; (15) HALF BOX FWD; (16) BK TRN, SD, CLS TO
 CP FCG LOD; (17) DIP; (18) REC TO SCAR;

(13-14) Sd L, Draw R to L,-; Sd R, Draw L to R,-;
 (15-16) Fwd L, Sd R, Cls L; Bk R trng LF, Sd L, Cls R to CP fcg LOD;
 (17-18) Dip bk L,-,-; Rec R, Rk sd L, Rec R trng to SCAR fcg DW;

PART B

1-4 (1) TWINKLE OUT TO BJO; (2) TWINKLE IN TO SCAR; (3) CK, REC, SD TO BJO;

(4) CROSS PIVOT TO SCAR;
 (1) (SCAR fcg DW) Fwd L, Sd R, Cls L trn LF to BJO fc DC;
 (2) Fwd R, Sd L, Cls R trn RF to SCAR fcg DW;
 (3) (Chg your mind) Ck fwd L, Rec R, Sd L to BJO fcg DW;
 (4) Fwd R XIF of W, Sd L trn RF to CP fc COH, Sd & fwd R trn RF to SCAR fcg DW;

MEASURE

- 5-8 (5) TWINKLE OUT TO BJO; (6) FWD WALTZ; (7) TELEMARK TO BJO; (8) MANUV;
 (5) Repeat meas 1 PART B;
 (6) Fwd R, Fwd L, Fwd R fcg DC in BJO;
 (7) Fwd L trn LF to fc COH, Sd R XIF W begin LF trn (W bk cls L to R begin LF trn), Sd & fwd L to DW end BJO fcg DW (W sd & bk R to BJO);
 (8) Repeat meas 8 PART A;
- 9-11 (9) SPIN TRN; (10) BK BOX TO SCAR FCG DW; (11) CANTER FWD;
 (9) Bk L trng RF, Fwd R to LOD with rise, Bk L to CP fcg DW;
 (10) Bk R, Sd L, Cls R to L - SCAR fc DW;
 (11) Fwd L, Draw R, Cls R to L;
- Repeat PART B-2nd time modify meas 10 to trn 1/8 trn LF - end CP fcg LOD; Canter fwd in CP.
- PART C
- 1-7 (1) DBL REV SPIN; (2) DBL REV SPIN; (3) HOVER TO SCP; (4) MANUV;
(5) HESITATION CHG; (6-7) 2 L WALTZ TRNS TO CP FCG WALL;
 (1) Fwd L trn LF, Sd R DC, Spin LF on R to CP fc LOD (W bk R, Cls L to R with LF heel trn, Cont LF trn sd R/XLIF of R);
 (2) Repeat meas 1 to end CP fcg WALL;
 (3-4) Repeat meas 1 & 2 PART A;;
 (5) Bk L heel out to WALL, Sd R to CP fcg DC, Draw L to R;
 (6-7) Fwd L trng LF, Sd R, Cls L; Bk R cont LF trn, Sd L, Cls R to end CP fcg WALL;
- Note: 2nd time thru omit meas 6 & 7.
- END
- 1-4 (DIAMOND TRNS) (1) TRN L, SD, XIB; (2) BK TRN L, SD, XIF; (3) TRN L, SD, XIB;
(4) BK, SD, CLS TO SCAR FC DW;
 (1) (CP fcg DC) Fwd L trn LF, Sd R, XLIB (W XRIF) to end BJO fcg RDC;
 (2) Bk R cont LF trn, Sd L, XRIF (W XLIB) to end BJO fcg RDW;
 (3) Repeat meas 1 END to end BJO fcg DW;
 (4) Bk R, Sd L, Cls R to end SCAR fcg DW;
- 5-8 (5) CROSS HOVER TO BJO; (6) CROSS HOVER TO SCAR; (7) CROSS HOVER TO SCP FCG DC;
(8) PICKUP;
 (5) Fwd L to DW trn LF, Sd R with rise, Rec L to BJO fcg DC;
 (6) Fwd R to Dc trn RF, Sd L with rise, Rec R to SCAR fcg DW;
 (7) Fwd L to DW trn LF, Sd R with rise, Rec L to SCP fcg DC;
 (8) Fwd R (W XIF M trn LF to CP), Sd L, Cls R;
- 9-14 REPEAT MEAS 1-6 END; ; ; ; ; ;
- 15-16 (15) CROSS HOVER TO SCP FCG LOD; (16) DIAG FWD TRN RF, SD, CLS TO FC PTNR & WALL;
 (15) Fwd L to DW trn LF, Sd R with rise, Rec L to SCP fcg LOD; Release lead hands
 (16) Fwd R trn RF to fc ptnr & wall twd DC (W DW) release trail hands, Sd & fwd L, Cls R to end approx 4' apt with arms extended;
- 17-19 (17) ROLL, 2, -; (18) ROLL, 2, -; (19) SD, TWIST, -;
 (17-19) Repeat meas 5, 6 & 7 INTRO; ; ;

By: Bill & Carol Goss 722 Lawler, Wilmette, IL 60091 312-256-7801
 Record: Telemark 946 B
 Sequence: INTRO, A, B, A, C, B, A, ENDING

INTRO

- 1-4 WAIT 2 MEAS;-; VOLTA SPOT TURN;-;
 1-2 Wait 2 meas fc ptr and wall no hands;-;
 3-4 With R arm folded in front palm twd chest and L arm folded behind palm out make one full revolution R fc (W L fc) fwd R to RLOD ball flat/side & slightly bck L on toe, fwd R to COH/ side & slightly bck L; fwd R twd LOD/ side & slight bck L, fwd R twd wall to fc ptr;

PART A

- 1-4 FWD, KICK BCK; FWD, PT FWD; SAMBA WALK; SIDE SAMBA WALK;
 1-2 Fwd L twd LOD blending to $\frac{1}{2}$ OP with the M's R arm and W's L arm on ptr's shoulder blade, kick R leg directly behind the body with knee bent & foot pointed so sole of foot is twd ceiling & head over R shoulder to look at kick & for extra styling hop slightly fwd on L foot as kick R foot back; Fwd R, pt L fwd as trn to fc ptr slightly so that pt is twd LOD on inside edge of foot;
 3-4 Put wgt onto L foot in $\frac{1}{2}$ OP with R knee closed twd L knee pelvis tilted fwd/ bck R on inside edge of toe with toe trned out pelvis tilted bck, slip L bck on flat of foot about 3 inches pelvis straight; fwd R L knee closed to R knee pelvis fwd/ side L toe trned out on inside edge of toe pelvis diag bck, slip R twd L sideward on flat of foot approximately 3 inches pelvis straight join M's L & W's R hands;
- 5-8 SHADOW BOTAFOGOS;-; TRAVELLING VOLTAS;-;
 5-6 Fwd L twd wall X behind W keep hands joined above W's head/ side & slightly fwd R inside edge of toe with free arms & heads to side M to wall (W to COH), recov L to fc DC head bck to normal; Fwd R to COH X behind W hnds still joined above W's head/ side & slightly fwd L inside edge of toe free hnd straight up by ear, recov R to fc DW head bck to normal;
 7-8 X behind W and trning $\frac{1}{4}$ to fc COH at the end keeping hands joined X LIF of R/ side & slightly bck R, XLIF of R/ side & slightly bck R; XLIF of R/ side & slightly bck R, XLIF of R this figure travelled down LOD;
- 9-12 FWD, KICK BCK; FWD, PT FWD; SAMBA WALK; SIDE SAMBA WALK;
 9-10 Blend to $\frac{1}{2}$ LOP fwd R, kick bck L with hop on R; Fwd L, pt R fwd while trn fc ptr;
 11-12 Place wgt onto R with L knee closed to R knee/ bck L, slip R bck 3 inches; Fwd L R knee closed to L knee/ side R sliding to M's L & W's R hnds joined, slip L bck (for more detail see meas 1-4);
- 13-16 SHADOW BOTAFOGOS;-; TRAVELLING VOLTAS;-;
 13-14 Fwd R twd COH X behind W/ side & slightly fwd L free arms up by ear, recov R; fwd L twd wall X behind W side & slightly fwd R free arms out to side, recov L;
 15-16 X behind W $\frac{1}{2}$ trn to fc wall at end XRIF of L/ side & slightly bck L, repeat; repeat; XRIF of L (see meas 5-8);

- 9-12 W TO LOP; SAMBA WALK; TURN, CLOSE; BUMP, BUMP;
- 9-10 M samba walk repeat meas 3 part A in LOP (W step side R twd COH cont to trn L fc to LOP/ bck L, recov fwd R); repeat meas 11 part A in LOP;
- 11-12 Fwd L commence L fc trn, close R to L to fc RLOD pick up inside hnds; step apt to side L lower joined hnds and pt R twd ptr look in and bump the L hip away from ptr by putting the hip out over the L foot with flexed knee, bump again by straightening then flexing the knee;
- 13-16 SAMBA WHISK(W ACROSS); STEP, PT; MAYPOLE;-;
- 13-14 Repeat meas 2 part C fcng RLOD ending fc wall (W comes across M fwd L twd wall commence L fc trn/side R change to M's-L & W's R hnds joined and spiral L fc under new joined hnds, fwd L cont trn to fc ptr); side L twd LOD, pt R to RLOD sway twd RLOD;
- 15-16 M does circular volta to fc wall commence with XRIF of L trning R fc with W on the inside of circle (W does a L fc twirling action under M's L & W's R hand using circular volta footwork commence XLIF of R with very small side steps and accomplishing 3 full revolutions the woman acting as a maypole that the M circles on the outside);-;

REPEAT B
REPEAT A

ENDING

- 1-2 VOLTA SPOT TRN 4 WITH PT;-;
- 1-2 Same action as introduction in opposite direction with a full revolution in 4 steps fwd L to LOD/ side & slightly bck R, fwd L to RLOD/ side & slightly bck R to fc wall; On last beat of music pt L side to LOD sway twd LOD and both arms out to the side L slightly lower than R;

84-52

PART B

- 1-4 SAMBA WHISKS;-; SAMBA WALK; CORTA JACA (W CONTRA BOTAFOGO);
1-2 Blend to paso doble hand hold M's R and W's L arm in a rounded hold with hnds on outside of arms between elbow and shoulder side L/ XRIB of L on toe, recov L; side R/ XLIB of R on toe, recov R to SCP still in paso doble hand hold to be held throughout part B;
3-4 Repeat meas 3 part A; Actual timing for M is &1&2 starting on the & count of the last meas fwd R on heel/ on first beat of this meas recov L, bck R on toe/ recov L (W with normal 1 a 2 timing fwd L/ side & slightly fwd R on inside edge of toe trn L fc, recov L to bjo);
- 5-8 CONTRA BOTAFOGOS;-; CIRCULAR VOLTAS;-;
5-6 In bjo identical footwork keep strong frame fwd R twd LOD (W fwd R to RLOD)/ side & slightly fwd L on inside edge of toe, recov R to SCAR; fwd L to RLOD (W fwd L LOD)/ side & slightly fwd R, recov L to bjo;
7-8 In bjo but with W's head to R and M's L & W's R arms low in 1 1/4 R fc circle both XRIF of L/ side & slightly bck L, XRIF of L/ side & slightly bck L; XRIF of L/ side & slightly fwd L, recov R to scar fc approx RLOD;
- 9-12 CONTRA BOTAFOGOS;-; CIRCULAR VOLTAS;-;
9-10 Fwd L (W fwd L)/ side & slightly fwd R, recov L to bjo; fwd R (W fwd R)/ side & slightly fwd L, recov R to scar;
11-12 In scar but M's head to L trning 1 1/4 L fc XLIF of R/ side & slightly bck R, XLIF of R/ side & slightly bck R; XLIF of R/ side & slightly fwd R, recov L to bjo; fc approximate DW;
- 13-16 CONTRA BOTAFOGOS;-; CORTA JACA (W CONTRA BOTAFOGO); SAMBA WALK;
13-14 Repeat meas 5-6 part B;-;
15-16 M repeat meas 3 part B (W repeat meas 13 part B to SCP);
Repeat meas 11 part A in SCP blend to 1/2 OP;

REPEAT PART A

PART C

- 1-4 SAMBA WHISK (W TWIRL); SAMBA WHISK; SAMBA WALK; PICK-UP;
1-2 M Repeat meas 1 part B (W twirl R fc like a spot volta under lead arms side & fwd R commence R fc trn/ side & bck L fc wall, recov fwd R to fc ptr); Repeat meas 2 part B; to SCP;
3-4 Repeat meas 3 part B in SCP; Fwd R/ close L to R (W folds across M side R to CP), close R to L fc DC;
- 5-8 REVERSE TRNS WITH TWIRLS;-;-;-;
5-6 Fwd L commence L fc trn/ side & slightly bck R on toe (W side L on ball of foot) XLIF of R to fc RLOD (W close R to L); body tilts fwd on this trn; Bk R/ side L on ball of foot, close R to L (W does a reverse twirl action fwd L commence L fc trn/ side & bck R with a spiral under M's L & W's R arms, XLIF of R to CP M keeps R hand just below bust line as she twirls to guide and keep her close) body tilts bck on this trn;
7-8 Repeat meas 5-6 but on twirl W separates from the M and moves to his L side;-;

84-53

ONE LOVE

Dance by Jay & Boots Herrmann 2886 Fernley Dr. E #79 W.P.B., Fla 33406
 Record: One Love Roper Records JH 400B 1-305-965-2409
 Sequence: ABAB Slo to 41-42

INTRODUCTION

- 1-4 WAIT;; THRU TO RLOD, RONDE & POINT, -; THRU TO LOD & UNDERARM TRN;
 1-2 fc DW lead hands joined L ft pts DC look twd DC wait;;
 3 twd RDW thru L keeping shldr parallel, CCW ronde R (W CW) point R
 twd RDW look twd RDW free arms point twd RDW, -;
 4 thru R, fwd L, fwd R to CP all steps twd DC; (W thru L, fwd R twd
 DC/swivel on R RF, bk L twd DC to CP/DC;)
- 1-4 OPEN TELEMAR; THRU & SCP CHASSE; NATURAL TWIST TURN;;
 1 trning LF fwd L, fwd & sid R, fwd L SCP/DW; (W trning LF bk R,
 cl L to R heel trn, fwd R SCP;)
 2 thru R, fwd L/cl R, fwd L SCP/DW;
 3 trning RF fwd R, fwd & sid L fc RDW, hook R IBL fc RLOD/contrabjo;
 (W fwd L, fwd R between M's feet, fwd L outsid M;)
 4 unwind RF to SCP/DC, hover up on R, fwd L SCP/DC; (W fwd R twd wall
 heel lead, rising to R toe close L trn RF on toes to SCP/DC, fwd R;)
- 5-8 WEAVE 6 TO SCP;; NATURAL TWIST TURN;;
 5-6 thru R, trning LF fwd L, fwd & sid R; bk L contrabjo, trning LF
 bk & sid R, fwd L SCP/DW;
 7-8 repeat measure 3-4 part A to SCP/DC;;
- 9-12 THRU, RONDE & POINT LADY SWIVEL, -; BK WHISK; LADY SWIVEL IF&
DEVELOPE; CLOSED WING;
 9 thru R twd DC, ronde CW (W CCW) point L twd DC (W ronde CCW continue
 LF trn swivel on L to contrabjo fc RDW leave R in bk point twd DC), -;
 10 ronde CCW bk L (W thru R), bk R, hook L IBL flat whisk pos'n fc DC;
 11 trn shldr RF twd W hold, -, -; (W swivel LF on R to fc RDC, draw
 L up R leg to R knee L toes point twd floor, kick L twd RDC;)
 12 small step fwd R, trning shldr LF hold, hold; (W bk L, sid R,
 fwd L contrasidr/DC;)
- 13-16 TRN L & R CHASSE; OUTSID CHANGE TO SCP; CURVED FEATHER CHECK;
OUTSID SPIN;
 13 trning LF fwd L, sid R/cl L, sid & bk R contrabjo/RDW;
 14 trning LF bk L, bk & sid R CP/RDW, fwd L SCP/DW;
 15 trning RF fwd R twd wall, fwd L twd RW/swivel on L, place R IFL
 contrabjo/RDW both M & W have strong L head;
 16 trning RF very small step bk L, fwd R outsid W, small step sid & bk L
 CP/RDW; (W fwd R outsid M, cl L trning RF on toes, fwd R CP;)
- 1-4 TRNING LOCK SIDE LOCK; FWD & R LUNGE; ROLL R & SLIP; DBL REVERSE;
 1 blend contrabjo/RDW bk R/lock L IFR, trning LF bk R fc DW, cont LF trn
 fwd L/lock R CP/LOD;
 2 fwd L flex L knee with L sway (W trn head to R), fwd & sid R twd DW
 change to R sway W trn head strongly to L, slowly roll shldr RF twd
 wall M look at W;
 3 continue slow shldr roll RF, rec L, trning LF small step slip R bk CP/1
 4 trning LF fwd L, fwd & sid R, draw tch L to R CP/DW; (W bk R, cl L
 heel trn, fwd R twd LW/cut L IFR;)
- 5-8 HOVER; THRU TO O'SWAY; CHANGE SWAY; LINK TO SCP;
 5 fwd L, sid & fwd R, brush L to R fwd SCP/DW;
 6 thru R, fwd L with L sway, flexing L knee roll shldr slight LF;
 7 continue roll shldr but RF trning heads slowly twd RLOD M look at W
 (W look twd RLOD) slowly change to R sway, -, -;
 8 stay down into flexed knees draw R to L change to L sway, cl R rising
 to toes, fwd L SCP/DW;

84-90

- 9-12 IN & OUT RUN;; WING; L CURVING 3 STEP BLEND TO CP;
 9 trning RF fwd R, fwd & sid L, bk R contrabjo/RDC; (W fwd L, fwd R
 between M's feet, fwd L outsid M;)
 10 trning RF bk L, cl R heel trn, fwd L SCP/LOD; (W fwd R, trn RF fwd
 & sid L, brush R to L/fwd R;)
 11 fwd R small step, trn shldr Lf draw L to R, -; (W fwd L, trn LF fw
 R, fwd L contrasidr/DC;)
 12 R shldr lead trning LF fwd L, fwd R CP/COH, small step fwd L CP/RDC
13-16 BK & CHASSE BJO; CHECK NATURAL & SLIP; DBL REVERSE;
CHANGE OF DIRECTION;
 13 trning LF bk R, sid L/cl R, fwd L contrabjo/DW;
 14 trning RF fwd R, fwd L around W check on toes M's body fc RDW both
 heads look twd DW, hold/trning LF slip Rbk trning to fc LOD/CP;
 (note:W may cl feet on 2nd step or may take small side step on 2nd
 step as in a waltz maneuver, sid,)
 15 repeat meas 4 part B fc DW;
 16 fwd L, trning LF fwd & sid R fc DC, draw L;

- TAG
- 1-2, OPEN TELEMARK; DROP OVERSWAY,
 1 repeat meas 1 part A fc DW/SCP;
 2, quickly lower into L knee change to R sway W look twd DRC M look at
 W,

HEAD CUES

INTROD: THRU TO REVERSE, RONDE & POINT; THRU TO LINE & UNDERARM TURN;

A OPEN TELEMARK; THRU & SEMI CHASSE; NATURAL TWIST TRN TO SEMI;;
 WEAVE 6 TO SEMI;; NATURAL TWIST TRN TO SEMI;; THRU RONDE & POINT
 LADY SWIVEL TO A BK WHISK;; LADY SWIVEL LF & DEVELOPE;
 CLOSED WING; TRN L & R CHASSE; OUTSID CHANGE; CURVED FEATHER CK;
 OUTSID SPIN;

B TRNING LOCK SID LOCK; FWD & R LUNGE; ROLL R & SLIP;
 DBL REVERSE; HOVER; THRU TO O'SWAY; CHANGE SWAY; LINK TO SCP;
 IN & OUT RUN;; WING; L CURVING 3 STEP BLEND TO CP;
 BK & CHASSE TO BJO; CHECK NATURAL & SLIP; DBL REVERSE;
 CHANGE OF DIRECTION;

TAG OPEN TELEMARK TO A DROP O'SWAY; ,

THE HOMECOMING

Composers : Charlie & Nina Ward, 370 Prince Edward Drive, Toronto, Ontario, Canada M8S-2L7
Record : The Homecoming, Hagood Hardy, 112 Attic Records 98 Queen St., E 2nd Floor, Suite B, Toronto, Ontario, Canada M5C-1S6
Position : INTRO: Diag OP DANCE: CP fc wall

Meas. INTRO.

NOTE: Timing is slow & uneven, then speeds up. Step on each beat.

1- 2 WAIT; APART, POINT, TOGETHER, TOUCH;
1 Wait 1 meas in diag OP for standard acknowledgement;
2 Bk L, point R twd ptr, tog R to CP fc LOD, tch L to R;

PART A

1- 4 SIDE, CLOSE, CROSS, SIDE; ROCK BACK, REC MANUV, PIVOT, 2; SIDE, CLOSE, CROSS, SIDE; ROCK BACK, REC MANUV, PIVOT, 2;
0000 1 Side L, close R to L trng to SCar, fwd L LOD & wall, side R to CP fc LOD;
0000 2 Rock bk L to Bjo, rec R manuv (W rec & small step bk & side trng to fc ptr), RF cpl pivot bk L, fwd R to LOD;
3-4 Repeat action of meas 1 & 2 PART A; ;
5- 8 FWD, TURN(to wall), SIDE, THRU; SIDE, DRAW/CLOSE, FWD, (Bjo)CHECK; REC, TURN, SIDE, FWD/CHECK;
REC, TURN, SIDE, FWD;
0000 5 CP LOD fwd L, fwd R trng 1/4 R-fc to fc wall, side L, thru R;
00 & 00 6 Fc wall side L longer step, draw R twd L/close R to L, trn to LOD in Bjo fwd L, fwd R check;
0000 7 Rec bk L beginning LF trn stay in Bjo, XRIB continuing trn to fc COH (W XLIF), side L fc RLOD/COH, fwd R to RLOD
check still in Bjo;
0000 8 Rec bk L beginning LF trn, XRIB (W XLIF) continuing trn to fc wall, side L fc LOD/wall (W fwd R), thru R to SCP;

PART B

1- 4 (CP/wall)SIDE, DRAW, ROCK BACK, REC; SIDE, DRAW, ROCK FWD, REC; (SCP)FWD, THRU MANUV, PIVOT, 2;
SIDE, DRAW, ROCK BACK, REC;
0000 1 Blend to CP fc wall side L longer step, draw R to L no wgt, rock bk R, rec L;
0000 2 Side R, draw L to R no wgt, rock fwd L, rec R;
0000 3 Trn to SCP fwd L, manuv R, R-fc cpl pivot bk L, fwd R continuing trn to fc wall;
4 Repeat action of meas 1 PART B;
5- 8 SIDE, DRAW, ROCK FWD, REC; (SCP)FWD, THRU MANUV, PIVOT, 2; SCISSOR(to SCar); SCISSOR(to Bjo)CHECK;
5-6 Repeat action of meas 2 & 3 PART B; ;
00S 7 CP fc wall side L, close R to L trng to SCar, fwd L RLOD/wall; ;
00S 8 Side R, close L to R trng to Bjo, fwd R to LOD & check, ;;

PART C

1- 4 MODIFIED OUTSIDE SPIN(4-SCP); FWD, -, MANUV, PIVOT(to Fallaway); BACK, 2, 3, -; BACK, SLIP, FWD(to wall), -;
0000 1 Bjo LOD bk L toeing in begin R-fc trn to fc wall (W fwd R to RLOD outstepping M), continue R-fc trn to fc RLOD
and W (W close L to R for toe pivot), trn in to CP & R-fc spot pivot L, R to SCP fcg LOD; ;
SQQ 2 Fwd L, -, manuv R, R-fc pivot bk L to Fallaway pos fcg RLOD in SCP;
00S 3 Bk R, L, R, -;
00S 4 Bk L, bk R small step toeing in lead W to CP trn LF to fc wall, fwd L, -;
5- 8 SIDE, CLOSE, TURN(1/4 L), -; SIDE, CLOSE, ROCK SIDE(W trn under), -; REC, XIB, REC(M twd wall W twd COH), -;
SIDE, CLOSE, FWD, 2;
00S 5 CP fc wall side R, close L to R, bk R trng to fc LOD, -;
00S 6 Side L, close R to L, rock side L, -; (W sd R, cl L to R, trn RF under ld hds to fac LOD, -;)
00S 7 Rec side R twd wall (W side L twd COH) retain hand hold, XIB (W XRIB) relax knees body erect free hands extended
to side, rec R twd ptr (W rec L), -;
0000 8 Side L (W LF twirl R to fc ptr), close R to L (W L to R), fwd L, fwd R twd LOD/COH;

BRIDGE

1- 5 (Telemark to SCP)FWD TURN, -, ON AROUND, FWD; MANUV, -, PIVOT, 2; RUN, 2, (Telemark to SCP)FWD TURN, -;
ON AROUND, FWD, MANUV, -; PIVOT, 2, RUN, 2;
SQQ 1 CP fc LOD/COH fwd L begin LF trn, -, side R fc RLOD/COH (W close L to R for heel trn) continue LF trn to fc LOD/wall,
fwd L in SCP;
SQQ 2 Fwd R begin RF trn, -, RF cpl pivot bk L, fwd R fc LOD;
00S 3 Fwd L, R slight curve twd LOD/COH, fwd L begin LF trn, -;
00S 4 Side R fc RLOD/COH (W close L to R for heel trn) continue LF trn to fc LOD/wall, fwd L in SCP, fwd R begin RF trn, -;
0000 5 RF cpl pivot bk L, fwd R fc LOD fwd L, fwd R;

04-58

THE HOMECOMING — continued

PART A

1- 4 SIDE,CLOSE,CROSS,SIDE; ROCK BACK,REC MANUV,PIVOT,2; SIDE,CLOSE,CROSS,SIDE; ROCK BACK,REC MANUV,PIVOT,2;

5- 8 FWD,TURN(to wall),SIDE,THRU; SIDE,DRAW/CLOSE,FWD,(Bjo)CHECK; REC,TURN,SIDE,FWD/CHECK;
REC,TURN,SIDE,FWD;

1-8 Repeat action of meas 1 thru 8 of PART A; ; ; ;

PART B

1- 4 (CP/wall)SIDE,DRAW,ROCK BACK,REC; SIDE,DRAW,ROCK FWD,REC; (SCP)FWD,THRU MANUV,PIVOT,2;
SIDE,DRAW,ROCK BACK,REC;

5- 8 SIDE,DRAW,ROCK FWD,REC; (SCP)FWD,THRU MANUV,PIVOT,2; SCISSOR(to SCar); SCISSOR(to Bjo)CHECK;

1-8 Repeat action of meas 1 thru 8 of PART B; ; ; ;

PART C

1- 4 MODIFIED OUTSIDE SPIN(4-SCP); FWD,-,MANUV,PIVOT(to Fallaway); BACK,2,3,-; BACK,SLIP,FWD(to wall),-;

5- 8 SIDE,CLOSE,TURN(1/4 L),-; SIDE,CLOSE,ROCK SIDE(W trn under),-; REC,XIB,REC(M twd wall W twd COH),-;
SIDE,CLOSE,FWD,2;

1-8 Repeat action of meas 1 thru 8 of PART C; ; ; ;

ENDING: Step apart on counts 3 & 4 of meas 8 PART C

SEQUENCE: INTRO, A, B, C, BRIDGE, A, B, C, ENDING

WHEN EVERYTHING OLD IS NEW AGAIN

Composers : Ralph & Joan Collipi, 122 Millville Street, Salem, NH 03079
 Record : Educational Special Pressing (Side 2)
 Footwork : Opposite, directions for M except as noted
 Sequence : INTRO-FIGURES 1-2-3-4-5-6-END

Meas.

INTRO.

- 1- 4 WAIT 1 MEAS* ; OPPOSITE ROLL 3 & TCH; ROLL TOG(M trans in 4)TO SCP; WALK,MANUV,PIVOT 2; (CP LOD)**
 In a fcg pos M fc W with arms extended, elbows bent slightly & palms down, wait one meas (*Note: Both ptrs have R ft free in order to roll opp directions); fwd R twd RLOD commence a R-fc roll, side L continue R-fc roll, side R continue R-fc roll to end fcg W, tch L to R (W do R-fc roll LOD R,L,R, tch L; fc COH); fwd L twd LOD commence L-fc roll, side R continue L-fc roll, side L continue R-fc roll, close R to L to end in SCP fcg LOD (W do L-fc roll L,R,L, tch R to L end in SCP); fwd L, fwd R commence a R-fc trn to end in CP RLOD, bk L commence a R-fc pivot, side & fwd R continuing R-fc pivot to end in CP LOD; *Note: In meas 2 & 3 arms should be kept extended except when in close proximity to ptr.

FIGURE 1

- 1- 4 THREE STEP; MANUV; OP IMPETUS; WING TO SCAR;**
 Fwd L,-, fwd R, fwd L; fwd R commence R-fc trn to CP RLOD,-, side & bk L, bk R; bk L trng R-fc,-, close R to L for heel trn-(W side L trng R-fc twd LOD), side & fwd L to SCP (W side & fwd R after having brushed to L); fwd R DCL,-, draw L to R, tch L to R (W fwd & across LOD L,-, fwd R curve L-fc, fwd L outside ptr to SCar pos);
- 5- 8 RUN OUT 3 & FAN; RUN IN 3 & FAN(Fc W); PUSH STEP 4; SIDE, DRAW CLOSE, SIDE DRAW CLOSE;**
 In SCar DWL fwd L,R,L, fan R blend to Bjo DCL; fwd R,L,R, fan L blend to CP fcg W; quick push off R/side L four times (timing ct is @1&2&3&4); side L, draw & close R to L, side L, draw & close R to L;
- 9-10 PUSH STEP 4; SIDE, DRAW CLOSE, WALK, PICK UP;**
 Repeat action of meas 7; side L, draw & close R, fwd L, close R to L to CP DWL (W fwd R & swivel L-fc on L to end fcg ptr in CP/DWL);

FIGURE 2

- 1- 4 FOUR DIAMOND TURNS; ; ; ;**
 (CP/DWL) Fwd L trng L-fc blend to Bjo,-, side R, bk L DWL; bk R DWL,-, side L, fwd R DWR; fwd L trng L-fc,-, side R, bk L DCR; bk R DCR,-, side L, fwd R DWL;
- 5- 8 DOUBLE WHISK; ; PUSH STEP 4; SIDE, DRAW CLOSE, SIDE, DRAW CLOSE;**
 Fwd L DWL,-, side & fwd R DWR, XLIB of R; fwd R DCL,-, side & fwd L DWL, XRIB of L end in RSCP; blend to fc W & repeat action of meas 7 of figure 1; repeat action of meas 8 of figure 1;
- 9-10 PUSH STEP 4; SIDE, DRAW CLOSE, FWD L TCH R; (Trans)**
 Repeat action of meas 7 of figure 1; side L, draw & close R to L, fwd L LOD, tch R to L (W close L to R); ptrs now on similar footwork. Blend to a mod-Sktrs pos fcg LOD - side by side arms extended (M's R behind W's shoulder blade - W's L in front of M's chest);

FIGURE 3

- 1- 4 FWD, 2, LIFT/TURN, ; BACK 2 STEP; BACK 2, 3, LEAN/KICK; FWD, 2, LIFT/TURN;**
 Mod-Sktrs/LOD fwd R,L,R rising on ball of foot & solo swivel R-fc 1/2 to fc RLOD in opp mod-Sktrs,-, bk LOD L,R,L,-; bk LOD R,L,R, lean bk twd LOD & slightly kick L fwd twd RLOD,-; fwd L,R,L rising on ball of ft & solo swivel L-fc 1/2 to fc LOD return to mod-Sktrs,-;
- 5- 8 BACK 2 STEP; BACK, 2, 3, LEAN/KICK; HITCH FWD TO FC(Trans); TWIST, 2, WALK, PICKUP;**
 Bk R,L,R,-; bk L,R,L, lean bk twd RLOD & slightly kick R fwd twd LOD,-, fwd R, close L to R, bk & trn R-fc on R to fc ptr & W, tch L to R (W close L to R- ptrs now on opp footwork); side L, XRIB of L (W XLIF of R), fwd L, close R to L (W fwd R & swivel L-fc on L to end in CP/LOD);

FIGURE 4

- 1- 4 2 LEFT TURNS; ; THREE STEP; NAT'L TURN;**
 Fwd L trng L-fc,-, side R, bk L; bk R continue L-fc trn,-, side L, fwd R DWL; fwd L,- fwd R,L; fwd R commence a R-fc trn,-, side L continue R-fc trn, bk R DWL;
- 5- 8 2 NAT'L TURNS; ; OP IMPETUS; THRU FAN TCH BFLY;**
 Bk L commence a R-fc trn,-, side R, fwd L DCL (Note - maintain a CP); fwd R trng R-fc,-, side L continue trn, bk R; repeat action of meas 3 of figure 1; thru & fwd R twd LOD,-, fan L clockwise (W counter CW), tch L to R end in Bfly fcg wall;

WHEN EVERYTHING OLD IS NEW AGAIN - continued

FIGURE 5

- 1- 4 STEP, KICK, STEP, KICK; STEP, KICK, STEP, KICK; APT REC CH. OF PL R TO L APT REC; ;
 (Blend to OP/LOD) Fwd L, kick R, fwd R, kick L, (optional snap of fingers on free hand to coincide with kicks) repeat action of meas 1 of figure 5 end fcg ptr & change to M's L & W's R handhold. rock bk on L, rec on R, chasse in place trng L-fc to fc LOD L/R, L (W rock bk on R, rec on L, fwd chasse R/L, R, trng R-fc under M's L hand to fc ptr); fwd chasse R/L, R rock bk on L, rec on R (W bk chasse L/R, L, rock bk R, rec L);
- 5- 8 CH OF PL L TO R (R HNDS JOINED); APT REC CHGE HNDS BEH BK (THRU BUNNY HOLE) APT REC; ;
 LINK & TRN TO SCP;
 Chasse in place trng R-fc to fc W L/R, L side chasse R LOD R/L, R (W fwd chasse trng L-fc under M's L hand R/L, R, side chasse R LOD L/R, L); finish with M's R & W's R hands joined. bk L, rec R, fwd chasse L/R, L trng to fc LOD (W bk R, rec R, fwd chasse R/L, R trng L-fc under M's R hand 1/2 to fc W); chasse in place trng 1/4 to fc COH R/L, R, bk L, rec R (W side chasse L/R, L bk R, rec L); finish with M's L & W's R hands joined. (M pass L-R hand from his R to his L behind his bk) fwd chasse tog L/R, L to CP fcg COH, trng chasse R/L, R to SCP fcg LOD;

FIGURE 6

- 1- 4 CROSS IN BK SD FRONT; CROSS IN FRONT SD BK; REACH & RUN 2; MANUV SIDE BK;
 XLIB of R (W XRIB of L), trn head & shoulders sharply to look R LOD side R, XLIF of R (W XRIF of L); XRIF of L (W XLIF of R) trn head & shoulders sharply to look LOD, side L, XRIB of L (W XLIB of R) end SCP/LOD; fwd L with slight reaching step, fwd R, L; repeat action of meas 2 of figure 1;
- 5- 8 2 NAT'L TURNS; ; PUSH STEP 4; SIDE, DRAW CLOSE, SIDE DRAW CLOSE;
 Repeat action of meas 5 & 6 of figure 4 except end in CP fcg wall; ; repeat action of meas 7 of figure 1; repeat action of meas 8 of figure 1;

ENDING

- 1- 4 WALK MANUV BJO, BK, 2; TURN, 2 SCAR, FWD, 2; WEAVE LF 4 TO L POS; ROLL, 2, 3 TO BK TO BK, & PT LOD;
 (Blend to SCP) Fwd L, fwd & across LOD R trng R-fc outside ptr to Bjo, bk L, bk R; bk L trng individually both R-fc, fwd R continue R-fc trn to end in SCAR/LOD, fwd L, fwd R; fwd L commence a L-fc weave side R continue L-fc weave, bk L, XRIB of L to fc W (W bk R commence L-fc trn, side L, fwd R curving L-fc, fwd L twd LOD - ptrs are now in L pos M fcg W - W fcg LOD); (turn to fc LOD) roll L-fc L, R, L (W roll R-fc R, L, R) to OP/LOD, pick up M's R & W's L hands pt M's R & W's L twd LOD trng to bk-to-bk pos - gently swing joined hands thru & up twd LOD. Free hands should be extended downward twd R LOD palms down;

"CARESS"

PRESENTERS: Steve & Kristine Johnstone, Naperville, Illinois
 CHOREOGRAPHERS: Phil & Norma Roberts, 2108 Carlton Drive, New Albany, Indiana 47150
 RECORD: Grenn 14194; CEM 37035B
 FOOTWORK: Opposite, directions for M except as noted
 SEQUENCE: INTRO A A B A B ENDING

INTRO

1----4 WAIT; WAIT; SD,CL,SD,TCH; SD,TCH,SD,CL;
 1 - 2 CP M fcg wall wait 2 measures;;
 QQQQ 3 Step swd twd LOD on L,cl R,swd L,tch R to L;
 QQQQ 4 Step swd twd RLOD on R,tch L to R,swd LOD on L,cl R to L;

PART A

1----4 (BOX) SD,CL,FWD,-; SD,CL,BK,-; SD,CL,TRN (OP),-; FWD,2,3,FAN (TO BFLY);
 QQS QQS 1 - 2 Do a full box swd LOD L,cl R,fwd twd wall L,-; Swd RLOD R,cl L,bk twd COH R,-;
 QQS 3 CP step swd LOD L,cl R,sd L trng LF to fc LOD in OP,-;
 QQQQ 4 In OP & moving slightly away from ptr fwd R,L,R,fan L ft CW (W fan R ft CCW) to fc wall in BFLY;
 5----8 THRU,SD,BEHIND,FAN (LOP); RK BK,REC,FWD,-; RK/TRN,REC,FWD (OP),-; FWD,2,3 (W WRAP),-;
 QQQQ 5 In BFLY step thru RLOD on L (W R),swd RLOD on R,XLIB of R (W XRIB of L),fan R ft CW (W fan L ft CCW) releasing M's R & W's L hnds to fc RLOD in LOP;
 QQS 6 In LOP rk bk LOD on R,rec on L,step fwd twd RLOD on R,-;
 QQS 7 Rk fwd RLOD on L releasing jnd hnds & trn 1/2 RF (W trn 1/2 LF),rec on R to fc LOD jng hnds in OP,step fwd LOD on L,-;
 QQS 8 M go fwd LOD R,L,R (as W wraps LF in M's arms) to fc LOD in Wrap Pos,-;
 9---12 FWD,-,FWD,-; TRN L,SD (BJO),CHECK,-; REC,-,TRN,SD; CHECK,-,REC,-;
 SS 9 In Wrap Pos step fwd LOD slow L,-,R (W fwd R,-,L stepping IF of M to start a LF trn),-;
 QQS 10 Releasing Wrap Pos but maintaining lead hand contact M step fwd LOD L trng 1/4 LF to fc COH (W step on across IF of M trng LF to fc wall), step swd LOD R blending to BJO,step bk twd LOD & wall on L to check in BJO diag fcg RLOD & COH,-;
 SQQ 11 Stay in BJO & rec on R slow,-,fwd L trng LF to fc wall,swd RLOD on R;
 SS 12 Still in BJO check bk diag twd RLOD & COH on L slow,-,rec on R slow trng RF to fc wall in CP,-;
 13--16 RK,REC,CROSS (SCAR),-; REC,SD,CROSS (BJO),-; (CP) SD,CL,SD,PT; BEH,SD,THRU (SCP),TCH;
 QQS 13 In CP rk swd LOD on L,rec on R,diag fwd on L XIF of R to check diag fcg RLOD & Wall in SCAR (W XRIB of L),-;
 QQS 14 Rec on R,step swd LOD on L,XRIF of L (W XLIB of R) to fc diag LOD & wall in BJO,-;
 QQQQ 15 Blending to CP step swd LOD on L,cl R,swd L,pt R swd twd RLOD (W pt L twd RLOD);
 QQQQ 16 XRIB of L (W XLIB of R),step swd LOD L,step thru twd LOD on R to SCP,tch L to R;
REPEAT PART A

PART B

1----4 FWD,2,3,-; FWD,2,3,-; FWD,-,FACE,PT; (FLAT WHISK) THRU,SD,HOOK,-;
 QQS QQS 1 - 2 In SCP fwd LOD L,R,L,-; R,L,R (W swivel fwd R,L,R,-; L,R,L),-;
 SQQ 3 SCP Fwd slow L,-,fwd R trng RF to fc ptr & wall in CP,pt L ft swd twd LOD (W pt R ft);
 QQS 4 Trn momentarily to R-SCP to step thru RLOD on L,swd RLOD R,hook L ft IB of R staying down on the flat of the ft & in CP fcg wall & shoulders parallel,-;

5----8 PKUP,-,SD,CL; RK,REC,CROSS (R-SCP),-; REC,-,TRN,FLICK; SWIVEL/POINT,-,DRAW,CL;

- SQQ 5 Blend to SCP & step thru LOD on R picking W up to CP,-,step swd COH on L,cl R to L;
- QQS 6 In CP rk swd twd COH L,rec on R,trn to R-SCP & XLIF of R twd wall (W XRIF of L) to check,-;
- SQQ 7 Rec on R slow to fc LOD in CP,-,step swd twd COH on L trng LF (W trn RF) to fc COH in SCP,push or flick R ft fwd twd COH (W FLICK L);
- QSQ 8 Bringing R ft bk to L swiveling RF on ball of L trn 1/2 RF to fc wall lowering lead hnds twd floor/quickly pt R ft swd twd RLOD (W pt L ft twd LOD),with L knee flexed (W R) hold 1 ct,start straightening L knee as M draws R ft to L (W draw L to R),cl R to L to end in SCAR M feg diag LOD & wall;

9---12 WHEEL,2,3,-; WHEEL,2,3,-; ON AROUND,2,3 (W UNDER),-; FWD,2,3 (W SPIN),-;

- QQS 9-10 In SCAR wheel fwd twd COH L,R,L,-; R,L,R to end in SCAR diag feg RLOD & wall,-;
- QQS 11 M circle on around beh W L,R,L to fc LOD on outside of circle in LOP (W circle RF under lead hnds to fc LOD on inside of circle),-;
- QQS 12 M fwd LOD R,L,R (W spin RF full turn L,R,L) to rejoin hnds in LOP feg LOD,-;

13--16 RK,REC (TRN IN),FWD (OP),-; FWD,2,3,-; RK/APT,REC,CROSS,-; (CHG SDS) SD,CL,SD,SWAY;

- QQS 13 In LOP (M outside) feg LOD rk fwd L,rec on R trng in twd ptr 1/2 to fc RLOD in OP,step fwd RLOD L,-;
- QQS 14 In OP travel RLOD R,L,R,-;
- QQS 15 Rk swd twd wall (W rk swd twd COH) on L,rec on R,XLIF of R (W XRIF of L) starting to chg sds beh W (W start XIF of M),-;
- QQS 16 Chg sds IB of W stepping swd twd COH R,cl L,swd R,sway slightly twd COH/tch L (W sway twd wall/tch R);

17--20 (1/2 BOX) SD,CL,FWD,KICK; CUT,BK,CUT,FLICK; RK FWD,REC FWD,FACE,-; RK SD,THRU PKUP,TCH;

- QQQQ 17 In LOP (M inside) feg RLOD step swd twd ptr & wall L,cl R,fwd RLOD L,kick R ft fwd twd RLOD (W kick L ft fwd);
- QQQQ 18 In LOP cut RIF of L,bk LOD L,cut RIF of L,flick L ft bk twd LOD (W flick R ft);
- QQS 19 Still in LOP rk fwd RLOD on L,rec on R,step fwd RLOD on L trng LF to fc ptr & wall in CP,-;
- QQQQ 20 In CP rk swd twd RLOD R,rec on L,trn LF to SCP feg LOD to step thru on R picking W up to CP M feg LOD,tch L to R;

21--24 TRN L,-,RK SD,REC; TRN R,-,RK SD,REC; (SCAR) CHECK,-,REC,SD; (BJO) THRU,-,FC,CL;

- SQQ 21 CP M feg LOD fwd L trng 1/8 LF to diag fc LOD & COH,-,rk swd diag LOD & wall on R,rec on L;
- SQQ 22 Fwd diag LOD & COH on R trng RF to fc diag wall & LOD,-,rk sd diag LOD & COH on L,rec on R;
- SQQ 23 Trng to SCAR wall fwd in SCAR L to check,-,rec R,swd LOD L trng to BJO LOD;
- SQQ 24 Fwd LOD R in BJO,-,swd LOD on L to fc wall in CP,cl R to L;

ENDING

1----4 SD,PT,BEH,SD; THRU,-,SD,CL; FWD,-,FACE,-; SD,CL,CORTE,-;

- QQQQ 1 In CP M feg wall swd LOD L,pt R swd RLOD (W pt L),XRIB of L (W XLIB of R),step swd LOD L (W swd R);
- SQQ 2 Trng to SCP thru LOD R,-,trn quickly to fc ptr in CP stepping swd LOD on L,cl R to L,-;
- SS 3 SCP fwd LOD L,-,R to fc ptr & wall in CP,-;
- QQS 4 Step swd LOD L,cl R to L,dip bk twd COH on L,-;

"RUMBA LEJANA"

PRESENTERS: George & Joyce Kammerer, McHenry, Illinois
 CHOREOGRAPHERS: Jerry Packman, 6348 30th Ave, Kenosha, WI. 53142, (414)-654-5541
 Betty Drafz, 1817 McKeon Rd #26, Kenosha, WI. 53140, (414)-694-4962
 RECORD: Telemark 936B, "Long Ago & Far Away" (Flip - "La Playa")
 FOOTWORK: Opposite, directions for M except as noted
 SEQUENCE: INTRO A B A B B END

INTRO

- 1---4 (CP/DW WITH PASO DOBLE HAND HOLD) WAIT; WAIT; (DEVELOPE) FWD, LIFT, EXTEND, -;
BACK, TOUCH, SIDE (CP), CLOSE;
 1 - 2 In CP M fcg DW with a more rounded arm and the W's R under W's L &
 wrapped around to touch back of arm with his wrist in contact with
 her elbow & W's L arm comes up to touch M's upper arm wait 2 meas;;
 QQS 3 Fwd L into Contra Bjo, bring R ft up L leg until R heel is the same
 height as L knee, extend R ft horizontally fwd, - (W bk R, bring L ft
 up R leg until L heel is the same height as R knee, extend L ft
 horizontally fwd, -);
 QQQQ 4 Bk R, tch L to R, sd L to CP, cl R to L (W fwd L, tch R to L, sd R to
 CP, cl L to R);

PART A

- 1---4 BASIC; WHIP; KIKI WALK; KIKI WALK;
 QQS 1 Rk fwd L, rec R, sd L, - (W rk bk R, rec L, sd R, -);
 QQS 2 Trng 1/4 LF bk R, rec fwd L, fwd R in LOP, - (W fwd L, fwd R trng 3/4
 LF to LOP, fwd L, -);
 QQS 3 Fwd L, R, L tracking, -;
 QQS 4 Fwd R, L, R tracking, -;
 5---8 NEW YORKER; SPOT TURN; ADVANCED ALEMANA TO CP;;
 QQS 5 Fwd L, rec R to fc, sd L, -;
 QQS 6 XRIF of L trn LF, fwd L cont LF trn, sd R joining lead hands M's L
 & W's R, -;
 QQS 7 Fwd L, rec R, trn 1/8 RF sd L, - (W bk R, rec L, sd & fwd R trn 1/8 RF,
 -);
 QQS 8 XRIB of L trn RF, sd L complete 3/8 RF trn, cl R to L to CP, - (W fwd
 L crossing in front of R trn RF, fwd R cont RF trn, fwd L cont trn fc
 ptr taking CP, -); NOTE: W trns 1 & 3/8 RF on this measure.
 9---12 CLOSED HIP TWIST; FAN; STOP & GO HOCKEY STICK;;
 QQS 9 Rk fwd L, rec R, sd L, - (W rk bk R, rec L, sd R & swivel 1/4 RF to fc
 LOD, -);
 QQS 10 Rk bk R, rec L, sd R with joined hands low free hands high look at
 ptr momentarily, - (W fwd L in front of M, fwd R trng LF keeping M's
 L & W's R joined, cont LF trn to fc RLOD bk L, -);
 QQS 11 Rk fwd L, rec R, sd L bring joined hands up in front of face to trn
 W LF, - (W cl R, fwd L, trn LF under arm, bk R to fc LOD);
 QQS 12 With hands still joined like a fence line rk thru R twd LOD, rec L,
 sd R, - (W rk bk L bring free arm up past face extend with palm out,
 rec R to trn RF under still joined hands bring free hands down, bk
 L to original fan position, -);
 13---16 BROKEN HOCKEY STICK; AIDA; ROLL 3; CUCARACHA;
 QQS 13 Rk fwd L, rec R, cl L to R (W cl R, fwd L, fwd R in front of M) joined
 hands high M places R hand at W's waist to halt fwd motion (W trns
 LF on R at end of slow), -;
 QQS 14 Trng LF fwd R DW, trng RF sd L, bk R (W fwd L, trng LF sd R, bk L) now
 fcg RLOD in LOP, -;
 QQS 15 Roll LF twd RLOD (W rolls RF) L, R, L, -;
 QQS 16 Sd R with pushing effect both heels on floor keep body over L ft,
 rec L, cl R to L taking R-handshake position, -;

"RUMBA LEJANA"PART B

- 1----4 RK FWD, REC, BK, - (W TRNS TO VARS); BK, REC, CL, -; BALLERINA WHEEL 3/4 RF TO SKATERS;;
- QQS 1 Rk fwd L, rec bk R, bk L, - (W rk bk R, fwd L trng LF to Vars, bk R, -);
- QQS 2 Rk bk R, rec L, cl R to L, - (W rk bk L, rec R, cl L to R, with wgt on L raise R ft about knee high with ft about 6" in front of L knee with ft pointed & knee of R leg upward horizontally to R from toe & hold position for next 2 measures);
- QQS 3 Fwd L, R, L circling RF walking W around, -;
- QQS 4 Fwd R, L, R circling RF walking W around to fc LOD taking Skaters at end, -;
- 5----8 KIKI WALK (W SPIRAL); AIDA; SWITCH & ROCK; CRAB WALK 3;
- QQS 5 Fwd L, R, L tracking & releasing hands at end, - (W fwd R, L, R tracking, spiral LF on R);
- QQS 6 Fwd R trng RF, sd L cont RF trn, bk R to V-bk-to-bk position, -;
- QQS 7 Bring joined hands thru between ptrs trng on R to fc wall sd L LOD, rec R, small step sd & slightly fwd L taking Paso Doble hand hold, -;
- QQS 8 XRIF of L, sd L bring L hip twd ptr, XRIF of L with checking motion, -;
- 9---12 UNWIND (W CRAB WALK, 2, FLARE, -); CRAB WALK 3; SIDE, CLOSE, SIDE SWAY, -;
DRAW, -, TOUCH, - (W DEVELOPE);
- (W QQS) 9 Unwind to fc COH keep wgt on R (W crab walk around M sd R, XLIF of R, flare R CCW end fcg wall, -);
- QQS 10 XLIF of R, sd R bring R hip twd ptr, XLIF of R, -;
- QQS 11 Sd R LOD, cl L to R, sd R lowering leaving trailing L foot in place stretching R sd swaying & looking to RLOD, -;
- SS 12 Draw L retaining sway gradually straightening, -, touch L to R stretching L sd shaping twd W, - (W trng to fc DW on L lift R knee until heel is the same height as L knee, straighten R leg horizontally twd DW keeping R sd stretched & head well to L, -);
- 13--16 CROSS BODY LEAD; FENCE LINE; CUCARACHA; CUCARACHA;
- QQS 13 Bk L trng RF, rec R cont RF trn, sd L, - (W cross in front of M fwd R trng RF, fwd L cont RF trn, sd R, -);
- QQS 14 Rk thru R LOD, rec L, sd R, -;
- QQS 15 Sd L with pushing effect both heels on floor keep body over R ft, rec R, cl L to R, -;
- QQS 16 Sd R with pushing effect both heels on floor keep body over L ft, rec L, cl R to L, -;
- (2nd time thru Part B take R-handshake position)
- ENDING
- 1----2 TWIST/VINE, 2, 3, 4; POINT, STEP/STEP, POINT,
- QQQQ 1 Sd L, XRIB, sd L, XRIF (W sd R, XLIF, sd R, XLIB);
- QQ/&Q 2 Pt L twd LOD, in place L/R, pt L twd LOD, (W pt R twd RLOD, in place R/L, pt R twd RLOD,)