

UNIVERSAL ROUND DANCE  
COUNCIL



9TH INTERNATIONAL R/D  
CONVENTION



QUEEN ELIZABETH HOTEL,  
MONTREAL, QUEBEC, CANADA

JULY 24-27, 1985



VILLE DE MONTRÉAL  
CABINET DU MAIRE

35-1

MESSAGE FROM MAYOR JEAN DRAPEAU

The Universal Round Dance Council has selected Montréal to hold its first Convention outside the United States. It is then with great pleasure that I extend a cordial welcome to all the teachers and dancers participating in this important event.

Although Montréal's ability to stage major cultural events as well as national and international fairs and congresses is no longer subject to debate, I am convinced that our people friendliness, our city's natural beauty and charming European atmosphere have influenced the organizers' decision.

That is why I sincerely hope that, notwithstanding your busy schedule, you will take the time to tour our city, visit the prestigious exhibitions staged for this summer and rest at one of the many outdoors cafés or restaurants offering international cuisine.

May your sojourn here be a memorable one and your Convention very successful.

JULY 1985

WELCOME TO THE UNIVERSAL ROUND DANCE COUNCIL'S 9TH ANNUAL CONVENTION

This Convention is the first held outside of the United States and we know your visit to Montreal will be a memorable one.

We should all be aware of the many people who have donated their time and efforts in making this Convention a worthwhile and enjoyable learning experience for both teachers and dancers. To the General Chairpersons, Committee Chairpersons and all their helpers, a sincere thank you.

As usual we have an outstanding staff of clinicians and teachers who have graciously donated their talents so that we all may gain further knowledge and experience toward improving our dancing. Our thanks to them and also to the MC's and cuers in adding to our dancing pleasure. Many thanks to all our Members and guest dancers who make this Convention possible by your loyalty, enthusiasm and support in every way. Enjoy yourselves, improve your dancing, have good fun and fellowship with your old friends and also the new friends you will meet here.

We extend to you an invitation to join the U.R.D.C. if you are not now a member and to join with us in the support of round dancing.

As we complete our term as President of U.R.D.C. we gratefully acknowledge the support and assistance of the Officers, the Board of Directors, and the Members during these two years. It has been challenging and rewarding, and always our pleasure to serve you.

God Bless and Happy Dancing!

*Bill & Elsy*

Bill and Elsy Johnson  
President, U.R.D.C.



# Universal Round Dance Council

Chairman of the Board ..... Paul & Lorraine Howard  
 Chairman of T.A.B. .... Frank & Iris Gilbert

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## 9TH INTERNATIONAL ROUND DANCE CONVENTION

Chaircouple ..... Art & Garrie Jackson  
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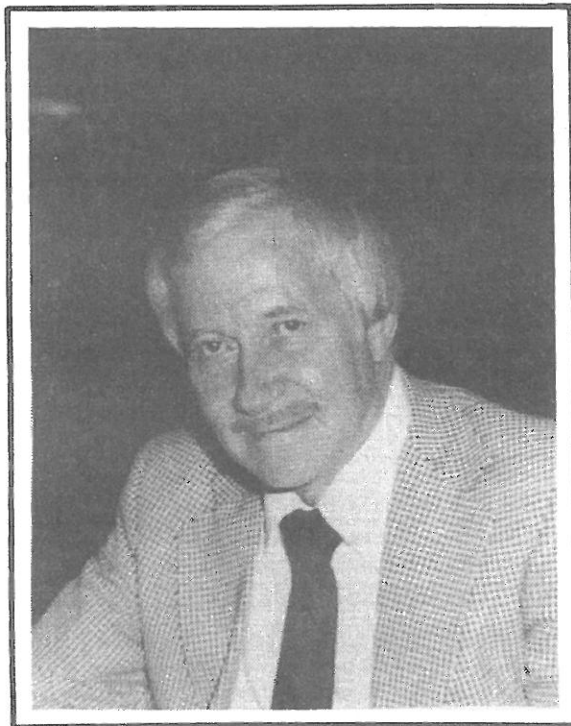


# GOLDEN TORCH AWARD



19 85

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



**BEN HIGHBURGER**  
Texas

- \* Taught Round Dancing for 31 years — 1951 to 1982 (Retired)
- \* Choreography: Elaine, Heartaches Cha, Good Morning, Hot Lips, Sugar Cured, High Society, My Man Cha Cha, Love Me With All Your Heart, El Gaucho, Orchids in the Moonlight, and others.
- \* On the staff of Manning Smith's Round Dance Institute for 28 years.  
On the staff of Washington, D.C. Festival for 11 years.  
On the staff of Philadelphia Festival for 6 years.
- \* Ben, a professional ball room dance instructor, pioneered in introducing the latin and quickstep dances into Round Dancing. Also, many of the international waltz and foxtrot figures and techniques were first shown to many of today's Round Dance leaders by Ben.
- \* Ben is truly a gracious, generous person who has given of his time and talents in promoting and improving our Round Dance activity and it is our privilege to honor him with this award.

## PAST RECIPIENTS OF THE GOLDEN TORCH AWARD

1984 — Bud & Lil Knowland  
1983 — Charlie & Bettye Proctor  
1982 — Manning & Nita Smith  
1981 — Charlie & Nina Ward

1980 — Eddie & Audrey Palmquist  
1979 — Frank & Iris Gilbert  
1978 — Gordon & Betty Moss

# UNIVERSAL ROUND DANCE COUNCIL

## 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 at the ground up  
Monthly Newsletter  
Area Mini Clinics for dancer and instructor alike

**JOIN NOW, RENEW NOW**

## UNIVERSAL ROUND DANCE COUNCIL MEMBERSHIP FORM

### UNIVERSAL ROUND DANCE COUNCIL MEMBERSHIP FORM

Check: \_\_\_\_\_  
Amount: \_\_\_\_\_  
Date: \_\_\_\_\_

Annual Dues:	\$16.00 USA	\$17.50 Canada	\$20.00 Overseas
Two year bonus	\$30.00 USA	\$33.00 Canada	\$38.00 Overseas

Please make check payable to the U.R.D.C. in U.S. currency.

\_\_\_\_\_ New Member \_\_\_\_\_ Renewal \_\_\_\_\_ Teacher \_\_\_\_\_ Dancer \_\_\_\_\_ Other

NAME \_\_\_\_\_  
last his hers

ADDRESS: \_\_\_\_\_  
\_\_\_\_\_  
City State Zip

Mail to George & Joyce Kammerer, 2934 N. Shorewood Dr., McHenry, IL 60050

# THE UNIVERSAL ROUND DANCE COUNCIL

## 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-13, H-13A, H-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.

If you purchased your Manual before October, 1984, you should order Set No. 5.

MANUAL ORDER FORM

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

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

- ☐ MANUAL - \$15.60 delivered US & Canada, including all 5 sets of pages
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Order at registration table or mail to TAB Chairman:

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



# *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  
HAWAIIAN WEDDING SONG  
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  
SOMEONE LIKE YOU  
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



# UNIVERSAL ROUND DANCE COUNCIL ANNIVERSARY CELEBRATION

10th INTERNATIONAL

## ROUND DANCE CONVENTION JULY 23, 24, 25, 26 1986

KANSAS CITY: MIDWAY U.S.A.  
BEAUTIFUL RADISSON HOTEL MUEHLEBACH:  
12th & BALTIMORE: KANSAS CITY, MO 64105

*A Star Studded Weekend!*

### UNIVERSAL ROUND DANCE COUNCIL PLUS PRELUDE BALL — WED. EVENING

★	TEACHERS SEMINAR	★	TEACHES	★	CLINICS	★
	Wed. July 23, 1986 Learn It — Teach It Fundamentals Internationals Teacher Techniques Bill and Carol Goss, Education Committee		HALL/FAME INT. — ADV. CHALLENGE LOTS OF REVIEW TIME		INTERMEDIATE ADVANCED SHOW CASES GRAND BALL	

General Chairpersons: Ray and Jackie New  
600 Lakewood Hills, Ozawie, KS 66070 Tel. (913) 876-2599

#### REGISTRATION LIMITED!!! BE AN EARLY BIRD!!!

NOTE: A Hotel Muehlebach self-addressed, postage paid, room reservation envelope will be returned to you with your dance registration confirmation.

Room rate \$50 per night: Single, Double or Twin Bed  
U.R.D.C. Convention Rate Only

CLINICIANS

FOR THE

9TH URDC CONVENTION  
MONTREAL, QUEBEC, CANADA.**STEVE & FRANNY BRADT**

15138 INA DRIVE, PHILADELPHIA, PA 19116

**GEORGE & MADY D'ALOISO**

2240 VEMCO DRIVE, BELLBROOK, OHIO. 45305

**IRV & BETTY EASTERDAY**

RTE#2, BEAVER CREEK, BOONSBORO, MARYLAND. 21713

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**KOIT & HELEN TULLUS**

1000 BLUE BONNET, SUNNYVALE, CALIFORNIA. 94086



DANCES TAUGHT AT THE 9TH U.R.D.C. CONVENTION - 1985  
MONTREAL - CANADA

DUO LOCO	<i>John &amp; Mary Macuci</i>
HAWAIIAN WEDDING SONG	<i>Tom &amp; Jan Kannapel</i>
MEDLEY IN WALTZ TIME	<i>Roy &amp; Phyllis Stier</i>
ONE OF THOSE SONGS	<i>Steve &amp; Franny Bradt</i>
PAMPA MIA	<i>George &amp; Mady D'Aloiso</i>
PUTTING ON THE RITZ	<i>Tom &amp; Loveday Newby</i>
SOMEONE LIKE YOU	<i>Peter &amp; Beryl Barton</i>
SPANISH GYPSY	<i>George &amp; Joyce Kammerer</i>
TANGO TOKAY	<i>Koiti &amp; Helen Tullus</i>
THE BREEZE AND I	<i>Jay &amp; Boots Herrmann</i>
THE WINDMILLS OF YOUR MIND	<i>Irv &amp; Betty Easterday</i>
TIE A YELLOW RIBBON	<i>Kenji &amp; Nobuko Shibata</i>
TOUCH OF YOUR LIPS FOXTROT	<i>Eddie &amp; Audrey Palmquist</i>
WHAT KIND OF FOOL AM I	<i>Brent &amp; Mickey Moore</i>
WONDERFUL WORLD OF THE YOUNG	<i>Bill &amp; Carol Goss</i>
YOU AND I	<i>Mike &amp; Sally Poehler</i>

# PROGRAMMED DANCES FOR THE NINTH URDC NATIONAL CONVENTION

## MONTREAL - CANADA - 1985

A NEW DAY ADORE AND I LOVE HER (ROBERTS) APPLE BLOSSOM TIME AUTUMN NOCTURNE (MCGLYNN)	A PENNY THOUGHT ALICE BLUE GOWN ANDANTE WALTZ APRES L'ENTRIENTE	A TASTE OF THE WIND AMAPOLA ANSWER ME AUTUMN CONCERTO	ADIOS AMOR CHA APHRODISIA AUTUMN LEAVES
BEAUTIFUL RIVER BIRTH OF THE BLUES BRIAN'S WALTZ	BEGIN THE BEGINS BODY & SOUL BUENOS NOCHES CHA	BEI MIR BIST DU SCHOEN BOO HOO BYE BYE BLUES (PALMQUIST)	BELL TANGO BOOGIE WOOGIE BUGLE BOY
CALENDAR GIRL CARNIVAL TIME CHARLIE MY BOY CONTINENTAL GOODNIGHT	CANADIAN QUICKSTEP CAROLINA MOON CLAVELIS CORREDO	CARESS CAVATINA COME CLOSER RUMBA CRAZY EYES	CARMEN CECILIA CONFESSION
DANCE DANUBE JIVE DOMINGO DREAM TANGO	DANCE DANCE DANCE DEAR HEART DON'T CRY FOR ME ARGENTINA	DANCING IN THE DARK DELICADO DON'T FORGET ME	DANIELA DESERT SONG DREAM ANHILE
EIDELWISS EVERYTHING OLD IS NEW AGAIN	EL COCO	ELAINE	EVELYN'S WALTZ
FASCINATION WALTZ	FOLSON PRISON BLUES	FORTUOSITY	FOXIE
GOLDEN EARRINGS	GREEN DOOR	GREENSLEEVES WALTZ	GYPSY EYES
HALLELUJAH HOT LIPS	HAWAIIAN WEDDING SONG HOT STUFF	HOLD ME	HOOKED ON SWING
I KNOW NOW I'M MAKING BELIEVE (MORRISON)	I LOVE YOU SO IN MY DREAMS	I WANNA QUICKSTEP IN THE ARMS OF LOVE (MORRISON)	I'D DO ANYTHING ISN'T SHE LOVELY
JEALOUS			
KISS ME GOODBYE (TULLUS)	KISS WALTZ	KON TIKI	
LA PURA LET'S DANCE LOVE ME WITH ALL YOUR HEART	LATIN LOVE LISBON ANTIQUA LOVE THEME	LAZY QUICKSTEP LOLITA LOVELY LADY	LAZY SUGARFOOT LONELY IS THE NAME
MAN IN LOVE MARILYN MARILYN MELODY WALTZ MISS YOU TOO MOTHER KELLY'S FOXTROT	MARDI GRAS MARRIED MEMORIES OF YOU MOON OVER NAPLES MR. SANDMAN	MARIA ELENA MATILDA MEMORY (EASTERDAY) MOONLIGHT COCKTAILS MY LOVE	MARIA ELENA CHA MEAN TO ME MINNESOTA BLUES MOONLIGHT MAGIC
NADIAS THEME (ROBERTS) NOLA	NATASHA (SHARELLI)	NEAREST AND DEAREST	NEVER SAY GOOD BYE
ONE KISS	ONE LOVE	OUR LOVE AFFAIR	
PA 65000 PEPITO POP GOES THE MOVIES	PARA ESTO PETTICOATS OF PORTUGAL PRIMROSE LANE	PATRICIA POEME (PALMQUIST)	PEGGY FOXTROT POOR BUTTERFLY

85.12

# PROGRAMMED DANCES FOR THE NINTH URDC NATIONAL CONVENTION

MONTREAL - CANADA - 1985

RAINBOW FOXTROT  
ROADHOUSE BLUES  
ROSEY'S THEME

RETURN TO ME (SMARELLI)  
ROCKIN' PNEUMONIA (HUMPHRIES)  
RUMBA LEJANA

RICARDO'S TANGO  
ROSE WALTZ  
RUMBA MY WAY

RIVIERRE DE LUNE  
ROSES OF PICARDY  
RUMBA RHAPSODY (ROTHER)

SAM  
SEND HER ROSES  
SNOKE GETS IN YOUR EYES  
SPAGHETTI RAG  
SUGARFOOT STOMP

SAM'S SONG  
SHIEK OF ARABY  
SOMEBODY'S THINKING OF YOU  
SPANISH EYES  
SUPER TROUPER CHA

SANTA LUCIA  
SINGING PIANO WALTZ  
SOMEONE LIKE YOU  
SPANISH TOWN  
SWEET IDA (PALMQUIST)

SECRETO AMOR  
SMILE  
SONG OF MY LIFE  
STORY OF LOVE (BARTON)

TANGO BONGO  
TERRY'S THEME  
THE LONELY GOATHERD  
TILL  
TWELFTH STREET RAG

TANGO CAPRICCIOSO  
THE GIRL IN MY ARMS  
THIRD MAN THEME  
TILL THERE WAS YOU (BARTON)  
TWILIGHT

TELL ME WHY  
THE HOMECOMING  
THOUSAND STARS TANGO  
TILL TOMORROW  
TWO FOR TEA (GOSS)

TENDER TRAP  
THE IMPOSSIBLE DREAM  
THREE A.M.  
TRAMONTE

UNTIL ITS TIME

WE DANCED (BARTON)  
WITCHCRAFT

WEST OF THE MOON  
WONDERLAND BY NIGHT

WHEELS CHA CHA (SHIBATA)  
WYOMING LULLABY

WHEN I'M 64

YEARS MAY COME  
YOUR THE TOP

YOU AND ME JIVE

YOU'LL NEVER KNOW

YOUR THE CREAM IN MY COFFEE

DUO LOCOADVANCED CHA CHA

COMPOSERS: John & Mary Macuci, 7110 Lansdale Street, District Heights, MD 20747  
(301)735-4253

RECORD : DUO LOCO DANCE ALONG P6067 -

SEQUENCE : INTRO ABC B(1-17) Ending Slow speed to 43

FOOTWORK : OPPOSITE EXCEPT AS NOTED

NOTE: DANCE IS WRITTEN USING 2,3,4/&;1 TIMING. TO FACILITATE FIGURE DESCRIPTION ALL MEASURES AFTER THE INTRO START WITH BEAT 2 AND INCLUDE THE FIRST BEAT OF THE NEXT MEASURE.

INTRO

1 - 4&1 WAIT, 2, 3, CLAP; ARMS, 2,3,4; ARMS,2,3,4; CHASSE 5 MAN TRANS; SIDE

- 1 - Both fcg wall Man 2 or 3 ft beh Woman, Man & Woman's L FT free, WAIT 3 notes clap hands on 4;
- 2 - on ct 1 Man & Lady Raise both arms twds ceiling,  
MAN: on ct 2 extend Left arm out to side & at same time lower Right arm twds floor, on ct 3 lower Left arm twds floor & raise Right arm twds ceiling on ct 4 raise Left arm twds ceiling & lower Right arm twds floor;  
WOMAN: on ct 2 extend Right arm out to the side & at same time lower left arm twds floor, on ct 3 lower Right arm twds floor & at same time raise Left arm twds ceiling, on ct 4 raise Right arm twds ceiling & lower Left arm twds floor;
- 3 - MAN: On ct 1 extend Left arm out to side & raise Right arm twds ceiling, On ct 2 lower both arms twds floor, on ct 3 raise both arms twds ceiling, On ct 4 extend Left arm to side & lower Right arm twds floor;  
WOMAN: On ct 1 extend Right arm out to side & raise Left arm twds ceiling, On ct 2 lower both arms twds floor, on ct 3 raise both arms twds ceiling, On ct 4 extend Right arm to side & lower Left arm twds floor;

ARM PRACTICE: M's L Arm - W's R Arm:- Up, Side, Down, Up; Side, Down, Up, Side;  
M's R Arm - W's L Arm:- Up, Down, Up, Down; Up, Down, Up, Down;  
4&1 Side L/C1 R to L/Side L/C1 R to L/Side L/tch R to L no weight;(W swivel LF on Left to fc ptr take weight on R;) 1 & 2 & 3, 4;  
SIDE R, BEAT 1 OF 1ST MEAS OF DANCE

NOTE: EACH FIGURE WHICH FOLLOWS WILL START ON BEAT 2 OF THE MEASURE.

A

1 - 4 1/2 BASIC; ALEMANA; TWISTY DOUBLE CUBANS; FAN:

- 1 - LOP fcg wall Rk Fwd L, Rec R, Chasse Side L/R, L raise jnd hands;
- 2 - Rk Bk R, Rec L, Chasse Side R/L, R chg to handshake hold end fcg R&W:  
(W Fwd L trng RF under jnd hnds, cont trng Fwd R, Chasse Side L/R, L fc L&C)
- 3 - XLIFR/Rec R/XLIBR/Rec R/XLIFR/Rec R/XLIBR; (W XRIBL/Rec L/XRIFL/Rec L/XRIBL/Rec L/RIFL;)
- 4 - Rk Bk R, Rec L, Chasse Side R/L, R lead W to cross in frt of M to his left side chg hnds to M's L & W's R; (W Fwd L, trng LF Bk & Side R fc RLOD, Bk L/Lk RIFL Bk L;)

5 - 8 HOCKEY STICK LOP:: SINGLE CUBANS; NEW YORK:

- 5 - Rk Fwd L, Rec R, Chasse Side L/R, L raising jnd hnds; (W Close R to L, Fwd L, Fwd R/Lk LIBR, Fwd R now in front of M make a "window" with raised arms;)
- 6 - Rk Bk R trng slightly RF, Rec L still trng, Chasse Fwd R/L, R to fc RLOD lowering arms to waist level; (W Fwd L strtg LF trn, still trng Fwd R Chasse Fwd L/R, L fc RLOD;)
- 7 - XLIFR (W XRIFL)/Rec R, Side L, XRIFL (W XLIFR)/Rec L, Side R;
- 8 - Rk Fwd L, Rec R trn LF (W RF), Chasse Side L/R, L fc wall:

84.18  
9 - 12 SPOT TURN: 3 HAND TO HAND WITH CROSS BREAK & UNWIND:::

- 9 - Fwd R trng 1/4 LF, (W RF) keep L ft in place trn 1/2 LF on R (W RF on L) chg weight to L, still trng Chasse Side R/L, R to fc wall;
- 10 - Rk Bk L trn LF (W RF) fc LOD, Rec R trn RF (W LF) Chasse Si L/R, L fc wall;
- 11 - Rk Bk R trn RF (W LF) fc RLOD, Rec L trn LF (W RF), Chasse Side R/L, R fc wall
- 12 - Rk Bk L trn LF (W RF) fc LOD, Rec R trn RF (W LF), maintain R/L handhold step thru L twds RLOD cont trng RF (W LF) under jnd hnds, fc wall chg wgt to R; Timing 2,3,4,1. (Optional release hand hold on the unwind)

13-16 SIDE, CROSS, SIDE CHASSE: AIDA: SWITCH: ALEMANA: -

- 13 - Side L, XRIFL, (W XLIFR) chg to M's L & W's R hndhold Chasse side L/R, L;
- 14 - Bk R strtg RF trn, (W Bk L strtg LF trn) cont trng Bk L, Bk R/Lk LIFR, Bk R end in "V" pos fcg R&C (W fc R&W);
- 15 - Trn LF (W RF) Rk Side L fc wall, Rec R, Chasse Side L/R, L raise jnd hnds;
- 16 - Rk Bk R, Rec L, Chasse Side R/L, R; (W Fwd L trng RF under jnd hnds cont trng Fwd R, Chasse side, L/R, L;)

B

1 - 4 OPEN BREAK; CONT NAT'L TOP (W TRN LF ON STEP 2, SPIRAL RF ON STEP 12):::

- 1 - Rk Apt L, Rec R, Chasse Side L/R, L strtg RF trn;
- 2 - cont. trng, R ft beh L ft toe to heel, toe turned out, Side L, R ft beh L ft/Side L, R ft beh L; (W Fwd L trng LF under jnd hnds trn head left, still trng, R Bk trn head Right, Side L/R ft in front of L ft with R toe turned out, Side L;)
- 3 - Still trng Side L, R beh L, Side L/R beh L, Side L; (W R ft in front of L, Side L, R in front of L/Side L, R in front of L;
- 4 - R beh L, Side L, R beh L/Si L, Cl R to L; (W Fwd L spiraling RF under jnd hnds, Fwd R, Chasse Side L/R L; ) NOTE: If W does not wish to turn or spiral she can dance the cont. Top strtg L Si, R ft in Frt of L ft with right toe trnd out, Si L/R Frt, Side L etc. for the 3 meas.

5 - 8 NATURAL OPENING OUT CLOSED HIP TWIST: FAN; HOCKEY STICK:::

- 5 - Cp Rk Side L trn body slightly to right, Rec R, Chasse Side L/R, L fc wall; (W Rk Bk R trng 1/2 RF, Rec L trng LF, Chasse Side R/L, R fc ptr)
- 6 - Rk Bk R, Rec L, Chasse Side R/L, R leading W to Fan pos; (W Fwd L trng RF, Bk & slightly Side on R trng LF fc RLOD, Bk L/Lk RIFL, Bk L;)
- 7 - Rk Fwd L, Rec R, Chasse Side L/R, L raise jnd hnds; (W Close R to L, Fwd L, Fwd R/Lk LIBR, Fwd R now in front of M making a "window" with raised arms;)
- 8 - Rk Bk R trn slightly RF, Rec L still trng, Chasse Fwd R/L, R fc R&W chg to handshake hold; (W Fwd L strtg LF trn, Fwd R trng on R so ft ends bk & slightly side, Bk L/Lk RIFL, Bk L fc L&C;)

9 - 12 OPEN HIP TWIST TO SKATERS::: ROCK FORWARD, RECOVER, ZI3ZA3:::

- 9 - Handshake hold Rk Fwd L, Rec R, Chasse Side & slightly Bk L/R, L; (W Rk Bk R, Rec L, Chasse Fwd R/L, R)
- 10 - Rk Bk R, Rec Side & slightly Fwd L trng LF fc L&W trng W LF into skaters pos. M & W's left arms extended out to side, Chasse Fwd R/L, R; (W Fwd L trng RF, Side R trng LF (spiral action) wrap into skaters pos. fc L&W Chasse Fwd L/R, L;)
- 11 - Maintain R/R hndhold, Rk Fwd L, Rec R strtg to trn W RF, Bk L strtg RF trn/Side R fc wall, Fwd L XIFR; (W Rk Fwd R, Rec L strtg RF trn, still trng Side R/still trng Side L fc ptr & COH, Bk R XIBL)
- 12 - Side R trng slightly LF/ XLIBR/Side R trng slightly RF/XLIFR/Side R trng LF/XLIBR, Bk R trng LF fc LOD; (W Side L trng slightly LF/XRIFL/Side L trn slightly RF/XRIBL/Side L trng slightly LF/XRIFL, Bk L trng RF fc LOD; TIMING: 2 & 3 & 4 & 1

Duo Loco Cont.

13 -19 WALK 2, CHA,CHA,CHA; SPOT TRN; SHLDR TO SHLDR; 2 SAILORS SHUFFLES;  
SHLDR TO SHLDR; 2 SAILORS SHUFFLES;

- 13 - Cont. R/R hndhold, M's left arm extended out to side, W's left arm  
 beh M's back, Fwd L,R, Fwd L /Lk RIBL, Fwd L;
- 14 - Fwd R trng 1/4 LF, (W RF) keep L ft in place trn 1/4 LF on R (W RF on L)  
 chg weight to L cont trng Chasse Side R/L, R fc wall in Bfly;
- 15 - Fwd L in S/Car pos. R&W, Rec R, Chasse Side L/R, L fc wall;
- 16 - XRIBL/Side L/Side R/XLIBR/Side R, Side L; (Side Steps are small) (WXIB)
- 17 - Fwd R in Bjo pos. L&W, Rec L, Chasse Side R/L, R fc wall;
- 18 - XLIBR/Side R/Side L, XRIBL/Side L, Side R; (WXIB also)

C

1 - 4 NEW YORK; SPOT TURN; CLOSED SPIRAL TO CLOSE FACING;;

- 1 - Rk Fwd L trn 1/4 RF(W LF), Rec R trn LF, (W RF) Chasse Side L/R, L fc wall;
- 2 - Fwd R trn 1/4 LF, (W RF) keep L ft in place trn 1/2 LF on R (W RF on L)  
 chg weight to L, still trng Chasse Side R/L, R fc wall;
- 3 - Blending to CP Rk Fwd L trn body slightly to Right, Rec R body trng Left,  
 Chasse Side L/R, L fc wall; (W Rk Bk R trn 1/2 RF, Rec L strtg LF trn,  
 Chasse Side R/L, R spiraling LF on R under jnd hnds (L ft XIFR no wgt)
- 4 - Rk Bk R, Rec L strt LF trn, Chasse Side & slightly FWD R/L, R fc L&C;  
 (W cont trng LF in M's arms Fwd L, Bk & slightly Side R, Chasse Bk L/R, L)

5 - 8 TWO CROSS BASICS;; 1/2 BASIC; ALEMANA TO SKATERS;

- 5 - XLIFR (W XRIBL) strtg LF trn, cont trng Bk R, Chasse Side & slightly  
 Fwd L/R, L fc R&C;
- 6 - XRIBL(W XLIF) still trng LF Fwd L, Chasse Side & slightly Bk R/L, R fc R&W;
- 7 - Rk Fwd L, Rec R, Chasse Side L/R, L raise jnd hnds;
- 8 - Rk Bk R, Rec L, Chasse Side R/L, R fc L&W; (W Fwd L trng RF  
 under jnd hnds, still trng Fwd R, L, Cl R to L to sktrs pos. fcg L&W).  
 M & W's L hnds jnd, M's R hnd on W's hip, W's R arm extended out to side

9 -11 4 TWINKLES;; ROCK BACK. RECOVER. LADY TRANSITION TO BUTTERFLY;

- 9 - XLIFR/Side R, Cl L to R, XRIFL/Side L, Cl R to L;
- 10 - XLIFR/Side R, Cl L to R, XRIFL/Side L, Cl R to L;
- 11 - Rk Bk L, Rec R, Chasse Side L/R, L, Small steps to Bfly pos fcg LOD;  
 (W Rk Bk L, Rec R, Fwd L trng LF to fc ptr, Cl R to L;)

12-16 RK BK, REC, 2 FWD CHAS - FWD, FAN;; STEP/TAP, STEP, 2 BK CHAS - BK FAN,  
 STEP/TAP, STEP, SIDE CHASSE;;;

- 12- Rk Bk R, Rec L, Fwd R/Lk LIBR, Fwd R;
- 13- Fwd L/Lk RIBL, Fwd L, Fwd R, Fan L Fwd clockwise (W fan R Bk clockwise);
- 14- Step LIFR/Tap RIBL no wgt, Step RIBL, Bk L/Lk RIFL, Bk L;
- 15- Bk R/Lk LIFR, Bk R, Bk L, Fan R Bk clockwise; (W Fan L Fwd clockwise)
- 16- Step RIBL/Tap L IFR, Step LIFR, (W step LIFR/Tap RIBL, Step RIBL) Chasse  
 Side R/L, R;

REPEAT B 1-17 - NOTE; OVERTRN THE OPEN BREAK SO THE NAT TOP CAN END FC3 WALL

ENDING

MEAS 18 - 1 SAILORS SHUFFLE, STEP/PT

- 13 - XLIBR/Side R, Side L, Step R/Point L LOD



## HAWAIIAN WEDDING SONG

Composers : Charlie &amp; Madeline Lovelace, 2505 Krueger Lane, Tampa, Fla. 33618

Record : Columbia Hall of Fame No. 4-33085 or No. 1-33085 (Speed slightly if desired)

Footwork : Opposite, directions for M unless noted otherwise

## Meas.

## INTRO.

- 1- 4 (CP LOD)WAIT; (L)PIVOT,-,2,-; SIDE,-,HOLD,-; DRAW,-,CLOSE,-;  
 SS 1 In CP fcg LOD wait 1 meas;  
 SS 2 L fc pivot L,-,R,-; end CP M fcg wall  
 SS 3 (Throwaway Oversway) M side L,-, (W fwd trng L fc) M trn upper body to LOD & hold,-; (W continue trn to fc LOD & extend L bk to LOD)  
 SS 4 Straighten body rising up & drawing R,-, close,-; (W fwd L trng to fc M in CP diag LOD & wall close L to R)

## PART A

- 1- 4 FWD,-,SIDE,BACK; BACK,-,SIDE,FWD; FWD,-,2,3; MANUV,-,SIDE,BACK;  
 SQQ 1 Fwd L,-, side & slightly fwd R, rec on L (blending to SCar diag RLOD & wall);  
 SQQ 2 Bk R,-, side L commencing to trn L fc, fwd R (to Bjo LOD);  
 SQQ 3 Fwd L,-,R,L; (in Bjo)  
 SQQ 4 M manuv R,-, side L, bk R (to Bjo RLOD);  
 5- 8 PIVOT,-,CLOSE,-; SIDE,-,BACK,-; SIDE,-,FWD,-; TURN,SIDE,BACK,-;  
 SS 5 M bk L commencing R fc trn,-, bring R to L continuing trn,-; (to CP LOD)  
 SS 6 Bk & side L,-, bk R,-;  
 SS 7 Side L,-, fwd R,-; (to Bjo diag COH & LOD)  
 QQS 8 Begin a L fc trn L, continue trn R, bk L,-; (to Bjo diag RLOD & wall)  
 9-12 TURN,SIDE,FWD,-; FAN,-,CLOSE,-,(W tch); SIDE,-,REC,-; DRAW,-,TCH,-,(W close);  
 QQS 9 Bk R continuing L fc trn, side & fwd L, fwd R,-; (to SCP LOD)  
 SS 10 Fan L,-, M CW & W CCW close L,-; (W tch R for transition blending to CP & wall)  
 SS 11 (Same foot lunge) M side R to RLOD,-, (W trn to fc LOD & step bk R) both rec L,-;  
 SS 12 Draw R,-, tch,-; (W close R for transition) blending to SCP LOD  
 13-16 LUNGE,-,REC,-; BACK,-,(L)PIVOT,-,2,-,SIDE,-; REC,-,DRAW TCH,-;  
 SS 13 (Chair) Both lunge thru LOD & look at ptr,-, rec L,-;  
 SS 14 (Slip) M bk R,-, (W trn L fc to CP LOD) fwd L,-, (with strong lead for start of L fc pivot)  
 SS 15 Continue pivot R,-, to fc wall side L,-; (as in side corte (Oversway)  
 SS 16 Rec side R,-, trng to diag wall & LOD draw L,-;

## PART B

- 1- 4 SIDE,CLOSE,CROSS,-; SIDE,CLOSE,HOOK,-; UNWIND,-,2,-; 3,-,4,-;  
 QQS 1 Side L, close R, cross L IF,-; (to rev-SCP)  
 QQS 2 Side R, close L, M hook R in front,-; (W XIF to SCP diag COH & LOD)  
 SS 3 Unwind,-, 2,-; (W walk fwd,-,2,-;)  
 SS 4 Continue to unwind,-, transfer wgt to R,-; (W walk trng to Bjo M fcg diag RLOD & wall) both rise up on ball of both feet  
 5- 8 BACK,TURN,SIDE,-; BACK,LOCK,BACK,-; BACK,TURN,FWD,-; FWD,FACE,CLOSE,-;  
 QQS 5 (Outside Spin) M small step bk L, (W reach R) commencing to trn R fc M fwd R continuing pivot, side & bk L,-; (to Bjo diag RLOD & wall)  
 QQS 6 Bk R, lock L, bk R,-;  
 QQS 7 (Open Impetus) Bk L commencing to trn R fc, bring R to L continuing to trn, fwd L,-; (to SCP LOD)  
 QQS 8 Fwd R, fc ptr L, close R,-; (to CP & wall)  
 9-12 SLOW VINE,-,2,-; 3,-,4,-; PIVOT,-,2,-; CHECK,REC,SIDE,FWD;  
 SS 9 Side L,-, XRIB,-; (XIB)  
 SS 10 Side L,-, XRIF,-; (W XIF)  
 SS 11 R fc pivot L,-,R,-; to SCar diag LOD & wall  
 12 (Syncopated Hover Cross) Check fwd L, rec R, side L to Bjo diag COH & LOD, fwd R;

NOTE: Timing on meas 12 is basically &amp;1&amp;2 listen to music for slight variation

( over )

85-22  
HAWAIIAN WEDDING SONG — continued

13-16 (L)TWISTY VINE,-,2,-; 3,-,MANUV,-; PIVOT,-,2,-; CHECK,REC,SIDE,FWD;

SS 13 Fwd L trng L fc,-, side R,-;

SS 14 XLIB,-, (W XIF) M fwd between W's feet trng R fc on R,-;

SS 15 Repeat action of meas 11 of PART B

16 Repeat action of meas 12 of PART B blending to CP diag LOD & wall;

REPEAT action of meas 1 thru 16 of PART B blding to SCP & LOD

PART C

1- 4 FWD,2,3,-; FWD,TURN,BACK,-; BACK,2,3,-; CHECK BACK,-,REC,-;

QOS 1 In SCP LOD fwd L,R,L,-;

QOS 2 (Natural Fallaway) Commencing R fc trn fwd R, trng R fc side L, bk R,-; (to SCP diag RLOD & wall)

QOS 3 Bk L,-,R,L,-;

SS 4 Check bk R,-, rec L,-; (use slight rise action to SCP & RLOD)

5- 8 FWD,2,3,-; FWD,TURN,BACK,-; BACK,2,3,-; CHECK BACK,-,REC,-;

QOS 5 Fwd R,L,R,-;

QOS 6 (Rev Fallaway) Commencing to trn L fc fwd L, trng L fc side R, bk L,-; (to SCP diag LOD & wall)

QOS 7 Bk R,L,R,-;

SS 8 Check bk L,-, rec R,-; (as in meas 4 of PART C)

9-12 FWD,2,3,-; PICK UP,2,3,-; FWD,SIDE,CROSS,-; FWD,SIDE,CROSS,-;

QOS 9 Fwd L,R,L,-;

QOS 10 M fwd R,L,R,-; (W pick up to CP LOD)

QOS 11 (Whisk) Fwd L, side R, XLIB,-; (W XIB)

QOS 12 (L Whisk) Fwd R, side L, XRIB,-; (W XIB)

13-16 SIDE,CLOSE,CROSS,-; SIDE,CLOSE,CROSS,-; TWIRL,-,2,-; FACE,-,CLOSE,-;

QOS 13 Side L, close R, XLIF,-; (W XIF) to rev-SCP

QOS 14 Side R, close L, XRIF,-; (W XIF) to SCP LOD

SS 15 Side L,-, XRIB,-; (W twirl,-,2,-;)

SS 16 Fwd L,-, blending to Bfly M fcg wall close R,-;

TAG

NOTE: First four fig of TAG have overlap of timing. Due to timing first part of TAG uses vocals for cues instead of beats of music.

1 M HOLDS as W vocal sings I DO (W side R,-, XLIF,-;) dropping trailing hands low

2 W HOLDS as M vocal sings I DO (M side L,-, XRIF,-;)

3 M HOLDS as W vocal sings LOVE YOU (W side R,-, XLIB,-;)

4 W HOLDS as M vocal sings LOVE YOU (M side L,-, XRIF,-;)

5 Beginning with vocal ALL M side L,-, XRIB,-; (W begin a R fc wrap)

6 M side L,-, (as W completes wrap) tch R,-; (look at ptr thru window of wrap pos)

7 M manux to fc RLOD R, (W start to unwrap), side L,-; (W finish unwrap to fc M)

8 Close R,-, hold,-;

9 Beginning with vocal HEART pivot R fc L,-,R,-; (to CP M fcg wall)

10 Side L,-, trng to SCar M fcg RLOD bk R,-;

11 With &1&2&3 syncopated timing side L, XRIF (W XIB), side L, XRIB (W XIF), side L (W fwd), XRIF (W fwd), to SCP LOD

12 (Throwaway Oversway) Fwd L (W fwd R commencing to trn L fc), M hold (W continue trng L fc to fc BLOD extend L well bk & lower slightly);

# MEDLEY IN WALTZTIME

85-23

By Roy & Phyllis Stier, 2326 De La Vina, Santa Barbara, CA 93105  
 RECORD: Dance Along P-6098 Viennese Waltz Medley Slow to 41 RPM  
 SEQUENCE: INTRO - A - B mod - B - END

## INTRODUCTION

- 1-4 (OP-Wall)WAIT; BAL L,-,-; HOLD(Lady Curtsy, Rise),-,-; BAL R,-,-;  
 1 Wait 1 meas in OP man fac wall;  
 2 Sd L LOD, ext L hand with R sway,-;  
 3 Man hold leave R leg ext as Lady curtsies, rise, hold;  
 4 Rec R(Lady L), slowly draw L twd R blend to OP wall,-;

## PART A

- 1-4 (String Waltz)WALTZ AWAY; TURN IN L-OP; BKWD WALTZ; BK,TRN,FAC(L-OP);  
 1 Fwd L,R,L down LOD & slightly away from ptr;  
 2 Fwd R start RF trn, sd L cont trn, bk R blend L-OP RLOD;  
 3 Bkwd waltz L,R,L down LOD;  
 4 Bk R, sd L trn LF, cl R to L to L-OP wall;
- 5-8 TWL,2,3; MANUV,2,3; BK,TRN,CL; EROS LINE:  
 5 Fwd L,R,L as Lady RF twls to SCP LOD;  
 6-7 (Nat Trn)Fwd DW on R, cont trn on L, cl R to L fac RLOD;  
 Bk L start RF trn, sd R cont trn, cl L to R fac DC;  
 8 (Eros Line)Sd R straighten leg leave L leg ext lead Lady to  
 R while shaping upper body to L fac LOD,-,-(Lady rise on L  
 lift R leg move knee bk with leg parallel to floor shape R);
- 9-14 5 LF VIENNESE TRNS;;;;; CROSS BODY LEAD;  
 9-10 (Blehd to CP = and ct)Fwd L trn LF, sd R cont trn, X LIF of  
 R(Lady bk R trn LF, sd L cont trn, cl R to L); Bk R trn LF,  
 sd L cont LF trn, cl R to L(Lady fwd L trn LF, sd R cont trn,  
 X LIF of R);  
 11-13 Repeat action Meas 9,10,9 PART A to end approx RLOD (2½ trn);  
 14 Bk R start LF trn, sd L LOD small step lead Lady fwd X IF of  
 Man with L sway, thru R LOD in SCP;
- 15-16 REV TWL AWAY,2,3; REC, EXPLOSION,-;  
 15 Sd L,-,-(Lady twl LF moving down LOD R,L,R to L-OP nearly fac);  
 16 Rec on R to fac wall keep L ft ext & open R arm to full ext,  
 -,-(Lady rec on L ext R ft & arm);
- 17-20 REC,BHND,LADY ROLL to R SD(Skat); CANTER WHEEL; ARND,2,3(LOD);BK,-,  
 CL(Lady bk,develope);  
 17 Rec L, X RIB of L, fwd L twd wall as Lady rec R start RF roll  
 cont 2,3 to end on Man's R sd in skat pos wall;  
 18 Fwd R start RF wheel,-,cont on L to fac RDC (canter rhythm);  
 19 Release hand hold cont almost in pl R,L,R to end fac LOD as  
 Lady bk arnd RF L,R,L small steps to end fac LOD;  
 20 Bk L small step,-,cl R to L(Lady bk R, lift L, kick L LOD);
- 21-24 4 OPEN BOX TRNS(¼ LF ea);;;;  
 21-22 (Ident ftwk Skat LOD)Fwd L(both) start LF trn, sd R cont trn,  
 bk L small step to fac COH; Bk R start LF trn, sd L cont trn,  
 fwd small step to end fac RLOD;  
 23-24 Repeat action Meas 21-22 to end LOD still in skat pos;;
- 25-28 FWD,BK LIFT,-; BK,FWD LIFT,-; CURVE BK,2,3; BK,SD,CROSS(RLOD);  
 25 (Parallel Hest)Fwd L(both), lift R bkwd pt toe dnwd,-;  
 26 Bk R, lift L fwd,-;  
 27 Bkwd run L,R,L curving ¼ LF to end fac COH;  
 28 Bk R twd wall start LF trn, sd L cont LF trn, X RIF of L to  
 end fac RLOD;

- 29-32 FWD, BK LIFT, -; BK, FWD LIFT, -; CURVE BK, 2, 3; BK, SD, CROSS (LOD):  
 29-32 Repeat action Meas 25-28 to end LOD still in skat pos;;;;
- 33-36 CROSS, PT, -; CROSS, PT, -; CROSS, PT, -; CROSS, PT, -;  
 33-34 (Cross Pts) Both XLIF of R DW, pt R sd wall, -; XRIF of L DC, -  
 pt L sd COH;  
 35-36 Repeat action Meas 33-34;;
- 37-40 CROSS, PT, -; FWD 3 (Lady solo roll); CROSS LUNGE, -, RECOV; SD, -, CL  
(Lady LF twl to CP);  
 37 Repeat action Meas 33;  
 38 Release hold fwd R, L, R small steps as Lady fwd R start RF  
 trn, L, R to LOD now ahead of man.  
 39 Trn twd COH both lunge LOD on L with arms ext along LOD & fwd  
 poise, start recov end ct 2, recov on R;  
 40 Sd L fac COH, -, cl R to L (Lady trn LF twd RLOD join L-R hands,  
 cont with twl L, R to CP wall); Option - For a better line  
 join R-L hands at full extension on Meas 39.
- 41-44 2 LF VIENNESE TRNS (wall);; BAL L, -, TCH; BAL R, -, (SCAR) TCH;  
 41-42 Repeat action Meas 9-10 start fac COH & end fac wall;;  
 43-44 In loose CP sd L, -, tch R bhnd L; Sd R trn SCAR, -, tch L to R;
- 45-49 (Twisty Canter) XIF, -, SD (Bjo); XIB, -, CL (Lady bk); EXPLOSION; LADY  
TWL to CP; SD, DRAW, CL;  
 45-46 (SCAR RDW) XLIF of R, -, sd R (Lady bk, -, sd); Blend Bjo bk L  
 RDC, -, cl R near L (Lady XRIF of L, -, bk L RLOD start RF trn);  
 47 Push off on R (Lady on L) lunge sd L (Lady R) retaining R-L  
 hands at full ext with free arms outstretched to sd, -, -;  
 48 Cl R to L, in pl L, R lead Lady LOD on ct 1, chg to L-R hands  
 for LF twl, 2, 3 to end fac man & COH;  
 49 Sd L LOD, draw R to L, cl R to L (wall);

## PART B

- 1-4 (CP wall) BAL FWD, TCH, -; BAL APT, PT SD, - (L-OP Fac); BJO WHEEL (RF),  
2, 3; 4, 5, 6 (wall);  
 1-2 Fwd L wall, tch R to L, -; Bk R COH (Lady bk wall), pt L to  
 sd retaining M's L & Lady's R hand hold (Lady pt diag fwd), -;  
 3-4 Fwd L wall blend to Bjo start RF wheel, R, L; Cont Bjo wheel  
 R, L, R to end fac wall blend to CP;
- 5-8 (CP wall) BAL FWD, TCH, -; BAL APT, PT SD, - (L-OP Fac); BJO WHEEL (RF),  
2, 3; 4, 5, 6 (LOD);  
 5-8 Repeat action Meas 1-4 PART B to end fac LOD;;;;
- 9-12 4 LF VIENNESE TRNS (LOD);;;  
 9-12 Repeat action Meas 9-12 PART A to end CP LOD;;;;
- 13-16 (Fleckerl) TRN (LF), SD/TRN, XIF; TRN (LF), SD/TRN, XIB; TRN (LF), SD/TRN,  
XIF; TRN (LF), SD/TRN, XIB (CP wall);  
 13 (Fleckerl) Small step sd L while trng body approx 1/4 LF, R arnd  
 Lady cont LF trn, XLIF of R still trng LF (Lady small step  
 sd R trng approx 1/8 LF, XLIB of R trn up to 3/8 LF, toe in  
 R short sd step);  
 14 Man does Lady's part Meas 13 as Lady does Man's part;  
 15-16 Repeat action Meas 13-14 to end CP fac wall = 1 3/4 RF;;  
 Note: The Lady acts as a pivot point while the Man makes a  
 tight circle arnd her with toe/heel placement.
- 17-20 CONTRA CHK, RECOV, SWITCH; RUDOLPH RONDE; BK, -, SLIP to CP (RLOD);  
SD, -, TCH (mod Bolero trans);  
 17 (Contra Chk wall) Flex R knee fwd L twd wall in contra body  
 toe turned out & R turned parallel keep head R (Lady lower  
 onto L ft bring R ft bk match Man's shoulder line looking to  
 the L with R heel just tching floor & feet parallel with M),

- (Switch) recov on R start RF trn, bk on L bring Lady to CP  
 RLOD(Lady recov on L start RF trn, fwd R small step to LOD);
- 18 (Rudolph Ronde) Sd R bet Lady's ft flex knee & pivot  $\frac{1}{2}$  RF  
 leave L leg ext with head to L lead Lady to step bk & some-  
 what sd L start aerial ronde with R leg, man hold as Lady  
 cont ronde to an x-line;
- 19 (Canter Slip Pivot) Bring L bk bhnd R in fallaway pos, -, bk R  
 bring Lady to CP RLOD(Lady cont ronde bring R bhnd L, -, piv  
 $\frac{1}{2}$  LF fwd L to CP);
- 20 L sd & slightly fwd(Lady R small step bk), -, tch L to R(Lady  
 cl L to R) blend to ext Bolero pos RLOD;
- 21-24 (Canter Lifts) ARND(RF), LIFT, STEP; ARND, LIFT, STEP, ARND, LIFT, STEP;  
 ARND, LIFT, TCH(Lady step SCAR trans);
- 21-24 (Ext Bolero ident ftwk) Lady places R hand on man's L shoulder  
 both ext L hands outward R fwd & arnd ptr RF, lift L sd &  
 slightly bk in swinging motion cont RF trn, cont RF trn bring  
 L twd body & step on the trning arc; Repeat action Meas 21  
 2 more times to end approx DC = 1  $\frac{3}{8}$  trns;; Cont action  
 1st 2 beats Meas 21, tch L to sd blend SCAR fac RDW as Lady  
 trns RF nearly cl L to R fac DC; Note: Ext free hands man  
 tilts & looks R as Lady tilts L & looks L.
- 25-28 (Trng Spirals) (SCAR) FWD, TRN(LF), SD(Bjo); ARND, TRN(RF), SD(COH);  
 (SCAR) FWD, TRN(LF), SD(Bjo); ARND, TRN(RF) CL(Bjo LOD);
- 25 (Trng Spiral) (SCAR RDW opp ftwk) Fwd L start LF trn, sd R cont  
 trn, fwd L DW blend Bjo wall;
- 26 Arnd R trng RF, sd & arnd L cont trn, sd R to fac COH in  
 mom CP;
- 27 (Blend SCAR DC) Fwd L start LF trn, sd R cont trn, fwd L RDC  
 blend Bjo COH;
- 28 Arnd R trng RF, sd & arnd L cont trn, cl R to L to end fac  
 LOD still in Bjo pos;
- 29-32 BK, 2, 3; STEP, LIFT, -; (1st - BK, SD TCH wall) BK, 2, 3; BK/TRN, -, TCH;
- 29 (Bjo LOD) Bk L, R, L remain in Bjo;
- 30 Bk R, lift L fwd(Lady R bk), -; -
- (31) Bk L, sd R to fac wal, draw L to R to fac wall;  
 Note: Repeat PART B (1-32)
- 31 (Bjo LOD) Bk L, R, L remain in Bjo;
- 32 Bk R trng  $\frac{1}{2}$  RF to wall, -, draw L to R(Lady R to L) CP wall;
- ENDING
- 1-4 SD, TCH(Lady Away, Cl), -; (Lariat) LADY ARND, 2, 3; 4, 5, 6; 7, 8 9(RLOD);
- 1 Sd L LOD, tch R to L(Lady bk, cl to L-OP), -;
- 2-4 (Lariat) Man shape R still on L while bringing Lady fwd & arnd  
 RF und jnd hands R, L, R; Sd R, tch L to R as Lady cont arnd  
 in fairly wide circle bhnd man L, R, L; Man shape L still on R  
 as Lady cont arnd R, L, R to end fac RLOD(man still fac wall);
- 5-8 SD, -, -(Lady Trn to Skat wall); RECOV, -, (Lady Sd, Draw), -; SD (L),  
 (Lady XIF), RECOV to EXPLOSION; (Lady) CURTSY, -, -;
- 5 Sd L leave R in pl as Lady fwd L start RF trn, cont on R,  
 fwd L to fac wall blend to Skat pos;
- 6 Recov on R leave L in pl as Lady sd R, draw L to R, -;
- 7 Sd L leading Lady to start LF trn release waist hold, Lady  
 cont XIF of M on R, recov on R to explosion as Lady completes  
 trn on L to fac wall full arm ext;
- 8 Man hold retain L-R ext hand hold as Lady XRIB of L, curtsy, -;



ONE OF THOSE SONGS

CHOREOGRAPHERS: STEVE & FRANNY BRADT, 15138 Ina Drive; Philadelphia, Pa. 19116  
 RECORD: SYDNEY THOMPSON EP 602, Side A, #1. "One of those songs"  
 SEQUENCE: INTRO A B C C(modified)

MEAS.INTRODUCTION

- 1--4 WAIT; WAIT; FORWARD LOCK FORWARD; FORWARD LOCK FORWARD;
- 1 In open position fc LOD M left ft lady rt ft free wait 1 measure;  
 2 Repeat measure #1;  
 3 Fwd L, lock RIB of L, fwd L,-; (Lady fwd R, 1k LIB of R, fwd R,-;)  
 4 Fwd R, lock LIB of R, fwd R,-; (Lady fwd L, 1k RIB of L, fwd L,-;)
- PART A
- 1--4 VINE 8;; FORWARD LOCK; MANUEVER;
- 1 Fc partner & wall quick vine 4 L,R,L,R; (No contact)  
 2 Still vining L,R,L,R to Bnjo FC LOD;  
 3 Fwd L, lock RIB of L, fwd L,-;  
 4 Fwd R commencing to turn Rt in front of lady,-, sd L, cls R; CP FC SLOD
- 5--8 OPEN IMPETUS; TO IN & OUT RUNS;;;
- 5 M bk L commencing RF turn,-, bring R to L(heel turn),-;  
 6 Sd & fwd L twd LOD in SCP,-, thru twd LOD commencing Rt turn in front of lady,-;  
 7 Sd L twd wall, cls R to L, M bk L commencing RF turn,-;  
 8 Cls R to L heel turn,-, sd & fwd twd LOD in SCP,-;
- 9-12 MANUEVER TO DROP TAP KICK & TAP;; DOUBLE BACK LOCK; COMMENCE OPEN FINISH;
- 9 M fwd R turn RF if front of lady,-, sd L twd DWL, tap RIB of L; (CP FC EWR)  
 (Lady will tap LIB of R) Note: heads are turned twd lead hands, not the body.  
 10 Rising on supporting L swing the R out to the sd and look twds the swinging  
 action,-, return the swinging foot back to the tap position,-; (CPFC DWR)  
 11 Moving backwards twd LOD & COH bk R, 1k LIF, bk R, 1k LIF; (CP FC DWR)  
 12 Back R,-, bk L,-; (Moving twd DCL)
- 13-16 FINISH OPEN FINISH; FORWARD LOCK; MANUEVER; COMMENCE SPIN TURN;
- 13 Bk R commencing to turn left, sd & fwd L, fwd R stepping thru to Banjo,-; DWL  
 14 Fwd L, lock RIB, fwd L,-; FC DWL  
 15 Repeat measure #4;  
 16 M stepping bk L pivoting RF,-, fwd R twd LOD still turning RF,-;
- 17-20 FINISH SPIN TURN; SYNCOPATED CHASSE; QUICK OPEN REVERSE;;
- 17 M steps sd & bk L,-, back R,-; Banjo position.  
 18 Moving twd DCL sd L, cls R, sd L/cls R, sd L; Still in banjo fc DCL  
 19 Fwd R,-, fwd L commencing to turn left,-;  
 20 Sd R still turning, L bk in contrabanjo, bk R,-;
- 21-24 SLOW HOVER CORTE; TIPSY; FORWARD LOCK; MANUEVER;
- 21 Step bk L commencing turn to left,-, still turning recover to bnjo fc DLW,-;  
 22 Bk L,-, sd R/cls L, sd R;  
 23 Repeat measure #3;  
 24 Repeat measure #4;
- 25-28 TIPPLE CHASSE TO A FORWARD LOCK;; MANUEVER; STEP BACK & COMMENCE BACK LOCK;
- 25 Bk L,-, turning to the right sd R, cls L;  
 26 Fwd R twd LOD,-, fwd L; lock RIB of L;  
 27 Fwd L,-, fwd R commencing turn in front of lady,-;  
 28 Sd L twd wall, cls R, step back in contrabanjo L,-;
- 29-32 BACK LOCK; RUNNING FINISH TO A MANUEVER;; HESTATION CHANGE;
- 29 Bk R, lock LIF of R, bk R,-;  
 30 Bk L turning RF,-, sd & fwd between lady's feet on R, fwd L in contrabanjo;  
 31 Repeat measure #4;  
 32 Step bk L turning RF,-, sd R drawing L to R,-;



85.28

MEAS.

PART B

- 1--4 2 LEFT TURNS;; CROSS SWIVEL; CHECK & FISHTAIL;  
 1 Fwd L turning LF,-, sd R, cls L;  
 2 Still turning LF bk R,-, sd L, cl R to L; (CP DLW)  
 3 Fwd L commencing turn to left,-, R moves alongside L with no (or part) weight,-;  
 4 Fwd R checking to banjo FC DCL,-, LXIB of R, sd R;  
 5--8 FINISH FISHTAIL STEP FORWARD TO A MANUEVER;; COMMENCE OVERTURN SPIN INTO V-6;;  
 5 Fwd L, lock RIB of L, fwd L twd LOD in banjo,-;  
 6 Repeat measure #4 of Part A;  
 7 Step bk on L commencing RF turn,-, R fwd LOD still turning,-;  
 8 Step bk on L & slightly sideward,-, (FC DRW contrabanjo) bk R, lock LIF of R;  
 9-12 FINISH V-6 INTO A MANUEVER;; HESITATION CHANGE; COMMENCE SYNCOPATED CHASSE;  
 9 Bk R moving DCL in banjo,-, bk L,-;  
 10 Bk R turning LF, sd & fwd L fc DLW, fwd R commencing to turn in front of lady,-;  
 11 Sd L twd wall, cls R to L, bk L turning RF to end CP DCL,-;  
 12 Fwd L turning LF,-, sd R, cls L to R;  
 13-16 FINISH CHASSE INTO AN OPEN FINISH STEP THRU INTO A DOUBLE REVERSE SPIN;;;  
 13 Sd R/cls L, sd R, step bk L,-;  
 14 Bk R turning LF, sd & fwd L to a banjo pos fc DLW, fwd R,-;  
 15 Fwd L commencing to turn left,-, still turning step side on R,-;  
 16 Still turning touch L to R,-,-;  
 17-20 SLOW WHISK SLOW WINGOVER SLOW OPEN TELEMARK;;;  
 17 Fwd L,-, sd R,-;  
 18 L XIB of R,-, step thru twd DCL on R,-;  
 19 Draw L twd R,-, tch L alongside R,-: (lady moves fwd around man to end sdcar DCL)  
 20 Commence left turn fwd on L,-, R to sd,-;  
 21-24 FINISH OPEN TELEMARK STEP THRU SCOOP-QUICK SIX TWINKLE;;;  
 21 L sd & fwd DCW,-, step thru in SCP on R/ hop on R; (Timing: S S 4)  
 22 Slide L twd LOD turning slightly to banjo,-, cls R to L end Banjo DWL,-;  
 23 Sd L, cls R to L, XLIB of R, sd R;  
 24 Fwd L, lock RIB of L, fwd L,-;  
 25-28 FORWARD TO A MANUEVER-HESITATION-ZIG ZAG & STEP BACK;;;  
 25 Fwd L,-, fwd R commencing to turn in front of lady,-;  
 26 Sd L twd wall, cls R to L, step back turning right face,-;  
 27 Finish the turn as you draw L to R (CP DCL),- ,fwd L commencing turn,-;  
 28 Sd on R to end Banjo FC RL0D,-, step back on L,-;  
 29-32 BACK LOCK STEP-RUNNING FINISH- MANUEVER- HESITATION ;;;  
 29 Step bk R, lock LIF of R, step back R,-;  
 30 Back L commencing right face turn,-, sd R in banjo, fwd L;  
 31 Fwd R commencing to turn in front of lady,-, sd L twd wall, cls R to L;  
 32 Step bk on L turning right face,-, step sd & fwd on R as L is drawn in,-;

PART C

- 1--4 CHASSE REVERSE TURN-PROGRESSIVE CHASSE-FORWARD LOCK STEP;;;  
 1 Fwd L starting turn LF,-, sd R, cls L to R;  
 2 Bk R still turning,-, L to sd, cls R to L;  
 3 sd & fwd L,-, step thru in banjo R,-;  
 4 Fwd L, lock RIB of L, fwd L,-;  
 5--8 MANUEVER; SPIN TURN & PROGRESSIVE CHASSE;;;  
 5 Repeat Measure #4 Part A;  
 6 M steps bk on L commencing RF pivot action,-, fwd on R twd LOD still turning,-;  
 7 Bk on L,-, bk on R starting a slight turn to the left,-;  
 8 Sd L, cls R to L, sd & fwd L twd DCL,-;  
 9-12 STEP THRU FOR A QUICK OPEN REVERSE; FOUR QUICK RUN; START A MANUEVER;  
 9 In banjo FC DCL step fwd on R,-, fwd on L starting to turn LF,-;  
 10 Sd R, step bk on L, step bk on R end banjo fc DCR,-;  
 11 Turning to the left sd & fwd L, fwd R, fwd L, lock RIB of L;  
 12 Step fwd on L in banjo,-, start to turn RF in front of lady,-;  
 13-16 FINISH MANUEVER-HESITATION-QUICK SIX TWINKLE-WALK 2;;;  
 13 Sd L twd wall, cls R to L, step back on L turning RF,-;  
 14 Sd on R drawing L to touch near R,-, sd L, cls R turning to banjo;  
 15 Crs LIB of R, sd R twd wall, fwd L, lock RIB of L;  
 16 Walk fwd L,-, R,-;  
 TAG: REVERSE PIVOT LUNGE AND CHANGE SWAY;;  
 1 Fwd L commencing LF pivot,-, continue pivot action,-;  
 2 Lunge fwd in SCP twd LOD,-, change the sway sharply and hold,-;

Composers: George & Mady D'Aloiso, 2240 Venco Drive, Bellbrook, OH 45305 (513-848-4820)  
 Record: Roper 116-A "ADIOS PAMPA MIA - A MEDIA LUZ"  
 Sequence: INTRO A B C D C C Ending

July 1965

INTRO

- 1-6 WAIT;WAIT;XIF,-,SD,-;XIF CK,RK BK,REC,-;SD,-,XIF,-;RK SD,REC,SD,-;  
 1-2 Wait 2 meas both arms extended both fcg DC M bhnd & twd L sd of W both L ft free pntg twd RLOD;;  
 3-4 SSQQS (Identical ftwork) Twd LOD XLIF,-,sd R,-; XLIF to ck,rk R sd & bk,rec L,-;  
 5-6 SSQQS Sd R,-,XLIF,-; sd R to ck,rk L sd & bk,rec R,-;

PART A

- 1-8 TRANSITION FAN PT;FAN PT;CHAIR,HOLD;REV DBL TWIRL;CL,SD,FAN,-;BK VINE 4;FLICK,SWVL,PT,-;  
FRONT VINE 4;  
 1 SS Swvl on R fan CW to fc DW (W fwd L fan CCW to fc RDW) no hands jd bfly opp ftwork,-,pt L COH (W pt R COH),-;  
 2-3 SSSS Thru L twd wall fan CCW (W CW),-;hands jd bfly pt R wall,-; (Chair) Lunge thru R fwd poise,-,-;  
 4 QQQQ (Rev DbtWirl)Rec L,sd R to fc LOD,XLIF,fwd R wall (W LF twirls R,L,R,L);  
 5-6 QSSQQQ C1 L CP wall (W LF trn R to fc ptr),sd R twd RLOD to SCP LOD,fan on floor L CCW (W CW),-;bk L twd RLOD,sd R,XLIF (W XRIF),sd R;  
 7-8 QSSQQQ Flick L to SCP LOD,swvl to RSCP RLOD,pt L twd RLOD,-; Fwd L twd RLOD,sd R,XLIB,sd R SCP LOD;  
 9-15 PRESS LINE,-,FWD,-;PU,-,FWD,-;2,-,RK FWD,REC;BK,-,BK GAUCHO,2;3,4,5,6;FWD,-,FWD,SD;TANGO DRAW;  
 9-11 SSSSSQ Press line L,-,fwd L,-; Pick W up R CP LOD,-,fwd L,-; Fwd R,-,rk fwd L DC,rec R to fc LOD;  
 12-13 SQQQQQ Bk L to fc DW (W look R),-,(Bk LF Gauchos Turns) CP rk bk R,rec L; Rk bk R,rec L,rk bk R,rec L;  
 14-15 SQQQQS Fwd R CP LOD,-,fwd L,sd & bk R; (Tango Draw) Fwd L,sd & fwd R,draw L to R CP DC,-;

PART B

- 1-8 DROP OVERSWAY,-,CL/PT,-;FWD/PT,-,FWD/PT,-;CL/PT,-,SAILOR SHUFFLE,-,FWD,-,PU,-;FWD,-,LUNGE,-;  
LA COBRA;;  
 1-2 QSS&S (Drop Oversway) Fwd L,sd & fwd R trn LF (W cl L) CP RLOD,fwd L SCP DW body tilted twd LOD,-;Keep ft in place & chg abruptly sway R lowering R shoulder & look R (W look L),-cl R/pt L twd LOD,-;  
 3 &S&S Fwd L/pt R fwd SCP LOD,-,fwd R/pt L fwd LOD,-;  
 4 &S&Q&Q C1 L/pt R twd RLOD,-,(Sailor shuffle) XRIB/ck sd L,sd R with L knee veered in SCP LOD;  
 5-6 SSSS Fwd L,-,fwd R pick up W CP LOD,-; Fwd L,-,sd R lunge DW,-;  
 7 QQQQ (La Cobra) Sd L LOD (W R btwn M's ft)/RF pvt & to SCP wall,pt R twd COH,mnvr R,tch L to R CP RLOD;  
 8 QQQQ Repeat meas 7 in opposite direction to end CP LOD;  
 9-15 CONTRA CHK,-,REC,-;FWD,SD,FWD,SD;LOWER,-,SHRUG,-,SHRUG,-,SHRUG,-,BK,BK,BK,CL/PT,-;CURVE LEFT,-,2,-;  
3,-,4,-;  
 9-10 SSQQQ (Contra Check) Ck fwd L,-,rec R,-; Fwd L twd DW,sd & fwd R,fwd L twd DW,sd & fwd R;  
 11-12 S&S&S Lower to lunge pos sd DW (W head well L),-,(Shrug)rec L trng upper body to RF DW both look at ptr/cl R pt L trn upper body LF to orig lunge pos (W head well L),-; Repeat Shrug twice;  
 13-15 QQQ&QSSSS Bk L CP DW,bk R,bk L,ctr/pt L CP LOD; With a slight LF curve fwd L,-,R,-; L,-,R ending CP DC,-;  
 16-19 LF TRN,SD,BK,-;LF TRN,CL,FWD,-;LF TRN,SD,BK,-;LF TRN,CL,FWD,-;  
 16-17 QSSQQS LF trn L,sd R fc RLOD (W sd L ft tog at rt angle fc LOD),bk L (W head R),-;(W head L) LF trn R,sd L ft tog at rt angle fc LOD,fwd R,-;  
 18-19 QSSQQS Repeat meas 16 & 17;;  
 20-23 RK FWD,REC,BK,-;BK TRN,FWD,2,-;RK FWD,REC,BK,-;BK TRN,FWD,2,-;  
 20-21 QSSQQS Rk fwd L,rec R,bk L (W head R),-;LF trn bk R toe in,fwd & sd L CP RLOD,fwd R,-;  
 22-23 QSSQQS Repeat meas 20 & 21 in opposite direction ending CP LOD;;  
 24-28 RK FWD,REC,BK,-;BK TRN,CK,BK,-;SWITCH/CORTE,-,REC,-;FWD,SD,FWD,SD;DRAW,-,RK-APT,REC(Bjo);  
 24-26 QSSQSS&SS Repeat meas 20;LF trn bk R,fwd ck L CP RDC,bk R,-;(Switch/Corte)Trn upper body RF swivelling on R (W slip RF) CP DW/corte bk L,-,rec R,-;  
 27-28 QQQQSQ Fwd L,sd R,fwd L,sd R;Draw L to R,-,rk apt L,rec R bjo DW;  
 29-32 M CIRCLE FWD 8 (W FRONT ATTITUDE);M HOLD FAN (W BK CIRCLE 8);TRANSITION TO IDENTICAL FTWORK;  
 29-30 QQQQQQQ Circle CW 1 1/8 arnd ptr RF trn fwd L (W LF trn fwd R) in bjo,R (W raise L knee & cross lower leg in front for the front attitude & hold),L,R;L,R,L,R (W RF trn L) to loose SCP DW;  
 31-32 QQQQQQQQ Lower on R extending L & hold (W continues the CW circle a full trn backing up arnd ptr R),- (W bk L),- (W bk R),- (W bk L),- (W bk R),- (W bk L),- (W bk R),cl L (W bk L) SCP LOD;

33-36 SAME FT LUNGE; REC WITH SWAY; SAME FT LUNGE; REC, (Transition) CL/PT, BHND/CK, PT;

33-35 SSSSSS Lunge R (W head L), -, -, -; Rec L with a strong R sway, -, -, -; Lunge R (W head R), -, -, -;  
36 Q&Q&Q&Q Rec L, (Transition) cl R/pt L (W pt R) SCP LOD, XLIB/ck sd R, pt L SCP LOD;

PART C

1-8 FWD, -, MNVR, -, RK BK, REC, BK, -, XRIB (W JUMP RONDE ON TO BJO); UNWIND TO SCP, -;

FWD, -, MNVR, -, RK BK, REC, BK, -, XRIB (W JUMP RONDE), -, HOLD (W ON TO BJO), UNWIND TO SCP, -;

-, -, HEAD FLICK, -;

1-2 SSQQS SCP LOD fwd L, -, RF trn R CP DRW, -, RK bk L, rec R, bk L, -;

3-3+ &SSQQQ XRIB (W jump RF trn L to bjo/aerial ronde R CW), -, start to unwind (W XRIB to fc COH), - (W sd L bjo LOD); - (W fwd R twd RLOD), - (W sd R/pt sd R) SCP LOD,

3+-7 Repeat meas 1 thru 3+ (measures just look different on paper), , , , , ;

8 S&S -, -, head flick to look RLOD/look LOD, -;

PART D

1-6 FWD, -, MNVR, -, RF PVT, 2, TCH, -, FWD, -, MNVR, -, RF PVT, 2, TCH, -, FWD, -, 2, -, TRN, LOP, TCH, -;

1-2 SSQQS SCP LOD fwd L, -, RF trn CP RLOD, -, RF pvt L, R, tch L to R SCP LOD;

3-4 SSQQS Repeat meas 1 & 2;;

5-6 SSQQS Fwd L, -, fwd R, -, Trn RF L to fc ptr, trn RF sd R apt fr ptr LOP RLOD, tch L to R, -;

7-9 -(W ROLL TO SKATERS Transition); FWD GAUCHO 6 (W ROLL LOP) STEP PT (W Transition);;

7 SS -(W roll RF trn R), - (W transition cont RF trn L to skater pos), - (W bk ck R) both look at ptr, -;

8-9 QQQQQQQQ (Fwd LF Gaucho Turns) RK fwd L, rec R, rk fwd L, rec R; rk fwd L (W start roll across LF L), rec R (W continue roll LF R), in place L (W cont trn LF L), pt sd R (W cl R/pt sd L) LOP RLOD;

10-16 FWD, LOCK, DEVELOPE, -, BK, SD, THRU, FAN, THRU, -, FAN, -, WING, OPEN TELEMAR, WING, OPEN TELEMAR;

10-12 QQSQQQQSS Fwd R, XLIB, bring up R leg & extend R leg twd RLOD, -, BK R, sd L to fc ptr, fwd R SCP LOD, pt L LOD to RSCP RLOD; Fwd L, -, fan R CCW pt R RLOD to SCP LOD, -;

13 QQS (Wing) Fwd R, draw L (W fwd R), tch L to R (W fwd ck L) SCAR DC, -;

14 QQS (Open Telemark) Fwd L, sd & fwd R trn LF (W cl L) CP RLOD, fwd L SCP LOD, -;

15-16 QQSQQS Repeat meas 13 & 14;;

17-20 THRU, PT, (DOUBLE CRUZ) FWD, FC, SD, -, XRIB/DEVELOPE, -, BK, SD, THRU/FAN, -, THRU/PT, -, -, -;

17 QQQQ SCP LOD fwd R, pt L LOD, fwd L, fc ptr R CP wall;

18 S&S Sd L, -, XRIB/bring up L leg & extend L leg twd LOD, -;

19-20 QQS&SS BK L twd RLOD, sd R fc ptr, thru L/fan R CCW to SCP LOD, -; Fwd R/pt L sd SCP LOD, -, -, -;

ENDING

1-2 FWD, 2, SD, -(W TO A FOUR); THROWAWAY OVERSWAY;

1 QQQQ Fwd L, fwd R, sd L to fc ptr, -(W slight LF trn swivel on R bring L ft up to R knee making a figure 4);

2 SS Lower keeping upper body twd ptr (W lower extend L ft twd LOD with head well L), hold;

Style note on FRONT ATTITUDE

The upper part of the left leg is raised to be parallel to the floor.

The lower part of the left leg hangs down away from the body about a 30 degree line from the knee to the floor.

Tilt the left leg out trying to get the outside of the lower leg parallel to the floor (probably never achieving).

Don't let the left foot go to the right so that it goes past the right leg.

See you at the chiropractor.

PUTTIN' ON THE RITZ.

July 1985.

Choreographers: Tom and Loveday Newby, R.R. 2, Brampton, Ont. Canada L6V 1A1.  
 Record: RCA GOLD STANDARD GB-13791  
 SEQUENCE: A(1-16) B A(1-15 ext -17) INTERLUDE A(13-15 ext-19) C TAG.

INTRO.

- 1-2 PTNRS SD BY SD slightly DIAG to each other WAIT;;  
 3-6 FWD,PT THRU,STP,CLAP;FWD,PT THRU,STP,CLAP; SD,CL,SD,CHK;FISHTAIL,,,FWD;  
 3-4 Fwd L,pt R thru LOD shape body stretch R sd to pt at R ft with L hnd  
 R arm ext up & bk, stp R,tch L clap hnds close to L ear; repeat meas 3;  
 5 Blend CP Wall sd L,cl R,sd L, trn contra Bjo fwd R chk;  
 6 (Fishtail) XLIB/sd R,fwd L/lk R,fwd L,fwd R blend CP DW;

PART A.

- 1-4 FWD,2,FWD/LK,FWD;FWD,FWD/LK,FWD/LK,FWD;MANUV,PIVOT,2,HITCH 6,,,FWD;;  
 1 Fwd L,R,fwd L/lk R blend contra Bjo,fwd L;  
 2 Fwd R,fwd L/lk R,fwd L/lk R,fwd L;  
 3 Manuv R,pivot RF L,R blend  $\frac{1}{2}$  OP LOD, (Hitch 6) fwd L/cl R;  
 4 (cont Hitch 6) bk L, bk R/cl L,fwd R, fwd L LOD;  
 5-8 MANUV,SD,BK/LK,BK; BK,BK/LK,BK/LK,BK; OP IMP,,,HITCH 6,,,FWD (W FC);;  
 5 manuv R,sd L blend to mom CP RLOD,bk R/lk L blend contra Bjo,bk R;  
 6 bk L,bk R/lk L,bk R/lk L,bk R contra Bjo RLOD;  
 7-8 (OP IMP) bk L, cl R for heel trn cont RF trn,fwd L LOD (W fwd R,begin  
 RF trn,sd L cont trn brush R to L trn to  $\frac{1}{2}$  OP,fwd R),(Inside Hitch 6)  
 fwd R/cl L; bk R,bk L/cl R,fwd L,fwd R (W fwd L trn LF blend CP);  
 9-12 STUTTER,,MANUV,SD/CL;PIVOT,2,TWIRL,2;TWIST VINE,,,MANUV,SD/CL;PIVOT  
TO WALL,,SD/CL,SD/CL;  
 9-10 (Stutter) fwd L/sd & slightly fwd R to CP LOD,fwd L contra Bjo,manuv  
 R,sd L/cl R (CP RLOD); RF Pivot L,R,fwd L,R (W RF Twirl R,L);  
 11 (Twist Vine) sd L/XRIB,sd L,manuv R,sd L/cl R (CP RLOD);  
 12 RF Pivot L,R fc wall CP, sd L/cl R,sd L/cl R blend CP DW;  
 13-16 FWD,2,FWD/LK,FWD; FWD,FWD/LK,FWD/LK,FWD;MANUV,PIVOT,2,HITCH 6,,,TCH BFLY  
 13-15 Repeat meas 1-3;;;  
 16 (cont Hitch 6) bk L,bk R/cl L,fwd R,tch L blend Bfly fc Wall;

PART B.

- 1-4 STROLLING VINE (W TRANS SKATERS);;STROLLING VINE (W TRANS);;  
 1 Bfly Wall sd L,XRIB comm LF trn (W XLIF),sd L/cl R,sd L trn fc DC;  
 2 sd R,XLIB eomm RF trn,sd R,cl L,sd R trn RF (W sd L,XRIF drop hnds,  
 fwd L trn LF,sd R cont trn)Skaters DW;  
 3 Skaters sm footwork sd L,XRIB comm LF trn,sd L/cl R,sd L trn LF DC;  
 4 sd R,XLIB comm RF trn, sd R/cl L,sd R fc Wall (W sd R,XLIB drop hnds,  
 bk R,bk L)end fcng M;  
 5-8 BASKETBALL TRN BK TO BK,,,CLAP; BASKETBALL TRN FC TO FC,,,CLAP;  
SD/CL,SD/CL,SD,CHK;FISHTAIL,,,FWD;  
 5-6 (B'ball trn 3) rk sd L,rec R trn RF,sd L fc COH,tch R clap hnds ptrns  
 bk to bk;(B'ball trn 3) rk sd R,rec L trn LF,sd R fc Wall,tch L clap  
 hnds ptrns fc to fc;  
 7 Blend CP sd L/cl R,sd L/cl R,sd L, trn Bjo fwd R chk;  
 8 (Fishtail) repeat meas 6 of INTRO;

REPEAT PART A meas 1-151ST EXTENSION.

- 16-17 CONT HITCH 6,,,SD/CL; SD,CL,-SD/CL;  
 16 bk L,bk R/cl L,fwd R,blend to fc no hnds sd L/cl R Wall;  
 17 sd L,cl R,-,sd L/cl R;

8500  
PUTTIN' ON THE RITZ cont.....

INTERLUDE.

- 1-4 SD,XIB/REC,SD,XIB/REC; SD,XIB/REC,SD,XIB/SD; HOOK,UNWIN,-CLAP/CLAP;  
SD,HOOK,UNWIND,CLAP;  
1-2 (Timing: Shave-and haircut-two bits)OP no hnds M fc Wall sd L,XRIB/REC L;  
sd R,-,XLIB/REC R; sd L/XRIB/rec L,sd R,-,XLIB/sd R;  
3-4 (Hook)XLIF,unwind full trn RF,-,clap/clap; sd L,XRIF unwind full trn  
LF,CLAP Ptnrs fcng;

Blend CP REPEAT PART A MEAS 9-14 2nd EXTENSION 15-19

- 15-19 MANUV,PIVOT,2,HITCH 3,,RK BK,REC,HITCH 3,,BK,2,BK HITCH 3,,  
RK FWD,REC, BK HITCH 3,,FWD,2,TCH;;;  
15-16 manuv R,pivot RF,L,R blend  $\frac{1}{2}$  OP LOD (Hitch 3) fwd L/cl R;bk L drop hnds,  
bk R,rec L,(Inside Hitch 3) fwd R/cl L;  
17-19 bk R,bk L,bk R,(Bk Hitch 3)bk L/cl R;fwd L,fwd R,rec L,(Inside Bk Hitch 3)  
bk R/cl L; fwd R, fwd L,R; tch L join M's R W's L hnds;  
Suggestion- during meas 16-19 ptnrs move arms bent at elbows fwd &  
back to coincide with beat of music.

PART C.

- 1-4 APT,PT,TOG,TCH; OVERSWAY,-,REC,-; FWD SAMBAS;;  
1 Do standard ack apt L,pt R,tog L,tch R Bfly Wall;  
2 (Oversway) sd L twd LOD stretch R sd look LOD,-,rec R,-drop lead hnds  
lower trailing hnds blend OP LOD;  
3-4 (Fwd Sambas) fwd L/rec R,fwd L,fwd R/rec L,fwd R; repeat meas 3;  
5-8 FWD,CL (W PK UP),VIENNESE TRN,,CONT VIENNESE TRNS; VIENNESE TRN,,  
BAL AWAY,, WRAP,,WHEEL,2;  
5 OP LOD fwd L,cl R(Wpk up),(V'nese trns) trn L/sd R,1k L(W ck R)CP RLO;  
6 (cont trns) bk trn R/sd L,cl R(Wlk L)LOD,tnr L/sd R,1k L(W cl R)RLOD;  
7 bk trn R/sd L,cl R CP DW, Bal away L/R,L OP LOD;  
8 (Wrap) fwd R trn RF/L cont trn,in pl R at same time bring R arm bk  
drawing W to wrap pos within R arm(W fwd L trn LF/in pl R,L) DRC, in  
wrap pos wheel fwd L,R (W wheel bk R,L almost in pl)DW;  
9-12 CONT WHEEL,2,UNWRAP,2;BAL AWAY,,PICK UP BFLY,,W TRAVELLING WHISK\$;;  
9 cont wheel fwd L,R fc DRC,cont wheel L,R (W unwrap R,L) OP DC;  
10 Bal away L/R,L, tog R/L,R (W pk up L/R,L) Bfly LOD;  
11 (Bfly) fwd L/rk sd R,rec L (W bk R trn LF/XLIB,rec R), fwd R/rk sd L,  
rec R (W bk L trn RF/XRIB, rec L) Bfly LOD;  
12 Repeat meas 11 except on last samba drop hnds (W sm stp bk L trn RF/in  
pl R,L making  $\frac{1}{2}$  trn to end in tandem in front of M LOD;  
13-16 FWD SAMBAS;; CIRCLE SAMBAS; TOG SAMBAS;  
13-14 (Congo formation M's hnds on W's waist) fwd L/rk sd R,rec L, fwd R/rk  
sd L,rec R; repeat meas 13;  
15-16 Drop hnds M circle L fc L/R,L,R/L,R (W circle RF R/L,R, L/R,L) ptnrs  
app both facing approx DRW; repeat action of meas 25 cont circle  
to fc each other DW;

TAG

- 1-2 FWD,2,FWD/LK,FWD; FWD, FWD/LK, FWD/LK,FWD;  
1-2 Blend CP repeat Part A 13-14;;  
3-6 MANUV,PIVOT,2,HITCH 3,, RK BK,REC, HITCH 3,,BK,2,BK;;; PT---  
3-4 Repeat Part A meas 15-16 of 2nd extension;;  
5-6 (cont Hitch) bk R, bk L, bk R,bk L; pt R shape body stretch R sd to  
pt at R ft with L hnd R arm extended up & bk---;



SOMEONE LIKE YOU

Issued June/79

Revised July/85

BY: Peter &amp; Beryl Barton, 464 East Ave., West Hill, Ont. Canada M1C 2W8 (416) 284-9096

RECORD: Telemark 892B-Someone Like You-Mrs. Mills

SEQUENCE: INTRO - A - B - C - A modified - B modified - TAG ADV. WALTZINTRODUCTION

Meas:

- 1 - 4 WAIT; SHADOW WHISK; CHASSE (W TRANS) TO BJO; MANUV;  
 1 - In shadow fcg DW left hands jnd both with left foot free looking to LOD;  
 2 - Fwd L, sd R, XLIB of R rising on toes;  
 1, 2 & 3; 3 - Thru R LOD, sd L/cl R to L, sd & fwd L (W thru R LOD, trng RF sd L DW, bk R DW) to C/Bjo;  
 4 - Fwd R DW start RF trn, sd L DW, cl R in CP fcg RLOD;

PART A

- 1 - 4 OPEN IMPETUS; WEAVE SIX;; MANUV;  
 1 - Bk L LOD, cl R for heel trn, rising with right sd extended (W fwd R start RF trn, sd L DW, rising & brushing R to L) fwd L DC in VSCP;  
 2 - Fwd R, fwd L start LF trn, sd R DC (W fwd L trng LF, sd & bk R DC still trng, sd & fwd L) in slight contra;  
 3 - Cont weave Bk L in C/Bjo, bk R in CP trng LF, sd & fwd L DW (W fwd R, L, trng LF sd & bk R DW) in C/Bjo;  
 4 - Repeat Meas 4 of Intro;
- 5 - 8 PIVOT 3; SIDE; CHANGE OF SWAY TO A LUNGE LINE; HOLD, BACK, BACK;  
 5 - Bk L LOD start Cpl RF pivot, R, L;  
 6 - Cont RF trn sd R toe ptg DC leave L ptg to RLOD right sd extended, (W sd L rising trn to RDW with head to R, cl R no wgt on toes), hold;  
 7 - No wgt change start to sway to L (W fce M & Wall lower on L & sway to R ptg R toe to RLOD matching M's line) both looking to RLOD, no wgt change start change of sway to R still fcg COH both trng heads to look LOD, lower slightly on R (W L) body stretched on a diag from toes ptd RLOD to head LOD;  
 8 - Hold pos, rise on R trng to CP RDC small steps bk L, R on toes in CP;
- 9 - 12 CLOSED TELEMAR; FWD, FWD/LOCK, FWD; MANUV; PIVOT 3;  
 9 - Fwd L RDC start LF trn, sd R RDC cont trn rising (W heel trn), fwd L DW in C/Bjo;  
 1, 2 & 3; 10 - Fwd R, fwd L/Lk RIB of L, fwd L;  
 11 - Repeat Meas 4 of Intro;  
 12 - Bk L start RF cpl pivot, R, L to fce RDW;
- 13- 16 BACK/LOCK, BACK, LOCK; BACK CURVING THREE STEP; TRAVELLING CONTRA CHECK; SYNCOPATED CURVING LOCKS TO CP;  
 1 & 2, 3 13- Blend to contra R sd extended & slightly bk Bk R DC/Lk LIF, Bk R, Lk LIF (W trn head to R on locks);  
 14- Blending to CP bk R, rising & curving LF bk L, R end fcg DW;  
 1, 2, 3 & 15- Lowering fwd L in strong contra pos, cl R rising & trng W to SCP DW, fwd L in SCP/thru R on toes;  
 1 & 2, 3; 16- Sd & fwd L (W trng on L to CP sd & bk R)/Lk RIB (W Lk LIF) curving LF, still on toes slight contra fwd L, Lk RIB (W Lk LIF) to CP DC;



PART B

- 1 - 4 TWO DOUBLE REVERSE SPINS;;WHISK;THRU FACE CLOSE:  
 1,2&,3; 1 - Fwd L DC start LF trn, sd R DC cont trn, tch L (W bk R, heel turn cl L/sd R cont trn, XLIF) to CP fcg DC;  
 2 - Repeat Meas 1 Part B to end DW;  
 3 - Fwd L, sd R, XLIB rising on toes trng to SCP LOD;  
 4 - Lowering thru R, trng to fce ptr & wall sd L, cl R in CP;
- 5 - 8 CONTRA CHECK RECOVER BACK;;CHASSE TO SCP;MANUV TURN TOUCH:  
 5 - Lower on R fwd L twd WALL no wgt trng body DW in strong contra pos with slight L sway head to L (W head to R), start transfer wgt staying down chg head and sway to R (W head to L) feet will be inline M'S R (W's L) M's L (W's R), complete wgt trnsfer still down with R shldr fwd diag line from toe to head;  
 6 - Hold last pos, rising rec on R head to L trng to RDW, bk L;  
 1,2&,3; 7 - Bk R, trng to SCP DW sd & fwd L on toes /cl R, fwd L;  
 8 - Fwd R DW start RF trn, sd L DW (W small fwd R between M's feet), cont trn to fce COH tch R (W trn RF on R cl L fcg RDW with L hip inside of M'S R hip);
- 9 - 12 SAME FOOT LUNGE;HINGE;OPEN IMPETUS;QUICK OPEN REVERSE:  
 9 - Relax L knee & reach sd R LOD toe ptg DC with sway to L, trnsfer wgt to R sway R head to R, rotate upper body R to DC stretch R sd sway to L head to L (W relax L knee reach bk with R toe LOD, transfer wgt to R & look over L shldr, stretch L sd & trn head to R);  
 10 - Rec to L fcg COH (W rec L trng LF), trng body RDC lower on L keeping R extended to LOD, sway to R head to R (W lower on L ptg R twd LOD, R sd stretch head to L);  
 11 - Rising rec R fcg RDC, draw L to R no wgt start RF trn (W fwd R trng RF, sd L DW CP), rising on R (W rise & brush R to L) trng to SCP fwd L DC;  
 1,2&,3; 12 - Fwd R, L trng LF/sd & slightly bk R body fcg RDC, bk L (W fwd L trng LF, sd & bk R/sd & L, fwd R) in Contra/Bjo;
- 13- 16 THROWAWAY OVERSWAY;;RISE,-,CLOSE/SYNCOATED VINE FIVE;;  
 13-14 Bk R LOD blending to CP, trng LF sd L toe ptg DW (W fwd R in VSCP), leave R leg extended trn W to CP fcg DW; Lowering on L (W on R), stretch L sd sway to R head to R (W extend L toe bk to DW head to L stretch R sd), -;  
 1,2,3&; 15 - Slowly rise on L (W trn RF on R on count 2) to SCP LOD, -, close R/on toes fwd L in SCP;  
 1&,2,3; 16 - Still on toes thru R/sd L, XLIB (W XRIB), sd L;

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-- 3 --

Revised July/85

PART C

- 1 - 4 THRU, APT, PT; SIDE, DRAW, CLOSE TO BFLY; THRU, FWD/LK, FWD; CHAIR, REC, TRN TO BFLY SCAR;  
 1 - Thru R LOD in SCP, apart L in OP Fcg Pos WALL, point R twd Ptr;  
 2 - Sd R RDW(W sd L RDC), draw L to R, cl R on toes to BFLY looking LOD;  
 1, 2 & 3; 3 - Thru R LOD, fwd L/Lk RIB(W Lk LIB), fwd L;  
 4 - Thru R LOD lowering body stretched fwd, rec L, trng RF sd & fwd R (W bk L) RLOD;
- 5 - 8 FWD(LADY DEVELOPE); BACK & CHASSE TO BJO; FWD, FWD/LOCK, FWD; MANUV;  
 5 - Fwd L in C/SCAR body fcg RDW(W bk R), sway L & look at W, -(W bend L knee raise toe to R knee, straighten L leg horizontal with R sway);  
 1, 2 & 3; 6 - Rec R(W fwd L), trng LF sd & fwd L DW/cl R, fwd L(W trng RF 1/2 solo spin R/L, R) ready to blend to Contra pos DW;  
 1, 2 & 3; 7 - Fwd R, fwd L/Lk RIB(W Lk LIF), fwd L;  
 8 - Repeat Meas 4 of Intro;

PART A MODIFIED

- 1 -14 REPEAT MEAS 1 TO 14 (ie-to back curving 3 step) TO FACE DC IN CP.

PART B MODIFIED

- 1 -14 REPEAT MEAS 1 TO 14 (ie-Throwaway Oversway).

TAG

- 1 - 2 (15 & 16 Part B Last Time Thru) RISE, DRAW, CLOSE; ACKNOWLEDGE;  
 1 & 2 - Slowly rise on L (W trn RF on R on count 2), -, cl R fcg ptr & WALL;  
 Music is slowing down slowly step apt L pt R twd Ptr in Op Fcg Pos,

## SPANISH GYPSY

May 1985

By: Peter & Beryl Barton, 464 East Ave., West Hill, Ont. M1C 2W8. (416) 284-9096  
Record: Sydney Thompson EP 611 "Spanish Gypsy"

Seq: INTRO - A - BRIDGE 1 - B - C - D - BRIDGE 2 - D - TAG

NOTE: CP is wide with the W's L hand in contact with the M's R arm above the elbow. M's R arm follows the curve of the W's arm.

APPEL-A firm step in place with a strong lowering action, used to commence many figures.

FOOTWORK-Most steps are taken with the knees relaxed using HF (heel flat), BF (ball flat), Ball or Toes.

INTRODUCTION

- 1 - 4 WAIT 1 MEAS: (Sur Place) SMALL CIRCLE TO FACE: THRU, CLOSE, SIDE, CLOSE:  
THRU, CLOSE, SIDE, CLOSE:
- 1 In a V Bk to Bk M's L shldr & W's R shldr tchng M fcg RDC (W RDW) bk of M's hands on bk of thighs elbows out (W hold skirt with elbows out);
- 2 Curving LF almost on spot (W RF) R, L, R, L to fce ptr & wall;
- 3 Blending to CP wide hold swivel to SCP thru LOD R, fce cl L, sd R, cl L;
- 4 Repeat Meas 3;
- 5 - 9 APPEL, APART, 2, CLOSE, TOG, 2, 3, TURN BACK TO BACK: CHASSE UP:  
CHASSE DOWN: FACE, CLOSE, SIDE, CLOSE:
- 5 & 6 Appel R, apart L, R, raising arms high overhead cl L; tog lowering arms to thighs R, L, R, L trng LF on L (W RF) to fce COH in bk to bk pos;
- 7 & 8 Sd R LOD raising arms overhead both look RLOD toes throughout, cl L, sd R, cl L; lower hnds to thighs on balls of feet sd R, cl L, sd R, cl L;
- 9 Sd R trng RF on R (W LF), cl L blending to CP, sd R RLOD, cl L;

PART A

- 1 - 4 (Promenade Link) APPEL, FWD, THRU, CLOSE: (Sur Place) INPLACE, 2, 3, 4:  
(Coup de Pique) POINT THRU, FACE CLOSE, BEHIND, FACE CLOSE, BEHIND,  
SIDE/CLOSE, SIDE, CLOSE:
- 1 In CP (Appel) In place R trng to SCP, fwd L, Thru R, trng sharply to fce ptr & Wall in CP Close L;
- 2 (Sur Place) On the BALLS of feet knees relaxed in place R, L, R, L;
- 3 & 4 (Coup de Pique) Point R thru LOD in SCP with crossing action flexing L knee, cl R fcg wall in CP on toes, trng to SCP bk L BALL in fallaway pos, trng to fce Wall close R on toes; trng to SCP bk L BALL, trng to fce WALL BALL sd R/cl L, sd R, cl L;
- 5 - 8 (Promenade's) APPEL, FWD, MANUV, SIDE: (RSCP COH) FWD, FWD, (W across) FWD,  
(SCP RLOD) FWD, MANUV, SIDE, (RSCP WALL), FWD, (W across) FWD, (SCP LOD) FWD,  
THRU, CLOSE:

NOTE: -Next 4 meas are done LOD; COH; RLOD; WALL; like a SQUARE.

- 5 CP WALL Appel R, SCP LOD Fwd L, R trng RF, sd L (W fwd R betwn M's ft);
- 6 Trng to RSCP COH fwd R, L (W trng RF), fwd R between W's feet (W sd L), trng to SCP RLOD fwd L;
- 7 Fwd R trng RF, sd L (W fwd R betwn M's feet), trng to RSCP WALL fwd R, L (W trng RF);
- 8 Fwd R between W's feet (W sd L), trng to SCP LOD fwd L, thru R, trng to fce ptr & WALL cl L;

## BRIDGE 1

1 - 5 APPEL, APART, 2, CLOSE, TOG, 2, 3, TURN BACK TO BACK, CHASSES UP, CHASSE DOWN, FACE, CLOSE, SIDE, CLOSE

1 - 5 Repeat Measures 5 to 9 of Intro: : : : :

## PART B

1 - 4 (Sixteen) APPEL, FWD, MANUV, SIDE, BACK, BACK, CLOSE, IN PLACE 8 (W CAPE), 11

1 CP WALL Appel R, trng to SCP LOD fwd L, R trng RF, sd L (W fwd R between M's feet);

2 Bk R, L leading W to Bjo, trng to fce COH cl R (W sd L rising), in place L (W replace wgt to sd R fcg RDW);

3 & 4 In place 8 leading W from sd to sd with slight body trn (W fwd L to RLOD trng LF, sd R to fce M rising, replace wgt to sd L fcg DW, fwd R LOD; Trn RF sd L, replace wgt to R fcg RDW, fwd L RLOD fcg RDW, trn LF cl R) to CP fcg COH;

5 - 8 (Elevations) CHASSE'S RIGHT DOWN, & UP, APPEL, FALLAWAY WHISK, UNWIND,

5 Knees relaxed BF throughout both look to RLOD trn jnd M's L & W's R hands palm out to RLOD elbows out slightly right sd stretchd sd R, cl L, sd R, cl L;

6 Change stretch to left sd raising jnd M's L & W's R hands high overhead both looking to LOD on toes sd R, cl L, sd R, cl L;

7 CP fcg COH Appel R, fwd L trng LF, sd R to SCP RDW, bk L with thighs crossed;

8 Recov R RDW whole foot keeping thighs crossed, -, - (W Rec L HF, fwd on BALL of foot R, L, ), trng to fce ptr & WALL cl L (W trng LF on L cl R);

## PART C

1 - 4 THRU, CLOSE, SIDE, CLOSE, THRU, CLOSE, SIDE, CLOSE, (Promenade) APPEL, (SCP) FWD, MANUV, SIDE, FWD (RSCP), THRU, FWD (W Across), (SCP) FWD,

1 & 2 Trng to SCP thru LOD R, trng to CP WALL cl L, sd R, cl L; Repeat Meas 1;

3 (Promenade) Appel R, trng to Scp fwd L, fwd R trng RF, sd L (W fwd R between M's feet);

4 Cont RF trn on L fwd R LOD in RSCP, fwd L, R (W sd L across M), fwd L to LOD in SCP;

5 - 9 (Serpiente) THRU, SIDE, BEHIND, FLARE, BEHIND, SIDE, THRU, FLARE, THRU, LUNGE, HOLD, OVERSWAY, LAYBACK, LADY SPIN & APART POINT,

5 Thru LOD R, sd L, XRIB of L (W XLIB), flare L CCW (W CW);

6 XLIB of R (XRIB), trng to LOP sd & fwd R to RLOD, thru L, flare R CCW (W CW) trn to bfly DW (W DC);

7 Thru R, sd & fwd L with strong lunge LOD, -, stay low on L leg and comm to trn W LF (W trn LF on R) momentarily fcg DW in Bfly;

8 Cont trng W body almost fcg LOD with left side stretched, -, releasing Bfly place hands on W's waist (W raise arms high overhead leaning bk slightly looking to RDW), -;

9 Rec to R twd RLOD (W rec to L), in place L, R (W trn RF R, L) to fce ptr & WALL, trng to open fcg LOD sd L to COH (W to WALL) lunging slightly,

PART D

- 1 - 4 CROSS WALK 4;THRU,CLOSE,SIDE,CLOSE;APPEL,FWD,MANUV,SIDE;BACK,BACK,FWD,CLOSE;  
 1 In Op LOD X Walk fwd R,L,R,L;  
 2 Thru R,trng to fce WALL cl L to CP, sd L, cl R;  
 3 Appel R,trng to SCP fwd L LOD, fwd R trng RF, sd L (W fwd R between M's feet);  
 4 Bk R,L leading W to Bjo (W strong step fwd R), trng RF on L (W trng RF on R) like a wheel fwd R still in Bjo, cl L to fce DC (W RDW) in BJO with the W's L hand sliding down to hold M's R wrist her L elbow ptg LOD M's R elbow ptg RLOD both looking at each other almost hip to hip;
- 5 - 8 CHASSE RIGHT;WHEEL TURN TO SCAR;CHASSE RIGHT;WHEEL TURN TO CP LOD;  
 5 In BJO pos sd R LOD, cl L, sd R, cl L;  
 6 In BJO wheel RF fwd R,L,R,L to fce wall in BJO trng sharply RF (W RF) to SCAR fcg COH retaining arm pos M's R elbow ptg LOD (W's elbow ptg RLOD);  
 7 In SCAR sd R LOD, cl L, sd R, cl L;  
 8 In SCAR wheel LF R,L,R trng to fce LOD & ptr, cl L in CP LOD;

BRIDGE 2

- 1 - 4 (Separation)APPEL,FWD,CLOSE,INPLACE(W APART);INPLACE(W FWD WITH SPIRAL)FACE CLOSE;CHASSE & SPANISH LINE;FWD,2,CLOSE,LUNGE APART;  
 1 Appel R, fwd L, cl R (W bk L) to arms length R hand on thigh (W hold skirt), inplace L (W cl R);  
 2 Sur place R,L,R (W fwd L,R,L spiral RF on L under jnd M's L & W's R hands), cl L (W cl R) trng to fce ptr & WALL in bfly;  
 3 Sd R, cl L, sd R trng to LOP fcg RLOD, thru L bent knee on toe with slight pressure free arm high behind head;  
 4 Fwd RLOD L, trn to fce ptr & wall cl R, lunge apart L to OP fcg LOD, pt R twds ptr;
- 1 - 6 CROSS WALK 4;THRU,CLOSE,SIDE,CLOSE;APPEL,FWD,MANUV,SIDE;BACK,BACK,FWD,CLOSE;CHASSE RIGHT;WHEEL TURN TO SCAR;  
 1 - 6 Repeat PART D measures 1 thru 6; ; ; ; ; ;

ENDING

- 1 - 3 BACK,RECOV,(W DEVELOPE),--WHIP TO LOP & CHASSE;SPANISH LINE,--FACE,CLOSE;APART;  
 1 Bk R DW in SCAR, recov fwd L, (W on R lowering & leaning bk slightly lifting L leg up knee bent, then straighten), -;  
 2 Bk R DW leading W fwd & across, fwd L to RLOD in LOP, almost fcg ptr & WALL sd R/cl L, sd R trng to LOP fcg RLOD;  
 3 Thru L with pressure on toe only bring jnd hands thru trailing hands high behind head, -, take full wgt on L, trng LF (W RF) to fce ptr & wall cl R;  
 , Turning to fce LOD in OP apart L COH pointing R twds ptr jnd hands low lead hands high,



CHOREOGRAPHERS: Koit & Helen TULLUS, 1077 Blue Bonnet Dr., Sunnyvale, CA 94086  
(408) 736-1188

RECORD: EP 674 Sydney Thompson (Record available from Choreographers.)

POSITION: INTRO - Shadow fcg LOD/WALL; DANCE - CP fcg LOD/WALL;

FOOTWORK: Opposite except where noted; instructions for M;

SEQUENCE: INTRO, A, B, C, B.

### I N T R O

#### measures & timing

- 1 --- 4 WAIT; STALKING WALK; W FWD LFT FACE TRN; FOUR STEP;  
1 Wait in shadow pos. fcg LOD/wall L hands held in front M's rt hand on W's  
Rt shoulder blade W's rt arm stretched sideways twd wall;  
2 QQQQ Both starting with L foot fwd, pt R fwd, Fwd R, pt L fwd;  
3 (W-SQQ) M hold full measure leading W fwd L, -, fwd R comm lf trn on R foot  
changing hand hold to M's L & W's R, bk R OP fcg partner;  
4 QQQQ (Four step) Fwd L, side R, Bk L, sid & slightly bk R CP fcg LOD/wall;

### P A R T - A

- 1 ----- 8 WALK 2, LINK, NATURAL TWIST TURN, DOUBLE CHASE, CHASSEE TO FALLAWAY,  
LUNGE, CHANGE POINT;  
1 SS (Walk) CP fcg LOD/wall fwd L, -, Fwd R curving lft with rt shoulder lead, -;  
2 QQS (Link) Fwd L CBMP, cl R twd L and slightly bk trn  $\frac{1}{2}$  RF (W bk R, swiveling on  
both feet and taking weight on L tight V-SCP), (Natural twist turn) Sid L  
heel lead LOD, -;  
3 QQS Thru R in CBMP commence trn R, sid & bk L CP fcg almost RLOD, XRIB, -  
(W thru L, fwd R between M's feet, fwd L preparing to step outside M, -);  
4 SS Trn on ball of R foot & heel of L foot approx  $\frac{1}{2}$  trn into V-SCP, -  
(W-SQS) (W fwd R in Contra BJO, trng on ball of R foot and step L sid & slightly bk  
into V-SCP), (Double chase) sid L heel lead LOD (W sid R), -;  
5-6 QQQQ Fwd R and across in V-SCP, L sid & slightly FWD, sharp trn rt fwd R in CBMP  
QQQQ outside partner fcg almost RLOD, Rec L trng strongly rt face; close R to L  
making heel pull to face LOD keep flat and trn fast, cont trn rt fwd L toe  
pointing almost twd wall, with sharp body trn to rt fwd R outside W fcg  
RLOD, Rec L trn rt fc fcg COH; (W - fwd L and across in V-SCP, R-sid and  
slightly bk, L bk in CBMP -check-, Fwd & outside partner LOD; L sid cont trn,  
R bk trng body to rt, small step bk L trng sharply with M, fwd R trn CP;)  
7 Q/QQQ (Chassee) Sid R/cl L to R, sid R, (Fallaway) XLIB (W-XRIB) trn Rt Fc fwd  
R LOD fcg wall;  
8 &S &S (Left lunge) Cl L to R & point R twd RLOD (W swivel on R foot point L twd  
(RLOD), -, (Change point) Cl R to L & point L LOD tight V-SCP, - (W cl L  
to R point R twd LOD);  
9 ----- 16 BACK CHECKS, WALK AROUND, QUICK PIVOT, SLOW PIVOT, HIGH LINE, BACK LOCK,  
CLOSED FINISH;  
9 SQQ Sid L heel lead LOD, -, thru R CBMP commence trng R fc, sid & bk L LOD in  
CP both looking over the lead hands with rt side stretch for M;  
10 - 11 (Back checks) Bk R LOD with slight LF body trn like back Contracheck, -,  
SSSQ Bk & sid L rt sid stretch for M both looking over the lead hands, -; Bk R  
LOD body trn LF back Contracheck, -, Rec fwd L comm rt fc trn, close R to  
L Contra BJO fcg COH;  
12 SS (Walk around) Fwd L curving rt fc, -, Fwd R blend to CP fcg RLOD (W - trn  
on ball of R foot and take weight onto L foot), -;  
13 - 14 (Quick pivot) Bk L pivot  $\frac{1}{2}$  rt fc, fwd R pivot  $\frac{1}{2}$ , (Slow pivot) bk L pivot  $\frac{1}{2}$   
QSSS rt fc, -; fwd R pivot almost  $\frac{1}{2}$ , -, sid and slightly bk L fcg RLOD and wall  
both looking over the lead hands M's rt side stretched, -;  
15 Q/QS (Back lock) R back R shoulder leading/ X L sharply in front of R, Bk R  
R shoulder leading check on ball of both feet, hold (W does opposite), -;



(Note: The use of the right shoulder lead on the back lock (Stop lock) is very important as this not only adds to the effect but makes the control of the checked back lock, which must be danced on the balls of the feet, much easier.)

- 16 & QQS (Closed finish) Cross L sharply in front of R (W XRIB) trng slightly LF / bk R twd COH CP, sid LOD toe pointing diag wall, close R slightly bk CP fcg LOD/wall, -;

P A R T - B

- 1 ----- 8 WALK, PROGRESSIVE SIDE STEP CONTRA CHECK, REC SWAY POINT SIDE, SPANISH DRAG, RUDOLPH RONDE, VIENNESE TURNS, OPEN TELEMARK to JETE POINT, SIDE STEP;  
 1 SS Repeat Meas 1 Part-A;  
 2 QQS (Progressive side step contra check) Fwd L in CBMP, R sid and slightly bk fcg COH, flex R knee and with sharp body trn to lf fwd L well across the body legs locked firmly together just below the thighs fcg RLOD, -;  
 3 SS Rec R and point L twd LOD sway lf (W rec L and point fwd R twd LOD sway rt), -, take weight on L (W R) almost fcg wall, -;  
 4 SS (Spanish drag) Drag R twd L with firm pressure on ball of R foot and body trng slightly lf - scoop - stretching L side and looking RLOD, - (W drag L twd R stretching R sid), step R twd RLOD/wall trn body rt, - (W step L sid & slightly bk and start R foot CW Ronde - Rudolph Ronde, -);  
 5 QQQQ & Bk L (W bk R well under body in Fallaway), bk R trng LF CP LOD (W slip L fwd to CP), (Viennese turns) fwd L trng LF, sid R cont trn / XLIF (CP fcg RLOD);  
 6 QQ & QQ Bk R keep trng LF, sid L / cl R to L CP fcg LOD (Open Telemark) fwd L, Fwd R trng LF (LOD/wall);  
 7 QQ & S (Jete point) Fwd L trng LF, sid R (W across) / cl L to R, point R twd LOD/wall (W point L twd LOD/wall-), -;  
 8 QQS (Side step) Sid R, cl L to R, sid R fcg diag LOD/wall in CP, -;  
 9 ----- 16 Repeat Part-B;

P A R T - C

- 1 ----- 9 FIVE STEP, NATURAL FALLAWAY, ZIG ZAG, SAME FOOT LUNGE, SWAY CHANGE SWIVEL HINGE, PIVOT to TWIST TURN, FAN;  
 1 QQS (Five step modified) Fwd L trng lf, sid & bk R, bk L fcg diag RLOD/wall, -;  
 2 & SS (W fwd R outside M) Cl R to L trng head sharply R / trn lead sharply L tapping inside edge of L toe to sid V-SCP fcg LOD/wall, -, Sid L heel lead, -;  
 3 QQS Thru R commence RF trn, sid & bk L in CP fcg RLOD (W fwd R between M's feet), bk & sid R, - (W fwd & sid L) - Fallaway;  
 4 QQQQ (Zig zag) Bk L, bk R, bk L, tap R twd LOD fcg COH (W bk R in fallaway, trng LF sid & fwd L outside M, fwd R comm RF trn, close L to R fcg RLOD/wall in front of M);  
 5 SS (Same foot lunge & sway change) R sid & fwd looking over R shoulder LOD (W looks over L shoulder), -, both turn head to look over the lead hands twd RLOD slightly stretching R sid, -;  
 6 S/QQ (Hinge point) Rec L, - (W Fwd L trng LF, point R twd LOD) M hold the & (W Fwd R to CP) fwd R pivot  $\frac{1}{2}$  RF, bk L pivot  $\frac{1}{2}$  RF;  
 7 SQQ (Twist turn) Fwd R pivot  $\frac{1}{2}$  RF, - bk L, XRIB (W bk L, -, close R to L / fwd (W-SQ/Q) L prepare to step outside M, fwd R trn RF on ball of R foot);  
 8 S & S Trn RF ball of R foot and heel of L foot approx  $\frac{1}{2}$  trn fcg LOD V-SCP, - (W close L to R and slightly bk, -) (Fan) trn body rf and head to R (W head L) turn head L (W head R) tight V-SCP, -;

9 ----- 16 STALKING WALKS, QTR BEATS, STALKING WALKS, QTR BEATS, BACK OPEN PROMENADE  
4-STEP ENDING, SWIVEL PROMENADE CP;  
 9 SS (Stalking walks) Fwd L, pt R fwd, fwd R, pt L fwd;  
 10 Q/Q/S (Qtr beats) XLIB (on toes - whisk) / sid R almost fcg wall, L fwd sideways  
 along LOD/close R to L (flat), trn V-SCP place L few inches to sid of R,  
 (W-exact opposite);  
 11 SS Repeat Meas. 9;  
 12 Q/Q/S Repeat Meas. 10;  
 13 SQQ (Back open promenade 4-step ending) Sid L LOD, -, thru R commence R turn,  
 sid & bk L LOD (W fwd R between M's feet);  
 14 SQQ Bk L, close R to L, (W fwd R, across L - open head, fwd R);  
 15 - 16 (Swivel promenade to CP) Sid & fwd L, -, thru R, sid L on ball trn head  
 SQQQSS to rt (W trn head to left) almost face partner; SCP LOD thru R, sid &  
 slightly fwd L (W face M sid & slightly bk R), close R to L slightly bk  
 (W close L to R slightly fwd, -) -; CP fcg LOD/wall;

Repeat Part-B Measure 1-15.

TAG Slide R sid, -, L fwd to contra check.

THE BREEZE & I

Interpret Tango 85-45

Dance by Jay & Boots Herrmann 2886 Fernley Dr. E. #79 W.P.B., Fla 33415  
 Record: Sydney Thompson Tangos EP 604 The Breeze & I  
 Sequence: AA B CC B(1-15) Tag Play at 44 1-305-965-2409

INTROD

- 1-4 WAIT; CHAIR,-, LADY SPIRAL RIGHT,-; LADY LEG UP,-, KICK, POINT;  
RECOVER, PKUP, TAP, -;  
 SS 1 in bfly fc DLC M's R W's L foot free wait; toward RLC  
 2 check thru on R, -, M bring joined lead hands up & over W's head  
 lead W to trn quickly RF to fc LOD end with weight still on M's R  
 in chair pos'n (W weight on L fc'ing LOD) M's L W's R hands joined  
 above W's head M's R arm behind W's back at waist (W's left arm  
 extended to side),-; \*Note-like sharply executed Latin Curl  
 SQQ 3 M hold on R; (W bring R foot up slowly to outside of L knee, -,  
 kick sharply twd LOD, point R toe twd floor;)  
 QQS 4 trning RF rec L, fwd R to pkup CP/LW, tap L sid, -; (W trning RF  
 rec R, sid & bk L CP/LW, tap R sid, -;)

A

- 1-4 WALK 2; PROGRESSIVE LINK & NATURAL TWIST TRN & FWD;;  
 SS 1 fwd L, -, fwd R, -;  
 QQS 2 (PROG LINK) fwd L, sid & bk R small step trning W to SCP/LW,  
 (start NAT'L TW TRN) fwd L SCP/DLW, -;  
 QQS 3 (cont NAT'L TW TRN) maneuver R, sid L fc RLW (W fwd), hook RIBL  
 (W fwd L outside M twd DLW), -;  
 QQS 4 (cont NAT'L TW TRN) unwind RF (W fwd R twd wall outside M), take  
 wght on R SCP/LOD (W trning RF swivel on R close L beh R twd RLOD),  
 fwd L SCP/LOD, -;  
5-8 FALLAWAY TO FC WALL; BK, CLOSE, FWD SCP/DLW; NATURAL PIVOT;  
CONTRACHECK & RECOVER;  
 QQS 5 trning RF fwd R, fwd L twd wall, bk R SCP/wall, -;  
 QQS 6 bk L in SCP/wall, cl R trning LF in SCP/DLW, fwd L SCP/DLW, -;  
 QQS 7 maneuver R, bk L pivot RF CP/LOD, fwd R CP/LOD, -;  
 &SS 8 lower on R/fwd L strong Rt shldr lead M trn head R look at W  
 (W strong L head & extend top line), -, recover R CP/DLW, -;

B

- 1-5 CURVE IN 2; OPEN TELEMAR; MANEUVER, PIVOT TO A RIGHT LUNGE;  
FINISH THE ROCK TURN;;  
 SS 1 curve in LF fwd L, -, fwd R fc LC/CP, -;  
 QQS 2 fwd L, trning LF fwd & sid R (W heel trn), fwd L SCP/LW, -;  
 QQS 3 maneuver R CP/RLOD, bk L pivot RF CP/LOD, lunge R betw W's feet  
 twd LW R shldr lead look at W (W strong L head), -;  
 \*Note-Rt lunge is first step of Rock Trn  
 QQS 4 (cont RK TRN) bk L twd COH, rec R trn slight RF fc RLW, bk L CP/RLW,-;  
 QQS 5 (cont RK TRN) bk R, trn LF sid & fwd L CP/LW, close R, -;  
6-8 PROGRESSIVE LINK & OPEN PROMENADE;; BACK WHISK;  
 QQS 6 (PROG LINK) fwd L, sid & bk R trn W to SCP/LW, (OPEN PROM) fwd L, -;  
 QQS 7 (cont OP PROM) thru R, sid & fwd L (W trn CP), fwd R outside W  
 twd DLW/contrabjo (W step bk), -;  
 QQS 8 (BK WHISK) bk L, bk R (W trn RF to SCP/LW), hook L IBR, -;  
9-12 LADY SWIVEL TWICE; WING; REVERSE TRN;;  
 SS 9 M hold; (W fwd L swivel sharply LF to contrabjo/RLC, -, fwd R  
 swivel sharply RF SCP/DLW, -; \*Note-tight swivels no fanning action  
 QQS 10 small step fwd R, tch L, -, -; (W fwd L, R, L sidcar/LC, -;)  
 QQS 11 (REV TRN) fwd L, trn LF fwd & sid R RLC/CP, bk L CP/RLOD, -;  
 QQS 12 (cont REV TRN) bk R, trn LF sid L CP/DLW, cl R, -;

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B (cont)

13-16 LEFT CURVING 3 STEP TO BFLY M CLOSE; CHAIR & LADY SPIRAL RIGHT;  
LADY LEG UP, -, KICK, POINT; RECOVER, PKUP, TAP, -;  
 QQS 13 (L curving 3 step) trning LF fwd L, fwd R, close L (W bk R) bfly/DC,  
 -; \*Note-M closing L to R allows W to step bk into bfly  
 SS 14 repeat meas 2 of introd;  
 SQQ 15 " " 3 " " ;  
 QQS 16 " " 4 " " ;

C

1-4 WALK 2; PROGRESSIVE LINK & CHASE;; RIGHT TRNING CHASSE & LINK;  
 SS 1 fwd L, -, fwd R, -;  
 QQS 2 (PROG LINK) fwd L, sid & bk R trn W SCP/LW, (CHASE) fwd L SCP/LW, -;  
 QQQQ 3 (cont CHASE) thru R, sid & fwd L fc W, sharp trn RF fwd R contrabjo  
 twd RLOD, rec bk L contrabjo RLC, -;  
 Q&QQQ 4 (R CHASSE) trning RF sid R/cl L, side R CP/LOD, (PROG LINK) twd LW  
 fwd L, sid & bk R small step trning W SCP/LW;  
5-8 X-LINE & RECOVER CP/WALL; FIVE STEP & CLOSED PROMENADE;;;  
 SS 5 lower into R knee allow L leg to extend twd LC stretch top line  
 twd LC look twd LC keep left hip twd W (W lower into L knee allow  
 R leg to extend twd LW stretch top line twd LW keep R hip twd M, -,  
 recover R CP/wall, -;  
 QQQQ 6 (FIVE STEP) fwd L, side R twd RLOD, bk L twd RLC (W fwd R cbjo/LW)  
 small step bk R blend CP/LW;  
 SS 7 (cont FIVE STEP) trn W sharply to SCP/LW tap L to side (W trn head  
 sharply to SCP tap R), -, (CLOSED PROM) fwd L, -;  
 QQS 8 (cont CL PROM) thru R, sid L CP/LW, cl R, -;

TAG

SECOND TIME THRU B REPEAT B (1-15)  
16 RECOVER, PICKUP, CONTRACHECK, -;  
 QQS 16 rec L, trn RF on L fwd R pkup W CP/LW, fwd L trn slightly LF check  
 with rt side lead look at W (W bk R on toe keep heel off floor  
 look strong left), -;

HEAD CUES

INTRO CHAIR, LADY SWIVEL RIGHT; DEVELOPE; RECOVER, PICKUP, TAP;  
 A WALK 2; LINK & NAT'L TWIST TRN FC LINE & FWD;;;  
 FALLAWAY TO FC WALL; BACK, CLOSE, FWD IN SEMI;  
 NATURAL PIVOT; CONTRACHECK & RECOVER;  
 B CURVE IN 2; OPEN TELEMAR; MANEUVER, PIVOT TO A RIGHT LUNGE;  
 FINISH THE ROCK TRN;; LINK & OPEN PROMENADE;; BACK WHISK;  
 LADY SWIVEL TWICE & WING;; REVERSE TURN;;  
 LEFT CURVING 3 STEP TO BFLY MEN CLOSE; CHAIR, LADY SPIRAL RIGHT;  
 DEVELOPE; RECOVER, PICKUP, TAP;  
 C WALK 2; LINK & CHASE;; RIGHT TRNING CHASSE & LINK;  
 X-LINE & RECOVER TO CLOSED; FIVE STEP & CLOSED PROMENADE;;;  
 TAG RECOVER, PKUP, CONTRACHECK;

# THE WINDMILLS OF YOUR MIND

By: Irv & Betty Easterday, Rt#2, Boox 126, Boonsboro, Md. 21713 (301-733-0960)  
 Record: RCA 447-0837 Henry Mancini Speed: 45 RPM May 1985  
 Sequence: INTRO A B C ENDING Advanced--Phase VI

## MEAS

## INTRO

- 1 - 6 WAIT; WAIT; THRU TO HINGE; SD, DRAW; CONTRA CHECK; REC OUTSIDE SWIVEL;  
 1 - 2 In SCP ptrs fac LOD M's R & W's L ft free wait for count of  
 1 & 2 3 ; 1 & 2 3 ;  
 3 - 4 Using same count step thru R, sd L, hold (W XLIB to hinge), -; hold  
 (W rec R to CP), sd R DRW, draw L to R, -;  
 5 - 6 As music begins flex R knee fwd L with R shoulder lead, -,-,-; bk  
 R, Bk L to Contra BJO, brush R to L (W 1/4 RF swivel), fwd R (W XLIF  
 of R) end loose CP M fac WALL;

## PART A (CP FAC WALL)

- 1 - 4 SD, FRT, SD, BK (W SD, BK, RF TWL, 2); BK, BK, TRN LF, FWD (W SD, FRT, LF TWL, 2);  
CONTRA CHECK & FEATHER; CONTRA CHECK & FEATHER;  
 1 - 2 Sd L, XRIF, sd L, XRIB (W sd R, XLIB, RF twl R, L) end LOP fac DRW;  
 Bk L, bk R, bk L trn LF, fwd R (W sd R, XLIF, LF twl R, L) CP fac DLW;  
 3 - 4 Flex R knee fwd L with R shoulder lead, rec R, sd & fwd L, fwd R;  
 Repeat MEAS 3; NOTE: these 2 meas trn 3/4 LF to Contra BJO DRW  
 5 - 8 (4 DIAMOND TRNS) FWD TRN, SD, BK, BK TRN; SD, FWD, FWD TRN, SD; BK, BK TRN, SD,  
FWD; FWD, SD, CL, THRU;  
 5 - 7 One step rhythm fwd L trn LF, sd R, bk L, bk R trn LF; sd L, fwd R,  
 fwd L trn LF, sd R; bk L, bk R trn LF, sd L, fwd R end Contra BJO M  
 fac WALL; NOTE: these 2 meas trn 1 1/8 LF  
 8 Blend CP fwd L to WALL, sd R, cl L to R, XRIF (W XIF) TO SCP;  
 9 - 12 SD, BK, (BFLY SYNC VINE) SD/FRT, SD/BK; ROLL, 2, (BFLY) SD, THRU; SD, BK, (SYNC  
VINE) SD/FRT, SD/BK; (SCP) FWD, MANUV, PIVOT, 2 (SCP);  
 9 - 10 Sd L blend BFLY, XRIB (W XIB), sd L/XRIF, sd L/XRIB (W X same as  
 M); Release hddld roll LF L, R to BFLY, sd L, XRIF (W XIF);  
 11 - 12 Repeat MEAS 9; Blend SCP fwd L, manuv R CP RLOD, RF pivot L, R to  
 SCP fac LOD;  
 13 - 16 FWD, MANUV, PIVOT, 2 (SCP); FWD, 2, 3, 4 CHECK (W 1/2 RF TWL, 2, BK, BK CHECK);  
REC, TRN RF, FWD, FWD (W REC, LF TWL, 2, FWD); FWD, RONDE, -, TCH (W CL) SHADOW;  
 13 - 14 Repeat MEAS 12 end LOP fac WALL; fwd L, R, L, R check action (W 1/2  
 RF twl under jnd hds R, L to fac RLOD, bk R, L check);  
 15 - 16 Rec L, bk & sd R trn RF, fwd L, R to RLOD (W rec R, 1 LF twl L, R, fwd  
 L) end LOP ptrs fac RLOD; thru L, swivel 1/2 on L ronde R CCW, cont  
 ronde, tch L to R (W cl L) end SHADOW L/L hds jnd fac DWL M's R hd  
 on W's R shoulder blade & W's R arm to side--ptrs both have R ft  
 free;

## PART B (SHADOW R/R FT FREE)

- 1 - 5 FWD, SD/CL, SD, BK; BK, SD/CL, SD, FWD; FWD 4 (W RF TWL); FWD, SD/CL, SD, BK;  
BK, SD/CL, SD, FWD;  
 1 - 2 SHADOW FAC DWL fwd R, sd L/cl R, sd L, bk R; bk L, sd R/cl L, sd R,  
 fwd L; NOTE: these 2 meas trn 1 full trn LF end SHADOW DWL  
 3 Walk fwd LOD R, L, R, L (W fwd R twl RF under jnd L/L hds, fwd L, R,  
 L) end SHADOW FAC DWL;  
 4 - 5 Repeat MEAS 1 & 2;;  
 6 - 9 FWD, RONDE, X/SD, X/SD; CROSS, RONDE, X/SD, X/SD; CROSS LUNGE, REC, SD/CL, SD;  
CROSS LUNGE, REC, SD/CL, SD;  
 6 - 7 Fwd R, ronde L CW, XLIF/sd R, XLIF/sd R prog RLOD; XLIF of R, ronde  
 R CCW, XRIF/sd L, XRIF/sd L prog LOD;  
 8 - 9 Cross lunge R, rec L, sd R/cl L, sd R; cross lunge L, rec R, sd L/cl  
 R, sd L;



85.48  
WINDMILLS OF YOUR MIND continued

- 10-13 FWD, 2, 3, HOLD (W SPIRAL LF, FWD, FREE SPIN LF 3/8, 4/8); SOLO CONTRA CHECK, REC, BK OUTSIDE SWIVEL SCP, -; FWD, 2, 3, SD; THROWAWAY OVERSWAY, 2, REC, FWD.  
 10-11 Fwd R, L, R, - (W fwd R spiral LF under jnd L/L hds, fwd L, release hddhd W free spin 1 full trn LF R/L, R/L) end R/R hddhd M fac LOD W fac RLOD; flex R knee fwd L with R shoulder lead (W bk R), rec R, bk L (W fwd R swivel 1/2 RF) end SCP fac LOD;  
 12-13 Fwd R, L, R, sd L commence THROWAWAY OVERSWAY; hold, hold (W slide L ft bk under body), rec R to CP, fwd L (W fwd R swivel 1/2 RF) to end SCP ptrs fac LOD;  
 14-16 THRU, SD, XIB, SD (W RF TWL); (NAT'L WEAVE) XIF, SD, BK, BK; BK TRN, FWD, FWD, DRW;  
 14 Thru R, sd L, release to LOP XRIB (W XIB), sd L twd LOD (W RF twl);  
 15-16 XRIF DWL blend to CP, fwd L trng RF to fac DWR, bk R, bk L (W XLIB, cl R to L, fwd L, fwd R outside ptr); bk R trng LF, sd L cont trn, fwd R fac DWL Contra BJO, tch L to R;

PART C (CP FAC WALL)

- 1-4 (HOVER) FWD, SD, REC, THRU (HALF OPEN); (IN & OUT RUNS) M ACROSS, 2, W ACROSS, 2; FWD, MANUV, PIVOT, 2; 3, RUDOLPH, RONDE, -;  
 1-2 CP M fac WALL fwd L, sd R, rec L, blend to HALF OPEN thru R; fwd L XIF of W to L HALF OPEN, fwd R, L, R (W fwd R, L, fwd R XIF of M, fwd L) end HALF OPEN fac LOD;  
 3-4 Fwd L, manuv R to CP fac RLOD, RF pivot 1 full trn, L, R; cont RF pivot L, fwd R fwd LOD check (W bk L), Keep L ft bk (W ronde CW), hold (W cont ronde) end SCP fac DCL;  
 5-7 (BK SWIVELS) BK, - , REC, BK (W BK SWIVEL, - , BK SWIVEL, BK SWIVEL); NAT'L TWIST TRN & PREP; SAME FT LUNGE;  
 5 In SCP rk bk L, - , fwd R, bk L (W bk R swivel LF to Contra BJO DRW, - , bk L swivel RF to SCP DCL, bk R swivel LF to Contra BJO DRW);  
 6-7 Fwd R DCL, sd L trn RF, XRIB of L unwind 1/2 RF to fac COH/tal wgt L, tch R to L for PREP (W bk L, cl R to L/fwd L, fwd R trn Rr, sd L) to CP M fac COH; Sd & fwd R, - , - , - (W bk R well under body);  
 NOTE: use sway change during meas 7  
 8-9 LF PIVOT, 2, TELEMARCK; CHAIR REC SLIP;  
 8-9 Lead W to rec L on & beat to CP M fac RLOD then pivot 1/2 LF L, R (W cl L to R), begin telemark fwd L with L trn, sd R cont trn (W cl L to R); fwd L to SCP fac WALL, CHAIR step thru R to WALL, rec L, small bk R (W swivel LF on R to CP fwd L) end CP fac WALL;  
 10-12 TRAVELING CONTRA CHECK; QUICK OPEN REV; SLOW HOVER CORTE;  
 10-12 Fwd L moving left sd arnd W, cl R with rise, fwd L in SCP, commence QUICK OPEN REV thru fwd R; fwd L trng LF/sd & bk R, bk L to Contra BJO M fac RLOD, bk R CP, commence SLOW HOVER CORTE bk L trng LF to end Contra BJO M fac DLW; cont LF spiraling effect with slight draw of M's R & W's L ft, - , - , rec bk twd DRC on R;  
 13-16 BK, SIDE R, SYNC RUMBA CROSS, (NAT'L WEAVE) BK; BK, BK, BK TRN, FWD; FWD, (CHG OF DIR) FWD, FWD, DRAW; CONTRA CK, REC, OUTSD SWVL, FWD;  
 13-15 Bk L trng RF (W fwd R outside ptr), blend CP sid R between W's ft w/L heel pull DCR, fwd L/XRIB with RF trn to fac WALL, sd & bk L (W fwd R) to begin NAT'L WEAVE; bk R, bk L, bk R trng L, sd L cont trn; fwd R outside ptr fac DWL, CHG DIRECTION fwd L, fwd R 1/8 LF, draw L to R end CP M fac LOD;  
 16 Flex R knee fwd L with R shoulder lead, rec bk R, bk L to contra BJO (W fwd R), brush R to L (W 1/4 RF swivel)/fwd R (W XLIF of R) to end loose CP M fac WALL; NOTE: the music retards in this meas

ENDING

- 1-9 Repeat MEAS 1-8 PART A slowing steps to fit music then THRU R, SD L, HOLD (W HINGE) AS WINDMILL SLOWS.



# "TIE A YELLOW RIBBON"

85-47  
June, 1985

Composers: Kenji & Nobuko Shibata, Denen Heights 3-307, 19 Wakamatsu 6-Chome,  
Sagamihara City, Kanagawa Pref. 229, Japan ☎ 0427-43-2105  
Record: DANCE ALONG P-8115 "Tie A Yellow Ribbon Round The Old Oak Tree"  
Footwork: Opposite unless otherwise noted  
Sequence: INTRO A B A B(1-23) TAG



Suggested Speed : 41 RPM

Meas

## INTRO

- 1-8 WAIT;WAIT; RK SD, KNEE/SNAP, RK SD, KNEE/SNAP; RK SD, KNEE/SNAP, RK SD, KNEE/SNAP;  
CIRCLE AWAY STP, TAP/CLAP, STP, TAP/CLAP; CIRCLE TOG STP, TAP/CLAP, STP, TAP/CLAP;  
FWD, LK, FWD, LK; FWD, KICK, BK CHASSE to SCP/LOD;
- 1-2 (OP Fcg/Wall no hnd jnd wgt on M's R & W's L) Wait 2 meas;;
- S S 3-4 Rk sd L twd LOD, flex L knee & snap fingers, rk sd R twd RLOD, flex R knee  
S S & snap fingers; Repeat Meas 3 of INTRO;
- QQ QQ 5-6 Trning away from ptr fwd L twd DC, tap RIB & clap hnds, fwd R twd COH, tap  
QQ QQ LIB & clap hnds making a half circle (M CCM, W CW); Trning tog twd ptr fwd L  
twd RDW, tap RIB & clap hnds, fwd R twd Wall & ptr, tap LIB & clap hnds  
completing a full circle;
- QQ QQ 7 Trning LF to OP/LOD lead hnd on hip trailing hnd extended fwd twd LOD fwd L,  
lk RIB, fwd L, lk RIB;
- QQ QaQ 8 Fwd L, kick R fwd lead hnd extended twd LOD trailing hnd extended twd RLOD,  
chasse bwd R/L,R assuming SCP/LOD;

## PART A

- 1-8 CHANGE OF PLACES R TO L;;, CHANGE OF PLACES L TO R;; LINK; WHIP TRN;  
Sync RK & L CHASSE; Sync RK & R CHASSE; Sync RK & FWD CL;
- QQ QaQ 1-3 (SCP/LOD) (Change of Places R to L) Rk bk L, rec R raising jnd lead hnd,  
QaQ QQ chasse fwd L/R,L trning W RF under jnd lead hnd; trning slightly LF chasse  
QaQ QaQ sd & fwd R/L,R. (LOP Fcg/DC) (Change of Places L to R) Rk apt L, rec R  
raising jnd lead hnd; Chasse fwd L/R,L trning W LF under jnd lead hnd,  
trn strongly RF on L to fc Wall chasse fwd R/L,R end in LOP Fcg/Wall;
- QQ QaQ 4 (Link) Rk apt L, rec R, chasse tog L/R,L slightly trning RF end in CP/RDW;
- QQ QaQ 5 (Whip Trn) Trning RF XRIB, cont trn RF sd L end fcg Wall, chasse swd R/L,R  
end in CP/Wall;
- aQ QaQ 6 (Sync Rk & Chasse to L) Hold/trning LF into SCP/LOD rk bk L, rec R regaining  
CP/Wall, chasse swd L/R,L twd LOD;
- aQ QaQ 7 (Sync Rk & Chasse to R) Hold/trning RF into RSCP/RLOD rk bk R, rec L  
regaining CP/Wall, chasse swd R/L,R twd RLOD;
- aQ QQ 8 (Sync Rk & Fwd Cl) Hold/trning LF into SCP/LOD rk bk L, rec R, fwd L, cl R;
- 9-16 FWD, -, CL, -; FWD, -, CL, -; FWD, CL, FWD, CL; FWD, CL, FWD, Cl;  
3-8 of FALLAWAY THROWAWAY; FALLAWAY THROWAWAY with W SPIN;;, FALLAWAY THROWAWAY  
with W SPIN;;;
- S S 9-10 (SCP/LOD) Fwd L extending jnd lead hnd fwd & low, -, cl R tucking lead hnd  
S S in twd chest, -; Fwd L extending jnd lead hnd fwd & high, -, cl R tucking  
lead hnd in twd chest, -;
- QQ QQ 11 Repeat Meas 9-10 of PART A in a quicker timing;
- QQ QQ 12 Repeat Meas 9-10 of PART A in a quicker timing;
- QaQ QaQ 13 (SCP/LOD)(3-8 of Fallaway Throwaway) Releasing W's R hnd hold lead W fwd  
with jnd lead hnds chasse fwd L/R,L, chasse fwd R/L,R (W chasse fwd R/L,R  
trn LF strongly on R to fc M & RLOD, chasse bwd L/R,L twd LOD) end in LOP  
Fcg/LOD;
- QQ QaQ 14-16 (Fallaway Throwaway with W Spin) Rk apt L, rec R, chasse tog L/R,L leading  
QaQ QQ W twd M's L sd; Trn LF strongly on L to fc RLOD chasse sd & fwd R/L,R lead  
QaQ QaQ W spin LF releasing L hnd hold (W spin LF strongly on R cont spin LF L/R,L  
in place) end in LOP Fcg/RLOD, repeat Meas 14-15.5 of PART A except end in  
Bfly Scar/DW;;;

85-50  
TIE A YELLOW RIBBON (Cont'd)

PART A (Cont'd)

- 17-20 Slow CROSS SWIVEL; Slow CROSS SWIVEL; Quick CROSS SWIVELS; W TWIRL to SHADOW/LOD;  
 S S 17-18 (Bfly Scar/DW) XLIF (W XRIB), -, swivel LF on L end in Bfly Bjo/DC, -; XRIF  
 S S (W XLIB), -, swivel RF on R end in Bfly Scar/DW, -;  
 QQ QQ 19 Repeat Meas 17-18 of PART A in a quicker timing;  
 QQ QQ 20 Walk small stps L,R,L,R twirling W RF under jnd M's L & W's R hnds (W trn RF  
 (W QQ QaQ) under jnd lead hnds R,L,R/L,R) end in Shadow Skaters Pos/LOD;  
 (now same footwork)

PART B

- 1-8 Slow COCA ROLA with HOP;;; SD, TAP, SD CHASSE; RK BK, REC, SD CHASSE;  
CHECK, -, HOLD/RK BK, REC; TRN UNDER, 2, TWIRL, 2;  
 QQ QQ 1-4 (Shadow Skaters/LOD) Fwd L, hop on L trning LF, bk R twd RDW, hop on R  
 QQ QQ trning LF; Sd & fwd L twd RDC, hop on L trning LF, fwd R, hop on R trning LF  
 QQ QQ end in Shadow Skaters/LOD); Repeat Meas 1-2 of PART B except end in Shadow  
 QQ QQ Skaters/Wall;;  
 QQ QaQ 5 (Shadow Skaters/Wall) Sd L, tap RIB, chasse swd R/L,R twd RLOD;  
 QQ QaQ 6 Rk LIB, rec R, chasse swd L/R,L twd LOD;  
 S -aQ 7 XRIF check, -, hold/rk bk L, rec R;  
 QQ QQ 8 Release R hnd hold stp L,R trning LF under jnd M's & W's L hnd (W fwd small  
 stp L,R), stp in place L,R trning W LF (W stp L,R trning LF under jnd M's &  
 W's L hnds) end in R Hnd Star Pos/LOD;  
 9-16 LINK; RONDE WHEEL;;; TOE HEEL SWIVELS; TOE HEEL SWIVELS; Slow SWIVELS 2;  
Quick SWIVELS 4;  
 QQ QaQ 9 (R Hnd Star Pos/LOD) (Link) Rk apt L, rec R trning RF, chasse tog L/R,L  
 trning RF end in Bolero Bjo Pos/RLOD (M's R hnd at W's waist, W's R hnd on  
 M's L Shoulder, free hnds extended sd);  
 aS QQ 10 (Ronde Wheel) Stp R/comm ronde L CW on R, cont ronde, walk L,R trning RF end  
 in Shoulder-Waist Pos/Wall momentarily (M's both hnds at W's waist, W's both  
 hnds on M's shoulder);  
 aS QQ 11 (Ronde Wheel) Assume Bolero Scar Pos releasing R hnd hold stp L bk/comm  
 ronde R CW on L, cont ronde, XRIB, sd & fwd L trning RF end in Shoulder-  
 Waist Pos/COH momentarily;  
 aS QQ 12 (Ronde Wheel) Assume Bolero Bjo Pos releasing L hnd hold repeat Meas 10 of  
 (W aS QaQ) PART B (W stp R/comm ronde L CW on R, cont ronde, chasse L/R,L trning RF)  
 end in Bfly/Wall; (now opposite footwork)  
 QQ S 13-14 (Toe Heel Swivels) Trning slightly RF on R tch L toe instp, trning slightly  
 QQ S LF on R tch L heel diag fwd, trning slightly RF on R XLIF, -; Trning  
 slightly LF on L tch R toe instp, trning RF on L tch R heel diag fwd, trning  
 slightly LF on L XRIF, -;  
 S S 15 (Slow Swivels) Closing L to R swivel RF on both balls, -, swivel LF on both  
 heels, -;  
 QQ QQ 16 (Quick Swivels) Repeat Meas 15 of PART B two times in a quicker timing end  
 in Bfly/Wall wgt on M's R & M's L;

## TIE A YELLOW RIBBON (Cont'd)

PART B (Cont'd)

- 17-24 RK APT, REC, STP, CL to TANDEM (W Trans); HOP/TAP, -, HOP/TAP, -; HOP/TAP, HOP/TAP, HOP/TAP, HOP/TAP; 3-8 of FALLAWAY THROWAWAY; Extended CHANGE OF PLACES L to R with KICKS;;, AMERICAN SPIN with POINTS;;
- QQ QQ 17 (Bfly/Wall) Rk apt L, rec R, stp in place L,R (W rk apt R, rec L trning LF, stp R, tch L) end in Tandem Pos/Wall (M's R hnd at W's R waist, W's R hnd at waist L hnds to sd; (now same footwork)
- aS aS 18 Hop R progressing slightly twd LOD/stp R tapping L sd, -, hop R progressing slightly twd LOD/stp R tapping L sd, -;
- aQaQaQaQ 19 Repeat Meas 18 of PART B two times in a quicker timing;
- QaQ QaQ 20 (3-8 of Fallaway Throwaway) Repeat Meas 13 of PART A (W fwd L,R trn LF strongly to fc M, chasse bwd L/R,L) end in LOP Fcg/LOD;
- (W QQ QaQ) (now opposite footwork)
- QQ QQ 21-24 (Extended Change of Places L to R with Kicks) Rk apt L, rec R, kick L, stp L in place commence trning W LF under jnd lead hnds (W also kick & stp comm trning under jnd lead hnds); Kick R, stp R in place, kick L, stp L in place cont trning W LF; Kick R, stp R in place (W cont trn LF gradually during kicks & stps under jnd lead hnds) end in LOP Fcg/Wall,
- QQ QQ (W QaQ QaQ) (American Spin with Points) Rk apt L, rec R; point LIF, stp L in place lead W spin RF, point RIF, stp R in place (W chasse fwd R/L,R trning strongly RF on R, chasse in place L/R,L cont spin RF) end in CP/Wall;

TAG

- S aS 24 (LOP Fcg/Wall) Fwd L leading W trn LF, - (W fwd R trning LF to fc Wall, cl L in place) end in Tandem Pos/Wall M's & W's L hnd on hip, cross R knee IF/point R twd RLOD R hnd extended twd RLOD, -;
- (W QQ aS)

TOUCH OF YOUR LIPS FOXTROT

July, 1985

By EDDIE & AUDREY PALMQUIST, El Toro, Ca.

RECORD: IDTA 58

Suggested Tempo: 44 RPM

SEQUENCE: INTRO, A, B, A, B, A 1-15, TAG

INTRODUCTION

1-4 WAIT; CHAIR, -, RECOV, SLIP; DBLE REV SPIN; CHG OF DIRECTION;

1 Open Fac M fac Wall M's L & W's R hds joined free arm off shoulder  
wt on M's L & W's R both looking over lead hds twd LOD WAIT 1 meas;  
2 (Chair Recov Slip Pivot) Compress M's L & W's R knee point thru R(W  
SQQ L) to LOD trn heads M Rt(W Lt) sway twd RLOD, Change wt to M's R(W's L)  
slight flex of knee M trn head Lt(W Rt), Recover L(W R), Bk R closing  
W & pivot LF CP DLC;  
33 (Dble Rev Spin) Fwd L trn LF, -, Side R DLC, spin LF on R bring L to R  
SQ&Q tch(W bk R trn LF, -, Heel trn on R clos L to R/fwd R DLW, swivel on R  
LF  $\frac{1}{2}$  allowing L to XIF of R) end CP DLW;  
4 (Change of Direction) Fwd L DLW start LF trn, -, R diag fwd toe  
SS pointing LOD rt side leading stretch rt side & sway Lt cont trn draw  
L to R CP DLC at end of figure sway fades away(W bk R start LF trn, -,  
diag bk L lt side lead delay wt change sway rt look rt draw R to L  
twd end of figure trn head to lt to CP, -);

PART A

1-4 BOUNCE FALLAWAY REV & SLIP PIVOT; CURVING 3; 456 REV WAVE; OPEN IMPETUS;

S&S&S (Bounce Fallaway & Slip Pivot) CP DLC Fwd L trn LF heel soft flex  
knee, -on & ct rise on L & sid & bk R on toe DLC, lower on R bk L X  
thighs soft flex of knee rise on L draw R past L closing W, -on & ct  
pivot LF CP DLW(W bk R trn LF flex knee, -on & ct rise & sid & bk L  
on toe, lower on L XRIB of L flex knee rise on R/pivot on ball of R  
face M leave L IF of R no wt, -on & ct pivot LF on L toe); NOTE: Bounce  
Fallaway is 'soft' down up down up' action.  
2 (Curving 3-step) CP DLW Fwd L trn LF, -, cont LF trn fwd R COH, rise on  
SQQ R trn to face DRC place L IF of R sway lt & look lt (on all toes)(W  
bk R trn LF, -, cont trn bk L rise, place R bk of L on all toes look rt  
& sway rt (Note: W's head trns to rt between cts 2 & 3 making a picture  
figure);  
3 (456 of Rev Wave) Bk R toe heel, -, Bk L DLW toe heel, Bk R toe curve LF  
SQQ to face RLOD(W fwd 3 steps as in M's THREE STEP);  
4 (Open Impetus) Bk L start RF trn, -, Heel Trn on L close R to  
SQQ L, continue trn on R toe sid & fwd L DLC in SCP(W fwd R trn RF, -, side  
L DLW, cont trn Brush R to L step side & fwd R DLC);  
5-8 PROM WEAWE 4 CHECKING FWD SWIVEL TO SCAR; WEAVE 4; THROWAWAY OVERSWAY;  
5,6 (Prom Weave 4 Checking & Fwd swivel to SCAR) SCP DLC thru R DLC X thighs  
SQQ heel toe, -, Fwd L trn LF on toe, sid & bk R DLC rt sid leading on toe;  
SS Bk L X thighs Contra Bjo CHECK on ball, -, lower on L fwd R swivel RF  
on R tch L to R SCAR DLC, -(W thru L DLC heel toe, -, sid & bk R strong  
swivel on R to fac M, fwd L on toe lt sid leading; Fwd R heel in Contra  
Bjo checking, -, Bk L swivel RF on L tch R to L end SCAR, -);  
7,8 (Weave 4 from SCAR to Throwaway Oversway) SCAR DLC Fwd L X thighs trn  
QQQQ LF, sid & bk R DLC rt sid leading, Bk L LOD X thighs Contra Bjo, blend  
CP bk R LOD; (Throwaway Oversway) trn LF side L LOD relax knee look LOD  
SS trn 1/8 LF on L, -, cont body trn to fac LOD extend R leg sway rt twd  
wall keep top off ptnr, -, (W SCAR bk R X thighs trn LF, strong step side  
& fwd L lt side leading, Fwd R X thighs in Contra Bjo, Fwd L LOD CP;  
trn LF sid & fwd R LOD relax knee look LOD start LF trn bring L to R  
no wt, -, cont body trn slowly trn head to lt extend L leg bk LOD tip  
of toe on floor stretch rt rib cage look well to left, -);

TOUCH OF YOUR LIPS FOXTROT

PART B (continued)

B (Whisk)Contra Bjo DLW Fwd L blend to CP,-,Side R on toe,X L behind  
 SQQ R to SCP DLC slight fwd poise(W Bk R toe heel,-,side & bk L toe,XRIB  
 of L slight fwd poise);  
 9-12 FEATHER FINISH;CLOS TELE;CURVED FEATHER CHECK;OPEN IMPETUS;  
 9 (Feather Finish)SCP DLC Thru R X thighs,-,Fwd L,Fwd R to Contra Bjo  
 SQQ Lt side leading(W thru L X thighs,-,Fwd R trn LF,Bk L in Contra Bjo  
 Rt side leading);  
 10 (Clos Tele)CP DLC fwd L trn LF heel to toe,-,sid R toe DLC,Trn on  
 SQQ ball of R step side L DLW toe pointing DLW Contra Bjo(W bk R trn LF  
 toe heel,-,cont trn on R heel close L to R,cont trn on L toe sid &  
 bk R DLW Contra Bjo);  
 11 (Curved Feather Check)Fwd R in Contra Bjo trn RF Heel Toe,-,Diag fwd  
 SQQ L toe lt sid leading,fwd R in Contra Bjo DRW strong body trn to rt  
 X thighs checking on toe(W bk L trn RF toe heel,-,Bk R toe rt side  
 leading,Body trn RF small step LIB of R on toe check);  
 12 (Open Impetus)Bk L start RF trn,-,Heel Trn on L close R to L,cont  
 SQQ trn on R toe sid & fwd L DLC in SCP(W fwd R trn RF,-,Sid L DLW,cont  
 trn Brush R to L step side & fwd R SCP DLC);  
 13-16 BIG TOP;LF TRNING HOVER TO SCP LOD;FEATHER FINISH;CHG OF DIRECTION;  
 13 (Big Top)Thru R trn body LF cont trn on ball of R tuck L behind R  
 SQQ no wt,-,cont trn on R to fac RLOD CP Recov on L toe,small step bk R  
 on ball checking(W thru L,-,leave head to rt side R COH trn LF on R  
 CP(head now to lt)L beside R no wt on L,fwd L small step on ball  
 check)CP RLOD;  
 14 (LF trning Hover to SCP)Lower into M's R & W's L Fwd L trn LF,-,  
 SQQ sid R cont trn rise,brush L to R(W brush R to L)sid & fwd L LOD SCP;  
 15 (Feather Finish)SCP LOD Thru R X thighs,-,Fwd L,Fwd R to Contra Bjo  
 SQQ lt sid leading(W thru L X thighs,-,Fwd R trn LF,Bk L Contra Bjo rt  
 sid leading);  
 16 (Change of Direction)Fwd L blend CP start LF trn,-,cont trn diag  
 SS side & fwd R on edge of big toe swivel LF on R to CP DLC tch L to  
 R;

SEQUENCE:INTRO,A,B,A,B,A 1-15

TAG

16 PART A third time through:  
 As music fades trn LF side L relax knee into OVERSWAY & HOLD;

HEAD CUES

INTRODUCTION:CHAIR,RECOV,SLIP;DBLE REV SPIN;CHANGE OF DIRECTION;

PART A: Bounce Fallaway & Slip Pivot;Curving 3; Bk Wave 456;Open Impetus;

Prom Weave 4 Check Fwd swivel SCAR;; Weave 4; Throwaway Oversway;

Hover to SCP; Feather Fin; 3-Step; Nat Weave;;

Checked Rev; Checked Natural; Dble Rev Spin;

PART B: Hover SCP; Feather Fin; Open Tele;Open Nat to RevSCP;

Swoop W ard SCP; Prom Weave;;Whisk; Feather Finish;

Clos Tele; Curved Feather; Open Impetus;Big Top;

LF Trn Hover; Feather; Change of Direction;

TAG: OVERSWAY;



TOUCH OF YOUR LIPS

PART A(continued)

- 9-16 TRN RF SIDE HOVER SCP;FEATHER FINISH;THREE STEP;NAT WEAVE;CHECK REV;  
CHECKED NAT;DBLE REV SPIN;
- 9 (From Throwaway)Trn RF on M's L & W's R keep knee compressed,-,side R RLOD  
SS rise & Hover,Brush L to R side L LOD SCP,-(W trn RF on R bring L to R keep  
knee compressed slight Ronde,-,sid L RLOD rise & Hover,brush R to L side  
& fwd R LOD SCP,-);
- 10 (Feather Finish)Thru R X thighs,-,Fwd L,Fwd R Contra Bjo left side leading  
SQO (W thru L X thighs,-,Fwd R trn LF,Bk L in Contra Bjo rt side leading);
- 11 (3-step)Fwd L heel blend CP,-,Fwd R heel toe slight rt side lead & rt  
SQO side stretch,Fwd L toe heel(W bk 3 steps all toe heel);
- 12,13 (Natural Weave)Fwd R DLW Heel Toe trn RF,-,sid & slightly bk L toe face  
SQO DRW,Bk R toe DLC rt sid leading;Bk L toe DLC in Contra Bjo,Bk R toe blend  
QOOO CP commence LF trn,sid & fwd L toe pointing DLW body face wall,Fwd R in  
Contra Bjo Toe Heel(W bk L DLW trn RF Toe Heel,-,Heel Trn on L close R to  
L,Fwd L DLC toe lt side leading; Fwd R toe outside ptrn in Contra Bjo,Fwd  
L CP toe start LF trn,sid & bk R DLW toe heel,Bk L Contra Bjo toe heel rt  
side leading);
- 14 (Checked Rev Trn)Contra Bjo DLW Fwd L blend CP trn LF Heel Toe rising do  
SQO not rush this step,-,sid & fwd LOD on R toe stretch lt side look rt leave  
L extended,Recov bk on L trn RF to face LOD CP leave RIF of L no wt(W Bk R  
trn LF toe heel,-,close L to R up on toes stretch rt side look left,Fwd R  
trn RF leave L behind R no weight);
- 15 (Checked Nat Trn)Fwd R trn RF Heel Toe rising do not rush this step,-,side  
SQO & fwd L LOD stretch rt sid look lt,Recov bk R trn LF face LOD leave L ext  
IF of R no wt(W bk L Toe Heel trn RF,-,close L to R up on toes stretch lt  
side look rt,step fwd L trn LF leave R behind L no weight);
- 16 (Dble Rev Spin)Fwd L trn LF,-,sid R DLC,spin LF on R bring L to R tch(W bk R  
trn LF,-,Heel Trn on R clos L to R/fwd R DLW,swivel on R LF  $\frac{1}{2}$  allowing L  
XIF of R)end CP DLW;(M 2 changes of wt(SS)W 4 changes(S,-,Q&Q);

PART B

- 1-8 HOVER TO SCP;FEATHER FIN;OPEN TELE;MOD OPEN NAT TO REV SCP;SWOOP W AROUND  
TO SCP DLC;PROM WEAVE;WHISK;
- 1 (Hover to SCP)CP DLW Fwd L,-,side R DRW rise & HOVER,Brush L to R side &  
SQO fwd L DLC SCP;
- 2 (Feather Finish)Thru R DLC,-,sid & fwd L lt sid lead,Fwd R X thighs in  
SQO Contra Bjo DLC(W thru L DLC,-,Fwd R swivel on R to Contra Bjo rt sid  
leading,Bk L in Contra Bjo);
- 3 (Open Telemark)Fwd L trn LF Heel Toe,-,sid R DLC toe,Cont LF trn on R sid  
SQO & slightly fwd L in SCP DLW Toe Heel(W bk R trn LF,-,Heel Trn on R close  
L to R,cont trn sid & fwd R DLW in SCP);
- 4 (Mod Open Nat to RevSCP)Thru R trn RF,-,sid & bk L rt sid leading M face  
SQO DRC,sid R LOD toe pointing DLC in RevSCP LOD(W thru L,-,Fwd R between M's  
feet,sid L LOD toe pointing DLW to RevSCP look LOD);
- 5 (Swoop W ard to SCP DLC)Clos L to R compress knees trn RF,-,small side R  
SQO knees compressed trning RF rise on R,Brush L to R sid & fwd L DLC SCP(W thru  
R trn RF starting ard M,-,sid & bk L DLW,Brush R to L sid & fwd R DLC SCP);
- 6,7 (Prom(SCP)Weave)SCP Thru R DLC X thighs Heel Toe,-,Fwd L trn LF toe,side &  
SQO bk R DLC rt side leading on toe;Bk L LOD in Contra Bjo toe,Bk R LOD on toe  
QOOO start LF trn,sid L toe pointing DLW on toe body face wall,fwd R in Contra  
Bjo DLW Toe Heel(W thru L DLC Heel Toe,-,Sid & Bk R on toe strong swivel  
on R to face M,sid & fwd L on toe left side leading;Fwd R LOD outside ptrn  
Contra Bjo on toe,Fwd L LOD start LF trn toe,sid & bk R DLW Toe Heel,Bk R  
Contra Bjo Toe Heel rt side leading);



85-57

# WHAT KIND OF FOOL AM I

## High Intermediate Rhumba

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

Record: Roper H-422-A (slow to 41 RPM)

Footwork: opposite, directions for man (woman as noted)

Sequence: Intro, A,B,A,B,tag

June 1985

### INTRO

#### 1-4 WAIT; ARM SWEEP; DELAYED SPOT TURN;:

- 1 wait BFLY facing W R foot pt RLOD hands below waist;  
SS 2 Bring man's L woman's R hands in arc to join overhead;  
SS 3 Step thru R part weight, commence L  
face turn still keeping eye contact,-;  
QQS 4 (complete spot turn) transfer complete weight to R, rec L  
turn strongly L face, side & fwd R to CP facing W,-;

### PART A

#### 1-4 1/2 BASIC; FAN; ALEMANA;:

- QQS 1 Fwd & sid L, rec R, sid & bk L,-;  
QQS 2 Bk & sid R, rec L shape L, Sid & fwd R,-(W fwd & sid L, rec R  
trng L, bk & sid L,-);  
QQS 3 Fwd & sid L, Rec R, close L to R raise L hand,- (W clos R  
to L, fwd L, fwd R start RF turn,-);  
QQS 4 Bk & sid R, rec L, sid R to BFLY W,- (W cont RF turn LXIFR,  
fwd R brush L ankle, sid L to BFLY,-);

#### 5-8 HANDS TO HANDS;::: SPOT TURN;:

- QQS 5 Swivel on R trn LF sid & bk L, rec R trn RF, sid L to BFLY,-;  
QQS 6 Swivel on L trn RF sid & bk R, rec L trn LF, sid R to BFLY,-;  
QQS 7 Same as meas 5 Part A except L foot pts DW on step 3;  
QQS 8 RXIFL & trn LF, rec L RLOD cont LF trn, sid R to a handshake  
fac W,-;

#### 9-12 OPEN HIP TWIST; FAN; HOCKEY STICK;:

- QQS 9 Fwd & sid L, rec R, clos L to R,-(W bk & sid R, rec L, Fwd &  
sid R, swivel on R RF face LOD);  
QQS 10 Bk & sid R, rec L, sid & fwd R,-(W fwd L, fwd R swivel on R  
trn RF, sid & bk L face RLOD,-);  
QQS 11 Fwd L, rec R, clos L to R raise L hand,- (W clos R to L, fwd  
L, fwd R,-);  
QQS 12 Bk R bhnd L heel slight R trn, rec L, fwd R DRW,-  
(W fwd L, fwd R com RF trn, Bk & sid L,-);

#### 13-16 OPEN BREAK; NATURAL TOP; CUCARACHAS;:

- QQS 13 Bk L, rec R, sid & fwd L trn RF to CP,- (W bk R, rec L, fwd  
R to trn RF to CP,-);  
QQS 14 RXIBL trn RF, sid L trn RF, close R to L to face W,- (W sid  
& fwd L trn RF, RXIFL trn RF, sid L,-);  
QQS 15 Sid & bk L pressure step, replace R, close L to R,-;  
QQS 16 Sid & bk R pressure step, replace L, close R to L CP W,-;

85-58

WHAT KIND OF FOOL AM I

PART B

1-4 NATURAL OPEN OUT; REV TOP;; OPEN TO FAN:

- QQS 1 Sid L shape body to R, replace R, close L to R heel to toe toe out trn LF CP DW,- (W bk R trn RF, rec L trn LF, bk R trn LF,-);
- QQS 2 Fwd & sid R trn LF, swivel on ball of L place L heel to R toe trn LF, fwd & sid R trn LF CP C,- (W bk LXIBR trn LF, bk R trn LF, Bk LXIBR trn LF,-);
- QQS 3 swivel on ball of L place L heel to R toe trn LF, fwd & sid R trn LF, swivel on ball of L place L heel to R toe trn LF CP DRW,- (W bk R trn LF, bk LXIBR trn LF, bk R trn LF,-);
- QQS 4 Fwd & sid R trn LF, swivel on ball of L place L heel to R toe trn LF, sid R fan Pos W,- (W bk LXIBR trn LF, bk R trn LF, bk L fan pos face RLOD,-);

5-8 HOCKEY STICK (OVERTURNED);: NEW YORKER; SPOT TURN:

- QQS 5-6 Same as meas 11-12 Part A except W trns LF more to take step
- QQS 6 sid & M takes step 6 sid to V L open pos RLOD;
- QQS 7 Thru L trn RF & chek, rec R trn LF, sid & fwd L to V R open pos LOD,-;
- QQS 8 same as meas 8 Part A except end CP W;

9-12 NATURAL OPEN OUT & SPIRAL; OPEN & CLOSE FAN: 1/2 BASIC TO SHADOW; SHADOW SWIVELS TO FACE:

- QQS 9 Sid L shape body to R, replace R sway body to L lead hand low, close L to R correct sway bring lead hand up to trn woman LF,- (W bk R trn RF, rec L shape to man, fwd R trn LF one full turn,-);
- QQS 10 Bk R, rec L, swivel on L trn LF sid & fwd R face LOD and handshake,- (W fwd L, fwd R trn LF, sid & bk L face RLOD,-);
- QQS 11 Fwd & sid L, rec R, close L to R bring R hand up & R to trn W LF to shadow,- (W bk & sid R, rec L, fwd R trn LF LOD R hand up L foot in front of R toe out,-);
- 12 Bk & sid R trn W RF, rec L trn W LF, close R to L trn W RF to face,- (W rec L in place swivel RF 1/8, in place R swivel LF 1/8, rec in place L swivel RF 1/2 to face M,-);

13-16 BACK WALKS; NATURAL TOP;;:

- QQS 13 Bk L slight curve L, bk R slight curve L Change W hand to M left, sid & fwd L to CP trn RF,-(W fwd R curve R, fwd L curve R, fwd R CP trn RF,-);
- QQS 14-16
- QQS RXIBL trn RF, sid L trn RF, RXIBL trn RF,-(W sid & fwd L trn RF, RXIFL trn RF, sid & fwd L trn RF,-); Sid L trn RF, RXIBL trn RF, sid L trn RF,-(W RXIFL trn RF, sid & fwd L trn RF, RXIFL trn RF,-); RXIBL trn RF, sid L trn RF, close R to L to face W,- (W fwd L trn RF, RXIFL trn RF, sid L,-);

TAG

1-3 1/2 BASIC; FAN; SIT LINE:

- QQS 1 same as meas 1 part A;
- QQS 2 same as meas 2 part B;
- QQS 3 sid & fwd L shape body & arms to woman,- (W bk R relax R knee point L foot RLOD shape body & arms to man,-);

WONDERFUL WORLD OF THE YOUNG

By: Bill & Carol Goss, 722 Lawler, Wilmette, IL, 60091 312-256-7801  
 Record: Telemark 4001 B (Flip Singing Piano)  
 Footwork: Opposite unless otherwise noted  
 Sequence: INTRO, A, B, A, B, B MOD TO END RELEASED: 7/19/85

INTRO

- 1-4 WAIT 2 MEAS:--i CROSS LUNGE, RECOV, SIDE: CROSS LUNGE, RECOV,  
TRANSITION:  
 1-2 Wait 2 meas sktrs fc LOD M's R arm tching W's R arm;-;  
 1,2,3 3 Both with L cross lunge DW with R sd stretch look DC,  
 recov R, sd L;  
 1,2,3 4 Both with R cross lunge DC with L sd stretch look DW,  
 recov L (W trn L fc to CP), cl R to L (W tch R to L);

PART A

- 1-4 DBLE OPEN TELEMAR:--i CHASSEE TO BJO: MANUV:  
 1,2,3 1 Fwd L, fwd R trng LF (W clo L to R no wgt commence LF trn  
 chng wgt to L cont trn), fwd L to SCP DC;  
 1&,2,3 2 Fwd R/ fwd L trn lady square, fwd R trng LF (W clo to toes  
 not a heel trn), fwd L DW;  
 1,2&,3 3 Thru R, sd L/clo R, sd L to BJO;  
 1,2,3 4 Fwd R, fwd L commence RF trn, cont trn clo R fc RLOD;  
 5-8 RUNNING SPIN: OUTSIDE CHANGE WITH PU LCK: LEFT PIVOT TO  
THROWAWAY:--i  
 1,2&,3 5 Bk L pivot 1/2 RF, fwd R cont trn/sd L, bk R BJO;  
 1,2,3& 6 Bk L, bk R trng LF to SCP, fwd L chng to L sd stretch  
 (W clo head)/lck RIB of L (W lck LIF of R);  
 1,2,3 7 Fwd L pivot 1/2 LF, arnd W R (W clo L to R for heel trn)  
 cont LF trn, sd & fwd L LOD to commence throwaway  
 oversway;  
 8 Relax L knee allow R to pt sd & bk look at lady keep R  
 sd twd lady (W slide L ft bk past R ft under body look  
 well to left) use all 3 cnts to slowly lower into pos;  
 9-12 LINK TO SCP: SEMI-CHASSEE: FALLAWAY WHISK: PREPARATION:  
 1,2,3 9 Rise in L knee keep L sd stretch, clo R to L commence  
 chg of stretch, fwd L in SCP LOD with R sd stretch;  
 1,2&,3 10 Thru R, sd L/clo R, sd L in SCP;  
 1&,2,3 11 Fwd R/sd L trn RF to fc DRC (W fwd still in SCP), bk R  
 (W bk L) to SCP DC, whisk LIB of R cont RF rotation;  
 1,2,3 12 Manuv fwd R, pivot bk L 1/4 RF to fc COH, tch R to L  
 (W clo L to R);  
 13-16 SAME FOOT LUNGE: CHNG SWAY, RECOV, LADY LEG LIFT: LADY RECOV,  
PIVOT, 2: RUDOLPH FALLAWAY SLIP:  
 1,2,3 13 Sd & slightly fwd R with sway twd RLOD (W bk R), slowly  
 chng sway to L sd stretch (W's head to L),-;  
 1,2,3 14 Trn L sd of body twd W causing her head to trn, recov L  
 (W recov L), trn body to DRC (W swivel on L to a R leg  
 lift bck);  
 1,2,3 15 Trn body RF to fc LOD (W recov R to CP), pivot fwd R  
 1/2 RF, Bk L pivot 1/2 RF;  
 1,2,3 16 Fwd R between W feet start RF pivot but check the action  
 staying low and following the W's body with upper body  
 (W bk L trng RF to SCP allow R leg to ronde clockwise),  
 bck L, bck R slip W to CP DC;

85-60

# PART B

1-4 DBLE REV: CHECKED REV WITH QUICK SLIP: MANUV: COMMENCE  
CONTINUOUS PIVOTS:

- 1,2&,3 1 Fwd L, fwd R trn LF (W clo L to R), spin LF on R  
(W sd & fwd R cont trn/ XLIF of R);
- 1,2,-& 2 Fwd L, fwd R on toe trng LF to fc DCR check with L sd  
stretch (W clo L to R on toes), hold/on the & cnt slip  
trng RF recov bk on L to fc DW;
- 1,2,3 3 See meas 4 part A commence in CP;
- 1,2,3 4 Bk L pivot 1/2 RF, fwd R pivot 1/2 RF, bk L pivot 1/2 RF;

5-8 CONT CONTINUOUS PIVOTS: CHECKED NAT WITH QUICK SLIP: DRAG  
HESITATION: UNDERTRN OUTSIDE SPIN:

- 1&,2,3 5 Fwd R pivot 1/2 RF/bk L pivot 1/2 RF, fwd R pivot 1/2 RF,  
bk L pivot 1/2 R fc;
- 1,2,-& 6 Fwd R, fwd L on toe trng RF fc DRW check fwd motion,  
hold/ slip bk R to CP DC;
- 1,2,- 7 Fwd L trng LF, sd R to BJO, draw L to R;
- 1,2,3 8 Replace wgt to L (W step R outsd ptr trng RF),  
step fwd R outsd ptr cont trng RF (W clo L to R  
on toes for toe spin), bk & slightly sd L fc DRW;

9-12 BOX BCK: CONTRA CHECK, RECOV, TRN: STANDING SPIN:-i

- 1,2,3 9 Bk R trng 1/4 LF, sd L, clo R;
- 1,2,3 10 Flex R knee fwd L with R shoulder lead look at W  
(W look L), recov R, use L foot to push bck onto R to  
to commence a RF trn on R foot bring R shoulder well bk  
(W commence run around staying close to M);
- 11-12 Stand on R leg make 2 revolutions to end with a sd  
& fwd L to SCP DW on cnt 6(W will run arnd M out of time  
with the music ending on L on cnt 5 and then like an  
impetus brushes R to L and the sd & fwd on R);-;
- NOTE: M can use L to help paddle arnd if necessary  
or M can do a floor ronde as he stnds on R  
or M can do an aerial ronde as he stnds on R  
(W possible timing on run arnd 1,2&,3&,1,2brush,3)

13-16 CHASSEE TO BJO: MANUV: SPIN TRN: BOX BCK:

- 1,2&,3 13 See meas 3 part A;
- 1,2,3 14 See meas 4 part A;
- 1,2,3 15 Bk L pivot RF keeping R fwd, fwd R cont trn slowly rise  
to fc DW, bk L;
- 1,2,3 16 See meas 9 part B end DC;

REPEAT PART A

REPEAT PART B

REPEAT PART B 1-14

# ENDING

1-2 SPIN TRN: BK, SD, THROWAWAY:

- 1,2,3 1 Repeat meas 15 part B but ritard with music;
- 1,2,3 2 Bk R trn 1/4 LF, sd L cont LF trn to fc DRC, repeat  
slow throwaway of meas 8 part A and hold;

BY: Mike and Sally Poehler, 679 Springhill Dr., Hurst, Texas 76054 (817) 498-0275

Record: You and I Roper 224-B (slow record for dancing comfort)

Sequence: INTRO A B C D A B C D TAG

Head cues are descriptive of the figures and are directed to the partner that needs the cue the most. The ladys part is inclosed in parenthesis.

Abbreviations: L - left foot or the direction left, R - right foot or the direction right, CP - latin closed position, B'FLY - butterfly dance position, OP - latin open position, LOP - left open position, ROP - right open position, fwd - forward, bk - back, sd - side, svl - swivel, ck - check, X - cross, trn - turn, chg - change, wt - weight, clo - close, LOD - line of dance, RLOD - reverse line of dance, COH - center of hall, DLW - diagonal LOD and wall, DLC - diagonal LOD and COH, DRW - diagonal RLOD and wall, DRC - diagonal RLOD and COH, fc - face or facing

### INTRO

The lady is in a wrap position with the man's head on her L shoulder - not leaning on her - both are standing on R foot and are fc RLOD. L is slightly bk and toe is pointed towards the wall.

### RAISE ARMS; SHADOW LINE; LADY CURLS TO SHADOW LINE;;

1. (raise arms) as music begins man raises both arms over the lady's head taking the lady's arms up with him both partners looking up at hands - use complete measure
2. (shadow line) chg hands L to L & R to R striking a line in shadow lowering on R leg slightly and looking towards the wall bring L arm down to shoulder high and R arm high at about 45° angle - poise should be bk, -, -, -;
- 3-4. (lady curls to shadow line) recover bk on L and start trn lady L fc with joined R hand slowly - you are going to use about 1½ measures of music to trn lady 360°. (move wt on top of R foot but do not straighten leg, man will start trn you L fc with R arm, leave L leg where it is untill it is in front of you then keep it extended in front of you. as you start trn L start bending fwd as you will need this for balance when your L leg is in front of you and you are fc the man, as you start to trn away from the man straighten body at the waist keeping R knee bent and assume bk poise again as when you started except the L leg is now fwd instead of bk) as the lady finishes the last half of her trn recover on R and be ready to support her bk poise by placing your L hand on her L shoulder blade, as she finishes her line establish a bk poise line of your own with the L leg bk & sd, Both man and lady should have their lines established so they can hold them for 2 beats of music.

### LADY FWD TO SPIRAL; LADY FWD TO SPIRAL; LADY TO FAN; HANDS TOGETHER & OPEN TO FAN;

- |              |    |  |
|--------------|----|--|
| --S<br>(QQS) | 5. | (lady forward to spiral) a slight push on lady's back and recover up on R foot, -, L fwd, spiral ½ R fc to LOD; (as man gives slight push on back L fwd, R fwd, L fwd, spiral ½ R fc to LOD;)  |
| QQS          | 6. | (lady forward to spiral) R fwd, L fwd spiral R fc ½ to fc RLOD, R fwd, -; (R fwd, L fwd, R fwd, spiral 1 trn L fc to LOD;)   |
| SS<br>(QQS)  | 7. | (lady out to fan) L bk leading lady past, -, recover sd R fc wall in fan position, -; (L fwd, R fwd then trn L, L bk in fan, -;)   |
| SS           | 8. | (hands together then apart to fan) recover on L trn L to fc lady reaching across with R hand & arm to touch lady's L hand, -, rec-back to fan position, -; (recover fwd on R reaching fwd with L hand & arm to touch mans R, -, recover on L in fan, -;) |



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# PART "A"

## ALEMANA TRN TO ROPE SPINNING;;;;

- QQS 1-2. (alemana turn and spiral) L fwd, recover on R, clo L to R, -;  
 QQS (clo R to L, L fwd, R fwd starting to trn R, -;) R bk, recover  
 (QQQQ) on L, clo R to L and lean slightly to R raising L arm for lady's  
 spiral, -; (svl on R to LOD & fwd L under mans raised arm, svl on  
 L to DRW then fwd R, svl on R to COH then fwd L to mans R side,  
 spiral R fc 1 trn on L;)
- QQS 3-4. (rope spinning) L sd, recover on R, clo L to R, -; (walk fwd R,  
 QQS fwd L, fwd R, -; to end on mans L side) R bk, recover L, clo R  
 to L, -; (walk fwd R, fwd L, fwd L, -; to end facing man slightly  
 to R side)

## NAT OPENING OUT LADY WALKS TO SHADOW; SHADOW CUCARACHAS;; LADY TO FAN;

- QQS 5. (natural opening out lady walks to shadow) L fwd in pressline trn  
 body to R and look at lady raising R arm, recover on R to fc wall,  
 clo L to R, -; (svl R fc on L & bk R raising L arm, recover fwd on  
 L, fwd R in front of man slightly to his R, -;) both have hands at sd
- QQS 6-7. (shadow cucarachas) sd R pressing into floor but not taking all  
 QQS wt off L, recover L, clo R to L, -; (lady is opposite) sd L pres-  
 sing into floor and not taking all wt off R, recover R, clo L to  
 R, -; (lady is opposite) hand & arm work same for man & lady
- QQS 8. (lady out to fan) bk R, recover L, sd R in fan not holding lady's  
 hand, -; (L sd trn  $\frac{1}{4}$  to fc LOD, R fwd then trn  $\frac{1}{2}$  to fc RLOD, L  
 bk in fan position not holding man's hand, -;)

# PART "B"

## ALEMANA TRN TO BALLERINA WHEEL;;; FWD ATTITUDE;

- QQS 1,2-3. (alemana turn to a ballerina wheel) L fwd trn shoulders to L and  
 QQS reach across body with R arm towards lady trn palm of hand up like  
 QQS you are presenting her, recover on R R arm moves bk to normal ex-  
 tended position, clo L to R raising L arm for alemana lead, -;  
 (clo R to L trn shoulders L away from man R arm pointing DLW look-  
 ing over L shoulder puttin L hand on L hip, L fwd trn shoulders  
 back to RLOD, R fwd starting to trn R under man's raised L arm, -;)  
 R bk, L slightly sd and chg hands so lady's R is in R hand, fwd R  
 trn R trn lady to shadow with R hand & arm and joining L hands  
 also, -; (svl R on R to LOD then fwd L, svl R on L to DRW then  
 fwd R man will chg hands to R ro R, fwd & sd L pressing to toe and  
 allowing man to spin you to fc DRW, -; when you press up on L toe  
 raise R foot in front and point R toe down) walking in counter clock  
 wise fwd L, fwd R, fwd L, -; (lady remains on L toe with R foot  
 in front and pushes out with both hands as the man turns her while  
 he is walking in circle. lady must hold her balance over L foot &  
 not be leaning) man must not pull lady off of her toe as he is  
 walkin fwd in a circle, if the lady pushes out with her hands and  
 the man pushes in lightly against her hands it is easier to hold  
 proper balance.
- S-- 4. lady's forward attitude) with a slight push on lady's hands &  
 arms fwd R towards wall relaxing R knee retaining hand hold with  
 lady leaving L leg extended - use most of measure to establish  
 this picture; (as man pushes and steps fwd fwd R and raise L foot  
 fwd with a bent knee, L foot should be raised from floor with toe  
 pointing down and heel turned in - use whole measure;)

## RECOVER TO XED HANDS; FWD WALKS WITH SPIRAL;; SYNCO ROLL TO L LINE;

- S-Q 5. (recover to crossed hands) recover up on R foot and start trn lady  
 (S--) R fc keeping R to R & L to L hand holds; as lady starts to trn - trn  
 L to fc LOD continue to trn lady to R untill she fc LOD with hands



and arms in front, -, clo L to R; (as man stands up recover on L toe and allow man to spiral you R fc to end facing LOD, retain R to R & L to L hand holds, -, -;)

QQS  
QQS

- 6-7. (forward walks with spiral) walk fwd R, fwd L, fwd R, spiral lady L fc 1 trn by gently pulling R hand in front of her to behind her and over her R shoulder retaining L to L hand hold; (walk fwd R, fwd L, fwd R, spiral L fc 1 trn as man pulls your R hand across in front of you to end up with his R arm behind your head;) walk fwd L, fwd R, fwd L, spiral lady R fc by gently bringing R hand from behind her to back in front of her; (walk fwd L, fwd R, fwd L, spiral R fc 1 trn as man brings R hand from behind to in front;)
8. (syncopated roll to left line) fwd R pulling gently fwd on lady's R hand to lead her by you, sd & fwd L releasing all hand holds with body fc DLW, -, -; (fwd R, fwd L trn L/bk R trn L to fc DLW, sd & fwd L extending R arm from shoulder and in a circular motion bring L arm across chest, -;) man should take hold of lady's R hand in his L hand

QQ--  
(QQ+Q-)

#### PART "C"

#### FENCING LINE THEN LADY RUNS TO OPEN FC; OBLIQUE LINE;; R LUNGE LINE;

QQS  
(QQQ+Q)

1. (same foot fencing line and lady runs to open facing) with Xed thighs R fwd ck on a soft knee L arm extended holding lady's R hand, recover on L tugging gently on lady's R arm to start her moving leaving R almost in place, recover on R & svl to fc lady taking her L hand in your R hand & her R hand in your L hand as she moves by, -; arms are extended (with Xed thighs fwd R with soft knee ck and extending L arm, recover on L trn R to RLOD, fwd R chg hand hold to your L to his R/fwd L trn R to LOD, bk & sd R with L hand in man's R and R arm reaching for man's L;)
- 2-3. (oblique line) holding on to lady's L hand with R hand step sd L leaving R extended, start moving L arm counter clockwise to over your head and stretch the L side to form a letter C with your body - use most of the two measures to establish this line so only 1 or 2 beats are held in the line;; (holding on to the man's R hand and pulling for support start moving R arm clockwise to over head stretching R side to form a C with your body and drawing L foot up R leg towards knee with toe pointing towards other foot - use most of two measures to establish this line;;) both partners must have a firm grip on each other as you will have body wt opposing body wt. it is the man's responsibility to hold the lady up and she is at his mercy!!!
4. (change to right lunge line) pull lady onto balance on her R foot bringing L arm down to chest and when lady is on balance clo R to L and soften R knee extending L leg & L arm at shoulder in lunge line using complete measure; (as man brings you into balance on R foot trn R to fc DRW bringing R arm down and extending it from shoulder while softening R knee and allow L leg to extend to LOD - use complete measure to establish this line;)

#### SYNCO ROLL TO OPEN FC; CIRCULAR WALKS WITH SVL;; WALK TO BK TO BK;

SQQ  
(QQQ+Q)

5. (syncopated roll to open facing) recover bk on L giving lady small tug to start her past you into her roll, -, recover fwd on R and trn L  $\frac{1}{2}$  to LOD, bk L in a press line hands on hips and some wt on R toe with a bent R knee; (when man gives tug trn L to LOD on R then fwd L pivoting L and continue the pivot R,L/R to fc RLOD, bk L in press line like man;) partners should be about 8 feet apart

QQS  
QQS

- 6-7. (circular walks with swivel) both partners walking in clock wise arc fwd R, fwd L, fwd R, svl R fc on R with L leg extended; both partners walking counter clockwise arc fwd L, fwd R, fwd L, svl L fc on L to fc leaving R leg extended;

85-64  
QQS

8. (walk to back to back) both partners walk directly towards each others R side fwd R, fwd L, passing R shoulder to R shoulder sd & fwd R to back to back, -; look at each other at all times and on last step shape R arms and hands like you were trying to outline your partners head

PART "D"

BK TO BK WHEEL 6;; OPPOSITION FENCING LINES;;

- QQS 1-2. (back to back wheel six) maintaining the bk to bk position established in the last measure and moving clockwise both partners fwd L, fwd R, fwd L, -; fwd R, fwd L, fwd R, -;
- QQS 3-4. (opposition fencing lines) measure 3 same for both except man is stepping RLOD and lady is stepping LOD - with Xed thighs fwd L on a soft knee, recover R trn L to bk to bk, sd & fwd L, -; fwd R with Xed thighs LOD on soft knee, recover on L, trn R on L to RLOD & touch R toe fwd like a press line with no wt chg in escort position, -; (fwd R with Xed thighs RLOD on soft knee, recover bk on L looking RLOD, clo R to L in escort position, -;)

FWD & SVL TO ESCORT; FWD & SVL TO SCP ; LADY PIVOTS MAN SPINS;  
SYNCO ROLL TO FAN;

- QQS 5. (forward walks & swivel to escort) lady opposit from man - in escort position fwd R, fwd L, fwd R, svl on R to LOD leaving L leg extended;
- QQS 6. (forward walks and swivel to latin promenade) lady opposite from man - in escort fwd L, fwd R, fwd L, svl on L to RLOD and chg hand hold to man's L & lady's R and man's R arm under lady's L with man's hand on lady's shoulder blade;
- QQS 7. (lady pivots and man spins) as lady pivots L,R, spin L fc on L toe, -, fwd R toward LOD, -; (pivot L fc L, R, fwd L LOD in wrap position, -;)
- QQ+S 8. (syncopated Poll to fan) fwd L, with Xed thighs ck fwd R/recover on L, sd R in fan position, -; ( fwd R, fwd L trn L/bk R, bk L in fan position, -;)

TAG

HOCKEY STICK LADY OVER TRN;; NEW YORKER, OVER TRN ALEMANA; LADY ROLLS OUT; LADY ROLLS IN;

- QQS 1-2. (hockey stick lady over turns) L fwd, recover on R, clo L to R, -; (clo R to L, fwd L, fwd R, -;) bk R, recover L, sd R trn R, -; (fwd L with slight L trn, fwd R then trn L, sd & bk L trn to RLOD, -;)
- QQS 3. (new yorker) lady is opposit - L fwd ck, recover on R, trn L sd L to fc partner, -;
- QQS 4. (over turned alemana) bk R, recover L, clo R to L, -; (fwd L LOD, svl on L to DRW then fwd R, svl on R to COH then fwd L and over turn to fc wall retaining mans L hand so you end in wrap position, -;)
- S (QQS) 5. (lady rolls out) with slight tug on lady's L hand start her roll-out, -, sd L in explosion line, -; (when man tugs sd R trn R, fwd L trn R to fc wall, sd R in explosion line, -;)
- Q--- (QQS) 6. (lady rolls in) recover on R and tug gently on lady's L hand to indicate for her to roll in, -, -, -; (recover on L trn L man will release hand hold, fwd R trn L to fc wall, sd & fwd L on toe in a press line, raise R arm counter clockwise over head with hand trn so palm is to bk;) as lady establishes press line man should try to blend with her in his own press line.

The following are revisions to the que sheet for "YOU & I" rumba

INTRO Measures 3 & 4 line 6 should read

as you start trn L stretch your R side and keep head in place  
for ballance when .....

Part "D" measures 6 - 8 are changed to

- QQS 6. (forward walks and swivel to shadow) in escort walk fwd L, fwd R, fwd L, svl on L to RLOD & shadow position; man leaves his R leg behind on svl and lady brings L through - lady's L hand should be in position for man to take it in his L hand
- QQS 7. (lady curve forward forward then spiral) man remains on L trn L in shadow holding lady's L hand; (curving L lady walks fwd L, fwd R, spiral L fc on R to DLW, -;)
- QQS 8. (lady out to fan) bk R, rec L, sd R in fan fc wall, -; (toward LOD fwd L, fwd R then trn L to fc RLOD, bk L in fan, -;)

TAG measure 6 lady's part should read

(recover on L trn L man will release hand hold, fwd R trn L to fc wall, sd & fwd L on toe like a press line, raise L arm like reaching out and up looking at raised hand;) as lady strikes final line man should match her in shadow with L arm raised and R hand on lady's R hip.

TANGO CLINIC NOTESA Brief History of Tango by Koit & Helen Tullus

To say when and where the Tango was born would be very difficult. There are many theories/thoughts. The latest of findings will take Tango origins back some 500 years and was founded in Asia. The city of Tango-Ho gave it its name. Gypsies brought the dance to Spain and from there it moved further to Argentina and Uruguay, where it was developed as a folk dance at the beginning of this century.

The development of the Tango really started in South America, especially in Buenos Aires and Montevideo in Uruguay.

During the years 1910-1914 in America, the Tango made its bid for popularity. The public was very dance conscious and they liked the interesting and sophisticated patterns. This is what the dancing of that time needed. After the first World War, this rhythm was adopted in Europe also. The result was complete changes of the dance. As good Tango orchestras were not available, it took many years before the Tango developed to its modern level.

It's interesting to know how some of the moves we dance were developed:

Modern Fashions in Lines

Throwaway Oversway  
Hinge Line  
Opposition Lines (Lunge)  
X-Line  
Eros Line  
Developpe

Developed from:

Oversway  
Left Whisk  
Right Lunge  
Fallaway  
Ballet  
Ballet

To introduce international Tango, it is important to understand the construction of the dance, the type of movement strived for, and the action required.

### Position

A prerequisite is to ensure the feet are in the correct Tango position. To do this, one should commence with the feet together, slip the right foot slightly back, turning the feet and body to the left. The woman will do the natural opposite.

The knees are slightly flexed and there is a slight lowering of the body which must not be exaggerated.

The body is held naturally erect. The shoulder blades are not completely flat as in the moving dances.

### Hold

The Tango hold is more compact than in the moving dances with the lady more to the man's right side. The man's right arm is slightly more around the lady with the forearm parallel to the floor. The left arm is at a 90 degree angle, but with the forearm acutely angled, which leads to a different "shape" than in the other dances. The lady places her left hand on the man's right upper arm with her fingers neatly grouped just under or in line with the man's armpit. Her left elbow should be an extension of the man's right elbow (this will vary according to personal height and arm length). The lady's right arm will be held as in the other dances, but more compact and according to the man's hold. Do not raise the right elbow - allow it to be in a natural position.

### Walk

Every step fwd with the L foot is in CBMP (Contrary Body Movement Position) 'locking' the legs above the knees.

Every step fwd with the R foot will 'unlock' and step is taken with R shoulder lead, curving the line to man's left.

### Characteristics of Walk:

- The knees are kept slightly relaxed throughout the dance. To understand this one must remember that of moving dances when the leg is at the full extent of its stride the knee is completely straight. In the Tango, the feet are lifted slightly from the floor and when the foot meets the floor at the full extent of stride it does so with the knee slightly more flexed than in the moving dances.
- The difference between the Tango walk and that of moving dances is that in the latter the movement is created from the swing of the body in space which positions the feet. In the rhythm dances, of which the Tango is one, the feet are placed and carry the body into position.

### Characteristics of Walk (Continued):

- The absence of body swing means that there can be no rise and fall and no sway. It is the use of the legs and feet which give character to the walk.
- The action is from the knee rather than the hip and the body travels with the transference of weight. The feet are picked up and placed on every Slow or Quick step in Tango.
- The crisp action of the walk is obtained by delaying the movement of the foot that is not supporting the weight of the body.
- All walking steps should be in medium length.

### Rhythmical Aspect

Tango is a precision dance. The feet are placed down firmly and sharply on the beat. It is the speed and precision with which you move from position to position and the ability to remain still between moves which gives to the dancer the correct rhythmical interpretation.

### In Short - Conclusion

CBMP is always apparent in Tango.

- Every normal fwd step with L foot is placed in CBMP.
- Every normal fwd step with R foot is placed with 'R shoulder lead'.
- Feet are always placed not glided into position.
- There is no rise and fall in Tango nor any sway.
- The shoulders should be kept as level as possible.
- Keep knees always relaxed.

NOTE - CBMP = Contrary Body Movement Position - Means foot position only. Leg is placed across in front or back of the body without body turn.



THE VIENNESE WALTZ

Roy & Phyllis Stier  
 Santa Barbara, California

Viennese waltz was supposed to have originated in Bavaria but no date is known except that its roots were somewhere around 1780. It became popular in Vienna during the 19th century, hence its name, where the music of Johann Strauss made the ideal vehicle. In England it became known as the "quick" waltz which was sustained in popularity through the reign of Queen Victoria.

This dance is characterized by a faster tempo than American waltz (50 to 60 M.P.M) with a definite accent on the first beat. Better dancers take a little time away from count 3 to get a skimming action not unlike the slow fox trot. The figures usually used are not difficult to master at a slower tempo but become more challenging as they are brought up to dancing speed. Viennese waltz has a certain lilt when interpreted correctly and has a movement on the floor which gives an elegant gliding effect without much body sway.

Viennese waltz techniques differ from International waltz in several ways. The rotations do not really require CBM (shaping of the body for turns) that advanced dancers normally use and the side steps are wider to compensate for the lack of sway. Actually there is a little sway on the right or natural turns (none on left or reverse turns) which starts to develop on count 2 and then does on the 3rd step. There is less holding of position than in International and the movement is often across the floor contrary to normal dance flow.

Standard figures are very limited and we have to resort to innovative choreography to get enough variations to make it interesting. The so-called "Viennese turn" is a common cue which normally means turning to the left  $\frac{1}{2}$  in CP where the one with the left foot lead going forward will cross LIF of R on the 3rd step (right foot lead starts back and has a normal closing step on 3). This turn goes in pairs of measures and is most often danced in a 4 group but can range from 2 to 8. Since a right turn or natural turn does not vary from a regular waltz turn except for the amount ( $\frac{1}{2}$  RF each measure) we don't think of it as particularly characteristic of Viennese.

One figure that really is a signature of Viennese waltz and is easily recognized is the fleckerl. It is basically a fast tight turn in place, usually to the left. Although the "book" starts the man's part with a  $\frac{1}{4}$  turn on the heel dancers normally take a small side step on the L while turning the body to the left  $\frac{1}{4}$ . This prepares the rotation to follow and allows the man's 2nd step on his R to go around the lady in a swinging motion. This is a "planting" step and serves as a pivot for the next movement. His 3rd step is a crossing in front, not unlike the 3rd step of the reverse turn except for the momentum. While the man is doing this the lady is doing what he will do in the next 3 steps, in other words, alternating movements. 4,5,6 for the man (lady's 1,2,3) consists of a continuation of turn on his R, swinging of the L around in back of R nearly at right angles (to create a faster turn), then a LF turn on the R foot to complete the cycle. The use of toes is important but the couple must not rise too high as they keep a tight circle and eliminate the possibility of wobbling. A right turning (natural) fleckerl is just the opposite in footwork and technique.

85.72  
Except for the closed change which allows the couple in 3 steps to change the turns from one direction to the other only the contra check is needed to complete the standard figures. This is a normal contra check but because of the fast tempo a quick recovery must be made on count 2 so that the man's L and lady's R can be positioned on count 3 for the figure to follow. We will not attempt to cover the many variations used by choreographers of Viennese waltz, however, some of the terms which could require some clarification are listed below:

Attitude = bent knee (nearly always in a backward mode)  
Arabesque = straight leg (not stiff)  
Develope = unfolding of leg (a forward movement)  
Hesitation = lifting and/or turning action on one foot usually associated with canter rhythm  
Parallel = refers to the dance hold - in skaters or Varsouvienne normally, but any side-by-side position  
Spiral = turn on one foot allowing the other to follow body lead  
Corte = in Viennese a lowering onto the supporting foot where the other is pointed to side, usually with a little twist

## INTERNATIONAL TANGO

by Jay & Boots Herrmann

Each dance rhythm has its own flavor or character. The most obvious characteristic of International Tango is its staccato action. GO....STOP. GO....STOP. The stop action should be a freeze stopping all body movement. Tango's basic rhythm is Quick, Quick, Stop, -; Tango has no rise & fall. When a couple moves across the floor movement looks flat. Knees are kept flexed and all forward steps are heel leads. Side steps are inside edge of foot and closing steps are flat whole foot. Tango's CP is more compact than that of waltz or foxtrot, lady slightly further to man's right side, man's R hand placed further around and lower, at the small of lady's back. This compact position gives the man a slight right side lead which should not be exaggerated. In CP clasped hands are held slightly closer to the heads. There is stronger tone in the shoulders & arms than in waltz or foxtrot. This facilitates a sharp, immediate response to the man's movement by the lady. In CP man's right foot closes slightly back of the left; lady's left foot closes forward of her right. Right side lead & Contrary Body Movement Position (CBMP) causes the characteristic tango walking step which gradually turns twd the left. Contrary Body Movement Position (CBMP) refers to a foot pos'n attained when either foot is placed across the front or back of the body without the body turning. The left foot walking step is taken in CBMP so that the left foot falls directly in front of the right foot. The right foot forward walking step swings forward without CBMP causing a slight curving movement twd the left.

The following are basic International Tango movements. Note that the movements differ from waltz & foxtrot basic movements, waltz & foxtrot basic movements are usually 3 step movements, whereas, international tango basic movements are 2, 3, 4, 6, or 7 step movements.

PROGRESSIVE LINK: (often cued as LINK) A 2 step movement Quick, Quick, Facing LW/CP forward L CBMP quick, place R quick approx. 6 inches side & back of left foot trning shoulders parallel to wall SCP/LOD weight on right foot. Keep shoulders level. No rise or fall. Left side proud.

CLOSED PROMENADE: A 4 step movement Slow, -; Quick, Quick, Slow, -; This would be  $1\frac{1}{2}$  measures. From a SCP fwd L, -; fwd R CBMP, fwd L (W trning CP), close R, -;

ROCK TURN: A 7 step movement Slow, -; Quick, Quick, Slow; Quick, Quick, Slow; This would take  $2\frac{1}{2}$  measures. CP/LW lunge R slow between W's feet toward wall with slight right shoulder lead, man looks at lady, lady has strong left head. The rest of movement can be thought of as turning rock 3 to face RLW Q, Q, S, -; then  $\frac{1}{2}$  box back turning to face LW Q, Q, S, -;

FOUR STEP: A 4 step movement Q, Q, Q, Q; One measure movement. Facing wall/CP forward L, side & back R RLC, cross L in back of R CBMP toward RLC, close R SCP/LOD; (W back R, side & forward L blend to banjo face RLC, forward R CBMP in banjo, quickly swivel right face on R close L SCP/LOD;)

PROMENADE LINK: A 2 step movement plus a touch Slow, -, Quick, Quick; Facing LOD/SCP forward L, -, forward R quickly turn to face, touch L to side no weight CP/LW; (often cued as Fwd, -, Face, Tch;)

OPEN PROMENADE: A 4 step movement Slow, -; Quick, Quick, Slow, -; First 3 steps same as Closed Promenade. On 4th step forward R slow outside W to banjo (W back L to banjo);

95.74  
REVERSE TURN: A 6 step left turning movement Quick, Quick, Slow, -; Quick, Quick, Slow, -; Facing LC/CP forward L, forward & side R fc RLC, back L fc RLOD, -; Back R, turning left face sid L LW, close R, -; Reverse turns are choreographed in several body positions. A reverse turn can be done in a closed pos'n thruout the six steps, or staying in a closed pos'n for the first 5 steps and stepping outside partner into banjo on the 6th step. A reverse turn can also be choreographed blending to banjo pos'n on the second step and staying in banjo for the balance of the six steps, or stepping outside partner in banjo on the 6th.

NATURAL TWIST TURN: A two measure movement Slow,-; Quick, Quick, Slow,-; Quick, Quick, Facing LOD/SCP forward L, -; maneuver R, side L face RLW, hook R in back of L, -; (Woman forward L, forward R stepping between man's legs, forward L outside M, -;) unwind quick, quick to end SCP/LC weight on R; (Woman fwd R toward wall, turn RF swivel on R close L behind R, )

BRUSH TAP: A 2 step movement plus a brush tap Quick, Quick/And, Slow, -; Facing LW/CP forward L, small step side R/brush L to R, side L no weight LOD/CP, -;

CHASE: A 5 step movement Slow, -; Quick, Quick, Quick, Quick; This would be 1½ measures. Facing LOD/SCP forward L, -; forward R, forward L, sharply turn forward R toward RLW (Woman step back into bjo), recover back R in contrabjo/RLOD. Note that the first 3 steps are same as closed promenade, with the 4th step taken as a "Surprise" step.

PROGRESSIVE SIDE STEP: A 3 step movement Quick, Quick, Slow, -; Facing LW/CP forward L with a slight left face turn, small side & slightly back R, forward L CP/LOD, -;

At the turn of the century, tango was created in taverns by the gauchos of Argentina. In England & France there were tango teas, competitions & exhibitions. However, because of the Argentine style of tango, i.e. the sinuous performance, & because of the way partners held each other -very close- tango was attacked by various religious & gov't groups as being wanton & leading to lewdness. In Germany, Italy, & even in Argentina, dancing of the tango was forbidden. And naturally it was banned in Boston. Condemnation of tango occurred at the advent of the 1st World War. It was not until the 1930's when a new interpretation of the tango was presented by a German couple in a London competition, with faster music & more exciting staccato styling, that interest in tango reappeared. Tango took on new life. This was the birth of International Tango.

The clinic will include dancing of the basic tango steps, the use of MASHED POTATO KNEES WHILE DANCING IN A CAVE, PROUD SIDE EXPOSURE in figures ending in semi-closed position, and slight deviations from basic tango rhythm to create lines.

International Tango is an exciting & fun rhythm to acquire, and the proper execution of basic figures in this rhythm as in any other rhythm, will make dancing at any level infinitely more comfortable. Thank you for joining us.

Jay & Boots



Background information: THE AMERICAN FOXTROT

Intermediate to Advanced Clinic presented by Irv & Betty Easterday

The American Foxtrot is probably the most popular, diversified and widespread of all modern ballroom dances. And, in a large measure, owes its appeal to the easy-going melodies of the foxtrot music. From a rhythmic point of view - whether taken at a slow or fast tempo - the foxtrot cannot be surpassed. It is no coincidence that the dance remains America's favorite.

Although there are several varieties of foxtrots, it is of relatively recent origin. The only truly American form of ballroom dance, it has had many steps and variations through the years. The foxtrot gets its name from a musical comedy star of the years 1913-1914, Harry Fox, who danced a fast but simple trotting step to ragtime music in one of the hit Ziegfeld shows of that time. As an additional publicity stunt, the theatre management requested that a current night club star introduce the new dance step to the public. However, the figure had to be modified somewhat, since a continuous trotting step could not be maintained for long periods without exhausting effort. So the step was simplified and became four walking steps alternating with eight quick running steps. This, then, was the first foxtrot.

During that same year a New York dance teacher travelled to London to demonstrate the American foxtrot to the members of the Imperial Society of Teachers of Dancing. It was introduced to the English public in the year 1915 by a music hall artist. The figures, again, were somewhat tamed by the English dance teachers, and it proved a perfect dance for the currently popular ragtime music.

The English dancing instructors disapproved of the American "hops, kicks and capers" and altered the dance, so that in England at least, it is an altogether smoother affair. Figures such as the butterfly, the twinkle and the chasse made their appearance and these laid the foundation of the English foxtrot.

The foxtrot was the most significant development in all of ballroom dancing. The combination of quick and slow steps permits more flexibility and gives much greater dancing pleasure than the monotonous one-step and two-step which it had replaced. There is more variety in the foxtrot than in any other dance, and in some ways it is the hardest dance to learn.

Variations of the foxtrot include:

1. Slow to medium foxtrots for enjoyable dancing - and best for beginners - are played at 25-45 mpm
2. A fast foxtrot or Peabody, played at 55-66 mpm, includes frequent cross-steps and outside position.
3. The International (English) quickstep is played at 50 mpm, and while the figures themselves are not exceptionally difficult, they are challenging because of the tempo of the dance.
4. The graceful Roseland foxtrot is played at medium tempo and combines a quick-quick-slow rhythm with frequent use of outside position.
5. The very slow foxtrot, popularly called "music to hug by".



Much of the credit for foxtrot choreography in the American ballroom world is given to Arthur Murray. And of course, his name is now synonymous with ballroom studios the world over. Many of the figures we dance in our Round Dance routines were constructed by this very talented gentleman. For a brief time he taught in a New York dance studio owned by Vernon and Irene Castle, but then moved on to "sell" dancing through many mediums - including the radio and mail-order lessons.

The foxtrot is a progressive dance that requires smooth and controlled movement along the line of dance. Long gliding steps give the dance its casual and unhurried look. Carriage is erect, knees are soft, and there is no motion above the hips. The heel leads on slow forward steps, and all quick steps are taken on the ball of the foot. Characteristic of the foxtrot is the brush, a follow-through motion originally used in the two-step.

In social dancing, the man is free to combine any foxtrot figures he may choose, moving from one rhythm to another in a way that keeps foxtrot one of our most enjoyable and stimulating dances year after year.

#### INTRODUCTORY or CONNECTING STEPS

Dance Glide  
Side Close  
Rock Step

#### PRIMARY RHYTHM - S S QQ

The Terrace  
The Park Avenue  
The Windup

#### SECONDARY RHYTHM - S QQ

The Barclay  
The Square  
Zig Zag

#### TERTIARY RHYTHM - QQS

The Twinkles

These are just a very few of the many American foxtrot figures. We think you will find them very interesting and very familiar.

## DANCING SLOW FOXTROT AT THE ADVANCED LEVEL

By Eddie & Audrey Palmquist, El Toro, Ca.

It is important to understand that SLOW FOXTROT is unique, has its own characteristics and is different from AMERICAN FOXTROT.

Round Dancing is the synchronization of two individuals while moving in rhythmic expression to music. Many ingredients are required to achieve this graceful, flowing togetherness.

Rhythmic expression requires rise and fall, rotation, sway, flowing movement with control and good balance along with correct timing. The Basic figures can be beautiful with the above ingredients providing you have Correct Posture.

### CORRECT POSTURE

The first requirement is correct posture and maintaining it; keeping the body balanced over the supporting leg.

Man should stand tall and erect. Lift the pelvis so that the weight is over the balls of the feet. Heels, tail bone, shoulders and back of head should be in line. Hold both arms high, elbows at the same height, just below shoulder level and with maximum width between the elbows. Elbows should be slightly forward of the hips. The left forearm should angle down from the elbow to the fingertips like a rain spout. Shoulders must not be raised, but down and relaxed.

Suggested exercise: Man and Woman stand apart arms at side. Now raise both arms with palms down. Note how the shoulders tend to lift. Start again. Arms at the side, raise arms turning the palms up. Note how the shoulders remain down and relaxed. Use this exercise to be able to feel when your shoulders are lifting.

Woman has similar posture except she has a stretching of the right side allowing her to dance in the Man's right arm. Woman stands a little to the right of the Man. Man's right foot points between Woman's feet. When walking forward Man's Left leg would be outside Woman's Right thigh; forward Right would be inside Woman's Right thigh. Both Man and Woman stand so they have a slight 'V' in the lower back.

Points of contact with Partner in CLOSED POSITION: #1 - Man's LEFT and Woman's Right hand. #2 - Man's Right forearm up under Woman's Left upper arm. #3 - Light hand contact of Man's Right hand on lower part of Woman's left shoulder blade, fingers pointing down. Fingers do not go past Woman's spine. Woman's Left hand on Man's upper arm in a straight line from elbow to tip of thumb. #4 - Light diaphragm contact.

Each partner is responsible for retaining their own posture blending in with partner. Keep the upper body and arms, referred to as THE TOP, all in one piece. The collapse of either partner destroys the partnership.

It is important that Man and Woman keep RIGHT side off partner. Another way of saying it: KEEP LEFT SIDE TOWARD PARTNER. This means the shoulders will be parallel to each other. More freedom of movement and comfortable dancing will result.

### RISE & FALL and FLOWING MOVEMENT

The SLOW FOXTROT should be danced with soft rise and fall like flowing over low rolling hills. It is important that the body has one constant speed regardless of whether the feet and legs are doing SLOWS or QUICKS.

The Woman's moving BACK STEPS are all TOE HEEL with a lifting of the forward TOE causing a HEEL PULL action. The Woman has BODY RISE, but no FOOT RISE.

### RISE & FALL(continued)

Man and Woman should dance with SOFT KNEES. Even when on TOES the knees should be soft, slightly flexed. It is necessary to make full use of the ankles on forward slow steps. Move the foot on the floor ball to heel to ball to toe. On SLOW BACK steps reach back toe to ball to heel. Keep body poise forward toward partner.

On 'lowering steps', think of COMPRESSING THE KNEE. As the knee compresses there should be an upward stretch of the body. Do not lower just for the sake of lowering. Lower to move the body, and extend the legs.

The proper use of HEELS & TOES is essential for smooth, flowing movement. When moving forward think of sending the trunk of the body first by compressing the supporting leg moving off it. As the moving leg swings forward the body weight is collected over the whole foot of the moving leg.

When moving BACK think of sending the leg first, extending the leg as far back as possible. Compress the knee of supporting foot and keep body poise forward. Be well balanced over the supporting foot. Move the body from the supporting leg onto the moving leg, TOE, BALL, HEEL. Delay lowering the HEEL.

The one dancing forward dances into the partner, the one backing up receives the partner.

### SWAY

Sway is a very important part of our dancing - NOT something just for effect. When you make a turn in a moving vehicle, you don't sway against the turn for effect, but for balance and control.

There are three types of SWAY:

- #1 - Used in turns and most figures is the natural inclination of the body from the ankles up away from the moving foot.
- #2 - Sway toward the moving foot as in a Hover to SCP. Promenade(SCP)sway.
- #3 - Broken Sway - which is top of body sway - such as used in Change of Direction, Hesitation Change, Topsy.

On turns the Sway begins on the second step and held through the third and disappears on the fourth step. EXCEPTIONS: Open & Closed Telemarks; Open & Closed Impetus Turns - Sway on 2nd step; Sway disappears as you move into the 3rd step.

E.G. Stepping side R incline the body from the ankle up which is like stretching the right side, causing LEFT SWAY. Side on Left, you would stretch the left side resulting in RIGHT SWAY.

It is important when stretching one side of the body not to collapse the other side. Think of an UP FEELING of the whole body., Do not allow the TOP to change by lowering or raising the arms or shoulders independently from body. Arms and shoulders move as one unit with the trunk of the body.

NOTE: There is NO SWAY in figures involving a spin, such as: SPIN TURN, DOUBLE REVERSE SPIN, DOUBLE NATURAL SPIN, OUTSIDE SPIN.

In Advanced Slow Foxtrot many lines and picture figures are created. The one moving to the left creates the line, the partner counter balances. The Man must dance every figure with a knowledge of what he wants from his partner and control his steps and body in such a way that she can perform with ease and beauty. Many standard figures when danced at the Advanced Level are embellished through creating beautiful and pleasing lines.

FEATHER STEP

On the first step of the Feather Step Man rises on his Right swings the left side of the body forward stepping forward Left giving the body a left side lead with slight stretching of the left side, preparing to step outside partner. Woman should react by leading with her right side. As Man steps outside partner on his Right he should brush Right knee past left. Take step in CBMP. Man gets the momentum from the first step to carry through steps two and three.

FEATHER FINISH

As Woman dances a Feather Finish from SCP through L, FWD R swivel on Right so that foot ends in a position side & back. She must be careful to only turn her body just enough to end with a right side lead so that partner can step outside in Contra Bjo. We refer to this as keeping your right side off partner or not blocking partner with right side.

REVERSE & NATURAL TURNS

On the second step of the Reverse Turn and Natural Turn the body should sway from the ankles up away from the moving foot. Reverse Turn sway left. Natural Turn sway right. The sway should be held through the 2nd & 3rd steps fading away on the 4th step. No sway on steps 1 & 4.

As the Man takes the second step on the Reverse Turn and Natural Turn there should be a strong swivel on Ball of foot so that the body will face RLOD. As the third step is taken be sure to pass feet by brushing the knees. Be back on toe with forward poise.

CURVING THREE STEP

On second step on Man's Right taken with a soft knee there is a strong stretch of the right side of the body causing Left sway (W Right sway). Think of lifting Woman on Man's right hip. Hold sway on the third step which is a placing of Left forward in CBMP with a strong body turn Left Face. Woman opens her head between steps two and three being careful to delay placing weight on her third step in CBMP.

REVERSE WAVE

There should be Left Sway on steps two, three (as in Reverse Turn) and Right Sway on steps five and six. Man slight left side lead (Woman Right side) on steps 4, 5, 6 of the Reverse Wave. Woman dances the foot work of Man's Three Step (as below); Man moves back heel pull on steps 4 and 5, rise to toe on 6, lower end of 6.

THREE STEP

The Three Step is a figure with a character of its own which is often lost. It usually starts in Contra Bjo Man outside partner on Right foot. First step of Three Step is forward Left heel flat blend to CP, Fwd R Heel Toe stretch right side causing slight Left sway, slight right side lead, fwd L Toe Heel.

Woman back three steps all Toe Heel. Delay lowering of heel by lifting the toe of the forward foot from floor, causing heel to pull on floor toward the supporting foot. The Woman has no foot rise, but as the Man rises she has a rise through the body.

The above are just a few thought we are happy to share with you. They are all very essential when dancing Slow Foxtrot at the Advanced Level.

## NOTES FOR AN INTERMEDIATE RHUMBA CLINIC

by Brent & Mickey Moore

June, 1984

When we speak of intermediate rhumba, we should more properly speak of an introduction to Latin American dancing. With this in mind, rhumba will be used as the medium to introduce several concepts and characteristics of the Latin American dance style. It should also be noted that rhumba is the most romantic of all dances and should be danced accordingly. Items to be addressed are poise, movement, footwork, leading, handwork, and figures.

The poise for most Latin dances, especially rhumba, is very much forward. The upper body is pushed up by the abdominal muscles, is projected slightly forward and is kept vertical. When the knee on the weight-bearing leg is locked the weight should be felt near the heel. The closed position allows for about 6-8 inches of space between the partnership and the partners are square. Man's right hand is placed on the lady's shoulder blade and the arm is curved. The lady's left arm matches the curvature of the man's right arm with the hand lightly resting on his shoulder. The man's left hand is held at his eye level and is gently curved toward his partner. The lady compliments the curvature by placing her right hand in man's left.

The central feature of the Latin dances is the movement of the hips and is especially pronounced in the rhumba due to the elongation of the third weight change. The hip movement, sometimes referred to as Cuban motion, is the displacement of the hip from under the upper body and is a result of the way the feet, ankles, and legs are used (not a conscious or deliberate movement of the hips). Another characteristic of the rhumba movement is that each weight change consists of two distinct parts--the placing of the foot and the transfer of weight. The best way to get a feel for this action is to climb steps making sure to lock the knee after weight is fully taken on the foot. You will also note another feature of the Latin action and that is that the hip always precedes the movement.

As noted above, the foot is placed before weight is taken. The precision in foot placement is critical to the proper execution of movement and the resulting figure. Some general guidelines for footwork are that the feet are never parallel except when they are closed. The foot placed forward or backward is always toed out, the unweighted heel is usually released from the floor, footwork forward is usually toe-ball-heel, and footwork backward is usually ball-heel (both actions are notated as ball-flat actions). Any turning that occurs in a figure happens just before the heel hits the floor or just as the heel is released from the floor.



## RHUMBA NOTES continued

There are two techniques for leading the rhumba and both are used in the course of a routine. First is the physical lead in which the desired action is communicated to the lady through physical contact--usually with the arms. To be effective there must be tension in the arms so that the leading movement is transferred to the body. Step one of the hockey stick is an example. Second is the visual lead in which the desired action is shown by shaping the body or using handwork to guide the lady. This lead is usually used when the lady's arm is in a weak position for a physical lead and when the lady can see the man. Step four of the hockey stick is an example.

No absolute rules for handwork in the Latin dances exist though there are some good guidelines to develop the use of the hands and arms. The speed and rhythm of the hand actions should, of course, be in keeping with the dance rhythm. When the hands are not joined with the partner's, the arms should be carried comfortably off the shoulders with the hands pointed away from the body to the sides. When moving toward the partner but not joining hands or assuming closed dance position, allow the hands to move across the body and down. Hands and arms should always be moved with power and control, not just flung into position. Moving in stages, i.e., moving the upper arm first, then the forearm, then the hand, usually presents a more fluid and controlled appearance than swinging the entire assembly at once. Moving the hands along the 'T' axis of the torso and extended arms or at 'X' angles from the breast bone are visually more effective than at other angles.

Most dance organizations have lists of figures which form the basis for sequentially teaching their students everywhere. Lists from each organization vary somewhat, but below is a compilation of figures which comprise most basic syllabuses. Time and space does not permit a full explanation of each figure but perhaps the list can serve as a reference point for future learning.

- |                           |                               |
|---------------------------|-------------------------------|
| 1. Basic Movement         | 7. Hand to Hand               |
| 2. Walks - Forward & Back | 8. Cucarachas                 |
| 3. Fan                    | 9. Hip Twists - Closed & Open |
| 4. Alemano                | 10. Spot Turns                |
| 5. Hockey Stick           | 11. Underarm Turns            |
| 6. New Yorker             | 12. Natural Top               |

Latin dancing has a style and presentation all its own, and rhumba due to its slow tempo (about 28-30 measures per minute) and languid, romantic movement is usually the beginning Latin rhythm of choice. However, combining the poise, movement, footwork, and handwork into a pleasing and sensual-looking unity requires much practice. We think the pleasure in mastering ones body and creating elegance on the dance floor is well worth the time spent.

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WALTZ CLINIC NOTES  
BILL & CAROL GOSS

The international waltz is among the most beautiful and most difficult to control dance forms. The flowing rotational moves, the body sway, and the picture figures all contribute to its beauty, but they also contribute to its difficulty. The ability to stretch count 2 and quickly execute count 3 before lowering into count 1 is the key to some of this control. If we dance a standard 1,2,3 count, we are often closing our feet on count 3, giving us a small base on which to keep good balance. Count 2 is where the body stretch comes in, and the longer we can keep 2 stretching, the better chance for a controlled last beat. Therefore, it is best to dance waltz in the timing 1,2...,3, rather than 1,2,3.

Stretching 2, however, is a fruitless exercise if one does not dance waltz low in the legs, and high in the upper body. At no time in waltz should a supporting leg be completely straight. A flexed knee acts as a shock absorber and stabilizer for the body. Even when thinking down, up, up, we must never lock the knees at the end of a move. When closing on 3 with a locked knee, there are two strikes against the dancer. A small base, and no flex in the knee, will surely cause an unbalanced figure.

The pivoting action so common in waltz will be used to illustrate the latter principle to its utmost in a figure called continuous pivots. In the clinic we will dissect the

ordinary pivot to see what makes a good one. The most important aspect of the pivot is the back, forward nature of the steps as opposed to side to side action. In a close second in importance, is this staying low concept, both in the knees and in the shoulders and arms. When we pivot, we tend, incorrectly, to rise in the knee, and to swing the free foot around the partner, while scrunching the shoulders up and clamping the lady toward the man. We will need to remedy all of these faults before dancing the continuous pivots will be possible.

A standing spin will also be workshopped emphasizing the importance of the flexed knee, and balance as associated with the center of gravity of the body, as the man stands on one leg while the woman runs around him for two revolutions. We also hope to refine your thinking on figures such as the running spin, fallaway whisk, and double telemark, in terms of good body position for good figure execution.

Throughout the clinic we will reiterate concepts on using good body stretch to maintain upper body contact and to help execute turns. We hope this clinic will make your waltz more comfortable and enjoyable while introducing you to some challenging new figures.

## LITTLE BROWN JUG

STANDRY TEACHER #1  
ROY & JEAN GREEN

Composers: Tom & Loveday Newby. RR 2, Brampton, Ontario, Canada L6V 1A1  
 Record: RCA Gold Standard 447-0031 (Flip "Glen's Adios")  
 Sequence: INTRO AA B INTER 1, C INTER 2 C INTER 2 MOD ENDING

## MEASURES

## INTRODUCTION

- Dance begins ptrs bk to bk M fc COH wt on L ft W's wt on R
- 1 - 4 WAIT;; WALK APT,-,2,-; 3,-,TURN,-;  
 1-4 SS Wait;; arms swinging fwd R COH,-,L,-; R,-,spiral action trn  $\frac{1}{2}$  LF,-;  
 5 - 8 ROLL,-,2,-; 3,-,PT,-; TO RLOD FWD,-,2,-; 3,-,TRN C/BJO,-;  
 5-6 SS Roll LF L,-,R,-; L BFLY,-,pt R RLOD,-;  
 7-8 SS To RLOD fwd R,-,thru L,-; Fwd R,-,M trn leave L ft pt LOD blend C/BJO,-,(W fwd L,-,hold leave R ft ext LOD,-);

## PART A

- 1 - 4 FWD,LK,FWD,-; SCISSORS SCP; WHEEL FWD;;  
 1-2 QOS (C/BJO) Fwd L,lk R,-; Fwd L,-; (Scis) Sd R,cl L XRIF,- (W trn SCP ck);  
 3-4 QOS (SCP) Wheel fwd  $1\frac{1}{2}$  L,R,L,-; R,L,R,- (RLOD) (W head well to R bk wheel);  
 5 - 8 (SCP RLOD)HITCH BJO; OUTSD CHANGE; SCISS SCAR; SCISS BJO;  
 5 QOS (Hitch Bjo) Fwd L,cl R,bk L,- (W trn BJO);  
 6 (Outsd Chg) Bk R,L trn LF,fwd R,- C/BJO/DW;  
 7-8 (Sciss) Sd L,cl R to SCAR,XLIF,-; Sd R,cl L to C/BJO/DC, XRIF;  
 REPEAT PART A

## PART B

- 1 - 4 OPEN RVS TRN; FEATHER FINISH; HOVER; PICKUP;  
 1 SQQ (C/BJO) DC Fwd L trn LF,-,sd R cont trn,bk L;  
 2 Bk R trn LF,-,sd L cont trn,fwd R C/BJO/DW;  
 3 (Hover)Fwd L blend CP,-,sd R,rec L (W trn SCP) DC;  
 4 Thru R,-,sd L,cl R (W pkup) CP/DC;  
 5 - 8 OPEN TELEMARK; HOVER FALLAWAY; SLIP BJO; FEATHER;  
 5 SQQ (Op Tele)Fwd L trn LF,-,sd R cont trn,sd & fwd L DW (W bk R,-,bring L to R heel trn trans wt to L, fwd R SCP);  
 6 (Hover Fall'wy)SCP/DW fwd R,-,fwd L trn RF,bk R DC;  
 7-8 (Slip) Bk L,-,sm stp bk R toe in trn LF,fwd L DW (W bk R comm LF trn,-,compl trn to BJO fwd L,bk R);  
 (Fthr)Fwd blend CP R,-,L,R;  
 9 - 12 (STUTTER) FWD,-,SD,FWD; MANUV,-,SD,CL; OPEN IMPETUS STEP THRU;;  
 9-10 SQQ Fwd L,-,sd & fwd R,L; Manuv R,-,sd L cont trn,cl R to CP/RLOD;  
 11-12 SSSS (Op Imp)Bk L trn RF,-,cl R heel trn,- (W fwd R,-,fwd & sd L outsd M trn RF,-); (Cont Op Imp)Fwd L DC,- (W fwd R VSCP) thru R,-;  
 13 - 16 (ROLLING LOCKS) FWD,LK,TRN,-; BK,LK,TRN,-; FWD,LK,FWD,-; FC,-,SD,CL;  
 13 QOS (SCP DC) Fwd L,lk R (W trn C/BJO),fwd L trn LF DRC,-;  
 14 QOS Bk R cont slight trn, lk L,bk R trn LF to C/BJO/DW,-;  
 15 QOS Fwd L,lk R,fwd L,- DW;  
 16 SQQ Thru R,-,sd L,cl R blend CP WALL;

## INTERLUDE #1 (CHG SDS)

- 1 - 4 EXPLOSION,-,ROLL,2; SD,-,X ROCK,REC; TWIRL,-,2,3; FENCE LINE,-,REC,CL;  
 1 SQQ Strong stp apt L M's R W's L hnd held circle other hnds,-,roll RF (W LF)IF of W drop hndhld R,L;  
 2 SQQ Cont roll sd R LOP/LOD,-,XLIF,rec R;  
 3 SQQ Fwd L trn LF DC raise L arm ld W to RF twirl,-,sd R,rec L fc WALL (W trn RF under M's L arm fwd R,-,cont trn L,R fc ptr) blend BFLY;  
 4 SQQ (Fence Line)BFLY/WALL thru R ck motion,-,rec L,cl R;  
 5 8 (PISTON) FWD,REC,BK,REC; FWD,REC,BK,REC; SD,CL,SD,CL; VINE,2,3,4;  
 5-6 QQQQ Blend Mod CP ld hnds jnd at waist ht trailg hnds on each others upper arms fwd L,rec R,bk L,rec R;  
 Repeat Meas 5;  
 NOTE: Ld hnds go fwd & bk with L ft (Heel fwd toe bk)  
 7-8 QQQQ Sd L,cl R,sd L,cl R; (Vine) Sd L,XRIB (WXLIB),sd L,XRIF (WXLIF);

## PART C

- 1 - 4 SD,TCH,SD,-; CHG PL R TO L CHG PL L TO R;;  
 1 QOS CP WALL sd L,tch R,sd R,-;  
 2-4 QOS Rk bk L SCP, rec R,fwd L,- (W fwd R comm trn under M's L arm); Fwd R (W bk L) OP/LOD,-, rk apt L, rec R; Bk L trn RF,- (W trn LF under M's L arm) sd R,-,BFLY/WALL;  
 5 - 8 SPANISH ARMS;; LINK;  
 5-7 QOS Rk apt L,rec R,sd L trn  $\frac{1}{2}$  RF raise L arm (W trn  $\frac{1}{2}$  LF IF of M)both fc RLOD,-; In pl R trn  $\frac{1}{2}$  RF,- (W trn  $\frac{1}{2}$  RF sd L fc M)BFLY/COH,rk apt L,rec R; Sd L trn  $\frac{1}{2}$  RF raise L arm (W trn  $\frac{1}{2}$  LF IF of M) SS both fc LOD,-,in pl R trn  $\frac{1}{2}$  RF,- (W trn  $\frac{1}{2}$  RF sd L fc M) BFLY/WALL;  
 8 QOS (Link) Rk apt L,rec R,sd L trn fc DRW (W rk apt R,rec L,fwd R) CP,-;  
 9 - 12 CONTINUOUS WHIP TURN;; XRIB,SD,SD,-; RK,REC,SD,TCH;  
 9-12 QOS CP XRIB,sd L,XRIB,- (W sd L,XRIF,sd L,-)always trn RF LOD; Sd XRIB,sd L,- (WXRIF,sd L,XRIF,-) COH; QQQQ XRIB,sd L,sd R,- (W sd L,XRIB,sd L) fc WALL rk bk L SCP,rec R,sd L,tch R;  
 13 - 16 SD,-RK,REC; WINDMILL BEH THE BACK (W SPIN);;  
 13 SQQ Sd R,-,rk bk L SCP,rec R;  
 14-16 SS (Windmill) Sd L trn  $\frac{1}{2}$  LF LOD ld W to BFLY,-, Sd R cont trn COH,-; Rk apt L,rec R,chg hndhld to M's QOS R over W's R fwd L trn LF IF of W,- (W fwd R trn RF); Cont trn bk R chg hndhld to M's L & W's R SQQ (W bk L) in pl L,R (W free RF spin R,L) ld hnds OP FC WALL;

## INTERLUDE #2

- 1 - 6 (CHICKEN WALK) BK,-,2,-; 3,-,4,-; BK,-,REC,-; FWD,-,2,- (W BSKTBALL TRN,-,2,-,3,-,BK,-); (ROOSTER WALK) FWD,-,2,-; 3,-,4,-;  
 1-2 SS (Chicken Wk) Ld hnds low & slightly bent retain tension twd COH bk L,-,R,-; L,-,R,- (W fwd swivel each step raise L arm slowly pass closely to bdy & past L ear straighten twd ceiling palm to RLOD);

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3-4 SS Rk bk L,-,rec R twd WALL drop ld hnds (W fwd R trn LF,-,fwd L cont trn comm circle L arm down),-;  
Fwd L,-,R,- (W sd R cont trn,-,bk L compl arm circle to rest L hnd on L hip)jn ld hnds:  
5-6 SS (Rooster Walk)Fwd L,-,R,-; L,-,R,- raise R arm to ceiling (W L hnd on L hip create similar tension  
betw arms as in Chicken wk drawing M twd wall);  
7 - 10(PISTON) FWD,REC,BK,REC; FWD,REC,BK,REC; SD,CL, SD,CL; VINE,2,3,4;  
Repeat Meas 5 - 8 of INTERLUDE #1;;;;

REPEAT PART C

INTERLUDE (2 MOD)

1 - 8 REPEAT MEAS 1 - 6 OF INTERLUDE #2;;;;; FWD,-,REC,-; TRN,-,CL,-;  
8 SS Twd WALL fwd L ck,-,rec R trn LF (W pkup CP),-; Sd L,-,cl R,-; DC

ENDING

1 - 8 VIENNESE TURNS;;; OP TELEMAR; OP NATURAL; OP IMPETUS; FEATHER FINISH;  
1-2 SQQ CP/DC fwd L trn LF,-,sd R,XLIF (W cl R)fc RLOD; Bk R cont trn,-,sd L,cl R (WXLIF) CP/DC;  
3-4 SQQ Repeat Meas 1 - 2;;  
5-6 SQQ (Op Tele) Repeat Meas 5 PART B; (Op Nat) Manuv R,-,bk & sd L,bk R (W fwd L to C/BJO,-,fwd R,L);  
7-8 SQQ (Op Imp) Bk L trn RF,-,cl R heel trn,fwd L DC (W fwd R,-,fwd & sd L outsd M trn RF,fwd R SCP);  
(Feather Fin)Fwd R DC,-, fwd L,R (W blend C/BJO) DC;  
9 - 16 DIAMOND TURNS;;; FWD,-,XRIF,REC; BK TRN,-,FWD,XRIF; BK,-,BK TRN,REC; XRIF,-,PT SD (W SPIN LF TO  
WRAP POS PT SD);  
9-12 SQQ Fwd L trn LF,-,sd R,bk L DW C/BJO; Bk R cont trn LF,-,sd L,fwd RDW;cont diamond trns twd RLOD to  
C/BJO/DC; ;  
13-15 SQQ Stay C/BJO Top spin action trn almost on the spot Fwd L DC,XRIF,rec L trn LF fc RDC; Bk R trn LF,-,  
Fwd L,XRIF fc RDW; Rec L,-,bk R trn LF,fwd L fc DW;  
16 XRIF relax R knee,-,raise L arm ld W to wrap pos straighten R leg pt L sd (W XLIB relax L knee spin LF  
to wrap straighten L leg pt R sd);