

UNIVERSAL ROUND DANCE COUNCIL



11th INTERNATIONAL CONVENTION



**Seattle Center
Seattle, Washington
July 22 to 25, 1987**



Seattle, Washington
July, 1987

Dear Fellow Dancers,

Welcome to Seattle and the Eleventh Annual Universal Round Dance Council International Round Dance Convention.

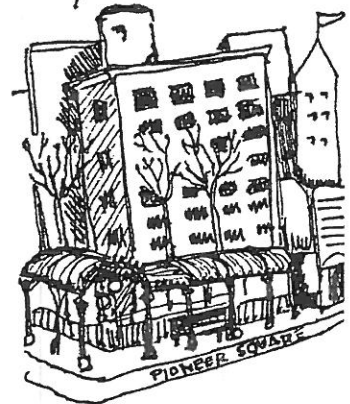
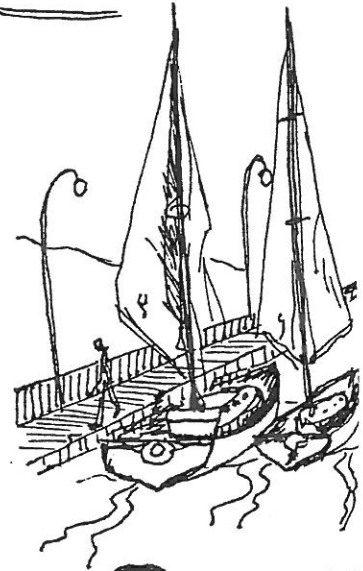
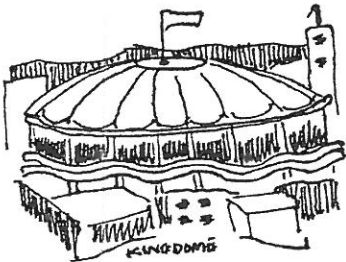
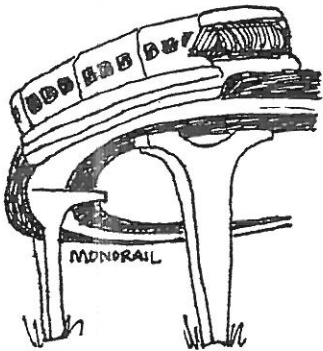
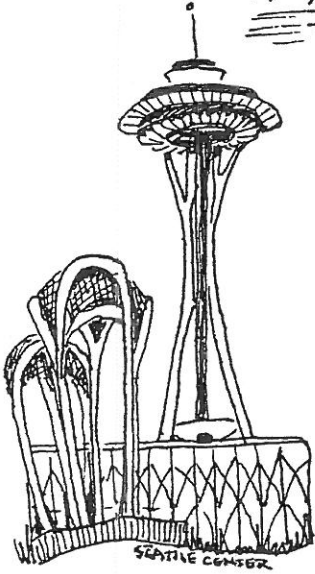
Thank you for joining us in the first URDC Convention on the West Coast. We hope you will be able to take some extra time to see our beautiful city and some of the great Northwest while you are here.

Once again we have a program of clinics, new choreography and old favorites to maintain the superlative standards set by previous conventions. The clinicians and teachers who make all the excitement happen deserve our gratitude and appreciation. They donate their time, expertise, talent and energy because of their love of round dancing.

Special thanks go to Bill and Elsy Johnson for their support and advice; and to Brent and Mickey Moore for the tremendous job they have done in programming this Convention. Also, our love and thanks to all the members of our Convention staff for the many hours of thought and effort that went into preparing for these days of fun and learning.

We know you will enjoy the program prepared by Brent and Mickey. So, let's start dancing!

Lloyd & Ron Walker
Lloyd & Marilyn Larson



Office Of The Mayor
City of Seattle

Charles Royer, Mayor



July 22, 1987

Dear Friends:

On behalf of the people of Seattle, I would like to extend a warm welcome to you for the occasion of the 11th Universal Round Dance Council Convention to be held July 22-25, 1987 at the Seattle Center.

Seattle is fortunate to have been chosen as the site for this year's event. Our region has been described as one of the most livable in the country. We pride ourselves on having some of the best and most interesting recreational and entertainment facilities in the Pacific Northwest.

While in Seattle, be sure to visit the Pike Place Market, our historic Pioneer Square district, and the bustling waterfront.

I hope that your visit will be an enjoyable one, and that you will have a successful and productive convention.

Sincerely,

A handwritten signature in cursive script that reads "Charles Royer".

Charles Royer



UNIVERSAL ROUND DANCE COUNCIL

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Chairman of T.A.B. Brent & Mickey Moore

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87-17
UNIVERSAL ROUND DANCE COUNCIL

1986

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.

ANDANTE WALTZ
AUTUMN LEAVES
BOO HOO
BUTTERFLY
CARESS
CARMEN
CHARLIE MY BOY
CONTINENTAL GOODNIGHT
DANCE
DANCING IN THE DARK
EL COCO
ELAINE
FASCINATION
GREEN DOOR
GYPSY EYES
HAWAIIAN WEDDING SONG
HEARTACHES CHA CHA
IN MY DREAMS
IN THE ARMS OF LOVE
KISS ME GOODBYE
LET'S DANCE
LISBON ANTIGUA
LONELY IS THE NAME
LOVELY LADY

MARDI GRAS
MARIE ELENA
MELODY WALTZ
MR. SANDMAN
PARA ESTO
RIVIERE DE LUNE
SEND HER ROSES
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.
TILL
TWELFTH STREET RAG
WALTZ TRAMONTE
WONDERLAND BY NIGHT
WYOMING LULLADY

87-83



Relationships That Dance

A good relationship has a pattern like a dance and is built on some of the same rules. The partners do not need to hold on tightly, because they move confidently in the same pattern, intricate but gay and swift and free, like a country dance of Mozart's. To touch heavily would be to arrest the pattern and freeze the movement, to check the endlessly changing beauty of its unfolding. There is no place here for the possessive clutch, the clinging arm, the heavy hand; only the barest touch in passing. Now arm in arm, now face to face, now back to back—it does not matter which. Because they know they are partners moving to the same rhythm, creating a pattern together, and being invisibly nourished by it.

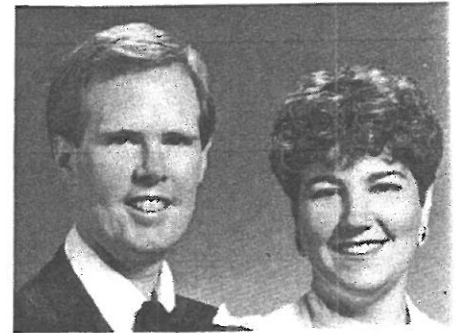
— Anne Morrow Lindberg



Peter & Beryl Barton
Rumba



Bob & Maryann Rother
Tango



Bill & Carol Goss
Waltz

Clinicians



Mike & Sally Poehler
Foxtrot Figures



Eddie & Audrey Palmquist
Foxtrot



Dwain & Judy Sechrist
Cha Cha & Rumba Figures



Koit & Helen Tullus
Tango Figures



Mike & Diana Sheridan
Picture Figures

Clinicians



Roy & Phyllis Stier
Waltz Figures



Kenji & Nobuko Shibata
Cha Cha



87-22
UNIVERSAL ROUND DANCE COUNCIL

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Bill & Carol Goss Wilmette, Illinois	Waltz	Phase VI	Kiss in the Dark
Eddie & Audrey Palmquist El Toro, California	Foxtrot	Phase VI	I Wish You Love
Mike & Sally Poehler Hurst, Texas	Foxtrot Figures	Phase IV, V, VI	
Bob & MaryAnn Rother Portland, OR/ Apache Junction, AZ	Tango	Phase VI	Fumando Espero
Dwain & Judy Sechrist San Jose, California	Cha Cha & Rumba Figures	Phase V, VI	Shadow of Your Smile
Mike & Diana Sheridan St. Paul, Minnesota	Lines & Picture Figures	Phase V, VI	
Kenji & Nobuko Shibata Sagamihara, Japan	Cha Cha	Phase VI	Muchacha
Roy & Phyllis Stier Santa Barbara, California	Waltz Figures	Phase IV, V, VI	
Kolt & Helen Tullus Sunnyvale, California	Tango Figures	Phase VI	

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Rod & Susan Anderson Overland Park, Kansas	Cha Cha	Phase V	That Latin Cha Cha
Chris & Terri Cantrell Broomfield, Colorado	Argentine Tango	Phase VI	Dueling Tango
Jim & Bobbie Childers Kent, Washington	Rumba	Phase V	And I Love You So
Irv & Betty Easterday Boonsboro, Maryland	Paso Doble	Phase VI	Currito de la Cruz
Phil & Becky Guenther Louisville, Kentucky	Jive	Phase V	Forty Miles of Swing
Lorraine Howard/Joe Augenblick Winter Park, Florida	Waltz	Phase VI	Andante Waltz
Bill & Elsy Johnson Memphis, Tennessee	Rhythm	Phase V	Lonely is the Name
Gary & Sue Milks Nepean, Ontario, Canada	Quickstep	Phase V	If You Knew Susie
Brent & Mickey Moore Oak Ridge, Tennessee	Foxtrot (standby)	Phase V	Orient Express Foxtrot
Tom & Loveday Newby Ontario, Canada	Jive (standby)	Phase V	Rub It In
Ken & Irene Slater Quarryville, Pennsylvania	Foxtrot	Phase VI	More Than You'll Ever Know
Wayne & Donna Slotsve Omaha, Nebraska	Foxtrot	Phase V	Arrivederci Roma
Derek & Jean Tonks Wetaskiwin, Alberta, Canada	Jive	Phase VI	Sunflower
Del & June Wilson Madison Heights, Michigan	Rumba	Phase V	More Rumba



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UNIVERSAL ROUND DANCE COUNCIL

1987

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(in addition to the list of teachers)

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West Memphis, Arkansas

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Vancouver, Washington

THE 1987 URDC CONVENTION PROGRAMMED DANCES

A Taste of the Wind
 Adios
 Ain't Misbehavin
 Alice Blue Gown
 Allegheny Waltz
 Always
 Amor Cha
 Andante
 Anniversary Waltz (Proctor)
 Answer Me
 Apres L'Entriente
 Are You Lonesome Tonight
 Autumn Concerto
 Autumn Leaves
 Autumn Nocturne (Palmquist)
 Beautiful River
 Birth of the Blues
 Body and Soul
 Boo Hoo
 Bye Bye Blues FT
 Caress
 Carmen
 Cavatina
 Cha Cha Dinero
 Charlie My Boy
 Come Closer Rumba
 Continental Goodnight
 Costa Azul
 Could I Have this Dance (Casey)
 Crazy Eyes
 Dance
 Dance Dance Dance
 Dancing in the Dark
 Dear Heart
 Desert Song
 Domingo
 Don't Cry for Me Argentina
 Dream Awhile
 Edelweiss
 El Coco
 Elaine
 Embassy Waltz
 Eyes Wide Open
 Fascination Waltz
 Feeling
 Folsom Prison Blues
 For You are Beautiful
 Forgive Me
 Fortuosity
 Four and One Cha
 Gazpacho Cha
 Green Door
 Gypsy Eyes
 Hallelujah Jive
 Hawaiian Wedding Song
 He'll Have to Go
 Heartaches Cha
 Help Yourself Samba
 Hernando's Hideaway
 Hold Me
 Hooked on Swing
 How Did He Look
 I Can't Believe Charmaine

I Know Now
 I Love the Nightlife
 I Love You Rumba
 I Wanna Quickstep
 I'd Do Anything
 In the Arms of Love
 Isn't She Lovely
 Kiss Me Goodbye
 Kiss Waltz (Tullus)
 La Pura
 Lazy Quickstep
 Lazy Sugarfoot
 Leroy Swing
 Let's Dance
 Let's Dance Together
 Lisbon Antigua
 Lolita
 Lonely Goatherd
 Lonely is the Name
 Love Is a Many Splendored Thing
 Lovely Lady
 Madelaine
 Man in Love
 Mardi Gras
 Maria Elena
 Marilyn Marilyn
 Married
 Mean to Me
 Memories of You
 Miss You Too
 Moonlight Magic
 More
 Mr. Sandman
 My Love
 Natasha
 Nearest and Dearest
 Never Say Goodbye
 Ole Guape Tango
 Our Love Affair
 Our Song
 PA 6-5000
 Para Esto
 Patricia
 Peggy Foxtrot
 Pepito
 Petticoats of Portugal
 Poeme (Palmquist)
 Poor Butterfly
 Pop Goes the Movies
 Primrose Lane
 Put a Light in the Window
 Rainbow Foxtrot
 Red Roses Foxtrot
 Return to Me
 Riviere de Lune
 Roadhouse Blues
 Rose Tango
 Roses for Elizabeth
 Roses of Picardy
 Ruby Baby
 Rumba Maria
 Rumba Rhapsody
 Sam's Song

Secreto Amor
 Send Her Roses
 September in the Rain
 Shadow Waltz
 Sheik of Araby
 Singing Piano
 Smile
 Someone Like You
 Spaghetti Rag
 Spanish Eyes
 Spanish Gypsy
 Spanish Town
 St. Michael's QS (Casey)
 Stamp Stamp Stamp
 Standing on the Corner
 Street Life Cha
 Sugarfoot Stomp
 Sunnyside of the Street
 Sweet Ida
 Tammy Tell Me True
 Tampa Jive
 Tango Bongo
 Tango Campana
 Tango Capriccioso
 Tango Mannita
 Tango Portugesa
 Tango Tokay
 Tenderly
 That Happy Feeling
 The Apartment
 The Gang
 The Girl in My Arms
 The Homecoming
 The Lady is a Tramp
 The Music Played
 Third Man Theme
 Three A.M.
 Till
 Till Tomorrow
 To Each His Own
 Touch of Your Lips FT
 Touch of Your Lips Rumba
 Tramonte
 Twelfth Street Rag
 Two for Tea
 Until It's Time
 Waiting for the Robert E. Lee
 West of the Moon
 What is This Thing Called Love
 Wheels Cha
 When I'm 64
 White Sport Coat
 Winchester Cathedral
 Witchcraft
 Wonderful World of the Young
 Wonderland by Night
 Woodchopper's Ball
 Wyoming Lullaby
 Years May Come
 Yellow Bird
 You and Me Jive
 You're the Cream in My Coffee
 You're the Top



87-28
UNIVERSAL ROUND DANCE COUNCIL

1987
CONVENTION

CLINIC NOTES

CHA CHA	Kenji & Nobuko Shibata
SLOW FOXTROT	Eddie & Audrey Palmquist
SLOW FOXTROT FIGURES	Mike & Sally Poehler
LINES & PICTURE FIGURES	Mike & Diana Sheridan
RUMBA	Peter & Beryl Barton
RUMBA & CHA CHA FIGURES	Dwain & Judy Sechrist
TANGO (International)	Bob & MaryAnn Rother
TANGO FIGURES	Koit & Helen Tullus
WALTZ (International)	Bill & Carol Goss
WALTZ FIGURES	Roy & Phyllis Stier

"CHA CHA" CLINIC NOTE



by KENJI & NOBUKO SHIBATA

"Cha Cha" is one of the most delightful and brightest rhythms. Acquiring the basic knowledge and dancing skill of Cha Cha will surely take you to the more enjoyable world of Cha Cha.

In this clinic, we are going to:

1. Review the very basic figures such as "Chasse", "Lock", "Basic Movement", "Fan", "Alemana", "Hockey Stick" and "Open Hip Twist", so that you can adapt the basic concepts to other Cha Cha figures.
2. Work on alternative movements of Chasse for men such as "Hip Twist Chasse" and "Ronde Chasse" which might be rather new to some of you. These movements are extensively used and enjoyed by advanced dancers.
3. Introduce several unique variations used in "MUCHACHA" that we are going to teach such as "Coca Rola" and "Merengue Hip Roll", so that you will have no difficulty in executing the dance.

Through this clinic, we plan to throw a light on body movement and its mechanics which generate your footwork.

Step-by-Step Description

Step Timing

1-A CHASSE to LEFT (M & W)

1	3	Sd L, L knee flexed, hip comm to move to left
2	2	Half cl R to L, both knees flexed, hip central
3	4	Sd L, both knees straight, hip to left

1-B CHASSE to RIGHT (M & W)

1	3	Sd R, R knee flexed, hip comm to move to right
2	2	Half cl L to R, both knees flexed, hip central
3	4	Sd R, both knees straight, hip to right

Note on CHASSE : A full transfer of weight should be made on each step.

Step Timing

1-C LOCK FORWARD (RLR) (M & W)

- | | | |
|---|---|--------------------------------------------------------------------------------|
| 1 | 3 | Fwd R, R shoulder leading, R knee slightly flexed, hip comm to move to R |
| 2 | 2 | XLIB, both knees flexed, hip central, Latin Cross |
| 3 | 4 | Fwd R, R shoulder leading, both knees straight, hip to right, L toe turned out |

1-D LOCK FORWARD (LRL) (M & W)

- | | | |
|---|---|-------------------------------------------------------------------------------|
| 1 | 3 | Fwd L, L shoulder leading, L knee slightly flexed, hip comm to move to L |
| 2 | 2 | XRIB, both knees flexed, hip central, Latin Cross |
| 3 | 4 | Fwd L, L shoulder leading, both knees straight, hip to left, R toe turned out |

1-E LOCK BACKWARD (LRL) (M & W)

- | | | |
|---|---|-----------------------------------------------------------------------------------------|
| 1 | 3 | Bk L, toe turned out, L shoulder leading, L knee slightly flexed, hip comm to move to L |
| 2 | 2 | XRIF, both knees flexed, hip central, Latin Cross |
| 3 | 4 | Bk L, L shoulder leading, both knees straight, hip to left |

1-F LOCK BACKWARD (RLR) (M & W)

- | | | |
|---|---|-----------------------------------------------------------------------------------------|
| 1 | 3 | Bk R, toe turned out, R shoulder leading, R knee slightly flexed, hip comm to move to R |
| 2 | 2 | XLIF, both knee flexed, hip central, Latin Cross |
| 3 | 4 | Bk R, R shoulder leading, both knees straight, hip to right |

1-G BASIC MOVEMENT (CP)

- | | | (M) | | (W) | |
|----|---|-----------------------|----------------------------|-----------------------|----------------------------|
| 1 | 1 | Fwd L, toe turned out | | Bk R | |
| 2 | 2 | Rec R in place | | Rec L in place | |
| 3 | 3 | Sd 2 slightly bk L | Refer to 1-A
for detail | Sd 2 slightly fwd R | Refer to 1-B
for detail |
| 4 | 2 | Half cl R to L | | Half cl L to R | |
| 5 | 4 | Sd 2 slightly bk L | | Sd 2 slightly fwd R | |
| 6 | 1 | Bk R | | Fwd L, toe turned out | |
| 7 | 2 | Rec L in place | | Rec R in place | |
| 8 | 3 | Sd 2 slightly fwd R | Refer to 1-B
for detail | Sd 2 slightly bk L | Refer to 1-A
for detail |
| 9 | 2 | Half cl L to R | | Half cl R to L | |
| 10 | 4 | Sd 2 slightly fwd R | | Sd 2 slightly bk L | |

Note on Basic Movement : During Basic Movement, turn to L could be made usually 1/4, up to 1/2.
When following with Natural Top, W's Step 5 is taken fwd between M's feet.

Step Timing

1-H FAN

		(M)		(W)
1	1	Bk R, W outside on L side		Fwd L outside M on L side
2	2	Rec L in place		Fwd R trng LF
3	3	Sd & slightly fwd R	Refer to 1-B,	Bk L Refer to 1-E
4	8	Half cl L to R	can be repl-	XRIF of L for detail
5	4	Sd & slightly fwd R	aced with 2-B	Bk L

1-I ALEMANA

		(M)		(W)
1	1	Fwd L, toe turned out		Cl R to L, R knee straight
2	2	Rec R in place, both knees straight		Fwd L
3	3	Cl L almost to R	Refer to 1-A,	Fwd R Refer to 1-C
4	8	Half cl R to L	can be replaced	XLIB of R for detail
5	4	Sd L small step	with 2-A	Fwd R trng RF
6	1	Bk R, both knees straight		Fwd L across body O/E of toe, trn RF
7	2	Rec L in place		Fwd R and swivel RF
8	3	Sd R	Refer to 1-B	Sd L Refer to 1-A
9	8	Half cl L to R	for detail	Half cl R to L for detail
10	4	Sd R		Sd L

1-J HOCKEY STICK

		(M)		(W)
1	1	Fwd L, toe turned out		Cl R to L, R knee straight
2	2	Rec R in place, both knees straight		Fwd L
3	3	Cl L almost to R	Refer to 1-A,	Fwd R Refer to 1-C
4	8	Half cl R to L	can be replaced	XLIB of R for detail
5	4	Sd L small step	with 2-A	Fwd R
6	1	Bk R, trng RF slightly		Fwd L small step, trng LF slightly
7	2	Rec L in place		Fwd R and trn LF to fc M
8	3	Fwd R	Refer to 1-C	Bk L Refer to 1-E
9	8	XLIB of R	for detail	XRIF of L for detail
10	4	Fwd R		Bk L

1-K OPEN HIP TWIST

		(M)		(W)
1	1	Fwd L, toe turned out		Bk R, both knees straight
2	2	Rec R in place, both knees straight		Rec L in place
3	3	Bk L toe		Fwd R Refer to 1-C
4	8	Slip bk R		XLIB of R for detail
5	4	Cl L to in step of R		Fwd R, trn RF 1/4 at end
6	1	Bk R		Fwd L and across body comm trn LF
7	2	Rec L in place		Fwd R, trn LF
8	3	Sd and fwd R	Refer to 1-B,	Bk L Refer to 1-E
9	8	Half cl L to R	can be replaced	XRIF of R for detail
10	4	Sd and fwd R	with 2-B	Bk L

Step Timing2-A RONDE CHASSE (M)

- | | | |
|---|---|-------------------------------------------------------------------|
| 1 | 3 | XLIB with slight ronde action, hip comm to move to L, Latin Cross |
| 2 | 8 | Sd R small step, both knees flexed, hip central |
| 3 | 4 | Sd L, both knees straight, hip to left |

Note on RONDE CHASSE : Figures during which Ronde Chasse can be replaced are:
 Steps 3-5 of Basic Movement to precede Natural Top, Alemana,
 Hockey Stick, Closed Hip Twist, Advanced Hip Twist.

2-B HIP TWIST CHASSE (M)

- | | | |
|---|---|-----------------------------------------------------------------|
| 1 | 3 | Fwd and across body R, R knee flexed, hip comm to move to right |
| 2 | 8 | Cl L to R, both knees flexed, hip central |
| 3 | 4 | Sd R, both knees straight, hip to right |

Note on HIP TWIST CHASSE : All figures that finish in Fan Position can be replaced with
 Hip Twist Chasse.

3-A COCA ROLA (M & W)

- | | | |
|---|----|-----------------------------------------------------------------------------|
| 1 | a1 | Swivel slightly RF on R, R knee straight/XLIF of R loosely, L knee flexed |
| 2 | a2 | Swivel slightly LF on L straightening knee/bk R, R knee flexed |
| 3 | a3 | Swivel slightly RF on R straightening knee/sd & bk L, L knee flexed |
| 4 | a4 | Swivel slightly LF on L straightening knee/XRIF of L loosely, R knee flexed |

3-B MERENGUE HIP ROLL (M & W)

(Starting Pos : L pointing sd wgt on R)

- | | | |
|---|---|--------------------------------------------------------------------------------------------------|
| 1 | 1 | Roll hip fwd & left CCW, comm shifting wgt to L |
| 2 | a | Hip to left, cl R toe to L, wgt on L, R knee flexed |
| 3 | 2 | Roll hip bk & right CCW, complete hip roll, resting wgt on R, point L sd,
both knees straight |

87-38

DANCING SLOW FOXTROT

By Eddie & Audrey Palmquist, El Toro, Ca.

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

Slow Foxtrot is 4/4 timing, with 30 measures per minute. Slow Steps take 2 beats with beats 1 & 3 in a measure accented. Basic timing is SQQ of which many figures are composed. Some figures involve other timing such as S&QQ-4 Quicks-SQ&Q-Q&QS-SS, etc.

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.

RISE & FALL and FLOWING MOVEMENT

The Slow Foxtrot should be danced with soft rise and fall like flowing over low rolling hills, using soft body swing especially in and out of the slow steps. Since the man seldom brings his feet together soft flowing movement results. 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. The Heel should not lower to the floor until the free foot brushes past the supporting foot.

Man and Woman should dance with SOFT KNEES. Even when on TOES, the knees should be soft and 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 the body poise forward toward partner. Never allow the shoulders to go behind the heel and do not drive the heels into the floor.

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 the supporting foot and keep the body poise forward. We think of bending the supporting knee 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.

Movement commences from the down swing of the body caused by lowering and compressing the supporting leg at the end of the previous figure. 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. The same applies in dancing.

On Turns the Sway begins on the second step and held through the third and disappears on the fourth step. EXCEPTIONS: Open and Closed Telemarks, Open and Closed Impetus Turns. During these figures the Sway is on the second step and disappears as you move into the third step.

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On Turns stepping side Right on the 2nd step incline the body from the ankle up which is like stretching the right side, causing LEFT SWAY. When you step side on the Left foot 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. Arms and shoulders should 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.

Many Lines and Picture Figures are created in Slow Foxtrot. It is well to remember that the one moving to the left creates the Line while 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 his partner can perform the figures with ease and beauty.

The Basic Figures can be beautiful utilizing the above ingredients providing you have Correct Posture and maintain it while keeping the body balanced over the supporting leg.

REMINDERS

FEATHER STEP

On the first step of the Feather Step Man rises on his Right from a flexed knee Heel to Toe, swings the left side of the body forward stepping forward Left on Toe giving the body a left side lead with slight stretching of the left side, preparing to step outside of partner. Woman should react by leading with her right side. As Man steps outside partner on his Right Toe he should brush right knee past left. Take this step in CBMP. Man get the momentum from the first step of the Feather to carry through steps two and three. The third step of the Feather is not a long or driving step.

FEATHER FINISH

As Woman dances a Feather Finish from SCP-through L, Fwd R swivel on R so that the 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 her 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. It is important that the Man keeps a LEFT SIDE LEAD when doing a Feather Finish.

REVERSE TURN

On a Reverse Turn Man must swivel RF on the 2nd step(R) bring his right side around to face RLOD allowing his L to brush past R so that Woman can dance a SLOW Heel Turn. Step straight back LOD on L Toe. Softly lower to Heel of L moving into step 4(R). Avoid turning too quickly on step 4. Take foot back LOD and delay the turn. Do not overturn step 5, but step L diagonal to Wall with left side leading. On step 6 there is no more body turn, step forward R with thighs crossed. Do not rush this step.

Ladies should remember when dancing forward to dance up to the Man. Rise off the Heel Turn(step 3) on Right toe in CP LOD. Lower to the heel, compress the knee, then use a heel lead on 4th step(L). This is a strong step. Be aware that steps 5 and 6 are Toe Heel, Toe Heel, as in a Feather Finish. Be careful not to overturn body. Do not hit M with RIGHT SIDE.

Good, comfortable, enjoyable dancing results from a thorough mastering of the basic figures using proper technique.

Books and articles are valuable for reference, but nothing takes the place of instruction from a competent teacher and then putting into practice what you learn. A third pair of knowledgeable eyes are invaluable, as often we do not know when we are dancing incorrectly. Sometimes we blame our partner for something we ourselves are causing.

INTERNATIONAL SLOW FOXTROT
CLINIC NOTES

By: Mike & Sally Poehler

International Slow Foxtrot is the classic of the smooth or modern ballroom rhythms. It is probably the most difficult to do properly. In our clinic we will work on what we feel are some of the more troublesome figures and techniques in the slow foxtrot. We hope this will help make your dancing more comfortable and therefore more enjoyable.

The most misunderstood and abused technique in the slow foxtrot is the rise and fall. The lowering or fall normally begins at the end of the last step of a particular figure. This is usually a quick step and is taken toe heel, as far as foot placement is concerned. The dancer should be up as he places the toe and then starts to compress on his standing leg to lower into the next step allowing his heel to contact the floor. This means that he is down or at his lowest point as he takes step one of the next figure. This is normal fall for the slow foxtrot. It would also be normal for the waltz as well.

The difference is where the rise comes in the foxtrot as compared to the waltz. "Waltzing your foxtrot" is what we are going to try to cure. Specifically what is meant by this "waltzing" is where we are rising. The rise in slow foxtrot normally comes at the end of step one, if step one is a slow. This does not mean that as we take step two we rise up. This would put the rise on step two and we would be "waltzing". We rise at the end of step one and when we take step two we are as high as we are going to be until we lower again.

The next old wives tail is that the person backing, usually the women, has no rise. This is not true. The person backing has no foot rise because you cannot rise on your heel. They do have body and leg rise, however. If this were not so there would be no partnership. The bodies would be sliding up and down on each other. The person backing up must stretch up through the body to match the position of the person going forward and rising to a toe.

Another technique in dancing the slow foxtrot we would like to help with is the timing. Everyone will agree that the timing for the foxtrot is slow, quick, quick. We are not going to dispute that fact. What we would like to do is change your thinking as to what slow, quick, quick really is. We are sure that you have heard many different ways to describe foxtrot timing. The two we use most are "drive, drift, drift" and "slow, slow, &". Of the two we prefer the "slow, slow, &" to begin with then move to "drive, drift, drift" as the dancers technique advances.

What we are basically trying to get across with these two descriptions of the foxtrot timing is that the foxtrot is not danced "move, stop, move, move". This gives a very jerky movement to the dance instead of the flowing continuous movement that makes the foxtrot so unique and beautiful to watch and dance. The dancer should be moving onto the second step during the second beat of the four beat measure. The second step is on the floor on the third beat of the measure. The third step then, of course will be on the floor on the fourth beat of the measure. This will bring about the continuous movement and eliminate the jerky stop/starting that you sometimes see.

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To go along with the movement we hope to generate in your dancing, we want to help your understanding of "shape" and "sway" as they pertain to the slow foxtrot. Waltz is a dance of "sway" and "turn". Slow Foxtrot is a dance of "movement" and "shape". This is what gives the dance beauty. There is sway in the foxtrot. It is less pronounced than in the waltz; however. Because the foxtrot has more linear movement and less turning, there is less need for sway. It is also more difficult to move in a line when you are swaying a great deal. Sway is used to create an effect or to make a turn easier. If you are not turning you can use a small amount of sway for effect but if you overdue it you will cause a problem for your partner. In most of the linear figures, "feathers, 3 step, reverse wave, etc," shaping of the bodies is the most important factor.

In our clinic we will dance some of the basic figures and work on the techniques of "rise and fall", "timing" and "shape and sway". We will then cover several figure amalgamations from the more popular "Hall of Fame" foxtrots.

We will then complete our clinic with work on the following figures. The weaves, the reverse fallaway and slip pivot, the natural telemark, natural hover cross and continuous hover cross and the telespins.

We hope that when you leave our clinic you will have a better understanding of the International Slow Foxtrot and will enjoy dancing it as much as we do.

Happy Dancing
Mike & Sally

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LINES AND PICTURE FIGURES
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In the books on dancing that we own, we have not found much information about Lines and Picture Figures. We have spent time in numerous clinics and lessons working on lines and have studied the body mechanics involved to try to improve our own execution and our ability to teach the figures. In our clinic, we will try to pass on as much of the information as possible and will try to be fairly general, as most of the body mechanics involved with creating picture figures are common to all. If you master the basics, we believe you will execute specific figures fairly easily.

The items you should spend time mastering are posture, stretch, sway, balance, and what I'll call propulsion. Every figure has elements of each of these and understanding of each can make figures less difficult. Our efforts should be directed at mastering each of the main elements and then coordinating them to create nice lines and attractive figures.

A. POSTURE

Good posture can be achieved by using a straight solid object, like a wall. Standing with your back to the wall, you will be straight when your heels and your head touch the wall and you are stretching your body out as far as you can. If you now shuffle your feet a little to move away from the wall you will get an idea of how you should feel when you're standing straight. Many people feel like they're leaning backward when they're in this position. Because they have seen others leaning backward too far, they see this as undesirable and tend to lean forward instead, throwing themselves and their partner off balance.

Good posture should put your body in a position that is normal and natural. Exaggeration of body positions generally turns out to create poor lines and poor balance for at least one partner in the couple. If, after you are in a closed position with good posture, you feel a bit strange, it is worth the effort of studying what you were doing previous to the good position to avoid it in the future. You can practice good posture by taking a position yourself and having your partner observe you. You can then observe your partner. We like to have one of us get into position and hold it while the other observes. Then, while still holding the position, the partner can assume his/her part of the figure and the other partner can back away and do the observing. This helps each to feel the balance of the figure independently and to study how the parts of the figure fit together.

B. STRETCH

Stretch is the next most important factor after posture. Stretch is used to achieve sway and to keep the bodies of the two dancers in balance. It is also important to getting partners in positions that allow following figures to be executed correctly.

It's hard to describe exactly what stretch is but it's not so difficult to practice it. Stand straight and tall, against a wall is OK if it will help to assure you're really straight. When you are straight, try to stretch your rib cage so you become 1/2 inch taller. Be careful that you do not raise your shoulders as in a shrug, but just will the space between your ribs to expand so you grow, or stretch to a little taller height.

Stretching is only done through your rib cage. There is no shoulder action, no arm action, no neck action and no leg action. You're just moving your ribs apart so your whole body grows upward a little. Try it and imagine you're getting taller. Kepp trying over and over, each time paying attention to your shoulders to be sure you're not raising them.

C. SWAY

Sway is achieved by using stretch. To get sway, however, you just stretch one side of the body at a time. For example, to sway to the left, stretch your right side. The effect is subtle and the movement is really quite small, but the visual effect is exactly what you want when combined with correct movement between the partners.

Many of the descriptions seen for sways and other picture figures, use terms like "lower the right shoulder" or "lean to the left". Invariably if a couple is having trouble with picture figures, the problem has been with a dropping of the shoulder or the leaning of the body to the point that it is no longer in balance. To avoid this, we like to think only of stretch. We never think of lowering or dropping anything for purposes of sway, we always think of stretching the opposite side. We also try to avoid the term "lean", as it tends to create problems with balance.

In summary, if you think up instead of down (stretch instead of drop) and avoid leaning, you should be able to master stretching to achieve the sway you desire.

D. BALANCE

If you have good posture, stretch correctly and use sway to help your figures, balance will be achieved easily through moving into and out of steps, as described for the figure in question. There are only a few figures which cannot be performed by either partner alone. For example, in a ballerina wheel, the woman is dependent on the man to rotate her body. Generally, however, either part of a figure should be executable without the partner. To do a figure alone and to keep good posture you must keep your body balanced. You should never, except for those instances mentioned above, depend on your partner to hold you up, keep you from falling or to support your weight. If your partner vanished into thin air, you should always be balanced and able to continue.

Another element of balance is counter-balance. This is movement of the body to compensate for movement of your partner and, in many cases, is needed to keep you from falling. A super example of counter-balance is the lean in "The Music Played" by Duane & Judy Sechrist. In a counter-balancing move, the partners are acting as one body and are moving the body's parts to keep the whole in balance. It is important in counter-balancing moves to avoid either partner forcing movement of the other.

E. PROPULSION

For lack of a better term, propulsion will be used to describe what is the important factor in creating movement, especially movement into and out of picture figures. It is the action of lowering into a supporting foot and then pushing off, or propelling the body in the desired direction through a pushing action.

The propulsion idea is important for maintaining balance and for getting the body to where it need to be without leaning to one side, forward or backward. As an example, stand in closed position with man's left and lady's right foot free. Now reach behind the supporting foot with the free foot as far as you can and step into a whisk and change of sway. Many people will lean toward the man's left side in order to reach well back into the whisk, but this creates a situation where balance is tenuous, at best. Instead of leaning, try lowering into the supporting foot while reaching back for the whisk. Keep your shoulders absolutely parallel to the floor at all times. Now get that little extra distance by pushing off slightly with the supporting foot to the side and onto the free foot. Your body stays erect with good posture and your balance is easily maintained at all times. As you put wait on the crossed foot, stretch the man's left and lady's right sides to create the sway desired. Everything has been accomplished with no lean, no lost balance and yet a nice long step can be taken. The picture created will be beautiful.

Combining the elements of posture, stretch, sway, balance and propulsion we will work in the clinic on the following figures:

CONTRA-CHECK	OVERSWAY
SAME FOOT LUNGE	THROW AWAY OVERSWAY
HINGE	RIGHT LUNGE
WHISK AND CHANGE SWAY	DEVELOPE'
CORTE	BALLERINA WHEEL

As time permits we will look at other figures as well.

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1987 UNIVERSAL ROUND DANCE CONVENTION - CLINIC NOTES (COMMENTS)
by
PETER & BERYL BARTON

Rather than write very detailed notes about RUMBA we have decided to stay with more general comments and leave the solutions to specific skills, questions and problems for the Clinic session.

Although there are basic rules and guide lines that form the basis for different types of dance and rhythms, much of what develops is due to the creative talents of the individual or couple. We must always remember that dancing is an art form and as such is very individualistic in its performance.

Most of the basic approach to Rumba such as the ball heel foot action, hip movement created by the use of ankles and knees etc., have been written each year by the different clinicians at URDC. All saying much the same thing, each one emphasizing the points that they feel are the most important. When attending a clinic you will often hear something said by the Teacher and wonder why no one has told you before. In fact it has probably been said in your presence by other teachers many times but you were not ready to absorb the content or level of the figure in question. Sometimes it is just a matter of the way it is presented that turns the lights on for you. It is for this reason that one often finds one can learn from one teacher better than another.

Basically most Clinicians acquire their in depth theory from other teachers and text books, most of which are written and published as an extension of the ballroom movement. There are many of these available and each teacher has their own preferences, they all cover the same basic theory but are written in different styles, much the way Clinicians use the same basics but approach them differently.

For reference purposes in Latin dancing we use the following text listed in order of preference and find them very useful.

- 1 - "The Revised Technique of Latin Dancing" by the Imperial Society of Dancing
- 2 - "Latin and American Dances" by Doris Lavelle
- 3 - "The Technique of Latin Dancing" by Walter Laird.

However, we emphasize that although a book is very useful reference to check a figure or action that you may have forgotten or are not sure of, etc.. Remember there is no substitution for the real thing. Learning either from personal attention, or group class participation, by far out weighs a text book and trying to learn alone.

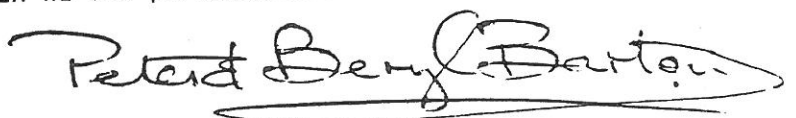
The following definitions were taken from "Webster's New Collegiate Dictionary".

"CLINIC" - A group meeting devoted to the analysis and solution of concrete problems or to the acquiring of specific skills or knowledge in a particular field.

"DANCE" - A series of rhythmic and patterned bodily movements performed to music.

"RUMBA" - A ballroom dance of Cuban Negro origin in 2/4 or 4/4 time with a basic pattern of step close/step and marked by a delayed transfer of weight and pronounced hip movements.

We hope that you enjoy the Rumba Clinic/Teach we are honoured to present, that you leave with a little more skill and knowledge than when you entered. If you have learnt just one thing you will be that much richer in your ability to move to music and enjoy this wonderful world of Round Dancing in which we all participate.



Clinic Notes for Selected Phase 5 and 6 Rumba and Cha Figures
By: Duain & Judy Sechrist - 1987 URDC Convention
TAB Standardization Chairpersons - Rumba & Cha

The objective of the Clinic will be to familiarize the Dancer and Teacher with a number of the Phase 5 and 6 figures which have been Standardized and considered "basic" to Latin Dancing. The descriptions used will be essentially those which are considered Standard throughout the dancing community world wide. It is with this basis that a number of developments can be achieved and variations can be recognized.

Figures to be covered in the clinic will be from the Phase 5 and 6 figures (High Intermediate & Advanced) listed below, as danced in their standard (or basic) form, from one or more of their normal starting positions including one or more of the common endings. The dancer should be familiar with the figures and technique of movement in Rumba and Cha through Phase 4.

We will attempt to cover both the Rumba and Cha rhythms, as applicable, and time permitting. Primary emphasis will be placed upon the figure flow and essential body and arm movements. Techniques involving the placement of the foot and transfer of weight will be covered only to the extent necessary and essential for the proper execution of the figure. Styling (our interpretation) will be covered to the extent possible.

Figure	From	To	Rhythm	
			Rumba	Cha
Three Alemanas	Fan Position	LCP(1)	Yes	No
Rope Spin	(2)	LCP(1)	Yes	Yes
Three Threes	LOP	LOP	Yes	No
Sliding Door (the basic form)	Fan Position	Shadow	Yes	Yes (3)
Advanced Hip Twist	LCP(1)	Fan	Yes	Yes
Continuous Hip Twist	LCP(1)	LCP(1)	Yes	Yes (3)
(Continuous) Circular Hip Twist	LCP(1)	LCP(1)	Yes	Yes (3)

Notes:

- (1) LCP will be defined as "Close Hold" or a "Loose" Closed Position with 6 to 8 inches separation between Man and Woman with the arms and elbows retracted with respect to the "Smooth or Modern Dance" hold.
- (2) From the Alemana, Natural Top, or Hand to Hand.
- (3) Indicates the figure is not "basic" to the rhythm. However it is danced as a "standard" variation.

General description and notes regarding the Clinic Figures

Amount of turn in Figure: The amount of turn indicated for each Figure is with respect to the Man's body alignment at the commencement of the Figure and his alignment upon completion of the Figure.

Amount of turn in Step: The amount of turn indicated for a step is with respect to the individual body alignment preceding the step and that upon completion of the step in which the turn is made.

Prerequisite figure(s): Prerequisite figures indicated are those which the dancer should be familiar with and be able to dance in order to relate to and execute the figure being described with relative ease.

Figure descriptions: The figure descriptions included in the Clinic Notes, apply to the figure steps as danced in Rumba. The rhythm for all 3 step groups will be Q Q S commencing from steps 1, 4, 7, 10 as applicable to the number of measures danced in the figure.

Clinic Notes for Selected Phase 5 and 6 Rumba and Cha Figures

THREE ALEMANAS

This figure is danced in Rumba only.

Prerequisite figure(s).....Alemana from OP FCG (Phase 3)
Alemana from Fan (Phase 4)

Normal starting position(s)..OP FCG or Fan

Normal ending position(s)....LCP (see Note 1 above)

Number of measures.....4

Amount of turn.....Nil

Steps	Figure Description - Three Alemanas
Man:	The figure pattern danced by the man will be four Cucarachas, Fwd, Bk, Sd (L) and Bk.
1 thru 6	The first 6 steps may be either . . . the Alemana (from Fan) or the Alemana (from OP FCG);
7,	Sd L as retain low (chest height) L arm commence L face (CCW) lead,
8,	Rec R raise L arm to describe a circle above and slightly ahead of lady's R sholder,
9,	Cl L lead lady to normal LCP <u>position</u> (not the hold) check her turn thru tension in L arm;
10,11,12	Dance last 3 steps of the Alemana (from OP FCG);

Steps	Figure Description - Three Alemanas
Lady:	The figure pattern danced by the lady will be the Basic Movement (Bk), 1 full RF turn, 1 full LF turn, 1 full RF turn.
1 thru 6	Dance the Alemana (from Fan) or the Alemana (from OP FCG)
7,	As XRIFL (small step) swivel up to 5/8 LF to finish R ft bk,
8,	Fwd L trng 1/4 LF,
9,	Fwd R trng 3/8 LF to fc Man;
10,11,12	Dance last 3 steps of the Alemana (from OP FCG);

ROPE SPIN

This figure is danced in Rumba and Cha.

Prerequisite figure(s).....Spiral (Phase 4)

Normal starting position(s)..W on M's R side facing opposite direction
M's L & W's R foot free (from preceding spiral)

Normal ending position(s)....LCP

Number of measures.....2

Amount of turn.....Nil

The Rope Spin commences on the last step of the preceding figure ended with a RF spiral. The spiral is lead under M's raised L arm by sway and turn of the body to R. Upon completion of the spiral the lady will be on M's R side, facing the opposite direction.

Frequently danced from preceding Alemana (with a spiral on step 3) or Alemana from Fan or OP (with a spiral on step 6), Natural Top, Hand to Hand or Three Alemanas.

Steps	Figure Description - Rope Spin
Man:	The figure pattern danced by the man will be a Sd (L) Cucaracha and a Bk Cucaracha.

Clinic Notes for Selected Phase 5 and 6 Rumba and Cha Figures

- 1, Sd L maintaining R sway and raised L arm with back of R hand lightly on lady's back as lead lady to circle fwd from R side to L side behind M over steps 2 & 3,
 2, Rec R commence body LF trn release contact with R hand,
 3, Cl L lower L arm body normal;
 4, Bk R moving L arm fwd & slightly retracted as continue RF circle lead for lady from L side to normal LCP over steps 5 & 6,
 5, Rec L retracting L arm slightly,
 6, Cl R to LCP;

Steps	Figure Description - Rope Spin
Lady:	The figure pattern danced by the lady will be a full RF circle in six steps first behind the man then to end facing in LCP.
1,2,3	3 Fwd walks R, L, R curving to the R behind the M's back to end L side-by-side;
4,5,6	3 Fwd walks L, R, L curving to the R to end facing Man LCP;

THREE THREES

This figure is danced in Rumba only.
 Prerequisite figure(s).....Curl (Phase 5)
 Normal starting position(s)..LOP FCG
 Normal ending position(s)....LOP FCG
 Number of measures.....4
 Amount of turn.....Nil

Steps	Figure Description - Three Threes
Man:	The figure pattern danced by the man will be four Cucarachas, Fwd, Bk, Diag. sd & fwd (L) and Bk.
1,	Fwd L (Fwd Cucaracha),
2,	Rec R as lead lady fwd,
3,	Cl L lady to close & swivel RF 1 full turn by tension in L arm place both hands on W's sholders;
4,	Bk R (Bk Cucaracha),
5,	Rec L,
6,	Cl R lead W through sholder hold to spin 1/2 LF;
7,	Sd & fwd L (Diag. Cucaracha),
8,	Rec R,
9,	Cl L;
10,	Bk R (Bk Cucaracha),
11,	Rec L,
12,	Cl R slightly fwd;

Steps	Figure Description - Three Threes
Lady:	The figure pattern danced by the lady will a series of single step turns directly in front of the man including 1/2 trn RF, full turn (spin) LF, 1 1/2 trn RF.
1,	Bk R retain tension in R arm throught the three steps,
2,	Rec L,
3,	Fwd R swivel 1/2 RF;
4,	Inplace L (Cuban Rock action),
5,	Inplace R,
6,	Inplace L spinning full turn LF;
7,	Sd & bk R (Diag. Cucaracha action),
8,	Rec L,

Clinic Notes for Selected Phase 5 and 6 Rumba and Cha Figures

9,	Fwd R;
10,	Swivel 1/2 on R as step Fwd L,
11,	Swivel 1/2 on both feet to end Fwd R (Curl action),
12,	Fwd L turning 1/2 RF to end L foot back;

SLIDING DOOR

This figure is danced in Rumba (in Cha as a variation only).

Prerequisite figure(s).....Hockey Stick (Phase 4)

Normal starting position(s)..Fan

Normal ending position(s)....Shadow same hand hold or
Shadow with lady in wrapped position.

Number of measures.....4

Amount of turn.....Up to 1/8 to R

The figure may be danced using a double hand hold, lady in wrap position, by retaining M's L (W's R) hand hold at step 4 and joining M's R (W's L).

Steps	Figure Description - Sliding Door
Man:	The figure pattern danced by the man is four Cucarachas, Fwd, Bwd, Sd (L) and Sd (R).
1,	Fwd L as lead lady to close R to L,
2,	Rec R leading lady fwd,
3,	Cl L shaping L arm to indicate LF turn to lady;
4,	Bk R release L hand hold as check lady's fwd mvmt with R arm just above lady's waist,
5,	Rec. L leading lady to step back by tension in R arm take L to L hold (Shadow Pos.),
6,	Cl R trng 1/8 RF lead lady to step back on R side by tension in both arms;
7,	Sd L leading lady to step back by turning body RF,
8,	Rec R return body to starting alignment,
9,	Cl L leading lady toward L side;
10,	Sd & Bk R (lady to L side),
11,	Rec. L leading lady to return twd R side,
12,	Cl R leading lady to step back on R side;

Steps	Figure Description - Sliding Door
Lady:	
1,2,3	Dance first 3 steps of Hockey Stick;
4,	Fwd L commence LF turn,
5,	Sd & Bk R,
6,	Bk L slight XIB to end turned 1/8 LF on M's R side;
7,	Bk R,
8,	Rec L,
9,	XRIF of L;
10,	Sd L (in front & to L side of Man),
11,	Rec R,
12,	Bk L slight XIB to return to M's R side;
	Note: Sd Cucaracha action on steps 10, 11.

ADVANCED HIP TWIST

This figure is danced in Rumba and Cha.

Prerequisite figure(s).....Advanced Opening Out (Phase 4)

Clinic Notes for Selected Phase 5 and 6 Rumba and Cha Figures

Closed Hip Twist (Phase 4)

Normal starting position(s)..LCP M's R ft fwd & IF of R (from preceeding figure)
 Normal ending position(s)....Fan (or OP or LCP) only Fan ending described
 Number of measures.....2
 Amount of turn.....1/8 to L over steps 3 & 4.

Steps	Figure Description - Advanced Hip Twist
Man:	The figure pattern danced by the man will be the Advanced Opening Out and Bk Basic movement turned to R.
1,	Fwd L trng body 1/4 RF leading lady to swivel 1/2 RF,
2,	Rec R commence LF turn leading lady to commence LF swivel,
3,	XLIB of R complete 1/8 LF turn leading lady fwd to complete 5/8 LF trn over steps 2 & 3; * See note
4,	Bk R trng 1/8 LF over steps 3 & 4 as lead lady to turn 3/8 RF,
5,	Rec L leading lady to Fan through steps 5 & 6,
6,	Sd & fwd R ;

Steps	Figure Description - Advanced Hip Twist
Lady:	The figure pattern danced by the lady will be the Advanced Opening out and last 3 steps of the Closed Hip Twist ending in Fan.
1,	Swivel on L as step Bk R trng 1/2 RF,
2,	Rec L commence 1/4 LF trn,
3,	Swivel on L as step Fwd R trng 3/8 LF;
4,	Swivel on R as step Fwd L trng up to 3/8 RF,
5,	Fwd R trng up to 1/2 LF,
6,	Bk L trng 1/8 LF to Fan Position;

* Lower L arm from normal Close Hold at step 3 thru 6.

CONTINUOUS HIP TWIST

This figure is danced in Rumba (in Cha as a variation).
 Prerequisite figure(s).....Advanced Opening Out (Phase 4)
 Normal starting position(s)..LCP
 Normal ending position(s)....LCP
 Number of measures.....2
 Amount of turn.....Up to 1/8 to L.

Steps	Figure Description - Continuous Hip Twist
Man:	The figure pattern danced by the man will be the Advanced Opening Out and Bk Basic movement (Bk) turned to R.
1,	Fwd L trng body 1/4 RF leading lady to swivel 1/2 RF,
2,	Rec R commence LF turn leading lady to commence LF swivel,
3,	XLIB of R complete 1/8 LF turn leading lady fwd to complete 5/8 LF trn over steps 2 & 3; * See note
4,	Bk R trng 1/4 LF as lead lady to step fwd,
5,	Rec L as lead lady to swivel LF,
6,	Fwd R trng 1/4 RF as lead lady to step fwd then trn to R;

Steps	Figure Description - Continuous Hip Twist
Lady:	The figure pattern danced by the lady will be the Advanced Opening out. The last 3 steps are unique to this figure.
1,	Swivel on L as step Bk R trng 1/2 RF,
2,	Rec L commence 1/4 LF trn,

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Clinic Notes for Selected Phase 5 and 6 Rumba and Cha Figures

- 3 Swivel on L as step Fwd R trng 3/8 LF;
- 4, Swivel on R as step Fwd L trng 3/8 RF,
- 5, Swivel on L as step Fwd R trng 3/8 LF,
- 6, Swivel on R as step L trng 1/4 RF sd & bk (almost closed);

* Lower L arm from normal Close Hold at step 3 thru 6.

(Continuous) CIRCULAR HIP TWIST

This figure is danced in Rumba (in Cha as a variation).
 Prerequisite figure(s).....Advanced Opening Out (Phase 4)
 Normal starting position(s)..LCP
 Normal ending position(s)....LCP
 Number of measures.....3
 Amount of turn.....1 full turn to L (CCW)

- Steps Figure Description - Circular Hip Twist**
- Man: The figure pattern danced by the man will be the Advanced Opening Out followed by 6 steps backing while turning LF.
- 1, Fwd L trng body 1/4 RF leading lady to swivel 1/2 RF,
 - 2, Rec R commence LF turn leading lady to commence LF swivel,
 - 3, XLIB of R complete 1/8 LF turn leading lady fwd to complete 5/8 LF trn over steps 2 & 3; * See note
 - 4, Sd R trng 1/4 LF as lead lady to swivel RF,
 - 5, XLIB as lead lady to swivel LF,
 - 6, Sd R trng 1/4 RF as lead lady to swivel RF;
 - 7, XLIB as lead lady to swivel LF,
 - 8, Sd R trng 1/4 RF as lead lady to swivel RF,
 - 9, XLIB as lead lady to swivel LF;

- Steps Figure Description - Circular Hip Twist**
- Lady: The figure pattern danced by the lady will be the Advanced Opening out followed by 6 forward steps swiveling alternately RF and LF.
- 1, Swivel on L as step Bk R trng 1/2 RF,
 - 2, Rec L commence 1/4 LF trn,
 - 3, Swivel on L as step Fwd R trng 3/8 LF;
 - 4, Swivel on R as step Fwd L trng 1/4 RF,
 - 5, swivel on L as step Fwd R trng 1/2 LF,
 - 6, swivel on R as step Fwd L trng 1/8 RF;
 - (Repeat steps 5 & 6)
 - 7, Swivel on L as step Fwd R trng 1/2 LF,
 - 8, Swivel on R as step Fwd L trng 1/8 RF,
 - 9, Swivel on L as step Fwd R trng 1/2 LF;

* Lower L arm from normal Close Hold at step 3 thru 9.

GENERAL NOTES FOR INTERNATIONAL TANGO

THE TANGO HOLD - The Tango hold is more compact than other dances. M's right arm is slightly farther around the lady and the lady is a little more to the M's right side. The upper part of the L's left arm is over the M's forearm and her left forearm is under the M's upper arm as if wrapping her left elbow around the M's right elbow. The L's left hand will be placed on the M's back nr his armpit with fingers grouped together and palm down. The man will bring the left hand in & down very slightly moving only the forearm.

CLOSING OF THE FEET - When the feet are closed in Tango the ball of the M's R foot is at the instep of his L foot with a couple of inches between the feet (not tightly closed) and the knees should be veered inward with the right knee slightly behind the left knee (knees should be touching). The heel of the L's L foot is at the instep of her R foot with a couple of inches between the feet (not tightly closed) and with the knees veered inward with the right knee slightly behind the left knee (knees touching).

THE WALK - All fwd walking steps in CP with the M's left foot will be taken with thighs crossed in CBMP (Contra Body Movement Position - one foot being placed in front of or in back of the other foot). On all fwd walking steps in CP with the M's right foot the thighs will open or uncross with right side leading. All fwd walking steps (slow or quick) are the same length. All fwd steps are with heel lead. The body must keep moving at all times being careful not to allow weight to drop back on supporting foot.

CHARACTERISTICS - There is no rise & fall or body swing in the Tango. It is more of a walking type of dance. The movement of the Tango is sharp & deliberate but with some definite pauses. Also head movements should be very sharp. Knees should remain relaxed - being careful not to crouch or squat.

Bob & MaryAnn Rother

THE INTERNATIONAL TANGO

-- The majority of social dancers look upon the Tango as a most difficult dance to learn. Actually the opposite is true. The basic figures are quite simple in construction and I would say that the Tango in it's basic form is the easiest dance at which a learner can make a show.

-- One of the main features of the modern Tango is the staccato action that the experts can employ to give life and character to their dance in keeping with the modern music. The avenue for the variation of timing is considerable and the good dancer will endeavour to create the pauses by delaying the movement of the body weight in the walking steps, and moving the weight rather speedily when dancing the quick steps. The learner will readily feel the necessity for making the dance crisp and deliberate as directly contrasted with the fluent movement that is desired in the other three modern dances.

-- The Tango differs considerably from the other dances, there is no rise and fall, no body sway and the absence of "swing action" permits the stepping out of the basic patterns with a more assured balance and control. The feet are picked up slightly from the floor and placed into position, thereby eliminating the skimming effect. The Hold, Stance and Walk are quite different from the other modern dances. Consequently these features are dealt separately. Since the Walk action of the Tango is influenced by the Hold and Stance the learner should pay great attention to these features. The Walk can suggest the character of the dance more than any other single action. It is mainly through the Walk that the experts strive to create the atmosphere and basic interpretation of the dance.

THE HOLD

The Hold in the Tango is rather more compact than used for the Waltz, Foxtrot and Quickstep. The Lady is held very slightly more on man's R side, care should be taken not to exaggerate this position. The Man's R arm is placed more around the lady and his L. forearm is angled more sharply from the elbow. The lady places her L hand slightly on Man's back, just under his R shoulder-blade. Some ladies only use finger-tip control, whilst others place the palm of the hand on the man's back.

Relative lengths of arms and general physical proportions will dictate the most comfortable Hold. The learner should note that there is balance obtained with the elbows in each case. As in other dances, if one arm is allowed to sag downwards (or one arm held distortedly high) the whole balance of the couple will be affected.

THE STANCE

The Stance in the Tango is most important, for without a characteristic posture no amount of steps will make the dance look or feel correct. The knees are more flexed than in the other dances, and there is positioning of the feet when closes are made that is a basic feature of the dance. Since the couple will keep returning to this basic position, it will be fairly obvious that a good deal of attention should be paid to the foundation Stance.

When closing the R.F. to the L.F. the man will feel that his R. knee is placed to the side of and slightly behind the L. knee. The lady will close her L. knee slightly in advance of her R. knee so that a matching leg position is obtained. This leg position causes the feet to be placed so that the toe of the R.F. is approximately level with the instep of the L.F. This position of feet occurs on all closing steps, but in order to keep the descriptions of the figures as simple as possible, detailed foot positions have been omitted. The inside edges of the feet need not actually touch. Good dancers frequently close with the feet about two inches apart. The knees should close. Care should be taken to ensure that the hips are not allowed to fall backwards as in the sitting posture. The trunk, from the hips upwards, should be kept erect thereby assuming a semi-kneeling position. Over-bent knees will look incongruous, so I advise care with regard to this feature.

THE WALK

A good Tango walk is the essence of the dance. The Hold and Stance adopted cause the Walks to be placed upon an arching line to the L. Each step taken forward with the L.F. (man) will be placed across the body (in C.B.M.P) and the L. toe will tend to turn slightly outwards. As the R.F. Walk is followed on the leg will move into "open" position (R. hip and shoulder leading) and the R. toe will tend to turn slightly inwards. Each step is placed into position, the feet being picked up from the floor. The lady will find that the

opposite leg and foot positions will match. The legs should move from the hips although the knees are flexed. Each walk takes one beat of music. (Tango music is written $2/4$ times, there being two beats to each bar). In order to gain a characteristic Walk the learner should practice to keep the body weight rather more back than he would in other modern dances. That is, he should feel that he retains his weight on the standing foot until the moving foot has almost reached the extent of the stride. Then, of course, the weight will be moved forward slowly to the forward foot. The lady may feel that she retains her weight as long as is practicable on her forward foot. A good practice counting is as follows:

Moving stepping foot to extent of stride count 2. Then take the weight on to it, count "and". The reason for the "and" count is dual. First it will suggest the delay in the weight transference, and secondly, as most Tango music has four $\frac{1}{2}$ beats well marked, it enables the dancer to fully use the one beat of music. Sometimes two of the $\frac{1}{2}$ beats are tacit, but as the accents are played on the commencement of the 1st and 3rd $\frac{1}{2}$ beats of the bar, the pause for a $\frac{1}{2}$ beat can be easily felt. The "and" count in Tango is quite important and the method suggested will help to make the walk movements steady yet deliberate. There should be no fluency as in the other dances. Although the "quick" steps are not proper Walks the general rules outlined will apply. The main difference is that the more advanced Tango dancer does not retard the body action. The weight is moved with the "quick" steps immediately. This gives a direct contrast to the S. steps. Each "quick" step will take $\frac{1}{2}$ beat of music.

All forward Walks for a man will be taken with a R. shoulder lead. All backward Walks will be taken with a L. shoulder lead.

Move the L.F. and take a natural length step (it will tend to be slightly shorter than a R.F. Walk because the leg moves across the body), placing the heel first and then going immediately on to the flat foot. As the foot is moved to extent of step the weight will be held centrally, but a very slight tendency will be felt to retain pressure on the standing foot (R.F.). Care must be taken to lift the heel of the supporting foot otherwise an ugly sitting back posture will result. As the weight is taken forward on to the stepping foot the rear foot will be brought forward by lifting it slightly from the floor. As the R.F. is closed up to L.F. in readiness to pass and go forward for another Walk, the foot should be parallel with the floor, just skimming it. Continue by stepping forward R.F. It will be noted that the R.F. Walk will tend to be felt slightly longer as it is moved into "open" position.

THE WALK BACKWARD (Lady's counterpart)

Commence from the closed position as described already. Move the R.F. and take a natural length step backward, placing the toe first and then the ball of foot. As the foot is moved to the extent of the step the weight will be held centrally, and the toe of the front foot (L.F.) will be lifted from the floor. There will be a very slight tendency to retain pressure on the standing foot (L.F.). The front foot will now be moved backwards by lifting it slightly from the floor. As it is closed up to the R.F. in readiness for another Walk, the foot will be parallel with the floor, just skimming it. Lower the heel of the supporting foot (R.F.) as the moving foot (L.F.) is passing. Continue by stepping backwards with L.F. It will be noted that the L.F. Walk will tend to be felt slightly longer as it is moved into "open" position.

(From the book of "Just one idea")

- IN-SHORT - CONCLUSION:
- C.B.M.P. is always apparent in Tango
 - Every normal fwd step with L.F. is placed in C.B.M.P.
 - Every normal fwd step with R.F. 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 shoulder should be kept as level (parallel) as possible.
 - The knees always relaxed.

NOTE - C.B.M.P. - Contrary Body Movement Position - Means Foot position only. Leg is placed across in front or back of the standing foot without body turn.

- In our opinion the Tangc Phases should be as follows:

PHASE IV

- WALK
- PROGRESSIVE SIDE STEP
- CLOSED PROMENADE
- PROGRESSIVE LINK
- ROCK TURN
- BACK CORTE
- OPEN REVERSE TURN PARTNER IN LINE CLOSED FINISH
- OPEN REVERSE TURN PARTNER OUTSIDE WITH OPEN OR CLOSED FINISH
- PROGRESSIVE SIDE STEP REVERSE TURN

PHASE V

- OPEN PROMENADE
- L FOOT OR R FOOT ROCKS
- NATURAL TWIST TURN
- NATURAL PROMENADE TURN
- PROMENADE LINK
- BASIC REVERSE TURN
- FOUR STEP
- FALLAWAY PROMENADE
- OUTSIDE SWIVELS
- BRUSH STEP

PHASE VI

- FALLAWAY FOUR STEP
- THE OVERSWAY
- FOUR STEP CHANGE
- THE CHASE
- THE DOUBLE CHASE
- PROMENADE WITH QUARTER BEAT
- BACK OPEN PROMENADE
- FIVE STEP
- NATURAL FALLAWAY TWIST TURN
- BACK CHECKS

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WALTZ CLINIC NOTES

BILL & CAROL GOSS

The waltz is one of the most beautiful yet most difficult to control rhythms of the modern dances. Its use of closes makes good balance a must. At the same time, the body must be ready to do sways, changes, and rotations in many intricate movements sometimes without much footwork at all. This clinic will discuss the use of the body throughout the wide range of figures to be taught in the dance, from a forward waltz and maneuver to a continuous wing. The more basic figures are no less difficult to master than the more advanced ones if the body is awry.

Throughout the waltz, it is imperative to keep the body in line, with the weight directly over the supporting foot. Any deviation from this causes balance problems and what we often call the "subway ride." Since two people are dancing together, it is not only important to keep one's own balance but be cognizant of the partner's as well. This can most easily be attained by always keeping the body weight slightly forward while moving either forward or backward, especially on count 3 of the waltz. The spin turn is a perfect example of how the "subway ride" occurs, because inevitably the man in stepping back on the third count, lets his weight go back over the heel and pulls the lady forward off her balance causing a bump. He should stay on the toe of count 3, slowly lowering in the supporting left leg and

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reaching back with the right toe before the body weight ever moves into count one. We will do some exercises to try to smooth out the subway ride in several basic figures.

After working the basic figures to get control of where the body is, we will begin to use the body to create lines and good rotation on spins. The same principles used in the basics, allow striking picture figures to be made without Herculean effort. A throwaway oversway, same foot lunge, leg lift, or developpe should all be accomplished with no more body weight on each other than on a forward waltz, maneuver, spin turn, and box back. All figures should feel light and unhindered by unnecessary leaning on each other. The use of left and right side stretch, body turn from left to right, and correct head positions, all contribute to "forceless" dancing. A wing is a figure that is often danced by the man's arms forcing the woman around to sidecar while the man's body is almost stationary. Nothing could be further from correct or comfortable. There should be no force in the arms, just tone, and the body should exhibit a strong turn from facing the wall to diagonal center and line. In this clinic we will accomplish a continuous wing with 1&1/2 revolutions, hopefully without any force in the arms but excellent body mechanics. We will also use the body to style a same foot lunge, bring more flowing movement to a Rudolph, and cause the woman to take a step without the man taking one himself.

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We hope by the end of this clinic your basic waltz will feel easy, comfortable, and as smooth as a bullet train while the more complex variations will flow with more rotation, more extended lines, and less tired arms.

INTERNATIONAL WALTZ

Presented by Roy & Phyllis Stier - California

With ten figures selected for interpretation in our clinic we feel that a complete description would not be feasible. Instead, we will cover the more unusual features of each and refer to the textbook version for the foot positions, etc. Our emphasis will be on the body mechanics with particular attention to what some people call "styling" in addition.

GENERAL NOTES: In closed position dancing the man should feel a little extra pressure on the inside edge of the R and the inside edge of the ball of L (lady opposite). This enables the knees to balance over the feet with the thigh muscles centralizing the weight. The lady turns her center line slightly to the man as he turns his center slightly to the R, giving a somewhat diagonal line between the partnership. The feeling of power in dance movement should be downward with not too much concentration on the top line. Never relax the foot pressure - the body can relax but not the feet. In waltz we need to work on the long 2 count for most figures where the 2nd step can be up to twice as long as the 1st and the heel lead is not emphasized.

CLOSED TELEMAR: (listed as Telemark to Banjo in Phase Ratings) Even though there is an extra turn for the lady we must not shape too much on the 1st step. The man must also be careful not to rise too quickly from heel to toe on this step and inhibit the lady's rotation. On step 2 the man should give an even longer count than in the Open Telemark to allow the lady to lift her L side on the heel turn and continue to drift LF while using a hovering action before stepping side & slightly back. Step 3 puts the couple into a strong Contra Banjo almost as if it were an after thought. It is best to count 1, 2 ah 3 for the figure.

SPIN & TWIST: Think of a regular Spin Turn beginning and ending with another measure in between. The man's momentum will overturn the Spin Turn a little so that after step 3 he is nearly facing the wall (lady closes R to L to face COH). He now uses the "&" count to step R lightly behind L to continue the RF rotation (lady has no step here). The best timing for the Spin & Twist is 1,2,3; & 4 & 5, 6; where the 2nd "&" belongs to the lady as she steps quickly outside the man on her R in preparation for the hip lead to develop the hovering action on step 5 (the long count is underlined). The faster the rotation the more time there will be for the hover to develop, then the lady can take her brush of R to L before feeling the man's body start to lower as she steps side & slightly forward between his feet.

TELESPIN: This is really a continuation of an overturned Open Tel. that opens to at least LOD in compact V-SCP. If the man gives a strong L side lead on count 3 he will encourage the lady to take a wider R step to the side. He then uses a pli  action by flexing the L while holding count 4. His next action is a foot swivel on L for a transfer of weight to R continuing the strong LF rotation, then ends by lowering from toe to heel of R with a strong L side (should be facing at least RDW). The lady's count on the 2nd part is & 4,5,6; Around man on &/ back R, spin on R toe closing L to R on 5 (now facing approx DW), then L side & slightly back on 6.

CONTRA CHECK: The body must be shaped to the L as the man places his L foot diagonally forward. Because the feet will end being parallel he has to swivel his R a little LF (lady will swivel the L a little LF). Basically it is a movement of the middle of the body with the shoulders following and it is accomplished by a softening of the man's R and lady's L knee before the step forward by the man for the subsequent checking motion. Ladies control the amount of movement as they step back on their R but must be careful not to let the weight fall back on the heel. She must also bring her L shoulder well back with head well to L as the man looks just beyond her nose using a strong R sway.

OUTSIDE SPIN: This figure always starts in Contra Banjo and should go full around RF in 3 steps. The man's 1st step (L) is really a toe in, moving up to 2" in all, then around the lady up to 3/8 while blending to a loose CP, finally bringing the lady toward him on a pivoting motion while stepping to the side. The lady must make a large 1st step (heel to toe) around the man on his R side, then closes L to R on 2 with additional turn, ending with a pivoting action on step 3 in a slight contra body position.

OVERSWAY: A normal entry would be from the Telemark where we use a "flat" variety stretching the R side a little. There is only a momentary collection of balance from the CP as man faces wall before he starts the R sway (lifting L side) with slow head roll to R. The lady's step side on her R is a little shorter than the man's as she lifts her R side and keeps her R under the center of gravity. There is no turn on this sway although the opening of the heads and deep sway give the impression of turning LF.

WEAVE FROM PROMENADE: (Weave from SCP) The man's 1st step must be R across body DC with the toe turned straight as the lady steps forward in the same direction to prevent jamming up the next step. For step 2 the lady is brought to CP with a long count, then to the side on 3 with a momentary suspension action. Step 4 is the most critical as it turns very slightly LF in strong contra body. Step 5 is toward DC starting the LF turn, and 6 is to face wall although the toe is pointing DW (lady backing DW). This figure describes a flat V with the short leg near the end and is best done with a long 2 & 5 count where a hovering action is used.

RUMBA CROSS: Timing is 1 & 2,3; This is long L lead for the man as he starts RF around the lady with L sway. On the "&" count he crosses R behind L while turning RF in a pivoting action well under the lady and rising from heel to toe. As the turn continues there is an unwinding of the feet with a small side step on toe where the sway is changed to the R. Step 4 is to the R (lady L) where there is usually a blending toward SCP. The lady crosses LIF of R on the "&" count and then takes a small step diag forward on her R between the man's feet.

WHIPLASH: Think of a chair line (thru step from V-SCP) where the lady is literally forced into a floor ronde while the man delays his point on L side & forward (no weight for both). This is accomplished by the man shaping strongly R while keeping his body going forward. This creates a L sway which is changed to a R sway with a slight LF rotation. The change back to a L sway is made as the L is placed back in strong contra body with no weight change. The lady can match this line or exit by turning to Contra Banjo.



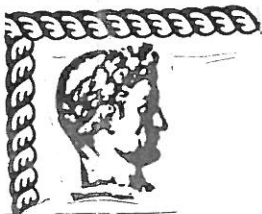
87-84
UNIVERSAL ROUND DANCE COUNCIL

1987
CONVENTION

CUE SHEETS

AND I LOVE YOU SO
ANDANTE
ARRIVEDERCI ROMA
CURRITO DE LA CRUZ
DUELING TANGO
FORTY MILES OF SWING
FUMANDO ESPERO
I WISH YOU LOVE
IF YOU KNEW SUSIE
JUST CALLED
KISS IN THE DARK
LONELY IS THE NAME
MORE RUMBA
MORE THAN YOU'LL EVER KNOW
MUCHACHA
ORIENT EXPRESS FOXTROT
RUB IT IN
SHADOW OF YOUR SMILE
SUNFLOWER
THAT LATIN CHA CHA

1992 URDC Hall Of Fame Selection



AND I LOVE YOU SO

1987-86

Choreography: Jim & Bobbie Childers, 27723 168th Ave. S.E., Kent, WA
98042 (206) 630-0345
Record: RCA, GB 10471-a, "AND I LOVE YOU SO", By Perry Como
Footwork: Opposite except where noted Directions for man
Sequence: Intro, A, B, A, B, End Phase V+2 Rhumba Speed to 48

INTRO

WAIT TWO MEASURES;; -,-, SD R,-; NEW YORKER; SPOT TURN; (OP/FCG/WALL)
Op fc/Wall weight on M' L W's R with M's L W's R hands joined wait 2 1/2
measures Step Sd.R RLOD on 3rd beat of meas 3 & hold;;
(New Yorker) Thru L RLOD, Rec R, Sd L,-;
(Spot Turn) Thru R trn LF (W RF) fc RLOD, fwd L cont trn fc partner, sd R
join M's L W's R,-; (OP Fcg/WALL)

A

OPEN HIP TWIST; FAN; HOCKEY STICK;; ALEMANA;; HAND TO HAND/W SPIRAL;
(Hip Twist) Fwd L, rec R, clo L,-; (W bk R, rec L, fwd R, swvl RF on R to fc
LOD pointing L to sd;)
(Fan) Bk R trn LF 1/8, rec L, sd R,-; (W fwd L, fwd R trn LF to fc M,
bk L leave R extended fwd,-:)
(Hockey stick) Fwd L, rec R, clo L,-; (W clo R, fwd L, fwd R,-;)
Bk R, rec L to fc RDW M's L W's R hands at hip level, fwd R RDW; (W fwd L,
fwd R trn LF under joined hds to fc M, bk L,-;)
(Alemana) Fwd L, rec R sml bk L,-; Bk R, rec L fc wall, sd R,- (W bk R, rec
L, fwd R,-; fwd L trn RF under joined hds, fwd R cont trn fc COH, sd L,-;)
(Hand to Hand/spiral) Trng LF (W RF) bk L twd RLOD, rec R still fc LOD,
fwd L, release joined hands trn RF full turn allow R to XIF of L with
weight still on L and looking LOD;

AIDA; SWITCH; ONE CRAB WALK; REVERSE UNDERARM TURN; SPOT TURN;
(Aida) Fwd R twd LOD, sd L trn RF (W LF) join M's L & W's R hds, sd & bk R
to V-back to back pos M fcg RDC (W fcg RDW),-;
(Switch) Trng LF (W RF) to fc partner sd L like check bring joined hds thru
twd LOD, rec R RLOD, thru L to Bfly RLOD,-;
(Crab Walk) BFLY look RLOD sd R, thru L still looking RLOD, Sd R,-;
(Reverse Underarm Turn) XLIF of R trn W LF under M's L W's R, rec R, sd
L,-; (W: Fwd R swivel LF under joined hands, fwd L swivel to fc M, sd R,-;)
(Spot Turn) Repeat Measure 5 of Intro to LOP/RLOD;

NEW YORKER IN 4; NEW YORKER; IN & OUT RUNS; PIVOT 3 (W SPIRAL);
(New Yorkers) Rk thru L RLOD to LOP, rec R, sd L to fc ptr with
cucaracha action, rec sd L RLOD; thru L RLOD to LOP, rec R, sd L LOD,-;
(In & Out Runs) Fwd R commence RF trn, fwd & sd L in front of W cont RF trn
fc RLOD, fwd & sd R LOD in Left Half-Open position with M's R W's L arms up
& out,-; (W: Fwd L, fwd R in between M's feet, fwd L,- L arm out to sd;)
(Pivot) Pivot RF with M's L W's R arms around other's waist L,R,L,-
allowing W to roll off arm;
(W: Pivot RF R,L, R, Fwd L/ spiral RF [rolling off man's arm] full trn
on L allow R to XIF of R wt still on L;)

87-87
B (17 MEASURES)MAN SPIRAL/WOMAN ROLL 3 TO SD-BY-SD COH/LOD; SHADOW FENCE LINE; SLIP PIVOT; SLOW SWIVELS;

(Man Spiral/Lady Roll) Fwd R, spiral RF [on L], Sd & FWD R LOD, - joining L Hands both fc COH side by side W approx arms length away from man toward LOD; (W: Fwd R LOD trn RF 1/4, Cl L cont RF trn 1/2 to fc COH, Sd R,-;)
 (Fence Line) M's L W's L hand joined check fwd L, rec R, sm bk L allowing W to step directly bk into man so W's back is next to M,-;
 (Slip pivot) Bk R RLOD trng LF, Sd & fwd L DRW, Sd R DW leaving L leg extended,-[as W Rolls off arm join M's L W's R hands]; (W bk R LOD trng LF, Sd & fwd L DW commencing LF roll off man's arm/cl R trn LF, Fwd L DW leaving R foot extended bk and L arm up & out,-;)
 (Slow Swivels) M's L W's R hands joined low cucaracha L,-, cucaracha R,-; (W swivel on L RF on "4th beat" of previous measure to fc and look at M step WALL R on beat 1, bending L knee brush L to R while swiveling LF on R, step L to COH (still looking at M) leaving R leg extended to sd,-;)

LOWER & RISE; ROLL WOMAN IN; HOCKEY STICK ENDING; ALEMANA;;

(Lower & Rise) Compressing R knee allowing L leg to extend to sd with R arm extended out to side,-, slowly rise to original position,-; (W cl R to L compressing knees while twisting to man bringing back of L hand down towards hip,-, rise straightening legs stretching left arm up in circular motion trn slightly away from man but still looking at him,-;)
 (Roll Woman in) Hold position roll W in RF, Cl L to R, point R to sd [wall] extending left arm up & out with R arm around W waist,-; (W roll RF full turn R,L,R,- to fc M with R hand on M's Chest & L arm stretched up & out;
 (Hockey Stick Ending) Bk R, Rec L, Fwd R DW joining R hnds,- ; (W trn LF GENTLY pushing off man's chest fwd L DW, fwd R trn 1/2 to fc man, bk L,-;
 (Alemana) Rk fwd L, rec R, close L raising joined hands preparing W for underarm RF trn,-; Rk bk R, rec L, Fwd R with slight body turn to right leaving R hands up and joining left hands at waist level,- (W trn RF under joined hands fwd L, R, L to end fc M right hands still joined above head and also join left hands at waist level,-);

ADVANCED HIP TWIST; FAN; ALEMANA;; 3 CUDDLES;;; SPOT TURN;

(Advanced Hip Twist) M'R hands & W's L hands joined Fwd L with slight body turn to right, recover R, bk left in back of right,-; (W swivel 1/2 RF on L stepping back R, rec L trng 1/2 LF, fwd R outside M, swivel RF 1/4 [on R];
 (Fan) Repeat Part A Measure 2
 (Alemana) Fwd L, Rec R, Cl L preparing W for RF underarm turn,-; Bk R, rec L, Sd R w R arm out to side preparing for cuddle,-; (W: Cl R, fwd L, fwd R to fc partner,-; fwd L trn RF under joined hds, fwd R cont RF trn, fwd & sd L to M's R arm,- [commencing RF swivel on L];)
 (3 Cuddles) Cucaracha L sd & bk with R arm around W's waist & L arm out to sd with both fcg Wall, rec R guiding W with R arm & side, cl L with slight body turn to R & extending L arm to W,-; Repeat to R; Repeat to Left join M's L W's R palm on last step for spot turn; (W: Fcg wall Cucaracha sd & bk R with man's R arm around waist extending R arm up & out, rec L with slight body turn to left looking man, fwd R LOD reaching to M's L shoulder with R hand and looking at M, commencing LF swivel; Repeat L; Repeat R to fc man;)
 (Spot Turn) Repeat Measure 5 Intro.

ENDINGOVERTURNED HIP TWIST; SLOW SD LUNGE;

(Overtuned Hip twist) Fwd L, rec R, TCH L,-; (W Bk R, Rec L, Fwd R, Swivel on R to fc Wall;)
 (Sd Lunge) Slowly Compress R knee step sd L LOD keep R leg extended sd with L arm up & R arm extended in Front; Be careful of rushing the lunge - you have plenty of time.

89-85
ANDANTE WALTZ

COMPOSERS: Paul & Lorraine Howard, 1535 Williams Dr, Winter Pk, FL 32789
Ph: (305) 645-2678

RECORD: Telemark 931B (flip of Silver Waltz) Speed up for comfortable dancing

POSITION: Intro: OP fac DWL Dance: CP DWL

FOOTWORK: Opposite except where noted

SEQUENCE: INTRO, A, A, B, C, A (change Meas 16 as noted for ending)

ABBREV: DCL Diag Center & LOD DWL Diag Wall & LOD
DCR Diag Center & RLOD DWR Diag Wall & RLOD

Timing Meas INTRO

- 1 - 4 WAIT; WAIT; APT, POINT, -; TOG, TCH, -;
- 1 - 2 OP DWL Wt. 2 Meas;
- 3 - 4 Std Ack to CP DWL;;

PART A

- 1,2,3 1 - 4 WHISK; QK WEAVE 4; HOVER CORTE; OUTSIDE SPIN;
1 (Whisk) fwd L, sd & slightly fwd R, cross LIB of R rising on toes end SCP DCL;
- 1,2&3 2 (QK Weave 4) thru R commence LF trn, fwd L trn LF/sd & bk R LOD(CP) (W thru L, sd & bk R DCR fac M CP/sd & slightly fwd L), blend contra Bjo bk L LOD;
- 1,2,3 3 (Hover Corte) blend CP bk R LOD commence LF turn, sd L & slightly fwd rising, recov bk R to contra Bjo fac DWL;
- 1,2,3 4 (Outside Spin-full turn) commencing RF spin very small step bk L toeing in, fwd around W on R continue spin, sd & bk L CP DWL (W fwd R around M heel to toe, clos L to R pivot on toe, small step fwd R pointing between M's feet);
- 1,2&3 5 - 8 WOMAN'S TURNING AERIAL RONDE; CHAIR(var), REC, HOLD; PROM WEAVE; -, -, -;
5 (W's trning aerial Ronde- $\frac{1}{2}$ trn) fwd R(heel) betw W's feet & turn W slightly to SCP, circle around W very small steps L/RL on toes ending DCR SCP(W bk L then immediately lift R from floor as she turns to SCP 1, turning on L toe with the M her R foot will ronde outward & around about 12 inches from floor 2/and, lower R & close it to L on 3 ending SCP DCR);
- 1,2,3 6 (Chair, Rec, Hold) SCP DCR fwd R & flex knee slightly with a fwd poise, leave R in place with only toe in contact with floor & take weight bk to L trning heads in twd eachother with backward poise & R leg straight, hold;
- 1,2,3 7 (Prom Weave) fwd R(W fwd L) DCR, trning W square fwd L (W sd & bk R) trning LF stp R sd & bk backing LOD;
- 1,2,3 8 (Continue Weave) bk L DCL contra Bjo, bk R CP trning LF, sd & slightly fwd L contra Bjo DWL;
- 1,2,3 9 - 12 MANUV; BK, TRN CENTER, CHK SCAR; REV CORTE($\frac{1}{2}$ trn); BK WEAVE 3;
9 (Manuv) contra Bjo fwd R commencing RF trn, sd L twd DWL continue RF trn, close R to L fc RLOD;
- 1,2,3 10 (Bk, Trn Ctr, Chk SCAR) bk L LOD, trn RF stp sd R pointing DCL, chk fwd L in SCAR DCL sway slightly L(W's head to R);
- 1,2,3 11 (Rev Corte) rec R, trn LF pull L to R no wt, hold-make $\frac{1}{2}$ trn end fac DWR(W rec L, small step sd R twd W trning LF to contra Bjo, clos L to R to fac DCL); Note: M 1 step to 3 cts, W 3 steps.
- 1,2,3 12 (Bk Weave 3) repeat action of Meas 8 PART A;
- 1,2,3 13-16 MANUV; HES CHANGE; RUMBA CROSS; CONTRA CHECK, HOLD, REC;
13 (Manuv) repeat action of Meas 9 PART A;
- 1,2,3 14 (Hes Change) bk L LOD, draw R heel on floor to L trn RF to DCL (heel pull), small step sd R, brush L to R(W fwd R trn RF, sd L, draw R to L no weight) CP DCL;
- 1&2,3 15 (Rumba Cross) long step fwd L (heel) L shoulder leading/cross R behind L(WXIF) rising to toes slight trn R to LOD, still trning RF to DWL small step sd L(W small stp diag fwd R), with no further trn sd R end fac DWL;
- 1,2,3 16 (Contra Check, Hold, Rec) relax R knee fwd L cross thighs lead with R sd of body toes of both feet trn slightly LF(W relax L knee reach well bk with R toe cross thighs & allow M to put W onto R head trns left) hold, rec;

Repeat PART A

87-89
PART B

- 1 - 4 FWD HOVER; BK TRN,SD,LK; QK SD LK TO A WEAWE: -,-,-;
 1,2,3 1 (DWL fwd Hov)fwd L, fwd & slightly rightward R on ball of foot
 then rise higher with hover effect,replace weight bk & slightly to leftward of L;(a gradual & continuous rise & then a controlled lowering between 1 and 3)
 1,2,3 2 (Bk Trn,Sd,Lk) bk R trning LF,sd & slightly fwd L toe pointing DCL & body facing LOD, cross R slowly & firmly behind L rising higher trn head LF & sway L end body facing DCL (W L XIF sway R and Head R);
 1&2,3 3 (QK Sd/Lk to a Weave) Retaining sway & head positions repeat the sd cross travelling diag sdways to center count 1 and, fwd L DCL CP trning LF on toes head positions retained, sd R to fac DCR lower at end of step;
 1,2,3 4 (Continue Weave) repeat action of Meas 8 PART A;
 1,2,3 5 - 8 MANUV; OPEN IMPETUS; WEAWE 3; CHK BJO QK CLOSED WING;
 1,2,3 5 (Manuv) repeat action of Meas 9 PART A;
 1,2,3 6 (Open Imp SCP) bk L trn RF,clos R to L heel trn, sd & fwd L to SCP DCL(W fwd R betw M's feet heel to toe trning RF, continue trn sd L DWL, continue trn brush R to L step sd & fwd R DCL);
 1,2,3 7 (Prom Weave 3) thru R commence LF trn,fwd L trn LF, sd & bk R DCL;
 1,2&3 8 (Chk Bjo,QK Clos Wing) Chk bk L contra Bjo,recov fwd R contra Bjo/clos L near R without wt,hold(W chk fwd contra Bjo,rec bk L/sd & slightly bk R, fwd L to contra SCAR);
 9 -12 CHK SCAR,BK TRN,STP SEMI; THRU CHASSE BJO; MANUV; OVERTRN SPIN TRN;
 1,2,3 9 (Chk SCAR,BK trn,Stp semi) fwd L outsd W's L sd DWR,bk R trning LF(W fwd L on M's L sd trning LF), sd L & slightly fwd DCL SCP (W sd R & slightly fwd DCL SCP);
 1,2,3 10 (Thru Chasse contra Bjo) thru R DCL,fac partner sd L/clos R, sd L blending contra Bjo;
 1,2,3 11 (Manuv) Repeat action of Meas 9 PART A;
 12 (Overtrned Spin Trn) bk L to start a spin trn 3/4 RF end CP DWR (W does not brush);
 13-16 TRNING LOCK; CHECKED NAT'L TRN & SLIP; DBL REV SPIN; CLOSED CHANGE;
 1&2,3 13 (Trning Lk) bk R DCL contra Bjo/XLIF of R, bk on toes, trning slightly LF sd & slightly fwd L contra Bjo to DWL;
 1,2,3 14 (Chkd Nat'l Trn & Slip) fwd R in contra Bjo trn RF, sd L to LOD in CP check & rise & sway twd LOD & look LOD, slip R bk on toe & pivot to fac LOD (W bk L trn RF,clos R to L on toes rise & sway twd LOD & look LOD, slip L fwd & pivot to fac RLOD);
 1,2&3 15 (Dbl Rev Spin) fwd L LOD trn LF, sd R LOD, spin on R toe tch L to R no wt end CP DWL(W bk R trn LF,clos L to R heel trn, sd & bk R DWL/Cont. trn XLIF of R);
 1,2,3 16 (Clos. Chg) fwd L DWL, sd & slightly fwd R,clos L to R;

PART C

- 1 - 4 MANUV; RUNNING SPIN; OUTSIDE CHANGE TO SEMI; DBL LOCKS;
 1,2,3 1 (Manuv)CP DWL fwd R commencing RF trn,sd L twd DWL continue RF trn, clos R to L fac RLOD;
 1&2,3 2 (Running Spin) bk L pivot RF/fwd R continue pivot, sd & bk L (CP DWR), bk R toe contra Bjo R shoulder leading;
 1,2,3 3 (Outsd Chg to Semi) bk L DCL in contra Bjo,bk R CP trning LF to Semi,step sd L(W diag fwd R)moving DCL;
 1,2&3& 4 (Dbl Lks) fwd R(W fwd L) DCL,fwd L picking up W to CP(W sd & bk R toes)/XRIB of L(W XIF),fwd L/XRIB;
 5 - 8 OPEN TELEMAR TO LINE; CHAIR(mod.),REC,HOLD; WING; CLOSED TELEMAR;
 5 (Open Tele.)CP DCL fwd L heel to toe commence LF trn, continue LF trn sd R COH & RLOD on toe leave L leg extended, sd & fwd L LOD(W bk R commence LF trn, bring L to R no weight trn on R heel transfer wt to L,sd & fwd R LOD) end SCP LOD;
 1,2,3 6 (Chair,Rec,Hold) Repeat action of Meas 7 PART A except SCP LOD;
 1,2,3 7 (Wing) fwd R crossing thighs toe pointing DCL, L start to clos to R trning body LF twd DCL,clos L to R without weight (W fwd L crossing thighs moving DCL,fwd R preparing to step SCAR facing DCR,fwd L crossing thighs to contra SCAR facing DWR);
 1,2,3 8 (Clos. Tele.) contra SCAR DCL fwd L outsd partner trn LF, continue LF trn sd R,sd & fwd L DWL(W bk R trn LF,trn on R heel clos L to R,sd & bk R DWL contra Bjo);
 9 -12 MANUV; FALLAWAY WHISK; SEMI CHASSE; WEAWE 3;
 1,2,3 9 (Manuv) Repeat action of Meas 9 PART A;
 1,2,3 10 (Fallaway Whsk) bk L commence RF trn, small stp sd R DWL continue RF trn,XLIB of R end SCP DCL(W fwd R commence RF trn, sd & bk

- 1,2&3 11 L DWL continue RF trn, XRIB of L to SCP fac DCL);
- 1,2,3 12 (Semi Chasse) fwd R in SCP(W fwd L),sd L/clos R sd SCP DCL
- 16-16 12 (Prom Weave 3) Repeat action of Meas 7 PART B;
- 1,2,3 13 TRN CENTER,TRANSITION,HOLD; SAME FOOT LUNGE; HOLD,REC,TRANSITION; BK TRN,SD,CLOS;
- 1,2,3 14 (Trn Center,Trans,Hold) bk L DWL trning RF,clos R to L without weight & trn RF to COH(W clos L near R with weight facing DWR slightly in SCP),hold;
- 1,2,3 15 (Same Foot Lunge) trn head twd RLOD relax L knee tilting slightly twd RLOD slide inside edge of R sd & fwd twd LOD, cts 2&3 roll weight onto R & relax R knee body upright veer L knee twd partner trn head to look at W(W relax L knee tilt twd RLOD head trned to RLOD reach bk R toe in cross thighs pos. no weight on R, cts 2&3 roll weight onto R relax knee & allow L foot to slip twd R trn head well to L & sway left well into M's R arm);
- 1,2,3 16 (Hold,Rec,Trans) hold position Ct 1, recov sd L trning LF to look DCR(W rec L trn LF to look DWL),tch R to L no weight (W clos R to L);
- (Bk Trn,Sd,Clos) bk R commencing LF trn to fac DWR,sd L continuing LF trn to fac DWL,clos R to L;

Repeat PART A change Meas 16 to:

Slow contra check and hold till music ends.

HEAD CUES

Intro: Wt 2 Std Ack to CP DWL

PART A

Whisk	Qk weave 4	Hov Corte	Outsd Spin	Lady's Trning
Aerial Ronde	Chair	Variation	Prom Weave	Manuv to a L
sd chk	Rev Corte	Bk Weave 3	Manuv	Hes Chg
Contra Chk				Rumba X

PART B

Fwd Hov	Sd Lock	QK sd/Lock to a Weave	Manuv	Open Imp
Prom Weave 4	checking to a QK/clos	Wing Chk	SCAR	trn to Semi
Chasse Bjo	Manuv	Overtn Spin	Trning Lk	Ohkd.Nat'l
Dbl Rev	Clos Chg			

PART C

Manuv	Running Spin	Outside Chg to Semi	Dbl Locks
Open Tele	Chair Var	Wing Clos tel	Manuver
Whisk	Semi Chasse	Prom Weave 3 to Same Foot Lunge	Fallaway
4,5,6 of Reverse Trn			Rec to

8792

ARRIVEDERCI ROMA

JULY, 1987

COMPOSERS: WAYNE & DONNA SLOTSVE 11324 RALEIGH DRIVE
OMAHA, NE 68164 (402)496-3270

RECORD: Roper Records 288-A Slow for comfort.

FOOTWORK: Opposite except as noted. Directions for man (woman as noted).

RHYTHM: Intermediate Foxtrot

PHASE V

SEQUENCE: INTRO-A-A(mod)-B-A(9-16)-A(1-13)-END

INTRO

1-4 WAIT 1 MEAS; CHAIR,-,REC,SLIP; REV WAVE;;

1-2 Wait 1 meas in SCP fcg DLC; ck thru R with rev poise,-,rec L,slip W to CP DLC;

3-4 Fwd L commence LF trn,-,sd R twd DLC,bk L twd DLW (W bk R commence LF trn,-,cl L to R for heel trn,fwd R twd DLW); bk R commence slight curve twd LOD,-,bk L,bk R all toe heels to fc RLOD (W fwd L slight curve,-,fwd R,fwd L all heel toes);

5-8 BK WHISK; CURVE FEATHER; BK HOVER TO SCP; FEATHER;

5-6 Bk L trng 1/4 RF,-,sd R,XLIB of R fc DRC with toe then soft heel end of beat; thru R DRC,-,fwd & sd L with RF trn at end of beat,cont RF trn swvl on L and fwd R on toe with sml stp ck fwd movement fc DLC C/BJO;

7-8 Bk L DRW,-,sd R HOVER,rec sd & fwd L SCP DLC; fwd R,-,fwd L with left shoulder lead,fwd R C/BJO (W bk L,-,bk R rotating upper body right,bk L);

PART A

1-4 DBL REV SPIN; DRAG HEST; ALL QK OUTSIDE SPIN PIV CHAIR REC SLIP;;

1-2 Fwd L,-,fwd R trn LF,spin LF on R keep slight pressure on left toe (W bk R,-,cl L to R heel trn on R/fwd R, swvl on R trn LF allow L to XIF of R); fwd L trng LF,-,sd R blending to C/BJO,draw L to R;

3-4 Sml stp bk L with left toe to the right heel & left heel turned out piv RF,strong stp fwd R outside ptr cont trng RF,small sd L,cont piv RF fwd R (W strong stp fwd R outside prt trng RF,cl L to R on toes for a RF spin,sd & fwd R betw M's feet,piv bk L); fwd L to SCP fcg DLW, ck thru R with fwd poise,rec L,slip W to CP DLC with sml stp bk R;

5-8 OPEN TELE; OPEN NAT; OPEN IMP; THRU,-,SD,CL;

5-6 Fwd L DLC,-,sd R DLC (W heel trn),fwd L DLW to SCP; fwd R trng RF,sd & bk L (W fwd R betw M's feet),bk R LOD to C/BJO;

7-8 Bk L LOD,-,cl R for heel trn (W sd L around M),fwd L to SCP DLC; thru R,-,sd L,cl R to CP fcg DLW;

9-12 WHISK; WHIPLASH; WHISK; WHIPLASH;

9-10 Fwd L,-,diag fwd & sd R,XLIB of R on toes knees relaxed (W trn head to right SCP); thru R,-,swvl RF on R to CP tch L to R no wt,-(W trn head to L);

11-12 Repeat meas 9-10 Part A;;

87-93

ARRIVEDERCI ROMA-PART A CONT

13-16 HOVER; PROM WEAVE C/BJO;; CHG OF DIRECTION;

13-14 Fwd L,-,fwd & sd R, sd & fwd L trn SCP DLC; thru R,-,fwd L commence LF trn,sd & bk R fcg RDC;

15-16 Cont trng bk L,bk R cont trng sd & fwd L,fwd R C/BJO DLW; fwd L DLW,-,fwd R right shoulder lead trng LF,draw L to R no wt DLC;

PART A (MOD)

1-16 REPEAT MEAS 1-15 PART A...; FWD BLEND TO SCP;

16 Fwd L blend CP,-,fwd R commencing to trn W to SCP,fwd L blend SCP;

PART B

1-4 SLO SD LK; OPEN TELE; NAT HOVER FALLAWAY; WEAVE ENDING;

1-2 Thru R,-,sd & fwd L to CP,XRIB of L with slight LF trn (W thru L commence LF trn,-,sd & bk R cont trn to CP,XLIF of R); rpt meas 5 of Part A;

3-4 Fwd R DLW slight body trn to right,-,fwd L on toe trng RF with slow rise, rec bk on R (W fwd L,-,fwd R on toe betw M's feet trng RF with slow rise, rec bk on L); repeat meas 15 Part A;

5-8 WHISK, IN & OUT RUNS;; THRU,-,SD,CL;

5-6 Repeat meas 9 Part A; fwd R commence RF trn,-,sd & bk L DLW to CP, bk R to C/BJO (W fwd L,-,fwd R betw M's feet,fwd L to C/BJO);

7-8 Bk L trng RF,-,sd & fwd R betw W's feet cont trn RF,fwd L to SCP (W fwd R commence RF trn,-,fwd & sd L cont trn,fwd R to SCP); rpt meas 8 Part A

REPEAT A 9-16

REPEAT A 1-13

END

1-4 PROM WEAVE; LK & CHG SWAY; FINISH WEAVE TO SCP; QK HINGE;

1-2 Rpt meas 14 Part A; lk LIF of R with knees relaxed,-,trn head to R with left sd stretch no wt change (W trn head to L with right sd stretch);

3-4 Bk R C/BJO,bk L commence LF trn,bk R cont trn LF,sd & fwd L to SCP; thru R,sd & fwd L,trn body LF as W crosses relaxing left knee leave right leg extended,- (W thru L,sd & fwd R,trng LF XLIB of R relax left knee & allow R to slide fwd toe pointed keep left sd in twd ptr,-);

5-7 MAN RONDE BEH/W RUN AROUND; OPEN TELE; THRU CHASSE WITH PROM SWAY & CHG;

5 Ronde right leg with no body trn,-,XRIB of L no wt bringing right shoulder back,place wt on R to end in CP DLC (W rec R commencing trn to fc M,fwd & sd L DLC cont around M,XRIB of L cont around M,small sd L to fc M CP);

6 Rpt meas 5 Part A;

7 Thru R CP WALL,-,sd L/cl R to L,sd R with a right stretch for the prom sway looking over jnd hnds/chg sway with a relaxed left knee & left sd stretch;

CURRITO DE LA CRUZ

87-94

By: IRV & BETTY EASTEPDAY, RT. #2, BOX 126, BOONSBORO, MD. 21713 (301-733-0960)
Record: DANCEALONG P-6097 (flip: Clarinet Polka) 45 rpm
Position: INTRO SHADOW M BEHIND W PTRS FAC WALL, DANCE. CP M FAC PTR & WALL
Footwork: OPPOSITE EXCEPT AS NOTED
Rhythm: PASO DOBLE ROUNDALAB PHASE VI June 1987
Sequence: INTRO A INTERLUDE B B A C

MEAS

INTRO

1 - 4 WAIT; WAIT; R LUNGE; PRESS LINE. --(W LF SPIN).CL:

1 - 2 In SHADOW POS M behind W and to her L side ptrs fac WALL both with R ft free hds at waist wait 2 meas;;
3 - 4 Ptrs lunge R twd RLOD arms stretch to sides R arm high and L arm low, --, --; Rise on R to PRESS LINE step fwd to WALL on L toe with pressure but no wgt both ptrs R hd high curved over head and L arm curved in front of body, --(W rec on L spin 1/2 LF to fac M), cl L to R(W cl R to L)to loose CP M's R hd on top of W's L arm fac WALL;

PART A

1 - 4 TRAVELLING SPINS FROM PROM:: HUIT (CAPE)::

1 - 2 Appel R, sd L to SCP, thru R release hold with R hd (W spiral RF), sd & fwd L (W sd & bk cont Rf trn); thru R (W spiral RF), sd & fwd L, thru R(spiral RF), sd & fwd L end SCP ptrs fac LOD;(W spirals RF 3 times under jnd M's L & W's R hds)
3 - 4 In SCP thru R (W thru also), trn to fac WALL on R cl L (W sd R trn LF), M hold (W rec L to RSCP), M hold (W thru R twd RLOD); M hold, (W sd L trn RF), M hold (W rec R to SCP), M hold (W fwd L twd ptr), M hold(W cl R to L)to end CP M fac WALL; (Ptrs have loose CP armnoid thruout blending from SCP to RSCP to SCP to CP as W moves bk & forth XIF of M)

5 - 8 MOD SIXTEEN::SAME FT LUNGE;PRESS LINE.(W RF TWL).CL:

5 - 6 Appel R, sd L to SCP, thru R trn RF (W trn RF also), sd & bk L to loose CP fac RLOD; Bk R, cl L to R trn RF(W fwd R outside ptr in mom BJO trn RF),cont RF trn to fac DLC fwd R/cl L(W sd L/cl R to fac WALL), fwd R(W bk L twd LOD)M's L & W's R hds jnd ;
7 - 8 Lead W to step back on her R as M lowers on his R to SAME FT LUNGE LINE free hds held high M fac DLC W fac DRW; trn 1/4 LF on R to PRESS LINE fwd on L toe twd DRC with pressure but no wgt(W rec L/fwd R toe twd DRC)to SCP fac DRC, --(W RF spot twl under jnd M's L & W's R hds R/L,R) M cl L to R to end loose CP M fac COH;

INTERLUDE

1 - 3 GRAND CIRCLE:::

1 - 3 Appel R, sd L to wide SCP, thru R (W thru also), leaving both feet in place begin LF twist (W fwd R commence circle arnd ptr); cont twist action --, --, -- (W small steps fwd on balls of ft L,R,L,R); cont twist action --, transfer fwd weight to L(W fwd L,R) to end SCP fac DRC, thru R (W thru also) trn RF to fac ptr, cl L to R end loose CP M fac COH; (Make 1 complete circle)

PART B

1 - 2 FALLAWAY REVERSE::

1 - 2 Appel small bk R, fwd L trn LF, sd R blend SCP fac RLOD, bk L(W bk also); bk R trn LF (W pivot LF on R ft then fwd L)end CP M fac RLOD, fwd L cont LF trn, sd R cont trn to fac WALL in loose CP, cl L to R;

3 - 7 FAROL:::

3 - 4 Appel R, sd L to SCP, thru R trn RF (W RF also), bk L to end loose CP M fac RLOD; bk R, bk L (W fwd R outside ptr to mom BJO trng RF), cl R to L(W sd L cont RF trn to fac RDW), cl L (W bk R twd LOD)end dbl hhdld M fac COH (W fac RLOD) in extended pos shape with M's R & W's L hds high and M's L & W's R hds low;

CURRITO DE LA CRUZ

P.2

5 - 7 M hold Meas 5 & 6 (W move in front of M to his L side fwd L,R,L,R spiral LF; move in bk of M to his R side fwd L,R,L release M's L & W's R hdhd, fwd R to RLOD in front of M fac RLOD place palms of M's L & W's R hd tog; M hold 2 beats release hdhlds (W free spin RF 3/4 on R cl L to R, cl R) to end loose CP M fac COH, -, sd R, cl L;

8 CHASSE TO R:

8* Sd R, cl L, sd R, cl L; (*NOTE: 2nd time thru PART B trn the CHASSE TO R 1/2 to end LOOSE CP M FAC WALL TO REPEAT PART A)

PART C**1 - 4** MOD. SYNC SEPARATION::CL/PT,CL/PT,FREEZE,-:SUR PLACE CHG SDS:

1 - 2 Appel R, fwd L, cl R (W bk L), cl L (W cl R) maintain hdhlds; with slight XIB action bk R,L,R,L (W XIF action):

3 - 4 Cl R/pt L to sd, cl L/pt R to sd, freeze foot action 2 beats as ptrs release M's R & W's L hdhlds bring hds down & then up between bodies in CW (W CCW) motion extend arms high,-; small steps in place on balls of feet R,L,R,L trng 1/2 RF (W trn 1/2 LF under jnd M's L & W's R hds twd LOD side of M L,R,L,R) to end loose CP M fac WALL;

5 - 8 MOD SYNC SEPARATION::CL/PT,CL/PT,FREEZE,-:SUR PLACE:

5 - 8 REPEAT ACTION MEAS 1 - 4 PART C except DO NOT CHG SIDES --

3 M in place small steps on balls of feet R,L,R,L no trn (W trn LF under jnd M's L & W's R hds in 1 complete circle L,R,L,R) to end loose CP M fac WALL;;;

9 - 12 MOD CHASSE CAPE::PRESS LINE:

9 - 11 CP M fac WALL appel R, sd L to SCP twd LOD, thru R trn RF, sd & bk L to CP M fac RLOD, bk R trn RF, bk L pivot RF (W fwd R outside ptr pivot RF), fwd R outside ptr cont trn to CP M fac WALL (W cl L cont RF trn), sd L/cl R; sd & bk L, bk R pivot LF (W fwd L outside ptr pivot LF), fwd L outside ptr cont LF trn fac DC release M's R & W's L hdhd (W cl R to L), sd & fwd R (W sd & fwd L) to end LOP ptrs fac LOD;

12 Fwd L on ball of foot twd LOD trng body slightly RF (W fwd R) to PRESS LINE all hds held high,-,-,-;

13-16 BK,XIF(W FREEZE), PRESS LINE(W CL/PRESS),-; FWD,PT (W KICK),FWD,PT(W KICK);FWD,CL,CL,HOLD(W FWD TRN LF SPIN LF,SD,CL NO WGT); FREEZE,-(W WRAP,2), R LUNGE,-;RAISE ARMS:

13 Release M's R & W's L hdhd bk L, XRIF of L chg sds behind W (W freeze in R ft PRESS LINE,-) fwd L on ball of foot twd LOD in SKTRS POS (W cl R to L/fwd L on ball of foot twd LOD) to both ptrs L ft PRESS LINE,-;

14 Fwd L, pt R fwd (W kick R fwd), fwd L, pt R fwd (W kick R fwd);

15 Fwd L DWL, cl R, cl L, hold (W fwd L trn LF, spin LF to fac DWR M's L & W's R hds jnd, sd L twd LOD, cl R to L no wgt) both ptrs free arms high on count 4;

16 Fac DWL freeze,- (W wrap RF to SHADOW POS ptrs fac DWL slightly to M's R side R,L), still in WRAP POS lunge R twd DWR,-; on last beat release hdhlds raise all arms high;

87-96

Dueling Tango

July, 1987

Choreographers: Chris & Terri Cantrell, 960 Garnet, Broomfield, CO 80020 (303)469-9140
Record: Roper 235 'Duelo Criolla' - dōō ā'lyō krē ō' lya : Dueling Native (flip 'Sabada Ingles')

Footwork: Opposite unless noted, directions for M

Rhythm: High Intermediate Argentine Tango (Phase VI)

Sequence: Intro A B C B A

Slow for comfort - speed: 43 rpm

Introduction

1-4 Wait 1 meas; (start with meas 2, Part A)

[1] Wait 1 meas CP-LOD; Go to meas 2 Part A (*)

Part A

1-4 Point Sd, Draw; (*) Sd, Fwd (BJO); Fwd, Close (W XIF); Tango Draw;

[1] {SS} (Basic) Point L side twd COH,, Draw L to R tch,, [2] {SS} Side L,, Fwd R in contra BJO,, [3] {SS} Fwd L,, Close R to L (W XLIF R),, [4] {QQS} (Tango Draw, end of Basic) Fwd L with Rt shoulder lead trn 1/4 LF CP-COH, Sd R, Draw L to R no weight blend to contra BJO,,

5-8 Outside Swivel, Rec (BJO); Outside Swivel, Pickup; Tango Draw; Side Corte, Rec (BJO);

[5] {SS} (La Puerta) Bk L XRIF of L no weight SCP-COH (W Fwd R swivel RF on R),, Rec R to BJO-COH (W Fwd L swivel LF),, [6] {SS} Repeat Part A meas 5 to CP-COH; [7] {QQS} (Tango Draw, end of La Puerta) Repeat Part A meas 4 to CP-RLD; [8] {SS} (Side Corte & Rec) Sd L & sltly Fwd rotate upper body RF bend knee lower and look Rt (W look Lft),, Rec R contra BJO,,

9-12 Bk (W Fan), XRIB (W Fan); Gaucho 4 (BJO); Bk (W Fan), XRIB (W Fan); Gaucho 4 (CP);

[9] {SS} (Bk/W Fan) Bk L (W Fwd R fan clockwise),, XRIB of L (W Fwd L fan counterclockwise blending CP-RLD),, [10] {QQQQ} (Gaucho 4) Rock Fwd L XR loosely IB no weight trn 1/8 LF blend CP, Rec Bk R XL loosely IF no weight trn 1/8 LF, Repeat Part A meas 10 beats 1 & 2 to contra BJO-LOD at end,, [11] {SS} (Bk/W Fan) Repeat Part A meas 9 blending CP-LOD; [12] {QQQQ} (Gaucho 4) Repeat Part A meas 10 to CP-RLD;

13-16 Oversway; Rec (SCP), Fwd; Natural Fallaway Whisk; Flick, Sd, Whisk;

[13] {SS} (Oversway) Sd left twd wall look over lead hands Rt side stretched,, Change sway no weight change heads Lft side stretched,, [14] {SS} (Rec, Fwd) Rec R SCP-wall,, Fwd L SCP,, [15] {QQQQ} (Natural Fallaway Whisk) Fwd R trn RF, Fwd L continue trn RF, Bk R start Fallaway, Bk L XIB loosely to whisk position SCP-RLD; [16] {QQS} (Flick, Sd, Whisk) Draw R Bk and Flick R behind Lft knee (W flick L behind Rt knee), Sd R SCP-RLD, Bk L XIB to whisk,,

Part B

1-4 Pickup, Sd; Fwd 2, Close (W XIF); Bk (W Fan), Rec (W Fan & pickup); Tango Draw;

[1] {SS} (American Entrance Doble Cruzada Variation) Fwd R Pickup CP-RLD,, Sd L contra BJO,, [2] {QQS} Fwd R, Fwd L, Close R to L (W XLIF of R),, [3] {SS} Bk L (W Fwd R Fan clockwise),, Rec Fwd R bring R up to W's supporting R foot CP-DRW (W Fwd L Fan counterclockwise step over M's R),, [4] {QQS} (Tango Draw, end of Doble Cruzada) Repeat Part A meas 3 CP-WALL;

5-8 Bk Corte, Flick, Rec; Separate in 3; Cross Bk 4 (W XIF); Gaucho 4 (blend CP);

[5] {QQS} (Bk Corte, Flick, Rec) Bk L lower (W Fwd R lower), Flick RIB of W's Rt knee (W flick L up and back), Rec CP-WALL,, [6] {QQS} (Separate) In place L,R,L OP-WALL (W Bk 3 small steps R,L,R),, [7] {QQQQ} (Cross Bk) XIB 4 steps R,L,R,L (W XIF 4 steps L,R,L,R); [8] {QQQQ} (Gaucho 4) Blend to CP Rock Bk R XL loosely IF no weight trn 1/8 LF, Rec Fwd L XR loosely IB no weight trn 1/8 LF, Repeat Part B meas 8 beats 1 & 2 CP-DC;

9-12 Right Lunge, Rec & Draw; Hold (W Leg Crawl), Bk; Bk Tango Draw; Tango Draw;

[9] {SS} (Right Lunge, Rec & Draw) Fwd & Sd R with lunge head R (W Bk & Sd L),, Rec L change sway draw R to L slowly,, [10] {SS} (Hold/Leg Crawl, Bk) Hold R still partially extended (W lift Lft Leg up along M'S outer Rt thigh Toe Pointed to floor),, Bk R CP-COH (W Fwd L),, [11] {QQS} (Bk Tango Draw) Bk L, Sd R, Draw L to R CP-COH no weight,, [12] {QQS} (Tango Draw) Repeat Part A meas 4 to CP-RLD;

13-16 **Bk Corte, Hold (W Leg Wrap); Pivot 3 (Blend SCP); Hold (W Fan), Bk, Slip; Stairs 4;**
 [13] {SS} (Bk Corte, Hold/W Leg Wrap) Bk L trn body sltly LF,, Hold (W lift Lft Leg up & wrap around M's Rt thigh),; [14] {QQS} (Pivot 3) Rec Fwd R start 3/4 RF pivot (W step down), Bk L cont Pivot RF, Fwd R pivot SCP-Wall (W Bk L pivot RF then cont body trn),; [15] {SQQ} (Hold/W Fan, Bk, Slip) Hold (W Fan R clockwise), Bk L, Bk R trn LF CP-LOD (W trn LF on R & step Fwd L with slip),; [16] {QQQQ} (Stairs 4) Fwd L, Cls R to L, Sd L, Cls R to L CP-LOD;

Part C

1-4 **Walk 2; Fwd, Sd, Walk 2, Fwd, Sd;; Tango Draw;**
 [1] {SS} (Argentine Walks - Cinquillo) Fwd L,, Fwd R,; [2] {QQS} Fwd L, Sd R, Fwd L,; [3] {SQQ} Fwd R,, Fwd L, Sd R,; [4] {QQS} (Tango Draw, end of Argentine Walks) Repeat Part A meas 4 to CP-DC;

5-8 **Walk 2; Rock Fwd, Rec, Fwd; Rock Fwd, Rec, Fwd; Tango Draw;**
 [5] {SS} (Curving Progressive Tango Walks) Fwd L,, Fwd R curving LF CP-COH,; [6] {QQS} Rock Fwd L, Rec R, Fwd L CP-RLOD,; [7] {QQS} Rock Fwd R, Rec L, Fwd R CP-WALL,; [8] {QQS} (Tango Draw, end of Tango Walks) Repeat Part A meas 4 CP-DW;

9-12 **Rock Fwd, Rec, Bk Corte; Rec, Rock Fwd, Rec; Bk Corte, Rec; Tango Draw;**
 [9] {QQS} (Medio Corte) Fwd L, Rec R, Repeat Part B meas 5 beats 1 & 2,; [10] {SQQ} Rec R,, Rock Fwd L, Rec R,; [11] {SS} Repeat Part B meas 5 beats 1 & 2,, Rec R,; [12] {QQS} (Tango Draw, end of Medio Corte) Repeat Part A meas 4 CP-DC;

13-16 **Tango Draw; Bk Corte, Rec (SCP); Oversway; Flick, Sd, Whisk;**
 [13] {QQS} (Tango Draw) Repeat Part A meas 4 CP-COH,; [14] {SS} (Bk Corte, Rec) Repeat Part B meas 5 CP-COH,; [15] {SS} (Oversway) Repeat Part A meas 13; [16] {QQS} (Flick, Sd, Whisk) Flick R behind L knee leg parallel to floor (W Flick L behind R knee leg parallel to floor), Sd R SCP-RLOD, Bk L XIB to Whisk;

Repeat Part B

Repeat Part A

Ending

At end of A last time through, hold in whisk position.

Figure Head Cues:

Part A

Basic;;; La Puerta;;; Side Corte, Rec (BJO); Bk (W Fan), XRIB (W Fan); Gaucho 4 (BJO); Bk (W Fan), XRIB (W Fan); Gaucho 4 (CP); Oversway; Rec (SCP), Fwd; Natural Fallaway Whisk; Flick, Sd, Whisk;

Part B

American Entrance Doble Cruzada Variation;;; Bk Corte, Rec; Separate in 3; Cross Bk 4 (W XIF); Gaucho 4 (blend CP); Right Lunge, Rec & draw,; Hold (W Leg Crawl), Bk; Bk Tango Draw; Tango Draw; Bk Corte, Hold (W Leg Wrap); Pivot 3 (Blend SCP); Fan, Bk, Slip; Stairs 4;

Part C

Argentine Walks (Cinquillo);;; Curving Progressive Tango Walks;;; Medio Corte;;; Tango Draw; Bk Corte, Rec (SCP); Oversway; Flick, Sd, Whisk;

87-98

FORTY MILES OF SWING

COMPOSERS: Phil & Becky Guenther, 5501 Crosswood Ct. Lou. KY 40291
RECORD: GUSTO G-8543 "40 Miles of Bad Road" by Duane Eddy
SEQUENCE: Intro-A-B-CC-D-C-A-End
PHASE V+1+2 unphased figures (Catapult & New Yorker with Springs)



INTRODUCTION

1-4 :: CURLY WHIP::

1-4 in LOF pos fcng wall wait 2 meas;; rk apt L,rec R in pl L/R,L trng 1/4 RF (W rk apt R,rec L start LF trn,in pl R/L,R cont LF spin under jnd lead hnds) to CP RLOD; XRIB of L, sd L,in pl R/L,R trng 3/4 RF (W sd L,XRIF of L, sd L/cl R, sd L) to CP M fcng WALL;

PART A

1-8 RK,REC,R TO L,RK,REC;; CHG PLCS TO TANDEM; MOD CATAPULT;;RK,REC, WINDMILL,RK,REC;; LINK;

1-2 blend to SCP rk bk L,rec R, [R to L] sd L/cl R, sd L trng 1/4 LF (W tuck in front of M R/L,R); sd R/cl L, sd R fc LOD (W trn under jnd lead hnds L/R,L) to hand shake,rk apt L,rec R;

3-4 [chg plcs to tandem] in pl L/R,L, R/L,R (W fwd R/L,R trng 1/2 LF under jnd R hnds end behind M,in pl L/R,L in tandem pos) keep R hnds jnd and jn L hnd also; [modified catapult] rk fwd L,rec R,rk fwd L,rec R (W rk bk R,rec L,rk bk R,rec L);

5-6 [cont mod catapult] release R hnd hold in pl L/R,L (W fwd R/L,R pass M's L sd trng 1/2 RF to fc M) release L hnd hold in pl R/L,R (W in pl L/R,L spin RF one full trn) to LOF M fcng LOD; [windmill] jn hnds to loose bfly rk apt L,rec R to BFLY SCAR both move fwd with arms wide and tilted M's L low wheel 1/4 LF L/R,L;

7-8 [cont windmill] cont wheel 1/4 LF R/L,R to fc RLOD,rk apt L,rec R; [link] tog L/R,L to CP WALL, sd R/L,R;

PART B

1-8 RK,REC,KICK/BALL,CHG,KICK/BALL,CHG,VINE 2;; SD CHASSE,KICK/BALL, CHG; KICK/BALL,CHG,VINE 2; SD CHASSE,RK,REC; JIVE WALK 2 TRIPLES; JIVE WALK 4; THROWAWAY;

1-2 blend to SCP rk bk L,rec R,kick L fwd/stp in pl L,R,kick L fwd/stp in pl L,R, sd L,XRIBL (W XIB also);;

3-4 sd L/cl R, sd L, kick R fwd/stp in pl R,L; kick R fwd/stp in pl R,L, sd R,XLIBR (W XIB also);

5-6 sd R/cl L, sd R SCP LOD,rk bk L,rec R; fwd L swiveling RF to CP/in pl R,L, fwd R swiveling LF to SCP/in pl L,R;

7-8 fwd L swiveling RF to CP, fwd R swiveling LF to SCP, fwd L swiveling RF to CP, fwd R swiveling LF to SCP; in pl L/R,L (W tuck in frnt of M R/L,R), keep jnd lead hnds low in pl R/L,R (W bk away L/R,L);

87-99

PART C

1-8 CHICKEN WALK 2 SLOWS; CHICKEN WALK 4 QUICKS; CHICKEN WALK 2 SLOWS;
CHICKEN WALK 4 QUICKS; RK,REC, SPANISH ARMS;;; RK APT,REC,CHG HNDS
BEHIND BK IN 2; [SEE NOTE];

- 1-2 bk L,-,bk R,-(W with bk of L wrist on L hip W fwd R swiveling foot RF,-,fwd L swiveling foot LF,-); bk L,R,L,R (W fwd R swiveling foot RF,fwd L swiveling foot LF,fwd R swiveling foot RF,fwd L swiveling foot LF while bringing L hnd up along side body and extending upward with palm trnd out);
- 3-4 REPEAT MEAS 1-2;;
- 5-6 [Spanish Arms] join both hnds in loose BFLY rk apt L,rec R in pl L/R,L trng 1/4 RF (W rk apt R,rec L,trn LF R/L,R under lead hnds to end in wrap pos in frnt of M keeping lead hnds held high); cont trng RF 1/4 in pl R/L,R (W unwrap L/R,L) to loose bfly rk apt L,rec R;
- 7-8 cont Spanish Arms in pl L/R,L trng 1/4 Rf (W trn LF R/L,R under lead hnds to end in wrap pos in frnt of M keeping lead hnds held high), cont trng RF 1/4 in pl R/L,R (W unwrap L/R,L) to loose bfly; rk apt L,rec R chg to M's R hnd & W's L hnd behind M's bk trn 1/4 LF (W behind M) cont LF trn & chg to M's L hnd & W's R hnd to LOF M fcng RLOD;
- NOTE: when doing PART C the 3rd time omit CHG HNDS BEHIND BK IN 2 & do RK APT,REC,FWD TO FC,SD;
rk apt L,rec R start 1/4 LF trn,cont LF trn L fc WALL,sd R twd RLOD to CP WALL;

PART D

1-8 RK APT,REC, NEW YORKER WITH SPRINGS;; LINK TO CONTINUOUS WHIP;;;
RK,REC, JIVE CHASSE L & R,RK,REC;; THROWAWAY;

- 1-2 rk apt L,rec R,trn 1/4 RF spring fwd L with R a few inches up in bk, spring bk onto R,trn 1/4 LF spring sd L keeping lead hnds jnd,chg hnd hold to M's R & W's L trng 1/4 LF spring fwd R with L a few inches up in bk, spring bk onto L trn 1/4 RF spring sd R end LOF fcng LOD;;
- 3-4 [Link] rk apt L,rec R,fwd L/R,L trng 1/4 RF to CP WALL; [continuous whip] staying in CP XRIBL,sd L,XRIBL/sd L,XRIBL (W sd L,XRIFL,sd L/XRIFL,sd L) trng one full trn RF to CP WALL;
- 5-6 cont continuous whip sd L,XRIBL,sd L,cl R trng 1/2 RF to CP COH (W XRIFL,sd L,XRIFL,cl L also trng 1/2 RF) CONTINUOUS WHIP IS DONE ENTIRELY IN CP; rk apt L,rec R,jive chasse L/R,L;
- 7-8 [cont jive chassse] sd R/L,R to SCP RLOD,rk bk L,rec R; [throwaway] in pl L/R,L (W tuck in frnt of M R/L,R),keep jnd lead hnds low in pl R/L,R (W bk away L/R,L) LOF M fc RLOD;

ENDING

1-4 RK,REC,KICK/BALL CHG; KICK/BALL CHG, VINE APT,2; APT,-,PT,-; HOLD;

- 1-4 in SCP rk bk L,rec R,kick L fwd/stp in pl L,R;kick L fwd/stp in pl L,R,sd L,XRIBL (W XIB also); stp apt L,-,pt R twd ptr,-; hold;

87-900
FUMANDO ESPERO

Composers: Bob & MaryAnn Rother, 4732 NE 74, Portland, OR 97218 (503)252-9500
(10/15-4/15)6500 SE Hwy 60 #560, Apache Jct, AZ 85219 (602)844-3560
Record: Roper 236
Phase Rating: Round-A-Lab Phase VI
Release Date: July 1987
Sequence: Intro, A, Bridge 1, B, C, Bridge 2, A, Bridge 1, B, C(mod)



INTRO

1-2 1/2 WAIT;; PROGRESSIVE LINK,,
1-2 In CP man fcg DW wait 2 meas;;
QQ 2 1/2 (Prog Link) Fwd L x thighs, trn body RF place R sml step sd & bk
(W trng RF sd & bk L to SCP),

PART A

1-3 CHASE;,, CHASSE; PROGRESSIVE LINK,, DOUBLE CLOSED PROMENADE,;,,, 5
STEP,; NATURAL TWIST TURN;:
SQ 1 (Chase) Sd & fwd L, -, thru R, sd L square with ptr fc RDW;
QQ 2 With sharp trn RF ck fwd R twd RLOD outsd ptr (W sharp RF trn
ck bk L twd RLOD contra BJO), bk L trng RF (W fwd R outsd ptr)
to CP fcg COH, (Chasse) curving RF sd R/clo L, sd R to fc LOD;
QQ 3 (Prog Link) Fwd L x thighs, trn body RF place R sml step sd & bk
(W trng RF sd & bk L to SCP DC), (Dbl Clo Prom) sd & fwd L, -;
QQ 4 Thru R, trn RF to CP sd L, trn SCP thru R (W trn LF to CP), sd &
fwd L;
SQ 5 Clo R, -, (5 Step) fwd L x thighs, sd & bk R;
QQ 6 Bk L x thighs (W fwd R outsd ptr), clo R slightly bk (W fwd L),
tap L sd twd LOD (W trn sharply to SCP tap R sd twd LOD), -;
SQ 7 (Nat Twist Trn) Sd & fwd L, -, thru R comm RF trn, sd & bk L fc
RLOD (W fwd R betw M's ft);
QQ 8 Cross R beh L (W fwd L to contra BJO), twst RF allow ft to
cross (W fwd R twd wall outsd ptr), transfer wt to R in SCP
fcg DC (W swl on R trng sharply RF clo L nr R slightly bk to
SCP fcg DC), -;

BRIDGE 1

1-2 PROMENADE LINK; PROGRESSIVE SIDE STEP BRUSH TAP;
SQ 1 (From Link) Sd & fwd L, -, thru R (W trn LF to CP DW), tch L;
QQ 2 (Prog Sd Brsh Tap) Fwd L x thighs, sd & slightly bk R, brush tap
L to R/tap L to sd, -;

PART B

1-3 WALK 2; REVERSE TRN; OPEN FINISH; OUTSIDE SWIVEL & TAP; NATURAL PIVOT
TWIST TURN;,,, CLOSED PROMENADE,;:
SS 1 (Walk 2) Fwd L, -, R, - curving LF fc DC;
QQ 2 (Rev Trn) Fwd L trng LF, sd R cont trn (W heel close), bk L to
CP fcg RLOD, -;
QQ 3 (Op Finish) Bk R trn LF, sd L cont trn, fwd R outsd ptr DW, -;
SQ 4 (Outsd Swl & Tap) Bk L leave R leg extended slight body trn RF,
-, rec R, tap L sd twd DW (W fwd R outsd ptr swl on R to SCP,
thru L, tap R sd twd DW);
SQ 5 (Nat Piv Twst Trn) Sd & fwd L, -, thru R comm RF trn, sd & bk L
pivot RF fc DC (W fwd R betw M's ft);
SQ 6 Sd & fwd R betw W's ft pivot 1/2 RF, -, sd L, XRIB fcg RLOD (W
clo R/fwd L twd LOD, fwd R outsd ptr twd wall);

PART B Continued

- SS 7 Twst RF allow feet to uncross transfer wt to R in SCP DC, - (W swvl sharply RF on R clo L nr R slightly bk to SCP DC, -), (Closed Prom) sd & fwd L, -;
- QQS 8 Thru R (W trn LF to CP), sd & fwd L, clo R, -;

PART C

- 1-14 WALK 2; PROGRESSIVE LINK,, PROMENADE,;; PROMENADE LINK; 4 STEP; PROMENADE TAP; OPEN PROMENADE;;; ROCK 3,;;; BACK CORTE,;;; PROGRESSIVE LINK,; NATURAL PIVOT ROCK TRN;,,, PROGRESSIVE SIDE STEP,;
- SS 1 (Walk 2) Fwd L, -, R, - curving LF fc LOD;
 - QQS 2 (Prog Link) Fwd L x thighs, trn body RF place R sml step sd & bk (W trng RF sd & bk L to SCP), (Prom) sd & fwd L twd LOD, -;
 - QQS 3 Thru R, sd & fwd L, clo R, -;
 - SQQ 4 (Prom Link) Sd & fwd L, -, thru R (W trn LF to CP DW), tch L;
 - QQQQ 5 (4 Step) Fwd L x thighs, sd & bk R, bk L x thighs (W fwd R outsd ptr), sml sd & bk R (W swvl Rf on R sml bk L to SCP);
 - SQQ 6 (Prom Tap) Sd & fwd L, -, thru R, tap L sd DW;
 - SQQ 7 (Op Prom) Sd & fwd L, -, thru R (W trn LF to CP), sd & fwd L;
 - SQQ 8 Fwd R outsd ptr DW, -, (Rk 3) in contra BJO rk bk L, rk fwd R;
 - SQQ 9 Bk L, -, (Bk Corte) bk R trn LF, sd L fc LOD in CP;
 - SQQ 10 Clo R, -, (Prog Link) Fwd L x thighs, trn body RF place R sml step sd & bk (W trng RF sd & bk L to SCP);
 - SQQ 11 (Nat Piv Rk Trn) Sd & fwd L twd DW,-, thru R trng RF to CP fcg RLOD, bk L pivot RF fc LOD;
 - SQQ 12 Lunge sd & fwd R twd DW, -, rec bk L fc wall, rk fwd R twd RDW;
 - SQQ 13 Rec bk L, -, bk R trn LF, sd L cont trn;
 - SQQ 14 Clo R in CP DW, -, (Prog Sd Step) fwd L x thighs, sd & slightly bk R fc LOD;

BRIDGE 2

- 1-2 DROP OVERSWAY,;, CLOSE TAP,;
- QQS 1 (Drop Oversway) Fwd L comm LF trn, sd R cont trn (W heel clo), sd & fwd L twd LOD stretch left sd look LOD, -;
 - S&S 2 Sharply flex L knee & hold pos with slight body trn left look at woman (W look well left), -, (Clo Tap) clo R/tap L sd to SCP, -;

PART C (mod)

- 1-14 WALK 2; PROGRESSIVE LINK,, PROMENADE,;; PROMENADE LINK; 4 STEP; PROMENADE TAP; OPEN PROMENADE;;; ROCK 3,;;; BACK CORTE,;;; PROGRESSIVE LINK,; NATURAL PIVOT ROCK TRN;,,, CONTRA CHECK,
- 1-13 Repeat action of meas 1-13 of Part C;,,,,,;
 - 14 Clo R in CP DW, -, (Contra Ck) comm LF trn check fwd L,

87-102

I WISH YOU LOVE

By Eddie & Audrey Palmquist, El Toro, Ca.

RECORD: DANCE ALONG #P6091B
PHASE V plus 3.

INTRODUCTION

- 1-4 CP DLW Wait 2 meas;;HOVER TO SCP;FEATHER FINISH DCL;
1,2 CP DLW Wait 2 meas;;
3,4 (Hover)Fwd L,-,Sid R HOVER,Recov Sid & Fwd L DLC SCP;(Feather Finish)Thru R X thighs,-,
Fwd L lt side leading,Fwd R Contra Bjo DCL(W thru L X thighs,-,Fwd R swivel on R trn
LF,Bk L DLC Contra Bjo);

PART A

- 1-8 OPEN TELE;CURVED FEATHER CHECK;OPEN IMPETUS;Q WEAVE;CHECK & WEAVE;;THREE STEP;NAT TRN;
1 (Open Tele)Fwd L trn LF heel toe,-,side R DLC toe,cont LF trn on R side & slightly
SQQ fwd L in SCP toe heel(W bk R trn LF,-,heel trn on R close L to R,cont trn sid & fwd
R DLW in SCP);
2 (Curved Feather Ck)Thru R start RF trn,-,sid & fwd L,strong RF body trn place R fwd
SQQ on toe thighs X in Contra Bjo(W thru L,-,sid & bk R toe point between M's feet,strong
body trn RF place L bk on toe X thighs ckecking);
3 (Open impetus)Bk L LOD start RF trn,-,Heel Trn on L close R to L,continue trn on R
SQQ toe sid & fwd L DLC in SCP(W fwd R trn RF,-,sid L DLW,cont trn Brush R to L step sid
& fwd R SCP DLC);
4-6 (Q Weave 4)SCP DLC Thru R,-,Fwd L trn LF/Sid R DCL,Bk L DLW Contra Bjo;
SQ&Q (Check & Weave)Relax L knee CHECK bk R slight LF trn X thighs,-,Recov Fwd L,Sid & Bk
SQQ R;Bk L LOD in Contra Bjo,Bk R LOD commence LF trn,Sid & fwd L DLW,Fwd R in Contra
QQQQ Bjo DLW;
7 (Three Step)Fwd L DLW blend CP heel,-,Fwd R heel toe,Fwd L toe heel(very slight
SQQ curve on 2nd step)(W bk R,-,L,R toe heel on all 3 steps);
7 (Natural Turn)Fwd R trn RF,-,Sid L DLW,Cont RF trn on L step bk R LOD(W Bk L trn RF,-,
SQQ Heel Trn on L close R to L face LOD,Fwd L LOD CP);
9-16 CLOSED IMPETUS TRN;HINGE;HOVER TELE TO SCP LOD;SCP CHASSE;CHAIR,RECOV,PREPARATION;
SAME FOOT LUNGE CHG SWAY;OPEN TELE(W Trans);FEATHER FINISH;
9 (Clos Impetus)Bk L LOD start RF trn,-,heel trn on L close R to L,cont RF trn side &
SQQ bk L end CP DLW(W fwd R start RF trn heel to toe,-,sid L DLW toe,cont RF trn Brush R
to L fwd R DRC CP);
10 (Hinge)Bk R DRC trn LF,-,small step sid L DRC relax L knee trn body LF 1/8 point R
SQQ toe to side like oversway line(W fwd L DRC,-,Fwd R XLIB of R,lower into L point R fwd);
11 (Hover Tele)Start body trn RF as W recovers on R(ct &)place wt on R trn RF(W sid L
&SQQ outside M's R),-,cont trn HOVER brush L to R(W Brush R to L)sid & fwd L SCP LOD;
12 (SCP Chasse)Thru R,-,sid & fwd L/clos R to L,sid & fwd L remaining in SCP;(SQ&Q)
13 (Chair & Preparation)Thru R long step slight relaxing of knee forward poise,-,Recov
SQQ L,Face Wall tch R to L(W thru L follow M's leg relax knee,-,Recov R toe pointing
DLC,Clos L near R body facing DLC head to rt);
14 (Same Ft Lunge & Change Sway)Sid & fwd R relax R knee slight LF trn point L toe side
SS look rt,-,slight RF body trn with slight stretch of rt sid head to lt(W Bk R RLOD
relax knee point L fwd head well to lt be well out in M's arm,-,as M changes sway
trn head to rt);
15 (Open Tele W trans)M start body trn LF(W Q recover on L to fac M CP DLC ct &)Fwd L
&SQQ trn LF heel toe,-sid R DLC toe,cont LF trn on R sid & 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);
16 (Feather Finish)Thru R DLW X thighs,-,sid & fwd L DLW,Fwd R Contra Bjo DLW(NOTE:M fwd
SQQ 3 steps NO TRN leading with left side(W thru L DLW X thighs leg should follow M's,-,
Fwd R trn LF,Bk L in Contra Bjo with right side leading);

I WISH YOU LOVE(continued)PART B

- 1-4 WHISK;PROM WEAVE 3;OUTSIDE SWIVEL TO SCP,-,FWD(W swivel to Contra Bjo),-;OUTSIDE CEG TO SCP;
 1 (Whisk)Contra Bjo DLW Fwd L blend to CP,-,Sid R on toe,X L behind R to SCP DLC
 SQQ slight fwd poise(W bk R toe heel,-,sid & bk L toe,XRIB of L slight fwd poise);
 2 (Prom(SCP)Weave 3)SCP Thru R DLC X thighs Heel Toe,-,Fwd L trn LF toe,sid & bk R DLC
 SQQ rt side leading(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);
 3 (Outside Swivel to SCP Fwd Swivel to Bjo)Bk L LOD body trn RF leave R ext,-(W fwd R
 SS in Contra Bjo & swivel RF on R to SCP RLOD),Recov thru R leave L ext,-(W thru L swivel LF on L to Contra Bjo,-);
 4 (Outside Change to SCP)Bk L LOD in Contra Bjo,-,Bk R blend CP trn LF,sid & fwd L
 SQQ DLW SCP;
 5-8 CHECKED NAT HOVER X from SCP into THROWAWAY OVERSWAY;;;HOVER TELE to SCP DLC;
 5-7 (Checked Hover X to Throwaway)SCP DLW thru R start RF trn,-,sid & bk L DLW,cont RF
 SQQ trn sid R small step DLW CP DLC(W thru L,-,Fwd R between M's feet,strong RF trn on R side L wide step DLW);slight RF body trn fwd on L toe outside W in SCAR stretch rt
 SaQQ sid lock L CHECK(W stretch lt sid lock Rt)HOLD SWAY Q recov on R(W L)ct S&,-,Remain
 in SCAR Change sway CK fwd on L trn head to rt(W CK bk R trn head to lt,Recov R(W recov L trn head to rt);(Throwaway Oversway)Trn LF sid L RLOD relax knee look RLOD
 SS trn 1/8 LF on L,-,cont body trn to face RLOD ext R leg sway rt twd COH keep chest & shoulders off partner,-(W fwd R RLOD look RLOD relax knee start LF trn bring L to R no wt,-,cont body trn extend L leg bk RLOD tip of toe on floor slowly trn head to lt stretch rt rib cage look lt sway lt,-);
 8 (Hover Tele to SCP)Trn body RF clos R near L bring W around to step side L outside
 SQQ M's R,-,cont trn rise HOVER(W brush R to L),sid & fwd L SCP DLC;
 9-12 PROM WEAVE;;;THREE STEP;NATURAL TURN;
 9,10 (Promenade (SCP)Weave)SCP DLC FWD R,-,Fwd L commence LF trn,sid & slightly bk R CP
 SQQ fac DCR;Bk L LOD in Contra Bjo,Bk R LOD CP commence LF trn,Sid & fwd L DLW,blend
 QQQQ Contra Bjo Fwd R DLW;
 11 (3-Step)Fwd L heel blend CP,-,Fwd R heel toe slight rt side lead,Fwd L toe heel(W bk
 SQQ 3 steps all toe heel);
 12 (Natural Turn)Fwd R commence RF trn heel toe,-,sid L toe DLW,swivel on L to face RLOD
 SQQ then bk R LOD toe heel(W bk L commence RF trn,-,heel trn on L close R to L,fwd L LOD);
 13-16 RF PIVOTS TO NATURAL WEAVE;;; CHANGE OF DIRECTION;
 13 SQQ (CP RLOD)Pivot RF 1½ L,-,R,L to fac LOD CP;
 14 (Natural Weave)(CP LOD)Fwd R LOD between W's feet heel lead long step starting RF trn
 SQQ ,-cont RF trn sid L DLW toe,slight RF trn Bk R COH rt sid lead(toe);Bk L toe DLC in
 CQQQ Contra Bjo,Bk R to DLC CP,Sid & slightly fwd L DLW,Fwd R X thighs no body trn to
 Contra Bjo DLW toe heel(W bk L start RF trn,-,heel trn on L clos R to L face DLC,
 fwd L DLC lt sid leading toe;Fwd R DLC Contra Bjo outside ptrn,Fwd L DLC CP toe,side
 R DLW toe heel,Bk L Contra Bjo DLW toe heel);
 16 (Change of Direction)Fwd L blend CP start LF trn,-,cont trn diag side & fwd R on
 SS edge of big toe swivel LF on R to CP DLC tch L to R;

REPEAT DANCET A GOPEN TELEMARK;THRU CHAIR WITH FWD POISE & HOLD

87-124
IF YOU KNEW SUSIE

Choreographers: Sue and Gary Milks, 58 Pinetrail Cres., Nepean, Ontario, Canada,
K2G 4P6 (613) 226-2106

Record: IDTA 57, second band (flip I'll be Loving You)

Footwork: Opposite

Phase: V+2

Speed: 44 or to suit

Rhythm: Quickstep

Sequence: Intro A B A B(modified) C B(1-4) Ending

INTRO

1-2 (OP FCG) WAIT; APT, PT, PICKUP, TCH;;

1 Op fcg DLW Wait;

2 Apt L, pt R, fwd and side R (W pickup), tch L to R (CP LOD);

PART A

1-8 FWD, QUARTER TURNS; PROGRESSIVE CHASSEE MANUV; SPIN AND TWIST V-6 FWD,
FWD/LK;;; FWD, MANUV, SD/CL, OPEN IMPETUS WEAVE HESITATION CHANGE;;;

1 Fwd L, fwd R trn RF 1/4, sd L/cl R, sd L;

2 Bk R, sd L/cl R, sd L, fwd R trn RF (CP RLOD);

3 (spin & twist) Bk L pivot RF 1/2, fwd R cont RF pivot, sd L (W cl R) slight Bjo
DRW, XRIB (W fwd L);

4 Unwind RF transfer weight to R, bk L (W fwd R/L arnd M, fwd R) contra Bjo DRW,
(V-6) bk R/XLIF, bk R;

5 Bk L, bk and sd R trn LF/fwd L contra Bjo DLW, fwd R, fwd L/XRIB;

6 Fwd L, fwd R trn LF (CP RLOD), sd L/cl R, (op imp) bk L trn RF;

7 Cl R to L cont trn RF, sd and fwd L SCP DLC (W fwd R trn RF, sd L cont RF trn,
sd and fwd R), (weave) thru R, fwd L trn LF/sd and bk R;

8 Bk L/sd and bk R, sd L/thru R contra Bjo DLW, (hes chg) fwd L trn RF, sd R/
draw L (DLC);

PART B

1-8 2 LEFT TURNS; FWD, CHECK, FISHTAIL; FWD/LK, FWD, MANUV, SD/CL; BK, BK/LK,
OUTSIDE CHANGE; FWD, QTR TURN; PROGRESSIVE CHASSEE MANUV; OVERTURN SPIN TURN
BK; VINE 8 (W PICK-UP);

1 Fwd L trn LF, sd R/cl L, Bk R trn LF, sd L/cl R;

2 Fwd L contra Bjo DLW, fwd R check, XLIB/sd R, Fwd L/XRIB;

3 Fwd L/XRIB, fwd L, fwd R trn RF, sd L/cl R (CP RLOD);

4 Bk L contra Bjo, bk R/XLIF, Bk R trn LF, sd L/XRIF;

5 Fwd L, fwd R trn RF 1/4, sd L/cl R, sd L;

6 Bk R, sd L/cl R, sd L, fwd R trn RF (CP RLOD);

7 Bk L pivot RF 1/2, Fwd R trn RF CP W, Bk L, Bk R;

8 Sd L/XRIB, Sd L/XRIF, Sd L/XRIB, Sd L/XRIF (W p-u on last step);

PART B MODIFIED

1-8 2 LEFT TURNS; FWD, CHECK, FISHTAIL; FWD/LK, FWD, MANUV, SD/CL; BK, BK/LK,
OUTSIDE CHANGE; FWD, QTR TURN; PROGRESSIVE CHASSEE MANUV; OVERTURN SPIN TURN
BK; SYNCOPATED VINE 6;

1-7 Repeat measures 1-7 of Part B

8 Sd L, XRIF, Sd L/XRIB, Sd L/XRIF OP LOD no hands joined

87-105

PART C

- 1-4 (OP LOD) STEP/HOP, STEP/HOP, FWD/LK, FWD; STEP/HOP, STEP/HOP, FWD/LK, FWD; SOLO TURN 6; VINE 4; STEP/HOP, STEP/HOP, FWD/LK, FWD; STEP/HOP, STEP/HOP, FWD/LK, FWD; SOLO TURN; VINE 4 (CP DLC);
- 1 Fwd L/Hop on L, Fwd R/Hop on R, Fwd L/XRIB, Fwd L;
 - 2 Fwd R/Hop on R, Fwd L/Hop on L, Fwd R/XLIB, Fwd R;
 - 3 Fwd L trn LF 1/4, Sd R/Cl L, Bk R trn LF 1/2, Sd L/Cl R;
 - 4 Sd L, XRIB, Sd R, XLIF (OP no hands);
 - 5 Fwd L/Hop on L, Fwd R/Hop on R, Fwd L/XRIB, Fwd L;
 - 6 Fwd R/Hop on R, Fwd L/Hop on L, Fwd R/XLIB, Fwd R;
 - 7 Fwd L trn LF 1/4, Sd R/Cl L, Bk R trn LF 1/2, Sd L/Cl R;
 - 8 Sd L, XRIB, Sd R, Cl L trn RF 1/4 (W pickup on R) CP LOD;

ENDING

- 1-5 4 DIAMOND TURNS;; DOUBLE REVERSE FWD; FC, SD/CL, SD/CL, SD/CL; SD/CL POINT,, TURN CL POINT;
- 1 Fwd L, sd R/bk L, bk R, sd L/fwd R;
 - 2 Fwd L, sd R/bk L, bk R, sd L/fwd R (CP DLC);
 - 3 Fwd L trn LF, sd L/spin LF on R (LOD) (W bk R trn LF, cl R to L for heel trn/fwd R trn LF, cont LF trn XLIFR), fwd L;
 - 4 Fwd R trn 1/4 (W), sd L/cl R, sd L/cl R, sd L/cl R;
 - 5 Sd L/cl R point L LOD trailing hand high lead hand low, hold 2 beats,, cl L to R trn LF 1/2 point R LOD trailing hand high lead hand low;

NOTE: This cue sheet has been written in 4/4 timing.

87-106
JUST CALLED

July 1987

Choreographers: -Peter & Beryl Barton, 464 East Ave., West Hill, Ont., Canada, M1C 2WB.
Record: -JFN-01 7" Record 33 RPM. - Record available from Barton's or Shibata's
LOVE LETTERS-Foxtrot, I JUST CALLED TO SAY I LOVE YOU-Rumba,
MUCHACHA-Cha, JEANETTE-Waltz.

Sequence: -INTRO - A - A - B - B (1 - 15) ENDING Phase V+II +(I unrated) RUMBA
Sugg. Speed 32 RPM

INTRODUCTION

- 1 - 4 WAIT; FENCING LINE; LUNGE (LADY SIT LINE); CLOSE, SIDE, TOUCH (LADY SPOT TURN);
1 LOP fcg DW (W DC trailing arms toward RLOD wgt on L (W R));
2 Fwd R (W L) LOD lowering body stretched fwd, recov L trng RF, Sd & fwd R RDW
(W sd & bk L fcg DC), -;
SS 3 Lower on R with jnd hands lead W to stp bk (W bk R xing thighs & lowering), -,
stretch R sd (W stretch L sd) trailing hands high on the diag twd RDC look
at partner, -;
4 Rising cl L raise jnd hands, sd R RLOD, tch L (W rising fwd L LOD, trng RF under
jnd hands recov on R to RLOD, cont trn RF cl L to fce M) to LOP fcg wall, -;

PART A

- 1 - 4 NEW YORK; (FULL MOON) X BODY TO VARS COH; FORWARD BASIC (LADY TWIST);
X BODY TO VARS WALL;
1 Trng to RLOD in LOP thru L, recov R, sd L to fce ptr & WALL, -;
2 Bk R comm LF trn chq to R to R handshake (W fwd L DC on M's L sd),
recov L still trng (W small step fwd R trng LF) fwd R (W fwd L) COH in VARS, -;
3 Fwd L, recov R releasing L hands (W fwd R, recov L trng RF to M's R sd),
trng LF bk L (W small stp fwd R trng RF) both fcg RLOD with W on M's R sd, -;
4 Bk R (W fwd L in front of M RDW), recov L trng LF (W small step fwd R trng LF),
fwd R (W fwd L) WALL in VARS, -;
- 5 - 8 HIP TWIST TO A FAN; HOCKEY STICK;
5 Fwd L, recov R releasing L hands, bk L (W fwd R, recov L trng RF to M's R sd
fcg COH, small stp fwd R trng RF to fce LOD) M fcg WALL, -;
6 Bk R (W fwd L LOD in front of M), recov L chng W's R hand to M's L (W fwd R LOD
trng LF), sd & fwd R fcg DW looking at W (W bk L fcg RLOD), -;
7 Fwd L to WALL, rec R, cl L (W cl R, fwd L, fwd R) leading W's R hand thru RLOD, -;
8 Bk R, recov L to RDW trng W LF under jnd hands, fwd R RDW (W fwd L RDW, fwd R
trng LF, bk R) to LOP fcg RDW, -;
- 9 - 12 FORWARD BASIC; BACK WALKS; ALEMANA TURN TO FCE LOD;
9 Fwd L, recov R, with slight curve bk L LOD (W bk R, rec L, fwd R LOD), -;
10 Curving LF & chg to M's R & W's L hands bk R, L, R to fce RDW (W fwd LOD L, R,
curving to fce M fwd L), -;
11 Curving RF chg to M's L & W's R hands bk L, R, cl L fcg RDC raising jnd hands
(W fwd R, L, Curving RF fwd R moving closer to M, -;
12 Bk R, recov L, curving RF fwd L DC (W trng RF under jnd hands fwd walks L, R, L
to end fcg M & RDW slightly to his R side) to BFLY, -;
- 13 - 16 NATURAL OPENING OUT MOVEMENT (W SPIRAL) TO SHADOW; CUCARACHA (W SWIVEL);
NATURAL OPENING OUT MOVEMENT & BACK (SWIVEL TO BJO); CROSS SWIVEL SIDE CLOSE;
13 Cont trn RF fwd L LOD Raise trailing hands & lower lead hands (W trn RF on L
bk R), rec R, cl L (W rec L, fwd R small step DC spiral LF retain dbl hold trng
under lead hands to wide wrap pos) W in front of M both fcg LOD, -;
14 Sd R, rec L, cl R (W sd L toe ptg DC swvl RF 1/4, fwd R, L trn RF to M's R sd), -;
15 Fwd L Raise trailing hands & lower lead hands (W trn RF on L bk R), rec R
(W rec L trng LF) to Bfly BJO, bk L RLOD swivel RF (W fwd R swvl RF) to SCAR, -;
16 Bk R LOD in SCAR, sd L LOD, close R in LOP fcg WALL, -;

BY: Bill & Carol Goss 722 Lawler, Wilmette, IL 60091 312-256-7801
 RECORD: Roper 145-A (Flip Manuela) Slow to 43
 FOOTWORK: Opposite except where noted
 SEQUENCE: INTRO, A, B, A, B (1-14) TO END PHASE VI

INTRO

- 1-4 WAIT 2 MEAS:-; APT. PT.-; FU. TCH.-;
 1-2 Wait 2 meas fc ptr & DW;-;
 3-4 Apt L, pt R,-; FU R, tch L to R DW CP;-;

PART A

- 1-4 FWD WALTZ; MANUV; PIVOT 3; RUDOLPH FALLAWAY & SLIP;
 1,2,3 1-2 Fwd L, diag sd & fwd R, clo L; Fwd R commence RF trn,
 1,2,3 sd & fwd L cont RF trn, clo R fc RLOD;
 1,2,3 3-4 Bk L pivot 1/2 RF, fwd R pivot 1/2 RF, bk L pivot 1/2
 1,2,3 RF; 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 CW),
 bk L keep body twd W, bk R trn body LF to CP DC (W swvl
 LF on R & step fwd L outside the M's foot to CP);
- 5-8 OPEN TELEMARK; PIVOT PREPARATION; SAME FOOT LUNGE; RECOV.
W DEVELOPE/CLOSE. PT;
 1,2,3 5-6 Fwd L commence LF trn, sd R cont LF trn, sd & fwd L to
 1,2,3 SCP (W bk R, cl L to R for heel trn, sd & fwd R);
 Manuv R, bk L pivot 1/4 RF to fc COH, tch R to L
 (W small sd L);
 1,2,3 7-8 Relax L knee & stretch R sd with sway twd LOD & reach
 1,2&3 sd with R without putting wgt on R, transfer wgt to R
 stretch L sd & look sharply to RLOD, stretch R sd and
 trn body to the R twd RLOD (W relax L knee & reach bk
 with R toe well under body sway twd LOD, transfer wgt
 to R with strong body trn L look L, trn upper body to
 R & look LOD with L sd stretch); Recov L for both, hold
 (W developpe)/ close R to L for both, pt L sd (W pt L
 thru) twd RLOD;
- 9-12 REVERSE PIVOT; BK HOVER; SEMI CHASSEE; CHAIR, RECOV, SLIP;
 1,2,3 9-10 Trn body LF to RLOD no wgt chg, fwd L pivot 3/8 LF to
 1,2,3 fc DW, bk R to BJO (W recov L FU, bk R pivot 3/8 LF,
 fwd L to BJO); Bk L in BJO, sd R trng body to fc
 wall & rise (W trn to SCP), fwd L DW;
 1,2&3 11-12 Thru R, sd & fwd L/clo R, fwd L in SCP; Chk thru R
 1,2,3 with fwd poise, recov L, bk R (W swvl LF on R & step
 fwd L outside the M's feet to CP);
- 13-16 DOUBLE REVERSE; CLOSED TELEMARK; MANUV; HESITATION CHANGE;
 1,2&3 13-14 Fwd L commence LF trn, sd R cont trn, spin LF on R
 1,2,3 to CP LOD (W bk R commence LF trn, clo L for heel trn/
 sd & bk R cont LF trn, XLIF of R); Fwd L commence LF
 trn, sd R cont trn, sd & fwd L to BJO DW (W bk R
 commence LF trn, clo L for heel trn, sd & bk R);
 1,2,3 15-16 Manuv R, fwd & sd L, clo R to fc RLOD; bk L trng RF,
 1,2,3 sd R, draw L to R fc DC;

87-110

LONELY IS THE NAME

Composers: Norma & Phil Roberts, 2108 Carlton Dr, New Albany IN 47150
Record: Decca 32329
Sequence: A A B A A B A Ending

INTRODUCTION

- 1-2 WAIT; APT PT, TOG, TCH (to CP);
 1 In OP diag fcg LOD & wall wait 1 meas;
 2 Apt L, pt R twd ptr, tog R, tch L to R end CP fcg diag LOD & wall;
PART A
- 1-4 (WHISK) FWD,SD (to SCP), HOOK,THRU (pickup); (Weave to Bio) TURN L,
SD,BK,SLIP; (Bio) WALK,2,FWD/LK,FWD; WALK,2 (to SCAR), FWD/LK,FWD;
 1 CP fwd L, sd R trn to SCP diag fc LOD & COH; hook LIB of R,
 thru on R pickup W to CP diag fcg LOD & COH;
 2 Fwd L start to trn LF, sd LOD R cont LF trn (W sd LOD L trn LF)
 to fc RLOD in bjo, stp bk LOD L, bk R making a sharp LF trn as in
 a slip or reverse pivot to end BJO diag fcg LOD & Wall (W fwd L
 trn sharp LF);
 3 Fwd LOD L,R,fwd L/quickly lk RIB of L,fwd L (W bk LOD R,L,bk
 R/quickly lk LIF of R, bk R);
 4 Fwd R,L (to Scar), fwd R/quickly lk LIB of R, fwd R (W bk LOD L,
 bk & slightly sd on R chg from BJO to SCAR, bk L/quickly lk RIF of
 L,bk L);
- 5-8 (Buzz Trn) TRN L,STP/STP, TRN L,STP/STP; TWIRL/VINE 2,3,4: PIVOT,2,
(Hitch) FWD, CL;DIP,-,REC,-;
 5 (SCAR fcg LOD) fwd L trn LF, R slightly sd quick/in place L to CP
 diag fcg RLOD & COH, bk LOD R trng LF, L slightly sd quick/in place
 R to CP fcg Wall;
 NOTE. Buzzing LF trn is optional.
 6 Vine LOD sd L, XRIB of L, sd L, XRIF of L starting to manuv in frnt
 of ptr (W twirl RF under lead hands R,L sd LOD R to SCP, thru LOD L);
 7 Blending to CP pivot RF L,R, to fcg LOD, fwd LOD L, cl R to L;
 8 Dip bk RLOD L, hold, rec R trn to fc diag LOD & Wall CP,-;
REPEAT A ending CP M fcg LOD;
 Last time thru rec to SCP fcg LOD for Ending.

PART B

- 1-4 RK SD,REC(to SCAR),CROSS,TRN/PT (to BJO); CROSS, SD (TO SCAR),FWD/LK,
FWD; RK FWD, REC,SPIN L, CL; BK WHEEL(RF),2,PIVOT,2;
 1 CP/LOD rk sd twd COH L, rec R trn to diag fc LOD & Wall in SCAR,
 fwd L XIF of R (W XRIB of L), trn LF on ball of L/pt R sd end BJO
 diag fcg LOD & COH (W trn LF on ball of R/pt L sd end in BJO);
 2 Diag fwd R XIF of L, fwd & slightly sd L trng to fc LOD in SCAR
 (W XLIB of R, bk & sd R end in SCAR), fwd LOD R/quickly lk LIB of R,
 fwd R (W bk L/quickly lk RIF of L, bk L);
 3 SCAR rk fwd LOD L (W bk R), rec R trng 1/4 LF to fc COH, sd RLOD L
 spinning LF to end diag fc LOD & wall in BJO, cl R to L (W rec L stp
 IB & around M trng LF, stp on around M on R spinning LF to end fcg
 diag RLOD & COH in BJO, cl L to R);
 4 NOTE. A slight rise on the LF spin feels good but is optional.
 BJO wheel bwd stp bwd diag twd RLOD & COH L trn 1/4 RF (W fwd twd
 COH & around M R), fwd twd RLOD R trng 1/4 RF to fc COD CP
 (W bk RLOD L trng RF to fc wall CP), 3/4 pivot RD end fcg RLOD CP;
 5-8 REPEAT MEAS 1-4 PART B TWD RLOD ENDING CP DIAG FCG LOD & WALL

ENDING

- 1-4 FWD,MANUV,PIVOT, TO SCP; WALK,2 (W TWIRL RF), FWD, FC;
SD,CL,DIP,HOLD; HOLD,REC,TCH,S-L-I-D-E-LUNGE/TWIST;
 1 SCP fwd LOD L, fwd R manuv, pivot RF L,R, to fc LOD SCP;
 2 Fwd L,R,L,R trng to fc ptr & wall CP (W twirl RF under lead hands
 R,L,R, fwd L trng to fc ptr & COH CP);
 3 Sd LOD L, cl R to L, dip bk twd COH L, hold;
 4 Rec slowly R, tch L to R to fc LOD SCP, start sliding L ft twd LOD
 (W R ft) and at last moment with R ft still in place lunge fwd LOD
 & twist to RLOD to rev SCP on last beat;

PART B

- 1 - 4 BACK BASIC; FORWARD WALKS; SYNCOPATED FAN; CHECKED HOCKEY STICK;
 1 Blend to SCP fcg LOD Bk L, rec R, fwd L (W fwd R spiral LF under lead hands) to shadow with L hands jnd M's R hand on W's R shoulder fcg LOD,-;
 2 Fwd LOD R, L, R (W fwd L, R, L), -;
 QQ&S 3 Fwd L, R/close L taking W's R hand in M's L, sd & bk R fcg DW (W fwd R, L trng LF on L/CL R, bk L fcg RDC), -;
 4 Fwd L, rec R, sd L comm RF trn moving to W's L sd fcg RDW placing R hand at W's waist (W cl R, fwd L, R RDC) releasing lead hands, -;
- 5 - 8 SHADOW WHEEL TO LOD; SLIDING DOOR LUNGE & SIT LINE;; LADY SPIRAL;
 5 XRIB still trng RF (W fwd L RLOD checking both hands fwd), sd & fwd L, fwd R (W bk R, L trng RF) jng L hands to shadow fcg LOD, -;
 6 Fwd L, rec R, XLIB (W bk R, rec L, XRIF) in Shadow fcg LOD M behind W, -;
 SS 7 Lowering on L trng body LF matching W's line (W sd L lowering trng body LF to almost COH) jnd L hands high twd RDC L sd stretched R hand at W's waist (W R hand twd LOD), -, Hold, - (W trn RF on L still down bring jnd L hands over head cl R/pt L fwd to WALL jng R hands low look at M & stretch R sd, -);
 SS 8 Rising on L no wgt chg raising both hands to trn W under, - (W rec fwd L trng LF in front of M fcg LOD, fwd R trng LF 1/2), fwd R (W bk L) to LOP fcg LOD, -;
- 9 - 12 FORWARD WALKS; ROCK THREE; BASIC (LADY SPOT TURN); SWAY LINE RISE FORWARD;
 9&10 In LOP fcg fwd L, R, L LOD, -; trng slightly to fce COH (W WALL) place R hand on W's R hip & Rock sd & fwd R, rec L, sd & fwd R, -;
 11 Fwd L LOD, rec R, cl L (W XRIF LOD trn LF under jnd hands, rec L to fce RLOD, cl R) to L open fcg pos LOD, -;
 SS 12 Lower on L (W R) ptg R to wall swaying and looking to Wall, -, rising fwd R LOD between W's feet shaping body RF (W rising sd & fwd L shaping body RF) Blending to CP body fcg DW, -;
- 13 - 16 NATURAL TOP SIX;; OPENING OUT CUCARACHA CROSS BODY ROLL CUCARACHA TO FACE;;
 13&14 (4 to 9 of Nat Top) comm RF cpl trn keeping shoulders square sd L, XRIB, sd L (W XRIF, sd L, XRIF), -; XRIB, sd L, cl R (W sd L, XRIF, sd L) making 1 3/8 trn over these 2 meas to end fcg WALL with W slightly to M's R sd, -;
 15 Sd L LOD leading W with R hand to trn RF to Half Open (W sd R), rec R (W rec L trng LF to fce M), cl L placing L hand behind W's R shoulder blade (W sd R placing R hand on M's L shoulder) in momentary embrace, -;
 16 Release R hand sd R (W trn LF to L Half Open sd L), rec L, cl R placing R hand on W's L shldr blade (W rec R trng RF, sd L place L hand on M's R shldr), -;

ENDING

- 1 - 3 SLOW OPEN CUCARACHA 2 (W SWIVEL) TO BFLY; FENCING LINE; LUNGE (LADY SIT LINE);
 SS 1 Release R hand sd R (W trn LF to L half open sd L) both fcg WALL, -, rec L slightly DC (W rec R swivel RF) to Bfly both fcg LOD, -;
 SS 2 Fwd R (W L) lowering body stretched fwd LOD release trailing hands, -, rec L, -;
 Q--- 3 Trng RF sd & fwd R RDW (W sd & bk L fcg DC), no wgt chng with joined hands (QQ--)
 lead W to step Bk (W bk R xing thighs), lower on R stretch R sd (W lower on R stretch L sd), extend trailing hands high diag RDC look at each other;

(Note: Meas 2 & 3 of Ending is the Same Picture Line as Meas 2 & 3 of Intro)

87-112
MORE RUMBA

Composers: Del & June Wilson 89; Bernie Lane Madison Heights, Michigan 48071
Record: Roper 222-A Slow to 42 or 43
Footwork: Direction for M - W opposite unless noted ()
Sequence: Intro A B C A B C D Tag.
Level: Phase IV + 2

INTRO

- 1-4 WAIT; WALK 3; ROCK 3; BACK, SIDE, CLOSE;
1. Wait 1 measure CP DRW Wgt on M's L & W's R feet - Modi Bfly (hold is 4 hd hold just above the elbows keeping top wide);
2. Walk fwd R, L, R,;
3. Rock bk L, rec R, rock bk L,;
4. Bk R start slight LF trn to fac Wall, si L, clo R,;

PART A

- 1-4 FULL BASIC;; MODI OPEN BREAK TO BK TO BK; BACK WALK 3;
1. Fwd L, rec R, si L,;
2. Bk R, rec L, si R,;
3. (Modi OP Brk) Apt L bring M's R & W's L hds straight up beside head with palm out, rec R (fwd L start very slight LF trn fac RLOD), fwd L trng RF to Bk to Bk pos (si & fwd R facg RLOD) fac LOD,;
4. Stay in Bk to Bk pos with arms out to sides & M's L hd on upper part of W's R arm bk up (bk also) R, L, R end facg DRC,;
- 5-8 BACK WALK 3; BACK, REC, CLOSE (ARND TO FAC); HAND TO HAND; HAND TO HAND;
5. Continue bkg up L, R, L end facg DLW,;
6. Small bk R giving W slight tug on her R arm to trn her RF (bk R start RF trn), rec L (cont trn fwd R), clo R (si & fwd L fac DLC) DLW,;
7. Trng LF (RF) rock bk L to OP LOD, rec R trng to fac ptr, si L Bfly,;
8. Trng RF (LF) rock bk R to OP RLOD, rec L trng to fac ptr, si R Bfly,;
- 9-12 MODI HD TO HD OP; KIKI WALK 3; KIKI WALK 3 SC; SHOULDER TO SHOULDER VARI;
9. Trng LF (RF) rock bk L to OP LOD, rec R stay facg LOD, fwd L in OP,;
10. Fwd R, L, R,;
11. Fwd L, fwd R start RF trn (fwd L), bk L to SC (fwd R) Bfly SC DRW,;
12. XRIBL (XLIFR), rec L, si R to fac ptr,;
- 13-16 NEW YORKER (UNDERARM TRN); SHOULDER TO SHOULDER VARI; BACK UP 3; SIDE, CLO, SIDE (UNDERARM TRN);
13. XLIFR to RLOD, rec R, si L (trn LF under jnd hds R, L, R) Bfly Wall,;
14. XRIFL (XLIFR) Bjo, stay in Bjo rec bk L (fwd R), bk R (fwd L),;
15. Bkg RLOD bk L, R, L in Bjo,;
16. Slight RF trn step si R to fac Wall (fwd L start LF trn under jnd hds), clo L (cont trn on R), si R (L) fac Wall Bfly,;

PART B

- 1-4 FULL BASIC;; STOP & GO;;
1-2. Repeat measures 1 & 2 Part A,;
3. Rock apt L, rec R, si L bring jnd hds up in frt of fac to trn W LF (fwd R start very small LF trn under jnd hds),;
4. With hds still jnd M rock fwd & thru like Fence Line R looking over his R shoulder at W putting R hd on her L shoulder, rec L, bk R (swivel on R to rock bk L bring L hd up beside head & straight up with palm out, rec R start LF trn under jnd hds, bk L fac ptr),;
- 5-8 STOP & GO;; ROLL 3; FENCE LINE;
5-6. Repeat measures 3 & 4 Part B,;
7. Roll LF (RF) LOD L, R, L to fac ptr Bfly,;
8. thru LOD R (L) lower slightly, rec L to fac ptr, si R to Bfly,;

- 1-4 ONE LEFT TRN; BCK. CHASSEE TO BJO; MANUV; OPEN IMPETUS;
1,2,3 1-2 Fwd L commence LF trn, sd & fwd R cont trn, clo L
1,2&,3 to fc RLOD; bk R commence LF trn, sd L/clo R, sd L to
BJO fc DW;
1,2,3 3-4 Repeat meas 15 part A; bk L commence RF trn, clo R
1,2,3 for heel trn, sd & fwd L SCP DC (W fwd R commence RF
trn, sd & fwd arnd M L/ brush R to L, sd & fwd R);
- 5-8 QUICK OPEN REVERSE; BK TO A THROWAWAY; SLOW AERIAL SWIVEL;
COMMENCE CONTINUOUS WING;
1,2&,3 5-6 Thru R commence LF trn, fwd L trn LF/ sd & bk R DC CP,
1,2,3 bk L to BJO; Bk R to CP commence LF trn, sd & fwd L DW
SCP, swivel W to CP by stretching L sd up and trning
body LF both extend free leg bk M look R (W look L);
1,2,3 7-8 Keep wgt on L and trn body RF stretch R sd to fc DRW in
1,2&,3& 3 cts (W keep wgt on R and swivel in 3 cts raising L
leg behind with bent knee in eros line looking L); Trn
body LF keeping wgt on L look sharply L and spin LF on
L using R to paddle & provide balance (W step thru L,
run arnd M with head well to L in a wing like action in
SCAR R/L, R/L);
- 9-12 CONT CONTINUOUS WING; CHECK, RECOV, FWD; SEMI CHASSEE; CURVE
FEATHER;
1&,2&,3& 9-10 M cont to spin LF on L,-, chg wgt to R (W run arnd
1,2,3 R/L,R/L,R/L) to end in SCAR fcng RLOD completing
1&1/2 revolutions from beginning of meas 8; Check fwd L
(W bk R) in SCAR with R sd stretch M's head to R, recov
R trning LF, sd & fwd L SCP DW;
1,2&,3 11-12 Repeat meas 10 part A; Thru R commence RF trn, sd & fwd
1,2,3 L cont RF trn in front of W (W sd & fwd R beteen M's
legs), chk fwd R on toe outsd ptr with L sd stretch
(W chk bk L);
- 13-16 OUTSIDE SPIN; RIGHT TRNING LCK; RUNNING OPEN NATURAL; RISING
LCK;
1,2,3 13-14 Place toe of L to R heel taking wgt trn RF, fwd R arnd
1&,2,3 W cont RF trn, sd & bk L to CP fc DRC (W fwd R arnd M
trn RF, clo L on toes cont RF trn, fwd R to CP); bk R
with R sd lead/ XLIF of R (W XIB), bk R trng RF, cont
RF trn trning W to SCP sd & fwd L twd DC;
1,2&,3 15-16 Thru R trn RF, sd & bk L trng RF/bk R, bk L contra BJO
fc DRW (W thru L, fwd R between M's feet/ fwd L, fwd
R to BJO); Bk R trn LF, sd L twd DW, cont LF trn XRIB
of L (W XIF) CP fc DW;

REPEAT A
REPEAT B (1-14)

ENDING

- 1-2 PIVOT TO THE X-LINE:-;
1,2,3 1-2 Manuv R, bk L pivot 1/4 RF to fc COH, clos R to L
1 (W small sd L); on last beat drop to X-line by
lowering in supporting knee open head to RLOD
stretch R sd and hold;

87-114

MORE THAN YOU'LL EVER KNOW

By: Ken & Irene Slater. 10 Charles Lane, Quarryville Pa. 17566 (717-786-2770)
RECORD: TELEMAR 3073- B (MORE)
FOOTWORK: Opposite
SEQUENCE: INTRO,A,B,C,A,B,ENDING SLOW FOR COMFORT PHASE VI

INTRO

- 1-4 WAIT; WAIT; BACK TURNING HOVER; NATURAL TURN;
- 1-2. CP facing DW wait two meas;;
- SQQ 3. Bk L DRC.-. bk & sd R commence RF turn to fc DRW, rec on L blending to contra bjo;
- SQQ 4. Fwd R turning RF,-. sd & bk L facing RLOD(w heel turn), bk R CP LOD;

PART A

- 1-4 CLOSED IMPETUS; FEATHER FINISH; REVERSE WAVE;;
- SQQ 1. M bk L LOD turning RF,-, cl R to L continue RF turn, bk L DRC; (W fwd R turning RF,-, sd L continue RF turn, brush R to L fwd R DRC;)
- SQQ 2. Bk R turning $\frac{1}{4}$ LF,-, sd & fwd L DC, fwd R contra bjo;
- SQQ 3. Fwd L blending to CP commence LF turn (underturn),-, continue LF turn sd & bk R (W heel turn), bk L DW;
- SQQ 4. Bk R,-, bk L curving LF, bk R RLOD;
- 5-8 BACK FEATHER; FEATHER FINISH; THREE STEP; COMMENCE NATURAL HOVER CROSS;
- SQQ 5. Bk L blending to contra bjo,-, bk R, bk L remain in contra bjo;
- SQQ 6. Bk R turning slightly LF,-, sd & fwd L DW, fwd R in contra bjo;
- SQQ 7. Fwd L,-, fwd R, fwd L;
- SQQ 8. Fwd R commence RF turn,-, sd & fwd L around W, sd & fwd R fc DW;
- 9-12 FINISH NATURAL HOVER CROSS; DOUBLE REVERSE $\frac{3}{4}$; CONTRA CHECK; REC & CLOSE;
- QQQQ 9. Chk fwd L, rec R, sd L, x R in front of L to contra bjo DC;
- SQQ&Q 10. M fwd L blend to CP turn LF,-, sd R DLC, spin LF on R bring L to R tch; (W bk R turn LF,-, heel turn on R cl L to R, swivel $\frac{1}{2}$ LF cross L in front of R;)
- SS 11. M relax R knee fwd L DW right shoulder lead (W relax L knee bk R on toe leave L extended turn head well to the left),-, hold in same position.-;
- SS 12. Rec R rising slowly,-, cl L to R,-;
- 13-16 CURVED FEATHER CHECK; BACK FEATHER; FEATHER FINISH; CHANGE OF DIRECTION;
- SQQ 13. Fwd R.-. fwd & sd L curving RF (W sd & bk R), fwd R in contra bjo DRW with checking action;
- SQQ 14. Bk L.-, bk R with R side stretch (W head to R), bk L;
- SQQ 15. Repeat measure 6 of part A;
- SS 16. Fwd L DW,-. fwd R draw L to R turning to fc DC.-;

PART B

- 1-4 CURVED FALLAWAY W/VIENNESE FINISH; THROWAWAY OVERSWAY;; HOVER BRUSH TO SCP;
- QQQQ 1. Fwd L, commence strong LF turn in "v" SCP sd & bk R facing DRW, sd & FWD L (W sd & bk R), continue LF turn draw R foot tightly behind L foot and take weight on R foot facing W (W cl L to R blending to CP);

- SS 2. Sd & fwd L w/ soft knee (W fwd R in "v" SCP),-, leave R leg extended RLOD,-;
- SS 3. M rotate upper body slowly LF turning W to CP,-, lower on L stretching L side sway R w/head slightly to R (W extend L toe bk DW head to L stretch R side).-;
- SQQ 4. Sd R RLOD on relaxed knee rise & hover stretching R side,-, brush L to R, sd & fwd L DW in SCP;
- 5-8 OPEN NATURAL; BACK TURNING WHISK; PROMENADE WEAVE;;
- SQQ 5. Fwd R, sd & bk L (W fwd R), bk R to contra bjo facing DRC;
- SQQ 6. Bk L turning RF to fc COH,-, sd R continue RF turn blending to "v" SCP DC, x L in back of R;
- SQQ 7. Fwd R DC,-, fwd L turning LF (W strong swivel on R to fc man), sd & bk R DC;
- QQQQ 8. Bk L to contra bjo, bk R blending to CP commence LF turn, sd L DW, fwd R to contra bjo;
- 9-12 THREE STEP; NATURAL TURN; PIVOT THREE; TURN R & LEFT CHASSE;
- SQQ 9. Repeat measure 7 of part A;
- SQQ 10. Repeat measure 4 of INTRO;
- SQQ 11. Bk L pivot $\frac{1}{2}$ RF,-, fwd R continue RF pivot, bk L continue RF pivot to fc LOD;
- SQQ&Q 12. Fwd R turning RF to fc WALL,-, sd L/cl R, sd L;
- 13-16 CHAIR REC SLIP; OPEN TELEMAR; THRU, CHASSE; NATURAL TURN;
- SQQ 13. Blending to "v" SCP DW thru R with relaxed knee chk,-, rec L, swivel LF on L bk R to CF DC; (W in SCP thru L with relaxed knee chk,-, rec R, swivel LF on R fwd L in CP;)
- SQQ 14. Fwd L commence turning L,-, sd R continue LF turn, (W heel turn) sd & fwd L DW SCP;
- SQQ&Q 15. M thru R DW blending to contra bjo,-, sd L/cl R, sd L; (W thru L turn LF to contra bjo,-, sd R/cl L, sd R;)
- SQQ 16. Repeat measure 10 of part B;

PART C

- 1-4 RUNNING SPIN AND WEAVE;; WHISK; FEATHER;
- SQQ&Q 1. M bk L turn $\frac{1}{2}$ RF,-, fwd R LOD continue RF turn/sd & bk L DC, bk R to contra bjo; (W fwd R between man's feet turn $\frac{1}{2}$ RF,-, bk L continue RF turn/sd & fwd R, fwd L to contra bjo DC;)
- QQQQ 2. Bk L, bk R blending to CP commence LF turn, sd & fwd L DW, fwd R to contra bjo DW;
- SQQ 3. Fwd L,-, fwd & sd R sway L (W sway R) x L in back of R on toes SCP DC;
- SQQ 4. M thru R,-, fwd L, fwd R to contra bjo; (W thru L turning LF,-, bk R, bk L to contra bjo;)
- 5-8 REVERSE TURN; FEATHER FINISH; THREE STEP; NATURAL TURN;
- SQQ 5. M fwd L commence LF turn,-, sd R toward DC, bk L LOD; (W bk R heel turn,-, cl L to R, fwd R LOD;)
- SQQ 6. Repeat measure 15 of part A;
- SQQ 7. Repeat measure 9 of part B;
- SQQ 8. Repeat measure 16 of part B;

REPEAT PART AREPEAT PART B

87-116

3.

ENDING

- 1-4 OPEN IMPETUS; QUICK OPEN REVERSE; HINGE; FALLAWAY RONDE & SLIP;
SQQ 1. Bk L turn RF,-, cl R to L continue RF turn(W fwd around man RF brush L to R), fwd L DC SCP;
SQQ&Q 2. M thru R DC,-, fwd L turning LF/sd R continue turn, bk & sd L in contra bjo facing DRW; (W thru L commence LF turn,-, bk R turn LF/sd L, fwd R in contra bjo;)
SS (SQQ) 3. M bk R to CP,-, sd & fwd L LOD leave R leg extended relax L knee & turn LF with back poise (W fwd L,-, sd R, bk L well under body head turn LF;),-;
SQQ 4. M bk R RLOD,-, Ronde ccw placing L behind R, pivot LF on L draw R past L taking weight on R in CP DC; (W fwd R/fwd & sd L RLOD,-, Ronde R cw placing R behind L, pivot LF on R slip L fwd;)
5-8 CLOSED TELEMARK; NATURAL WEAVE;; FWD & RIGHT LUNGE;
SQQ 5. Fwd L DC turning LF,-, sd R continue LF turn (W heel turn), fwd L DW in contra bjo;
SQQ 6. M fwd R between woman's feet (heel lead) start RF turn,-, continue RF turn: sd L DW, bk R DC with right shoulder lead; (W bk L start RF turn,-, heel turn on L cl R to L facing DC, fwd L with left shoulder lead;)
QQQQ 7. Bk L in contra bjo, bk R blending to CP, sd & fwd L DW, fwd R in contra bjo;
SS 8. M fwd L commence LF turn,-, sd & fwd R DW relax knee lunging R looking at W (W bk L relax knee extend into man's R arm look well to the left),-;

87-118

MUCHACHA



Composers: Kenji & Nobuko Shibata, Denen Heights 3-307, 19 Wakamatsu 6-Chome,
Sagamihara City, Kanagawa Pref. 229, Japan ☎0427-43-2105

Record : Happy Dancing JPN-01 (Special Press Record) * Slow for comfort.

*Record available from : Peter & Beryl Barton in North America
Kenji & Nobuko Shibata in Japan

Sequence : Intro - A - A - B - C - C(1-15) - TAG

Rhythm : Cha Cha Phase-VI

Note : Ronde Chasse & Hip Twist Chasse in this dance can be replaced with normal
'compact' Chasse if they are found difficult to properly execute.
Composers, however, would encourage to try them. They are challenging but fun
to do!

MeasINTRO

- 1- 4 WAIT; WAIT; BK BASIC; SHADOW PRESS LINE/SLAP KNEE,CLAP,CLAP,EXTEND HNDS;
1-2 In Shadow/LOD M's L & W's L hnds jnd & extended fwd M's R hnd on W's R
shoulder blade (W's R hnd extended sd twd wall) wgt on L wait 2 meas;;
(same footwork)
12384 3 Bk R,rec L,fwd R/lk L,fwd R;
1234 4 Releasing hold place L toe fwd in Shadow Press Line/LOD both knee slightly
flexed slap knee with both hnds,clap,clap,straightening R knee extend L hnd
fwd palm down R hnd straight up palm out; (wgt on R)

PART A

- 1- 4 FWD/LK,FWD,FWD/LK,FWD; KNEE,POINT SD,XIB/SD,FWD; FWD/LK,FWD,FWD/LK,FWD;
KNEE,POINT SD,XIB/SD,FWD;
182384 1 Blending to Shadow/LOD fwd L/lk RIB,fwd L,fwd R/lk LIB,fwd R;
12384 2 Cross L knee IF of R knee toe pointing down,point L sd & fwd,XLIB/sd R,
fwd L;
182384 3 Fwd R/lk LIB,fwd R,fwd L/lk RIB,fwd L;
12384 4 Cross R knee IF of L knee toe pointing down,point R sd & fwd,XRIB/sd L,
fwd R;
5- 8 CHASSE TRNS;; BASKETBALL TRN RF 4; SHADOW PRESS LINE/SLAP KNEE,CLAP,CLAP,EXTEND
HANDS;
182384 5 Releasing R hnd hold fwd L trng RF/cl R to fc Wall momentarily,cont trng RF
sd L lead W trn RF under jnd L hnd end in Rev Shadow/RL0D jnd L hnds held
high R hnds extended bk twd LOD,releasing L hnds & joining R hnds bk R
trng RF/cl L to fc COH momentarily,cont trng RF sd R lead W trn RF under jnd
R hnds end in Shadow/LOD jnd R hnds held high L hnds extended fwd twd LOD;
182384 6 Repeat Meas 5 PART A;
1234 7 Fwd L extend L hnd fwd twd LOD R hnd on hip,rec R trng RF to fc RL0D placing
both hnds at hip,fwd L extend L hnd twd RL0D R hnd on hip,rec R trng RF to
fc LOD placing both hnds on hip end in Shadow/LOD no hnd jnd;
1234 8 Same as Meas 4 INTRO;

PART B

- 1-4 TRN RF, TAP RIB, HIP TWIST CHASSE (W FAN); CHECKED HOCKEY STICK with RONDE CHASSE; CUBAN ROCK 4; HOCKEY STICK ENDING;
- 12384 1 Fwd L trng RF to fc Wall, tap RIB, XRIF/cl L, sd R (W fwd L, fwd R trng LF to fc RLOD, bk L/lk RIF, bk L) M's L & W's R hnd jnd end in Fan Pos/Wall;
(now opposite footwork)
- 12384 2 Fwd L, rec R, XLIB with slight Ronde action/sd R small stp, sd L raising jnd lead hnds high above head M's R & W's L hnds jnd & held at W's waist level to stop her fwd motion (W cl R, fwd L, fwd R/lk LIB, fwd R with spring action flick L bk) M still fcg Wall (W fcg RLOD);
- 1234 3 Rk sd R, L, R, L (W rk bk L, rk fwd R, rk bk L, rk fwd R with slight spring action flick L bk);
- 12384 4 Bk R trng RF, rec L trng LF to fc Wall, sd chasse R/L, R twd RLOD (W fwd L small stp, fwd R over trng LF undr jnd lead hnds to fc COH, sd chasse L/R, L) end in LOP Fcg/Wall trailing hnds extended sd twd RLOD;
- 5-8 CROSS BASIC with W SPIRAL;;;;
- 82384 5 (Guapacha Timing) Hold/fwd L slightly IFR, rec R, chasse L/R, L trng LF to fc LOD lead W spiral LF (W hold/bk R slightly IBL, rec L, chasse R/L, R spiral LF under jnd lead hnds end L crossed IFR without wgt) end both fcg LOD jnd hnds held high;
- 12384 6 Bk R slightly IBL, rec L, chasse R/L, R trng LF to fc COH (W fwd L small stp comm trn LF, fwd R cont trng LF to fc ptr, chasse L/R, L twd LOD) end in LOP Fcg/COH;
- 82384 7-8 Repeat Meas 5-6 PART B starting from opposite direction end in LOP Fcg/Wall;;
- 12384
- 9-12 FWD BASIC with RONDE CHASSE; ALEMANA; ADV HIP TWIST to FAN;;
- 12384 9 Fwd L, rec R, XLIB with slight Ronde action/sd R small stp, sd L raising jnd lead hnds (W bk R, rec L, fwd R/lk LIB, fwd R ready to trn RF);
- 12384 10 Leading W trn RF under jnd lead hnds bk R, rec L, fwd R/lk LIB, fwd R (W fwd & across body L comm trn RF, fwd R cont trn RF, fwd L/lk RIB, fwd L) to end with W at R angle to M;
- 12384 11 Fwd L body trng RF, rec L, XLIB with slight Ronde action/sd R small stp, sd L (W trng RF 1/2 on L bk R, rec L comm trng LF, fwd R outside ptr/cl L, swiveling RF on L sd R end fcg LOD);
- 12384 12 Bk R, rec L, XRIF/cl L, sd R (W fwd L, fwd R trng LF to end fcg RLOD, bk L/lk RIF, bk L) end in Fan/Wall;
- 13-16 FWD, REC, ROLL LF/2,3 (W FIRST HALF of ALEMANA) to BOLERO BJO; BOLERO BJO WHEEL to EXTENDED HALF OP; SLOW COCA ROLA 2; QUICK COCA ROLA 4;
- 12384 13 Fwd L, rec R, roll LF IF of W L/R, L (W cl R, fwd L, fwd R/lk LIB, fwd R trng RF) end in Bolero Bjo/RLOD R hnd arnd ptr's waist L hnd extended high palm out;
- 12384 14 Trng RF 3/4 fwd R, L, fwd R/lk LIB, fwd R sliding R hnd hold (W fwd L, R trng RF (W 1234) strongly, cl L, sd R) end in Extended Half OP/Wall M's R & W's L hnds grip ptr's upper arms; (now same footwork)
- a1-a3- 15 Swivel RF on R to fc RDW/XLIF, -, swivel LF on L to fc DW/bk R, -;
- a1a2a3a4 16 Swivel RF on R to fc RDW/bk L, swivel LF on L to fc DW/XRIF, swivel RF on R to fc RDW/XLIF, swivel LF slightly on L to fc Wall/sd R;

PART C

1-3 X CHECK,REC,CHASSE L; X CHECK,REC,CHASSE R; X LUNGE with RONDE CHASSE (W LF SPIN) to SHADOW/LOD;

- 12384 1 In Extended Half OP/Wall XLIF,rec R,sd chasse twd LOD L/R,L;
- 12384 2 XRIF,rec L,sd chasse twd RLOD R/L,R;
- 12384 3 Sliding R hnd hold to grip W's L wrist X lunge on L,rec R,releasing hold XLIB with slight Ronde action/sd R small stp,trng LF fwd L (W X lunge on L, rec R,spin LF IF of M L/R,L) end in Shadow/LOD M's R hnd on W's R shoulder blade L hnd extended fwd twd LOD (W's both hnds folded at chest);

4-8 TRN RF,POINT,MERENGUE HIP ROLL; MERENGUE HIP ROLL,,MERENGUE HIP ROLL; SD,TAP RIB,HIP TWIST CHASSE (W FAN); HOCKEY STICK;;

- 123a4 4 Fwd R trng RF to fc Wall in Tandem Pos M bhnd W,point L sd twd LOD gripping W's L wrist with his L hnd & W's R wrist with his R hnd at waist level,hip roll CCW fwd & lft/cl R to L cont hip roll CCW,point L sd twd LOD complete hip roll to rest wgt on R;
- 1a23a4 5 Repeat Counts 3 & 4 of Meas 4 PART C two times;
- 12384 6 Releasing hnd hold sd L,tap RIB,XRIF/cl L,sd R joining M's L & W's R hnds (W trng LF fwd L twd LOD,fwd R trng LF to fc RLOD,bk L/lk RIF,bk L) end in Fan Pos/Wall; (now opposite footwork)
- 12384 7-8 Fwd L,rec R,XLIB with slight Ronde action/sd R small stp,sd L raising lead hnd high (W cl R,fwd L,fwd R/lk LIB,fwd R); Trng RF slightly bk R,rec L leading W LF trn under jnd hnd,fwd R/lk LIB,fwd R (W fwd L small stp,fwd R trng LF under jnd lead hnd to fc M,bk L/lk RIF,bk L) end in LOP Fcg/RDW;

9-12 CHASE with STOP MOTION;;;;

- 12384 9 Releasing hnd hold fwd L trng RF 1/2 to fc DC,rec R,fwd L/lk RIB,fwd L (W bk R,rec L,fwd R/lk LIB,fwd R) both fcg DC W bhnd M;
- 123- 10 Fwd R trng LF 1/2 to fc RDW,rec L,place R toe fwd looking at ptr,- (W fwd L trng RF 1/2 to fc RDW,rec R,place L toe fwd looking bk ptr,-) M bhnd W;
- 12384 11 Same as Meas 9 (W fwd R trng 1/2 LF to fc DC,rec L,fwd R/lk LIB,fwd R);
- 123- 12 Same as Meas 10;

13-16 CHASE to BOLERO BJO; BOLERO BJO WHEEL to EXTENDED HALF OP; SLOW COCA ROLA 2; QUICK COCA ROLA 4;

- 12384 13 Fwd L,rec R,slightly trng RF sd & bk L/cl R,sd L (W repeat Meas 11 PART C) end in Bolero Bjo/RLOD;
- 12384 14 Same as Meas 14 PART B; (now same footwork)
- (W 1234)
- a1-a3- 15 Same as Meas 15 PART B;
- a1a2a3a4 16 Same as Meas 16 PART B;

TAG

- 16 QUICK COCA ROLA 2,,EXTEND HINDS in SHADOW PRESS LINE,-;
- a1a2a3- 16 Swivel RF on R to fc RDW/bk L,swivel LF on L to fc DW/XRIF,releasing hold swivel RF slightly on R to fc Wall/place L toe fwd in Shadow Press Line/Wall L hnd extended fwd palm down R hnd extended straight up palm out,-;

87-120

Removed from Syllabus

Orient Express Foxtrot

1997-Hall of Fame

87-122

RUB IT IN

COMPOSERS: JOHN & MARY MACUCI, 7110 LANSDALE ST., DISTRICT HGTS, MD 20747
Record : MCA D-2712 PHASE - V +2 'PHONE (301) 735-4253
SEQUENCE : ABC ABD B ENDING
FOOTWORK : OPPOSITE EXCEPT WHERE NOTED

INTRO

OPEN POS FACING LOD WAIT , , , DOUBLE CUBANS (STARTING BACK);

Open Pos fcg LOD wait , , , On the word "LIE" Start (Dbl Cubans)
BACK L/Rec R, Fwd L/Rec R, Bk L/Rec R,

A

1 - 8 SPOT TURN 4 - JIVE WALKS - THROWAWAY (LADY OVERTURNS) - CHICKEN
WALKS - THROWAWAY - SINGLE CUBANS

1 (SPOT TURN) ON THE WORD "SAND" Fwd L trng 1/2 RF (W trn LF),
Rec R, Fwd L trng 1/2 RF, Rec R to Semi;

2 - 3 (JIVE WALKS) Fcg LOD Left foot diagonally forward Chasse L/R, L
trng Lady to the Left, Right Foot Fwd & Across in Semi Chasse
R/L, R trng W to the Right; Fwd L trng W to the Left, Fwd R
trng W to the Right, Fwd L trng W to the Left, Fwd R trng W to
the Right;

(W CP Chasse Side R/L, R trng 1/4 to the Left, Chasse Fwd L/R, L
trng 1/4 to the Right; swivel on L trng 1/4 to the Left step
on R, swivel on R trng 1/4 to the Right step on Left, swivel
on L trng 1/4 to the Left step on R, swivel on R trng 1/4 to
the Right step on Left;)

4 (THROWAWAY) Fcg LOD - Chasse L/R, L leading W to overtrn LF
to tandem pos by trng Left hnd to the Right from the wrist
until the palm is turned down, Chasse Fwd R/L, R;
(W trng LF Chasse Fwd R/L, R cont trng on R ending in tandem
pos facing LOD her R hnd turned palm up beh her bk, Chasse
Fwd L/R, L;)

5 - 6 (CHICKEN WALKS) FCG LOD Trng W 1/2 RF Bk up L, -, R, -; L, R, L, R;
(W swivel 1/2 RF on Left to fc ptr step Fwd R, -, swivel LF
on R step Fwd L, -; repeat swivel action Fwd R, L, R, L;)

7 (THROWAWAY) Fcg LOD Trng 1/4 LF Chasse Side L/R, L, cont trng
1/4 LF to fc RLOD Chasse Fwd R/L, R;
(W Chasse Fwd R/L, R bringing Left Arm over Right Arm and
trng to the Left end fcg LOD in OP, Chasse Bk L/R, L;)

8 (SINGLE CUBANS) FCG RLOD Fwd L (W Fwd also) & Across small
step, Rec R/Side L, Fwd R (W Fwd also) & Across small step,
Rec L/Side R;

B

- 1 - 8 STOP & GO - CHANGE PLACES LEFT TO RIGHT OVERTURNED -
SIMPLE SPIN - LINK - WHIP TURN - CURLY WHIP - WHIP THROWAWAY
- 1 - 2 (STOP & GO) Left Open Fcg RLOD Rk Bk L, Rec R, Chasse Fwd L/R, L trng Lady to the Left under raised arms to end in Side by Side Pos on M's Right Side & placing his Right hand on her back & lowering the jnd hnds to waist level; Rk Fwd R, Rec L, Chasse Bk R/L, R trng Lady to the Right under raised arms end in LOP fcg ptr & RLOD;
(W LOP Fcg ptr Rk Bk R, Rec L starting to turn Left, cont trng Chasse R/L, R under raised arms to end Side by Side on M's Right Side; Rk Bk L as in a sit action with L leg bent & R leg straight, Rec R starting to turn Right, cont trng under jnd raised arms Chasse L/R, L end in LOP fcg ptr;))
- 3 - 4 (CHG PL L TO R) Fcg RLOD Rk BK L, Rec R, Chasse L/R, L trng 1/4 to the Right leading Lady to turn Left under raised arms fc COH; Chasse Side R/L, R bring M's Left & W's Right arms thru trng slightly to the Right fc DLC,
(W Rk BK R, Rec L, Chasse R/L, R trng to the Left under raised arms fc Wall; Chasse Side L/R, L trng slightly to the Left fc DLW,)
- (SIMPLE SPIN) Cl L to R trng slightly to the Left and leading Lady to spin to the Right, Side Right SMALL step regain Lady's Right hand in Left fc COH;
(W Spin Right Face on Right one complete turn, Back and slightly Side Left fc Wall;))
- 5 (LINK) Fcg COH Rk Bk L, Rec R, Chasse Fwd L/R, L to CP trng slightly to the Right on the last step;
(W Rk Bk R, Rec L, Chasse Fwd R/L, R to CP trng slightly to the Right with R foot bet M's feet;)
- 6 (WHIP TURN) Cross R beh L (Right toe turned out) starting to turn Right, Side L trng to the Right, still trng Chasse Side R/L, CLOSE RIGHT to LEFT end fcg COH;
(W Fwd L, Fwd R bet prttrs feet trng to the Right, still trng Chasse Side L/R, L;)
- 7 (CURLY WHIP) FCG COH Rk Fwd L, Rec R trng 1/4 Right Face, Chasse Side L/R, L trng 1/4 to the Right while trng Lady to her Left under raised arms (M's Left, W's Right) ending in CP fcg WALL;
(W Rk Bk R trng 1/2 RF, Rec on L trng 1/4 LF, cont trng R/L, R making a 3/4 turn under raised arms (M's Left, W's Right) ending in CP fcg COH;))
- 8 (WHIP THROWAWAY) FCG WALL Cross R beh L (R toe turned out) trng Right, Side L still trng to the Right and release the R Hnd Hold & maintain M's Left and W's Right Hnd Hold, Chasse Bk R/L, R leading W away end in LOP fcg ptr & WALL;
(W Fwd L, Fwd R bet M's feet trng to the Right, cont trng Chasse Bk L/R, L end in LOP fcg Ptr and COH;))

D (con't.)

6 - 8 (CHG PL R TO L) Rk Bk L, Rec R, trng 1/4 LF Chasse L/R,L raising M's L & W's R arms fc RLOD; Chasse Fwd R/L,R lower jnd arms to waist level,
(W Rk Bk R, Rec L, Chasse Fwd R/L,R strng to trn RF; cont trng under raised hnds Chasse Bk L/R,L to LOP fcg Man & LOD.)

(AMERICAN SPIN) Fcg RLOD in LOP Rk Bk L, Rec R, Chasse in place L/R,L leading W Fwd brace the arm and lead W to trn RF, Chasse in place R/L,R;

(W Rk Bk R, Rec L, Chasse Fwd R/L,R with braced arm lean slightly against M's braced arm trng to the Right on Right Foot, cont trng Chasse L/R,L making one full trn end in LOP fcg ptr;)

REPEAT "B" - NOTE: UNDER TURN THE WHIP THROWAWAY - END MAN FCG LOD IN HANDSHAKE HOLD

ENDING

1 - 5 MODIFIED STOP & GO (W TRANS);;; 4 POINT STEPS;;

1 - 3 (STOP & GO) Fcg LOD HNDSHKE HOLD Rk Bk L, Rec R, Chasse Fwd L/R,L trng Lady to the Left under raised arms to end on W's Left Side & slightly in front of W;Rk Fwd R in fence line pos, Rec L, Chasse Bk R/L,R;
(W OP Fcg ptr Hndshke hold Rk Bk R, Rec L starting to turn Left, cont trng Chasse R/L,R under raised arms to end on M's Right Side & slightly back; Rk Bk L as in a sit action with L leg bent & R leg straight, Rec L, Fwd L/R tch L placing L hnd on M's L shoulder blade;)

4 (POINT STEPS) SAME FOOT WORK FCG LOD - Pt L, Step L, Pt R, Step R;

5 REPEAT Measure 4

INTRO

1 - 4 WAIT; WAIT; SD CUCARACHA; SYNCOPATED CUBAN ROCK;

- 1 - 2 Wait OP FCG M's R & W's L ft free hnds free & held low; ;
- 3 (Cucaracha) Sd R, Rec L, Cl R (W Opposite), - ;
- 4 Q&QS (Sync. Cuban Rock) Sd L/inplc R, Inplc L, Inplc R (W Opposite), - ;

PART A

1 - 8 OPN HIP TWIST (to FAN); ; SLIDING DOOR (with Arm Sweep); ; ; SPIRAL (to OP FCG); ;

- 1 (Open Hip Twist) Fwd Cucaracha Fwd L, Rec R, Cl L (W Bk R, Rec L, Fwd R twd M), - ;
 - 2 (Fan) Bk R lead W to swivel RF, Rec L, Sd & Fwd R (W Swivel 3/8 RF as step Fwd L, Fwd R trng 3/8 LF, Bk L trng 1/8 LF), - ;
 - 3 (Sliding Door) (FCG WL) Fwd Cucaracha Fwd L, Rec R, Cl L releasing jnd hnds, (W Cl R to L, Fwd L, Fwd R release R hnd as XIF of M extend L hnd to sd), - ;
 - 4 Bk Cucaracha Bk R, Rec L, Cl R join L hnds place R hnd on W's shoulder blade (W Fwd L, Sd & Bk R sweep hnds ovr head and down X at wrist, XLIB of R to Shadow Position FCG W), - ;
 - 5 Sd Cucaracha Sd L, Rec R, Cl L (Bk R, Rec L, XRIF of L), - ;
 - 6 Sd Cucaracha Sd R partial wt using lunge line to match W's line, Rec L Cl R (W Lunge Sd L retaining L hnd hld as sweep R hnd twd WL, Rec R, XLIB to Shadow FCG WL), - ;
 - 7 (Spiral) Sd L, Rec R raise L arm lead W to spiral LF, Cl L (W Bk R, Rec L commence LF trn, Fwd R spiral LF allow L to XIF no wt FC LOD), - ;
 - 8 Bk R, Rec L trng LF, Fwd R trng LF to LOD (W Fwd L, Fwd R trng 3/8 LF to fc RLOD, Bk L trng 1/8 LF), - ;
- 9 - 16 THREE ALEMANAS; ; ; (AIDA #1) SIT BREAK & SPIRAL (to FAN); ; FENCE LINE (W spin end); ;
- 9 (Three Alemanas) M FCG LOD Fwd Cucaracha leading W to close position with lead for Alemana turn (W Bk R, Rec L, Fwd R trng 1/8 RF), - ;
 - 10 Bk Cucaracha Bk R, Rec L, Cl R leading W to circle one full turn RF (W Fwd L trng 5/8 RF twd LOD, Fwd R trng 1/4 RF twd WL, Fwd L 1/4 to fc M), - ;
 - 11 Sd Cucaracha Sd L, Rec R, Cl L leading W to circle one full LF turn (W Fwd R trng 5/8 twd LOD, Fwd L trng 1/4 LF twd COH, Fwd R 1/4 thighs X fcg M), - ;
 - 12 Bk Cucaracha Bk R, Rec L, Cl R leading W to circle 1 1/4 RF by overturning her last step to end fcg COH (W Fwd L trng 5/8 RF twd LOD, Fwd R trng 1/4 RF twd WL, Fwd L 1/4 swiveling to fc COH), - ;
 - 13 (Sit Break & Spiral) Lunge Sd & fwd L trng upper body twd W free arm up, Rec R raise L arm to lead W to spiral LF, Cl L (W Bk R to sit line fcg DLC free arm up, Rec L, Fwd R spiral LF full trn to fc COH), - ;
 - 14 (Fan end) Bk R, Rec L, Sd & fwd R (W Fwd L, Fwd R trng 3/8 LF, Bk L trng 1/8 LF), - ;
 - 15 (Fence Line) Fwd Cucaracha Fwd L, Rec R, Cl L leading W twd DRW (W Cl R, Fwd L, Fwd R), - ;
 - 16 Extnd L arm twd DLC as swivel LF to step thru on R free arm high, Rec L, Sd R lead W to spin LF end LOP FCG & WL (W Swivel RF as step thru L, Rec R, Sd L spin LF full trn to fc COH), - ;

PART B

1 - 8 THREE THREES; ; ; FWD CUCARACHA; ALEMANA; ROPE SPIN; ;

- 1 (Three Threes) LOP fcg WL Fwd L, Rec R, Cl L trng W 1/2 RF place both hnds on W's shoulders (W Bk R, Rec L, Fwd R trng 1/2 RF fcg WL), - ;
- 2 Bk R, Rec L, Cl R trng W LF releasing both hnds (W inplc L, inplc R, inplc L spin 1 full LF trn to fc WL), - ;
- 3 (Diag Cucaracha) Plc both hnds on W's shoulders as step Sd & fwd L, Rec R, Cl L (W Sd & bk R, Rec L, Fwd R commence RF trn), - ;
- 4 Bk R, Rec L, Cl R (W Swivel 1/2 RF on R as stp Fwd L COH, Swivel 1/2 RF on both feet to end Fwd R fcg WL, Fwd L trng 1/2 RF to end fcg COH), - ;
- 5 (Fwd Cucaracha) Fwd L, Rec R, Cl L lead W to trn 1/8 RF (W Bk R, Rec L, Fwd R trng 1/8 R;F), - ;
- 6 (Alemana) Bk R, Rec L, Cl R as sway to R lead W to spiral RF under L arm (W Fwd L trng 5/8 RF, Fwd R trng 1/4 RF, Fwd L spiral RF to end fcg DRC), - ;
- 7 (Rope Spin) Sd L, Rec R, Cl L lead W to circle RF (W Fwd R, L, R circling RF to M's L side), - ;
- 8 Sd R, Rec L, Cl R lead W to CP (W Fwd L, R, L to CP), - ;

9 -16 OPENING OUT R & L; ; CONTINUOUS HIP TWIST; ; ADVANCED HIP TWIST (OP FCG); ; PROGRESSIVE WALKS; ;

- 9 (Opening Out to R) Sd L lead W to swivel RF, Rec R, Cl L (W Swivel 3/8 RF on L as step Bk R, Rec L trng LF, Sd R to loose CP), - ;
- 10 (Opening Out to L) Sd R lead W to 1/2 LOP, Rec L, Fwd R to CP (W Swivel 3/8 LF on R as step Bk L, Rec R trng RF, Sd & Fwd), - ;
- 11 (Cont. Hip Twist) Fwd L, Rec R, XLIB (W swivel on L as step Bk R trng 1/2 RF, Rec L commence LF trn, Fwd R X-body trng 5/8 LF), - ;
- 12 Sd & bk R compl 1/8 LF trn, Rec L, Fwd R compl 1/4 RF trn (W Swivel RF 3/8 as step Fwd L X-body, swivel 3/8 LF as step Fwd R X-body, Sd L almost closed trng 1/4 RF), - ;
- 13 (Adv. Hip Twist) FCG WL Fwd L, Rec R, XLIB (W Swivel on L as step Bk R trng 1/2 RF, Rec L commence LF trn, Fwd R X-body trng 5/8 LF), - ;
- 14 Sd & bk R compl 1/4 LF trn, Rec L commence LF trn, Fwd R trng to LOD in LOP FCG (W Swivel 1/2 RF as step Fwd L, Fwd R trng LF, Bk L), - ;
- 15-16 (6 Progressive Walks) Fwd walk L, R, L, R, L, R (W opposite), - ;

PART C1 - 8 NATURAL TOP; ; ; CIRCULAR HIP TWIST (with Spiral End); ; ; KIKI WALKS;

- 1 (Natural Top) LOP M FCG LOD Fwd L, Rec R, Sd & fwd L lead W to CP (W Bk R, Rec L, Fwd R trng 1/8 RF), - ; Note: M & W's shoulders square Meas. 1 - 4 complete 2 1/4 RF trn over Meas 2 - 4.
- 2 XRIB trng RF, Sd L trng RF, XRIB trng RF twd COH (W Fwd L trng RF, XRIF trng RF, Fwd L trng RF), - ;
- 3 Sd L trng RF, XRIB trng RF, Sd L trng RF twd RLOD (W XRIF trng RF, Fwd L trng RF, XRIF trng RF), - ;
- 4 XRIB trng RF, Sd L trng RF, Fwd R trng RF to end fcg WL (W Fwd L trng RF, XRIF trng RF, Fwd L trng RF), - ;
- 5 (Circular Hip Twist) Fwd L, Rec R, XLIB (W Swivel on L as step Bk R trng 1/2 RF, Rec L commence LF trn, Fwd R X-body trng 5/8 LF), - ; Note: Complete full LF turn over Meas 5 - 7.
- 6 Sd & bk R compl 1/8 LF trn lead W to swivel RF, XLIB trng & backing LF lead W to swivel LF, Sd & bk R trng LF lead W to swivel RF (W Swivel 1/4 RF as stp Fwd L, swivel 1/2 LF as stp Fwd R, swivel 1/8 RF as stp Fwd L), - ;
- 7 XLIB trng LF lead W to swivel LF, Sd & bk R trng LF lead W to swivel RF, Cl L lead W to spiral LF (W Swivel 1/2 LF as stp Fwd R, swivel 1/8 RF as stp Fwd L, Swivel 1/2 LF as stp Fwd R spiral LF to Shadow LOD), - ;
- 8 (Kiki Walks) Shadow LOD Fwd R, L, R, (W Fwd L,R,L), - ;

9 -16 KIKI WALKS; LUNGE (W spin); OPEN HIP TWIST (VARIATION); FAN; OVR TURNED HOCKEY STICK; ; OK SWIVELS; ALEMANA (to OP FCG);

- 9 (Kiki Walks) Shadow LOD Fwd L, R, L, (W Fwd R,L,R), - ;
- 10 (Lunge W Spin) Depress on L to L lunge line as extend R twd WL no wt, sd R to fc LOD, tch L to hnd shake (W Lunge sd L sweep R arm twd LOD, Rec R spin 1/2 RF on flat ft, Sd & bk L fcg RLOD), - ;
- 11 (Opn Hip Twist var) Fwd L, Rec R, Bk L contract R arm lead W Fwd, tch R no wt extend R arm leading W to swivel 1/2 RF (W Bk R, Rec L, Fwd R, Feet together swivel RF), - ;
- 12 (Fan) Bk R lead W twd COH, Rec L chg hnds to M's L & W's R, Sd & fwd R fcg LOD (W Fwd L, Fwd R trng 5/8 LF to fc WL, Sd & bk L), - ;
- 13 (Hockey Stick ovr trnd) Fwd L, Rec R, Cl L (W Cl R, Fwd L, Fwd R), - ;
- 14 Bk R lead W 1/8 LF, Rec L trng 1/8 RF DLW lead W to ovr trn LF, Fwd R (W Fwd L trng 1/8 LF, Fwd R spiral action trng nearly full trn LF, Fwd L DLW), - ;
- 15 (Quick Swivels) Bk L small step lead W to swivel RF, Bk R small step lead W to swivel LF, Bk L to fc WL (W Swivel on L as stp Fwd R, Swivel on R as stp Fwd L, Swivel on L as stp Fwd R COH), - ;
- 16 (Alemana to OP Fcg) Bk R lead W to circle RF, Rec L, Cl R (W Full RF circle Fwd L 5/8, Fwd R trng 1/4 RF, Sd & bk L trng to fc COH), - ;

END . . . 2nd time thru Part C change Meas. 12 M trng 1/4 LF retain R hnd hld to end OP FCG; In one beat hit Open Contra Check Line M extnd L ft fwd, W stp bk R free arms up - ;

SUNFLOWER

87-128

Composers: Derek & Jean Tonks, Box 6072, Wetaskiwin, Alberta, T9A 2E8 (403) 352-6897
 Record: Capitol Starline (Glen Campbell) 6260 "Sunflower" (Flip Southern Nights)
 Type Dance: Jive - Phase VI
 Footwork: Opposite, directions for M (except where noted)
 Sequence: Intro A B A B A C Tag

INTRO

- 1 - 4 WAIT; KNEE BENDS; 2 KICK BALL CHG'S; SWIVEL 4 BFLY;
 1 - 2 Op fcg 2 ft apt wait; Bend knees snap fingers, straighten, bend knees, straighten;
 3 - 4 Kick L fwd, In pl L/R, Kick L fwd, In pl L/R; Swivel fwd L,R,L,R to BFLY;
 5 - 8 CURLY WHIP;; AMERICAN SPIN ROCK REC;;
 5 - 6 Bk L, Rec R, In pl L/R, L trng 3/8 RF (W bk R, Rec L start LF trn, in pl R/L, R cont 5/8 trn under jnd lead hnds to fc ptrn CP); XRIBL, Sd L, in pl R/L, R trng 7/8 RF to wall (W Sd L, XRIFL, Sd L/Close R, in pl L);
 7 - 8 Rock bk L SCP, Rec R, Chassee L/R, L lead W to spin (W chassee R/L, R spin RF); Sd chassee R/L, R, Rock apt L, Rec R SCP;

"A"

- 1 - 4 JIVE WALKS; SWIVEL 4; FALLAWAY ROCK TCH STP;;
 1 - 2 Fwd chassee L/R, L, R/L, R; Swivel fwd L,R,L,R to CP;
 3 - 4 Chassee L/R, L, R/L, R; Rock bk L SCP, Rec R, Tch L, In pl L;
 5 - 8 (JITTERBUG KICKS) KICK, TCH, SD CHASSEE; ROCK, REC, TCH, STEP; KICK, TCH, KICK, TCH; SD CHASSEE,, ROCK, REC;
 5 - 6 (Jitterbug kicks for next 7 meas) SCP Kick R LOD, fc ptrn tch R, Chassee RLOD R/L, R; Rock bk L SCP, Rec R, Tch L, In pl L;
 7 - 8 Kick R LOD, fc ptrn tch R, Kick R LOD, fc ptrn tch R; Chassee RLOD R/L, R, Rock bk L SCP, Rec R;
 9 - 12 TCH, STEP, KICK, TCH; KICK, TCH, KICK, TCH; SD CHASSEE,, ROCK, REC; THROWAWAY;
 9 - 10 Tch L, In pl L, Kick R LOD, Fc ptrn tch R; Kick R LOD, Tch R, Kick R, Tch R;
 11 - 12 Chassee RLOD R/L, R, Rock bk L SCP, Rec R; (Throwaway) Chassee LOD L/R, L (W trn LF to fc ptrn), Chassee R/L, R lead W to chassee bk twd LOD to LOP
 M fc LOD W fc RLOD;

"B"

- 1 - 4 CHICKEN WALKS 2 SLOW 4 QUICK;; WHIP TURN;;
 1 - 2 Bk L, -, Bk R, -; Bk L,R,L,R (As M steps bk W trns toes out before taking weight on each foot causing swivel action);
 3 - 4 Rock apt L, Rec R, Chassee tog CP L/R, L trng $\frac{1}{2}$ RF; Cont RF trn XRIBL (W sd L), Sd L (W XRIFL), R/L, R to fc wall;
 5 - 8 CHG PLACES R TO L;,, STOP & GO ROCK REC...;
 5 - 6 Rock bk L SCP, Rec R CP, Chassee L/R, L (W fwd chassee start RF trn under jnd lead hnds); In pl R/L, R trn $\frac{1}{2}$ LF (W trn RF L/R, L fc ptrn), Rock apt L, Rec R;
 7 - 8 Chassee fwd L/R, L lead W to trn LF under M's L & W's R hnds to M's R side place R hnd on W's back (W chassee R/L, R trng $\frac{1}{2}$ LF), Rock fwd R (W rock bk L), Rec L; Chassee bk R/L, R lead W to trn RF under jnd hnds (W chassee fwd L/R, L trng $\frac{1}{2}$ RF to RLOD), Rock apt L, Rec R;

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- 9 - 12 CHG PLACES L TO R; ROCK, REC, NECK SLIDE;; START ROLLING OFF THE ARM;
9 - 10 In pl L/R, L trn $\frac{1}{2}$ RF (W chassee R/L, R trn LF under jnd hnds fc ptrn), Sd chassee R/L, R; Rock apt L, Rec R to BFLY, Sd chassee L/R, L raising jnd hnds up & over ptrn's head release hold R hnds rest on ptrn's R shoulder ending W on M's R side W fcg COH M fcg wall;
11 - 12 Wheel $\frac{1}{2}$ RF fwd R, L, chassee in pl trng $\frac{1}{2}$ fc LOD R/L, R (W chassee bk LOD L/R, L) allow M's & W's R hnds to slide down ptrn's arms to join both R hnds; Rock apt L, Rec R, Chassee fwd L/R, L trng $\frac{1}{2}$ RF end on W's L side M's R arm round W's waist (W chassee fwd R/L, R bring R hnd to waist holding M's R hnd);
13 - 14 FINISH ROLLING OFF THE ARM; DOUBLE ROCK APART;
13 - 14 Fwd R, L trng $\frac{1}{2}$ RF, In pl R/L, R trn $\frac{1}{2}$ RF (W bk L, R trng $\frac{1}{2}$ RF rolling out of M's arm, cont trn L/R, L); BFLY Rock apt L, Rec R, Rock apt L, Rec R;

"C"

- 1 - 4 SAILOR SHUFFLES;; CHG PLACES L TO R ROCK, REC;;
1 - 2 BFLY XLIB/Sd R, Rec L, XRIB/Sd L, Rec R; Repeat meas 1;
3 - 4 Rock apt L, Rec R, In pl L/R, L trn $\frac{1}{2}$ RF to wall (W chassee R/L, R trng LF under jnd hnds to momentary wrap then release M's R W's L hnds to resume BFLY hold); Sd chassee R/L, R, Rock apt L, Rec R;
5 - 6 STEP KICKS TWICE; AWAY, KICK, TOG, TCH;
5 - 6 Fwd L, Kick R fwd between ptrn's legs (W kick L fwd outside M's R leg), In pl R, Kick L (W kick R fwd between M's legs); Sd L, kick R through to LOD (W kick L through to LOD), Sd R to fc ptrn, Tch inside edge of L approx 12" apt from R;
7 - 12 REPEAT MEAS 1 TO 6 TRNG $\frac{1}{2}$ TO FC RLOD
13 - 17 REPEAT MEAS 1 TO 5 TRNG $\frac{1}{2}$ TO FC COH

"TAG"

In pl L,-, Close R/pnt L side (W trn $\frac{1}{2}$ LF on R to wrap pos fcg COH, Close L/pnt R),-;

HEAD CUES

- INTRO: KNEE BENDS - KICK BALL CHGS - SWIVEL TOG 4 - CURLY WHIP - AMERICAN SPIN ROCK REC
A JIVE WALKS - SWIVEL 4 - FALLAWAY - JITTERBUG KICKS (ONE TWO & THREE) - THROWAWAY
B CHICKEN WALKS 2 SLOW 4 QUICK - WHIP TURN - CHG PLCS R TO L - STOP & GO -
CHG PLCS L TO R - NECK SLIDE - ROLL OFF THE ARM - DBL ROCK
REPEAT A - B - A
C SAILOR SHUFFLES - CHG PLCS L TO R - STEP KICKS - AWAY KICK TOG TCH
REPEAT C TWICE (THIRD TIME OMIT MEAS 18)
TAG WRAP CHG POINT

87-130
THAT LATIN CHA CHA

BY: Rod & Susan Anderson, 8923 Melrose, Overland Pk, KS 66214
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RECORD: Roper 215B "That Latin Cha Cha"

FOOTWORK: Opposite, Directions for Man (Except as Noted)

RATING: Phase V + 2

SEQUENCE: Intro, A, B, A, C, Tag

INTRO

1-6 WAIT;; SHADOW BREAK/LUNGE; WHIP TO L SKATERS;
FWD DOUBLE CUBAN; REV TWIRL TO FC;

1&2 Wait fcg partner & Wall hndshake pos free hnds extended to
sd weight on R;;
3 Trn ¼ LF bk L, rec R to fc, sd L/cl R, sd L lunge (W trn ¼ RF
bk R free arm will shadow M, rec L to fc, sd R/cl L,
trn ¼ RF to fc LOD lunge fwd R);
4 Bk R trng ¼ LF, rec L fc LOD, in pl R/L, R to end in L skaters
R hnds jnd M's L on W's L shoulder (W fwd L, R in front of M,
twirl LF L/R, L to fc LOD);
5 Fwd L slight heel pressure/rec R, bk L slight toe
pressure/rec R, fwd L heel/rec R, bk L take weight;
6 Bk R, trn ¼ RF rec L, sd R/cl L, sd R to LOP fcg M fcg Wall
(W fwd L in front of M, fwd R twd Wall twirl LF ½,
sd L/cl R, sd L);

PART A

1-4 ALEMANA TO ROPE SPIN;;;;

1 Fwd L, rec R, in pl L/R, L;
2 Bk R, rec L, in pl R/L,R (W XLIF commence RF trn under jnd
hnds, rec R cont RF trn to fc, sd L/cl R, sd & fwd L
spiral RF one full trn);
3 Sd L leave L hnd on R sd of head, rec R, in pl L/R, L to LOP
fc wall (W arnd M fwd R, L, R/lk L, fwd R to fc Wall);
4 Bk R, rec L, sd R/cl L, sd R to Bfly (W cont arnd M fwd L,
R trn RF ¼ to fc in Bfly, sd L/cl R, sd L);

5-8 HAND-TO-HAND; AIDA; ROCK & LOCK; SPOT TRN;

5 Trn ¼ LF to OP bk L, rec R to fc in Bfly, sd L/cl R, sd L;
6 Trn ¼ RF to LOP bk R, bk L, bk R/lk L, bk R to Bk-to-Bk
"V" pos trailing hnds held high;
7 Fwd L, rec R, fwd L/lk R, fwd L trn ¼ LF to fc;
8 XRIF trn ¼ LF keep L in pl fold L hnd in front of body palm
fcg R hnd will trail behind body palm out, rec L cont LF trn
to fc arms waist level elbows bent, sd R/cl L, sd R;

9-12 TIME STEPS;; SPOT TRN (W TIME STEP); TIME STEP (W SPOT TRN);

9 Bk L, rec R, sd L/cl R, sd L;
10 Bk R, rec L, sd R/cl L, sd R;
11 XLIF trn ¼ RF fold R hnd in front of body palm fcg L hnd
trailing palm out, rec R cont RF trn to fc, sd L/cl R,
sd L (W bk R, rec L, sd R/cl L, sd R);
12 Bk R, rec L, sd R/cl L, sd R to hndshake pos (W same as meas
11 part A for M);

- 13-16 **TURKISH TOWEL WITH SPIN TO FC;;;**
 13 Fwd L, rec R, in pl L/R, L;
 14 Bk R, rec L, sd R/cl L, sd R trng LF $\frac{1}{2}$ fc LOD extend L hnd to sd palm down R hnds jnd shoulder level (W XLIF trn $\frac{1}{2}$ RF under jnd hnds, rec R cont RF trn to fc, fwd arnd M L/R, L to end in bk & to L sd of M pl L hnd over M's L);
 15 Bk L body trn twd W, rec R, in pl L/R, L trn $\frac{1}{2}$ RF release hnd hold (W fwd R outsd M body trn twd M, rec L, sd R/cl L, fwd & sd R spin LF $\frac{3}{4}$ to fc Wall);
 16 Bk R, rec L, in pl R/L, R to LOP fcg M fcg Wall (W fwd L, R trn $\frac{1}{2}$ LF to fc, XLIB/lk R, bk L);
 (Note: second time thru A end with hndshake hold)

PART B

- 1-4 **OPEN HIP TWIST; FAN; HOCKEY STICK;;**
 1 In LOP fcg fwd L, rec R, in pl L/R, L keep L hnd waist level and stationary (W bk R, rec L, sm steps fwd R/L, R M's L arm stationary will cause W's body to twist $\frac{1}{2}$ twd LOD as head stays twd M);
 2 Bk R, rec L, *XRIF/rec L, sd R (W fwd L LOD, fwd R trn $\frac{1}{2}$ LF, XLIB/lk R, bk L leave R extended twd RLOD);
 3 Fwd L, rec R, in pl L/R, L bring jnd hnds thru in front of M's face (W cl R, fwd L, fwd R/lk L, fwd R to end in front of M fcg RLOD);
 4 Bk R, rec L trn $\frac{1}{8}$ RF, **XRIF/rec L, fwd & sd R (W trn $\frac{1}{8}$ LF to RDW fwd L, fwd R trn $\frac{1}{2}$ LF, XLIB/lk R, bk L);
- 5-8 **THREE BACK CHA'S;; NATURAL TOP; CLOSED HIP TWIST;**
 5 Fwd L, rec R, with L shoulder lead bk LOD L/lk R, bk L;
 6 With R shoulder lead bk R/lk L, bk R, no shoulder lead bk L/cl R, sd L trn slightly to fc RDC in Bjo (W fwd L/lk R, fwd L, fwd R/lk L, fwd R to Bjo);
 7 Trn RF XRIB, sd L, sd R/cl L, sd R to CP fc Wall (W arnd M L, R to fc, sd L/cl R, sd L);
 8 Fwd & sd L trn body to R, rec R to fc Wall, in pl L/R, sd L lower L hnd to waist level & hold stationary (W trn $\frac{1}{2}$ RF on L to SCP bk R, rec L to fc in CP, sd R/cl L, sd R twist body RF $\frac{1}{2}$ with head twd M);
- 9-12 **FAN; ALEMANA;; HAND-TO-HAND;**
 9 Same as meas 2 Part B M's L hnd (W's R hnd);
 10 Same as meas 3 Part B except on last stp M bring L hnd up to palm-to-palm hnds on L sd of head as W trns $\frac{1}{2}$ RF to fac M;
 11 Bk R, rec L, sd R/cl L, sd R (W XLIF trn $\frac{1}{2}$ RF, rec R cont RF trn to fc M, sd L/cl R, sd L);
 12 Same as meas 5 Part A;
- 13-16 **FWD CHA/SD CHA; SPOT TRN; NEW YORKER; SPOT TRN;**
 13 Thru R to OP LOD/lk L, fwd R trn to fc in bfly, sd L/cl R, sd L;
 14 Same as meas 8 part A;
 15 Trn $\frac{1}{2}$ RF to LOP RLOD fwd L, rec R to Bfly, sd L/cl R, sd L;
 16 Same as meas 8 Part A end LOP fcg M fcg Wall;

*This dance is written with the man doing a cuban at this point. This is optional and may be substituted with the standard cha in pl R/L, sd R **in pl R/L, fwd & sd R.

PART C

- 1-4 SWEETHEART TO DOUBLE UNDERARM TRN;;;
 1 Hndshake hold fwd L, rec R, in pl L/R, L to R varsv
 (W bk R, rec L commence LF trn, sd R cont LF trn to fc Wall
 on R sd of M/cl L, sd R);
 2 Fwd R twd Wall trn body to R to look at W raise R arms over
 W in arched fashion to frame the W, rec L, sd R/cl L, sd R
 to L varsv (W bk L slight body trn to L to look at M, rec R,
 sd L/cl R, sd L);
 3 Fwd L twd Wall slight body trn to L look at W raise L hnds
 over W head to frame, rec R, in pl L/R, L (W bk R with body
 trn, rec L drop L hnd hold, spot spin LF twd RLOD one full
 trn R/L, R);
 4 Sd R, cl L, sd R/cl L, sd R trn $\frac{1}{4}$ RF to LOP RLOD (W LF trn
 $\frac{3}{4}$ L, R to fac, sd L/cl R, sd L trn $\frac{1}{4}$ LF to LOP);
- 5-8 DOUBLE CUBAN BREAKS WITH TRN;; NEW YORKER; SPOT TRN;
 5 XLIF/rec R, sm stp sd L/rec R, XLIF/rec R trn $\frac{1}{4}$ LF to fc sd L;
 6 Cont LF trn on L to OP LOD XRIF/rec L, sd R/rec L, XRIF/rec L,
 trn $\frac{1}{4}$ RF to Bfly sd R;
 7 Same as meas 15 part B;
 8 Same as meas 8 part A;
- 9-12 HAND-TO-HAND; CRAB WALK; KNEE SWIVELS; CRAB WALK;
 9 Same as meas 5 part A;
 10 Keep upper bodies fcg move LOD XRIF, sd L, XRIF/sd L, XRIF;
 11 Bring L knee up and across Body twd RLOD, sd L/XRIF, L knee
 across, sd L/XRIF;
 12 Keep upper bodies fcg move LOD sd L, XRIF, sd L/XRIF, sd L;
- 13-16 CROSS BODY TO 3 FWD CHA'S;; DOUBLE UNDERARM TRN TO FC;;
 13 Bk R trn $\frac{1}{4}$ LF whip W across fc LOD R hnds palm-to-palm,
 rec L, fwd R/lk L, fwd R (W fwd L trn $\frac{1}{4}$ LF to fc RLOD, bk R,
 bk L/lk R, bk L);
 14 Fwd L chg to L hnds palm-to-palm/lk R, fwd L, fwd R chg to
 R hnds/lk L, fwd R;
 15 Fwd L, rec R, in pl L/R, L trn $\frac{1}{4}$ RF (W bk R, rec L, spot spin
 LF twd RLOD one full trn R/L, R);
 16 Same as meas 4 part C but end in hndshake pos fcg Wall;

TAG

- 1-5 SHADOW BREAK/LUNGE; WHIP TO L SKATERS; FWD DOUBLE CUBAN;
REV TWIRL TO TANDEM; CUCARACHA SD/CL LUNGE;
 1-4 Repeat meas 3 thru 6 of intro except on the last 3 stps the
 W will trn $\frac{1}{2}$ LF L/R, L to fc Wall as M stps in pl R/L, R
 to end fcg Wall M behind W in tandem hnds extended to sd;;;;
 5 Sd L, rec R, sd L/cl R, sd L lunge apart inside hnds jnd
 free hnds extended and held high;