

Howler copy

Universal Round Dance Council

12th INTERNATIONAL ROUND DANCE CONVENTION

Amor Baciarmi 88 - Palmquist Wg (see Natick Conven follow-up for complete 3-sheet listing)

*Spiders of the Night - Goss Trg
Coming Up Roses - Moore Q-Atp
Allegheny Moon - Barton Wg
Loftiest Tonight - Goss
Cavatina - Barton
You're The Top Cha - Childers
Rumba Caliente - Shibata*



Pics
*Childers
Palmquist
Macuci
Moore
Goss
Lawson
Sechrist
Castaday
Kamerer
Raybuck*

M.C. BENTON, JR. CONVENTION & CIVIC CENTER
WINSTON-SALEM, NORTH CAROLINA
JULY 20 - 23, 1988



THE COFFEE POT
Symbol of
Winston-Salem's Hospitality

The giant coffee pot that guards the northern entrance to the Old Salem historic district is probably the city's best known landmark. Yet the pot bears only an incidental relationship to Old Salem itself; it belongs to a later era. Two tinsmiths, Samuel and Julius Mickey, built the pot in 1858 as an advertisement for their business. In earlier years it was a common practice for Salem craftsmen to advertise their business in this way.

Moved to this spot in 1962, the pot had originally stood at South Main and Belews Streets, directly in front of the Mickey tin shop, one of the many buildings doomed by the construction of Interstate 40. Seven feet and three inches tall, with a sixty-four-inch base, the coffee pot has been the subject of many outlandish tales through the years, among them the story of a Yankee soldier who took refuge inside while fleeing from a gang of Rebels. The truth is that the coffee pot was nothing more or less than an early and quite successful attempt at exploitive advertising.

A FAREWELL THANK YOU

by Sue Riley

URDC Newsletter Editor

In the annals of Dance, and Round Dancing in particular, the Universal Round Dance Council has been in existence but a very few years. During those years, now numbering 12, this great organization has been fortunate in attracting many sincere and dedicated people to lead it along its way--guiding it "through the lean years and the good and in between years".

One such person as this and to whom URDC owes a true debt of gratitude, is Carl Joslin who retired in December after serving as Legal Advisor since 1981.

This page is dedicated to Carl as URDC's way of saying Thank You.

Carl has given generously of his professional talents for well over the five-year Legal Advisor term, holding forth until a suitable replacement could be found.

With untiring efforts from 1981 to 1984, Carl took on and completed the delicate task of obtaining from the IRS the non-profit status URDC now enjoys. He helped shape our Bylaws and executive procedures, advised on issues relating to the maintenance of our corporate status and has always been readily available for guidance in all other legal matters as they arose along the way.

URDC has indeed been fortunate to have a lawyer of such ability and such dedication to Round Dancing, note our President couple, Lloyd & Nan Walker.

Carl, on his part, stated in his final letter as Legal Advisor that he has "enjoyed my many years working within the inner structure. The quality of the officers and members of the organization that I have worked with has more than compensated me for my time. It has been an enriching experience. I feel that URDC is now entering its high place in the sun in the Round Dance World."

Carl and wife Barbara live in Beverly, Massachusetts, where Carl was once mayor (the youngest in the city's history at the time). He is the Joslin of the Joslin & Derderian law firm of Beverly.

The Joslins also have a summer home at Pine River Pond in New Hampshire where, nearly 20 years ago, they came into the Round Dance world via the Square Dance route. They no longer Square Dance, but they still dance weekly with Ralph & Joan Collipi of Salem, New Hampshire and their Round Dance group and they attend many Round Dance special weekends throughout the Northeast.

Carl & Barbara have a son and daughter, Peter and Judy, and two grandchildren.

URDCers everywhere, please join us in this Farewell Thank You to the Joslins for their efforts in our behalf.



Dear Round Dance Friends:

WELCOME to Winston-Salem and the 12th International Round Dance Convention sponsored by the Universal Round Dance Council.

We hope that you have come to learn, and, most of all enjoy yourself and have a good time, because that is what your Convention Committee has intended for you. They have been working very diligently, some of them for a long time, to make this a really GREAT CONVENTION just for you.

Our sincere appreciation goes to: this Committee, as well as The Walkers and The Johnsons - it has been a "rewarding experience" working with each of them; the Superb Staff, who will be doing the teaching and cueing; the Directors, who keep this organization moving forward; and last but not least, YOU, the dancers who we couldn't have had this convention without whose efforts made it all possible.

Be sure and go by and visit the Exhibitors sometime during the Convention - they also put forth a special effort to be of service to you.

While in the Old North State or the Tar Heel State, whichever you want to call it - we Tar Heels call it "Variety Vacationland," we hope that you will take some extra time to enjoy our beautiful state and city. We have many Visitors Attractions in Winston-Salem, and, in other areas of North Carolina.

Take time to say THANK YOU to the Committee, the Directors and the Staff - let them know that you appreciate them for all their efforts.

Above all, tell your friends who didn't make it if you liked the Convention - if you didn't like it, tell us!

Kindest regards,

Ed & Carolyn
Ed & Carolyn Kaybuck
General Chairman



City of Winston-Salem
North Carolina
27102

WAYNE A. CORPENING
MAYOR

919/727-2058

July, 1988

Dear Friends:

On behalf of the citizens of Winston-Salem, I would like to extend a very warm and cordial welcome to all of you visiting us for the Universal Round Dance Council's 12th International Round Dance Convention. We are pleased and proud to be your host city in 1988.

Ours is a city of tremendous beauty and heritage and of vigor and excitement of corporate courage. The restored village of Old Salem is living history, Reynolda House and SECCA are art museums of national prominence, and the corporate presence of such giants as R.J. Reynolds Tobacco Companies, Wachovia Bank and Piedmont Airlines are testament to the variety of excellence in our community. The quality of life in Winston-Salem is exceptional and we are delighted to share it with you, our visitors.

We wish for you a successful convention and good fellowship in our city.



Sincerely,

Wayne A. Corpening
Wayne A. Corpening



UNIVERSAL ROUND DANCE COUNCIL

Officers 1987-1988

President Lloyd & Nan Walker
 Chairman of the Board Roy & Phyllis Stier
 Vice President, Membership Chairman Jerry & Jo Gierok
 Secretary Norm & Joan Christie
 Chairman, Technical Advisory Committee Brent & Mickey Moore
 Treasurer & Parliamentarian Tom & Loveday Newby

Board of Directors To 1988

| | |
|---------------------------|---|
| Norm & Joan Christie | 5 Orr St., Nepean, Ontario K2J 1E5 |
| Irv & Betty Easterday | Rt. 2 Beaver Creek Rd., Boonsboro, MD 21713 |
| Phil & Becky Guenthner | 5501 Crosswood Ct., Louisville, KY 40291 |
| *Paul & Lorraine Howard | 1535 Williams Dr., Winter Park, FL 32789 |
| *Eddie & Audrey Palmquist | 2427 Ursula Circle, El Toro, CA 92630 |
| Bob & Sue Riley | 2074 S.W. 13 Terr., Boynton Beach, FL 33426 |
| *Roy & Phyllis Stier | 2326 DeLaVina, Santa Barbara, CA 93105 |

To 1989

| | |
|----------------------|---|
| Jerry & Jo Gierok | 1724 Hawthorne Ave. E. St. Paul, MN 55106 |
| Bob & Barbara Herbst | PO Box 8476 LRS, Beaumont, TX 77711 |
| Tom & Jan Kannapel | 7607 Cedar Hollow Dr., Louisville, KY 40291 |
| *John & Mary Macuci | 7110 Lansdale St., District Heights, MD 20747 |
| Tom & Loveday Newby | Rt. 2 Brampton, Ontario, Can L6V 1A1 |
| Jim & Elaine Snowden | 1502 Fairway Dr., West Memphis, AR 72301 |
| *Lloyd & Nan Walker | 611 SW Fernwood, Issaquah, WA 98027 |

To 1990

| | |
|-------------------------|---|
| Rod & Susan Anderson | 8923 Melrose, Overland Park, KS 66214 |
| Mike & Marsha Burkhardt | 7011 Carrissa Circle, West Palm Beach, FL 33406 |
| Jim & Bobbie Childers | 27723 168th SE, Kent, WA 98042 |
| Bob & Pat Evans | 1510 W 6th St., Lee's Summit, MO 64063 |
| Herb & Harriet Gerry | 306 SW 13th Ave., Boynton Beach, FL 33435 |
| George & Joyce Kammerer | 2934 N Shorewood, McHenry, IL 60050 |
| *Brent & Mickey Moore | 206 Scenic Dr., Oak Ridge, TN 37830 |

*Members of Technical Advisory Committee



UNIVERSAL ROUND DANCE COUNCIL

TECHNICAL ADVISORY COMMITTEE

(In addition to those on Board of Directors)

Peter & Beryl Barton
 Charlie & Madeline Lovelace
 Dwain & Nobuko Shibata
 Kenji & Nobuko Shibata
 Koit & Helen Tullus
 Charlie & Nina Ward
 Mike & Diana Sheridan
 George & Bobbie Stone

464 East Ave., Ontario, Canada M1C 2W8
 3914 Shoreside Cir., Tampa, FL 33624
 3370 Sagewood Ln., San Jose, CA 98132
 Kanagawa Pref 229, Japan
 100 Bluebonnet Dr., Sunnyvale, CA 94086
 370 Prince Edw Dr., Toronto, Canada M8X 2L7
 555 Crest Haven Dr., S., St. Paul, MN 55075
 126 E. Berkshire Cir., Longwood, FL 32750

COMMITTEE CHAIRCOUNPLES

12th Annual Convention
 Technical Advisory Committee (TAC)
 Editors Newsletter
 Legal Adviser
 Computer Services
 Education
 Publicity
 Golden Torch
 Hall of Fame
 Nominations

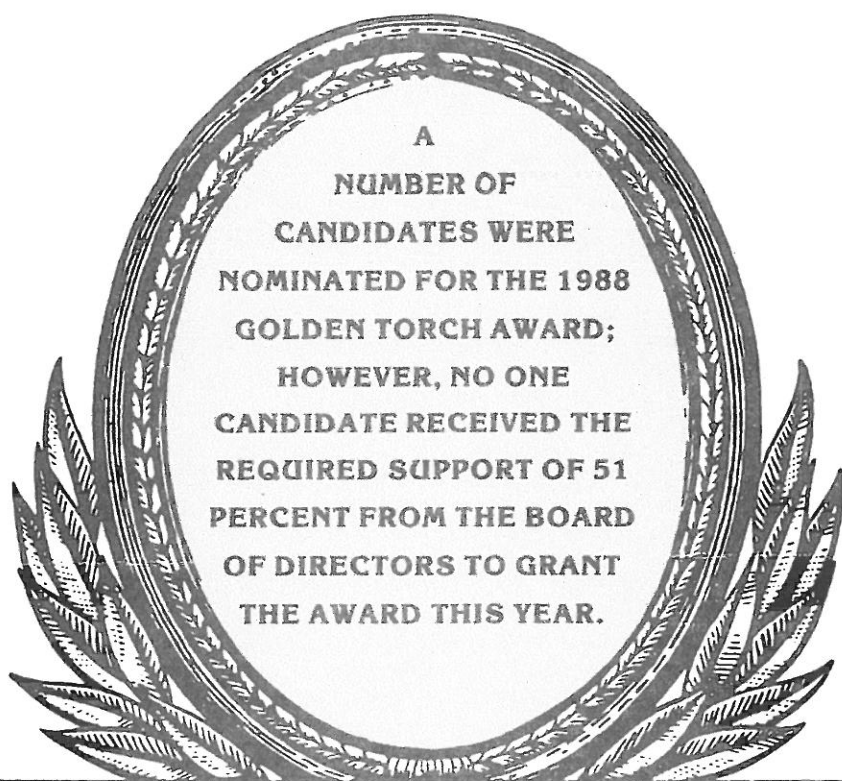
Ed & Carolyn Raybuck
 Brent & Mickey Moore
 Bob & Sue Riley
 Sandra Coleman
 Mike & Diana Sheridan
 Mike & Marsha Burkhardt
 Phil & Becky Guenther
 Norm & Joan Christie
 Rod & Susan Anderson
 John & Mary Macuci

GOLDEN TORCH AWARD



19 88

IN RECOGNITION
OF EXCEPTIONAL
LEADERSHIP THE
UNIVERSAL ROUND
DANCE COUNCIL
HAS PRESENTED
THIS TESTIMONIAL
OF APPRECIATION
TO THE
FOLLOWING
RECIPIENTS IN
PREVIOUS
YEARS...



NO AWARD IN 1987 OR 1988

- 1978 - Gordon & Betty Moss - California
- 1979 - Frank & Iris Gilbert - Florida
- 1980 - Eddie & Audrey Palmquist - California
- 1981 - Charlie & Nina Ward - Canada
- 1982 - Manning & Nita Smith - Texas
- 1983 - Charlie & Bettye Proctor - Texas
- 1984 - Bud & Lil Knowland - Arizona
- 1985 - Ben Highburger - Texas
- 1986 - Irv & Betty Easterday - Maryland



UNIVERSAL ROUND DANCE COUNCIL

1987

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.



A CONTINENTAL GOODNIGHT
 ANDANTE WALTZ
 *ANSWER ME
 AUTUMN LEAVES
 BOO HOO
 BUTTERFLY
 CARESS
 CARMEN
 *CAVATINA
 CHARLEY, MY BOY
 DANCE
 DANCING IN THE DARK
 EL COCO
 ELAINE
 FASCINATION WALTZ
 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 ANTIQUA
 LONELY IS THE NAME
 LOVELY LADY

MARDI GRAS
 MARIA ELENA
 MELODY WALTZ
 MR. SANDMAN
 PARA ESTO
 RIVIERE DE LUNE
 SEND HER ROSES
 SMILE
 SOMEONE LIKE YOU
 SOMEWHERE MY LOVE
 SPAGHETTI RAG
 SUGARFOOT STOMP
 TANGO BONGO
 TANGO CAPRICCIOSO
 TANGO MANNITA
 THE GANG
 THE HOMECOMING
 THE SINGING PIANO WALTZ
 THREE A.M.
 TILL
 TWELFTH STREET RAG
 WALTZ TRAMONTE
 WONDERLAND BY NIGHT
 WYOMING LULLABY

**New Dances Added in 1987*

Answer Me: Eddie and Audrey Palmquist

Cavatina: Peter and Beryl Barton

Note: Only One Dance Will Be Added in 1988



UNIVERSAL ROUND DANCE COUNCIL

"The Far-Flung State for '88"
12th INTERNATIONAL
ROUND DANCE CONVENTION
JULY 20-23, 1988

Winston-Salem, North Carolina

1988 CONVENTION COMMITTEE

| | | |
|-------------------------------|--|--------------|
| GENERAL CHAIRCOUPLE | Ed & Carolyn Raybuck | 919 998-4216 |
| | Route 1, Box 309 Advance, NC 27006 | |
| REGISTRAR | Phyllis Ellington | 919 342-2573 |
| | 1002 Courtland Avenue Reidsville, NC 27320 | |
| TREASURERS | Bill & Mary Fowler | 919 765-2876 |
| | 410 Lynhaven Drive Winston-Salem, NC 27104 | |
| PUBLICITY | Dean & Barbara Stewart | 919 467-8062 |
| | 107 Stone Hollow Court Cary, NC 27513 | |
| PROGRAM CHAIRCOUPLE | George & Joyce Kammerer | 815 385-1031 |
| | 2934 North Shorewood Drive McHenry, IL 60050 | |
| PRELUDE BALL | Roy & Jean Green | 704 394-3405 |
| | 121 Edgerly Court Charlotte, NC 28214 | |
| SYLLABUS | Vernon & Jane Smith | 704 892-1679 |
| | 16822 Lakeshore Drive Huntersville, NC 28078 | |
| SOUND | Jerry & Jo Gierok | 612 774-5732 |
| | 1724 East Hawthorne Avenue St. Paul, MN 55106 | |
| EXHIBITORS | Mike & Martha York | 919 824-8565 |
| | Route 2, Box 141 Ramseur, NC 27316 | |
| DECORATIONS | Ralph & Jo Ann Covington | 704 537-4537 |
| | 6436 Pencade Lane Charlotte, NC 28215 | |
| HOSPITALITY | Pete & Jo Ann Baucom | 919 628-7509 |
| | 706 Murphy Street Fairmont, NC 28340 | |



UNIVERSAL ROUND DANCE COUNCIL

"The Far-Flung State for '88"

12th INTERNATIONAL

ROUND DANCE CONVENTION

JULY 20-23, 1988

Winston-Salem, North Carolina

LIST OF EXHIBITORS

INTERNATIONAL DANCE SHOES

Dance Shoes Room 5, 6, 7

Frank Dickens

2229 Woodby Lane

Knoxville, TN 37914

(615) 522-2665

MARTY'S RECORD SHOP

Records Room #2 (Conference Room)

Martha Flick

404 Cherokee Drive

Greenville, SC 29615

Bus: (803) 244-3765

Home (803) 268-0240

PEARL'S OF RALEIGH

Western Square and Round Dance Fashions

Rooms 3 & 4

Billy & Bobby Abernathy

2109 Franklin Road

Raleigh, NC 27606

(919) 851-0794

RAYBUCK'S OF ADVANCE

Capezio Shoes Large Room 5, 6, 7

Ed and Carolyn Raybuck

Route 1, Box 309

Advance, NC 27006

(919) 998-4216

FLORENCE SPECIALTY SHOP

Dress Material Large Room 5, 6, 7

Bob & Florence Smith

929 Sunny Dell Drive

Orlando, FL 32818-6929

(407) 295-4161

BETTY'S ORIGINAL PETTICOATS

CAROLS PETTIPANTS

Petticoats and Pettipants Room 5, 6, 7

Betty Easterday and Carol Goss

Route 2, Box 100

Boonsboro, MD 21713

(301) 733-0960



DEFINITION OF ROUND DANCING

ROUND DANCING IS THE GREATEST FORM OF SOCIAL COUPLE DANCING, WITH OUR MANY CHOREOGRAPHED ROUTINES MATCHED TO BEAUTIFUL MUSIC; EVERYONE MOVING IN THE SAME DIRECTION, AT THE SAME TIME, GIVING A WONDERFUL EXPRESSION OF FLOWING RHYTHM.

EDDIE & AUDREY PALMQUIST



Purpose

The sole purpose of the Universal Round Dance Council is to function as a non-profit organization dedicated to the growth and development of round dancing as herein stated.

Section 1--To provide, as a non-profit organization, a central point for dissemination of information pertaining to round dance technical, instructional and international activities and such other material as required in the teaching and directing of round dance groups which function through teachers and leaders who are interested in the promotion of round dancing.

Section 2--To conduct local, national and international round dance classes, festivals and conventions to bring together the members and other dancers for exchange of ideas, to participate in round dance instruction and round dance activities and to do what is necessary to promote and develop the round dance activity.

Section 3--To assist and promote round dance teachers and leaders in the furtherance of their local activity and their participation in national and international round dance programs.

Section 4--To work with and assist in the legislation of facilities and governmental support, both locally and nationally, to provide the recreational aspect of round dancing as it pertains to all sectors of our society, especially the adult and senior citizens.

Section 5--To prepare, print and distribute, by mail or otherwise, information in the form of bulletins, technical data, instructional material, etc., on a non-profit fee basis.

Section 6--To work constructively and cooperatively with other organizations having similar and non-conflicting goals for the promotion and improvement of round dancing.



UNIVERSAL ROUND DANCE COUNCIL

JOIN NOW!!! RENEW NOW!!!

- U.R.D.C. is an organization of **PEOPLE** who share a common bond and interest so intense and satisfying that it creates an immediate bond of understanding, friendship, and compatibility.
- U.R.D.C. sponsors a yearly Round Dance Convention and keeps in close contact with its members through a monthly newsletter.
- U.R.D.C. sponsors nation-wide and international mini-clinics for the advancement of round dancing through the education of leaders and dancers and the standardization of cues, cue sheets, and terminology.
- U.R.D.C. welcomes the active individual participation, opinions, suggestions, and ideas of all of its members to form the basis and guidance for present and future U.R.D.C. policies and activities.
- U.R.D.C. encourages and needs all round dancers from every level, teachers and students, to join its membership.
- U.R.D.C. is **YOU!!** You are needed to make round dancing a continuation and expansion of delight and social activity for yourself and for the countless people who have yet to find the world's greatest recreation.

UNIVERSAL ROUND DANCE COUNCIL MEMBERSHIP FORM

Check: _____
 Amount: _____
 Date: _____

Annual Dues: \$16.00 U.S.A. \$17.50 Canada \$20.00 Overseas

Please make check payable to: "U.R.D.C." in U.S. Currency.

New Member Renewal Teacher Dancer

Name: _____ (Last) _____ (His) _____ (Hers)

Address: _____ (Street) _____ (City) _____ (State) _____ (Zip Code)

Mail Form & Check to:

Jerry and Jo Gierok
 1724 East Hawthorne Avenue
 St. Paul, Minnesota 55106

UNIVERSAL ROUND DANCE COUNCIL

13TH INTERNATIONAL

ROUND DANCE CONVENTION

JULY 19,20,21, & 22, 1989



DETROIT, MICHIGAN
THE MOTOR CITY!
COBO HALL
CONVENTION
CENTER

DANCE ON THE BEST
WOOD FLOOR IN THE
MIDWEST

SCHEDULED EVENTS INCLUDE:

Teacher's Seminar - Wednesday, July 19, 1989
Registration Information Available at
Detroit Information Desk.

Prelude Ball & Showcases - Wednesday Evening

Clinics & Teaches - Thursday, Friday & Saturday

Dancing Every Night - URDC Members Cueing

General Co-Chairpersons

George & Joyce Kammerer
2934 N. Shorewood Drive
McHenry, Illinois 60050
1-815-385-1031

Chuck & Sandi Weiss
6360 Chilson Road
Howell, Michigan 48843
1-313-227-5278

Full Hotel, Motel and RV information will be forwarded upon
receipt of registration

13th INTERNATIONAL ROUND DANCE CONVENTION
COBO HALL CONVENTION CENTER, DETROIT, MICHIGAN

-REGISTRATION FORM-

Mail to Registrars

Andy & Nancy Fry
2444 Carriage Way
Ypsilanti, Mi 48197
(313) 434-1288

NAME _____
(Last) (His) (Hers)
ADDRESS _____
CITY/STATE/ZIP _____

REGISTRATION FEE: URDC MEMBERS \$50/COUPLE \$30/SINGLE
NON-MEMBERS \$60/COUPLE \$35/SINGLE

INCLUDES: SYLLABUS, PRELUDE BALL AND ALL DANCE EVENTS EXCEPT TEACHERS SEMINAR

MAKE CHECKS PAYABLE TO: 13TH URDC CONVENTION
NO REFUNDS AFTER JULY 1, 1989

DANCER _____
TEACHER _____
URDC MEMBER? _____

88-28



UNIVERSAL ROUND DANCE COUNCIL

"The Far Flies State for '88"

12th INTERNATIONAL

ROUND DANCE CONVENTION

JULY 20-23, 1988

Winston-Salem, North Carolina

1988 CONVENTION PROGRAM STAFF

Teachers

| | | |
|---|-------------------------------|-----------------------|
| Neale & Arthurlyn Brown Ontario, Canada | Our Spanish Lullaby | Ph VI - Samba |
| Jim & Bobbie Childers Kent, Wash. | Your the Top Cha Cha | Ph IV - Cha Cha |
| George & Mady D'Aloiso Bellbrook, Ohio | Cielo Andaluz | Ph V - Paso Doble |
| Irv & Betty Easterday Boonsboro, Md. | You Only Live Twice | Ph VI - Foxtrot |
| Bill & Carol Goss Wilmette, Ill. | Spider of the Night | Ph VI - Tango |
| Roy & Jean Green Charlotte, N.C. | Cocktails for Two | Ph V - Cha Cha |
| Phil & Becky Guenthner Louisville, Ky. | My Way of Life | Ph IV - Foxtrot |
| Jay & Boots Herrmann | Alleghany Moon | Ph VI - Waltz |
| Tom & Jan Kannapel Louisville, Ky. | Foxtrot Tonight | Ph V - Foxtrot |
| Richard & Joanne Lawson Birmingham, Al. | Lonely - Side by Side | Ph IV - Swing/Foxtrot |
| Perry & Jerry Lefeavers Lilburn, Ga. | Cavatina | Ph IV - Waltz |
| John & Mary Macuci District Hts., Md. | Mama Don't Dance | Ph VI - Jive |
| Brent & Mickey Moore Oak Ridge, Tenn. | Everything Coming Up Roses | Ph V - Quick Step |
| Eddie & Audrey Palmquist El Toro, Ca. | Amore Bacioni 88 | Ph V - Waltz |
| Ed & Carolyn Raybuck Advance, N.C. | I Hear You Knocking | Ph IV - Jive |
| Dwain & Judy Sechrist San Jose, Ca. | Mama Inez | Ph IV - Rumba |
| Kenji & Nobuko Shibata Sagamihara, Japan | Rumba Calienta | Ph VI - Rumba |
| Roy & Phyllis Stier Santa Barbara, Ca. | La Playa 88 | Ph V - Rumba |
| Chuck & Sandy Weiss Howell, Mich. | Shake Me Gently | Ph IV - Waltz |
| Ralph & Joan Collipi Salem, N.H. | Besame' Rumba (standby) | Ph V - Rumba |
| Bill & Elsy Johnson | Latino Cha (standby) | Ph V - Cha Cha |



UNIVERSAL ROUND DANCE COUNCIL

"The Far Heel State for '88"

12th INTERNATIONAL

ROUND DANCE CONVENTION

JULY 20-23, 1988

Winston-Salem, North Carolina

Cuers

(in addition to Teachers)

Jack & Nedre Barnes
 Pamela Bennett
 Neal & Arthurlyn Brown
 Ralph & Joan Collipi
 Dottie Dean
 Gene & Elaine Elliot
 Jerry & Jo Gierok
 Ron & Vivian Grendell
 Clyde & Lucille Hensley
 Jimmy & Vivian Holeman
 Paul & Lorraine Howard
 Bill & Elsy Johnson

Ed Levesque
 Tom & Loveday Newby
 Tom & Anna Marie Rife
 David & Wendy Roberts
 Ken & Irene Slater
 Warren & Sandy Teague
 Doc & Peg Tirrell
 John & Mary Trabue
 Jim & Mary Schoonard
 Chuck & Sandy Weiss
 John & Jean Wilkinson
 Chris & Edith Wrzenski

M C's

Joe & Madeline Augenblick
 Pamela Bennett
 Neal & Arthurlyn Brown
 Bill & Kay Burton
 Jim & Bobbie Childers
 Ralph & Joan Collipi
 Frank DuBois
 Irv & Betty Easterday
 Phyllis Ellington
 Jerry & Jo Gierok
 Bill & Carol Goss
 Phil & Becky Guenther
 Roy & Jean Green
 Jay & Boots herman
 Jim & Vivian Holeman
 Paul & Lorraine Howard
 Bill & Elsy Johnson
 George & Joyce Kammerer
 Tom & Jan Kannapel

Phyllis Kent
 Richard & Joanne Lawson
 Perry & Jerry Lefeavers
 Gene & Del McGinty
 John & Mary Macuci
 Brent & Mickey Moore
 Betty Navage
 Tom & Loveday Newby
 Eddie & Audrey Palmquist
 Ed & Carolyn Raybuck
 David & Wendy Roberts
 Dwain & Judy Sechrist
 Kenji & Nobuko Shibata
 Roy & Phyllis Stier
 Doc & Peg Tirrell
 John & Marilyn Trabue
 Chuck & Sandy Weiss
 John & Jean Wilkinson

CONVENTION 12

TOP PROGRAM CHOICES

| | | |
|---------------------------------|---------------------------------|--------------------------------|
| A TASTE OF THE WIND | HOLD ME | RAINBOW FOXTROT |
| ADIOS | HOOKED ON SWING | RETURN MY LOVE (Rother) |
| AIN'T MISBEHAVIN | HOW DID HE LOOK | RETURN TO ME |
| ALICE BLUE GOWN | I CAN'T BELIEVE CHARMAINE | RHUMBA MARIA |
| AMOR CHA | I KNOW NOW | RHUMBA MY WAY |
| AND I LOVE YOU SO | I LOVE THE NIGHTLIFE | RHUMBA RHAPSODY |
| ANDANTE | I WANNA QUICKSTEP | ROSES FOR ELIZABETH |
| ANNIVERSARY WALTZ (Proctor) | IN THE ARMS OF LOVE | ROSES OF PICARDY |
| ANSWER ME | I'LL TAKE CARE (F. Moore) | RUB IT IN |
| APHRODISIA | ISLE OF CAPRI CHA | RUBY BABY |
| APRES L'ENTRIENTE | ISN'T SHE LOVELY | SAM'S SONG |
| AUTUMN CONCERTO | JUST CALLED | SECRETO AMOR |
| AUTUMN LEAVES | KISS IN THE DARK (Goss) | SHADOW WALTZ |
| AUTUMN NOCTURNE (Palmquist) | KISS ME GOODBYE | SHIEK OF ARABY |
| BEAUTIFUL RIVER | KISS WALTZ (Tullus) | SMILE |
| BEGIN THE BEGUINE | KON TIKI | SOMEONE LIKE YOU |
| BIRTH OF THE BLUES | LA PURA | SPAGHETTI RAG |
| BOO HOO | LADY LOVE | SPANISH EYES |
| BYE BYE BLUES FOXTROT | LET'S DANCE | SPANISH GYPSY |
| CARESS | LISBON ANTIQUA | SPANISH TOWN |
| CARMEN | LOLITA | ST. MICHAEL'S Q.S. (Casey) |
| CAVATINA | LONELY GOATHERD | STANDING ON THE CORNER |
| CHA CHA DINERO | LONELY IS THE NAME | SUGARFOOT STAMP |
| CHA CHA TERRERO | LOVE IS A MANY SPLENDORED THING | SUNNYSIDE OF THE STREET |
| CINDERELLA ROCKEFELLER | LAZY QUICKSTEP | SWEET IDA |
| CONFESSIN | LAZY SUGARFOOT | TAMMY TELL ME TRUE |
| CONTINENTAL GOODNIGHT | MADELAINE | TANGO BONGO |
| COPPELIA WALTZ | MARDI GRAS | TANGO CAPRICOISO |
| COSTA AZUL | MARILYN MARILYN | TANGO MANNITA |
| COULD I HAVE THIS DANCE (Casey) | MARRIED | THAT HAPPY FEELING |
| CRAZY EYES | MEMORIES OF YOU | THE APARTMENT |
| CURRITA DE LA CRUZ | MISSING YOU (Johnson) | THE GANG |
| DANCE | MOON OVER NAPLES | THE GIRL IN MY ARMS |
| DANCING IN THE DARK | MOULIN ROUGE | THE HOMECOMING |
| DESERT SONG | MR. SANDMAN | THE LADY IS A TRAMP |
| DOMINGO | MY LOVE | THE MUSIC PLAYED |
| DON'T CRY FOR ME ARGENTINA | MUCHACHA | THIRD MAN THEME |
| DREAM AWHILE | NADIAS THEME | THREE AM |
| EL COCO | NATASHA | TICO SAMBA (Palmquist) |
| ELAINE | NEAREST AND DEAREST | TILL |
| EMBASSY WALTZ | NEVER SAY GOODBYE | 'TILL TOMORROW |
| FASCINATION WALTZ | NEW YORK NEW YORK | TOUCH OF YOUR LIPS FOXTROT |
| FEELING | ORIENT EXPRESS FOXTROT | TOUCH OF YOUR LIPS RHUMBA |
| FOLSOM PRISON BLUES | OUR SONG | TWELFTH STREET RAG |
| FOR YOU ARE BEAUTIFUL | OUT OF NOWHERE (Johnson) | TWO FOR TEA |
| FORGIVE ME | PAGAN LOVE SONG | UNTIL IT'S TIME |
| FORTUOSITY | PA 6-5000 | VERY SMOOTH |
| GAMES LOVERS PLAY | PARA ESTO | WAITING ON THE ROBERT E. LEE |
| GREEN DOOR | PATRICIA | WHAT IS THIS THING CALLED LOVE |
| GAZPACHO CHA | PEPITO | WHEELS CHA |
| GYPSY EYES | POOR BUTTERFLY | WHITE SPORT COAT |
| HAWAIIAN WEDDING SONG | POP GOES THE MOVIES | WITCHCRAFT |
| HEARTACHES CHA | PRIMROSE LANE | WONDERLAND BY NIGHT |
| HERNANDO'S HIDEAWAY | PUT A LIGHT IN THE WINDOW | WOODCHOPPER'S BALL |
| | (The) RAINBOW CONNECTION | YEARS MAY COME |
| | | YELLOW BIRD |
| | | YOU'RE THE TOP |

88-34

**CLINICIANS
THURSDAY**



**BILL & CAROL GOSS
PHASE VI
TANGO CLINIC**



**BRENT & MICKEY MOORE
PHASE V
QUICK STEP CLINIC**



**RICHARD & JOANNE LAWSON
PHASE IV
SWING/FOXTROT CLINIC**

TANGO CLINIC NOTES
BILL & CAROL GOSS

We once had the great fortune of taking a private lesson in tango with the current world champion, Lindsey Hillier. When she found out we wanted to work on tango, she said, "oh, the rest dance." Very few of us would consider international style tango a rest dance but I pressed her to explain what she meant. She said that in tango, there is no rise and fall, and few heels and toes to worry about so your feet get a rest. There is very little body sway or stretch and the bodies are more compact than in other dances, so the body gets a rest. I'm still not convinced that tango gives us a rest in an evening of dancing, but as we learn more about the dance form, we understand more of what she was trying to tell us.

In today's clinic, we hope to convey some of the concepts that we have been working on to make tango less work, if not a rest dance. Among these will be:

- 1) A careful analysis of the closed position and how little difference there is between it and other positions in tango.
- 2) A detailed look at foot placement and positioning on basic figures as well as advanced variations.
- 3) A study of the concept of dancing toward the beginning of the beat to give "an illusion" of a starting and stopping (stacatto) action in the tango.
- 4) A reevaluation of what is meant by a right side lead in tango.

Along with these concepts, we will build our vocabulary of tango figures from the very basic to the more complex, and hope that when the day is finished, you will be more comfortable with international tango figures, positioning, and concepts. We know that by the end of the day, you will need a rest, but in the future, perhaps tango will afford you the rest you deserve as you dance it.

BRENT and MICKEY MOORE

A H, B A C H ! !

Ah, Bach!! Ah, Quickstep!! What Bach is to music, Quickstep is to dancing. As Bach has intricate, convoluted, and mathematically precise components countering the melody, Quickstep has intricate, and precise foot patterns folded into the "melodic line" of body-flighted dancing.

All dancing is a combination of many elements which work in concert to yield a whole. Each component has importance and must be properly blended into the matrix in order to yield a desired result. However, in a brief clinic every element of action and style cannot be examined in detail; we will then emphasize only a few--the ones that we consider the most important to the Quickstep. The two main elements that we will examine are the relationship with the partner and the flighting of the body.

Establishing the partnership has a critical function in all forms of dance and has several components--the hold, the poise, the position relative to the partner, and the distribution of weight.

First is the position relative to the partner, which is to the right. That is, the partner is positioned between the center line of the body and the right elbow. The hold is composed of five points of contact. Most important is the man's right wrist to the lady's left arm pit applied with a slight lifting pressure. The man's right arm should be angled downward from the shoulder in a gradual slope. Contact point two is the lead hands which are joined at about the man's eye level (if there is not a great disparity in height) and extended out to just the point before the lady's right arm straightens. Third is the lady's left hand on the man's left upper arm, positioned so that her left elbow is level with her right one. The fourth contact point is the man's right hand placed softly on the lady's left shoulder blade--the hand turned down with the fingers grouped together. The final point of contact is the bodies lightly touching at a point just below the rib cages to the hips on the right side. To insure that this contact point is light there is a very slight turn to the right from the ankles up.

Next we establish the poise which is slightly forward so that the weight is carried across the medial (inside) arch of the feet. This forward poise is gained by softening the knees as the body is moved forward. The amount of softening in the knees at this point is the maximum straightening of the legs that we should have as we dance.

There are a couple of competing ideas about weight distribution; we will explain the one we use. The body can be divided into five major blocks of weight--the head, the shoulders, the torso, the hips, and the legs. The man carries his five sections neatly stacked on top of each other, his spine is straight and his hips are level. The slight body turn to the right mentioned in the hold gives the appearance of his looking to the left but it is an illusion. The lady carries her weight in a slightly different way--she curves her spine through the torso slightly to the left and back to place her head weight over her left foot. The lady's hips are also danced in a level position.

Once the partnership is established the real trick is maintaining it after you start moving. Only practiced, repetitive attention to the details here will eventually yield a partnering that is comfortable, relaxed, unself-conscious, and consistent.

At this point we would like to dispense with the notion that dancing is a series of foot patterns and insert the notion that dancing is moving the body from one point in the room to another. Another way of saying the same thing is that figures are created by body movement and footwork is the natural reaction to that movement in order to keep us from falling down. Move the body and the feet will get there! Another phrase which we use to describe this moving the body is "body flight."

Body flight is important to all smooth dancing but is critical to Quickstep. The mechanics of the figures in this rhythm hinge on it. In foxtrot and waltz we use sway extensively to maintain the partnership while moving the body, especially in turns. Sway in Quickstep is minimized and body speed and direction become the enabling mechanisms for maintaining body position and creating patterns.

Body speed also defines step lengths which are shortened somewhat compared to other smooth dances. Quickstep foot actions are designed to establish and maintain this speed (i.e., mostly on the toes with use of the whole foot to impart energy). All the fundamental figures in quickstep are moving figures; that means that once we get the body moving, we keep it moving! Occasionally stationary actions are added for contrast, but quickstep's central theme is always movement, movement, movement!!

Flighted movement around the room, lightly skimming the floor, the wind whistling past our ears is what gives us that feeling of "AH, !! QUICKSTEP !!

CLINIC NOTES Phase IV Foxtrot & SWING
Richard & Jo Anne Lawson

OBJECTIVE

The objective of this clinic will be to familiarize the dancers with a number of Phase 4 & 5 SLOW FOXTROT and SWING figures. Just as important as the figures themselves will be the proper execution of the figures, especially the foxtrot figures.

SLOW FOXTROT

Both SLOW FOXTROT and SWING are 4/4 time with the rhythm about the same. For this session we will discuss the Slow Foxtrot, or S,Q,Q as opposed to the American, or Primary Foxtrot. Even though we think of the foxtrot as Slow,Quick,Quick, the timing varies for many different figures. Some timing configurations would be SS - QQS - SQ&Q - Q&QS - QQQQ - SQQ,QQQQ and any combination thereof.

SWING

SWING normally consists of three basic rhythm patterns: Single Swing, Double Swing, and Tripple Swing. Single Swing would be "Slow, Slow, Rock, Recover." Because of the Slow action, this rhythm is normally used when the tempo is rather fast, too fast for tripple swing. Double Swing (sometimes called West Coast Swing) is "Touch, Step, Touch, Step, Rock, Recover," Double Swing is not used as much in Round Dancing as Single and Tripple; however, it has a great feel and should be explored much more for our dancer enjoyment. Tripple Swing is most common in Round Dance circles, so that will be our topic for this clinic. The timing for Basic Tripple Swing would be 1,2,3/&,4; 5/&,6. This rhythm pattern uses 1 1/2 measures or 6 beats of music. As usual there are other timing variations such as 1,2,3/&,4; 5,6,7/&,8. This rhythm pattern uses 2 full measures. And then there is a timing variation of 1,2,3,4 which uses 1 measure. Swing figures may either commence with the "Rock,Recover" or end with the "Rock,Recover" so we might say that anything goes in the TRIPPLE SWING.

SLOW FOXTROT NOTES

The ultimate of Slow Foxtrot is progression or movement across the floor. Foxtrot is a wispy floating dance. Phase 4 is really the beginning of the International Foxtrot with the continuously flowing motion created by the passing steps. In previous levels we danced the foxtrot as slow,-, quick,quick; but, we executed the figures as we would have danced the waltz. Many of those figures would be danced as forward,-,side,close; or manuver,-,side,close; Beginning with Phase 4 Foxtrot figures we will seldom close our feet except in heel turns.

When we dance the waltz and easier level foxtrot, we have rise and fall with our figures. The waltz would be down, up, up; down, up, up;. In the SLOW FOXTROT, the rise and fall occur at a different time. We rise to the ball of the foot at the end of step one, continue high on steps two and three. For the forward action we would dance Heel/Toe,-,Toe, Toe/Heel;. We would begin with a heel lead, rising to the toe at the end of step one, continue by swinging the next step through on to the ball of the foot, and step three will be taken on the ball of the foot but we will lower to the heel in preparation for the next step.

When the dancer is backing up, each step will be taken with the toe, then the weight will be transferred to the ball of the foot, and then to the heel just prior to the next step. That would make each backing step consist of "Toe/Ball/Heel."

BODY SWAY & STRETCH

Body Sway is used extensively in Slow Foxtrot, but is also essential to any rhythm using turns such as Telemarks, Impetus Turns, etc. In the reverse Telemark the man will sway to his left on step two (his right foot). The sway is always into the turn as a person riding a bicycle always leans into the turn to maintain proper balance. Sway in dancing is also used to maintain good balance. Without the proper sway we would topple over in the middle of the figure.

Body Stretch will be used to open a path for the feet to progress in contra banjo or contra sidecar. Body stretch will also open or close the lady's head as we progress through the dance figures.

SWING NOTES

Where SLOW FOXTROT is for flowing grace and beauty, SWING is mainly for fun. Phase IV introduces some very interesting and fun jive figures. We will clinic nearly all of the Phase 4 Jive figures with a touch of Phase 5. We hope that you attend this clinic with plans for fun.



INDEX OF DANCE TEACHES

THURSDAY

| | | | |
|---|-----------------------|-------------|---------------------|
| SPIDER OF THE NIGHT | PH VI - TANGO | GOSS ✓ | RM 1 - 1:30 TO 3:00 |
| FOXTROT TONIGHT <i>Goss</i> | PH V - FOXTROT | KANNAPEL ✓ | RM 2 - 1:30 TO 3:00 |
| LONELY-SIDE BY SIDE | PH IV - SWING/FOXTROT | LAWSON ✓ | RM 3 - 1:15 TO 2:30 |
| ALLEGHENY MOON <i>Barton/Christians</i> | PH VI - WALTZ | HERRMANN ✓ | RM 1 - 3:15 TO 4:45 |
| EVERYTHING COMING UP ROSES | PH V - QUICK STEP | MOORE ✓ | RM 2 - 3:15 TO 4:45 |
| I HEAR YOU KNOCKING | PH IV - JIVE | RAYBUCK ✓ | RM 3 - 2:35 TO 3:50 |
| CAVATINA <i>Barton</i> | PH IV - WALTZ | LEFEAVERS ✓ | RM 3 - 3:55 TO 5:00 |

BY: Bill & Carol Goss, 722 Lawler, Wilmette IL 60091 312-256-7801
 Record: Telemark 1471 B (Flip Tango Portuguesa) PHASE VI
 Sequence: A (3-8), A, B, B, A, C, C MOD TO ENDING

FIRST TIME THROUGH PART A WAIT 2 MEAS SCP LOD START AT MEAS 3
PART A

1-4 CLOSED PROMENADE TO PROGRESSIVE LINK;-; PROMENADE INTO
CHAIR;-;
 SQO 1-2 SCP Sd & fwd L,-, thru R, sd & fwd L (W sd & bk R trn
 SQO LF to CP); clos R,-, (PROG LINK) fwd L, trn body RF
 small sd & bk R to SCP;
 SQO 3-4 Sd & fwd L,-, thru R, sd & fwd L (W stay in SCP);
 QOS clos R, sd & fwd L, fwd R checking with relaxed knee,-;
 5-8 RECOV, CLOSE, FIVE STEP;-; NATURAL TWIST TURN;-;
 QQQQ 5-6 Transfer wgt bk to L in SCP, clos R to sd of L to CP
 QOS fc DRW, fwd L trn 1/4 LF fc DW, sd & bk R; bk L to BJO,
 small bk R, trn body to SCP with no wgt chg,-;
 SQO 7-8 Sd & fwd L,-, thru R trn RF (W thru L), sd & bk L to
 SQO CP fc RLOD (W fwd R betw M's ft to CP); XRIB of L
 with no wgt on R (W fwd L in BJO arnd M),-, unwind RF
 with wgt on both feet (W fwd R twd DRW arnd M), cont
 unwind RF feet to uncross and chg wgt to R in SCP fc
 LOD (W swivel sharply RF on R & cl L slightly bk of R
 end SCP);

REPEAT MEAS 1-8 PART A

PART B

1-4 PROMENADE LINK; REV FALLAWAY & SLIP; TRN, SD, WHISK;-;
CHG SWAY,-, PREP TO JETE;-;
 SQO 1-2 Sd & fwd L,-, thru R (W thru L trn LF to CP), tap L
 QQQQ to sd of R end DC CP; fwd L trning LF, sd R to SCP,
 XLIB of R well under body, trn LF slip R past L with
 small step bk on R toe (W swiv LF on R and step fwd
 to CP) end fc DW;
 QOS 3-4 Fwd L trn LF, sd R to wall fc LOD, XLIB of R in flat
 SQO whisk with R sd stretch heads to COH,-; chg sway heads
 to wall,-, straighten up fwd R in SCP to COH, trn body
 LF (W to CP) with springing action small sd L high on
 toes & immediately flex L knee to look L with R sd
 stretch;
 5-8 (FINISH JETE) LUNGE PT,-, HOLD;-; CHASSEE TO FALLAWAY SLIP;
REVERSE PIVOT TO SWOOP; COMMENCE DRAG;
 SS 5-6 Tilt body to L sd stretch R pt DC trn head to R,-,
 Q&QQQ Hold,-; Keep this sway dance sd R/cl L, sd R,
 straighten body and move L bk DC under body in SCP,
 trn LF slip R past L with small step bk on R toe
 (W swivel LF on R and step fwd to CP) fc LOD;
 QOS 7-8 Fwd L trn LF 1/2, sd R fc RLOD (W cl L to R),
 SS bk & sd L trn LF with long step body fc wall,-;
 with head to R looking over R shoulder (W to L) drag
 the R slowly to L,-,-,-;

9-10 FINISH DRAG,-, CLOSE TAP,-; QTR BEATS;
 S&S 9-10 Drag cont,-, cl R to L on & ct/ tap L to sd in SCP
 Q&Q&S LOD,-; small step bk L/ small sd & bk R, replace wgt
 to L sd & fwd/ cl R, tap L to sd in SCP LOD,-;

REPEAT_B
 REPEAT_A

PART C

1-4 CHASE WITH SYNCOPATED LOCK ENDING;-; SD, CL, LUNGE LEFT,-; HOLD,-, LUNGE RIGHT,-;
 SQQ 1-2 Sd & fwd L,-, thru R trn RF, sd L to CP (W sd & fwd R
 QQQ&Q to CP); sharp RF trn 1/4 chk fwd on R outsd ptr
 (W sharp RF trn chk bk L in BJD), recov bk L trn RF
 1/8, bk R BJD DC/ 1k LIF of R , bk R;
 QQS 3-4 Trn body LF to fc wall sd L, cl R, sd & fwd L twd ptr
 S&S with knee bend R sd stretch,-; hold,-, on the & ct
 commence body trn to L/ then sharply chg to R lunge
 sd & fwd R twd ptr,-;

5-8 HOLD,-, TRN TO SCP,-; DOUBLE PROMENADE WITH PU LCK;-; REV FALLAWAY & SLIP;
 SS 5-6 Hold,-, trn to SCP no wgt chg to fc LOD,-; sd
 SQQ & fwd L,-, thru R, sd & fwd L (W sd & bk R trn LF to
 CP);
 QQQQ& 7-8 Thru R (W thru L trn to SCP), sd & fwd L (W sd & bk
 QQQQ R trn LF to CP), thru R (W thru L trn to SCP), fwd L
 Trn body LF (W PU to CP)/ 1k RIB of L (W 1k LIF of
 R) end fc DC; Repeat meas 2 part B;

9-12 VIENNESE TRN,-, BK, QK SD/CL; SD, CL, PROMENADE SWAY,-; OVERSWAY,-, RECOV/RONDE,-; BK,-, CL/TAP,-;
 QQ&QQ& 9-10 Cont to trn LF fwd L commence trn to fc RLOD, sd R/
 QQS 1k LIF of R (W cl R to L), bk R trn LF to fc wall,
 sd L/ cl R; sd L, cl R, sd & fwd L SCP with R sd
 stretch,-;

SS 11-12 Chg sway to oversway with L sd stretch,-, recov R
 S&S trn to SCP & kick L to LOD,-; bring L well behind
 body with slight rise,-, on the & ct cl R to L/ trn
 to SCP tap L sd & fwd,-;

13-16 NATURAL PIVOT;-,-, ROCK TRN,-;-;-,-, PROGRESSIVE LINK,-;
 SQQ 13-14 Sd & fwd L,-, thru R trn RF to CP fc RLOD, sd & bk
 SQQ L pivot RF to LOD; fwd & sd R with slight lunge DW,-,
 bk L trn 1/4 RF, cont trn rock fwd R;
 SQQ 15-16 Recov bk to fc DRW,-, bk R trn 1/4 LF, cont trn sd &
 SQQ fwd L; cl R to L,-, fwd L, trn body RF small sd & bk
 R to SCP;

REPEAT_C MEAS 1-15

ENDING

16 SLOW CONTRA CHECK;
 Slowly flex R knee step fwd L with R shoulder lead look at
 W (W flex L knee bk R with R sd fwd look well to L);

COMING UP ROSES

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

Record: Roper 418 "Everthing's Coming Up Roses" (slow to 40 rpm)

Footwork: Opposite, directions for man (lady as noted)

Phase & Rhythm: Phase V + 1 Quickstep

Sequence: Intro, A, A, B, C, C, A, B(1-8), D, D(mod) June 1988

INTRO

1-4 WAIT 1; ROLL 3 THRU SEMI CHASSE;;;

1 Open facng man fc wall weight on R wait 1 meas;

2-4 [roll 3 SSS] Trn LF fwd L,-, sd R trn LF,-; sd & fwd L,-,
[semi chasse SOQS] thru R blend to semi,-; sd & fwd L, cl
R, sd & fwd L semi DLW,-;

PART A

1-8 IN & OUT RUN;; THRU CHASSE TO BANJO MANEUVER SIDE CLOSE
SPIN TURN;;; REVERSE TURN ENDING; QUICK HOVER TELEMARKE;

1-2 [in & out run SOOSQO] Thru R trn RF,-, fwd & sd L trn RF,
trn RF sd & bk R to bjo; bk L trn RF,-, sd & fwd R trn RF,
trn RF sd & fwd L semi LOD;

3-6 [chasse to bjo SOQS] Thru R,-, sd & fwd L (sd R), cl R; sd
& fwd L to bjo DLW,-, [man sd cl SQQ] fwd R trn RF,-; sd &
fwd L trn RF, trn RF cl R, [spin turn SSS] trn RF bk L,-;
trn RF fwd R,-, trn RF sd & bk L bkng DLC cp,-;

7 [rev trn endng SQQ] bk R trn LF,-, L toe tap sd & fwd sml
step, trn LF on R heel to align feet DLW (fwd L,-, trn LF
sd & fwd R, trn LF cl L);

8 [qk hover telemark SQQ] fwd L,-, sd & fwd R trn RF, trn RF
sd & fwd L semi DLW;

PART B

1-8 THRU CHASSE TO BANJO MANEUVER SIDE CLOSE BACK BACK LOCK
BACK;;; RUNNING FINISH TO SEMI; WING; CHASSE REVERSE
TURN;;

1-4 [chasse to bjo SOQS] thru R,-, sd & fwd L (sd R), cl R; sd
& fwd L to bjo DLW,-, [man sd cl SQQ] fwd R trn RF,-; sd &
fwd L trn RF, trn RF cl R, [bk bk/lk bk SOQS] bk L trn
RF,-; bk R in bjo, lk LIFR (lk RIBL), bk R in bjo LOD,-;

5 [running finish to semi SQQ] bk L trn RF,-, sd & fwd R trn
RF, trn RF sd & fwd L to semi DCL;

6 [wing SQQ] thru R body trn LF,-, body trn LF, body trn LF
tch L to R (thru L trn LF,-, curve LF fwd R, trn LF fwd L
to sdcR);

7-8 [chasse rev trn SOOSQO] fwd L sdcR DCL trn RF,-, sd & fwd
R trn LF, trn LF cl L; as meas 7, Part A;

9-16 ZIG ZAG BACK LOCK RUNNING FINISH FORWARD & DOUBLE
LOCK;;; FORWARD MANEUVER SIDE CLOSE OPEN IMPETUS;;

LONELY - SIDE BY SIDE

Composer: Richard and Jo Anne Lawson, 237 Mamie Lane, Birmingham, AL 35215
 Record: Sydney Thompson EP 609 Side B (205)853-4616
 Sequence: Intro-A-B-C-B(1-13)-Ending Rhythm: Foxtrot-Jive
 Roundalab Phase Rating: Phase V SLOW FOR COMFORT

INTRO

- 1-4 WAIT; WAIT; (OP/DC)FWD,-,FWD HOVER,REC; BACK,-,SIDE,DRAW(CP/DW);
 1-2 OP both fcg DC wgt on lead ft, other ft extended bk wait 2 meas;;
 3-4 Step fwd on R twd DC,-,fwd L with hovering action, rec bk on R;
 Step bk on L,-,fc ptr and step sd on R, draw L to R to CP/DW;

PART A

- 1-4 HOVER TELEMARK; NAT HOVER FALLAWAY; SLIP PIVOT TO BJO; NATURAL TURN;
 1-2 (Hov Tel)Fwd L,-,sd & fwd R with hovering action trng RF, fwd L on
 toes(W bk R,-,sd & bk L trng RF brush R to L, fwd R on toes)to
 SCP/DW; (Nat Hov Fall)Fwd R with slight body trn to R,-,fwd L on
 toes trng to R with slow rise, rec bk on R(W fwd L,-,fwd R on toes
 bet M's ft trng RF with slow rise, rec bk on L)to SCP/DRW;
 3-4 (Slip Piv to Bjo)Bk L,-,bk R trng LF and keeping L leg extended,
 fwd L(W bk R starting a LF pivot on ball of ft with thighs locked
 and L leg extended,-,fwd L cont LF trn,bk R)to Bjo/DW; (Nat Trn)
 Fwd R starting RF trn,-,sd twd DW on L,bk R(W bk L starting RF
 trn,-,close R to L for heel trn cont trng RF,fwd L)to CP/RLD;
- 5-8 IMPETUS TO SCP; PROMENADE WEAVE;; DRAG HESITATION;
 5-6 (Imp to SCP)Bk L start RF heel trn,-,chg wgt to R cont RF trn,fwd
 L(W fwd R pivoting RF,-,sd & fwd L around M cont pivot & brush R
 to L,fwd R)to SCP/DC; (Prom Weave)Fwd R,-,fwd L start LF trn,sd &
 bk R to fc DRC(W fwd L,-,fwd R start LF trn,sd & fwd L to fc DW);
 7-8 (Cont Prom Weave)Bk L cont trn,bk R cont trn,sd & fwd L,fwd R(W
 fwd R cont trn,fwd L cont trn,sd & bk R,bk L)Bjo/DW; (Drag Hesi)
 Fwd L blend to CP start LF trn,-,sd R cont LF trn,dr L to R (W bk
 R start LF trn,-,sd L cont LF trn,dr R to L)Bjo/DRC;
- 9-12 IMPETUS TO SCP; LILT TO A CHAIR; REC & BACK HOVER; FEATHER;
 9-10 (Imp to SCP)Bk L start RF heel trn,-,chg wgt to R cont RF trn,fwd
 L(W fwd R outside ptr pivot RF,-,sd & fwd L arnd M cont pivot and
 brush R to L,fwd R)SCP/DC; (Lilt to a Chair)Step thru on R,cl L
 on toes,chair thru on R(W thru L,cl R on toes,chair thru on L),-;
 11-12 Rec in SCP on L,-,bk on R in SCP in hovering action,rec L(W rec
 in SCP on R,-,bk on L in SCP in hovering action,rec R)to SCP/DC;
 (Feather)Fwd R,-,fwd L,R(W fwd L trng LF,-,sd & bk R,bk L)Bjo/DC;
- 13-16 REVERSE TURN;; TOP SPIN TO RLOD; TOP SPIN TO LOD;
 13-14 (Rev Trn)Fwd L to CP start LF trn,-,sd R cont trn,bk L(W bk R
 start LF trn,-,cl L to R for heel trn,fwd R)CP/RLD; Bk R cont LF
 trn,-,sd & fwd L,fwd R(W fwd L cont LF trn,-,sd R, bk L)Bjo/DW;
 15-16 (Top Spin to RLOD)Start LF trn on R(the last step of Rev Trn) &
 step bk on L trng LF,bk R cont LF trn,sd & fwd L,fwd R(W start LF
 trn on L(the last step of Rev Trn)fwd R trn LF,fwd L cont LF trn,
 sd & bk R,bk L)Bjo/DRC & check action; Repeat meas 15 to Bjo/DW;

PART B

- 1-4 REVERSE WAVE;; SPIN TURN; FEATHER FINISH;
 1-2 (Rev Wave)Fwd L twd DW starting LF trn,-,sd R cont trn,bk L ((W
 bk R,-,cl L to R for heel trn,fwd R)to CP/COH; Bk R,-,bk L,bk R
 (W fwd L,-,fwd R,fwd L)curving LF to end CP/RLD;
 3-4 (Spin Trn)Bk L pivoting RF,-,fwd R rising on ball of ft L leg
 extended bk & sd,rec on L(W fwd R pivoting RF,-,bk L brushing R
 to L,fwd R)to CP/DW; (Feather Fin)Bk R trng LF,-,sd & fwd L,fwd
 R outside W(W fwd L trng LF,-,sd & bk R,bk L)to Bjo/DC;
- 5-8 REVERSE TURN BK CHECK AND WEAVE;;; CHANGE OF DIRECTION;
 5-6 (Rev Trn Bk Ck & Weave)Fwd L starting LF trn,-,sd R cont trn,bk L
 (W bk R starting LF trn,-,cl L to R for heel trn,fwd R)CP/RLD;
 Ck bk on R,-,rec fwd L starting LF trn,sd & bk R still trng(W ck

LONELY - SIDE BY SIDE (Page 2)

- fwd on L,-,rec bk R starting LF trn,sd & fwd L still trng);
- 7-8 (Cont Ck & Weave)Bk L to Bjo,bk R cont LF trn,sd & fwd L still trng LF,fwd R(W fwd R to Bjo,fwd L cont LF trn,sd & bk R still trng LF,bk L)to Bjo/DW; (Chg of Dir)Fwd L DW starting to trn LF and blending to CP,-,fwd R DW R shoulder leading and cont trng LF,draw L to R(W bk R DW starting to trn LF,-,bk L DW L shoulder leading and cont trng LF,draw R to L)to CP/DC;
- 9-12 TELEMARK TO SCP; IN AND OUT RUNS;; FEATHER CHECK;
- 9-10 (Tel to SCP)Fwd L,-,fwd R trng LF,fwd L(W bk R,-,cl L to R for heel trn,fwd R)SCP/DW; (In & Out Runs)Fwd R start RF trn,-,sd & bk DW on L to CP,bk R(W fwd L,-,fwd R bet M's ft,fwd L)Bjo/ROD;
- 11-12 (Cont In & Out Runs)Bk L trng RF,-,sd & fwd R bet W's ft cont RF trn,fwd L(W fwd R start RF trn,-,fwd & sd L cont trn,fwd R)to SCP/LOD; (Feather Ck)Fwd R,-,fwd L,fwd R(W fwd L trng LF,-,sd & bk R,bk L)to Bjo/LOD and check action;
- 13-16 LADY OUTSIDE SWIVEL,THRU SWIVEL; THREE STEP; NATURAL WEAVE;;
- 13-14 M step bk twd RLOD on L leaving R ft extended,-,rec on R,-(W step fwd twd RLOD on R outside of M,swivel RF on ball of R ft ending SCP/LOD,step fwd twd LOD on L,swivel LF on ball of L ft)to CP/LOD; (Three Step)Fwd L,-,fwd R,fwd L(W bk R,-,bk L,bk R)CP/LOD;
- 15-16 (Nat Weave)Fwd R,-,fwd L trng RF,sd & bk R(W bk L,-,heel trn,fwd L); Bk L to Bjo,bk R to CP start LF trn,sd & fwd L trng LF,fwd R (W fwd R,fwd L start LF trn,sd & bk R trng LF,bk L)to Bjo/DW;
- PART C
- 1-4 FALLAWAY ROCK - CHANGE RIGHT TO LEFT - SPANISH ARMS
- 1-2 (Fall Rk)Blend to CP/Wall and chasse L/R,L,R/L,R; Blend to SCP & rk bk L,rec R(Chg R to L)sd L/R,L(W rk bk on R,rec L,sd R/L,R);
- 3-4 (Cont Chg R to L)Sd R/L,R to fc LOD,rk apt L,rec R(W trn under RF L/R,L,rk apt R,rec L)to Bfly/M fcg LOD; (Span Arms)Fwd L/R,L trng 1/4 RF,fwd R/L,R trng 1/4 RF(W fwd R/L,R trng 1/4 LF to momentary wrapped pos fcg Wall,sd L/R,L trng 3/4 RF)to Bfly/M fcg RLOD;
- 5-8 SPANISH ARMS - CHICKEN WALKS(2 Slows and 4 Quicks)
- 5-6 (Span Arms)In Bfly/RLOD rk apt L,rec R fwd L/R,L trng 1/4 RF(W rk apt R,rec L,fwd R/L,R trng 1/4 LF)to momen wrapped pos fcg COH; Fwd R/L,R trng 1/4 RF to Bfly/LOD,rk apt L,rec R(W sd L/R,L trng 3/4 RF to Bfly/M fcg LOD,rk apt R,rec L);
- 7-8 (Chicken Walks)With lead hands jnd & bking down RLOD M steps bk L,-,R(W swivels fwd R,-,L),-; M steps bk 4 Q steps L,R,L,R(W fwd swivel 4 Q steps R,L,R,L);
- 9-12 THROWAWAY TO RLOD - CHANGE LEFT TO RIGHT - WINDMILL
- 9-10 (Throw to Rev)M in place L/R,L, R/L,R trng 1/2 LF(W chasse fwd R/L,R pickup on last step and chasse bk L/R,L)to end Left Open Fcg Pos M fcg RLOD; (Chg L to R)Rk bk L,rec R,chasse sd L/R,L(W rk bk R,rec L,fwd R/L,R trng LF und jnd lead hands);
- 11-12 (Cont Chg L to R)Sd R/L,R,rk apt L,rec R(W sd L/R,L,rk apt R,rec L)Bfly/COH; (Windmill)In place L/R,L trng 1/4 LF,sd R/L,R trng LF 1/4(W sd R/L,R trng 1/4 LF,in place L/R,L trng 1/4 LF)Bfly/Wall;
- 13-16 STOP AND GO - JIVE WALKS - FWD,PICKUP
- 13-14 (Stop & Go)Rk bk L,rec R,in place L/R,L(W rk bk R,rec L,in place R/L,R trng 1/2 LF und jnd lead hands to end on M's R sd); Rk fwd R,rec L,in place R/L,R(W rk bk L,rec R,in place L/R,L trng 1/2 RF und jnd lead hands)to Left Open Fcg Pos M fcg Wall;
- 15-16 Rk apt L,rec R(Jive Walks)Fwd L/R,L(W rk apt R,rec L,fwd R/L,R); (Cont Jive Walks)Fwd R/L,R,fwd L,fwd R(W fwd L/R,L,fwd R,fwd L pickup to CP/DW);

ENDING

- 1-3 REVERSE TURN;; FWD,-,RIGHT LUNGE,-;
- 1-2 Repeat action of meas 13-14 of Part A;;
- 3 Step fwd on L to CP,-,flex L knee & lunge sd & fwd onto R(W bk on R to CP,-,flex R knee & lunge sd & bk onto L),-;

ALLEGHENY MOON

April 1988

BV: - Peter & Beryl Barton, 464 East Ave., West Hill, Ont., Canada, M1C 2W8 and
 Bill & Betty Christmas, 17 Knightsbridge Rd., Apt. 1602, Bramalea, Ont., Can., L6T 3X9
 RECORD: - Collectables-COL 4226-"Allegheny Moon"-Patti Page (Sugg. Speed 48 r.p.m.)
 flip of "Music, Music, Music". to be released May 1988
 SEQUENCE: INTRD - AA - B - AA - B(1-12) - ENDING RATING: - Phase VI

INTRODUCTION

- 1 In LOP FCG RDW wgt on L with R pointed side & slightly bk hold
 (wgt on L step R twd M on "ALLEGHANY") to CP;

PART A

- 1 - 4 OPEN FINISH; HOVER TELEMAR; TRAVELLING HOVER X (SYNCOATED):
 1 - On word "MOON" Bk R DC, Sd & fwd L DW, fwd R in C/Bjo;
 2 - Blending to CP Fwd L DW, Fwd & sd R rising & trng W to SCP, fwd L DW;
 3 - Fwd R trng RF, sd L wall (W fwd R between M feet), cont RF pivot sd & fwd
 R LOD body fcg DC;
 1,2,3& 4 - Fwd L in SCAR no body trn, cl R to fce LOD (W sd L across M), Bk L RLOD
 in BJO/bk R to CP;
- 5 - 8 HOVER CORTE; SAMEFOOT LUNGE; HOVER TO BJO; RONDE (W RUN AROUND):
 5 - *This picture starts on 1st word "SHINE"*
 Bk L trng LF leaving R extended (W fwd R twd RLOD, trng to CP rising to
 toes) body fcg RDC L sd stretched head to R, -;
 &/1,2,3 6 - *This picture starts on 2nd word "SHINE"*
 Correcting sway head to L trn to fce COH (W swivel RF on R to fce
 RDW cl L) &/lower on L point R sd LOD (W point R bk LOD), Sd R LOD into
 samefoot lunge toe ptg DC head to R (W lower on L bk R xing thighs head
 to L), stretch R sd trng body at waist slightly RF head to L (W head R);
 7 - *This picture starts on 3rd word "SHINE"*
 Rec to L trng to fce RDC extend L side, (W rec to L rising, trn LF small
 sd R to CP) -, draw R to L (W brush L to R fwd L);
 1,2,3 8 - Fwd R in BJO RDC, trng RF on R ronde L small CW circle, cl L
 (1/&,2/&,3) (W fwd R bjo/L, R/L, R trng with M) to CP RDW;
- 9 - 16

REPEAT PART APART B

- 1 - 4 BACK & CHASSE TO SCP DC; WEAVE:; START SYNCOATED NATURAL HOVER CROSS:
 1,2/&,3 1 - Bk R trng LF, sd & fwd L/cl R, fwd L DC in SCP;
 2 - Fwd R, blending to CP fwd L DC trng LF, sd & bk R LOD;
 3 - Bk L in C/Bjo LOD, bk R blending to CP, trng LF sd & fwd L DW;
 4 - Fwd R in C/bjo trng RF, sd L (W heel trn) to CP, cont trn sd &
 fwd R LOD body fcg DC;
- 5 - 8 CONT SYNCOATED HOVER CROSS; REVERSE TURN 3; REVERSE CORTE; CHECK & NAT PIVOT:
 1/&,2,3 5 - Fwd L in C/SCAR DW/rec R, sd & fwd L, fwd R in C/bjo DC;
 6 - Fwd L DC to CP trng LF, sd R DC cont trn, cl L to fce RLOD;
 7 - Bk R, trng LF on R, tch L (W fwd L trng LF, small sd R rising, cl L)
 to fce DW in Contra pos;
 8 - Bk L in Bjo chk, fwd R trng RF, sd L to CP RLOD;

- 9 - 12 RIGHT TURNING LOCK; CHAIR & SLIP; OPEN TELEMAR; CURVED FEATHER;
 1/8, 2, 3 9 - Bk R right sd leading/XLIF loosely knees bent (W XRIB) slight RF trn to fce COH, fwd R LOD between W's feet rising, trng W to SCP fwd L LOD;
 10 - Fwd R LOD lowering upper body stretched well fwd, rec L rising (W trng LF on R) to CP, small step bk R lowering to fce DC;
 11 - Fwd L DC trng LF, sd R DC (W heel trn), cont trn fwd L SCP DW;
 12 - Fwd R, fwd & slightly sd L trng W to CP wall, strong RF body trn on L fwd R in C/bjo RDW; (using a CHASE action)
- 13 - 16 OUTSIDE SWIVEL & LILT HOVER; BACK & CHASSE BJO; MANUV; SPIN TURN;
 13 - Bk L leaving R fwd (W fwd R swivel RF) to SCP, fwd R heel/toe (W fwd L trng LF) to CP, fwd L toe RDW;
 14 - Lowering bk R, trng LF sd & fwd L on toes/cl R, fwd L in Contra DW;
 15 - Fwd R in c/bjo trng RF, sd L, cl R fcg RLOD in CP;
 16 - Bk L pivot RF, fwd R heel DW rising to toe trng RF, sd & bk L (W fwd R trng RF, sd around M rising to toe & brush R to L, fwd R between M's feet) lowering in CP fcg RDW;

*Note:- SECOND TIME THRU B ENDS AT MEAS 12 FOR ENDING

ENDING

- 1 - 6 OUTSIDE SWIVEL & LILT HOVER; BACK SIDE HINGE; TWIST TURN TO SCP;
QUICK WEAVE & SLIP; OPEN TELEMAR; THRU & OVERSWAY;
 1 - On "FOR ME" Bk L leaving R fwd (W fwd R swivel RF) to SCP, on "AND FOR" fwd R heel/toe (W fwd L trng LF) to CP, on "MY" fwd L toe RDW;
 2 - on "ONE" Bk R trng LF, on "and" sd & fwd L LOD in SCP, hold on "ONLY" (W trng LF on R hook L behind R) lowering on L;
 3 - On "love" M trns RF on L (W recovers to R), M hooks R behind left (W unwinds M L/R, L/R), fwd L DC in SCP;
 4 - On "SHINE" thru R DC (W thru L starting to trn LF), on "ON" fwd L DC trng LF in CP, on "WE" sd R DC, on "TO" bk L DC in Contra Bjo/on "NIGHT" slip R in back trng LF to CP fcg DC;
 5 - On "ALLEGHANY" Fwd L DC trng LF, sd R DC (W heel trn), cont trn fwd L SCP DW;
 6 - On "MOON" thru R, sd & fwd L (W sd & fwd R) SCP DW stretching R side head to L (W head to R) and trng W square to M fcg DW, lowering on L stretch L side & trn head to R (W stretch R side & trn head to L);

NOTE:- FOR ENDING DANCE HAS BEEN WRITTEN TO THE WORDS NOT THE EXACT MEASURES.

FOXTROT TONIGHT

4/15/88

BY: Bill & Carol Goss 722 Lawler Wilmette, Il 60091 (312) 256-7801
 RECORD: Roper 172-A Flip Long Ago & Far Away PHASE V
 SEQUENCE: INTRO, A, B, A, B, ENDING SPEED: 44 RPM

INTRO

1-4 WAIT 2 MEAS:--; ROLL,--; 2, 3; CHAIR,--; RECOV, SLIP (M TRANS):
 1-2 Wait 2 meas in shadow pos fc LOD both R ft free;--;
 SQQ 3 Roll twd the wall R,--; L, R again to skaters;
 SQQ 4 Chair L twd wall,--; recov R, tch L to fc DC (W swivel L
 fc on R & step fwd L to CP);

PART A

1-4 REV TRN:--; THREE STEP; START NATL WEAVE:
 SQQ 1 Fwd L start L fc body trn,--; sd R cont trn (W cl L to R
 heel trn), bk L LOD CP;
 SQQ 2 Bk R cont L fc trn,--; sd & slightly fwd L DW, fwd R BJO;
 SQQ 3 Fwd L to CP,--; fwd R heel to toe, fwd L;
 SQQ 4 Fwd R,--; fwd L trning R fc (W cl L to R heel trn), sd &
 bk R fc DRW with R shoulder lead;
 5-8 FINISH NATL WEAVE; TOP SPIN; BK FEATHER; FEATHER FINISH:
 QQQQ 5 Bk L in BJO, bk R commence L fc trn, sd & fwd L trn L fc,
 fwd R to BJO DW checking and spin L fc 1/4 to fc DC;
 QQQQ 6 Bk L cont to trn L fc, bk R cont trn, sd & fwd L, fwd R
 BJO DRW checking;
 SQQ 7 Bk L,--; bk R with R shoulder lead, bk L in BJO;
 SQQ 8 Bk R trn L fc,--; sd & fwd L, fwd R BJO DW;
 9-12 HOVER TELEMARK; OPEN NATL; SLOW OUTSIDE AERIAL SWIVEL; START
 PROMENADE WEAVE:
 SQQ 9 Fwd L,--; diag sd & fwd R rising slightly with body trn
 1/8 to R, fwd L in SCP DW;
 SQQ 10 Fwd R commence R fc trn,--; sd & bk L cont trn (W fwd R
 betw M's feet), bk R to BJO fc DRC;
 SS 11 Bk L trn body twd W (W fwd R),--; XRIF of L no wgt
 (W swivel R fc on ball of foot lift L leg bk from hip
 bent at the knee to SCP DRC),--;
 SQQ 12 Fwd R SCP DRC,--; fwd L trn L fc to CP, sd & bk R to BJO
 DRW (Notice direction and amount of turn is less);
 13-16 FINISH PROM WEAVE; THREE STEP; FULL NATL TRN:--;
 QQQQ 13 Bk L in BJO, bk R commence L fc trn, sd & slightly fwd L,
 fwd R in BJO DW;
 SQQ 14 Repeat meas 3 part A;
 SQQ 15 Fwd R start R fc trn,--; sd DW on L (W close R to L heel
 trn), bk R LOD CP;
 SS 16 Bk L trn R fc,--; small step R heel pull cont to fc DC
 CP (W sd L cont trn),--;

I HEAR YOU KNOCKING

Composers: Ed & Carolyn Raybuck, Route 1, Box 309, Advance, NC 27006 (919) 998-4216
 Record: Silver Spotlight Series X 006 by "Fats Domino"
 Footwork: Opposite, Directions for man except where noted SPEED 50 or to suit
 Sequence: INTRO - AB - A (thru Basic Rock) - TAG JIVE PHASE IV + 1 (American Spin)

INTRO

(1-2) WAIT 2 MEAS;; (3) (LOP fcg) Q APT, PT, TOG, TCH (CP); (4) SD, TCH, SD CHASSE;

- 1-2 Wait two meas with M's L & W's R hnds jnd M fcg wall;;
 3-4 Q apt L, pt R, tog R to CP, tch L; sd L, tch R, sd R/cl L, sd R;

PART A

(1-3) CHG PLACES R TO L & L TO R (fc wall);;; (4-6) WINDMILL TWICE;ii

- 1 Rk bk L to SCP, rec R, sd L/cl R, sd L trng $\frac{1}{4}$ LF (W rk bk R to SCP, rec L, sd R/cl L, fwd R trng $\frac{3}{4}$ RF under lead hnds) end LOP fcg ptr & LOD;
 2 Fwd R/cl L, fwd R, apt L, rec R (W bk L/cl R, bk L, apt R, rec L);
 3 Sd L/cl R, sd L trng $\frac{1}{4}$ RF, fwd R/cl L, fwd R end BFLY fcg Wall;
 (W fwd R/cl L, fwd R trng up to $\frac{3}{4}$ LF under lead hnds, bk L/cl R, bk L continuing LF trn to fc ptr);
 4 Rk bk L, rec R, in pl L/R, L trn $\frac{1}{4}$ LF end fcg LOD (W rk bk R, rec L, sd R/L, R trng $\frac{1}{4}$ LF);
 5 Sd R/L, R trng $\frac{1}{4}$ LF end fcg COH (W in pl L/R, L trng $\frac{1}{4}$ LF), apt L, rec R;
 6 In pl L/R, L trng $\frac{1}{4}$ LF end fcg RLOD, sd R/L, R trng $\frac{1}{4}$ LF end BFLY fcg Wall (W sd R/L, R trng $\frac{1}{4}$ LF, in pl L/R, L trng $\frac{1}{4}$ LF);

NOTE WINDMILL: BFLY thruout. On first triple lead arms lowered & trailing arms raised. On second triple arms are level.

(7-9) CHG HND BEH BK & TRNG SPANISH ARMS;;; (10-12) BASIC RK & FALLAWAY THROWAWAY;ii

- 7 Drop trailing hnds rk apt L, rec R, slightly fwd L/R, L trng $\frac{1}{4}$ LF to fc LOD pl W's R hnd into M's R hnd (W apt R, rec L, R/L, R trng $\frac{1}{4}$ RF to fc LOD beh M);
 8 Slightly bk R/L, R trng $\frac{1}{4}$ LF pl W's R hnd into M's L hnd fc COH end BFLY, rk apt L, rec fwd R (W sd L/cl R, sd & bk L trng $\frac{1}{4}$ RF fc Wall, apt R, rec L)
 9 BFLY fwd L/cl R, sd L trng $\frac{1}{4}$ RF lead W to trn under raised M's L W's R into a momentary wrapped pos keeping hnds raised, fwd R/cl L, fwd R trng $\frac{1}{4}$ RF lead W to trn to BFLY (W fwd R/cl L, sd R trng $\frac{1}{4}$ LF under raised M's L W's R to momentary wrapped pos in frt of M keep hnds raised, sd L/cl R, sd L trng $\frac{3}{4}$ RF to BFLY);
 NOTE SPANISH ARMS: M's steps are slight & almost in place.
 10-11 Rk apt L, rec R to CP, sd L/cl R, sd L; sd R/cl L, sd R, apt L, rec R;
 12 In pl L/R, L, fwd & sd R/L, R trng $\frac{1}{4}$ LF to LOP fcg LOD (W pick up R/L, R, bk L/R, L trng $\frac{1}{4}$ LF to LOP fcg RLOD);

PART B

(1) KICK BALL CHG TWICE; (2) CHICKEN WALK 4; (3-5) LINK RK TO SEMI & PRETZEL TURN;ii

- 1 Kick L fwd (W R fwd), in pl stp L/R, kick L fwd (W R fwd), in pl stp L/R;
 2 Bk L, R, L, R lead W fwd with slight swiveling action (W brush R to L swiv RF on L & stp fwd on R toe out, brush L to R swiv LF & stp fwd L toe out, brush R to L swiv RF & stp fwd R toe out, brush L to R swiv LF & stp fwd L toe out);
 3 Apt L, rec R, sm chasse fwd L/R, L;
 4 Sd R/L, R to CP fcg Wall, rk bk L to SCP, rec R;
 5 Drop trailing hnds chasse sd & fwd L/R, L trng $\frac{1}{4}$ RF (W LF) keeping M's L W's R hnds jnd, chasse sd & fwd R/L, R trng $\frac{1}{4}$ RF end with jnd hnds beh bks free arms down in frt with wrists bent palms down fcg LOD;

I HEAR YOU KNOCKING CONTINUED . . .

(6) ROCK 4; (7-9) UNWRAP THE PRETZEL & AMER SPIN HOLDING HND; (10) SLIDE ACROSS;

- 6 Rk fwd L, rec R, rk fwd L, rec R;
- 7 Retain hnd hold & unwrap twd RLOD L/R,L, R/L,R to BFLY fcg Wall;
- 8 Apt L, rec R retaining both hndhlds L/R,L trng 1/2 LF
(W apt R, rec L, retaining both hndholds R/L, R spin 3/4 RF under jnd M's L W's R hnds);
- 9 In pl R/L,R end like a Tamara except M's L W's R hnds low in frt of M's body BJO fcg LOD, apt L, rec R (W in pl L/R,L lower M's R W's L hnds to small of her bk end BJO fcg RLOD, apt R, rec L);
- 10 In pl L/R,L raising jnd hnds M's L W's R from front to back over M's head, R/L,R trng 1/2 LF raise jnd hnds M's R W's L from bk to frt over M's head fc COH (W chasse sd R/cl L, sd R beh M bk to bk fcg RLOD, raise M's R W's L jnd hnds from bk to frt over M's head cont slide across cl L/sd R, cl L);

(11-13) AMERICAN SPIN & FALLAWAY RK; (14-15) R TRNG FALLAWAY RK REC; (16) SWIV WALK 4;

- 11 Apt L, rec R, in pl L/R,L (W bk R, rec L, R/L, R spin 3/4 RF under M's R W's L hnds) end BFLY fcg COH;
- 12 In pl R/L,R to CP, rk bk L to SCP fcg RLOD, rec R to fc;
- 13 Sd L/cl R, sd L, sd R/cl L, sd R;
- 14 Rk bk L to SCP fcg RLOD, rec R to fc, trn 1/2 RF sd L/cl R, sd L;
- 15 Trn 1/2 RF sd R/cl L, sd R, rk bk L to SCP fcg LOD, rec R;
- 16 Swiv walk fwd L,R,L,R;

TAG

(1-2) RK, REC, SWIV WALK 4 HOLD LUNGE APT;

- 1-2 Rk bk L to SCP fcg LOD, rec R, swiv walk fwd L, R; L, R, -, Lunge Apt on last strong chord to OP free arms curved upward making a C with inside of body;

HEAD CUES

I HEAR YOU KNOCKING - WAIT 2 MEAS N LOP M FCG WALL

SEQ: INTRO - AB - A (thru Basic Rk) - TAG

INTRO: Q APT PT TOG TCH TO CP - SD TCH SD CHASSE

A - CHG PL R TO L - L TO R - WINDMILL TWICE -

CHG HNDHDS BEH BK - TRNG SPANISH ARMS -

BASIC RK - FALLAWAY THROWAWAY -

B - KICK BALL CHG TWICE - CHICKEN WALK 4 -

LINK RK TO SEMI - PRETZEL TRN - RK 4 -

UNWRAP THE PRETZEL - AMERICAN SPIN HOLDING HNDHDS -

SLIDE ACROSS - AMERICAN SPIN - FALLAWAY RK -

R TRNG FALLAWAY - RK REC SWIV WALK 4 -

REPEAT A thru Basic Rk

TAG: RK REC SWIV WALK 4 - LUNGE APT TO OPEN

CAVATINA

Composers: Peter & Beryl Barton, 464 East Ave., West Hill, Ont. M1C 2W8
 Record: TELEMAR 941
 SEQUENCE: INTRO A B B A

INTRODUCTION

- 1 - 4 WAIT 3 LEAD IN NOTES IN CP - CHECKED DOUBLE REVERSE; SLIP PIVOT & TWIST; ;
BACK, SIDE, CLOSE;
 1 Fwd L DC in CP, sd & fwd R DC rising & trng head to R (W cl L), -;
 2 Recov L trng RF to fc DW trng head to L lowering (W trng RF slip R between M's feet), manuv
 RF on R to fc RDW, sd L DW (W cl R fcg DC);
 &123 3 (Twist)M wide XRIB of L(unwind,-,transfer wgt to L(W fwd around M L/R.L.R blend cp: wall;
 4 Bk R, sd L, cl R to fc DW;

PART A

- 1 - 4 TRAVELLING CONTRA CHECK; SCP CHASSE; MANUV, PIVOT, 2; RUMBA CROSS:
 1 Lower'g on R fwd L across body with L shoulder lead'g, small step fwd R rising & trng W to SCP
 with L shoulder leading, fwd L in SCP DW;
 12&3 2 Thru R DW, sd & Fwd L/cl R, fwd L;
 3 Manuv on R to CP, trng RF cpl pivot L, R to fc LOD;
 1&23 4 Long step fwd L with L shoulder leading & L sd stretched/cross RIB of L (W XIF), rising on
 toes trn RF on L, R to fc LOD;
 5 - 8 RUMBA CROSS; TRAVELLING CONTRA CHECK; WEAVE 3; SYNCOPATED VINE;
 5 Repeat Measure 4;
 6 Repeat Measure 1 except to end DC;
 7 Thru DC R, (W trng LF to CP) fwd L, trng LF sd & bk R LOD;
 1&23 8 On the toes bk L in bjo trng RF/sd R, XLIF (W XIB), sd and bk R;
 9 - 12 WEAVE 3 TO SCP; THRU, RISE, TOUCH; X LINE; WHISK & DEVELOPE;
 9 Lower'g bk L in bjo, bk R trng LF, sd & fwd L in SCP DW;
 10 Thru R, rising swivel on R to CP fcg Wall (W head to R) tch L to R, -;
 11 Lowering on R in tight SCP, L bk & sd no wgt point'g DC (W point'g wall) heads trng direction
 of free foot but looking up with sway in same direction, -;
 12 Rising slightly small ronde CW (W CCW) XLIB of R (W XRIB), with body rise only point R bk
 RLOD, - (W swivel LF on R raising L knee, head well to L straighten L horizontally RLOD);
 13-16 FWD CHASSE TO SCP; MANUV, SIDE, BACK; SPIN TURN; BACK, SIDE, LOCK;
 12&3 13 Fwd R DW in Bjo, sd & fwd L on toes (W trng RF to SCP sd & Fwd R)/cl R, fwd L;
 14 Manuv on R, sd & Bk L, bk R LOD in CP;
 15 Bk L trng RF, fwd R DW rising & cont trn, sd and bk L COH (W fwd R trng RF, sd & bk DW
 rising brush R to L, fwd R between M's feet lowering);
 16 Bk R trng LF, sd & Fwd L, lk RIB of L (W lk LIF of R) fcg DC;
 NOTE LAST TIME THRU MEAS 16 PART A REPEAT MEAS 10 PART B

PART B

- 1 - 4 DOUBLE REVERSE; DOUBLE REVERSE WING; CHASSE TO R; OPEN IMPETUS;
 1 Fwd L DC trng LF, sd R DC, cont trn on R tch L to R (W bk R trng LF, cl L to R heel trn/sd &
 bk R around M, XLIF of R) end cp/ld;
 2 Dbl Rev same as Meas 1 part B with M ending with body fcg almost COH head to R (W heel turn/
 sd & fwd around M, fwd L in SCAR right shoulder leading head to left);
 12&3 3 Fwd L in SCAR trng LF, trn head to L sd & bk R on toes (W sd & fwd L) DW/cl L, sd & bk R;
 4 Lowering bk L dw in bjo trng RF, cl L to R heel trn (W sd & bk L around M), fwd L in Scp/ld;
 5 - 8 THRU & HOVER TO BJO; OUTSIDE SPIN; CURVING FEATHER; OUTSIDE SPIN;
 5 Thru R, sd & fwd L DW (W trng LF to bjo) rising, recov R;
 6 Bk L toeing in to instep of R (W fwd R in bjo trng RF), (W cl L on toes still trng) as M fwd R in
 bjo trng RF, sd & bk L RDC (W fwd R between M's feet);
 7 Fwd R in CP DW, sd & fwd L curving RF, fwd R in bjo fcg RDW;
 8 Repeat meas 6 OUTSIDE SPIN except start fcg RDW & end RDW;
 9 - 12 BACK/LOCK, BACK, LOCK; BACK, TURN, HINGE; RECOVER, PIVOT, 2; RONDE SLIP;
 1&23 9 R shoulder leading bk R DC/lk LIF of R (W lk RIB), bk R, lk LIF of R (W lk RIB);
 10 Bk R trng LF, sd & fwd L DW in SCP, hold (W trng LF on R cl L point'g R twds RDC) lower
 on L (W on R);
 11 M hold (W recov R trng to fc ptr), pivot R.L to fc DC;
 12 M sd & fwd R with R sd Stretched (W sd L around M's R hip rising & trng head to R - ronde R CW)
 bk L (W bk R) lowering with XIB action & rising at end of beat as (W trng LF on R toe to CP),
 bk R (W fwd L) lowering;
 13 - 16 OPEN TELEMAR; THRU & CHASSE TO BJO; MANUV, SIDE, CLOSE; HESITATION CHANGE;
 13 Fwd L DC trng LF, sd R DC (W heel trn), still trng sd & fwd L DW (W sd & fwd R) in scp;
 12&3 14 Thru R DW, sd & fwd L on toes (W trng LF sd & bk R)/cl R, sd & fwd L;
 15 Fwd R in bjo trng RF, sd L DW, cl R in CP fcg RLOD;
 16 Bk L trng LF, sd R lod small step flat (W strong step sd around M DW), draw L to R no wgt (W
 draw R) to CP fcg DC;

REPEAT B NOTE SECOND TIME THRU END LOD FOR PART A

88-62
**CLINICIANS
FRIDAY**



**JOHN & MARY MACUCI
PHASE VI
JIVE CLINIC**



**EDDIE & AUDREY PALMQUIST
PHASE V
WALTZ CLINIC**



**JIM & BOBBIE CHILDERS
PHASE IV
CHA CHA CLINIC**

CHA CHA CLINIC NOTES
by
Jim and Bobbie Childers

In B.C. 40, Plato stated: "A good education consists in knowing how to sing and dance well."

In 1780 Mozart. . . who was himself an accomplished dancer, often said (according to his wife) that it was dancing, not music, that he really cared for.

However, in the late 1950's, when it came to Cha Cha, not everyone agreed "this novelty" was exactly dancing, or, even worth keeping in the dancing world. According to THE DANCING MASTER by Frank Borrows, this exhilarating rhythm created much controversy among the dance masters of that time. One teacher is quoted: "I would suggest, that, far from doing good, the exploitation of dances such as the Cha Cha Cha and Rock'n Roll has done incalculable harm". Another (Keith Jones) stated: "Cha Cha . . . not much hope of ever becoming a real success as an advanced dance. Great possibilities as a 'Party Dance' especially as 'Line Cha Cha'".

Fortunately, for the survival of the Cha Cha, this opinion was not shared by all. In fact, today's popularity of Cha Cha is proof that many agreed with the prominent dance instructor, Frank Spencer, as he declared: "The job of any teacher of dancing is to prepare his pupils for what they will meet when they go out to dance. If he is not teaching Cha Cha Cha he is allowing his prejudice to override his common sense and his duty to his pupils who, whether teacher likes it or not, will find themselves faced with large doses of Cha Cha Cha whenever they venture outside his studio".

Today, Cha Cha is one of the most popular latin dances. It is exciting and uplifting; and, with practice, it's speed (32 to 34 bars per minute), can be thoroughly enjoyed with ease of movement, balance, and control.

During our clinic we will:

1. Examine the Cha Cha basics (including the basic latin walk and turns) while concentrating on technique which will allow a feeling of ease, balance, and control at the required speed.
2. Work on the art of leading as related to Round Dancing (How to lead, when to lead, and when to WAIT) which will enable the Lady to dance with control.
3. Discuss the wonderful world of "shading" (or "light and dark") in the basic steps of Cha Cha.
4. Practice the above ideas using combinations from YOU'RE THE TOP CHA CHA.

Each instructor has his (or her) own idea of what works and what doesn't. We look forward to spending three hours with you sharing our ideas; and, hope you will be able to take home with you at least one new thought which will make dancing your Cha Cha more fun.

JIVE CLINIC

PRESENTED BY: JOHN & MARY MACUCI

In today's Jive Clinic it is our hope that everyone can have fun while participating and that you will gain at least "Just One Idea". We stress this phrase "Just One Idea" with our class students, our dance workshops and clinics. If, when taking a Dance Clinic, a Dance Workshop, or a Dance Lesson, "Just One Idea" rings a bell, you have added to your knowledge of dancing. The foundation of Dancing is built with building blocks of ideas. "Just One Idea" is our building block for those that are here today. If you gain and hold one of the techniques we will be using today, we along with you have accomplished our purpose.

Understandably emphasis on certain techniques we will use in this Clinic may not coincide with some techniques some of you may be using. The Jive has evolved over the years since the late '30's and is and will continue changing. That is what dancing is all about.

The following General Notes, Figure Descriptions and Technique will be highlighted in our Clinic today.

GENERAL NOTES

CLOSED POSITION HOLD: Stand facing your partner about 6" apart with Lady's Right foot between Man's feet. The Man should place his Right Hand on the Lady's Back under her Left shoulder blade, holding her Right Hand in his Left Hand with the arms close to the body and the hands about chest level. The Lady will rest her Left arm lightly on the Man's Right arm, following the curve of his arm to the shoulder. Man's Left and Lady's Right hands are joined palm to palm with thumbs matching. The Man's fingers close on the back of Lady's hand, the Lady's fingers close on the back of Man's hand. The Man's wrist is straight, the Lady's wrist is bent slightly back.

ALTERNATE HAND HOLD: - The Lady's Right Hand will be Palm down with Man's Left Hand underneath and palm up. His thumb will be on the back of Lady's Fingers just below the knuckles. The Hands are held about waist level. This Hand Position changes on some figures for example, Change Hands behind the Back and after Change Places Right to Left. The Man's Hand will then be palm down and Lady's Hand will be Palm up.

FOOTWORK: The weight should be carried over the balls of the feet with the knees flexed. Although the footwork for a step is usually ball-flat, as the step is taken the heel lowers to the floor, the knee straightens without locking and the hips move in the direction of the stepping foot as the heel of the opposite foot is released from the floor. At slow tempo the jive chasse is usually danced as ball-flat on each step, or ball-flat, ball, ball-flat. At faster tempo a more springy action is felt in the feet resulting in a footwork of ball, ball, ball-flat.

Jive Clinic con't.

HIP ACTION: Using a Fallaway Rock as an example: On Count 1 As complete weight is taken on the back step toe turned out it causes the hip to go side & back. As the Recover step is taken on Count 2 the hip again rolls over the weighted foot. On the Side Chasse to the Left, Man's Left hip (Lady's Right) is down on Counts 3 a, 4 and rolls over the weighted foot at the end of Count 4. On the Side Chasse to the Right, Man's Right hip (Lady's Left) is down on Count 5 a, 6 and rolls over the weighted foot at the end of Count 6.

ARM ACTION: Generally, the arms swing freely. When using a lateral swing, the body is inside the arm. A second arm movement is out and away from the body like swimming using a dog paddle action or putting a ball in the basket. The body moves away from the arm. Other arm movements may be used for individual expression.

LEG ACTION: Should be through the ankles and knees as if one is climbing stairs. The action is developed by raising the thighs peeling the foot off the floor with the toe barely leaving the floor and then replacing it toe, ball, flat.

PHASE V FIGURES

AMERICAN SPIN: - 1 1/2 MEASURES - 1,2,3a,4; 5a,6, or Q,Q,Qa,Q; Qa,Q,

MAN: In Left Open Facing Position or a Handshake Hold - Rock Back Left, Recover Right, Chasse in place L/R,L leading Lady Forward and bracing the arm lead the Lady to turn Right Face, Chasse in place R/L,R end in Left Open Facing Position.

LADY: In Left Open Facing Position or a Handshake Hold - Rock Back Right, Recover Left, Chasse Forward R/L,R with braced arm lean slightly against Man's arm turning 1/2 to the Right on Right Foot, continue turning Right Face and Chasse L/R,L turning 1/2 end in Open Facing Position.

NOTE: Lady may turn 3/4 to the Right on Right Foot and complete 1/4 turn on the Chasse.

WHIP TURN: - 1 Measure - Timing 1,2,3a,4; or Q,Q,Qa,Q;

MAN: Closed Position - Turning Right with Right toe turned out cross Right behind Left, Side Left turning to the Right, continue turning Chasse Side R/L,R end in Closed or Semi-Closed Position.

LADY: Closed Position - Forward Left turning to the Right, Forward Right between Man's feet turning to the Right, continue turning Chasse Side L/R,L end in Closed or Semi-Closed Position.

NOTE: The amount of turn varies from 5/8 to 1 1/8.

WHIP THROWAWAY: - 1 Measure - Timing 1,2,3a,4; or Q,Q,Qa,Q;

MAN: Closed Position - Turning Right with Right toe turned out Cross Right behind Left, Side Left turning to the Right release the Right Hand Hold and maintain Man's Left and Lady's Right hand hold, Chasse R/L,R leading Lady away end in Left Open Facing Position.

LADY: Closed Position - Forward Left turning to the Right, Forward Right between Man's feet turning to the Right, continue turning Chasse Back L/R,L end in Left Open Facing Position.

NOTE: The amount of turn varies from 3/4 to 1 1/8.

PHASE V FIGURES (con't.)

DOUBLE WHIP TURN: 1 1/2 Measures - 1,2,3,4; 5a,6, or Q,Q,Q,Q; Qa,Q,

MAN: Closed Position - Turning Right with Right toe turned out Cross Right behind Left, Side Left turning to the Right, continue turning to the Right with Right toe turned out Cross Right Behind Left, Side Left turning to the Right, continue turning Chasse Side R/L,R end in Closed or Semi-Closed Position.

LADY: Closed Position - Forward Left turning to the Right, Forward Right between Man's feet turning to the Right, Forward Left turning to the Right, Forward Right between Man's feet turning to the Right, still turning Chasse Side L/R,L end in Closed or Semi-Closed Position.

NOTE: The amount of turn varies from 1 1/8 to 1 5/8.

SAILORS SHUFFLE: - 1 MEASURE - 1a,2,3a,4; or Qa,Q,Qa,Q;

MAN: - Facing Partner in Double Hand Hold - Left behind Right (Left toe turned out), Side Right (small step), Side Left, Right behind Left (Right toe turned out), Side Left (small step), Side Right.

LADY: - Facing Partner in Double Hand Hold - Right behind Left (Right toe turned out), Side Left (small step), Side Right, Left behind Right (Left toe turned out), Side Right (small step), Side Left.

STOP & GO: - 2 Measures - 1,2,3a,4; 1,2,3a,4; or Q,Q,Qa,Q; Q,Q,Qa,Q;

MAN: Left Open Facing Position - Rock Back Left, Recover Right, Chasse Forward L/R,L turning Lady to the Left under raised arms to end in Side by Side Position on Man's Right Side and Placing his Right hand on her back and lowering the joined hands to waist level (the action is similar to a modified wrap); Rock Forward Right, Recover Left leading Lady to step forward, Chasse Back R/L,R turning Lady to the Right under raised arms end in Left Open Facing Position.

LADY: Left Open Facing Position - Rock Back Right, Recover Left starting to turn Left, still turning Chasse R/L,R under raised arms to end Side by Side on Man's Right Side (the action is similar to a modified wrap); Rock Back Left, as in a sit action with Left Leg bent and Right Leg straight, Recover Right starting to turn Right, still turning under joined raised arms Chasse L/R,L end in Left Open Facing Position.

NOTE: Optional - Handshake Hold - When Handshake Hold is used then the Lady will be Side and Back of Man instead of a side by side position.

PHASE V FIGURES (cont.)

SHE GO HE GO: - 1 1/2 MEASURES - 1,2,3a,4; 5a,6, or Q,Q,Qa,Q; Qa,Q,

MAN: In Left Open Facing Position - Rock Back Left, Recover Right, Chasse Forward L/R,L leading Lady to turn Left Face under joined hands; Chasse Forward R/L,R turning 1/2 Left Face end facing partner in Left Open Position,

LADY: Rock Back Right ,Recover Left, Chasse Forward R/L,R turning 1/2 Left Face under joined hands; Chasse Back L/R,L end facing Partner in Left Open Position,

FLICKS INTO BREAK -5 Measures -1,2,3,4; 1,2,3,4;1,2,3,4;1,2,3,4; 1,2,3a,4;
or Q,Q,Q,Q; Q,Q,Q,Q;Q,Q,Q,Q;Q,Q,Q,Q; Q,Q,Qa,Q;

MAN: Closed (or Butterfly) Position - Back Left turning 1/8 to the Left to Semi Closed Position, Recover Right,
Point Left to side inside edge of toe incline body to the Left & look toward Line of Dance, Side Left small step straightening body;
Point Right Forward & Across Left outside edge of toe incline body to the Right look toward Reverse Line of Dance, Forward Right small step straightening body,
Point Left to side inside edge of toe incline body to the Left look toward Line of Dance, Side Left small step straightening body;

Flick Right Forward and across Left turning body slightly to the Left, Turning 1/4 to the Right face partner Close Right to Left turning Lady to the Left,
Flick Left Forward and across Right turning body slightly to the Right to Reverse Semi Closed Position, Turning 1/4 to the Left to face partner Close Left to Right turning Lady to the Right;

REPEAT THE FLICK & STEP FIGURE 2 MORE TIMES;

Right Forward & across Left, hold 2 counts,, take part weight on Left/Recover Right;

LADY: Closed Position - Bk Right turning 1/8 to the Right to Semi Closed Position, Recover Left,
Point Right to side inside edge of toe incline body to the Right and look toward Line of Dance, Side Right small step straightening body;
Point Left Forward & across outside edge of toe incline body to the Left and look toward Reverse Line of Dance, Forward Left small step straightening body,
Point Right Side inside edge of toe incline body to the Right and look toward Line of Dance, Side Right small step straightening body;

Flick Left Forward and across Right turning body slightly to the Right, Turning 1/4 to the Left face partner Close Left to Right,
Flick Right Forward and Across Left turning body slightly to the Left to Reverse Semi Closed Position, turning 1/4 to the Right face partner Close Right to Left;

REPEAT THE FLICK & STEP FIGURE 2 MORE TIMES;

Left Forward & Across Right foot, hold 2 counts, take part weight on Right/Recover Left;

PHASE VI FIGURES

CURLY WHIP: - 1 Measure - Timing 1,2,3a,4; or Q,Q,Qa,Q;

MAN: Closed Position - Rock Forward Left, Recover Right turning 1/4 Right Face, Chasse Side L/R,L turning 1/4 to the Right while turning Lady to her Left under raised arms (Man's Left, Lady's Right) ending in Closed Position.

TECHNIQUE NOTE: Man should bring Lady's hand across her face as he raises his arm.

LADY: Closed Position - Rock Back Right turning 1/2 Right Face, Recover on Left turning 1/4 Left Face, continue turning R/L,R making a 3/4 turn under raised arms (Man's Left, Lady's Right) ending in Closed Position.

SIMPLE SPIN: - 1/2 Measure - 1,2, or Q,Q,

MAN: Left Open Facing Position slightly overturned to the Right, Left foot free - Close Left to Right turning slightly to the Left and leading Lady to spin to the Right, still turning slightly Side Right SMALL STEP (completing 1/4 Left Face turn) regain Lady's Right hand in Left.

LADY: Left Open Facing Position slightly overturned to the Left, Right foot free - Spin Right Face on Right one full turn, Back and slightly Side Left.

TECHNIQUE NOTE: Man's Left and Lady's Right arms are extended through in front of them at the end of the preceeding Figure. Man leads Lady to spin Right Face with Left Hand by bringing hands across the body as he turns Left Face.

ROLLING OFF THE ARM: - 2 Measures - 1,2,3a,4; 1,2,3a,4;
or Q,Q,Qa,Q; Q,Q,Qa,Q;

MAN: In a Right Handshake Hold Rock Back on Left, Recover Right starting to turn Right, turning 1/4 Chasse Forward L/R,L leading Lady to turn Left ending in Side by Side position in the crook of the Man's Right arm with Man's & Lady's Left arms extended out to the side; maintaining Man's and Lady's Right Hand Hold on Lady's Right Hip Wheel Forward Right, Left making a 1/2 turn, Chasse Forward R/L,R turning 1/4 leading Lady to Roll to the Right out of Man's Right arm changing Hands to end in Left Open Facing Position.

LADY: In a Handshake Hold Rock Back on Right, Recover Left starting to turn Left, turning 1/4 Chasse Forward R/L,R ending in Side by Side Position on Man's Right Side with Left Arm extended out to the Side and Right Hand on Right Hip; Wheel Back Left, Right making 1 full turn to the Right Rolling off the Man's Arm, continue turning Chasse L/R,L making 1/4 of a turn changing hands to end in Left Open Facing Position.

ALTERNATE HAND HOLD: Man's Right and Lady's Left hands joined as Lady wraps into Man's arm maintaining the Right/Left Hand hold throughout.

PHASE VI (con't.)

WHIP SPIN: 1 MEASURE - 1,2,3a,4; or Q,Q,Qa,Q;

MAN: Closed Position - Turning Right with Right toe turned out Cross Right behind Left, Side Left turning to the Right release the Right Hand Hold and raise Man's Left and Lady's Right Hand, Chasse R/L,R leading Lady to spin Right Face end in Left Open Facing Position.

LADY: Closed Position - Forward Left turning to the Right, Forward Right between Man's feet spinning Right Face on the Right approximately a full turn, continue turning L/R,L end in Left Open Facing Position.

NOTE: The amount of turn varies from $3/4$ to $1\ 1/8$.

Optional Hand Hold for Spin - Man place Lady's Right Hand in Man's Right Hand behind Lady's Back on the last step of the preceding figure. As Lady spins to the Right on her Right she unwraps to face Man. Man will change Hands to Left/Right Hand hold ending in Left Open Facing Position

COCA ROLA: - 2 Measures - 1,2,3,4; 1,2,3,4; or Q,Q,Q,Q; Q,Q,Q,Q;

Swivel to the Right on Right Foot and Cross Left over Right, swivel to the Left on Left Foot and step Back Right, Swivel to the Right on Right Foot and step side Left, swivel to the Left on Left Foot and cross Right over Left;

REPEAT THE ABOVE , , , ;

Can be danced facing with opposite footwork, or Side by Side with same footwork.

FLEA HOPS: $1\ 1/2$ Measures a1,a2,a3,a4; a1,a2, or aQ,aQ,aQ,aQ; aQ,aQ,

HOP/CLOSE - Hop on Right sliding slightly to the Left, Left knee bent and Left foot raised a few inches from the floor/Close Left to Right
 HOP/CLOSE - Hop on Left sliding slightly to the Right, Right knee bent and Right foot raised a few inches from the floor/Close Right to Left
 HOP/TAP - Hop on Right sliding slightly to the Left, Left knee bent and Left foot raised a few inches from the floor/and Tap Left no weight
 HOP/CLOSE - Hop on Right sliding slightly to the Left, Left knee bent and Left foot raised a few inches from the floor/Close Left to Right
 HOP/TAP - Hop on Left sliding slightly to the Right, Right knee bent and Right foot raised a few inches from the floor/Tap Right no weight
 HOP/CLOSE - Hop on Left sliding slightly to Right, Right knee bent and Right Foot raised a few inches from floor/Close Right to Left

STYLING NOTE: - Lean slightly to the Right from the Waist when hopping on Right foot. Lean slightly to the Left from the waist when hopping on Left foot.

NOTE: Can be started with either foot and danced with identical or opposite footwork.

UNPHASED FIGURES

SOLO JIVE WALKS: Tripple Timing - 1 Measure - 1a,2,3a,4; or Qa,Q,Qa,Q;

Side by Side Position - Turning feet & hips 1/4 to the Right Chasse
Forward L/R,L, turning feet & Hips 1/4 to the Left Chasse Side R/L,R;

SOLO JIVE WALKS - Single Timing - 1 Measure - 1,2,3,4; or Q,Q,Q,Q;

Swivel on Right Turning feet & hips 1/4 to the Right step Forward Left,
swivel on Left turning feet & hips 1/4 to the Left step Side Right,
Swivel on Right Turning feet & hips 1/4 to the Right step Forward Left,
swivel on Left turning feet & hips 1/4 to the Left step Side Right,

NOTE: When Jive Walks are started with a Right Foot lead, the footwork
would start Side instead of Forward.

CIRCULAR JIVE WALKS - 2 1/2 Measures - 1,2,3a,4; 1a,2,3,4; 1,2, or
Q,Q,Qa,Q; Qa,Q,Q,Q; Q,Q,

MAN: Closed Position - Diagonally Forward Left, Recover Right to Semi
Closed Position, Circling to the Left Chasse backwards Left/Right,
Left; Right/Left, Right, Back Left behind Right, Right behind Left;
Left behind Right, Right behind Left,

NOTE: The first step can also be Back or Side.

LADY: Closed Position - Back Right turning 1/4 Right Face to Semi
Closed Position Recover Left turning 1/4 to the Left to Closed
Position, Circling to the Left Chasse Side R/L,R; turning 1/4 to the
Right Chasse Forward L/R,L in Semi-Closed Position, Swivel on Left
Turning 1/4 to the Left step on Right, swivel on Right turning 1/4 to
the Right step on Left; swivel on Left turning 1/4 to the Left step on
Right, swivel on Right turning 1/4 to the Right step on Left,

EVEN COUNT STOP & GO - 2 Measures - 1,2,3,4; 1,2,3,4; QQQQ; QQQQ;

MAN: Left Open Facing Position - Back Left, Recover Right, Side Left
turning 1/4 to the Right, Close Right to Left placing Right hand on
Lady's Left shoulder blade; Diagonally Forward Left to a Press Line,
Recover Right, Close Left to Right, Side Right turning Left 1/4 to Left
Open Facing Position;

LADY: Back Right, Recover Left, Forward Right turning Right Face, Back
Left completing 1/2 turn; Back Right, Recover Left, Forward Right
turning Left Face, Back Left completing 1/2 Left Face turn to Left Open
Facing Position;

FLICKS INTO BREAKS-5 Measures -1,2,3,4; 1,2,3,4; 1,2,3,4;1,2,3,4;1,2,3a,4;
 QQQQ; QQQQ; QQQQ; QQQQ; QQQaQ;

MAN: Closed Position - Back Left turning 1/8 to the Left to Semi Closed Position, Recover Right,
 Point Left to side inside edge of toe inclining body to the Left & look toward Line of Dance, Side Left small step straightening body;
 Point Right Forward & Across Left outside edge of toe inclining body to the Right look toward Reverse Line of Dance, Forward Right small step, straightening body,
 Point Left to side inside edge of toe inclining body to the Left look toward Line of Dance, Side Left small step straightening body;

Flick Right Forward and across Left turning body slightly to the Left, Turning 1/4 to the Right face partner Close Right to Left turning Lady to the Left,
 Flick Left Forward and across Right turning body slightly to the Right to Reverse Semi Closed Position, Turning 1/4 to the Left to face partner Close Left to Right turning Lady to the Right;

REPEAT THE FLICK & STEP FIGURE 2 MORE TIMES.

Right Forward & across Left, hold 2 counts, take part weight on Left/Recover Right;

LADY: Closed Position - Bk Right turning 1/8 to the Right to Semi Closed Position, Recover Left,
 Point Right to side inside edge of toe inclining body to the Right and look toward Line of Dance, Side Right small step straightening body;
 Point Left Forward & across outside edge of toe inclining body to the Left and look toward Reverse Line of Dance, Forward Left small step straightening body,
 Point Right Side inside edge of toe inclining body to the Right and look toward Line of Dance, Side Right small step straightening body;

Flick Left Forward and across Right turning body slightly to the Right, Turning 1/4 to the Left face partner Close Left to Right,
 Flick Right Forward and Across Left turning body slightly to the Left to Reverse Semi Closed Position, turning 1/4 to the Right face partner Close Right to Left;

REPEAT THE FLICK & STEP FIGURE 2 MORE TIMES

Left Forward & Across Right foot, hold 2 counts, take part weight on Right/Recover Left;

WALTZING TOGETHER - PHASE V

By Eddie & Audrey Palmquist, El Toro, Ca.

As we progress in our dancing from one PHASE to the next, the emphasis should not be solely on additional figures and more complicated routines, but uppermost in our minds should be an improvement in our overall dancing. Numerous routines and figures do not the dancer make! When you have mastered the steps in a routine you know 10% of the DANCE. The other 90% is in the performance, which includes body movement, rise and fall, sway, body relationship with our partner. The ultimate is one body following another in rhythmical expression to music; two bodies dancing as one!

Dancing at every level should be enjoyable, but those who dance ONLY FOR FUN rarely obtain maximum satisfaction and joy. Those dancers who are a little more serious in their quest to become the best dancers possible derive much pleasure in their achievement of dancing with ease and good styling.

The main characteristic of the waltz is soft rise and fall; which when analyzed is really 'fall & rise' with the DOWN before the UP, or DOWN and SWING UP. It goes without saying that you must be down before you can rise up. One dances from or off the supporting leg. We teach to press the supporting knee forward, moving the body forward or back onto the moving leg. Delay the transfer of weight as long as possible.

CONTRA BODY MOVEMENT and SWAY play an important part in your dancing. CONTRA BODY MOVEMENT is the movement of the opposite side of the body toward the moving foot. For instance, if you move forward with the LEFT FOOT, the RIGHT SIDE of the body will move forward causing a slight LEFT FACE TURN with slight crossing of the thighs. All turns RIGHT OR LEFT, forward or back, involve CONTRA BODY MOVEMENT. RIGHT FACE TURN, as in a MANEUVER, has early CONTRA BODY MOVEMENT.

NORMAL SWAY is an inclination of the body from the ankles up away from the moving foot. SWAY commences on the second step of the turning waltz, and carries through the third step. The SWAY disappears as step four is taken. When turning to the LEFT as in a LEFT FACE TURNING WALTZ the MAN would sway to the LEFT on the second step, Woman to the RIGHT. In a RIGHT FACE TURN the MAN would sway RIGHT on the second step and the Woman to the LEFT.

CHASSES and LOCKS should be danced slowly. Dancers should be at the HIGHEST point on THREE, thinking of DOWN, UP/UP, UP lowering into the next figure. FORWARD and BACK LOCK STEPS should be thought of as SIDE LOCKS.

All of the above will be covered in the WALTZ CLINIC including PHASE V figures. REMEMBER: It is what we learn after we know it all that counts.



FRIDAY

| | | | |
|----------------------|-----------------|------------|---------------------|
| MAMA DON'T DANCE | PH VI - JIVE | ✓MACUCI | RM 1 - 1:30 TO 3:00 |
| LA PLAYA 88 | PH V - RUMBA | ✓STIER | RM 2 - 1:30 TO 3:00 |
| YOUR THE TOP CHA CHA | PH IV - CHA CHA | ✓CHILDERS | RM 3 - 1:30 TO 3:00 |
| RUMBA CALIENTA | PH VI - RUMBA | ✓SHIBATA | RM 1 - 3:15 TO 4:45 |
| AMORE BACIANI 88 | PH V - WALTZ | ✓PALMQUIST | RM 2 - 3:15 TO 4:45 |
| MY WAY OF LIFE | PH IV - FOXTROT | ✓GUENTHNER | RM 3 - 3:15 TO 4:45 |

MAMA DON'T DANCE

COMPOSERS: JOHN & MARY MACUCI, 7110 LANSDALE ST., DISTRICT HGTS, MD 20747
 RECORD : Columbia Hall of Fame 13-33242 PHASE V+2
 SEQUENCE : AB AC INTERLUDE D A END 3 UNPHASED FIGURES
 FOOTWORK : OPPOSITE EXCEPT WHERE NOTED

INTRO

- 1 - 2 2 MEAS WAIT FCG PTR & WALL NO HNDS JND;;
 3 - 8 (WAPACHA TIMING - MERINGUE ACTION) FC TO FC; BK TO BK;
CHG SDS LOOK; CHG SDS LOOK; CHASSE LEFT & RIGHT;;
 3 - 4 (FC TO FC) Arms straight at Sides Palms Parallel to floor Sd L,-,
Cl R to L/Sd L trn LF (W RF),- to Bk to Bk Pos;
(BK TO BK) Sd R,-, Cl L to R/Sd R,- trn RF (W LF) to fc ptr;
 5 - 6 (CHG SDS) Sd L,-, Cl R to L/Sd L trn 3/8 RF (W LF) Sway & look at
ptr; Sd R,-, Cl L to R/Sd R,-trng 3/8 LF fc Wall Sway & look at ptr;
 7 - 8 (CHASSE L&R) Sd L,-, Cl R to L/Side L,-; Sd R,-, Cl L to R/Side R,-;

A

- 1 - 4 FALLAWAY RK - FALLAWAY RK LOP;;; FLICK, TWICE, SAILORS SHUFFLE;
 1 - 3 (FALLAWAY RK) CP fcg Wall - Bk L trng 1/8 LF, Rec R trng 1/8 RF,
Chasse Sd L/R,L; R/L,R, (W Bk R trng 1/4 RF, Rec L trng 1/4 LF,
Chasse Sd R/L,R; L/R,L,)
(FALLAWAY RK to LOP) Bk L trng 1/8 LF, Rec R trng 1/8 RF; Chasse Sd
L/R,L, trn 1/4 RF (W LF) to LOP fc RLOD Chasse in pl R/L,R; (W Bk R
trng 1/4 RF, Rec L trng 1/4 LF; Chasse Sd R/L,R, trng 1/4 LF to LOP
fcg RLOD Chasse in pl L/R,L;)
 4 (FLICKS & SAILORS SHUFFLE) - Flick L across R, Flick L twd ptr,
L beh R/Sd R (small step), Sd L;
 5 - 8 CHICKEN WALKS 2 SLOWS, 4 QWKS;; SWAY - TRN/SWAY; CONT CHASSES;
 5 - 6 (CHICKEN WALKS) LOP fc RLOD swivel RF on Left Ft step Fwd R,-,
swivel LF on R Fwd L,-; REPEAT SWIVEL ACTION Fwd R,L,R,L;
 7 (SWAY) Release hnd hold Sd R & Sway L (W R) with both hnds across
& to R Side of body palms out,-, bring both hnds across & to L Side
of body trng 1/2 RF (W LF) Sd L sway R (W L),- end approx 8 ft apt;
 8 (Cont Chasses Tog) Fcg LOD Bring both hnds across to the R Sd of
body palms out twd ptr Sway L (W R) Sd R/Cl L to R, Sd R/Cl L,
Sd R/Cl L, Sd R/Cl L to OP no hnds jnd;
 9 -12 STEP, CLAP, TWICE; ROLL 2, CHASSE; DROP - BALL/CHG; THROWAWAY;
 9 Fcg LOD Fwd L, Clap, Fwd R, Clap; (Boogie Walk Action)
 10 Roll LF (W RF) L,R, fc ptr dbl hnd hold Chasse L/R,L;
 11 (DROP-BALL CHG)M's L & W's R hnds low trailing hnds high - R Fwd &
across L, hold 2 cts,,take part wgt on L/Rec on R;
 12 (THROWAWAY) Chasse Sd L/R,L trng W LF lowr jnd hnds lean slightly
to L, Chasse Fwd R/L,R lead W to move awy in dbl hnd hold fc LOD;
(W trng LF Chasse Sd R/L,R fc ptr dbl hnd hold, Chasse Bk L/R,L;)

B

- 1 - 4 SPANISH ARMS - SPANISH ARMS SPIN END;;; FLICK/BALL CHANGE TWICE;
- 1 - 3 (SPANISH ARMS) FCG LOD Dbl hnd hold - Bk L, Rec R strt RF trn, Chasse L/R,L trng 1/4 RF raising M's L & W R hnds & trn W to the L undr raised hnds end beh W fcg Wall; cont trng RF Chasse Fwd R/L,R trng W to the R & lowr raised hnds end fcg RLOD, (W Bk R, Rec L strt LF trn, trng 1/4 LF Chasse R/L,R end in front of M fcg Wall; trng RF to fc M Chasse L/R,L end fcg LOD,)
(SPANISH ARMS SPIN END) - Bk L, Rec R strt RF trn, Chasse L/R,L trng 1/4 RF raising M's L & W R hnds & trn W to the L undr raised hnds end beh W fcg COH & Lead W to Spin RF; cont trng RF Chasse Fwd R/L,R lower raised hnds to chest level, M's R and W's L hnds jnd beh W's Bk fc DLC; (W Bk R, Rec L strt LF trn, trng 1/4 LF Chasse R/L,R end in front of M fcg COH spin 1 1/2 RF on R under raised hnds & cont trng RF Chasse L/R,L end fcg DRW;)
OPTION:NO SPIN
- 4 (FLICK, BALL/CHG) Fcg DLC - Flick L, step L partial wgt/Rec R, Flick L, step L partial wgt/Rec R;
- 5 - 8 4 BACK AWAY SAILOR SHUFFLES;;; 4 HOP FLICKS;;;
- 5 (SAILORS SHUFFLE): Traveling bkwd DRW (W DLC) L beh R/Sd R (small step), Sd L, R beh L/Sd L (small step), Sd R;
- 6 REPEAT MEASURE 5 ABOVE;
- 7 - 8 (HOP FLICKS) Skip on R & Flick L, Fwd L, Skip on L & Flick R, Fwd R; Skip on R & Flick L, Fwd L, Skip on L & Flick R, Fwd R;
NOTE: OPTIONAL - FLICK, STEP
- 9 -12 DBL ROCK; AMER SPIN; LINK & WHIP TURN;;;
- 9 (DBL ROCK) LOP Rk Apt L, Rec R, Rk Apt L, Rec R end fcg LOD;
- 10 (American Spin) Chasse in pl L/R,L leading W Fwd & bracing arm lead W to trn RF releasing hnd hold, Chasse in pl R/L,R to LOP fcg ptr; (W Chasse Fwd R/L,R lean slightly against M's arm & spin RF on R, cont trg RF Chasse L/R,L to LOP fcg ptr;)
- 11-12 (LINK & WHIP) Bk L, Rec R, Chasse Sd L/R,L trng slightly RF;cont trng XRIB L, Sd L, Chasse Sd R/L,R to fc Wall; (W Bk R, Rec L, Chasse Fwd R/L,R to CP; Cont trng Fwd L, Fwd R bet M's ft, Chasse Sd L/R,L Fc COH;)

***** REPEAT A *****

C

- 1 -12 COCA ROLA;;; LINK & WHIP;; JIVE WALKS - THROWAWAY - CHG PL (TRANS)
SOLO JIVE WALKS - TRANS TO FC - FWD, TRN/LOWER,RISE, HIP BUMP;
- 1 - 2 (COCA ROLA) fc LOD no hnds jnd XLIFR, BK R, SD L, XRIFL; XLIFR,
Bk R, Sd L, XRIFL; (Option: Skip Cocoa Rola)
- 3 - 4 (LINK & WHIP) Bk L, Rec R, Chasse Sd L/R,L trng slightly RF; cont trng cross R beh L, Sd L, Chasse Sd R/L,R to CP fcg Wall; (W Bk R, Rec L, Chasse Fwd R/L,R to CP trng slight RF; Cont trng Fwd L, Fwd R bet M's feet, Chasse Sd L/R,L CP fcg COH;)

- 5 -11 (JIVE WALKS) fcg Wall - Bk L to SCP, Rec R, Chasse diag Fwd L/R,L trng W to the L; Chasse Fwd R/L,R trng W RF, Fwd L trng W LF, Fwd R trng W RF; Fwd L trng W LF, Fwd R trng W RF fc DLW, (W Rk Bk R to SCP, Rec L to CP, Chasse Side R/L,R; trng 1/4 to the R Chasse Fwd L/R,L in SCP, Swivel on L trng 1/4 to the L step on R, swivel on R trng 1/4 to the R step on L; swivel on L trng 1/4 to the L step on R, swivel on R trng 1/4 to the R step on L,)
(THROWAWAY) fcg DLW Chasse Side L/R,L trng W LF lowr jnd hnds lean slightly to L; Chasse Fwd R/L,R leading W to move away release R hnd hold fc LOD, (W trng LF Chasse Side R/L,R OP fcg M; Chasse Bk L/R,L, fc RLOD)
(CHG PL) Bk L, Rec R, release hnd hold Fwd L trng 1/4 RF, Sd R fc Wall; (W Bk R, Rec L, Chasse Fwd R/L,R trng 1/4 LF fc Wall;) (SOLO JIVE WALKS SAME FT WK) Trng 1/4 RF Chasse Fwd L/R,L; trng 1/4 to the L, Chasse Sd R/L,R, Swivel on R trng 1/4 R step on L, swivel on L trng 1/4 to the L step on R, swivel on R trng 1/4 to the R step on L, swivel on L trng 1/4 to the L step on R, (W CHASSE TO FC) Bk L, Rec R; (W Chasse L/R,L trng 1/2 RF fc ptr; 12 (FWD, TRN LOWR, RISE/HIP BUMP) Fcg RLOD Fwd L, trn 1/2 RF fc LOD (W LF fc RLOD) & lowr to Bk to Bk Pos, hold,-, Rise/Bump Hips;
- 13-16 TRN, CL, CHASSE ; CHG PL L TO R & CHASSE;; CONT CHASSE;
- 13 (TRN, CL, CHASSE) - MERINGUE ACTION Rec R trng 1/4 LF (W RF) cont trng Cl L to R fc RLOD, Chasse Sd R/L,R to LOP;
- 14-15 (CHG PL L TO R & CHASSE) Rk Apt L, Rec R, Chasse Fwd L/R,L trng 1/4 RF leading W to trn LF under jnd hnds; In Sd X Sd Pos Chasse Sd R/L,R fc COH, trng 1/2 RF fc Wall Sd X Sd Pos Chasse Sd L/R,L; (W Bk R, Rec L, Chasse Fwd R/L,R trng LF under jnd hnds; cont LF trn fc Wall Sd X Sd Pos Chasse Sd L/R,L, trng 1/2 RF fc COH Sd X SD Chasse R/L,R;)
- 16 (CONT CHASSES) Trng 1/2 LF fc COH (W LF fc Wall) Sd X SD Pos Chasse Sd R/L/R/L/R/L/R;
- 17-24 LINK RK - CIRCULAR JIVE WALKS;;; THROWAWAY; CHICKEN WALKS; THROWAWAY; CHICKEN WALKS FC WALL;
- 17-21 (LINK RK) Rk Apt L, Rec R strtg to trn RF, cont trng Chasse Fwd L/R,L leading W to CP; Chasse Fwd R/L,R fc DLW, (W Bk R, Rec L trng RF to fc ptr, Chasse Fwd R/L,R, to CP still trng Chasse Fwd L/R,L) fc DRC, NOTE: Link Rk Modified Chasses are Fwd.
(CIRCULAR JIVE WALKS) - Diag Fwd L, Rec R to SCP Circling to the L Chasse Bkwd L/R,L; R/L,R, Bk L,R; Bk L,R, fc DLW (W Bk R trng 1/4 RF to SCP Rec L trng 1/4 to the L, Circling to the L Chasse Sd R/L,R; trng 1/4 to the R Chasse Fwd L/R,L in SCP Swivel on L trng 1/4 to the L step on R, swivel on R trng 1/4 to the R step on L; swivel on L trng 1/4 to the L step on R, swivel on R trng 1/4 to the R step on L,)
(THROWAWAY) Fcg DLW Chasse Side L/R,L trng W LF lowr jnd hnds lean slightly to L, Chasse Fwd R/L,R lead W to move awy end LOP fc LOD; (W trng LF Chasse Side R/L,R LOP fcg M, Chasse Bk L/R,L;)
- 22 (CHICKEN WALKS) fcg LOD LOP Bk L, R, L, R leading Lady Fwd; (W LOP swivel on L trng to the Right step Fwd on R, swivel on R trng to the L step Fwd on L, swivel on L trng to the R step Fwd on R, swivel on R trng to the L step Fwd on L;)
- 23 (THROWAWAY) Fcg LOD Trng 1/4 LF Chasse Sd L/R,L, cont trng 1/4 to fc RLOD Chasse Fwd R/L,R; (W Chasse Fwd R/L,R bringing L Arm over R Arm & trng to the Left end fcg LOD in OP, Chasse Bk L/R,L;)

- 24 (CHICKEN WALKS) Fcg RLOD LOP Bk L,R,L,R lead W Fwd curve 1/4 LF to fc Wall; (W LOP swivel on L trng to the R step Fwd on R, swivel on R trng to the L step Fwd on L, swivel on L trng to the R step Fwd on R, swivel on R trng to the L step Fwd on L end fcg COH;)

INTERLUDE

***** REPEAT INTRO MEASURES 3 - 6; ; ; ; *****

D

- 1 - 8 SOLO CHICKEN WALKS; ; 4 FLEA HOPS; HOOK UNWIND; BODY WAVE, HIP BUMPS; WINDMILL TWICE; ;

- 1 (SOLO CHICKEN WALKS) Fcg Wall No hnds jnd in pl swivel on R trng to the L step L, swivel on L trng to the R step R, swivel on R trng to the L step L, swivel on L trng to the R step R,
3 (FLEA HOPS) No hnds jnd Hop on R sliding slightly to the Left/Cl L to R, Hop on L sliding Slightly to the Right/Cl R to L, Hop on R sliding slightly to the Left/Cl L to R Hop on L sliding Slightly to the Right/Cl R to L;
4 (HOOK UNWIND) Cross L over R, -, (W R over L) lower & unwind RF (W LF) fc ptr & WALL, - ;
5 (BODY WAVE) Rise bring pelvic Fwd & straighten body, -, Hip Bumps twice to the Right (W to the Left), ;
6 - 8 (WINDMILL) Bfly fcg Wall - Rk Apt L, Rec R strtg LF trn, Chasse Fwd L/R,L arms outstretched from elbows trng 1/4 LF incline body slightly to Left; still trng Chasse Side & slightly Fwd R/L,R end fcg COH, (W Rk Apt R, Rec L strtg LF trn, Chasse diag Fwd R/L,R incline body slightly to R; Chasse Bk L/R,L, fc Wall,)
(WINDMILL) REPEAT ABOVE TO FC WALL

***** REPEAT A *****

ENDING

- 1 - 7 EVEN COUNT STOP & GO; ; EVEN CT STOP & GO TO LOP; ; BK UP FLEA HOPS; ROLL 2, SIDE DRAW; SHIMMY - CLOSE, APART - PT; ;

- 1 - 2 (EVEN CT STOP & GO) LOP fcg ptr & LOD - Bk L, Rec R, Sd L trng 1/4 to the R fc Wall, Cl R to L pl R hnd on W's L shldr blade; Diag Fwd L to a Press Line fc DLW, Rec R, Cl L to R, Sd R trng LF to LOP Fcg Ptr & LOD; (W Bk R, Rec L, Fwd R trng RF, Bk L complete 1/2 trn; Bk R, Rec L, Fwd R trng LF, Bk L complete 1/2 LF trn to LOP;)
3 - 4 (EVEN CT STOP & GO to LOP) fcg ptr & LOD in LOP - Bk L, Rec R, Sd L trng 1/4 to the R fc Wall, Cl R to L pl R hnd on W's L shldr blade; Diag Fwd L to a Press Line fc DLW, Rec R, Cl L to R, Sd R trng 3/8 RF to LOP Fcg RLOD; (W Bk R, Rec L, Fwd R trng RF, Bk L complete 1/2 trn; Bk R, Rec L, Fwd R trng LF, Bk L complete 1/2 LF trn to LOP;)

OPTION: W BK R, REC L, SPIRAL LF ON R, BK L TO LOP FCG RLOD

- 5 (BK up FLEA HOPS) fcg RLOD in LOP - Hop on R sliding slightly Bk/Cl L to R, Hop on L sliding Slightly Bk/Cl R to L,
REPEAT ABOVE;
6 - 7 Trng LF (W RF) roll dwn LOD L,R, Sd L, - drw R to L, -; Shimmy;
Cl R to L Join M's R W's L hnds & step Apt on L - PT R free arms extended out & up as music fades;

88-97

PHASE V WALTZAMORE BACIAMI '88

By Eddie & Audrey Palmquist, El Toro, Ca.

Suggested Tempo: 43RPM

RECORD: Telemark 4952A

SEQUENCE: INTRO, A, B, A, B, A-TagINTRODUCTION

- 1-4 WAIT OP DIAG WALL; ; TOGETHER, CP, TCH; BK, CHASSE/TO, CONTRA BJO;
 1-2 OP M facing DW M's L & W's R hands joined WAIT 2 meas;;
 3 M fwd L(W R) to CP, trn $\frac{1}{4}$ RF M face DRW, Tch R to L(W tch L to R);
 4 Bk R DLC trn LF face Wall, side L LOD, Close R, Side L to Contra BJO LOD;

PART A

- 1-4 MANUV; OPEN IMPETUS; PROGRESSIVE WING; X SWIVEL TO CONTRA BJO CHECK;
 1 (Manuv) Contra Bjo LOD Fwd R outside partner trn RF, Side L DLW, rising close R to L CP RLOD;
 2 (Open Impetus) Bk L LOD trn RF, Heel Trn on L close R to L, Side & Fwd L DLC SCP(W Fwd R trn RF, Side L DLW cont trn, Brush R to L side & Fwd R DLC SCP);
 3 (Progressive Wing) SCP DLC Thru R, small step side & fwd L, trn body LF stretch Lt side head to LT XRIB of L SCAR DLC(W thru L, Fwd R, Fwd L stretch Rt side head to Lt to SCAR keep top well in M's R arm);
 4 (X Swivel Pt Bjo Ck) Fwd L(W Bk R) trn LF POINT M's R(W's L) twd LOD(cts 1,2), CHECK Fwd R RLOD in Contra BJO(W Bk L);
- 5-8 BK, BK/LOCK, BK; HESITATION CHANGE; CLOSED TELEMAR; MANUV;
 5 Bk L LOD in Contra BJO, Bk R/XLIF of R(W XRIB), Bk R;
 6 (Hesitation Change) Blend to CP Bk L LOD start RF trn, Cont trn Side R LOD, Draw L to R tch CP DLC;
 7 (Closed Telemark) Fwd L DLC start LF trn, Side R DLC, continue trn on R side & fwd L DLW in Contra BJO(W Bk R DLC trn RF, Heel Trn on R close L to R, cont trn on L side & Bk R DLW Contra BJO);
 8 (Manuv) Contra BJO Fwd R outside partner trn RF, side L DLW, rising close R to L CP RLOD
- 9-12 SPIN TURN; BK CHASSE DLC; QUICK OPEN REVERSE; HINGE;
 9 (Spin Turn) Bk L LOD pivot RF $\frac{1}{2}$, Fwd R heel to toe rise continue RF trn, Side & Bk L on toe CP DWL(W fwd R between M's feet heel to toe pivot RF $\frac{1}{2}$, Side & Bk L DWL, Brush R to L step R fwd between M's feet);
 10 (Chasse DLC) Bk R DRC, Side L DLC/Close R to L, Side & Fwd L Contra Bjo DLC;
 11 (Q OPEN Rev) Fwd R Contra Bjo, Fwd L blend CP trn LF/Side & Bk R DLC, Bk L LOD Contra BJO;
 12 (Hinge) Bk R LOD blend CP trn LF, Side L LOD, Relax L knee trn body LF stretch Lt side look at W leave R leg extended RLOD(W Fwd L, Fwd R quick XL close IB of R, trn LF lower into L extend R fwd look to left);
- 13-16 HOVER TO SCP; WHIP LASH; FALLAWAY RONDE & SLIP; DBLE REV SPIN;
 13 (Hover to SCP from HINGE) Trn body RF face Wall staying on L causing W to Recover on R, Side R RLOD(W side L) rise HOVER, Brush L to R(W R to L) side & fwd L SCP LOD;
 14 (Whiplash) Thru R LOD, face partner POINT L fwd LOD on inside edge of big toe look LOD slight sway twd LOD, hold(W thru L, face partner POINT R twd LOD on inside edge of big toe look LOD slight sway twd LOD, hold);
 15 (Fallaway Ronde & Slip Pivot) Relax R knee(W L) RONDE L CCW(W Ronde R CW), XLIB(W RIB) narrow SCP LOD, M pulls R toe Bk to Heel of L as W trns on R to face M leaving L fwd pivot LF $\frac{1}{8}$ on M's R & W's L CP DLC;
 16 (Dble Rev Spin) Fwd L trn LF, side R slightly arid W on toe trng LF, Tch L to R spin on L to face DLW CP(W Bk R trn LF, HEEL TRN on R bring L to R transfer wt to L toe cont LF trn/Fwd R, swivel on R XLIF of R) CP DLW;

PART B AMORE BACIAMI '88

- 1-4 HOVER TO SCP; QUICK WEAVE 4; HOVER CORTE; OUTSIDE SPIN;
 1 (Hover to SCP) Fwd L DLW, Side & Fwd R rise HOVER, Side & Fwd L DLC (W Bk R, Side & Bk L rise HOVER, Brush R to L side & fwd R DLC SCP);
 2 (Q Weave 4) SCP DLC Thru R, Fwd L trn LF/Side & Bk R, Bk L LOD in Contra Bjo (W thru L start LF trn, Side & Bk R/Side & Fwd L, Fwd R LOD in Contra Bjo);
 3 (Hover Corte) Bk R blend CP start LF trn, Side L LOD rise HOVER stretch Lt side, recov R to Contra Bjo face LOD (W fwd L start LF trn, Side R LOD rise HOVER stretch Rt side, Brush L to R Fwd L to Contra Bjo);
 4 (Outside Spin) Close L near R toe in & pivot RF, Fwd R outside W Heel to Toe trn RF, cont RF trn side L DLC CP DLW (W Fwd R outside M Heel to Toe trn RF bring L to R no wt, cont RF trn on R toe change wt to L toe beside R, cont trn Fwd R between M's feet small step);
- 5-8 MANUV; RUNNING SPIN; OUTSIDE CHANGE TO SCP; SCP CHASSE;
 5 (Manuv) CP Fwd R between W's feet trn RF, Side L, rising Close R to L CP RLOD;
 6 (Running Spin 1, 2, & 3) Bk L LOD pivot RF 1/2, Fwd R trn RF rise/Side & Bk L DLC, Bk R DLC Rt side leading (W Lt side leading); (4 Changes of wt)
 7 (Outside Change to SCP) Bk L in Contra Bjo, Bk R blend to CP, Side & Fwd L SCP LOD;
 8 (SCP Chasse) SCP thru R, Side & Fwd L/Close R to L, Side & Fwd L remaining in SCP;
- 9-12 IN & OUT RUNS;; LEFT WHISK; FALLAWAY TWIST TRN TO CONTRA BJO;
 9-10 (In & Out Runs) SCP LOD Thru R, Side & Bk L DLW, Bk R Contra Bjo face RLOD (like OPEN NATURAL) (W Fwd L, R, L Lt side lead); Bk L trn RF, small step Side & Fwd R, Side & Fwd L in SCP (like OPEN IMPETUS but no heel trn for M) (W Fwd R in Contra Bjo trn RF, Side & Bk L DLW, Side & Fwd R SCP LOD);
 11 (Lt Whisk) SCP LOD Thru R, Side L LOD, XRIB of L ball flat trn slightly LF (W Thru L, Side R LOD, XLIB of R Ball Flat head to Lt);
 12 (Fallaway Twist Trn to Contra Bjo) M twist trns approx 3/4 RF on both feet to Contra Bjo face DLC end with wt on R (W Fwd R around M, Side L/XRIB of L narrow SCP, Side & Fwd L Contra Bjo);
- 13-16 BK HOVER TO SCP DLC; QUICK WEAVE 4; CHECK & WEAVE CONTRA BJO DLW;
 13 (Bk Hover to SCP) Bk L DRW Contra Bjo, Side R rise HOVER, Side & Fwd L SCP DLC (W Fwd R DRW Contra Bjo, Side L DRW rise HOVER, Brush R to L Side & Fwd R SCP);
 14 (Q Weave 4) SCP DLC Thru R, Fwd L trn LF/Side & Bk R, Bk L LOD in Contra Bjo (W thru L start LF trn, Side & Bk R/Side & Fwd L, Fwd R LOD in Contra Bjo); (Timing 1, 2, & 3)
 15-16 (Check & Weave) Blend CP trn slightly LF Bk R CHECK on ball of R thighs crossed leave L extended, Recov L, Side & Bk R Rt side leading; Bk L DLC Contra Bjo, Bk & Side R CP DRW start LF trn, Side & Fwd L DLW Contra Bjo (W trn slightly LF CHECK Fwd L thighs crossed, Recov R, Side & Fwd L Lt side leading; Fwd R Contra Bjo, Fwd L, Side & Bk R Contra Bjo);

REPEAT PART A, B, A

T A G

HOVER TELEMARK TO SCP LOD; THRU HINGE & EXTEND;

(Hover Tele) Contra BJO DLW Fwd L blend CP, Side & Fwd R rise HOVER trn RF 1/8, side & Fwd LOD SCP (W Bk R, Side & Bk L rise HOVER trn RF, Side & Fwd R SCP LOD);
 (Hinge) Thru R, Side L, Relax L knee stretch Lt side trn LF 1/8 extend R leg twd RLOD (M Oversway Line) (W Thru L LOD, Side & Fwd R look LOD quickly XLIB of R lower into L trning body LF point R twd RLOD look to left) slowly extend & hold;

58-94
YOU'RE THE TOP CHA CHA

Choreography: Jim & Bobbie Childers, 27723 168th Ave. S. E., Kent, WA
98042 (206) 630-0345
Record: "You're The Top Cha Cha" By Ross Mitchell Band and
Singers Dansan Album # DS 070 Special pressing
Footwork: Normal opposite except where noted. Directions for Man
Sequence: Intro A B A B (1-14) Ending
PHASE IV+2 Cha Cha (HIP TWIST, CUBAN STEPS)

INTRO

TWO MEASURE WAIT W/CLAP; BACK BASIC; FACE, POINT LOD, HOLD,-;

Open position LOD no hands joined weight on M's Left W's R wait
1 1/2 measures; -, -, on beat 3 shift wait to M's R W's L, clap
on beat 4; Rk bk L, rec R, fwd chasse L/cl R, L; Fwd R fc ptr/wall,
point L LOD bring hnds twd chest elbows out, join M's R W's R hands
L arm extended out to side,-;

PART A:

HIP TWIST; FAN; HOCKEY STICK;; RK 4; ALEMANA;; HAND TO HAND;

(Hip Twist) Fwd L, Rec R, Bk L/XRIFL, Cl L, (W: Bk R, Rec L, Fwd R/XLIBR,
Fwd R/trn RF 1/4 on R);
(Fan) Bk R, Rec L trn 1/8 LF, Sd chasse R/L, R (W: Fwd L, Fwd R trn LF
to fc M, chasse bk L/R, L);
(Hockey Stick) Fwd L, Rec R, almost in place L/R, L; Bk R trng RF, Rec
L, chasse fwd DRW R/L, R; (W: Cl R to L, Fwd L, chasse fwd R/L, R;
Fwd L trn LF 1/8, Fwd R trn LF to fc M, bk chasse L/R, L);
(Rk 4) M's L W's R hnds jnd waist level Rk fwd L, Rec R, Rk fwd L, Rec R;
(Alemana) Fwd L, rec R, chasse in place L/R, L raise jnd M's L W's R
hands; Bk R, Rec L, chasse right R/L, R to BFLY/WALL (W: BK R, Rec L,
chasse fwd R/L R; Fwd L swivel RF, fwd R swivel RF to fc M, chasse
left L/R, L);
(Hand to Hand) Trng LF to OP/LOD Bk L, Rec R trn RF to fc ptr, chasse
LOD to BFLY L/R, L;

CRAB WALKS;; NEW YORKER (QQS); SPOT TURN; ALEMANA; HAND TO HAND TO OP;
FORWARD, 2, KICK, TCH (DOWN); BODY RIPPLE;

(Crab Walks) XRIF of L, Sd L, XRIF of L/Sd L, XRIF of L; Sd L,
XRIF of L, Sd Chasse L/R, L; *styling note: looking at ptr travel very
little on first crab walk then make second crab walk slightly larger
in order to "crescendo" into the following New Yorker
(New Yorker - QQS) Ck L LOD OP, Rec R trn LF release jnd hnds and
bring both arms down in front of body, Sd L RLOD facing ptr stretch
both arms out to sides,-;
(Spot Turn) Thru L trn RF, rec R trn RF to fc ptr, sd chasse L/R, L;
(Alemana) Bk R, Rec L, sd chasse R/L, R to BFLY/WALL (W: Fwd L swivel
RF, fwd R swivel RF to fc M, sd chasse L/R, L);
(Hand to Hand to OP) Trng LF to OP/LOD Bk L, Rec R to Bfly, sd chasse
LOD L/R. L commence to OP;
(Fwd, 2, Kick, Tch) Fwd LOD R, L, Kick R fwd with lifting action
allowing L to swivel so L toes point COH (W's R pointing Wall), Tch R
just in front of Left instep [with heel off floor] as you Bend knees
compressing strongly into floor bringing L arm down to L side and R
hand to upper R thigh; [weight is still on L with feet at right angles
to each other - look LOD in slight bk to bk position];
(Body Ripple) With knees still bent tilt torso upward starting to
bring L hand up close to body with palm toward ear, straighten L knee
and "settle back" into L hip (allow L hip to go back) creating a
body waving action with L arm straight up palm turned out,-,-;

PART B:

<Op LOD> CUBAN BREAKS;; SPOT TURN; HALF BASIC; FAN; ALEMANA;;

(Cuban Breaks) OP/LOD Join M's R W's L hands at waist level XRIF of L trn slightly RF to look at ptr/rec L, small Sd R, XLIF of R trng body slightly LF away from ptr but looking LOD/rec R, small Sd L;
 Repeat 1st measure Part B;
 (Spot Turn) Fwd R LOD trn LF, rec L/trn LF to fc ptr, sd chasse R/L, R to CP/WALL;
 (Half Basic) Fwd L, Rec R, sd chasse L/R,L;
 (Fan) Bk R, Rec L trn 1/8 LF bring L hnd to waist, sd chasse R/L, R (W: Fwd L, rec R trn LF w/Man, bk chasse L/R, L);
 (Alemana) Fwd L, Rec R, in place L/R, L raise L hnd (W: Cl R, fwd L, Fwd chasse R/L,R); Bk R, Rec L, Sd chasse R/L, R to BFLY/Wall (W: Fwd L under jnd hnds swivel RF, Fwd R swivel RF to fc M, sd chasse L/R,L);

HAND TO HAND; NEW YORKER; QUICK NEW YORKERS; NEW YORKER;

(Hand to Hand) Repeat Part A meas. 8;
 (New Yorker) Trng LF Fwd R OP/LOD, Rec L to fc ptr, sd chassse R/L, R to BFLY;
 (Quick New Yorkers) Ck RLOD L LOP/Rec R trn LF, Sd L, Ck LOD R OP/Rec L trn RF, Sd R;
 (New Yorker) Fwd L RLOD LOP, Rec R/fc ptr, sd chasse L/R, L to BFLY/WALL;

DOUBLE CUBANS;; SPOT TURN; BK BASIC; FACE, POINT,-,-;

(Double Cubans) XRIFL/Rec L, Sd R/Rec L, XRIFL/Rec L, Sd R; XLIFR/Rec R, Sd L/Rec R, XLIFR/Rec R, Sd L;
 (Spot Turn) XRIFL trn LF (W RF), Rec L/Trn LF to fc ptr, sd chasse R/L,R;
 (Bk Basic) Trn LF OP bk L, Rec R, Fwd chasse L/R, L;
 (Face, Point,-,-) Fwd R/trn RF to fc ptr bring hnds to chest elbows out, point L LOD handshake with R hnd extend L arms out to sd,-,-;

ENDING

SPOT TURN (QQS); SPOT TURN (QQS); CK, REC/BK, PT,-;

(Spot Turns) XRIFL trn LF, Rec L/fc ptr bring both arms down in front of body, Sd R stretch both arms out to sd,-; Repeat to RLOD;
 (Ck, Rec/bk, Pt,-) Check LOD R with left arm extended in front right arm bk in CBM, rec L/sm bk R (almost in place) in slight bk to bk pos bring both arms down to sides, point L LOD Left Arm straight up palm out right arm extended in front palm up;

*option We have written the cue sheet with the standard steps for the Hip Twist, Fan, Hockey Stick, and Alemana. However, the standard steps may be replaced with the Ronde Chasse & Hip Twist Chasse where applicable

RUMBA CALIENTA



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

Record : Roper 251 "Cuando Calienta El Sol"

Suggested Speed : 40 RPM

Sequence : Intro - A - B - Inter - A - B - C

Rhythm : Rumba Phase VI

MEAS.INTRO

- 1- 4 WAIT; SHADOW FENCING; ARM SWING CCW; X BODY (W TRANS) TO FAN;
 1 (Shadow Pos/Wall, M bhnd W, M's hnds at W's waist, W's hnds wrap her body, both wgt on R, L extended sd pointing LOD) Wait 1 meas;
 SS 2-3 XLIF comm swinging M's L & W's both arms down then up M's R hnd kept at W's waist,-,
 QQS cont swinging arms up to shlder level look R,-; Swing M's & W's L arms CCW down, cont swing arms across body then above head, slowly retrn to shlder level,-;
 QQS 4 Rec R, cl L leading W X body, sd R,- (W rec R, fwd L comm trng LF/cont trng LF sd & fwd R,
 (W QQ&S) bk L twd LOD) end in Fan Pos/Wall,-;

PART-A

- 1- 4 ALEMANA;; HAND TO HAND (W SPIRAL ENDING); PROG WALK 3;
 QQS 1-2 (Fan/Wall) Fwd L, rec R, cl L to R raising jnd hnds to lead W trn RF,- (W Cl R to L, fwd L,
 QQS fwd R trng RF to fc M,-); Bk R, rec L, sd R,- (W Fwd L, R, L trng RF under jnd lead hnds,-)
 end in Bfly/Wall momentarily;
 QQS 3 Release lead hnds trng LF on R bk L in OP/LOD, rec R jng lead hnd above head, fwd L
 leading W spiral LF (W fwd R & spiral LF full trn under lead hnd) end in Shadow/LOD,-;
 QQS 4 Walk fwd R, L, R,-;
- 5- 8 M ROLL ACROSS (W SPIRAL LF); W ROLL ACROSS; PROG WALK 3; UNDERARM TRN;
 QQS 5 (Shadow/LOD) Fwd L trng RF crossing IF of W, cont trn RF sd & fwd R, fwd L,- (W fwd R
 small stp & spiral LF, fwd L, R,-) end in Lft Half OP/LOD;
 QQS 6 Fwd R, L, R leading W roll across,- (W fwd L trng RF crossing IF of M, cont trn RF sd &
 fwd R, fwd L,-) end in Shadow/LOD;
 QQS 7 Walk fwd L, R, L,-;
 QQS 8 Fwd R raising jnd R hnds to lead W trn RF, rec L, sd R changing hnds to join M's L & W's
 R hnds,- (W fwd L trng RF, rec R, sd L,-) end in CP/Wall;
- 9-12 FWD BASIC; NAT TOP with SPIRAL ENDING; ROPE SPIN;;
 QQS 9 (CP/Wall) Fwd L, rec R, sd & bk L trng slightly RF end in CP/DRW,-;
 QQS 10 Trng RF XRIB, sd & fwd L, cl R to L leading W spiral RF,- (W fwd L, R, L & spiral RF on L
 under jnd lead hnd,-) end in Sd-by-Sd Pos/Wall M's R hnd at W's bk waist (W fcg COH);
 QQS 11-12 Sd L pressure stp, rec R putting jnd hnd on R shoulder and release, cl L,- (W walk around
 QQS beh M R, L, R leaving R hnd around his neck to end M's L sd,-) end in LOP/Wall no hnd
 jnd; Bk R, rec L, fwd R,- (W walk fwd L, R, L trng RF to fc M,-) end in X hndhold R hnd
 held high above head L hnd held low at waist level;
- 13-16 ADV OPENING OUT TO R; SWITCH TO L LUNGE LINE (W SIT LINE) & FC; ADV OPENING OUT W SPIRAL;
 SPIRAL ENDING;
 QQS 13 (X Handhold/Wall, R hnd held high L hnd held low) Fwd L leading W trn RF by extending
 jnd R hnds sd above W's head extending jnd L hnds fwd, rec R, XLIB of R,- (W trng RF on L
 bk R twd COH, rec L trng LF, sd R to fc M,-) end in original pos;
 QQS 14 Leading W trn RF undr jnd R hnds then L hnds flex L knee extend R twd RLOD skimming
 floor to end in L Lunge Line fcg W jnd L hnds above R hnds, rise L trng W LF under jnd
 L hnds then R hnds, fwd R,- (W trn RF on R undr jnd hnds stp bk L & lower leaving R
 extended fwd twd RLOD to end in Sit Line fcg RLOD, rec R trng LF under jnd hnds to fc M,
 sd L,-) end in original pos;
 QQS 15 Fwd L trng W RF as in Count 1 Meas 13 PART-B, rec R, bk L leading W spiral LF & release
 hnds,- (W trn RF on L bk R twd COH, rec L, fwd R spiral LF full trn,-) end in Shadow/Wall
 W IF of M no hnd jnd;
 QQS 16 Bk R, rec L, fwd R,- (W fwd L, fwd R trng LF, sd & bk L,-) end in LOP Fcg/Wall;

Rumba Calienta

PART-B

- 1- 4 OPEN HIP TWIST OVRTRND TO SHADOW & POINT; FAN; STOP & GO HOCKEY STICK W SPIN LF;;
- QQ&S 1 (LOP Fcg/Wall) Fwd L,rec R/cl L leading W twist RF,point R twd RLOD upper body sway slightly L twd LOD,- (W bk R,rec L/fwd R twisting RF strongly to fc Wall,XLIF of R without wgt pointing twd DRW,-) end in Shadow Wrapped/Wall leaning upper body twd LOD free hnds extended sd twd RLOD;
- QQS 2 Bk R,rec L,sd R,- (W sd & fwd L crossing IF of M,fwd R trng LF to fc RLOD,bk L,-) end in Fan/Wall;
- QQS 3 Fwd L,rec R raising jnd lead hnds,sd L lead W trn LF under lead hnds lean upper body twd LOD,- (W cl R,fwd L,fwd R & trn LF to fc LOD & flex R knee slightly leaving L pointing LOD,-) end in Modif. Wrapped Pos/Wall M's R hnd extended sd twd RLOD W's L hnd wrap her body;
- QQS 4 Bk R,rec L trng LF to fc LOD,sd R,- (W crossing IF of M spin LF 1-3/4 under jnd lead (W Q&Q&S) hnd L/R,L/R to fc Wall,bk L twd COH,-) end in Fan/LOD;
- 5- 8 HOCKEY STICK;; FWD BASIC & CHG POINT; OPEN BREAK INTO RF RONDE;
- QQS 5-6 (Fan/LOD) Fwd L,rec R,cl L raising jnd lead hnds high above head,- (W Cl R to L,fwd L,R,-); Bk R trng RF slightly,rec L,fwd R twd DLW,- (W fwd L,fwd R trng LF under jnd lead hnd to fc M,sd & bk L,-);
- QQ&S 7 (LOP Fcg/DLW) Fwd L,rec R/cl L to R,point R twd DRW free hnd extended sd,-;
- QQS 8 Trng RF on L sd R in LOP/DRC momentarily swing free hnds up above head CW,rec L trng LF to fc ptr,assuming Bjo fwd R outside ptr flexing knee ronde L CW (W ronde R CW),-;
- 9-12 CON'T RONDE TO LOP/WALL; ROLL ACROSS; LOWER & RISE; W ROLL IN & LF SPIN;
- SS 9 Cont trn on R & ronde L twirl W LF under jnd hnd,-,rising on R cl L to R without wgt,- (W Q&Q&S) (W XRIB/sd L comm trn LF under jnd hnd,fwd R cont trn LF/sd L,tch R,-) end in LOP/Wall free hnds extended straight up palm out;
- QQS 10 Trng LF sd & fwd L crossing IF of W fc COH momentarily releasing hnd hold,cont trn sd R, joining M's R & W's L hnds sd L leaving R extended twd ptr & RLOD,- (W roll RF bhnd M) end in OP/Wall free hnd extended straight up palm out;
- SS 11 Closing R to L without wgt flex both knees & swivel twd ptr free hnd down caressing face & chest,-,swiveling away from ptr extending knee raise free hnds straight up palm out,- end in OP/Wall;
- QQS 12 Lead W roll LF,release R hnd hold & join M's L & W's R hnds above head,spin W LF under jnd hnd,- (W roll LF L,R to fc M,closing L to R without weight spin LF full trn,-) end in LOP Fcg/Wall jnd hnd still kept above head free hnds extended sd twd RLOD;
- 13-16 W LF SPIN; OVERSWAY LINE; SAME FOOT LUNGE LINE; TELESPIN;
- SS 13 Flex both knee leading W spin LF,-,rise extending both knee,- (W flexing both knees spin LF under jnd hnd full trn,-,rise extending both knee,-) attain original pos weight on M's L & W's R;
- SS 14 Releasing L hnd & hold W's waist with R hnd flex L knee extending R twd RLOD,-,twist body slightly LF free hnd extended high,- (W resting R hnd on M's L shoulder flex R knee extending L twd RLOD,-,twist body slightly LF free hnd extended sd,-);
- SS 15 Rise on L & cl R to L both hnds holding W's waist,-,flex R knee & extend L twd LOD holding W's waist with L hnd free hnd extended high,- (W rise on R & swivel RF to fc LOD flicking L bk resting both hnds on M's shoulder momentarily,-,flex R knee extending L twd LOD & release R hnd extending sd;
- &QQS 16 Hold leading W stp fwd/fwd L comm trn LF both hnds holding W's waist,sd & fwd R cont pivot,fwd L twd LOD releasing L hnd hold & extended sd,- (W stp on L/bk R comm trn LF keep L hnd resting on M's R shoulder free hnd extended sd,cl L to R heel trn LF,fwd R,-) end in Half OP/LOD;

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INTER

- 1- 4 SPOT TRN (W SYNC SPOT TRN); SHADOW FENCING; ARM SWING; X BODY (W TRAN) TO FAN;
- QQS 1 (Half OP/LOD) Fwd R releasing hnd & trn LF to fc RLOD, fwd L cont trn LF to fc Wall, sd R, (W QQ&S) - (W fwd L & trn RF to fc RLOD, fwd R cont trn RF/sd L cont trn RF to end fc Wall, sd R, -) end in Shadow/Wall as in INTRO;
- 2-4 Repeat Meas 2-4 INTRO;;;

PART-C

- 1- 4 SPOT TRN; R LUNGE LINE (W SIT LINE) & W SPIRAL; (SHADOW/LOD) DIAG CROSS WALKS;;
- QQS 1 (Half OP/LOD) Fwd R releasing hnd & trn LF to fc RLOD, fwd L cont trn LF to fc Wall, sd R, - end in LOP Fcg/Wall W slightly M's rt side;
- QQS 2 Flex R knee extending L twd LOD skimming floor to attain R Lunge Line extend lft hnd twd RLOD leading W stp bwd, rise on R, raising lft hnd to lead W spiral LF tch L to R, - (W bk R twd RLOD trng slightly RF to attain Sit Line, rec L, fwd R & spiral LF undr jnd lead hnds, -) end in Shadow/LOD;
- QQS 3-4 (Same Footwork) XLIF, sd & fwd R, XLIF & swivel LF fan R CCW, - to end in Shadow/DLC; XRIF, sd & fwd L, XRIF & swivel RF fan L CW, - to end in Shadow/DLW;
- 5- 8 XLIF & EXPLOSION; W ROLL OUT; BASIC; ALEMANA;
- SS 5 XLIF release hnd hld & cross both hnds at waist level, -, raise both hnds up above head, -;
- QQS 6 Bk R, rec L trng LF slightly fcg LOD, fwd R, - (W bk R, rec L comm trng LF/sd & fwd R cont (W QQ&S) trn LF to fc fc RLOD, bk L, -) end in R Hndshake/LOD;
- QQS 7-8 Fwd L, rec R, cl L to R raising jnd R hnds above head, - (W bk R, rec L, fwd R twd M, -);
- QQS bk R leading W trn RF under jnd hnds, rec L, fwd R outside W, - (W fwd L, R, L trng RF under jnd hnds, -) end in OP Fcg/LOD jnd R hnds held at waist level W slightly M's R side;
- 9-12 ADV HIP TWIST (M PRESS LINE); CONTINUOUS CIRCULAR HIP TWISTS;; OVERTRND ALEMANA TO SHADOW;
- QQS 9 Fwd L on toe flexing knee body elect (Press Line) looking at W extend R hnd sd to lead W swivel RF free hnd extended high, rec R, XLIB leading W swivel LF, - (W swivel RF on L & bk R to face LOD L hnd extended fwd, rec L, swivel LF on L & delayed fwd walk R outside M, -)
- QQS 10-11 Comm circulating LF gradually & keep jnd hnds between bodies at waist level sd & bk R, XLIB delayed walk, sd & bk R, - (W Swivel RF on R & fwd L, swivel LF & fwd R delayed walk, swivel RF on R & fwd L, -); XLIB delayed walk, sd & bk R, XLIB delayed walk, sd & bk R, - (W Swivel LF on L & fwd R delayed walk, swivel RF on R & fwd L, swivel LF on L & fwd R to fc M, -) end OP Fcg/Wall jnd hnds raised high above head;
- QQS 12 Bk R leading W trn RF under jnd R hnds, rec L, cl R to L releasing hnd & put both hnds at W's waist, - (W walk fwd L, R, L overtrng RF to face Wall, -) end in Shadow Pos/Wall as in INTRO;
- 13+ SHADOW FENCING; ARM SWING,
- SS Q 13+ Repeat Meas 2 INTRO; Swing L arm CCW & hold above head.

LA PLAYA 88

By: Roy & Phyllis Stier, 2326 De La Vina, Santa Barbara, CA 93105
 Record: Telemark 936-A
 Footwork: Opposite throughout, directions for M except as noted
 Sequence: INTRO - A - B - A - B - A - End Phase V +2 Rumba

INTRO

- 1-4 Dbl Hand Hold Wall WAIT 1 Meas; CUCARACHA TRN LOD; CUCARACHA TO EXPLOSION; SPOT TURN to wall;
 1 Fac wall wt on M's L & Lady's R dble hand hold waist high wait 1 meas;
 2 (Cucaracha to trn) Sid R RLOD, rec L, cl R to L trn LF to LOD,-;
 3 (Cucaracha to Explosion) Push off with R elbow side L wide step start CCW arm sweep, rec R cont arm sweep, cl L to R still fac LOD,-;
 4 (Spot Turn) R XIF of L start LF tight trn, cont L arnd, cont trn small sid step on R to fac ptr & wall blend to loose CP,-;

PART A

- 1-4 ½ BASIC; 3 of NAT TOP; NAT OPENING OUT(Lady Spiral); AIDA;
 1 (CP wall) Fwd L, rec R, sid & slightly bk L start RF trn,-;
 2 (Nat Top) In CP R XIB of L heel with toe turned out, cont trn sid L, nearly cl R to L fac DW,-(Lady sid L start RF trn, cont trn on R in line toe turned out, sid & slightly bk L to SCP fac DC,-);
 3 (Nat Opening Out) Sid L to fac wall lead lady bk in R arm, rec R start LF trn raise jnd L-R hands, cl L to R,-(Lady bk R to fac DW, rec L start LF trn, cont trn sid R for LF spiral end fac DW,-);
 4 (Aida) Fwd R DW start RF trn, sid L cont trn join L-R hands, sid & bk R to V-bk to bk pos M fac RDC(Lady RDW),-;
- 5-8 ROCK, REC/TRN LF, SID(mod Bfly); CAPING ACTION;; CROSS BODY LEAD(L-OP fc)
 5 Rock fwd L still in V-pos, rec on R start LF trn, cont trn sid L LOD join R-L hands to curved hands Bfly pos with strong L sway,-(Lady sid R on 3rd step with leg lift on "&" ct L XIF of R diag fwd DC);
 6&7 (Caping Action) R XIB of L arch back away from ptr, rec on L trn LF, cont trn sid R LOD with strong R sway fac COH,-(Lady fwd L DC start LF trn, sid & slightly bk R cont trn, sid L to fac wall/leg lift R XIF of L diag fwd DW); Repeat action mirror image of meas 6 to end fac wall (Lady leg lift L XIF of R diag fwd DC on the "&" ct);
 8 (Cross Body Lead) R XIB of L with slight back arch, rec on L start LF trn, nearly cl R to L to fac LOD in L-OP fac,-(Lady fwd L start LF trn, cont trn sid & bk R, bk L to fac RLOD in L-OP fac);
- 9-12 PROG WALKS;; ½ BASIC(Bjo LOD); TURNING SPIRAL;
 9 (L-OP fac LOD) Fwd L, R, L,-start CCW arm sweep with R hand(Lady bk R, L, R,-start CW sweep with L hand);
 10 Cont fwd R, L, R,-cont sweep to full circle still fac LOD(Lady complete CW sweep);
 11 (½ Basic) Fwd L LOD, rec R, sid L to loose Bjo pos,-(Lady bk R LOD, rec L, fwd R twd M's R sid,-);
 12 (Turning Spiral) Fwd R outside lady start RF trn, sid L cont trn, sid R to loose CP fac RDC,-(Lady circle arnd M L, R, sid L to fac DW,-);
- 13-16 CONT TURNING SPIRAL;;; CHK NEW YORKER(Lady LF Underarm Turn)Bfly Wall;
 13 (Turning Spiral) Cross chk on L to SCAR, R XIB of L well bhnd for RF trn, sid L to end fac LOD,-(Lady bk R, sid L start RF trn, cont trn fwd R to Bjo pos RLOD,-);
- 14&15 Repeat action meas 12 & 13;;
 16 (Chk New Yorker) Short step on R LOD start RF body trn raise jnd L-R hands, rec R cont body trn, sid R to fac wall blend Bfly,-(Lady LF underarm trn L, R, sid L to fac M & COH in Bfly,-);

PART B

- 1-4 SHOULDER TO SHOULDER(Lady Sit Line); CUCARACHA(Lady Underarm Turn to Skat); CIRCLE WALK 6(to Wall);;
 1 (Shoulder to Shoulder)L XIF of R RDW chk motion,rec R,sid L,-(Lady bk R RDW flex knee & ext L fwd toe down,rec L,sid R to fac COH,-);
 2 (Cucaracha)Sid R,rec L,cl R to L blend to Skat pos wall,-(Lady sid L start LF trn,cont trn on R to fac wall,small step bk on L change to L-L hands with R ext,-);
 3 (Circle Walk)Fwd & somewhat sid start RF circle L,R,L,-(Lady bk R,L,R in RF circle start CCW hand sweep,-);
 4 Cont circle R,L,cl R to L to fac wall,-(Lady cont bk arnd L,R,L to end fac wall complete arm sweep up & bk,-);
- 5-8 SLIDING DOOR; BK BREAK(Lady Sit Line); SLIDING DOOR(Lady Spiral); ½ BASIC(Lady turn,2,Sid L-OP Fac);
 5 (Sliding Door)Fwd L with RF body trn & chk,rec R start LF trn,cl L to R raise jnd L-R hands,-(Lady bk R with RF body trn,rec L,fwd R start RF swivel,-);
 6 Bk R with LF body trn leave L ext bring jnd hands down,rec L,cl R to L blend back to Skat pos fac wall,-(Lady complete swivel to fac M bk L to sit line,rec R start RF trn,cont trn bk on L to fac wall,-);
 7 (Spiral Ending)Repeat action meas 5 except cont to fac wall on 3 raise jnd hands as Lady fwd R to spiral LF end approx RDW;
 8 (½ Basic)Bk R,rec L rejoin L-R hands,sid R blend L-OP fac wall,-(Lady cont LF tight underarm trn L,R,sid L to fac COH,-);
- 9-12 OPEN HIP TWIST; FAN; HOCKEY STICK(Chg to R-R Hands);;
 9 (Op Hip Twist)Fwd L,rec R,cl L to R slightly bk with small LF trn,-(Lady bk R,rec L,fwd R swiv RF on R to fac LOD keep L to sid,-);
 10 (Lady to Fan)Bk R,rec L to fac wall,sid R,-(Lady fwd L,fwd R trn LF to fac RLOD,bk L fac RDW leave R ext fwd,-);
 11&12 (Hockey Stick)Fwd L,rec R,cl L to R bring jnd hands up while shaping body to R,-(Lady cl R to L with swiv action,fwd RLOD L,R,-); Bk R, rec L,diag fwd R RDW chg to R-R hands,-(Lady fwd L,fwd R with quick LF underarm trn fac DC,bk L,-);
- 13-16 OPEN HIP TWIST; CROSS BODY LEAD; SWEETHEART BREAK; ALEMANA(L-OP wall);
 13 (Op Hip Twist)Repeat action Meas 9 with R-R hands;
 14 (Cross Body Lead)M does bk ½ basic retain R-R hands in front as Lady fwd L start LF trn,fwd & sid R for LF swiv,bk L to fac RDW,-;
 15 (Sweetheart Break)M L XIF of R RDW checking fwd motion,rec R,cl L to R fac wall raise jnd R-R hands,-(Lady bk R to sit line,rec L start RF trn,cont trn on R to fac COH in front of M,-);
 16 (Alemana Turn)M does bk ½ basic chg to L-OP wall as Lady RF arnd L,R, under jnd hands,sid L to end fac M & COH,-;
 Note: Blend to loose CP on Meas 1 of PART A.

ENDING

- CHK NEW YORKER(Lady Underarm Turn)CHG PT;
 16 Last time thru PART A repeat action stps 1 & 2 then step R to fac wall/quickly lower L-R hands ext L to sid(Lady R)with strong tilt twd LOD & free hands ext sdw & upward;

MY WAY OF LIFE

COMPOSERS: Phil & Becky Guenther, 5501 Crosswood Ct. Lou. KY 40291

RECORD: Roper 287-A SPEED 41-42 (502) 239-9525

SEQUENCE: Intro-A-B-A-B-C-B-End PHASE IV +1 Hover Cross

INTRODUCTION1-4 CP DW;; HOVER; BK FEATHER FINISH;

1-4 In CP DW wait 2 meas;; fwd L,-,fwd & sd R rise to toe,rec L (W bk R,-,bk & sd L rise to toe,rec R) CP DW; bk R,-,sd L trng to fc LOD, XRIFL (W XIB) CONTRA BJO DC;

PART A1-4 REVERSE TRN HALF; HOVER CORTE; BK,-,CHASSE SCAR; HOVER CROSS;

1-4 fwd L start LF trn,-,cont LF trn sd & bk R,bk L (W bk R start LF trn,-,cl L to R cont LF trn on heels,fwd R) CP RLOD; bk R trng LF,-,sd L twd LOD on toes,rec on R (W fwd L trng LF,-,sd R twd LOD on toes,rec on L) BJO DW; bk L to CP WALL,-,sd R/cl L,sd R to SCAR RW; XLIFR on toes,rec R,sd L,XRIF CONTRA BJO RW;

5-8 OUTSIDE CHG SCP; MANEUVER; SPIN TURN; FEATHER FINISH;

5-8 bk L,-,bk R trng LF,cont LF trn sd & fwd L (W fwd R,-,L,R) SCP DW; man R,-,sd L,bk R; bk L start RF piv,-, fwd R cont trn rise heel to toe,sd & bk L (W fwd R bet M's ft,-, fwd L trng RF rise to toe,fwd R between M's feet) CP DW; bk R,-,sd L,fwd R XIFL to CONTRA BJO DC;

9-12 REVERSE TRN;; HOVER SCP; CHAIR,-,REC,SLIP;

1-4 fwd L start LF trn,-,sd & bk R (W heel trn),bk L CP RLOD; bk R cont LF trn,-,sd & fwd L,XRIFL CONTRA BJO DW; fwd L,-,fwd & sd R rise to toes,rec L to SCP DC; thru R relax R knee in chair pos,-, rec L,bk R (W thru L relax L knee in chair pos,-,rec R,swivel LF on R fwd L) CP DC;

13-16 TELEMARK SCP; MAN,-,SD,HOOK; UNWIND 4; DIP,-,REC,-;

13-16 fwd L start LF trn,-,fwd & sd R around W cont Lf trn,fwd & sd L (W bk R start LF trn bring L to R no wgt,-,cont heel trn on R chg wgt to L,fwd & sd R) SCP DW; man R,-,sd L,hook RIBL (W XIB also) CP RLOD; unwind,2,3,4 take wgt to R (W unwind M R,L,R,L CP LOD); dip bk L,-,rec R,-CP DC;

PART B1-4 REVERSE WAVE;; IMPETUS SCP; START PROMENADE WEAVE;

1-4 fwd L start LF trn,-,sd & bk R (W heel trn),bk L CP RC; bk R,-,L,R CP RLOD; bk L start RF piv,-,cont piv cl R to L with heel trn,fwd L (W fwd R bet M's feet piv RF,-,cont piv around M L, fwd R) SCP LOD; fwd R start LF trn (W start to pkup),-, cont trn fwd L,sd & bk R BJO RLOD;

5-8 CONT PROMENADE WEAVE; WHISK; FEATHER; CHG DIRECTION;

5-8 bk L,bk R cont trng LF,sd & fwd L,fwd R XIFL CONTRA BJO DW; fwd L,-,sd & fwd R on toes,hook LIBR (WXIB also); fwd R,-,sd L,XRIFL (W fwd L,-,fwd R start LF trn,cont trn L) CONTRA BJO DW; fwd L trng LF,-,sd R twd DW,draw L take no wgt CP DC;

9-16 REPEAT MEAS 1-8 PART B;PART C1-4 3 DIAMOND TRNS;;; BK,-,CHASSE BJO;

1-4 fwd L trng 1/8 LF,-,sd R,bk L CONTRA BJO DC; bk R trng 1/4 LF,-,sd L,fwd R CONTRA BJO DRC;fwd L trng 1/4 LF,-,sd R,bk L CONTRA BJO DRW; bk R to CP WALL,-,sd L/cl R,sd L to BJO DW;

5-8 MANEUVER,-,SD,BK BJO; IMPETUS SCP; PICKUP,-,SD,CL; DIP,-,REC,-;

5-8 man R,-,sd L,bk R to CONTRA BJO RLOD; bk L start RF piv,-,cont piv cl R to L with heel trn,fwd L (W fwd R bet M's feet piv RF,-, cont piv arnd M L,fwd R) SCP LOD; fwd R (W pkup),-,sd L,cl R; dip bk L,-,rec R,-CP DC;

ENDING1-2 TELEMARK SCP; CHAIR;

1-2 Repeat Meas 13 of PART A; thru R relax R knee in chair pos;

88 ~~84~~ 04
CLINICIANS
SATURDAY



IRV & BETTY EASTERDAY
PHASE VI
FOXTROT CLINIC



GEORGE & JOYCE KAMMERER
PHASE V
PASO DOBLE CLINIC

DWAIN & JUDY SECHRIST
PHASE IV
RHUMBA CLINIC

88-196
URDC CONVENTION, WINSTON-SALEM, NC
PHASE VI, VI AND VI FOXTROT CLINIC
JULY 23, 1988

IRV & BETTY EASTERDAY

The basic characteristic of the Foxtrot in PHASES IV, V, and VI is a soft and continuous flowing movement. The reason for this flowing movement is based on the fact that the man almost never closes his feet in the Foxtrot figures. The music for the Foxtrot is played in 4/4 time and the dance rhythm for the basic figures as Round Dancers know them is SLOW, QUICK, QUICK.

Good execution of the basic figures in any dance rhythm is the secret of good dancing. We feel that, in addition to good execution, a thorough knowledge of how to dance the "SLOW" steps is of utmost importance. We need to understand the technique and body mechanics of the basic figures and also the foot rhythm and body control for each figure and position needed to complete a figure. To do this requires knowing how each basic figure is constructed, practicing in order to make them comfortable for both partners, and learning to maintain good balance as we move from one figure to another.

The major concern of this clinic is to emphasize some of the mechanics needed to dance the Foxtrot figures so that they will become easier and more comfortable for you. Listed below are some of the areas that will be covered during this session.

DANCE POSITION

There are many requirements for a "good" dance position. The first is, of course, good posture followed by good balance over the supporting leg. A wide upper frame is necessary for good execution of all figures and relaxed shoulders will help to maintain that frame. Each partner is responsible for maintaining their own frame within the partnership.

There are five points of contact in a closed position. We will discuss these five points and introduce some interesting concepts regarding their importance and some methods of practicing their use.

WALKING FORWARD AND BACKWARD

When moving forward or backward it is most important to keep your body weight over the supporting foot. To do this, push off with the stationary foot. You should have the feeling of pushing your body forward or

backward rather than reaching out with the foot and pulling the body over that foot. As soon as weight is taken on the moving foot the other foot, often called the "dancing" foot, releases and moves to position for the next step

When dancing backward, for either the Man or the Woman, the movement is to the toe first then to the heel as the body moves over the foot. The heel of the releasing foot should be kept in contact with the floor as it draws back toward the supporting foot.

NATURAL AND REVERSE TURNS

A major characteristic of the Foxtrot is the heel turn done by the Woman in the reverse and natural turning figures. It is important to remember that the Woman can more successfully execute these heel turns if the Man will do two important things. He must rise at the end of step one to the ball of the foot. Secondly, he must take his second step forward along his line of dance before making any turn. There will be ample opportunity during our clinic time to elaborate on this necessary technique.

This Foxtrot clinic will be an attempt to analyze the Foxtrot figures that are most generally used in Phase IV, V and VI Round Dance routines. And, because Round Dancers enjoy creative choreography, we will develop some of the more basic figures by extending them with "different" entries and exits.

We hope that the comments and practical applications used during the clinic will be helpful in making your dancing more enjoyable. Use what you like and adopt the style that suits YOU. The wonderful thing about Round Dancing is that each of us is a part of it for just one reason - our own personal satisfaction.

88-140
Clinic Notes - Rumba & Cha

By: Dwain & Judy Sechrist - URDC Standardization Chairpersons - Rumba & Cha
1988 Convention

Distinctive differences between the Modern (Smooth) dances and Latin dances -

Modern: There are two categories of Modern dance,

1. **International (English) style** and
2. **American style.**

- A) In all **International style** dances the couple dance normal opposite footwork and essentially move as one person.
 - 1) Closed dance positions used exclusively.
 - 2) Reasonably large floor travel is involved and heel leads are used.
- B) In most **American style** dances the couple frequently dance footwork as well as individual movements.
 - 1) Both Open and Closed dance positions are used.
 - 2) Reasonably large floor travel is involved and heel leads are used.

Latin: There are two categories of Latin dance,

- 1) the "**stationary dances**"; Rumba, Cha and Jive
- 2) the "**moving dances**"; Samba and Poso Doble.

- A) In all Latin dances the couple frequently dance different footwork as well as individual movements.
- B) Both open & "loose" closed dance positions are used.
- C)
 - 1) Generally "**stationary dances**" involve little floor travel consequently -
 - 2) No heel leads are used and . . .
 - 3) Figure alignment is not an essential factor.
- D)
 - 1) Generally "**moving dances**" involve reasonably large floor travel consequently -
 - 2) Heel leads are used and . . .
 - 3) Figure alignment is an essential factor.

General description and notes regarding Clinic Figures - The following discussions will only address the "**stationary dances**", Rumba and Cha.

Rhythmic interpretation: The Rumba is frequently referred to as a "body dance", to indicate a quality which persists throughout the dance which involves controlled transfer of weight combined with continuous movement of the body and arms. When danced well, the controlled weight transfer from one foot to the other results in a natural lateral motion of the hips. In the Cha, although these characteristics are also present, the tempo is quicker and therefore they are less pronounced.

Timing: In Round Dancing the Rumba and Cha may be danced across the music measure with the first step taken on beat 2 and the last step(s) taken on beats 4 and 1 or the first step taken on beat 1 and the last step(s) taken on beats 3 and 4. The choice is dependant upon the choreographer and a proper selection of music which supports the choice.

It should be noted here that the Round Dancer benefits from a degree of freedom and flexibility in choice not allowed by the Ballroom community.

Clinic Notes - Rumba & Cha

Regardless of the choice, the steps and beat values associated with the Rumba and Cha remain unaltered as listed below:

| Rumba: | | Cha: | |
|--------|------------|------|------------|
| Step | Beat Value | Step | Beat Value |
| 1 | 1 | 1 | 1 |
| 2 | 1 | 2 | 1 |
| 3 | 2 | 3 | 1/2 |
| | | 4 | 1/2 |
| | | 5 | 1 |

Amount of turn in Figure: The amount of turn indicated for a Figure is with regard to the amount of turn traversed by the body between start and end of the Figure.

Amount of turn in Step: The amount of turn indicated for a step is with respect to the body alignment preceeding the step and that upon completion of the step in which the turn is made, e.g., without regard to the foot "alignment" which is generally turned "out" or away from the body facing.

Distribution of weight: The body weight is never carried evenly by both feet.

The walk - forward or backward: After taking full weight to the supporting foot; flex the knee of the free foot and step (with toe turned down) first to the ball of the foot then to the flat as the leg straightens. Pressure is released from the preceeding foot as the stepping leg is straightened. As weight is transferred fully to the supporting foot a lateral shift of the body and hip will occur and the preceeding leg will flex. The supporting leg should always be straight, the other flexed upon completion of a movement. The length of a step should be restricted such that the heel of the free foot will lift only slightly (less than 1 inch) off the floor as weight is taken fully onto the supporting foot.

Checked Forward Walk: All forward steps which are used to change direction without turn use a "checked forward walk" (as in the man's 1st step or the lady's 4th step of the basic movement). The action involves an early transfer of weight from ball to flat with most of the weight felt at the heel of the stepping foot in order to "check" the forward motion, the stepping foot will end forward or in advance of the body. In the normal forward walk a progressive "forward poise" is achieved at the end of the step, e.g., weight forward committing the next forward step.

Delayed Walk: The "delayed walk" can be used by the lady for either forward or backward steps and by the man on backward steps where improved rhythmic expression is desired. When developed to a degree of comfort, the technique can be used quite effectively. As a general rule this technique can be used at any step which preceeds a sharp swivel action by the lady to achieve her next step. An example would be at the 3rd step of most hip twists (the man's backward step and the lady's forward step) to allow a sharpness in the swivel at the end of that step in order for the lady to take her next step forward but away from the man.

Cucaracha and the Pressure step: The first of three steps of the Cucaracha is a "pressure step". This step is unique in that the step is taken with pressure into the floor but full weight is not transferred to that foot; some weight is retained by the supporting foot. To achieve this action properly the heel of the supporting foot must not leave the floor (with one exception being a forward Cucaracha). It should be noted that although a "pressure step" may be used in the execution of a figure, if step three does not close to the supporting foot, a Cucaracha was not danced, instead a "Cucaracha Action" was danced.

Clinic Notes - Rumba & Cha

The Hold: A loose or 'close' hold is used with 6 to 8 inches separation between the dancing couple. This hold allows greater freedom of movement in the lower body and more casual change of dance positions. The term 'close hold' better describes the Latin closed position. In this position the man's right hand is held at the lady's left shoulder blade with a slightly higher hold than the smooth dance. The lead hands, palm to palm and clasped lightly, lady's fingers between the man's fingers and thumb with the hands held about eye level.

The Hold in Open Positions: The lead hands are held with lady's palm down, man's palm up with light pressure at the fingers by the man's thumb. When in open positions the free arm generally is 'swept' in a manner to extend the open movement and compress closing movements.

The Lead: Leading is the art of 'indicating' movement, direction, and flow without the use of significant physical effort. Physical leads, when used, are achieved through tension in the arms. Turns are lead working off the palm of the hands with pressure against the fingers. Shaping leads are frequently used, i.e.: shaping the body and/or arm in a manner to indicate the movement to the lady.



SATURDAY

| | | | |
|---------------------|-------------------|------------|---------------------|
| YOU ONLY LIVE TWICE | PH VI - FOXTROT | ✓EASTERDAY | RM 1 - 2:00 TO 3:30 |
| COCKTAILS FOR TWO | PH V - CHA CHA | ✓GREEN | RM 2 - 2:00 TO 3:30 |
| MAMA INEZ | PH IV - RUMBA | ✓SECHRIST | RM 3 - 2:00 TO 3:30 |
| OUR SPANISH LULLABY | PH VI - SAMBA | ✓BROWN | RM 1 - 3:30 TO 5:00 |
| CIELO ANDALUZ | PH V - PASO DOBLE | ✓D'ALOISO | RM 2 - 3:30 TO 5:00 |
| SHAKE ME GENTLY | PH IV - WALTZ | ✓WEISS | RM 3 - 3:30 TO 5:00 |

YOU ONLY LIVE TWICE

BY: IRY & BETTY EASTERDAY, PO BOX 3585, HAGERSTOWN, MD 21742 (301-733-0960)
 RECORD: TELEMAR 4013 "YOU ONLY LIVE TWICE" (FLIP: "KIDS") JUNE 1988 PHASE VI FOXTROT
 SEQUENCE: INTRO A B A(1-6) BRIDGE C B C(9-16) B A(1-6) END
 POSITION: CP M FAC LOD. FOOTWORK OPPOSITE EXCEPT AS NOTED.

MEAS INTRO

- 1 - 4** WAIT; WAIT; R LUNGE,-,-,-; ROLL TO REC,-,SLIP,-;
 1 - 2 In CP M fac LOD R ft free wait 2 meas;; Fwd & sd R twd DWL lunge,-,-,-;
 roll upper body RF then LF to rec L,-, small bk R trng LF slip CP M fac DCL,-;

PART A

- 1 - 4** CL TELEMAR; CURVED FEATHER CHECK; CHECKED IMPETUS;
OP TELEMAR;

- SQQ 1 - 2 Fwd L trng body LF,-, sd R (W heel trn), cont LF trn sd & fwd L end
 SQQ CONTRA BJO DWL; Fwd R comm RF trn,-, fwd L, fwd R with check
 action end CONTRA BJO DWR;
 SS 3 - 4 Bk L trng RF (W fwd R outside ptr),-, cl R to L check trn (W sd L) end CP M
 SQQ fac DCL,-; Fwd L trng body LF,-, sd R (W heel trn), sd & fwd L to end SCP fac
 DWL;

- 5 - 8** OPEN NATURAL; W OUTSIDE SWIVEL,,M OUTSIDE SWIVEL,;
HOVER CROSS; REV TRN;

- SQQ 5 - 6 Fwd R comm RF trn (W fwd L),-, sd & bk L cont trn (W fwd R to CP), bk R
 SS to CONTRA BJO M fac RLOD; Bk L lead W to step fwd R (W swivel 1/2 RF) to
 SCP ptrs fac RLOD,-, fwd R (W fwd L) swivel 1/2 RF to end SCAR M fac LOD,-;
 QQQQ 7 - 8 Fwd XLIF outside ptr, rec R, sd L to CP, fwd XRIF of L end CONTRA BJO M fac
 SQQ DCL; Fwd L outside ptr trng body LF,-, sd R (W heel trn), cont LF trn bk L (W
 fwd R) end momentary CP M fac DCR;

- 9 - 12** SCAR CHECK,-,WEAVE,;COMP WEAWE; 3 STEP; NATURAL TRN;

- SQQ 9 - 10 Cont LF trn blend to SCAR M fac DCR check bk R (W fwd L outside ptr),-,
 QQQQ comm weave rec fwd L comm LF trn, sd & bk R cont trn; bk L blend to CONTRA
 BJO, bk R cont LF trn, sd & fwd L, fwd R to end CONTRA BJO M fac DWL;
 SQQ 11-12 Fwd L blend CP fac LOD, - fwd R, fwd L; fwd R trng body RF,-, sd L (W heel
 SQQ trn), cont RF trn bk R end CP M fac RLOD;

- 13-16** CLOSED IMPETUS;FEATHER FINISH;TOP SPIN;CHG DIRECTION;

- SQQ 13-14 Bk L trng RF,-, cont trn cl R to L (W sd & fwd L arnd M) in CP fac LOD, sd &
 SQQ bk L; Bk R,-, sd L trn LF, fwd R outside ptr to end CONTRA BJO M fac DCR;
 QQQQ 15-16 Cont LF trn cross bk L, cont trn bk R, cont trn sd & fwd L, fwd R still in
 SS CONTRA BJO end M fac DWL; Fwd L to CP,-, fwd R trn 1/4 LF end CP M fac
 DCL, draw L to R;

PART B

- 1 - 4** OPEN TELEMAR;OP NAT'L PREP; SAME FT LUNGE,,RISE,;
TRAVELLING CONTRA CHECK WITH TRANS;

- SQQ 1 - 2 REPEAT MEAS 4 PART A; Fwd R comm RF trn (W fwd L),-, sd & bk L overtrn
 SQQ RF to end M fac COH, tch R to L (W sd L prep to trn RF);
 SS 3 - 4 Sd & slightly fwd R twd DCL (W trn 1/8 RF on L then bk R),-, rise on R lead
 SQQ W to rise on R & swivel LF to end CP M fac DCL - both ptrs have L ft free;
 Fwd L curve RF (W small bk L),-, cl R (W swivel RF on L brush L to R) blend
 SCP fac LOD, fwd L (W fwd R) end SCP ptrs fac LOD;

- 5 - 8** NATURAL WEAWE;;HOVER TELEMAR; FEATHER;

- SQQ 5 - 6 Fwd R (W fwd L),-, fwd L trng RF (W fwd R), sd & bk R (W fwd L) end
 QQQQ CONTRA BJO M fac RLOD; bk L, bk R trn LF to CP, sd & fwd L cont trn, fwd R
 outside ptr to end CONTRA BJO M FAC DWL;
 SQQ 7 - 8 Fwd L DWL blend CP,-,sd & fwd R with slight rise, fwd L end SCP fac LOD;
 SQQ Fwd R (W fwd L),-,fwd L (W sd & bk trn RF)end CONTRA BJO,fwd R DCL;

YOU ONLY LIVE TWICE

page 2

MEAS BRIDGE**1 - 4 FWD, R CHASSEE; DBL TOP SPIN CHECK;; HEEL PULL;**

- SQ&Q 1 SCAR M fac LOD fwd L outside ptr, -, blend to CP Fac COH sd R/cl L, trng LF sd R end CONTRA BJO M FAC DCR;
- QQQQ 2 - 3 Cont LF trn cross bk L, bk R cont trn, sd & fwd L, fwd R still in CONTRA BJO end M fac DWL; REPEAT ACTION MEAS 2 INTERLUDE end M fac DCR check;
- SS 4 Bk L trn body to R, -, pull R to L no wgt trn RF on L heel transfer wgt to R at end of step (W sd L) end CP M fac LOD. -;

PART C**1 - 4 CROSS SWIVEL, -, FEATHER, -; Q, Q, REV TRNS, -; Q, Q, S, -; Q, Q, REV WAVE, -;**

- SS 1 SCAR M fac LOD fwd L turning body to L swivel to L draw R to L no wgt to CONTRA BJO, -, fwd R outside ptr, -;
- QQS 2 Comp FEATHER fwd L, fwd R, commence REV TRNS fwd L trng body LF, -;
- QQS 3 Cont REV TRNS sd R (W heel trn), cont trn bk L end CP M fac RLDD, bk R, -;
- QQS 4 Comp REV TRNS cont LF trn L sd & fwd, R fwd outside ptr CONTRA BJO M fac DWL, commence REV WAVE fwd L trng body LF, -;

5 - 8 Q, Q, S, -; Q, Q, CL IMPETUS, -; Q, Q, CHECK BK, -; DBLE REV;

- QQS 5 Cont REV WAVE sd R, bk L, bk R trng body LF, -;
- QQS 6 Comp REV WAVE bk L curve twd LOD, bk R twd LOD, commence CL IMPETUS bk L trng body RF, -;
- QQS 7 Comp IMPETUS cl R to L trng on L heel trn (W sd L), cont trn on R sd & slightly bk L end fac DWL, bk R check, -;
- SS(Q&Q) 8 Fwd L trng body L, -, cont LF trn sd R (W cl L to R heel trn/fwd R cont LF trn, cont trn XLIF of R) end CP M fac DWL, -;

9 - 12 3 STP; NAT'L TWIST TRN; HOVER FEATHER; TRAVEL'G HOVER;

- SQQ 9 Fwd L, -, R, L;
- SQ&Q 10-11 Fwd R trng body to R, -, sd L (W cl R to L heel trn) / cont trn small step bk R on "&" (W fwd L), unwind RF (W small fwd R outside ptr) end CONTRA BJO LOD; Slowly rise to toes (W sd L with rise brush R to L), -, fwd L, R end fac DWL;
- SQQ 12 Fwd L, -, sd & fwd R, fwd L CONTRA BJO end fac DWL;

13-16 NATURAL TELEMARK; TELESPIN OVERTRND WITH FEATHER END;; CHG OF DIRECTION;

- SQQ 13 Fwd R trng body RF, -, sd L (W cl R to L heel turn), cont trn sd R end SCAR M fac DCL;
- SQQ 14-15 Fwd L, -, fwd R trn body LF (W cl L heel trn), sd & bk L; spin LF on L (W fwd L/R), sd R cont trn, sd & fwd L cont trn, fwd R end CONTRA BJO M FAC DWL, -;
- SS 16 REPEAT MEAS 16 PART A;

ENDING**1 - 4 FWD, R CHASSEE; DBL TOP SPIN CHECK;; HEEL PULL;**

1 - 4 REPEAT ACTION MEAS 1 - 4 BRIDGE;;;

5 - 8 OP TELEMARK; OP NAT'L PREP; SAME FT LUNGE; HINGE LINE;

5 - 6 REPEAT ACTION MEAS 1 & 2 PART B;;

7 - 8 REPEAT ACTION MEAS 3 PART B except hold line full meas; M rec L lead W to rec L (W swivel LF) end HINGE LINE M fac COH;

CIELO ANDALUZ

May 1988

Composer: George & Mady D'Aloiso, 2240 Vemco Drive, Bellbrook, OH 45305
 Record: Dance Along P-6067 "CIELO ANDALUZ" Jack Hansen & his orchestra
 Rhythm: Paso Doble
 Sequence: Intro (Interlude 1) A A B (Interlude 2) C A C B Ending
 Phase: Phase V†

Telephone (513) 848-4820
 (Flip side of "Duo Loco")
 Slower speed if desired

INTRO

- 1-4 WAIT; CHASSES TO R; 1-6 OF SIXTEEN WITH TOUR JETE TO LEG LIFT;;
 1-2 Wait CP wall M's R & W's L free; Twd RLOD sd R,cl L, sd R,cl L;
 3- Appel R, sd L to SCP LOD, thru R trng RF (W fwd), sd & bk L to CP;
 4- BK R, bk L trng RF to SCAR DC/cl R, fwd L SCAR DC letting go M's L & W's R hnd & raise the jd hnds, hold extending L hnd to W's bk at waist level (W fcg RLOD leg lift bringing L up to R knee raising R arm);
- 5-8 W CIRCLE CCW ARND M IN 8;; OPEN TELEMAR TO FC LOD;;
 5-6 Hold draw R to L (W walks CCW fwd L, R, L, R; L, R, L, cl R) to CP DC;
 7- (M) (Slip Appel) CK bk R trng 1/8 LF, fwd L, fwd R trng LF, fwd L to end in tight SCP;
 (W) CK fwd L trng 1/8 LF, bk R bringing L beside R with no weight, trn LF on R heel & chg weight to L, fwd R;
 8- Pickup R, cl L to CP LOD, sd R, cl L;

INTERLUDE 1

- 1-4 SEPARATION;; SEPARATION 6 TO SYNC PT BREAKS;;
 1-2 (M) Appel R, with M's L & W's L hnds jd fwd L, cl R, in place L; in place R, L, R, L to CP;
 (W) Appel L, bk R, bk L, cl R; 4 small steps fwd twd ptr L, R, L, R to CP;
 3-4 Repeat meas 1; Repeat beats 1 & 2 meas 2,, cl R/pt sd L, cl L/pt sd R;
- 5-6 &/FALLAWAY ENDING TO SEPARATION WITH SYNCO CHASSES TO R;;;
 5- Cl R/fwd & sd L (W fwd & sd R) bjo, wheel fwd RF R, L, fwd R trng to SCP fcg RLOD;
 6- BK L twd LOD looking RLOD, bk R trng to CP COH/cl L, sd R, cl L;

PART A

- 1-8 OPEN TELEMAR TO FC WALL;; CHASSE CAPE;;;;;
 1-2 Repeat meas 7 & 8 of the Intro starting fcg COH & ending fcg wall;;
 3 Repeat meas 3 of the Intro;
 4- BK R trng RF, bk L pvt RF to bjo, fwd R to fc ptr CP, sd L/cl R;
 5- Sd & bk L, bk R pvt LF to bjo, fwd L to fc ptr CP, sd R/cl L;
 6- Sd & bk R, bk L pvt RF to bjo, fwd R to fc ptr CP, sd L/cl R;
 7- Sd & bk L, bk R pvt LF to bjo, fwd L cont trn to fc DC releasing hold with M's R & W's L hnds, sd R to LOP LOD;
 8- Fwd L ball of ft twd LOD trng body 1/8 RF into press line, -, -, swvl on R to fc ptr CP COH/cl L;

PART B

- 1-4 1-4 OF OPEN TELEMAR TO SCP LOD; TELERONDE TO R SD POSE;; W ROLL RF;
 1- Repeat meas 7 of the Intro ending SCP LOD;
 2- Hold (W fwd L bring straight R leg up parallel to floor), hold swvl LF (W swvl LF on L), sd R trng LF (W cont swvl LF on L), sd L twd RLOD (W tch L to R);
 3- (M) Trn upper body twd RLOD with no ft chg with R hnd arnd W's waist with L hnd ext out & up, -, -, -;
 (W) BK L body fcg DC with R hnd on M's shldr & L hnd ext out & up; -, -, -;
 4- Sd R with upper body trn twd ptr (W roll RF twd LOD R, L, R, L) joining ext M's L & W's R hnds;

CIELO ANDALUZ (Continued)

INTERLUDE 2

1-4 LEFT FOOT VARIATION;; APPEL,FWD 3, FALLAWAY & SLIP TO BJO

- 1- (M) Fwd L,fwd R,fwd L preparing to point outside of ptr's R sd,point fwd R without weight outside of ptr with L knee flexed;
(W) BK R,bk L,bk R,point bk L without weight with R knee flexed;
- 2- Cl R,point sd L without weight with R knee flexed,cl L,sd R,cl L;
- 3- Appel R,fwd L,fwd R,fwd L;
- 4- Start trn LF R (W bk L),complete LF trn L (W bk R) to fallaway pos SCP RLOD,bk R (W LF slip L to bjo),bk L bjo;

5-6 BK 2,,TWIRL 2,, CHASSES TO R;

- 5-6 BK R,bk L,bk R trng RF (W RF twirl L),cl L (W finish twirl R) CP COH; Repeat meas 2 of the Intro;

PART C

1-2 (Flamenco side by side)APPEL TO FALLAWAY; BK(W Slip),TCH(Transition),-(W SD),-(W CL);

- 1- Appel R,fwd L,start trn LF R (W bk L),complete LF trn L (W bk R) to fallaway pos SCP RDW;
- 2- BK R (W slip LF L to fc ptr),tch L fc wall (W cont LF trn R twd ptr's L sd),-(W sd L fc wall) M beh & on R sd of W with R hnd to R hnd with L arms ext sideward sd L,- (W cl R);

3-4 (W in front) FLAMENCO BREAKS;; ATTITUDE TO LF UNDERARM TRN;;

- 3- (Identical footwork) M beh & on R sd of W with R hnd to R hnd with L arms ext sideward sd L, tch R to ankle/sd R,sd L/tch R to ankle,sd R/sd L;
- 4- Swing R across in front to fwd attitude,XRIF,trn LF L (W LF underarm trn R),bk R W beh M with R hnds on M's R hip;

5-6 (M in front) FLAMENCO BREAKS;; ATTITUDE TO RF UNDERARM TRN;;

- 5- Repeat meas 3 except W beh M with R hnds on M's R hip;
- 6- Swing R across in front to fwd attitude,XRIF,trn RF L (W RF underarm trn R),bk R to M's L hnd & W' R hnd jd OP fcg;

7-8 HOLD(W BK,CHK BK)BOTH ARMS UP; W FWD 3,CL

- 7- Hold (W bk L) both with free hnd up and out to sd,- (W chk bk R) ,-, -;
- 8- Hold (W fwd L twd ptr),- (W fwd R twd ptr),- (W fwd L twd ptr), cl L CP COH;

ENDING

1-4 SEPARATION THROWOUT FLICK TO OP;; ROLL W ACROSS TO LOP; ROLL W ACROSS TO LEG LIFT

- 1- (M) With M's L & W's L hnds jd fwd L,cl R,in place L,in place R;
(W) Bk R,bk L,rising small bk R,lowering in place L/bk flick with R ft;
- 2- (M) In place L,in place R changing hnds,sd L OP LOD,hold with free arms up & out swaying away from ptr;
(W) Fwd R twd ptr's R sd,fwd L trng RF to ptr's R sd changing hnds,sd R away from ptr OP LOD,hold with free arms up & out swaying away from ptr;
- 3- (M) Sd R,cl L changing hnds,sd R,hold with free arms up & out swaying away from ptr;
(W) LF roll across L,R changing hnds,sd L LOP LOD,hold with free arms up & out swaying away from ptr;
- 4- (M) Sd L,cl R changing hnds, raise jd hnds XLIF of R with L hnd in bk of W waist,-;
(W) Roll RF in front of ptr R,L changing hnds,raise jd hnds sd R fcg COH leg lift bringing L up to R knee raising R arm,-;

MAMA INEZ

DANCE BY: Dwain & Judy Sechrist, 3370 Sagewood Lane, San Jose, Calif., 95132 (408)263-2931
 RECORD : Roper 266-B 'Mama Inez' SPEED: 43 RHYTHM: Rumba PHASE: IV+2
 FOOTWORK: Opposite (noted otherwise) STARTING POS.: BK-BK FCG RLOD (Aida ending)
 SEQUENCE: A,B,C, B,C,A (1-9+TAG)

INTRO

- 1 - 4 WAIT; WAIT; CUBAN ROCK TO FC; SPOT TURN;
 1 - 4 Wait in BK-BK (Aida ending postn) Fcg RLOD; Wait; (Cuban Rock to fc) Rk fwd L, rec R, fwd L swivel to fc, - ; (Spot Turn) XRIF trng LF, rec L trng LF, fwd R to LCP, - ;

PART A

- 1 - 8 BASIC FAN (to LOP); FWD WALK; SD STEP; FENCING LINE; SPOT TURN (to BFLY); SHOULDER TO SHOULDER; SHOULDER TO SHOULDER;
 1 - 2 (Basic fan to LOP) Fwd L, rec R, bk L trng LF, - ; Bk R trng LF, rec L, fwd R (W fwd L, fwd R trng 1/4 LF, sd L trng LF to fc LOD), - ;
 3 - 4 (Fwd walk) Fwd L, fwd R, fwd L, - ; (Sd step) Sd R to BFLY, cl L, sd R, - ;
 5 - 6 (Fencing line) Sweep trailing hnds CW as XLIF thru (W XRIF), rec R, sd L, - ; (Spot Turn) XRIF trng LF, rec L trng LF, sd R to BFLY fcg COH, - ;
 7 - 8 (Shoulder to shoulder) Fwd L to SCAR trailing hnds low lead hnds high, rec R, sd L to FC, - ; (Shoulder to shoulder) Fwd R to BJO trailing hnds low lead hnds high, rec L, sd R to FC, - ;
- 9 -16 (SHOULDER TO SHOULDER (with SPIRAL); HOCKEY STICK END; RCK APT & THRU; CRAB WALK; SD STEP; FAN END (M FCG WL); BASIC ALEMANA (from FAN); ;
 9 (Shoulder to shoulder) Fwd L to SCAR trailing hnds low lead hnds high, rec R strt LF trn, sd L trng LF L hnd high to lead spiral (W Sd & fwd R spiral LF), - ;
 10 (Hockey Stick end) Bk R trng LF (W Fwd L), rec L trng LF (W fwd R trng 3/8 LF), fwd R to LOP fcg (W Bk L fcg COH), - ;
 11-12 Rck apt L, rec R, XLIF to BFLY (W XRIF), - ; (Crab walk) XRIF (W XLIF), sd L, XRIF (W XLIF), - ;
 13-14 (Side step) Sd L, cl R, sd L, - ; (Fan end) Bk R, rec L bdy trng LF (W fwd R trng 1/4 LF), fwd R (W Bk L fcg RLOD), - ;
 15-16 (Alemana from Fan) Fwd L (W Cl R), rec R (W fwd L), sd L (W fwd R strt RF trn), - ; Bk R (W fwd L trng LF), rec L (W fwd R trng LF), cl R (W fwd R to LCP), - ;

PART B

- 1 - 8 BASIC FAN (with turn); ; HOCKEY STICK (to end DLW); ; 3 DIAG CUCARACHAS; ; ; SPOT TURN;
 1 - 2 (Basic Fan with turn) Fwd L, rec R, sd L trng LF, - ; Bk R trng LF, rec L (W fwd R trng 1/4 LF), fwd R to fc LOD (W bk L to fc WL), - ;
 3 - 4 (Hockey Stick) Fwd L (W Cl R), rec R (W fwd L), sd L (W fwd R toe out), - ; Bk R (W fwd L DLW), rec L (W fwd R trng 3/8 LF), fwd R (W bk L), - ;
 5 - 6 (Diag Cucaracha) Sd & bk L, rec R, cl L, - ; (Diag Cucaracha) Sd & bk R, rec L, cl R, - ;
 7 - 8 (Diag Cucaracha) Sd & bk L, rec R, cl L, - ; (Spot turn) XRIF trng LF, rec L trng LF, sd R to LOP Fcg, - ;
- 9 -16 OPN HIP TWIST (to FAN); ; LEFT 3/4 SPIRAL (from FAN); ; LARIAT; ; NEW YORKERS; ;
 9 -10 (Open hip twist to FAN) Fwd L, rec R, inplc L, lead W to swivel RF; Bk R (W Fwd L), rec L (W fwd R trng 1/4 LF), sd R fcg WL (W bk L fcg RLOD), - ;
 11-12 (Left 3/4 Spiral from FAN) Fwd L (W cl R), rec R (W fwd L), sd L (W fwd R), - ; Bk R (W fwd L), rec L (W fwd R spiral 3/4 LF), cl R (W fwd L to M's R sd fcg COH), - ;
 13-14 (Lariat) Sd L (W fwd R trng RF), rec R (W fwd L trng RF), cl L (W fwd R twd WL), - ; Bk R (W fwd L trng RF), rec L (W fwd R trng RF), sd R to LOP Fcg (W Sd & fwd L), - ;
 15-16 (New Yorker to RLOD) Fwd L (RLOD) (W fwd R), rec R trng LF, sd L (to fc), - ; (New Yorker to LOD) Fwd R (LOD) (W fwd L), rec L trng RF, sd & bk R trng to fc LOD & hnd shk (W Sd & fwd L fcg RLOD), - ;

MAMA INEZPART C

1 - 8 OUTSIDE SWIVEL (PT LOD); SD STEPS (W HOLD); SD STEPS (M HOLD); SD STEPS (W HOLD); FENCING LINE (LOD); CUBAN ROCK; SPOT TURN;

- 1 - 2 (Outside swivel both pt LOD) Bk L (W fwd RLOD), hold as lead W to swivel (W swivel RF pt L ft & L arm to LOD, -, -; (Side steps) Release hold as step Sd R trng 1/4 LF, cl L, sd R extnd R arm up L hnd at hip, - (W holds position);
- 3 - 4 (Side steps) M holds position (W Sd L trng 1/4 RF, cl R, sd L extnd L arm up R hnd at hip, -); (Side steps) Sd L trng 1/2 RF, cl R, sd L extnd L arm up R hnd at hip, - (W holds position);
- 5 - 6 (Side steps) M holds position (W Sd R trng 1/2 LF, cl L, sd R extnd R arm up L hnd at hip, -); (Fencing line to LOD) Sweep L arm CW as XRIF thru LOD (W Sweep R arm CCW as XLIF), rec L, sd R to BFLY WL, - ;
- 7 - 8 (Cuban rock) Rk sd L, rec R, rk sd L, - ; (Spot turn) XRIF trng LF, rec L trng LF, sd R to LOP Fcg, - ;

9 -16 NEW YORKER; L HAND TO HAND (to PT); L HAND TO HAND; R HAND TO HAND (to PT); ROLL (LOD); ALEMANA (with SD BRUSH); BASIC SIDE STEPS; ;

- 9 -10 (New Yorker to RLOD) Fwd L (RLOD) (W fwd R), rec R trng LF, sd L (to fc), - ; (L Hand-to-hand to point) Bk R trng RF (W bk L trng LF), rec L to fc, point R RLOD, - ;
- 11-12 (L Hand-to-hand) Bk R trng RF (W bk L trng LF), rec L to fc, sd R, - ; (R Hand-to-hand to point) Bk L trng LF (W bk R trng RF), rec R to fc, point L LOD, - ;
- 13-14 (Roll LOD) Fwd L trng LF, bk R trng LF, fwd L trng LF to fc ptr, - ; (Alemana with sd brush) Bk R (W fwd L trng RF), rec L (W fwd R trng RF), strong sd R to BFLY, draw L to R;
- 15-16 (Side steps) Sd L, cl R, sd L, - ; Cl R, sd L, cl R to LCP, - ;

REPEAT PART B

REPEAT PART C

REPEAT PART A Meas. 1 through 9.

END Modify Meas. 10 as follows:

- 10 Bk R trng LF (W Fwd L twd WL), rec L swivel LF to fc (W fwd R swivel 1/2 LF), pt R sd twd RLOD, - ;

OUR SPANISH LULLABY

JUNE 1988

COMPOSERS: NEALE & ARTHURLYN BROWN, 2417 Hereford Crescent,
BURLINGTON, Ontario, CANADA L7P 1X2 (416) 335-9931
RECORD: SIRE RECORDS 92-84257 Side A "La Isla Bonita" (Madonna)
SEQUENCE: INTRO, A, A(1-19), B, A(1-11), C, ENDING
FOOTWORK: OPPOSITE DIRECTIONS FOR MAN EXCEPT WHERE NOTED

MEAS. INTRO

1 - 4 WAIT,,,; SPOT VOLTAS;;

1a23a4 1-2 LOP/LOD M's right foot free, W's left wait 3 counts and 1 meas,,,
3 Trng RF on spot on R/sd L, in place R/sd L, in place R/sd L,
in place R to complete trn to fce ptr (W trns LF on spot);
1a23a4 4 Trng LF on spot on L/sd R, in place L/sd R, in place L, sd R
to fce LOD/LOP no hnds Jnd (W trns RF on spot);

5 - 8 WALK, 2, SAMBA WALK; WALK, 2, SAMBA WALK; KICK/BALL CHANGE,, WALK, 2;
KICK/BALL CHANGE,, WALK, 2;

123a4 5 Fwd L, R, fwd L/rk bk on R, rec on L;
123a4 6 Fwd R, L, fwd R/rk bk on L, rec on R;
1a23a4 7 Kick L fwd, in pl L/R, fwd L, R;
1a23a4 8 Repeat meas 7;

9 - 10 FWD/LK, FWD, FWD/LK, FWD; FWD/LK, FWD, FWD/LK, FWD;

1a23a4 9 Fwd L/XRIB of L, fwd L (WXIB also), fwd R/XLIB of R, fwd R (WXIB);
1a23a4 10 Repeat meas 9 M trng LF (WRF) to end LOP/RLOD no hnds Jnd;

PART A

1 - 4 BOTA FOGOS; VOLTA; BOTA FOGOS; VOLTA;

1a23a4 1 Twds RLOD fwd L/rec R, fwd L, fwd R/rec L, fwd R;
1a2a3a4 2 Trng to fc ptr lead hnds jnd XLIF/sd R, XLIF/sd R, XLIF/sd R,
XLIF trng to fc LOD no hnds jnd;
1a23a4 3 Fwd R/rec L, fwd R, fwd L/rec R, fwd L;
1a2a3a4 4 Trng to fc ptr lead hnds jnd XRIF/sd L, XRIF/sd L, XRIF/sd L,
XRIF to fc wall;

5 - 8 MAYPOLE;; VOLTA; SHADOW BOTA FOGOS;

1a2a3a4a 5 Circling CCW ard W XLIF/sdR, XLIF/sd R, XLIF/sd R, XLIF/sd R(
W trng RF on spot under jnd lead hnds XRIF/sd L, XRIF/sd L,
XRIF/sd L, XRIF/sd L);
1a2a3a4 6 Repeat meas 5 to end fcg wall lead hnds jnd;
1a2a3a4 7 XRIF/sd L, XRIF/sd L, XRIF/sd L, XRIF (W XIF also);
1a23a4 8 Fwd L DW/sd R, rec L DC (W fwd R DC under jnd lead hnds/sd L
rec on R), fwd R DC/sd L, rec R DW (W fwd L DW under jnd
hnds/sd R, rec L to fc DC);

MEAS.PART A (cont'd)

- 9 -12 CRISS CROSS; SHADOW BOTA FOGOS; CRISS CROSS; SPOT TURNS;
- 1a2a3a4 9 Chg sds under jnd lead hnds lady in front of M XLIF/sd R to fc COH&ptr, XLIF/sd R, XLIF/sd R, XLIF (W XIF throughout);
- 1a23a4 10 Fwd R DC/sl L, rec RDC, fwd L DC/sd R, rec L DC (W fwd LDW under jnd: ld hnds/sd R, rec L to fc DC, fwd RDC under jnd ld hnds, sd L, rec RDW):
- 1a2a3a4 11 Chg sd under jnd lead hands (W in front of M) XRIF/sd L to fc ptr/wall, XRIF/sd L, XRIF/sd L, XRIF (W XIF throughout);
- 1a23a4 12 Trng LF on spot on L/XRIF, sd L to fc, trng RF on spot on R/XLIF, sd R to CP/wall;
- 13-16 CORTA JACKA; CORTA JACKA; TWO REVERSE TURNS;;
- SQ&Q&Q& 13 Fwd L, fwd R heel/in pl L, bk R/in pl L, fwd R heel/in pl L;
- SQ&Q&Q& 14 Bk R trng to fc LOD, bk L/in pl R, fwd L heel/in pl R, bk L/in pl R;
- 1a23a4 15 Fwd L trng LF/sd R, XLIF (W cl R) to fc RLOD, bk R trng LF/sd L, cl R (WXLIF) to fc LOD;
- 1a23a4 16 Repeat meas 15 to fc LOD;
- 17-20 REVERSE TURNS WITH CORTA JACKA;;;TURN TO LOP;
- 1a2a3a4a17 Fwd L trn LF/sd R, XLIF (W cl R) to fc RLOD/in pl R, bk L/in pl R, fwd L heel/in pl R;
- 1a2a3a4a18 Bk L/in pl R, fwd L heel/in pl R, bk L/in pl R, trng LF on L to fc LOD/sd R;
- 1a2a3a4a19 XLIF of R (W cl R)/in pl R, bk L/in pl R, fwd L/in pl R, bk L/in pl R;
- 1234 20 TRN LF on L to RLOD, sd R, in pl L, sd R (W roll across L, R to LOP/no hnds jnd);
- REPEAT PART A THRU MEAS 19 & ADD
- 1a234 Fwd SAMBA WALK, , WALK, 2;
- 1a234 Fwd L/in pl R, fwd small L, fwd R, L;

PART B

- 1 - 4 NATURAL ROLL; FWD & CHASSEE; BACK CHANGE & TURN; REVERSE TURN;
- SQQSQQ 1 Fwd R trng RF to fc RLOD, sd L/cl R, bk L trng RF to fc DW/LOD, sd R/cl L;
- SQQQQQQ 2 Fwd R, sd L/cl R, sd L/cl R, sd L/cl R;
- SQQSQQ 3 Bk L, sd R/cl L, bk R trng to fc COH/LOD, sd L/cl R;
- 1a23a4 4 Repeat meas 15 Part A to fc DW/LOD;
- 5 - 8 BOTA FOGO, , FOOT CHANGE; STATIONERY SAMBA WALKS (W CIRCLE VOLTA); CROSS/SIDE, FWD, CORTA JACKA; ROLLING OFF THE ARM & CORTA JACKA;
- 1a23a4 5 Fwd L/rec R, fwd L to SCP/LOD, fwd R/rec L, point R bk (W Bota fogo to fc RLOD lead hnds jnd);

PART B (cont'd)

MEAS.

- la23a4 6 In pl R/rec L, in pl R, in pl L/rec R, in pl L;
la2a3a4 (W volta behind to M's left sd XRIF/sd L, XRIF/sd L, XRIF/sd L, XRIF;)
- la23a4 7 XRIB of L/sd L, fwd R (WXLIF/sd R, rec L to M's rt sd (wrapping action), fwd L heel/rec R, bk L/rec R (W fwd also);
- la2a3a4 8 M in place L/R, L (Roll w to OP/LOD R/L, R), fwd R heel/rec L, bk R/rec L (W fwd & back also);
- 9 -13 SPIN LADY,, WHISK L,; WHISK R,, SAMBA WALK,; SAMBA WALK SPOT VOLTA SPOT VOLTA WALK 2;;;
- la23a4 9 In pl R/rec L, trn on R to BFLY/WALL (w spin LF L/R, L), sd L/XRIB (WXIB), rec L;
- la23a4 10 Sd R/XLIB (WXIB), rec R to SCP/LOD, fwd L/rk bk R, rec L;
- la2a3a4 11 Fwd R/rk bk L, fwd R, trng LF on spot on L/sd R, in pl L/sd R;
- la2a3a4 12 In pl L/sd R, in pl L to fc ptr/WALL, trng RF on spot on R/sd L, in pl R/sd L;
- la23a 13 In pl R/sd L, in pl R to LOP/RL0D no hnds jnd, fwd L, R;

REPEAT PART A MEAS 1-11

PART C

- 1 - 4 TWIRL & WHISK; REVERSE TURNS;;; CLOSED ROCK;
- la23a4 1 Trn to LOD L/R, L (W twirls under jnd ld hdns to CP/LOD), sd R/XLIB (WXIB), rec R;
- la23a4 2 Repeat meas 15 Part A;
- la23a4 3 Repeat meas 16 Part A;
- SQQSQQ 4 Fwd L, fwd R/rec L, fwd R, fwd L/rec R;
- 5 - 8 CONT CLOSED ROCK-OPEN ROCK-CLOSED ROCK-OPEN ROCK;;; WHISK;
- SQQSQQ 5 Fwd L, fwd R/rec L, sd R (W bk R W trns to LOP L/rec R to fc ptr, sd L); sd L/rec R (W trns to OP on R/rec L to fc);
- SQQSQQ 6 Fwd L, fwd R/rec L, fwd R, fwd L/rec R;
- SQQSQQ 7 Fwd L, fwd R/rec L, sd R (W bk R, trn to LOP on L/rec R to fc Ptr, sd L), sd L/rec R (W trns to OP on R/rec L to fc);
- la23a4 8 Sd L/XRIB (WXIB), rec L, sd R/XLIB (WXIB), rec R (M's L & W's Rt hnds jnd, M's rt hnd on W's hip);
- 9 -12 WALK, 2, RUN 3; WALK, 2, RUN 3; CIRCULAR VOLTA;;
- I23a4 9-10 Fwd L, R, L/R, L; Fwd R, L, R/L, R;
- la23a4 11 Under jnd ld hdns M trn LF (W RF) sd L/XRIF, sd L/XRIF, sd L/XRIF, sd L;
- la23a4 12 Cont trn to fc Wall XRIF/sd L, XRIF/sd L, XRIF/sd L, XRIF;
- 13-16 VOLTA; SEPARATIONS;;; LADY UNDER;
- la23a4 13 XRIF/sd L, XRIF/sd L, XRIF/sd L, XRIF (WXIF);
- la23a4 14 Fwd L/R, cl L, bk R/cl L, in pl R (W bk R/1, cl R, bk L/cl R, in pl L);
- la23a4 15 Repeat meas 14;
- la23a4 16 Fwd L/R, L to fc COH (W trns under jnd ld hdns R/L, R to fc wall), bk R/cl L, in pl R (W bk L/cl R, in pl L);

MEAS.

PART C (cont'd)

17-19 SEPARATION; MAN UNDER; SEPARATION;

- 1a23a4 17 Repeat meas. 14 Part C;
- 1a23a4 18 Under jnd ld hds M trns LF L/R,L(W fwd R/cl L, in pl R),bk
R/cl L, in pl R(W bk L/cl R,in pl R);
- 1a23a4 19 Repeat meas 14 Part C;

ENDING

1 - SIDE,CLOSE,SIDE/CLOSE,SIDE; CLOSE,SIDE,CLOSE/SIDE,CLOSE;
CUCARACHAS; EXPLOSION & ROLL LADY IN;

- SSQQS 1 Sd L,cl R,sd L/cl R,sd L;
- SSQQS 2 Cl R,sd L,cl R/sd L,cl R;
- 1a23a4 3 Sd L/rec R,cl L,sd R/rec L,sd R;
- 4 Tch L to R,apt on L, rec on R & hold(W rolls L,R,L to a
Wrap position & hold),;(M's rt & W's L hnd jnd at waist
W puts her rt hand on his cheek) Holdtill music fades

88-129
COCKTAILS FOR TWO

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: Windsor Ballroom Series 4-521 Adjust Speed For Comfort
Phase Rating: Round-A-Lab Phase VI Cha Cha
Release Date: March 1988
Sequence: INTRO AB A(9-16) C A TAG



INTRO

- 1-4 WAIT; FENCE LINE & TRN; CHA/CHA, POINT, - -; TRN, CLOSE, SD/CHA, CHA;
1 BFLY Position M fcg wall wt on M's R & W's L with M's L & W's R pointed to sd twd LOD wait 1 meas;
2 XLIF in slight lunge, -, keeping wt on M's L & W's R trn RF (W LF) joined trail hds going up & over and joined lead hds going down ending in bk to bk pos, -;
3 Clo R/in pl L, point R to sd twd LOD, -, -;
4 Release M's L & W's R hds sd R trn RF (W LF), clo L to loose CP, sd R/clo L, sd R;

PART A

- 1-8 1/2 BASIC; FAN; ALEMANA;; SLO SWIVELS;; QK SWIVELS & CHA; SPOT TURN;
1 (1/2 Basic) Fwd L, recov R, sd L/clo R, sd L;
2 (Fan) Bk R, recov L, sml sd R/clo L, sd R (W fwd L, recov R trng LF fc RLOD, bk L/lock RIF, bk L);
3-4 (Alemana) Fwd L, recov R, in pl L/R, L (W clo R, fwd L, fwd R/lock LIB, fwd R to fc partner); Bk R, recov L, sd R/clo L, sd R (W XLIF trng RF 3/4 under joined lead hds fc RLOD, fwd R, fwd L trng 1/4 RF fc partner/clo R, sd L);
5-6 (Slo Swvls) Lead hds joined & trail hds on front of hip swvl LF (W RF) on R fwd twd LOD L, -, swvl RF (W LF) on L fwd twd RLOD R, -; Repeat action of Meas 5 with trail arms going out to sd & up leading with bk of hd on 1st swvl then trn palm in & bring down front of face & body returning to front of hip on 2nd swvl
7 (Qk Swvls) Swvl LF (W RF) on R fwd twd LOD L, swvl RF (W LF) on L fwd twd RLOD R, swvl LF (W RF) on R fwd twd LOD L/lock RIB, fwd L lead hds still joined man now fcg DW & W fcg DC;
8 (Spot Trn) XRIF release hds trn LF (W RF) fc RLOD, fwd L, fwd R fc partner/clo L, sd R join lead hds;

Options: (Meas 2 Fan) Man Hip Twst Chasse - Bk R, recov L, XRIF/clo L, sd R;
(Meas 3 Alemana) Man Ronde Chasse - Fwd L, recov R, XLIB/sd R, sd L;

- 9-16 X BASIC SPIRAL TO LOP;; NEW YORKER; WHIP FC; FLEA HOPS;; SPOT TRN;
9-10 (X Basic Spiral LOP) Fwd L IF of R trng LF, recov bk R cont trn fc LOD, sd L/clo R, sd L (W spiral LF); Bk R, recov L, fwd R/clo L, fwd R (W fwd L trng LF, fwd R cont trn to LOP, fwd L/clo R, fwd L);
11 (New Yorker) Fwd L, recov R fc partner, sd L/clo R, sd L;
12 (Whip Fc) Trn 1/4 LF bk R, recov L trn 1/4 LF, sd R/clo L, sd L (W fwd L, fwd R trn 1/2 LF, sd L/clo R, sd L) release hds;
13-15 (Flea Hops) Hop twd L on R/clo L, -, hop twd R on L/clo R, -; Repeat action Meas 13; Hop twd L on R/clo L, hop twd R on L/clo R, hop twd L on R/tch L no wt, hop twd L on R/clo L;
16 (Spot Trn) XRIF trn LF (W RF) fc RLOD, fwd L, fwd R fc partner, clo L, sd R join M's & W's R hds; (3rd time thru to BFLY)
Options: (Meas 9 & 10 X Basic) Guapacha Timing - Hold ct 1 drawing L twd R with rt sd stretch doing 1st 2 steps on & 2 cts. Lady twirl LF under joined hds on last 3 steps of 2nd meas to LOP.
(Meas 11 Hop NY with Hops) Hop on R/ fwd L, hop on L/recov R, hop on R trng LF/sd L, fc ptnc, clo R/sd L;

88-29
PART B

- 1-8 BASIC ALEMANA TO TURKISH TOWEL; RK BK, RECOV, FWD, HOLD (W SPIN);
POINT BK & FLICK; BK BASIC M TRANSITION; SPOT TRN;
- 1 (Alemana Turkish Towel) Rk fwd L, recov R, sd L/clo R, sd L;
 - 2 Rk bk R, recov L trng LF to fc DW, sd R/clo L, sd R (W XLIF of R trn RF under joined R hds, cont RF trn fwd R, moving around beh man fwd L/clo R, fwd L ending to M's left sd fcg DW) join L hds;
 - 3 Rk bk L (W fwd R), recov R, sd L/clo R, sd L (W moving beh man ending to his right sd);
 - 4 Rk bk R (W fwd L), recov L, sd R/clo L, sd R (W moving beh man ending to his left sd);
 - 5 (Lady Spin) Retain handolds thruout figure rk bk L (W fwd R to fc wall), recov R (W cont trn fwd L twd RLOD) joined L hds will be betw partners at waist level and joined R hds will be betw partners slightly higher than W's head both partners looking thru window made by arms, fwd L to fc wall leading lady to spin RF by bringing R hd and then L hd over her head (W trn RF on L to fc LOD raise R leg straight fwd LOD approx knee high/cont spin to fc RLOD), as soon as lady is fcg RLOD bring R hd & then L hd down betw partners then fwd twd LOD trng to fc LOD (W bring R ft down beside L ankle cont spin to fc LOD);
 - 6 (Pt & Hold) Pt R bk twd RLOD (W pt R bk) flex L knee, -, -, flick R up in bk keeping head & shoulders bk;
 - 7 (Bk Basic M Trans) Rk bk R/flick L across R leg in Figure 4, recov L, fwd R, fwd L (W rk bk R/flick L across R leg in Figure 4, recov L, fwd R/clo L, fwd R);
 - 8 (Spot Trn) Repeat action of meas 8 Part A;
- Options: (Meas 3&4 Turkish Towel) Guapacha Timing - Hold ct 1 of each meas and and dance 1st 2 steps of each meas on &2 cts

PART C

- 1-8 HIP TWIST FREEZE; TRN LADY TO TRIPLE CHA FWD; RK & TRIPLE CHA BK; HOCKEY STICK TO LOP; NEW YORKER; SPOT TRN TO CP;
- 1 (Hip Twst Freeze) Fwd L, recov R, lead lady to move fwd twd M's R sd clo L/lead lady to trn by pushing R arm fwd swvl LF 1/4 on L (W bk R, recov L, fwd R twd M's R sd/swvl Rf 1/4 on R) both now fcg LOD R hds joined in front of lady L arms extended to sd with W's L arm beh man slight sway to R, -;
 - 2-3 (Trn Ldy to Trpl Cha) Bk R, recov L (W trn 1/2 LF L, R to end IF of man R hds joined), moving twd LOD with R shoulder leading fwd R/lk LIB, fwd R; Chg to L hds and L shoulder lead fwd L/lk RIB, fwd L, chg to R hds and R shoulder lead fwd R/lk LIB, fwd R;
 - 4-5 (Rk & Trpl Bk Cha) Fwd L, recov R, moving twd RLOD with L shoulder lead bk L/lk RIF, bk L; Chg to L hds and R shoulder lead bk R/lk LIF, bk R, chg to W's R hd & M's L hd man fcg wall W fcg RLOD XLIB/ sd R, sd L (W fwd R/lk LIB, fwd R nr M's L sd);
 - 6 (Hockey Stick) Bk R, recov fwd L twd RDW, sd & fwd R/clo L, fwd R to LOP fcg RLOD (W fwd L, fwd R trng LF under joined hds, sd L/clo R, fwd L to LOP);
 - 7 (New Yorker) Fwd L, recov R fc partner, sd L/clo R, sd L;
 - 8 (Spot Trn) Repeat action Meas 8 Part A to loose CP pos fcg wall;

- 9-16 ADVANCED HIP TWIST; LADY SPIRAL TO RUNAWAY; ZIG ZAG; NEW YORKER; NEW YORKER (LADY REV UNDERARM TRN); SPOT TURN TO CP;
- 9 (Adv Hip Twst) Fwd L body trng RF, recov R, slight ronde XLIB/ sm1 sd R, sd L (W trng RF bk R, recov L trng LF, fwd R outsd ptrn/clo L swvl RF on L sd R fc LOD) man fcg DW;

SOCKTAILS FOR TWO Continued

PART C Continued

- 10 (Spiral Runaway) Release hold with M's R & W's L hds fwd R, fwd L (W fwd L, fwd R spiral LF under joined hds), fwd R/L, R end wrapped pos fcg DW;
 - 11-13 (Zig Zag) Fwd L, recov R, bk L/sd R fc wall, XLIF/sd R (W fwd R, recov L trng RF under joined M's L & W's R hds, fwd R fc ptrn/sd L, XRIB/sd L); BFLY XLIB/sd R, XLIF/sd R, XLIB/bk R fc LOD in OP M's R & W's L hds joined, point L fwd twd LOD (W XRIF/sd L, XRIB/sd L, XRIF/bk L fc LOD, point R fwd); Clo L/flick R bk & up, fwd R, fwd L/lk RIB, fwd L;
 - 14 (New Yorker) Fwd R, rec L fc ptrn, sd R/clo L, sd R join ld hds;
 - 15 (NY Ldy Rev Underarm) Release trail hds fwd L twd RLOD, recov R fc wall, sd L/clo R, sd L (W XRIF trn 3/4 LF under joined hds, fwd L, fwd R fc ptrn/clo L, sd R);
 - 16 (Spot Trn) Repeat action Meas 8 Part A to CP;
- Option: (Meas 10 Runaway) W twrl LF under joined hds on last 3 steps to wrap

TAG

- 1-4 FENCE LINE; FENCE LINE & TURN; CHA/CHA, POINT, -, -; TURN, CLOSE, CHA, CHA/POINT;
- 1 (Fence Line) In BFLY cross ck thru L, recov R, sd L/clo R, sd L;
- 2 (Fence & Trn) XRIF in slight lunge, -, keeping wt on M's R & W's L trn LF (W RF) joined lead hds joing up & over and joined trail hds going down ending in bk to bk pos, -;
- 3 Clo L/in pl. R, point L to sd twd RLOD, -, -;
- 4 Release M's R & W's L hds sd L trn LF (W RF), clo R to loose CP sd L, clo R/point L sd twd LOD looking twd LOD;



REEVES RECORDS INC.

EDDIE'S & BOBBIE'S RECORDS

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P.O. Box 17668
DALLAS, TEXAS 75217-0668

SHAKE ME GENTLY

COMPOSERS: George & Joyce Kammerer, 2934 N. Shorewood Dr., McHenry, IL 60050
 RECORD : Windsor 4-546 A (815-385-1031)
 FOOTWORK : Opposite - W footsteps in () SPEED: slow to 39-40
 SEQUENCE : INTRO-A-B-A-B-END WALTZ: PHASE IV +2

INTRO

1 - 4 WAIT; WAIT; OVERSWAY; RECOVER, BRUSH, FWD;

- 1 - 2 In CP D/WLOD wait 2 meas;;
 3 - 4 Sd & fwd L C/LOD, hold, hold; Recov R, brush L to R, fwd L
 Scp C/LOD;

PART A

1 - 4 WEAVE 6;; CURVED FEATHER CK; OUTSIDE SWIVEL;

- 1 - 2 Tru R, fwd L CP C/LOD, sd & bk R C/LOD; bk L LOD, bk R trn
 Lfc blend CP W/RL0D, sd & fwd L BJO W/LOD;
 3 - 4 Fwd R W/LOD, fwd L curve Rfc, fwd R outside W ck strong
 contra BJO RL0D; Bk L LOD (W strong fwd R W/LOD), swivle Rfc
 on L letting R ft XIF of L no weight (W fan L), hold (W cont
 fan to SCP COH);

5 - 8 FEATHER; OPEN TELEMARK; NAT FALLAWAY; SLIP PIVOT;

- 5 - 6 Fwd R, fwd L curve slightly 1/8 Rfc (W trn to BJO), fwd R
 C/LOD; Fwd L CP, sd & fwd R trn Lfc (W cl L to R heel trn),
 fwd L SCP W/LOD;
 7 - 8 Fwd R trn 1/8 to WALL, sd & bk L LOD trn 1/8 Rfc W/RL0D, bk
 R C/LOD; Bk L, bk R (W bk L & trn BJO), sd & fwd L BJO W/LOD;

9 - 12 HALF NATURAL TRN; BK TRNING WHISK; CHASSE BJO; THREE STEP;

- 9 - 10 Fwd R trn Rfc, sd & Bk L W/LOD, bk R BJO RL0D; Bk L start
 Rfc trn (W fwd R start Rfc trn around M), sd R LOD cont trn
 to COH SCP (W fwd L cont trn), XLIBR (XRIBL);
 11-12 Fwd R, sd L/cl R (W trn BJO) fwd L C/LOD; Fwd R, fwd L, fwd
 R CP C/LOD;

13-16 DIAMOND TURN;;;

- 13-14 Fwd L trn Lfc, sd & bk R cont trn to BJO, bk L C/RL0D; Bk R
 trn Lfc, sd & fwd L, fwd R W/RL0D;
 15-16 Fwd L trn Lfc, sd & bk R cont trn, bk L W/LOD; Bk R trn Lfc
 sd & fwd L, fwd R BJO C/LOD;

PART B

1 - 4 DRAG HESITATION; OUTSIDE SPIN; CHASSE PIVOT; IN OUT RUN;

- 1 - 2 Fwd L start Lfc trn, sd & bk R rising to BJO, draw L to R
 RL0D; Sm bk L toe in (W strong fwd R outside M), strong R
 out side W (W cl L to R trn Rfc), bk L CP RL0D;
 3 - 4 Start Rfc trn Sd R/cl L to R, pivot R to SCP (W pivot L SCP
 LOD), Fwd L W/LOD; Fwd R trn Rfc (Wfwd L), sd & bk Lfc
 RL0D (W fwd R), bk R Contra BVJO RL0D (W fwd L);

5 - 8 CONT IN OUT RUN; HOVER TO BJO; OUTSIDE SPIN; FEATHER FINISH;

- 5 - 6 Bk L, draw R to L heel trn cl R to L (W sd & fwd L trn SCP)
 fwd L (W fwd R) SCP W/LOD; Fwd R, fwd L rise (W fwd
 R rise & trn to BJO), rec bk R (W fwd L);
 7 - 8 Repeat meas. 2 Part B end CP W/LOD; Bk R trn 1/4 Lfc, sd &
 fwd L C/LOD, fwd R BJO C/LOD;

9 - 12 REVERSE WAVE;; OUTSIDE CHANGE; SCP CHASSE;

- 9 - 10 Fwd L to CP C/LOD, sd R trn 1/8 Lfc COH (W heel trn cl L to
 R), bk L; Bk R curve 1/8 Lfc C/RL0DK, bk L cont curve Lfc,
 bk R CP RL0D;
 11-12 Bk L LOD (W fwd R), bk & sd R C/LOD trn Lfc (W fwd L), sd
 fwd L SCP W/LOD; Thru R LOD, sd L/cl R to L, fwd L SCP;

13-16 WING; CLOSED TELEMARK; HALF NATURAL TRN; OPEN IMPETUS;

- 13-14 Fwd R, draw L to R, tch L to R (W around M R,L,R) SCAR
C/LOD; Fwd L trn Lfc (W bk R heel trn Lfc), cont trn sd & fwd
R W/LOD (W cl L to R rising to toes), fwd L (bk R)BJO W/LOD;
- 15-16 Repeat meas 9 part A; BK L start Rfc trn (W fwd R D/WALL),
cont Rfc trn on L heel cl R to L (W fwd L trn Rfc brush R to
L), fwd L SCP C/LOD (W sd & fwd R);

REPEAT PART AREPEAT PART B

End meas 16 SCP LOD

END1 - 2 OVERSWAY; CHANGE OF SWAY;

- 1 - 2 Thru R, sd L fc ptr soft knee stretch R sd wide top line
both look LOD, hold; Change stretch of body to L side
there may be body rotation;

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LATINO CHA

BESAME' RUMBA

PH V - CHA CHA

PH V - RHUMBA

JOHNSON

COLLIPI

STANDBY TEACH

STANDBY TEACH

88-136

LATINO CHA

By Eddie & Audrey Palmquist

RECORD: Telemark 880-B Slow to 43 RPM

SEQUENCE: A(3-8),A,B,C,Interlude,A,A,C

PH.V

NO INTRODUCTION

1-2 WAIT LOP LOD M's & W's R hds joined weight on R for both

PART A (3-8)

3-8 (LOP fac LOD)KNEE,KICK,XIB/SD,XIF; KNEE,KICK,XIB/SD,XIF; KNEE,KICK,XIB/SID,XIF; WALK,2,FWD CHA,CHA; JUMP/CROSS,TRN RF,(Shadow Skaters) FWD/CHA,CHA; W ACROSS TRANS OP M FAC WALL;

3 LOP fac LOD L for both bring left knee across R leg swivel slightly RF on R, swivel LF on R & kick L leg out twd COH & LOD rise on ball of R, XLIB of R/sd R, XLIF of R (small steps);

4 Bring R knee across L leg swivel LF on L, swivel RF on L kick R leg out twd Wall & LOD rise on ball of L, XRIB of L/sd L, XRIF of L small steps;

5 REPEAT action of Meas 3;

6 Walk LOP R,L,Fwd LOD;

7 Slight jump on R at same time XL over R still fac LOD, on both feet twist trn RF 1/2 fac RLOD wt on L, blend Shadow Skaters M R hd on W's R shoulder blade W's R arm to sd L hds joined Fwd/Cha, Cha (R/L,R) twd RLOD; NOTE: Do not trn on JUMP CROSS.

8 (Shadow Skaters RLOD W Across Trans) M BK L LOD, rec R trn LF, XLIF of R, sd R fac wall (4 cts) (WXIF of M trn LF L,R,sd/cha, cha RLOD (L/R,L) end OP fac Wall 2-hd hold;

PART A (1-8)

1-8 FWD,REC,BK/CHA,CHA;WHIP(trans),TO,LOP FAC LOD; KNEE,KICK,XIB/SD,XIF; KNEE,KICK,XIF/SD,XIF; KNEE,KICK,XIB/SD,XIF; WALK,2,FWD/CHA,CHA; JUMP/CROSS,TRN RF,(Shadow Skaters)FWD/CHA; W ACROSS TRANS OP M FAC Wall;

1-2 (Basic & Whip 2-hd hold at waist level) fwd, rec, bk/cha, cha leading W to slight SCAR; M bk R cross slightly behind L lead W fwd on L outside M on his L sd, M rec L, fwd/cha, cha to fac LOD in LOP (W fwd L outside M on his L sd trn LF on L, bk R cont LF trn,L,R almost in place to fac LOD LOP now on same footwork);

3-8 REPEAT PART A MEAS 3-8 end CP WALL;:::;

PART B

1-8 BASIC; TO FAN; ALEMANA TRN TO BFLY; HAND TO HAND SD/CHA CHA; (AIDA) THRU,TRN,BK/LOC,BK; RK,REC,SD/CHA,CHA; SPOT TRN TO BFLY WALL;

1-2 (Loose CP M fac Wall)(1/2 Basic)Fwd, rec, bk/cha,cha lower lead hds to sd; (BK Basic to Fan Pos) M bk R (W fwd L), M rec L as he trns W LF 1/4 (W bk R LOD) M fwd/cha,cha small steps R/L,R (W bk LOD L/R,L) M fac Wall) W fac RLOD M's L & W's R hds joined waist level);

3-4 (Alemanda Trn) M fwd L Wall slight pressure against W's R arm causing her to cl R to L, rec R, in place/cha,cha leading W fwd L,R/L, R raising L arm indicating to W on last step she will be making a RF trn under joined hds; bk R, rec L) leading W RF trn under joined M's L & W's R hds), sd R RLOD/cl L twd R, sd R blend BFLY (W trn RF fwd L, cont trn fwd R to fac M, sd L LOD/clos R twd L, sd L) BFLY M fac wall;

5 (Hand to Hand) Release M's L & W's hds trn to OP LOD bk L RLOD (W bk R), rec R to fac, BFLY sd L LOD/clos R, sd L;

6 (Aida) Bring joined trailing hds (M's R & W's L) thru over lead hds step thru R (W L) LOD trn RF (W LF) releasing M's R & W's L hds sd & bk L (W R),bk R/lock LXIF, bk L V bk to bk (W bk L/XRIF of L,bk R);

- 7 Rk fwd L RLOD, rec R trn LF (W trn RF) to fac, sd L LOD/cl R nr L, sd L;
- 8 (Spot Trn) Rel M's L & W's R hds thru R LOD trn LF 1/2 (W thru L trn RF 1/2). fwd L fac ptr, sd cha,cha twd RLOD BFLY M fac wall;

PART C1-4 OPEN BREAK TO NAT TOP;; CLOSED HIP TWIST TO FAN

- 1-2 (Open Break to Nat Top) Apt L small step M's R & W's L arm high, rec R to CP, fwd cha L/R,L slight trn RF; make 1 full trn RF stay in CP XRIB, sd L, XRIB/sd L, cl R CP wall (W sd L, XRIF, sd L/XRIF, small sd L);
- 3-4 (Cl Hip Twist to Fan) CP wall fwd L slight body trn RF trn W RF 1/2 on her L to step bk R COH, rec R lead W to rec L trn LF, small chasse LOD L/R,L (W chassee R/L,R) at end of chasse with pressure from R hd on W's back M trns W RF 1/4 on her R to fac LOD; bk R COH, rec L, small sd chassee R/L,R (W fwd R to fac RLOD, bk/lock,bk L/R,L (W fac RLOD M fac wall in Fan Position);
- 5-8 HOCKEY STICK;;OPEN HIP TWIST; OVER TRN FAN TO L-SHADOW FAC WALL;
- 5-6 (Hockey Stick) Fwd L pressure in L arm causing W to cl R to L, rec R, in place/cha, cha leading W fwd to M's left sd raising joined M's L & W's R (W cl R, fwd L,R/L,R); bk R, rec L, fwd/cha,cha R/L,R)W fwd L, fwd R trn LF under joined hds, bk L/R,L) OP fac DRW with R hd shake;
- 7-8 (Open Hip Twist to Overtrn Fan to L-Shadow) (OP fac wall R hd shake DRW) Fwd L, rec R, bk L/R,L almost in place thru pressure from joined R arm M trns W RF 1/4 on last step of W's chassee; bk R, rec L small chassee R/L,R (W fwd L LOD, fwd R trn LF fac wall, small chassee L/R,L) end L-shadow both fac wall M's L hd on W's left shoulder

9-12 SWEETHEART; ALAMANDA TRN; SHOULDER TO SHOULDER; FENCING LINE. REC. SD/CHA,CHA (BFLY);

- 9 (Sweetheart L-shadow) Fwd L (W bk R) trn LF 1/8, rec R (W L) small chassee L/R,L (W small R/L,R trn RF fac RLOD in front of M) M fac Wall R hds joined high;
- 10 (Alemana) Bk R, rec L, sd chassee R/L,R (W trn RF under joined hds fwd L, fwd R, sd chassee RLOD L/R,L) BFLY M fac wall;
- 11 (Shoulder to shoulder) Blend SCAR fwd L (W bk R), rec R (W rec L), sd chassee LOD L/R,L;
- 12 (Fencing Line) Thru R)W L) LOD relax knee fwd poise, rec L, chasse RLOD R/L, R BFLY wall;

INTERLUDE1-4 DBLE CUBAN BREAKS;;NEW YORKER (W REV UNDERARM TRN); SPOT TRN 2-HD HOLD FAC WALL;

- 1-2 (Dbl Cuban Break) BFLY wall LXIF of R/rec R, sd L/rec R, LXIF of R/rec R, sd L; Repeat with R X/rec, sd/rec, X/rec, sd (W same start R then L);
- 3 (New Yorker W underarm Trn) Thru L RLOD, rec R, chassee LOD L/R,L) W thru R trn LF under joined hds, fwd L LOD fac ptr, chasse LOD R/L, R);
- 4 (Spot Trn) Thru R trn LF 1/2, fwd L fac ptr & wall, sd chassee RLOD R/L,R to OP M fac wall 2-hd hold)W thru L trn RF 1/2, fwd R fac ptr, sd chassee L/R,L);

REPEAT A,A,C HOLD FENCING LINE FOR TAG ENDING

P8-128
BESAME' RUMBA

Composers: Joan & Ralph Collipi, 122 Millville St., Salem, N.H. 03079
(603)898-4604

Record: Roper #216 Besame' Mucho

Footwork: Opposite, except where noted.

Round-a-lab Phase VI

Sequence: Intro-A-B-Inter I-A-Inter I-Inter II-C-C-B-A-End

NOTE: SLOW RECORD TO 43 RPM

INTRO

1-4 WAIT 2; SWEETHEART; SWEETHEART;

In shadow pos, both fcg wall, hands tog at chest level wait 2 meas;;
XLIF of R trng LF to fce ptr (W XRIB of L trng RF to fce ptr) both extend arms
outward at shoulder level, rec R, sd L twd lod (w sd R twd rlod) bring hands
back tog at chest level, -; XRIF of L (W XLIB of R) again trng to fce ptrs
and extending arms, rec L, sd R twd rlod (W twd lod) hands back tog at chest,
-;

5-8 SWEETHEART M TRANS; SHADOW DIAMOND TRN; SHADOW M DIAMOND TRN; SHADOW
DIAMOND TRN;

XLIF of R (W XRIB of L) again trng to fce ptrs and extending arms, rec
R, tch L to R (W clo R to L) blend to shadow sktrs, -; (Similar footwork) Fwd
L dwl, sd & fwd R, bk L dwr, -; BK R dwr, sd & fwd L, fwd R dcr, -; Fwd L
dcr, sd & fwd R, bk L dcl, -; (NOTE: do 1/4 LF trn with each diamond.)

9-12 SHADOW DIAMOND TRN; M CUCARACHA W BSKTBALL TRN TRANS; FENCE LINE;
HITCH 4;

BK R dcl, sd & fwd L, fwd R dwl (make 1/4 LF trn), -; Sd L pressing
the inside edge of L against floor, rec R, clo L to R, -blend to bfly; (W rk
sd L lod, rec R trng 1/4 RF to fce rlod, rk sd L twd rlod con't RF trn, rec R
end in bfly;) Thru R twd lod with shoulders fwd over weighted foot slightly
bending R knee, rec L to fce ptr, clo R to L (cp/wall), -; Fwd L twd wall,
clo R to L, bk L, clo R to L;

PART 'A'

1-4 FULL BASIC; CLO HIP TWIST; LADY FAN;

RK fwd L, rec R, sd & bk L, -; RK bk R, rec L, sd & fwd R, -; RK fwd
L, rec R sd bk L, - (W rk bk R trng 1/4 RF, rec L trng 1/4 LF, fwd twd ptr R
swiveling 1/4 RF to fce lod, -;); RK bk R, rec L, sd & fwd R dwr, - (W fwd L
dcl, fwd & trn L 1/2 LF to fce dwr, bk R dcl, -;);

5-8 HOCKEY STICK; M STEP TCH = W BK & DEVELOPE'; BK SD THRU (W SPIRAL &
RUN 2) END LOP/FCG WALL;

RK fwd L, rec R, clo L to R, - (W clo R to L, fwd L, fwd R approaching
M's L side, -;); RK bk R, rec L, sd & fwd R dwr, - (W fwd L, fwd R trng LF
1/2, bk & sd L, -;); Fwd L dwr, -, tch R to L, - (W bk R, then over the next
3 beats bring L foot up R leg to outside of R knee, extend L foot fwd;); BK
R dcl, sd L, thru R to end lop fcg ptr & wall, - (W fwd L spiraling RF, -, fwd
R, fwd L, to fce ptr;);

9-12 CUBAN ROCK 3; ALEMANA TRN; OPEN BREAK; CRAB WALKS 3;

RK sd L lod, rec R, rk sd L, -; RK bk R, rec L, sd R rlod, -(W fwd L
XIF of R trng RF, fwd R con't RF trn, sd L to fce ptr, -;); RK apt L extend
free hands straight up with palms fcg out, rec R, sd L blend to bfly, -; Fwd
lod XIF of L, sd L, fwd R XIF of L, - (W XIF also);

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13-16 CRAB WALKS 3; SPOT TRN; HAND TO HAND; HAND TO HAND; (SEE NOTES)
Sd L, fwd R XIF of L, (W XIF) sd L, -; XRIF of L trng LF (W XLIF of R trng RF), fwd L trng LF to fce ptr (W trn RF), sd R, -; XLIF of R open up to fce lod (W XRIB of L), rec R to fce ptr, sd L, -; XRIB of L open up to fce rlod (W XLIB of R), rec L to fce ptr, sd R trng LF (W RF) to end in op/lod, -;
NOTE: 2nd time thru only - Change meas 16 to CROSS BODY LEAD;
RK bk R, rec L trng 1/4 LF to fce lod, fwd R, - (W fwd L dcl, fwd & trn 1/2 LF to fce dwr, bk L, -);
NOTE: 3rd time thru part 'A' end hand to hand fcg ptr with lead hands ind.

PART 'B'

1-4 PROGRESSIVE BOX; KIKI WALKS 3; AIDA;
Sd L coh (W twd wall), clo R to L, fwd L, -; Sd R wall (W twd coh), clo L to R, fwd R, -; Fwd L, fwd R, fwd L, -; Fwd R commence a RF trn (W trn LF), sd & bk L con't trn, bk R blend to a slight bk to bk 'V' pos, -;
5-8 SWITCH; CRAB WALKS 3; SPOT TRN; CROSS BODY LEAD; (SEE NOTE)
Trng LF to fce ptr (W trn RF) sd L, rec R, XLIF of R (W XIF), -; Sd R, fwd L XIF of R (W XIF), sd R, -; XLIF of R commence a RF trn (W trn LF), fwd R con't trn to fce ptr, sd L, -; RK bk R, rec L trng 1/4 to fce lod, fwd R, - (W fwd L, fwd R trng 1/2 LF to fce rlod, bk L, -);
NOTE: 2nd time thru part 'B' change meas 8 to - SD CUCARACHA;
Sd R press weight against inside edge of R, rec L, clo R to L, -;

INTERLUDE I

1-4 M CHASE; W CHASE; 1/2 BASIC; ADV ALEMANA;
RK fwd L trng 1/4 RF to fce wall, rec R, XLIF of R, - (W do std bk basic); trn to fce ptr bk R, rec L, fwd R, - (W rk fwd L trng 1/4 RF to fce coh, rec R, XLIF of R, -); RK fwd L, rec R, sd L trn 1/8 RF lead L, - (W trn to fce ptr before doing bk basic); XRIB of L commence a RF trn, sd L complete RF trn to fce wall, clo R to L, - (W fwd L XIF of R commence a RF trn, fwd R con't RF trn, fwd L con't trn to fce ptr, -);

INTERLUDE II

1-4 1/2 BASIC; WHIP TO LOP/LOD; NEW YORKER; WHIP TO LOP/RLOD;
RK fwd L, rec R, sd & bk L, - blend to bfly; RK bk R, rec L trn 1/4 LF to fce lod, fwd R, - (W fwd L outside M on his left side, fwd R trng 3/4 LF to fce lod, fwd L, -); RK fwd L lod, rec R, trng to fce ptr sd L rlod, -;
Repeat meas 2 except end in lop/rlod;

PART 'C'

1-4 NEW YORKER; LADY FAN; LEAD A HOCKEY STICK; TRANS TO SHADOW;
RK fwd L rlod, rec R, trng to fce ptr sd L lod, -; Repeat meas 4 of part 'A'; Repeat meas 5 of part 'A'; RK bk R, rec L, sd R, - (W fwd L trng 1/4 LF to fce wall, sd R, tch L to R, -); End in shadow pos fcg wall.

5-8 FENCE LINE W/ ARM SWEEP; FENCE LINE W/ ARM SWEEP; M CUCARACHA W SPOT TURN TRANS; SD CUCARACHA;
XLIF of R twd dwr bend L knee slightly bringing shoulders over weighted foot (sweep L arms up and over then down in front of body), rec R, sd L, -; XRIF of L dcl and repeat body and arm action of meas 1, rec L, sd R, -; Sd L press weight against inside edge of L, rec R, clo L to R, - (W XLIF of R trng 1/2 RF to fce ptr, clo R to L, tch L to R, -); sd R press weight against inside edge of R, rec L, clo L to R, -;

ENDING

1-5 1/2 BASIC; WHIP TO LOP/LOD; SPOT TURN; SPOT TURN; FENCE LINE;
Repeat meas 1 of inter II; Repeat meas 2 of inter II; Fwd L commence a RF trn (W trn LF), rec R con't trn to fce ptr, sd L, -; XRIF of L (W XLIF of R) twd rlod commence a LF trn (W trn RF), rec L con't trn to fce ptr, sd R, -; (blend to bfly) Fwd L XIF of R (W XRIF of L) bend L knee slightly and bring shoulders over weighted foot just as music ends;

88-140/40

STATE SONG

By an act of the General Assembly of 1927, the song known as "The Old North State" was legally adopted as the official song of the State of North Carolina.

THE OLD NORTH STATE

(Traditional air as sung in 1926)

WILLIAM GASTON

Collected and arranged
by MRS. E. E. RANDOLPH

With spirit

1. Car - o - li - na! Car - o - li - na! heav-en's bless-ings at - tend her,
 2. Tho' she en-vies not oth-ers, their mer - it - ed glo - ry,
 3. Then let all those who love us, love the land that we live in,

While we live we will cher-ish, pro - tect and de - fend her, Tho' the
 Say whose name stands the fore-most, in lib-er-ty's sto - ry, Tho' too
 As hap - py a re-gion as on this side of heav-en, Where

scorn-er may sneer at and wit - lings de - fame her, Still our hearts swell with
 true to her self e'er to crouch to op - pres-sion, Who can yield to just
 plen-ty and peace, love and joy smile be - fore us, Raise a - loud, raise to -

CHORUS

glad-ness when ev - er we ' name her.
 rule a more loy - al sub - mis-sion. Hur - rah! Hur - rah! the
 geth - er the heart thrill-ing cho - rus.

Old North State for - ev - er, Hur - rah! Hur - rah! the good Old North State.