

Handwritten scribble

UNIVERSAL ROUND DANCE COUNCIL

13th INTERNATIONAL CONVENTION

Pres
Weiss
Kammerer
Tschae
Fry
Sechrist
Wilson *Def*
Hicks
Petz
Millert
Gassoway *(Beach)*
Noton
Potts
Barton
Brown *(Pace)* *(Auth)*
Macucci
Cartledge

D'Aloisio
Moore
Slater
Parker
Shibata



Cobo Hall
Detroit, Michigan
July 19 — 22, 1989

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89-3

Detroit, Michigan
July, 1989

Dear Fellow Round Dancers,

Welcome to Detroit, the Motor City Capitol of the world. We sincerely hope that you have come prepared to dance and learn, because that is what we have lined up for you. We also hope that you will take some extra time to visit with us here in Michigan and learn more about the Water Wonderland and its multitude of attractions. There is so very much to do here, in Detroit as well as all over this area that it would be a shame to go home without sampling at least some small portion of it.



The real reason for being here is, of course, the Convention, and our program chairmen. Dwain & Judy Sechrist, have worked up an excellent and stimulating program for your learning and enjoyment. Please take advantage of what is available.

The program is the main part of any convention, but it cannot survive all by itself. There are so many other parts of a successful convention that we are devoting one entire page of this syllabus to the people who worked so very hard to make it the success we know it will be. There are several people who deserve special mention and they are your committee. Andy and Nancy Fry who did such an excellent job with registrations. Del & June Wilson (sorry about Hawaii, June), our very capable treasurers. John & Marilyn Trabue, whose product you are reading right now. Marilyn & Cliff Hicks for the Prelude Ball. George & Joyce Kammerer, our co-chair, for their never-ending support, advice and encouragement. So many others that we cannot take room to acknowledge them. Please take note of their names, look for their ribbons and give them a yellow rock whenever you see them. They have worked hard and long for you. Also, our thanks to previous convention staffs for passing on their expertise and to Lloyd and Nan Walker and all the other board members for their support and encouragement.

Our special appreciation also goes to all those teachers and dancers who have so generously volunteered their time, energy and wealth of knowledge to help us all learn at this convention. Without them, we would have nothing. Please let them know how much you appreciate what they are doing.

Remember, your main goal this week is to learn and enjoy. We sincerely hope that we can help. Please let us know how we are doing.

Dance and Enjoy,

Chuck & Sandi

Chuck & Sandi Weiss
General Chaircouple

89-5



Coleman A. Young, Mayor

City of Detroit Executive Office

June 1, 1989

Greetings!

I am delighted to welcome you to the City of Detroit. We are pleased to host the Universal Round Dance Convention and we are confident that you will enjoy your time in Detroit.

As you might imagine, we are quite proud of our new Cobo Conference and Exhibition Center. We hope you will be pleased with your surroundings and take the time to board the People Mover and visit throughout our downtown area.

Again, we are delighted to be your convention city and we wish you a most enjoyable and productive conference.

Sincerely,

Coleman A. Young
COLEMAN A. YOUNG
MAYOR



UNIVERSAL ROUND DANCE COUNCIL

Officers 1988-1989

- President Lloyd & Nan Walker
- Vice President, Jerry & Jo Gierok
- Secretary Norm & Joan Christie
- Chairman, Technical Advisory Committee Brent & Mickey Moore
- Treasurer & Parliamentarian Tom & Loveday Newby

Board of Directors

To 1989

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

To 1990

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

To 1991

- Chris & Terri Cantrell, 960 Garnet, Broomfield, CO 80020
- Norm & Joan Christie, 117 Honeymoon Ln, Holiday, FL 34691
- Sandi Coleman/Dan Finch, 1260 W Philadelphia, Ontario, CA 91762
- Phil & Becky Guenther, 5501 Crosswood Ct., Louisville, KY 40291
- Floyd & Marilyn Lamson, 18425 NE 95th #51, Redmond, WA 98052
- * Eddie & Audrey Palmquist, 24271 Ursula Circle, El Toro, CA 92630
- Charlie & Joanne Shaw, 18 Hillcroft Dr., Newark, DE 19711

* Members of Technical Advisory Committee



Co-Chaircouple
George & Joyce Kammerer



Syllabus
John & Marilyn Trabue

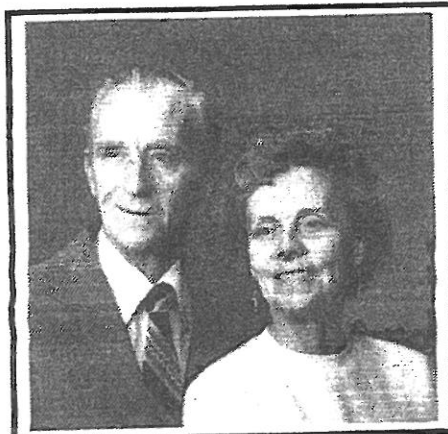
**1989
CONVENTION
COMMITTEE**



Registrar
Andy & Nancy Fry



Program Chaircouple
Dwain & Judy Sechrist



Treasurers
Del & June Wilson



Prelude Ball
Marilyn & Cliff Hicks

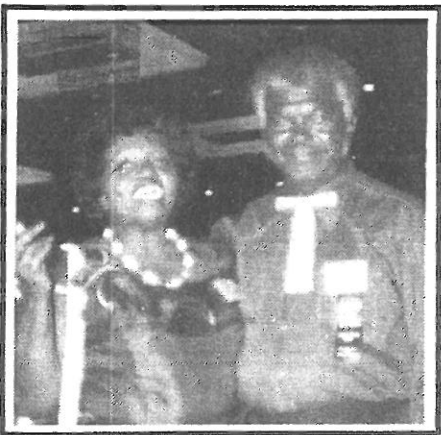


Publicity
Evelyn & Ted Petz



Decorations & After Party Host
Karl & Marty Mellert

**1989
CONVENTION
COMMITTEE**



Hospitality
Marge & Branch Gassoway



Ribbons
Claude & Shirley Norton



Exhibitors
Rud & Rotta Dotte

GOLDEN TORCH AWARD



19

89

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

A
NUMBER OF
CANDIDATES WERE
NOMINATED FOR THE 1988
GOLDEN TORCH AWARD;
HOWEVER, NO ONE
CANDIDATE RECEIVED THE
REQUIRED SUPPORT OF 51
PERCENT FROM THE BOARD
OF DIRECTORS TO GRANT
THE AWARD THIS YEAR.

NO AWARD IN 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
- 1987 - No Award
- 1988 - No Award



UNIVERSAL ROUND DANCE COUNCIL

1988

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
 * AMOR CHA
 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 DANCE ADDED IN 1988

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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:
 Bob & Florence Smith
 929 Sunny Dell Dr.
 Orlando, Florida 32818

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UNIVERSAL ROUND DANCE COUNCIL 14th INTERNATIONAL ROUND DANCE CONVENTION JULY 11-14, 1990

Proper Round Dance
Attire Required
At All Sessions

Bring Your Name Badges

CIVIC CENTER

SAN FRANCISCO, CALIFORNIA

*WEDNESDAY

9 a.m.-4 p.m.

TEACHERS SEMINAR

Teaching Techniques
for Teachers and Those
Thinking of Teaching

Marjorie & Marsha Burkhardt
Education Chaircouple

*WEDNESDAY EVENING

8-11 p.m.

PRELUDE BALL

THURSDAY SHOWCASES

Larry Segall
Elaine Andrews
Chaircouple

THURS., FRI. & SAT.

9 a.m.-11 p.m.

INTERMEDIATE, ADVANCED &
HALL OF FAME TEACHES
CLINICS • SHOWCASES
PARTY DANCING • REQUESTS
DIE-HARD BALLS • EXHIBITIONS

Brent & Mickey Moore
Program Chaircouple

GENERAL CHAIRCOUPLE: KOIT & HELEN TULLUS,
1000 Blue Bonnet Dr., Sunnyvale, Ca. 94086 (408) 736-1188

HOTEL HEADQUARTERS: HOLIDAY INN is located 1½ blocks away from the Civic Center. \$86.00 per room.
Alternate Hotel is THE SAN FRANCISCAN, 1 block away from the Civic Center, \$75.00 per room. (Full
Hotel, RV information & local map will be forwarded upon receipt of registration).

REGISTRATIONS FROM URDC MEMBERS GIVEN PRIORITY UNTIL DECEMBER 1, 1989

Registration Fee For The 14th Convention
including Prelude Ball

members (CPL) \$80.00
non-members (CPL) \$90.00

Singles \$40.00
Singles \$45.00

Syllabus \$8.00
Teachers Seminar members (CPL) \$15.00
..... non-members (CPL) \$25.00

Teacher
Dancer
URDC Member
Yes No

Name _____
Last His Hers

Address _____
Street City State Zip

Send Cheques to Registrars: Jim & Frances Pirtle, 105 Johnson Hollow, Los Gatos, Ca. 95032
Make Cheques Payable: URDC — 14th Convention



Peter & Beryl Barton
Cha Cha



John & Mary Macuci
Quickstep

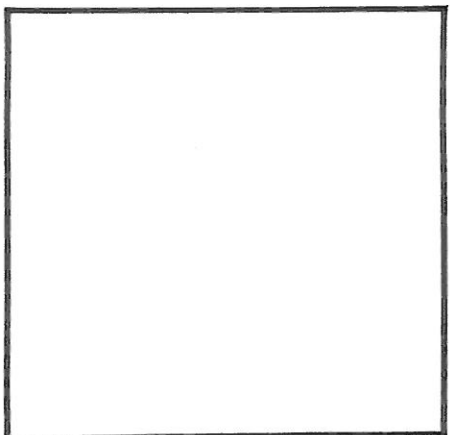


Neale & Arthurlyn Brown
Samba Figures

Clinicians



Irv & Betty Easterday
Jive



Jim & Bobbie Childers
Foxtrot



George & Mady D'Aloiso
PasoDoble



Brent & Mickey Moore
Tango

Clinicians



Ken & Irene Slater
Foxtrot



[Name] & Sally Poehler
Tango Figures



Kenji & Nobuko Shibata
Samba



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UNIVERSAL ROUND DANCE COUNCIL

1989 CONVENTION PROGRAM STAFF

CLINICIANS

Peter & Beryl Barton Westhill, Ontario, Canada	Cha Cha	Phase VI	Shy Serenade Cha
Neale & Arthurlyn Brown Burlington, Ontario, Canada	Samba Figures	Phase IV,V	
Jim & Bobbie Childers Kent, Washington	Foxtrot	Phase VI	Flamingo
George & Mady D'Aloiso Bellbrook, Ohio	Paso Doble	Phase V	Cielo Andaluz '89
Irv & Betty Easterday Hagerstown, Maryland	Jive	Phase VI	Rock & Roll Jive
John & Mary Macuci District Heights, Maryland	Quickstep	Phase V+2	Threepence
Brent & Mickey Moore Oakridge, Tennessee	Tango	Phase VI	Tango Cinco
Roy & Sally Plaisance Huston, Texas	Waltz	Phase VI	Parisenne Shadows
Mike & Sally Poehler Hurst, Texas	Tango Figures	Phase V,VI	La Cumparsita
Kenji & Nobuko Shibata Sagamihara, Japan	Samba	Phase V+2	Swanee
Ken & Irene Slater Birmingham, Alabama	Foxtrot	Phase IV+2	Moonglow

TEACHERS

Rod & Susan Anderson Overland Park, Kansas	Rumba	Phase IV+2	Venus
Steve & Wendy Bradt Easton, Pennsylvania	Cha Cha	Phase V	Amor Cha (Hall of Fame)
Chris & Terri Cantrell Broomfield, Colorado	Tango	Phase V	Tango Lasita
Phil & Becky Guenther Louisville, Kentucky	Waltz (Standby)	Phase V+2	While You Dance, Dance, Dance
Jay & Boots Herrmann West Palm Beach, Florida	Foxtrot	Phase V	More Than You'll Ever Know
Ed & Gloria Kilner Indianapolis, Indiana	West Coast	Phase IV+2	One More Shot
Richard Lamberty & Marilou Morales Oakland, California	Waltz	Phase IV	The Old House
Richard & JoAnn Lawson Birmingham, Alabama	Cha Cha	Phase V	The Band Played Cha Cha
Pete & Mary McGee Bethlehem, Pennsylvania	Rumba	Phase V	All I Ask Of You
Lynn & Donna Roumagoux Apache Junction, Arizona	Waltz	Phase V	The River
Wayne & Donna Slotsve Omaha, Nebraska	Jive (Standby)	Phase V	California Girl
Derek & Jean Tonks Wetaskiwin, Alberta, Canada	Jive	Phase IV+2	Sweet Nothin's
Don Waldal & Ellie Bushue Anchorage, Alaska	Quickstep	Phase V	Ellie's Quickstep



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UNIVERSAL ROUND DANCE COUNCIL

1989

CONVENTION PROGRAM STAFF

CUERS

(In addition to all Teachers)

Joe & Madeline Augenblick

Bill Burton

Frank DuBois & Joyce Stewart ✓

Dick & Karen Fisher

Andy & Nancy Fry

Jerry & Jo Gierok ✓

Roy & Jean Green

Cliff & Marilyn Hicks

Paul & Lorraine Howard ✓

George & Joyce Kammerer

Frank & Phyl Lehnert

Tom & Loveday Newby

Mark & Pam Prow

Ed & Carolyn Raybuck

Tom & Annamarie Rife

Jim & Marianne Senecal

G.B. & Judy Summitt

John & Marilyn Trabue

Hoss & Kit Waldorf ✓

Chuck & Sandy Weiss

John & Jean Wilkinson

Del & June Wilson

M.C.'s

Hershell Allen Jr. & Jane Pang

Mike & Marsha Burkhardt

Bill & Betty Christmas

Charlie & Vena Doll

Jerry & Jo Gierok

Dave & Dottie Griffiths

Phil & Becky Guenther

Paul & Lorraine Howard

Bill & Elyse Johnson

Max & Sandy Jordan

Harold & Marie Magers

Roy & Kate Murphy

Bernie & Margaret Portsmouth

Jim & Mona Rallides

Jim & Jerri Robb

Wendell & Ruth Robinson

Frank DuBoise & Joyce Stewart

Gordon & Jean Tyce

Max & Dori Vance

Larry & Pam Wacker

Wally & Ione Wade

Hoss & Kit Waldorf

TOP PROGRAM CHOICES

ADIOS (Norman)	I KNOW NOW (Palmquist)	RUBY BABY (Macuci)
ALICE BLUE GOWN (Utley)	I LOVE BEACH MUSIC (Raybuck)	RUMBA CALIENTE (Shibata)
ALL THE THINGS YOU ARE (Palmquist)	I LOVE NIGHTLIFE (D'Aloiso)	RUMBA RHAPSODY (Rother)
ALLEGHENY MOON (Barton)	I WANTA QUICKSTEP (Palmquist)	SAM'S SONG (Shawver)
AMOR BACIAMI '88 (Palmquist)	I WISH YOU LOVE (Palmquist)	SEALED WITH A KISS (Barton)
AMORE CHA (Barton)	I'LL TAKE CARE (A&F Moore)	SECRETO AMOR (Barton)
AND I LOVE HER (Roberts)	IN MY DREAMS (Palmquist)	SEND HER ROSES (Palmquist)
AND I LOVE YOU SO (Childers)	IN THE ARMS OF LOVE (Morrison)	SHADOW OF MY MIND (Childers)
ANDANTE (Howard)	ISLE OF CAPRI (Rother)	SHADOW WALTZ (Palmquist)
ANNIVERSARY WALTZ	JEANETTE (Shibata)	SHIEK OF ARABY (Roberts)
ANSWER ME (Palmquist)	JUST CALLED RUMBA (Barton)	SINGING PIANO (Marx)
APRES L'ENTRIENTE (Dahl)	KISS IN THE DARK (Goss)	SMILE (Handy)
AUTUMN CONCERTO (Roberts)	KISS ME GOODBYE (Tullus)	SOMEONE LIKE YOU (Barton)
AUTUMN LEAVES (Moss)	KISS WALTZ (Tullus)	SPAGHETTI RAG (Cniewek)
AUTUMN NOCTURNE (Palmquist)	KOKOMO (D'Aloiso)	SPANISH EYES (Rother)
BEAUTIFUL RIVER (Morrison)	LA PURA (Goss)	SPANISH GYPSY (Barton)
BYE BYE BLUES F.T. (Palmquist)	LADY IS A TRAMP (Moore)	SPANISH TOWN (Rother)
CARESS (Roberts)	LADY LOVE (Kannapel)	SPIDER OF THE NIGHT (Goss)
CAVATINA (Barton)	LAZY Q. STEP (Moss)	ST. MIKE'S QUICKSTEP (Casey)
CHA CHA TORRERO (Moore)	LAZY SUGARFOOT (Easterday)	STAIRWAY TO THE SEA (Palmquist)
CHARDONAY (Easterday)	LET'S DANCE (Stone)	STANDING ON CORNER (Christmas)
CHARLESTON (Hooper)	LISBON ANTIGUA (DeMaine)	SUGARFOOT STOMP (Easterday)
CINDERELLA ROCKEFELLA (Easterday)	LOLITA (Dean)	SUNFLOWER (Tonks)
COCKTAILS FOR TWO (Rother)	LONELY IS THE NAME (Roberts)	SUNNY CHA (Easterday)
COME DANCE (Christmas)	LONELY SIDE BY SIDE (Lawson)	SWEET IDA (Palmquist)
COMING UP ROSES (Moore)	LOVE IS MANY SPL. THING (Kannapel)	TAMMY TELL ME TRUE (Goss)
COPPELIA (Palmquist)	LOVE LETTERS (Barton)	TAMPA JIVE (Macuci)
COSTA AZUL (Roberts)	LOVE THEME (Barton)	TANGO CAPRICCIO (Ward)
COULD I HAVE THIS DANCE (Casey)	LOVELY LADY (Palmquist)	TANGO CARINA (Goss)
CURRITA DE LA CRUZ (Easterday)	MADELINE (Lawson)	TANGO MANNITA (Smith)
DANCE OLD FASH. WAY (Merola)	MARDI GRAS (Palmquist)	TENDERLY (Moore)
DANCING IN MOONLIGHT (Goss)	MARIE ELENA (Ward)	THAT'S YOU (Smarelli)
DANCING IN THE DARK (Roberts)	MARILYN MARILYN (Palmquist)	THE HOMECOMING (Ward)
DOMINGO (Packman/Drafc)	MARRIED (Shawver)	THINK'G OF YOU(SM'BDY'S) (Palmquist)
DON'T CRY FOR ME ARGEN (Palmquist)	MEMORY (Easterday)	THIRD MAN THEME (Reilly)
EDELWEISS (Palmquist)	MINT JULEP (Rother)	THREE A.M. (Moss)
EL COCO (Easterday)	MOONLIGHT MAGIC (Rother)	TICO SAMBA (Palmquist)
EL TORO PASO (Palmquist)	MUCHACHA (Shibata)	TILL (Moss)
ELAINE (Highberger)	MUSIC PLAYED (Sechstr)	TILL TOMORROW (Palmquist)
EMBASSY WALTZ (Palmquist)	ORIENT EXPRESS F.T. (Moore)	TOUCH OF YOUR LIPS (Palmquist)
EYES WIDE OPEN (Rother)	OUR SONG (Barton)	TRAMONTE (Britton)
FASCINATION WALTZ (Moss)	PA6 5000 (Glover)	TWELFTH ST. RAG (Simmins)
FEELIN' (Barbee)	PARO ESTO (Roberts)	TWO FOR TEA (Goss)
FOR YOU ARE BEAUTIFUL (Kern)	PATRICIA (Walkingshaw/Goss)	WAITING FOR ROBERT E. LEE (Rother)
FORGIVE ME (Christmas)	PEPITO (Rother)	WHAT IS THIS THNG CLD LV (Blackford)
FORTUOSITY (Rother)	RAINBOW CONNECTION (Childers)	WHEELS CHA (Shibata)
FOXTROT TONIGHT (Goss)	RAINBOW CONNECTION (Anderson)	WILD LOVE F.T. (Rother)
GAZPACHO CHA (Lawson)	RAINBOW F.T. (Anderson)	WONDERLAND BY NIGHT (Moss)
GYPSY EYES (Cotou)	RAMONA WALTZ (Krol)	WOODCHOPPERS BALL (Lawson)
GYPSY WALTZ (Stairwalt)	RETURN MY LOVE (Rother)	WYOMING LULLABY (Palmquist)
HAWAIIAN WEDDING SONG (Lovelace)	RETURN TO ME (Smarelli)	YEARS MAY COME (Rother)
HELP YOURSELF SAMBA (Lawson)	RIVIERE DE LUNE (Palmquist)	YELLOW BIRD (Barton)
HERNANDO'S HIDAWAY (Palmquist)	ROADHOUSE BLUES (Easterday)	YOU ALONE (Palmquist)
HOOKED ON SWING (Windhorst)	ROSES FOR ELIZBETH (Bliss)	YOU'RE THE TOP (Childers)
HOW DID HE LOOK (Goss)		



UNIVERSAL ROUND DANCE COUNCIL

1989
CONVENTION

CLINIC NOTES

FOXTROT

Ken & Irene Slater

QUICKSTEP

John & Mary Macuci

SAMBA FIGURES

Neale & Arthurlyn Brown

TANGO

Brent & Mickey Moore

TANGO FIGURES

Mike & Sally Poehler

WALTZ

Roy & Sally Plaisance

WEST COAST SWING

Ed & Gloria Kilner

07-70

CLINIC NOTES for SLOW FOXTROT PHASE IV+
By Ken & Irene Slater

OBJECTIVE

Familiarize the Dancers with elements of basic Slow Foxtrot along with the proper execution of the figures, timing, and the various body positions required to Dance this beautiful expression of movement.

THE DANCE

The basic characteristic of Slow Foxtrot is its soft and flowing undulating movement highlighted by passing feet, gentle sways, and the subtle use of body stretch to accomplish a truly satisfying form of Dance.

POSITION

The clinic will stress the necessity of proper Dance position, posture, balance, wide top line(frame), head position and the use of diagonal Dance directions.

TIMING

The music is 4/4 timing with slows taking two(2) beats of music. The basic timing is SQQ, but as the figures and music become integrated into your movement, other more satisfying ways to count the measures are used such as; "SLOW,SLOW,&" or "DRIVE,DRIFT,DRIFT". Both of the latter methods enhance the continuous flowing feeling of the Slow Foxtrot. A strong emphasis will be placed on using all the music (no rushing) while executing the figures.

BODY FLIGHT

A very important element of the Slow Foxtrot is to Dance "UP", as though you are "skimming" the floor, this will give you the feeling of "floating" across the floor. Emphasis will be put on this way of moving throughout the clinic.

RISE AND FALL

The "floating" described above can best be achieved by use of soft knees. Emphasis will be placed on rising at the end of the first beat from heel to toe (except in the three step where you rise at the end of the second beat) keeping the knees slightly flexed, to lowering to the heel at the end of the fourth beat where you will compress the knees. Emphasis will also be placed on use of the entire foot for proper execution of the figures.

SHAPE (SWAY) AND BODY STRETCH

This very important part of Dancing the Slow Foxtrot becomes critical in the execution of turns.

Shaping is always used in turns and for the most part occurs on the second linear step, it subsequently disappears as you move into the third step. Body stretch is basically used to open a pathway to allow the feet to pass while maintaining a contra (banjo or sidecar) position, or it may be used to cause the lady's head to open or close where needed.

Some of the figures we will be reviewing are;
Three Step, Feather, Feather Finish, Reverse Turn, Promenade and Natural Weaves, Open and Closed Impetus, Hinge.
All of the above plus other Phase IV figures are contained in the Dance which will be taught during this Clinic.

QUICKSTEP CLINIC NOTES

John & Mary Macuci

Quickstep being much faster than other Dance Rhythms requires smaller steps. An effort should be made to keep the feet and knees under the hips with a feeling of compactness in the steps with knees working toward each other without a spreading of the feet. Ankle strength is required to keep the body weight up for the light springy action when dancing the quicks on the toes before lowering into the slow steps. The dance action should be light and springy through the ankles and into the balls of the feet allowing the quickstep to be danced musically.

The light rhythmic effect of the Quickstep is lost if the body weight collapses the ankles allowing the body to drop. Try not to get flat footed.

In our Clinic Teach we will be using step hop and quick & quick figures. To dance these figures rhythmically it is important to maintain the springy action in the ankles, stay up on the toes, keep the body weight up and light feeling while accelerating the body across the feet and taking even smaller steps. There is no time for large steps.

When dancing the more familiar figures the general rule is - Rise at the end of 1 Up on 2 & 3, lower at the end of 3. The exceptions to this general rule are the Chasse and the Lock Steps which is Start to Rise at the end of 1, continue to rise on 2 & 3, Up on 4, Lower at the end of 4.

89-33A

SAMBA CLINIC NOTES

Neale & Arthurlyn Brown

This lively dance is Brazilian in origin and in Rio de Janeiro the popular ballroom Samba made its debut in 1917 as a reckless couple dance. The basis of the dance is the controlled spring like action called the "Samba Bounce". Latin Dances are usually danced in one spot or with little progression. In Samba there are step combinations that allow the dance to progress around the floor.

The timing can be given in 2/4 or 4/4 time and for Round Dance purposes the cue sheets are written in 4/4 time. There are four different rhythms used to make up the steps in the Samba and are listed below.

<u>RHYTHM</u>	<u>BEAT VALUE</u>
SS	1,1
SQQ	1, $\frac{1}{2}$, $\frac{1}{2}$
QQQQ	$\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$
SaS	$\frac{3}{4}$, $\frac{1}{4}$, 1

One thing we have found that helps to accentuate the Samba rhythm is that is the measures that are counted 1a23a4, we like to count them as 1a2a3a4. You are actually moving upwards on the weighted foot on the last $\frac{1}{2}$ beat of the music of the SaS count. The Samba bounce is only used in the figures that are counted as SaS or $\frac{3}{4}$, $\frac{1}{4}$, 1.

In todays clinic we hope to make you more familiar with the Samba basics and rhythm and hope you learn to enjoy the Samba as much as we do. The figures we will be looking at in the clinic today are: CRUZADO LOCKS, SPOT VOLTA TURNS, TRAVELLING VOLTAS, TURNING VOLTAS, SHADOW BOTA FOGOS, TRAVELLING BOTA FOGOS, FORWARD AND BACK BASIC, REVERSE TURNS, PLAIT, NATURAL ROLLS, CRISS CROSS and MAYPOLE.

For purpose of practising these figures we have presented today, we have put together the following amalgamation of figures that can be danced to any Samba music.

FOXTROT CLINIC NOTES
Jim and Bobbie Childers

If we were asked to name a car that most described Foxtrot, it would be the Rolls-Royce. Smoothly flowing and dreamy in a class all by itself.

However, as in all rhythms, there are many stages of the Foxtrot through which we must pass in order to achieve the feeling of the Rolls-Royce; and each stage has its own process and its own rewards.

First we must learn to "walk" the steps with the proper foot work to the basic SQQ timing. At this level, the stress is on learning where the figures begin and end, and in which direction, without too much thought of what the rest of the body must do to make the figure work comfortably.

After foot knowledge, we can begin to think about the BASIC body mechanics (often mis-labeled as "styling") which are essential in order to: 1) do the step, and 2) to move somewhat comfortably from one figure to the next. As we add these basic body mechanics, we begin to enter the "dancing" stage.

Once we have reached the dancing stage, only THEN can we go back to add the ADVANCED body mechanics so necessary to make the transition from moving somewhat comfortably, to dancing with flowing fluid movement from one figure to the next, giving us that delightful feeling of natural "flight" with control and ease; or, Foxtrot with the "Rolls-Royce" feeling".

During today's clinic we will work with a few of these more advanced ideas and will:

1. Discuss the slight delay of the Slow to give the relaxed illusion of the foxtrot
2. Utilize a few of the basic steps to examine body swing and shape (as compared to rotary movement)
3. Explore how natural movement creates shaping, how we "travel through" shaping, and why this shaping is necessary to complete the more intricate steps

Throughout the clinic, we will be using figures from "Flamingo" as teaching tools. If we can share just one idea to make Foxtrot a nicer dance for you, we will be happy.

Neale & Arthurlyn Brown

- Meas.
1 - 4 OP/LOD WAIT 2 MEAS;; CRUZADO LOCKS;;
- 123a4 1-2 OP/LOD no hnds jnd wait 2 meas;;
 3-4 Fwd L,R,fwd L/lk RIB of L,fwd L; Fwd R,L,fwd R/lk LIB of R,fwd R;
- 5 - 8 SPOT VOLTA TURNS;; TWO SHADOW BOTA FOGOS; TRANSITION TO SHADOW,,
BOTA FOGO,;
- 1a2a3a4 5 Trng LF on spot on L/sd R,in place L/sd R,in place L/sd R,
 in place L to fc ptr & wall(W trns RF on spot);
- 1a2a3a4 6 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 fc ptr & wall lead hnds jnd
 (W trns LF on spot);
- 1a23a4 7 Fwd L DW/sd R,rec L DC(W fwd R DC under jnd lead hnds/sd L,
 rec R),fwd R DC/sd L,rec R(W fwd L DW under jnd hnds/sd R,
 rec L) to fc DW;
- M 123a4 8 FWD L,R(W spin RF R/L,R to Shadow) M's L & W's L hnds jnd,
 W 1a2a3a4 fwd L/fwd & sd R,rec on L;
- 9 - 12 TRAVELLING VOLTAS LEFT & RIGHT;; TRANSITION TO LEAD HANDS JOINED,,
SIDE SAMBA WALK,; CRISS CROSS;
- 1a2a3a4 9 Trng to fc wall (Shadow pos) XRIF of L/sd L,XRIF of L/sd L,
 XRIF of L/sd L,XRIF(W XIF also);
- 1a2a3a4 10 Trng to fc COH (Shadow pos) XLIF of R/sd R,XLIF of R/sd R,
 XLIF of R/sd R,XLIF(W XIF also);
- M 123a4 11 Fwd R,L(W roll RF R/L,R/tch L to R) jnd lead hnds, fwd R/sd L
 W 1a2a3a4 part wgt,cl R to L;
- 1a2a3a4 12 Chg sds under jnd lead hnds W in front of M XLIF/sd R to fc
 COH & ptr,XLIF/sd R,XLIF/sd R,XLIF(W XIF throughout);
- 13-16 CRISS CROSS; MAYPOLE LEFT AND RIGHT;;PLAIT;
- 1a2a3a4 13 Chg sds under jnd lead hnds (W in front of M) XRIF/sd L to
 fc ptr & wall,XRIF/sd L,XRIF/sd L,XRIF(W XIF throughout);
- 1a2a3a4 14 Circling arnd W XLIF/sd R,XLIF/sd R,XLIF/sd R,XLIF(W trng
 RF on spot under jnds lead hnds) to fc COH;
- 1a2a3a4 15 Circling arnd W XRIF/sd L,XRIF/sd L,XRIF/sd L,XRIF(W trns
 LF on spot under jnds lead hnds) overtrn W to end both fc RLOD;
- SSQOS 16 Bk L,R,L/R,L(W fwd R,L,R/L,R);
- 17-20 PLAIT; NATURAL ROLL;;,HALF BOX FORWARD; REVERSE TURNS;
- SSQOS 17 Bk R,L,R/L,R(W fwd L,R,L/R,L) to CP/RLOD;
- SQOSQO 18 Bk L trng RF to fc DC/LOD,sd R/cl L,fwd R trng RF to fc
 RLOD,sd L/cl R;
- SQOSQO 19 Bk L trng RF to fc DC/LOD,sd R/cl L,fwd R,fwd L/cl R;
- 1a23a4 20 Fwd L trng LF/sd R,XLIF(W cl R) to fc COH,bk R trng LF/sd L,
 cl R(W XLIF) to fc Wall;

SAMBA CLINIC DANCEMeas.21-24BASIC; ½ LEFT TURNS; TURNING VOLTA; ½ LEFT TURNS;

- 1a23a4 21 Fwd L/fwd R,cl L,bk R/bk L,cl R;
 1a23a4 22 Fwd L trng to fc DC/LOD/sd R,cl L,bk R/sd L,cl R to fc RLOD;
 1a2a3a4 23 Fwd L/sd R,XLIF/sd R,XLIF/sd R,XLIF(W XIF throughout);
 1a23a4 24 Bk R/sd L,cl R to fc Wall,fwd L/sd R, cl L to CP/LOD;

25-29 TURNING VOLTA; TRAVELLING BOTA FOGOS FORWARD;; TRAVELLING BOTA FOGOS
 BACKWARD;;

- 1a2a3a4 25 Fwd R to fc wall/sd L,XRIF/sd L,XRIF/sd L,XRIF trng to CP/LOD
 (W XIF throughout);
 1a23a4 26 Fwd L/sd & fwd R,fwd R/sd & fwd L;
 1a23a4 27 Fwd L arnd ptr/sd R,XLIF(W bk R/sd L,cl R) to CP/RLOD,bk R/bk L
 point with wgt,bk R;
 1a23a4 28 Bk L/bk R point with wgt,bk L,bk R/bk L point with wgt, bk R;
 1a23a4 29 Bk L/bk R point with wgt,bk L,bk R trng to fc wall/sd L,cl R;

30-38 REPEAT MEASURES 21 THROUGH 29

IF YOU WISH TO REPEAT THE ROUTINE ADD THE FOLLOWING MEASURE

BOTA FOGO TO SCP,,SIDE SAMBA WALK,;

- 1a23a4 Fwd L/fwd & sd R,fwd L to SCP/LOD,fwd R/sd & fwd L,rec on R
 join lead hands;

REPEAT MEASURE 7 THROUGH 39 TO END CP/LOD

ENDING

1 - 4 REVERSE TURNS; WHISK & TAP (SPIN LADY); BACK,CLOSE,TAP,STEP; POINT;

- 1a23a4 1 Fwd L/sd R,XLIF to fc RLOD(W cl R),bk R/sd L,cl R(W XLIF) to CP/LOD;
 1a234 2 Fwd L/sd R,XLIB(Twirl W LF to LOP)fwd R,tap L;
 1234 3 Bk L,cl R,tap L,sd R(Spin W RF R,L,R to fc LOD & Hold);
 4 M behind W M's hands on her hips point L fwd like a press line(
 W point L same as M her hands extend past her hips
 downward like hugging a barrel);

84-26

THE TANGOS - DIFFERENT FROM OTHER DANCES AND THEMSELVES

Brent & Mickey Moore

Tangos are a very remarkable and most unique type of dance. Even though there are three variations (2 major ones) currently in use in the United States, there are common threads that tie them and all other tangos together. We will look at the elements shared by all the tangos and some of the things that make them different - especially the English (International) style of tango.

Our very first exposure to tango was at a round dance clinic conducted by Eddie and Audrey Palmquist. In that clinic, Eddie told an allegorical story about the origins of tango that we've since used many times because it so clearly relates those elements common to all tangos.

"The tango was developed by the Argentine cave men. Since it was developed in the caves, it had to have some unusual adjustments to fit those surroundings. The ceilings of the caves were very low so the cave men danced with very soft knees to provide head clearance. And, so that he would not bump his head, rise was eliminated from the dance. Because the caves were round and somewhat small, the cave men developed a more compact hold and a walking step that caused him to curve around without running into the walls. The floors of the caves were dirty and sometimes muddy so the step action created was to pick the foot up and place it rather than allow it to glide along the floor. To compensate for the dimness in the cave caused by flickering firelight the cave men would completely stop every so often to assess their surroundings."

The six elements identified in this story indelibly stamp all tangos and make them remarkably different from the other dances. The six elements again are 1) compressed hold, 2) very soft knees at all times, 3) no rise, 4) a curving walk, 5) steps placed not glided, and 6) stops or holds in body movement.

The English tango has all the above elements and adds some constraints that separate it from the American and Argentino styles. The most noticeable addition is the staccato style of movement. The chief ingredients in creating the staccato movements are 1) the total absence of body flight and 2) the way turns are made.

Another way of describing the absence of body flight is by detailing the way the "moving" slow is danced. The moving slow is a step noted as a slow in which progression forward or backward is made. Instead of moving through the two beats of the slow, the body comes to rest at the end of the first beat and is held until the next step is taken on beat three. A good way of stating this movement is to say "step, hold" thus dancing the slow as quick, quick. This action is easier to say than to do

and has eluded many a dancer until sufficient practice has imbued it into their minds and bodies.

All tango turns are most unusual and especially unique are the English tango ones. These turns are almost always made after the progressing step is made as is characteristic of turns to the left in other rhythms. Of special note is the turn to semi from closed position (the Progressive Link). In this movement, the man's step is taken forward on the left as a normal walk with the feet placed at an angle to the body facing position (CBMP--contra body movement position -- you feel your legs crossed at the thighs) then the body is sharply turned right face as the right foot closes slightly back and the left foot is released to a tap position. This sharp turn causes the lady to step side and back on her second step leaving the couple in semi. The opening of the lady's head is very dramatic because of the change of body position relative to the observer. In other tangos the body is turned to the right as the first step is taken eliminating the CBMP action and the crispness of the turn.

In most tangos heel turn figures are also peculiar since they depend on rise to be true heel turns and there is no rise in tango. The main attribute of the heel turn then is that the heels are placed together (since feet are placed in most steps) in a "V" position and weight transferred as the body turn is made. Another trait of the tango is that all basic natural turns are done from semi with rocking turns being the only ones that turn right in closed position; however, some figures have body turns to the right as a component of their action but are not identified as turns (the Whisk and Progressive Link are examples).

Developing the subtle nuances of the tango takes time and effort and, as with all rhythms, the place to start is with the walking actions. With practice you can make the tangos very distinctive from every other rhythm and with a little more effort quite different from each other.

87-5B

CLINIC NOTES ON INTERNATIONAL TANGO

By Mike and Sally Poehler

We have heard many round dancers say they feel that International Tango is a very difficult dance. We used to feel the same way. Yet, if you were to ask a well trained ballroom dancer or instructor, he or she would probably tell you it is the easiest of the smooth ballroom rhythms to dance well. We are not going to tell you that dancing the tango is easy. It is; however, easier than the Slow Foxtrot, Quickstep or Waltz. The tango is a dance with no rise and fall or sway and it is not considered a moving dance. This eliminates three things necessary in dancing the other smooth rhythms, making the tango easier.

A problem round dancers have with tango is the terminology or names of the figures. I think this is so with any new rhythm, such as paso doble and samba. There are many figures with the word "promenade" in them and this can become confusing. Promenade is a term used in the ballroom technique books for the position we round dancers call semi-closed. Any figure that has the term "promenade" in it means the dancer is either going to start or end the figure in promenade position. Another term that is sometimes confusing is "link". Generally a link is a change of dance position. A "progressive link" changes from closed dance position to promenade and a "promenade link" changes from promenade to closed dance position.

Another problem is that a tango routine cannot be choreographed so that each figure begins and ends on a measure. Most of the waltz and foxtrot figures that we are familiar with are either one or two measures in length. Most routines are choreographed so that the figures fit the measure. Not so with tango. They are usually not on the measure and quite often the last step of one figure can be the first step of the next figure. We feel, in teaching tango, it is less confusing to the dancers if the routine is taught by figures and not broken down by measures.

In this clinic we are going to try to give you an understanding of International Tango as well as make it more comfortable to dance. Some of the things we will be working on are as follows:

1. The Tango Hold - The tango dance position hold is similar to the hold in the other smooth rhythms except that it is more compact. The man's right arm is further around the lady and the lady's left arm and hand are locked onto the man's right arm. The man's left hand is drawn in toward the face slightly. There is a lowering of the body through the knees that should bring the upper legs of the partners together. This brings you into a very compact position and allows you to move together quite well.

2. Tango Movement - Movement in the tango is different than in the other smooth rhythms because there is no rise and fall or body flight. It is a kind of staccato movement. For example you move and hold, kind of like a cat stalking a mouse. Most of the steps are taken with a shoulder leading or in CBMP (contra body movement position).

3. Footwork - The footwork in tango is very different mainly because there is no rise and fall. In most figures there will be no reference to a step on the toe. A step on the toe would usually be taken just prior to lowering and since we do not rise we cannot lower. In tango they use ball of foot instead of the toe. Most forward steps are with a heel lead, for both men and women, unless there is some turn involved. The use of the inside edge of the foot is common, especially if there is turn involved.

4. Timing - Technically the musical timing of International Tango is 2/4. Two beats to one bar. It is counted 1 and 2 and, 1 and 2 and, etc. That seems to be four beats to the bar. If I am choreographing a routine I personally think four beats to the bar. Each quick is a half beat or "1", and each slow is a whole beat or "1 and". The step timing for International Tango is QQS. However, the higher level dancers like to sometimes give a little more emphasis to the first quick, i.e., aQQS. Meaning that you might use up a fraction of the second quick's time on the first quick. Also, most tango routines use a lot of "&" counts, i.e., QQ&, &S or S&. The "&" uses a quarter beat of music.

We will be using these four items as we work through the basic tango figures, i.e., tango walks, progressive side step, progressive link, closed and open promenade, natural twist turn, rocks, promenade link, 5 step, 4 step, chase, ect. Our sincere hope is that when you have finished our clinic you will have a better understanding of International Tango and how to execute the figures and that you will enjoy doing this exciting dance.

THE WALTZ, HISTORY AND COMMENTS
By Roy & Sally Plaisance

In the beginning there has always been dance; dating back to prehistoric times there has been "round dance". It was first used to express emotions or to celebrate something. These were usually chain lines milling about alters or totems in strange circular patterns. It wasn't until the twelfth century that hand in hand "couple dances" were introduced. These were used to show skill and at the same time show reverence to the opposite sex.

Into the eighteenth century, and as most historians would agree, Germany has given birth to the Waltz. Although not the first "closed couple" dance, the first being LA VOLTA a favorite of Queen Elizabeth I and her courtiers, it stimulated wide criticism as being highly indecent and vulgar. One in which every young girl risked her honor and well being.

The French, although not claiming the waltz, trace its origin back to LA VOLTA, a mid-sixteenth century turning dance, chronicled by "Thoinot Arbeau" in his dance manuscript first published in 1588. It required a close embrace characteristic of "turning dances", but was more a show of agility rather than a bodily response to a strong beat. The waltz arrived in Paris, France as part of Napoleons invasion of the German lands, with the return of his soldiers.

The German version of the waltz is said to have come out of Austria as the LANDLER, a Germanic wooing folk dance. The LANDLER, a direct descendant of the medieval DREHTANZ or "turning dance", had a strong and powerful rhythm which incited dancers to faster and wilder turns. The WELLER employed the same principles and these were forerunners of the shocking WALZER. The word WALZEN is derived from the Latin "Volvere" meaning "revolving", but for a long time such turning dances were simply known as DEUTSCHE ("German").

... To Be continued

Shortly after the turn of the next century the Waltz reached England and the United States. With its three-four rhythm and strong first beat, the Waltz slowly conquered the whole of Europe and slowly spread across the U.S. More important, it had a swing that demanded a new style of dancing, a close hold and a breathless turn of speed.

The waltz itself attracted strong criticism. Even to the point of being banned for a short while in several European countries. Germany stated "the waltz is the main source of the weakness of body and mind", in England it was said "it is quite sufficient to cast one's eyes on the voluptuous intertwining of the limbs and close compressure of the bodies, to see that it is indeed far removed from the modest reserve which has hitherto been considered distinctive of English females", and in the U.S. by President Tyler, "a dance which you have yet to see, and I do not desire to see you dance. It is rather vulgar I think.", speaking to a group at a White House gathering.

To Here

Start

Criticism couldn't stop its spread and acclaim. The German dance masters couldn't stop its progress; the English dance master "Thomas Wilson" countered "a promoter of vigorous health and productive of a hilarity of spirits---" and in America "Allen Dodsworth" wrote in 1885 "the culmination of modern society dancing, the dance which for fifty years resisted every kind of attack, and is today the most popular known."

From that time on, the waltz grew except for a short setback about the time of World War I due to the the introduction of so many new dances. During the early nineteen hundreds the waltz was defined and introduced into World Competition. Also

the use of diagonals was established about this same time and the passing footwork replaced with a close on the third step. The Vienesse crossing step soon went and the feet were placed side by side. This new style of waltzing as established by the English, along with the other defined rhythms, soon became referred to as the "International Style".

We as Round Dancers, find the "International Style" showing up more and more as choreographers use more of these figures in our routines. Their appeal is obvious, because we continually strive to perfect them and to dance the routines.

Today, we will take you through what would have been tantamount to scandalous "Walzen" by our courtly European ancestors and American religious leaders.

The end product intended is often not what is created because the required knowledge to execute the figure is sometimes limited. We get there but the picture isn't pretty. Reasons for this vary, but most often because we have not been taught how to execute the figures as dancers, but merely to go through step patterns without use of body mechanics.

In 1416 the Italian dance teacher "Domenico de Piaenza" wrote in his manuscript "Beauty and physical aptitude are of great importance. Beauty alone will not do as one must have an intellectual grasp of the scientific principals of dance. What one needs most is a sense of rhythm, good memory, and agility and grace." Rudolf Laban, the pioneer of modern educational dance, analyzes the five basic bodily movements of dancing - first is gesture, which is any movement not connected with supporting body weight, - second is stepping, transferring one's weight from one support to another, - third is locomotion, getting the body from place to another, - fourth is jumping, movement without a point of support, - fifth is turning, changing the position of the front. He further stated "dance is a language of action in which the various intentions and bodily efforts are arranged into coherent order." And, according to Curt Sachs "dancing is a pleasant exercise of the body, bringing into play both mind and muscles, directing physical energy into a rhythmic pattern."

"O body swayed to music, O brightening glance,
How can we know the dancer from the dance?"

Many clinicians for past URDC Conventions have written about the basic principals of the Waltz - the closed hold, rise and fall, top line, poise, heel leads, etc. We are going to leave specific details for the Clinic Teach and for now, talk about general principals.

The creative talents of each person or couple create a form of dance that is very individualistic in its performance even though we have general rules to guide us through the different rhythms. This Clinic Teach is intended to help you have a better understanding of the Waltz. It is not intended nor meant to be authoratative. There are alternative methods and descriptions. We are presenting what we have learned from our own experiences, books and other teachers. Remember, dancing is an art form, and as such, requires freedom for individual expression. Our primary goal is knowledge, technique and execution. We sincerely hope this helps you attain some knowledge and a little understanding.

Some general points to remember are:

- 1) Balance is of utmost importance and is a matter of developing a sensitivity toward each other and a rhythm that will not destroy that balance,
- 2) Sound body movement must be developed utilizing sway correctly for a couple to remain as one and still maintain good balance,
- 3) Balance and sway are directly dependent upon the head placement during each figure and erratic movement throws out true balance,
- 4) The body should be naturally erect with neither partner hanging on the other nor holding to tight, with light diaphragm contact,

- 5) The legs from hip to foot propel the body in the desired direction and all parts must work in concert to produce sound body movement,
- 6) Foot position is very important and necessary to guide body movement and only comes from practice,
- 7) Picture figures require an understanding of lines and shapes, of balance and counter-balance,
- 8) The individual characteristics of the Waltz must be understood and incorporated into our individual dancing, and
- 9) The proper execution of basic figures will make dancing infinitely more comfortable and enjoyable.

Remember, all dancers make mistakes at some time, even the world champions. They just make fewer mistakes than anyone else. No matter how much one practices, there is always something that needs attention to steadily develop and maintain good quality of dancing. This should not discourage any of us as chasing after perfection should never be dull. Happy Dancing.

Ray & Sally

WEST COAST SWING BASICS:

Compiled and Written by Ed & Gloria Kilner, 1989

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We present a few of the many West Coast Swing basics as taught to us as basic school figures - that which is acceptable in ballroom competition.

Basic

Coaster

Throwout

Underarm Turn]

Side Pass]These two steps together are called double breaks

Tuck and Spin

One and one half Roll

Sugar Push

Turn Rhythm

Whip

Shuttle

Sugar Push Strut

Spread Eagle

Western swing is danced in a "slot". In other words, each couple has a narrow space on the floor in which they dance. To practice staying in this "slot", you might align you and your partner along a wall and practice staying in that narrow area along that wall. It incorporates the best of single, double and triple swing in its basics. The figures we are describing here are a few of the school figures of West Coast Swing that will give you an introduction into this most interesting swing rhythm that you can do, both on the social dance floor and in round dancing. We hope these basics will be used in the future by round dance choreographers in defining the steps they use in dances they write.

If you truly enjoy your introduction to west coast swing, we hope you will seek out workshops that are presented to teach the basic figures. This will make learning dances much easier.

The position for many of the figures is called "5th position". With the couples in a V-semi closed position, the feet are placed with the man's L foot pointing fwd LOD in line with the L shoulder, the R foot is placed pointing twd partner with the ball of the R foot at the heel of the L. All chassee stps are done in 5th position. (Lady opposite)

1. BASIC SWING STEP:

The basic swing step uses a combination of single and triple swing in fifth position. The basic is executed entirely in fifth position.

Step fwd L, Tch sd and ball of R ft to heel of L ft, bk and side R/L,R; rk bk L to semi, rec R; (woman opposite)
(1,2,3 & 4; 1, 2,)

2. COASTER:

The coaster is done at the finish of basics such as the underarm turn, side pass, 1 1/2 roll and tuck and spin. It is also a step which is done to begin a figure from OP much as we often do a Rk Rec to lead into a figure in triple or single Eastern style swing. Beginning from OP fcing LOD:

- Man: XRIB of L, in place L/R, bk L,R; (1 &,2,3,4;)
(Also acceptable when completing some basics is a chassee bk in 5th position.)
- Woman: Cross behind L/cl R, fwd and sd L twd wall with a swivel of the hips; fwd twd ptrnr R,L, (Only the hips turn, not the upper body. Remain facing ptrnr and RLOD). Can also be done as a hitch back three while learning.
(1&,2,3,4;)

3. BASIC; THROW-OUT:

Man: (Rept basic except Rk fwd L, rec R leading the W fwd,) Fwd L, tch R; bk chasse in 5th pos R/L,R, Rk bk L, rec R leading W past twd LOD to end in LOP fcing LOD; (1,2,3 &,4; 1,2,3,4; 1 &,2,3,4;)

Woman: Rept basic;,, Run fwd R/L,R, trn to fc ptrnr on third step. (If she runs into her arm her own body will make her take the turn). * Cross behind L/cl R, fwd and sd L twd wall with a swivel of the hips; fwd twd ptrnr R,L, (Only the hips turn, not the upper body. Remain facing ptrnr and RLOD). *The figure ends with the coaster (see above).
(1,2,3 &,4; 1,2,3 & 4;1 &,2,3,4;)

(Modification that is acceptable when teaching beginners to West Coast Swing - The woman may: Fwd R, tch L to R, bk L/R,L; rk bk R, rec L, run fwd beginning a left face turn so that steps become a sd R/XLIF of R, sd R trning to fc ptrnr, bk R/cl L to R, fwd R;)

4-5. DOUBLE BREAKS: (a combination of underarm turn and side pass).
From fcing LOD:

Man: (Underarm turn) Man leads lady under joined man's L and lady's R hands twd his R side as he does a tch L twd LOD, swivel on the R foot turning to fc RLOD, stp directly fwd twd RLOD on L foot, chassee in 5th pos R/L,R; trn 1/4 to fc wall rk sd twd LOD L, rec R starting to lead W past in front of him in prep for sd pass. (1,2,3 &,4; 1,2,)

(Side Pass) Leading the woman past his L shoulder into OP fcing LOD and stping fwd L LOD turning 1/4 to his L; Tch R in Bk of L, chassee in 5th pos; Bk L, Rec R, (1,2,3 &,4; 1,2,)

Woman: (Underarm turn) Make a half turn under joined man's left and lady's right hands sd R/XLIF of R, sd & bk R to end fcing LOD, (coaster) beh L/cl R, fwd L; fwd R,L, (1 &,2,3 &,4; 1,2,)

(side pass) repeat the basic throw-out

6. TUCK & SPIN: From fcing RLOD following an underarm turn:

Man: Man's stps are as in a side pass. As lady wks fwd, fwd from the end of the underarm trn M rk sd twd LOD on L, rec R, chg hands to R handshake & lead her twd you to a tuck position. Then gently push her on ct 4 so that she spins RF; Fwd L, tap in bk R, (coaster) chassee bk in 5th pos; Rk bk L, rec R, (1,2,3,4; 1 &,2,3,4;)

Woman: Fwd R,L man leads her twd him in a tuck position, in pl R/L, stp & spin RF R to fc RLOD; (coaster) bk R, cl L to R, fwd R; Fwd L,R, (1,2,3 &,4; 1 &,2,3,4;)

7. ONE AND ONE HALF ROLL:

Figure is done same as Tuck & Spin except as you turn the lady twd you, cont to trn her under joined R hands. Lady trns LF 1 1/2 R/L,R,

8. SUGAR PUSH:

Man: From LOP, take both of partner's hands in mod bfly (palms tog with loose hold - arms not extended) Tch L to sd, fwd L, chassee bk in 5th pos R/L,R; (Give woman a firm tension with joined hands on first stp of the triple. At no time during the Sugar Push should either partner's elbows get behind his body. There should be no strong push or pull, merely firm tension on both partner's arms. Lean twd ptrn) Bk L, Bk R, (1,2,3 &,4; 1,2,))

Woman: From a throw-out position: Tch R in bk of L, stp R replacing ft; Bk L/cl R to L, fwd L (lean twd ptrn giving resistance), fwd R, L; (1,2,3 &,4; 1,2,)

9. TURN RHYTHM:

Man: In western swing, we always start turn rhythm from open position with a coaster step which is the completion of the previous basic.

(coaster end with Rk bk L, rec R,) Tch L LOD as you lead W past & join hands as in CP so M is fcing Wall and W is fcing LOD catching W with R hand & stopping her movement, stp twd RLOD on L blending to CP, cont RF trn to fc LOD fwd R,L cont trn to fc Wall in CP, chassee blending to V-semi in 5th pos; Rk bk L, rec R, (1 & 2, 3,4; 1,2,3,4; 1 &,2,3,4;

Woman: (Coaster - repeat from description above blending to hands held as in CP then chg the fwd R,L, to) Fwd R spin on toe 1/2 trn, Bk L man catches her to stop movement; Bk R/cl L to R, fwd R begin R Fc trn now in CP, stp bk L, fwd between M's ft on R still in CP; blend to V-semi and chassee bk in 5th pos R/L, R, Rk Bk R, Rec L; (1 & 2,3,4; 1 & 2,3,4; 1 & 2,3,4;)

10. WHIP:

Man and Woman: Repeat stps as in the turn rhythm (beginning with the coaster from the previous basic) through the RF trn to fc LOD fwd R,L releasing the lady as she stps bk L,R twd LOD pushing her out to OP;

11. SHUTTLE:

The Western Shuttle is basically a whip with several fake releases before the actual whip release. The man starts to throw the girl out as in the whip, but brings her back in on 2, (bringing the girl into CP). He should then turn and step into the slot again, then again in an almost rocking and turning motion, making 1/2 turns.

12. SUGAR PUSH STRUT:

Man: After back L, bk R, man does kick L fwd & out, cross L in back of R, kick R, cross R in back of L, back L, tog R, repeat.

Woman: After fwd R, L, girl does kick R in front of L, close R to L, kick L, in front of R, together L, then kick ball change R in front of L, repeat.

13. SPREAD EAGLE:

Man: Begin underarm trn leading ptr under joined M's L & W's R hand twd M's R sd Tch L to sd but do not trn, stp L, bk R, L, Rk Bk R, rec L, fwd R/L,R; trn to fc wall in shadow pos & pt L twd LOD, hold, hold, stp bk L/stp R; pt L, hold, hold, stp bk L/stp R; fwd LOD L, tch R toe to floor in bk of L, hop on L, stp bk R, bk twd RLOD R,L, Rk bk L, rec R,

Woman: Man will trn lady under as in an underarm trn but release hands to lead her beside him in op pos with no hands joined. Lady will trn under R/L,R, lft fc 1/2 to end up beside man, bk triple almost in place L/R,L; Rk Bk R, Rec L, triple fwd R/L,R; trn to fc Wall & pt L twd LOD, hold, hold, stp bk L/stp R; pt L, hold, hold, stp bk L/stp R; fwd LOD L, tch toe to floor in bk of L, hop on L, stp bk R, bk triple twd RLOD still besd man L/R,L, Rk bk R, rec L, When pointing, extend arms out to side. When stping bk/stp in place, draw hands in twd chest and extend once more when pting.



89-48
UNIVERSAL ROUND DANCE COUNCIL

1989
CONVENTION

CUE SHEETS

ALL I ASK OF YOU
AMOR CHA (HALL OF FAME)
CALIFORNIA GIRL
CIELO ANDALUZ '89
ELLIE'S QUICK STEP
FALMINGO
MOONGLOW
MORE THAN YOU'LL EVER KNOW
ONE MORE SHOT
PARISENNE SHADOWS
ROCK & ROLL JIVE
SHY SERENADE CHA
SWANEE
SWEET NOTHIN'S
TANGO CINCO
TANGO LASITA
THE BAND PLAYED CHA CHA
THE OLD HOUSE
THE RIVER
THREEPENANCE
VENUS
WHILE YOU DANCE, DANCE, DANCE

Released July, 1989

ALL I ASK OF YOU

Composers: Pete & Mary McGee, 2048 Dogwood Ln., Beth., Pa. 18018 (215) 866-7432
 Record: "All I Ask Of You" by Ross Mitchell Band and Singers Dance And Listen
 Record Co. #DL1003 Special Pressing
 Sequence: Intro, A,B,A,C Phase: V + 1 (3 Alemanas)
 Footwork: Opposite except where noted in parentheses

INTROMEAS:

1 - 4 WAIT;; SHADOW FENCE LINE; SPOT TURN;

1 - 2 Shadow pos fcg wall R ft free for both wait;;
 3 - 4 Lunge R thru twd LOD with Rt sway & change to Left sway, rec L, tch R,
 (W rec L, sd Rtrng Rt face to fc ptr); XRIF twd LOD trng Lfc, rec L, sd R
 (W XLIF twd LOD trng Rfc, rec R, sd L) join lead hnds trailing hnds ext to
 sd end fcg wall,;

A

1 - 6 HALF BASIC; ALEMANA OVERTURNED TO SHADOW; BACK BASIC TO KIKI WALKS; KIKI WALKS
 TO LADY'S SPIRAL;; HOCKEY STICK ENDING;

1 - 2 Fwd L, rec R, cl L,; Bk R, rec L trng $\frac{1}{2}$ Lfc, cl R placing rt hnd on W's back
 and keeping M's L & W's R hnds jnd, (W fwd L trng Rfc, fwd R cont trn, fwd L
 trng to fc LOD slightly in frt of M);

3 - 4 Bk L, rec R, fwd L,; Fwd R,L,R,;

5 - 6 Fwd L,R,cl L, (W fwd R,L,R free spiral Lfc,); Bk R, rec L, fwd R twd DLW, (W
 fwd L, fwd R trng Lfc, bk L,);

7 - 12 BASIC TO FULL NATURAL TOP;;; CLOSED HIP TWIST; FAN;

7 - 8 Fwd L, rec R trng $\frac{1}{2}$ Rfc, sd L to CP fcg RLOD, (W Bk R, rec L, fwd R trng to fc
 ptr CP); (Start Nat top) Trng Rfc XRIB, sd L XRIB, (W sd L, XRIF, sd L);

9 - 10 (cont top) Sd L, XRIB, sd L, (W XRIF, sd L, XRIF,); XRIB, sd L, cl R fcg wall, CP,
 (W sd L, XRIF, sd L);

11 - 12 Rk sd L, rec R, cl L, (W rk bk R swiveling $\frac{1}{2}$ Rfc, rec L swiveling $\frac{1}{2}$ Lfc, sd
 R trng Rfc,); Bk R, rec L, sd R, (W fwd L trng Lfc, sd & bk R, bk L,);

13 - 16 HOCKEY STICK OVERTURNED;; NEW YORKER; SPOT TURN;

13 - 14 Fwd L, rec R, cl L, (W cl R, fwd L, fwd R,); bk R, rec L, fwd R trng to fc RLOD,
 (W fwd L, fwd R trng Lfc, fwd & sd L to fc RLOD);

15 - 16 Thru L, rec R, sd L,; XRIF trng Lfc (W Rfc) rec L to fc ptr & wall, sd R,;

B

1 - 6 BASIC; ALEMANA TO W'S SPIRAL; WALK AROUND 6;; CUCARACHAS (LADY SWIVELS);;

1 - 2 Fwd L, rec R, cl L,; Bk R, rec L, cl R. (W fwd L trng Rfc, fwd R cont trn, fwd
 L spiraling Rfc) placing bk of R hnd on W's back,;

3 - 4 (M will complete 1 full Rfc trn in Walk around 6) Fwd L,R,L,; Fwd R,L,R (W fwd
 R,L,R,; Fwd L,R,fwd L over trng to shadow pos,;) Lead hnds high M fcg wall beh W,;

5 - 6 Sd L, rec R, cl L, (W swivels R,L,R,); Sd R, rec L, cl R, (W swivels L, R trng
 Rfc, cl L ending in half-open pos);

(B CONTINUED)

- 7 - 12 IN AND OUT RUNS TO THE PIVOT 4;;;; LADY ROLLS; LUNGE AND FENCE LINE;
- 7 - 12 Fwd L,R,L trng Rfc to half open (W fwd R,L,R),_ ; Fwd R,L,R (W fwd L,R,L trng Rfc to half-open),_ ;
- 9 - 10 Fwd L,R trng Rfc to fc RLOD, bk L comm Rfc Pivot with M's R hnd arnd W's back and L arm ext out to sd (W fwd R,L,R with R hnd on M's L shoulder and L arm out to sd),_ ; Pivot fwd R, bk L, fwd R,_ ;
- 11 - 12 Releasing W to free roll sm fwd L, sm fwd R, hold, hold (W rolls Rfc R,L, R to end fcg COH) M fcg LOD beh W; Lower on R, ext L bk and to the sd with no wght, hold, rise on R and draw L to R keeping wght on R (W lower and XLIF with left sway and change to right sway, rec R, sd L trng to fc RLOD and ptr,_ ;
- 13 - 16 SPOT TURN; HAND TO HAND; HAND TO HAND; SPOT TURN;
- 13 - 14 XLIF twd wall trng Rfc, rec R, sd L, (W XRIF twd wall trng Lfc, rec L, sd R)_ ; Bk R trng Rfc (W Lfc), rec L trng to fc ptr, sd L,_ ; Bk L trng Lfc (W Rfc), rec R trng to fc ptr, sd L,_ ; XRIF twd COH trng Lfc, rec L, sd R, (W XLIF twd COH trng Rfc, rec R, sd L),_ ;

* REPEAT PART A FCG LOD AND ON MEAS #2 MAN DOES NOT TRN 1/4 LFC.

C

- 1 - 8 OPEN HIP TWIST; FAN; 3 ALEMANAS;;;; RIGHT OPENING OUT; LEFT OPENING OUT (CUDDLES);
- 1 - 2 Fwd L, rec R, cl L. (W bk R, rec L, fwd R swivel Rfc),_ ; Bk R, rec L, sd R (W fwd L, fwd R trng Lfc to fc RLOD, bk L),_ ;
- 3 - 6 Fwd L, rec R, cl L (W cl R to L, fwd L, fwd R trng Rfc),_ ; Bk R, rec L, cl R (W fwd L comm Rfc trn, fwd R cont trn, fwd L completing 1 1/4 Rfc trn),_ ; Sd L, rec R, cl L, (W starting a sharp Lfc trn fwd R, fwd L, fwd R, completing a 1 1/4 Lfc trn),_ ; Bk R, rec L, cl R, (W starting a Rfc trn fwd L, fwd R, fwd L completing a 1 1/4 Rfc trn),_ ;
- 7 - 8 Sd L, rec R, cl L (Bk R trng 1/2 Rfc, rec L to fc ptr, sd R),_ ; Sd R, rec L, cl R (W bk L trng 1/2 Lfc, rec R to fac ptr, sd L),_ ;
- 9 - 12 RIGHT OPENING OUT TO LADY'S SPIRAL; AIDA; DOUBLE SPOT TURN;
- 9 - 10 Sd L, rec R, cl L (W bk R trng 1/2 Rfc, rec L to fc ptr, sd R spiraling Lfc),_ ; Bk R,L,R (W fwd L, fwd R trng Lfc, bk L),_ ;
- 11 - 12 Fwd L trng sharply to fc W, XRIF trng Lfc, rec L, tch R to sd (W fwd R trng sharply to fc ptr, XLIF trng Rfc, rec R, tch L to the sd); XRIF trng Lfc, rec L, sd R (W XLIF trng Rfc, rec R, sd L),_ ;
- 13 - 17 NEW YORKER (4); FENCE LINE-LUNGE LINE; HAND TO HAND; FENCE LINE; LADY WRAPS Lfc;
- 13 - 17 Thru L to fc RLOD, rec R to fc ptr, sd L, rec R (W thru R, rec L, sd R, rec L); Keeping wide bfly pos lower and XLIF starting with L sway, and changing to R sway, (W XRIB starting with rt sway and changing to L sway using the full meas) Hold, Hold; Rec R, sd L, beh R trng Rfc (W Lfc) rec L to fc ptr; Sd R to wide bfly, thru L, Hold, hold (W sd L, thru R to fence line starting with Rt sway & changing to Left sway); Leaving ft in Fence Line pos lead Lady to wrap Lfc slowly using full meas (End looking at each other in wrapped pos);

AMOR

By: Peter & Beryl Barton, 464 East Ave., West Hill, Ont., Canada M1G-2W8
 Record: Roper XX-501-A - AMOR - The Latin Stars
 Sequence: A - B - A - C - A(1-12) CHECK NOTES * PART A MEAS 4 & 8
 Footwork: Directions for Man - Woman opposite unless otherwise specified

INTRO

Wait 1 meas in OP fcg LOD M's R & W's L ptd fwd LOD free arms out to side - then commence with PART A meas 2;

PART A

1 - 4 BASIC TO SPIRAL; AIDA; SPOT TRN 4(W SPOT TRN TO SHADOW); SHADOW FENCE LINE;

- 1 Fcg wall lead hnds jnd fwd L, rec R, sd L/cl R, sd L trng RF on L(W LF on R) to fc LOD;
- 2 Fwd R trng RF, sd L trng to LOP fcg RLOD, bk R/lk LIF, bk R;
- 3 Bring jnd hnds thru between ptrs trng to fc sd & fwd L, thru R trng LF(W RF), rec L cont' trn to fc wall(W sd R/cl L fcg wall) both sd RLOD R to shadow no hands jnd;
- 4 Same footwork - lower on R fwd L RDW on W's R side upper body stretched fwd R arms out on diag R arms Low L arms High, -, -, rec R, tch L jng R hnds;

NOTE * 2nd & 3rd TIME THROUGH PART A MEAS 4

4 SAME FOOTWORK - lower on R fwd L RDW on W's R sd, rec R, sd L, cl R jng hnds;

5 - 8 SD/CL, TRN, SD/CL, TRN; RK BK, REC, FWD, TRN/CL(W TCH); KICK/BALL, CHNG, FWD/LK, FWD; RK BK, REC(W TRN RF), FWD/LK, FWD;

- 5 Sd L LOD/cl R, sd L trn LF bringing jnd hnds over W's head now behind M both fcg COH, sd R/cl L, sd R trng LF bringing jnd hnds to M's R waist L arms out W slightly behind M fcg RLOD;
- 6 Rk bk L, rec R, fwd L trng RF retain jnd hnds, cl R(W tch R) now opposite footwork fcg LOD M's R arm IF of W;
- 7 Kick L slightly fwd/stp L in place, R in place, fwd L/lk RIB of L(W LIB moving ahead of M), fwd L(W fwd R);
- 8 Rk bk R, rec L R hnds jnd, fwd L/lk RIB, fwd L(W fwd L trng RF, cl R, bk L/lk RIF, bk L) end in fcg pos M fcg LOD;

NOTE * LAST TIME THROUGH PART A MEAS 8

8 Bk R(W fwd L trng RF to fc M)/pt L(W R) COH lowering slightly R hnds still jnd free arm out to sd, -, -, -;

9 - 12 BASIC; ALEMANA TRN; HAND TO HAND; FLICK/POINT, -, -, -;

- 9 Fcg LOD fwd L, rec R, small sd/cl, sd raising jnd hnds(W bk R, rec L, small fwd R/lk LIB, fwd R) end fcg DW(W fcg DC in front of M);
- 10 XRIB, sd L to fc wall, sd R/cl L, sd R(W XLIF of R trng RF, fwd L trng RF to fc ptr, sd L/cl R, sd L);
- 11 Trng LF on R(W RF) to OP bk L RLOD, rec R, blending to bfly looking LOD sd & fwd L/cl R, fwd L;
- 12 Quick flick thru R LOD toe ptd close to floor/pt R bk lower L knee, -, -, rising on L(W R);

13 - 16 KICK, X SWIVEL, FWD/LK, FWD; NEW YORKER; FWD/LK, FWD, FWD/LK, FWD; NEW YORKER;

- 13 In bfly kick thru LOD R, swivel RF(W LF) on L bending R leg with R heel on inside of L knee, to RLOD fwd R/lk LIB, fwd R;
- 14 Fwd L RLOD, rec R, trng to fc ptr sd L/cl R, sd L trng to OP LOD;
- 15 Fwd R/lk LIB, fwd R, fwd L/lk RIB, fwd L looking LOD;
- 16 Thru R LOD, rec L, trng to fc ptr & wall sd R/cl L, sd R;

PART B

1 - 4 OPEN HIP TWIST; X BODY ROLL TRANS(FC WALL); CUBAN BREAKS; HOPS TO FC LOD (W TO FC RLOD);

- 1 Jng R hnds fwd L wall, rec R, in place L/R, L(W bk R, rec L, fwd R/cl L, fwd R to M's R sd trng RF) to end almost sd by sd M fcg wall(W slightly DW);
- 2 Bk R starting to lead W to XIF(W sd & fwd L), rec L(W XRIF LOD trng LF to fc wall), releasing hnds still fcg wall XRIF of L(W cont' LF full trn L/R to fc wall), sd & fwd L(W sd L) W ahead of M LOD both fcg wall same footwork;

AMOR(cont') PART B

- 3 XRIF DW/rec L, sd & fwd R/rec L, XRIF/rec L, sd & fwd R during this meas
both look in direction of R foot placement;
- 4 XLIF RDW/hop on L, rec R/hop on R, trng LF to fc LOD in place L/R, L(W XLIF
RDW/hop on L, rec R/hop on R, trng LF 3/4 L/R, L to fc M);
- 5 - 8 SPLIT CUBAN BREAKS; FWD, REC, FWD/2, 3 to FC WALL; OPEN BREAK; SPOT TRN;
- 5 Fwd R DC(W fwd R RDW) slight bjo tch R hnds/rec L, sd R fcg LOD & ptr, fwd L
slight SCAR tch L hnds/rec R, sd L fcg LOD & ptr;
- 6 Fwd R DC, rec L, fwd R/L, R small steps to fc wall(W fwd R RDW trng LF, rec L
cont' trn to fc ptr, sd R, cl L) now opposite footwork jng M's L & W's R hnds;
- 7 Apart L, rec R, sd L/cl R, sd L;
- 8 Thru R LOD, trng LF on R(W RF on L) rec L RLOD, trng to fc sd R/cl L, sd R to
end M's L & W's R hnds jnd;

PART C

- 1 - 4 SAILORS SHUFFLE; FLARE/HOOK, UNWIND, CHA/CHA, CHA; BASIC; ADVANCED ALEMANA;
- 1 Jng both hnds in modified bfly hnds low XLIB of R/sd R, rec L, XRIB of L/
sd L, rec R;
- 2 Flare L & XIB of R, unwind LF(W RF) one full trn to fc wall wt on L, sd R/cl
L, sd R jng M's L & W's R hnds;
- 3 Fwd L, rec R, sd L small stp/cl R, sd L starting to trn RF(W bk R, rec L,
fwd R/lk LIB, fwd R to M's R sd);
- 4 XRIB of L trng RF, sd L, fcg COH sd R/cl L, sd R(trng RF under jnd hnds W XLIF
of R, fwd R, fcg M sd L LOD/cl R, sd L) to mod bfly;
- 5 - 8 REPEAT MEAS 1 - 4 TO END FCG WALL HND JND;;;;
- 9 - 12 PROGRESSIVE CHASSE; SWIVEL, 2, FWD/LK, FWD; FWD, REC, BK/LK, BK; SWIVEL, 2, SD/CL, SD;
- 9 Trng to SCP bk L RLOD, rec R, trng to fc ptr sd L/cl R, sd L;
- 10 Thru swivel to fc, sd L swivel to SCP, fwd R/lk LIB, fwd R;
- 11 Fwd L, rec R RLOD, bk L/lk RIF, bk L;
- 12 Swivel RF to fc(W LF) sd R, swivel LF on R bk L, swivel to fc sd R/cl L sd R
to R hnd shake;
- 13 - 17 SWEETHEART(DBL HOLD FCG);;; SWEETHEART TO FWD LK;;; TRN/PT, HOLD,;;;
- 13 Apart L, rec R, trng RF sd L/cl R, sd L to fc RDC(W apart R, rec L, trng LF
under jnd R hnds sd R/cl L, sd R to fc M DW) keeping R hnds high & jnd L
hnds at waist level;
- 14 Apart R, rec L release L hnds trng LF sd R/cl L, sd R to fc wall(W trng RF
under jnd R hnds sd L/cl R, sd L to fc M & COH);
- 15 Apart L, rec R, in place L/R, L(W trn LF to M's R sd sd R/cl L, in place R)
both fcg wall in varsouv pos;
- 16 Rk bk R(W L), rec L, fwd to wall R/lk LIB(W lk RIB moving slightly ahead
of M), fwd R(W fwd L trng RF) releasing L hnds to end fcg wall & ptr;
- 17 Pt L sd LOD(W R) lowering on R slightly no sway, -, -, - rising at end of
count 4;

CALIFORNIA GIRLS

COMPOSER : Sean Clemons
 222 South 26th ST., Council Bluffs, IA 51501 (712)322-9011
 CUE SHEET : Wayne Slotsve 11324 Raleigh Dr, Omaha, NE 68164 (402)496-3270
 RECORD : Warner Bros Records GWB 0514 by David Lee Roth
 FOOTWORK : Opposite, except as noted DATE : 7/89
 PHASE : V + 1 (Simple Spin) L Sd Pass-unphased MPM : 46
 SEQUENCE : INTRO AB AB INTER B B(1-6) TAG RHYTHM : JIVE

INTRO

1-11 1/2 WAIT 2;; APT PT; TOG TCH; WLK 2; ROLL 2 WALK 2; CIRCLE AWAY & TOG
 IN 4;; RK SD REC TO BFLY; HOLD,-, LINK RK;; BK KICK BALL CHG.,

(1-2) Wait 2 Meas OP fcg WALL;;
 (3-4) (Apt Pt) Apt L,-,pt R,-; (Tog Tch) Rec R to OP/LOD,-,tch L
 to R,-;
 (5-6) (Wlk 2) Fwd L,-,fwd R,-; (Roll 2 Wlk 2) Fwd L trg LF,sd &
 fwd R complete trn to fc ptr/WALL,fwd L to OP/LOD,fwd R;
 (7-8) (Circle Away & Tog) Circle away 2 slows & tog 2 slows;;
 (9-11) (Rk Sd Rec Hold) In BFLY rk sd L,-,rec R,-; Hold,-,
 (Link Rk) Rk apt L,rec R to CP/WALL; Sd L/R,L,R/L,R;
 (11 1/2) (Bk Kick Ball Chg) Trng LF to SCP kick bk L to RLOD/XLIB
 of R,fwd R,

PART A

1-16 JIVE WLKS; SWVL 4; THROWAWAY; CHICKEN WLKS SLO; 2 QKS,, LEFT SD
 PASS;; STOP & GO;; LEFT SD PASS;,, CHG OF PLACES L TO R with
 SIMPLE SPIN;,, LINK WHIP TRN;,, FALLAWAY RK;; DBL BK RK;

(1-8) (Jive Wlks) In SCP/LOD fwd L/R,L,rwd R/L,R; (Swvl 4) Fwd
 L,R,L,R with swivelling action; (Throwaway) Chasse twd LOD L/R,L
 (W trn LF to fc ptr),chasse sd R/L,R leading W to chasse bk twd
 LOD end in LOP/LOD; (Chicken Wlks) Bk L,-(W fwd R swvl out,-),bk
 R,-(W fwd swvl out,-); Bk L (W fwd R swvl out),bk R (W fwd L swvl
 out), (Left Sd Pass) Bk L,bk R trning slightly LF (W fwd R,L);
 Sd triple leading W to pass M on left sd complete LF trn to fc
 RLOD,,XRIB of L/rec L,sd R (W fwd R/L,R,sharp trn bk L/cl R,fwd
 L); (Stop & Go) Rk apt L,rec R trn W LF under raised left
 hnd,chasse fwd L/R,L twd RLOD place right hnd on W's back at end
 of chasse to ck her trn lowering jnd M's left & W's right hnd
 (W chasse fwd R/L,R trn 1/2 LF) both fc RLOD; Rk fwd R,rec L (W rk
 bk L,rec R),trn W RF under raised left hnd chasse bwd R/L,R small
 stps (W chasse fwd L/R,L trn 1/2 RF) end LOP fc RLOD;

PART A (CONT)

(9-16) (Left Sd Pass) Rpt beats 3 & 4 meas 5 PART A,,rpt meas 6 Part A to fc LOD;,,(L to R) Rk apt L,rec R; trn W LF under raised left hnd chasse in place L/R,L trn 1/4 RF to fc WALL,chasse sd R/L,R RLOD BFLY/WALL (W chasse R/L,R trn LF under jnd hnds fc ptr/COH,chasse sd L/R,L); (Simple Spin) Lead hnds jnd & held low in place L with 1/8 LF trn release lead hnds after giving W lead to spin then rejoin them after spin is complete,stp sd R RLOD (W spin full trn RF R,L), (Link Whip Trn) Rk apt L,rec R; Chasse L/R,L CP RLOD,trn RF XRIB of L,cont RF trn sd L (W fwd & sd L trn RF,XRIF of L); Cont trn remaining in CP chasse RLOD R/L,R (W cont RF trn with chasse L/R,L), (Fallaway Rk) Rk bk L SCP,rec R to CP; Sd L/R,L,sd R/L,R; (Dbl Bk Rk) Rk bk L SCP,rec R,rk bk L,rec R;

PART B

1-8 CHG OF PLACES R TO L; CHG OF PLACES L TO R;..SIMPLE SPIN; L TRNING FALLAWAY;..L TRNING FALLAWAY;; FALLAWAY RK;..BK KICK BALL CHG;

(1-8) (R to L) chasse fwd L/R,L trning W RF under raised left hnd (W chasse fwd R/L,R under jnd hnds end fcg M & RLOD),chasse sd R/L,R twd WALL; (L to R) Rk apt L,rec R,trn W LF under raised left hnd chasse in place L/R,L trn 1/4 RF to fc WALL (W chasse R/L,R trn LF under jnd hnds fc ptr/COH); Chasse sd R/L,R CP/RLOD bringing lead hnds low to waist, (Simple Spin) Release M's right hnd rpt beats 1 & 2 of meas 12 Part A; (L Trning Fallaway) Rk apt L,rec R,blending to CP chasse sd L/R,L with sharp LF trn (W LF trn) to fc COH; Chasse sd R/L,R,(L Trning Fallaway) rk bk L in SCP,rec R to CP; Chasse sd L/R,L with sharp LF trn (W LF trn) to fc WALL,chasse sd R/L,R; (Fallaway Rk) Rpt beats 3 & 4 of meas 14 & meas 15 of Part A;,,(Bk Kick Ball Chg) Rpt meas 11 1/2 of Intro;

REPEAT AB

INTERLUDE

1-2 DOUBLE CUBANS;:

(1-2) In 1/2 OP fcg LOD XLIF of R/rec R,sd L/rec R,XLIF of R/rec R,sd L; XRIF of L/rec L,sd R/rec L,XRIF of L/rec L,sd R;

REPEAT B B(1-6)

TAG

1 RK REC PRESS LINE;

(1) Rk bk L,rec R with slight rise,with both knees flexed extend L fwd to PRESS LINE/LOD with slight pressure on toe left hnd extended fwd right hnd on hip,-;

CIELO ANDALUZ 89

June 15, 1989

Composer: George & Mady D'Aloiso, 2240 Vemco Drive, Bellbrook, OH
 Telephone (513) 848-4820 ZIP 45305
 Record: Dance Along P-6067 "CIELO ANDALUZ" (Flip "Duo Loco")
 Rhythm: Paso Doble Slow speed to suit
 Sequence: Intro (Interlude 1) A A B (Interlude 2) C A C B Ending
 Phase: V + 1 Phase VI (Chasse Cape)
 + 2 unrated (Sevillanas & Capa Volante)

INTRO

1-8 WAIT; TRN,TAP,TRN,XIB; TRN,TAP,TRN,XIB; TRN,TAP,TRN,CL;
 (Like do-si-do) FWD,FWD,SD,BK; BK,SD,FWD,FWD; SD,BK,BK,SD;
 (Twist ending) SD,XIF,UNWIND,2;

- 1- Wait approx 4' apart fc ptr M fcg wall (W fcg COH) pt L bk twd COH (W pt R bk twd wall)*No touchee ptr in intro;
- 2- Twd ptr trn RF (W LF) sd L to fc RLOD,tap R bhnd L,trn LF (W RF) sd R away to fc ptr where you started,XLIB of R;
- 3- Twd ptr trn LF (W RF) sd R to fc LOD,tap L bhnd R,trn RF (W LF) sd L away to fc ptr where you started,XRIB of L;
- 4- Repeat beats 1,2,3 meas 2,,,cl L to fc ptr;
- 5- (Measures 5,6,7 are like 2 do-si-dos)
 (M) Twd wall fwd R,L,sd R ptr bhnd,bk L twd COH;
 (W) Sd L,fwd R,L twd COH,sd R;
- 6- (M) BK R,sd L fcg ptr, repeat beats 1&2 meas 5,;
 (W) BK L,bk R,repeat beats 1&2 meas 5,;
- 7- Repeat beats 3&4 meas 5,,repeat beats 1&2 meas 6,;
- 8- Fcg ptr sd R,XLIF of R,unwind,,ending M's R & W's L free;

INTERLUDE 1

1-6 PROMENADES;; GRAND CIRCLE 8;; OPEN TELEMAR;;

- 1- Appel R,sd L to SCP LOD,trng RF fwd R,trng RF L CP RLOD;
- 2- RSCP fwd R COH,fwd L,trn RF R CP COH,sd L to SCP RLOD;
- 3- Appel R,sd L to SCP,thru R,unwind (W arnd ptr prance R);
- 4- Cont unwind (W prance L),trf weight to L (W prance R), thru R to fc ptr COH,cl L;
- 5- Slip appel R (slight bkwd step trng LF 1/8),trn LF fwd L, cnt trn LF sd R (W heel trn),sd L to SCP;
- 6- Thru R to fc ptr & wall,cl L,sd R,cl L;

PART A

1-8 CHASSE CAPE;::::; ECART; 3 & 4 OF PROMENADE LINK,,CHASSE R,;

- 1- Appel R,sd L to SCP LOD,manuv R,sd & bk L CP backing LOD;
- 2- BK R trng RF to fc COH,trng RF to bjo DC ck bk L,cont trng RF fwd R to fc ptr/wall,chasse sd L/cl R;
- 3- Sd L trng RF SCAR RDW,trng LF to SCAR DW ck bk R,cont trng LF fwd L to fc ptr/COH,chasse sd R/cl L;
- 4- Sd R trng LF BJO RDC,trng RF to BJO DC ck bk L,cont trng RF fwd R to fc ptr/wall,chasse sd L/cl R;
- 5- Repeat beats 1&2 meas 3,,fwd L,R LOP LOD;
- 6- Press line L fwd toe pressed into floor,-,-,fc ptr L CP COH;
- 7- Appel R,fwd L,sd & bk R in fallaway pos,XLIB ck;
- 8- Repeat meas 6 Interlude 1;

Part B

1-4 SIXTEEN;:::

- 1- Repeat meas 1 Part A;

- 2- (M) BK R,bk L bjo start RF trn,cl R fc COH,in place L;
(W) Fwd L,fwd R bjo start RF trn,ck sd L,rec R fc RDW;
- 3-4 (M) In place R,L,R,L; R,L,R,L;
(W) Fwd L pass ptr,ck sd R,rec L,fwd R pass ptr;
CK sd L,rec R,fc ptr L,cl R CP COH;

INTERLUDE 2

1-6 FALLAWAY REVERSE;; CHASSE R WITH & WITHOUT ELEVATION;;

OPEN TELEMAR;;

- 1-2 Appel R,trng LF fwd L,sd R to SCP RLOD,bk L; Trn LF bk
R (W slip),cont trn LF fwd L,cont trn LF sd R,cl L CP COH;
- 3- Sway twd LOD high on balls of feet sd R,cl L,sd R,cl L;
- 4- Sway twd RLOD lower into the knees sd,R,cl L,sd R,cl L;
- 5-6 Repeat meas 5 & 6 Interlude 1;;

PART C

**1-8 THROWOUT; BK PT LUNGE; REC TO FWD/FLICK; KICK TO A PRESS;
WALKS TO SYNCO CHASSE; WALKS TO SYNCO CHASSE; FWD,TAP,FWD,TAP;
ROLL 2 & CHASSE;**

- 1- (M) Appel R,fwd L,cl R to fc ptr & LOD,-;
(W) Appel L,fwd R,trn LF L/R,L to fc ptr lead hnds jd;
- 2- (M) BK L,pt R bk,-,- ending bfly LOD;
(W) Fwd R,invelope L,tch L toe to floor with bent leg,-;
- 3- (M) Rec R,-,- to fc ptr bfly,fwd L twd LOD/flick R bk;
(W) Fwd L,R to bfly bjo,ck sd L,fwd R twd LOD/flick L bk;
- 4- Fwd R,invelope L,tch L toe to floor with bent leg,-;
- 5- Fwd L,R,-(W R LF trn wrap),wrap pos both sd L/cl R fc wall;
- 6- Fwd L,R,-(W L RF trn unwrap),opposite ft sd L/cl R bfly;
- 7- OP LOD fwd L,tap R fwd like press line,fwd R,tap L fwd;
- 8- Roll LF (W RF) L,R, CP wall chasse L/R,L;

ENDING

**1-4 APPEL,M TRANSITION TO SHADOW (COH);RK FWD,REC,RK BK,REC;
FWD,FWD,RK FWD,REC; RK BK,REC,CK FWD & HOLD;**

- 1- (M) Appel R,in place L,R/L,R ending shadow pos fcg COH;
(W) Appel L,trn LF R,L,R in front of ptr fcg COH;
- 2- (On identical footwork) RK fwd L,rec R,rk bk L,rec R;
- 3-4 Fwd L,R,rk fwd L,rec R; RK bk L,rec R,ck fwd L,-;

HEAD CUES

Sequence: Intro (Interlude 1) A A B (Interlude 2) C A C B Ending

INTRO

WAIT; SEVILLANAS WITH TWIST ENDING;;;;;

INTERLUDE 1

PROMENADES;; GRAND CIRCLE 8;; OPEN TELEMAR;;

PART A

CHASSE CAPE;;;;;; ECART; 3 & 4 OF PROMENADE LINK,,CHASSE R,;

PART B

SIXTEEN;;;;;

INTERLUDE 2

FALLAWAY REVERSE;; CHASSE R WITH & WITHOUT ELEVATION;;OPEN TELEMAR;;

PART C

CAPA VOLANTE;;;;;;;

ENDING

MODIFIED SHADOW ATTACK & HOLD;;;;;

ELLIE'S QUICKSTEP

CHOREOGRAPHERS: Don Waldal & Ellie Bushue, 4210 Horizon Avenue, Anchorage, Alaska 99517
907-243-7418 (Don) 907-248-0823 (Ellie)
RECORD: "Ellie's Quickstep" Special Pressing #DE-001-2; Available from Eddie's
& Bobbie's or the Choreographers
RELEASE DATE: July, 1989--URDC, Detroit, Michigan
FOOTWORK: Opposite, except where indicated
SEQUENCE: Intro, A, B, A, C, D, B, Ending **ROUNDALAB PHASE:** V

INTRODUCTION

WOMAN: -, VINE 3; SIDE, DRAW,-,-; MAN: -, VINE 3; SIDE, DRAW,-,-; BOTH: -, VINE 3; SIDE, DRAW, CLOSE,-; CIRCLE AWAY 4;; TOGETHER 3 & PICK-UP;;
MEAS 1-2 OFFCG no hnds joined arms outstretched weight on M's L (W's R) M's RX'dIB of L (W's LX'dIB of R) and bodies tilted twd LOD--M holds for 2 measures while W Hold, XLIB of R, Side R, XLIF of R; Side R, Draw L to R,-,-;
MEAS 3-4 W holds for 2 measures while M Hold, XRIB of L, Side L, XRIF of L; Side L, Draw R to L,-,-;
MEAS 5-6 Both hold, XRIB of L, Side L, XRIF of L; Side L, Draw R to L, Cl R,-;
MEAS 7-10 Circle away LF (W RF) L,-,R,-; L,-,R,-; Circle tog L,-,R,-; L,-, Cl R to L (W Fwd L heel to ball pivoting on ball to face RLOD) blending to CP fcg LOD,-;

PART A

QUARTER TURN & PROGRESSIVE CHASSE TO BJO & HOP:::
MEAS 1-4 Fwd L,-, Fwd R trng RF to face Wall,-; Continuing turn RF 1/8 to face DRW Side L twd DLW, Cl R to L, Bk L twd DLC,-; Bk R twd DLC commencing LF trn 1/8 to face Wall,-, Side L, Cl R to L; Continuing LF trn another 1/8 to face DLW Side & Fwd L to ContraBjo,-, Fwd R, Hop R;
FWD, LK, FWD,-; MANEUVER,-, SIDE, CLOSE; PIVOT,-, 2,-; WALK,-, FACE,-;
MEAS 5-8 Fwd L, Lk RIB of L (XLIB of R), Fwd L,-; Fwd R heel to ball trng RF on ball to face RLOD (W XLIB of R trng RF to face LOD) blending to CP,-, Side L, Close R to L; Bk L pivoting RF 1/2 to face LOD (W Fwd R heel to ball between M's feet pivoting RF on ball to face RLOD),-, Fwd R,-; Fwd L,-, Fwd R trng RF 1/4 to face Wall,-;
STROLLING VINE:::
MEAS 9-12 Side L trng RF 1/8 trn,-, XRIB of L (W XLIF of R) trng LF 1/8 trn,-; Side L, Cl R to L, Side L pivoting LF 1/2 trn to face COH,-; Side R trng LF 1/8 trn,-, XLIB of R (WXRIF of L) trng RF 1/8 trn,-; Side R, Cl L to R, Fwd R heel to ball pivoting RF 1/2 trn to face Wall,-;
WHISK; OPEN NATURAL; SLOW IMPETUS TO SCP & PICKUP;:
MEAS 13-16 Fwd L,-, Side R, XLIB of R; Thru R heel to ball trng RF to face RLOD,-, Side L, Bk R (W Thru L,-, Fwd R between M's feet, Fwd L) blending to ContraBjo fcg DRC; Bk L,-, Cl R to L and heel trn on R (W Fwd R heel to ball trng RF to face RLOD,-, Side L) blending to SCP fcg DLC,-; Fwd L,-, Cl R to L (W Fwd L pivoting LF to face DRW) blending to CP,-;

PART B

MEAS 1-4 CHASSE REVERSE & PROGRESSIVE CHASSE WITH A LOCK:: MANEUVER.-. SIDE. CLOSE:
Fwd L trng LF to face DRC,-, Side R continuing trn to face RLOD, Cl L to R; Bk R trng LF to face wall,-, Side L continuing trn to face DLW, Cl R to L; Blending to ContraBjo Fwd L, Lk RIB of L (W XLIF of R), Fwd L,-; Repeat Part A, Measure 6;

MEAS 5-8 OVERSPIN: TURN.-. BACK. LOCK: BACK.-. OUTSIDE CHANGE & STEP FORWARD::
Bk L pivoting RF 1/2 trn to LOD,-, Fwd R heel to ball continuing pivot to face DRW,-; Bk L (W brush R to L Fwd R),-, Blending to ContraBjo Bk R, XLIF of R (W Lk RIB of L); Bk R,-, Bk L,-; Bk R trng LF 1/4 trn to DLW, Side & FWD L twd DLW, Fwd R in ContraBjo,-;

MEAS 9-12 RUNNING FORWARD LOCKS:: MANEUVER.-. & CLOSED IMPETUS::
Fwd L, Lk RIB of L (W XLIF of R), Fwd L, Fwd R; Fwd L, Lk RIB of L (W XLIF of R), Fwd L,-; Fwd R heel to ball pivoting RF to face RLOD (W XLIB of R pivoting on L to face LOD) blending to CP,-, Back L trng RF 1/2 trn bringing R beside L with no weight commencing heel trn on L (W Fwd R between M's feet heel to ball trng RF 1/2 trn),-; Cl R to L (W Side & Fwd L around M trng RF),-, Side & Bk L (W brush R to Left Fwd R between M's feet) to CP fcg DWL,-;

MEAS 13-16 RUNNING BACK LOCKS:: BACK WHISK & PICK-UP [SECOND TIME STEP THRU TO SCP]::
Blending to ContraBjo Bk R, XLIF of R (W Lk RIB of L), Bk R, Bk L; Bk R, XLIF of R (W Lk RIB of L), Bk R,-; Bk L trng RF 1/8 trn to Wall (W Fwd R heel to ball pivoting on ball to face COH) blending to CP,-, Side R,-; XLIB of R & blend to SCP,-, Thru R short step (W Thru L heel to ball pivoting LF on ball to face RLOD) blending to CP,-;
NOTE: On the second time thru Part B Meas 16 (Beats 3 & 4) Both M & W step thru twd LOD remaining in SCP,-;

PART C

MEAS 1-4 WALTZED DIAMOND TURNS::: [SEE SPECIAL NOTE 1]
Fwd L trng LF to face COH, Side R twd LOD, XLIB of R twd DLW to ContraBjo; Back R trng LF to face RLOD, Side L twd Wall, XRIF of L twd DRW; Fwd L trng LF to face Wall, Side R twd RLOD, XLIB of R twd DRC; Back R trng LF to face LOD, Side L twd COH, XRIF of L twd DLC;

MEAS 5-8 WHALETAIL:: FWD. LOCK. FWD. LOCK: WALK.-.FACE.-:
XLIB of R, Side R trng RF on R 1/4 to face DLW, Fwd L, Lk RIB of L (W XLIF of R); Side L trng LF 1/4 to face DLC, Cl R to L, XLIB of R (W XRIF of L), Side R trng RF on R 1/4 to face DLW; Fwd L, Lk RIB of L (W XLIF of R), Fwd L, Lk RIB of L (WXLIF of R); Fwd L,-, Fwd R (W XLIB of R) trng RF 1/8 trn to blend to momentary CP fcg Wall,-;

MEAS 9-12 2 SOLO FOXTROT TURNS TO LOP:: BACK. LOCK. BACK.-: BACK. LOCK. BACK.-:
Fwd L twd LOD trng LF (W Fwd R trng RF),-, Side R twd LOD, Cl L to R; Bk R continuing LF Trn to face RLOD,-, Bk L short step, Cl R to L blending to LOP; Bk L, Lk RIF of L, Bk L,-; Bk R, Lk LIF of R, Bk R,-;

MEAS 13-18 BACK.-, TURN.-: FWD.-, FACE TO CP.-: CHARLESTON CROSSES [2 SLOW & 4 QUICK]:::
Bk L twd LOD,-, Bk R trng LF (W Bk L trng RF),-; Fwd L twd LOD,-, XRIF of L (W XLIF of R) blending to loose CP,-; Side L with toes pointing in,-, XRIF of L (W XLIB of R) swiveling on L (W's R) so toes are again pointing twd each other,-; Swiveling on R (W's L) repeat measure 15; Swiveling on R (W's L) Side L with toes pointing in, XRIF of L (W XLIB of R) swiveling on L (W's R) so toes are again pointing twd each other, repeat beats 1 & 2,; Repeat Meas 17;

PART D

SHAG HOPS;; MARCHESSI WITH A WEIGHT CHANGE;;; QUICK OPEN REVERSE & CLOSE;;
 MEAS 1-8 Step in place L, Hop on L while kicking R foot up and behind L knee, Step in place R, Hop on R while kicking L foot up and behind R knee; Repeat Measure 1; Remaining in CP press L heel fwd shifting weight to cause R foot to slightly release from floor, Rec R, Press L toe back shifting weight to cause R foot to slightly release from floor, Rec R; Press L heel fwd shifting weight to cause R foot to slightly release from floor, Rec R; Press L heel fwd shifting weight to cause R foot to slightly release from floor, Rec R; In the style of a close /point change weight press R toe back, Rec L, press R heel fwd shifting weight to cause L foot to slightly release from floor, Rec L; Press R toe back shifting weight to cause L foot to slightly release from floor, Rec L, Press R toe back shifting weight to cause L foot to slightly release from floor, Rec L; Fwd R,-, Fwd L commencing LF trn, side & bk R continuing trn to face DLC blending to ContraBjo; Bk L continuing trn to face COH,-, Cl R to L blending to CP,-;

SHAG HOPS;; MARCHESSI WITH A WEIGHT CHANGE;;; QUICK OPEN REVERSE & CLOSE TO FACE LOD;:
 MEAS 9-16 Repeat Part D Measures 1-8 starting by facing COH and ending by overturning the Quick Open Reverse to face LOD;;;;;;

ENDING

LUNGE,-, TWIST,-; BEHIND, SIDE, MANEUVER,-; PIVOT 4 TO WALL;:
 MEAS 1-4 Lunge LOD L,-, Swiveling on Ball of L twist to RSCP,-; XRIB of L, Side L, XRIF of L heel to ball pivoting on ball RF 1/2 trn to CP fcg RLOD (W thru L short step),-; Bk L twd LOD comencing RF trn to LOD,-, Fwd R heel to ball continuing trn,-; Fwd L ptg toe twd DLW and continuing trn,-, Fwd R heel to ball ending in CP fcg Wall,-;

WOMAN: CLOSE, VINE 3; SIDE, DRAW,-,-; MAN: CLOSE, VINE 3; SIDE, DRAW,-,-;
BOTH: HOLD, VINE 3; SIDE, DRAW, CLOSE TO BELY,-; WALTZED VINE 6; [SEE SPECIAL NOTE # 2] SIDE, DRAW, CLOSE,-;
 MEAS 5-12 Repeat Measures 1-6 of Introduction;;;;;; Side L/XRIB of L/Side L/XRIF of L/Side L/XRIB of L; Side L, Draw R to L, Close R to L,-;

SHAG HOPS TO OPEN POSITION;; FWD, LK, FWD,-; FWD, LK, FWD,-; SHAG HOPS TO OPEN POSITION;; TURN,-, CLOSE,-; POINT REVERSE,-,-,-;
 MEAS 13-20 In BFLY repeat Part D Measures 1 & 2 blending to OP;; Fwd L, Lk RIB of L, Fwd L,-; Fwd R, Lk LIB of R, Fwd R trng RF & blending to BFLY,-; Repeat Part D Measures 1 & 2 blending to OP;; Fwd L trng LF to face COH (W trn RF to face Wall),-, Cl R to L,-; Pt L to RLOD with arms outstretched palms down,-,-,-;

SPECIAL NOTES

SPECIAL NOTE 1: THE WALTZED DIAMOND TURNS IN PART C ARE DANCED LIKE DIAMOND TURNS IN ANY WALTZ. WHEN YOU LISTEN TO THIS SECTION OF THE MUSIC, YOU WILL NOTE THAT THE PIANOS ARE PLAYING THREE CHORDS PER MEASURE AGAINST THE FOUR BEATS OF THE ORCHESTRA. THE DANCERS SHOULD DANCE WITH THE BEAT OF THE PIANOS FOR THIS FOUR-MEASURE SECTION.

SPECIAL NOTE 2: THE WALTZED VINE 6 IN THE ENDING IS DANCED LIKE A VINE 6 IN ANY DANCE. WHEN YOU LISTEN TO THIS SECTION OF THE MUSIC YOU WILL NOTE THAT THE ORCHESTRA IS PLAYING TWO TRIPLET FIGURES AGAINST FOUR BEATS OF MUSIC. THE DANCERS SHOULD DANCE WITH THESE TWO TRIPLET FIGURES DURING THIS MEASURE.

MOONGLOW

By: Ken & Irene Slater, 3620 Oakdale Rd., Birmingham, Al. 35223 (205-967-3686)
 RECORD: RCA 447-0881 or MODERN OLDIES MX622 (available @Eddies & Bobbies)
 FOOTWORK: Opposite, except where noted.
 SEQUENCE: INTRO,A,B,Interlude 1,A,B,Interlude 2,B(1 thru 8),ENDING.
 TIMING: SQQ Except where noted.
 PHASE: IV+2 (Hinge & Natural Weave) ADJUST FOR COMFORT

INTRO

- 1-4 WAIT;WAIT; (DC) CHAIR REC SLIP; PIVOT TO HINGE;
 1-2 "V" SCP fcg DC M's wt on L W's wt on R WAIT 2;;
 3 M thru R w relaxed knee chk,-, rec L, swvl LF on L bk R to fc CP DRC
 (W thru L w relaxed knee chk,-, rec R, swvl LF on R fwd L to fc CP DW);
 QQS 4 Fwd L comm LF turn, sd & bk R cont LF turn, sd & fwd L DRC leave R leg
 (QQQQ) extended (W bk R, sd & fwd L, bk R, bk L well under body head turn LF),-;

PART A

- 1-4 OPEN IMPETUS; OPEN NATURAL; BACK TURNING HOVER; COMM PROMENADE WEAVE;
 1 M straighten L leg (W rec on R between M's feet comm RF turn),-,
 rec R comm RF turn brush L to R, sd & fwd L LOD in SCP (W sd & around
 M on L toe turn RF, sd & fwd R LOD SCP);
 2 M fwd R turn RF,-, sd & bk L, bk R to contra bjo w rt shoulder lead
 backing DW (W fwd L,-, R, L w lft shoulder lead);
 3 Bk L DW,-, bk R comm RF turn, fwd L SCP DC (W fwd R,-, sd & fwd L around
 M on toe turn RF, sd & fwd R DC SCP);
 4 M fwd R,-, fwd L turn LF (W strong swvl on R to fc M),sd & bk R DC;
 5-8 FINISH PROMENADE WEAVE; THREE STEP; NATURAL TURN W/HEEL PULL;;
 QQQQ 5 Bk L to contra bjo, bk R blend to CP comm LF turn, sd L DW, fwd R to contra
 bjo DW;
 6 Fwd L blend to CP,-, fwd R, L;
 7 Fwd R turn RF,-, sd & bk L fcg RLOD (W heel turn), bk R CP;
 SS 8 Bk L comm RF turn,-, sd R small stp heel pull cont. RF turn brush L to R
 (no wgt) CP DC (W fwd R turn RF,-, sd L brush R to L,-;) -;
 9-12 REVERSE TURN; FEATHER FINISH; THREE STEP; NATURAL TURN;
 9 M fwd L comm LF turn,-, sd R twd COH, bk L LOD (W bk R heel turn,-, cl L
 to R, fwd R LOD);
 10 Bk R turn 1/2 LF,-, sd & fwd L DW, fwd R in contra bjo;
 11 Repeat measure 6 in PART A;
 12 Fwd R turn RF,-, sd & bk L fcg RLOD (W heel turn); bk R CP LOD;
 13-16 CLOSED IMPETUS; FEATHER FINISH; OPEN TELEMAR; CHAIR REC SLIP;
 13 M bk L LOD turn RF,-, cl R to L cont RF turn, bk L DRC (W fwd R turn RF,-,
 sd L cont RF turn, brush R to L fwd R DRC);
 14 Bk R turn 1/2 LF,-, sd & fwd L DC, fwd R blend to contra bjo;
 15 Fwd L blend to CP comm LF turn,-, sd R cont LF turn (W heel turn), sd
 & fwd L DW SCP;
 16 M thru R w relaxed knee chk,-, rec L, swvl LF on L bk R to fc CP DC (W
 thru L w relaxed knee chk,-, rec R, swvl LF on R fwd L to fc CP DRW);

PART B

- 1-4 TURN L w/RIGHT CHASSE; OUTSIDE CHANGE TO SCP; IN & OUT RUNS;;
 SQ&Q 1 Fwd L turn LF to fc COH,-, sd R/cl L to R cont turn to fc DRC, sd R CP DRC;
 2 M bk L,-, bk R turn LF, sd & fwd L to SCP LOD (W fwd R,-, fwd L turn LF,
 sd & fwd R to SCP);
 3 M fwd R comm RF turn,-, sd & bk L DW blend to CP, bk R to contra bjo w rt
 shoulder lead (W fwd L,-, fwd R between M's feet, fwd L in contra bjo);
 4 Bk L comm RF turn,-, sd & fwd R between W's feet cont RF turn, fwd L to
 SCP LOD (W fwd R comm RF turn,-, fwd & sd L cont turn, fwd R to SCP LOD);
 5-8 THRU-CHASSE TO BJO; NATURAL WEAVE;; THREE STEP;
 SQ&Q 5 Fwd R LOD turn to fc WALL in CP,-, sd L/cl R to L, sd L blend to contra
 bjo DW;
 6 Fwd R comm RF turn,-, sd & bk L fcg DRW, (W heel turn) bk R w rt shoulder
 lead in contra bjo;
 QQQQ 7 Bk L, bk R blend to CP, sd & fwd L DW, fwd R to contra bjo;
 8 Repeat measure 6 in PART A;
 9-12 NATURAL TURN; OPEN IMPETUS; FEATHER; COMM REVERSE WAVE;
 9 Repeat measure 12 in PART A;
 10 Bk L turn RF,-, cl R to L cont RF turn (W around M RF brush R to L),
 fwd L DC SCP;
 11 M thru R,-, fwd L, fwd R to contra bjo (W thru L turn LF,-, bk R, bk
 L to contra bjo);
 12 Fwd L in contra bjo comm LF turn (under turn),- , cont LF turn sd & bk
 R (W heel turn), bk L DW blend to CP;
 13-16 FINISH REVERSE WAVE; BACK FEATHER; FEATHER FINISH; CHANGE OF DIRECTION;
 13 Bk R,-, bk L curve LF, bk R DC;
 14 Bk L,-, bk R w rt sd stretch (W head rt), bk L to contra bjo;
 15 Bk R turn 1/2 LF,-, sd & fwd L DW, fwd R to contra bjo;
 SS 16 Fwd L DW turn LF,-, sd R DW draw L to R in CP fcg DC,-;

INTERLUDE 1

1-4

THREE DIAMOND TURNS;;; HINGE;SS
(QQS)

- 1 Fwd L DC turn LF, -, sd R cont LF turn, bk L DW blend to contra bjo:
- 2 Bk R DW turn LF, -, sd L cont LF turn, fwd R DRW;
- 3 Fwd L DRW turn LF, -, sd R cont LF turn, bk L DRC;
- 4 Bk R comm LF turn, -, bk & sd L cont LF turn relax L knee leave R leg extended & rotate upper body LF M looking past W (W fwd L, sd & fwd R turn LF, bk L well under body fcg LOD) , -;

REPEAT PART AREPEAT PART BINTERLUDE 2

1-6

THREE DIAMOND TURNS;;; HINGE; OPEN IMPETUS; CHAIR REC SLIP;

- 1-4 Repeat measures 1 thru 4 in INTERLUDE 1;;;;
- 5 Repeat measure 1 in PART A;
- 6 Repeat measure 16 in PART A;

REPEAT MEASURES 1 THRU 8 IN PART BENDING1-4
SQSSNATURAL TURN W/HEEL PULL;;; PIVOT TO OVERSWAY; CHANGE OF SWAY;

SS

- 1-2 Repeat measures 7 & 8 in PART A;;
- 3 Fwd L comm LF pivot, -, bk R DC cont LF pivot, sd L LOD w lft sd stretch & R leg extended & head to left (W head R w rt sd stretch & L leg extended);
- 4 M relax L knee lower R hip turn body LF 1/8 & change sway line looking at W (W relax R knee lower L hip turn body LF 1/2 & change sway line look well to L), -, -;

MORE THAN YOU'LL EVER KNOW

CHOREOGRAPHY BY JAY & BOOTS HERRMANN 2886 FERNLEY DR. E. #79 W.P.B., FL 33415

RECORD; "MORE" BY STEVE LAWRENCE COLUMBIA RECORDS 13-33068

SEQUENCE: INTROD,A,B,C,C,TAG PHASE V 1-(407) 965-2409

INTRODUCTION

- 1-4 WAIT; LADY CIRCLE TO CP; 4,5,6 OF REVERSE WAVE; LEFT LUNGE, -, SHAPE & REC;
 1- In L open pos'n fcing LOD M & W's R ft free WAIT;
 2- M hold; (W trning RF fwd R, -, L, R in semi circle to CP/LOD;)
 3- Bk R, -, L, R;
 SS& 4- Lunge sid L twd RLC stretch R sid (W trn head to R), -, lower
 slightly chg sway by stretch of L sid (W head to the L), -/rec R CP/LOD;

A

- 1-4 THREE STEP; NATURAL WEAVE;; HOVER TELEMAR;
 1- Fwd L, -, R, L CP/LW ;
 2- Fwd R trning RF, -, sid L, bk R CP/RLW;
 3- Bk L Bjo/RLW, bk R, bk L trning LF, fwd R Bjo/LW;
 4- Fwd L, -, sid R trning LF, fwd L SCP/LC;
5-8 FEATHER; DBL REVERSE; OPEN TELEMAR; CHAIR, -, REC, SLIP;
 5- Thru R, -, fwd L Bjo/LC, fwd R;
 6- Fwd L trning LF, -, sid R, tch L CP/LOD; (W bk R, -, heel trn on R cl L;
 fwd R/XLIFR;)
 7- Fwd L trning LF, -, sid R (W heel trn on R cl L), fwd L SCP/LW;
 8- FWD R lowering upper body stretch well fwd, -, rec L (W trning LF on R),
 bk R CP/LC;
9-12 QUICK OPEN REVERSE; OUTSIDE CHG TO SCP; QUICK NATURAL TELEMAR;
QUICK WEAVE FOUR;
 SQ&Q 9- Fwd L trning LF, -, sid R/bk L Bjo/RLW, bk R;
 10- Bk L, -, bk R trning LF, fwd L SCP/LW;
 SQ&Q 11- Thru R, -, trning RF sid L/continue RF trn small step fwd & sid R
 pointing twd LC, fwd L SCP/LC;
 SQ&Q 12- Thru R, -, trning LF fwd L/sid & bk R, bk L Bjo/RLC;
13-16 CHECK & WEAVE;; FWD, -, SID, DRAW; SLOW CONTRACHECK, -, -/RECOVER;
 13- Check bk R CP/RLC, -, fwd L, sid & bk R;
 14- Bk L, trning LF sid & bk R, fwd L, fwd R Bjo/LW;
 15- Fwd L, -, sid R CP/LOD, draw L;
 SS& 16- R shldr lead lower then fwd L, -, (W extend top line bk),-/recov R CP/LOD;

B

- 1-4 THREE STEP; FEATHER: REVERSE WAVE;;
 1- Repeat meas 1 Part A;
 2- Fwd R, -, fwd L Bjo/LW, fwd R;
 3- Fwd L, -, trning LF sid & bk R (W heel trn), bk L CP/RLC;
 4- Bk R, -, bk L, bk R CP/RLC;
5-6 OPEN IMPETUS; QUICK CURVING THREE STEP;
 5- Bk L, -, trning RF heel trn on L close R, fwd L SCP/LC;
 SQ&Q 6- Thru R, -, fwd L (W blending to CP keep head to R)/fwd R (W cont blend
 to CP head to R), fwd L CP/RLC (W head to R);
7-10 RISING LOCK; OPEN REVERSE TRN; RISING LOCK; OPEN REVERSE TRN;
 QQS 7- Trning LF bk R, continue LF trn sid L, XRIBL (W XIF) CP/LOD, -;
 SQQ 8- Trning LF fwd L, -, sid & bk R, bk L Bjo/RLC;
 QQS 9- Repeat meas 7;
 SQQ 10- Repeat meas 8;

C

- 1-4 HOVER CORTE; BK HOVER TO SCP; OPEN NATURAL; TIPPLE CHASSE PIVOT;
 1- Trning LF bk R, -, sid & fwd L, bk R Bjo/LW;
 2- Bk L, -, bk R, fwd L SCP/LW;

PART C CONTINUED

- 3- Fwd R, -, trning RF sid & bk L, bk R Bjo/RLC;
 SQ&Q 4- Bk L, -, trning RF sid R/cl L, cont RF trn fwd R pivoting on R CP/RLOD;
 5-8 CLOSED IMPETUS; FEATHER FINISH; DBL REVERSE; OPEN TELEMARK;
 5- Bk L, -, trning RF heel trn on L close R, bk L CP/LW;
 6- Bk R, -, sid & fwd L, fwd R Bjo/LC;
 7- Repeat meas 6 Part A;
 8- Repeat meas 7 Part A;
- 9-12 FALLAWAY SLIP REVERSE PIVOT; OVERSWAY, -, SLOW CHG OF SWAY REC TO SCP;;
 SQQ 9- Thru R, -, trning RF sid L SCP/RLW, bk R;
 QQQQ 10- Bk L, bk R trning LF slip CP/LW, continue LF trn pivot 1/2 on L, R to
 CP/LW (W heel trn);
 SS 11- Sid L twd LOD with L sway stretching R sid (W head to the R), -,
 slowly change to R sway stretching L sid (W head to the L), -;
 SQQ 12- Continue sway change, -, rec bk R, fwd L SCP/LOD;
 13-16 THRU & SEMI CHASSE; JETE POINT; RT LUNGE & HIGH LINE;
QUICK TRNING CHECKED FEATHER;
 SQ&Q 13- Thru R, -, sid L/cl R, fwd L SCP/LOD;
 S&S 14- Lowering thru R, -/pick W up to CP rising close L, lowering slowly
 point R twd wall with L sway stretching R sid both heads look twd COH, -;
 SS& 15- Lunge R twd LW (W head to L) with R sway stretching L sid, -,
 trning 1/8 RF rec L with L sway stretching R sid both heads look twd LOD
 (W high on toes), -/lose sway W head to L body trn to fc LOD/CP;
 SQ&Q 16- Trning LF bk R, -, sid L/fwd R Bjo/RLOD, fwd L Bjo/RLOD;
- TAG
- 1-3 HOVER CORTE; BK HOVER TO SCP; OPEN NATURAL;
 1- Repeat meas 1 Part C;
 2- Repeat meas 2 Part C;
 3- Repeat meas 3 Part C;
- 4-7 PIVOT FOUR; BK, -, TRN LEFT, -; OVERSWAY & CHG SWAY;
 4- Start pivoting action on first strong accentuated note bk L pivoting
 RF, -, continue pivot action fwd R CP/RLOD, -;
 5- Continue pivoting bk L, -, continue pivot action fwd R CP/RLOD, -;
 6- Bk L, -, trning LF bk R SCP/LW, -;
 7- Lunge sid & fwd L with L sway stretching R sid both heads twd LW, -,
 chg sway by stretching L sid (W head to L), -;

NOTE: Section C Measure 1 (Hover Corte)

The first time thru meas C the word "longer" begins on the 2nd step of the measure.
 The second time thru meas C the word "longer" begins on the 1st step of the measure.

(July 1989, URDC)

ONE MORE SHOT

Rhythm: West Coast Swing using basic school figures
 Choreog: Ed and Gloria Kilner 317-787-6548
 6419 Lava Court, Indianapolis, In. 46237
 Record: One More Shot Warner Bros. 0490 Johnny Lee, Flip of
 The Yellow Rose
 Phase: Unphased at this time but presented as phase IV
 Position: For the Basic, Closed Fifth - Close V-semi, R ft
 pointed twd ptr & slightly down LOD, L ft pointed down
 LOD with heel just in front of R.
 Sequence: Intro-A-B-A-B-Inter-A beg with sugar push-B(9-11)-Tag

INTRO

MEAS.

1 - 4 WAIT; WAIT; COASTER, /-, RK BK L-, REC R-; SUGAR
 PUSH-, -, /-, -;

1,2,3,4; LOP fc ptr & wall M's R & W's L ft free wait
1,2,3,4; two meas;;

Coaster:

1 & 2,3,4; Man: XRIB of L, in place L/R, Bk L, R;
1 & 2,3,4; Woman: XLIB of R, cl R to L/small fwd L, fwd R, L;

Sugar Push:

1,2,3 & 4; Man: Take both of ptr's hands in bfly, elbows not
 extended, & tch L to sd, fwd L, XRIB of L, in place
 L/R, Blending to Closed fifth position
1,2,3 & 4; Woman: Tch R in Bk of L, Stp R, bk L/cl R to L, fwd L;

PART A

1 - 4 BASIC-, -, - /-; RK BK-, REC-, BASIC-, -; -, /-, RK FWD-,
 REC-; BEGIN THROWOUT-, -, - /-, -;

Basic:

1,2,3 & 4; Man: Fwd I. LOD, tch sd & ball of R ft to heel of
1,2, L ft, bk & sd R/L, R [this is a chassee in 5th
 position]; Rk Bk L to semi, rec R;
1,2,3 & 4; Woman: Fwd R, tch sd & ball of L ft to heel of
1,2, R ft, bk & sd L/R, L [chassee in 5th pos]; Rk Bk R to
 scp, rec L,
 Basic prep for throwout:
3 & 4; 1,2 Repeat for meas 2 except man rks fwd L, rec R;
3,4; and leads woman into the throwout.

Throwout:

1,2,3 & 4; Man: Stp in place L, tch R, bk R/L, R; Leading W past
 twd LOD to end in LOP fcng LOD
1 & 2,3 & 4; Woman: Run fwd R/L, R, trn to fc ptr on third stp
 (If she runs into her own arm her own body will make
 her take the turn) XLIE of R/cl R, fwd & sd L twd wall
 with a swivel of the hips; (Only the hips trn, not the
 upper body. Remain facing ptr & RLOD
 Modification that is acceptable when teaching beginners
 to west coast swing: The woman may - Run fwd beginning

a left fc trn so that steps become a sd R/XLIF of R, sd R trning to fc ptrn, bk R/cl L to R, fwd R;

5 - 8

FINISH THROWOUT RK BK L-, REC R-, UNDERARM TURN-, -; -/, -,-, -,-; SIDE PASS-, -,-/, -,-; RK BK R-, REC L-, BEGIN SUGAR PUSH-, -;

Finish Throwout:

1, 2,
1, 2,

Man: Rk bk L, Rec R,
Woman: Fwd twd ptrn R, L,

Underarm Trn:

3, 4; 1 & 2
3, 4;

Man: Lead ptr under joined M's L & W's R hand twd M's Rt sd - tch L to sd LOD swiveling 1/4 RF on R, cont swivel 1/4 Rt fc to fc RLOD on R ft stp fwd L; chassee in 5th pos; Trning 1/4 to fc wall rk sd twd LOD L, rec R starting to lead W past in front of him in prep for sd pass;

3 & 4; 1 & 2
3, 4

Woman: Rept action of the throwout, trning 1/2 LF under joined hands to end fcng ptrn & LOD; Fwd R, L;

Side Pass:

1, 2, 3 & 4;
1, 2,

Man: Fwd L twd LOD trning 1/4 LF to end in LOP fcng LOD, Tch R in bk of L, chassee in 5th pos; bk L, rec R,

1 & 2, 3 & 4;
1, 2,

Woman: Rept action of the throwout trning 1/2 LF to end LOP fc LOD; Fwd L, R,

Sugar Push:

3, 4;

Man: Take both ptrn's hands in mod bfly (palms tog with loose hold-arms not extended) Tch L to sd, fwd L,
Woman: Tch R in bk of L, stp R replacing ft;

3, 4;

9 - 12

CONTINUE SUGAR PUSH-/, -,-,-,-; -,-,-, SUGAR PUSH-/, -,-,-,-,-; SUGAR PUSH-/, -,-,-,-;

1 & 2, 3, 4;
1, 2,

Man: Chassee in 5th pos,, (give W firm tension fwd with joined hands on first stp of triple. At no time should either ptrn's elbows get beh body. There should be no strong push or pull, merely firm tension on both ptrn's arms-lean twd ptrn) Bk L, Bk R, Repeat

3 & 4; 1, 2,
3, 4;
1 & 2, 3, 4;

Repeat Let go of M's R & W's L hand on last triple preparation into underarm trn. Rk Bk L, Rec R,

1 & 2, 3, 4;
1, 2,

Woman: Bk L/cl R to L, fwd L (lean twd ptrn giving resistance), Fwd R, L;
Repeat entire sugar push

3 & 4, 1, 2,
3, 4;
1 & 2, 3, 4;

Repeat entire sugar push

13 - 16

UNDERARM TURN-, -,-, -,-/,-; SD L-, R-, 1 1/2 ROLL-, -,-; -,-/,-, BK L-, R-; UNDERARM TURN-, -,-, -,-/,-;

Underarm Turn:

1, 2, 3 & 4;
1, 2

Man: Repeat as described above in prep for 1 1/2 roll

- 1,2,3&4;1,2, Woman: Repeat as described above
1 1/2 Roll:
- 3,4;1 &2, Man: Same as side pass except change to joined Right
3,4; hands and lead Woman into a 1 1/2 lft fc turn under
joined hands Rk Bk L, Rec R;
- 3 &4; 1 &2, Woman: Turn under joined hands in a 1 1/2 lft fc turn
3,4; to end fcng ptrn & RLOD. (Footwork should complete the
second triple by stepping sd/cl, sd, twd LOD, turning
to fc ptrn on last step.) Fwd R, L;
- Underarm Trn:
- 1,2,3,4; Man: Repeat as described above except instead of Rk,
Rec, Man will go into chicken wks in Part B
- 1 &2,3 &4; Woman: Repeat as described above. W's fwd stps here
are first steps of chicken wks in Part B

PART B

- 1 - 4 CHICKEN WALKS-,-,-,-; UNDERARM TURN MODIFIED-,-,-, SHUFFLE
AWAY-,-,-,-; TOG-,-,-,-, AWAY-,-,-,-; TOG -,-,-,-, AWAY-,-,-,-; SIT/PT
HOLD-,-,-,-; (WOMAN CHANGE POINT)
- 1,2,3,4; Chicken Walks:
Man: Fcing RLOD in LOP, stp bk L,R,L,R; digging ball
of foot into the floor and leaning slightly bk giving W
firm tug twd him. Ck motion in prep for underarm trn.
(Do not lead W from sd to sd to produce swivel) M's Rt
hand is placed on front of hip with fingers pointing
diag twd floor
- 1,2,3,4; Woman: Lean bk from waist slightly to give resistance,
wk fwd toeing out R,L,R,L; W's lft hand on
front of hip, fingers pointing down
- Underarm trn modified:
- 1,2, Man: Trn 1/4 RF & tap L twd RLOD, swivel on R to fc
LOD leading W under joined hands to LOP & stp fwd LOD
on L,
- 1 &2, Woman: Run fwd R beg a lft fc trn under joined hands,
R/XLIF of R, sd R trning to fc ptrn,
- Shuffles away and together: [chassees in 5th pos]
- 3 &4; 1 &2, Man: Trning away from ptrn, shuffle ft with toe twd
RLOD fwd R/fwd L bringing instep of L ft to heel of R,
fwd R-; pivot on R & shuffle twd ptrn with toe twd LOD
fwd L/fwd R bringing instep of R ft to heel of L, fwd
L-; pivot on L to repeat. While shuffling, bring R arm
up and arnd in a CCW circle tch ptrn's hand and
complete the circle once arnd in two triples.
- 3 &4; 1 &2, Repeat
3 &4; Shuffle RLOD -,-,-;
3 &4; 1 &2, Woman: Trning 1/4 to fc wall, shuffle twd LOD doing
away & tog action opposite of man's footwork. While
shuffling, bring L arm up and arnd in CW circle to tch
ptrn's hand and complete the circle once arnd in two
triples

3 &, 4; 1 &, 2, Repeat
3 &, 4; Shuffle LOD -/, -;

& 1, 2, 3, 4; Sit/pt, hold-, -, -;
 Man: Pivot on R ft to fc LOD, L ft will be in a point position twd LOD,, hold as W completes chg pt

& 1, 2, 3, 4; Sit/pt, hold-, chg, pt;
 Woman: Pivot on L ft to fc RLOD, R ft will be in a point position twd RLOD,, cl L to R, pt R fwd extend lft arm up twd where wall & ceiling meet & look twd fingertips;

5 - 8 CHICKEN WALKS-,-,-,-; UNDERARM TURN-,-,-,-; BK L-, R-, SUGAR PUSH STRUT-,-,-,-; BK L, BK R;

Chicken walks:
1, 2, 3, 4; Man: Repeat as described above except twd RLOD
& 1, 2, 3, 4; Woman: Trn head bk to fc fwd & bring hand to hip. Draw L bk to R & stp fwd R all in one acton to repeat as described above except twd RLOD

Underarm Trn:
1, 2, 3 & 4; Man: Repeat as in part A except rk sd rec will be replaced by bk, bk, in prep for sugar push strut
1, 2,

1 &, 2, 3 &, 4; Woman: Repeat as in Part A
1, 2,

Sugar Push Strut:
3, 4; 1, 2, Man: Kick L twd RLOD & Wall, XLIF of R; Kick R twd
3, 4; RLOD & COH, XRIF of L, Bk L, Bk R;

3, 4; 1, 2, ; Woman: In bfly pos kick R acr in front of L, stp in
3 &, 4; place R; kick L in front of R, stp in place L, kick /ball, chg R;

9 - 12 SUGAR PUSH STRUT-,-,-,-; BK L, BK R, SUGAR PUSH-,-,-,-; UNDERARM TRN, /, -; -,-,-, PT HOLD-,-,-,-;

Sugar Push Strut:
1, 2, 3, 4; Man: Repeat as described above
1, 2,

1, 2, 3, 4; Woman: Repeat as described above
1 &, 2,

Sugar Push:
1, 2, 3 &, 4; Man: Repeat as described in intro
1, 2, 3 &, 4; Woman: Kick R ft fwd acr in front of L, Replace R, bk L/cl R to L;

Underarm Trn:
1, 2, 3 &, 4; Man: Repeat as described above omitting bk, bk,
1 &, 2, 3 &, 4; Woman: Repeat as described above omitting fwd, fwd,

1, 2, 3, 4; pt L (W pt R) twd COH & hold; and bring M's R & W's L hand in twd chest and extend it bk out with a snap on last note

INTERLUDE

1 - 4 BASIC-,-,-/,-; -,-, TURNING BASIC-,-/,-,-/,-,-,-; /,-,-/,-,-,-; /,-,-/,-,-,-; /,-,-/,-,-,-;

Basic:

1,2,3 & 4;
1,2,

Man: Repeat as described above except trn slightly
RF to end fcng wall as in beginning of part A
Woman: Same as man, opposite ftwrk

Turning Basic:

3 & 4; 1 & 2,
3,4;

Man: CP Sd L, cl R to L trning rt fc/ sd L to fc
RLOD, Sd R, cl L to R cont trning rt fc/ sd R to fc
LOD in SCP; Fwd L, R,
Woman: Same as man, opposite footwork except W does a
Rk bk R, rec fwd L while man stps fwd L,R,

1 & 2, 3 & 4; Repeat, finishing the basic with following measure--

5 - 8 1/2 (FINISH TRN BASIC) FWD L-, R-, BASIC-,-; -/,-,-, RK FWD
L-, REC R-; THROWOUT-,-,-/,-; -,-,-,

1,2,
1,2,

Man: Fwd L, R,
Woman: Rk Bk R, rec L,

3,4; 1 & 2,
3,4;

Basic to a throwout:
Repeat figure as described in Part A

1,2,3 & 4;
1,2,

Throwout:
Repeat figure as described in Part A

TAG

1 - 4 BASIC-,-,-/,-; -,-, TRNING BASIC-,-/,-,-/,-,-,-; /,-,-/,-,-,-; /,-,-/,-,-,-;
BASIC-,-,-/,-; -,-, PT TWD LOD-,-;

Repeat figures as described in Interlude ending with a
pt L (W pt R) down LOD in tight V-SCP. Listen to music
and do the Rk bk, rec, pt with three qk even beats.

Corrected April 1989

PARISIENNE SHADOWS

COMPOSERS: Roy & Sally Plaisance 5537 Bonsrell Houston, TX 77023 (713) 926 8526
 RECORD: ROPER JH 404 The Shadows of Paris
 FOOTWORK: OPPOSITE, For M except where noted
 DANCE: WALTZ PHASE: VI SLOW Record to 36/38 RPM
 SEQUENCE: INTRO A A' B C A A' B C ENDING

INTRODUCTION

- 1-4 WAIT; SOLO ROLL 3; SEMI CHASSE; OPEN NATURAL TURN;
 1 Wait two beats OP-FCG Wall no hds jnd wgt on M-L(W-R),-, sd R stretch rt sd
 sway L swing both arms twd RLOD lt arm x body rt arm up off shoulder;
 2 Solo Roll LOD LF fwd L,R,L to diag OP-FCG M-L W-R hds jnd;
 3 Thru R, sd & fwd L/cl R, sd & fwd L SCP LOD;
 4 Thru R start RF trn, sd & bk L cont RF trn(W fwd R btwn M feet), bk R rt sd
 leading CBJO backing DLW;

PART A

- 1-4 OUTSIDE SPIN; QUICK LOCK SLOW LOCK; HINGE; EXTEND CHANGE SWAY;
 1 Bk L very small stp start RF trn(W fwd R outsd ptrn), fwd R outsd ptrn cont
 trn RF(W cl L rise toe trn RF), sd & bk L(W fwd R btwn M feet)CP RLOD;
 2 Blend CBJO sd & bk R DLC with knee relaxed/1k L XIF with knee relaxed start rise,
 sd & bk R cont rise, 1k L XIF up toes rt sd stretch head L CBJO backing DLC;
 3 Bk R DLC trn LF(W fwd L head rt), sd L cont trn LF into hi-line rt sd stretch &
 head lt(W sd R head rt), start lower into L knee cont body trn 1/8 LF pt R sd
 slowly start stretch lt sd(W L XIB start lowering on L cont trn LF slow start
 stretch rt sd trn head lt pt R toe DRW);
 4 HOLD HINGE pos M cont slight lowering into L knee & stretch lt sd(W cont lower-
 ing & stretch rt sd cont trn head lt,-,-;
- 5-8 NATURAL PIVOTS: RUDOLPH & SLIP: OPEN TELEMARK: OPEN NATURAL TURN;
 5 Rising on L trng body RF(W fwd R trng RF)CP, cpl pivot RF R,L CP LOD;
 6 Fwd R lowering into knee stretch rt sd slight body trn RF keep L in place wgt
 central(W bk L trng RF on ball L ronde R cw to RLOD well under body), bk L well
 under body SCP(W bk R), rising on L trn LF slip R bk small stp pivot LF DLC(W
 trng LF fwd L to slip pivot)CP DLC;
 7 Fwd L start LF trn, sd R cont LF trn, sd & fwd L SCP DLW;
 8 Repeat Mea 4 INTRO;

PART A' MODIFIED

- 1-7 Repeat Meas 1-7 Part A;
 8 CHASSE BJO; Thru R, sd & fwd L/cl R, sd & fwd L(W thru L, sd & fwd R swivel LF
 on R/cl L, sd & bk R)CBJO DLW;

PART B

- 1-4 DBL NATURAL SPIN; NATURAL TURN & SLIP; DBL REVERSE SPIN; TRAVELING CONTRA CHECK;
 1 Fwd R outsd ptrn start RF trn, sd & slight bk L cont RF trn(W cl R heel trn)/
 cont RF trn on L toe pivot(W fwd L cont trn RF prepare to stp outsd ptrn lt
 shoulder leading), cont trn RF on L toe cl R no wgt(W fwd R outsd ptrn lt
 shoulder leading trng RF)CBJO LOD;
 2 Fwd R outsd ptrn trn RF, sd & bk L cont trn RF(W cl R heel trn), rising on L trn
 LF slip R bk small stp pivot LF(W trng LF fwd L to slip pivot)CP LOD;
 3 Fwd L trn LF, sd & slight bk R cont trn LF(W cl L heel trn)/cont trn LF on R toe
 pivot(W fwd & sd R cont trn LF), cont trn LF on R toe cl R no wgt(W cont trn LF
 on R as draw L XIF take wgt)CP DLW;
 4 Fwd L well across body relax knee & sway rather sharply R, cl R rise quickly

straighten body normal, sd & fwd L SCP LOD;

- 5-8 CHAIR, REC, R LUNGE; HOLD, REC, SLIP; CLOSED TELEMAR; MANUVER;
 5 Fwd R relax rt knee poise fwd(W poise bk), rec bk L trn RF CP DLW, sd & fwd R
 DRW relax knee stretch lt sd head well R;
 6 Hold R LUNGE pos, rec bk L rising stretch rt sd head L, cont rising on L slip
 R bk small stp pivot LF(W trng LF fwd L to slip pivot)CP DLC;
 7 Fwd L start trn LF, sd R cont trn LF(W cl L heel trn), sd & fwd L(W sd & bk R)
 CBJO DLW;
 8 Fwd R outsd ptrn start RF trn, fwd & sd L swivel RF on L, cont swivel on L cl
 R CP RLOD;

PART C

- 1-4 OPEN IMPETUS; SEMI CHASSE; PICK UP RISING LOCK; CHECK REVERSE & HOLD;
 1 Bk L start Rf trn, cl R heel trn, cont trn RF on R toe sd & fwd L(W fwd R trn
 RF, sd L cont trn RF, brush R to L cont trn RF sd & fwd R)SCP DLC;
 2 Thru R, sd & fwd L/cl R, sd & fwd L remain SCP DLC;
 3 Thru R small stp(W fwd L swivel LF CP), sd & fwd L lt sd lead, R XIB CP DLC;
 4 Fwd L trn LF, sd R rt shoulder leading high on toes stretch lt sd trn head well
 R keep L in place(W cl L on toes sway lt head well L), hold pos CP DRC;
- 5-8 RONDE FALLAWAY & SLIP; MIMI TELESPIN;; R TIPPLE CHASSE PIVOT;
 5 Lower R quickly relax rt knee trheadsharply L trn body slightly LF start L ccw
 Ronde, bk L Fallaway, rising on L trn LF slip r bk small stp pivot LF(W trn LF
 fwd L to slip pivot)CP LOD;
 6 Repeat Mea 7 Part A except M stp sd & bk on 3rd stp keep lt sd twd ptrn;
 7 Hold wgt on L start trn body LF/cont trn body LF on L(W run fwd arnd M L/R),
 spin LF on ball of L(W trn LF on R), cl R near L(W cl L)CP DRC;
 8 Bk L trn RF slight stretch lt sd head R, sd R cont trn RF keep stretch & head/cl
 L, sd & slightly fwd R straighten body head lt pivot $\frac{1}{2}$ RF CP RLOD;
- 9-12 SPIN TURN; BACK, SIDE, LOCK; QUICK LOCK, WEAWE 2,3; FINISH WEAWE 4,5,6;
 9 Ek L pivot RF, fwd R heel-toe cont trn RF DLW(Wsd & bk L toe), sd & bk L toe(W
 brush R to L fwd R toe btwn M feet)CP DLW;
 10 Bk R trn LF, sd & fwd L lt sd leading, R XIB CP DLC;
 11 Fwd L toe/R XIB on toes, fwd L start LF trn, sd & bk R cont trn LF rt sd leading;
 12 Bk L well under body, bk R trn LF, sd & slight fwd L cont trn LF CBJO DLW;
- 13-16 MANUVER, PIVOT, 2; RUMBA CROSS; HOVER TELEMAR; OPEN NATURAL;
 13 Manuver R trn RF CP RLOD, bk L small stp cpl pivot RF L,R CP LOD;
 14 Fwd L long stp lt shoulder leading lt sd stretch start RF trn/R XIB cont trn RF,
 sd & bk L rising to toes cpl pivot RF, sd & fwd R CP DLW;
 15 Fwd L start RF trn, fwd & sd R cont trn RF brush L twd R, sd & fwd L SCP DLW;
 16 Repeat Mea 4 INTRO;

ENDING

- 1-2+ OPEN IMPETUS; NATURAL FALLAWAY TO R LUNGE; CHANGE SWAY
 1 Repeat Mea 1 Part C except from CBJO pos;
 2 Fwd R start trn RF, sd & fwd L cont trn RF start blend CP, sd & fwd R DLC
 blend CP relax rt knee stretch lt sd head well rt into R LUNGE LINE (W head
 well lt);
 + Hold pos & slowly CHANGE SWAY stretching rt sd & trng head to lt(W to rt)
 over last notes

ROCK & ROLL JIVE

Composers: Bob & MaryAnn Rother, 4732 NE 74, Portland, OR 97218 (503)252-9500
 (10/15-4/15)6300 S Hwy 60 #560, Apache Jct, AZ 85219 (602)844-3560
 Record: Curb CRB-10521 (Ronnie McDowell)
 Phase Rating: Round A Lab Phase VI Jive
 Sequence: Intro, A, B, A, B, A, Tag
 Release Date: July 1989

INTRO

- 1-4 WAIT; WAIT; CURLY WHIP WITH INSIDE TURN & FREEZE;;
 1-2 In LOFP man fcg wall wait 2 meas;;
 3-4 (Curly Whip Insd Trn Frz) Rk fwd L, recov R, chasse L/R, L trng RF to fc RDC in loose CP (W rk bk R, recov L, chasse fwd R/L, R trng LF under joined lead hds to fc DW in loose CP); Bring L arm up IF of W XRIB cont RF trn release hold with M's R & W's L hds, sd L cont Rf trn to fc wall, clo R/pt L sd twd LOD (W fwd L trng LF under joined lead hds fc DC, bk R twd wall cont LF trn fc COH & partner, clo L/pt R sd twd LOD) now LOFP man fcg wall, hold;

PART A

- 1-8 WHIP TURN;; ROTARY ZIG ZAG WITH SIMPLE SPIN ENDING;;; WHIP OUTSIDE TURN MAN UNDER TO FREEZE;;;
 1-2 (Whip Trn) Rk apt L, recov R, chasse L/R, L trng RF to fc RLOD in loose CP; XRIB trng RF (W fwd L), sd L cont RF trn fc wall (W fwd R), sd chasse R/L, R;
 3-5 (Rotary Zig Zag Simple Spn Endg) Fwd L trng RF (W trng RF bk R), recov R trng RF (W sd & fwd L trng RF) man now fcg RLOD, bk L trng RF (W fwd R outsd partner trng RF), recov R trng RF (W sd L trng RF) man now fcg DC; Fwd L trng RF (W trng RF bk R), recov R trng RF (W sd & fwd L trng RF) man now fcg DW, bk L trng RF fc wall (W fwd R outsd partner), hold; Clo R fcg wall (W twst RF to fc DC clo L), hold (W keep wt on L twst LF to fc RDC), in pl L, R leading W into free spin (W free spin RF 1-1/8 R, L fc COH) join M's L & W's R hds;
 6-8 (Whip Outsd Trn M Undr Frz) Rk apt L, recov R, chasse L/R, L trng RF to fc RDC in loose CP; XRIB trng RF (W cont RF trn bk L trng RF under joined lead hds), sd L cont RF trn fc wall (W fwd R cont RF underarm trn), in pl R/L, R (W fin RF trn to fc partner L/R, L); In pl L/R, L trng LF under joined lead hds (W in pl R/L, R) fc partner & wall, clo R/pt L sd & fwd twd LOD look LOD, hold;
 9-16 ROCK & ROLL 3 TRIPLES TO OP LOD;; SLIDING DOORS;;; SHOULDER SPIN;;;
 9-10 (Rk & Roll to OP) Rk bk L to RLOD, recov R, release hdhold L/R, L commence LF roll; R/L, R cont LF roll, L/R, L cont LF roll fc LOD join M'S R & W's L hds (W rolling RF);
 11-13 (Sliding Drs) Pull R toe up (W L toe) trng body slightly RF (W LF) straighten both knees popping L hip (W R hip) out, in pl R/XLIF (W XIF) release hds, sd chasse R/L, R in bk of W join M's L & W's R hds; Pull L toe up (W R toe) trng body slightly LF (W RF) straighten both knees popping R hip (W L hip) out, in pl L/XRIF (W XIF) release hds, sd chasse L/R, L in bk of W join M's R & W's L hds; Pull R toe up (W L toe) trng body slightly RF (W LF) straighten both knees popping L hip (W R hip) out, in pl R/XLIF (W XIF) release hds, sd chasse R/L, R in bk of W trn LF fc COH (W trn RF fc wall) join R hds;
 14-16 (Shoulder Spin) Rk apt L, recov R, in pl L/R, L trn 1/8 LF (W fwd chasse twd M's R sd R/L, R trn 1/2 LF under joined hds); In pl R/L, R trn 1/4 LF (W in pl L/R, L trn 1/8 LF) man now fcg RDW with his R arm across his bk at waist level W fcg RDC, rk bk L (W rk bk), recov R man pl L hd on front of W's R shoulder; In pl L/R, L (W in pl R/L, R), in pl R/L, R trn 1/8 LF fc wall lead W to spin RF (W free spin 1-1/8 RF L/R, L to fc partner & COH) to BFLY pos;

PART B

1-8 CHUGGING AROUND WITH SPIN ENDING; ; ; ; ; CHG OF PLACES L TO R TO RSCP; ; ;NEW YORKER WITH SPRINGS; ; ;

1-3 (Chugging Around) Rk apt L, recov R, in pl L/R, L trn 1/8 LF fc DW lead W to trn LF by extending R arm (W sml fwd chasse R/L, R trn LF fc RLOD in front of M & slightly to his R sd); In pl R/L, R trn 1/8 LF fc LOD lead W to trn RF by extending L arm (W sml fwd chasse L/R, L trn RF fc RDC in front of M & slightly to his L sd), in pl L/R, L trn 1/8 LF fc DC lead W to trn LF by extending R arm (W sml fwd chasse R/L, R trn LF fc wall in front of M & slightly to his R sd); In pl R/L, R trn 1/8 LF fc COH lead W to trn RF by extending L arm (W sml fwd chasse L/R, L trn RF fc RDW in front of M & slightly to his L sd), in pl L/R, L trn 1/8 LF fc RDW lead W to trn LF by extending R arm (W sml fwd chasse R/L, R trn LF fc LOD in front of M & slightly to his R sd);

4-5 (Spin Endg) Lead W to spin RF releasing hds spin LF R/L, R (W free spin RF L/R, L) join M's L & W's R hds in LOFP M fcg RLOD, (Chg Pls L to R) rk apt L, recov R; In pl L/R, L trn RF to fc COH (W fwd chasse R/L, R trn LF under joined hds fc wall & partner), sd chasse R/L, R blend to loose RSCP fcg LOD;

6-8 (NY Springs) Spring fwd L flick R up in bk, spring bk R, trng LF (W RF) spring sd L to SCP, spring fwd R flick L up in bk; Spring bk L, trng RF (W LF) spring sd R to RSCP, ck thru L releasing hold with M's R & W's L bring joined hds thru, hold; Hold, in pl R ball of ft/in pl L lead W to spin RF release hds, pl R/L, R fc COH (W finish free spin RF 1-1/8 L/R, L) blend to loose CP man fcg COH;

9-17 MOOCH; ; ; ; ; CHG OF PLACES R TO L; ; ; ; CHG HANDS BEHIND BACK OVERTURNED TO WALL; ; ; ; ; ROCK RECOVER POINT HOLD;

9-13 (Mooch) Trn LF (W RF) to 1/2 OP fc RLOD rk bk L, recov R, kick L fwd, clo L; Kick R fwd, clo R, rk bk L, recov R; Trng RF (W LF) sd chasse L/R, L to end L 1/2 OP fc LOD, rk bk R, recov L; Kick R fwd, clo R, kick L fwd, clo L; Rk bk R, recov L, trng LF (W RF) sd chasse R/L, R to end SCP fc RLOD;

* 14-16 (Chg Pls R to L) Rk bk L, recov R, release hold with M's R & W's L hds in pl L/R, L (W fwd chasse R/L, R start under joined hds);

In pl R/L, R fc RLOD (W trn RF under joined hds L/R, L fc partner & LOD) join R hds, (Chg Hds Beh Bk) rk apt L, recov R; Fwd chasse L/R, L trng 3/8 LF (W chasse fwd R/L, R trng 3/8 RF end beh man), chasse R/L, R trng 3/8 LF chg hds beh M's bk to M's L & W's R hds joined (W chasse L/R, L trng 3/8 RF) end LOFP man fcg wall;

17

(Rk Recov Pt) Rk apt L, recov R, pt L sd twd LOD, hold;

* OPTION on Chg of Pls R to L: Lady use dbl spin endg under joined lead hds.

** OPTION on Chg Hds Beh Bk: (Turtle) Rk apt L, recov R; Chasse fwd twd RDW L/R, L trng LF bending over from waist bend R elbow so joined R hds are above M's back (W chasse fwd R/L, R trng RF), in pl R/L, R trng LF under joined R hds (W sd chasse L/R, L trng RF) chg to M's L & W's R hds joined end LOFP man fcg wall;

** OPTION 2 on Chg Hds Beh Bk: Man do same as turtle but put both arms up on the 2 triples trng LF and do not bend over;

TAG

1-4 CHOPPER; ; ; ; ; CURLY WHIP INSIDE TURN & FREEZE; ; ;

1-2 (Chopper) Shake hds rk apt L, recov R, in pl L, R (W in pl R, L trng 1 full trn LF under joined hds); In pl L, R trng 1 full trn RF under joined hds (W in pl R, L), in pl L, R (W in pl R, L trng 1 full trn LF under joined hds) chg to M's L & W's R hds;

3-4 (Curly Whip Insd Trn Frz) Repeat meas 3-4 of Intro; ;

By: Peter & Beryl Barton, 464 East Ave., West Hill, Ontario, Canada. M1C 2W8
 Record: JPN02 4 Bands "Shy Serenade" - "Madigan's Waltz" - "Swanee" - "Black Tango"
 Sequence: INTRO - A - B - C - A(1-15) - TAG Phase V1 CHA CHA Slow to suit.

INTRODUCTION

- 1 - 4 SIDE BY SIDE POSITION LOD SAME FOOTWORK (L free) WAIT 1 MEAS: SPOT TURN 4:
FWD/LOCK, FWD, FWD/LOCK, FWD: TRANSITION TO A FAN:
 1- Side by side pos fcg LOD both with L free hands on hips wait;
 1234 2- Fwd LOD L trng RF push L hand fwd, recov R lowering L hand, fwd L RLOD
 trng RF push L hand fwd, recov R fcg LOD;
 1&23&4 3- Arms relaxed at side fwd L/Lk RIB, fwd L, fwd R/lk LIB, fwd R;
 1234 4- Fwd L, fwd R, cl L trng to fce WALL, sd R (W fwd L, fwd R trng LF, bk L/lk RIF
 (123&4) jn R hnd & M's L, bk L fcg RLOD) to a fan position;

PART A

- 1 - 8 CHECKED HOCKEY STICK WITH LUNGE & BACK TO A FAN::
BASIC (LADY ROLL TO OPEN): HOLD, -, RECOV TO BFLY, -: HIP ROCK TO A LUNGE:
SHADOW PRESS LINE & LOCK: SPOT TURN, 2, FWD/LOCK, FWD: TRANS TO A FAN:
 123&4 1- Fwd L WALL, rec R, ronde L CCW XIB/cl R, sd L (W cl R, fwd L, fwd R/lk
 LIB, fwd R release jnd hands fcg RLOD in front of M);
 123&4 2- Lunge sd R RLOD L arm out to sd R hand to W's waist, rec L, sd R/cl L,
 sd R jn L hnd with W's R stretch R sd & shape twd W (W lunge fwd L RLOD
 trng slightly LF extend arms out to the sd, rec R, bk L/lk RIF,
 bk L stretch L sd & shape twd M) fan pos;
 123&4 3- Fwd L WALL, rec R, ronde L CCW XIB/cl R, sd L (W cl R, fwd L RLOD, roll RF
 across M R/L 3/4 trn to fce WALL, sd R) jn hands in Op pos fcg wall free
 arms extended up on the diag free foot ptd twds ptr;
 1234 4- Hold pos, -, Transfer wgt to R (W L) to fce ptr & RLOD leave L in place
 jnd hands high & jn free hnds low with sway twd WALL look at ptr, -;
 1&23&4 5- Hold pos keeping feet on floor hip rk wgt L/R, L, release hands pass
 in front of W sd & fwd R RLOD/cl L, sd R lunging with toe pointed RDW
 arms out to sd (W fwd L LOD/cl R, fwd L trng RF fce RLOD sit strongly into
 L hip R leg straight R hand on M's L shoulder L hnd straight up beside
 head);
 123&4 6- Hold lunge (W fwd R RLOD), both trn LF on R to fce LOD M on R side (same
 footwork) W's R hand still on M's shoulder L hands fwd M's R hand on hip,
 fwd L/Lk RIB, fwd L LOD;
 123&4 7- Release hold fwd R push R hands fwd trng LF, fwd L RLOD arms relaxed at
 sides, fwd R/lk LIB, fwd R;
 1234 8- Fwd L, R trng to fce COH, cl L, sd R LOD (W fwd L, R trng LF, bk L/lk RIF, bk L
 (123&4) to fce LOD) in fan pos;
- 9 - 16 CHECKED HOCKEY STICK WITH LUNGE & BACK TO A FAN::
BASIC (LADY ROLL TO OPEN): HOLD, -, RECOV TO BFLY, -: HIP ROCK TO A LUNGE:
SHADOW PRESS LINE & LOCK: SPOT TURN, 2, FWD/LOCK, FWD: WALK, SPIRAL, WALK, 2:
 9 - 15 Repeat meas 1 - 7 reversing all directions to end fcg LOD; ; ; ; ; ;
 1234 16- No hands joined Fwd L, fwd R spiral LF full trn on R allow L to XIF,
 fwd L, R LOD moving slightly apart;

PART B

- 1 - 8 TWO SINGLE CUBANS; SPLIT MERENGUE WALK 2; FWD/LOCK, FWD, FWD/LOCK, FWD;
WALK, SPIRAL, WALK 2; TWO SINGLE CUBANS; SPLIT MERENGUE WALK 2;
FWD/LOCK, FWD, FWD/LOCK, FWD; WALK, SPIRAL, TRANSITION;
- 1&23&4 1- (Same ftwrk) Fcg LOD Lady on M's R sd XLIF R arm out to sd L hnd to
to hip/rec R, sd L, XRIF L arm out R hand to hip/rec L, sd R;
- &1&234 2- Sd L/sd R arms up and out on diag momentary spread eagle pos,
cl L/inplace R arms down elbows to side, fwd L, R LOD;
- 1&23&4 3- Fwd L/lk RIB, fwd L, fwd R/lk LIB, fwd R;
- 1234 4- Fwd L LOD, (spiral) fwd R trn LF full trn allow L to XIF, fwd L, R LOD;
5- Repeat MEAS 1; PART B
6- Repeat MEAS 2; PART B
7- Repeat MEAS 3; PART B
- 123&4 8- Fwd L LOD, (spiral) fwd R trn LF full trn allow L to XIF, fwd L/lk RIB,
(1234) fwd L (W fwd L, R) to OP fcg LOD-now opposite footwork;
- 9 - 16 NEW YORKER; QUICK NEW YORKER & QUICK AIDA; HOLD, FWD/LOCK, FWD;
SPOT TURN 2 & CRAB WALKS; FENCE LINE; REVERSE LEFT UNDERARM TURN; SPOT TURN;
- 123&4 9- Fwd R LOD, recov L trng RF, sd R RLOD/cl L, sd R bfly fcg ptr & wall;
- 1&23&4 10- Trng to fce RLOD thru L/recov R, trng to fce ptr sd L, thru R LOD/sd L,
trng to fce RLOD sd & bk R with free arms to side at shoulder level;
- 123&4 11- Hold, hold-with hip rk if desired, fwd L RLOD/lk RIB, fwd L;
- 123&4 12- Fwd R trng LF (W RF), recov L to fce DW in bfly, thru R LOD/sd L, thru R;
- 123&4 13- Sd L, thru R, sd L/cl R, sd L;
- 123&4 14- Thru R LOD lowering with fwd poise, rec L trng to fce ptr, sd R/cl L, sd R;
- 123&4 15- Thru L RLOD raising L hand, recov R to fce wall, sd L/cl R, sd L (W thru R
trng LF under jnd hands, recov L LOD cont trn to fce ptr sd R/cl L, sd R);
- 123&4 16- Thru R trng LF (W trng RF), recov L RLOD cont trn to fce ptr & Wall,
sd R/cl L, sd R;

PART C

- 1 - 8 HALF BASIC; NATURAL TOP; ADVANCED HIP TWIST TO A FAN; :
ALEMANA; HAND TO HAND; CROSS BODY TO LOP IN 3 & HOLD;
- 123&4 1- Blending to CP fwd L, recov R, start trng RF sd L/cl R, sd L fcg RDW
(W bk R, recov L, fwd R/lk LIB, fwd R between M's feet);
- 123&4 2- Cont trn XRIB, sd L, fwd R/lk LIB, fwd R (W sd L, XRIF, fwd L/lk RIB, fwd L)
to fce wall;
- 123&4 3- Fwd L body trn RF to fce RDW, recov R to fce wall, bk L/lk RIF, bk L
(W trng 1/2 RF on L bk R, recov L trng LF to fce COH in Bjo, fwd R/lk LIB,
fwd R twisting RF on R to fce DW);
- 123&4 4- Bk R, recov L, XRIF/cl L to fce wall, sd R (W sd L in front of M with L
arm fwd LOD, fwd R LOD trng LF, bk L/lk RIF, bk L fcg RLOD) to a fan pos;
- 123&4 5- Fwd L wall, recov R, XLIB of R/cl R, sd L raising jnd hnds (W cl R, fwd L,
fwd R/lk LIB, fwd R trng RF to fce ptr R sd stretched);
- 123&4 6- Bk R, recov L, sd R/cl L, sd R (W trng RF thru L LOD under jnd hands, cont
trn fwd R RDW, cont trn to fce M sd L/cl R, sd L) to LOP fcg WALL;
- 123&4 7- Joining M's R & W's L hands trn LF on R (W RF) bk L RLOD, rec R trn to
fce ptr, sd L/cl R, sd L to bfly hands waist high between ptr;
- 1234 8- Bk R trng LF, recov L LOD, release W's L hand sd R small step DW
stretch R sd R arm out to sd (W fwd L DC in front of M, fwd R trng LF,
sd L DC stretch L sd L arm out to sd), -;

PART C (Cont'd)

- 9 - 16 CROSS CHECK, RECOV. TO BJO. SHE KICKS: TRN TO SCP. BOTH KICK. TRN TO BJO. SHE KICKS: HOCKEY STICK ENDING: FWD BASIC TO LOP IN 4: CROSS CHECK, RECOV. TO BJO. SHE KICKS: TRN TO SCP. BOTH KICK. TRN TO BJO. SHE KICKS: HOCKEY STICK ENDING: FWD BASIC TO A FAN IN 4;
- 1234 9- XLIF DW straight leg, recov R trng LF, fwd L to bjo COH body fcg DC, L sd stretched look R hold with R ptd back (*W XRIF DC, recov L trng RF, fwd R to bjo, kick L leg fwd parallel to floor R sd stretched head well to L*);
- 1234 10- Small stp fwd R trng W to SCP LOD, kick L (*W kick R*) parallel to floor, trng RF small stp fwd L to bjo RDW, hold with R ptd back (*W XRIB trng slightly LF to bjo DC, kick L parallel to floor*);
- 123&4 11- Bk R trng RF raising jnd L & R hands, fwd L DC lowering jnd hands, fwd R/lk LIB, fwd R (*W fwd L, R trng half LF under jnd L & R hands bk L/lk RIF, bk L*) to L Open fcg Pos DC;
- 1234 12- Fwd L, recov R, cl L bring jnd & free hands in close between ptrs, sd R DW R arm out to sd (*W bk R, recov L, fwd R twd M, trng LF sd L DC L arm out to sd*) bot fcg LOD in LOP;
- 1234 13- Repeat MEAS 9; Part C
- 1234 14- Repeat MEAS 10; Part C
- 123&4 15- Repeat MEAS 11; Part C
- 1234 16- Fwd L, recov R, cl L trng RF, sd R RDW (*W bk R, recov L, fwd R twd M trng slightly RF, bk L LOD*) to a fan pos;

REPEAT PART - A(1-15)TAG

- FWD, CLAP/CLAP, CLAP.
- 12&3 1- Fwd L trng to fce DW leaving R foot back RLOD Clap hands to right of head/clap, clap,

89-80
SWANEE

MAY 1989

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

Record : HAPPY DANCING JPN-02 (Special Press Record)* Slow for comfort.

*Record available from : Peter & Beryl Barton in North America

Kenji & Nobuko Shibata in Japan

Sequenc : INTRO - A - A - B - B - C - B(1-7) - TAG Rhythm : Samba Phase - V+2



MEAS

INTRO

- 1-2 WAIT; CUCARACHAS L & R;
1 Wait 1 Meas in OP Fcg Pos Wall both hnds on hip;
1a2 3a4 2 Sd L extend R hnd twd RLOD L hnd twd ceiling look RLOD/rec R, cl L to R
retrng both hnds to hip, sd R extend L hnd twd LOD R hnd twd ceiling look LOD/
rec L, cl R to L assuming LOP Fcg Wall;

PART A

- 1-2 WHISK L, WHISK R (W UNDERARM LF SPOT VOLTA); WHISK L, WHISK R (W UNDERARM LF SPOT
VOLTA) to WRAPPED POS LOD;
1a2 3a4 1 (LOP Fcg Wall) Sd L/XRIB R hnd extended sd twd RLOD, stp L in place, leading W
trn LF under M's L (W's R) sd R/XLIB, stp R in place (W XLIF/sd R, XLIF trng
LF) assuming LOP Fcg Wall;
1a2 3a4 2 Repeat MEAS 1 PART A end in Wrapped Pos LOD;
- 3-4 2 SAMBA WALKS; ROLLING OFF THE ARM, KICK/BALL CHG;
1a2 3a4 3 (Wrapped Pos LOD) Fwd L/bk R small stp, slip L bk, fwd R/bk L small stp, slip R
bk;
1a2 3a4 4 Releasing L hnd hold sd L/XRIB, stp L in place (W roll out RF R/L, R) end in
OP LOD, kick R fwd/reach bk R twd RLOD on ball of R, slip L bk;
- 5-8 PLAIT; PLAIT; TRN POINT, HIP ROLL; RF SPOT VOLTA;
12 3&4 5 (OP LOD) Swivel RF on L then fwd R small stp, swivel LF on R then fwd L small
stp, swivel RF on L then fwd R small stp/swivel LF on R then fwd L small stp,
swivel RF on L then fwd R small stp;
12 3&4 6 Repeat Meas 5 PART A starting with M's L (W's R);
12 34 7 Fwd R trng RF to fc ptr & Wall, point L sd twd LOD extending R hnd high L hnd
low, comm shifting wgt on to L, roll hip onto L folding R hnd in front of body;
1a2a3a4 8 (OP Fcg Wall, no hnd jnd) Trng RF one full spot trn XRIF small stp/sd L, XRIF/
sd L, XRIF/sd L, XRIF to LOP Fcg Wall; (2nd time thru end in CP Wall)

PART B

- 1-2 BOTA FOGO TO SCP, SIDE SAMBA WALK; SHADOW BOTA FOGO, SLIDE ACROSS;
1a2 3a4 1 (CP Wall) Fwd L/sd R On toe part wgt, trng LF rec L to SCP LOD, fwd R small stp
flex knees tilt pelvis fwd ball flat/sd L toe part wgt pelvis bk, trng LF
to fc DW (W fc DC) draw R slightly twd L;
1a2 3a4 2 Fwd L/sd R on toe partial wgt stretch rt sd, trng LF to fc DC rec L in place
(W fwd R chg sd IF of M under joined M's L & W's R hnds/sd L on toe partial
wgt stretch lt sd, trng RF rec R in pl fcg ptr & DW on diag), XRIF/sd L, XRIF
crossing IB of W (W XLIF/sd R, XLIF crossing IF of M) end in OP LOD;
- 3-4 TCH, KICK, XLIB/SD, XLIF; TCH, KICK, XRIB/SD, XRIF;
12 3a4 3 (OP LOD) Tch L to R, kick L diag fwd twd DC, XLIB/sd R, XLIF leading W XIF of M
end in LOP LOD;
12 3a4 4 (LOP LOD) Tch R to L, kick R diag fwd twd DW, XRIB/sd L, XRIF leading W XIF of M
end in OP LOD;

SWANEE (con' d)

PART B (cont' d)5-8 RONDE L CW, XLIF, SWIVEL/SWIVEL, FLICK; STP/RONDE L CW, XLIF, SWIVEL/SWIVEL, FLICK;

- 12 3&4 5 (OP LOD) Swiveling RF to fc ptr & Wall ronde L CW in arc toe pointing floor to Bfly Wall, XLIF of R on toe, closing R to L swivel LF to fc LOD/swivel RF to fc ptr & Wall, swivel LF to fc LOD flick R bk looking RLOD;
- a12 3&4 6 (Bfly SCP LOD) Stp R thru small stp/swiveling RF to fc ptr & Wall ronde L CW in arc toe pointing floor to Bfly Wall, XLIF of R on toe, closing R to L swivel LF to fc LOD/swivel RF to fc ptr & Wall, swivel LF to fc LOD flick R bk looking RLOD;

7-8 SIDE SAMBA WALK, SHADOW BOTA FOGO; CIRCULAR VOLTA CW (W SPOT VOLTA LF);

- 1a2 3a4 7 (Bfly SCP LOD) Fwd R small stp flex knee tilt pelvis fwd ball flat/sd L toe part wgt pelvis bk, trng LF to fc DW draw R slightly twd L, fwd L/sd R on toe partial wgt stretch rt sd, trng LF to fc DC rec L in pl to fc DC (W fwd R chg sd IF of M under joined M's L & W's R hnds/sd L on toe partial wgt stretch lt sd, trng RF rec R in pl feg ptr & DW on diag);
- 1a2a3a4 8 Release hnds XRIF small stp/sd L, XRIF/sd L, XRIF/sd L, XRIF circling CW arnd W almost half trn to fc ptr & Wall (W trng LF one & half trn on a spot XLIF/sd R, XLIF/sd R, XLIF/sd R, XLIF) end in CP;
- Note: 2nd time thru PART B M circle less to fc LOD (W trn LF one & a quarter to fc LOD with trans X/sd, X/sd, X, sd 1a2a3a4) assuming Shadow LOD both L ft free.

PART C1-4 TRAVELLING BOTA FOGOS LOD; CIRCULAR VOLTA CCW; TRAVELLING BOTA FOGOS RLOD; CIRCULAR VOLTA CW;

- 1a2 3a4 1 (Shadow LOD) (Identical Footwork) Fwd L/sd R on toe part wgt stretch rt sd, trng LF to fc DC rec L in pl end in Shadow DC, fwd R /sd L on toe part wgt stretch lt sd, trng RF to fc Dw rec R in pl end in Shadow DW;
- 1a2a3a4 2 Curving CCW XLIF/sd R, XLIF/sd R, XLIF/sd R, XLIF end in Shadow RLOD
- 1a2 3a4 3-4 (Shadow RLOD) Repeat MEAS 1 PART C twd RLOD starting with R ft end in Shadow
- 1a2a3a4 RDW; Repeat MEAS 2 PART C starting with R ft curve CW end in Shadow LOD;

5-8 SHADOW REV TRN, BK DROP VOLTA; BK DROP VOLTAS;

- 1a2 3a4 5 (Shadow/LOD) Fwd L trng LF/sd & bk R, XLIF to fc RLOD sway L, bk R slightly trng LF releasing L hnd/sd & bk L LOD, XRIF sway R look RLOD M's R hnd holds W's waist W's R hnd extended twd RLOD L hnds straight up twd ceiling;
- 1a2 3a4 6 Bk L trng RF chg hnd hold from R to L/sd & bk R LOD, XLIF sway L look RLOD M's L hnd holds W's waist W's L hnd extended twd RLOD R hnds straight up twd ceiling, repeat Counts 3-4 Meas 5 PART C,;

7-8 TRAVELLING VOLTA, MERENGUE 6 (W TRANS);;

- ala2 3a4 7 Straightening sway sd L/XRIF, sd L/XRIF, assuming Shadow Pos Wall sd L part wgt hips to R, shift wgt to L bring R to L part wgt hips to L;
- 12 3a4 8 (Shadow/Wall) Repeat Count 1-2 Meas 7 PART C, shift wgt to R sd L part wgt hips to R, cl R to L (W sd L trng LF to fc M & COH, teh R to L) end in CP/Wall;

TAG1 CIRCULAR VOLTA CW (W SPOT VOLTA LF) & POINT;

- 1a2a3a4 1 Release hnds XRIF of L small stp/sd L, XRIF/sd L, XRIF to fc Wall, point L sd twd LOD extending R hnd high L hnd low (W trng LF one & half trn on a spot XLIF/sd R, XLIF/sd R, XLIF to fc ptr & COH, point R twd LOD extending L hnd high L hnd low);

SWEET NOTHIN'S

Composers: Derek & Jean Tonks

Box 6072, Wetaskiwin, Alta, T9A 2E8 (403)352-6897

Record: MCA 60069 "Sweet Nothings" (Brenda Lee)

Phase: JIVE - Phase IV + 1 (American Spin) + 1 Unrated (Lindy Catch)

Sequence: Intro A A B A A (Meas 13 - 16) Tag

INTRO

PECK L...FACE...PECK R...FACE...ARMS OUT...SIDE CLOSE:

OP FCG M Fc Wall leaning fwd twd ptr's R wait while vocal whispers - on words "uh uh honey" straighten - lean fwd to ptr's L wait for whispering - straighten on words "all right" - Extend arms to side on 1st strong beat - hold for words "my baby" Step Side L on "whispers", Close R on "in my" take handshake hold

PART A

- 1 - 4 ROCK, REC, FWD CHASSE; BACK TO BACK SLIDING DOOR;:::
- 1 - 2 Rk apt L, Rec R, Both chasse Fwd L/R, L pssng R Shldrs; Release hnds moving bk to bk M fcg Wall W fcg COH jn Ms L Ws R & Ms R Ws L hnds Side chasse R/L, R (W XLIFR/Sd R, XLIFR) end W on Ms L side, Rk bk L look at ptr over L shldr, Rec R;
- 3 - 4 Passing bk to bk Side chasse L/R, L (WXRIFL/Sd L, XRIFL) end W on M's R side, Rk bk R look at ptr over R shldr, Rec L; Rep Meas 2;
- 5 - 8 WOMAN ROLL TO FACE; ROCK, REC, START THROWAWAY; FIN THROWAWAY TO TANDEM - DISCO LUNGES;:::
- 5 - 6 Release Ms L Ws R hnds small Side chasse L/R, L (W comm LF trn rnd M XRIFL/Fwd L, Fwd R fc wall), Chasse R/L, R (W cont trn L/R, L to fc M & COH); Rk apt L, Rec R, Sd L/R, L trn to LOD (W Sd R/L, Bk R trn LF to RLOD);
- 7 - 8 In plc R/L, R (W cont trn L/R, L fc LOD) end in tandem, Ms hnds on Ws hips with disco action lunge sd L (W lunge R look at ptr over L shld), -; Lunge sd R (W lunge L look at ptr over R shld), -, Lunge sd L (W lunge R), -;
- (Ws arm action for "disco" Raise R hnd to R ear on R lunge - L arm extended slightly to side. Raise L hnd to L ear when lunging to L NOTE styling is optional)
- 9 -12 WOMAN SPIN TO FC ROCK REC; AMERICAN SPIN; ROCK REC LINDY CATCH;
- 9 -10 Trng RF 1/4 in plc R/L, R (W spin RF 3/4 L/R, L fc COH), jn lead hnds Rk apt L, Rec R; Chasse L/R, L lead W to spin (W chasse R/L, R spin RF), Sd chasse R/L, R;
- 11-12 Rk apt L, Rec R, Fwd L/R, L move RF arnd W catching her at waist with R hnd release L hnd (W Fwd R/L, R) both fcg COH M beh W with R arm rnd her waist; Fwd R, L cont rnd W (W bk L, R still fcg COH), Cont trng Fwd R/L, R (W bk L/R, L) end fcg wall jn lead hnds;
- 13-16 PRETZEL WRAP; KICK BALL CHGE TWICE; UNWRAP; KICK BALL CHGE SIDE CLOSE;
- 13-14 Keep lead hnds jnd chasse LOD L/R, L trng RF (W LF), cont trng R/L, R

end almost fcg LOD in bk to bk "V" lead hnds still jnd beh the body; Kick L fwd/in plc L, in plc R, Kick L fwd/in plc L, in plc R; (Optional styling for Meas 14 extend Ms R Ws L arms fwd or up on Kick Ball Chge).

- 15-16 Still mntng hold of Ms L Ws R hnds chasse RLOD L/R, L trng LF (W RF), cont trn R/L, R to end fcg wall (W COH); Extending Ms R Ws L arm up Kick L fwd/in plc L drop arms, in plc R, Sd L, Close R to handshake;

REPEAT PART "A" ENDING WITH LEAD HNDS JOINED

PART B

- 1 - 4 CHICKEN WALKS 2 SLOW 4 QUICKS;; ROOSTER WALKS 2 SLOW 4 QUICKS;;
 1 - 2 With "pulling" action Bk L, -, Bk R, -; Bk L, R, L, R (As M steps bk W trns toes out before taking weight on each foot to step fwd causing swivel action);
 3 - 4 Fwd L, -, Fwd R, - (W steps back now "pulling" M); Fwd L, R, L, R;
- 5 - 8 LINK ROCK & ROCK THE BOAT;; ROCK THE BOAT DOUBLE KICK; THROWAWAY TO LOP;
 5 - 6 Both Chasse fwd L/R, L, small Sd R/L, R to CP; Rk bk L to SCP, Rec fwd R, Fwd L, Close R;
 7 - 8 Fwd L, Close R, Kick L fwd, Kick L fwd; In plc L/R, L lead W to trn LF (W roll LF 1/2 in frnt of M R/L, R), In plc R/L, R (W cont roll L/R, L) end LOP both fcg LOD W on inside;
- 9 - 12 SLIDING DOORS (M BEH - W BEH - M BEH);; SLIDING DOOR TO CP;
 9 - 10 Rk apt XLIBR, Rec R, release hnds sd chasse L/R, L M passing beh W chg sides still fcg LOD jn Ms R Ws L hnds; Rk apt XRIBL, Rec L, release hnds sd chasse R/L, R pass in front of W to LOP;
 11-12 Rep Meas 9; Rk apt XRIBL, Rec L to fc ptrn, Chasse fwd R/L, R to CP fc wall;
 (OPTION Meas 9 thru 12 GUAPACHA TIMING <pronounced wapacha> Hold ct 1 dance first 2 steps of each meas on &2 cts i.e. -, XLIBR/Rec R, etc).
- 13-16 ROCK, REC, CHGE PLACES R TO L & L TO R;;; ROCK, REC, SIDE, CLOSE;
 13-14 Rk bk L SCP, Rec R, Chasse fwd L/R, L (W fwd chasse start RF trn under jnd lead hnds); In plc R/L, R trn 1/4 LF (W trn RF L/R, L fc ptrn), Rk apt L, Rec R;
 15-16 In plc L/R, L trn 1/4 RF (W chasse R/L, R trn LF under jnd hnds fc ptrn), Sd chasse R/L, R; Rk apt L, Rec R, Side L, Close R to handshake;

REPEAT A END WITH LEAD HNDS JOINED
 REPEAT A MEASURES 13 THRU 16

TAG

SIDE LUNGE - (WOMAN "SIT" ON M's L KNEE & KICK L TO RLOD)
 Side L flex knee place R arm rnd Ws waist (W lunge R to almost "sit" on Ms knee place R arm rnd Ms waist swivel 1/4 LF on R kick L to RLOD on last beat of music) arms extended to RLOD

TANGO CINCO

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

Record: Roper 230 (Tango #5) (slow to ~43 rpm)

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

Phase & Rhythm: Phase VI English Tango

Sequence: Intro A ABA C ABA End June 1989

1-4 WAIT 1; TURNING 5 STEP CLOSED PROMENADE;;;

[WAIT 1;] cp fc DLC wait 1 meas;

[TURNING 5 STEP 2)QQQQ; 3)S] fwd L trn LF, fwd & sd R trn LF to bjo, bk L in bjo strong sway left, bk R in bjo small step change to right sway; lose sway body trn LF to semi DLW tap L sd & fwd, - (bk R trn LF, sd & fwd L to bjo toe points DLC, fwd R in bjo sway right head right, fwd L in bjo sway left close head; lose sway body trn LF to semi tap R sd & fwd DLW, -),

[CLOSED PROMENADE S; 4)QQS;] fwd & sd L in semi, -; thru R slight body trn LF, sd & fwd L, cl R cp DLW, - (fwd & sd R in semi, thru L, sd & bk R toe trned in, trn body LF cl L, -);

PART A

1-8 LINK OPEN PROMENADE;; BACK ROCK OUTSIDE SWIVEL;

FORWARD TAP NATURAL TWIST TURN TO CLOSED

SPANISH DRAG;;; BACK CORTE **;

[PROGRESSIVE LINK 1)QQ] fwd L, sharp trn RF to semi DLW cl R slightly bk & release L to tap pos in semi DLW [bk R, sharp trn RF to semi sd & bk L release L to tap pos),

[OPEN PROMENADE S; 2)QQS;] fwd & sd L in semi, -; thru R slight body trn LF, sd & fwd L to bjo, fwd R in bjo DLW, - [fwd & sd R in semi, thru L, sd & bk R toe trned in, bk L in bjo, -];

[BACK ROCK 3)QQ] bk L in bjo, fwd R in bjo,

[OUTSIDE SWIVEL FORWARD TAP S; 4)QQ] bk L in bjo trn body RF to semi RXIFL no weight, -; thru R, tap L sd & fwd in semi DLW (fwd R in bjo swivel RF on R, bring L to R no weight & flick up & bk, thru L, tap R sd & fwd),

[NATURAL TWIST TURN S; 5)QQQQ; 6)S] fwd & sd L, -; thru R trn RF to cp, sd & bk L trn RF, XRIBL, trn RF on both feet; trn RF to cp fc DRL transfer weight to R, - (fwd & sd R, -; thru L body trn RF, fwd R to cp, fwd L to bjo, trn RF fwd R in bjo; fwd L trn RF to cp fc DLC, -),

[SPANISH DRAG S; 7)SS;] bk L soft knee relax right arm from elbow slightly, -; slowly rise keep back straight look slightly twd lady, -,-,- (fwd R soft knee sharp sway left, -; slowly rise slowly look toward man with right nostril, -,-,-);

[BACK CORTE 8)QQS;] bk R trn RF, sd & bk L point DLW trn RF fc DLW, cl R fc DLW cp, -;

**NOTE: 3rd & 5th times end Part A with a promenade finish
- end LOD on 3rd time, end DLC on 5th time

[BACK PROMENADE FINISH 8)QQ&S;] bk R trn RF, sd & bk L trn RF,

TANGO CINCO (continued)
 cl R/trn RF to semi tap L sd & fwd,-;

page 2 of 3

PART B

1-4 SYNCOPATED 5 STEP PROMENADE LINK FALLAWAY REVERSE SLIP & SIDE LOCK;;;

[SYNCOPATED 5 STEP 1)S&S; 2)&S] fwd L,-,sd & bk R to bjo/bk L in bjo,-; sd & bk R look to right trn hips slightly RF/ trn head back to semi L in tap pos no weight in semi LOD,- (bk R,-, sd & fwd L to bjo/fwd R in bjo,-; sd & fwd L, trn head to semi R in tap pos,-),

[PROMENADE LINK (fwd pickup tap) S; 3)QQ] fwd L,-; thru R trn RF to cp LOD, tap L to sd cp LOD,

[FALLAWAY REVERSE SLIP & SIDE LOCK QQ; 4)QQQQ] fwd L trn LF, sd R LOD trn LF to semi bking LOD; bk L in fallaway, sd & bk R trn LF to cp DRW, sd & fwd L, trn LF XLIBR to cp DLW (bk R trn RF, bk L trn LF, bk R in fallaway, trn LF on R to cp fwd L trn LF, sd & bk R, trn LF XLIFR);

5-8 REPEAT MEASURES 1-4 PART B;;;

PART C

1-8 STALKING WALKS;; DOUBLE PROMENADE;; STALKING WALKS;; DOUBLE PROMENADE;;

[STALKING WALKS 1)SS; 2)SS;] fwd L semi LOD quickly lift R point toe to floor slowly bring R foot thru & extend fwd (cat like action),-,-,-; fwd R in semi slight body trn RF (lady close head but still in semi) quickly lift L point toe to floor slowly bring L fwd & extend fwd,-,-,-;

--NOTE: toe may be in contact with floor or off floor and lady may keep head in semi throughout--

[DOUBLE PROMENADE 3)SQQ; 4)QQ&S;] fwd L in semi,-, thru R slight body trn LF, sd & fwd L look right; trn head bk to semi thru R in semi, fwd L, cl R/tap L sd & fwd in semi LOD,- [fwd R in semi,-, thru L, sd & bk R trn head to left; trn head to semi thru L, fwd R, cl L/tap R sd & fwd in semi,-);

[STALKING WALKS 5)SS; 6)SS;] repeat meas 1 & 2 Part C;;

[DOUBLE PROMENADE 7)SQQ; 8)QQ&S;] repeat meas 3 & 4 Part C;;

9-16 STALKING WALKS;; QUICK OPEN REVERSE; REVERSE OUTSIDE SWIVEL FORWARD TAP; CHASE WITH CLOSED ENDING;; OPEN TELEMARK CLOSED PROMENADE;;

[STALKING WALKS 9)SS; 10)SS;] fwd L semi LOD quickly lift R point toe to floor slowly bring R foot thru & extend fwd (cat like action),-,-,-; fwd R in semi slight body trn RF (lady close head but still in semi) quickly lift L point toe to floor slowly bring L fwd & extend fwd,-,-,-;

[QUICK OPEN REVERSE 11)SQ&Q;] fwd L LOD in semi,-, thru R trn body LF/fwd L LOD cp trn LF, trn LF sd & bk R to bjo (fwd R in semi,-, thru L trn LF/bk R in cp trn LF, trn LF sd & fwd L to bjo);

[REVERSE OUTSIDE SWIVEL FORWARD TAP 12)SQQ;] bk L in bjo trn LF swivel on L leave R fwd crossed at thigh trn to semi DLW,-, thru R, tap L sd & fwd in semi DLW (fwd R in bjo body trn LF small foot swivel RF left toe to instep of R look

right,-, thru L, tap R sd & fwd in semi);
 [CHASE WITH CLOSED ENDING 13)SQQ; 14)QOS;] fwd & sd L in semi,-,
 thru R slight body trn LF, sd & fwd L; sharp trn RF fwd R
 to bjo moving RLOD, bk L in bjo, slight trn RF sd R to cp
 COH,- (fwd & sd R in semi, thru L, sd & bk R toe trned in,
 sharp trn RF bk L in bjo; fwd R in bjo, slight trn RF sd L
 to cp fc WALL,-);

[OPEN TELEMAR & CLOSED PROMENADE 15)QOS; 16)QOS;] fwd L COH
 trn LF, fwd & sd R trn LF, trn LF fwd & sd L in semi LOD,-
 ; thru R slight body trn LF, sd & fwd L, cl R cp DLW,- (bk R,
 cl L heels togthr trn LF, trn LF fwd & sd R in semi,-; thru L,
 sd & bk R toe trned in, trn body LF cl L,-);

END

1-4 PROMENADE LINK; TURNING 5 STEP THRU DROP OVERSWAY;;;

[PROMENADE LINK (fwd pickup tap) 1)SQQ;] fwd L,-, thru R trn RF
 to cp DLC, tap L to sd cp DLC;

[TURNING 5 STEP 2)QQQQ; 3)S] fwd L trn LF, fwd & sd R trn LF to
 bjo, bk L in bjo strong sway left, bk R in bjo small step
 change to right sway; lose sway body trn LF to semi DLW
 tap L sd & fwd,-(bk R trn LF, sd & fwd L to bjo toe points
 DLC, fwd R in bjo sway right head right, fwd L in bjo sway
 left close head; lose sway body trn LF to semi tap R sd &
 fwd DLW,-),

[THRU DROP OVERSWAY S; 4)QOS;] fwd & sd L in semi; thru R, fwd &
 sd L in semi DLW, sharp body trn LF body trning under head
 strong broken sway to right,- (fwd & sd R in semi; thru L,
 fwd & sd R in semi DLW, sharp body trn LF head trns to
 left strong broken sway to left,-);

Tango Lasita



Choreographers: Chris and Terri Cantrell, 960 Garnet, Broomfield, Colorado, 80020 (303) 469-9140
Record: Windsor 4-513 'La Cumparsita' (George Poole Orchastra), alternate record Telemark 3066
Rhythm: Intermediate International Tango, Phase V **Speed:** 47-49 rpm
Sequence: Intro A B A B(1-7) C A **Released:** July 1989

INTRODUCTION

- 1-4** Wait; Together CP, Back; Progressive Link, Closed Promenade;:
- SS [1] Wait 1 measure OP-fcg partner & DW hold M's lft hand W's rt jnd lead feet free;
- SS [2] Fwd L towards partner as if walking past partner CP-wall (W fwd R walking past partner lft upper wrist on M's elbow w/ hand parallel to floor), Bk R CP-DW (W fwd L),;
- QQS [3] [Progressive Link] Fwd L across body (W R bk), Sd & stly bk R bring rt side back to trn W to SCP-LOD (W trn RF sd & stly bk L), [Closed promenade] Fwd & sd L (W fwd & sd R),;
- QQS [4] Thru R (W thru L), Fwd & sd L (W sd & bk R trn LF), Cls R CP-DW (W cls L),;

PART A

- 1-4** Walk 2; Reverse Trn Outsd Op Finish;: Outsd Swivel Trn Lft, Promenade Link;
- SS [1] Fwd L (W bk R), Fwd R (W bk L) curving LF CP-DC,;
- QQS [2] [Reverse Turn Outside] Fwd L trng LF (W bk R), Fwd R cont trn w/ rt shoulder lead (W sd & bk L), Bk L contra-BJO-RLOD (W fwd R),;
- QQS [3] [Open Finish] Bk R trng LF blending CP-DRW (W fwd L), Sd & fwd L w/ lft shoulder lead (W sd & bk), Fwd R to contra-BJO-DW (W bk),;
- SQQ& [4] [Outside Swivel Turn Left] Bk L across throw R foot leftwards across body SCP-DC (W fwd R outsd M swivel RF to SCP while flicking L up in bk from knee), Thru R trn W to CP (W fwd L trn LF), Tap L CP-DW (W tap R)/Trn SCP-DC no wgt chg;

- 5-8** Closed Promenade, Four Step, Closed Promenade;:::
- SQQ [5] [Closed Promenade] Repeat second half measure 3 & first half measure 4 - Intro;
- SQQ [6] Repeat second half measure 4 - Intro to CP-LOD; [Four Step] Fwd L, Sd & bk R;
- QQS [7] Bk L to contra-BJO trn stly RF (W fwd R outsd M), Small sd & bk R trn W to SCP-LOD (W trn RF sd & stly bk L), [Closed Promenade] Repeat second half measure 3 - Intro,;
- QQS [8] Repeat measure 4 - Intro to CP-DW;

- 9-12** Walk 2; Rev Turn In Line Clsd Finish;: Prog Link, Begin Bk Op Promenade;
- SS [9] Repeat measure 1 - Part A to CP-DC;
- QQS [10] [Open Reverse Turn In Line] Fwd L trn LF (W bk R), Fwd R cont LF trn CP-DRC (W cls L heel to R), Bk L CP-RLOD (W fwd R),;
- QQS [11] [Closed Finish] Bk R trn LF (W fwd L), Fwd & sd L (W sd & bk R), Cls R CP-DW (W cls L),;
- QQS [12] [Progressive Link] Repeat first half measure 3 - Intro,, [Bk Op Promenade] Fwd & sd L,;

- 13-16** Cont Bk Op Promenade; Four Step; Prom Link; Prog Sd Step, Contra Check;
- QQS [13] Thru R trng RF, Sd & bk L CP-DRW, Bk R checking,;
- QQQQ [14] [Four Step] Repeat second half measure 6 & first half measure 7 - Part A trng LF to SCP-LOD;
- SQQ [15] [Promenade Link] Fwd & sd L,, Thru R (W trn LF on L), Tap L CP-DW;
- QQS [16] [Progressive Sd Step] Fwd L, Small sd & bk R, [Contra Check] Flex R knee step fwd L w/ R sd leading look to rt (W look well to lft),;

Tango Lasita Continued

PART B

1-4 Rec SCP, Fwd; Fwd (W Swivel), Bk, Cls SCP; Tap, Clsd Promenade;

- QOS [1] Rec bk R, Tap L in SCP-DC, Fwd L SCP-LOD (W fwd R);
 SQQ& [2] Fwd R (W fwd L swivel LF), Bk L contra-BJO (W fwd R)/Bk R (W fwd L trn RF);
 SS [3] Tap L, [Closed Promenade] Repeat second half measures 3 - Intro;
 QOS [4] Repeat first half measure 4 - Intro to CP-DW;

5-8 Fwd, Rt Lunge; Left Foot Rock; Clsd Finish; Brush Tap;

- SS [5] Fwd L,, [Right Lunge] Fwd & sd R twd wall look rt (W bk & sd L look lft);
 QOS [6] [Left Foot Rock] Rec L trn LF, Fwd R cont LF trn, Bk L CP-DRC;;
 QOS [7] [Closed Finish] Repeat measure 11 - Part A to CP-DW;
 QQ&S [8] [Brush Tap] Fwd L, Sd & bk R/Brush L to R no wgt, Tap L to sd no wgt CP-LOD;;

9-12 Left Four Step to SCAR;; Reverse Turn Swivel; Thru Chasse Tap;

- QQQ& [9] [Left Four Step] Fwd L trn LF (W bk R), Sd R cont trn contra-BJO DRC (W sd L), Bk L trn RF (W fwd R)/Fwd & sd R SCAR-DC (W bk & sd L);
 QQQ& [10] [Left Four Step] Repeat measure 9 - Part B to SCAR-DC;
 QOS [11] [Reverse Turn Swivel] Fwd L trn LF, Fwd & sd R cont trn, Bk L contra-BJO-DRW throw RF across body (W fwd R outside M swivel RF flick L up in bk from knee) SCP-DW;;
 QQ&S [12] [Thru Chasse Tap] Thru R, Sd L/Cls R, Tap L SCP-DW;;

13-16 Quarter Beats Twice;; Promenade Link; Brush Tap;

- Q&Q&S [13] [Quarter Beats] Small bk L/Small sd & bk R, Recover L Fwd & sd L/Cls R, Tap L SCP-DW throughout;
 Q&Q&S [14] Repeat measure 13 - Part B to SCP-DW;
 SQQ [15] [Promenade Link] Repeat measure 15 - Part A to CP-DW;
 QQ&S [16] [Brush Tap] Repeat measure 8 - Part B to CP-LOD;

Repeat Part A.

Repeat Part B (1-7).

PART C

1-4 Progressive Link, Promenade;; Quarter Beats; Back Twinkle;

- QOS [1] [Progressive Link] Repeat first half measure 3 - Intro to SCP-LOD,, [Promenade] Fwd & sd L (W fwd & sd R);
 QOS [2] Thru R, Fwd & sd L, Cls R SCP-LOD;;
 Q&Q&S [3] [Quarter Beats] Repeat measure 13 - Part B to SCP-LOD;
 QOS [4] [Bk Twinkle] Bk L (W bk R), Cls R, Tap L SCP-LOD;;

5-9 Quarter Beats; Bk Twinkle; Quarter Beats; Promenade Link; Brush Tap;

- Q&Q&S [5] [Quarter Beats] Repeat measure 13 - Part B;
 QOS [6] [Bk Twinkle] Repeat measure 4 - Part C;
 Q&Q&S [7] [Quarter Beats] Repeat measure 13 - Part B;
 SOO [8] [Promenade Link] Repeat measure 15 - Part A to CP-DW;
 QQ&S [9] [Brush Tap] Repeat measure 8 - Part B to CP-LOD;

Repeat Part A.

THE BAND PLAYED CHA CHA

Composer: Richard and Jo Anne Lawson, 237 Mamie Lane, Birmingham, AL 35215
 Record: Sydney Thompson EP 618 "The Band Played On" (205)853-4616
 Same side as "Spanish Town"
 Rhythm: Cha Cha SPEED: SLOW FOR COMFORT - SUGGEST 40/41
 Footwork: Opposite, except where noted.
 Sequence: Intro-A-B-A-B(1-15)-Ending
 Roundalab Phase Rating: Phase V + 1 (Turkish Towel) Plus several unphased figures which do not raise the level of the dance.)

INTRO

- 1-4 WAIT; WAIT; CHASE WITH SPINS;;
- 1-2 M fcg Ptr & Wall no hands jnd Wait 2 meas;;
- 3-4 Fwd L twd Wall trng 1/2 RF,rec R twd COH,spin RF 1 1/2 twd COH L/R,L to fc Wall(W bk R,rec L,fwd R/L,R); Bk R twd COH,rec L twd Wall,fwd R/L,R(W fwd L twd COH trng 1/2 RF,rec R twd Wall,spin RF 1 1/2 twd Wall L/R,L to fc COH);

PART A

- 1-4 OPEN HIP TWIST; FAN; ALEMANA;;
- 1-2 Shake R hands and rk fwd L,rec R,bk L/R,L(W rk bk R,rec L,fwd R/L,R swivel 1/4 RF on R); Rk bk R,rec L,sd R/L,R(W fwd L,trn LF step sd & bk R,bk L/lock R,bk L leaving R extended fwd);
- 3-4 Rk fwd L,rec R,in place L/R,L; Rk bk R,rec L,sd R/L,R(W cl R,fwd L,fwd R/lock L,fwd R to fc ptr; Fwd L xing in front of R trn RF, fwd R cont trn,sd L/R,L)to end at R angle on M's R sd;
- 5-8 NATURAL OPENING OUT WITH A SPIRAL; REVERSE TOP OPENING OUT TO A FAN;;;
- 5-6 Fwd L trng body to R,rec R,sd L/R,L(W bk R trng RF 1/2,rec L trng LF 1/2,sd R/L,R spiral LF on R und jnd lead hnds); (Start Rev Top) Sd & fwd R,swivel on ball of L end L heel opposite R toe with toe trng out,sd & fwd R/swivel on L,sd & fwd R(W fwd L, sd & bk R,step L beh R with toe to heel toe trnd out/sd & bk R,step L beh);
- 7-8 (Cont Rev Top)Swivel on ball of L,sd & fwd R,swivel on L/sd & fwd R,swivel on L(W sd & bk R,step L beh R,sd & bk R/step L beh R,sd & bk R); Sd & fwd R,cross LIF of R,sd & fwd R/L,R(W step L beh R,sd & bk R,chasse sd & bk L/R,L)end Fan Pos M fcg DW W fcg RLOD;
Note: On the Rev Top the M's L ft remains on one spot and a continuous L trn is made throughout figure. The M's L heel is placed opposite R toe with toe trng out and the W's L toe is opposite R heel with toe trng out throughout turn.
- 9-12 HOCKEY STICK;; SHOULDER TO SHOULDER TWICE;;
- 9-10 Rk fwd L,rec R,in place L/R,L; Rk bk R,rec L,fwd R/L,R(W cl R to L,fwd L,fwd R/lock L,fwd R; Fwd L,fwd R trng LF to fc ptr,bk L/lock R,bk L);
- 11-12 Maintain lead handhold and step fwd L outside ptr,rec R,chasse sd L/R,L; Step fwd R outside ptr,rec L,chasse sd R/L,R(W rk bk R,rec L,sd R/L,R; Rk bk L,rec R,sd L/R,L); Option: Shoulder to Shoulder may be done with Guapacha Timing (/&,2,3/&,4).
- 13-16 LUNGE & SIT LINE; CROSS BODY; HOP TO THE NEW YORKER; CROSS BODY;
- 13-14 Fcg Ptr & DRW with lead hands jnd flex R knee & lower on R with L leg extended twd DC to end in R lunge line fcg W with R hand ext abv head,rise on R with no wgt chg,chasse bk & sd L/R,L(W bk R to sit line looking at M with L hand ext abv head,rec L,chasse fwd & sd R/L,R); Bk R trng slightly LF,rec L cont trn,in Left OP fcg COH chasse sd R/L,R(W fwd L DC outside ptr,trng LF step sd R across M,chasse sd L/R,L);
- 15-16 Hop on the last step of meas 14(on M's R,W's L)and trng to LOP/LOD rk fwd L,rec R,trng to fc ptr & COH chasse sd L/R,L; Repeat action of meas 14 ending Handshake M fcg Ptr & Wall;
Note: Lead hands only are jnd for Meas 9-16 of Part A except change to Handshake on beat 2 of Meas 16.

THE BAND PLAYED CHA CHA

Page 2

PART B

- 1-4 TURKISH TOWEL;;;;
- 1-2 Fwd L,rec R,sd L/R,L; Bk R,rec L,sd R/L,R(W bk R,rec L,fwd & sd R/L,R; XLIF of R trng RF und jnd R-R hands,fwd R cont trn,fwd L/R,L around M to end in bk of M and to his L sd join L-L hands);
- 3-4 Ck bk L,rec R,sd L/R,L(W ck fwd R,rec L,sd R/L,R to M's R sd); Ck bk R,rec L,sd R/L,R(W ck fwd L,rec R,sd L/R,L to M's L sd);
- 5-8 TWIRL THE LADY ACROSS; SWEETHEART TWICE TO FACE;; SPOT TURN(M Trans);
- 5-6 M rk bk L,rec R sm sd L/R,L(W twirl RF under jnd R-R L-L hnds R,L, R/L,R)to Varsou Pos/Wall M beh W to her L; Ck fwd R,rec L,sd R/L,R(W ck bk L,rec R,sd L/R,L)M beh W to her R;
- 7-8 Ck fwd L,rec R releasing hands,sd L/R,L(W ck bk R,rec L releasing hands,chasse R/L,R trng RF to fc Ptr); XRIF of L trng LF,fwd L cont LF trn to fc ptr,sd R,cl L(W XLIF trng RF,fwd R cont trn, sd L/R,L);
- 9-12 DO-SI-DO;; MODIFIED PAT-A-CAKE;;
- 9-10 W is now slightly to M's R aft trans & both step fwd R,L(passing R shoulders),both step sd R/L,R moving bk-to-bk W now to M's L sd; Both step bk L,R(passing L shoulders),both step Sd L/R,L moving fc-to-fc W slightly to M's R;
- 11-12 Both rk fwd R placing R palms against ea other with pressure and raising L hands over heads,rec L,both spin RF R/L,R ending W slightly to M's L; Both rk fwd L placing L palms against ea other with pressure and raising R hands over heads,rec R,both spin LF L/R,L ending W slightly to M's R;
- 13-16 SPLIT CUBAN BREAKS; CROSS LUNGE; SPLIT CUBAN BREAKS; CROSS LUNGE;
- 13-14 Both XRIF of L placing R palms against ea other with pressure and raising L hands over heads/rec L,sd R W slightly to M's L,Both XLIF of R placing L palms against ea other with pressure and raising R hands over heads/rec R,sd L W slightly to M's R; Both cross lunge R(M twd DW W twd DRC)both with L arms fwd and R arms bk with M's and W's arms parallel,rec L,sd R/L,R;
- 15-16 Both XLIF of R placing L palms against ea other with pressure and raising R hands over heads/rec R,sd L W slightly to M's R,Both XRIF of L placing R palms against ea other with pressure and raising L hands over heads/rec L,sd R W slightly to M's L; Both cross lunge L(M twd DRW W twd DC)both with R arms fwd and L arms bk with M's and W's arms parallel,rec R,sd L,cl R(W sd L/R,L)end Handshake Pos;
- ENDING
- 1,2/&,3,4 M cross lunge L twd DRW,rec on R/step in place L,step in place R, pt L twd LOD(W cross lunge L twd DC,rec on R trng RF to fc Wall directly in front of M/step in place L,step in place R,pt L twd LOD;
- Note: Dance ends with both ptrs fcg Wall,M beh W,both ptg L ft twd LOD and both extending R arms straight up over heads and both extending L arms to sides.

The Old House

(Dedicated to the memory of John Duffy)

Choreography: Richard E. Lamberty and Marilou Morales 2233 Spaulding Berkeley, CA 94703 (415) 841-9245
 Record: The Old House (Available from Choreographer)
 Sequence: Dance meas. 1-25 twice, meas. 1-23, meas. 1-6, Ending
 Phase: 4 + 2, 1 unphased (Quick Open Reverse, Double Reverse Spin, Running Hover)
 Date: May, 1989 (Version 1.0)

INTRODUCTION

1 - 4 WAIT 2 MEAS. ; APART POINT. -: WOMAN ROLL TO CP/DC:

- 1 - 2 Wait 2 meas in OP/FAC DW ; ;
 3 - 4 Apart L dropping hands, point R continueing body rotation LF turning away from partner, raise arms to shoulder height; Recover R, draw L to R adjusting to CP/DC (W: Roll LF L, R, L adjusting to CP backing DC);

1 - 4 OPEN TELEMAR: PICK UP: CLOSED CHANGE: RUNNING HOVER (BJO):

- 1 (Open Telemark) Fwd L commence LF trn rising strongly, fwd & arnd R cont LF trn, trng to SCP/DW fwd L; (W: Bk R toe to heel rising in body only, cl L to R heel trn rising to toes, trng to SCP facing DW fwd R;
 2 (Pickup) Thru R, sid & fwd L, trng partner to CP/DW cl R to L;
 3 (Closed Change) Fwd L twd DW, sid & fwd R, cl L to R;
 4 (Running Hover) Fwd R between partner's feet, fwd L twd DW/sid & fwd R toe, trng slightly RF fwd L to contra BJO;

5 - 8 MANUVER: SPIN TURN: BK. CHASSE BJO: MANUVER:

- 5 (Manuver) Fwd R outside partner commence RF trn, fwd arnd partner L trng to fac RLOD, cl R to L to end backing LOD in CP;
 6 (Spin Turn) Bk L pivoting RF to face LOD, continue RF trn fwd R down LOD between partner's feet heel to toe, continue RF turn sid & bk L end backing DC in CP;
 (W: Fwd R strong step between partner's feet pivot RF, reaching arnd partner bk L rising brush R to L, continue RF trn fwd R to between partner's feet end in CP facing DC;)
 7 (Chasse) Bk R commence LF trn, sid L twd LOD/cl R to L, sid & fwd L twd DW;
 8 (Manuver) Repeat Meas. 5;

9 - 12 OPEN IMPETUS: WEAWE 6: ; FWD, FWD/LOCK, FWD:

- 9 (Open Impetus) Bk L commence RF trn, cl R to L (heel trn) rising to toes cont RF trn, trng to SCP/DC sid & fwd L;
 (W: Fwd R with strong step, fwd & arnd partner L rising & brush R to L, trng to SCP/DC sid & fwd R;)
 10-11 (Weawe) Thru R, trng to CP/DC fwd L, continue LF trn sid R twd DC; Bk L partner outside in contra BJO, adjusting to CP bk R, trng to contra BJO sid & fwd L twd DW;
 (W: Thru L, fwd R trng LF to CP, sid L twd DC; Fwd R twd DC outside partner in contra BJO, adjusting to CP fwd L, sid & bk R backing DW in contra BJO; Head may stay open thru 4)
 12 (Forward Locks) Fwd R outside partner, fwd L/lock R XIB of L (W: lock L XIF of R in contra BJO), fwd L;

13-16 MANUVER: OUTSIDE CHANGE TO SCP: SYNC VINE: WING:

- 13 (Manuver) Repeat Meas. 5;
 14 (Outside Change) Bk L twd LOD, bk R trng LF, trng to SCP sid & fwd L twd LOD;
 15 (Syncipated Vine) Thru R, sid L twd LOD trng to CP/R XIB of L (W: L XIB of R), trng to SCP sid & fwd L twd LOD;
 16 (Wing) Thru R, drawing L to R turn shoulders LF over 2 beats to fac DC; Leave head well to L
 (W: Thru L, fwd & sid arnd partner R, rotating shoulders LF small step fwd L twd DC/RLOD in contra SCAR keeping head well to L;)

17-20 CROSS HOVER TO BJO: CROSS HOVER TO SCAR: CROSS CHECK, RECOVER, BJO:QUICK OPEN REVERSE:

- 17 (Cross Hover) Fwd L twd DW outside partner in contra SCAR, fwd & slightly sid small step R adjusting to CP facing LOD, trng to contra BJO sid & fwd L twd DC;
(W: Bk R partner outside in contra SCAR, adjusting to CP bk & sid L brush R to L, trng to contra BJO sid & bk R;)
- 18 (Cross Hover) Fwd R twd DC outside partner in contra BJO, fwd & slightly sid small L adjusting to CP facing LOD, trng to contra SCAR sid & fwd R twd DW; (NOTE: do not lower at end of third step)
(W: Bk L partner outside in contra BJO, adjusting to CP bk & sid R brush L to R, trng to contra SCAR sid & bk L;)
- 19 (Cross Check) Fwd small step L outside partner in contra SCAR on toes checking, rec in place R, trng to contra BJO sid & fwd L twd DC; (W: keep head to L throughout)
- 20 (Quick Open Reverse) Fwd R outside partner twd DC, fwd L trng to CP facing DC/fwd & sid R twd DC preparing to step outside partner, bk L partner outside in contra BJO;

21-24 HOVER CORTE: BK, SID, CL: RIGHT LUNGE, RECOVER, SLIP: DOUBLE REVERSE SPIN:

- 21 (Hover Corte) Bk R blending to CP backing LOD, continueing LF trn sid L twd LOD rising (W: brush L to R), continue LF trn recover sid & bk R;
- 22 (Back box) Bk L partner outside, sid R twd RLOD, cl L to R ending in CP facing WALL;
- 23 (Right Lunge) Lowering strongly into L knee slide R sid & fwd twd DW and RLOD transferring weight to a soft knee and trng RF so shoulders are facing DW and RLOD turn head slightly to R to look at partner, lowering even further into R push off strongly recovering bk on L and then rise turning smoothly LF and return head to normal position, continueing LF trn drawing R past L slip R small step bk in CP and continue LF turn to end in CP facing DC;
(W: Lowering strongly into R knee slide L sid & bk twd DW and RLOD as weight is transferred allowing foot to swivel RF so that toes are pointing twd DC and LOD, pushing strongly up and fwd recover R then rise turning LF and turning head slightly to R to look at partner, drawing L past R slip L small step fwd in CP and continue LF turn to end backing DC and LOD in CP;)
- 24 (Double Reverse Spin) Fwd L twd DC rising strongly, trng LF swing R fwd twd DC past partner, drawing L to R spin LF on R to end in CP facing DW;
(W: Bk R toe to heel rising in body only, close L to R heel turn LF rising to toes at end of turn, fwd & arnd R twd DW/continueing LF trn draw L to XIF of R ending CP backing DW;)

25 CHANGE OF DIRECTION:

- 25 (Change of Direction) Fwd L strong step, fwd R trng LF 1/4, draw L to R to end in CP facing DC;

ENDING1 - 2 DOUBLE CHASSE: OVERSWAY:

- 1 (Double Chasse) Bk R commence LF trn, sid L twd DC/cl R to L, sid L twd DC/ cl R to L lowering;
- 2 (Oversway) Lunge sid L twd DC leaving R leg extended and taking a strong R sway turning head to look at partner and hold.

HEAD CUES

WAIT 2 MEAS; ; APART, POINT, -; WOMAN ROLL TO CP/DC;

OPEN TELEMARK; PICK UP; CLOSED CHANGE; RUNNING HOVER TO BJO; MANUVER; SPIN TURN;
BK, CHASSE BJO; MANUVER; OPEN IMPETUS; WEAWE 6; ; FWD, FWD/LOCK, FWD; MANUVER;
OUTSIDE CHANGE TO SCP; SYNC VINE; WING; CROSS HOVER TO BJO; CROSS HOVER TO SCAR;
CROSS CHECK, RECOVER, BJO; QUICK OPEN REVERSE; HOVER CORTE; BK, SID, CL;
RIGHT LUNGE, RECOVER, SLIP; DOUBLE REVERSE SPIN; CHANGE OF DIRECTION;

Repeat dance once, repeat dance throught RIGHT LUNGE (music retards), repeat dance through SPIN TURN, and DOUBLE CHASSE; OVERSWAY;

THE RIVER

Composers: Lynn and Donna Roumagoux, 702 S Meridian #457, Apache Junction,
602-984-5017 AZ 85220
Record: Roper 143 River Seine (Slow for comfort approx 39-40)
Dance: Waltz Phase V+1 (Ronde slip)
Sequence: Intro AA BC BC(1-15) End
Release Date: July 1989

INTRODUCTION

- 1-4 CP DIAG LOD/COH WAIT;; SWAY L; SWAY R;
1 CP DIAG LOD/COH wait;
2 Wait;
3 Side L with L side stretch drawing R foot no wt;
4 Side R with R side stretch drawing L foot no wt;

PART A

- 1-8 CLOSED TELEMARK; MANEUVER START OVERSPIN TURN (ON &); FINISH
OVERSPIN; BACK PASSING CHANGE; OUTSIDE CHANGE TO SCP; RUNNING OPEN
NATURAL; HOVER CORTE; OUTSIDE SPIN;
1 (Cl Tele) Fwd L comm LF trn, cont trn sd R (W cl L to R no wt
comm LF trn chg wt to L & cont trn), sd & fwd L (W bk R) contra
BJO;
2 (Manuv St Ovrspn trn) Timing 1,2,3/& Fwd R trn RF to CP fc
RLOD, sd L, cl R/(Start Ovrspn) Bk L piv RF;
3 (Fin Ovrspn) Fwd R cont RF trn to fc DRW, hold, small sd & bk
L (W fwd R betw M's ft) CP fc DRW;
4 (Bk Pass Chg) Blndng contra BJO bk R, bk L, bk R;
5 (Outsd Chg SCP) Bk L, bk R trng LF, sd & fwd L to SCP DW;
6 (Run Op Nat) Timing 1,2,3/& Thru R commence RF trn, sd & bk L,
cross in front of lady cont trn bk R contra BJO/bk L;
7 (Hvr Corte) Bk R trng LF, sd L rise, recov R to contra BJO;
8 (Outsd Spn) Cl L toeing in nr R trng RF (W strong step fwd R
outsd ptrn trng RF), strong step fwd R outsd ptrn cont RF trn
(W clo L on toes for toe spin RF), sml sd & bk L (W fwd R betw
M's ft) CP fcg DRW;

- 9-16 BOX FINISH; DOUBLE REVERSE SPIN; HOVER; SEMI CHASSE; WHIPLASH;
CONTRA CHECK, RECOVER, SIDE; MANEUVER; HESITATION CHANGE;
1 (Box Fin) Bk R trng 1/4 LF, sd L, cl R;
2 (Dbl Rev Spn) Fwd L comm LF trn, sd & fwd R cont trn, spin LF
on R tch L to CP DW; (W bk R trn LF, cl L heel, sd & fwd R LOD
cont trn/XLIF of R);
3 (Hover) Fwd L, diag sd & fwd R rising slowly to toe brush L
to R, rec fwd L to SCP;
4 (Semi Chasse) Thru R, sd & fwd L/cl R, sd & fwd L;
5 (Whiplash) Thru R, swvl RF on R to CP tch L to R no wt,-;
6 (Contra CK, Rec, Sd) Ck fwd L thighs X, recov R, sd L CP DW;
7 (Manuv) Fwd R trn RF to CP fc RLOD, sd L, cl R;
8 (Hes Chg) Bk L trng RF, sd R twd DW to CP DC, drw L to R no
wt;

PART B1-8MINI TELESPIN FALLAWAY RONDE & SLIP;;; DOUBLE REVERSE SPIN; DRAG HESITATION; OUTSIDE CHANGE SCP; CHASSE BJO; HAIRPIN;

- 1-2 (Mini Tele Fallwy) Fwd L, fwd R trng LF (W cl L no wt comm LF trn chg wt to L & cont trn), sd & bk L keep L sd into lady; Spin LF on L (W keep R sd in twd man fwd L/R stay in close to man), cont spin, sd R to SCP DRW;
- 3 (Ronde & Slp) Ronde L ccw XLIB of R no wt, bk L rise trng LF (W bk R comm LF trn on ball of R), bk R;
- 4 (Dbl Rev Spn) Fwd L comm LF trn, sd & fwd R cont trn, spin LF on R tch L to CP LOD (W bk R trn LF, cl L heel trn/sd & fwd R LOD cont trn, XLIF);
- 5 (Drag Hes) Fwd L trng LF, sd R blndng contra BJO, drw L to R;
- 6 (Outsd Chg SCP) Bk L, bk R trng LF, sd & fwd L to SCP DW;
- 7 (Chasse BJO) Thru R to CP, sd L/cl R to L, sd L to contra BJO;
- 8 (Hairpin) Fwd R, fwd L trng RF, fwd R w/strong R curve in contra BJO DRC;

9-16OPEN IMPETUS; FORWARD HOVER; BACK/SLIP, HINGE, -; RIGHT CHASSE; CLOSED TELEMAR; NATURAL TELEMAR; OPEN TELEMAR; CHAIR, -, SLIP;

- 9 (Op Imp) Bk L, cl R to L no wt comm RF trn chg wt to R cont trn (W fwd L trng RF), fwd L to SCP;
- 10 (Fwd Hover) Fwd R, fwd L with slow rise, recov bk R;
- 11 (Bk/slp, Hinge) Bk L/bk R, sd & bk L comm LF trn, hold trng body LF as W crosses relax L knee leave R leg extended (W bk R/ swvl LF on R place L fwd, fwd R cont LF trn, XLIB of R relax L knee & allow R to slide fwd keep L sd in twd prtnr);
- 12 (R Chasse) Rise taking no wt (W rec on R), sd R/cl L to R, sd R CP DC;
- 13 (CL Tele) Fwd L comm LF trn, cont trn sd R (W cl L to R no wt comm LF trn chg wt to L and cont trn), sd & fwd L (W bk R) contra BJO;
- 14 (Nat Tele) Fwd R, fwd L trng RF (W cl R to L no wt comm RF trn chgt wt to R & cont trn), sd & fwd R (W bk L) contra SCAR;
- 15 (Op Tele) Fwd L, fwd R trng LF (W cl L to R no wt comm LF trn chg wt to L and cont trn), fwd L (W fwd R) SCP;
- 16 (Chair & Slp) Fwd R lunge, recov bk L (W XRIB swvl LF on R), bk R;

PART C

- 1-8 LEFT TURNS;; FALLAWAY WHISK; WING; FORWARD HOVER BJO; NATURAL WEAVE;; MANEUVER;
- 1-2 (L Trns) Fwd L comm LF trn, sd & fwd R cont trn, cl L to R; Bk R comm LF trn, sd & fwd L cont trn, cl R to L;
- 3 (Fall Whisk) Fwd L comm LF trn to SCP RDC, sd R, XLIB;
- 4 (Wing) Fwd R, comm LF body rotation drw L to R no wt leading W to contra SDCAR, tch L to R (W fwd L, R, L as M leads W around look well L keeping R sd into M) RDC;
- 5 (Forward Hover BJO) Fwd L, fwd R with rise trng LF, rec fwd L, contra BJO DW;
- 6-7 (Nat Weave) Fwd R (W bk L trng LF), fwd L trng RF to RDW (W heel trn on L cl R), bk R; Bk L, bk R trng LF, sd & fwd L contra BJO;
- 8 (Manuv) Fwd R trng RF to CP RLOD, sd L, cl R to L;
- 9-16 OVERSPIN TURN; CHASSE SCP; IN & OUT RUN;; CHASSE BJO; FORWARD TO THE LOCK; MANEUVER; HESITATION CHANGE;
- 9 (Overspn trn) Bk L piv RF, fwd R cont trn DRW, small sd & bk L;
- 10 (Chasse SCP) Bk R, sd L/cl R to L, sd L SCP DW;
- 11-12 (In & Out Run) Fwd R comm RF trn, sd & bk L cont trn fc RLOD, bk R to contra BJO (W fwd L, fwd R betw M's feet, fwd L); Bk L trng RF, sd & bk R cont trn, fwd L to SCP (W Fwd R, fwd L trng RF to SCP);
- 13 (Chasse BJO) Thru R, sd & fwd L/cl R (W trn LF to BJO), fwd L;
- 14 (Fwd to Lk) Fwd R, fwd L/lk RIB (W lk LIF), fwd L;
- 15 (Manuv) Fwd R trn RF to CP fc RLOD, sd L, cl R to L;
- 16 (Hes Chg) Bk L trng RF, sd R drw L to R,-; (omit this measure 2nd time through)

End

- 1 BK TURN TO RIGHT LUNGE;
- 1 2nd time through PART C change measure 16 to: Bk L trng RF 1/4 flex L knee cont trn move sd & slightly fwd onto R diag lod & wall keep L sd in twd prtnr and as wt is taken on R flex R knee & make slight body trn to R look at prtnr (W look well to L).

THREE PENCE QUICKSTEP

COMPOSERS: John & Mary Macuci, 7110 Lansdale St, District Heights, Md 20747, Phone (301) 735-4253
 RECORD : Telemark #1960 "HALF SIXPENCE"
 SEQUENCE : AA BB C C (1-14) ENDING
 RHYTHM : Quickstep PHASE V

INTRO1 - 4 2 MEAS WAIT;; REVERSE TWRL (M 1/2 BOX BACK); CROSS CHASSE;

Scp fcg Wall M;s R W's L foot free W's lft hnd extended fwd - Wait 2 Meas;;
 SQQ (Rev Twrl) Small step Bk R,-, Sd L, Cl R to L trng LF fc DLW; (W Fwd L twds DLW trng
 LF undr jnd hnds,-, cont trng R, L to CP;)
 SQQ (Cross Chasse) Fwd L,-, Sd R, Cl L to R fc DLW;

A1 - 4 NATURAL PIVOT TRN - MANU SD CL - HESITATION CHG; ; ;

SQQS (Nat'l Piv trn) Fwd R strtg RF trn,-, Sd L, Cl R to L fc RLOD; Bk L pivot 1/2 trn,-,
 SQQ (Manu Sd Cl) Fwd R strtg RF trn,-; cont trng Sd L, Cl R to L fc RLOD,
 SSS (Hesi Chg) Bk L strtg RF trn,-; Sd R small step (heel pull)-, Draw L to R no wgt fc DLC,-;

5 - 10 6 QWK TWINKLE - WALK 2 - QWK OPEN REV - HOVER CORTE 4 - TIPSYP; ; ; ; ;

QQQQ;QQ (6 Qwk Twink) Sd L, Cl R to L, Bk L, Cl R to L; Fwd L, Lk RIBL,
 SS (Walk 2) Fwd L,-; Fwd R to CP fc DLC,-,
 SQQ (Qwk Op Rev) Fwd L strtg LF trn,-; cont trng Sd R, Bk L to Bjo fcg RLOD,
 SSSS (Hover Corte) Bk R strtg LF trn,-; cont trng Sd L rising,-, Rec R,-; Bk L fc DLW,-,
 Q&Q (Tippy) Sd R twds DRW/almost Cl L to R, Sd R;

11 - 16 FWD, LK, FWD,-; MANU,-,SD, CL; FULL SPIN TURN - PROG CHASSE; ; ; Opposite VINE 4;

QQS Fwd L twds DLW, Lk R IBL, Fwd L,-;
 SQQ (Manu Sd Cl) Fwd R strtg RF trn,-, cont trng Sd L, Cl R to L fc RLOD,-;
 SSS (Full Spin Trn) Bk L piv 1/2 LF,-, cont trng Fwd R,-; Sd L FC DRW,-,
 (W Fwd R piv 1/2 RF,-, cont trng Bk & slightly Sd L,-; brush R to L step diag Fwd R,-)
 SQQS (Prog Chasse) Bk R,-; Sd L, Cl R to L, Sd L,-;
 QQQQ (Oppos Vine 4) XRIFL (W XIB), Sd L, XRIBL (W XIF), Sd L fc DLW;

B1 - 4 CLOSED WING; DBL REV - CROSS SWIVEL WITH LEG FLICK; ; ;

SQQ (Cl Wing) Fwd R trng LF,-, Draw L to R, Tch L to R fc LOD;
 (W Bk L,-,Sd & slightly Bk R crossing in front of Man, Fwd L to S/Car;)
 SSQQ (Dbl Rev) Fwd L strtg LF trn,-, cont trng Sd R,-; Tch L to R no wgt fc DLW,-,
 (W Bk R strtg LF trn,-, cont trng bring L to R (heel trn on R) chg wgt to L,-;
 Sd & slightly Bk R, XLIFR fc DRC.)
 SSS (Cross Swiv) Fwd L strtg LF trn,-; swivel on L trng 1/4 LF & flick R Up & to the Sd,-;
 (W flick L Sd & Fwd) Fwd R to Bjo fc DLC,-;

5 - 8 FISHTAIL 5 - MANU,-, SD, CL - SPIN TRN; ; ;

QQQQS (Fishtail) XLIBR trng RF, cont trng Fwd & slightly Sd R, Fwd L, XRIBL; Fwd L fc DLW,-,
 SQQ (Manu Sd Cl) Fwd R strt RF trn,-; cont trng Sd L, Cl R to fc RLOD,
 SSS (Spin Trn) Bk L piv 1/2 RF,-; cont trng Fwd R,-, Sd slightly Bk L FC WALL,-;
 (W Fwd R piv 1/2 RF,-; cont trng Bk & Sd L,-, brush R to L & step Fwd R bet M's feet,-;)

9 - 12 SLIP - R CHASSE; ; CK - BK FISHTAIL 5; ;

SSQQS (Slip & R Chasse) Bk R trng 1/4 LF fc LOD,-,Fwd L trn LF,-;Sd R, Cl L to R, Sd R fc RLOD,-;
 SQQQQS (Ck - Bk Fishtail) Bk L twds DLC,-, XRIFL trng RF, Bk & slightly Sd L; Bk R, XLIFR,
 Bk R fc RLOD,-;

13 -16 TIPPLE CHASSE - RUNNING HOVER - THRU - CHASSE BJO; ; ; ;

SQQS (Tipple Chasse) Bk L trng RF,-, Sd R, Cl L to R; Sd & slightly R fc DLW,-,
 SQQ (Run Hover) Fwd L,-; Fwd &

Sd R rising, Fwd L, (W Bk R,-; Sd L, Fwd R to SCP,
 SQQS (Thru-Chasse Bjo) Thru R,-; Sd L, Cl R to L, Sd R to Bjo fc DLW,-;

C

1 - 6 QTR TURNS - PROG CHASSE WITH LOCK - CURVE FEATHER - OUTSIDE SPIN; ; ; ; ; ;

SQQS (Qtr Trns) Fwd R strtg RF trn,-, cont trng Sd L, Cl R to L; Sd & slightly Bk R fc DRW,-,
 SQQQQS (Prog Chasse W/ Lk) Bk R strtg LF trn,-; cont trng Sd L, Cl R to L, Sd L, Lk RIBL,(W XIF)
 Sd & slightly Fwd L fc Wall,-;
 SQQ (Curve Fea) Fwd R strtg RF trn,-, cont trng Fwd L, Fwd R in Bjo fc RLOD; (W Bk L,-, R, L);
 SSS (Outside Spin) Bk L small step piv RF,-, cont trng Fwd R,-; Bk L fc RLOD,-,
 (W Fwd R strtg RF trn,-, cont trng Cl L to R,-; Fwd R to CP fc LOD,-)

7 - 12 BK, LK, BK,-; BK, HOP, STUTTER BREAK - RUNNING FIN - MANU,-,SD,CL - CL IMPETUS; ; ; ; ; ;

QQS Right shldr leading Bk R twds DLW, XLIFR, Bk R fc DRC, -;
 QQQ&QQQ Bk L rt shldr lead, Hop on L, (Stutter Brk) Bk R/almost Cl L to R, Bk R; Lk LIFR, Bk R.
 SQQ (Run Fin) Bk L strt RF trn,-; Sd & slightly Fwd R, Fwd L fc DLW,
 SQQ (Manu Sd Cl) Fwd R strt RF trn,-; cont trng Sd L, Cl R to L fc RLOD,
 SSS (Cl Impetus) Bk L strt RF trn,-; cont trng Cl R to L (heel trn on L),-, Sd & slightly
 Bk L fc DLW,-, (W Fwd R strt RF trn,-; cont trng Sd L,-, brush L to R step Fwd L,-)

13 -16 HEEL PIVOT; CROSS CHASSE; CK,-, FISHTAIL 5;

SS (Heel Piv) Bk R trng LF (heel trn),-, Tch L to R no wgt fc LOD,-;
 (W Fwd L strt LF trn,-, cont trng Sd R, Cl L to R);
 SQQ (Cross Chasse) Fwd L trng LF,-, Sd R, Cl L To R fc LOD;
 SQQQQS (Ck-Fishtail) Fwd R to Bjo,-, XLIBR trng RF, cont trng Fwd & slightly Sd R; Fwd L, XRIBL,
 Fwd L fc DLW,-,

ENDING

1 - 2 MANU,-, SD, CL; BK,-, TRN, X LINE;

SQQ (Manu Sd Cl) Fwd R strt RF trn,-; cont trng Sd L, Cl R to L fc RLOD,
 SQQ Bk L strt RF trn,-, cont trng Sd R fc COH, L extended to the side in X Line; (W Fwd R strt RF
 trn,-, cont trng Sd L fc Wall, trn RF to SCP Pt R to the side in X Line);

89-100
VENUS

Dance By: Rod and Susan Anderson
 8923 Melrose, Overland Park, KS 66214 (913-492-8241)
 Record: Eric 178, Collectables 1154, MCA D-2623 (Frankie Avalon)
 Footwork: Opposite throughout Release Date: July, 1989
 Sequence: Intro, A, B, B, Ending
 Phase: IV + 2 Rumba (Cuddles, Tornilla Wheel) Speed: 43 RPM

INTRO

1-4 WAIT;; HIP ROCKS; SPOT TURN:

1-2 Wait 2 meas in a Pasa Doble Hold fcg COH wt on R;;
 3 Circle M's L hnd W's R up and around in a CCW circle as wt is shifted
 L, R, L, -;

4 Trn LF 1/4 thru R RLOD, brush L to R trn LF 1/2 fwd L, LF trn 1/4
 sd R to OP fcg M fcg COH, -;

5-8 BK UP AIDA; ROCK & SPOT; KIKI WALK (W ROLL); KIKI WALK (M ROLL):

5 LF trn to OP RLOD free arm extended to sd bk L, R, L end in V
 bk-to-bk pos, -;
 6 Fwd R RLOD, rec L, fwd R trn RF 1/2 end L shadow fcg LOD W slightly
 to L and in frnt of M R hnds jnd L extended twd COH, -;
 7 Keep R hnds jnd sm stps fwd L, R, strong stp fwd L end shadow pos M
 slightly to L and in frnt of W L hnds extended twd COH, - (W in frnt
 of M DW fwd R, L trn RF to fc LOD, sm stp fwd R, -);
 8 In frnt of W DW fwd R, L trn RF to fc LOD, sm stp fwd R end shadow
 pos same as meas 6, - (W sm stps fwd L, R, strong stp fwd L, -);

PART A

1-4 W ACROSS TO FC; SHOULDER TO SHOULDER TWICE;; ALEMANA TRN:

1 Keep R hnds jnd sm stps fwd L, R trn RF 1/4 to Bfly DW, sd L, - (W in
 frnt of M DW fwd R, L trn RF to fc, sm stp sd R, -);
 2 Fwd R to Bfly Bjo, rec L, sd R fc Wall, -;
 3 Fwd L to Bfly Scar, rec R, sd L fc Wall, -;
 4 Bk R, rec L, sd & fwd R trn RF 1/4 to CP fcg RLOD M's L arm extended
 to sd W's R hnd on M's L upper arm, - (W trn RF 1/4 fwd L, brush R to
 L trn RF 1/2 fwd R, cont RF trn to fc fwd & sd L RDC, -);

5-8 SPOT PIVOT 7;; RIGHT LUNGE; WOMAN TO FAN:

5&6 Spot pivot RF in 7 counts 1 3/4 trn to end fcg Wall trn approx 1/4
 with each stp bk L, fwd R, bk L, fwd R; bk L, fwd R, bk L, -;
 7 Sd & fwd R DRW (W sd L) slight upper body trn to R keep shoulders
 parallel to floor, -, rec L to fc Wall, -;
 8 Bk R, rec L M's L W's R hnds jnd, sd R, - (W fwd L, trn LF 1/4 bk R,
 bk L LOD, - leave R extended twd RLOD);

9-12 HOCKEY STICK TO FC;; MAN ALEMANA TRN; WOMAN ALEMANA TRN:

9&10 Fwd L, rec R, cl L, - (W cl R, fwd L, fwd R to end in front of M fcg
 RLOD, -); Bk R, rec L, sd R fc Wall M's L W's R still jnd, - (W fwd L
 RLOD toeing DRW, fwd R DRW trn LF 1/2, sd L, -);
 11 Under jnd hnds trn RF 1/4 fwd L RLOD, brush R to L trn RF 1/2 fwd R,
 cont RF trn to fc sd L, - (W bk R, rec L, sd R, -);
 12 Bk R, rec L, sd R to CP Wall, - (W trn RF 1/4 fwd L, brush R to L trn
 RF 1/2 fwd R, cont RF trn to fc sd L, -);

13-16 THREE CUDDLES;; SPOT TRN:

13 Sd L to HOP, rec R, cl L end fcg with both M's hands on W's waist &
 W's hands on M's shoulders, - (W trn RF 1/2 on L fc Wall bk R, rec L
 trn LF to fc M, sd R, -);
 14 Sd R to LHOP, rec L, cl R to cuddled CP, - (W trn LF 1/2 on R to fc
 Wall bk L, rec R trn RF to fc M, sd L -);
 15 Repeat meas 13, Part A to LOP M fcg Wall;
 16 Trn LF 1/4 fwd R, brush L to R trn LF 1/2 fwd L, cont LF trn to Bfly
 fcg Wall sd R, -;

PART B

- 1-4 CUCURACHA WITH ROLL; CUCURACHA WITH ROLL; SD STP APART & TOGETHER;:
 1&2 Trn to OP fcg LOD free hnds explode from center of body up and out sd L, rec R start RF roll (W LF) M roll behind W trn 1/2, sd L cont roll RF 1/2 to LOP fcg LOD, -; repeat rolling bk across using opposite ftwk;
 3&4 Sd L apt twd COH, cl R, sd L, -; sd R, cl L, sd R to Bfly fc Wall, -; (Hndwk for meas 3&4 ls on cts 1, 2, 3 take hnds from center of body dwn and out to sd on ct 4 quickly brng hnds bk to cntr of body; repeat except on ct 4 go to Bfly fcg Wall;)
5-8 CRAB WALK; FENCE LINE TWICE;: ALEMANA TRN:
 5 Staying in Bfly sd L, XRIF, sd L, -;
 6&7 XRIF with a ckg action extend upper body & look twd LOD, rec L, sd R to fc, -; repeat to RLOD using opposite ftwk;
 8 Bk R, rec L, sd R to LOP fcg, - (W trn RF 1/4 fwd L, brush R to L trn RF 1/2 fwd R, cont RF trn to fc sd L, -);
9-12 OPEN BREAK; TORNILLA WHEEL;: START THREE CUCURACHAS WITH ARMS:
 9 Apt L extend free arm up, rec R, sd & fwd L to Bjo Pasa Doble hold, - (W apt R, rec L, cl R bring L ft up inside R leg to knee level with toe pointed twd floor, -);
 10&11 Make one full circle to fc Wall walk arnd W keeping parallel shoulders making sure not to move into or away from W fwd R, L, R, -; L, R, L, - (W has wt on R toe throughout 2 meas looking well to L);
 12 Sd R with strong hip action lead hnds up and extend above heads, rec L take lead hnds bk to Pasa Doble hold, cl R, -;
13-16 CONT CUCURACHAS WITH ARMS; 2 SD STEPS;:
 13 Sd L with strong hip action brng lead hnds in between and lower to thigh level, rec R take lead hnds bk to Pasa Doble hold, cl L, -;
 14 Repeat meas 12, Part B
 15-16 Sd L, cl R, sd L, -; cl R, sd L, cl R to Bfly,-;

ENDING

- 1-4 MAN ALEMANA TRN; WOMAN ALEMANA TRN; 2 CUDDLES;:
 1 Under jnd lead hnds trn RF 1/4 fwd L RLOD, brush R to L trn RF 1/2 fwd R, cont RF trn to fc sd L, - (W bk R, rec L, sd R, -);
 2 Bk R, rec L, sd R to CP Wall, - (W trn RF 1/4 fwd L, brush R to L trn RF 1/2 fwd R, cont RF trn to fc sd L, -);
 3 Sd L to HOP fcg Wall, rec R, cl L end with both M's hands on W's waist & W's hands on M's shoulders, - (W trn RF 1/2 on L fc Wall bk R, rec L trn LF to fc M, sd R, -);
 4 Sd R to LHOP, rec L, cl R to LOP fcg Wall, - (W trn LF 1/2 on R to fc Wall bk L, rec R trn RF to fc M, sd L -);
5-10 OPEN BREAK; WHIP TO SHADOW; KIKI WALK (W ROLL); KIKI WALK (M ROLL); W ACROSS TO FC; SLOW FENCE LINE:
 5 Apt L extend free arm up, rec R, sd L to Bfly, -;
 6 Bk R trn LF 1/4 bring hnds down & in to waist, rec L, fwd R to L shadow as in meas 6 of Intro, - (W fwd L arnd M and to his L sd start LF trn, sd R twd COH cont LF trn to fc LOD in L Shadow, fwd L, -);
 7&8 Repeat meas 7 & 8 of Intro;:
 9 Repeat meas 1 of Part A to Bfly fcg Wall;
 10 Slowly XRIF look and extend top line LOD,-,-,-;

WHILE YOU DANCED, DANCED, DANCED

COMPOSERS: Phil & Becky Guenther, 5501 Crosswood Ct. Lou. KY 40291
Phone (502) 239-9525

RECORD: Roper JH-400-A -slow to 44 rpm

SEQUENCE: Intro-AB-AB(1-13)-Ending

PHASE: V+2 Telespin, Checked Natural



INTRODUCTION

1-4 CP DRW; BK,SD,HINGE; SAME FT LUNGE; REC, DRAW, CL;

1-4 CP fcng DRW wgt on M's L & W's R wait 1 meas; bk R fc wall, sd L twd LOD, relax L knee and lower into hinge line (W fwd L, sd R, XLIBR, relax L knee and lower into hinge line); straighten knee, shift wgt to R, relax R knee & stretch L sd look at ptr (W rec on R fc ptr/sd R LOD L, XRIBL relax R knee & stretch R sd look over L shoulder); rec L, draw R, cl R (W rec L fc ptr/sd R twd LOD, draw L, cl L) CP DW;

PART A

1-4 WHISK; SYNCOPATED WHISK; WEAVE 3 BJO; BK, BK/LK, BK;

1-4 fwd L, fwd & sd R, XLIBR crossing high in thighs & rising to toes; thru R, trng to fc ptr cl L/sd R twd R LOD, XLIBR SCP DC; thru R, fwd L trn LF to CP DC, sd & bk R twd LOD to BJO R LOD; bk L, bk R/k LIFR, bk R;

5-8 OUTSIDE CHG SCP; CHAIR, REC, SD; SLD CONTRA CK; REC, SD/CL, SD SCP;

5-8 bk L start LF trn, bk R cont trn fc wall, sd & fwd L (W fwd R, L, R) SCP LOD; thru R relax knee, rec L to CP wall, sd R; fwd L relaxing knee & lowering body crossing high in thighs trn upper body LF look at ptr (W bk R relaxing knee & lowering body cross high in thighs), -, -; rec on R, sd L/cl R, sd L SCP DC;

8-12 WEAVE 6 BJO; CHECKED NATURAL, SLIP; START TELESPIN;

8-12 thru R, fwd L trn LF to CP DC, sd & bk R twd LOD to BJO R LOD; bk L, bk trn LF blend to CP, sd & fwd L BJO DLW; fwd R trng RF outside ptr like starting a maneuver, sd L rising to toes, rec bk on R (W bk L, cl R rising to toes & checking trn, fwd R between M's feet) CP DLC; fwd L, fwd R trng LF, sd & BK L (W bk R start LF trn bring L to R no wgt, cont heel trn on R chg wgt to L, fwd R SCP LOD;

13-16 FINISH TELESPIIN SCP; NATURAL TWIST TRN, HOVER OUT TO SCP; THRU, SD, /CL, SD SCP;

13-16 spin LF on L, sd R cont Trn, cont trng fwd L DLW (W fwd L/R staying close to M, cont spinning cl L, fwd R) SCP DLW; trng RF fwd R, fwd & sd L fc R LOD, hook RIBL (W fwd L, fwd R between M's feet, fwd L outside M); unwind RF to SCP DLC, hover up on R, fwd L (W fwd R twd wall rising to R toe, cl L trn RF on toes, fwd R) SCP LOD; thru R CP wall, sd L/cl R, sd L SCP DW;

PART B

1-4 OPEN NATURAL; OUTSIDE SPIN; R TRNG LK CP RLOD; R TRNG LK SCP DLC;

1-4 fwd R manuv to fc RLOD, bk L, bk R to contra BJO RLOD; cl L to R toeing in pivot RF, fwd R around ptr cont pivot, bk L (W fwd R outside M on toes trn RF, cont trn on toes cl L, fwd R between M's feet) CP RLOD; bk R/lk LIFR start RF trn, bk R pivot fc LOD, cont pivot sd & fwd L CP RLOD; bk R/lk LIRF start RF trn, bk R pivot fc LOD, cont pivot sd L SCP DLC;

5-8 REV FALLAWAY; WHISK, CHG SWAY; AERIAL RONDE BJO; IMPETUS SCP;

5-8 thru R start LF trn still in SCP, fwd L with hovering action, rec bk R to SCP RLOD; XLIBR, (W XIB also) stretch L side sway twd LOD look at ptr (W look over L shoulder); rec R, draw L to R, -, (W rec L, swivel on L and ronde R ccw to BJO LOD, -); bk L trn RF, cl R to L heel trn, sd & fwd L SCP LOD (W fwd R trn RF, sd & bk L, fwd R SCP LOD)

9-12 NAT TRN; OVERTURN SPIN TRN; QUICK LK, SLO LK; BK, LK, BK;

9-12 man R, sd L, bk R CP RLOD; bk L start RF pivot, fwd R heel to toe cont RF pivot, bk L CP RLOD; blend to contra BJO bk R/lk LIFR, bk R, lk LIFR; bk R, lk LIRF, bk R contra BJO DRW;

13-16 OUTSIDE CHG SCP; NAT TRN; CL IMPETUS; BK, SD, CL CP DLW;

13-16 bk L start LF trn, bk R cont LF trn, sd & fwd L (W fwd R, L, R) SCP LOD; man R, sd L, bk R CP RLOD; bk L start RF pivot, cl R cont pivot rise heel to toe, bk L CP DLW; bk R, sd L, cl R CP DLW;

ENDING

1-3 FWD, TCH, L LUNGE; ROTATE SWAY; :

1-2 thru R, tch L, lunge sd L twd DC keep body fcng DW while extending arms out to sd & stretching L sd to R sway (W thru L trn RF fc DW, cl R, lunge sd L twd DC keep body fcng DW using same arm action and sway as M); rotate shoulders LF M shaping to W, -, -;;