USROC Mowsletter

UNIVERSAL ROUND DANCE COUNCIL

INTERNATIONAL CONVENT

SAN FRANCISCO CIVIC AUDITORIUM Contrell
SAN FRANCISCO, CALIFORNIA Howard Rugenblich
JULY 11-14, 1990
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TABLE OF CONTENTS

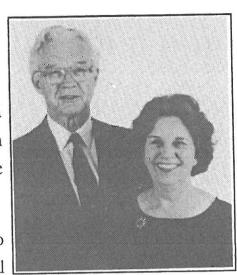
Nelcome to San Francisco, Koit & Helen Tullus, General Chaircouple	.1
Nelcome to San Francisco, Rolt & Heleft Tulius, General Chair Coupling	2
Welcome to San Francisco, Art Agnos, Mayor	3
President's Message, Norm & Joan Christie, President	.3
Officers, Board of Directors	,4
Technical Advisory Committee, Committee Chaircouples	.5
Convention Chaircouples	6
Golden Torch Award, 1989	8
Hall of Fame Dances, 1989	9
Membership Form, Universal Round Dance Council	10
15th Annual Convention, 1991 Registration Form	11
15th Annual Convention, 1991 Registration Formanian	13
Exhibitors	11
Clinicians	14
Convention Program Staff, 1990	.16
Programmed Dances	. 18
Clinic Notes, Table of Contents	.ZV
Clinic Notes	.21
Cue Sheets, Table of Contents	39
Cue Sheets, Table of Contents	40
Con Charte	



WELCOME TO THE UNIVERSAL ROUND DANCE COUNCIL'S 14TH ANNUAL CONVENTION.

As general chairman of the 14th Annual Universal Round Dance Convention, we welcome all of you to San Francisco and hope your time here will be a memorable and enjoyable one.

We thank all the teachers, clinicians, MC's and cuers who unselfishly have donated their time to assure that you will



have the benefit of your favorite hobby - round dancing - and will truly have a good time.

Most of all we thank you - dancers - for coming, without you we would not have URDC conventions.

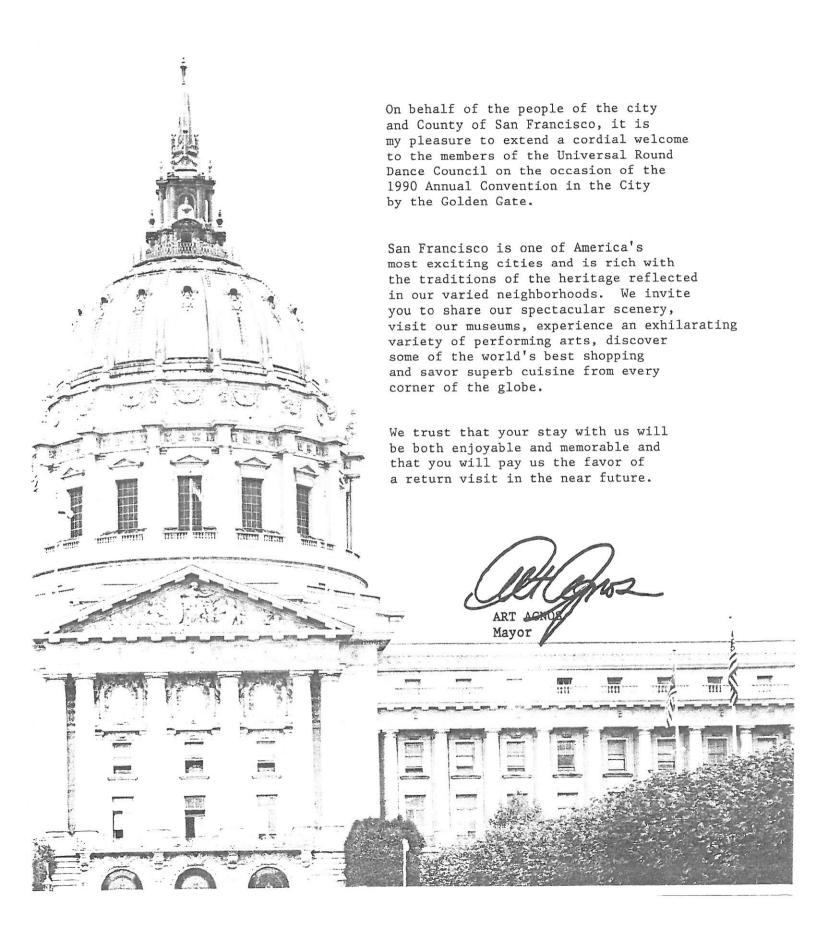
Our biggest thank you goes to our committee chaircouples, their assistants and helpers. Their effort makes all of this possible.

Once again thank you all for attending the 14th Annual URDC Convention.

Koit and Helen Tullus Convention General Chairman

Fait and Gelen Tullus

Greetings





PRESIDENT'S MESSAGE

WELCOME TO SAN FRANCISCO and thank you for supporting our 14th annual convention, the superbowl of round dancing and U.R.D.C.'s "piece de resistance". The spotlight during the convention will be focused on the dedicated clinicians and teachers who have generously contributed their time and talent to this great event. They are the stars of our show.



Another much less visible group has been working for over a year, planning, organizing and implementing the many facets that contribute to a successful convention. They are the members of the convention committee operating under the capable direction of Koit & Helen Tullus, General Convention Chaircouple.

We suggest that during the next three days you make a point to personally thank those who contribute so much toward our dancing enjoyment. There is a tendency for some of us to become complacent. However, we should never take for granted the time and effort donated freely by the many volunteers who have made this and all previous conventions possible.

Enjoy.



OFFICERS

1989-1990

President	Norm & Joan Christie
Vice President	Jerry & Jo Gierok
Secretary	Floyd & Marilyn Lamson
Treasurer	Tom & Loveday Newby
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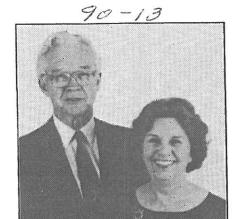


TECHNICAL ADVISORY COMMITTEE

Peter & Belry Barton464 East	Ave., West Hill, Ontario, Canada MiC2W8
Dwain & Judy Sechrist	3370 Sagewood Ln., San Jose, CA 98132
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Koit & Helen Tullus1	000 Blue Bonnet Dr., Sunnyvale, CA 94086
Ron & Phyllis Stier	2326 De La Vina, Santa Barbara, CA 93105
Lloyd & Nan Walker	611 SW Fernwood, Issaquah, WA 98027
Cris & Terri Cantrell	960 Garnet, Broomfield, CO 80020
Jim & Bobbie Childers	27723 168th Ave., S.E., Kent, WA 98042

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14th Annual Convention	Koit & Helen Tullus
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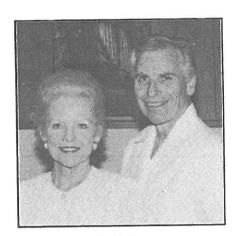


General Chaircouple
Koit & Hellen Tullus

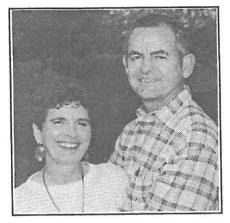
1990

Convention

COMMITTEE



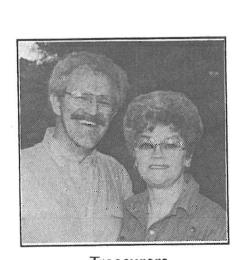
Syllabus Bill & Donna Elliott



Co-Chaircouple & Registration
Jim & Frances Pirtle



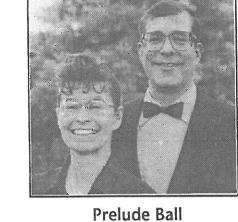
Teachers Seminar Mike & Marsha Burkhardt



Treasurers
Larry & Judi Rasmussen

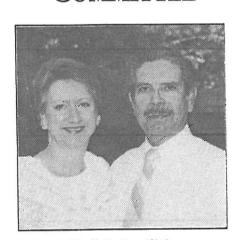


Program Chaircouple Brent & Mickey Moore



Prelude Ball
Larry Segall & Elaine Andrews

1990 Convention Committee



Hall & Facilities
Carlos & Nancy Esqueda



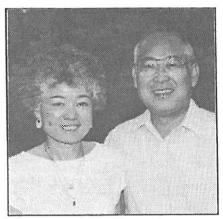
Exhibitors / Vendors
Joe & Ann Kochly



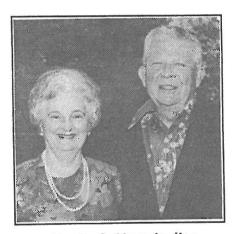
After Party Host Arnold & Ione Hornby



Taping & Video Clark & Maxine Smith



Publicity
Don & Joan Masui

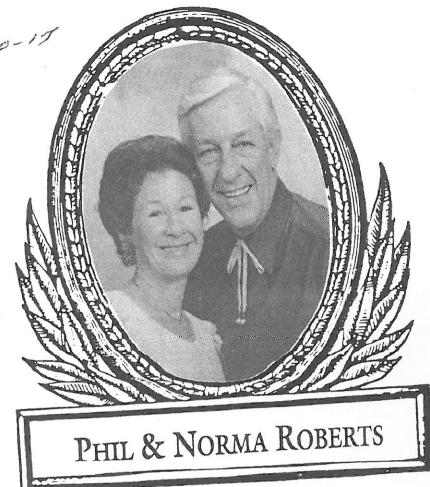


Hosts & Hospitality Ken Kroft & Elena DeZordo

GOLDEN TORCH AWARD



IN RECOGNITION OF THEIR EXCEPTIONAL LEADERSHIP,
U.R.D.C. PROUDLY
PRESENTS THIS TESTIMONIAL
OF APPRECIALTION



PHIL & NORMA ROBERTS have made major contributions to Round Dancing through their innovative choreography which include five Hall of Fame selections - CARESS, DANCING IN THE DARK, LONELY IS THE NAME, MR. SANDMAN and PARA ESTO. They have contributed for over thirty years to all aspects

of round dancing, including cueing, teaching, choreography, seminars, workshops, festivals, exhibition teams, and associations. They were directors of the Cade organization and for twenty-five years were a leading influence in the Pre-Cade, Round-A-Cade, Dance-A-Cade and Canada-Cade. They are truly deserving of the Golden Torch Award.

Previous recipients:

1978 - GORDON & BETTY MOSS

1979 - FRANK & IRIS GILBERT

1980 - EDDIE & AUDREY PALMQUIST

1981 - CHARLIE & NINA WARD

1982 - MANNING & NITA SMITH

1983 - CHARLIE & BETTYE PROCTOR

1984 - BUD & LIL KNOWLAND

1985 - BEN HIGHBURGER

1986 - IRV & BETTY EASTERDAY

1987 - No Award

1988 - No Award

1989 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 onto the Hall of Fame.

A Continental Goodnight

Amor Cha

Andante Waltz

Answer Me

Autumn Leaves

Autumn Nocturne*

Boo Hoo

Butterfly

Caress

Carmen

Cavatina

Charlie My Boy

Dance

Dancing in the Dark

Elaine

El Coco

Fascination

Green Door

Gypsy Eyes

Hawaiian Wedding Song

Heartaches Cha Cha

In My Dreams

In the Arms of Love

Kiss Me Goodbye

Let's Dance

Lisbon Antiqua

Lonely is the Name

Lovely Lady

Mardi Gras

Marie 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 Lullabye

^{*} New dance added in 1989



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 <u>all</u> 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 <u>all</u> round dancers from every level, teachers <u>and</u> 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: _____ (City) (State) (Zip Code) Mail Form & Check to: Bob & Florence Smith

929 Sunny Dell Dr. Orlando, Florida 32818



15th INTERNATIONAL ROUND DANCE CONVENTION

July 24 - 27, 1991 Denver, Colorado

For High-Intermediate - Advanced Dancers and Intermediate Dancers who wish to stretch themselves. The convention offers 10 sessions, Wednesday eve-Saturday eve, & a separate Teacher's Seminar. Colorado's capital offers you a cosmopolitan city filled with many things to do & see, and a gateway to the beautiful Rocky Mountains. The John O. Hammons Trade Center & Holiday Inn are located 10 minutes east of Stapleton International Airport.

TEACHER'S SEMINAR

Wednesday Morning & Afternoon

For New and Established Teachers Six Information Filled Hours Four Halls Mini Clinics & Lectures

General Chaircouple Chris & Terri Cantrell

(303) 469-9140

Assistant Chaircouple Peter & Beryl Barton (416) 284-9096

PRELUDE BALL

Wednesday Evening Pre-Dance Social Hour Opening Ceremony Thursday Showcases Party Dancing

> Program Chaircouple Wayne & Donna Slotsve (402) 496-3270

CONVENTION

Thursday, Friday & Saturday Three Halls Clinics & Dance Teaches Showcase of Rounds & Demos Party & Die-Hard Dancing

Registration Chaircouple Duane & Kathy Van De Venter (303) 935-4403

URDC MEMBERSHIP REQUIRED

URDC Membership Dues may be enclosed with the Registration Form.

Send to the Registration Chaircouple: Duane & Kathy Van De Venter, 1380 S. Fenton St., Lakewood, CO 80226

REGISTRATION FORM

The convention registration fee provides entrance to all 10 dance sessions, Wednesday Evening-Saturday Evening, and the convention syllabus. Hotel, RV, transportation and other information will be sent upon receipt of the registration.

Convention	<u>Couples</u> 80.00 □	<u>Singles</u> 42.50 □	Golf-A-Rama (Mon. 7/22)	<u>Couples</u> 70.00 □	<u>Singles</u> 35.00 □
Teacher's Seminar	30.00	17.50	Bar-B-Q Dinner (Sat. 7/27)	21.00	10.50 □
URDC Membership	16.00 □ Ne	w □ Renew □	TOTAL AMOUNT E	ENCLOSED \$_	
NAME:					
ADDRESS					
& PHONE:	□ T/-	П			
Please Check One:	□ leacher/L	ancer 🗆 D	ancer		
Make Checks Payab	le to: URDC 15	5th Convention &	Mail To: 1380 S. Fenton St, Lakewood,	CO 80226	

Refund for cancellation, less \$5.00 processing fee, is available through July 1, 1991.



URDC Convention 1991 - Denver, Colorado

General Chaircouple Chris & Terri Cantrell 960 Garnet Broomfield, Colorado 80020 (303) 469-9140

Assistant Chaircouple Peter & Beryl Barton 464 E. Avenue West Hill, Ont., Can. M1C2W8 (416) 284-9096

Program Chaircouple Wayne & Donna Slotsve 11324 Raleigh Drive Omaha, Nebraska 68164 (402) 496-3270

Registration Chaircouple Duane & Kathy Van De Venter 1380 S. Fenton St. Lakewood, Colorado 80226 (303) 935-4403

Hope to see all of you and your friend at the 15th Annual Universal Round Dance Council International Convention to be held in Denver, Colorado July 24-27, 1991. Below is a little more information about the upcoming convention.

GOLF-A-RAMA - This event is scheduled for the Monday morning preceding the convention. It is meant to be a fun event, with prizes for all skill levels. The golf course is 6,373 yards of beautifully manicured grasses and trees. Hole distances range from 540 yards to 164 yards, based on the Men's tees. The cost is \$35.00 per person (\$70.00 per couple) which includes greens fees, cart rental (2 per cart), transportation to and from the course (if needed), and several surprises. Pre-registration is required.

TEACHER'S SEMINAR - This Seminar will take place Wednesday morning and afternoon, tentative times are from 8:30 am - 4:00 pm. The Teacher's Seminar is for the new and established teacher, 1991's Teacher's Seminar will utilize four halls and will feature six hours of mini clinics. critiques and lectures. The Seminar will cost \$30.00 per couple (\$17.50 per individual) and will include the Seminar syllabus. A great value for such an abundance of information.

SOCIAL HOUR - Preceding the Wednesday Evening Opening Ceremony we have planned a Social Hour in the Trade Center/Holiday Inn's atrium. Light snacks and a cash bar, including alcoholic & non-alcoholic beverages, will be provided. Come early and meet old and new friends.

OPENING CEREMONY - The Wednesday Evening Opening Ceremony will include several events including a short demo by a formation team.

BAR-B-Q - Saturday Evening the convention is hosting a Bar-B-Q in the field next to the Trade Center/Holiday Inn Complex. The company being hired is extremely experienced in serving large groups with little time to waste. There will be tables, chairs and tents for those that prefer a more civilized setting. The menu will include three smoked meats (chicken, beef brisket and sausage). a variety of side dishes and cold non-alcoholic beverages. We are also making arrangements for demos by Round Dancers and Round Dance formation teams. The cost of the buffet is \$10.50 per person (\$21.00 per couple). Pre-registration is required.

CLOSING CEREMONY - The Saturday Evening Closing Ceremony will feature a Round Dance surprise for one and all to enjoy.

See you a MILE HIGH in '91'



EXHIBITORS - 1990 URDC CONVENTION

Ruth Tomlinson 409 Wickfield Drive Louisville, KY 40223

Bob & Florence Smith 429 Sunnydell Drive Orlando, FL 32818

Carol Goss 4866 Mt. Frissell San Diego, CA 92117

Jerry & Kathryn Webber **Grand Travel Square Dance** P.O. Box 690092 Tulsa, OK 74169



Tango Figures Sean Clemons

Wayne & Donna Slotsve

CLINICIANS



Waltz
Bill & Carol Goss

Figures
Larry Segall & Elaine Andrews



QuickstepMike & Sally Poehler

Foxtrot
Richard Lamberty &
Marilou Morales



Mambo Figures Chris & Terri Cantrell

CLINICIANS



Jive Kenji & Nobuko Shibata



Jive Figures John & Mary Macuci



Waltz
Lorraine Howard &
Joe Augenblick



Tango Russ & Barbara Casey

Cha Cha Derek & Jean Tonks



1990 CONVENTION PROGRAM STAFF

CLINICIANS

LINICIANS	5-14 CO	Mambo figures		
Chris & Terry Cantrell	Broomfield, CO	Tango	Phase VI	"Tango Ricardo"
Russ & Barbara Casey	San Jacinto, CA	Rumba	Phase VI	
Jim & Bobby Childers	Kent, WA	Tango figures		
Sean Clemons & Mickey Moore	Council Bluffs, IA	Waltz	Phase VI	
Bill & Carol Goss	San Diego, CA	Jive	Phase V	"Rockin' Robin"
Roy & Jean Green	Fort Mill, SC	Waltz	Phase VI	"Autumn Nocturne"
Lorraine Howard & Joe Augenblick	Winter Park, FL		Phase VI	"Changing Partners"
Richard Lamberty & Marilou Morales	San Francisco, CA	Foxtrot		
John & Mary Macuci	District Heights, MD	Jive figures	Phase VI	"Chicago"
Mike & Sally Poehler	Hurst, TX	Quickstep		
	Sunnyvale, CA	WC Swing figu		"Rock'n Roll Forever"
Larry Segall & Elaine Andrews	Sagamihara, Japan	Jive	Phase VI	Hoekin
Kenji & Nobuko Shibata	Omaha, NE	Rumba figure:	S	ne I Cha*
Wayne & Donna Slotsve	Wetaskiwin, Alberta, Canac	la Cha Cha	Phase V	"Sabrosa Cha"
Derek & Jean Tonks	vvetaskiwiii, Alberta,			

TEACHERS

Joachim & Regina Bradl Ralph & Joan Collipi Don & Pete Hickman	Mannheim, West Germany Salem, NH San Antonio, TX	Viennese Rumba Cha Cha Foxtrot	Phase V Phase V Phase V	"Vienna Life" "Sabrosa Karabali" "Tico Tico Cha" "Mt. Redoubt FT"
Don Waldal & Ellie Bushue	Anchorage, AL Brampton, Ontario, Canada	Tango	Phase VI	"Sabada Ingles"
Tom & Loveday Newby Steve & Judy Storm	West Vally City, UT	Waltz	Phase VI	"Today"
Del & June Wilson	Madison Heights, M1	Merengue	PhaseV	"El Merengue"
Warren & Sandy Teague	Westport, KY	Latin	Standby	"Lover's Mambo"
Brent & Mickey Moore	Oak Ridge, TN	Modern	Standby	"The Bard"



1990 CONVENTION PROGRAM STAFF

CUERS (IN ADDITION TO THE CLINICIANS/TEACHERS)

john & Hope Anderberg Eugene, OR

Ray & Anne Brown Mesa, AZ

Mike & Marsha Burkhardt West Palm Beach, FL

Norm & Bobbye Cooper Mesa, AZ

Leo & Marion Crosby Claremont, CA

Eldon & Frances Drury Mariposa, CA

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Randy Lewis Beaverton, OR Brent & Mickey Moore Oak Ridge TN

Mark & Pam Prow Houston, TX

Robby & Win Robinson Sacramento, CA

Ed & Dorthy Spence Quebec, Canada

John & Bertha Stallard Auckland, New Zealand

G.B. & Judy Summitt Wichita, KS

Warren & Sandy Teague Westport, KY

John & Marilyn Trabue Warren, MI

Larry & Pam Wacker Tecumseh, KS

Stephen Zisk & Veronica McClure Medford, MA

M.C.S (IN ADDITION TO THE ABOVE)

Bill & Martha Buck Shreveport, LA

Dave & Louise DeHerder Santa Rosa, CA

George & Mady D'Aloiso Bellbrook, OH

Lynn & Phyllis Dellenbarger Ormond Beach, FL

Andy & Nancy Fry Ypsilanti, MI

John & Virginia Hoadley Largo, FL

Ken & Doris Porter Kewanee, IL

Leroy & Pat Rardin Yorba Linda, CA

Riviere de Lune Roadhouse Blues Romeo & Juliet Rose Tango Roses of Picardy Rumba Rhapsody Rumba Calienta Sam's Song Send Her Roses September in the Rain Shadow of My Mind Shall We Dance (Goss) Singing Piano Someone Like You Spaghetti Rag Spanish Eyes (Rother) Spider of the Night Spider Tango (Palmquist) St. Michael's QS Sugarfoot Stomp Sunflower Sunny Cha Sweet Ida Tampa Jive Tango for Strings Tango Capriccioso Tenderly (Casey) Thanks For The Memories The Old House Three A.M. Tico Samba Till To Each His Own Tomorrow (Shawver) Twelth St Rag Two for Tea Cha Waltz Tramonte Wheels Cha White Sport Coat Witchcraft Woodchopper's Ball Wyoming Lullabye Years May Come

You Make Me Feel So Young

You're the Top Cha



SAN FRANCISCO CONVENTION JULY 11-14, 1990

CLINIC NOTES

Cha Cha	Derek & Jean Tonks
Foxtrot	Richard Lamberty & Marilou Morales
Jive	John & Mary Macuci
Mambo	
Quickstop	Mike & Sally Poehler
Rumba	
Tango	Russ & Barbara Casey
Tango	Sean Clemons
Waltz	Bill & Carol Goss
West Coast Swing	Larry Segall & Elaine Andrews

CHA CHA CLINIC NOTES

Submitted by Derek & Jean Tonks

Cha Cha is the fun dance of the Latins and can be danced with comfort and a "stylish" look by even relatively inexperienced dancers by applying a few simple basic principles. To apply these principles we offer you the "THINK TANK" - by just thinking of using appropriate words when dancing a great deal can be achieved with little effort.

1. MATCHING FOOTWORK WITH MUSIC BEATS

There are 5 steps in a basic which are executed in 4 beats of music. Steps 1 2 & 5 are taken on the whole beat whereas steps 3 & 4 share a beat. It is therefore logical to take smaller steps on 3 & 4. A common fault is to make step 3 the same size as steps 1 2 & 5 - particularly when dancing "rock recover side close side". However taking only half size steps on 3 & 4 and full steps on 1 2 & 5 will create a different "feel" to dancing Cha Cha.

THINK - "STEP STEP HALF HALF STEP"

BODY CONTROL (BALANCE)

This can be achieved to a great degree by simply keeping the steps small and the knees flexed. The further distance the body weight has to be moved to keep up with the feet increases the chances of the body momentum being propelled too far which creates loss of balance.— particularly when moving to fast tempo music. As each step is taken the whole body should move over the foot to give stability.

THINK - "SMALL STEPS"

3. CREATE AN ILLUSION OF "BIGNESS"

Although the steps are small an illusion to the contrary can be achieved by extending the "top line". This is done by pulling the shoulders apart to create a "wide" chest, projecting the upper part of the chest upwards (lifting the rib cage) and keeping the spine straight. Arms held out and up to the side enhances this illusion and creates a pleasing appearance. Simply put - good posture.

THINK - "BIG AT THE TOP, SMALL AT THE BOTTOM"

 I_{0I}

FOXTROT CLINIC NOTES Richard E. Lamberty & Marilou Morales 909 Marina Village Parkway Suite #309

Alameda, Ca 94501 (415) 839-7644 Lewiste Mille

Let's assume you have just received the standard lecture on dance position. This is a very important lecture, and while standing in this position feels akin to an unnatural act, you still need to master it in order to dance a comfortable International style foxtrot (or waltz or quickstep or tango.)

One reminder we'd like to make is that before you take DANCE PARTNER, you must take DANCE POSITION. Each person must maintain his/her own position and balance, must understand his/her own part, and must dance his/her-self. The trick (there is always a trick!) is to do all of this while essentially occupying the same space on the floor.

We don't actually occupy the same space, of course; each person has his/her own space and, in some limited areas, this space overlaps. It is very important to remember that MOST of the space occupied by any couple actually belongs to one partner or the other, not both; it is equally important to remember not to invade your partner's space as you dance. But you should not dance just your own space, rather you must dance the space which you occupy as a couple.

The space you occupy as a couple is significantly larger than the space you occupy as an individual. As a leader, the space you must dance extends from your back to the back of your right hand on your partner's back. As a follower, the space you must dance extends from your partner's hand on your back to your partner's back. When you move as a couple, you must move this "oversized" space around the floor TOGETHER, and if you do this well, you create the illusion of being a single entity on the floor.

Now let's look at something which we encounter frequently while dancing foxtrot: No Foot Rise (NFR). NFR occurs for the follower in almost all steps taken backwards where the leader is taking a rise. Two primary examples are the first quick of the FEATHER or FEATHER FINISH and the first quick of the THREE STEP.

In the FEATHER FINISH the leader has taken a rise at the end of 1, and of course, the follower wants to rise, too. But while the leader takes 2 high on his toes, the follower is supposed to put her heel down. How and why is this done?

HOW is the easy part: Followers, as you put your heel down, use it to push against the floor, thus straightening your leg and achieving body rise, but No Foot Rise. As to the WHY, remember that putting and keeping your heel on the floor affords you less of an opportunity to impede the forward flight of your partner. If your heel is down, your foot, knee and leg are slightly farther back, creating just a little bit more space. This unimpeded, lazy flight across the floor is an important element of the character of foxtrot.

Great concept, right? But problems arise with the rise (no pun intended, of course), such as the followers' complaints that they can't put their heels down because they are being picked up by their partners. This is a symptom of waltzing the foxtrot, and rise in waltz is very different from rise in foxtrot. It is a fact: all rise was NOT created equal.

To sort this all out, let's examine a simple model of rise by looking at three figures, each of which has rise, and see how the rise affects the nature of the figure. In a HOVER, the leader wants the follower to rise WITH him. Both partners are stepping to the side on a toe, and the rise is used to raise the couple simultaneously. In a (waltz) SPIN TURN, the leader rises UNDER the follower. In this case, the leader steps with a heel, rising to toe, while the follower steps toe and rises over the foot. Finally, in a TELEMARK, the leader will rise OVER the follower. Here the rise is early, at the end of 1. The leader wants to keep the follower on her heels for the heel turn, and the follower, while rising in the

JIVE CLINIC PRESENTED BY: JOHN & MARY MACUCI

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

Understandably emphasis on certain techniques we will use in this Clinic may conflict with some techniques some of you may be using. The Jive has evolved over the years since the late '30's and is and will continue changing. That is what dancing is all about.

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

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

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

OPEN POSITION HOLD: Is the same as the Alternate Hand Hold.

BODY POSTURE: Forward poise with weight carried over the balls of the feet.

FOOTWORK: The footwork for a step is ball-flat, as the step is taken the heel lowers to the floor and at the same time the heel of the opposite foot is released from the floor. At slow tempo the jive chasse is usually danced as ball-flat on each step, or ball-flat, ball, ball-flat. At a faster tempo the footwork is ball, ball, ball-flat. The inside edge of the foot touches the floor first and then rolls over to the ball of the foot. The foot should lower or "kiss" the floor on all Rock Steps and the foot is turned out.

FOOT ACTION: Basically there are Two Techniques.

One Technique is the DOWN AND DOWN ACTION with no pronounced bounce from the foot with the "a" Count being absorbed into the leg action.

Another Technique uses an UP AND UP ACTION which makes use of a strong foot rise off the floor, releasing the heel and transferring weight on to the ball of the foot on the "a" count creating a bouncing action in the body.

There can also be a COMBINATION ACTION of the two Techniques described above with a slight bounce added to the down and down action.

MAMBO CLINIC NOTES



Compiled by Chris and Terri Cantrell

HISTORY

In the back country of Haiti mambo is a voodoo priestess who serves the village as counselor, healer, exorcist, soothsayer, spiritual adviser, and organizer of public entertainment. Although she is often associated with voodoo music and ritual dancing, there is no folk dance in Haiti called the mambo. A form of the mambo dance originated in Cuba, and with Cuba's large settlements of Haitians, it's entirely possible that there was some voodoo influence behind the name mambo.

The mambo dance is attributed to Cuban band leader, Perez Prado. He took the rhythm of the sugarcane cutters and syncopated it. It was brought over to the United States soon after it was introduced in 1953, but it did not achieve popularity overnight. Enthusiasm for rumba waned by the late 1940's, and the mambo was seen as an opportunity to recapture the imaginations (and bankrolls) of former rumba students and attract new students in the mid-1950's. The first challenge was to modify the dance by toning down the more violet acrobatics and bringing in many attributes from jazz. A ballroom mambo was then presented to the public and soon afterwards, dance teachers were turning out mambo-happy dancers, known as "mambonicks".

In England, where both rumba and mambo are danced with a forward-and-back basic step, International style, the mambo is considered to be merely a modification of rumba. In the United States, where the box-style rumba basic and the forward-and-back mambo basic are danced, American style, mambo is regarded as quite a separate dance from rumba. Mambo is credited with leading to the development of the Cha.

MUSIC AND CHARACTERISTICS

The *mambo* is danced to four-count music which usually has a staccato sound and with a speed somewhat faster than would be used for rumba (38-48 compared 28-31 measures per minute).

Mambo is danced in a quick-quick-slow rhythm, like rumba. Ballroom dancers start the first quick on beat 2 of the measure and the slow covers beats 4 and 1, just as they do with rumba and similar to the "4 & 1" cha. This timing arises because of the strong accented second beat in typical latin music and a weaker accent on the fourth beat. In Round Dancing, we most often dance rumba, cha and mambo starting on the first beat of the measure. Due to the fairly fast nature of mambo, dancers generally freeze on the second half of the slow count. This start-stop action gives mambo it's characteristic staccato look.

The top line and hold in mambo is somewhat similar to International Latin. Stand 6-9" apart with the body and head upright. Body weight should be over the balls of the feet, not back on the heels. Keeping body weight back on the heels can throw a couple off balance, and can increase the chances of foot/leg injuries. Each partner should also support only their own weight. If you lean over your partner, you may fatigue your partner quicker, and you also make execution of figures very difficult. The man places his right hand on the woman's left shoulder blade with his elbow slightly rounded. The woman places her left hand around or on top of the man's right arm with her elbow rounded and over the man's elbow. The man's left arm is held between the woman's eye level and the top of her head.

Mambo figures resemble figures done in International rumba & cha, but the Cuban Action, characteristic of American Latin, is used to execute these figures. Cuban action can be described as follows: (1) Steps are generally taken with the inside edge of the entire foot. This action results in a slight kneeing in, giving the characteristic latin narrow knee line. The foot is placed in position on the beat, but the weight is not taken on the foot until the end of the beat. This delay in weight transfer contrasts with International Latin where the weight is taken on the foot as the beat begins. (2) The supporting knee is kept straight while the non-weighted knee is generally bent, this generally results in both legs being kept directly under the body. In International Latin, generally only one leg is directly under the body, this allows both legs to be kept straight. (3) Due to the foot- and knee- work, the steps are usually quite small and not as flowing as International Latin. (4) The hip follows after the foot action, just like the weight. The hip is not popped (brought back at the same time as the foot position is taken) like in the International Latin. This action results in the hip being opposite to the supporting leg, ie. when the left foot is back, the left hip is forward. (5) Most of the hip movement originates in the rib cage, and then is translated to the hips. 6) Actual mambo steps are embellished with kicks and upper body (rib cage) movement.

BASIC FIGURES

(Directions for Man, Woman normal opposite unless indicated)

BASIC - Begin in closed open facing position. This takes two measures to complete, but either half may be used separately and the first half is often used as a lead into other figures. The half basic may turn left face, 1/8-1/4 turn.

{1} M forward left [Q], {2} Recover right [Q], {3} Side left [S]; {4} M back right [Q], {5} Recover left [Q], {6} Side right [S].

Possible mambo variation: (1) Drop hands on the basic and then step back on step {3} and forward on step {6}.

OPEN BREAK - Same as used in rumba.

BACK BREAK - Begins in either semi-closed or closed position, blending to semi-closed on the first step.

{1} M turn to semi-closed & back left (W turn & back right) [Q], {2} Recover right & blend to face partner [Q], {3} Side left to closed position or remain in semi-closed position with body & foot rise by staying on balls of feet [S].

SPOT TURN (also called Walk Around Turn) - Same as used in rumba. May be done right or left face.

NEW YORKER (also called Cross Over Break) - Same as used in rumba. Done to either right or left open position.

LEFT SIDE BY SIDE - The Left Side By Side is a combination of figures, including a 1/2 Basic, an Aida, Back Breaks, touch steps, and a spin or a spot turn. Begin the figure in open facing position.

{1-3} Steps {1-3} of the Basic, {4} M thru right (W thru left) [Q], {5} Side left (side right) [Q], {6} Back right in left open position (W back left) [S]; {7} Back left in left open (W back right) [Q], {8} Recover right (W recover left) [Q], open position (W back left) [S]; {10} Swivel LF & touch right to left no weight open facing position (W swivel RF & touch left to right no weight) [S], {11} Swivel 1/4 right face & back left in left open position (W swivel 1/4 left face & back right) [S]; {12-16} Repeat steps {7-11} [QQS;SS]; {17-19} Repeat steps {7-9} [QQS]; {20-22} Spot turn left face (W spot turn right face) [QQS].

Possible mambo variation: (1) Replace steps {20-22} with an inside turn roll left face for M & right face for W.

CHASE - Same as in cha but with mambo technique and rhythm. It is often followed by a Basic.

DIAMOND TURNS WITH HOPS - Similar to the Diamond Turns in Foxtrot.

{1} M forward left begin turn 1/4 left face [Q], {2} Side right [Q], {3} Back left to Banjo [Q], {4} Hop on left [Q]; {5} Back right begin turn 1/4 left face [Q], {6} Side left [Q], {7} Forward right in Banjo [Q], {8} Hop on R [Q]; {9-12} Repeat measures {1-4} [QQQQ]; {13-16} Repeat measures {5-8} [QQQQ].

SCALLOP - Can start from either semi-closed or closed position.

{1} Start with body & foot rise, M thru right & lower to normal position (W thru left) [Q], {2} Turn to face partner & side left (W side right) [Q], {3} Close right end in closed position (W close left) [S].

ARMCHECK - The Armcheck is a change of facing position by half turn, with the M turning left face and the W turning right face.

{1-3} Steps {1-3} of Open Break, but step slightly to left of W on step {3} & take W's left wrist in M's right hand [QQS]; {4} Forward right & 1/2 left face turn lead W to spin right face (W forward left begin 1 1/2 right face spin) [Q], {5} Forward left towards W (W right continue spin), {6} Close right to open facing or closed position (W side left) [S].

Possible mambo variations: (1) A spin of 2 1/2 may be substituted for the 1 1/2 spin during steps {4-6} for the W. (2) The M may spin 1 1/2 instead of 1/2 turn during steps {4-6}.

BACK SPOT TURN - A half basic and three of a Natural Top under-turned. The Back Spot Turn is a change of facing position by half turn.

{1-3} Steps {1-3} of Basic [QQS]; {4} M cross right in back of left & 1/2 right face turn over steps {4-6} (W side left turn right face) [Q], {5} Side left (W cross right in front of left) [Q], {6} Close right in closed position (W side left) [S].

CROSS BODY (also called a Closed Fan) - Same as in rumba. It is a modified back half basic turning half to the left.

HOCKEY STICK (also called 'L' to an Underarm Turn) - Similar to the figure in rumba, but on step {1} the W should step slightly back, instead of closing her feet. The M also has the option of stepping forward and across on step {1} instead of straight forward.

STOP AND GO HOCKEY STICK (also called 'L' to a Peek-a-Boo) - Similar to the figure in cha.

{1} M forward left leading W to rock slightly back (W slightly back right) [Q], {2} Recover right (W forward left) [Q], {3} M side left & bring M's left hand over W's head & down to turn W left face also place M's right hand on W's upper back (W forward right & 1/2 left face turn) [S], {4} M side right (W back left) [Q], {5} M side left & bring M's left hand over W's head to lead W to turn right face (W forward right & 1/2 right face turn) [Q], {6} M recover right & lead W back into fan ('L') position by lowering M's left hand slightly (W back left to fan position) [S].

HIP ROCKS (also called Open Rocks) - Cucharacha-type actions with plenty of hip action originating in the knees. Figure may begin with either the right or the left foot.

{1} In closed position or with M's right hand on W's left hip-side right on bent leg as weight is "rolled" onto foot gradually straighten leg [Q], {2} Repeat step {1} using left [Q], {3} Repeat step {1} [S].

CHECKED HOCKEY STICK (also called Passing Check) - Similar to the figure in rumba.

{1} M forward left (W back right) [Q], {2} recover right (W forward left) [Q], {3} M side left, drop left hand & place right hand on W's stomach (W forward right) [S], {4} M across left with right keep right hand on W's stomach (W forward left) [Q], {5} M recover left (W back right) [Q], {6} M side right & allow M's left hand to gently run down W's right arm to her hand & lower left hand slightly to lead W into fan ('L') (W back left into fan position) [S].

NEW YORKER WITH SWIVELS (also called Cross Over Swivels) - A modified New Yorker. May be done to either right or left open position. It is generally followed by a New Yorker. The description below is to left open position.

{1} M 1/4 right face turn & forward left in left open position (W 1/4 left face turn & forward right) [Q], {2} Recover right w/ 1/4 left face turn to open facing position [Q], {3} Side left in open facing position [S], {4} Swivel slightly right face & side right [Q], {5} Swivel slightly & side left [Q], {6} Repeat step {4} [S].

Possible mambo variation: (1) New Yorker with Swivels and Pull Back (also called Cross Over Swivels with Pull Back) - Do the New Yorker Swivels as above, but modify timing for step {6} from [S] to [Q&Q]. Step {6} M swivel side right in open facing position [Q], {7} step back and side with left [&], {8} step back and side with right in line with the left [Q]; {9} roll foot and swivel knee of left foot in and take weight on left [Q], {10} roll foot and swivel knee of right foot in and take weight on right [Q], {11} repeat action of step {9} [S]; {12-14} New Yorker to right open position [QQS].

CROSS PAUSE - Start in Closed Position. To indicate this figure to the W, M should lift slightly in the body on beat four of the previous measure (second half of the slow count).

{1} M touch toe of left forward in front of right (W touch toe of right in back of left) [S], {2} M cross left in back of right [S]; {3} M touch toe of right in back of left [S], {4} M cross right in front of left [S].

International Quickstep Clinic Notes

By Mike & Saily Poshier

International Quickstep is in the Smooth or Modern category of International Ballroom dances. The dances in this category are the Waltz, Slow Foxtrot, Tango, Viennese Waltz and the Quickstep. Quickstep is also a swing dance. The swing dances have linear movement, turn, sway, shape and rise and fall. All modern dances are swing dances except the tango.

The quickstep is characterized by a fast tempo, lots of movement and chasses and locks. Many figures used in the quickstep are common to the other modern dances, including most of the picture figures. Mixing the picture figures with the moving figures gives great change of expression to a quickstep routine and makes it fun to dance.

The musical timing for this rhythm is 4/4, at a speed of 50-52 measures per minute. The slow (S) steps are two beats of a measure and a quick (Q) is one beat. Some figures will use a half beat for a step and be designated by an ampersand (&). S& would still be two beats of a measure. The & would be half of the second beat. Q& would be two steps on one beat of music.

There are not as many quickstep routines being danced by round dancers as there are waltzes or slow foxtrots. One of the most obvious reasons for this is the speed or tempo of the music. Another possibility is that the dancers tire themselves out quickly by dancing into the floor instead of over it. You have to think light and airy and dance through your ankles. When you should be on your toes, you must be on your toes. Let the dance flow and move. If you chop off your steps, because of the speed of the music, you will start dancing into the floor and your dancing will become heavy.

Dancing with your partner while not getting in his or her way, especially on turning figures, is very important. The person backing up has to learn how to get out of their partner's way while remaining in dance position. (The ladies usually are better at this than the men.) This moving together without impeding your partner is important in all the smooth rhythms; however, there is usually more time to adjust in the other swing dances. Not in the quickstep. You have to be nearly in the right body position when you take a step or action as you have little time for adjustment.

Sway and shape are very important in the quickstep. Sway and shape encourage us to turn. Due to the speed of the tempo we need all of the encouragement we can get. Sway or shape is our signal or communication to our partner that something is going to change. Good communication is the secret to good couple dancing. Sway is the inclination of the body from the ankle up and is either left or right. Sway to the right has a long left side and vice-versa. Shape is the turning of the body while not changing the line of movement.

We have prepared a routine containing many of the amalgamations that make quickstep interesting and unique. It has speed, movement, turning and change of expression. We have included hops, quick chasses and locks, as well as some of the old standard figures. We hope that when you have finished the clinic your quickstep will be easier and more fun.

CLINIC NOTES ON RUMBA by Wayne & Donna Slotsve



One of the misconceptions with latins and in particular rumba is that can't be led. If a routine is cued or memorized then the leading of a figure may appear to be less important. However, if the man leads the figure regardless of the cues, the look of the figure will be different. The open hip twist will look more latin if the lady takes the "cue" from her partner rather than the cuer. Everybody is familiar with the top line in smooth dancing. The movement of the whole body and pushing off the the weighted foot as opposed to placing the free foot forward are concepts that have similiar application to the latins. Rumba figures that have the couple in a loose closed position will follow the same rules as the smooth dancing. Our comments will deal with the open figures that appear to lack any means of leading. Leading open figures in latins deal with "connections".

First, lets talk about the grip of the couple. If the man would hold his left hand and fingers as if he was holding a glass in his hand and the lady think the same with her right hand, then the lady slips her cupped fingers over and into the man's cupped hand. The fingers of both do not grip each other but maintain the cupped configuration. The cupped hands will work much like that of the hookup of two railway cars.

Secondly, the left arm of the man has to reflect the movement of the whole body. The elbow of this arm should be snug into the waist. On the forward basic the left arm is not projected forward but moves forward because the whole body is moving forward. The lady will have starch in her arm as well. She cannot receive the lead if she lacks this firmness.

Thirdly, the above two conditions will set up the lead. The man's fingers on the first step of the forward basic will press against the heel of the woman's right cupped hand. On step two or the recover step, the man's fingers will pull against her fingers. The movement between pressure on the heel of her hand and pulling on her fingers will alternate with each step depending on whether she will move away (pressure on the heel) or towards you (pulling on the fingers). Several figures will be used to illustrate the lead in the clinic.

An element of leading that is difficult to express with words is the eye contact. This connection is important and used in all the latins.

In International Rumba the action of the legs and feet are slightly different than American Rumpa. The pasic difference is when you have a bent knee and when you are into the hip. If you think of the timing as [Qa.Qa.S.-a:] instead of [Q.Q.S.-:] you will have the framework for establishing the correct hip and leg movement. On the guick of a forward basic the man will step forward with a straight leg with hips in a neutral position. The weighted foot always has a straight leg. On the "a" count he will sink into his left hip as he is pushing off this weighted foot to transfer weight to recover on the right foot. Before the transfer is made the right leg is bent with silant pressure on it's big toe. The recover step "Q" will immediatly establish a right straight leg with the right hip in neutral. At all times your weight is balanced over the weighted foot. The "a" count puts you completely in your right hip as you are pushing off to the left foot. On the slow you will establish a straight left leg and before the end of the measure sinking into your left hip for the push off.

You want to think of your feet as dancing into the floor and then not lifting them but peeling them off the floor. The free foot is tracing the floor so that rarely do the feet or even just the big toe leave the floor.

The top line in rumba has a few rules to follow. The shoulders will move because of the action of the rib cage, but like the smooth dances we do not move them independently. If you think of the area between your rib cage at about the point of the third button from the top of a shirt as the center of your balance. That point stays balanced on the weighted foot and square with your partner. As dancers we need to isolate the movement of our rib cage so that they can move parallel to floor without moving the hips. Vertical movement is also needed. The top is not still as very much movement of the rib cage is needed to keep the body balanced on the weighted foot.

TANGO WORKSHOP NOTES Russ & Barbara Casey

Because the Tango is a dance of walking steps we try to remove from our tango the body flight we have worked to achieve in the other, moving rhythms. By making our movements quickly and the steps somewhat shorter with the trailing foot left in place momentarily before taking the next step we try to dance with a sharpness instead of the continuity of motion seen in the other dances. The coordination of the partners in dancing the quick movements of the tango is aided by the more secure hold and increased body contact of their dance position. The greater flexing of the legs creates body contact extending from the rib cage to approximately the knee and the hold of the woman's left arm and hand creates a bond that is much more secure than that in the more normal dance position. Becauses these changes from the normal dance position sometimes cause a tendency toward slumping and positioning the man's right side and shoulder more toward the woman we must consciously hold our upper bodies erect and the right sides back (or the left sides forward) with the elbows up and extended away from the body to allow each partner the most space possible thus permitting him/her to dance with as much freedom as possible. The sharpness of movement can be increased by a more efficient use of support leg to move the body in that when the body is carried directly over the foot which is being placed there can be a brief stop as opposed to a continual drift present when the body lags slightly behind the moving foot. Since the technique involved in dancing the tango is so different from that of the moving dances and the number of Round Dance tangos is relatively smaller we probably have to concentrate more on our technique when we dance the tango than we do in dancing the rhythms in which we are more familiar.

INTERNATIONAL TANGO CLINIC NOTES

by Sean Clemons

The average ballroom dancer probably regards the tango as a dance full of eccentricities, and probably thinks it is extremely difficult to acquire. Actually, the steps can be acquired much more easily than those of the quickstep and foxtrot, but the "style" and "character" of the tango is very elusive. It is usually termed tango "atmosphere".

Until recent years English dancers have endeavoured to capture this "atmosphere" by the introduction of an unnatural and rather cramped type of hold, together with the use of a very relaxed movement, the resultant dance being both creepy and ungainly. The introduction of a more staccato action has considerably enlivened the dance, and although the tendency to exaggerate this action brought forth a certain amount of criticism, the influence remains.

The construction of the tango is comparatively simple owing to the fact that more walking steps are used, thus giving the dancer time to think which figure to use next.

The basic rhythm of tango is slow, slow, quick, quick, slow. As tango music is in 2/4 time, each "slow" has only one beat of music, and each "quick" has a 1/2 beat, compared to foxtrot where each "slow" has two beats and each "quick" has one full beat.

The International Council of Ballroom Dancing (ICBD) suggests that the tempo for tango to be 33 measures per minute which is the tempo used in England. The National Dance Council of America suggests 32-34 measures per minute. The NDCA gives the American dancer more leeway.

Some of the basics we will review are the hold to begin with, and then time permitting we will look at the following:

BRONZE

- 1. Walks
- Progressive Side Step 2.
- 3. Closed Promenade
- Open Reverse Turn (Partner in line Closed Finisn) 4. Rock Turn 50
- Back Corte 0.
- Progressive Link 7.
- Open Reverse Turn (partner outside with open 8. or closed finish)
- Progressive Side Step Reverse Turn
- 10. Upen Promenade
- 11. Left Foot and Right Foot Rocks
- 13. Natural Promenade Turn (follow with any Promenade Figure or Rock Turn. Natural Promenade Turn with Twist Turn ending may not be used.)

SILVER

- 14. Promenade Link
- 15. Basic Reverse Turn
- 17. Four Step (up to 3/4 turn may be made, no 5 steps)
- 19. Outside Swivels from 3 different alignments
- 20. Brush Tap

GOLD

- 21. Fallaway Four Step
- 22. The Oversway, end as follows a), Tap to P.P. b). Chasse into Whisk Q&QS c). Spin and Pivot to Right (up to a whole turn) to end in P.P., place Lr to side, small step, without weight. d). Spin and Pivot to R. Chasse into Whisk uqqaaqS (up to a whole turn overall).
- 23. The Four Step Change. (alternative rnythm
- 24. The Chase. May be followed by a). Chasse and Whisk, (amalg #2 Rev. Technique) then followed by steps 2 & 3 of Promenade Link or Promenade by Steps 2 & 3 of Promenade ive Link (amals #3 Rev. Technique) Other follows to Chase and Chasse, Four Step, Fallaway Four Step, Four Step Change (only at corner), Brush
 - 25. Fallaway Reverse (MUST end facing D.W. follow with a). Four Step b). Four Step Change c). Brush Tap) QQQQ

NOTE: Any closed finish may be changed to an open finish.

WALTZ CLINIC NOTES BILL & CAROL GOSS

Waltz is probably the most familiar of the rhythms to the majority of round dancers. The level of routine that is being done in the round dance world is more than impressive. We have mastered the basics, scores of variations, and even competition level figures. Perhaps what we lack most of all, is the ability to shade or use contrast in our dancing, even if the music and dance are written to strict tempo international music. We will soon become bored, even with intricate sequences if we don't spend some time experimenting with the lights and darks, fasts and slows, explosive and serene aspects of this favorite of rhythms.

Our clinic will center on the concept of using acceleration of figures, stretching of figures across measures, accenting beats, and playing with the subtleties of instrumentation in the music. Also, we will continue to workshop the correct body mechanics which will allow us to concentrate on these new, advanced concepts in waltz. Areas of experimentation will be in the timing of the chasse and the quick open reverse, the interpretation of and new exits from familiar picture figures, and the use of acceleration and deceleration within familiar patterns of figures.

We hope that the clinic offered to you will make the waltz even more of a favorite, and that you will experiment with some of the concepts on familiar dances, as well as the routine we present in conjunction with the clinic. 90.578

WEST COAST SWING

as presented at the



1990 URDC CONVENTION, SAN FRANCISCO

by LARRY SEGALL & ELAINE ANDREWS

West Coast swing is unique among dance rhythms. Beyond the "basic" patterns (the United States Swing Dance Council has adopted 10 basics) lie an endless range of variations, extended patterns (some named and some not), and syncopations that are limited only by the creative abilities of the dancers. While the partners must work in unison with regard to the basic timing and general configuration of the figures (with the man executing the lead), there remains considerable leeway for each dancer to do his own thing" within that structure. In fact, even the names are not standardized--the same basic dance is called by other names in other parts of the country (although "West Coast Swing" is used in round dancing), and many of the figures have many different names as well. Roundalab (for round dancing) and the U.S. Swing Dance Council (for ballroom dancing) are making progress in standardizing names and descriptions, and the coming several years should see great progress in that direction.

Most West Coast Swing figures use 6 beats of music, although many use 8 beats, some 12, 16, or more, and some fewer than 6. The dance is described as being done in a "slot," with the man leading the lady back and forth in the slot while he moves in and out across the slot to allow her to pass. In round dancing, we generally align the slot with the line of dance, so the lady's motion is primarily up and down line of dance, while the man moves out of her way to COH or wall, then back into the slot to follow her motion (when we say "generally align..." we mean the choice of slot alignment is up to the choreographer, not the dancer!).

Some basic tips about technique that generally apply to all figures: First and foremost, leads are initiated by the movement and rotation of the man's body, **not** by pulling or pushing with the arms (the lead is conducted along the arms, of course, but the arm motion must be a **consequence** of the body motion). The man must resist the tendency to lower (or raise) the hand doing the leading as he applies forward or backward pressure. There should be slight tension in the fingers and arms as long as they are below head level, to permit communication of body motion (i.e., leading).

However, whenever the hands are higher than head level (twirls, underarm turns, lariat-type actions, etc.) the arm tension should relax completely to avoid yanking the lady's arm and affecting her balance. It follows, then, that the lady's action must have been established <u>before</u> the hands are raised (i.e., she was led into the twirl, or started around the man, on the step[s] before the hands were raised).

In figures where the man goes under joined hands, he should not duck his head down, but rather lower at the knee to lower his whole upper body. This is more comfortable after you get used to it, and looks much better too.

Both partners should keep their center of gravity low, and weight centered over the supporting foot for good balance. Remembering the origins of the dance in crowded dance halls in Los Angeles, we can see that the figures are compact and relaxed, and the man (especially) is "Joe Cool" personified!

Some of the basic patterns and named variations we will be looking at are:

Sugar Push (Push Break)
Underarm Turn (without and with Hand Change)
Left Side Pass
Right Side Pass
Tuck Turn
Whip (with variations)
Cement Mixer
Windmill (with Face Loops ending)
Continuous Tuck Turns
Stop-and-Go Whip
Alternating Underarm Turns

And some style variations or syncopations will include:

Break Endings
Change-Points
Coaster
Double Spins
Drag Step
Floor Ronde`
French Cross
Hitch Kick (Kick, Ball/Change)
Locking Triple
Swivel Cross

West Coast Swing and square dancing are the Official Dances of the State of California, so it's quite appropriate that round dancers from across the country expand their knowledge of this swing form at the URDC's first convention in California!



UNIVERSAL ROUND DANCE COUNCIL

San Francisco Convention July 11-14, 1990

CUE SHEETS

Autumn Nocturn (Hall of Fame)

Canto Karabali

Chicago

El Merengue

Have You Seen My Lover Demo V

London By Night

Lover's Mambo

Mt. Redoubt Foxtrot

Rockin' Robin

Rock'n Roll Forever

Sabada Ingles

Sabrosa Cha

Tango Ricardo

The Bard

Tico Tico Cha

Today

Vienna Life

You and I

40 (Challenge Waltz) RECORD: Telemark 4012A (Nocturne) By Eddie & Audrey Palmquist, El Toro, Ca. SEQUENCE: INTRO, A, A, B, A, B, TAE TEMPO: 43 RPM INTRODUCTION WAIT 2 meas in OPEN FAC DLW I's L & W's R hands joined 1,2 3 M diag fwd L(W fwd R)twd partner to CP DLW 4 Bk R DRC trn LF, sid L, clos R to L to CP(DCL); PART A REV FALLAWAY & SLIP PIVOT; THE OVERSPIN (Dble Rev & 1 step); BK HOVER CORTE; BK Rt 1-4 1,283 (Rev Fallaway & slip pivot) Fwd L DLC trn LF, sid R DLC/XLIB to Fallaway Pos (XRIB) (like Whisk), bring W to CP step R bk & pivot to CP LOD(W trn LF on R to fac M & slip L between M's feet & pivot); (The Overspin-Dble Rev with extra step)M fwd L trn LF, sid & fwd R LOD, spin LF on R tch L to CP LOD/in place L pivot LF 1/2 fac RLOD CP(W Bk R trn LF, clos L to 12838 R heel trn on R fac LOD/sid & bk R LOD, trn LF XLIF of R/in place R pivot LF 1/2); (Bk Hover Corte)Bk R heel pull on L, small side step LOD on toe, small sid & Bk R RLOD start blend Bjo(W fwd L LOD, sid R, brush L to R sid & fwd L outside ptnr); R chasse Bk L contra Bjo, Sid R RLOD/Clos L to R, sid R CP Wall slightly DLW 1283 This is preparation for RUMBA CROSS - W will trn head to Rt on Chasse & M will have slight Lt sway with head to Lt); RUMBA X; FALLAWAY WHISK & PROM PIVOT; HINGE; BK HOVER BRUSH SCP; 5-8 (Rumba X)CP M fac Wall & slightly LOD in slight left sway head to L(W head to 1823 Rt) Fwd L long step (heel toe) commence RF trn/trning RF XRIB of L (toe), sid & bk L (No sway) trn RF toe heel, sid & bk R ball flat to SCP COH(W bk R commence RF trn/XLIF of R trning RF,R fwd between M's feet trning RF,sid & bk L to SCP COH); NOTE: Rumba X starts CP slightly DWL trns RF end SCP COH (Fallaway Whisk & Prom Pivot) XLIB of R) WXIB) ball flat, Fwd R COH rise pivot LF 123 bringing W to CP, Fwd L small step RLOD(toe heel) (WXRIB of L(flat), thru on L heel to toe with high rise pivot LF to fac M in CP leave R foot bk, small step thinge Rep RLOD) Bk R LOD trn LF, sid R LOD, relax L knee & lower Rt hip in oversway(W fwd L LOD trn LF, sid R LOD, XLIB of R); (Bk Hover brush to SCP)M hold ct 1 bring W fwd onto her R, both step sid RLOD (M R, 1/ L), hover & brush sid & fwd L LOD in SCP; CHASSE TO BJO; MANUV; SPIN & TWIST TO SCP; ; WEAVE; ; MANUV; HESITATION CHANGE; 9-16 (SCP LOD) Thru R & Chasse to BJO; 10 Manuv, side, Clos CP fac RLOD; 11 & 12 (Spin & twist to SCP)CP RLOD bk L pivot RF 1/2, fwd RLOD pivot RF, sid L DLW; Quickly XRIB of L twist trn RF on both feet 18, cont trn transfer all wt to R rise CP DLW, sid & fwd L DLC in SCP(W fwd R pivot RF, sid & bk L DLW, trn RF clos R to L CP DLC; Run fwd around M L/R, sid & fwd L DLW trn RF to CP, brush R to L sid & fwd R DLC in SCP); 13 & 14 (Prom Weave) SCP DLC Weave 6 to Contra Bjo DLW (RLB; LRL;) 15 Manuv, Side, Clos CP RLOD; (Hesitation Change) Bk L LDD, pull R heel small step side RLOD, brush L to R CP DLC(W fwd R,sid L,draw R to L); REPEAT PART A TRAVELING CONTRA CHECK; OPEN NATURAL; OPEN IMPETUS; SLO, SIDE, LOCK; 1-1+ (Traveling Contra Ck(CP DLC Relax R knee fwd L lead left side slightly aroundW delay getting wt on L lower rt side & roll W around R hip, clos R to L on toes knees well relaxed, rise & side fwd L DLW in SCP(W bk R, follow M's body in trn sid L on toe knees relaxed, rise sid & fwd R SCP); (Open Nat) Fwd R trn RF, sid & bk L DLW, cont trn sid & bk R contra Bjo DRC (W thru L, fwd R between M's feet, fwd L lt side leading);

3 Open Impetus to SCP DLC(L,R,L);
4 (Slo sid Lock to CP DLC)Thru R,sid & slightly fwd L rise,slowly XR behind L
trn LF CP DLC(W thru L,sid & bk R move in front of M,XLIF of R slowly);
MARCH 1982 Round Dancer Magazine C/S-15-

CANTO KARABALT

COMPOSERS: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238

RECORD: Roper 266

Slow to 41 RPM

FOOTWORK: Opposite except where noted RAL Phase IV +2 + 1 Unrated * SEQUENCE: INT - A - B - BRDG - A - B - BRDG - A - END REL DATE: JULY 1990

INTRODUCTION

1-6 SLO OPEN OUT: HAND TO HAND: FENCE LINE MAN TRANS TO SKIRS: CRAB WALKS 6 LADY TRANS W/TCH:: FAN:

In a fcg pos M fcg wall knees slightly bent and shoulders fwd, all hands joined in front at waist. As music begins, open out, with no wgt chge, to fce lod sweeping M's L and W's R arm out and upward; Brk bk L, rec R to fce, sd L, -; Lunge thru R XIF of L twd lod (W XLIF of R), rec L (W rec R trng RF to fce dwl), Tch R twd dwr (W sd L) blend to sktrs pos dwl, -; (Both ptrs now on similar footwork) Fwd R XIF of L, sd L, fwd R XIF of L, (as W progresses twd lod make a cw circle with R arm) -; Sd L, fwd R XIF of L, sd L (W tch L to R and repeat arm circle), -; Bk R, rec L, sd R, -; (W fwd L, Fwd R

PART 'A'

1-4 HOCKEY STICK:: OPEN BRK: 3 OF NATURAL TOP: Fwd L, rec R, clo L to R (W Clo R to L, fwd L, fwd R, -;) -; Bk R, rec L, fwd R (W fwd L, fwd R trng LF to fce ptr, sd & bk L, -;) -; Apt L extend free arm up with palm fcg out, rec R, sd & fwd L with slight RF trn to contra bjo, -; XRIB of L commence a RF trn, sd L con't trn, clo R to L, (W sd L, XRIF of L, clo L to R, -;) end cp/wall -;

MOD CLO HIP TWIST TO SD BY SD: EXPLODE THE CUCARACHA: LADY SLIDE TO 5-8 WRAP: WHEEL & UNWRAP:

Rk sd L, rec R, clo L to R, (W trng RF rk bk R, rec L to fce lod, fwd R trng LF to end sd by sd fcg wall, -;) -; Press R twd rlod both ptrs circle free arm up in front of body and out (M - cw - W ccw), rec L, clo R to L, -; Sd L, clo R to L, sd L slide beh W while taking jnd M's L & W's R hnds up and over lady's head to a wrapped pos fcg wall, -; Curving RF fwd R, L, R, (W keeping all hands jnd-M's L & W's R hnd above W's head M's R & W's L hnd at approx waist level-unwrap on the spot RF L, R, L, -;) end M fcg coh -;

TWIRL TO TAMARA: TAMARA WHEEL 3: UNWIND TAMARA TO WRAP: UNWRAP TO A 9-12 POINT TWD COH:

Con't RF curve fwd L, R, L, (W hnds still jnd twirl RF R, L, R to end in tamara pos, -;) end M fcg wall -; Wheel tamara fwd R, L, R con't RF curve to end M fcg coh, -; Con't RF curve fwd L, R, L, (W spot turn LF R, L, R to end in wrapped pos, -;) end M fcg wall -; Fwd R (W fwd L release M's R & W's L hnd hold commence a LF trn), sd L twd wall raise jnd lead hnds over W's head fce dcr (W sd R twd wall con't LF trn to fce dcl), rejoin free hnds extend arms with a slight bend in elbows - keep lead hnds jnd with elbows bent slightly - to form a oval shaped line pt R twd coh (W pt L), hold;

SWAY LINE WITH PT: FINISH A HOCKEY STK OVRTRN TO LOP/RLOD: KIKI WALKS 13-16 6: (SEE NOTE)

Lower on M's L & W's R - sway L (W sway R) extend the point twd coh and tilt fwd arms dnwrd - bk arm upwrd to form a diag con't line upwrd from floor; (Picture figure only - no wgt chge) Fwd twd rlod R, fwd L, fwd R, (Wbk L rlod comm a LF trn, sd & fwd R con't LF trn, bk L con't LF trn to end in lop/rlod, -;) -; Fwd L twd rlod, fwd R, fwd L, place ea ft directly in frt of supp ft -; Fwd R, fwd L, fwd R, place ea ft directly in frt of supp ft -;

CANTO KARABALI CON'T

ENDING

- 1-4 SLO OPEN OUT: HAND TO HAND: FENCE LINE TRANS TO SKTRS: CRAB WLKS 3: Repeat meas 1 thru 4 of INTRO;;;;
- 5-8 CRAB WLKS 3 NO TRANS!!: SHADOW SPOT TURN: SHADOW SPOT TURN: SHADOW SPOT TURN: SHADOW

Repeat meas 5 of intro LADY DOES NOT TRANSITION!!!!; In shad pos M beh W XRIF of L (W XRIF of L) both trng LF, rec L con't trn to both fce wall, sd R, -; XLIF of R both trng RF, rec R con't trn to both fce wall, sd L, -; With arms folded in and hnds tog on chest - lunge thru R both XIF of L twd lod extending outwd from shldr, hold, hold, hold; Both swing R arm down, out and upwd twd lod end with palm twd rlod on very last beat of music.

90-69 CHICAGO

An International Quickstep

Choreography By:

Mike & Sally Poehler 679 Springhill Drive Hurst, TX 76054 (817) 498-0275

Music:

Available from choreographers

Format:

The directions are for the man, the lady is opposite except where the text is inside parenthesis (). Brackets [] indicate additional styling information.

Abbreviations:

Abbreviations are standard except for: LSL - left shoulder leading, RSL - right shoulder leading, OSP - outside

partner.

Sequence:

Introduction, A, B, A, B, C, C, A 1 - 13 1/2, Tag

INTRODUCTION

Standing in left shadow, man's left arm rounded in front of himself and the lady's left arm on top, both standing on right foot with left pointed slightly to the side, standing nice and tall. Wait for eight ticks of the metronome.

LADY ROLLS OUT;,, LADY ROLLS BACK,;; FWD LK STEP;

(lady rolls out) stepping on L encourage lady to start across to the left, -, -, -; R Sd a small step and create a line in opposition to the lady taking hold of lady's right hand, -, (L Sd starting to Trm left, -, still Trm left R Fwd, -; facing LOD L Sd striking a line looking towards DLC holding right hand out for the man to take hold of, ,) SSS $\frac{1}{1/2}$. 1

(lady rolls back) stepping on L indicate to lady to start across turning right, -; -, -, R Fwd LSL ready to move into dance position with lady, -; (when man tugs gently on the right hand R Sd & Fwd Trn right, -; L Sd & Bk Trn right, R Sd & Fwd Trn right [a total of 1 1/2 Trns], L Bk RSL raising arms to assume dance position with man, -; SQQS $\frac{1}{3}$ 1/2 -

QQS (forward lock step) L Fwd LSL, R Lk IB, L Fwd LSL, -; the time this figure is completed you should be in CP] 4. [by

PART "A"

NAT TRN 3; HAIR PIN;,, OPEN IMPETUS TRN,;; QK OPEN REV;,,

(half natural turn) R Fwd OSP indicating right trn, -, L Fwd ending Sd trn right (R Sd pointing LOD [body turns later]), Cl R to L trn right to RLOD (cl L to R trn right); SQQ 1.

(hair pin) L Bk pivoting 1/2 right, -, R Fwd LSL with left sway (lady should almost feel like she is in SCP), -; Trn right L Fwd, quickly chg sway to right R Fwd OSP DRW, $\frac{2}{1/2}$. 2 SSQQ

(open impetus turn) L Bk CBM keeping sway to right, -; pull R to L trn right on L then chg wt to R (L Fwd ending Sd trn right), -, dissolving sway L Sd & Fwd in SCP DLC, SSS 21/2 -

 $\frac{5-5}{1/2}$. SSQQ (quick open reverse turn) in SCP R Fwd in CBMP, -, L Sd & Fwd starting to trn left (R Fwd ending Sd trn left), -; R Fwd ending Sd trn left (trn left L Sd & Fwd), L Bk CBMP backing LOD (R Fwd OSP CBMP moving LOD)

TUMBLE,;,, BK SD O'SWAY,;;; SCOOP TO SCP;

5 1/2 - 6 (tumble) R Bk in CP trn left, -/trn left L Sd; no more trn 1/2. R Fwd in CBMP OSP with right sway, quickly chg sway to left L Fwd on toe with pivoting action trn left [sway should dissolve on pivoting action and man should end backing LOD], S&QQ

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Introduction, A, B, A, B, C, C, A 1 - 13 1/2, Tag

INTRODUCTION

Standing in left shadow, man's left arm rounded in front of himself and the lady's left arm on top, both standing on right foot with left pointed slightly to the side, standing nice and tall. Wait for eight ticks of the metronome.

LADY ROLLS OUT;,, LADY ROLLS BACK,;; FWD LK STEP;

SSS	$\frac{1}{1/2}$.	(lady rolls out) stepping on L encourage lady to start across to the left, -, -, -; R Sd a small step and create a line in opposition to the lady taking hold of lady's right
	-,	line in opposition to the lady taking hold of lady's right hand, -, (L Sd starting to Trn left, -, still Trn left R Fwd, -; facing LOD L Sd striking a line looking towards DLC
		holding right hand out for the man to take hold of, ,)

(lady rolls back) stepping on L indicate to lady to start across turning right, -; -, -, R Fwd LSL ready to move into dance position with lady, -; (when man tugs gently on the right hand R Sd & Fwd Trn right, -; L Sd & Bk Trn right, R Sd & Fwd Trn right [a total of 1 1/2 Trns], L Bk RSL raising arms to assume dance position with man, -; $\frac{1}{3}$. 1/2 -SQQS

(forward lock step) L Fwd LSL, R Lk IB, L Fwd LSL, -; the time this figure is completed you should be in CP] 4. QQS

PART "A"

NAT TRN 3; HAIR PIN;,, OPEN IMPETUS TRN,;; QK OPEN REV;,,

(half natural turn) R Fwd OSP indicating right trn, -, L Fwd ending Sd trn right (R Sd pointing LOD [body turns later]), Cl R to L trn right to RLOD (cl L to R trn right); SQQ 1.

(hair pin) L Bk pivoting 1/2 right, -, R Fwd LSL with left sway (lady should almost feel like she is in SCP), -; Trn right L Fwd, quickly chg sway to right R Fwd OSP DRW, 2 - 2SSQQ 1/2.

(open impetus turn) L Bk CBM keeping sway to right, -; pull R to L trn right on L then chg wt to R (L Fwd ending Sd trn right), -, dissolving sway L Sd & Fwd in SCP DLC, -; 2 1/2 -SSS

(quick open reverse turn) in SCP R Fwd in CBMP, -, L Sd & Fwd starting to trn left (R Fwd ending Sd trn left), -; R Fwd ending Sd trn left (trn left L Sd & Fwd), L Bk CBMP backing LOD (R Fwd OSP CBMP moving LOD) SSQQ 1/2.

TUMBLE,;,, BK SD O'SWAY,;;; SCOOP TO SCP;

5 1/2 - 6 (tumble) R Bk in CP trn left, -/trn left L Sd; no more trn 1/2. R Fwd in CBMP OSP with right sway, quickly chg sway to left L Fwd on toe with pivoting action trn left [sway should dissolve on pivoting action and man should end backing S&QQ LOD1,

		90-71
SQQ	10.	(running finish) Bk L CBMP (R Fwd OSP CBMP), -, trn right R Sd & Fwd pointing LOD (L Sd & Bk trn right), L Fwd trn right to LSL (R Bk RSL),
SQQSSS	11 - 13 1/2.	(natural turn with hesitation) R Fwd OSP indicating right trn, -, L Fwd ending Sd trn right (R Sd pointing LOD [body turns later]), Cl R to L trn right to RLOD (cl L to R trn right); L Bk, -, R pull to and slightly passed L trn right to DLC (L Fwd ending Sd & Bk trn right), -; rise slightly through ankles and sway slight left, -,
	STUTTER,	;,, SAILOR HOPS,;; PEPPER POT;
Q&QQQ	13 1/2 - 14 1/2.	
S&S&S&	14 1/2 - 15.	(sailor hops) R Fwd OSP CBMP, -/hop on R with left sway; No SP CBMP, -/hop on L with right sway, no sway R Fwd OSP CBMP, -/hop on R with left sway;
Q&QQQ	16.	(pepper pot) L Fwd LSL/R LIB, L Fwd LSL, R LIB, L Fwd LSL;
		Part "C"
227	NAT SPIN	TRN;;,, PROGRESSIVE CHASSE,;; NAT TRN;
SQQSSS	$\frac{1-2}{1/2}$.	(natural spin turn) R Fwd OSP indicating right trn, -, L Fwd ending Sd trn right (R Sd pointing LOD [body turns later]), Cl R to L trn right to RLOD (cl L to R trn right); L Bk CBMP pivoting right 1/2 trn, -, R Fwd heel to toe spinning right (L Bk on toe rising with man allowing R to pull to L no wt chg trn right), -; rec to L slightly Bk backing DLC (R Fwd a small step on toe), -,
SQQS	2.1/2 -	(progressive chasse) R Bk, -; trn slightly left to wall L Sd, R Cl to L, trn left to DLW L Sd & Fwd, -;
SQQ	5.	(natural turn) same as part A measure 1
	NAT PIVO	T TO EROS LINE;; CHG TO LUNGE LINE & SLIP PIVOT;;
SQQS SSSS&	6 - 7. 7 - 8.	(natural pivot to eros line) L Bk CBMP pivoting right, -, R Fwd CBMP pivoting right, L Bk CBMP pivoting right; R Sd & Fwd checking movement while keeping up to lady - left leg is left back to form a line (as man checks turning and movement - L Fwd ending Sd & Bk opening to SCP swaying to right allowing R leg to rise so that lower leg is parallel to the floor and toe is pointed along the leg line - the upper leg should be pulled back and not just separated from (change of sway to lunge line and slip pivot) trn body slightly to the left start left sway causing lady to trn left (as man indicates left trn swivel on L and bring R so into nearly CP dissolve left sway and establish a strong right side establishing a right lunge line looking to the
	ODEN mas -	left;
SSS		MARK;,, SCATTER CHASSES,;;,, STEP POINT,;
000	9 - 10 1/2.	(open telemark) L Fwd CBM, -, trn left R Fwd ending Sd & Bk (L pull to right trn left on R then transfer wt to L [heel turn]), -; L Sd & Fwd in SCP, -,
\$&Q&Q& \$&Q&Q&	10 1/2 - 12 1/2.	(scatter chasses) R Fwd in SCP CBMP, -/hop on R trn to CP; Sd L/Cl R to L, Sd L/Cl R to L [a slight turn to the right should be made on the chasses], trn right to face COH Sd & Bk L, -/hop on L finishing trn; Sd R/Cl L to R, Sd R/Cl L to R [a slight trn to the left should be made on the chasses],
0.0		

(step point) R Bk RSL, -/slight rise on R [almost a hop but not off the floor] and point L to RLOD (lady points to RLOD also);

S&

13.

		OPEN CHG; WHIPLASH,, SWAY CHG & STEP,;; OPEN CHG; WHIPLASH,, SWAY CHG & STEP,;; OPEN CHG; WHIPLASH,, SWAY CHG & STEP,;;
48	SQQ	14. (open change) L BK CBill (left trn into CP), trn left L Su into CP (L Fwd with slight left trn into CP), trn left L Su
	S&	14 1/2. (whiplash) R Fwd in SCP CBMP, -/with left Swdy Cfr lower towards CP point L Fwd quickly with no wt (as man moves towards CP point R Fwd with no wt trn body nearly to CP but quickly point R Fwd with no wt trn body nearly to CP but
	SSS&	keep head to the right swaying to the keep head to the right swaying to the left to right over two (change sway and step) chg sway from left to right over two (change sway and step) chg sway from left to move toward R and slows, -; -, rise on R allowing L to move toward R and slows, -; -, rise product to LSL; dissolve sway, -/step Fwd on left toe LSL;
		TAG
		Repeat part "A" measures 1 - 13 1/2 LADY ROLL ACROSS,;,, LADY ROLL BK,;,, THROUGH POINT,; Description of the lady
	SQQ	13 1/2 - (lady roll across) R FWd in SCP CBMP starting so she can move independently (R Fwd in SCP CBMP starting so she can move independently (R Fwd ending Sd trn left), across the man's LOD), -; L Fwd (R Fwd ending Sd trn left), R Fwd (trn left L Fwd LOD), [man will remain holding lady's
	sQQ	14 1/2 - (lady roll back) L Fwd with a gentle tug on lady s still start her trn right (as man indicates to roll back still moving along LOD R Fwd starting across man's LOD), -; R Fwd (L Fwd ending Sd & Bk trn right), L Sd & Fwd like coming
	\$&	back to SCP, 15 1/2 - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with out holding lady CBMP, - (through point) R Fwd in SCP with lady lady lady lady lady lady lady lady

90-73 EL MERENGUE Composers: Del & June Wilson 893 Bernie Lane Madison Heights, Michigan 48071 Record: Roper XX507 A Footwork: Opposite unless noted (). All directions for the Man. Sequence: Intro A B A 1-15 Tag. INTRO 1-4 WAIT; TURN, TURN, SWIVEL, HOLD; FWD, FWD, TURN, POINT TWICE;; 1. Wait 1 measure in Shadow facg Wall - both have L feet free with hands at sides. Same footwork; 2. Trng 1 IF to fac LOD KLIB, swivel on L ft to step fwd RLOD on R, swivel on R to fac LOD leaving L ft extended fwd in pt, hold; 3. Fwd L, R, L trng RF to fac RLOD, leave R ft ptg RLOD & hold; 4. Fwd R, L, R trng IF to fac LOD, leave L ft ptg LOD & hold; CONGA WALKS;; FWD & ROLL TO FAC COH; ROLL TRANS TO FACE/PASO DOBLE HOLD; 12384 5. Fwd L, R, XLT / rock bk on R, tap L heel fwd on floor; 12384 6. Repeat measure 5: 7. Fwd L, start RF roll down LOD R, L to fac COH, step side on R leaving L extended si in pt & sit so hip will be out to si (like hip rock); 8. Roll LF L, R, L to fac ptnr & Wall, clo R (roll LF L, R, si L to fac ptnr & COH, tch); Paso Doble hold - now on opposite footwork. PART A 1-4 MERENGUE GLIDE;; SEPARATION; TURN TO SI BY SI TO MODIFIED TAMARA; 1. Merengue si L, clo R, si L, clo R -- see notes at end of dance; 1&2&34 2. Rising up to toes si L/R, L/R, drop down to full foot si L, clo R: 3. Mark time in place L, R, L, R (Bk away small steps R, L, R, L) end arms lenght apt in 4 hand hold: 4. Trng 1/8 to DLW step L, R, L, R in place (trn under jnd lead hands RF keeping trail hds jnd to end beh W's bk - R, L, R, L to end R si by R si facg DRC) bring lead his down in front of & across M's body; 5-8 WHEEL; WRAP; WHEEL; UNWRAP; 5. Fwd wheel L, R, L, R trng to fac DRC (Wheel fwd R, L, R, start small IF trn on L DLW): 6. Continue wheel fwd L, R, L, R end facg DRC - 1 full trn (swivel on L ft & step bk on R trng L7, fwd L to M's R si, swivel on L to step bk R to wrap, bk L in wrap; 7. Wheel fwd L, R, L, R end facg DRW = 3/4 trn (bk R, L, R, start swivel RF 8. Continue wheel fwd L, R, L, R end facg ptnr & Wall (unwrap 1 trns to fac ptnr bk R start Rf trn, continue trn L, R, L to fac ptnr & COH); 9-12 OPEN BREAK TO CROSS OVER BREAKS & ROLL;; HERENGUE; 9. Apt L. rec R start slight trn twd RLOD, XLIF (also in FRT), rec bk R start to fac ptnr; 10. Si L start to trn to LOD, XRIF (XIF) LOD, rec bk L start to fac ptnr, si R start trn to RLOD;

11. XLF (XF) RLOD, rec bk R start to fac ptnr, roll IF (RF) down LOD L, R to end facg ptnr & Wall taking Paso Doble hold;

12. Si L, clo R, si L, clo R;

BACK SPOT TURN TO W'S RONDE; TRN, FWD, FWD, SWIVEL TO PT; DOWN, UP, DOWN, UP; BK, BK, PT/TRANS TO VARSU;

13. Trng RF fwd L, XRIB cont trn, fwd L, fwd R bet W;s ft (fwd R bet M's ft, si L, XRIB, si L & start Ronde ft out & arnd) Wall;

14. Trng RF fwd L, R, L, swivel on L ft leaving R ft extended fwd in pt-body facg DLW-ft ptg Wall (Continue Ronde to XRIB, si L, fwd R to R si by si, swivel on R to pt thru bet ptnrs-body facg DRC & ft ptg COH);

15. Down like sitting down in a chair, rise up to normal pos, down like sitting, rise bk up to normal pos;

El Merengue	page 2 910 . TH
1234 (123&4)	16. Bk R, L, R leaving L ptg fwd twd Wall, hold (fwl L, si R trne IF to fac Wall taking Varsu pos, bk L, clo R/pt L fwd Wall) now same ftwk;
1-4	PART B SHADOW VINE M/PTS RLOD & LOD;;;; 1. In Varsu going RLOD on same ftwk - XLIF, si R, XLIB, si R; 2. XLIF, si R, XLIB, pt side & fwd R DRW; 3. Going LOD XRIB, si L, XRIF, si L; 4. XRIB, si L, XRIF, pt si & fwd L DLW;
5-8 1&2&34 1-3- 1&2&34	SHADOW ROLL; SYNCO MERCHIQUE; SLO MERCHIQUE; SYNCO MERCHIQUE; 5. Keeping all 4 hds jnd start IF trn si L bring hds over W's head, cont trng release L hds si R fac COH, bk L cont trng jn L hds & release R hds, bk R cont trng to fac Wall jn R hds again to Shadow; 6. Si L/clo R, si L/clo R, si L, clo R; 7. Si L, clo R; 8. Repeat measure 6 (Part B);
9–12	 X BEH, SI, HOLD, HIP ROCK/W ROLL; ROLL 3 & HIF ROCK; TRANS TO FAC; INCENCUE; 9. XLIB, si R, hold, hip rock (roll LT L, R, si L to OP Wall, hip rk by throwing hip out to si away from ptnr) Wall; 10. Roll LF L, R, si L to CP, hip rk (Roll RF R, L, si R to OP/Wall, hip rk) H rolls beh W to fac Wall; 11. Rec onto R, clo L, si R, tch L (roll LF L, R, L to fac ptnr, tch-roll is 1½ trns) take Paso Doble hold-facg Wall; 12. Si L, clo R, si L, clo R;
13–16	STAIRS;; CROSS BEH, CLO, SI, CLO TWICE;; 13. Fwd L, clo R, si L, clo R; 14. Fwd L, clo R, si L, clo R; 15. (Both XIB) XLIB trng to fac LOD, swivel to fac ptnr clo R, si L, clo R; 16. Repeat measure 15 (Part B);
17–20	PASO DOBLE HOLD; 17. Repeat measure 15 (Part B); 18. Roll down LOD LF (RF) L, R, L, R to OP facg LOD; 19. Merengue apt si L, clo R, si L, tch R; 20. Merengue tog si R, clo L, si R, tch L & swivel to fac ptnr in Paso Doble hold;
_	ROPEAT PART A 1-15 (do Down & Up's)

TAG

On last two quick beats of music I raises has straight up over his head, then down like sitting bringing has straight down to his sides (Down like sitting putting has straight down to sides, rise bk up to normal pos raising has straight up over head),

STYLING NOTES:

Rerengue is done with hip action caused by using the inside edge of the foot stepping side & then rolling onto full foot - all side steps are done with this action. All fwd & bk steps are done with a digging action.

When doing the down & ups you may wish to use a body ripple action for added effect.

HAVE YOU SEEN MY LOVER



Choreographers:

Chris and Terri Cantrell, 960 Garnet, Broomfield, Colorado, 80020 (303) 469-9140

Record: Rhythm: Roper 207-B Have You Seen My Lover (flip - Have You Seen My Love)

Sequence:

Mambo, High-Intermediate Intro A B C B Ending

Speed: 40-43 as desired Release: July, 1990

INTRODUCTION

Wait 2;; Bk Spt Trn Twice;;; Mod Bk Break,, Press,; Ripple,, Walk & Face,; 1-8 [1-2] Wait 2 measures CP-Wall M L W R ft free;;

OOS (Back Spot Turn) Fwd L, rec R, sd L trn slty RF CP-DRW (W fwd bet M's feet),; [3]

QOS XRIB of L cont trn RF (W sd L around M), sd L cont trn (W XRIF of L), cls R CP-COH [4] (W sd L),; QQS

(Back Spot Turn) Repeat measure 3 - intro to CP-DC; [5]

OOS Repeat measure 4 - intro to SCP-LOD; [6]

(Modified Bk Break) Bk L in loose SCP-LOD (W bk R), rec R, (Press Line) tch L in front QQS of R no wgt in loose SCP,;

(Body Ripple) Start at knees & body ripple up no wgt change,, (Walk & Face) walk L/R SQ& [8] blend CP-Wall.;

PART A

1/2 Basic; X Body; Armcheck;; 1/2 Basic; New Yorker; New Yorker Swivels; 1 - 8QOS

(1/2 Basic) Fwd L, rec R trn stly LF, sd L (W fwd R),; [1]

(Cross Body) XRIB of L cont trn LF (W thru L across M commence LF trn), fwd L (W sd QQS [2] R cont LF trn), sd R to LOP-fcg COH (W sd L),; QQS

(Armcheck) Bk L (W bk R), rec R, fwd & stly sd L to W's lft sd take W's lft wrist in M's [3] rgt hnd (W fwd to M's rgt sd & extend rgt arm to sd),;

Fwd R trn 1/2 LF leading W to spin RF & drop hands (W fwd L begin 1 1/2 RF spin), fwd QQS L twds W (W R cont spin to fce M), cls R CP-Wall (W sd L),;

(1/2 Basic) Fwd L, rec R, sd L to OP-fcg Wall,; OOS [5]

(New Yorker) Thru R ROP-LOD (W thru L), rec L, sd R to fce,; QQS [6]

(New Yorker w/ Swivels) Thru L LOP-RLOD (W thru R), rec R, sd L Bfly-Wall,; QQS [7]

OOS [8] Swivel R. L. R to fce,;

New Yorker; Spot Trn; Bk Spt Trn; Bk Break; Scallop; 1/2 Basic; Fan; 9-16

QQS (New Yorker) Repeat measure 7 - part A:

(Spot Turn) Thru R trn 1/2 LF fce RLOD (W thru L trn 1/2 RF), fwd L trn 1/4 LF (W QQS [10] fwd R trn 1/4 RF), sd R OP-fcg Wall,;

QQS [11] (Back Spot Turn) Repeat measure 3 - intro to CP-DRW;

[12] Repeat measure 4 - intro to SCP-RLOD; QQS

[13] (Bk Break) Rk bk L in loose SCP-RLOD (W rk bk R), rec R, sd L trn to fce partner & rise QQS to balls of feet,;

[14] (Scallop) Swivel SCP thru R lowering (W thru L), fce partner sd L, cls R CP-COH,; QQS

QQS [15] (1/2 Basic) Fwd L, rec R, sd L;

[16] (Fan) R bk w/ pressure in lft hand lead W fwd (W fwd L into M), rec L lead W bk (W bk QQS & stly sd R trn 1/4 LF), sd R M join lead hands fce COH (W bk L to fan position),;

PART B

- Chkd Hcky Stk Twice;;; Mod Chkd Hcky Stk; Wheel; Nat Open Out; W Spn; 1-8
- (Checked Hockey Stick) Fwd L (W stly bk R), rec R (W fwd L), sd L drop lft hand & place OQS rgt hand on W's stomach (W fwd R),;
- XRIF of L keep rgt hand on W's stomach (W fwd L), rec L (W rec R), sd R join lead QQS [2] hands M fce COH (W bk L to fan position);;
- (Checked Hockey Stick) Repeat measure 1 part B; [3] QQS
- Repeat measure 2 part B; [4] OOS
- (Modified Checked Hockey Stick) Repeat measure 1 part B; [5]
- (Wheel) Fwd R commence RF wheel arnd W (W fwd L), fwd L cont trn (W rec R), fwd R OQS [6] QQS
- (Natural Opening Out) Sd L 1/8 RF body trn (W bk R), rec R 1/8 LF body trn (W rec L), [7] QQS
- (M Bk Basic/W Spin) Bk R (W 1 1/2 LF trn twds LOD L,R,L), rec L, fwd R OP-fcg LOD,; QQS [8]
- 1/2 Basic; X Body; Armcheck;; 1/2 Basic; New Yorker Swivels;; New Yorker; 9-16
- (1/2 Basic) Repeat measure 1 part A; OOS
- [10] (X Body) Repeat measure 2 part A to LOP-fcg RLOD;
- QQS [11] (Armcheck) Repeat measure 3 - part A;
- QQS [12] Repeat measure 4 - part A to CP-LOD;
- [13] (1/2 Basic) Repeat measure 5 part A; QQS
- [14] (New Yorker w/ Swivels) Thru R ROP-COH (W thru L), rec L, sd R bfly-fcg LOD,; QQS QQS
- [15] Swivel L, R, L to fce,;
- [16] (New Yorker) Repeat measure 14 part B to CP-LOD; QQS QQS

PART C

- Diamond Trn w/ Hops;;;; Full Basic;; Cross Pause;;
- (Diamond Turn w/ Hops) Fwd L begin trn 1/4 LF, sd R cont trn LF, bk left BJO-DRC, 1-8 QQQQ hop on L no wgt change;
- Bk R begin trn 1/4 LF, sd L cont trn LF, fwd R BJO-DRW, hop on R no wgt change;
- Repeat measure 1 part C to BJO-DW; QQQQ [3]
- Repeat measure 2 part C to BJO-LOD; QQQQ [4] OQQQ
- (Full Basic) Repeat measure 15 part A; [5] OOS
- (Cross Pause) Tch LIF of R no wgt (W tch RIB of L),, XLIB of R (W XRIF of L),; Bk R, rec L, sd R,; [6] QQS [7] SS
- Tch RIB of L no wgt (W tch LIF of R),, XRIF of L (W XLIB of R),; [8] SS
- Chase;;; Alternating Figure 4 & Fwd Ripple;;; Full Basic 1/4 Trn;; 9-16
- (Chase) Fwd L then trn 1/2 RF to tandem RLOD (W bk R), fwd R (W rec L), fwd L (W QQS
- [10] Fwd R then trn 1/2 LF to tandem LOD (W fwd L then trn 1/2 RF), fwd L (W fwd R), fwd QQS
- [11] Fwd L then trn 1/2 RF to tandem (W fwd R then trn 1/2 LF), fwd R (W fwd L), fwd L then trn 1/2 RF to fce partner (W fwd R),; OQS
- [12] (M Figure 4 & Press Line/W Bk 1/2 Basic) Kick R thru twds W (W repeat measure 6 part C), swivel 1/2 LF trn on L & bring R ankle up to L knee making "4" shape w/ legs fce QQS RLOD, tch L in front of R in press line position,;
- SS/QQS [13] (M Swivel & Fwd Body Ripple [SS]/W Figure 4 & Press Line [QQS]) M fwd R swivel 1/2 LF fce LOD in press line (W kick R thru twds M), (W swivel 1/2 RF trn on L & bring R ankle up to L knee making "4" shape w/ legs fce LOD), M body ripple end w/ fwd poise & take wgt L (W tch R in front of L in press line),;
- QQS/SS [14] (M Bk Basic [QQS]/W Swivel & Fwd Body Ripple [SS]) M repeat measure 6 part C (W fwd R swivel 1/2 LF fce RLOD,, W body ripple end w/ fwd poise & take wgt L),;

QQS	[15]	Part C Continued
QQS	[16]	Repeat measure 15 - part A trn 1/4 LF to CP-COH; Repeat measure 6 - part C;
<u>17-24</u> QQS	<u>Lef</u>	(Left Side By Side*) Repeat measure 15 - part A;
QQS	[10]	Inru K (W thru L), sd L (W sd R) bk R I OP I OD (W kb I).
QQS SS	[19] [20]	DK L (W DK R), rec R (W rec L) fwd I I OP-I OD (W fyd D).
	. 1	bk L),;
QQS SS	[21]	Repeat measure 19 - part C;
QQS	[23]	Repeat measure 20 - part C; Repeat measure 19 - part C to OP-fcg partner & COH;
QQS	[24]	(Spot Turn) Repeat measure 10 - part A;
25-32	1/2	Basic; Fan; Stop & Go Hockey Stick Twice;;; Hockey Stick;
QQS	[23]	(1/2 Dasic) Repeat measure 15 - part A:
QQS QQS	[26] [27]	(Fan) Repeat measure 16 - part A to fan position M for COLL
225	[27]	(Stop & Go Hockey Stick) Fwd L (W bk R), rec R (W fwd L), sd L bring Ift hand ovr W's head & down to trn W LF & place rgt hand on W's upper back (W fwd R trn 1/2 LF),;
QQS	[28]	Sd R (W bk L), rec L & bring lft hand ovr W's head to trn W RF (W fwd R trn 1/2 LF),; rec R lower lft hand (W bk L to fan position),;
QQS	[29]	(Stop & Go Hockey Stick) Repeat measure 27 - part C:
QQS	[30]	Repeat measure 28 - part C;
QQS QQS	[31]	(Hockey Stick) Fwd L (W bk R), rec R (W fwd L), cls L (W fwd R),;
440		Bk R (W trn 1/8 LF fwd L), rec L (W fwd R & trn 1/2 LF), fwd R OP-fcg DC (W bk L),;
<u>33-34</u>		Basic; Fan;
QQS	[33]	(1/2 Basic) Repeat measure 15 - part A to OP-fcg COH;
QQS	[34]	(Fan) Repeat measure 16 - part A to fan position M fcg COH;

Repeat Part B

ENDING

1-4	$\mathbf{B}\mathbf{k}$	3k Spt Trn;; Rk, Rec to Tandem & Ripple;		
QQS	[1]	(Back Spot Turn) Repeat measure 3 - intro;		
QQS	[2]	Repeat measure 4 - intro to SCP-Wall;		
QQS	[3]	(M Rock, Recover, Press Line/W Rock, Recover, Fwd) Bk L SCP-Wall (W bk R), rec R		
		(W rec L), tch L in front of R (W fwd R),;		
S	[4]	(Body Ripple) Body ripple in unison starting at the knees to finish at end of music.		

^{*} Left Side By Side - The Left Side by Side begins with a 1/2 Basic, followed by an Aida. Measures 3,5 & 7 are Back Breaks. Measures 4 & 6 are Touch Steps. Measure 8 is generally either a Spot Turn or a spin to face.

LONDON BY NIGHT

7/1/90

By: Bill & Carol Goss, 4866 Mt. Frissell, San Diego, CA 92117 Record: London By Night(Special Pressing)Flip Dancing Quickstep Available: Bill & Carol Goss (619-292-4120) & Reeves Records Sequence: INTRO, A, A, B, A, END PHASE VI SPEED: 45

INTRO

- 1-4 WAIT 2 MEAS;-; LUNGE AWAY WITH SWAY; SD, DRAW, TCH (W ROLL TO CP);
 - 1-2 Wait 2 meas in OP fc LOD;-;
- 1,2,3 3 Lunge L twd COH with both arms extended to sd and trn twd COH with L sd stretch (W lunge R twd wall with both arms exteded and trn twd wall with R sd stretch) doing the trn slowly taking the full meas;
- 1,2,3 4 Recov R, draw L to R, tch L to blend CP DC (W roll LF L, R, L to CP trning 1&1/2);

PART A

- 1-4 ONE LEFT TRN; BK, CHASSE TO BJO; MANUV; OPEN IMPETUS;
- 1,2,3 1 Fwd L commence LF trn, sd & fwd R cont trn, clo L to R to fc RLOD;
- 1,2,&3 2 Bk R commence LF trn, sd L/clo R, sd L to BJO fc DW;
- 1,2,3 3 Fwd R trn RF, fwd & sd L cont trn, cl R to L fc RLOD;
- 1,2,3 4 Bk L commence RF trn, clo R for heel trn, sd & fwd L SCP DC (W fwd R commence RF trn, sd & fwd arnd M L/brush R to L, sd & fwd R in SCP);
- 5-8 QUICK OPEN REVERSE; BK TO PROMENADE SWAY; CHNG SWAY; FALLAWAY RONDE & SLIP;
- 1,2,3& 5 Fwd R, fwd L trn LF, sd & bk R/ bk L to BJO fc DRC (W bk L, bk R trn LF, sd & fwd L, fwd R to BJO);
- 1,2,3 6 Bk R to CP commence LF trn, sd & fwd L DW SCP, slowly commence swivel W to CP by stretching L sd up and trning body LF;
- 1,2,3 7 Cont to trn body LF slowly with more L sd stretch without stopping the rotation for full meas;

- 1,2,3
 8 Quickly trn body twd wall and put wgt on R & ronde L CCW (W replace wgt on L and commence to open head to LOD & ronde R CW), bk L well under the body in SCP, slip the lady to CP trn body LF as R slips behind wgted L foot with toe trn in (W swivel on R to fc M and place wgt fwd onto L in CP);
- 9-12 CURVING 3-STEP; BK TO HINGE; QK SWIVEL, THRU, SWAY LINE; EXTEND THE SWAY LINE;
- 1,2,3 9 Fwd L CP DC commence LF trn, fwd R curve LF, fwd L DRC CP:
- 1,2,3

 10 Bk R trn LF, sd &fwd L twd DW, lower & trn LF by relaxing L knee trn body 1/8 point R toe to sd (W fwd L, sd & fwd R swivel LF, bk L point R fwd);
- 1,2,3

 11 Trn body sharply to wall to SCP staying flexed in the knee (W recov R swiveling RF to SCP), thru R staying low, pt L LOD commence a L sd stretch and LF body rotation (W pt R LOD & start LF swivel);
- 1,2,3

 12 Take the full meas to cont to trn body LF rising slightly in the supporting knee as \(\text{V} \) trns slowly LF closing head to BJO pos(The figure approximates a very slow whiplash to BJO);
- 13-16 BK HOVER; OPEN NATURAL; OUTSIDE SPIN; TRNING RT LUNGE, ROLL, & SLIP;
- 1,2,3 13 Bk L commence RF body trn, sd & bk R trning body to SCP with rise, recov L in SCP DW;
- 1,2,3
 14 Thru R commence RF trn, sd & fwd L trn RF (W fwd btwn M's feet), sd & bk R to BJO R sd lead fc DRC;
- 1,2,3

 15 Cl L to R trning RF, fwd R arnd W trn RF, sd & bk L

 CP cont RF trn (W fwd R arnd M commence RF toe

 pivot, bring L toe beside R cont pivot chg wgt, fwd

 R btwn M's feet) end fc LOD;
- 1,2,3

 16 Fwd R btwn W's feet with pivot action RF to lower & rotate to fc DRW with L sd stretch commence to chg sway, chg sway to R sd stretch recov L, slip W to CP trn body LF as R slips behind wgted L foot with toe trn in (W swivel on R to fc M and place wgt fwd onto L in CP);

REPEAT A

PART B

1-4 CLO	SE	TELEMARK; MANUY; SPIN TRN; BK, CHASSE;
1,2,3	1	FWO L commence LF trn. sd R cont trn sd & fwd I to
		BJU DW (W DK R commence LF trn. cl L for heel trn
107		SU & DK R);
1,2,3	2	Fwd R trn RF, fwd & sd L cont trn, cl R to L fc RLOD;
1,2,3	3	ok L pivot RF 1/2, fwd R cont trn hu rising to too &
1,2&,3	Λ	spin 1/8 to DW (W bk L/brush R to L) sd & bk L;
	npr	Bk R commence LF trn, sd L/clo R, sd L to BJO DC;
CHG	TO	N REVERSE: BK TO THROWAWAY OVERSWAY:-: HOLD.
1,2,3&		Fwd R in BJO, fwd L commence LF trn, sd R/ bk L in
		in BJO;
1,2,3	6	Bk R to CP commence LF trn. sd & hk I cont trn
		swivel W to CP trning body LF both begin to extend
		tree leg bk end foing DW:
1,2,3	7	Cont to lower & rotate (W extend head well L) to
4 0 7		inrowaway pos never stopping the motion.
1,2,3	8	Take one more count to cont throwaway, swivel
		body RF keep low in the knee to promenade sway
9-12 SA	ME	SCP; FOOT LUNGE LINE; DBL REV; DBL REV; WHISK;
1,2,3	g	Rise in L knee as body trns RF (W begin to draw L
7-7-		to R), Cl R to L (W fc M no wgt chg), lower & cont
		RF body trn (W pt L thru to LOD with R head);
&1,2&,3	10	On & ct M trn body LF no cha wat to fc LOD (w rec
		to L traing to CP ready to step bk for dbl rev)/
		fwd L trn LF, fwd & sd R arnd W commence LF spin
		drawing L twd R, cont LF spin on R bring ball of L
		beside R no wgt (W bk R commence 1/2 LF heel trn
		on R heel with no wgt, cont LF heel trn & chg wgt
1,2&, 3	1 1	to L/ fwd & sd R arnd M trn LF, lck LIF of R) fc LOD;
1,2,3		Repeat dol rev to fc DW;
	EA	Fwd L, fwd & sd R, XLIB of R to SCP DC; VE;-; MANUV; HESITATION CHG;
1,2,3	13	Fwd R, fwd L trn LF to CP, sd & slightly bk R to DC;
Secret Made		(W fwd L, sd & bk R to CP, cont trn on R until fc
		LOD then fwd L DC;
		•

14 Bk L DC to BJO, bk R trn body LF to CP, sd & fwd L 1,2,3 to BJO fc DW; 15 Fwd R trn RF, fwd & sd L cont trn,cl R to L fc RLOD; 1,2,3 16 Bk L trn RF, sd R to fc DC, draw L to R no wgt; 1,2,3

REPEAT A

ENDING

SLOW CONTRA CHECK;

To DC flex R knee step fwd L with R shoulder lead look at W (W flex L knee bk R with R sd fwd and look well to L);

LOVERS MAMBO

By: Warren & Sandy Teague, 5712 W Hwy 524, Westport, KY 40077

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Record : Roper 207B "Have You Seen My Lover" SLOW FOR COMFORT Footwork: Opposite footwork except where noted URDC JUL 90 Sequence: INTRO - A-B-C-D-INTERLUDE-TAG UNPHASED

INTRODUCTION

1-4	LOP M FC WALL WT 1 MEAS; STP SD RAISE ARMS; SD STP (W-TRANS)	
	SD STP 4;	8

1. LOP M Fcg wall wt on L (W's R) free hnds on hips; SS

2. Stp sd RLOD on R (W's L) raise M's R(W's L) arms to sd just SS above shider plms dwn stretch M's R (W's L) sd using all 4 beats;

3. (sd stp) M sd L twd LOD, cls R, sd L (W sd R trn 1/2 QQS RF to Tandom Pos, tch L to R, sm stp sd L) both fcg wall join L hnds-free arms out to sd,-;

4. (Same ftwk) both cls R, sd L, cls R, sd L; ବ୍ୟବ୍ୟବ

5-8 HOOK; UNWIND; SIT BREAK TO NAT TOP;;

SS 5. Both XRIFL hold 3 beats;

6. Release hnds M unwind LF full trn on R heel L toe to fc wall ବ୍ରବ୍ରବ take full wt to R (W trn 1/2 LF on R, take full wt to L ft) join leads hnds;

7-8. Sit bk on L COH (W bk R) relax L knee pt R toe twd wall R arm OOS up plm out (W pt L toe fwd L arm up plm out), rec R, sd & fwd QQS L to Bjo (w rec L, sm stp sd & fwd R to Bjo) end M fcg DRW,-; M-XRBL trng RF, sd L cont. trn, cls R end loose CP wall, -;

PART A

1-4 BK BREAK; AIEDA; SIT PT & FLICK; FENCE LINE;

QQS 1. Bk L twd RLOD, rec R to fc ptnr, sd & fwd L to SCP,-;

2. Thru R trn RF (W-LF), sd & bk L, bk R to LOP fcg RLOD, -; QQS

3. Quickly cls L to R/pt R RLOD in sit pos, rec R, fwd L & flick &QQS R ft bk Swvlng LF to mod bfly fcg DW looking LOD, -;

QQS 4. XR thru to LOD kpng uprt poise, rec L to fc, sd R,-;

5-8 SPT TRN; BK BASIC TO HANDSHAKE; BK BASIC (M-TRANS) (W WRAP TO SHADOW); BK BASIC IN SHADOW;

QQS 5. XL thru to RLOD trng RF, rec R cont. trn, sd L fcg wall in LOP, -;

QQS 6. Bk R, rec L, sd R to handshake, -;

7. Bk L, rec R, tch L (W bk R, rec L trng LF, cls R) release R ବ୍ୟବ୍ୟ hnds join L hnds M's R hnd on W's R shldr blade in shadow pos fcg DW, -;

8. Both bk L, rec R, fwd L DW,-; ବ୍ୟୁ

9-12 FWD 3 TO DIAMOND TRNS WITH KICKS & HOPS;;;

9. (Same ftwk) fwd R, L, R, kick L to sd twd LOD; **QQQQ**

10. XLIFR trng 1/8 LF, sd & bk R trng 1/8 fcg DC, bk L DRW, pull ବ୍ୟବ୍ୟ L ft bk in fwd poise lift R knee ptng toe to floor;

11. XRBL trng 1/8 LF, sd & fwd L trng 1/8 fcg DRC, fwd R, QQQQ kick L ft twd DRW;

- 12. XLIFR trng 1/8 LF, sd & bk R trng 1/8 fcg DRW, bk L DC, ବ୍ରବ୍ରବ୍ର pull L ft bk; FINISH DIAMOND TRN (NO KICK); WLK 2 (W SPT PVT 3); FWD 13-16 13. XRBL trng 1/8 LF, sd & fwd L trng 1/8 fcg DW, fwd R,-; 14. M fwd L,-, R,- leading W to spt pivot (L,R,L,- to fc DRC QQS trng 1 1/2 trns LF) join leads hnds; SS (QQS) 15. Fwd L, rec R, bk L,-; 16. Bk R, rec L, cls R, - (W-XLIFR trng RF under lead hnds, QQS fwd R cont. trn, sd L) to CP fcg DW rumba hold; QQS PART B 3 DIAMOND TRNS;;; BK SD CLS; 1. Fwd L trng 1/4 LF stretch R sd (W-L sd), sd R DW, bk L DRW,-; 1-4 2. Bk R DRW trng 1/4 LF stretch L sd, sd L DRW, fwd R DRC,-; QQS 3. Fwd L DRC trng 1/4 LF stretch R sd, sd R DRC, bk L DC,-; QQS 4. Bk R DC trng to fc wall, sd L twd LOD, cls R to L CP Fcg QQS QQS wall, -; CUCARACHA L & R;; WLK 2 TO PRESS LINE (W SPT SPIN TO PRESS LINE); BODY WAVE; QQS QQS 5-6. Sd L push toe into floor, rec R cls L,-; Repeat action to R; 7. Sd L push toe into floor, rec R, fwd L on toe press into floor, - (W-spin RF R, L, R shadow pos fcg DW, press L toe into floor) join L hnds M's R hnd on W's R hip both looking LOD,-; QQS (ବ୍ରବ୍ର) 8. Push pelvis bk ripple up thru body to shldrs in 4: SS IN & OUT RUNS;;;;;; 10. (Keep L hnds jnd thru out) M-XIF of W-R, L, R trng RF to fc LOD 9-14 M's R -W's R hnds jnd bhnd M's bk-L hnds jnd in frt,-; QQS QQS 12. Repeat meas 10 W-rolling across IF of M to LOD M's R hnd on W's hip (W's R hnd out to sd); 13. Repeat meas 9; 14. Repeat meas 10; QQS FWD BASIC PT (W-ROLL RF IN 3 & PT); REC, SD CLS (W ROLL QQS 15. Fwd L release R hnds, rec R trng LF DC, sd L RLC pt R DW join 15-16 M's R-W's L hnds (W fwd L, trn RF R, L, R fc DRC/pt L DRW); 16. Rec fwd R to fc wall, sd L twd LOD, cls R to L in LOP ର୍ବ୍ବ (ହର୍ବ & ହ) (W trns in LF L,R,L fcg COH),-; QQS PART C SIT BREAK; MOD CONT NAT TOP::: 2. XRBL trng RF, sd L cont trn, XRBL to fc DC,-;
 3. Sd L still trng RF, XRBL, sd L to fc DRW lead W to trn LF 1-4 QQS under raised lead hnds (R,L,R),-; QQS 4. Repeat meas 2 to fc DC; FINISH CONT. NAT TOP;; BK BRK; THRU SD CLS; 5. Repeat meas 3 to fc DRW; 5-8
 - Page 2

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QQS
           6. XRBL trng RF, sd L cont trn, cls L to R end CP DW,-;
           7. Repeat meas 1 Part A;
QQS
           8. Thru LOD R to fc ptnr, sd L, cls R to fc wall CP,-;
9 - 12
          3 TRNING CUCARACHAS;;; CUCARACHA TO HOOK;
OOS
           9. Sd L push into floor, rec R, cls L to R trng to fc RLOD LOP, -;
          10. Sd R COH, rec L trng LF, cls R to fc LOD in OP,-;
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QQS
          11. Sd L COH, rec R trng RF, cls L fcg RLOD in LOP, -;
QQS
          12. Sd R COH, rec L, .XRIFL, -;
13-16
           UNWIND; FWD BASIC; ALEMANA; BK BRK TCH;
          13. With wt on R ft M unwind LF 1 1/4 trns to fc wall wt on R ft
QQS
              (W unwind RF 1 1/4 trns to fc COH) LOP fcg;
QQS
          14. Fwd L, rec R, sd L,-;
          15. Repeat meas 16 of Part A;
          16. Bk L to RLOD, rec R to fc, tch L to R CP wall,-;
QQS
                                     PART D
           BK BRK; FWD TO PRESS LINE AND BODY WAVE; BK BRK; THRU, FC CLS:
1 - 4
           1. XLBR, rec R to fc ptnr, sd & fwd L to SCP, -;
QQS
           2. Fwd R twd LOD, press L toe to floor relaxing knees lower lead
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              hnds, push pelvis bk ripple up thru body to shldrs in 2 beats;
           3. Repeat meas 1 Part D;
QQS
           4. Thru R. sd L to fc ptnr, cls R to CPW, -;
           SD WLKS 6;; BK BRK; CHAIR TO EXPLOSION (W ROLL TO LOP);
5-8
           5-6. Sd L, cls R, sd L,-; cls R, sd L, cls R,-;
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           7. Repeat meas 1 Part D;
           8. Fwd R DC relax knee fwd poise, rec L, sd R DRW extend R arm up
QQ&S
              & out/pt L DC (W roll LF L,R,L fc DW/pt R DRW),-;
           ROLL TO CHG SDS; FIG 4 TO SIT SWVL; SIT SWVL; BK BASIC (M TRANS):
9-12
           9. Release hnds M roll LF bhd W L,R,L join M's R (W's L)
QQS
              hnds to fc DW (W roll RF R,L,R), - M'L hnd (W's R) on hip;
          10. Kick R ft fwd XIFL, bring R ft up to outsd L knee swylng
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              RF in Fig 4, sm stp fwd R twd ptnr w/relx'd knees, swvl
              LF on R to Bk to Bk Pos kpng L toe pt'd DC;
          11. Hld 2 bts in sit pos,-, swvl RF on R w/L toe ptd DRW;
12. Bk R DC, rec L, tch R joining R hnds (W bk L DRW, rec R,
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QQS
              fwd L),-;
           INTERUPTED CUBANS/W PATTY CAKE;; DO SI DO (M TRANS);;
13-16
          13. XRIFL, rec L/pt R to sd, XRIFL, rec L/cls R to L-L hnd hld; 14. XLIFR, rec R/pt L to sd, XLIFR, rec R to fc wall/cls L
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Q&Q Q&Q
              release hnds;
          15. Fwd R passng R shldrs, XLIFR, sd R RLOD, -;
QQS
          16. Bk L, XRBL, sd L, cls R (W bk L, XRBL, sd L,-) CP/W;
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                                    INTERLUDE
           3 DIAMOND TRNS;;; BK SD CLS;
1-4
         1-4. Repeat meas 1-4 Part B;;;;
           SLO MERENGUE/W ARMS;; QK MERENGUE 6 AND BODY RIPPLE 2;;
5-8
         5-6. Sd L lead arms out to sd,-, cls R bring leads arms into body,
SS
              -; Sd L lead arms up, -, cls R bring arms dwn, -;
SS
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5/14

QQQQ 7-8. Sd L, cls R, sd L, cls R; sd L, cls R, ripple in 2; QQQQ

	TAG
1-8	REPEAT MEAS 1-5 PART A;;;; ALEMANA; M-ALEMANA; ALEMANA; 1-5. Repeat meas 1-5 Part A;;;;
ବ୍ଦ୍ୱ	6. Bk R, rec L, sd R (W-trn RF under lead hnds L,R,L) eng to M s
ବ୍ରଣ	7. M-XLIFR trn RF, fwd R cont trn, sd L to fc wall (W bk R, rec L, sd R),-;
	8. Repeat meas 6 of TAG;
9-13	BK BRK TO PRESS LINE; HIP ROLL TO BODY WAVE; BK BRK; W ROLL TO EXPLOSION;
ବ୍ର	9. Bk L RLOD, rec R, press L toe into floor lower read mids in
ବ୍ରବ୍ଦ	10. M-cir hips CCW (W-CW) in 2 beats,, ripple in 2 beats,; 11. Repeat meas 1 Part A;
ବବବବ	12. Fwd small stps R, L, hold, hold (w roll LF 1 1/4 tills B, 1, 2, 2)
	end LOP both ic DW; 13. On last strong beat of music both stp sd M's R (W's L) to the explosion

MT. REDOUBT FOXTROT

CHOREOGRAPHERS:

Don Waldal & Ellie Bushue, 4210 Horizon Ave., Anchorage, Alaska 99517

(907) 243-7418 or (907) 248-0823

RECORD:

"Mt. Redoubt Foxtrot"—Special Pressing # DE-002-2; Available from

Eddie's & Bobbie's or the Choreographers.

RELEASE DATE:

July, 1990—URDC, San Francisco, California

FOOTWORK:

Opposite, except where noted.

SEQUENCE:

Intro, A, B, A, C, B (Meas 9-22), Ending

ROUNDALAB PHASE: VI

INTRODUCTION

WAIT;; UNWIND;; -, OPEN BREAK & HOLD; FEATHER FINISH;

MEAS 1-6

In a back-to-back position with M fcg COH (W fcg Wall) M's R X'dIF of L (W's L X'dIF of R) and hands behind the back at waist level wait for two measures;; Over the next two measures plus one beat (9 beats in all) unwind LF (W RF) to face;; -, Rk bk on L to LOP extending free arm up with palm out, Hold,; Bk R a short step (W fwd L a long step) blending to CP,-, Side L, XRIF of L blending to ContraBjo fcg DLW;

REVERSE WAVE;; CLOSED IMPETUS; FEATHER FINISH;

MEAS 7-10

Fwd L trng LF,-, Side R twd DLC, Bk L twd DLW (W Bk R trng LF,-, C1 L to R [heel turn], Fwd R twd DLW); Bk R trng LF 1/8 trn to face RLOD,-, Bk L, Bk R; Bk L bringing R to L with no weight commencing a RF heel turn,-, C1 R to L continuing trn, Side & bk L (W Fwd R btwn M's feet heel to ball commencing RF trn,-, Side L twd DLW continuing RF trn, Brush R to L fwd R btwn M's feet); Bk R,-, Side & fwd L twd DLC, XRIF of L to ContraBjo fcg DLW;

PART A

MEAS 1-4

THREE STEP: HALF NATURAL TURN; IMPETUS TO SCP: THRU,-, RIPPLE CHASSE: Fwd L blending to CP,-, Fwd R, Fwd L; Fwd R trng RF,-, Side L twd DLW, Bk R twd LOD (W Bk L trng RF,-, Cl R to L [heel trn], Fwd L btwn M's feet); Bk L bringing R to L with no weight commencing a RF heel trn,-, Cl R to L continuing trn, Fwd L blending to SCP fcg DLC (W fwd R pivoting RF to face RLOD,-, Side L twd Wall continuing trn, Brushing R to L fwd R blending to SCP); Thru R blending to CP,-, Side L/Cl R to L, Side & Fwd L twd DLC blending to SCP;

THROUGH TO THE SWIVELS; PROMENADE WEAVE;; CHANGE OF DIRECTION;

MEAS 5-B

Through R,- (W through L, Swivel LF on L to ContraBjo), Recover L,- (W fwd R, Swivel RF on R to SCP); Thru R,- Fwd L trng LF to face COH picking up W to ContraBjo, Side R twd LOD; XLIB of R (W XRIF of L), Bk R trng LF to face Wall, Side L twd LOD, XRIF of L (W XLIB of R) ending in ContraBjo fcg DLW; Fwd L blending to CP commencing LF trn to face LOD,-, Side R twd DLW, Draw L to R;

Repeat Measures 1 through 8;

PART B

THREE STEP; PIVOT PREPARATION; SAME FOOT LUNGE; RECOVER WITH A PICK-UP & CLOSE

Repeat Part A, Meas. 1; Fwd R commencing RF trn & pivoting 1/2,-, Side L twd Wall continuing trn to face COH, Tch R to L (W Bk L commencing RF trn & pivot-MEAS 1-4 ing 1/2,-, Fwd R short step continuing trn, Cl L to R blending to SCP fcg DRW); Side & slightly Fwd R with soft knee and looking R (W Bk R well under body trng body slightly to L & looking well to L),,,; Recover on L trng LF 1/4 to face RLOD blending to CP,-, Cl R to L,- (W Recvr on L trng LF 1/4 to face LOD in CP,-, Tch R to L,-);

SPIN AND DOUBLE TWIST;;; FEATHER FINISH;

Bk L pivoting RF,-, Fwd R heel to ball continuing trn, Side L twd DLW/XRIB of L with partial wt; Unwind RF changing wt to R,-, Continue trng RF, Side L MEAS 5-B DLW/XRIB of L with partial wt; Unwind RF changing wt to R,-, Continue trng RF while rising, Side & bk L (W Fwd R btwn M's feet pivoting RF,-, Fwd L continuing pivot, Cl R to L fcg DLC/Fwd L around M; Fwd R around M,-, Fwd L trng RF to face DLC, Cl R to L/Fwd L around M; Fwd R around M,-, Fwd L trng RF rising and brushing R to L, Fwd R btwn M's feet); Bk R,-, Side & Fwd L, Fwd R twd DLC in ContraBjo;

THREE STEP; OPEN NATURAL TURN; BACK FEATHER; BACK & CHASSE TO SCP; Repeat Part A, Meas 1; Fwd R commencing RF trn,-, Side & bk L, Bk R blending to ContraBjo (W Bk L trng RF,-, C1 R to L [heel trn], Fwd L to ContraBjo); Bk MEAS 9-12 L,-, Bk R with R shldr lead, Bk L to ContraBjo; Bk R commencing short LF trn to face Wall, -, Side L/Cl R to L, Side L blending to SCP;

NATURAL HOVER OROSS;; DOUBLE TELEMARK;;

MEAS 13-16 Fwd R DLW commencing RF trn,-, Side L twd DLW continuing trn fcg DRW, with a strong RF trn on L side R small step twd DLW fcg DLC; XLIF of R on toe with a R side stretch to ContraScar, Rec R, Side & fwd L, XRIF of L with a strong L side stretch to ContraBjo (W fwd L commencing RF trn,-, Fwd R continuing trn, Side L to CP; XRIB of L with L side stretch to ContraScar, Rec L, Side & bk R small step, Bk L to ContraBjo); Fwd L commencing LF trn,-, Side R continuing trn, Side & fwd L completing 7/8 trn to SCP/Fwd R with a heel lead commencing a LF trn; Fwd L continuing trn,-, Side & fwd R continuing trn, Side & fwd L to tight SCP completing second 7/8 trn (W Bk R commencing a LF trn,-, Bk L to R [heel trn] transferring weight to L, Fwd R strong step/Fwd L trng LF to CP; Bk R commencing a LF trn, Bk L to R for a toe spin & transfer weight to L, Fwd R to tight SCP);

CURVED FEATHER; OUTSIDE SPIN; FEATHER FINISH; REVERSE TURN HALF; CHECK &

MEAS 17-22 Fwd R commencing RF trn,-, Fwd L continuing trn, Fwd R to ContraBjo fcg DRW (W Fwd L commencing LF trn,-, Side & back R continuing trn, Bk L to ContraBjo); Bring L toe to R instep taking wt commencing RF trn,-, Fwd R around W continuing RF trn, Side & bk L ending in CP (W Fwd R around M commencing RF toe spin bringing L toe beside R with no wt, Continue RF spin on R toe & change wt to L toe, Fwd R btwn M's feet); Repeat Part B Measure B; Fwd L commencing LF trn,-, Side R twd DLC continuing trn blending to CP, Bk L twd LOD (W Bk R commencing LF trn,-, Cl L to R [heel trn] continuing trn & blending to CP, Fwd R twd LOD); Ck bk R,-, Rec L commencing LF trn, continuing trn side & bk R 1/8 trn; Bk L to ContraBjo, Bk R continuing trn, Side & fwd L, Fwd R to ContraBjo fcg DLW (W Ck fwd L,-, Rec R commencing LF trn, continuing trn side & fwd L 1/8 trn; Fwd R to ContraBjo, Fwd L continuing trn, Side & bk R, Bk L to ContraBjo fcq DRC);

PART C

(NOTE: Music picks up speed at this point!)

PEABODY WEAVE TWIDE;;;;

MEAS 1-4 Fwd L trng LF to face COH blending to CP, Side R twd LOD, XLIB of R thigh cross twd DLW blending to ContraBjo, Bk R twd DLW; Bk L twd DLW still in Contra/Bjo, Bk R trng LF 1/4 to face DRW, Fwd L twd DRW, Fwd R twd DRW ending in ContraBjo; Repeat above 2 measures ending in ContraBjo fcg DLC;;

WHALETAIL; RUNNING FORWARD LOCK WITH AN EXTRA LOCK; SIX QUICK TWINKLE WITH AN EXTRA LOCK; BACK WHISK & PICK-UP;

MEAS 5-8

XLIB of R/Side R trng RF 1/4, Fwd L with L shldr lead/XRIB of L, Side L commencing LF body trn/ Cl R to L, XLIB of R commencing RF trn/Side R completing 1/4 RF trn; Fwd L/Lk RIB of L, Fwd L/Fwd R, Fwd L/Lk RIB of L, Fwd L/Lk RIB of L; Side L with a slight LF trn/Cl R to L, XLIB of R/Cl R to L trng RF, Side & fwd L/Lk RIB of L, Fwd L/Lk RIB of L; Bk L trng RF slightly to face Wall, Side R, XLIB of R, Fwd R short step twd LOD trng LF to face LOD (W Fwd R trng RF to face COH, Side L, XRIB of L, Fwd L pivoting LF blending to CP fcg RLOD);

ENDING

ZIG ZAG IN 4; VINE 2,, & TILT;

MEAS 1-2 Blending to CP fcg Wall Side L, XRIB of L (W XLIF of R), Side L, XRIF of L (W XLIB of R); Side L, XRIB of L (W XLIB of R), Tilt bodies twd LOD with R side stretch;

90-91 ROCKIN' ROBIN

COMPOSERS: John & Mary Macuci, 7110 Lansdale St. District Heights, Md 20747 'phone (301)735-4253

RECORD : Eric #296 - Collectables #3106 - Original Sound (OBG) #4511 - Artist, Bobby Day

SEQUENCE: AB ABC INT AB INT AB ENDING

PHASE : V

RHYTHM JIVE

Suggested Speed 39/40 RPM

INTRO

1 - 4 2 MEAS WAIT FCG WALL NO HNDS JND APPROX 6 FT APART;; KICK, BALL/CHG TWICE; SWIVEL 4;

- 1 2 Fcg Wall no hnds jnd approx 6 ft apart wait 2 meas:
- 3 4 Kick L Fwd, Stp L/Chg wgt to R, Kick L Fwd, Stp L/Chg wgt to R; Swivel L, R, L, R trng 1/4 RF on R fc LOD:
- 5 8 KICK, BALL/CHG TWICE; ROLL 2, SD, CL; STP/X PT,-, ST/X PT,-; SD/CL,-, CLAP, CLAP;
 - 5 Kick L Fwd, Stp L/Chg wgt to R, Kick L Fwd, Stp L/Chg wgt to R;
- 6 8 Roll 3/4 LF (W RF) L, R to <u>fc Wall</u>, Sd L, Cl R to L; Stp L/Pt R over L (Patty cake L/R hnds),-, Step Bk R/Pt L over R (Patty Cake R/L hnds),-; Sd L/Cl R to L,-, Clap, Clap:

A

1 - 4 LINK; DBL WHIP - BK, FC, W TWRL 2,, CHASSE FWD;;;

1 - 4 (LINK) fcg Wall Bk L, Rec R, Chasse Fwd L/R,L to CP trng RF; (W Bk R, Rec L, Chasse Fwd R/L,R to CP trng RF:) (DBL WHIP) cont trng Cross R beh L, SD L, Cross R beh L, Sd L; Chasse Sd R/L,R end SCP fcg DRC. (W cont trn Fwd L, Fwd R bet M's feet; Fwd L, Fwd R, Chasse Sd L,R,L fc DRW) Bk L, trng RF to fc COH Sd R; raise lead hnds cont trng Fwd L, R, Chasse Fwd L/R,L fc LOD in LOP: (W Bk R strt LF trn, cont trn Sd L; Fwd R trng LF undr jnd L/R hnds, Fwd L, Chasse Fwd R/L,R fc LOD in LOP:)

5 - 8 ROLL IN 2, CHASSE SD; LINK; WHIP THROWAWAY; 4 HIP ROCKS;

- 5 Roll LF R, L, Chasse R/L,R end fcg COH; (W Roll RF L, R, Chasse L/R,L end fcg Wall;)
- 6 (LINK fcg COH) Bk L, Rec R, Chasse Fwd L/R, L to CP trng RF; (W Bk R, Rec L, Chasse Fwd R/L,R;)
- 7 (WHIP THROWAY) cont trng Cross R beh L, Sd L, Chasse Sd R/L,R to LOP <u>fc COH</u>:(W cont trng Fwd L, Fwd R bet M's feet, Chasse Sd L,R,L <u>end LOP fcg Wall,</u>)
- 8 (HIP ROCKS) Rk on L, Rk on R, Rk on L, Rk on R; (use hip roll action on each rock) (OPTIONS: FLEA HOPS, SINGLE OR DBL)

<u>B</u>

1 - 8 CHG HNDS BEH BK - CHG PL L TO R;;; AMER SPIN - CHG HNDS BEH BK;;; CHG PL L TO R, CONT CHASSES;;

- 1 3 (CHG HNDS BEH BK) fcg COH Rk Bk L,Rec R, pl rt hnd over W's R hnd release L hnd hold Chasse Fwd L/R,L trng 1/4 LF;Chg W's R hnd into L hnd beh the bk Chasse R/L,R trng 1/4 LF LOP fc Wall, (W Rk Bk R, Rec L, Chasse Fwd R/L,R trng 1/4 RF beh M's bk; Chasse L/R,L trng 1/4 RF to LOP,) (CHG PL L TO R) fcg Wall Bk L, Rec R strt RF trn; cont trn Chasse L/R,L lead Lady to trn undr jnd raised hnds, Chasse Sd & Fwd R/L,R end LOP fcg RLOD; (W Bk R, Rec L strt LF trn, cont trng Chasse R/L,R undr jnd raised hnds, Chasse Sd & Bk L/R,L end Lop fcg LOD;)
- 4 6 (AMER SPIN) fcg RLOD Rk Bk L, Rec R, Chasse in pl L/R,L leading W Fwd bracing arm lead W to trn RF; Chasse in pl R/L,R end LOP, (W Rk Bk R, Rec L, Chasse Fwd R/L,R with braced arm lean slightly against M's arm trng 1/2 RF on R; cont trng Chasse in pl L/R,L end LOP,)

 (CHG HNDS BEH BK) Fc RLOD Rk Bk L, Rec R; Pl rt hnd over W's R hnd release L hnd hold Chasse Fwd L/R,L trng 1/4 LF, Chg W's R hnd into L hnd beh the bk Chasse R/L,R trng 1/4 LF to LOP fc LOD; (W Rk Bk R, Rec L; Chasse Fwd R/L,R trng 1/4 RF beh M's bk, Chasse L/R,L trng 1/4 RF;)
- 7 8 (CH PL L TO R CONT CHASSE) Bk L, Rec R strt RF trn, cont trn Chasse L/R,L lead Lady to trn undr jnd hnds; Chasse Sd R/Cl L, Sd R/Cl L, Sd R/Cl L, Sd R to LOW DBL HND HOLD fc Wall; (W Bk R, Rec L strt LF trn, cont trng R/L,R undr jnd hnds; Chasse Sd L/Cl R, Sd L/Cl R, Sd L/Cl R, Sd L/Cl R, Sd L;)

-2-

Rockin Robin (cont.)

C_

- FLICKS INTO BREAK ;;;;; THROWAWAY; CHICKEN WLKS 4 SLOWS;; CHG PL L TO R RK, REC;; 1 - 8 KNEE, BALL/CHG, TWICE: MERENGUE 4;
- (FLICKS INTO BREAK) Fcg LOD Rk Apt L, Rec R to Bfly, Pt L, Stp L; Pt R, Stp R, Pt L, Stp L; Flick R Fwd Across L twd LOD, fc ptr & stp Sd R, Flick L Fwd & Across R twd RLOD, fc ptr stp 1 - 5 Sd L; Flick R Fwd & Across L, fc ptr & stp Sd R, Flick L Fwd & Across R twd RLOD, fc ptr stp Sd L; stp Fwd R Across L, hold 2 beats,-, Bk L part wgt/Rec R; ((NOTE: On pt, steps - Pt L look & tilt Fwd LOD - Pt R look & tilt Bk RLOD - Look in dir of Flick Steps)
 - (THROWAY) FCG LOD Chasse Fwd L/R,L trng W LF lowr jn hnds lean slightly lft, Chasse Fwd R/L,R leading W to move awy release rt hnd hold end LOP fc LOD; (W Chasse Fwd R/L,R trng LF, Chasse Bk L/R.L end LOP fc RLOD;)
- (CHICKEN WALKS) Bk up small steps L,-,R,-; L,-,R,-; (W swivel RF on L Step Fwd R,-, swivel LF on R step Fwd L,-; swivel RF on L Step Fwd R,-, swivel LF on R step Fwd L,-;
- 9 11 (CHG PL L TO R) Bk L, Rec R strt RF trn, cont trng Chasse L/R,L lead Lady to trn undr jnd raised hnds; Chasse Sd R/L,R end LOP fcg Wall. (W Bk R, Rec L strt LF trn, Chasse R/L,R trng undr jnd hnds; Chasse Sd L/R,L end LOP fcg COH,) (RK, REC, KNEE, BALL/CHG) Bk L, Rec R; Release hnd hold Shrug L shldr (W's R) Raise L Knee across R, Stp L/Chg wgt to R, Shrug L shldr (W's R) Raise L Knee across R, Stp L/Chg wgt to R; 12 (MERENGUE) Sd L, Cl R, Sd L, Cl R end LOP:

INTERLUDE

- 1 8 LINK RK JIVE WALKS;;;;; THROWAWAY; CHG PL L TO R W TWIRL;;
- (LINK RK) fcg WALL Bk L, Rec R, Chasse Fwd L/R,L lead W Fwd to CP; Chasse Sd R/L R, (W Bk R, Rec L, Chasse Fwd R/L,R to CP; Chasse Sd L/R,L,) (<u>JIVE WALKS</u>) fcg Wall - Bk L to SCP, Rec R: Chasse Fwd L/R,L trng W LF, Chasse Fwd R/L,R trng 1 - 5 W RF; Fwd L trng W LF,-, Fwd R trng W RF,-; Fwd L trng W LF, Fwd R trng W RF, Fwd L trng W LF, Fwd R trng W RF; (W Rk Bk R SCP, Rec L; Chasse Sd R/L,R trng 1/4 LF, Chasse Fwd L/R,L trng 1/4 RF; swivel on L trng 1/4 LF step on R,-, swivel on R trng 1/4 RF step on L,-; swivel on L trng 1/4 LF step on R, swivel on R trng 1/4 RF stp L, swivel on L trng 1/4 LF step on R,
 - (THROWAWAY) fcg DLW Chasse Fwd L/R,L trng W LF lowr jnd hnds lean slightly to lft, Chasse Fwd R/L,R leading W to move awy release rt hnd hold fc LOD in LOP; (W Chasse Fwd R/L,R trng LF, Chasse L/R,L end LOP;)
- L TO R W TWRL FCG LOD Bk L, Rec R strt RF trn, cont trng Chasse L/R,L lead Lady to trn undr raised jnd hnds fc Wall; Sd R, XLIFR, Chasse Sd R/L,R in LOP fcg Wall, (W Bk R, Rec L strt LF trn, Chasse R/L,R trng LF undr jnd hnds; cont trng LF L, R, Chasse Sd L/R,L end LOP;) 7 - 8

- BK AWY, CLAP, 4 TIMES;; KICK, BALL/CHG TWICE; SWIVEL 4; 1 - 4
- Fcg Wall Bk awy L, Clap, Bk awy R, Clap; Repeat
- Kick L Fwd. Stp L/Chg wgt to R, Kick L Fwd, Stp L/Chg wgt to R; Swivel L, R, L, R trng 1 - 2 3 - 41/4 RF on R fc LOD;
- KICK, BALL/CHG TWICE; ROLL 2, SD, CL; STP/X PT,-, ST/X PT,-; SD/CL,-, CLAP, CLAP; 5 - 8
 - Kick L Fwd, Stp L/Chg wgt to R, Kick L Fwd, Stp L/Chg wgt to R;
- Roll 3/4 LF (W RF) L. R to fc Wall, Sd L, Cl R to L; Stp L/Pt R over L (Patty cake L/R hnds),-, Step Bk R/Pt L over R (Patty Cake R/L hnds),-; Sd L/Cl R to L,-, Clap, Clap; 5 6 - 8

ROCK'N ROLL FOREVER

Composer: Kenji & Nobuko Shibata, Denen Heights 3-307, 19 Wakamatsu 6-Chome,

Sagamihara, Kanagawa Pref. 229 Japan Happy Dancing JPN-03 (Special Press)

Tel: 0427-43-2105 Speed: Slow for comfort

Roundalab Phase Rating: Phase VI

Rhythm: Jive

Sequence: Intro A B A C B-Modif Ending

Release: July 1990

Weas,

Record:

INTRO

WAIT: WAIT: RK SD, CLAP, RK SD, CLAP, RK SD, CLAP, RK SD, -:

- 1 2 (OP Fcg/Wall no hnd jnd, approx 6 ft apt) Wait 2 meas;
- 3 4 Rk sd & fwd L, clap both hnds at L shoulder level, rk sd & fwd R, clap both hnds at R shoulder level; Repeat counts 1 & 2 of Meas 3 INTRO,, rk sd R, - assuming loose CP/Wall;

PART-A

CHG OF PL R TO L;,, ROCK APT, REC; TOG CHASSE,, SD RK 4,;,, AWAY CHASSE; 1 -12 CHG OF PL L TO R INTO CHASSE ROLL;;;, RK APT, REC; CHASSE TRN & PIVOT;;;

- QQ QaQ 1 - 2 (CP/Wall)(Chg of PI R to L) Trng LF to fc LOD in SCP rk bk L, rec R raising jnd lead hnds, chasse fwd small stp L/R,L (W chasse fwd R/L,R trng RF under jnd lead hnds to fc QaQ QQ M & RLOD); Chasse fwd twd LOD R/L,R joining R-R hnds end in OP Fcg/LOD,rk apt L,rec R:
- QaQ QQ Chasse tog L/R, L trng RF to fc Wall (W chasse fwd R/L, R) raise jnd R-hnds above M's head QQ QaQ & place it on top of M's R shoulder M's L-hnd hold W's waist to end in Modif L Half OP/ Wall (W fcg RLOD), rk sd R,L;R,L (W hip rk fwd & bk 2 times) chasse apt R/L,R to fc ptr (W chasse bwd L/R, L) join lead hnds end in LOP Fcg/LOD;
- 5 8 (Chg of PI L to R overtrn into Chasse Roll) rk apt L, rec R, raising jnd lead hnds to QQ QaQ QaQ QQ lead W trn LF chasse fwd small stp L/R,L trng RF chng to R-R hnds hold end in R-hnd Star QaQ QQ Pos M fcg Wall (W fcg COH); chasse twd RLOD R/L, R, slightly pushing each other roll RF QaQ QQ 1-1/2 L, R end in L-hnd Star Pos M fcg COH (W fcg Wall); chasse twd RLOD L/R, L, slightly pushing each other roll LF 1-1/2 R, L end in R-hnd Star Pos M fcg Wall (W fcg COH); Chasse twd RLOD R/L,R to fc ptr end in LOP fcg/RLOD lead hnd jnd,rk apt L,rec R assuming Bolero Bjo/RLOD M's R-hnd arnd W's waist L-hnd extended sd (W's R-hnd on his L shoulder L-hnd extended sd);
- QaQ QaQ 9 -10 (Chasse Trn & P!VOT) Trng RF chasse L/R,L with slight L sway, chasse R/L,R with slight SS R sway to fc Wall; Pivot RF L, -, R, - full trn to fc Wall;
 - 11-12 Repeat Meas 9-10 PART-A end in Bolero Bjo/LOD;;

PART-B

STOP & GO;; STOP & GO;; LINK; CHG HND BHND W'S BK & W SPIN & POINT; BWD CHICKEN WALKS;; RK BK, REC, ROLL, 2; CROSS CHECK, -, -/RK BK, REC; PT, STP, PT, STP; FC, TCH(W CL), CHASSE;

- 1 2 (Stop & Go) Joining lead hnds rk apt L, rec R leading W trn LF & release lead hnd hld, QQ QaQ QQ QaQ chasse fwd L/R, L small stp (W chasse fwd R/L, R trning LF to fc LOD) end both fcg LOD W in M's R arm: Rk fwd R extending L-hnd fwd R-hnd slightly bk to allow W lean bk (W rk bk L at the same time kick R fwd body leaning bk extend L-hnd fwd twd LOD R-hnd straight up), rec L (W rec R trng RF to fc M), chasse apt small stp R/L, R join lead hnd;
 - 3 4 Repeat Meas 1-2 PART-B;;
- QQ QaQ 5 6 (Link) Rk apt L, rec R, chasse fwd L/R, L bring jnd lead hnd bhnd W's bk (W stp fwd R, L); (W QQ QQ) Hold 2 counts while joining R-hnd with W's R-hnd at her bk and lead W spin RF (W stp fwd R, L and spin RF on L toe) end in Tandem Pos/LOD W bhnd M, both point R twd Wall; QQ S
- 7 8 (Tandem/LOD, R hnds jnd) (Bwd Chicken Walk) Bk R on toe upper body slightly bent fwd, SS lower R heel, bk L on toe, lower L heel; Keeping upper body slightly bent fwd bk R, L, R, L; QQ QQ
- QQ QQ 9 -10 Rk bk R, rec L, releasing hnd roll LF R, L twd LOD; Assuming Shadow/DW M bhnd W XRIF S -aQ with check bending knee, -, -/rk bk L, rec R in pl;
- QQ QQ (Shadow/LOD) Pt L fwd, stp L in pl, pt R fwd, stp R in pl; 11
- QQ QaQ 12 Release hnd fwd L trng RF (W fwd L trng LF) to fc ptr & Wall, tch R to L (W cl R to L) end in CP/Wall, chasse R/L, R twd RLOD;

ROCK 'N' ROLL FOREVER (cont'd)

PART-C

1 -12	AMERICA	N SPIN;, RK APT, REC; DIAG FWD, LK, FWD, -; DIAG FWD, LK, FWD, -; LINK; DBL RONDE;;;
1 12	UNDERAF	TRN; PRESS LINE & HOLD; SWITCH TO 4 Share P charge I /R. L almost in pl slightly push
QQ QaQ $QaQ QQ$	1 - 2	ind lead hnds to lead w spill ki (w shada hnds rk apt L, rec K;
404 44		R/L, R almost in pl (W spin RF L/R, L july that diag fwd L, lk RIB, diag fwd L, -; Diag fwd R,
QQS QQS	3 - 4	Ik LIB, diag fwd R, - Joining lead inds,
QQ QaQ	5	(LOP Fcg/LOD) (Link) Rk apt L, rec R, chasse tog professional CW toe pointing floor, cont trn
aS S (W aQQ	6	(Dbl Ronde) Stp R between ptr's feet comm trn RF/ronde L CW in arc trng RF on L,bk R RF on R lift L knee, stp L,hold (W stp L sd small stp/ronde R CW in arc trng RF on L,bk R RF on R lift L knee, stp L,hold (W stp L sd small stp/ronde R CW in arc trng RF on L,bk R
(w aqq	QQ)	in Fallaway momentrily, trng LF to IC m 30 Ly 100
	7 8	Repeat Meas 6 PART-C end in CP/LOD; Repeat Meas 6 PART-C end in CP/RLOD; Repeat Meas 6 PART-C end in CP/RLOD;
QQ QaQ		Repeat Meas 6 PART-C end in CP/RLOD; (Underarm Trn Overtrn) Trng RF rk bk R raising jnd lead hnd, rec L cont trn RF to fc RLOD, chasse fwd R/L, R (W fwd L, fwd R trng RF under jnd hnds to fc LOD, chasse fwd L/R, L) end chasse fwd R/L, R (W fwd L, fwd R trng RF under jnd hnds to fc LOD, chasse fwd L/R, L)
		chasse fwd R/L, R (W TWO L, TWO K TING K. Land Tong K. Land Tandem Pos/LOD M bhnd W lead hnds still jnd; in Tandem Pos/LOD M bhnd W lead hnds still jnd;
Q	10	(Press Line & Hold) Fwd L on toe stightly disable ptr) hld 3 counts still, -,-;
	11	A Cha Doints Li L to Mype "
aS aS	11	to L/pt L diag fwd, -), ci k to L/pt L diag
a\$ a\$	12	Repeat Meas 11;
		PART-B Modif.

1 -12 STOP & GO;; STOP & GO;; LINK; CHG HND BHND W'S BK & W SPIN & POINT; BWD CHICKEN WALKS;; RK BK, REC, ROLL, 2; CROSS CHECK, -, -/RK BK, REC; PT, STP, PT, STP, PT, STP, PT, STP; 1 -11 Repeat Meas 1-11 PART-B;;;;;;;;;;

QQ QQ 12 Repeat Meas 11 PART-B;

ENDING

1 - 5+ qqqq	<u>coca</u>	ROLA; RONDE & PRESS; BODY RIPPLE; ROLL 4 TO OVERSWAY (W RAISE L KNEE); (Shadow/LoD)(Same footwork) XLIF swiveling RF, sd & bk R swiveling LF, sd L swiveling RF,
.*		XRIF swiveling LF;
	2	Repeat Meas 1 ENDING;
SS	3	Repeat Meas 1 ENDING; Ronde L CW, -, place L toe IF of R instep heel off floor, - end in Shadow Press Line body
		erect; (Body Ripple) Tilt torso upward, -, settle back into R hip allowing R hip to go back
SS	4	(Body Ripple) Tilt torso upward, for the state of the sta
0 -		(Body Ripple) Title told of specific creating body wave action, -; (Roll 4) Releasing hold roll LF down LOD L, R, L, R 2 full LF trns (W overtrn LF to fc ptr
QQ QQ	5	(Roll 4) Releasing hold for E. Pebod on M's L
		& COH);
SS	6	(Roll 4) Releasing No. 2 & COH); Sd L small stp twd LOD holding W's waist with R-hnd (W hold one ct R-hnd on M's L Sd L small stp twd LOD holding W's waist with R-hnd (W hold one ct R-hnd on M's L shoulder), -, softning L knee to Oversway line L-hnd extended sd (W raise L knee L-hnd shoulder), -, softning L knee to Oversway line L-hnd extended sd (W raise L knee L-hnd
		extended sd),-;

SABADA INGLES

Cue sheet update May/90

By: Peter & Beryl Barton, 464 East Ave., West Hill, Ont. Can. M1C 2W8 (416) 284-9096

Record: Roper #235-B "Sabada Ingles"

Sequence: A Modified - B - A - C - A (1-14) - Ending.

Phase VI Tango

PART A MODIFIED

WAIT 2 MEAS;; START PART A WITH MEAS 3 IN CP FOG DC.

PART A

1 - 4 S S	1 - (A CHECK: RECOVER, SWITCH, SLIP, -: TURNING FIVE STEP SIDE CLOSE:: CP DW lowering on R fwd L no wgt R shoulder leading, -, xing strongly at thighs transfer wgt to L head to R with strong fwd body poise
ବ୍ୟର	2 - H	(W stretched well bk head to L),-; Rec bk R well under body retaining contra pos, changing contra pos to bring L shld fwd head to L sd & bk L RDC (W fwd R head to R), trng LF on L bk R to CP DC,-;
ବ୍ୟବ୍ୟ	3 -	(5 step)FWD L DC,sd R DC,bk L DC strong C/bjo body still fcg RDC (W fwd R in C/bjo head trnd to R),bk R to CP fcg RDW trng head to R (W trn head to L);
S ବ୍ରବ	4 -]	No wgt change trn sharply to SCP DW tapping L slightly ahead of R,-, small step sd & fwd L,cl R (W trn on L to CP sd R,cl L)end in CP DW;
5 – 8 S S ଢ଼ଢ଼S S ବ୍ୟ S S	5 - : 6 - : 7 - : 8 - :	2:PROGRESSIVE SIDE STEP REVERSE TURN & SPANISH DRAG::: Fwd L,-,R with R side leading curving LF,-; Fwd L DC, still curving sd & bk R fcg RDC, fwd L,-; Fwd R RLOD strong R sd lead trn head to R,-,rock bk L, fwd R; Bk L left sd leading knee relaxed wgt still fwd,-,drag R slowly twd wgtd foot rising slightly looking at W(W trn head to R tilted to L to look at M during drag),-;
9 - 12 ବ୍ୟୁ ବ୍ୟୁ ବ୍ୟୁ ବ୍ୟୁ	FALLA 9 - 10 -	TURN CLOSE; PROGRESSIVE LINK PROMENADE FALLAWAY; WAY FOUR STEP M TRANSITION: Blending to CP bk R DC,sd L LOD,cl R in CP DW,-; (Prog Link) Fwd L R sd lead, almost cl R bringing R sd bk trng W to SCP LOD,(start Prom Fallaway) fwd L DW in SCP,-; Curving RF in SCP fwd R,L,bk R LOD,-; (Fallaway 4 Step) Bk L,cl R,bk L,trng to fce COH tch R(W Bk R,trng LF to C/bjo cl L,fwd R,trng RF to RDW infront of M,cl L) shoulders almost square both now have R free;
13 -16	DITTOIT	FOOT LUNGE & SWAY CHANGE: REVERSE PIVOT DROP OVERSWAY: PH FALLAWAY TURNING FOURSTEP & TAP::
SS	13 -	Sd R LOD toe ptg DC knee relaxed head to R(W bk R well under body head to L), -, no wgt chg stretch R sd(W L sd)trng body to DC head to L leading W to trn head to R;
SS	14 -	Trng LF(W rec L picking up to CP), rec L(W sd R) tight SCP DW, trng W square almost fcg DW relax L knee chg sway to R look R(W L) free ft
S ବବ	15 -	Trng RF Fwd R RLOD(W sd L) between W's feet knee relaxed trng her sharply to SCP with strong RF body trn leaving L inplace(W ronde R CW),-, bk L in SCP DC(W bk R trng to C/bjo),cl R(W cl L);
ର୍ଦ୍ଦS	16 -	Bk L (W fwd R in C/bjo trng RF),cl R(W cl L)to SCP DW, tap L (W R) slightly ahead of R DW,-;

90-96 PART B

SABADA INGLES (Con	t'd) PART B
	CHIER WALK - 2 - WHISK CLOSE TAP -:
\$20 1 - Fwd ପ୍ରପ୍ରପ୍ର 2 - (4	Step)Fwd L,sd & bk R RLOD body fcg DW,bk L(W fwd R in C/DJO), R(W tyme RF on R cl L) to SCP DC;
	L,-,R,-; IB of R flat(W XRIB),trmg to CP DW cl R,trmg to SCP DC Tap L ightly ahead of R,-;
S QQ 5 - (P QQS 6 - (F QQS 7 - BK S&S 8 - (C	DE LINK: REVERSE TURN OUTSIDE: C/BJO FINISH: OUTSIDE SWIVEL & TAP: Prom Link) Fwd L, -, R(W fwd L trng LF) to CP, tch L(W R); Prom Link) Fwd L, -, R(W fwd L trng LF) to CP, tch L(W R); Rev trn O/S Op Fin) Fwd L DC, sd R dc, bk L LOD(W fwd R) in C/bjo, -; R DC in CP, sd & fwd L DW, fwd R in C/bjo DW, -; Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside Swivel) Bk L(W fwd R in C/bjo trng RF to SCP), -, Putside RF TAP - :
D.	ORWARD FACE TAP: FOUR STEP: WALK, 2: WHISK. CLOSE. TAP: EPEAT MEASURES 1 - 4 PART B ADE LINK: REVERSE TURN OUTSIDE: C/BJO FINISH: OUTSIDE SWIVEL PICK UP: EPEAT MEASURES 5-8 PART B EXCEPT W TURN TO CP DW INSTEAD OF TAP
意	PART C
S QQ 1 - QQQQ 2 - S S 3 - &S&S 4 -	CLOSED PROMENADE LINK & X LINE-RONDE:::CLOSE/POINTCLOSE/POINT: (Dbl C1 Prom with swivel action) Fwd L in SCP,-, thru R swivel to CP/& bk to SCP, fwd small step L LOD; Thru R swivel CP/SCP, fwd small step L, thru R, trng to CP WALL tch L; (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads (X Line) Lowering on R pointing L bk twd COH(W pt R bk WALL) heads
	QK CL R/& Pt L CWG LOD (NT L) E CLOSED PROMENADE LINK & X LINE-RONDE:::CLOSE/POINTCLOSE/POINT: REPEAT MEASURES 1 - 4 PART C
S QQ 9 - S QQ 10 - QQQ 11 - S QQ 12 -	E: BACK BACK LOCK BACK LOCK BACK TURN: CLOSE - PROG LINK: (SCP) Fwd L DW, -, curving RF fwd R, L with L sd leading (W fwd L, sd & bk R trng to CP); Fwd R RDW in strong C/bjo body fcg RDC, -, bk L DC in, bk R/lk LIF(W RIB); Fwd R DC, lk LIF(W RIB), blending to CP bk R, sd L LOD; Cl R in CP DW, -, (Prog link) Fwd L with R sd lead, almost cl R bringing R sd bk trng W to SCP DW;
S ବ୍ରବ୍ଦ 13 - ବ୍ରବ୍ରବ୍ରବ୍ଦ 14 -	JRAL PIVOT & TWIST TURN::., CLOSED PROMENADE.:: Fwd L,-,R trng RF blending to CP,sd & bk L pivot RF; Fwd L,-,R trng RF blending to CP,sd & bk L pivot RF; Cont pivot R,sd L fcg RDW(W cl R),XRIB trng RF(W fwd L),unwind RF heel of L ball of R (W fwd R in C/bjo); Trans wgt to R/tap L slightly ahead of R(W fwd L/trng RF on L tap R Trans wgt to R/tap L slightly ahead of R(W fwd L/trng RF on L tap R slightly ahead of L)to SCP LOD,-,(start Cl Prom)fwd L,-; slightly ahead of L)to SCP LOD,-,(start Cl Prom)fwd L,-; Fwd R(W fwd L trng LF)CP DW,sd & fwd L LOD,cl R in CP DW,-;
15 - 16 RUI	DOLPH RONDE - REVERSE TWIRL TO A PRESS LINE Repeat Meas 15 Part A except for last step- bk R(W fwd L)raising jnd M's L & W's R hands preparing to trn W LF under jnd hands; M's L & W's R hands preparing to trn W LF under jnd hands; Bk L DC(W trng LF sd & bk R), trng RF sd & fwd R DC(W cont trn fwd L) to LOP, bring jnd hands & free foot thru DC tch L toe to floor(W R toe) knee bent wgtd leg straight free arms high behind head, hold;

SABROSA CHA

Composers: Derek & Jean Tonks, Box 6072, Wetaskiwin, Alta, T9A 2E8 (403) 352-6897

Record: Roper 125-A "Sabrosa Guajira" (Flip Cha Cha Dinero) available

from Eddie & Bobbies - slow to suit

Type Dance: Cha Cha - Phase V+2 (Adv Hip Twist & Turkish Towel)

Footwork: Opposite, directions for M except where noted

Sequence: INTRO - A - A(1 to 8) - B - C - A(1 to 8) - A(1 to 5) END (NOTE arm actions as described are optional)

INTRO

- 1 2 SIDE BY SIDE POS BOTH FCG LOD WAIT BEATS &/1, SWIV TO FC/IN PLC,-: BACK BASIC:
- 1 2 With hnds on hips thumbs fwd wgt on M's R & W's L wait 1 1/2 beats, on & count Swiv 1/4 RF (W LF) raise M's R W's L arms up to fc ptnr/ln plc L,-; Bk R, Rec L, Sd R/Cl L, Sd R shake hnds;

" A"

- 1 8 OP HIP TWIST: FAN: CHECKED HOCKEY STICK; BACK *TWIRL TO FAN:

 ROCK REC START HOCKEY STICK MAN TRANSITION TURN RLOD (W LOD);;

 DOUBLE CUBANS:;
- 1 2 Fwd L, Rec R, Bk L/Cl R, Bk L (W fwd R/swiv 1/4 RF); Bk R, Rec L chge to M's L W's R hnds (W fwd L comm LF trn, cont trn sd & bk R fc RLOD), Sd R/Cl L, Sd R (W Bk L/lock RIF, Bk L leave R extended fwd no wght);
- 3 4 Fwd L, Rec R, Sd L/Cl R, small Sd & Fwd L fc DRW raise jnd hnds (W Cl R, Fwd L, small Fwd R/L, R to M's R sd fcg RLOD place L hnd beh back); Join M's R W's L hnds beh W's back XRIBL, small Fwd L, rel M's R W's L hnds comm LF trn Sd R fc wall/Cl L, Sd R allow W to twirl behind M under jnd hnds end fcg DLW (W XLIBR, Bk R, make LF twirl under jnd hnds Bk & Sd L trng LF/Fwd & Sd R cont trn, Sd & Bk L end fcg DRW R foot extended fwd) ending in "Fan" pstn; *OPTION W may replace LF twirl with Bk L/XRIFL, Bk L leave R pntg fwd;
- 5 6 Rock Fwd L, Rec R, <comm Hockey Stick> Rock Fwd L (W C1 R), Rec R (W Fwd L); Raise jnd hnds In place L/R, L (W Fwd R/L, R), Rock Bk & Sd R to fc RLOD lead W to L underarm trn, (W Fwd & Sd L comm LF trn, Sd & Bk R fc LOD release hnds), end sd by sd fcg opp dirc;
- 7 8 Same footwork Cross LIFR/Rec R, Sd L/Rec R, Cross LIFR/Rec R, Sd L;
 Cross RIFL/Rec L, Sd R/Rec L, Cross RIFL/Rec L, Sd R;
 NOTE 2nd & 3rd thru Part A in Meas 8 M trn 1/4 LF to fc ptnr & wall
 on last two steps (W transition XRIFL/Rec L, Sd R/Rec L, In plc
 R, In plc L trng 1/4 LF;)
- 9 14 SPOT TURN: SPOT TURN (W TRANS): MERENGUE (W QK CUCARACHES):
 QUICK CUCARACHES (W MERENGUE): MERENGUE (W QK CUCARACHES):
 QUICK CUCARACHES (W MERENGUE):
- 9 -10 XLIFR trn RF 1/2 (W trn RF), Rec Fwd R trn RF 1/4 fc wall (W COH), small Sd L/Cl R, small Sd L; XRIFL trn L to fc RLOD (W LOD), Rec Fwd L cont trn to fc wall (W fc COH), Sd R/Cl L, Sd R (W trans Sd R, Cl L);
- 11-12 With elbows tucked into waist forearms out to side fingers stretched open "wave" hands Sd L,Cl R,Sd L,Cl R (W also "wave" hands same as M

Page 2....SABROSA CHA

Sd & Fwd R/Rec L,Cl R,Sd & Fwd L/Rec R,Cl L); swing R arm in frnt of body Sd & Fwd L/Rec R,Cl L, swing L arm in frnt Sd & Fwd R/Rec L, Cl R (W swing L hand up & out CCW behind head touch R ear bend elbow allow arm to lower in front of body Sd R,Cl L,Sd R,Cl L);

Repeat Meas 11 & 12;; 13-14

Repeat Part A Meas 1 thru 8

** B **

- 18 OPEN BREAK; NAT TOP WITH INSIDE TURN: NEW YORKERS (SHAKE HNDS);; TURKISH TOWEL;;;; CONTINUOUS TURKISH TOWEL;;; WHIP FREEZE; BACK BASIC: AIDA: BACK LOCKING CHA'S: REC RONDE BODY WAVE:

Jn ld hnds Bk L (W Bk R) raise free arm up, Rec R, Sd L/Cl R, small Sd & Fwd L comm RF trn to CP; XRIBL trn RF (W trng RF Fwd L),Sd L cont trn raise M's L W's R hnds lead W to trn LF under jnd hnds (W comm LF trn Rec R), allowing R arm to slide rnd W's waist XRIBL cont trn (W Sd L cont trn fc COH)/Sd L cont trn (W Cl R), small Sd R (W Sd L) end op fcg ptnr wall lead hnds jnd;

Trng RF (W LF) Fwd L, Rec R trng to fc wall, Sd L/Cl R, Sd L; Trng LF (W RF) Join M's R W's L hnds Fwd R, Rec L trng to fc wall, Sd R/Cl L,

Sd R shake hnds;

Fwd L, Rec R, Sd L/Cl R, Sd L; Raising jnd hnds Bk R lead W to trn R under hnds (W Fwd L trng RF 1/2), Rec L (W Fwd R trng 1/2), Sd R/Cl L, Sd R (W Fwd L/Fwd R, Fwd L curve RF behind M end on his L side) join left hnds W now behind M both fcg wall;

Rock back L (W Fwd R), Rec R, Sd L/Cl R, Sd L (W travels behind M to end on his right side); Rock Ek R (W Fwd L), Rec L, Sd R/Cl L, Sd R

(W end on M's left side);

Maintain hnd holds lead W to trn RF in frnt of M Bk L, Rec R, Sd L/ Cl R, Sd L (W trng RF Fwd R, cont trn Sd & Bk L fc wall, Sd R/Cl L, 9 -10 Sd R); Bk R, Rec L, Sd R/Cl L, Sd R (W curve RF travel behind M Fwd L, Fwd R, Sd L/Cl R, Sd L end on M's left side);

Repeat Meas 7 & 8;;

Release R hnds small rock Bk L, Rec R trng LF to LOD (W trng RF Fwd 11-12 R, cont trn Bk & Sd L fc LOD), Pnt L (W R) to side, -; Bk L, Rec R, 13-14 Fwd L/lock RIBL, Fwd L;

Fwd R, Trn RF (W LF) Bk & Sd L fc RLOD, Bk R/lock LIFR, Bk R; Trng LF (W RF) to look at ptnr Bk L/lock RIFL, Bk L, Trng RF (W LF) look away 15-16 from ptnr Bk R/lock LIFR, Bk R;

Repeat Meas 16; Rec Fwd L, Ronde R CCW fc wall (W ronde L CW fc COH), XRIFL (W XLIFR) bend knees hips fwd & shoulders Bk, straighten 17-18 knees hips bk & shoulders fwd with body wave action blend to CP;

- 18 FWD BASIC; NAT TOP; ADVANCED HIP TWIST; FAN; HOCKEY STICK TO TRIPLE CHA'S;;; CROSS, FLICK, SIT LINE, -; BACK, 2, RONDE CHA; ROCK TO BACK TRIPLE CHA'S:: UNDERARM TURN; HAND TO HAND: SPOT TURN: HAND TO HAND: CRAB WALKS: THRU.FLICK, POINT, -:

Rock Fwd L, Rec R, Sd L/Cl R, Sd & Fwd L comm RF trn; XRIBL (W Sd L) trn RF, Sd L (W XRIFL) cont trn, XRIBL (W Sd L) cont trn/Sd L (W

XRIFL) cont trn, Cl R (W Sd L) end fcg wall;

Page 3.... SABROSA CHA

- 3 4 Trng body RF Fwd L (W trng 1/2 RF Bk R), Rec R (W Rec L trng 1/2 LF), Bk L (W Fwd R outside ptnr)/Rec R (W rec L trn 1/4 RF), Cl L (W Fwd R); Bk R (W Fwd L), Rec L (W trn LF Sd & Bk R), Sd R/Cl L, small Sd & Fwd R (W Bk L/Lock RIFL, Bk L leave R pointing fwd);
- 5 6 Fwd L (W Cl R), Rec R (W Fwd L), Bk L/Cl R, Bk L (W Fwd R/XLIBR, Fwd R); Bk R, Rec L to fc DRW (W trn LF under jnd hnds L, R end DLC) chg to R hnds jnd palm to palm, Fwd R/Lock LIBR, Fwd R;
- 7 8 Trng RF chg to L hnds palm to palm Fwd L/Lock RIBL, Fwd L, trng LF chg to R palms Fwd R/Lock LIBR, Fwd R; Fwd L (W XRIFL), Flick R behind, Point R fwd bend L knee lowering into "sit" pstn, -;
- 9 -10 Back R, Back L, Ronde R CW beh L take wgt on R/Cl L, In plc R bring jnd R hnds over M's head to his L shoulder & release hold (W ronde L CW in frnt take wgt on L/small Bk R, Cl L); Shake hnds Fwd L, Rec R, Bk L/lock RIFL, Bk L;
- 11-12 Trng RF chg to L palms Bk R/Lock LIFR, Bk R, Trng LF chg to R palms Bk L/Lock RIFL, Bk L; Bk R, Rec L fc wall (W trn RF under jnd R hnds L, R fc COH), Sd R/Cl L, Sd R;
- 13-14 M's R W's L hnds jnd Trng LF (W RF) Bk L, Rec R trng RF (W LF) fc ptnr, Sd L/Cl R, Sd L; XRIFL rel hnds trn 3/4 LF (W XIF trn RF), Fwd L, Fwd R fc ptnr/Cl L, Sd R;
- 15-16 Repeat Meas 13; BFLY XRIFL, Sd L, XRIFL/Sd L, XRIFL;
- 17-18 Sd L, XRIFL, Sd L/XRIFL, Sd L; XRIFL, Flick L back, Point L to side, -;

Repeat A Meas 1 thru 8 Repeat A Meas 1 thru 5

END

TRANSITION TURN LUNGE LINE APART - W ROLL TO LUNGE LINE

Raise jnd hnds In place L/R,L (W Fwd R/L,R),Rock Bk & Sd R to fc RLOD lead W to L underarm trn, hold for approx 3 beats (W Fwd & Sd L comm LF trn,Sd & Bk R trng to fc RLOD/Sd L lowering to lunge line hnds still joined free arm out to side,hold) Man strong Sd L toward wall into lunge line with R sway lead W to roll RF release hnds (W roll R,L/Sd R to lunge line) hold with Ms L arm extended to side & R hand on Ws R hip (W both arms extended out to side)...MUSIC RETARDS FOR THE "END" STEPS NOT WRITTEN TO BEATS OF MUSIC WOMAN CONTINUES WITH "MENTAL CHA CHA BEAT"...

NOTE: Where appropriate Side Chassees may be replaced by a Ronde Chaexcept the Checked Hockey Stick Meas 3 Part A

TANGO RICARDO

BY: Russ & Barbara Casey, San Jacinto, Ca. 714/654 0392

RECORD: Tony Evans Tema Reaords EPIE 2

SEQUENCE: Dance Routine Twice Tag

INIROUCTION

1-4 WAIT; WHISK; FAN TO SOP CLOSED PROMENADE;;

In Op DW wait 1 measure;

OS (Whisk) M fwd I DW od 1

QQS (Whisk) M fixed L DW, sed R, XLIB of R (W XRIB of L tem'g head R),-;

3-4 &S (Fan to SCP) M pull B bk thru stepping ad R RICO trn'g head Rt in CP (W's head L)/trn slightly RF opening W to SCP LCD,-,

SQQS (Closed Promerade) M sd & fwd L LOD, -; thru R (W thru L trn'g head L), sd L, cl R to L in CP DJ, -;

DANCE

- 1-5 WALK 2; PROGRESSIVE SIDE SIEP WALK 2 REVERSE TURN (O/S PAKINER) WITH FLICK & SWIVEL & SIEP TAP;;;;
- 1 SS (Walk 2) M fwd L,-, R to LOD,-;
- 2-5 QQ (Progressive Side Step) M fwd L LOD, sd R,
 - SS (Walk 2) M fwd L,-; R to DC,-,
 - QQS (Reverse Turn [O/S Partner] with Flick & Swivel & Step Tap) M fwd L DC trn'g IF, sd & bk R LOD; bk L LOD
 - QQ (W fwd R LOD o/s M in C/B), -, bk R LOD trm'g IF in Cr to face Wall, sd L LOD; bringing R knee to L flick R
 - behind L with toe pointed fwd & down DC & head well L (W head R), swivel IF on L pointing R toe RLOD trn'g head R (W head L), cl R near L, tap L to side near R in SOP LOD;
- 6-8 NATURAL TWIST TURN; PROMENAUE LINK;
- 6-7 SQ (Natural Twist Turn) M sd & fwd L LOD, -, thru R trn'g RF, bk L LOD; XRIB of L beginning RF twist trn on
 - QS heel of L & ball of R, cont RF tm, on R tm body sharply RF opening W to SCP DC (W sd & fwd R LCD, -, thru L, fwd R; fwd CW around M L, R, L tm'g sharply RF to SCP & tapping R near L, -,), -;
- 8 SQQ (Promenade Link) M sd & fwd L DC,-, thru R (W thru L trm'g LF to CP), tap L near R in CP DW;
- 9-12 HEAD TURN TO SOP & DOUBLE PROMENADE WITH OPEN FINISH OUISIDE SWIVEL;:: FORWARD SWIVEL PROPARATION;
- 9-11 &S (Head Turn to SOP & Double Promenade with Open Finish) M trns body slightly RF opening W to SOP/hold,-,
 - SQQ sd & fwd L LOD,-; thru R (W thru L trm'g head L), sd L, swiveling LF on L thru R (W swiveling RF on R thru
 - QQS L txm'g head R), sd & fwd L (W sd R txm'g head L); fwd R o/s W in C/B LOD (W bk L),-,
 - S (Outside Swivel) M bk L small step as W steps fwd R o/s M swiveling RF to Mod SOP pointing L RLOD-head L,-;
- 12 S (Forward Swivel) M rec fwd R as W steps thru L IOD swiveling IF to C/B,-,
 - Q (Preparation) M rec bk L trn'g slightly RF, cl R to L without wt lowering into L (W fwd R trn'g RF, cl L to R in Mod SOP LOD);
- 13-16 SAME FOOT LINGE & SWAY CHANCE; HINGE RECOVER TO SOP; PROMENADE LINK; VIENNESE TURN;
- 13 SS (Same Foot Lunge & Sway Change) M sd & slightly fwd R trm'g head R as W XRIB of L trm'g head L,-, M trms body RF trm'g head L as W trms head R remaining in Same Foot Lunge Line,-;
- 14 &S (Hinge) M trns body slightly IF as W rec fwd L/M transfers wt to L trn'g head R as W swivels IF on L & Points R RLOD with head L in Hinge Line, -
 - (Recover to SCP) M trns body slightly RF as W rec fwd R trn'g RF, sd R RLOD (W sd L) to SCP LOD;
- 15 SQQ (Promerade Link) Repeat actions of measure 8 to CP LOD;
- 16 Q& (Viernese Turn) M fwd L LOD trn'g IF, sd & bk R LOD/XLIF of R (W cl R to L), bk R LOD trn'g IF, sd & fwd QX& L/cl R to L in CP DW (W cl L to R);
- 17-21 WALK 2; PROGRESSIVE LINK & HEAD TURN; BACK OPEN PROMENADE;;;
- 17 SS (Walk 2) M fwd L,-, R to LOD,-;

Tango Ricardo continued:

- QQ&S (Progressive Link & Head Turn) M fwd L LOD, swiveling sharply RF on L place R under Rt shoulder as W swivels RF on R stepping ad L RLOD with a strong step to SOP LOD, trn RF to CP trn'g head R (W head L)/ 18
- 19-21 SOOS (Back Open Promerade) M sd & fwd L LOD, -, throu R trn'g RF (W throu L), bk L LOD in CP; bk R placing foot well under body & trn'g head R (W head L similar to a Contra Check),-,
 - QQSS (Twist Turn) M rec fwd L RLCD, XRIB of L (W cl L to R); fwd L,-, RCW around W as W trns RF on balls of feet to OP DW,-;
- MODIFTED 4 STEP; WHISK SYNCOPATED WHISK FAN TO SOP;; 22-24
- QQQQ (Modified 4 Step) M fwd L TW, sd & bk R, bk L with R sd leed (W fwd R RICD o/s M), ton'g RF step sd R 22 RLOD to OP facing Wall;
- (Whisk) M XLIB of R as W XRIB of L trn'g head R in Whisk Line ICD,-, 23-24 S
 - (Syncopated Whisk) M thru R LOD trn'g RF/cl L to R (W head L) to CP facing Wall, sd R RLOD; XLIB of R as W XRIB of L trn'g head bk to R in Whisk Line,-,
 - (Fan to SCP) Repeat action in measure 3 of Introduction,-; 88
- CHASE CHASSE TO RIGHT; CONTRA CHECK & SWITCH; 25-27
- (Chase) Mad & fwd L LOD, -, thru R (W thru L trn'g head L), ad L; swiveling sharply RF on L step fwd R RLOD o/s W with L side lead (W trn'g body RF XLIB of R), rec bk LOD trn'g RF (W fwd R LOD o/s M), 25-26 500 ω
 - (Chasse to Rt) M ad R LOD/cl L to R tan's slightly RF, ad R lowering into R facing DC;
- (Contra Check & Switch) On relaxed Rt M tons body slightly IF & steps Fwd L ton'g head R (W bk R well QSQ under body tran's head L),-, rec bk R, pivoting RF on R pull L bk past R taking wt on L as W pivots RF on 27 L slipping R fwd to CP DW;
- ROCK TURN STOP LOCK WITH CHASSE & STEP TAP CLOSED PROMENADE;;;;; 28-32
 - SQS (Rock Turn) M fwd R DW with head R (W head L),-, rec bk L trn'g RF, fwd R twd Wall; rec bk L trn'g RF
 - OSCOS (Stop Lock with Chasse & Step Tap) M bk R DC with Rt side lead/lk LIF of R (W lk RIB of L), bk R DC;
 - &Q hold,-, lk LIF of R (W lk RIB of L)/bk R DC trn'g IF (W fwd L trn'g head L), sd L LOD facing Wall, cl R
 - to L, trm'g W to SOP LOD tap L near R,
 - SOOS (Closed Promenade) Repeat action of measures 32 & 4 of Introduction to CP DW

Repeat Dance thru Stop Lock with Chasse & Step Tap ending in SCP LOD & dance Tag

SQQS (Back Open Promerade) Repeat action of measures 19-20% to face RLCD (Challenge Line & Drop Oversway) M rec fwd L RLOD shaping left twd Wall with head well left (W's head well Rt) & M's Rt toe (W's L) pointed COH, hold Line equivalent of @ 2 beats then lower sharply into M's L (W's R) trn'g head R (W head L) in Oversway Line on final chord.

02/89

The Bard

Choreography:

Richard E. Lamberty and Marilou Morales 909 Marina Village Pkwy # 309, Alameda, CA 94501

415-839-7644

Record:

The Bard Of Armagh/Bunclody (Flip of Happy Ever After) Special Pressing

Sequence:

INTRODUCTION, A, B, A, B

Phase:

5 + 2, 1 unphased (Outside Spin & Twist, Pivot to Hairpin unphased: Viennese Cross)

Date:

12

April 1990 (Version 1.1)

INTRODUCTION

1 - 4 WAIT 1 MEAS: ROLL 3: THRU, CHASSE TO SCP; CHAIR, RECOVER, SLIP;

- 1 Wait 1 meas in OP/FAC LOD;
- 2 Roll LF down LOD L, R, L to BUTTERFLY (W: roll RF);
- 3 (Chasse) Thru R twd LOD, sid L/taking SCP cl R to L, sid & fwd L twd LOD;
- 4 (Chair) Strong step thru R lowering well into R knee checking fwd motion and maintianing a very strong L side (W may close head), rec bk L turning ptr to CP and rising at end of step, slip R bk small step pivot LF 1/8 to end in CP facing DC;

1 - 4 OPEN TELEMARK; THRU, CHASSE TO BJO; MAUNVER; SPIN TURN;

- 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 (Chasse) Thru R twd DW, sid L trng to CP/cl R to L, sid & fwd L twd DW;
- 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;
- (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 DCR in CP;

 (W: Fwd R strong step between partner's feet pivot RF, reaching arnd partner bk L rising brush R to L,

- 8 BOX FINISH; CURVING THREE STEP; BK, CHASSE TO BJO; MANUVER;

continue RF trn fwd R to between partner's feet end in CP facing DCR;)

- 5 (Box Finish) Bk R commence LF trn, sid L twd DC, cl R to L to in CP facing DC;
- 6 (Curving Three Step) Fwd L commence LF trn, cont LF trn fwd R twd DCR rising, small step fwd L twd RLOD swaying to L (W may open head);
- 7 (Chasse) Bk R twd LOD commence LF trn, sid L twd LOD/cl R to L, sid & fwd L twd DW;
- 8 (Manuver) Repeat Meas. 3 of PART A;

9 -12 OPEN IMPETUS; WEAVE 6; ; MANUVER (Underturned);

- (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 (Weave) 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) (Manuver) Repeat Meas. 3 of PART A underturning to end backing DC in CP;

13-16 OUTSIDE CHANGE TO SCP; CURVED FEATHER CHECK; OUTSIDE CHANGE; PICKUP;

- 13 (Outside Change) Bk L twd DC, bk R trng LF, trng to SCP sid & fwd L twd LOD;
- (Curved Feather Check) Thru R, fwd & slightly arnd ptr L trng to CP DWR sway R, cont RF turn small step fwd R outside ptr in Contra BJO checking fwd motion;
- 15 (Outside Change) Bk L twd DC ptr outside, bk R trng LF, trng to SCP sid & fwd L twd DC;
- 16 (Pickup) Thru R, sid & fwd L twd DC, trng partner to CP/DC cl R to L;

page 2

The Bard

PART B

DOUBLE REVERSE SPIN; OPEN TELEMARK; RIPPLE CHASSE; OPEN NATURAL TURN;

(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 DC; (W: Bk R toe to heel rising in body only, cl L to R heel turn LF rising to toes at end of turn, fwd & arnd R twd LOD/continueing LF trn draw L to XIF of R ending CP backing DC;)

(Open Telemark) Repeat action of Meas. 1 PART A;

- (Ripple Chasse) Thru R, sid L turning to CP (M look slightly R) and sway to R/cl R to L correcting sway, 2 3
- (Open Natural Turn) Thru R twd DW commence RF trn, sid & fwd L arnd ptr (W: fwd R small step between sid & fwd L twd DW in SCP; M's feet), continueing RF trn sid & bk R twd LOD with shoulders facing almost to COH; 4

OUTSIDE SPIN & TWIST TO SCP: ; VIENNESE CROSS; HOVER CORTE;

- (Outside Spin & Twist) Commence RF trn toeing in small step bk L, continueing RF trn step fwd R twd LOD arnd ptr and spin on ball of R, small step sid & slightly bk L facing RLOD lower/hook R behind L 5 - 6 continueing RF trn so that shoulders are almost facing COH; Twist RF on heel of L and ball of R, continueing RF trn to fac LOD transfer wgt to R and rise, bringing L side up step sid & fwd L in SCP/DC; (W: Fwd & arnd R stepping outside ptr, spinning on ball of R cl L to R, small step fwd R twd LOD between ptr's feet/continueing RF trn fwd L twd LOD; Fwd & arnd R twd DW outside ptr, sid L twd WALL rising
- (Viennese Cross) Thru R twd DC, trning ptr to modified CP (W: head remains to R) fwd L commence LF trn, sid & fwd R twd DC continue LF trn to face DCR/cross L in front of R ending backing LOD; (W: Thru L, trning LF step fwd & sid R to end backing DC head still to R, sid & bk L twd DC/cl R to R 7
- (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; 8

BACK WHISK; SYNCOPATED VINE; THRU, RISING LOCK; CLOSED TELEMARK; MANUVER;

- (Back Whisk) Bk L (ptr outside), sid R twd RLOD, trng to SCP hook L XIB of R (W: hook R XIB of L);
- (Syncopated Vine) Thru R, sid L twd LOD trng to CP/R XIB of L (W: L XIB of R), trng to SCP sid & fwd 10 L twd LOD;
- (Rising Lock) Thru R, sid & fwd L twd DC commence LF turn rising straight up over L and sway to R, 11
- (Closed Telemark) Fwd L commence LF trn rising strongly, fwd & arnd R cont LF trn, sid & fwd L twd DW; (W: Bk R toe to heel rising in body only, cl L to R heel trn rising to toes, sid & bk R twd DW;) 12
- (Maunver) Repeat action of Meas 3. of PART A;

14 - 17 PIVOT TO HAIRPIN; OUTSIDE CHANGE TO SCP; THRU, CHASSE TO SCP; CHAIR, RECOVER, 13

- (Hairpin) Bk L commence RF pivot 1/2, fwd R between ptr's feet heel continue RF/fwd L twd WALL continue 14
 - RF trn so shoulders are almost DCR, small step fwd R outside ptr; (W: Fwd R commence RF pivot 1/2, bk L continue RF trn/sid & bk R continue RF trn rising, small step bk
- L ptr outside;) (Outside Change) Repeat action of Meas. 15 of PART A;
- (Chasse) Repeat action of Meas. 3 of INTRODUCTION commencing in SCP; 15
- (Chair) Repeat action of Meas 4 of INTRODUCTION; 16 17

ENDING

Second time through PART B, hold chair position; 1

TICO TICO CHA

Composers: Don & Pete Hickman (with Alex Moore)12118 Los Cerdos, San Antonio TX 78233 (512) 656-5268

Record: C E M 37040 Sarah's Cha (tune Tico Tico)

Footwork: Opposite, except as indicated. Sequence: AB AB-15 1/2 End ROUNDALAB Phase V + 1(Unphased) July 90 Rhythm: Cha Cha,

MEAS

Intro

WAIT;; FWD/LK, FWD, FWD/LK, FWD; FWD/FC, TCH, BODY RIPPLE,; 1 - 4 (1-2) Tandem pos hands on hips both L ft free (press line) wait 2 meas;; (3) Fwd L/lk R, fwd L, fwd R/lk L, fwd R; (4) Fwd L/rec R to fc, tch L sd (W fwd L/fwd R to fc ptr, rec L ft apt), lower into knees tuck fanny in straighten body both hands high overhead,;

Part A

- BASIC;; FRONT VINE 8; CL, PT RLOD, HOLD,; 1 - 4
 - (1) Join ML WR hnds fwd L, rec R, sd L/cl R, sd L;
 - (2) Bk R, rec L, sd R/cl L, sd R;
 - (3) Moving RLOD xlif (W xif)/sd R, xlib/sd R, xlif/sd R, xlib/sd R;
 - (4) (Release hands) cl L, pt R RLOD slight L body sway, -, -;
- XIB R, UNWIND,,; 1/2 BASIC/SPIRAL; AIDA; FC, DRAW, CL,; 5 - 8
 - (5) Xrib (W xib), slowly unwind RF (W LF) to fc ptr and wall,,;
 - (6) Join lead hnds fwd L, rec R, sd L/cl R, sd L spiral RF (W LF)fc LOD; (7) (Aida)Fwd R cont RF trn, fwd L fc DRC (W DRW), bk R/lk L, bk R;
 - (8) Bk L trn LF to fc ptr, slowly drw R to L, cl R join R R hnds, -;
- 9 12 1/2 BASIC TO VARSOU; MODIFIED FLIRT TO VARSOU;;;
 - (9) Fwd L, rec R, bk L/cl R, tch L (W bk R, rec L, fwd R/L, R trn LF to varsou DW);

 - (10) Retaining R/R L/L hand hold both rk bk L, rec R M in pl L/R, L (W trn RF L/R, L under L/L hnds to fc RLOD in fan pos) all hnds still joined L xed over R hnds;
 - (11) M cucaracha sd'R, rec L, in pl R/L,R(W rk bk R, rec L, fwd R/fwd L trn LF to fc LOD under joined L/L hnds, bk R) R hnds xed over L hnds;
 - (12) M cucaracha sd L, rec R, in pl L/R,L(W rk bk L, rec R, fwd L/R, L) to varsou pos LOD;
- 13 16 FWD CHA; FWD BASIC W/HOP; CHALLENGE; FWD, CL, HOLD (W SPIN);
 - (13) Both fwd R, L, fwd R/lk lib, fwd R;
 - (14) Fwd L, rec R/hop, bk L/lk rif, bk L;
 - (15) (Challenge) bk R/rec L, bk R/cl L, xrif/rec L, sd R (last 3 stps similar to single cuban brk);
 - (16) Fwd L, R fc wall, -, (W fwd L, R, spin RF L/R, L to fc ptr);

Part B

- OPEN HIP TWIST; FAN WITH SPIN; 1/2 STOP AND GO TO FC; SIDE WALK; 1 - 4 (1) Fwd L, rec R, sd L/cl R, sd L (W bk R, rec, fwd R/L, R swiv LOD);
 - (2) Bk R, rec L, xrif/rec L, sd R (W fwd L trn RF,bk R LOD, bk/lk, bk
 - W optional RF spin L/R, L);
 - (3) Fwd L, rec R, xlib/rec R, sd L (W cl R, fwd L, trn LF 1 1/4 R/L, R under joined hands to fc ptr);
 - (4) Sd R, cl L, sd R/cl L, sd R;
- DBL CUBAN BRK STEP/PT; CL/PT, CL/PT, BK/LK/,BK; NY; SPOT TRN; 5 - 8
 - (5) Xlif (W xif)/rec R, sd L/rec R, xlif/rec R, sd L/chg pt R DRC;
 - (6) Cl R/pt L DW, cl L/ pt R DRC, bk R/lk lif (W rib), bk R DRC;
 - (7) (NYer) xlif RLOD, rec R, sd L/cl R, sd L;
 - (8) (Spt Trn) xrif trn LF (W RF), fwd L RLOD fc, sd R/cl L, sd R;

- 9 12 HAND TO HAND W/TRIPPLE CHA;; NYER; W WRAP ACROSS DBL CHA; (9-10) Xlib(W xib)RLOD, rec R, fwd L/lk rib, fwd L;fwd R/lk lib,fwd R,
 - (11) (NYer) fwd R, rec L to fc, sd R/cl L, sd R join both hnds;
 - (12) Chg sds trn RF L/R, L, R/L R fc COH (W trn LF under ML WR hnds R/L, R, L/R, L fc ptr/wall NOTE: Full LF spin is optional on second tripple) release MR WL hnds to loose CP/COH;
- 1/2 BASIC; RK BK, REC, SD/XIB, REC (SCP/RLOD); FWD/LIFT,, M PT,; 13 - 16W PT,, FC WALL,;
 - (13) Fwd L, rec R, sd L/cl R, sd L;
 - (14) Bk R, rec L, sd R/xlib loose SCP/RLOD, rec R;
 - (15) Fwd L RLOD/lift R extended to LOD, -, M swivel R leg and pt rif W w/knee bent toe tch similar to press line (W fwd R/lift L extended
 - (16) M hold -, (W swivel L leg in and pt lif M R leg w/knee bent toe tch similar to press line, -), bk R/rec L trn LF fc wall, sd R (W fwd L/R, L trn LF fc ptr) to LOP fcing/wall;

End

(-) Second time thru dance complete Part B meas 15 1/2,, release ML WR hnds and extend them up palms out, -;

TODAY

Composed By: Steve & Judy Storm, 3460 South 3600 West, West Valley City,

Utah. (801) 968-7068

Record : "Today" Columbia # 13-33081

Speed : Aprox. 42 RPM

Footwork : Opposite, directions for man except as noted

Dance/Level: Waltz- Roundalab Phase VI Sequence : Intro,A,B,A MOD,B,A(1-20),tag.

INTRO

1-5 In left (right)sway position man's L(R) foot free wait 1 meas; Solo roll 3 L,R,L to fc partner & wall; Trn \(\frac{1}{6} \) LF(RF) to fc LOD in right (left) sway line, hold, hold; Rec R(L) to fc partner, tog L to CP fc wall, tch R to L; (rising lock) Bk R trn LF, sd L, XRIB(XLIF) to cp DLC;

PART A

- 1-4 CLOSED TELEMARK; MANUVER; SPIN & TWIST(SCP);;
 - 1-4 (closed telemark) Fwd L trng LF, Fwd & sd R trng RF (heel Turn), Fwd & sd L to BJO DLW; (manuver) Fwd R trng RF, Fwd L trng, Cl R to L CP fc RLOD; (spin & twist SCP) Bk trn L, Fwd trn R, Sd L (clo R); XRIB (Fwd L/R), Unwind on ball of R heel of R transfering weight to ball of R (Fwd L trn RF), Sd & fwd L (sd & fwd R) to SCP DLC;
- 5-8 WEAVE TO SCP;; LEFT WHISK; HESITATION;
 - (weave to SCP) Thru R, Fwd L trn & pickup Lady to fc COH, Sd & bk R blending to Contra BJO; Bk L, Bk trn R to CP fc wall, Sd & fwd L to SCP DLC; (left whisk) Thru R, sd L, XRIB (XLIB) to Rev SCP; (hesitation) Thru L(R), Sd R with left sway, hold;
- 9-12 SLOW CONTRA CHECK; RISING LOCK; FWD TURNING LOCK; OUTSIDE CHANGE(SCP);
 - 9-12(slow contra check) Fwd & across body-under Lady's bodywith right side lead and left sway, Change sway to right, Hold; (Rising lock) Repeat meas. 5 of Intro; (forward turning lock) Fwd L/XRIB(XLIF), Fwd trn L to fc DRC, Sd & bk R trn LF to BJO fc RLOD; (outside change SCP) Bk L, BK R trn LF, Sd & fwd L to SCP DLW;
- 13-16 THRU PROMANADE SWAY; OVERSWAY; SPLIT RONDE & SLIP; CHANGE OF DIR;
 - 13-16 (thru promanade sway) Thru R, Sd & fwd Lto SCP, Hold with right side stretch of body up heads pointing over lead hands, Hold; (oversway) Slowly stretch left side of body & change sway to right (left) heads pointing strongly to right(left), Hold, Hold; (split ronde & slip) Man cl R to L on ½ beat/ronde L(L) ccw; Take weight on L under body, Slip R bk(cl R to L on ½ beat/ Fwd L) to CP LOD; (change of dir) Fwd L, Fwd R trn LF to fc DLC, Draw L to R to CP DLC;
- 17-21 1 LEFT TURN; CHECK BK & WEAVE; BACK SLIP & REVERSE PIVOT SCP;

PROMANADE SWAY; CHAIR REC & SLIP;

17-21 (1 left turn) Fwd trn L, Sd & fwd R trn, Clo R to L CP fc RLOD; (check back & weave) Check bk R like bk contra check, Rec L, Sd R blending to contra BJO fc DRW; (back slip & reverse pivot) Bk L contra BJO, Slip R bk trng LF picking up lady to CP fc wall, Fwd L/R Pivoting LF 3/4 to SCP DLW; (Promanade sway) Sd & fwd L SCP, Hold stretching up looking over lead hands, Hold, Hold;

TODAY

PART A CONTINUED

- CONTINUED 17-21
- (Chair rec & slip) Lunge thru R(L), Rec L, Slip R bk picking up lady to CP DLC; 21

PART B

- CHECKED REVERSE TURN; RONDE & SLIP; CURVE 3 STEP; CHASSE TO BJO; 1-4
 - (checked reverse turn) Fwd trng LF, Sd R check up on toes head to right(left), Hold; (ronde & slip) Ronde L(R) ccw(cw), XLIB(XRIB), Slip R bk(fwd L) trng to CP LOD; (curve 3 step) 1-4 Fwd L starting to turn LF, Fwd R continue trn, Fwd L checking to CP RLOD lady turn head strongly to right on steps 2&3; (chasse to BJO) Bk R trn LF to CP & wall,Sd L/cl R, Sd L to BJO DLW;
- NATURAL HOVER CROSS;; REVERSE FALLAWAY & SLIP; START TELESPIN; 5-8
 - (nat1 hover cross) Fwd R trng RF, Sd L trn RF(heel turn), Sd & fwd R to contra SCAR & LOD; Check fwd L, Rec R, 5-8 Sd L/XRIF(XLIB) contra BJO DLC; reverse fallaway & slip)
 Fwd L trn LF, Sd R, XLIB(XRIB)/Slip R bk trng LF to CP DLC; (telespin) Fwd L trn LF, Sd & fwd R trn LF(heel turn), Sd & bk L-head to left(right);
- CONTINUE TELESPIN; THROWAWAY OVERSWAY; DEVELOPE; LINK TO SCP; 9-12
 - (continue telespin) Spin LF on ball of L, Small sd R, Sd & bk L to SCP DLW(Fwd L/R around man LF, Cl L to R, 9-12 Fwd R to SCP); (throwaway oversway) Trn LF on L, Hold, Hold (trn LF on R, Draw L to R, Pt L bk); (develope) Man hold 3 beats(draw L to R, Raise L up along side of right knee & unfold L up & out); (link to SCP) Fwd R, Tch L, Fwd L to SCP DLW;
- 13-16 CURVE FEATHER; RUNNING OUTSIDE SPIN; TRAVELING CONTRA CHECK;

SLOW SIDE LOCK;

(curve feather) Thru R & trn RF, Fwd L cont. trn, Fwd R check to contra BJO RLOD; (running outside spin) Bk L 13-16 trn RF/ Fwd R past lady trn RF(toe spin), Sd & fwd L cont. trn RF, Sd & fwd R to CP fc LOD with left sway; (traveling contra check) Fwd & across body L with right side lead, C1 R to L, Sd L to SCP DLC; (slow side lock) Thru R, Sd L trng lady to BJO, XRIB(XLIF) BJO DLC;

PART A MODIFIED

- CLOSED TELEMARK; MANUVER; SPIN & TWIST SCP;; 1-4
 - Repeat meas. 1-4 part A;;;;
- WEAVE SCP;; LEFT WHISK; THRU, FACE, CHECK; RISING LOCK; 5-9
 - Repeat meas. 5-7 part A;;; 5-7
 - (thru,face, check) Thru L, Face R, Check fwd L fwd & across like upright contra check; Repeat meas 5 of Intro; 8-9

TAG

Last time thru Part A replace meas 21 with Throwaway Oversway 9 same as meas 10 Part B;

90-109 VIENNA LIFE

RECORD: Roper 149

COREOGRAPHER: Joachim Bradl & Regina Rohwer, Georg Lechleiter Platz 10, 6800 Mannheim 1, West Germany. Phone: (W. Germany) 0621 / 44 71 38 Speed record to dancers ability! (up to 57 RPM)

Relaese: Mai 1990 Phase: Roundalab Phase IV + 1 and 2 unrated steps (fleckerls should be VI) Note: The frequent used turns are explained at page 2, modifications to those turns are noted under their headlines.

SEQUENCE: A B INTERL A-MOD B-MOD A ENDING

In CP/LOD wait 2 pickup notes,,

PART B: (CP/LOD) 32 meas

L FWD: R TURN:: 2 R FLECKERLS:::: R CONTRA CHECK:

3 L FLECKERLS::::; FC LOD L TURN:: L FWD: R TURN:: R FWD:

modification: the 3 L fleckerls are started in CP/RLOD and are turned

5 & 1/2 times to end in CP/LOD (professionals might turn 6 & 1/2).

WALTZ AWAY & TOG:: WALTZ AWAY: TURN IN: BK WALTZ: BK. SD. THRU:

(CP/DLW) away progressing down LOD L, R, L to wide OP extending outside

hands: still progressing tog R, L, R; Repeat meas 1 Interl; turning in

1/2 way to LOP/RLOD R, L, R; bk up L, R, L; turning 1/2 way to OP/LOD

bk R, sd L, thru R;

AWAY. SWING: ROLL ACROSS IN 2: AWAY. SWING: ROLL ACROSS IN 2:

step apt L to wide OP extend outside arms, -, swing R XiF; roll across RF

(W LF) (WiFM) R, -, L to LOP/LOD; apt R, -, swing L XiF; roll across LF

(W RF) L, -, R;

AWAY. SWING: PICKUP. TCH:

step apt L, -, swing R XiF; pickup R, -, tch L;

INTERLUDE: (CL/LOD) 4 meas

L TURNING WALTZ BOX;;; turn 1/4 LF fwd L, sd R, cl L; bk R turn 1/4 LF, sd L, cl R; Repeat meas 1 & 2 Interlude;;

PART B-MOD: (CP/LOD) 32 meas

2 L TURN::: 2 L FLECKERLS::: L CONTRA CHECK:

3 R FLECKERLS:::: FC LOD 2 R TURN::: R FWD:

modification: the 3 R fleckerls are started in CP/RLOD and are turned

5 & 1/2 times to end in CP/LOD (professionals might turn 6 & 1/2).

WALTZ AWAY & TOG:: WALTZ AWAY: TURN IN: BK WALTZ: BK. SD. THRU:

AWAY. SWING: ROLL ACROSS IN 2: AWAY. SWING: ROLL ACROSS IN 2:

AWAY. SWING: PICKUP. TCH: Repeat meas 20 - 32 Part B;;;;;;;;;;

ENDING:

last time thru Part A change meas 32 to: drifting slightly apt R turning LF, step apt L,~;

This routine can be done to any Viennese Waltz music (look over sequence). There is not such a variaty in steps as there is in other rhythms.

Note: One turn (e.g. L turn) is here defined as one full turn taking 2 full measures or 6 steps. The number in front of a turn indicates the total amount of full turns.

<u>L FWD:</u> fwd L and slightly turning LF 1/8, fwd R, cl L; (W starts with feet crossed: Bk R slightly turning LF 1/8, bk L, cl R;)

R FWD: fwd R slightly turning RF 1/8, fwd L, cl R;

R TURN: (CP/DLC) fwd R turning RF every following step, sd L, cl R to L; sd and slightly bk L, sd R (toe points twd COH), cl L to R; (W sd and slightly bk L turning RF every following step, sd R, cl L to R; fwd R, sd L, cl R to L; [1/2 turn between step 1 & 3 and 4 & 6]

L TURN: (CP/LOD) fwd L turning LF every following step, sd R, XLIF of R; bk and slightly sd R, sd L (toe points twd LOD), cl R to L; (W sd and slightly bk R turning LF every following step, sd L, cl R to L; [1/2 turn between step 1 & 3 and 4 & 6] (Note: the Roundalab term is Viennese turns, but its not necessary to cue "Viennese" before each L turn at a true Viennese music).

R FLECKERL: (CP/DLW) small step sd and fwd R turning RF 1/8, with half weight sd and slightly fwd L turning 1/2, turning on R ball 3/8; sd and slightly fwd L turning 1/8, flaring R well beh L turning 1/2 on L and weight still on L, turning on L 3/8; on L and weight still on L, turning PF 1/8 cross P well beh L turning 1/2 (W: sd and slightly fwd L turning RF 1/8, cross R well beh L turning 1/2, (W: sd and slightly rwd L turning RF 1/0, cross R well ben L turning 1/2,
unwinding and turning on L 3/8; small step sd and fwd R turning 1/8,
sd and slightly fwd L turning 1/2, XRIF of L turning 3/8;
sd and slightly fwd L turning 1/2, XRIF of L turning 3/8;
Note: total amount of turn is 720 degrees = 2 times around.
Note: total amount of turn is 720 degrees = 2 ball, heel
Footwork: step # 1. heel, ball 2. ball 3. ball, heel
4. heel, ball 5. ball 6. ball, heel. (W also)

LFLECKERL: (CP/DLC) turning LF on L heel 1/4, swing R around W turning 1/4, turning on R ball 1/2 and XLIF of R; sd and turning 1/8, swing L well beh R not taking weight slightly bk R turning 1/8, swing L well beh R not taking on L and turning 3/8, turning 1/2 on R / transfer weight to L; weight on L and turning 3/8, turning 1/8, swing L well beh R not taking weight on L and turning 3/8, turning 1/2 on R and transfer weight to L; weight on L and turning 3/8, turning 1/2 on R and transfer weight to L; turning on L heel 1/4, swing R around M turning 1/4, turning on R turning on L heel 1/4, swing R around M turning 1/4, turning on R turning 1/2 and XLIF of R; (total amount of turn is 720 degrees) Note: W dances first 2nd meas of M's part and then his 1st meas. ball 1/2 and XLIF of R; (total amount of turn is 720 degrees)

Note: W dances first 2nd meas of M's part and then his 1st meas.

Note: Step # 1. heel, ball 2. ball 3. ball, heel

Footwork: step # 1. heel, ball 5. ball 6. ball, heel / heel

W first steps 4 to 6 and then 1 to 3)

(W first steps 4 to 6 and then 1 to 3)

Note: The name "Fleckerl" comes from the word "Fleck", which means "spot"

in German. The fleckerls are danced exactly on one spot, which is not easy to execute. There is no lowering or raising and no sway at all.

R CONTRA CHECK: (CP/LOD) small step fwd R crossing slightly iF of L in strong contra body position turning RF, rec L and start turning sharply LF, bk and slightly sd R turning LF in contra body position; (CP/RLOD) (total 1/2 turn)

L CONTRA CHECK: (CP/LOD) small step fwd L crossing slightly iF of R in strong contra body position turning LF, rec R and start turning sharply RF, sd and slightly bk L turning RF; (CP/RLOD) (total 1/2 turn)

90-111 YOU AND I

WAYNE & DONNA SLOTSVE AND DIANA BERRY CHOREOGRAPHERS:

11324 Raleigh Drive, Dmaha, NE 68164 (402)496-3270

RECORD: FOOTWORK: SEQUENCE:

Roper 224B (Flip of Rumba Rhapsody) Opposite unless otherwise noted.

INTRO AB AB (3-7 INTRO) TAG

RHYTHM: RUMBA PHASE: VI

SPEED: 40-41

INTRO

WAIT 1 MEAS SHADOW/WALL; XLIF & EXPLOSION/SHE TRAN; SHADOW 1-8 CUCHARACHAS/SHE TRN HALF OPEN;; IN & OUT RUN;; PIV TO RUDOLF/RONDE; REC, -, SD, -;

(1-2) Wait 1 meas in SHADOW/DRW M's & W's arms extended to sd shoulder level right sd stretch; (XLIF & Explosion) XLIF with collapse of arms & slight bend at waist cross hnds at waist level, -, straighten body and raise both arms above head and back to original pos(W using identical hnd work and body bend XLIF, -, rec R bringing hnds to original pos, -); (3-4) (Shadow Cucharachas) With left hnd on W's left shoulder & right hnd extended to sd push sd R left arm remains in pos with right arm going straight up (W's left arm down along body & right arm across her tummy), rec L cont arm action circle down,cl R cont arm down to extend to sd,-; Push sd L,rec R,cl L using the arms in a like manner as meas 3,-(W push sd R,rec L trng LF,sd & fwd R)end in Half Open fcg LOD with arms extended shoulder level to sd look at ptr,-; (5-6) (In & Out Run) Fwd R comm RF trn, fwd & sd L in front of W cont RF trn fc RLOD, fwd & sd R LOD in 1/2 LOP with M's right & W's left arms up & out,-(W fwd L, fwd R between M's feet, fwd L,-); Fwd L,fwd R between W's feet,fwd & sd to 1/2 OPEN arms extended up & out to sd,-(W fwd R comm RF trn,fwd & sd L in front of M cont RF trn, fwd & sd R); (7-8) (Piv to Rudolf/Ronde Rec Sd) Fwd & manuv R trng RF to fc RLOD in CP(W small fwd L), stp bk L LOD to piv 1/2 RF to fc LOD, with chair action fwd R between W's feet keep L ft back allowing left side to remain in to W,-(W bk L trng RF to SCP allowing right leg to ronde CW keeping right side in to man with right leg crossing beh left leg at end of ronde,-); Rec L trng RF to loose CP,-,sd R to LOP fcg Wall lead hnds jnd,-;

PART A

OPEN HIP TWIST & FAN;; OVERTURNED ALEMANA;; ADV SLIDING DOOR (1-8)VAR.;; ADV SLIDING DODR/SHE SPIRAL; HOCKEY STICK FIN; (1-2) (Open Hip Twist & Fan) Fwd L with left arm low and elbow into side of waist, rec R, cl L to R, - (W bk R, rec L, fwd R until fwd action is blocked by M's left hnd causing. W to swivel 1/4 RF on the last fractional count of measure with left hnd extended twd LOD,-); Bk R.rec L.small sd R,-(W small fwd L DLC staying close to M's left side, fwd R DLC until stopped by M's left arm still close to his waist causing LF trn,sd & bk L,-); (3-4) (Overturned Alemana) Fwd L, rec R, cl L to R raising jnd flat hnds, - (W using M's firm arm to pull on cl R to L with swvl to fc RLOD, fwd L, fwd R trng RF to fc M,-); XRIB of L trng RF,sd L fcg RLOD,sd & fwd R,-(W XLIF of R 3/4 RF trn to fc RLOD, fwd R cont trn to fc LOD, sd L cont trn to fc RLOD, -) switch to L-L hnds M beh & slightly to left of W both fcg RLOD right hnd on W's bk right shoulder W's right hnd extended to sd;

YOU AND I-PART A (CON'T)

(5-6) (Advanced Sliding Door Variation) Fwd L on ball of foot with pressure into floor and slight body trn to right, rec R, with pressure into floor and slight body trn to right, rec XLIB of R with slight LF trn fc RDW, -(W bk R but keep pressure into floor with ball of left foot and slight body trn to into floor with ball of left foot and slight body trn to left,-); Push right, rec L,XRIF of L with slight body trn to left,-); Push sd R to fc RLOD, rec L, cl R to L, -(W push sd L to fc RLOD, rec R, cl L to R, -);

Note: Maintain had hold established at end of meas 4 throughout meas 5, 6, & part of 7. This variation has the M & W doing cucharachas on the second measure of the Advanced Sliding Door. (7-8) (Advanced Sliding Door/W Spiral) M rpt beats 1 & 2 of meas 5 Part A,,cl L to R with lowered jnd L-L hads firm & leading W to spiral,-(W rpt beats 1 & 2 of meas 5 Part A,,fwd R leading W to spiral,-(W rpt beats 1 & 2 of meas 5 Part A,,fwd R DRW spiral LF to fc RLOD,-); (Hockey Stick Finish) Bk R,rec L,fwd R FLOD to R-R hads free hads extended to sd,-(W fwd L RLOD.fwd R trng to fc M,bk L,-);

(9-16) HALF BASIC TO BK WLKS/SHE SPIRAL;; FACING ALEMANA; INSIDE TRN; FACING ALEMANA; ADV HIP TWIST; ALTERNATING TRNS TO FAN CHA CHA TIMING;

(9-11) (Half Basic to Bk Wlks/She Spiral) Fwd L, rec R, bk L chging to slightly raised flat hnds,-; Bk R (W using firm flat hnd of M for push off fwd L spiral RF),bk L,bk R chging to L-L flat hnds,-; Bk L(W fwd R spiral LF),bk R,fwd L chging to R-R flat hnds, - (W fwd R, -) free hnds extended to sd or on hip; (12-14) (Facing Alemana; Inside Trn; Facing Alemana) Raising R-R flat hnds fwd R DLW, trning Rf fwd & sd L to fc COH, lowering jnd hnds fwd R to fc LOD, - (W XLIF of R swvl to fc DLC, fwd R, fwd & sd L to fc M & DRC, -); M cont CW circle around W fwd L raising jnd hnds, fwd R to DLW, fwd L to fc RLOD, - (W fwd R spiral LF to fc DLC, fwd L comm RF trn, XRIF of L to fc M & WALL,-); M rpt meas 12 with same fring directions & hnd movements,,,-(W rpt beats 1 & 2 of meas 12,,sd L fcg RLOD swvl RF to fc LOD left hnd on M's right shoulder,-); Note: During meas 12-14 maintain R-R hnd hold and all of the action of the W is inside the M's 1 1/2 CW circle, M must make a wide circle to allow W's action. (15) (Adv Hip Twist) With jnd R-R hnds waist level left hnd extended to sd fwd L on ball of foot with pressure into floor & slight body trn to right, rec R, bk L with push action twd bent right knee, - (W trng RF bk R with left extended over jnd hnds.rec L trng LF bringing left to hip, fwd R on M's right sd swvl RF W will mirror leg line of M,-); (16) (Alternating Trns to Fan-Cha Timing) Bk R, rec L raising jnd R-R hnds over W's head as she trns under, like a spot trn fwd R trng LF chging hnds beh your bk W still has right hnd/cont trn rec L to fc LOD, sd R to fan pos fc LOD, - (W fwd L DLC extending left hnd over jnd hnds, fwd R DLC trng LF under jnd R-R hnds, fwd L/fwd R trng LF, bk & sd L to fc DLW in fan

1-8 HOCKEY STICK; HALF BASIC TO BK WLKS/SHE SPIRAL;; LARIAT WITH NECK WRAP; WLK 3; WHIP; UNDERARM TRN; NECK WRAP; WLK 3; WHIP; UNDERARM TRN;

pos, -);

(1-2) (Hockey Stick) Fwd L, rec R, cl L raising jnd lead hnds in front of his forehead, -(W using firm arm of M cl R to L, fwd L, R, -); Bk R trng RF slightly, rec L, fwd R twd DLW, -(W fwd L, fwd R trng LF under jnd lead hnds to fc M, sd & bk L, -);

YOU AND I-PART B (CON'T)

(3-4) (Half Basic to Bk Wlks/She Spiral;; Using lead hnds jnd flat & raised fwd L, rec R, bk L, -; Bk R, L, cl R to L, -(W fwd L, R, fwd L spiral RF, -) lead hnds gripped;

(5-6) (Lariat with Neck Wrap; Wlk 3) With cucharacha action push sd L jnd hnds shoulder level, rec R trng RF to fc LOD jnd hnd wrapping around M's neck, fwd L LOD, -(W fwd R,L,R circling CW around M to fc LOD,-); Releasing jnd hnds extending left hnd to sd to jn W's left hnd right hnd extended to sd wlk fwd LOD R,L,R,-(W fwd L,R,L,-);

(7-8) (Whip; Underarm Trn) Sweeping jnd & extended L-L hnds bk L trng RF, rec fwd R cont trn to fc WALL, sd L, -(W fwd R outside M, fwd L trng RF, sd R to fc M, -); Raising L-L hnds still jnd to lead W to trn RF XRIF of L, rec L to fc WALL, sd R releasing jnd hnds to jn lead hnds, -(W fwd L trng RF, rec R, sd L, -)M's right & W's left hnds swept in twds chest;

(9-16) NEW YORKER; SPOT TRN; SIT LINE TO 3 OF NAT TOP/BOTH SPIRAL;; AIDA; SWITCH; CRAB WLKS; FENCE LINE;

(9-10) (New Yorker; Spot Trn) Sweeping free hnds out & up thru L with straight leg looking at ptr, rec R, sd L,-; XRIF of L lead hnds in front of waist trailing hnds beh bk, trng LF a full trn rec L to fc ptr, sd R jn lead hnds,-;

(11-12) (Sit Line to 3 of Nat Top/both Spiral) Lowering on R bending right knee & point left ft twd LOD while extending right arm up, rise no wgt chg lowering arm, fwd manuv L to CP fcg RLOD, -(W small stp bk R relax knee leave left leg extended free arm up and slightly fwd body poise, rec L lowering arm, cl R to L,-); XRIB of L, sd L, XRIB of L raising jnd hnds over both heads spiral LF to bk-to-bk pos free hnds along body, -(W sd L, XRIF of L, sd L spiral RF, -);

(13-14) (Aida; Switch) Lowering jnd lead hnds fwd L trng LF to fc ptr,sd R chging to jn trailing hnds low cont trn,bk L to V bk-to-bk pos,-; Trng RF bring jnd trailing hnds straight bk free hnds shoot straight up sd R, rec L,stp thru R to LOP,-; (15-16) (Crab Wlks; Fence Line) Slight LF trn to fc ptr sd L free lead hnds caressing bk of your head,fwd R crossing in front of L free hnds rising to jn ptr's hnd,with slight LF trn sd L lead hnds now jnd,-; Thru R with bent knee & upper body stretch slight bk body poise chin up,rec L,sd R to lead hnds jnd,-;

Note: Second time thru B on meas 16 beat 3 M tch R (W on meas 16 thru L, rec R trn LF to fc SHADDW/WALL, cl L to R, in pl R left hnd down along body right hnd across her tummy) M places left hnd on W's left shoulder right hnd extended to sd;

REPEAT AB

END

1-6 SHADOW CUCHARACHAS/SHE TRAN HALF OPEN;; IN & OUT RUN;; PIV TO RUDOLF/RONDE; REC, SLIP, TO HINGE FC COH;

(1-5) Rpt meas 3 through 7 of Intro;;;;;

(6) (Hinge) Rec L,bk R slipping W to CP fcg COH,sd L relaxing left knee in hinge,-(W bk R, slip L to CP,sd R,XLIB of R to hinge);

13 - 16 HESITATION CHANGE; OPEN TELEMARK; NATURAL WEAVE FROM PROMONADE; ;

[Hesitation Change 13: SS;] Bk L commence RF trn, -, pulling R bk twd L trn RF placing R to side of L toe

[Open Telemark 14: SQQ;] Fwd L twd DC commence LF trn rising strongly at end of S, -, fwd & arnd ptr R cont LF trn [W: heel trn], trng to SCP/DW sid & fwd L;

[Natural Weave 15-16 S & 6Q;;] Thru R in SCP, -, fwd & arnd ptr L, continue RF trn sid & bk R twd DC ptr preparing to step outside; Bk L ptr twd DC ptr outside, blending to CP bk R twd LOD, trng LF sid & fwd L twd DW, fwd R outside ptr in CBJO;

PART B

CHANGE OF DIRECTION; TRAVELING CONTRA CHECK; BIG TOP; REVERSE WAVE; ;

[Change of Direction 1: SS;] Fwd L strong step, -, fwd R trng LF 1/4, draw L to R to end in CP facing DC; [Traveling Contra Check 2: SQQ;] Fwd L twd DC swinging L side fwd & taking a strong R sway, -, collecting the feet under the body cl R to L then rise straight up slowly correcting sway and eventually taking a slight L sway, trng to SCPADC and correcting slight L sway step sid & fwd L;

[Big Top 3: SQ&Q;] Thru R twd DC strong step, -, rising sharply to ball of R and leaving L leg trailing spin LF 3/8 / trng to CP\RLOD place L behind R so L knee touches back of R knee, slip R bk pivot LF 3/8 to CP\DW; [W: Thru L strong step, -, rising thru L leg step fwd & arnd ptr R closing head and rising straight up over R spin LF on ball of R brush L to R, fwd L small step pivot LF on ball of L to end in CP backing DW;]

[Reverse Wave 4: SQQ; 5: SQQ;] Fwd L twd DW commence LF trn rising strongly at end of S, -, fwd & arnd ptr R cont LF trn [W: heel trn], backing DW bk L ptr in line; Bk R, -, curving slightly twd LOD bk L, bk R;

PIVOT TO HAIRPIN; BACK FEATHER; FEATHER FINISH;

[Hairpin 6: SQ&Q;] Bk L pivot RF 1/2, -, fwd R twd cont RF trn/sid L twd WALL cont RF trn, swaying strongly R

[Back Feather 7: SQQ;] Bk L twd DC ptr outside, -, with R hip well bk & swaying to L bk R, bk L ptr outside; [Feather Finish 8: SQQ;] Bk R blending to CP, -, sid & fwd L twd DW trng ptr to CP, fwd R outside ptr in CBJO;

ENDING

1 - 4 LEFT FEATHER: -, HOVER CORTE; -, ZIG ZAG; INVERTED SWIVEL, -, LINK TO SCP;

[Left Feather 1-2; SQQ; QQ] Fwd L blending to CP, -, fwd R with R shoulder leading, fwd L outside ptr in Contra SCAR; Trng LF sid R twd LOD, bk L ptr outside in CBJO,

[Hover Corte 2-3: S; QQ] 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 ptr preparing to step outside,

[Zig Zag 3: QQ;] Bk L twd DCR ptr outside in CBJO, sid R twd RLOD preparing to step outside ptr;

[Inverted Swivel to SCP 4: QQQQ;] Fwd L outside ptr in SCAR small step, swivel LF to CBJO facing DW, fwd R outside ptr in CBJO rising and trng ptr to SCP, fwd L in SCP toward LOD;

[W: Bk R in SCAR, swivel LF to CBJO feet close together, bk L in CBJO rising and trn to SCP, fwd R;]

5 - 8 REVERSE TWIRL VINE; LEFT OPEN LUNGE LINE; W ROLL TO SHADOW; ;

[Twirl Vine 5: SQQ;] Thru R, -, sid L twd LOD, R XIB of L;

[W: Thru L twd LOD, -, sid & fwd R twd LOD spiral LF 7/8 trng under M's L & W's R joined hands, fwd L;]

[Left Open Lunge 6: SS;] Allowing W to trn to LOP fcg WALL M rock sid L twd LOD, -, lunge sid R twd RLOD, -; [W: Sid & fwd R twd LOD cont LF trn to LOP fcg WALL, -, lunge sid L twd LOD shaping to ptr, -;]

[Roll to Shadow 7-8: SQQ; SS;] Rec sid L, -, chasse sid R twd RLOD/cl L to R, sid R; Cl L to R, -, sid L blending Shadow position facing WALL w/ M's hands on W's hips;

[W: Rec fwd R twd RLOD and commence RF roll, fwd L wd RLOD spiral RF 7/8, fwd R twd RLOD cont RF roll; Sid & fwd L twd RLOD cont RF roll to face WALL, -, sid R twd RLOD blndg to Shadow, -;]

9 - 13 ROCK L, -, ROCK R, -; ROCK L, ROCK R, ROCK L, -; W ROLL; WALK OFF; ;

[Rocks 9-10] Repeat action of MEAS. 5 and 6 of INTRODUCTION;;

[W roll 11: SQQ;] Sid R twd RLOD, -, fwd L twd LOD, fwd R blending back to Shadow facing DW;

[W: Repeat MEAS. 7 of INTRODUCTION ending in Shadow facing DW;]

[Walks 12-13: SS; SS;] In Shadow Position walk L, -, R, -; L, -, R, -; Hold this position.

Change Partners

Choreography:

Richard E. Lamberty and Marilou Morales 909 Marina Village Pkwy # 309, Alameda, CA 94501

415-839-7644

Record:

Change Partners (Flip of Linger Awhile) REXL Records

Sequence:

Introduction A A B A (1 - 10) Ending

Phase:

Phase 6

Date:

May 1990 (Version 1.0)

INTRODUCTION

RAISE ARMS; ; SWEEP LEFT ARM; SWEEP RIGHT ARM; ROCK L, -, ROCK R, -; ROCK L, ROCK R, ROCK L, -; ROCK R, -, CHASSE (TRANSITION); FEATHER FINISH;

[Raise arms 1-2:] Standing in Shadow position facing WALL, M behind and slightly to L of W weight on R and arms at your sides, as music starts raise arms to shoulder level taking 2 meas (the first 'Oooooooo'); -;

[Sweeps 3-4:] Gently fold L arms around W's waist, M placing L hand on W's L hip; Repeat with R arms;

[Rocks 5: SS;] In SHADOW w/ M's hands on W's hips & W's hands free rock L, -, rock R, -;

NOTE: Let hips and shoulders roll on rock steps. W should use her hands and arms expressively.

[Quick Rocks 6: QQS;] Rock L, rock R, rock L, -;

[Transition 7: SQ&Q;] Rock R, -, chasse sid L/cl R to L, sid L;

[W: Rock R, -, fwd L twd LOD, fwd R twd LOD spiral LF 7/8;]

[Feather Finish 8: SQQ;] Fwd R twd LOD, -, fwd L, fwd R outside ptr blending to loose CBJO to end facing DW; [W: Fwd L twd LOD commence LF trn, -, sid & fwd R cont LF to end backing DW, bk L ptr outside blending to loose CBJO backing DW;]

PART A

HOVER; RUNNING OPEN NATURAL; FEATHER FINISH; DOUBLE REVERSE SPIN;

[Hover 1: SQQ;] Fwd L twd DW, -, sid R [W: brush R to L], trng to SCP sid & fwd L twd DC;

[Running Open Natural 2: SQ&Q;] Thru R, -, fwd & arnd ptr L trng to CP facing DWR/cont RF trn sid & bk R with strong L sway and ptr preparing to step outside, bk L twd DC ptr outside in CBJO;

[Feather Finish 3: SQQ;] [W turns head to L] Blending to CP bk R twd DC, -, trng LF sid & fwd L twd LOD, fwd R outside ptr in CBJO;

[Double Reverse Spin 4: SQQ&;] Fwd L twd LOD rising strongly, -, trng LF swing R fwd past ptr, drawing L to R spin LF on R to end in CP facing DW;

[W: Bk R toe to heel rising in body only, -, cl L to R heel trn LF rising to toes at end of trn, fwd & arnd R twd DW/continueing LF trn draw L to XIF of R to end in CP backing DW;]

REVERSE WAVE; CHECK, -, WEAVE 2; REVERSE SWIVEL, -, PICKUP 2; RIGHT LUNGE;

[Reverse Wave 5: SQQ;] Fwd L twd DW commence LF trn rising strongly at end of S, -, fwd & arnd ptr R cont LF trn [W: heel trn], backing DW bk L ptr in line;

[Check & weave 6: SQQ;] Lowering on L check bk on R, -, fwd L commence LF trn, sid R twd DCR;

[Reverse Swivel 7: QQQQ;] Bk L twd DC foot well under body, bring R leg across in front of L leg and swivel LF 1/4 allowing W to trn to SCP, thru R commence to pickup ptr, trng to CP fcg almost LOD small step fwd L; [W: Fwd R outside ptr, rotate shoulders to SCP (no foot swivel), thru L commence to pickup, step sid & fwd R trng on ball of R to CP backing almost to LOD;]

[Right Lunge 8: SQQ;] Lowering well into L slide R fwd & slightly sid, transfer weight to R with very soft knee leaving L extended, softening R knee even more and rotating upper body to L push off R stepping bk onto L then rise over L, trng LF slip R small step bk lowering to end facing DC in CP;

[W: Lowering into R slide L sid & bk, as weight transfers ensure that L knee perpendicular to shoulders and L foot points twd ptr, lowering further into L push off L stepping fwd R between ptr's feet rising over R, trng LF slip L fwd small step to end in CP backing DC;]

9 - 12 REVERSE TRN; ; THREE STEP; NATURAL TURN;

[Reverse Turn 9-10: SQQ; SQQ;] Fwd L twd DC commence LF trn rising strongly at end of S, -, fwd & arnd ptr R cont LF trn [W: heel trn], backing LOD bk L ptr in line; Bk R twd LOD, -, trng LF sid & fwd L twd DW, fwd R outside ptr in CBJO;

[Three Step 11: SQQ;] Blending to CP/DW fwd L, -, swinging R side fwd & curve twd LOD fwd R heel lead, fwd L; [Natural Turn 12: SQQ;] Fwd R between ptr's feet commence RF trn rising at end of S, -, fwd & arnd ptr L [W: heel trn], bk R twd LOD in CP;

APHRODISIA

COMPOSERS:

Bob & MaryAnn Rother, 676 N Birch, Canby, OR 97013 (503) 266-9607 (10/15-4/15) 7750 E Broadway #635, Mesa, AZ 85208 (602) 380-0606

RECORD: PHASE:

Roper 217 (slow for comfort) Roundalab Phase VI Rumba

SEQUENCE:

Intro, A, A, B, B, A(1-15), Tag

RELEASE DATE: July 1990

INTRO:

In Left Open Facing Pos man fog Wall Wait 2 Meas;;



PART A

		-
1-8	MOD OP	EN HIP TWIST TO WRAP; LADY SWIVELS; OVERTURNED FAN TO TANDEM;
	LADY SLOW STEP SWIVELS; QUICK STEP SWIVEL ALEMANA OVERTURNED TO	
	VARSOU	;; BALLERINA WHEEL LADY SPIN;;
QQS	1	(Op Hip Twst to Wrap) Fwd L, recov R, sd & fwd L with body
		trn RF and left sway , - (W bk R, recov L, fwd R trn 1/2 RF
		with left sway look to left, -) now mod wrap pos with lead
		hds joined and W's L arm IF of body over R arm;
SS	2	(Lady Swvls) With no wt chg trn body LF with rt sway, -, trn
		body RF with left sway, - (W no wt chg swvl LF to fc ptnr
		with L sway, -, swvl RF to mod wrap pos with left sway, -);
QQS	3	(Fan to Tandem) Bk R trn LF, fwd L trn LF, pt R fwd, - (W
		unwrapping LF fwd L, fwd R spiral, fwd L, -) now tandem pos
		fcg DC lead hds still joined;
SS	4	(Lady Step Swvls) Hold, -, -, - (W fwd R swvl 1/2 RF, -, fwd
QQS	5-6	L swvl 1/2 LF, -); (Qk Swvl Alemana Varsou) Hold, clo R, sd L, - (W fwd R swvl
ବ୍ୟଞ	5 0	1/2 RF, fwd L, sd & fwd R, -); Bk R slight RF trn, sd & fwd
440		L cont RF trn chg to R hds joined, fwd R to fc wall join L
		hds, - (W trng RF under joined lead hds fwd L, cont trn fwd
		R chg to R hds joined, fwd L cont trn to varsou, -) now in
		varsou pos fcg wall;
ବ୍ଦ୍ୱର	7-8	(Ballerina Whl Ldy Spin) Circle RF around lady fwd L, fwd R,
ବ୍ୟଞ		fwd L, - (V raise R ft about knee high with ft about 10" in
		front of L knee ft pointed down and R knee diag sd & fwd
		hold, -, -, -); Cont circle RF around lady fwd R, fwd L,
		fwd R release left hds and turn lady full trn RF then rejoin
		left hds, - (W hold, hold, spin RF 1 full trn on L under
		joined lead hds, -) varsou pos fcg wall;
9-16	MODIFI	ED ADVANCED SLIDING DOOR; LUNGE (W SIT LINE) RECOVER TO SHOW;
ALL MANAGEMENT OF THE PARTY OF		LINE RECOVER FWD; FWD 2 SWITCH TO L-SKTRS; FWD 2 SWITCH TO
	SKTRS:	2 SIDE SWIVELS; LEG ACROSS & ARM OVER; LADY OUT TO FC;
	(SND)	TIME THRU CHG MEAS 16 TO FAN;)
ବ୍ଦର	9	(Mod Adv Sliding Dr) Press fwd L, recov R, clo L, - (W bk R,
		recov L, XRIF, -);
QQS	10	(Lunge Recov SHDW) Trng lady under all joined hds lunge sd R
		releaseing joined R, recov L, clo R to SHDW, - (W trn RF
		under joined hds bk L in sit line R arm up, recov fwd R trng
		RF, cont RF trn sd & bk L to SHDW, -) now SHDW pos fcg wall
005	4.4	L hds joined and M's R hd on W's R shoulder blade;
QQS	11	(Press Go Fwd) Press fwd L, recov R, sd & fwd L twd LOD, - (W bk R, recov L, XRIF, -) SHDW pos fcg DW moving twd LOD;
005	12	(Fwd 2 Switch L-Sktrs) Fwd R, fwd L, hold trng RF fo RDW in
QQS	12	L-Sktra with R pointed twd RLOD, - (W fwd L, fwd R, fwd L
		trn RF to L-Sktrs with R pointed twd RLOD, -) left hds
		joined at W's waist and rt hds joined extended to sd;
		A managed and a managed company of the company of t

PART B Continued

9-16		LES; ROCK TO MODIFIED IN & OUT RUNS; FORWARD MANUV PIVOT;	
	PIVOT 3; PRESS LINE LADY SPIRAL; FAN; (2ND TIME THRU CHG MEAS 16 TO		
	FORWARD FACE CLOSE;)		
ବ୍ଦ୍ୱ	9-10	(Cuddles) Release lead hds push sd L, recov R, clo L, - (W	
QQS		tro RF on L rk bk R to 1/2 OP fc wall, recov L trn LF fc	
		ptnr, sd R, -) bk to cuddle pos; Release trail hds push sd	
		R, recov L, clo R trng LF to 1/2 OP LOD, - (W trn LF on R rk	
		bk L to L-1/2 OP fc wall, recov R trn RF fc ptnr, sd L cont	
		RF trn to 1/2 OP LOD, -);	
QQS	11-12	(In & Out Runs) Rk bk L, recov fwd R, fwd L IF of W spiral	
QQ E		RF to L-1/2 OP LOD, - (W rk bk R, recov fwd L, clo R, -);	
		Fwd R, fwd L, clo R, - (W fwd L, fwd R, fwd L IF of man	
		epiral RF to 1/2 OF LOD, -);	
ପ୍ଟ୍ର	13	(Fwd Manuv Piv) Fwd L, fwd R trn RF to CP fcg RLOD, bk L piv	
		RF 1/2 fc LOD, - (W fwd R, fwd L, fwd R piv RF, -);	
QQS	14	(Piv 3) Pivot RF 1 & 1/4 R, L, R to fc wall, -;	
ବ୍ୟଞ	15	(Press Ldy Spiral) Press fwd L, recov R, ad L releasing	
		hold with R hd, - (W trn RF rk bk R, recov L trn LF, sd R	
		twd LOD spiral LF under joined lead hds to fo wall IF of	
		man, -);	
ବ୍ୟର	16	(Fan) Bk R, recov L, sml sd & fwd R, - (W trn LF fwd L	
		twd LOD, cont trn sd R, cont trn bk L, -) now fan pos man	
		fcg	
		wall;	

2nd Time Thru Chg Meas 16 to:
QQS 16 (Fwd Fc Clo) Thru R twd LOD, sd L, clo R, - (W trn LF fwd
L twd LOD, cont trn sd R, clo L, -) now LOFP man fcg wall;

TAG

1-2	PICKUP	REVERSE PIVOT TO LUNGE;;
1-2 QQS SS	1-2	Hold trng LF pl L hd beh W's neck palm out, trng LF fwd L pivot LF pl R hd beh W's neck palm out, bk R pivot LF, - (W
		reach arnd M's R leg sd & fwd L trng LF to mod CP pl R hd on M's L shoulder from under his L arm, bk L cont LF trn pl
		L hd on M's R shoulder from under his R arm, clo R cont trn,
		-) man now fog DW; Lunge fwd L twd DW leaning over lady lady extend both arms out to ad with palms bk, -, hold, - (W
		(W bk R twd DW leave L leg extended fwd holding on to M's
		shoulders from under his arms in a lay bk lunge, -, hold, -);

PART A Continued

୍ ୧୧୭	13	(Fwd 2 Switch Sktrs) Fwd R, fwd L, pt R twd RLOD, - (W fwd R, fwd L, fwd R trn LF to Sktrs with L pointed twd LOD, -) now in modified Sktrs man fcg RDW lady fcg DW R hds joined
SS	14	at W's waist and left hds joined extended to sd; (2 Sd Swvls) Sd & fwd R swvl LF to mod L-Sktrs, -, sd & fwd L swvl RF to mod Sktrs, - (W sd & fwd L swvl RF to mod L-Sktrs, -, sd & fwd R swvl LF to mod Sktrs, -);
SS	15	(Leg X Arm Over) Swvl LF so bk is to lady reach R across IF of her L looking at her over rt shoulder, -, lift W's L arm over head and pl her L hd on M's L shoulder with her L arm
ବ୍ଦ୍ୟ	16	beh neck, - (W hold full meas); (Lady Out to Fc) Hold, recov sd L, fwd R, - (W reach arnd M's R leg sd & fwd L, fwd R trn LF, bk L, -) man chg Ws R hd to his L hd as she makes trn to end LOFF man fcg wall;

2nd Time Thru Chg Meas 16 to:
QQS 16 (Fan) Hold, recov sd L, sml sd & fwd R, - (W reach arnd M's R leg sd & fwd L trng LF, fwd R cont LF trn, bk L to fan pos, -) man chg W's R hd to his L hd as she makes trn to end fan pos man fcg wall lady fcg RLOD;

PART B

1-8	HOCKEY	STICK; FWD BASIC TO HIGH LINE; REVERSE PIVOT TO LUNGE;
	CUCARAC	HA LADY WWD TO RONDE; COCARACIM 2002
QQS QQS	ROLL HE	(R ACROSS; (Hockey Stick) Fwd L, recov R, clo L, - (W clo R, fwd L, fwc R, -); Bk R, recov fwd L trn 1/8 RF, fwd R, - (W fwd L, fwc R, -); Bk R, under joined lead hds, bk L, -) now LOFP man
QQS	.3	fc RDW; (Fwd Basic Hi Line) Fwd L, recov R, sd & bk L place R hd on top of W's L shoulder look twd LOD body stretched upward and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway, - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight left sway), - (W bk R, recov L, fwd R place L hd and slight sway), - (W bk R, recov L, fwd R place L hd and slight sway), - (W bk R, recov L, fwd R place L hd and slight sway), - (W bk R, recov L, fwd R place L hd and slight sway), - (W bk R, recov L, fwd R place L hd and slight sway), - (W bk R, recov L, fwd R place L hd and slight sway), - (W bk R, recov L hd and slight sway), - (W bk R, recov L hd and slight sway), - (W
QQ5 55	4-5	(Rev Piv to Lunge) BK R piv Lr to 10 200, L hd on top of W's to fc RDC, release joined lead hds place L hd on top of W's
		cont LF piv to fc DW, - (w lwd b plant his L arm clo L cont pl R hd on M's L shoulder from under his L arm clo L cont pl R hd on M's L shoulder from under his L arm clo L cont pl R hd on M's L shoulder both trn, -); Lunge fwd L twd DW leaning over lady extend both trn, -); Lunge fwd L twd DW leaning over lady extend DW arms out to sd with palms bk, -, hold, - (W bk R twd DW leave L leg extended fwd holding on to M's shoulders from leave L leg extended fwd holding on to M's shoulders from
QQS	6	(Cucaracha Ldy Fwd Ronde) btratgate and refer fixed L trn L, clo R, - (W fwd L, release hold fwd R trng RF, fwd L trn L, clo R, -) lady now slightly beh man and to his R sd RF/ronde R, -) lady now slightly beh man and to his R sd
ତ୍ତ୍ର	7	(Cucaracha Ldy Slide A) Sd L, record L-Half Op fcg wall; sd L, fwd R to L-Half Open, -) now L-Half Op fcg wall;
QQS	8	sd L, fwd R to L-Half Open, -) now b hatt to be set of the last t

SABROSA CHA

Composers: Derek & Jean Tonks, **Note NEW ADDRESS**

16029-95 Ave, Edmonton, Alta, T5P 0A8 (403) 465-9296

Record: Roper 125-A "Sabrosa Guajira" (Flip Cha Cha Dinero) available

from Eddie & Bobbies - slow to suit

Type Dance: Cha Cha - Phase V+2 (Adv Hip Twist & Turkish Towel)

Footwork: Opposite, directions for M except where noted

Sequence: INTRO - A - A(1 to 8) - B - C - A(1 to 8) - A(1 to 5) END

(NOTE arm actions as described are optional)

INTRO

1 - 2 SIDE BY SIDE POS BOTH FCG LOD WAIT BEATS &/1, SWIV TO FC/IN PLC, -: BACK BASIC;

1 - 2 With hnds on hips thumbs fwd wgt on M's R & W's L wait 1 1/2 beats, on & count Swiv 1/4 RF (W LF) raise M's R W's L arms up to fc ptnr/ln plc L,-; Bk R, Rec L, Sd R/Cl L, Sd R shake hnds;

11 A 11

- 1 8 OP HIP TWIST; FAN; CHECKED HOCKEY STICK; BACK *TWIRL TO FAN; ROCK REC START HOCKEY STICK MAN TRANSITION TURN RLOD (W LOD); DOUBLE CUBANS;
- 1 2 Fwd L, Rec R, Bk L/Cl R, Bk L (W fwd R/swiv 1/4 RF); Bk R, Rec L chge to M's L W's R hnds (W fwd L comm LF trn, cont trn sd & bk R fc RLOD), Sd R/Cl L, Sd R (W Bk L/lock RIF, Bk L leave R extended fwd no wght);
- 3 4 Fwd L, Rec R, Sd L/Cl R, small Sd & Fwd L fc DRW raise jnd hnds (W Cl R, Fwd L, small Fwd R/L, R to M's R sd fcg RLOD place L hnd beh back); Join M's R W's L hnds beh W's back XRIBL, small Fwd L, rel M's R W's L hnds comm LF trn Sd R fc wall/Cl L, Sd R allow W to twirl behind M under jnd hnds end fcg DLW (W XLIBR, Bk R, make LF twirl under jnd hnds Bk & Sd L trng LF/Fwd & Sd R cont trn, Sd & Bk L end fcg DRW R foot extended fwd) ending in "Fan" pstn;
- *OPTION W may replace LF twirl with Bk L/XRIFL, Bk L leave R pntg fwd;
 5 6 Rock Fwd L, Rec R, <comm Hockey Stick> Rock Fwd L (W Cl R), Rec R (W Fwd L); Raise jnd hnds In place L/R, L (W Fwd R/L, R), Rock Bk & Sd R to fc RLOD lead W to L underarm trn, (W Fwd & Sd L comm LF trn, Sd & Bk R fc LOD release hnds), end sd by sd fcg opp dirc:
- 7 8 Same footwork Cross LIFR/Rec R,Sd L/Rec R,Cross LIFR/Rec R,Sd L;
 Cross RIFL/Rec L,Sd R/Rec L,Cross RIFL/Rec L,Sd R;
 NOTE 2nd & 3rd thru Part A in Meas 8 M trn 1/4 LF to fc ptnr & wall
 on last two steps (W transition XRIFL/Rec L,Sd R/Rec L,In plc
 R,In plc L trng 1/4 LF;)
- 9 14 SPOT TURN; SPOT TURN (W TRANS); MERENGUE (W QK CUCARACHES);
 QUICK CUCARACHES (W MERENGUE); MERENGUE (W QK CUCARACHES);
 QUICK CUCARACHES (W MERENGUE);
- 9 -10 XLIFR trn RF 1/2 (W trn RF), Rec Fwd R trn RF 1/4 fc wall (W COH), small Sd L/Cl R, small Sd L; XRIFL trn L to fc RLOD (W LOD), Rec Fwd L cont trn to fc wall (W fc COH), Sd R/Cl L, Sd R (W trans Sd R, Cl L);
- 11-12 With elbows tucked into waist forearms out to side fingers stretched open "wave" hands Sd L,Cl R,Sd L,Cl R (W also "wave" hands same as $\dot{\text{M}}$

Page 2....SABROSA CHA

Sd & Fwd R/Rec L,Cl R,Sd & Fwd L/Rec R,Cl L); swing R arm in frnt of body Sd & Fwd L/Rec R,Cl L, swing L arm in frnt Sd & Fwd R/Rec L,Cl R (W swing L hand up & out CCW behind head touch R ear bend elbow allow arm to lower in front of body Sd R,Cl L,Sd R,Cl L);

13-14 Repeat Meas 11 & 12;;

Repeat Part A Meas 1 thru 8

11 B 11

- 1 18 OPEN BREAK: NAT TOP WITH INSIDE TURN: NEW YORKERS (SHAKE HNDS)::

 TURKISH TOWEL::: CONTINUOUS TURKISH TOWEL::: WHIP FREEZE:

 BACK BASIC: AIDA: BACK LOCKING CHA'S: REC RONDE BODY WAVE:
- Jn Id hnds Bk L (W Bk R) raise free arm up, Rec R, Sd L/Cl R, small Sd & Fwd L comm RF trn to CP; XRIBL trn RF (W trng RF Fwd L), Sd L cont trn raise M's L W's R hnds lead W to trn LF under jnd hnds (W comm LF trn Rec R), allowing R arm to slide rnd W's waist XRIBL cont trn (W Sd L cont trn fc COH)/Sd L cont trn (W Cl R), small Sd R (W Sd L) and op fcg ptnr wall lead hnds jnd;

3 - 4 Trng RF (W LF) Fwd L, Rec R trng to fc wall, Sd L/Cl R, Sd L; Trng LF (W RF) Join M's R W's L hnds Fwd R, Rec L trng to fc wall, Sd R/Cl L,

Sd R shake hnds;

- 5 6 Fwd L, Rec R, Sd L/Cl R, Sd L; Raising jnd hnds Bk R lead W to trn R under hnds (W Fwd L trng RF 1/2), Rec L (W Fwd R trng 1/2), Sd R/Cl L, Sd R (W Fwd L/Fwd R, Fwd L curve RF behind M end on his L side) join left hnds W now behind M both fcg wall;
- 7 8 Rock back L (W Fwd R), Rec R, Sd L/Cl R, Sd L (W travels behind M to end on his right side); Rock Bk R (W Fwd L), Rec L, Sd R/Cl L, Sd R (W end on M's left side);
- 9 -10 Maintain hnd holds lead W to trn RF in frnt of M Bk L, Rec R, Sd L/Cl R, Sd L (W trng RF Fwd R, cont trn Sd & Bk L fc wall, Sd R/Cl L, Sd R); Bk R, Rec L, Sd R/Cl L, Sd R (W curve RF travel behind M Fwd L, Fwd R, Sd L/Cl R, Sd L end on M's left side);

11-12 Repeat Meas 7 & 8;;

- 13-14 Release R hnds small rock Bk L, Rec R trng LF to LOD (W trng RF Fwd R, cont trn Bk & Sd L fc LOD), Pnt L (W R) to side, -; Bk L, Rec R, Fwd L/lock RIBL, Fwd L;
- 15-16 Fwd R, Trn RF (W LF) Bk & Sd L fc RLOD, Bk R/lock LIFR, Bk R; Trng LF (W RF) to look at ptnr Bk L/lock RIFL, Bk L, Trng RF (W LF) look away from ptnr Bk R/lock LIFR, Bk R;
- 17-18 Repeat Meas 16; Rec Fwd L,Ronde R CCW fc wall (W ronde L CW fc COH), XRIFL (W XLIFR) bend knees hips fwd & shoulders Bk,straighten knees hips bk & shoulders fwd with body wave action blend to CP;

17 C 19

1 - 18 FWD BASIC: NAT TOP; ADVANCED HIP TWIST: FAN: HOCKEY STICK TO TRIPLE CHA'S:: CROSS, FLICK, SIT LINE. -: BACK, 2. RONDE CHA: ROCK TO BACK TRIPLE CHA'S:: UNDERARM TURN: HAND TO HAND: SPOT TURN: HAND TO HAND: CRAB WALKS:: THRU, FLICK, POINT. -:

CRAB WALKS:: THRU.FLICK.POINT.-:

1 - 2 Rock Fwd L, Rec R, Sd L/Cl R, Sd & Fwd L comm RF trn; XRIBL (W Sd L)

trn RF, Sd L (W XRIFL) cont trn, XRIBL (W Sd L) cont trn/Sd L (W

XRIFL) cont trn, Cl R (W Sd L) end fcg wall;

Page 3.... SABROSA CHA

- 3 4 Trng body RF Fwd L (W trng 1/2 RF Bk R), Rec R (W Rec L trng 1/2 LF), Bk L (W Fwd R outside ptnr)/Rec R (W rec L trn 1/4 RF), Cl L (W Fwd R); Bk R (W Fwd L), Rec L (W trn LF Sd & Bk R), Sd R/Cl L, small Sd & Fwd R (W Bk L/Lock RIFL, Bk L leave R pointing fwd);
- 5 6 Fwd L (W Cl R), Rec R (W Fwd L), Bk L/Cl R, Bk L (W Fwd R/XLIBR, Fwd R);
 Bk R, Rec L to fc DRW (W trn LF under jnd hnds L, R end DLC) chg to
 R hnds jnd palm to palm, Fwd R/Lock LIBR, Fwd R;
- 7 8 Trng RF chg to L hnds palm to palm Fwd L/Lock RIBL, Fwd L, trng LF chg to R palms Fwd R/Lock LIBR, Fwd R; Fwd L (W XRIFL), Flick R behind, Point R fwd bend L knee lowering into "sit" pstn, -;
- 9-10 Back R, Back L, Ronde R CW beh L take wgt on R/Cl L, In plc R bring jnd R hnds over M's head to his L shoulder & release hold (W ronde L CW in frnt take wgt on L/small Bk R, Cl L); Shake hnds Fwd L, Rec R, Bk L/lock RIFL, Bk L;
- 11-12 Trng RF chg to L palms Bk R/Lock LIFR, Bk R, Trng LF chg to R palms Bk L/Lock RIFL, Bk L; Bk R, Rec L fc wall (W trn RF under jnd R hnds L, R fc COH), Sd R/Cl L, Sd R;
- 13-14 M's R W's L hnds jnd Trng LF (W RF) Bk L, Rec R trng RF (W LF) fc ptnr, Sd L/Cl R, Sd L; XRIFL rel hnds trn 3/4 LF (W XIF trn RF), Fwd L, Fwd R fc ptnr/Cl L, Sd R;
- 15-16 Repeat Meas 13; BFLY XRIFL, Sd L, XRIFL/Sd L, XRIFL;
- 17-18 Sd L, XRIFL, Sd L/XRIFL, Sd L; XRIFL, Flick L back, Point L to side, -;

Repeat A Meas 1 thru 8 Repeat A Meas 1 thru 5

END

TRANSITION TURN LUNGE LINE APART - W ROLL TO LUNGE LINE

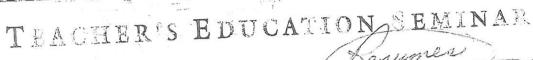
Raise jnd hnds In place L/R,L (W Fwd R/L,R),Rock Bk & Sd R to fc RLOD lead W to L underarm trn, hold for approx 3 beats (W Fwd & Sd L comm LF trn,Sd & Bk R trng to fc RLOD/Sd L lowering to lunge line hnds still joined free arm out to side,hold) Man strong Sd L toward wall into lunge line with R sway lead W to roll RF release hnds (W roll R,L/Sd R to lunge line) hold with Ms L arm extended to side & R hand on Ws R hip (W both arms extended out to side)...MUSIC RETARDS FOR THE "END" STEPS NOT WRITTEN TO BEATS OF MUSIC WOMAN CONTINUES WITH "MENTAL CHA CHA BEAT"...

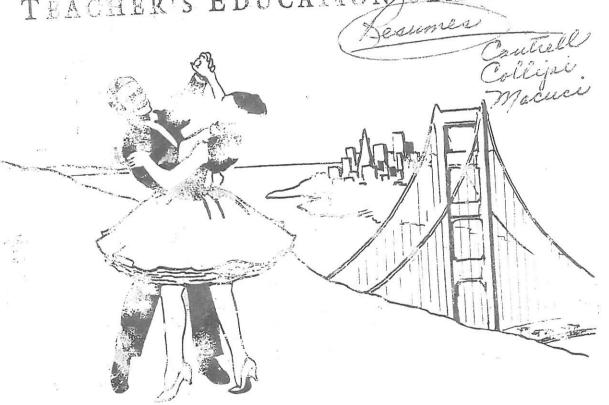
NOTE: Where appropriate Side Chassees may be replaced by a Ronde Chaexcept the Checked Hockey Stick Meas 3 Part A

MRDC Devaletter 90-1

NIVERSAL BOUND ANCE LOUNCIL

ERNATIONAL CONVENTION





SAN FRANCISCO CIVIC AUDITORIUM SAN FRANCISCO, CALIFORNIA JULY 11, 1990

Jank.

70- < 1

PROPER USE OF BODY

Body weight should be carried forward.

Allow body weight to come into the arm.

Progress before you turn

On all Spins and Turns UNWEIGHT THE BODY

Shape away from your partner on under arm turns — Stretch the Sides —

Do not collapse opposite side — Lady keeps hand close to the head — Then lowers hand to waist level—

Keep hands low with connection and an awareness of partner's body weight. Lady should focus on Man and spot partner on all turns.

POINTS TO ESTABLISH ON LADY'S UNDER ARM TURNS

Don't turn the front foot on the Rock Step

Don't start the turn too early.

Unweight the body on the-"a"-count then turn and tripple --

JUST ONE IDEA

MAKE LEARNING FUN

TEACHERS CLINIC U.R.D.C. JULY 11, 1990

QUIPS

Doggie Mouth Drop the hankie Flick the water off the toe Peel a piece of tape off the floor Dancing in glue Short arms Chicken Wings Don't flap your wings. Tie elbow to the ribs Squeeze a newspaper under your arm Shoot for the belly button Pick the cherry, put it in the basket Think Ducky Kiss the floor Caress the floor Stroke the floor Knock knees

TIPS

PROPER USE OF LEGS AND FEET

Raise the thighs, lift the knees, point the toes.

If you don't feel the toe leave the floor, you haven't pointed your toe
The toe of the shoe hits the floor first
Inside edge of foot
Pronate knees
Soft knees
CHASSE---- Little ,littler, big.--On the Rock Back step and Recover step, both steps are big, maintain original foot position and raise the heel of the unwaited foot-- use a strong hip action on both steps

PROPER USE OF ARMS AND HANDS

Keep arms close to the body.
Soft elbows.
Hand clasp hold
Finger hold
Hook fingers
Strong Hands for MAN
Firm hands for lady
Dance away from and to the hand.
Maintain a center
When away from partner the arms are away. Getting together or passing - arms are in
Lady Keep the right hand in the proper place on American spin,offer the man your hand.

- 3 OPEN BREAK AND UNDER ARM TURNM (RUMBA: OPEN BREAK TO ALEMANA)
 - A. SECOND POSITION BREAK (CUCCARACHA)
 - B. ARM CHECK
 - C. LEFT SIDE BY SIDE BREAK (BACK BASIC : RUMBA)
- PROMENADE SCALLOP
 - A. PROMENADE SCALLOP
 - B. SCALLOP FROM UNDERARM TURN
- CROSS BASIC 5.
 - A. CHASE WITH SPIN
 - B. SHINE CHALLENGE
 - FLICK C.
- CROSS OVER SWIVEL
 - A. FIGURE 4
- HALF MOON
 - A. HALF MOON HAND CHANGE
 - B. HALF MOON ON THE RIGHT
- 8. BACK SPOT TURN (NATURAL TOP : RUMBA) A. FORWARD SPOT TURN (REVERSE TOP

 - : RUMBA)
 - B.OUTSIDE PARALLEL CHECK
- CROSSPAUSE (DONE IN CLOSED POSITION PARTNERS CROSSING OPPOSITE)
 - A. CROSS PAUSE AND WALKAROUND
- 10. ALTERNATE LEFT SIDE
- A. CONT. PARALLEL

THE USE OF MAMBO TERMINOLOGY IN ROUND DANCING PRESENTED BY RALPH & JOAN COLLIPI OF SALEM, N. H.

BACKGROUND OF MAMBO

THE MAMBO IS A CUBAN DANCE WHICH WAS INTRODUCED IN AMERICA RIGHT AFTER WORLD WAR II AND ENJOYED RATHER WIDE IT WAS A VERY SPREAD POPULARITY AS A JAZZY OFFBEAT RHYTHM. FREE DANCE ALLOWING FOR INDIVIDUAL INTERPRETATION. PROBABLY DUE TO ITS DIFFICULT RHYTHM, THE MAMBO GAVE WAY TO THE EASIER THE MAMBO HAS SURVIVED FOR THE CHA CHA CHA IN THE FIFTIES. ADVANCED DANCER AND HAS BECOME MORE SOPHISTICAED AND CONSERVATIVE, BEING DONE MOST OFTEN IN CLOSED POSITION.

MAMBO RHYTHM

PROBABLY MORE CONTROVERSY HAS EXISTED OVER THIS DANCE THAN ANY OTHER AS TO WHETHER THE RHYTHM IS OFFBEAT OR ONBEAT, QUICK QUICK SLOW OR SLOW QUICK QUICK. BECAUSE OF ITS HIGHLY SYNCHOPATED BEAT IT HAS BEEN A DIFFICULT RHYTHM TO LEARN.

MAMBO STYLE

THE SULTRY RHYTHM AND ODDLY ACCENTED BEAT GIVES THE DANCE A HEAVY JERKY QUALITY WHICH MAY BE INTERESTINGLY THOUGHT OF AS A "CHARGE". BASICALLY THE STYLE IS RUMBA MOVEMENT, BUT AS ONE STEPS FORWARD ON THE ACCENTED 4TH BEAT, IT IS WITH THE SUDDENNESS OF QUICK LUNGE, BUT IMMEDIATELY PULLING BACK FOR THE SECOND QUICK BEAT, GIVING THE JERKY QUALITY TO THE "CHARGE" IS FURTHER ACCENTED BY A SLIGHTLY HEAVIER STEP AND THE ACTION OF THE SHOULDERS WHICH MOVE FORWARD ALTERNATELY IN OPPOSITION TO THE STEPPING FOOT. ARMS AND HANDS ARE CARRIED IN A BENT ELBOW POSITION A PARALLEL TO THE FLOOR, PALM DOWN. THE ARM MOVES WITH THE SHOULDERS AND THUS THE MAMBO PRESENTS A MORE DYNAMIC BODY MOVEMENT THAN ANY OF THE OTHER CUBAN DANCES.

HERE ARE THE 10 BRONZE SCHOOL FIGURES IN MAMBO AND THEIR VARIATIONS, WE WILL COMPARE THE TERMINOLOGY ON A FEW OF THESE FIGURES WITH THAT OF THE TERMINOLOGY USED IN RUMBA AND CHA CHA;

- TURNING BASIC BASIC MAMBO STEP THAT TURNS PROGRESSIVE BASIC - BASIC MAMBO STEP BACK AND FORTH
 - PROGRESSIVE BASIC WITH CROSS LEAD
 - BACK BREAK C.
- CROSS OVER BREAK
 - A. CROSS OVER BREAK WITH HAND CHANGE

UNIVERSAL ROUND DANCE COUNCIL - TEACHER'S SEMINAR PRESENTED BY: RALPH & JOAN COLLIPI OF SALEM, N. H.

- LET'S TALK SHOP-- TRANSITION WORKSHOPS-

- 1. USE OF RESOURCES: AS IN ANY OTHER FIELD OF INTEREST, ONE OF THE TEACHER'S GREATEST JOBS IS KEEPING ABREAST OF NEW MATERIALS AND IDEAS APPEARING ON THE SCENE EVERY DAY. A TEACHER WHO USES THESE RESOURCES ENRICHES HIS OWN BACKGROUND AND STRENGTHENS HIS OWN SKILLS AND OPENS UP A NEW WORLD OF MEANING AND UNDERSTANDING.
- ADVERTISING "WHAT A DIFFERENCE A WORD MAKES" ADVANCE VERSUS INTERMEDIATE PLUS. . . A ROSE BY ANY OTHER NAME.
- TRANSITION FROM INTERMEDIATE TO ADVANCED:
- A. HAVE FIGURE CLINIC CLASS ON THE SAME NIGHT AS YOUR ADVANCED GROUP 1 1/2 HOURS PRIOR TO TO CAROUSEL CLUB WORKSHOP.
- B. WE USE ROUND-A-LAB PHASE BOOKLET. STARTING WITH LATIN, IT IS THE MOST POPULAR RHYTHM, WE FOUND THIS LOCKS THEM
 - AT THE END OF EACH CLINIC TEACH 1 OR 2 DANCES.
- THESE ARE USED AS WARM-UP DANCES PRIOR TO WORKSHOP.
- D. IF A NEW RHYTHM IS BEING INTRODUCED TO YOUR CAROUSEL CLUB WHICH REQUIRES CLINICING FIGURES, SUCH AS MAMBO, ENCOURAGE THIS CLASS TO STAY FOR THE CLINIC AND EVENTUALLY FOR THE TEACH.
- THIS CREATES A REPORE WITH BOTH GROUPS AND EVENTUALLY THE TRANSITION TAKES PLACE WITH EASE.
- F. YOU WILL FIND THE LATE GROUP GIVING ENCOURAGEMENT TO THE EARLY GROUP.

- To assist dancers in developing upper body rotation, try relating it to another sport. For example the swing of a golf club or a tennis racket, or associate this action with throwing a soft ball or a bowling ball. a)
- To emphasize the ball-flat action of Latin rhythms, imagine walking up a flight of stairs or stepping into and out of a pair of high heeled shoes. b)
- For the concept of shoulder leads, you may wish them to think of walking sideways through a narrow door (i.e. step forward with the right foot, putting the left shoulder through door first and then step across and through the door with c) the left foot).
- Use progressive teaching to relate a new figure to one which dancers already know. For example, The Diamond Turn: show the progression from a box step---> to a left turning box step ---> to the diamond turn (which is the left turning 8) box without closing the feet).
- Actively solicit questions from the dancers. Often the same questions are on the minds of several dancers, but they are afraid to speak up. 9)
- Look for opportunities to complement the dancers, remember that this is their 10) recreation.
- Set aside a definite time for your teach each night. Most people like schedules 11) and order.
- Limit the amount of time spent on the teach at clubs. A short amount of quality 12) teaching time may be better than an extended period of teaching time, especially late at night or when the dancers are too tired to retain the material.
- Try to dance the routine (or portion covered to date) a few times during the 13) programmed rounds, after the teaching session.
- After the routine has been completely taught, try to spend the next week in a 14) quick review. This will help reinforcement the areas which are shaky and it will also give the dancers a good mental break.



CONSIDERATIONS FOR TEACHING

For Existing and New Round Dance Instructors

The following ideas have been collected from various personal contacts in order to stimulate thinking about teaching in round dance clubs and classes. These are not meant to be absolutes, but are intended to cover the important points which may be useful in making decisions. These notes are designed to assist the teacher in building the dancer's knowledge, comfort and confidence and pleasure. Chris and Terri Cantrell, July 1990.

- Show small sections or single figures in the routine 1-3 times and then let the dancers try it at least twice as many times. Show it again, if necessary, then let the dancers try it again.
- 2) Spend more time teaching standard figures. Learning these figures will help you teach future routines with more ease. It will also benefit dancers by giving them more of the ability to dance unknown routines to cues.
- We are all individuals with different learning curves. What works well for 50% of the dancers may not work at all for the other 50%. By wording your discussion of a particular figure or section in several different ways you increase the odds of "hitting" on the particular words the dancers needs.
- Try hash cueing new figures in various combinations with other figures to help reinforce the new figures.
- Let the dancers try small sections of the routine to music. This will help the dancers with the timing for that section. It will also give your dancers the feeling of accomplishment and confidence. Next combine this small section with the other sections taught so far.
- The body line and the placement of the feet are as important as the actual foot patterns; however, it is best to let dancers become comfortable with the pattern and the timing first. A correct body line can increase the ease, comfort and pleasure of the dancers.
- 7) Use everyday examples to relate various dance concepts to the dancers. For example:

Considerations in Selecting Routines July, 1990 Page 2

- When instructions on a cue sheet appear ambiguous, call or write the choreographer
 Teaching a dance incorrectly is potentially a great source of frustration for yourself and the dancers.
- 8) Don't always immediately select a popular dance Instead select routines which will reinforce figures that the dancers already know and that adds a few new figures to their repertoire. This will maximize the number of routines your dancers will be able to perform with less teaching effort, and it will also make it easier for them to dance routines to cues or with fairly quick teaches. Gimmicky dances are fun on occasion, but not for every teach.
 - 9) Teach at a level consistent with your own dancing level It is recommended that teachers dance at least one level above the level they are teaching. This will give you more confidence as a teacher.



CONSIDERATIONS IN SELECTING ROUTINES

For Existing and New Round Dance Instructors

The following ideas have been collected from various personal contacts in order to stimulate thinking about the process of choosing routines for round dance clubs and classes. These are not meant to be absolutes, but are intended to cover the important points which may be useful in making decisions in this area. These notes are designed to assist the teacher in increasing the dancer's knowledge, comfort, confidence and pleasure. Chris and Terri Cantrell, July 1990.

- 1) <u>Develop a teaching plan of action</u> Set goals for yourself and your dancers as to the number and type of rhythms, and the figures within those rhythms, that you expect to introduce, review or master during the coming year. This plan can always be changed, but it will provide you with a basic guideline.
- 2) Stress two to three rhythms per year This approach allows concentration on particular rhythms and figures. The concentrated effort allows for reinforcement of figures and techniques. This in turn may help dancers develop their ability and their confidence. You may wish to restrict routines taught in other rhythms not stressed, to a "fun" level (i.e. routines which can be taught and mastered fairly quickly).
- 3) Pick routines choreographed to music you enjoy Don't suffer through teaching to music which you do not enjoy listening to, even if the routine is well written or quite popular.
- 4) <u>Select routines which reinforce figures which the dancers already know</u> Select those routines which, in addition to a few new figures, have several figures which the dancers already know.
- Select routines which have at most three figures which are new to the dancers Too many new figures in a routine may tend to confuse and frustrate dancers. In considering which new figures to select, attempt to provide a natural progression from previously taught figures.
- 6) <u>In material which is selected, check carefully for proper precedes and follows</u> Pick routines which flow well from figure to figure. This will minimize the amount of

JOHN & MARY MACUCI, from Dimtrict Heights, Maryland, have been Square Dancing for 25 years and Round Dancing for 22 years. They have been teaching Round Dancing for 17 years. John & Mary have two weekly Round Dance Clubs, one Phase II, III & IV and one IV, V & VI, one by-weekly Round Dance Club Phase IV, V & VI, cue Rounds at one Square Dance Club and Guest Cue in Maryland, Virginia and nearby Pennsylvania. They write a column called "Round Dance Circle" for their local Square & Round Dance Publication "Calls 'n Cues". To improve their dancing and teaching techniques John & Mary take weekly Ballroom lessons. Some of the dances they have written are MISS PEABODY BROWN, THE FLIRT TANGO, SOUTHERN COMFORT, TENNESSEE WALTZ, TANGO OF THE ROSES, TAMPA JIVE (a Classic), RUBY BABY, RUB IT IN, MAMA DON'T DANCE, ALWAYS YOU, THE BOY FROM NEW YORK CITY, ROCKIN' ROBIN and many more. Many have been voted Round of the Month throughout the country. John & Mary are members of Roundalab, Universal Round Dance Council, serving on the Board of Directors, National Carousels, Virginia Square & Round Dance Association, Virginia State Callers Association, South Carolina Callers Association, Dixie Round Dance Council and Round Dance Teachers Council of the Greater D.C. Area.

RALPH & JOAN COLLIPI, from Salem, New Hampshire began Round Dancing in 1969, and in January of 1972 began teaching Rounds in Salem. Presently, they own and operate the Collipi Dance Center in Haverhill, Massachusetts where they teach four classes weekly ranging from Basic to Advanced Workshops. Their Advanced Club is Chapter #93 of the National Carousels. The Collipi's have been and are scheduled to be on staff at several weekends and festivals, to name a few, Montreal Area Square Dance Association, Round-A-Cade, Tumbling Leaves Festival, Bennington College Round Dance Weekend, Maple Sugar Festival, Richmond Virginia Festival, Empire State Festival, Washington D.C. Festival for five consecutive years, the Anchorage Alaska Round Dance Festival and Clinic, Spring Round Dance Weekend in Indiana, January Jubilee in Philadelphia, Tucson Arizona Festival and are on staff for a week of Rounds at English Mountain in Tennessee, Round-A-Rama Vacation in Las Vagas and Fontana North Carolina Accent On Rounds plus Roundalab panel at National Conventions. Ralph & Joan host 4 Round-E-Vous Round Dance Weekends for the past 11 years featuring national leaders. They are also featured on Round Dance Weekends as well as Square & Round Dance Weekends throughout the U.S. and Canada. They have taught and been clinicians at local, national and U.R.D.C. Conventions, conducted clinics for the New England Council of Round Dance Leaders, Western New England Round Dance Teachers, the Rhode Island Round Dance Teachers, Chicago Round Round Dance Leaders, Montreal Round Dance Association, Pittsburgh Round Dance Teachers, Anchorage Round Dance Leaders and Connecticut Round Dance Teachers. They are members of Roundalab, U.R.D.C., Accord, Dixie Round Dance Council are are on the New England Screening Committee sponsored by the New England Council of Round Dance Teachers. They have been studying Ballroom Lessons privately for the past 17 years. The Collipi's choreography includes NEW ENGLAND WEEKEND, RUM & COKE, ROMANCE IN HAVANA, JUST IN TIME NAUGHTY LADY SWINGERS PICNIC, ROUND & ROUND, CANTO KARABALI and many more. Ralph & Joan both retired from AT&T, Ralph as an accounting analyst and Joan as a Buyer in Purchasing. They look forward to spending what little free time they have with their son, Ralph, Jr., daughter, Maureen, Daughter in Law, Helen and Son in Law, Karl and 3 Grandchildren, Joel, Nikki-Sue and Kristina Marie.

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PANELIST

CHRIS & TERRI CANTRELL, from Broomfield, Colorado began dancing together in 1980 at the University of Michigan Square and Round Dance Club. They attended their first U.R.D.C. Convention that same year. After taking lessons from several local area instructors, they were taken in by Del & June Wilson. In 1983, they moved to the Denver area and began dancing with area Round Dance and Ballroom teachers. Currently they are taking ballroom lessons in International and American style from a variety of local and national ballroom teachers. Chris and Terri began teaching informally in 1982. In 1985 Ray & Ann Brown persuaded them to take over one of their clubs. Chris & Terri have been on the staffs of several conventions and festivals, including four U.R.D.C. Conventions. They are members of National Carousels, Colorado Round Dance Association, Dixie Round Dance Council, local ballroom clubs, Roundalab and U.R.D.C. They have been General Chaircouple and Program Committee chairs for the They are currently annual Colorado Round Dance Association. U.R.D.C. Board of Directors and Technical Advisory Committee members, U.R.D.C. 1991 Convention General Chaircouple, and 1991/1992 U.R.D.C. Education Chaircouple. Chris and Terri believe that dancing should be an enjoyable experience which can be a challenge at all levels for all types of dancers. They believe that teaching the technical aspect of figure execution can improve self-confidence and ease of execution, thus increasing the enjoyment of the dancers. Also by viewing the dance as a collection of figures instead of a routine, the ability of the dancers can be built upon; thus allowing relative ease in dancing and teaching more advanced routines. Chris and Terri strongly believe that dancing and clinicing with a variety of teachers can improve the enjoyment and the dance ability of the dancers. A few of their routines include HAVE YOU SEEN MY LOVER (Mambo), ROCK 'ROLL HEART (Jive), TANGO LASITA (International Tango), DUELING TANGO (Argentine Tango), A LITTLE CLOSER (Cha), WEDNESDAY'S CHILD (Waltz) and ON AND ON (Rumba).

UNIVERSAL ROUND DANCE COUNCIL 14th INTERNATIONAL ROUND DANCE CONVENTION TEACHER'S EDUCATIONAL SEMINAR

Wednesday July 11, 1990

San Francisco, California

SCHEDULE

9:00 A.M 11:00 A.M.	CONSIDERATIONS IN SELECTING ROUTINES CONSIDERATIONS FOR TEACHING Chris & Terri Cantrell
11:00 A.M 1:00 P.M.	LET'S TALK SHOP - TRANSITION WORKSHOPS THE USE OF MAMBO TERMINOLOGY IN ROUND DANCING Ralph & Joan Collipi
1:00 P.M 2:00 P.M.	LUNCH
2:00 P.M 4:00 P.M.	ABOUT JIVE John & Mary Macuci