

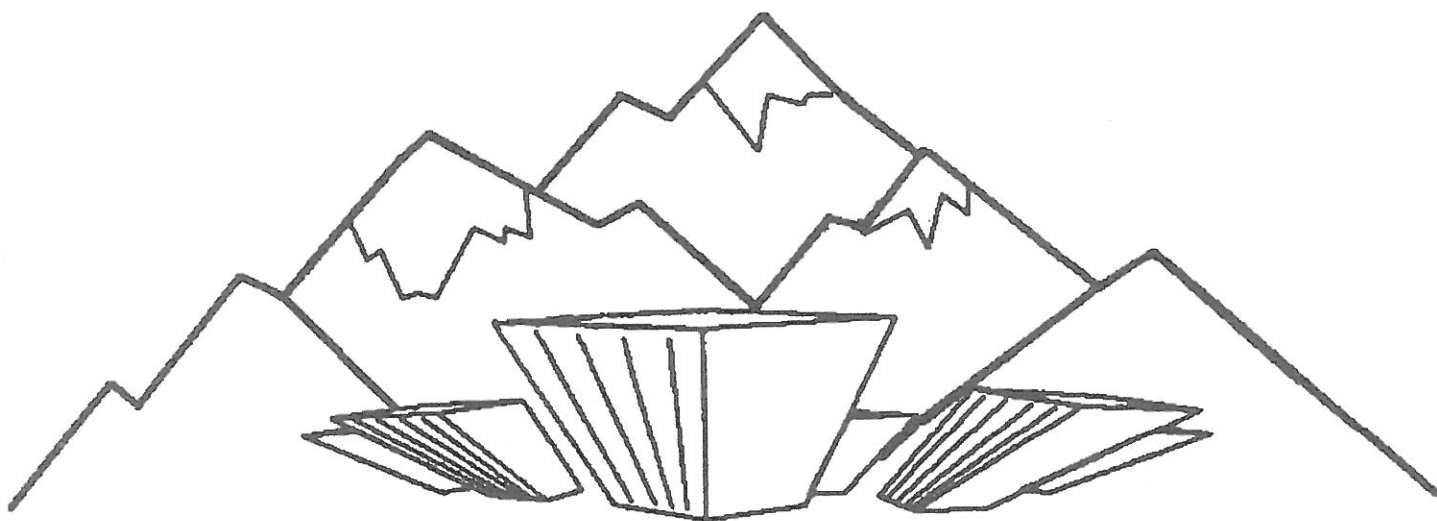
91-1



UNIVERSAL ROUND DANCE COUNCIL

*Personal Copy*

# 15th ANNUAL INTERNATIONAL CONVENTION



***Denver, Colorado***  
***July 24 - 27, 1991***



UNIVERSAL ROUND DANCE COUNCIL

WELCOME TO THE 15TH ANNUAL  
INTERNATIONAL CONVENTION SPONSORED  
BY THE UNIVERSAL ROUND DANCE  
COUNCIL.

As General Chaircouple of the 15th  
Annual Convention, we welcome all of  
you to Denver and hope that your time  
here will be a memorable and enjoyable  
one.



We would like to thank the convention committee chaircouples,  
assistants, clinicians, leaders, master of ceremonies, and cuers for  
donating their time and energy to assure that you will have an  
educational and enjoyable time. Without their enthusiasm and  
support this convention would not be possible.

Most of all we thank you, the dancer for your support of the  
Universal Round Dance Council International Conventions.

May your stay in the MILE HIGH CITY be all that you desire.

Chris and Terri Cantrell  
Convention General Chaircouple



91-5

# STATE OF COLORADO

## EXECUTIVE CHAMBERS

136 State Capitol  
Denver, Colorado 80203-1792  
Phone (303) 866-2471



Roy Romer  
Governor

July 24, 1991

Universal Round Dance Council  
15th International Round Dance Convention  
Denver, Colorado

Greetings:


I am pleased to welcome all those attending the Universal Round Dance Council's 15th International Round Dance Convention.

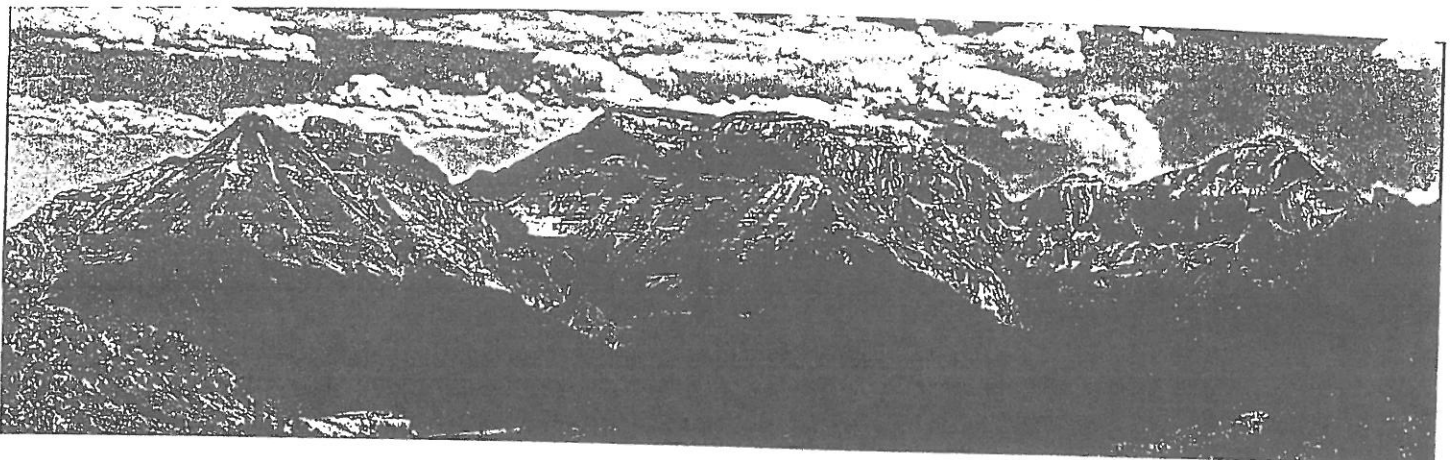
I know each of you will gain new friends and new insights from this convention. Your time here will provide you with the opportunity to learn new techniques that will enhance your enjoyment of round dancing.

For those of you who are visiting our state, we hope you will want to take time to explore Colorado. The spectacular Rocky Mountains offer some of the finest fishing, hiking and national and state parks in the world.

Again, welcome to Colorado and best wishes for a productive gathering.

Sincerely,

  
Roy Romer  
Governor





# UNIVERSAL ROUND DANCE COUNCIL

## PRESIDENT'S MESSAGE

WELCOME TO DENVER and thank you for supporting the Universal Round Dance Council's 15th Annual International Convention.



Each year a new group of U.R.D.C. volunteers accept the responsibility of producing our annual convention. This year our talented and generous U.R.D.C. volunteers under the direction of Chris and Terri Cantrell, the General Convention Chaircouple, have worked all year to develop a convention package that should appeal to everyone.

As members of the Universal Round Dance Council this is your convention so please make sure you acknowledge the efforts of our participating volunteers and show your appreciation for the job they have accomplished.

Norm and Joan Christie  
President

# BOARD OF DIRECTORS

## EXECUTIVE OFFICERS 1990 - 1991

President .....	Norm & Joan Christie
Vice President .....	Mike & Marsha Burkhardt
Secretary .....	Floyd & Marilyn Lamson
Treasurer .....	Tom & Loveday Newby

## TO 1991

Chris & Terri Cantrell .....	960 Garnet, Broomfield, CO 80020
Norm & Joan Christie .....	3312 Honeymoon Ln, Holiday, FL 33491
Sandy Coleman & Dan Finch .....	1260 W. Philadelphia, Ontario, CA 91762
Phil & Becky Guenthner .....	5501 Crosswood Ct., Louisville, KY 40291
Floyd & Marilyn Lamson .....	1874 Leisure World, Mesa, AZ 85205
Eddie & Audrey Palmquist .....	24271 Ursula Circle, El Toro, CA 92630
Charlie & Joanne Shaw .....	18 Hillcroft Dr., Newark, DE 19711

## TO 1992

Jerry & Jo Gierok .....	1724 Hawthorne Ave., East St. Paul, MN 55106
Bob & Barbara Herbst .....	PO Box 8476 LRS, Beaumont, TX 77711
Paul & Lorraine Howard .....	1535 Williams Dr., Winter Park, FL 32789
John & Mary Macuci .....	7110 Lansdale St., District Heights, MD 20747
Bob & Sue Riley .....	2074 SW 13 Terr., Boynton Beach, FL 33426
Jim & Elaine Snowden .....	1502 Fairway Dr., West Memphis, AR 72301
Bob & Florence Smith .....	929 Sunny Dell Dr., Orlando, FL 32818

## TO 1993

Rod & Susan Anderson .....	8923 Melrose, Overland Park, KS 66214
Mike & Marsha Burkhardt .....	7011 Carissa Cr, West Palm Beach, FL 33406
Jim & Bobbie Childers .....	27723 168th SE, Kent, WA 98042
Sherm & Jackie Foote .....	1919 Robindale Ave., Lancaster, PA 17601
Tom & Loveday Newby .....	20 Cherrytree Dr. 503, Brampton, Ontario, Canada L6Y 3V1
Lewis & Joyce Seldomridge .....	243AA Blackman Rd., Linwood, NJ 08221
Lloyd & Nan Walker .....	611 Fernwood, Issaquah, WA 98027

## NEWLY ELECTED 1992-1994

Chris & Terri Cantrell .....	960 Garnet, Broomfield, CO 80020
Russ & Barbara Casey .....	800 W. Community College Dr. #52, San Jacinto, CA 92383
Sandy Coleman & Dan Finch .....	1260 W. Philadelphia, Ontario, CA 91762
Floyd & Marilyn Lamson .....	1874 Leisure World, Mesa, AZ 85205
Brent & Mickey Moore .....	206 Scenic Dr., Oak Ridge, TN 37830
Charlie & Joanne Shaw .....	18 Hillcroft Dr., Newark, DE 19711
Wayne & Donna Slotsve .....	11324 Raleigh Drive, Omaha, NE 68164

# TECHNICAL ADVISORY COMMITTEE

## TO 1991

Eddie & Audrey Palmquist ..... 24271 Ursula Circle, El Toro, CA 92630  
 Dwain & Judy Sechrist ..... 3370 Sagewood Lane, San Jose, CA 98132  
 Roy & Phyllis Stier ..... 2326 De La Vina, Santa Barbara, CA 93105  
 Lloyd & Nan Walker ..... 611 Fernwood, Issaquah, WA 98027

## TO 1992

Wayne & Donna Slotsve ..... 11324 Raleigh Drive, Omaha, NE 68164  
 Del & June Wilson ..... 893 Bernie Lane, Madison Heights, MI 48071

## TO 1993

Jim & Bobbie Childers ..... 27723 168th S.E., Kent, WA 98042  
 Lewis & Joyce Seldomridge ..... 243AA Blackman Rd., Linwood, NJ 08221  
 Don Waldal & Ellie Bushue ..... 4210 Horizon Avenue, Anchorage, AK 99517

## TO 1994

Chris & Terri Cantrell ..... 960 Garnet, Broomfield, CO 80020  
 Tom & Loveday Newby ..... 20 Cherrytree Dr. 503, Brampton, Ontario, Canada L6Y 3V1

## TO 1995

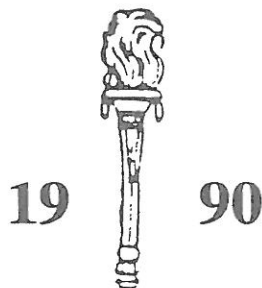
Steve & Wendy Bradt ..... RD 4, Box 273, Coffeetown Road, Easton, PA 18042  
 Russ & Barbara Casey ..... 800 W. Community College Dr. #52, San Jacinto, CA 92383  
 John & Mary Macuci ..... 7110 Lansdale Street, District Heights, MD 20747  
 Mike & Sally Poehler (TAC CHAIRCOUPLE) ..... 679 Springhill Drive, Hurst, TX 76054

# COMMITTEE CHAIRCOUPLES

15th Annual Convention ..... Chris & Terri Cantrell  
 16th Annual Convention ..... Jimmy & Vivian Holeman  
 17th Annual Convention ..... Roy & Jean Green  
 18th Annual Convention ..... Wayne & Donna Slotsve  
 Bylaws Revisions ..... Mike & Marsha Burkhardt  
 Convention Guidelines ..... Lloyd & Nan Walker  
 Editors Newsletter ..... Bob & Sue Riley  
 Education ..... Chris & Terri Cantrell  
 Financial Advisor to President ..... Sherm & Jackie Foote  
 Golden Torch ..... Jim & Elaine Snowden  
 Hall of Fame ..... Charlie & Joanne Shaw  
 Legal Advisor/Parliamentarian ..... Sandra Coleman  
 Membership/Computer Services ..... Bob & Florence Smith  
 Nominations ..... Lloyd & Nan Walker  
 Publicity ..... John & Mary Macuci  
 Technical Advisory Committee Chaircouple ..... Mike & Sally Poehler

91-13

# GOLDEN TORCH AWARD



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



**KOIT AND HELEN TULLUS**

Koit and Helen Tullus have been active in Round Dancing since 1967. They started teaching in 1971 and are charter members of URDC. Koit was the first Round Dance teacher to become an Associate of the Imperial Society of Dance Teachers (in 1976).

The Tullus' choreography includes some 30 routines, among the best known are KISS ME GOODBYE (Hall of Fame Selection), FOUR AND ONE, ROSE TANGO, ROSES OF PICARDY, and THANK HEAVEN. Their star ball has for many years been a major annual Round Dance event in the San Francisco area attracting advanced level dancers from around the world. They have been frequently on staff at URDC conventions as well as other major Round Dance special events in the U.S., Canada, and Japan. They chaired the 1990 Universal Round Dance Council Convention in San Francisco.

For their many effort and talents, we proudly present this Golden Torch Award for 1990.

PREVIOUS RECIPIENTS:

- 1978 - GORDON & BETTY MOSS
- 1979 - FRANK & IRIS GILBERT
- 1980 - EDDIE & AUDREY PALMQUIST
- 1981 - CHARLIE & NINA WARD
- 1982 - MANNING & NITA SMITH
- 1984 - BUD & LIL KNOWLAND
- 1985 - BEN HIGHBURGER
- 1986 - IRV & BETTY EASTERDAY
- 1987 - NO AWARD
- 1988 - NO AWARD
- 1989 - PHIL & NORMA ROBERTS





91-15

# UNIVERSAL ROUND DANCE COUNCIL



## 1990 HALL OF FAME

*The membership of the Universal Round Dance Council, by popular vote, have in previous years selected the following dances to be entered into the Hall of Fame.*

A Continental Goodnight	Murbach	Lovely Lady	Palmquist
Amor	Barton	Mardi Gras	Palmquist
Andante	Howard	Marie Elena	Ward
Answer Me	Palmquist	Melody Waltz	Moss
Autumn Leaves	Moss	Mr. Sandman	Roberts
Autumn Nocturne	Palmquist	Para Esto	Roberts
Boo Hoo	Stone	Riviere De Lune	Palmquist
Butterfly	Procter	Sam's Song **	Shawver
Caress	Roberts	Send Her Roses	Palmquist
Carmen	Walker	Smile	Handy
Cavatina	Barton	Someone Like You	Barton
Charlie My Boy	Handy	Somewhere My Love	Wylie
Dance	Merola	Spaghetti Rag	Gniewek
Dancing in the Dark	Roberts	Sugarfoot Stomp	Easterday
Elaine	Highburger	Tango Bongo	Adams
El Coco	Easterday	Tango Capriccioso	Ward
Fascination	Moss	Tango Mannita	Smith
Green Door	Procter	The Gang	Handy
Gypsy Eyes	Couto	The Homecoming	Ward
Hawaiian Wedding Song	Lovelace	The Singing Piano	Marx
Heataches Cha Cha	Highburger	Three A.M.	Moss
In My Dreams	Palmquist	Till	Moss
In The Arms of Love	Morrison	Twelfth Street Rag	Simmons
Kiss My Goodbye	Tullus	Waltz Tramonte	Britton
Let's Dance	Stone	Wonderland By Night	Moss
Lisbon Antiqua	Demaine	Wyoming Lullaby	Palmquist
Lonely is the Name	Roberts		

*\*\* Sam's Song by Sam & Jody Shawver was elected to the Hall of Fame in 1990*



### Primarily For High Intermediate and Advanced Dancers

Ten Sessions from Wednesday night through Saturday night. Plus a separate Teacher's Seminar for six hours on Wednesday. All activities and every kind of eating establishment you can imagine are within short walking distance.

**SAN ANTONIO IS ONE OF THE MOST PICTURESQUE CITIES IN AMERICA.**

## TEACHER'S SEMINAR

**Wednesday Morning & Afternoon**

For New and Established Teachers  
Six Hours of Information  
Three Halls - Mini Clinics & Lectures

## PRELUDE BALL

### Wednesday Evening

Pre-Dance Social Hour  
Opening Ceremony  
Thursday Showcases  
Party Dancing

## CONVENTION

**Thursday, Friday & Saturday**

Three Halls  
Clinics and Dance Teachers  
Showcase of Rounds & Demos  
Party & Die-Hard Dancing

### General Chaircouple

Jimmy & Vivian Holeman  
(713) 686-1542

### Vice Chaircouple

Fred & Mary Lee Maxwell  
(713) 941-2566

### Clinicians/Teachers

Rod & Susan Anderson  
(913) 492-3241

### Dance Program

Bill & Martha Buck  
(318) 869-1879

### Teacher's Seminar

Chris & Terri Cantrell  
(303) 469-9140

## URDC MEMBERSHIP REQUIRED

Membership Chaircouple: Bob & Florence Smith, 929 Sunny Dell Dr., Orlando, FL 32818, (407) 295-4161

## REGISTRATION FORM

Mail to: Richard & Norma McMinimy, 1901 Dellore, League City, TX 77573

Convention	<b>Couples</b> <input type="checkbox"/> \$80.00	<b>Singles</b> <input type="checkbox"/> \$40.00	Teacher's Seminar	<b>Couples</b> <input type="checkbox"/> \$30.00	<b>Singles</b> <input type="checkbox"/> \$15.00
Extra Syllabus	<input type="checkbox"/> \$8.00				

Enclosed \$ \_\_\_\_\_

NAME \_\_\_\_\_  
 LAST \_\_\_\_\_ HIS \_\_\_\_\_ HERS \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 STREET \_\_\_\_\_ PHONE \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please Check One: ☐ Teacher ☐ Dancer

Registration Fee includes Ten Dance Sessions, Wednesday thru Saturday and the Convention Syllabus.  
Hotel, RV and other information will be sent upon receipt of Registration.

Make Checks Payable to: **16th URDC Convention.**

Refund for cancellation, less \$10 available thru July 1, 1992



91-19

Convention  
Committee

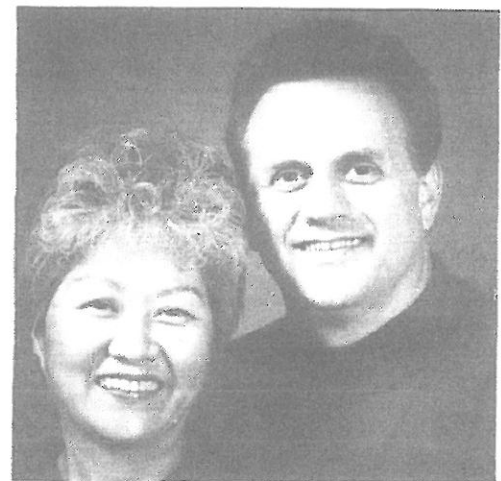
91-21



**General Chaircouple**  
Chris & Terri Cantrell



**Registration Chaircouple**  
Duane & Kathy Van De Venter



**Program Chaircouple**  
Wayne & Donna Slotsve



**Assistant Chaircouple**  
**Program Advisor**  
Peter & Beryl Barton



**Program Advisor**  
Brent & Mickey Moore



**Treasurer**  
Chuck & Melanie Thompson



**Secretary**  
Mark & Judy Hahn



**Facilities**  
Tav & Bettie Martinez



**Taping & Video**  
Al Vandenberg



**Decorations**  
Davis Stanger &  
Linda Kay Norton



**Syllabus**  
Don & Betty Carson



**Publicity**  
Walt & Marilyn Carbaugh Jr.



**Hospitality**  
Bill & Dolores McGee



**Staff Party Co-Chaircouple**  
Bee & Sally Buras



**Prelude Ball**  
John & Karen Herr



**Staff Party Co-Chaircouple**  
Jim & Phyllis Ulmer



**Vendors**  
Ron & Judy Spahn



**Teacher's Seminar  
Education Chaircouple**  
Chris & Terri Cantrell

91-27

# 1991 Convention Program Staff

## TEACHER'S SEMINAR

Peter & Beryl Barton  
Steve & Wendy Bradt  
Ray & Anne Brown  
Chris & Terri Cantrell  
Jack & Francis Kern  
John & Mary Macuci  
Brent & Mickey Moore

Selecting Routines & Teaching Goals  
Progressive Teaching  
First Six Weeks of Beginning Basics  
Education Chaircouple & Cuing Critique  
7-5-3 Method for Teaching Two-Step  
Introducing a New Rhythm  
Improving Rhythmic Definition

## FIGURE CLINICIANS

Rod & Susan Anderson  
Jack & Francis Kern  
Brent & Mickey Moore  
Mike & Sally Poehler  
Warren & Sandy Teague  
Del & June Wilson

Samba Figures  
Waltz Figures  
West Coast Swing Figures  
Advanced Foxtrot Figures  
Paso Doble Figures  
Merengue Figures

## CLINICIAN/ROUTINE TEACHERS

Peter & Beryl Barton  
Steve & Wendy Bradt  
Ray & Anne Brown  
Russ & Barbara Casey  
George & Mady D'Aloiso  
John & Mary Macuci  
Bob & Mary Ann Rother

Foxtrot  
International Tango  
Rumba  
Waltz (Hall of Fame Teach)  
Merengue  
International/American Tango  
West Coast Swing

Phase VI	The Sound of Music
Phase VI	Tango Uno
Phase VI	Besame Mucho
Phase VI	Sam's Song
Phase V	Hot Hot Hot
Phase VI	Blue Tango
Phase VI	Honky Tonkin'

## ROUTINE TEACHERS

Don & Pete Hickman  
Jerry & Perry Lefeavers  
Pete & Mary McGee  
Paul & Linda Robinson  
Larry Segall & Elaine Andrews  
Derek & Jean Tonks  
Larry & Pam Wacker  
Don Waldal & Ellie Bushue

Paso Doble  
Waltz  
Samba  
Rumba  
Quickstep  
Rumba/Cha  
Quickstep  
Jive

Phase V	El Gato 91
Phase IV	Don't You Know
Phase IV	Peanut Vendor
Phase V	December in July
Phase V	Maggie's Quickstep
Phase VI	Falling Leaves
Phase V	Together Wherever We Go
Phase V	Baby Elephant Walk

## STAND-BY ROUTINE TEACHERS

Jim & Bonnie Bahr  
Carlos & Nancy Esqueda  
John & Mary Macuci  
Larry & Judi Rasmussen  
Larry Segall & Elaine Andrews

Quickstep/Jive  
Waltz  
Jive/West Coast Swing  
Waltz  
Foxtrot

Phase IV	A Wheel Someday
Phase VI	Hasta Mañana
Phase V	Rockin' Pneumonia
Phase VI	Three Times a Lady
Phase VI	People Will Say

91-29  
**THURSDAY MORNING**



**Brent & Mickey Moore**  
West Coast Swing  
Figure Clinic  
Hall E  
8:30 am - 11:30 am



**Steve & Wendy Bradt**  
International Tango  
Clinic with Teach  
Hall AB  
8:30 am - 11:30 am



**Ray & Anne Brown**  
Rumba  
Clinic with Teach  
Hall CD  
8:30 am - 11:30 am



91-31

# THURSDAY AFTERNOON



**Rod & Susan Anderson**  
Samba  
Figure Clinic  
Hall E  
1:30 pm - 3:00 pm



**Larry Segall and  
Elaine Andrews**  
Quickstep  
Hall AB  
1:30 pm - 3:00 pm



**Derek & Jean Tonks**  
Rumba/Cha Cha  
Hall CD  
1:30 pm - 3:00 pm



**Paul & Linda Robinson**  
Rumba  
Hall AB  
3:10 pm - 4:40 pm



**Pete & Mary McGee**  
Samba  
Hall CD  
3:10 pm - 4:40 pm



**Jack & Francis Kern**  
Waltz  
Figure Clinic  
Hall E  
3:10 pm - 4:40 pm



91-33  
**FRIDAY MORNING**



**Larry & Pam Wacker**  
Quickstep  
Hall AB  
8:30 am - 10:00 am



**Perry & Jerry Lefeavers**  
Waltz  
Hall AB  
10:10 am - 11:40 am



**Warren & Sandy Teague**  
Paso Doble  
Figure Clinic  
Hall E  
8:30 am - 10:00 am



**Don Waldal and  
Ellie Bushue**  
Jive  
Hall CD  
8:30 am - 10:00 am



**Del & June Wilson**  
Merengue  
Figure Clinic  
Hall E  
10:10 am - 11:40 am



**Don & Pete Hickman**  
Paso Doble  
Hall CD  
10:10 am - 11:40 am

7/1-05  
**FRIDAY AFTERNOON**



**Mike & Sally Poehler**  
Advanced Foxtrot  
Figure Clinic  
Hall E  
1:30 pm - 4:30 pm



**John & Mary Macuci**  
Internat'l/American Tango  
Clinic with Teach  
Hall AB  
1:30 pm - 4:30 pm



**George & Mady D'Aloiso**  
Merengue  
Clinic with Teach  
Hall CD  
1:30 pm - 4:30 pm

91-37  
**SATURDAY MORNING**



**Russ & Barbara Casey**  
Waltz - Hall of Fame  
Clinic with Teach  
Hall E  
8:30 am - 11:30 am



**Peter & Beryl Barton**  
Foxtrot  
Clinic with Teach  
Hall AB  
8:30 am - 11:30 am



**Bob & Mary Ann Rother**  
West Coast Swing  
Clinic with Teach  
Hall CD  
8:30 am - 11:30 am

91-39  
**STAND BY LEADERS**



**Jim & Bonnie Bahr**  
Quickstep/Jive



**Carlos & Nancy Esqueda**  
Waltz



**Larry & Judi Rasmussen**  
Waltz

## CUERS

Jim and Bonnie Bahr  
 Peter and Beryl Barton  
 Steve and Wendy Bradt  
 Ray and Anne Brown  
 Bill and Martha Buck  
 Chris and Terri Cantrell  
 Bob and Joanne Coffeen  
 Ernie and Loraine Cousins  
 Eldon and Frances Drury  
 Carlos and Nancy Esqueda  
 Dick and Karen Fisher  
 Jerry and Jo Gierok  
 John and Karen Herr  
 Jimmy and Vivian Holeman  
 Paul and Lorraine Howard  
 Manabu and Reiko Imamura  
 J.C. and Elberta Johnson  
 Gene and Linda Krueger  
 Bob and Betty Landry  
 Jerry and Perry Lefeavers  
 Randy Lewis  
 John and Mary Macuci  
 Bill and Yvonne Madison  
 Frank and Doris McDonald  
 Tom and Anna Marie Rife

Dave and Marilyn McAdams  
 Pete and Mary McGee  
 Abe and Lillian Menashe  
 Brent and Mickey Moore  
 Delton and Sybil Moore  
 Roy and Kate Murphy  
 Tom and Loveday Newby  
 Mark and Pam Prow  
 Paul and Linda Robinson  
 Lynn and Donna Roumagoux  
 Larry Segall and Elaine Andrews  
 Wayne and Donna Slotsve  
 Ken and Toni Sulzen  
 G.B. and Judy Summitt  
 Warren and Sandy Teague  
 Derek and Jean Tonks  
 John and Marilyn Trabue  
 Tim and Debby Vogt  
 Larry and Pam Wacker  
 Don Waldal and Ellie Bushue  
 John and Jean Wilkinson  
 Phyllis Williams  
 Roy and Janet Williams  
 Del and June Wilson

## MASTER OF CEREMONIES (MCs)

Hershell Allen, Jr.  
 Bill and Martha Buck  
 Bee and Sally Buras  
 Bill and Lee Carter  
 Ernie and Loraine Cousins  
 Karen and Dick Fisher  
 Andy and Nancy Fry  
 Jerry and Jo Gierok  
 Ron and Vivian Grendell  
 Jimmy and Vivian Holeman  
 Ed Levesque  
 Randy Lewis  
 Dave and Bev Malmberg  
 Dave and Marilyn McAdams  
 Delton and Sybil Moore

Roy and Kate Murphy  
 Mark and Pam Prow  
 Leroy and Pat Rardin  
 David and Wendy Roberts  
 Paul and Linda Robinson  
 Wendall and Ruth Robison  
 Gene and Vicki Spiess  
 Ken and Toni Sulzen  
 G.B. and Judy Summitt  
 Gord and Jean Tyce  
 Al Vandenberg  
 John and Jean Wilkinson  
 Bob and Hilda Wilson  
 Ralph Wobick

# 1991 Convention Programmed Routines

Adios (Cullip/Norman)	El Toro Paso (Palmquist)	Lovey Dovey (Sobala)	Shy Serenade Cha (Barton)
Alice Blue Gown (Utley)	Elaine (Palmquist)	Madelaine (Rother)	Singing Piano (Marx)
All I Ask of You (McGee)	Embassy Waltz (Palmquist)	Madigan's Waltz (Barton)	Sleepy Lagoon (Rother)
All I Do (Moore)	Eyes Wide Open (Rother)	Mambo #5 (Smarrelli)	Someone Like You (Barton)
All Right, You Win (Childers)	Fascination (Moss)	Mambo Espresso (Rother)	Spaghetti Rag (Gniewek)
All the Things You Are (Barton)	Flamingo (Childers)	Mardi Gras (Palmquist)	Spanish Eyes (Rother)
Allegheny Moon (Barton)	For You Are Beautiful (Kern)	Maria Elena (Ward)	Spanish Town (Rother)
Almost There (Childers)	Forgive Me (Christmas)	Marilyn Marilyn (Palmquist)	Spider of the Night (Goss)
Always (Shawver)	Fortuosity (Rother)	Married (Shawver)	Spider Tango (Palmquist)
Amor (Barton)	Four & One Cha (Tullus)	May I Dream with You (Shawver)	St. Michael's Quickstep (Casey)
Amore Baciarmi (Palmquist)	Foxtrot Tonight (Goss)	Melanie Waltz (Esqueda)	Strangers in the Night (Rother)
And I Love You So (Childers)	Gazpacho Cha (Lawson)	Memories of You (Palmquist)	Sugar Sugar (Worlock)
Andante (Howard)	Girl in My Arms (Aglar)	Memory (Easterday)	Sugarfoot Stomp (Easterday)
Answer Me (Palmquist)	Golden Earrings (Goss)	Mint Julip (Rother)	Sunflower (Tonks)
Apartment, The (Wakeland)	Gypsy Eyes (Couto)	Moonlight Magic (Rother)	Sunny Cha (Easterday)
Aphrodisia (Childers)	Hallelujah (Reeder)	Moonlight Romance (Childers)	Swanee (Shibata)
Apres L'Entreeinte (Dahl)	Hands Up Cha (Barton/Christmas)	Moving South (Childers)	Sweet Ida Foxtrot (Palmquist)
Autumn Concerto (Roberts)	Happy Ever After (Goss)	Mr. Sandman (Roberts)	Sweet Nothing's (Tonks)
Autumn Leaves (Moss)	Hardly Had Time to Quickstep (Goss)	Muchacha (Shibata)	Tammy Tell Me True (Goss)
Autumn Nocturne (Palmquist)	Hawaiian Wedding Song (Lovelace)	Music Played, The (Sechrist)	Tampa Jive (Macuci)
Axel F (Mathewson)	Heartaches Cha (Highburger)	My Foolish Heart (Childers)	Tango Capriccioso (Ward)
Bard, The (Lamberty/Morales)	Hernando's Hideaway (Palmquist)	Mystic Rumba (Roumagoux)	Tango Carina (Goss)
Beautiful River (Morrison)	Hold Me (Reilly)	Nadia's Theme (Goss)	Tango for Strings (Rother)
Begin the Beguine (Wolcott)	Homecoming, The (Ward)	Natasha (Roberts)	Tango of the Bells (Rumble)
Blue Monday (Moore)	Hooked on Swing (Windhorst)	Nearest & Dearest (Palmquist)	Tango Portugesa (Goss)
Blueberry Hill (Buck)	Hopeless (Barton)	Night Strangers Rumba (Rother)	Tango Ricardo (Casey)
Blueberry Hill (Humphreys)	How Did He Look (Goss)	Old House, The (Lamberty/Morales)	Tenderly (Casey)
Boo Hoo (Stone)	I Know Now (Palmquist)	On...where you Live (Lamberty/Morales)	Tequila (Rother)
Boulevouge (Lamberty/Morales)	I Love Beach Music (Raybuck)	One (Shibata)	Three A.M. (Moss)
Butterfly (Procter)	I Love the Nightlife (D'Aloiso)	Orient Express Foxtrot (Moore)	Tico Samba (Palmquist)
Bye Bye Blues FT (Palmquist)	I Wanta Quickstep (Palmquist)	Our Shadow Tango (Barton)	Till (Moss)
Canadian Sunset FT (Robertson)	I Wish You Love (Palmquist)	Our Song (Barton)	Till Tomorrow (Palmquist)
Cardinal, The (Moore)	I'd Do Anything (Shawver)	Para Esto (Roberts)	To Each His Own (Shawver)
Caress (Roberts)	I'll Take Care (Moore)	Patricia (Walkinshaw/Goss)	Tomorrow (Shawver)
Carmen (Walker)	I'm always Chasing Rainbows (Blackford)	Peggy Foxtrot (Palmquist)	Touch of your lips RU (Palmquist)
Cavatina (Barton)	In My Dreams (Palmquist)	Pennsylvania 6-5000 (Glover)	Touch of your lips FT (Palmquist)
Cha Cha Torrero (Moore)	Isle of Capri (Rother)	Pepito (Rother)	Twelfth Street Rag (Simmons)
Champagne Quickstep (Rother)	Isn't It Romantic (Goss)	Pink Cadillac (Lawson)	Two for Tea (Goss)
Champagne Waltz (Barton)	It's Cha Cha Cha (Childers)	Pop Goes The Movies (Raye)	Venus (Anderson)
Change Partners (Lamberty/Morales)	Java Jive (Childers)	Rainbow Connection (Childers)	Waiting for the R.E. Lee (Rother)
Chardonnay (Easterday)	Just another Woman in Love (Anderson)	Rainbow Connection, The (Anderson)	Waltz Tramonte (Britton)
Close to You (Barton)	Just Called (Barton)	Rainbow Foxtrot (Blackford)	We Danced (Barton)
Closer (Shawver)	Kiss in the Dark (Goss)	Ramona (Krol)	West of the Moon (Palmquist)
Come Dance (Christmas)	Kiss Me Goodbye (Tullus)	Return My Love (Rother)	What a Difference (Palmquist)
Come Dancing (Goss)	Kiss Me Honey (Rother)	Return to Me (Smarrelli)	What...thing called love (Blackford)
Continental Goodnight (Murbach)	Kiss Waltz (Tullus)	Riviere de Lune (Palmquist)	Wheels Cha (Shibata)
Coppelia (Palmquist)	Kokomo (D'Aloiso)	Roadhouse Blues (Easterday)	White Sport Coat (Lefeavers)
Could I Have This Dance (Casey)	La Pura (Goss)	Rock & Roll Shoes (Macuci)	Wild Love Foxtrot (Herrmann)
Crazy Eyes (Eddins)	Lady is a Tramp (Moore)	Rock & Roll Jive (Rother)	Witchcraft (Kern)
Currito de la Cruz (Easterday)	Lady Love (Kannapel)	Rock'N Roll Forever (Shibata)	Wonder of You, The (Easterday)
Dance (Merola)	Lazy Sugarfoot (Procter)	Romeo & Juliet (Moore)	Wonderful One (Moore)
Dancing in the Dark (Roberts)	Leroy Swing (Slater)	Rose Tango (Tullus)	Wonderland by Night (Moss)
Dancing In The Moonlight (Goss)	Let Me Show You How (Slater)	Roses of Picardy (Tullus)	Woodchopper's Ball (Lawson)
Dancing Quickstep (Childers)	Let's Dance (Stone)	Rumba Calienta (Shibata)	Wyoming Lullaby (Palmquist)
Desert Song (Leach)	Let's Dance Together (Palmquist)	Rumba Hermosa (Lawson)	Years May Come (Rother)
Domingo (Packman/Drafz)	Lisbon Antigua (Demaine)	Rumba Rhapsody (Rother)	Yellow Bird (Barton)
Don't cry...me Argentina (Palmquist)	London By Night (Goss)	Rumba Tonight (Shibata)	You Alone (Palmquist)
Dream (Barton)	Lonely is the Name (Roberts)	Sam's Song (Shawver)	You and Me Jive (Stone)
Dream Awhile (Ellis)	Love Letters (Barton)	Send Her Roses (Palmquist)	You Do Something to Me (Goss)
Edelweiss (Palmquist)	Love Theme (Barton)	September Foxtrot (Slotsve)	You make me feel so young (Krol)
El Adorno (Easterday/Franz)	Love...many splendored thing (Kannapel)	Shadow of My Mind (Sechrist)	You're the Top Cha (Childers)
El Coco (Easterday)	Lovely Lady (Palmquist)	Shall We Dance (Goss)	Young Ones (Rother)
El Gato (Easterday/Franz)	Lover's Mambo (Teague)	Shiek of Araby (Roberts)	



## CLINIC NOTES

Foxtrot ..... Peter & Beryl Barton  
Foxtrot ..... Mike & Sally Poehler  
Merengue ..... George & Mady D'Aloiso  
Merengue ..... Del & June Wilson  
Paso Doble ..... Warren & Sandy Teague  
Rumba ..... Ray & Anne Brown  
Samba ..... Rob & Susan Anderson  
Tango, International ..... Steve & Wendy Bradt  
Waltz ..... Jack & Francis Kern  
West Coast Swing ..... Brent & Mickey Moore



## 1981 URDC CONVENTION - DENVER, COLORADO

## INTERNATIONAL SLOW FOXTROT NOTES

by

PETER &amp; BERYL BARTON

The Slow Foxtrot is danced to 4/4 time music ideally at 30 measures per minute. The character of Foxtrot is of an easy flowing movement, the weight of the body travelling continuously.

The man rarely closes his feet and the blending of the slows and quicks adds to the appearance of continuous movement.

Balance is probably the single most important thing in dance improvement. To dance together as one we must develop a sensitivity and rhythm that will not upset each others balance.

There are of course many factors in achieving quality in dancing and good balance, perhaps one of the most important things is the position of the head.

The position of the head will greatly help or hinder the way in which a figure is executed. If the head is turned to the right the right side will automatically lower and may cause loss of control of the figure being executed. The Gentlemen, with few exceptions will usually keep the head to the left. The Lady will be guided by the Man's body lead into opening or closing the head.

When dancing there must be sway or stretch to create beautiful lines whether they be travelling figures or picture figures. Dancing is achieved by the movement of the legs but we must remember the legs are a part of the body and by using the muscles of the legs the results can be felt through the trunk of the body. This then gives one the ability to stretch and sway with good balance and control. Learning to dance with the body is difficult but the time spent practicing and achieving a unity of movement between partners can be very rewarding.

The expertise of a dancer is only as good as the ability to do the basic figures, it is from these basics that the ability to perform advanced figures is achieved successfully. The basics should be practiced often and one of the best exercises for building the unity of moving as one is simply to walk forward and backwards in closed position pushing off from the dancing foot.

Start with the feet together, put the weight of the body on one foot and with the other foot take a long smooth step forward, straight from the hips, with the ball of the foot skimming the floor going onto the heel as it passes the weighted foot. The heel of the weighted foot is now gradually released from the floor, the moving foot continues forward to the full extent of the step. The weight is now momentarily between the heel of the leading foot and the toes of the trailing foot. The weight is immediately transferred to the leading foot and the trailing foot is brought forward without weight from the toes to the ball until it reaches the newly weighted foot, from here we start the next step as from the beginning of the preceding description. This is much like walking naturally with an extended step.

When walking backwards swing the leg well back from the hips with a similar action to the forward step except the free foot is pulled back with the heel skimming the floor until it passes the weighted foot.

The Foxtrot is probably one of the hardest rhythm's to dance well because to achieve the characteristic long, gliding and perfectly smooth steps requires very good balance control over the weighted foot. It is this combined with the body that creates the action that makes the next step happen. The difficulty is increased in this rhythm because of the constant change of positions that occur throughout the figures. i.e. Closed to Contra Bango, Semi Closed and Contra Sidecar. A simple amalgamation for the experienced dancer to practice and perfect these changes is: Three Step - Natural Hover Cross - Reverse Turn. This can be repeated and will, with care, produce flow throughout the position changes and provide smooth dancing that will carry over into other figures danced in full routines.

Many Foxtrot figures bridge the measures and unless a conscious effort is made by choreographers to amalgamate figures so that, this is kept to a minimum, it can become somewhat confusing and gives one the impression of dancing off beat at times.

A good memory can help your round dancing. If you have memorized the routine you can concentrate more on how you are dancing rather than what you are dancing. How wonderful it would be if we were all gifted with this ability! We therefore must concentrate on small amalgamations to improve the quality of movement: Practice makes perfect?

When watching a room full of dancers two things attract attention, poor dancing and graceful dancing. They are both something out of the ordinary. We feel it is better to be known as a good dancer than one who performs a lot of dances badly.

We, like the rest of you, are constantly trying to learn and become better dancers. It appears that the more we study the less we seem to know and sometimes this can be discouraging, however not for long. Out of the blue a Telemark done 'almost' perfectly will spur us on again.

REMEMBER TO THANK YOUR PARTNER - KEEP SMILING - HAPPY DANCING

## CLINIC NOTES

## ADVANCED FOXTROT FIGURES

By Mike and Sally Poehler

The Slow Foxtrot is a swing dance, along with Waltz and Quickstep in the modern rhythms. That means there is a swinging action of the body from one step to the next step in accomplishing figures. The body must be danced or swung into the correct position. This is especially true for turning figures, but is also true for the linear moving figures of the Slow Foxtrot.

Seldom are the dancers' bodies square with the direction they are moving. One shoulder is usually ahead of the other. Many figures in the foxtrot begin from or end in the feathered position. Usually, achieving this position requires the "swinging action" to occur. An example of this action for the lady would be on the second step of the feather from promenade position. The lady starts forward with her right foot and swings her body so that she ends stepping side and back. The man has this action on the second step of all figures that call for the lady to do a heel turn.

A misunderstanding of rise and fall in the Slow Foxtrot is common. There is normally a reference to "early rise" in this rhythm. The rising action on many figures begins at the end of the first step. You must not think of rise and fall only in the vertical (This will cause a "popping up" in your dancing). You must think horizontal, also vertical. The rising action for the dancer moving forward is through the feet and ankles. As they initiate the rising action they should think of projection and height. This is what gives the Slow Foxtrot that linear movement you want, even in the turning figures.

The slip pivot is a figure that sometimes causes difficulties. The man must take the slip pivot on the toe with the feet in CBMP. A lowering action to get into the next figure is the exit technique. The common problem with most men is that they fall into the slip pivot so they are already down and cannot lower or compress to begin the next figure. This causes a bending at the waist and the man's top to come over the lady and take her out of dance position. If the man will think "up" on a slip pivot, along with a toeing in, then lowering to get moving, his slip pivots will improve. The lady usually only has to follow the man's body in a slip pivot. It is very important for her to keep her feet in CBMP. If her feet are not in CBMP it is impossible to pivot on the standing foot.

The reverse fallaway with a slip pivot is another figure that can be improved with a little change in thinking. A common fault is for the man to change the direction he is moving. He must maintain his movement in one direction. For example, if he takes his first step to DLC, he must turn left far enough so that his second step also moves to DLC. Often the second step will go to LOD. This makes the amount of pivot for the normal exit more than it has to be. The lady can help make things easier by toeing out on step two and making her nose follow her toe. This will move her more to the left and make her pivot shorter.

A figure often misunderstood is the top spin. It is a simple maneuver,

## Advanced Foxtrot Figure Clinic By Mike & Sally Poehler

A figure often misunderstood is the top spin. It is a simple maneuver, normally used by the ballroom competitors to get themselves out of a corner or to change their line of dance. You must plan the top spin while completing the feather finish ahead of it. You can only dance the top spin from the feathered position. If you have started to compress at the end of a feather it is too late to do a top spin. All of the steps of a top spin are up. You lower at the end of step four. There is no rising action to start it so you must change the last step of the feather finish to set up the top spin. The amount of rotation you want to accomplish in your top spin must be accomplished on the last step of the feather finish as well.

The hover cross, the natural hover cross and the continuous hover cross are the figures used in many round dance routines. The real key to these figures is how to set up the left side step (SDCAR) in the hover cross. The third step by the man in the natural telemark is one place that can cause problems. If that step is too long the lady will not be able to pass the man on her third step. The rotation comes on the man's left foot, on step two. The third step is just to place the foot to the side in relation to where the lady has stepped. You accomplish the step outside partner, on her left side, by using strong left sway as you take the third step. Then the left foot can be placed outside the lady's left foot without difficulty.

If a standard hover cross action is to be used, all of the man's weight should not be transferred to his left toe. This will cause a forward movement that will put the lady onto her heel. This will cause her to think that the man is coming forward. If a continuous or travelling hover cross is to be danced then the man will commit to the left foot. He will allow the left sway to dissolve as he takes weight on the left foot. If it is to be a continuous hover cross he will turn slightly to the right on his left foot. His right foot closes to the left before starting his backing action to finish the figure. If it is to be a travelling hover cross he will turn to the right and compress slightly as he takes weight on his left foot. He then begins a forward step with his right foot. At this point he will normally turn the lady into semi-closed position as he steps forward with the right foot.

A most troublesome step is the first step taken on the inside foot while in promenade or semi-closed. The problems with this step usually begin on the preceding figure. The last step of the figure before it, i.e., the last step of an open telemark, as an example. That is the step that sets up the lowering action to start a promenade figure, i.e., a feather from promenade or a promenade weave. The major fault is that the man usually blocks the lady out with his right hip or has an improper body movement on his lowering action. If the man takes a large step into semi-closed, on the preceding figure, it is very difficult to begin a proper compression. Think of that last step into semi-closed as a recovery step. Do not reach out for distance, but just allow the foot to be placed on the toe and then start to lower to the whole foot. The heel will "kiss" off the floor as you move back to the toe to project into the next figure.

The lady should follow naturally through this action if the man allows her to remain in dance position. If both have taken their sides out, on the step into semi-closed, they are in the proper position. As the



Advanced Foxtrot Figure Clinic By Mike & Sally Poehler

compression takes place on the outside feet, the bodies should maintain their relative position to each other. A movement in the direction of the next step follows naturally. Do not allow a crease to form at the hip joint. If this happens you are sitting and not progressing. As the man moves his inside leg forward in semi-closed he should feel the lady pushing it from behind with her leg. This tells him how much of a stride he can make. It also means you are dancing together. If you can achieve this feeling it will make many figures easier.

No clinic on the Slow Foxtrot would be complete without talking and working on the timing. We all know it is "slow, quick, quick." We have heard the buzz words ("slow, slow, and", "drive, drift, drift"). I'm going to give you something new to think about. We dance the Slow Foxtrot on counts 2,3,4. The problem with many dancers' foxtrot is that they dance it on counts 1,3,4. This causes a stopping action on the slow or first step. Their foxtrot is move, stop, move, move. The dance becomes very "jerky" instead of the smooth linear dance we are striving for.

We wish to make this a clinic on advance thinking and actions instead of a clinic on advanced figures. We are not discounting advanced figures as some figures we will clinic are advanced. We would like to make your basic figures smoother and easier also. We hope that when the clinic is over you will enjoy the Slow Foxtrot as much as we do.

Mike and Sally Poehler  
Hurst Texas

## MERENGUE

by George &amp; Mady D'Aloiso

BACKGROUND

Both Haiti and Dominican Republic claim that it was their country that originated the Merengue.

The Haitian story is that an early ruler of the country had a lame son who liked to dance. In order that he would not feel embarrassed about his affliction, the entire government took to dancing the Merengue as if they too were lame.

The Dominican story differs only slightly. They claim it was born at a dance given for a great hero returning from the wars. He got up to dance and limped on his wounded left leg. All the other men present, rather than embarrass the hero, also favored their left legs as they danced.

Regardless of who claims to have originated the dance, the Merengue continues to enjoy favor with American dancers, who find its music lively and spirited and fun to dance to. The lame leg theory, originally introduced to America when the dance was brought here in the early 50's, has slowly disappeared from sight, making the Merengue one of the easiest of the Latin dances, and great fun to dance.

MUSIC AND TEMPO

Merengue music is usually written in 4/4 time and should be played at a tempo of 30 measures per minute.

STYLE

The Merengue does not usually progress much along line of dance. Steps are quite compact, with feet usually no more than 12 inches apart. Latin Hip Movement (Cuban Motion) is used throughout the Merengue, unless otherwise indicated. A more staccato Hip Movement is characteristic of the Merengue. At times, a slight counter Sway is also used with Latin Hip Movement (Cuban Motion) on Chasses and some turning figures.

CLINIC NOTES ON MERENGUE

by Del &amp; June Wilson

The Merengue, it is claimed, to be started by both the Dominican Republic & Haiti. According to Haiti, an early ruler in their country had a lame son who liked to dance. In order that the dearly beloved prince would not feel self conscious about his affliction, all the populace took to dancing as though all were lame.

The Dominicans tell how the dance started at a Fiesta that was given to honor a returning war hero. When the brave warrior rose to dance, he limped on his wounded left leg. Rather than make him fall at a disadvantage, all the men present also favored their left legs on the dance floor.

As you can see from the above stories a unique characteristic of the dance is a step that appears to be taken with a slight limp - though it is not really a limp. The man steps with his left leg & the woman with her right leg, flexing the knee a bit more than is usual & at the same time leaning slightly to the same side.

Except for this singular difference, the merengue is danced with much the same motion as the Rumba & the Salsa, utilizing the Cuban hip movement.

Both the Haitians & the Dominicans refer to the merengue as the 'SINGING DANCE'. This is understandable when you think of the exhilarating brightness of the stacco rhythm. There certainly is nothing monotonous or routine about the merengue, yet beginners usually have very little trouble learning the mechanics. Very little technique is essential. Steps are neat & punctual as possible taking one step to each beat of music.

Once you have learned the simple step patterns of the merengue one thing remains to be learned & that is the proper body motion.

First: the Hip Motion. It is the same Cuban movement as the Rumba. But it must be tailored slightly to go with the merengue tempo or rhythm, then concentrate on diminishing the side to side hip swing until it is not quite so much.

Second: There is the characteristic 'limping' motion on the first & third beats of the measure. Beware of a temptation to overdo it. Simply flex your knee a bit more in the same direction. The man will always execute this motion with his left leg (woman with her right leg), the merengue down beat emphasis should be danced quickly & smartly with the beat or tempo of the music.

The Merengue became popular in the United States in the mid 1950's & has remained popular to this day because of the ease of learning it & the fun of dancing it.



## PASO DOBLE NOTES

by Warren &amp; Sandy Teague

Paso Doble is one of the most exciting dances of the Latin rythems. It has the electric excitement of a bull fight with the man assuming the role of the matador, strong and powerful. The lady most often portrays the cape, however, the lady may act both roles.

Paso doble varies from other International Latin Dances in that there are fewer general techniques, but rather separate techniques for each figure. Carriage of the body in paso doble is naturally higher than the other latin dances, because there is no hip action. The hips ar held well forward and the chest held high and proud!

There are several types of steps, one being the heel marching step another being the step taken high on the ball of the foot. The heel marching step is taken by pushing from the back foot onto the heel of the front foot keeping the front leg straight. There should be a definite striking action with the foot as the heel hits the floor. When you dance the forward action on the ball of the foot you should be high on the ball of the foot and initiate the move from the ankle rather than from the knee, digging the toes into the floor. When using this method the last step should be ball flat to enable you to move more smoothly into the next movement.

The most important aspect of paso doble is the shaping of the mans body. To accentuate the character of the dance in the timing and rhythm, it is necessary to exaggerate certain sways of the body. The sway should be used in any paso step where you feel a slight natural tendency to sway, by exaggerating the sway you will increase the characterization of Paso Doble.

The appel is danced at the beginning of most figures and is danced down into the floor most often followed by a heel ball step as if to lift you out of the floor. This is accentuated by the mans use of the left arm by bringing it down between you and your partner in a backward "C" motion as you appel and step.

CLINIC FIGURES

APPEL single step whole foot (usually mans R, lady's L) with slight lowering; used to initiate many figures.

SUR PLACE (IN PLACE) step action striking the floor with ball of foot; can be single or several steps (usually 4 to 8); can be danced with or without turn; can turn right or left.

SEPARATION 8 step figure; man: appel R, forward L, sur place 6 steps, push lady back on step 3, bring her back to CP on steps 5-8; Lady: appel L, back R, back L, close R, 4 steps of a basic movement forward to regain CP.

BASIC ball of foot action knees slightly bent using 8 short steps forward for the man back for lady; can be danced with or without turn; turn can be R or L up to 1/4 turn.

SYNCOPATED SEPARATION 1-4 of Separation retaining hold with arms extended (R,L,R,L;) R crosses loosely behind L backing against your LOD, L crosses loosely behind R, R crosses behind L, L crosses behind R; close R to L/L points to sd without weight R knee flexed, L closes to R/ R points to side without weight L knee flexed, R back leading lady to L side, LF to side/R crosses in front of L; twist to L allowing feet to uncross (lady will unwind R,L,R,L); forward L, sd R to face partner, close L to R, sur place R.

ECART 4 step figure that moves from CP to semi on last step; man: appel R, forward L, turn left side & back R in fallaway (semi backing), cross L behind R in fallaway position (on flat of foot). Lady: appel L, back R, turn left side & back L in fallaway, cross R behind L well back in mans right arm with upward poise.

GRAND CIRCLE 10 step figure but usually danced as 4 or 8 steps ending with feet slightly apart; usually turns 1/2 for 8 counts and 1/4 for 4 but can be turned more; Man: forward R across L in semi, twist to left on balls of both feet over 3 or 7 counts, end with feet slightly apart weight on L in CP or R turning to CP, close L. Lady: forward L across R in semi, walk in circle around man on balls of feet to count for 3 to 7 steps ending with weight on R in CP. Or, if adding steps 9 & 10 stay in semi, step through L turn to CP, close R.

SHADOW ATTACK forward L turning body left face, recover R, back L turning body right face, recover R; forward L, cross R in front of L flexing knees, close R to L, rising high on toes;

OPEN TELEMARK slip appel R turning 1/8 LF, fwd L continuing to turn to COH, side & back R continuing turn (W heel turn), side & back L to semi diagonal wall; forward R to line of dance (picking lady up to CP), close L, side R, close L;

PROMENADE LINK figure moves from closed to promenade to closed in 4 steps; man: appel right turning to promenade (semi), side & forward left, through right in semi picking up to CP, close L to R;

ELEVATIONS 4 right chasse steps in CP with special shaping; UP-shape to mans right, legs fairly straight, lead hands up over heads; DOWN- shape to mans left, soften knees, joined hands down below waist level.

COUP de PIQUE point R thru in semi-closed position, close R to CP sharply to ball of feet, cross L behind right in semi,

close R to CP & balls of feet; cross L behind R, side R in CP/close L, side R, close L;

FALLAWAY REVERSE appel on R, forward L turning L face, side R to semi-closed position, back L; back R turning L face picking the lady up to CP, forward L continuing turn, side R, close L;

CHASSE CAPE Man: Appel R, side L to semi LOD, thru R turning RF, side and back L to CP/RLD; back R turning RF, back L with partner outside pivot R face, forward R outside partner continue turn to face wall in CP, side L/close R; side & back L leading lady to cross in front with strong body sway to L, back R partner outside pivot L face, forward L outside partner continue turn to face COH/CP, side R/close L; side & back R leading lady to cross in front with strong body sway to R, back L partner outside pivot RF, forward R outside partner continue turn to face wall CP, side L/close R; strong side & back L and sway L, bk R partner outside pivot LF, forward L outside partner continue turn LF CP/COH and release right hand hold, side R to LOP/LOD; forward L ball of foot to LOD turning body 1/8 RF into press line,-,-,-; turning LF close L facing COH/in place R, in place L, side R, close L to end CP/COH; side R, close L, side R, close L;  
Woman: Appel L, side R to SCP/LOD, thru L turning RF, forward R to CP man facing RLOD; forward L turning RF, forward R outside partner pivot RF, close L partner outside continue turn to CP man facing Wall, side R/close L; side & forward R, forward L outside partner pivot LF, close R partner outside continue turn to CP man facing COH, side L/close R; side & forward L, forward R outside partner pivot RF, close L partner outside continue turn to CP man facing Wall, side R/close L; side & forward R, forward L outside partner pivot LF, close R partner outside, side & forward L to LOP facing LOD; forward R on ball of foot to LOD turning body 1/8 LF into pressline,-,-,-; forward R small step turning RF to face wall/continue RF spin on R under joined hands, close L facing wall, in place R, side L, close R to CP man facing COH; side L, close R, side L, close R;

TRAVELING SPINS FROM PROMENADE appel R turning to semi, sd L, thru R release R hand hold, side & forward L (lady forward R, thru L spiral R face under mans L & lady's R hands); thru R, side & forward L, thru R, side & forward L to semi (lady forward R, thru L spiral RF under arms);

TRAVELING SPINS FROM COUNTER PROMENADE appel R turning to semi, sd L, thru R turning RF, side and back L continue turn; side R to reverse semi position release hold with R hand, thru L, side and forward R (lady forward L spiral RF, forward R), thru L, side and forward R to closed position (lady forward L spiral RF, forward R), side L to SCP;

RUMBA CLINIC/TEACH NOTESI. RUMBA BACKGROUND

Rumba has been in our round dancing for some time. Let us recap and remind you of some of the basic information concerning this very enjoyable dance rhythm.

- A. The Rumba was created by combining African rhythms used by slaves in the Caribbean & South America with Caribbean rhythms from local inhabitants. In it's original form, the Rumba was a wild erotic dance where the woman, to a very insistent and arousing beat, performed sinuous movements of the hips, shoulders & trunk. This basic "raw" Rumba was tamed, modified, and slowed down to where it could be danced as a couple. It was taken by teachers to several countries (including the USA) in the late 1920's. When first standardized by the British dance teachers in 1946, the "basic" as we know it was a Rumba "Square" or "Box". The Rumba Square or Box is still taught in the USA by some studios.
- B. We know that the average tempo should be 28-31 MPM for our comfortable dancing, but tempo can vary in Rumba from 26-28 MPM (Danzon) to 24-31 MPM (Bolero) to 28-34 MPM (American) to 31-34 MPM (Son) to 34-38 MPM (Guracha(Guajira)). Did you know that the Bolero is described as a Spanish dance done in 3/4 time to a throbbing rhythm?

II. TECHNIQUE (Forward Poise, Use of the Floor, Tracking, Continuous Arm Movement)

We have had much technique given to us pertaining to these four subjects, but we would like to re-emphasize just a few points about them that might be helpful.

- A. Forward Poise - The weight is always slightly forward of that imaginary straight line - the center of gravity of the body. When weight is forward and we have a forward poise, the heels are not off the floor but there is less weight on the heels than if the body is upright. When do we use the forward poise? All the time: (Ladies - check your Fan position for this forward poise.) This poise concept is necessary for good Rumba technique. Remember, weight is off one heel at all times.
- B. Use Of The Floor - Using the floor on all your figures provides you the strength to maintain control on all actions and steps. Use the floor by keeping contact & pressure on the toes at all times (except obvious figures i.e. ladies Tornillo, Ballerina, etc.). Using the floor allows pressure to be transmitted to the legs & body. Never lift the foot off the floor and take a step as this will result in loss of pressure & therefore loss of control.
- C. Tracking - Tracking is the concept of one foot following the other before the next step is taken regardless of the direction. This may be forward, backward, circular, turning, etc.. Tracking occurs on all progressive foot movements (i.e. Fan,

Hockey Stick, Alemana, Spot Turns, etc.) and not on static movements (i.e. Basic, Closed Hip Twist, etc..).

- D. Continuous Arm Movement - It is important for esthetic reasons and to help balance and control that the free arms are in a continuous motion - never static. Free arms will be in motion generally taking a measure of music to travel from side of body to shoulder height (or higher) & vise versa. Remember, the arms are functioning as if against some resistance (i.e. swimming). The movement is never quick, jerky, or harsh, but always fluid and controlled. Also remember the expression of the hand of the arm in motion - important.

### III. FIGURE EXECUTION

The following hints will help when practicing these figures during the teach portion.

#### A. Horse & Cart

##### 1. Ladies:

- a. Lean right side first and then forward - remain in this position.
- b. Quick, short running steps.
- c. Keep resistance on man's left hand.
- d. Look in direction of travel.

##### 2. Men:

- a. Generate impetus for start of Horse & Cart by Ronde action on third step of Nat Open Out precede.
- b. Do not lean forward over partner (horse).
- c. Your right foot (inside edge) is the brake - don't let it drag behind.
- d. Eyes to the right behind woman's head and shaping body to the right. Don't turn head left.

#### B. Continuous Circular Hip Twists

##### 1. Ladies:

- a. Apply pressure to man's upper right arm and right hand.

##### 2. Men:

- a. Do not look toward the lady as you back up - keep head left.
- b. Provide firm right arm for lady.

#### C. Three Threes

##### 1. Ladies:

- a. Steps in measure two are in place - keep feet together.
- b. Armwork in measure two will generate impetus for full left face turn on step three.



## 2. Men:

- a. Measure two - man's hands on woman's shoulders.  
Do not turn lady too abruptly - let her turn & you guide.

D. Reverse Ballerina Wheel

## 1. Ladies:

- a. Third step of opening out movement to initiate the Reverse Ballerina Wheel will be taken well across in front of left to help establish position and direction.
- b. Keep pressure out against man's hands.

## 2. Men:

- a. Third step of opening out movement for the man will be strongly crossed in back of right.
- b. First step of Ballerina Wheel will be forward to the Ballerina position prior to commencing the wheel.

IV. ENJOY

91-63

# SAMBA FIGURE CLINIC

by

ROD & SUSAN ANDERSON

In gathering information and input, and talking to couples to see what would be most appropriate for this clinic, we found the comment most often made was that they "were uncomfortable doing the samba basics." Because of this we feel couples tend to say they "don't like samba" and it is just that they really "don't know" samba. It is one of the more difficult rhythms to learn as we try to incorporate it's own terminology, the rhythm with the "a" count and the samba bounce all at once.

We hope to help to make the samba "more comfortable" by concentrating on some of the very basic figures: samba basic, samba walk, voltas, bota fogos, rolls and turns. Along with these we will work on some of the newer figures being used in more recent sambas.

Samba should be danced as a light, carefree, happy dance. It's primary figures are turning and bouncing figures. Samba does progress but emphasis should not be placed on movement. Most of us try to progress our basics too much which makes the basics harder to do correctly and thus makes them more "uncomfortable."

Samba rhythm is done as: one "a", two, three "a", four (1a,2,3a,4) or one "a", two "a", three "a", four (1a,2a,3a,4). The "a" count being a partial weight change taking only 1/4 of a beat is what helps to cause a samba "bounce". The fourth count of all measures should be taken with a definite lowering. Treat it as if it is the period at the end of a sentence. Samba also uses S,QQ or QQ,S timing which would be without the bounce.

<u>Basic Figures</u>	<u>Rhythm</u>	<u>Primary emphasis</u>
Samba BASIC	1a,2,3a,4	Forward and back bounce
Samba WALK	1a,2,3a,4	Forward & Back hip/knee action
BOTA FOGO	1a,2,3a,4	All steps slightly forward, Side hip action on 2 and 4
VOLTA (travel)	1a,2a,3a,4	Slight crossing action, hip back on "a"
ROLL (Natural)	S,QQ,S,QQ	Knees alternating straight or bent, Danced with a waltz frame
TURN (Reverse)	1a,2,3a,4	Turn and bounce, Danced with a Latin frame

Some Other Figures we will look at

PLAIT  
ROLLING OFF THE ARM

91-65

INTERNATIONAL TANGO CLINIC NOTES

presented by: Stephen & Wendy Bradt  
for U.R.D.C. Tango Clinic  
July 1991

I. TANGO DANCE POSITION

A. Compact Hold

1. More compact than in the other standard dances (Waltz, Foxtrot, & Quickstep).
2. Man has right side lead when in closed position (ie.: all forward walks).
  - a). Although right side is leading, keep left side active - don't leave it behind.
3. Lead hands are closer to body and are held lower than in the other standard dances.
4. Lady wraps her left upper forearm around man's right arm at the elbow.
  - a). Results due to man's right arm being further around lady because of his right side lead.
  - b). If lady places her arm where it would normally be it would hand over the man's arm too much creating an unattractive top line.
  - c). The lady feels the man's body movement ("Lead") by "hooking" on to man's arm and can therefore react accordingly.

B. Promenade ("Semi") Position

1. Promenade ("Semi") position is a head and foot position - NOT A BODY POSITION.
  - a). This pertains to all the standard dances (Tango, Waltz, Foxtrot & Quickstep).
2. The man uses his left side to lead the lady to promenade ("semi") position.
  - a). The man "bounces" the lady off his left side using his hips and shoulders.
3. When in promenade the man must resist pulling the lady alongside with him.
  - a). The lady should remain well behind the man - but must move herself forward and not depend on her partner for her movement.

C. Arms should always remain in front of the body.

1. Although the hold is more compact the man should not "pinch" the lady with his right arm.
  - a). This results from pulling the arms behind him.
2. The man must allow his right arm to "breathe" by using the "hinge" at the elbow - NOT THE WRIST.
  - a). If the man pulls from the wrist, he pulls the lady onto him therefore assuming responsibility for her balance.
    - 1). This applies to all the standard dances.
  - b). The lady dances in the "cradle" that the man creates by keeping his arms in front of him
    - 1). This also applies to all the standard dances.

## II. MOVEMENT

- A. All forward steps in closed position with the man's left foot (lady's right foot) are in CBMP.
- B. All forward steps in closed position with the man's right foot (lady's left foot) are "right foot forward, right shoulder leading."
- C. The strength or power of the movement comes from the compression of the supporting leg.
  - 1. Compress at the beginning of each figure.
    - a). Compress straight down over the supporting leg then move - continue to power by pushing off the supporting leg throughout the figure.
    - b). Don't allow the body to move before the feet move.
    - c). Don't allow the body to lean forward or precede the feet.
      - 1). Finish the compression on the supporting leg then move the entire foot and body across the floor.
- D. The man uses his feet and body to lead the lady.
  - 1. If he uses his arms to lead the lady the movement will look weak and out of control.
    - a). Strength and control of the movement comes from the legs - NOT THE ARMS.

## III. FOOTWORK

- A. Each foot is picked up and placed deliberately with no rise and fall.
  - 1. The feet are not glided across the floor as in Waltz, Foxtrot and Quickstep.
    - a). Tango is the only dance of the standard dances (Waltz, Foxtrot & Quickstep) in which there is no rise and fall, and the feet are deliberately picked up and placed.
  - 2. Stand completely over each foot.
    - a). When standing on each foot make sure to find your own point of balance.
      - 1). This will make your movement stronger and more controlled.
        - a). This applies to all the standard dances.
  - 3. Think of dancing into the floor (not on top) to make movements stronger.
    - a). Keep the knees flexed and stay into the legs with no rise and fall.
- B. Peel the feet off the floor.
  - 1. Roll through the entire foot going from the heel to the ball (not the toes).
- C. All heel leads when going forward - NO TOE LEADS.
  - 1. Side steps are inside edge of foot.
  - 2. Side steps with turn are inside edge of "ball" (not toes).
  - 3. Closing steps are "whole foot."

NOTE: All information, provided for these International Tango clinic notes, was approved by Lorraine Hahn, M.I.S.T.D.

91-67

WALTZ CLINIC  
Jack & Frances Kern

The true reward for us is not so much what we dance but how we dance. The pleasure comes from moving well together, feeling good on the dance floor and noticing improvement in our dancing. As in any other athletic event (and dancing is an athletic event) this results from developing technique and knowledge of the basics.

Throughout its early history round dancing primarily stressed footwork. The cue sheets presented footwork, the teachers taught footwork and since the dances were relatively simple that is all that was necessary. There has been a dramatic change over recent years and we are now doing some very complicated figures and routines. Technique is becoming paramount if you wish to raise your standard of dancing. Besides looking and feeling better on the floor those advanced figures will be learned much more easily. The waltz is an especially good rhythm on which to work technique because with a little effort it can be completely transformed into a much more fun and interesting dance form. This is a figure clinic but since technique is an essential part of learning figures a substantial amount of time will be devoted to the following inter-related areas.

- Timing (Dancing the measure rather than the beat)
- Use of body vs. feet
- Swing vs. rotation
- Balance
- Leading and following

We will develop these ideas with some of the more basic figures at first and then move to more difficult moves as time allows. We hope that some of our ideas will add to your dancing pleasure.



91-69

WEST COAST SWING NOTES  
Brent & Mickey Moore

Without doubt, the single most versatile family of dances is the swings. Using the greatest range of tempos, styles, steps, and energies, the swings can be danced to a tremendous variety of four-beat music. A swing can be selected to emphasize the flavor and mood of a particular piece of music better than any other rhythm family. West Coast Swing is just one of the relatives in this extended group of dances and is especially well-adapted to Round Dancing.

West Coast Swing as a child of East Coast Swing and Jitterbug is similar in many respects such as structure and count; however, it is quite different in its floor geometry and execution style. Whereas East Coast Swing, Jitterbug, and Jive are done in a circular pattern, West Coast Swing utilizes a more compact, elongated cross pattern (and is often called a "slot" dance because of this geometry). The "slot" is the longer arm of the cross and the lady usually "owns" this territory. The man steps to one side or the other on the short axis of the cross ("across the slot") and the lady moves forward and back while remaining in the elongated axis of the cross or "slot". The various figures are created by the way the man positions himself to direct the lady's movements and turns while she travels her slot.

The standard timing for West Coast Swing (WCS) follows that of the other swings in that there are two fundamental timings used - a six count and an eight count. The usual count for six count figures is 1, 2, 3 & 4, 5 & 6, with weight taken as triple steps for 3 & 4 and 5 & 6, so a complete pattern takes a measure and a half of music (there are exceptions, of course). As skills improve a wide variety of syncopations are utilized and is quite characteristic of WCS - one of the first learned is a tap (no weight), step (weight) substituted for the first triple (3 & 4 count) for either man or lady or both. The usual count for eight count figures is 1, 2, 3 & 4, 5, 6, 7 & 8 with weight taken as triple steps for 3 & 4 and 7 & 8, so a complete pattern takes two measures of music (again, there are exceptions).

There are some basic guides for stepping action in the patterns that may prove helpful in improving your skills in WCS. There are RARE exceptions to the following rules but they are so universal that as be extremely useful.

Rules for six (6) count figures:

MAN - always steps AWAY from the partner on count 1, TOWARD the partner on count 4, and is in-place on count 6

LADY - always steps TOWARD the partner on count 1, AWAY from the partner on count 4, and is in-place on count 6

Rules for eight (8) count figures:

MAN - always steps AWAY from the partner on count 1, TOWARD the partner on count 4, TOWARD the partner on count 6, and is

in-place on count 8  
 LADY - always steps TOWARD the partner on count 1, TOWARD the partner on count 4, AWAY from the partner on count 6, and is in-place on count 8

Another hallmark of West Coast Swing is that it is not as jumpy or energetic as Jive or Jitterbug; it is a much slower and smoother swing. Note that in describing the timing above, an "and" (&) was used to denote the three step syncopations (3 & 4) as opposed to Jive where an "ah" (a) count is used (3a4). This indicates that a smoother, more even action is generally employed. And, since there is not the emphasis on quick energetic action, a walking style of movement (including heel leads!!) is quite common in most figures.

Our approach to teaching this rhythm is to stress the three fundamental figures or actions of the dance - The Pass (where the lady passes the man), the Sugar (where she does not pass the man), and the Whip (where the man rotates around the lady as she turns or moves in the slot). These three basic actions structure 80% to 90% of WCS figures. Developing an understanding of these three actions and how they are altered to build the other figures will be the principal goal of the clinic session. We will begin with the basic actions and progress as far as time permits.

Listed below are a few of the basic figures listed by family type. To these figures we add hooks, free spins, snaps, swivels, and a whole bag of other "tricks" to expand our figure inventory! But first, the basics.

#### PASSES

Left side pass  
 Underarm turn  
 Right side pass  
 Passing tuck & spin  
 Man's underarm  
 Alternating underarm  
 Double underarm  
 Traveling side pass

#### SUGARS

Sugar push  
 Sugar tuck & spin  
 Sugar bump  
 Face loop sugar push  
 Cheek to cheek  
 Sugar wrap

#### WHIPS

Whip  
 Whip inside underarm  
 Whip outside underarm  
 Whip with hand change  
 Wrapped whip (Locked whip)  
 Tummy whip  
 Lindy catch  
 Double whip  
 One handed whip  
 Surprise whip

91-71  
**CUE SHEETS**

<u>ROUTINE NAME</u>	<u>CHOREOGRAPHER</u>	<u>RECORD NUMBER</u>
Alma Andalucia	Phil & Norma Roberts	Roper #128
Baby Elephant Walk	Don Waldal & Ellie Bushue	Special Pressing DE-003-2
Besame Mucho	Ray & Anne Brown	Roper 216A
Blue Tango	John & Mary Macuci	Collectable DPE 1-1057
December in July	Paul & Linda Robinson	Mecury 874 338-7.
Don't You Know	Jerry & Perry Lefeavers	Collectables DPEI-1048
El Gato 91	Don & Pete Hickman	Roper 248
Falling Leaves	Derek & Jean Tonks	Special Pressing NC-106-3A
Hasta Mañana	Carlos & Nancy Esqueda	Roper 136
He'll Have To Go	Jack & Frances Kern	RCA Gold Standard 447-0574
Honky Tonkin'	Bob & Mary Ann Rother	Collectables 3610
Hot Hot Hot	George & Mady D'Aloiso	RCA Special Products URC-1200
Maggie's Quickstep	Larry Segall & Elaine Andrews	Special Pressing
Mr. Lucky	Mike & Sally Poehler	Available from choreographers
Peanut Vendor	Pete & Mary McGee	Special Pressing
People Will Say	Larry Segall & Elaine Andrews	Roper 165
Rockin' Pneumonia	John & Mary Macuci	Collectables C-1184
Sam's Song (Hall of Fame)	Sam & Jody Shawver	Special Pressing
Sound of Music, The	Peter & Beryl Barton	Telemark 4005-A
Tango Uno	Stephen & Wendy Bradt	Dance Along P-6119 or Roper 400
This Love	Rod & Susan Anderson	Special Pressing SRA-1A
Three Times A Lady	Russ & Barbara Casey	Special Pressing
Together Wherever We Go	Larry & Pam Wacker	Hector H-693A
Wheel Someday, A	Jim & Bonnie Bahr	Silver Spotlight Series X002

ALMA ANDALUCIA*Revision*

BY: Phil & Norma Roberts, 2108 Carlton Dr, New Albany, IN 47150,  
(812)944-0344

RECORD: Roper #128 ADJUST SPEED FOR COMFORT

FOOTWORK: W opposite, directions for M unless noted ()

SEQUENCE: INTRO A B BRIDGE A B TAG \*\*\*ROUND-A-LAB PH VI+

\*\*\*NOTE\*\*\* PART A is 17 meas plus 2 beats URDC JULY 91

INTRO

1 - 4 CP WT 1 MEAS; (1-12) SYNCOPATED SEPARTION:::

1, 2, 3, 4 1. CP M fcg wall wt 1 meas;

1, 2, 3, 4 2. Appel R, strong stp fwd L lower lead hnds leading W to stp bk, cls R, surplace L (W appel L, bk R, L, cls R);

1, 2, 3, 4 3. Bking twd COH X wlk R, L, R, L (W X wlk L, R, L, R stping high);

8, 5, 6, 7, 8 4. Qkly cls R/pt L to sd, cls L/pt R to sd, cls R, surplace L end CP/WALL;

PART A

1 - 4 DROP APPEL FALLAWAY; ECART; GRAND CIRCLE 6 (W SPIRAL),,,,,,  
WLK, 2:::

1, 2, 3, 4 1. Appel R lower into R knee at same time Ronde L leg CCW, bk L in fallaway, sd R CP/WALL, cls L;

1, 2, 3, 4 2. Appel R, fwd L trn 1/8 LF, sd & bk R, XLIBR (FLAT) fc DC/SCP;

1, 2, 3, 4 3-4. M twist LF in 6 beats allow ft to unX end fcg DW wt on R (W circle arnd M L, R, L, R; L, fwd R DC spiral LF under M's L & W's R hnds to SHADOW POS) M now behind W both fcg LOD no hnds, FWD L, R;

5 - 8 SHADOW ATTACK::: OPEN TELEMAR:::

1, 2, 3, 4 5-6. BOTH CK fwd L trng body stongly to L with R arms curved XIF of body palms down & L arms curved bk, rec R, CK bk L trng body strongly to R with L arms XIF of body & R arms bk, rec R; fwd L, XRIFL, relax both knees unX L & cls to R still in down pos high on toes both hnds over head (W cross wrist at waist twist 1/2 LF on both ft allow to unX rise high on toes);

1, 2, 3, 4 7-8. Drop to slip appel R trng 1/8 LF, fwd L cont trn to COH, sd & bk R cont trn (W cls L for heel trn), sd & bk L cont trn SCP/DW; fwd R fc LOD, cls L, sd R, cls L up on toes (W fwd L trn LF to CP, cls R, sd L, cls R);

9 - 12 PROMANADE LINK; ELEVATIONS; COUP de PIQUE TO PRESS LINE:::

1, 2, 3, 4 9. Lower to appel R, sd L SCP/COH, fwd & across R (W fwd L trn LF), cls L (W cls R), CP/COH look LOD;

1, 2, 3, 4 10. (UP) Sd R, cls L legs straight (DOWN) sd R, cls L knees flexed;

1, 2, 3, 4 11-12. Lower into L knee swvl LF pt R toe RLOD, rise on L swvl SHARPLY to CP cls R, bk L in fallaway, rise on L cls R; bk L, sd R/cls L, sd R release R hnd trn RF (W sd L trn LF), press L toe fwd to floor relax knee heel off floor jnd hnds extended fwd free hnds high M fcg DW (W fcg DC);

13 - 16 SWITCH TO SPANISH LINE; PASO WHEEL::: CIRCLE TO FACE:

1, 2, 3, 4 13. HOLD 2 BEATS,, take FULL WT bk R draw L slightly twd R, replace L fwd on ball of ft knee relaxed NO WT L arm XIF of body R arm UP (W-TRANS take FULL WT fwd on R trn 1/2 RF, place L ft fwd on ball of ft relax knee NO WT L arm XIF of body R arm UP) now on SAME ft fcg opposite directions;



## Alma Andalusia (cont'd)

- 1,2,3&4 14-15. BOTH circle LF maintain arm pos & look at ea other fwd  
5,6,7&8 L,R,L/1k RIBL, fwd L clapping hnds beside R ear on beats 3&4  
M fcg DRW (W fc DC); Reverse the wheel bkng up R,L,R/1k LIFR  
clapping on 7&8 end fcg DC (W fc DRW);
- 1,2,3,4 16. (W-TRANS) Fwd L,R,L,R circle LF (W fwd L,R,L/R,L) end fcg wall  
(1,2,3,&4) (W fc COH) NO HAND CONTACT;  
17 STATIONARY VOLTAS: SIDE, DRAW,
- 1&2,3&4 17. M XLIFR (FLAT) toe trnd out trn body slightly LF R arm Xif of  
1,2 body L hnd over head/rec R, cls L, XRIFL (FLAT) toe trnd out  
trn body slightly Rf L arm XIF of body R hand over head/rec  
R small stp bk twd RLOD (W fwd L); Cont trn sd L blend to CP/DC  
draw R to L,

PART B

- 1 - 8 FALLAWAY REV TO FC WALL:: (1-19) CHASSE CAPE::: (Modfyd)  
TRAVELING SPINS FROM PROMENADE::
- 1,2,3,4 1-2. Slip appel R trn LF, fwd L cont trn, sd & bk R, bk L in  
5,6,7,8 fallaway fcg RLOD; Bk R cont trn fc WALL/CP (W slip pvt on R  
fwd L cont trn to CP), fwd L, sd R, cls L;
- 1,2,3,4 3-6. Appel R, sd & fwd L SCP/LOD, fwd IF of W on R trn RF,  
5,6,7,8& sd & bk L (W appel L, sd R, fwd L,R) CP/RLOD; Bk R trn  
1,2,3,4& RF, bk L pvt RF DW, fwd R cont trn CP/WALL (W fwd L, fwd R,  
5,6,7,8& on M's R sd pvt RF cls L), sd L/cls R; Strong sd & bk L & sway  
L, bk R pvt LF, fwd L trn LF CP/COH (W fwd L on M's L sd pvt  
LF, cls R) sd R/cls L; Strong sd & bk R & sway R, bk L trn RF,  
fwd R cont trn CP/WALL (W fwd R on M's R sd pvt RF, cls L),  
sd L/cls R CP/WALL;
- 1,2,3,4 7-8. (Traveling Spins) Blend to SCP/LOD fwd L,R,L,R (W fwd R, fwd  
5,6&7,8 L spiral RF under M's L & W's R hnds, fwd R, fwd L spiral RF);  
Fwd L OP/LOD, STRONG DBL APPEL R/L, trn RF CP/WALL sd R, cls  
L;
- 9 - 12 FOUR STEP: W CIRCLE TO FENCE LINE:: SURPLACE,2 (W TWIRL), SD,  
CLS:
- 1,2,3,4 9. Appel R, fwd L, sd & bk R fc DW, small stp bk L release R hnd  
place bk of R hand on W's back waist level raising jnd hnds  
DW/WALL (W fwd R on M's R sd fc DRC);
- 1,2,3,4 10-11. HOLD POS 3 BEATS leading W arnd bhnd M's bk taking jnd hnds  
5,6,7,8 over head (W fwd L,R,L circling RF), M swvl 1/8 LF on L to  
LOD leave R in place lowering jnd hnds Trn W strongly RF; stp  
fwd COH R relax knees extend jnd hnds fwd & down free hnds UP  
& BK, hold 1 beat, rec slowly on L, drawing R to L M fc LOD;
- 1,2,3,4 12. Surplace R, L trng RF to fc wall (W twirl LF under jnd hnds  
L, R to fc COH), blend to CP/WALL sd R, cls L;
- 13 - 16 (Modfyd) TRAVELING SPINS COUNTER PROMENADE:: QK FALLAWAY WHISK:  
GRAND CIR 4:
- 1,2,3,4 13-14. Appel R, sd L, fwd R across IF of W trng RF, sd & bk L fc  
5,6,7,8 DRC (W appel L, sd R, fwd L, R); M cont strong trn RF sd & fwd  
R release R hnd (W fwd L spiral RF under jnd hnds), fwd L,R,L  
(W fwd R, fwd L spiral RF, fwd R);
- &1,2,3,4 15. Fwd R trn sharply LF fcg DRC/XLIBR, using 3 beats slowly sway  
& look to R (W look well to L);
- 1,2,3,4 16. Straighten sway start trng LF allow ft to unX end CP/WALL wt  
on L (W circle LF arnd M L,R,L,R fc COH) end CP/WALL HIGH;



## BRIDGE

TAG

1 - 8		<u>REPEAT MEAS 9 - 15 OF PART B ::::: AIDA TO PRESS LINE;</u>
	1-7.	<u>REPEAT MEAS 9 - 15 OF PART B ::::;</u>
1,2,3,4	8.	From Ok Fallaway Whisk stp fwd RLOD R trn RF, sd L, cont trn stp bk R RLOD releasing R hnd start bringing jnd hnds down & thru to LOD, relax L knee press L toe to floor jnd hnds fwd free hnds high in PRESS LINE;

## BABY ELEPHANT WALK

CHOREOGRAPHERS: Don Waldal & Ellie Bushue, 3255 Montpelier Court, Anchorage, Alaska 99503 (907) 563-CUER or (907) 248-0823

RECORD: Special Pressing DE-003-2

RELEASE DATE: June, 1991 (Standby Teach at NSDC--SALT LAKE CITY and Dance Teach at URDC--DENVER)

FOOTWORK: Opposite, except where noted.

SEQUENCE: Intro, A, Interlude, A, B, B, Intro (Meas 5-8), Part A Modified, End

ROUNDALAB PHASE: Phase V with three unphased figures (Triple Whip, Camel Walk, & Elephant Walk)

## INTRODUCTION

WAIT; WAIT; KICK/BALL CHANGE TWICE; SWIVEL FOUR WITH SHOULDER SHRUGS TO FACE LINE; KICK/BALL CHANGE TWICE; HIP ROCK FOUR; KICK/BALL CHANGE TWICE; CIRCLE FOUR WITH SHOULDER SHRUGS TO FACE;

MEAS 1-8

In a fcg pos standing approx six feet apart wait for two meas;; Kick fwd L/step in pl on ball of L, Replace weight on R, Repeat beats 1 & 2;; With a swiveling action Fwd L, R, L commencing a LF trn to face LOD, Fwd R; NOTE: As a styling option keep arms down with palms parallel to the floor and drop L shoulder as weight is taken on L foot and drop R shoulder as weight is taken on R foot etc. Repeat Meas 3; Rock L, Rock R, Rock L, Rock R; NOTE: Use Hip Roll action on each rock. Repeat Meas 3; Circle away and together in 4 steps L, R, L, R blending to BFLY; NOTE: Use the shoulder shrug styling and hand styling as described above.

## PART A

MEAS 1-4

PRETZEL TURN; ROCK 4; UNWRAP THE PRETZEL TO SCP; ROCK 4 TO BFLY;  
Freeing trailing hands chasse side and fwd L/R, L trng RF 1/2 trn (W trn LF 1/2 trn) while keeping lead hands joined, Chasse side & fwd R/L, R continuing RF trn another 1/8 to end side by side fcg DLC with lead hands still joined; Rk fwd L, Rec R, Rk fwd L, Rec R; Chasse side and fwd twd RLOD L/R, L trng LF 3/8 trn (W trn RF) with lead hands still joined, Chasse side R/L, R continuing LF trn to end in SCP fcg LOD; Rk bk L, Rec R, Rk bk L, Rec R to BFLY;

MEAS 5-8

SAILOR SHUFFLES 4 TIMES;; STOP & GO;;  
Keeping hands low XLIB of R/Side R, Side L, XRIB of L/Side L, Side R; Repeat Meas. 5; Rk bk L, Rec R, Fwd L/C1 R to L, Fwd L (W Rk bk R, Rec L, in place R/L, R trng LF 1/2 trn under joined lead hands at M's R side to face wall); Catching W with R hand on W's shoulder Rk fwd R, Rec L, Bk R a small step/C1 L to R, Bk R (W Raising L hand up and out Rk bk L, Rec R in place L/R, L trng RF 1/2 trn to end in LOFP);

MEAS 9-12

LINK AND TRIPLE WHIP WITH A CURLY WHIP CENTER TO SCP;;; ROCK BACK, RECOVER, AND SWIVEL, 2;  
(LINK) Rk bk L, Rec R, Chasse Fwd L/R, L to CP trng RF 1/4 trn to end fcg RLOD; Continuing trn XRIB of L, Side L, XRIB of L, Side L; XRIB of L, Side L, Chasse side R/L, R (W continue trn around M Fwd L, Fwd R, Fwd L, Fwd R and turning LF under joined lead hands; Fwd L, Fwd R, Chasse Side L/R, L) to end in SCP fcg LOD; Rk bk L, Rec R, Swvl fwd L, & R; NOTE: THE LINK & TRIPLE WHIP WILL ROTATE TWO COMPLETE REVOLUTIONS.

BABY ELEPHANT WALK  
Page 2

NOTE: LAST TIME THROUGH PART A MEASURE 12 SHOULD BE ROCK BACK, RECOVER, WALK, AND FACE;

INTERLUDE

CAMEL WALK FWD,-, 2,-; HIP ROCK 4; CAMEL WALK FWD,-, FACE,-; HIP ROCK 4;

MEAS 1-4

Blending to OP Fwd L small step with knee leading and veering in and then out,-, Fwd R small step with knee leading veering in and then out,-; Repeat Intro Measure 6; Repeat Interlude Measure 1 except turn to face ptr on second step; Repeat Intro Measure 6;

PART B

STEP, KICK, BACK/CLOSE,-; FACE, SIDE, CLOSE/SIDE CLOSE; VINE, 2, CHASSE 6,; AND BODY RIPPLE;

MEAS 1-4

Blending to OP Fwd L, Kick R, Bk R/C1 L to R, HOLD; Fwd R trng RF (W trn LF) to face ptr, Side L, C1 R to L/Side L, C1 R to L; Side L, XRIB of L, Side L/C1 R to L, Side L/C1 R to L; Side L/C1 R to L, with knees bent roll the body in a continuous action twd ptr from the knees on up through the hips to the shoulders and raising arms up and bringing them down to the sides over the next three beats,,;

JIVE CHASSEE LEFT & RIGHT; LINK; WHIP THROWAWAY TO TANDEM FACING REVERSE; ELEPHANT WALKS;; CATAPULT AND CHANGE OF PLACES RIGHT TO LEFT;;;

MEAS 5-12

Blending to BFLY Side L/C1 R to L, Side L, Side R/C1 L to R, Side R; Repeat Part A Measure 9; Continuing trn XRIB of L, Side L, Spot trn R/L, R to face RLOD extending both arms forward and down with hands together (W continue trn Fwd L, Fwd R, Chasse RF 1/4 trn L/R, L to face RLOD extending hands forward and placing them on M's hips) ending in tandem position; Fwd L,-, R,-; Fwd L, R, L, R; NOTE: Use a rolling hip action on these steps. Bringing L hand to L hip to grasp W's L hand Rk fwd L, Rec R, in place L/R, L leading W past L side twd RLOD (W Rk bk R, Rec L grasping M's L hand Fwd R/L R passing M on his left and under his L arm commencing RF trn); In place R/L, R (W continue RF trn L/R, L end fcg M & LOD), Switching from a L hand to L hand hold to leading hands joined Rk bk L, Rec R; Side L/C1 R to L, Side L trng LF 1/4 trn to face wall, Side R/C1 L to R, Side R (W Fwd R/C1 L to R, Fwd R trng RF 3/4 trn under joined lead hands to end fcg COH, Side L/C1 R to L, Side L);

END

VINE 4; SIDE AND WIND UP TO A BACK-TO-BACK POSITION AND LEAN;;

MEAS 1-3

In a fcg position and with no hands joined Side L, XRIB of L, Side L, XRIB of L; Side L, and wind up RF (W wind up LF) slowly to a back-to-back position and lean back on each other with arms folded in front of chest.

BESAME MUCHO (KISS ME RUMBA)

COMPOSERS: RAY & ANNE BROWN, 1452 S. Ellsworth, Box 3508, Mesa, AZ, 85208 (602  
 RECORD: Roper 216A "Besame Mucho" (Flip of Two Souls Rumba) 984-1780)  
 RHYTHM: Rumba (Play at 38-39) Phase VI (REL 7/91)  
 SEQUENCE: Intro, A, B, C, Interlude, A, B(1-8), C, Ending

INTRO

- 1-4 WAIT; WAIT; UNWRAP TO EXPLOSION; SPOT TURN;
- 1-2 In wrap pos M fcg DW wait 2 meas;;
- 3-4 M hold, hold (while W unwraps R, L, ), explode apart on M-L & W-R with M-L & W-R hnds in air with both fcg LOD, -; (Spot Turn) Fwd R LOD trng LF, fwd L cont trn, sd R to OP Fcg pos M fcg wall, -; (W-fwd L LOD trng RF, fwd R cont trn, sd L, -;) NOTE: End with R hnds joined.
- 5-8 SNAKE;;;;
- 5-6 ( $\frac{1}{2}$  Basic) Fwd L, rec R, sd L, -; (Alemana to L Shadow Pos) Bk R, rec L, fwd R trng LF to fc LOD & taking jnd R hnds over M-head, -; (W-fwd L to LOD trng RF, fwd R to RLOD cont RF trn, fwd L to COH trng RF to fc LOD to end in L shadow W in bk of M on his L side, -;) NOTE: M-R & W-R hands remain joined meas 5 thru 12.
- 7-8 Bk L RLOD, XRIFL twd COH, fwd L, -; (W-fwd R LOD trng LF  $\frac{1}{2}$  under jnd R hnds, sd L to wall, fwd R twd ptr, -;) (RF Underarm Turn) Curving steps fwd R DW, fwd L wall, fwd R RLOD to end fcg RLOD & DRC, -; (W-RF trn under jnd R hnds fwd L LOD trng RF, fwd R RLOD trng RF, fwd L LOD trng RF to end fcg same dir as M & place W-L hand on M-R shoulder, -;) Both lower R hnds to chest height.
- 9-12 NAT OPENING OUT; CONTINUOUS CIRCULAR HIP TWISTS;;; (TO VARS POS)
- 9-10 Fwd L trng body slightly RF, rec R firming R arm and keeping it firm for next 9 steps, bk L starting LF circle and starting W to twist her steps, -; Bk R, L, R cont LF circle, -: (W-bk R, rec L trng LF, fwd R following circle made by M-; Twist RF & fwd L, twist LF & fwd R, twist RF & fwd L, -;) NOTE: W keep L hand on M-R shldr and M keep L arm extended to side Meas 9-12.
- 11-12 Bk L, R, L, cont LF circle-; Bk R LOD, rec L fwd, fwd R trng LF to Vars pos fcg wall, -; (W-twist LF & fwd R, twist RF & fwd L, twist LF & fwd R, -; Twist RF & fwd L, twist LF & fwd R, fwd L to wall, -;)

PART A

- 1-6 ADVANCED HIP TWISTS TO A FAN;;; THREE ALEMENAS;;;;
- 1-2 Fwd L, rec R, XLIBR & bring jnd hnds thru between faces, -; Bk R, rec L, sd R chng hndhold to M-L & W-R to end Fan pos M fcg wall, -; (W-bk R trng RF, rec L twisting LF, fwd R to M-R side & twist RF, -; Fwd L LOD, sd & bk R LOD, bk L to end Fan Pos, -;)
- 3-6 (3 Alemenas) Fwd L, rec R, cl L, -; (W-cl R, fwd L, fwd R trng RF  $\frac{1}{8}$  to fc ptr, -;) Bk R cucaracha & trng W-RF, rec L cont trn W, cl R, sharp trn W-RF; (W-fwd L crossing over R trng RF  $\frac{5}{8}$ , fwd R trng RF  $\frac{1}{2}$ , fwd L, then sharply trn RF  $\frac{5}{8}$ ;) Sd L cucaracha, rec R, cl L, -; (W-fwd R trng LF, fwd L cont trn, fwd R cont trn to fc ptr, -;) Bk R cucaracha, rec L, cl R, -; (W-RF Alemana trn to fcg ptr L, R, L, -;)
- 7-8 SLOW CURL; FORWARD TRNG WALK;
- 7-8 M-no steps & with L hnd high & R hnd low slowly curl W to end both fcg wall, , , ; (W-fwd R sml stp, & trn LF to end LF cross over R, , ;) Drop hnds & fwd R, L, R to handshake, -; (W-fwd L, fwd R trng LF, bk L to handshake. -;)

- 9-12 OPEN HIP TWIST; OVERTURNED ALEMANA TO VARS; BALLERINA WHEEL SIX;;
- 9-10 Fwd L, rec R, cl L,-; (W-bk R, rec L, fwd R, twist RF;) Bk R, rec L, fwd R to Vars pos/DRW,-; (W-fwd L trng RF, fwd R cont RF trn, fwd L cont trn to end Varsouviennne pos/DRW,-;)
- 11-12 (Ballerina Wheel) Wheel RF L,R,L,-; R,L,R to end fcg LOD,-; W-RF wheel 2 meas on L ft with R leg angled in front with toe ptd dwn;;)
- 13-16 NAT OPEN OUT TO LEFT VARS; REVERSE BALLERINA WHEEL SIX;; HOCKEY STICK ENDING TO FACE;
- 13 (Nat Open Out) Sd L trng body RF, rec R, XLIBR to L-Vars pos/LOD,-; (W-bk R trng RF, rec & fwd L, XRIFL to L-Vars pos with wt on R ft & L leg angled in front with toe ptd dwn,-;)
- 14-15 Wheel LF R,L,R,-; L,R,L, to end fcg wall,-; (W-wheel 2 meas on R ft with L leg angled;;)
- 16 (Hockey Stk End) Bk R dropping R hnds & keep L hnds jnd, fwd L, fwd R chng handhold to M-L & W-R,-; (W-fwd L, fwd R trng LF, bk L,-;)

PART B

- 1-4 THREE THREES;;;;
- 1-2 Fwd L, rec R, cl L trng W RF & placing M hnds on W shldrs,-; (W-bk R, rec L, fwd R trng RF  $\frac{1}{2}$ ,-;) Press R diag bk, rec L, cl R helping W trn LF 1 full trn,-; (W-L in place, R in place, L in place trng LF 1 full turn,-;)
- 3-4 Press L fwd DW & extend L arm fwd & R arm up after releasing W shldrs, rec R, cl L,-; (W-press R bk DRC matching M's arm lines, rec L, fwd R trng RF,-;) Bk R, rec L, cl R,-; (W-cont RF trn L,R,L 2 full turns total to end shadow pos fcg wall,-;) (NOTE: M & W L HANDS JND & R ARMS EXTENDED TO SIDE.)
- 5-8 SHADOW LUNGE LINE; RISE & TOUCH; KIKI WALK 3 W/SPIRAL: FWD TO LOP/WALL;
- 5-6 Extend R RLOD slowly over 1 meas & shape R,,; (W-extend R also) Rise to usual height slowly over 1 meas to end fcg DW with M-R hnd on W-R shldr blade,,;
- 7-8 (Kiki Walk & W Spiral) Fwd LOD R,L,R, spiraling W LF under M-L & W-L hnds,-; (W-fwd R,L,R, spiraling LF;) (Fwd to LOP/Wall) Fwd L, rec R, tch L to fc wall,-; (W-fwd L trng LF, fwd R cont trn, sd L to end LOP both fcg wall,-;) NOTE: 2nd time thru B end Meas 8 in a Fan Pos.
- 9-12 DOUBLE CUBANS TWICE;; CHECKED HOCKEY STICK; BACK TO A FAN;

- 9-10 XLIFR/rec R, sd L/rec R, XLIFR/rec R, sd L; (W-XRIFL/rec L, sd R/rec L, XRIFL/rec L, sd R;) XRIFL/rec L, sd R/rec L, XRIFL/rec L, sd R; (W-XLIFR/rec R, sd L/rec R, XLLFR/rec R, sd L to a fan pos;)
- 11-12 (Ck Hockey Stk) Fwd L DW, rec R, fwd L LOD raising M-L & W-R arms,-; (W-cl R, fwd L, fwd R trng LF  $\frac{1}{2}$ ,-;) Fwd R ckg & catching W's bk in R hnd, rec L, sd R to fan pos/wall,-; (W-bk L, rec R trng RF, bk L to fan pos,-;)

PART C

- 1-4 HOCKEY STICK;; SIT LINE, REC, & QUICK CURL; SLOW BODY WAVE;
- 1-2 Fwd L, rec R, cl L,-; Bk R, rec L trng RF, fwd R DWR,-; (W-cl R, fwd L, fwd R,-; Fwd L body comm trn LF, bk & sd R DWR trng LF, bk L, -;) End in handshake.
- 3-4 (Sit Line & Curl) Fwd L firm arms causing W to sit bk, rec R, in place L curl W to shadow pos/DWR,-; (W-bk R sit w/L arm extended to side, rec L, fwd R trng LF to shadow with M&W L hnds jnd & L arms



extended & M-R hnd on W waist,-;) (Body Wave) Take 1 meas to lower w/bent knees pushing fwd then pushing torso fwd & returning to normal height,,; (Wt on both ft for both ptrns.)

5-8 OPENING OUT TO HORSE & CART;;; FAN ENDING;

5-7 (Op Out to Horse & Cart) Fwd L body trng RF with press, rec R, XLIBR, extend R to sd with inside edge of ft in floor contact & shaping body side & slightly fwd keeping arms firm & slightly compressed; (W-bk R, rec L, shaping body to R & fwd and maintain pressure on L hnd over next 19 steps run fwd R/L,R/L; R/L,R/L, R/L,R/L; R/L,R/L,R/L,R twice around ;) NOTE: M keeps L BOF on floor and does not allow heel to take any wt. End fcg LOD. Shadow pos thru meas 5-7.

8 (Fan Ending) Fwd LOD R, cl L, sd R RLOD,-; (W-fwd L start LF trn, sd & bk R cont LF trn, bk L to fan pos with M-L & W-R hnds jnd,-;)

9-12 ALEMANA;;; ROPE SPINNING TO SIT ENDING;

9-10 Fwd L, rec R, cl L,-; (W-cl R, fwd L, fwd R trng RF 1/8 to fc ptrn,-;) Bk R cucuracha, rec L, cl R, trn W RF(spiral) & place R hnd in small of W's bk; (W-fwd L crossing over R trng RF, fwd R trng RF to fc ptrn, sd L, spiral RF to M's R sd;)

11-12 (Rope Spinning w/Sit Ending) Sd L pressure, rec R, cl L,-; (W-fwd R, L,R to M's L sd,-;) Bk R, rec L, cl R to Shadow Pos/Wall taking W's L hnd in M's L hnd & shaping left/pt L sd & extend R arm up to match W,-; (W-fwd L, R in front of M & spinning RF on R, cl L to shadow pos/extend L arm to side & shape L w/R arms up,-;) (Both Sit)

13-16 ADVANCED SLIDING DOORS;;; NATURAL OPENING OUT; HOCKEY STICK ENDING:

13-14 (Adv Sliding Doors) Fwd L trng body RF, rec R, XLIBR,-; (W-bk R trng RF, fwd L, fwd R across in front of M-;) Flex L knee & extend R ft side with no wt & shape R & retain M-L & W-L hnds, straighten body, fwd R to W-L side,-; (W-sd & fwd L Lunge & shape R, rec R, bk L to shadow/wall,-;)

15-16 (Open Out) Fwd L press, rec R, sd L,-; (W-bk R, rec L, fwd R wall,-;) (Hockey Stick Ending) Bk R, rec L, fwd R to Op Fcg Pos/M fcg wall with R hnds jnd,-; (W-fwd L start LF trn, sd & bk R cont LF trn under M-L & W-L hnds, bk L to Op Fcg Pos/M fcg wall,-;) NOTE: 2nd time thru Part C end Meas 16 in Fan Pos with M fcg wall.

INTERLUDE

1-4 SNAKE;;;;

1-4 Repeat Meas 5-8 of INTRO;;;;

5-8 NAT OPENING OUT; CONTINUOUS CIRCULAR HIP TWISTS;;;;

5-8 Repeat Meas 9-12 of INTRO to end Vars Pos/Wall;;;;

ENDING

1-4 HOCKEY STICK;;; SIT LINE, REC, & QUICK CURL; SLOW BODY WAVE;

1-4 Repeat Meas 1-4 Part C;;;;

4-- SIDE LUNGE APART WITH RIGHT ARMS EXTENDED,-

Lunge apart (M-L & W-R ft) with R arms extended up & look at ptrn holding L hands at chest level,-

Composers: John & Mary Macucci, 7110 Lansdale Street, District Heights, MD 20747 (301)735-4253  
Record : Collectable DPE 1-1057  
Rhythm : Tango American/International  
Sequence : INTRO AB INT AB END PH VI INTRO

- 1 - 8 WHISK POS W ON M'S LFT SD M'S R W'S L FT FREE WT; SD, TCH, W ROLL ACROSS, M ROLL ACROSS  
W ROLL ACROSS TO SHADOW, 4 STP WITH FLICK, FWD, FWD/CL, PT, CUT FLICK;,,,,;FWD,PT,PKUP,-;
- 1 Wait 1 meas fcg DLC in Whisk Pos W on M's lft sd fcg DLW M&W's I/R & R/L hnds jnd & low;  
2 Sd R, Tch L, Sd L beh W, Tch R pl R hnd on W's shldr blade;  
(W lunge Sd L,R ft extended lft hnd on lft hip, Roll across R,L to M's rt sd jn L/I hnds);  
(MAINTAIN I/L HND HOLD UNTIL PKUP CP MEAS 8)  
3 Hold, Hold, M Roll across R, L to W's rt sd; (W Bk R, Hold, Sd L beh M, Tch R;)  
4 Bk R, Hold, Sd L beh W, Cl R,-; (W Hold, Hold, Roll across R,L to M's rt sd;)  
5 - 8 Hold (W Bk R), Hold, (SME FTWK) Fwd L, Sd R; Bk L, Flick R, Fwd R, L; Cl R/Pt L,-, Cut LIFR  
at same time Flick R Bk, Fwd R; Pt L,-, brsh, tap fc DLW; (W Pt L,-, swivl LF on L to CP,-;)  
(STYLING NOTE: MAN LOWERS SLIGHTLY & TWISTS HIPs TO THE RT THEN LFT ON BRUSH, TAP)

A

- 1 - 4 WALK 2; TANGO DRAW SCP; WALK,-, PICKUP; TRN LFT 2, CORTE;
- 1 - 2 Fwd L,-, R,-; Fwd L, Sd R, Draw L to R SCP fc DLC,-;  
3 - 4 Fwd L,-, Fwd R pkup W CP,-; Fwd L trng LF, cont trng Bk R, Corte Bk L fc DRC,-;
- 5 - 8 RK, REC, RUDOLPH,-; FALLAWY, BK, OUTSD SWIVL,-; PKUP, TCH, ARGENTINE WALKS; ,CONTRA CK,-;
- 5 - 6 Rk Fwd R, Rec L, Fwd R (W flair R CW) fc DRW,-; Bk L,R,L Brush R ovr L,-;  
(W Bk R trng LF to Bjo, Fwd L, Fwd R swivelling RF to SCP,-;)  
7 - 8 Fwd R pkup W to CP fc DRW, Tch L, (ARGENTINE WALKS) Fwd L, Sd R; Fwd L, Sd R,  
(CONTRA CK) Fwd L across R,-; (USE CONTRA CHECK ACTION IN ARGENTINE WALKS)
- 9 - 13 REC,-,TAP/SPANISH DRAG W/LEG CRAWL/SLIP ;; WALK 2; REV TRN (W OUTSIDE); OPEN FINISH;
- 9 - 10 (S&S;SS&) Rec R,-,Tap L Diag Bk/Stp L rt leg ext,-; Draw R to L,-,-/trng LF Bk R fc DLW;  
(W Rec L,-,Tap R Fwd/take wgt on R,-; draw L leg up M's R leg,-,-/lowr leg Fwd L;)  
11 Fwd L,-, R,- fc LOD;  
12- 13 Fwd L strt LF trn, cont trng Sd R, Bk L rt side lead to Bjo fc RLOD,-; Bk R strt LF trn,  
Sd & slightly Fwd L, Fwd R ckng in Bjo fc DLW,-;(W Bk R strt LF trn, Sd & slightly Fwd L,  
Fwd R Bjo,-; Fwd L strt LF trn, cont trng Sd & slightly Bk R, Bk L ckng in Bjo ,;-)
- 14- 16 OUTSIDE SWIVEL,-, NAT'L, PIV; TRN, CLOSED CHASE, CHASSE ENDING WHISK, THRU;;
- 14- 16 (SQQ;QQQQ;Q&QQ&Q;) Bk L Brush R over L,-,(W Fwd R swivl RF SCP,-,) Fwd R trng RF to CP,  
Bk L piv RF; Fwd R DLW, (Chase) Fwd L trng RF, Fwd R cking in Bjo fc DRW, Bk L trng RF;  
Sd R to CP fc COH/Cl L, Sd R, XLIBR/Thru R small stp, Tap L to SCP;

B

- 1 - 6 OPEN PROMENADE HINGE ENDING - 3 LA COBRAS;,,,; BK ARGENTINE WALKS;
- 1 - 5 Sd & Fwd L,-,Thru R,Sd & Fwd L;Hold,-,(W Sd & Fwd R,-,Thru L,Sd & Bk R trn LF to CP;  
XLIBR,-,) (LA COBRA continous RF trn) drw R to L Trng W to SCP,-; Fwd R DRC,-, Sd L  
fanning R CW to momentary CP fcg LOD,-; Trng W to SCP Fwd R DLC,-,Sd L fanning R CW to  
momentary CP fc Wall,-; Trng W to SCP Fwd R DLW,-, Sd L to CP fc RLOD;(W Rec R swivl on R  
Fan L CW Fwd & arnd to SCP,-; Fwd L,-, Fwd R small stp bet M's feet CP,-;swivl on R Fan L  
CW arnd to SCP Fwd L,-, Fwd R small stp bet M's feet CP,-;swivl on R Fan L CW arnd to SCP  
Fwd L,-, Fwd R to CP fc LOD,-;(W'S LFT LEG BEH M'S RT LEG THRUOUT)

- 6 (BK ARGENTINE WALKS) Bk R,Sd L, Bk R, Sd L; (USE CONTRA CHECK ACTION)
- 7 - 10 CK,-,REC,-; PUSH APART TO LUNGE/HI LINE; LADY FWD 3, SPIRAL; LUNGE SD,-, RISE,-;
- 7 - 8 Ck Bk R,-, Rec L,-; Cl R,-, pt L Bk,- in a lunge pos end in hndshake hold;  
(W Ck Fwd L,-,Rec Bk R,-;Bk L,R, Tch L to R rise on both feet extend Left Arm out & up,-;)
- 9 - 10 Fwd L RLOD BIG STP raising R/R hnds high swivl LF on L undr jnd hnds fc Wall,-, pt Sd R  
jn L/L hnds as W spirals undr jnd rt hnds (maintain L/L hnd hold) Cont trng fc LOD,-;  
(W Fwd L BIG STP TO M'S RT SD, Fwd R trng 1/4 RF join L/L hnds, Fwd L spiral RF end LOD  
in shadow pos,-;) (SME FTWK) Lunge Sd & Fwd R,-,Rise on R pl R hnd on W's waist fc DLC,-;
- 11- 14 DIAMOND TURN 1/2 WITH SPIRAL;; DIAMOND TURN 1/2 PICKUP,TAP;;
- 11 Fwd L strt LF trn, cont trn SD R, Bk L fc DRC,-;
- 12 Bk R strt LF trn, cont trng Sd L, Fwd R, both spiral LF undr raised L/L hnds fc DRW,-;
- 13 Fwd L strt LF trn, cont trng SD R, Bk L,- fc DLW;
- 14 Bk R trng LF, Sd & slightly Bk L, Cl R fc DLC,-; (W Bk R, Fwd L Pkup CP, Tap,-;)

#### INTERLUDE

- 1 - 8 FALLAWY REV, SLIP; SYNCO VIENNESE TRNS; CHASSE TO PROMENADE SWAY,-; CHG SWAY,-, REC,-;  
BK OP PROMENADE; PIVOT, 2, SYNCO CHASSE;; PT,-, HEAD CHANGE,-; FWD, MANU, PIV, 2;
- 1 Fwd L DLC strt LF trn,cont trng Bk R rt sd lead,cont trng Bk L,Bk R piv LF CP fc DLW;  
(W Bk R, Bk L lft sd lead in SCP head to the lft, Bk R trng LF, Fwd L to CP;)
- 2 (QQ&QQ&) Fwd L trng LF, cont trng Sd R, XLIFR/Bk R trng, cont trng Sd L,Cl R fc DRW/;  
(W Bk R trng LF, cont trng Sd L, Cl R to L/Fwd L trng LF, cont trng Sd R,Cl L to R;)
- 3 - 5 Sd L, Cl R, Sd L to Prom sway,-;Chg Sway,-,Rec R,-;Sd L, thru R strt RF trn, cont trng Sd  
& slightly Bk L, Bk R fc RLOD;(W Sd R, thru L, Sd & slightly Fwd R strt RF trn,Fwd L CP;)
- 6 - 7 Bk L piv RF, Sd R fc Wall, Sd L/Cl R, Sd L/Cl R; Pt L,-, head change,-;  
(STYLING NOTE: WITH HEAD CHANGE, TWIST BODY TO CP & BACK TO SCP)
- 8 Fwd L twds DLW, Fwd R trng RF to CP, cont trng Bk L Piv 1/2 RF, Fwd R fc LOD;

#### ENDING

- 1 - 10 W ROLL ACROSS; SD, TCH, W ROLL ACROSS - M ROLL ACROSS - W ROLL ACROSS - 4 STP WITH  
FLICK FWD, FWD/CL, PT, - CUT FLICK - HOLD - STALKING WALKS - LUNGE, HEAD CHANGE
- 1 Bk L,Cl R, Stp L,-; (W Roll LF L,-, R, Tch L;)
- 2 Sd R, Tch L, Sd L, Tch R pl rt hnd on W's shldr blade; (W Sd L, Tch R, Roll across R,L  
to M's rt sd & join L/L;)  
(MAINTAIN L/L HND HOLD THROUGHOUT)
- 3 Hold, Hold, M Roll across R, L to W's rt sd; (W Bk R, Hold, Sd L, Tch R;)
- 4 Bk R, Hold, Sd L, Cl R,-; (W Hold, Hold, Roll across R,L to M's rt sd;)
- 5-6 1/2 Hold (W Bk R), Hold, (SAME FOOTWORK) Fwd L, Sd R; Bk L, Flick R, Fwd R, L; Cl R/Pt L,-,

DANCE TO THE INSTRUMENTATION STARTING WITH THE "HUM" OF ALL INSTRUMENTS  
Cut LIFR at same time Flick R Bk, Hold

#### EACH TIME THE GUITAR IS PICKED THERE IS A LEG MOVEMENT

slowly move R Fwd and take wgt on R - Flick L Bk & slowly move L Fwd & take wgt on L -  
Flick R Bk & slowly move R Fwd & take wgt on R - Flick L Bk & slowly move L Fwd & take  
wgt on L in Lunge Line look to RLOD on last note

# DECEMBER IN JULY

By: Paul & Linda Robinson, (316) 331-6249  
 2416 Valley High, Independence, KS. 67301  
 Record: Special Pressing Available from Choreographers  
 Footwork: Opposite  
 Level: Phase V + 1 (Curl) Rumba  
 Sequence: Intro A B C Bridge B C B End Speed to 46

## INTRO

### 1 - 4 Raise Arms; Turn Away And To Face; Rolls 3; Fence Line;

- 1 Join hnds in bfly fc wall lower with lead hnds joined over trail hnds  
 M's L foot cross in Bk of R point L toe to the floor R foot pnt to wall  
 hips fc DLW as music begins raise joined hnds out to shldr level;  
 & S 2 Trn 1/2 LF on R to fc RLOD / Release hnds as you trn R hnd straight  
 up L hnd pnt RLOD (W: End rest R hnd on M's forearm),;  
 S Finish LF trn on R to fc Wall with spiral action place R hnd on hip  
 (W: L hnd on hip),;  
 Q Q S 3 Roll LF down LOD L, R, L to bfly,;  
 Q Q S 4 Cross lunge XRIF bring trailing hnds up and ovr, Recov L, Sd R (W:  
 Cross lunge XLIF, Recov R, Sd L),;

## Part A

### 1 - 4 Basic to Curl; Fan Overturn; Full Alemana;

- Q Q S 1 Fwd L, Recov R, Cl L lead lady to trn LF under raised L hnd (W: Bk  
 R, Recov L, Fwd R spiral LF end Fc DLW),;  
 Q Q S 2 Bk R, Recov L, Fwd R rolling hnd over and down to lead W to ovtrn  
 M end Fcing LOD (W: Fwd L, Fwd R trning 1/4 LF, Fwd L Fc away  
 from M to DLW),;  
 Q Q S 3 Fwd L, Recov R trning 1/4 to Fc Wall, Cl L (W: Fwd R trning 1/2  
 RF, Fwd L, Fwd R to Fc man),;  
 Q Q S 4 Bk R, Recov L, Sd R (W: Fwd L XIF of R trning RF, Fwd R  
 continue trning, Sd L to Fc man prepare for RF trn),;  
 5 - 8 2 Cuddles:: 1 Cuddle with Spiral Ending; Fan to LOD;  
 Q Q S 5 Cucaracha L Sd with R arm around W's waist & L arm out to Sd ptnrs  
 fc Wall, Recov R guiding W with R arm, Cl L with slight body trn to  
 R & extending L arm to W (W: Fc wall Cucaracha Sd & Bk R, Recov  
 L look at Man, Sd R LOD reaching to M's L shldr with R hnd  
 commencing LF trn),;

- Q Q S 6 Repeat to R (W: Repeat L);
- Q Q S 7 Cucaracha L Sd with R arm around W's waist & L arm out to Sd with both fc Wall, Recov R guiding W with R arm, Cl L with slight body trn to R & raise extended L arm to W (W: Fc wall Cucaracha Sd R, Recov L, Sd R spiral LF),;
- Q Q S 8 Bk R trn LF 1/8, Recov L, Sd R Fce LOD (W: Fwd L, Fwd R Trn LF, Sd & Bk L Fc DLW leave R extended Fwd),;
- 9 - 12 Hips Rolls:: Hockey Stick::
- Q Q S 9 Roll Hips L, Roll Hips R, Roll Hips L with sd to sd action (W: Roll Hips fwd to R, Roll Hips bk to L, Roll Hips fwd to R),;
- Q Q S 10 Repeat Measure 9 with opposite hip action,,;
- Q Q S 11 Fc LOD Fwd L, Recov R, Cl L (W: Cl R swivel to Fc wall, Fwd L, Fwd R),;
- Q Q S 12 Bk R, Recov L, Fwd R following W (W: Fwd L, Fwd R trn LF undr joined hnds, Bk L) end M fc DLW,,;

PART B

- 1 - 4 Rock Fwd Recov. Bk: Curve Back Walk 3 Man Close:  
Cucaracha to Left Shadow: Walk 3:

- Q Q S 1 Fc DLW Fwd L, Recov R, Bk L (W: Bk R, Recov L, Fwd R),;
- Q Q S 2 Bk R crvng RF, Bk L continue crvng, Cl R raise L hnd end Fc wall (W: Fwd L, Fwd R, Fwd L),;
- Q Q S 3 Sd L, Recov R, Trn 1/4 LF on L to Fc LOD place joined hnds on M's R shldr as you trn release joined hnds (W: Fwd R, Fwd L, Fwd R) end L shadow bhd Man ptrns fc LOD L/L hnds joined,,;

- Q Q S 4 Fwd R LOD, Fwd L, Fwd R ptrns look at each other,,;

- 5 - 8 Lady across in 3: Underarm Turn: Shadow Back Break: Fan:

- Q Q S 5 Bk L, Recov R, Fwd L keep L hnds joined (W: R, L, R Trn RF in front of M) end R shadow ptrns fc LOD,,;
- Q Q S 6 Stp thru R, Recov L, Sd R keep L hnds joined (W: Fwd L XIF R, Recov R trn RF, Sd L) end M fc wall and W fc COH,,;
- Q Q S 7 Stp Bk L trn LF fc LOD, Recov Fwd R, Fwd L (W: Stp Bk R trn RF fc LOD, Recov fwd L, Fwd R),;
- Q Q S 8 Bk R, Recov L chng hnds to M's L hnd W's R hnd, Sd R (W: Fwd L, Fwd R trn LF take M's L hnd with W's R, Bk L) end M fc LOD and W fc DLW,,;

- 9 - 10 Hockey Stick Overturned (Do NOT ovtrn last time thru):

- Q Q S 9 Fwd L, Recov R, Cl L (W: CL R, Fwd L, Fwd R),;
- Q Q S 10 Bk R, Recov L, Fwd R trn 1/8 to Fce DLW trn hnd ovr to cause W to ovtrn (W: Fd L, Fwd R spiral LF, Fwd L awy from M  
Last time thru: Fwd L, Fwd R trn LF, Bk L),;



Part C

1 - 4 Swivels (2 slows, 2 qcks & pnt):: Fan to face LOD: Begin the Alemana:

- S S 1 Sd L,-, shift weight to R (W: Bring R foot to L swivel RF on L,-, Stp Fwd R bring L to R swivel LF on R stp Sd and Fwd L),-;
- Q Q S 2 Shift weight to L, shift weight to R, shift weight to L body trn RF slightly pnt R DRW (W: R foot to L swivel RF step Sd R, bring L to R swivel LF on R Sd and Fwd L, stp thru with R swivel 1/2 RF to Fc DLC pnt L Sd DCR),-;
- Q Q S 3 Bk R trn 1/8, Recov L, Sd R Fc LOD (W: Fwd L, Fwd R trn LF, Sd L Fc DLW),-;
- Q Q S 4 Fwd L, Recov R, Cl L (W: Cl R swivel 1/8 to Fc wall, Fwd L, Fwd R to Fc ptnr),-;

5 - 8 Finish alemana man turn 5/8 to fce woman: Wheel 3:

Cross swivels & point: Man Time Step Woman Spot turn:

- Q Q S 5 Bk R, recov L, Fwd R trn LF 5/8 end LXIF of R release joined hnds (W: Fwd L XIF of R trn RF, fwd R continue trn, Sd & slightly Fwd L place hnds on M's shldr) end M fce DRW M's hnds on W's waist & W's hnds on M's shldr,-;
- Q Q S 6 Wheel RF sd L, fwd R, fwd L fc LOD cause the W to swivel on the last stp of the wheel (W: Fwd R, L, R swivel RF to Fc M DCOH ),-;
- Q Q S 7 Shift weight to R, then shift weight to L, pnt R to wall still fc LOD (W: XLIF of R swivel LF, XRIF of L swivel RF, pnt L COH),-;
- Q Q S 8 XRIB of L, Recov L, Sd R Fc LOD (W: Stp on L trn RF, Recov R continue trn, Sd L to Fc M & RLOD),-;

Bridge

1 - 2 Hand to hand: Spot turn:

- Q Q S 1 Fc LOD XLIB trn to Sd to Sd, Recov R, Sd L (W: XRIB trn to Sd to Sd, Recov L, Sd R),-;
- Q Q S 2 XRIF trn LF, Recov L continue trn, Sd R (W: XLIF trn RF, Recov R continue trn, Sd L),-;

End

1 + Basic to Curl: and Lower:

- Q Q S + 1 Fwd L, Recov R, Cl L lead W to swivel LF under raised L hnd (W: Bk R, Recov L, Fwd R swivel LF); M shifts wght to R, and lowers on his R to point his L and looks at the W (W: Lower on her R and point her L) end both fc DLW in wrapped position look at each other;

99-89  
DON'T YOU KNOW

COMPOSERS: Jerry & Perry Lefeavers 5563 N. Wind Dr., Lilburn, GA 30247  
RECORD: Collectables DPEI-1048 PHONE: (404) 923-6389  
RATING: Phase IV + 2 (Hinge, Dbl Rev) RHYTHM: Waltz SPEED: 45  
SEQUENCE: INTRO AB A(Mod) C RELEASE: 7-91

INTRODUCTION

MEASURES:

- 1- WAIT:  
CP/DW weight on Man's L & Woman's R wait 1 measure;

PART A

- 1-4 HINGE; W REC. PIVOT 2; RGT LUNGE, ROLL & SLIP; DRAG HESITATION;  
(1) Bk R trn lft fac, Sd & fwd L DRC, relax lft knee lower trng bdy 1/8 lft fac pt R toe to sd (W fwd L, sd & fwd R swiv lft fac, bk L pt R fwd); (2) Trn upper bdy rgt fac keep wgt on L (W rec R trng rgt fac to fac ptr), cpl pivot rgt fac R,L to CP/LOD; (3) Fwd R tween W's ft with pvtng action rgt fac lower & rotate to fac DRW lft sd stretch, chg sway to rgt sd stretch rec L, slip R bk trng lft fac CP/DC; (4) Fwd L strt lft fac trn, Sd R cont trn, drw L twd R end BJO/DRC;
- 5-8 BK, BK/LK, BK; IMPETUS 4 SDCR; SYNCO HOVER CORTE; BK, CHASSE SDCR;  
(5) Bk L twd DW, Bk R/XLIB, Bk R; (6) Bk L trn rgt fac, Heel trn on L cls R/Sd & Fwd L DC cont rgt fac trn, Stp Bk R Sdcr/DRW (W fwd R trn rgt fac, sd L DW cont trn /sd & fwd R trn bdy slgtly rgt fac, fwd L to SDCR/DC); (7) Bk L twd DC, Bk R trng lft fac/Sd & fwd L twd DC cont trn, Rec R end BJO/LOD; (8) Bk L trng rgt fac, Sd R/Cls L, Sd R cont trn to end SDCR/DRW;
- 9-+12 CHECK SDCR, REC, TRN BJO; CLOSED WING; TRN LEFT & RIGHT CHASSE; OUTSIDE SWIVEL - OUTSIDE CHANGE SEMI;  
(9) CK Fwd L on toe, Rec R strt lft fac trn, Sd & fwd L cont trn to BJO/DC; (10) Fwd R DC, drw L to R with slgt lft fac trn 2 cts (W bk L long stp, sd R xif of M, fwd L) end SDCR/DC; (11) Fwd L trn lf fac, Sd R DC/Cls L, Sd R end BJO/DRC (+) Bk L, Rec R (W fwd R swivel 1/2 rgt fac to SCP, fwd L swivel lft fac 1/2) end BJO/DRC; (12) Bk L, Bk R trng lft fac, Sd & fwd L (W fwd R,L,R) end SCP/DW;
- 13-16 SYNCO IN & OUT RUNS:: PROMENADE WEAVE 6 TO BJO::  
(13-14) Fwd R start rgt fac trn, Sd & bk L to CP/bk R, Bk L to BJO (W fwd L, R tween M's ft/L,R to BJO); Bk R, Bk L trng rgt fac/Sd & fwd R tween W's ft cont trn, Fwd L (W fwd L, fwd R start rgt fac trn/sd L cont trn, fwd R) SCP/LOD; (15-16) Fwd R, Fwd L trng lft fac to CP, Sd & bk twd DC (W fwd L trng lft fac, sd & bk R to CP, cont trn on R to fac LOD, fwd L to DC); Bk L trng W to BJO, Bk R trng lft fac to CP, Sd & fwd L (W fwd R to BJO, fwd L trng lft fac to CP, sd & fwd R) BJO/DW;

PART B

- 1-4 THRU PROM SWAY; CHG SWAY; HOVER OUT SCP; NAT HOVER FALLAWAY;  
(1) Thru R, Sd & fwd L stretch rgt sd look over lead hds, cont upward bdy stretch; (2) Relax L knee start chg of sway, cont to relax L knee & slowly rotate bdy lft fac entire meas to DW stretch lft sd with rgt sway look at W (W look to lft); (3) Start rgt fac bdy trn keep wgt on L, Sd R brush L to R trng W to SCP/DW, Sd & fwd L; (4) Fwd R slgt bdy trn rgt fac, Fwd L on toe cont trn slow rise, Rec bk R (W fwd L, fwd R tween M' ft trng rgt fac with slo rise, rec bk L) end SCP/DRW;
- 5-8 SYNCO WEAVE 4; HOVER TELEMARK SCP; OPEN NATURAL; HESITATION CHANGE;  
(5) Bk L, Bk R start lft fac trn/Sd & fwd L cont trn, Fwd R (W bk R swiveling lft fac, fwd L slipping to CP, sd & bk R, bk L) end BJO/DW; (6) Fwd L, Fwd R slight rise trn bdy 1/8 rgt fac (W trn rgt fac also)

91-91  
EL GATO 91

Dance by: Don & Pete Hickman, 12118 Los Cerdos, San Antonio TX 78233  
(512) 656-5268  
Record: Roper 248, "El Gato Montes" (Flip "Corredo") Paso Doble  
Sequence: Intro A Int-1 BB Int-2 CA Int-1 BB End July 1991  
Phase: V + 2(16 of Chasse Cape, Traveling Spins) + 1 unphased(Sevilliana)

Intro

Meas WAIT;;FWD/TRN, -, APT, -(SEVILLIANAS) SD, TAP, TRN, CL; SD, TAP,  
TRN, CL; REPEAT;; SUR PLACE;  
1 - 8 (1,2)Fcing M DW (W DRC) both in L pressline hnds on hips wait;;  
(3)Fwd L trn fc wall(W COH), -, bk R (W bk R), -;  
(4)(Sevilliana)Fwd L trn RF to bk to bk pos M fc RLOD(W LOD), tap  
RIBL, sd R trn LF to fc ptr & wall, cl L;  
(5)Fwd R trn LF to bk to bk pos M fc LOD (W RLOD), tap LIBR, sd L  
trn RF to fc ptr & wall, cl R;  
(6,7) Repeat meas 4,5 except M tch R on last stp  
(8)(Sur place) (CP/wall) In pl R (WL), L, R, L;

Part A

1 - 10 SIXTEEN;;;MOD SEPARATION;; SEPARATION;; MOD SHOULDER TO SHOULDER  
(1)(Sixteen)Appel R, sd L SCP, thru R trn RF, sd & bk L to CP/RLOD  
(2)Bk R, bk L BJO trn RF, cl R fc COH(W fwd L trn RF fc RLOD),  
in pl L (W rec R);  
(3,4)(Sur place 8)In pl R, L, R, L; R, L, R, L(W fwd L, fwd R trn LF  
to LOD, rec L, fwd R;fwd L trn RF RLOD, rec R, fwd L fc M, cl R);  
(5,6)(Mod separation)Appel R, fwd L, cl R, in pl L(W appel, bk, bk, cl);  
In pl R begin RF trn, L, R, L fc DW (W fwd L, R, L, fwd R trn LF  
under ML WR hands fc ptr & DRC);  
(7,8)(Separation)Appel R, fwd L, cl R, in pl L (W appel L, bk, bk, cl);  
In pl R, L, R, L (W fwd 4 small stps L, R, L, R) CP DW;  
(9,10)(Mod shoulder to shoulder)Appel R, XIF L(W XIB) SCAR, rec R,  
sd L; XIF R(W XIB) BJO, rec L, sd R, cl L;

Interlude 1

1 - 5 APPEL,SD,THRU,PROMSWAY; CHG SWAY; R SWAY; TORNILLO WHEEL;;  
(1)Appel R, sd L, thru R, sd & fwd L to prom sway;  
(2)(Chg sway)slo chg sway,-,-(W chg sway, lift L to R knee,-,-);  
(3)(R sway)sd R to R sway,-,-cl L (W trn RF sd L, lift R to L  
knee,-,-);  
(4,5)(Tornillo wheel) SCP wheel RF R, L, R, L; R, L, R, L(W rotate on  
L seven ct, cl R); Note: W may extend R to eros line during wheel.

Part B

1 - 4 MOD 16 OF CHASSE CAPE;;;;  
(1)Appel R, sd L SCP, thru R trn RF, sd & bk L CP/RLOD;  
(2)Bk R begin RF trn, bk L pivot RF (W fwd R outsd ptr), fwd R  
outsd ptr cont RF piv (W cl L) CP/wall, sd L/cl R;  
(3)Sd & bk L SCAR/DRW, bk R piv LF(W fwd L outsd ptr), fwd L  
outsd ptr cont LF piv (W cl R) CP/COH, sd R/cl L;  
(4)Sd & bk R BJO/DRC, bk L piv RF (W fwd R outsd M), fwd R outsd  
ptr cont RF piv (W cl L), sd L CP/wall;

5 - 8 CHASSE L; COUP DE PIQUE;; SUR PLACE;

(5)Cl R, sd L, cl R, sd L;

(6)(Coup de pique)SCP pt thru R, cl R(CP/wall), LXIB(W XIB), cl R;

(7)LXIB, CP/wall sd R RLOD/cl L, sd R, cl L;

(8)(Sur place) in pl R, L, R, L;

## Interlude 2

1 - 4 SEPARATION 4; MOD LARIAT;; SUR PLACE (W TRN IN PL);

(1)Repeat meas 7, part A;

(2)(Mod lariat)R lunge twd DRC,-,-(W cir M CW L,R,L,R);

(3)L lunge DW,-,-(W cont cir L,R,L,R begin RF trn in pl);

(4)(Sur place)in pl R,L,R,L(W cont RF trn in pl L, R fc M, in pl L, R) join R/R hnds;

## Part C

1 - 4 MOD TVL SPIN FM PROM;; IN & OUT RUNS;;

(1)(Mod tvl spin)appel R, sd &amp; fwd L, XIFR, sd &amp; fwd L (W appel L, sd &amp; fwd R, fwd L, fwd R);Note: W may spiral RF on fwd L.

(2)XIFR, sd &amp; fwd L, XIFR, sd &amp; fwd L (W fwd L spiral RF, fwd R, fwd L spiral RF, fwd R)

(3)Retain R/R hnds fwd R, L, R, L (W L trn LF XIF M, fwd R trn LF LOD in L VARS, fwd L, fwd R begin RF trn XIF M);

(4)Fwd R, L release R/R hnds, R fc wall, tch L(W fwd L trn RF fc LOD on M R sd, fwd R fc wall, sd L, cl R) TANDEM fc wall;

5 - 8 SHADOW ATTACK;; ECART; SUR PLACE;

(1)Fwd L contra body, rec R, bk L contra body, rec R;

(2)Fwd L contra body, RXIF, cl L, lower no wt chg (W fwd L contra body, RXIF, unwind to fc M, lower wt on R);

(3)(Ecart)Appel R, fwd L, sd &amp; fwd R, LXIB (W RXIB);

(4)(Sur place)fwd R to fc, cl L, in pl R, L;

## Ending

1 - 4 SEPARATION 4; LARIAT;; KNEE DROP(W ROLL TO PRESSLINE);

(1,3)Repeat Interlude 2 meas 1 - 3;;

(4)Drop to R knee R hnd on waist L arm curved over head (W roll LF L, R, L to fc DC &amp; M, R fwd in pressline);

91-90

Fwd L (W fwd R) end SCP/DW; (7) Thru R trng rgt fac, sd & fwd L cont trn, sd & bk R with rgt sd lead (W fwd L, fwd R tween M's ft, fwd L) end BJO/DRC; (8) Bk L trng rgt fac, sd R, drw L to R to CP/DC;

DOUBLE REVERSE SPIN: DOUBLE REVERSE SPIN: CHG OF DIRECTION: HINGE:

91-93

# FALLING LEAVES

Composers: Derek & Jean Tonks

Winter: 4444 US 98N #572, Lakeland, FL, 33809 (813) 859-7162

Summer: 16029-95 Ave, Edmonton, AB, T5P 0A8 (403) 484-0765

Record: Falling Leaves (Las Hojas Cayendo) NC-106-3A Special Pressing

Type Dance: Cha Cha/Rumba - Phase VI Slow to Suit

Sequence: A-B-B-A-B-B-End

NOTE: Dance starts on 2nd Meas of A: Part B 2nd & 4th time starts fcg COH

INTRO: Wait 1 Meas M Fcg Ptnr & Wall trail hnds jnd M's R W's L free

## "A" (Cha Cha)

1 - 10 NEW YORKER TWICE;; KICK TO A 4 & CHA; THRU SWIVEL STEPS CUBAN BRK;;  
ZIG ZAG REV; DOUBLE CUBAN; FAN; HOCKEY STICK;;

1 - 2 (New Yorkers) Lead hnds jnd trng 1/4 RF (W LF) Fwd L RLOD, Rec R to fc ptnr, Sd L/Cl R, Sd L; Trailing hnds jnd trng 1/4 LF (W RF) Fwd R LOD, Rec L fc ptnr, Sd R/Cl L, Sd R;

3 - 4 (Kick to a 4) BFLY Kick L RLOD (W kick R RLOD), Swiv on R to fc LOD leave L leg crossed below R knee making figure 4 shape release lead hnds, Fwd L/R L; (Thru Swiv Steps) Fwd R, Swiv RF (W LF) veer L knee in to tch R knee fcg ptnr tch lead hnds, Sd L, trng to fc LOD Fwd R;

5 - 6 (Cont Thru Swiv Steps) Swiv RF (W LF) veer L knee in to tch R knee fcg ptnr tch lead hnds, Sd L, (Cuban Break) BFLY XRIFL/Rec L, Sd R; (Zig Zag) Lead hnds jnd free arms extended up Thru L RLOD Op Pos, trng to fc ptnr bring arms down jn trailing hnds Sd R, XLIBR trng almost to fc LOD free arms extended up, Sd R to fc ptnr & wall;

7 - 8 (Dble Cuban) BFLY XLIFR/Rec R, Sd L/Rec R, XLIFR/Rec R, Sd L; (Fan) Ld hnds jnd Bk R, Rec L (W trng LF sd & bk R fc RLOD), Sd R/Cl L, Sd R (W Bk L/Lock RIF, Bk L leave R extended fwd no wght);

9 - 10 (Hockey Stick) Fwd L (W Cl R), Rec R (W Fwd L), In plc L/R, L (W Fwd R/L, R); Bk R (W Fwd L), Rec L (W Fwd R trn LF under jnd lead hnds to fc M), Fwd R/Cl L, Fwd R (W Bk L/Cl R, Bk L) travel diag rev & wall;

## "B" (Rumba)

1 - 4 OP HIP TWIST O/TRN SHAD MAN TRANS; LOWER & RISE (W CLOSE); ADVANCED  
SLIDING DOOR; SIT LINE REC SWIVEL;

1 - 2 (Hip Twist) Fwd L, Rec R, Tch L lead W to trn RF (W Fwd R trn RF) rel hnds both fcg wall in shad.-; (Lower & Rise) Same footwork Lower on R body sway to R L extended sd L arms extended fwd R arms to sd.-, Rise sway body to L allow L foot to draw to R, - (W Cls L) M place R hnd on W's R shld blade L hnds jnd;



## FALLING LEAVES

Page 2

- 3 - 4 (Adv Slidg Door) Fwd L body trn R to press line action (W Bk R trn body RF), Rec R trng LF to fc wall (W Rec L), XLIBR (W Fwd R trng LF 1/4), -; (Sit Line Rec Swivel) Swivel LF on L fc LOD Bk R to sit line (W Sd & Bk L swivel RF fc RLOD) jn M's R W's R hnds low other jnd hnds held high, -, Rec Fwd L trng RF to wall (W Fwd R swiv LF to fc LOD) M's L & W's L jnd hnds now low other arms high look at ptr, -;
- 5 - 8 SYNCO CUBAN ROCKS; FAN; ALEMANA;;
- 5 - 6 (Cuban Rocks & QQS) In plc Rk R/L, R, L, -; (Fan) Join lead hnds Bk R (W Fwd L), Rec L (W Fwd R small stp trng LF fc RLOD), Sd R (W Bk L leave R extended fwd), -;
- 7 - 8 (Alemana) Fwd L (W Cl R), Rec R (W Fwd L), Sd L (W Fwd R trng to fc M, -; Leading W to trn RF under jnd ld hnds Bk R (W Fwd L trng RF), Rec Fwd L (W Fwd R trn RF to fc M), Cl R (W Fwd L slightly to M's R side, -;
- 9 - 12 NAT OPENING OUT SPIRAL; SWIVELS TO ROPE SPIN;; ALEMANA ENDING;
- 9 - 10 (Nat Op Out W Spiral) BFLY Fwd L with press line action trng body to R (W Bk R trng RF), Rec R (W Rec L trng LF fc M), Cl L (W Side R spiral LF) both fcg wall M's L W's R jnd hnds over W's head other hnds jnd low in front of W's waist, -; (Swivels & Spiral to start Rope Spin) Rk Sd R (W swivel LF on R Sd & Fwd L), Rec L (W swivel RF on L Fwd R trng to fc M), Cl R (W Sd L spiral RF) rel M's R W's L hnds, -;
- 11 - 12 (Finish Rope Spin) Rk Sd L (W Fwd R circling behind M), Rec R (W Fwd L), Cls L (W Fwd R end on M's L sd fcg wall), -; (Alemana Endg) Jnd lead hnds low Bk R (W Fwd L), Rec fwd small stp L lead W to trn RF (W Fwd R sharp trn RF to fc M), Cl R (W Fwd L) to momentary CP, -;
- 13 - 16 CUDDLE; THROWAWAY OVERSWAY; CLOSED HOCKEY STICK;;
- 13 - 14 (Cuddle) Rel lead hnds Sd L (W trng RF Bk & Sd R M's R hnd on W's back), Rec R (W Rec L trng LF to fc M), Cl L (W Small Sd R plc R hnd on M's L shldr) M place L hnd on W's waist, -; (Throwaway Oversway) With M's hnds on W's waist her hnds on his shldrs Lower on L stretch L sd body rotation LF R foot extended sd (W swivel LF on R allow L leg to extend back towards LOD option L arm may swing out to sd), -, Rise on L trng to fc wall bring W back to CP (W swivel RF on R to fc M), Cl R (W Cl L);
- 15 - 16 (Closed Hockey Stick) Fwd L, Rec R, Bk L, -; Bk R comm RF trn, Rec Fwd L trng to COH raise L hnd lead W to LF trn shape body to L allow R hnd to slide round W's waist (W Fwd R trng LF), Cl R jn ld hnds, -;
- END NEW YORKER; SWIVEL TO FACE;  
Repeat Meas 1 Part A; OP LOD Fwd R Swivel RF to fc ptr, Pnt L Sd extend arms to side;

Composers: Carlos & Nancy Esqueda, 36647 Ruschin Dr., Newark, Ca. 94560 (415)792-3759  
 Record: ROPER 136 Till Tomorrow (Flip Side: Lolita)  
 Footwork: Opposite, directions for man except where noted.  
 Sequence: Intro, A, B, A, B, End  
 Phase: VI Waltz  
 Speed: 44  
 Shown: Palmquist 20th Round-Up September 1990

REVISED 11-16-1990

INTRO

Left Open Pos Fc LOD Lead Hands Joined

Outside Arms Extended Out Looking at Each Other Wt M's R L's L

AS MUSIC STARTS LADY CIRCLE AROUND MAN IN 10 STEPS

- 1 - 8 LADY ROLL TO SHADOW SWAY RIGHT; SHADOW SWAY LEFT; \*SHADOW LF CURVE FEATHER; \*SHADOW REV TURN;  
\*SHADOW FEATHER FINISH; FORWARD HOVER BJO; BACK HOVER SCP; CHASSEE;  
 (Lady walk around man RF) Wt on R as Lady almost ready to pass Rt sd, lower Rt arm chg Wt to L as soon as Lady passes raise Rt arm again & wait till Lady circles around  
 (Fwd R,L,R,L,R,L,R,L,R,L) LOP Fc LOD
- 1,2,3 1 (Roll to shadow sway Rt) Chg wt to R stay on Lady's left sd place hands on Lady's hips small Rt sway (fwd R twd wall RF roll, sd left wall cont RF roll, sd R wall blending to shadow Fc LOD Sway Rt swing arms gracefully twd wall);
- 1,2,3 2 (Sway Left) Rec L, raise left arm & look COH/LOD join left hands place Rt hand on Lady's Rt hip still in shadow;
- 1,2,3 3 (\*LF Curve Feather) Fwd R LOD/COH, fwd L ½ trn LF left hip leading, fwd R LOD/COH, (Identical footwork still Shadow Pos);
- 1,2,3 4 (\*Reverse Turn) Fwd L RLOD/COH Bk & sd R, cross L well under R; (Shadow)
- 1,2,3 5 (\*Feather Finish) Bk R LOD, sd & fwd L LODW, XRIF of L LODW; (Shadow)
- 1,2,3 6 (Fwd Hover BJO) Fwd L, hovering action ½ LF turn, rec R,  
 (Fwd L ½ LF trn, sd R hovering action ½ LF trn, rec L Fc COH/RLD);
- 1,2,3 7 (Bk Hover SCP) Bk L twd COH/RLD, bk R with hovering action, fwd L SCP,  
 (Lady fwd R RF trn sd L brush R to L fwd R SCP);
- 1,2,&3 8 (Thru Chassee BJO) Thru R LODW, sd L/cl R to L, sd L;  
 \* (NOTE: These 3 measures are FOXTROT figures)

PART "A"

- 1 - 8 CURVE FEATHER; BK TIPPLE CHASSEE; OPEN IMPETUS; QUICK OPEN REVERSE; LEFT WHISK; STANDING SPIN;  
BK HOVER SCP; SLOW SIDE LOCK;
- 1,2,3 1 (Curve Feather) Fwd R BJO LODW, soft RF fwd L, cont RF turn fwd R RLODW, with checking action;
- 1,2,&3 2 (Bk Tipple Chassee) Bk L LOD start RF trn, sd R/close L to R, cont RF trn fwd R LODW cont RF trn Fc RLODW;
- 1,2,3 3 (Open Impetus) Bk L LOD, start RF trn toe heel bring R to L no wgt cont heel trn on L transfer wgt to R, sd & fwd L toe LOD/COH tight SCP (Lady fwd R heel between man's feet start RF trn sd & bk L LODW cont RF trn brush R to L fwd R LOD/COH);
- 1,2,&3 4 (Quick Open Reverse) Thru R LOD, fwd L start LF trn, sd R Fc RLOD/COH, bk L BJO LOD, (Lady thru L start LF trn bk R sd L fwd R BJO);
- 1,2,3 5 (Left Whisk) Bk R trn'g LF, sd L LODW, XRIB Fc RLOD look twd partner, (Lady fwd L trn LF sd R XLIB keep head left);
- 1,2,&3 6 (Standing Spin) Twist trn RF on left heel & Rt toe (Lady fwd R RF fwd L cont trn fwd R fwd L Fc RLOD);
- 1,2,3 7 (Bk Hover SCP) Bk L RLOD, bk R with hovering action, fwd L SCP LOD/COH, (Lady fwd R RF trn sd L brush R to L fwd R SCP);
- 1,2,3 8 (Slow Side Lock) Thru R LOD, sd & fwd L COH, lock RIB end CP, (Lady thru L LF trn bk R LOD XLIF end CP);
- 9 - 16 DOUBLE REVERSE WING; THRU TO WHISK LODW; WEAVE 6 SCP;; SYNCOPATED CURVING THREE; BK TO THROWAWAY; REC TO DEVELOPE; SAME FOOT LUNGE;
- 1,2,&3 9 (Dble Rev Wing) Fwd L LF trn, sd & bk R start LF spin on toe, tch L to R to end SCAR Fc wall (Strong bk R start LF trn L to R heel trn fwd R LF trn around man fwd L SCAR Fc RLOD/COH);
- 1,2,3 10 (Thru to Whisk) SCAR Fc wall fwd L trn LF twd wall, side & fwd R, XLIB Fc RLOD/COH, (Lady bk R trn LF side L XRIB);

- 1,2,3 11 (Weave 6 SCP) Fwd R RLOD/COH, fwd L, bk & side R,
- 1,2,3 12 bk L LOD, bk R, side & fwd L LOD;;
- 1,2,&3 13 (Syncopated Curving Three) Thru R LOD, fwd L, fwd R soft left trn, fwd L left trn Fc RLOD/COH, (Lady fwd L trn LF CP bk R bk L bk R keeping head close);
- 1,2,3 14 (Bk to Throwaway) Bk R LF trn to Fc wall, side L with Rt sway place Lady CP cont trn shoulders LF toward Lady, relax L knee, (Lady fwd L side R trn CP twd man extend & point L behind & in line with R keeping toe on floor & hold stretch up & out head to left keep shoulders parallel with partner);
- 1,2,3 15 (Rec to Develope) Man hold position, starting to rise, trn upper body slightly RF hold position (Lady rising on R draw L across floor & up leg twd knee with toe pointing down kick L toward RLOD/COH with toe still pointing down to full leg extension);
- 1,2,3 16 (Same Foot Lunge) Close R to L, stretching upper body to left point L LOD relax R knee, (Lady swivel ½ RF trn on R with head left & body still twd man lowering on R extend L fwd pointing & tch'g outside edge on floor head well to left keep shoulders parallel to partner cont to stretch to left);

PART "B"

- 1 - 8 SWIVEL BJO; BK HOVER SCP; OPEN NATURAL; RIGHT CHASSEE/LADY SPIN; HOVER TELEMAR SCP; OPEN NAT; OVERTURNED OUTSIDE SPIN; EROS LINE;
- 1,2,3 1 (Swivel BJO) Hold 1 ct, M rec on L, close R to L, (Lady hold 1 ct rec on L & swivel to BJO);
- 1,2,3 2 (Bk Hover SCP) Bk L twd RLOD, bk R with hovering action, fwd L SCP LOD/COH, (Lady fwd R fwd L trn'g SCP fwd R)
- 1,2,3 3 (Open Natural) Thru R start RF trn, side L cont trn, bk R BJO;
- 1,2,&3 4 (Right Chassee/Lady Spin) Bk L LODW RF ½ trn, sd R LOD, cl L to R, RF ½ trn, fwd R LODW preparing to SCAR (Fwd R sd L & RF trn'g pivot sd R & RF trn'g pivot bk L [Total 1½ RF trn] );
- 1,2,3 5 (Hover Telemark SCP) Fwd L outside partner LODW, fwd R blending CP, with hovering action turning Lady SCP fwd L LOD;
- 1,2,3 6 (Open Natural) Thru R start RF trn, side L cont trn, bk R BJO Fc RLOD;
- 1,2,3 7 (Overturned Outside Spin) Very small step bk L, pivot ½ RF on L keep shoulders parallel with partner, trn'g RF fwd R LODW, sd & bk L Fc RLODW, (Lady fwd R BJO trn RF cl L on toes trn RF fwd R between M's feet);
- 1,2,3 8 (Eros Line) Fwd R LOD with Rt hip lead & Rt sd stretch trn head to left, M hold pos, following thru with slight upward stretch to Lady (Lady Bk L LOD keep'g L leg compressed with L heel on floor left hip twd M's Rt hip, extend R bk from hip with lower leg parallel to floor, head RF);
- 9 - 16 LADY DEVELOPE; LINK TO SCP; RUNNING OPEN NATURAL; SYNCOPATED CURVING THREE; BK TO LEFT WHISK; FALLAWAY TWIST; BK HOVER SCP; THRU CHASSEE BJO;
- 1,2,3 9 (Lady Develope) Cross L well under R pointing RLODW, take wt on L, rise on L keep shoulders parallel and look at partner, (Lady bk R well under body slight rt sway, swivel on R LF bring L up twd knee with toe pointing down kick L twd RLODW with toe still pointing down to full leg extension);
- 1,2,3 10 (Link to SCP) Fwd R, tch L to R, fwd L LOD, (Lady Bk L trn'g RF tch R to L fwd R LOD);
- 1,2,&3 11 (Running Open Natural) Thru R LOD/COH trn RF, sd & Bk L trng RF, Bk R, bk L XIB of R BJO Fc RLODW, (Lady thru L fwd R between M's feet fwd L fwd R BJO head to R);
- 1,2,&3 12 (Syncopated Curving Three) Bk R pivot LF ½ trn Fc LOD, fwd L, fwd R soft LF turn, fwd L with checking action twd RLOD/COH;
- 1,2,3 13 (Bk to Left Whisk) Bk R LODW, sd L, XRIB;
- 1,&2,3 14 (Fallaway Twist) Twist trn RF on left heel & Rt toe (Fwd R around Man/sd L XRIB fwd L BJO);
- 1,2,3 15 (Bk Hover SCP) Bk L RLOD, close R to L trn'g to SCP, fwd L LOD, (Lady fwd R fwd L trn'g SCP fwd R LOD);
- 1,2,&3 16 (Thru Chassee BJO) Thru R, sd L/cl R to L, sd L LODW;

ENDING

CHECK & SLIP PIVOT CP; OPEN TELEMAR; THRU TO MOD HINGE;

- 1,2,3 1 (Ck & Slip Pivot CP) Fwd R LODW outside partner with checking action, rec L bk R LF pivot CP fc LOD/COH;
- 1,2,3 2 (Open Telemark) Fwd L, fwd & sd R LF trn, fwd L fc LODW;
- 1,2,3 3 (Modified Hinge) Thru R, fwd L, relax L knee trn'g LF twd partner release lead hands, extend left arm out & up Rt arm on Lady's waist (Lady thru L, sd & fwd R trn'g LF keeping shoulders parallel to partner, place Rt hand on M's left shoulder left arm extended out & up head left);

91-97

# HE'LL HAVE TO GO (VI)

**Choreography:** Jack & Frances Kern, 645 Marseille Way,  
Half Moon Bay, CA 94019 (415) 726-7109  
**Record:** RCA Gold Standard 447-0574, Jim Reeves "He'll Have To Go"  
**Footwork:** Opposite except where noted  
**Sequence:** Intro. A B C A(mod) ending: Suggested speed 48  
**Rhythm:** Phase VI Waltz

<u>Tmng.</u>	<u>Meas.</u>	
		INTRO
	<u>1-4</u>	<u>WAIT: LOWER &amp; POINT: WOMAN TWIRL TO SCP: CHASSE TO BANJO</u>
123	1	(Wait) LOP DRC facing M's L & W's R hands joined weight on M's R & W's L;
123	2	(Lower & Point) lower on M's R pointing L twd DW R arm extended with R sd stretch (W lower & point R foot toward DW);
123	3	(Woman Twirl) M recover back on L twd DW, close R to L starting L fc trn, sd & fwd L twd DW (W steps fwd on R, twirls R fc L, & R to SCP traveling DW);
12&3	4	(Chasse to Banjo) fwd R, sd & fwd L/cl R to L, sd & fwd L to contra-bjo DW;
		PART A
	<u>1-4</u>	<u>1/2 NATURAL TURN; OPEN IMPETUS; CHASSE TO BANJO; CLOSED WING;</u>
123	1	(1/2 Natural Turn) fwd R twd DW, sd L, cl R to L to CP RLOD;
123	2	(Open Impetus) bk L LOD, cl R to L heel turn, fwd L SCP LOD;
12&3	3	(Chasse to Banjo) fwd R LOD, sd & fwd L/cl R to L, sd L to contra-bjo LOD;
123	4	(Closed Wing) Fwd R, draw L to R with L body turn, touch L to R (W bk L, sd R across M, fwd L to SCAR);
	<u>5-8</u>	<u>RIGHT CHASSE; OUTSIDE SPIN; RIGHT TURNING LOCK; LEFT WHISK;</u>
12&3	5	(Right Chasse) Fwd L, sd R toward LOD/cl L to R, sd R to contra-bjo DRC;
123	6	(Outside Spin) Bk L starting R fc turn, fwd R around lady, sd & bk L to CP RLOD (W fwd R, bring L to R for toe turn, fwd R between M's feet);
1&23	7	(Right Turning Lock) sd & bk R trng R fc/XLIF fcng COH, sd R cont R fc trn, sd & fwd L SCP DC (W sd & fwd L/XRIB, sd L commencing R fc turn, sd & fwd R DC);
123	8	(Left Whisk) fwd R DC, sd L twd DC, XRIB with R hip well into W;
	<u>9-12</u>	<u>TWIST TURN; BACK WHISK; WHIPLASH; CHANGE OF SWAY;</u>
12&3	9	(Twist Turn) M unwinds R fc to contra-bjo DC changing weight to R ft (W fwd R, L/R, L around M R fc);
123	10	(Back Whisk) bk L, sd R, XLIB with L hip well into W;
123	11	(Whiplash) fwd strong R twd DC into relaxed R knee, draw L ft past R & pt DC with strong L sd stretch (W fwd L, ronde R to CP DC, pt R bk to match M's L);
123	12	(Change of Sway) change stretch from L to R side rising at end;

Tmng. Meas.  
13-16

- 123 13-14  
12&3  
123 15  
1&23 16
- TELESPIN TO HIGH LINE;; DEVELOPE, EROS, SAME FOOT LUNGE;**  
**TELESPIN ENDING;**  
(Telespin) fwd L, fwd & sd R startng R fc turn, sd & bk L with part weight keeping L sd twd W (W bk R, bring L to R starting heel turn, fwd R); M spin L face taking full weight on L, sd R continuing turn, sd L twd LOD into high-line (W fwd L/R, cont. turn toe spin & cl L, fwd R); (Develope, Eros, Same Foot Lunge) keeping weight on L M lowers or drops bringing R hip into W trng her to fc RLOD, recover bk up on L bringing L hip into W & trng her back to LOD, draw R to L & pt L sd & bk twd LOD with L hip well into W with R knee bent (W swivels L fc on R & does a quick develope action to RLOD, swivels R fc back to LOD & extends L twd RLOD into Eros, brings L leg thru & pt twd LOD into same foot lunge R hip into M); (Telespin Ending) spin L fc taking full weight on L, sd R cont. turn, sd L twd DW in contra-bjo (W fwd L/R, cont. turn toe spin & close L, sd & bk R); NOTE: same as measure 14 but with more rotation to end in contra-bjo.

(Second time thru PART A, modify measure 16 (telespin ending) by underturning figure to contra-SCAR, M facing DRW, L leg pointing bk with partial weight to step bk into throwaway oversway ending)

PART B

- 1-4  
**1/2 NATURAL TURN; RUNNING SPIN; OUTSIDE CHANGE TO CP;**  
**WHISK TO HESITATION;**  
123 1 (1/2 Natural turn) Fwd R twd DW, sd L, cl R to L to CP RLOD;  
12&3 2 (Running Spin) Bk L pivoting 1/2 R fc, fwd R continuing turn/sd L, bk R in contra-bjo backing DC (W fwd R pivoting 1/2 R fc, bk L continuing turn/sd R, fwd L in contra-bjo);  
123 3 (Outside Change [mod] to CP) Bk L (W fwd R outside M), bk R to CP DRW, sd L twd DC to CP;  
123 4 (Whisk to Hesitation) XRIB with L sd stretch & R hip into W (W XLIB), recover L, sd R twd DRW with R sd stretch L hip into W draw L twd R;  
5-8  
**CONTRA-CHECK, RECOVER, SIDE SCP; WING; DOUBLE REVERSE;**  
**CHANGE OF DIRECTION;**  
123 5 (Contra-check) fwd L DW with R shoulder lead L knee flexed & look at W (W bk R with R sd fwd hips up to M & look L), recover R, sd L twd DC SCP;  
123 6 (Wing) fwd R, draw L twd R, touch L to R turning hips twd W & L sd stretch (W fwd L, fwd R around M, fwd L to tight SCAR);  
12&3 7 (Double Reverse) fwd L, fwd & sd R starting L fc spin drawing L to R, continue spin weight still on R to CP DW (W bk R, draw L to R for heel turn/sd R, XLIF taking weight on L);  
123 8 (Change of Direction) fwd L twd DW, sd R twd DW turning 1/4 L fc, draw L to R CP DC;



Tmng. Meas.  
9-12

- 123 9 OPEN TELEMARK; NATURAL WEAVE TO SCP;; CHAIR WOMAN SWIVEL;  
 (Open Telemark) fwd L, fwd R starting L fc turn, sd & fwd L to SCP DW (W bk R, draw L to R for heel turn, sd & fwd R);
- 123 10-11 (Natural Weave to SCP) fwd R, sd & fwd L starting R fc  
 456 trn, sd & bk R; bk L to contra-bjo backing DC, bk R, sd L to DW SCP (W fwd L, fwd R starting L fc turn, fwd L DC; fwd R to contra-bjo, fwd L to CP, sd R to SCP);
- 123 12 (Chair Woman Swivel) Fwd R DW into chair, recover to L leaving R foot extended fwd (W starting L fc turn as recovers), M holds (W completes swivel to contra-bjo);
- 13-16 BOTH SWIVEL; HOVER OPEN TELEMARK TO SCP; PROMENADE WEAVE TO BANJO;;
- 123 13 (Both Swivel) fwd R DW (W bk L) & swivel R fc to SCAR DRW weight on M's R, W's L;
- 123 14 (Hover Open Telemark to SCP) fwd L outside W twd DRW, sd R starting L fc turn, recover L to SCP DC;
- 123 15-16 (Promenade Weave to Banjo) fwd R, fwd L starting L fc  
 456 turn, sd R twd DC; bk L DC to contra-bjo, bk R, sd & fwd L to contra-bjo DW (W fwd L, sd & slightly bk on R to CP, sd L twd DC; fwd R to contra-bjo, fwd L to CP, sd & bk R to contra-bjo DW);

## PART C

- 1-4 1/2 NATURAL TURN; TIPPLE CHASSE WITH PIVOT; PIVOT 3; HESITATION CHANGE;
- 123 1 (1/2 Natural Turn) fwd R DW, sd L, close R to L to CP RLOD;
- 12&3 2 (Tipple Chasse with Pivot) bk L commencing R fc turn, sd R LOD/close L to R, fwd R CP LOD & pivot R fc to CP RLOD;
- 123 3 (Pivot 3) bk L, fwd R, bk L;
- 123 4 (Hesitation Change) continue pivoting action, sd R DW to fc DC, start to draw L to R with R sd stretch, continue to draw L to R;
- 5-8 1/2 REVERSE TURN; TOP SPIN; 4,5,6 OF REVERSE TURN; HOVER TELEMARK TO BANJO;
- 123 5 (1/2 Reverse Turn) fwd L, sd R, close L to R CP RLOD;
- 12&3 6 (Top Spin) bk R starting L fc spin, sd L twd DW/XRIF (W XLIB) continue turn leave legs crossed at thighs, bk L twd DW;
- 123 7 (4,5,6 of Reverse Turn) bk R, sd L, close R to L CP Wall;
- 123 8 (Hover Telemark to Banjo) fwd L, sd & fwd R with hovering action, recover L to contra-bjo DW;

## ENDING

- 123 1 THROWAWAY OVERSWAY; shift weight back to L, rotate body twd LOD relaxing L knee leaving R leg extended, bringing R hip into W (W fwd R turning L fc, relaxing R knee, bring L foot by R, extend L foot & pt bk, hips up to M, look L);

91-101  
HONKY TONKIN'

COMPOSERS: Bob & Mary Ann 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: Collectables 3610 "Honky Tonk Part II" Bill Doggett  
PHASE: Phase VI West Coast Swing Adjust Speed For Comfort  
SEQUENCE: Intro, A, A, B, C, C, Tag  
RELEASE DATE: July 1991



INTRO

- 1-4 LOFP RLOD WAIT;; UNDERARM TURN HOOK & SNAP;;  
 1-2 In left op fcg pos man fcg RLOD wait 2 meas;;  
 3-4 (Underarm Trn Hook & Snap) Bk L, fwd & sd R twd W's  
 R sd trn RF raise joined lead hds, sd & fwd L trng  
 RF/rec R trng RF, fwd L twd LOD (W fwd R, fwd L  
 trng LF under joined lead hds, sd R/XLIF, trn LF  
 bk R fc RLOD); XRIB trn RF/in pl L trn RF, fwd R  
 fc RLOD joined lead hds low & bk, sharp trn LF fc  
 LOD slight sit action no wt chg, hold (W XLIB trn  
 LF/in pl R trn LF, fwd L fc LOD, sharp trn RF fc  
 RLOD & ptnr slight sit action no wt chg, hold);

PART A

- 1-12 UNDERARM TURN & KICK BALL CHG;; SURPRISE WHIP;; SUGAR PUSH  
& TUCK AND TWIRL STACK HDS;;; MOD UNDERARM TRN TO TANDEM;  
REVERSE SUGAR PUSH;;; MAN AROUND LADY;  
 1-2 (Underarm Trn) Bk L, fwd & sd R twd W's R sd trn RF  
 raise joined lead hds, sd & fwd L trng RF/rec R  
 trng RF, fwd L twd RLOD (W fwd R, fwd L trng LF  
 under joined lead hds, sd R/XLIF, trn LF bk R fc  
 LOD); Anchor R/L,R, (Kick Ball Chg) kick L fwd/clo  
 L on ball of ft, in pl R;  
 3-4 (Surprise Whip) Bk L, fwd & sd R twd W's R sd W into  
 R arm, sd & fwd L trng RF/rec R trng RF, sd & fwd L  
 fcg LOD (W fwd R, fwd L trn RF, bk R/clo L, fwd R  
 betw M's feet) now CP man fcg LOD; Ck fwd R with  
 body trn RF, rec L raise joined lead hds, anchor  
 R/L,R (W trn 1/2 RF ck bk L, rec fwd R comm RF trn  
 under joined lead hds, sd L/XRIF, trn RF bk L fc  
 RLOD & ptnr) now LOFP man fcg LOD;  
 5-7 (Sugar Push) Bk L, bk R, tap L fwd, fwd L; Anchor  
 R/L,R, (Tuck & Twirl) bk L, bk R; Tap L fwd, raise  
 lead hds fwd L (W tap R slightly in bk of L, trn 1/2  
 RF under joined lead hds fwd R cont RF trn fc ptnr),  
 anchor R/L,R chg to R hds & join L hds over R hds;  
 8 (Mod Underarm to Tandem) Bk L, fwd & sd R twd W's R  
 sd trn RF raise joined L hds, sd & fwd L trn RF, fwd  
 R twd RLOD (W fwd R, fwd L under joined L hds, sml  
 fwd R/clo L, ck fwd R) now in tandem pos fcg RLOD  
 with wide dbl handhold both with L ft free;  
 9-11 (Rev Sugar Push) Bk L, bk R, tap L fwd, fwd L; Kick  
 R fwd/lift on L by lifting R knee, bk R, bk L, bk R;  
 Tap L fwd, fwd L, kick R fwd/lift on L by lifting R  
 knee, bk R;  
 12 (Man Arnd Lady) Raise joined L hds fwd & sd L twd  
 W's R sd trn LF/sd & fwd R trn LF, fwd L twd LOD,  
 anchor R/L,R (W backing under joined L hds bk L, bk  
 R, anchor L/R,L) chg to lead hds joined man fcg LOD;

PART B

- 1-12 WHIP WITH HAND CHGS BEHIND BK;; THROWOUT & RT SIDE PASS;;  
UNDERARM WHIP FREEZE;; DBL RESIST SUGAR PUSH & HITCH KICK  
UNDERARM TRN;; ALTERNATING UNDERARM TURN & KICK BALL CHG;;
- 1-2 (Whip Hd Chgs Beh Bk) Bk L, fwd & sd R twd W's R sd  
 W into R arm, sd & fwd L trng RF/rec R trng RF, sd &  
 fwd L fcg RLOD (W fwd R, fwd L trn RF, bk R/clo L,  
 fwd R betw M's feet) put joined lead hds beh W's bk  
 and chg her R hd into M's R hd; Sml bk R trn LF, sd  
 L cont LF trn fc COH chg W's R hd to M's L hd beh  
 his bk, sd R/clo L, sd R to L-shaped SCP (W trng RF  
 1/4 sd L, cont RF trn 1/2 sd R, cont trn to fc wall  
 sd L/clo R, sd L to L-shaped SCP looking RLOD);
- 3-5 (Throwout) Fwd L, rec R, release hold with M's R  
 & W's L hds clo L/in pl R, fwd L (W fwd R, fwd L,  
 trn LF sd R/XLIF, trn LF bk R fc LOD); Hook trn RF  
 R/L, R chg to both R hds joined (W anchor L/R, L) now  
 in L-shaped tandem man fcg wall & lady fcg LOD,  
 (Rt Sd Pass) rk sd & fwd L, rec R (W fwd R, fwd L  
 pass M's R sd); Chg W's R hd into M's L hd clo L/in  
 pl R, fwd L twd LOD, anchor in pl R/L, R (W fwd R trn  
 LF/XLIF cont trn, bk R fc RLOD, anchor in pl L/R, L)  
 now left op fcg pos man fcg LOD;
- 6-7 (Underarm Whip Freeze) Bk L, fwd & sd R twd W's R sd  
 trn RF raise joined lead hds and put R hd under W's  
 R arm and pl bk of hd on her bk, sd & fwd L trn RF/  
 rec R fc RLOD, sd & fwd L to CP (W fwd R, fwd L trn  
 LF under joined lead hds, trn LF bk R twd RLOD/clo  
 L, fwd R betw M's feet to CP); XRIB trn RF, fwd L  
 twd LOD release hold with M's R & W's L, clo R/pt L  
 sd twd COH (W trng RF bk L twd LOD, bk R, clo L/pt R  
 sd twd COH) join trail hds dbl hdhold M fcg LOD;
- 8-10 (Dbl Resist Sugar Push) Bk L, sml bk R, tap L fwd,  
 clo L (W fwd R, fwd L, kick R fwd past M's R sd, clo  
 R; Tap R bk, clo R (W kick L bk, clo R), (Hitch Kick  
 Underarm Trn) kick L fwd/in pl L trn RF, XRIF twd  
 W's R sd trn RF raise joined lead hds (W kick R  
 fwd/in pl R trn LF, XLIF trn LF under joined lead  
 hds); Sd L/rec R trn RF, fwd L twd RLOD (W sd R/  
 XLIF, trn LF bk R twd RLOD), anchor R/L, R;
- 11-12 (Alt Underarm Trn) Bk L, fwd & sd R to W's R sd trn  
 RF raise joined lead hds, sd & fwd L trng RF/rec R  
 trn RF, fwd L twd LOD (W fwd R, fwd L slight trn LF  
 under joined lead hds, sd R/XLIF, trn LF bk R twd  
 LOD fc RLOD); Full trn LF under joined lead hds  
 R/L, R (W anchor L/R, L), (Kick Ball Chg) kick L fwd/  
 clo L on ball of ft, in pl R;

PART C1-12 SKIP WHIP;;; LEFT SIDE PASS & SUGAR BUMP SHAKE HANDS;;; REVOLVING FC LOOP;;; TUMMY SURPRISE;;

- 1-4 (Skip Whip) Bk L, fwd & sd R twd W's R sd W into R arm, sd & fwd L trng RF/rec R trng RF, sd & fwd L fcg RLOD (W fwd R, fwd L trn RF, bk R/clo L, fwd R betw M's feet) now CP man fcg RLOD; Trn 1/2 RF in pl R/lift L knee & pull bk R, fwd L twd LOD, trn 1/2 RF in pl R/lift L knee & pull bk R, fwd L twd RLOD (W trn 1/2 RF bk L/lift R knee & pull bk L, fwd R twd RLOD, trn 1/2 RF bk L/lift R knee & pull bk L, fwd R twd LOD) now CP man fcg RLOD; Trn 1/2 RF in pl R/lift L knee & pull bk R, fwd L twd LOD, trn 1/2 RF in pl R/lift L knee & pull bk R, fwd L twd RLOD (W trn 1/2 RF bk L/lift R knee & pull bk L, fwd R twd RLOD, trn 1/2 RF bk L/lift R knee & pull bk L, fwd R twd LOD) now CP man fcg RLOD; Trn RF 1/2 XRIB release M's R & W's L hands, fwd L twd LOD, anchor in pl R/L,R (W trn RF bk L twd LOD, bk R, anchor in pl L/R,L) now in left op fcg pos man fcg LOD;
- 5-7 (Lft Sd Pass) Trng LF bk L fc COH, clo R, clo L/in pl R, fwd L twd RLOD (W fwd R, fwd L, fwd R trn LF/XLIF cont trn, bk R fc LOD); Anchor in pl R/L,R, (Sugar Bump) bk L, rec R trn 1/4 RF (W fwd R, fwd L L trn 1/4 LF); Lift L knee up across body release hds trn 1/4 RF, fwd L trn 1/2 RF fc RLOD join R hds, anchor R/L,R (W lift R knee up across body release hds trn 1/4 LF, fwd R trn 1/2 LF fc LOD, anchor L/R,L) man fcg ptrn & RLOD handshake;
- 8-10 (Revolving Fc Loop) Bk L, fwd R twd W's L sd trn 1/4 LF taking joined R hds over head & pl on neck beh head, XLIF trn 1/8 LF pl L arm arnd W's bk/sd R trn 1/8 LF, XLIF (W fwd R, fwd L trn 1/4 LF, making 1/2 circle LF sd R/clo L, sd R); Trn 3/8 LF sd R/trn 1/4 LF clo L pl R arm arnd W's bk, trn 1/4 LF sd R release hold with L hd to HOP, trn 1/4 LF XLIB, trn 1/4 LF sd R (W making 7/8 circle LF XLIF/sd R, XLIF, trn 1/8 LF sml fwd R, trn 1/8 LF sml fwd L); Trn 1/8 LF clo L/in pl R, fwd L join lead hds and release hold with R hd, anchor R/L,R (W clo R/in pl L trn 3/8 RF under joined lead hds, fwd R trn 1/2 RF, clo L trn 1/2 RF/in pl R trn 1/2 RF, sml bk L) now LOFP man fcg RLOD;
- 11-12 (Tummy Surprise) Bk L, fwd & sd R twd W's R sd trn RF release lead hds pl R hd on W's R hip bone, sd & fwd L trn RF/rec fwd R, sd & fwd L (W fwd R, fwd L, fwd R/clo L, bk R) now both fcg LOD man beh lady to her L sd; Slide R hd to W's L shoulder blade rk fwd R, rec bk L use R hd on W's shoulder blade to lead her fwd into trn with slight push, anchor R/L,R (W rk bk L, rec fwd R slight trn RF, sd L/XRIF, trn RF bk L twd LOD) join lead hds now LOFP man fcg LOD;

TAG

1-2     SUGAR BUMP IN 4; EXPLODE;  
1        (Sugar Bump 4) Bk L, rec R trn 1/4 RF, lift L knee  
         up across body release hds trn 1/4 RF, fwd L trn 1/2  
         RF fc LOD join lead hds (W fwd R, fwd L trn 1/4 LF,  
         lift R knee up across body release hds trn 1/4 LF,  
         fwd R trn 1/2 LF fc RLOD);  
2        (Explode) Trn 1/4 RF explode sd R (W trn 1/4 LF  
         explode sd L;

HEAD CUES

INTRO:        LEFT OPEN FCG POS MAN FCG RLOD WAIT 2 MEAS --  
              UNDERARM TRN HOOK & SNAP --

PART A:       UNDERARM TRN & KICK BALL/CHG -- SURPRISE WHIP --  
              SUGAR PUSH & TUCK TWIRL STACK HDS ---  
              MOD UNDERARM TRN TANDEM - REVERSE SUGAR PUSH ---  
              MAN AROUND LADY -

PART A:       REPEAT ABOVE -----

PART B:       WHIP HD CHGS BEH BK -- THROWOUT & RT SIDE PASS ---  
              UNDERARM WHIP FREEZE --  
              DBL RESIST SUGAR PUSH & HITCH KICK UNDERARM TRN ---  
              ALTERNATING UNDERARM TRN & KICK BALL/CHG --

PART C:       SKIP WHIP ----- LFT SD PASS & SUGAR BUMP SHAKE HDS---  
              REVOLVING FACE LOOP --- TUMMY SURPRISE --

PART C:       REPEAT ABOVE -----

TAG:           SUGAR BUMP IN 4 - EXPLODE -



91-105

HOT HOT HOT

Revised

April 1991  
(513) 848-4820

Composer: George &amp; Mady D'Aloiso, 2240 Vemco Drive, Bellbrook, OH 45305

Record: RCA Special Products URC-1200 "HOT HOT HOT" by Buster Poindexter and his Banshees of Blue

Rhythm: Merengue (Use Cuban motion with all chasses)

Sequence: Intro A B A B Interlude C Ending

Phase: V (Rhythm unrated)

(Note \*\*\*\*\* Before beginning the dance, choose a Woman to lead the Conga Line at the ending)

## INTRO

- 1-4 WAIT; DIAG VINE TCH; DIAG VINE TCH; DIAG VINE TO ESCORT;  
 1- Wait 1 meas both fcg LOD with M bhnd & twd R-sd of W;  
 2- Traveling DC (W DW) cross bhnd W fwd L,R,L,pt R DW (W DC);  
 3- Traveling DW (W DC) cross bhnd W fwd R,L,R,pt L DC (W DW);  
 4- Traveling DC (W DW) cross bhnd W fwd L,R,L,to escort pos LOD tch R;  
 5-8 FWD 4 & BUMP BUMP;; FWD 4 & BUMP BUMP;;  
 5-8 Fwd R,L,R,L; Shift to R bump hips,shift to L,shift to R bump hips,shift to L; Repeat meas 5&6;;  
 9-12 FC,SD/CL,SD,CL; CHASSE 4; TWIRL 2,,SD,CL; TWIRL 2,,SD,CL;  
 9-10 Fwd R to fc ptr,sd L/cl R,sd L,cl R; Sd L,cl R,sd L,cl R;  
 11-12 (M) Twirl W RF while sd L,cl R,CP wall sd L,cl R; Repeat meas 11;  
 (W) Twirl RF R,L,CP wall sd R,cl L; Repeat meas 11;  
 13-16 APT/SD,CLAP,APT/SD,CLAP; SWVL TOG 4; APT/SD,CLAP,APT/SD,CLAP; SWVL TOG 4;  
 13- Apt L/sd R,clap,apt L/sd R,clap; Swvl tog L,R,L,R; Repeat meas 13&14;;

## PART A

- 1-8 CHASSE 8;; SYNCO CHASSE 4; CHASSE 4; CHASSE 8;; SYNCO CHASSE 4; CHASSE 4;  
 1-4 Sd L,cl R,sd L,cl R; Sd L,cl R,sd L,cl R; Sd L/cl R,sd L/cl R,sd L/cl R, Sd L/cl R; Repeat meas 1;  
 5-8 Repeat meas 1 thru 4;;;;  
 9-16 WRAP AROUND;;; WRAP AROUND;;;;  
 9- Trn LF L,sd R LOD,rk apt L both hnds jd,together bjo R ld hnds high & trail hnds waist lvl;  
 10- (M) Keeping both hnds jd trn RF L to fc wall starting to wrap,lowering ld hnds to waist lvl cont trn RF R to fc RLOD,cont trn RF L to fc COH,cont trn RF R to almost fc LOD starting to raise ld hnds preparing to unwrap;  
 (W) Wrap LF R to fc wall,in wrapped pos bk L to fc RLOD,bk R to fc COH,bk L to almost fc LOD starting to unwrap;  
 11- (M) Trn RF L to fc LOD,cont trn RF R to fc wall,fwd L to wall,trn RF R to bjo fc RLOD R-hnd arnd W's bk;  
 (W) Unwrap RF R to fc wall,cont unwrap RF L to fc RLOD,cont unwrap RF L to fc LOD,start to wrap RF to fc RLOD with L-hnd bhnd bk;  
 12- (M) Rk sd L,trn RF R COH,trn RF L LOD,cl R;  
 (W) Rk bk R,trn LF L starting to unwrap,trn LF R COH,trn LF cl L to fc ptr both hnds still jd;  
 13-16 Repeat meas 9 thru 12 starting M fc LOD(instead of wall) & ending M fc wall(instead of LOD);;;;

## PART B

- 1-4 SYNCO PROMENADE TO PROMENADE;; SYNCO PROMENADE TO PROMENADE;;  
 1-4 SCP LOD fwd L,fwd R,fc ptr cl L/sd R twd RLOD,point L-heel LOD; SCP LOD fwd L,fwd R,fc ptr sd L,cl R; Repeat meas 1 & 2;;  
 5-8 CROSS POINTS & ROCK TRN;; CROSS POINTS & ROCK TRN;;  
 5-8 SCP LOD sd L,pt R LOD,pt R bk RLOD,pickup R CP LOD; LF rk trn L,R,L,R to wall; Repeat meas 5&6;  
 9-12 HEEL CHECK;; HEEL CHECK;;  
 9-12 SCP LOD sd L,pt R LOD,trn to fc ptr R knee up,cl R; Tch L toe to R instep,swvl tch L heel LOD,sd

91-106

L,cl R; Repeat meas 9&amp;10;;

## INTERLUDE

1-8 SPIN SWIVELS;;; SPIN SWIVELS;;;

- 1- OP fcg 1d hnds jd fwd L wall, sd R RLOD, rk apt L, rec R;
- 2- Twirl (W RF spin sd R, cl L) while sd L LOD, cl R, swvl LF fwd L LOD, swvl RF to fc ptr cl R;
- 3-4 Repeat meas 2; Roll LF L, R, L, cl R to fc ptr;
- 5-8 Repeat meas 1 thru 4;

## PART C

1-4 SYNCRO CROSSOVER;;;

- 1-3 Like a New Yorker rk thru L RLOD, rec R to fc ptr, sd L/cl R, sd L/cl R; Repeat meas 1; repeat meas 1;
- 4- Like a New Yorker rk thru L RLOD, rec R to fc ptr, spin LF (W RF) L, cl R;

5-8 ALTERNATING SD/CL;;;

- 5-8 (M) Sd L, draw R to L/cl R, hold, hold; Repeat meas 5; Repeat meas 5; Repeat meas 5;
- (W) Hold, hold, sd R, draw L to R/cl L; Repeat meas 5; Repeat meas 5; Repeat meas 5;

9-12 CHASSE 8;; CIRCLE 8;;

- 9-12 Repeat meas 1 thru 8 Part A;; Circle away and together L, R, L, R; L, R, L, R;

13-18 SD IBO WITH TURN;;;;;

- 13- Twd LOD roll LF (W RF) L, R, L, pt R sd making contact with trailing hnds;
- 14- Twd RLOD roll RF (W LF) R, L, R, pt L sd making contact with 1d hnds;
- 15- (M) Transition spin LF L for 2 counts,, sd R RLOD, pt L sd making contact with L-hnd to L-hnd;
- (W) Twd LOD roll RF R, L, R, pt L sd making contact with L-hnd to L-hnd;
- 16- (M) Twd LOD roll LF L, R, L, pt R sd making contact with R-hnd to R-hnd;
- (W) Twd RLOD roll LF L, R, L, pt R sd making contact with R-hnd to R-hnd;
- 17- (M) Twd RLOD roll RF R, L, R, pt L sd making contact with L-hnd to L-hnd;
- (W) Twd LOD roll RF R, L, R, pt L sd making contact with L-hnd to L-hnd;
- 18- (M) Transition spin LF L for 2 counts,, sd R RLOD, pt L sd OP fcg;
- (W) Twd RLOD roll LF L, R, L, cl R OP fcg;

19-20 CHASSE4; TRANSITION FC LINE;

- 19- Sd L, cl R, sd L, cl R;
- 20- (M) Fwd L LOD, start to twirl W LF fwd small R LOD, -twirl W LF to a wrap, fwd L LOD both hnds on W-shoulder to start the Conga line;
- (W) Fwd R, twirl LF L, R, fwd L to identical footwork;

## ENDING

CONGA LINE (Everyone eventually joins the Conga line)

Fwd R, fwd L, fwd R, pt L sd &amp; bk; Fwd L, fwd R, fwd L, pt R sd &amp; bk; Continue till music fades

# MAGGIE'S QUICKSTEP 91-107

Choreographers: Larry Segall & Elaine Andrews 1288 Morningside Dr Sunnyvale, CA 94087 (408) 245-8779  
 Record: Special Pressing (Flip of Corrida Colonia) Available from Choreographer 42 RPM  
 Rhythm: International Quickstep Roundalab Phase 5 + 2 (V-6, Throwaway) + 1 Unphsd (Running R Turn)  
 Sequence: 3 Times Thru JULY 24, 1991

## INTRO

**1-4 WAIT 1 MEAS IN OPEN-FCG POS (DLW);**  
**A WAY ,, KICK ACROSS ;; TOG (BFLY) ,, KICK OPP ;; FWD LOCK ;**

1 **WAIT 1 MEAS** Open-facing Pos, M fcg DLW ;  
 SSSS 2-3 **(A WAY, KICK, TOG, KICK OPP)** (Execute these steps very exuberantly!!) Small stp L fwd and sd opening away from ptrn, -, kick across (M R ft twd his L sd, W L ft twd her R sd), -; step tog (loose Bfly-M fcg DLW), -, kick opposite (M kick L ft fwd outside ptrn, W kick R ft across twd her L sd [to M's R sd]), -;  
 QQS 4 **(FWD LOCK)** (Blndg to Bjo) Fwd L mvg DLW, lk R beh L, fwd L, -;

## DANCE

**1-8 MANEUVER ; SPIN TURN (OVERTRN) ;, V-6 ;, QUICK OPEN REVERSE ;, L PIVOT TO QK RUN 4 ;, FWD ;**

SQQ 1 **(MANEUVER)** Fwd R DLW outsd W strt RF trn, -, fwd and sd L DLW contin RF trn to fc RLOD, cl R to L ;  
 SSS 2-6 **(SPIN TURN OVERTURN)** Bk L strtg RF pivot, -, fwd R LOD contin pivot, -; bk L DLC, -,  
 QQSSQQ **(V-6)** Bk R (R shldr ldr blnd CBjo), lk LIF; bk R, -, bk L, -; bk R blndg CP and strtg LF trn, sd L LOD,  
 SSQQ **(QK OPEN REVERSE)** Fwd R LOD in CBjo, -, fwd L trng LF, -, sd R LOD, bk L LOD in CBjo;  
 SQQQQ 7-8 **(L PIVOT TO QK RUN 4)** Bk R LOD trng LF to fc DLW, -, (next 4 steps up on ball of ft) run, 2; fwd, lk,  
 S **(FWD)** (lowering) fwd L (still in CBjo), -;

**9-16 MANEUVER ; PIVOT TO RUNNING R TURN ;, FWD LOCK ; CLOSED WING ; CLOSED TELEMARCK TO CHK ;**

SQQ 9 **(MANEUVER)** Repeat meas 1;  
 SSQQS 10-12 **(PIVOT TO RUNNING R TURN)** Bk L strtg RF pivot, -, fwd R LOD contin pivot to fc RLOD, -; bk L LOD and sltly wall with strong L-sd stretch (W cl R to L for heel trn), bk R, bk L strtg RF trn (reducing L stretch), -;  
 QQS SD and fwd R LOD bet W's feet, fwd L DLC blndg CBjo, fwd R DLC outsd ptrn (CBjo), -;  
 QQS 13 **(FWD LOCK)** Fwd L, lk R beh L, fwd L (still mvg DLC-body fcg LOD), -;  
 SQQ 14 **(CLOSED WING)** Fwd R strtg slight LF body rotation, -, tch L to R (W sd R mvg across in front of M), hold (W fwd L to C-Sdcar) ;  
 SSSS 15-16 **(CLOSED TELEMARCK TO CHECK)** Fwd L outsd W in C-Sdcar, -, fwd and sd R outsd W trng LF (W cl L to R for heel trn), -; sd and fwd L, -, chk fwd R in CBjo (DLW), -;

**17-24 FISHTAIL ; 6 QUICK TWINKLE ;, FWD TO SYNCOPATED TIPPLE CHASSE ;**  
**BACK LOCK ; TIPPLE CHASSE ;, FWD LOCK ;, MANEUVER ;**

QQQQ 17 **(FISHTAIL)** Rec bk L, (slt RF trn) small sd R, fwd L, X RIB;  
 QQQQQ 18-20 **(6 QUICK TWINKLE)** (Still in CBjo) Sd L (slt LF trn), cl R to L, X LIB, (slt RF trn) small sd R; fwd L, X RIB,  
 SQ&Q **(FWD TO SYNCOPATED TIPPLE CHASSE)** Fwd L (LOD), -; Fwd R outsd ptrn (DLW) strtg RF trn, -, sd L blndg CP fcg DRW / cl, sd fcg RLOD ;  
 QQS 21 **(BACK LOCK)** Bk R LOD (body fcg DRC), lk LIF, bk R, -;  
 SQQS 22-25 **(TIPPLE CHASSE)** Bk L strtg RF trn, -, sd R LOD, cl L; sd twd wall (fcg LOD) (keep heads trnd sltly LF), -,  
 QQS **(FWD LOCK)** (Figure curves sltly RF to end M fcg DLW) Fwd L, lk RIB ; fwd L, -;  
 SQQ \*\* **(MANEUVER)** Repeat meas 1, -; (\*\*this figure includes 1st half of meas 25)

**25-32 OPEN IMPETUS ;, OPEN NATURAL ; OUTSIDE CHANGE ;**  
**WING ; LILT REV TRN 2 ,, OPEN IMPETUS ;, THRU HOP TO SYNCOPATED LOCKS ;**

SSS \*\* -26 **(OPEN IMPETUS)** Bk L, -; close R to L for heel turn (W fwd and sd L arnd M), -, sd and fwd L in SCP DLC, -;  
 SQQ 27 **(OPEN NATURAL)** Fwd R strtg RF trn across in frt of W (W fwd L), -, sd and bk L twd LOD (W fwd R to CP), bk R (R shldr leading) ;

## MAGGIE'S QUICKSTEP P. 2

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- SQQ 28 (OUTSIDE CHANGE) Bk L (CBjo-RL0D) ,-, bk R strtg LF trn (W fwd L), sd and fwd L LOD in SCP (W fwd R opening hd to R);
- SQQ 29 (WING) Fwd R strtg slight LF body rotation (W fwd L mvg arnd in front of M),-, tch L to R (W fwd R contin arnd M), hold (W fwd L to C-Sdcar) ;
- S& 30-32 (LILT REVERSE TURN 2) Fwd Lstrtg LF trn, -/sd R LOD blndg Bjo DRC ,
- SQQ (OPEN IMPETUS) Bk L DLW (W fwd R outsd M),-, close R to L for heel turn (W fwd and sd L arnd M), sd and fwd L in SCP DLC,
- S&Q&QQQ (HOP TO SYNCOPATED LOCKS) Thru R , - / hop blndg to Bjo; (high on toes) fwd/lk, fwd, lk, fwd ;

### ENDING

1-8 MANEUVER ; SPIN TURN (OVERTURN) ;,, V-6 ;,,, QK OPEN REVERSE ;,, CHASSE TO SCP ;,, SYNCOPATED OPEN NAT 2 ;,

- 1-6 REPEAT MEAS 1-6 OF DANCE ; ; ; ; ;
- SQQS 7-8 (CHASSE TO SCP) Bk R LOD trng LF to fc wall in CP,-, sd L, cl; sd L,-,
- S& (SYNCOPATED OPEN NATURAL 2) Fwd R strtg RF trn across in frt of W (W fwd L), - / sd and bk L twd LOD (W fwd R) to loose CBjo fcg DRC ;

9-16 CHARLESTONS ;, RUNNING BACK LOCKS ;, OUTSIDE CHANGE ; PICKUP,, SD, CL ; L PIVOT 2 TO WIDE THROWAWAY ;,

- S&S&S&S 9-10 (CHARLESTONS) (Backing twd LOD) Small flare out R step beh L toes ptd out,, swivel both ft heels out / small flare out L step beh R heels ptd out ,; repeat prev action with R ft /-,-, repeat prev action with L foot /-,-;
- QQQQQQS 11-12 (RUNNING BACK LOCKS) (CBjo backing LOD) BI R, lk LIF, bk, bk, bk, lk LIF, bk ,-,;
- SQQ 13 (OUTSIDE CHANGE) Repeat meas 28;
- SQQ 14 (PICKUP,, SD, CL) Fwd R LOD (W strong fwd L then trn LF to CP),-, fwd and sd L, cl R to L fcg DLC ;
- SS 15 (LEFT PIVOT 2) Fwd L,-, sd R arnd W (W cl L to R for heel trn),-;
- SS 16 (WIDE THROWAWAY ) Bk L LOD lowering and rotating body LF allowing W to open out while R hnd releases and slides down W's L arm to grasp her wrist (W fwd R lowering into R knee turning body LF and pointing L ft out and bk) ,-,,-;

### HEAD CUES

## MAGGIE'S QUICKSTEP

42 RPM

SEQ: 3 Times Thru; Endg

Choreography: Larry Segall & Elaine Andrews

INTRO: WAIT 1 MEAS IN OPEN-FCG POS (DLW) ;  
A WAY ,, KICK ACROSS ;, TOG (BFLY) ,, KICK OPPOSITE ,; FWD LOCK ;

MNVR ; SPIN TURN (OVERTURN) ;,, V-6 ;,,,  
QK OPEN REVERSE ;,, QK RUN 4 ;,, FWD ;  
MNVR ; PIVOT TO RUNNING RT TURN ; ; ;  
FWD LK ; CLOSED WING ; CLOSED TELEMAR & CHECK (BJO) ;

FISHTAIL ; 6 QUICK TWINKLE ;,, SYNC TIPPLE CHASSE ;,  
BK LK ; TIPPLE CHASSE ;,, FWD LK ;,, MNVR ;,,  
OPEN IMPETUS ;, ; OPEN NATURAL ; OUTSIDE CHANGE ;  
WING ; LILT REV TRN 2 TO OPEN IMPETUS ;,, THRU HOP TO SYNC LOCKS ;, ;

Endg: MNVR ; SPIN TURN (OVERTURN) ;,, V-6 ;,,,  
QK OPEN REVERS ;,, CHASSE TO SCP ;,, SYNC OPEN NATURAL 2 ;  
CHARLESTONS ;, ; RUNNING BACK LOCKS ;,  
OUTSIDE CHANGE ; P/U,, SD, CLS ; L PIVOT 2 TO WIDE THROWAWAY ;,

91-109  
**Mr. Lucky**

A Slow Foxtrot

**Choreography By:** Mike and Sally Poehler  
679 Springhill Drive  
Hurst, Texas 76054  
(817) 498-0275

**Record:** Available from choreographers  
**Instructions:** For the man, the lady is opposite except where noted inside parentheses.  
**Abbreviations:** Standard  
**Sequence:** Introduction, A, B, A, B

**INTRODUCTION**

Open facing with the man facing DRC. The lead hands are joined. There will be a down beat and then three rising notes on heavy beats. After the down beat step and spirel into dance position with the man's left foot and the lady's right foot. As you get into dance position rise to the toe and begin lowering into the first figure of part "A" at the end of the third rising note. The man will be moving back into a feather finish towards RLW.

Part "A"

FEATHER FINISH; REV FALLAWAY & SLIP PIVOT; OPEN  
TELEMARK; QK NAT WEAWE;

SQQ	1.	[Feather Finish] R bk CBMP, -, L sd & fwd DRW, R fwd in bjo;
QQQQ	2.	[reverse fallaway and slip pivot] L fwd trn left, trn left R sd, L bk in fallaway, slip R bk CBMP toeing in & pivoting left;
SQQ	3.	[open telemark] L fwd CBM, -, trn right R fwd ending sd & bk (pull L to R trn left on R then chg wt to L), trn left L sd in SCP;
SQ&Q	4.	[quick natural weave] R fwd CBMP in SCP, -, trn right L sd & bk (R fwd between man's feet)/trn right R bk RSL, L bk CBMP (R fwd in bjo CBMP);

LEFT CHASSE & FEATHER FINISH;;, BK FEATHER TO TOP  
SPIN,;;,, RIGHT LUNGE ROLL & SLIP,;;

SQ&QQQ	5 - 5 1/2.	[left chasse and feather finish] trn left R bk in CBMP, -, L sd/R clo to L, L sd starting to trn right; trn right R bk RSL, L bk CBMP (R fwd CBMP in bjo),
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Mr. Lucky a Slow Foxtrot by Mike &amp; Sally Poehler

SQQQQQQ	5 1/2 - 7 1/2.	[feather finish to a top spin] R bk CBM, -; trn left L sd & fwd (trn left R fwd & sd), R fwd CBMP in bjo on toe spining left (finish left trn to step bk L on toe), L slightly bk CBMP (R slightly fwd CBMP in bjo), trn left R bk CBM; trn left L sd & fwd (trn left R fwd & sd), R fwd CBMP in bjo DRW (finish left trn to step bk L),
SSS&	7 1/2 - 9.	[right lunge roll and slip pivot] L fwd CBM, -; trn left R sd in right lunge, -, recover to L trng to right and rising, -/slip R bk in CBMP pivoting left to LOD;

REVERSE WAVE EXTENDED;;; OPEN IMPETUS TRN;  
PROMENADE WEAWE;;

SQQSQQ SQQSQQ	10 - 13.	[reverse wavew extended] L fwd CBM, -, trn left R sd & bk (R pulls to L trn left on L then wt chgs to R), L bk; R bk curving left to LOD, -, L bk, R bk; L bk CBM, -, R bk RSL, L bk CBMP (R fwd CBMP in bjo); R bk CBM, -, L bk, R bk;
SQQ	14.	[open impetus turn] L bk CBM, -, R pull to L trn right on L then chgs wt to R (trn right L sd & bk), L sd in SCP DLC;
SQQQQQQ	15 - 16.	[promenade weave] R fwd in SCP CBMP, -, L fwd & sd (trn left R sd & bk), trn left R sd & bk; L bk in CBMP (R fwd in CBMP in bjo), R bk CBM, trn left L sd & fwd (trn slightly right R fwd & sd), R fwd in CBMP in bjo (trn left L sd & bk);

## Part "B"

3 STEP; TRAV HOV X & NAT PIVOT TRANS;;; SAME  
FOOT LUNGE,;;

SQQ	1.	[three step] L fwd CBM, -, R fwd, L fwd;
SQQQQQ QQQ	2 - 3 1/2.	[traveling hover cross and natural pivot transition] R fwd CBM, -, trn right L sd & bk (pull R to L trn right on L then chg wt to R), trn right R sd a small step (L fwd & sd trn right); L fwd in sdcar, trn right R fwd into CP, trn right L sd in SCP, R fwd in CBMP & SCP pivoting right (L fwd in CBMP & SCP trn to square with man); L bk & sd pivoting right to fc COH, tch R to L no wt chg (L clo to R in SCP),

SSS	3 1/2 - 5.	[same foot lunge] Lowering on L with sway to left R sd no wt (lower and reach R bk in CBMP), -; transfer wt to R looking to right with slight body trn to left (transfer wt to R looking to left as man trn left), -, shift hips to right trn very slightly right with body looking to left (open to SCP looking to right as man trn to right) -;
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TELESPIN ENDING; FEATHER FROM PROMENADE; DBL REV SPIN; DBL REV WING;

&SQQ	6.	[telespin ending] Rise slightly on R trn left encouraging lady to take wt on L (recover to L trn left into CP)/L fwd CBM, -, trn left R sd & bk (pull L to R trn left then chg wt to L), trn left L sd in SCP;
SQQ	7.	[feather from promenade] R fwd CBMP SCP, -, L fwd LSL (trn right R fwd ending sd & bk), R fwd CBMP in bjo;
SQ&Q	8.	[double reverse spin] L fwd CBM, -, trn right R fwd ending sd & bk (pull L to R trn left on R then chg wt to L), spin left on R (trn left R fwd ending sd/svl left on R XLIF);
SQ&Q	9.	[double reverse wing] L fwd CBM, -, trn right R fwd ending sd & bk (pull L to R trn left on R then chg wt to L), trn left on R with strong right sway (trn left R fwd/svl left L fwd CBMP in sdcar);

OPEN TELEMARK; NAT PIVOTS TO SEMI-CLOSED;;

SQQ	10.	[open telemark] L fwd CBM, -, trn right R fwd ending sd & bk (pull L to R trn left on R then chg wt to L), trn left L sd in SCP;
SQQSQQ	11 - 12.	[natural pivots to semi-closed position] R fwd CBMP then pivot right into CP (L fwd CBMP with slight right trn to CP LOD), -, L slightly sd & bk CBMP pivoting right ( trn right R fwd CBMP pivoting right), R fwd CBMP pivoting right (L slightly sd & bk pivoting right); L slightly sd & bk pivoting right (R fwd CBMP pivoting right), -, R fwd trn right into SCP, L sd in SCP DLW;

Mr. Lucky a Slow Foxtrot by Mike & Sally Poehler

CONTINUOUS HOVER CROSS;,,, THROWAWAY OVERSWAY & RECOVER,;.

5QQQQQQ	13 - 14.	[continuous hover cross] R fwd CBMP in SCP, -, trn right L sd & bk (R fwd between man's feet trn right), trn right R sd a small step (trn right L sd & bk); with left sway L fwd CBMP in sdcar, desolving left sway trn slightly right R clo to L (L sd & slightly fwd moving to bjo), L bk CBMP (R fwd CBMP in bjo), trn left R bk CBM trn lady to SCP (L fwd trn left to SCP);
SSSS	15 - 16.	[throwaway oversway and recover] L sd in SCP leaving R leg extended LOD with action to trn lady to CP (R sd in SCP trn to CP with man bringing L foot next to R under body) -, trn left on L to RLOD lowering slightly and shaping to allow lady to extend her line (trn left allow left leg to extend bk on toe of foot as man lowers and look up and back over left shoulder keeping body up to man); extend the line, -, start rising up to recover on L trn slightly to right bringing lady to CP (trn left into CP on R as man rises on his L) -;

The second time through "B" there will be no recovery. Hold the Throwaway Owersway until the music fades out.

PEANUT VENDOR

Choreographer: Pete & Mary McGee, 2048 Dogwood Lane, Bethlehem, Pa.  
 18018 215/866-7432  
 Record: "Peanut Vendor" Special Pressing  
 Rhythm: Samba - 2/4 time - Cue sheet written as 4/4 time.  
 Slow for Comfort  
 Phase: IV + 2 (BOTA-FOGOS & PLAITS) + 2 Unphased figures

INTRO

1 - 2 In loose CP fcg wall wait;;

DANCE

1 - 4 WHISK L & R; WHISK L (W RFC TWIRL) & R; SAMBA WALKS(2); SAMBA WALK & SD SAMBA WALK;

1. (Whisk) Sd L/XRIB on ball of ft, rec L, sd R/XLIB on ball of ft, rec R;
2. Sd L/XRIB leading W to trn Rfc under lft arm, rec L CP fcg w (trn Rfc R,L,R), sd R/XLIB, rec R;
3. (Samba Walks) (Scp) Fwd L/bk R sm step part wt, draw L bk slightly twd R, Fwd R/ bk L sm step part wt, draw R bk slightly twd L;
4. (Samba Walk & Side Walk) Fwd L/ bk R sm step part wt, draw L bk slightly twd R, Fwd R/ sd L part wt, draw R slightly twds L (Fwd L/sd R part wt, draw L slightly twd R;

5 - 8 SAMBA WALKS (2); SAMBA WALK & SD SAMBA WALK TO FACE; STATIONARY WALKS;;

5. (Samba Walks) Repeat Meas #3;
6. (Samba Walk) Fwd L/bk R sm step part wt, draw L bk slightly twd R, (Sd Walk) fwd R/sd L part wt trng Rfc (Lfc) to fc ptr & w, draw R slightly twds L Lead hnds jnd trailing arms extended to side;
7. (Stationary Walks) Fwd L twd ptr/ R bk part wt, draw L bk twds R, Fwd R twd ptr/bk L part wt, draw R bk twd L;
8. Repeat Meas # 7;

9 -12 SPOT VOLTA L; SPOT VOLTA R; SHADOW BOTA FOGOS;;

9. (Spot Volta) Release hnds make 1 full Lfc (Rfc) trn almost on the spot XLIF/sd & bk R, XLIF/sd & bk R, XLIF/sd & bk R, XLIF;
10. (Spot Volta) make one full Rfc (Lfc) trn almost on the spot XRIF/sd & bk L, XRIF/sd & bk L, XRIF/sd & bk L, XRIF L join Lead hnds; (Option: 2 complete revolutions for each of the spot voltas)
11. (Shadow Bota Fogos) Fwd L w trn Lfc X beh W/sd R DW part wt, rec L to fc ptr & DC (fwd R trn Rfc chg sds IF of M under M's L & W's R hnds/sd L part wt, rec R to fc ptr & DW), fwd R COH trn Rfc Xbeh W/sd L DC part wt, rec R to fc DW & ptr (fwd L trn Lfc chg sds IF of M under M's L & W's R hnds/sd R part wt, rec L to fc ptr & DC);
12. Repeat Meas. #11

13-16 CRISS CROSS VOLTAS;; WHISK L & R; BASIC FWD & BK TO FC LOD;

13. (Criss Cross Voltas) Fwd L twd w trn Lfc X beh W/sd & bk R, moving dwn LOD XLIF/sd & bk R, XLIF/sd & bk R, XLIF (fwd R trn Rfc chg sds IF of M under M's L & W's R hnds/sd & bk L, XRIF/sd & bk L, XRIF/sd & bk L, XRIF);
14. Fwd R twd COH trn Rfc X beh W/sd & bk L, moving dwn LOD XRIF/sd & bk L, XRIF/sd & Bk L, XRIF (Fwd L trn Lfc chg sds IF of M under M's L & W's R hnds/sd & bk R, XLIF/sd & bk R,

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- XLIF/sd & bk R, XLIF);  
15. CP fc w REPEAT Meas. #1;  
16. Fwd L/cl R, in pl L, bk R trng Lfc to fc LOD/cl L, in pl R;

17-22 REVERSE TURNS;;;, BACK ROCKS,;;;, PLAITS,;;;, BACK BOTA FOGO,;

17. (Reverse turns) Fwd L trng Lfc, sd & bk R/XLIF fcg RLOD, bk R cont Lfc trn, sd L/cl R fcg LOD (Bk R trng Lfc, Sd L/cl R, Fwd L cont trn Lfc, sd & bk R/XLIF);  
18. Repeat Meas # 17;  
19. (Half Reverse trn) Fwd L trng Lfc, sd & bk R/XLIF fcg RLOD, (back rock) Bk R, Fwd L DRW/rec R (Fwd L/bk & sd R twd DRW & look in that direction, rec L look at ptr);  
20-22. (back rock) Bk L, fwd R DLC/rec L (Fwd R/Bk & sd L twd DRC & look in that direction, rec R look at ptr), (Plaits) Bk R ball-flat sm step, bk L sm step ball-flat; repeat 4x;;;,  
\* N.B. Plait is danced in Closed Fcg Pos. slightly more apart than usual, the Man makes his first step a little longer to achieve this position while bracing the arms. (swivel to Lt on R fwd L sm step fc DC, swivel to Rt on L fwd R sm step fcg DW, repeat 4x), (Bk bota Fogo) Bk R/sd L, rec R DRW (Fwd L/sd & bk R, rec L);  
\* TIMING FOR REVERSE TURNS AND BACK ROCKS - S,Q/Q,  
\* TIMING FOR THE PLAITS S,S,Q/Q,S; S,S,Q/Q,S;

23-28 BACK BOTA FOGO,, PT FWD & BK (LADY BOTA FOGO),; 2 CONTRA BOTA FOGOS; RT ROUNDABOUT;;;, 2 CONTRA BOTA FOGOS,;;;, LT ROUNDABOUT,;;

23. (Back Boto Fogo) BK L/sd R part wt, rec L fcg DRW (Fwd R sd L part wt, rec R), Pt R fwd, & bk (Bota Fogo Fwd L/sd R, rec L DLC);  
24. (Contra Bota Fogos) Fwd R/sd L part wt, rec R DRC, fwd L/sd R part wt, rec L DRW; (fwd R DLC/sd L, rec R) fwd L DW/sd R, rec L);  
25-28. (Rt Roundabout) trng Rfc 2 full revolutions XRIF of L/sd & bk L part wt, XRIF/sd & bk L, XRIF/sd & bk L, XRIF/sd & bk L, leave R in pl, trn Rfc rec R to fc DRC;;;,  
(Contra Bota Fogos) Fwd L/sd R part wt, rec L DRW, fwd R/sd L, rec R DRC;  
(Lt Roundabout) trns Lfc XLIF/sd & bk R part wt, XLIF/ sd & bk R, XLIF/ sd & bk R, XLIF/sd & bk R, XLIF/sd & bk R, leave L in pl, trn Lfc rec L to fc DRW ,;;  
\* N.B. Roundabouts The Roundabouts are similar to Circular Voltas but each take 1 1/2 meas. to complete.  
\* N.B. The Lt Roundabout can be trnd more than two full revolutions or less than two full revolutions as long as it ends M fcg DRW.

29-36 2 CONTRA BOTA FOGOS; PT FWD & BK (LADY BOTA FOGO),, SAMBA WALK,; WHISKS L & R; BASIC FWD & BK; BASIC FWD,, WALK 2; TRAVELLING BOTA FOGOS-LADY OPEN ROCKS;;;, WALK 2-LADY TRNS TO SHADOW;

29. (Contra Boto Fogos) REPEAT MEAS# 24;  
30. Pt R fwd, and bk (Bota Fogo Fwd R/sd L, rec R scp fcg DLW), (Samba walk) Fwd R/bk L sm step part wt, draw R bk slightly twd L;  
31. Lead Lady to CP fcg w & REPEAT MEAS #1;  
32. REPEAT MEAS #16;  
33. Fwd L/cl R, in pl L, walk R,L (L,R);  
34. (Travelling Bota Fogos - Open Rocks) Fwd R DC commence Rfc trn/sd L part wt, rec R DW, (Bk L DW/bk R sm step, rec L



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commence to trn Lt touching palms of M's L & W's L hnd to push off), Fwd L DW comm Lfc trn/sd R part wt, rec L DC (Bk & slightly sd R/bk L sm step, rec R commencing to trn Rt touching M's R & W's R hnds to push off;

35. REPEAT MEAS #34;

36. Fwd R DC commence Rfc trn/sd L part wt, rec R DW (Bk L DW/bk R sm step rec L commence to trn Lt), Fwd sm steps L,R leading W to trn Lfc to Rt shadow pos fcg DW (trn 1/2 Lfc R,L,R to SHADOW POS);

37-40 SHADOW BOTA FOGOS; SHADOW CRISS CROSSES;; WALK 2 (LADY TRNS TO CP) L WHISK;

37. (Shadow Boto Fogos) IDENTICAL FOOTWORK Fwd L DW/sd & bk R part wt, rec L DLC, fwd R/sd & bk L part wt, rec R DW;

38. (Shadow Criss Crosses) trng Lfc XLIF/sd & bk R part wt, XLIF/sd & bk R part wt, XLIF/sd & bk R part wt, XLIF fcg COH;

39. (Shadow Criss Crosses) Commence trng Rfc XRIF/sd & bk L, XRIF/sd & bk L, XRIF/sd & bk L, XRIF fcg w;

40. Fwd sm steps L,R leading W to trn Lfc CP fcg w (trn Lfc L,R,L to CP), (Left Whisk) Sd L/XRIB on ball of ft, rec L;

41-44 RK SD, REC, SAMBA RUNS;;; SAMBA WALK,; SAMBA WALK & SIDE WALK;

41. RK sd R, rec L thru R sway R look twds RLOD, fwd L trng Rfc to outside of circle/cont trn fwd R to half open (Rk sd L rec R, thru L sway L look twd RLOD, fwd R/ fwd L);

42. (Cont. Samba Runs) thru L sway L look twd RLOD, fwd R/fwd L to half open (thru R sway R look twds RLOD, fwd L trng Rfc to outside of circle/cont trn fwd R to half open), thru R sway R look twds RLOD, fwd L trng Rfc to outside of circle/cont trn fwd R to half open (Rk sd L rec R, thru L sway L look twd RLOD, fwd R/fwd L);

43. thru L sway L look twd RLOD, fwd R/fwd L to half open (thru R sway R look twds RLOD, fwd L trng Rfc to outside of circle/cont trn fwd R to half open), (Samba Walk) Fwd R/Bk L part wt draw R bk twd L;

44. (Samba Walk & Sd Samba Walk) Repeat meas. #4;

45-47 SHADOW BOTA FOGOS; SAMBA WALKS (LADY LFC WRAP); WHISK (LADY ROLLOUT) WALK 2 (LADY ROLL BACK TO SHADOW);

45. (Shadow Bota Fogos) Repeat Meas #11;

46. Fwd L lead W to trn lfc to wrap pos fcg LOD/Bk R sm step part wt, draw L bk twd R, (trn Lfc under M's L & W's R arms to wrap pos. fcg LOD), fwd R/bk L sm step part wt, draw R bk twd L;

47. Sd L/XRIB on ball of ft, rec L lead W to roll out to op (Roll Rfc R/L, R op pos fcg LOD), walk sm step R/L while leading W to roll back to Rt shadow fcg LOD (roll Lfc L/R, L) no hnds jnd arms extended to side;

END

There will be a loud beat of music - both hold, on the word PEA both pt R DLC L hnds high R hnds low & look twd DRW - On word NUT L hnds low, R hnds high and look twd DLC.

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# PEOPLE WILL SAY

Choreographers: Larry Segall & Elaine Andrews 1288 Morningside Dr Sunnyvale, Ca, 94087 (408) 245-8779  
 Record: Roper 165 "People Will Say We're In Love" Dance @ 40-41 RPM (suggest turning treble way down)  
 Rhythm: International Foxtrot Roundalab Phase 6  
 Sequence: AAB AAB Ending

RELEASE DATE JUNE 28, 1991

## INTRO

(MUSIC HAS NO INTRO. WAIT IN CP-DLC FOR 1 MEAS [COUNT 4 BEATS]; START DANCE AT MEAS. 2 OF PART A)

## PART A

1-8 FEATHER FINISH ; REV. FALLAWAY & SLIP ; HOVER ; WEAVE 4 AND SLIP TO SYNC CHG OF DIREC ;  
CONTRA CHK,, REC, SWITCH ; CURVED FEATHER CHECK ; BK FEATHER ;

SQQ 1 (FEATHER FINISH) (OMIT AT START OF DANCE) (SCP-DLC) Thru R (W fwd L starting LF turn),-, fwd L (W sd and bk R to CBjo), fwd R outside ptrn in CBjo DLC;  
 QQQ 2 (REV FALLAWAY) Fwd L blndg CP-DLC strtg LF trn, sd R LOD, XLIB (W XRIB) keep in very tight SCP,  
 Q (SLIP) Bk R trng LF to fc wall in CP (W fwd L bet M's ft trng head strongly LF) ;  
 SQQ 3 (HOVER) Fwd L,-, diag fwd and sd R rising, rec sd L blndg SCP-DLC;  
 SQQQ 4-5 (WEAVE 4) Thru R (W fwd L pk up to CP-DLC),-, fwd L trng LF, sd and bk R LOD; chk bk L in CP rising sharply,  
 Q (SLIP) Strong stp bk R trng LF to fc DLW in CP (W fwd L bet M's ft trng head strongly LF) ,  
 &S (SYNC CHNG OF DIREC) Fwd L fcg LOD/strong stp sd twd DLW, draw L (no wt) ;  
 SQQ 6 (CONTRA-CHK,, REC, SWITCH) Lower on supporting leg then strong stp LOD in CBjo (M fcg DLC),-, rec R strtg RF trn in CP, bk L cont RF trn fc wall or DRW ;  
 SQQ 7 (CURVED FEATHER CHK) Fwd R,-, fwd L curvg RF, chk R fwd and across outsd ptrn in strong CBjo fcg RLOD;  
 SQQ 8 (BACK FEATHER) Lowering on supporting leg bk strongly L (with L sway and R shldr ldg),-, bk R, bk L (still in CBjo fcg RLOD);

9-16 BK 3 ; HESIT CHNG ; RUMBA CROSS TO BK TRNG WHISK ; FTHR FINISH ;  
FULL TELESPIN ; ; OUTSIDE SWIVELS ; RIPPLE CHASSE ;

SQQ 9 (BACK 3) Bk R blndg CP and eliminating sway,-, bk L, bk R;  
 SS 10 (HESIT CHANGE) Bk L strtg RF trn,-, strong sd R LOD, draw L partway to R M fcg almost LOD in CP but with W's head opened twd her R);  
 Q&Q 11 (RUMBA CROSS) Fwd L LOD with L shldr ldg/XRIB with RF trn, sd and bk L twd LOD to fc RLOD,  
 QQ (BACK TURNING WHISK) Continue RF pivoting action on ball of R ft, XLIB and lower (W XRIB and lower opening to tight SCP-DLC);  
 SQQ 12 (FEATHER FINISH) Repeat Meas 1 Part A;  
 SQQ 13-14 (FULL TELESPIN) Fwd L DLC strt LF trn,-, fwd and sd R continue trn (W cl L to R strtg heel trn), pt L sd and bk twd LOD with only partial wt (W fwd R LOD) ; spin LF taking full wt to L ft (W fwd L/R keeping R sd twd M), sd R continue turn (W spin on R toe and take wt on L), sd L opening to SCP-DLW,-;  
 &QQS  
 SS 15 (OUTSIDE SWIVELS) Fwd R (W fwd L swiveling LF to CBjo RLOD),-, bk L (W fwd R swiveling RF to SCP),-;  
 SQQ&Q 16 (RIPPLE CHASSE) Thru R,-, sd and fwd L (trng head RF to look slightly twd RLOD with slight bkwd sway) / cl R, fwd (trng head twd LOD in normal SCP);

## PART B

1-8 OPEN NATURAL ; OUTSIDE SPIN ; NATURAL WEAVE UNDERTURNED TO OUTSIDE CHECK ;  
PIVOT TO CONTINUOUS HOVER CROSS ;;; DOUBLE REVERSE ;

SQQ 1 (OPEN NATURAL TURN) Fwd R strtg RF trn (W fwd L),-, sd and bk L across W's path fcg RLOD (W fwd R bet M's ft), bk R to CBjo (mvg LOD)(W fwd L);  
 SQQ 2 (OUTSIDE SPIN) Small stp bk L toeing in (trng R hip away fr W)(W fwd R around M),-, fwd R around W (W cl L and spin RF on L toe), sd and bk L twd LOD continue pivoting action (W fwd R bet M's feet);  
 SQQ 3-4 (NATURAL WEAVE UNDERTURNED TO OUTSIDE CHK) Continue pivot fwd R LOD,-, sd and fwd L around W (W cl R to L in a heel trn), bk R DLC R shldr leading in CBjo; bk L(CBjo), bk R (CP), sd L (mvg DLW), chk R fwd and across outsd ptrn in strong CBjo fcg DRW [NOTE: facing direction does not chng at all throughout meas 4!];  
 QQQQ  
 SS 5-7 (PIVOT TO CONTINUOUS HOVER CROSS) Bk L pivoting RF,-, blndg CP continue pivot fwd R LOD,-; bk L continue pivot (W cl R to L in a heel trn), sd R LOD, fwd L LOD in C-Sdcar, cl R (W sd L mvg across in front of M); bk L (CBjo), Bk R, Sd L, fwd R (CBjo-DLC);  
 QQQQ QQQQ

SQ&Q 8 (DOUBLE REVERSE) Fwd L strtg LF trn (W bk R strtg heel trn on R heel bringing L beside R no wt),-, fwd and sd R arnd W strtg LF spin (W continue spin and chng wt to L), continue spin no wt chng end CP DLC (W fwd and sd R arnd M trng LF / draw L across in frt of R with wt chng) ;

9-16 OPEN TELEMARK ; OPEN NATURAL ; OUTSIDE SWIVEL ,, FWD HOVER TO BJO,,, NATURAL ZIG-ZAG 6 ,,, 3-STEP ; NATURAL TURN ; OPEN IMPETUS ;

SQQ 9 (OPEN TELEMARK) Fwd L strtg LF trn (W bk R strtg heel trn on R heel bringing L beside R no wt),-, fwd and sd R arnd W continuing LF turn in CP (W continue trn and chng wt to L), sd and sltly fwd DLW in tight SCP (W sd and fwd, opening head to R at end of beat ;

SQQ 10 (OPEN NATURAL) Fwd R DLW strtg RF trn (W fwd L),-, sd and bk L across W's path fcg DRC (W fwd R bet M's ft), bk R to CBjo (mvg DLW)(W fwd L) ;

S 11-13 (OUTSIDE SWIVEL) Bk L (W fwd R swiveling RF to SCP DLC),-,  
SQQ (FWD HOVER TO BANJO) Fwd R,-; fwd and sd L with hovering action (W sd R trng LF to Bjo with a hovering action), rec bk R mvg DLW(W rec fwd L in CBjo),

QQQQQQ (NATURAL ZIG-ZAG 6) Bk L, trng RF twd LOD stp fwd R bet W's feet (W sd twd DLW) ; sd L LOD, XRIB (W XLIF), sd L LOD, XLIF (CBjo DLW)(W XRIB) ;

SQQ 14 (3-STEP) Fwd L DLW blndg CP,-, fwd R, fwd L ;

SQQ 15 (NATURAL TURN) Fwd R strtg RF trn (W bk L),-, sd and bk L across W's path fcg RLOD (W cl R to L for heel trn), bk R ;

SQQ 16 (OPEN IMPETUS) Bk L strtg RF heel trn on L heel bringing R beside L no wt (W fwd R strtg RF trn),-, chng wt to R continuing trn (W sd L LOD continuing trn), sd and fwd L in tight SCP DLC (W sd and fwd R) ;

## ENDING

1- 5 FEATHER FINISH ; REV. FALLAWAY & SLIP ; OPEN TELEMARK ; REV TWIRL ; APT

SQQ 1 (FEATHER FINISH) Repeat Meas 1 Part A ;

QQQQ 2 (REV FALLAWAY & SLIP) Repeat Meas 2 Part A EXCEPT overturn slip to fc at least LOD in CP ;

SQQ 3 (OPEN TELEMARK) Repeat Meas 9 Part B EXCEPT overturn to fc at least DLW in SCP ;

SS 4 (REVERSE TWIRL TO LOP) M tch R to L no wt-compress knees sltly,-,- ; (W timing SQ&Q : fwd L,-, twirl LF 1 1/2 trns undr jnd M's L-W's R hnds R/L, R ;)

S 5 (APART) Sd R away fr ptrn (looking at ptrn) (LOP fcg wall or DRW)

## HEAD CUES

### PEOPLE WILL SAY

40-41 RPM SEQ: AA B AA B Endg

Choreography: Larry Segall & Elaine Andrews

INTRO: (CP-DLC) START PART A--WAIT 1ST MEAS ;

A: FEATHER FINISH ; REV FALLAWAY & SLIP ; HOVER ;

WEAVE 4 & SLIP TO SYNC CHG OF DIREC ; ;

CONTRA CHK,, REC, SWITCH ; CURVED FTHR ; BK FTHR ;

BK 3 ; HESIT CHNG ; RUMBA CROSS TO BK TRNG WHISK ; FTHR FINISH;

FULL TELESPIN TO SCP ; ; OUTSIDE SWVLS ; RIPPLE CHASSE ;

B: OPEN NATURAL ; OUTSIDE SPIN TO NAT WEAVE UNDERTRND TO OUTSD CHK ; ; ;

PIVOT TO CONTINUOUS HOVER CROSS ; ; ; DBL REVERSE ;

OPEN TELEMARK ; OPEN NATURAL ; OUTSIDE SWIVEL,, FWD HOVER TO BJO ,,,

NAT ZIG-ZAG 6 ,,, ; 3-STEP ; NAT. TURN ; OPEN IMPETUS ;

Endg: FTHR FINISH ; REV FALLAWAY & SLIP (OVRTRN) ;

OPEN TELEMARK (OVRTRN) ; REV TWIRL ; APT

91-119  
ROCKIN' PNEUMONIA

COMPOSERS: John & Mary Macuci, 7110 Lansdale St. District Heights, Md 20747 (301)735-4253  
RECORD : Rockin' Pneumonia Part 1 Collectables C 1184 Artists - Huey Smith & The Clowns  
SEQUENCE : AB A  
PHASE : V+1 RHYTHM: JIVE/WEST COAST SWING  
FOOTWORK : Opposite except as noted

INTRO

LET SINGLE PIANO NOTES GO BY, ON PIANO CHORDS START DBL CUBANS;

XLIFR/Rec R, Sd L/Rec R, XLIFR/Rec R, Sd L on the word "I";

A

- 1 - 8 SPOT TRN; SUGAR PUSH - WALK, 2;; CK, REC, SPIN TO TANDEM; FLICK, FLICK, SAILORS SHUFFLE; FLICK, FLICK, SAILORS SHUFFLE; THROWAWAY; 2 SLOW CHICKEN WALKS;
- 1 (SPOT TRN) ON WORD "WANT" Cross R ovr L trng LF (W XLIF trn RF), Rec L cont trng, Chasse R/L,R fc ptr in LOP;
- 2 - 4 (SUGAR PUSH) Bk L, R to Bfly, Tch L, step L; R beh L/sml Sd L, sml Sd R, (W Fwd R, L, Tch R, Stp R; Bk L/Cl R, Fwd L,)  
Diag Fwd L Pass W on her Rt Sd strt RF trn, cont trng Fwd R fc RLOD in Tandem Pos beh W; Pl both hnds on W's hips & pt L bk, Diag Fwd L Pass W on her lft Sd, Tch R to Sd fc RLOD in Tandem Pos in frt of W,-;  
(W Fwd R, L; Ck Fwd R, Rec L strt RF trn on M's Rt Sd, spin on R, Sd L in Tandem Pos beh M fc RLOD);
- 5 - 6 (SAME FOOTWORK) Flick R ovr L, Flick R Sd, R beh L/sml Sd L, sml Sd R; Flick L ovr R, Flick L to the Sd, L Beh R/sml Sd R, sml Sd L;
- 7 (THROWAWAY) Jn R/R hnds Rk Bk R, Rec L leading W fwd to M's rt sd, Chasse R/L,R; (W Chasse Fwd R/L,R trng LF to LOP fcg M, Chasse Bk L/R,L;)
- 8 (CHICKEN WALKS) Bk up L,-, R,-; (W swivel on L stp Fwd R,-, swivel on R stp Fwd L,-;)
- 9 - 16 CHG PL L TO R TO M'S RT SD & CHASSE;; CONT CHASSE; DBL RK; UNDER ARM TRN TO TAMARA WRAP CHASSES TO LFT TAMARA - RK & UNWRAP; ; ;
- 9 - 10 (CHG PL L TO R & CHASSE)Bk L,Rec R,Chasse L/R,L trng 1/4 RF lead W to trn LF undr jnd hnds fc COH In Sd by Sd Pos;(maintain L/R hndhold) pl R hnd on W's hip Chasse Sd R/L,R trng 1/2 RF on R fc Wall extend rt arm to the sd, Chasse Sd L/R,L trn 1/2 LF fc COH; (W Bk R, Rec L, Chasse Fwd R/L,R trng LF undr jnd hnds fc Wall;pl L hnd on hip Chasse Sd L/R,L,trng 1/2 RF on L fc COH pl L hnd on hip,Chasse Sd R/L,R trng 1/2 LF fc Wall;) 11 (CONT CHASSE) Pl R hnd on W's rt shldr Chasse Sd R/L,R/L,R/L,R; 12 (DBL RK) Trn RF to Dbl hnd hold fc LOD Rk Apt L, Rec R, Apt L, Rec R; 13 (UNDR ARM TRN TO TAMARA WRAP) Maintain jnd hnds throughout Chasse in pl L/R,L, R/L,R; trng 1/4 LF fc COH trng W undr jnd L/R hnds to Tamara Pos; (W Chasse R/L,R trng sltly LF, Chasse L/R,L trng RF to Tamara Pos fc Wall;) 14 Rk apt L, Rec R, Chasse diag Fwd L/R,L undr jnd L/R hnds beh W's Bk lowr L/R hnds; (W Rk apt R, Rec L, Chasse Sd R/L,R;)
- 15 Raise R/L hnds Chasse diag Bk R/L,R undr jnd R/L hnds to W's lft sd in Lft Tamara Pos. Rk apt L, Rec R; (W Chasse Bk L/R,L, Rk Apt R, Rec L;)
- 16 Chasse L/R,L leading W to unwrap, Chasse R/L,R trng 1/4 LF end fcg RLOD; (W Chasse R/L,R trng sltly LF, Chasse L/R,L trng RF undr jnd L/R hnds fc LOD;)

17 -24 LINK RK - FALLWY THROWAY W OVR TRN M TRANS;;; SOLO JIVE WALKS;;;ROLLING OFF THE ARM::

- 17 -19 (LINK RK) Bk L, Rec R, Chasse Fwd L/R,L to CP trng LF; Chasse Sd R/L,R fc Wall.  
(FALLWY THROWAWAY) Rk Bk L to SCP, Rec R; lowr jnd hnds lean slightly to lft Chasse Fwd L/R,L fc LOD leading W to ovrtrn LF to Tandem Pos Fwd R,L (M trans) Release hnd hold; (W Bk R to SCP, Rec L; Chasse Fwd R/L,R trng on R ending in Tandem Pos fcg LOD Chasse Fwd L/R,L;)  
20 -22 (JIVE WALKS) FCG LOD - Pl rt hnd on W's rt shldr Chasse Fwd R/L,R, L/R,L; Fwd R,-, L-, using press line action; Fwd R,L,R, M Tch L; (W trn RF on L fc ptr jn R/R hnds)  
23 -24 (ROLLING OFF ARM) Rk Bk L, Rec R strt RF trn, cont trng Chasse L/R,L lead W to trn LF in wrap pos on M's rt sd fc Wall, cont trng Wheel Fwd R,L, cont trng Chasse R/L,R fc DLC (W Bk R, Rec L strt LF trn, cont trng Chasse R/L,R to wrapped pos on M's rt sd fc Wall; cont trng Wheel Bk L,R, Chasse L/R,L to LOP fc DRW;) )

B

- 1 - 8 BK AWY 4 & CLAP;; SWIVEL 4 CP; RK, REC, PRETZEL WRAP - FLICK, STP, 3 HIP POPS, STP, TRN, FLICK, STP, CHASSE TO FC
- 1 - 2 Bk awy L, Clap, Bk R, Clap; Bk L, Clap, Bk R, Clap; (W Bk up also)  
3 Jive Walks Fwd L, R, L, R to SCP fc RLOD;  
4 - 8 (PRETZEL WRAP) Rk Bk L, Rec R to CP, (Maintain L/R hnd hold) Chasse L/R,L trng RF (W LF); cont trng Chasse R/L,R fc RLOD,  
Flick L Fwd, trng LF Sd L fc Wall; trng LF Sd R fc LOD, Pop Hip to rt look at ptr, chg wgt to L trng RF look at Wall, Pop Hip; chg wgt to R look at ptr, Pop Hip, chg wgt to L strt RF trn, Cont trng Fwd R fc RLOD; Flick L, trng LF Sd L fc wall, cont trng Chasse R/L,R fc ptr and COH;
- 9 - 16 FALLWY THROWWAY TO HNDSHKE - CIRCULAR JIVE WALKS;;;AMER SPIN -CHG PL R TO L;;; LINK;
- 9 - 12 (FALLWY THROWAWAY) Rk Bk L to SCP, Rec R, Chasse L/R,L trng LF; Chasse Fwd R/L,R hndshke hold fc RLOD.  
(W Bk R SCP, Rec L, Chasse R/L,R trng LF, Chasse Bk L/R,L end in front & to rt sd of M,)  
(CIR JIVE WLKS) Rk Bk L, Rec R; Trng RF on R stp Fwd & Sd L, Cl R, trn RF on R stp Fwd & Sd L, Cl R; trn RF on R stp Fwd & Sd L, Cl R, trn RF on R stp Fwd & Sd L, Cl R fc WALL;  
TECHNIQUE When stpng Fwd on L the leg is almost straight. When closing on R cross rt knee over lft knee with rt heel off floor -- lowr rt heel as Fwd stp on L is taken.  
(W Rk Bk R, Rec L; swivl on L stp Fwd R, swivl on R stp Sd L, swivl on L stp Fwd R, swivl on R stp Sd L; swivl on L Fwd R, swivl on R Sd L, swivl on L Fwd R, swivl on R Sd L;  
13- 15 (AMER SPIN) Rk Bk L, Rec R; Chasse in pl L/R,L lead W to push off, Chasse in pl R/L,R CP; (W Rk Bk R, Rec L; Chasse R/L,R trng on R, cont trng L/R,L to CP;  
(CHG PL R TO L) Bk L to SCP, Rec R, Chasse L/R,L, trng to fc LOD Chasse R/L,R.  
(W Rk Bk R, Rec L, Chasse R/L,R trng RF; cont trng undr jnd L/R hnds Chasse Bk L/R,L;  
16 (LINK) Rk Apt L, Rec R, Chasse Fwd L/R,L;

REPEAT A 1-22

- 22 - 24 (ROLLING OFF THE ARM) Add spin ending on the last step



91-121

## SAM'S SONG

By: Sam & Jody Shawver, Redlands, Ca.  
Record: My Cherie by Al Martino or Sam's Song (Special Pressing)  
Sequence: Dance Routine Twice

(Cue Sheet July '91)

### INTRODUCTION

IN WRAPPED POS LOD WITH M'S L & W'S R FT FREE WAIT @ 3 NOTES; W ROLL RF TO OP; W ROLL LF TO CP; HINGE; RECOVER TO CP;

In wrapped pos LOD with M's L & W's R ft free wait @ 3 notes;

- 1 (W Roll RF to OP) M holds as W rolls RF to OP LOD R, L, R;
- 2 (W Roll LF to CP) M turns body RF to face W holding on R,, bk L to CP facing COH (W rolls LF to CP L, R/L, R); (W's timing 12&3)
- 3 (Hinge) M turns LF on L, shape to R with head R as W XLIB of R in Hinge line (head L), hold;
- 4 (Recover to CP) M hold Hinge line, turn RF on L as W rec fwd R turning RF to CP M facing DW,;

### DANCE

- 1-5 NATURAL TURN; OPEN IMPETUS; QUICK WEAWE & SLIP PIVOT; TELEMARK TO THROWAWAY OVERSWAY;;  
 1 (Natural Turn) M fwd R DW turning RF, sd L DW cont RF turn, cl R to L in CP RLOD;  
 2 (Open Impetus) M bk L LOD turning RF, cl L to R cont RF turn (Heel Turn), rising on R turning W to SCP fwd L DC;  
 3 (Quick Weave & Slip Pivot) M thru R DC (W thru L turning LF to CP), fwd L DC turning LF/sd & bk R LOD, bk L LOD (W fwd R outside M)/pivoting LF on L pull R bk past L to CP LOD (W pivot LF on R slipping L fwd to CP); (Timing 12&3&4)
- 4-5 (Telemark to Throwaway Oversway) M fwd L LOD turning LF, sd R DC lowering into R (W heel turn), bk L DW turning LF; Cont LF turn (W pulls L bk past R), M turns head R as W extends L bk DW in Throwaway Oversway line with head L,;
- 6-8 LINK TO SCP; HAIRPIN; SWIVEL WHISK;  
 6 (Link to SCP) M draw R to L, cl R to L turning RF to CP & correcting sway, rising on R & turning W to SCP fwd L DW;  
 7 (Hairpin) M thru R DW turning RF, sd L twd Wall (W fwd R b/t M's ft), swiveling RF on L & checking fwd movement fwd R DWR outside W (CBM)(W XLIB of R with head L);  
 8 (Swivel Whisk) M bk L DC turning RF, cont RF turn on L leaving R extended fwd DC, hold in Whisk line (W fwd R DC outside M turning RF, fwd L twd Wall cont RF turn, XRIB of L turning head R in Whisk line DC);
- 9-12 CHALLENGE LINE & SLIP PIVOT; OPEN TELEMARK; CHASSE; NATURAL TURN;  
 9 (Challenge Line & Slip Pivot) M thru R DC turning RF, sd L LOD on toes shaping L with head L (W head R), pivoting LF on L pull R bk past L to CP DC (W pivots LF on R slipping R fwd to CP);  
 10 (Open Telemark) M fwd L DC turning LF, sd R DC cont LF turn (W heel turn), turning W to SCP fwd L DW;  
 11 (Chasse) M thru R DW (W thru L turning LF), sd & fwd L DW/cl R to L, fwd L DW preparing to step o/s W;  
 12 (Natural Turn) Repeat action of measure 1;
- 13-18 SPIN & TWIST TO SCP;; WEAWE;; NATURAL TURN; RUNNING SPIN;  
 13-14 (Spin & Twist to SCP) M bk L LOD pivoting RF, fwd R LOD cont RF pivot, sd L twd Wall (W cl R to L); XRIB of L/twist RF on heel of L & ball of R, cont RF twist turn, rising on R & turning W to SCP fwd L DC (W fwd L/R, L around M rising on L & turning to SCP fwd R DC); (W's timing 1&23)  
 15-16 (Weave) M thru R DC (W thru L turning LF to CP), fwd L DC turning LF, sd & bk R LOD; Bk L LOD (W fwd R outside M), bk R LOD in CP turning LF, sd & fwd L DW preparing to step fwd outside W;  
 17 (Natural Turn) Repeat action of measure 1;  
 18 (Running Spin) M bk L LOD pivoting RF, fwd R LOD cont RF pivot/sd & bk L DC, bk R DC with R sd lead; (Timing 12&3)

## Sam's Song cont

- 19-24 **OUTSIDE CHANGE TO SCP; RIPPLE CHASSE; OPEN NATURAL TURN; OUTSIDE SPIN; TWO DEVELOPES;;**  
 19 (Outside Change to SCP) M bk L DC (W fwd R outside M), bk R DC in CP, turning W to SCP fwd L DW;  
 20 (Ripple Chasse) M thru R DW turning head & shaping R (W L), sd L LOD gradually correcting sway/cl R to L (No sway), fwd L DW in SCP;  
 21 (Open Natural Turn) M thru R DW turning RF, sd & bk L in CP, bk R LOD with R side lead;  
 22 (Outside Spin) M cl L toe to R heel turning RF, fwd R DW outside W cont RF turn, cont RF turn sd L DCR to face DC in CP (W fwd R DW outside M turning RF, cl L to R cont RF turn on both toes, fwd R to CP);  
 23 (Develope) M fwd R DC turning slightly RF keeping square to W with hips well fwd, hold, hold (W bk L swiveling RF to @DCR, draw R toe up along L to @knee & extend R fwd in an arc & cl R to L without wt,);  
 24 (Develope) M shaping L XLIB of R twd Wall (W XRIB of L with head R), place L well under body with L sd twd W (W pl R well under body swiveling LF to DWR), M turn head R & hold line as W draws L toe up along R to @knee turning head L & extending L fwd in an arc & closing L to R without wt;
- 25-28 **LINK TO SCP; PROGRESSIVE WING; TWO DOUBLE REVERSES;;**  
 25 (Link to SCP) M fwd R COH outside W (W bk L), turning RF to mod CP cl L to R, rising on R & turning W to SCP fwd L DC;  
 26 (Progressive Wing) M thru R DC turning slightly RF (W thru turning head L), sd L DC small step turning body LF, XRIB of L turning head R (W fwd R, L around M with head L keeping square with M);  
 27 (Double Reverse) M fwd L DC turning LF, sd R DC cont LF turn (W cl L to R-heel turn), pivoting LF on R cl L to R without wt to CP LOD (W fwd R LOD cont LF turn/cont LF turn XLIF of R); (W's timing 12&3)  
 28 (Double Reverse) Repeat action of measure 27 to face Wall;
- 29-34 **CONTRA CHECK WITH SWAY CHANGE; RECOVER TO CHALLENGE LINE & SLIP PIVOT; RIGHT CHASSE; BACK HOVER TELEMAR; WEAVE;;**  
 29 (Contra Check with Sway Change) M lowering into R & turning slightly LF with L shape fwd L (CBM) (W bk R with head R), placing wt on L begin turning head R (W L), cont turning head R shaping R;  
 30 (Recover to Challenge Line & Slip Pivot) M rec bk R to CP, sd L LOD shaping L (W R with head R), pivoting LF on L pull R bk past L to CP @DC (W pivots LF on R slipping L fwd to CP);  
 31 (Right Chasse) M fwd L DC turning LF, sd & bk R DW/cl L to R, bk R DW with R sd lead;  
 32 (Back Hover Telemar) M bk L DW turning RF (W fwd R DW outside M), fwd R LOD b/t W's ft, turning W to SCP fwd L DC;  
 33-34 (Weave) Repeat action of measures 15 & 16;;

Repeat dance completing weave in SCP DW

## TAG

- 1-2 **HOVER TO BUTTERFLY BANJO; TWIRL/WRAP;**  
 1 (Hover to B/fly Bjo) M thru R DW, fwd L hovering & turning slightly LF, bk R RLOD joining L/R hands in B/fly Bjo (W thru L, fwd R LOD hovering & turning LF, fwd L RLOD to B/fly Bjo);  
 2 (Twirl/wrap) M bk L, R small step RLOD (W twirl LF R, L under joined L/R hands to Wrapped pos LOD), point L to sd looking at W (W point R to sd looking at M);

## THE SOUND OF MUSIC

JULY/91

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

Record: Telemark #4005-A "The Sound Of Music"

PHASE 6 FOXTROT

Sequence: INTRO - A - B - A - B - C

Lady's steps ( ) when different

INTRODUCTION1 - 4 SHADOW FCG DC X CHECKED POS WAIT: FEATHER FINISH RLOD: LEFT TRNG HOVER TO LOD: CHASSE TRANS (LADY ROLL) TO SCP:

- 1 - Shadow fcg DC W behind M both with wgt on L fwd in X chkd pos  
rt arms curved in front of chest lft hands jnd behind M's bk posture  
up & fwd DC same footwork;
- SQQ 2 - [Fthr Fin] Rec bk R trng LF, -, sd & fwd L to RLOD raising jnd L hnds up  
& over W's head, fwd R RLOD;
- SQQ 3 - [L trng Hvr] Fwd L RLOD trng LF, -, sd R rising, recov L LOD lowering in  
shadow pos;
- SQQ&Q (SQQ) 4 - [Chasse Trans] Fwd R, -, sd & fwd L/cl R, fwd L (fwd R trng RF release  
hnds, -, cont L, R one full trn) to SCP DW opposite footwork;

PART A1 - 4 HALF NATURAL: CLOSED IMPETUS: FEATHER FINISH: DOUBLE REVERSE WING:

- SQQ 1 - [Half Nat] Fwd R DW, -, trng RF sd L DW (fwd R), blend to CP bk R RLOD;
- SQQ 2 - [Cl Imp] Bk L, -, cl R trng RF heel trn (sd L across M) cont trn rising,  
sd & bk L (fwd R between M's feet) to fce DW lowering;
- SQQ 3 - [F. Fin] Bk R comm LF trn, -, sd & fwd L DC (sd & bk) rising, fwd R Bjo DC;
- SS 4 - [Dbl Rev Wing] Lowering fwd L DC to CP, -, trng LF rising sd R DC, cont  
(SQQ&Q) trn (Bk R, -, cl L heel trn/fwd R LOD rt sd lead, fwd L toe strong rt sd  
thighs X, d shoulders sq to M) end in SCAR fcg DW;

5 - 8 CROSS SWIVEL TRANSITION: SAMEFOOT LUNGE: TELESPIN ENDING: PICKUP LEFT LUNGE:

- SQQ 5 - [X Swvl] Fwd L DW swvl LF to Bjo LOD, -, fwd R Bjo swvl fce WALL, tch L  
(cl R fcg DC L hip inside M's R hip);
- SS 6 - [S.F.L] Lowering on R stretch upper body to & look RLOD lft leg extnd  
LOD (ext L fwd LOD look over shldr RLOD), -, trng torso slightly RF  
stretch rt sd sway & look lft (stay sq with M trng head well to R), -;
- &QSS 7 - [T/Spn End] Trn body LF on R to CP DC (pickup on L trn head to L)  
/fwd L, trng LF rising sd R DC (cl L on toes), fwd L in SCP DW, -;
- QSS 8 - [L Lunge] Thru R DW (trn LF on L) to CP LOD, cl L lowering both looking  
RDC extending R DW comm to transfer wgt to R staying down, -;

9 - 12 RIGHT LUNGE ROLL & SLIP: REVERSE WAVE: : BACK FEATHER CHECK:

- SQQ 9 - [R Lunge Roll & Slip] Take full wgt on R DW L extnd to RDC chng head  
to look rt (lft), -, trng body RF head to left CP DW keep W sq rec bk L  
RDC rising & trng LF, sml stp bk R in CP fcg DC;
- SQQ 10 - [Rev Wave] Fwd L DC trng LF, -, rising sd R LOD (heel trn), bk L DW in CP;
- SQQ 11 - Bk R, -, curving LF bk L, R end CP fcg RLOD;
- SQQ 12 - [Bk Fthr Chk] Bk L LOD, -, bk R rt sd leading, bk L to C/Bjo checking to  
end fcg RDC;

PART C

- 1 - 4 FEATHER:CHECK REVERSE & SLIP:CURVED FEATHER:HEEL PULL & RUMBA CROSS:
- SQQ 1 - [Fthr]Thru R lowering,-,sd & fwd L(trng LF sd & bk R),fwd R in Bjo DW;
- SQQ 2 - [Chk Rev & slip]Fwd L to CP,-,trng LF sd & fwd L LOD rising rt sd leading chk head rt,trng RF recov bk L lowering in CP fcg DW;
- SQQ 3 - [Curved Fthr]Fwd R DW,curving RF rising fwd L,R to Bjo RLOD;
- QQQQ 4 - [Heel Pull Rm X]Bk L trng RF,draw R bk & trng RF sml sd R (sd L arnd M) to CP LOD,fwd L LOD lft sd leading knees relaxed,XRIB(XLIF)trng RF;
- 5 - 8 SPIN & TWIST CHECK::ROLL TO LEFT & BACK CHASSE:WEAVE 4:
- SQQ 5 - [Spin & twist ck]Trng RF sd L DW(fwd R sml step between M's ft)cont trn on L to CP fcg LOD,-,fwd R LOD trng RF,sd L DW(heel trn);
- SS(QQS) 6 - XRIB(fwd L,R unwind M)to CP WALL,trans wgt to R in place chkg & lowering into lunge RDW head to R,-;
- SQQ 7 - [Roll to L Bk Chasse]Trng shoulders RF sd L knee relaxed head to L body fcg RDW(sml sd & fwd R between M's feet head to rt)sway to left,-,cont shoulder roll RF rt sd lead sd & bk R DC rising/cl L, bk R to contra fcg RDW;
- QQQQ 8 - Bk L to Bjo,bk R to CP trng LF,sd & fwd L DW,fwd R to Bjo DW;
- 9 - 16 THREE STEP:TRAVELLING HOVER CROSS::HINGE-RUDOLPH RONDE & SLIP::  
OPEN TELEMARK:JETE POINT:
- SQQ 9 - [3 Step]Fwd L,-,R,L DW;
- SQQ 10 - [Trv Hvr X]Fwd R trng RF,-,sd L DW rising(heel trn),cont trn sd & fwd R LOD rt sd leading(trng head to R)in Contra SCAR;
- QQQQ 11 - Fwd L in SCAR LOD both looking to COH,cl R on balls of ft(sd L),bk L RLOD in Bjo,bk R to CP trng LF;
- SS 12 - [Hinge]Sd L(fwd R)RLOD both look RLOD shldrs sq to COH,-,hold position (XRIB),-;
- SS 13 - Trng body & W slightly LF lowering & stretching lft sd sway & look to COH(keeping shldrs sq to M trn head well to left),-,trng body RF no wgt chng folding W to CP LOD(rec to R trng RF to CP),-;
- SQQ 14 - [Rudolph & Slip]Strong stp fwd R heel CP with rt sd leading lft stays bk remain down trn body sharply RF keeping thighs X'd(sd L arnd M knee relaxed trng RF ronde R CW)to SCP LOD,-,bk L(bk R)well under the body,rising on L & folding W to CP trng LF sml stp bk R lowering in CP fcg DC;
- SQQ 15 - [Open T/M]Fwd L DC,-, trng LF sd R DC(heel trn),fwd L DW to SCP;
- S&S 16 - [Jete Pt]Thru R(Thru L trng LF keeping head to R)to CP LOD,-,cl L both look COH/quickly lower look & sway twd wall & point R sd to WALL,-;

13 - 16 CLOSED WING:TELE SCOOP & LINK::CHAIR & SLIP:

- SS(SQQ) 13 - [Cl Wing]Fwd R RDC in Bjo,-,draw L to R trng body slightly LF,-(sd R to WALL,fwd L to SCAR thighs X'd strong rt sd stretch head well to L);
- Q&S 14 - [T/Scoop & link]Fwd L RDC trng LF,cl R in CP fcg RDW strong rt sd stretch knees relaxed both looking DW,qkly lower compressing knees slide L sd & fwd DW chng sway to rt(lft)stretching lft sd still down [like sliding through the bottom of a bowl],-;
- SQQ 15 - Retain lft sway pos draw R to L,-,cl R loosening sway & rising,fwd L DW to SCP;
- SQQ 16 - [Chair & Slip]Thru R lowering body poised well fwd,-,rec L rising & folding W to CP & trng LF,sml step bk R to fce DC lowering;

PART B1 - 4 CURVED 3 STEP:SYNCPATED BACK CURVED 3 STEP-CURVED 3 STEP-LEFT FEATHER:::

- SQQ 1 - [Curved 3]CP DC Fwd L,-,fwd R ball rising & curving LF (trng head to R),fwd L toe in CP to fce RLOD;
- Q&Q 1 1/2 - [Bk Snco 3]Bk R/L,R staying up and curving LF to end DW CP,
- SQQ 2 1/2 - [Curved 3]Repeat meas 1 to fce RDC;;,
- SQQQQ 4 - [L Fthr]Lowering bk R DW CP,-;rising & taking left sd bk moving W to SCAR bk L,bk R trng LF,sd & fwd L to Contra,fwd R to Bjo DW;

5 - 8 HOVER TELEMAR TO SCP:SYNCPATED NATURAL TURN & QUICK BACK FEATHER FOUR:::  
LEFT CHASSE PIVOT:::

- SQQ 5 - [Hover T/M]Fwd L to CP,-;sd & fwd R rising & trng W to SCP,fwd L LOD lowering in SCP;
- S&QQQQ 6 - [Syc Nat & Qk bk fthr 4]Thru R trng RF to momentary CP RDW,-/sml sd L (fwd R head to rt)sway lft,bk R DC to Contra on balls of feet knees flexed,bk L Bjo;bK R bk L Bjo,
- SQ&QS 7 1/2 - [L Chasse Pivot]Bk R DC lowering blending to CP,-;rising & trng LF on toes sml sd L/cl R,sml sd & fwd L DC pivoting LF to fce RLOD in CP, lowering bk R,-;

9 - 12 LEFT WHISK:RONDE & WHISK:CHASSE TRANS SHADOW(W SPIRAL):SHADOW ROLL RF:

- SS 9 - [L Whisk]Trng LF sd L LOD keeping W sq CP fcg WALL,-,rising XRIB(XLIB) on toes both looking LOD body still fcg WALL,-;
- SS 10 - [Ronde & Whisk]Lowering on R ronde L CCW(CW)to SCP,-,XLIB(XRIB)well under body staying down sway & look back to RLOD,-;
- SQ&Q (SQQ) 11 - [Chasse Trans]Thru R,-,sd & fwd L/cl R release hold(fwd R spiral LF), jng L hands in shadow fwd L(L)fcg LOD same footwork;
- SQQ 12 - [Shadow Roll]Fwd R LOD,-,both roll RF L,R bringing jnd L hnds over W's head & down behind M's bk to end almost fcg DC W behind M;

13 - 16 CROSS CHECK:FEATHER FINISH TO RLOD:LEFT TURNING HOVER TO LOD:  
CHASSE TRANS(LADY ROLL)TO SCP:

- SS 13 - [X Chk]Fwd L DC thighs x'd rt sd fwd rt arms curved infront of chest,-,stretching upper body fwd extend rt arms fwd DC,-;
- 14 - [Feather Finish] Repeat Measure 2 of Intro;
- 15 - [Trng Hover] Repeat Measure 3 of Intro;
- 16 - [Chasse Trans] Repeat Measure 4 of Intro;

REPEAT PART AREPEAT PART B



91-127  
TANGO UNO

Choreographer: Stephen & Wendy Bradt, 95 Coffeetown Road,  
Easton, PA 18042 (215) 250-8841  
Choreographer/Coach: Lorraine Hahn M.I.S.T.D.  
Record: UNO Dance Along #P-6119-B or Roper #400  
Release: July 1991 U.R.D.C.  
Sequence: INTRO DANCE DANCE END  
Footwork: Directions for Man (Woman opposite except where noted)  
Phase: VI International Tango

INTRO

- 1-4      WAIT; STEP TAP (LADY ROLL TO SHADOW); SHADOW VINE; SHADOW FENCE (LADY ROLL TO CLOSED)
- SS      1. (Wait) L foot free OP fc WALL trailing hands joined;
- QQQ&Q      2. (Step Tap-Lady Roll to Shadow) Sm sd L, tap R to L,-,-; (W: Sm sd R, tap L to R, roll lfc to shadow L/R,L);
- QQQQ      3. (Shadow Vine) Identical footwork-L hands joined-R arms extended RLOD XRIF of L, sd L, XRIF of L, sd L;
- SQ&Q      4. (Shadow Fence-Lady Roll to Closed) Fwd & across R checking with flexed knee to LOD,-, rec L,-,-; (W: Fwd & across R checking with flexed knee to LOD, rec L commencing 1/2 rfc trn/complete 1/2 rfc trn on R to fc partner, close L to R obtaining CP with partner;)

DANCE

- 1-5      CONTRA CHECK; PROMENADE LUNGE & SWAY CHANGE;;;
- &SS      1. (Contra Check) Fcg WALL with knees flexed lower into supporting R leg/fwd L in CBMP trn body lfc, hold, rec R sharp rfc body trn to fc DWL (W: Trn head SEMI), inside edge of L foot held under body-no weight;
- QQ or      2-5. (Promenade Lunge) Slide L bk as in oversway with  
S      partial weight, roll full weight to L foot,
- SSSS      (Sway Change) Slowly rotate upper body lfc lead lady  
SSQQ      to slowly change sway from LOD to RLOD,-;;; continue sway change, draw R to L, take weight on R, Trn left side & hip into lady (W: Trn head to SEMI) fc DW inside edge of L foot held under body-no weight;
- 6-10      CHASE CHASSE;; SWIVELS & TOUCH; RIGHT LUNGE DRAW CLOSE;;
- SQQQ      6. (Chase) Compress into R/sd L along LOD in semi fc DW, -,Fwd & across R along LOD in CBMP fc DW, Sd L fc DW (W: Swing R across in front of man trng to CP); Trng upper body 3/4 rfc to fc RLOD fwd R checking outside partner in CBMP fc RLOD,
- QQ&Q      7. (Chasse) Bk L along LOD in CBMP commence to trn upper body 1/4 rfc to CP fc COH, Sd R CP fc COH/close L to R, sd R;
- QQQQ      8. (Swivels & Touch) Fcg COH XLIB of R trn left side & hip into lady (W: Trn head to RSCP), sd & cls R near L (W: Trn head to CP), XLIB of R trn left side & hip into lady (W: Trn head to RSCP), Sd R touch R to L

- (W: Trn head CP) under body-no weight to fc CP COH;
- &S 9. (Right Lunge) Slight upper body stretch to left/R diag fwd between lady's feet right side leading fc COH  
(W: Fall strongly into man's right arm with strong lfc upper body stretch),-
- SSS 10. (Draw Close) Push off supporting R leg keep knees flexed slowly transfer weight to L, slowly draw right side toward left to fc DCR (W: Stay well to left in man's right arm); Continue draw right to left, -, continue draw right side to left, cls R to L CP fc DCR;]
- 11-20 TURNING FIVE STEP & HEAD FLICK;; THREE FALLAWAY WHISKS & THRU RONDE;;; CONTINUE SLOW RONDE; CLOSE POINT & BACK KICK; PROMENADE STUTTER CHASSE; PROMENADE LINK;
- QQQQS 11. (Turning Five Step & Head Flick) Compress on R/Fwd L  
or RLOD commencing to trn lfc, Fwd & sd R continue lfc  
QQQQ&S trn to fc square to WALL, L bk DC in CBMP finishing lfc trn lady outside, R bk DC in CBMP keeping weight fwd & body turned strongly lfc; Turn left side & hip in toward lady then away (W: Turn head to SEMI) trng head to SEMI inside edge L toe tapped to side of R under body no weight fc DLW,-,  
QQ or (Head Flick) Trn lft side & hip sharply into lady  
&S (W: Close head), return lft side & hip to SEMI (W: Trn head to SEMI);
- SQQQQ 13-16. (Three Fallaway Whisks & Thru Ronde) Fc DLW fwd L,  
QQQQ fwd R commencing rfc pivot (W: Trn head CP), Sd &  
QQQQS bk L; continuing rfc pivot fwd R between lady's feet, continue rfc body trn XLIB of R (W: Trn head SEMI) to end fc DLC, Fwd R commence rfc pivot (W: Trn head CP), sd & bk L; continue rfc pivot fwd R between lady's feet, continue rfc body trn XLIB of R to fc DLC (W: Trn head SEMI), Fwd R commence rfc pivot (W: Trn head CP), sd & bk L; continue rfc pivot fwd R between lady's feet, continue rfc body trn XLIB of R (W: Trn head SEMI) to fc LOD, Sd & fwd R through toward LOD, bring L slowly from behind R in CW (W: CCW) ronde with toe skimming floor body sway toward R leg body turning with R leg toward LOD;
- SS 17. (Continue Slow Ronde) Bring L from behind R with no weight in CW arc (W: CCW arc) keeping toe pointed down & skimming floor, body sway follows movement of foot, continue arc until leg reaches full extension, pointed down LOD;
- &SQQ 18. (Close Point & Back Kick) With no rise draw & close L to R, point R quickly toward RLOD & change sway to RLOD, Lifting lower R leg from knee parallel to floor behind L knee swivel slightly rfc on L to fc partner, swivel lfc on L trn head to SEMI keeping bent R leg behind L knee;
- Q&QS 19. (Promenade Stutter Chasse) In SEMI keep knees flexed small thru R, lock L IB of R/small fwd R, point inside edge of L fwd under body in SEMI toward LOD,

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- hold;
- SQQ 20. (Promenade Link) Sd L in SEMI toward DC,-, fwd R across L in CBMP (W: 3/8 lfc trn to CP), touch L to R fcg DC in CP;
- 21-26 TWO VIENNESE TURNS; TELEMARK OVERSWAY; DOUBLETAKE TO PROMENADE; PROMENADE LINK; FOUR STEP; PROMENADE LINK;
- QQ& 21. (Two Viennese Turns) Fwd L down LOD trng lfc, very small sd R bk DW/XLIF of R continue lfc trn to end fc RLOD, (W: Bk R down LOD, very small sd L pointing down LOD/cls R to L), BK R LOD, very small sd L/cls R to L to end CP fc LOD; (W: Fwd L down LOD trng lfc, very small sd R bk DW/XLIF of R continue lfc trn;)
- QQS 22. (Telemark Oversway) Fc LOD fwd L commence lfc trn, Sd R backing LOD continue lfc trn fc RLOD (W: Cls L to R for heel trn), Sd L pointing toe DLW keep foot flat flex L knee keeping upper body stretched rotate to fc DLW (W: Fwd & sd R head in SEMI trn lfc to fc man keeping weight on R flex R knee-L leg extended RLOD trn head strongly & sharply to left),-;
- &SQQ or &SS 23. (Doubletake to Promenade) No weight change trn left side & hip into lady sharply (W: Trn head sharply to SEMI)/sharply retain right side lead (W: Trn head to CP),-,staying down recover back to R, trn left side & hip into lady leading her to SEMI fc LOD inside edge of left toe touched no weight next to R under body fc DW;
- SQQ 24. (Promenade Link) Sd L along LOD in SEMI fc DW,-,fwd R in CBMP along LOD (W: Trn 1/4 lfc to CP), Fc DW touch inside edge of L to R without weight under body;
- QQQQ 25. (Four Step) Fc DW fwd L CBMP, sd & slightly back R backing DWR, Bk L in CBMP backing DWR (W: fwd R CBMP outside partner commencing 1/4 rfc trn), cls R slightly back of & next to L in SEMI (W: Finish 1/4 rfc trn/cls L slightly back of & next to L) fc DW;
- SQQ 26. (Promenade Link) Repeat Meas. 24 to fc DC;
- 27-32 TWO OF REVERSE TURN & OUTSIDE SWIVEL; LINK & PROMENADE PIVOTS;;; LOCK BACK; BACK CHASSE;
- QQS 27. (Two of Reverse Turn & Outside Swivel) Fc DC fwd L CBMP, backing LOD R sd & slightly bk (W: Cls L heel near R heel toe pointing down LOD), small bk L backing DCL trng left hip & side toward lady leading to SEMI fc DWL (W: Sm fwd R CBMP outside partner swiveling 1/8 rfc to SEMI fc DWL,-;
- QQS 28-30. (Link & Promenade Pivots) SEMI fc DWL fwd R, touch inside edge L to R no weight under body, sd & fwd L, -; Fwd R commence rfc pivot (W: Trn head CP), Sd & bk L continue rfc pivot, Fwd R between lady's feet rfc pivot, Sd & bk L continue rfc pivot; Fwd R between lady's feet, Sd & fwd L finishing and checking rfc pivot completing 3 revolutions to end in fallaway (W: Head turned SEMI) fc DRW, hold, -;
- QQS 31. (Lock Back) Fallaway SEMI fc DRW on toes small bk R/lock L in front R, small back R, hold,-;

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&QQS 32. (Back Chasse) XLIF of R compress into left leg  
(W: Trn head to CP)/bk R. Sd L to fc WALL, Cls R to  
L, -;

END

CONTRA CHECK

1. (Contra Check) Repeat Dance Meas. 1 Slowly extending  
until hear last music run then lady sharply further  
extend head & upper body to left;

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THIS LOVE

(Este Amor que to me das or This Love that you give me)

Dance By: Rod and Susan Anderson Release Date: July, 1991  
8923 Melrose, Overland Park, KS 66214 (913-492-8241)  
Record: Special Pressing SRA-1A (Available through choreographer)  
Footwork: Opposite - exception noted (Woman's ftwrk in parenthesis)  
Sequence: Intro, A, B, C, A, B, C (1-7), End  
Phase: V + 1 (Rolling off the Arm) Rhythm: Samba

INTRO

1-8 WAIT:: BOTA FOGOS TO LOP RLOD: VOLTAS AWAY AND TOGETHER::  
MARCHESSI:: BOTA FOGOS TO CP WALL:

- 1-2 Wait 2 meas pasa doble CP fcg Wall wt on R;;  
3 XLIF (W XRIF)/rk sd R inside edge of toe, rec L, XRIF (W  
XLIF)/rk sd L inside edge of toe trn to LOP RLOD, rec R;  
4-5 Release hnds move twd COH (W twd Wall) XL directly in frnt of R  
(W XRIF)/sd R inside edge of toe, cont same ft action XLIF/sd R,  
XLIF/sd R slight LF trn, rec L; moving twd ptrn XRIF/sd L inside  
edge of toe, cont same ft action XRIF/sd L, XRIF/sd L, rec R LOP  
RLOD;  
6-7 L heel fwd (W R heel fwd)/rec in pl R, L bk on toe/ rec in pl R,  
L heel fwd/rec in pl R, L heel fwd/rec in pl R; L toe bk/rec in  
pl R, L heel fwd/rec in pl L, L toe bk/rec in pl R, L toe bk/rec  
in pl R; Note - as ft goes fwd and bk jnd inside hnds will swing  
opposite direction as outside hnds swing same direction as ft  
moving fwd and bk.  
8 Fwd L to fc loose CP Wall/sd R inside edge of toe, rec L, XRIF  
(W XLIF)/rk sd L inside edge of toe, rec R to loose CP Wall;

PART A

1-4 BASIC: WHISKS: FWD SAMBA WALK..SD SAMBA WALK: SHADOW BOTA FOGOS:

- 1 Rise on R toe fwd L twd Wall/cl R on toe, cl L, rise on L bk  
R/cl L on toe, cl R;  
2 Sd L/XRIB on toe, rec L, sd R/XLIB on toe, rec R to SCP LOD;  
3 Fwd L both knees flexed pelvis fwd/slight bk R on toe straighten  
legs causing pelvis to shift bk also moving L ft bk slightly,  
take wt on L, fwd R/sd & fwd L inside edge of toe, rec R;  
4 Retain jnd lead hnds fwd L twd Wall XIB of W/sd & fwd R inside  
edge of toe trn LF to fc DC, rec L (W fwd R DC under jnd hnds/sd  
& fwd L inside edge of toe trn RF to fc DW, rec R), fwd R twd  
COH XIB of W/sd & fwd L trn RF, rec R fc LOD jnd hnds waist  
level W to M's R side (W fwd L DW under jnd hnds/sd & fwd R  
inside edge of toe trn LF to fc DC, rec L fc LOD),

5-8 TWIRL TO WRAP..FWD SAMBA WALK: ROLLING OFF THE ARM: SAMBA WALK  
TWICE: ROLLING OFF THE ARM TRANSITION TO SHADOW:

- 5 Raise jnd hnds over W's head sm stp fwd L knees flexed/rec R on  
toe straighten legs pull L ft bk, rec L reach R hnd behind W to  
Jn her L in wrapped pos (W spot twirl one full trn RF under jnd  
hnds R/L, R fold L arm in frnt of body Jn M's R hnd to end in  
wrapped pos to M's R sd), fwd R both knees flexed pelvis  
fwd/slight bk L on toe straighten legs causing pelvis to shift  
bk also moving R ft bk slightly, take wt on R;



- 6 Release lead hnds retain M's R W's L hnds sd L/XRIB on toe, rec L (W roll RF fwd R twd Wall/cont trn cl L on toe to fc LOD, sd R veer L knee twd R both knees flexed), sd R/XLIB on toe, rec R end wrapped pos LOD (W roll LF back to wrapped position fwd L twd COH/cont trn cl R on toe to fc LOD, sm stp fwd & sd L);
- 7 Fwd L both knees flexed pelvis fwd/slight bk R on toe straighten legs causing pelvis to shift bk also moving L ft bk slightly, take wt on L, fwd R both knees flexed pelvis fwd/slight bk L on toe straighten legs causing pelvis to shift bk also moving R ft bk slightly, take wt on R;
- 8 Release lead hnds retain M's R W's L hnds sd L/XRIB on toe, rec L (W roll RF fwd R twd Wall/cont trn cl L on toe to fc LOD, sd R veer L knee twd R both knees flexed), fwd R fc Wall, sd L end shadow pos fc Wall L hnds Jnd R hnds extended twd RLOD (W roll LF 3/4 trn fwd L twd COH/cont trn cl R on toe to fc Wall, sd L end shadow);
- 9-12 TRAVELING VOLTAS; CIRCULAR VOLTAS; BOTA FOGO TO FC..CONTRA BOTA FOGO; BOTA FOGO TRANSITION..SIDE SAMBA WALK:
- 9 Both fc Wall same ftwk move LOD XR directly in frnt L/sd L inside edge of toe, using same ft action XRIF/sd L, XRIF/sd L, XRIF;
- 10 Stay in shadow make a small circle LF almost one full turn XLIF/sd & bk R, XLIF/sd & bk R, XLIF/sd & bk R, XLIF;
- 11 Release hold bk DC R/bk L on toe, rec R touch L palms (W fwd R DRW trn 1/2 RF/sd L inside edge of toe, rec R), on the diag M twd DRW both XLIF/sd R inside edge of toe trn LF to contra M fc LOD, rec L;
- 12 Point R toe fwd, pt R toe bk to SCP (W fwd R DRW trn RF 1/2/sd L inside edge of toe, rec R to SCP), fwd R/sd & fwd L on inside edge of toe, rec R end LOP fcg Wall M's L W's R palms together;

PART B1-4 SOLO SPOT VOLTAS LEFT: AND RIGHT IN 2..TWIRL TO A NATURAL ROLL:::

- 1 Release hnds make 2 full spot trns LF (W RF) XLIF/sd & bk R, XLIF/sd & bk R, XLIF/sd & bk R, XLIF end fcg with M's R W's L palms together;
- 2 Make 1 full spot turn RF (W LF) XRIF/sd & bk L, XRIF to end fcg lead hnds Jnd, sm stp fwd L DW/fwd R on toe, rec L fc DW (W twirl RF under Jnd hnds fwd R/cl L, bk R end down line of M fc DRC);
- 3-4 Fwd R outside W, fwd & sd L DW manuv RF fc RLOD blend CP/cl R with both knees flexed and pelvis tilted fwd (W bk L keep head to L trn RF, sd R/cl L end with both legs straight and pelvis bk), bk L trn RF 1/2, fwd R/cl L end with both legs straight and pelvis bk (W end both knees flexed and pelvis tilted fwd); repeat meas 3, part B starting in CP manuv between W's feet on first stp;

5-8 BOTA WHISKS:... REVERSE TURNS:: PLAIT:

- 5 Staying in CP throughout fwd R lead W to R sd slight trn RF/fwd L, rec R fc LOD (W sd L trn RF/XRIB on toe, rec L to fc), fwd L lead W to L sd slight trn LF/fwd R, rec L fc LOD (W sd R trn LF/XLIB on toe, rec R to fc);
- 6 Fwd R lead W to R sd slight trn RF/fwd L, rec R fc LOD (W sd L trn RF/XRIB on toe, rec L to fc), fwd L trn LF/sd & bk R, XLIF CP RLOD (W bk R trn LF/sd & fwd L, cl R);

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- 7 Bk R cont LF trn/sd & fwd L, cl R (W fwd L/sd & bk R, XLIF), fwd L trn LF/sd & bk R, XLIF CP RLOD (W bk R trn LF/sd & fwd L, cl R);
- 8 Relax hold to pasa doble CP bk LOD with slight forward tilt from waist R,L,R/L,R (W fwd LOD on balls of feet and forward polse brush L to R fwd L, brush R to L fwd R, cont brush fwd L/R, L);
- 9-12 Cont. PLAIT: BACK BOTA FOGOS: SIDE SAMBA WALK..CRISS CROSS VOLTA:..SHADOW BOTA FOGO TO FC:
- 9 Repeat Meas 8, Part B bk L,R,L/R,L;
- 10 Bk R trn LF/sd L on toe fc LOD, rec R (W fwd L to outside M's L sd/fwd R trn LF 1/2, rec L), bk L trn slight RF/sd R on toe, rec L to SCP (W fwd R/fwd L on toe trn 1/2 RF to SCP, rec R);
- 11-12 Fwd R/sd & fwd L on inside edge of toe, rec R, retain Jnd lead hnds XIB of W fwd L trn LF fc COH (W fwd R under Jnd hnds trn RF fc M)/sd R, XLIF/sd R; XLIF/sd R, XLIF, lead W under Jnd lead hnds XIB of W fwd R trn RF fc Wall/sd L on toe, rec R to pasa doble CP (W fwd L trn LF to fc/cl R on toe, cl L);

### PART C

- 1-4 EXTENDED BOX:; BOTA FOGOS TO LOP RLOD: VOLTAS AWAY AND TOGETHER:; MARCHESSI:; BOTA FOGOS TO CP WALL:
- 1-2 Fwd twd Wall L stretch R sd look LOD/sd R on toe, cl L/sd R on toe, cl L/sd R on toe, cl L; bk R stretch L sd look RLOD/sd L on toe, cl R/sd L on toe, cl R/sd L slight RF trn, rec R;
- 3-8 Repeat Meas 3-8 of Intro;;;;;

Repeat Part A

Repeat Part B

Repeat Part C (Meas 1-7)

END

### 1 THROUGH TOUCH LUNGE APART

Second time through Part C, after meas 7 stp through LOD R, trn twd ptr touch L to R flexing knees and joining hnds low in between, release lead hnds lunge apart on L twd DC (W twd DW) look at ptr lead hnds high trailing hnds Jnd low.

91-135  
**THREE TIMES A LADY**

By: Russ & Barbara Casey 800 W. Community College Dr., #52, San Jacinto, Ca. 92383 714/654-0392  
Record: Three Times a Lady (Special Pressing)  
Rhythm: Waltz (Phase VI)  
Sequence: ABB CABB

JULY '91

**INTRODUCTION**

- 1-4 **WAIT IN MOD OPEN POSITION; HOVER TO BUTTERFLY BANJO; HOVER ; OPEN FINISH (CP);**  
1 In mod OP M facing DW R ft free & W facing DC L ft free with R/L hands joined & free ft pointed twd partner wait 1 meas;  
2 ( Hover to Butterfly Banjo) M chg wt to R turning @1/8 LF leading W fwd, fwd L LOD hovering, rec bk R (W fwd L, R DC hovering on R & turning LF to RLOD, fwd L RLOD joining L/R hands in B/fly Bjo with M facing LOD);  
3 (Hover) In B/fly Bjo M bk L RLOD (W fwd R outside M), turning RF fwd R between W's feet adjusting to CP & hovering (W fwd L RLOD turning RF & hovering), bk L DC cont to adjust to CP;  
4 (Open Finish) M bk R DC, turning LF sd & fwd L DW, fwd R DW outside W (CBM);

**A**

- 1-5 **HOVER TO SCP; WEAVE;; TRAVELING HOVER CROSS;;**  
1 (Hover) M fwd L DW, fwd R hovering & turning W to SCP, fwd L DC in SCP;  
2-3 (Weave) M thru R DC (W thru L turning LF to CP), fwd L DC turning LF, sd & bk R LOD; Bk L LOD (W fwd R outside M), bk R LOD turning LF, sd & fwd L DW preparing to step fwd outside W;  
4-5 ( Traveling Hover Cross) M fwd R DW outside W turning RF, sd L DW cont RF turn (W fwd R to CP), sd R LOD preparing to step fwd outside W's L sd; Fwd L DC outside W (CBM), fwd R LOD b/t W's ft, rising on R & turning W to SCP fwd L DC;
- 6-8 **PROGRESSIVE WING; RIGHT CHASSE; BACK HOVER TELEMAR;**  
6 (Progressive Wing) M thru R DC turning slightly RF (W thru L turning head L), sd L DC with a small step, turning body LF XRIB of turning head R (W fwd R, L around M with head L & R sd lead);  
7 (Right Chasse) M fwd L DC outside W's L sd turning LF, sd & bk R DW/cl L to R, bk R DW with R sd lead;  
8 (Back Hover Telemark) M bk L DW turning RF (W fwd R DW outside M), fwd R LOD b/t W's ft, turning W to SCP fwd L LOD;
- 9-12 **OPEN NATURAL TURN; OUTSIDE SPIN; RIGHT TURNING LOCK TO SCP; QUICK WEAVE;**  
9 (Open Natural Turn) M thru R LOD turning RF, sd & bk L LOD (W fwd R to CP), bk R LOD with R sd lead;  
10 (Outside Spin) M cl L toe to R heel turning RF, fwd R LOD outside W cont RF turn, sd L DW cont RF turn to face RLOD in CP (W fwd R LOD outside M turning RF, cl L to R pivoting RF on toes, fwd R to CP);  
11 (Right Turning Lock to SCP) M bk R LOD with R sd lead/lk LIF of R turning RF (W lk RIB of L), fwd R LOD b/t W's ft, turning W to SCP fwd L DC; (Timing 1&23)  
12 (Quick Weave) M thru R DC (W thru L turning LF to CP), fwd L DC turning LF/sd & bk R LOD, bk L DW; (Timing 12&3)
- 13-16 **THROWAWAY OVERSWAY;; RECOVER TO RIGHT LUNGE ROLL; DOUBLE REVERSE;**  
13-14 (Throwaway Oversway) Bk R DW , bk L (W fwd R with head R), begin LF turn on L; Cont LF turn as W draws L to R turning head L, shaping to R turn head F as W extends L bk DW in Throwaway line,;  
15 (Recover to Right Lunge Roll) M rec to CP on L/sd & fwd R with head R turning head bk to L as wt is placed on R (W sd L twd Wall in Lunge line), rec L turning body slightly RF as W rec R to CP, pivoting LF on L pull R bk past L to CP DC (W pivots LF on R slipping L fwd to CP) (Timing &123)  
16 (Double Reverse) M fwd L DC turning LF, sd R DC cont LF turn (W cl L to R-Heel turn), cont LF spin on R drawing L to R without wt to CP LOD (W fwd R LOD cont LF turn/cont LF turn XLIF of R) (W's timing 12&3)

## Three Times a Lady cont

## B

- 1-8 **3 CURVING 3 STEPS;;; RISING LOCK; FALLAWAY & SLIP PIVOT; LEFT TURNING LOCK; BACK CURVED FEATHER CHECK; HESITATION;**  
 1 (Curving 3 Step) M fwd L LOD turning LF, fwd R COH, swiveling LF on R & checking fwd movement fwd L RLOD with a small step (W swiveling LF on L & turning head R bk R RLOD);  
 2 (Curving 3 Step) M bk R LOD turning LF, bk L COH, swiveling LF on L & turning head R pull R bk past L RLOD with a small step;  
 3 (Curving 3 Step) Repeat action of measure 1 part B;  
 4 (Rising Lock) M bk R LOD turning LF, sd & fwd L LOD cont LF turn, lk RIB of L (W lk LIF of R);  
 5 (Fallaway & Slip) M fwd L LOD turning LF, sd & bk R LOD/bk L LOD (CBM)(W XRIB of L), pivoting LF on L pull R bk past L DCR to face DW in CP(W pivot LF on R slipping R fwd to CP); (Timing 12&3)  
 6 (Left Turning Lock) M fwd L DW turning LF, sd & bk R DW cont LF turn, XLIF of R facing DCR (W XRIB of L);  
 7 (Bk Curved Feather Check) M bk R DW turning slightly LF, fwd L DWR, fwd R DCR outside W (CBM) checking;  
 8 (Hesitation) M bk L DC, pull R bk past L turning RF, sd R DW with a small step to face DC in CP;  
 Repeat Part B

## C

- 1-5 **TELESPIN WITH REVERSE WAVE ENDING;;; RIGHT CHASSE; TRAVELING CONTRA CHECK;**  
 1-3 (Telespin with Reverse Wave Ending) M fwd L DC turning LF, sd R DC cont LF turn (W heel turn), bk L LOD; Turn LF on L as W runs fwd L/R around M, sd R DC (W cl L to R in CP), bk L DW (W's timing 12&3); Bk R DW turning LF to face RLOD, bk L, R LOD;  
 4 (Right Chasse) M bk L turning RF, sd & fwd R LOD/cl L to R, fwd R LOD with R sd lead; (Timing 12&3)  
 5 (Traveling Contra Check) M fwd L LOD (CBM) with head R (W's head L), cl R to L turning RF to mod CP with legs flexed, rising on R & turning W to SCP fwd L DW;  
 6-10 **SYNCOATED HOVER CROSS;;; WEAVE 3; HOVER CORTE; BACK HOVER TELEMAR;**  
 6-7 (Syncopated Hover Cross) M thru R DW turning RF, sd L DW cont RF turn (W fwd R to CP), sd R LOD; Fwd L @ DC outside W's L sd, rec R turning LF/sd & fwd L DCR, fwd R DCR outside W (CBM); (Timing 12&3)  
 8 (Weave 3) M fwd L DCR turning slightly LF, sd & bk R DC, bk L DC in CP facing DWR;  
 9 (Hover Corte) M bk R DC, bk L DC turning LF & hovering, bk R DCR (W fwd L DCR preparing to step fwd outside M);  
 10 (Bk Hover Telemark) Repeat action of measure 8 part A to SCP DW;  
 11-16 **CHASSE; NATURAL TURN; PIVOT 3; HAIRPIN; BACK PASSING CHANGE; OPEN FINISH;**  
 11 (Chasse) M thru R DW (W thru L turning LF), sd & fwd L LOD/cl R to L, fwd L DW preparing to step fwd outside W; (Timing 12&3)  
 12 (Natural Turn) M fwd R DW turning RF, sd L DW cont RF turn, cl R to L in CP RLOD;  
 13 (Pivot 3) M bk L LOD pivoting RF, fwd R LOD cont RF pivot, bk L LOD pivoting RF to face LOD;  
 14 (Hairpin) M fwd R LOD turning RF, fwd L twd Wall cont RF turn, swiveling RF on L & checking fwd movement fwd R DWR outside W (CBM) (W XLIF of R turning head L);  
 15 (Back Passing Change) M bk L, R, L DC with R side lead (W's R ft steps are outside M);  
 16 (Open Finish) M bk R DC in CP, turning LF sd & fwd L DW, fwd R DW outside W (CBM);

## TAG

- 1-3 **TELESPIN;; THROWAWAY OVERSWAY;**  
 1-2 (Telespin) M fwd L DC turning LF, sd R DC cont LF turn (W heel turn), bk L LOD; Turn LF on L as W runs fwd L/R around M, sd R DC (W cl L to R), lowering into R & shaping L bk L DW; (W's timing 1&23)  
 3 (Throwaway Oversway) M turns LF on L as W draws L to R turning head L, shape to R turning head R as W extends L bk DW, cont to extend the Throwaway Oversway line;

91-137

TOGETHER WHEREVER WE GO (QUICKSTEP)

WRITTEN BY: Larry and Pam Wacker, 5320 S.E. 45th St., Tecumseh, KS. 66542 (913) 379-9523  
 RECORD: Hctor H-693A (Slow to 41 RPM) RELEASE DATE: July, 1991  
 FOOTWORK: Opposite. Directions for man (woman as noted)  
 SEQUENCE: Intro-AB-A(1-8)B(9-16)-AB-A(1-8)B(9-12)-ENDING  
 ROUNDALAB: PHASE V + 1 (4 Quick Run)

INTRO

1-4 WAIT 1 MEAS; PUSH APART; SAMBA WHISK (W RF TWIRL) CP DLC; SD DRAW,  
SYNCO FLICKER;

1-2 (LOP FCG DRC) Wait 1 meas. with weight on lead feet and free foot pointing bk. Trailing hands palm to palm at chest height; Bk and sd R and extend with R sway (W L Sway), -, -, -;

QQS 3-4 Sd L, XRIBL, rcvr L (W twirl RF R, L, R CP DLC), -; Sd R, draw L,  
 QQQ&Q click heels/ click heels, click heels;

PART A

1-8 CHASSE REVERSE TURN;; FWD, LOCK, FWD, -; TIPPLe CHASSE; -, -, BK, LOCK; BK,  
-, SD CHASSE & TIPSy PT;;

SQQ 1-2 Fwd L trng LF, -, sd R, cl L CP/RLD; Bk R trng LF, -, tch L toe  
 SQQ pointing DLW, trn LF on R heel feet tog weight on R CP DLW (W fwd L trng LF, -, sd R, cl L CP DRC);

QQS SQQ 3-4 Fwd L, lock RIBL, fwd L, -; Fwd R trng RF, -, sd L, cl R;

SQQ SQQ 5-6 Sd & bk L (BJO/DRW), -, bk R, lock LIFR; Bk R, -, sd L (CP/DRW), cl R;

SS SS 7-8 Sd L, -, pt RIBL & look L, -; Kick R to sd & up & look R, -, pt RIBL, -;

9-16 BK, LOCK, BK, -; OUTSIDE CHANGE (SCP); PCKUP TO 4 QK RUN; -, -, FWD, -;  
MANUV, -, SD, CL; HESITATION CHANGE; CL TELEMARk & FWD;;

QQS 9-10 (Blend BJO DRW) Bk R, lock LIFR (W lock RIBL), bk R, -; bk L, -,  
 SQQ bk R trng LF (SCP DLW), fwd L;

SQQ QQS 11-12 Fwd R (W fwd L pkg up to BJO DLW), -, fwd L, fwd R; Fwd L,  
 lock RIBL (W lock LIFR), fwd L, -;

SQQ 13-14 Fwd R trng RF, -, sd L, cl R (CP RLOD); Bk L trng RF no rise, -, sd  
 SS & fwd R sml step CP DC drawing L to R no rise, -;

SS 15-16 Fwd L, -, fwd & sd R around woman trng LF, - (W bk R trng LF bring  
 SS L beside R with no weight, -, continue LF turn on R heel & chg wt to L, -); Fwd & sd L to tight BJO DLW, -, fwd R, -;

PART B

1-8 (CBJO DLW) RUNNING FWD LOCKS;; MANUV, -, SD, CL; HESITATION CHANGE; 6 QK  
TWINKLE WITH EXTRA LOCK;; FWD, -, MANUV, -; SD, CL, BK, -;

QQQQ 1-2 Fwd L, lock RIBL (W lock LIFR), fwd L, fwd R; Fwd L, lock RIBL  
 QQS (W lock LIFR), fwd L, -;

SQQ SS 3-4 Fwd R trng RF, -, sd L, cl R (CP RLOD); Same as Meas 14 PART A;

QQQQ 5-6 Sd L with slight LF trn, cl R, XLIBR (W XRIFL), cl R trng RF  
 QQQQ CBJO DLW; Sd & fwd L, lock RIBL (W lock LIFR), fwd L, lock RIBL (W lock LIFR);

SS 7-8 Fwd L, -, fwd R trng RF, -; Sd L, cl R (CP RLOD), bk L with slight  
 QQS RF trn, -(BJO/DRC);



9-16 RUNNING BACK LOCKS;; DOUBLE TIPS CHASSE;; BK, -, BK, LOCK; BK, -, RUNNING FINISH;; DBL RVS SPIN;

QQQQ 9-10 Bk R, lock LIFR (W lock RIBL), bk R, bk L; Bk R, lock LIFR (W lock  
 QQS RIBL), bk R, -;  
 SQQ 11-12 Bk L trng RF, -, cont RF trn with L sd stretch sd R, cl L; Sd & fwd  
 SQQ R, -, cont. RF turn with R sd stretch sd L, cl R;  
 SQQ 13-14 Sd & bk L (BJO DRC), -, bk R, lock LIFR (W lock RIBL); Bk R, -, bk L  
 SS commence RF trn, -;  
 QQS 15-16 Sd & slightly fwd R trn 1/4 RF to step btwn W's legs, fwd L with L  
 QQQQ shldr lead, fwd R in (BJO DLC); Fwd L trng LF, fwd & sd R around  
 woman commencing a LF spin on ball of R foot & drawing L to R,  
 continue LF spin to end CP DLC (W bk R commencing 1/2 LF heel turn  
 on R heel bringing L to R with no wt, cont LF heel turn & Chg wt to  
 L, fwd & sd R around man trng LF, lock LIFR);

ENDING

1-4 BK, -, BK LOCK; BK, -, HESITATION CHANGE; -, -, TELEMARK TO HOVER CORTE LINE WITH LEG CRAWL;;

SQQ SS 1-2 Sd & bk L (BJO DRC), -, bk R, lock LIFR (W lock RIBL); Bk R, -,  
 bk L trng RF no rise, -;  
 SS SS 3-4 Sd & fwd R sml step (CP DLC) drawing L to R no rise, -, fwd L, -;  
 Fwd & sd R around woman trng LF, -, fwd & sd L with L sd stretch  
 (W sd & bk L sml step drawing R to L no rise, -, bk R trng LF bring  
 L beside R with no wt, -; Cont. LF trn on R heel & chg wt to L, -,  
 fwd & sd R to hover corte line & raise L knee up man's R leg quickly);

91-139

A WHEEL SOMEDAY

Choreographers: Jim & Bonnie Bahr - 4420 Tennyson, Denver  
CO 80212 - 303/477-1594 or 303/477-0226  
Record: Silver Spotlight Series X002 (Fats Domino) Flip of  
Blue Monday  
Rhythm: Quickstep - Jive (Slow for Comfort)  
Phase: IV + 2 (Bota Fogo & Tipple Chasse)  
Footwork: Opposite unless noted (Intro Ms R & Ws L)  
Sequence: INTRO-A-B-BRIDGE-A-ENDING  
Position: Tandem facing diagonal wall & LOD (WIF)

INTRO

1 - 4 WAIT 3 SLOWS & POINT;;IN PLACE 2 TRN POINT;;  
1 - 2 Wait;-,-,-,pt R to sd point right hand down  
to floor & left hand up to ceiling (W pt L to  
sd point left hand down to floor & right hand up  
3 - 4 R in place,-,L in pl,-,sd R trng LF,-,pt L to sd  
both hnds on hips(W L in place,-,R in pl,-;L trng  
RF fcg RLOD,-,pt R to sd both hnds up twds ceiling);

-A-

1 - 8 QTR TRN TO PROG CHASSE;;;FWD LK FWD;MANEUVER SD CL;OVER  
SPIN TRN & BACK;;  
SSQQS 1 - 2 Fwd L CP LOD,-,fwd R trn RF fc wall,-;sd L,cl R to  
L,sd & slightly bk L slight RF trn,-;  
SQQSS 3 - 4 Bk R trn 1/4 LF,-,sd L,cl R to L;sd & fwd L fc DW,  
-,fwd R BJO,-;  
QQSSQQ 5 - 6 Fwd L,R XIB of L(W XIF),fwd L BJO,-;fwd R commc RF  
trn,-,sd L,cl R to L CP RLOD;  
SSSS 7 - 8 Bk L pvt RF 1/2,-,fwd R trn RF fc DRW,-;bk & sd L,  
-,bk R bkg DC CP,-;  
9 -16 CHASSE TO BJO;FWD LK FWD;TIPPLE CHASSE;;BK LK BK;TIPPLE  
CHASSE FWD LK FWD FWD(SCP);;;  
QQSSQQ 9 -10 Sd L,cl R to L,sd & fwd L trn LF to DW,-;fwd R BJO,  
-,fwd L,R XIB of L(W XIF);  
SSQQS 11-12 Fwd L BJO,-,fwd R commc RF trn,-;sd L DW with R sd  
stretch,cl R to L,sd L trn body to R shldr lead,-;  
QQSSQQ 13-14 Bk R BJO,L XIF of R(W XIB),bk R,-;bk L commc RF trn,  
-,sd R fc LOD with L sd stretch,cl L to R;  
SQQSS 15-16 sd R trn bdy to L shldr lead,-,fwd L,R XIB of L  
(W XIF);fwd L,-,fwd R trng to SCP LOD,-;  
17-24 STEP HOP 4;;CHASSE 6 TURN CK FISHTAIL FWD;;;MANEUVER SD CL;  
HEEL PULL;  
SSSS 17-18 Stp/hop L,-,stp/hop R;repeat meas 17;  
QQQQ 19 CP fcg wall sd L,cl R to L,sd L,cl R to L;  
QQSSQQ 20-21 Sd L,cl R to L,sd L trng LF,-;fwd R DC ckg action  
trng RF BJO,-,(fishtail)XLIB of R(W XIF),sd R;  
QQSSQQ 22-23 Fwd L,XRIB of L(W XIF),fwd L,-;repeat meas 6;  
SS 24 Bk L trn RF pull R heel on floor,-,sd R small step  
CP LOD,-;  
25-32 QTR TRN TO PROG CHASSE;;;FWD LK FWD;MANEUVER SD CL;OVER  
SPIN TRN & BACK;;  
25-32 Repeat meas 1-8 of part A;;;;;;

-B-\*

- 1 - 4 JIVE CHASSE L & R;FALLAWAY THROWAWAY-CHG PLCS L TO R;;;  
 1a2 3a4 1 - 2 CP fcg Wall sd L/cl R to L,sd L,sd R/cl L to R,sd R;  
 1 2 3a4 rk bk L to SCP,rec R,chasse sd L/R,L twds LOD trng  
 W LF lowering jnd hnds & lean slightly to left(W  
 rk bk R,rec L,chasse R/L,R trng LF);  
 1a2 3 4 3 - 4 R/L,R lead W to move away to LOP fcg LOD(W chasse  
 1a2 3a4 bk L/R,L, to fc M & RLOD)rk apt L,rec R;chasse L/R,L  
 trng RF leading W to trn LF undr jnd hnds,chasse  
 R/L,R fcg wall(W cont LF trn chasse to fc M & COH)  
 end in LOP fcg wall;  
 5 - 8 SPANISH ARMS-SPANISH ARMS TO TAMARA;;;KICK BALL CHG TWICE;  
 1 2 3a4 5 - 6 Rk apt L,rec R,join bth hnds fwd L/R,L trng 1/4 RF  
 1a2 3 4 (W fwd R/L,R trng 1/4 LF);R/L,R trng 1/4 RF(W L/R,  
 L trng 3/4 RF)COH in BFLY,rk apt L,rec R;  
 1a2 3a4 7 - 8 Fwd L/R,L trng 1/4 RF(W fwd R/L,R trng 1/4 LF),R/L,R  
 1a2 3a4 trng 1/4 RF(W L/R,L trng 1 1/4 RF to TAMARA fcg COH)  
 remain dbl hnd hld to end L to R hnds high R to L  
 hnd at W's R hip with her L arm behind her back W's  
 L hnd is kept low during this trn to end behind bk;  
 kick L/in place L,in place R,kick L in place L, in  
 place R;(Kicks done in TAMARA POS)  
 9 -12 BOTA FOGO APART 4;;;KICK STEP TOG 4;;  
 1a2 3a4 9 -10 Release hnd hld bk L/R lift R hip strongly on R ft  
 1a2 3a4 sd step,bk L, repeat action R/L,R;L/R,L,R/L,R;moving  
 away frm ptrn to COH(W to wall)  
 1 2 3 4 11-12 Moving twds ptrn with a slight hop on R kick L,fwd  
 1 2 3 4 L small stp,hop on L kick R,fwd R small stp;repeat  
 meas 11 of part B; Note:These kicks can be turned  
 L twds LOD(W R twds LOD) R twds RLOD(W L twds RLOD)  
 13-16 JIVE CHASSE L & R;FALLAWAY THROWAWAY-CHG PLCS L TO R W TO  
 TANDEM;;;  
 13-16 Repeat meas 1-4 of part B(W mkg 1/2 more LF trn to  
 fc wall on last chasse to tandem

## BRIDGE

- 1 - 4 WALK 2 3 POINT;;;BACK 2 TRN POINT;;  
 1 - 2 Fwd L,-,fwd R,-;fwd L,-,pt R to sd,-;(W fwd R,-L,-,  
 R,-pt L to sd,-;)  
 3 - 4 Bk R,-,bk L,-;bk R trng LF to LOD,-,pt L to sd,-;  
 (W bk L,-,bk R,-;bk L trng RF to RLOD,-,pt R to  
 sd,-;) Note:Handwork same as INTRO

## ENDING

- 1 - 4 JIVE CHASSE L & R;FALLAWAY THROWAWAY-CHG PLCS L TO R W TO  
 TANDEM;;;  
 1 - 4 Repeat meas 13-16 of part B then explode both hnds  
 straight up palms trnd out

\*NOTE: Quickstep is written in fast beats while jive is written  
 picking up slow beats

91-141

# Teacher's Seminar

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Starring

Steve & Wendy Bradt

Peter & Beryl Barton

Ray & Anne Brown

Chris & Terri Cantrell

Jack & Francis Bern

John & Mary Macuci

Brent & Mickey Moore

Denver, Colorado

July 24, 1991

*WELCOME to the 1991 Teacher's Seminar presented by the Universal Round Dance Council. The seminar is designed to assist new and established leaders develop and re-define their teaching plan of action and reinforce successful teaching and cuing techniques.*

The 1991 Teacher's Seminar will offer six repeating 45 minute seminars presented by six respected and experienced leaders. The attendees will be divided into three rotating groups, thus allowing each group to attend all six seminars.

An *OPTIONAL CUING CRITIQUE* panel is also being offered in a fourth hall. The cuing critique session is limited to 5 cuers per 45 minute session. If you have not signed up for this session already, you may do so at the registration desk in front of the Trade Center. Those attending a cuing critique session will miss one of the other seminars. Please make arrangements with your partner or another couple to take notes for you at the seminar you will be missing.

## SCHEDULE

TIME	HALL A	HALL B	HALL C	HALL D
8:30-9:15	CHRIS CANTRELL Cuing Critique Panel	PETER & BERYL BARTON Selecting Routines and Teaching Goals BLUE Group	BRENT & MICKEY MOORE Improving Rhythmic Definition ORANGE Group	JOHN & MARY MACUCI Introducing a New Rhythm GREEN Group
9:30-10:15	repeat	GREEN Group	BLUE Group	ORANGE Group
10:30-11:15	repeat	ORANGE Group	GREEN Group	BLUE Group
11:15-1:00	MEAL BREAK			
1:00-1:45	repeat	STEVE & WENDY BRADT Progressive Teaching BLUE Group	RAY & ANNE BROWN First 6 Weeks of Basics ORANGE Group	JACK & FRANCES KERN 7-5-3 Method GREEN Group
2:00-2:45	repeat	GREEN Group	BLUE Group	ORANGE Group
3:00-3:45	repeat	ORANGE Group	GREEN Group	BLUE Group



## PETER AND BERYL BARTON

Peter and Beryl have been involved in the Square and Round Dance movement since 1969. Since that time they have been active in the movement serving on many committees and have been responsible for the programming of both the Universal Round Dance Council International Convention and the Canadian Round Dance Festival.



They have been on staff at most major Conventions and Festivals across North American and were featured leaders for the Annual Round Up in JAPAN in 1986 and 1989. They specialize in clinic weekends, many of which are annual events.

In order to learn more about dancing they have studied the history of dance and both have their Gold Medals in International Ballroom and Latin Dancing. They have also successfully passed the Teacher's examination in International Ballroom with the Canadian Dance Teachers Associations.

As well as teaching all levels of Round Dancing they give private lessons in Ballroom and Latin dancing. They enjoy Choreography very much and many of the Round dances they write appear on the most popular lists of the National Carousels.

They are interested in the development of Round Dancing Internationally and to better serve this purpose are members of Roundalab, members and past Presidents of URDC and the URDC Technical Advisory Board and members of the Toronto and District Square and Round Dance Association.

## STEVE AND WENDY BRADT

Steve & Wendy are from Easton, Pennsylvania. Both come from dancing families and Wendy's parents are currently dance teachers in New Jersey. They began their joint teaching/dancing career five years ago. Prior to this Steve had 21 and Wendy had 14 years teaching and dancing experience.



Their busy schedule includes instruction of five group classes (ranging from beginning to Phase VI), conducting private instruction, and cuing for many local Square Dance clubs. In addition, they are featured teachers/clinicians at many clinics and festivals throughout the United States and Canada. They are members of URDC, on the URDC Technical Advisory Committee, Roundalab, National Carousels, and DVRDTA.

In order to prepare themselves for their teaching engagements they take weekly private lessons from their ballroom coach, Lorraine Hahn, I.S.T.D..

Their choreography includes: *Vilja Rumba*, *Für Elise*, *How Wonderful to Know Rumba*, and *Tango Uno*.

They enjoy spending their free time with their son Rusty, three cats, dog, cockatoo, and duck.

## RAY AND ANNE BROWN

Ray and Anne Brown have been teaching Round Dancing for 23 years and have just finished their sixth session as full time instructors in Mesa, Arizona. They have been taking private ballroom instruction for the past four years from British Imperial trained teachers.



Ray has a Masters' degree in Education and Anne has B.A.S. in a related educational field. They have choreographed many routines from Phase II through Phase VI including: *Besame Mucho*, *Fiddlesteppers Polka*, *Rhumba Basico*, *Together*, *The Poet and I*, *Moscow Lights*.

Along with local teaching and invitations to many weekends and festivals, they also conduct an annual round dance teacher school.

They are charter members of Roundalab, they have just retired from their two year term as Chairman. They will be remaining on the Board of Directors for another year.

## CHRIS AND TERRI CANTRELL

Chris and Terri met and began dancing together in 1980 at the University of Michigan Square and Round Dance Club. They began teaching informally in 1982 and after moving to the Denver area, Ray and Anne Brown (who were moving to Arizona) persuaded them to take over one of their clubs. They currently take round dance and ballroom lessons in International and American style from a variety of local and national instructors. Chris and Terri have also been on the teaching and cuing staffs of several conventions, festivals and teacher seminars.



Chris and Terri are members of many local and national round dance and ballroom organizations. They are currently: authors of a monthly dance technique article for the CRDA newsletter; URDC Board of Director and Technical Advisory Committee members; URDC 1991 convention General Chaircouple; 1991/1992 URDC Education Chaircouple.

Their most recent choreography includes: *Falling in Love in Love, Have You Seen My Lover, Rock 'N Roll Heart, I Wanta Dance with You, Tango Lasita, Dueling Tango, and Silverio.*

Chris and Terri have two wonderful children. Chris received his Ph.D. in Chemistry from the University of Michigan and is currently in charge of a laboratory at the National Center for Atmospheric Research in Boulder Colorado. Terri has a B.S. from the University of Michigan and is a semi-retired computer specialist.

## JACK AND FRANCES KERN

Jack and Frances live next to the Pacific ocean about 20 miles south of San Francisco. They teach classes in San Mateo and Redwood City ranging from Phase III through a light Phase VI. Jack has been teaching for over 15 years with Frances as his partner for the last three.

In past years Jack has done numerous clinics and teaches at the Universal Round Dance Council Conventions, the National Square Dance Conventions, and various festivals in the United States and Canada.



They are members of URDC, Roundalab and the Northern California Teachers Association.

His choreography includes: *For You Are Beautiful, Witchcraft, Maple Leaf Rag, Our Love Affair, Mean To Me, Something's Gotta Give, and He'll Have To Go VI.*

Jack and Frances both work full time, Jack in the insurance business and Frances as secretary and office manager for an orthopedic surgeon.



# JOHN AND MARY MACUCI

John and Mary have been teaching Round Dancing for 17 years. They currently take private Ballroom lessons to improve their dancing and teaching skills.

Their teaching philosophy is to teach the basics with styling. They emphasize at workshops and clinics "Just One Idea" ie. if one figure or technique is learned well, add it to the building blocks of dance knowledge.

They have one bi-monthly and two weekly round dance clubs and they cue Rounds and Square Dance at one bi-monthly Square Dance Club.

John and Mary have choreographed many routines, the latest being: *Rockin' Pneumonia, Blue Tango and Shotgun Willie*.

They write columns for a local Square and Round Dance Publication (Calls 'n Cues), Round Dancers Magazine and the Carolina Caller.

John and Mary belong to ROUNDALAB, URDC, National Carousels, and the Teacher's Associations in Virginia, South Carolina and Greater D.C. Area.

They have a busy national schedule which includes festivals, 15 national square dance conventions and 13 URDC Round Dance conventions.



## BRENT AND MICKEY MOORE

Brent and Mickey Moore began round dancing in 1975 and teaching in 1980. As dancers and as leaders they have been very active in both round and square dance organizations. They have held various offices in local, state, and national organizations. They were Program Chairmen for the 1987 and 1990 Universal Round Dance Council conventions. They have been on URDC's Board of Directors and have chaired its Technical Advisory Committee. They are also active members of Dixie Round Dance Council, Roundalab, and American-International Dance Teachers Association.



They currently conduct one class and one Carousel Club per week in Knoxville, Tennessee. Brent and Mickey prefer a clinic-style teaching atmosphere and conduct their Knoxville class and club in such a setting. The Moores teach at annual weekend round dance clinics at Montgomery Bell State Park near Nashville, Tennessee and at Eureka Springs, Arkansas; they also conduct 6-hour "day" clinics four to six times a year at several locations in the Southeast. In addition, they do weekend clinics and festivals in a variety of places throughout the year.

Fortunately, their travels are curtailed somewhat by the fact that both of them work full-time in Oak Ridge, Tennessee, where they live. Brent is a facility engineer for Martin Marietta at the Department of Energy's Nuclear Components Production Plant and Mickey is the Data Base Administrator for the Department of Energy's Office of Scientific and Technical Information.

Their more popular choreography includes: *The Lady is a Tramp*, *Coming Up Roses*, *Cha Cha Torrero*, *Orient Express Foxtrot*, *Summer Night*, *Romeo and Juliet*, *My Boy Lollipop*, *Wonderful One*, *Blue Monday*, *All I Do*, and *The Cardinal*.

1991 URDC TEACHERS SEMINAR DENVER COLORADO  
SELECTING ROUTINES/TEACHING GOALS  
PRESENTED BY  
PETER & BERYL BARTON.

The first criteria is to define the level for which you are selecting a routine(s) and the type of event.

- 1 - Home Club/Class
- 2 - Day Workshop
- 3 - Weekend Convention/Festival

#### HOME CLUB/CLASS

Selecting material for the Home Club/Class is generally easier because you know the group you are working with and can therefore better judge what is suitable.

We plan the teaching of routines in our clubs on the basis of rhythm & content. Usually trying to alternate between ballroom & latin, slow & fast.

Always verify the phase rating of the dance routine yourself before starting, don't take it for granted that the phase rating on the cue sheet is correct.

After doing an overview of the cue sheet to see if it is suitable for your purpose listen to the music. It is preferable to pick routines written to music you like.

The same thing applies with the routine. The music can be terrific but the dance not well choreographed. If you don't like the dance don't teach it.

Sometimes a dance becomes very popular and even though you don't like it, or the group is not ready for it, you allow yourself to be influenced. Generally when this happens your teach is less than adequate so no one benefits.

Dance, practice and understand the content of routines a level above that you are teaching. You will then be choosing material with a much better knowledge of content as well as the ability to workshop it and answer questions from the floor.

Select material sometimes below the level of the group so that they can practice quality without adding new figures. This builds their confidence.

#### DAY WORKSHOPS

When selecting material for a day workshop much of the foregoing applies, however consideration should be given to where the attendees might be coming from and their expertise. It is better and more satisfying to the dancers to have material presented they can handle rather than something that is the right level but made more difficult because of timing, gimmick steps, etc.

WEEKEND CONVENTIONS/FESTIVALS

The foregoing applies also to weekend events however this may vary dependent on whether it is a Festival/Convention(Square & Round), just Rounds, or perhaps a Clinic type weekend.

Go for fun at a Square & Round Dance Weekend and light on the technique. Keep the choice of material on the low side of the rating designated. Usually the time frame within which you must teach is specific with no deviations and as the floor is generally more crowded the show & do time increases, especially if it is necessary to split the floor when the routine is danced.

When there is more than one teacher at a Round Dance only event, with specific time slots, it should be handled in a similar way although the tendency will be toward a slightly higher level of understanding from the majority on the floor. So the choice of more content might be considered.

Clinic type weekends are often handled by one teaching couple and therefore with more flexibility of time the technique and quality becomes the primary interest. The routine should be chosen on this basis specifically at the level of attendees.

GENERAL

From where do you select the material?

Round Dance Magazine's are a very good source of cue sheets, of course if you find something you like you then need to obtain the record. Communication with other local Leaders can be a wonderful resource. This may save you purchasing a record, only to find it is not suitable for your purpose.

Round Dance Record Suppliers can often be helpful if you are looking for something specific, and as you become familiar with Choreographer's names and the type of material they write, they will usually send you their latest masterpiece upon request.

In general try and put yourself in the position of the dancers that you are teaching. If you present well choreographed routines they will continue to enjoy the dances for a long time rather than learning them and after a short time their popularity fades.

Remember as Round Dance Teachers you are also Entertainers.

PROGRESSIVE TEACHING

presented by: Stephen & Wendy Bradt  
for U.R.D.C. Teachers Seminar  
July 1991

We have chosen to discuss progressive teaching as it pertains to International Rumba. However, some of the points which we will cover are also important in the proper execution of the other dance rhythms.

- I. The importance of understanding, teaching & dancing good basic techniques. Teachers should understand, apply and teach the basic techniques for each rhythm which they present to students.
  - A. Balance
    1. Must maintain balance in order to have rhythm, control and flight.
    2. Each person must find their own balance point - then the couple will also be more balanced and in control.
    3. Stand completely over each foot.
      - a). Commit all your weight to one foot then the other - DO NOT ALLOW WEIGHT TO BE BETWEEN BOTH FEET
  - B. Hip Movement
    1. Proper hip movement for International Rumba.
      - a). Each step is taken on the inside edge of the ball with the knee flexed - as full weight is placed on the foot the knee straightens and the hip responds by "settling" back - to completely settle into the hip flex & turn in the opposite knee keeping the inside edge of the ball on the floor.
        - 1). Hip movement is not a deliberate "swishing" of the hips.
        - 2). "Settle" into the hip ("hip movement") on every step.
        - 3). Especially when taking a side step settle into the hip - DON'T JUST STAND THERE.
        - 4). Don't move the foot until you have completely "settled" into the hip.
          - a). This aids in controlling your balance therefore strengthening & controlling your movement.
    - C. Proper Use of the Legs
      1. Must be completely balanced & settled into the hip to obtain the leg strength needed for movement from the supporting leg.
      2. Extend the free foot fully, keeping the inside edge of the ball in contact with the floor, in front of the supporting leg - push from the supporting leg transferring the weight to the extended foot then settle into that hip.
        - a). Must extend the leg & foot completely in order to achieve flight, control, balance & appearance.



3. All steps are ball/flat - NO RISE.
  - a). Think of dancing into the floor - NO RISE.
  - 1). Movement will be stronger & more controlled.
- D. Dance Position for International Rumba.
  1. Keep weight on the inside edges of the feet.
  2. Keep upper bodies stretched with forward poise - DO NOT LEAN FORWARD.
  3. When in open position (ie.: Fan or Open Hip Twist) keep the joined hands at waist level.
  4. Free arms are extended out at shoulder height in front of the body.
    - a). Don't allow the arms to get behind the body.
    - b). Arm movement is an extension of the body.
      - 1). Arm movement should never be a manufactured movement - but result as an extension of or move with the feet, hips & body.
      - a). If the arm movement is manufactured it will detract from the hip & body movement
      - b). If the arm movement is manufactured it will also look stiff not interpretive (as it should look).
- E. Lead
  1. All "leads" in rumba should only be with fingertips & body movement.
  2. The man is responsible for knowing his part & setting up the figure ("LEAD") - the lady is responsible for reacting to the "LEAD" and moving herself through the figure.
    - a). The man does not physically move the lady - LET THE LADY DANCE HER PART.
    - b). The man does not push or pull the lady - "LEAD" her then allow her to dance her part.
  3. We as teachers must teach the lady's part as well as the man's part - then she can react to his "setting up" or "leading" of the figure.
- II. Before progressing to dancing the figures we must understand and apply all of the previously mentioned basic techniques. All of the basic techniques (Balance, Hip Movement, etc.) are applied to every rumba figure. For example:
  - A. Progressive Forward Walk
    1. This is a base rumba figure of which is incorporated in most rumba figures.
    2. Good dance position with forward poise - NO LEANING. (as described under the section "Dance Position for International Rumba").
    3. Proper use of the legs (as described under the section "Proper Use of the Legs").
      - a). Feet "track" when passing one another.
      - b). Keep the inside edge of the ball of the moving foot in constant contact with the floor.
      - c). All steps are ball/flat.

4. Use hip movement (as described under the section "Hip Movement") on each step.
  5. Maintain balance (as described under the section "Balance") on each step.
- B. Full Basic
1. This is also a base rumba figure of which many other rumba figures branch off (ie: Open & Closed Hip Twist, Alemana, Hockeystick) - IF WE DON'T TEACH A FULL BASIC CORRECTLY (PROPER TECHNIQUE) THE OTHER FIGURES WILL SUFFER.
  2. Good dance position (as described under the section "Dance Position for International Rumba").
  3. Proper use of the legs (as described under the section "Proper Use of the Legs").
  4. Incorporate Progressive Walk action into the Basic.
  5. Maintain balance on each step (as described under the section "Balance").
  6. Use hip movement on each step (as described under the section "Hip Movement").
  7. Man leads the lady (as described under the section "Lead") - NO PUSHING.
- C. Alemaná
1. Good dance position (as described under the section "Dance Position for International Rumba").
  2. Proper use of the legs (as described under the section "Proper Use of the Legs").
  3. Maintain balance on each step (as described under the section "Balance").
  4. Use hip movement on each step (as described under the section "Hip Movement").
  5. The man "Leads" (as described under the section "Lead") the alemana by dancing half basic ending with closing his feet & raising the left arm at a comfortable height for the lady to pass under without crouching - the palm of the hand toward partner ("Stop Sign") - NO PUSHING OR TWIRLING.
    - a). The lady reacts to the "Lead" which tells her to stop the basic - she then proceeds to dance a circular forward walk (as described under the section "Progressive Forward Walk") under the man's raised arm.
  6. Alemaná is not a spot turn, twirl or lunge turn.

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TEACHING BEGINNING R/D BASICS

(First 6 Weeks)

URDC-July 1991  
Ray & Anne Brown  
Teacher's Seminar

OUTLINE

- I. INTRODUCTION & GET ACQUAINTED
- II. ESTABLISHING RHYTHM & IDENTIFYING POTENTIAL PROBLEMS
  - A. Music to use.
  - B. Walking & Dancing.
  - C. Slows & Quicks.
- III. HASH CUEING
  - A. Why?
  - B. When?
  - C. How?
  - D. How Much?
- IV. TEACHING SEQUENCE
  - A. Building On Previous Figures.
  - B. Logic In Selecting Figures.
  - C. K I S S principle.
- V. HAVING FUN WITH YOUR STUDENTS
  - A. Recreation VS School.
  - B. Overload = Stress.
  - C. Relax - How & When.
- VI. WRAPUP

NOTES

# CONSIDERATIONS IN CUING ROUND DANCES

Compiled by Chris and Terri Cantrell

*The following ideas have been collected in order to stimulate thinking about the process of cuing 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.*

1. Use standard figure names when appropriate. Try not to coddle dancers by step cuing figures rather than using standard terminology, except perhaps on their first exposure.
2. There are two aspects to the meter of your cuing, namely rhythm and timing.

**RHYTHM** refers to the amount of time from the start (or end) of one cue to the next. If your cuing has good rhythm, dancers will have no trouble feeling the rhythm of the music.

**TIMING** refers to the point in the measure of music at which the dancers hear the figure they will be doing next. Most cuers start their cue on the second beat of the preceding measure and depending on how long the cue takes, this gives dancers 1-2 beats to assimilate the words and prepare to put them into action. You may wish to consider starting your cues between the 1st and 2nd beats of the measure, this being the point after which the dancers have committed themselves to the first step of the previous figure. This gives dancers almost an extra beat to prepare for the next figure. When first exposed to this you may find dancers getting ahead of the music, however they soon adapt, if your rhythm is good.

It is possible to have good rhythm with poor timing, or visa versa, so strive to achieve both.

3. Since your voice is being blended with the musical sounds to which the dancers are listening, try to vary the tone of your voice somewhat in order to provide a pleasant sound. This also affects the way the dancers perform. A monotone voice may make it harder for dancers to blend from one figure to the next and may give a choppy dance appearance.
4. Attempt to combine two measures into one cue occasionally (e.g. Spin turn and half box back). This advance knowledge allows the dancers to hear more of the music. Remember to still maintain proper timing and rhythm and be careful to not combine figures too often.
5. Memorize your cues or if you use cards, keep an eye on the dance floor. This will aid in developing good rhythm and timing. It is often helpful to pick one or two dance couples which you know have mastered the routine and will probably be dancing it correctly and concentrate on them. This can be helpful if you lose your place while cuing and keeps you from losing your concentration due to one or more couples having trouble with a routine.
6. Give the dancers advance information before you drop the needle. Tell them what position the dance starts in, which feet are free, the number of measures to wait, and the first few figures of the dance. Also include reminders if the dance has a particularly tricky spot.
7. Tape yourself cuing and then dance to the tape. Listen carefully and critically in terms of rhythm, timing, diction, clarity, and overall quality of your cuing. Then make efforts to correct these deficits.

7-5-3 METHOD FOR TEACHING TWO-STEP BASICS  
Jack & Frances Kern

This technique can be applied to most of the basic two-step figures. You simply add a measure in front of the figure being taught consisting of two side closes if in a circle (forward or back closes if facing line of dance). For example, with everyone holding hands facing center, a box would be sd,cl,sd,cl;sd,cl,fwd,-;(seven steps) then repeat the sequence in the other direction for the other half. At this stage we would not call it a box but would just cue footwork. The benefit of the extra measure is that it allows more time to think and react. It also creates more precise execution. Once the dancers are comfortable with the sevens, one side,close is eliminated and they are then drilled in "fives". The next step is to eliminate the other side, close and drill in "threes", or the actual two-step figure. You may want to start everyone facing center with same footwork, then have the men face the wall (still holding hands) and use opposite footwork. Some figures such as forward two-steps and hitches are best done facing line of dance, either in single file or as partners.

With this system you can work box, scissors, face to face & back to back, hitch, side, forward and turning two-steps, pivots, vines, and anything else your creative mind will allow. We suppose the system should be considered experimental. Even though it has been used for a number of years in varying degrees by different teachers, to our knowledge it has never been formalized. We would hope that this brief introduction at URDC would encourage experimentation that can eventually be refined and made available to all interested teachers.

We were originally introduced to the idea by Irv and Betty Easterday as a method of teaching turning two-steps and pivots. Mike & Diana Sheridan also learned it from the Easterdays, expanded on the system and their ideas were further expanded by Wally & Ione Wade. The Easterdays' and Goss' use the system in their teachers seminars.



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INTRODUCING A NEW RHYTHM  
BY JOHN & MARY MACUCI

JIVE

Have dancers form a circle and join hands. Starting with the left foot dance a Side 2 Step to the Left and Right. Instruct them to take small steps and dance on the balls of the feet with heels kissing the floor on each step.

Demonstrate and describe the Closed Position Hold.

Demonstrate the Open Position Hold.

Have dancers face their partners in Closed Position with Man's Left Foot and Lady's Right Foot free and dance the Side 2 Step Left & Right to music. Use music with a strong Jive beat. Gradually increase the tempo. Inform dancers they have danced a Jive Chasse Left & Right and the rhythm in Jive is Quick and Quick, Quick and Quick (1&,2,3&,4).

Demonstrate the proper foot placement, knee & hip action used in Jive.

Dance the Jive Chasse using this technique with music.

Demonstrate the Fallaway Rock pointing out the technique of the Rock, Recover.

Dance the Fallaway Rock using the feet, knee & hip action with music.

Demonstrate the Change Places Right to Left pointing out the proper hand, arm & body technique.

Dance the Change of Places Right to Left with music.

Dance the Fallaway Rock and Change Places Right to Left with music.

Demonstrate & describe the technique in the Change of Places Left to Right.

Dance the Change of Places Left to Right with music.

Dance Fallaway Rock, Change Places Right to Left and Left to Right to music.

Demonstrate and describe the Link Rock & explain the meaning of the term.

Dance the Link Rock with music.

Dance Fallaway Rock, Change Places Right to Left, Left to Right & Link Rock to music.

This amalgamation is repeated as often as necessary.

Demonstrate and describe the use of the free arm for Man & Lady.

Dance the amalgamations adding the use of the arms.

Throughout the teach we emphasize the use of technique and styling.

Have dancers join hands and form a circle.

Demonstrate the Rumba Walk using the proper technique without and with music having a strong Rumba beat.

With the dancers facing LOD in a single line starting with everyone's Left Foot do the Rumba Walks counting Slow Slow Slow Slow.

Dance the Rumba Walks to Music using the slow count.

Describe what is happening with the feet, legs & hips when doing the Rumba Walks.

Dance the Rumba Walks to music on the slow counts and on the Quick, Quick, Slow.

Demonstrate the Back Rumba Walks and the technique used in feet, legs & hips.

Dance the Back Rumba Walks to music.

Demonstrate & describe slow Side Steps to the Left and slow Side Steps to the Right.

Dance the slow Side Steps to music with all dancers facing Center of Hall with the Left Foot free. Dance the Side Steps starting with the Right Foot.

Demonstrate a Rumba Basic explaining the use of the feet, leg and hip technique.

Dance the Basic with music everyone facing Center with the Left foot free.

Demonstrate & describe the Closed Position Hold and show the Basic.

Have dancers face their partner in Closed Position and dance the Rumba Basic starting with Man's Left and Lady's Right foot free.

Dance: Full Basic - slow Side Steps to the Left - Full Basic - Forward 1/2 Basic Slow Side Steps to the Right - Back 1/2 Basic - slow Side Steps to the Left.

Demonstrate & describe the Cucaracha Left & Right

Dance the Cucaracha to music adding the amalgamation above.

Demonstrate & describe the Open Position Hold and the hand changes required when going from Closed Position to Open Position and back to Closed Position

Demonstrate & describe a 1/2 Basic to a Fan describing Man & Lady's technique.

Dance 1/2 Basic - Fan to music.

Demonstrate the Alemana from a Fan Position and describe Man & Lady's technique.

Dance the Alemana from Fan.

Dance the Full Basic - Slow Side Steps to the Left Full Basic - Forward 1/2 Basic - Slow Side Steps to the Right - Back 1/2 Basic slow Side Steps to the Left - Full Basic - Cucaracha Left & Right - 1/2 Basic Fan - Repeat the amalgamations.

Demonstrate & describe the Lariat.

Dance the Lariat to music.

Demonstrate the Alemana to a Lariat telling the Lady to end in front and to Man's Right Side when the Alemana completed.

Dance the Alemana - Lariat and follow with the amalgamations above.

The figures we have used in this introduction can be identified with the walking steps and sides steps that were initially taught. In teaching figures all figures relate to walking steps or turning steps.

Throughout the teach we emphasize the use of technique and styling.

### INTERNATIONAL FOXTROT

Have the dancers join hands and form a circle.

Demonstrate and describe the Walking steps using the proper technique without and with music having a strong Foxtrot beat.

With the dancers facing LOD in a single line starting with everyone's Left Foot dance the Walks on counts Slow Slow Slow Slow to music.

Describe what is happening in the feet, legs & body when doing the Walks and demonstrate the Walks in Slow, Quick, Quick Rhythm using CBM on all Slow Steps.

Dance the Walks in Slow, Quick, Quick Rhythm with music.

Demonstrate and Describe the Closed Position Hold.

Dance the Walks in Closed Position using CBM on all slows.

Demonstrate and describe technique in each of the following figures using CBM and CBMP as required and dance them individually adding to the amalgamations as the dancers progress:

3 Step - Feather Step - Reverse Turn - 3 Step - 1/2 Natural Turn, Spin Turn  
Feather Finish - Open Telemark - Feather Ending - Hover Telemark - Feather  
Ending - Repeat,

Throughout the teach we emphasize the use of technique and styling.

### INTERNATIONAL WALTZ

Waltz can be introduced in the same manner as Foxtrot. Throughout the teach we emphasize the use of technique and styling.

Demonstrate and describe technique in each of the following figures using CBM and CBMP as required and dance them individually adding to the amalgamations as the dancers progress:

Closed Change (Forward Waltz) - 1/2 Natural Turn (Maneuver, Side, Close) - Spin  
Turn - 4,5,6, Reverse Turn (Box Finish) - Full Reverse Turn (2 Left Turns) -  
Closed Change (Forward Waltz) - 1/2 Natural Turn (Maneuver, Side, Close) - Spin  
Turn - 4,5,6, Reverse Turn (Box Finish) - Open Telemark - 1/2 Natural Turn  
(Maneuver, Side, Close) - Repeat from the 1st Spin Turn.

IMPROVING RHYTHMATIC DEFINITION:  
Techniques for Understanding, Developing and Teaching  
the Distinct Characteristics of the Two Most Popular  
Rhythms in Round Dancing

By  
Brent & Mickey Moore

Each rhythm has a distinct collection of characteristics which sets it apart from all other rhythms. The lack of understanding or execution of rhythmic fundamentals results in the only observable difference in dances being the music and the speed of the steps. The unique qualities of the rhythm is unfortunately lost and the waltzes, foxtrots, quicksteps, and even the tangos look about the same.

All smooth/modern rhythms employ essentially the same technical elements - rise & fall, body flight, body turn, body swing, and sway. Its how, when, and to what degree these building blocks are applied that imparts the special defining characteristics of each rhythm. Fortunately, there are training methods which we can utilize to improve our own rhythmic expression and that of the dancers we teach.

The goal of this section of the Seminar will be to define the primary elements of technique that make a particular rhythm distinctive and to describe training methods for acquiring them in ourselves and communicating them to our dancers. Due to the limitations of time, our focus will be on the two most popular dances in the round dance activity - the Foxtrot, and the Waltz.

In our presentation, we will assume that the fundamentals of poise (the most important element in dancing) and partnering (the second most important) are understood. We will, however, make reference to some of those points as needed to impart essential ideas.

#### FOXTROT

The first rhythm that we will examine is the foxtrot - mainly because the techniques of foxtrot are used in the waltz (and quickstep as well) for specific figures and because foxtrot is one of the most elusive of rhythms to dance well.

There are several characteristics which contribute to the "elegance" of foxtrot. The prime and foremost element that gives the "elegance" to the rhythm is the utilization of controlled body flight. Most fundamental figures in this rhythm utilize passing steps which soften the appearance of rise and provides the continuous motion of the body which drives the mechanics of execution. In foxtrot, when the body stops, elegance goes with it.

Another element is application of rise and fall. Rise occurs early - at the end of the first step a strong rising action happens so that the second step is "up". To think of rise, however, is a major impediment; in fact there is very little rise of the body itself. Since the feet pass in most foxtrot figures the concentration should be on the use of the feet, knees, and especially the ankles to translate "rise" into "elongation" and thus body flight.

Coupled with the use of body flight is the use of body turn that leads to the body swing which creates many of the steps. Body turn (contra body movement - CBM) always generates the body swing actions but a more specific concept is the idea of swing being isolated or focused in one side of the body at a time. Normally, body swing is utilized on the movement from the "slow" or initiating step to create the next step. In most cases this body swing also creates some body momentum and sway which is used to enable closed position turns.

A final key feature of the foxtrot (sometimes shared by all rhythms) is that you are seldom facing the direction of flight for most figures. This places great demands on technical excellence in maintaining position with the partner. The best idea that we've found to accomplish this contrary movement is to dance from the hips rather than from the shoulders.

These are all neat concepts about the uniqueness of foxtrot but they are of limited use without ways of imparting them to dancers. To that end we use a series of drills which we have found very successful in getting these concepts into action. The first is a step drill especially for men (we have the ladies do them too). It is simply to step forward moving to the ball of the foot and softening the knee. We do this many times with each foot. We then take two steps; the second being on the toe. Again repetition is used. Then the third step is added and the emphasis is on the soft lowering from the toe to the whole foot. Our next exercise is for the ladies (we have the men drill along with them because this helps a common problem that men have) and that is backing. The concentration here is on delaying the transfer of weight to the heel until the body is over the foot.

Every dance has a fundamental figure or group that embodies the soul of the rhythm. Usually it is the walk action, but in foxtrot it is the feather and three step. And that is where we drill next. We start with men and ladies working independently. The emphasis is at first on the foot, ankle, knee actions as practiced earlier; we then start working on body swing to create the second step. From there, the accent shifts to doing the figure set on a single straight line. We then join the couples for extended drill. After a reasonable time we have the couples switch actions and drill the back feather and 4,5,6 of the reverse wave (wave ending).



Even though the feather & three are the soul of foxtrot, it's the basic turns left and right that are foxtrot's gift to the other rhythms. The heel turn is a foxtrot creation (created because of the lady's toe/heel backing action and the early rise of the man) and any figure with a lady's heel turn in any rhythm (except tango) is danced with foxtrot technique and action. We start on the turns by reworking the step/rise drill. We then build the turn by adding - step, rise and start body turn. Then swing is added - step, rise & turn, swing the side. The swing creates sway. The next action is to complete the turn as the sway is dissolved and collect the unweighted foot under the body. And, at last, step back. To insure the technique is understood, we have the couples just walk in closed position stressing the foot actions; we then have the man on his own turn to the left, step side, then back (the lady should do a heel turn). We repeat the action to the right.

Time spent here in basic training exercises will pay dividends many times over in teaching more complex figures.

### WALTZ

Waltz is undoubtedly the most popular ballroom dance in the world and the round dance world as well. It is usually one of the first rhythms we encounter in our dance experience (especially a formal dance experience), and we unquestionably dance it better than most of the other smooth dances; yet, in many instances we fall short of really showing its true beauty.

Without doubt the rise is the most noticeable element in the waltz. It is very conspicuous because of the closing action of the feet in most figures which leads to a momentary suspension of progressive body travel. The rise is later than in the other smooth dances with maximum elevation not being achieved until the third beat. Unfortunately, a common fault develops in many, if not all, dancers as they learn the rhythm and that is to rise too soon. In essence, we tend to "foxtrot" the waltz.

The use of sway and body swing are utilized the same way as in the foxtrot and provide a good bit of the technique used in waltzing. To our mind sway has three distinct functions: to facilitate movement (especially in turns); to help in maintaining body position with the partner, and to create elegant lines.

As dancers advance, they become aware of a another almost unwritten characteristic of the waltz - the elongation of the second weight change. On most figures, accomplished dancers dance the waltz as six half beats instead of three whole beats. Using a system of 1&, 2& 3& or 12, 34, 56, weight is taken on half beats 1,3 and 6 in three weight change figures. Many of us sometimes use the counting cadence of one, "twoooo", three to indicate this elongation.

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The most often missed action in waltz relates to the rise action and the elongation of the second weight change and that is the leg action on the second step. Weight is taken on step two with a very soft knee! The foot action is described as toe; however, there is little extension of the foot/ankle to move upward - in fact as weight is taken the heel is barely off the floor. Even though the technique books describe rise in waltz as beginning at the end of step one, the actual upward movement between counts one and two is minuscule. A better thought would be to only begin to think about rising at the end of one. The real rise in waltz then is the straightening of the soft knee across the second weight change adding the foot/ankle extension toward the end of the fifth half beat. This action makes waltz the most physically demanding of all dances since it requires us to lift all our body weight upward on one leg in a soft, flowing motion.

Our training exercises in waltz begin with a practicing of the rise action with feet together to count (1&, 2&, 3&) then to music. The stress points are the lowering action on the sixth half beat and the leg-foot-ankle actions on half beats three and four. We then rework those same elements in our first figure - the closed change or forward waltz. This is also the figure that we use to introduce sway and the elongation of count. We work the backward waltz at this point as well.

The next figures worked are the left and right turns where the use of sway is heavily accented and the use of body turn and body swing to lead the turns is introduced. We devote a significant amount of time to these early sessions and must constantly encourage our students to work at mastering these "building block" techniques and figures to overcome the boredom of repetition.

One of our personal goals in dancing for several years has been to develop skills enough to present those special qualities of each rhythm every time we dance and to find ways to share those learned techniques with others (both goals we find to be a continuing process). We do strongly think that most dancers, especially those dancing at the Phase IV, V, and VI levels, can do a much better job of projecting rhythmic variations if those peculiarities are explained to them clearly and if they are given activities that help them acquire the necessary skills - and that is our task as teachers - to understand and to share.