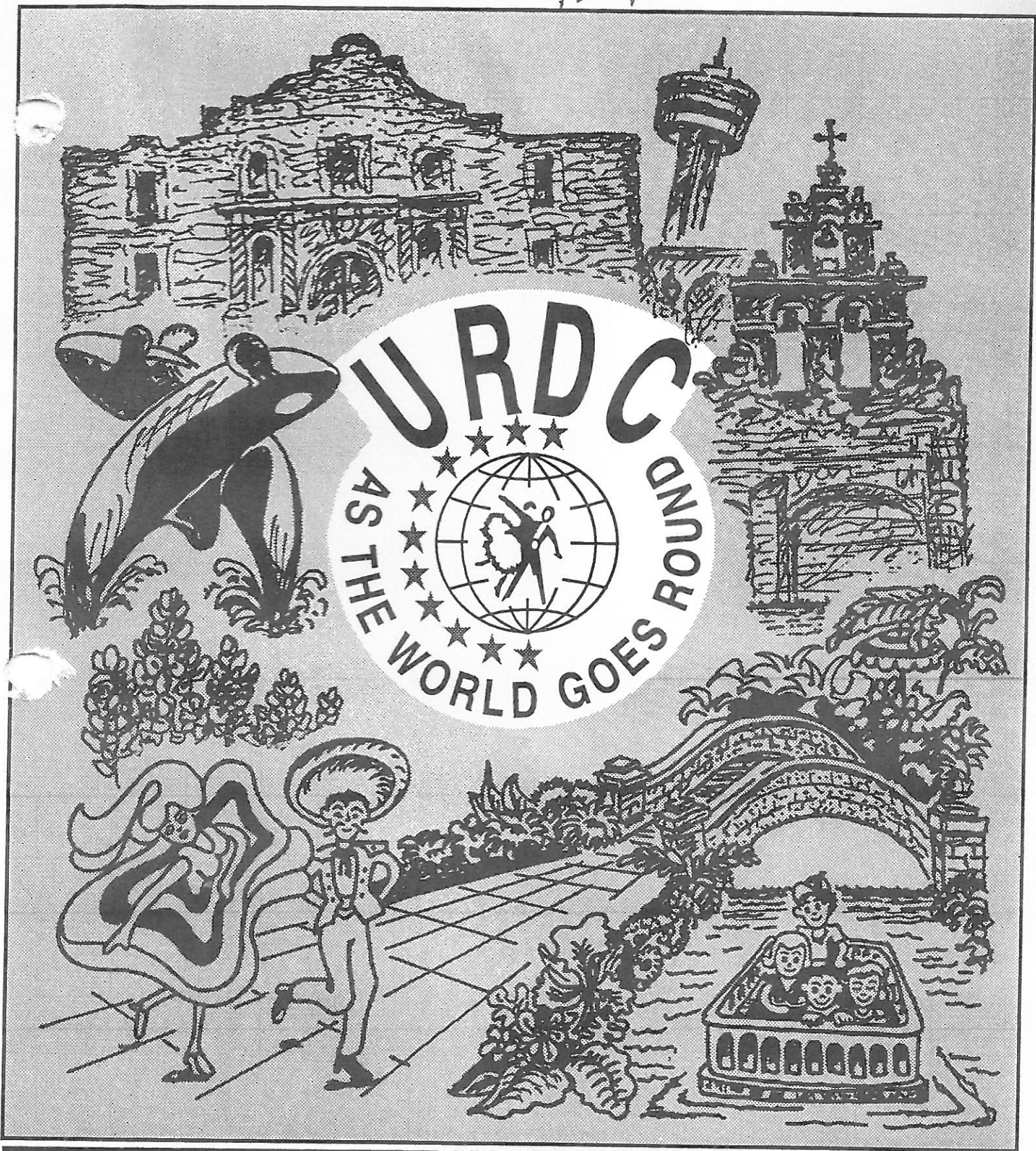


42-1



**16<sup>TH</sup>**  
**INTERNATIONAL**

**ROUND DANCE  
 CONVENTION**

JULY 22-25, 1992

SAN ANTONIO, TEXAS



# UNIVERSAL ROUND DANCE COUNCIL

The *Best* of Texas Are Upon You



Dear Round Dancers:

WELCOME TO SAN ANTONIO. WE ARE CERTAINLY GLAD TO SEE YOU. We hope that you will be able to see this fabulous city before you leave. History was made here and it's still available for you to see.

It is also a Fun City, with River Boat and Trolley rides downtown, plus SeaWorld and the newly-opened FIESTA LAND. This is a vacationers paradise. Tickets are available for these and other events at the North Banquet Room entrance.

You are here to learn and dance! Our Program Clinic/Teach Chaircouple Rod & Susan Anderson and Program Dance Chaircouple Bill & Martha Buck have a fantastic program for your pleasure. Both couples have done a great job. We all know of Bill & Martha's problems, yet they were able to complete their assignment for which we are grateful. Larry & Pam Wacker will be filling in for them at the convention. Thanks Larry & Pam.

We would like to thank the other super people who have helped us in this tremendous task. The wonderful Committees and their helpers have worked hard to complete their tasks. We appreciate all they have done.

A special thanks to Norm & Joan Christie, our illustrious President, who have helped in so many ways, especially keeping us from doing unnecessary projects. Their timely good advice was very helpful.

Bob & Sue Riley, URDC Newsletter Editors, are another couple we were glad to have on our team. They let everyone know what the convention committees were doing. We are grateful.

Everyone has been working for the last three years to give you the best of round dancing in the best of facilities. We hope that your stay is enjoyable.

If you have any questions or need any help, just ask any person with a HOST or STAFF ribbon. If they can't help you they will direct you to someone who can.

This will be an experience that we will treasure for a lifetime. Hope you will also.

Happy dancing,

Jimmy & Vivian Holeman  
16th URDC Convention Chaircouple



STATE OF TEXAS  
OFFICE OF THE GOVERNOR  
AUSTIN, TEXAS 78711

April 17, 1992

Greetings:

*As Governor of the great State of Texas, it is a pleasure for me to welcome the Universal Round Dance Council to San Antonio for your 16th International Round Dance Convention.*

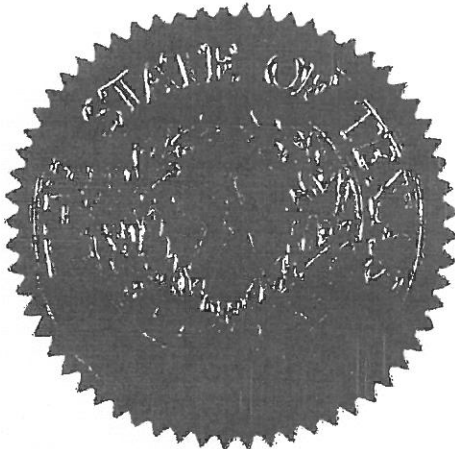
*This annual meeting is a great opportunity for round dance lovers to gather and share their love of this great dance style. Thousands of Texans enjoy round dancing, making it one of our state's more popular activities, and I know they are glad to host this exciting event.*

*I am proud that you have chosen San Antonio for your 1992 meeting. It is a beautiful city in a beautiful state, and I know you will enjoy your stay here. I hope that many of you from around the country will be inspired to visit Texas again.*

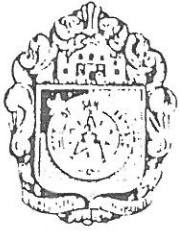
*All my best for a successful convention and continued success in the future!*

Sincerely,

ANN W. RICHARDS  
Governor



92-4



CITY OF SAN ANTONIO

NELSON W. WOLFF  
MAYOR

June, 1992

GREETINGS !

UNIVERSAL ROUND DANCE COUNCIL CONVENTION

JUNE 22 - 25, 1992

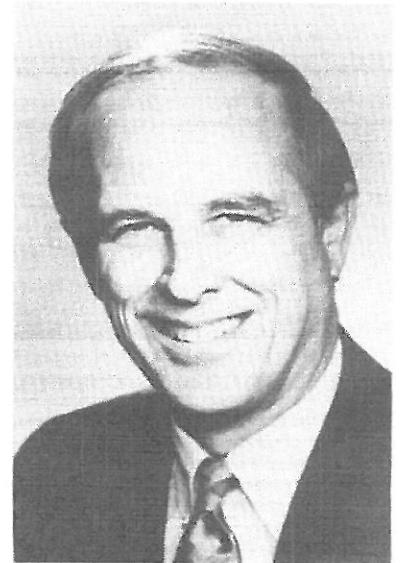
Welcome to San Antonio! We are honored that our city has been chosen as the site for the Universal Round Dance Council Convention (URDC).

I invite you to spend some leisure time seeing the many attractions and historic sites located in our beautiful city. Of particular interest downtown are the historic Alamo; the Paseo del Rio (Riverwalk); Hemisfair Plaza, with its Tower of Americas and Water Gardens; the Rivercenter Mall; and the IMAX Theater. Other points of interest are the old Spanish missions, Brackenridge Park (including the San Antonio Zoo and the Sunken Gardens), Lucile Halsell Conservatory, Sea World of Texas, and Fiesta Texas.

Best wishes for a very successful convention.

Sincerely,

*Nelson W. Wolff*  
Nelson W. Wolff  
Mayor





# UNIVERSAL ROUND DANCE COUNCIL

## PRESIDENT'S MESSAGE

WELCOME TO SAN ANTONIO and thank you for supporting U.R.D.C.'s 16th Annual International Round Dance Convention.



This year Jimmy & Vivian Holeman, our General Convention Chaircouple, have assembled a hard working Convention committee and a great cast of teachers, clinicians and cuers for your pleasure. They have all worked hard over the past year putting together our 16th Annual Convention Program so please make it a point to show your appreciation for their efforts.

The syllabus this year includes a touch of nostalgia looking back to the 1977, 1982 and 1987 U.R.D.C. Conventions.

ENJOY

Norm & Joan Christie  
President

# BOARD OF DIRECTORS

## EXECUTIVE OFFICERS 1991-92

PRESIDENT ..... Norm & Joan Christie  
 VICE PRESIDENT ..... Mike & Marsha Burkhardt  
 SECRETARY ..... Floyd & Marilyn Lamson  
 TREASURER ..... Sherman & Jackie Foote

### 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 S.W. 13 Terrace, 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 S.E. Kent, WA 98042  
 Sherman & Jackie Foote ..... 1919 Robindale Ave., Lancaster, PA 17601  
 Tom & Loveday Newby ..... 20 Cherrytree Dr., 503, Brampton, Ontario, Canada L6Y 3V1  
 Lewis & Joyce Seldomridge ..... 139 Blackman Rd., Linwood, NJ 08221  
 Lloyd & Nan Walker ..... 611 Fernwood, Issaquah, WA 98027

### To 1994

Chris & Terri Cantrell ..... 960 Garnet, Bloomfield, CO 80020  
 Russ & Barbara Casey ..... 800 W. Community College Dr. #52, San Jacinto, CA 92383  
 Sandra 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  
 Charles & Joanne Shaw ..... 18 Hillcroft Dr., Newark, DE 19711  
 Wayne & Donna Slotsve ..... 11324 Raleigh Dr., Omaha, NE 68164

### ELECTED 1993-1995

Paul & Lorraine Howard ..... 1534 Williams Dr., Winter Park, FL 32789  
 Mike & Sally Poehler ..... 679 Springhill Dr., Hurst, TX 76054  
 Bob & Sue Riley ..... 2074 S.W. 13 Terrace, Boynton Beach, FL 33426  
 Bob & Florence Smith ..... 929 Sunny Dell Dr., Orlando, FL 32818  
 Paul & Betty Stottlemeyer ..... 9218 Christopher St., Cypress, CA 90630  
 Warren & Sandy Teague ..... 5712 W Hwy 524, Westport, KY 40077  
 Derek & Jean Tonks ..... 4444 US 98 N, 572, Lakeland, FL 33809

## TECHNICAL ADVISORY COMMITTEE

### CHAIRCOUPLE TO 1995

Mike & Sally Poehler ..... 679 Springhill Dr., Hurst, TX 76054

### TO 1992

George & Mady D'Aloiso ..... 2240 Vernco Dr., Bellbrook, OH 45305  
 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 ..... 243 AA Blackman Rd., Linwood, NJ 08221  
 Don Waldal & Ellie Bushue ..... 4210 Horizon Avenue, Anchorage, AK 99517

### TO 1994

Chris & Terri Cantrell ..... 960 Garnet, Bloomfield, CO 80020  
 Tom & Loveday Newby ..... 20 Cherrytree Dr. 502, Brampton, Ont., Canada L6Y 3V1

### TO 1995

Steve & Wendy Brandt ..... 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

### TO 1996

Rod & Susan Anderson ..... 8923 Melrose, Overland Park, KS 66214  
 Peter & Beryl Barton ..... 464 East Ave., West Hill, Ontario, Canada M1C 2W8  
 Derek & Jean Tonks ..... 4444 US 98 N, 572, Lakeland, FL 33809

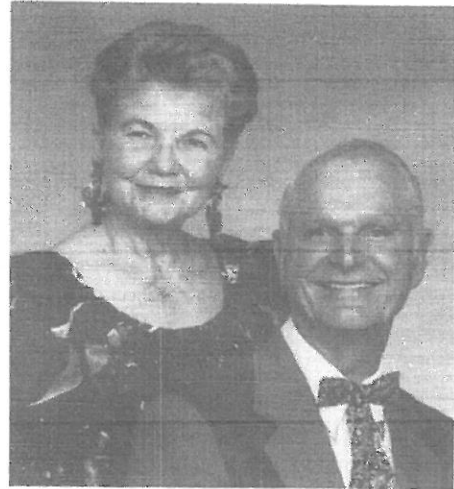
## COMMITTEE CHAIRCOUPLES

16th Annual Convention ..... Jimmy & Vivian Holeman  
 17th Annual Convention ..... Roy & Jean Green  
 18th Annual Convention ..... Wayne & Donna Slotsve  
 19th Annual Convention ..... Russ & Barbara Casey  
 Bylaws Revisions ..... Mike & Marsha Burkhardt  
 Convention Guidelines ..... Lloyd & Nan Walker  
 Editors Newsletter ..... Bob & Sue Riley  
 Education ..... Chris & Terri Cantrell  
 Golden Torch ..... Warren & Sandy Teague  
 Hall of Fame ..... Charlie & Joanne Shaw  
 Legal Advisor/Parliamentarian ..... Sandra Coleman  
 Membership/Computer Services ..... Bob & Florence Smith  
 Nominations ..... Tom & Lovelady Newby  
 Publicity ..... John & Mary Macuci  
 Technical Advisory Committee Chaircouple ..... Mike & Sally Poehler

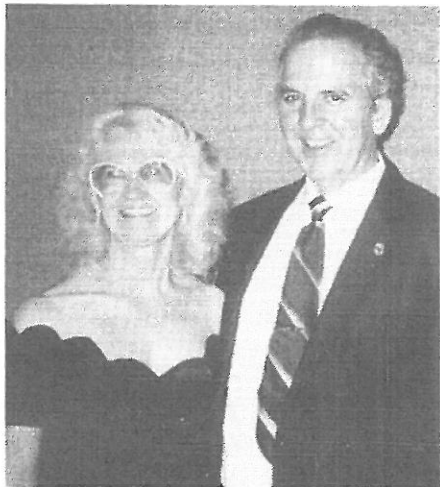
# CONVENTION OFFICERS



**Chaircouple**  
Jimmy & Vivian Holeman



**Vice Chaircouple**  
Fred & Marylee Maxwell



**Registration**  
Richard & Norma McMinimy



**Treasurer**  
Pat & Jeannine Adams



# CONVENTION COMMITTEES



**Program Clinics/Teaches**  
Rod & Susan Anderson



**Program Dances**  
Bill & Martha Buck



**Prelude Ball**  
Don & Pete Hickman



**Syllabus/Printing**  
Mickey & Lee Grimm



**Sound**  
Bob & Kathy Dammert



**Facilities**  
Monty & Jan Montieth



**Accommodations**  
Charles & Marie Macha



**Liaison/First Aid**  
Bob & Barbara Herbst



**Tape & Video**  
Jack & Maggie Solari

# CONVENTION COMMITTEES



**Vendors**  
Art & Dot Benoy



**Ribbons**  
Joe Castro/Marguerite Harrell



**Staff Party**  
Curt & Trudie Kloman



**Publicity**  
Jack & Ann von der Heide



**Host**  
John & Norman Jean Becker



**Signage**  
Kay and Joy Read



**Hospitality**  
Charles & Wanda Curbo



**Hospitality**  
John & Lillian Sodek



**Tape & Video**  
Aubrey & Joann Smelser

# CONVENTION COMMITTEES



**Decorations/Insurance**  
Bob & Marlene Karabinus



**Die Hard**  
Roy & Sally Plaisance



**RVs**  
Al & Mina Whittaker



**Critique Sheets**  
Paul & Emma Timko



**Security**  
Cris & Grace Criscimagna



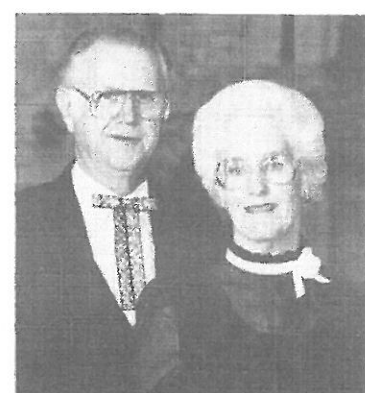
**Tours & Airlines**  
Richard & Karen Fisher



**Souvenirs**  
Joe & Jo Carnevale



**Souvenirs**  
Royce & Betty Wheaton



**Places to Eat**  
Hank & Ruth Morgan

## FLASHBACK-1977

KANSAS CITY, MO.  
U.R.D.C. CONVENTION # 1

## PROGRAMMED

DANCE/CLINIC	LEADER	RHYTHM
AFTER YOU'VE GONE	(HOLIDAY)	QKSTP
CALL ME IRRESPONSIBLE	(TODD)	FXTRT
CONFESSION (LOVELACE)	TETZLAFF	2-STP
*DEVIL WOMAN	(LUBARSKY)	MULTI/RHY
EL ADORNO (FRANZ)	EASTERDAY	PASO
EXACTLY LIKE YOU (GILBERT)	POTTS	CHA
FOUR RHYTHMS	(HANSEN)	MULTI/RHY
GOLDEN CHANDELIERS	(ZUFELT)	WLTZ
I WON'T FORGET YOU	(STIER)	WLTZ
I'LL SEE YOU AGAIN (ROBERTS)	CAPON	WLTZ
LINDA	(WEISE)	2-STP
MATHILDA	(YOUWER)	QKSTP
NICE & EASY	(BRADT)	JIVE
NIGHT & DAY	(RUMMEL)	FXTRT
SAY IT WITH MUSIC (BRATCHER)	TAYLOR	MUTI/RHY
SECOND TIME	(CAMPBELL)	2-STP
SUMMER WIND (DARLING)	SMARRELLI	FXTRT
TANGO APOLLO	(TULLUS)	TNGO
TANGO FOR STRINGS (D'ALOISO)	CAIN	TNGO
THE BEGUINE	(LANDOLL)	RHYTHM
THE LUCKY ESCAPE	(MCGLYNN)	SMBA
TOUCH OF YOUR LIPS (LAPLANTE)	GERRY	RMBA
TRUMPET TANGO	(WARD)	TNGO
UNTIL THE STARS FALL	(HELMS)	WLTZ
WONDERFUL WALTZ WORLD	(BRITTON)	WLTZ
*STANDBY (CHOREOGRAPHER)		

## HALL OF FAME SELECTIONS

BOO HOO - STONE  
ELAINE - HIGHBURGER  
IN MY DREAMS - PALMQUIST  
MARIE ELAINA - WARD  
TANGO BONGO - ADAMS  
TWELFTH STREET RAG - SIMMONS

CHARLIE MY BOY - HANDY  
GYPSY EYES - COUTU  
LAZY QKSTP - MOSS  
SPAGHETTI RAG - G NIEWEK  
WONDERLAND BY NIGHT - MOSS

GOLDEN TORCH AWARD - NOT APPLICABLE  
SOURCE DATA - FLOYD & MARILYN LAMSON

## FLASHBACK-1982

GRAND RAPIDS, MI.  
U.R.D.C. CONVENTION #6

## PROGRAMMED

DANCE/CLINIC	LEADER	RHYTHM
CLINIC	SHERIDAN	LATIN
CLINIC	BARTON	I-TANGO
CLINIC	BRITTON	FXTRT
CLINIC	ROTHER	RMBA
CLINIC	WARD	WALTZ
**A CONTINENTAL GOOD NIGHT (MURBACH)	BARNES	2-STP
A PENNY THOUGHT	(LANDOLL)	FXTRT
ALWAYS	(LOCHERMAN)	WALTZ
BLUE OVER YOU	(KANNAPEL)	MULTI-RHY
**DANCING IN THE DARK (ROBERTS)	LEHNERT	FXTRT
IL PADRINO	(PLAISANCE)	WALTZ
ITS ALL RIGHT WITH ME	(GOSS)	QKSTP
*LOVE IS A DANCE	(FASNACHT)	FXTRT
**LOVELY LADY (PALMQUIST)	PORTER	WALTZ
MALTESE MELODY	(D'ALIOSO)	PASO
**MR. SANDMAN (ROBERTS)	PHILLIPS	2-STP
PENNSYLVANIA POLKA	(HOLIDAY)	POLKA
POP GOES THE MOVIES (RAYE)	RIFE	MULTI-RHY
REMEMBER SEPTEMBER	(MACUCI)	FXTRT
SUPER TROUPER CHA	(BRADT)	CHA
**TANGO BONGO (ADAMS)	KAMMERER	A-TANGO
**TANGO CAPRICCIOSO (WARD)	BARTON	I-TANGO
TANGO OLE	STIER	A-TANGO
VENUS	(McMURTRY)	FXTRT
**WYOMING LULLABY (PALMQUIST)	JOHNSON	WALTZ
YEARS MAY COME	(ROTHER)	RMBA
*STANDBY    **HALL OF FAME (CHOREOGRAPHER)		

HALL OF FAME SELECTIONS

SUGARFOOT STOMP

EASTERDAY

LISBON ANTIGUA

DEMAINE

CARMEN

WALKER

EL COCO

EASTERDAY

THE GANG

HANDYS

GOLDEN TORCH AWARD - MANNING &amp; NITA SMITH

SOURCE DATA - FLOYD &amp; MARILYN LAMSON

## FLASHBACK-1987

SEATTLE, WA.  
U.R.D.C. CONVENTION #11

## PROGRAMMED

DANCE/CLINIC	LEADER	RHYTHM
CLINIC	POEHLER	FXTRT
CLINIC	SECHRIST	CHA
CLINIC	STIER	WALTZ
CLINIC	TULLUS	I-TANGO
CLINIC	SHERIDAN	PICT-FIG
**ANDANTE	(HOWARD)/AUGENBLICK	WALTZ
AND I LOVE YOU SO	(CHILDERS)	RMBA
ARRIVEDERCHI ROMA	(SLOTSVE)	FXTRT
*CALIFORNIA GIRL	(SLOTSVE)	JIVE
CURRITO DE LA CRUZ	(EASTERDAY)	PASO
DUELING TANGO	(CANTRELL)	A-TANGO
FORTY MILES OF SWING	(GUENTHNER)	JIVE
FUMANDO ESPERO	(ROTHER)	I-TANGO
I WISH YOU LOVE	(PALMQUIST)	FXTRT
IF YOU NEW SUSIE	(MILKS)	QKSTP
JUST CALLED	(BARTON)	RMBA
KISS IN THE DARK	(GOSS)	WALTZ
**LONELY IS THE NAME (ROBERTS)	JOHNSON	RYTHM
MORE RUMBA	(WILSON)	RMBA
MORE THAN YOU'LL EVER KNOW	(SLATER)	FXTRT
MUCHACHA	(SHIBATA)	CHA
*ORIENT EXPRESS	(MOORE)	FXTRT
SUNFLOWER	(TONKS)	JIVE
THAT LATIN CHA CHA	(ANDERSON)	CHA
	(WARD)	WLTZ
*STANDBY **HALL OF FAME (CHOREOGRAPHER)	(HELMS)	
	(BRITTON)	

## HALL OF FAME SELECTIONS

ANSWER ME - PALMQUIST  
CAVATINA - BARTON

GOLDEN TORCH AWARD - NONE

SOURCE DATA - FLOYD &amp; MARILYN LAMSON

# THURSDAY MORNING



Brent & Mickey Moore  
*Tango*  
*Phase VI*



Pete & Mary McGee  
*Waltz*  
*Phase V*

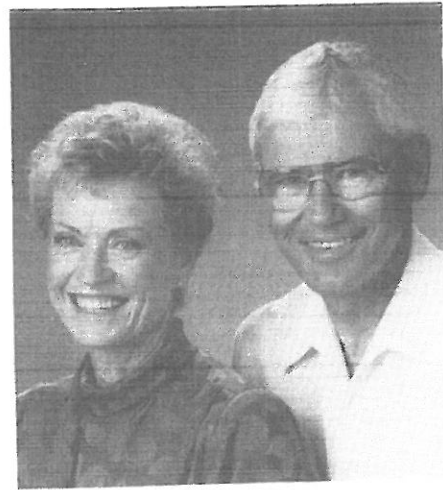


Wayne & Donna Slotsve  
*West Coast Swing*  
*Phase V*



Paul & Linda Robinson  
*Cha Cha*  
*Phase V*

# THURSDAY AFTERNOON



Russ & Barbara Casey  
*Quickstep*  
Phase V

George & Mady D'Aliso  
*Bolero Rumbo*  
Phase VI



Hardie & Sara Hartung  
*Waltz*  
Phase VI



Derek & Jean Tonks  
*Rumba*  
Phase V



# FRIDAY MORNING



Bob & Mary Ann Rother  
*Jive*  
*Phase VI*



Roy & Sally Plaisance  
*West Coast Swing*  
*Phase V*



Jim & Bonnie Bahr  
*Rumba*  
*Phase V*



Carlos & Nancy Esqueda  
*Foxtrot*  
*Phase VI*

# FRIDAY AFTERNOON



Jim & Bobbie Childers  
*Foxtrot*  
*Phase VI*



Mike & Sally Poehler  
*Rumba*  
*Phase V*



Warren & Sandy Teague  
*Mambo — Unphased*  
*1 Hour Clinic*

Larry Segall/Elaine Andrews  
*Waltz — Phase VI*  
*2 Hour Teach*

*Larry Segall*  
*3/12/95*

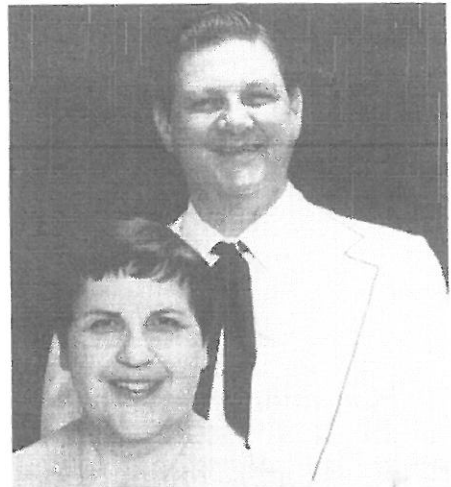
# SATURDAY MORNING



Billi & Carol Goss  
*Slow Two Step*  
*Unphased*



Larry & Pam Wacker  
*Jive — Phase V*  
*Hall of Fame Teach*



Joe & Jo Carnevale  
*Rumba*  
*Phase IV*

## STAND BY TEACHERS



Perry & Jerry Leafeavers  
*Waltz*  
*Phase VI*



Ken & Irene Slater  
*Foxtrot*  
*Phase VI*

## MORE CONVENTION COMMITTEES



Program Advisor  
Wayne & Donna Slotsve



Program Advisor  
Larry & Pam Wacker



Artist/Designer  
Jim & Linda Galloway

# 1992 Convention Programmed Routines

- Adios (Culip/Norman)  
 Alice Blue Gown (Utley)  
 All I Ask of You (McGee)  
 All I Do (Moore)  
 All Night Samba (Rumble)  
 All the Things You Are (Barton)  
 Allegheny Moon (Barton/Christmas)  
 Alma Andaluca (Roberts, P & N)  
 Almost There (Childers)  
 Alright, You Win (Childers)  
 Always (Shawver)  
 Amor Amor (Palmquist)  
 Amor Cha (Barton)  
 Amore Baciarmi (Palmquist)  
 And I Love You So (Childers)  
 Andante (Howard)  
 Answer Me (Palmquist)  
 Anything Goes Mambo (Buck)  
 Apartment, The (Wakeland)  
 Aphrodisia (Rother)  
 Aphrodisia (Ward)  
 Apres L'Entreinte (Dahl)  
 As Time Goes By (Barton)  
 Autumn Concerto (Roberts)  
 Autumn Leaves (Moss)  
 Autumn Nocturne (Palmquist)  
 Axel F (Mathewson)  
 Bard, The (Lamberty/Morales)  
 Begin the Beguine (Wolcott)  
 Blue Monday (Moore)  
 Blueberry Hill (Buck)  
 Boulevouge (Lamberty/Morales)  
 Butterfly (Procter)  
 Bye Bye Blues Foxtrot (Palmquist)  
 C'est Si Bon (Liggins)  
 Calendar Girl (Rothscheid)  
 Canadian Sunset Foxtrot (Robertson)  
 Cardinal, The (Moore)  
 Caress (Roberts)  
 Cavatina (Barton)  
 Cha Cha Torero (Moore)  
 Champagne Quickstep (Rother)  
 Change Partners (Lamberty/Morales)  
 Chardonnay (Esterday)  
 Clementine (Rother)  
 Close to You (Barton)  
 Come Dance (Christmas)  
 Continental Goodnight (Murbach)  
 Coppelia (Palmquist)  
 Could I Have this Dance (Casey)  
 Currito de la Cruz (Easterday)  
 Dance (Merola)  
 Dancing in the Dark (Roberts)  
 Dancing Quickstep (Childers)  
 Dancing Woodpecker (Palmquist)  
 Don't Cry for Me Argentina (Palmquist)  
 Dream Awhile (Ellis)  
 Edelweiss (Palmquist)
- El Coco (Easterday)  
 El Gato (Easterday/Franz)  
 Elaine (Highburger)  
 Embassy Waltz (Palmquist)  
 Even Now (Goss)  
 Evergreen (Klehm/Goss)  
 Fascination (Moss)  
 Flamingo (Childers)  
 Foolish Heart (Childers)  
 For You Are Beautiful (Kern)  
 Forgive Me (Christmas)  
 Fortuosity (Rother)  
 Four & One Cha (Tullus)  
 Four Walls (Buck)  
 Foxtrot Tonight (Goss)  
 Gazpacho Cha (Lawson)  
 Girl in My Arms (Aglar)  
 Gypsy Eyes (Couto)  
 Hands Up Cha (Barton/Christmas)  
 Happy Ever After (Goss)  
 Harlem Nocturne (Rother)  
 Hasta Manana (Esqueda)  
 Hawaiian Wedding Song (Lovelace)  
 Heartaches Cha (Highburger)  
 Heartbreak Hotel (Rother)  
 Hernando's Hideaway (Palmquist)  
 Hi Lili Hi Lo (Lawson)  
 Hold Me (Reilly)  
 Homecoming, The (Ward)  
 Honky Tonkin' (Rother)  
 Hooked on Swing (Windhorst)  
 Hopeless (Barton)  
 How Did He Look (Goss)  
 I Just Need Your Loving (Lawson)  
 I Know Now (Palmquist)  
 I Love Beach Music (Raybuck)  
 I Love the Nightlife (D'Aloiso)  
 I Wanta Quickstep (Palmquist)  
 I Wish You Love (Palmquist)  
 I'll Take Care (Moore)  
 I'm Always Chasing Rainbows (Blackford)  
 In My Dreams (Palmquist)  
 Isn't It Romantic (Shibata)  
 It's Cha Cha Cha (Childers)  
 It's Cha Cha III (Tonks)  
 It's In His Kiss (Moore)  
 Java Jive (Childers)  
 Just Another Woman In Love (Anderson)  
 Just Called (Barton)  
 Kiss in the Dark (Goss)  
 Kiss Me Goodbye (Tullus)  
 Kiss Me Goodbye Rhumba (Lawson)  
 Kokomo (D'Aloiso)  
 La Pura (Goss)  
 Lazy Sugarfoot (Procter)  
 Let Me Show You How (Slater)  
 Let's Dance (Stone)
- Lisbon Antigua (Demaine)  
 Lolita (Esqueda)  
 London By Night (Goss)  
 Lonely is the Name (Roberts)  
 Love is a Many Splendored Thing (Kannapel)  
 Lovely Lady (Palmquist)  
 Madigan's Waltz (Barton)  
 Mambo #5 (Smarrelli)  
 Mambo Expresso (Rother)  
 Maria Elena (Ward)  
 Marilyn Marilyn (Palmquist)  
 Married (Shawver)  
 Melanie Waltz (Esqueda)  
 Memories of You (Palmquist)  
 Memory (Easterday)  
 Mint Julip (Rother)  
 Missouri Breaks (Waldal/Bushue)  
 Moonlight Romance (Childers)  
 Moving South (Childers)  
 Muchacha (Shibata)  
 Music Played, The (Sechrist)  
 My Foolish Heart (Childers)  
 My Funny Valentine, Too (Plaisance)  
 Mystic Rumba (Roumagoux)  
 Nadia's Theme (Goss)  
 Natasha (Roberts)  
 Non Dimenticar (Rumble)  
 Old House, The (Lamberty/Morales)  
 One (Shibata)  
 Orient Express Foxtrot (Moore)  
 Our Shadow Tango (Barton)  
 Our Song (Barton)  
 Papa Loves Mambo (Easterday)  
 Para Esto (Roberts)  
 Patricia (Walkinshaw/Goss)  
 Pennsylvania 6-5000 (Glover)  
 Penny for Your Thoughts (Slater)  
 Pepito (Rother)  
 Pink Cadillac (Lawson)  
 Pop Goes The Movies (Raye)  
 Rainbow Connection (Childers)  
 Rainbow Connection, The (Walters/Anderson)  
 Rainbow Foxtrot (Blackford)  
 Rainy September (Moore)  
 Ramona (Krol)  
 Return My Love (Rother)  
 Return to Me (Smarrelli)  
 River Seine (Butler)  
 Riviere de Lune (Palmquist)  
 Roadhouse Blues (Easterday)  
 Rock 'N Roll Forever (Shibata)  
 Romeo & Juliet (Moore)  
 Rose Tango (Tullus)  
 Roses of Picardy (Tullus)  
 Roy G. Bix Foxtrot (Waldal/Bushue)  
 Rumba Calienta (Shibata)  
 Rumba Hermosa (Lawson)
- Rumba Tonight (Shibata)  
 Sam's Song (Shawver)  
 Secret Heart (Moore)  
 Send For Me (Goss)  
 Send Her Roses (Palmquist)  
 September Foxtrot (Slotsve)  
 Shadows In the Moonlight (Slater)  
 Shall We Dance (Goss)  
 Shiek of Araby (Roberts)  
 Singing Piano (Marx)  
 Sinti (Slater)  
 Smile (Handy)  
 Someone Like You (Barton)  
 Somewhere There's Someone (Hartung)  
 Sound of Music, The (Barton)  
 Spaghetti Rag (Gniewek)  
 Spanish Eyes (Rother)  
 Spider of the Night (Goss)  
 St. Michael's Quickstep (Casey)  
 Sugar Sugar (Worlock)  
 Sugarfoot Stomp (Easterday)  
 Sunflower (Tonks)  
 Sweet Ida Foxtrot (Palmquist)  
 Tammy Tell Me True (Goss)  
 Tampa Jive (Macuci)  
 Tango Capriccioso (Ward)  
 Tango Carina (Goss)  
 Tango Uno (Bradt)  
 Tequila (Rother)  
 Three A. M. (Moss)  
 Three Times A Lady (Casey)  
 Till (Moss)  
 Till Tomorrow (Palmquist)  
 Tomorrow (Shawver)  
 Twelfth Street Rag (Simmons)  
 Two for Tea (Goss)  
 Under the Bridges of Paris (McCreary)  
 Venus (Anderson)  
 Vilja Rumba (Bradt)  
 Waltz Natasha (Barton)  
 Waltz Tramonte (Britton)  
 What a Difference (Palmquist)  
 Wheels Cha (Shibata)  
 Witchcraft (Kern)  
 Witchcraft (Slater)  
 Wonder of You, The (Easterday)  
 Wonderful One (Moore)  
 Wonderful World of the Middle Age (Goss)  
 Wonderland by Night (Moss)  
 Woodchopper's Ball (Lawson)  
 Wyoming Lullaby (Palmquist)  
 Years May Come (Rother)  
 Yellow Bird (Barton)  
 You Make Me Feel So Young (Krol)  
 You're The Top Cha Cha (Childers)

# GOLDEN TORCH AWARD



19 91

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



**PETER AND BERYL BARTON**

Peter & Beryl Barton have been involved in the square & 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 America 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 including their own very successful Spring Festival of Rounds.

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

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 list of the National Carousels and on the URDC Convention Program.

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

## PREVIOUS RECIPIENTS:

1978 - GORDON & BETTY MOSS

1979 - FRANK & IRIS GILBERT

1980 - EDDIE & AUDREY PALMQUIST

1981 - CHARLIE & NINA WARD

1982 - MANNING & NITA SMITH

1983 - CHARLIE & BETTYE PROCTER

1984 - BUD & LIL KNOWLAND

1985 - BEN HIGHBURGER

1986 - IRV & BETTY EASTERDAY

1987 - NO AWARD

1988 - NO AWARD

1989 - PHIL & NORMA ROBERTS

1990 - KOIT & HELEN TULLUS



# UNIVERSAL ROUND DANCE COUNCIL

## 1991 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	Tampa Jive**	Macuci
El Coco	Easterday	Tango Bongo	Adams
Fascination	Moss	Tango Capriccioso	Ward
Green Door	Procter	Tango Mannita	Smith
Gypsy Eyes	Couto	The Gang	Handy
Hawaiian Wedding Song	Lovelace	The Homecoming	Ward
Heartaches Cha Cha	Highburger	The Singing Piano	Marx
In My Dreams	Palmquist	Three A.M.	Moss
In The Arms of Love	Morrison	Till	Moss
Kiss Me Goodbye	Tullus	Twelfth Street Rag	Simmons
Let's Dance	Stone	Waltz Tramonte	Britton
Lisbon Antiqua	Demaine	Wonderland By Night	Moss
Lonely is the Name	Roberts	Wyoming Lullaby	Palmquist

*\*\*Tampa Jive by John & Mary Macuci was elected to the Hall of Fame in 1991*

# 1992 CONVENTION PROGRAM STAFF

## TEACHER'S SEMINAR

Bill & Carol Goss	Foot and Body Mechanics
Don & Pete Hickman	Easy Intermediate Basics Class
Brent & Mickey Moore	Round Dancing & Ballroom Dancing
Roy & Sally Plaisance	Dance & Learning Exercises
Wayne & Donna Slotsve	Running Round Dance Events
Derek & Jean Tonks	Teaching Hints

## FIGURE CLINICIANS

Hardie & Sara Hartung	Waltz	Clinic	Phase VI
Warren & Sandy Teague	Mambo	Clinic	Unphased

## CLINICIAN/ROUTINE TEACHERS

Russ & Barbara Casey	Quickstep	Happy Quickstep	Phase V
Jim & Bobbie Childers	Foxtrot	If I Could Write a Book	Phase VI
George & Mady D'Aloiso	Bolero Rumba	No More Bolero	Phase VI
Bill & Carol Goss	Slow Two Step	Are You Still Mine	Phase VI
Pete & Mary McGee	Waltz	Dance Only With Me	Phase V
Brent & Mickey Moore	Tango	An Old Fashioned Girl	Phase VI
Roy & Sally Plaisance	West Coast Swing	Lovey Dovey	Phase V + UP
Mike & Sally Poehler	Rumba	Tres Palabras	Phase V
Bob & Mary Ann Rother	Jive	High On A Mountain	Phase VI

## ROUTINE TEACHERS

Jim & Bonnie Bahr	Rumba/Cha Cha	South of the Border	Phase V
Joe & Jo Carnevale	Rumba	Fiesta	Phase IV
Carlos & Nancy Esqueda	Foxtrot	Strange Music	Phase VI
Jerry & Perry Lefeavers	Waltz	Dance Only With Me	Phase VI
Paul & Linda Robinson	Cha Cha	I'd Rather Cha Cha	Phase V
Larry Segall/Elaine Andrews	Waltz	Shadow on the Siene	Phase VI
Wayne & Donna Slotsve	West Coast Swing	Singin' Blues	Phase V
Derek & Jean Tonks	Tango	Tango Noir	Phase VI
Larry & Pam Wacker	Jive	Tampa Jive	Phase V

## STAND-BY ROUTINE TEACHERS

Jerry & Perry Lefeavers	Waltz	Dance Only With Me	Phase VI
Ken & Irene Slater	Foxtrot	Picardy Foxtrot	Phase VI



## TEACHER RESUMES

**JIM & BONNIE BAHR** have been square dancing since 1969 and round dancing since 1970. They began teaching rounds in 1972 and currently teach a beginner class, intermediate and advanced clinic each year, plus have an all level round dance club that dances every Sunday night, a phase V-VI club that dances weekly in Colorado Springs. They study ballroom weekly with their coach Richard Booth.

The Bahrs have been staff members of many weekends, festivals and conventions. They have taught special teacher clinics and given private instructions to dancers and teachers. They have been on the program at the last 20 National Square Dance Conventions.

They are charter members of Roundalab, past Board Members of URDC, run National Carousel Club #55, Club Cuer and Advisor for Titan 8's Square Dance Club for 20 years, honorary members of The New Mexico Round Dance Association and belong to KRDA, URDA, CRDA, DASERDA and DASDCA. Jim is a professional Member of Imperial Society of Teachers of Dancing (ISTD) holding his Associate Degree, and National Dance Council of America (Adjudicator).

Jim & Bonnie formed an exhibition team January, 1977 (Jim's Dandies), who have performed at 14 National Square Dance Conventions and numerous state functions and represented the United States in Copenhagen and USSR in 1987 as guests of the Scandinavian and Russian Governments. Last fall, with heavy heart, they disbanded this group.

Two children, Allan & Shannon, now grown, continue to make their mom and dad proud the same way they did when they traveled with them across the country while growing up. Allan is now studying to become an air traffic controller and Shannon has married and lives and works in Denver.

The Bahrs have written *Hooked on Tango, Pupper On a String, Oh! Oh! Oh!, Hey Good Lookin', Mocking Bird Hill, A Wheel Someday* and their latest titled *South of the Border*. They also did all the choreography for their exhibition team.

**JOACHIM & KERSTIN BRADL:** I started round dancing in the year 1978 and began to cue/teach for a square dance club and a round dance club in '79. Kerstin and I are still teaching for the same round dance club in Heidelberg, Germany, which dances Phase IV-VI.

I passed the test for my active membership for ECTA (European Caller & Teacher Association) in '80, served as ECTA Round Dance Coordinator from '87-'89. Besides being members of URDC we are active members of Roundalab.

We instruct weekend dance clinics in Germany where steps of certain Roundalab Phase (III-VI) on particular rhythms are taught.

We are instructed by a championship dancer who was 3rd German champion. We both enjoy those lessons.

I taught a Viennese Waltz at the URDC Convention '90 in San Francisco.

We just married in June 1992, so URDC Convention in San Antonio, Texas is part of our honeymoon trip.

**RUSS AND BARBARA CASEY** began round dancing in 1972 have danced at the advanced level since 1974. They have attended many round dance clinics, seminars and have taken professional ball room lessons since 1976.

They began teaching in 1981 and conducted classes since that time, currently three classes a week in Hemet, CA. They taught and conducted clinics at various round dance functions, including URDC. They formed and led a round dance formation team from 1982 to 1986, performing at numerous events including URDC at San Antonio in 1983.

They choreographed the following round dances: *All I Do, Could I Have This Dance, Daddy's Little Girl, I Love You More and More, Long Ago and Far Away, Love Story Tango, Shell We Dance, Tango Carina, Tango Ricardo, Tenderly, Three Times A Lady, Tina, and What Now (Tango)*. Currently serving on URDC TAC and Board of Directors.

**CARLOS & NANCY ESQUEDA** have been Round Dancing for many years (Carlos since 1982 and Nancy since 1975). They have been dancing together since 1986.

They started teaching Hi-Int/Adv (*Esqueda's Amigos*) in Jan. 1989. When Koit and Helen Tullus retired from Round Dancing they asked them to take over their Advance/Challenge group. They have been teaching that group, now called Dancing Amigos since March 1990. They currently teach 2 classes a week plus a "No-Cue" session one Saturday a month, and give private lessons.

They practice every Saturday and take private ballroom lessons with Bob Awford, World Champion Teacher.

Their choreography includes *Melanie Waltz, Hasta Manana, Lolita and Strange Music*. They are members of NCRDTA, URDC, ROUNDALAB and SCVSDA and have National Carousels Club #424. They have been on staff and taught at the last three URDC Conventions.

Carlos has 4 grown children, 3 daughters and 1 son and 4 grandchildren. Nancy also has 1 grown son. They enjoy teaching and love to dance.

**HARDIE AND SARA HARTUNG** are originally from Oklahoma. They started their dancing activities in North Carolina with squares in 1980 and rounds in 1981. They started teaching three years ago.

Their activities include two weekly round dance clubs (intermediate and advanced), cueing rounds for two bi-monthly square dance clubs, and teaching beginner and intermediate classes. They attend as many festivals and clinics as their commitments will allow.

They are members of URDC, Roundalab, National Carousels, Texas Round Dance Teachers Assn., Dixie Round Dance Council, North Texas Callers and Cuers Assn., and are

currently Chairman of the Dallas/Fort Worth Harvest Holiday Instructors Association.

Their choreography includes: *Somewhere There's Someone and You, No One But You*.

Hardie and Sara both hold degrees in Mathematics from the University of Tulsa. They are both retired from IBM and are enjoying their three children and five grandchildren.

**JERRY & PERRY LEFEAVERS** teach every level of rounds, including a class in basics annually and find this the most rewarding of all. They have three Round Dance Clubs. "Spin-A-Rounds" is a fun level club, "Sun Dancers" an intermediate and "Lefeavers Beavers" a National Carousel. Jerry also cues for three Square Dance Clubs in the Atlanta area. They teach at week-end festivals in North Carolina, Florida, Georgia, Tennessee, South Carolina, and Washington; most of the Georgia State Conventions, seven National Square Dance Conventions and two URDC Conventions.

They choreographed over thirty-five round dances, including *In Old Monterey, Lovely To Look At, Dear Little Girl, Wake Up Little Susie, My Rival Cha, Down South, Chantez, and My Josephine*. They are most proud of *White Sport Coat*, which received Round Dancer's Classic status. They have received many certificates for dances, selected as the "Round Of The Quarter" in a number of states. The awards are framed and proudly displayed on the walls of their basement dance studio for all dancers to see.

Jerry organized the Atlanta R/D Teachers Panel twenty years ago and they are both immediate past presidents of this association, members of GA R/D Teachers Assoc., Dixie R/D Counsel, Roundalab, and URDC.

Before retiring, Jerry managed a college bookstore and later owned her own Square Dance shop while raising two sons and a daughter. Perry is a retired North Carolina school teacher and the father of 6 grown children, 3 sons and 3 daughters. Together they have eleven grandchildren. They love to entertain in their home and Round Dancers are always welcome. They reside in Lilburn, GA, a suburb of Atlanta, and spend some of the winter months Round Dancing in Mesa, AZ.

**PETE & MARY MCGEE** have been teaching since 1978. Weekly workshop groups include a basic beginner's class, and all Phase levels, including National Carousels #200. They are members of the Delaware Valley Round Dance Teacher's Association, Dixie Round Dance Council, Universal Round Dance Council, and Roundalab. To further their dancing and teaching techniques, they take private ballroom lessons, and teach a beginner's ballroom class for the local college. Some dances they have choreographed include *Under the Boardwalk, My Cherie Amour, Snoopy, All I Ask of You, Blue Heaven Waltz, Personality, I Won't Forget You, and Peanut Vendor*.

(Continued on next page)

## Teacher Resumes Continued

They have taught at numerous Square and Round Dance Weekends, All Round Dance Weekends, Festivals, and Conventions, including 2 National and 2 URDC Conventions.

**BRENT & MICKEY MOORE** began round dancing in 1975 and began teaching in 1980. As dancers and leaders they have been active in round and square dance organizations. They have held offices in local, state, and national organizations and were Program Chairmen for the 1987 URDC Convention at Seattle and 1990 at San Francisco. They have been on URDC's Board of Directors and chaired its Technical Advisory Committee. They are active members of Dixie Round Dance Council, Roundalab, and American-International Dance Teachers Assn.

They conduct 1 class and 1 Carousel per week in Knoxville, TN. Brent and Mickey prefer a clinic-style teaching atmosphere and conduct their class and club in such a setting. The Moores teach at annual weekend day clinics 4 to 6 times a year in the Southeast. In addition, they do weekend clinics and festivals.

Fortunately, their travels are curtailed by the fact that both work full-time in Oak Ridge, TN, where they live. Brent is a department manager for Martin Marietta at the Department of Energy's Nuclear Components Production Plant and Mickey is a software products manager for the Department of Energy's Office of Scientific & Technical Information.

Their more popular choreography includes *The Lady is a Tramp, Coming Up Roses, Cha Cha Torero, Orient Express Foxtrot, Summer Night, Romeo & Juliet, My Boy Lollipop, Wonderful One, Blue Monday, All I Do, The Cardinal, Secret Heart, Rainy September, and Its in His Kiss.*

**MIKE & SALLY POEHLER**, from Hurst, Texas began round dancing in 1979. They joined URDC in 1980 and attended their first national convention that year. They began taking ballroom lessons in 1980 to better their round dancing and continue to do so.

As dance teachers for the City of Fort Worth Recreation Department, Mike and Sally taught many basic and intermediate round dance classes. They also organized and performed demonstrations for city sponsored functions.

They teach at the advanced level and have since 1982. They have presented many Introduction to International dance clinics in both modern and latin rhythms. Mike and Sally teach weekly technique classes, have an advanced level club and also give private lessons. Besides URDC they are members of Roundalab.

They have led clinics or teaches at 7 URDC Conventions, currently serving as chaircouple of the URDC Technical Advisory Committee.

Mike is a retired Air Force pilot who has his own business providing pilot services, giving instructions and check rides in corporate jet aircraft. Spare time is spent on the golf course.

Sally teaches religious instruction for her church school, teaches and plays duplicate bridge. Her special happiness, however, is her large family that includes ten grandchildren.

**KEN & IRENE SLATER** began round and square dancing in 1972, and subsequently started teaching rounds in 1982.

In 1980, they were sent to Australia by Ken's employer for a large construction project. While in Australia, they were involved in English style ballroom dancing, earning medals in bronze, silver and gold classifications for smooth dancing. They also started teaching round dancing, and conducted the first round dance clinic (waltz) done at an Australian National Square and Round Dance Convention (Melbourne 1983).

Since returning to the U.S. in 1984, they have taught rounds in Nebraska, Pennsylvania, and presently in Alabama.

The Slaters have choreographed a number of round dances, several of which are presently being danced around the country: *Let Me Show You How, May I Have The Next Dream, I'll Be Seeing You, Sinti, Stardust Cha, Witchcraft IV, Apple Blossom Time, Sleepy Lagoon, Penthouse Serenade, Shadous In The Moonlight, Penny For Your Thoughts.*

They are members of several dance associations; namely, URDC, Roundalab, Dixie R. D. Council (Past President), Alabama Square & Round Dance Association, and Alabama Round Dance Teachers Association (President).

They have taught and conducted clinics at National Square Dance Conventions and at several URDC and DRDC functions and presently reside in the Birmingham, AL area.

**WAYNE & DONNA SLOTSVE** have been round dancing for 17 years and teaching about 10 years. Their round dance training has included almost all nearby festivals, five years of the Procter Clinics in Dallas and most of the URDC conventions. They are currently taking lessons with John & Diane Berry of Kansas City.

They are leaders of 3 round dance clubs and the National Carousel Club #106 has been under their leadership for 8 years.

They have been featured leaders at round dance festivals in all nearby states, New Jersey and Saskatoon, Canada. They have taught at URDC conventions in Seattle, San Francisco, and San Antonio, are currently on the Board of Directors and Technical Advisory Committee for URDC. They served as Program Chaircouple for the 1991 convention in Denver and were responsible for writing 43 basic West Coast Swing figures soon to be released by URDC.

Recent choreography include *Stay, You And I, Do You Love Me, How Many, September Foxtrot, Vu Ja De, Coming Back To Me, Swingin' Blues, Please Mr. Brown.*

Wayne and Donna have 2 daughters. Wayne is a geography teacher in Omaha and a graduate of the University of Colorado. Donna is a cash counter for Target and a graduate of the University of North Dakota.

**DEREK & JEAN TONKS** started ballroom dancing together over 30 years ago in England. Emigrated from England to Canada in 1974, began Square Dancing in 1978 and Round Dancing in 1979, and teaching Rounds in 1981.

Traveling extensively in the U.S. and Canada

to improve their dancing knowledge and technique, they have taught many Conventions and Festivals in both Canada and the U.S.

They have taught Round Dance classes from beginner level to advanced and over 30 social ballroom courses. Member of Roundalab, and URDC.

Their choreography includes *Sunflower, Sweet Nothings, Everything Waltz, Trumpet Tango, Sabrosa Cha, It's Cha Cha Three, Lady Greensleeves, Daddy's Little Girl, The Wanderer, Big Foot Stomp, Falling Leaves and Tango Noir.*

Derek retired from a bank in Alberta, Canada in July 1990 and Jean resigned her position with the Provincial Government and now reside in Lakeland, FL, for the winter. They have 2 sons and 2 grandkids, Amanda and Mitchell.

**PAM AND LARRY WACKER** completed square dance lessons in 1980. In 1984, they took round dance lessons with Chris and Key Christian, and conducted their first basics class in 1985.

They teach a basics class every year and begin an intermediate basics class every other year. They currently cue for the Plus Squares Square Dance Club, teach and cue for LP's Easy and Intermediate Round Dance Clubs and Carousel Club #88. In both beginner and intermediate classes, They emphasize teaching the basic steps and hash cueing like a square dance caller does patter. Both cue and teach.

Pam and Larry are firm believers in increasing their own skill levels. They travel to national instructors on an average of 2 weekends a month. They have attended instructor schools conducted by Procter, Goss and Easterday.

They are members of Roundalab, currently on the Board of Directors, Chairpersons of Phase II Standardization Committee and serve on 3 others, Universal Round Dance Council, Kansas Round Dance Assn., (Executive Vice President and Historian, and Past President). Also Dixie Round Dance Council, Kansas Square Dance Callers Assn. (current Secretary), Northeast Kansas SD Callers Assn. and other surrounding Round Dance Assns. They have been round dance instructors at events in OK, IA, KS, AK, NB, CO, and Alaska, and taught at one previous URDC convention.

Pam and Larry have been married for 19 years and have one daughter, Stephanie. They both work for Southwestern Bell Telephone Co., where they met.

The Wacker's have written several dances, including *One Man Woman, Now And Then, This Too Shall Pass, The Work Song, If I Built You A Fire, Christmas Is Giving Love IV and II, Alive and Kickin, Tennessee Waltz, Dreamland '91, Let's Swing, Tonight You Belong To Me, A White Christmas, Together Wherever We Go, Peachie Keen.*

## CUERS ON PROGRAM

Rod & Susan Anderson  
 John & Norma Jean Becker  
 Russ & Barbara Casey  
 Ernie & Loraine Cousins  
 Joe & Jo Carnevale  
 Bob & Kathy Dammert  
 Carlos & Nancy Esqueda  
 Richard & Karen Fisher  
 Jerry & Jo Gierok  
 Bill & Carol Goss  
 Hardie & Sara Hartung  
 Bob & Barbara Herbst  
 Don & Pete Hickman  
 Jimmy & Vivian Holeman  
 Paul & Lorraine Howard  
 Jack & Donna Jones  
 Bob & Marlene Karabinus  
 Bob & Betty Landry  
 Randy Lewis  
 Bob & Yvonne Madison  
 Pete & Mary McGee

Gene & Del McGinty  
 Brent & Mickey Moore  
 Delton & Sybil Moore  
 Tom & Loveday Newby  
 Roy & Sally Plaisance  
 Leroy & Pat Rardin  
 Kay & Joy Read  
 Tom & Anna Marie Rife  
 Paul & Linda Robinson  
 Larry Segall/Elaine Andrews  
 Ken & Irene Slater  
 Carmen & Mildred Samarrelli  
 Aubrey & Joann Smelser  
 Bill & Helen Stairwalt  
 Francis & Jerry Stinson  
 Wayne & Donna Slotsve  
 Warren & Sandy Teague  
 Derek & Jean Tonks  
 John & Marilyn Traubue  
 Ron & Mary Lou Webb  
 John & Jean Wilkinson

## MASTERS OF CEREMONY

Herschell Allen  
 Bee & Sally Burras  
 Joe & Jo Carnevale  
 Norm & Joan Christie  
 Cecil & Diane Epperson  
 Harold & Carol Franklin  
 Wayne & Marie Ferguson  
 Jerry & Jo Gierok  
 Hardie & Sara Hartung  
 J. C. & Elberta Johnson  
 Perry & Jerry Lefeavers  
 Randy Lewis  
 Charles & Marie Macha

Bob & Yvonne Madison  
 Dave & Marilyn McAdams  
 Glen & Beth McLeod  
 Joe & Rose Powell  
 Leroy & Pat Rardin  
 Wendell & Ruth Robison  
 Jim & Jeri Robb  
 Larry Segall/Elaine Andrews  
 Ken & Irene Slater  
 Aubrey & Joann Smelser  
 Francis & Jerry Stinson  
 John & Lillian Sodek

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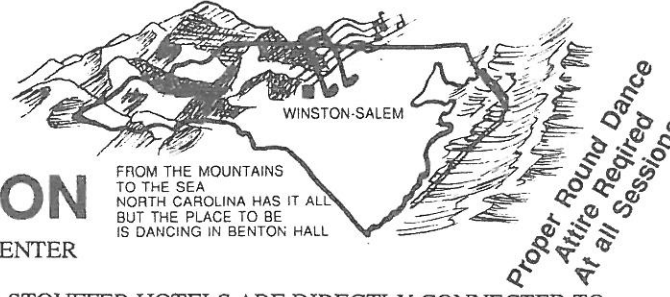


# UNIVERSAL ROUND DANCE COUNCIL

U.R.D.C. Convention 1993  
Winston-Salem, North Carolina

## 17th INTERNATIONAL ROUND DANCE CONVENTION

JULY 21 - 24, 1993 M.C. BENTON, JR. CONVENTION & CIVIC CENTER  
WINSTON SALEM, NORTH CAROLINA  
THE MARQUE (HOTEL HEADQUARTERS) & STOUFFER HOTELS ARE DIRECTLY CONNECTED TO  
THE CONVENTION & CIVIC CENTER



Bring Your Name Badges

### Primarily For High Intermediate and Advanced Dancers

Ten informative sessions from Wednesday night through Saturday night and a teacher's seminar.

Morning sessions start at 9:00 AM.

#### EDUCATION SEMINAR

Wednesday Morning & Afternoon

For New and Established Teachers: 9:00 am - 12:00 Noon  
All Level Dancers: 1:30 pm - 4:30 pm  
Mini Clinics & Lectures

#### PRELUDE BALL

Wednesday Evening

7:30 - 11:00 PM  
Opening Ceremony  
Showcase of Rounds  
Dancing

#### CONVENTION

Thursday, Friday and Saturday

Showcase of Rounds  
Clinics and Dance Teaches  
Die-Hard Balls

#### General Chaircouple

Roy & Jean Green  
803-548-6903

#### Program Chaircouple

Tom & Loveday Newby  
416-450-5989

#### Education Seminar

Chris & Terri Cantrell  
303-469-9140

[or From Dec. 1, 1992 to Mar. 31, 1993- 813-757-6054]



### REGISTRATION FORM

MAIL TO: BILL & ELSYE JOHNSON, 1166 N. PARKWAY, MEMPHIS, TENNESSEE 38105

		Couples	Singles
Convention	URDC Members	<input type="checkbox"/> 80.00	<input type="checkbox"/> 45.00
	Non-Members	<input type="checkbox"/> 96.00	<input type="checkbox"/> 61.00 Membership Included
Extra Syllabus	\$10.00		
Education Seminar:	Teachers (9:00 am - Noon)	<input type="checkbox"/> 15.00	<input type="checkbox"/> 7.50
(URDC Members and Non-Members)	Dancers (1:30 - 4:30 pm)	<input type="checkbox"/> 15.00	<input type="checkbox"/> 7.50
	Both Sessions	<input type="checkbox"/> 25.00	<input type="checkbox"/> 12.50

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

NAME \_\_\_\_\_ LAST \_\_\_\_\_ HIS \_\_\_\_\_ HERS \_\_\_\_\_

ADDRESS \_\_\_\_\_ STREET \_\_\_\_\_ PHONE \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please Check One:  Teacher  Dancer

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

Make Checks Payable to: 17th URDC Convention

Refund for cancellation, less \$10.00 available through July 1, 1993

## CLINIC NOTES

BOLERO RUMBA .....	GEORGE & MADY D'ALIOSO
FOXTROT .....	JIM & BOBBIE CHILDERS
QUICKSTEP .....	RUSS & BARBARA CASEY
RUMBA .....	MIKE & SALLY POEHLER
SLOW TWO-STEP .....	BILL & CAROL GOSS
TANGO .....	BRENT & MICKEY MOORE
WALTZ .....	PETE & MARY MCGEE
WEST COAST SWING .....	ROY & SALLY PLAISANCE

WALK, DANCE, FLY  
1992 URDC FOXTROT CLINIC NOTES  
Jim and Bobbie Childers

As Dancers, we all steadily journey thru the different levels of proficiency by a process Jim and I like to refer to as "Walk, Dance, Fly." The first stage, "Walk" is the initial introduction of a new figure, figures, or rhythm. Our concentration, at this point, is on the most basic form of the figures (generally foot work and beginning/ending directions). Very little thought is given to the body mechanics which will eventually be necessary to complete the figures comfortably.

We then proceed to the stage of "Dance". Now we begin to concentrate on some of the body mechanics required to make figure groups more comfortable. A phase III step danced with basic technique will look and feel much different than a phase III step danced with intermediate or advanced technique. Each time we are re-introduced to a familiar step, our brain allows us to add one more idea of movement or body mechanics until that moment arrives when "Flight" begins. This is the third stage when, finally, after much patience and repetition, everything comes together with more ease than ever before.

It would be wonderful if we could skip the first two stages and begin at the third by learning everything about a step which makes it work at it's initial introduction. However, if we receive too much information, too quickly, our eyes glaze over and pop out, our hair curls, the body goes on strike, and our brain converts itself to cement. (We know, we have experienced all of the above as we tried, to no avail, to rush the process).

This same frustration occurs when we constantly "push on" for more and more routines and demand our bodies to quickly (for e.i., in a two-hour teach) conquer difficult routines month after month without taking time out to take a breath.

In the last few years, all of us, both as dancers and as teachers, have worked extremely hard (almost to the point of burn out in some cases) on the vast amounts of wonderful new rhythms, information, and choreography that has entered the exciting world of Round Dancing. The more we learn, the more we want to learn. However, sometimes it is nice to go back, and take a look at some of those steps that are "old friends", relax a bit and play.

In today's clinic, we are going to:

1. Discuss some of the more common "culprits" of physical pain in dance. (and ways to help alleviate them)
2. Work with some of those familiar friends incorporating ideas of blending and freedom of movement
3. Play with a little Fred Astair and Ginger Rodgers

We all learn a little at a time, and a number of "littles" eventually become a good quantity of learning. As dancers, we need to take time to slow down a little and very much respect (and ENJOY) each level of the learning process in order to "Walk, Dance, then Fly".

QUICKSTEP WORKSHOP NOTES  
Russ and Barbara Casey

Quickstep has never been as popular among round dancers as have the other modern, or smooth rhythms, probably because of the quicker pace at which it is danced. Dancing a quickstep at approximately 50 measures per minute can require a lot more energy than dancing a waltz or foxtrot at approximately 30 measures a minute. The pace of the quickstep also places emphasis on dancing technique and magnifies any lapses thereof.

Concentrating on and improving basics can enable dancers to enjoy dancing the quickstep more by reducing the effort expended and making dancing more comfortable. Dancing with a feeling of lightness can eliminate the feeling of hard, tiring work sometimes associated with quicksteps. In order to achieve this lightness we seek in our dancing we need to establish and maintain a good dance position with each partner concentrating on his/her posture. Often even slight changes in one partner's position will encumber the other partner causing the loss of the lightness and the freedom of movement it allows. Maintaining good dance position makes it possible to dance on balance, carrying the body's weight over the center of the foot, thus allowing the dancer to control his/her movements. This control enables the dancer to efficiently use his/her feet and, in turn, the more powerful muscles of the legs. Being able to get proper heel leads and to control the amount of time spent dancing the slow counts makes it possible to get the maximum energy from the supporting foot, providing the body movement or flight which can create the lightness sought and allow

Quickstep notes cont.

a coasting effect when the dancer is dancing the quick counts on his/her toes. This more efficient use of energy normally requires less effort on the dancer's part by eliminating the necessity to work hard on each step to create or maintain the body movement. In addition to the amount and ease of movement provided, the efficient and controlled use of the feet and legs allows the dancer to better dance on time by using the entire slow counts in the figures, definitely separating the slows and the quicks.

Ultimately the emphasis here is upon the importance of posture and dance position in providing a basis from which comfortable and enjoyable dancing can be developed, enhancing our appreciation of round dancing in general and the quickstep in particular.



Mambo Clinic Notes  
Warren and Sandy Teague

The Mambo originated around 1950 when the "soft" cuban rhythms began to be fused with American Jazz rhythms. Consequently, the music called "Mambo" was born, and with it the dance. For several years the Mambo was a frantic expression of musical and body rhythm. In New York City, it's home was the Palladium on Broadway where it became a cult.

It is interesting to note that in this new dance the foot placements within the musical measure were identical to the foot placements of the original Cuban "Son". We also know from the history of the American Rumba that it was an American adaptation of the Cuban Son and that we substituted a box for the original diamond shaped basic step. We made a foot placement on count 1 instead of originating the rhythm on the one beat in the hips, not in the feet. It took this jazzed up version of the Cuban Son and a new name to arouse the dancing public sufficiently to accept a different rhythm.

Eventually, the exaggerated movements of the Mambo were toned down into a more subdued version, and it was this more quiet but still sharp and exiting dance that swept the dancing public. It was in this roundabout way that the original interpretation of music rhythm and body rhythm was finally adopted. Mambo as we know it now, is a dance of sharp body rhythm, many open figures and most importantly, cuban movement.

Cuban movement can be defined as a slight but continuous body undulation that flows through and controls all movement patterns. Step control starts in the rib cage and works downward through the hips and knees. The Cuban rhythm cycle of **Quick, Quick, Slow** action and rest in round dancing starts on the **One** beat. On the **Four** beat, however, a definite Preparatory action does take place. It is on the **Four** beat, while in relaxed balance on the supporting foot, that the opposite leg is released inward and prepared to initiate the next **Quick, Quick, Slow** on counts 1,2,3. A solid and relaxed weight change should take place on every **Three** beat, whatever the figure, followed immediately on beat **Four** by a slight hip shift toward the side of the supporting foot. Both knees should move slightly with the hips in that direction. The free foot should be drawn inward by the knee to touch or brush the supporting foot before starting on its next **Quick, Quick, Slow** cycle.

Unfortunately, Mambo is currently at a disadvantage in the Round Dance movement because there is no standard syllabus of figures for us to use. It seems that all the franchised ballroom studios have their own syllabus of figures whose names are copyrighted under their franchise. In addition to this, the

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Mambo Notes (cont.)

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American Ballroom Dance Teachers Association also has its own syllabus of mambo figures.

It seems that most of the studios in this country cannot agree on a standardized syllabus of figures or names for these figures or even on exactly how they should be executed. It should be noted that we are currently using figures for Mambo which have been adapted from Rumba, Cha,Cha and even Jive as well as some figures from the above mentioned sources. Since most of us are familiar with those figures which have been adapted from other rhythms we will try to familiarize the dancers with some of the figures from these other sources.

## RUMBA CLINIC TEACH

By Mike and Sally Poehler

**General** International Rumba, sometimes called the Cuban Rumba, has its rhythmic roots in Africa and, with a Spanish influence, developed as a folk dance in the Caribbean. Its strong quick-quick-slow rhythm is usually subjected to complex syncopation. Accentuated body movements rather than foot movements characterize the dance. The ballroom dance originated in Cuba and became known in the United States in the early 1930's. Eventually the rhythm began to show up in ballroom competitions. To be able to improve their technique, many top level teachers, then went to Cuba to learn the Rumba from the source. From those beginnings the dance has developed into what is now International Rumba.

**Timing** Rumba music is usually written in 4/4 time and normally is played at 28 - 30 bars (measures) per minute for ballroom competitions and tests. We, as Round Dancers, usually dance the Rumba at a slower speed. When listening to the music you may hear the various rhythm instruments accenting different beats in a bar of music. There is, however; always an underlying pulsation of 1, 2, 3, 4. In the Rumba, we normally take three steps to each bar of music. We use a rhythm of step, step, step, hold. We interpret this as quick-quick-slow. The dominate beat is the one beat. A full displacement of the hip preceding a step is the normal action. If we start a step on the first beat of music, the hip would move laterally on beat one and then the foot would move. This would have the dancers taking weight on beats two, three and four. The one beat being used for the hip action. This is the step timing used by ballroom dancers. Round dancers use the first beat of a bar to take weight, therefore dancing weight changes on beats one, two and three, with beat four being the hip action.

**Dance Position** For a Closed Dance Position, stand facing partner about six inches apart with forward poise. The man's right hand will be on the lady's left shoulder blade. The lady's left arm will be on the man's right arm. Join the man's left and the lady's right hands at about the man's eye level. If viewed from the top down, the dancers' arms should make an oval. Unlike the smooth rhythms, there will be no body offset or exaggerated top line. The dancers should stand eye to eye.

When in open facing position, with hands joined, it is important that the elbows be bent and tucked in towards the waist, with the hands joined at waist level. Both dancers should "push" very slightly toward one another, with these joined hands, to create a feeling of being "connected". This will allow the lady to "receive" the man's lead.

**Footwork and Hip Action** We take most steps with pressure on the ball of the foot and the heels lowered to the floor as weight is fully transferred to the foot. This is what is called ball-flat. The length of each step is what ever will allow you to comfortably move over the weighted foot. Normally, keeping the weight forward with the hips pulled back, will enable the ball-flat action. Toeing out of the feet will allow for better balance and control. As the dancer lowers onto the heel, the weighted leg straightens. The hips move softly sideways in the direction of the weighted foot when releasing the weight from the opposite foot. This is not a forced sideways action. The movement of the hips is a natural action caused by the straightening of the weighted leg and the movement of the unweighted leg onto the next step. A "swishing" side to side action, forced by the dancer, is unflattering and undesirable. The maximum displacement of the hip occurs as you are about to take weight on the next step. The classic example for this hip action is to think you are at a bus stop standing on one leg. After a while you shift weight to the other leg. Make that shift quick-quick-slow and you are doing the Rumba.

Mike and Sally Poehler, Hurst, Texas

SLOW TWO-STEP CLINIC NOTES

BILL &amp; CAROL GOSS

Have you ever been to a wedding and tried to dance to the modern ballads that are played so frequently? You try to find a beat that fits the rhythm thinking that you must be able to ballroom dance to it. However, you fail and either sit down in disgust, or hang on to each other and do side, touch, side, touch; like everyone else on the floor. Not anymore!! In this clinic, a rhythm that is relatively new to round dancing (introduced in August of 1991) will be explored, that will allow you to enjoy this lovely listening music while you actually dance to it.

Slow two-step was developed in the night clubs just for the dreamy but painfully slow ballads mentioned above. Like its faster club dance counterpart west coast swing, it is very popular on the west coast in all the active ballrooms. It is danced in its most basic form, as a slot dance with figures traveling back and forth along the line of dance, obviously showing its origin as a crowded night club dance. In its advanced form, the dance has developed a lovely progressive character with expressive arm work and subtle but sexy hip movement.

The basic rhythm is slow,-, quick, quick; which is troublesome considering its name in the round dance mind would connote quick, quick, slow,-; It is danced in a loose closed position with some latin hip movement giving it the look of a foxtrot/rumba hybrid. The basic resembles a waltz balance left and right or more closely a very slow samba whisk. Basic turns have inside and outside rolls for the lady and terminology such as triple traveler, switches, and travelling cross chasse will challenge the brain more than the body. All twirls, spins, and rolls occur on the quick, quick, while spirals most often occur on the slow.

Currently, there are two round dances written in this rhythm. Even Now is what might be considered a Phase IV dance that uses all the basics in a repetitive manner. Evergreen, a Phase V-VI dance incorporates basic steps, variations of the basics, and some advanced variations. In the dance written for this convention, the music dictates a flowing, romantic, expressive routine which when practiced might be best done without cues. If you have never done slow two-step, the early clinic work will help you keep your head above water as the terminology settles in. If you have danced the rhythm, we hope you will be challenged to feel this lovely routine written by Michael Kiehm.

# ADVANCED EXECUTION OF BASIC FIGURES IN TANGO

*Brent & Mickey Moore*

Tango is a very remarkable and most unique type of dance. Three variations of tango (2 major ones) currently are used in the United States. And as could be expected, there is a gradual merging of the styles because, historically, there have always been elements shared by all the tangos. However interesting these variations and similarity in the styles, they are not today's topic. The subject for this session is more specifically focused on advanced variations in execution within one style - the English (International) tango.

Even with this narrowed scope, a quick review of the six elements which indelibly stamps all tangos and makes them very different from the other dances is worthwhile. The six elements are 1) a compressed hold, 2) very soft knees at all times, 3) an absence of rise, 4) a curving walk, 5) a placing of the foot, not gliding, and 6) a use stops or holds in body movement.

The English tango has all the above elements and adds some constraints that separate it from the American and Argentino styles. The most noticeable addition is the staccato style of movement. The chief ingredients in creating the staccato movements are 1) the unusual application of body flight in relation to foot action and 2) the way turns are made. There is another general theme used to create the "character" of English tango and that is speed - especially foot speed and the use of body and head speed as separate elements.

In many cases the application of a quick body shrug or tick or head snap, can transform a standard basic figure to a real dazzler. Or, the use of very slow movement where we expect to see a quick one can delight both the performer and observer through the unexpected action. Here then is the core of this clinic - how we apply variations in speed of action, how we use different body actions, how we use different body shapes and positions to invigorate fundamental figures and give our dancing a theatrical quality.

However, all the razzle-dazzle must be based from a firm foundation in fundamentals. One of the most basic, most critical, and yet usually the most neglected fundamental is the base or lower body and leg shapes and actions. The various shapes of the legs are so essential because of the many stops in movement are used. These "poses" must say TANGO! every time or their effect is lost. In addition to the softer knee mentioned earlier, there is a strong

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sense of triangulation in the knees - the weight is always on the inside edge of the foot and the knees are always veered toward each other. It makes an observable difference in appearance in closed position and a dramatic difference in semi.

The routine we will use, Pete & Mary McGee's "An Old Fashioned Girl", is an ideal platform from which we can experiment with a variety of techniques and actions because of its well structured groupings and its inclusion of several figures that have great potential for variations in expression. Specific figures we will look at are the outside swivel promenade link combination, the back corte and snap, the natural twist turn, the spanish drag, the five step, the drop oversway, and the stalking walks. We hope to have time to present more than two interpretations of these figures.

Developing the subtle nuances of action to dance the tango with a theatrical flair takes time and effort; however, and as always, the place to start is with the basic figures and actions. With practice you can make tangos both breathe fire and exude romance.

WALTZ CLINIC NOTES - PHASE VI FIGURESHardie and Sara Hartung

Based on the programmed dances from previous URDC conventions, the waltz is probably the most popular and familiar rhythm danced by today's round dancers. With this popularity the level of dancing has progressed immensely, with the complexity of the basic figures increased at each phase level. This complexity places additional emphasis on the need for dancers to understand and interpret the basic figures correctly.

This clinic will center on some of the Phase VI basic figures. Although the step execution of a figure is extremely important, it is but one part of dancing the figure. The subtleties of dancing the figure are of equal, and possibly more, importance and will be included. These subtleties include timing, balance, body movement and sway, and also the nuances of leading and following.

The selection of figures used in this clinic is based on their current popularity in choreography and also on our observations at round dances as a dancer, clinic attendee, and instructor. These figures illustrate some of the typical problems dancers encounter in executing some of the more complex figures. The figures chosen for this clinic are:

1. Telespin
2. Reverse Fallaway and Slip
3. Double Natural Spin

We hope that this clinic will help you feel more comfortable with the clinic figures and that you will enjoy the waltz even more. Hopefully, some of the techniques used will be applied to other figures and to your dancing of the waltz.

## WALTZ CLINIC NOTES

Pete &amp; Mary McGee

The Waltz is never lacking in popularity among dancers, with its graceful turns and spins. The characteristic of the waltz which is the rise and fall action is what gives the dance the free flowing movement that makes it so beautiful to watch.

Although a majority of the middle European countries lay some claim to the origin of the waltz, the world looks to Germany and Austria where the great waltz was made traditional by the beautiful music of Johann Strauss. Early use of the waltz in America was at the elegant social balls and cotillions. It's outstanding contribution to present day dancing is the "waltz position." It was quite some time even in its early stages before this position was socially acceptable. Now the closed position is universally the basic position for ballroom dancing.

Since the dance position or the hold sets the pace for correct balance and footwork, it is important to know how to hold our partner correctly.

MAN's HOLD: This is something that you can practice without a partner. Stand with the feet together, toes pointing the same way (not turned out) with the knees straight but not stiff or rigid. Make sure the weight of the body is over the center of the feet, and test this by raising and lowering the heels in quick succession. The arms should be held down to the sides of your body with the palms facing straight forward. Next - raise your arms so that they are at right angles to the body. (You will look like you are stopping 2 lanes of traffic). Without moving head or shoulders, bend your right arm at the elbow so that your right hand is facing slightly above the center part of your waist. Now bend your left elbow and raise your hand upwards to finish in a position just about level with your head. Walk around the room in this position and imagine the right arm is around your partner and the left hand is holding her right hand. (The effect is rather as if the man has created a protective frame around the lady so that he can control the movement they are going to do together and prevent others from banging into them.)

LADY's HOLD: The lady responds to the man's initiative by placing her left arm so that her hand rests comfortably - but not heavily - on his upper arm near his shoulder, light pressure in her fingers creating a sense of security but without weight. He will hold her right hand in his left, preferably without the palms touching. She should stand very slightly to his right side, and in this position she can keep her head nicely poised and looking over his right shoulder. It is very upsetting to the balance of the partnership if the lady continually moves her head from one position to another - even if conversing!

Having secured a comfortable yet secure "hold", the task of the lady is to follow her partner and carry her own weight, thus learning the art of balance.

BALANCE: Ballroom dancing is based on natural walking steps. When we dance with a partner, we must remember to poise our body correctly. Feel that your shoulders are directly over your hips, and that your knees are directly over your feet. The man should always look over his partner's right shoulder when in closed position. This allows the man to see where he is going.

The lady must remember that correct poise will keep her up to her partner and make her light and easy to lead. She should try to remember to incline her head and shoulders slightly back - but only slightly as otherwise she will tend to drop her weight back over her heels and pull away from her partner. This in turn will make her heavy to dance with and difficult to lead.



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CONTRARY BODY MOVEMENT: This is the action of turning the opposite hip and shoulder towards the direction of the moving leg, and is used to commence all turning movements. If we think of this as a body swing, it sometimes makes it a lot easier to execute. However, we must remember that if we use too much of this contra body movement it will give the dancers an unsightly look, and will also feel and look very unbalanced. Two things to remember when making turns are:

1. When stepping forward to turn, swing the opposite shoulder and hip forward.
2. When stepping back to make a turn, swing the opposite shoulder and hip backward.

These are only a few basic guidelines that we can all use to help make our dancing not only more beautiful to watch, but more enjoyable for yourself and your partner. And after all, isn't that why we got into the activity in the first place? ENJOYMENT AND FUN!!!

WESTERN SWING WEST COAST SWING  
By: ROY AND SALLY PLAISANCE

AS ROUND DANCERS, WE SOMETIMES BELIEVE THAT BECAUSE A RHYTHM IS NEW TO US, IT IS NEW TO THE DANCE WORLD AND ONLY RECENTLY SHOWED UP ON THE SCENE. WITH WEST COAST SWING (WCS), QUITE THE CONTRARY IS SO; IT AND ALL THE VARIOUS SWING RHYTHMS HAVE BEEN AROUND FOR A LONG TIME. SWING DANCING HAS A LONG AND COLORFUL HISTORY IN THE UNITED STATES, DATING FROM THE 1920'S LINDY HOP TO THE CURRENTLY POPULAR COUNTRY SWING. IF THERE'S ONE DANCE THAT'S ALL AMERICAN, IT'S SWING.

SWING DANCING ORIGINATED WITH JAZZ AND RHYTHM-AND-BLUES MUSIC DURING THE LATE 20'S. INITIALLY IT WAS A WILD COMBINATION OF ROCKING AND TURNING MOVEMENTS PERFORMED BY DANCERS IN NEW YORK'S HARLEM. IT CONSISTED OF IMPROVISED STEPS AND FIGURES GENERALLY USING EIGHT BEATS OF MUSIC. THE STYLE OF SWING BORN DURING THE 20'S WAS NAMED "LINDY HOP" AFTER THE FIRST TRANSATLANTIC FLIGHT (HOP) BY CHARLES LINDBERGH.

DURING THE EARLY 30'S, THE LINDY HOP SPREAD THROUGHOUT THE COUNTRY VIA DANCE CONTEST FROM COAST TO COAST. WITH THE INCLUSION OF ELOBRATE TWIRLS, ACROBATIC MOVES AND BREAKING AWAY FROM ONES PARTNER WITH EXOTIC JAZZ STEPS, THE CHARACTER OF THE LINDY HOP SOON CHANGED. IN 1934 CAB CALLOWAY INTRODUCED A BOUNCY SIX BEAT TUNE TITLED "JITTERBUG" AT HARLEM'S SAVOY BALLROOM, AND THE JITTERBUG WAS BORN. BY 1936, THE JITTERBUG WAS UNIVERSALLY POPULAR, DUE IN PART TO BENNY GOODMAN AND HIS SWING BAND AND THE SWING MUSIC THEY POPULARIZED AT NEW YORK'S PARAMOUNT THEATER. TOPPING OFF THE 30'S WAS AN ELECTRIFYING EXHIBITION OF JITTERBUGGING AT THE 1939 NEW YORK WORLD'S FAIR.

DURING THE 40'S THE JITTERBUG'S WILD MOVEMENTS STARTED DISSAPPEARING WHILE BEING DANCED TO SWING MUSIC PLAYED BY BANDS UTILIZING BASS AND GUITAR INSTEAD OF TUBA AND BANJO IN THEIR RHYTHM SECTIONS AND WAS GIVEN THE NAME "SWING". THE TERM "HEPCAT" WAS ORIGINATED TO DESCRIBE A SWING ADDICT AND THE AMERICAN GI'S TOOK SWING DANCING ALL OVER EUROPE WHERE IT BECAME KNOWN AS "JIVE". IN 1943, THE NEW YORK SOCIETY OF TEACHERS OF DANCING WAS ONE OF THE FIRST ASSOCIATIONS TO RECOGNIZE THE LINDY HOP AND JITTERBUG AS FORMAL DANCES. HOWEVER, THE TEACHERS REFINEMENT FOR UPPER CLASS SOCIAL DANCING ELIMINATED THE HEAD JERKS, HIP THRUST, ACROBATICS, ETC. AS A RESULT OF THE CHANGE IN MUSIC STYLE, MOVIES WITH SWING DANCING, REFINEMENT IN THE DANCE STUDIOS, THE OUTLAWING OF JITTERBUGGING IN SOCIAL CLUBS AND THE CREATIVITY OF INDIVIDUAL DANCERS, A SLOTED STRAIGHT TRACK FORM, AS OPPOSED TO A CIRCULAR FORM, STARTED EVOLVING. THE SLOT FORM DEVELOPED CONCURRENTLY IN DIFFERENT REGIONS THROUGHOUT THE U.S.

THE SLOT FORM BECAME MOST POPULAR AMONG THE SERIOUS SWING DANCERS AND WAS KNOWN AS WESTERN SWING. THE CALIFORNIA DANCE ORGANIZATIONS CHANGED THE NAME FROM WESTERN SWING TO WEST COAST SWING IN 1959. THE "COOLCATS" OF THE 50'S AND 60'S FOUND WEST COAST SWING PERFECT FOR THEIR SAUVE AIRE OF SOPHIS-TICATION AND FIRMLY ESTABLISHED IT AS A DANCE RATHER THAN A FAD. IN CALI-FORNIA THE ANNUAL U.S. OPEN SWING DANCE CHAMPIONSHIPS ARE KEEPING WEST COAST SWING ALIVE, WITH BUDDY SCHWIMMER OF CALIFORNIA AND JERRY KRIM OF OKALAHOMA, TWO OF IT'S STRONGEST PROPONENTS. BUDDY WENT SO FAR AS TO TAKE WEST COAST SWING ALL THE WAY TO BLACKPOOL, ENGLAND FOR THE WORLD CHAMPIONSHIPS. IT WAS MOSTLY OVERLOOKED, DUE PROBABLY TO IT'S LACK OF FLASH COM-PARED TO INTERNATIONAL JIVE, BUT YOU CAN LOOK FOR SOME OF BUDDY'S MATERIAL TO SHOW UP IN SOMEONES COMPETITIVE ROUTINE SOON.

IN THE 40 ODD YEARS OF IT'S EXISTANCE, WESTERN/WCS HAS PROVEN THAT IT CAN ENDURE THE TEST OF TIME. AS WITH THE EASTERN SWING-EAST COAST SWING, IT IS POSSIBLE TO DANCE WCS IN A RELATIVELY SMALL AREA, PROVIDED THE DANCERS KNOW A GOOD REPERTOIRE OF BREAKS AND MOVEMENTS. THERE IS NO QUESTION THAT AS FOR ALL DANCES TO SURVIVE, THEY MUST BE BUILT UP FROM FIRM BASIC MOVEMENT SO THAT AD-LIBBING AND COMPLETE FREEDOM OF EXPRESSION CAN BE INTERPRETED INTO THE DANCE. THE WESTERN SWING-WEST COAST SWING HAS THESE ATTRIBUTES.

### WEST COAST SWING RHYTHM

WEST COAST SWING UTILIZES TWO PRODOMINATE RHYTHMS IN THE EXECUTION OF FIGURES AND MOVEMENTS:

1. BASIC RHYTHM OR PASS RHYTHM - USED ON THROWOUTS, UNDERARM PASSES, SIDE PASSES, SUGAR PUSHES, ETC.
  - A. THIS IS COUNTED AS QUICK QUICK SLOW SLOW; THE SLOWS ARE DANCED AS SINGLE SLOW STEPS IN SINGLE RHYTHM, OR DANCED AS TAP STEPS IN DOUBLE RHYTHM, OR AS TRIPPLE STEPS IN TRIPPLE RHYTHM.
2. LINDY RHYTHM OR TURN RHYTHM - USED ON WHIP TURNS, ETC. WHERE MAN AND LADY ARE TURNING AROUND EACH OTHER.
  - A. THIS IS COUNTED QUICK QUICK SLOW; AGAIN WHERE, THE SLOWS ARE DANCED AS SINGLE SLOW STEPS IN SINGLE RHYTHM, OR DANCED AS TAP STEPS IN DOUBLE RHYTHM, OR AS TRIPPLE STEPS IN TRIPPLE RHYTHM.

### COASTER STEPS

A COASTER STEP IS A TRIPPLE RHYTHM STEP USED TO PREPARE FOR THE START OF A FIGURE FROM OPEN POSITION, ALLOWING THE PARTNERS TO "GET-SET-GO". THE COASTER STEP IS THE SECOND TRIPPLE OF BASIC RHYTHM OR THE SECOND UNIT TRIPPLE OF LINDY RHYTHM. THERE ARE MANY WAYS COASTERS CAN BE DANCED DUE TO THE MANY STYLINGS AND FLEXIBILITY OF STYLE AND FOOTWORK IN WCS DANCING.

SOME COMMON EXAMPLES OF TYPES OF COASTER STEPS THAT ONE MAY USE ARE AS FOLLOWS, BUT ARE NOT THE ONLY ONES THAT CAN BE USED:

- |                         |                              |
|-------------------------|------------------------------|
| 1. SIDE/CLOSE, SIDE;    | 5. BACK/CLOSE, FORWARD;      |
| 2. SIDE/CLOSE, BACK;    | 6. CLOSE/IN-PLACE, IN-PLACE; |
| 3. SIDE/CLOSE, FORWARD; | 7. X BEHIND/SIDE, PLACE;     |
| 4. BACK/FORWARD, BACK;  |                              |

THE PARTICULAR COASTER STEP TO USE AT ANY GIVEN TIME IS THE ONE THAT SETS UP THE DANCER PROPERLY TO BEGIN THE NEXT FIGURE OR MOVEMENT. AS IN OTHER DANCES, THERE IS PROPER PARTNER RELATIONSHIP FOR THE EXECUTION OF EACH FIGURE, THE SAME HOLDS TRUE FOR WEST COAST SWING.

WEST COAST SWING CHARACTERISTICS

WEST COAST SWING HAS SOME DEFINITE DISTINGUISHING CHARACTERISTICS THAT ARE LARGELY UNIQUE TO THAT PARTICULAR STRAIGHT TRACK DANCE AND NOT SOME OF THE OTHER SLOT DANCES ONE ENCOUNTERS AROUND THE COUNTRY.

SOME OF THESE CHARACTERISTICS ARE AS FOLLOWS:

1. YOU MIGHT SAY MUSIC, UNTIL YOU DISCOVER THAT THROUGHOUT THE MIDWEST IN THE 70'S AND 80'S, WCS WAS DANCED TO POPULAR DISCO TUNES OF THE TIME. ALTHOUGH WE TEND TO ASSOCIATE WCS WITH A PARTICULAR STYLE OF MUSIC, IT IS NOT NECESSARY.
2. CLASSICAL WCS IS A LOWER BODY STYLE DANCE ACCENTUATING THE HIPS, LEGS AND FEET.
3. CLASSICAL WCS DOES NOT USE AS MUCH SIDE BY SIDE OR PARALLEL POSITION OR ARM FLAIR AS SOME OF THE OTHER FORMS OF SLOTTED DANCING.
4. CLASSICAL WCS EMPHASIZES RHYTHM BREAKS OR SYNCOPATION, INSTEAD OF MULTITUDES OF DANCE POSITIONS.
5. CLASSICAL WCS PREDOMINATELY USES A WHIP RIGHT INSTEAD OF A WHIP LEFT.
6. CLASSICAL WCS USES A SIX AND EIGHT BEAT FIGURE COUNT, USING A HOOK RHYTHM BREAK.
7. CLASSICAL WCS MUSIC IS 4/4 TIME PLAYED AT BETWEEN 30 - 35 MEASURES PER MINUTE.
8. CLASSICAL WCS IS DANCED ON A SPOT NOT MOVING ALONG LINE OF DANCE.
9. THE SLOWER TEMPOS ALLOW FREER RHYTHMIC EXPRESSION USING SINGLE, DOUBLE OR TRIPPLE RHYTHMS.
10. RELAXED, SOMETIMES SHUFFLING MOVEMENTS AND UPRIGHT POSITION ARE CHARACTERISTIC OF CLASSICAL WCS.
11. OCCASIONAL USE OF HIP MOVEMENT AND/OR PUSH STYLE ARE ALSO USED TO ENHANCE THE STYLE OF THE DANCE.
12. THE USE OF THE SLOT, PRIMARILY IN ONE DIRECTION, IS IN MOST CASES A MAJOR PART OF THE DANCE. THE BASIC PREMISE OF WCS BEING, THAT THE MAN AND LADY CHANGE PLACES WITH EACH OTHER IN A SLOT ESTABLISHED BY THE MAN WHEN HE LEADS THE LADY TO OPEN POSITION.
13. THE MANS USE OF DIFFERENT LINK STEPS REGULATES THE POSITION AND DIRECTION OF THE SLOT.
14. IN WCS OPEN POSITION, THE LADY "WALKS IN" VERSUS THE "ROCK STEP" IN ECS OPEN POSITION. THIS CREATES A FEELING OF "MOVING WITH" YOUR PARTNER AS OPPOSED TO "PULLING APART" FROM YOUR PARTNER.

SWING TECHNIQUE

IN COUPLE DANCING, OR COUPLING, THERE ARE SOME BODY MECHANICS THAT WILL ENABLE YOU TO BE A BETTER DANCER NO MATTER WHAT FIGURE OR MOVEMENT YOU ARE TRYING TO EXECUTE, LEAD OR FOLLOW. TECHNIQUE INVOLVES THE CARRIAGE, MOVEMENT, AND USE OF THE HEAD, TORSO, ARMS, LEGS, AND FEET FOR STARTING, CONTROLLING AND STOPPING A FIGURE, MOVEMENT OR STEP. INITIALLY FOCUS ON THE FOLLOWING FOR HELP AND TECHNIQUE:

1. CARRY THE TORSO ERECT AND KEEP THE CHEST, WAIST, AND HIPS CONNECTED TOGETHER AT ALL TIMES.
2. CARRY THE ARMS CONNECTED TO THE TORSO.
3. CARRY THE LEGS CONNECTED TO THE TORSO.
4. CARRY THE WEIGHT OVER THE BALLS OF THE FEET.
5. KEEP THE CENTER OF MASS OVER THE CENTER OF THE SUPPORTING BASE.
6. DEVELOPE QUALITY MOVEMENT BY KEEPING YOUR LEGS ALIVE LIKED COILED SPRINGS READY TO SHIFT YOUR BODY WEIGHT IN ANY DIRECTION AT A NONO-BEATS NOTICE.
7. KEEP YOUR KNEES AND ANKLES FLEXED AND BODY WEIGHT OFF THE HEELS.
8. DO NOT FALL INTO YOUR STEPS. LET YOUR SUPPORTING LEG'S ANKLE, KNEE AND HIP MUSCLES MOVE YOUR BODY WEIGHT INTO THE NEXT STEP.
9. YOU ARE RESPONSIBLE FOR YOUR OWN BALANCE AND STABILITY EITHER AS A LEADER OR FOLLOWER. DO NOT USE THE COUPLE AS A MOORING POST TO KEEP YOU FROM TOPPLING OVER OR AS A DEVICE TO POWER YOUR OWN MOTION.
10. ESTABLISH AND MAINTAIN COUPLE WEIGHT BEFORE MOVING. THE BEGINNING FOLLOWER OFTEN TAKES AN ARM OR BODY MOVEMENT FOR A LEAD AND MOVES WITHOUT COUPLE WEIGHT.
11. YOUR COUPLE AND LEAD/FOLLOW WEIGHT IS A DELICATE COMMUNICATION LINK WHICH COORDINATES LEG POWER, BODY BALANCE, AND BODY MOVEMENT.
12. BOTH THE LEADER AND FOLLOWER MUST BE SENSITIVE TO (1) COUPLE WEIGHT, (2) COUPLE DIRECTION (PUSH-PULL), (3) MAINTAINING COUPLE WEIGHT, AND (4) IMPLIED CHANGES IN COUPLE WEIGHT WHICH PRODUCES LEAD AND FOLLOW.
13. USE TORSO ROTATION FOR STARTING AND STOPPING TURNS.
14. IN TURNS, KEEP THE EYES FOCUSED IN THE SAME DIRECTION (SPOTTING) BY MOVING THE HEAD FROM SHOULDER TO SHOULDER AT A DIFFERENT VELOCITY FROM THE TORSO. A FORWARD SPOT IS LOOKING IN THE SAME DIRECTION THE BODY IS TRAVELING. A BACKWARD SPOT IS LOOKING IN THE OPPOSITE DIRECTION FROM WHICH THE BODY IS TRAVELING.

## GUIDELINES

ALTHOUGH MUCH OF WHAT WE COME UP AGAINST IN WEST COAST SWING IS NOT DIFFICULT AND IN MOST CASES IS EASY TO PICK UP, THERE ARE SOME BASIC GUIDES THAT HELP MAKE EVEN THE MORE DIFFICULT MOVEMENTS EASIER. WE WILL STRESS THESE GUIDES ALONG WITH BASIC FUNDAMENTALS AND ACTIONS TO HELP YOUR WCS DANCING MORE ENJOYABLE. THE ABILITY TO IMPROVE ONES QUALITY OF MOVEMENT MAKES FOR MUCH MORE GRACEFUL DANCING. SOMETIMES IT SEEMS THE MORE WE LEARN THE LESS WE KNOW, SO LIKE EVERYONE ELSE, WE ARE CONSTANTLY TRYING TO LEARN AND BE BETTER DANCERS. WHEN SOMETHING THAT'S REALLY GIVING US A PROBLEM FINALLY FALLS INTO PLACE, IT SPURS US ON AGAIN. THAT IS WHAT THESE LITTLE HELPS AND REFRESHERS, WE HOPE, WILL DO FOR YOU - GET YOU OVER ONE OF THOSE PROBLEM AREAS.

1. THE FEET AND LEGS ARE THE ENGINE THAT PROPELS THE BODY IN THE DESIRED DIRECTION. IF THE FEET AND LEGS ARE NOT ALIGNED PROPERLY IN THE REQUIRED DIRECTION OF TRAVEL, THEN THE RESULTANT MOVEMENT IS LIKE A CAR RUNNING ON HALF IT'S CYLINDERS. WITH PROPER ALIGNMENT BEING VERY ESSENTIAL TO EASE OF DANCING, WE ARE GOING TO WORK ON TODAY, THE NECESSARY ESSENTIALS OF BASIC FIGURES SO THAT WE MAY ACHIEVE EASE OF EXECUTION IN OUR DANCING.

AS A VERY BASIC STARTING POINT, THE TOES SHOULD BE ALIGNED IN THE DIRECTION OF BODY TRAVEL. IF THE TOES ARE NOT ALIGNED WITH DIRECTION OF TRAVEL WE TEND TO LOSE SOME OF THE POWER OF OUR ENGINE IN PROPELLING THE BODY IN THE DESIRED DIRECTION. TRY WALKING WITH YOUR TOES SEVERLY TURNED OUT OR IN; YOU FIND IT HARDER THEN IF YOUR TOES ARE POINTED STRAIGHT AHEAD.

THERE ARE TIMES WHEN THE TOES ARE NOT IN ALIGNMENT WITH THE DIRECTION THE BODY IS TRAVELING. THESE INSTANCES OCCUR MOSTLY ON TURNING STEPS WHEN THE FOOT POSITION PRECEEDS THE BODY ROTATION; THE FOOT IS PLACED WITH THE FOOT TURNED OUT AND THE BODY ROTATES TO CATCH UP TO THE FOOT PLACEMENT.

2. REMEMBER, KNEES WELL FLEXED WITH BODY WEIGHT OVER THE BALLS OF THE FEET. TAKE ALL STEPS WITH A VERY CLEAN, DEFINITE PLACEMENT - WHEN LEARNING, DON'T HESITATE TO EXAGGERATE THE PICKING-UP AND LAYING-DOWN ACTION OF EACH STEP TO DEVELOP CLEAN FOOTWORK AND EXACT RHYTHM.
3. WCS IS NOT AN ENERGETIC OR BOUNCY DANCE LIKE JIVE. IT IS MUCH MORE SOPHISTICATED AND SMOOTH, BEING DANCED TO SLOWER AND MUCH SMOOTHER MUSIC. BECAUSE THE TRIPPLE TIMED STEPS ARE "THREE AND FOUR" USING "AND" INSTEAD OF "AH" COUNTS, THE INDICATION IS FOR AN EVEN ACTION WITHOUT EMPHASIS ON A QUICK OR ENERGETIC MOVEMENT. HEEL LEAD WALKING TYPE STEPS ARE QUITE COMMON IN MOST FIGURES. KEEP THE UPPER PART OF THE BODY UNDER CONTROL AND AS QUITE AS POSSIBLE, YET STYLISH.

92-47

CLINIC COMMENTS

WITH A DOUBT, MOST OF THE BASIC APPROACH TO WEST COAST SWING HAS BEEN WRITTEN AND GONE OVER IN PAST CLINICS; EACH CLINICIAN EMPHASIZING THE POINTS THEY CONSIDERED IMPORTANT AND ESSENTIAL TO THE WAY THEY TEACH. IN EVERY CLINIC YOU ATTEND, YOU OFTEN HEAR THINGS YOU HAVE NEVER HEARD BEFORE AND WONDER WHY YOU HAVEN'T BEEN TOLD THAT BEFORE. IN REALITY, YOU PROBABLY WERE TOLD IT SOMETIME BEFORE, YOU JUST WEREN'T READY TO RECEIVE THE INFORMATION - YOU WEREN'T TUNED IN TO THAT PARTICULAR TEACHERS WAVELENGTH. MAYBE YOU WEREN'T READY FOR THAT PARTICULAR MATERIAL OR THE LEVEL OF THAT MATERIAL. SOMETIMES IT'S JUST THE PRESENTATION THAT TURNS THE LIGHT ON OR OFF. MAYBE IT'S JUST THAT YOU LEARN EASIER FROM ONE TEACHER BETTER THAN ANOTHER.

BASICALLY, MOST CLINICIANS LEARN THEIR THEORY FROM OTHER TEACHERS AND BOOKS. WE ALL HAVE OUR FAVORITES IN BOTH CASES, BUT REMEMBER, EVEN THOUGH WE HAVE OUR OWN PREFERENCES, THEY ALL COVER THE SAME BASIC THEORY. THE BIG DIFFERENCE COMES IN THE DIFFERENT STYLES AND APPROACH IN PRESENTING THAT MATERIAL. NOT A LOT HAS BEEN DOCUMENTED CONCERNING WCS TO DATE REGARDING THEORY AND TECHNIQUE. THERE IS NO UNIFORM CONSENSUS AS YET AS IN THE MODERN AND LATIN RHYTHMS. BEING PURELY AMERICAN, THE GOVERNING AMERICAN AUTHORITIES CAN'T SEEM TO AGREE UPON COMMON GUIDELINES. THAT LEAVES A LOT OF ROOM AT THE TOP.

INSTEAD OF WRITTING DETAILED NOTES ABOUT WEST COAST SWING, WE ARE GOING TO LEAVE OUR DISCUSSION OF SKILLS & PROBLEMS, ALONG WITH QUESTIONS, FOR THE CLINIC SESSION. THERE ARE BASIC RULES AND GUIDELINES THAT FORM THE BASIS FOR WCS AND ALL THE OTHER RHYTHMS. IN THE CASE OF WCS, MUCH OF WHAT DEVELOPS IS DUE TO CREATIVITY. DANCING IS AN ART FORM THAT IS VERY INDIVIDUALISTIC IN IT'S EXECUTION AND PRESENTATION. THERE ARE ALWAYS ALTERNATIVE WAYS, INTERPERTATIONS AND DESCRIPTIONS. CREATIVITY REQUIRES FREEDOM FOR INDIVIDUAL EXPRESSION AND THERE IS NO BETTER PLACE THAN WITH THE SWING RHYTHMS, TO LET YOUR CREATIVITY RUN WILD.

WHAT WE WILL DISCUSS AND EXPERIMENT WITH IN THIS CLINIC ARE JUST A FEW OF THE MANY HUNDREDS OF FIGURES AVAILABLE FOR YOUR USE IN WCS DANCING. TEACHERS AND DANCERS ALIKE, ALL ACROSS THE U.S. ARE ALWAYS CREATING NEW AND EXCITING MOVEMENTS. WE WILL HAVE ONLY SCRATCHED THE TIP OF THE ICEBERG BY THE END OF THIS CLINIC AND THE NEW CHOREOGRAPHY THAT FOLLOWS. THERE'S ALWAYS PLENTY OF NEW INTERESTING FIGURES AND ALMAGATIONS TO KEEP OUR INTEREST UP. SO HAVE FUN AND ENJOY.

WE HOPE THAT YOU LEAVE THE CLINIC WITH A SMALL AMOUNT OF KNOWLEDGE AND SKILL THAT YOU DIDN'T HAVE WHEN YOU ENTERED. OUR PRIMARY GOAL IS TO PROVIDE WHAT KNOWLEDGE AND SKILL WE HAVE THAT WILL MAKE YOUR DANCING MORE FUN AND MORE ENJOYABLE. WE SINCERELY HOPE THIS CLINIC WILL HAVE HELPED YOU ATTAIN ADDITIONAL KNOWLEDGE, UNDERSTANDING AND ENJOYMENT OF WEST COAST SWING.

THANK YOU FOR YOUR ATTENTION, PATIENCE AND CO-OPERATION. AGAIN, HAVE FUN, KEEP SMILING, AND THANK YOUR PARTNER.

HAPPY DANCING,

M O R E R E S U M E S

92-48

**JIM & BOBBIE CHILDERS** have been round dancing, her since 1971, him since 1977. They have been teaching since 1979 and currently have a Phase III-IV club, a Phase V & soft VI club, a Phase VI, and a 1st Saturday advanced clinic. They sponsor two weekends at home per year, and have taught across the United States and Canada, and as far as Japan and Germany. They have choreographed 17 dances including Rainbow Connections, And I Love You So, You're the Top Cha, Moonlight Romance, Java Jive, Alright You Win, Hernando's Tango, Nadie Me Ama, It's Cha Cha Cha, Foolish Heart, Shadow of My Mind and My Foolish Heart.

They believe in education and study of the basics and continue to take weekly private ballroom lessons both in International Modern and Latin.

In 1985 and '86 they competed in both International Modern and Latin. They competed 5 times (in United States and Canada) and took 1st place each time. By now, their round dance teaching schedule was getting heavier, and they had to make a choice between competing or teaching. They chose teaching (if you teach round dancing, the ballroom world considers you a professional and you cannot compete in amateur). We love the round dance world we are in, and are happy for the choices we made.

Jim and Bobbie are members of Northwest Round Dance Teachers Association, Roundalab and URDC where they serve on the Board of Directors. Bobbie is also an Associate of the Imperial Society of Dance Teachers.

Jim is a Journeyman Cabinet Maker and Production Manager for Armstrong Homes. Bobbie quit her job last year to have more time to be a mom ("one of the best choices I ever made"). They have two children: Kristina, 11 years old, and Stephan Edward, who is 4 years old.

**GEORGE & MADY D'ALIOSO**, who live in Bellbrook, Ohio (a suburb of Dayton), have been teaching for 22 years.

George, who retired from the Air Force in 1966, worked for NCR for 24 years before retiring in 1990. He currently works parttime with his son in applied computer systems.

They are the proud parents of 2 children, a daughter in California and their son in Ohio, and have 4 granddaughters and 1 grandson.

Although George does the teaching and cuing, it is Mady who has the professional dance background as a contortionist in Germany and the USA.

Offer one class of 24 lessons per year for beginning dancers and advanced dancers.

Teach and cue for two clubs each week (one is Phase II,III,IV, the other club is National Carousels #114. First Sunday is a Phase V,VI dance shared with another round dance leader. One Saturday a month is devoted to workshopping Phase V,VI dances.

Currently serving as Secretary of Buckeye Round Dance Council. They have also served as President and Treasurer of BRDC. They will be President again in 1993.

They have taught at most URDC Conventions and have served as Secretary, Board of Directors and Convention Chairpersons. They were asked to temporarily fill a vacancy created on the Technical Advisory Committee to specifically write the Paso Doble section of URDC's dance manual.

They are currently Rounds-of-the-Quarter Chairpersons for ROUNDALAB and have been nominated for their Board of Directors.

They have attend 8 National Square Dance Conventions and have participated in each by either teaching or cuing.

They have choreographed more than 30 dances. Here are a few: No More Bolero, Hot Hot Hot, Bis Morgen, I Love the Night Life, Tango for Strings, Could I Have This Dance, Kokomo, Disco Polka, I Love a Rainy Night, A Walk in the Black Forest, Feelings, and Cielo Andaluz.



M O R E   R E S U M E S

92-48  
**BILL & CAROL GOSS** have been dancing for 19 years and teaching for 15 years. They currently have a Carousel group in San Diego, California, and run a monthly figure clinic. They also take ballroom lessons from Ron Montez of the Champion Ballroom Studio and Michael Kiehm of the Starlight Ballroom Studio, where Carol gives private lessons.

They are currently members of the URDC and ROUNDALAB. In 1988 they attained the credentials to teach ballroom lessons and are members of the North American Ballroom Teachers Association. They travel extensively, as instructors for Round Dance Festivals in 30 states, 5 Canadian provinces, Austria and Japan.

Their choreography includes: Nadia's Theme, Two for Tea Cha, La Pura, Wonderful World of the Aged, Shall We Dance, How Did He Look, Kiss in the Dark, Spider of the Night, Foxtrot Tonight, Happy Ever After and London By Night.

They have conducted many clinics for URDC, ROUNDALAB and the National Square Dance Convention. They hold a yearly teacher's school and a IV, V, VI clinic for teachers with Irv and Betty Easterday.

Bill is the Science Department Chair for the Bishop's School in La Jolla, CA. Carol, a self-employed designer and pattern-maker, specializes in Pettipants and sweaters for ladies and jumpsuits for men.

**ROY & SALLY PLAISANCE** began square dancing in 1975 and after only a few lessons Sally convinced Roy to start round dance lessons. In 1977 they decided to try their hand at teaching rounds. Since that time they have taught and conducted clinics at URDC Conventions, taught at National Square Dance Conventions and have been on the staff of Round Dance Festivals and Weekends in the USA and Canada. They are members of TRDTA, ROUNDALAB, URDC and AIDTA. They now serve as chaircouple of the ROUNDALAB Dance Technique Manual Committee. They conduct three weekly clubs, easy to advanced and have a monthly workshop. They host National Carousels No. 92.

Some of their choreography includes: All I Ever Need Is You, Sweet City Woman, It's A Sin, Loves Nocturn, Carnival, La Brisa, Waltz With Me, I'll See You Again, Down at Papa Joes, Southtown USA, Rumba With Me, and Parisienne Shadows.

Roy is an Architect and Sally hand paints clothing and accessories and sells men's and women's dance shoes. They enjoy water sports, gardening, gourmet cooking and entertaining. Their four children and six grandchildren keep them busy in any spare time they are fortunate to find.

**PAUL & LINDA ROBINSON** had an exciting year in 1977. They exchanged wedding vows, bought a house, took square dance lessons and learned to round dance from Paul's father and his wife.

Following in his father's footsteps, Paul and Linda started teaching rounds in 1985 in Caney, Kansas. They now cue for the VCR's (Carousel #243) in Independence.

They are members of: Roundalab, Universal Round Dance Council, Kansas Round Dance Assn., Eastern Nebraska Round Dance Assn., Oklahoma Round Dance Assn., Dixie Round Dance Council and Missouri Round Dance Assn. Attended the Roundarama Teacher's Institute in 1987 and attend the Roundarama Dance Institute in Bloomington every year.

Paul and Linda have taught at the Kansas Square Dance Assn's Fall Jubilee and at the URDC Convention in Denver. They choreographed the rumba: December in July.

They have three children, two girls (ages 11 and 8) and a boy (age 5). Paul is employed as a Systems Specialist for ARCO Pipe Line Co. Linda is employed by the City of Independence, Kansas as a Laboratory Analyst.

M O R E R E S U M E S

92-50

**BOB & MARY ANN ROTHER** began teaching in 1975. They have taught at square and round dance festivals, 7 URDC Conventions, the National Square Dance Convention in Seattle in 1981, and many all Round Dance weekends and clinics. For the past 9 years the Rother's have taught round dancing full time and for 7 of those years have been teaching "Snowbirds" in Mesa, Arizona for 5 months of the year. The other half of the year at their home in Canby, Oregon. During the summer months they continue their round dance work with clinic weeks in various areas of the country.

Among the Rother's better known choreography are: Pepito, Fortuosity, Years May Come, Spanish Eyes, Waiting for the Robert E. Lee, Isle of Capri, Wild Love Foxtrot, Mint Julep, and Sleepy Lagoon.

**LARRY SEGALL & ELAINE ANDREWS** have been teaching round dancing as a team since 1987. Elaine has been round dancing for 16 years and has frequently helped other teachers when needed as a substitute partner. Larry has been round dancing for 22 years, including 17 years of teaching. Prior to their joining forces, he had taught at the 1983 URDC convention and two National Square Dance Conventions, as well as numerous local and state square dance conventions.

Larry and Elaine taught a West Coast Swing workshop at the 1990 URDC convention; they have taught, including their own dances, at 4 National S/D Conventions and the 1991 URDC convention, as well as state and area conventions. Their choreography includes: Once In A Blue Moon and People Will Say (International foxtrot), Sealed With A Kiss (rumba), Lollipop (swing), Maggie's Quickstep, and Corredo Segundo (paso doble).

They teach round dancing 4 nights a week, beginners through advanced, including Housels Club #87; they also take regular private ballroom lessons. They are members of Roundalab, URDC, and their area R/D teachers association.

In their "other lives," Elaine is a secretary for a biotechnology company; Larry is an engineer and computer programmer for an aerospace company, as well as a licensed flight instructor.

**WARREN & SANDY TEAGUE** both started dancing in 1983. They have been dancing as partners since 1986 and were married in 1987.

Sandy has been teaching and cuing since 1984. She and her first husband, Ron Coke (deceased), taught several beginner classes and had their own Phase III club and cued for several local square dance clubs in the Louisville, KY area.

Warren and Sandy have taught for the Indiana Round Dance Council, Dixie Round Dance Council and the Kentuckiana Round Dance Council locally.

Nationally, they taught for the National Square Dance Convention, URDC, Canadian Round Dance Festival and D'Aliso's Super Sundays.

Their choreography includes: Broken Hearted Melody and Lovers Mambo.

In Louisville they have a Phase V & VI club, Dancealongs, each Monday. They also have group and private lessons in their home.

Are members of: Kentuckiana R/D Council, Indiana R/D Council, Dixie R/D Council, Kentuckiana S/D Assn., Roundalab, and URDC. They attend as many round dance clinics as possible and have regular lessons with their coach, Charles Jones, in Louisville, KY.

AN OLD FASHIONED GIRL

BY: Pete & Mary McGee, 2048 Dogwood Lane, Beth., Pa. 18018 (215) 866-7432  
 RECORD: SPECIAL PRESSING (Flip of PEANUT VENDOR)  
 RHYTHM: TANGU  
 PHASE: V + 2  
 SEQUENCE: INTRO A B C A D C A END

INTRO

1 - 4 WAIT;; 4 STEP; QUARTER BEATS;

CP FCG DW WAIT;; FOUR STEP (QQQQ) Fwd L, sd & bk R, bk L to contra bjo, sm sd & bk R (Bk R, sd & fwd L, fwd R outside ptr, sm sd & bk L trng Rfc to SCP) fcg DC; QUARTER BEATS (Q&Q&S) Sm flare bk L/cl R, fwd L/cl R, tap L,;

A

1 - 8 CLOSED PROMENADE (SQQS 2 WALKS (SS) SIDE STEP (QQ) 2 WALKS (SS) REVERSE TURN OPEN FINISH (QSQQS) OUTSIDE SWIVEL THRU TAP TO CP DW (SQQ) FORWARD, SIDE, BRUSH, TAP (QQQQ)

1 - 8 (CLOSED PROMENADE) Sd & fwd L, hold, thru R, sd & fwd L; cl R, hold, (2 WALKS) Fwd L, hold; Fwd R, hold, (SIDE STEP) Fwd L, sd & slightly bk R; (2 WALKS) Fwd L, hold, fwd R, hold; (REVERSE TURN-OPEN FINISH) Fwd L trn Lfc, fwd R cont Lfc trn, bk L in bjo,; Bk R Lfc trn, sd & fwd L, fwd R to bjo,; (OUTSIDE SWIVEL THRU TAP) Bk L bringing rt sd bk, thru R bringing W to CP fc DW, tap L (Fwd R bringing L to R no wgt, flick L up in bk from knee, thru L to CP, tap R); (FORWARD, SIDE, BRUSH, TAP) Fwd L, sd R, brush L to R, tap L;

B

1 - 8 4 STEP TURNED TO DC (QQQQ) CLOSED PROMENADE (SQQS) REVERSE TURN TO DROP OVERSWAY (QQS) CHANGE SWAY - REC TO SCP (SS) OPEN PROMENADE (SQQS) ROCK TURN (QQS) BACK CORTE & TURN LADY TO SCP (QQS&)

1 - 8 (4 STEP) See Meas 3 of Intro; (CLOSED PROMENADE) Sd & fwd L, hold, thru R, sd & fwd L; cl R, hold fcg DC, (REVERSE TURN TO DROP OVERSWAY) Fwd L trng Lfc, fwd & sd R cont trn; bk & sd L stretching body upward,; (CHANGE SWAY-REC TO SCP) Flex L knee and sway to rt allowing R ft to slide into a pt (Flex rt knee and sway to left allowing lft ft to slide to a pt looking well to the left), hold; recov to SCP putting wgt on R,; (OPEN PROMENADE) Sd & fwd L, thru R, sd & fwd L, fwd R outside ptr,; (ROCK TURNS) Bk L, rec R, bk L,; Bk R, sd L trng slightly Rfc cl R to L, hold/trn W sharply to SCP;

C

1 - 8 NATURAL TWIST TURN (SQSQSQ) PROMENADE LINK (SQQ) VIENESSE TURNS (QQ&QQ&) (QQ&QQ&) HOLD (S) CONTRA CHECK (S) RECOVER TO RT LUNGE (&S) SPANISH DRAG (SS) RECOVER TO SCP (&S)

1 - 8 (NATURAL TWIST TURN) Sd & fwd L, thru R trng Rfc, sd & bk L to CP fcg RLOD; XRIB OF L with no wgt on R, unwind Rfc with wgt now on both ft,

AN OLD FASHIONED GIRL (Page 2)

cont unwinding Rfc ft to uncross and changing wgt to R and ending SCP fcg DLC (Sd & fwd R,\_, thru L, fwd R betwn M's feet to CP; fwd L in contra bjo arnd M, fwd R arnd M DRW, fwd L trng sharply to SCP); (PROMENADE LINK) sd & fwd L,\_, thru R, tap L to sd (Sd & fwd R,\_, thru L trng Lfc to CP, tap R to sd); (VIENNESE TURNS) Fwd L trng Lfc, fwd R cont Lfc trn/XLIF of R, bk R trng Lfc, sd L cont trn/cl R to L fcg DW; (VIENNESE TURNS) Repeat Meas 4 Part C; (HOLD),\_, (CONTRA CHECK) Flexing Rt knee step fwd L with Rt shoulder lead (Flex L knee bk R with rt sd fwd looking well to the left),\_; (RECOVER TO RT LUNGE) Staying dwn rec to R with rt sway/pt L to sd,\_(staying dwn recover to L/pt R to sd), (SPANISH DRAG) Sd L keeping Rt sway Rt ft now pointing to sd,\_, (Sd R keeping head to lft); draw R to L commencing to rise bring W to CP,\_, (RECOVER TO SCP) Place wgt on R/trn to SCP tap L fwd,\_,;

D

1 - 6 2 WALKS (SS) PROGRESSIVE SIDE STEP REVERSE TURN (QQSS) BACK ROCK L,R, L(QQS) BACK ROCK R,L,R, (QQS) BACK (S) BACK CORTE (QQS)

1 - 6 (2 WALKS) Fwd L,\_, Fwd R, end DC; (PROGRESSIVE SIDE STEP REVERSE TURN) Fwd L, sd & slightly bk R end DCR, Fwd L,\_,; Fwd R,\_,end fcg RLOD, (BACK ROCK ENDING) Rk bk L, rec R; rk bk L,\_, rk bk R, rec L; rk bk R,\_, bk L,\_,; (BACK CORTE) Bk L, bk R trng  $\frac{1}{4}$  Lfc, cl R to L,\_,;

7 - 16 FIVE STEP (QQQSS) PROMENADE LINK (SQQ) REVERSE FALLAWAY & SLIP (QQQQ) OPEN TELEMARK TO DROP OVERSWAY (QQS) CHANGE SWAY & HOLD (SS) RECOVER LADY TO SCP & FORWARD (SS) STALKING WALKS WITH SYNCOPATED CHASSE ENDING (SSSSSQ&QS)

7 - 16 (FIVE STEP) Fwd L, sd & bk R, bk L contra bjo, sm sd & bk R to CP; Trn to SCP no wgt change,\_, (PROMENADE LINK) sd & fwd L,\_,; thru R, tap L to sd of R, (REVERSE FALLAWAY & SLIP) Fwd L trng Lfc, sd R; XLIF of R bk L, (OPEN TELEMARK TO DROP OVERSWAY) Fwd L trng Lfc, sd R cont trn; Sd & fwd L stretching body upward,\_, (CHANGE SWAY AND HOLD) Flex L knee and sway to left allowing lft ft to slide to a pt looking well to the left),\_, (HOLD),\_, (RECOVER LADY TO SCP AND FORWARD) Rec wgt to R trng W to SCP tap L,\_,; Fwd L,\_, (STALKING WALKS WITH SYNCOPATED CHASSE ENDING) Bring R thru sharply no wgt,\_,; fwd R,\_, bring L arnd sharply no wgt,\_,; Fwd L,\_, bring R thru sharply no wgt,\_,; step R,L/R in place, tap L fwd and sd,\_,;

END

CONTRA CHECK - Flexing Rt knee step fwd L with Rt shoulder lead (Flex L knee bk R with rt sd fwd looking well to the left);

ARE YOU STILL MINE

7/1/92 *Slow Two Step*

By: Michael Kiehm, Starlight Dance Studios, 6506 El Cajon Blvd. Suite H  
San Diego, CA 92119

Cue Sheet By: Bill & Carol Goss, 4866 Mt. Frissell Dr., San Diego, CA 92117  
619-292-4120

Record: Unchained Melody, Collectables COL 4214 Flip (You've Lost That Lovin'  
Feelin') Suggested Phase VI Speed 45

Sequence: A,A,B,C,A,A,B,END

PART A

1-4 RAISE THE ARMS;-; LOWER THE ARMS;-;

1-2 In shadow pos fc DW wgt on R for both with flexed knee M behind W  
with arms slightly arnd her no contact raise the arms slowly as if  
pushing against a heavy wgt to just below shoulder level;-;

3-4 Slowly lower the arms pushing on that same wgt to original pos low  
& slightly in front of W;-;

5-8 LADY CONTRA BOTA FOGO; BOTH CONTRA BOTA FOGOS;-; BOLERO WHEEL 3;

SQQ 5 Sd & fwd onto L bringing arms up to side no contact,-, rk bk onto R,  
recov L (W sd & fwd L,-, rck R trning LF to fc ptr & DRC, recov L);

SQQ 6 Fwd R DW,-, rck sd & fwd L trn RF to fc ptr & DRC, recov R (W fwd  
R DRC,-, rck sd & fwd L trn RF to fc ptr & DW, recov R);

SQQ 7 Fwd L DRC,-, rck sd & fwd R trn LF to fc ptr & DW, recov L (W fwd L  
DW,-, sd & fwd R trn LF to fc ptr & DRC, recov L);

SQQ 8 Fwd R to bolero pos R arm arnd each others waist L arms out to sd  
commence RF wheel,-, cont wheel L, R to fc LOD (W also R,-, L, R);

9-12 HOOK SPIN (LADY ROLL); TRAVELING CROSS CHASSES;-;

SS 9 Fwd L small step LOD letting W go,-, hook R behind L & trn RF 1 full  
(W SQQ) revolution keep wgt on R (W roll RF twd LOD bk L,-, fwd R, bk L to fc  
ptr & RLOD separated from partner and now on opposite footwork);

SQQ 10 Fwd L blend to double hand hold at waist level elbows in with R  
shoulder lead DW,-, sd & fwd R DW, XLIF of R progress DW (W bk  
R,-, sd & bk L, XRIF of L);

SQQ 11 Sd & fwd R trn LF 1/4 to L shoulder lead DC,-, sd & fwd L, XRIF of L  
progress DC (W sd & bk L,-, sd & bk R, XLIF of R);

SQQ 12 Sd & fwd L trn RF to R shoulder lead DW,-, sd & fwd R DW, XLIF of R  
progress DW (W sd & bk R,-, sd & bk L, XRIF of L);

13-16 PASSING TRAVELING CROSS CHASSE; PULL PASS; LADY RONDE TO INSIDE  
WRAP TO SHADOW LUNGE;-;

SQQ 13 Sd & fwd R trn LF to left shoulder lead LOD fc wall,-, sd L LOD pass  
W on inside of circle, XRIF of L fc wall commence to trn to fc RLOD  
(W sd & bk L trn LF to fc COH,-, sd R small step, XLIF of R commence  
to trn to LOD);

SS 14 Trn to fc RLOD step bk L aggressively LOD comm to trn RF,-, sd & bk  
(W SQQ) R pulling W by on inside of circle comm trn to fc LOD,- (W fwd R LOD  
hanging bk,-, run fwd L, fwd R past M on inside of circle);

HOLD Q 15 Trn to fc LOD stopping W's fwd prog by pulling bk with arms,-,-,  
(W SQQ) lead lady to trn LF begin wrap lift L arm up over her head step bk

- L on last qk ct ( W fwd L trning RF to aerial ronde R CW to fc DRC,-, XRIB of L, fwd L trn LF to commence wrap);
- SS 16 Sd R twd RLOD in wrap pos to fc DW,-, lower to shadow pos in R leg for both to take the position at the beginning of dance,-;

REPEAT A BUT STAY IN WRAPPED POSITION

PART B

1-4 SWEETHEART RUN 6;-; SWEETHEART SWITCH; WOMAN ACROSS MAN;

- SQQ 1 In wrapped pos same footwork fwd L,-, fwd R, fwd L;
- SQQ 2 Fwd R,-, fwd L, fwd R cut in front of W comm RF trn;
- SQQ 3 Fwd & sd L across W trn RF to fc LOD W on inside of circle ( W trn RF to step sd & slightly bk L cont to trn RF maintain wrapped pos),-, fwd R, fwd L to fc LOD;
- SQQ 4 Fwd R small step extending wrapped arms to allow W to get in front ( W fwd slightly in front of M to comm to go to outside of circle),-, fwd L ( W fwd L), fwd R larger step to wrap pos on inside of circle to cut in front of W comm RF trn ( W fwd R on outside of circle);

5-8 SWEETHEART SWITCH WITH UNWRAP ENDING; SIDE,-, FENCE LINE, RECOY; POINT,-, LADY ROLL ( M TRANS),-; LADY ROLL ( M CROSS CHASSE);

- S HOLD 5 Fwd & sd L across W trn RF to fc LOD woman on inside of circle ( W SQQ) ( W trn RF to step sd & slightly bk L cont to trn RF),-, with no wgt chg unwrap the lady to OP fc COH,- ( W unwrap rolling RF down LOD R, L);
- SQQ 6 Sd R,-, fence line XLIF of R down LOD, recov R ( W same footwork);
- SS 7 Point L to RLOD,-, sd L,- ( W point L,-, roll LF L, R on inside of ( W SQQ) circle catching up with M);
- SQQ 8 XRIF of L twd RLOD,-, sd L, XRIF of L ( W cont to roll LF L,-, R, L to fc M) end in loose CP fc COH;

9-12 TWO BASICS;-; LEFT TRN INSIDE ROLL;-;

- SQQ 9 Sd L,-, XRIB of L, recov L;
- SQQ 10 Sd R,-, XLIB of R begin to open body away from ptr, recov R ( W recov L to cut in front of M DRW end CP fc LOD);
- SQQ 11 Fwd L trn LF to fc wall,-, sd R, XLIF of R twd RLOD ( W bk R trn LF,-, sd L trn LF under lead arms, cont trn LF to fc ptr & COH R);
- SQQ 12 Sd R,-, XLIB of R begin open body away from ptr, recov R ( W recov L to cut in front of M DC to CP);

13-16 LEFT TRN INSIDE ROLL OVERTURNED TO BACK TRAVELING CROSS CHASSES;-;-; BACK TRAVELING CROSS CHASSE TO FC WALL;

- SQQ 13 Fwd L twd LOD trn LF to fc COH,-, sd R DC, XLIF of R fc RLOD ( W bk R trn LF,-, sd L trn LF under lead arms, sd R cont trn to fc LOD);
- SQQ 14 Bk R with L shoulder bk double hand hold at waist level elbows in,-, sd & bk L, XRIF of L progress DW ( W fwd L,-, sd & fwd R, XLIF of R);
- SQQ 15 Sd & bk L trn RF to R shoulder bk to progress DC,-, sd & bk R, XLIF of R ( W sd & fwd R,-, sd & fwd L, XRIF of L);
- SQQ 16 Sd & bk R trn LF overtrn to begin to fc the wall,-, sd & bk L to fc wall blending to BFLY, XRIF of L to fc wall ( W sd & fwd L,-, sd & fwd R, XLIF of R);

PART C1-4 TWO BASICS;-; COMMENCE TRIPLE TRAVELER;-;

- SQQ 1 Sd L,-, XRIB of L, recov L blend to CP;  
 SQQ 2 Sd R,-, XLIB of R begin to open body away from ptr, recov R ( W recov L to cut in front of M DC to CP);  
 SQQ 3 Fwd L trn LF slightly fc DC,-, sd & fwd R, fwd L LOD ( W bk R trn LF,-, sd L trn LF under lead arms, cont trn LF to fc wall R);  
 SQQ 4 Fwd R spiral LF under joined hands ( W trn to fc LOD fwd L),-, fwd L, fwd R lower the hnds out in front of ptrs at shoulder level;

5-8 CONT TRIPLE TRAVELER OVERTURNED TO TUNNEL EXIT;-; OUTSIDE ROLL;  
BASIC ENDING;

- SQQ 5 Fwd L begin to bring joined hnds down & in front of M ( W fwd R DW to begin to XIF of M),-, fwd R, fwd L ( W twirl RF under lead hnds L, R to fc RLOD on wall side of ptr);  
 SQQ 6 Fwd R going under joined arms,-, small fwd L; fwd R ( W fwd L begin RF circle arnd M,-, cont circle fwd R, fwd L to end fc LOD in LOP);  
 SQQ 7 Fwd L bring joined hnds down & comm trn LF to fc COH,-, sd R, XLIF of R ( W fwd R comm RF twirl,-, twirl RF L, R, to fc ptr & wall);  
 SQQ 8 In BFLY fc COH sd R,-, XLIB of R, recov R;

9-12 UNDERARM TRN TO OPEN BREAK ENDING;-; MAN INSIDE ROLL TO BOLERO WHEEL;-;

- SQQ 9 Sd L to palm to palm lead,-, XRIB of L, recov L ( W sd R comm to trn RF under lead arms,-, XL over R twd RLOD trn RF to LOD, recov fwd R to trn to fc ptrn & wall);  
 SQQ 10 Sd R,-, rck apt bk L, recov R with lead hnds joined;  
 SQQ 11 Fwd L twd ptr comm LF trn,-, drop hands roll LF 3/4 into bolero BJO wheel pos R, L fc LOD ( W fwd R,-, fwd L comm RF wheel, fwd R cont wheel fc RLOD);  
 SQQ 12 Wheel RF 3/4 R,-, L, R;

13-16 BOLERO WHEEL; LADY SPIRAL AND ROLL; MAN CHASE; DISHRAG;

- SQQ 13 Wheel 3/4 L,-, R, L to end RLOD;  
 SQQ 14 Wheel R to let go of W,-, wheel L, R to fc DW ( W fwd L DW spiral RF, roll fwd R, bk L trn to fc DW);  
 SQQ 15 Fwd L,-, fwd R, fwd L to place hnds on W's shoulders ( W fwd R, cl L ( W QQ HOLD) to R, hold to bring arms in front of body crossed at chest level);  
 SS 16 Bring R to L wgt on both feet as lower into the knees,-, straighten knees ( W lower in knees and fold head back as if shot in the back hnds down to side,-, lower head as body & kness straighten hnds come bck in front but at waist level) end in shadow pos wgt on R,-;

REPEAT A, A, BENDING1-5 UNDERARM TRN TO LUNGE APART;-; LADY ROLL; SD TO HOOK LEG;  
AROUND THE WORLD;

- SQQ 1 Sd L to join lead hnds palm to palm,-, XRIB of L, recov L ( W sd R comm RF trn under lead arms,-, XL over R twd LOD trn RF to fc RLOD.

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- recov fwd R to fc ptr & COH);
- SQQ 2 Sd R,-, recov L, point R ( W trn RF L,-, sd R to fc wall in OP, tch L to R with L knee bent & veered across R knee R hnd up in the air by ear );
- HOLD 3 Hold but lead W to roll LF twd you ( W roll LF L,-, R, L staying to R (W SQQ) side of M);
- HOLD 4 Trn body to DW,-, place both arms arnd W at waist level hnds pointing ( W SS) up to support her back ( W fwd R between M's-feet arms arnd his neck,-, lift L leg & lock it arnd M's R leg);
- SS 5 Lower into L knee & comm RF swivel,-, cont swivel to rise up in L leg fc DRW ( W lower in R knee lift pelvis twd M & allow upper body and head to fall back,-, leave head back as the swivel occurs & then bring it up to look at M as he rises just as music ends),-;



DANCE ONLY WITH ME

BY; PETE & Mary McGee, 2048 Dogwood Lane, Bethlehem, Pa. 18018 (215)866-7432  
RECORD: Special Pressing  
PHASE: V + 1 (Traveling Contra Check) 1 Unphased (Run- Around) Rhythm: WALTZ  
SEQUENCE: INTRO A B C B END

INTRO

1 - 8 WAIT; SWAY R; SWAY L; ROLL 3; LUNGE, REC, SIDE TO SCP; THRU TO CP; CONTRA CHECK, REC, SIDE TO SCP; THRU CHASSE BANJO;

1 - 8 Fcg ptr & wall wgt on M's L & W's R no hnds jnd wait; Bringing arms up chest level sway R (L) twds RLOD bringing arms across in front of body twds RLOD; Sway L (R) twds LOD bring arms across in front of body twds LOD; Roll twds RLOD R,L,R; Lunge thru twds RLOD L, rec R, sd L to SCP (Fence Line); Thru R, sd L, cl R CP fcg w; Lowering on R step fwd L with R shoulder lead, rec bk R, sd L leading W to SCP; Thru R, sd L/cl R, sd L to bjo;

A

1 - 8 NATURAL TURN; OPEN IMPETUS; CROSS HESITATION; OUTSIDE SPIN; TURNING LOCK; NATURAL TURN; SPIN TURN; BOX BACK;

1 - 8 (NATURAL TURN) Rwd R DW, fwd & sd L, cl R to L CP RLOD;  
(OPEN IMPETUS) Bk sm step L comm Rfc trn, bring R to L heel trn rising, fwd L to scp (Fwd strong R arnd M, fwd L trng Rfc, fwd R to scp);  
(CROSS HESITATION) Fwd R DC commencing to rise, L closes to R no wgt cont rise, hold & lower (Fwd & across M on L, sd R, cl L to R);  
(OUTSIDE SPIN) Bk L sm step trng Rfc, fwd R arnd W trng Rfc, sd & bk L end CP fcg RLOD (Fwd R arnd M trng Rfc bring L to R no wgt, cont Rfc spin on R and chg wgt to L, fwd R between M's feet);  
(TURNING LOCK) Bk R rt shoulder leading/XLIF, bk R comm to trn left, sd & slightly fwd L fcg DW;  
(NATURAL TURN) See Part A Meas #1;  
(SPIN TURN) Bk L comm Rfc spin end LOD, fwd R LOD heel to toe cont trn, rec bk L fcg DW;  
(BACK BOX) Bk R, sd L trng slightly Lfc to DC, cl R;

9 - 16 OPEN TELEMARK; NATURAL TELEMARK; FWD & CHASSE RIGHT; CONTRA CHECK, REC, SLIP; NATURAL TURN; FALLAWAY WHISK; WEAVE;;

9 - 16 (OPEN TELEMARK) Fwd L in CP comm to trn Lfc, fwd R cont trn, sd & slightly fwd in tight SCP (W bk R, bk L to R for heel trn, fwd & sd R);  
(NATURAL TELEMARK) Fwd R, fwd L trng Rfc, sm sd and fwd R (thru L, bring R to L no wgt comm Rfc trn changing wgt to R, bk L):  
(FWD & CHASSE RIGHT) Fwd L DC sd R/cl L, sd R;  
(CONTRA CHECK, REC, SLIP) Lowering on R step fwd L with R shoulder lead, rec on R, sm bk L slipping W to CP DW (Lowering on L step bk R trng head to the left, rec on L, fwd R to CP);  
(NATURAL TURN) See part A meas. #1;

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(FALLAWAY WHISK) Bk L comm Rfc trn, sd R, XLIB of R end SCP fcg DLC (Strong fwd R arnd M, sd L trng Rfc, XRIB of L);  
(WEAVE) Fwd R, fwd L trng Lfc to CP, sd & bk R; Bk L, bk R trng Lfc DW, fwd L;

B

1 - 8 NATURAL TURN; OVERTURNED SPIN; BACK BOX; HOVER TELEMAR; SEMI CHASSE; HINGE; REC HOVER EXIT; CHASSE TO BJO;

1 - 8 (NATURAL TURN) See Part A Meas #1;  
(OVERTURNED SPIN) Sm bk L trng Rfc, fwd R LOD heel to toe cont trn, sd & bk L to end DRW;  
(BACK BOX) Bk R, sd L trng slightly Lfc to end DW, cl R to L;  
(HOVER TELEMAR) Fwd L, sd R rising, brush L to R fwd L to SCP;  
(SEMI CHASSE) Thru R, fwd L/cl R, fwd L;  
(HINGE) Fwd R, sd L trng slightly Rfc lowering into L knee & trng slightly Lfc, hold (Fwd L, sd R, XLIB of R);  
(HOVER EXIT) Rec sd R, brush L to R, fwd L (Rec sd L, brush R to L, fwd R);  
(THRU CHASSE TO BJO) See Intro Meas #8;

9 - 16 NATURAL TURN; OVER-TURNED SPIN; RIGHT TURNING LOCK; QUICK OPEN REVERSE; HOVER CORTE; OUTSIDE SPIN TO EROS LINE;; TRAVELING CONTRA CHECK;

9 - 16 (NATURAL TURN) See Part A Meas #1;  
(OVER-TURNED SPIN) Sm bk L trng Rfc, fwd R LOD heel to toe cont to trn Rfc, sd & bk L to end RLOD;  
(RIGHT TURNING LOCK) Bk R LOD/XLIFR, bk R sm stp trn 3/8 Rfc, sd & fwd L to SCP (Fwd L strong step/lock RIBL, fwd & sd L arnd M trn Rfc, brush R to L, fwd R);  
(QUICK OPEN REVERSE) Fwd R/fwd L trng Lfc, sd & bk R, bk L to fc RLOD;  
(HOVER CORTE) Bk R comm Lfc trn, sd & fwd L with hovering action, rec bk R to bjo fcg LOD (Fwd L trng Lfc, sd & fwd R with hovering action, rec L);  
(OUTSIDE SPIN TO EROS LINE) Bk L sm step trng Rfc, fwd R arnd W trng Rfc, sd & bk L end CP end DW; Fwd R lowering into knee, hold, hold (Sd & bk L retain wgt on L and raise rt leg from the floor for the Eros Line moving rt knee away from lft knee and rt leg angled out and rt ft at about the same hght as knee with the foot trnd slightly out and pointing diag downward and body trnd slightly to the rt away from M with head trnd well to the right, hold);  
(TRAVELING CONTRA CHECK) Fwd L moving lft sd arnd W, cl R/rising to toes, fwd L in SCP (Bk R trng Rfc, cl L/rising to toes, fwd to SCP);

C

1 - 8 WING; CLOSED TELEMAR; NATURAL TURN; SPIN TURN: BK, SD/LK; CHECK REVERSE & HOLD; X LINE & SLIP; CURVING 3 STEP;

1 - 8 (WING) Fwd R, draw L to R trng body Lfc, cont draw L to R & cont trn bringing W to sidecar (Fwd L,R,L arnd M to sdcar);

DANCE ONLY WITH ME (Page 3)

(CLOSED TELEMAR) Fwd L, fwd R trng Lfc, fwd L bjo fcg DW;  
 (NATURAL TURN) See Part A Meas #1;  
 (SPIN TURN) Repeat Part A Meas #7;  
 (BK/LK, BK, SD/LK) (1&23&) Backing DRC bk R/lk LIFR, bk R trng Lfc sd & fwd L/XRIBL fcg DC;  
 (CHECK REVERSE & HOLD) Fwd L trng slightly Lfc, fwd R trng Lfc to end DRC head well to the left, hold (Bk R, bk L head well to the left, hold);  
 (X LINE AND SLIP) Keeping wgt on R lower into rt knee pt L twd w (X Line) (W keeping wgt on L lower and pt R twd COH head to the right), sm step bk on L, bk R slipping W to CP fcg LOD;  
 (CURVING 3 STEP) Fwd L, fwd R trng Lfc, fwd L fcg RLOD;

9 - 16 BK R/ROCK FWD L, REC R, BACK L; SIDE SWAYS; HOVER EXIT; PREPARATION TO THE RIGHT LUNGE; RIGHT LUNGE; REC & SLIP; OPEN TELEMAR; CHASSE BJO;

9 - 16 (BK R/ROCK FWD L, REC R, BACK L)(&123) Bk R/rock fwd L, rec bk R, bk L keeping W in line (Fwd L/Rock bk R, rec L, fwd R);  
 (SIDE SWAYS) Bk R trng Lfc to fc w CP, sd L swaying twd LOD, trng slightly Lfc change sway (Fwd L, fwd R head well to the right, change head to the left);  
 (HOVER EXIT) Rec sd R, brush L to R, fwd L to SCP (Rec sd L, brush R to L, fwd R to SCP);  
 (PREPARATION TO THE RIGHT LUNGE) Thru R, fwd L trng Rfc to fc COH CP, tch R to L (thru L, fwd R trng Rfc to CP, tch L to R);  
 (RIGHT LUNGE) Sd and slightly fwd R lowering into knee, trn slightly Rfc; (Sd L lowering into left knee head well to the left);  
 (REC & SLIP) Comm trng slightly Lfc bringing W out of Lunge-line, rec L, sm step bk R slipping W to CP fcg DCR;  
 (OPEN TELEMAR) See Part A Meas #9;  
 (CHASSE BJO) Thru R, sd L/cl R;

END

1 - 8 WING; OPEN TELEMAR; SEMI CHASSE; LEFT WHISK; RUN-AROUND;;; CONTRA CHECK;

(WING) Repeat Part C Meas #1;  
 (OPEN TELEMAR) Repeat Part A Meas 9;  
 (SEMI CHASSE) Repeat Part B Meas 5  
 (LEFT WHISK) Thru R in SCP, sd L to CP fcg w, XRIB of L to RSCP (Thru L, sd R, XLIB of R);  
 (RUN-AROUND) Keep wgt on R through-out 3 meas. Count 1&2&3& for each meas. Man can paddle on L. The 3 meas can be done in 2 or 3 revolutions but end fcg w (Comm a Rfc trn staying close to M fwd arnd M R/L,R/L,R/L for each meas);;;  
 (CONTRA CHECK) Hold, Lower on R slowly, extend L fwd rt shoulder leading and hold until music ends (Hold, lower on L slowly, stretch rt sd slowly head well to left);

DANCE ONLY WITH ME

COMPOSERS: Jerry & Perry Lefeavers 5563 N Wind Dr., Lilburn, GA. 30247  
RECORD: Special Pressing available from Composers Tele: (404) 923-6389  
FOOTWORK: Opposite unless indicated, directions for Man  
RHYTHM: Waltz RATING: Phase VI  
SEQUENCE: INTRO AB AB ENDING

INTRODUCTION

MEASURES:

1-8 WAIT; REVERSE WAVE;; PIVOT 3; CHECK NATURAL & SLIP; CURVING 3-STEP;  
OUTSIDE CHECK; OUTSIDE CHANGE (SCP):  
(1) CP/DC Wait 1 Meas; (2-3)Fwd L strt lft fac trn, Sd R, Bk L twd DW; Bk R on diag, Bk L, R curving lft fac end RLOD; (4) Bk L trng 1/2 rgt fac, Fwd R tween W's feet cont rgt fac trn, Bk L cont trng end CP/LOD (5) Fwd R, Fwd L trng rgt fac on toe ck fwd motion, Slip R past L trng lft fac & rec to CP/DC; (6) Fwd L curve lft fac, Fwd R cont curve, Fwd L on toes ckng CP/DRC; (7) Bk R trng lft fac, Sd & fwd L, Fwd R outsd W to BJO/DRW; (8) Bk L, Bk R trng lft fac, Sd & fwd L (W fwd R) SCP/LOD;

PART A

1-8 NAT TRN 1/2; RUNNING SPIN; OUTSIDE SPIN; RGT TRNG LOCK; PROG WING;  
DOUBLE REV SPIN; DRAG HESITATION; SYNCO TWISTY VINE 4:  
(1) Fwd R start rgt fac trn, Sd L DW, Cls R (W fwd L, R, cls L) CP/RLOD; (2) Bk L pivot 1/2 rgt fac, Fwd R cont trn/Sd L, Bk R with rgt shldr ld BJO/DRC; (3) Bk L sml stp toe in strong bdy trn rgt fac, Fwd R arnd W cont trn, Sd & bk L (W fwd R arnd M start rgt fac spin on toes bring L to R no wgt, cont spin on R chg wt to L, fwd R tween M's ft) CP/DRC; (4) With rgt shldr ld Bk R/XLIF, trng rgt fac Fwd R, L (W fwd L/XRIB sd & fwd trng rgt fac front of M, cont trn fwd R) SCP/LOD; (5) Fwd R, Sd & fwd trng 1/8 lft fac, XRIB (W fwd L, fwd R curv lft fac, fwd L) SDCAR/DC; (6) Fwd L trn lft fac, Sd & fwd R spin lft fac, Tch L (W bk R, trn lft fac on R heel chg wgt to L/fwd & sd R cont trng, XLIFR) end CP/LOD; (7) Fwd L start lft fac trn, Sd R cont trn, drw L to R end BJO DRC; (8) Bk L in BJO trng slghty rgt fac/sd R, XLIF, (W XIB), Sd & bk R to BJO/DRC;

9-16 BK. RGT TIPPLE CHASSE PIVT; PIVT 3; RUDOLPH RONDE & SLIP; OP REV TRN;  
BK. CHASSE BJO; CURVED FEATHER CK; BK. BK/LOCK. BK; BK TRNG WHISK:  
(9) Bk L trng rgt fac, Sd R with rgt sway DC/Cls L, Fwd R tween W's ft pivot 5/8 to CP/RLOD; (10) Repeat Meas 4 INTRO to fac LOD; (11) Fwd R tween W's ft start rgt fac pivot action flex R knee kpng lft sd twd W & L ft bk check pivot action as bdy nears DW, Rec bk L, Rise & slip R past L trng lft fac (W bk L trng rgt fac allowing R leg to flare CW keep rgt sd twd M, XRIBL, swiveling lft fac on R ft stp fwd L) CP/DC; (12) Fwd L trng lft fac, Sd R cont trn, Bk L BJO/DRW; (13) Bk R trng lft fac, Sd L/Cls R, Sd L cont trn BJO/DW; (14) Fwd R start rgt fac trn, Fwd L trng sharply, Fwd R ckng in BJO/DRW; (15) Bk L rgt shldr ld, Bk R/XLIFR, Bk R; (16) Bk L trng rgt fac, Sd R, XLIBR (W fwd R, Sd L xing front of M, cont trn & XRIBL) end tight SCP/DC;

PART B

1-8 CONTINUOUS HOVER CROSS;;; TELESPIN TO SCP;; (Start)IN & OUT RUNS;  
BACK, BACK/LOCK, BACK; (Finish) IN & OUT RUNS:  
(1-3) Fwd R start rgt fac trn, Sd L (W heel trn) cont trn to SDCAR/DW, Sd & fwd R; Fwd in SDCAR, Cls R (W sd L to CP), Bk L in BJO; Bk R start lft fac trn, Sd & fwd L, Fwd R BJO/DC; (4-5) Fwd L start lft fac trn, Fwd & sd R cont trn, Sd & bk L partial wt keep lft sd fwd twd ptr

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(W bk R start lft fac trn, brng L to R for heel trn on R then chg wt to L, fwd R to SCP); Start lft fac spin on "&" ct then take full wt on L, Sd R cont trn to SCP, Fwd L (W keeping rgt sd twd M fwd trng lft fac arnd M L/R, Cont trn with toe spin & cls L, fwd R) SCP/DW; (6) Fwd R trng rgt fac, Sd & bk L to CP, Bk R (W fwd L, fwd R tween M's ft, fwd L) BJO/RL0D; (7) Bk L, Bk R/Lock LIFR, Bk R with rgt sd lead; (8) Bk L trn rgt fac, Sd & fwd R tween W's ft cont trn, Fwd L (W fwd R trn rgt fac, fwd & sd L cont trn to fac LOD, fwd R) SCP/LOD;

9-16

PIVOT PREP: SAME FOOT LUNGE: REC.-.MAN TRANS: CONTRA CHECK.-.REC:

PIVOT TO HAIRPIN: OUTSD CHG TO SCP: THRU & HINGE: HOVER OUT TO SCP:

(9) Manuv R, Bk L pvtng 1/4 rgt fac to fac COH, Tch R (W fwd L, fwd R pvtng to fac Wall, close L); (10) Relax L knee (W same ftwk) sway RL0D with rgt sd stretch reach sd with R no wgt, transfer wgt R look LOD with lft sd stretch, Chg sway with rgt sd stretch rotate upper bdy rgt fac (W relax lft knee reach back with R toe well undr bdy sway RL0D, trans wgt to R with strong lft fac bdy trn look lft, trn upper bdy to rgt look LOD with lft sd stretch); (11) Rec L, Hold, Cls R (W rec L trng lft fac front of M, sml sd R, cls L) end CP/DRC; (12) Flex R knee fwd L with rgt shldr ld, Hold, Rec R (W flex lft knee bk R with lft shldr ld look to lft, hold, rec L) CP/DRC; (13) Bk L pvt 1/2 rgt fac, Fwd R/L tight curve to rgt, Fwd R outsd ptr cking on toes (W fwd R pvt 1/2 rgt fac, bk L/R curve rgt fac, bk L strong rgt curve on toes) BJO/DRW; (14) Bk L, Bk R trng lft fac, Sd & fwd L (W fwd R,L,R) end SCP/LOD; (15) Thru R, Sd L, fac DW lower on L sway to rgt keep R leg extd (W thru L trng lft fac, sd R swivel lft fac, XLIBR keepng head left); (16) Rec R, rise & brush L to R, Fwd L (W rec R, fwd L trng rgt fac, fwd R) SCP/LOD;

### ENDING

1-8

CROSS PIVOT SDCAR: CROSS HOVER BJO: THRU FAC CLOSE: SLO DIP.-.MANUV:

PIVOT.2.-: PIVOT.2.-: TWIRL/VINE 3: THRU TO THROWAWAY OVERSWAY:

(1) Fwd R front W start rgt fac trn, Sml Sd L cont trn, Bk L to SDCAR DW (W fwd L sml stp start rgt fac trn, Sd R cont trn, Bk L to SDCAR); (2) XLIFR, Sd R slght rise & lft fac trn, Rec L to BJO/DC; (3) Thru R (W bk L), trn rgt fac 1/4 Sd L twd LOD, Cls R to CP/WALL; (4) Bk L, Hold, Fwd R trng 1/4 rgt fac front of W (W fwd R, hold, rec L trng 1/4 rgt fac) CP/RL0D; (5) Bk L do 1/2 rgt fac cpl pvt, Fwd R tween W's ft still pivtg action, cont rotation (W fwd R tween M's ft pvt 1/2 rgt fac, bk L cont pvt, cont rotation) end CP/RL0D; (6) Repeat Meas 5 of ENDING to fac WALL; (7) Blend to BFLY Sd L raise ld hds trl hds extd twd RL0D, XRIBL, Sd L (W twirl rgt fac undr ld hds R,L,R) SCP/LOD; (8) Thru R, Sd L relax knee & trn to fac W, keep rgt sd twd W & point R ft bk twd RL0D (W thru L, sd R trng lft fac, slide L bk past R under bdy & point it to LOD look well to lft) slowly trn bdy lft fac as you extd the oversway using all the music as it slowly fades;

## FIESTA

92-62

CHOREOGRAPHERS: Joe and Jo Carnevale, 169 Mariposa, Mercedes, TX 78570  
(512) 565-1357

RECORD: ROPER 223-B "Carnival"

FOOTWORK: Opposite

ROUNDALAB PHASE IV + 2 (Full Natural Top, Hinge) SEQUENCE: AB AB END

INTRO: (R shad pos, M's R hnd on W's R shldr blade, L hnds jnd W's R hnd to sd. Wt on M's R and W's L ft)

1-4 WAIT; WAIT; LUNGE APT, -, -, -; HIP ROCK 3;

1-2 In R shad pos both fcg wall wait 2 meas ; ;

3-4 Lunge Apt M's L W's R, -, -, - (jn M's R W's L hnds); Both fcg wall hip rock sd R, Rec L, sd R, -;

## PART A:

1-4 SHADOW FENCE LINE; W TO FAN; HALF HOCKEY STICK (W TRN TO FC WALL); SLOW X LUNGE AND RECOVER;

1-2 X lunge L RLOD (W X lunge R LOD), rec R, sd L, -; join M's R and W's L hnds Rk bk R, rec L taking W's R hnd in M's L hnd, sd R, - (W trng LF fwd L twd LOD, fwd R LOD swiveling LF on R to fc RLOD, Bk L, -);

3-4 Rk fwd L, Rec R, SD L, - (W cl R, fwd L, fwd R swiveling LF to fc WALL, -); X lunge R LOD (W X lunge L RLOD), -, Rec L, -;

5-8 W TO FAN; SLOW RK SD AND RECOVER TO FAN; HOCKEY STICK ; ;

5-6 Join M's L and W's L hnds Rk bk R, rec L taking W's R hnd in M's L hand, sd R, - (W trng LF fwd L twd LOD, fwd R LOD swiveling LF on R to fc RLOD, Bk L, -); Rk sd L look at W, -, rec R, - (W rk fwd R leaning twd M caress M's face with L hand, -, rec L, - lvg R ft fwd in fan pos);

7-8 Fwd L, rec R, cl L, - (W cl R, fwd L, fwd R, -); Bk R, rec L to fc DRW, fwd R DRW (W fwd L, fwd R trng LF under jnd hands to fc M, bk L, -);

9-12 OPEN BREAK TO FULL NATURAL TOP; ; ; ;

9-10 Rk apt L extnd free arm up palm out, Rec R lowering free arm, Sd L trn slightly RF to CP fcg RLOD, - (W rk apt R, rec L, fwd R to fc ptr CP, -); (commence RF trn for nat top) XRIB trn, sd L trn, XRIB trn, - (W sd L trn, XRIF trn, sd L trn, -);

11-12 (cont RF trn for nat top) Sd L trn, XRIB trn, Sd L trn, - (W XRIF trn, sd L trn, XRIF trn, -); XRIB trn, sd L trn, cl R to face wall in CP, - (W sd L trn, XRIF trn, cl L, -);

13-16 HALF OPENING OUT TO BFLY; WOMAN CROSSOVER LEFT; WOMAN CROSSOVER RT; SPOT TRN TO BFLY;

13-14 Sd and trng slightly RF fwd L, rec bk R to fc Wall, cl L to BFLY, - (W bk R trng 1/2 RF, rec L trng 1/2 LF, sd R, -); Rk bk R trng slightly LF twd COH, Rec L to fc LOD, fwd R, - (W fwd L start trng LF, fwd R cont LF twd COH across M swiveling on R to fc DW, fwd L, - W now on inside of circle still in BFLY);

15-16 Rk bk L trng slightly RF twd Wall, Rec R to fc WALL still in BFLY, sd L, - (W fwd R start trng RF, fwd L cont RF twd Wall across M swiveling on L to fc COH, sd R, - W now on outside of circle still in Bfly); Thru R trn LF (W RF), fwd L cont LF (W RF) trn to fc ptr, sd R, - to BFLY WALL;

PART B

- 1-6 BREAK TO OP\*; KIKI WALKS;; AIDA; XIF,REC,SD,-; XIF,REC,SD,- (Cuban Breaks in Rumba Rhythm);  
(\*Option Break to OP both spiral)
- 1-2 Beh L trng LF (W RF) to OP LOD, Rec fwd R, Fwd L,-;  
(start Kiki walks) Fwd R, Fwd L, Fwd R,-;
- 2-4 (finish Kiki walks) Fwd L, Fwd R, Fwd L;  
Fwd R twd LOD, sd L trn RF (W LF) join M's L & W's R hnds, sd & bk R to V bk-to-bk pos,- M fcg DRC (W fcg DRW);
- 5-6 XLIF of R twd COH (W XRIF of L twd Wall), Rec R, Sd L,-; XRIF of L twd Wall (W XLIF of R twd COH), Rec L, Sd R,-;
- 7-11 AIDA; XIF,REC,SD,-; XIF,REC,SD,- (Cuban Breaks in Rumba Rhythm); SPOT TURN TO BFLY; REVERSE UNDERARM TRN TO BFLY;
- 7-9 Fwd L twd RLOD, sd R trn LF (W RF) join M's R & W's L hnds, sd & bk L to V bk-to-bk pos,- M fcg DLC (W fcg DLW); XRIF of L twd COH (W XLIF of R twd Wall), Rec L, Sd R,-; XLIF of R twd Wall (W XRIF of L twd COH), Rec R to fc, Sd L,-;
- 10-11 Fwd R trn LF (W RF), fwd L cont LF (W RF) trn to fc ptrn, sd R,- to BFLY WALL; XLIF of R trn W LF under M's L W's R jnd hnds, rec R, sd L,- to BFLY (trng LF W fwd R swivel LF under jnd hnds, fwd L swivel to fc M, sd R,-);
- 12-16 CRAB WALKS TO CLOSED CUDDLE\*;; HINGE; RISE, REC, LUNGE; HIP ROCK 3;\*\*
- 12-13 XRIF of L, sd L, XRIF of L,- (W XLIF of L, sd R, XLIF of R,-); sd L, XRIF of L, sd L, - to a Closed Cuddle (W sd R, XLIF of R, sd R,- to a Closed Cuddle);
- 14 (do hinge in Closed Cuddle position) Bk R, trng LF sd and slightly fwd to COH on L, relax L knee and veering R knee sway R to look at W,- (W fwd L trn LF, sd R swiveling LF, XLIB of R with no wt on R head to left with shldr almost parallel to ptrn,-);
- 15-16 Rise on L, trng to fc WALL rec R, lunge sd L,- (W rec R, fwd L trng RF around M to fc WALL, lunge sd R,-); hip rock sd R, rec L, sd R,-;  
\*(Closed Cuddle: W's arms arnd M's Neck M's arms comfortably arnd W)  
\*\*(Last time thru change Meas. 16 to Slow Rk Sd R,-,Rec L,-);

ENDING

- 1-4 SD,-, X LUNGE,-; REC,-,SD,-; SD,-, X LUNGE,-; REC,-,SD,-;
- 1-2 Sd R, -, X lunge L crossing beh W, -; rec R, -, sd L, -;
- 2-4 Sd R, -, X lunge L crossing in frnt of W,-; rec R, -, sd L,-;  
Keep M's and W's arms extended to the sides throught Meas. 1-4
- 5-9 W TO FAN; ALEMANA;; LARIAT\* ;; (\*Option Rope Spin)
- 5-7 Repeat Meas. 2 Part A; Fwd L, rec R, cl L,- (W cl R, fwd L, fwd R to fc ptr,-); bk R, rec L, Cl R,- (W fwd L crossing in frnt of R and trng RF under jnd lead hands, fwd R cont trn fc COH, sd L,- to M's R sd);
- 8-9 Step in place L,R,L,-; R,L,R,- to CP WALL; (Circle M CW fwd R,L,R,-; L,R,L,-);

As music fades REVERSE UNDERARM TRN WITH LUNGE;

XLIF of R trn W LF under jnd M's L W's R hnds, rec R to fc WALL, sd lunge L look at ptrn and hold (trng LF W fwd R swivel LF under jnd hnds, fwd L to fc WALL, lunge sd R look at ptrn and hold);

## HAPPY QUICKSTEP

By: Russ & Barbara Casey, San Jacinto, Ca. 714/654-0392  
 Record: Telemark 1922A Phase V + 2 + 2 Unphased Quickstep  
 Sequence: AABAB End

## INTRODUCTION

1-4 WAIT; ROLL 3 CHASSE;;;  
 1 Mod open facing pos M facing wall with M's R & W's L hands joined  
 and M's L & W's R ft free wait 1 measure;  
 2-4 SSS (Roll 3) M Roll LOD L,-, R,-; L,-,  
 SQQS (Chasse) M thru R LOD (W thru L turning LF),-; Sd & fwd L LOD, c1  
 R to L, Fwd L DW blending to CB,-;

## A

1-8 CHASSE TO THE LEFT DBL BACK LOCK;;; HEEL PULL; RUMBA CROSS &  
PIVOT;;; V6;;;  
 1-3 SQQS (Chasse to the Left) M fwd R DW outside W turning RF,-, sd & fwd  
 L DW, c1 R to L; Sd L twd wall in CP RLOD,-,  
 QQQQS (Dbl Bk Lock) M bk R LOD with R sd lead, 1k LIF; Bk R, 1k LIF, bk  
 R LOD,-;  
 4 SS (Heel Pull) M bk L LOD,-, turning RF on L pull R bk past L step-  
 ping sd & fwd R DW with a small step & shaping L (W's head R),-;  
 5 QQS (Rumba Cross) M fwd L LOD with L sd lead, XRIB of L pivoting RF,  
 bk L LOD pivoting RF to face LOD,-;  
 6 SS (Pivot) M fwd R LOD turning RF,-, bk L DC facing DWR,-; (Danced  
 like steps 2 & 3 of a spin turn)  
 7-8 QQS (V 6) M bk R DC with R sd lead, 1k LIF, bk R DC,-; Bk L DC (W fwd  
 SQQ R DC outside M),-, bk R turning LF, fwd L DW (C/B);  
 9-16 FWD LOCK STEP OPEN NATURAL BACK HOVER TO SCP PROMENADE VINES  
CHASSE;::::;  
 SQQS (Fwd Lock Step) M fwd R DW outside W,-, fwd L, Lk RIB; Fwd L DW  
 preparing to step fwd outside W,-,  
 SQQ (Open Natural) M fwd R DW turning RF,-; Sd & bk L, bk R DW with R  
 sd lead,  
 SQQ (Bk Hover to SCP) M bk L DW with R sd lead turning RF (W fwd R DW  
 outside M),-; Fwd R LOD b/t W's feet, sd & fwd LOD in SCP,  
 SQQS (Promenade Vine) M thru R LOD,-; Sd & fwd L, turning body RF &  
 head R XRIB of L (W XLIB of R with head L), fwd L LOD in SCP,-;  
 SQQS (Promenade Vine) Repeat previous figure to SCP LOD  
 SQQS (Chasse) Repeat actions of meas 3 1/2 & 4 of Intro to DW in C/B

## B

1-8 NATURAL TURN; OVERTURNED SPIN TURN RT TURNING LOCK TO SCP;;;  
MODIFIED ZIG ZAG DOUBLE REVERSE;;; DRAG HESITATION;  
 1 SQQ (Natural Turn) M fwd R DW outside W turning RF,-, sd L DW cont RF  
 turn, c1 R to L to face RLOD in CP;  
 2-4 SSS (Overtorned Spin Turn) M bk L LOD pivoting RF,-, fwd R LOD cont  
 RF pivot,-; Bk L LOD,-,  
 QQSS (Rt Turning Lock to SCP) M bk R LOD with R sd lead, 1k LIF of R  
 turning RF; Fwd R LOD b/t W's feet,-, turning W to SCP fwd L DC,-;



92-65

Happy Quickstep cont.

- 5-7 SQ&QS (Mod Zig Zag) M thru R DC turning RF,-, sd & bk L DC in mod SCAR (W fwd R)/bk R DC in mod SCAR turning LF, fwd L DC with L sd lead (W bk R with R sd lead); Fwd R DC outside W (C/B),-,  
SSQQ (Double Reverse) M fwd L DC turning LF,-; Sd R DC cont LF turn (W Heel turn),-, cont LF spin on R draw L to R without wt to face LOD (W fwd R LOD, cont LF turn XLIF of R);
- 8 SS (Drag Hesitation) M fwd L LOD turning LF,-, sd R DC drawing L twd R (W draws R twd L preparing to step fwd outside M),-;
- 9-16 BACK LOCK STEP OPEN IMPETUS;;; ROLLING LOCKS OPEN FINISH STUTTER STEP;:::
- 9-11 SQQS (Bk Lock Step) M bk L DW with R sd lead (W fwd R outside M),-, bk R DW, 1k RIF of L; Bk R DW,-,  
SSS (Open Impetus) M bk L DW (W fwd R outside M),-; Cl R to L turning RF(Heel Turn)(W fwd L),-, rising & trning W to SCP fwd L DC,-;
- 12-16 SQQS (Rolling Locks) M thru R DC (W thru L turning LF to C/B),-, fwd L QQS (W sd & bk R), 1k RIB of L (W 1k LIF of R); Fwd L DC lowering & turning LF,-, sd & bk R LOD with R sd lead (C/B), 1k LIF of R (W 1k RIB of L); Bk R LOD (W fwd L preparing to step outside M),-,  
SQQ (Open Finish) M bk L LOD,-; Bk R LOD to CP turning LF, fwd L DW preparing to step outside W,  
SSQQ (Stutter Step) M fwd R LOD outside W,-; Fwd L,-, fwd R LOD b/t W's feet shaping sharply left (W shapes sharply left), fwd L LOD preparing to step outside W;

TAG

- Dance part B thru measure 13 1/2 (Rolling Locks)
- SQQ (Open Finish to SCP) M bk L LOD with R sd lead (W fwd R outside M),-; Bk R LOD to CP turning LF, turning W to SCP fwd L DW,  
SS&S (W Roll Out to Mod LOP) M thru R,-; Fwd L DW turning slightly LF to face wall & sweeping R arm CCW across body,-, sd R RLOD/point L LOD twd W joining L/R hands & sweeping R arm up & out to @ shoulder ht looking at W (W thru L DW turning LF,-; Bk R LOD to face wall sweeping L arm CW across body,-, close L near R/point R RLOD twd M sweeping L arm up & out to @ shoulder ht joining W's R & M's L hands

HIGH ON A MOUNTAIN

92-66

COMPOSERS: Bob & MaryAnn Rother, 615 NW 12, Canby, OR 97013 (503) 266-9607  
 (10/15-4/15) 7750 E Broadway #635, Mesa, AZ 85208 (602) 380-0606  
 RECORD: Reprise 7-19025 "Mountain of Love" by Molly & The Heymakers  
 PHASE RATING: Phase VI Jive (options at end of Page 3)  
 FOOTWORK: Opposite Except Where Noted  
 SEQUENCE: Intro, A, B, C, A, B, C, A, Tag  
 RELEASE DATE: July 1992



INTRO

- 1-5 TANDEM FCG WALL WAIT 1 NOTE + 1 MEAS; BK CHICKEN WALK 1S HOLD;  
 BK CHICKEN WALK 1S HOLD; BK CHICKEN WALKS 4Q; RK TRANS TO FC;
- 1 In tandem pos lady in front of man both fcg wall M's hds on W's hips both with wt on L settled into L hip and pressure on ball of R ft slightly bk near heel of L ft R knee well bent and slight fwd poise wait;
- 2-3 (Bk Chicken Walks) Taking wt to R settle into R hip/bk L with pressure on ball of L near heel of R ft L knee well bent retain fwd poise, -, -, -; Taking wt to L settle into L hip/bk R with pressure on ball of R near heel of L ft R knee well bent retain fwd poise, -, -, -;
- 4 (Cont Bk Chicken Walks) Repeat action of beat 1 meas 2 and beat 1 meas 3 twice;
- 5 (Rk Trans to Fc) Take full wt to R/rk bk L, rec R release hold, -, pt L sd (W take wt to R/rk bk L, rec R trng RF, cont RF trn fc ptrn clo L, pt R sd) join M's L & W's R hds;

PART A

- 1-12 CHG PLACES R TO L AND L TO R;;; WHIP TURN;; ROTARY ZIG ZAG TO WRAP;; DISCO LUNGES; SPOT TRN LADY SPIN,,, MOD CURLY WHIP INSIDE TRN MAN UNDER TO PT,;;;
- \* 1-3 (Chg R to L & L to R) Rk apt L, rec R, in pl L/R, L (W chasse R/L, R start RF under joined hds); In pl R/L, R fc LOD trng W RF under joined lead hds, rk apt L, rec R; Chasse L/R, L trng W LF under joined lead hds, sd chasse R/L, R to fc ptrn & wall;
- 4-5 (Whip Trn) Rk apt L, rec R, chasse L/R, L trng RF to fc RLOD in loose CP; XRIB trng RF (W fwd L), sd L cont RF trn (W fwd R betw M's feet), cont trn chasse R/L, R to CP fcg wall;
- 6-7 (Rotary ZigZag to Wrap) Fwd L trng RF (W trng RF bk R), rec R trng RF (W sd & fwd L trng RF) man now fcg RLOD, bk L trng RF (W fwd R outsd ptrn trng RF), rec R trng RF (W sd L trng RF) man now fcg DC; Fwd L trng RF (W trng RF bk R), rec R trng RF (W sd & fwd L trng RF) man now fcg DW, bk L trng RF fc wall (W fwd R wrapping under joined lead hds to fc wall in front of man wrapped pos), clo R (W clo L);
- 8 (Disco Lunges) Lunge sd L releasing hds extending L hd to sd catching lady with R hd on her R sd at waist look at lady (W lunge sd R putting L hd on L hip and R hd beh ear look at man over L shoulder), -, lunge sd R extending R hd to sd catching lady with L hd on her L sd at waist look at lady (W lunge sd L putting R hd on R hip and L hd beh ear look at man over R shoulder), -;
- 9 (Spot Trn) Release hold XLIF trn 3/4 RF, rec fwd R cont trn to fc wall, in pl L/R, L (W XRIF trn 1/2 LF, rec sd L, spin LF full trn R/L, R) now fcg ptrn & wall;

PART A Continued

10-12 Chasse R/L,R join lead hds, (Mod Curly Whip) Rk apt L, rec R; Chasse L/R,L trng RF to fc COH in loose CP (W chasse fwd R/L,R trng LF under joined lead hds to fc ptrn & wall in loose CP), (Inside Trn) bring L arm up IF of W XRIB cont RF trn release hold with M's R & W's L hds, sd L cont RF trn fc wall (W fwd L trng LF under joined lead hds fc DC, bk R twd wall cont LF trn fc COH & ptrn); In pl R/L,R (W in pl L/R,L trng 1 full trn LF under joined lead hds fc COH & COH & ptrn), (Man Under Pt) in pl L/R trn LF 1 full trn under joined lead hds fc ptrn & wall, pt L sd twd LOD (W in pl R/L, pt R sd twd LOD);

PART B

1-12 STOP & GO;;; MIAMI SPECIAL;;;, PASSING AMERICAN SPIN LADY TRANS TANDEM,;;; SOLO TRNG COCA ROLA WITH HOPS & ROLL TRANS TO FC;;;, RK TO 4 TRIPLE WHEEL,;;; REV UNDERARM TRN CHG HDS BEH BACK;

1-2 (Stop & Go) Rk apt L, rec R, sml fwd chasse L/R,L (W fwd chasse R/L,R trng 1/2 LF under joined lead hds); Rk fwd R, rec L, sml bk chasse R/L,R (W chasse L/R,L trng 1/2 RF under joined lead hds) chg to handshake;

3-5 (Miami Special) Rk apt L, rec R, fwd chasse L/R,L trn RF 3/4 lead W to trn LF under joined R hds then put joined hds over M's head so hds rest beh his neck (W chasse fwd R/L,R trng 3/4 LF under joined R hds) both now fcg LOD; Sd chasse R/L,R (W sd chasse L/R,L release hold slide R hd down M's L arm) to end M's L & W's R hds joined in LOP fcg LOD, (Pass Amer Spin) pull L toe up (W R toe) trng body slightly LF (W RF) straighten both knees popping R hip (W L hip) out, in pl L/XRIF (W XIF) release hds; Sd chasse L/R,L in bk of lady join M's R & W's R hds, lead lady to spin then release hds in pl R/L,R trng 3/4 LF to fc wall (W spin 1 & 1/4 RF to fc wall L,R) now tandem pos man in bk of lady both fcg wall no hds joined;

6-7 (Solo Trng Coca Rola) Make 1/2 trn LF over 4 cts XLIF of R/sml hop on L, bk R/sml hop on R, sd L/sml hop on L, XRIF of L/sml hop on R now fcg COH man in front of lady; Repeat meas 6 to end fcg wall lady in front of man;

8-9 Repeat first 2 cts meas 6 making 1/4 trn LF to fc LOD sd by sd,, (Roll Trans Fc) man roll almost in place slightly twd LOD full trn LF L/R,L (W roll twd COH full trn LF L/R,L) now tandem pos man in front of lady both fcg LOD; In pl R/L,R trng 1/2 LF fc RLOD (W flick R ft sd & bk/clo R, in pl L) join R hds, (Rk to 4 Trpl Whl) rk apt L, rec R;

10-11 Fwd chasse L/R,L trn RF tch W's bk with L hd (W fwd chasse R/L,R trn slightly LF), fwd chasse R/L,R trn slightly LF (W chasse fwd L/R,L trn RF tch M's bk with L hd) M now fcg RDW & W fcg RLOD; Repeat meas 10 end M fcg COH & W fcg RDC;

12 (Rev Underarm Beh Bk) In pl L/R,L trn RF fc LOD (W in pl R/L,R trn LF under joined R hds fc COH), chg W's R hd to M's L hd beh M's bk in pl R/L,R trn LF fc wall (W in pl L/R,L);

## PART C

- 1-8 CHUG AROUND NECK SLIDE & WHL 2; PATAKAKES; WHL 4; AMER SPIN;
- 1 (Chug Arnd) Rk apt L, rec R blend BFLY, in pl L/R, L trn 1/8 LF fc DW lead W to trn LF by extending R arm (W sml fwd chasse R/L, R trn LF fc RLOD in front of man & slightly to his right);
  - 2 In pl R/L, R trn 1/8 LF fc LOD lead W to trn RF by extending L arm (W sml fwd chasse L/R, L trn RF fc RDC in front of man & slightly to his left), in pl L/R, L trn 1/8 LF fc DC lead W to trn LF by extending R arm (W sml fwd chasse R/L, R trn LF fc wall in front of man & slightly to his right);
  - 3 In pl R/L, R trn 1/8 LF fc COH lead W to trn RF by extending L arm (W sml fwd chasse L/R, L trn RF fc RDW in front of man & slightly to his left), (Neck Slide & Whl) in pl L, R trn 1/2 LF fc wall bringing all hds up still joined taking W's R arm over M's head and M's R arm over W's head then down beh partners neck hds still joined (W in pl R/L, R trn 5/8 LF fc COH);
  - 4 Releasing hds both slide apt sml sd chasse L/R, L to end in R hd star, both wheel fwd R, L fc RLOD (W fc LOD);
  - 5-6 (Patacakes) Both rk fwd R, rec L, roll 1 full trn RF R/L, R to LH star; Both rk fwd L, rec R, foll 1 full trn LF L/R, L to RH star;
  - 7 (Whl 4) Both wheel 1/2 fwd R, L, R, L end man fcg LOD;
  - 8 (Amer Spin) In pl R, L trn RF fc DW (W in pl R/L, R trn RF fc RDC), lead lady to spin RF release hds in pl R/L, R to fc wall (W free spin 1 & 1/8 RF L/R, L) join lead hds;

## TAG

- 1-7 MOD ROLL OFF THE ARM; DBL BK RIPPLE; RONDE BALL/CHG TO 2 PT STEPS; ROLL 2; LUNGE SIDE;
- 1-2 (Roll Off Arm) Chg to R hds Rk apt L, rec R, chasse L/R, L trn RF to fc RDC (W chasse R/L, R trn LF) end in SKTRS fcg RDC with R hds at W's waist & L arms extended to sd W's L hd on top of M's L forearm; Wheel 5/8 RF fwd R, L, R, L (W bk L, R, L, R commence rolling out of M's arm);
  - 3-4 Release hds in pl R/L, R (W cont roll out with RF spin L/R, L end fcg ptr & COH) no hds joined, (Dbl Bk Ripple) trn to fc LOD bk L trn RF (W trn LF), fwd twd RLOD flex both knees keeping wt on balls of both feet; Swvl LF (W RF) on both feet look LOD knees still bent, transfer wt to R lowering R heel and straightening legs pop R hip bk twd RLOD (W transfer wt to L lowering L heel and straightening legs pop L hip bk twd RLOD), keep wt on R (W on L) bend both knees, straighten legs pop R hip bk twd RLOD (W pop L hip);
  - 5-6 (Ronde Ball/Chg) Ronde L (W ronde R), sml bk L on ball of ft nr R heel/in pl R, (2 Pt Steps) pt L fwd, step fwd L; Pt R fwd, step fwd R, (Roll 2) roll LF 3/4 L, R (W roll RF 3/4 R, L) end fcg ptr & wall;
  - 7 (Lunge Sd) Lunge sd L extend arms to sd slight sway RLOD;

- \* **OPTIONS:** Replace any or all of rk recovs with kick ball/chg or flick ball/chg or hip ball/chg.
- \* **OPTION:** Meas 1-3 part A replace trpls with hop/flick to sd, hop/step.
- \* **OPTION:** In Tag replace each pt step with hop/flick fwd, hop/step.

I'D RATHER CHA CHA

By: Paul and Linda Robinson (316) 331-6249  
 2416 Valley High Drive Independence, KS 67301  
 Record: Cha Cha Cha (Special Pressing)  
 Speed: 46 Note: Increase treble  
 Footwork: Opposite except where noted  
 Level: Phase V Cha Cha  
 Sequence: Intro, A, A(1-8), B, Bridge, C, A(9-16\*), B(9-16), Bridge, C(1-8), End

INTRO

1 - 5 Wait Slide & 1 Meas;; 2 Swivels; M Roc in 4 (W lunge 4/spin end to fc M);

Man Lunge:

- 1 - 2 Both fc DLW L free for both;;
- S S 3 Swvl L Bring toe to instep then toe out -, swvl R -;
- SSSS 4 M roc fwd L, rec R, roc bk L, rec R
- SSQQS (W lunge fwd L, trn RF rec R, lunge fwd L, trn RF rec R spin RF 1/2  
fc M with R arm straight up);
- S S 5 M lunge L,- (W bend knees 4 times bring R arm down & comb hair);

PART A

1 - 4 Merengue; Diamond Trn 3/4 (W Spiral Ending);;

- SSQQS 1 Sd R, cl L, sd R / cl L, sd R (W -, -, sd L / cl R, sd L)  
(2nd time - W Sd L, cl R, sd L / cl R, sd L)
- SSQQS 2 Bk L, bk R, sd L / cl R, sd L;
- SSQQS 3 Fwd R, fwd L, sd R / cl L, sd R;
- SSQQS 4 Bk L, bk R, sd L / cl R. sd L fc wall (W fwd R, fwd L,  
sd R / Cl L, fwd R spiraling);

5 - 8 Fan to LOP Fc Wall; 2 Sliding Doors;; Sliding Door to Fc;

- SSQQS 5 Bk R, rec L, fwd R / lck LIB, fwd R fc wall (W fwd L trn LF,  
fwd R trn LF fc wall, fwd L / lck RIB, fwd L);
- SSQQS 6 Fwd XLIF of R, rec R, sd L / cl R, sd L;
- SSQQS 7 Fwd XRIF of L, rec L, sd R / cl L, sd R;
- SSQQS 8 Fwd XLIF of R, rec R, sd L / cl R, sd L fc wall (W fwd XRIF of L,  
rec L, sd R / cl L, fwd R trn RF to fc M);

9 - 12 Underarm Turn; Aida to Bk to Bk; 2 Shoulder to Shoulders;;

- SSQQS 9 Bk R, rec L, sd R / cl L, sd R (W XLIF of R trn RF, rec R  
trn RF, sd L / cl R, sd L);
- SSQQS 10 Fwd L trn RF to RLOD, sd R trn LF to fc W, trn LF to bk to bk  
sd L / cl R, stp L trn 1/8 LF join opposite hnds look at W;  
(W fwd R trn LF, sd L trn RF to fc M, continue trn RF to bk to  
bk position, sd R / cl L, sd R trn 1/8 LF to look at M);
- SSQQS 11 Fwd R, rec L, sd R / cl L, sd R;
- SSQQS 12 Fwd L, rec R, sd L / cl R, sd L;

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- 13 - 16 Shoulder to Shoulder to Fc Wall; Full Alemana;; Hand To Hand \*:  
SSQQS 13 Fwd R, rec L, fwd R commence LF trn / fwd L to wall, cl R  
(W Bk L, rec R, spot spin RF 1/2 L / R, L to fc M);  
SSQQS 14 Fwd L, rec R, bk L / rec R, cl L (W bk R, rec L, fwd R /  
lck LIB of R, fwd R);  
SSQQS 15 XRIB of L, rec L, sd R / cl L, sd R (W fwd L XIF of R trn RF, fwd R  
continue RF trn, sd L / cl R, sd L);  
SSQQS 16 XLIB of R trn 1/4 LF fc LOD, rec R to fc, sd L / cl R, sd L;  
SSSS \* [2nd time - XLIB of R trn 1/4 LF fc LOD, rec R to fc & pnt L,-;-]

### PART B

- 1 - 4 Underarm Turn; Open Hip Twist; Fan; Start Hockey Stick:  
SSQQS 1 Bk R, rec L, sd R / cl L, sd R (W XLIF of R trn RF, rec R  
trn RF. sd L / cl R, sd L);  
SSQQS 2 Fwd L, rec R, bk L / cl R, sd L (W Bk R, rec L, fwd R / loc LIB of R,  
fwd R trn RF 1/4);  
SSQQS 3 Bk R, rec L, XRIF of L / rec L, sd R (W fwd L, fwd R trn 3/8 LF, bk  
L / loc RIF of L, bk L);  
SSQQS 4 Fwd L, rec R, bk L / rec R, cl L (W cl R, fwd L, fwd R / loc LIB of R,  
fwd R);  
5 - 8 Finish Hockey Stick to Mod Triple Cha:: Fwd Basic to Mod Natural Top::  
SSQQS 5 XRIB of L, rec L, fwd R / loc LIB of R, fwd R (W fwd L, fwd R trn  
LF to fc M, bk L / loc RIF of L, bk L);  
QQS&  
QQS 6 Fwd L loc RIB of L, fwd L [trn W 1/2 LF by trn hnd over on &], fwd  
R loc LIB of R, fwd R (W bk R loc LIF of R, bk R [trn LF 1/2 on &],  
fwd L loc RIB of L, fwd L);  
SSQQS 7 Fwd L, rec R, bk L / rec R, sd L trn 1/4 RF (W fwd R bring L to R  
swvl RF 1/2, fwd L, fwd R / loc LIB of R, fwd R trn 1/4);  
SSQQS 8 XRIB of L trn RF, sd L continue trn, XRIB of L / sd L continue trn fc  
wall, sd R (W sd L, XRIF of L, sd L / XRIF of L, sd L);  
9 - 12 Natural Opening Out (W Spiral); Fan; Stop & Go Hockey Stick:  
SSQQS 9 Fwd L on ball of ft trn body RF, rec R, bk L / rec R, sd L (W sd & bk  
R trn RF 1/2, rec L trn LF 1/2, sd R / cl L, sd R spiral LF);  
SSQQS 10 XRIB of L, rec L, XRIF of L / rec L, sd R (W fwd L, fwd R trn LF  
1/2, bk L / XRIF of L, bk L);  
SSQQS 11 Fwd L, rec R, in pl L / R, L (W cl R, fwd L, fwd R / L, R trn LF);  
SSQQS 12 Fwd XRIF of L, rec L, in pl R / L, R (W bk L, rec R, fwd L / R, L  
trn Rf 1/2);  
13 - 16 Full Alemana:: 2 Cucharachas (W trans)::  
SSQQS 13 Fwd L, rec R, bk L / rec R, sd L (W cl R, fwd L, fwd R / loc LIB of  
R, fwd R trn RF to fc M)  
SSQQS 14 XRIB of L, rec L, sd R / cl L, sd R (W fwd XLIF of R trn RF, fwd R  
continue RF trn, sd L / cl R, sd L);  
SSQQS 15 Sd L, rec R, in pl L / R, L;  
SSQQS 16 Sd R, rec L, in pl R / L, R (W sd L, rec R, in pl L / R, touch L);

BRIDGE

1 - 4 2 Lunges;; Spot Turn with Arms; Spot Turn (W trans):

- SSQQS 1 Lunge fwd XLIF of R, rec R, sd L / cl R, sd L (W same ft work);
- SSQQS 2 Lunge fwd XRIF of L, rec L, sd R / cl L, sd R (W same ft work);
- SSQQS 3 XLIF of R trn RF hnds go up & out in circular motion, continue trn rec R, sd L / cl R, sd L;
- SSQQS 4 XRIF of L trn LF, continue trn rec L, sd R / cl L, cl R (W XRIF of L trn LF, continue trn rec L, sd R / cl L, touch R);

PART C

1 - 4 Half Basic; Cross Body; Rumba Aida; Draw Tap:

- SSQQS 1 Fwd L, rec R, bk L / rec R, sd L (W bk R, fwd L, fwd R / loc LIB of R, fwd R);
- SSQQS 2 Bk R trn 1/4 LF, rec fwd L trn 1/4 LF, sd R / cl L, sd R (W fwd L otsd on M L sd, fwd R trn 1/2 LF, sd L / cl R, sd L);
- SSSS 3 Fwd L trn RF 1/4, sd R trn LF 1/4, continue trn 1/4 bk L, -;
- SSSS 4 Draw R ft ovr L,,, pnt toe to otsd edge of L ft;

5 - 8 Fc Point; Underarm Turn to a Wrap; 2 Lunge Looks; Cross Body Fc Wall;

- SSSS 5 -, Fwd R trn RF 1/4 pnt L,-;
- SSQQS 6 Fwd XLIF of R, rec R, sd L / cl R, fwd L trn 1/8 wrap W into arms (W fwd XRIF of L trn LF 1/2, fwd L trn 1/4, fwd R / cl L, cl R);
- SSSS 7 Sd R pnt L [Peek-a-Boo action], -, sd L pnt R, -;
- SSQQS 8 XRIB of L, rec L, fwd R trn LF 1/4 / sd L, cl R fc wall (W fwd L, fwd R trn LF to fc M, sd L / cl R, sd L);

9 - 12 Rock Apart Rec Fwd Loc Fwd to Rev; Knee Up Sd Fwd Loc Fwd; Lunge Turn & Cha; Lunge Turn 4 to Back to Back;

- SSQQS 9 Rck bk L, rec R trn RF 1/4, fwd L / loc RIB of L, fwd L;
- SSQQS 10 Bring R ft to L knee trn fc W, rec R trn 1/4, fwd L / loc RIB of L, fwd L;
- SSQQS 11 Fwd R trn LF 1/4; rec L trn LF 1/4, fwd R / loc LIB of R, fwd R to LOD;
- SSSS 12 Fwd L trn RF 1/4 LOD, rec R trn RF 1/4 fc wall, fwd L trn 1/4 RLOD, rec R fc COH;

13 - 16 Lunge Turn to Fc; Cross Body (W Ovrtrn); Roc 4 & Pnt; Hip Bumps & Chnge Places Chnge Pnt;

- SSQQS 13 Fwd L to COH, rec R to wall, sd L / cl R, sd L;
- SSQQS 14 Bk R, rec L trn LF 3/8, fwd R fc COH / loc LIB of R, fwd R (W fwd L to M's L sd, fwd R spiral LF fc COH, fwd L / loc RIB of L, fwd L);
- SSQQS 15 Fwd L, rec R, fwd L / rec R [Pull-Push action], point L ft to sd (W fwd R bring L ft to R swivel RF, fwd L, bk R / fwd L, point R to sd);
- SSQQ&S 16 Raise R hip & lower, raise R hip & lower, fwd L otsd W R sd trn RF 1/4 / continue trn fwd R 1/4 fc wall, cl L to R point R;

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END

1 - 3 Open Hip Twist; Fan [M Spin]; Begin Hockey Stick (W Spin to a Wrap);

SSQQS 1 Fwd L, rec R, bk L / cl R, sd L (W bk R, rec L, fwd R / loc LIB of R, fwd R trn RF 1/4);

SSQQS 2 Bk R, rec L, fwd R trn LF 1/2 / fwd L trn LF 1/2 fc wall, sd R (W fwd L, fwd R trn LF 1/2, bk L / loc RIF of L, bk L);

SSQQS 3 Fwd L, rec R, sd L / rec R, pnt L (W cl R, fwd L, fwd R spin RF 3/4 into M arms / cl L, pnt R) both fc wall looking at each other;



IF I COULD WRITE A BOOK

92-73  
7/92

Choreographers: Jim & Bobbie Childers, 6217 S 253rd Pl #EE102,  
Kent, WA (206) 850-6928  
Music: Special Press  
Rhythm: Phase VI Mixed American/Intern. Foxtrot W Rhythm  
Directions: For Man unless specified  
Sequence: Intro A B C B End

INTRO

(Music in Intro is very syncopated and trying to count the measures might drive you crazy. For the 1st 4 meas., dance to the accents rather than the straight beats)

1 - 8 TANDEM POS FCG DW WAIT ONE MEAS; MAN FWD; -, BK 3/LADY TRN; TWISTY VINE; ROCK 3; FRONT, SD, -, FRONT; ROLL 3;  
 ---- 1 Fc DW M a few feet behind W both w weight on L w R crossed behind Wait One Meas (Music goes "Ding" on beat 4). (W holds position until measure 3, beat 4)  
 --QQ 2 (Man Fwd) -, -, fwd R, fwd L hold w hands (like a caress) on W's shoulders,  
 -QQQ 3 (Bk 3/Lady Trn) hold, Bk R, bk L, bk R (W: Without changing weight (or moving foot placement) W swivels RF on L to face M w R foot now in front); \*Note: Second "Ding" is on beat 4.  
 ---- 4 Both hold full measure  
 QQQQ 5 (Vine 4) Sd L LOD, bhnd R, sd L, XRIF of L;  
 SQQ 6 (Rock 3) (In place) Rk sd L, -, rec R, rk sd L;  
 SQQ 7 (Front, Sd, -, Front) XRIF of L, sd L, draw R to L, XRIF of L;  
 QSQ 8 (Roll 3) Roll 3 (syncopated) LF (W RF) L, R, -, L preparing to blend to SCP DC during the following Feather;

PART A

1 - 8 FEATHER; REVERSE TURN 3; CHECK & WEAVE;; THREE STEP; NATURAL TURN; HESITATION CHANGE; CONTRA CHECK & SWITCH;  
 SQQ 1 (Feather) Thru R DC, - (W comm LF trn), Fwd L (W sd & bk R to bjo), Fwd R;  
 SQQ 2 (Reverse Trn 3) Fwd L, comm LF body trn, sd R cont trn (W heel trn), bk L CP DW;  
 SQQ 3&4 (Check & Weave) Check bk R CP, -, rec L, sd & bk R DC; Bk L QQQQ bjo DC, Bk R trn LF blend to CP, Sd & fwd L DW, fwd R bjo DW;  
 SQQ 5 (Three Step) Fwd L, -, fwd R CP, fwd L;  
 SQQ 6 (Natural Trn) Fwd R, start RF trn, sd DW on L (W heel trn), bk R LOD CP;  
 SS 7 (Hesitation Change) Bk L LOD, comm RF trn, Sd R DW, draw L to R CP DLC;  
 SQQ 8 (Contra Check & Switch) Compressing R Leg Fwd L w checking action -, Rec R, Trn RF Slip L Bk past R (small on toe) CP DW;

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9 - 16 CURV. FEATHER; BK TIPPLE CHASSE PIVOT; PIVOT 3 TO SEMI;  
WHIP LASH; DOUBLE FALLAWAY TO BJO; QUICK FEATHER FIN.;  
OPEN REV.SLIP; CHANGE OF DIRECTION OVERTRN TO BJO;

- SQQ 9 (Curved Feather) Fwd R, comm RF trn, sd & fwd L, strong RF body trn fwd R on toe thighs X Bjo DRW;
- SQ&Q 10 (Bk Tipple) Bk L LOD (W outside ptr), comm RF trn, sd R/cl L, sd & fwd R to fc LOD pivot 1/2 to end RLOD CP;
- SQQ 11 (Pivot 3 to SCP) Pivot RF 1/2 L, -, R, L to SCP LOD;
- SS 12 (Whip Lash) Thru R LOD, -, Pt L
- S&S& 13 (Double Fallaway) (With slight lilt) Bk L RLOD, Bk R (W sd L trn LF) Bk L (W fwd R bjo), bk R;
- QQQQ 14 (Quick Feather Finish) Bk L RLOD BJO, Bk R w slight LF trn, Sd & Fwd L DLC CP, Fwd R DLC bjo;
- QQQQ 15 (Open Reverse Slip) Fwd L DC commence LF trn, fwd & sd R cont LF trn, bk L bjo, trng LF slip R past L on toe to fc DLW;
- S&S 16 (Chnge Dir.) Fwd L DW trn LF, -/Sd R DW, Draw L to R w slight overtrn to end so L can step outside on next figure, - fc DC;

PART B

1-8 BK HOVER TO SEMI; IN & OUT RUNS;;; TWISTY VINE; PREP;  
SAME FT. LUNGE;;

- SQQ 1 (Bk Hover) Bk L DRW (L outside), -, bk R w hover action trn W to SCP, rec L on toe to SCP/DW;
- SQQ 2-4 (In & Out Runs) (Looking at Ptr Fwd R, comm RF trn, fwd & sd L cont RF trn fc RLOD, bk R bjo; Bk L, comm RF trn, sd & fwd R cont RF trn fc LOD sd & fwd L SCP LOD; (W: Fwd L, -, fwd R betw M's feet, fwd L to Bjo; Fwd R outside ptr, -, fwd & sd cont RF trn, fwd R SCP LOD;) Repeat Meas 2 part B;
- QQQQ 5 (Twisty Vine 4) Bk L LOD trn RF, sd R, XLIF of R, Sd R;
- SS 6 (Prep) Bk LOD trn RF to fc COH, -, Tch R to L (W cl L), -;
- SS 7 (Same Ft Lunge) Compress L Sd R LOD (W bk R X Thighs), -, -, -;
- SQQ 8 (Rec to Bjo) Rec L RLOD, -, tch R to L trn LF, rec Bk R LOD/BJO; (W Fwd L RLOD, -, sd R trn LF, rec L LOD BJO;)

9 - 16 OUTSIDE CHANGE TO SEMI(mod Timing); OP. NAT.; HEEL PULL TO  
HAIRPIN; OPEN IMPETUS; THRU, SD,CROSS BEHIND,-; UNWIND;  
VINE 4; ROLL 3 TO OPEN;

- QSQ 9 (Outside Change SCP) Bk L DLC (W outside ptr), Bk R, Brush L to R trn W to SCP DW, Sm Fwd L DW SCP;
- SQQ 10 (Open Natural) Fwd R DW, comm RF trn, sd & bl L fc RLOD, bk R to bjo (W Fwd L, -, fwd R betw M's feet, fwd L to bjo);
- QQQQ 11 (HeelPull to Hairpin) Bl L DW, cl R (heel trn) trng RF, fwd L DW, fwd R on toe DRW bjo (W Fwd R DW outside M, fwd L trng RF to CP, bk R, bk L DRW on toe bjo);
- SQQ 12 (Open Impetus {mod}) Bk L, cl R to L (heel trn) trng RF (W fwd & sd past M trn RF brush R to L), -, fwd L LOD in a much more "open" semi than normal M's L & W's R joint hands about waist level;
- SQQ 13 (Thru, sd, behind) SCP Thru LOD R, Sd L fc wall & ptr, XRBL (W XLBR), -;
- 14 (Unwind) Solo Unwind RF (W LF) to fc ptr end w weight on M's R W's L (take full measure), -, -, -;
- QQQQ 15 (Solo Vine 4) Sd L, XRBL, Sd L, X R in front of L;
- QSQ 16 (Roll to Open) Same as Intro Meas 8 end fc LOD look twd ptr;

## PART C

92-75

- 1 - 8 CHECK, -, REC, SD; -, -/ROLL ACROSS; SD, -, CROSS, REC; ROLL TO FC; CROSS CHECK TO TANDEM; ROCK 3; ROLL LADY OUT; HE GO SHE GO (BLEND TO CP DLC;
- SQS 1-2 (Check, & Sd & Roll) OP Position both fc LOD no hands joined  
&QQ XRIF of L (W XLIF of R), -, rec L, sd R (W will cross in front of M); draw L, -/XLIF of R, fwd R to Wall (W to COH) comm RF roll, cont RF roll sd & bk L twd wall to fc LOD;
- SQQ 3 (Sd, -, Cross, Rec) Sd R Wall -, look twd ptr XLIF R, rec R;  
QQS 4 (Roll To Fc) Sd L comm LF roll (W RF roll), sd R twd COH cont LF roll, sd L to fc RLOD & ptr, -;
- SQQ 5 (Cross Check to Tandem) XRIF L (W XLIF of R), -, rec L, sd R (W sd L trn LF 1/2 to fc RLOD in tandem);
- QSQ 6 (Rock 3) Sway R, L, -, R blend to Wrapped Pos still fc RLOD;  
QQS 7 (Roll Out) Sd L rolling lady out to fc RLOD, rec R, -, -; (W rolls twd Wall L, R, L. -;)
- QQQQ 8 (He Go She Go) Comm LF roll fwd L under M's L W's R joined hands (to fc approx DW), cont LF roll sd R, stp L almost in place leading lady in a RF trn under jnd hands, stp R to fcg approx DLC; (W Step fwd R twd M & COH, sd L fc approx DW waiting while M finishes roll, complete RF Roll under joined hands R, L to end fc ptr approx DRW;
- 8 - 16 OPEN TELEMARK; NAT. WEAVE;; WHISK; FWD SWIVEL; OUTSIDE SWIVEL; FEATHER; OPEN REVERSE & SLIP; CHANGE OF DIRECTION;
- SQQ 9 (Open Tele) Blending to CP DC Fwd L DC, comm LF trn, sd R cont LF trn (W heel trn), sd & fwd DW Scp;
- SQQ 10-11 (Nat Weave to DW)
- QQQQ
- SQQ 12 (Whisk) Fwd L DW, -, fwd & sd R, XLIF of R (WXIB) SCP DC;  
SS 13 (Fwd Swivel & Bk Swivel) Fwd R, swivel W LF to bjo, Bk L, Swivel W RF to SCP DC;
- SQQ 14 (Feather) Same as Part A Meas 1
- QQQQ 15 (Open Reverse & Slip) Same as Part A Meas 15
- S&S 16 (Change of Direction) Same as Part A Meas 16

END

- 1 - 8 FWD SLOW HOVER TO BJO;; ZIG ZAG OUTSIDE SWIVEL; LINK TO SEMI; THRU, -, SD, BEHIND; UNWIND; ROCK 3; THRU, SD, -, THRU; SD, -, POINT THRU, -; WRAP UP;
- SQQ 1 (Thru to Slow Hover to Bjo) Thru R, -, Fwd L (W Sd R trn LF, SS& - (W cl L to R w only partial weight); Slowly continue hovering action, -, -, -/Rec R toe (W L Toe) RLOD BJO;
- QQQQ 2 (Zig Zag Outside Swivel) Bk L RLOD Bjo trn RF, sd R RLOD CP cont RF trn, Fwd L RLOD SCAR, Swivel LF on L to bjo, (W fwd R RLOD/BKO trn RF, Sd L RLOD CP, Bk R RLOD SCAR, Swivel LF on R to BJO (L next to R no weight)
- SQQ 3 (Link to SCP) Fwd R, -, tch L to R, Fwd L to SCP (W Bk L trng RF, -, tch R to L, Fwd R;
- SQQ 4 (Thru Sd Behind) Same as Part B Measure 14
- SS 5 (Unwind) Same as Part B Measure 15
- SQQ 6 (Rock 3) Same as Intro Meas. 6
- QSQ 7 (Thru Sd Thru) Same as Intro Meas 7
- SS 8 (Step, -, Pt, -) Sd & Fwd L LOD, - join M's R W's L hand, Open Pos Pt thru R, - (W look away);
- QQS 9 (Wrap Up) Step R Wrap W LF, -, Pt Sd L Looking at ptr, -; (W: Wrap LR into M's R arm L, R, L, tch R to L look at ptr;

LOVEY DOVEY

92.76

COMPOSERS: Roy and Sally Plaisance, 5537 Bonsrell, Houston, Texas 77023 713-926-8526  
TECHNICAL ADVISOR: Ken Cullivan 4400 Boone Rd Houston, TX 77072  
RECORD: Atlantic 45-1022 "Lovey Dovey" by The Clovers  
RELEASE: May 1990 RE-RELEASE: July 1992 SPEED: 45 RPM  
FOOTWORK: Opposite except where W's noted in ()  
SEQUENCE: INTRO A A B A BRIDGE B A ENDING  
PHASE: ROUNDALAB Phase V + Unphased (Underarm Roll Fc Loops, Sd Pass Inside Roll, Arm Wrap, Sd Tuck & Both Trn, Rev Roll Out 4, Lady Walk Arnd Whip, Quick In & Out Throwout, Dbl Inside Man Walk-Around, Rt Sd Underarm Pass & OS Trn, Rt Sd Pass w/Insd Trn Arm Slide Hip Pop)

INTRODUCTION

1 - 4 WAIT ONE LONG NOTE; BASIC; TUCK & SPIN SUGAR PUSH;;;  
In CP WALL wait one long note;  
[BASIC QQ Q&Q] Sd L, tch R, sd R/cl L, sd R;  
[TUCK & SPIN QQQQ Q&Q] Trn SCP LOD bk L, fwd & sd R, tap L to R pull lead hds back slightly, sd L sml stp raise lead hds lead W trn underarm RF; Anchor R/L, R trng to fc LOD (bk R, fwd L trn 1/4 LF, tap R to L, fwd R trn RF under lead hds; Cont. trn underarm L/R, L complete approx 3/4 RF trn) end LOFP LOD,  
[SUGAR PUSH QQQQ Q&Q] Bk L, bk R BFLY; Tap L fwd, fwd L, anchor R/L, R (fwd R, fwd L slight trn RF to BFLY; Tap R IBL no wgt, bk R, anchor L/R, L) end stacked dbl hdhold lt over rt fcg LOD;

PART A

1 - 12 UNDERARM ROLL FC LOOPS; SD PASS INSIDE ROLL;; ARM WRAP; SD TUCK & BOTH BOTH TRN;; ROLL OUT 4; LADY WALKAROUND WHIP;; QUICK IN & OUT THROWOUT; SD PASS INSIDE TRN ARM SLIDE HIP POP;;  
[UNDERARM ROLL FC LOOPS QQ Q&Q Q&Q] Bk L, fwd R start RF trn raise jnd lt hds & jnd rt hds @ waist level, tripple inplac L/R, L complete 1/2 RF trn lower jnd lt hds to waist level take jnd rt hds over M's head & in back of neck (fwd R, fwd L trn 1/4 LF, tripple inplac roll 1/4 LF under jnd lt hds) end fcg pos RLOD; Tripple inplac R/L, R release rt hdhold take jnd lt hds over M's head & in back of neck jnd rt hds @ waist level trn 1/4 LF (anchor L/R, L) end rt angles M fcg WALL,  
[SD PASS INSD ROLL QQ Q&Q Q&Q] Sd L, inplac R raise jnd lt hds high; Tripple inplac L/R, L lead W trn LF under jnd lt hds then jnd rt hds trn 1/4 LF, anchor R/L, R release lt hds place W rt hd in M lt hd (fwd R, fwd L start trn LF; trn 1 1/2 LF R/L, R, bk L/cl R, fwd L) end LOFP LOD;  
[ARM WRAP QQ Q&Q Q&Q] Bk L jn trail hds dbl hdhold, fwd R XIF start RF trn raise dbl hdhold high, tripple inplac L/R, L complete 1/2 RF trn lead W trn under raised dbl hdhold then bring trail hds to M lt shldr; Tripple inplac R/L, R trn 1/2 RF under lead hds then lower to waist level in frt M (fwd R, fwd L, tripple inplac R/L, R trn 1/2 LF; anchor L/R, L) end M wrap pos in frt W both fcg LOD,  
[SD TUCK & BOTH TRN QQQQ Q&Q] Fwd L take jnd trail hds over M head to his rt shldr keep arms relaxed & elbow close to body, bk R slight pull lead hds; Tch L slight trn RF raise jnd lead hds to M lt shldr "check'g" W to Tuck-In, fwd L raise

LOWKEY DOWKEY (continued)

- lead hds high lower trail hds to waist level (fwd R, fwd L slight trn LF; tch R sharp trn 1/4 LF, fwd R slight trn RF), tripple inplac R/L, R raise lead hds trn 1/2 LF lead W trn 1/2 under jnd lead hds keep trail hds low (trippie inplac trn 1/2 RF wrap into own rt arm bhd bk) end rt angles M fcg COH lead hds jnd x frt M body waist high trail hds jnd @ W rt hip;
- [ROLL OUT 4 QQQQ] Sd L, inplac R raise lead hds, sd & fwd L trn 1/4 LF, cl R (fwd R, fwd L start LF trn underarm, sd & bk R cont LF trn, bk L complete 1/2 LF trn) end fcg pos dbl hdhold RLOD;
- [LADY WALKAROUND WHIP QQ Q&Q QQ Q&Q] Small bk L, small fwd R place trail hds on M lt hip raise jnd lead hds lead W fwd M lt sd, anchor L/R, L take jnd lead hds over M head & lower in frt to M rt hip (Fwd R, fwd L, tripple fwd R/L, R arnd bk M) end M wrap pos W in bk @ M rt sd both fc RLOD; Small bk R release trail hds slight pull lead hds, inplac L lead W fwd, anchor R/L, R (fwd L, fwd R into jnd lead & whip trn 1/2 LF, bk L/cl R, fwd L) end LOFP RLOD;
- [QUICK IN & OUT THROWOUT QQ Q&Q Q&Q] Bk L, fwd R trn 1/4 RF catch W in rt arm, sd L check W upper body/rec R, fwd L trn 1/4 LF release rt hdhold (fwd R, fwd L trn 1/2 RF, bk R upper body ck'd by M-rt arm @ shldr blade let hips swing out/fwd L trn 1/4 LF, sd & bk R trn 1/4 LF) end LOFP RLOD; Tripple trn 1/4 LF R/L, R chg W-rt hd to M-rt hd (anchor L/R,L) end rt angles M fcg WALL hdshake pos,
- [SD PASS INSD TRN ARM SLIDE HIP POP QQ Q&Q Q&Q] Sd L slight pull rt hds, rec R raise jnd rt hds; Inplac L lead W into LF trn underarm/inplac R, sd & fwd tch L no wgt "Press Line" slight trn LF flex rt knee take jnd rt hds over M head to rt shldr & release hdhold extend lt arm to sd, Hold pos body ripple w/hip roll CCW/cont action no wgt chg, "Hip Pop" rt hip out take wgt bk to R straighten knee leave lt leg extended no wgt slight lean body fwd (fwd R, fwd L trn LF; Tripple trn 1 1/2 LF underarm R/L, R end fcg RLOD let rt hd slide dn M-lt arm, bk L/cl R, fwd L jn lead hds) end LOFP LOD;

PART B

- 1 - 8 WRAP WHIP 1/2; WOMAN BK OUT TANDEM; RT SD UNDERARM PASS & TURN; WHIP 1/2; DBL INSIDE MAN WALK-AROUND;; KICK BALL CHG SUGAR PUSH;;
- [WRAP WHIP 1/2 QQ Q&Q] Bk L, fwd & sd R to W-rt sd raise jnd lead hds W into jnd trail arms, sd & fwd L trng RF/ rec R trng RF, sd & fwd L fc RLOD lower jnd lead hds in frt W @ waist level (fwd R, fwd L, fwd R/cl L, bk R) end WRAP pos M behnd W both fcg RLOD;
- [W BK OUT TANDEM QQ Q&Q] Bk R lead W bk past M-rt sd release trail hds, fwd L, anchor R/L, R slight trn RF chg W-rt to M-rt hd (bk L, bk R, bk L/cl R, fwd L) end hdshake pos W behnd M @ rt sd both fcg RLOD;
- [RT SD UA PASS & TURN QQ Q&Q Q&Q] Fwd L slight pull jnd rt hds, bk R raise jnd rt hds, anchor L/R, L keep jnd rt hds high lead W fwd underarm; Anchor R/L, R lead W trn RF underarm lower rt hds chg W-rt to M-lt hd (fwd R, fwd L past M-rt sd, tripple R/L, R underarm slight trn RF; cont trn underarm L/R, L 1/2 RF fc M) end LOFP RLOD,
- [WHIP 1/2 QQ Q&Q] Bk L, fwd & sd R twd W rt sd trn RF W into M-rt arm; Tch L trng RF, sd & fwd L fc LOD slight trn RF raise lead hds (fwd R, fwd L trn RF, bk R/cl L, fwd R btwn M feet) end CP LOD,

LOVEY DOVEY (continued)

[DBL INSD M WALK-ARND QQQQ Q&Q] Fwd R XIF trn RF, sd & fwd L trn RF; fwd R XIF trn RF, sd & fwd L complete 1 trn RF arnd W (roll LF in dbl spotted underarm trn L, R; L, R), anchor R/L, R end LOFP LOD;  
 [KICK BALL CHG Q&Q] Kick L fwd/sml bk L ball of foot, inplace R,  
 [SUGAR PUSH QQQQ Q&Q] Bk L, bk R BFLY; Tap L fwd, fwd L, anchor R/L, R (fwd R, fwd L slight trn RF to BFLY; Tap R IBL no wgt, bk R, anchor L/R, L) end stacked dbl hdhold lt over rt fcg LOD;

BRIDGE

1 - 4 SUGAR SIDE CROSS SWIVELS:::

[SUGAR CROSS SWVL QQQQ] Bk L, bk R BFLY, tap L to R trn 1/8 RF, fwd L XIFR swvl 1/4 LF (fwd R, fwd L slight trn RF to BFLY, tap R to L trn 1/8 LF, fwd R XIFL swvl 1/4 RF);

[SD CROSS SWVLS QQQQ QQQQ QQ Q&Q] Sml sd R swvl 1/4 RF, sml sd L swvl 1/4 LF, fwd R XIFL (L XIFR) swvl 1/4 RF, sml sd L swvl 1/4 LF; Sml sd R swvl 1/4 RF, fwd L XIFR (R XIFL) swvl 1/4 LF, sml sd R swvl 1/4 RF, sml L swvl 1/4 LF; Fwd R XIFL (L XIFR) swvl 1/8 RF, fwd L release rt hdhold, anchor R/L, R;

ENDING

1 - FREEZE

[FREEZE] Hold ending position of Part A until music fades out;

## NO MORE BOLERO

June 1992

Composer: George &amp; Mady D'Aloiso, 2240 Vemco Drive, Bellbrook, OH 45305 Telephone (513) 848-4820

Record: Special Pressing "No More Bolero"

Rhythm: Bolero (Slow rumba with a basic SQQ rhythm)

Sequence: Intro A B C D

Phase: VI (Some figures unrated)

## INTRO

**1-8 WAIT: WAIT: TRN TO MOD SKTR(W trans): 3 FENCE LINES::: FWD.-.FWD.FC(W trans): CL.-.OK CONTRA CK.REC to SCP:**

- 1-2 Wait 2 meas bjo DRC both R-hnds on ptr L-shldr with L-arms ext out parallel to floor lead ft free & M look RLOD & W look LOD;;
- SQQ 3- (M) Bk L,\_,RF trn R to fc DLC,cl L to R L-hnd jd & R-hnd on W R-shldr;  
 SQ&Q (W) RF trn fwd R,\_,RF trn L/R to fc DLC,cl L to R L-hnd jd & R-hnd ext swd;
- 3xSQQ 4-6 Identical ftwork sd R,\_,cross rk L,rec R; Sd L,\_,cross rk R,rec L; Sd R,\_,cross rk L,rec R;
- SQQ 7- (M) Trng LF DRC fwd L,\_,fwd R,small fwd & sd L DRC;  
 SQ&Q (W) Fwd L,\_,free roll LF trn fwd R/L to fc ptr,bk & sd R;
- SQQ 8- Cl R CP DRC,\_,flexing R-knee fwd L with R-shldr ld,rec R starting LF trn to SCP wall;

**9-14 SYNCO CURVE PICKUP: CONTRA CK,\_.REC.SLIP: FWD DBL RONDE,\_.BJO.CK: TRNG REC,\_.RF TWIRL,\_.LUNGE & SIT LINE twice:::**

- SQ&Q 9- LF trn SCP sd L,\_,curve LF R/L (W pickup L/R),fwd R CP LOD;
- SQQ 10- Flexing R-knee ck fwd L with R-shldr ld,\_,rec R,slip bk L CP wall;
- SQQ 11- RF curve fwd R both ronde free ft CW to fc RLOD,\_,RF curve to BJO fwd L,ck fwd R COH;
- SQQ 12- RF trn bk L,\_,sd R (W RF twirl L),cl L(W RF twirl) to OP-FCG slight DLC;
- SQQ 13- (M) With lead hnds jd sd R,\_,flex R knee & lower on R with L-leg ext to end in a R-lunge line with R-hnd ext swd,rise on R with no wgt change,;  
 (W) With lead hnds jd bk R to sit line looking at M with L-hnd ext swd,\_,rec L, fwd R twd M;
- SQQ 14- (M) Hold with both arms ext swd,\_,rejoin lead hnd & repeat beat 3,4 meas 13,;  
 S&QQ (W) Ck fwd L twd M,\_,push off M's chest with R-hnd,rejoin lead hnd & repeat beat 3,4 meas 13;

## PART A

**1-5 REV UNDERARM TRN: OPEN BREAK: NATURAL TOP 3: RUDOLPH RONDE SYNCO UNDERARM: SWVL TO FC & CHICKEN WALK 2:**

- SQQ 1- (M) Lead hnd jd sd L,\_,raise L-arm RF trn fwd R,RF trn fwd L OP-FCG RLOD;  
 (W) Lead hnd jd fwd R,\_,LF trn fwd L underarm,LF trn fwd R OP-FCG LOD;
- SQQ 2- Free arms ext swd sd R,\_,rk apt L,rec R;
- SQQ 3- (M) Blend to CP RF trn sd L,\_,CP RF trn XRIB of L,RF trn sd L;  
 (W) Blend to CP RF trn fwd L btwn M's ft,\_,RF trn fwd L,RF trn fwd R btwn M's ft;
- SQQ& 4- (M) Fwd R CP LOD btwn W's ft as if to start RF piv but stop action by flexing R-knee while keeping L-ft bk SCP LOD,\_,bk L starting RF trn,RF trn fwd R leading W to rev underarm spin RF on R OP-FCG LOD/sd L & keep lead hnd jd swvl RF to bk-to-bk pos;  
 (W) Bk L trng RF SCP LOD allowing R-leg to ronde CW with R-leg crossing bhd L-leg at end of ronde no wgt change,\_,bk R starting LF trn,LF trn fwd L underarm spin LF on L OP-FCG LOD/sd R & keep lead hnd jd swvl RF to bk-to-bk pos;
- SQQ 5- (M) Fwd R & LF swvl to fc ptr OP-FCG LOD,\_,rk sd L,rec R;  
 (W) Fwd L & RF swvl to fc ptr OP-FCG LOD,\_,slight swvl RF R,slight swvl LF L;

**6-10 SYNCO EROS WHEEL: SAME FT LUNGE: MOD SPLIT RONDE: SPIRAL REV UNDERAM TRN: OPEN BREAK:**

- &SQQ 6- (M) Sd & fwd L/fwd R momentary SCP RLOD,remain parallel to W & walk arnd L,R;

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**NO MORE BOLERO (Continued)**

- (W) Fwd R/RF trn small sd L to momentary SCP raise R-leg to an Eros Line (Optional: R-ft up to the L-knee like a Tornillo Wheel),\_,hold while M walks arnd,,;
- SQQ 7- (M) Cl L to R fc wall,\_,lunge sd R,rec L;
- (W) Tch R to L trng slightly RF twd LOD,\_,sit bk R,rec L;
- SQQ 8- (M) Starting LF trn cl R to L LCP DLW & ronde L CCW,\_,continue LF trn bk L,ck bk R to fc COH;
- SQ&Q (W) Starting LF trn a large sd R LCP DLW & ronde L CCW,\_,XLIB of R/sd R,fwd L to fc flexing R-knee fwd L with R-shldr twd M,\_,rec R,RLOD;
- SQQ 9- (M) Rec L raising lead hnd to lead W into LF spiral,\_,LF trn fwd R,LF trn fwd L RLOD;
- (W) Fwd R LF spiral,\_,LF trn L,R to fc ptr;
- SQQ 10- Repeat meas 2 Part A;
- 11-14 **REV UNDERARM TRN; NEW YORKER; SPOT TRN; SD,-,OK CONTRA CK,REC;**
- SQQ 11- Repeat meas 1 Part A ending fc RLOD;
- SQQ 12- Lead hnd jd sd R,\_,ck thru L twd wall,rec R to fc ptr;
- SQQ 13- Sd L,\_,XRIF (W XLIF) solo trn LF (W RF) on the crossing ft,rec L continue trng to fc ptr & LOD;
- SQQ 14- Sd R,\_,flexing R-knee fwd L with R-shldr ld,rec R;

**PART B**

**1-13 CROSS BODY; NEW YORKER; SOLO ROLL CK (OOS); MOD SHLDR TO SHLDR; BK SYNCO CROSS BODY LOP; FWD,-,FWD,TRNG FAN; 3 TRNG CUCURACHAS;;; BK BREAK (W SPIRAL & LF ROLL) TO LOP;KIKI WALKS;; OPEN BREAK;**

- SQQ 1- (M) LF trn ¼ sd L,\_,LF trn ¼ sm bk R,fwd L LCP COH;
- (W) Fwd R R-angle to ptr,\_,LF trn ½ L to fc, bk R;
- SQQ 2- Lead hnd jd sd R,\_,ck thru L twd COH,rec R to fc ptr;
- QQS 3- LF (W RF) solo roll L,R,ck sd L momentary bfly RLOD,\_,;
- SQQ 4- Lead hnd jd rec R (W LF spiral high on ball of L) SCAR DRC,\_,ck fwd L,rec R;
- SQ&Q 5- (M) LF trn ¼ bk L,\_,ck bk R/rec L,LOP RLOD fwd R;
- (W) Fwd R,\_,roll LF L/R,LOP RLOD fwd L;
- 2xSQQ 6-7 Fwd L,\_,fwd R,fwd L; Fan R CCW (CW) ½ trn OP LOD cl R,\_,rk sd L,rec R trn ¼ fc ptr;
- 2xSQQ 8-9 Trn ¼ to LOP RLOD cl L,\_,rk sd R,rec L trn ¼ to fc ptr; Trn ¼ to OP cl R,\_,rk sd L,rec R trn ¼ fc ptr;
- SQQ 10- (M) Both hnds jd cl L,\_,rk bk R lead hnd jd,fwd L OP-FCG COH;
- (W) LF spiral R,\_,LF roll across L,fwd R OP-FCG wall;
- 3xSQQ 11-13 LOP LOD fwd R,\_,L,R; Fwd L,\_,R,L; Fc ptr sd R,\_,rk apt L,rec R OP-FCG COH;

**PART C**

**1- 8 NATURAL TOP 3; WRAP ARND; BJO WHEEL; ADV HIP TWIST;BK SWVL WALK 6;; CROSS BODY; BASIC;**

- SQQ 1- (M) RF trn sd L,\_,CP RF trn XRIF of L,RF trn sd L LCP wall;
- (W) RF trn fwd L btwn M's ft,\_,RF trn fwd L,RF trn fwd R btwn M's ft LCP COH;
- SQQ 2- (M) Lead hnd jd start RF trn R arnd W R-arm ext swd,\_,continue RF trn XLIF of R taking R-arm over W head,releasing lead hnd LF trn XLIB of R to fc LOD R taking L-arm over W head;
- (W) Lead hnd jd start RF trn L arnd M L-arm ext swd,\_,continue RF trn XRIF of L keeping L-arm ext swd,continue RF trn XLIF of R to fc wall L-arm ext swd;
- SQQ 3- Both R-hnd on ptr's L-shldr & L-arm ext bjo wheel RF ¼ L,\_,R,L LCP RLOD;



NO MORE BOLERO (Continued)

- SQQ 4- (M) LCP ck fwd L slight RF body trn, rec R, bk L with a slight LF body trn/draw R bk to L;  
(W) LCP swvl RF 1/2 bk R, rec L swvl LF 1/2, fwd R outside M swvl RF 1/4;
- 2xSQQ 5-6 M walks bwd twd LOD while W does inside swvls L, R, L; R, L, R;
- 2xSQQ 7-8 Repeat meas 1 Part B OP-FCG wall; Sd R, rk fwd L, rec R
- 9-16 **CROSS BODY W OVERTURNED: SYNCO RUN: FC, -RK FWD, REC; MOD REV UNDERARM: LUNGE & W SYNCO ROLL RF: (R-HND SHAKE) FWD, -RK FWD, REC; (L-HND SHAKE) W DBL SYNCO ROLL TO FAN & START ALEMANA;**
- SQQ 9- (M) LF trn 1/8 sd L, LF trn 1/8 sm bk R, fwd L LOD lead hnd jd looking at W bk;  
(W) Fwd R R-angle to ptr, LF trn 1/4 XLIF, bk R spiral LF fc LOD lead hnd jd;
- SQ&Q 10- Shadow pos & lead hnd jd bhnd W's bk fwd R LOD, fwd L/fwd R, fwd L;
- SQQ 11- Chk fwd R (W fwd L RF swvl 1/2 to fc ptr) OP-FCG LOD, rk fwd L (W rk bk R), rec R;
- SQQ 12- (M) Lead hnd jd sd L starting RF trn, raise L-arm RF trn fwd R, RF trn fwd L to fc COH;  
(W) Lead hnd jd fwd R, LF trn ck XLIF underarm, LF trn bk R fc RLOD;
- SQQ 13- (M) R-hnd on W's L-shldr & L-arm ext bjo lunge fwd R, RF trn 1/2 rec L, tch R to L to R-hnd shake L-arm ext & R-shldr twd RLOD;  
SQ&Q (W) Bringing L-arm down & up btwn to momentary CP LOD then R-hnd on M's L-shldr & L-arm ext bjo sit bk L, roll RF 1 1/2 trn R/L, R to R-hnd shake L-arm ext & R-shldr twd LOD;
- SQQ 14- Fwd R, ck fwd L (W sit R), rec R;
- SQQ 15- (M) RF trn 1/2 L-hnd jd bk L, rk bk R, LF trn 1/4 rec L;  
SQ&Q& (W) RF trn 1/2 L-hnd jd fwd R, LF roll past ptr L/R, L/R
- SQQ 16- (M) Sd R, rk fwd L twd wall, rec R;  
(W) Continue LF trn L to fan pos fc RLOD, cl R to L, fwd L;

PART D

- 1- 8 **ALEMANA TRN OVERTURNED TO SHADOW: 3 SHADOW CUCARACHAS;;; 2 SPIN SHADOW CUCARACHAS; W SPIRAL LF & CURVE LF TO FC: BASIC;**
- SQQ 1- (M) Lead hnd jnd sd L, rk bk R, rec L release hnds shadow pos in back of W fcg wall;  
(W) RF trn L, RF trn R, RF spin L shadow pos in front of M fcg wall;
- 2xSQQ 2-3 Cl R, rk sd L, rec R; Cl L, rk sd R, rec L;
- SQQ 4- Repeat meas 2 preparing to spin;
- SQQ 5- Spin full RF trn to fc wall (W LF) R & cl L, rk sd R, rec L;
- SQQ 6- Spin full LF trn to fc wall (W RF) L & cl R, rk sd L, rec R;
- SQQ 7- (M) L-hnds jd cl L, LF trn rk bk R, LF trn rec L CP COH;  
(W) LF spiral R, LF curve L, R to fc CP wall;
- SQQ 8- Repeat meas 8 Part C CP COH;
- 9-10 **CROSS BODY: FWD, -CONTRA CK, REC SCP;**
- SQQ 9- (M) LF trn 1/4 sd L, LF trn 1/4 sm bk R, fwd L CP wall;  
(W) Fwd R right-angle to ptr, LF trn 1/2 L to fc, bk R CP COH;
- SQQ 10- Fwd R, flexing R-knee fwd L with R-shldr ld, rec R blend to SCP LOD;
- 11-17 **CROSS BODY OVERTURNED: SYNCO RUN: FC, -RK FWD, REC; MOD REV UNDERARM: W SYNCO ROLL RF: (R-HND SHAKE) BASIC: (L-HAD SHAKE) BK HOLD;**
- 11-16 Repeat meas 9 thru 14, Part C; ; ; ; ; ;
- 17- L-hnd shake ck bk L with both R-arms ext sd, . . . ;

PICARDY FOXTROT

BY: Ken & Irene Slater, 3620 Oakdale Rd. Birmingham, Al. 35223  
RECORD: SPECIAL PRESSING 205-967-3686  
FOOTWORK: Opposite except where noted.  
SEQUENCE: INT,A,B,A,B,B(1 thru 15), ENDING.  
TIMING: SQQ unless otherwise noted.  
PHASE VI FOXTROT.

INTRO

1-4 WAIT; WAIT; TOG-TCH-; FEATHER FINISH;  
1-2 Op pos fcg DW with lead hnds joined;;  
SS 3 Fwd L,-, tch R to L with slight RF upper body turn,-;  
4 Bk R turn LF,-, sd & fwd L DC, fwd R to contra bjo DC;

PART A

1-4 OPEN REV TURN; BK & CHASSE TO SCP; NATL HOVER CROSS;;  
1 Fwd L comm. LF turn,-, cont. LF turn sd R(W bk,-, sd, thru) to fc RLOD, bk L blend to contra bjo with R shoulder lead;  
SQ&Q 2 M bk R comm. LF turn,-,sd L/cl R to L, sd L blend to SCP fcg DW;  
3 Fwd R comm. RF turn,-, sd & fwd L around W, sd & fwd R to fc DW in contra scar;  
QQQQ 4 Chk fwd L, rec R, sd L, xRiF of L to contra bjo DC;  
5-8 REVERSE TURN;; THREE STP; NATL TURN;  
5-6 M fwd L comm. LF turn,-, sd R twd COH, bk L LOD(W bk R heel turn,-, cl L to R, fwd R); Bk R turn 1/4 LF,-, sd & fwd L DW, fwd R in contra bjo DW;  
7 Fwd L blend to CP,-, fwd R, fwd L;  
8 Fwd R comm. RF turn,-, sd L(W heel turn), bk R CP fcg RLOD;  
9-12 CLOSED IMPETUS; HINGE; REC TO SAME FOOT LUNGE; REC- CLOSE-;  
9 M bk L LOD turn RF,-, cl R to L cont. RF turn, bk L DRC(W fwd R turn RF,-, sd L cont. RF turn, brush R to L fwd R DRC);  
10 M bk R comm. LF turn,-, sd & bk L, cont. turn relax L knee leave R leg extended & rotate upper body LF M look past W(W fwd L,-, sd & fwd R turn LF, bk L well under body);  
11 M rise on L & comm. RF body turn allowing W to rec & come fwd before extending R down LOD(W rec R comm. RF turn,-, cl L to R fcg ptr),-,extend R sd LOD(W xRiB of L extend R LOD) both trans wgt to R, stretch R sd M looking over W's hd & W looking L;  
SS 12 Correct body sway rec L to fc DRC rise,-, cl R to L (W rec L with slight LF turn rise,-, cl R to L) CP fcg DRC,-;  
13-16 SPLIT RONDE; REV WAVE CHK & WEAVE;;;  
SQQ 13 Flex R knee ronde L ccw toe pointing twds floor comm.  
(SQ&Q) LF turn,-, xLiB cont. LF turn, bk R sml stp(W flex R knee ronde L ccw toe pointing twds floor comm. LF turn ,-, xLiB/ sd R, sml stp fwd L bet M's feet) end CP DW;  
14 Fwd L,-, sd R(W heel turn), bk L fcg DRC;  
15 Chk bk R,-, rec L, sd & bk R DC;

92-82

QQQQ 16 Bk L contra bjo, bk R CP turn LF, sd L LOD, fwd R DW  
in contra bjo;

PART B

1-4 CHANGE OF DIRECTION; CONTRA CHK REC SWITCH; CURVED FEATHER;  
COMM OUTSIDE SPIN & TWIST;

SS 1 Fwd L DW turn LF,-, sd R DW draw L to R(no wgt) in CP  
fcg DC,-;  
2 Lowering on R fwd L chk with R sd fwd hd to R,-, rec R  
turn RF on R, sml stp bk L(W rec L, fwd R bet M's feet)  
CP fcg DW;  
3 Fwd R DW,-, fwd L turn RF with L sd lead, fwd R blend  
to contra bjo DRW;  
4 Cl L with L toe to R heel & L heel turned out pivot RF  
,-, strong stp fwd R outside ptr cont. RF turn, sml  
stp sd & slightly bk on L(W strong stp fwd R outside ptr  
turn RF,-, cl L on toe for RF toe spin, sd & fwd R bet  
M's feet) end CP DRW;

5-8 FINISH OUTSIDE SPIN & TWIST; FEATHER FINISH; WHISK; FEATHER;

&QQS 5 On &/1 count quickly xRiB of L, unwind RF on counts 2  
& 3 on ball of R & L heel, sd & bk L fcg DRW( as M hooks  
W runs fwd around M L/R, L unwind M to CP, fwd R bet M's  
feet) end CP fcg DRW;  
6 Bk R turn LF,-, sd & fwd L DW, fwd R to contra bjo DW;  
7 Fwd L,-, fwd & sd R sway L(W sway R), xLiB of R on toes  
fcg DC in SCP;  
8 M thru R,-, fwd L, fwd R to contra bjo DC(W thru L turn  
LF,-, bk R, bk L);

9-12 CLOSED TELEMAR; NATL WEAVE;; THREE STP;

9 Fwd L to CP DC comm. LF turn,-, sd R cont. LF turn(W  
heel turn), fwd L DW to contra bjo;  
10 Fwd R comm. RF turn,-, sd & bk L fcg DRW,(W heel turn)  
bk R with R shoulder lead in contra bjo;  
QQQQ 11 Bk L, bk R blend to CP, sd & fwd L DW, fwd R to contra  
bjo;  
12 Repeat meas 7 in PART A;

13-16 NATL TURN; BK TIPPLE CHASSE TO SCAR DC; HOVER CROSS ENDING DRC;

TOP SPIN;

13 Repeat meas 8 in PART A;  
SQ&Q 14 Bk L comm RF turn,-, sd R/cl L to R( on toes), sd R to  
fc DC blending to contra scar on last stp(stay on toes);  
QQQQ 15 Starting in contra scar fcg DC repeat meas 4 in PART A  
ending contra bjo fcg DRC;  
QQQQ 16 Turn strong LF on R toe bk L, bk R blend to CP cont. LF  
turn, sd & fwd L DC, fwd R to contra bjo DC;

ENDING

1-2 OPEN IMPETUS; CHAIR;

1 Bk L turn RF,-, cl R to L cont. RF turn(W fwd around M  
brush R to L), fwd L DC SCP;  
SS 2 M thru R with R knee relaxed chk looking at W(W thru L  
with L knee relaxed chk looking at M),-,-,-;

# SHADOWS ON THE SEINE

92-93

Choreographers: Larry Segall & Elaine Andrews 1288 Morningside Dr. Sunnyvale, CA, 94087 (408) 245-8779  
 (with Rex Lewis, Imperial Dance Club, Redwood City, CA)  
 Record: Roper 143 "River Seine" (Flip of "Moulin Rouge" / "Secret Heart") Speed: 44 RPM  
 Rhythm: Waltz Roundalab Phase 6  
 Sequence: A B B

CUE SHEET—June 8, 1992

## INTRO

### 1-4 EXTEND ; ROLL 3 (RLOD) ; CHK THRU, REC, SD ; PICK UP ;

1-4 [OP-LOD, body trnd sltly twd ptrn, inside ft free and ptd twd ptrn] -, Extend away from ptrn [no wt chng] .-; Roll 3 RLOD ; [Jng M's L-W'S R hnds] chk thru RLOD (LOP), rec (fc), sd ; Pick up (CP-DLC), sd, cl ;

## PART A

### 1-8 CLOSED TELEMAR ; MANEUVER ; OVERSPIN TURN TO R-TURNING LK ; ; RUNNING OPEN NATURAL ; PICKUP LOCK ; REVERSE FALLAWAY AND SLIP ; L-CURVING 3 ;

- 123 1 (CLOSED TELEMAR) Fwd L DLC, fwd and sd R arnd W trng LF (W cl L to R for heel trn), fwd and sd L DLW blndg CBjo ;  
 123 2 (MANEUVER) Fwd R DLW outsd W, fwd and sd L arnd W to fc RLOD in CP, cl R to L ;  
 123 3 (OVERSPIN TURN) Bk L pivoting 1/2 RF, fwd R LOD rising with slt hovering action (W brsh R twd L) contin pivot, bk L LOD ;  
 1&2 3 4 (R-TURNING LOCK) Bk R LOD lowering [slt RF trn] / XLIF(W XRIB), sd R DLW trng RF, sd L DLC blndg to tight SCP DLC ;  
 1 2 3& 5 (RUNNING OPEN NATURAL) DLC thru R, sd and bk L twd LOD across W's path (W fwd R DLC directly into M) / bk and sd R DLC R shldr leading (W fwd L in CBjo), bk L DLC with strong contra-body movement (W fwd R outsd M) ;  
 123 6 (PICKUP LOCK) Bk R DLC blndg CP, sd and fwd L DLC, lk RIB (W lk LIF) fc LOD in CP ;  
 1 2& 3 7 (REVERSE FALLAWAY AND SLIP) Fwd L strtg LF trn, sd R twd LOD / XLIB well under body in tight SCP (W XRIB head trnd strongly L), trng strongly LF slip R past L sltly bkwd (W fwd L into M trng strongly LF) end CP LOD ;  
 123 8 (L-CURVING 3) Fwd L slt LF trn, fwd R DLC rising to ball of R ft swvl LF start R sd stretch, rec fwd L RLOD in CP ;

### 9-16 BK 3 (SDCAR) ; BK 3 (BJO) ; BK 3 (CP) ; R CHASSE (SDCAR) ; QK SWIVELS TO SAME-FT LUNGE-LINE AND EXTEND ; ; WEAVE ; ;

- 123 9 (BK 3 [SDCAR]) Bk R LOD neutralizing R sd stretch, bk L with L sd stretch ldg W twd L sd, bk R in CSdcar ;  
 123 10 (BK 3 [BJO]) Bk L LOD neutralizing L sd stretch, bk R with R sd stretch ldg W twd R sd, bk L in CBjo ;  
 123 11 (BK 3 [CP]) Bk R LOD neutralizing R sd stretch, bk L blndg CP, bk R ;  
 1 2& 3 12 (RIGHT CHASSE) Bk L strtg RF trn, sd R LOD / cl L, cont trn sd and fwd R DLW (W sd and bk L outsd M)[end CSdcar-LOD] ;  
 1&2&3 123 13-14 (QK SWIVELS TO SAME-FOOT LUNGE-LINE AND EXTEND) Fwd and across L DLW / swivel LF to Bjo, across R twd COH / swivel RF to fc LOD (W swivel and cl R to L chng wt), lower into R knee extend L ft twd COH (W pt L twd COH hd still trnd to L) ; slowly chng swy to L trng hd L and rotating body RF to open W's hd to R, -, - ;  
 (1)23 123 15-16 (WEAVE) Rotate body sltly LF to cause W to rec onto her L trng to CP-DLC [no wt chng for M], fwd L DLC, trng LF sd R twd LOD ; XLIB CBjo (W XRIF outside M), bk R blndg CP-RLOD, contin LF trn stp sd L twd LOD blndg CBjo ;

### 17-26 MANEUVER ; BK TURNING WHISK ; CHASSE IN SCP ; WING ; OPEN REVERSE TURN ; OUTSIDE CHECK ; OPEN IMPETUS ; CONTINUOUS HOVER CROSS ; ; ;

- 123 17 (MANEUVER) Fwd R DLW outside W in CBjo, fwd and sd L arnd W to fc RLOD in CP, cl R to L ;  
 123 18 (BACK TURNING WHISK) Bk L trng RF, small sd R (W strong sd L arnd M), swiveling RF on R dr L beh R take wt (W XRIB opening to SCP-DLC) ;  
 1 2& 3 19 (CHASSE IN SCP) Thru, fwd / cl, fwd ;  
 1(23) 20 (WING) Fwd R small stp DLC, draw L to R no wt (W fwd R arnd M LF trn), - (W fwd L contin LF trn to CSdcar-DLC) ;  
 123 21 (OPEN REVERSE TURN) Fwd L DLC, sd LOD [momentary CP], bk L strong CBM fcg RLOD-DRC (W fwd R outsd M in CBjo) ;  
 123 22 (OUTSIDE CHECK) Bk R LOD [CP], sd and sltly fwd L, fwd R DRW outsd W in strong CBjo ;  
 123 23 (OPEN IMPETUS) Bk L (W fwd outsd M), cl R to L for heel trn (Wfwd and sd L arnd M brsh R to L), sd and fwd L DLC in SCP ;  
 123 123 123 24-26 (CONTINUOUS HOVER CROSS) Thru R strtg RF trn (W thru L), sd L DLW across W contin trn (W fwd R into M), contin trn fwd and sd R LOD strtg to bind to Sdcar ; Fwd L LOD outsd W to CSdcar with R-sd stretch, cl R to L neutralizing stretch (W sd L across M), bk L in CBjo ; Bk R RLOD developing L-sd stretch, sd L with L-sd stretch, fwd R outsd W in CBjo DLC ;

### 27-32 CLOSED TELEMAR ; MANEUVER ; SPIN AND TWIST ; ; BK FEATHER AND SLIP ; TRAVELING CONTRA CHECK ;

- 123 27 (CLOSED TELEMAR) Fwd L DLC blnd CP, fwd and sd R arnd W trng LF (W cls L to R for heel trn), sd L DLW strtg blnd CBjo ;  
 123 28 (MANEUVER) Fwd R DLW outsd W, fwd and sd L arnd W to fc RLOD in CP, cl R to L ;  
 123 & 123 29-30 (SPIN AND TWIST) Bk L twd LOD pivoting RF, fwd R LOD contin pivot, sd and bk L DLW (W cl R to L) ; XRIB partial wt (W fwd L arnd M) / unwind RF chnging wt to R ft (W fwd R arnd M), contin RF trn on R ft (W fwd L trng RF to CP), sd and bk L DLC [almost LOD] still in CP (W fwd R bet M's feet) ;  
 123 31 (BK FEATHER AND SLIP) Bk R DLC starting R-shldr lead, bk L contra-body strong R-shldr ld (W fwd R outsd M in CBjo), bk R sharp LF trn (W fwd L into M to CP-LOD) ;  
 123 32 (TRAVELING CONTRA CHECK) Lowering into R knee fwd L contra-body LOD and trng RF to fc wall as soon as wt transfers, cl R to L contin trn and rising to toes with slt R sway still in CP, straighten sway stp sd and fwd L LOD blndg to SCP ;

**PART B**

**1-8 OPEN NATURAL ; OUTSIDE SPIN ; DOUBLE-LEG RONDE AND TWIST TURN TO SCP ; ;  
 QK NATURAL WEAVE ; PICK UP ; 2 L-TURNING WALTZES ;**

- 123 1 (OPEN NATURAL) Thru R DLW, sd and bk L twd LOD across W's path (W fwd R DLC directly into M), bk and sd R [R sd leading] (W fwd L outsd M in CBjo) ;
- 123 2 (OUTSIDE SPIN) Small stp bk L DLW toe in taking R sd strongly away fr W in RF pivoting action (W fwd R outsd and arnd M), fwd R outsd W contin trn (W toe pivot on R cl L to R), sd L DLW contin trn fc approx COH in CP (W fwd R into M in CP contin trn) ;
- 123 3 (DOUBLE-LEG RONDE) Contin RF trn stp sd and fwd R twd LOD on softened knee bet W's feet bringing R side into W and raising and extending L leg back in eros line (W bk and sd L and extend R leg in eros line with head trnd well RF), bring L ft fwd with heel lead and strong L shldr lead trng RF as soon as wt chngs (W's R leg will ronde and cross beh L taking wt on R), XRIB trng to fc RLOD (W sd and fwd L outsd M and fcg LOD) [steps 2 and 3 are like a rumba cross for M, but not for W] ;
- 123 4 (TWIST TURN TO SCP) Unwind on cts 1 and 2 rising in hovering action on R toe at end of 2 (W fwd R arnd M, sd L blndg CP-DLW / brush R to L) , , sd and fwd L DLC blndg SCP ;
- 12&3 5 (QK NATURAL WEAVE) Thru R DLC strtg RF trn (W straight fwd L), sd and bk L partly arnd W (W fwd R into M) / bk R DLC strong R-sd lead (W fwd L), bk L still DLC (W fwd R outsd M in strong CBjo) ;
- 123 6 (PICK UP) Bk R DLC blndg CP, trng LF small sd L to fc LOD (W strong fwd R arnd M), cl [CP-LOD] ;
- 123 123 7-8 (2 L-TURNING WALTZES) Fwd L strt LF trn, sd R swing R sd arnd W to fc RLOD, cl; Bk R cont trn, sd L LOD, cl to fc DLW ;

**9-16 W REV TWIRL TO SHADOW ; BK HOVER ; FWD & CHASSE ; W ACROSS TO L SHADOW ;  
 BK HOVER ; FWD & CHASSE ; FWD 3 ; W ACROSS TO SHADOW ;**

- 123 9 (W REV TWIRL TO SHADOW POS) Fwd L, tch R to L no wt (W sd L strt LF twirl undr jnd M's L-W's R hnds), small bk R RLOD (W bk R RLOD finish twirl fcg LOD) blndg shadow pos M's L-W's L hnds jnd M's R hnd on W's R shldr blade [both have L ft free];

**\*\*\*NOTE: MEAS 10 THRU 22 ARE ALL IN SHADOW POS WITH IDENTICAL FOOTWORK\*\*\***

- 123 10 (BK HOVER) Bk L, bk R hovering, rec fwd L ;
- 1 2& 3 11 (FWD & CHASSE) Fwd R, fwd L / cl R, fwd L ;
- 123 12 (W ACROSS TO L SHADOW) Fwd R ldg W fwd and across in front of M, cl L to R releasing all contact with W (W sd L crossing in front of M), stp in plc R (W bk R on M's L sd) to L-shadow pos [M's R-W's R hnds jnd M's L hnd on W's L shldr blade] ;
- 123 13 (BK HOVER) Bk L, Bk R hovering, rec fwd L ;
- 1 2& 3 123 14-15 (FWD & CHASSE; FWD 3) Fwd R, Fwd L/cl R, fwd L; Fwd R, L, R [all passing steps];
- 123 16 (W ACROSS TO SHADOW) Fwd L ldg W fwd and across in front of M, stp in plc R releasing all contact with W (W sd R crossing in front of M), fwd L to shadow pos (W cl L to R on M's R sd) [M's L-W's L hnds jnd-M's R hnd at W's R WAIST] ;

**17-24 SHADOW R-TRNG WLITZ ; W OUTSIDE TWIRL ; SHADOW R-TURNING WALTZ ; W OUTSIDE TWIRL ; SHADOW EROS-LINE ; SHADOW CHECK, REC, SD ; W ROLL TO WIDE HINGE AND DEVELOPE ; RECOVER HESITATION ;**

- 123 17 (SHADOW R-TURNING WALTZ) Fwd R DLW strtg RF trn, sd L DLW contin RF trn, cross R loosely beh L contin trn strtg to raise jnd L hnds to lead W into RF twirl ;
- 123 18 (W OUTSIDE TWIRL) Slip L ft stlly bk like first step of outside spin using R hnd on W's R waist to twirl W under jnd L hnds, in plc R, strong fwd L to shadow pos [R hnd at W's R waist] ;
- 123 123 19-20 (SHADOW R-TURNING WALTZ, W OUTSIDE TWIRL) (Repeat Meas 17-18);
- 1-- 21 (SHADOW EROS-LINE) Fwd R LOD on softened knee and raise and extend L leg back in eros line hd trnd LF looking over L ft, - , - ;
- 123 22 (SHADOW CHECK, REC, SD) Chk fwd L [like M's part of contra check], rec R, sd L RLOD (W sd L to RLOD strtg LF roll) ;
- 1 & (2 & 3) 23 (W ROLL TO WIDE HINGE AND DEVELOPE) Cls R to L (W sd R RLOD cont roll), sd L RLOD (W cont roll RLOD L / R ) , - (W bk L fcg LOD in wide pos [M's L-W's R hnds and M's R-W's L hnds jnd] and soften L knee to hinge [she has completed 2 full rotations] / draw R ft up L leg and extend in develope) ;
- (1)2- 24 (RECOVER HESITATION) M chng sway to R no wt chng (W rec fwd R) [CP-DLC—again opposite footwork], sd R, dr L twd R ;

**25-32 TELERONDE WITH EROS TO THROWAWAY ; ; ; REC TO SAME-FT LUNGE LINE ;  
 TELESPIN ENDING ; OPEN NATURAL ; R CHASSE ; CONTRA-LINK ;**

- 123 & 123 25-26 (TELERONDE WITH EROS) Fwd L DLC, fwd and sd R arnd W trng LF (W cl L to R for heel trn), pt L sd and bk twd LOD and stlly DLC with partia' wt [opening L sd to give W plenty of room] (W fwd R LOD) ; finish trnsfrg wt to L ft trng to fc COH (W fwd L LOD heel lead mvg past M / raise R leg in eros line), sd R arnd W fc RLOD (W continue to hold eros line) , pt L bkward twd LOD lowering into R knee (W lower into L knee lowering R leg to floor) ;
- 1-- 27 (THROWAWAY) Xfr wt to L trng LF and lowerg (W fwd R LOD on toe trng LF lowerg into R knee and extending L ft DLW), - , - ;
- 1 & -- 28 (REC TO SAME-FT LUNGE LINE) Rotating body RF to fc wall rise on L (W to swivel RF on R ft raise L leg in brief eros-line) / cl R to L with L sway and lower into R knee extending L ft twd LOD and causing W's L ft to extend thru twd LOD, - , - ;
- & 1 23 29 (TELESPIN ENDING) Rise and neutralize sway rotating body LF (W rec fwd L strtg pickup to CP-DLC) / fwd L DLC (W sd and bk R COH) , fwd and sd R arnd W trng LF (W cl L to R for toe spin), fwd and sd L DLW blndg SCP ;
- 123 30 (OPEN NATURAL) Thru R DLW, sd and bk L twd LOD across W's path (W fwd R DLC directly into M), bk and sd R [R sd leading] (W fwd L outsd M in CBjo) ;
- 1 2& 3 31 (R CHASSE) Bk L DLW strtg RF trn, sd R LOD / cl L (W's hd trng to R), contin trn sd and fwd R DLW [end fcg LOD in CP] ;
- 1 & 2 3 32 (CONTRA-LINK) Lowering into R knee fwd L contra-body LOD and trng RF to fc wall as soon as wt transfers, cl R to L contin trn and rising to toes [still in CP no sway] / hovering or hesitation on second half of this count, sd and fwd L LOD blndg to SCP ;

**(ENDING)**

- 1-- 32 (2<sup>ND</sup> TIME THRU) (CONTRA-CHECK) Lowering into R knee fwd L contra-body LOD, - , - ;

SOUTH OF THE BORDER

Choreographers: Jim & Bonnie Bahr - 4420 Tennyson, Denver  
 CO 80212 - 303/477-1594 or 303/477-0226  
 Record: MCA 53628 & MCA 60061 (Patsy Cline)  
 Rhythm: Rumba - Cha Cha (Slow to 43)  
 Phase: V (Unphased-Half Moons, Telemark Turns & Trng Sd Rocks)  
 Footwork: Opposite except where noted (directions for man)  
 Sequence: INTRO-A-B-C-A VARIATION-TAG  
 Position: Right Side by Side, Both fcg LOD, Right Hands Joined,  
 W Slightly Behind Man

## INTRO

WAIT 3 PICKUP NOTES (AYE AY AY AY)

- Starting on third AY M's L & W's R ft R hnds jnd
- 1 - 4 BK BASIC (W SPIRAL);AIDA;FWD LEG LIFT & PT;FENCE LINE;  
 1 - In side by side pos LOD W sltly bhnd M R hnds jnd bk  
 L,rec R,fwd L raising jnd hnds allowing W to spirial  
 LF,-;  
 2 - Fwd R trng RF,sd L trng RF(W LF)join M's L & W's R  
 hnds,bk R to V bk to bk pos M fcg RDC (W fcg RD),-;  
 3 - Fwd L RLOD (W R) lowering on L,straightening L knee  
 raising R leg fwd apprx knee hi twrds RLOD,swivel on  
 L pt R to side RLOD fcg ptrn & W,-;(W swivel on R pt  
 L to side RLOD)  
 4 - Fwd R(W L)wth bent knee,rec L,sd R,-;Bfly Wall

## -A-

- 1 - 8 HALF BASIC TO NAT TOP;;NAT OPENING OUT M TRANS (W WRAPS);  
FWD WALKS IN WRAP;;PARALLEL CHASE;;PARALLEL TURN TO COH;  
 1 - Fwd L,rec R,sd & fwd L trng RF end in CP/DRW,-;  
 2 - Trng RF XRIB,sd & fwd L con't RF trn,sd R CP/Wall,-;  
 (W sd L trn RF,fwd R btwn M's feet con't RF trn,sd  
 L,-;)  
 3 - Fwd L with body trn to R,rec R with LF body trn,tch  
 L to R in wrap pos DW,-;(W trng 1/2 RF on L on"&"count  
 of previous meas bk & sd R,rec L commence LF trn to fc  
 M,sd & fwd R spiraling under M's L & W's R hnds to end  
 on M's R sd in wrap pos slightly in front of M fcng  
 LOD,-;)  
 4 - In wrap pos fwd LOD L,R,L,-;  
 5 - Fwd R,L,R,-;  
 6 - In wrap sd L trng RF,rec R trng RF,fwd L RLOD,-;  
 7 - Sd R trng LF,rec L trng LF,fwd R LOD,-;  
 8 - Sd L trng RF,rec R trng RF releasing hnd hold,sd L  
 trng RF to fc COH in tandem M in frnt,-;hnds XIF of  
 chest palms in fingers pntg slightly up
- 9 -16 BK SWEETHEARTS TWICE FCG COH;;PARALLEL TRN TO FACE WALL;  
FWD SWEETHEARTS TWICE;;SLOW HIP ROCKS;HALF BASIC (W TRANS)  
TO FAN;;  
 9 - Bk R check & trn body to R Xing thighs,rec L straight  
 ening bdy,sd R,-;  
 10- Bk L check & trn body to L Xing thighs,rec R straight  
 ening bdy,sd L,-; tkng hnds out to side & bk on each  
 sweetheart

- 11- Leaving hnds XIF bk R trng RF, sd L trng RF, sd & fwd R trng RF to fc W in Tandem W in front, -;
  - 12- Fwd L check & trn body to L Xing thighs, rec R straight ening bdy, sd R, -;
  - 13- Fwd R check & trn body to R Xing thighs, rec L straight ening bdy, sd L, -;
  - 14- Hnds on hips sd L rolling wgt from R to L hip, -, sd R rolling wgt from L to R hip, -;
  - 15- Fwd L, rec R, sd L, -; (W fwd L, rec R, tch L to R trng LF looking over L shoulder at M, -;)
  - 16- Bk R, rec L trng LF 1/8, sd R, -; (W fwd L, fwd R trng LF to fc M, bk L leave R extended fwd, -;)
- Note: Measures 4-14 are in identical footwork & same facing direction.

-B-

- 1 - 8 HOCKEY STICK;;NEW YORKER TO HANDSHAKE;HALF MOON TO LEFT SHADOW;;HALF MOON TO LEFT SHADOW;;ALEMANA ENDING;
- 1 - Fwd L, rec R cl L, -; (W cl R to L, fwd L, fwd R, -;)
  - 2 - Bk R, rec L, sd R, -; (W fwd L, fwd R trng LF to fc ptrn, sd L, -;) end M fcg DRW
  - 3 - Trng to RLOD in LOP thru L, rec R, sd L to fc ptrn & wall, -;
  - 4 - Bk R comm LF trn chg to R to R handshake, rec fwd L cont trn, sd & fwd R, -; (W fwd L outside M on his L sd, fwd R trng LF, sd & fwd L, -;) to L side by side shadow DLC
  - 5 - Fwd L wth bent knee, rec R trng LF, sd L fcg COH & ptrn, -; (W fwd R wth bent knee, rec L trng RF, sd R, -;)
  - 6 - Bk R comm LF trn, rec fwd L con't trn, sd & fwd R, -; to L side by side shadow DRC (W fwd L outside M on his L sd, fwd R trng LF, sd & fwd L, -;)
  - 7 - Fwd L wth bent knee, rec R trng LF, sd L fcg Wall & ptrn, -; (W fwd R wth bent knee, rec L trng RF, sd R, -;)
- Note: Measures 4-7 maintain R to R handshake.
- 8 - M chng to L hand bk R, rec L, sd R, -; (W fwd XLIF trng RF, fwd R con't trn, sd & fwd L, -;)
- 9 -16 HALF BASIC M TRANS;TRNG SIDE ROCKS;;LADY SWIVELS;TELEMARK TURNS;;NAT TOP 6;;
- 9 - Fwd L, rec R, tch L to R, -; (W bk R, rec L, fwd R twds M's R sd, -;) check W's action with M's R hnd on W's R hip
  - 10- Sd L, rk wgt to R then trn 1/2 to R on R, sd L, -; M fc COH (W fc Wall)
  - 11- Rk wgt to R then trn 1/2 to R on R, sd L M fc Wall (W fc COH) M's L & W's R hnds jnd
  - 12- In place L, in place R, tch L to R, -; (W fwd L & swivel 1/4 to L on L, fwd R & swivel 1/4 R on R, fwd L & swivel 1/4 to L on L, -;)
  - 13- DW fwd L under lead hnds, fwd R trn 1/2 LF, fwd L DRC, -; (W fwd walks circling arnd M to fc DW) tkng dbl hnd hold
  - 14- DRC release R hnd fwd wlks circling arnd W to fc DW R, L, R, -; (W fwd L under M's L & W's R hnd, fwd R trn 1/2 LF, fwd L DRC, -;)
  - 15- CP DW comm RF trn keeping shldr square sd L, XRIB, sd L, -; (W XRIF, sd L, XRIF, -;)
  - 16- XRIB, sd L, cl R, -; (W sd L, XRIF, sd L, -;) end fcg W in CP

## -C-(Cha Cha)

- 1 - 8 BK BREAK TO 3 CHAS;;AIDA;SWITCH ROCK;SPOT TRN;ALAMANA;;  
SLOW HIP ROCKS;  
 1 - Trng on R rk bk L to RLOD fc LOD,rec R to SCP,fwd L/lk RIB,fwd L;  
 2 - Fwd R/lk LIB,fwd R,fwd L/Lk RIB,fwd L;  
 3 - Fwd LOD R,trn RF sd L,con't RF trn bk R/lk LIF,bk R;  
 4 - Trng LF to fc ptrn sd L bringing jnd lead hnds thru, rec R,sd L/R,L;(W trng RF sd R,rec L,sd R/L,R;)  
 5 - XRIF trng LF,fwd L con't LF trn to fc ptrn,sd R/L,R;)  
 6 - Rk fwd L,rec R,sd L/cl R,sd L;  
 7 - Rk bk R,rec L,sd R/cl L,sd R;(W fwd L begin RF trn under lead hnds,fwd R,sd L/cl R,sd L;)  
 8 - Repeat meas 14 of part A;

## -A VARIATION-

- 1 -16 HALF BASIC TO NAT TOP;;NAT OPENING OUT M TRANS (W WRAPS);  
FWD WALKS IN WRAP;;PARALLEL CHASE;;PARALLEL TURN TO COH;  
BK SWEETHEARTS TWICE FCG COH;;PARALLEL TURN TO FACE WALL;  
FWD SWEETHEARTS TWICE;;SLOW HIP ROCKS;FULL BASIC (W TRANS)  
TO R HANDS BOTH FACE LOD;;  
 1-14 Repeat meas 1-14 of part A;;;;;;;  
 15 - Fwd L,rec R,sd L,-;  
 16 - Bk R trng LF,rec L con't LF trn,sd R fc LOD R hnds jnd M slightly in front of W,-;(W bk R trng LF,rec L trng LF fc LOD,tch R to L,-;)

## -TAG-

- 1 - 8 BK BASIC (W SPIRAL);AIDA;FWD LEG LIFT & PT;FENCE LINE TO  
R HANDS BOTH FACE LOD;BK BASIC (W SPIRAL);AIDA;FWD LEG  
LIFT & PT;CHECK THRU CHA CHA PT;  
 1-3 Repeat 1-3 of Intro;;;;  
 4 - Fwd R with bent knee,rec L no trn,in pl R fc LOD R hnds jnd M slightly in front of W,-;(W fwd L with bent knee,rec R trng LF fc LOD,in pl L,-;)  
 5-7 Repeat 1-3 of Intro;;;;  
 8 - Ck thru R,-,rec L fcg ptrn/cl R to L,pt L LOD; Both M & W hnds out to sd on ck thru-bring hnds to front of body on rec cha cha-bk out to sd on pt



" STRANGE MUSIC "

92-88

Composers: Carlos & Nancy Esqueda, 36647 Ruschin Drive, Newark, CA 94560 (510) 792-3759  
Record: REXL Records  
Sequence: A B Interlude A B(9-16) Ending  
Phase: VI Foxtrot Speed: 44  
Shown: URDC San Antonio, TX 1992

INTRO

- WAIT; ROLL 3 LOD; WHIPLASH; RONDE TO OUTSIDE SWIVEL;  
1 (Wait) Bfly fc wall lead arms pointing low trailing arms pointing high both looking LOD M's  
L Lady's R foot free;  
SQQ 2 (Roll LOD) Fwd L release lead hands start LF (RF) trn bring trailing hands down & up CW  
(CCW) release trailing hands & fc RDC (RDW),-, bk R LOD 1/4 LF (RF) trn fc RDW (RDC), bk &  
sd L LOD fc ptr blend to loose SCP;  
SS 3 (Whiplash) Relax L knee thru R LOD,-, flare L CW (CCW) to point LOD stretch left sd trng 1/8  
LF bringing Lady to fc keep L leg pointing LOD,-;  
SQ&Q 4 (Ronde to Outside Swivel) Ronde L CCW (CW) well under body no wgt,-, bk L (R) RLOD/slip bk  
small step R (sd L RLOD), bk L (Thru R & Swivel RF SCP) rising keep R pointing LOD trng RF  
stretch right sd SCP DC;

PART "A"

- PROMENADE WEAVE;; THREE STEP; HOVER CROSS;; OPEN TELEMARK; BIG TOP; CURVING 3;  
SQQ 1-2 (Prom Weave) Thru R DC (Thru L comm LF pkup),-, fwd L trng LF, sd R LOD cont trn; bk L (Fwd  
QQQQ R in BJO), bk R, sd & bk L DW, fwd R DW BJO;  
SQQ 3 (Three Step) Fwd L DW blend to CP,-, fwd R, fwd L;  
SQQ 4-5 (Hover Cross) Fwd R DW comm RF trn,-, cont trn sd L DW fcg RDW, strong RF trn on L sd R  
QQQQ DC; fwd L across R on toe with right sd stretch to SCAR, rec R, sd & fwd L, fwd R BJO (Bk L  
comm RF trn,-, [heel trn] close R no wgt cont trn & chg wt to R, sd L CP; bk R on toe with  
left sd stretch SCAR, rec L, small sd R, bk L BJO);  
SQQ 6 (Open Telemark) Fwd L,-, fwd & sd R (Heel trn), sd & fwd L end SCP DW;  
SQQ 7 (Big Top) Thru R twd DW strong step,-, rising sharply to ball of R leaving L leg trailing  
spin LF 3/8 trng to CP backing RLOD place L behind R so L knee touches back of R knee, slip  
R bk pivot LF 3/8 to CP fcg LOD (Thru L strong step,-, rising thru L leg step fwd & around  
partner R closing head & rising straight up over R spin LF on ball of R brush L to R, fwd L  
small step pivot LF on ball of L);  
SQQ 8 (Curving 3) Fwd L LOD,-, fwd R comm LF trn COH, fwd L cont LF trn on toes fc RDC (Trn head  
right between 2&3);

OUTSIDE CHECK; BACK FEATHER; FEATHER FINISH; HOVER TELEMARK; PREPARATION TURN; SAME FOOT  
LUNGE; RECOVER, LADY DEVELOPE & SWIVEL TO HINGE; HOVER TO SCP;

- SQQ 9 (Outside Check) Bk R DW,-, sd & fwd L, check fwd R RDW BJO;  
SQQ 10 (Back Feather) Bk L DC,-, bk R with right sd lead, bk L BJO;  
SQQ 11 (Feather Finish) Bk R trn LF,-, sd & fwd L (Sd & bk R), fwd R BJO;  
SQQ 12 (Hover Telemark) Fwd L DW to CP,-, fwd R DW rising & trng Lady to SCP, fwd L DW;  
SQQ 13 (Preparation Turn) Thru R DW,-, bk L pivot 1/3 RF to fc COH, tch R to L no wgt (Thru L DW,-,  
fwd R, sd & fwd L 1/4 RF trn fc RDW);  
SS 14 (Same Foot Lunge) Relax L knee & stretch right sd sd R no wgt,-, take wgt on R sway twd LOD  
look at Lady (Relax L knee & reach bk with R toe well under body, sway twd LOD and look well  
to left),-;  
SQQ 15 (Recover Lady Develope & Swivel) Sharp trn SCP fc RLOD,-, rec L bringing Lady to Develope  
keep R pointing LOD no wgt trn Lady LF to swivel (Open head SCP,-, rec L bring R up to left  
knee & extend R RLOD toes pointing down, swivel LF on L point R thru between M's feet keep  
shoulders parallel), Hold;  
SQQ 16 (Hover to SCP) Hold,-, take wgt on R 1/4 RF trn bring Lady to right sd with hover action  
open Lady to SCP LOD keep trn RF, fwd L LOD (Take wgt on R comm RF trn,-, sd L wall around  
M's R sd with hover action, fwd R SCP);

PART "B"

RIPPLE CHASSEE; CHAIR & SLIP CP; REVERSE TURNS;; DIAMOND TURN HALF CK;; OUTSIDE SPIN; RIGHT TURNING LOCK SCP;

- SQ&Q 1 (Ripple Chassee) Thru R,-, sd & fwd L/close R to L trng head to R, sd & fwd L trn head SCP;  
 SQQ 2 (Chair & Slip CP) Relax L thru R with lunge action,-, rec L, back R trn LF 1/4 blending to CP fc DC;  
 SQQ 3-4 (Reverse Turns) Fwd L LF turn,-, sd & bk R (Heel trn), cont trn bk L LOD CP; Bk R cont LF turn,-, sd & fwd L DW, fwd R BJO DW;  
 SQQ 5-6 (Diamond Turn ½) Fwd L trn LF,-, sd & bk R, bk L BJO RDW; Bk R trn LF,-, sd & fwd L, check fwd R BJO RDC;  
 SQQ 7 (Outside Spin) Bk L small step body trng RF (Fwd R in BJO keeping shoulders sq with M),-, fwd R in BJO LOD (Close L on toes), sd & bk L LOD (Fwd R between M's feet) end in CP fc RDW;  
 Q&QS 8 (Right Turning Lock) Bk R LOD with right sd lead/XLIF (XRIB), bk R comm RF trn bring Lady to SCP hovering on R, sd & fwd L SCP DC,-;

QUICK OPEN REVERSE; FEATHER FINISH; THREE STEP; NATURAL TURN; CLOSED IMPETUS; FEATHER FINISH; DOUBLE REVERSE SPIN; CHANGE OF DIRECTION;

- SQ&Q 9 (Quick Open Reverse) Thru R DC,-, fwd L to CP/trng LF sd R LOD, bk L DW in BJO;  
 SQQ 10 (Feather Finish) Bk R trn LF,-, sd & fwd L, fwd R BJO;  
 SQQ 11 (Three Step) Fwd L CP DW,-, fwd R, fwd L CP DW;  
 SQQ 12 (Natural Turn) Fwd R trn RF,-, sd & fwd L trn RF (Heel trn), bk R;  
 SQQ 13 (Closed Impetus) Bk L trn RF,-, bring R to L with heel trn take wgt on R cont RF trn, sd & bk L to CP fc DW;  
 SQQ 14 (Feather Finish) Bk R,-, sd & fwd L, fwd R BJO;  
 SQQ 15 (Double Reverse) Fwd L trn LF,-, fwd & sd R around Lady comm LF spin on ball of R foot (SQ&Q) drawing L to R, cont LF spin with no wgt on L fc DW (Bk R comm LF trn,-, close L to R heel trn on R/fwd & sd R around M trn LF, lock LIF of R fc DC);  
 SQQ 16 (Chg of Direction) Fwd L DW,-, fwd & sd R DW with right side lead trn LF, draw L to R fc DC;

INTERLUDE

DOUBLE REVERSE; CHECKED REVERSE; NATURAL TURN; OPEN IMPETUS;

- SQQ 1 (Double Reverse) Same as meas. 15 Part B  
 SQQ 2 (Checked Reverse) Fwd L LOD,-, fwd R on toe trng LF checking fwd action, trn RF rec bk on L fc DW (Bk R, close L to R rise to toes trn LF checking bk motion, trng RF slip R fwd CP);  
 SQQ 3 (Natural Turn) Fwd R trn RF,-, sd & bk L, bk R CP RLOD;  
 SQQ 4 (Open Impetus) Bk L,-, trn RF on heel transfer wgt to R trn RF, sd & fwd L SCP DC (Fwd R between M's feet,-, sd L wall around M's R sd with hovering action, fwd R SCP);

ENDING

REVERSE WAVE;; BACK FEATHER; BACK & CHASSEE SCP; THRU TO PROMENADE SWAY; & CHANGE TO THROWAWAY;

- SQQ 1-2 (Reverse Wave) Fwd L DC trn LF,-, sd & bk R wall (Heel turn), bk L wall; Comm LF trn bk R LOD,-, bk L, bk R CP LOD;  
 SQQ 3 (Back Feather) Bk L LOD trn RF,-, bk R with R sd lead, bk L LOD (Fwd R outside partner BJO);  
 SQ&Q 4 (Back & Chassee SCP) Bk R LOD CP,-, sd & fwd L DW/cl R to L trn LF, sd L LOD SCP;  
 SS 5 (Thru to Prom Sway) Thru R SCP LOD,-, sd L with L sd stretch chg sway LOD trn to CP fc wall keep R pointing RLOD,-;  
 SS 6 (Change to Throwaway) Trn LF relax L,-, (Trn LF on R trn head L) cont trn fc DW head to R & hold line as Lady draws L bk past R extending L DW,-;

SWINGIN' BLUES

92-90



CHOREOGRAPHERS: WAYNE & DONNA SLOTSVE (402)496-3270  
PERM ADDRESS: 2101 North 144th Ave, Omaha, NE 68164  
ADDRESS TILL 10/92: 8826 Miami #103, Omaha, NE 68134 393-3699  
RECORD: Windsor 4762-A (flip of Dancing Woodpecker)  
FOOTWORK: Opposite unless otherwise noted.  
SEQUENCE: INTRO AB A B (1-6) END

RHYTHM: West Coast  
PHASE: V + MOD  
DATE: 7/92

INTRO

1-2 WAIT 2 BEATS,, LADIES FREE SPIN;;

1-2 Wait 2 beats LOP/RLOD M's right & W's left hnds jnd,,svl 1/4 LF to fc WALL sd L,svl 1/4 LF to fc LOD rec R(W fwd R,fwd L trning 1/4 LF to fc M/COH)with slight tug release jnd hnds; Tap L ft wgt still into right hip,stp slightly fwd L(W sd R cont 1/2 LF trn to fc WALL/cl L trning 1/2 to fc COH,svl 1/4 stp sd & bk R to fc RLOD-W makes 1 1/2 LF trn during fig),(anchor) Join lead & then both hnds bk R well under body/replace wgt to L,slightly bk & replace wgt to R;

PART A

1-8 HESITATION SUGAR PUSH;;; REV UNDERARM WITH WRIST CIRCLES;;,RIGHT SD PASS/SHE UNDERARM HE FACE LOOP;; WRAPPED WHIP;;

1-8 (Hesitation Sugar Push) Fcg LOD both hnds jnd bk L,small bk R,tap L fwd (W tap R beh),stp fwd L; Anchor R/L,R,rk fwd L bringing right sd of body & right arm bk,rec R (W kick R,ball/chg); Rpt beats 3 4 of meas 2 Part A 2X release right hnd; (Underarm w. Wrist Circles) Bk L,fwd & sd R to W's right sd,svl 1/4 RF to fc WALL,sd L/rec R trn 1/4 RF to fc RLOD,slight fwd L (W fwd R,fwd L,svl 1/8 LF to fc DRW sd & fwd R/XLIF of R trn 1/8 LF to fc WALL,svl 1/4 LF to LOD stp bk R) place right forearm below W's right wrist on count 4; Anchor R/L,R circling W's wrist with M's right arm 2X during beats 1&2,(Rt Sd Pass/She Underarm He Fc Loop) Svl 1/2 LF to fc LOD stp fwd L,rec R; Tap L fwd raising jnd right hnds between ptrs & over W's head,stp fwd L cont jnd hnds over M's head & raise free left arm,(W rpts foot action of Ladies Free Spin beats 3 4 of meas 1 and beats 1 & 2 of meas 2 of INTRO,,,) release jnd right hnds hook RIB of L/replace L,stp well bk & diagonal R allow W to slide right hnd down M's left arm finishing the face loop fc LOD; (Wrapped Whip) Bk L,fwd & sd R to W's right sd jn both hnds raising jnd lead hnds over W's head,svl 1/4 RF to fc WALL sd L cont to bring lead hnds down in front of W to wrapped pos/rec R trn 1/4 RF to fc RLOD,fwd L both hnds jnd low near hips in wrapped pos; Release right hnd hold XRIB of L to fc LOD,fwd L twd W,(W fwd R,fwd L,fwd R/cl L to R,bk R btw M's feet; Bk L,bk R),anchor R/L,R;

9-16 SYN UNDERARM TRN 2X;;; L SD PASS;;,UNDERARM TRN to STACK HNDSS;; STRAIGHT WHIP;;

9-14 (Syn Underarm Trn) (replace beats 1 2 with out/out,in/cross(W out/out,in/fwd,) Sd L opening left hip bringing M's free right hnd to his right ear/sd R opening right hip,almost cl L to R/XRIF of L stepping to W's right sd raise jnd lead hnds above W's head(W sd R/sd L,almost cl R to L/fwd L),svl 1/4 RF to fc WALL sd L/rec R trn 1/4 RF to fc RLOD,slight fwd L (W svl 1/8 LF to fc DRW sd & fwd R/XLIF of R trn 1/8 LF to fc WALL,svl 1/4 LF to fc LOD stp bk R); Anchor R/L,R,rpt meas 9 & beats 1&2 of meas 10 Part A to fc LOD (W raises her left hnd to her left ear during the syn); (Left Sd Pass) Svl 1/4 LF to fc COH sd L,keeping jnd lead hnds low svl 1/4 LF to fc RLOD rec R,cl L to R/inplace R,fwd L(W fwd R,fwd L,comm LF trn sd & fwd R/XLIF of R cont LF trn to fc WALL,cont LF trn to fc LOD stp bk R); Anchor R/L,R,(Underarm Trn) Bk L,fwd & sd R to W's right sd raise jnd lead hnds above W's head; Svl 1/4 RF to fc COH sd L/rec R trn 1/4 RF to fc LOD,slight fwd L lowering jnd lead hnds after W completes LF underarm trn(W fwd R,fwd L; Svl 1/8 LF to fc DC sd & fwd R/XLIF of R trn 1/8 LF to fc COH,svl 1/4 LF to fc RLOD stp bk R), Anchor R/L,R stack hnds jn L-L over R-R;

COMPOSERS: John & Mary Macuci, 7110 Lansdale St., District Heights, MD. 20747-3305  
(301) 735-4253

RECORD : RCA Gold GB 12370 - You're Never Goin' to Tampa with Me  
SEQUENCE : ABC ABB Ending PH V+1

INTRO

- 1 FCG PTR & WALL NO HNDS JND WAIT 3 BEATS, POINT LEFT on 4;  
2 - 4 SIDE, CL, SIDE, PT; SIDE, CL, SIDE, PT; SIDE, CL, SIDE, CL TO OP;

- 1 Wait 3 beats Point L Side on 4 at same time pt both hnds to Left;
- 2 Side L, Cl R to L, Side L, Pt R to Side at same time pt both hnds to Right;
- 3 Side R, Cl L to R, Side R Pt L to the Side at same time point both hnds to Left;
- 4 Side L, Cl R to L, Side L, Cl R to L join M's L & W' R hnds;

A

- 1 - 5 LINK; WHIP TURN; FALLAWAY THROWAWAY - CHG PL L TO R;;

- 1 (Link) Rk apt L, Rec R to CP, strtg to turn RF Chasse Side L/R,L;
- 2 (Whip Trn) still trng XRIBL, Side L, Chasse Side R/L,R fc wall;
- 3 (Fallaway Throwaway) Rk Bk L to SCP, Rec R, Chasse Side L/R,L twds LOD trng W LF lowering jnd hnds & lean slightly to Left; (W Rk Bk R to SCP, Rec L, Chasse Side R/L,R trng LF);
- 4 Chasse Fwd R/L,R lead W to move awy & release R hnd hold fc LOD, (W con't trng LF Chasse Bk L/R,L to fc M & RLOD,) (Chg Plcs) Rk Apt L, Rec R;
- 5 Chasse Fwd L/R,L trng RF & leading W to trn LF under jnd hnds, Chasse Fwd R/L,R twds wall; (W Chasse Fwd R/L,R trng LF under jnd hnds, continue LF trn Chasse Bk L/R,L to fc M & COH) end in OP M Fcg ptr & wall;)

- 6 - 8 AMERICAN SPIN - LINK ROCK;;

- 6 Rk Apt L, Rec R, Chasse in Place L/R,L leading W Fwd bracing L arm & lead W to trn RF releasing hnd hold; (W Rk Apt R, Rec L, Chasse Fwd R/L,R lean slightly against M's arm & spin RF on R;)
- 7 Chasse R/L,R in place catching W's R hnd in M's L, (W cont trng RF Chasse L/R,L end fcg M & COH) (Link Rk) Rk Apt R, Rec L;
- 8 Chasse Fwd L/R,L leading W Fwd, Chasse Side R/L,R to CP; (W Chasse Fwd R/L,R, Chasse Side L/R,L to Cp;)

- 9 -16 JIVE WALKS - THROWAWAY - CHG HNDS BEH BK - CHG PL L TO R - AMER SPIN

- 9 Rk Bk L SCP, Rec R, Chasse Diag Fwd L/R,L trng W to Left; (W Rk Bk R SCP, Rec L, Chasse Side R/L,R trng 1/4 to Left;)
- 10 Chasse Fwd R/L,R trng W RF, Diag Fwd L Trng W to Left, Fwd R Trng W to Right; (W Chasse Fwd L/R,L trng 1/4 RF, trng 1/4 LF Side R, trng 1/4 RF Fwd L SCP;)
- 11 L Diag Fwd trng W LF, R Fwd trng W RF, (W trng 1/4 LF step Side R, trng 1/4 RF Fwd L, (Throwaway) Chasse Side L/R,L trng W LF lower jnd hnds & lean slightly to Left; (W trng LF Chasse Side R/L,R OP fcg M & RLOD;)
- 12 Chasse Fwd R/L,R leading W to move awy & releasing R hnd hold, (W Chasse Bk L/R,L OP fcg ptr & RLOD,) (Chg hnds beh Bk) Rk Apt L, Rec R;
- 13 Place R hnd over W's R hnd & releasing hold with L hnd Chasse Fwd L/R,L strtg LF trn & lead W Fwd to M's R side, Chg W's R hnd into M's L hnd beh his back while cont. trng LF Chasse R/L,R end OP fcg RLOD; (W Chasse Fwd R/L,R moving to M's R Side & strtg RF trn, cont. RF trn & Chasse L/R,L to OP fcg M & LOD;)

- 14 **(Chg Pl)** Rk Apt L, Rec R, Chasse L/R,L trng 1/4 RF fc COH leading W to trn LF under raised arms;(W Rk Apt R, Rec L, Chasse R/L,R trng LF;)
- 15 Chasse Fwd R/L,R lower jnd hnds after W completes trn, end OP fcg COH, (W cont. trng LF Chasse Bk L/R, L,) **(Amer Spin)** Rk Apt L, Rec R;
- 16 Chasse in pl L/R,L lead W Fwd bracing L arm allowing W to trn RF release hnd hold, Chasse in pl R/L,R end in dbl hnd hold; (Chasse Fwd R/L,R lean slightly against M's arm trng RF on R, cont. trng Chasse L/R,L to Two hnd hold;)

B

**1 - 8 WINDMILL TWICE;; LF UNDER ARM TRN TO TURKISH TOWEL - W SPIN - CHASSE RT**

- 1 - 3 Rk Apt L, Rec R strtg LF trn, Chasse Fwd L/R,L with arms outstretched from elbows trng 1/4 LF incline body slightly to Left; still trng Chasse Side & slightly Fwd R/L,R end fcg Wall,(W Rk Apt R,Rec L strtg LF trn,Chasse diag Fwd R/L,R incline body slightly to R; Chasse Bk L/R,L,

REPEAT ABOVE TO END IN HANDSHAKE HOLD FCG COH

- 4 **(Under Arm Trn)**Rk Apt L, Rec R, Chasse Fwd L/R,L leading W twds M's Right Side to trn LF under jnd R/R hnds (W Rk Apt R, Rec L, Chasse Fwd R/L,R trng LF under jnd R/R hnds;
- 5 **(Turk Towel)** Chasse Side R/L,R,(W Chasse Fwd L/R,L beh M's back end on his L side M take W's L hnd in his L hnd both fcg COH, Rk Bk L, Rec R; (W Rk Fwd R, Rec L,)
- 6 Chasse Side L/R,L leading W to Chasse Side R/L,R beh M's back end on his Right Side, Rk Bk R, Rec L; (W Rk Fwd L, Rec R;
- 7 Chasse Side R/L,R leading W to Chasse Side L/R,L beh M's back end on his Left Side. Rk Bk L, Rec R (W Fwd R strtg RF trn, Fwd L fc ptr;
- 8 Chasse L/R,L in pl, Chasse Side R/L,R to SCP; (W Cont. 1 comp. RF trn R/L,R fc ptr, Chasse Side L/R,L to SCP;)

**9 - 16 RK & CHASSE ROLL;; RK BK & CHASSE TO FC; CHG PL R TO L - ROLLING OFF THE ARM - LINK RK**

- 9 Rk Bk L,Rec R strtg RF trn,Chasse Side L/R,L trng 1/2 RF on L release hnd hold end bk to bk fcg Wall;(W Rk Bk R,Rec L strtg LF trn,Chasse R/L,R trng 1/2 LF on R end bk to bk fcg COH;)
- 10 Chasse Side R/L,R trn 1/2 RF on R to fc ptr & COH,(W Chasse Side L/R,L trng 1/2 LF on L to fc ptr & Wall,) Chasse Side L/R,L trng RF on L fc LOD in 1/2 OP;(W Chasse Side R/L,R trng LF;)
- 11 Rk Bk R, Rec L strtg LF trn, still trng LF Chasse Side R/L,R to SCP fcg RLOD;(W Chasse Side L/R,L trng RF to SCP;)
- 12 **(Chg Plcs)**Rk Bk L, Rec R, Chasse L/R,L lead W to trn RF under jnd hnds; (W Rk Bk R, Rec L,Chasse Side R/L,R strt RF trn;)
- 13 Chasse Fwd R/L,R lead W to complete trn lower jnd hnds at end of W's trn end fcg RLOD in hndshke hold, (W cont. RF trn and Chasse L/R,L end fcg ptr & LOD,) **(Rolling Off Arm)** Rk Apt L, Rec R;
- 14 Chasse L/R,L trng 1/4 RF lead W to trn LF end on R Side R arm arnd W's waist L arm extended out fcg COH, Wheel Fwd R,L;(W Chasse Fwd R/L,R trng 1/4 LF end on M's Right Side, Wheel Bk L,R strtg solo RF trn on R;)
- 15 Still trng RF Chasse Fwd R/L,R trng W RF to OP fcg wall, (W cont. RF trn chasse Bk L/R,L to OP fcg ptr & COH,) (Link Rk) Rk Apt L, Rec R;
- 16 Chasse tog L/R,L, Chasse Side R/L,R to CP;

C

## 1 - 10 JIVE WALKS - CHASSE FWD - DBL WHIP TRN - FALLWY THROWAWY - CHICKEN WALKS

- 1 **(Jive Walks 2 tripples & 4 Singles)** Rk Bk I. SCP, Rec R, Chasse Diag Fwd L/R,L trng W to Left; (W Rk Bk R SCP, Rec L, Chasse Side R/L,R trng 1/4 to Left;)
  - 2 Chasse Fwd R/L,R trng W to Right, Diag Fwd L. trng W to Left, Fwd R trng W to Right;(W Chasse Fwd L/R,L trng 1/4 RF, trng 1/4 LF Side R, Fwd L. trng 1/4 RF;)
  - 3 L. Diag Fwd trng W LF, R Fwd trng W RF, (W trng 1/4 LF step Side R, trng 1/4 RF Fwd L.) (FWD Chasse) Chasse Fwd L/R,L trng RF in front of W fc RLOD; (W Chasse Fwd R/L,R;)
  - 4 **(Dbl Whip Trn)** still trng RF XRIBL toe trnd out cont. trng Side L, XRIBL, Side L;(W trng RF Fwd L,R,L,R;)
  - 5 Chasse Side L/R,L end fcg Wall,(W still trng RF Chasse Side R/L,R, **(Fallaway Throwaway)** Rk Bk I. SCP, Rec R;
  - 6 Chasse Side L/R,L releasing R hnd hold leading W to overtrn LF to tandem pos. by trng his Left hnd to the Right from the wrist until the palm is turned down; Chasse Fwd R/L,R lead W to move away;(W trng LF Chasse Side R/L,R to fc LOD her R hnd beh her bk palm turned up, Chasse Fwd L/R,L;)
- 7 -10 **(Chicken Walks Variation)** Trng W RF Bk up L. small step,-, hold,-; cont. backing up R,L,R-;L,R,L,-; R,L,R,- leading W twds M on last step; (W swivel RF on Left Ft. step Fwd R,-,hold,-;swivel LF on R step Fwd L, swivel RF on L. step Fwd R, swivel LF on R step Fwd L,-; repeat swivel action Fwd R,L,R,-;L,R,L,-; stepping closer to Man on last Step;)

REPEAT A - NOTE:THE 2ND TIME "A" STARTS M IS FCG LOD SO THE LINK MAKES 1/4 TRN TO THE RIGHT INTO THE WHIP TRN TO FC WALL.

REPEAT B TO FC WALL - REPEAT B TO FC COH

ENDING

CP FCG COH RK BK I. SCP FCG RLOD, REC R TO CP, PT L FT, L ARM EXTENDED FWD, (W OPPOSITE) FREEZE

## HEAD CUES

INTRO - POINT - CHASSE, PT; CHASSE, PT; CHASSE 4;

- A - LINK - WHIP -- FALLAWAY THROWAWAY - CHG PL. L. TO R - AMER SPIN -- LINK RK - JIVE WALKS (2 TRIPPLES, 4 SINGLES) - THROWAWAY - CHG HNDS BEH - CHG PL. L. TO R - AMER SPIN
- B - WINDMILL TWICE - LF UNDER ARM TRN TO TURKISH TOWEL TWICE - SPIN LADY RIGHT & CHASSE DOWN LOD RK & CHASSE ROLL - RK BK & CHASSE TO FC - CH PL. R TO L SHAKE HANDS ROLLING OFF THE ARM - LINK ROCK
- C - JIVE WALKS - CHASSE MANU - DBL WHIP TRN - FALLAWAY THROWAWAY LADY OVERTURN - LADY TURN & HOLD - CHICKEN WALK 9 (QQS)

REPEAT A OVERTURNING THE LINK & WHIP TO FC WALL.

REPEAT B - B

ENDING - RK BK, REC, PT, FREEZE;

TANGO NOIR

Composers: Derek & Jean Tonks  
 Winter: 4444 US 98W#572, Lakeland, Fl, 33809 (813)859-7162  
 Summer: Box 2059, Bayfield, Ont. NOM 1G0 (519)565-2190  
 Record: JPNO2 4 Band (Shy Serenade-Madigans Waltz-Swanee-Black Tango)  
 Special Pressing by P & B Barton and K & N Shibata  
 Phase: Tango - Phase VI (W footwork opp unless otherwise stated)  
 Sequence: Intro A A B C C (Modified) A A Slow to Suit

INTRO

1 - 4 WAIT: OUTSIDE SWIVEL OPPOSITION POINT; SAME FOOT LUNGE LINE TO TURNING FIVE STEP;;

- 1 CBJO fcg DC wait 1 meas;
- QQS 2 (O/S Swiv-Opp Pnt) Bk L, Pnt R DRW relax L knee (W swiv R fc on R relax knee pnt L fwd DC head left).-,-;
- &S&QQ 3 (S/F Lnge Comm Trng 5 Stp) Cls R to L/Pnt L DC (W no wght chg trn head to right on & cnt).-, on & cnt lead W to stp fwd on her L to CP/Fwd L comm L fc trn,Fwd R cont trn;
- QQS 4 (Cont Trng 5 Stp) Bk L foot well under body,Bk & Sd R fc wall, trng to SCP Tap L sd twd LOD,-;

PART A

1 - 5 MODIFIED CHASE:..OUTSIDE SPIN:.. SYNCOPATED BACK LOCKS:.. BACK TO A WHIPLASH:;

- SQQ 1 [Mod Chasel] Sd & Fwd L,-,Thru R,Sd L square with ptr;
- SQQ 2 [Cont Chasel] trn sharp R fc Check Fwd R to RLOD in BJO (W sharp R fc trn check Bk L).-, [O/S Spin] Trng R fc Cl L,Fwd R cont trn to fc DRW (W Fwd R strong stp trn R fc.Cl L cont trn);
- S&S 3 [Finish O/S Spin] Bk L,-,[Synco Bk Lk] With R shldr lead Bk R/Lock L in frt R (W Fwd L outside ptr/Lock in bk),-;
- &SQQ 4 [Synco Bk Lk] Bk R/Lock L in frt R (W Lock in bk).-, [Bk to Whiplash] Bk R trng L fc,Bk & Sd L trng L fc to wall;
- QQS 5 [Finish Whiplash] Thru R,sharp ronde L cw (W ronde R ccw) inside edge of foot tchg floor no weight to CP,-,-;

6 - 8 CONTRA CHEK: RECOVER FACE:..TURN SEMI.: PROMENADE TAP:

- SS 6 [Contra Chek] Lower with R shldr lead/Fwd L to DRW,-,-,-;
- &S&S 7 [Rec Fc Trn SCP] On & count Rec Bk R to CP/-,-,Lowering stretch R sd on & count trng to SCP,-;
- SQQ 8 [Prom Tap] Sd & Fwd L,-,Thru R.Tap L sd fwd;

REPEAT A

PART B

1 - 4 CLOSE TAP:..REVERSE SWIVEL:..VIENESE TURNS:..TRAVELING SWIVEL:;

- &SQQ 1 [Cls Tap] On & count trn sharply to CP Cls L/extend R leg to RLOD inside edge of foot tchg floor,-,[Rev Swivel] Trng 1/8 L fc Bk R, Bk L ft well under body with R sd stretch trn W to SCP M fcg LOD (W Fwd R outside M in CBJO swivel R fc to SCP fcg DCL);

- QQQQ& 2 [Cont Rev Swivel] Fwd R fc DCL (W Thru L trng L fc to CP), Tap L inside edge of foot to R, [Vienese Trn] Fwd L trng L fc, Fwd & Sd R/swivel sharply on R XLIFR to CP RLOD (W Bk R trn L Fc, Sd & Fwd L cont trn/Cl R);
- QQ&QQ 3 [Vienese Trn] Bk R trng L fc, Sd & Fwd L cont trn/ Cl R to CP DCL (W Fwd L trng L fc, Fwd & Sd R/swivel sharply on R XLIFR), [Trav Swivel] Fwd L trng L fc, Sd R cont trn (W Cl L for heel trn);
- SQQ 4 [Cont Trav Swivel] Bk L twd DCL CBJO swivel L fc leave R leg extended fwd end SCP (W Fwd R outsd M flick L up in bk from knee swiv RF to SCP),-,Thru R, Tap L Sd & Fwd SCP;

**5 - 8 PROMENADE SWIVEL POINT; SYNCOPATED 5 STEP;.. HEAD FAN;**

- SQQ 5&6 [Prom Swiv Pnt] Sd & Fwd L,-,Thru R, trng sharply into ptr Cl L/Tch &QQS R look RLOD; SCP Thru R, Sd & Fwd L (W Sd & Bk R),Cl R to CP DW,-;
- QQS&S 7&8 [Synco 5 Step] Fwd L,Sd & Bk R,Bk L CBJO,-; small Bk R/Tap L sd &S twd LOD (W trn sharply to SCP tap R Sd LOD),-, [Head Fan] Trn sharply to CP (W head to L)/then bk to SCP no chg in footwork,-;

**9 -12 CLOSED PROMENADE;.. WALK TWO;.. REVERSE FALLAWAY & SLIP;.. SYNCOPATED REVERSE TURN;**

- SQQ 9 [Clsd Prom] Sd & Fwd L,-,Thru R,Sd & Fwd L (W trn LF Sd & Bk R) to CP;
- SS 10 [Finish Clsd Prom] Cls R,-,[Commence Walk 2] Fwd L curving L fc,-;
- SQQ 11 [Finish Walk 2] Fwd R curving L fc end DC,-, [Rev F/Way Slip] Fwd L trn L fc,Sd R to SCP;
- QQQQ& 12 [Finish Rev F/Way Slip] Bk L foot well under body in SCP. Slip R Bk piv L fc (W piv L fc on R step Fwd L) CP DC, [Synco Rev Trn] Fwd L trng L fc,Fwd & Sd R/swivel sharply on R XLIFR to CP RLOD (W Bk R trn L fc,Sd & Fwd L cont trn/Cl R);

**13-16 CHASSE TAP ENDING; OPEN PROMENADE;.. ROCK TO OUTSIDE SWIVEL LINK;:**

- QQ&S 13 [Chasse Tap] Bk & Sd R trng L fc to wall,Sd L,Cl R/Tap inside edge of L to the side to SCP LOD,-;
- SQQ 14 [Op Prom] Fwd & Sd L,-,Thru R,Sd & Fwd L (W trn L fc Sd & Bk) to CP;
- SQQ 15 [Finish Op Prom] Fwd R to BJO (W Bk L),-. [Rock] Rock Bk L. Rock Fwd R;
- SQQ 16 [O/S Swiv Link] Rec Bk L (W Rec Fwd R swivel R fc to SCP),-. Rec R trng to fc DC (W Thru L Piv L fc to CP),Tch L to R;

**PART C****1 - 4 PIVOT 2 CRUMPLED OVERSWAY; FACE & RIGHT LUNGE; OPPOSITION HEAD POINTS; COMMENCE PROMENADE QUARTER BEATS;**

- QQS 1 [Piv 2 Crm O/Sway] Fwd L comm L fc trn,Sd & Bk R cont L fc trn to RLOD (W Cl L to R for heel trn),Bk & Sd L DW with sharp L fc trn drop into L knee strong sway to R (W Fwd R twd LOD trn sharply L fc drop into R knee strong sway to L allow L leg to "crawl" up M's R leg look to RLOD),-;
- &S&S 2 [Face & R Lunge] Rise slightly on L loose R sway/trn in slightly to fc W in CP,-,Fwd & Sd R DRW lowering into knee to lunge line/,-;



- &S&S 3 [Opp Head Pnts] Staying in lunge pos feet stationary sharply move upper part of body laterally twd RLOD look at Wall (W's upper body will move slightly to LOD) at this point M's head will be in line with W's L shldr W's head in line with M's L shldr/return body to original startin position,-, again sharply move upper part of body laterally twd RLOD look at Wall (W's upper body will move slightly to LOD)/return body to original position with a R side stretch trng L hip twd W leading her to SCP LOD,-;
- SQQ 4 [Prom 1/4 Beats] Sd & Fwd L,-,Thru R,Sd & Fwd L;

**5 - 8 FINISH PROMENADE QUARTER BEATS,, BACK TWINKLE;,, BACK OPEN PROMENADE;,  
OVERTURNED FOUR STEP CHANGE;**

- &SS 5 [Finish Prom 1/4 Beats] Cl R to L on toe/flex R knee Tap L Sd & Fwd still in SCP.-, [Bk Twinkle] Bk L in SCP,-;
- &SS 6 [Finish Bk Twinkle] On & count trn to fc ptr Cl R to L/Tap L Sd & Fwd to SCP LOD,-, [Bk Op Prom] Sd & Fwd L,-;
- QQS 7 [Finish Bk Op Prom] Thru R comm R fc trn,Sd & Bk L to CP fc RDW, Chek Bk R slight LF body trn,-;
- QQQQ 8 [4 Step Chg] Fwd L DRW,Sd & Bk R to fc wall,Cl L to R trng to fc DW,Check Bk R small step to fc DC;

REPEAT C..... NOTE 2ND TIME THRU "C" CHANGE MEASURE 8 TO FOUR STEP  
[4 Step] Fwd L twd wall,small Sd & Bk R, Bk L in BJC,small Sd & Bk R trng to SCP LOD (W trn R fc to SCP small Sd & Bk L);

REPEAT A TWICE Ending with Promenade Tap stay in SCP stretch upper body out and away from ptr as music ends

Our thanks to Peter & Beryl Barton and Kenji & Nobuko Shibata for permitting us the use of their record.

# Tres Palabras

92-98

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

**Mus:** The record is available from the choreographers.

**Format:** The directions are for the man, the lady is opposite except where the text is inside parenthesis ().

**Abbreviations:** The abbreviations are standard.

**Sequence:** Introduction - A - B - A - Ending

## Introduction

Both fcg COH, both stdg on R looking at each other

### WAIT - LADY TURNS IN & SPIRALS AWAY - MAN RKS/LADY ROLLS OUT - MAN WALKS FWD/LADY CUCARACHAS

---	1.	Standing on R wait; <i>become a little more interested in each other</i>
SS (SS&)	2.	sd L small step trng sltly LF to fc lady, -, remain on L trng sltly RF, -; (trng RF sd L to fc man, -, slowly strt RF trn, -/spiral RF;)
SS (QQS)	3.	rk sd R, -, rec bk L trng sltly RF, -; (fwd R strtg RF trn, fwd & sd L trng RF, bk R, -;)
QQS	4.	fwd R, fwd L, fwd R, -; (sd L partial wt, rec to R, cl L to R sltly bk, -;)

## Part "A"

### ALEMANA TRN - OPEN BOX/LADY WALKS - BK PASS TO FC

QQS	1.	fwd L, rec bk on R, cl L to R, -; (bk R, rec fwd on L, fwd R strtg RF trn, -;)
QQS	2.	bk R, rec fwd to L, fwd R <i>rt arm goes behind lady maintaining hold with lead hands</i> , -; (trng RF fwd L, trng RF fwd R, trng RF to man's rt sd fwd L, -;)
QQS	3.	fwd L, rec bk to R, bk L, -; (trng RF sd & fwd R, fwd L <i>across mans back</i> , trng RF fwd R to man's <i>lft sd</i> , -;)
QQS	4.	bk R, rec fwd to L, fwd R, -; <i>chng hand hold to R to R btwn steps 2 &amp; 3</i> (trng RF fwd L, fwd R, trng RF fwd L to man's <i>lft sd</i> , -;)
QQS	5.	<i>maintaining R to R hand hold fwd L rt arm will pass in front of face as lady crosses behind</i> , rec bk on R <i>hold left arm out with hand up for lady to take</i> , sd L with R remaing in place with wt even with two hand hold trng lady to fc, -; (trng RF sd & fwd R, fwd L <i>across mans back taking hold of mans lft hand</i> , trng RF fwd R using <i>jnd hands man will trn lady to fc</i> , -;)

### ALEMANA TRN TO TURKISH TOWEL POS - AERIAL RONDE TO POINT - SIT LINE/REC TO SHADOW

--&S (QQS)	6.	<i>maintaining two hand hold hold with wt on both feet</i> , -, cl R to L/trn LF to <i>turkish towel pos &amp; point L to sd</i> , -; (trn RF fwd L, trn RF fwd R, trn RF fwd L <i>bhnd man sltly to lft sd</i> , -;)
--- (&SS)	7.	<i>maintaining two hand hold hold on R supporting lady</i> , -, - <i>R hand high L hand low</i> , -; (fwd R a <i>small step/ronde L trng RF to fc man</i> , -, <i>point L thru no wt looking at man</i> , -;)

&S&S (SS)	8.	<i>maintaining two hand hold rec fwd to L trng lady RF/rec bk R L hand high R hand low, -; trng lady LF &amp; releasing hands fwd L/cl R to L and point L sd &amp; fwd in shadow pos, -; (rec fwd L trng RF to Sit Line, -, trng LF rec bk to R in shadow pos, -;)</i>
-----------	----	--

**FWD WALK & SWITCH - FWD WALK AND SWITCH - LADY'S BODY RIPPLE - LADY OUT TO SD BY SD**

QQ&S	9.	<i>sd &amp; fwd L, fwd R XIFL no body trn, cl L to R/trn RF to RLOD &amp; point R, -; (sd &amp; fwd L, fwd R XIFL no body trn, sd &amp; fwd L/trn to RLOD, -;)</i>
QQ&S	10.	<i>sd &amp; fwd R, fwd L XIFR no body trn, cl R to L/trn LF to LOD &amp; point L, -; (sd &amp; fwd R, fwd L XIFR no body trn, sd &amp; fwd R/trn to LOD lwr into knees &amp; cuddle arms, -;)</i>
---	11.	<i>hold; (body ripple;) man should look and lady and have arms loosely cuddleing her</i>
SS (QQS)	12.	<i>rk sd L taking lady's rt hand in lft, -, rec sd R fc wall maintaining hand hold, -; (sd &amp; fwd L strtg to trn LF, sd &amp; bk R trng LF, trng LF sd L fc wall, -;)</i>

**DBL RONDE - THREE SLOW SWIVELS - LADY ROLLS OUT MAN CHASES**

QQS	13.	<i>trng LF sd &amp; fwd L, trng RF fwd R lowering, trng RF rondé L leg fwd CW no wt should end with lft leg pointing to sd fc wall, -; (trng RF fwd R, trng RF sd &amp; bk L, trng RF rondé R leg CW into fallaway pos no wt, -;) on step two the dancers should assume a Paso Doble loose closed pos hold and maintain it for the next two measures</i>
--- (QQ&S)	14.	<i>hold pos on R trng sltly RF, -, -, -; (take wt bk on R, trng LF sd &amp; fwd L, fwd R/swvl RF on R to LOD, -;)</i>
--- (&S&S)	15.	<i>hold pos on R trng slty LF &amp; RF on ladys swvls, -, -, -; (fwd L/swvl LF on L to RLOD, -, R/swvl RF on R to LOD, -;)</i>
SS (Q&Q&S)	16.	<i>sd L encouraging lady to roll RLOD then releasing hand holds, -, trng LF to fc lady fwd R join rt hand to rt hand*, -; (fwd L trng LF/trng LF cl R almost to L, fwd L trng LF/trng LF cl R almost to L, bk L, -;)</i>

\* Second time through Part "A" join lead hands for the ending.

**Part "B"**

**ALEMANA TRN TO LFT SD - SWEETHEART - ALEMANA TRN TO LFT SD - SWEETHEART**

QQS	1.	<i>maintain rt to rt hand hold for next 5 measures fwd L, rec bk to R, cl L to R, -; (bk R, rec fwd to L, fwd R strtg to trn RF, -;)</i>
QQS (QQS&)	2.	<i>bk R, rec fwd to L, sd &amp; fwd R, -/trn lady LF to fc RLOD; (trn RF fwd L, trn RF fwd R, trn RF fwd L to man's lft sd, -/trn LF on L to fc RLOD;)</i>
QQS (QQS&)	3.	<i>ck fwd L slight bkwd push to lady's rt arm, rec bk to R, sd L maintain equal wt on L and R, -; (bk R, rec fwd to L, trng RF fwd R a small step, -/swvl RF on R to fc man;)</i>
--S (QQS&)	4.	<i>hold on two feet with wt equal, -, rec sd on R, -/trn lady to fc RLOD; (trn RF fwd L, trn RF fwd R, trn RF fwd L to man's lft sd, -/trn LF on L to fc RLOD;)</i>
QQS	5.	<i>ck fwd L slight bkwd push to lady's rt arm, rec bk to R, cl L to R, -; (bk R, rec fwd to L, fwd trng RF, -;)</i>

LADY ROLLS AWAY - WALK PAST/TRN TO FC - UNDER ARM TRN

(Q&QS)	6.	push gently on lady's rt hand to start he steping bk trn RF, -, bk R, -; (trng RF bk L/cl R almost to L trng RF, fwd L trng RF, bk R, -;)
QQS&	7.	fwd L, fwd R, fwd L to pass lady's lft sd, -/trn LF to fc lady; (fwd L, fwd R, fwd L to pass man's lft sd, -/trn RF to fc man;)
QQS	8.	fwd R pass lady's rt sd taking lady's rt hand in rt hand <i>maintain rt hand hold for next 3 measures</i> , trn RF fwd L, trn RF fwd R, -; (fwd R trn LF under joined rt hands, fwd L twrd DLW, fwd R twrd wall, -;)

LADY SPINS - ADV SLIDING DOOR - SWEEP - SLIDING DOOR/LADY SPIRAL

SS (QQS&)	9.	fwd L, - <i>strt lady spinning with rt hand gently</i> , sd R <i>adjust to lady to begin sliding door</i> , -; (trng RF fwd L RLOD & spin RF, cl R almost to L spinning RF, fwd L to man's rt sd, -/trn 1/2 RF on L;)
QQS	10.	fwd L trn body to rt, rec bk on R, XLIB of R <i>release hand holds and shape behind lady</i> , -; (bk R, rec fwd on L, XRIF of L, -;)
SS (SQQ)	11.	lower on L sliding rt leg sd rt shaping behind lady, -, rec and fwd R in skaters, -; (sd L in lunge line sweeping arms to left, -, rec bk to R, XLIB of R;)
QQS (QQS&)	12.	fwd L trn body to rt, rec bk on R, cl L to R, - <i>raise lft arm for lady's spiral</i> ; (bk R, rec fwd to L, XRIF of L, -/spiral LF to LOD;)

FAN - INTERRUPTED HOCKEY STICK

QQS	13.	bk R, rec fwd to L, sd & fwd R <i>further than normal to be in fan with no hands joined</i> , -; (fwd L, fwd R then trn LF to RLOD, bk L, -;)
QQS	14.	fwd L, rec bk to R, trn LF fwd L <i>a strong step to be close to lady</i> , -; (cl R to L, fwd L, fwd R <i>should be right up to man</i> , -;)
--- (QQS)	15.	frame lady with hands, -, -, -; (sd L part wt, rec to R, tch L next to R no wt, -;)
QQS	16.	rec bk to R, trn RF fwd L, fwd R, -; (fwd L, fwd R then trn LF 1/2, bk R, -; <i>end of hockey stick</i> )

Ending

SIT LINE - RECOVER - SIT LINE

S	1.	with lead hand push gently bk on lady lowering on R with lft leg to side, -, (bk R in Sit Line, -;)
S	2.	rec up on R bringing lady near to you, -; (rec fwd to L near to man lft hand on his chest, -;)
S	3.	with lead hand push gently bk on lady lowering on R with lft leg to side, -, (bk R in Sit Line, -;)

*The first Sit Line is about two beats of music for the first Sit Line then there are three heavy beats. Recover on the first beat, hold the second beat and do the second Sit Line on the third beat.*

9/2/01

# Tres Palabras

## Head Cues

### Introduction

Wait - Lady turns in and spirals away - Lady rolls out, man rocks - Man walks, Lady cucarachas

### Part "A"

Break for alemana turn to lariat - man open box as lady walks - change hands - lady crosses & man steps side for the alemana turn to turkish towel - aerial rondé and point - sit line - recover to shadow - forward walk and switch - forward walk and switch to lady's body ripple - lady rolls to side by side - double ronde - three slow swivels - lady rolls man chases & shakes hands\* (first time thru)

### Part "B"

Break to alemana turn to left side - sweetheart - alemana to left side - sweetheart - lady rolls out - walk and face - lady's under arm turn - spin to right side - advanced sliding door - sweep - sliding door lady spirals - lady roll's to open fan - open hockey stick with interruption

### Ending

*second time thru A with lead hands joined* sit line - recover - sit line

WEDNESDAY'S CHILD

92-102

DANCE BY: Hardie and Sara Hartung (214)245-8356  
1802 Crooked Creek Drive, Carrollton, TX 75007  
RECORD: ROPER 274 - "Wednesday's Child"  
SPEED: 38 PHASE: VI FOOTWORK: Opposite. directions for man  
SEQUENCE: INTRO, A, B, C, A, C, B, TAG

INTRO

- 1-4 (CP/DLW - LEAD FOOT FREE) WAIT: CONTRA CHECK:  
RECOVER. SEMI-CHASSE: PICK UP SLOW LOCK:
- 1 Wait CP/DLW;
  - 2 Lower on R fwd L no wgt, transfer wgt fwd L stay down with R sd fwd, trn hips LF slightly with body stretch fwd look over W's L shoulder;
  - 3 Recover R, sd & fwd L trn SCP/cl R, fwd L;
  - 4 Fwd R, fwd L rise & trn W CP, lk RIB(W lk LIF)(CP/DLC);

PART A

- 1-8 LEFT TURN: BACK & SEMI-CHASSE: RUNNING OPEN NATURAL:  
RISING LOCK: DOUBLE REVERSE: CURVING 3: OUTSIDE CHECK:  
BACK TURN TOUCH (WOMAN SWIVEL) OPPOSITION LINE:
- 1 Fwd L trn LF, fwd & sd R trn LF(W heel trn), cl L;
  - 2 Bk R, sd & fwd L trn SCP/cl R, fwd L(SCP/DLW);
  - 3 Fwd R(DLW) trn RF, sd & bk L(CP)/bk R on toes rt sd lead, bk L(BJO/DRW);
  - 4 Bk R(CP), trn LF small stp sd & fwd L on toes, lk RIB(W lk LIF)(CP/DLC);
  - 5 Fwd L(CP) trn LF, fwd & sd R spin LF, -(CP/LOD);  
(W bk R, heel trn LF xfer weight L/fwd R, trn LF XLIFR;)
  - 6 Fwd L(CP/LOD), fwd R sharp curve LF, fwd L(CP/DRC);
  - 7 Bk R, fwd & sd L, fwd R(BJO/DRW);
  - 8 Bk L trn RF(COH), tch R, lower on L point R(DLC);  
(W fwd R, swivel RF(DRW) on R, lower on R point L(DRW);
- 9-16 RISE OPPOSITON POINTS: RUDOLPH RONDE TO SLOW DEVELOPE:;  
LINK: SEMI-CHASSE: BIG TOP: FORWARD. RIGHT LUNGE & HOLD:  
ROLL, RECOVER, & SLIP:
- 9 Rise(CP) cl R, lower on R point L(DRW), ;  
(W rise(CP) tch L, lower on R point L(DLC), ;)
  - 10 Rotate body RF face LOD, , bk L well under body;  
(W sd L arnd M with ronde R RF(SCP), , bk R well under body;)
  - 11 M holds trn body RF, ;  
(W swivels on R LF face RLOD, bring L up to R knee,  
kick L leg out in develope;)
  - 12 Fwd R(W bk L commence RF trn), tch L to R(SCP), fwd L(SCP);
  - 13 Thru R, fwd & sd L/cl R, fwd & sd L(SCP/LOD);
  - 14 Thru R trn LF spin LF on R leave lt leg in place,  
cont LF spin/bk L(BJO), rise trn LF bk R(CP/DRW);  
(W thru L start LF turn, fwd R spin LF on R brush L, fwd L;)
  - 15 Fwd L, fwd & sd R relax knee between W feet in lunge line, hold;
  - 16 Chg sway rt sd stretch, rec L, trn LF bk R(W swivel LF on R  
& fwd L)(CP/DLC);

PART B

- 1-8 TELE FEATHER:; HOVER: SYNCO CURVING 3: BACK & CHASSE(BJO/DLW):  
CONTINUOUS HOVER CROSS:;:
- 1 Fwd L trn LF, fwd & sd R trn LF, bk & sd L part weight;  
(W bk R, cl L heel trn, fwd R(mod CP);)
  - 2 Xfer weight L/spin LF, bk & sd R trn LF/fwd & sd L trn LF(BJO/DLW), fwd R;  
(W fwd L around M/sd R spin LF, fwd L trn LF/sd & bk R trn LF(BJO), bk L);
  - 3 Fwd L(CP), fwd R w/hover action, rec L fwd & sd(SCP/DLC);
  - 4 Fwd R(CP/LOD), fwd L/fwd R sharp curve LF, fwd L(CP/DRC);
  - 5 Bk R, trn LF fwd & sd L/cl R, fwd & sd L(BJO/DLW);
  - 6 Fwd R trn RF, fwd & sd L(W heel trn) trn RF(SCAR/DLW), fwd & sd R;
  - 7 Fwd L(SCAR/DLW), cl R(W sd L(CP)), bk L(BJO);
  - 8 Bk R commence LF trn, fwd & sd L, fwd R(BJO/DLC);

92-103  
9-16

- OPEN TELEMARK: CURVED FEATHER CHECK:  
HEEL PULL - RUMBA CROSS - DRAW TOUCH::DOUBLE OPEN TELEMARK::  
CHAIR. RECOVER. SLIP: CHANGE OF DIRECTION:
- 9 Fwd L trn LF, fwd & sd R trn LF(W heel trn), fwd & sd L(SCP/DLW);
  - 10 Fwd R, fwd L curve RF(W fwd R trn LF(CP)), ck fwd R(CBJO/DRW);
  - 11 Bk L, trn RF sd R(CP/LOD), long step fwd L twd wall lead lt sd & lt stretch/XRIB(W XLIF) knees relaxed;
  - 12 Trn RF sd L(DLW) rise(W fwd R between M's feet), cont RF trn fwd & sd R(CP/DLC), draw tch L;
  - 13 Fwd L trn LF, fwd & sd R trn LF(W heel trn), fwd & sd L(SCP/DLW);
  - 14 Fwd R(CP/DLC), fwd L trn LF/fwd & sd R trn LF(W heel trn), fwd & sd L(SCP/DLW);
  - 15 Thru R lower & fwd, rec L rise(W rec trn LF), bk R(CP/DLW);
  - 16 Fwd L(CP) trn LF, fwd & sd R, draw L toward R(CP/DLC);

PART C

- 1-8 REVERSE FALLAWAY & SLIP: CURVING 3: BACK. SIDE. HINGE:  
BACK HOVER(SCP): WHIPLASH: FALLAWAY RONDE & SLIP:  
TELESPIN::
- 1 Fwd L, fwd & sd R trn LF(SCP), bk XLIBR/trn 1/2 bk R; (W bk R, bk L(SCP), bk XRIBL/trn 1/2 fwd L(CP);)
  - 2 Fwd L(CP/LOD), fwd R sharp curve LF, fwd L(CP/DRC);
  - 3 Bk R trn LF, fwd & sd L(DLW), hold - lower on L; (W fwd L, fwd & sd R, trn LF on R bk XLIBR point R twd DRC lower on L;)
  - 4 Rec R(RLOD), rise(W trn RF on L) brush L to R, fwd L(SCP/LOD);
  - 5 Thru R, ronde L CW point to LOD, hold(CP/WALL); (W thru L, ronde R CCW point to LOD, hold;)
  - 6 Ronde L CCW XIBR(W CW)(SCP), bk L, bk R(W trn LF fwd L)(CP/DLC);
  - 7 Fwd L trn LF, fwd & sd R trn LF, bk & sd L part weight; (W bk R, cl L heel trn, fwd R(mod CP);)
  - 8 Xfer weight L/spin LF, bk & sd R, bk L(CP/DRC) start LF trn for throwaway (W fwd L around M/fwd R spin LF, fwd L, fwd R start LF trn for throwaway)

9-16 THROWAWAY OVERSWAY: LINK: PICK UP SLOW LOCK:  
OPEN TELEMARK: NATURAL HOVER WEAVER:: DOUBLE NATURAL:  
CHECKED NATURAL & SLIP:

- 9 Cont trn LF & shaping to rt., ; (W draws L to R, extend L foot bk DLW - head well bk & to lt,);
- 10 Rise on L, draw cl R trn W(SCP), fwd L(SCP/DLC); (W ronde L CW sway & look lt w/rise, trn RF cl L, fwd R;)
- 11 Fwd R, fwd L rise & trn W CP, lk RIB(W lk LIF) face DC;
- 12 Fwd L trn LF, fwd & sd R trn LF(W heel trn), fwd & sd L(SCP/DLW);
- 13 Thru R trn RF, rise fwd L(DRW)(W fwd R trn LF), bk R(BJO/DRW);
- 14 Bk L(BJO), bk R(CP), trn LF fwd & sd L(BJO/DLW);
- 15 Fwd R trn RF, fwd & sd L cont spin RF, tch R(BJO/DLW); (W bk L trn RF, cl R for heel trn RF, fwd L/fwd R cont RF trn;)
- 16 Fwd R(DLW), ck fwd L trn RF rise on toes, trn LF rec bk R(CP/DLC); (W bk L, cl R trn RF on toes ck motion, trn LF slip fwd L;)

TAG

- 1-4 MINI-TELESPIN:: CONTRA CHECK & EXTEND::
- 1 Fwd L trn LF, fwd & sd R trn LF, bk & sd L part weight; (W bk R, cl L heel trn, fwd R(mod CP);)
  - 2 Xfer weight L/spin LF, cont spin, cl R(CP/DRC); (W fwd L around M/fwd R spin LF, cont spin, cl L);
  - 3 Lower on R fwd L no wgt. transfer wgt fwd L stay down with R sd fwd, trn hips LF slightly with body stretch fwd look over W's L shoulder - extend lt arms sd & bk;
  - 4 Complete extension of lt arms on last note., ;

92104

# Teacher's Seminar

\*\*\* Starring \*\*\*

16th

Don & Pete HICKMAN

Bill & Carol GOSS

Roy & Sally PLAISANCE

Brent & Mickey MOORE

Derek & Jean TORRES

Wayne & Donna SLOTSVE

San Antonio, TX

July 22, 1992



*WELCOME to the 1992 Teacher's Seminar  
proudly presented by the Universal Round  
Dance Council's 1992 Education Staff.*

92-105



The seminar is designed to assist new and established leaders develop, re-define and reinforce teaching plans of action and successful teaching techniques.

The Seminar will offer six repeating 45 minute sessions presented by six respected and experienced leaders. The attendees will be divided into one of three rotating groups (BLUE, GREEN or ORANGE). This will allow each person to attend all six sessions in a smaller, more personal setting.

We would like to thank the 1992 Education and Convention Staffs for donating their time and energy to assure you an educational and enjoyable experience. Most of all we thank you, the dancer-teacher for your support.

*Chris and Terri Cantrell  
URDC Education Chaircouple*

## SCHEDULE

TIME	NORTH BANQUET ROOM	GALLERY ROOM	MISSION ROOM
9:00-9:45	<b>Bill &amp; Carol GOSS</b> Teaching Body Mechanics With New Figures  BLUE GROUP	<b>Don &amp; Pete HICKMAN</b> Easy Intermediate Basics Class  GREEN GROUP	<b>Wayne &amp; Donna SLOTSVE</b> How To Run A Successful Weekend  ORANGE GROUP
10:00-10:45	ORANGE GROUP	BLUE GROUP	GREEN GROUP
11:00-11:45	GREEN GROUP	ORANGE GROUP	BLUE GROUP
11:45-1:30	Meal Break		
1:30-2:15	<b>Brent &amp; Mickey MOORE</b> The Relationship ? - Round Dancing & Ballroom  BLUE GROUP	<b>Roy &amp; Sally PLAISANCE</b> Exercises For Dancing & Learning  GREEN GROUP	<b>Derek &amp; Jean TONKS</b> Teaching Hints  ORANGE GROUP
2:30-3:15	ORANGE GROUP	BLUE GROUP	GREEN GROUP
3:30-4:15	GREEN GROUP	ORANGE GROUP	BLUE GROUP

## BILL AND CAROL GOSS

Bill and Carol have been dancing for 19 years and teaching for 15 years. They have taught all levels of Round Dance classes starting in Wilmington, Delaware, moving to Chicago, Illinois and most recently in San Diego, California. They currently have a Carousel group in San Diego, and run a monthly figure clinic. Bill and Carol also take ballroom lessons from Ron Montez of the Champion Ballroom Studio and Michael Kiehm of the Starlight Ballroom Studio, where Carol also gives private lessons.



Bill and Carol are currently members of the Universal Round Dance Council and ROUNDALAB. In 1988, they attained the credentials necessary to teach ballroom lessons and are members of the North American Ballroom Teachers Association. They travel extensively, as instructors, for Round Dance Festivals in over 30 states, 5 Canadian provinces, Austria, and Japan. They have also tried their hand at ballroom competitions in the past.

Their choreography includes: *Nadia's Theme, Two for Tea Cha, La Pura, Wonderful World of the Middle Aged, Shall We Dance, How Did He Look, Kiss in the Dark, Spider of the Night, Foxtrot Tonight, Happy Every After, and London By Night.*

They have conducted several clinics for URDC, ROUNDALAB, and the Square and Round Dance National Convention. They hold a yearly teacher's school and a IV, V, VI clinic for teachers with Irv and Betty Easterday.

Bill is the Science Department Chair for The Bishop's School in La Jolla, California. Carol, a self-employed designer and pattern-maker, specializes in pettipants and sweaters for ladies, and jumpsuits for men.

*It is a busy life, but they enjoy the opportunities to meet people and see places, and above all they love to dance.*

92-507

## DON AND PETE HICKMAN

Don and "Pete" Hickman have been teaching round dancing for 30 years at home in San Antonio and in half of the states from Alaska to Georgia and from California to Maryland. They teach and cue all levels of round dances.



They are also directors of a round dance exhibition group that has danced at all Texas state square dance festivals since 1980 and at five National Square Dance Conventions. Don and Pete took the group to Spain in 1987.

The Hickman's are active in round dance teacher training, having conducted training programs locally and for the Texas Round Dance Teacher's Association and Roundalab. They are past presidents of TRDTA and past chairmen of roundalab.

Their choreography includes: *Green Alligators, Chili Sauce, Rock Around the Clock 91, El Gato 91 and Circus Time.*

Don is retired from Civil Service with the USAF and Pete from the Texas State Teachers Association. They have two daughters and six grandchildren.

## 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*.

92-109

## ROY AND SALLY PLAISANCE

Roy and Sally Plaisance began Square Dancing in 1975 and after only a few lessons Sally convinced Roy to start Round Dance lessons. In 1977 they decided to try their hand at teaching rounds. Since that time they have taught and conducted clinics at several URDC Convention, taught at several National Square Dance Conventions and have been on staff at a variety of festivals and weekends in the United States and Canada. They are members of TRDTA, ROUNDALAB, URDC and AIDTA. They also are chairmen of the ROUNDALAB Dance Technique Manual Committee.



They conduct three weekly clubs, easy to advanced, and a monthly workshop. They host National Carousels Club No. 92.

Some of their choreography includes: *All I Ever Need Is You, Sweet City Woman, It's A Sin, Loves Nocturn, Carnival, La Brisa, Waltz With Me, I'll See You Again, Down At Papa Joes, Southtown USA, Rumba With Me, and Parisienne Shadows.*

Roy is an architect and Sally hand paints clothing and accessories and sells mens and womens dance shoes. They also enjoy water sports, gardening, gourmet cooking and entertaining. Their four children and six grandchildren keep they busy in any spare time they are fortunate enough to find.

92-110

## WAYNE AND DONNA SLOTSVE

Wayne and Donna Slotsve have been Round Dancing since 1975 and teaching since 1980. They currently have three Round Dance clubs, including National Carousels #106. Wayne and Donna also actively take ballroom lessons from John and Diana Berry of Kansas City, Norm Gifford of Omaha, and several other visiting instructors. They have taught at many local and national weekends, including several URDC Conventions, the 1992 URDC Teacher Seminar, and the Delaware Valley Square Dance and Round Dance Convention. Wayne & Donna also sponsor and run a very successfully Round Dance Weekend in Iowa, Tall Corn.



Wayne & Donna are very active with URDC. They were the 1991 URDC Convention Program Chaircouple. Currently they are on the URDC Board of Directors, the West Coast Swing Chaircouple for the URDC Technical Advisory Committee (TAC), the 1994 URDC Convention General Chaircouple, and the 1992-1993 URDC Vice-President nominee. They also belong to the Eastern Nebraska Round Dance Association (ENRDA), Omaha Area Round Dance Instructors Association (OARDIA), Kansas Round Dance Association (KRDA) and ROUNDALAB.

Their choreography includes: *Swingin' Blues, September Foxtrot, You and I, Coming Back to Me, Please Mister Brown, How Many, Vu Ja De, Rockin', Arrivederci Roma, Stay, Do You Love Me, Reach For the Stars and Lookin For Love.*

Wayne is a geography teacher and Donna is a cash counter for Target in Omaha. They have 2 daughters.

92-111

## DEREK AND JEAN TONKS

Derek and Jean Tonks started ballroom dancing together over 30 years ago in England. They emigrated from England to Canada in 1974. Derek and Jean began Square Dancing in 1978 and Round Dancing in 1979 and began teaching Rounds during the summer of 1981.



Derek and Jean have travelled quite extensively in the United State and Canada to improve their dancing knowledge and technique, in both Round Dancing and Ballroom Dancing.

They have taught at many conventions and festivals in both Canada and the United States.

Derek and Jean have taught Round Dance classes from the beginner level through the advanced level and have taught over 30 social ballroom courses. They currently teach two classes a week covering Phases IV, V and VI.

Their choreography includes: *Sunflower, Sweet Nothings, Everything Waltz, Trumpet Tango, Sabrosa Cha, It's Cha Cha Three, Lady Greensleeves, Daddy's Little Girl, The Wanderer, Big Foot Stomp, and, Falling Leaves.*

Derek and Jean are members of ROUNDALAB and the Universal Round Dance Council.

Derek retired from his position with the bank in Alberta, Canada in July 1990 and Jean resigned from her part time position with the Provincial Government. They now reside in Lakeland, Florida during the winter and Bayfield, Ontario, Canada during the summer months. They have two sons (both married) and two grandkids, Amanda and Mitchell, who have Grandad wound around their little fingers.

# TEACHING BODY MECHANICS WITH NEW FIGURES

*Presented by*  
**BILL and CAROL GOSS**

In this session, we hope to show the importance of four concepts involved in good body mechanics that should be used in figures at all levels of dancing. Too often at the beginning levels, we think that dancers are unable to absorb anything but the footwork, so we ignore body position and arm placement. As figures progress past open position, however, this invites numerous problems. Footwork becomes sloppy and uncomfortable for the dance couple unless their whole bodies are involved in the dancing. The four concepts we would like to touch upon, along with some of the figures we may use to illustrate these concepts, are as follows:

- I. Weight should never be over two feet at any given time.
  - A. Phase I-III
    1. two-step
    2. fishtail
  - B. Phase III-IV
    1. hover
    2. telemark
  - C. Phase V-VI
    1. contra check
    2. promenade sway - change of sway
    3. same foot lunge
  
- II. Body sway or body stretch
  - A. Phase I-III
    1. left turns
    2. side corte
  - B. Phase III-IV
    1. hover
    2. telemark (open versus closed)



92-113

- C. Phase V-VI
  - 1. contra check
  - 2. promenade sway - change of sway
  - 3. same foot lunge

III. Contra body movement

- A. Phase I-III
  - 1. locks
  - 2. fishtail
- B. Phase III-IV
  - 1. feather
  - 2. weave
- C. Phase V-VI
  - 1. contra check
  - 2. hover cross

IV. Holding the frame

- A. Phase I-III
  - 1. scissors
  - 2. fishtail
- B. Phase III-IV
  - 1. double reverse
  - 2. progressive link
- C. Phase V-VI
  - 1. same foot lunge
  - 2. telespin

Hopefully through this session, teachers will discover that using correct body mechanics early in dance instruction may take longer, but in the long run will allow more material to be covered, because when the body is trained, more advanced figures become easier to assimilate and execute.

92-114

# EASY INTERMEDIATE BASICS CLASS

*Presented by*  
**DON and PETE HICKMAN**

Round Dancing is where it is today because of the emphasis most of our pioneering leaders placed on learning basic dance steps or figures. We have long realized the need to teach basics in beginner class, but many of us at the "club level" of Round Dance teaching have overlooked their importance in moving our dancers into Easy Intermediate or Phase III and higher levels of dancing. Others of us have recognized this need and have started Easy Intermediate, Intermediate, or even Advanced classes to assist our dancers to increase their dance level or dance skills.

Helping your dancers move up from Phase II to III or from III to IV is a problem we all face as Round Dance teachers. The tantalizing question is -- *How do we move dancers from one Phase to the next?* The one word answer is **S-L-O-W-L-Y!** We teachers are enthusiastic dancers as well as teachers and want our dancers to share our fun and excitement in dances such as **HOOKED ON SWING, KISS ME GOODBYE RUMBA, or SAM'S SONG.** We forget that first they should master **CRAZY EYES, NON DIMENTICAR, and ANSWER ME!**

There is a definite cost to increasing the dance level of our dancers. The major cost is time. Time to teach basic steps, dance technique and skills, practice or drill, dance routines, and overall floor or dance time. When we compromise the time spent on basics, techniques, and practice, we sometimes pay a higher cost -- a loss of skill and ability of our dancers or in the loss of the dancers themselves! We lose far too many dancers by trying to teach them too much, too fast!

Graduation from beginners class should not be the end of teaching basics. There should be some time for teaching basics on a continuing basis throughout one's dance career. As we advance our dancers from one Phase to the next, we have at least two alternatives. We can have separate "class" for intermediate basics, or we can spend a few minutes each night teaching one or more new (to the dancer) basics with a little time to drill them with hash cues during our regular club dances. Either way the time spent in teaching basics and drill on them helps the dancers to recognize and dance the steps as basics rather than just steps in a routine.

Many of us do not have the luxury of a second session for basics; therefore, we must integrate them on our club dances. For example, to begin advancing Phase II dancers to Phase III start with the Hover. Show the basic steps, walk the dancers through the steps, then use a simple amalgamation such as -- box;; hover; thru, face close; -- to walk them through the Hover with entry and exit figures, then cue them through the simple amalgamation with music. When they have mastered the simple figures, extend the amalgamation (module) by adding -- twirl vine; pickup; two left turns;; . This extends the module while still giving time to practice the Hover in conjunction with already familiar basics. Don't short change drill and practice in doing a basic figure. A clinician once told us that it takes approximately 100 repetitions of a figure or basic before it becomes internalized to the point that our brain and muscles automatically respond when we hear the verbal cue!

The next week or as time permits, teach Spin Turn and Box Finish in a similar fashion. Use a simple module such as -- vine three; maneuver, spin turn; box finish; two left turns;; box;; -- for walk thru and drill with music. When they have mastered the Spin Turn, substitute -- hover; thru, face, close; -- for the box and they are now working the two new figures together. Search your record box, you may have a routine that has only Hover and Spin Turn with Box Finish as Phase III Figures. If so, teach them the routine. It doesn't have to be in the top ten or on the classics list to be a valuable teaching tool.

By using a similar approach, introduce additional Phase III basics, one or two a week, and before long the dancers will be dancing two or three easy Phase III waltzes. Ease up on Waltz for a few weeks and introduce another Phase III rhythm such as Jive, Rumba or Cha.

For example, teach the Cha basic (slow the music down for teaching), and dance only the basic until they have the Cha rhythm in their "nervous systems". Add New Yorker and drill by itself and then with Cha Basic. The next week in cha or "five-count" rhythm, add -- vine, two, face-to-face; vine, two, back-to-back; and circle away, two, cha/cha, cha (two step?); together, two, cha/cha, cha; -- and you have another module you can cue them through. By addition -- (Bfly) rock side, recover, cross/side, cross; rock side, recover, cross/side, cross; -- you not only introduce new steps or variations, but by doing the exact same steps in Open Position it becomes a Sliding Door. It is then a relatively small step from these few basics to the classic dance, FOLSOM PRISON BLUES!

Of course Rumba can be introduced by just changing the rhythm of the Cha Basics, and Foxtrot by changing the rhythm of Waltz. Don't overlook the relationship of Cha to Jive. The cha/cha, cha, of Cha is a triple (three steps or weight changes in two beats of music). Phase III of basic Jive then is the rock, recover, and two

cha/cha, cha (triples).

92-116

When introducing Phase III to Phase II dancers, concentrate on the correct footwork; don't get overly involved in technique. They are not ready for it! After they have mastered the footwork, introduce the idea of dancing on diagonals. When they have mastered these, go back to the Hover and emphasize that the hovering (rise) occurs at the end of step two, not the end of step one or beginning of step two as many dancers do hovers (even many Phase VI dancers). It is probably not wise to introduce additional technique to Phase III figures such as "sway" or "stretch", body rotation, contra-body position or movement, and others until the dancers have progressed well into Phase IV or even V.

Don't feel obligated to teach every step in Phase III before you begin teaching some of Phase IV. Because of the Phase Rating System whereby a Phase III routine may have up to two basics from Phase IV, you may want to teach Diamond Turn (Phase IV) before you teach Hover Fallaway or Slip Pivot so that you may introduce a routine such as DIE LORELEI before you teach ANSWER ME. However, don't overlook the fact that Diamond Turn is a difficult figure for Phase III dancers!

In summary, to move dancers from one Phase to the next -- do it slowly; teach them their basics; allow time for mastery by using walk thru, entry and exit figures, amalgamation (modules), drill to music, and dance routines using the basics; alternate rhythms to avoid boredom; and MAKE IT FUN!!!

92-157

# THE RELATIONSHIP ? = ROUND DANCING AND BALLROOM A Group Discussion

*Discussion Leaders*

**BRENT and MICKEY MOORE**

Through our several years in Round Dancing we've heard many remarks, statements, concerns, and questions about the relationship between Round Dancing and Ballroom - both positive and negative. The purpose of our portion of today's seminar is to explore the mix of comments and attitudes about this relationship through group discussions. Through this medium, the group can share its multitude of opinions and experiences on the subject. Hopefully, this process will provide expanded insights to this relationship for us all (if one exists) and will enable us as teachers to discover how best to utilize this resource.

We will attempt to act as moderators and facilitators and not lecturers since our analysis and opinions on the subject are by no means definitive. The discussions will also be very much oriented from and toward the teacher's perspective.

Before we begin the general discussion, however, it may be helpful to know our dancing and teaching backgrounds and perspectives. We began in Square Dancing in 1974 and at our class's half-way dance we saw and fell in love with Round Dancing and joined the club sponsored Round Dance class in February of 1975. We were typical "eager beavers" and attended our first Round Dance clinic (the Palmquist's) and first National (Atlantic City) in 1976 and realized we were in over our heads but were determined to learn. In 1977, we started taking international style ballroom lessons as a way to improve our Round Dancing. This is the view that we still maintain. We've competed (as amateurs) and attended competitions; we've taught ballroom group classes and private lessons in addition to our Round Dance teaching. But, our focus has always been on Round Dancing and these other activities were always tools used to improve our Round Dancing and teaching skills.

To frame the topic with concrete concepts to serve as a starting point for our discussion, we offer some of the statements alluded to earlier - feel free to share others that you have:

"Round Dancing and Ballroom have nothing to do with each other."

"Dancing is dancing."

"We (Round Dancers) can learn a lot from Ballroom."

"Oh, that's that old Ballroom stuff."

"Round Dancing is not competitive where as Ballroom is."

"At the lower levels, there is a distinct difference between Ballroom and Round Dancing but at the advanced level, there is little difference."

"Round Dancing should be kept 'pure'."

As we move through these and other statements, let's keep our goals in mind - 1) To determine if there is a relationship between Round Dancing and Ballroom, 2) If there is, to determine what the relationship is, and 3) To establish what we as Round Dancer teachers (and dancers) can extract from the Ballroom and what we should leave there.

# EXERCISES FOR DANCING AND LEARNING

*Presented by*  
**ROY and SALLY PLAISANCE**

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A NEW MIRACLE CURE

THERES A POWERFUL PERScription THAT WE ALL CAN TAKE TO HEART. IT LOWERS CHOLERTEROL, BLOOD PRESSURE, AND REDUCES THE RISK OF HEART DISEASE AND CANCER. IT MAKES YOU STRONGER, LOOK AND FEEL BETTER AND BOOSTS YOUR SPRITS. SOME SAY IT MAY EVEN SLOW THE AGING PROCESS ITSELF, AND WE ALL COULD USE THAT.

IT'S NOT A MIRACLE DRUG. IT'S CALLED EXERCISE - EVERYONE OUGHT TO TRY IT! WHAT'S UNFORTUNATE IS THAT ONLY APPROXIMATELY 8 PERCENT OF AMERICANS 50 YEARS AND OLDER EXERCISE VIGOROUSLY ENOUGH TO PROMOTE GOOD HEALTH. PHYSICAL ACTIVITY IMPROVES THE QUALITY OF LIFE IN MIDDLE AND LATER YEARS AND CAN AFFECT LIFE EXPECTANCY. GETTING REGULAR EXERCISE IS THE MOST IMPORTANT THING YOU CAN DO TO PREVENT HEART DISEASE AND OTHER AILMENTS, ESPECIALLY IF ONE HAS NEVER EXERCISED BEFORE. YOU DON'T HAVE TO RUN A MARATHON TO REAP THE HEALTH BENEFITS OF MODERATE EXERCISE.

JUST WALKING BRISKLY FOR 30 MINUTES DAILY OR WORKING IN YOUR GARDEN OR YARD; THAT'S NOT TO MUCH TO ASK. EXERCISE WON'T ELIMINATE CANCER, HEART DISEASE OR OTHER AILMENTS; HEREDITY AND THE ENVIRONMENT ALSO PLAY A BIG ROLE. BUT EXERCISE WILL HELP LOWER CERTAIN RISK FACTORS FOR INJURY AND DISEASE.

HYPERTENSION - MILD AEROBICS AND WEIGHT TRAINING CAN LOWER BLOOD PRESSURE AS MUCH AS 13 TO 14 POINTS.

CHOLESTROL AND FAT - DIET OR EXERCISE? IN LOWERING CHOLESTROL AND LOSING FAT IT HAS BEEN PROVEN THAT BOTH LOWER TRIGLYCERIDES AND RAISE HDL. BUT IT HAS ALSO BEEN PROVEN THAT EXERCISERS WILL LOOSE MORE FAT WHILE DIETERS LOOSE MORE MUSCLE.

BONE DENSITY - EXERCISE CAN INCREASE BONE MASS AND THEREBY AMELIORATE SOME OF THE EFFECTS OF OSTEOPOROSIS, THE DEBILITING BONE-THINNING DISEASE THAT PRIMARILY AFFECTS AGING WOMEN.

GLUCOSE TOLERANCE - EXERCISE IMPROVES THE ABILITY OF MUSCLE CELLS TO EXTRATE GLUCOSE FROM THE BLOOD, REDUCING THE NEED FOR INSULIN. EXERCISE MAY PREVENT ADULT-ONSET DIABETES IN GENETICALLY PRONE INDIVIDUALS.

CONSIDERING ALL ITS PREVENTIVE HEALTH MERITS, WILL EXERCISE ACTUALLY LEGTHEN OUR LIVES? PROBABLY. REGULAR EXERCISE MAY ALSO SPEED UP RECOVERY FOR CARDIAC PATIENTS. OLDER PEOPLE CAN OFTEN BEGIN A SUPERVISED EXERCISE PROGRAM ONLY ONE OR TWO WEEKS AFTER A HEART ATTACK OR CORONARY BYPASS SURGERY. THESE PROGRAMS HAVE BEEN SHOWN TO INCREASE PATIENTS MAXIMAL EXERCISE TOLERANCE AND DECREASED THEIR RESTING HEART RATE, THEREBY ENABLING ONE TO DO MORE WITH LESS PAIN AND SHORTNESS OF BREATH.

EXERCISE MAY NOT EXTEND THE LENGTH OF ONES LIFE, BUT IT WILL CERTAINLY ENHANCE THE QUALITY OF THE LIFE WE HAVE. NORMAL AGING, SLOWING DOWN, DECLINING MUSCLE STRENGTH AND TONE, FATIGUE - MAY BE CAUSED MORE BY INACTIVITY THAN AGE.

MAXIMUM OXYGEN UPTAKE - THE RATE AT WHICH YOU TAKE IN AND USE OXYGEN FOR ENERGY - DECLINES ABOUT 10 PERCENT PER DECADE, BUT THE LOSS ISN'T ALL DUE TO AGING. PHYSICAL ACTIVITY CAN DRAMATICALLY DECREASE THE RATE OF DECLINE TO ABOUT 5 PERCENT PER DECADE. WHEN THE HEART AND LUNGS ARE STRENGTHENED, YOU WONT TIRE SO EASILY. IT MEANS YOU CAN WALK UPHILL WITHOUT PUFFING. YOU CAN KEEP UP WITH YOUR GRANDCHILDREN. PHYSICAL ACTIVITY WILL HELP YOU KEEP DOING THOSE THINGS YOU LIKE TO DO, THE THINGS YOU ENJOY, THE THINGS YOU WANT TO DO, LONGER.



042-121

GENERALIZED MUSCLE WEAKNESS CONTRIBUTES TO FRAILTY AND NEED FOR HELP WITH DAILY ACTIVITIES THAT BESETS PERSONS AS THEY AGE. REGARDLESS OF AGE, THE LOSS OF MUSCLE MASS FROM AGING IS REVERSIBLE THROUGH AGGRESSIVE WEIGHT TRAINING AND EXERCISE. INCREASED MUSCLE STRENGTH WILL HELP YOU CLIMB STAIRS, GET OUT OF THAT CHAIR, LIFT GROCERY BAGS, GET IN AND OUT OF THE CAR - EVERYTHING YOU NEED TO DO TO REMAIN ACTIVE.

EXERCISE GENERATES A TREMENDOUS FEELING OF WELL-BEING. PHYSICAL ACTIVITY FIGHTS DEPRESSION, ANXIETY, AND EVERYDAY STRESS.

THE BOTTOM LINE: IT IS CLEAR THAT PHYSICAL ACTIVITY IS AN ESSENTIAL DAILY REQUIREMENT FOR ALL OF US.

EXERCISE

"THIS LIFE IS NOT A DRESS REHEARSAL. THIS IS THE REAL SHOW. SO DO IT WELL AND WITH GUSTO."

EXERCISE AND DANCING. SOCIAL DANCING IS THE ONLY FORM OF DANCING WHERE GENERALLY, THE DANCER DOES NOT EXERCISE BEFORE THE PERFORMANCE. BALLET AND JAZZ HAVE THEIR CLASSES AND WARM-UPS. SOCIAL DANCERS SHOULD DO THE SAME. WE CAN DO THIS THROUGH PHYSICAL FITNESS TRAINING. SUCH TRAINING ENHANCES BODY AWARENESS THROUGH A TECHNIQUE WHICH INCLUDES STRETCHING, AEROBICS, LIGHT WEIGHT TRAINING AND BREATHING.

STRETCHING KEEPS THE BODY ALIGNED AND IMPROVES POSTURE. FLEXIBILITY KEEPS YOU MOVING GRACEFULLY, MAINTAINING LONG LINES. STRETCHING ALSO INCREASES AGILITY. HOWEVER, THIS STRETCHING MUST BE PASSIVE, NO BOUNCING. PASSIVE STRETCH MEANS YOU HOLD A STRETCH POSITION FOR A LONGER PERIOD OF TIME. IT INVOLVES BREATHING INTO THE MUSCLE WITH THE STRETCH OCCURRING AS YOU EXHALE. THIS TYPE OF STRETCH PROMOTES LONG MUSCLE DEVELOPMENT AS OPPOSED TO A STOCKY DEVELOPMENT. THIS KIND OF STRETCH HELPS TO WARM THE MUSCLES AND PREVENT INJURY.

AEROBICS NOT ONLY HELP TO KEEP BODY FAT LOW, BUT EXERCISES THE MOST IMPORTANT MUSCLE WE HAVE - THE HEART. AEROBICS BUILDS YOUR STAMINA AND ENDURANCE WHICH WILL KEEP YOU FROM HUFFING AND PUFFING ACROSS THE DANCE FLOOR. THE BEST KIND OF AEROBIC TRAINING FOR SOCIAL DANCERS IS LOW IMPACT IN WHICH THERE IS NO JUMPING. WALKING, SWIMMING OR BIKING FOR 20 MINUTES, THREE TIMES A WEEK ARE GOOD FORMS OF AEROBIC EXERCISES THAT WILL ENHANCE YOUR STAMINA AND ENDURANCE.

THE FIRST THING TO KNOW ABOUT WEIGHT TRAINING IS THAT IT MAKES YOU STRONGER. SO WHEN YOU DANCE YOU CAN HOLD YOURSELF AND OFFER SUPPORT TO YOUR PARTNER, RATHER THAN USE YOUR PARTNER TO SUPPORT YOU. WEIGHT TRAINING CAN ALSO BE USED TO RESCULPTURE YOUR BODY. WOMEN CAN REDEFINE THE UPPER ARM MUSCLES. THE LEGS CAN BE TONED AND RESHAPED. IMPROVED TONE WILL ENHANCE FLIGHT, AND A WELL-SHAPED LEG WILL IMPROVE YOUR OVERALL APPEARANCE ON THE DANCE FLOOR.

MEN WILL LOOK MORE ELEGANT IF THEY LOSE THEIR "LOVE HANDLES" AND HAVE A FLAT ABDOMINAL AREA. IN ADDITION TO BETTER APPEARANCE, WEIGHT TRAINING HELPS TO STRENGTHEN BOTH SIDES OF THE BODY AND ENHANCES AWARENESS OF THE SIDES. MOST PEOPLE TEND TO FAVOR ONE SIDE OF THE BODY OVER THE OTHER RESULTING IN UNEVEN LINES. WEIGHT TRAINING WILL HELP YOU DEVELOP BOTH SIDES EQUALLY. THIS WILL ENHANCE YOUR CENTER FOR SOCIAL DANCING WHERE YOU ARE SUPPOSE TO FACE YOUR PARTNER AND THEN SHIFT YOUR UPPER BODY TO THE LEFT. WITHOUT SPECIAL ATTENTION AND TRAINING IT IS DIFFICULT.

BREATHING CORRECTLY WILL RELAX YOU AND HEIGHTEN YOUR ABILITIES. IF YOU HOLD YOUR BREATH WHILE EXERCISING DANCE MOVEMENTS, YOU APPEAR AWKWARD AND YOUR RHYTHM IS DISTURBED. PROPER BREATHING ALSO INCREASES YOUR STAMINA. YOUR DANCING WILL LOOK EFFORTLESS FOR A LONGER PERIOD OF TIME. STAMINA, MUSICALITY, GRACEFULNESS AND PLEASURABLE APPEARANCE ARE ALL AFFECTED POSITIVELY BY PROPER BREATHING.

THROUGH PROPER EXERCISE, YOU LEARN ABOUT YOUR BODY. IF THE EXERCISE TECHNIQUE IS GOOD, YOU WILL ALSO CONNECT YOUR MIND AND BODY AS YOU MUST DO FOR DANCING - ESPECIALLY FOR MEN WHO MUST DEAL WITH LEADING AND TRAFFIC.

IT IS IMPORTANT TO EXERCISE FOR DANCE, YET EXERCISE IS NOT A NORMAL ADDENDUM TO SOCIAL DANCING. YES, DANCE AND EXERCISE ARE TWO DIFFERENT THINGS AND DANCERS ARE NOT KNOWN AS ATHLETES. DANCING IS CONSIDERED AN ART FORM; EXERCISE A SPORT. BUT YOU CAN PUT THEM TOGETHER AND COME UP WITH SOMETHING REALLY EXCITING. A DANCER REQUIRES A FLAIR AND A LOOK. THIS INCLUDES THE ARCH OF THE BACK, LIFTING UP THROUGH THE MIDDLE, LEADING WITH THE UPPER PART OF THE BODY AND THE NATURAL FOLLOWING OF THE LOWER BODY. OF COURSE, YOU MUST BE "AWARE" TO UNDERSTAND THIS.

YOU ONLY NEED TO EXERCISE THREE TIMES A WEEK FOR 30 TO 45 MINUTES. YOU DO NOT NEED TO MAKE IT A SECOND JOB. WITHOUT THIS BODY MAINTENANCE, YOU WILL NOT LOOK AS WELL IN YOUR DANCE ATTIRE OR PERFORM AS WELL AS YOU WOULD LIKE. EXERCISE DEVELOPES YOUR MOTOR CAPACITY OF THE BRAIN AND DEEPENS YOUR KNOWLEDGE AND CONTROL OF THE ENTIRE BODY. EXERCISE HELPS YOU MOVE BETTER ON YOUR OWN. IT EASES THE TENSION AND STIFFNESS WHICH MAKES YOU FEEL HEAVY AND IMMOBILE TO YOUR PARTNER. IT ALLOWS YOU TO HOLD YOURSELF BETTER AND NOT HANG ONTO YOUR PARTNER. IT HELPS KEEP YOU SEPERATE BUT EQUAL AND YET AIDS YOU IN MOVING AS ONE.

IT IS IMPORTANT THAT YOU FIND OUT WHICH WARM-UP, STRENGTHENING, AEROBIC AND BREATHING EXERCISES ARE APPROPRIATE FOR YOU, FOR YOUR AGE AND FOR YOUR LIMITATIONS. YOU SHOULD NOT OVERSTRESS NOR OVERTAX YOUR BODY. SPECIAL CARE SHOULD BE TAKEN, ESPECIALLY DURING THE FIRST THREE MONTHS. IT TAKES THREE MONTHS TO SEE RESULTS. YOU SHOULD TAKE IT SLOW AND EASY. BE PATIENT! IF YOU WORK TOO HARD OR TOO QUICKLY, YOU MAY BURN OUT OR BE INJURED. YOU WILL THEN BE ROBBED OF THE CHANCE OF GETTING THAT "RIGHT LOOK".

NO MATTER WHAT SHAPE YOU ARE IN, PATIENCE IS ALL YOU NEED. THE BODY WILL ALWAYS COMPENSATE AND ACCOMPLISH WHAT YOU WANT IF YOU DO IT PROPERLY. THE OLDER WE GET, THE MORE WE HAVE TO EXERCISE; OTHERWISE, THE STRENGTH AND FLEXIBILITY LEAVES US AND MUSCLES ATROPHY. THE BODY NEEDS TO BE CONSTANTLY REJUVENATED THROUGH MOVEMENT. THIS WILL ALSO ENHANCE MUSCLE MEMORY SO THAT YOU CAN DO AUTOMATICALLY WHAT YOU HAVE TO DO, LEAVING ROOM FOR ENJOYMENT OF DANCING.

## DANCE - THE JOYOUS FORM OF EXERCISE

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ACCORDING TO SPORTS-MEDICINE SPECIALIST, IF YOU ACTIVELY DANCE FOR A HALF HOUR, YOU CAN GET YOUR HEART RATE UP TO BETWEEN 100-200 BEATS PER MINUTE. THE KEY WORD HERE IS "ACTIVELY"; ROUND DANCING RARELY ACCOMPLISHES THAT REQUIREMENT. DOING THAT THREE TIMES A WEEK IS ONE REQUIREMENT FOR FITNESS. USING THE ARMS ALSO WORKS THE HEART.

IF YOU WANT A GREAT WAY TO EXERCISE, ONE THAT INSPIRES YOU AND KEEPS YOU WANTING MORE, ACTIVELY DANCE! NOT ONLY IS ACTIVELY DANCING A SUPERB ALL-OVER CONDITIONER, IT GIVES YOU A WAY TO LOVE YOUR BODY AND CELEBRATE YOUR SOUL. THERE'S SOMETHING MAGICAL ABOUT MOVING TO MUSIC THAT LIFTS YOUR SPIRITS. THE FACT THAT DANCING CAN CAN TONE YOUR MUSCLES, IMPROVE FLEXIBILITY AND WORK YOUR HEART SEEMS LIKE UNEXPECTED BONUSES. YOU'LL BREATHE MORE EFFICIENTLY AND INCREASE THE RANGE OF MOTION OF YOUR JOINTS.

DANCING IS A FINE TUNING FOR THE ENTIRE MUSCULO-SKELETAL SYSTEM. ACCORDING TO DR. BACHRACH, DIRECTOR OF THE CENTER FOR DANCE MEDICINE, NEW YORK CITY, MAINTAINING GOOD ALIGNMENT HELPS YOU TO STAY IN SHAPE THROUGHOUT YOUR LIFE. THIS MAY BE ONE REASON DANCERS ARE OFTEN SO LONG-LIVED.

WHETHER ENJOYING THE RISE AND FALL OF A SMOOTH WALTZ OR THE RELAXED HIP MOTION OF A RHYTHMIC RUMBA, THE MOVEMENT COMES MAINLY FROM THE HIPS, LEGS, ANKLES AND FEET WITH THE UPPER BODY BEING MORE FIXED. AN EVENING OF NON-STOP DANCING INCREASES HEART RATE AND CIRCULATION THE SAME WAY A BRISK WALK WOULD, BUT SO MUCH MORE FUN. AS WE IMPROVE MUSCLE TONE WE ALSO POLISH COORDINATION.

REMEMBER, ACTIVELY DANCE FOR A HALF HOUR, THREE TIMES A WEEK!

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## LISTENING TO YOUR BODY

JAMES FIXX, THE FITNESS GURU, IS PROBABLY AS WELL KNOWN FOR HIS 1984 FATAL HEART ATTACK WHILE RUNNING AS HE IS FOR HIS BESTSELLER "THE COMPLETE BOOK OF RUNNING". FIXX, THEN 52, PUSHED HIMSELF TOO HARD, BUT MORE IMPORTANTLY, HE IGNORED SERIOUS SYMPTOMS. DESPITE WEEKS OF CHEST PAINS AND THROAT PAINS, HE CONTINUED TO RUN 80 TO 90 MILES EVERY WEEK.

WHILE HEART ATTACKS DURING EXERCISE ARE RELATIVELY RARE - 1 IN FIVE MILLION FOR HEALTHY MIDDLE-AGED MEN; 1 IN SEVENTEEN MILLION FOR WOMEN -, THERE'S A LESSON TO BE LEARNED BY ALL EXERCISERS: LISTEN TO YOUR BODY!

PAIN - MEANS STOP WHAT EVER YOU ARE DOING! STOP AND TAKE IT EASY.

EXCESS EXERCISE - OR NOT WARMING UP OR COOLING DOWN SUFFICIENTLY - CAN INJURE THE BONES AND JOINTS, MUSCLES, LIGAMENTS AND TENDONS AND AGGRAVATE CHRONIC CONDITIONS SUCH AS ARTHRITIS. OVERUSE INJURIES ARE COMMON, ESPECIALLY IN PEOPLE WHO BEGIN EXERCISING TOO VIGOROUSLY OR TOO IRREGULARLY, LIKE A WEEKEND ATHLETE.

IF YOU ARE NOT CAREFUL, REPEATED WEAR-AND-TEAR INJURIES, WHICH OFTEN OCCUR GRADUALLY, CAN BECOME CHRONIC. THE OLD NOTION OF RUNNING, WALKING OR PLAYING THROUGH YOUR PAIN IS A MYTH. BUT TOO OFTEN, EXERCISERS WILL CONTINUE WITH AN ACTIVITY EVEN THOUGH THEY'RE HURTING. YOU SHOULDN'T. IF YOU CONTINUE YOUR ACTIVITY WITH PAIN, YOU WILL STRESS THE INJURED PART AND DELAY HEALING.

TO PLAY IT SAFE, STOP EXERCISING AND STOP YOUR ACTIVITY AND SEE A DOCTOR, IF YOU EXPERIENCE CERTAIN WARNING SIGNS: EXTREME BREATHLESSNESS; RAPID PULSE; POUNDING HEART; DIZZINESS; TIGHTNESS OR PAIN IN CHEST OR THROAT, DOWN THE ARMS; NAUSEA OR VOMITING; LOSS OF MUSCLE CONTROL AND INCREASING PAIN IN JOINTS AND/OR MUSCLES.

A GENERAL RULE: TO BE SAFE AND SUFFICIENT, EXERCISE SHOULD RAISE YOUR HEART RATE TO BETWEEN 60 AND 75 PERCENT OF YOUR MAXIMUM RATE (220 MINUS YOUR AGE). OVER 75 PERCENT COULD BE TOO STRENUOUS.

BUT THE BEST GUIDE IS - HOW YOU FEEL. ALWAYS CONSULT A DOCTOR BEFORE BEGINNING ANY NEW TYPE EXERCISE PROGRAM - AND TAKE IT EASY. EXERCISING SHOULD INVIGORATE YOU AND MAKE YOU FEEL PLEASANTLY FATIGUED. IF YOU FEEL KNOCKED OUT - YOU'RE OVERDOING IT!

FITNESS AND SPORTS INJURIES

ONE PHILOSOPHY OF FITNESS CAN BE SUMED UP IN JUST FIVE LITTLE WORDS - "EVERYONE HAS SOMETHING THAT HURTS."

EVERYONE WANTS TO LOOK AND FEEL GOOD FOR AS LONG AS THEY CAN, BUT STAYING HEALTHY IS RISING HIGHER AND HIGHER ON THE ADGENDA - ESPECIALLY AS THE GLOW OF YOUTH FADES AND THOSE SPECIAL HEALTH INCONVENIENCES BEGIN TO REAR THEIR UGLY HEADS.

LOWER BACK PAIN, HIGH BLOOD PRESSURE, HIGH CHOLESTRAL, DIABETES - THE LIST GOES ON AND ON. ONCE WE PAST FORTY, WE ARE CAUGHT UP WITH THE BATTLE OF THE BULGE AND A RANGE OF HEALTH PROBLEMS. BUT AGE AND THE "INCONVENIENCES" IT BRINGS, ARE NO REASONTO THINK THAT FITNESS CAN'T BE REACHED.

ALL OF HAVE AN ACHE OR PAIN THAT FROM TIME TO TIME COMES AND GOES OR SOMETIMES LINGERS FOR WHAT SEEMS AN ETERNITY. THEY SEEM TO GO WITH THE TERRITORY FOR PEOPLE WHO ARE ACTIVE OR WHO REGULARLY EXERCISE.

IN MOST CASES THE PHYSICAL AND EMOTIONAL BENEFITS OUTWEIGH THE RISKS BY FAR. STILL YOU CAN TIP THE BALANCE EVEN MORE IN YOUR FAVOR IF WE UNDERSTAND THE CAUSES AND HEED PREVENTATIVE ADVICE.

EXERCISE STRESSES BODY PARTS. WITHOUT SUCH STRESS, WE WOULD NOT GET STRONGER OR INCREASE OUR ENDURANCE. BUT SOMETIMES EXERCISE PUSHES THE BODYBEYOND LIMITS IT CAN SUSTAIN. MOST INJURIES OCCUR BECAUSE STRESSES WERE APPLIED TO ABRUPTLY TO TISSUE NOT PREPARED TO HANDLE THEM, OR WHEN TISSUES ARE STRESSED OVER A LONG PERIOD OF TIME IN EVEN A MILDLY ABUSIVE MANNER.

PARTS MOST PRONE TO INJURY AND DAMAGE ARE MUSCLES, TENDONS (FIBERS THAT CONNECT MUSCLES TO BONE), LIGAMENTS (FIBERS THAT JOIN TWO BONES), AND CARTILAGE (CUSHIONS BETWEEN BONES). THERE ARE TWO TYPES OF INJURIES WE CAN SUSTAIN, ACUTE INJURIES SUCH AS - ANKLE SPRAIN, TORN LIGAMENT, PULLED MUSCLE, AND OVERUSE INJURIES SUCH AS - TENNIS ELBOW, STRESS INJURY, HEEL SPURS. OVERUSE INJURIES ARE THE EQUIVALENT OF METAL FATIGUE, APPEARING WHEN REPEATED STRESSES TO LESS-THAN-PERFECT BODIES CAUSES MICROSCOPIC DAMAGE THAT NEVER GETS A CHANCE TO HEEL. ACUTE INJURIES ON THE OTHER HAND HAPPEN LIKE A BOLT OF LIGHTNING AND WILL USUALLY STOP THE ACTIVITY, THEN AND THENCE.

ACUTE MUSCLE INJURY IS MORE LIKELY TO HAPPEN WHEN MUSCLES ARE COLD OR TIRED OR HAVE NOT BEEN USED FOR AWHILE. LIGAMENTS ARE MORE LIKELY TO GIVE WAY UNDER SUDDEN STRESS WHEN THEY LACK THE SUPPORT OF STRONG FLEXIBLE MUSCLES.

OVERDOING AN ACTIVITY IS UNQUESTIONABLY THE LEADING CAUSE OF INJURIES. WHATEVER YOU DO, BUILD UP GRADUALLY IN INTENSITY AND DURATION.

THE BEST WAY TO PROTECT LIGAMENTS IS BY STRENGTHENING THE MUSCLES THAT SUPPORT THEM AND BY ADEQUATELY WARMING UP AND STRETCHING BEFORE STARTING FULL TILT INTO ANY ACTIVITY.

IF YOU HAVE BEEN AWAY FROM YOUR ACTIVITY FOR A FEW WEEKS OR LONGER, BE PARTICULARLY CAREFUL ABOUT THE INTENSITY AT THE START NEXT TIME. YOUR BODY NEEDS TIME TO "REMEMBER" WHAT IT IS SUPPOSED TO DO AND TO REBUILD STAMINA TO MEET THE DEMANDS OF THE ACTIVITY.

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DON'T IGNORE THE EARLY WARNING SIGN THAT YOUR BODY IS HAVING TROUBLE MEETING THE DEMANDS YOU ARE PUTTING ON IT.

OVERUSE INJURIES USUALLY BEGIN WITH MILD DISCOMFORT FELT DURING THE ACTIVITY OR SOON AFTER. IF IGNORED, THEY TEND TO GRADUALLY WORSEN UNTIL THE PAIN FORCES YOU TO STOP THE ACTIVITY.

SINCE MOST OF US DON'T WANT TO STOP DANCING BECAUSE THERE IS SOME PAIN, A WISE APPROACH IS TO TURN TEMPORARILY TO EASIER LESS STRENUOUS ROUTINES AND A FEW LESS OF THEM FOR A WHILE, TRYING NOT TO STRESS THE INJURED PART.

THEN WHEN THE PAIN SUBSIDES, GRADUALLY RESUME THE FULL SCOPE OF DANCING YOU WANT TO DO, BUT WORK AT STAYING UNDER THE LEVEL OF INTENSITY THAT ORIGINALLY CAUSED THE PAIN.

IF THE INJURY FINALLY CAUSES A TEMPORARY ABSENCE FROM THE ACTIVITY, YOU MIGHT CONSIDER MUSCLE-STRENGTHENING TO REDUCE THE CHANCES OF REINJURY WHEN YOU RESUME THE ACTIVITY. FOR EXAMPLE, IF YOUR KNEES ARE BEGINING TO BOTHER YOU, YOU MIGHT WORK ON STRENGTHENING THE THIGH MUSCLES. IF YOUR BACK IS GIVING YOU PAIN, TRY WORKING ON STRENGTHENING THE UPPER TORSO AND SIDES OF THE BODY.

YOU PROBABLY GET THE PICTURE, TAKE CARE OF THE BODY SO YOU CAN DO THE THINGS YOU WANT TO DO WHEN YOU WANT TO DO THEM, BUT IF YOU SUSTAIN ANY INJURY, TAKE CARE OF IT BEFORE IT MAKES YOU GIVE UP YOUR FAVORITE PAST-TIME OR ANY OTHER ACTIVITY YOU WANT TO ENJOY.

TAKE CARE OF THE BODY AND IT WILL TAKE CARE OF YOU!

## DANCE WARM UPS

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WHAT FOLLOWS IS A COMPLETE WARM-UP REGIMEN TO FOLLOW. THESE FUNDAMENTALS AND EXERCISES ARE MEANT TO RELAX YOU, TONE UP YOUR MUSCLES AND BRING YOUR ENERGY LEVEL UP. THESE SHOULD BE DONE TO LIMBER YOU UP, TO WARM UP COLD MUSCLES BEFORE YOU GET OUT ON THE DANCE FLOOR AND THEY CAN BE USED REGULARLY AS AN EXERCISE PROGRAM TO KEEP PHYSICALLY FIT. THE BONUS IS THAT THEY ARE ACTUALLY FUN TO DO AND ARE EASY.

THE EXERCISES ARE DESIGNED AROUND THE BASIC MOVEMENTS USED IN DANCING. BY DOING THEM, YOU WILL BECOME MORE COMFORTABLE WITH YOUR BODY AND THE MOVEMENT IT IS CAPABLE OF EXECUTING. THE MORE YOU DO, THE FULLER YOUR DANCE MOVEMENT RANGE WILL BECOME, AND THE GREATER AND FREER YOUR BODY WILL MOVE.

THE FIRST STEP IN MOVING EASILY IS TO REALIZE THAT YOU CAN MOVE. HOWEVER OBVIOUS THAT MAY SEEM, MANY OF US ARE NOT FULLY AWARE OF THE POTENTIAL OUR MUSCLES HOLD. MOVEMENT IS THE MOST NATURAL ABILITY THAT WE HAVE. ONE OF THE FIRST THINGS A NEWBORN DOES IS TO LEARN TO MOVE, AND AS HE GROWS, HE MOVES TO LEARN. PERHAPS IT IS ONLY LATER THAT WE FORGET THAT NATURAL ABILITY.

BESIDES REVIVING OUR MOVEMENT SKILLS, THE EXERCISES DESCRIBED LATER CAN BE USED TO PROVE TO ANYONE THAT THEY HAVE RHYTHM - EVEN DOUBTING STUDENTS. SOMETIMES THE MOST ATHLETIC OF PERSONS BALKS AT THE IDEA OF STEPPING OUT ON THE DANCE FLOOR AND LEARNING TO DANCE. THE IDEA OF PERFORMING THE SIMPLEST STEPS TO MUSIC CAN CHILL THE VERY BONES OF THE MOST ATHLETIC TYPE PERSON.

ACTUALLY, THE ATHLETE STUDENT OFTEN DOES FIND DANCING DIFFICULT BECAUSE HE OR SHE HAS ALREADY DEVELOPED AND TRAINED LARGE MUSCLE GROUPS TO PERFORM PARTICULAR MOVEMENT PATTERNS. THE DANCER, ON THE OTHER HAND, NEEDS TO MOVE INDIVIDUAL MUSCLES OR SMALLER MUSCLE GROUPS. ULTIMATELY, THE ATHLETE CAN BECOME THE BEST DANCER BECAUSE HE OR SHE ALREADY HAS DEVELOPED A KINESTHETIC AWARENESS (UNDERSTANDING OF MUSCLES IN MOVEMENT). THE BLOCK IS OFTEN MENTAL AS WELL AS PHYSICAL.

NO ONE REALLY KNOWS HOW, WHY OR WHEN RHYTHM IS TRANSFORMED INTO AN ALIEN ENTITY FOR SOME PEOPLE. SOMEHOW A MENTAL BLOCK IS ERECTED, OR THE RHYTHM THAT IS AN ESSENTIAL PART OF THE UNIVERSE IS BURIED SO DEEPLY WITHIN US THAT WE CANNOT HEAR IT. RHYTHM EXISTS ON EVERY LEVEL OF THE WORLD - FROM THE RISING AND SETTING OF THE SUN, TO THE EBB AND FLOW OF THE TIDES. IT IS AS NATURAL AS OUR OWN HEART BEAT AND BREATH. THESE EXERCISES MAY HELP EVERYONE DISCOVER AN EVEN GREATER AWARENESS OF THE RHYTHM WITHIN.

DANCING MUST BE LEARNED ONE STEP AT A TIME AND NO MATTER HOW FAST ONE PROGRESSES, WE ALL HAD TO START AT THE BEGINNING. IF WE'RE OUT OF SHAPE, WE'LL NEED TO SPEND MORE TIME ON THE EXERCISES IN THEIR ENTIRETY. IF YOU FEEL COMFORTABLE WITH SOME OF THE MOVEMENTS, SPEND MORE TIME ON THE ONES THAT SEEM MORE DIFFICULT. ABOVE ALL, DON'T BE DISCOURAGED IF YOU FEEL SORE, OR YOU CAN'T QUITE DO ALL THE MOVEMENTS THE FIRST FEW TIMES AROUND. JUST REMEMBER THAT ONCE A MUSCLE HAS BEEN STIMULATED, IT CAN BE STIMULATED AGAIN. YOU ARE AWAKENING YOUR MUSCLES AND REGULAR EXERCISE WILL KEEP THEM FROM GOING BACK INTO HIBERNATION.

BEFORE YOU START, TRY TO ACHIEVE AN OPTIMISTIC FRAME OF MIND. TELL YOURSELF THAT YOU CAN DO IT. THESE METHODS AND SEQUENCES ARE BASED ON METHODS USED BY MANY PROFESSIONAL DANCERS. THE EXERCISES START WITH THE HEAD AND PROCEED TO THE TOES. THE SEQUENCE IS IMPORTANT BECAUSE MUCH OF OUR TENSION IS FELT IN THE HEAD AND NECK AREAS. BY RELAXING THOSE MUSCLES FIRST, WE MAKE IT EASIER FOR THE REST OF THE



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THE BODY TO COMPLY. TO SOME EXTENT, THE EXERCISES ALSO PROGRESS IN DIFFICULTY SO THAT EACH PREPARES YOU FOR THE NEXT.

ONE OF THE MOST HELPFUL TRICKS TO MAKING THE MOST OUT OF EACH MOVEMENT IS TO AID YOURSELF WITH VISUAL IMAGES. FOR EXAMPLE, IMAGINE YOU ARE CREATING A DESIGN IN SPACE WHEN YOU ARE DANCING. MOST DANCE MOVES CAN BE DETERMINED BY SOME SORT OF FAMILIAR SHAPE.

THIS BRINGS US TO THE ACTUAL PREPARATIONS FOR STARTING THESE EXERCISES. THERE ARE, IN FACT, VERY FEW. YOU DON'T NEED AN EXERCISE MAT, A GYMNASIUM, BALLET SLIPPERS OR A FANCY LEOTARD. WHAT YOU DO NEED IS YOUR OWN BODY AND ENOUGH ROOM TO GIVE YOU FREE MOVEMENT AT ARMS LENGTH. YOUR SENSE OF RELAXATION WILL HARDLY IMPROVE IF YOU INSIST ON WARMING UP AMONG GRANDMA'S PRICELESS ANTIQUES, BUT YOU REALLY DON'T NEED VERY MUCH SPACE.

WEAR COMFORTABLE CLOTHING - THAT WILL ALLOW FREE MOVEMENT EVERYWHERE. BAREFEET ARE OK OR SHOES THAT OFFER GOOD FOOT AND ANKLE SUPPORT AND THAT ARE COMFORTABLE. TRY DOING THE EXERCISES IN FRONT OF A FULL LENGTH MIRROR OR WITH A FRIEND.

THE FINAL FRONTIER AND PROBABLY THE MOST IMPORTANT INGREDIENT IS MUSIC. SINCE WE WILL BE VENTURING OUT ON TO THE DANCE FLOOR AFTER THESE ARE FINISHED, WE MAY AS WELL START WITH MUSIC. CHOOSE MUSIC THAT APPEALS TO YOU, THAT MAKES YOU WANT TO MOVE. REMEMBER, DANCE IS MUSIC IN MOTION.

TO PREFACE THE EXERCISE SESSION, TURN ON THE MUSIC, THEN SIT DOWN AND RELAX. CLOSE YOUR EYES AND CONCENTRATE ON THE MUSIC. LET THE BEAT WASH OVER AND SURGE THROUGH YOU. THE FACT THAT YOU WILL PROBABLY START TAPPING YOUR FEET ONLY PROVES HOW AUTOMATIC RHYTHM IS TO US WHEN WE OPER UP TO IT. WHEN YOU FEEL LIKE MOVING TO THE BEAT, YOU'RE READY TO START.

TO KEEP THE RHYTHM GOING IN YOUR MIND, DO THE EXERCISES THAT FOLLOW IN SERIES OF EIGHT COUNTS. WHERE THE EXERCISE CALLS FOR A RIGHT OR LEFT LIMB OR A RIGHT OR LEFT MOTION, ALTERNATE SIDES AND MOVEMENTS ACCORDING TO THE FOLLOWING SEQUENCE OF 32 BEATS: EIGHT BEATS RIGHT, EIGHT BEATS LEFT, FOUR RIGHT AND FOUR LEFT, TWO RIGHT AND TWO LEFT, FINALLY A SERIES OF SINGLE BEATS RIGHT, LEFT, RIGHT, LEFT. FOR THE MOVEMENTS THAT DO NOT LEND THEMSELVES TO THE SYSTEM, JUST REPEAT THE MOVEMENTS AS YOU DESIRE, USING EIGHT BEATS.

NOW WITH YOUR MIND TURNED AWAY FROM THE STRESS OF OFFICE PROBLEMS, THE MESS THE CHILDREN MADE WITH THEIR CRAYONS, HOUSEKEEPING CHORES; STAND UP STRAIGHT BUT RELAXED WITH YOUR FEET PARALLEL AND CLOSE TOGETHER. YOU SHOULD FEEL COMFORTABLE, BALANCED AND FIRMLY, BUT NOT IMMOVABLY ANCHORED TO THE FLOOR.

#### HEAD MOVEMENTS:

MOVING THE HEAD IS AS IMPORTANT AS MOVING THE ARMS OR LEGS. KEEP IN MIND THAT EVERY PART OF THE BODY MUST LEARN TO DANCE. WHEN PERFORMING THIS MOVEMENT, OR THOSE THAT FOLLOW, IMAGINE THAT YOUR HEAD - OR ANY OTHER SINGLE BODY PART - IS DANCING ON ITS OWN. ONCE THIS IS MASTERED THE WHOLE BODY IS READY TO DANCE.

THIS MOVEMENT WILL RELEASE A LOT OF TENSION FROM THE HEAD AND NECK. REMEMBER TO TRY AND MOVE ONLY THE HEAD AND NECK.

1. HEAD TURN: IN STARTING POSITION, LOOK FORWARD. TURN HEAD TO RIGHT, TO FRONT AGAIN, AND TO LEFT. MOVE ONLY HEAD, WITHOUT TILTING FORWARD OR BACKWARD. ONCE DONE SEVERAL TIMES SLOWLY, TRY A SEQUENCE OF 32 COUNTS AS DESCRIBED EARLIER. KEEP A STEADY CONSTANT RHYTHM. NOW REPEAT STARTING ON LEFT SIDE.

2. HEAD TILT: IN STARTING POSITION, DROP HEAD TO RIGHT AS IF TRYING TO TOUCH YOUR EAR TO YOUR SHOULDER. DO NOT LIFT YOUR SHOULDER. LET THE WEIGHT OF YOUR HEAD DO THE WORK FOR YOU. YOUR NECK MUSCLES WILL THANK YOU. THIS IS A MOVEMENT YOU PROBABLY DON'T DO IN YOUR EVERYDAY ACTIVITIES, SO DON'T BE SUPRISED IF YOU FEEL SLIGHT TENSION AS YOU STRETCH THE NECK MUSCLES. NOW STRAIGHT AGAIN, AND THEN THE SAME ACTION TO THE LEFT SIDE. AFTER SEVERAL WARM-UP MOVES, TRY THE 32 COUNT ROUTINE.
3. HEAD DROP: SAME STARTING POSITION, DROP YOUR HEAD FORWARD, YOUR CHIN TO YOUR CHEST. RAISE UP AND THEN DROP BACKWARD. START OUT SLOW AND GRADUALLY BUILD UP YOUR ENERGY LEVEL. EXECUTE WITH DYNAMICS. REPEAT SEVERAL TIMES UNTIL COMFORTABLE, THEN TRY THE 32 BEATS.
4. HEAD SWING: STARTING POSITION WITH HEAD DROPPED FORWARD, CHIN ON CHEST. IN ONE SMOOTH MOTION, SWING HEAD TOWARD THE RIGHT, HITTING BACK OF HEAD ON IMAGINARY WALL BEHIND YOU AND LETTING HEAD SNAP BACK TO ORIGINAL STARTING POSITION. NOW SWING HEAD UP AND OUT TO THE LEFT. YOUR HEAD MOVEMENT WHEN MOVED THROUGH A COMPLETE SEQUENCE RIGHT AND LEFT SHOULD TRACE AN ARC IN SPACE LIKE A HUGE SMILE. IF YOU HEAR A CRACKLING AND GRINDING NOISE IN YOUR NECK WHEN YOU DO THIS, DON'T DESPAIR, YOUR HEAD ISN'T GOING TO FALL OFF, IT ONLY MEANS ITS BEEN A LONG, LONG TIME SINCE YOU USED THESE MUSCLES. THEY'RE ONLY TELLING YOU TO GO SLOWLY, SO DO SO, AND BUILD UP GRADUALLY AS YOU INCREASE THE TEMPO. THEN PRACTICE USING THE 32 BEAT SEQUENCE.
5. HEAD ROTATION: THIS IS A COMBINATION OF ALL PREVIOUS HEAD MOVEMENTS. START WITH HEAD DROPPED FORWARD, AND TURN IT SMOOTHLY TO THE RIGHT, BACKWARDS, TO THE LEFT AND FORWARD AGAIN. DON'T CHEAT ON THIS ONE. IT SOUNDS SIMPLE, BUT YOU MIGHT FIND THAT YOU CAN'T MAKE A COMPLETE CIRCLE WITH YOUR HEAD. TO CHECK YOURSELF, MAKE SURE YOU'RE LOOKING TOWARD THE CEILING AS YOU DROP YOUR HEAD BACKWARD. IMAGINE A LARGE CIRCLE IN SPACE BEING DRAWN BY YOUR EYES. EIGHT RIGHT, THEN REVERSE AND START LEFT.
6. CHIN THRUST: THIS IS SLIGHTLY COMICAL, WELL KNOWN AND ASSOCIATED WITH EAST INDIAN DANCERS. PICTURE A TURTLE POKING HIS HEAD OUT AND IN THE SHELL. START WITH YOUR HEAD ERECT AND JUT YOUR CHIN STRAIGHT OUT. YOUR SHOULDERS SHOULD REMAIN STILL AND YOUR JAWLINE PARALLEL TO THE FLOOR. MOVE BACK TO ORIGINAL POSITION AND REPEAT USING 8 BEAT COUNT.

#### SHOULDER MOVEMENTS:

THE BALL AND SOCKET JOINT THAT FORMS THE SHOULDER IS CAPABLE OF A LOT OF MOVEMENT. THE TRICK IN THE FOLLOWING EXERCISES IS TO TRULY ISOLATE YOUR SHOULDERS, LETTING YOUR ARMS HANG LIMP AND FOLLOW THROUGH NATURALLY FROM THE SHOULDER LEAD.

1. SHOULDER SHRUG: NORMAL STARTING POSITION IGNORING THE HEAD. LIFT BOTH SHOULDERS SIMULTANEOUSLY TOWARD YOUR EARS. PUSH THEM DOWN AGAIN. PRACTICE TO EIGHT SLOW BEATS FOLLOWED BY EIGHT QUICK BEATS.
2. SHOULDER TILT: IN THIS ONE THE SHOULDERS WORK ALTERNATELY. REGULAR STARTING POSITION, THEN RAISE RIGHT SHOULDER WHILE LOWERING LEFT SHOULDER. MOTION IS LIKE A CHILDS TEETER-TOTTER. LET YOUR ARMS BE PULLED BY YOUR SHOULDERS. TRY NOT TO PUSH YOUR SHOULDERS UP AND DOWN WITH THE ARMS. PRATICE TO EIGHT SLOW BEATS, FOLLOWED BY EIGHT QUICK BEATS.
3. FULL SHOULDER ROTATION: BASED ON THE SAME CONCEPT AS HEAD ROTATION, HOWEVER, IT IS COMPLICATED BY ONE EXTRA FACTOR: THE ARMS ARE FIRMLY ATTACHED TO

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THE SHOULDERS. THUS, YOU WILL HAVE TO MAKE A LITTLE EXTRA EFFORT TO CONCENTRATE ON THE SHOULDERS AND IGNORE THE ARMS. FIRST TRY DOING THE BACKSTROKE MOTION WITH BOTH ARMS, JUST AS IF YOU WERE SWIMMING. NOW TRY THE SAME MOTION WITH YOUR ARMS HANGING DOWN AT YOUR SIDES LIMP, SO YOUR SHOULDERS DO THE WORK AND THE ARMS ONLY GO ALONG FOR THE RIDE. DON'T LET YOUR ARMS FLY UP AND AWAY FROM YOUR BODY. BE SURE TO COMPLETE A SMOOTH CIRCLE WITH YOUR SHOULDERS. REVERSE THE ROTATION, STARTING A FORWARD BUTTERFLY SWIM STROKE, AND THEN CONTINUE THE FORWARD SHOULDER MOTION WITHOUT THE ARMS AS BEFORE.

4. ALTERNATING SHOULDER ROTATION: IN THIS ROTATION, THE SHOULDERS OPPOSE EACH OTHER IN MOTION. WHILE THE RIGHT SHOULDER IS AT THE LOWEST POINT ON ITS CIRCLE, THE LEFT IS AT THE HIGHEST POINT ON ITS CIRCLE. PRACTICE FORWARD AND BACKWARD MOTION, THEN TRY ALTERNATING LEFT AND RIGHT SERIES.
5. SHIMMY: SIMILAR TO SHOULDER SHAKING THAT HAS BEEN AROUND FOREVER. START SLOWLY AND ESTABLISH A STEADY RHYTHM. THRUST ONE SHOULDER FORWARD AND THEN THE OTHER. BASICALLY SAME MOVEMENT AS IN SHOULDER TILT, BUT FORWARD AND BACKWARD, RATHER THAN UP AND DOWN. WHEN THE RIGHT SHOULDER IS FORWARD, THE LEFT SHOULDER IS BACK AND VICE VERSA. BUILD YOUR SPEED PRACTICING TO EIGHT BEATS AND GRADUALLY INCREASE THE TEMPO.

#### ARM MOVEMENTS:

YOUR FEET SHOULD BE IN AN OPEN STANCE, YOUR FEET SPREAD APART ABOUT A FOOT, OR WHATEVER IS COMFORTABLE. YOU SHOULD FEEL FIRMLY PLANTED ON THE FLOOR. MOST OF THE FOLLOWING MOVEMENTS USE THE FULL LENGTH OF THE ARM AND, CONSEQUENTLY, THE SHOULDER, WHICH JUST CANNOT HELP MOVING TO SOME EXTENT AS WELL. AT THIS POINT IGNORE YOUR HANDS, THEY WILL ONLY DISTRACT YOU FROM USING JUST THE ARM. IT HELPS TO CURL YOUR FINGERS, AS IF HOLDING SOMETHING IN YOUR PALMS.

1. THE PULL BACK: TO GET BASIC MOTION DOWN, START WITH YOUR WRIST CROSSED IN FRONT OF YOUR CHEST TO FORM AN "X". AGAIN, CURL THE FINGERS. HOLD YOUR ELBOWS AT A COMFORTABLE, RELAXED ANGLE. TO BEGIN, UNCROSS YOUR WRIST AS YOU EXTEND YOUR ARMS OUT TO THE FRONT. DON'T PUSH THE ARMS OUT STRAIGHT, THE ARMS SHOULD BE BENT SLIGHTLY THROUGHOUT THE EXERCISE. STILL BENT, SWING YOUR ARMS OUT TO THE SIDE AND THEN UP AGAIN TO THE CROSSED WRIST POSITION. THIS IS A PULLING BACK MOVEMENT SIMILAR TO ROWING A BOAT. PRACTICE TO 8 BEATS.
2. FOREARM SWING: THIS ONE CALLS UP THE IMAGE OF A SCARECROW HUNG IN A CORNFIELD FROM A STAKE AND A CROSSBAR. LIFT ELBOWS UP AND OUT TO BRING UPPER ARMS INTO A PARALLEL POSITION WITH THE FLOOR. IMAGINE TRYING TO HANG YOUR ELBOWS OVER THE CROSSBAR. LET YOUR FOREARMS HANG STRAIGHT DOWN, RELAXED. SWING YOUR FOREARMS BACK AND FORTH, WITH ELBOWS AS PIVOT POINTS SO HANDS AND FINGERS POINT TOWARD CEILING AND FLOOR. FOR VARIETY, ALTERNATE ARMS, - ONE SWINGING BACK AS THE OTHER SWINGS FORWARD.
3. ARM THRUST: FORGETTING THE REST OF YOUR BODY, THROW THE RIGHT ARM UP TO POINT TO A CORNER OF THE ROOM. FLEXING WRIST AS IF BLOCKING THE SUN FROM EYES, PUSH AGAINST AN IMAGINARY CEILING WITH UPTURNED PALMS. BE SURE TO FLEX YOUR ELBOWS TO ACCOMPLISH A GOOD THRUSTING ACTION, AND STAY AWARE OF YOUR STOPPING POINT. TRY THIS WITH BOTH ARMS INDIVIDUALLY AND THEN USING THE 32 COUNT ROUTINE.
4. FULL ARM SWING: STAND STRAIGHT WITH ARMS HANGING LOOSE. USING YOUR WHOLE ARM, SWING BOTH ARMS TO THE RIGHT. FOLLOW THROUGH WITH YOUR FINGERS STRETCHED TO THE HIGHEST POSSIBLE POINT AND YOUR WEIGHT AS FAR RIGHT AS POSSIBLE WITHOUT FALLING. YOUR ARMS SHOULD REMAIN ROUGHLY PARALLEL, THE ARMS DRAWING

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AN ARC IN SPACE, SWINGING FROM THE RIGHT, DOWN, AND THROUGH TO THE LEFT SIDE. THE DOWNSWING SHOULD CAUSE YOUR LEGS TO BEND, AND THE MOMENTUM WILL HELP YOU FOLLOW THROUGH. REVERSE THE SWING STARTING FROM THE LEFT SIDE.

### WRIST MOVEMENTS:

HELPS FLEX AND EXTEND YOUR WRIST TO THEIR MAXIMUM.

1. WRIST ROTATION: KEEP FINGERS STRAIGHT BUT RELAXED AND SIMPLY MAKE A ROTATION WITH THE WRIST. YOU CAN ALSO DO THIS WITH BOTH HANDS SIMULTANEOUSLY.

### HAND MOVEMENTS:

EVERY PART OF THE BODY MUST ENTER THE HARMONY OF RHYTHM ON THE DANCE FLOOR WHEN WE WANT TO DANCE OUR VERY BEST. A LOT OF DANCERS CAN PERFECT OTHER PARTS OF THE BODY AND NOT KNOW WHAT TO DO WITH THEIR HANDS. TO A GREAT EXTENT THIS IS A MATTER OF CREATIVITY. DANCE IS EXPRESSION AS WELL AS FORM AND WE SHOULD GENERALLY DO WHAT FEELS AND LOOKS BEST TO US. THE FOLLOWING EXERCISES OFFER BASIC POSSIBILITIES WHILE OFFERING GOOD STRETCHING MOTION.

1. FINGER BURST: THIS WILL WORK THE HAND MUSCLES AND IS QUITE EASY. CLENCH YOUR FIST, AND THEN QUICKLY RELEASE THE FINGERS TO A FULLY EXTENDED POSITION. TO MAKE THE MOVEMENT SHARP, IMAGINE YOURSELF SHOUTING "ZAP!" AND LIGHTING ALL THE LIGHTS IN THE ROOM WITH YOUR FINGERS. WITH BOTH HANDS, TRY THIS ZAPPING WITH YOUR WRIST CROSSED, AND THEN TRY ZAPPING YOUR HANDS OUT TO THE SIDE. PRACTICE TO 8 BEATS.
2. BECKONING HAND: ASSOCIATED WITH THE GYPSIES BUT ROOTED IN SPAIN AND INDIA. TURN PALMS UP AND KEEP FINGERS EXTENDED BUT RELAXED. ONE BY ONE, BRING YOUR FINGERS IN TO TOUCH THE PALM, STARTING WITH THE INDEX FINGER. PRACTICE TO FOUR BEATS WITH YOUR RIGHT HAND AND THEN THE LEFT.

TORSO AND WAIST: THESE MUSCLES ARE OF UTMOST IMPORTANCE BECAUSE THEY ARE THE ONES THAT MOVE YOUR HIPS AND TORSO, AND ARE THE BASE OF OPERATIONS FOR YOUR VERSATILE LIMBS. THIS AREA SHOULD ALWAYS BE GIVEN EQUAL TIME AND EFFORT AND IN SOME CASES, A LITTLE MORE EFFORT. IF THESE AREAS DON'T MOVE AND FLOW SMOOTHLY, YOUR DANCING WILL BE STIFF AND ROBOT-LIKE. BECAUSE THERE ARE NO BALL AND SOCKET JOINTS HERE, IT WILL BE A LITTLE MORE DIFFICULT TO ISOLATE THE VARIOUS PARTS, FOR THE CONNECTION IS MUCH MORE SOLID THAN BETWEEN THE NECK AND SHOULDERS OR THE ARM AND HAND. YOU WILL HAVE TO DEPEND ON YOUR MENTAL POWERS AT FIRST. REMEMBER HOW MUCH EXTRA WEIGHT IS LOCATED IN THIS AREA AND THE EXTRA PUSH NEEDED TO MOVE IT. THE FOCAL POINT OF MOST OF THESE EXERCISES WILL BE THE WAIST OR SPINE BECAUSE OF THEIR PROXIMITY TO OUR CENTER OF GRAVITY AND THE REQUIREMENT OF EXTRA STABILITY DURING THESE MOVEMENTS. KEEP YOUR FEET PLANTED FIRMLY ON THE FLOOR SO YOU CAN OBTAIN MAXIMUM MOVEMENT WITHOUT LOSING YOUR BALANCE.

1. SIDE STRETCH: STAND UP STRAIGHT, FEET APART, HANDS RESTING ON HIPS. NOW DROP YOUR TORSO TO THE RIGHT FROM THE WAIST. DO NOT MOVE THE TORSO FORWARD OR BACKWARD, ONLY DIRECTLY TO THE SIDE. STILL BENT TO THE SIDE, SLIGHTLY BOUNCE TO EIGHT COUNTS AS IF YOUR HEAD WERE NAILING AN OBJECT. YOU SHOULD FEEL A PULLING AT YOUR RIGHT THIGH AND WAIST MUSCLES. PRACTICE THIS TO THE RIGHT AND LEFT USING A 32 BEAT ROUTINE.
2. FORWARD AND BACKWARD STRETCH: STARTING POSITION, HANDS ON HIPS AND LEGS STRAIGHT WITH FEET APART. BEND FORWARD UNTIL YOUR BACK IS PARALLEL TO THE FLOOR FORMING A TABLE TOP WITH YOUR BACK. DO 8 BEATS BOUNCING FORWARD, KEEPING YOUR NECK STRAIGHT. AGAIN, IMAGINE NAILING AN OBJECT TO THE FLOOR WITH YOUR FOREHEAD. NOW STAND UP STRAIGHT, LOOK AT THE CEILING, ARCH YOUR BACK AND PULSE BACKWARD

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EIGHT BEATS. THIS WILL WORK YOUR ABDOMINAL MUSCLES. PRACTICE WITH THE 32 BEAT SEQUENCE.

3. WAIST ROTATION: NOW, COMBINING THE ABOVE EXERCISES, ROTATE THE UPPER HALF OF YOUR BODY FROM THE WAIST. TO MAKE A CIRCLE WITH YOUR TORSO, CONCENTRATE ON YOUR WAIST AND EVERYTHING ELSE WILL FOLLOW THROUGH.
4. FULL BODY SWING: IN THIS EXERCISE, THE WHOLE TORSO SWOOPS DOWN FROM THE WAIST, CREATING AN ARC AS IN THE HEAD AND ARM SWINGS. START WITH YOUR ARMS EXTENDED ABOVE YOUR HEAD, SWINGING THEM TO THE RIGHT, STRETCH A LITTLE AND SWOOP DOWNWARD TO THE SIDE. RELAX THROUGH THE MOTION; THE WEIGHT OF YOUR BODY WILL CARRY YOUR TORSO TO THE LEFT AND UP AGAIN TO COMPLETE A FULL CIRCLE IN THE AIR. PRACTICE THIS STARTING TO THE LEFT ALSO.
5. TORSO TWIST: STARTING POSITION, LIFT YOUR ELBOWS UP AND OUT TO THE SIDE, TURN YOUR PALMS UP AND BRING THEM IN TOWARD YOUR CHEST UNTIL THE FINGERTIPS MEET. WITH YOUR FEET FIRMLY ANCHORED TO THE FLOOR, TWIST THE ENTIRE TORSO RIGHT AND LEFT SIDEWAYS WITH ENERGY. IMAGINE THAT YOU ARE GOING TO LOOK FOR SOMEONE BEHIND YOU.
6. BODY CONTRACTION: ALLOW THE CENTER OF YOUR BODY TO CAVE IN PULLING THE ARMS AND NECK IN TOWARD IT. YOUR CHEST IS PULLED IN SHARPLY, PUSHING YOUR BACK OUT SLIGHTLY, AND PULLING YOUR SHOULDERS AND HEAD DOWN TOWARD YOUR DIAPHRAM. IMAGINE YOURSELF BEING PUNCHED IN THE STOMACH. IT MIGHT HELP TO DRAW IN YOUR BREATH SHARPLY. REPEAT THE CONTRATION AND RELEASE TO 8 BEATS.

#### HIP ISOLATIONS:

IN OUR DANCING THE HIPS USUALLY PERFORM EARTHY MOVEMENTS WITH ENERGY. AS IN THE WAIST EXERCISES, YOU SHOULD BE RELAXED WITH YOUR FEET ANCHORED TO THE FLOOR. YOUR KNEES SHOULD BE BENT COMFORTABLY BUT NOT DEEPLY, AND YOU SHOULD REALLY FEEL THE FLOOR SUPPORTING YOUR BODY. IN THESE EXERCISES, REGARDLESS OF DIRECTION, TRY TO IMAGINE BOUNCING AGAINST A WALL AS YOUR STOPPING POINT.

1. THE BUMP: STAND ERECT, PUSH YOUR HIP FORCEFULLY TO THE RIGHT, REBOUNDED WHEN YOU HIT THE IMAGINARY WALL. REPEAT WITH THE LEFT HIP. THEN PRACTICE ALTERNATING RIGHT AND LEFT. KEEP YOUR SHOULDERS STEADY AS POSSIBLE AND CONCENTRATE ON THE HIPS. NOW PRACTICE WITH THE 32 BEAT ROUTINE.
2. FORWARD BUMP: MAKE THE SAME MOTION AS IN THE SIDE BUMP, MOVING THE HIPS OUT TO THE FRONT. TO HELP MAKE YOUR MOVEMENT MORE NATURAL, PLACE YOUR RIGHT FOOT SLIGHTLY IN FRONT OF THE LEFT WHEN BUMPING RIGHT AND VICE VERSA. PRACTICE IN EACH DIRECTION FIRST, THEN ALTERNATING, THEN WITH THE 32 BEATS.
3. HIP ROTATION: AS WITH THE OTHER ROTATIONS, THE IDEA IS TO DRAW A CIRCLE IN SPACE, THIS TIME WITH THE HIPS. PICTURE YOURSELF INSIDE A CYLINDER, WITH YOUR HIPS BRUSHING THE WALLS AS YOU TRACE A CIRCLE. PRACTICE USING A STEADY RHYTHM BOTH RIGHT AND LEFT.
4. FIGURE EIGHT ROTATION. SIMILAR TO THE HIP ROTATION, BUT YOU FORM A FIGURE EIGHT IN SPACE RATHER THAN A CIRCLE. YOUR SPINE SHOULD BE AT THE CENTER OF THE MOVEMENT. KNEES SHOULD BEND A LITTLE DURING THE EXERCISE, AS THIS WILL ALLOW FOR FOLLOW THROUGH ON THE MOTION.
5. KNEE ISOLATIONS: TO ISOLATE YOUR KNEE, POINT YOUR RIGHT TOE AND KNEE TO THE RIGHT SIDE, AT A COMFORTABLE DISTANCE FROM THE LEFT. RAISE HEEL, SO WEIGHT OF BODY IS ON THE BALL OF THE FOOT. YOUR FOOT WILL TWIST INTO THE FLOOR.

WITH HEEL RAISED, SWING YOUR KNEE -STILL BENT- TOWARD THE FRONT AND THEN BACK TO THE SIDE. YOU WILL FEEL THIS ACTION IN THE HIP ALSO.

### PROGRESSIVE ROTATION:

THESE EXERCISES WILL CONCENTRATE WITH GETTING THE FEELING OF MOVING THE WHOLE RIGHT OR LEFT SIDE OF YOUR BODY. START WITH THE FOOT AND GRADUALLY WORK YOUR WAY UP TO THE SHOULDER AND HEAD, ADDING ONE ROTATING PART TO THE NEXT UNTIL YOUR BODY IS ROTATING. THIS REQUIRES MORE CONCENTRATION THAN INDIVIDUAL ISOLATIONS. TO GET THE BEST RESULTS, THINK OF YOUR BODY AS BEING ANCHORED TO THE FLOOR BY THE BALL OF YOUR FOOT. AS YOU PROCEED THROUGH THE EXERCISE, EACH JOINT -ANKLE, KNEE, HIP, TORSO, SHOULDER AND HEAD- SERVE AS A PIVOT POINT FOR THE ROTATION AND CONTROLS THE ACTUAL MOVEMENT. EACH TIME YOU ADD A NEW BODY PART, YOU WILL CHANGE THE FOCUS OF YOUR MOVEMENT AND LET THE PRECEDING PARTS FOLLOW THROUGH AND RETAIN THEIR ACTION. THIS IS THE CULMINATION OF ALL THE ROTATIONS.

THIS EXERCISE SHOULD BE COMPLETED ALL THE WAY THROUGH FOR EACH SIDE. WITH YOUR FEET PARALLEL AND SLIGHTLY APART, RAISE YOUR HEEL AS IN THE KNEE ISOLATION. TWIST YOUR FOOT TO GET THE FEEL OF THE FLOOR AND TO STABILIZE YOUR BODY. SPREAD YOUR TOES A BIT AND PUSH THE BALL OF YOUR FOOT INTO THE FLOOR. FIRST, ROTATE YOUR ANKLE BY RUBBING YOUR TOE AGAINST THE FLOOR, STARTING WITH THE BIG TOE AND WORKING TO THE SMALL TOE. TO CHECK YOURSELF, LOOK DOWN AT YOUR FEET; YOUR ANKLE SHOULD BE ROTATING IN A CLOCKWISE CIRCLE. NOW, CONTINUE THE ANKLE ROTATION, BUT CHANGE YOUR FOCUS TO THE KNEE AND ROTATE THE KNEE WITH THE ANKLE. NEXT, ADD THE HIP TO THE ROTATION. FINALLY ADD THE TORSO WHICH WILL CARRY THE SHOULDER, ARM AND HEAD ALONG WITH THE MOTION. THE WHOLE SIDE OF YOUR BODY WILL CARVE OUT A CIRCLE AT EACH PIVOT POINT MAKING THE ROTATION SMOOTH. REPEAT ALL STEPS WITH THE OTHER SIDE OF THE BODY.

### LEG ISOLATIONS:

LEG MOVEMENTS CAN SWING, THRUST, KICK, OR UNFOLD. FOLLOWING ARE SOME BASIC EXERCISES TO WORK THE LEGS AND ANKLES.

1. FORWARD AND BACKWARD LEG THRUST: THIS IS BASICALLY A SMOOTH MOTION USING THE WHOLE LEG WITH A STRAIGHT KNEE. THRUST YOUR LEG FORWARD AS IF SOMEONE HIT THE BACK OF YOUR THIGH, BRUSHING THE SOLE OF THE FOOT UNTIL IT LEAVES THE FLOOR WITH THE TOES POINTED DOWNWARD. NOW LET THE LEG SWING BACK SO THE FEET ARE PARALLEL AGAIN. THE MOVEMENT NEED NOT BE TOO HIGH. THE ANKLE WILL BE STRETCHED AS THE FOOT MOVES FORWARD AND THE TOE IS POINTED, AND IS FLEXED WHEN YOU RETURN TO THE FEET-TOGETHER STANCE. NOW, TRY THE SAME MOTION BACKWARD; REMEMBERING TO END WITH TOE POINTED DOWNWARD. PRACTICE THIS ALTERNATING FORWARD AND BACKWARD THRUSTS WITH THE RIGHT AND LEFT LEGS, TO 8 BEATS.
2. SIDE LEG THRUST: KEEPING THE KNEE FORWARD, DO THE SAME MOVEMENT, THRUSTING EACH LEG OUT TO THE SIDE AND RETURNING TO A PARALLEL FEET POSITION EACH TIME.
3. KNEE BENDS: THE KNEE BEND, OR PLIE, TIES TOGETHER ALL THE ABOVE LEG THRUST. WHILE NOT DIFFICULT, IT IS THE MAJOR LINK IN GOOD MOVEMENT. IT GIVES FLUIDITY TO ALL OF YOUR DANCE AND IS CRUCIAL TO YOUR SMOOTH MOVEMENT ACROSS THE DANCE FLOOR. IT TRANSFORMS A SERIES OF DISJOINTED STEPS INTO A TRUE DANCE.

KEEP YOUR FEET AND KNEES CLOSE TOGETHER AND BEND FROM THE KNEES, KEEPING HEELS ON THE FLOOR AND BACK STRAIGHT. IMAGINE KNOCKING ON A DOOR WITH ONLY THE KNEES AS THEY DROP FORWARD. PRACTICE WITH SHALLOW BENDS AND INCREASE WITH EACH REPETITION OF 8 BOUNCES.

NOW THAT YOU HAVE MASTERED THE ART OF MOVING EVERY PART OF YOUR BODY, YOU ARE NOT

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ONLY IN BETTER PHYSICAL CONDITION, BUT YOU CAN NOW PUT IT ALL TOGETHER ON THE DANCE FLOOR AND INCORPORATE THESE TECHNIQUES INTO YOUR DANCING FOR MORE EASE OF MOVEMENT AND ENJOYMENT.

## S-T-R-E-T-C-H-I-N-G THE RIGHT WAY

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STRETCH, STRETCH, STRETCH. EVERYBODY'S DOING IT AND EVERYBODY'S FEELING THE PAIN OF THE PULL. BUT FOR ALL THAT PAIN, MOST PEOPLE AREN'T GETTING THEIR "STRETCH'S" WORTH.

THERE'S NO DOUBT THAT STRETCHING IS VALUABLE. IT IS USED TO MOBILIZE JOINTS WHICH DO NOT MOVE THROUGH A NORMAL, FREE RANGE OF MOTION OR WHICH ARE ABNORMALLY STRESSED AND PREDISPOSED TO INJURY. STRETCHING CAN DISRUPT THE PAIN-MUSCLE SPASM-PAIN CYCLE, IT CAN RELIEVE CRAMPED, SORE MUSCLES, AND IT CAN DECREASE THE CHANCE OF INJURY DURING STRENUOUS ACTIVITY. YOU MAY HAVE ALREADY DISCOVERED THESE THINGS, BUT HERE ARE SOME STRETCHING FACTS THAT YOU MAY NOT KNOW.

**PAIN** - STRETCHING SHOULD NOT BE AN EXAMPLE OF "NO PAIN NO GAIN". A GOOD STRETCH SHOULD FEEL SOMEWHAT UNCOMFORTABLE, BUT NOT PAINFUL. PAIN IS MORE LIKELY TO COME FROM TEARING THAN FROM STRETCHING.

**TEMPERATURE** - AT NORMAL BODY TEMPERATURE, THE MUSCLE IS CONSIDERED "COLD". SINCE MUSCLES STRETCH BEST WHEN WARM, BE SURE TO RAISE BODY TEMPERATURE - BREAK A SWEAT - BEFORE YOU STRETCH. AGGRESSIVE STRETCHING IS NOT THE FIRST PART OF A WORK-OUT - BREAKING A SWEAT IS. THEREFORE, STRETCH AFTER A SHORT PERIOD OF MILD WARM-UP SUCH AS RUNNING IN PLACE.

**DURATION** - THIS IS ONE OF THE MOST IMPORTANT FACTORS IN STRETCHING. WHEN A MUSCLE IS KEPT IN A LENGTHENED POSITION FOR A PROLONGED PERIOD OF TIME AT A GENTLE TENSION, ONE CAN COUNTERACT THE MUSCLES TENDENCY TO TIGHTEN WHEN FIRST STRETCHED. THEREFORE, FOR GENERAL CONDITIONING, HOLD EACH STRETCH FOR A PERIOD OF ABOUT 15 SECONDS AND NOT LONGER THAN 30 SECONDS. STUBBORN MUSCLES BENEFIT FROM LONGER STRETCHING SESSIONS AUGMENTED BY THE APPROPRIATE USE OF HEAT AND COLD.

**NUMBERS** - EACH 15 - 30 SECOND STRETCH CAN BE REPEATED 5 - 6 TIMES WITH A FEW SHORT BREAKS.

**FREQUENCY** - DAILY STRETCHING IS RECOMMENDED IN GENERAL CONDITIONING. REMEMBER TO STRETCH AFTER WARMING THE MUSCLES BY RAISING BODY TEMPERATURE WITH AN EXERCISE THAT CAUSES YOU TO PERSPIRE.

**POSITION** - STRETCHING SHOULD BE DONE IN A POSITION THAT ISOLATES THE PULL TO THE SPECIFIC MUSCLE YOU HAVE CHOSEN; DO NOT STRAIN OTHER PARTS OF THE BODY IN THE PROCESS.

**CONTRACTION** - THIS MEANS THAT YOU CAN AUGMENT THE PASSIVE STRETCH BY VOLUNTARILY CONTRACTING THE MUSCLE OPPOSITE THE ONE YOU ARE STRETCHING. WHEN YOU DO THIS, YOU TAKE ADVANTAGE OF YOUR NERVOUS SYSTEM WHICH NORMALLY RELAXES THOSE MUSCLES THAT ARE NOT NEEDED FOR A MOVEMENT OR WHICH WOULD PREVENT THE MOVEMENT FROM OCCURRING. FOR INSTANCE, IF YOU ARE STRETCHING THE HAMSTRING, TRY TO STRAIGHTEN YOUR KNEE FORCEFULLY. THIS CONTRACTS THE MUSCLES OPPOSITE THE HAMSTRING, AND AIDS IN RELAXATION OF THE HAMSTRING.

A MUSCLE THAT IS RELAXED STRETCHES BETTER. THEREFORE, "PRESS" THE OPPOSITE MUSCLE INTO ACTION AND USE THE BODY'S OWN TRICKS TO MAKE YOUR STRETCHING EASIER.

NOW THAT YOU ARE AN EXPERT ON STRETCHING, TRY THE 4 P'S TO HELP YOU REMEMBER WHAT TO DO. PERSPIRE, BEFORE POSITIONING FOR PROLONGED STRETCHING AND THEN PRESS.



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EXERCISE:

UPPER TORSO STARTER

A NATURAL UPPER TORSO SWING WILL TRIM YOUR MIDRIFF AND WAISTLINE WHILE WORKING YOUR ARMS AND SHOULDERS AT THE SAME TIME.

POSITION - START WITH YOUR FEET SHOULDER-WIDTH APART AND YOUR ARMS AT YOUR SIDES.

ACTION - BEND YOUR RIGHT KNEE, LEAN TO THE RIGHT SIDE, BRING YOUR LEFT ARM OVER HEAD WHILE YOU SWING YOUR RIGHT ARM BEHIND YOUR BACK. STRAIGHTEN UP AND LEAN OVER THE OPPOSITE SIDE. Do 10 PUSHES TO EACH SIDE.

EXERCISE:

CALF AND THIGH STARTER

TONE UP THOSE CALVES AND INNER THIGHS AND YOU'LL PRESENT A WELL CONTOURED LEG LINE DANCING, ESPECIALLY THOSE PICTURE FIGURES AND LINES.

POSITION - STAND TALL AND HOLD ON TO THE BACK OF A CHAIR.

ACTION - KEEP YOUR BACK STRAIGHT; POINT YOUR TOES SLIGHTLY OUT TO THE SIDE. LOWER YOUR BUTTOCKS AS IF INTENDING TO SIT. NOW LIFT UP ON YOUR TOES AND LOWER YOUR TORSO ANOTHER COUPLE OF INCHES, BUT BE SURE NOT TO LOWER PAST THAN YOUR KNEES. REPEAT 8 TIMES.

EXERCISE:

CHEST, ARM AND SHOULDER STARTER

IMPROVE YOUR CHEST, ARMS AND SHOULDERS WITH A FLOOR PUSH UP.

POSITION - GET DOWN ON ALL FOURS ON A SOFT SURFACE AND POINT YOUR FINGERS SLIGHTLY INWARD, WITH YOUR KNEES STILL ON THE FLOOR, LIFT YOUR TOES UP IN THE AIR.

ACTION - LOWER YOUR CHEST TOWARDS THE FLOOR. KEEP YOUR BACK STRAIGHT AND YOUR HIPS TUCKED UNDER. IF YOU CANNOT TOUCH YOUR CHEST TO THE FLOOR, TOUCH YOUR CHIN, THEN PUSH BACK UP. REPEAT 5 TIMES.

EXERCISE:

HIPS, BACK THIGH AND BUTTOCKS STARTER

THIS ONE IS A DYNAMITE LOWER TORSO TIGHTENER.

POSITION - STAND AT TORSO LENGTH FROM A CHAIR SEAT.

ACTION - BEND OVER AND HOLD ON TO THE SIDES, HANDING YOUR HEAD THROUGH YOUR ARMS. KEEP ELBOWS RELAXED AS YOU BEND YOUR LEFT LEG OUTWARD SLIGHTLY AND THEN BRING YOUR KNEE UP TO YOUR SHOULDER. KICK YOUR LEFT LEG STRAIGHT OUT BEHIND YOU. REPEAT 10 TIMES WITH EACH LEG.

EXERCISE:

PUSH-BACKS

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THE MID-SECTION NEEDS SLOW, FULL BODY STRETCHES TO STRENGTHEN THE BACK AND LENGTHEN THE TORSO MUSCLES.

POSITION - STAND ABOUT THREE FEET BACK FROM A CHAIR. KEEP YOUR FEET TOGETHER, BACK STRAIGHT AND PLACE YOUR HANDS ON THE BACK OF THE CHAIR ABOUT 1½ FEET APART.

ACTION - INHALE AND AS YOU EXHALE LOWER YOUR CHEST DOWN TOWARD THE CHAIR. INHALE AND PUSH BACK TO STARTING POSITION. Do 8 - 10.

EXERCISE

SIDE-LINER

THE BEST WAY TO STRETCH THE SIDES OF THE BODY IS TO RAISE YOUR ARMS OVERHEAD. THE FOLLOWING GIVES YOUR BODY A STRETCH THAT AFFECTS ALL THE SIDE MUSCLES FROM YOUR TOES TO THE TOP OF YOUR HEAD.

POSITION - SIT DOWN ON A SOFT SURFACE. LOCK YOUR RIGHT LEG IN FRONT OF YOUR BODY AND EXTEND YOUR LEFT LEG STRAIGHT FORWARD.

ACTION - INHALE AND LIFT UP ON YOUR BENT RIGHT KNEE AND RIGHT HAND, AT THE SAME TIME BRING YOUR LEFT ARM DIRECTLY OVER YOUR HEAD STRAIGHT UP IN A FULL BODY STRETCH. BE SURE YOU STRETCH TO THE SIDE AND DO NOT LEAN FORWARD. SIT BACK DOWN AND REPEAT ON THE OPPOSITE SIDE Do 5 EACH SIDE.

EXERCISE:

LOWER TORSO STARTER

HERE'S A GOOD EASY LEG KICK THAT DOES WONDERS FOR THE LEGS, HIPS AND ABDOMINAL MUSCLES.

POSITION - SIT DOWN ON A SOFT SURFACE; YOU MUST BE COMFORTABLE. LEAN BACK ON YOUR ELBOWS.

ACTION - LIFT UP BOTH LEGS AND BEGIN A ALTERNATE KICK, ALMOST STRAIGHTENING YOUR LEG WHILE BRINGING YOUR OPPOSITE BENT KNEE TOWARDS YOUR CHEST. DO THIS ALTERNATE KICK 10 TIMES, RELAX, TAKE A FEW DEEP BREATHS AND DO 10 MORE.

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EXERCISE:

### INNER THIGH PRESS

THE INNER THIGH MUSCLES NEED TO BE FIRMED AS WELL AS STRETCHED.

POSITION - STAND TALL, FEET SHOULDER WIDTH APART AND HOLD ONTO BACK OF CHAIR WITH SEAT FACING AWAY FROM YOU. NOW PLACE YOUR FEET WIDER APART THAN YOUR SHOULDERS.

ACTION - INHALE AND AS YOU EXHALE, BEND YOUR KNEES AND SLOWLY LOWER YOUR HIPS EVENLY BETWEEN YOUR KNEES. KEEP YOUR BACK STRAIGHT, HEELS FLAT AND YOUR KNEES DIRECTLY OVER YOUR TOES. DO NOT DROP YOUR BUTTOCKS LOWER THAN YOUR KNEES. IF YOUR KNEES TRY TO TURN IN OR OUT, FORCE THEM BACK OVER YOUR TOES FOR MAXIMUM SAFETY. HOLD WITHOUT BOUNCING FOR 15 SECONDS, RETURN TO A STANDING POSITION. REPEAT 5 TIMES.

EXERCISE:

### STRAIGHT-LEG STRETCH

THIS EXERCISE IS AIMED AT STRETCHING THE MUSCLES OF THE LEGS THAT AREN'T NORMALLY EXERCISED DURING DAILY ROUTINES. BOTH SIDES OF THE LEG, FRONT AND BACK ARE STRETCHED.

POSITION - STAND BEHIND A CHAIR AND HOLD ON TO THE BACK.

ACTION - BEND YOUR RIGHT KNEE AS YOU SLIDE YOUR LEFT LEG SLOWLY OUT BEHIND YOU. KEEP YOUR BACK STRAIGHT, HEAD UP AND ARMS LEVEL. ONLY SLIDE-STRETCH YOUR BACK LEG UNTIL YOU FEEL A SLIGHT PULL, THEN HOLD THAT STRETCH FOR 15 SECONDS. DO NOT BOUNCE. RETURN TO A STANDING POSITION AND REPEAT ON THE OPPOSITE SIDE. DO 5 EACH LEG.

EXERCISE:

### KNEE-CHEST BEND

THIS MOBILITY EXERCISE SHOULD BE DONE SLOWLY AND EVENLY. BREATH SLOWLY IN CONJUNCTION WITH YOUR RHYTHM OF MOTION.

POSITION - STAND ABOUT 1½ FEET BEHIND A CHAIR AND PLACE BOTH HANDS ON THE BACK EDGE.

ACTION - INHALE AND AS YOU EXHALE SLOWLY RAISE YOUR RIGHT KNEE. AT THE SAME TIME ROUND OUT YOUR BACK AND LOWER YOUR HEAD. INHALE AND STRAIGHTEN YOUR TORSO AS YOU LOWER YOUR RIGHT LEG TO THE FLOOR. REPEAT THE ENTIRE EXERCISE ON THE OPPOSITE SIDE. DO 10 EACH SIDE.

WHEN YOU BECOME COMFORTABLE WITH THE EXERCISE TRY IT WITHOUT THE CHAIR.

# HOW TO RUN A SUCCESSFUL WEEKEND

*Presented by*  
**WAYNE and DONNA SLOTSVE**

The most necessary ingredient for any weekend is the weekend chosen. Obviously, major holidays need to be avoided, but some like Labor Day and Memorial Day may work as they are 3-day weekends for many dancers. The next step is to consider any competing weekends that are established in the area. Once the date is secured you are well on your way.


## **OTHER CONSIDERATIONS ARE**

- Phase level of the weekend
- Contracting with a clinician
- Renting an adequate hall
- Sound
- Accommodations
- Food service
- Setting the fee
- Advertising
- Flyers - 8 X 10 or 3 X 5
- Cuing responsibilities
- Program - 15 routines per hour
- Schedule 35/10 concept
- Evaluation
- Preparing for the next year

# SAMPLE AD FOR A PUBLICATION

**5th ANNUAL TALL CORN CLINIC**  
**OCTOBER 16-18, 1992 - Shenandoah, Iowa**  
**JIM & BOBBIE CHILDERS - WAYNE & DONNA SLOTSVE**  
**JOHN & DIANA BEKRY (Top 12 - Ohio Star Ball)**

- \*ALL WOOD FLOOR \*5 CLINICS \*2 TEACHES-PH VI
- \*HI INT - ADV DANCE PROGRAM (160 programmed)
- \*Dance with friends from across the USA
- \*\$170/cpl = Complete package-Dance/Food/Room
- \*\$90/cpl = RV rate - Inc. Sat noon meal
- \*Upgrade to Luxury Inn avail. in '93 +\$20
- \*Airline connections thru Omaha or Kansas City
- \*Always 3rd full (Fri-Sun) weekend in October
- \*1993-Steve & Wendy Bradt/Jim & Bobbie Childers
- \*1994-Irv & Betty Easterday/Jim & Bobbie Childers
- \*\$40 Deposit-W. Slotsve-2101 North 144th Ave., Omaha, NE 68164
- \*Questions 1-800-484-1091 (wait for tone) 3270



## SAMPLE 3 X 5 FLYER

{Flyer below has been slightly reduced}

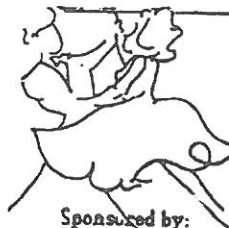
FRONT

BACK

### TALL CORN CLINIC

Shenandoah, Iowa

FEATURING:



- \*5 CLINIC SESSIONS
- \*HI INT/ADV DANCE PROGRAM
- \*LARGE WOOD FLOOR
- \*FEE INC LODGING/MEALS

OCTOBER \_\_\_\_\_ 19\_\_\_\_  
 Always 3rd Full Weekend

Sponsored by:

**WAYNE & DONNA SLOTSVE-OMAHA**  
**NATIONAL CAROUSELS #106**

#### FEE STRUCTURE

- \_\_\_\_\_ ONE COUPLE OCCUPANCY
- \_\_\_\_\_ TWO COUPLE OCCUPANCY
- \_\_\_\_\_ PER PERSON/SINGLE OCCUPANCY
- \_\_\_\_\_ RV PACKAGE (INC SAT NOON MEAL/ELECTRICAL HOOKUP)

#### TO REGISTER:

Send name(s), address, phone #, fee package desired, & check for \$40 made out to Wayne Slotsve.

11324 RALEIGH DRIVE  
OMAHA, NE 68164

#### FOR MORE INFORMATION:

800-484-1091 WAIT FOR TONE 3270  
 FAX # 402-492-9812 (INC OUR NAME & LOCAL #496-3270)  
 CANCELLATIONS BY AUGUST 30-FULL REFUND-EMERGENCIES A CKNOWLEDGED ANYTIME  
 VIDEO & AUDIO TAPING USUALLY ALLOWED BUT CLINICIANS RESERVE RIGHT TO LIMIT

# CONTRACT

CONTRACT FOR THE \_\_\_\_\_ LOCATION \_\_\_\_\_

YEAR	PREVIOUS CLINICS CLINICIANS	ROUTINES TAUGHT

CONTRACT FOR THE \_\_\_\_\_ DATE \_\_\_\_\_

We are pleased to welcome you to the \_\_\_\_\_ staff of the \_\_\_\_\_.  
 We feel that you represent the quality of instruction that our dancers have come to expect.

**RESPONSIBILITIES OF THE CLINICIANS:**

**BIOGRAPHY & PICTURE** - Please send along with the signed contract a current biography and picture.

**PREPARATION OF ROUTINE TEACH** - The rhythm and routine will be your choice, but if it is not new material, please check with the sponsor to see if it has been taught in the area. For the \_\_\_\_\_ Clinic/Festival, you will need to prepare \_\_\_\_\_ routine teach(es). The phase level is \_\_\_\_\_.

**CUE SHEET** - The cue sheets should arrive by \_\_\_\_\_, not later than the Monday of the clinic week.

**ITINERARY** - The travel arrangements will be your responsibility. We would assume that every effort will be made to keep the cost of air travel down. You can arrive in \_\_\_\_\_ on Friday at least by \_\_\_\_\_. The departure should be no earlier than \_\_\_\_\_ on Sunday. If possible consider a Thursday arrival and/or a Monday departure for a substantial savings on the cost of air travel. We would in that case provide the accommodations and meals. Airport proximity \_\_\_\_\_.

**TEACHING** - The schedule attached will be the format used. You will be responsible for the following sessions: \_\_\_\_\_  
 \_\_\_\_\_

92-143

**CUING** - We will program not more than \_\_\_\_\_ routines for you to cue on the evening dance programs in addition to the teaches. All routines programmed will be with your approval.

**DEMO** - We would like \_\_\_\_\_ dances / routines for your demo on \_\_\_\_\_ evening at about \_\_\_\_\_.

**RESPONSIBILITIES OF THE SPONSOR:**

**AIR FARE** - 2 round trip coach tickets via \_\_\_\_\_. Reimbursement for the cost of tickets will be during the weekend unless arrangements are made earlier.

**LODGING** - Friday and Saturday evening provided at the \_\_\_\_\_.

**GROUND TRANSPORTATION** - Transportation from the airport to \_\_\_\_\_ and return **WILL / WILL NOT** be provided by the sponsor.

**PARKING** - Parking at the home airport **IS / IS NOT** provided.

**MEALS** - Meals **ARE / ARE NOT** provided.

**EARLY ARRIVAL** - If Thursday and/or Monday travel is secured to reduce the cost of air travel, meals and lodging will be provided for your entire stay.

**FEE** - We will pay an agreed upon fee of \$ \_\_\_\_\_ for these above mentioned services.

**NOTE:**

\_\_\_\_\_ There are no dance costume guidelines stated for the weekend, although most dancers follow what is generally accepted as Round Dance attire.

\_\_\_\_\_ Round Dance costume required at all sessions.

**DATE** \_\_\_\_\_

**SIGNED BY:**

\_\_\_\_\_  
**Clinician**

\_\_\_\_\_  
**Sponsor**

\_\_\_\_\_  
**Clinician's Spouse**

## SAMPLE (1992 MAY FEST SCHEDULE)

### FRIDAY MAY 15, 1992

7:00 - 8:00 PM	PROGRAMMED ROUNDS
8:00 - 8:35 PM	WALTZ FIGURE CLINIC
8:45 - 9:20 PM	PROGRAMMED ROUNDS
9:30 - 11:30 PM	PROGRAMMED ROUNDS

### SATURDAY MAY 16, 1992

9:15 - 9:30 AM	WARM-UP REQUESTS
9:30 - 10:05 AM	WALTZ RHYTHM CLINIC
10:15 - 10:50 AM	CLINIC/TEACH "JEANNIE" by BARTON PHASE VI WALTZ
11:00 - 11:35 AM	CLINIC/TEACH "AN OLD FASHIONED GIRL" by McGEE PHASE V+2 INTERNATIONAL TANGO
1:30 - 2:05 PM	TANGO RHYTHM CLINIC
2:15 - 2:50 PM	CLINIC/TEACH "AN OLD FASHIONED GIRL" by McGEE PHASE V+2 INTERNATIONAL TANGO
3:00 - 3:35 PM	MAY FEST BALL
3:45 - 4:20 PM	SPECIAL RECOGNITIONS & DEMOS
7:00 - 11:30 PM	SPECIAL RECOGNITIONS & DEMOS
8:00 - 8:30 PM	SPECIAL RECOGNITIONS & DEMOS

### SUNDAY MAY 17, 1992

9:15 - 9:30 AM	WARM-UP REQUESTS
9:30 - 10:05 AM	REVIEW - "AN OLD FASHIONED GIRL"/McGEE
10:15 - 10:50 AM	REVIEW - "JEANNIE"/BARTON
11:00 - 11:30 AM	VIDEO/AUDIO TAPING - CUED & NOT CUED



# TEACHING HINTS

*Presented by*

**DEREK and JEAN TONKS**

*Have you ever been to a dance teach, either as a dancer or as the teacher, and the session did not go well, the whole atmosphere was a "downer". Perhaps the dancers went away frustrated? What went wrong? We will be looking at what could have caused this to happen and what teaching techniques help dancers to learn more easily.*

1. Perhaps the teacher did not know the material well enough and as a result was not confident and had negative feelings -- these feelings would be picked up by the dancers. The cuing may not have been very good. This was probably caused by lack of preparation by the teacher.
  
2. Be self critical of your teaching -- if dancers haven't learned or gone home happy it's probably your fault. Be really honest with yourself and look first at what you did to create this situation. Were you well prepared? Did you choose material that was too hard for the dancers? Did you show or explain it well enough?
  
3. Be prepared to use different words to describe what you are doing. For example, if "*step forward and turn left*" has some dancers turning the wrong way try "*step forward to face centre of hall*".
  
4. To sharpen your teaching skills consider how you would teach a blind or deaf person to do a dance figure.
  
5. Make sure your feet do what your mouth says, i.e. do not do a passing step if you are saying "close".

6. When teaching a new figure it often helps if you can relate it to another figure that the dancers know.
7. When you are about to teach a new routine that contains some new figures you know the dancers have not done before it helps if you teach those figures prior to starting the routine. If possible "dance" them into and out of the new figure using easy entry and exit figures they are familiar with. Try to avoid always using the same entry figure. You may wish to try "Walk 2 to BJO & Fishtail" and also try "Scissors to SCAR & BJO then Fishtail", etc.
8. Analyze the teaching abilities of others when you are on the floor as a dancer. If you found you learnt something easily that was considered difficult think about how that teacher got you to do it.