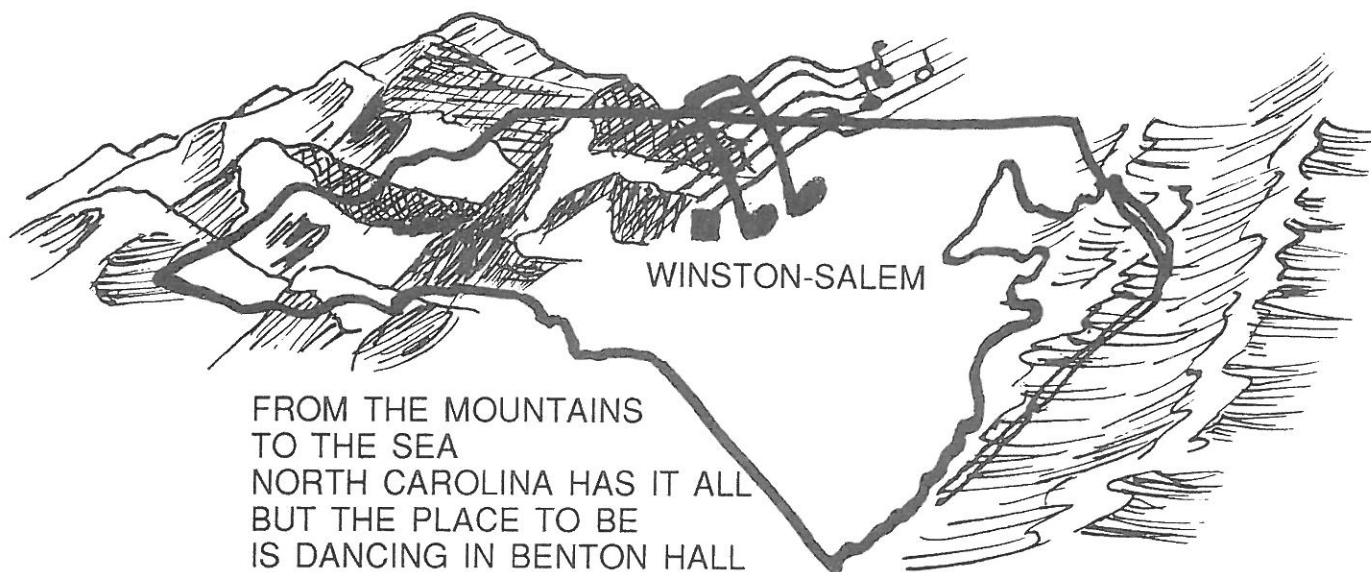


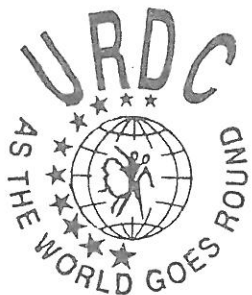
Universal Round Dance Council
17th International
Round Dance Convention



M. C. Benton, Jr. Convention & Civic Center
Winston-Salem, North Carolina
July 21 - 24, 1993

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UNIVERSAL ROUND DANCE COUNCIL

WELCOME TO THE 17TH ANNUAL
UNIVERSAL ROUND DANCE COUNCIL CONVENTION



As your 1993 Convention Chaircouple, we extend a warm welcome to you and sincerely trust that you will have a very memorable stay in Winston Salem and a very pleasant dancing experience at the 17TH UNIVERSAL ROUND DANCE COUNCIL CONVENTION.

May we extend a hearty "THANK YOU" to all who were involved in making the 17th convention happen. It has been a very satisfying experience working with the convention committee as they have all had the expertise and congeniality needed to make our job run very smoothly, even to the extent of doing more than their particular job dictated. We could never have asked for a better committee, clinicians, leaders, master of ceremonies and cuers. Please, also, take the time to thank these people for the donation of their talent, time and hard work for your enjoyment. It takes us all pulling together to make it all happen.

A special "THANKS" also to Norm and Joan Christie, Lloyd and Nan Walker, and Sherm and Jackie Foote for their many kindnesses along the way.

To you the dancer, thanks for coming and supporting the Universal Round Dance Council Convention and we hope that we have made it all pleasant for you as we have truly tried.

Have a good time and a safe trip home.

Roy and Jean Green
General Chaircouple



UNIVERSAL ROUND DANCE COUNCIL



PRESIDENT'S MESSAGE

Welcome to Winston-Salem and thank you for supporting URDC's 17th Annual International Round Dance Convention.

This year as conventioners you have not only contributed to the content of the dance program but also to the teaching program ratios relating to dance teaches, clinic/dance teaches & figure clinics. Your input is appreciated.

The convention committees under the guidance of the General Convention Chaircouple Roy & Jean Green have assembled a top caliber convention with a star studded cast of teachers, clinicians and cuers. You should also be aware of the many unsung heroes working in the background and performing the less visible functions that are vital to the success of a convention. We owe our convention committee volunteers our sincere thanks.

We feel you should know that among the convention committee volunteers the following have also given their time and talent to the general operation and administration of URDC by serving as Executive Officers and Members of the Board of Directors.

Convention Registrar	Bill & Elsy Johnson	President	4 Yrs. 1983-87
Convention Teaching Staff	Peter & Beryl Barton	President	2 Yrs. 1981-83
Convention Sound	Jerry & Jo Glerok	Vice-Pres.	3 Yrs. 1987-90
Convention Chaircouple	Roy & Jean Green	Secretary	2 Yrs. 1983-85
Convention Programmer	Tom & Loveday Newby	Treasurer	7 Yrs. 1984-91

Rod & Susan Anderson, Jim & Bobbie Childers, Irv & Betty Easterday, Bill & Carol Goss, Brent & Mickey Moore, Warren & Sandy Teague and Derek & Jean Tonks all participants on the Convention Teaching Staff are serving or have served on the Board of Directors.

As this completes our second term as your presidents Joan & I would like to thank the Executive Officers, the Board of Directors and the members of URDC for your support over the past four years. It has been a pleasure to serve you.

Have fun, enjoy the Convention and the company of good friends.

Norm & Joan Christie



CITY OF WINSTON-SALEM

OFFICE OF THE MAYOR

P.O. BOX 2511, WINSTON-SALEM, NORTH CAROLINA 27102
919-727-2058 Fax 919-727-2566

July, 1993

Greetings on behalf of the citizens of Winston-Salem! We are pleased to welcome the Universal Round Dance Council Convention to our city and we are delighted that you chose Winston-Salem as the location for your special event.

While you are visiting as our honored guests, please save some time to explore our unique community. There are plenty of opportunities available for a variety of interests: historical villages, modern manufacturing facilities, shopping and recreation. Our citizens will welcome you warmly. They may even join you for a dance or two, or at least a little toe-tapping.

Best wishes for a memorable convention. We hope it will be your best ever so that you'll hurry back to see us soon.

Sincerely,

Martha S. Wood
Mayor



UNIVERSAL ROUND DANCE COUNCIL

U.R.D.C

EXECUTIVE OFFICERS 1992-1993

- President.....Norm & Joan Christie
- Vice President.....Wayne & Donna Slotsve
- Secretary.....Floyd & Marilyn Lamson
- Treasurer.....Sherm & Jackie Foote

BOARD OF DIRECTORS-1992-1993

Term ends Sept. 30 1993

- Rod & Susan Anderson.....8923 Melrose, Overland Park KS 66214
- Mike & Marsha Burkhardt.....7011 Carissa Cr., West Palm Beach FL 33406
- Jim & Bobbie Childers.....6217 253rd. Place #EE 102, Kent, WA 98032
- Sherm & Jackie Foote.....1919 Robindale Ave., Lancaster, PA 17601
- Tom & Loveday Newby.....20 Cherrytree Dr. #503, Brampton, Ont., Canada L6Y 3V1
- Lewis & Joyce Seldomridge.....139 Blackman Rd., Linwood, NJ 08221
- Lloyd & Nan Walker.....611 Fernwood, Issaquah, WA 98027

Term ends Sept. 30 1994

- Chris & Terri Cantrell.....960 Garnet, Broomfield, 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 85206
- Brent & Mickey Moore.....206 Scenic Dr., Oak Ridge, TN 37830
- Charles & Joanne Shaw.....18 Hillcroft Dr., Newark DE 19711
- Wayne & Donna Slotsve.....2101 North 144th Ave., Omaha, NE 68116

Term ends Sept. 30 1995

- Paul & Lorraine Howard.....1535 Williams Dr., Winter Park FL 32789
- Mike & Sally Poehler.....679 Springhill Dr., Hurst, TX 76054
- Bob & Sue Riley.....2074 SW 13 Terr., 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 98N #572, Lakeland, FL 33809

Elected 1993-1996

- Mike & Toni Auriene.....7 Woodhaven Ct., RR 4, Woodford Heights, Metamora, IL 61548
- Norm & Joan Christie.....5 Orr St., Nepean, Ont., Canada K2J 1E5
- Sherm & Jackie Foote.....1919 Robindale Ave., Lancaster, PA 17601
- Carlos & Nancy Esqueda.....36647 Ruschin Dr., Newark, CA 94560
- John & Mary Macuci.....7110 Lansdale St., District Heights, MD 20747
- Tom & Loveday Newby.....20 Cherrytree Dr., #503 Brampton, Ont., Canada L6Y 3V1
- Larry & Judi Rasmussen.....2456 Carolina Ave., Redwood City, CA 94061



UNIVERSAL ROUND DANCE COUNCIL

1993 CONVENTION COMMITTEE



Chaircouple
Roy & Jean Green



Program Couple
(Including Prelude Ball)
Tom & Loveday Newby



Registrars
Bill & Elsy Johnson



Treasurers
Tom & Charlene Flack

ADDITIONAL 1993 CONVENTION COMMITTEE



Publicity & Exhibitors
Perry & Jerry Lefeavers



Syllabus
Vernon & Jane Smith



Sound
Jerry & Jo Gierok



Hospitality & Staff Party
Jim & Pat Kophamer



Decorations
Jim & Priscilla Adcock



Ribbons
Education Seminar
Chris & Terri Cantrell



UNIVERSAL ROUND DANCE COUNCIL

LIST OF VENDORS:

STAR PROMENADE.....May Kay Scheer
1715 N. Portland
Oklahoma City, OK. 73107

SHOWTIME DANCE SHOES.....Janice Overton
P. O. Box 941992
Atlanta, Ga. 30341-0607

PEARL'S OF RALEIGH.....Billie & Bobby Abernathy
2109 Jones Franklin Road
Raleigh, N. C. 27606

INTERNATIONAL DANCE SHOES.Frank & Kay Dickens
P. O. Box 270970
Corpus Christi, TX. 78427

PLAIN JANES & TOPPERS.....Carol Goss
4866 Mt. Frissell Drive
San Diego, CA. 92117

L'ELEGANTE PRINCESSE.....Christine De Normandie
P. O. Box 378
Helen, GA. 30545

GOLDEN TORCH AWARD

19 92



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



Sue and Bob Riley have been involved in the Round Dance world since they started with squares in 1973 in Florida and have been giving of themselves ever since. We all know this dynamic couple as the current Editors of the URDC NEWSLETTER... with retired Postal employee Bob as a great hand at the enormous printing and mailing chores, and Sue with a solid-gold background of journalistic writing experience.

Sue began at the Quincy, Massachusetts PATRIOT LEDGER (15 years), progressing from composing room to City Desk and then the World News Desk. After moving to Florida, Sue worked 10 years at the World News Desk of the SUN SENTINAL in Fort Lauderdale.

The Rileys became Editors of the URDC NEWSLETTER with the July 1981 issue, and can be proud to mail out their 128th issue in July 1993, making it 12 years as Editors without missing a single deadline. Bob and Sue designed the present cover of the NEWSLETTER and introduced many new features to the format. Sue has a special way with words and coined the phrase ..."URDC, As the World Goes Round."

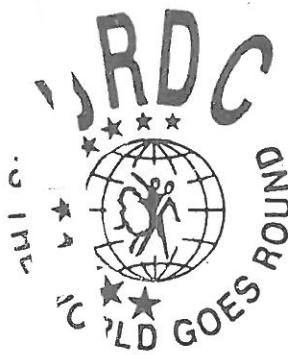
Indeed this fine couple has contributed enormously to URDC and to all of round dancing by their commitment to excellence and the quality of their communication. When Bob and Sue mail out each issue, they are sending a reflection of round dancing that makes us all happy to be a part of it. This picture is fair, up-beat and positive, with interesting news and many reports of unselfish efforts on the part of some of our fellow round dancers and their many round dance clubs and organizations. Since our hobby is far-flung to the many corners of the world, this communication is a healthy and essential element - making round dancing a more cohesive whole.

Bob and Sue love round dancing, enjoy it frequently, and contribute to it in many ways at their local clubs. As boosters, innovators, and remarkable communicators, this wonderful couple are truly worthy bearers of the 1992 Golden Torch Award.

PREVIOUS RECIPIENTS:

1978 - GORDON & BETTY MOSS
1979 - FRANK & IRIS GILBERT
1980 - EDDIE & AUDREY PALMQUIST
1981 - CHARLIE & NINA WARD
1982 - MANNING & NITA SMITH
1983 - CHARLIE & BETTYE PROCTOR
1984 - BUD & LIL KNOWLAND

1985 - BEN HIGHBURGER
1986 - IRV & BETTY EASTERDAY
1987 - NO AWARD
1988 - NO AWARD
1989 - PHIL & NORMA ROBERTS
1990 - KOIT & HELEN TULLUS
1991 - PETER & BERYL BARTON



93-12 UNIVERSAL ROUND DANCE COUNCIL

URDC HALL OF FAME

The following dances have been previously selected to the URDC Hall of Fame.

Continental Goodnight	Murbach	Lovely Lady	Palmquist
Adante	Howard	Mardi Gras	Palmquist
Answer Me	Palmquist	Marie Elena	Ward
Autumn Leaves	Moss	Melody Waltz	Moss
Boo Hoo	Stone	Mr. Sandman	Roberts
Butterfly	Procter	Para Esto	Roberts
Caress	Roberts	Riviere De Lune	Palmquist
Carmen	Walker	Send Her Roses	Palmquist
Cavatina	Barton	Smile	Handy
Charlie My Boy	Handy	Someone Like You	Barton
Dance	Merola	Somewhere My Love	Wylie
Dancing in the Dark	Roberts	Spaghetti Rag	Gniewek
Elaine	Highburger	Sugarfoot Stomp	Easterday
El Coco	Easterday	Tango Bongo	Adams
Fascination	Moss	Tango Capriccioso	Ward
Green Door	Proctor	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	Simmon
Let's Dance	Stone	Waltz Tramonte	Britton
Lisbon Antiqua	Demaine	Wonderland by Night	Moss
Lonely is the Name	Roberts	Wyoming Lullaby	Palmquist

Note: In 1988, the rules for selecting Hall of Fame dances were changed. Only one dance was to be selected each year and it was to be the popular choice of the entire membership by balloting through the URDC Newsletter.

The Following dances have been selected by popular vote under the new rules:

1988 - Amor Cha	Barton
1989 - Autumn Nocturne	Palmquist
1990 - Sam's Song	Shawver
1991 - Tampa Jive	Macuci
1992 - And I Love You So	Childers



UNIVERSAL ROUND DANCE COUNCIL

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

NO. TOP FIFTEEN DANCES 1991

15	SOMEONE LIKE YOU.....	Barton
14	KISS ME GOODBYE.....	Tullus
13	LONDON BY NIGHT.....	Goss
12	SEND HER ROSES.....	Palmquist
11	MARIA ELENA.....	Ward
10	ALLEGHENY MOON.....	Barton/Christmas
9	TAMPA JIVE.....	Macuci
8	ORIENT EXPRESS FOXTROT.....	Moore
7	WYOMING LULLABY.....	Palmquist
6	CAVATINA.....	Barton
5	TANGO CAPRICCIOSO.....	Ward
4	MAMBO FIVE.....	Smarrelli
3	AND I LOVE YOU SO.....	Childers
2	SAM'S SONG.....	Shawver/Casey
1	YOU'RE THE TOP CHA.....	Childers

TOP FIFTEEN DANCES 1992

15	YOU'RE THE TOP CHA.....	Childers
14	KISS ME GOODBYE.....	Tullus
13	FORTUOSITY.....	Rother
12	RAMONA.....	Kroll
11	SOMEONE LIKE YOU.....	Barton
10	MAMBO FIVE.....	Smarrelli
9	ORIENT EXPRESS FOXTROT.....	Moore
8	MARIA ELENA.....	Ward
7	CAVATINA.....	Barton
6	WYOMING LULLABYE.....	Palmquist
5	TANGO CAPRICCIOSO.....	Ward
4	AMOR CHA.....	Barton
3	LONDON BY NIGHT.....	Goss
2	AND I LOVE YOU SO.....	Childers
1	SAM'S SONG.....	Shawver

UNIVERSAL ROUND DANCE COUNCIL

U.R.D.C. Convention 1994
Winston-Salem, North Carolina



18th International ROUND DANCE CONVENTION

July 20-23, 1994
M.C. Benton, Jr. Convention & Civic Center
Winston-Salem, North Carolina

Primarily for High Intermediate and Advanced Dancers

Ten informative sessions from Wednesday night through Saturday night and an education 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 am - 4:30 pm
Mini Clinics and 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

John & Jean Wilkinson
518-785-0094

Program Chaircouple

Peter & Mary McGee
215-866-7432

Education Seminar

Chris & Terri Cantrell
303-469-9140

REGISTRATION FORM

Mail to: Alan & Judi Friedman, 52 Charwood Circle, Rochester, NY 14609

Convention	URDC Members	Couples	Singles
	Non-Members	<input type="checkbox"/> \$80.00	<input type="checkbox"/> \$45.00
Extra Syllabus	\$10.00	<input type="checkbox"/> \$ 96.00	<input type="checkbox"/> \$61.00 Membership included
Education Seminar:	Teachers (9:00 am - 12:00 Noon)	<input type="checkbox"/> \$15.00	<input type="checkbox"/> \$7.50
(URDC Members	Dancers (1:30 - 4:30 pm)	<input type="checkbox"/> \$15.00	<input type="checkbox"/> \$7.50
and Non-Members)	Both Sessions	<input type="checkbox"/> \$25.00	<input type="checkbox"/> \$12.50
			Enclosed U.S. \$ _____

NAME _____ last _____ his _____ hers _____

ADDRESS _____ street _____ phone _____

_____ city _____ state _____ zip _____

Please check one: Teacher Dancer

Bring Your Name Badges • Proper Round Dance Attire Required at All Sessions
Registration Fee includes Ten Dance Sessions, Wednesday through Saturday and the Convention Syllabus.
The Marque (Hotel Headquarters) and Stouffer Hotels are directly connected to the Convention and Civic Center
Hotel, RV and other information will be sent upon receipt of Registration

Make Checks Payable to: 18th URDC Convention

Refund for cancellation, less \$10.00 available through July 1, 1994



UNIVERSAL ROUND DANCE COUNCIL

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

NO.

TOP FIFTEEN DANCES 1991

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10	ALLEGHENY MOON.....	Barton/Christmas
9	TAMPA JIVE.....	Macuci
8	ORIENT EXPRESS FOXTROT.....	Moore
7	WYOMING LULLABY.....	Palmquist
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5	TANGO CAPRICCIOSO.....	Ward
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4	AMOR CHA.....	Barton
3	LONDON BY NIGHT.....	Goss
2	AND I LOVE YOU SO.....	Childers
1	SAM'S SONG.....	Shawver

1993 PROGRAMMED ROUTINES

93-15

A Lovely Evening (Childers)	I Wanna Quick Step (Palmquist)	The Rainbow Connection (Anderson)
A Dios (Cullip/Norman)	I Love the Night Life (D'Aloiso)	Rainy September (Moore)
All I Do (Moore)	I Love Beach Music (Raybuck)	Ramona (Krol)
All I Ask of You (McGee)	I Know Now (Palmquist)	Riviere de Lune (Palmquist)
Allegheny Moon (Barton)	I Just Need Your Loving (Lawson)	Romeo & Juliet Moore)
Almost There (Childers)	If I Could Write a Book (Childers)	Roses of Picardy (Tullus)
Alright You Win (Childers)	Isn't It Romantic (Childers)	Rumba Hermosa (Lawson)
Amor Cha (Barton)	It's Cha (Childers)	Rumba Calienta (Shibata)
Amore Baciarmi (Palmquist)	It's In His Kiss (Moore)	Sam's Song (Shawver)
And I Love You So (Childers)	Java Jive (Childers)	Send Her Roses (Palmquist)
Andante Waltz (Howard)	Jean (Lamberty)	Send for Me (Goss)
Another You (Lamberty)	Just Called (Barton)	September Foxtrot (Slotsve)
Apres L'Entriente (Dahl)	Just Another Woman in Love (Anderson)	Shadows in the Moonlight (Slater)
Are You Still Mine (Goss)	Kiss in the Dark (Goss)	Shall we Dance (Goss)
Autumn Nocturne (Palmquist)	Kiss me Goodbye Rumba (Lawson)	Singing Piano (Marx)
Autumn Concerto (Roberts)	Kiss me Goodbye (Tullus)	Sinti (Slater)
Autumn Leaves (Moss)	La Pura (Goss)	Someone Like You (Barton)
Begin the Beguine (Wolcott)	Lazy Sugarfoot (Proctor)	South of the Border (Bahr)
Boulavogue (Lamberty)	Let me Show You How (Slater)	Spaghetti Rag (Gniewek)
Butterfly (Proctor)	Let's Dance (Stone)	Spanish Eyes (Rother)
Bye Bye Blues (Palmquist)	Lolita (Esqueda)	Spider of the Night (Goss)
Caress (Roberts)	London by Night (Goss)	St. Michael's Q.S. (Casey)
Castles & Kings (Slater)	Lonely is the Name (Roberts)	Strange Music (Esqueda)
Cavatina (Barton)	Lovely Lady (Palmquist)	Sugarfoot Stomp (Easterday)
Cha Torero (Moore)	Madigan's Waltz (Barton)	Sugar, Sugar (Worlock)
Champagne Q.S. (Rother)	Malt Liquor (Shibata)	Sunflower (Tonks)
Change Partners (Lamberty)	Mambo # 5 (Smarelli)	Tammy Tell Me True (Goss)
Chardonnay (Easterday)	Mambo Espresso (Rother)	Tampa Jive (Macuci)
Close to You (Barton)	Manuela (Rumble)	Tango Capriccioso (Ward)
Coppelia (Palmquist)	Maria Elena (Ward)	Tango Carina (Goss)
Currito de la Cruz (Easterday)	Maria Elena Cha (Smarelli)	Tango Uno (Bradt)
Dance (Merola)	Marilyn, Marilyn (Palmquist)	Tequila (Rother)
Dancing in the Dark (Roberts)	Marnie (Moore)	The Bard (Lamberty)
Don't Cry for me Argentina (Palmquist)	Married (Shawver)	The Cardinal (Moore)
Down Mexico Way (Slater)	Memories of You (Palmquist)	The Homecoming (Ward)
Edelweiss (Palmquist)	Memory (Easterday)	The Old House (Lamberty)
El Coco (Easterday)	Mint Julep (Rother)	The Sheik of Araby (Roberts)
Embassy Waltz (Palmquist)	Moonlight Romance (Childers)	The Sound of Music (Barton)
Even Now (Goss)	Moving South (Childers)	Three Times a Lady (Casey)
Evergreen (Goss)	My Foolish Heart (Childers)	Till (Moss)
Fiesta Tango (Palmquist)	Noche de Amor (Goss)	Time Was (Slater)
Foolish Heart (Childers)	Non Domenticar (Rumble)	Two for Tea (Goss)
Fortuosity (Rother)	One (Shibata)	Una Grande (Moore)
Foxtrot Tonight (Goss)	Orient Express F.T. (Moore)	Under the Bridges of Paris (McCreary)
Gazpacho Cha (Lawson)	Our Shadow Tango (Barton)	Vilja (Bradt)
Gypsy Eyes (Coutu)	Papa Loves Mambo (Easterday)	Waltz Natasha (Barton)
Hands Up Cha (Barton/Christmas)	Para Esto (Roberts)	Waltz Tramonte (Britton)
Happy Ever After (Goss)	Patricia (Walkinshaw/Goss)	What a Difference (Palmquist)
Hawaiian Wedding Song (Lovelace)	Pennsylvania 6-5000 (Glover)	Witchcraft (Slater)
Hernando's Tango (Childers)	Penny for your Thoughts (Slater)	Wonderful World - Middle Aged (Goss)
High on a Mountain (Rother)	Pepito (Rother)	Woodchoppers Ball (Lawson)
Hold Me (Reilly)	Picardy Foxtrot (Slater)	Wyoming Lullaby (Palmquist)
Hooked on Swing (Windhorst)	Pink Cadillac (Lawson)	Years May Come (Rother)
Hopeless (Barton)	Pop Goes the Movies (Raye)	You Make me Feel so Young (Krol)
How Did He Foxtrot (Goss)	Rainbow Foxtrot (Blackford)	You're the Top Cha (Childers)
How Did He Look (Goss)	The Rainbow Connection (Childers)	



93-16

UNIVERSAL ROUND DANCE COUNCIL

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

EVENING PROGRAMME - CUERS

Jim and Priscilla Adcock
Rod and Susan Anderson
Carter and Ruby Ackerman
Peter and Beryl Barton
Pamela Bennett
Bill and Martha Buck
Bill and Kay Burton
Joe and Jo Carnavale
Jerry and Jo Gierok
Don and Molly Gonzales
Roy and Jean Green
Hardie and Sara Hartung
Don and Barbara Heckman
Paul and Lorraine Howard
Bill and Elsy Johnson
Bob and Marlene Karabinus
Bob and Betty Landry
Randy Lewis

John and Mary Macuci
Brent and Mickey Moore
Tom and Loveday Newby
Don and Dahne Pearson
Mark and Pam Prow
Tom and Annamarie Rife
Paul and Linda Robinson
Gert-Jan and Susie Rotscheid
Jim and Marianne Senecal
Wayne and Donna Slotsve
Jerry & Frances Stinson
Bob & Evelyn Supko
Warren & Sandy Teague
Mark & Marlene Thone
Derek & Jean Tonks
John & Marilyn Trabue
John & Jean Wilkinson
K.O. & Phyllis Williams
Del & June Wilson

MASTERS OF CEREMONY

Hershell Allen and Kristy Kim
Ed and Ellen Carrington
Bill and Olga Cibula
Bill and Betty Christmas
Charles and Wanda Curbo
Frank Dubois and Joyce Stewart
Elaine Elliott
Ron and Jerrilu Flora
Andy and Nancy Fry
Dave and Dottie Griffiths
John and Virginia Hoadley

Ed and Dottie Levesque
Phyllis Loflin
Harold and Marie Magers
James and Della McKinney
Delton and Sybil Moore
Barney and Marg Portsmith
Jim and Jeri Robb
Charles and JoAnne Shaw
Paul and Betty Stottlemeyer
Max and Dori Vance
Jim and Carol Vincent
Chris and Cinda Wilkey

1 Don Warhalter



93-17

UNIVERSAL ROUND DANCE COUNCIL

1993 CONVENTION STAFF CLINIC/TEACHES

Peter & Beryl Barton	Waltz	The Children	Phase VI
Irv & Betty Easterday	Mambo	Mambo Jambo	Phase VI
Carlos & Nancy Esqueda	Rumba	Memory Rumba	Phase V+
Bill & Carol Goss	Bolero	Y Yo La Amo	Unphased
Richard Lamberty & Sue Swain	Foxtrot	Again	Phase VI
Warren & Sandy Teague	Tango	Mano-A-Mano	Phase VI

FIGURE CLINIC

Brent and Mickey Moore - "The Fundamentals of Samba"

DANCE TEACHES

Rod & Susan Anderson	Cha Cha	Love Potion # 9	Phase V+
Wayne & Barbara Blackford	Foxtrot	Can't I Steal A Little Love	Phase V
Jim & Bobbie Childers	H. of F.	And I Love You So	Phase V
Paul & Linda Robinson	Waltz	Somewhere In Time	Phase V
Gert-Jan & Susie Rotscheid	Q.S.	Everything's Coming Up Roses	Phase V+
Derek & Jean Tonks	Jive	No Particular Place To Go	Phase VI
One To Be Announced----			

STANDBY TEACHES

Hardie & Sara Hartung	Rmba/Cha	Melodie Purdue	Phase VI
Mark and Pam Prow	Waltz	When Will I	Phase V+

1993 TEACHING SCHEDULE

THURSDAY MORNING

SOUTH MEETING HALL

TIME

09.00-12.00

Richard Lamberty & Sue Swain

"AGAIN"

Foxtrot - Phase VI

NORTH BANQUET HALL

TIME

09.00-10.25

Gert-Jan & Susie Rotscheid

"EVERYTHING'S COMING UP ROSES"

Quick Step - Phase V+1+1

10.35-12.00

Brent & Mickey Moore

"THE WAY YOU DO"

West Coast Swing - Phase V+2

THURSDAY AFTERNOON

01.30-04.30

Irv & Betty Easterday

"MAMBO JAMBO"

Mambo - Phase VI

01.30-02.55

Jim & Bobbie Childers

"AND I LOVE YOU SO"

Hall of Fame Rumba Phase V+2

03.05-04.30

Brent & Mickey Moore

FIGURE CLINIC

"The Fundamentals of Samba"

FRIDAY MORNING

09.00-12.00

Peter & Beryl Barton

"THE CHILDREN"

Waltz - Phase VI

09.00-10.25

Derek & Jean Tonks

"NO PARTICULAR PLACE TO GO"

Jive - Phase VI

10.35-12.00

Wayne & Barbara Blackford

"CAN I STEAL A LITTLE KISS"

Foxtrot - Phase V

FRIDAY AFTERNOON

01.30-04.30

Warren & Sandy Teague

"MANO-A-MANO"

Cha Cha - Phase VI

01.30-02.55

Carlos & Nancy Esqueda

"MEMORY RUMBA"

Rumba - Phase V+2

SATURDAY MORNING

09.00-12.00

Bill & Carol Goss

"Y YO LA AMO"

Bolero - Unphased

09.00-10.25

Rod & Susan Anderson

"LOVE POTION #9"

Cha Cha - Phase V+1+1

10.35-12.00

Paul & Linda Robinson

"SOMEWHERE IN TIME"

Waltz - Phase V

STANDBYS

Mark & Pam Prow

Hardie & Sara Hartung

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"WHERE WILL I"

"MELODIE PURDUE"

Waltz - Phase V

Rumba - Phase VI

THURSDAY MORNING



**Richard Lamberty
& Sue Swain**
Foxtrot
Phase VI



Brent & Mickey Moore
West Coast Swing
Phase V+2



**Gert-Jan &
Susie Rotscheld**
Quick Step
Phase V

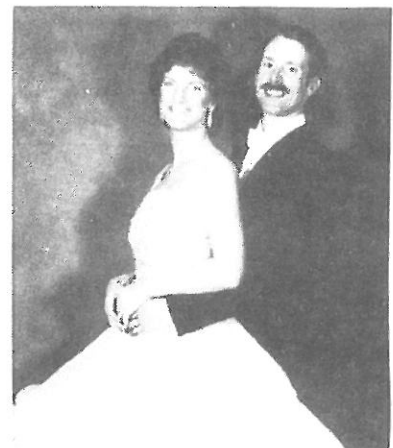
THURSDAY AFTERNOON



Irv & Betty Easterday
Mambo
Phase VI



Brent & Mickey Moore
"The Fundamentals of Samba"



Jim & Bobbie Childers
Hall of Fame
Phase V

FRIDAY MORNING



Peter & Beryl Barton
Waltz
Phase VI



Wayne & Barbara Blackford
Foxtrot
Phase V



Derek & Jean Tonks
Jive
Phase VI

FRIDAY AFTERNOON



SATURDAY MORNING



Bill & Carol Goss
Bolero
Unphased



Paul & Linda Robinson
Waltz
Phase V



Rod & Susan Anderson
Cha Cha
Phase V

SATURDAY AFTERNOON



Hardie & Sara Hartung
Rhumba
Phase VI



Mark & Pam Prow
Waltz
Phase V

TEACHER RESUMES

ROD & SUSAN ANDERSON both started Square and Round Dancing in elementary school and met during a square dance while in the 9th grade. They belonged to a youth exhibition square and round dance group the "Flying Saucers", directed by Frank and Iris Gilbert. They performed with the "Flying Saucers" at two National Square Dance Conventions, 1963 & 1970. They have been dancing as partners since 1963. In 1966 they married and have one son. Except for two years, in the Army and Vietnam, dancing has been a constant part of their lives. In 1971, when the Gilberts left Kansas City, they were encouraged to start teaching and cueing.

Rod is General Supervisor of Custodial Services at the University of Missouri-Kansas City. Susan is an elementary school secretary. They enjoy camping and canoeing when they are not on the dance floor.

Presently they cue for two square dance clubs in the area and have two round dance clubs - Smile "A" Round (Phase I-IV) and Dance "A" Round (Phases IV & up) which is National Carousel Club #141. They take regular ballroom instruction to aide in their round dance education. They have held all offices of the local round dance teachers organization, Mid-America Round Dance Teachers Association; are on the board of directors for URDC and were Program Chairmen for the 1992 URDC Convention; belong to many state organizations and ROUNDALAB. They teach at many out-of-town weekends and are on staff for a week at Kirkwood Lodge in the Ozarks and the Kansas City Chaparral Weekend. They have taught at several URDC and National Square Dance Conventions.

Some of the dances they have choreographed: *The Rainbow Connection, Shoutin' Shoes, Anna, Venus, Just Another Woman In Love, Runaround Sue, Men, This Love, Everybody Loves To Cha Cha Cha, If You Forget Me, and Love Potion #9.*

PETER AND 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 very own 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.

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.

In 1991 the Universal Round Dance Council awarded Peter & Beryl the prestigious GOLDEN TORCH AWARD for their outstanding contribution to Round Dancing.

WAYNE & BARBARA BLACKFORD started Square Dancing in 1965 & Round Dancing in 1972. They began teaching in 1974. They are members of the Round Dance Council of Florida; Dixie Round Dance Council; STAR; URDC; AIDTA; and ROUNDALAB, currently serving on the Board of Directors, the Executive Committee and as Standardization Chairman. They also are the featured clinicians shown on the ROUNDALAB VIDEO TAPES for the latin basics at Phase IV; V & VI.

As full-time National Round Dance Leaders, they now winter in Mesa, Arizona (teaching Beginners thru Phase VI) at Tower Point Resort, from October thru April - traveling on weekends; they are staff members at many festivals/clinics & workshops ie. Round-A-Rama, Delaware Valley, Copecrest, English Mountain, and Kirkwood Lodge. They also travel extensively around the country and Canada conducting clinics and workshops. When in Jacksonville, they have several groups from Phase III thru VI, as well as the National Carousels Chapter #8.

They have become known for their choreography as well as writing such favorite dances as *You're The Top Foxtrot, Lullabye Of Broadway, Rainbow Foxtrot*, and many, many more. The Blackfords believe in striving to do your best and spend at least one hour weekly taking private ballroom lessons.

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.

IRV & BERRY EASTERDAY have been Square and Round Dancing for over thirty years. In 1961, as the need for Round Dance instructors developed in their home area, they decided to fill the void and have contributed their time and talents ever since so that a large number of persons can benefit and enjoy Round Dancing.

At the present time they are the instructors of a Phase IV, V, VI clubs and a Phase V, VI Carousel club in the Maryland/District of Columbia area. They are also instructors of ballroom adult education classes for the local community college. Many of these students in the ballroom classes have become actively involved in Square and Round Dancing.

The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Twenty five years ago the first All-Round-Dance Weekend was organized by them, and since that time their "ROUND A RAMA" events have been expanded to include ten annual dance functions in areas all over the U.S. and a week-long ROUND A RAMA INSTITUTE, (now in its 19th year) for both leaders and dancers, held at the University of Indiana. They also conduct an INSTITUTE FOR R/D TEACHERS each summer. In addition, they currently conduct instruction sessions for both teachers and dancers of the figures and dance techniques utilized in Phases IV, V, VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified professionals.

TEACHER RESUMES CONTINUED

They are charter members of both ROUNDALAB and URDC. They have served many years on the boards of both organizations. They have conducted clinics at many of the URDC Conventions and have shared their expertise in three of the annual Teaching Seminars held prior to each convention. They have been on the Board of Directors of ROUNDALAB since its inception and served 5 years as the Education Chairmen. Through their efforts as board members of both organizations, they were instrumental in encouraging URDC and ROUNDALAB to work together for the betterment of the activity. They have also served as Chairmen of the PHASE VI Standardization Committee of ROUNDALAB to assist in the development of uniformity in cueing and figure descriptions. Irv served for two years as General Chairman of ROUNDALAB and is currently Vice Chairman of that organization. In the capacity of General Chairman, they have encouraged ROUNDALAB to professionally produce video tapes on all ROUNDALAB PHASE FIGURES to be used for educational purposes. These tapes are now available for dancers and teachers on a worldwide basis.

In 1985 they conducted a clinic in New Mexico and are proud of the fact that this clinic has been video-taped and will be a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the URDC GOLDEN TORCH AWARD.

Irv and Betty are also choreographers of many Round Dances. Among them: *Steppin' Easy, Hot Java, El Coco, Sugarfoot Stomp, Memory, Put A Light In The Window, Sunny Cha, Chardonnay, What Lies Over The Hill*, and many, many more. El Coco and Sugarfoot Stomp, have been voted to the URDC Hall of Fame.

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 January 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 1990. They currently teach Carousel Club #242 as well as give private lessons.

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

They are members of NCRDTA, ROUNDALAB, URDC and have just been elected to the URDC's Board of Directors. They have been on staff and taught at the last three URDC Conventions.

Their choreography includes *Melanie Waltz, Hasta Manana, Lolita, Strange Music, Picnic, Moonglow Foxtrot and Memory Rhumba*.

BILL & CAROL GOSS have been dancing together for 19 years and teaching for 16. Since 1980 they have taught in over 30 states, 5 Canadian provinces, Europe and Japan. They have choreographed numerous round dances including *LaPura, Two For Tea, Even Now, Wonderful World Of The Middle Aged and London By Night*. As members of URDC and ROUNDALAB, they have played active parts in several square dance and round dance nationals. They have done teachers seminars, advanced clinics, been education chairmen for URDC, and done video tapes for phases IV-VI Moderns for ROUNDALAB. They are also certified ballroom teachers in the North American Dance Teachers Association. They feel that education is a key to success, so they continue their own with ballroom lessons from Ron Montez in Latins, Michael Kiehm in Slow Two-Step and West Coast Swing and Russell Monk in Moderns. Between the cracks, Bill manages to be Dean of Students at the Bishop's School and Carol runs her own business, making dance dresses and accessories including a ruffleless line of Pettipants called Plain Janes, short sweaters called Toppers, and men's jump suits.

RICHARD E. LAMBERTY & SUE SWAIN. When Richard was ten his parents took him to a 'hoedown' in the parking lot of the local mall where he first saw Square Dancing and Clogging. Soon after he was enrolled in Square Dance classes with the Orlando Cloggers, a youth clogging group sponsored by the City of Orlando and run by Jim Stinson. Later he joined Sunshine Squares, a teen Square Dance and clogging exhibition group. When Richard was 15 he started taking Round Dance classes with Joe and Madeline Augenblick with his partner, Duffy Dionne.

In January of 1976 Richard's family moved to Maryland where he attended the Washington Spring Festival and learned about the larger world of Round Dancing. That year Eddie and Audry Palmquist taught *Lovely Lady*. During this time Richard also began to study Ballroom dancing, first American Style and then later International Style. After graduating from high school in 1977 Richard returned to Florida and his partner, Duffy. They took up rounds at Klassy Kats with Phyllis and KO Williams, with Paul and Lorraine Howard who had the local Carousel club, and with George and Bobby Stone who had an advanced level club. Richard and Duffy also started to study ballroom and competed in a few local and regional events.

In 1981 Richard and Duffy ended their partnership of 11 years. In January of 1982 Richard was diagnosed with arthritis and had to stop dancing for several months until a treatment program afforded him some relief. Between 1978 and 1982 Richard wrote three dances, *Sweet and Gentle Cha, Taking A Chance On Love (Foxtrot)*, and

Jean. All three dances were widely taught on the East Coast. In August of 1983 Richard moved to Las Cruces, NM effectively ending his dance career for five years. In June of 1988 he moved further west to Oakland, CA where he has been since.

Upon arriving in California, Richard's first priority was to find a partner. It took him six weeks to convince Marilou Morales to dance with him. Over the next four years Richard and Marilou studied ballroom, competed in a variety of local, regional, national and international events, eventually ranking among the top 10 amateur couples in the U.S. They also taught *The Old House* at URDC 1989 (Detroit) and *Change Partners* at URDC 1990 (San Francisco). Richard and Marilou were featured teachers at the 17th and final Palm Springs Round Dance Classic where they taught *Tango Andorea* and *Another You*. During their four years together Richard and Marilou published several popular dances including *Boulavogue, Lean Baby, Piano In The Dark, Willow Weep For Me*, and *Jean*.

In the fall of 1992 Richard found a new partner in Sue Swain. Sue has been active in ballroom dancing for eight years, retiring from her position with Chevron to pursue dancing fulltime. She has earned her Member in the ISTD in both Latin and Modern and her Fellow in American Style. Sue regularly competes in Pro/Am Modern and American Smooth with her husband and with several students. She also competed briefly in the Professional Modern division with Mark Staples. Her passion for dancing and keen understanding of technique have made her one of the most popular teachers in the Bay Area for both private lessons and classes.

Richard and Sue have taught three one day Round Dance seminars. The first was in October 1992 for Carlos and Nancy Esqueva where they introduced *With You I'm Born Again*. The second was for Joe and Madeline Augenblick in February 1993 at Strawberry Square in Florida where they introduced *You Stepped Out Of A Dream*. While in Florida they demoed *The Mountains of Mourne* and guest taught *With You I'm Born Again* at Paul and Lorraine Howard's Carousel Club. Their most recent outing was for Larry and Judi Rasmussen where they taught *You Stepped Out Of A Dream* again. This June Richard and Sue were the featured teachers at a week of Round Dancing in Germany where they taught dances from phase IV to phase VI with an emphasis on technique.

BRENT & 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 con-

TEACHER RESUMES CONTINUED

ventions. 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 Do, and The Cardinal.*

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, KS.

Paul and Linda are members of: ROUNDALAB, Universal Round Dance Council, Kansas Round Dance Association, Eastern Nebraska Round Dance Association, and Missouri Round Dance Association. They belong to the Kansas Square Dance Association and the Kansas Square Dance Callers Association. Paul and Linda are Past Presidents for the Kansas Round Dance Association. They attended the Roundarama Teacher's Institute in 1987 and they continue to attend the Roundarama Dance Institute in Bloomington every year. They pursue their round dance education by taking ballroom lessons every month from John and Dianna Berry and by attending numerous round dance festivals throughout the year.

Paul and Linda have taught for the Kansas Square Dance Association's Fall Jubilee and the Missouri Federation of Square and Round Dancers. They have taught at two Universal Round Dance Conventions. They have taught

for the 1992 Fontanna Accent on Rounds and they are on staff for the 1993 Accent on Rounds. They choreographed the rumba, *December In July*, and the cha cha, *Id Rather Cha Cha*. They have three children, Misty Dawn and Shannon Marie (ages 12 and 9) and P.J. (age 6). Paul is employed as a Systems Specialist for ARCO Pipe Line Company. Linda is employed by the City of Independence as a Laboratory Analyst.

SUSIE & GERT-JAN ROTSCHEID have been round dancing since 1985, and teaching since 1987. They have the only Carousels Club in Holland, #236, where they run classes in phases III-IV. Gert-Jan has had previous ballroom competition experience and was the Dutch Amateur champion; now they both take group and private lessons to further their own dancing.

As the European Round-Dance Coordinators since 1991, they are involved in all aspects of Round Dancing for the European dancers, including writing monthly articles for the general RD public, quarterly Teaching Tips for the cuers, planning the cueing and teaching for various festivals, and training and critiquing cuers.

They have taught at the one National Square Dance Convention they were able to attend, and at numerous European Conventions. They have been featured at the Square and Round Dance Convention of the World, and have been the teachers for the Swedish Round Dance Convention the last two years. They are presently working with the British cuers/leaders, helping them set up a critiquing system similar to what has been established on "The Continent" and have cued and taught several times in England. They have been the cuers/teachers for various round dance programs and festivals in Germany, Austria, England, Belgium, Czechoslovakia, and of course Holland.

Just starting into choreography, they have written *Calendar Girl, Stranger On The Shore, Dream Tango, Mystic Samba, That'll Be The Day, Walkin' After Midnight, My Holey Life, The Rain Dance, and Everything's Coming Up Roses.*

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

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

Warren and Sandy have been teaching as a team since their marriage in 1987. They have taught for the Indiana Round Dance Council, Dixie Round Dance Council, the Kentuckiana Round Dance Council locally and Super Sunday in Dayton, Ohio.

Nationally, they have taught for the National Square Dance Convention, Universal Round Dance Council annually since 1990, Canadian National Round Dance Festival annually since 1990, 1993 Burr Oak weekend, 1993 Indiana

Round Dance Council Spring Workshop, as well as various State Square and Round Dance Conventions. Future engagements include 1993 URDC, 1993 Pokagon Round Dance weekend with Ed and Gloria Kilner, 1995 Burr Oak weekend with Dick and Gail Blaskis and the Tall Corn Clinic weekend with Jim and Bobbie Childers October 1996.

Their choreography includes *Broken Hearted Melody, Lovers Mambo, Come Fly With Me, House Of Bamboo, and Mano A Mano.*

They teach locally in the Louisville, Kentucky area at their Phase V & VI club, "Dancealongs" on Thursday evenings. They also conduct group and private lessons in their home.

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 started teaching Rounds during the summer of 1981.

They have travelled quite extensively in the U.S. and Canada to improve their dancing knowledge and technique, in both Round Dancing and Ballroom.

They have taught Round Dance classes from beginner level through to advanced and have taught over 30 social ballroom courses. Currently they teach two classes a week covering Phase IV, V and VI.

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

They are members of ROUNDALAB, Dixie Round Dance Council, and URDC where they serve on the Technical Advisory Committee.

CLINIC NOTES

Bolero Clinic Notes Bill & Carol Goss

Mambo Clinic Notes Irv & Betty Easterday

Rhumba Clinic Notes Carlos & Nancy Esqueda

Samba Figure Clinic Notes Brent & Mickey Moore

SAMBA, SAMBA!!!

by
Brent & Mickey Moore

Samba is perhaps the most technically complex of the contemporary ballroom dances. That complexity lies in the origins of and many alterations to the dance it has experienced on its way from the native Brazilian dances to the ballroom. Most dances have two or three figures that essentially define the way the basic movements and actions of the dance work. These fundamentals are then used to underpin the structure of all the other figures. Samba has about seven!

The Latin American dances are rooted in a myriad of regional dances, most of which are of African or native American origin, found throughout Latin America. Some estimates identify about sixty distinct rhythms. Usually, the basic action of one or two of these regional rhythms forms the foundation of what becomes a ballroom dance. The complexity of samba stems from the strong influences of nine different regional dances. As such it becomes a dance of basic rules with many exceptions!!!

However, there are some fundamental guides to help us through the confusion and some fundamental figures that capture most of the flavor and technique of the samba. The clinic will focus on these building blocks.

The basic hold and closed position is typical of most latins; that is you are square with the partner with about six inches between the partners. The arms are shaped toward the partner with aligned elbows on the trail side and the lead arms are bent at the elbow and the forearms are fairly vertical. The body is carried as in all dances very erectly but softly. The power and speed of movement is concentrated in the lower body, legs, ankles, and feet.

The normal footwork for most figures is ball flat on whole beats and ball on part beats. One general rule holds through most figures - weight is always carried on a soft leg (meaning that the knee is soft or slightly bent). The straight leg normally has only part weight or momentary weight.

Fundamental samba timing is structured around two beats of music since most sambas are written in 2/2 time. These two beats are typically danced 1 a, 2. The first weight change gets 3/4 beat, the second gets 1/4 beat, and the third gets one whole beat. However, many figures bridge two or more samba measures and can be danced as Slow Quick Quick with the first weight change getting two beats and the next two weight changes getting one beat each. A string of four to eight quick actions each getting 1/2 beats (1 and, 2 and, 3 and, 4 and) is also used for some fundamental figures. And, some figures change timing when particular body actions are used thus a 1a, 2 figure may be danced as 1, and 2. The first weight change gets one beat and the next two get 1/2 beat

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Then there is the bounce - very characteristic of many of the samba figures but not all. So the real question is "to bounce or not bounce?". Actually, most bounce figures use a technique termed alternative basic bounce which allows the taking of weight on the second step (basic bounce permits only pressure which prevents movement on the step). Bounce action is usually used on figures that have a timing of 1a, 2 or 1a, 2a. Figures without the "a" weight change are usually done without bounce.

The style of bounce action used is also variable. There are two styles of bounce action currently in wide use. The two styles can be descriptively characterized as either "hoppy-hoppy" or "hippy-hippy".

The first, "hoppy-hoppy", (also known as the social style of samba) has a slight but definite rise and fall action. The basic idea is use the leg and ankle action to create the bounce and the forward back swing of the hips. The hips and torso are not used to control upward movement which results in a gentle lift of the whole body on the "a" count. "Stepping over the log" is an expression which describes the feel of the foot and leg action.

"Hippy-hippy" is descriptive of the style currently in vogue for competitive and display dancing because of its greater capacity for speed and movement. It too centers around dancing the bounce but strongly differs from the social style by utilizing the hips and torso to absorb the leg and foot action to eliminate most of the up and down movement. This is a real energy saver since the body weight is not lifted and the movement is focused in smaller parts of the body - feet, legs, hips. It also imparts the look and feel of greater energy and rhythmic expression.

About seven figures are needed to structure samba. These key figures incorporate most of the timing/bounce combinations and are essential to fully dancing the samba. They are the basic, the walk, the volta, the bota fogo, the corta jaca, the reverse roll, and the cruzados walk. In these notes we will not explain fully each figure but will concentrate on the peculiar relationship each has to the timing and bounce actions.

The basic uses the 1 a, 2 timing and can be danced with both basic bounce and alternative basic bounce (ABB) since it has only one progressing step. It can be danced with or without turn but when turn is used only ABB is used because of the slight side step used to facilitate turning.

The walk is danced 1 a, 2 with ABB but is unique because the "a" step is placed so that when part weight is placed on it and the leg is straightened to moves the body slightly toward that foot which "pulls" the other foot that direction as well.

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The volta action is used to structure several figures. Its timing is 1a, 2a, and is usually in groups of four beats as 1a, 2a, 3a, 4. Figure progression always employs a side step action on the "a" step and a crossing action in front on the down beat with a continuous bounce movement. This creates the most rhythmic hip action of all basic figures.

The bota fogo use^s the "a" weight change to change facing position. Usually the change is about 1/4 turn. The 1a, 2 timing and bounce is used for this figure which also structures several other figures.

The corta jaca is an unusual action in that heel leads are used and the timing of 1 and, 2 and, 3 and, 4 and removes the bounce. The foot placement technique of the walk now on the down beat causes a slight "pulling" of the other foot toward that foot.

Adding roll action to the reverse turn introduces the way some figures are changed. The normal reverse turn is danced without sway with normal 1a, 2 timing. When upper body roll action is incorporated, bounce action must be removed so the timing changes as well to 1, and 2.

Cruzados action in walks or locks is important in that it flips one of the rules. The action timing^{'s} usually slow, slow, quick quick, slow but the bounce action is retained.

By now it should be clear that there is no one technique that is used that "one can hang ones hat on". This is both the nemesis and blessing of samba in that, even though there is much to learn, there is great latitude for expression and great variety in the basic figures to keep interest.

RdL

93-29

BOLERO CLINIC NOTES BILL & CAROL GOSS

It is hoped that through the clinic on Bolero that we hope you will all attend on Saturday, that you will come away with some knowledge, and more importantly, for some feeling for what Bolero is really like. I underline the word feeling, because of all the dance forms that we have been exposed to, we would classify this one as the one with the most feeling. It has some similarities to rhythms that you know, but also has some characteristics excitingly unique to itself.

We will begin discussing some of the similarities. Bolero is often referred to as very slow rumba. It is the slowest of all of the common dance forms with music sometimes as slow as 22 measures per minute. It does use many of the basic figures that we are familiar with in rumba, and although the vocabulary is strictly American style, we will use the International equivalents and teach you how to dance them in the style of the Bolero. This will make our job and your job easier. There will be less vocabulary, and we can work on your bodies, which of course is much more fun than learning vocabulary. For example, we will cue New Yorker even though the term in Bolero is Cross Over Break. We will cue Spot Turn even though the term in Bolero is Walk Around Turn.

Bolero has some similarities to West Coast Swing in that there are figures that most closely resemble a Left Side Pass and a Reverse Underarm Turn. We will call them Left Pass and Right Pass, but you will be able to categorize these figures into your West Coast Swing repertoire including the rules of the man getting off the track to allow the woman to dance on the track.

Bolero has some similarities to Slow Two-Step. Last year we taught this rhythm with the concept that many of the figures you were familiar with, such as Fence Lines, could be done as long as the figure was danced SQQ with a preparatory side step as a slow, and the fencing action done on the quick, quick. This is exactly the case in Bolero. The rhythm is SQQ, and all of the common vocabulary we use, will need to be reprogrammed so that slow preparation steps precede all Spot Turns, Fence Lines, New Yorkers, and Underarm Turns.

Bolero has some similarities to Foxtrot. It is a Latin dance in every aspect of emotion, expression, and for the most part vocabulary. However, the hold is much more reminiscent of modern dancing. The woman dances to the right side of the man. There is body contact in closed position. The lead hands are held lower than in rumba, in a soft rounded manner that looks much like a modern hold.

It seems that if you can dance Rumba, West Coast Swing, Slow Two-Step and Foxtrot you have it made. However, there are some unique aspects of Bolero that make it a rhythm all its own. In recent years, some of the original character of the Bolero has been lost in competition as dancers dance it more and more like Rumba. Ron Montez believes that the traditional "swoop and scoop" method of dancing the Bolero should never be lost. It is the real character of the dance. We will choose to use this styling which incorporates very definite rise and fall very uncharacteristic of other Latin rhythms. The rise and fall is unique in that the slow count starts low and is scooped up to the highest point by the end of count 2. The first quick is almost a falling or slip

95-30

pivot action which drops decidedly from a high position to the lowest point of the figure. The last quick, or count 4, is a commencement to rise leaving room for another swoop or scoop into the slow of the next measure. Particularly women will learn how to hold the slows up for as long as possible as they swoop down into the first quick. Arm work accentuates this look, and we will discuss the use of arms in this clinic.

Since the second step, the first quick on count 3 of the measure, is a down step, and it is the characteristic turning, or lunging step of the figure, it must be emphasized that New Yorkers and Spot Turns will be done with a soft knee. We have trained you for years to do straight legs on New Yorkers, and you've finally got it!!!! Now we will untrain you again. Isn't dancing fun??????

Unlike the waltz and foxtrot where rise and fall is derived from the foot and ankle, the rise and fall in bolero is obtained from leg and body rise. The feeling is very different and we will work on this action. Rumba hip rolls and hip rocks are replaced with upper body movements with delayed hip action. This gives the dance more of an appearance of body sways with more solid bases, as opposed to the rumba, where the upper body is still and all of the action is from the rib cage down.

There is much more that can be said about Bolero, but saying is not doing. The only way to get the feeling of the dance is to dance it, and experience this very pleasureable dance form. We hope that you will join us in this experience Saturday morning, for a clinic on Bolero followed by a teach on a dance that Ron Montez has written specifically for you at URDC this year.

93-31

LET'S DANCE MAMBO

The Mambo is an outgrowth of the Cuban Rumba, and, like the Rumba and other West Indian dances, uses more of the body in performing the dance than was formerly thought proper.

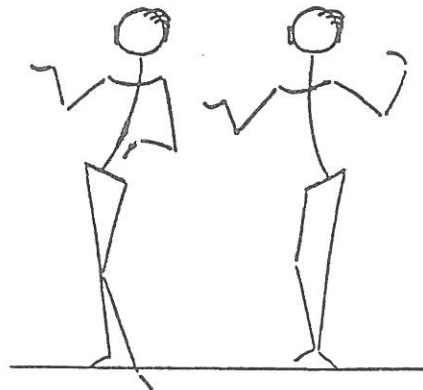
The characteristic figure in Mambo is really a "Rumba Movement". It consists of placing the foot, no weight, knee bent, followed by straightening the knee and the foot taking the weight. As one knee bends with that hip low the other straightens with that hip high. It is done on both a slow step and a quick step.

The leading and following is somewhat different from conservative ballroom dancing. The partners are farther apart from each other and although the man sometimes places his right arm around the woman's waist, in most cases he holds his partner away from him, her right hand with his left, and sometimes they are completely on their own and away from each other.

The original Mambo started on the fourth beat of the bar and this syncopation distinguished it from all other West Indian dances. However, in Round Dancing, we begin figures with a "quick" on beat one of each bar. The rhythm of Mambo for Round Dancing then is "Quick, Quick, Slow". In common with all other West Indian dances, all Mambo steps are short and taken on the flat foot but with delayed weight change, and danced within a small area. Remember, when one knee bends with that hip low, the other knee straightens with the hip high.

These notes to accompany cues for "MAMBO JAMBO"
CLINIC TEACH, THURSDAY JULY 22, 1994
URDC 1994
Winston Salem, North Carolina

IRV & BETTY EASTERDAY
13023 Gordon Circle
Hagerstown MD 21742
(301-733-0960)



93-32

RUMBA CLINIC NOTES

By

CARLOS & NANCY ESQUEDA

The Rumba is one of the most romantic and sensuous of all the dance rhythms with timing of 4/4 and can be thought of as QQS or step, step, step, hold. It involves controlled transfer of weight combined with continuous body and arm movement. The tempo for the Rumba can vary, but we enjoy dancing it slower.

The dance position for the Rumba is not the regular offset position with the lady on the man's right side, but almost face to face when in closed. The man's right hand is on the lady's left shoulder blade fingers closed. The lady rests her left arm on the man's right arm. The joined lead hands (man's left and lady's right) should be at eye level with a firm, but gentle hold. When in open position the joined hands should be held at hip level and there must be resistance so the lady can feel the man's lead. For example, when leading a forward basic the man should move his body forward instead of just extending the arm forward to push the lady. Keep the body straight with a forward poise and a gentle lead mostly with the finger tips. The man should think of cupping his hand as if holding a glass and the lady should cup her fingers over his. The free arm should extend out and up palm facing down fingers slightly spread open middle finger lower. The free arm should flow smoothly with continuous motion through each figure.

The movement of the hip must be a natural sway without exaggeration. In order to have a good balance as we sway or do a step it is very important to have your weight completely on one leg and settle into the hip. This way we can "push" from this supporting leg into the extended free foot transferring weight. As weight is being transferred it should be from the inside edge of the foot - BALL to FLAT - do not rise, dance must be done into the floor. Do not lift the foot from the floor as you step. Drag the free foot kissing the floor and as you flex the knee this will give the hip the natural sensual feeling.

When doing an Alamana or Underarm Turn always keep the hand the lady is turning under just over her head. This will help her do the figure without losing her balance. The Alamana is not a spot turn, twirl or lunge. It is a forward turn, forward turn, forward.

During the clinic and teach of our Rumba we will be demonstrating our interpretation of the way the figures should be danced. We hope the information we will give you will be useful so you will be able to dance this rhythm more comfortably.

CUE SHEETS

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93-34

AND I LOVE YOU SO

Choreography: Jim & Bobbie Childers, 27723 168th Ave. S.E., Kent, WA
98042 (206) 630-0345
Record: RCA, GB 10471-a, "AND I LOVE YOU SO", By Perry Como
Footwork: Opposite except where noted Directions for man
Sequence: Intro, A, B, A, B, End Phase V+2 Rhumba Speed to 46

INTRO

WAIT TWO MEASURES;; -,-, SD R,-; NEW YORKER; SPOT TURN; (OP/FCG/WALL)
Op fc/Wall weight on M' L W's R with M's L W's R hands joined wait 2 1/2
measures Step Sd R RLOD on 3rd beat of meas 3 & hold;;;
(New Yorker) Thru L RLOD, Rec R, Sd L,-;
(Spot Turn) Thru R trn LF (W RF) fc RLOD, fwd L cont trn fc partner, sd R
join M's L W's R,-; (OP Fcg/WALL)

A

OPEN HIP TWIST; FAN; HOCKEY STICK;; ALEMANA;; HAND TO HAND/W SPIRAL;
(Hip Twist) Fwd L, rec R, clo L,-; (W bk R, rec L, fwd R, swvl RF on R to fc
LOD pointing L to sd;)
(Fan) Bk R trn LF 1/8, rec L, sd R,-; (W fwd L, fwd R trn LF to fc M,
bk L leave R extended fwd,-;)
(Hockey stick) Fwd L, rec R, clo L,-; (W clo R, fwd L, fwd R,-;)
Bk R, rec L to fc RDW M's L W's R hands at hip level, fwd R RDW; (W fwd L,
fwd R trn LF under joined hds to fc M, bk L,-;)
(Alemana) Fwd L, rec R sml bk L,-; Bk R, rec L fc wall, sd R,- (W bk R, rec
L, fwd R,-; fwd L trn RF under joined hds, fwd R cont trn fc COH, sd L,-;)
(Hand to Hand/spiral) Trng LF (W RF) bk L twd RLOD, rec R still fc LOD,
fwd L, release joined hands trn RF full turn allow R to XIF of L with
weight still on L and looking LOD;

AIDA; SWITCH; ONE CRAB WALK; REVERSE UNDERARM TURN; SPOT TURN;
(Aida) Fwd R twd LOD, sd L trn RF (W LF) join M's L & W's R hds, sd & bk R
to V-back to back pos M fcg RDC (W fcg RDW),-;
(Switch) Trng LF (W RF) to fc partner sd L like check bring joined hds thru
twd LOD, rec R RLOD, thru L to Bfly RLOD,-;
(Crab Walk) BFLY look RLOD sd R, thru L still looking RLOD, Sd R,-;
(Reverse Underarm Turn) XLIF of R trn W LF under M's L W's R, rec R, sd
L,-; (W: Fwd R swivel LF under joined hands, fwd L swivel to fc M, sd R,-;)
(Spot Turn) Repeat Measure 5 of Intro to LOP/RLOD;

NEW YORKER IN 4; NEW YORKER; IN & OUT RUNS; PIVOT (W SPIRAL);
(New Yorkers) Rk thru L RLOD to LOP, rec R, sd L to fc ptr with
cucaracha action, rec sd R RLOD; thru L RLOD to LOP, rec R, sd L LOD,-;
(In & Out Runs) Fwd R commence RF trn, fwd & sd L in front of W cont RF trn
fc RLOD, fwd & sd R LOD in Left Half-Open position with M's R W's L arms up
& out,-; (W: Fwd L, fwd R in between M's feet, fwd L,- L arm out to sd;)
(Pivot) Pivot RF with M's R W's R arms around other's waist [Left arms
extended to sidel L,R,L,R/ allowing W to spiral off arm; (End pivot LOD)
(W: Pivot RF R,L, R, Fwd L/ spiral RF [rolling off man's arm] 3/4 on L
allow R to XIF of L wt still on L;)

MAN SPIRAL/WOMAN ROLL 3 TO SD-BY-SD COH/LOD; SHADOW FENCE LINE; SLIP PIVOT; SLOW SWIVELS;

(Man Spiral/Lady Roll) Fwd L LOD, spiral RF [on LJ], Sd & FWD R LOD, - joining L Hands both fc COH side by side W approx arms length away from man toward LOD; (W: Fwd R LOD trn RF 1/4, Cl L cont RF trn 1/2 to fc COH, Sd R, -;)

(Fence Line) M's L W's L hand joined check fwd L, rec R, sm bk L allowing W to step directly bk into man so W's back is next to M, -;

(Slip pivot) Bk R RLOD trng LF, Sd & fwd L DRW, Sd R DC leaving L leg extended, - [as W Rolls off arm join M's L W's R hands]; (W bk R RLOD trng LF, Sd & fwd L RLOD commencing LF roll off man's arm/cl R trn LF, Fwd L RLOD (with back to man) leaving R foot extended bk and L arm up & out, -;)

(Slow Swivels) M's L W's R hands joined low cucaracha L, -, cucaracha R, -; (W swivel on L RF on "4th beat" of previous measure to fc and look at M step WALL R on beat 1, bending L knee brush L to R while swiveling LF on R, step L to COH (still looking at M) leaving R leg extended to sd, -;)

LOWER & RISE; ROLL WOMAN IN; HOCKEY STICK ENDING; ALEMANA;;

(Lower & Rise) Compressing R knee allowing L leg to extend to sd with R arm extended out to side, -, slowly rise to original position, -; (W cl R to L compressing knees while twisting to man bringing palm of L hand down towards hip, -, rise straightening legs stretching left arm up in circular motion trn slightly away from man but still looking at him, -;)

(Roll Woman in) Hold position roll W in RF, Shift weight to L, shaping upper body to woman pointing R to sd [DRC] extending left arm up & out with R arm around W waist, -; (W roll RF full turn R, L, R, - to fc M with R hand on M's Chest & L arm stretched up & out;

(Hockey Stick Ending) Bk R DC, Rec L, Fwd R DRW joining R hnds, -; (W trn GENTLY pushing off man's chest fwd L DRW, fwd R trn 1/2 to fc man, bk L, -;

(Alemaná) Rk fwd L, rec R, close L raising joined hands preparing W for underarm RF trn, -; Rk bk R, rec L, Fwd R with slight body turn to right leaving R hands up and joining left hands at waist level, - (W trn RF under joined hands fwd L, R, L to end fc M right hands still joined above head and also join left hands at waist level, -;)

ADVANCED HIP TWIST; FAN; ALEMANA;; 3 CUDDLES;;; SPOT TURN;

(Advanced Hip Twist) M & W's R & L hands joined Fwd L with slight body turn to right, recover R, bk left in back of right, -; (W swivel 1/2 RF on L stepping back R, rec L trng 1/2 LF, fwd R outside M, swivel RF 1/4 [on R];

(Fan) Repeat Part A Measure 2

(Alemaná) Fwd L, Rec R, Cl L preparing W for RF underarm turn, -; Bk R, rec L, Sd R w R arm out to side preparing for cuddle, -; (W: Cl R, fwd L, fwd R to fc partner, -; fwd L trn RF under joined hds, fwd R cont RF trn, fwd & sd L to M's R arm, - [commencing RF swivel on L];)

(3 Cuddles) Cucaracha L sd & bk with R arm around W's waist & L arm out to sd with both fcg Wall, rec R guiding W with R arm & side, cl L with slight body turn to R & extending L arm to W, -; Repeat to R; Repeat to Left join M's L W's R palm on last step for spot turn; (W: Fcg wall Cucaracha sd & bk R with man's R arm around waist extending R arm up & out, rec L with slight body turn to left looking man, fwd R LOD reaching to M's L shoulder with R hand and looking at M, commencing LF swivel; Repeat L; Repeat R to fc man;)

(Spot Turn) Repeat Measure 5 Intro.

ENDINGOVERTURNED HIP TWIST; SLOW SD LUNGE;

(Overturned Hip twist) Fwd L, rec R, TCH L, -; (W Bk R, Rec L, Fwd R, Swivel on R to fc Wall;)

(Sd Lunge) Slowly Compress R knee step sd L LOD keep R leg extended sd with L arm up & R arm extended in front slowly shaping body to L; Be careful of rushing the lunge - you have plenty of time.

93-36

THE WAY YOU DO

Composers: Brent & Mickey Moore, 206 Scenic Dr., Oak Ridge, TN
37830, (615)483-7997
Record: Collectables COL-450 or Motown MOT-450 ("The Way You Do The
Things You Do" by The Temptations 43 RPM
Footwork: Opposite, directions for man (lady as noted)
Phase & Rhythm: Phase V + 2 unPhased (Underarm Hook & Snap Freeze,
Reverse Chicken Walk) West Coast Swing/Swing
Sequence: Intro A B A B C A(1-8) B Ending 1992

MEASURES

INTRODUCTION

1-4 WAIT 2;; SIDE STEPS & TAPS WITH CLAPS;;
[WAIT 2 SS SS] Open facing man fc LOD normal feet free both hands
free;;
[STEPS & TAPS/CLAPS QQ QQ QQ QQ] Sd L, tap R by L & clap hnds, sd
R, tap L by R & clap hnds; sd L, tap R by L & clap hnds, sd R,
tap L by R/jn lead hnds fc LOD;

PART A

1-8 LEFT SIDE PASS SUGAR PUSH TO BUTTERFLY;;; SUGAR TUCK & TWIRL
TO HAMMERLOCK UNDER ARM TURN EXIT;;; WRAPPED WHIP;;
[LEFT SIDE PASS QQ Q&Q Q&Q] Bk L, fwd & sd R to lady's L sd trn
LF, trng LF cl L/inplace R, fwd L fc RLOD; chasse inplace
R/L, R fc RLOD (fwd R, fwd L slght trn LF, sd R/XLIFR, trn
LF bk R fc LOD; chasse inplace L/R, L);
[SUGAR PUSH BFLY QQ QQ Q&Q] Bk L, bk R to tight bfly; tap L fwd,
fwd L, chasse inplace R/L, R fc RLOD (fwd R, fwd L slght trn
RF to tight bfly; tap RIBL no wght, bk R, chasse inplace L/R,
L);
[SUGAR TUCK & SPIN HAMMERLOCK QQ QQ Q&Q] Bk L, bk R to tight bfly
lead hnds low, tap L fwd, fwd L raise jnd lead hnds soft pull
on trail hnds; chasse inplace R/L, lead hnds up trail hands
bhnd ladys bck fc RLOD (fwd R, fwd L slght trn LF to tight
bfly, tap RIBL no wght, trn RF under jnd lead hnds fwd R &
spin RF, chasse inplace L/R, L complete spin wrap into trail
hnds bhnd back fc man),
[UNDERARM TURN QQ Q&Q Q&Q] Bk L, fwd & sd R to lady's R sd trn
RF lead lady under jnd lead hnds; sd & fwd L trng RF/rec R
trng RF, fwd L fc LOD, chasse inplace R/L, R bfly fc LOD (fwd
R, fwd L slght trn LF undr jnd lead hnds; sd R/XLIFR, trn LF
bk R fc RLOD unwrapng to bfly, chasse inplace L/R, L);
[WRAPPED WHIP QQ Q&Q QQ Q&Q] bfly bk L, fwd & sd R to lady's R sd
raise lead hnds trn RF lady wrap into low trail arms, sd &
fwd L trng RF/rec R trng RF, sd & fwd L pull lady bk release
trail hnds; XRIBL, trn RF sd L, chasse inplace R/L, R fc LOD
(bfly fwd R, fwd L undr lead hnds, fwd R/cl L, bk R ; bk L
release trail hnds, bk R, chasse inplace L/R, L);
9-16 UNDERARM TURN HOOK & SNAP FREEZE;; CHICKEN WALKS (2S 40);;
REVERSE CHICKEN WALK; UNDERARM TURN CHEEK TO CHEEK;;

- [UNDERARM TURN HOOK & SNAP FREEZE QQ Q&Q Q&Q QQ] Bk L, fwd & sd R to lady's R sd trn RF raise jnd lead hnds, sd & fwd L trng RF/rec R trng RF, fwd L fc RLOD; XRIBL trn RF/inplace L trn RF, slght XRIFL fc DLC ld hnds low & bk, sharp trn LF fc RLOD slght sit action no wght chng, hold (fwd R, fwd L slght trn LF undr jnd lead hnds, sd R/XLIFR, trn LF bk R fc LOD; trn LF slght ronde XLIBR, inplc R, slght XLIFR fc DRC, sharp trn RF fc man & LOD slght sit action no wght chng, hold);
- [CHICKEN WALKS SS QQQQ] bk L lead lady to swivel RF by trng joined lead hnds palm up,-, bk R lead lady to swivel LF by trng joined lead hnds palm down,- fc RLOD (swivel on L step fwd R toe out left hnd combs hair on swivel ends on hip,-, swivel on R step fwd L toe out,-); bk L lead lady to sml swvl RF by trng joined lead hnds palm up, bk R lead lady to sml swvl LF by trng joined lead hnds palm down, bk L lead lady to sml swvl RF by trng joined lead hnds palm up, bk R lead lady to sml swvl LF by trng joined lead hnds palm down, (small swvl on L step fwd R toe out left hnd caresses body upward to end up, sml swvl on R step fwd L toe out, small swvl on L step fwd R, swvl on R step fwd L toe out,);
- [REVERSE CHICKEN WALKS aQQQQa] Slght hop on R trn 1/2 RF fc LOD bk to bk pos jn'd lead hnds low & bk extnd right hnd fwd/fwd L toe out, fwd R, fwd, fwd R/slight hop on R trn LF to fc RLOD (slght hop on L trn LF to fc RLOD bk to bk pos extnd lft hnd fwd/bk R, bk L, bk R, bk L/slight hop on L trn RF to fc);
- [UNDERARM TURN QQ Q&Q Q&Q] Bk L, fwd & sd R to lady's R sd trn RF lead lady under jnd lead hnds, sd & fwd L trng RF/rec R trng RF, fwd L fc LOD; chasse inplace R/L, R bfly fc LOD (fwd R, fwd L slght trn LF undr jnd lead hnds, sd R/XLIFR, trn LF bk R fc RLOD unwrapng to bfly; chasse inplace L/R, L),
- [CHEEK TO CHEEK QQ QQ Q&Q] Bk L, fwd R trn RF brng ld hnds thru; L to R ankle no wgh RF trn slght buttock bump bk to bk pos, fwd L trn LF to fc, chasse inplace R/L, R fc LOD (fwd R, fwd L trn LF; R to L ankle no wght trn LF slght buttock bump bk to bk pos, fwd R trn RF to fc, chasse inplace L/R, L);

PART B

- 1-7 SIDE WHIP;; SUGAR BUMP SIDE WHIP SUGAR PUSH;;;;
- [SIDE WHIP QQ Q&Q QQ Q&Q] Bk L, fwd & sd R to lady's R sd trn RF bring lady into R arm, sd & fwd L soften knee shape RF relax right arm extnd jn'd lead hnds too lady,-; bring lady fwd but hold pos, rise on L as lady passes & trn LF, chasse inplace R/L, R fc LOD (fwd R, fwd L trn RF, bk R/cl L, fwd R; fwd L, fwd R trn 1/2 LF, chasse inplace L/R, L);
- [SUGAR BUMP QQ QQ Q&Q] Bk L, fwd R trn RF brng lead hnds thru, L to R ankle no wght spin RF 1 trn slght buttock bump, cl L; chasse inplace R/L, R fc LOD (fwd R, fwd L trn LF, R to L ankle no wght spin LF 1 trn slght buttock bump, cl R; chasse inplace L/R, L),

[SIDE WHIP QQ Q&Q QQ Q&Q] Bk L, fwd & sd R to lady's R sd trn RF bring lady into R arm; sd & fwd L soften knee shape RF relax rght arm extnd jn'd lead hnds too lady,-, bring lady fwd but hold pos, rise on L as lady passes & trn LF; chasse in place R/L, R fc LOD (fwd R, fwd L trn RF; bk R/cl L, fwd R, fwd L, fwd R trn 1/2 LF; chasse in place L/R, L),

[SUGAR PUSH QQ QQ Q&Q] Bk L, bk R to tight bfly; tap L fwd, fwd L, chasse in place R/L, R fc LOD (fwd R, fwd L slght trn RF to tight bfly; tap RIBL no wght, bk R, chasse in place L/R, L);

PART C (Swing)

1-8 ROCK TO WINDMILL WINDMILL;;; STOP & GO;; SAILOR SHUFFLES; STOP & GO;;

[WINDMILL QQ QaQ QaQ] Rk apt L relax arms, rec R, extend arms out chasse fwd trn LF L toe trnd out/R bhnd L jive lk, fwd L toe trnd out; trn LF to fc RLOD relax arms as chasse in place R/L,R (rk bk R, rec L, chasse fwd trn LF R/L,R; trn LF to fc LOD chasse L/R,L),

[WINDMILL QQ QaQ QaQ] Rk bk L relax arms, rec R; extend arms out chasse fwd trn LF L toe trnd out/R bhnd L jive lk, fwd L toe trnd out, trn LF to fc LOD relax arms as chasse in place R/L,R (rk bk R, rec L; chasse fwd trn LF R/L,R, trn LF to fc RLOD chasse L/R,L);

[STOP & GO QQ QaQ QQ QaQ] Rk aprt L, rec R raise joined left hnds, chasse fwd slight trn RF trn lady LF under hands L/R,L; stop lady's trn with right hnd on her back rk fwd R, rec L raise lead hnds trn lady RF, chasse bk to op fc LOD R/L,R (rk aprt R, rec L trn LF, chasse trn LF under raised hnds R/L,R; rk bk L shoot left hnd up, rec R left hnd dwn start RF trn, chasse trn RF L/R,L to op fc RLOD);

[SAILOR SHUFFLES QaQ QaQ] XLIBR/sd R sml stp, sd L raise rght hnd along body to over head, XRIBL/sd L sml stp, sd R sweep hnd dwn to ribs palm up fc LOD (XRIBL/sd L sml stp, sd R raise lft hnd along body to over head, XLIBR/sd R sml stp, sd L sweep hnd dwn to ribs palm up);

[STOP & GO QQ QaQ QQ QaQ] Rk aprt L, rec R raise joined left hnds, chasse fwd slight trn RF trn lady LF under hands L/R,L; stop lady's trn with right hnd on her back rk fwd R, rec L raise lead hnds trn lady RF, chasse bk to op fc LOD R/L,R (rk aprt R, rec L trn LF, chasse trn LF under raised hnds R/L,R; rk bk L shoot left hnd up, rec R left hnd dwn start RF trn, chasse trn RF L/R,L to op fc RLOD);

ENDING

1-8 PASSING TUCK & TWIRL UNDERARM TURN;;; SUGAR TUCK & SPIN RIGHT SIDE PASS;;; CHICKEN WALK (8Q);;

[PASSING TUCK & TWIRL QQ QQ Q&Q] Bk L slght trn LF, fwd & sd R to lady's L sd trn LF jnd trail hnds to L shoulder, trail hnds out & dwn lead hnds to R shoulder tap L in place, raise jnd lead hnds trng LF fwd L fc RLOD; chasse in place R/L, R fc

- RLOD (fwd R, fwd L slight trn LF, shrp trn LF fc man tap R by L, strng trn RF undr lead hnds fwd R; trng chasse RF L/R, L fc LOD),
- [UNDERARM TURN QQ Q&Q Q&Q] Bk L, fwd & sd R to lady's R sd trn RF lead lady under jnd lead hnds; sd & fwd L trng RF/rec R trng RF, fwd L fc LOD, chasse inplac R/L, R bfly fc LOD (fwd R, fwd L slight trn LF undr jnd lead hnds; sd R/XLIFR, trn LF bk R fc RLOD unwrapng to bfly, chasse inplac L/R, L);
- [SUGAR TUCK & SPIN QQ QQ Q&Q] Bk L, bk R to tight bfly lead hnds low, tap L fwd, fwd L soft pull on lead & trail hnds then release; chasse inplac R/L, R trn LF fc COH & jn rght hnds look at lady over shoulder (fwd R, fwd L slight trn LF to tight bfly, tap RIFL no wght, free spin RF fwd R & spin RF; chasse inplac L/R, L complete spin jn rght hnds fc RLOD),
- [RIGHT SIDE PASS QQ Q&Q Q&Q] Fwd L, rec sd & bk R; cl L/inplac R, fwd L fc LOD chnge hnds to jn'd lead hnds, chasse inplac R/L, R fc RLOD (fwd R, fwd L slight trn LF; sd R/XLIFR, trn LF bk R fc RLOD, chasse inplac L/R, L);
- [CHICKEN WALKS QQQQ QQQQ] bk L lead lady to swivel RF by trning joined lead hands palm up, bk R lead lady to swivel LF by trning joined lead hands palm down, repeat bk steps raise rght hnd & wave bye bye as music fades L,R;L,R,L,R fc RLOD (swivel on L step fwd R toe out bring left hand up body by face, swivel on R step fwd L toe out, repeat swivel step action extending left hand above head wave bye bye as music fades R,L;R,L,R,L);

93-40
ATTENDEE LIST AS OF JUNE 25, 1993

Her & Ruby Ackerman	Roland & Dawn Bourdon	Jack & Pauline Diamond
Jerry & Sandy Adams	Bob & Marybelle Bowling	Ray Keegan/ Dorothea Atallah
Joyce Adams	Al & Kay Boyd	Jim & JoAnn Drew
Jim & Priscilla Adcock	Bob & Tusie Bradbury	Irv & Betty Easterday
Lou & Ethel Adler	Mal & Mary Brennan	Albert & Jeannette Eichelberger
Denny & Audrey Alldredge	Lynn Brewer	Mario & Dorothy Ellero
Cristy Kim/Hershell Allen, Jr	Bill & Martha Buck	Elaine Elliott
Judy Altman	Bill & Kay Burton	Carlos & Nancy Esqueda
Bill & Edna Anderson	Bob & Darlene Caldwell	Perry & Brenda Estes
Rod & Susan Anderson	Dale & Linda Carnegie	Thomas & Charlene Flack
Howard & Althea Apgar	Joe & Jo Carnevale	Jerrilu & Ronald Flora
Chuck & Alice Applegate	John & Ginny Carran	John & Millie Flynn
Bill & Shirley Arnwine	Ed & Ellen Carrington	Sherm & Jackie Foote
Joe & Madeline Augenblick Jr	Vincent & Diane Celeste	Leslie & Margaret Foster
Michael & Toni Auriene	George & Nellie Chao	Bob & Linda Foster
Bob Avery	Jim & Bobbie Childers	Georgann Francis
Bill & Jane Aydelott	Norman & Joan Christie	Alan & Judi Friedman
Peter & Beryl Barton	Bill & Betty Christmas	Betty & Gordon Frink
Hubert & Dorothy Batchelder	Bill & Olga Cibula	Andy & Nancy Fry
Pamela Bennett	Russ & Wilma Collier	Ron & Norene Gale
Art & Dot Benoy	Ralph & JoAnn Covington	Bob & Jan Gardner
Charles & Dorothy Bertele	Ansel & Cheri Cowart	Billy & Peggy Garrett
Norlyn & Pat Betzer	Doyle Crook	Bob & Micki Giblin
Larry & Margaret Biller	Desmond & Ruth Cunningham	Jerry & Jo Gierok
Bill & Norma Bird	Charles & Wanda Curbo	Wally Gniewek
Dominic & Janet Bisceglia	Edward & Rose Damron	Thaddeus Gniewek
Wayne & Barbara Blackford	Armand & Joan Daviau	Ronni Gomes
Bud & Betty Blake	Jack & Jimmie Davis	Don & Molly Gonzales
Harry & Margaret Blake	Lynn & Phyllis Dellenbarger	Bill & Carol Goss
It & Dorothea Bobb	John & Mary Dennie	Frank & Sharon Grabill
Deryle & Marnell Bode	Robert Dewar	Mike & Margaret Ann Graham
Dick & Anaise Bonner	Harry & Evelyn DeVault	Bill & Jessie Gran

Jack & Alberta Gregg
 Roy and Jean Green
 Dottie Griffiths
 Mickey & Lee Grimm
 Jim & Sally Guenther
 Albert & Jennie Gurinskas
 Al & Carolyn Guris
 Frank E. & Veronica Hall
 Bill & Judy Hall
 Warren & Lucrete Hammons
 Mickey Tansey/Bill Hardwick
 Ben & Dolores Hargis
 Mike & Gladys Harris
 Ned & Lois Hartman
 Hardie & Sara Hartung
 Art & Jacquie Hayes
 John & Ann Hazlett
 Don & Barbara Heckman
 Bob & Barbara Herbst
 Tom & Irene Herzog
 John & Virginia Hoadley
 Wayne & Dee Hochhalter
 Kenneth & Patricia Horning
 Leslie & Miriam Houston
 Paul & Lorraine Howard
 Mike & Maryanna Humphrey
 Ray & Margaret Hunley
 Manabu & Reiko Imamura
 Fred & Dorothy Ingrish
 John & Sharonne Jacobs
 Arlo & Mary James
 Jim & Joan Jewett
 Dennis & Celia Johnson
 Bill & Elsy Johnson

J.C. & Elberta Johnson
 Jack & Donna Jones
 George Jones
 Al & Shirley Jones
 Buddy & Willena Jordon
 Anne Jornlin
 Charles & Arlene Joyce
 Yasumasa & Kazuko Kaneda
 Bob & Marlene Karabinus
 Frank & Barbara Keenan
 Glenn & Rosalee Kelly
 Sue Lucibello & Bob Kendall
 Callie Margolis & Jay Kensinger
 Milt & Arlene Kilpatrick
 Ann & Kirk Kirkmeyer
 James & Virginia Kiseda
 Bill & Sophie Klein
 Earl & Sharon Knight
 Jim & Pat Kophamer
 Dick & Mary Kosbab
 Sue Swain & Richard Lamberty
 Floyd & Marilyn Lamson
 Whit & Faye Landrum
 Bob & Betty Landry
 Frank & Ruth Lang
 Mary Langston
 Ray & Elday Latiolais
 Richard & Jo Anne Lawson
 Perry & Jerry Lefeavers
 Alan & Carmela Leitch
 Lyle & Doris Lelm
 Flora Lequin
 Fred & Libby Letmate

Ernie & Fay Leung
 Dotty Brauer/Ed Levesque
 Joseph Cenga/Helen Levesque
 Clare Turner/Randy Lewis
 Jack & Jane Linn
 Bill & Carol List
 Bill & Nona Lizut
 Jim & Joy Lloyd
 Phyllis Loflin
 Homer & Peg Lozeron
 Bill & Dee Ludlum
 Arthur & Mary Lutz
 John & Mary Macuci
 Harold & Marie Magers
 Paul & Evelyn Mancinelli
 Clarita L. Maples
 Bert & Betty Martin
 Gil & Judy Martin
 Grant & Nancy Mays
 Bob & Florence McClurken
 Bruce & Lois McDougal
 Gene & Del McGinty
 James & Della McKinney
 Glen & Beth McLeod
 Murray Mikeal
 Janice Kendrick/Dick Miles
 Moe & Becky Millwater
 Bill & Gerry Minder
 Dorothy & Sid Mintz
 Walter & Margaret Miskus
 John & Jeanne Mooney
 Brent & Mickey Moore
 Delton & Sybil Moore
 Russ & Mary Morrison

Jim & Sandra Mouse
 John & Marion Mowle
 [unclear] & Kate Murphy
 Don & Pauline Nellis
 Tom & Loveday Newby
 Charles & Olga Nieves
 Russ & Bernie Nightingale
 Gene & Lois Nobel
 Ed & Jeanne O'Hara
 Ralph & Mollie O'Neil
 Jack & Eunice Ogle
 Chris & Doreen Paine
 Jim & Mary Park
 Bill & Pat Parrish
 Paul & Barbara Parsons
 John & Wilma Patton
 [unclear] & Ann Peacock
 Don & Daphne Pearson
 Herb & Betty Pennington
 Carter & Jeanne Perkins
 Ed & Janet Perry
 John & Romilda Petersen
 Max & Doreen Phelps
 Steve & Jean Philson
 Jim & Frances Pirtle
 Bob & Jean Plotts
 Mike & Sally Poehler
 Carroll & Oberia Porter
 Barney & Margaret Portsmith
 Joe & Rose Powell
 Dick & Carol Powers
 [unclear] & Pam Prow

Jeanne & Sam Pulford
 Earl & Alberta Pullman
 Jim & Mona Rallides
 Ed & Carolyn Raybuck
 Kay & Joy Read
 Tom & Joann Renner
 Rod & Carolyn Rentrop
 Bill & Delores Rice
 Tom & Annamarie Rife
 Bob & Sue Riley
 Jim & Jeri Robb
 Larry & Sharon Roberts
 Phil & Jane Robertson
 David & Anne Robeson
 Paul & Linda Robinson
 Jack & Betty Rollins
 Joe & Rose Romano
 Fred Travers/Viola Rosner
 Raymond & Lucy Ross
 Bert-Jan & Susie Rotscheid
 Bob & Kathleen Royal
 Tsuyoshi & Kazuko Sakai
 David & Anita Sandfoss
 Jerry & Karen Schockmel
 Jim & Mary Schoonard
 Al Hlavacek/ Natalie Schultz
 Lewis & Joyce Seldomridge
 Jim & Marianne Senecal
 Wilfred Sergeant
 Duane & Alethe Sermon
 Charles & Dorothy Seymour
 Charles & Joanne Shaw

Jim & Joyce Shipley
 Jerry & Patricia Shutt
 Walter & Angela Sinnott, Jr.
 Wayne & Donna Slotsve
 Donald Smith
 Sanver & Kathleen Smith
 Alice R. Smith
 Bob & Florence Smith
 Shirley & Buz Smuckler
 Jim & Elaine Snowden
 John & Jody Sparling
 Milton & Alice Spoor
 Bryon & Julie St. Clair
 Hal & Violet Steele
 Dean & Judy Stewart
 Kit Brown & Barbara Stewart
 Frank DeBois/ Joyce Stewart
 Jerry & Frances Stinson
 Paul & Betty Stottlemeyer
 Bob & Evelyn Supko
 Joe & Stella Svoboda
 Grace Taliaferro
 Warren & Sandy Teague
 Vance & Pauline Teague
 Roy & Ruth Teal
 Mark & Marlene Thone
 Don & Ruth Tomlinson
 Robert & Evelyn Tonkin
 Derek & Jean Tonks
 Stephen & Lou Toth
 John & Marilyn Trabue
 Lydia & Jerry Trefzger

Trudy Van den Berg
Max & Doris Vance
Jim & Carol Vincent
Bob & Inka Vojtech
Bill & Deanne Voss
Gerri & Ron Wachtmann
Hoss & Kit Waldorf
Everette & Dorothy Walker
Mildred Ware
James Warren
Lin & Mona Webb
Ben & Margot Wei
Jeff & Liz Weiler
Elmer & Amy Wien-Clawski
Chris & Linda Wilkey
John & Jean Wilkinson
Bob & Deborah Williams
K.O. & Phyllis Williams
Claude & Eileen Willig
Fred & Joan Wilson
Del & June Wilson
Eugene Helms/ Frances Wojcik
Barbara Womack
Jim & Marie Woolf
Chris & Edith Wrzenski
Art Yarbrough
Leo & Grace Yarutis
John & Dorothy Zack
Al & Marilyn Zelt
Karl & Rita Zener
Louis & Rosina Zimmerman

93-34

Education Seminar

Starring ☆☆☆☆
Irv & Betty EASTMAN

Brent & Mickey MOORE

Peter & Beryl BARTON

Richard LAMBERT & Sue SWAIN

Winston-Salem, NC

July 21, 1993

93-35

*WELCOME to the 1993 Education Seminars
proudly presented by the Universal Round
Dance Council's 1993 Education Staff.*

Two seminar's will be presented this year:

TEACHER'S SEMINAR - designed to assist new and established leaders develop, re-define and reinforce teaching plans of action and successful teaching techniques.



DANCER'S SEMINAR - designed to assist dancers of all levels discover more about the art of dancing, new and old techniques of executing figures, learn more about the differences and similarities between rhythms, and better define dancing ability.

Each Seminar will offer two 80 minute sessions presented by very respected and experienced leaders allowing time for demonstration and hands on participation.

We would like to thank the 1993 Education and Convention Staffs for donating their time and energy to assure you an educational and enjoyable experience. Most of all we thank you for your support and enthusiasm.

*Chris and Terri Cantrell
URDC Education Chaircouple*

SCHEDULE

	TIME	DANCE HALL
<i>TEACHER'S SEMINAR</i>	9:00-10:20	Irv & Betty EASTERDAY Importance of Teaching Progression for Proper Dance Rotation
	10:30-11:50	Brent & Mickey MOORE Rhythm Specific Classes - The Good, the Bad, and the How To!
	11:50-1:30	Meal Break
<i>DANCER'S SEMINAR</i>	1:30-2:50	Peter & Beryl BARTON Body and Foot Mechanics and Characteristics Smooth and Latin Rhythms
	3:00-4:20	Richard E. LAMBERTY & Sue SWAIN A Basic and Consistent Philosophy

PETER AND BERYL BARTON

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



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

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

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

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

93-37

IRV & BETTY EASTERDAY

Irv and Betty Easterday have been Square and Round Dancing for over thirty years. In 1961, as the need for Round Dance instructors developed in their home area, they decided to fill the void and have contributed their time and talents ever since so that a large number of persons can benefit and enjoy Round Dancing.

Currently they are the instructors of a Phase IV-IV club and a Phase V-VI Carousel club in the Maryland/District of Columbia area. They are also instructors of ballroom adult education classes at the community college. Many of their ballroom students have become actively involved in Square and Round Dancing.



The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Twenty five years ago the first All-Round-Dance Weekend was organized by them, and since that time their "ROUND A RAMA" events have been expanded to include ten annual dance functions in areas all over the U.S., and a week-long ROUND A RAMA INSTITUTE, (now in its 19th year) for both leaders and dancers, held at the University of Indiana. They also conduct an INSTITUTE FOR ROUND DANCE TEACHERS each summer. In addition, they conduct instruction sessions for both teachers and dancers of the figures and dance techniques utilized in Phases IV-VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified professionals.

They are charter members of both ROUNDALAB and URDC and have served many years on the Boards of both organizations, and have served as ROUNDALAB Education Chairmen for 5 years. They have conducted clinics at many of the URDC Conventions and have shared their expertise in 3 of the annual URDC Teaching Seminars. Through their efforts as board members of both organizations, they were instrumental in encouraging URDC and ROUNDALAB to work together for the betterment of the activity. They have also served as Chairmen of the PHASE VI Standardization Committee of ROUNDALAB to assist in the development of uniformity in cuing and figure descriptions. Irv served for 2 years as General Chairman of ROUNDALAB and is currently Vice Chairman. In the capacity of General Chairman, they encouraged ROUNDALAB to professionally produce a set of educational video tapes including all ROUNDALAB PHASE FIGURES. These tapes are now available for dancers and teachers on a worldwide basis.

In 1985 they conducted a clinic in New Mexico and are proud of the fact that this clinic has been video-taped and will be a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the URDC Golden Torch award.

Their primary interest in this activity is "the ROUND DANCER" and to this end they feel that education is the answer. They are constantly involved in helping all dancers - from the new dancer to the advanced - and feel that one of their strongest challenges is to encourage and help in the training of new Round Dance Leaders in order to perpetuate the activity.

Irv and Betty are also choreographers of many Round Dances. Among them: *Steppin' Easy*, *Hot Java*, *El Coco*, *Sugarfoot Stomp*, *Memory*, *Put A Light in the Window*, *Sunny Cha*, *Chardonnay*, *What Lies Over the Hill*, and many, many more. *El Coco* and *Sugarfoot Stomp* have been voted to the URDC Hall of Fame.

93-38

RICHARD E. LAMBERTY

SUE SWAIN

Richard E. Lamberty first appeared on the dance scene at age 4 when he joined a ballet class with his older sister. During his first ballet class recital he stole the show, throwing kisses to the audience, completely embarrassing his sister, and getting his picture in the local paper. At 10 he taught himself to clog by the sounds the taps made. Shortly thereafter he joined the Orlando Cloggers, and as a teen joined the Sunshine Squares exhibition group.



Richard's first exposure to Round Dancing was at age 15, and it was 2 years later when Richard's understanding of dancing was transformed forever by Eddie & Audrey Palmquist's Lovely Lady teach. It was also during this time that Richard began studying Ballroom dancing, first American Style and later International Style. Richard and Duffy Dionne were partner's from 1977-1981 in Squares, Rounds and Ballroom. In January of 1982 Richard was diagnosed with arthritis and had to stop dancing for several months until a treatment program afforded him some relief. Fall, 1982 saw the start of Richard's dance teaching career and in early 1983 he gave his first major clinic in Florida. August 1983, saw the end of his dancing career for five years due to his move to Las Cruces, NM.

He moved to California in June 1988. Upon arriving in California it took him under a month to meet Marilou Morales, though it took him 6 weeks to convince her to dance with him. Over the next 4 years they studied ballroom and competed, eventually ranking them among the top 10 amateur couples in the U.S. They also taught at several URDC and other Round Dance Festivals.

Fall 1992 Richard found his current partner, Sue Swain. Sue has been active in ballroom dancing for eight years, retiring from her position with Chevron to pursue dancing full time. She has earned her Member in the ISTD in both Latin and Modern and her Fellow in American Style.

Sue regularly competes in Pro/Am Modern and American Smooth with her husband and with several students. She also competed briefly in the Professional Modern division with Mark Staples. Her passion for dancing and keen understanding of technique have made her one of the most popular teachers in the Bay Area for both private lessons and classes.

Despite their relatively short time together they have been very busy on the Round Dance front being featuring teachers at several seminars, including the week long Round Dance festival in Germany sponsored by the Bradl's.

On January 30, 1993 Richard announced his retirement from Amateur competition and began teaching ballroom professionally. Richard and Sue hope to make their professional ballroom debut in the Fall of 1993.

His more popular choreography includes: *Sweet and Gentle Cha*, *Taking a Change on Love*, *Jean*, *With You I'm Born Again*, *You Stepped Out Of A Dream*, and *The Mountains of Mourne*. Richard Lamberty and Marilou Morales choreography: *The Old House*, *Change Partners*, *Tango Andorea*, *Another You*, *Boulavogue*, *Lean Baby*, *Piano In The Dark*, and *Willow Weep For Me*.

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*.

93-40

Teacher's Seminars

Irv and Betty EASTERDAY

Importance of Teaching Progression for Proper Dance Rotation

Brent and Mickey MOORE

Rhythm Specific Classes - The Good, the Bad, and the How To!

93-41

The Importance of Teaching Progression for Proper Dance Rotation

by Irv and Betty Easterday

Teaching Progression is not a new concept. Many Round Dance teachers have used the idea of Teaching Progression for many years. However, it is mostly discussed and utilized in the area of teaching beginners. There may not be total agreement on the "best" method of teaching dancing. But there are some major concepts that are useful in helping both teachers and dancers understand the figures. And with understanding comes learning and, with practice, better figure execution. With a little study and floor time Teaching Progression can become your most useful teaching tool for dancers who are attempting to perfect their figures in the higher Phases of Round Dancing.

During this clinic we will look at Teaching Progression from the concept of body turns.

A. LATE TURNS

1. Reverse turns - all phases and rhythms
 - a. result of rotating AFTER a step has been taken
 - b. step #2 is on same LOD and direction as step #1
 - c. as a result of body rotation step #2 will actually end side
 - d. rotation then will continue until final step of turn is taken
 - e. in good closed position Man will be stepping past Woman on step preceding turn because she is on his right side
 - f. if Man turns too soon it will cause a loss of appropriate dance position and not enough turn

B. EARLY TURNS

1. Natural turns - all phases and rhythms
 - a. result in rotating BEFORE a step is taken
 - b. continue body rotation so step #2 will end side or side & back
 - c. rotation then will continue until final step of turn is taken
 - d. in good closed position M will be stepping between Woman's feet because she is on his right side
 - e. if Man does turns too late it will cause a loss of appropriate dance position and not enough turn

C. A GOOD PARTNER

1. Responsibility of partner backing against LOD
2. Responsibility of partner preceding toward LOD

TEACHING PROGRESSION

page 2

D. FIGURES FOR PRACTICAL APPLICATION**1. LATE TURNS**

- a. LF TURNING BOX - SQQ--QQS--QQQ
- b. REVERSE TURNS - SQQ
- c. DIAMOND TURNS - QQS--SQQ
- d. TELEMARK - SQQ--QQS--QQQ

- e. DOUBLE REVERSE - SQQ (W-SQ&Q)
- f. REVERSE FALLAWAY
- g. BIG TOP

2. EARLY TURNS

- a. RF TURNING TWO STEP - QQS
- b. RF PIVOTS - SS
- c. MANUEVER - QQQ -
- d. NATURAL TURNS - SQQ
- e. IMPETUS - SQQ
- f. SPIN TURN - SSS
- g. OUTSIDE SPIN - SSS

E. RULES FOR ALL TURNS

- 1. Turn as much and as fast as you can on the 1st step of the turn.
- 2. Remember that the "turning step" need not be the 1st step of a measure or a figure. It can be any step of the figure!

This material prepared and presented by:

Irv & Betty Easterday
 13023 Gordon Circle
 Hagerstown MD 21742
 (301-733-0960)

Rhythm Specific Classes :

The Good, the Bad, and the How To!

by Brent and Mickey Moore

Conducting round dance classes have taken on many forms through the years. The controlling factors are probably as varied as the resulting forms. We have - probably through necessity - always conducted our classes as rhythm specific units and have found this method to answer the specific requirements and goals that we have for our home club. We have clearly seen significant advantages and some difficulties in using this approach. The intent of this seminar session is to explicitly identify the benefits and the drawbacks of this model. We will also provide details of how to conduct classes using this technique for those of you who find yourselves in a situation where it is applicable.

We found in our home area that there has been very little carry over from basic round dance classes or square dance activities to intermediate and more advanced round dancing. Our club was suffering from attrition common in all activities. The solution we elected was to design classes that would be attractive to our friends and acquaintances who ballroom danced. This is a decision that has proved to be reasonably successful for us over the past five or so years.

The basic parameters that we have used for these classes were that the class was open to couples only (we have many single couples but they had to get their own partners) and that the couples must have some but not necessarily extensive dance experience (this was not designed as a beginners class).

To be attractive to this block of dancers, we initially concentrated on areas that were weak in the local studios and that we had some training in - International style Moderns and Latins. Later, we have expanded to those American styles that we had sufficient requests to warrant doing (and which we felt competent to do - there are still plenty of rhythms that we don't have a clue as to how to do or to teach).

Advantages that we find using this model are several. The primary one is that once the course is completed the group can essentially dance to cues on the Phase V - soft VI level quite comfortably. Those that completed the class could readily dance many of the club's repertory of dances in that rhythm. The technical execution and understanding of basic figures was very good. Also, figure variations were fairly easily assimilated and the groups were much better in presenting the rhythm's character because of the depth of involvement in the single dance form. This type class is also very helpful for existing club members in that they can go back over their fundamentals and improve their execution in that dance. In

fact some of our classes have been composed of only existing club members. It also allows a mixing of the existing club members with the newcomers.

Disadvantages of using this method are limited but do exist. The main one is that it is more difficult to integrate class graduates into club activities since they will only be adept at one rhythm. Second is that most ballroom dancers must be conditioned to respond to oral command. And, in our particular situation, we have an additional problem that is unique to us. We only teach on Sundays and when our travel schedule is busy we do not have the needed continuity to conduct classes. When we were able to operate one class following the other, we had good carry over from one class to the next and the class members could see a path to club activities. Now, we find "windows of opportunity" (seven or eight consecutive weekends at home) rarer and typically conduct only one or two classes a year -- a frequency that is not really satisfactory for optimum effectiveness of this method.

If you find this method of conducting classes attractive for your situation or if you want to improve your existing clubs dancing, here are the guiding principles that we use.

First, choose the rhythm that you will teach. If this is the first in your series of this type class, select the rhythm that your club dances most. If the goal is to integrate class graduates into your club, it makes great sense to teach a rhythm that you have a good inventory of routines available to program from for club dances. If the goal is to improve the existing club's technique, then a less used rhythm is acceptable. It is also very useful to teach the club a rhythm that is entering the round dance movement or your club without disrupting your normal club activities.

Second, examine the rhythm in depth as to the fundamental figures. Standard ballroom manuals are an excellent foundation for material and teaching sequence - they've been at it a lot longer and have boiled the fundamental actions in each rhythm to about twenty-five or so figures in each. We also look at the figures that are common in most of the dances in the rhythm that our club dances and we integrate them into a syllabus for each class. We also select several dances that have fairly standard groupings for use at the end of the class.

Third, it is not essential but very helpful to the students to have a published set of notes and a course syllabus. It also helps you as the teacher to stay focused and not be drawn off on tangents.

Fourth, always start with the fundamental methods of walking, changing weight, foot actions, partnering, and rhythm characteristics. We constantly refer to these techniques throughout the class - especially when introducing a new figure. We look for ways to relate the fundamentals of action to the

figure.

Fifth, limit the introduction of new ideas or figures to two or three at any one session. In rare cases, four can be used if the additional action is closely related to one of the new ones or if it is only a minor alteration of a previously learned figure.

Sixth, always stress repetition. Every two hour class starts with an hour's review of the previous week's figures or actions. This permits some catch-up for those who miss occasionally and fortifies the previous week's work.

Seventh, have amalgamations written down for hash cueing for each session to insure that the figures have been presented (unless you have a fantastic memory) and that the combinations work smoothly. Primarily use frequently-used groupings but look for acceptable but unusual combinations to increase listening acuity.

Eighth, have a break between the review session and the new material section - ten to fifteen minutes. Good coffee helps the breaks.

Ninth, there should be a conscious effort to approach each lesson with a little humor. People come to socialize and have a little fun as much as to learn dancing. The students will have a hard time doing either if teaching is not enjoyable for the teachers.

Attached is a typical set of notes, syllabus and schedule, and example amalgamation that we have used. Most but not all of our classes are approached with this level of preparation. Actually, the notes are the most extensive that we use since waltz is usually the first class in a cycle. This course typically runs ten weeks other rhythms vary from six to eight weeks.

AN INTRODUCTION TO THE INTERNATIONAL STYLE WALTZ
Brent & Mickey Moore

This International style Waltz class has several goals. The technique used in any style or rhythm of dancing is impossible to describe in an adequate written form from which one can learn to dance; however, written notes can aid in remembering techniques learned in lessons, clinics, and classes. We hope to give an overview of the International style of dancing, to share some points of dance technique used in the international style which can also be utilized in all your dancing, to describe for both man and lady the figures that constitute the bronze, silver, and portions of the gold syllabi as applied in round dancing, to show how to add elegance to your dancing, to provide several amalgamations to utilize the syllabus figures, and to teach a few round dance routines that utilize the material learned.

If you think of the most memorable tunes that you have ever heard, chances are many will be waltzes. Due to the popularity of the music and the elegance of the dance, the waltz will probably continue to be the world's most popular ballroom rhythm. Styles and tempos of waltz vary from the very fast, spinning Viennese (played at about 50 measures per minute) to the very slow, elongated English waltz (played at about 28-30 measures per minute).

International style waltz is another name for the English style waltz. The term International is used because 52 countries have now accepted the English waltz standards for internal and international competitions. The main reason for this acceptance in addition to the beauty of the English style was that early in the ballroom movement the English established governing organizations and set standards for figures, tempos, and executions. When world-wide competitions began in the late 1910's and early 1920's, an already established set of working standards was easiest to adopt for these meets. Thereby, the English style became dominant not only in the waltz but in all other rhythms as well.

The International Waltz has some characteristics which distinguish it from other styles. As mentioned earlier, this waltz is slow--the slowest of all waltzes. The slow speed is to enable execution of some very complex figures and to develop a greater degree of body control. A key feature of the International style for all modern rhythms is that once closed position is assumed it is not broken throughout the dance. Another characteristic is the use of diagonal movements which will be expanded in the figure descriptions. The most noticeable feature of the International waltz, also shared with several other styles, is the rhythmic rise and fall with the low point being through count one, beginning to

rise at the end of one, continuing to rise through count two, continuing to rise to the highest point on count three, lowering at the end of three to lowest point to begin the cycle anew.

Moving on with more physical techniques, we will next address the areas of poise, hold, positions, and movement in this section. Some important things to remember about poise are to stand erect, to relax the upper body from the ribs up, and to have just enough tension in the arms to support them. Tension thus support comes from the lower body--feet, ankles, legs, abdomen. The poise is slightly forward with a softness in the knees which never completely disappears so that the light body contact and level pelvis can be maintained, and the weight is experienced primarily on the balls of the feet.

In the hold for all the smooth dances, the lady dances to the man's right side - between the man's buttons and his right elbow. There are five points of contact in the basic hold. First is the man's right wrist under the lady's left armpit which is applied with a slight upward pressure. Second is the man's left and lady's right hands which are used for balance and held lightly and well out to the side. Third is the lady's left hand which is placed lightly on the man's upper right arm with the thumb in line with the arm. Fourth is the man's right hand which is lightly placed on the lady's back just about the shoulder blade, fingers together and hand angled downwards. Fifth is the very minimal body contact - an area on man's and lady's right sides just below the rib cage downward into the upper legs. The hold is then fine-tuned by ensuring that the lead hands are at the man's eye level (or if there is a large disparity in height, they are held at the eye level of the shortest partner), that the shoulders are parallel, that the elbows are level, and that the elbows are also even with or slightly in front of the hips. One of the real skills to be mastered is maintaining this "hold" once movement begins.

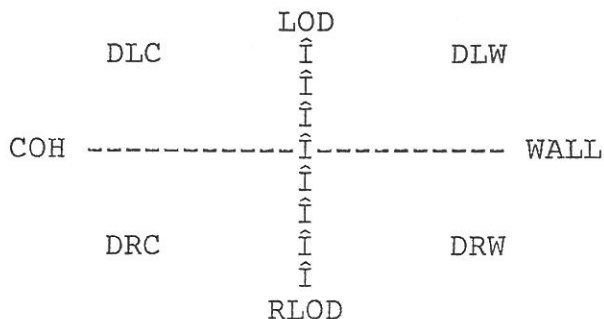
The prime factors to keep in mind when thinking of movement is that the object is to move the body from one place on the floor to another and that the body has to be moved as a single unit. Both the man and lady dance their own bodies separately but unity of movement is created by the man's defining the lady's dance space and timing. To accomplish this, the man must be aware of what the lady must do as well as of what he is doing. Most forward moving steps taken on count one are taken on the heel and as the body moves over the foot the weight is progressively transferred to the toe (really the ball of the foot but usually noted as toe in the descriptions); second count steps forward or sideways are usually taken low on the toe with a soft knee and little ankle extension; and third count steps are usually taken on the toe and the leg and ankle extension completed then lowered to the heel as the body

moves into step one of the next figure. Backward steps are taken toe then to heel on step one, toe on step two, and toe then to heel on step three. Turning is usually done when the weight is on the ball of the foot if swivel action is required; some turns, however, are accomplished by placing the foot and allowing the body to swing into alignment with the foot. This brings us to a set of critical, inter-related concepts in dancing--contra body actions, body swing, and sway. Contra, or contrary as sometimes noted, refers to an angle created between the feet and the body. This angle of alignment can be created by rotating the body from the ankles (called contrary body movement or CBM) or by placing the foot or feet at an angle to the body facing position (called contrary body movement position or CBMP). These two actions are used to facilitate turns and to permit movement in one direction while the body faces another. Body swing is a natural result of body turn which builds off the force generated by the turn to mobilize to whole side of the body including the leg into a smooth, powerful motion. Sway, created as a consequence of body swing, is an angle or inclined line between the floor and a body line from the un-weighted foot to the head. This sway is used to facilitate movement in that it enables the partner on the outside of a turn to match the turn of the inside-of-turn partner without losing closed position. [Actually, there are three types of sway - that described above, broken sway where the angle with the floor is measured from the waist upward, and very transitory hover sway where the angle is measured from the weighted foot. The most important is unquestionably the sway of movement.]

We will be primarily using four basic positions--closed position (CP) and promenade position (PP or semi-closed), and two variations of footwork and body shape where the man or lady can step to the partner's right or left side and still maintain closed position--steps outside partner on the right (OPR or banjo) and steps outside partner on the left (OPL or sidecar). The description for the hold above is for closed position. All steps taken in closed position are between the partner's feet. Promenade position is basically a closed position except the shoulder line is slightly "V" shaped with a slightly greater space between man's left and lady's right shoulders, the heads are turned to where both are looking in the direction of travel on the outside of lead hands, and the feet are angled between the direction of travel and the partner. All steps taken in promenade are taken with the feet so angled. An angular placement of the feet in closed position enables those steps described as being outside partner except that those taken on the left (sidecar) side also require a change of the man's poise to keep the heads and shoulders in the standard position. Figures danced in "sidecar" are the most technically demanding.

The figures to be used in this class are those in the I.D.T.A.

manual. To facilitate the explanations of the figures we must first understand the basic alignments. As mentioned earlier, the International style dances progress at angles to the line of dance which as in all dances moves counter-clockwise around the floor. The following map will help define the various angles called diagonals.



LOD = line of dance
 DLC = diagonal to center and line of dance
 DLW = diagonal to line and wall
 COH = center
 WALL = wall
 DRC = diagonal to center and reverse
 DRW = diagonal to reverse line and wall
 RLOD = reverse line of dance

A typical figure pattern would move diagonally to the wall (DLW), then diagonally to the center (DLC), then down line of dance (LOD), then diagonally to the wall (DLW) again. Complete descriptions of the figures are provided as an appendage and are duplicated from Guy Howard's "Technique of Ballroom Dancing" published by I.D.T.A.

There are four techniques which add elegance to dancing. These are usually added in stages as one's technique and figure knowledge and understanding progresses. The first that is usually acquired is rotation. This is done by adding spin figures to one's repertoire. The second usually mastered is the rise and fall characteristic of the rhythm. Third is the addition of sway to facilitate and soften the movement. Last to be mastered is the elongation of the second count in waltz which adds more softness and expression.

As always we need some guidelines with which to practice newly learned skills. The following amalgamations or groupings of figures are only a few of many that will be used and are offered only as guides to translating the ballroom terminology to round

dance cues. The listings will be by measure and the Guy Howard figure name will be listed first to aid quick reference; if the figure takes two measures, it will be noted as "finish previous figure". Next will be the cue term as used in round dancing in capitals. Suggested alignments will be noted at the end of each figure and will be noted as the direction of movement. The first amalgamation is considered the basic amalgamation.

- (starting DLW)
- | | |
|-----------------------------|----------------------------|
| 1. Left foot closed change | FORWARD WALTZ (DLW) |
| 2. Natural turn | MANEUVER (backing LOD) |
| 3. Finish natural turn | 1 RIGHT TURN (DLC) |
| 4. Right foot closed change | FORWARD WALTZ (DLC) |
| 5. Reverse turn | 2 LEFT TURNS (backing LOD) |
| 6. Finish reverse turn | " " (DLW) |

- (starting DLW)
- | | |
|----------------------------|----------------------------|
| 1. Whisk | WHISK (LOD) |
| 2. Chasse from promenade | CHASSE TO BANJO (DLW) |
| 3. Natural spin turn | MANEUVER (backing LOD) |
| 4. Finish spin turn | SPIN TURN (backing DRC) |
| 5. 4,5,6 of reverse turn | BACK TURN CLOSE (DLC) |
| 6. Reverse turn | 2 LEFT TURNS (backing LOD) |
| 7. Finish reverse turn | " " (DLW) |
| 8. Left foot closed change | FORWARD WALTZ (DLW) |

- (starting DLW)
- | | |
|---|-----------------------------|
| 1. Left foot closed change | FORWARD WALTZ (DLW) |
| 2. Natural turn | MANEUVER (backing LOD) |
| 3. Finish natural turn | 1 RIGHT TURN (DLC) |
| 4. Right foot closed change | FORWARD WALTZ (DLC) |
| 5. 1,2,3 of reverse turn | 1 LEFT TURN (LOD) |
| 6. Reverse corte | REVERSE CORTE (b'king RLOD) |
| 7. Back whisk | BACK WHISK (DLC) |
| 8. Man right foot closed change -
(lady 4,5,6 of reverse turn) | PICKUP (DLC) |

- (starting DC)
- | | |
|--------------------------|----------------------------------|
| 1. 1,2,3 reverse turn | 1 LEFT TURN (undertrn to bk DLW) |
| 2. Weave in waltz time | CHECK & WEAVE (backing DLC) |
| 3. Finish weave | " (DLW) |
| 4. 1,2,3 of natural turn | MANEUVER (backing LOD) |
| 5. Hesitation change | HESITATION CHANGE (DLC) |
| 6. Chasse to the right | FORWARD & RIGHT CHASSE (bk DLC) |
| 7. Outside change | OUTSIDE CHANGE (DLW) |
| 8. 1,2,3 of natural turn | MANEUVER (backing LOD) |

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WALTZ FIGURE LIST (in proposed teaching order)

- 1 FORWARD WALTZ (left & right foot)
- 2 LEFT TURNS (forward & back)
- 3 RIGHT TURNS (forward - MANEUVER & back)
- 4 HOVER TO SEMI
- 5 HOVER CORTE
- 6 SEMI CHASSE
- 7 CHASSE TO BANJO
- 8 SPIN TURN (2 alignments)
- 9 BACK & CHASSE TO BANJO
- 10 WEAVE FROM SEMI
- 11 OPEN IMPETUS
- 12 CHECK & WEAVE
- 13 HESITATION CHANGE
- 14 FORWARD LOCKS
- 15 BACK LOCKS
- 16 WHISK (2 types)
- 17 THE RIGHT CHASSE
- 18 OPEN TELEMARK
- 19 CLOSED TELEMARK
- 20 DOUBLE REVERSE SPIN
- 21 CHANGE OF DIRECTION
- 22 NATURAL FALLAWAY
- 23 SLIP PIVOT TO BANJO
- 24 WING
- 25 HOVER CROSS (6 & 7 weight changes - from 3 positions)
- 26 CROSS HESITATION
- 27 TURNING LOCK
- 28 CLOSED WING
- 29 DRAG HESITATION
- 30 IN & OUT RUN
- 31 CHAIR
- 32 OUTSIDE SPIN

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WEEK 5 - WALTZ GROUP I (cp DLW) Music - standard 16 bar repeat

WAIT 2
FORWARD RECOVER
BACK TURN CLOSE

A
2 LEFT TURNS
" "
HOVER TO SEMI
CHASSE TO BANJO
FWD FWD/LOCK FWD
MANEUVER
SPIN TURN
BACK TURN CLOSE
ONE LEFT TURN
HOVER CORTE
BACK WHISK
SEMI CHASSE
CHASSE TO BANJO
MANEUVER
OPEN IMPETUS
PICKUP SIDE CLOSE

B
FWD & RIGHT CHASSE
OUTSIDE CHANGE
FWD FWD/LOCK FWD
MANEUVER
HESITATION CHANGE
ONE LEFT TURN
CKECK & WEAVE
" "
MANEUVER
BK BK/LOCK BK
OPEN IMPETUS
WEAVE
"
FWD FWD/LOCK FWD
MANEUVER
HESITATION CHANGE

C
2 LEFT TURNS
" "
WHISK TO DIAG CENTER
SEMI CHASSE
WEAVE TO SEMI
CHASSE TO BANJO
MANEUVER
SPIN TURN (overturn)
BACK CHASSE TO BANJO
FWD FWD/LOCK FWD
MANEUVER
OPEN IMPETUS
WEAVE
"
MANEUVER
HESITATION

D
ONE LEFT TURN
HOVER CORTE
BK BK/LOCK BK
BACK WHISK
SEMI CHASSE
THRU FACE CLOSE
WHISK
CHASSE TO BANJO
MANEUVER
SPIN TURN
BACK TURN CLOSE
2 LEFT TURNS
" "
MANEUVER
ONE RIGHT TURN
FORWARD WALTZ

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WALTER'S SEMINARS

Peter and Beryl BARTON

Body & Foot Mechanics and Characteristics - Smooth & Latin

Richard LAMBERTY and Sue SWAIN

A Basic and Consistent Philosophy of Line Figures

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Body & Foot Mechanics and Characteristics Smooth & Latin Rhythms

by Peter and Beryl Barton

GENERAL:

When looking at the dancers at a Round Dance, what makes a couple stand out?

The attitude of the dancers has a great influence on how they feel and enjoy Round Dancing. How they pass this enthusiasm to other dancers.

Do you smile when you are dancing?

Do you keep your head up or do you look at the floor.

Do you keep your head to the left when in the closed dance position or do you look around to see where you are going. Remember your head is the heaviest part of your body and it either helps or hinders your dancing.

Do you still enjoy dancing at all levels or do you look down on easier dancers.

When taking a teach do you concentrate on the teach or do you let your mind wander and talk to other people.

The teachers are giving you the wealth of their experience and there is always something to learn.

In many cases Basics are forgotten in the pursuit of learning Round Dance routines, however if you know the basics the routines will be easier to accomplish.

It is only when the basics are understood that the different Body, Foot Mechanics and Characteristics in both the Ballroom and Latin Rhythms will determine how the dancer looks and feels when executing a dance routine.

Today we are going to investigate these differences.

SMOOTH OR BALLROOM RHYTHMS

WALTZ

When executing the waltz the rise is normally made over the 3 steps of the measure lowering at the end of step three.

FOXTROT

When executing the Foxtrot there is an early rise at the end of step one, lowering at the end of step three.

QUICKSTEP

When executing slow forward steps they are made with a heel lead. The quicks steps are high on the toes and the last quick step will have a toe heel action.

TANGO

The Tango is a dance where there is little or no rise for most of the figures. This is the only rhythm where the movement is not in the same direction as the foot.

The lead for all these rhythms is not through the arms but through the body, your arms are just an extension of your body.

The body does not move before the feet, nor do the feet move before the body, they both move as one.

BALLROOM FIGURES COMMON TO MORE THAN ONE RHYTHM WITH THE SAME FOOTWORK

	WALTZ	FOXTROT	QUICKSTEP
Closed Impetus	1 2 3	S Q Q	S S S
Closed Telemark	1 2 3	S Q Q	S Q Q
Double Reverse or	1 2 & 3 1 2 3 &	S Q & Q S Q Q &	S S Q Q
Hover Cross	1 2 3 4 5 & 6	S Q Q Q Q Q Q	
Open Impetus	1 2 3	S Q Q	S S S
Outside Change	1 2 3	S Q Q	S Q Q
Open Natural	1 2 3	S Q Q	S Q Q
Open Telemark	1 2 3	S Q Q	S Q Q
Turning Lock	1 & 2 3	Q & Q S	Q Q S S
Whisk	1 2 3	S Q Q	S S S
Wing	1 2 3	S Q Q	S Q Q

BALLROOM FIGURES COMMON TO MORE THAN ONE RHYTHM WITH DIFFERENT FOOTWORK

	WALTZ	FOXTROT	QUICKSTEP
Quick Open Reverse or or	RLRL 1 2 & 3 1 2 3 & 1 & 2 3	RLRL SQ & Q SQQ & S & QQ	LRLR SQQS
Weave	RLRLRL 1 2 3 4 5 6	RLRLRLR SQQQQQQ	

LATIN RHYTHMS

RUMBA

When executing the Rumba the movement of the feet is with a ball flat action. The weight is further forward than in the Ballroom rhythms. The lead is through the hands indicating to the partner the figure to be executed. The movement is from the waist down with upper body sway to assist in the execution of the figure.

CHA CHA

The movement is similar to the Rumba but the quick steps are on the balls of the feet lowering to a ball flat for the slower steps. The lead and body movements are similar to the Rumba.

SAMBA

The Samba has more than one rhythm but the one we are most familiar with is the bounce action.

PASO DOBLE

The Paso Doble is an arrogant dance with the man representing the matador and the lady the cape. When moving forward the steps are made with a heel lead like marching. The hold can be wider to execute moves that require more separation between you and your partner.

JIVE

The Jive action is with the every step taken on the ball of the foot with the knee flexed. As the weight is transferred on to the foot the heel lowers, the knee straightens and the hips move softly in the direction of the weighted foot. The weight is always through the balls of the foot and dancing is relaxed.

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A Basic and Consistent Philosophy of Line Figures

by Richard Lamberty and Sue Swain

In dancing, as in many human endeavors, our understanding of the principles involved increases over time. Our approach to dancing is to develop a set of principles which remain consistent as our understanding increases. Today we wish to discuss and demonstrate a basic interpretation of line figures based on a simple principle which should remain consistent as your understanding of how to make good lines develops. For the sake of simplicity, we will, in part, examine these lines as if they were static and separate from the entry and exit, however it is important to recognize that the process of creating the line is as important as the line itself.

The basic principle is this:

**The leader creates a framework in which the follower creates
the longest possible line through the body.**

In order to demonstrate this principle we need to look first at the simplest examples of line figures, rather than examples involving (multiple) changes of sway. The simpler cases involve the follower creating the longest possible straight line through the body. Those figures are **Right Lunge**, **Same Foot Lunge**, and **Contra Check**.

In each of these figures the follower seeks to create the longest possible straight line from the toes of the free foot, up the leg, through the body, and out the top of the head. The figures are distinguished by which foot is pointing, where the foot is pointing, which side of the body the line passes through.

Naturally, we wish the follower's action to be a response to the leader's movement and shape, thus the leader must create a shape to which the natural response would be a long straight line. In general, this is NOT a long straight line in the leader's body, however, the degree of stretch which a follower creates in a line is directly related to the degree of stretch the leader uses.

More complex lines involve the follower creating the longest possible curve through the body. Those figures are **Oversway** and **Hinge**.

In these figures the follower must make the inside edge of the curve as long as possible. The degree and direction of curvature is determined by the leader. If the leader does not stretch to make a long curve, the follower's curve will be foreshortened.

Finally the most complex line, the **Throwaway Oversway**, involves moving from the longest possible straight line to the longest possible curve. The leader first creates a shape which allows the follower to make a long straight line, then the leader changes the shape to create a long curve.

It should be noted that the **Whiplash** is related to the **Right Lunge** and so is based on a straight line. The **Chair** is based on a curved line.

It is also important to note that in each figure the shape is partly created because one hip is higher than the other. The sway is then a result of lifting a hip while stretching both sides. Because one hip is lifted higher than the other the stretch is uneven, resulting in broken sway. One way to change the shape of a line is to change which hip is higher, for example in a **Same Foot Lunge** with a change of sway, the leader first has the left hip higher than the right hip, then changes so that the right hip is higher. As the hips change the stretch of both sides changes resulting in a roll of the head from one side to the other as a natural extension of the line.

As we teach our bodies to stretch more fully we can develop longer and fuller lines, but the principle remains the same.