



UNIVERSAL ROUND DANCE COUNCIL

Flashbacks 79+84

Pics:

Wilkinson
McKee

Hartung
Slotsoul

Alon & Judi Friedman
Jim & Yvonne Robb

Greish
Fisher

Carnegie
Slater

B & M Buck
Robertson

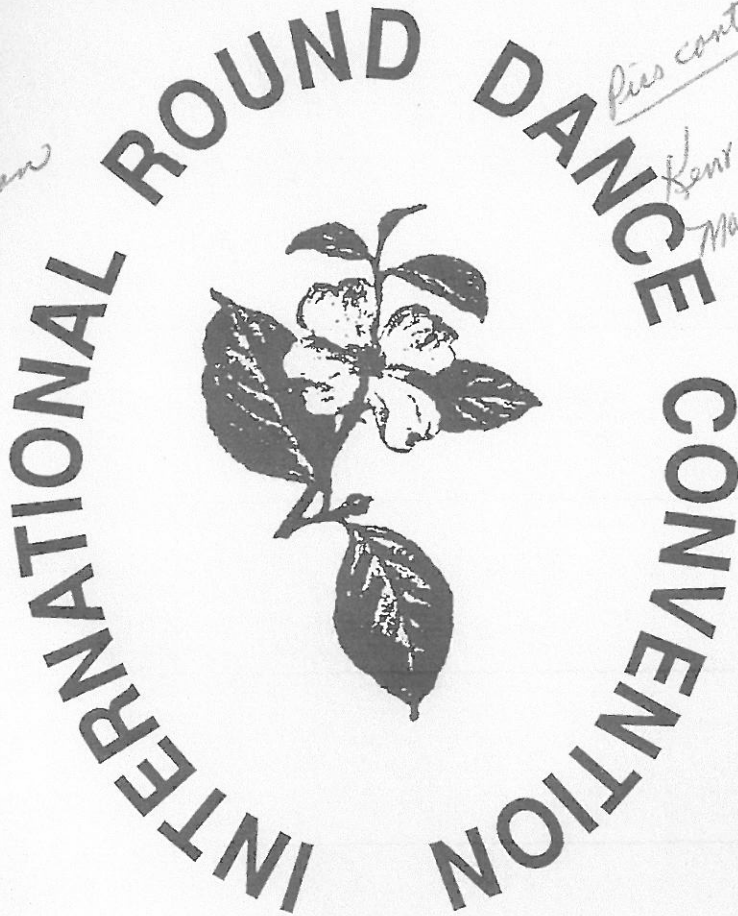
~~Alon & Judi~~
Phil & Janie
Sally & Pat Parrish

Blackford
Burkhardt

Casey
Ed & Gloria Kelner

Paul & Linda Robinson
Moore

Dor & Barbara Heckman
Cruzada
Karl & Joy Reed



Pics cont

Kent & Irene Slater
Machi & Madlene Thome

18th

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



Nothing could be finer...

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UNIVERSAL ROUND DANCE COUNCIL

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

John & Jean Wilkinson
2667 Troy Road
Schenectady, NY 12309



**18th International
ROUND DANCE CONVENTION**

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

GREETINGS!!

WELCOME TO THE 18TH ANNUAL UNIVERSAL
ROUND DANCE COUNCIL CONVENTION
and to Winston Salem, North Carolina

Thank you for supporting this convention by your presence in this lovely old city?. We extend to you our warmest greetings and hope that your dancing experience while you are here is thoroughly enjoyable.

We wish to extend a very special thank you to all the committee members who have made our task of organizing this convention a pleasure. Any convention is successful only in so far as individuals make it so. All those we asked to help said "Yes," and this cooperative spirit has pervaded all our work with them. Whoever said that good help is hard to find was mistaken. Our committee has worked long and hard to provide for your dancing pleasure. When you see them, please take a moment to thank them for their contribution of time and talent to this dance event. We certainly want to salute them.



A special thank you to Wayne and Donna Slotsve, to Norm and Joan Christie, to Sherm and Jackie Foote, who have given assistance and support, and to the Newbys, the Greens, and the Walkers for help in knowing how it all should be done.

And to you the dancers, who make this effort worthwhile, may the music and choreography speak to your feet; may renewed and new friendships touch your heart; may you be refreshed with pleasure; and may you travel safely home when the band stops playing.

Thank you all!!!

John & Jean
John & Jean Wilkinson
General Chaircouple

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UNIVERSAL ROUND DANCE COUNCIL

WAYNE & DONNA SLOTSVE
URDC Presidents

July 20, 1994

Welcome to Winston-Salem, NC and the 18th International Round Dance Convention!

Dancing has never enjoyed a larger audience than at the current time. "Country Dancing" has more people saying that they are "dancers" and that they are going dancing than ever before. Most of these new dancers are under 30 years old. A local hot spot in Omaha now opens on Sundays for teens who want to be a part of this phenomena. Can round dancing capitalize on these dancers? One has to believe that the future certainly looks brighter because of this new interest in dancing.

Round dancing certainly has a lot to offer. The friendships and exercise are usually the first two things mentioned as reasons for dancing. Not mentioned, but just as important is the fact that dancing is a couple activity. At a time when there are more forces driving the man and woman apart, we ought to be yelling from the rooftops about round dancing. The lack of public awareness is the major reason for any growth problems that we may have.



As we look at round dancing in 1994, we can see signs that we are just as healthy as ever. Certainly, the quality of dancing and teaching has never been greater. It would be very difficult for the best dancers of any label not to be impressed with round dancing today.

However, there are some areas that deserve our attention. Problems center on three areas--dance location, number of routines, and preservation of dancers/teachers. First, the cost of halls have increased dramatically recently. In far too many cases, this has caused clubs to cease dancing. There is little we can do about this but bear these new costs. Convention sites are difficult to obtain as we demand a lot of danceable floor space and use fewer hotel rooms and consume much less alcohol than many conventioners do.

Secondly, the number of routines being written is too great for the capacity of the average dancer. Some very astute leaders have cut the number of routines that they choreograph. Some festival committees have also cut the number of teaches at their conventions. Both trends are a welcome relief to the glut of material now available. Other possibilities for festival committees to consider would be for an "oldie" teach and/or workshop time devoted to figures. The teach does not have to be brand new.

Thirdly, we need to preserve our leaders. Give them time to enjoy your weekends as well. After workshops, cueing all evening is a tremendous load. The leaders who also maintain a full-time job are especially vulnerable to the rigors of round dance teaching. We also need to preserve our dancers. Four hour clinics with a one break is unrealistic. Schedule shorter clinic times with more breaks. One leader said that after 35 minutes of intense learning our brains shut off and the eyes begin to glaze over.

You and the smile on your face is the best advertisement for this activity. You are here to enjoy yourselves. There is much to pick from. Be sure to thank the leaders who are also here on a volunteer basis. Applause and few words go a long way to make this weekend enjoyable for everyone. A special thank you is due John & Jean Wilkinson and their committee who took on the long distance job to chair the convention. Donna and I will be anxious to meet all of you this weekend.

Wayne & Donna Slotsve



94-5

CITY OF WINSTON-SALEM
OFFICE OF THE MAYOR

P.O. BOX 2511, WINSTON-SALEM, NORTH CAROLINA 27102
910-727-2058 fax 910-727-2566

July, 1994

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 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.

Best wishes for a great event. 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

EXECUTIVE OFFICERS 1993-1994

President..... Wayne & Donna Slotsve
 Vice President..... Brent & Mickey Moore
 Secretary..... Floyd & Marilyn Lamson
 Treasurer..... Sherman & Jackie Foote

BOARD OF DIRECTORS 1993-1994

Term Ends September 30, 1994

Chris & Terri Cantrell.....960 Garnet, Broomfield, CO 80020
 Russ & Barbara Casey.....800 W. Community College Dr. #52, San Jacinto, CA 92583
 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 September 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.....(Summer) Box 2059, Bayfield, Ontario NOM 1G0

Term Ends September 30, 1996

Mike & Toni Auriene.....7 Woodhaven Ct., Metamora, IL 61548
 Norm & Joan Christie.....(Summer) 5 Orr St., Nepean, Ontario 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, Ontario L6Y 3V1
 Larry & Judi Rasmussen.....2456 Carolina Ave., Redwood City, CA 94061

Elected 1994-1997

Jerry & Sandy Adams.....5026 Howes Lane, San Jose CA 95118
 Rod & Susan Anderson.....8923 Melrose, Overland Park, KS 66214
 Russ & Barbara Casey.....800 W. Community College Dr. #52, San Jacinto, CA 92583
 Pete & Mary McGee.....2048 Dogwood La., Bethlehem, PA 18018
 Brent & Mickey Moore.....206 Scenic Dr., Oak Ridge, TN 37830
 Paul & Linda Robinson.....2416 Valley High Dr., Independence, KS 67301
 Wayne & Donna Slotsve.....2101 North 144th Ave., Omaha, NE 68116



UNIVERSAL ROUND DANCE COUNCIL

THE TECHNICAL ADVISORY COMMITTEE (TAC)

Chaircouple:	Mike & Sally Poehler (Term expires 1995).....	Hurst, TX
To 1994	Chris and Terri Cantrell.....	Bloomfield, CO
	Tom and Loveday Newby.....	Brampton, Ontario, Canada
To 1995	Steve and Wendy Bradt.....	Easton, PA
	Russ and Barbara Casey.....	San Jacinto, CA
	John and Mary Macuci.....	District Heights, MD
To 1996	Peter and Beryl Barton.....	West Hills, Ontario, Canada
	Jack and Frances Kern.....	Half Moon Bay, CA
	Derek and Jean Tonks.....	Bayfield, Ontario, Canada
To 1997	Wayne and Donna Slotsve.....	Omaha, NE
	Warren and Sandy Teague.....	Westport, KY
	Del and June Wilson.....	Madison Heights, MI
To 1998	Jerry and Diana Broadwater.....	Granite City, MO
	Steve and Judy Storm.....	Salt Lake City, UT

COMMITTEE CHAIRCOUPLES

18th ANNUAL CONVENTION.....	John & Jean Wilkinson
TECHNICAL ADVISORY COMMITTEE (TAC).....	Mike & Sally Poehler
EDITORS NEWSLETTER.....	Bob & Sue Riley
LEGAL ADVISOR/PARLIAMENTARIAN.....	Sandra Coleman
MEMBERSHIP/COMPUTER SERVICES.....	Bob & Florence Smith
EDUCATION.....	Larry & Judi Rasmussen
PUBLICITY.....	Charles & JoAnne Shaw
GOLDEN TORCH.....	Paul & Betty Stottlemeyer
HALL OF FAME.....	Paul & Linda Robinson
NOMINATIONS.....	Peter & Beryl Barton

SPECIAL ASSIGNMENTS

CONVENTION GUIDELINES.....	Lloyd & Nan Walker
MANUAL MAIL COORDINATORS.....	Floyd & Marilyn Lamson
BYLAWS REVIEW.....	Peter & Beryl Barton

1994 CONVENTION COMMITTEE



John & Jean Wilkinson
General Chaircouple



Pete & Mary McGee
Program



**Hardie & Sara
Hartung**
Assistant Chaircouple



**Alan & Judi
Friedman**
Registrars



Jim & Jeri Robb
Treasurers

ADDITIONAL 1994 CONVENTION COMMITTEE



Jerry & Jo Gierok
Sound



Dick & Karen Fisher
Syllabus/Ribbons



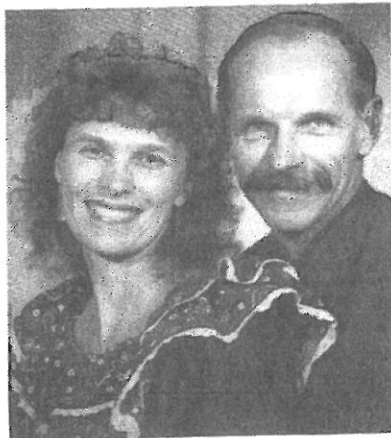
Joe & Jo Carnevale
Publicity/Exhibitors



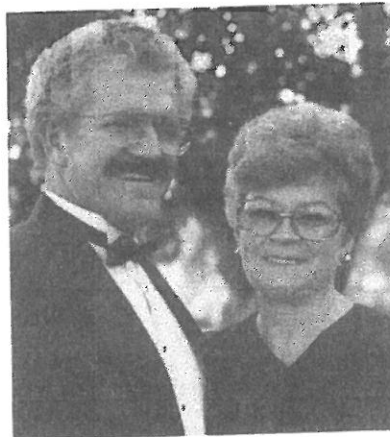
Ken & Irene Slater
Prelude Ball



Bill & Martha Buck
Hospitality



**Phil & Jane
Robertson**
Housing



**Larry & Judi
Rasmussen**
Education



Bill & Pat Parrish
Hosts

GOLDEN TORCH AWARD



19

93

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

1978	Gordon & Betty Moss - California
1979	Frank & Iris Gilbert - Florida
1980	Eddie & Audrey Palmquist - California
1981	Charlie & Nina Ward - Canada
1982	Manning & Nita Smith - Texas
1983	Charlie & Bettye Proctor - Texas
1984	Bud & Lil Knowland - Arizona
1985	Ben Highburger - Texas
1986	Irv & Betty Easterday - Maryland
1987	No Award Given
1988	No Award Given
1989	Phil & Norma Roberts - Indiana
1990	Koit & Helen Tullus - California
1991	Peter & Beryl Barton - Canada
1992	Bob & Sue Riley - Florida
1993	No Award Given

94-10

A
NUMBER OF
CANDIDATES WERE
NOMINATED FOR THE 1993
GOLDEN TORCH AWARD;
HOWEVER, NO ONE
CANDIDATE RECEIVED THE
REQUIRED SUPPORT OF 51
PERCENT FROM THE BOARD
OF DIRECTORS TO GRANT
THE AWARD THIS YEAR.

NO AWARD IN 1993



UNIVERSAL ROUND DANCE COUNCIL

HALL OF FAME

The following dances have been selected previously to the URDC Hall of Fame. In 1988, the rules for selecting Hall of Fame dances were changed so that each year the entire membership selects only one dance by ballot through the URDC Newsletter. The dances selected under the new rules are marked with an asterisk (*).

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

TOP FIFTEEN DANCES 1992

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

TOP FIFTEEN DANCES 1993

15)	YOU MAKE ME FEEL SO YOUNG	Krol	Foxtrot
15)	SEND HER ROSES	Palmquist	Foxtrot
14	ALRIGHT, YOU WIN	Childers	Jive
13	TAMPA JIVE	Macuci	Jive
12	AMOR	Barton	Cha Cha
11	MARIA ELENA	Ward	Foxtrot
10	YOU'RE THE TOP CHA CHA	Childers	Cha Cha
8)	TANGO CAPRICCIOSO	Ward	Tango
8)	RAMONA	Krol	Waltz
7	KISS ME GOODBYE RUMBA	Lawson	Rumba
6	WYOMING LULLABY	Palmquist	Waltz
5	ORIENT EXPRESS FOXTROT	Moore	Foxtrot
4	SAM'S SONG	Shawver	Waltz
3	LONDON BY NIGHT	Goss	Waltz
2	CAVATINA	Barton	Waltz
1	AND I LOVE YOU SO	Childers	Rumba

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UNIVERSAL ROUND DANCE COUNCIL

19TH ROUND DANCE CONVENTION

JULY 26, 27, 28, 29, 1995

SAN JOSE CIVIC AUDITORIUM, SAN JOSE, CALIFORNIA

For the Advanced and High Intermediate Dancer

General Chaircouples
Russ/Barbara Casey
(909)654-0392
Paul/Betty Stottlemyer
(714)826-2822

Program Chaircouples
Bill/Carol Goss
(619)693-0997
Larry/Judi Rasmussen
(415)368-0851

Education Chaircouple
Larry/Judi Rasmussen
(415)368-0851

SCHEDULE OF EVENTS

On the Way to San Jose ★

WEDNESDAY 9:00 AM -12:00 Noon Teachers' Education Seminar
1:30 PM - 4:30 PM Dancers' Education Seminar
7:30 PM -11:00 PM Prelude Ball and Showcase of Rounds

THURSDAY, FRIDAY & SATURDAY

9:00 AM - 4:30 PM Clinics and Dance Teaches
7:00 PM - 11:00 PM Reviews and Party Dance

REGISTRATION FORM

Mail to: Jerry/Sandy Adams, 5026 Howes Lane, San Jose, CA 95118

	URDC Members	Couples	Singles
Convention	Non-Members	\$80.00	\$45.00
Extra Syllabus	\$10.00	\$96.00	\$61.00 (\$16 Member ship included)
Education Seminar Teachers(9:00 am - 12 Noon)		\$15.00	\$ 7.50
(Members/Non-Members Welcome) Dancers(1:30-4:30 pm)		\$15.00	\$ 7.50
Both Sessions		\$25.00	\$12.50

Enclosed U.S. \$ _____

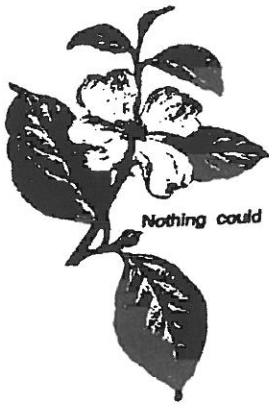
NAME: _____
 Last His Hers
 ADDRESS _____
 Street Phone
 City State Zip

Please Check: Teacher Dancer
 MAKE CHECKS PAYABLE TO: 19TH URDC CONVENTION - cancellation fee \$10.00 thru 7/1/95
 (U.S. FUNDS ON U.S. BANK)
 HOTEL AND RV INFORMATION WILL BE SENT UPON RECEIPT OF REGISTRATION

PROPER ROUND DANCE ATTIRE REQUIRED AT ALL SESSIONS

1994 PROGRAMMED ROUTINES

- | | | |
|--|--|---|
| A Lovely Evening (Childers) | I Love the Nightlife (D'Aloiso) | Roses of Picardy (Tullus) |
| A Taste Of Bolero (Rother) | I Wanta Quickstep (Proctor) | Rumba Calienta (Shibata) |
| A Walk In The Black Forest
(Lamberty/Swain) | If I Could Write A Book (Childers) | Rumba Hermosa (Lawson) |
| Adios (Cullip/Norman) | If You (Moore) | St. Michel's Quickstep (Casey) |
| Adios Mundo (Moore) | If You Forget Me (Anderson) | Sam's Song (Shawver) |
| All I Ask Of You (McGee) | Isn't It Romantic (Shibata) | Send For Me (Goss) |
| All I Do (Moore) | It's Cha Cha Cha (Childers) | Send Her Roses (Palmquist) |
| Allegheny Moon (Barton/Christmas) | Java Jive (Childers) | September Foxtrot (Slotsve) |
| Almost There (Childers) | Jean (Lamberty/Morales) | Shall We Dance (Goss) |
| Alright, You Win (Childers) | Just A Tango (Childers) | Sinti (Slater) |
| Amor (Barton) | Just Another Woman In Love
(Anderson) | Sleeping Beauty (Moore) |
| Amore Baciarmi '88 (Palmquist) | Just Called (Barton) | Someone Like You (Barton) |
| And I Love You So (Childers) | Kiss In The Dark (Goss) | Somewhere (Robinson) |
| Andante Waltz (Howard) | Kiss Me Goodbye (Tullus) | Somewhere In Time Foxtrot
(Wacker) |
| Are You Still Mine (Kiehm/Goss) | Kiss Me Goodbye Rumba (Lawson) | Spanish Eyes (Rother) |
| Autumn Concerto (Roberts) | La Pura (Goss) | Spider Of The Night (Goss) |
| Autumn Leaves (Moss) | Let Me Show You How (Slater) | Strange Music (Esqueda) |
| Autumn Nocturne (Palmquist) | Let's Dance (Stone) | Sugar, Sugar (Worlock) |
| Boulavogue (Lamberty/Morales) | Lolita (Esqueda) | Sugarfoot Stomp (Easterday) |
| Bye Bye Blues (Palmquist) | London By Night (Goss) | Sweet Ida (Palmquist) |
| Calendar Girl (Rotscheid) | Lonely Is The Name (Roberts) | Tammy Tell Me True (Goss) |
| Caress (Roberts) | Love Potion #9 (Anderson) | Tampa Jive (Macuci) |
| Cavatina (Barton) | Lovely Lady (Palmquist) | Tango Capriccioso (Ward) |
| Cha Cha Torrero (Moore) | Madigan's Waltz (Barton) | The Bard (Lamberty/Morales) |
| Champagne Quickstep (Rother) | Mambo Five (Smarrelli) | The Children (Barton) |
| Change Partners
(Lamberty/Morales) | Mambo Jambo (Easterday) | The Girl In My Arms (Agler) |
| Charade (Kammerer) | Manuela (Rumble) | The Homecoming (Ward) |
| Chardonnay (Easterday) | Maria Elena (Ward) | The Old House (Lamberty/Morales) |
| Coppelia Waltz (Palmquist) | Marilyn, Marilyn (Palmquist) | The Rainbow Connection
(Walters/Anderson) |
| Daddy Cha (Easterday) | Married (Shawver) | The Singing Piano Waltz (Marx) |
| Dancing In The Dark (Roberts) | Memories Of You (Palmquist) | The Sound Of Music (Barton) |
| Don't Cry For Me Argentina
(Palmquist) | Memory (Easterday) | The Way You Do (Moore) |
| Edelweiss (Palmquist) | Memory Rumba (Esqueda) | Three Times A Lady (Casey) |
| El Coco (Easterday) | Mint Julep (Rother) | Till (Moss) |
| El Gato (Easterday) | Moonlight Romance (Childers) | Time Was (Slater) |
| Embassy Waltz (Palmquist) | My Foolish Heart (Childers) | To All The Girls (Kiehm/Goss) |
| Emily, Emily (Childers) | Noche de Amor (Goss) | Two For Tea (Goss) |
| Even Now (Goss) | Now (Slater) | Under the Bridges Of Paris
(McCreary) |
| Evergreen (Kiehm/Goss) | Orient Express Foxtrot (Moore) | Waltz At Sunset (Childers) |
| Fiesta Tango (Palmquist) | Our Shadow Tango (Barton) | Waltz Natasha (Barton) |
| Fortuosity (Rother) | PA 6-5000 (Glover) | Waltz Tramonte (Britton) |
| Foxtrot Tonight (Goss) | Papa Loves Mambo (Easterday) | What A Difference (Palmquist) |
| Gazpacho Cha (Lawson) | Para Esto (Roberts) | Wish You Love Rumba (Barton) |
| Hands Up Cha (Barton/Christmas) | Penny For Your Thoughts (Slater) | Witchcraft IV (Slater) |
| Happy Ever After (Goss) | Pepito (Rother) | Wonderful World Of The Middle-
Aged (Goss) |
| Hawaiian Wedding Song (Lovelace) | Picardy Foxtrot (Slater) | Woodchopper's Ball (Lawson) |
| He'll Have to Go (Rother) | Pink Cadillac (Lawson) | Wyoming Lullaby (Palmquist) |
| Here To Eternity (Smarrelli) | Please Mr. Brown (Berry/Slotsve) | Y Yo La Amo (Montez/Goss) |
| High On A Mountain (Rother) | Putting On The Top Hat (Childers) | Years May Come (Rother) |
| Hooked On Swing (Windhorst) | Rachel's Song (Stairwalt) | You Make Me Feel So Young (Krol) |
| How Did He Foxtrot (Goss) | Rainbow Connections (Childers) | You're The Top Cha Cha (Childers) |
| I Know Now (Palmquist) | Rainbow Foxtrot (Blackford) | |
| I Love Beach Music (Raybuck) | Ramona (Krol) | |
| | Riviere de Lune (Palmquist) | |
| | Romeo And Juliet (Moore) | |



Nothing could be finer...

EVENING PROGRAM - CUERS

Carter & Ruby Ackerman
 Wayne & Barbara Blackford
 Jerry & Diana Broadwater
 Bill & Martha Buck
 Mike & Marsha Burkhardt
 Joe & Jo Carnevale
 Russ & Barbara Casey
 Armand & Joan Daviau
 Carlos & Nancy Esqueda
 Dick & Karen Fisher
 Jerry & Jo Gierok
 Dave & Dottie Griffiths
 Hardie & Sara Hartung
 Don & Barbara Heckman
 Paul & Lorraine Howard
 Ed & Gloria Kilner
 Perry & Jerry LeFeavers
 Randy Lewis
 Dave & Marilyn McAdams
 Brent & Mickey Moore

Delton & Sybil Moore
 Tom & Loveday Newby
 Gene & Lois Noble
 Kay & Joy Read
 Jim & Jeri Robb
 Paul & Linda Robinson
 Jim & Jennie Runnels
 Jim & Marianne Senecal
 Charlie & JoAnne Shaw
 Ken & Irene Slater
 Wayne & Donna Slotsve
 Barbara Stewart & Don Bell
 Bob & Evelyn Supko
 Warren & Sandy Teague
 Mark & Marlene Thone
 John & Marilyn Trabue
 Jim & Carol Vincent
 Everette & Dorothy Walker
 John & Jean Wilkinson
 Roy & Janet Williams

MASTERS OF CEREMONY

Hershell Allen, Jr. & Cristy Kim
 Bill & Martha Buck
 Joe & Jo Carnevale
 Armand & Joan Daviau
 Dick & Karen Fisher
 Dave & Dottie Griffiths
 Randy Lewis
 Bert & Betty Martin
 Dave & Marilyn McAdams
 Brent & Mickey Moore

Delton & Sybil Moore
 Charles & Olga Nieves
 Ed Phillips & Elmyra Hamelin
 Paul & Linda Robinson
 Wendall & Ruth Robison
 Jim & Jennie Runnels
 Charlie & JoAnne Shaw
 Ken & Irene Slater
 Paul & Betty Stottlemeyer
 Bob & Evelyn Supko



1994 CONVENTION STAFF

CLINIC/TEACHES

Wayne & Barbara Blackford	Cha Cha	Dark Eyes Cha Cha	Phase VI
Russ & Barbara Casey	Waltz	Waltzing Like Lovers	Phase VI
Carlos & Nancy Esqueda	Foxtrot	Don't Tell Foxtrot	Phase VI
Brent & Mickey Moore	Bolero	Nosotros	Unphased
Warren & Sandy Teague	Quickstep	Lady Is A Tramp '94	Phase VI

FIGURE CLINIC

Pete & Mary McGee - International Tango

DANCE TEACHES

Bill & Martha Buck	Foxtrot	Making Memories Foxtrot	Phase V+2
Mike & Marsha Burkhardt	Rumba	Aphrodisia	Phase VI
Armand & Joan Daviau	Jive	That's My Baby	Phase IV+1
Hardie & Sara Hartung	Waltz	Many Times	Phase VI
Don & Barbara Heckman	Quickstep	Fortuosity	Phase V
Ed & Gloria Kilner	Bolero	On Days Like These	Unphased
Gene & Lois Noble	Slo Two Stp	Saving All My Love	Unphased
Kay & Joy Read	West Coast	Love Grows	Phase V+2
Paul & Linda Robinson	Tango	Blvd. of Broken Dreams	Phase V+1

STANDBYS

Ken & Irene Slater	Foxtrot	Symphony	Phase VI
Mark & Marlene Thone	Paso Doble	Malagueña	Phase VI

94-17

THURSDAY AT A GLANCE

SOUTH MEETING HALL

9:00-10:25 a.m. CHA CHA CLINIC
 10:35-12:00 noon Cha Cha Dance Teach
 1:30-2:55 p.m. WALTZ CLINIC
 3:05-4:30 p.m. Waltz Dance Teach
 7:30-8:00 p.m. SHOWCASE OF ROUNDS
 8:00-9:00 p.m. REVIEW DANCES TAUGHT

NORTH BANQUET HALL

9:00-10:25 a.m. Foxtrot Dance Teach
 10:35-12:00 noon Rumba Dance Teach
 1:30-2:55 p.m. Int'l. Tango Figure Clinic
 3:05-4:30 p.m. Bolero Dance Teach
 7:30-8:00 p.m. CLOSED FOR SHOWCASE
 8:00-9:00 p.m. REVIEW DANCES TAUGHT

EVENING DANCE PROGRAM

DAVE & MARILYN McADAMS

9:12 Waltz Natasha (VI) Barton
 9:16 It's Cha Cha Cha (VI) Childers
 9:20 Waltz At Sunset (VI) Childers
 9:24 A Lovely Evening (VI) Childers

MARK & MARLENE THONE

9:28 All I Do (V) Moore
 9:32 Shall We Dance (V) Goss
 9:36 Evergreen (UP) Goss
 9:40 Autumn Leaves (V) Moss

DON & BARBARA HECKMAN

9:44 The Sound Of Music (VI) Barton
 9:48 Three Times A Lady (VI) Casey
 9:52 Happy Ever After (V) Goss
 9:56 What A Difference (VI) Palmquist
 10:00 Alright, You Win (VI) Childers

PAUL & LINDA ROBINSON

10:04 Somewhere (V) Robinson
 10:08 Just Another Woman In Love (V) Anderson
 10:12 Romeo And Juliet (VI) Moore
 10:16 If You (UP) Moore

DANCE THROUGH OF DANCES TAUGHT

10:20 Dark Eyes Cha Cha (2X) Blackford
 10:28 Making Memories Foxtrot (2X) Buck
 10:36 Aphrodisia (2X) Burkhardt
 10:44 Waltzing Like Lovers (2X) Casey
 10:52 On Days Like These (2X) Kilner

11:00 DIEHARD

EVENING DANCE PROGRAM

ED & GLORIA KILNER

9:12 Amore Baciarmi '88 (V) Palmquist
 9:16 Just A Tango (V) Childers
 9:20 Marilyn, Marilyn (IV) Palmquist
 9:24 PA 6-5000 (V) Glover

ROY & JANET WILLIAMS

9:28 Coppelia (VI) Palmquist
 9:32 Dancing In The Dark (V) Roberts
 9:36 Champagne Quickstep (IV) Rother
 9:40 Cha Cha Torrero (V) Moore
 9:44 Mambo Five (VI) Smarrelli

ARMAND & JOAN DAVIAU

9:48 Kiss In The Dark (VI) Goss
 9:52 Rumba Hermosa (IV) Lawson

DAVE & DOTTIE GRIFFITHS

9:56 The Homecoming (V) Ward
 10:00 Waltz Tramonte (V) Palmquist
 10:04 The Singing Piano Waltz (V) Marx
 10:08 Hands Up Cha (V) Barton/Christmas
 10:12 The Girl In My Arms (IV) Agler

HALL CLOSED

FRIDAY AT A GLANCE

SOUTH MEETING HALL

9:00-10:25 a.m. BOLERO CLINIC
 10:35-12:00 noon Bolero Dance Teach
 1:30-2:55 p.m. FOXTROT CLINIC
 3:05-4:30 p.m. Foxtrot Dance Teach
 7:30-8:00 p.m. SHOWCASE OF ROUNDS
 8:00-9:00 p.m. REVIEW DANCES TAUGHT

NORTH BANQUET HALL

9:00-10:25 a.m. Tango Dance Teach
 10:35-12:00 noon Waltz Dance Teach
 1:30-2:55 p.m. Hall Of Fame Dance Teach
 3:05-4:30 p.m. West Coast Swing Dance Teach
 7:30-8:00 p.m. CLOSED FOR SHOWCASE
 8:00-9:00 p.m. REVIEW DANCE TEACHES

EVENING DANCE PROGRAM

CARTER & RUBY ACKERMAN
 9:12 Let Me Show You How (V) Slater
 9:16 Manuela (IV) Rumble
 9:20 Gazpacho Cha (IV) Lawson
 9:24 Rainbow Connections (IV) Childers

BILL & MARTHA BUCK
 9:28 The Old House (IV) Lamberty
 9:32 Time Was (VI) Slater
 9:36 Hawaiian Wedding Song (V) Lovelace
 9:40 Pepito (V) Rother

JIM & MARIANNE SENEAL
 9:44 Wish You Love Rumba (VI) Barton
 9:48 Memory (VI) Easterday

JERRY & DIANA BROADWATER
 9:52 Someone Like You (IV) Barton
 9:56 Hooked On Swing (IV) Windhorst
 10:00 La Pura (V) Goss

BARBARA STEWART & DON BELL
 10:04 You're The Top Cha Cha (IV) Childers
 10:08 Woodchopper's Ball (IV) Lawson

EVENING DANCE PROGRAM

JOHN & MARILYN TRABUE
 9:04 Spider Of The Night (VI) Goss
 9:08 Almost There (VI) Childers
 9:12 Daddy Cha (VI) Easterday
 9:16 Java Jive (VI) Childers

MARK & MARLENE THONE
 9:20 All I Ask Of You (V) McGee
 9:24 He'll Have To Go (VI) Rother
 9:28 Boulavogue (VI) Lamberty

PAUL & LORRAINE HOWARD
 9:32 Papa Loves Mambo (V) Easterday
 9:36 Fiesta Tango (VI) Palmquist
 9:40 Memories Of You (V) Palmquist
 9:44 Putting On The Top Hat (VI) Childers
 9:48 Till (V) Moss

BOB & EVELYN SUPKO
 9:52 Emily, Emily (VI) Childers
 9:56 Wonderful World Of The Middle-Aged (VI)
 10:00 Are You Still Mine (UP) Goss
 10:04 Sugarfoot Stomp (V) Goss
 Easterday

DANCE THROUGH OF DANCES TAUGHT

10:12 Nosotros (2X) Moore
 10:20 Boulevard of Broken Dreams (2X) Robinson
 10:28 Many Times (2X) Hartung
 10:36 Don't Tell Foxtrot (2X) Esqueda
 10:44 Fortuosity (2X) Heckman
 10:52 Love Grows (2X) Read

11:00 DIEHARD

HALL CLOSED

94-19

SATURDAY AT A GLANCE

SOUTH MEETING HALL

9:00-10:25 a.m. QUICKSTEP CLINIC
 10:35-12:00 noon Quickstep Dance Teach
 1:30 p.m. ANNUAL GENERAL MEETING
 2:30 p.m. (approx.) DANCE THROUGHGS
 EACH DANCE WILL BE CUED TWICE

7:30-7:55 p.m. REVIEW DANCE TAUGHT

EVENING DANCE PROGRAM

BRENT & MICKEY MOORE
 8:04 Change Partners (VI) Lamberty
 8:08 Tammy Tell Me True (VI) Goss
 8:12 Mambo Jambo (VI) Easterday
 8:16 Isn't It Romantic (VI) Shibata

HARDIE & SARA HARTUNG
 8:20 Bye Bye Blues (V) Palmquist
 8:24 Lolita (VI) Esqueda
 8:28 Allegheny Moon (VI) Barton
 8:32 Y Yo La Amo (UP) Goss

CARLOS & NANCY ESQUEDA
 8:36 Let's Dance (IV) Stone
 8:40 Roses Of Picardy (VI) Tullus
 8:44 The Rainbow Connection (VI) Anderson

TOM & LOVEDAY NEWBY
 8:48 St. Michel's Quickstep (V) Casey
 8:52 Embassy Waltz (VI) Palmquist

JOHN & JEAN WILKINSON
 8:56 Rumba Calienta (VI) Shibata
 9:00 Chardonnay (VI) Easterday
 9:04 Edelweiss (VI) Palmquist

EVERETTE & DOROTHY WALKER
 9:08 My Foolish Heart (VI) Childers
 9:12 Autumn Nocturne (VI) Palmquist
 9:16 You Make Me Feel So Young (IV) Krol

DANCE THROUGH OF DANCES TAUGHT

9:20 Lady Is A Tramp Teague
 9:24 Saving All My Love Noble
 9:28 That's My Baby Daviau

9:40 ANNOUNCEMENTS
 GOLDEN TORCH AWARD
 HALL OF FAME

10:00 THE SPECIAL HOUR
 (The 15 most popular dances)

NORTH BANQUET HALL

9:00-10:25 a.m. Slow Two-Step Dance Teach
 10:35-12:00 noon Jive Dance Teach

HALL CLOSED

7:15 - 8:00 REVIEW DANCES TAUGHT

EVENING DANCE PROGRAM

DICK & KAREN FISHER
 8:04 I Wanta Quickstep (IV) Proctor
 8:08 Under the Bridges Of Paris (IV) McCreary
 8:12 I Love The Nightlife (V) D'Aloiso

JIM & JERI ROBB
 8:16 Somewhere In Time Foxtrot (V) Wacker
 8:20 Ramona (IV) Krol
 8:24 Rachel's Song (UP) Stairwalt

CHARLIE & JOANNE SHAW
 8:28 Sugar, Sugar (IV) Worlock
 8:32 Jean (V) Lamberty

PERRY & JERRY LEFEAVERS
 8:36 Para Esto (V) Roberts
 8:40 How Did He Foxtrot (V) Goss
 8:44 El Coco (IV) Easterday

JIM & JENNIE RUNNELS
 8:48 Charade (V) Kammerer
 8:52 Sinti (V) Slater

DELTON & SYBIL MOORE
 8:56 Adios (IV) Cullip/Norman
 9:00 Years May Come (V) Rother

PERRY & JERRY LEFEAVERS
 9:04 Kiss Me Goodbye (VI) Tullus
 9:08 Mint Julep (VI) Rother

JERRY & JO GIEROK
 9:12 Send For Me (VI) Goss
 9:16 Noche de Amor (V) Goss

HALL CLOSED

1994 TEACHING SCHEDULE**SOUTH MEETING HALL****NORTH BANQUET HALL****THURSDAY MORNING**

9:00-12:00 **Wayne & Barbara Blackford**
"DARK EYES CHA CHA"
Cha Cha - Phase VI

9:00-10:25 **Bill & Martha Buck**
"MAKING MEMORIES FOXTROT"
Foxtrot - Phase V+2

10:35-12:00 **Mike & Marsha Burkhardt**
"APHRODISIA"
Rumba - Phase VI

THURSDAY AFTERNOON

1:30-4:30 **Russ & Barbara Casey**
"WALTZING LIKE LOVERS"
Waltz - Phase VI

1:30-2:55 **Pete & Mary McGee**
FIGURE CLINIC
International Tango

3:05-4:30 **Ed & Gloria Kilner**
"ON DAYS LIKE THESE"
Bolero - Unphased

FRIDAY MORNING

9:00-12:00 **Brent & Mickey Moore**
"NOSOTROS"
Bolero - Unphased

9:00-10:25 **Paul & Linda Robinson**
"BOULEVARD OF BROKEN DREAMS"
Tango - Phase V+1

10:35-12:00 **Hardie & Sara Hartung**
"MANY TIMES"
Waltz - Phase VI

FRIDAY AFTERNOON

1:30-4:30 **Carlos & Nancy Esqueda**
"DON'T TELL FOXTROT"
Foxtrot - Phase VI

1:30-2:55 **Don & Barbara Heckman**
"FORTUOSITY"
Hall of Fame Dance - Phase V

3:05-4:30 **Kay & Joy Read**
"LOVE GROWS"
West Coast Swing - Phase V+2

SATURDAY MORNING

9:00-12:00 **Warren & Sandy Teague**
"LADY IS A TRAMP '94"
Quickstep - Phase VI

9:00-10:25 **Gene & Lois Noble**
"SAVING ALL MY LOVE"
Slow Two-Step - Unphased

10:25-12:00 **Armand & Joan Daviau**
"THAT'S MY BABY"
Jive - Phase IV+1

STANDBYS

Mark & Marlene Thone
Ken & Irene Slater

"MALAGUEÑA"
"SYMPHONY"

Paso Doble - Phase VI
Foxtrot - Phase VI

THURSDAY MORNING



Bill & Martha Buck
Making Memories Foxtrot
Foxtrot - Phase V+2



Wayne & Barbara Blackford
Dark Eyes Cha Cha
Cha Cha - Phase VI
Clinic

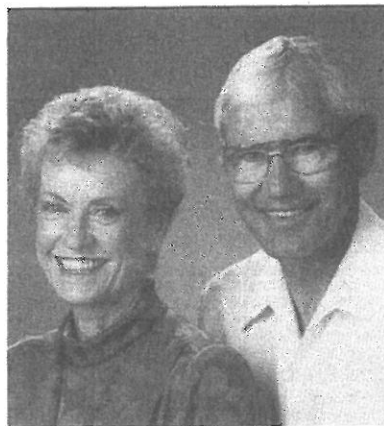


Mike & Marsha Burkhardt
Aphrodisia
Rumba - Phase VI

THURSDAY AFTERNOON



Pete & Mary McGee
International Tango
Figure Clinic



Russ & Barbara Casey
Waltzing Like Lovers
Waltz - Phase VI
Clinic



Ed & Gloria Kilner
On Days Like These
Bolero - Unphased

FRIDAY MORNING



Paul & Linda Robinson
Boulevard of Broken Dreams
Tango - Phase V+1

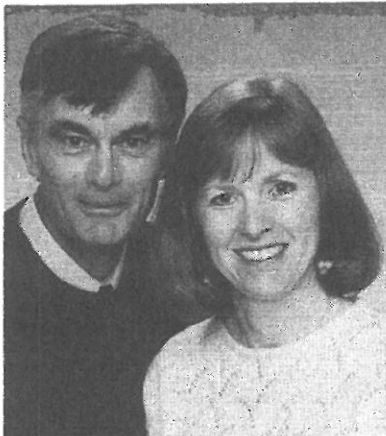


Brent & Mickey Moore
Nosotros
Bolero - Unphased
Clinic



Hardie & Sara Hartung
Many Times
Waltz - Phase VI

FRIDAY AFTERNOON



Don & Barbara Heckman
Hall of Fame: Fortuosity
Quickstep - Phase V

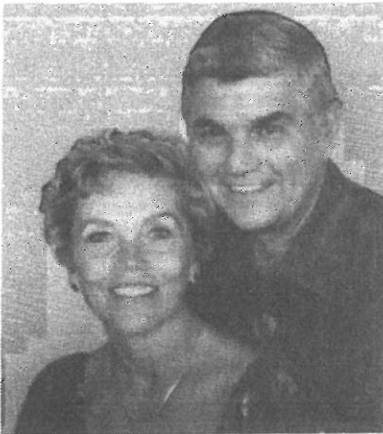


Carlos & Nancy Esqueda
Don't Tell Foxtrot
Foxtrot - Phase VI
Clinic



Kay & Joy Read
Love Grows
West Coast Swing -
Phase V+2

SATURDAY MORNING



Gene & Lois Noble
Saving All My Love
Slow Two Step -
Unphased



Warren & Sandy Teague
Quickstep Clinic & Dance
Quickstep - Phase VI
Clinic



Armand & Joan Daviau
That's My Baby
Jive - Phase IV+1

STANDBY TEACHERS



Ken & Irene Slater
Symphony
Foxtrot - Phase VI



Mark & Marlene Thone
Malagueña
Paso Doble - Phase VI

TEACHER RESUMÉS

WAYNE & BARBARA BLACKFORD started square dancing in 1965 and round dancing in 1972. They began teaching in 1974. They are members of the Round Dance Council of Florida, Dixie Round Dance Council, URDC, AIDTA, and Roundalab, currently serving as Standardization Chaircouple. They also are the featured clinicians shown on the Roundalab video tapes for the Latin basics at Phase IV, V and VI which are now available.

They now spend the winter in Mesa, Arizona, teaching beginners through Phase VI at Tower Point Resort (October 15 through April 15), and travel on week-ends. They are staff members at many festivals/clinics and workshops, e.g., Round-A-Rama, Delaware Valley, Copecrest, English Mountain, and Kirkwood Lodge. They also travel extensively in the U.S. and Canada conducting clinics and workshops. During the summer in Jacksonville, Florida, they work with several groups from Phase III through VI, including the National Carousels Chapter #8.

They have become known for their choreography which includes such favorites as *You're the Top Foxtrot*, *Lullabye of Broadway*, *Rainbow Foxtrot*, and many more. The Blackfords believe in striving to do their best and spend at least one hour weekly taking private ballroom lessons.

Their family includes two daughters, Lauri & Kathleen, sons-in-law Ken and Paul, granddaughter Kristen and grandson Anthony.

BILL & MARTHA BUCK have been involved in the square and round dance movement since 1978 and have been teaching round dancing since 1980. Since that time they have been active in the movement serving on many committees. Currently they are members of Roundalab, URDC, DRDC, LRDTA, and were Program Chaircouple for URDC '92 in San Antonio, Texas.

They teach all levels of round dancing and conduct several classes and workshop/clinics each week. Week-ends find them cueing for square dance clubs and numerous festivals throughout the country.

The Bucks enjoy the challenge of choreography and have composed over 35 round dance routines. Some that have received Round of the Month recognition are: *Am I Blue*, *Rockin' with the Rhythm of the Rain*, *Somebody's Knocking*, *A Poor Man's Roses*, *Blueberry Hill*, *Four Walls*, *Uno Love*, *Just You and Me*, *Oceans of Love*, *Anything Goes Mambo*, *I Can Help Jive*, *Hello Dolly* and *Jean III*.

Bill & Martha take time during the year for self-improvement by attending clinics and festivals on the average of one a month. They feel as teachers they must never stop learning. They do their best to show love, patience and understanding as they teach and dance themselves. They feel they are the fortunate ones to have so many friends in the wonderful world of dancing and truly feel that dancing helps keep the mind and body active and young.

Bill is retired from Bristol-Myers USPNG and Martha is retired from the public school system where she was an ECE Supervisor. They have been married for 40 years and have been dancing together since college days. They enjoy one "adorable" grandson, traveling, and bird watching.

MIKE & MARSHA BURKHARDT, West Palm Beach, Florida, have been in the round dance movement for the past 22 years.

Mike is an electrical contractor and Marsha is an engineering resource analyst for Pratt & Whitney Aircraft. They have been married for 26 years.

They started teaching rounds in 1979 and are currently members of the Round Dance Council of Florida, URDC, American International Dance Teachers Association Advanced Certification, Roundalab and Dixie Round Dance Council. They have served the Round Dance Council of Florida as chairmen of several committees, as Vice President in 1984, President in 1985 and 1987 and as Treasurer in 1988 and 1989. They served as Vice President and members of the Board of Directors of URDC from 1987 to 1993.

Mike & Marsha have served on staff of several educational seminars, conventions and festivals including Florida Sunshine Festival (3 years), Fontana Accent on Rounds (6 years), Delaware Valley Square & Round Dance Convention (Philadelphia), the North Carolina Tar Heel Round Up and several URDC Conventions.

For the past five years Mike and Marsha have been taking private lessons from Tonja Garamella and Felix Costello, ranked 3rd in the United States in the International Latin Division and Brian Smith, United States Ballroom Competition Finalist and winner of the Triple Crown in the American Latin Division.

Mike & Marsha are leaders of the Early Birds Round Dance Club National Carousels #108 and the M & M Round Dance Club National Carousels #185.

Other interests include serving on the Board of Trustees of the South Florida

Fair & Palm Beach County Expositions, Inc., and membership in the Palm Beach County Genealogical Society, Palm Beach County Historical Society and the Forum Club of the Palm Beaches. Sports interests include downhill skiing in the Colorado Rockies, scuba diving in the Gulfstream and the Florida Marlins.

RUSS & BARBARA CASEY began round dancing in Sam & Jodie Shawver's first beginner's class in 1972 and began dancing at the advanced level in 1974. Following Sam's death they wrote *Sam's Song* based upon a routine danced to "My Cherie" by Sam & Jodie's exhibition group.

Russ & Barbara have taken professional ballroom dance instruction since 1976, originally for the purpose of learning better dance technique, and later, after beginning to teach round dancing in 1981, for the added purpose of learning how to better teach dance technique. They moved to San Jacinto in 1984 after retiring and currently teach two Phase V & VI classes and a workshop weekly in Hemet during the winter and one class in Orange County. They have choreographed a number of round dances, including *Could I Have This Dance* (VI) and *St. Michel's Quickstep*. They have taught at various weekends and festivals as well as 3 URDC Conventions. They are currently serving on the URDC Board of Directors and on URDC's Technical Advisory Committee.

JOAN & ARMAND DAVIAU began round dancing in 1983. In 1985 they began cueing for square dance clubs. That same year, they began teaching a basics class. They are leaders of 3 round dance clubs in the Springfield, MA area, dancing Phases II through VI.

They have been featured on staff as cuers/teachers/clinicians for several New England conventions and festivals including the 1992 National Square Dance Convention in Ohio, the Bennington College Round Dance Festival and other various weekends.

They are members of the New England Screening Committee, Mayflower Teachers Association, Dixie Round Dance Council, URDC, Roundalab, and have held offices at square dance clubs and the Western New England Round Dance Teachers Association. They have composed dances in all phases, including *Midnight Stroll*, *Hello Baby*, *Tennessee Rock*, and *Oh Yeah!* They try to attend as many clinics as possible to gain more knowledge.

94-25

TEACHER RESUMÉS CONTINUED

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 Carlos and Nancy to take over their Advanced/Challenge group. They have been teaching that group, now called Dancing Amigos since March 1990. They currently teach Carousel Club #242 as well as give private lessons. They continue taking private ballroom dance lessons with Bob Awford, World Champion Teacher.

They are members of NCRDTA, Roundalab, National Carousels, URDC and are members of the URDC's Board of Directors and TAC. They have been on staff and taught at the last five URDC Conventions. They were on staff in Puerto Vallarta in April 1994 and will be on staff at the Thanksgiving Dance Improvement Weekend in Saskatoon, Canada, the Tall Corn Clinic in Shenandoah, Iowa and Kachina Kapers in Mesa, Arizona, this year as well as teaching at their California Classic in August.

They have their own business, Carlos Office Equipment, and Nancy is a sales representative for Avon Products. Carlos has 4 grown children, 3 daughters and 1 son, and 4 grandchildren. Nancy also has 1 grown son. They enjoy teaching and love to dance.

Their choreography includes *Melanie Waltz, Hasta Mañana, Lolita, Strange Music, Picnic, Moonglow Foxtrot, Memory Rumba* and *Don't Tell Foxtrot*.

HARDIE & SARA HARTUNG are from Carrollton, Texas (after many transfers to other states and Germany with IBM). They are originally from Oklahoma. They started their dancing activities in North Carolina with squares in 1980 and rounds in 1981. They started teaching in 1989.

Their schedule includes 2 weekly round dance clubs (intermediate and advanced), and twice monthly advanced workshops. In addition, they attend as many festivals and clinics as their commitments will allow. They are members of URDC, Roundalab, National Carousels, Texas Round Dance Teachers Association, and Dixie Round Dance Council.

Their choreography includes *Somewhere There's Someone; You, No One But You; Rose Foxtrot, Lollipops and Roses, Melodie Purdue,* and *Wednesday's Child*.

Hardie and Sara both hold degrees in

mathematics from the University of Tulsa. They are both retired from IBM and are enjoying their 3 children and 5 grandchildren as much as possible.

DON & BARBARA HECKMAN began round dancing in 1983 and started cueing and teaching in 1989. For the last 6 years they have supplemented their round dancing with private ballroom instruction currently taking lessons from Ron Bennett, M.I.S.T.D. They are members of both URDC and Roundalab.

After feeling and seeing the need for round dancers to have more floor time to practice all the many dances they are expected to remember, they started a monthly IV, V, VI party dance for the Virginia, Maryland, Pennsylvania, and D.C. areas. In addition, they conduct figure clinics and a monthly teach of a popular dance that reinforces good fundamentals.

For the last several years, they have been trying to find new and innovative ways of bringing people into the round dance movement. They currently offer a basic beginner class several times a year followed by classes that concentrate on a single rhythm for six weeks at a time. Twice a month they offer a social party dance that provides time for their students to practice without cues. This has also attracted additional newcomers to their dance classes.

They are firm believers that dancers should be taught fundamental body mechanics right from the beginning to avoid later problems. Even in their beginner classes they strive to teach their students the proper way to lead and follow along with good dance position, proper foot placement and how to incorporate these techniques into dancing the basic figures. Fundamental to their approach to teaching is their belief that if dancers are first taught how to free style, they will later become better round dancers and will progress more rapidly. In their single rhythm classes, they again concentrate on teaching how to dance the figures without cues so the lady will have a chance to develop what she must feel to follow the man's body lead and what the man needs to do to create a good lead.

They met while studying figure skating and together they studied ice dancing for a while. Don is an electrical engineer who does research and development of underwater equipment. Barbara retired from teaching school to become a full time mom. Together they own and operate a 60-acre Christmas tree farm in northern Virginia where they live. Two of their sons live and work close by and the youngest will start college this fall.

ED & GLORIA KILNER have been dancing for 20 years and teaching round dancing for 17 years in the Indianapolis area. Their abilities encompass all phase levels. They have 2 round dance weekends and a New Year's square and round dance 3-day holiday package as part of the "special events" each year.

They travel throughout the United States to participate as instructors at week-end festivals, state conventions and clinics. Although they enjoy teaching and dancing all rhythms, they both agree that Bolero is their specialty.

They have served as officers in the Round Dance Council of Indiana and the Indiana State Callers and Cuers Association, and were directors of Workshops and Showcases for the 35th National Square Dance Convention. Ed and Gloria take lessons from the award winning Scott Ballroom Studio in Indianapolis and are currently working toward earning their professional dance medals.

Gloria is nearing completion of a B.S. degree in elementary education and plans to teach school when Ed retires in 1995. They will be moving to Guntersville, Alabama, seizing the opportunity to fish, golf, swim, boat, and in general, enjoy life. They will be continuing their round dance leadership and, with more time available, look forward to adding more teaching engagements to their calendar in the future.

PETE & MARY McGEE have been teaching since 1978. Weekly workshop groups include 2 basic beginner's classes, and all phase levels including National Carousels Club #200. They have served as officers many times in both square and round dance organizations in the area. They are members of URDC, and are currently serving on the Board of Directors and TAC. They also belong to the Dixie Round Dance Council and Roundalab. They serve as Educational Chaircouple for DRDC, which includes writing an article for their newsletter. Mary is also a featured writer for *Dance Magazine*. They have taught at numerous square dance weekends, round dance weekends, festivals and conventions, including 3 NSDC and 3 URDC conventions. To further their dancing and teaching techniques, they take private ballroom lessons.

(Continued on next page)

TEACHER RESUMÉS CONTINUED

Dances that Pete & Mary have choreographed include *Under the Boardwalk, My Cherie Amour, Snoopy, Blue Heaven Waltz, Personality, All I Ask of You, Peanut Vendor, An Old Fashioned Girl, Dance Only With Me, Go Away Little Girl, Drip, Malagueña*, and *Splish Splash*.

Pete recently retired and Mary teaches dancing part-time at a local community college. Their schedule is a busy one, but they manage to find time to spend with their 5 children and 7 grandchildren.

BRENT & MICKEY MOORE began round dancing in 1975 and began teaching in 1980. As dancers and as leaders they have been very active in a variety of both round and square dance organizations. They are on URDC's Board of Directors and currently serve as Vice Presidents. 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 & Mickey prefer a clinic-style teaching atmosphere and conduct their Knoxville class and club in such a setting. The Moores teach at an annual weekend round dance clinic at Eureka Springs, Arkansas; they also conduct 6-hour "day" clinics several times each year at several locations in the Southeast. Additionally, they do weekend clinics and festivals in a variety of places throughout the year. Their teaching experience also includes group classes in American social and International style ballroom for dance studios in the Oak Ridge and Knoxville area.

Fortunately, their travels are curtailed somewhat by the fact that both of them work full-time. Brent is a department manager for Martin Marietta at the Department of Energy's Nuclear Components Plant and Mickey is a software products manager for the Department of Energy's Office of Scientific and Technical Information, both in Oak Ridge. They also devote some time to spoiling their 6 grandchildren.

Their more popular choreography includes *The lady Is A Tramp, Coming Up Roses, Cha Cha Torrero, Orient Express Foxtrot, Summer Night, Romeo and Juliet, Blue Monday, All I Do, The Cardinal, If You, Rainy September, It's in His Kiss, The Way You Do, Sleeping Beauty, Mr. Lucky Too*, and *A La Mer*.

GENE & LOIS NOBLE started square dancing in October of 1959, and by April 1961 Gene was calling for two local clubs. In those days the callers taught

rounds, so they included rounds in their square dance activities. They started teaching intermediate round dances to their group in 1965. In 1980 they began dancing weekly with Bob & Mary Ann Rother and enjoyed dancing with their advanced round dance club until the Rothers moved to Arizona. They started their own intermediate and advanced round dance club shortly thereafter. They joined National Carousels Round Dance Clubs, Inc. and were assigned Chapter No. 162 in November of 1983 and have been teaching ever since. They have been fortunate to have very good professional ballroom instructors in the Portland area and did take lessons for four years with Remos Reynosa. They have been continuing with instruction from Peter Mann for the last two years.

They now teach three nights each week. They conduct 5 party dances each month and do a few Saturday clinics on various rhythms each year. They sponsor and teach four week-ends each year that they share with out-of-area teachers. They also help cue for the Rother Weekends in their area as well as help with Autumn Spectacular in Eugene, Oregon. They were Chair-couple of the Day for all the rand dance halls for the National Square Dance Convention in Portland this year. They belong to Roundalab, URDC, National Carousels, and the Oregon Round Dance Teachers' Association.

KAY & JOY READ began round dancing in a beginner basic class in October, 1987. They continued in intermediate basics classes in 1988-89 and have spent several weeks each summer enrolled in intermediate and advanced dance improvement clinics as well as traveling to as many festival/workshops as time permitted each year. Currently they are receiving ballroom instruction from Barbara King of Houston, Texas.

Kay & Joy started teaching round dancing in 1989 and currently sponsor a Phase IV intermediate club and a Phase IV through VI advanced Carousel Club (#228) in Houston. They also teach 3 classes weekly in Houston consisting of Phase III, Phase IV and Phase V basics. Additionally, they provide advanced Phase V & VI workshops associated with their Carousel Club. They prefer a "basics" approach in a clinic-type atmosphere and conduct their clubs and classes in that manner. They cue at several local and regional square and round dance club activities on an invited basis, participate in and co-sponsor quarterly round dance dinner-dances, host monthly all level fun round dances,

and conduct 3 Saturday afternoon advanced workshops with evening programmed dances each year.

Past teaching experiences include the 1991 Texas State Square and Round Dance Convention, the 1991, 1992, 1993, and 1994 National Square and Round Dance Conventions. They are members of the Texas Round Dance Teachers Association, Dixie Round Dance Council, Roundalab, and URDC.

Kay has been teaching diagnostic pathology at Texas A&M University since 1967, and is currently a Professor of Veterinary Pathology in the College of Veterinary Medicine. Joy has a music degree from North Texas State University with emphasis in piano and organ.

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 and Wichita, Kansas.

Paul and Linda are members of Roundalab, URDC, Kansas Round Dance Association, Eastern Nebraska Round Dance Association, Oklahoma Round Dance Association, Dixie Round Dance Council, and Missouri Round Dance Association. They belong to the Kansas Square Dance Association and the Kansas Square Dance Callers Association. Paul and Linda are Executive Vice Presidents for the Kansas Round Dance Association.

In 1987, they attended the Round-A-Rama Institute in Indiana and continue to attend it every year. They actively pursue their round dance education by taking ballroom lessons from John & Dianna Berry and by attending numerous round dance festivals throughout the year.

Paul & Linda have taught for the Kansas Square Dance Association's Fall Jubilee and the Missouri Federation of Square and Round Dancers and the Oklahoma City Square and Round Dance Association. They have taught at 2 National Square Dance Conventions and 3 URDC Conventions. They have taught for the 1992 and 1993 Fontana Accent on Rounds. Their choreography includes a rumba: *December in July*, a cha cha: *I'd Rather Cha Cha*, and a waltz: *Somewhere*.

(Continued on next page)

TEACHER RESUMÉS CONTINUED

Paul and Linda have 3 children, Misty Dawn and Shannon Marie (ages 13 and 10) and P.J. (age 7). Paul is employed as a systems specialist for ARCO Pipe Line Company. Linda is employed by the Catalytic Industrial Group as purchasing agent. Other activities for Linda include, PTO, president of the women's church association, chairman of her church circle, swim team sponsor, racquetball, and water skiing. Paul is actively pursuing his master's degree. He sings in the church choir, plays racquetball, water skis, and is model railroader.

Paul & Linda desire to give back to round dancing a small portion of what it has given them. These gifts include much fun and many friends.

KEN & IRENE SLATER began round dancing in 1972. They enjoyed it so much that in 1982, they began to teach round dancing.

In 1980, Ken's employer sent them to Australia for a large construction project. While there, they became involved in English style ballroom dancing. They earned medals in bronze, silver and gold classifications for smooth dancing. It was while in Australia that they began their round dancing teaching career. They also conducted the first round dance clinic (waltz) done at the Australian National Square and Round Dance Convention (Melbourne 1983).

Since returning to the U.S. in 1984, Ken & Irene have taught round dancing in Nebraska, Pennsylvania, Alabama and will now be teaching in California. They are members of Roundalab, URDC, Dixie Round Dance Council, and Alabama Round Dance Teachers Association. They have conducted and taught at several round dance and square dance conventions as well as festivals around the country. The Slaters currently live in southern California.

They have choreographed a number of round dances, several of which are currently being danced around the country. They include *Let Me Show You How, I'll Be Seeing You, Sinti, Witchcraft IV, Penthouse Serenade, Shadows in the Moonlight, Castles & Kings, Time Was, Picardy Foxtrot, Down Mexico Way, In the Still of the Night, Don't Turn Your Back, Penny for Your Thoughts, Now and Meditation.*

WARREN & SANDY TEAGUE started dancing in 1983, 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 for several local square dance clubs in the Louisville, Kentucky area.

Warren & Sandy have been teaching as a team since their marriage in 1987. They have a Phase V & VI club, "Dancealongs" in Louisville. They also conduct group and private lessons in their home. They have taught for the Indiana Round Dance Council, Dixie Round Dance Council, and the Kentuckiana Round Dance Council locally. Nationally, they have taught for the National Square Dance Convention, URDC annually since 1990, and Canadian National Round Dance Festival since 1990. They also enjoy teaching at various state square and round dance conventions and round dance weekends. They share a quarterly dance called Tri-State with Indiana & Ohio leaders.

They are active members of the Kentuckiana Round Dance Council, Indiana Round Dance Council, Dixie Round Dance Council and Roundalab. They are now serving URDC on its Board of Directors and TAC. They travel extensively throughout the U.S. and Canada taking advantage of as many clinics as possible as well as regular lessons with their coach, Charles Jones of Ballroom East, Louisville.

Their choreography includes *Broken Hearted Melody, Lovers Mambo, Come Fly with Me, House of Bamboo, Mano A Mano, My Cup Runneth Over, and Lady Is a Tramp '94.*

MARK & MARLENE THONE began teaching dance in 1987. Currently they have three round dance clubs and teach basics through advanced, in addition to cueing for several local and area square dance clubs. Mark has been dancing for 15 years, Marlene for nine.

The Thones have and are scheduled to staff several dance festivals and weekends throughout the New York area including Empire State, Pumpkin Capers, Brown Barn, Watkins Glen and Ball at the Falls. Mark & Marlene were the Round

Dance Program Chairpeople for the Singles National Square Dance Convention held in Rochester in 1988. They are members of Roundalab, the Roundalab Phase VI Round of the Quarter Selection Committee and the Rochester Area Federation of Round & Square Dance Clubs.

They have choreographed several dances including *These Lips, Clavells, Ghost in This House* and *Night of a Thousand Stars Tango.*

Mark is self-employed as a distributor of agricultural supplies and services. Marlene is an administrative supervisor for the Monroe County Health Department. When they are not busy dancing, Mark & Marlene enjoy boating, swimming, snorkeling or just relaxing with Haley, their Rottweiler.

CLINIC NOTES

Bolero. Brent & Mickey Moore

Cha Cha. Wayne & Barbara Blackford

Foxtrot. Carlos & Nancy Esqueda

International Tango. Pete & Mary McGee

Quickstep. Warren & Sandy Teague

Waltz. Russ & Barbara Casey

NOTES ON BOLERO

By Brent & Mickey Moore

Bolero is a fairly new rhythm to round dancing. And, as can be expected, it will take a few years and many routines for the whole of round dancing to develop an in-depth understanding of it. But, it will be well worth the effort since the dance is so expressive and is so well suited to round dancers. Bolero is different from more familiar dances due to the following characteristics: rising on the downbeat of the measure, a latin footwork combined with smooth (modern) positioning, and some turning actions not normally seen in other dances.

In the fundamental character of the dance, there is a lot of balletic influence and a strong rise and fall action in the basic figures. The maximum elevation is on the slow but this elevation is achieved with the leg and body, not the ankle and foot as in the smooth dances. However, in some figures, especially syncopated ones, the elevation is constant - usually up as on the slow. Unlike the rumba, there is no cuban motion of the hips in the fundamental figures. Hip rolling action is used occasionally as an accent or for contrast. Likewise, the hold is not the same as in latin dances but is a slightly modified smooth dance hold with the partner off-set to the right at a slight angle.

Turns in bolero generally follow the turning actions typically seen in other dances. However, there is one turning action that we have encountered only in Bolero - the Riff Turn. The lady is normally the one that does this type turn. Its main characteristic is that there is only a one step progression on the turn. The lady steps, spins one full turn on the stepping foot and then closes - initially a very different action but it is not impossible especially when an understanding of how foot turn in the progressing step is utilized to reduce the rotation.

There are several methods of describing Bolero figures. The one we have elected to use is to start the figures on a slow step with strong body rise followed by a strong lowering action on a quick step and a commencement of rise on a second quick step. This method is advantageous for describing the rhythmic action in the measure of music - SQQ danced on beats 1,-,3,4; - but has some difficulty in using figure descriptions from other rhythms. Initially, there will have to be a very conscious conversion which is most readily accomplished by thinking of a preparatory slow step into the figure. After a very short time, the figures will seem very natural and the feel will always be more musical.

We have also elected to use the familiar terms of rumba as we use them in round dancing instead of those found in various ballroom syllabi. Some examples are the cross over break is our new

yorker, the back spot turn is our natural top, parallel break is our shoulder to shoulder, and the walk around turn is our spot turn. Because of some specific stepping or shaping action, some bolero terms are used even though there are similar actions in other rhythms. For a while, we will encounter some variance in descriptions and figure names from choreographer to choreographer. In time this will resolve itself.

The tempos of bolero are among the slowest in dancing - as slow as 22 measures per minute. As such it requires significant patience and a strong commitment to sustaining the movement. But the slowed tempo allows much expression and the spinning turns like the Riff Turn. Much of the color and flavor of the dance (as in all dances) lies in the manipulation of the elements to create contrasts of strong and soft lines and quick and slow movements. Capturing the romance of the dance lies in execution of these actions.

As stated in the introduction, Bolero is new to most of us and learning the nuances of this rhythm will take a little while. But, because the Bolero is so well suited to round dancing and because it is so pleasurable to dance, the personal time spent to develop the feel for the rhythm will be so rewarding... We guarantee it!

94-31

CHA CHA CLINIC NOTES

by

Wayne & Barbara Blackford

"CHA CHA CHA" The name itself seems to promise an exciting rhythm, and it is one of the most delightful & brightest rhythms we have. Cha Cha is the fun dance of the Latins. It is exciting and uplifting and can be thoroughly enjoyed with ease of movement, balance and control. It's origins are in the Mambo and the Mambo is an outgrowth of the Rumba. These Latin dances have almost identical character and floor patterns. It is the rhythm that makes each dance different from the other. The tempo of the music will determine which dance is to be done; The fast tempo is Mambo; the medium tempo is Cha Cha; the slow tempo is Rumba.

The Mambo originated from religious voodoo music and dancing in the West Indies where a rattle made from seed pods called "cha-cha" was used as the guide instrument to set the timing. Though the Mambo became very popular in the late 1940's, the craze didn't last long as the dance was very fast. During the next decade there evolved a slower Mambo rhythm, then the addition of a triple step and finally by the late 1950's Cha Cha.

The Cha Cha is said to be a combination of the Mambo and the American Swing. The rhythm is that of a Mambo, the style of dance is similar to Rumba, and it is open and swingy like the Triple Jive. It is a care-free dance and reflects a light, breezy mood.

The music of the Cha Cha first appeared in the United States as a form of slow Mambo. The first and perhaps most famous orchestration is "Cherry Pink and Apple Blossom White" done by Perez Prado in the 1950's. In the authentic music a very definite rhythmical link can be heard between each measure resulting in an overall rhythm of 1,2,3&4 (Sometimes a more advanced dance is written to a "4 & 1" count 2,3,4&1) with a beat value of 1,1,1/2,1/2,1.

Every step is taken with pressure on the ball of the foot with the knee flexed and as the weight is taken to the foot the heel should lower, the knee straightens and the heel of the opposite foot should be released as the hips move softly sideways in the direction of the stepping foot. This movement is less pronounced on steps having 1/2 beat value. The shoulders should remain quiet when not in normal dance hold and the free arm moves fluidly between the dance positions.

The Cha Cha may be danced in either a closed position or an open position facing the partner with one or both hands joined. Often the partners are apart from one another completely. Often the man holds the woman's right hand with his left so she must maintain a certain firmness in the right arm because he leads through it.

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

Acquiring the basic knowledge and dancing skill of Cha Cha will surely take you to the more enjoyable world of dancing. Remember, Plato was quoted as saying "A good education consists of knowing how to sing and "DANCE" well.

94-33

FOXTROT CLINIC NOTES
by
CARLOS & NANCY ESQUEDA

The FOXTROT is one of the most beautiful dance rhythms. To us this is the most elegant and flowing dance even though it is the most demanding and difficult of them all. We would like to share with you some of our ideas that help us dance more comfortably.

There are many important requirements to be able to dance the figures as a couple smoothly and elegantly on the dance floor.

The position of the body in relation to the feet is one of the most important requirements in order to dance comfortably with your partner. The man has to place himself in proper "frame" position before he invites the lady to join him. Relax the knees without pushing the lower back out and weight should be vertical from head to right hip down to right foot. Extend the left arm to the side shoulder height slightly bent at the elbow and curve the right arm in front of the body to accommodate the lady. The right hand (thumb and fingers together) on lady's shoulder blade should just touch. Do not use to push or pull.

The first step is a "push" action forward usually no turn preparing body to start turning at the moment the second step takes weight. The second step determines the amount of turn of the figure. The third step is side and forward on the toes (with shoulders parallel) then settles into the floor so we will be ready to "push" into the next figure. This should be a natural body action. The body must travel continuously blending slows and quicks in an unbroken movement. For example: (Open Telemark) Start in closed dance position or the feather position (Step 1) Using CBM step forward on the left foot, beginning a left face turn, heel-toe. As weight moves onto the toe, rise to bring the lady's feet together for her heel turn. (Step 2) Continuing to turn left face, swing the right leg forward. The turn will cause the foot to end side, on the toe. A slight sway to the left will aid the turn. (Step 3) Continue the left face turn to step side and slightly forward on the left toe, toward DW in SCP. This is a small step. As the right leg collects under the body, lower to the heel to begin the next figure. (This example taken from the U.R.D.C. Technical Dance Manual)

Contra Body Movement (CBM): The action of turning the opposite shoulder towards the direction of the moving leg; used to commence turning movements.

Contra Body Movement Position (CBMP): When the body is not turned, but the leg is either in front or back of the body. CBMP is foot position. Every step taken outside partner must be placed across the body in CBMP so the two bodies are kept with shoulders parallel.

INTERNATIONAL TANGO NOTES

The Tango has a long history, with periods of great popularity and an individuality and fascination which make it different from any other rhythm. The Tango in dance form was created by the Gauchos, those brilliant horsemen who were natives of La Plato Pampas on the east coast of Argentina.

The Tango was difficult to teach to the average pupil, and only real enthusiasts took it seriously, until the mid-30's when a new interpretation was presented by a German competitive couple appearing in London for the first time. By emphasizing the stacato effect, speeding up the music and slightly lengthening the stride, the dance took on a new life and everyone agreed that while still retaining its special character, here was a dance that looked stylish and should be possible to teach. This proved to be true and before long this Tango was being danced by Competitors and taught in studios.

In Tango, the man is very dominant, and because of this there is a need for a closer hold than the one used in other modern dances. In effect, the man places his right arm further around the lady and closes his left forearm slightly inwards. This closer hold not only creates a more compact look but also brings the lady slightly more to his right side. This hold is necessary so that when walking forward, the right side of the body appears to take the lead and the step taken with the right foot will be a little open in position, with the right foot angled slightly leftwards to the line of travel.

In response to this hold, the lady will hold her right arm a little more closely, with her forearm drawn inwards and downwards. Her left arm will now tend to be further around her partner and a little lower than in waltz or quickstep. She then wraps her left upper forearm around the man's right arm at the elbow. This way the lady can feel the man's body movements (lead) and can act accordingly.

The Forward and backward walks in Tango also are quite different than in any other rhythm. The best way to practice these walks, is to stand with the feet together. Now slip the right foot a few inches back so that the right toe is level with the left instep; this will help to hold the knees in a slightly flexed but very firm position. With weight on the stationary foot (right foot), place the left foot forward, first on the the heel, then the whole foot as in a normal walk (Make sure you roll over the entire foot, then stand over it completely to find your own balance). The heel of the back foot is released, but some pressure is maintained on the ball of that foot even though the body is almost entirely over the forward foot. As the weight is transferred fully over the front foot (left) the back foot moves up with the toe skimming the floor lightly, then as it approaches the forward foot, it will be lifted and placed forward first on the heel, then the whole of the foot.

In contrast to the forward walk, the important point to remember is that the weight must not be taken too quickly over the foot stepping back. Stand with the body in Tango hold and with feet together. Now slip the left foot forward a few inches so that the left heel is level with the right instep. The knees are now slightly flexed but firm. With weight on the stationary left foot, place the right foot back on the ball of the foot, then release the toe of the front foot keeping slight pressure on the heel. The weight is now moving towards the back foot. Once weight is taken entirely over the back foot, lift the front foot slightly and place it sharply back, releasing the toe of the right foot; the right heel lowers just before the left foot passes, thus making a second walk with the left foot.

Promenade or Semi-closed Position also feels different in the Tango. We must first remember that this position is a head and foot position only, not a body position. The man leads the lady to Promenade or semi by "bouncing" her off his left side using his hips and shoulders. In promenade, the lady must move herself forward and not depend on her partner for her movement. This will also prevent the man from feeling like he must pull his partner along as he travels down LOD. Also the man's Right and Lady's left side should touch in a "V" position.

All dancing is a blending of a variety of parts, and all parts must work in conjunction with each other, i.e, footwork, the hold, forward and backward walks, etc. It is hard to get all of this into a brief clinic. Taking all of this into consideration, we will be working a few of the above items into the figures that we will be teaching. We hope to leave you with a better understanding of how to dance the Tango, thereby making all of your Tango exciting, and feeling much more comfortable.

94-36

QUICKSTEP CLINIC NOTES

by Warren and Sandy Teague

Quickstep is usually danced at 48 to 50 MPM. Sometimes dancers are reluctant to accept quicksteps because of the speed of the dance. We will talk about some ways to make quickstep more danceable and hopefully less taxing on the partnerships.

Quickstep should have flight and should be danced with a very light airy feeling. It is danced very "up" with lots of ankle movement. Once we initiate body flight we try to maintain a forward poise by keeping our steps compact and very centered. This gives the illusion of gliding across the room and barely touching the floor.

It is critical to maintain proper dance position and frame so we can continue to dance comfortably and execute the figures properly. We find this to be one of the most important points to work on in the quickstep. If we are unable to maintain our dance position we begin to feel heavy, the dance loses it's character and becomes work instead of fun. Another useful point we have learned is for the woman to dance into the man's right hand. Also, the "tray" lead for the man. By this we mean the man places the lady, as if she were a tray, from side to side ahead of his steps or body. This action opens the door for the lady making room for passing feet. A third important point is the lowering action, this allows time for the partners to move past each other comfortably.

Again, we stress the importance of small steps very centered over the feet and staying very "up" and light while maintaining a good dance frame.

WALTZ WORKSHOP NOTES

Russ and Barbara Casey

In striving to make our round dancing more enjoyable we believe that it is necessary to concentrate our efforts on improving our basics. As our basics improve, dancing, particularly as a couple, becomes easier and therefore more enjoyable. Attempting to dance some of the figures and combinations of figures we find in some of the advanced routines can lead to frustration when we are unable to execute them comfortably, at times causing us to focus on our frustration instead of the enjoyment we normally find in our dancing. Attempting to improve our execution of the more difficult figures without working on improving our basics usually brings short lived, if any improvement. The things we work on in the waltz rhythm apply to dancing in general.

The most elementary and, we believe, the most important of our basics is our posture as individuals and as couples (dance position). Standing (or dancing) erectly with each partner staying on his own side, essentially carrying his/her head over the left hip and keeping your shoulders parallel to those of your partner. By not encumbering your partner with your body and by giving him/her as much dancing room as possible we can dance with as much freedom as possible, enabling us to dance to the best of our abilities, both as individuals and as couples. Improving our posture requires an ongoing effort with room for improvement always present.

The extent to which we use our feet and legs determines how much advantage we can take of our improving posture and dance position. We must lower at the completion of each figure to allow us to get a heel lead to begin the ensuing figure. This heel allows us to spend as much time as possible on the first step enabling us to use the foot to maximum advantage since so much of our movement and turn is derived from the first step. As we dance natural and reverse turns we can begin our turning movement as we lower, with the person moving backward and on the inside of the turn curving, preparing to allow his/her partner to swing past as easily as possible. As the person moving forward continues to swing past his/her partner, dancing from the first to the second step of the figure, a sway is developed. It is important that any sway results from the swinging movement and is not a forced movement which usually occurs too early and results in the person moving forward leaning into his/her partner (failing to stay in good dance position). The swinging movement also initiates a rise which remains constant until the feet close at the end of the turn, at which time we begin to lower again, to repeat the process.

CUE SHEETS

Aphrodisia. Mike & Marsha Burkhardt
 Boulevard of Broken Dreams. Paul & Linda Robinson
 Dark Eyes Cha Cha. Wayne & Barbara Blackford
 Don't Tell Foxtrot. Carlos & Nancy Esqueda
 Fortuosity. Bob & MaryAnn Rother
 Lady Is A Tramp '94. Warren & Sandy Teague
 Love Grows. Kay & Joy Read
 Making Memories Foxtrot. Bill & Martha Buck
 Malagueña. Pete & Mary McGee
 Many Times. Hardie & Sara Hartung
 Nosotros. Brent & Mickey Moore
 On Days Like These. Ed & Gloria Kilner
 Saving All My Love. Gene & Lois Noble
 Symphony. Ken & Irene Slater
 That's My Baby. Armand & Joan Daviau
 Waltzing Like Lovers. Russ & Barbara Casey

APHRODISIA

Choreography: Mike & Marsha Burkhardt, 7011 Carissa Circle,
West Palm Beach, FL 33406 (407) 967-8999
Record: Roper 217 Aphrodisia Suggested Speed 37-38
Footwork: Opposite except where noted. International Rumba
Sequence: Intro, A, A, B, B, A, Ending Phase VI May 1994 Revised

INTRODUCTION

- 1 - 2 **TURN THE LADY; FORWARD WALK;**
In tandem position facing LOD, W in front of M, wt on M's
L W's R, free foot pointed back for both. M's right hand on
W's left shoulder. M's left arm and both of the lady's arms
down at side with tone.
- QOS& 1 Using QOS& timing for the first measure, both hold on
QOS then on & count M turns lady sharply with right hand 1/2
LF bringing right arm down to side to match left. (W turns
sharply 1/2 LF wt still on R putting right flat palm
against M's chest.
- QOS 2 Fwd R, L, R, to take lead hands,-; (W Bk L, R, L,-;)

PART A

- 1 - 4 **MODIFIED STOP & GO HOCKEY STICK TO FAN;; ALEMANA TO HAND SHAKE;;**
QOS 1-2 (Modified Stop & Go Hockey Stick To Fan) Fwd L, rec R,
QOS fwd L shaping slightly RF twd W, stopping W
with right arm,-; (W bk R, rec L, fwd R to M's R
side turning 1/2 LF under joined lead hands to stop
& go position,-;) Bk R, rec L, side R to fan/wall,-;
(W fwd L, fwd R turning 1/2 LF, bk L to fan,-;)
- QOS 3-4 (Alemana To Hand Shake) Fwd L, rec R, cl L to R,-;
QOS Bk R, rec L, fwd R to shake hands,-; (W cl R to L,
fwd L, fwd R trn RF to fc M,-; XLIF of R twd DC
trn 1/2 RF, fwd R twd RDW trn RF to fc M, fwd L to right
side of M in hand shake position,-;)
- 5 - 8 **ADVANCED HIP TWIST TO PRESS LINE; LADY SWITCH AND SPIRAL TO NECK
WRAP; WALK 3; FAN;**
QOS 5 (Advanced Hip Twist To Press Line) Fwd L on ball of foot
with pressure into floor and slight body turn to right,
rec R, bk L almost in back of R with partial weight on ball
of foot,-; (W swivel 1/2 RF bk R, rec L swivel 1/2 LF,
fwd R outside M with partial weight in press line,-;)
- &QOS 6 (Lady Switch And Spiral To Neck Wrap) On & count commit
weight to L then bk R trng LF to fc LOD, rec L, fwd R
bringing joined R hands to W's R shoulder left arm
extended,-; (W commit wt to R foot and swivel 1/4 RF on &
count to fc LOD then fwd L, fwd R spiral LF, fwd L in neck
wrap position left hand on left hip,-;)
- QOS 7-8 (Walk 3) Fwd L, fwd R, fwd L,-; (Fan) Bk R take W's L upper
arm in M's L hand to lead her down LOD, rec L, side R to
fan/wall,-; (W fwd L, fwd R trng 1/2 LF, bk L to fan,-;)
- 9 - 12 **ALEMANA TO CHECKED ROPE SPIN FACE DW;;; CUCARACHA CROSS;**
QOS 9-11 (Alemana To Checked Ropespin) Fwd L, rec R, cl L to R,-;
QOS Bk R, rec L, cl R to L leading W to right side,-; Side L,
QOS& rec R, sd L trn 1/8 LF to fc DW on & count bringing left arm
down and causing lady to turn,-; (W cl R to L, fwd L, fwd R
to fc M,-; XLIF of R twd DC trn 1/2 RF, fwd R twd RDW trn RF
to fc M, fwd L to right side of M spiral one full turn RF,-;
Fwd R,L around M, fwd R twd DW trn 1/2 RF to face M on &
count,-;)
- QOS 12 (Cucaracha Cross) Side R, rec L trng 1/8 RF to face wall,
XRIF of L,-;

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- 13 - 16 CUCARACHA LUNGE - LADY SWIVEL; LADY SWIVEL TWICE; LADY SYNC
ROLL OUT OVERTURNED*; SLOW SWIVEL TO FACE;
- QOS 13 (Cucaracha Lunge - Lady Swivel) Side L, rec R, lunge side L
(QOS&) shaping to lady,-; (W side R, rec L, fwd R twd RLOD
swiveling 1/2 RF on & count to face LOD,-;)
- SS 14 (Lady Swivel Twice) Lunge side R leading lady to step fwd
(S&S&) twd LOD and swivel,-; lunge side L leading lady to step fwd
twd RLOD and swivel,-; (W fwd L twd LOD swiveling 1/2 LF on
& count to face RLOD,-, fwd R twd RLOD swiveling 1/2 RF on &
count to face LOD,-;)
- S 15 (Lady Sync Roll Out Overturned*) With no wt change lead lady
(Q&Q&S) to roll LF under joined lead hands twd LOD bringing left
hand down after first roll causing her to stop facing LOD,-,
fwd R,-; (W fwd L twd LOD starting two full LF turns Q&Q&S
end facing LOD wt fwd on L - left arm down and slightly back
palm twd RLOD with fingers spread;)
* [OPTION - With no wt change lower lead hands leading lady
to roll LF one full turn twd LOD,-, fwd R,-; (W fwd L twd
LOD starting one full LF turn QOS end facing LOD wt fwd on L
- left arm down and slightly back palm twd RLOD with fingers
spread;)]
- SS 16 (Slow Swivel To Face) With no wt change trn palm of hand up
to cause W to trn to fc sweeping right arm out forward
and into right hip as if drawing W twd you; (W raise L arm
fwd and up swiveling 1/2 RF to fc M then bring L arm down in
combing hair action to left hip;)

PART B

- 1 - 3 FORWARD BASIC W/SPIRAL; BACK WALKS W/SPIRAL; BACK WALKS W/SPIRAL
TO FACE WALL;
- QOS 1-3 (Forward Basic W/Spiral) Fwd L, rec R, bk L leading W to
QOS spiral one full turn LF under jnd lead hands,-; (Back Walk
QOS W/Spiral) With lead hands palm to palm and fwd poise for
both bk R, bk L, bk R leading W to spiral one full turn
RF under jnd lead hands,-; (Back Walk W/Spiral To Face Wall)
Bk L, bk R, sd L trng to fc wall leading W to spiral 3/4 LF
under jnd lead hands to end CP facing wall,-;
- 4 - 6 CONTINUOUS NATURAL TOP;;;
- QOS 4-6 (Continuous Natural Top) Making two full RF turns over the
QOS next 3 measures XRIB, sd L, XRIB,-; Sd L leading W to spiral
QOS LF under jnd lead hands, XRIB, sd L,-; XRIB, sd L leading W
to spiral LF under jnd lead hands, cl R to L CP/wall,-; (W
sd L, XRIF, sd L,-; XRIF spiral 3/4 LF to CP, sd L, XRIF,-;
Sd L, XRIF spiral 3/4 LF to CP, sd L CP/wall,-;)
- 7 - 8 CUCARACHA CROSS; CUCARACHA CROSS;
- QOS 7-8 (Cucaracha Cross) Sd L, rec R, XLIF,-; (Cucaracha Cross)
QOS Sd R, rec L, XRIF,-;
- 9 - 12 SLOW DBL UNDERARM TURN LADY SPIN MAN CHANGE POINT;;; LADY ROLL OUT
TO ARM CATCH; HIP ROCKS;
- SS 9 (Slow Db1 Underarm Turn Lady Spin Man Change Point) With no
wt change slide M's R W's L hands down low to join while
starting LF (W RF) turn under jnd lead hands ending in back-
to-back position;

- QQ&S 10 Cont LF turn bringing jnd M's L W's R hands down parallel to floor in aida position, fwd L twd RLOD, on & count cl R to L trng LF to fc wall while bringing jnd hands back thru twd LOD causing W to spin RF/point L twd LOD placing flat palms on W's upper arms cont slight RF body rotation in "wind up" preparation for LF roll out,-; (Cont RF turn bringing jnd M's L W's R hands down parallel to floor in aida position, fwd R twd RLOD, on & count spin RF on R to fc wall/tch L to R with L knee in front of R leg in "Marilyn Monroe" pose with arms crossed in front cont slight RF body rotation,-;)
- &SS 11 (Q&Q&S) (Lady Sync Roll Out To Arm Catch*) Close L hand around W's upper L arm leading W to roll out LF/rec L,-, fwd and sd R LOD turning 1/2 LF to catch W's R arm with M's R in wrist grip,-; (W roll out LF twd LOD two full turns end facing wall with R wrists gripped;)
- * OPTION - (W roll LF QQS twd LOD one full turn end facing wall with R wrists gripped;)
- QOS 12 (Hip Rocks) Rec L, rec R, rec L,-;
- 13 - 16 **OPPOSITION LUNGE AND SWITCH; LADY ROLL LF AND AERIAL RONDE BEHIND THE BACK LADY SLOW SPIRAL;; LADY OUT TO FACE;**
- S&S 13 (QOS) (Opposition Lunge And Switch) Lower on L shaping to partner leading W to lunge apart,-, rec R start 1/2 RF turn leading W to rec out of lunge/sd L LOD to fc wall with flat palms on W's upper arms,-; (W rec L, lower on L rotating upper body to fc RLOD and partner, rec R trn 1/4 LF to fc wall looking at man over left shoulder leave L foot pointed LOD,-;)
- &SS 14 (&SQ&Q) (Lady Roll LF and Ronde Behind The Back) Close L hand around W's upper L arm leading W to roll out LF/rec R look at W as W catches M's L arm,-, rec L raise R arm look R as W goes behind M's back,-; (W rec L start 3/4 LF trn/bk R with soft knee twd LOD fc RLOD catching M's L arm in R hand and starting CCW aerial ronde with L leg,-, finishing ronde XLIB starting behind M/sd R twd RLOD behind and facing M's back catching M's left sd with W's left hand, XLIF trng slightly LF to stay close to M letting left arm slide around man;)
- SS 15 (Lady Slow Spiral) Hold,-, rec R trn LF with W as W spirals in front of M fc LOD in shadow position no hands jnd both arms extended softly,-; (W XRIF strongly in front of M and start slow spiral LF,-, cont spiral end in shadow position no hands jnd both arms extended softly,-;)
- QOS 16 (Lady Out To Face) With no wt change take W's L upper arm in M's L hand and lead her down LOD, fwd L, fwd R take lead hands,-; (W fwd L, fwd R trn 1/2 LF, bk L take lead hands,-;)

ENDING

STEP INTO MODIFIED SAME FOOT LUNGE WITH HEAD DROP;

- QOS& 1 Fwd L trng 1/4 RF to fc wall taking W in modified CF bringing jnd lead hands to W's R hip, tch R to L, relax L knee raising L arm up and out palm facing out with fingers strongly spread stretching R side with sway twd LOD reach side with R without putting wt on R then transfer wt to R stretching L side looking over R shoulder and lowering W into head drop on the last strong down beat,-; (W Fwd R trng RF to fc DC in front of M, cl L to R, relax L knee and reach back with R toe well under body sway twd LOD then transfer wt to R slowly changing sway twd RLOD and dropping head on last strong down beat right arm down to side,-;)

94-42

Boulevard Of Broken Dreams

By: Paul & Linda Robinson assisted by John & Diana Berry
2416 Valley High Drive Berry's Dance Studio
Independence, KS 67301 Shawnee Mission, KS
(316) 331 - 6249

Record: Special Pressing Available From Choreographers - Robinson's
Footwork: Opposite except where noted (Woman's steps) { words of song }
Level: Phase V American Tango Released: July, 1994
Sequence: Intro, A, B, C, D, B Mod, C, End Speed: 45

INTRO

Wait 16 notes Lunge Apt:

M fc LOD on R pt L bk (W on R fc RLOD pt L bk) both hnds jnd - Wait 16 notes as last phrase of music retardes M lunges apt L fc COH chg hnd hld to M's R W's R (W lunges on L bringing R L end fcng DLW);

PART A

1 - 4 Man Recovers Woman Spins; Rec (W Spiral) Stp Fwd to Skaters;

Fence Line in 2 & Pt; Bring the Woman Across - Knee Pt;

{Meas 1 - 4 I Walk the Streets of sorrow;; The Boulevard Of Broken Dreams;;}

- 1 QQS Recov R, tch L, sd L trng body to fc LOD chngng hnds to M's L W's R (Fwd R to RLOD spin RF, cl L, fwd R fc RLOD),-;
- 2 QQS Rec R, tch L, fwd L end sktrs fc DRW(Thru L, fwd R spiral, fwd L),-;
- 3 SQQS Both fwd R, fwd L checking, rec R, pt L to LOD fc wall [W's L hnd across body with M's L hnd resting on W's L elbow],-;
- 4 QQ&S Cl L, sd R, L knee up/pt L fc wall (Sd L trning 1/2 LF, sd R trn 1/2 LF, cl L, pt R),-;

5 - 8 Come Together to Cl; Walk 3; Argentine Swivel; Fwd Lck Fwd - Head Flick;

{Meas 5-8 Where Gigolo and Gigolet; Can Take A Kiss Without Regret; So They Forget; Their Broken Dreams;}

- 5 QQS Rec L,-cl R to CP fc wall, pt L sharp trn to SCP (Fwd R trn 1/2 RF, sd L to CP, pt L) fc LOD;
- 6 SQQ Fwd L,-, fwd R, L in SCP,-;
- 7 SQQ Swivel RF on L to CP make 4 with R bhd L, swivel LF on L to Promenade - R leg in same position end DLW - (Swivel LF on R to CP make 4 with L bhd R to Rev, Swivel RF on R) end LOD in SCP;
- 8 Q&QS Fwd R / lck LIB R, fwd R, tap L,-;
&S Body trn to the R - Body trn to L back to SCP

9 - 12 Promenade Link; Open Reverse Turn; Close Finish; Woman Fans Twice;
 {Meas 1 - 4 You Laugh Tonight; And Cry Tommorrow; When You Behold; Your Sadden Dreams;}

- 9 SQQ Sd & fwd L DLW,-, thru R trn W to CP, tap L to Sd of R (Sd & Fwd R,-, thru L trn LF to CP, tap R to sd of L) end in CP DLW;
- 10 QQS Fwd L trng LF, fwd R cont trn, bk L CBP fc RLOD (Bk R trng LF, sd L, fwd R otsd partner in CBP),-;
- 11 QQS Bk R trng LF, sd & fwd L, cl R near L in loose CP end fc wall (Fwd L, fwd R, fwd R swivel RF, fwd L swvl to fc RLOD),-;
- 12 SS Pasodoble Hold M Stretch L sd,-, M R sd stretch, (Fwd R [long stp heel leads] to RLOD swvl RF fc LOD,-, fwd L to LOD swvl RF fc RLOD,-);-

13 - 16 Tango Draw; Bk Corte; Outside Check; Stp Fwd W Swivel Figure 4, Unwind 2;
 {Meas 5 - 8 Gigilo and Gigolet; Wake Up To Find Their Eyes Are Wet; With Tears That Tell A Broken Dream;;}

- 13 SS Fwd L,-, sd R, draw L to R end DLC,-;
- 14 SS Bck L,-, Recover R end LOD,-;
- 15 SQQ Fwd L trng LF,-, fwd R cont trn, bk L CBP chckng end DRW;
- 16 SQQ Fwd R to DRW,-, unwind to DLC (Bk L swvl RF to a 4,-, fwd R, fwd L);

PART B

1 - 4 Tango Draw; Walk 2; Four Step Outside; Walk 2;
 {Meas 1 - 4 Here Is Where You; Always Find Me; Always Walking; Up And Down;}

- 1 QQS Fwd L, Sd R, Draw L to R end DLC,-;
- 2 SS Fwd L,-, Fwd R end DLC,-;
- 3 QQQQ Fwd L, fwd R trn 1/4 to DRC, bk L, cl R to L swvl RF fc LOD (Bk R, sd & fwd LF, fwd R trn 1/2 RF, cl L to R) Open SDCR lead hnds jnd;
- 4 SS Fwd L,-, fwd R,-;

5 - 8 Woman Turn to Lunge Line; Lady Spin; Five Step; Slow Ronde - Promenade Link;
 {Meas 5 - 8 But I Left; My Soul Behind Me; In An Old Cathedral Town; The Joy You Find Here;}

- 5 QQS Fwd L, fwd R, fwd L end bk to bk pos LOD (Bk R trn LF 1/2, fwd L, fwd R),-;
- 6 QQS Recov R, cl L, fwd R fc LOD (Fwd L trng RF 1/2, cont RF fwd R trn 1/2, cont RF trn fwd L trn 1/2 fc RLOD),-;
- 7 QQQQS Fwd L DLW, Sd & bk R, bk L, small sd R to CP trn to SCP fc DLC (Bk R, sd & fwd L, fwd R, small sd R to CP trn to SCP);
- 8 SQQ Ronde L CCW stp fwd L,-, fwd R, tap L to R (Ronde R CW stp fwd R, thru L trn to CP, tap R to L);

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Boulevard Of Broken Dreams

PART C

1 - 4 Reverse Turn; Rock Turn 6 Left Whisk Woman Figure 4;; Swivel Thru & Tap;

{Meas 1 - 4 You Borrow; You Can Not Keep It Long It Seems;; Gigilo and Gigolet;}

- 1 QQS Fwd L, fwd R trn 1/2, bk L end fc RLOD (Bk R, cl L heels tog trn 1/2, Fwd R);
- 2 QQQQ Bk R trn LF, cont trn fwd L, recov bk R trn LF, fwd L trn LF;
- 3-4 QQQQ&S Recov bk R trng LF, fwd L trng LF end fc RLOD, bk R, Sd L/pt RIB of L swivel woman to a 4 (Fwd L, bk R, fwd L, Sd R/bk L raising R to a 4);
- 4-5 SQQ Bring W fwd swivel flare R CCW,-, thru R, tap L end SCP (Fwd R swivel RF,-, stp thru L, tap R);

5 - 8 Closed Promenade;-; Contra Check Recover to SCP,-; Promenade Link;

{Meas 5 - 8 Still Sing A Song and Dance Along;-; The Boulevard Of Broken Dreams,-;}

- 5-6 SQQS Sd & fwd L,-; thru R, sd & fwd L, cl R end fcg DLW (Sd & fwd R,-; thru L, sd & bk R trng LF to CP, cl L,-);
- 7 QQS Flexing knee fwd L with right shlder lead trng LF, recov R, tap L to SCP,-;
- 8 QQS Thru L, pkup fwd R, tap L,-;

PART D

1 - 4 Walk 2; Viennese Turns;; Reverse Turn in 2 Side Cl;

- 1 SS Fwd L,-, Fwd R,-;
- 2 QQ/&QQ/& Fwd L trng LF, sd & bk R swiveling sharply on R/ cross LIFR, bk R trng LF, sd and fwd L cont trn / cl R in CP fc LOD (Bk R trng LF, sd & fwd L cont trn/cl R, fwd L trng LF, sd & bk R swiveling sharply on R/cross LIFR in CP fc RLOD);
- 3 QQ/&QQ/& Same as measure 2;
- 4 QQQQ Fwd L trng LF, sd & bk R, sd L, cl R;

5 - 6 Lunge - Right Lunge; Lunge Drag - Close Point;

- 5 SS Sd L trn to SCP look over jnd hnds,-, sd R to DRC bending knee,-;
- 6 SQQ Sd L, dragging R ft to L, cl R, tap L;

PART B - Modified

1 - 4 Turning Tango Draw; Walk 2; Four Step Outside; Walk 2;

{Meas 1 - 4 Here Is Where You; Always Find Me; Always Walking; Unp and down;}

- 1 QQS Bk L trng RF, sd R, draw L to R fc DLC,-;
- 2 SS Fwd L,-, Fwd R,-;
- 3 QQQQ Fwd L, fwd R trn 1/4 to DRC, bk L, cl R to L swl RF fc LOD (Bk R, sd & fwd LF, fwd R trn 1/2 RF, cl L to R) Open SDCR lead hnds jnd;
- 4 SS Fwd L,-, Fwd R,-;

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Boulevard Of Broken Dreams

5 - 8 Woman Turn Lunge Line; Woman Spin; 5 Step; Slow Ronde - Promenade Link;
{Meas 5 - 8 But I Left; My Soul Behind Me; In An Old Cathedral Town; The Joy
You Find Here;}

5 See meas 5 part B;

6 See meas 6 part B;

7 See meas 7 part B;

8 See meas 8 part B;

9 Dip And Recover;

9 SS Dip bk L,-, recov R,-;

REPEAT PART C

END

1 - 5 Walk 2; Viennese Turns;; Woman Twirl in 3; Apart & Point

1 See Meas 1 Part D;

2 See Meas 2 Part D;

3 See Meas 3 Part D;

4 Fwd L,-, tch R fc wall (Bk R trng 1/2 LF, fwd L trng 1/2 LF, bk R trng 1/2 LF,-,-);

5 Sd R,-, pt L,-;

94-46



DARK EYES CHA CHA

Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr., Jacksonville, Fl. 32244
904/771-2761 (10/15-4/1) 4860 E. Main St., D-72, Mesa, Az 85205 602/830-6429

Record: - Available from Choreographer -

Phase: PHASE VI - Cha Cha

Sequence: INTRO - A - B - INTERLUDE - B MODIFIED - ENDING

Footwork: Opposite, unless noted - Release date: 7/94 Slow for comfort (42/43)

MEAS.

INTRODUCTION

1-4 (FAN POS. WT LD NTS + 2 MEAS;; OVERTRN CURL TRANS TO FC LOD SIT INTO R HIP (SLIGHT PRESS LINE), HIP BUMP TWICE;

1-2 Fan pos M fc wall lead feet free wait lead notes plus 2 meas;;

1234 3-4 Fwd L, rec R, sd L, cl R end fc DLW (W cl R, fwd L, fwd R/cl L, fwd R trn LF under (123&4) jnd lead hds to tandem slightly to M's Rt sd face DLW) sitting well into R hip L ft in slight press M pl Rt hd at W's waist W's Rt hd on top of M's both ptrs pl L hds on L thigh;

123&4 (Both have L ft free) with slight pressure on L toe lift L hip/lower hip w/o weight, lift L hip/lower hip w/o weight, fwd L/cl R, fwd L;

5-7 THRU LUNGE (W OK BASKETBALL TRN) HOLD HOLD; DISCO LUNGE 3 TIMES HOLD; CUCARACHA CHA (W TRN RF 1/2 & CHA);

1234 5 Small step thru R, sd L Lunge lod, hold, hold to end tandem slight to W's L sd (1&234) (W fwd R trn LF/rec L cont LF trn, sd R lunge rld, -, - end tandem slight to M's R sd pl L hd on hip & R hd beh head) pl L hd on hip & R hd on W's waist end both fc wall;

1234 6 Lunge sd R to W's R sd pl R hd on hip & L hd on W's waist, lunge sd L to W's L sd pl L hd on hip & R hd on W's waist, lunge sd R to W's R sd pl R hd on hip & L on W's waist, hold (W lunge sd L to M's L sd pl R hd on hip & L hd beh head, lunge sd R to M's R sd pl L hd on hip & R hd beh head, lunge sd L to M's L sd pl R hd on hip & L hd beh head, hold);

1&23&4 7 rk L/rec R, sl L, sd R/cl L, sd R (W trn in pl RF 1/2 R/L, R to fc ptr, sd L/R, L);

PART A

1-4 (Jn lead hds) OPEN HIP TWIST WITH CUBAN ACTION; FAN; START HOCKEY STICK TO M'S RT SIDE MAN'S RONDE LUNGE LINE M FC DRW; HIP TWIST ACTION TO TANDEM FC DCR & START TRIPLE CHAS WITH TURN;

123&4 1-2 Fwd L, rec R, XLIB/sd R, sd L (W bk R, fwd L, fwd R/cl L trn 1/4 RF, sd R) end M fc Wall W fc lod; Bk R, rec L, small sd R/L, R (W fwd L, fwd R to trn 1/2 LF, bk L/lk RIF, bk L) end Fan Pos;

123&4 3-4 Fwd L, rec R, lead W forward as in a hky stk ronde L beh R/sd R comm slight RF trn, sd L to W's L sd into L lunge fd DRW with ld hds jnd low (W cl R, fwd L,

123&4 fwd R/L with slight LF trn, sd R to M's R sd fc DLW); Bk R comm RF trn fc DCR, Rec L, fwd R/lk L in bk, fwd R trning W RF (W fwd L swivel 1/2 LF to tandem, fwd R, fwd L/lk R in bk, fwd L trn RF to fc ptr);

5-8 CONTINUE TRIPLE CHAS WITH TURN END FC DCR; BASIC WITH CURL TURN 1/4 RF TO PASO DOBLE HOLD END FC BJO DCL; CL LUNGE TRANS SPAPE TWDS W (W SWIVEL DEVELOPE); (BOTH WITH RT FT FREE) BK BASIC WITH SLIGHT RF TURN TO OP POS FACING LOD & CUBAN BREAK;

1&23&4 5-6 Fwd L/lk R in bk, fwd L trning W LF (W bk R/lk L in ft, bk R trning LF 1/2 to fc rld), fwd R/lk L in bk, fwd R (W fwd L/lk R in bk, fwd L trn 1/2 RF to fc

123&4 ptr); fwd L, rec R with slight RF trn, sd L/cl R, sd L lead W to trn LF under jn ld hds to paso doble hold end fc DCL (W bk R, rec L, fwd R trning LF under jnd lead hds/sd L, fwd R outsd ptr to Bjo with paso doble hold to end fc DWR);

1234 7-8 Cl R, sd L into slight lunge, hold, hold (W swivel 1/2 RF on R, fwd L swivel 1/2 LF, lift R foot up to L knee, extend R leg fwd) both have R ft free; Bk R trn

123&4 slightly RF to fc lod, rec L lead W into RF trn to fc lod M on inside, XRIF/rec L, sd R end op lod M on inside (W fwd R, fwd L with slight RF spiral action to to fc lod on outsd, sd R/cl L, sd R to op lod) jn M's R hd & W's L;

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9-12 (OP POS FC LOD LF FT FREE FOR BOTH)HOLD CROSS/BREAK CUCARACHA(WOMAN ROLL ACROSS); HOLD CROSS/BREAK CUCARACHA(WOMAN ROLL ACROSS); HOLD CROSS/BREAK SPOT TURN TRANS TO FC; AIDA;

1&23&4 9-10 (op pos fc lod with W on outsd both have L ft free) hold,XLIF/rec R, sd L/rec R, cl L leading W across to M's L side to lop (W hold, XLIF/rec R start LF trn, fwd L trn 1/2 LF/fwd R trn 1/2 LF, sd L to M's L sd) jn M's L W's R hd; hold, 1&23&4 XRIF/rec L, sd R/rec L, cl R leading W across to M's R side op lod (W hold, XRIF/rec L start RF trn, fwd R trn 1/2 RF/fwd L trn 1/2 RF to op lod, sd R to M's R sd);

11-12 Hold,release hds XLIF/rec R start RF trn to fc wall, sd L/cl R, sd L (W hold, XLIF/rec R start RF trn, fwd L cont RF trn to fc ptr, cl R); thru R, fwd L trn RF, bk R/lk L in ft, bk R (thru L, fwd R trn LF, bk L/lk R in ft, bk L);

13-16 SWITCH WITH SWIVELS; SPIRAL TO FACE; MODIFIED SPOT TURN TO LUNGE/SIT LINE BOTH FACING WALL TANDEM; MAN HOLD WOMAN HIP BUMP 4 TIMES;

1234 13-14 Trn LF to fc ptr sd L, rec R jn both hds, raise jnd ld hds high swivel RF to 123&4 fc rlod fwd L, lower jnd ld hds & raise jnd trailing hds high swivel LF to fc lod fwd R; fwd L spiral RF under jnd high hds, fwd R, sd L/cl R, sd L fc ptr;

1234 15-16 Thru R release hds trn LF 1/2, rec L trn LF 1/2 fc Wall, sd R, extend L bk placing hds on W's hips (W thru L release hds trn RF 1/2, rec R trn RF 1/2 fc ptr, sd L trn RF 1/2 to fc wall, cl R to L settle into R hip for sit line & 1234 extend R arm up and place L hd on hip); M hold (W with slight pressure on L

1&2&3&4 toe lift L hip/lower hip w/o weight, lift L hip/lower hip w/o weight, lift L hip/lower hip, lift L hip/lower hip;

PART B

1-4 HOLD CL SD CHA TRANS FC WALL (WOMAN FORWARD TURN TO FACE PTR); OPEN HIP TWIST; FAN; START HOCKEY STICK TO TANDEM FC DLW;

123&4 1-2 Hold, cl L, sd R/cl L, sd R end fc wall lead hds jnd (W fwd L twd wall start 123&4 RF trn, cont trn fwd R twd ptr, sd L/cl R, sd L); Fwd L, rec R, cl L/R, L (W bk R, fwd L, fwd R/cl L trn 1/4 RF sd R) end M fc wall W fc lod;

123&4 3-4 Bk R, rec L, small sd R/L,R shape twd ptr (W fwd L, fwd R trn 1/2 LF, bk L/lk 123&4 RIF, bk L) end fan pos M fac wall W fc rlod; Fwd L, rec R, cl L/R, L slight LF trn to end fc DLW (W cl R to L, Fwd L, Fwd R/cl L, fwd trn LF to end tandem pos in front of man fc DLW) release hds;

5-8 CONTINUOUS CHA'S WOMAN TURN TO FC; RONDE CROSS/BREAK TOGETHER (W LEAVE L LEG EXTENDED); LEG CRAWL; EXTEND;

1&2&3&4 5-6 Fwd R/lk L in bk/fwd R/lk L in bk/fwd R/lk L in bk/fwd R (W fwd L/lk R in bk/fwd 1&234 L/lk R in bk/fwd L/lk R in bk/fwd L trn 1/2 RF fc ptr) jn ld hds; Ronde L ft fwd, XLIF of R/rec R, sd L into slight lunge,- (W ronde R ft bk, bk R/rec L, fwd R twd ptr pl hds on M's shoulders leave L ft extended look at ptr);

1234 7-8 Hold(W slowly lift L leg up M's R);Hold(W release L hd & slowly extend up & bk;

9-12 WOMAN OUT TO FACE JOIN RT HANDS END FC WALL; NEW YORKER; CROSS BODY WITH TWIRL END FACING DLC;;SIT/LUNGE WITH ARM CIRCLE;

123&4 9-10 Hold,- sd R/cl L, sd R (W trn LF L,R to fc ptr, spin LF L/R, sd L)jn R hds; Ck thru L, rec R trn LF, sd L/cl L, cl R (W ck thru R, rec L trn RF to fc man, sd R/cl L trn 1/4 RF, fwd R to "L" pos);

123&4 11-12 XRIB of L trn LF 1/4, rec L cont trn to fc DLC & lead W cross body trning W LF under jnd R hds, sd R/cl L, sd R (fwd L, fwd R start LF trn under jnd R hds, 123&4 cont LF trn sd L/cl R, sd L to end fc ptr)end fc DLC; Join lead hds & lower on R extend R arm out to side & extend L leg sd & bk keep back straight in lunge

line,- (W SIT LINE bk R sit by pushing R knee fwd keep back up & straight L fwd twd ptr extend L arm out to side), (arm circle) circle M's R & W's L arm down/up twd ptr, out to side;

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13-16 HOLD (REC W)RISE WITH SLIGHT RT FC TRN TO END FC WALL; NAT'L TOP TO FC WALL; START OVERTURN ADVANCED HIP TWIST TO SIDE BY SIDE POS FAC WALL; CUBAN BREAKS;

123&4 13-14 Hold, rise with slight RF trn on R lead W to rec, cont RF trn sd L/cl R, sd L
123&4 (W hold, rec L, sd R/cl L, sd R) to cp/wall; XRIB of L trn RF, sd & fwd L cont RF trn, sd R/cl L, sd R (W fwd L trn RF, XRIF of L cont RF trn, sd L/XRIF of L cont trn, sd L)end cp/wall;

123&4 15-16 Fwd L lowering lead hds trn body slightly RF causing W to swivel, rec R, ronde L in bk of R/rec R, sd L (W swivel RF 1/2 of L & step bk R, rec L trn LF, fwd R outsd M in Bjo/cl L, fwd R swivel 1/2 RF on R to fc wall sd by sd pos); (both fc wall no hds) XRIF of L/rec L, sd R, XLIF of R/rec R, sd L (W XLIF of R/rec R, sd L, XRIF of L/rec L, sd R);

17-19 SPOT TURN TO SHADOW POSITION FACING WALL MAN IN FRONT OF WOMAN JOIN HANDS LOW; TURKISH TOWEL; WOMAN ROLL ACROSS TO FC;

123&4 17-19 Fwd R trn 1/2 LF, rec L trn LF 1/2 fc wall, pass in front of W sd R/cl L, sd R end on W's R sd(W fwd L trn RF 1/2, rec R trn RF 1/2 fc wall, pass in bk of M sd L/cl R, sd L end on M's L sd) jn hds; ck Bk L, rec R, sd L/cl R, sd L blend to

123&4 W's L sd (W ck fwd R, rec L, sd R/cl L, sd R blend to M's R sd); release L hds

123&4 ck bk R, rec L lead W to start LF trn, sd R/cl L, sd R (W fwd L, fwd R trn LF to fc ptr, sd L/cl R, sd L) jn lead hds;

INTERLUDE

1-4 NEW YORKER; FWD CHA WITH KNEE LIFT; NEW YORKER; FWD CHA WITH KNEE LIFT;

123&4 1-2 Thru L, rec R to fc ptr, sd L/cl R, sd & fwd L to op/lod; fwd R/lk LIB, fwd R
&234 to fc ptr, lift L knee & press lead hds, fwd L;

123&4 3-4 Thru R, rec L to fc ptr, sd R/cl R, sd & fwd R to lop/rlod; fwd L/lk RIB, fwd L,
1&234 to fc ptr, lift R knee & press trailing hds, fwd R;

5-7 NEW YORKER; MODIFIED SPOT TURN TO LEG CRAWL; WOMAN OUT TO FC JN R HDS;

123&4 5-7 Thru L, rec R to fc ptr, sd L/cl R, sd L; fwd R trn 1/2 LF, rec L trn 1/2 LF fc
1234 wall, extend R leg twd rlod, - (W fwd L trn 1/2 RF, rec R trn 1/2 RF to fc ptr,
1234 pl hds on M's shoulders & lift L leg up M's R,-); repeat meas 9 part B

PART B (MODIFIED)

1-4 NEW YORKER 4; NEW YORKER: CROSS BODY WITH TWIRL END FACING DLC; SIT/LUNGE WITH ARM CIRCLE;

1-2 1-2 Fwd L rlod, rec R, sd L, rec R; Repeat meas 10 Part B;

3-4 Repeat meas 11 & 12 Part B;;

5-8 HOLD RISE (REC) WITH SLIGHT RT FC TRN TO END FACING WALL; NAT'L TOP TO FC WALL; START OVERTURN ADVANCED HIP TWIST TO SIDE BY SIDE FACING WALL; CUBAN BREAKS;

5-6 Repeat meas 13 & 14 Part B;;

7-8 Repeat Meas 15 & 16 part B;;

9-11 SPOT TURN TO SHADOW POS FAC WALL M IN FRONT OF W JN HDS; TURKISH TOWEL; WOMAN ROLL ACROSS TO FC;

9-11 Repeat Meas 17 & 18 part B;; Repeat Meas 19 part B;

ENDING

1-4 BASIC; NAT'L TOP WITH SPIRAL; AIDA; THRU TO LUNGE/SIT LINE M'S HDS ON W'S HIPS;

123&4 1-2 Fwd L, rec R trn 1/4 RF fc rlod, sd L/cl R, sd L blend cp; XRIB of L comm RF trn,
123&4 rec L cont trn to fc wall, sd R/cl L, sd R spiral LF under jnd head hds;

123&4 3-4 cont LF trn fwd L twd RLOD, fwd R trn LF 1/2 fc lod, bk L/lk R in ft, bk L;
1234 rec R trn RF to fc ptr, sm step fwd L twd ptr, place hds on W's hip & lower on L extend R (W rec L trn LF to fc ptr, sd R pl hds on M's shoulders, cl L to R, push both knees fwd lowering keep back straight into sit line extend L arm up & out;

94-49

"DON'T TELL FOXTROT"

Composers: Carlos & Nancy Esqueda
36647 Ruschin Drive, Newark, CA 94560 (510) 792-3759
Record: Special Pressing (Flip of "Memory Rumba")
Phase: VI Speed 42
Sequence: A B C A B C(1-15) Release: July 1994

INTRO

Shadow Pos Fc DW Man Behind Lady hands on Lady's waist Lady's arms folded in front, both have left foot free identical foot work thru part "A" measure 2.

1 - 4 WAIT;; SWAY LEFT & RIGHT; FEATHER ENDING;

1-2 Wait;;

SS 3 (Sway Left & Right) Sd L,-, Rec R,-;

SS 4 (Feather Ending) Sd & fwd L Lady extends arms out to sd, -, XRIF of L Fc DW Man brings right hand to Lady's right shoulder blade & reaches left hand to hold Lady's left hand,-;

PART "A"

1 - 8 FOUR STEP TO RIGHT LUNGE;; LADY ROLL TO HINGE; BK HOVER SCP; PROMENADE WEAVE;; REVERSE WAVE;;

QQQQ 1-2 (Four Step to Right Lunge) Fwd L DW, sd R DRW, XLIB of R, sd R with a right sway DRW Lady slightly folds right arm in front; relax R knee both extend right arms out to sd,-, stretch left sd head to right looking DRW,-;

SS 3 (Roll to Hinge) Sd L DC,-, trn body LF lower L knee,- (Sd L DC commence LF trn,-, sd & fwd R, XLIB of R head to left with shoulders almost parallel to partner no weight on R);

SQQ 4 (Bk Hover SCP) Rec R,-, brush L to R, fwd L (Fwd R trn RF,-, sd L, fwd R);

SQQ 5-6 (Promenade Weave) Thru R trng Lady LF to CP,-, fwd L trng LF, sd R LOD cont trn; bk L DW BJO, bk R LOD CP, sd L preparing to trn to BJO, fwd R LOD BJO;

SQQ 7-8 (Reverse Wave) Fwd L trn LF,-, sd R cont trn, bk L twd WALL; bk R cont trn,-, bk L LOD, bk R;

PART "B"

1-8 OPEN IMPETUS; THRU TO THROWAWAY; LINK SCP; FEATHER; DOUBLE REVERSE SPIN TWICE;; CLOSED TELEMAR; SYNC ZIG ZAG 4;

SQQ 1 (Open Impetus) Bk L DW trng RF cl R to L no wgt heel trn (fwd L),-, chg wgt to R with hovering action trng Lady SCP, fwd L DC;

&SS 2 (Thru to Throwaway) Thru R/sd L both look DC,-, trn Lady LF on her R to Fc DRW as He trns LF on L to Fc DC Relax M's L Lady's R knees Lady extends L bk DC on tip of toe Man extends R bk DRW upper body well up Lady's head to left looking up,-;

SQQ 3 (Link SCP) Rise on L,-, cl R to L, fwd L DC SCP;

SQQ 4 (Feather) Thru R,-, sd & fwd L, XRIF of L;

SQQ 5-6 (Double Reverse Spin Twice) Fwd L trn LF,-, sd R DC commence LF spin (SQ&Q) Fc LOD (Heel trn), tch L to R (Sd & slightly bk R/XLIB of R CP); Repeat Meas 5, end facing DC.

SQQ 7 (Closed Telemark) Fwd L DC commence LF trn,-, cont LF trn sd & fwd R (Heel trn), sd & fwd L DW BJO;

Q&QS 8 (Sync Zig Zag 4) Fwd R DW, sd L/XRIB of L, sd & fwd L DW BJO,-;

PART "C"

- 1 - 8 NATURAL WEAVE;; REVERSE FALLAWAY & SLIP; LF PIVOT; THROWAWAY; RF PIVOT RUDOLPH RONDE; SLIP & PROM WEAVE;;
- SQQ 1-2 (Natural Weave) Fwd R commence RF trn,-, cont RF trn sd L (Heel trn),
 QQQQ bk R; bk L BJO, bk R commence LF trn to CP, sd & fwd L, fwd R LOD BJO;
- QQQQ 3 (Reverse Fallaway & Slip) Fwd L LOD, sd & fwd R, XLIB of R, bk R pivoting LF to Fc DW;
- QQS 4 (LF Pivot) Fwd L trng LF, sd & bk R DW, sd L LOD,-;
- SS& 5 (Throwaway) Trn Lady LF on her R to Fc RLOD as He trns LF on L to Fc LOD,-, Relax M's L Lady's R knees Lady extend L bk DW on tip of toe Man extend R bk RLOD upper body well up Lady's head to left looking up,-, at the count (&) rise on L;
- QQS 6 (RF Pivot Rudolph Ronde) Sd & fwd R RLOD with right sd lead pivot RF 1/4, sd & fwd L, fwd R between partner's feet as if to start a RF pivot but stop action by flexing right knee while leaving L bk keep left sd to Lady Fc DC,- (Bk L trng RF to SCP ronde R clockwise keep right sd to Man cross R behind at end of ronde no wgt,-);
- QQQQ 7-8 (Slip & Prom Weave) Bk L WALL, bk R DW, fwd L, sd R DC; XLIB of R, bk R LOD, sd & fwd L, fwd R DW BJO;
- 9 - 16 HOVER TELEMARCK; CURVED FEATHER CK; HEEL PULL RUMBA X; OPEN IMPETUS; BIG TOP; CURVING 3; FEATHER FINISH; CHANGE DIRECTION LADY TRANSITION TO SHADOW;
- SQQ 9 (Hover Telemark SCP) Fwd L,-, sd & fwd R rising with hovering action stretch right side trng RF 1/8, fwd L DW SCP;
- SQQ 10 (Curved Feather) Thru R DW,-, sd & fwd L strong RF trn CP prepare to step to BJO, cont trng fwd R DRW right shoulder lead;
- QQQQ 11 (Heel Pull Rumba X) Bk L trn RF, cont trn on L pull R heel twd L & chg wgt to R (Sd L around Man) CP LOD, fwd L LOD left sd lead, XRIB (XLIF) trn RF fc RLOD;
- SQQ 12 (Open Impetus) Bk L DW trn RF cl R to L no wgt heel trn,-, trng Lady SCP with hovering action, fwd L DC;
- SQQ 13 (Big Top) Thru R trn LF CP,-, cont LF pivoting on R bring L well under body transfer wgt to L, cont trn on L slip R bk LOD CP, (Thru L trn LF to CP,-, sd R cont LF trn on toe brush L to R, fwd L CP);
- SQQ 14 (Curving 3) Fwd L LOD,-, trn LF fwd R, sharp LF trn check L fwd on toes DRC (Trn head right between 2&3);
- SQQ 15 (Feather Finish) Bk R DW,-, sd & fwd L DW, fwd R DW BJO;
- SS 16 (Change Direction Lady Trans) Fwd L,-, sd & fwd R,- (Bk R,-, commence LF trn sd & fwd L, cont trn sd R DRW Shadow);
- (SQQ)

ENDING

- 1 - 2 CHANGE DIRECTION SHAKE HANDS; OPEN CONTRA CHECK;
- SS 1 (Change Direction Shake Hands) Fwd L,-, small sd R to shake hands,- (Bk R,-, bk L,-); NOTE: These 2 steps should take Lady away from partner about 2 feet.
- SS 2 (Open Contra Check) Flex right knee step fwd L with right shoulder lead,-, sweep left arm down & up DRC looking at Lady,- (Sweep left arm down & up keep head well to left);

94-51

FORUOSITY

COMPOSERS : Bob & MaryAnn Rother, 615 NW 12, Canby, Or 97013 (503)266-9607
(10/15--5/10) 2674 Leisure World, Mesa, Az 85206 (602)981-0498

RECORD : Sydney Thompson TDR 118 (flip: Nearest & Dearest)

SEQUENCE ; INTRO AB AB CC A(1-12) TAG

Dec 1980

INTRO

1 - 4 WAIT 2 MEAS ; ; APT, -, PT, - ; TOGETHER, -, TCH, - ;

- 1 -- 2 Op Fcg M fcg DW, trail hands joined, wait 2 measures.
- 3 -- 4 Apt L, -, pt R, - ; Together R, -, tch L to R CP DW, - ;

PART A

1 - 8 FWD, -, TRN, - ; SID, CLOS, SID, - ; BK, -, SID, CLOS ; SID, -, FWD, - ; FWD, LOCK, FWD ;
MANUV, -, SID, CLOS ; BK, -, CLOS, - ; FWD, -, FAC, - ;

- 1 (CP DW) Fwd L, -, fwd R trng RF to fc wall, - ;
- 2 Sid L, clos R to L, sid L fc RDW, - ;
- 3 Bk R fc wall, -, sid L, clos R to L ;
- 4 Sid L to contra BJO, -, fwd R DW, - ;
- 5 Fwd L, lk RIB of L, fwd L, - ;
- 6 Fwd R trn RF, -, sid L fc RLOD, clos R to L CP RLOD ;
- 7 Bk L, -, clos R to L heel trn, - ;
(W fwd R betw M's feet commence RF trn, -, cont trn sid L, - ;)
- 8 Sid & fwd L to SCP, -, fwd R fc ptr, - (W: cont trn sid & fwd R to SCP, -, fwd L fc ptr, -) ;

9 - 16 SID, CLOS, SID, CLOS ; TRN, -, BK, LOCK ; TRN, -, SID, - ; MANUV, -, SID, CLOS ;
PIV, -, 2, - ; 3, -, SID, - ; DRAW, -, SID, CLOS ; XIB, SID, FWD, LOCK ;

- 9 Sid L, clos R to L, sid L, clos R to L ;
- 10 Sid L trng RF contra BJO fcg RDW, -, bk R, lk LIF of R ;
- 11 Bk R trng LF to CP RDW, -, sid L twd DW blend to contra BJO DW, - ;
- 12 Fwd R trn RF, -, sid L fc RLOD, clos R to L CP RLOD ;
- 13-14 Couple RF piv 1-3/8 L, -, R, - ; L, -, sid R twd DW, - ;
- 15 Draw L to R no wgt, -, sid L, clos R to L trn slightly LF ;
- 16 XLIB of R, sid R trn RF to contra BJO DC, fwd L, lk RIB of L ;

PART B

1 - 8 TRN, -, SID, CLOS ; TRN, -, - (TRN, -, SID, CLOS) ; SID, -, MANUV, - ; SID, CLOS, PIV, -
FWD RISE, -, RECOV BK, - ; BK, LK, BK, - ; BK, -, TRN, SID ; FWD, -, FWD, LK ;

- 1 Fwd L blend to CP trng LF, -, sid R cont trn, clos L to R fc RLOD ;
- 2 Bk R trng LF, -, bringing L to R no weight cont LF fc trn fc wall, - ;
(W: Fwd L trng LF, -, sid R cont trn, clos L to R fc COH ;)
- 3 Sid L blend contra BJO DW, -, fwd R trn RF, - ;
- 4 Sid L cont RF trn blend CP fc RLOD, clos R to L, bk L pivot RF 1/2, - ;
- 5 Fwd R rise on toe cont trn to fc RDW, -, recov sid & bk L in CP RDW, - ;
- 6 Bk R blend contra Bjo, lock LIF of R, bk R, - ;
- 7 Bk L, -, bk R blend CP trng LF, sid L twd DW CP fcg RDW ;
- 8 Fwd R in contra BJO, -, fwd L, lock RIB of L ;

94-52

9-16 FWD, -, SID, -: XIB, -, THRU, -: DRAW, -, TCH, -: FWD, -, TRN, -: SID, -, THRU/HOP, -:
SID, -, CLOS, -: XIB, SID, FWD, LOCK; FWD, -, FWD, -;

- 9 Fwd L blend CP DW, -, sid & fwd R, -;
- 10 XLIB of R, -, thru R twd DC, -;
- 11 Slowly draw L to R no wgt trn LF to SCAR DC, -, tch L to R, -;
(W: fwd R, -, fwd L around M to SCAR, -);
- 12 Fwd L blend to CP commence LF trn, -, sid R cont trn, - (W: heel trn);
- 13 Cont LF trn sid DW to SCP, -, thru R/hop on R blend CP fcg wall, -;
- 14 Sid L long sliding step, -, clos R replacing L, -;
- 15 Blend contra BJO XLIB of R, sid R, fwd L, lock RIB of L;
- 16 Fwd L DW blend CP, -, fwd R, -;

PART C

1-8 FWD, -, MANUV, -: SID, CLOS, BK, -: BK, LOCK, BK, BK; BK, LOCK, BK, -: BK, -, BK, SID;
THRU, -, FWD, CLOS; FWD, -, THRU, -: M ACROSS, BK, LOCK, - (W FWD, FWD, LOCK, -);

- 1-2 Fwd L, -, fwd R trn RF, -; Side L fc RLOD, clos R to L CP/RLOD, bk L, -;
- 3 Blend contra BJO bk R, lock LIF of R, bk R, bk L;
- 4 Bk R, lock LIF of R, bk R, -;
- 5 Bk L, -, bk R blend CP trn LF fc RDW, sid L twd DW blend SCP;
- 6 Thru R, -, fwd L, clos R to L;
- 7 Fwd L, -, thru R, -;
- 8 Commence RF trn sid & bk L fc RLOD crossing in front of lady, bk R, lock LIF of R, -
(W: fwd R, fwd L, lock RIB of L, -) end contra BJO fcg RDC;

9-16 SID, -, CROSS, -: SID, -, CROSS, -: SID, CROSS, SID, CROSS; BK, LOCK, BK, -: BK TRN, -;
FWD, FWD; MANUV, -, SID CLOS; BK TRN, -, SID, CLOS; SID, LIFT/FLICK, FWD, LOCK;

- 9 Blend CP fcg DC sid R sml step trng both heels out, -, XLIF of R (W XIB) trng heels in, -;
- 10 Same as Meas 9 Part C
- 11 Sid R trng heels out, XLIF of R (W XIB) heels in, sid R heels out, XLIF of R (W XIB) heels in;
- 12 Blend contra BJO bk R, lock LIF of R, bk R, -;
- 13 Bk L commence RF trn, -, continue RF trn to CP fcg LOD fwd R, Fwd L;
- 14 Fwd R trn RF, -, sid L fc RLOD, clos R to L CP/RLODD;
- 15 Bk L trng RF to fc DC, -, sid R, clos L to R curving RF to fc LOD;
- 16 Sid R, lift on R & flick L up & back (W flick R up & back), fwd L blend contra BJO DW,
lock RIB of L;

TAG

Couple RF Pivot L, -, R, -; L, -, R to fc DW, -; Walk fwd L, -, R, - (W twirl RF R, -, L, -);
Apt L, -, point R twd ptr, -;

HEAD CUES

- PART A: Qtr Trn Prog Chassee, Fwd Lk Fwd, Manuv Sid Clo, Open Impetus & Fc, Chassee Roll,
Turning lock, Manuv Sd Clo, Pivot to Hesitation, 6 Qk Twinkle
- PART B: Chassee Rev Trn, Natural Overspin, V6, Fwd Fwd Lk, Whisk, Wing, Open Tele,
Scoop to Fishtail, Walk 2
- PART C: Fwd Manuv Sd Clo Bk, Running Bk Locks, Outside Change to SCP, Thru Semi Chassee,
Open Natural & Lock, Charleston Crosses, Bk Lock Bk, Running Finish, Manuv Sd Clo,
Trn Rt Chassee Flick & Fwd Lock

94-53

LADY IS A TRAMP '94

COMPOSERS: Warren & Sandy Teague, 5712 W Hwy 524, Westport, KY
40077 (502)222-7510
RECORD: Roper 416 B "The Lady Is A Tramp" flip "Shall We Dance"
FOOTWORK: Opposite except in parathesis
PHASE: Phase VI Quickstep URDC July 1994
SEQUENCE: Intro- AA-B-CC-B-Tag SPEED 40-42 for Comfort

INTRO

MEAS

1 - 4 OP/FC LEAD FEET FREE; ROLL LOD (QQS); CK (S),-, FISHTAIL
5 (QQQQS);;

- 1. OP/FCG lead ft free-lead hnds palm to palm trlng hnds jnd at sds WAIT;
- 2. Roll LF fwd L DC, cont LF trn bk R RDW, cont LF trn fwd L LOD (W bk R Bjo/LOD),-;
- 3-4. Fwd R ckg Bjo/DW,-, XLIB comm RF trn, sd & fwd R completing 1/4 RF trn; fwd L with L shoulder lead, lk RIB, fwd L DW,-; BJO/DW

PART A

1 - 8 QUARTER TRN (SQQS) PROG CHASSE (SQQS);;; FWD & LK (SQQS)
NAT TRN (SQQ) BK & LK (SQQS) RUNNING FINISH (QQS);;;;

- 1-3. [Quarter Trn] Fwd R bldng to CP trn RF 1/8,-, sd L cont RF 1/8 trn, cls R; sd & bk L DC,-, [Prog Chasse] Bk R DC start LF trn,-; sd L cont trn, cls R, sd & slghtly fwd L BJO\DW,-;
- 4-8. [Fwd & Lk] Fwd R trng slghtly RF,-, sd L, XRIBL; sd & fwd L,-, [Nat Trn] Fwd R trng RF,-; sd L, cls R, [Bk & Lk] Bk L trng slghtly RF,-; sd R, XLIFR, sd R LOD,-; [Running Finish] Bk L bjo strng RF trn, cont RF trn sd & fwd R DC, fwd L LOD with L shoulder lead,-;

9 - 16 NAT TRN (SQQ); HEEL PULL (SS); DBL REV (SSQQ) CLS
TELEMARK (SQQ) NAT TRN (SQQ) RT TIPPLE CHASSE (SQQS) FWD
LK FWD (QQS);;;;

- 9. [Nat Trn] Fwd R trng RF,-, sd L, cls R;
- 10. [Heel Pull] Bk L com RF trn,-, cont RF trn pull R heel twd L cls R to L ending CP/DC,-;
- 11-15. [Dbl Rev Spin] Fwd L trng LF,-, sd R DC,-; cont LF spin cls L to R without wgt,-, (W- Bk R trng LF,-, cl L to R toe trn , -; sd & fwd R, cont LF trn XLIFR,) CP/DC [Cls Telemark] Fwd L comm LF trn,-; sd R DC, cont LF trn sd & fwd L BJO/DW, [Nat Trn] fwd R trng RF,-; sd L, cls R, [Rt Tipple Chasse] Bk L LOD start RF trn,-; cont RF trn sd R, still trng cl L to R, cont trn sd & fwd R,-; CP/DW
- 16. [Fwd Lk Fwd] Trng RF bjo fwd L, XRIBL, fwd L LOD,-;

94-54

(LADY IS A TRAMP '94 cont 2 of 3)

REPEAT PART A (1-16 MEAS) ;;;;;;;;;;

PART B

1 - 8 NAT TRN (SQQ); SPIN TRN (SSS) V-6 OVERTRND (QQS SQQ)
CHECK(S);;; FISHTAIL 5 (QQQS) FWD & LK (SQQS);;

1. [Nat Trn] Repeat meas 9 part A;
- 2-4. [Spin Trn] Bk L pvtng RF 1/2,-, trng RF fwd R,-; trng RF sltly sd & bk L strng R shoulder lead bjo,-, [V-6 Overtrnd] Bk R DC, lk LIFR; bk R,-, bk L,-; bk R strng LF trn, cont LF trn sd & fwd L DC, [Check] XRIFL strngly DC with chng action & R sway,-;
- 5-8. [Fishtail 5] Trng RF XLIBR, cont trn sd & fwd R, fwd L DW, lk RIBL; fwd L DW,-, [Fwd & Lk] Fwd R trng RF DW,-; sd L LOD, XRIBL, fwd L,-;

9 - 16 OP NAT TRN (SQQ); RUNNING FINISH (QQS); (2) QK BJO
CHASSES (SQ&Q SQ&Q);; QK OP REV (SSQQ) INTO THROWAWAY
(SSS) LINK SEMI (SQQ);;

9. [Op Nat Trn] Fwd R bjo strtg RF trn,-, cont trn RF sd L CP, cont trn RF bk R BJO/DW;
10. [Running Finish] Repeat meas 8 part A except end BJO/DC;
- 11-12. [2 Qk Bjo Chasses] Fwd R BJO with R sway trng slghtly LF(W look RLOD) ,- , loose sway trn (look SCP) sm sd & fwd L/cls R to L, sm sd & fwd L; REPEAT Last Measure end SCP/DC;
- 13-16. [Qk Open Reverse] Fwd R DC,-, fwd L strtg LF trn,-; cont LF trn sd R, cont trn XLIBR fcg RDC, [Throwaway Oversway] bk R trng LF,-; trng body & W LF sd & fwd L to CP almost fcg LOD,-, lower on L & rotate upper body LF extend R RLOD (W extend L bk twd LOD head well to left),-; [Link] Trng body & W RF,-, cl R rising & trng SCP, fwd L SCP/DW;

PART C

1 - 8 (2) IN & OUT RUNS; THRU RONDE (SS); CLS PT SWAY LINE
(QQS); LINK SCP (SQQ); OP NAT TRN (SQQ);

- 1-4. [(2) In & Out Runs] Fwd R strng RF trn in front of W,-, sd & bk L cont RF trn, cont RF trn sd & bk R bjo (W sm fwd L,-, R, L); Bk L bjo,-, sd & fwd R CP, cont RF trn sd & fwd L SCP; Repeat meas 1 & 2 part C;;
5. [Thru Ronde] Fwd R LOD,-, ronde L CW SCP/LOD,-;
6. [Cls Pt Sway Line] Cls L to R, pt R RLOD, sway & shape RLOD,-;
7. [Link SCP] Rise on L draw R to L,-, cls R to L, fwd L DW;
8. [Op Nat Trn] Fwd R SCP strtg RF trn,-, cont trn RF sd L CP, cont trn RF bk R BJO/DW;

94-55

(LADY IS A TRAMP '94 cont'd 3 of 3)

9 - 16 OP IMP (SSS) WING (SQQ) CLS TELE (SQQ) NAT TELE SCAR (SQQ) SLO CHASSE WITH SWAY CHG (SSSS) OTSD CHG SCP (SQQ) QK LILT 2 BJO (QQ);;;;;;;;

9-16. [Op Imp] Bk L strtg RF trn,-, cl R to L,-; trn RF sd & sltly fwd L SCP/DC,- [Wing] Fwd R,-; draw L to R trng body LF sway & look R lead W to Scar,-, (W fwd L strtg LF trn,-; fwd R, sm fwd L stng L sway,) [Cls Tele] Fwd L DC comm LF trn,-; cont LF trn sd R DC, cont LF trn fwd L BJO/DW, [Nat Tele Scar] Trng RF fwd R BJO/DW,-; cont RF trn sd L CP/DW, cont RF trn sd & fwd R LOD with R shoulder lead to stp in Scar/DC, [Slo Chasse with Sway Chg] Fwd L scar,-; sd R with slght L sway CP/DC,-, cls L to R comm sway chg to R,-; finish sway chg to op W's head sd & bk R bjo,-, [Otsd Chg SCP] Bk L bjo DW,-; comm LF trn bk R CP, cont LF trn sd & fwd L SCP/DW, [Qk Lilt 2 Bjo] Fwd R SCP, fwd L BJO/DW;

REPEAT PART C (1-16 MEAS) ;;;;;;;;

REPEAT PART B (1-16 MEAS) ;;;;;;;;

TAG

7 BEATS- OP NAT (SQQ); TWIRL 2 LUNGE APT (QQQ)

1. [Op Nat Trn] Repeat Part C meas 8;
2. [Twirl 2 Lunge Apt] Bk L comm RF trn lead W to twirl LF LOD, sd & fwd L fcg wall bring jnd hnds dwn pt L LOD, lower in lunge line strong L sway R arm up & out look at partner, (W Fwd R spin LF 1/2, cont LF trn sd L to fc wall pt R RLOD, lower in L sway R,)

LOVE GROWS

Release date: July 1994

COMPOSERS: Kay & Joy Read, 1800 Lawyer, College Station, Tx. 77840, (409)696-4073
 RECORD: Collectables 3134 "Love Grows Where My Rosemary Goes" by Edison Lighthouse
 PHASE: RAL Phase V+2 [whip inside turn, alternating underarm turn]
 RHYTHM: Westcoast Swing Speed 43 RPM

SEQUENCE: INTRO, A, B, C, A, INT 1, C(1-6), INT 2, B(1-5), END

INTRODUCTION1-6 WAIT; WHIP INSIDE TRN TO TRIPLE TRAVEL & ROLL;;;;;

- 1 [WAIT] Lop fc M fc lod wait 1 ms;
- 2 [WHIP INSIDE TRN TO TRIPLE TRAVEL & ROLL] Bk L, fwd xRif to W's rt sd lead W rf trn into M's rt arm, pt L fwd /trn rf on R 1/2, sd L to W's rt sd fc rlod(W fwd R, fwd L trn rf 1/2 into M's rt arm, bk R/cl L, fwd R fc lod);
- 3 xRib of L trn rf 1/2 lead W lf trn, fwd L lod trn 1/4 lf fc coh join rt hds(W fwd L trn lf 1/2 under lead hds fc rlod, bk R trn lf 1/4 fc wall), sd R lod/cl L, sd R;
- 4 trng 1/2 rf on R to fc wall(W coh) sd L lod trn 1/2 rf fc coh(W wall), sd R lod trn 1/2 rf fc wall(W coh) join lt hds, sd L lod/cl R, sd L trn 1/2 lf fc coh(W wall) join rt hds;
- 5 sd R lod/cl L, sd R trn 1/2 rf fc wall(W coh) join lt hds, sd L lod/cl R, sd L;
- 6 trng 1/2 lf on L to fc coh(W wall) sd R lod trn 1/2 lf fc wall(W coh), sd L lod trn 1/4 lf fc lod(W rlod) join lead hds, anchor R/L, R;

PART A1-8 SUGAR PUSH;;, LEFT SD PASS WITH TUCK & TWL;;, KICK BALL CHG,, DBL CK SURPRISE TUMMY WHIP,,,,, CHEEK TO CHEEK,,;

- 1 [SUGAR PUSH] Bk L, bk R with rt sh lead, pt L fwd, fwd L;
- 2 anchor R/L, R, [LEFT SD PASS WITH TUCK & TWL] Bk L, fwd R to W's lt sd trn lf 1/2;
- 3 pt fwd L lead W to tuck lf into M, fwd L rlod twl W rf(W fwd R, fwd L trn lf 1/4 tuck rt sd into M, pt sd R, sd R twl 3/4 rf under lead hds fc lod), anchor R/L, R;
- 4 [KICK BALL CHG] Kick L fwd/cl L on ball of foot, cl R, [DBL CK SURPRISE TUMMY WHIP] Bk L, fwd xRif to W's rt sd release hds place rt hd on frt of W's rt hip(W fwd R lod, fwd L extend arms fwd palms down);
- 5 pt L fwd/trn rf 1/2 on R, sd L to W's lt sd(W fwd R/cl L, bk R), fwd R lod(W bk L rlod) place rt hd on W's lt sh, rec L;
- 6 bk R rlod(W fwd L lod) place lt hd on frt of W's lt hip, rec L, fwd R lod(W bk L rlod) place rt hd on W's lt sh, rec L lead W with pressure from rt hd to trn rf join lead hds fc lod(W rec R trn rf 1/2 fc rlod);
- 7 anchor R/L, R, [CHEEK TO CHEEK] Bk L, fwd R trn rf(W lf) 1/4 lower lead hds between ptn;
- 8 lift lt knee, xLif of R point toe dlw(W drw) swivel lf(W rf) 1/4 on L fc ptn, anchor R/L, R;

PART B1-9 WRAPPED WHIP TO HAMMERLOCK;; UNDERARM TRN EXIT;;, FACE LOOP SUGARPUSH;;, WHIP INSIDE TRN;;, CHEEK TO CHEEK WITH RONDE CL/PT & HOLD;;

- 1 [WRAPPED WHIP TO HAMMERLOCK] Bk L join both hds, fwd xRif to W's rt sd lead W fwd under lead hds keep trail hds low at waist, pt fwd L /trn rf 1/2 on R lower lead hds to wrapped pos, sd L to W's lt sd fc rlod (W fwd R, fwd L under lead hds trail hds low, fwd R to wrapped pos/cl L, bk R);
- 2 lead W rf twl under lead hds keep trail hds low xRib of L trn rf 1/2, fwd L lod cont lead W rf twl to hammerlock pos (W bk L twl 1/2 rf under lead hds trail hds low, fwd R lod cont twl rf 1/2 to hammer lock pos fc rlod), anchor R/L, R;
- 3 [UNDERARM TRN EXIT] Bk L, fwd xRif to W's rt sd lead W lf trn, pt L fwd/trn 1/2 rf on R, fwd L rlod (W fwd R, fwd L start lf trn, sd R cont lf trn under joined lead hds/xLif of R, bk R fc lod);
- 4 anchor R/L, R join rt hds, [FACE LOOP SUGARPUSH] Bk L, bk R with rt sh lead;
- 5 pt L fwd lift W's rt arm over M's head to rest on lt sh around neck, fwd L release rt hds & join lead hds, anchor R/L, R;
- 6 [WHIP INSIDE TRN] Bk L, fwd xRif to W's rt sd lead W rf trn into M's rt arm, pt L fwd/trn rf on R 1/2, sd L to W's rt sd fc lod(W fwd R, fwd L trn rf 1/2 into M's rt arm, bk R/cl L, fwd R rlod);
- 7 xRib of L trn rf 1/2 lead W lf trn, fwd L rlod(W fwd L trn lf 1/2 under joined lead hds fc lod, bk R), anchor R/L, R;
- 8 [CHEEK TO CHEEK WITH RONDE CL/PT & HOLD] Bk L, fwd R trn rf(W lf) 1/4 lower lead hds between ptn, lift lt knee, xLif of R point toe drc(W dlc) extend rt leg bk point toe;
- 9 ronde R ccw(W cw), cont ronde R ccw(W cw) swivel lf(W rf) 1/4 on L fc ptn, cl R/pt L sd trail hd on hip fc rlod, hold;

1-8 **[RLOD] UNDERARM TRN;;, SURPRISE WHIP & PT,;;;**
ALTERNATING UNDERARM TRN;;, KICK BALL CHG,, WHIP;;;

- 1 **[UNDERARM TRN]** Fc rldod bk L, fwd xRif to W's rt sd lead W lf trn, pt L fwd/trn 1/2 rf on R, fwd L lod (W fc lod fwd R, fwd L start lf trn, sd R cont lf trn under lead hds/xLif of R, bk R fc rldod);
- 2 anchor R/L, R, **[SURPRISE WHIP & PT]** Bk L, fwd xRif to W's rt sd lead W lf trn into M's R arm (W fwd R, fwd L trn rf 1/2 into M's rt arm fc lod);
- 3 pt L fwd/ trn rf 1/2 on R, sd L to W's rt sd lead W rf swivel(W bk R/cl L, fwd R swivel rf 1/2 fc rldod), fwd R rldod with rf body trn place rt hd on W's lt sh, rec L lead W rf twl(W bk L, rec fwd R twl rf 1/2 under lead hds fc lod);
- 4 anchor R/L, R, pt L sd extend trail arm up palm out, hold;
- 5 **[ALTERNATING UNDERARM TRN]** Bk L, fwd xRif to W's rt sd, pt L fwd/trn 1/4 rf on R lead W lf trn, fwd L coh trn 3/4 lf under lead hds fc lod(W fwd R, fwd L start lf trn, sd R finish lf trn under lead hds/xLif of R, bk R fc rldod);
- 6 anchor R/L, R, **[KICK BALL CHG]** Kick L fwd/cl L on ball of foot, cl R;
- 7 **[WHIP]** Bk L, fwd xRif to W's rt sd lead W lf trn into M's rt arm, pt L fwd/trn 1/2 rf on R, sd L to W's rt sd fc rldod (W fwd R, fwd L trn rf 1/2 into M's rt arm, bk R/cl L, fwd R lod);
- 8 xRib of L trn rf 1/2 lead W lf trn, fwd L lod(W trn rf 1/2 bk L lod, bk R fc rldod), anchor R/L, R;

INTERLUDE 1

1-5 **KICK BALL CHG,, UNDERARM TRN TO TRIPLE TRAVEL & ROLL,;;;**

- 1 **[KICK BALL CHG]** Kick L fwd/cl L on ball of foot, cl R,
- 2 **[UNDERARM TRN TO TRIPLE TRAVEL & ROLL]** Bk L, fwd xRif to W's rt sd lead W lf trn(W fwd R, fwd L); pt L fwd/trn 1/2 rf on R, fwd L rldod trn 1/4 lf fc wall join rt hds(W sd R cont lf trn under lead hds/xLif of R, bk R cont lf trn fc coh join rt hds), sd R rldod/cl L, sd R;
- 3 trng 1/2 rf on R to fc coh(W wall) sd L rldod trn 1/2 rf fc wall(W coh), sd R rldod trn 1/2 rf fc coh(W wall) join lt hds, sd L rldod/cl R, sd L trn 1/2 lf fc wall(W coh) join rt hds;
- 4 sd R rldod/cl L, sd R trn 1/2 rf fc coh(W wall) join lt hds, sd L rldod/cl R, sd L;
- 5 trng 1/2 lf on L to fc wall(W coh) sd R rldod trn 1/2 lf fc coh(W wall), sd L rldod trn 1/4 lf fc rldod(W lod) join lead hds, anchor R/L, R;

INTERLUDE 2

1-3 **TRIPLE WHIP;;;**

- 1 **[TRIPLE WHIP]** Repeat ms 7 PART C;
- 2 xRib of L trn rf 1/2 lead W lf trn, fwd L lod(W trn rf 1/2 bk L lod, fwd R rldod),
- 3 xRib of L trn rf 1/2 lead W lf trn, fwd L rldod(W trn rf 1/2 bk L rldod, fwd R lod); repeat ms 8 PART C;

ENDING

1-19 **[RLOD] SURPRISE TUMMY WHIP;; WHIP INSIDE TRN TO TRIPLE TRAVEL & ROLL,;;;**
DBL CK SURPRISE TUMMY WHIP;;; SD BRKS; DBL CK SURPRISE TUMMY WHIP;;;
SD BRKS; DBL CK SURPRISE TUMMY WHIP;;; PT & HOLD;

- 1 **[SURPRISE TUMMY WHIP]** Fc rldod bk L, fwd xRif to W's rt sd release hds place rt hd on frt of W's rt hip (W fwd R, fwd L extend arms fwd palms down), pt L fwd/trn rf 1/2 on R, sd L to W's lt sd(W fwd R/cl L, bk R);
- 2 fwd R lod(W bk L rldod) place rt hd on W's lt sh, rec L lead W with pressure from rt hd to trn rf join lead hds fc lod (W rec fwd R trn rf 1/2 fc rldod), anchor R/L, R;
- 3-7 **[WHIP INSIDE TRN TO TRIPLE TRAVEL & ROLL]** Repeat ms 2, 3, 4, 5 & 6 INTRO,;;;
- 8 **[DBL CK SURPRISE TUMMY WHIP]** Bk L, fwd xRif to W's rt sd release hds place rt hd on frt of W's rt hip (W fwd R lod, fwd L extend arms fwd palms down), pt L fwd/trn rf 1/2 on R, sd L to W's lt sd(W fwd R/cl L, bk R);
- 9 fwd R lod(W bk L lod) place rt hd on W's lt sh, rec L, bk R lod(W fwd L rldod) place lt hd on frt of W's lt hip, rec L;
- 10 fwd R lod(W bk L lod) place rt hd on W's lt sh, rec L lead W with pressure from rt hd to trn rf fc rldod (W rec R trn rf 1/2 fc lod), Anchor R/L, R;
- 11 **[SD BRKS]** Hds on hips Sd L/sd R, cl L/cl R, sd L/sd R, cl L/cl R;
- 12 **[DBL CK SURPRISE TUMMY WHIP]** Bk L, fwd xRif to W's rt sd release hds place rt hd on frt of W's rt hip (W fwd R lod, fwd L extend arms fwd palms down), pt L fwd/trn rf 1/2 on R, sd L to W's lt sd(W fwd R/cl L, bk R);
- 13 fwd R lod(W bk L rldod) place rt hd on W's lt sh, rec L, bk R rldod(W fwd L lod) place lt hd on frt of W's lt hip, rec L;
- 14 fwd R lod(W bk L rldod) place rt hd on W's lt sh, rec L lead W with pressure from rt hd to trn rf fc lod (W rec R trn rf 1/2 fc rldod), anchor R/L, R;
- 15 **[SD BRKS]** Repeat ms 11 ENDING;
- 16-18 **[DBL CK SURPRISE TUMMY WHIP]** Repeat ms 8, 9 & 10 ENDING join lead hds,;;;
- 19 **[PT & HOLD]** Pt sd L extend trail arm up palm out & hold;

MAKING MEMORIES FOXTROT

Y: BILL & MARTHA BUCK 521 Woodbine Dr. Shreveport, LA 71105 318/869-1879
 RECORD: MCA D-2405 or COL 3702B Frankie Laine, "Making Memories"
 FOOTWORK: INTRO Same Footwork - Dance Opposite except where noted
 PHASE: RAL V + 2 FOXTROT
 SEQUENCE: INTRO AB AB ENDING

INTRO

- 1-4 R SHADOW DRW WAIT PU NOTES & 1 MEAS; FWD HOVER; BK & CHASSE DLC;
PU LADY TRANS;
 1 In R shadow DRW both with L ft free L-L hnds jnd & M's R hnd
 on Lady's R shoulder blade wait 2 PU notes & 1 Meas;
 2 [Fwd Hover SQQ] Fwd L DRW,-,sd & fwd R with a slight rise,
 rec on L;
 3 [Bk & Chasse SO&O] Bk R,-,sd & bk L comm LF trn/cl R cont
 trn, fwd L to end still in R shadow DLC;
 4 [PU Lady Trans SQQ] Small fwd R,-,L,cl R (Lady fwd R comm LF
 body trn,-,fwd L trng LF, tch R) to CP DLC;

PART A

- 1-8 REV WAVE CK & WEAWE;;; 3-STEP; NAT WEAWE WITH LOCK ENDING;;
REV FALLAWAY & SLIP; CHG OF DIRECTION;
 1-3 [Rev Wave Ck & Weave SQQ SQQ OOOO] Fwd L comm LF trn,-, fwd &
 sd R cont LF trn (Lady heel trn), bk L CP fc DRC; Ck bk R,-,rec
 fwd L comm LF trn, cont trng sd & bk R; Bk L to CBJO, bk R cont
 trn, cont trn sd & fwd L, fwd R to CBJO DLW;
 4 [3-Step SQQ] Fwd L blending to CP,-, swinging R sd fwd & curv-
 ing twd LOD fwd R,L;
 5-6 [Natural Weave with Lk ending SQQ OOOO] Fwd R between ptr's ft
 comm RF trn,-, cont trn sd L (Lady heel trn), sd & bk R DLC
 R sd lead; Bk L to CBJO, sd & bk R to CP trng LF, sd & fwd L
 cont LF trn, lk RIB of L to CP DLC;
 7 [Rev Fallaway & Slip OOOO] Fwd L trng LF, sd R twd DC, bk L
 well under body (Lady bk R well under body), trng LF slip R bk
 now CP DLW;
 8 [Chg Dir SS] Fwd L DLW,-,fwd R right shoulder leading & trn LF
 draw L to R to fac DLC,-;
- 9-16 REV WAVE;; BK FEATHER; BK LF TIPPLE CHASSE PIVOT; OUTSIDE CK;
IMPETUS SCP; NAT FALLAWAY WHISK; UNWIND LF;
 9-10 [Rev Wave SQQ SQQ] Fwd L comm LF body trn,-,fwd & sd R cont LF
 trn (Lady heel trn),bk L CP DRC; Bk R,-, bk L left sd leading
 curve to left,bk R fc RLOD;
 11 [Back Feather SQQ] Bk L,-,bk R to BJO with R shoulder lead, bk
 L backing LOD;
 12 [Bk LF Tipple Chasse Pivot SO&O] Bk R trng LF stretch R sd,-,
 sd L/cl R (Lady sd R/XLIF),sd & fwd L pivot LF to end CP DRC;
 13 [Outsd Ck SQQ] Bk R DW,-,sd & fwd L with slight LF body trn,
 fwd R with RF body trn CBJO RLOD;
 14 [Impetus SCP SQQ] Bk L comm RF trn,-,cl R to L no weight for
 heel trn chg wgt to R, fwd L SCP DLC (Lady fwd R outsd ptr trng
 RF,-,sd & fwd L cont trn brush R to L, cont trn sd & fwd R);
 15 [Nat Fallaway Whisk OOOO] Thru R comm RF trn, sd & bk L cont
 trn, cont sd R,cont strong body trn XLIB (Lady thru L,fwd R bet
 M's ft,strong RF trn sd & bk L,cont strong trn XRIB) to fc DRC;
 16 [Unwind LF SQQ] Twist LF start Lady around,-,shift weight to
 R,trn to CP DW (Lady fwd around Man L,-,R,L);

PART B

- 1-8 HOVER TELEMARK; CURVED FEATHER CK; OUTSIDE SPIN; BK & CHASSE SCP; WEAVE 3; OUTSIDE SWIVEL TWICE; OK HEEL PULL ZIG ZAG 2; HES CHG;
- 1 [Hover Tele SOQ] Fwd L,-,diag sd & fwd R rising slightly with body trng RF to DLW, fwd L small stp on toe to SCP DW;
 - 2 [Curved Feather Ck SOQ] Thru R comm RF trn,-,sd & fwd L trng more sharply, fwd R cking to CBJO DRW (Lady fwd L comm LF trn,-,sd & bk R trng more sharply,bk L);
 - 3 [Outside Spin SOQ] In pl L trng RF,-,fwd R outsd Lady cont trn, sd & bk L to CP DRW (Lady fwd R around M comm RF toe spin bring L toe beside R no weight,-, cont RF spin on R toe & chg weight to L toe, fwd & sd R bet M's ft);
 - 4 [Bk & Chasse SCP SO&O] Bk R trng LF,-,sd L/cl R, fwd L to SCP to fc DLC;
 - 5 [Weave 3 SOQ] Fwd R comm LF trn,-,cont trn sd & fwd L,bk R to CBJO;
 - 6 [Outsd Swivel twice OOOO] Bk L,XRIF no weight SCP DRC,fwd R, leave L bk no weight(Lady fwd R,swivel RF,fwd L swivel LF) to BJO DRC;
 - 7 [Ok Heel Pull Zig Zag 2 OOOO] Bk L comm RF trn, cont trn on L pull Rt heel twd L & chg weight to R, fwd L mvg LOD, trn LF sd & bk R to BJO mvg LOD (Lady fwd R outsd M trng RF,sd & fwd L swivel RF to CP, bk R,sd & fwd L);
 - 8 [Hes Chg SOQ] Bk L trng RF,-, sd R cont trn, draw L to R end fcg DLC;
- 9-16 CURVING 3-STEP; BK CURVING 3-STEP; MINI-TELESPIN;; CONTRA CK & SWITCH; NATURAL WEAVE;; CHG OF DIRECTION;
- 9 [Curv 3-stp SOQ] Fwd L,-,comm LF trn fwd R, fwd L on toes to about RLOD (Lady trns head R between cts 3 & 4);
 - 10 [Bk Curv 3-stp SOQ] Bk R comm LF curve,-,bk L cont curve, bk R on toes to fac DLC;
 - 11-12 [Mini-Telespin SOQ &QOS] Fwd L,-,fwd R trng LF (Lady heel trn), sd & slightly bk L with only pressure to fac wall (Lady fwd R); Transfer wgt to L on & ct/spin LF on QQ & cl R near L,- (Lady fwd L moving arnd M/fwd R stay close to M,spin LF on R,cl L,-) to end CP fcg DRC;
 - 13 [Contra Ck & Switch SOQ] Flex R knee fwd L with R shoulder lead look at W,-,rec R rising & trng RF,small step bk L lowering in CP LOD (Lady flex L knee bk R but keep heel off floor head well to L,-, rec L, fwd & sd R);
 - 14-15 [Nat Weave SOQ OOOO] Fwd R comm RF trn,-,cont trn sd L(Lady heel trn),sd & bk R DLC R sd leading bkng DLC; Bk L to CBJO, sd & bk R to CP trn LF, sd & fwd L, cross R to CBJO DLW;
 - 16 [Chg of Dir SS] Fwd L DW,-,fwd & sd R DW with R sd leading trn LF draw L to R fc DLC,-;

94-60

ENDING

- 1-6 REVERSE TURN 1/2; BK TO THROWAWAY OVERSWAY; RISE TO PROMENADE SWAY; OK OPEN REVERSE; BK TO THROWAWAY OVERSWAY;;
- 1 [Rev Trn 1/2 SQQ] Fwd L comm R LF body trn,-,sd R cont trn (W heel trn), bk L to CP fcg RLOD; NOTE: Music retards.
 - 2 [Bk to Throwaway Oversway SS] Bk R trng LF,-,sd & fwd L trng LF relax L knee allow R to pt sd & bk look at W keep R sd twd W (Lady slide L bk past R under body look well to L & keep L sd twd M),-;
 - 3 [Rise to Prom Sway SS] On word "with" rise on L {no weight chg},-, chg to left sway trn Lady to SCP DLC look over ld hnds (Lady ronde L CW to pt DRW rise on R,-,trn SCP DLC look over ld hnds),-;
 - 4 [Ok Op Rev SO&O] On word "you" thru R (W thru L),-,fwd L trng LF/sd & bk R,bk L to CBJO;
 - 5-6 [Bk to Throwaway Oversway &SS] Bk R trng LF/sd & fwd L trng LF to almost LOD,-,relax L knee allow R to pt sd & bk look at W keep right sd twd W (Lady slide L bk past R under body look well to L and keep L sd twd M),-; Use all the music for this figure to develop.

94-61

MALAGUENA

Composers: Pete & Mary McGee, 2048 Dogwood La., Beth., Pa. 18018 (610) 866-7432
Record: Special Pressing
Sequence: INTRO A B A (1 - 12) ENDING
Phase Rating: Round-A-Lab Phase VI

Choreographer Coach: Lorraine Hahn L.I.S.T.D.

INTRO

- 1 - 8 PRESS LINE POSITION FCG LOD WAIT;; SPANISH LINE W/FLAMINGO TAPS (2);;;
LINK,, SIDE,CLOSE: SIDE, CLOSE, SIDE, CLOSE:
- 1-2 Fcg DLC looking LOD wgt on M's L partial wgt on ball of R press line wait;; (Fcg DLW looking LOD wgt on R partial wgt on ball of L press line)
 - 3-4 Thru R, sd L comm Rfc trn, bk R to fc RLOD, press L on ball of ft partial wgt; take full wgt on L, tap/tap R beh L, step R, press L on ball of ft partial wgt; (Thru L, sd R comm Lfc trn, bk L fc RLOD, press R on ball of ft part wgt; take full wgt on R, tap/tap L beh R, step L, press R on ball of ft partial wgt;)
 - 5-6 Thru L, sd R comm Lfc trn, bk L fc LOD, press R on ball of ft part wgt; take full wgt on R, tap/tap L beh R, step L, press R on ball of ft part wgt; (Thru R, sd L comm Rfc trn, bk R fc LOD, press L on ball of ft partial wgt; take full wgt on L, tap/tap R beh L, step R, press L on ball of ft part wgt;)
 - 7-8 Thru R comm Rfc trn to fc w, cl L to R, sd R, cl L; sd R, cl L, sd R, cl L;
- *NOTE: Instead of the 3 side closes, an option could be 1 long sd draw close.

A

- 1 - 8 ECART; LINK; LEFT CHASSES TO HUIT;;; SURPLACE; BASIC MOVEMENT: CHASSE R;
- 1-2 (ECART) Appel R, fwd L, sd R, XLIB end scp; (LINK) Thru R to fc w, cl L to R, sd R, cl L to R;
 - 3-5 (LEFT CHASSES TO HUIT (CAPE)) Appel R, sd L, cl R to L, sd & fwd L leading W to scp; thru R to fc w, cl L to R, in place R,L; In pl R,L, R,L; (Thru L, sd R trng Lfc, rec L to Rev scp but with a wider hold, thru R; Sd L trng Rfc, rec R in scp, fwd L twd ptr, cl R to L to CP)
 - 6 (SURPLACE) Strong in pl stps on ball of ft while keeping body & head very erect - In pl R comm Lfc trn, in pl L cont trn, in pl R fc LOD, in pl L;
 - 7 (BASIC MOVEMENT) These are strong forward walks moving dwn LOD on the ball of the ft in CP with space betwn you and ptr - Fwd R,L,R,L;
 - 8 (RT CHASSES TWD WALL) Shaping and looking twd COH sd R, cl L, sd R, cl L;
- 9 - 14 SEPARATION (2X);;; FALLAWAY; RIGHT CHASSES;
- 9-10 (SEPARATION) Appel R, fwd L, cl R to L, in pl L leading W to bk up arm's distance apart; Lead W bk to CP in pl R,L,R,L; (Appel L, bk R, bk L, cl R to L; fwd twd ptr L,R,L,R to CP making sure all of these steps are done very strongly on balls of feet)
 - 11-12 REPEAT MEAS 9 & 10 but end in bjo pos w/strong rt sd sway;;
 - 13 (FALLAWAY) Fwd R circling Rfc arnd W, fwd L cont trn to fc COH in CP, sd R to fallaway pos both looking twd RLOD, flare L beh R;
 - 14 (RIGHT CHASSES) Bringing W bk to CP fcg COH sd R, cl L to R, sd R, cl L;

MALAGUENA (cont)

B

1 - 6 OPEN TELEMAR; LINK; LA PASSE;;;;

- 1 (OPEN TELEMAR) Sm stp bk R bringing W to a tighter CP, fwd L twd COH comm Lfc trn, sd R arnd W, fwd L to scp fcg LOD; (Sm fwd L, bk R, cl L to R, fwd R to scp)
- 2 (LINK) Repeat Meas #2, Part A;
- 3-6 (LA PASSE) Appel R, sd L to scp, thru R trng Rfc, sd & bk L to CP; bk R trng Rfc, bk L ptr outside cont trn, fwd R, hold: hold, fwd L, hold, hold; fwd R, hold, hold, cl L to R; (Appel L, sd R to scp, thru L trn Rfc, fwd R to CP; Fwd L trng Rfc, fwd R outside ptr, sd & bk L trng Rfc, sd R; fwd across M on L, sd & bk R trng Lfc to RSCP, sd L, fwd & across M on R; sd & bk L trng Rfc to scp, sd R, fwd L twd ptr, cl R to L;)

7 - 10 ELEVATIONS;; SURPLACE; RIGHT CHASSES:

- 7-8 (ELEVATIONS) Sd R bringing L (R) arm high curving slightly over head & looking LOD raised height, cl L, sd R, cl L; Bring L arm dwn close to body lowering slightly into knees & sharply look RLOD sd R, cl L, sd R, cl L;
- 9 (SURPLACE) Trng Rfc surplace R,L,R,L end fcg w still in CP;
- 10 (CHASSES TO RIGHT) Shaping twd LOD bring jnd hnds dwn sd R, cl L, sd R, cl L;

11 - 17½ FREGOLINA;;;;;; SIDE CLOSE,,

- 11-17½ (FREGOLINA) Appel R, sd L to scp, thru trng Rfc, bk L to CP fcg RLOD; Bk R, bk L ptr outside trng Rfc, cl R cont trn, in pl L to fc COH dble hndhold (M's L & W's R and M's R & W's L); Hold,_,_,_;_,_,_;_,_,_;_,_,_;_,_,_. Spin W Rfc by bringing R hnd through in front of body leading her to spin Rfc and ending in CP in pl R; (Appel L, sd R to scp, thru L trng Rfc, fwd R to CP M fcg RLOD; fwd L, fwd R outside ptr trng Rfc, sd L cont trn to fc RLOD & w, bk R to dble hndhold; Moving in front of M to his L sd fwd L,R,L,R spiral Lfc; moving in bk of M to his R sd fwd L,R,L,R; moving in bk of M to his lft sd bk L,R, L,R; Moving in bk of M to his rt sd fwd L,R,L releasing M's L & W's R hnds fwd R to RLOD in frnt of M end fcg RLOD; Spin Rfc 3/4 on R releasing hnds and cl L, in pl R to CP) (SIDE,CLOSE) There is ½ meas remaining in Part B - sd R trng Rfc, cl L end fcg w CP ready to start Part A,

ENDING

1 - 9 LADY'S CAPEING WALKS;; DEPLACEMENT; OPEN TELEMAR; SPANISH LINE (2X);
;;; THRU, TURN, BACK, PRESS;

- 1 - 2 (LADY'S CAPEING WALKS) At end of Meas #12 Part A M stays fcg LOD leads W to go bhnd his bk lariat fashion M's L hnd W's R hnd surplaces R,L, R,L; R,L,R,L bringing W arnd to CP;(Walk fwd arnd M strongly on balls of ft L arm out to sd shoulder level L,R,L,R; L,R,L,R to CP;)
- 3 (DEPLACEMENT) Appel R, fwd L comm Lfc trn bring M's L(R) arm up circular action CCW (CW), sd R fcg COH compl a half circle (hnds now abt hip level), cl L brng hnds straight up betwn ptrs retrn hnds to normal CP;
- 4 (OPEN TELEMAR) REPEAT MEAS #1 PART B;
- 5 - 8 (SPANISH LINE) REPEAT MEAS 3-6 OF INTRO;;;;
- 9 (THRU, TURN, BACK, PRESS) Thru R, sd L trng Rfc (Lfc), bk R fcg RLOD, press L on ball prt wgt dropping both hnds dwn arnd top of L (R) thigh; There is one beat of music lft - Lift head & raise R(L) arm abv head sharply,

MANY TIMES 94-63

May/94

DANCE BY: Hardie and Sara Hartung (214) 245-8356
1602 Crooked Creek Drive, Carrollton, TX 75007
RECORD: Special Pressing CDN003 - Flip side "OH HECK! CHA CHA" by
Peter and Beryl Barton. Available from Hartung's or Barton's
(\$7 includes mailing)
SPEED: 45 (Slow to Suit) PHASE: V+2 FOOTWORK: Opposite, directions for man
SEQUENCE: INTRO, A, B, BRIDGE, C, A(1-11), TAG

INTRO

- 1-4 WAIT FOR MUSIC & SWAY; SOLO SPIN; SEMI-CHASSE; PICK-UP DOUBLE LOCK;
1 Wait(OP/FC) Hands not touching & down in front & sway(RLOD)
when music starts - weight on R(L) foot;
123 2 (Solo Spin)(SCP/LOD) Fwd L start LF spin,fwd R cont spin LF,fwd L;
3 (Semi-Chasse)(SCP/LOD) Standard Phase III figure;
12&3& 4 (Pick-Up Double Lock)(CP/DLC) Thru R,fold W almost CP fwd L/lk RIB
(Lk LIF),fwd L/lk RIB(Lk LIF);

PART A

- 1-8 CLOSED TELEMARQUE; MANEUVER; SPIN TURN; BACK & CHASSE(BJO);
QUICK OPEN REVERSE; HOVER CORTE; OUTSIDE SPIN; RUDOLPH RONDE & SLIP;
123 1 (Closed Telemarque)(BJO/DLW) Standard Phase IV figure(Telemarque to BJO);
2 (Maneuver)(CP/RLOD) Standard Phase II figure;
3 (Spin Turn)(CP/DLW) Standard Phase III figure;
12&3 4 (Back & Chasse)(BJO/DLC) Bk R(Fwd L),fwd & sd L/cl R,fwd & sd L;
12&3 5 (Quick Open Reverse)(BJO/DCR) Fwd R,fwd L trn LF/sd & bk R,bk L;
6 (Hover Corte)(BJO/DLW) Standard Phase IV figure;
123 7 (Outside Spin)(CP/LOD) Bk L trn RF,fwd R arnd W,sd & bk L;
123 8 (Rudolph Ronde & Slip)(CP/DLC) Fwd R bet W feet with RF body trn
starting W ronde,bk L well under body,bk R with rise trn LF;
- 9-16 LF PIVOT 2 & SIDE; HINGE; BACK HOVER(SCP); CHAIR, RECOVER, SLIP;
CURVING 3; OUTSIDE CHECK; TIPPLE CHASSE PIVOT; HESITATION CHANGE;
123 9 (LF Pivot 2 & Side)(CP/WALL) Fwd L trn LF,fwd & sd R trn LF,
sd L cont body trn;
123 10 (Hinge)(DLW) Cont body trn LF lower on L,sway to rt & shoulder
parallel to W,;(Cont LF trn,XLIB head lt and rt toe to RLOD,;)
123 11 (Back Hover)(SCP/LOD) Hold,sd R(RLOD) with rise brush L,fwd L;
(Rec R trn RF,sd L(RLOD) with rise brush R,fwd R);
12 (Chair,Recover,Slip)(CP/DLC) Standard Phase IV figure;
123 13 (Curving 3)(CP/DRC) Fwd L,fwd R with sharp L trn,fwd L;
14 (Outside Check)(BJO/DRW) Standard Phase IV figure;
12&3 15 (Tipple Chasse Pivot)(CP/RLOD) Bk L trn RF,rise to toes sd
R/cl L cont RF trn fce LOD,lower & fwd R bet W feet piv RF;
16 (Hesitation Change)(CP/DLC) Standard Phase IV figure;

PART B

- 1-8 REVERSE FALLAWAY 4(BJO); BACK WEAVE 3; NATURAL TELEMARQUE;
CROSS HOVER(SCP);WEAVE(SCP);; THRU, RONDE, POINT; FALLAWAY CHASSE(SCAR);
123& 1 (Reverse Fallaway 4)(BJO/DRC) Fwd L trn LF,sd & bk R(SCP/DRC),
bk L/bk R;(Bk R trn LF,sd & bk L(SCP/DRC),bk R trn LF/fwd L);
123 2 (Back Weave 3)(BJO/DLW) Bk L,bk R blend CP trn LF,fwd L;
123 3 (Natural Telemarque)(SCAR/DLW) Fwd R,fwd L trn RF,fwd & sd R;
(Bk L,bk R(heel trn RF),bk L);
4 (Cross Hover)(SCP/DLC) Standard Phase III figure;
5-6 (Weave 6)(SCP/DLW) Standard Phase IV figure;;
1-- 7 (Thru,Ronde,Pt)(CP/DRW) Thru R,ronde L CW,pt L;
(Thru L,ronde R CCW,pt R);
12&3 8 (Fallaway Chasse)(SCAR/DRW) Ronde L CCW(SCP) XLIB,trn RF sd R/cl L,
sd R;(Ronde R CW(SCP) XRIB,trn LF sd L/cl R,sd L);

- 9-16 HOVER CROSS END(3); NATURAL WEAVE 3; BACK,BACK/LOCK,BACK;
SYNCH RISING LOCK; MINI-TELESPIN;; CONTRA CHECK, RECOVER, SWITCH;
SYNCH NATURAL PIVOT 3 & DRAW;
- 123 9 (Hover Cross End 3)(BJO/DLW) Ck fwd L(SCAR/DRW),rec R,sd & fwd L;
 (Ck bk R,rec L,sd & bk R;)
- 123 10 (Natural Weave 3)(BJO/DRW) Fwd R trn RF,bk L,bk R;
- 12&3 11 (Back,Back/Lock,Back)(BJO/DRW) Bk L,bk R/lk LIF,bk R;
- 123& 12 (Synch Rising Lock)(CP/DLC)Bk L,bk R trn LF,fwd L/lk RIB;
- 12- 13 (Start Mini-Telespin)(MOD CP/DRW) Fwd L trn LF,fwd & sd R trn LF,
 bk & sd L part weight;
- 123 (Bk R,cl L heel trn,fwd R;)
- &123 14 (Finish Mini-Telespin)(CP/DRC) Xfer weight L/spin LF,cont LF spin,
 cl R;(Fwd L/fwd R,spin LF,cl L;)
- 123 15 (Contra Check,Recover,Switch)(CP/DLW) Lower on R fwd L rt sd lead
 with thigh x'd head rt,rec bk R,bk L trn RF;
- 12&3 16 (Synch Natural Pivot 3 & Draw)(CP/DLC) Fwd R,fwd & sd L trn RF/sd
 R,draw L to R;(Bk L,bk R(heel trn RF)/sd L,draw R to L;)

BRIDGE

- 1-4 OPEN TELEMARK; NATURAL HOVER CROSS;; DOUBLE REVERSE SPIN;
- 1 (Telemark)(SCP/DLW) Standard Phase III figure;
- 123 2 (Start Natural Hover Cross)(SCAR/DLW) Fwd R trn RF,sd L cont RF trn,
 sd & fwd R;(Fwd L trn RF,fwd R(trn RF(SCAR)),bk L;)
- 12&3 3 (Finish Natural Hover Cross)(BJO/DLC) Ck fwd L,rec R/sd L,fwd R;
 (Ck bk R,rec L/sd R,bk L;)
- 12- 4 (Double Reverse Spin)(CP/LOD) Fwd L trn LF,fwd & sd R spin LF;;
- 123& (Bk R,heel trn LF xfer weight L,fwd R/fwd L trn LF(XLIF);)

PART C

- 1-8 CLOSED CHANGE; CHECKED NATURAL & SLIP; DOUBLE REVERSE SPIN;
HOVER TELEMARK; OPEN NATURAL; OUTSIDE SPIN; RIGHT TURNING LOCK; WING;
- 123 1 (Closed Change)(CP/LOD) Fwd L,sd R,cl L;
- 123 2 (Checked Natural & Slip)(CP/DLC) Fwd R,ck fwd L trn RF rise on toes,
 trn LF rec bk R;(W bk L,cl R trn RF on toes ck motion,trn LF
 slip fwd L;)
- 12- 3 (Double Reverse Spin)(CP/DLW) Fwd L trn LF,fwd & sd R spin LF;;
- 123& (Bk R,heel trn LF xfer weight L,fwd R/fwd L trn LF(XLIF);)
- 123 4 (Hover Telemark)(SCP/DLW) Standard Phase IV figure;
- 5 (Open Natural)(BJO/RLOD) Standard Phase IV figure;
- 123 6 (Outside Spin)(BJO/RLOD) Bk L trn RF,fwd R arnd W,sd & bk L;
- 1&23 7 (Right Turning Lock)(SCP/DLC) Bk R/lk LIF,bk R trn RF,fwd L;
- 8 (Wing)(SCAR/DLC) Standard Phase III figure;
- 9-16 OPEN TELEMARK; NATURAL WEAVE;; MANEUVER; OVER SPIN TURN;
QUICK/LOCK,SLOW,LOCK; BACK CURVING 3; CHANGE OF DIRECTION;
- 9 (Telemark)(SCP/DLW) Standard Phase III figure;
- 123 10 (Start Natural Weave)(BJO/DRW) Fwd R trn RF,sd L(BJO/DRW),bk R;
- 123 11 (Finish Natural Weave)(BJO/DLW) Bk L,bk R(CP/DRW) trn LF,fwd L;
- 12 (Maneuver)(CP/RLOD) Standard Phase II figure;
- 13 (Over Spin Turn)(CP/DRW) Standard Phase III figure overturned;
- 1&23 14 (Quick/Lock,Slow,Lock)(CP/DRW) Bk R/lk LIF,bk R,lk LIF;
- 123 15 (Back Curving 3)(CP/DLW) Bk R,bk L trn LF,bk R;
- 16 (Change of Direction)(CP/DLC) Standard Phase IV figure;

94-65

TAG

- 1-9 SLOW SEMI-CHASSE; MANEUVER, PIVOT 2, CLOSE; RIGHT LUNGE, ROLL, SLIP;
WHISK; LDY UNWIND 3; SIDE, PROMENADE SWAY; SLOWLY CHANGE SWAY & RECOVER;
CONTRA CHECK; EXTEND;
- 1 (Slow Semi-Chasse)(SCP/LOD) Standard Phase III figure music slows;
- 12&3 2 (Maneuver, Pivot 2 & Close)(CP/DLC) fwd R trn RF,bk L trn RF/sd R,
cl L;
- 123 3 (Right Lunge, Roll, Slip)(CP/COH) Lower on L fwd R bet W feet in
lunge line, slight hold for music & chg sway rt sd stretch rec L,
bk R trn LF;
- 4 (Whisk)(SCP/RL0D) Standard Phase III figure;
- 123 5 (Ldy Unwind 3)(CP/WALL) Trn LF on both toes,,xfer weight to R;
(Fwd L trn LF,fwd R trn LF,cl L;)
- 6 (Promenade Sway)(SCP/LOD) Standard Phase IV figure;
- 3 7 (Slowly Change Sway & Recover)(CP/WALL) Slowly rotate body RF with
music,,rec R;
- 1-- 8 (Contra Check)(CP/WALL) Lower on R fwd L with rt sd lead and x'd
thighs and head lt slowly change head rt with music;
- 9 (Extend) Bring W rt hand to lt shoulder - both extend lt arms to sd;

94-66

NOSOTROS

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

Record: Special Press (flip Watching The Night) 45 RPM

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

Phase & Rhythm: Unphased Rhythm

Bolero

Sequence: Intro, A, A, B, B (1-12), End

1994

INTRO

1-5 WAIT 1; NEW YORKER; SLOW ROCKS; FENCE RECOVER RIFF TURN;
LUNGE/KICK & UNDERARM;

- 1 Open facing man face wall slght "V" to RLOD Man's R Lady's L free lead hands joined wait 1 meas;
- 2 [NEW YORKER SQQ] Sd & fwd R "v" pos RLOD,-, ck thru L RLOD soft knee slght trn RF, rec R trn to fc soft knee strt to rise;
- 3 [HIP ROCKS SS] Sd L roll hip sd & bk,-, rec L hip roll, sd R hip roll sd & bk extnd trail hnds RLOD fc WALL "V" to RLOD ;
- 4 [FENCE & RIFF TRN QQQQ] Thru L lwerng xtnd trail hnds RLOD, rec R trn LF, sd L raise lead hnds strt lady in RF spin, cl R fc wall (thru R lwr xtnd trail hand RLOD, rec L trn RF, fwd R spin RF undr lead hnds, cl L);
- 5 [LUNGE KICK & UNDERARM SQQ] Lead hnds high sd L lunge line ck lady's trn with right hnd to her hip,-, rec sd R trn RF strt lady under lead hnds, cl L (sd fwd R lead hnd high lwr & kick L LOD,-, trn LF rec L spin LF, cont LF spin sml step R);

6-9 WALK TO REVERSE; CROSS BODY TO CLOSED; NATURAL TURN
PREPARATION; SAMEFOOT LUNGE;

- 6 [FWD WALKS SQQ] Rise fwd R in "V" pos RLOD,-, lwr fwd L, fwd R RLOD;
- 7 [CROSS BODY SQQ] Rise fwd L,-, rk bk R lead lady fwd, rec fwd L lead lady to trn RF to loose cp RLOD (fwd R,-, fwd L strt RF trn, trn RF sd & fwd R slghtly in frnt of man);
- 8 [NAT TURN PREP SS (SQQ)] Fwd R trn RF betwn lady's feet,-, trn RF to "L" pos tch R to L fc WALL,-, (sd & fwd L trn RF, fwd & sd R trn RF, trn RF sd & bk L sml stp to "L" pos,);
- 9 [SAMEFOOT LUNGE SQQ (SS)] Sd & fwd R sftn knee slght body trn LF lwr lead hnds extnd,-, rec L brng lady to cp, cl R cp fc wall (slght body trn RF extnd look well right,-, rec L trn LF fc man cp,-);

PART A

1-6 TURNING BASIC; SYNCOPATED VINE; SIT BREAK; NATURAL TOP;
RONDE & SYNCOPATED UNDERARM; RIGHT LUNGE WITH ROLLS;

- 1 [TRN BASIC SQQ] Sd L to cp WALL (lady look right),-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc COH sft knee strt rise rlease hold;
- 2 [SYNC VINE SQ&Q] Stp LF trn sd & fwd R "v bfly" pos LOD ,-, thru L soft knee/sd & bk R brng trail hnds in strt soft arm sweep, bk L XIBR (R XIBL) cont arm sweep thru & out to LOD trn body RF release trail hnds (LF);

- 3 [SIT BREAK SQQ] Sd & fwd R to close opn fcng fc COH,-, ck bk L sml stp slght contra ck sit action pnt R to lady, rec fwd R strt rise (sd & bk L opn fcng,-, bk R contra ck action pnt L to man sit line shape, rec fwd L strt rise);
- 4 [NATURAL TOP SQQ] Fwd L trn RF to bjo fc DLC,-, XRIBL sft knee slght trn RF, trn RF sd & fwd L (fwd R to bjo,-, fwd L trn RF, fwd R trn RF);
- 5 [RONDE & UNDERARM SQ&Q] Fwd R RLOD betwn lady's feet lead lady to ronde R CW,-, fwd L circle walk RF raise lead hnds/XRIBL latin x trn lady under, trn RF sd & fwd L to cp WALL (sd & fwd L ronde R CW,-, bk R strt LF underarm trn/trn LF fwd & sd L, trn LF sd & bk R to cp);
- 6 [RIGHT LUNGE/ROLLS SQQ] Sd & fwd R to cp fc DRW lwr into lunge line look at lady,-, rec L body ripple strch lft sd, rec sd & fwd R roll body into lunge line look at lady DRW (sd & bk L cp lunge line,-, rec R roll body to strng rght sd strch, rec sd & bk L cp lunge line);

PART B

- 1-5 TURNING BASIC TO DLC; LUNGE BREAK; LEFT PASS; FIGUREHEAD & SWIVEL; REVOLVING EROS;
- 1 [TRN BASIC SQQ] Sd L to cp WALL (lady look right),-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to strt fc DLC sft knee strt rise rlease hold;
- 2 [LUNGE BREAK SQQ] Sd R to opn fcng fc DLC lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
- 3 [LEFT PASS SQQ] Fwd L to sdcr DLC shpe body COH to lady trn lady RF,-, rec bk R sft knee strt LF trn, sd & fwd L trn LF strt fc RLOD strt rise (fwd R trn RF back to man but shpe head to man, sd & fwd L sft knee strng trn LF, bk R under body cont LF trn strt rise);
- 4 [FIGUREHEAD & SWIVEL SS] Trn LF sd & fwd R lead lady to over trn both fc RLOD rght hnd out to sd pnt lft leg sd,-, hold pos lead lady to trn rf to fc,- (trn fwd L fc RLOD sweep lft arm up pnt rght leg bk create strng up line in body,-, swivel RF on L to fc man leave rght leg pntd to LOD comb hair with lft hnd on swivel,-);
- 5 [REVOLVE EROS S&QQ (S&S)] Togthr L to loose bjo,-, fwd R lift action in hip trn RF/tght circle fwd walk RF L, R to bjo DLW (togthr R to bjo, fwd & sd L sml stp/lift rght leg to eros line {knee out slght bhnd hip lower leg parallel to flr & bk} trn RF on L,-);
- 6-10 PREPARATION & QUICK SAMEFOOT LUNGE; SPLIT RONDE; UNDERARM SPIRAL EXIT; SHOULDER TO SHOULDER; SPOT TURN;
- 6 [PREP & QK SAMEFOOT SQQ] Cl L very loose cp fc WALL no rise ,-, sd R in qk lunge RLOD, rec L strt rise (cont trn RF on L hold eros line, then lower leg, bk R in qk lunge, rec L body

- trn LF to fc man);
- 7 [SPLIT RONDE &SQQ (&SQ&Q)] Rising cl R near L right/lwr ronde L fwd & ccw no body trn, XLIBR, trn LF sd R fc RLOD (fwd R/lwr ronde L ccw no body trn, XLIBR/trn LF sd R, trn LF XLIFR);
- 8 [UNDERARM SPIRAL SQQ (SQ&Q)] Fwd XLIFR trn LF spiral lady LF under lead hnds,-, fwd R crve to DRW, fwd L to sdcr DRW (sd & fwd R twd DRW spiral LF,-, fwd L trn LF, sd & fwd R trn LF to sdcr);
- 9 [SHOULDER TO SHOULDER SQQ] Sd & fwd R to bfly sdcr fc WALL,-, ck fwd L in sdcr slght contra ck action, rec bk R strt rise (sd & bk L to bfly sdcr,-, bk R in sdcr contra ck action slght sit line, rec fwd L strt rise);
- 10 [SPOT TURN SQQ] Trn RF sd & fwd L "v" pos LOD,-, thru R soft knee trn LF, rec L cont trn LF to fc sft knee strt to rise to bfly;

11-14 WRAP & BACK BREAK; CROSS HAND LUNGE & UNDERARM; WALK TO REVERSE; CHECK RECOVER RIFF TURN;

- 11 [WRAP & BK BREAK SQQ] Trn RF join hnds bfly sd R swivel on R wrap lady under trail hnds bth fc LOD,-, bk L lower, rec fwd R strt rise still in wrap fc LOD (trn RF jn hnds sd L swivel RF undr trail hnds to wrap fc LOD trail hnds x shldr,-, bk R lower, rec fwd L);
- 12 [CROSSHAND LUNGE SQQ] Fwd L in wrap pos, bk R trn lady RF to Xhand lunge, rec L trn RF lead lady trn LF undr jnd hnds (fwd R,-, fwd L trn 1/2 RF fc RLOD leave R pnt to RLOD, rec R trn LF under jnd hnds);
- 13 [FWD WALKS SQQ] Trn RF fwd R sd in "V" pos RLOD release trail hnds extnd arms out to sd,-, lwr fwd L, fwd R RLOD;
- 14 [CHECK REC RIFF TURN QQQQ] slght trn RF ck thru L RLOD, rec R trn LF, sd L raise lead hnds strt lady in RF spin, cl R fc wall (slght trn LF ck thru R, rec L trn RF, fwd R spin RF undr lead hnds, cl L);

END

1-4 NEW YORKER; SLOW ROCKS; FENCE RECOVER RIFF TURN; LUNGE/POINT;

- 1 [NEW YORKER SQQ] Sd & fwd R "v" pos RLOD,-, ck thru L RLOD soft knee slght trn RF, rec R trn to fc soft knee strt to rise;
- 2 [HIP ROCKS SS] Sd L roll hip sd & bk,-, rec L hip roll, sd R hip roll sd & bk extnd trail hnds RLOD fc WALL "V" to RLOD ;
- 3 [FENCE & RIFF TRN QQQQ] Thru L lwerng xtnd trail hnds RLOD, rec R trn LF, sd L raise lead hnds strt lady in RF spin, cl R fc wall (thru R lwr xtnd trail hand RLOD, rec L trn RF, fwd R spin RF undr lead hnds, cl L);
- 4 [LUNGE & POINT SS] Lead hnds high sd L lunge line ck lady's trn with right hnd to her hip,-, hold,- (sd fwd R lead hnd high LOD,-, softly point L thru to LOD on last guitar note,-);

94-69

ON DAYS LIKE THESE

CHOREO: Ed & Gloria Kilner with Brigitte Scott (Scott Dance Studio)
6419 Lava Ct. Indpls, In. 46237
317-787-6548

RECORD: Special Pressing

PHASE: Unphased bolero

SEQUENCE: Intro - A-B-C-B-C-A (2-15 from fcng RLOD)- END

MEAS.

INTRO

- 1- 4 WT 1 MEAS; SHOULDER TO SHOULDER TWICE;; WRAP;
- 1- 2 Bfly fc DLOD & Wall wt 1 meas; Sd L,-, XRIF of L contra bjo
pos (woman XLIB), rec L to fc ptr;
- 3- 4 Sd R,-, XLIF of R contra sdcr (woman XRIB), rec R;
Sd L release hands and join L hands in skater's pos,-, bring R
ft thru to pt LOD,-, (woman fwd spiral 1/2 LF to fc DLOD &
wall in wrap pos, pt LF LOD & raise & extend arms-,-,-);

PART A

- 1- 4 FWD WKS; LADY IN FRONT TO LUNGE BRK;; LFT SD PASS;
- 1- 2 Fwd R,-, L, R; fwd L,-, leaving R ft extended twd RLOD rk bk
R, rec L; (Fwd R,-, fwd L commence trn in front of man, sd &
bk R to fc ptr);
- 3- 4 (Lunge brk) Sd & fwd R,-, lower on R extend L to sd & bk, rise
on R & bring lady fwd (sd & bk L op/cbp fcng ptr,-, bk R &
lowering into sit pos extend L arm up & bk following shoulder
line & look at man, rec fwd L);
(Lft pass) Sd L twd RLOD trn 1/4 LF while leading lady to
cross over,-, bk R chg to R hands held, rec fwd L both fcng
COH with woman beside man & R hands held (woman fwd R,-, fwd L
trn LF, fwd L trn LF to fc COH);
- 5- 8 HALF MOON;; NEW YRKER; UNDER-ARM TRN;
- 5- 6 (Half moon) Sd & fwd R twd COH,-, ck thru L soft knee, rec R
trn LF to fc RLOD soft knee beg rise; (trn LF sd & fwd L to
left skatrs COH,-, ck thru R sft knee, rec L trn RF to fc
man); Sd L twd wall,-, XRIB of L beg LF trn soft knee, rec L
trn LF fc wall chng hands to LOP (Sd & fwd R,-, fwd L XIF of M
trning LF, sd R to fc wall);
- 7- 8 (New Yrkr) Sd & fwd R to fc wall,-, small ck thru L, rec R trn
to fc ptr & LOD while circling R arm CCW (W circle L arm CW);
(Undrarm trn) Sd L palm to palm lead lady to trn RF under
joined lead hands,-, rk bk R small stp, rec small stp L (trn
RF sd R,-, thru L soft knee trn RF, rec R cont trn RF to fc
ptr);
- 9-12 PIVOTS; CONT PIVOTS; BK BRK IN PROM; HAND TO HAND;
- 9-10 (Pivots) Fwd R commence a RF pivot man's R hand around lady's
waist & lady's R hand on man's L shoulder opposite arms
extended lean slightly bk from waist & look at ptr R,-, L, R,
L,-, R, L;
- 11-12 (Brk bk) Sd R assuming promenade pos,-, XLIB of R, rec L;
(Hand to hand) Sd L,-, XRIB of L small stp while circling R
arm CW (W circle L arm CCW), fwd long stp L beg to trn to fc
ptr;

- 13-16 BRK BK; FWD WKS WITH TURNS;; TRN LADY TO FC;
 13-14 (Brk bk) Sd R change handhold to man's & woman's R hands joined in front of woman, XLIB of R, rec R; (Fwd wks) Fwd L,-, R, L (lady fwd R, fwd L commence LF roll retaining handhold, fwd R complete full trn to varsouvienne with man slightly ahead of woman);
 15-16 Fwd R,-, L, R leading woman to roll LF & stepping out ahead of woman (lady fwd L,- commence RF roll R, cont roll L, retaining R hands held); (bring lady in front) Fwd L,- striking a pose with joined R hands in front of woman & L hands extended twd RLOD & W heads trned to R rk bk R lead lady fwd and in front of man to LOP fcing RLOD, rec L (lady fwd R,- keep L ft extended & look R striking a momentary pose with lft shape, fwd L commence lf trn in front of man, sd & bk R to LOP fcing ptrn);

PART B

- 1- 4 LUNGE BRK; RT SD PASS OVRTRN; LADY SWIVELS; UNDERARM TRN;
 1- 2 (Lunge brk) Sd & fwd R to op fcing lead hands joined,-, lower on R extend L to sd & bk, rise on R & bring lad fwd (sd & bk L op/contra body pos fcing ptrn bk R & lower into sit pos, rec fwd L); (Rtsd pass) Sd L trning RF to fc DRLOD & COH raise lead hands to make a window for W to look through,-, XRIB of L trning RF, trn RF sd L to fc W gently trn lady's wrist leading her to over trn the figure in prep for swivels (lady fwd R look thru window at man,-, fwd L trn LF under joined lead hands to fc man, sd R trning to fc RLOD cont to ovrtrn figure to fc DLOD & wall);
 3- 4 (Swivels) Rk sd R,-, L, R with hip action (Fwd L swivel RF to fc man,-, fwd R swivel on ball of ft, fwd L swivel; (Undrarm trn) Sd L palm to palm lead lady to trn RF under joined lead hands,-, rk bk R small stp, rec small stp L (trn RF sd R,-, thru L soft knee trn RF, rec R cont trn RF to fc ptrn);
 5- 8 CUDDLES;;; LADY ACROSS & FWD;
 5- 6 (Cuddles) Fwd R besd lady,-, sd L, rec R; cl L,-, sd R, rec L; (Sd L,-, brk bk small stp R, rec L to fc ptrn place hands on man's shoulders; Sd R,-, brk bk small stp L, rec R to fc & place hands on man's shoulders);
 7- 8 (Cuddle & across) Cl R,-, sd L, rec R; Fwd L,-, Fwd R in LOP, fwd L; (Sd L,-, brk bk small stp R, rec L to fc ptrn; Sd R cont LF trn to LOP fc LOD,-, fwd L, R);
 9-12 SD,-, BEH, SD; CK FWD,-, REC/LADY TRN UNDERARM; BK,-, SD, THRU; SD,-, BEH, SD;
 9-10 Sd R,-, XLIB of R, sd R; ck thru L,-, rec bk R man's R hand on hip, bk L; (Lady sd L,-, XRIB of L, sd L; ck thru R,-, rec bk L commence full RF trn under joined insd hands,-, cont trn R;)
 11-12 Bk R commence LF trn,- bring R hand up from hip in CCW circle arnd fc & extend arm out, sd L fc ptrn COH, XRIF of L; Sd L,-, bk R to fc LOD, sd L to fc COH; (Lady complete full trn L,-, sd R, XLIF of R bring L hand in CW circle arnd fc & extend arm out, sd L fc ptrn,-, bk L to fc LOD, sd R to fc);

- 13-16 SLO FENCE LINE & EXTEND; REC/LADY UNDERARM TRN; FWD BASIC; CROSS BODY;
 13-14 (Fence line) Thru R,- bring trailing hands thru at chest level look at ptrn, shape body to fence line pos look RLOD & extend hands to LOD,;
 (Undrarm trn) Rec L,-, sd R, cl L trning to fc DLOD & COH (lady rec R,-, trn LF under joined hands L, R);
 15-16 (Fwd basic) Sd & fwd R gathering lady into arms to CP,-, fwd L with contra ck action, rec R;
 (Cross body) Sd & bk L to fc RLOD,-, bk R leading lady to XIF of man, rec L fc RLOD & COH;

PART C

- 1- 4 EXPLOSION & SWIVELS; PRESS LINE,-, REC & SYNCOPATED ROLL; CHEST PUSH TRANS TO SKATERS; COMMENCE DIAM TRN;
 1- 2 (Explosion & swivel) Fwd DRLOD & COH R & extend R arm (lady fwd DRLOD & W L & extend L arm),-, fwd L swivel LF on ball of ft to fc ptrn, thru R swivel RF on ball of ft to fc RLOD;
 (Press line & roll) fwd on L to press line,-, rec beg full LF roll twd LOD R/L, R to end fcng RLOD & W (lady rec L/R, L roll RF 1 1/2 to fc LOD);
 3- 4 (Trans to skaters) Bk & sd L assuming a bold stance twd woman with arms down at sds,-, XRIB of L make LF trn fwd R fc LOD & W to skaters pos (lady fwd L & place palm of RH on man's chest,-, roll LF L/R L to skaters pos);
 (Diam trn) Fwd R,-, fwd L beg LF trn, bk R complete 1/4 trn;
 5- 8 CONT DIAMOND TRN;; DIAM TRN WITH BK RK & CARESS; LADY SYNCOPATED ROLL TRANS;
 5- 6 (Diam trn) Bk L,-, bk R beg LF trn, fwd L comp 1/4 trn;
 Fwd R,-, fwd L beg LF trn, bk R comp 1/4 trn;
 7- 8 (Diam trn bk rk) Bk L trn head R to look at lady,-, Rk bk R, rec L (Bk L,-, rk bk R trn head to look at man & caress his face, rec L shape body away from man & look over R shoulder);
 (Roll trans) Fwd R,-, hold & spin lady fwd into trans roll, fwd L LOP fcng (Fwd R,-, roll LF fwd ahead of man L/R, L/R, 1/2 trn)

END

- 1- 4 FWD,-, SLIP, PIVOT; PIVOT,-, SD TO PROM SWAY,-; OVERSWAY;;
 1- 2 Fwd L,-, rk bk R, fwd L between woman's ft commence LF pivot; {from R hand hold chg to joined M's L & woman's R & bring hands arnd man's bk, man's R hand arnd woman's waist} Sd R cont pivot,-, sd & fwd L in prom sway,-;
 3- 4 Rotate hips leading lady to oversway - extend L hand bk twd RLOD & COH;;
 (Lady fwd R,-, fwd L slipping to fc man, sd R pivot LF; Fwd L,-, sd R to prom sway,-; slowly trn to oversway extending L hand twd LOD & W & leaving L ft extended;;)

Saving All My Love

By: Gene & Lois Noble, 11909 N. E. Halsey, Portland, OR 97220 (503)252-7623

6/6/94

Record: Flashback AFS-9481 - Saving All My Love For You by Whitney Huston

Dance: Slow Two Step Unphased Rhythm

42 RPM

Sequence: Intro A Interlude-1 A Interlude-2 BA Interlude-1 C Interlude-1 C(mod)

Intro

1 - 8 Open Facing Wait;; Lunge Apart; Wrap To Cuddle; Hinge; Rec To Cuddle; Basic To Closed;;

1-2 Open Facing Wall Wait;;

3 (**Lunge Apart**) Lunge apt L,-, sway apt & keep eye contact M's R & W's L hnds jnd, hold,-;

4 (**Wrap To Cuddle**) Rec R brng R hnd down to your pocket rolling W twd you,-, tch L to R plc hnds arnd W undr her arms,- (W roll LF L,-, cont roll R, comp roll (1 1/4) L to fc M plc Hhds on M's arms in cuddle pos [M's arms around ptr undr her arms - W place arms on top of M's arms]);

5 (**Hinge**) Sd & bk L comm Lf trn,-, relaxe L knee cont trn fc LOD R leg extended to wall,-; (W Sd & fwd R,-, swvl LF, XLIB of R head L shlds almost parallel,;)

6 (**Recover To Cuddle**) Comm R trn take wt on R,-, cont trn to fc wall tch L to R in cuddle pos,- (W rec R,-, cl L,-);

7-8 (**Basic To Closed**) Sd L,-, XRIB of L, rec L; sd R,-, XLIB of R, rec R to loose CP WALL;

Part A

1 - 8 Tripple Travel With Roll Open Basic End;;; Open Basic; Switch; Right Turn Outside Roll; Basic End;

1-4 (**Tripple Traveler With Roll Open Basic End**) Fwd L trn LF 1/2 to fc COH,-, sd & fwd R, fwd & XL (W bk R trn 1/2 LF,-, sd L trn LF undr ld arms, cont trn LF); Fwd R spiral LF undr jnd hnds (W fwd L trn LF),-, lower hnds out in front ptrns at waist level fwd L, fwd R; Fwd L comm LF roll,-, sd & bk R cont roll, fwd L fin roll to fc ctr; Sd R open body to RLOD to 1/2 OP,-, rk bk L, rec R fc ptrn ;

5 (**Open Basic**) Sd L open body to LOD L 1/2 OP,-, rk bk R, rec L fc LOD L 1/2 OP;

6 (**Switch**) Fwd R (W XIF of M sd L trn to 1/2 OP),-, fwd L, fwd R comm to XIF of W;

7 (**Right Turn Outside Roll**) XIF of W sd & bk L fc RLOD,-, sd & bk R trning to fc COH ld W undr jnd ld arms, XLIF of R (W fwd R comm RF twirl undr ld arms,-, twirl L, R to fc ptr);

8 (**Basic End**) Sd R,-, XLIB of R, rec R;

9 - 16 Underarm Turn; Lariat 1/2 TO Face; Cross Side Cross; Open Basic; Switches;;;:

9 (**Underarm Turn**) Sd L,-, XRIB of L, rec L plc R back of hnd to W's R sd(W under ld arms RF diag fwd R,-, Fwd L trn RF, fwd R cont trn to fc M);

10 (**Lariat 1/2 To Face**) Fwd R to COH undr jnd ld hnds,-, fwd L comm LF trn, fwd R cont trn trn to fc (W sd & fwd L arnd M,-, fwd R comm RF trn, fwd L to fc M);

11 (**Cross Side Cross**) XLIF of R,-, sd R, XLIF of R to fc ptr;

12 (**Open Basic**) Sd R open body to LOD to 1/2 OP,-, rk bk L, rec R 1/2 OP;

Saving All My Love Page 2

- 13 - 16 (**Switches**) XIF of W sd L trn to L 1/2 OP (W fwd R),-, fwd R, fwd L (W fwd L, fwd R);
Fwd R(W XIF of M sd L trn to L 1/2 OP),-, fwd L, fwd R; Repeat meas 13 - 14 part A;;

Interlude 1

- 1 - 6 **Syncopated Right Turn Outside Roll to Face; Man Forward Woman Develope; Roll Woman to Closed; Contra Check And Recover: Side To High Line & Reverse Pivot; Basic End;**
- 1 (**Syncopated Right Turn Outside Roll SQ&Q**) XIF of W sd & bk L fc ptrn DRC,-, sd & bk R trning fc DLC lead W undr jnd ld hnds, XLIF of R / sm fwd R (W fwd R LOD comm RF twirl under ld arms,-, twirl L, R / L to fc ptr jn both hnds low BFLY);
- 2 (**Man Forward Lady Develope**) Both hnds jnd BLY fwd L,-, hold give W support,- (W XRIB of L well undr body part wt,-, bring L ft up R leg to outsd knee, extend L ft fwd);
- 3 (**Roll Woman To Closed**)
Rec R ld W to roll LF,-, in plc L, R to CP LOD (W rec L comm roll LF,-, cont LF roll R, L to cl RLOD);
- 4 (**Contra Check & Recover**) Flex R knee fwd L with R shldr ld,-, hold, rec R to CP;
- 5 (**Side High Line & Reverse Pivot**) Sd L with L stretch,-, Rec R comm LF pvt, cont pvt sd L to CP WALL;
- 6 (**Basic End**) Repeat meas 8 part A;

Interlude 2

- 1 - 4 **Syncopated Right Turn Outside Roll to Face; Man Forward Woman Develope; Roll Woman to Closed; Contra Check And Recover;**
- 1 - 4 Repeat meas 1 - 4 Interlude 1;;;

Part B

- 1 - 8 **Underarm Turn; Traveling Cross Chasses;;; Inside Roll; Basic End; Right Turn Outside Roll; Basic End;**
- 1 (**Underarm Turn**) Sd L,-, XRIB of L ld W RF twirl, rec L (W under ld arms RF sd & fwd R,-, fwd L trn RF, fwd R cont trn to fc M);
- 2 - 4 (**Traveling Cross Chasse**) Fwd R blend to BFLY with L shldr ld,-, sd & fwd L, XRIF of L prog DLC; (W bk L,-, sd & bk R, XLIF of R); Sd & fwd L in BFLY trn LF with R shldr ld,-, sd & fwd R, XLIF of R prog DLW (W sd & bk R,-, sd & bk L, XRIF of L); Sd & fwd R in BFLY trn RF with L shldr ld,-, sd & fwd L, XRIF of L prog DLC (W sd & bk L,-, sd & bk R, XLIF of R);
- 5 - 6 (**Inside Roll Basic End**) Sd & fwd L trning LF ld W undr jnd lead hnds,-, sd R, XLIF of R to CP fc COH (W bk R trn LF 1/2,-, sd L trn LF undr lead arms, R cont LF trn to fc ptr) to CP; Repeat meas 8 part A;
- 7 - 8 (**Right Turn Outside Roll; Basic End**) Repeat meas 7-8 part A to fc WALL;;
- 9 - 16 **Apart Basic; Wrap & Wheel; Wheel; Wheel & Unwrap; Lunge Apart; Recover To Cuddle; Hinge; Recover;**
- 9 (**Apart Basic**) Sd L,-, bk R, rec L BFLY;

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- (**Wrap & Wheel**) Fwd R ld W undr ld arms & trailing hnds jnd at W's R sd,-, fwd L RF trn arnd W to wrap pos, cont fwd R RF trn in wrap pos (W fwd L,-, bk R undr ld arms to wrap pos, bk L);
- 11 (**Wheel**) Wheel RF fwd L,-, fwd R, fwd L;
- 12 (**Wheel & Unwrap**) M fwd R cont wheel RF release ld hnds,-, fwd L ld W to roll RF, fwd R to OP fc WALL (W bl L trning RF,-, fwd R trning RF, fwd L to fc M) trling hnds jnd;
- 13 (**Lunge Apart**) Repeat meas 3 of Intro;
- 14 (**Recover To Cuddle**) Repeat meas 4 of Intro;
- 15 (**Hinge**) Repeat meas 5 of Intro;
- 16 (**Recover**) Repeat meas 6 of Intro;

Part C

- 1 - 8** 1/2 Basic; Open Break & Shake Hands; Trade Sides Twice;; Neck Wrap; Wheel 3; Wheel To Face; Basic End;
- 1 (**1/2 Basic**) Sd L,-, XRIB of L, rec L;
- 2 (**Open Break & Shake Hands**) Sd R,-, bk L, rec R & shake hnds;
- 3 - 4 (**Trade Sides Twice**) Fwd L chg sd's bhd ptr release hnds trning RF,-, apt R & chg to L hnds jnd, rec L; Fwd R chg sd's bhd ptr release hnds,-, apt L & jn R hnds, rec R;
- 5 (**Neck Wrap**) Fwd L RF arnd ptr R hnds to W's R shldr fc RLOD,-, fwd R jn L hnds &
- wheel RF, Fwd L cont wheel RF (W fwd R trning LF R hnd hld at R shldr,-, bk L wheel RF, cont wheel bk R);
- 6 (**Wheel**) Fwd R,-, L, R wheeling RF to fc RLOD;
- 7 (**Wheel To Face**) Fwd L cont wheel RF,-, drop L hnds fwd R cont wheel RF & ld W to roll RF, cl L to R to fc LOD (W bk R wheel RF,-, Roll RF fwd L, cont roll fwd R to fc ptr);
- 8 (**Basic End**) Repeat meas 8 part A;
- 9 - 16** Underarm Turn; Traveling Cross Chasses;;; Inside Roll; Basic End; Right Turn Outside Roll; Basic End;
- 9 - 16 Repeat meas 1 - 8 part B ;;;; ;;;

Part C mod

- 1 - 8** 1/2 Basic; Open Break To Hand Shake; Trade Sides Twice;; Neck Wrap; Wheel 3; Wheel To Face; Basic End;
- 1 - 8 Repeat meas 1 - 8 part C ;;;; ;;;
- 9 - 14** Underarm Turn; Traveling Cross Chasses;;; Inside Roll; Turn To Hinge Line;
- 9-13 Repeat meas 1 -5 part B Fin meas 5 ovtrn to fc DRC ;;;; ;
- 14 (**Turn To Hinge**) Blend to CP bk R,-, sd & bk L comm LF trn, cont trn body LF as W crosses relaxe L knee leave R leg extended & extend M's & W's L arms to sd (W fwd L,-, fwd R comm LF trn, cont trn LF XLIB of R relaxe L knee & allow R to slide fwd toe pointed keep L sd in twd ptr & extend L arm out to sd);

SYMPHONY

BY: Ken & Irene Slater, 2721 Via Anita, Palos Verdes Estates, CA. 90274 (310) 373-3696
 RECORD: Limited Pressing # 421002
 FOOTWORK: Opposite except where noted.
 SEQUENCE: INT. A, B, A, INTERLUDE, A, B, A, ENDING.
 TIMING: SQQ except where noted.
 PHASE: VI FOXTROT.

INTRO

1-4 WAIT; WAIT; ROLL 3 TO SCP; CHAIR & SLIP:

- 1-2 Op fcg with std footwork lead hnds joined trailing hnds out to sd wait 2;;
- 3 Roll LF(W RF) LOD L, -, release lead hnds & bring trailing hnds thru R cont. rol, fwd L blend to SCP fcg LOD;
- 4 Thru R x thighs relax knee with fwd poise, -, rec L, sml bk R & toe pivot 1/8 LF (W thru L x thighs flex knee with fwd poise, -, rec R trn LF to fc M in CP with Lft fwd, stp L & pivot LF) end CP DC;

PART A

1-4 REV TURN:: HOVER TELEMAR; OVERTURN CURVED FEATHER:

- 1-2 Fwd L comm. LF turn,-, sd R twd COH, bk L (W bk R heel trn, -, cl L to R, fwd R) ; Bk R turn 1/4 LF, -, sd & fwd L DW, fwd R to contra bjo;
- 3 Fwd L blend to CP DW, -, sd & fwd R with rt sd stretch rise & turn W to SCP, fwd L DW;
- 4 M fwd R comm. RF turn, -,sd & fwd L with strong RF body turn, fwd R on toe with thighs x in contra bjo fcg DRC (W fwd L turn LF,-, sd & bk R cont. turn, bk L);

5-8 OPEN IMPETUS; PROM WEAWE:: CHANGE OF DIR:

- 5 Bk L turn RF,-, cl R to L cont. turn (W fwd around M brush R to L), fwd L DC SCP;
- 6 Fwd R DC, -, fwd L turn LF (W strong swvl on R to fc M), sd & bk R DC;
- QQQQ 7 Bk L to contra bjo, bk R blend to CP comm. LF turn, sd L DW, fwd R to contra bjo;
- SS 8 Fwd L DW trn LF, -, sd R DW drw L to R (no wgt) in CP fcg DC,-;

PART B

1-4 REV WAVE CHK & WEAWE:: THREE STP:

- 1 Fwd L comm. LF turn,-, sd R DC (W heel trn), bk L DW;
- 2 Chk bk R, -, rec L comm. LF turn, sd & bk R DC;
- QQQQ 3 Repeat Meas 7 in PART A;
- 4 Fwd L blend to CP, -, fwd R, fwd L;

5-8 HALF NATL; OPEN IMP; SYNCO WHISK; FEATHER:

- 5 Fwd R comm. RF turn, -, sd L (W heel trn), bk R CP fcg DRC;
- 6 Repeat Meas 5 in PART A;
- SQ&Q 7 Thru R turn RF to CP, -, cl L to R/sd R, xLib of R turn to SCP DC;
- 8 M thru R, -, fwd L, fwd R to contra bjo (W thru L turn LF, -, bk R, bk L) DC;

9-12 THREE FALLAWAYS WITH FEATHER ENDING:: THREE STP:

- QQQQ 9 Fwd L trn LF, sd R, xLib of R in fallaway fcg RLOD, bk R (W trn LF) to CP backing LOD;
- QQQQ 10 Bk L trn slightly LF (W trn 1/4 LF & stp sd R fcg COH & comm. trn to RSCP), bk R under body to RSCP (W cont. LF trn bk L undr body to RSCP), turn LF fwd L to CP, cont. turn sd R LOD;
- QQQQ 11 XLib of R to fallaway fcg RLOD, bk R LOD blend to CP, sd & fwd L trn LF, fwd R to contra bjo DW;
- 12 Repeat Meas 4 in PART B;

- 13-16 HALF NATL: BK & RIGHT TIPPLE CHASSE PIVOT: PIVOT 3; BK & LEFT CHASSE TO SCP:
 13 Repeat Meas 5 in PART B;
 SQ&Q 14 M bk L comm. RF turn ,-, cont. turn sml stp sd R sway R/cl L to R, sd R toe pivot RF to fc RLOD (W fwd R comm. RF turn ,-, cont. trn sml stp sd L with L sway/cl R to L, sd L pivot RF) end CP fcg RLOD;
 15 Bk L pivot 1/2 RF ,-, fwd R pivot 3/8 RF, bk L cont. pivot to fc DRW;
 SQ&Q 16 Bk R comm LF turn ,-, sd L/cl R to L cont turn, sd L blend to SCP DW;
- 17-20 JETE POINT: FALLAWAY RONDE & SLIP: OPEN TELEMAR: CHAIR & SLIP:
 S&S 17 Stp thru on R lowering with flexed R knee & turn upper body slightly LF, -/ pick W up to CP rise & cl L lower slowly pointing M's R and W's L DRW with Rt sway (WL) & with M's HD R (W's HD L) ,-;
 &SQQ 18 M rec sd R/ Ronde L CCW & cross beh R [no WGT] to tight SCP ,-, Bk L well under body & rise turning LF, Slip bk sml stp on R, keep L extended (w rec sd L/ ronde R CW & cross beh [no WGT] in SCP ,-, bk R well under body comm LF turn on ball of R with thighs locked & L leg extended, fwd L slip LF) end CP DC;
 19 Fwd L comm LF turn ,-, sd R cont turn (W heel turn), SD & fwd L DW SCP;
 20 Repeat Meas 4 in INTRO;

INTERLUDE1-6 CURVING 3 STP: BK TO HINGE: RECOVER HOVER TO SCP: TRAVELLING HOVER CROSS::DOUBLE REV:

- 1 Fwd L comm LF Turn ,-, fwd R cont. turn, Fwd L x if of R to FC DRW with checking action (W turn HD R on 2nd STP);
 2 Bk R turn LF,-, sd & bk L strong LF turn, wgt on L knee turn body LF & shape to W (W fwd L turn LF,-, Fwd & sd R turn LF xLib of R no wgt, trans to L & lower in knee);
 3 M rec R body turn RF ,-, brush L to R with Hover action, sd & Fwd L to SCP DW (W/ rec R turn RF ,-,sd L with hovering action, turn RF to SCP);
 4 Fwd R comm RF turn ,-, sd & Fwd L around W, sd & Fwd R to FC DC in contra scar;
 QQQQ 5 M fwd L across body in contra scar, Fwd & sd R blending to CP, Fwd L blend to contra bjo, Fwd R with Lft sd stretch (W bk R with L sd stretch in contra scar, bk & sd L blend to CP, bk R blend to contra bjo, bk L end DC in contra bjo);
 SQ&Q 6 M fwd L blend to CP turn LF ,-, sd R DC/spin LF on R. Bring L to R & tch (W/ bk R turn LF ,-, Heel turn on R cl L to R/fwd R, swvl 1/2LF xLif of R) fcg DC;

ENDING1-7 CURVING 3 STP: BK TO HINGE: RECOVER HOVER TO SCP: TRAVELLING HOVER CROSS::DOUBLE REV: CONTRA CHK & EXTEND:

- 1-6 Repeat Meas 1 thru 6 in INTERLUDE;;;;;
 SS 7 Lower on R fwd L checking with R sd fwd & hd to R ,-, Extend W ,-;

94-77

THAT'S MY BABY

Choreographers: Armand & Joan Daviau, 293 Lathrop St., So. Hadley, MA. 01075
 (413) 536-5534
 Record: Special Pressing
 Footwork: Opposite - Womans Instructions in Parenthesis
 Sequence: Intro A - B - A (1-8) C - B - A Mod
 Rhythm: Jive
 Phase: IV Plus I Stop & Go

INTRO

WAIT DRUM ROLL

Lead hnds jnd trailing hnds on hips thumbs in frnt count to 4 (length of drum roll) standing Lop fc press line position

A

1 - 8 LINDY CATCH;; LINK ROCK JIVE WALKS;;; SWIVEL TWO THROWAWAY CHANGE PLACES LEFT TO RIGHT;;;

1 - 2 Apt L, rec R, fwd L/R, L moving Rf arnd W catching her at waist with R hnd releasing L hnd M is in bk of W (W also fwd R/L, R in frnt of M); fwd R, L cont arnd W to fc ptrnr, fwd R/L, R lop fc (W bk L, R no trn, bk L/R, L) Lop fc ptrnr;
 3 - 5 [Link Rk] apt L, rec R, small fwd L/R, L (W fwd R/L, R); sd R/L, R scp, [Jive Walks] rk bk L, rec R; fwd L/R, L, fwd R/L, R;
 6 - 8 [Swivel Two] swivel fwd L, R, [Throwaway] sd L/R, L (W sd R/L, R to pick up); fwd R/L R Lop fc lod, [Change L to R] rk apt L, rec R; chasse L/R, L trng 1/4 Rf (W fwd R/L, R trng 3/4 Lf under lead hnds), fc ptrnr & wall sd R/L, R bfly;

9 - 16 SPANISH ARMS TWICE SPIN ENDING;;; TRIPLE WHEEL FIVE DOUBLE SPIN BASIC ROCK;:::

9 - 11 [Spanish Arms] apt L, rec R trng Rf, sd L/R, L cont Rf trn lead W to trn Lf under raised lead hnds to momentary wrapped pos with lead hnds still high immediately lead W to trn Rf bfly coh; sd R/L, R, rep meas 9 end; fc wall spinning W on last step of first triple sd chasse to R hnd shake pos;
 12 - 16 [Triple Wheel Five] apt L, rec R, wheel Rf trn in twd ptrnr and touch her back with L hnd sd L/R, L (W wheel Rf trn away from ptrnr sd R/L, R); cont Rf wheel trn away from ptrnr sd R/L, R (W cont wheel trn in twd ptrnr and tch his back with L hnd sd L/R, L), cont wheel trn in twd ptrnr tch her back sd L/R, L (W cont wheel trn away from ptrnr sd R/L, R); cont wheel trn away from ptrnr sd R/L, R (W cont wheel trn in tch his back sd L/R, L), cont wheel trn in tch her back sd L/R, L spinning Lf at same time W spin Rf to fc ptrnr; sd R/L, R Lop fc wall, [Basic Rock] apt L, rec R; sd L/R, L, sd R/L, R;

B

1 - 8 ROCK TO BUMP & ROLL MIAMI SPECIAL;::: REPEAT;:::

1 - 4 [Rock to Bump] apt L, rec R, small fwd L lowering, rising on L comm Lf trn bring R knee up momentary bk to bk & bump; [Roll] cont Lf trn roll Rvlod R/L, R, L/R, L; R/L, R hnd shake wall, [Miami Special] apt L, rec R; fwd L/R, L passing by ptrnr and trng 3/4 Rf lead W to trn Lf under jnd R hnds then place jnd hnds over M's head resting them behind M's neck and M's L arm arnd W's lower back, chasse sd and apt R/L, R releasing R hnds W slide R hnd down M's L arm Lop fc coh;
 5 - 8 Same as 1 - 4 end wall;::;

OVER ----->

94-78

C

- 1 - 8 WINDMILL CHANGE PLACES LEFT TO RIGHT;;; ROLL & TRAVELING CHASSE;;
CHANGE LEFT TO RIGHT WRAP MAN WHEEL TWO SPIN HER OUT;;;
1 - 3 [Windmill] apt L, rec R, fwd L/R, L trng 1/4 Lf (W Lf)
lower lead arms & raise trailing arms; chasse sd L/R, L
trng 1/4 Lf (W Lf) bring arms to bfly coh, [L to R] apt L,
rec R; fwd & sd L/R, L trng 1/4 Rf lod (W fwd & sd lod and
wall R/L, R trng 3/4 Lf under lead hnds Lop fc), trng 1/4
Lf to R hnd star coh sd R/L, R (W trng Lf 1/4 R hnd star
wall sd L/R, L);
4 - 5 [Roll] pushing off ptnrs hnd roll 1 and 1/2 Rf L, R wall
(W roll Rf R, L) coh L hnd star, [Chasse] sd L/R, L;
[Roll] 1 and 1/4 Lf R, L (W roll Lf L, R) R hnd star,
[Chasse] sd R/L, R end Lod R hnds jnd;
6 - 8 [L to R Wrap Man] apt L, rec R, in place L/R, L (W fwd
R/L, R trng Lf under jnd R hnds to end behind M bring jnd
R hnds to M's waist & join L hnds out to M's and W's L
sd); chasse sd R/L R, [Wheel] small wheel bk L, R wall;
[Spin her out] in place L/R, L leading W to fc M R/L,
spinning her out spinning Rf one full trn on R, chasse sd
R/L, R Lop fc wall;
9 - 16 STOP AND GO TWICE;;; BASIC ROCK WITH CONTINUOUS CHASSE ENDING;;
TO CIRCULAR CHICKEN WALKS;;
9 - 12 apt L, rec R, fwd L/R, L (W in pl trng 1/2 Lf R/L, R under
jnd lead hnds to M's R sd); M catches W with R hnd on W's
L shldrblade to stop her movement rk fwd R, rec L (W bk L,
rec R), small bk R/L, R (W in pl L/R, L trng 1/2 Rf under
jnd hnds to end fc man); rep meas 9 & 10 end R hndshake;;
13 - 14 [Basic Rock Continuous Chasse] apt L, rec R, chasse sd
L/R, L; to Rvlod chasse sd R/L, R/L, R/L, R;
15 - 16 [Rock to Circular Chicken Walks] still in hndshake apt L,
rec R, both ptnrs leaning away swivel fwd L, R; L, R, L, R
(W also fwd) wall;

A MODIFIED

- 1 - 8 SAME AS A; ; ; ; ; ; ROCK TO BACK TO BACK POINT;
1 - 7 Same as Part A; ; ; ; ; ;
8 apt L, rec R, small fwd L lowering, rising on L comm Lf
trn bring R knee up end bk to bk W to M's R sd both look
over R shldr at ptnr and point R to sd M fc coh both fold
arms across chest;

WALTZING LIKE LOVERS

by: Russ & Barbara Casey 800 W. Community College Dr., #52, San Jacinto, Ca., 92583
 909/654-0392
 Rhythm: Waltz (Phase VI) (Slow to @ 44)
 Sequence: ABCC

INTRODUCTION

- 1-4 IN CLOSED POS LOD WITH M'S R & W'S L FT FREE WAIT; HOVER CORTE; CHASSE TO RIGHT; HOVER TELEMAR;
 1 (Wait) In CP LOD with M's R & W's L ft free wait;
 2 (Hover Corte) M bk R RLOD, bk L RLOD turning LF & rising on L, hovering on L & turning LF to face DRC bk R DLW preparing to lead W fwd outside;
 3 (Chasse Right) M bk L DLW turning RF & beginning to shape L (W fwd R o/s M shaping R), sd & fwd R DLW/cl L to R, fwd R LOD losing L shape & turning head R; (12&3)
 4 (Hover Telemark) M fwd L LOD w/ Rt side lead, fwd R LOD hovering & turning RF, turning W to SCP side & fwd L DLW;

A

- 1-4 PROMENADE RUN; HAIRPIN; CHASSE ROLL; SPIN TURN;
 1 (Promenade Run) M thru R DLW in SCP turning RF (W thru L)/sd & fwd L DLW looking twd W(W turns head well L), XRIB of L(W XLIB) in SCP, sd & fwd L DLW in SCP; (1&23)
 2 (Hairpin) M thru R DLW turning RF, fwd L twd Wall turning RF, fwd R DRW o/s W checking fwd movement; (W thru L, fwd R DLW b/t M's ft, turning LF place L behind R;)
 3 (Chasse Roll) M turning RF bk L LOD shaping R(W fwd R LOD o/s M), sd & fwd R LOD/cl L to R, fwd R LOD turning head L & pivoting RF to face RLOD; (12&3)
 4 (Spin Turn) M bk L LOD pivoting RF, fwd R LOD cont RF pivot to face DLW & hovering, bk L DRC;
- 5-8 CHASSE COH; QUICK OPEN REVERSE & SLIP PIVOT; VIENNESE CROSS; LEFT WHISK;
 5 (Chasse COH) M bk R DRC, sd & fwd L DLC/cl R to L, fwd L DLC preparing to step fwd outside W; (12&3)
 6 (Quick Open Reverse & Slip Pivot) M fwd R DLC o/s W, fwd L turning LF/cont LF turn sd & bk R DLC, bk L DLC with Rt side lead (W fwd R outside M)/turning LF on L pull R bk past L completing pivot on R to face DLW in CP (W pivoting LF on R slip L fwd);(12&3&)
 7 (Viennese Cross) M fwd L DLW turning LF, cont LF turn sd & bk R DLW, completing LF turn to face DRC XLIF of R (W cl R to L);
 8 (Left Whisk) M bk R DLW turning LF, sd L twd Wall, turning slightly LF XRIB of L in a flat L whisk facing @DRW with head Rt (W's head L);
- 9-12 RIGHT FACE PIVOT; EROS LINE; TRAVELING CONTRA CHECK; WHIPLASH & SLIP PIVOT;
 9 (Right Face Pivot) M with wt on L pivot RF to LOD (W turning RF fwd R LOD o/s M), fwd R LOD b/t W's feet, bk L LOD continuing RF pivot to face @DLC in CP;
 10 (Eros Line) M fwd R DLC with knee flexed & L side well fwd, slightly raising hips hold;; (W bk L LOD with knee flexed, beginning to shape Rt extend R bk LOD from hips with toe pointed down & bk, extend Rt shape & continue to extend R bk LOD;)
 11 (Traveling Contra Check) M shape to Rt fwd L LOD, with knees flexed turn RF closing R to L & then begin to rise maintaining Rt shape, hovering on R & turning W to SCP step sd & fwd L LOD;
 12 (Whiplash & Slip Pivot) M thru R LOD in SCP/with toe on floor ronde L CW to LOD (W ronde R CCW), ronde L CCW well behind R (W ronde R CW), pivoting @1/8 LF on L pull R bk past L taking wt on R in CP DLC (W pivoting LF on R slip L fwd to CP); (1&23)

13-16 DOUBLE REVERSE; DRAG HESITATION; OPEN IMPETUS; DOUBLE LOCK TO CP;

- 13 (Double Reverse) M fwd L DLC turning LF, sd R DLC cont LF turn (W heel turn), cont LF spin on draw L to R w/o wt to face LOD in CP (W fwd R DLC/turning LF XLIF of R);
- 14 (Drag Hesitation) M fwd L LOD turning LF & shaping left (W shape R), fwd R DLC turning LF with knees relaxed, draw L twd R changing shape to R (W draws R twd L preparing to step fwd outside M changing shape to L);
- 15 (Open Impetus) M bk L DLW turning RF (W fwd R o/s M), cl R to L (heel turn)(W fwd L), hovering & turning W to SCP sd & fwd L DLC;
- 16 (Double Lock to CP) M thru R DLC (W thru L turning LF to CP), fwd L DLC/lock RIB of L (W lk LIF of R), fwd L DLC/lk RIB of L (W lk LIF of R); (12&3&)

B

1-5 DOUBLE REVERSE WING/M RONDE; OPEN REVERSE TURN; SCP CHASSE; TRAVELING HOVER CROSS;;

- 1 (Double Reverse Wing/M Ronde) M fwd L DLC turning LF, sd R DLC cont LF turn (W heel turn), cont LF spin shaping to R to lead W to SCAR & ronde L CCW closing L to R w/o wt to face LOD (W fwd R/L CCW to contra SCAR shaping L); (W 12&3)
- 2 (Open Reverse Turn) M fwd L LOD o/s W's L side turning LF, sd & bk R LOD cont LF turn, bk L LOD with R sd lead (W fwd R LOD outside M);
- 3 (SCP Chasse) M bk R LOD in CP turning LF, turning W to SCP sd & fwd L DLW/cl R to L, sd & fwd L DLW in SCP; (12&3)
- 4-5 (Traveling Hover Cross) M thru R DLW turning RF, bk L DLW to CP cont RF turn (W fwd R), sd & fwd R LOD w/Rt sd lead preparing to step fwd o/s W's L sd; Fwd L LOD (CBM), fwd R LOD b/t W's feet, hovering on R & turning W to SCP sd & fwd L DLC;

6-8 WEAVE CHECKED TO A SWAY LINE;; RIGHT FACE PIVOT TO A HOVER ROLL;

- 6-7 (Checked Weave to Sway Line) M thru R DLC (W thru L turning LF to CP), fwd L DLC turning LF, sd & bk R LOD with R sd lead; Bk L LOD (W fwd R o/s M), bk R LOD ball/flat checking movement, hold-shaping up & out twd DLC with head R (W shape well L);
- 8 (RF Pivot to a Hover Roll) M bk L LOD pivoting RF, fwd R LOD b/t W's ft rising, hovering on R & turning W to SCP sd & fwd L DLW;

9-12 CHASSE; MANUVER; RUNNING SPIN; SYNCOPATED RISING LOCK;

- 9 (Chasse) M thru R DLW (W thru L turning LF to BJO), sd & fwd L DLW/cl R to L, sd & fwd L DLW w/L sd lead preparing to step fwd outside W; (12&3)
- 10 (Manuver) M-beginning RF turn-fwd R DLW, sd L DLW cont RF turn, cl R to L in CP RLOD;
- 11 (Running Spin) M bk L LOD pivoting RF, fwd R LOD cont RF pivot/bk L DLC, bk R DLC w/R sd lead (W fwd L DLC preparing to step fwd outside M); (12&3)
- 12 (Sync Rising Lock) M bk L DLC w/Rt sd lead (W fwd R o/s M), bk R in CP DLC turning LF, sd & fwd L DLC w/L sd lead/lk RIB of L (W lk LIF of R); (123&)

13-16 TELESPIIN TO AN OVERSWAY;;; LINK TO SCP;

- 13-15 (Telespin to an Oversway) M fwd L DLC turning LF, sd R DLC cont LF turn (W heel turn), bk L LOD; Spin LF on L (W fwd CCW past M L/R), sd R DLC turning LF (W heel turn), sd & fwd L LOD shaping L in a promenade sway line (W sd & fwd R LOD shaping R in a promenade sway line) (W &123); Slowly lower into L leg turning head Rt & shaping Rt (W turn head L shaping L) in an oversway line, cont to slowly extend the oversway line,;
- 16 (Hover Ending) M draw R twd L, transfer wt to R beginning to rise, hovering on R & turning W to SCP sd & fwd L LOD;

C

1-4 QUICK CURVED 3 STEP; BACK CURVED 3 STEP; DOUBLE REVERSE; WHISK;

- 1 (Quick Curved 3 Step) M thru R DLC (W thru L turning LF to CP)/fwd L DLC turning LF, fwd R COH, cont LF turn on R fwd L RLOD checking fwd movement (W turning head Rt bk

Quick Curved 3 Step continued

- 2 RLOD); (1&23)
(Back Curved 3 Step) M turning LF bk R DLC, bk L COH, cont LF turn turning head Rt bk R RLOD (W fwd L checking fwd movement);
- 3 (Double Reverse) Repeat measure 13 Part A to face DLW in CP;
- 4 (Whisk) M fwd L DLW, fwd R beginning to rise, cont rise & turning RF to open W to SCP XLIB of R (W XRIB of L) in whisk line facing LOD;
- 5-8 HOVER; OPEN NATURAL TURN; BACK HOVER TELEMAR; RUNNING NATURAL TURN;
5 (Hover) Thru R LOD rising quickly, hover on R turning square to W & looking @ W, turning W to SCP sd & fwd LOD;
- 6 (Open Natural Turn) M thru R LOD turning RF, bk L LOD in CP, bk R LOD w/Rt sd lead;
- 7 (Back Hover Telemark) M bk L LOD (W fwd R LOD o/s M), turning RF on L fwd R LOD b/t W's ft (W fwd L LOD), hovering on R & turning W to SCP sd & fwd L DLC;
- 8 (Running Natural Turn) M thru R DLC turning RF (W thru L), bk L DLC in CP/bk R DLC w/ R sd lead, bk L DLC (W fwd R DLC outside M); (12&3)
- 9-12 TUMBLE TURN; HINGE; SWIVEL & RUNNING WING TO SCP;;
9 (Tumble Turn) Turning LF M bk R DLC in CP, shaping Rt sd & fwd L DLC/losing Rt shape fwd R DLC o/s W with L sd lead, turning LF on R fwd L DRC in CP (W bk R turning head Rt);
- 10 (Hinge) M bk R DLW, bk L DLW turning LF, with wt on L turn body LF shaping Rt leading W to step bk L in hinge line with head L;
- 11-12 (Swivel & Running Wing to SCP) M turn slightly RF on L leading W fwd (W fwd R swiveling RF to mod SCP w/W's L hip inside M's R hip), with wt on L turn LF (W runs fwd CCW L/R, L), (M can aid rotation by "paddling" w/R foot); M cont LF turn on L (W fwd CCW R/L), M stop turn facing @ Wall closing R to L (W fwd CCW R/L to CP completing @1 revolution), hovering on R & turning W to SCP sd & fwd L LOD; (W 12&3; &1&23)
- 13-16 RUNNING NATURAL TURN; THROWAWAY OVERSWAY;; LINK TO SCP;
13 (Running Natural Turn) M thru R LOD turning RF (W thru L), bk L LOD in CP/bk R, bk L LOD w/ R sd lead (W fwd R LOD outside M); (12&3)
- 14-15 (Throwaway Oversway) Shaping L M bk R LOD, bk L LOD turning LF on flexed leg, cont LF & begin shaping Rt (W fwd L LOD shaping Rt, fwd R turning LF & turning head L, cont turning LF drawing L to R); M cont extend his line up & to Rt as W extends L bk LOD & shapes well up & to L in throwaway oversway line,,;
- 16 (Link to SCP) M draws R to L turning RF, cl R to L turning square to W & rising, hovering on R & turning W to SCP sd & fwd L LOD; (2nd time to SCP DLW)

REPEAT PART C

TAG

HAIRPIN; PREPARATION & SAME FOOT LUNGE;;

- (Hairpin) Repeat measure 2 part A;
- (Preparation & Same Foot Lunge) M bk L LOD turning RF to face COH (W fwd R o/s M), sd R LOD, cl L to R shaping left (W cl R to L without wt in mod SCP); Lower well into L & step sd & slightly fwd R LOD into same foot lunge line (W bk R LOD stepping well under body) & slowly extend the line as music fades;;

ATTENDEES

ALABAMA

Hugh & Barbara Harbin
Jack & Betty Rollins
Roger & Jean Ward

ARIZONA

Walt & Dorothea Bobb
Carl & Virginia Hudon
Floyd & Marilyn Lamson
Herb & Lovinna Osborn

CALIFORNIA

Jerry & Sandy Adams
Jerry & Margaret Blake
Camie Bolduc
Russ & Barbara Casey
Carlos & Nancy Esqueda
Gene & Jean Severance
Ken & Irene Slater
Paul & Betty Stottlemeyer
Jack Warren

CONNECTICUT

Buz & Shirley Smuckler
Claude & Eileen Willig

DELAWARE

Bill & Jane Aydelott
Charles & JoAnne Shaw

FLORIDA

Joe & Madeline Augenblick
Wayne & Barbara Blackford
Al & Kay Boyd
Mike & Marsha Burkhardt
Dick & Barbara Coleman
Russell & Wilma Collier
Lynn & Phyllis Dellenbarger
Frank & Veronica Hall
Tom & Irene Herzog
Paul & Lorraine Howard
Tom & Pat Jenkins
Richard & Ann Kirmeyer
Bert & Betty Martin
Murray Mikeal
Charles & Olga Nieves
Ed & Janet Perry
Bob & Sue Riley
Jim & Jennie Runnels
Bob & Florence Smith
Trudy van den Berg
Jim & Marie Woolf
Robert & Janet Wuenker

GEORGIA

Perry & Brenda Estes
Warren & Lucrete Hammons
Bill & Sara Howard
John & Sharonne Jacobs
Jimmie Lee Kimball & Chic
Baars
Whit & Faye Landrum
Perry & Jerry LeFeavers
Flora Lequin
Dick Miles & Janice Kendrick
Carroll & Oberia Porter
Jim & Carol Vincent
A. C. Yarbrough

HAWAII

George & Hilda Miyasaka

ILLINOIS

Jerry & Diana Broadwater
Jerry & Donna Bruss
Al & Shirley Jones
Earl & Sharon Knight
Gil & Judy Martin
Dick & Ann Peacock
McClinton Porter & Charlena
White
Jim & Jeri Robb
Natalie Schultz & Al Hlavacek
Bernard & Irene Siedlecki
Bill & Deanne Voss

INDIANA

Chuck & Alice Applegate
Charles & Vera Doll
Bob & Glenna Ellis
Frank & Doris Fisher
Anne Jornlin
Ed & Gloria Kilner
Don & Dot Penner
Sonny & Wilda Pitts
Tom & Joanna Renner
Larry & Sharon Roberts

IOWA

Wayne & Dee Hochhalter
Glen & Beth McLeod
Bob & Laverna Simonis
Harry & Judy Thomas
Everette & Dorothy Walker

KANSAS

Don & Malinda Fullerton

KANSAS (con't.)

Paul & Linda Robinson
John & Corinne Woellems

KENTUCKY

Glenn & Rosalee Kelley
David & Anita Sandfoss
Warren & Sandy Teague

LOUISIANA

Deryl & Marnell Bode
Bill & Martha Buck
Bob & Micki Giblin
Jerry & Frances Stinson
Grace Taliaferro

MARYLAND

Larry & Margaret Biller
Frank & Sharon Grabill
John & Peggie Kincaid
Sid & Dorothy Mintz
Bob & Sarah Ranke
Ben & Margot Wei

MASSACHUSETTS

Armand & Joan Daviau
Mario & Dorothy Ellero
Elmira Hamelin & Ed Phillips
Ray Keegan & Dorothea Atallah
Ron & Gerri Wachtmann
Jeff & Liz Weiler
Roy & Janet Williams

MICHIGAN

Bob Avery
Bob & Tusie Bradbury
Fran & Norma Freville
Gordon & Betty Frink
John & Esther Kerrigan
Leon McKissic, Jr.
Dazarine Poole
Jim & Mona Rallides
Robert & Helen Smyczynski
John & Marilyn Trabue
Max & Dori Vance

MINNESOTA

Arnold & Kay Anderson
Jerry & Jo Gierok
Lyle & Doris Lelm

MISSOURI

Larry & Faye Held

MORE ATTENDEES

NEBRASKA

Joyce Juhler
David & Marilyn McAdams
Wendall & Ruth Robison
Wayne & Donna Slotsve

NEVADA

Marshall Goldman

NEW HAMPSHIRE

Bob & Eileen Silvia

NEW JERSEY

Joseph & Doris Jaeger
Charles & Arlene Joyce
Bill & Carol List
Charles & Dorothy Seymour
John & Dorothy Zack

NEW MEXICO

John & Lynn Altman

NEW YORK

Hershell Allen, Jr. & Cristy Kim
Dominic Bisceglia
Alan & Judi Friedman
Ronni Gomas & Scott Cohen
Dottie Griffiths
David Hynes & Char Rounds
James & Virginia Kiseda
Hank Krawczyk
Frank & Ruth Lang
Mark & Marlene Thone
Fred Travers & Vi Rosner
Janet Weitzman
Elmer & Amy Wienclawski
John & Jean Wilkinson

NORTH CAROLINA

Bill & Edna Anderson
Raymond & Carolyn Biddix
Robert Dewar
Elaine Elliott
Phyllis Loflin
Sophie Long
Grant & Nancy Mays
Bill & Pat Parrish
Mark & Pam Prow
Ed & Carolyn Raybuck
Hal & Violet Steels
Barbara Stewart & Don Bell
Mildred Ware

NORTH CAROLINA (con't.)

Lin & Mona Webb
Leo & Grace Yarutis

NORTH DAKOTA

Bob & Joyce Apostal

OHIO

John & Ginny Carran
Harry & Evelyn DeVault
Mike & Maryanna Humphrey
Frank & Barbara Keenan
Harold & Maria Magers
Clarita Maples
Jim & Sandy Mouse
John & Romilda Peterson
Jim & Marianne Senecal
Jerry & Lydia Trefzger

OREGON

Randy Lewis & Clare Turner
Gene & Lois Noble

PENNSYLVANIA

Carter & Ruby Ackerman
Howard & Althea Apgar
Paul & Evelyn Mancinelli
Bob & Florence McClurken
Pete & Mary McGee
Herb & Betty Pennington
Bob & Evelyn Supko
Al & Marilyn Zelt

SOUTH CAROLINA

Ed & Jean Boots
Don & Gayl Bracken
Jerry Carroll & Elin Bowers
Bill & Peggy Garrett
Moe & Becky Millwater

TENNESSEE

Bill & Norma Bird
Frank & Nancy Klaasse
Brent & Mickey Moore
Jack & Eunice Ogle
Grant & Barbara Pinkston

TEXAS

Art & Dot Benoy
Norlyn & Pat Betzer
Bob & Marybelle Bowling
Joe & Jo Carnevale

TEXAS (con't.)

Dick & Karen Fisher
Mike & Margaret Ann Graham
Mickey & Lee Grimm
David & Sara Ann Hansmeyer
Hardie & Sara Hartung
Bob & Barbara Herbst
Ray & Margaret Hunley
Delton & Sybil Moore
Harry & Georgia Pierson
Mike & Sally Poehler
Kay & Joy Read

VIRGINIA

Tom & Evelyn Bailey
Jack & Jimmie Davis
Molly Gonzales
Bill & Judy Hall
Don & Barbara Heckman
Don & Pauline Nellis
Donald Smith & Sue Leary
Bob & Evelyn Tonkin
Jon & Mary Whitton

WASHINGTON

Larry & Ruth Collins
Arthur & Jacquie Hayes

WEST VIRGINIA

Malcolm & Mary Brenan
Jerry & Dana Fitzpatrick

WISCONSIN

Joseph & Rose Romano

CANADA

Bill & Kay Burton
George & Nellie Chao
Joe & Shirley Johannsen
Ernie & Fay Leung
Tom & Loveday Newby
Russ & Bernice Nightingale
Christopher & Doreen Paine
Bill & Maxine Ross
Wilfred Sergeant & Carolyn Hagerby

JAPAN

Manabu & Reiko Imamura
Yasumasa & Kazuko Kaneda
Tsuyoshi & Kazuko Sakai

94-84




UNIVERSAL ROUND DANCE COUNCIL

Dick & Karen
Fisher

T

Pico
Warren & Sandy Teague
Archie & Sue Hartung
Bert & Mickey Moore

EDUCATION TEACHERS' SEMINAR



July 20, 1994

94-85

WELCOME to the 1994 URDC Education Seminars

Two Seminars will be presented:

TEACHERS SEMINAR - designed to assist new & experienced teachers in the latest teaching techniques & technology.

DANCERS SEMINAR - designed to assist the dancers with basic figures and styling tips.



Each seminar will be presented by Knowledgeable & experienced teachers sharing their teaching techniques and styling secrets. We would like to thank these 5 teachers for donating their time for the benefit of all the dancers. We hope you enjoy the seminars and welcome your suggestions for future seminars.

Larry & Judi Rasmussen
Education Chair Couple

URDC EDUCATION SEMINAR
WINSTON SALEM, NC
JULY 20, 1994 SCHEDULE

	TIME	DANCE HALL
TEACHER'S SEMINAR	9:00 - 9:50	WARREN & SANDY TEAGUE "TEACHING HINTS"
	10:00 - 10:50	HARDIE & SARA HARTUNG "USING THE MINIDISK RECORDER"
	11:00 - 11:50	BRENT & MICKY MOORE "MATCHING TEACHING TECHNIQUE TO THE SITUATION AND THE AUDIENCE"
	12:00 - 1:30	LUNCH BREAK
DANCER'S SEMINAR	1:30 - 2:50	RUSS & BARBARA CASEY "WALTZ WORKSHOP"
	3:00 - 4:20	JOSEPH & JOSEPHINE CARNAVALE "CHA-CHA AND RUMBA WORKSHOP"

#1 70 #2 72 #3 73
people

94-86



WARREN & SANDY TEAGUE

Teaching Hints

WARREN & SANDY TEAGUE started dancing in 1983 and have been dancing as partners since 1986 and were married in May of 1987. Sandy has been teaching and cuing since 1984. She and her first husband Ron Coke (deceased) taught several beginner classes and their Phase III level club as well as cuing assignments for several local square dance clubs.

Warren & Sandy have been teaching as a team since their marriage in 1987. They have a Phase V & VI club, "Dancealongs" in Louisville. They also conduct group and private lessons in their home. They have taught for the Indiana Round Dance Council, Dixie Round Dance Council, and the Kentuckiana Round Dance Council locally. Nationally, they have taught at the National Square Dance Convention, URDC annually since 1990, and the Canadian National Round Dance Festival since 1990. They also enjoy teaching at various state square and round dance conventions and round dance weekends. They share a quarterly dance called Tri-State with Indiana & Ohio leaders.

They are active members of the Kentuckiana Round Dance Council, Indiana Round Dance Council, Dixie Round Dance Council and Roundalab. They are now serving URDC on its Board of Directors and TAC. They travel extensively throughout the U.S. and Canada taking advantage of as many clinics as possible as well as regular lessons with their coach, Charles Jones of Ballroom East, Louisville, KY.

Their choreography includes *Broken Hearted Melody*, *Lovers Mambo*, *Come Fly with Me*, *House of Bamboo*, *Mano A Mano*, *My Cup Runneth Over*, and *Lady Is a Tramp '94*.

94-87

TEACHING HINTS BY THE TEAGUES

1. **HOW MUCH TO SHOW AND LECTURE-** We like to explain the timing and character of any rhythm we work with, especially in a rhythm that is new to most of the dancers. We feel this always helps the dancer understand more about the dance. We then examine the dance we plan to teach for new or difficult figures according to the skill level of our dancers. We like to workshop these figures and any unusual timing to be sure the majority of the dancers understand them. We will explain the timing and steps as well as technique in several places around the floor. We then have the dancers try the figures while we look for problems and think of different ways to explain the figure again. Usually we each have different points of view which can be a great help in reaching as many people as possible. There will always be a few who pick up very fast and a few who pick up more slowly. We always try to reach a majority of the floor and then offer to help anyone having questions or problems during the break.
2. **HOW MUCH HANDS ON TO GIVE YOUR DANCERS-** Hands on depends a lot on the figures and of course the problems the dancers may be having. If the dancers are having difficulty with the direction or the steps we explain the figure again emphasizing the amount of turn and direction of each step. If we feel the problem is mostly timing, we emphasize the timing of the figure. We then have them try again. Sometimes it may just be the sequence that bothers the dancers and in this case it just means repetition until muscle memory kicks in.
3. **HASH CUING?** If we are working on new figures, we find that grouping the new figures into a routine of some sort is very helpful. We then add each new figure as it is taught into the routine and bridge them with some familiar figures. We feel that people can concentrate better on the new figures if they are not having to think about the routine as well. It is wise not to mix too many new figures together at one time. The difficulty of the material and, of course, the skill level of the dancers determine how fast the teachers are able to progress.
4. **HOW OFTEN TO PUT ON THE MUSIC-** Normally we will show four measures at a time. Then after eight measures we will dance to music two or three times, if we feel the majority of the floor understands, we will move on. We will teach and dance each section and then put the sections together. Example: Intro-A-B-C-Tag Teach the Intro then dance it several times with music if necessary. Then teach part A and dance this several times to the music. Then teach part B and dance to music several times followed by one or two times from the top. We will then teach part C and the Tag and dance them, then put them together and dance from the top of the dance. We always explain the sequence to the dancers to help them be more aware of what is coming next.

94-88

(TEACHING HINTS PG 2)

5. **DIFFERENT WAYS TO GET THE POINT ACROSS-** When dancers are having a problem we try as many different ways of explanation as possible. Everyone learns and understands in a different way. Sometimes just turning a phrase around a different way lights that flame. Be aware of the fact that there are left brain people and right brain people and a very good explanation may not always reach both. Be prepared to explain things from several different perspectives.
6. **PROGRESSIVE TEACHING-** This way of teaching is very useful and makes the figures easier to explain and to learn. Such as teaching a reverse turn and then following that with left turning figures, then teaching a natural turn followed by right turning figures.
7. **HOW MUCH TIME SHOULD YOU SPEND TEACHING A CLASS-** We have found that after one to one and a half hours the learning process slows. Most dancers can only absorb new information for that time period before frustration and fatigue start taking their toll. When teaching a new rhythm four to six figures is probably approaching the saturation point for most new dancers and many experienced ones.
8. **REVIEW TIME-** Review time critical to really learning new figures or a new dance. There is always something you may not have gotten across during the original presentation that may be crucial for the dancers. It's easy for a dancer to get involved with a section of a dance or a new figure and then completely lose the next explanation in the process. Review time can be anywhere from fifteen minutes to an hour depending on the difficulty of what was taught. The most important thing is that the dancers understand the figures and know how to execute them as correctly as possible. This will give them a solid base from which they can grow and learn that much more. We prefer to put the emphasis on technique and execution rather than on how many dances can be taught.

94-89



HARDIE & SARA HARTUNG

Using The Minidisc Recorder

HARDIE & SARA HARTUNG are from Carrollton, Texas (after many transfers to other states and Germany with IBM). They are originally from Oklahoma. They started their dancing activities in North Carolina with squares in 1980 and rounds in 1981. They started teaching in 1989.

Their schedule includes 2 weekly round dance clubs (intermediate and advanced), and twice monthly advanced workshops. In addition, they attend as many festivals and clinics as their commitments will allow. They are members of URDC, Roundalab, National Carousels, Texas Round Dance Teachers Association, and Dixie Round Dance Council.

Their choreography include *Somewhere There's Someone*; *You, No One But You*; *Rose Foxtrot*, *Lollipops and Roses*, *Melodie Purdue*, and *Wednesday's Child*.

Hardie and Sara both hold degrees in mathematics from the University of Tulsa. They are both retired from IBM and are enjoying their 3 children and 5 grandchildren as much as possible.

SONY MDS-101
MINIDISC RECORDER

Circuit City \$600⁰⁰?
Coffman

94-90
USING THE MINIDISC RECORDER

- I. What is the MiniDisc Recorder?
 - A. How does it work?
 1. Playing a MiniDisc
 - a. Normal play - beginning to end
 - b. Specific track
 - c. Shuffle mode
 - d. Program mode
 - e. Repeating tracks
 2. Recording a MiniDisc
 - a. Digital Input
 - b. Analog Input
 - c. Microphone Input
 3. Editing a MiniDisc
 - a. Erasing a MiniDisc
 - b. Erasing a specific track
 - c. Dividing tracks
 - d. Combining tracks
 - e. Moving tracks
 - f. Label MiniDiscs and tracks
 - B. How does it work with my turntable?
 - a. This user's experience is with Hiltons
 - C. Are there different models of the MiniDisc Recorder?
 - a. Two models originally
 - b. Four models available now
 - c. Assume that new ones will appear
- II. Why purchase a MiniDisc Recorder?
 - A. Advantages
 1. Compactness - no large number of records to carry
 2. Quality - allows good recording of music and cues
 3. Teaching - remote feature similar to remote record control
 - B. Disadvantages
 1. Cost
 2. Lack of variable speed control

94-91

III. Getting Started - One User's Perspective

- A. How do I get the music recorded?
- . B. In what order do I record the music?
- C. Do I record all dances cued or uncued?
- D. How do I find the music once it is recorded?
- E. What about dances that I am teaching?
- F. What about dances that need speed adjustments?

94-97



BRENT & MICKEY MOORE

Matching The Teaching Technique To The Situation And Audience

BRENT & MICKEY MOORE began round dancing in 1975 and began teaching in 1980. As dancers and as leaders they have been very active in a variety of both round and square dance organizations. They are on URDC's Board of Directors and currently serve as Vice Presidents, 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 & Mickey prefer a clinic-style teaching atmosphere and conduct their Knoxville class and club in such a setting. The Moores teach at an annual weekend round dance clinic at Eureka Springs, Arkansas; they also conduct 6-hour "day" clinics several times each year at several locations in the Southeast. Additionally, they do weekend clinics and festivals in a variety of places throughout the year. Their teaching experience also includes group classes in American social and International style ballroom for dance studios in the Oak Ridge and Knoxville area.

Fortunately, their travels are curtailed somewhat by the fact that both of them work full-time. Brent is a department manager for Martin Marietta at the Department of Energy's Nuclear Components Plant and Mickey is a software products manager for the Department of Energy's Office of Scientific and Technical Information, both in Oak Ridge. They also devote some time to spoiling their 6 grandchildren.

Their more popular choreography includes *The Lady Is A Tramp*, *Coming Up Roses*, *Cha Cha Torrero*, *Orient Express Foxtrot*, *Summer Night*, *Romeo and Juliet*, *Blue Monday*, *All I Do*, *The Cardinal*, *If You*, *Rainy September*, *It's in His Kiss*, *The Way You Do*, *Sleeping Beauty*, *Mr. Lucky Too*, and *A La Mer*.

94-93
Matching The Teaching Technique
To The Situation And Audience

Presented By
Brent & Mickey Moore

Successful teaching, especially the successful teaching of round dancing, requires a keen sense of situation and audience on the part of the teaching couple. The experienced couple uses this awareness to select a complementary teaching method or methods and they do it without our even noticing. However, we are very much aware that at the end of the session the material presented seems very familiar and we've had a good time learning it. Acquiring these skills of judgement and execution come not as gifts from the heavens, but from experience, study, and practice.

Today's seminar is designed to assist those of you starting in this profession or to sharpen the skills of those of you who may have been teaching for a few years in analyzing teaching situations and audiences, in formally identifying teaching methods, and in selecting the appropriate methods for a given situation. Keep in view that all dance teaching should include three basic elements: Accomplishment (meeting the session objective), Timeliness (supporting time management), and Humor (learning is enhanced). Applying them with appropriate balance to the teaching session is where the skills of the teaching couple comes into play.

But, first let's identify the universe that we will use for the seminar. With all the fog and bluster removed, we see only three fundamental teaching situations, two fundamental teaching methods, and three fundamental audiences.

Situations:

1) The teaching of a dance, 2) the teaching of dancing, 3) and the teaching of the dancing needed to teach a dance.

Methods:

1) Through physical demonstration, and 2) through oral explanation.

Audiences:

1) Groups who are highly skilled and motivated, 2) groups who are weakly skilled and moderately motivated, and 3) groups who are of varied skills and motivation.

Analyzing the situations.

The teaching of a dance, the teaching of dancing, and the teaching of the dancing needed to teach a dance - as simple as the three situations are, they are not usually as clearly defined as in the preceding statement. Experience and training equip the teacher to determine the primary goal of the session and to find the balance in teaching methods to meet the goals. But lets leave no stone un-turned by omitting the obvious and briefly discuss each situation and the usual objectives associated with each.

In round dancing, we occasionally find teaching situations where the object is to teach dancing (we usually call them figure or styling clinics). Clearly, the objectives in these sessions are to provide the dancer with new skills or to enhance their understanding and execution of existing skills. We find these sessions in all venues - conventions, festivals, and clubs. These situations rely on intensive pursuit of detail and require much understanding and skill on the part of teachers.

Dance teaches are undoubtedly the most common of teaching situations since choreography is one of the main drivers in our activity. Dance teaches are the mainstay of most club activity and the prime objective is to enable the dancer to reasonably execute the routine after the session is complete.

The next most common (or perhaps the most common) situation is the mixing of the two situations - the clinic teach. This particular situation is particularly tricky since there can be two distinct objectives. One could be to provide needed technical skills to accomplish the routine (most typical). The other could be the use of the routine to provide a platform for teaching skills improvement. Since this duality of purpose exists in this type of session, it provides the greatest challenge to the teacher. To be successful, one or the other goal should be selected and communicated to the audience early in the session.

Analyzing the methods.

Use of demonstration is always used in teaching round dancing; however, the teacher must always bear in mind a couple of factors that very much influence what the students see: 1) a good bit of dancing is illusionary - the perceived action in many cases is produced by a much more subtle action that is not readily obvious, and 2) the viewing position of the student influences the student's understanding.

Oral explanations are a key part of the teaching process in that they permit the explanation of subtle actions. In a great sense, dancing is an oral tradition. However, keep in mind that too much talk and no practice by the student leads to inadequate learning. One of the best approaches is to identify in yourself exactly what you are physically doing and communicate that to the dancers. Also, keep in mind that many students have a very weak sense of physical self awareness and will need special help.

Analyzing the audience.

Determining the skill level and temperament of an audience is a very challenging task. Much experience is needed, but even a very skilled teacher now and then is misled.

In many cases, the session is clearly identified as to the expected skill level of the participants; in others, it is less well defined. But, a little hash cueing or a few warm-up rounds (at least one in the rhythm of the pending session) can be very helpful to the teacher in making a judgement as to the skills of the group. Moods are harder to detect; if possible, mixing with the students before the session can be of great assistance in assessing the attitudes of the group - and besides it's a great personal pleasure to meet and interact with people.

94-95

Putting things together.

There are no absolutes; however, there are some generally accepted and mostly successful marriages of techniques to situation and audience.

The dance teach - Typically, this is the most difficult type session for assessing the mood and ability of a group unless the group is already known to the teacher. Skill tips: focus on groups of figures, use two to four figures at a time; show the groupings from several angles; teach to the clock especially if the teach period is finite (set goals to have a certain amount of material covered in a particular time); utilize grouping repetitions more; concentrate repetitions on less familiar figures; be aware of acceleration (in many cases figures are repeated later in a routine and will require less repetition); and use humor generously.

The figure clinic (teaching dancing) - Usually the participants at these sessions are focused and the goals are clear. These are usually easiest from a time management point of view unless a commitment is made to cover a definite amount of material (risky business in this type setting). Skill tips: focus on body awareness; use figures in typical context instead of the exception; allow much time for practice; make practice groupings brief and repeatable; start with the fundamental mechanics; and use humor to relieve tension of intense concentration.

The clinic/teach - Usually attendees at these sessions have a reasonable level of motivation both to learn the routine and to improve their technique as well; however, skill levels can vary widely. Skill tips: decide first on the session emphasis - the technique or the routine - and share the decision with the dancers; stress fundamental mechanics and how they are used to build the complex figures in the routine; teach to the clock, especially if the teach period is finite (set goals to have a certain amount of material covered in a particular time); allow time for repetitions especially of new figures; be aware of acceleration (in many cases figures are repeated later in a routine and will require less repetition); and use humor generously for stress relief.

And in closing, there is a cardinal rule that we always use in any session - we as the teachers are going to enjoy the session as much as or more than anyone there!!! If the teacher enjoys the teaching and the people, the dancers sense that and relax and enjoy the session more themselves. You and the dancers must share a common ideal - you must want the dancers to be successful in learning the material and they must want you to be successful as a teacher. With this attitude and the application of your own skills, success for both is assured.

94-96



UNIVERSAL ROUND DANCE COUNCIL

Dick & Karen
Fisher

D

*Pics
from Barbara Conroy
for Casanova*

EDUCATION



DANCERS' SEMINAR

July 20, 1994

94-99

WELCOME to the 1994 URDC Education Seminars

Two Seminars will be presented:

TEACHERS SEMINAR - designed to assist new & experienced teachers in the latest teaching techniques & technology.

DANCERS SEMINAR - designed to assist the dancers with basic figures and styling tips.



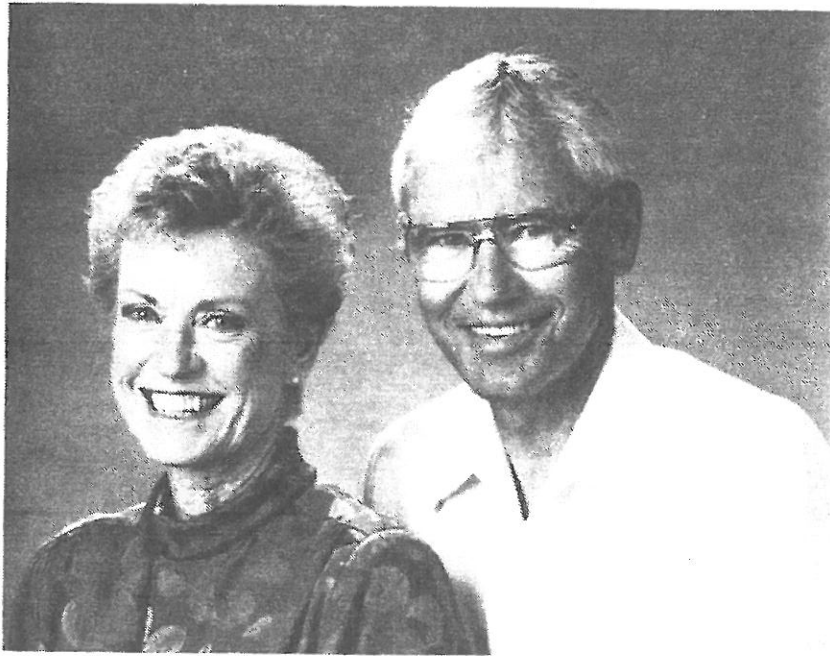
Each seminar will be presented by Knowledgeable & experienced teachers sharing their teaching techniques and styling secrets. We would like to thank these 5 teachers for donating their time for the benefit of all the dancers. We hope you enjoy the seminars and welcome your suggestions for future seminars.

Larry & Judi Rasmussen
Education Chair Couple

URDC EDUCATION SEMINAR
WINSTON SALEM, NC
JULY 20, 1994 SCHEDULE

	TIME	DANCE HALL
TEACHER'S SEMINAR	9:00 - 9:50	WARREN & SANDY TEAGUE "TEACHING HINTS"
	10:00 - 10:50	HARDIE & SARA HARTUNG "USING THE MINIDISK RECORDER"
	11:00 - 11:50	BRENT & MICKY MOORE "MATCHING TEACHING TECHNIQUE TO THE SITUATION AND THE AUDIENCE"
	12:00 - 1:30	LUNCH BREAK
DANCER'S SEMINAR	1:30 - 2:50	RUSS & BARBARA CASEY "WALTZ WORKSHOP"
	3:00 - 4:20	JOSEPH & JOSEPHINE CARNAVALE "CHA-CHA AND RUMBA WORKSHOP"

94-98



RUSS & BARBARA CASEY

Waltz Workshop

RUSS & BARBARA CASEY began round dancing in Sam & Jodie Shawver's first beginner's class in 1972 and began dancing at the advanced level in 1974. Following Sam's death they wrote *Sam's Song* based upon a routine danced to "My Cherie" by Sam & Jodie's exhibition group.

Russ & Barbara have taken professional ballroom dance instruction since 1976, originally for the purpose of learning better dance technique, and later, after beginning to teach round dancing in 1981, for the added purpose of learning how to better teach dance technique. They moved to San Jacinto in 1984 after retiring and currently teach two Phase V & VI classes and a workshop weekly in Hemet during the winter and one class in Orange County.

They have choreographed a number of round dances, including *Could I Have This Dance* (VI) and *St. Michel's Quickstep*. They have taught at various weekends and festivals as well as 3 URDC Conventions. They are currently serving on the URDC Board of Directors and on URDC's Technical Advisory Committee.

100

WALTZ WORKSHOP NOTES

Russ and Barbara Casey

In striving to make our round dancing more enjoyable we believe that it is necessary to concentrate our efforts on improving our basics. As our basics improve, dancing, particularly as a couple, becomes easier and therefore more enjoyable. Attempting to dance some of the figures and combinations of figures we find in some of the advanced routines can lead to frustration when we are unable to execute them comfortably, at times causing us to focus on our frustration instead of the enjoyment we normally find in our dancing. Attempting to improve our execution of the more difficult figures without working on improving our basics usually brings short lived, if any improvement. The things we work on in the waltz rhythm apply to dancing in general.

The most elementary and, we believe, the most important of our basics is our posture as individuals and as couples (dance position). Standing (or dancing) erectly with each partner staying on his own side, essentially carrying his/her head over the left hip and keeping your shoulders parallel to those of your partner. By not encumbering your partner with your body and by giving him/her as much dancing room as possible we can dance with as much freedom as possible, enabling us to dance to the best of our abilities, both as individuals and as couples. Improving our posture requires an ongoing effort with room for improvement always present.

The extent to which we use our feet and legs determines how much advantage we can take of our improving posture and dance position. We must lower at the completion of each figure to allow us to get a heel lead to begin the ensuing figure. This heel allows us to spend as much time as possible on the first step enabling us to use the foot to maximum advantage since so much of our movement and turn is derived from the first step. As we dance natural and reverse turns we can begin our turning movement as we lower, with the person moving backward and on the inside of the turn curving, preparing to allow his/her partner to swing past as easily as possible. As the person moving forward continues to swing past his/her partner, dancing from the first to the second step of the figure, a sway is developed. It is important that any sway results from the swinging movement and is not a forced movement which usually occurs too early and results in the person moving forward leaning into his/her partner (failing to stay in good dance position). The swinging movement also initiates a rise which remains constant until the feet close at the end of the turn, at which time we begin to lower again, to repeat the process.

94-100



JOE & JO CARNEVALE

Cha Cha And Rumba Workshop

JOE & JO CARNEVALE have been square and round dancing for approximately 30 years and have been teaching rounds for approximately 21 of those years. Joe and Jo are round dance leaders for "Steppin Easy" round dance clubs and Carousel Club #207. They conduct classes and Clinic/workshops from Beginner through Phase VI round dancing in two RV parks in the Rio Grande Valley of Texas. Prior to moving to Texas, the Carnevales were club cuers for five square dance clubs in the St. Louis, Missouri area.

They are members of Roundalab, URDC, Dixie Round Dance Council and belong to several other state and local square and round dance organizations. They have held office, served on the board and/or have served on various committees in these organizations. They have taught at several festivals, dance cruises, National Square Dance Conventions and URDC Conventions. Their choreography includes *Jo/Jo*, *Bayou Rhumba*, *It's Heaven*, *One More Time*, *Fiesta*, and *Chow '93*.

\$100⁻⁴₂₀

94-101

LET'S REVISIT THE RUMBA AND THE CHA CHA

Joe & Jo Carnevale

Today we will review some basic rules of dancing the Rumba and Cha Cha, apply them according to our capabilities and/or limitations, and use them to develop "our own unique styling." When we dance comfortably and easily, we gain confidence. Confidence allows us to express our personalities and to maintain poise; these, in turn, lead to the development of "unique styling." If we feel good, we'll look good!

Sometimes, we are so intent on listening to the cues or getting through the dance with no mistakes, we forget or ignore the simple things that give expression to the music and to the dance.

If you are here at URDC, you are a knowledgeable dancer. You certainly have a multitude of figures you can do or with which you are familiar. We will not be teaching new figures, but will remind ourselves what we could be doing to make them more enjoyable and expressive.

Let's revisit:

THE HOLD

FORWARD POISE, BALL-FLAT FOOTWORK, HIP MOVEMENT, USE OF THE FEET, ANKLES AND LEGS

TOEING OUT ON ALL FORWARD AND BACKWARD STEPS

STEPPING AND TURNING

TURNING AND STEPPING

ARM POSITIONS: NEVER STATIC, BE CREATIVE, DON'T OVERDO

ALEMANA TURNS FROM VARIOUS ENTRIES

USE OF THE FLOOR