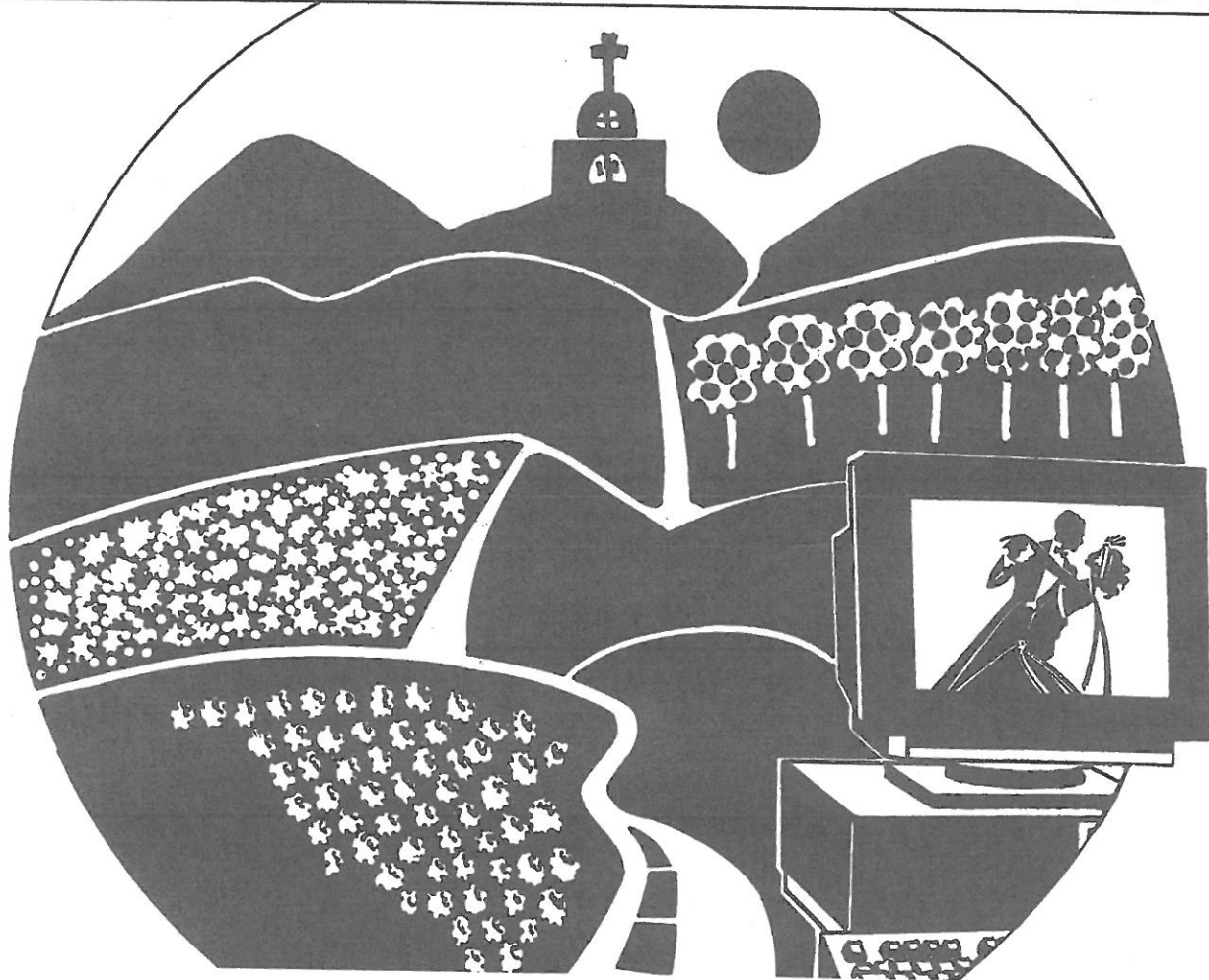


95-1

UNIVERSAL ROUND DANCE COUNCIL

19TH INTERNATIONAL CONVENTION



SAN JOSE CIVIC AUDITORIUM
SAN JOSE, CALIFORNIA
JULY 26-29, 1995



UNIVERSAL ROUND DANCE COUNCIL

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UNIVERSAL ROUND DANCE COUNCIL

**RUSS & BARBARA CASEY
PAUL & BETTY STOTTLEMYER**
Co-General Chaircouples
19th Annual Convention

Welcome to the 19th annual Universal Round Dance Council Convention in San Jose, California. We are very proud of the efforts of our Convention Committee in undertaking this opportunity to prepare for what we anticipate will be an outstanding convention. We know that you will appreciate the great teaching staff that has been assembled and the dance programs which were based upon your stated preferences.

We would like to express our appreciation to all who have volunteered their services in the preparation for and operation of this convention and to the staff of the San Jose Convention Bureau for their help and cooperation. And, of course, a special thanks to all of you round dancers for your attendance and support. Please enjoy the convention and your stay in San Jose and the San Jose area.

*Russ & Barbara
Paul & Betty Stottlemyer*



95-4
UNIVERSAL ROUND DANCE COUNCIL

WAYNE & DONNA SLOTSVE
URDC Presidents
(402)496-3270

July 26, 1995

Welcome to San Jose, CA and the 19th International Round Dance Convention!

Slotsves For 4/98 Report

We are pleased to welcome the dancers to the beautiful state of California. The enthusiasm displayed by the convention committee at the meeting in Winston-Salem has carried over to create the largest URDC convention. We wish to congratulate Russ & Barbara Casey and their committees for the fine job they did in planning this convention. The attendance from California is phenomenal. Again, URDC needs to show their appreciation for the support shown by the California dancers. This is a direct reflection of the commitment of the dance leaders for higher-level round dancing.

"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." This statement was made in the 1994 letter and it is most certainly true in 1995.

However, the problems mentioned in the 1994 President's letter are still real problems today--hall rental rates, number of routines, and preservation of dancers/teachers. I would like to highlight an even greater problem today--the preservation of our round dance activity. There has to be a serious attempt by all dance organizations and especially URDC to ensure that from ten to twenty years down the road there will still be an active higher-level dance population. It is not too difficult to look at our dancers and realize that the average age is rising. The attrition rate is high and is being felt in many parts of the country in terms of numbers of dancers in attendance at club level and festival level events. As an organization we would be very remiss if we don't focus on this problem. Anything that can be done to bring in new dancers to the higher levels is imperative.

One suggestion, was to include in some manner space and attention for the Phase IV dancer at our annual convention. This particular suggestion elaborated that one hall could be devoted to Phase IV for the entire time of the convention with the exception of the Wednesday and Saturday evening dances. The feeling was that some would venture into other halls and that Phase IV dancer could benefit from the expertise of the staff that URDC attracts. The Phase IV dancer has been virtually ignored by both national organizations according to one dancer. An inclusion of this type of program is in no way an attempt to water-down the URDC program. The convention could run with all its glory with this addendum. Our goal, of course, would be to welcome and lure the Phase IV dancer to our program.

To accomplish the above each dancer has to make sure that our image is one of acceptance for all levels of dancing. Our future lies in those who are at the earlier levels of dance. Our individual accomplishments are certainly impressive, but never let that be the last impression you leave. We must always encourage, welcome, and then accept all dancers into our activity. This activity is not a job, it is our recreation. Just recently, a caller from Maryland asked me why round dancers look like they are not having fun. I told him, that dancing routines requires concentration and that dancers are most certainly having fun. So enjoy! Enjoy San Jose and the convention. Let the people know that you are having fun with a hug and a smile.

Donna and I will be anxious to meet all of you this weekend. We have made many friends during this term as Presidents. We thank you for your confidence.

Wayne & Donna Slotsve

95-5



CITY OF SAN JOSE, CALIFORNIA

801 NORTH FIRST STREET
SAN JOSE, CA 95110-1792
(408) 277-4237
FAX (408) 277-3868

SUSAN HAMMER
MAYOR

July 25, 1995

Dear Friends,

It is a pleasure to welcome all members attending the Universal Round Dance Council Convention.

I am delighted you have chosen our city to host this event. While in San Jose, I hope you will take advantage of the many activities that are available, ranging from beautiful parks, wineries, various ethnic restaurants, and a thriving nightlife in our beautiful downtown.

On behalf of the citizens of San Jose and my colleagues on the City Council, I wish you an enjoyable assemblage and a wonderful stay in our city.

Sincerely,

Susan Hammer
Mayor

U.R.D.C.

EXECUTIVE OFFICERS 1994-1995

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

BOARD OF DIRECTORS 1994-1995

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 Stottlemyer.....9218 Christopher St., Cypress, CA 90630
 Warren & Sandy Teague.....5712 W Hwy 524, Westport, KY 40077
 Derek & Jean Tonks.....(Summer) Box 2059, Bayfield, Ontario N0M 1G0
 Floyd & Marilyn Lamson.....1874 Leisure World, Mesa, AZ 85206

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
 Sherman & 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

Term Ends September 30, 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

Elected 1995-1998

Chris & Terri Cantrell.....960 Garnet, Broomfield, CO 80020
 Floyd & Marilyn Lamson.....1874 Leisure World, Mesa, AZ 85206
 Gene & Lois Noble.....11090 N. E. Halsey, Portland OR 97220
 Carmen & Mildred Smarrelli.....1313 Canyon Road, Silver Spring, MD 20904
 Paul & Betty Stottlemyer.....9218 Christopher St., Cypress, CA 90630
 Warren & Sandy Teague.....5712 W Hwy 524, Westport, KY 40077
 John & Jean Wilkinson.....2667 Troy Road, Schenectady, NY 12309

95-7

THE TECHNICAL ADVISORY COMMITTEE (TAC)

Chaircouple:	Mike & Sally Poehler (Term expires 1995).....	Hurst, TX
Chaircouple Elect:	John & Mary Macuci.....	District Heights, MD
To 1995	*	Jerry & Diana Broadwater..... Granite City, MO Russ & Barbara Casey..... San Jacinto, CA John & Mary Macuci..... District Heights, MD Mike & Sally Poehler..... Hurst, TX
To 1996	*	Peter & Beryl Barton..... West Hills, Ontario, Canada Steve & Judy Storm..... Salt Lake City, UT Derek & Jean Tonks..... Bayfield, Ontario, Canada
To 1997	*	Wayne & Donna Slotsve..... Omaha, NE Warren & Sandy Teague..... Westport, KY Del & June Wilson..... Madison Heights, MI
To 1998		Carlos & Nancy Esqueda..... Newark, CA Pete & Mary McGee..... Bethlehem, PA Lewis & Joyce Seldomridge..... Mays Landing, NJ
To 1999		Jerry & Sandy Adams..... San Jose, CA Mark & Pam Prow..... Cary, NC Larry & Sharon Roberts..... Indianapolis, IN
To 2000		Andy & Sandy Anderson..... Surprise, AZ Jerry & Diana Broadwater..... Granite City, MO Chris & Terri Cantrell..... Bloomfield, CO John & Mary Macuci..... District Heights, MD
	*	Appointed

COMMITTEE CHAIRCOUPLES

19th ANNUAL CONVENTION.....	Russ & Barbara Casey
TECHNICAL ADVISORY COMMITTEE (TAC).....	Mike & Sally Poehler
EDITORS, NEWSLETTER.....	Bob & Sue Riley
LEGAL ADVISOR/PARLIAMENTARIAN.....	Sandra Coleman
MEMBERSHIP/COMPUTER SERVICES.....	Tim & Debby Vogt
EDUCATION.....	Larry & Judi Rasmussen
PUBLICITY.....	Charles & JoAnne Shaw
GOLDEN TORCH.....	Paul & Betty Stottlemeyer
HALL OF FAME.....	Paul & Linda Robinson
NOMINATIONS.....	John & Mary Macuci

SPECIAL ASSIGNMENTS

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

95-8
1995 CONVENTION COMMITTEE



Russ & Barbara Casey
General Chaircouple



Paul & Betty Stottlemeyer
Co-General Chaircouple



Bill & Carol Goss
Daytime Program Chaircouple
Clinics/Teachers



Larry & Judi Rasmussen
Evening Dance Program
Education Seminar



Jerry & Sandy Adams
Registrar/Secretary



Wayland & Darlene Martin
Treasurer

95-9

1995 CONVENTION COMMITTEE



Larry Williams &
Giovana Napier
Prelude Ball



Wayne & Virginia King
Security



Gene & Jean Severance
Housing/RV



Stuart & Phyllis Williams
Vendors

*Amy Margaret
Blakely
for 1998 layout*



Bob & Pat Mohn
Ribbons

95-10
1995 CONVENTION COMMITTEE



Warren & Cheryl Perrigo
Facilities/Sound



Frank & Minnie Buck
Hospitality



Jim & Moira Gray
Transportation



Bob & Jeanne Granger
Local Publicity



Bill & Donna Elliott
Syllabus

GOLDEN TORCH AWARD



19

94

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

95-11

A NUMBER OF CANDIDATES WERE NOMINATED FOR THE 1994 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 1994

- 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 & Betty 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
- 1994 No Award Given

HALL OF FAME

1995 LONDON BY NIGHT Bill & Carol Goss

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	Lovely Lady	Palmquist
Amor*	Barton	Mardi Gras	Palmquist
And I Love You So*	Childers	Maria Elena	Ward
Andante	Howard	Melody Waltz	Moss
Answer Me	Palmquist	Mr. Sandman	Roberts
Autumn Leaves	Moss	Para Esto	Roberts
Autumn Nocturne*	Palmquist	Riviere de Lune	Palmquist
Boo Hoo	Stone	Sam's Song*	Shawver
Butterfly	Proctor	Send Her Roses	Palmquist
Caress	Roberts	Smile	Handy
Carmen	Walker	Someone Like You	Barton
Cavatina	Barton	Somewhere My Love	Wylie
Charlie My Boy	Handy	Spaghetti Rag	Gniewek
Dance	Merola	Spanish Eyes*	Rother
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	Simmons
Kiss Me Goodbye	Tullus	Waltz Tramonte	Britton
Let's Dance	Stone	Wonderland by Night	Moss
Lisbon Antiqua	Demaine	Wyoming Lullaby	Palmquist
Lonely is the Name	Roberts		

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

TOP FIFTEEN DANCES 1994

15)	KISS ME GOODBYE RUMBA	Lawson	Rumba
15)	TAMPA JIVE	Macuci	Jive
14	AMOR CHA	Barton	Cha Cha
13	SEND HER ROSES	Palmquist	Foxtrot
11)	PICARDY FOXTROT	Slater	Foxtrot
11)	TANGO CAPRICCIOSO	Ward	Tango
10	SAM'S SONG	Shawver	Waltz
9	ORIENT EXPRESS FOXTROT	Moore	Foxtrot
8	MARIA ELENA	Ward	Foxtrot
7	AND I LOVE YOU SO	Childers	Rumba
5)	WYOMING LULLABY	Palmquist	Waltz
5)	LOVE POTION #9	Anderson	Cha Cha
4	LONDON BY NIGHT	Goss	Waltz
3	THE CHILDREN	Barton	Waltz
2	CAVATINA	Barton	Waltz
1	SLEEPING BEAUTY	Moore	Bolero



95-14
UNIVERSAL ROUND DANCE COUNCIL

July 24 - 27, 1996
Denver Colorado

20th
International
Convention

General Chaircouple
Chris & Terri Cantrell
960 Garnet Street
Broomfield, Colorado 80020-1857
(303) 469-9140

Program Chaircouple
Mike & Toni Auriene
7 Woodhaven Court
Metamora, IL 61548-9222
(309) 444-8798

Registration Chaircouple
Duane & Kathy Van De Venter
1380 S. Fenton Street
Lakewood, CO 80232-5846
(303) 935-4403

Education Chaircouple
Larry & Judi Rasmussen
2456 Carolina
Redwood City, CA 94061-3241
(415) 368-0851

Let's
Dance

CONVENTION

Wednesday Evening, Thursday,
Friday & Saturday
Clinic Teaches
9:00 am - Noon
2:00 pm - 4:30 pm
Evening Program & Die Hard Dancing

EDUCATION SEMINARS

[For all level teachers and dancers]

TEACHER SEMINAR

Wednesday 9:00 am - Noon

DANCER SEMINAR

Wednesday 1:30 pm - 4:30 pm

Body Mechanics & Figure Workshops

For high-intermediate to
advanced dancers and inter-
mediate dancers who wish to
stretch themselves.
Proper attire requested.

CELEBRATE

the 20th Anniversary of the URDC Conventions!

Send to Registration Chaircouple:

Duane & Kathy Van De Venter

1380 S. Fenton Street

Lakewood, CO 80232-5846

Fill out, clip and send to Registration Chaircouple



REGISTRATION FORM

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

	Couple	Single		Couple	Single
Convention			Education Seminar (membership not required)		
URDC Members	80.00 <input type="checkbox"/>	45.00 <input type="checkbox"/>	Teacher (9am - noon)	15.00 <input type="checkbox"/>	10.00 <input type="checkbox"/>
Non-URDC Members	96.00 <input type="checkbox"/>	61.00 <input type="checkbox"/>	Dancer (1:30 - 4:30 pm)	15.00 <input type="checkbox"/>	10.00 <input type="checkbox"/>
(1 year membership included in fee of non-URDC members)			Both Sessions (9:30 am - 4:30 pm)	25.00 <input type="checkbox"/>	15.00 <input type="checkbox"/>
URDC Membership Renewal	16.00 <input type="checkbox"/>	16.00 <input type="checkbox"/>	Extra Convention Syllabus	10.00 <input type="checkbox"/>	
<input type="checkbox"/> Canada \$17.50 <input type="checkbox"/> Overseas \$20.00					

TOTAL AMOUNT ENCLOSED \$ _____

NAME: _____

ADDRESS: _____

PHONE: () _____ No. of past URDC Conventions Attended: _____

Please Check one: Teacher/Dancer Dancer

Make Check Payable To: URDC 20th Convention in US Funds & Mail To: 1380 S. Fenton St., Lakewood, CO 80232-5846

Refund for cancellation, less \$10.00 processing fee, is available through July 1, 1996

1995 PROGRAMMED ROUTINES

A Lovely Evening (Childers)	I Know Now (Palmquist)	Rainy September (Moore)
Adios (Cullip/Norman)	I Love the Nightlife (D'Aloiso)	Ramona (Krol)
Allegheny Moon (Barton/Christmas)	I Wanna Quickstep (Palmquist)	Riviere de Lune (Palmquist)
Almost There (Childers)	I'd Do Anything (Palmquist)	Roadhouse Blues (Easterday)
Alright, You Win (Childers)	If I Could Write A Book (Childers)	Rose Tango (Tullus)
Amor Cha (Barton)	If You (Moore)	St. Michel's Quickstep (Casey)
Amore Baciami '88 (Palmquist)	It's Cha Cha Cha (Childers)	Sam's Song (Shawver)
And I Love You So (Childers)	Java Jive (Childers)	Send Her Roses (Palmquist)
Another You (Lamberty)	Jean (Lamberty/Morales)	September Foxtrot (Slotsve)
Aphrodisia (Burkhardt)	Just A Tango (Childers)	Sleeping Beauty (Moore)
Are You Still Mine (Kiehm/Goss)	Just Called (Barton)	Smoke Gets In Your Eyes (Rumble)
Autumn Leaves (Moss)	Kiss Me Goodbye (Tullus)	Someone Like You (Barton)
Autumn Nocturne (Palmquist)	Kiss Me Goodbye Rumba (Lawson)	Spanish Eyes (Rother)
Black Velvet West (Childers)	La Pura (Goss)	Strange Music (Esqueda)
Boulavogue (Lamberty/Morales)	Leroy Swing (Palmquist)	Sugarfoot Stomp (Easterday)
Bye Bye Blues (Palmquist)	Let Me Show You How (Slater)	Sunflower (Tonks)
Castles & Kings (Slater)	Let's Fall In Love (Rasmussen)	Sweet Ida (Palmquist)
Cavatina (Barton)	Lili (Casey)	Symphony (Slater)
Cha Cha Torrero (Moore)	Living A Lie (Christmas)	Tampa Jive (Macuci)
Change Partners (Lamberty/Morales)	Lolita (Esqueda)	Tango Capriccioso (Ward)
Chardonnay (Easterday)	London By Night (Goss)	Tango de Fumando (Moore)
Could I Have This Dance (Casey)	Love Potion #9 (Anderson)	The Children (Barton)
Crazy World (Lamberty)	Lovely Lady (Palmquist)	The Old House (Lamberty/Morales)
Daddy Cha (Easterday)	Mambo Jambo (Easterday)	The Rainbow Connection (Walters/Anderson)
Dancing In The Dark (Roberts)	Maria Elena (Ward)	The Singing Piano Waltz (Marx)
Dancing Quickstep (Childers)	Marilyn, Marilyn (Palmquist)	The Sound Of Music (Barton)
Don't Cry For Me Argentina (Palmquist)	Married (Shawver)	Three Times A Lady (Casey)
Don't Forget Me (Rother)	Memories Of You (Palmquist)	Till (Moss)
Embassy Waltz (Palmquist)	Memory (Easterday)	To All The Girls (Kiehm/Goss)
Emily, Emily (Childers)	Moonlight Romance (Childers)	Two For Tea (Goss)
Fields of Gold (Lamberty)	Nosotros (Moore)	Waltz Natasha (Barton)
Fiesta Tango (Palmquist)	Nueve (Moore)	Waltz Tramonte (Britton)
Fortuosity (Rother)	On Days Like These (Kilner)	Waltzing Like Lovers (Casey)
Four and One (Tullus)	Orient Express Foxtrot (Moore)	Wonderful World Of The Middle-Aged (Goss)
Foxtrot Tonight (Goss)	Para Esto (Roberts)	Wyoming Lullaby (Palmquist)
Gazpacho Cha (Lawson)	Penny For Your Thoughts (Slater)	Y Yo La Amo (Montez/Goss)
Hands Up Cha (Barton/Christmas)	Pepito (Rother)	You Make Me Feel So Young (Krol)
He'll Have to Go (Rother)	Picardy Foxtrot (Slater)	You're The Top Cha Cha (Childers)
How Did He Foxtrot (Goss)	Puttin' On The Top Hat (Childers)	
	Rachel's Song (Stairwalt)	
	Rainbow Connections (Childers)	



95-17
UNIVERSAL ROUND DANCE COUNCIL

SAN FRANCISCO CONVENTION
JULY 26-29, 1995

VENDORS

Carol's Creations
9440 Mullen Rd.
Olympia, WA 98503
206-491-5041

Pasadena Petticoat Co.
213 Sierra Madre Blvd.
Pasadena, CA 91107
818-793-3711

S.D.F. Dance and Western Wear
2468 Almaden Rd.
San Jose, CA 95125
408-267-2333

The Custom T-Shirt Co.
2691 Ygnacio Valley Rd.
Walnut Creek, CA 94598
510-926-0220

EVENING PROGRAM - CUERS

John & Hope Anderberg
 Rod & Susan Anderson
 Peter & Beryl Barton
 Wayne & Barbara Blackford
 Jerry & Diana Broadwater
 Russ & Barbara Casey
 Jack & Judy DeChenne
 Carlos & Nancy Esqueda
 Dick & Karen Fisher
 Edward & Dianne Gaines
 Jerry & Jo Gierok
 Bill & Carol Goss
 Hardie & Sara Hartung
 Jack & Frances Kern
 Perry & Jerry LeFeavers

Randy Lewis & Clare Turner
 Mickey & Clara Marshall
 Frank & Doris McDonald
 Milo & Carol Molitoris
 Brent & Mickey Moore
 Randy & Marie Preskitt
 Leroy & Pat Rardin
 Larry & Judi Rasmussen
 Kay & Joy Read
 Robby & Win Robinson
 Bob & MaryAnn Rother
 Kenji & Nobuko Shibata
 Ken & Irene Slater
 Wayne & Donna Slotsve
 Larry Williams & Giovanna Napier

MASTERS OF CEREMONY

Mary Ann Callahan & Craig Cowan
 Norm & Bobbye Cooper
 Carlos & Nancy Esqueda
 Bill & Carol Goss
 Jerry & Jo Gierok
 Bob & Jeanne Granger
 Paul & Lorraine Howard
 Manabu & Reiku Inamura
 Eddie & Joan Krupinski
 Randy Lewis & Clare Turner

Veronica McClure & Stephen Zisk
 Brent & Mickey Moore
 Cindy Mower
 Larry & Judi Rasmussen
 Bob & Bernice Record
 Paul & Linda Robinson
 Robby & Win Robinson
 Ken & Irene Slater
 Paul & Betty Stottlemeyer
 Gordon & Jean Tyce
 Larry Williams & Giovanna Napier

95-19

1995 CONVENTION STAFF

CLINIC/TEACHES

Peter & Beryl Barton	Waltz	Turn Around Waltz	Phase VI
Brent & Mickey Moore	Quickstep	Blue Horizon	Phase V+2
Bob & MaryAnn Rother	Arg Tango	El Ocho Tango	Phase VI
Kenji & Nobuko Shibata	Rumba	Love Is My Life	Phase VI
Bill & Carol Goss	Paso Doble	Paso Cadiz	Phase V+1

DANCE/TEACHES

Wayne & Barbara Blackford	Bolero	Dreamy Bolero	Unphased
Rod & Susan Anderson	West Coast	Mustang Sally	Phase V+2
Jerry & Diana Broadwater	Rumba	Spanish Eyes HOF 94	Phase VI
Kay & Joy Read	Foxtrot	Angel From Heaven	Phase V+1
Carlos & Nancy Esqueda		Hall Of Fame 1995	

STANDBYS

Richard Lamberty	Waltz	Papillon	Phase VI
Fred & Keiko Migliorini	Foxtrot	If I Love You	Phase VI

95-20

THURSDAY MORNING



Peter & Beryl Barton
Turn Around Waltz
Waltz - Phase VI



Wayne & Barbara Blackford
Dreamy Bolero
Bolero - Phase VI

THURSDAY AFTERNOON



Brent & Mickey Moore
Blue Horizon
Quickstep - Phase V+2

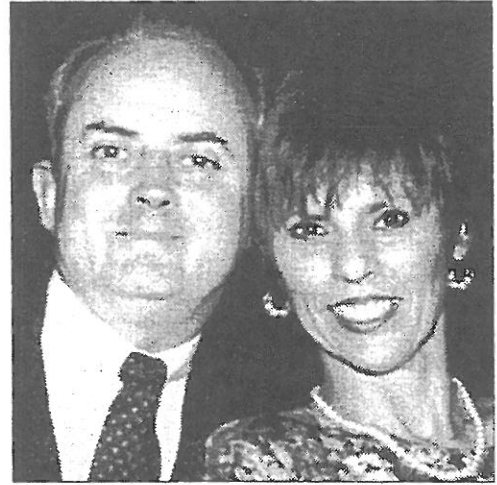


Rod & Susan Anderson
Mustang Sally
West Coast - Phase V+2

95-21
FRIDAY MORNING



Bob & Maryann Rother
El Ocho Tango
Argentine Tango – Phase VI



Jerry & Diana Broadwater
Hall of Fame – Spanish Eyes
Rumba

FRIDAY AFTERNOON

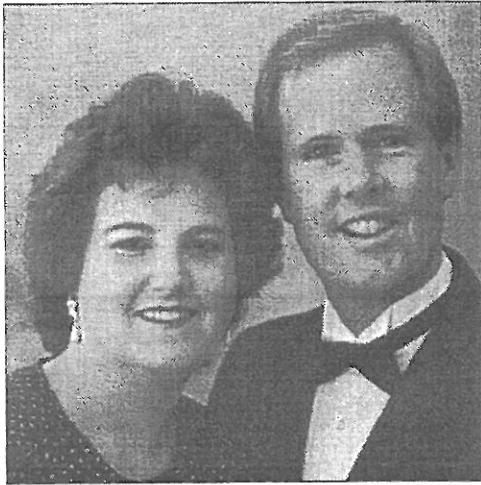


Kenji & Nobuko Shibata
Love is My Life
Rumba – Phase VI



Kay & Joy Read
Angel From Heaven
Fox Trot – Phase V+1

95-22
SATURDAY MORNING



Bill & Carol Goss
Paso Cadiz
Pasa Doble – Phase V+1



Carlos & Nancy Esqueda
Hall of Fame –

STAND-BY TEACHERS



Richard Lamberty
Papillon
Waltz – Phase VI



Fred & Keiko Migliorini
If I Love You
Fox Trot – Phase VI

TEACHER RESUMÉS

ROD & SUSAN ANDERSON both started Square and Round Dancing in elementary school and met during a square dance while in the 8th grade. They belonged to a youth exhibition square and round dance group the "Flying Saucers", directed by Frank and Iris Gilbert. Rod & Susan performed with the "Flying Saucers" at two National Square Dance Conventions, 1963 & 1970. They have been dancing as partners since 1963. In 1966 they married. They have one son and one grandson. Except for two years, in the Army and Vietnam, dancing has been a constant part of their lives. In 1971, when Frank and Iris Gilbert left Kansas City, they were encouraged to start teaching and cueing.

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

Presently, they cue for two square dance clubs in the area and have two round dance clubs - Smile "A" Round (Phase II-IV) and Dance "A" Round (Phase IV-VI) which is National Carousel Club #141. They take regular ballroom instruction to aide in their round dance education. They have held all offices in the local round dance teacher's organization, are on the board of directors for URDC, were Program Chairmen for the 1992 URDC Convention, and belong to many state organizations and Round-a-Lab. They teach at many out-of-town weekends and are on staff for a week at Kirkwood Lodge in the Ozarks. They have taught at several URDC and National Square Dance Conventions.

Some of their choreography includes: *The Rainbow Connection, Shoutin' Shoes, Anna, Venus, Just Another Woman In Love, Runaround Sue, Men, This Love, If You Forget Me, Love Potion #9, I'd Fall In Love Tonight - Phases III & V, Till You Love Me, and Mustang Sally.*

Comments from Rod and Susan:

There have been many changes since we started in this activity: in the type of round dances being written; in the methods of introducing the dances to the dancers (the weekend festivals, wireless microphones, cueing, newsletters, phases, etc.); and two great Round Dance organizations, URDC

and Round-a-Lab, have come into being.

We thoroughly enjoy round dancing and are grateful for the opportunity to travel and teach because of the many, many friends we have and the new ones we look forward to meeting in the Round Dance Family.

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

They have been on staff at most major Conventions and Festivals across North America and were featured leaders for the Annual Round Up in Japan in 1986 and 1989. They specialize in clinic weekends, many of which are annual events including their own very successful Spring Festival of Rounds which has just celebrated its 15th and final year.

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

As well as teaching all levels of Round Dancing they give private lessons in Ballroom and Latin dancing. They enjoy choreography very much and many of the Round dances they write are enjoyed by dancers everywhere. Peter still works full-time for an electronics company and Beryl is teaching Country Western Line Dancing during the day for Parks & Recreation.

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

In 1991 the Universal Round

Dance Council awarded Peter and Beryl the prestigious Golden Torch Award for their outstanding contribution to Round Dancing.

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, U.R.D.C., A.I.D.T.A., S.T.A.R., and Round-a-Lab, currently serving on the Board of Directors, the Executive Committee and as Standardization Chairman. They also are the featured clinicians shown on the Round-a-Lab Videotapes for the Latin basics at Phase IV, V & VI.

As full-time National Round Dance Leaders, they now winter in Mesa, Arizona (teaching beginners through Phase VI) at Tower Point Resort, from October 15 through April 15—traveling on weekends, they are staff members at many festivals/clinics and workshops, i.e., Round-A-Rama, Delaware Valley, Copecrest, WASCA. They also travel extensively around the country and Canada conducting clinics and workshops. Wayne and Barbara conduct many of their own "Hot Pepper" Round Dance Weekends as well as running two Round Dance Teacher Schools annually. They also directed a Round Dance Demo Team (The Reflections) which appeared at 10 National S/D Conventions. When in Jacksonville they conduct a workshop and figure clinic.

They have become known for their choreography as well, writing such favorite dances as *You're the Top Foxtrot, Lullabye of Broadway, Can I Steal a Little Love, This Thing Called Love, Rainbow Foxtrot* and many more. The Blackfords believe in striving to do your best and spend at least one hour weekly taking private ballroom lessons.

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

TEACHER RESUMÉS CONTINUED

JERRY & DIANA BROADWATER

As Jerry was growing up he was surrounded by three female cousins. They were all around the same age and when his father played music on the weekends the whole family would go along to dance—his job was to dance with his cousins whether he wanted to or not. He always swore when he was grown and had the choice to dance, he would not.

Diana was raised as a strict Pentecostal girl; she was not allowed to dance, wear makeup or go to shows—but—as far back as she can remember she would twirl and dance when she was alone in front of a big mirror which hung on the wall above the couch in her parents' living room.

Jerry & Diana started dancing in 1982 and teaching in 1986. They are active members of URDC currently serving on TAC, have been Phase V Chairman for Round-a-Lab for the past two years and just finished a three year term as President of the St. Louis Area Round Dance Teachers Association. They are also members of Dixie Round Dance Council, Missouri Round Dance Association and certified by the American International Dance Teachers Association (Round Dance Portion tested by Eddie Palmquist) through advanced.

As National Carousel leaders since 1990 they conduct a Phase V & VI Mini Clinic one time a week, also a Phase IV intro to V class one night a week. They give an all level Round Dance Party every other month and conduct a 5-hour evening Fix It Dance for their advanced students every third Saturday. Jerry and Diana have also trained a couple to teach and to cue and turned over their beginner and easy intermediate classes to them. They also give private lessons in their home studio.

Jerry and Diana are strong advocates of continuing education and believe that a teacher should never stop being a student. They take private Ballroom Lessons with David Nyemchek and Allen Clements at Just Dancing Studios in St. Louis, Missouri. They attend as many Round Dance Clinic weekends as they can; they also have attended a BYU Dance Camp and take as many private ballroom lessons with top competitors when available to them. They have had lessons with Corky Ballas, Shirley Ballas, Tony Meredith,

Ron Montez, Sheila Sloan and Buddy Schwimmer to name a few. Jerry and Diana have been on staff as teachers at the Wednesday Teachers Seminar for Round-a-Lab. They have taught for Dixie Round Dance Council as well as a few festivals.

Choreography includes *Fangled Tango, A Wink and A Smile, A Summer Night, If You Got The Money I've Got The Time, and My Dear Heart.*

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

They started teaching Hi-Int/Adv (Esqueda's Amigos) in January 1989. When Koit and Helen Tullus retired from Round Dancing they asked them to take over their Advance/Challenge group. They have been teaching that group, now called Dancing Amigos since 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, Round-a-Lab, National Carousels, URDC and are members of the URDC's Board of Directors and Technical Advisory Committee. They have been on staff and taught at the last six URDC Conventions as well as teaching at their yearly California Classic weekend.

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 one grown son. They enjoy teaching and love to dance.

Their choreography includes *Melanie Waltz, Hasta Mañana, Lolita, Strange Music, Picnic, Moonglow Foxtrot, Memory Rumba, Don't Tell Foxtrot, No es Amor, Muy Bonito Cha, Junto a Ti* and *Around the World in '95.*

BILL & CAROL GOSS have been dancing and teaching for around twenty years. They are members of URDC, Round-a-Lab, and North American Dance Teachers Association. In San Diego, they do a

monthly dance improvement clinic, and they average about 12 traveling events per year. They are currently taking their ballroom lessons with Mary Murphy of Champion Ballroom Academy and Michael Kiehm of Starlight Dance Studios. Choreography and styling clinics are two of the loves of the Gosses. Carol teaches private students at Starlight, and makes dance clothes including Plain Janes (ruffleless Pettipants), while Bill is the Dean of Students at The Bishop's School.

RICHARD E. LAMBERTY started dancing at the age of 10. Starting with Square Dancing and Clogging, he began Round Dancing at the age of 14. In high school he became involved in Ballroom Dancing. In the intervening years he has taught and danced at many major festivals, including the European Round Dance Week in Germany. Among his published dances are many popular routines, including *The Old House, Change Partners, Another You, Jean, Fields of Gold, and A Walk In The Black Forest.* Richard also competes in professional ballroom and recently returned from competing in the British Open Dance Championships.

FRED & KEIKO MIGLIORINI started round dancing during 1971 after Fred retired from the United States Marine Corps. Basic class was with Art & Evelyn Johnson. During 1973 they attended dances and clinics by Eddie & Audrey Palmquist. From 1975 to 1981 they were a member of the Palmquist Dancers Exhibition Group. During 1980 they started into International Ballroom dancing under the coaching of Glenn Yata. During their competitive years they have won numerous titles and awards. Fred is past president of both United States Amateur Dance Associations.

Fred & Keiko hold a round dance clinic and have a weekly class in Long Beach, California. They are the Directors of Palmquist Palm Springs Round-Up held in September each year.

They have choreographed several dances including *True Love, Once Upon a Time, Faraway Places* and *Kachina Tango.* They are members of URDC and Round-a-Lab.

TEACHER RESUMÉS CONTINUED

BRENT & MICKEY MOORE began round dancing in 1975 and began teaching in 1980. As dancers and as leaders they have been very active in both round and square dance organizations. They have held various offices in local, state, and national organizations. They were Program Chairmen for the 1987 URDC convention at Seattle and the 1990 convention at San Francisco. They have been on URDC's Board of Directors and currently serve as Vice Presidents. They are also active members of Dixie Round Dance Council, and Round-a-Lab.

They currently conduct a Carousel Club each week in Knoxville, Tennessee. Brent and Mickey prefer a clinic-style teaching atmosphere and conduct their Knoxville 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 three to four times a year at several locations in the Southeast. In addition, they do weekend clinics and festivals in a variety of places throughout the year. They also have taught group classes in American social and International style ballroom in Oak Ridge and Knoxville.

Fortunately, their travels are curtailed somewhat by the fact that both of them work full-time in Oak Ridge, Tennessee, where they live. Brent is a department manager for Lockheed Martin at the Department of Energy's Nuclear Components Production Plant and Mickey is a software products manager for the Department of Energy's Office of Scientific & Technical Information (—till December—Yee-ha!!!).

Their more popular choreography includes *Cha Cha Torrero*, *Orient Express Foxtrot*, *Summer Night*, *Romeo & Juliet*, *All I Do*, *The Cardinal*, *If You*, *Adios Mundo*, *The Way You Do*, *Sleeping Beauty*, *Nosotros*, *Nueve*, *Estuvieras Tu*, *Watching the Night*, and *A La Mer*.

KAY & JOY READ began round dancing in a beginner basics 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 and Ron Leverett of Houston, Texas.

Kay and 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, TX. They also offer three basics classes weekly consisting of intermediate Phase III, intermediate Phase IV and a high intermediate phase V figure clinic. 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 three annual round dance dinner/dances and conduct three Saturday afternoon advanced Carousel level 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 and the 1994 Universal Round Dance Council Convention. They are members of the Texas Round Dance Teachers Association, Dixie Round Dance Council, Round-a-Lab and Universal Round Dance Council. Their choreography includes *We're Almost There* and *Love Grows*.

Kay has been teaching diagnostic pathology at Texas A&M University since 1967, is past Department Head of the Department of Veterinary Pathobiology 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. They have 3 children and 2 grandchildren.

BOB & MARY ANN ROTHER met while dancing to the big band sound in the early 50's. They were introduced to square & round dancing in 1966 and the Intermediate/Advanced rounds in 1970. They began teaching in 1975. In 1979 they began taking ballroom lessons to improve their own dancing & teaching techniques.

Bob & Mary Ann have taught at many square & round dance festi-

vals, 7 URDC National Conventions, the Square Dance National in Seattle in 1981 and many all round dance weekends and clinics. They currently have 13 round dance camp weeks in various places in the U.S. all geared to clinic work on figures and dance improvement.

For the past 12 years the Rotheres have taught round dancing full time and for 10 of those years have been teaching the "Snowbirds" in Mesa, AZ for 5 months of the year. The other seven months their home is in Canby, OR.

Among the Rotheres better known choreography are: *Pepito*, *Fortuosity*, *Spanish Eyes*, *Years May Come*, *Tequila*, *Mint Julep*, *Sleepy Lagoon*, *Never Say Goodbye* and *A Taste of Bolero*.

Bob & Mary Ann have 5 children, 3 girls and 2 boys, and 8 grandchildren. Prior to teaching full time, Bob was a machinist building custom truck cabs and specialty truck design.

KENJI & NOBUKO SHIBATA have been involved in the square and round dance movement since 1964 and have been teaching round dancing since 1968 in Tokyo. They had an exciting year in 1976 when they attended National Square Dance Convention in Anaheim. They saw advanced level round dancing and dancers which inspired them to improve their dancing ability to that level. Since then they have taken professional dance instructions for ballroom and Latin dances. They have taught at various weekends and festivals throughout Japan and North America. Kenji passed an exam of professional dance teacher in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years.

They moved to southern California in February, 1995 after retiring to share the pleasure of round dancing with American friends.

They have choreographed a number of round dances, including *Wheels Cha Cha*, *One*, *Rumba Calienta*, *Isn't It Romantic*, and *Muchacha*.

WEDNESDAY AT A GLANCE

CIVIC AUDITORIUM

- 9:00-9:50 a.m. **TEACHER'S SEMINAR**
Running a Successful Round Dance
Event
 Leroy & Pat Rardin
- 10:00-noon **TEACHER'S SEMINAR**
Barre for Round Dancing
 Richard Lamberty
- 1:30-2:20 p.m. **DANCER'S SEMINAR**
Waltz Time
 Jack & Frances Kern
- 2:30-3:20 p.m. **DANCER'S SEMINAR**
Rumba Clinic
 Jerry & Diana Broadwater
- 3:30-4:30 p.m. **DANCER'S SEMINAR**
Differences Between Latin &
Modern Rhythm
 Rod & Susan Anderson

PARKSIDE HALL

- PRELUDE BALL**
 8:12-11:00 p.m.
WELCOME: RUSS & BARBARA CASEY
 Convention General Chaircouple

OPENING CEREMONIES

- 7:30-7:55 p.m.
SHOWCASE OF ROUNDS
BILL & CAROL GOSS
 Day Program Chaircouple

- | | |
|---------------------------|-----------------------|
| Peter & Beryl Barton | <i>Waltz VI</i> |
| Wayne & Barbara Blackford | <i>Bolero Up</i> |
| Brent & Mickey Moore | <i>Quickstep V+2</i> |
| Rod & Susan Anderson | <i>West Coast V+2</i> |

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THURSDAY AT A GLANCE

PARKSIDE HALL

- 9:00-12:00 noon **CLINIC/TEACH**
Waltz Phase VI
Peter & Beryl Barton
M.C.: Jerry & Jo Gierok
- 1:30-4:30 p.m. **CLINIC/TEACH**
Quickstep V+2
Brent & Mickey Moore
M.C.: Robby & Win Robinson
- 7:00-7:25 p.m. **REVIEW THURSDAY**
MORNING DANCE
Waltz Phase VI
Peter & Beryl Barton
M.C.: Carlos & Nancy Esqueda
- 7:30-7:55 p.m. **REVIEW THURSDAY**
AFTERNOON DANCE
Quickstep V+2
Brent & Mickey Moore
M.C.: Carlos & Nancy Esqueda

CIVIC AUDITORIUM

- 9:30-12:00 noon **DANCE/TEACH**
Bolero Phase Up
Wayne & Barbara Blackford
M.C.: Cindy Mower
- 2:00-4:30p.m. **CLINIC/TEACH**
West Coast Phase V+2
Rod & Susan Anderson
M.C.: Gordon & Jean Tycee
- 7:00-7:25 p.m. **REVIEW THURSDAY**
MORNING DANCE
Bolero Phase Up
Wayne & Barbara Blackford
M.C.: Mary Ann Callahan & Craig Cowan
- 7:30-7:55 p.m. **REVIEW THURSDAY**
AFTERNOON DANCE
West Coast Phase V+2
Rod & Susan Anderson
M.C.: Mary Ann Callahan & Craig Cowan
- 8:00 - 8:25 p.m. **SHOWCASE OF ROUNDS**
M.C.: Bill & Carol Goss
- Bob & MaryAnn Rother *Argentine Tango VI*
Jerry & Diana Broadwater *Hall of Fame 94 VI*
Kenji & Nobuko Shibata *Rumba VI*
Kay & Joy Read *Foxtrot V+1*

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FRIDAY AT A GLANCE

PARKSIDE HALL

- 9:00-12:00 noon **CLINIC/TEACH**
Argentine Tango Phase VI
Bob & MaryAnn Rother
M.C.: Bob & Jeanne Granger
- 1:30-4:30 p.m. **CLINIC/TEACH**
Rumba Phase VI
Kenji & Nobuko Shibata
M.C.: Norm & Bobbye Cooper
- 7:00-7:25 p.m. **REVIEW FRIDAY MORNING
DANCE**
Argentine Tango VI
Bob & MaryAnn Rother
- 7:30-7:55 p.m. **REVIEW FRIDAY AFTERNOON
DANCE**
Rumba VI
Kenji & Nobuko Shibata
M.C.: Ken & Irene Slater

CIVIC AUDITORIUM

- 9:30-12:00 noon **DANCE/TEACH**
Rumba Phase VI Spanish Eyes
Hall of Fame 1994
Jerry & Diana Broadwater
M.C.: Randy Lewis & Clare Turner
- 2:00-4:30 p.m. **DANCE/TEACH**
Foxtrot Phase V+I
Kay & Joy Read
M.C.: Eddie & Joan Krupinski
- 7:00-7:25 p.m. **REVIEW FRIDAY MORNING
DANCE**
(HOF) Rumba VI
Jerry & Diana Broadwater
- 7:30-7:55 p.m. **REVIEW FRIDAY AFTERNOON
DANCE**
Foxtrot V+I
Kay & Joy Read
M.C.: Veronica McClure &
Stephen Zisk
- 8:00-8:20 p.m. **SHOWCASE OF ROUNDS**
M.C.: Bill & Carol Goss
Bill & Carol Goss *Paso Doble V+I*
Richard Lamberty *Waltz VI*
Fred & Keiko Migliorini *Foxtrot VI*
- 8:20-8:25 p.m. **1995 HALL OF FAME
ANNOUNCEMENT**
Paul & Linda Robinson • Chaircouple
Carlos & Nancy Esqueda • Showcase
- 10:30-12:30 a.m. **STAFF PARTY
HILTON HOTEL**

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SATURDAY AT A GLANCE

PARKSIDE HALL

- 9:00-noon **CLINIC/TEACH**
Paso Doble V+1
Bill & Carol Goss
M.C. Paul & Lorraine Howard
- 1:30 p.m. **ANNUAL GENERAL MEETING**
- 2:30 p.m. (approx) **DANCE THROUGHGS**
Each dance will be cued twice
(Cueing order listed after evening
program
M.C. Bob & Jeanne Granger
- 4:30 p.m. **NEW BOARD OF DIRECTORS**
MEETING—HOLIDAY INN
- 7:30-7:55 p.m. **REVIEW SATURDAY MORNING**
DANCE
Paso Doble V+1
Bill & Carol Goss
M.C. Manabu & Reiku Inamura
- 8:00-9:45 p.m. **EVENING PARTY DANCE**
M.C.: Larry & Judi Rasmussen
- 9:50 p.m. **GOLDEN TORCH AWARD**
Paul & Betty Stottlemeyer Chaircouple
- 10:00 p.m. **THE SPECIAL HOUR**
(The 15 Most Popular Dances)
- 10:55 p.m. **CLOSING CEREMONIES**

CIVIC AUDITORIUM

- 9:30-noon **DANCE/TEACH**
1995 Hall of Fame
Carlos & Nancy Esqueda
M.C. Bob & Bernice Record
- 7:30-7:55 p.m. **REVIEW SATURDAY MORNING**
DANCE
1995 Hall of Fame
Carlos & Nancy Esqueda
M.C.: Brent & Mickey Moore
- 8:00 p.m. **HALL CLOSED**

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1995 TEACHING SCHEDULE

PARKSIDE HALL

CIVIC AUDITORIUM

THURSDAY MORNING

9:00 - 12:00
CLINIC/TEACH
WALTZ PHASE VI
PETER & BERYL BARTON
M.C. Jerry & Jo Gierok

9:30 - 12:00
DANCE/TEACH
BOLERO PHASE UP
WAYNE & BARBARA BLACKFORD
M.C. Cindy Mower

THURSDAY AFTERNOON

1:30 - 4:30
CLINIC/TEACH
QUICKSTEP PHASE V+2
BRENT & MICKEY MOORE
M.C. Robby & Win Robinson

2:00 - 4:30
DANCE/TEACH
WEST COAST PHASE V+2
ROD & SUSAN ANDERSON
M.C. Gordon & Jean Tyce

FRIDAY MORNING

9:00 - 12:00
CLINIC/TEACH
ARGENTINE TANGO PHASE VI
BOB & MARYANN ROTHER
M.C. Bob & Jeanne Granger

9:30 - 12:00
DANCE/TEACH
RUMBA PHASE VI
HALL OF FAME 1994
JERRY & DIANA BROADWATER
M.C. Randy Lewis & Clare Turner

FRIDAY AFTERNOON

1:30 - 4:30
CLINIC/TEACH
RUMBA PHASE VI
KENJI & NOBUKO SHIBATA
M.C. Norm & Bobby Cooper

2:00 - 4:30
DANCE/TEACH
FOXTROT PHASE V+1
KAY & JOY READ
M.C. Eddie & Joan Krupinski

SATURDAY MORNING

9:00 - 12:00
CLINIC/TEACH
PASO DOBLE PHASE V+1
BILL & CAROL GOSS
M.C. Paul & Lorraine Howard

9:30 - 12:00
DANCE/TEACH
1995 HALL OF FAME
CARLOS & NANCY ESQUEDA
M.C. Bob & Bernice Record

STANDBYS

Richard Lamberty
Fred & Keiko Migliorini

Papillon
If I Love You

Waltz
Foxtrot

Phase VI
Phase VI

95-31

CLINIC NOTES

Paso DobleBill & Carol Goss

QuickstepBrent & Mickey Moore

RumbaKenji & Nobuko Shibata

WaltzPeter & Beryl Barton

PASO DOBLE CLINIC NOTES
BILL & CAROL GOSS

The Paso Doble immediately brings to mind the matador with his cape at the bullfights in Spain. It is ironic that many of the figures in this rhythm have French names and the music is based on French marching music. The marching tempo is evident in some of the footwork of the Paso Doble, in that the man is often showing off his cape (the woman) while he marks time with the figure called "sur place" which is French for in place. The man is usually the matador in this dance form, while some like to think the woman changes from the cape to the bull on various occasions. We prefer to keep the woman in the role of the cape, while allowing both the man and the woman to lapse into the role of the Flamenco dancers also famous in Spanish culture. The basic rhythm of the Paso Doble is that of a march with one step per beat in the music. When the Flamenco beats are used, the feet move in double time with some taps, stamps, and closes which make for some very exciting dancing. Although many feel the rhythm is fast and therefore difficult, the footwork is very flat without rise and fall, and this compensates for the quickness of the rhythm. As in the tango in the moderns, the Paso Doble uses this flat foot action without rise and fall, and unlike the other Latin rhythms, does not use hip movement as a major part of its character.

Another characteristic of the Paso Doble is the use of an action called the appel. This is French for "call", and it can be suggested that the strong lowering through the right foot and leg, causes a sound which could be characterized as the calling of the bull. Many figures commence with the left foot. Figures that we will cover that contain the appel action are the promenade to SCP, the promenade link, the separation, the grand circle, the sixteen, the chasse cape, and the ecart. The movement from closed position with the appel to the SCP with left foot forward is usually accompanied by the woman staying well behind the man, almost resisting his lead. This leads to considerable separation of the bodies during the movement of the steps, and sometimes causes the dancers to use a modified closed position which we call the Paso Doble hold. In this hold, the man's right hand is on the upper arm of the woman as opposed to around her back.

As mentioned earlier, the man does a lot of showing off of the woman in her role as cape. For instance, the figure called the sixteen has sixteen steps for the woman the last 10 of which move back and forth in front of the man. After the preparation steps for the man, the man may choose to sur place his last 10 steps, or actually do no foot work at all, as might be the case for the matador as he swirls his cape back and forth in front of the bull. Other figures in which the man has stationary positions are the huit, French for "8", and the grand circle. We will allow the men to use the sur place and holding techniques so that they can choose what is most comfortable for them to use.

The Paso Doble uses strong lines and the arms are often an extension to those lines. It is important to dance the arms strongly, or the entire dance takes on a weak look. During the clinic, we will practice arm positions and keeping a strong look when doing press lines and the like.

There will be two different sections in which both the men and woman will be able to practice the Flamenco footwork. We find this one of the most satisfying parts of the Paso Doble, as the action is quick, but the steps generally are a simple series of taps, side touches, or side closes.

One of the things that makes the Paso Doble a challenge is the new terminology that one must learn. New terms in the French Language like "coup de pique", "ecart", and "sur place" can be intimidating. We will use associative learning from figures in other rhythms so that you will be able to do these figures with relative ease. If I simply cued ecart, you might panic. If I cued stamp, and whisk it would become evident why

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the figure is phased as a phase IV figure.

Carol and I have really enjoyed our last year of concentrating on Paso Doble and its exciting music and wonderful variations. If you are willing to march in place, stamp your feet, stand still and wave a cape around, and generally feel like the bullfighter and cape entering the ring, we think you will enjoy it as much as we have.

95-34
QUICKSTEP!!

Brent's & Mickey's
Notes for Dance Improvement

All dancing is a combination of many elements. Each component has importance and must be properly blended into the matrix in order to yield a desired result. However, every element of action and style cannot be examined in detail and certainly cannot be mastered in a brief clinic. We will then emphasize only a few. The two main elements that we will examine are the relationship with the partner and how the feet are used to enable the flighting of the body.

Establishing the partnership has a critical function in all forms of dance in that it creates the fundamental image of a couple as dancers and it establishes the mechanical basis of coordinated movement. Partnership has several inter-related components -- position relative to the partner, hold, poise, and distribution of weight.

First is the position relative to the partner. In all International standard dances, the partner is positioned between the center line of the body and the right elbow. Additionally, all figures either maintain this basic relationship or use techniques to give that appearance.

The hold is composed of five essential points of contact. These are listed in descending order. Most important is the man's right wrist to the lady's left arm pit applied with a slight lifting pressure. The man's right arm should be angled downward from the shoulder in a gradual slope. Second is the lead hands which are joined at about the man's eye level (if there is a great disparity in height it is better established at the shorter partner's eye level) and extended out to just the point before the lady's right arm straightens. Third is the lady's left hand on the man's left upper arm, positioned so that her left elbow is level with her right one. The fourth contact point is the man's right hand placed softly on the lady's left shoulder blade--the hand turned down with the fingers grouped together. The final point of contact is the bodies lightly touching at a point just below the rib cages to the hips on the right side. To insure that this contact point is light there is a very slight turn to the right from the ankles up.

Poise is slightly forward so that the weight is carried across the medial (inside) arch of the feet. This "forward" poise is gained by softening the knees as the body is moved slightly forward. The amount of softening in the knees is small at this point but is the maximum straightening of the legs that we should have when our feet are collected under our bodies.

There are a couple of competing ideas about weight distribution; we will explain the one we use. The body can be divided into five major blocks of weight--the head, the shoulders, the torso, the

QUICKSTEP!!

hips, and the legs. The man carries his five sections neatly stacked on top of each other, his spine is straight and his hips are level. The slight body turn to the right mentioned in the hold gives the appearance of his looking to the left but it is an illusion. The lady carries her weight in a slightly different way - she curves her spine through the torso slightly to the left and back to place her head weight over her left foot. The lady's hips are also danced in a level position.

Dancing is most commonly thought of as a series of foot patterns that carry the body from position to position. A better concept of dancing is moving the body from one point in the room to another. Another way of saying the same thing is that figures are created by body movement and footwork is the natural reaction to that movement. Move the body and the feet will get there! But we must keep in mind that even though we utilize the concept of body movement, our connection with the floor is through the feet - more on that in a minute.

Moving the body (usually called "flighting" the body) is important to all smooth dancing but is critical to Quickstep. The mechanics of the figures in this rhythm hinge on it. In foxtrot and waltz we use sway extensively to maintain the partnership while moving the body, especially in turns. Sway is used in Quickstep but is minimized and body speed and direction become the enabling mechanisms for maintaining body position and creating patterns.

Body speed also defines step lengths which are somewhat compressed due to the shorter duration of time on the standing foot as compared to other standard dances. All the fundamental figures in quickstep are moving figures; that means that once we get the body moving, we keep it moving! Occasionally stationary actions are added for contrast, but quickstep's central theme is always movement, movement, movement!! Quickstep foot actions are designed to establish and maintain this speedy movement (i.e., mostly on the toes with use of the whole foot to impart energy). A critical element in how the feet are used makes a huge difference in our ability to move smoothly. That key element is when we allow the heel to lower from an extended (up) position. Foot elevation must be maintained until the free foot is to, or past, the supporting foot. This allows leg swing for the power movements. Early lowering make rough work of Quickstep and also gives the dance a choppy appearance.

Flighted movement, lightly skimming the floor, the wind whistling past our ears is the stuff of good Quickstep. Achieving that image and sensation takes long hours of practice, study, and close attention the what our bodies are doing. But, when we even approach such a level of competence, the joy of dancing takes on a whole new dimension.

RUMBA CLINIC NOTES

by

Kenji & Nobuko Shibata

The Rumba is a 'body' dance. Through this clinic we like to share with you some of ideas with regard to Rhythmic Interpretation and 'body/hip' movements of Rumba that will help us dance more comfortably and beautifully.

Hip actions are produced by a controlled transfer of weight from foot to foot. The hips should move softly from side to side as a result of the flexing and straightening of the knees and never by a conscious swinging of the hips. To achieve this hip movement every step should be taken with pressure on the ball of the foot with the knee flexed, and as the weight is taken onto the foot the heel should lower, the knee straighten and the heel of the opposite foot should be released as the hips move softly sideways in the direction of the stepping foot. Hip movement is used on every step except some figures such as Natural Top.

Each foot movement takes a 1/2 beat of music. Weight transfer or body action then occurs on the second half of the beat for steps taken 'Q' count. For steps taken 'S' count the weight transfer or body action uses one and half beats of music. Taking an example of Men's Forward Basic Movement:

<u>Count</u>	<u>Rhythmic Interpretation</u>	<u>Action taken</u>
Q	Q	Forward L toe with pressure on the ball of foot with knee flexed, weight retained on R
	&	Transfer weight onto L as heel lower with knee straight, hips moves from right to left softly
Q	Q	Replace R toe with pressure on the ball of foot with knee flexed, weight retained on L
	&	Transfer weight onto R as heel lower with knee straight, hips moves from left to right softly
S	Q	Step L toe side & back with pressure on the ball of foot with knee flexed, weight retained on R
	&	Transfer weight onto L as heel lower with knee straight, hips commences to move from right to left
	Q&	Hips continue to move from right to left softly

Key Words: "Segregate Foot Movement and Weight Transfer/Body Turn"
"Use '&' Count"

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PETER & BERYL BARTON'S

COMMENTS & SUGGESTIONS FOR BETTER DANCING

For many years the International style of dancing has had a wonderful and tremendous influence on our Round Dance activity. Contact dancing was not easy to master and many of us are still struggling with body communication.

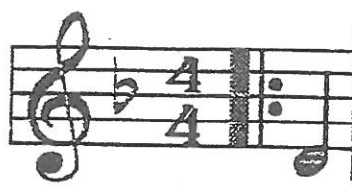
Now there is a trend towards American free style and creative dancing coming to the fore one again. Those of you who have danced for many years will remember the creative choreography of Gordon Moss, a master at using the nuances in the music.

The discipline of working on International technique has improved the quality of dancing and this in turn will bring great enjoyment to new and innovative forms of dance.

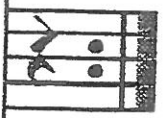
However, we do need to remember that when dancing as a couple, not to become too individualistic when separating. Although creative dancing often requires open work we should be careful to continue the communication thereby giving the appearance of unity of movement.

For example:- Limb movements. The extension of arms or legs should be done at the same time with the same line being created. The difference in body lines such as Overstay's, Contra Check's, Samefoot Lunge's etc., if not produced with an awareness of one's partner, will become far more amplified when not in a contact position.

It is the joy of dancing that brings us all together and the communication between a couple dancing that provides satisfaction and pleasure, so that when the dance is over you have a smile on your face and feel "Wasn't that great"!!



Peter & Beryl
1995 UDRC Conv. San Jose



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CUE SHEETS

Angel From HeavenKay & Joy Read

Blue HorizonMickey & Clara Marshall

Dreamy BoleroWayne & Barbara Blackford

El Ocho TangoBob & MaryAnn Rother

If I Love YouEddie & Audrey Palmquist

London by NightBill & Carol Goss

Love Is My Life.....Kenji & Nobuko Shibata

Mustang Sally.....Rod & Susan Anderson

Papillon.....Richard Lamberty

Paso CadizBill & Carol Goss

Spanish Eyes.....Bob & MaryAnn Rother

Turn Around WaltzPeter & Beryl Barton

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ANGEL FROM HEAVEN

CHOREOGRAPHY: Kay & Joy Read, 1800 Lawyer, College Station, Tx. 77840, (409)696-4073
 RECORD: Special Pressing [Flip "Come Along With Me"]
 RHYTHM: Phase V+1 Foxtrot [same foot lunge]
 SEQUENCE: INTRO, A, B, B*, END

July 1995
Speed 45 RPM

INTRODUCTION

1-4 WAIT; SWAY APT; ROLL ACROSS; TOG SD & CK OUTSD;
 1-2 [WAIT]Op fc ptr & wall lead ft free trail hds joined wait 1 ms;
 SS [SWAY APT]Sd L strong lt sd stretch(W sd R strong rt sd stretch) extend lead arm up & bk, __, extend sway, __;
 3-4 QQS [ROLL ACROSS]Fwd R wall trn rf(W lf) release trail hds, cl L cont rf trn fc lod, sway apt sd R join lead hds, __;
 SQQ [TOG SD & CK OUTSD]Fwd L dlc cp, __, sd R, ck fwd L dlw outsd ptr lt sd(W fwd R cp, __, sd L, bk R dlw);

PART A

1-4 FEATHER FIN; OP REV & SLIP; RT CHASSE; OUTSD CHG TO SCP;
 1-2 SQQ [FEATHER FIN]Rec bk R, __, sd L coh, fwd R dlc outsd ptr(W rec fwd L, __, sd R, bk L dlc);
 QQQQ [OP REV & SLIP]Fwd L trn lf, sd R dlc cont lf trn, bk L, bk & sd R drc cp
 (W bk R trn lf, sd L cont lf trn, fwd R outsd ptr, fwd L cp);
 3-4 SQ&Q [RT CHASSE]Fwd L lod trn lf, __, sd R lod, cl L fc coh, sd R;
 SQQ [OUTSD CHG TO SCP]Bk L lod, __, bk R trn lf, fwd L dlw scp(W fwd R outsd ptr, __, fwd L, fwd R dlw scp);

5-8 OP NAT TELE; NAT TELE PREP; SAME FT LUNGE & CHG SWAY;
CHG SWAY BK & REV SLIP;
 5-6 SQ&Q [OP NAT TELE]Fwd R dlw trn rf, __, fwd & sd L dlw cont rf trn/sd R, fwd L dlw outsd ptr lt sd
 (W fwd L, __, fwd R between M's ft trn rf/sd & bk L lod, bk R);
 SQQ [NAT TELE PREP]Fwd R between W's ft trn rf, __, fwd & sd L dlw cont rf trn fc coh, tch R to L
 (W bk L trn rf, __, cl R to L cont rf trn, small sd L head rt);
 7-8 SS [SAME FT LUNGE & SWAY CHG]Compress L leg sd & fwd R rt sd stretch, __, chg to lt sd stretch, __
 (W bk R cross thighs head rt, __, chg head lt, __);
 S&QQ [CHG SWAY BK & REV SLIP]Chg to rt sd stretch, __/soften on R lead W to rec L, fwd L pvt lf 1/2, bk R cp dlc
 (W chg head to rt, __/rec fwd L trn lf, bk R pvt lf 1/2, fwd L drw);

9-12 DBL REV SPIN; REV TRN 1/2; CK & WEAVE;
 9-10 SQQ& [DBL REV SPIN]Fwd L trn lf, __, fwd & sd R across ptr fc drw, spin lf on R/tch L to R fc dlc cp
 (W bk R trn lf, __, heel trn on R cl L cont lf trn, fwd & sd around ptr/xLif fc drw);
 SQQ [REV TRN 1/2]Fwd L trn lf, __, fwd & sd R across ptr fc riod(W heel trn lf on R cl L), bk L lod;
 11-12 SQQ [CK & WEAVE]Ck bk R lod, __, rec fwd L riod slight lf trn, bk R dlc;
 QQQQ Bk L (W fwd R outsd ptr), bk R cp trn lf, sd L, fwd R dlw outsd ptr;

13-16 HOV TELE; OP NAT; TIPPLE CHASSE; CK OUTSD REC & FWD;
 13-14 SQQ [HOV TELE]Fwd L, __, sd & fwd R slight rise with rf body trn, fwd L dlw scp;
 SQQ [OP NAT]Fwd R dlw trn rf, __, fwd & sd L cont rf trn, bk R dlw(W fwd L, __, fwd R between M's ft, fwd L dlw);
 15-16 SQ&Q [TIPPLE CHASSE]Bk L trn rf(W fwd R outsd ptr trn rf), __, sd R lod fc coh/cl L to R, sd R slight rf trn fc dlc;
 SQQ [CK OUTSD REC & FWD]Ck fwd L outsd ptr lt sd, __, rec bk R, sd L fc coh(W ck bk R, __, rec fwd L, sd R fc wall);

PART B

1-4 QK OP REV; FEATHER FIN; 3 STP; CURVED FEATHER;
 1-2 SQ&Q [QK OP REV]Fwd R coh outsd ptr, __, fwd L cp slight lf trn/sd & bk R lod, bk L(W fwd R outsd ptr);
 SQQ [FEATHER FIN]Bk R cp trn lf, __, sd L, fwd R dlw outsd ptr;
 3-4 SQQ [3 STP]Fwd L dlw blend cp, __, fwd R, fwd L;
 SQQ [CURVED FEATHER]Fwd R trn rf, __, sd & fwd L, strong rf body trn fwd R drc outsd ptr
 (W bk L, __, sd R, strong rf body trn bk L);

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PART B CONT.

"Angel From Heaven" cont. Page 2 of 2

- 5-8** **OP IMP; PROM WEAVE;; VIEN CROSS TO PROM SWAY;**
 5-6 SQQ [OP IMP]Bk L trn rf(W fwd R outsd ptr), __, rf heel trn on L cl R(W fwd & sd L around ptr), fwd L scp/dlc;
 SQQ [PROM WEAVE]Fwd R, __, fwd L slight lf trn blend cp, sd R lod;
 7-8 QQQQ Bk L(W fwd R outsd ptr), bk R blend cp trn lf, sd L, fwd R dlw outsd ptr;
 QQ&QQ [VIEN CROSS TO PROM SWAY]Fwd L trn lf, fwd & sd R across ptr cont lf trn/lk Llf rt sd stretch fc riod
 (W bk R trn lf, sd & bk L cont lf trn/cl R head rt fc lod), bk R lod rt sd stretch trn lf,
 fwd L dlw extend upper body head strong lt(W head rt) to prom pos rt leg extended riod;

- 9-12** **OVERSWAY; REC HOV TO SCP; OP NAT; OP IMP;**
 9-10 SS [OVERSWAY]Soften L knee, __, slo lf body trn lt sd stretch leave rt leg extended, __
 (W lower on R, __, slo lf trn head lt soften extend lt leg, __);
 SQQ [REC HOV TO SCP]Rec sd & bk R, __, rise on R with slight rf body trn brush L to R, fwd L dlw scp
 (W rec fwd L, rise on L trn rf 1/2 to scp brush R to L, fwd R);
 11-12 SQQ [OP NAT]Fwd R dlw trn rf, __, fwd & sd L cont rf trn, bk R dlw(W fwd L, __, fwd R between M's ft, fwd L dlw);
 SQQ [OP IMP]Bk L trn rf(W fwd R outsd ptr), __, rf heel trn on L cl R(W fwd & sd L around ptr), fwd L dlc scp;

- 13-16** **RUN OP NAT; LEFT WHISK; SWIVEL TO SAME FT LUNGE LINE;**
LOWER & CHG SWAY;
 13-14 QQQQ [RUN OP NAT]Fwd R scp trn rf, fwd & sd L around ptr cont rf trn, bk R lod, bk L rt sd stretch
 (W fwd L, fwd R between M's feet cp, fwd L, fwd R outsd ptr head rt);
 QQS [LEFT WHISK]Bk R trn lf, sd & fwd L dlw, xRib slight pressure on R lower with lt sd stretch, __
 (W fwd L, fwd R head rt, swivel lf on R small stp bk L under body lower & soften extended R leg, __);
 15-16 SS [SWIVEL TO SAME FOOT LUNGE LINE]Rise on L lead W rec to rf swivel fc wall rt sd stretch, __
 cl R to L chg to lt sd stretch head rt, __ (W rec R & swivel rf head rt, __, extend L fwd lod chg head to lt, __);
 SS [LOWER & CHG SWAY]Lower on R with lt sd stretch, __, chg to rt sd stretch trn head lt, __
 (W lower on R extend L lod head to lt, __, chg head to rt, __);

- 17-20** **OUTSD SWIVEL & SLIP; DBL REV SPIN; CHG DIR;**
CONTRA CK & SWITCH;
 17-18 SQQ [OUTSD SWIVEL & SLIP]Lead W to rec & swivel lf, __, bk L, slip small stp bk R cp dlc
 (W rec fwd L, swivel lf 1/2 on L, fwd R riod outsd ptr, slip small fwd L cp);
 SQQ& [DBL REV SPIN]Fwd L trn lf, __, fwd & sd R across ptr fc riod, spin lf on R/tch L to R fc lod cp
 (W bk R trn lf, __, heel trn on R cl L cont lf trn, fwd & sd R around ptr/xLlf fc riod);
 19-20 SS [CHG DIR]Fwd L lod trn lf, __, sd R lod rt sd stretch(W sd L head rt), draw L to R fc coh;
 SQQ [CONTRA CK & SWITCH]Lower on R fwd L dlc strong rt sd lead, chg to lt sd stretch, rec bk R trn rf, bk L fc lod cp
 (W lower on L bk R strong crossing stp head rt, chg head to lt, rec fwd L trn rf, small stp fwd R);

- 21-24** **CHASSE TO SCP; OP NAT; TIPPLE CHASSE; CK OUTSD REC & FWD;**
[*LAST TIME MS 24--HOV CROSS END;]
 21-22 SQ&Q [CHASSE TO SCP]Fwd R lod trn rf fc wall, __, sd L/cl R, fwd L scp dlw;
 SQQ [OP NAT]Fwd R dlw trn rf, __, fwd & sd L cont rf trn, bk R dlw(W fwd L, __, fwd R between M's ft, fwd L dlw);
 23-24 SQ&Q [TIPPLE CHASSE]Bk L trn rf(W fwd R outsd ptr trn rf), __, sd R lod fc coh/cl L to R, sd R slight rf trn fc dlc;
 SQQ [CK OUTSD REC & FWD]Ck fwd L outsd ptr lt sd, __, rec bk R, sd L fc coh(W bk R, __, rec fwd L, sd R fc wall);
 [*24] QQQQ [*LAST TIME--HOVER CROSS END]Ck fwd L lod outsd ptr lt sd, rec bk R, sd L riod, ck fwd R drc outsd ptr
 (W bk R, rec fwd L, sd R, ck bk L);

END

- 1-4** **DBL TOP SPIN CK;; REC TRANS; SAME FT LUNGE & QK SWAY CHG;**
 1-2 QQQQ [DBL TOP SPIN CK]Bk L lod, bk R dlc toe in trn lf rt sd stretch, sd L lod correct sway, ck fwd R dlw outsd pt
 (W fwd R lod, fwd L trn lf head rt, sd R lod head lt, ck bk L dlw);
 QQQQ Bk L riod, bk R drw toe in trn lf rt sd stretch(W head rt), sd L riod(W head lt), ck fwd R drc outsd ptr;
 3-4 QQS [REC TRANS]Rec bk L fc coh, tch R to L rt sd stretch(W rec fwd R swivel rf, cl L), hold & compress on L, __;
 QQ_ [SAME FT LUNGE & QK SWAY CHG]Sd R rt sd stretch, quick chg to lt sd stretch trn head rt, __, __
 (W bk R cross thighs head rt, chg head lt, __, __);

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BLUE HORIZON

CHOREOGRAPHY: MICKEY & CLARA MARSHALL, 800 W.COMMUNITY COLLEGE DR. #62,
SAN JACINTO, CA, 92583 (909) 654-9330

RECORD: SPECIAL PRESSING

RHYTHM: QUICKSTEP, SUGGESTED TEMPO: 43 PHASE V+2

SEQUENCE: INTRO A B A B C A-15 TAG

FOOTWORK: OPPOSITE--DIRECTIONS FOR MAN EXCEPT WHERE NOTED

INTRO

1---4 WAIT; ; BACK TIPPLE CHASSE HOP & FLICK FORWARD LOCK; ;

1---2 IN CP RLOD LEAD FOOT FREE WAIT 2 MEAS; ;
SQQ 3---4 BK L TRN RF TO DLC,-, SD R CONT RF TRN HEAD R (W L), CLOSE L TO R FCE LOD; SD R
Q000 LOWER INTO R KNEE STRETCH R SD TRN HEAD L (W R),RISE ON R WITH SLIGHT HOP &
FLICK L UP AND BK (W FLICK R UP AND BACK), FWD L CORRECT SWAY BLEND TO CBJO,
XRIB OF L (W XLIF OF R);

PART A

1---8 FORWARD TURN OUT QUARTER TURN PROGRESSIVE CHASSES & FORWARD TO BANJO & CHECK; ; ; ;
WHALE TAIL; ; LOCK STEP; MANUEVER SIDE CLOSE;

SS 1---2 (FWD TRN & 1/4 TRN CHASSE) IN CBJO FWD L,-, FWD R OUTSIDE W TRN 1/8 RF TO
Q0S DLW,-; BLEND TO CP SD L COMM RF TRN, CONT RF TRN CL R TO L, SD & BK L FCE DRW IN
CP,-;
SQQ 3---4 (BK 1/4 TRN CHASSE & BJO CHK) BK R TWD DLC COMM LF TRN,-, SD L CONT LF TRN,
SS CL R TO L SLIGHT LF TRN; SD & FWD L DLW CBJO,-, FWD R OYTSIDE W TO CBJO & CHECK
FWD MOTION,-;
Q000 5---6 (WHALE TAIL [EXTENDED FISH TAIL]) XLIB OF R TWD WALL COMM RF TRN (W XRIF OF L),
Q000 SD & FWD R DLW CONT RF TRN, FWD L DLW WITH LEFT SD LEAD, XRIB OF L TO CBJO
(W XLIF OF R); SD L TWD COH TRN LF, CL R TO L FCE DLC IN CBJO, XLIB OF R TWD WALL
COMM RF TRN (W XRIF OF L), SD & FWD R DLW CONT RF TRN TO CBJO;
Q0S 7 (LOCK STEP) FWD L WITH L SD LEAD, XRIB OF L (W XLIF OF R), FWD L IN CBJO,-;
SQQ 8 (MANUEVER SD CLOSE) FWD R OUTSIDE W COMM RF TRN,-, SD & FWD L DLW CONT RF TRN,
CL R TO L IN CP RLOD;

9--12 OPEN IMPETUS WING CLOSED TELEMARK; ; ; ;

SSS 9--12 (OPEN IMPETUS) BK L COMM RF TRN BRING R TO L NO WGT HEEL TRN ON L (W FWD R
BETWEEN M'S FEET COMM RF TRN),-, CONT RF TRN TRANS WGT TO R (W SD & FWD
AROUND M CONT RF TRN BRUSH R TO L),-; SD & FWD L DLC SCP,-,
SQQ (WING) THRU R X THIGHS (W THRU L),-; DRAW L TO R & TCH & ROTATE SHLDRS LF TO DLC
IN SCAR (W FWD R AROUND PTR R SD LEAD, FWD L AROUND MAN TO SCAR ROTATE SHLDRS
LF TO SQUARE OFF WITH MAN),
SSS (CLOSED TELEMARK) FWD L OUTSIDE W COMM LF TRN (W BK R COMM LF TRN BRING L
TO R NO WGT HEEL TRN ON R),-, SD & FWD R CONT LF TRN,-, SD & FWD L DLW TO CBJO
(W CONT LF TRN TRANS WGT TO L,-, CONT LF TRN SD & BK R TO CBJO),-;

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13-16 STUTTER STEP FORWARD LOCK STEP: ; ; MANUEVER SIDE CLOSE:

- SSQQ 13-15 (STUTTER STEP) FWD R OUTSIDE W, -, FWD L IN CBJO, -; SD & FWD R BETWEEN W'S FEET QUICKLY SNAP HEAD R (W R) LOOKING AT PTR, FWD L QUICKLY SNAP HEAD L (W L) TO CBJO,
SQQS (FWD & LOCK STEP) FWD R OUTSIDE W, -; FWD WITH L SD LEAD IN CBJO, XRIB OF L (W XLIF OF R), SD & FWD L TO DLW IN CBJO, -;
SQQ 16 (MANUEVER SIDE CLOSE) REPEAT MEAS 8 PART A;

PART B

1---8 SPIN TURN & STEP BK: ; CHASSE TO BANJO: QUICK OPEN REVERSE & SLOW SLIP PIVOT: ; DOUBLE REVERSE SPIN OPEN TELEMARK: ; ;

- SSSS 1---2 (SPIN TRN & STEP BK) BK L COMM RF TRN, -, CONT RF TRN FWD R BETWEEN W'S FEET RISE HEEL TO TOE DLW, -; REC L STAY DLW, -, BK R TWD DRC COMM LF TRN, -;
QQS 3 (CHASSE TO BJO) SD L TO DLC, CL R TO L, SD L TO CBJO DLC, -;
SS 4---5 (QUICK OP REV & SLIP PIVOT) FWD R OUTSIDE W, -, FWD L COMM LF TRN, -; SD & BK R
QQS CONT LF TRN, BK L TO CBJO RLOD, BK R SLIP PIVOT 1/2 TRN TO LOD KEEP L LEG FWD (W KEEP R LEG BK), -;
SSS 6---8 (DBLE REV) FWD L COMM LF TRN, -, SD & FWD R DLC SPIN LF, -; DRAW L TOE ON FLOOR
(W SSQQ) CONT LF SPIN & TCH L TO R NO WGT LOD, -, (W BK R COMM RF TRN BRING L TO R NO WGT HEEL TRN ON R, -, CONT LF TRN TRANS WGT TO L DLC, -; SD & FWD R DLC, CONT LF TRN DRAW L TOE ON FLOOR AND CROSS IN FRONT OF R TAKE WGT CP RLOD.)
SSS (OPEN TELE) FWD L COMM LF TRN, -; SD & FWD R DLC CONT LF TRN, -, COLLECT W STEP SD & FWD L TO DLW, IN SCP, -; (W BK R COMM LF TRN BRING L TO R NO WGT HEEL TRN ON R, -; CONT HEEL TRN TRANS WGT TO L, -, SD & FWD R TO SCP, -;)

9--16 THRU LEFT CHASSE ROLL TAP LIFT TAP V/6 FWD LOCK STEP: ; ; ; ; MANUEVER SIDE CLOSE: PIVOT 2:

- SQQS 9--14 (THRU L CHASSE ROLL) THRU R X THIGHS DLW, -, COMM SLIGHT RF TRN BLEND TO CP STEP SD L DLW STRETCH R SD, CL R TO L; SD L LOWER INTO L KNEE HEAD WELL LEFT FCE DRW, -, (W THRU L X THIGHS HEAD R, -, COMM SLIGHT LF TRN BLEND TO CP STEP SIDE R STRETCH L SIDE, CLOSE L TO R; SD R LOWER INTO R KNEE HEAD WELL R FCE DLC, -.)
SQQ (TAP LIFT TAP) TAP R TOE BEH L HEEL LOOK OVER L SHLDR, -; RISE ON L & LIFT R UP & BK TO DLC POINT TOE DOWN TWD FLOOR STRETCH L SIDE AND LOOK OVER R SHLDR, LOWER ON L STRETCH R SD & TAP R TOE BEH L HEEL LOOK OVER L SHLDR, (W TAP L TOE BEH R HEEL & LOOK OVER R SHLDR, -; RISE ON R & LIFT L UP & BK DRC POINT TOE DOWN TWD FLOOR STRETCH R SD & LOOK OVER L SHLDR, LOWER ON R STRETCH L SD TAP L TOE BEH R HEEL LOOK OVER R SHLDR.)
QQS (V/6) BK R DLC R SD LEAD, XLIF OF R (W XRIB OF L); BK R DLC, -, BK L WELL UNDER
SQQ BODY DLC (W FWD R OUTSIDE MAN), -; BK R COMM LF TRN BLEND TO CP, CONT LF TRN SD & FWD L DLW IN CBJO (W CONT LF TRN SD & BK R TO CBJO TO FACE DRC).
SQQS (FWD & LOCK STEP) FWD R DLW OUTSIDE W, -; FWD L DLW L SD LEAD, XRIB OF L (W XLIF OF R), FWD L DLW, -;
SQQ 15 (MANUEVER SIDE CLOSE) REPEAT MEAS 8 PART A;
SS 16 (PIVOT 2 LOD) BK L PIVOT RF 1/2 TRN TO LOD, -, FWD R BETWEEN W'S FEET TO CP, -;

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PART C

1---8 OPEN REVERSE TURN; OPEN FINISH; SKIP SWAY SKIP SWAY; LOCK STEP; MANUEVER SIDE CLOSE; OVERTURN SPIN TURN & STEP BACK; ; CHASSE 4 TO WALL;

- SQQ 1 (OPEN REV TRN)FWD L COMM LF TRN,-, SD & BK R CONT LF, BK L TO CBJO (W FWD R OUTSIDE MAN) FCE RL0D;
- SQQ 2 (OPEN FINISH)BK R COMM LF TRN BLEND TO CP,-, SD & FWD L DLW (W SD & BK R), FWD R OUTSIDE W TO CBJO DLW;
- &S&S 3 (2 SKIP SWAYS) FWD L WITH SLIGHT SKIPPING ACTION SWAY R (W L) & FLICK R FOOT UP & BK (W L FOOT UP & BK) POINT TOE DOWN,-, FWD R WITH SLIGHT SKIPPING ACTION SWAY L (W R) & FLICK L FOOT UP & BK (W R FOOT),-;
- QQS 4 (LOCK STEP) REPEAT MEAS 7 PART A;
- SQQ 5 (MANUEVER SD CL) REPEAT MEAS 8 PART A;
- SSSS 6---7 (OVERTURN SPIN TURN & STEP BK) BK L PIVOT RF 1/2 TRN,-, FWD R LOD BETWEEN W'S FEET HEEL TO TOE CONT RF TRN,-; SD & BK L TO CP FCE DRW & CHECK ROTATION,-, BK R TO DLC COMM LF TRN,-;
- QQQQ 8 (CHASSE 4 FCE WALL) SD L LOD, CL R TO L, SD L LOD, CL R TO L TO LOOSE CP;

9--16 SHAG STEP (STEP HOP STEP HOP STEP STEP STEP HOP STEP HOP STEP STEP) ; ; ; LOCK STEP; MANUEVER SIDE CLOSE; PIVOT TO HAIRPIN BK TIPPLE CHASSE; ; ;

- QQQQQQ 9--11 (SHAG) STEP ON L & LOWER INTO LEFT KNEE & SLIGHT LEFT SWAY, SLIGHT HOP ON L & FLICK R UP AND BEH L ABOUT HALFWAY BETWEEN KNEE & ANKLE POINT TOE DOWN, STEP ON R LOWER INTO R KNEE CHG SWAY TO R, SLIGHT HOP ON R & FLICK L UP & BEH R; STEP L, STEP R, (REPEAT) STEP, HOP/FLICK; STEP, HOP/FLICK, STEP, STEP BLENDING TO CBJO DLW;

(NOTE: ABOVE SHAG MAY BE DONE IN OPEN FACING WALL BY DRIFTING APART SLIGHTLY & LETTING GO OF PARTNER ON THE CHASSE 4 & COLLECTING PARTNER IN CBJO ON THE FOLLOWING LOCK STEP)

- QQS 12 (LOCK STEP) REPEAT MEAS 7 PART A;
- SQQ 13 (MANUEVER SD CL) REPEAT MEAS 8 PART A;
- SSQQ 14-16 (PIVOT TO HAIRPIN) BK L PIVOT RF 1/2 TURN TO LOD,-, FWD R LOD BETWEEN W'S FEET TRN RF,-; SD & FWD L AROUND W WITH L SD LEAD, FWD R OUTSIDE W WITH SHARP RF TRN TO CBJO DRW,
- SQQS (BK TIPPLE CHASSE) BK L COMM RF TRN,-; SD & FWD R DLW CONT RF TRN WITH HEAD R SWAY R, CLOSE L TO R CONT RF TRN, SD R DLW CONT RF TRN CORRECT SWAY FACE LOD IN CP,-;

TAG

- S&S 1 FORWARD/ FACE & DROP OVERSWAY:
FWD R OUTSIDE W TRN RF TO FCE PTR & WALL,-, SD L LOD & RISE WITH L SWAY HEAD WELL LEFT (W R)/ QUICKLY LOWER ON L (W R) & CHG TO R SWAY HEAD R (W L) & HOLD,-;

DREAMY BOLERO 95-44

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: Contact Choreographer (Flip "Dark Eyes Cha) Phase VI Bolero
Sequence: A - B - C - B thru meas 13 - End
Footwork: Opposite, Unless noted - **SUGG SPEED 42/43** Release 7/95



INTRODUCTION

Meas.

1-4 SHAD POS DLW L F FREE FOR BOTH WAIT 16 BELL TONES - HIP ROCKS: BOTH ROLL RF JN M'S R W'S L HD END SD BY SD; MODIFIED EXTEND FENCE LINE & REC TRNING LF : M HIP ROCK W ROLL TO SHAD:

- sqq 1 (hip rk) Shad pos DLW Sd L,-, rk R, rk L;
 - sqq 2 (both roll) Sd R comm RF roll, cont roll sd L fc DRW,-, sd R jn M's R W's L hd end sd by sd
W slightly off to M's R side;
 - sqq 3 (extend fence ln) XLIF,-, rec R, sd L trn LF 1/2 LF on QQ end fc coh;
 - sqq 4 (W roll to shad) Sd R trn LF 1/2 fc wall,-, rk L, R (W sd R trn LF 1/2 fc wall,-, trn LF 1 full trn L, R (spiral action) to shad pos fc wall;
- 5-8 (SHAD POS) SLOW HIP RK L & R; M HIP RK L & R & HOLD W ROLL LF TO FIGUREHEAD BOTH FC WALL JN LD HDS; M HOLD W SWIVEL TO FC EXPLODE TRAIL ARM UP & CIRCLE ARMS DOWN & EXTEND TO SD; X ARMS IN FRONT & EXTEND TO SIDE WITH BODY RIPPLE & RK REC:
- ss 5 (shad pos sl hip rk) Sd rk L,-, sd rk R,-;
 - ss 6 M sd L (W sd L comm LF roll) ,- , sd R,- (W cont LF roll R, L to figurehead DLW) jn M's L
 - (sqq) W's R hds;
 - sqq 7 M hold extend R arm up (on dn beat of strong music W swivel RF on LF extend L arm up),-, release jnd hds & both arms circle down, & extend to sd;
 - sqq 8 Both X arms in front & extend to side & do body ripple,-, rk apt L, rec R jn ld hds & blend to DLW/CP;

PART A

1-4 SYNCO NAT TOP (DLC):; RONDE & SYNCO REV UNDERARM TRN (DRW); FWD BREAK TO R HD HOLD:

- sqq 1 (synco nat top) Sd & fwd L blend to cp comm RF trn,-, XRIB of L cont RF trn, sd L con trn;
- sq&q 2 XRIB,-, sd L/XRIB of L, sd L fc DLC complete 1 1/2 trn to R;
- sq&q 3 (ronde synco rev underarm) Fwd R betwn W's feet lead lady to ronde R CW,-, fwd L circle RF raise lead hds/XRIB of L trn W under, trn RF sd & fwd L to DRW (W sd & fwd L ronde R CW,-, bk R comm LF underarm trn/trn LF fwd & sd L, trn LF sd & bk R to fc ptr);
- sqq 4 (fwd brk to R hd) Sd & fwd R to op fc,-, ck fwd L jn R hds, rec bk R start rise;

5-8 (FC RLOD JN R HDS) BK WALKS WITH ARMS: (JN L HDS) BK WALKS WITH ARMS: (JN LD HDS) CROSS BODY TO FC LOD: LUNGE BREAK:

- sqq 5 (bk wks) Jn R hds rise bk L,-, lower bk R, bk L (W fwd R,-, fwd L, fwd R) circle L arms up back & dn;
- sqq 6 Jn L hds rise bk R,-, lower bk L, bk R (W fwd L,-, fwd R, fwd L) circle R arms fwd up back & dn & jn ld hds;
- sqq 7 (cross body) Sd & bk L trn LF,-, bk R cont LF trn, fwd L (W fwd R X in ft of M,-, fwd L comm LF trn, sd & bk R) fc ptr LOD;
- sqq 8 (lunge bk) Sd & fwd R to op fc LOD,-, lower on R extend LF to sd & bk, rise on R bring W fwd (W sd & bk L,-, bk R contra ck sit line action, rec fwd);

9-12 CARESS & BRK: RT PASS FC RLOD: (TRN TO LOP RLOD) BOLERO WALKS: MODIFIED SYNCOPATED HORSESHOE TRN TO AIDA:

- s&qq 9 (caress & brk) Hold lead W fwd,-, hold lead W bk/lower, rise (W fwd R up to man bring L hd up to R sd of M's face in caress action,-, rec bk L/ bk R, fwd L);
- sqq 10 (rt pass) Sd & fwd L comm slight RF trn,-, XRIB of L cont trn, sd & fwd L to fc RLOD (W fwd R,-, fwd L trn LF under jnd hds, bk R fc ptrn & LOD) end LOP RLOD;
- sqq 11 (bolero wks lop RLOD) Rise fwd R,-, lower fwd L, fwd R RLOD (W trn LF to LOP rise fwd L,-, lower fwd R, fwd L);
- sqq& 12 (mod horseshoe RLOD) Thru L comm LF circle raise jnd hds,-, fwd R cont LF circle, fwd L cont LF circle (lead W under jnd hds) / sd R (W thru R comm RF circle under jnd hds,-, fwd L cont RF circle, fwd R/ sd L fc WALL) M fc COH;

13-16 (COH) AIDA LINE HIP RKS: SWIVEL TO BFLY & FENCE LINE: SPOT TRN TWICE TO END CP/ COH:

- sqq 13 (aida line) Bk L to "v" bk to bk,-, rk fwd R, rec L;
- sqq 14 (bfly fence line) Fwd R swvl RF to fc,-, lunge thru L, rec R;
- sqq 15 (spot trn) Sd L,-, XRIF of L comm LF trn, cont LF trn rec L fc ptr;
- sqq 16 (spot trn) Sd R,-, XLIF of R comm RF trn, cont RF trn rec R fc ptr;

PART B 095-45

1-4 (CP/COH) TRN BASIC FC RLOD; RT LUNGE WITH ROLLS; TRN BASIC LEG CRAWL FC WALL; LUNGE BREAK:

- sqg 1 (cp/coh trn basic) Sd L with slight RF trn to CP,-, trn LF slip pvt action bk R, sd & fwd L trn LF to fc RLOD;
- sqg 2 (rt lunge roll) Sd & fwd R RLOD lwr into lunge line,-, rec L, sd & fwd R roll body to lunge line look at ptrn;
- sqg 3 (trn basic leg crawl) Sd & bk L to cp slight RF trn pull right hip slightly in (W look at man lift L leg up M's R leg),-, trn LF slip pvt action bk R, sd & fwd L trn LF to fc WALL;
- sqg 4 (lunge break) Repeat meas 8 part A twd DRW;

5-8 (CP/DRW) SYNCO PIVOTS FC DLC;: RONDE M TRANS W TRN RF TO TO SKATERS LOD:

(SM FOOTWORK) BK BREAK:

- sqg 5 (synco pvts) Sd & fwd L blend to cp,-, pvt RF 1 1/2 trn R, L;
- sq&q 6 cont RF pvt 1 full trn R,-, L/R, L end fc DC/DLC;
- sqg 7 (ronde) Comm RF trn Fwd R betwn W's feet lead lady to ronde R CW,-, sd & fwd L fc LOD lead W to trn to skaters, tch R to L end fc skaters LOD with M's R hd on W's R shoulder blade (W sd & fwd L ronde R CW,-, XRIB of L cont RF trn fc LOD, cl L to R end skaters with L hds jnd and R arm extend out to sd LOD);
- sqg 8 (sm ftwk bk brk) Bk R,-, fwd L, fwd R;

9-12 (SM FT WK BOLERO WALKS; BOLERO WALKS TO BOTH REVERSE DEVELOPE RK REC FC WALL; HIP ROCKS; M HIP ROCK W ROLL LF END SD BY SD DLW JN M'S L W'S R HDS:

- sqg 9 (sm ft wk bolero wks) Rise fwd L,-, lower fwd R, fwd L;
- &sqg 10 (bolero wk develop) Fwd R/ fwd L extend R leg fwd & lift knee,-, fwd R, rec L trn slight RF to fc shadow DLW;
- sqg 11 (shad DLW)(hip rks) Sd R,-, rk L, rk R;
- ss 12 (hip rk W roll) Sd L,-, rk R, - (W sd L comm LF roll away from ptr,-, R/L,R) end sd by sd W slightly to M's L sd jn ML W's R;

13-16 EXTEND FENCE LINE; M HIP ROCK W ROLL TO FC; RONDE & SYNCOPATED REV UNDERARM OVERTRN WALL; OPEN BREAK END:

- sqg 13 (extend fence line) Sd L,-, XRIF of L, rec L;
- ss(sqg) 14 (hip rk W roll) Sd R,-, rk L, - (W sd R comm RF roll twd ptr,-, L,R) to loose CP/DLW;
- sq&q 15 (ronde synco rev underarm) Fwd R betwn W's feet lead lady to ronde R CW,-, fwd L circle RF raise lead hds/XRIB of L trn W under, trn RF sd & fwd L to DRW (W sd & fwd L ronde R CW,-, bk R comm LF underarm trn/trn LF fwd & sd L, trn LF sd & bk R to fc ptr);
- sqg 16 (op brk) Sd R,-, bk L, fwd R (W sd L,-, Bk R, fwd L)end CP/WALL;

PART C

1-4 (CP/WALL) BK BASIC; (BFLY) SHOULDER TO SHOULDER; RIFF TURNS; X BODY JN RT HDS:

- sqg 1 (basic) Sd L,- Bk R, fwd L;
- sqg 2 (bfly sh to sh) Sd R,-, fwd & across L (W across in bk) rec R;
- qqqq 3 (riff trns) Sd L raise ld hds start W in RF spin, cl R, sd L, cl R(W sd R spin RF under jn hd, cl L, sd R spin RF under jnd hds, cl L);
- sqg 4 (cross body jn Rt hds) Sd & bk L trn LF,-, bk R cont LF trn, fwd L (W fwd R X in ft of M,-, fwd L comm LF trn, sd & bk R)to fc COH;

5-8 START HALF MOON; FWD L TRN LF TO SKATERS LF HDS JN IN FT:(SM FT WORK)SHADOW TURNS;:

- sqg 5 (1/2 moon) Sd & fwd R to L skaters,-, ck thru L, rec R to fc ptr (W sd & fwd L to L skaters, ck thru R, rec L fc ptr);
- sqg 6 (L trn to skaters L hds jnd in ft) Sd L slight LF trn to fc RLOD,-, fwd R, L (W Sd R slight RF trn to fc RLOD,-, fwd L/R, L comm full LF trn to M's R sd skaters fc RLOD);
- sqg 7 (sm ft wk shad trns) Fwd R,-, fwd L trn RF 1/2 raise jnd L hds lead W to trn RF1/2 under jnd hds, fwd R W will be slightly beh M;
- sqg 8 (sm ft wk shad trns) Fwd L,-, fwd R trn LF 1/2 raise jnd L hds lead W to trn LF 1/2 under jnd hds, fwd L M will be slightly beh W;

9-12 SHAD TRN TO FC M TRANS; HIP LIFT TO BFLY/COH; AIDA; AIDA LINE W/ HIP RKS:

- ss 9 Thru R, -, rec L to fc ptr raise jnd L hds lead W to trn RF under jnd, tch R (W fwd R,-, fwd L trn RF under jnd hds to fc ptr, sd R) loose CP/COH;
- sqg 10 (hip lift) Sd R straighten leg with r hip extended sd bring L ft to R no wt,-, lift L hip, lower L hip;
- sqg 11 (aida) Sd L,-, thru R soft knee comm RF trn (W trn LF), sd L cont RF trn to lop fc LOD;
- sqg 12 (aida line w/hip rks) Bk R to "v" bk to bk,-, rk fwd L, rec R;

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13-14 SWIVEL TO FC & SPOT TRN: LUNGE BREAK:

- sqq 13 (swivel to spot trn) Fwd L swvl LF (W RF) to fc,-, XRIF of L (W XLIF of R) trn LF (W RF), fwd L cont trn to fc ptr;
- sqq 14 Trn RF sd & slight bk R ld hds jnd,-, lower on R extend L to sd & bk, rise on R bring lady fwd (W sd & bk L to op fc,-, bk R contra ck action, rec fwd L start to rise);

END

1-4 (SM FT WK)OVER TRN SYNCO SPOT TRN END LOP FC PTR & WALL; BALLERINA WHEEL.; BK RKS:

- sq&q (sqq) 1 Trn RF sd & fwd R,-, thru L trn RF, fwd R/L arnd W to her L sd & fc Wall (W Trn RF sd & fwd R,-, thru L trn RF, cont RF trn rec R to fc ptr);
- sqq (s) 2 Fwd R jn R hds -, in varsouv comm RF circle Fwd L, R circle RF walking W arn (W Fwd L twd ptr trn RF 1/2 to end in front of & to M's Rt sd facing wall in Varsouv raise R ft about knee high with foot about 10" in front of L knee keep ft pointed down) NOTE: MEAS 2 & 3 MAKES 1 FULL TRN TO FC WALL
- sqq 3 Fwd L,-, R, L cont circle RF walking W arnd to fc wall (W hold);
- sqq 4 Rk bk R,-, rk fwd L, rk bk R;

5-8 W ROLL LF ACROSS TO M'S LF SD IN SD BY SD POS JN M'S L W'S R HD: EXTENDED FENCE LINE:M HOLD W ROLL RF TO FC PTR: SM FT LUNGE AND SHAPE:

- (sq&q) 5 M hold (W sd L comm LF roll -, cont LF roll R/L, R to M's L sd) jn M's L & W's R hds;
- sqq 6 (extend fence line) Sd L,-, XRIF of L, rec L;
- ss 7 M hold lead W to roll RF (W roll 1/2 RF R,-, L, - to fc ptr) blend to loose CP WALL; (Option -_W roll 1 1/2 trns RF R,-, L/R, L to fc ptr);
- ss 8 Sd R,-, hold extend L arm up & out with shape twds ptr (W XRIB of L,-, extend L ft fwd & extend R arm up & out)

95-47

EL OCHO TANGO

COMPOSERS: Bob & MaryAnn Rother, 615 NW 12, Canby, OR 97013 (503)266-7823
 (10/15-5/1) 2674 Leisure World, Mesa, AZ 85206 (602)981-0498

ASSISTED BY: Larry Caves, Stardust Dance Studio, Mesa, AZ.

RECORD: Contact Choreographer (flip side of One More Time)

PHASE RATING: Argentine Tango Ph VI

FOOTWORK: Opposite Except Where Noted

SEQUENCE: Intro, A, B, B(mod), A(mod), C, D

RELEASE DATE: July 1995



INTRO

1-16 WAIT; ARMS;; CIRCLE 2; FWD TCH BK TCH; FWD & RONDE; LADY'S TRAP;
CIRCLE 2; FWD TCH BK TCH; FWD & RONDE; MAN TRAP; BK & OUTSD SWVL;
WEAVE 3; BK FLICK KICK 2X;; IMPETUS TO LEG CRAWL;

1 (Wait) Man fcg LOD wt on R ft with L ft slightly fwd and R hd on front of hip L hd down at side (W identical pos fcg RLOD to the left side of man about 1' farther to LOD than man) looking at partner wait approx 1 meas;

2-3 (Arms) Using 2 meas lift L arm up to side and circle arm fwd leading with back of hd until M's & W's arm come close tog then roll hand over so that forearms just above wrists hook together (W identical);;

SS 4 (Circle 2) Circle 1/2 LF fwd L, -, fwd R, - (W identical);

QQQQ 5 (Fwd Tch Bk Tch) Fwd L, tch R beh L, bk R, tch LIF of R (W identical);

SS 6 (Fwd & Ronde) Fwd L, -, trng LF on L well into knee ronde R taking loose CP leave R ft pointed fwd twd LOD, - (W identical with R ft now pointed twd RLOD) insd edge of M's & W's R ft together;

&SS 7 (Lady Trap) Man hold full meas (W take wt to R/lower on R extend L to sd no wt, -, rise & clo L against M's R ft with M's R ft now trapped betw W's feet, -) both R ft free;

SS 8 (Circle 2) Blend to loose BJO circle 1/2 RF fwd R, -, fwd L, - (W identical);

QQQQ 9 (Fwd Tch Bk Tch) Fwd R, tch L beh R, bk L, tch RIF of L (W identical);

SS 10 (Fwd & Ronde) Fwd R, -, trng RF on R well into knee ronde L to loose CP leave L ft pointed fwd twd LOD, - (W identical with L ft now pointed twd RLOD) insd edge of M's & W's L ft together;

&SS 11 (Man Trap) Take wt to L/lower on L extend R to sd no wt, -, rise & clo R against W's L ft with W's L ft now trapped betw M's feet, - (W hold full meas);

SS 12 (Bk & Outsd Swvl) Bk L, -, hold and lead lady to step across M's R ft for outsd swvl, - (W fwd L, -, fwd R across M's R ft twd M's R sd swvl RF, -) now SCP DC;

QQS 13 (Weave 3) Thru R, fwd L trng LF, sd & bk R to BJO RDC, - (W thru L comm LF trn, fwd R cont trn, sd & fwd L BJO, -);

QQS 14-15 (Bk Flick Kick 2x) Bk L, flick RIF of L, kick R fwd, - (W fwd R, flick LIB of R, kick L bk, -); Bk R, flick LIF of R, kick L fwd, - (W fwd L, flick RIB of L, kick R bk, -);

QQS 16 (Impetus to Leg Crawl) Bk L comm RF trn, clo R cont RF trn, sd L twd LOD, cont body trn RF to CP fcg RDW (W fwd R outsd ptrn comm RF trn, fwd & sd L cont RF trn, fwd R to CP, gring L leg up ed of M's R leg);

PART A

- 1-15 BASIC;; OUTSD SWVL PU; OP REV GANCHO; BK OCHOS; RK TO GANCHO;
OUTSD SWVL PU; TANGO CLO; BK CONTRA RKS;;; TRNG LEFT WHISK;
UNWIND OUTSD SWVL; ROLL LADY TO HANDSHAKE;
- SS 1-2 (Basic) Bk R slight LF trn, -, sd L contra BJO LOD, -;
 QQS Fwd R, fwd L, clo R with LF body trn to CP, - (W bk L, bk R, lock LIF, -);
- SS 3 (Outsd Swvl PU) Blend BJO bk L, -, thru R, - (W flick R up in bk from knee with slight swvl to BJO/fwd R outsd ptrn swvl RF, -, thru L trng LF to CP, -) now CP man fcg LOD;
- QQQQ 4 (Op Rev Gancho) Fwd L trn LF, sd R, bk L in BJO RDC, flick R sd & bk around W's R leg (W hold ct 4);
 (QQS)
- SS 5 (Bk Ochos) Fwd R, -, bk L, - (W bk L, swvl RF on L, bk R, (QQQQ) swvl LF on R);
- QQS 6 (Rk to Gancho) Rk fwd R, rec L, fwd R, - (W rk bk L, rec R, (QQQQ) bk L, flick R sd & bk around M's R leg);
- SS 7 (Outsd Swvl PU) Bk L, -, thru R, - (W fwd R outsd ptrn swvl RF, -, thru L trng LF to CP, -) now CP man fcg RDC;
- QQS 8 (Tango Clo) Fwd L, sd R slight LF trn, clo L slight trn LF (W lk RIB) now CP RLOD, -;
- QQSQQS 9-12 (Bk Contra Rks) Slight LF trn bk R, rec L, bk R, -; Slight RF trn bk L, rec R, bk L, -; Repeat meas 9 & 10;;
- QQS 13 (Trng Left Whisk) Bk R strong trn LF, sd L cont trn fc LOD, XRIB of L keep R sd twd lady (W XIB), -;
- QQS 14 (Unwind Outsd Swvl) Unwind RF on R for 2 cts,, bk L swvl slightly LF to SCP LOD, - (W fwd R, fwd L, fwd R outsd ptrn swvl slightly to SCP LOD, -);
- QQS 15 (Roll Ldy to Handshake) Sml fwd R releasing hold, very sml fwd L, clo R fc LOD, - (W roll 1 & 1/2 LF down LOD L,R,L,-) join R hds man fcg LOD lady fcg RLOD;

PART B

- 1-8 STEP LIFT STEP CK; SPIN MANUV; LA COBRA TO PU;; GAUCHO TRN 4;
SLOW OCHOS;; ROLL LADY TO HANDSHAKE;
- QQQQ 1 (Step Lift Step Ck) Fwd L, lift R fwd, fwd R, contra ck fwd L still with handshake;
- QQS 2 (Spin Manuv) Lead lady to spin LF release hds then trng RF bk R, sd & fwd L, clo R, - (W spin LF twd RLOD L,R,L,-) to CP man fcg RLOD;
- SSSS 3-4 (La Cobra to PU) Bk L (W fwd R betw M's feet swvl RF to to SCP), -, thru R trng RF to CP LOD, -; Bk L (W fwd R betw M's feet swvl RF to SCP DW), -, thru R (W thru L trng LF to CP) man now fcg DW in CP, -;
- QQQQ 5 (Gaucho 4) Trng 1/2 LF over full meas rk fwd L, rec R, rk fwd L, rec R now fcg RDC in CP;
- SSSS 6-7 (Slo Ochos) Blend BJO bk L leave R extended fwd, slide R sd to stop against W's R ft do not chg wt, hold, hold (W fwd R outsd ptrn slowly swvl 1/2 RF over 4 cts); Hold, hold, clo R, - (W fwd L across M's ft slowly swvl 1/2 LF over 4 cts);
- QQQQ 8 (Roll Lady Handshake) Bk L trng RF, sml sd R cont trn, sml fwd L down LOD, clo R (W roll 1 & 3/8 RF down LOD R,L,R,L) join R hds man fcg LOD lady fcg RLOD;

- PART B (mod) REPEAT PART B 1-7;;;;;;
- QQS 8 (Impetus to Leg Crawl) Repeat meas 16 of Intro;

PART A (mod) REPEAT PART A 1-14;;;;;iiiiiii
 QQS 15 (PU to SCAR) Thru R, clo L, in pl R, - (W thru L, fwd R, fwd L to SCAR, -) now SCAR DW;

PART_C

1-8 WALK 2; TRN CLO OUTSD SPIN 2; OCHO GRANDE; STEP GANCHO TRN SCAR;
 WALK 2; TRN CLO OUTSD SPIN 2; OCHO GRANDE; STEP GANCHO TRN SCAR;
 SS 1 (Walk 2) Walk fwd L, -, R, -;
 QQQQ 2 (Trn Clo Outsd Spin 2) Fwd L trng LF to BJO, clo R, trng RF sml bk L (W fwd R outsd ptrn), fwd R outsd ptrn (W clo L) cont trn fc RLOD;
 3 (Ocho Grande) Trn body RF causing lady to trn & step bk across twd DC pt L sd & fwd beh W's L foot bumping her leg causing her to lift L leg, -, -, in pl L (W trn RF bk R twd DC/lift L leg straight up, -, bend L knee slow swvl LF, cont LF swvl to fc LOD);
 SQQ 4 (Step Gancho Trn SCAR) Ck fwd R, -, rec L trn RF, cont trn clo R to SCAR DW, - (W bk L, flick R sd & bk around M's R leg, fwd R outsd ptrn trn RF, cont trn sml sd & bk to SCAR);
 QQQQ
 5-8 Repeat meas 1-4 of Part C;;;

PART_D

1-15+ CROSS PT 2X;; CROSS & UNWIND;; BK FLICK KICK 2X;; OUTSD SPIN PREP;
 SAME FOOT LUNGE; MINI TELE RONDE;; CONTRA CK; RECOV & HI LINE; BK WALKS; REV TWIRL LADY; LEG WRAP & EXPLODE; LEG WRAP;;
 SSSS 1-2 (X Pt 2x) XLIF, -, pt R sd blend to BJO, -; XRIF, -, pt L sd blend to SCAR, -;
 3-4 (X & Unwind) XLIF, -, keep wt on L unwind RF, - (WXRIB, -, sd & fwd L, fwd R); Cont unwind RF transfer wt to R (W sd L, XRIB, sd & fwd L, -) now BJO RDC;
 NOTE: Lady's part is similar to a circle vine.
 QQS 5-6 (Bk Flick Kick 2x) Bk L, flick RIF of L, kick R fwd, - (W fwd R, flick LIB of R, kick L bk, -); Bk R, flick LIF of R, kick L fwd, - (W fwd L, flick RIB of L, kick R bk, -);
 QQS 7 (Outsd Spin Prep) Trng RF sml bk L, fwd R outsd ptrn cont trn fc wall, clo L, - (W fwd R outsd ptrn trng RF, cont trn clo L fc DC, -, -) both R ft free man fcg wall;
 &SS 8 (Sm Ft Lunge) Relax L knee & reach sd & slightly fwd R with left sway/transfer wt to R chg to rt sway (W relax L knee & reach bk with R toe well under body/transfer wt to R and look well to left, -, chg to left sway opening W's head, -);
 SQQ 9-10 (Mini Tele Ronde) Rec L trng LF, -, sd & fwd R cont trn, (&SQQ) bk L no wt toe out moving left hip bk out of W's way (W fwd L/R arnd M, -, clo L cont LF trn, fwd R twd LOD in CP); Trn body LF leading lady to step past you, take wt to L cont trn, -, sd R to CP fcg RDC (W fwd L past man trng LF ronde R leg over full meas bringing R ft in beside L ankle at end of meas);
 SS 11 (Contra Ck) Slow contra ck fwd L twd RDC using full meas;
 SS 12 (Rec Hi Line) Rec bk R, -, sd & bk L to hi line wall, -;
 SS 13 (Bk Walks) Bk R twd LOD trng body slightly LF, -, bk L leave R extended fwd, - (W fwd L, -, fwd R betw M's feet, left leg against M's R leg lift left foot up bk from knee);
 QQ&S 14 (Rev Twirl Lady) Bk R trn LF, sd L, clo R/sd L fc wall, - (W fwd L comm LF trn, twirl LF under joined lead hds R, fwd L twd LOD, -);
 (QQS)

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PART D Cont'd

SSS 15+ (Leg Wrap & Explode) Blend to cuddle pos and hold, -, hold release hold with M's L & W's R hds to 1/2 OP fcg wall in explosion, - (W trn LF on L to cuddle pos wrap R leg around man, -, trng RF to 1/2 OP sd R, -);
 (Leg Wrap) Hold bring lady bk to cuddle pos (W sd & fwd L twd LOD trng LF to cuddle pos wrap R leg around man),,

HEAD CUES

I: WAIT - ARMS -- CIRCLE 2 - FWD TCH BK TCH - FWD & RONDE -
 LADY TRAP - CIRCLE 2 - FWD TCH BK TCH - FWD & RONDE - MAN TRAP -
 BK & OUTSD SWVL - WEAVE 3 - BK FLICK KICK 2X --
 IMPETUS TO LEG CRAWL -

A: BASIC -- OUTSD SWVL PU - OP REV GANCHO - BK OCHOS -
 RK TO GANCHO - OUTSD SWVL PU - TANGO CLO FC RLOD -
 BK CONTRA RKS ---- TRNG LEFT WHISK - UNWIND OUTSD SWVL -
 ROLL HER TO HANDSHAKE LOD -

B: STEP KICK STEP CK - SPIN MANUV - LA COBRA & PU -- GAUCHO 4 -
 SLO OCHOS -- ROLL HER TO HANDSHAKE LOD -

B: STEP KICK STEP CK - SPIN MANUV - LA COBRA & PU -- GAUCHO 4 -
 SLO OCHOS -- IMPETUS TO LEG CRAWL -

A: BASIC -- OUTSD SWVL PU - OP REV GANCHO - BK OCHOS -
 RK TO GANCHO - OUTSD SWVL PU - TANGO CLO FC RLOD -
 BK CONTRA RKS ---- TRNG LEFT WHISK - UNWIND OUTSD SWVL -
 PU TO SCAR -

C: WALK 2 - TRN CLO OUTSD SPIN 2 - OCHO GRANDE -
 STEP GANCHO TRN SCAR -
 WALK 2 - TRN CLO OUTSD SPIN 2 - OCHO GRANDE -
 STEP GANCHO TRN SCAR -

D: X & PT 2X -- X & UNWIND -- BK FLICK KICK 2X --
 OUTSD SPIN PREP - SM FT LUNGE - MINI TELE RONDE -- CONTRA CK -
 REC & HI LINE - BK WALKS - REV TWRL HER - LEG WRAP & EXPLODE -
 LEG WRAP .

IF I LOVE YOU

MARCH, 1995

By EDDIE & AUDREY PALMQUIST, Lake Forest, CA.

RECORD: Special Pressing (flip Amor Rumba) Contact choreographers
SEQUENCE: INTRO, A, A, B, A, A, B1-19 TAG

Suggested Tempo: 41-42
PHASE VI FOXTROT

INTRODUCTION

- 1-4 MOD SCP LOD WAIT 1 MEAS; CHAIR, RECOV, SLIP PIVOT; DBLE REV SPIN; CHG OF DIRECTION;
- 1 Mod SCP LOD lead hds joined trailing arms extended off shoulder twd RLOD looking LOD wt on M's L & W's R WAIT 1 meas;
- 2 (Chair REcov Slip) Thru R relax knee, -, Recov L, Bk R toe in pivot LF (W thru L, -, Recov R, SQQ Trn LF to fac M with L held fwd pivot LF on L) CP DLC;
- 3 (Dble Rev Spin) Fwd L trn LF, -, Sid & Bk R DLC, spin LF on R to DLW tch L to R (W Bk R SQ&Q trn LF, -, Close L to R heel trn on R/Fwd R DLW, Trn LF XLIF of R);
- 4 (Change of Direction) CP DLW Fwd L start LF trn, -, cont trn Sid & Fwd R edge of R toe SS DLW cont trn draw L tch R CP DLC, -;

PART A

- 1-8 TELESPIN TO SCP;; NAT FALLAWAY WEAVE;; REVERSE WAVE;; TIPPLE CHASSE TO HOVER X;;
- 1-2 (Full Telespin SCP DLW) CP DLC Fwd L trn LF, -, sid R DLC, sid & slightly bk L partial wt SQQ (W Bk R, heel trn clos L to R, sid & fwd R LOD SCP); Transfer wt to L trn LF lead W fwd & QQS around M, sid & Fwd R DLC CP, cont trn sid & fwd L DLW in SCP, -(W fwd L/R arnd M, clos L to R on toes fac M, sid & fwd R DLW SCP, -);
- 3-4 (Natural Fallaway Weave from SCP) Fwd R DLW commence RF trn, -, sid & fwd L DLW, sid & bk SQQ R DLC still in SCP; Bk L DLC, Bk R DLC trn LF, sid & fwd L, fwd R BJO DLW (SCP thru L QQQQ trn RF, -, Side R point between M's feet, sid & bk L DLC still in SCP; Bk R, pivot LF on R fwd L to CP, sid & bk R DLW, bk L DLW Contra Bjo);
- 5-6 (Rev Wave) (Contra Bjo) Fwd L blend CP commence LF trn, -, cont LF trn sid & bk R, bk L SQQ DLW (W bk R trn LF, -, bring L to R heel trn on R trans wt to L, Fwd R); Bk R DLW commence SQQ LF curve, -, cont curve to fac RLOD bk L, R (W fwd L, -, R, L);
- 7-8 (Tipple Chasse to Hover X) CP RLOD Bk L trn RF fac COH, -, curve RF to fac DLC sid R/clos SQ&Q L, sid R sway L prepare to step outside W, -; Blend Contra SCAR fwd L X thighs, recover R, QQQQ sid & fwd L DLC, Fwd R in Contra Bjo DLC (W sway rt BK R Contra SCAR, Recov L, sid BK R DLC, BK L Contra Bjo);

REPEAT 1-8 PART A

PART B

- 1-8 BOUNCE FALLAWAY & SLIP PIVOT; CURVING 3-STEP; OUTSIDE CHECK; RT CHASSE TO CONTRA CHECK & SWITCH;; NAT TWIST TRN HOVER TO SCP;; FEATHER FINISH;
- 1 (Bounce Fallaway & Slip Pivot) Contra Bjo DLC Fwd L trn LF heel soft flex knee, -on & S&S& ct rise on L & sid & bk R on toe DLC, lower on R bk L X thighs soft flex of knee rise on L draw R past L closing W, -on & ct pivot LF CP DLW (W bk R trn LF flex knee, -on & ct rise & sid & bk L on toe, lower on L XRIB of L flex knee rise on R/pivot on ball of R face M leave L IF of R no wt, -on & ct pivot LF on L toe); NOTE: Bounce Fallaway is soft 'down up down up' action.
- 2 (Curving 3-step) CP DLW Fwd L trn LF, -, cont LF trn fwd R COH, rise on R trn to face DRC SQQ place L IF of R sway Lt & look Lt (on all toes) (W bk R trn LF, -, cont trn bk L rise, place R bk of L on all toes look rt & sway rt; (Note: W's head trns to rt between cts 2 & 3)
- 3 SQQ (Outside Check) Bk R DLW, -, sid & fwd L DRW, Fwd R Contra Bjo RLOD;
- 4-5 (Rt Chasse to Contra Check & Switch) Bk L trn LF fac COH, -, sid R/clos L, sid R CP DLC; SQ&Q Fwd L X thighs slight LF trn check, -, Recov R rise trn RF, slip L bk end CP DLW R fwd SQQ no wt (W Bk R X thighs on ball keep heel off floor, -, Recov L trn RF, slip R fwd CP leave L bk no wt);
- 6-7 (Nat Twist Trn Hover SCP) Fwd R DLW trn RF, -, sid L DLW/Q RXIB of L on toe, twist trn RF SQ&Q on L heel R toe; small sid R cont trn fac DLW rise & hover, -, Brush L to R, sid & fwd L SQQ SCP DLC (W bk L DLW start trn RF, -, R clos to L Heel Trn/fwd L, R around M; cont trn sid L Rise Hover, -, Brush R to L, sid & fwd R in SCP DLC);
- 8 (Feather Finish) Thru R, -, sid & fwd L Lt sid lead, Fwd R Contra Bjo (W thru L, -, trn LF SQQ sid & bk R, bk L Contra Bjo);

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-2-

PART B CONTINUED

- 9-12 OPEN TELEMARK; OPEN NATURAL; OUTSIDE SPIN PIVOT TO RUDOLPH RONDE & SLIP;;
9 (Open Telemark)(Contra Bjo DLC)Trn LF on L,-,sid R cont LF trn,sid & fwd L DLW in SCP
SQQ (W bk R trn LF,-,HEEL TRN on R clos L to R,sid & fwd R DLW SCP);
10 (Open Natural Trn)(SCP DLW)Fwd R start RF trn,-,Con trn sid & bk L,Bk R DLW rt side
SQQ leading in Contra Bjo(W fwd L,-,Fwd R between M's feet,Fwd L in Contra Bjo);
11-12 (Outside Spin & Pivot to Rudolph Ronde)Contra Bjo DLC Pull L twd R pivot RF,-,Fwd R
SQQ in Bjo Heel Toe pivot RF,cont pivot on L CP DLC(W fwd R in Contra Bjo around M pivot
RF,-,cont trn clos L to R,fwd R between M's feet pivot RF);CP DLC fwd R between W's
SQQ feet relax knee strong turn of hips RF causing W to ARIEL RONDE R leg CW keep L leg
tucked behind R,-,Recover Bk L,Bk R CP DLC(W step L ARIEL RONDE R CW,-,XRIB of L in
FALLAWAY, trn LF on R step L fwd to CP)
- 13-16 Q OPEN REVERSE TRN TO THROWAWAY OVERSWAY;; SIDE HOVER TO SCP; CHAIR, RECOV, SLIP;
13-14 (Q Open Reverse to Throwaway)CP DLC Fwd L trn LF,-,sid & bk R DLC/bk L LOD rt side
SQ&Q lead,bk R start RF trn;(Throwaway Oversway)Trn LF sid L LOD relax knee look LOD trn
SS 1/8 LF on L,-,cont body trn to fac LOD extend R leg sway rt twd wall keep top off
ptnr,-(W trn LF sid & fwd R LOD relax knee look LOD start LF trn bring L to R no wt,-,
cont body trn slowly trn head to lt extend L leg bk LOD tip of toe on floor stretch
rt rib cage look well to left,-);
15 (Hover SCP)Trn RF on M's L & W's R keep knee compressed,-,side R RLOD rise & HOVER,
SQQ Brush L to R side L LOD SCP(W trn RF on R keep knee compressed,-,sid L RLOD rise &
HOVER,Brush R to L side & fwd R LOD SCP);
16 (Chair & Slip)Thru R LOD(W thru L follow M's leg)relax knee,-,Recover L,rise & slip R
SQQ bk small step on Ball pivot LF 1/8(W recover on R rise trn LF to face M leave L fwd,
step L pivot LF)CP DLC;
- 17-20 CLOSED TELEMARK; NATURAL TURN; CLOSED IMPETUS; FEATHER FINISH;
17 (Clos Telemark)CP DLC Fwd L trn LF,-,sid R DLC, trn on ball of R step sid L DLW Contra
SQQ Bjo(W bk R trn LF,-,Heel Trn on R close L to R,cont trn on L sid & bk R DLW Contra Bjo);
18 (Natural Trn)Fwd R trn RF,-,sid L DLW,cont RF trn on L step bk R LOD(W bk L trn RF,-,
SQQ Heel Trn on L close R to L face LOD,Fwd L LOD CP);
19 (Closed Impetus)Bk L LOD start trn RF,-,Heel Trn on L close R to L,continue RF trn
SQQ sid & bk L end CP DLW(W fwd R start RF trn heel to toe,-,sid L DLW toe,cont RF trn
Brush R to L fwd R DRC CP);
20 (Feather Finish)Bk R DRC,-,sid L toe points DLC,Fwd R in Contra Bjo DLC left sid lead
SQQ (W fwd L DRC,-,sid & bk R,Bk L in Contra Bjo rt sid lead);

REPEAT A,A,B 1-19

TAG - MEASURE 20

- 20 HINGE - Bk R DRC trn LF,-,sid L DRC,relax knee trn 1/8 LF sway rt extend R leg(W fwd L
SQQ DRC trn LF,-,sid R DRC Q XLIB of R,lower on L extend R look lt);

Eddie & Audrey Palmquist,
24271 Ursula Circle,
Lake Forest, CA. 92630-3668
(714)586-1519.

New choreography: March 1995

95-53

LONDON BY NIGHT

7/1/90

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

INTRO

1-4 WAIT 2 MEAS;-; LUNGE AWAY WITH SWAY; SD, DRAW, TCH (W
ROLL TO CP);

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

PART A

1-4 ONE LEFT TRN; BK, CHASSE TO BJO; MANUV; OPEN IMPETUS:

- 1,2,3 1 Fwd L commence LF trn, sd & fwd R cont trn, clo L
to R to fc RLOD;
- 1,2,&3 2 Bk R commence LF trn, sd L/clo R, sd L to BJO fc
DW;
- 1,2,3 3 Fwd R trn RF, fwd & sd L cont trn, cl R to L fc RLOD;
- 1,2,3 4 Bk L commence RF trn, clo R for heel trn, sd & fwd L
SCP DC (W fwd R commence RF trn, sd & fwd arnd M
L/brush R to L, sd & fwd R in SCP);

5-8 QUICK OPEN REVERSE; BK TO PROMENADE SWAY; CHNG SWAY;
FALLAWAY RONDE & SLIP:

- 1,2,3& 5 Fwd R, fwd L trn LF, sd & bk R/ bk L to BJO fc DRC
(W bk L, bk R trn LF, sd & fwd L, fwd R to BJO);
- 1,2,3 6 Bk R to CP commence LF trn, sd & fwd L DW SCP,
slowly commence swivel W to CP by stretching L sd
up and trning body LF;
- 1,2,3 7 Cont to trn body LF slowly with more L sd stretch
without stopping the rotation for full meas;

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- 1,2,3 8 Quickly trn body twd wall and put wgt on R & ronde L CCW (W replace wgt on L and commence to open head to LOD & ronde R CW), bk L well under the body in SCP, slip the lady to CP trn body LF as R slips behind wgted L foot with toe trn in (W swivel on R to fc M and place wgt fwd onto L in CP);

9-12 CURVING 3-STEP: BK TO HINGE; QK SWIVEL, THRU SWAY LINE; EXTEND THE SWAY LINE:

- 1,2,3 9 Fwd L CP DC commence LF trn, fwd R curve LF, fwd L DRC CP;
- 1,2,3 10 Bk R trn LF, sd & fwd L twd DW, lower & trn LF by relaxing L knee trn body 1/8 point R toe to sd (W fwd L, sd & fwd R swivel LF, bk L point R fwd);
- 1,2,3 11 Trn body sharply to wall to SCP staying flexed in the knee (W recov R swiveling RF to SCP), thru R staying low, pt L LOD commence a L sd stretch and LF body rotation (W pt R LOD & start LF swivel);
- 1,2,3 12 Take the full meas to cont to trn body LF rising slightly in the supporting knee as W trns slowly LF closing head to BJO pos(The figure approximates a very slow whiplash to BJO);

13-16 BK HOVER; OPEN NATURAL; OUTSIDE SPIN; TRNING RT LUNGE, ROLL, & SLIP:

- 1,2,3 13 Bk L commence RF body trn, sd & bk R trning body to SCP with rise, recov L in SCP DW;
- 1,2,3 14 Thru R commence RF trn, sd & fwd L trn RF (W fwd btwn M's feet), sd & bk R to BJO R sd lead fc DRC;
- 1,2,3 15 Cl L to R trning RF, fwd R arnd W trn RF, sd & bk L CP cont RF trn (W fwd R arnd M commence RF toe pivot, bring L toe beside R cont pivot chg wgt, fwd R btwn M's feet) end fc LOD;
- 1,2,3 16 Fwd R btwn W's feet with pivot action RF to lower & rotate to fc DRW with L sd stretch commence to chg sway, chg sway to R sd stretch recov L, slip W to CP trn body LF as R slips behind wgted L foot with toe trn in (W swivel on R to fc M and place wgt fwd onto L in CP);

REPEAT A

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PART B

1-4 CLOSED TELEMARK; MANUV; SPIN TRN; BK. CHASSE:

1,2,3 1 Fwd L commence LF trn, sd R cont trn, sd & fwd L to BJO DW (W bk R commence LF trn, cl L for heel trn, sd & bk R);

1,2,3 2 Fwd R trn RF, fwd & sd L cont trn, cl R to L fc RLOD;

1,2,3 3 Bk L pivot RF 1/2, fwd R cont trn by rising to toe & spin 1/8 to DW (W bk L/brush R to L) sd & bk L;

1,2&3 4 Bk R commence LF trn, sd L/clo R, sd L to BJO DC;

5-8 QK OPEN REVERSE; BK TO THROWAWAY OVERSWAY;-; HOLD.

CHG TO PROM SWAY:

1,2,3& 5 Fwd R in BJO, fwd L commence LF trn, sd R/ bk L in in BJO;

1,2,3 6 Bk R to CP commence LF trn, sd & bk L cont trn, swivel W to CP trning body LF both begin to extend free leg bk end fcng DW;

1,2,3 7 Cont to lower & rotate (W extend head well L) to throwaway pos never stopping the motion;

1,2,3 8 Take one more count to cont throwaway, swivel body RF keep low in the knee to promenade sway SCP;

9-12 SAME FOOT LUNGE LINE; DBL REV; DBL REV; WHISK:

1,2,3 9 Rise in L knee as body trns RF (W begin to draw L to R), cl R to L (W fc M no wgt chg), lower & cont RF body trn (W pt L thru to LOD with R head);

&1,2&3 10 On & ct M trn body LF no chg wgt to fc LOD (W rec to L trning to CP ready to step bk for dbl rev)/ fwd L trn LF, fwd & sd R arnd W commence LF spin drawing L twd R, cont LF spin on R bring ball of L beside R no wgt (W bk R commence 1/2 LF heel trn on R heel with no wgt, cont LF heel trn & chg wgt to L/ fwd & sd R arnd M trn LF, lck LIF of R) fc LOD;

1,2&3 11 Repeat dbl rev to fc DW;

1,2,3 12 Fwd L, fwd & sd R, XLIB of R to SCP DC;

13-16 WEAVE;-; MANUV; HESITATION CHG:

1,2,3 13 Fwd R, fwd L trn LF to CP, sd & slightly bk R to DC; (W fwd L, sd & bk R to CP, cont trn on R until fc LOD then fwd L DC;

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

REPEAT A

ENDING

SLOW CONTRA CHECK:

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

95-57

Love Is My Life

Composers: Kenji & Nobuko Shibata, 12156 Adrian St., #9-209, Garden Grove, CA 92640
 (714) 740-3528
 Record: Special Pressing
 Footwork: Opposite, directions for man (lady as noted)
 Phase: VI Rumba
 Sequence: Intro A A B Tag

Suggested Speed: 43 RPM

Release: July 1995

Meas.

INTRO

- 1 - 4 WAIT;; DIAG BK CUCARACHA; ALEMANA;**
 1-2 (CP/Wall) Wait 2 meas;;
 QQS 3 (Diag Bk Cucaracha) Release lead hnds sd & bk L sweeping lead hnds down look L, rec R
 lead hnds out & up, cl L joining lead hnds above head, -;
 QQS 4 (Alemana) Bk R leading W tm RF under jnd lead hnds, rec L, sd R small stp, - (W XLIF of R &
 tm RF, fwd R cont tm RF, sd & fwd L to fc M, -) end in CP M fcg Wall;

PART-A

- 1 - 4 FULL BASIC WITH SYNCOPATION;; FWD BASIC; SYNCOPATED FAN;**
 QQS 1-2 (CP/Wall) (Full Basic with Syncopation) Fwd L, rec R, trng slightly LF sd & bk L end M fcg
 - Q&S DLW, -; Hold one count opening out W slightly RF shape L, bk R small stp comm RF tm/rec L
 cont RF tm, sd R twd LOD end in CP fcg COH;
 QQS 3 (Fwd Basic) Fwd L, rec R, trng slightly LF sd & bk L end M fcg DRC, -;
 - Q&S 4 (Syncopated Fan) Hold one count opening out W slightly RF shape L, bk R small stp comm
 RF tm/rec L cont RF tm, sd R twd RLOD, - (W hold one count trng upper body slightly RF to
 fc DRW, fwd L comm trng LF/fwd R cont trng LF, bk L twd LOD R ft extended fwd twd RLOD,
 -) end in Fan Pos M fcg Wall;
- 5 - 8 CHECKED HOCKEY STICK; NAT TOP; ADV OPENING OUT;
 SWITCH TO ADV OPENING OUT;**
 QQS& 5 (Checked Hockey Stick) Fwd L, rec R, cl L to R raising jnd lead hnds above W's head, -/lower
 jnd lead hnds causing W swivel LF R hnd hold W's L shoulder L hnd extended sd (W cl R to
 L, fwd L, fwd R, -/swivel LF on R to fc ptr resting R hnd on M's L shoulder L hnd extended
 sd);
 QQS 6 (Nat Top) XR toe IB of L heel toe turned out, swiveling RF on R sd L, cont tm RF on L fwd R
 small stp twd DC toe turned out, - (W comm trng RF on R sd L, XRIF of L toe, swivel RF on R
 sd L, -);
 QQS 7 (Adv Opening Out) Trng RF on R fwd L twd LOD assuming Shadow Pos sliding R hnd to W's
 R shoulder blade & L hnd jnd, rec R, bk L toe twd RLOD without wgt joining R/R hnds at
 waist level, - (W swiveling RF on L bk R twd RLOD, rec L & swvel LF on L to fc ptr, fwd R toe
 outside ptr without wgt, -);
 &QQS 8 (Switch to Adv Opening Out) Push R hnd sd & fwd causing W swivel RF/fwd L, rec R, bk L
 toe with wgt, - (W swivel RF on L ronde R CW/bk R twd RLOD, rec L & swvel LF on L to fc ptr,
 fwd R toe outside ptr with wgt knee flex, -) jnd R/R hnds held at waist level between ptr;
- 9 - 12 W SLOW RONDE & EXTEND; FWD TO LUNGE LINE BALANCING;
 W ROLL OUT TO L-SHADOW; SWEETHEART;**
 SS 9 (W Slow RF Ronde) Lowering L heel push R sd & fwd causing W RF ronde, -, extend L sd of
 body sweep L hnd CW sd & up above head shape to R, - (W swivel RF on R knee flex ronde
 L CW to fc LOD, -, extend L fwd twd LOD extend L sd of body sweep L hnd CW sd & up
 above head shape to R, -);
 QQS 10 (Lunge Line Balancing) Fwd R chg to L/R hnd hold, fwd L, flexing L knee rotate upper body
 (W SS) RF to fc W & RLOD extending R hnd straight up shape to L, - (W rising on R draw L to R
 without wgt, -, extending L hnd straight up shape to R, -);

95-58

- QQS 11 (W Roll Out to L-Shadow) Trng slightly LF bk R twd COH lead W fwd, rec L chging R/R hnd hold, sd R place L hnd on W's R shoulder blade, - (W fwd L, fwd R across M & tm LF, sd & bk R, -) end in L-Shadow Pos both fcg Wall;
- QQS 12 (Sweetheart) Fwd L, rec R, cl L to R leading W tm RF chging hnd hold to L/R above head, - (W bk R, rec L, fwd R trng RF to fc M, -) end in Fcg os M fcg Wall lead hnd jnd above head;
- 13 - 16 ALEMANA TO SHADOW; KIKI WALKS SPIRAL; AIDA; SYNC CUBAN ROCKS;**
- QQS& 13 (Alemana to Shadow) Leading W tm RF under jnd lead hnd bk R, rec L, sd R small stp leading W tm RF assuming Wrapped Shadow Pos fcg LOD R hnd on W's R shoulder blade, - (W fwd & across body L & tm RF to fc DRW, fwd R & tm RF, fwd L and tm RF on L to fc LOD L hnd extended fwd, -) end in Wrapped Shadow Pos both fcg LOD;
- QQS 14 (Kiki Walks Spiral) Bk L, rec R, fwd L leading W Spiral LF by raising jnd lead hnds, - (W bk R, rec L, fwd R and Spiral LF full tm on R to fc LOD allow L loosely XIF of R, -);
- QQS 15 (Aida) Fwd R, releasing R hnd hold fwd L and tm RF to fc RLOD, bk R leave L extended fwd twd RLOD, - (W fwd L, fwd R and tm LF to fc RLOD, bk L leave R extended fwd, -) end in V Bk-to-Bk Pos both fcg RLOD;
- Q&QS 16 (Sync Cuban Rocks) Sweeping free hnds CCW (W CW) transfer wgt to L/rec R, transfer wgt L, rec R, -;
- 17 - 20 RONDE THRU POINT & CHG SWAY; SPOT TRN; UNDERARM TRN; SYNC PIVOT 4;**
- SS 17 (Ronde Thru Point) Fwd L & flex knee trng LF to fc ptr ronde R CCW (W CW) & point R toe thru twd LOD look L sway to L lead hnd held low trailing hnd extended sd, -, rising on L chge sway to R look RLOD lead hnds held high trailing hnds low, -;
- QQS 18 (Spot Trn) Releasing lead hnds stp thru R & tm LF to fc RLOD leave R extended fwd, rec L trng LF to fc ptr and Wall, joining lead hnds sd R trailing hnds extended sd twd RLOD, -;
- QQS 19 (Underarm Trn) Raising jnd lead hnds XLIF outside ptr leading W tm LF, rec R, sd & bk L comm trng RF to fc RLOD, - (W stp thru R & tm LF under jnd lead hnds to fc LOD leave L extended fwd, rec L trng LF to fc ptr and COH, sd & fwd R between ptr's feet, -) end in CP M fcg RLOD;
- Q&QS 20 (Sync Pivot 4) Cont trng RF on L pivot RF along LOD fwd R/bk L, fwd R, sd L twd LOD, - end in CP M fcg Wall;
- 21 - 24 SWAY & W SWIVEL LF; W SWIVEL LF FULL TRN & CHG PT; BK TO DEVELOPE; W OUT TO FACE;**
- SS 21 (Sway & W Swivel LF) Extending right side of body sway to left looking at W jnd lead hnds extended sd wide open, -, straightening body upright raise jnd lead hnds to lead W swivel LF lower jnd lead hnds to waist level at end of swivel, - (W extend left side of body sway to right looking right, -, straightening body swivel LF on R half tm to to fc Wall leave L ft XIF of R pointing twd RLOD, -) end in Modif. Wrapped Shadow Pos both fcg Wall lead hnds jnd at waist level M's R hnd extended sd W's L hnd across body;
- SS (W S&S) 22 (W Swivel Full Trn & Chg Pt) Raising jnd lead hnds up above head flex L knee leading W swivel LF, -, rising on L by straightening knee lower jnd lead hnds join trailing hnds for Wrapped Pos, - (W swiveling LF on R by flexing knee under jnd lead hnds ronde L CCW, -, close L to R/extend R fwd twd Wall without wgt,-) end in Wrapped Pos both fcg Wall;
- SS (W QQS) 23 (Bk to Develope) Bk R upper body slightly leaning fwd sweeping both hnds down & sd to hold W's wrists, -, straighten upper body upright, - (W bk R upper body slightly leaning fwd sweeping both hnds down & sd draw L to R, straightening upper body upright raise L knee up toe pointing floor, upper body slightly leaning bk extend L toe fwd & dow to floor, -)
- SS (W QQS) 24 (W Out to Face) Fwd L leading tm LF, -, sd & fwd R assuming CP, - (W fwd L, fwd R & tm LF to fc ptr & COH, sd & bk L, -) end in CP M fcg Wall;

Repeat PART-A

PART-B

1 - 4 THREE THREES;;;;

QQS 1-4 (CP/Wall) (Three Threes) Releasing R hnd hold fwd L, rec R, leading W spin RF cl L to R
 QQS release L hnd & place both hnds on W's shoulders at the end of her trn, - (W bk R, rec L, fwd
 QQS R & spin RF to fc Wall cl L to R without wgt, -) end in Tandem Pos both fcg Wall; Bk R, rec L,
 QQS leading W spin LF cl R to L release both hnds & place both hnds on W's shoulders at the end
 of her trn, - (W replace wgt to L, replace wgt to R, replace wgt to L & spin LF full trn to fc Wall
 R close to L without wgt, -) end in Tandem Pos both fcg Wall; Releasing hnd hold diag fwd L,
 rec R, cl L, - (W diag bk R, rec L, fwd R & trn RF to fc ptr, -); Bk R, rec L, cl R to L joining both
 hnds to Bfly (W fwd L & trn RF to fc Wall, fwd R & trn RF to ptr, fwd & sd L twd M's R sd, -) end
 in BFLY M fcg Wall;

5 - 8 CONTINUOUS HIP TWIST;; CONTINUOUS HIP TWIST;;

QQS 5-6 (Continuous Hip Twist) Leading W trn RF sd L, rec R, cl L to R leading W swivel RF, - (W swivel
 QQS RF on L & bk R twd COH, rec L & trn LF, fwd R toe small stp outside ptr & swivel RF to fc Wall,
 -); Releasing lead hnds bk R leading W fwd and trn LF, rec L, cl R to L assuming BFLY, - (W
 fwd L & trn LF, fwd R comm trng RF, cont trn RF sd & fwd L twd M's R sd, -) end in BFLY M fcg
 Wall;

QQS 7-8 Repeat Meas 5-6 of Part B;;

QQS

TAG

1-2 OPENING OUT SPIRAL (M TRANS); PRESS LINE;

QQS 1 (Opening Out Spiral) Leading W trn RF sd L, rec R, cl L to R without wgt leading W spiral LF
 under jnd lead hnds raising both hnds up above W's head, - (W swivel RF on L & bk R twd
 COH, rec L, fwd R & spiral LF to fc Wall leave L loosely XIF of R, -) end in Tandem Pos both
 fcg Wall; (now identical footwork)

SS 2 (Press Line) Joining R/R hnds fwd L on toe half wgt flex L knee sweeping L arms CW down &
 sd, -, shape to L & extend L hnd sd look left, -;

- 8-8 1/2 [UNDERARM TRN EXIT MAN TRANS] drop left hnds fwd R, L lead W to twirl LF under right hnds, fwd R, L; XRIB/sd L, sd R to LOP fcg LOD (fwd R, L start LF trn, trn 1 1/2 LF in pl R/L, R; bk L/cl R, fwd L)
- 8 1/2-10 1/2 [WHIP w/OUTSIDE TRN] bk L trn RF, fwd R to W's rt sd W into rt arm fc WALL; pt left to sd, trn 1/4 RF fc RLOD in CP sd L, XRIB trn RF 1/2 to fc LOD, sd L lead W to twirl RF under lead hnds; in pl R/L, R (fwd R swvl 1/2 RF, bk L; bk R/cl L, fwd R, swivel RF 1/2 bk L LOD, trn 1/2 fwd R LOD; trn 1/2 fc RLOD in pl L/R, L* option W may do another full turn on the tripple instead of the anchor step)
- 10 1/2-12[SUGAR PUSH w/HAND CHANGE] bk L, R; tch L take hnds up to palm-to-palm with M's fingers on the outside and W's fingers over the top, fwd L, XRIB/sd L, sd R (fwd R, L; tch R, bk R, bk L/cl R, fwd L);
- 13-16 [WHEEL SWIVELS] bk L with hnds lead W to swivel slightly LF, bk R lead W to swivel slightly RF, tch L toe to right instep, stp sd L starting a 1/2 couple trn over the next 2 measures; tch R heel to sd, XRIF, tch L toe, tch L heel; XLIF, tch R toe, tch R heel, XRIF; tch L, fwd L, XRIB/sd L, sd R end LOP fcg RLOD (fwd R, L, tch R toe to left instep, tch R heel to sd; XRIF, tch L toe, sd L, tch R heel; XRIF, tch L toe, tch L heel, XLIF; tch R, bk R, bk L/cl R, fwd L);

PART B

1-8 WHIP w/THREE INSIDE TURNS;;; SIDE BREAKS; WHIP & PUSH (TWICE);;;

- 1-3 [WHIP w/THREE INSIDE TRNS] bk L trng RF, fwd R to W's rt sd W into rt arm fc WALL, pt left to sd, trn 1/4 RF fc RLOD in CP sd L; leading the W to trn LF bring lead hnds between heads stp fwd R arnd W, sd & fwd L fc WALL W in right arm bring lead hnds down, fwd R arnd W, sd & fwd L fc COH W in right arm bring lead hnds down; fwd R arnd W, sd & fwd L fc WALL W in right arm bring lead hnds down, fc RLOD XRIB/sd L, sd R end LOP fcg RLOD (fwd R swvl 1/2 RF, bk L, bk R/cl L, fwd R; fwd L twd RLOD, fwd R trn 1/2 LF under lead hnds fc LOD, fwd L, R trn LF 1/2 fc RLOD; fwd L, R trn LF 1/2 fc LOD, bk L/cl R, fwd L);
- 4 [SIDE BREAKS] sd L/sd R, cl L/cl R, sd L/sd R, cl L/cl R;
- 5-8 [WHIP & PUSH TWICE] bk L trng RF, fwd R to W's rt sd W into rt arm fc WALL, pt left to sd, trn 1/4 RF fc RLOD in CP sd L; fwd R, L, XRIB/sd L, sd R (fwd R swvl 1/2 RF, bk L, bk R/cl L, fwd R; bk L, R, L/cl R, fwd L;)
REPEAT meas 5-6 part B

PART C

1-8 CROSS POINT TWICE; TWIN CITIES;; -,- CROSS POINT 4 TIMES;; -,- TWIN CITIES;;

- 1 [CROSS PT TWICE] jn hnds in low BFLY backing LOD XLIB (XRIF), pt R to sd, XRIB (XLIF), pt L to sd;
- 2-4 1/2 [TWIN CITIES] Retain jnd hnds throughout bk L start 1/2 LF trn, cl R fc LOD, in pl L/R, L; lead W to trn RF under lead hnds in pl R/L, R, lead W to trn LF to fc L/R, L; lead W RF under lead hnds R/L, bk R to low BFLY (fwd R, L pass M's left sd,

Papillon

8 (Checked Reverse Turn) Fwd L commence LF trn rising strongly, fwd & arnd R checking [W: cl as a heel turn], trng RF slip L back small step ending in CP \ DW;

9 - 12 Double Natural Spin: Outside Check: Bk. Chasse to Right: Travelling Contra Check:

9 (Double Natural Spin) Fwd R between ptr's feet commence RF trn rising, fwd & arnd ptr L cont RF trn [W: heel turn], cont RF trn spinning on ball of L and allowing W to step into BJO then lowering to end facing LOD;

[W: Bk L rising, cl R to L heel turn, cont RF trn fwd & arnd ptr L / cont RF trn slightly fwd R outside ptr checking;]

10 - 11 Standard figures. Commence in BJO facing LOD. End in CP \ DC with strong L sway.

12 (Travelling Contra Check) Fwd L twd DC and as weight is transferred change sway to R, cl R to L then rise, trng to SCP \ DC sd & fwd L;

13 - 16 Quick Telemark: Hover Corte: Outside Spin: Checked Natural Turn:

13 (Quick Telemark: 1&23) Thru R twd DC / blending to CP fwd L twd DC commencing LF trn and rising, fwd & arnd R cont LF trn [W: toe spin], cont LF trn and trng to SCP \ DW sd & fwd L;

[W: Thru L / trng to CP in front of M sd & bk R twd DC rising, cl L to R toe spin, cont LF trn and trng to SCP \ DW sd & fwd R;]

14 (Hover Corte) Thru R twd DW, trng to CP \ DW sd & fwd L rising, rec sd & bk R;

15 (Outside Spin) Standard figure. Commence in CBJO \ DW. End in CP \ LOD.

16 (Checked Natural Turn) Fwd R between ptr's feet commence RF trn rising, fwd & arnd L cont RF trn to fac WALL [W: heel turn], trng LF slip small step bk R trng to face DC still in CP;

BRIDGE

1-2 Closed Telemark: Manuver:

1 - 2 Standard figures. Commence in CP \ DC. End in CP backing LOD.

ENDING

1 - 2 Run to Promenade: Oversway with Change of Sway...

1 (Run to Promenade: 123) Fwd R between ptr's feet, swing L side fwd fwd L trn ptr to SCP but W's head stays L and staying low but on toes, W trng head to R step thru R in SCP twd DW toe and rising strongly;

2 (Oversway with Change of Sway: 12...) Swaying to L step small step sd & fwd in SCP lowering to flat of foot,, lowering into L knee change sway to an Oversway line and hold.

95-66

PART B

1-4 FLAMENCO CLOSES:-; REVERSE DEVELOPES: ROLL TRANSITION TO FC:

Q&Q&Q&Q& 1-2 In skaters with same footwork sdL/stamp R next to L no wgt, sd R/
Q&Q&Q&Q& stamp L next to R no wgt, sd L/ cl R, sd L/ cl R; Repeat meas 1;

QQQQ 3 In skaters fc LOD fwd L, pt R, fwd R, pt L (W fwd L, kick R fwd
striking floor with ft then bend knee to bring R foot past knee and twd
floor no wgt, fwd R, kick L fwd strike floor with ft then bend knee to bring
L foot past knee and twd floor no wgt);

QQQQ 4 Both roll LF keeping L hnds joined over head fwd L trning LF, cont roll
R, L to fc wall, tch R to L to end CP fc wall chg to lead hnds joined (W fwd
L trning LF, cont roll R, L to fc ptr, cl R to L); Note: M under joined hnds
bwtm cts 1 & 2 W under joined hnds betwn cts 2&3

5-8 CHASSE CAPE TRANSITION TO SKATERS:-:-;

QQQQ 5-6 Appel on R, sd & fwd L to SCP, thru R trning RF, sd & bk L to CP
QQQQ& (W appel on L, sd & fwd R to SCP, fwd L, fwd R to CP); Bk R trning RF,
bk L in BJO spin RF, fwd R in BJO but cont trn to fc wall in CP, sd L/ cl R
(W fwd L trning RF, fwd R in BJO pivot RF, cl L cont trn to CP M fc wall, sd
R/ cl L);

QQQQ& 7-8 Sd and bk L, bk R in SCAR pivot LF, fwd L trn to fc COH in CP, sd R/
QQQQ cl L (W sd & fwd R, fwd L in SCAR pivot LF, cl R cont trn to CP M fc COH,
sd L/ cl R); Sd & bk R, bk L in BJO spin RF, fwd R in BJO but
cont trn to fc wall in skaters, tch L to R (W sd & fwd L, fwd R in BJO pivot
RF, fwd L to spin RF to fc wall, cl R to L in skaters);

REPEAT PART B

PART C

1-4 WALK 3 & SWITCH: WALK 3 & SWITCH: ROLL TRANSITION TO FC: ECART:

QQQQ 1-2 In skaters with same footwork fwd L, fwd R, fwd L, trn RF to fc RLOD;

QQQQ In reverse skaters fwd R, fwd L, fwd R, trn LF to fc LOD in skaters;

QQQQ 3 Repeat meas 4 of part B;

QQQQ 4 Appel R, fwd L, sd R, XLIB of R;

5-8 SPANISH LINE WITH FLAMENCO TAPS TWICE:-:-;

QQQQ 5-6 Thru R, sd L commence RF trn, bk R to fc RLOD, press L on ball
QQ&QQ of ft partial wgt inside arms folded in front of body and outside arms up
with hnd twd ptr; Keeping this line take full wgt on L, tap R/ tap R behind
L, recov bk on R, press L on ball of ft partial wgt;

QQQQ 7-8 Thru L, sd R commence LF trn, bk L fc LOD, press R on ball of ft
QQ&QQ partial wgt inside arms folded in front of body and outside arms up with
hand twd ptr; Keeping this line take full wgt on R, tapL/ tap L behind R,
recov bk on L, press R on ball of ft partial wgt;

INTERLUDE

1-2 FACE FOR SLOW PRESS LINE: SPIN TO FACE:

SS 1-2 Fwd R to fc ptr L ,-, press L on ball of ft with L arm folded in front and

SS R arm folded in back,-; Put full wgt on L to commence spin LF,-, finish
LF spin to fc ptr and wall in CP,-;

REPEAT A MEASURES 1-12

ENDING

On last beat of music pt R thru to RLOD like coup de pique and freeze

- QQS 15 (Spiral)Fwd R,L (W fwd L,R). release hds spiral RF fc DC allow R to cross in front of L (W 38 spiral LF fc DW allow L to cross in front of R).-;
- QQQ&Q 16 (Syncopated Side Walks)Fwd R trn RF fc ptr & wall (W fwd L trn LF fc COH). si L. cl R/si L. cl R join R hds;

PART B

- 1-9 ALEMANA TO TANDEM:: SOLO HOCKEY STICK:: X LUNGE & RUN 2 CLOSE: SHADOW RT LUNGE & FENCE LINE: CROSS WALKS::
- QQS 1 (Alemana to Tandem)Fwd L, rec R, small bk L (W bk R, rec L, fwd R twd M start RF trn),-;
- QQQQ 2 (Cont Alemana)Bk R, rec L. fwd R trn $\frac{1}{2}$ LF fc LOD. cl L (W fwd L cont RF trn under joined r: hds: cont trn fwd R, fwd L. complete $\frac{1}{2}$ trn to R end fc LOD beh M,-) release hds as W goes beh M ending about 1' apart:;
- QQS 3-4 (Solo Hockey Stick on Ident. Ftwrk)Bk R trn bdy LF arms extended to si, rec L, fwd R extendg L arm fwd & bringing R hd down to front of hip,-: Fwd L, fwd R bring L hd down to front of hip trn $\frac{1}{2}$ LF, bk L fc RLOD M now beh W,-;
- SQ&Q 5 (X Lunge & Run 2 Cl) Bk R trn body to L look strongly L in lunge line with arms extended to si.-, retain body trn to L rec fwd L/fwd R. cl L on toes join L hds place R hd on W's R shoulder blade (W bring R hd up over head) still looking well to L;
- SS 6 (Shadow Lunge & Fence Line)Si & slightly fwd R in lunge relax R knee still lookg well L (W bring R arm down til arm is parallel to floor across body extend R elbow twd RLOD), XLIF of R in shadow fence line look twd RLOD & Wall slide R hd fwd to W's upper arm (W extend R arm to si).: NOTE: In fence line all 4 feet will be in a line with M's L ft between W's feet
- QQS 7-8 (Cross Walks) Rec R, si L, XRIF,-: Si L. XRIF. si L,-: During Meas 8 W make circle with R arm bringing R hd down to R hip at end of measure:
- 9-16 LADY SLO SPIRAL: ON AROUND TO OPEN FCG: BASIC TO SLEMANA SURPRISE CHECK:: SWEETHEART: ALEMANA SURPRISE CHECK: SWEETHEART: UNDERARM TRN:
- SS 9 (Lady Spiral) Cl R to L no wt,-(W XRIF slowly spiral LF 1 full trn allow L to XIF of R & Pt Rlod. slightly sway to R look well to R extend R arms to si,-;
- QQS 10 Trans wt to R, fwd L,R,- (W fwd L twd DW. fwd R trn $\frac{1}{2}$ LF under joined hds, bk L,-)release L hds & join R hds now open fcg pos M fc DW;
- QQS 11 (Basic) Fwd L, rec R, sm bk L,-;
- QQ&S 12 (Alemana Surprise Check)Bk R (W fwd L trn $\frac{1}{2}$ RF under joined hds), rec L (W sml fwd R trn $\frac{1}{2}$ RF), swivel $\frac{1}{2}$ LF on L cl R bring joined hds thru chest high betw ptrs & extend across in front of W (W swivel $\frac{1}{2}$ RF on R cl L)both now fc DC W's L hd on M's L shoulder blade/swivel $\frac{1}{2}$ RF on R bring joined hds thru chest high betw ptrs & extend across in front of M (W swivel $\frac{1}{2}$ LF on L)both now fcg RDW with M's L hd on W's L shoulder blade.-;
- QQS 13 (Sweetheart)Ck fwd L like contra ck with bdy trn to L (W ck bk R bdy trn to L), rec R start RF trn (W rec L start RF trn), si L fc RDC (W fwd R to COH),-;
- QQ&S 14 (Almana Surprise Check) Bk R (W fwd L trn $\frac{1}{2}$ RF under joined hds), rec L (W sml fwd R trn $\frac{1}{2}$ RF) swivel $\frac{1}{2}$ LF on L cl R bring joined hds thru chest high betw ptrs & extend across in front of W (W swivel $\frac{5}{8}$ RF on R cl L) both now fcg RDW W's L hd on M's L shoulder blade/swivel $\frac{1}{2}$ RF on R bring joined hds thru chest high betw ptrs & extend across in front of M (W swivel $\frac{1}{2}$ LF on L) both now fcg DC M's L hd on W's L shoulder blade.-;
- QQS 15 (Sweetheart) Ck fwd L like contra ck with bdy trn to L (W ck bk R body trn to L), rec R start RF trn (W rec L start RF trn), si L fcg DW (W fwd R twd wall),-;
- QQS 16 (Underarm Trn)In pl trn RF fc wall R,L,R,- (W fwd L start RF trn, fwd R cont trn, cont trn RF (W QQ&Q) under joined hds to complete $1\frac{1}{2}$ trns L/R,L) chg to M's L & W's R hds joined now in open fcg pos M fcg wall;

PART B - MODIFIED

- 1-13 SAME AS MEASURE 1 - 13 PART B ;;;;;;;;;;
- 14-16 UNDERARM TURN: OPEN BREAK PIVOT CLOSE: X LUNGE:
- QQS 14 (Underarm Trn)In pl trn RF fc COH R,L,R,-(W fwd L start RF trn, fwd R cont trn, cont trng RF under joined hds to complete $1\frac{1}{2}$ trns L/R,L) chg to M's L & W's R hds joined now in open fcg pos M fcg COH;
- &QQQQ 15 (Open Break Pivot Close)Small apt L/pt R toe fwd bring R hd in to bdy & up si of bdy past face extend straight up trng palm out, rec R, si & fwd L to CP pivot RF $\frac{3}{8}$ to fc DW. cl R;
- SS 16 (X Lunge) XLIF of R (W XRIB of L),-, release hold with M's R & W's L extendg arms to si relax L knee look at W (W relax R knee trn bdy strong to L & look well to L),-;

INTERLUDE

- 1 - 4 TURN BACK TO BACK; TURN RONDE TO FACE; BALLERINA TOP; BALLERINA WHEEL;
 1 Fwd L(R)LOD spin LF(RF)3/4 to fce wall(COH)bk to bk[Music slows],-,c1 R;
 2 Spin LF(RF)1/2 on L ronde R CCW(L CW)to fce COH(WALL)free ft ptd sd,-,
 jn R(R) hands high L(L) hands low;
 3 [Ballerina Top]Nat Top Action-Trng RF XRIF,sd L,XLIB to fce wall
 (spin 1 1/2 trns RF on R to fce M & COH with L knee raised)jnd R hands
 will lower-jnd L hands will raise high);
 12&3 4 [Ballerina Wheel]Releasing jnd R hands turn W to shadow & wheel RF fwd
 L,R/L,R(c1 L trn RF & raise R knee,-,-)end fcg COH;
- 5 - 7 TRANSITION(LADY ROLL)TO SIDE BY SIDE; FENCE LINE; LADY ROLLS TO CP;
 5 [Trans]Fwd L DLC, C1 R, Hold on R as W rolls RF DLC R,L,R jng R(L)hands
 M behind W at arms length both looking DLC;
 6 [Fence Line]Both fwd L DLC in contra lowering with fwd body poise;
 (12&3)7 Recov R,bk L,c1 R(Recov R releasing hold trng LF full trn,L/R,L)to CP DLC;

PART B

- 1 - 4 TELEMARK SCP; THRU & CHASSE BJO; RUNNING HOVER BJO; RUNNING OPEN NATURAL;
 1 [Telemark SCP] Standard Phase 3/4 figure
 12&3 2 [Chasse Bjo] Standard Phase 3 Figure
 1&23 3 [Running Hover Bjo]Fwd R Bjo DLW/fwd L to CP rising,sd & fwd R,fwd L;
 1&23 4 [Running Open Natural]Fwd R Bjo DLW trng RF/sd L DLW(fwd between M's
 feet), sd & bk R rt sd leading, bk L DLC in Bjo;
- 5 - 8 RISING LOCK; CLOSED TELEMARK; MANUVER; SPIN TURN OVERTURNED;
 5 [Rising Lock]Bk R DLC trng LF, sd & fwd L DLC, Lk RIB(Lk LIF)CP;
 6 [Telemark Bjo] Standard Phase 4 Figure;
 7 [Manuver] Standard Phase 2 Figure;
 8 [Spin Turn Overturned] Standard Phase 3 Figure to end fcg DRW;
- 9 - 12 RIGHT TURNING LOCK; CHAIR & SLIP; DOUBLE REVERSE; CHECKED REVERSE & SLIP;
 1&23 9 [Right Turning Lock]Bk R LOD trng RF/XLIF,fwd R between W's feet trng her
 to SCP,fwd L DLC in SCP;
 10 [Chair & Slip]Thru R DLC,recov R(recov R trng LF),bk R DRW small step
 to CP;
 11 [Double Reverse]Fwd L DLC,trng LF sd R DLC,cont trn tch L(Bk R,heel trn/
 fwd R LOD,trng LF XLIF)to CP LOD;
 12 [Checked Reverse & Slip]Fwd L trng LF rising, sd & fwd R LOD on toe chkg
 (c1 L on toes),recov L lowering to fce DLW;
- 13 - 16 DOUBLE NATURAL;CLOSED WING; REVERSE TWIRL TO LEFT OPEN; APART & SWAY;
 13 [Double Natural]Fwd R DLW,trng RF sd L wall,spin RF on L tch R(bk L,
 c1 R heel trn/fwd L,R)to Bjo DLW;
 14 [Closed Wing]Fwd R DLW,trng LF draw L,tch L(bk L,sd R,fwd L)to SCAR LOD;
 15 [Rev Twirl] Fwd LOD L,R,L twirling W LF to LOP fcg LOD;
 16 [Sway]Sd R wall(sd L COH)free arms extended out to sd sway twd ptr;

TURN AROUND WALTZ

July 1995

By: Peter & Beryl Barton, 464 East Ave, Scarborough, Ont, M1C 2W8 (416)284-9096
 Record: Collectables 4579 - "Turn Around" Harry Belafonte Speed 46 RPM
 Sequence: Intro - A - Interlude - B - Interlude - End Phase VI Waltz

INTRODUCTION

- 1 - 4 SHADOW WALL; FENCE LINE; ROLL RLOD; SWAY RIGHT;
 1 In Shadow fcg DLW both with R free wait;
 2 [Fence Line]Fwd R LOD lowering with thighs X'd-extend L arms fwd R bk;
 3 Recover L trng RF, roll RF R, L to shadow fcg wall;
 4 Sd R RLOD lowering trng upper body slightly RF sway L arm fwd twds wall & R arm out to side;

PART A

- 1 - 4 ROLL TO BFLY THROWAWAY OVERSWAY;;LADY DEVELOPE & REV TWIRL;CANTER TWIRL;
 1 Roll LF L,R,L to fce DLW;
 2 Keeping wgt on L trn upper body LF(trng LF on L bk R)to Bfly, extend R bk (L bk)sway R in throwaway oversway,-;
 1&23 3 Rise fce wall hold/sd R,c1 L,-(Develope L RLOD/under jnd L(R)hands rev twirl full trn L,c1 R,-);
 1&23 4 [Canter Twirl]SdR/-,draw L to R,c1 L(rev twirl 1/2L/R,c1L,tch R DLC) Bfly wall;
- 5 - 8 BFLY SAME FOOT LUNGE & DEVELOPE; REV TWIRL PICK UP LOCK; TELESPIN;;
 5 [Samefoot Lunge]Lower on L,sd R sway L,-(lower on L,bk R head & sway R, develope L LOD);
 6 [Rev Twirl Pickup Lock]Trn LF on R,sd & fwd L,1k RIB(Commence Pickup on L, twirl LF R,L)to CP DLC;
 7 [Telespin]Fwd L DLC in CP,trng LF sd R DLC(heel trn),cont trn LF on R to fce wall(fwd R LOD)L ft ptd sd & bk no wgt;
 8 Cont trn transfer wgt to L(fwd L in SCP trng LF/fwd R)to CP DLC,cont trn sd R DLC(c1 L on toes),cont trn to SCP sd & fwd L DLW;
- 9 - 12 CROSS PIVOT SCAR;SYNCO TWISTY VINE SCAR;REV TWIRL TRANS CP; SPLIT RONDE;
 9 [Cross Pivot Scar]Standard Phase 3 figure;
 10 [Synco Twisty Vine] Standard Phase 2 figure
 12&3 11 [Rev Twirl Trans]Fwd L,in place R/L,R(Bk R,twirl LF L,R full trn)to CP LOD;
 12 [Split Ronde]Ronde L CCW,XLIB trng LF,bk R small step(ronde L CCW,XLIB (12&3) trng LF/sd R, fwd L)DRC in CP;
- 13 - 16 CONTRA CHECK & SWITCH; CHECKED NATURAL & SLIP; REVERSE TWIRL TO LEFT OPEN; APART & SWAY;
 13 [Contra Check]Lowering on R fwd L no wgt R shoulder leading trng body LF to contra as wgt taken on L with strong fwd poise, recov R trng RF 1/2, rec bk L(rec fwd L, trng RF fwd R) CP DLW;
 14 [Chkd Nat & Slip]Fwd R DLW trng RF & rising,sd & fwd L DLW on toe chkg (c1 R on toes),rec bk R small step to CP LOD;
 15 [Rev Twirl]Fwd LOD L,R,L twirling W LF to LOP fcg LOD;
 16 [Sway]Sd R wall(sd L COH)free arms extended out to sd sway twd ptr;

95-63
Papillon

Choreography: Richard E. Lamberty 909 Marina Village Pkwy #309, Alameda, CA 94501 510-839-7644
Record: Papillon (Flip of The Way We Were) REXL Records
Sequence: Introduction A A(1-8) B Bridge A A(1-8) B B(1-8) Ending
Phase: 6
Date: May 17, 1995 (Version 1.0)

INTRODUCTION

1 - 12 Wait 2 measure: : Roll Three: Thru. fac. cl: Vine Three: Thru. fac. cl: Roll Three: Thru. fac. cl: Closed Hover: Box Finish: Closed Telemark: Manuver:

- 1 - 2 Wait two measures in Open Facing LOD with M's L and W's R foot free; ;
3 - 8 Standard figures. Commence in Open Facing LOD. End blending to CP \ WALL.
9 - 12 Standard figures. Commence in CP \ WALL. End in CP backing LOD.

PART A

1 - 4 Open Impetus: Syncopated Vine: Weave 6: :

- 1 (Open Impetus) Standard figure. Commence in CP backing LOD. End in SCP \ DC.
2 (Syncopated Vine: 12&3) Thru R, sd L trng to fac ptr / R XIB of L [W: L XIB of R], trng to SCP \ DC sd & fwd L;
3 - 4 (Promenade Weave) Standard figure. Commence in SCP facing DC. End in CBJO \ DW.

5 - 8 Manuver: Tipple Chasse Pivot: Spin Turn: Box Finish:

- 5 - 8 Standard figures. Commence in CBJO facing DW. End in CP facing DC.

9 - 12 Open Telemark: Double Natural Telemark to Samefoot Lunge: : :

- 9 Standard figure. Commence in CP \ DC. End in SCP \ DW.
10 - 12 (Double Natural Telemark to Samefoot Lunge: 12&3; 12H; 1HH:) Thru R commence RF trn, fwd & arnd L trng RF and to CP in front of the W / cont RF trn sd & fwd R foot pointing DW and body facing LOD, fwd L small step outside ptr in SCAR lowering; (Natural Preparation) Blending to CP \ DW fwd R between ptr's feet commence RF trn rising strongly, fwd & arnd L cont RF trn to fac COH [W: heel turn], touch R near L; (Samefoot Lunge) Lowering into L knee and swaying L step sd & slightly fwd R twd ptr. -, change sway to R;

[W: Thru L commence RF turn, allowing M to trn to CP fwd R between ptr's feet cont RF trn / sd & bk L twd DW, bk R small step in SCAR; (Natural Preparation) Blending to CP bk L rising, cl R to L heel turn, cont RF small step bk L twd LOD; (Samefoot Lunge) Lowering into L knee and swaying R step bk R. -, change sway to L closing head;]

Note: The Woman may dance an open pivoting action on the Natural Preparation action instead of a heel turn if desired.

13 - 16 Hover Transition to BJO: Outside Change to SCP: Chasse: Manuver:

- 13 (Hover Transition to BJO) Changing sway to L lead W to step fwd onto her L, blending to CP and trng LF to fac RLOD fwd L rising, sd & bk R twd DC;
14 - 16 Standard figures. Commence in CBJO backing DC. End in CP backing LOD.

PART B

1 - 4 Double Reverse Spin: Curved Three Step: Bk. Chasse to BJO: Outside Check:

- 1 - 4 Standard figures. Commence in CP \ DC. End in CBJO backing LOD. (Outside Check is slightly overturned.)

5 - 8 (Overturned) Outside Spin: Natural Turning Lock to SCP: Slow Lock: Checked Reverse Turn:

- 5 (Outside Spin) Standard figure danced with 1 full turn. Commence in CBJO backing LOD. End in CP backing LOD.
6 (Natural Turning Lock to SCP) Bk R twd LOD right shoulder leading / lock L XIF of R [W: lock R XIB of L], trng RF sd & fwd R twd LOD still in CP, trng to SCP \ DC sd & fwd L;
7 (Slow Lock) Thru R twd DC, sd L trng to CP \ DC, rising lock R XIB of L [W: lock L XIF of R];

MUSTANG SALLY page 3

- trn 1/2 to fc in pl R/L, R; trn 1/2 RF under lead hnds keep trailing hnds low in pl L/R, L, trn LF bk to fc M in pl R/L, R; spot twrl RF one full trn under lead hnds L/R, L)
 4 1/2-6 1/2 [CROSS PT 4 TIMES] Repeat Meas 1, part C twice moving RLOD
 6 1/2-8 [TWIN CITIES] Repeat Meas 1-4 1/2 part C to end LOP fcg RLOD

9-16 ALTERNATING UNDERARM TURN; -,- SIDE WHIP;; -,- SUGAR TURN & TWIRL;; SUGAR PUSH WITH ROCKS;;

- 9-10 1/2 [ALTERNATING UNDERARM TRN] bk L trn RF, fwd R fc LOD, lead W to trn LF in pl L/R, L; trn LF under lead hnds R/L, R to LOP fc RLOD (fwd R, L, trn 1/2 LF under lead hnds R/L, R; in pl L/R, L)
 10 1/2-12 1/2 [SIDE WHIP] bk L trng RF, fwd R to W's rt sd W into rt arm fc WALL; pt left to sd, -,-, rec L; XRIB/sd L, sd R (fwd R swvl 1/2 RF, bk L; bk R/cl L, fwd R, fwd L, R trn LF 1/2; bk L/cl R, fwd L)
 12 1/2-13 [SUGAR TURN AND TWIRL] bk L, R lead W to trn RF into her right arm trailing hnds low between ptrns; tch L, fwd L, twrl W under lead hnds XRIB/sd L, sd R (fwd R, L trn RF 1/2 right arm will be wrapped in frnt; pt R fwd, fwd R trn 1/2 RF under lead hnds bk L/cl R, fwd L);
 14-16 [SUGAR PUSH WITH ROCKS] bk L, R, take hnds up to palm-to-palm with M's fingers on the outside and W's fingers over the top tch L, sm stp fwd L stop fwd movement keep elbows at sd with starch; shift wt with very slight rocking action bk R, fwd L, bk R, fwd L; bk R, fwd L, XRIB/sd L, sd R (fwd R, L, tch R, bk R; rk fwd L, bk R, fwd L, bk R; fwd L, bk R, bk L/cl R, fwd L);

REPEAT B (FCG LOD)

REPEAT A

REPEAT B

END

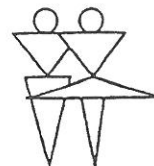
1-7 CROSS POINT TWICE; TWIN CITIES;; -,- SUGAR TURN & TWIRL;; SUGAR PUSH WITH ROCKS WRAP & LUNGE;;

- 1 Repeat Meas 1 part C
 2-4 1/2 Repeat Meas 2-4 1/2 part C
 4 1/2-5 Repeat Meas 12 1/2-13 part C
 6-8 [SUGAR PUSH WITH ROCK AND WRAP] bk L, R, take hnds up to palm-to-palm with M's fingers on the outside and W's fingers over the top tch L, sm stp fwd L stop fwd movement keep elbows at sd with starch; shift wt with very slight rocking action bk R, fwd L, bk R lead W to trn LF into M's right arm,-; lunge sd L bring lead hnds down in frnt look at W and hold (fwd R, L, tch R, bk R; rk fwd L, bk R, fwd L, fwd R trn LF under lead hnds; lower slightly into right knee keep left arm in front of body and hold).

Note: This dance is written with coaster endings on most figures. Anchor endings may be substituted in most cases.

95-60

MUSTANG SALLY



Dance by: Rod & Susan Anderson Release Date: July 1995
 8923 Melrose, Overland Park, KS 66214 913-492-8241
 Record: Atlantic Oldies OS 13026 Artist: Wilson Pickett
 Footwork: Opposite throughout (Woman's footwork in parenthesis)
 Rhythm/Phase: West Coast - Phase V+2 (Whip w/outside trn, Whip w/three inside trns)
 + several unphased figures Suggested speed: 45 RPM
 Sequence: Intro-A-B-C-B-A-B-End Time 3:03 at 45 RPM

INTRO

1-4 WAIT; LUNGE SD AND HOLD; LUNGE CHANGE SIDES AND HOLD; WOMAN FWD SWIVEL TO FC;

- 1 Wait one meas in tandem both fc LOD arms down (point fingers twd M palm down) M hold W's hands wt on M's R ft;
- 2 [LUNGE] lunge sd L twd COH take right hnds up and place on W's right shoulder left hnds down in front of M, -, -, (lunge R twd Wall swiveling LF on R to fc COH left ft pointed twd COH look at M, -, -);
- 3 [LUNGE CHANGE SIDES] lunge sd R twd Wall take left hnds up and place on W's left shoulder right hnds down and in front of M, -, -, (fwd L twd COH swiveling RF on L to fc WALL right ft pointed twd WALL look at M, -, -);
- 4 [WOMAN FWD SWIVEL TO FC] rec L, -, in pl R/L, R to LOP fcg LOD (fwd R DW, -, fwd L swivel RF to fc M and RLOD/in pl R, L);

PART A

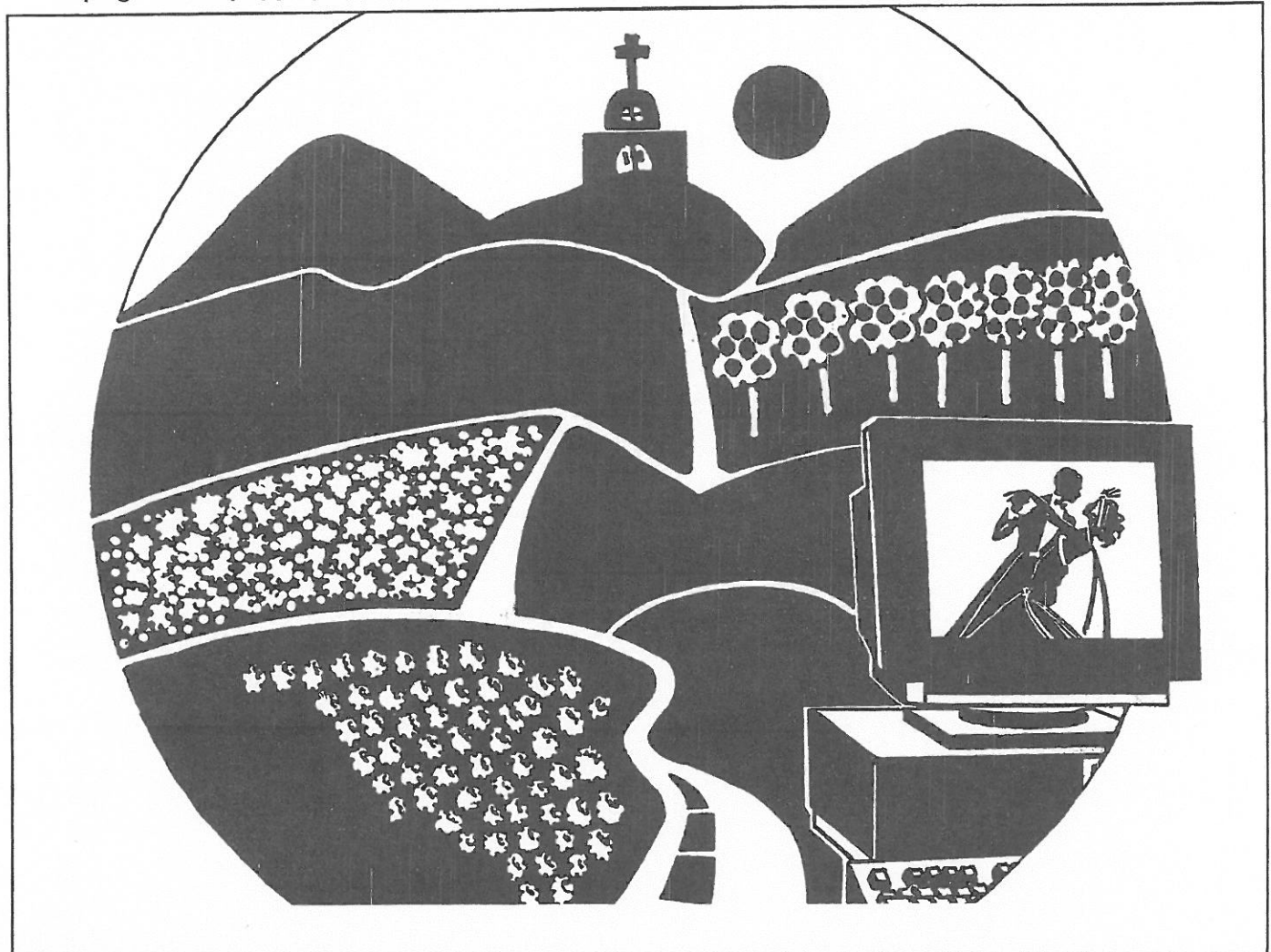
1-16 SUGAR PUSH; -, WHIP CHANGE HANDS BEHIND THE BACK to STACKED HND;; -, UNDERARM TURN MAN TRANS TO SIDE BY SIDE;; WOMAN'S SUGAR PUSH w/SHUFFLES;; UNDERARM TURN EXIT MAN TRANS; -, WHIP w/OUTSIDE TURN;; -, SUGAR PUSH w/HAND CHANGE;; WHEEL SWIVELS;;;;

- 1-1 1/2 [SUGAR PUSH] bk L, R, tch L, fwd L; XRIB/sd L, sd R (fwd R, L, tch R, bk R; bk L/ cl R, fwd L)
- 1 1/2-3 1/2 [WHIP CHANGE HANDS BEHIND THE BACK] bk L trng RF, fwd R to W's rt sd W into rt arm fc WALL; pt left to sd, trn 1/4 RF fc RLOD sd L take W's rt hnd and put it in M's rt hand behind her back, XRIB trn RF 1/2 to fc LOD retain jnd rt hnds, sd L; XRIB/sd L, sd R jn left hnds over top of rt hnds (fwd R swvl 1/2 RF, bk L; bk R/cl L, fwd R, swivel RF 1/2 bk L LOD, trn 1/2 fwd R LOD; trn 1/2 fc RLOD bk L/cl R, fwd L)
- 3 1/2-5 [UNDERARM TRN MAN TRANS TO SD-BY-SD] bk L trn RF take all hnds high lead W to trn LF, fwd R cont trn; in pl L/R, L fc DRW with rt hnds high and left hnds low, fwd R RLOD trn RF 1/2 under right hnds fc LOD take right hnds down in frnt of W take left hnds to M's left shoulder, cl L (fwd R, fwd L; trn LF 1/2 under jnd hnds in pl R/L, R, L/R, L);
- 6-7 [WOMAN'S SUGAR PUSH w/SHUFFLES] fwd R, L, pt R fwd, bk R; bk L/cl R, cl L/pt R fwd, cl R/pt L fwd, cl L/pt R fwd;

95-72

UNIVERSAL ROUND DANCE COUNCIL

19TH INTERNATIONAL CONVENTION



TEACHERS' EDUCATION SEMINAR

JULY 26, 1995

SAN JOSE CIVIC AUDITORIUM SAN JOSE, CALIFORNIA

95-73

WELCOME to the 1995 URDC Education Seminars

Two Seminars will be presented:

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



Each seminar will be presented by Knowledgeable & Experienced teachers sharing their teaching techniques and styling secrets. We would like to thank these 2 teachers for donating their time for the benefit of all the teachers and dancers. We hope you enjoy the seminars and we welcome your suggestions for future seminars.

Larry & Judi Rasmussen
Education Chair Couple

URDC EDUCATION SEMINAR
SAN JOSE, CA.
JULY 26, 1995 SCHEDULE

	TIME	CIVIC AUDITORIUM
TEACHER'S	9:00 - 9:50 a.m.	LEROY & PAT RARDIN " RUNNING A SUCCESSFUL ROUND DANCE EVENT "
SEMINAR	10:00 - NOON	RICHARD LAMBERTY " BARRE FOR ROUND DANCING "
	12:00 - 1:30 p.m.	LUNCH BREAK

95-74

TEACHERS' EDUCATION SEMINAR



Leroy & Pat Rardin
*"Running a Successful
Round Dance Event"*



Richard Lamberty
"Barre for Round Dancing"

95-75

LEROY & PAT RARDIN

Leroy & Pat Rardin began square and round dancing in 1978 and started teaching round dancing and cueing in 1982. They presently teach 4 classes a week – Phase II through Phase VI, conduct a figure clinic and round dance party once a month and cue for three square dance clubs in the Orange County area. They attend as many clinics as possible, as well as take private dance instruction.

They have been featured teachers at many Round & Square Dance weekends and have taught at various Regional, State and National Conventions and have been on the staff for 7 years for the Central Coast Memorial SQ/RD Jamboree. They are presently the coordinators for the So. CA Round A Rama in Palm Springs; and in 1988 were the Round Dance Chairman for the National S/D Convention in Anaheim, CA.

They are members of Roundalab and have served on the Board of Directors and Executive Committee, past Chairman of Roundalab Convention Education, Phase IV Chairman, Wednesday Seminar, and presently Chairman Phase Book Maintenance and Reference Manual. Also members of Dixie Round Dance Council, URDC; and the Southern California RDTA where they have served as President, Parliamentarian, Standardization and Constitution Chairpersons.

They have two children (son & daughter) and three grandchildren. Leroy operates a Machine Shop and Pat is the new Executive Secretary for Roundalab.

RICHARD LAMBERTY

Richard E. Lamberty started dancing at the age of 10. Starting with Square Dancing and Clogging, he began Round Dancing at the age of 14. In high school he became involved in Ballroom Dancing. In the intervening years he has taught and danced at many major festivals, including the European Round Dance Week in Germany. Among his published dances are many popular routines, including *The Old House*, *Change Partners*, *Another You*, *Jean*, *Fields of Gold*, and *A Walk In The Black Forest*. Richard also competes in professional ballroom and recently returned from competing in the British Open Dance Championships.

RUNNING A SUCCESSFUL ROUND DANCE EVENT

Leroy and Pat Rardin

Planning to have a Round Dance Event sounds exciting..... it is exciting..... however; when deciding to take on such a project, or any project, it should be with a good attitude and the desire to do your very best. We have found that "**organization**" is the key - nothing "just" happens. For any event to be successful and run smoothly, it takes planning and proper execution of those plans. For us, the planning begins the minute we accept the responsibility.

Dancers look forward to festivals with anticipation and expectations of a "wonderful" time. The more you can make them feel welcome, comfortable and relaxed, their expectations will be fulfilled and they will have a wonderful time. Therefore, be positive about the goals you have for the festival and the things you want to accomplish. You will have met your goal when the dancers say: "*We had a great time.*" "*Very relaxed atmosphere, felt comfortable.*" "*This was our first time, but we felt welcome.*" "*Good teaches and dances.*", etc.

Problems may arise, but if you prepare properly and are organized (there's that word again), in your planning, the problems will be minimal and, with the proper attitude, easy to solve. We have found that when this happens, it is usually something we have no control over - had nothing to do with the planning, but was still solvable.

We have put in outline form items to consider when planning a round dance event - whether it be for one/two/three or more days.

1. **Reason for festival** (Why have a festival?)
 - Needed - not enough in area
 - For the dancers.
 - For yourself.
 - Just a fun thing to do.

2. **Type of festival** (Learning experience - a "get together" to dance - opportunity for the dancers to be exposed to other teachers?)
 - Clinic/Dance Teach
 - Fun type - "social" gathering
 - Dance only
 - All of above

3. **Level** (Level danced in area/other areas?)
 - Clinic
 - Dance only
 - All of above

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4. **Facility** (Good floor - good acoustics - accessible - not to large/not to small)
 - Contract
 - Size
 - How many people will it accommodate
 - Number of dancers you will limit it to

5. **Sound** (Type of equipment to use.)
 - Speakers needed
 - Wireless mike
 - Turntable
 - Mini Disks
 - Backup

6. **Time/Date** (When to start - when to end)
 - Friday afternoon ... with Friday night dance
 - Friday night dance only
 - Saturday teach with Saturday night dance
 - Sunday
 - Friday/Saturday & Sunday
 - Date

7. **Teacher(s)/Fee** (Going rate - include meals/lodging/travel?)
 - National instructor
 - Local instructor
 - More than one/two/etc.?

8. **Advertising** (Area to cover - local - other?)
 - Flyers
 - Announcements
 - Magazines

9. **Type of program** (Determined by level of festival and length)
 - Dancer input
 - Talley dances
 - Program made from input

10. **Syllabus** (Informative - professional looking)
 - Welcome letter
 - Schedule
 - Cue Sheets
 - Roster of attendees
 - Critique sheet

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11. **Refreshments** (Time factor - length of festival - type [hot/cold or both]?)
 - Formal/less formal/after party type
 - Catered
 - Food Committee (volunteers)
 - Servers (volunteers)

12. **Cuers**
 - Local teacher(s)
 - Visiting teacher(s)
 - Both?

13. **Video/Audio** (Permitted/not permitted)
 - Hand held cameras
 - Specific area for camera/audio
 - During teaches
 - Demonstrations

14. **Cost per person to attend** (The following expenses to be considered when determining the cost per person.)

Facility	Flyers/Syllabus
Teacher(s)	Decorations
Refreshments	Paper products
Mailings	

15. **Hotels** (Provide 2 - 4 choices/RV parking)
 - Close to hall
 - With restaurant
 - Restaurants close by

95-79

A Barre For Ballroom

by

Richard E. Lamberty

A Barre For Ballroom

I.	Introduction	1
II.	Balance	1
	A. Basic balance	1
	B. Flat foot balance	2
	C. Ball of foot balance	3
III.	Foot Articulation	3
	A. Side to side (Flat foot)	3
	B. Side to side (Ball of foot)	3
	C. Side to Side (Flat to Ball)	4
	D. Side/Close (Ball)	4
	E. Closing (Ball to flat)	4
IV.	Hip Articulation	4
	A. Closing the hips (Foot turns under body)	4
	B. Opening the hips (Body turns over foot)	5
	C. Closing the hips (Body turns over foot)	5
V.	SWAY	6
	A. Basic sway over an open hip	6
	B. Basic sway over a closed hip	7
VI.	Swing (Twos)	7
	A. Front to back over the right foot (4 5 6 of a Reverse Turn)	8
	B. Front to back over the left foot (4 5 6 of a Natural Turn)	8
	C. Back to front over the right foot (1 2 3 of a Reverse Turn)	9
	D. Back to front over the left foot (1 2 3 of a Natural Turn)	9
VII.	Initiating Actions (Knees)	10
	A. Forward from right foot to left foot (initiating a LF turn forward)	10
	B. Backward from left foot to right foot (initiating a LF turn backward)	11
	C. Forward from left foot to right foot (initiating a RF turn forward)	11
	D. Backward from right foot to left foot (initiating a RF turn backward)	12
VIII.	Progression (Threes)	12
	A. Rise and forward (Waltz)	13
	B. Rise and back (Waltz)	13
	C. Level and forward (Foxtrot)	14
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	A. Give a teach on the exercises	15
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A Barre For Ballroom

I. Introduction

As a child I took piano lessons. All I really wanted was to be able to play the music that I enjoyed, but my teacher seemed to think it was terribly important that I waste my time on scales. Scales are not fun, but, much to my amazement, a few minutes a day spent playing those basic scales made it much easier to play the music that I wanted to play.

I took a ballet class when I was in college. (I needed a phs. ed. credit and basketball was out.) The entire class consisted of performing a series of very basic movements over and over again, for the entire semester. I kept thinking "When do we learn how to dance?", without realizing that we were learning exactly that: How to dance.

In most athletic activities there exist a set of very basic exercises which are used to train people in the fundamentals of the activity. In golf you might practice just putting, or go to a driving range; in tennis you practice your serve and your backhand; in basketball you practice your jump shot. Every sport has something.

When I took that ballet class in college, I was learning a basic **barre**: a series of very basic movements designed to train my muscles in the basic actions needed to perform the more complex actions of the dance.

Over the years I have practiced dancing a great deal. My mother used to complain about how I would wear out my good shoes by spinning on the sidewalks. At some point (I can't say exactly when), I came to believe that all of ballroom (and hence much of Round Dancing) comes from a solid understanding of the basic figures.

The focus of my practice changed from working on complex amalgamations to basic figures to finally working on the common actions which appear over and over again in the basic figures.

Our goal today is to expose you to a set of exercises which are designed to teach our bodies those very basic elements. We will cover each exercise in detail, explaining its purpose and how it fits into the larger picture of dancing figures. Then we will offer some ideas on how to incorporate these exercises into your teaching.

II. Balance

Balance is the most basic element in all dance. Without balance we can not hope to perform even the most basic movements gracefully and reliably. Having been plagued with inner ear problems for most of my life, I know first hand that balance can be improved with practice and even serious balance problems can be ameliorated to some degree.

A. Basic balance

Stand with both feet flat on the floor about hip width apart and the weight evenly distributed over both feet. The knees should be slightly soft and the body upright.

action on the left foot. Practice the action with the free leg under the body, and with the free leg forward. When an exercise refers to 'full pockets', this is the feeling you should have.

C. Ball of foot balance

1. Free leg under body

Stand on the right foot with the right heel well off the floor. Allow the free (left) leg to hang under the body such that the knee points directly down toward the floor, bending the free knee such that the toes of the free foot touch the floor without weight. The free side of the body should be slightly in front of the standing side of the body. Repeat the action on the left foot.

2. Free leg forward

Stand on the right foot with the right heel well off the floor. Hold the free (left) leg such that the knee is in front of the body and the ball of the free foot is next to the ball of the standing foot without weight. The heel of the free foot should be well off the floor. The standing knee should be soft. The standing side of the body should be slightly in front of the free side of the body. Repeat the action on the left foot.

III. Foot Articulation

Articulate feet and ankles are the hallmark of a great dancer. Most of us are not naturally possessed of strong, articulate ankles, but regular practice can create beautiful feet. The purpose of the exercises in this section is not to create movement, but rather to work the ankles and feet as much as possible. Do not try to take large steps, but rather, focus on making the ankles flex and using the inside edges of the feet.

A. Side to side (Flat foot)

Stand on the right foot with the foot flat and the standing (right) knee slightly soft. Keeping the upper part of the free (left) leg, from hip to knee, under the hip, place the free foot to the side slightly outside the hip line such that the inside edge of the ball of the left foot touches the floor. The left heel should not be able to touch the floor. Slowly transfer the weight from the standing leg to the free leg rolling through the edge of the ball to the flat of the whole foot, ending with the weight entirely on the left foot and the right foot held to the side as the left foot was at the start of the movement. Transfer back and forth several times.

B. Side to side (Ball of foot)

Stand on the right foot with the heel off the floor and the standing (right) knee slightly soft. Keeping the upper part of the free (left) leg, from hip to knee, under the hip, place the free foot to the side slightly outside the hip line such that the inside edge of the ball of the foot touches the floor. The left heel should not be able to touch the floor. Slowly transfer the weight from the standing leg to the free leg rolling through the edge of the ball to the flat of the ball, ending with the weight entirely on the ball of the left foot and the right foot held to the side as the left foot was at the start of the movement. Transfer back and forth several times.

with the heels never touching the floor. Avoid bobbing up and down as the weight transfers.

C. Side to Side (Flat to Ball)

Stand on the flat of the right foot with the right knee very soft. Pointing the left foot to the side, step side onto the ball of the left foot with the left heel very high. As the weight transfers do not allow the left knee to absorb the height so that after the weight transfer you are standing higher by the amount your left heel is in the air. Repeat several times in each direction.

D. Side/Close (Ball)

Stand as above (Side to Side (Ball of foot)), and perform the weight transfer. Bring the right foot close to the left foot and transfer weight to the ball of the right foot. Repeat several times in each direction.

E. Closing (Ball to flat)

Stand on the right foot with the foot flat and the standing knee slightly soft. Step side from the flat of the right foot to the ball of the left foot, rolling through the foot as described above and never allowing the left heel to lower. Straighten the left leg almost completely allowing the right leg to draw up under the body. Place the ball of the right foot next to the ball of the left foot. Transfer weight to the right foot and lower to the flat of the right foot while keeping the heel of the left foot off the floor. The action should be repeated several times on each foot.

IV. Hip Articulation

First, a few definitions:

A hip is **closed** when the toes of that foot point inward toward the center line of the body.

A hip is **open** when the toes of that foot point away from the center line of the body.

A hip is **neutral** when the toes of that foot point forward along the center line of the body.

The opening and closing of the hips over the standing leg is the basis of all the turning actions which we use. By learning to control this basic action we can control the timing and direction of our turns with much greater reliability, producing a much more graceful and confident movement.

A. Closing the hips (Foot turns under body)

Stand balanced between both feet with the feet hip-width apart and the hips in a neutral position. Keeping the knees slightly soft and the hips facing forward, swivel on the balls of both feet so that the toes point to the left without moving the hips. Allow the weight to settle to the flat of the right foot.

Leaving the hips facing forward, slowly transfer full weight forward onto the left without allowing the foot positions to change or the hips to turn. Take care to maintain full pockets as you transfer weight.

In this position, the right hip is 'closed', and the left hip is 'open.'

Transfer the weight back and forth several times while maintaining the hip alignment and full pockets.

Repeat the exercise swiveling the feet to point to the right. In this position, the left hip is 'closed' and the right hip is 'open'.

B. Opening the hips (Body turns over foot)

Stand on the flat of the right foot with the body facing squarely forward, the hips in a neutral position, and the free (left) knee held forward as described above (Flat foot balance, free leg forward). The standing knee should be slightly soft. Leaving the standing foot stationary and using the standing side of the body as if it were the fixed side of a swinging door, turn the body left face over the standing foot slightly more than 1/8 of a turn. At the same time allow the free foot to turn farther than the body so that the free foot is turned out the same amount as the standing foot. The total amount of turn between the feet should be 3/8. Keep the weight on the standing foot throughout.

In this position, both hips are 'open'.

Be careful to control the head position. For the left face turn, the head should track the left hip, turning left as the body swings open. For the right face turn, the head should remain over the standing (left) foot making no turn.

Repeat the opening action several times. Vary the bend in the standing leg from very shallow (Foxtrot) to very deep (Waltz).

Repeat the action starting on the left foot and turning right face. Take care to change how the head weight is used.

NOTE: The hips open over the standing leg on the inside of all turning actions.

C. Closing the hips (Body turns over foot)

Stand on the flat of the right foot with the right side strongly forward (right hip very open) and the left foot hanging behind with the left knee pointing toward the floor. The head should be left.

Place the arms along the sides of the body so that they touch the sides of the rib cage and the hips, with the hands extending down over the upper thighs. Do not allow the alignment of the sides to change through the movement.

Turning right face, slowly bring the left side forward to a neutral position keeping the left knee pointing downwards (now next to the right knee) so that the left foot is still hanging behind. Be careful to ensure that the right hip does not pop out to the side as the hips come to neutral. The head should track the left side as it moves forward.

Continue the right face turn of the body by allowing the left side to move forward past the right side of the body. Do not allow the shoulders to turn more than the hips. The left leg may swing slightly to the side so that the inside edge of the ball of the left foot can point to the side.

In this position the hips are 'closed'.

Repeat the closing action several times. Vary the bend in the standing leg from very shallow (Foxtrot) to very deep (Waltz).

Repeat the action starting on the left foot and turning left face. Take care to ensure that the head continues to track the left side.

NOTE: The hips close over the standing leg on the outside of all turning actions.

V. SWAY

Sway is the natural inclination of the body, from the ankle upward, away from the moving leg. Sway usually occurs between the first and second steps of basic figures.

Hover Sway is the natural inclination of the body, from the ankle upward, toward the moving leg. Hover Sway usually occurs between the second and third steps of figures ending with an open action, such as a promenade action. Hover Sway generally resolves to a neutral position after the weight transfer.

Broken Sway is an inclination of the body from the hips upward. Broken Sway is used on picture figures. Most normal sway becomes broken sway after the weight transfer.

Broken Sway to the Right is diagonally back.

Broken Sway to the Left is diagonally forward and level.

Sway is the first action we have encountered which results in an alteration of our fundamental orientation with respect to the floor. Most human beings have a remarkable ability to orient themselves toward the ground. As a result, when we sway we often distort the line without even knowing it. Without practice very few of us will ever reliably produce a clean line off the vertical. By performing just the sway element we can learn to identify the (natural) disorientation associated with correct sway.

A. Basic sway over an open hip

Standing on the left foot with the left knee soft but nearly straight, perform the hip opening action described above. Retain the weight fully on the left foot. When the hips are open and the right leg is fully extended so that the right foot points $3/8$ of a turn away from the left foot, incline the upper body leftward until you have a straight line extending upward from the right foot through the head.

The hip line should no longer be parallel to the floor, but rather perpendicular to the right side of the body.

The head should be left.

Slowly lower into the left knee. As you lower the right foot should naturally extend farther out on its line. Notice that in order to maintain the straight line up from the right foot the angle of inclination in the upper body must increase. Hence the amount of sway is a function of the amount of flex in the standing leg. The greater the bend in the knee, the greater the amount of sway.

Perform the hip opening exercise again, but time the development of the sway with the opening of the hips so that they complete at the same time. Repeat the action several times varying the bend in the standing leg. Seek to ensure that at any point in the opening of the hips the amount of sway is directly related to the

amount that the hips have opened. When the hips are neutral, the sway is neutral; when the hips are fully opened, the sway is fully developed.

Repeat the exercise on the right foot. Take care to change how the head weight is used. The head should track the left hip. Vary the bend in the standing leg and seek to ensure that the development of the sway is timed to the opening of the hips.

B. Basic sway over a closed hip

Standing on the left foot with the left knee soft but nearly straight, perform the hip closing action described above. Retain the weight fully on the left foot. As the hips close past neutral incline the upper body leftward and extend the right leg until you have a straight line extending from the right foot through the head. The right leg should never swing forward of the right hip while the hips close although the right foot will appear to be forward of the left foot as it extends side to complete the line of sway.

The hip line should no longer be parallel to the floor, but rather perpendicular to the right side of the body.

The head should be left.

Notice that the hip over the standing leg is very closed, but the hip of the free leg is open.

Slowly lower into the left knee. As you lower the right foot should naturally extend farther out on its line. Notice that in order to maintain the straight line up from the right foot the angle of inclination in the upper body must increase.

Perform the hip closing exercise again, but time the development of the sway with the closing of the hips so that they complete at the same time. Repeat the action several times varying the bend in the standing leg. Seek to ensure that at any point in the closing of the hips the amount of sway is directly related to the amount that the hips have closed. When the hips are neutral, the sway is neutral; when the hips are fully closed, the sway is fully developed.

Repeat the exercise on the right foot. Take care to change how the head weight is used. The head should track the left hip. Vary the bend in the standing leg and seek to ensure that the development of the sway is timed to the closing of the hips.

VI. Swing (Twos)

Swing is a free movement around a fixed point.

In **Pendular Swing**, the fixed point is at the top.

In **Metronomic Swing**, the fixed point is at the bottom.

Swing is the element that gives our movement flight. The arc of swing for a figure generally begins as the last step of the previous figure is taken and continues until the last step of the current figure is being taken. This results in a very slight overlap of the swing from figure to figure. The exercises below isolate the portion of the arc of swing associated with the turn, that is, the part of the figure after the first step and up to (and

possibly including) the second step. It is also the portion of the arc of swing which changes from downward to upward.

A. Front to back over the right foot (4 5 6 of a Reverse Turn)

Stand on the right foot in preparation of performing the hip opening action described above. Raise the left arm forward so that the left hand is at about eye level. Perform the hip opening action, including the development of the sway. As the hips open swing the left arm down to the side of the body and back up so that it points to the side in the direction which the left foot points. Do not allow the left arm to get behind the left side during the swing.

Be sure that the head tracks the left foot as the hips swing open.

As you perform the hip opening allow the left side of the body to increase in speed with the down swing. Then allow the momentum to carry the leg and arm upward. As the arc of swing passes the body the hip line should pass through level. As the sway develops the left hip should rise so that the line of the hips is no longer parallel to the floor, but rather remains perpendicular to the left side of the body.

Repeat the action with increasing speed until you develop a free swinging action in the left side of the body. Be careful not to over rotate the hips.

When the swinging action is comfortable allow the swing to cause you to transfer the weight onto the ball of the left foot. Maintain the open hip position.

Vary the bend in the standing leg from very shallow (Foxtrot) to very deep (Waltz). In Foxtrot the arc of the swing will change from a pendular action to a metronomic action as weight transfers onto the left. In Waltz the arc of the swing would continue upward to complete the pendular rise causing the feet to close.

B. Front to back over the left foot (4 5 6 of a Natural Turn)

Stand on the left foot in preparation of performing the hip opening action as described above. Raise the right arm forward so that the right hand is at about eye level. Perform the hip opening action, including the development of the sway. As the hips open swing the right arm down to the side of the body and back up so that it points to the side in the direction which the right foot points. Do not allow the right arm to get behind the right side during the swing

Note in particular that the head action is different for the right face turn in that the head must stay to the left and not track the free (right) foot.

As you perform the hip opening allow the right side of the body to increase in speed with the down swing. Then allow the momentum to carry the leg and arm upward. As the arc of swing passes the body the hip line should pass through level. As the sway develops the right hip should rise so that the line of the hips is no longer parallel to the floor, but rather remains perpendicular to the right side of the body.

Repeat the action with increasing speed until you develop a free swinging action in the right side of the body. Be careful not to over rotate the hips.

When the swinging action is comfortable allow the swing to cause you to transfer the weight onto the ball of the right foot. Maintain the open hip position.

Vary the bend in the standing leg from very shallow (Foxtrot) to very deep (Waltz)

C. Back to front over the right foot (1 2 3 of a Reverse Turn)

Stand on the right foot in preparation of performing the hip closing action described above. Raise the left arm to the side and slightly back so that the left hand is at about eye level. Perform the hip closing action, including the development of the sway. As the hips close swing the left arm down to the side of the body and back up so that it points to the side in the direction which the left foot points. Do not allow the left arm to get in front of the left side during the swing.

Be sure that the head tracks the left foot as the hips swing closed.

As you perform the hip closing allow the left side of the body to increase in speed with the down swing. Then allow the momentum to carry the leg and arm upward. As the arc of swing passes the body the hip line should pass through level. As the sway develops the left hip should rise so that the line of the hips is no longer parallel to the floor, but rather remains perpendicular to the left side of the body.

Repeat the action with increasing speed until you develop a free swinging action in the left side of the body. Be careful not to over rotate the hips.

When the swinging action is comfortable allow the swing to cause you to transfer the weight onto the ball of the left foot. Maintain the closed hip position.

Vary the bend in the standing leg from very shallow (Foxtrot) to very deep (Waltz). In Foxtrot the arc of the swing will change from a pendular action to a metronomic action as weight transfers onto the left. In Waltz the arc of the swing would continue upward to complete the pendular rise causing the feet to close.

D. Back to front over the left foot (1 2 3 of a Natural Turn)

Stand on the left foot in preparation of performing the hip closing action described above. Raise the right arm to the side and slightly back so that the right hand is at about eye level. Perform the hip closing action, including the development of the sway. As the hips close swing the right arm down to the side of the body and back up so that it points to the side in the direction which the right foot points. Do not allow the right arm to get in front of the right side during the swing.

Be sure that the head tracks the **left** foot as the hips swing closed.

As you perform the hip closing allow the right side of the body to increase in speed with the down swing. Then allow the momentum to carry the leg and arm upward. As the arc of swing passes the body the hip line should pass through level. As the sway develops the left hip should rise so that the line of the hips is no longer parallel to the floor, but rather remains perpendicular to the right side of the body.

Repeat the action with increasing speed until you develop a free swinging action in the right side of the body. Be careful not to over rotate the hips.

When the swinging action is comfortable allow the swing to cause you to transfer the weight onto the ball of the right foot. Maintain the closed hip position.

Vary the bend in the standing leg from very shallow (Foxtrot) to very deep (Waltz). In Foxtrot the arc of the swing will change from a pendular action to a metronomic action as weight transfers onto the right. In Waltz the arc of the swing would continue upward to complete the pendular rise causing the feet to close.

VII. Initiating Actions (Knees)

Beginnings are very important. It is difficult to dance any figure well if we start poorly. The first step of most figures is used to direct the action. Although it is possible to turn into a figure, the basic alignments generally used with of all figures do not require this. Instead, turn generally happens coming off the first step by closing the hips over the 'one' leg when moving forward, and by opening the hips over the 'one' leg when moving backwards.

These exercises are designed to teach us how to initiate a clearly directed forward or backward movement.

A. Forward from right foot to left foot (initiating a LF turn forward)

Stand on the flat of the right foot with the free (left) knee held forward as described above. Make sure that you have full pockets by placing your hand on your hip. Because the left side of the body is slightly forward, the right hip is slightly closed and the left hip is slightly open.

Keeping the left foot still, slowly bend the right knee until it passes over the toes of the right foot. As the knees bend make sure that a crease does not develop under your palm. The right side should feel like it gets longer. The right hip should open toward a neutral position as the knee bends.

Push forward through the right knee several times until you can feel your right hip stay forward while you lower (that your pocket stays full.) The left foot should not slide along the floor at this point.

Lower into the right knee again, but at the point where the knee passes over the toes continue the forward motion and allow the left leg to extend forward in a straight line and receive the weight, heel to flat of foot. Try to maintain the feeling of full pockets throughout the weight transfer. Repeat the weight transfer from right foot to left foot several times until you can maintain full pockets and the left leg will track straight forward.

When the weight transfer is smooth, commence a body swing of your right side from **Back to Front** as you make the weight transfer. Make sure that the left leg still moves straight forward and does not arc off the line of movement with the body swing. After the weight transfer, the right leg should not pass the left leg until the right hip passes the left hip. The left hip will have to close over the left leg as the swing causes the right side of the body to pass the left side of the body.

B. Backward from left foot to right foot (initiating a LF turn backward)

Stand on the flat of the left foot with the right leg hanging under the body as described above. Make sure that your left pocket is full by placing your left hand on your left hip. Because the right side is slightly behind the left side, the left hip is slightly open and the right hip is slightly closed.

Keeping the poise forward and the hips under the body, soften the standing (left) knee slightly so that the knee moves forward over the toes. Keep the right knee pointing toward the floor, but allow the foot to slide backward along the floor in a straight line. As the left knee bends a slight crease will form under the left hand and the left hip will close slightly to a neutral position. Make sure the right hip does not open as the leg and foot track back.

Exaggerate the crease in the left hip by allowing your hips to drop back. Bring the hips forward until they are aligned under the body again. Straighten the standing knee and repeat the lowering motion several times until you can maintain the forward poise, keep your hips from dropping back, and the free leg will track straight backward.

Lower into the left knee again, but at the point where the knee passes over the toes of the left foot, use the left leg to push the body backward, still maintaining a forward poise. Ensure that the right leg moves directly backward (by keeping the right hip closed), while allowing the left side to initiate a swing from **Front to Back** as practiced above. After the weight transfer, the left leg should not pass the right leg until the left hip passes the right hip. The action of the left hip passing the right hip should be the same as the hip opening action described above.

C. Forward from left foot to right foot (initiating a RF turn forward)

Stand on the flat of the left foot with the free (right) knee held forward as described above. Make sure that you have full pockets by placing your hand on your hip. Because the right side of the body is slightly forward, the left hip is slightly closed and the right hip is slightly open.

Keeping the right foot still, slowly bend the left knee until it passes over the toes of the left foot. As the knees bend make sure that a crease does not develop under your palm. The left side should feel like it gets longer. The left hip should open toward a neutral position as the knee bends.

Push forward through the left knee several times until you can feel your left hip stay forward while you lower (that your pocket stays full.) The right foot should not slide along the foot at this point.

Lower into the left knee again, but at the point where the knee passes over the toes continue the forward motion and allow the right leg to extend forward in a straight line and receive the weight, heel to flat of foot. Resist the tendency for the head weight to travel to the right side of the body. Try to maintain the feeling of full pockets throughout the weight transfer. Repeat the weight transfer from left foot to right foot several times until you can maintain full pockets and the right leg will track straight forward.

When the weight transfer is smooth, commence a body swing of your left side from **Back to Front** as you make the weight transfer. Make sure that the right leg still moves straight forward and does not arc off the line of movement with the body swing. After the weight transfer, the left leg should not pass the right leg until the left hip passes the right hip. The right hip will have to close over the right leg as the swing causes the left side of the body to pass the right side of the body.

D. Backward from right foot to left foot (initiating a RF turn backward)

Stand on the flat of the right foot with the left leg hanging under the body as described above. Make sure that your right pocket is full by placing your right hand on your right hip. Because the left side of the body is slightly behind the right side of the body, the right hip is slightly open and the left hip is slightly closed.

Keeping the poise forward and the hips under the body, soften the standing (right) knee slightly so that the knee moves forward over the toes. Keep the left knee pointing toward the floor, but allow the foot to slide backward along the floor. As the right knee bends a slight crease will form under the right hand and the right hip will close slightly to a neutral position. Make sure the left hip does not open as the leg and foot track back.

Exaggerate the crease in the right hip by allowing your hips to drop back. Bring the hips forward until they are aligned under the body again. Straighten the standing knee and repeat the lowering motion several times until you can maintain the forward poise, keep your hips from dropping back, and the free leg will track straight backward.

Lower into the right knee again, but at the point where the knee passes over the toes of the right foot, use the right leg to push the body backward, still maintaining a forward poise. Ensure that the left leg moves directly backward (by keeping the left hip closed), while allowing the right side to initiate a swing from **Front to Back** as practiced above. After the weight transfer, the right leg should not pass the left leg until the right hip passes the left hip. The action of the right hip passing the left hip should be the same as the hip opening action described above

VIII. Progression (Threes)

The third step of basic figures is generally placed using the swing side of the body (with the swing side of the body being the side associated with the second step of a three step figure.)

For waltz, the swing should be continuing upward to place the third foot. The distance we can travel is foreshortened because we are continuing to rise through a full pendular swing.

In foxtrot, however, the arc of swing has changed from a pendular swing to a metronomic swing on the second step, never achieving the same height as a waltz figure. While we still want to use the swing side of the body to place the third step, the feeling

is not one of rising to place, but rather of being drawn across the floor almost level. Hence in foxtrot, we convert some of the rise which we would have in waltz into movement across the floor as the arm of the metronome moves through its down-swing.

Because of the differences in the swing and rise of waltz and foxtrot, we must practice each action separately.

A. Rise and forward (Waltz)

Stand on the flat of both feet with the knees slightly soft. Transfer weight to the right foot and rise to the ball of the right foot, allowing the right leg to nearly straighten. As you rise allow the body to incline slightly towards the left side.

Move the right side of the body forward so that the right hip opens slightly (yes, I really mean open,) and the left hip closes slightly. Allow the left knee to move forward drawing the left foot along the floor. Slowly extend the left leg from the knee to the ankle, pointing the left foot forward. Take care that the left foot stays under the left hip and does not shift inward towards the center line.

Pushing forward through the ball of the right foot, transfer the weight onto the left foot feeling the weight move from the ball and rolling **backwards** to the flat of the foot while the left knee softens slightly. Do not allow the left hip to pop out to the side as the weight transfers. Notice that the weight transfers to a slightly closed hip.

Try stopping high on the balls of the feet to find a center point of balance. Feel the difference between pushing the weight forward through the back foot (the correct action) and pulling the weight forward from the forward foot (a common fault).

Repeat the action several times on each foot until the weight transfer is smooth and completes to a solid flat foot balance.

B. Rise and back (Waltz)

Stand on the flat of both feet with the knees slightly soft. Transfer weight to the right foot and rise to the ball of the right foot, allowing the right leg to nearly straighten. As you rise allow the body to incline slightly towards the left side.

Move the right side of the body backward so that the right hip closes slightly and the left hip opens slightly. Allow the left toes foot to slide backward along the floor. Leaving the left thigh under the left hip slowly extend the left leg from the knee to the ankle, pointing the left foot. Take care that the left foot does not shift inward towards the center line.

Pushing backward through the ball of the right foot, transfer the weight onto the left foot feeling the weight move from the ball and rolling backwards to the flat of the foot while the left knee softens slightly. Do not allow the left hip to pop out to the side as the weight transfers. Notice that the weight transfers onto a slightly open hip.

Try stopping high on the balls of the feet to find a center point of balance. Feel the difference between pushing the weight backward through the back foot (the

correct action) and pulling the weight backward from the rear foot (a common fault).

Repeat the action several times on each foot until the weight transfer is smooth and completes to a solid flat foot balance.

C. Level and forward (Foxtrot)

Stand on the flat of both feet with the knees nearly straight. Transfer weight to the right foot and allow the body to incline slightly towards the left side.

Pushing forward through the ball of the right foot move the right side of the body forward so that the right hip opens slightly and the left hip closes slightly. Allow the left knee to move forward drawing the left foot along the floor. Slowly extend the left leg from the knee to the ankle, pointing the left foot forward. Take care that the left foot stays under the left hip and does not shift inward towards the center line.

Continuing to push forward through the ball of the right foot, transfer the weight onto the left foot feeling the weight move from the ball and rolling **backwards** to the flat of the foot while the left knee softens slightly. Do not allow the left hip to pop out to the side as the weight transfers. Notice that the weight transfers onto a slightly closed hip.

Try stopping on the balls of the feet to find a center point of balance. Notice the difference between this position and the position in the waltz versions. You should have been able to take a somewhat longer step.

Feel the difference between pushing the weight forward through the back foot (the correct action) and pulling the weight forward from the forward foot (a common fault).

Repeat the action several times on each foot until the weight transfer is smooth and completes to a solid flat foot balance.

D. Level and backward (Foxtrot)

Stand on the flat of both feet with the knees nearly straight. Transfer weight to the right foot and allow the body to incline slightly towards the left side. Without rising lift the right heel off the floor. This means that you must soften the right knee to absorb the rise in the foot.

Pushing backward through the ball of the right foot move the right side of the body backward so that the right hip closes slightly and the left hip opens slightly. Leaving the left thigh under the left hip slowly extend the left leg from the knee to the ankle, pointing the left foot. Take care that the left foot does not shift inward towards the center line.

Continuing to push backward through the ball of the right foot, transfer the weight onto the left foot feeling the weight move from the ball and rolling **backwards** to the flat of the foot while the left knee softens slightly. Do not allow the left hip to pop out to the side as the weight transfers. Notice that the weight transfers onto a slightly open hip.

Try stopping on the balls of the feet to find a center point of balance. Notice the difference between this position and the position in the waltz versions. You should have been able to take a somewhat longer step.

Feel the difference between pushing the weight forward through the back foot (the correct action) and pulling the weight forward from the forward foot (a common fault).

Repeat the action several times on each foot until the weight transfer is smooth and completes to a solid flat foot balance.

IX. Using The Exercises

Like most things, the information contained herein probably has some intrinsic value, even if never put to practical use. However, that clearly is not the intent. Rather, the intension is for this information to be put to the practical purpose of making our dancing better by helping us to develop basic skills. Unfortunately, despite our best intentions, most of us very much dislike having to work at getting better. And the prospect of actually having to spend any amount of time practicing such basic actions does not generally appeal.

How then shall we get our dancers (and ourselves) to actually do any of these exercises?

A. Give a teach on the exercises

It is pointless for people to practice wrong actions, since whatever they practice will eventually become the habit on which they will rely when dancing. The very best way to expose people to these exercises will be to present them as a teach.

Pick a night and instead of teaching a new dance, present the exercises. Plan to spend at least thirty minutes explaining the actions and their purpose, having your dancers perform the actions, and then putting them into the context of basic figures. If you are excited about doing this, your dancers will be too.

Once they have been exposed to the actions, some few might actually work on them. But more importantly, you have now laid the groundwork for using the actions as a part of your regular teaching.

B. Work them into your regular teaching

1. Use them as a warm up

Before each teach, spend a couple of minutes going through some of the actions. If you are teaching a waltz, use only waltz actions. If you are teaching a tango, don't bother with actions related to swing or rise. Even a few minutes of half-hearted effort each week can make a difference in your dancers' skill level.

2. Pick figures to break down

When you are working out a new dance, examine the dance for figures which are new to your dancers, or which might be problematic. You might even want to pick some familiar basics. Then break down the figures into their

component parts: the initiation; the swing(s); the progression(s).

When you get to those figures in the dance, have your dancers work on the individual actions which comprise the figures before trying to dance the figures as a whole or in context.

3. Pick a theme for the night

Choose one of the basic groups of actions, such as opening the hips over the standing leg. As you teach, point out how the concept applies to each figure. Have your dancers practice the action before dancing each group of figures and ask them to try and feel the concept at work as they dance each section.

The descriptions of these actions are dense and difficult to understand, yet, for the most part, the actions themselves are fairly simple to understand and easy to perform. And they will help to improve one's dancing.

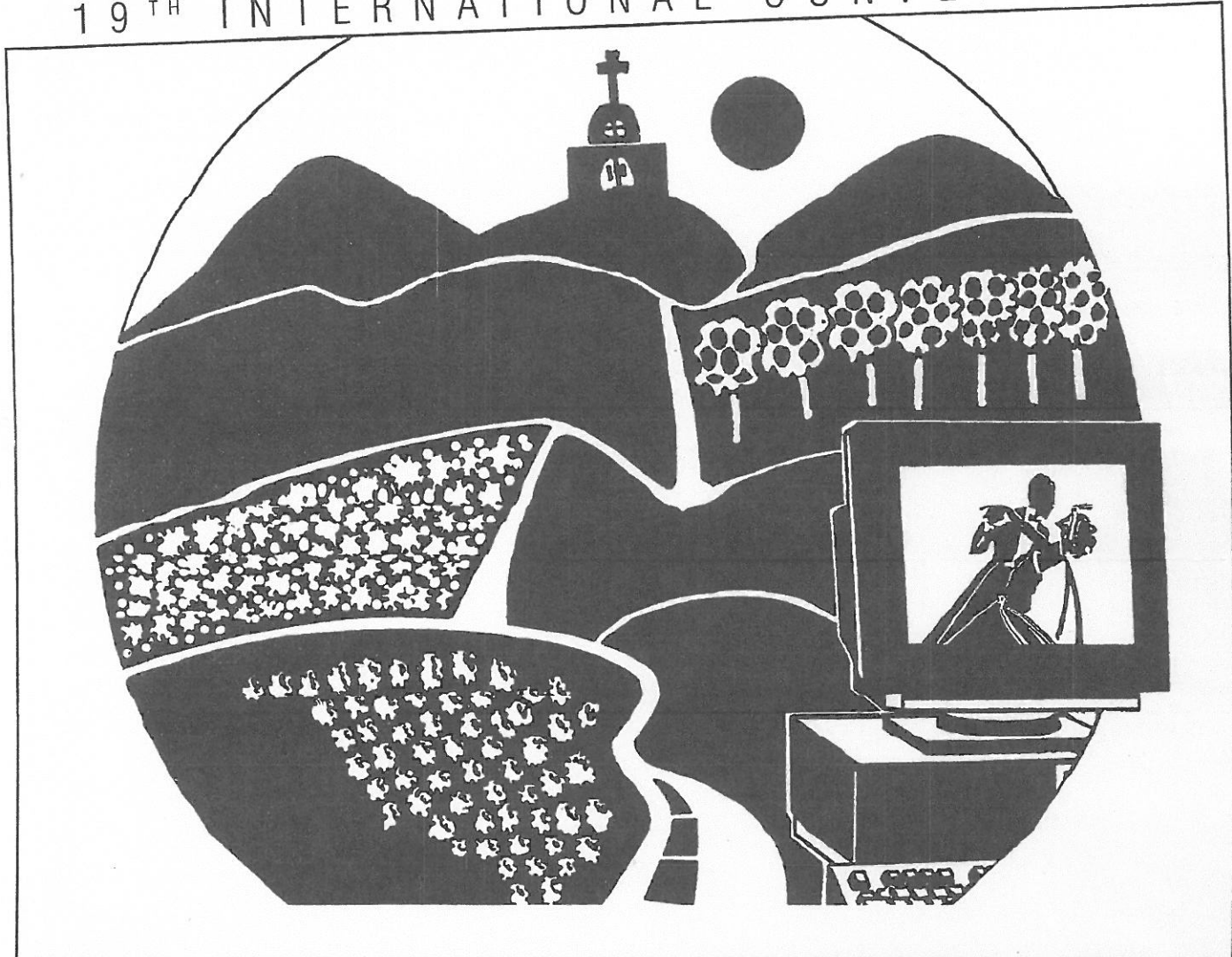
The list presented is far from complete, and indeed, does not even begin to address the basic actions which we use in the latin dances. But it was not my intention to be complete. Rather, I wanted to offer enough to cover the most basic elements as well as a starting place for people to develop their own ideas about teaching good fundamentals.

In closing I want thank Sue Swain, without whom I could not have developed this concept. She originally presented the idea of a barre for ballroom to me in July of 1993 and over the last two years has patiently helped me pursue it. Would that there were time to write down the rest of what we discovered together over the past three years.

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UNIVERSAL ROUND DANCE COUNCIL

19TH INTERNATIONAL CONVENTION



DANCERS' EDUCATION SEMINAR

JULY 26, 1995

SAN JOSE CIVIC AUDITORIUM SAN JOSE, CALIFORNIA

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Larry & Judi Rasmussen
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URDC EDUCATION SEMINAR SAN JOSE, CA. JULY 26, 1995 SCHEDULE

	TIME	CIVIC AUDITORIUM
	12:00 - 1:30 p. m.	LUNCH BREAK
DANCER'S	1:30 - 2:20 p.m.	JACK & FRANCES KERN " WALTZ TIME "
SEMINAR	2:30 - 3:20 p.m.	JERRY & DIANA BROADWATER " RUMBA CLINIC "
	3:30 - 4:30 p.m.	ROD & SUSAN ANDERSON " DIFFERENCES BETWEEN LATIN & MODERN RHYTHM "

9/5-10/6

DANCERS' EDUCATION SEMINAR



Jack & Frances Kern
"Waltz Time"



Jerry & Diana Broadwater
"Rumba Clinic"



Rod & Susan Anderson
*"Differences Between Latin and
Modern Rhythm"*

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JACK & FRANCES KERN

Jack & Frances live near Mt. Shasta in the very northern part of California. They moved there two years ago from Half Moon Bay, just south of San Francisco. Jack has been teaching round dancing for over twenty years, the last six with Frances. They have taught all levels (2 through 6) and currently are starting some new classes in the Mt. Shasta area. In the past Jack has done numerous teaches and clinics at URDC and the Square Dance Nationals, and has been the guest teacher at many weekend functions in the U.S. and Canada. Jack has choreographed many dances, some of the most notable being *Witchcraft*, *For You Are Beautiful*, & *Maple Leaf Rag*.

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JERRY & DIANA BROADWATER

As Jerry was growing up he was surrounded by three female cousins. They were all around the same age and when his father played music on the weekends the whole family would go along to dance—his job was to dance with his cousins whether he wanted to or not. He always swore when he was grown and had the choice to dance, he would not.

Diana was raised as a strict Pentecostal girl; she was not allowed to dance, wear makeup or go to shows—but—as far back as she can remember she would twirl and dance when she was alone in front of a big mirror which hung on the wall above the couch in her parents' living room.

Jerry & Diana started dancing in 1982 and teaching in 1986. They are active members of URDC currently serving on TAC, have been Phase V Chairman for Round-a-Lab for the past two years and just finished a three year term as President of the St. Louis Area Round Dance Teachers Association. They are also members of Dixie Round Dance Council, Missouri Round Dance Association and certified by the American International Dance Teachers Association (Round Dance Portion tested by Eddie Palmquist) through advanced.

As National Carousel leaders since 1990 they conduct a Phase V & VI Mini Clinic one time a week, also a Phase IV intro to V class one night a week. They give an all level Round Dance Party every other month and conduct a 5-hour evening Fix It Dance for their advanced students every third Saturday. Jerry and Diana have also trained a couple to teach and to cue and turned over their beginner and easy intermediate classes to them. They also give private lessons in their home studio.

Jerry and Diana are strong advocates of continuing education and believe that a teacher should never stop being a student. They take private Ballroom Lessons with David Nyemchek and Allen Clements at Just Dancing Studios in St. Louis, Missouri. They attend as many Round Dance Clinic weekends as they can; they also have attended a BYU Dance Camp and take as many private ballroom lessons with top competitors when available to them. They have had lessons with Corky Ballas, Shirley Ballas, Tony Meredith, Ron Montez, Sheila Sloan and Buddy Schwimmer to name a few. Jerry and Diana have been on staff as teachers at the Wednesday Teachers Seminar for Round-a-Lab. They have taught for Dixie Round Dance Council as well as a few festivals.

Choreography includes *Fangled Tango*, *A Wink and A Smile*, *A Summer Night*, *If You Got The Money I've Got The Time*, and *My Dear Heart*.

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ROD & SUSAN ANDERSON

Rod & Susan started Square and Round Dancing in elementary school and met during a square dance while in the 8th grade. They belonged to a youth exhibition square and round dance group the "Flying Saucers", directed by Frank and Iris Gilbert. Rod & Susan performed with the "Flying Saucers" at two National Square Dance Conventions, 1963 & 1970. They have been dancing as partners since 1963. In 1966 they married. They have one son and one grand-son. Except for two years, in the Army and Vietnam, dancing has been a constant part of their lives. In 1971, when Frank and Iris Gilbert left Kansas City, they were encouraged to start teaching and cueing.

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

Presently, they cue for two square dance clubs in the area and have two round dance clubs - Smile "A" Round (Phase II-IV) and Dance "A" Round (Phase IV-VI) which is National Carousel Club #141. They take regular ballroom instruction to aide in their round dance education. They have held all offices in the local round dance teacher's organization, are on the board of directors for URDC, were Program Chairmen for the 1992 URDC Convention, and belong to many state organizations and Round-a-Lab. They teach at many out-of-town weekends and are on staff for a week at Kirkwood Lodge in the Ozarks. They have taught at several URDC and National Square Dance Conventions.

Some of their choreography includes: *The Rainbow Connection, Shoutin' Shoes, Anna, Venus, Just Another Woman In Love, Runaround Sue, Men, This Love, If You Forget Me, Love Potion #9, I'd Fall In Love Tonight - Phases III & V, Till You Love Me, and Mustang Sally.*

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WALTZ TIMING

Jack & Frances Kern

When we first learned to waltz in round dancing it was prior to any major ballroom influence. The technique in general use was 1,2,3; 1,2,3; danced with no discernible rise and fall. In other words we looked pretty much like sticks. There are many round dancers dancing today who were initially taught the same way and, in fact, there are many out there who are dancing this way today. We must make it very clear that, especially in round dancing, there is nothing incorrect about this technique. However, if dancers want to improve their standard of dancing, and in the process their level of enjoyment, they must take a totally different view of how the basic waltz step is executed.

This was first brought to my attention many years ago by Al Franz at the Easterday's Indiana week. Al had been National Ten's Champion in international ballroom and at that time was the Easterday's teacher. They had him come to Indiana to give us a one day session on dance technique and for me this completely re-prioritized my ideas about dancing. We have used what I learned from Al many many times over the years and how we do this is in the discussion that will follow.

Before we describe this, though, we want to explain that we have a second technique related to this subject that was advanced to us in a session with Nicholas Cotton, who was also a National Ten's champion (partner was Debbie Avila). Both techniques attempt to achieve a similar look but with what I feel are very different ideas and we will discuss Nicholas Cotton's approach at the end of these notes.

AL FRANZ METHOD

First, have the class dance a regular waltz box to a good piece of music. We encourage them to make it a left turning box.

After this exercise we suggest that rather than dancing on the beat we want to dance *through* the waltz measure. This we explain by looking at a waltz measure as having six beats instead of just three. To do a forward waltz (or a closed change) you would step forward on 1&2, side and forward on 3, draw closed on 4&5, and change weight (and lower) on 6. In effect, what we are doing is giving a normal count to the first step, one and one-half counts to the second step, and one half count to the third step or the weight change. Since it is the concept that we are trying to get across, as soon as dancers get the idea we dispense with the six counts and concentrate on a long two.

At this point we can get into a discussion of the waltz pendulum or swooping action (power, swing, and collect), heel toe, toe, toe heel, and dance the body not the feet. We are not expecting big actions from those who have not tried this before but we want to achieve a little body swing so the dancer gets a more satisfying feel from the long two. We then put the music back on and have the dancers do the box but this time it must be a left turning box so they can achieve some swing. Since this is practice time we encourage them to lower and accentuate the push off into their swing rather than

understate it as most are accustomed to doing. Later they can settle back to what feels comfortable.

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After they have spent a few minutes practicing this technique we have all the dancers do the box the same way they did at the beginning of the session so they can see the contrast, and usually this contrast is great.

NICHOLAS COTTON METHOD

This method would probably be more suited to dancers who already have an understanding of heel and toe, rise and fall, power-swing-collect and lower. Nick explains that the more modern waltz music has a distinctive "Ba-Boom" on beat one of a measure. A very good example of this is in Moonlight Romance or Laurann (same record). The Ba-Boom is like an &1 where you power into the measure. Then we have a long two and Nick says he does not particularly think three. This really stretches out the two to the point that your lowering may carry over into the beginning of the one beat or the "Ba-" portion.

CAVEAT: We feel we have benefited a great deal from the two teachers listed above and we like to give credit where it is due. Our sessions with them were group lessons and, as such, leave some areas open to interpretation. We hope we have correctly represented their ideas and concepts and if for some reason this is not completely the case we take full responsibility.

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UNIVERSAL ROUND DANCE COUNCIL CONVENTION 1995
EDUCATIONAL SEMINARS

"RUMBA CLINIC"

by

Jerry & Diana Broadwater

FIRST STEPS TO HAPPINESS

With so much freedom of body and arm movement in Latin dancing the first thing we like to do is introduce Latin music to students and take them through a series of fun exercises that can both improve their posture and musicality before we start teaching them figures, hence, giving the student space to express his/her own creativity if you will.

- We have them make a circle and stand with their feet slightly apart with the toes turned out then tell them to take their weight forward over the balls of the feet, so that the heels are slightly off the floor. They would then lower through the heels and rise up again. This creates a spring action and helps the dancer to develop a natural communication between ball and heel, as well as, strengthening the ankles. We use a fairly slow Samba rhythm and have them do eight springs.
- The Second exercise would be to rock in place eight times commencing with the left foot still with the spring action as their priority but introducing a straightening and flexing action through the knees. This helps to develop a natural leg action and hip displacement.
- Stage Three would be to place both hands on the stomach and rotate the hips in a circular motion to the left then right. An imaginary figure eight helps develop this rotational hip action allowing two beats to circle left, two beats to circle right and then repeated. Their hands on their stomachs will enable them to develop a pelvic isolation and we draw their attention to try to keep the rib cage and upper body as static as possible.
- The Final exercise of this type would be aimed at the arms and shoulders, retaining a body rhythm. We do this by telling them to straighten both knees at the same time then slightly flexing the knees, creating a forward and backward pelvic action. Whilst doing this for eight beats, we then coordinate the arms to go down by the side, palms forward and then raise the arms to shoulder height over four beats, with the arms remaining out, circle the shoulders commencing with the left shoulder, ensuring that they push the shoulder blade firmly into the back.

RUMBA CLINIC

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The Rumba provides us with the ideal opportunity to develop the free arms as the tempo is slow and orchestration has a flowing and expressive movement. We feel that the arm unfurls like a flag in an unbroken and continuous movement.

- Take the right foot to the side and extend the right arm as far to the left as possible without jeopardizing the posture. The arm would be just below shoulder height and as it moves rightwards, it would remain so. We then highlight four parts
 SHOULDER ELBOW WRIST HAND
 as this will naturally allow a fluent movement. The back of the hand will remain facing outwards and only when the hand is to the side will the thumb turn down and the palm would subsequently face the floor. Allow two bars of music for this exercise, the first bar would be the extension of the arm to the left and then moving in front of the body.
- The second would then be aimed more at the
 FOREARM WRIST HAND
 By keeping the arm approximately twelve inches away from the body we will create a more open line with a stronger outward action. This exercise would then be repeated with the left arm moving to the right as the weight is replaced onto the left foot.
- We will complete this exercise by crossing the arms and opening them both over the two bars of music.
- For fun we sometimes have our students stand in open facing position so that they will be more aware of their partner's movement. Once again the same exercise can be used with the lady normal opposite to the man. The priority now is that they match each other closely as possible. For example the lady copies the man the first time through and vice versa. This develops awareness and respect of their partner with a shadowing action (also a lot of laughter).

We feel it is important that students learn to listen to the music and understand basically what they hear, in order that they may then be in a position to express the foot speed.

- 'Skim and Land' is a recipe for poise, timing and musicality. It describes the action of the traveling foot in the moving dance, once that begins to pass, or has passed the standing foot.

Orthodox technique does, of course, say that the moving foot maintains contact with the floor. But this must be open to modulation and allied to the concept of counting beats in intermediate sub-rhythms imposed (AND ONE AND TWO AND THREE AND FOUR AND, FOR RUMBA) We have the *RHYTHMIC* basis with which to synchronize the application of 'Skim and Land'. We stress that you take three changes of weight on the first three beats of music and holding count four (AND ONE AND TWO AND THREE HOLD FOUR AND) utilizing a full measure of music.

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Our main goal during this session is to place a bit more emphasis on teaching free movement, giving the pupil space to express his own creativity - this will result in joy and self awareness through positive self-experience and, therefore, a love for dancing. Also, if you can help your students move better by reason of greater physical awareness and better posture, in addition to encouraging freedom of movement, then your pupils will not be frustrated by becoming aware of their own inability's but will be open to your showing them how to develop new skills, and with them how to develop self-esteem. Thus, they will not only be more motivated but their love of dancing will become more deeply rooted. As you read on, the following information will help you understand how we have come to these conclusions.

You all know what a personal computer is. One way or another, computers have become part of our everyday life. Of course, not everyone owns one, however, the personal computer (PC) I will be referring to is the one we were all born with, the central processing unit which controls all of our sensory perceptions and body functions - - the **BRAIN!**

Like most PC users who know hardly anything about their machine, few people know anything about their own brain. However, it would be very helpful to have a *greater understanding* of the way the brain works, since in the dancing profession you are dealing with one of the most important output functions - the motor system - or simply, the system which controls the movement of the body. therefore, I would like to take this opportunity to examine this further with you so that you will then know more about cerebral functions and their relationship with dancing. I hope this will help you to get the most out of your dance classes and to be a source of motivation to your pupils.

We would like to share with you a lecture by Dr. Batz who started out as a pediatrician, but since 1965 has spent his time specializing in the diagnosis of human brain disorders, i.e., the breakdowns which may strike the human computer and one of our favorite hobbies - dancing.

We have a number of dance friends and acquaintances who also successfully completed their round dance basics at the same time as Jerry and I. However, there were many who, through frustration, gave up quite early on. I realized that there are many beginners who feel this frustration and started to give the question some thought. It is my opinion, after Dr. Batz lecture and his involvement and concern with the rehabilitation of handicapped patients, that most of the frustration can be avoided if teachers observed certain principles. In saying this, I am not trying to imply that someone who wants to learn to dance should be put on a par with an invalid.

However, some of the people attending their first dance class may very well appear to be handicapped. The reason for this becomes clear as we generally examine the overall interaction between brain input and output, and I will now, if I may, try to give you a greater understanding of our complex cerebral functions and the way they affect us as dancers.

Dancing is movement. Movement, however, is not an isolated motor phenomenon. It comes with and is controlled by feelings and experiences of a perceptive psychological nature. Movement is often initiated by some external stimulus. In dancing for instance, it can happen as the result of hearing the first few

bars of music. The actual movement itself is always controlled by internal perceptions, without which it cannot be performed successfully.

Coming back to the computer, the external stimulus, or data input, is normally introduced through the keyboard. Our brain receives its external stimuli through the senses - eyes, ears, skin, nose and/or tongue. There are also internal sensory stimuli from the organ of balance in the inner ear. It reacts to any change in posture and to any change in the body's position in its surroundings. Among other things, the brain receives data concerning the position of the joints and the length and tension of the muscles through delicate, sensitive stimulus carriers, and we call these the receptors.

When we want to perform a movement, all these data must be acquired and processed very quickly, and this is done in entirely different centres of the brain. For instance, optical impressions are processed in the visual centre, the acoustic impressions are processed by the auditory centre while the midbrain handles stimuli from the organ of balance and there is a specific area of the cerebral cortex - known as the area postcentralis - which processes the stimuli received from outside the body.

The output from the computer is displayed on a screen, or may be passed to the printer. However, when we're dancing, the reaction of our brain to such a flood of perceptive stimuli is first and foremost a motor reaction - A purposeful movement - like bringing one foot forward involves the cerebral cortex, the brain stem, the little brain, the basal ganglia and the thalamus - in other words, quite a lot of brain areas which are to a certain extent entirely different. The programming needed to perform precise, purposeful movements comes from the little brain and the programming for progressive movement comes from the basal ganglia in the lower part of the brain. The power pack - the cerebral cortex - which eventually transmits the movement stimuli to the muscle has the same structure as the various parts of our body.

When you are dancing, a well coordinated and purposeful movement can be performed by linking the target motor system to the supportive motor system, whose task it is to maintain and, with the help of the limbs and tendons, control the balance and posture of the body in its environment, fighting the effects of gravity to stop us from falling flat on our faces. This vital drive unit is centrally controlled by brain area which are very old, in terms of historical development, the motor centres of the brainstem. Target motor system and supportive motor system are carefully attuned by the little brain.

For the dance teachers, it is important to know that the target and supportive motor systems involve groups of muscles which are not entirely different from one another. The Muscles which are used for making conscious - that is to say arbitrary movements - are also used, although unconsciously for the supportive motor system.

This may all sound terribly complicated but it usually happens quite automatically, to relieve our arbitrary motor system. Just think of the highly sophisticated and in many cases high speed reactions which take place more or less unconsciously when we trip over something or slip on a banana skin.

We have now given you a general picture of the data the brain has to process when someone steps on the dance floor. Now imagine one of your pupils trying to learn a whole new series of steps. As soon

as the first few bars of music are heard, the combined input and output of his central computer are bombarded with perceptive, processing and response stimuli. Instantaneously, it has to answer important questions like: "Where am I in relation to my surroundings?" - "Is there enough room? - "What kind of rhythm is this - could it be a Tango? - Which foot do I put where, and do I stand on the heel or on the ball of my foot?"

With that, he also has to give meaning to his motor reaction. Add to this the pressure of having to perform a number of unfamiliar and complicated steps and movements and a feeling of stress and malaise is inevitable. He thinks - "I can't do it." His relaxed posture, so full of anticipation at the beginning of the dance, becomes tense. The poor soul wants to hide inside himself, as it were, and panic stricken, he looks at his partner. Now the conditions for optimum performance of the movement rapidly deteriorate. He might manage to execute the steps in question if he makes a superhuman physical and mental effort. But don't ask what it looks like!

A dancer who overexerts himself cannot accelerate to improve his movements. He is already going at top speed and in top gear, as it were, wasting his energy. Besides, this tension stops him from controlling his movements. For a well-coordinated performance of his movements, he needs to have greater sensitivity, that is to say, greater ability to recognize nuances. Imagine yourself walking to the airport, in one hand you're carrying a suitcase weighing 40 pounds, and in the other hand you are carrying a suitcase weighing 48 pounds. Under those circumstances, it would be hard for you to walk elegantly and smoothly. Now assume your wife adds one book to one of your suitcases - would you really notice the difference? The exertion has made you lose all ability to detect subtle changes in weight and consequently your ability to coordinate your movements properly.

And so, before starting to teach your pupils to embark on their first dance steps, it would be a good idea to find a simple way to teach them how to stand up straight and then to relax. A lot of adults, in their lives, have gotten into the habit of adopting incorrect posture, and therefore, they are no longer capable of performing a fluid and harmonious movement. If you want to change this, it's not much good saying, "Stand up straight!", because everyone has a different idea of what this means in his particular case. The first step is to correct bad habits. To dispel these completely, the pupil has to make a conscious effort until the right posture - which may feel most unnatural at first - is experienced, becomes natural and therefore becomes a new habit. A correct Posture is one which keeps the muscles available for movement and which leaves the task of fighting off gravity mainly to the skeleton. If the posture is wrong, then the muscles take over some of the work which the skeleton should be doing.

A good and erect posture has to be possible without exerting the arbitrary muscles. In this way, a minimum of muscle power is needed to propel the body lightly and fluently in any direction. Consequently, one will have a better feel for the movements and will perform them with much more control and harmony. This leads to a completely new experience of movement mechanisms and ultimately to a greater awareness of one's body.

Only when we are aware of our body's position, our center of gravity, and only when we are aware of not only the position of our hands and feet but also of the pelvis, the shoulders and the head - only

then will we be able to achieve optimum movement of body through space, with the minimum of effort. This way we not only learn how to be better dancers - we will also improve our sense of self-esteem. We will get to know ourselves better and will be able to conduct ourselves better. We will rise to greater self-awareness.

The best part of it is that these learning processes can be practiced any time - right up to an advanced age. These efforts and success and confidence they bring us greatly enhance our joy of living.

AS DANCERS WE HAVE FOUR PHYSICAL FORCES RELATIVE TO DANCING

1. GRAVITY: That point on a body, freely acted upon by the earth's gravity, about which the body is in equilibrium in all positions.
2. MUSCLE: After the body starts moving (Lowering = Gravity = Balance). Then it can be easily moved fwd, back, side, up, down, using Muscle to gently control movement.
3. CENTRIFUGAL: The force that makes the car go off the road on a corner if turned going to fast. Keeps the body moving at a constant distance from the center of the circle. That is why we have to have a left a left sway when we are dancing 2 and 3 of a reverse turn to overcome the centrifugal force when we are moving into a turn..
4. CENTRIPETAL: The force acting upon a body moving in a circle which causes the body to move toward the center of the circle. *Spirals, Spins and Double Reverse.* Figure skaters use this force to spin rapidly on a spot.....they draw their hands in and they rotate as if by magic.

DIFFERENCES BETWEEN LATIN AND MODERN RHYTHM

Clinic for the 1995 URDC Education Seminar

by Rod & Susan Anderson

When thinking about the differences between Latin and Modern (Smooth) Rhythms some differences are very apparent, such as: rhythm, terminology, body flow, rise and fall, dance position, etc. Other differences are not as apparent and more subtle, such as: lead, poise, foot position, etc.

In this clinic we will talk about the differences between Latin and Modern Rhythms using a basic box. We will use Waltz to work the Modern Rhythm and Rumba to work the Latin Rhythm. It would be interesting to work all rhythms in both categories if time allowed. We feel we can talk about the basic differences of both categories by using these two rhythms.

WALTZ BOX

In the Modern (waltz) box, in closed position, the couple will be offset with the woman slightly to the man's right side. The man's physical lead comes from his right wrist connecting with the woman where her left arm meets her back. The woman's left arm will rest lightly on the man's right arm with her hand slightly off his shoulder. The lead hands are joined and extended to the side at about the woman's eye level. The couple should be close or touching at the man's right side. The man should have a strong wide frame that does not vary. In modern closed position both should be looking to their left over the partner's right shoulder. The head should be over the left hip most of the time..

As we begin to take a step in Modern the man should initiate the step by lowering slightly before stepping forward. The first (forward) step is therefore taken with a heel lead rolling forward to the toe. As all weight is taken to the supporting foot the free foot will brush close to the supporting foot before step three (side). After taking the third (close) step you will lower to begin to step back. The heel to toe steps will create rise and fall in the modern rhythm.

The Modern box is done with the only bending of the knee being forward, and when we close our feet will be fairly straight and close together.

The attitude is one of grace with the woman dancing lightly in the man's arms as the man confidently directs her around the dance floor. Most of the time the couple is in closed dance position. It is a more dreamy attitude (think Fred & Ginger).

LATIN BOX

In the Latin (rumba) box, in closed position, the couple will be more directly in front of each other. The hold is more rounded with the partners being slightly apart. The woman's left hand will be higher on the man's arm or up on his right shoulder. The lead

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hands would be in slightly and raised slightly higher. In Latin the man should be looking at the woman and the woman has the option to look at the man or to the left as in modern dance position. Both should have a forward poise with weight more to the ball of the foot.

As we take the first (side) step, the supporting leg will straighten, the non-supporting leg will bend and the great toe will be placed to the side. As weight is taken we roll sideways to a flat foot. We then place the great toe of the free foot next to the supporting foot for the second (close) step. The knee will be bent and veered inward. As weight is taken to a flat foot that leg will straighten and the free leg will bend and veer inward. The third step (forward), again with the great toe touching first. Take weight and bend the non-supporting leg veering the knee inward therefore leaving it where it was when the weight was released. As the next (fourth) step is taken it should go diagonally across the box and not brush the supporting foot. Always place the great toe first and repeat as in the first part of the box. There is no rise and fall in Latin but much hip action with the rolling from toe to flat foot.

In Latin the attitude is one of romance, flirtation, alluring. The lead is often done with the body shape and physical (arm leads) as much of the time in Latin you are not in closed dance position. In Latin the man is showing off the lady. The man will basically stay stationary while the lady does spins, turns, twirls, etc.

To recap the basic Differences between Latin and Modern Rhythms we have touched on today:

- ✓ terminology
- ✓ lead
- ✓ heel lead in Modern vs. toe lead Latin
- ✓ rise and fall
- ✓ closed position
- ✓ poise
- ✓ attitude