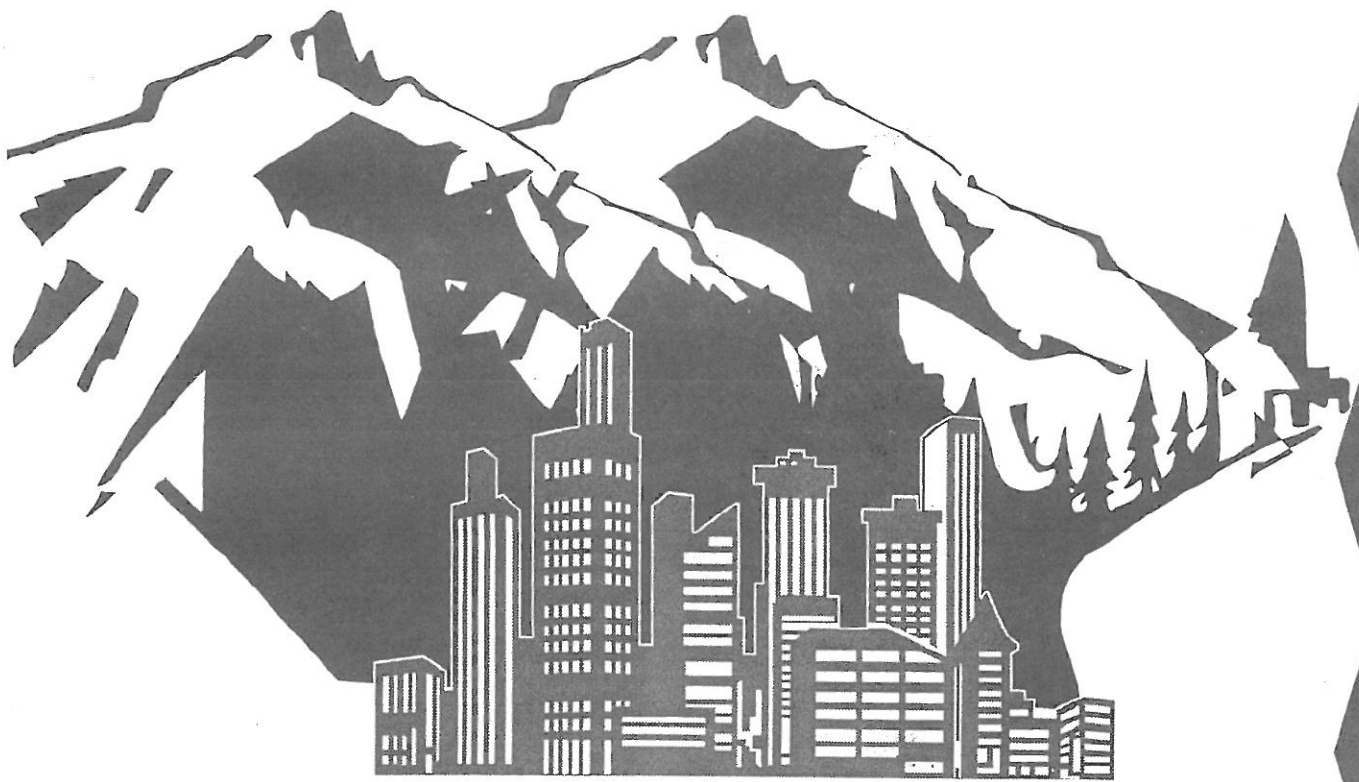


96-1



UNIVERSAL ROUND DANCE COUNCIL

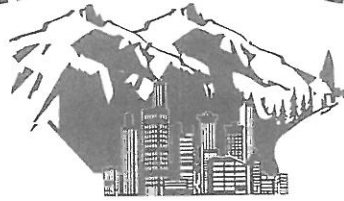
**20th
International
Convention**



Denver, Colorado
July 24 - 27, 1996



UNIVERSAL ROUND DANCE COUNCIL 96-2



20th
International
Convention

July 24 - 27, 1996
Denver, Colorado

WELCOME to the 20th
Annual International Convention sponsored by the
Universal Round Dance Council.

As General Chaircouple, we welcome all of you to
Denver for this very special 20th anniversary. The
committee has some wonderful surprises planned.



We would like to thank the convention committee (volunteers and draftees),
instructors, cuers, and master of ceremonies for donating their time and
energy to ensure that you will have an educational and enjoyable time.
Without their enthusiasm and support this convention would not be possible.

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

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

Chris & Terri Cantrell
20th Convention General Chaircouple



96-3 UNIVERSAL ROUND DANCE COUNCIL

Wayne & Donna Slotsve
URDC President
(402) 496-3270

Welcome to Denver. We are sure that you will be pleased with the convention that has been prepared by the very able committee headed by Chris & Terri Cantrell. With 227 dance routines programmed and clinics offering a variety of rhythms taught by our most capable instructors, the 20th annual convention will be a highlight of your dancing experience. The committee has also made sure that the occasion of the 20th is duly acknowledged. These surprises will unfold during the next three days. The Board of Directors offers thanks for the work and the planning that has gone into this convention. During the convention please take the time to offer your thanks to the committee members and Chris & Terri. As with most efforts in a volunteer organization, personal expressions such as these are the only remuneration that an individual receives. As you enjoy the beautiful Rocky



Mountains. The original pyramid that encased our dancing levels and provided identity for the higher was born out of frustration for the lack of identity and a means of expression. The annual convention supported by a monthly newsletter and a technical manual has activities never enjoyed before.

URDC has accomplished and to build on those positive aspects so that the future is bright. We all love the "Love You So". The best time for this is when we are on the dance floor, spent together learning are forgotten as we embrace the music that surround us. of this routine in Seattle--the young couple in love and pregnant and oblivious to the another talent. Look around in Colorado. You are dancing with people from three people from great distances, but many have become friends with whom you share many happy moments. Remember also that the rumba itself became much less complicated because of the tireless efforts of instructors at various clinics and festivals and at these International Conventions. When you are through, our applause recognizes not just the cuer whose efforts immediately made it possible to enjoy this routine but all the dimensions of round dancing not the least of is this opportunity to dance together. Finally, notice the people as they exit the dance floor. Notice the smiles and hugs and words of encouragement. This is what our organization needs to preserve, nurture, and provide leadership for. Our recreational activity can be enjoyed by anybody. We have no boundaries of age, weight and color. We welcome all and appreciate the richness and flavor provided by each individual.

There are many roadblocks to a and dwindling numbers of high activity to be around another 20 Hall of Fame and Golden Torch. Attend the AGM on Saturday. You are immune to change. Change is a part of our presence helps to make sure that what you enjoy will be preserved and streamlined for the next 20 years. So "Lets Dance" and enjoy Denver and the convention. Let the people know that you are having fun with a hug and a smile.

Some of the problems surfacing such as higher rents are formidable. The efforts of everyone is necessary for our organization has the Please join the Board in recognizing these accomplishments. Be a part of all decisions being made. The dance activity is not

Donna and I will be anxious to meet as many of you as possible this week. We thank you for your confidence in us as your Presidents. We do hope to be also your friends.

BOARD OF DIRECTORS

Executive Officers



*Wayne & Donna Slotsve
President*



*Brent & Mickey Moore
Vice President*



*Floyd & Marilyn Lamson
Secretary*

Board of Director Members

Term Expires October, 1996



*Mike & Toni
Auriene*



*Norm & Joan
Christie*



*Carlos & Nancy
Esqueda*



*John & Mary
Macuci*



*Tom & Loveday
Newby*



*Larry & Judi
Rasmussen*

BOARD OF DIRECTORS

Term Expires October, 1997



*Jerry & Sandy
Adams*



*Rod & Susan
Anderson*



*Russ & Barbara
Casey*



*Pete & Mary
McGee*



*Brent & Mickey
Moore*



*Paul & Linda
Robinson*



*Wayne & Donna
Slotsve*

Term Expires October, 1998



*Chris & Terri
Cantrell*



*Floyd & Marilyn
Lamson*



*Gene & Lois
Noble*



*Carmen & Mildred
Smarrelli*



*Paul & Betty
Stottlemyer*



*Warren & Sandy
Teague*



*John & Jean
Wilkinson*

New Board Members October, 1996-October, 1999



*Mike & Toni
Ariene*



*Jerry & Diana
Broadwater*



*Carlos & Nancy
Esqueda*



*John & Mary
Macuci*



*Bob & Sue
Riley*

Sue Riley



*Larry & Sharon
Roberts*



*Tim & Debby
Vogt*

966

STANDING COMMITTEES



*Bob & Sue Riley
Editor Newsletter*



*John & Mary Macuci
Technical Advisory Committee
Chaircouple*



*Tim & Debby Vogt
Membership
Computer Services*



*Sandra Coleman
Legal Advisor
Parliamentarian*



*Larry & Judi Rasmussen
Education*



*Paul & Betty Stottlemyer
Golden Torch*



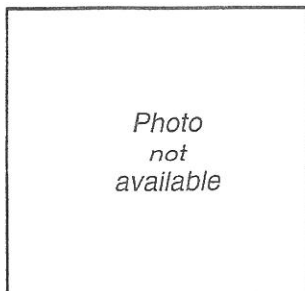
*Paul & Linda Robinson
Hall of Fame*



*Charles & Jo Anne Shaw
Publicity*



*John & Mary Macuci
Nominations*



*Lloyd & Nan Walker
National Carousel Study
Convention Guidelines*



*Floyd & Marilyn Lamson
Manual Mail coordinator*



*Peter & Beryl Barton
Bylaws Review*

TECHNICAL ADVISORY COMMITTEE



*John & Mary Macuci
TAC Chaircouple
Jive & 1985-1989 Quickstep*

In 1981 the Technical Advisory Board (TAB) was formed under the leadership of Frank & Iris Gilbert (TAB Chaircouple 1981-1985). During this time the Gilberts created the first URDC Round Dance Encyclopedia & Reference Manual, which later became the property of the National Carousels. Brent & Mickey Moore took the reins from 1986-1990 and one of their first acts was to change the name of the organization to the Technical Advisory Committee (TAC) reflecting its status as a Standing Committee under the supervision of the URDC Board of Directors. Also in 1986, the members of TAC, unable to make any changes or additions to the existing manual due to possible copyright infringements, began plans for a new manual. In 1995 the manual was first published & distributed under the guidance & editing skills of Mike & Sally Poehler (TAC Chaircouple 1990-1995). The manual continues to grow with the help of knowledgeable couples who freely give of their time & skills, now under the leadership of John & Mary Macuci. Each member of TAC serves a five year term and is required to take a minimum of one year off before being eligible for reelection.



*Jerry & Sandy Adams
Waltz*



*Rod & Susan Anderson
Rumba*



*Jerry & Diana Broadwater
Slow Two Step*



*Chris & Terri Cantrell
Argentine Tango & Quickstep
1989-94: Foxtrot*



*Carlos & Nancy Esqueda
Foxtrot*



*Pete & Mary McGee
Paso Doble*



*Larry & Sharon Roberts
Tango*



*Wayne & Donna Slotsve
West Coast Swing*



*Steve & Judy Storm
Bolero*



*Warren & Sandy Teague
Mambo*



*Derek & Jean Tonks
Cha*



*Del & June Wilson
Merengue*



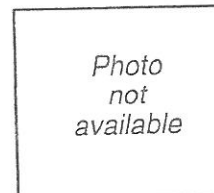
*Peter & Beryl Barton
Associate Editor
1985-90 Samba & Paso Doble*



*Mike & Sally Poehler
Term begins October, 1996
1989-95 Tango & Chairman*



*Dwain & Judy Sechrist
Term begins October, 1996
1986-91 Cha & Rumba*



*Roy & Phyllis Stier
Term begins October, 1996
1986-91 Waltz*

HALL OF FAME

Each year beginning in 1977 (the year of the first URDC Convention), the membership of the Universal Round Dance Council, by popular vote, select routines to be added to the URDC Hall of Fame list. Eleven routines were put on the first year (1977), ten in 1978, five each year in 1979-1982, two each year in 1983-1987, and one each year since 1988.

Paul & Linda Robinson, Hall of Fame Committee Chaircouple, will announce the 1996 Hall of Fame addition during the Wednesday evening Showcase of Rounds.

<i>Amor</i>	Peter & Beryl Barton	<i>Lonely in the Name</i>	Phil & Norma Roberts
<i>And I Love You So</i>	Jim & Bobbie Childers	<i>Lovely Lady</i>	Eddie & Audrey Palmquist
<i>Andante</i>	Paul & Lorraine Howard	<i>Mardi Gras</i>	Eddie & Audrey Palmquist
<i>Answer Me</i>	Eddie & Audrey Palmquist	<i>Maria Elena</i>	Charlie & Nina Ward
<i>Autumn Leaves</i>	Gordon & Betty Moss	<i>Melody Waltz</i>	Gordon & Betty Moss
<i>Autumn Nocturn</i>	Eddie & Audrey Palmquist	<i>Mr. Sandman</i>	Phil & Norma Roberts
<i>Boo Hoo</i>	Chick & Ieleen Stone	<i>Para Esto</i>	Phil & Norma Roberts
<i>Butterfly</i>	Charlie & Bettye Proctor	<i>Riviere De Lune</i>	Eddie & Audrey Palmquist
<i>Caress</i>	Phil & Norma Roberts	<i>Sam's Song</i>	Sam & Jody Shawver
<i>Carmen</i>	Lloyd & Nan Walker	<i>Send Her Roses</i>	Eddie & Audrey Palmquist
<i>Cavatina</i>	Peter & Beryl Barton	<i>Singing Piano Waltz</i>	John & Goldie Marx
<i>Charlie My Boy</i>	Ann'n'Andy Handy	<i>Smile</i>	Ann'n'Andy Handy
<i>Continental Goodnight</i>	Pete & Carmel Murbach	<i>Someone Like You</i>	Peter & Beryl Barton
<i>Dance</i>	Paul & Laura Merola	<i>Somewhere My Love</i>	Wayne & Norma Wylie
<i>Dancing in the Dark</i>	Phil & Norma Roberts	<i>Spaghetti Rag</i>	Con & Sue Gniewek
<i>El Coco</i>	Irv & Betty Easterday	<i>Spanish Eyes</i>	Bob & MaryAnn Rother
<i>Elaine</i>	Ben & Vivian Highburger	<i>Sugarfoot Stomp</i>	Irv & Betty Easterday
<i>Fascination</i>	Gordon Moss	<i>Tampa Jive</i>	John & Mary Macuci
<i>Fortuosity</i>	Bob & MaryAnn Rother	<i>Tango Bongo</i>	Blake & Bea Adams
<i>Green Door</i>	Charlie & Bettye Proctor	<i>Tango Capricioso</i>	Charlie & Nina Ward
<i>Gypsy Eyes</i>	Al & Carmen Coutu	<i>Tango Mannita</i>	Manning & Nita Smith
<i>Heartaches Cha Cha</i>	Ben Highburger	<i>The Gang</i>	Ann'n'Andy Handy
<i>In My Dreams</i>	Eddie & Audrey Palmquist	<i>Three A.M.</i>	Gordon & Betty Moss
<i>In the Arms of Love</i>	Bill & Irene Morrison	<i>Till</i>	Gordon & Betty Moss
<i>Kiss Me Goodbye</i>	Koiti & Helen Tullus	<i>Twelfth Street Rag</i>	Bob & Joanne Simmons
<i>Lazy Quick-Step</i>	Gordon Moss	<i>Waltz Tramonte</i>	Bill & Dorothy Britton
<i>Let's Dance</i>	Chick & Ieleen Stone	<i>Wonderland By Night</i>	Gordon & Betty Moss
<i>Lisbon Antiqua</i>	Charles & Dorothy DeMaine	<i>Wyoming Lullaby</i>	Eddie & Audrey Palmquist
<i>London By Night</i>	Bill & Carol Goss		

96-4

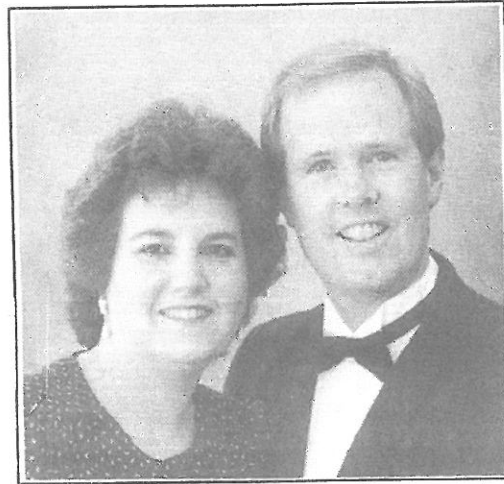
GOLDEN TORCH AWARD

19



95

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



BILL & CAROL GOSS

At URDC Convention 19 in San Jose, California, Bill & Carol Goss not only became the youngest couple ever to receive the Golden Torch Award but they also became the first couple in the history of the Universal Round Dance Council to be awarded the two highest annual honors at the same convention by also being granted the Hall of Fame designation for *London By Night*.

The Gosses began Round Dancing in 1973 in New England, started teaching in 1976 and for twenty years they have taught all levels of Round Dancing. Their first appearance at a URDC convention was in 1981, and since then our organization has been served in many outstanding ways by this very dedicated and talented young couple. During the past fifteen years Bill & Carol have served as active, progressive members of our Board of Directors, Education Chaircouple, Program Chaircouple, and have been on staff at numerous conventions as clinicians and teachers.

Bill & Carol Goss have also been active members and leaders in many local associations and been on the teaching staff at several National Square Dance Conventions. Bill & Carol have also very successfully completed numerous special assignments for ROUNDALAB and have received the Distinguished Service Award from that organization.

In the early 1980's Bill & Carol began complimenting their Round Dancing by entering the ballroom field at the professional level and have earned trophies in several state competitions. They are certified ballroom instructors and judges in all modern rhythms. To improve their dancing and teaching techniques the Gosses continue to attend seminars, dance camps, and take private lessons from

several top-notch professionals. The Goss objective is not teaching a routine but using a routine to teach technique and figure execution.

For many years Bill & Carol Goss have traveled extensively in the United States, Canada, and overseas; they have conducted clinics, festivals, and schools in thirty states and four foreign countries. For the past eight years they have hosted the Round Table at Purdue University.

Apart from the Round Dance world the Gosses are a very busy and successful couple. Bill is Dean of Students at Bishop's School near San Diego, California and Carol, along with giving private dance instruction, has her own design, sewing, and tailoring business.

Choreography has always been one of their favorite hobbies, spanning most of the rhythms. Some national favorites include: *Are You Still Mine, Bandido Cha, Dancing in the Moonlight, Evergreen, Foxtrot Tonight, Kiss in the Dark, La Pura, London By Night, Paso Cadiz, Send For Me, Shall We Dance, Spider of the Night, To All the Girls, Wonderful World of the Middle-Aged*, and *Y Yo La Amo* to name just a few. In their choreography, they have tried to introduce new concepts and figures, and have even introduced a new rhythm to Round Dancing, the Slow Two-Step.

For nearly twenty years Bill & Carol Goss have been in the forefront of the Round Dance movement with their extraordinary teaching, choreography, and leadership - their impact on our activity has been truly phenomenal - and this wonderful couple are most worthy bearers of the 1995 Golden Torch Award.

PREVIOUS RECIPIENTS

1978	GORDON & BETTY MOSS	1984	BUD & LIL KNOWLAND	1990	KOIT & HELEN TULLUS
1979	FRANK & IRIS GILBERT	1985	BEN HIGHBURGER	1991	PETER & BERYL BARTON
1980	EDDIE & AUDREY PALMQUIST	1986	IRV & BETTY EASTERDAY	1992	BOB & SUE RILEY
1981	CHARLIE & NINA WARD	1987	(NO AWARD)	1993	(NO AWARD)
1982	MANNING & NITA SMITH	1988	(NO AWARD)	1994	(NO AWARD)
1983	CHARLIE & BETTYE PROCTOR	1989	PHIL & NORMA ROBERTS	1995	BILL & CAROL GOSS

96-10

1st
Annual

Introduction to Higher Level

"RUMBA"

Round Dance Clinic

Provided for you by the Universal Round Dance Council

July 23, 1996

7 pm-9pm

Holiday Inn, DIA
Denver, Colorado



Dwain & Judy Sechrist

96-11

Dwain & Judy Sechrist

DWAIN & JUDY SECHRIST have been dancing and teaching for over 25 years. The Sechrists have been members and officers of many Round Dance Teachers Associations as well as Square Dance Associations. They served as Staff Teachers from the California States Square and Round Dance Convention for eight years.



As URDC members they served on the Technical Advisory Committee (TAC) in the Rumba and Cha section. They have been to eight URDC Conventions, five as Staff teachers, Program Chaircouples in Detroit, and another as Program Coordinators.

Due to early retirement and moving from California as well as health reasons, Dwain & Judy have been several years out of Round Dancing. They now make their home in Tucson, Arizona where they have started teaching again in the retirement community they now call home.

For many years they taught all levels of dancing. They later concentrated on the Intermediate to Advanced levels with the emphasis on the adaptation of Ballroom techniques to improve the ease, appearance, and enjoyment of Round Dancing. They have choreographed some 13 routines, the most popular being *The Music Played*.

Currently the Sechrists are teaching basics through Phase IV and continue to give private lessons in Ballroom smooth and latin. They are once again members of URDC and the URDC Technical Advisory Committee, ROUNDALAB, Dixie Round Dance Council (DRDC), and Star (Arizona Teachers Association).

To improve their dancing ability, their formal Ballroom instruction began in 1982. They continue taking private ballroom lessons as they believe they can always improve the quality of their dancing.

Their family includes three sons, David, Paul, and Mike, daughters-in laws, Diane and Flora, and soon to be, Kelly (June 97), grandson Jareb and granddaughter Ashley.

96-12

Clinic Notes -- Rumba

by Dwain & Judy Sechrist

As we watch a highly accomplished couple dance the Rumba we're usually so thoroughly impressed by their appearance that we're not able to analyze what it is that makes the couple look so good. For most of us, it would take the playback of a video tape again and again in order to see the many things that are involved to "fill out" the whole picture.

Rumba has a character all it's own, it's romantic, it's sensual, it's a "body" dance, it's even referred to as "earthy," it's all these things and then some! What does it all mean? Well, the "romantic and sensual" experience is seen as the couple work to each other as if to embrace but then move on. Or as they appear to wrap their arms about each other before continuing to the next movement; even as they look at each other as they progress through the routine. We see the "body" dance aspect as the hips move either to the left or to the right on each of the slow beats and to a lesser degree on each of the quick beats. We also see the body curves or shaping (generally performed by the man), which occur in many figures as the lady continues to perform her steps. The combined picture is a continual movement of the hips throughout most of the dance combined with body shaping to accommodate or even accentuate the figures being performed. The "earthy" aspect generally refers to the fact that the Rumba is danced "into the floor", i.e., a moving foot appears to have an affinity for the floor. Hesitating to leave the floor before taking a step; and when the step is taken the weight is transferred fully onto the stepping foot.

Previously we attempted to capture the "picture" of Rumba. We'll next take a look at a few of the more common "ailments" that may be preventing many of us from achieving the desired "picture" and some "cures" for these ailments.

Ailment: Steps are too large --

One of the most commonly seen problems is taking **too large a step**. The result will be the step is taken too flat, in its most severe case, on the heel. Evidence of having taken too large a step will be that the heel of the "un-weighted" foot is forced to leave the floor prematurely, i.e., as the step is taken. Other evidence of having taken too large a step will be the inability to achieve full weight transfer to the stepping foot. The couple may even lose the connection in their joined hands or have to over extend the joined hands in order to retain the connection.

Cure: Take smaller steps --

Although the "cure" sounds only too obvious, smaller steps will be achieved naturally only by practicing a proper forward or backward walk technique.

The Forward Walk - Prior to taking a forward step take full weight onto the supporting foot and allow the body to settle (as if waiting impatiently).

Initiate the step by moving the upper body forward. Just before the point of imbalance flex the knee to pull the toe of the stepping foot forward until the ball of the foot is in

contact with the floor with some pressure (toed out slightly). The heel of the trailing foot remains in contact with the floor.

To complete the step move the body fully over the stepping foot as the leg is straightened. At the end of the step the leg of the trailing foot should be straight with toe turned out slightly (the heel may be released from the floor).

To initiate the next step the knee of the trailing foot will flex as the heel is lifted to pull the toe forward and the action is repeated as described previously. The rate at which weight is transferred to the stepping foot is strictly dependent upon whether a quick or slow step is being taken.

The Backward Walk - Prior to taking a backward step take full weight onto the supporting foot and allow the body to settle (again as if waiting impatiently).

Initiate the step by flexing the knee in order to push the ball of the stepping foot back until only the toe of the foot is in contact with the floor with some pressure (toed out slightly). The initial body poise remains unaffected until full weight is transferred.

To complete the step immediately straighten the leg of the stepping foot lowering the heel and transfer full weight. There should be the sensation of slightly more pressure on the heel in order that the upper part of the body is fully "back," that is, no forward poise! At the end of the step the leg of the forward foot will be straight, the heel may be released slightly from the floor.

To initiate the next step the knee of the forward foot will flex as the heel is lifted in order to push the ball of the foot back and the action is continued as described previously. The rate of weight transfer is dependent upon whether a quick or slow step is being taken; to end with body fully over the weighted foot.

Convalescence --

It can be seen, if you count the words necessary to describe but a single step, that comfortable forward and backward steps can only be achieved by repeated practice. Through repetition the many nuances will begin to occur automatically, without hesitation, and in time with the tempo of the music.

A good practice package would be the six progressive forward walks and the six progressive backward walks.

Ailment: Turns are out of control (possibly even forced to take next step early)-- Generally speaking the only turns that cause most of us to have problems involve 3/8 or more turn on a single beat. Examples of typical problem turns are: (1) a forward step ending back as in the fan, (2) a forward step ending back as in the hockey stick, and (3) the spiral.

Cure: Make sure the weight is over ball of the foot which is to execute the turn, lowering the heel (flat) only at the end of the turn --

It is important to keep in mind that all turns which are not accomplished through turning of the body will be accomplished on the weighted foot, i.e., weight must have been taken to the foot which is to execute the turn.

The Fan - When preceded by steps 1 - 3 of an open (or closed) hip twist to fan, the lady's most common turning problem is on the 5th step, a forward step on the right foot turning left face to end right foot back and to the side. Again it is important that the lady's weight be over the ball of the right foot before attempting the left face turn. The turn to the left will be assisted through tension in the joined hands (man's left and lady's right) only if danced to a reasonable extension of the joined hands. Too great a distance between the couple on this step will cause the turn to be initiated early, i.e., before weight is taken well onto the right foot. To avoid this problem the couple should ensure that the lady's first step to the left side of the man (the 4th step of the figure) is a small step forward on the left foot.

The Hockey Stick - When preceded by steps 1 - 3 of a basic movement from Fan position, the lady's most common turning problem is again on the 5th step, a forward step on the right foot turning left face to end right foot back and to the side. If danced to a reasonable extension of the joined hands (in this case raised over the lady's right shoulder) as the lady's 5th step is taken the lead hand is brought down briefly in front of the lady and the turn to the left is assisted through tension in the joined hands. As in the previous cases, it is important that the lady's weight be over the ball of the right foot before attempting the left face turn. Too great a distance between the couple on this step will cause the turn to be initiated early, before weight is taken to the right foot. Again, to avoid this problem the couple should make it a point to assure that the lady's 4th step of the figure (turning 1/8 left face under the raised hands) is a small step forward on the left foot.

The Standard Spiral - The standard spiral will be executed by the lady on the right foot stepping forward on the slow count (QQS - RLR). On the first beat of the slow count the initial step is taken to the right foot, the spiral is executed on the second beat of the slow count. The spiral action is performed on the ball of the right foot using a quick swivel action turning strongly to the left (up to 7/8 turn) ending with left foot crossed (without weight) in front of the right foot. In order to execute the spiral comfortably the weight should be well onto the ball of the right foot (heel pressed down and nearly on the floor) with the body directly over the foot.

The Spiral entry to a Rope Spin - Unlike the standard spiral, this spiral will be executed by the lady on the left foot stepping forward on the slow count (QQS - LRL). On the first beat of the slow count the initial step is taken to the left foot, the spiral is executed on the second beat of the slow count. The spiral action is performed on the ball of the left foot using a quick swivel action turning strongly to the right (up to 7/8 turn) ending with right foot crossed (without weight) in front of the left foot. In order to execute the spiral

comfortably the weight should be well onto the ball of the left foot (heel pressed down and nearly on the floor) with the body directly over the foot.

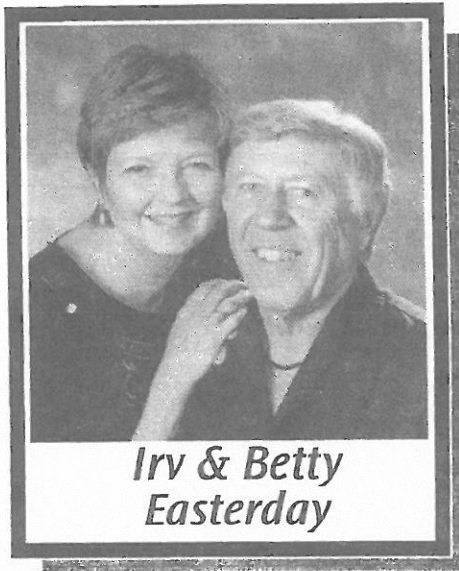
The man should take care that the lead hand is well above and slightly forward of the lady's right shoulder as the spiral is executed. If necessary, the man may need to add an upper body sway toward the lady to aid in the proper positioning of the raised lead hands. The lead could be described as quickly circling the man's left hand clockwise over the lady's right shoulder.

It should be noted that a spiral may be performed as a solo action by either the man or the lady or both. The spiral action may be performed on the left foot turning right face or on the right foot turning left face. Regardless, the technique remains the same. If performed on a single quick count, take care not to overturn the figure, $3/4$ to $7/8$ turn is sufficient. The remainder of any turn, as necessitated by the figure being danced, should be accomplished on the following step.

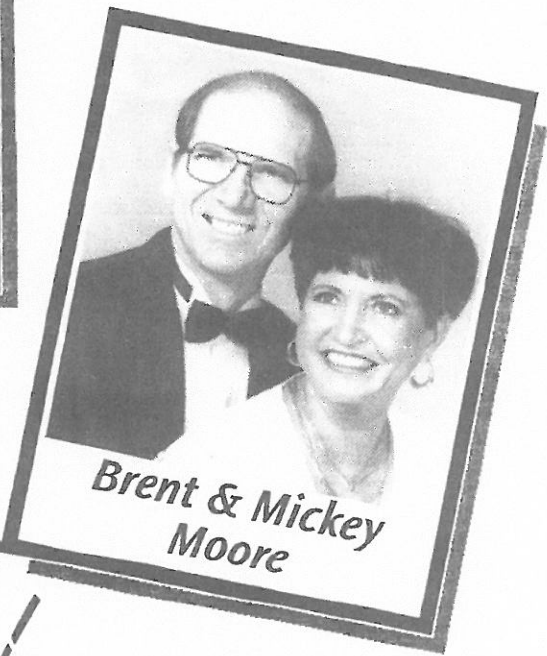
At this point the ladies may reasonably ask, what's the difference between a Spiral and a Curl? Simply put, the only difference is that the Curl is a slow Spiral. The Curl (in its standard form) is also executed on the right foot on the slow count. The only difference is that the turn takes the full two counts rather than the single count as is the case for the Spiral. The left foot ends in the Spiral Cross position and the degree of turn is also $3/4$ to $7/8$, as in the Spiral.

We hope that the few points we just discussed will help you to develop a better feel for the "character" of the Rumba. During the clinic we will work on a number of the more common figures and figure combinations with the emphasis upon movement and lead technique. The object will be to be able to leave the clinic feeling far more confident with the figures and combinations that were covered and comfortable with the technique of the Rumba steps and movement.

9/6/16



Irv & Betty
Easterday



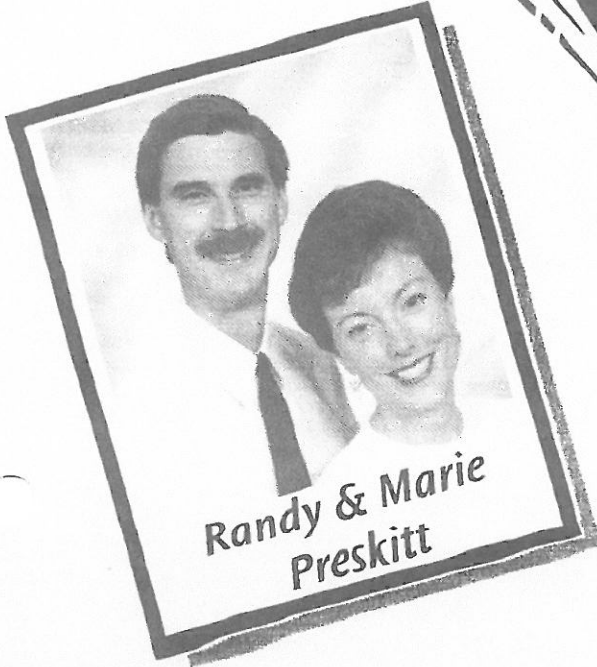
Brent & Mickey
Moore



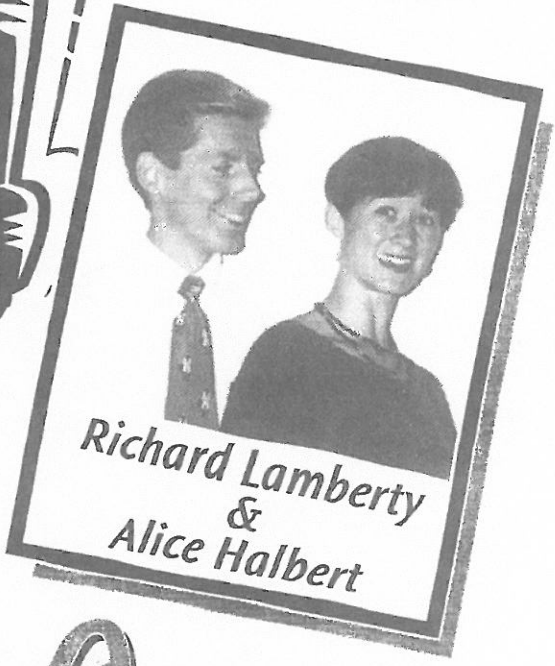
Troy & Donna
Hankins



Let's



Randy & Marie
Preskitt



Richard Lamberty
&
Alice Halbert

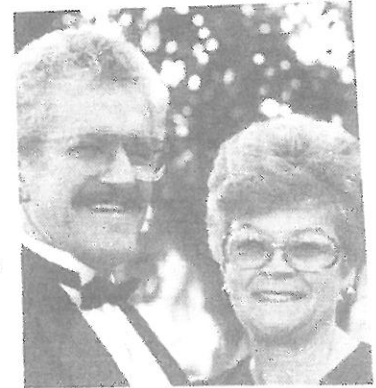
Dance

96-17

WELCOME to the 1996 URDC Education Seminars

Five Seminars will be presented:

EDUCATION SEMINARS - are deigned to assist new & experienced teachers in the latest teaching techniques & technology and to assist the dancers with basic figures and styling tips.



Each seminar will be presented by Knowledgeable & Experienced teachers sharing their teaching techniques and styling secrets. We would like to thank these 5 teachers for donating their time for the benefit of all the teachers and dancers. We hope you enjoy the seminars and we welcome your suggestions for future seminars. Future education seminars starting with 1997 will be free to URDC members. Take advantage of this event. Thank you for your support.

Larry & Judi Rasmussen
Education ChairCouple

URDC EDUCATION SEMINAR DENVER, CO. JULY 24, 1996 SCHEDULE

	TIME	HALL E
TEACHER'S SEMINAR	9:00 - 9:50 A.M.	TROY & DONNA HANKINS "RECORDING AND NEW EQUIPMENT"
	10:00 - 10:50 A.M.	IRV & BETTY EASTERDAY "THE SWING'S THE THING"
	11:00 - NOON	BRENT & MICKEY MOORE "TANGO WITH A DIFFERENCE"
	12:00 - 1:30 P.M.	LUNCH BREAK
DANCER'S SEMINAR	1:30 - 2:20 P.M.	RANDY & MARIE PRESKITT "QUICKSTEP CLINIC"
	2:30 - 3:20 P.M.	RICHARD LAMBERTY &
	3:30 - 4:30 P.M.	ALISE HALBERT "BASIC LATIN ACTION"

96-18

Troy & Donna Hankins

TROY AND DONNA HANKINS began Square Dancing in 1980 and Round Dancing a year later. It was love at first sight! Their teaching career began in 1988 with two beginner classes, under the direction of Bob & Betty Dean. The two classes were run simultaneously and grew into a Round Dance Club, the Music Box Dancers of Marysville and Grass Valley. Their great love is teaching all levels of Round Dancing and also teach a ballroom class. The Hankins have taught at several festivals, including at the McCloud Dance Resort in northern California. Last summer they attended the BYU Ballroom Dance Camp where they met such masters as Tony Meridith & Melanie Lapatin, Ron Montez, Jim & Jenell Maranto, and Pierre Allaire & Mireille Veilleux.



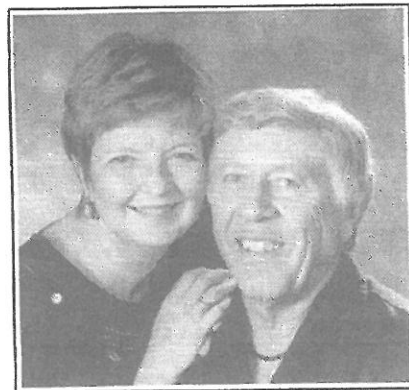
Troy has always set his own sound when cuing at dances or festivals. When callers and club presidents began requesting his sound, Troy and Donna found themselves in the sound business. Today their business card read "Have sound will travel". They have both a van and a motor home and with the unlimited use of speakers, they are available for both teaching Round Dancing and sound setting.

They provided the sound for last year's URDC in San Jose. Troy has developed a special wide-angle speaker with a broader floor coverage. He has learned how to correctly phase two facing speakers so they blend as one sound. Troy, also probably has the only veritable speed mini CD recorded in existence, which he can record in stereo. He is always looking for new ways to improve sound.

96-19

Irv & Betty Easterday

IRV & BETTY EASTERDAY have been Square & Round Dancing for over thirty years. In 1960, as the need for Round Dance instructors developed in their home area, they decided to fill the void and have contributed their time & talents ever since so that a large number of persons can benefit and enjoy Round Dancing. At the present time they have a Phase VI-I Carousel Club in the Maryland /District of Columbia area and teach ballroom adult education classes for the local community college. Many of these students in the ballroom classes have become actively involved in Square & Round Dancing.



The Easterdays have been staff members of many weekends, festivals, conventions, & camps all over the United States and Canada. Twenty five years ago the first All-Round-Dance Weekend was organized by them, and since that time their "ROUND A RAMA" events have been expanded to include ten annual dance functions in areas all over the United States, and the week-long Round-A Rama Institute (now in its 20th year), for both leaders & dancers, held at the Purdue University, Indiana. They also conduct an **Institute For Round Dance Teachers** each summer. In addition, they currently conduct instruction sessions for both teachers and dancers on the figures and dance techniques utilized in Phases IV-VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified professionals.

They are charter members of both ROUNDALAB & URDC and have served many years on the boards of both organizations. They have conducted clinics at many of the URDC Conventions, and have shared their expertise in three of the annual Teaching Seminars held prior to each convention. They have been on the Board of Directs of ROUNDALAB since its inception and served 5 years as the Education Chairmen. Through their efforts as board members of both organizations, they were instrumental in encouraging URDC and ROUNDALAB to work together for the betterment of the activity. They also served as General Chairman of ROUNDALAB from 1987-1989 and they currently serve on the Executive Board of the organization. In the capacity of General Chairman, they encouraged ROUNDALAB to professionally produce video tapes on all ROUNDALAB PHASE FIGURES to be used for educational purposes. These tapes are now available for dancers and teachers on a worldwide basis. In June 1995 they were selected to serve again as the current General Chairman of ROUNDALAB. In 1985 they conducted a clinic in New Mexico & are proud of the fact that this clinic has been video-taped and is a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the **URDC Golden Torch Award**. In 1993 they were awarded ROUNDALAB'S highest honor, the **Silver Halo Award**, given for the promotion and perpetuation of the Round Dance Activity. Their primary interest in this activity is "the ROUND DANCER" and to this end they feel that education is the answer. They are constantly involved in helping all dancers - from the new dancer to the advanced - and feel that one of their strongest challenges is to encourage and help in the training of new Round Dance Leaders in order to perpetuate the activity.

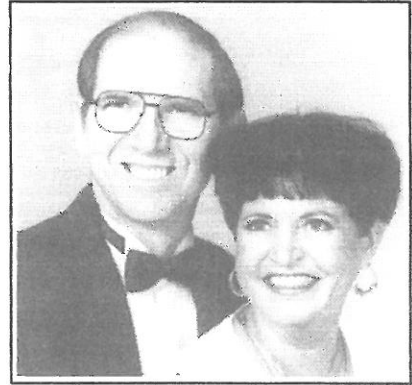
Irv and Betty are also choreographers of many well loved Round Dances, among them: Steppin' Easy, Hot Java, El Coco, Sugarfoot Stomp, Roadhouse Blues, Memory, Daddy Cha, Chardonnay, Boogie Blues, Perhaps, and many more. El Coco and Sugarfoot Stomp have been voted to the URDC Hall of Fame and are ROUNDALAB CLASSIC DANCES.

They have two grown children: Mick, a minister, and Barb, a homemaker & administrative assistant for a major import firm. They have one grandchild, Mandi. Since Irv & Betty are both retired from teaching school, they are able to devote most of their time to the betterment of the Round Dance activity.

96-20

Brent & Mickey Moore

BRENT AND MICKEY MOORE began Round Dancing in 1975 and teaching in 1980. As dancers and as leaders they have been very active in a variety of both Round and Square Dance organizations holding various offices in local, state, and national organizations. Brent & Mickey are on the URDC Board of Director, currently serve as Vice Presidents. They are also active members of Dixie Round Dance Council (DRDC) with Mickey serving currently as the Chairman, and ROUNDALAB.



They currently conduct one Carousel Club per week, one Phase II - Phase V class, and one weekly club dance session in Knoxville, Tennessee. Brent and Mickey prefer a clinic-style teaching atmosphere and conduct their Knoxville classes and clubs in such a setting. The Moores are in great demand and in addition to numerous other clinics and festivals they teach annually at Eureka Springs, Arkansas, and Palm Spring, California. They also conduct 6-hour "day" clinics several times each year near Atlanta, Georgia.

Their teaching experience also includes group classes in American social and International style ballroom for dance studios in the Oak Ridge and Knoxville areas. With two other couples, they founded and operate a weekly ballroom dance club in Oak Ridge, the Dancers' Club of Oak Ridge (DCOR).

Fortunately, their travels are curtailed somewhat by the fact that Brent is still working -- Mickey retired from the Department of Energy in late 1995. Brent is a department manager for Lockheed-Martin at the Department of Energy's Nuclear Components Plant in Oak Ridge, Tennessee, where the Moores live.

Some of their very popular choreography includes: *Cha Cha Borrero, Orient Express Foxtrot, Romeo & Juliet, Blue Monday, All I Do, If You, Rainy September, The Way You Do, Sleeping Beauty, Mr. Lucky Too, A La Mer, Watching the Night, Nosotros, Night Waltz, Estuvieras Tu, Tango de Fumando, Nueve, We Two, Four Memories, and Autumn Romance.*

96-21

Pete & Mary McGee

PETE & MARY MCGEE have been teaching since 1978. Weekly workshop groups include two basic beginner classes, and all Phase levels including National Carousels Club #200. They have served as officers in both Square and Round Dance Organizations in the Area numerous times. Currently they are members of URDC, serving on the Board of Directors and on the Technical Advisory Committee (TAC). Pete & Mary also served as Program Chaircouple for the URDC Convention in 1994. Other organizations they belong include ROUNDALAB and the Dixie Round Dance Council (DRDC).



The McGees have taught at numerous Square Dance Weekends, Round Dance Weekends & Festivals throughout the country, including a Round Dance weekend they run in their area each year. They have also taught at five National Square Dance Conventions and four URDC Conventions.

Pete & Mary believe in continuing their education and study of the basics with the aid of weekly private lessons in International Modern & Latin. They have also conducted basic ballroom classes for the local college, and presently give private ballroom lessons.

A few of their choreographies include: *Under the Boardwalk*, *My Cherie Amour*, *Snoopy*, *Blue Heaven Waltz*, *Personality*, *All I Ask of You*, *Malaguena*, *Splish Splash*, *This Nearly Was Mine*, and the very popular *Hey* (a current National Carousel Top Favorite).

Their schedule is a busy one, but since Pete's retirement, they now have a little more "free time" to spend with their five children and seven grandchildren.

96-22

Richard Lamberty & Alise Halbert

RICHARD LAMBERTY has been dancing for 26 years. He has been involved in exhibition clogging, challenge level Square Dancing, competition ballroom (amateur & professional), as well as all levels of Round Dancing. Richard has taught at several URDC conventions and been on the teaching staff at various weekends and festivals. He has just recently returned to cuing for a Round Dance club and the group who dance with him tell us that he is a fabulous cuer. He has been known to hand a cue card to an unsuspecting person to cue at club, just wait he will be getting to us. In addition to teachings



rounds, Richard has choreographed many popular routines including: *Papillon, Another You, Fields of Gold, Mountains of Mourne, The Old House, A Walk in the Black Forest, Change Partners, Jean, The Bard, Boulavogue, Daddy Medley Cha Cha, Again, Jeannie, On the Street Where You Live, Tango Andorea, and Crazy World*, to name a few.

Richard periodically opens up his home to one and all prior to dance events in the area and we have heard some pretty interesting stories about these parties, it is not unusual for the last person to leave at about 4 a.m..

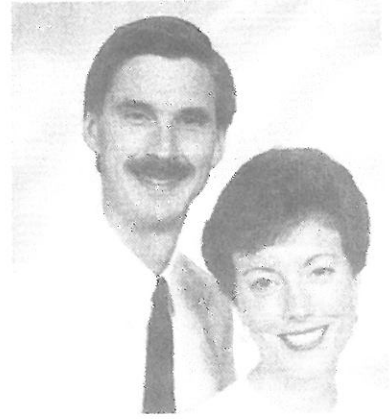
ALISE HALBERT started with ballet and tap as a child. Six years ago she entered the world of ballroom, competing in the American Style Pro-Am division. She has also been involved with the ballroom exhibition troop MOONLIGHT RHAPSODY and has performed extensively at The Top Hat Club in San Francisco, CA. Alise recently became an Associate of the Imperial Society of Teachers of Dance in the ballroom division and enjoys giving private lessons as well as teaching Salsa classes.

Richard and Alise have been dancing together since June of 1995 and their first appeared together at the URDC Convention in San Jose, last July. They recently competed in the British Open in Blackpool, England.

96-23

Randy & Marie Preskitt

RANDY & MARIE PRESKITT started dancing at an early age; Marie in 1966 in a pre-teen Square Dance club and Randy in 1968 in a teen club. Randy started professionally calling in 1977. He called for a teen club (the same one he danced with) and has called for five different adult Square Dance clubs since then.



Randy & Marie met in 1978 at a dance festival and have been Round Dancing together ever since. They taught basic Round Dance lessons to teen and adult groups beginning in 1981 and also started cuing at the that time.

After seeing an exhibition of *Spanish Eyes* they took intermediate Round Dance lessons from Bobbie & Jim Childers in 1983. They joined the Moonlighters, a Phase VI Round Dance Club in 1984. It proved quite an uphill climb and they received a lot of help from Lloyd & Nan Walker, the club teachers.

Randy & Marie finally made the jump to teaching and cuing Phase V-VI in 1991 with the "Monday Bunch". They started teaching and cuing for a Phase III-IV club a year later. They have also taken ballroom dance instruction from Janette Ball.

Randy & Marie have been active in the Northwest Round Dance Teachers Association and are members of ROUNDALAB, National Carousels, Dixie Round Dance Council (DRDC), and URDC>

To date the Preskitts have choreographed two routines: *Laurann* in 1994 and *Domino 4* in 1995. They have taught routines and clinics at number of festivals and weekends in British Columbia, Canada, Washington, and Oregon.

Randy has been employed by Boeing Company for the last 18 years and Marie retired from outside employment to raise their family of three children: Leslie 10, Matthew 8, and Phillip 3.

96-24

A "SOUND" INVESTMENT

HOW TO GET THE BEST FROM YOUR EQUIPMENT

WHETHER YOU ARE A ROUND DANCE LEADER OR A DANCER, SOUND EQUIPMENT IS AN EXPENSIVE INVESTMENT TO YOU. AS A PROFESSIONAL IN THIS FIELD WE HOPE TO ANSWER SOME OF THE QUESTIONS REGARDING HEARING IMPAIRED, RECORDING WITH VARIATABLE SPEED UNITS (BOTH TAPE AND MINI DISK), SOUND SPEAKERS, AMPLIFIERS AND TURNTABLES.

WE WILL COVER WHAT EQUIPMENT IS NEW AND AVAILABLE ON TODAY'S MARKET AND THE BEST WAY TO PUT IT TO USE IN OUR FIELD OF MUSIC.

A QUESTION AND ANSWER PERIOD WILL BE AVAILABLE AT THE END OF WEDNESDAY'S SESSION.

TROY AND DONNA HANKINS OF HANKINS INTERPRIZES
WE HAVE SOUND AND WE WILL TRAVEL



The Swing's the Thing!

Social dance styles have a tendency to change greatly from one decade to the next. It seems as if every new generation expresses itself by making a unique contribution to ballroom and social dancing. Just by tracing the evolution of SWING of the thirties and forties one cannot help but be impressed by the ability of each younger generation to place its stamp on modern popular dance.

Jitterbug was the modern expression for a new kind of jazz in the 1930s and was Afro-American in origin. It went through a fad period of being eccentric with its wild aerobatics inspired by the rising popularity of boogie woogie. The big apple, the shag, and the lindy were all products of that period. It changed after World War II to a more syncopated rhythm called "rock and roll" with the double lindy pattern and to the "swing" as the smooth sophisticated triple rhythm, which came in a short time later. All during the rock period, both the double and triple lindy could be seen on American Bandstand. Then jitterbug began to come back. And a softer sound called boogie - but no relation to boogie woogie - began as a result of synthesization of electronic equipment. Both slow and fast swing are currently "IN"!

The different types of SWING are most often determined by the speed of the music.

a. The slowest type of SWING is WEST COAST SWING. Rock and roll, hustle and disco are hybrids of West Coast Swing. They were developed from West Coast Swing slot action with a latin influence. Because of the way American music developed there was a "cross-over" into swing from the Latin rhythms - hence, Latin Hustle. West coast Swing is composed of WALKS, DOUBLE TIME, and TRIPLE TIME actions.

b. The East Coast Swing utilizes music that is somewhat faster and is mostly done with TWO TRIPLES LEFT AND RIGHT, then followed by a ROCK and RECOVER. Usually the triple time steps are described as being 3 even count changes of weight over 2 beats of music or 1,2,3. East Coast Swing is used frequently in American Ballroom competitions and figures are borrowed freely from other rhythms and styles of dancing. There is more separation from the partner in this type of SWING and the entire action is softer and slower than JIVE.

c. The JIVE is the fastest of the SWING dances. Because of the speed of the music partners will stay closer together and make sharper rotations. The action is more "up and down" in the knees and legs. Often there is a lot of "picking up" of the legs and feet in order to predominantly accent beats 2 and 4 of each measure. The timing of each step in the triple steps is $\frac{3}{4}$, $\frac{1}{4}$, 1 - a count of 1a2. The weight is carried well over the balls of the feet and the soft knees are used to lower. The heel barely touches the floor during execution of the figures.

There are many other types of SWING:

1. Lindy (Jitterbug) - This dance is of Negro origin and has a "folksy" quality. One of its distinguishing features is the continual bending and straightening of the knees. The "solid" beat in the music gives this dance its characteristic lilt and bounce. Many texts list the basic as "Dig, Step, Dig, Step; Step, Step" as a primary figure. All the syncopated dances from the South - Charleston, Black Bottom, Shag - come under the Lindy classification. But the Shag, with its more pronounced hop, was the first to be actually be called a Jitterbug dance.
2. Rock 'n Roll (Discotheque) - This is one of the most diversified dances done today. The standard Lindy figures are most often used, but the solid beat of the rhythm and blues music lends itself to dipping in the knees and a rocking of the torso. The Twist set the style for Disco dancing which permitted dancers to move independently. The Twist was just a fad, but from that dance step came the Frug, Watusi, Monkey, and many others.

Swing music is written in 4/4 or cut time. It is extremely adaptable to fast or slow rhythm or to 4/4 time from foxtrot to hard rock in quality. The Shag was actually the first dance to be called Jitterbug and its SLOW SLOW QUICK QUICK rhythm set the pattern for all the others. The Single Lindy has the same rhythm.

The styles and positions used in SWING are very diversified. It is a matter of taste for the individual dancers whether they use a dig step, a step-hop, or a kick step. However, the basic rhythm must be maintained by both man and lady in order to coordinate the pattern together, unlike the disco in which the step or rhythm pattern of each partner is unstructured.

The man is able to lead the SWING because of the continuous body alertness of both partners. A firm body and a calculated resistance in the arm and fingers enable quick response in any direction. The space between partners is controlled by a spring tension in the elbow, which never extends fully but allows the pull away and the spring back smoothly and with control. The lady uses her arm as a pivot center. The elbow is down, the hand up for the

underarm turns, and she turns around her arm but does not let it fly in the air. There should never be an appearance of arms flying loose or entangled. The fingers slip easily around one another without losing contact. Even the free arm is bent and remains fairly close to the body.

Swing steps tend to cover a circular space in one area of the floor. The footwork is at all times small and close together with rolling and turning on the ball of the foot. The rhythm pattern is generally the same over and over but the changes of position and direction and the constant subtle smooth roll to offbeat rhythm generates a fabulous excitement for both dancer and observer.

Our clinic today will introduce the different types of music used for SWING dancing and we will attempt to help you to understand the variations of the SWING dances.

This clinic material prepared and presented by:

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

96-28
1996 URDC TEACHERS' SEMINAR

TANGO WITH A DIFFERENCE

Brent & Mickey Moore

Argentine tango is indeed a tango with a difference. Or, as a historian would state the proposition, the English (International) and American tangos are the tangos with a difference since they are derived from the Argentine. We are, however, much more familiar with the two "daughters" than the parent and as such view it as the unconventional one. That is the perspective from which this seminar will be presented. We hope to explore the major ways the "mother" of tangos is very, very different from its more well-known children. The prime differences will center on position, footwork, and rise/fall.

Our first exposure to the Argentine style of tango came shortly after the play "Tango Argentina" made such a splash in the United States. We participated in a ballroom group class that was introducing the rhythm. Our first impression was one of fascination and also some skepticism.

The first and most dominate opinion that we initially formed was that these "tango" dancers had no concept of position or poise. The footwork was intricate and fascinating but it seemed as if closed position and poise was somewhat like what you would expect to find in a barroom instead of a ballroom and - well - let's say it appeared to contradict all the training that we had received. Subsequently (a couple of years later - we're slow learners), we purchased and examined in depth several video tapes about this type of tango. We also had begun studying American styles of rhythm and smooth dancing. With this expansion of our experience came an awareness that what at first appeared to be sloppiness in position and poise were indeed essential elements of the mechanics and style of the dance (we also discovered that we were International Style snobs).

Position is indeed an essential element of any dance. The International Styles use fewer of them and are as a result more demanding in their execution. American styles utilize a greater variety of positions and the Argentine tango style uses even more!! The focus of the Argentine style is the footwork and each position is a very logical and enabling element for each pattern of steps.

There are three to four variations of what we traditionally think of as "closed" position. One is like the one we are most familiar with, another is what we would think of as a "latin" closed position, and the others have no ready equivalents but are noted by different angles with the partner's body and variations in arm positions. However, the common element is that the footwork

is between the partner's feet for the right foot. Teachers of Argentine tango call all these actions "dancing inside".

In addition to the "closed" positions, the familiar movements outside the partner (what we descriptively call banjo and sidecar to indicate which side) are utilized. They are at times very close and at times quite loose but have that conventional feel that comes from doing them many times before. Teachers of Argentine tango call these actions "dancing outside".

Another set of positions are utilized that are not used in either International or American styles. In this group, the hips are essentially parallel and in line with (or even slightly past rather than facing) the partner's hips. The only thing close to this position is what we normally think of as very poor technique in dancers just learning to dance outside the partner. However, in Argentine style it is on occasion very useful - even essential. Teachers of Argentine tango call these movements "dancing beside or dancing along side". Foot actions in the Argentine are a little different but in contrast more restrictive than in our more traditional tangos. This tango is not the walking dance that has developed in the Northern Hemisphere. Stepping action is more akin to latin dancing but is more flowing. All steps are a ball of foot glide when moving forward or to the side and whole foot when being placed under the body. Backing steps are as in all dances without rise - toe to flat as body weight comes over the foot. For many this simple action will prove to be initially difficult because of our previous training, but footwork errors (heel leading) don't greatly detract from the appearance or style of the dance. It's just another nuance that is to be mastered.

Both of our "familiar" styles of tango emphasize an absolute absence of rise/fall in the fundamental figures. Argentine tango does not maintain this insistence; however, it does not advertise a rise/fall action either!! The knees are kept soft as in all tangos but not as soft as in the International or American in that footwork (ball-of-foot glide) forward and side limit travel distance and the very slight rise/fall is not apparent. The main give-away that there is a gentle rise/fall is the closing action of the feet. The American and International styles have the foot closed slightly back with the ball of the right at the instep of the left - this permits the knees to remain very soft without bumping the partner's knees. In the Argentine, the feet are closed as in waltz or foxtrot which forces a little rise (or a higher starting stance).

Of course with a new set of possible actions and positions, we have a whole new set of figure names to learn as well - with so many differences it would be difficult and non-productive to try to modify terms to fit these totally new actions. Such figures as Ocho, Gancho, La Cobra, Ocho Grande, Sentada, and several

96-30

others are sufficiently unique that they must stand alone. Even the basic actions have at least three different initiating actions - one even with a different foot.

It will also be helpful when learning this type of dancing to keep in mind that its roots are deeper than a ballroom dance - in Argentina it forms a basic fabric of the social relationships between men and women. It reflects the dynamic interplay of the romantic tensions - coyness, dominance, submission, rebellion, and intrigue. Indeed, the barroom is still in this tango!!!

These are what we see as the major differences in the Argentine as compared with those tangos which we are more accustomed to dancing. This rhythm that has lived and maintained its unique character in Argentina for almost 100 years, that has given us our more familiar variants, now gives us new concepts to understand and new skills to master. But such is the nature of the dancer - to seek the continuing challenge.

96-31
QUICKSTEP CLINIC NOTES
by
Pete & Mary McGee

There's nothing like a good **Quickstep** music to get your feet tapping, and make you feel like dancing!

I'd like to begin with a little background into **Quickstep**. The history of this dance is difficult to trace because, unlike most other Ballroom dances that are now popular, it was not directly inspired by the sudden emergence to a new "Beat" or rhythm, or of a particular kind of music coming from abroad. But in the late twenties the farmyard collection Bunny-Hug, Turkey Trot, and many others had all lost favour, leaving the Foxtrot, Waltz, Tango and One step as the required dances for entry to championships. The One-Step instilled in the dancers of that period certain qualities which were to become an integral part of the **Quickstep**. Two of these essential qualities were that the Man's forward and backward steps had to be in a "straight alignment" with the Lady's together with a continuity of progression created by a firm swing of the leg from the hip while gliding lightly around the floor in the manner of a walk.

At this time great changes were taking place in dance bands and dance music; new and more exciting tunes were being produced, young people had the opportunity to improvise and practice at home to records and the "Big Bands" in the hands of famous leaders were providing Jazz and Beat music which had great popular appeal. So it was that the music of the One-Step with its lack of syncopation gradually faded out; the music died and the dance died with it. The bands with the help of radio literally called the tune, and the dancers had to follow, thus creating a new interpretation of Foxtrot to suit music now played very much faster. That brought in the Charleston. Even though this dance became very popular with the flexing and stretching of the knees in-and-out twisting of the feet and a contra swing of the arms, if danced without a partner it became a little dangerous on the dance floor. PCO (Please Charleston Quietly) and "No Kicking Please" boards were soon produced and rules strictly enforced and so the Charleston faded and died. The 'Quick-time Foxtrot and Charleston' had replaced the One-Step, and later was given the name "**Quickstep**". In 1927 at a Championship Competition Dance, the **Quickstep** section was won by Alec Millar and Phyllis Haylor, who without a vestige of kicking had managed to convey the charm of the Charleston, together with other very simple little figures including the Millar Cross (now called Cross swivel) all fitting easily into the new music. This competition put the **Quickstep** firmly on the map, and it had been one of the standard four English Style dances ever since.

Today the **Quickstep** is danced at 50-52 bars a minute, making it quite fast. Therefore, various important points must be mastered to help to produce an enjoyable

96-32
QUICKSTEP CLINIC NOTES

performance. One of the most important is contact with your partner. This, of course, is important in all the modern rhythms, but especially so in the **Quickstep**. When watching a performance of a Championship couple, you might get the feeling that even though there are two people dancing, they are moving as one. In trying to attain this "2 people moving as one" concept, it is important to know that either the Man or Lady is moving on the outside of the circle, or the inside of the circle when executing figures. For instance, when dancing the first 3 steps of the Natural Turn, the Man would be considered on the outside of the circle - moving past his Lady and turning to face RLOD. On the figure that follows, such as Hesitation Change, Impetus, Spin Turn, Heel Pull, etc., the Lady would then be on the outside of the circle moving past the Man. You might have heard this concept expressed in different ways. Going past your partner - Outside Circle; Getting out of the way - Inside Circle. The Outside Circle is sometimes called the Positive Position, while the Inside Circle is known as the Negative Position. But it is all the same basic idea, and something that we must constantly work at and think about when dancing, especially in **Quickstep**.

Quickstep is made up mostly of Walks and Chasse Turns, and the basic timing is SOQS. A lot of the steps used in the Waltz and the Foxtrot are also used in **Quickstep**, except for the Chasse. In the Waltz there is one, but in the Foxtrot there are none. However, since **Quickstep** is made up mostly of Chasse Turns, we do have several. To name a few, The Forward Locks, The Back Locks, The Progressive Chasse Turns, The Chasse Reverse Turns, and the Tipple Chasse. Something else that makes the **Quickstep** unique, is using all slows when dancing the Hover Corte, the Spin Turn, Open Impetus, and sometimes the Open Telemark. The Open Telemark can also be danced SOQ or even QQS. Most of the Chasse Figures are danced the basic rhythm, SOQS, but they can be syncopated. This variety all lends itself to the characteristic of **Quickstep**, making it more interesting.

Because of the speed, **Quickstep** is a challenging dance, and because of the music, it's a fun dance. So remember... Continue to be challenged, but also remember to keep it fun. Because it is!

96-33
Basic Latin Action

by Richard Lamberty

I. Introduction

Dancing starts with the feet on the floor, and for that reason, how we use our feet is very important. But we can not stop there. The knees and legs, the hips, the torso, the arms and hands, and even the head all play in important part in creating the dancing which we do. Toward that end, we must learn to integrate all these disparate parts into a meaningful whole. The way in which we integrate those parts and how we use them are what create the different dances. For the sake of simplicity, we will limit our discussion in this section to the techniques used in Rumba and ChaCha. They are very similar, and a good understanding of these two dances provides a solid foundation for discussion of the other latin dances.

II. Ballroom versus Latin

One of the biggest differences between the ballroom dances and the latin dances is in the use of the hips. In the ballroom dances, the hips are never released to the side, whereas in the latin dances, the controlled release of the hips is one of the defining characteristics.

Ballroom: The hips belong to the body.

Latin: The hips belong to the legs.

Another fundamental difference between ballroom and latin is the use of the knees.

Ballroom: Initiate movement by bending the knee of the standing leg.

Latin: The free leg bends when we move, while the standing leg remains straight.

Footwork is also quite different. In the ballroom dances, we use the feet to enhance rise, sway, swing, and body flight. We spend much more time on the flat of the foot in the latin dances, and as a result, we must take special care to always display a clean, strong line through the free leg and foot. In addition, the free foot is strongly pointed and has much more pressure on the floor than we use in the ballroom dances.

Ballroom: A variety of footwork is used to enhance other characteristics.

Latin: Footwork is usually BALL FLAT, with a strong POINT of the free foot.

The arms and hands also play a much more pronounced role in the latin dances than they do in the ballroom dances. By practicing some basic movements in isolation from the dance steps, we can develop comfortable, confident arm movements which can flow naturally with the dancing we are doing.

Ballroom: Arms usually remain in the classic Ballroom hold.

Latin: Arm movements help to express the dance.

Another interesting, and exciting, feature of the latin dances is the frequent opportunity to engage our partner visually, an opportunity which rarely arises in the ballroom

dances. We can look at our partner; appreciate and respond to what they are doing. We might even be so bold as to look them in the eye and share the emotions of the romantic Rumba or the cheeky ChaCha.

Ballroom: Almost no eye contact occurs.

Latin: Frequent eye contact helps to express the dance.

Connection is another important area where we find fundamental differences between ballroom and latin. Given the closeness of the ballroom position, it is easy to understand how strong manipulation through the arms and hands would not only be an ineffective way to lead our partner, but an uncomfortable one as well. Since in the latin dances we often have only a single hand hold, the use of arm and hand movements to lead a figure makes perfect sense. Because of this, a strong, comfortable connection to our partner must be maintained.

Ballroom: Lead comes through the body position and shaping, and depends on a good body connection.

Latin: Arm and hand movements, as well as body position and shaping comb to create a lead. A strong connection through the hands and arms is required.

By understanding the differences between the ballroom and the latin dances, and by understanding what we must do with our bodies to create those differences we can more fully characterize the dances we are doing, making them not only more enjoyable to do, but more enjoyable to watch.

III. Some Context

We will use the following eight (8) measures of basic figures to practice the actions we are discussing today:

Basic to a Fan; ;

Hockey Stick to Face; ;

Alemanana to Closed Position; ;

Turning Basic; ;

Exercise:

Dance the routine to music in order to become familiar with it.

IV. Body Lift

Perhaps the most common flaw in dancers is the lack of body tone. Too often, we just don't stand up well. We all know someone who always has excellent posture. They look strong when they dance, and full of energy. We also know what it looks like to see someone who is drop-shouldered and slouching. They look tired, like they have to drag their body around.

The simplest thing we can do to improve our dancing is learn to stand up. To not drop our heads, or push our bellies out, or arch our backs, or collapse our chests. And you will find that as soon as you pick up your bodies, you will come alive. It is less tiring and more fun to use the whole body to dance, and it simply looks better.

Exercise:

Dance the routine concentrating on maintaining your posture. Keep your head high, your chest up, your shoulders down, your belly in, your back strong, and your arms alive.

V. Straight vs. Bent Knees

The bending and straightening of the legs helps to define the action we want to develop for the latin dances. In the International style, we can start with some fairly simple rules:

1. Both knees are straight (but not locked) and the hips are held in on the whole number counts.
2. The knee of the free leg is bent and the hip of the standing leg is released to the side on the '&' before the next whole number count.

In Rumba we can count:

& 1	& 2	& 3 4
& straight	& straight	& straight straight
hip step	hip step	hip step stretch

On each '&', we would initiate the next step by releasing the hip of the standing leg while bending the knee of the free leg. We can then swing the free leg (with a bent knee), from the hip, into a new position, landing with both legs straight and both hips held in.

The speed and control with which we perform these actions, especially how well we control the release of the hips, determines how good our latin action is.

NOTE: In American Style, a different action is used.

The relationship between the knees and hips is fairly obvious. It feels quite natural to allow the knee of the free leg to bend when the hip releases, and in fact, it takes quite a bit of effort to keep the free leg straight.

Unfortunately, for most people it is an equally natural feeling to allow the hip to thud to the side while allowing the torso, or rib cage, to collapse. We want to avoid this collapsed feeling. Instead, we want to feel a stretch through the torso away from the releasing hip, which will counter the movement of the hip to the side. Remember your posture. Stand tall and proud, even while moving your hips and legs.

The effect of this stretch is that on the standing leg side of the body, the hip and the rib cage will be pulled closer, while on the free leg side of the body, the hip and the rib cage will be stretched apart.

This stretching action is controlled through the muscles of the mid and low back, and through the abdominal muscles in the front.

Exercise:

Dance the routine concentrating on when the legs are straight. Maintain posture.

Exercise:

Dance the routine concentrating on when the hips release. Maintain posture.

VI. Arm Movements

Dancing would be so much easier if I just didn't have to deal with my arms. And unfortunately, that is the choice many of us make: to not deal with our arms. Fortunately, there is a simple, yet effective approach to arm movements which will provide a solution to the problem of what to do with our arms.

The basics are:

1. When moving an arm from one position to another, pass your hand through your center. This creates the feeling of always moving the hands in toward the body then out to a new position.
2. The edge of the hand that led the motion into the center leads the motion out to the position. (The hand turns over.)
3. Never pretend to touch yourself. Just do it. (If Barbara Walters can, you can too.)

Exercise:

Practice moving your arms in time to the music. Arm movements can be slow, lasting a complete measure, or fast, happening on a single beat. Vary the speed of your actions until you are comfortable with the basic principles.

Exercise:

Dance the routine concentrating on your arm movements. Maintain posture.

VII. Connection

Many different styles of connections are used in the latin dances. In large part, the type of connection a couple chooses is a personal one. However, all styles of connection share some important characteristics:

1. The connection is positive. That means that each person constantly seeks to maintain the connection with their partner.
2. The connection is dynamic. The connection must allow for a wide range of

movement, both close and far, and in a wide variety of position.

3. The connection communicates the body's message. Movement in the body, such as the release of the standing hip, must be communicated to the partner through the connection so that actions can be timed together.

Exercise:

Dance the routine concentrating on trying to maintain a constant, positive connection with your partner.

VIII. Summary

As with all dancing, the goal is first and foremost to enjoy what we are doing: a personal expression of the music through movement. By the same token, each dance is also well defined. Each rhythm is expressed by its own, unique set of movements. Toward that end, we seek also to create the best possible combination of movements that both define the dance and express our own personal style.

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98-40
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98-41
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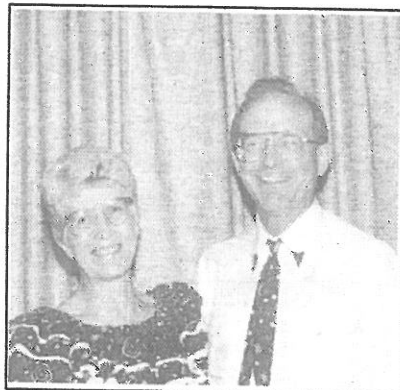
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Video & Audio Taping
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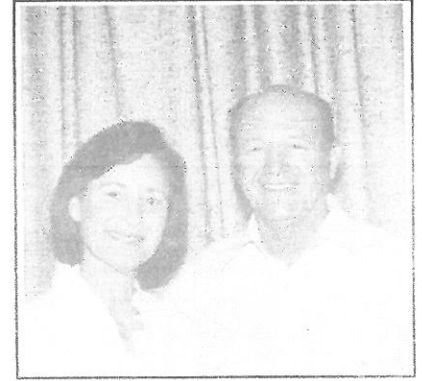
We wish to thank all of the Convention Committee Members for jumping in whenever they were needed and keeping us somewhat sane over the past two years. We especially thank those who weathered the wind and rain to stuff the registration envelopes; came early to club to stuff vote list; those who survived the marathon syllabus stuffing; dragged flyers all over the country; and so much more. Your support means more to us than you will ever know. Chris & Terri Cantrell



Rob & Terri Sherwood



Walter & Marilyn Carbaugh



Elmer Sullivan & Barbara Preese



Bill & Dolores McGee



Jim Yaley & Peggy Mosher



John & Karen Herr



Mark & Judy Hahn



Jim & Bonnie Bahr

Not Pictured

Roger & Joyce Coupal
Warren & Carol Brown

Milo & Grace Ferry
Randy & Sue Comeau

Joe & Gwen Scherb
Richard & Judy Swanson

EDUCATION SEMINARS



Dwain & Judy Sechrist
Introduction to Rumba
Tuesday Evening Seminar



Brent & Mickey Moore
Tango With A Difference



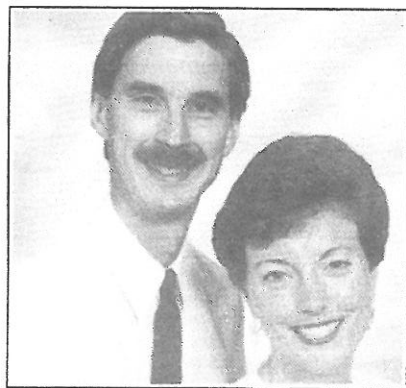
Irv & Betty Easterday
The Swing's The Thing



Troy & Donna Hankins
A "Sound" Investment



Richard Lamberty & Alise Halbert
Basic Latin Action



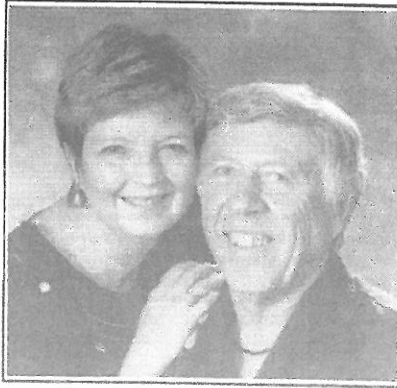
Randy & Marie Preskitt
Quickstep



Pete & Mary McGee
Quickstep

98-44

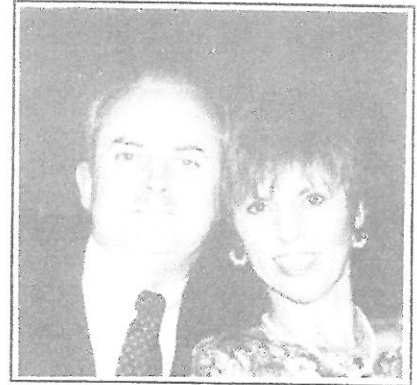
THURSDAY TEACHES



Irv & Betty Easterday
Guantanamera
Phase VI Cha



Wayne & Barbara Blackford
Los Ojos Negros
Phase VI American Tango



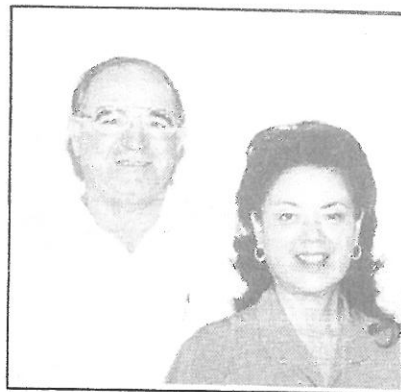
Jerry & Diana Broadwater
Dancing Socks
Phase VI Waltz



Hardie & Sara Hartung
Misbehavin' Out West
Phase VI West Coast Swing



Kay & Joy Read
Mujer
Phase VI Rumba



Fred & Keiko Migliorini
1996 Hall of Fame Routine

FRIDAY TEACHES



Chris & Terri Cantrell
Besame Cha
Phase VI Cha



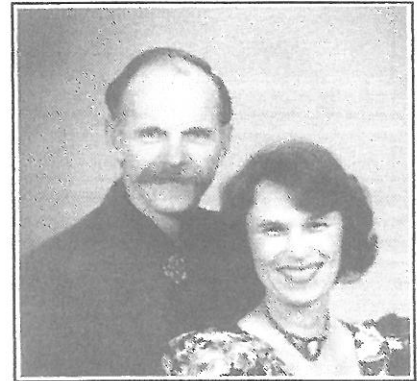
Rod & Susan Anderson
Enchanted Boy
Phase VI Rumba



Kenji & Nobuko Shibata
Prime Point
Phase VI Paso Doble



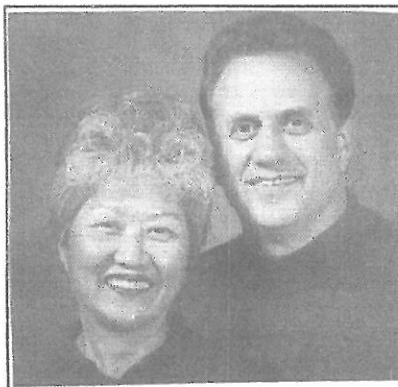
Warren & Sandy Teague
Brazil
Phase V Samba



Phil & Jane Robertson
They Can't Take That Away From Me
Phase VI Foxtrot/Jive



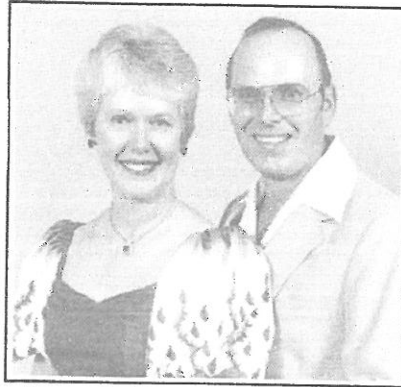
Brent & Mickey Moore
Bolero Figure & Rhythm Clinic



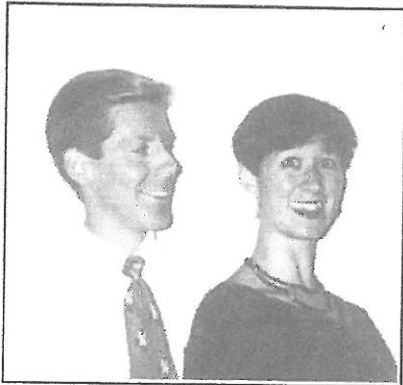
Wayne & Donna Slotsve
Till (Hall of Fame)
Phase VI Rhythm

98-46

SATURDAY TEACHES



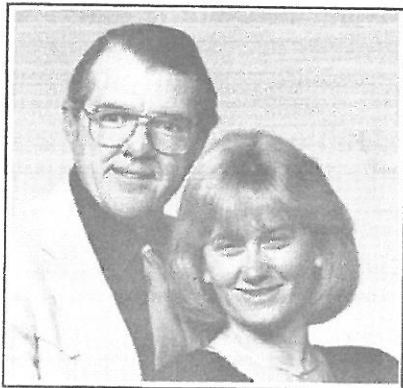
Lynn & Donna Roumagoux
All About Time
Phase VI Foxtrot



Richard Lamberty & Alise Halbert
Let's Face The Music
Phase VI Quickstep



Carlos & Nancy Esqueda
Pensando En Ti
Phase VI Foxtrot



John & Karen Herr
Somewhere Out There
Phase V Bolero



Jim & Bonnie Bahr
My Friends
Phase V Quickstep



Steve & Judy Storm
Sentimental Me Bolero
Phase V Bolero

96-47
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Leroy & Leona Shade
Wayne & Donna Slotsve
Duane Thiel & JoAnne McCurley
Cindy & Harold Van Hooser
John & Jean Wilkinson

98-28
PROGRAMMED ROUTINES

Adios (Norman/Cullip)	Foxtrot Tonight (Goss)	Perhaps (Easterday)
Ain't Misbehavin' (Slater)	Gazpacho Cha (Lawson)	Picardy Foxtrot (Slater)
All I Do (Moore)	Happy Ever After (Goss)	Pink Cadillac (Lawson)
Allegheny Moon (Barton)	Hasta Luego (Palmquist)	Rachel's Song (Stairwalt)
Almost Bolero (Collipi)	Hawaiian Wedding Song, The (Lovelace)	Rainbow Connection (Childers)
Almost There (Childers)	He'll Have To Go (Rother)	Rainbow Connection, The (Anderson)
Alright You Win (Childers)	Hey (McGee)	Ramona (Krol)
Amor (Barton)	Hooked On Swing (Windhorst)	Reggae Cowboy (Bond)
Amore Baciarmi (Palmquist)	House of Bamboo (Teague)	Riviere De Lune (Palmquist)
And I Love You So (Childers)	How Did He Foxtrot (Goss)	Roadhouse Blues (Easterday)
Andante (Howard)	How Did He Look (Goss)	Romeo & Juliet (Moore)
Apple Blossom Time (Slater)	I Know Now (Palmquist)	Rose Tango (Tullus)
Apres L'Entriente (Dahl)	I Love Beach Music (Raybuck)	Roses of Picardy (Tullus)
Are You Still Mine (Goss/Kiehm)	I Love New York (Easterday)	Rumba Calienta (Shibata)
Around the World Medley (Shibata)	I Love the Nightlife (D'Aloiso)	Sam's Song (Shawver/Casey)
Arriba (Casey/Novak-Luff)	I'd Do Anything (Palmquist)	Send for Me (Goss)
Autumn Concerto (Roberts)	If I Could Write A Book (Childers)	Send Her Roses (Palmquist)
Autumn Leaves (Moss)	If You (Moore)	September Foxtrot (Slotsve)
Autumn Nocturne (Palmquist)	Isn't It Romantic (Shibata)	Shall We Dance (Goss)
Bandido Cha (Goss)	It's Alright (Goss)	Simple Melody, A (Palmquist)
Bard, The (Lamberty)	Java Jive (Childers)	Sin Ti (Slater)
Black River Tango (Blackford)	Jean (Lamberty)	Singing Piano Waltz, The (Marx)
Black Velvet West (Childers)	Junto a Ti (Esqueda)	Sleeping Beauty (Moore)
Blueberry Hill (Buck)	Just A Tango (Childers)	Smoke Gets in Your Eyes (Rumble)
Boo Hoo (Stone)	Just Another Woman In Love (Anderson)	Someone Like You (Barton)
Boogie Blues (Easterday)	Just Called (Barton)	Somewhere In Time Foxtrot (Wacker)
Boulavogue (Lamberty)	Kachina Tango (Migliorini)	Somewhere In Time Waltz (Robinson)
Bye Bye Blues (Palmquist)	Kansas City (Rumble)	Sound of Music, The (Barton)
Calendar Girl (Rotscheid)	Kiss Me Goodbye (Tullus)	Spaghetti Rag (Gniewik)
Can't Smile (Martin)	Kiss Me Goodbye Rumba (Lawson)	Spanish Eyes (Rother)
Cardinal, The (Moore)	La Pura (Goss)	Spanish Rain (Rother)
Castles & Kings (Slater)	Laurann (Preskitt)	Spider of the Night (Goss)
Catch A Moonbeam (Casey)	Let's Dance (Stone)	St. Michael's Quickstep (Casey)
Cavatina (Barton)	Let Me Show You How (Slater)	Stars Fell on Alabama (Slater)
Cha Cha Frenesi (Slomcenski)	Living A Lie (Barton/Christmas)	Strange Music (Esqueda)
Cha Cha Torrero (Moore)	London by Night (Goss)	Sugar Sugar (Worlock)
Chaka Chaka (Phillips)	Love Is My Life (Shibata)	Sugarfoot Stomp (Easterday)
Change Partners (Lamberty)	Love Potion #9 (Anderson)	Sunflower (Tonks)
Charade (Kammerer)	Lovely Evening, A (Childers)	Sweet Ida (Palmquist)
Chardonnay (Easterday)	Lovely Lady (Palmquist)	Symphony (Slater)
Children, The (Barton)	Madigan's Waltz (Barton)	Take Me Away Rumba (Blackford)
Continental Goodnight, A (Murbach)	Making Memories Foxtrot (Buck)	Talk About Me (Roraback)
Coppelia (Palmquist)	Mambo Jambo (Easterday)	Tampa Jive (Macuci)
Could I Have This Dance (Casey)	Manuela (Rumble)	Tango Capriccioso (Ward)
Crazy World (Childers/Cullip)	Maria Elena (Ward)	Tango de Fumando (Moore)
Daddy Cha (Easterday)	Maria Elena Waltz (Lawson)	Taste of Bolero, A (Rother)
Dancin' Cha Cha Cha (Shibata)	Marilyn, Marilyn (Palmquist)	Tea for Two Mambo (Shibata)
Dancing In Summer (Goss)	Married (Shawver)	This Can't Be Love (Cantrell)
Dancing in the Dark (Roberts)	Memories of You (Palmquist)	Three Times A Lady (Casey)
Dancing In The Moonlight (Goss)	Memory (Easterday)	Till (Moss)
Dear Heart (Palmquist)	Memory Rumba (Esqueda)	To All The Girls (Goss/Kiehm)
Don't Cry for Me Argentina (Palmquist)	Mint Julep (Rother)	Too Many Rivers (Hooper)
Don't Tell Foxtrot (Esqueda)	Moonlight Romance (Childers)	Turn Around Waltz (Barton)
Edelweiss (Palmquist)	Mountains of Mourne (Lamberty)	Two For Tea (Goss)
El Coco (Easterday)	My Love Forgive Me (Lawson)	Undecided (Easterday)
El Adorno (Easterday/Franz)	Noche De Amor (Goss)	Walk In the Black Forest, A (Lamberty)
El Gato (Easterday/Franz)	Non Dimenticar (Rumble)	Waltz Tramonte (Britton)
El Ocho Tango (Rother)	Nosotros (Moore)	Waltzing Like Lovers (Casey)
Embassy Waltz (Palmquist)	Nueve (Moore)	Warm & Willing (Slotsve/Childers)
Emily, Emily (Childers)	Old House, The (Lamberty)	Watch Over Me Foxtrot (Goss)
Estuvieras Tu (Moore)	Once Upon A Time (Migliorini)	Watching The Night (Moore)
Evergreen (Goss/Kiehm)	Orient Express Foxtrot (Moore)	Witchcraft IV (Slater)
Far Away Places (Migliorini)	Our Shadow Tango (Barton)	Wonderful World...Aged, The (Goss)
Fascination (Moss)	Our Song (Barton)	Wyoming Lullaby (Palmquist)
Fiesta Tango (Palmquist)	PA 6-50Glover)	Y Yo La Amo (Goss/Montez)
Flamingo (Childers)	Papillon (Lamberty)	Years May Come (Rother)
Foolish Heart IV (Childers)	Paso Cadiz (Goss)	You Make Me Feel So Young (Krol)
Fortuosity (Rother)	Penny For Your Thoughts (Slater)	You're the Top Cha (Childers)
Four & One (Tullus)	Pepito (Rother)	

98-49

CLINIC NOTES

Fundamentals of Bolero - And Beyond Brent & Mickey Moore

Dancing Foxtrot Phil & Jane Robertson

Paso Doble Kenji & Nobuko Shibata

Samba Warren & Sandy Teague

International Tango Pete & Mary McGee

Character in Waltz Jerry & Diana Broadwater

1996 URDC Convention Rhythm Clinic

FUNDAMENTALS OF BOLERO - AND BEYOND

Brent & Mickey Moore

The great success of Bolero as a "new" rhythm in round dancing is indeed phenomenal and surprising. Usually, we round dancers are very conservative and warm slowly to new rhythms. There are many reasons for this sudden acceptance but we strongly believe that there are four primary reasons: 1) The dance in its fundamental form is beautiful and feels good to the dancer; 2) The tempo is slow enough that there is "thinking time" and it is not physically exhausting; 3) There have been several routines issued that utilize fundamentals through which we have learned the root feel of the dance; 4) It is a standard American rhythm and we teachers can get assistance at most studios across the country.

Now that Bolero has matured somewhat in the movement, the function of this session is to review the fundamentals as they are being utilized in round dancing, to expand upon them in order to address variations in style, and to help you to customize your Bolero by blending the various techniques.

There are a couple of methods for describing Bolero figures; the one that has become most common in round dancing is to start the figures on a slow step followed by a strong lowering action on a quick step and a commencement of rise on a second quick step. This method is advantageous for describing the rhythmic action in the measure of music - SQQ danced on beats 1,-,3,4; - but has some difficulty in using figure descriptions from other rhythms. However, the rhythmic (feel) advantages of using this timing far outweigh this problem and to use other timings would create difficulties as well. Keep in mind that the figures and actions would be identical; only the method of description for the cue sheet and when in a bar of music things happen would change.

In the method of description that most of us in round dancing have chosen, there is a carry-over of familiar figures between bars of music in that the last step of the described figure is, at times, the first step in the next described figure. By using this method we can easily use some of the familiar terms of rumba as we use them in round dancing instead of those terms found in various Bolero ballroom syllabi. Some examples are the cross over break is our New Yorker, the back spot turn is our natural top, and the walk around turn is our spot turn. Because of some specific stepping or shaping action, some Bolero terms are being used even though there are similar actions in other rhythms.

Bolero as a dance is actually a marriage of many influences - smooth ballroom (waltz), rhythm (rumba), and ballet - but it is not dominated by any of these root rhythms. It is characterized by a strong rise and fall action in the basic figures. The maximum elevation is on the slow but this elevation is achieved with the leg and body and not with the ankle and foot as in the smooth dances. In some figures, especially syncopated ones, the elevation is constant - up as on the slow. Unlike the rumba, there is no Cuban motion of the hips in the fundamental figures. Hip rolling action is used occasionally as an accent or for contrast. Likewise, the hold is not the same as in latin dances but is a slightly modified smooth dance hold with the partner off-set to the right at a slight angle.

The tempos of Bolero are among the slowest in dancing - as slow as 22 measures per minute. As such it requires significant patience and a strong commitment to sustaining the movement. Much of the color and flavor of the dance lies in the contrast of strong and soft lines and quick and slow movements. Capturing the romance of the dance lies in good execution of these contrasting actions.

As with most rhythms, Bolero has a few defining figures that exemplify its fundamental actions and character. The one that we think of as the essentials are the basic, the three or four fundamental breaks, and the passes. With these as nuclei, figures from other dances or individual creative actions are woven together to create distinctive choreography.

Even though we are now beginning to "mature" in the rhythm (more syncopations, more use of smooth base figures) the key to maintaining interest and competency is to not lose touch with the fundamentals; however, there are several approaches to fundamental action that can now be discussed without creating confusion that can add a new dimension to the dance. Three concepts of Bolero movement will be presented. We use all three and mix and blend them in our dancing, to hopefully add color and individuality. In some respects they are the same but the different emphasis give a definite feel and appearance.

All three are fundamental concepts of movement. We will apply our own pet names to the styles for purposes of description only. The three styles we will describe are "Steady Mover," "Fast Feet-Slow Body," and "Drop The Two."

First is the "Steady Mover" style where the emphasis is on smooth, flowing movement. In this style (and all the others as well) the first step is the strongest and longest. The foot is glided in advance of the movement to receive the weight, weight goes on the foot, and the leg gives the rise slow action. The

second step is shorter and is taken as the lowering occurs. The third weight change is a medium-length step that has a little glide before weight is taken. This style is probably the most used in round dancing today.

“Fast Feet-Slow-Body” has somewhat the same weight-taking actions; however, the preparation action is very different in that the foot receiving weight is rapidly moved into position (especially when preparing for the first weight change), weight is taken on the foot before rise is initiated and rise occurs on the second beat of the slow (beat 2). The second & third weight changes are similar to “Steady Mover”. Any figure-turning actions are typically delayed and made with great speed and are also characterized in many cases with an early body turn in opposition to the turn of the figure turn.

The third style we call “Drop The Two” because that is where the difference lies. The emphasis is still on the first weight change which is taken as in the “Steady Mover” method but the second weight change is taken almost in place and weight is on the foot before lowering action happens. The third weight change is like “Steady Mover” but with the distinct feel of lowering to move (a smooth dance concept).

We find that using one style exclusively creates very distinctive differences in the appearance of the dance. We also find that not all figures and movements look and feel good or right using just one style. We choose the style we think fits the figure or amalgamation and or our physical skills best. We occasionally alternate styles on some figures for the contrast that offers as well.

By working on basic actions and finding the techniques that suit your skills and temperament best, you can add a new dimension to your Bolero.

96-53

DANCING FOXTROT

Phil and Jane Robertson

In the late 1890's, American ballroom dancing consisted mostly of fast Viennese Waltz or walking in closed position to marching music. In the southern states, musicians of Afro-American origin began to modify the march music and an entirely new type of music emerged called ragtime. This unusual music style brought about a different dance form with grotesque holds and exaggerated body and arm movements. These new forms of dance were given names such as the turkey trot, grizzly bear, bunny hug and harem glide.

In 1913, a vaudevillian named Harry Fox (his real name was Harry Carringford) embellished his act with a "trot" around the stage with several chorus girls. This new trot of Harry Fox's captured the fascination of the dancing public and within a year, dance teachers began to modify the Fox Trot to meet the needs of the ballroom dancers. Interestingly, in early 1914, the *New York Times* covered three conventions of dance teachers and the Foxtrot was not mentioned. By September of that year, the American Society of Professors of Dancing proposed standardization of dance figures, including Foxtrot! The first published reference to Foxtrot was in the *New York Times* of July 26, 1914 announcing new dance lessons offered by G. H. Wilson. In 1914, an article published in the *Dancing Times*, a British Publication, quoted F. L. Clendennen, a dance teacher from St. Louis, as saying that the Foxtrot is ... "a nerve-wracking movement arranged by a vaudeville actor named Fox - only a few weeks ago Mr. Fox was showing his original trot."

Initially, several timing variations occurred in Foxtrot including SSQQ, SQQ and QQS. The Peabody was considered a fast Foxtrot danced at 55-66 measures per minute. The *Roseland* Foxtrot was danced at a medium tempo with QQS timing with many figures danced outside the partner. The Quickstep was also considered a type of Foxtrot. Since the early days, the Foxtrot Rhythm, the dance figures and the music have undergone many changes. Today the Foxtrot, or more appropriately the Slow Foxtrot, is a smooth flowing, progressive dance style with much grace and elegance. Long smooth gliding steps give the dance an unhurried look. It is danced to music played about thirty bars per minute. Carriage is erect but not stiff, knees are soft and there is minimal motion above the hips. Heel leads characterize slow forward steps and the quick steps are taken on the ball of the foot. Often a brush or follow through motion

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is used, for example, in a Hover exit or Spin Turn.

Several key points are important to dancing Foxtrot well. These include collecting before lowering into the supporting foot, the use of the heel-to-toe action and the employment of Contrary Body Movement and the Contra Body Movement Position. Keeping a good "frame" and top line with heads in the proper position and dancing with the weight over the supporting foot are also important.

The idea of collecting (or compression) before the first step is important to good Foxtrot dancing. This action allows the body to "gather" which will help the moving-out action of the first step of the next figure. For example, when executing a feather finish following a Closed Impetus, the man would begin to collect or bring in his right foot at the end of the Closed Impetus and begin to lower continuing these actions into count one of the Feather Finish. On count two, the back step would be completed, a side left would be taken followed by a forward right into banjo in CBMP (Contra Body Movement Position). At the end of the Feather Finish, the collection and lowering would begin for the next figure to follow. This collection effort must be integrated with the lowering action to develop the long, gliding steps typical of Foxtrot.

The Heel-to-Toe action is another important technique for dancing Foxtrot. This action is taken by the person moving forward on the "slow" step and on some "quick" steps. This action allows the body to keep moving thus contributing, as well, to the long, gliding nature of this rhythm. By stepping on the heel and rolling onto and off the foot, the dancer maintains forward motion and gains more distance in the step. Contrast this distance with that obtained by dancing on the toes!

Contra Body Movement (CBM) occurs when the opposite hip and shoulders are turned toward the moving leg. CBM is used to begin most turning figures or movements. Contrary Body Movement Position (CBMP) occurs when the moving foot is placed in the same track as the supporting foot. The shoulder lead occurs when the foot and shoulder on the same side of the body move forward or backward simultaneously. For example, a shoulder lead into a Feather following a Three Step should end in banjo position and CBMP. The Three Step and Feather combination is useful for practicing some basic techniques for dancing Foxtrot.

There are several figures in the routine "They Can't Take That Away From Me" that will provide an opportunity to work on these techniques. Also, a list of "trouble spots" in some figures will be presented.

When dancing the Big Top, it is essential that lowering take place into step one. On step two, the man should delay slightly to allow the woman to complete her step two. The Man should keep his head well to the left throughout the figure and avoid an excessive rise on step two. The woman needs to be well to the right and to keep her head open, closing just before the slipping action.

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Lowering with a right shoulder lead for the man is important in the Traveling Contra Check. The use of CBM with CBMP and his head to the right is important for the man on step one. On step two, both should have left sway.

When preparing for a Same Foot Lunge, the man lowers into the weighted foot (L), followed by a strong step to the side with the right foot. The woman should remain close to the man with her right side toward the man and take an appropriately extended step back with her right foot. The woman should lower along with the man to avoid "clunking" back into the Same Foot Lunge Position.

When executing the Twist Turn Ending, the man needs to cross his right well behind the left to ensure sufficient rotation of the figure and the proper ending alignment at the end of the figure. When lowering into the Right Lunge, the man keeps a left side stretch (woman right side stretch) until the sway change and slip.

The Top Spin is enhanced if the rotation or spinning action begins during the last step of the preceding figure. In the routine we are teaching, the preceding figure would be the Continuous Hover Cross.

When executing the Double Reverse Split Ronde, the third step of the Double Reverse is critical for the woman. This needs to be a reaching step around the man to allow her to keep up with his rotation. When executing the Split Ronde, the man needs to slightly delay his ronde to allow the woman to make her transition out of the Double Reverse ending. Again, her step following the ronde should be as in the third step of the Double Reverse to conform to the man's rotation.

We hope that this introduction to the history of Foxtrot and emphasis on a few technical points associated with dancing this rhythm will enhance your appreciation and enjoyment of Slow Foxtrot. Remember dancing is our recreation! Make it as enjoyable as possible!! Happy Dancing!!



PASO DOBLE CLINIC NOTES

by
Kenji & Nobiko Shibata



It is well known that Paso Doble depicts the bull fight with the Man as the matador and the Lady the cape, therefore we must always look proud and strong when we dance Paso Doble. Take extra care on the Huit, and on Caping and Promenade type figures. We must always remember the key words **“Keep your head behind your backbone”**.

The following excerpts from our Paso Doble notes will help you understand the characteristics of Paso Doble and the interpretation and execution of figures.

Appel

- We tend to make a big sound as if it were the purpose for the action but this is not true. Appel is a preparation step used to commence a movement by strong lowering through the right foot (left foot for the Lady) and leg. The sound is produced as a result of the action and not the purpose itself.

Chasse

- Steps are often lacking in foot pressure due to insufficient use of the ankles. The feet should be placed with pressure. The knees, however, should be ‘easy’, and not stiffly straight.
- Often there is a tendency to ‘drift’ the foot slowly into each position instead of placing it crisply.
- It may be a good idea to say “step, stop” on each step.

Sixteen

- The Man often omits heel leads on steps 2 and 3.
- The Man tends to raise the heels on steps 8-15. Although these steps are virtually ‘Sur Place’ movements, the footwork must be ‘Ball, Flat’ or ‘Flat’. The man can maintain a much firmer position as he leads the lady from side to side if his feet are flat at the end of each step. As an alternative the Man can stand with feet together without changing weight to secure firm position and to provide a lead for the Lady.
- The Lady often does incorrect footwork on this figure. Ensure that a heel lead is used on steps 2-6, 9, 12 and 15, and that her heel does not lower on steps 7, 10 and 13.

Sixteen (continued)

- Often the lady overturns as she moves to the right and left. Steps 7-15 should be danced on an imaginary straight line in front of the Man.

Coup de Pique

- Too much progression and untidy foot position are observed. The characteristics of this figure lies on abrupt change of positions (Closed Position to Semi-Closed Position) and heights.
- Step 2 and 4 should be high on toes with the feet neatly closed.

Syncopated Separation

- The 'point, close' movements are often danced with a "bouncy coupe" (cutting away) type action.
- We should try to understand the timing, and that step 8 (the last cross) and step 9 (close) go together, counting '8 a' ($\frac{3}{4}$, $\frac{1}{4}$ beat split) then step 10 and 11 go together, counting '9 a' for this 'Point, Close' (again $\frac{3}{4}$, $\frac{1}{4}$ beat split), then a whole beat for the second point, counting '10'.
- The Lady tends to do incorrect footwork on steps 16-18 of this figure while she is marching around the Man for Caping action. Ensure that footwork for these steps is 'Ball' and that her heel does not lower on these steps.

Left Foot Variation

- Again the 'Point, Close' timing is not always interpreted correctly, causing the coupe action mentioned in Syncopated Separation.
- This time, steps 4 and 5 go together - the point forward and close - counting '4 a' ($\frac{3}{4}$, $\frac{1}{4}$ beat split) then the point to side has a full beat value for 5.

Press Line

- This is so often danced with poor stance and weak legs and body. Ensure that both Man and Lady have the back leg straight and the back foot turned out, while the front foot toe is pointing down LOD with the ball of foot pressed firmly into the floor with the heel raised and the knee bent. Weight is distributed mainly on the front foot and partly on the back foot.
- The body should be held upright with a very proud stance and head carriage.
- Try to ensure that the free arm of the Man and Lady are of a matching height and line.

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SAMBA NOTES

by
Warren & Sandy Teague

The Samba is a Brazilian name that refers to a dance done by African slaves, usually singly, not as couples. Samba did not become a couple dance until its introduction at the New York World's Fair in 1939. From that point the Samba has fallen under the influence of modern dance technique and has evolved into the wonderful, playful, sexy dance we know today. Samba didn't really become popular until after World War II. This was due chiefly to the influence of then Princess Margaret (quite an accomplished Samba dancer) and, of course, the wonderful Carmen Miranda, both of whom were avid Samba aficionados!

There are some basic rules in Samba with many exceptions to most of them! Samba is usually written in 2/4 time, but can be written in 4/4 time and should be played at a tempo of 48 to 56 measures per minute. Samba is danced using a Latin hold and a series of compressions and contractions of the abdominal muscles to help the legs move in the correct manner. The dance travels, not the dancer, the body does most of the movement not the feet due to the quickness of the rhythm. There are seven basic rhythms used in Samba. Example: Samba walks are danced SaS or 1a2. Samba basic may be SS or 12. Corta Jaca is danced SQQQQQQ OR 12&3&4& and volta is danced SaSaSaS or 1a2a3a4. Barrel Rolls are danced SQQ or 12&, In & Out Runs QQS or 1&2, and Plait SSQQS. or 123&4.

There are basically two ways to dance the Samba bounce, one way is to bounce as if over a stick on the floor. The other way is down into the floor with a more pronounced hip action. The dance is done mostly on the balls of the feet with a momentary ball flat. The Samba bounce action occurs on the last 1/4 beat of the preceding bar or figure and counted as an "a". This is done with either foot moving forward, backward, or sideward using compression and contraction of the abdominal muscles as well as the figure eight movement of the hips. The straightening or softening of the knees causes the hip to lift and place the foot. Then the hip motion places the next step and a roll through the hips and knees replaces the weight back onto the standing foot. We will be talking about this movement in our clinic portion of the Samba teach.

Now let's talk about some of the samba figures. The Samba basic has two movements; one is the basic bounce (BB) and the other is the alternative basic bounce (ABB). The BB is danced SS or 1,2- Fwd or Bk, Cls. The ABB danced SaS or 1a2: Fwd or Bk/ cls part weight straightening the leg, rec. The first step gets 3/4 of the beat and the "a" gets 1/4 of the beat. The ABB Basic usually used for turning the figure.

There are two actions in the volta, the crossing action in front on the down beat and the sd & bk action on the "a" creating a continuous and rhythmic bounce movement.

The Bota fogo is danced SaS (1a2) with the "a" weight change causing a change in the facing direction, usually with a quarter turn. This figure is also the foundation for other figures.

The Corta Jaca is the odd figure out in that heel leads are used instead of the normal ball flat footwork and the timing of 12&3&4& removes the bounce and is replaced by the somewhat smoother sideward pulling of the supporting foot on the down beat.

The Cruzados or open turning box timing changes one of the Samba rules, the timing is QQS or 1&,2 rather than the "normal" SSQQS.

As you can see Samba is varied and full of action. It creates a festive mood and the strong, driving beat in the music makes you want to dance and move your body with the rhythm. There are many things to learn involving Samba technique, and a variety of figures to use to move us around the floor.

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INTERNATIONAL TANGO CLINIC NOTES

by

Pete & Mary McGee

Tango is probably one of the easiest dances to learn. I say this because it is the only dance where you can actually just walk. It's more like a deliberate walking action, but I still like to think about it as just walking steps. As you know each dance has its own '**Flavor**' so to speak. The waltz has rise and fall, the foxtrot is danced with long gliding passing steps, the Samba and Jive have lots of bounce, the Rumba has its sensuousness along with lots of hip movement, etc. The characteristic of the **Tango** is the deliberate walking action. By deliberate I mean that weight is taken fully on the stepping foot before releasing the other foot from the floor. We must keep the knees relaxed, but do not crouch. This would cause an unsightly look.

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

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

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

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

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INTERNATIONAL TANGO CLINIC NOTES

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

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

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

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

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URDC CONVENTION DENVER COLORADO 1996

"CHARACTER in WALTZ"

by

Jerry & Diana Broadwater

Waltz and Foxtrot have one fundamental in common: both depend on a strong forward stride off which to swing or flight a succeeding movement. Which makes it necessary to examine just what should happen on a stride, some simple facts need to be well understood. Such as, that a stride or step starts and finishes with the feet in a passing or closing position. Which means that the second step of a waltz turn does not start until that foot is passing the standing foot of the first. Technique clearly states that the bulk of the turn takes place *between one and two*. That is where the art of lateral swing in Waltz should send the second of the turn skimming to the side, light and rhythmical.

The most critical part of the forward stride for man is as the moving foot reaches the full extent of the stride and first accepts part body weight. It is important that the moving leg from knee to foot to move forward to its full extent. This is the action that provides the so necessary brake to prevent over-projection. It is also the action that creates the brief and so often misunderstood "heel lead".

While it is a help to think of dancing off the standing foot when the full weight is passing over that foot, this first acceptance of part body weight on the forward foot as man is the beginning of all beautifully phrased dancing.

Equally critical is the counterpart lady's stride when the backward moving foot should have been stretched high onto the toe, and should be beginning to accept body weight, steadily, progressively, and rhythmically, taking weight down through the ball of the foot until fully lowered as the whole weight comes over the foot. Correct technique provides a wonderful steadying effect for the man. The lady's forward step action should be similar to the man's, but normally only to achieve full rhythm, without the need to develop quite the same power.

To achieve lateral swing on the reverse turn, this needs to develop from the spin turn. The following step, right foot back as man should take the weight as described for the lady's backward stride. Lateral swing is created by a strong hip swing to the left off the standing foot. There is the bonus that a strong side swing should prevent any tendency to a left side drift or overturn leftwards out of the spin turn. That being so, the following reverse movement can be launched with a strong *forward* driving left with every chance of a good right lateral swing to follow if appropriate.

The foregoing breaks down the action necessary to control over-projection and to create lateral swing. To achieve a synchronization with the music it is useful to try to hear the Waltz rhythm, not as three beats, but as six half beats, counting "and one", "and two", "and three". Some Waltzes, of course, themselves creates this impression. We call this the definition of sub-rhythms. The secret is to synchronize these sub-rhythms with the actions. As man the forward leg extension accepts part weight, count "and" then full weight, count "one", while the back foot moves up. The lateral swing should create a skimming action on the side step, count "and" at half stride, and "two" at full side step. Only the closing action remains for the third step. In order to give expression to the sub-rhythm on a closing third, probably the best way to feel it is to brace the feet in the half rise position at the end of two, count "and", then to gather the right foot to the left in a closing action, count "three". This is a peculiar phenomenon of Waltz: there is less and less to do on each step. The first step has full drive and follow up from the back foot, the second has full width sidestep but no follow up, and the third has only a closing action

with which to occupy a full beat. Little wonder the slightest over-projection on one can bring a slightly sour rhythm on two, and musical disaster on three.

An action similar to the forward stride should also be applied to the SCP by both man and lady. This will give the correct phrasing and the power which is usually lacking here.

Power without over-projection is a quality either insufficiently understood, or certainly not noticeably understood, or not noticeably applied. Admittedly, it seems unbelievable (not to say persnickety) to insist that in the slow dances so much depends on the simple action of allowing the leg, knee to foot, fully to extend forward on a forward drive stride, beginning at once to accept part weight. But a little experimentation with the control that can result should prove convincing.

I have a strong feeling that when the diagonal Waltz was adopted in place of the original rotary dance, the expressiveness of the lateral action, cumulative rise, and rhythmical close were so attractive and distinctive as to weigh considerably in favor of the change. The great men dancers of the time all had tremendous drive and swing and were ideal to exploit this interpretation.

What fun it is to break down, analyze, dissect and theorize the many rhythms and their figures, body actions and movements, but this does not mean to say we do them all the time or even most of the time -- but if just one concept helps you to feel better about your dancing and helps to make your dancing more enjoyable, then it has accomplished its purpose. Remember all theories in dance are arbitrary -- more importantly you enjoy what you are doing and with whom you are doing it.

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ROUTINE NAME	CHOREOGRAPHER	RECORD	
<i>All About Time</i>	Lynn & Donna Roumagoux	Roper 171	VI Extr
<i>Besame Cha</i>	Chris & Terri Cantrell	Special Press	VI
<i>Brazil</i>	Warren & Sandy Teague	Roper 213	✓ Simba
<i>Dancing Socks</i>	Jerry & Diana Broadwater	Special Press	VI Wife
<i>Enchanted Boy</i>	Rod & Susan Anderson	Special Press	VI on Rumba
<i>Guantanamera</i>	Irv & Betty Easterday	Special Press IB596	VI Cha
<i>Let's Face The Music</i>	Richard Lamberty	REXL Records	VI Q-St
<i>Los Ojos Negros</i>	Wayne & Barbara Blackford	Special Press WB-492	VI AmTm
<i>Masked Tango</i>	Jerry & Perry Lefeavers	Windsor 4513	VI (not taught)
<i>Misbehavin' Out West</i>	Hardie & Sara Hartung	Warner 7-21959	VI WCS
<i>Mujer</i>	Kay & Joy Read	Special Press	VI Rumba
<i>My Friends</i>	Jim & Bonnie Bahr	Hi Hat Special Press	VI Q-STEP
<i>Pensando En Ti</i>	Carlos & Nancy Esqueda	Special Press	VI Extr
<i>Prime Point</i>	Kenji & Nobuko Shibata	Special Press	VI P3006
<i>Sentimental Me Bolero</i>	Steve & Judy Storm	Special Press	✓
<i>Somewhere Out There</i>	John & Karen Herr	MCA 52973	VI ?
<i>Tango Crassico</i>	Pete & Mary McGee	Special Press PM96-411	VI
<i>They Can't Take That Away From Me</i>	Phil & Jane Robertson	Special Press	VI Ex/3V
<i>Till</i>	Gordon & Betty Moss	MCA 60130	HOF "Eddie" VI Rhythm

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ALL ABOUT TIME

COMPOSERS: Lynn & Donna Roumagoux, 2727 Leisure World, Mesa AZ 85206
 RECORD: Roper 171-B Just in Time (602-396-2437)
 PHASE: Foxtrot Roundalab phase 6 (suggested speed 40)
 SEQUENCE: Intro AB ABmod Ending RELEASE DATE: July 1996

INTRODUCTION

1-6 PROM SWAY POS WAIT 2 MEAS.;; + 2 BEATS,, SEMI CHASSE;,, SYNC WHISK;,, CHASSE,; TO PKUP & FWD;
 1-2 Prom sway pos trlg ft free wait 2 meas;;
 Q&QS 3-5 Wait 2 beats,,thru R/sd L,cl R;sd L,-,thru R/cl L,sd R;hook
 Q&QS Q&Q LIBR,-,thru R/sd L,cl R;
 SS 6 Trng L fc 1/4 fwd L lod,-,fwd R,-;

PART A

1-4 CURVING 3 STEP; FEATHER FINISH; L FEATHER;,, REVERSE PIVOT 1,;
 SQQ 1 {Curv 3 stp}fwd L begin L fc crv,-,fwd R contin crv,fwd L contin crv RLOD;
 SQQ 2 {Fthr fin}bk R trng L fc,-,sd & fwd L,fwd R outsd ptr CBJO DLW;
 SQQQQ 3-4 {L fthr}fwd L CP,-,fwd R w/R shldr lead,fwd L outsd ptr CSCAR;sd R trng L fc CP,contin trn stp bk L fc RLOD;
 S {Rev piv}bk R pvt L fc 1/2 LOD,-;
5-8 3 STEP; NATURAL WEAVE;; HOVER TELEMARK;
 SQQ 5 {3 stp}fwd L,-,fwd R,fwd L;
 SQQ 6-7 {Nat weave}fwd R begin R fc trn,-,contin trn sd L(heel trn on L cl R),sd & bk R DLC w/R sd lead;bk L CBJO,sd & bk R CP trn L fc,sd & fwd L,cross RIF contra BJO DLW;
 SQQ 8 {Hvr tele}fwd L,-,diag sd & fwd R rsng slightly w/body trn 1/8 R fc,fwd L sm stp on toes SCP LOD WALL;
9-12 TRAVELLING HOVER X;; REVERSE WAVE;;
 SQQ 9-10 {Trvlg hvr x}fwd R begin R fc trn,-,(heel trn)sd L DLW fc DRW contin R fc trn,sd R DLW fc DLC;fwd L across R CSCAR,fwd & sd R blend CP,fwd L contra BJO,fwd R LOD;
 SQQ 11-12 {Rev wave}fwd L W/L fc body trn 1/8,-,contin trn 1/4 sd R LOD,bk L DLW;bk R 1/8 LF trn RLOD,-,bk L,R;
13-16 IMPETUS SCP; CHAIR REC TCH; R LUNGE ROLL & SLIP; DOUBLE REVERSE SPIN;
 SQQ 13 {Imp scp}bk L bring R beside L no wgt begin R fc heel trn,-,chg wgt to R contin trn,fwd L tight SCP DLC(fwd R pvt 1/2 R fc,-,sd & fwd L arnd M contin pvt bring R ft bk to brsh L,fwd R);
 SQQ 14 {Chair rec tch}fwd R lunge stp,-,rec L,tch R to L CP DLW;
 SQQ 15 {R lng roll slp}flex L knee move sd & fwd R keep L sd twd ptr as take wgt on R flex R knee & make slight body trn L look at ptr,-,w/R fc body trn & rolling action rec L,bk R slp W CP DLC;
 SS 16 {Dbl rev spn}fwd L trng L fc,-,fwd & sd R arnd W close to her feet begin L fc spn on ball of R ft & draw L ft twd R,contin L fc spn on R bring ball of L ft besd R w/no wgt DLW(bk R begin 1/2 L fc heel trn on R bring L besd R w/no wgt,-,contin L fc heel trn on R chg wgt to L,fwd & sd R arnd M trng L fc/lk LIFR);

1-4 RUN 3; NATURAL HOVER X;; REVERSE TURN 1/2;
 QOS 1 {Run 3}fwd L,fwd R,fwd L,-;
 SQO 2-3 {Nat hvr X}fwd R DLW begin R fc trn,-,contin trn sd L DLW fc
 QQQQ DRW(heel trn),w/strong R fc trn on L sd R DLW fcg DLC;fwd L
 acrs R on toe w/R sd stretch CSCAR,rec R,sd & fwd L,w/L sd
 lead fwd R CBJO;
 SQO 4 {Rev trn 1/2}fwd L begin L fc body trn,-,sd R contin trn,bk L
 LOD CP;
5-8 BACK RUN 3; CLOSED IMPETUS; FEATHER FINISH; TO A TOPSPIN;
 QOS 5 {Bk run 3}bk R,bk L,bk R,-;
 SQO 6 {Cl imp}bk L short stp trng R fc bring R besd L w/no wgt &
 begin R fc heel trn,-,chg wgt to R contin R fc trn,sd & bk L
 CP LOD(fwd R bet M's feet,-,sd & fwd L arnd M trng R fc brsh R
 to L,fwd R bet M's feet);
 SQO 7 {Fthr fin}bk R trng L fc,-,sd & fwd L contin trn DLC,fwd R
 CBJO DRC;
 QQQQ 8 {Topspin}spn L fc on ball of R ft keep L extnded bk contin spn
 bk L,bk R,sd & fwd L,fwd R outsd ptr CBJO DLW;
9-12 FWD LK TRN L; BACK LOCK RUN 2; TURNING LOCK SCP; WHIPLASH;
 QOS 9 {Fwd lk trn}fwd L,lk RIB,fwd L trng L fc 1/2,-;
 QQQQ 10 {Bk lk rn 2}bk R CBJO,lk LIF,bk R,bk L;
 Q&QS 11 {Trng lk}bk R/lk LIF,bk R begin L fc trn(fwd L),sd & fwd L SCP
 DLW,-;
 SS 12 {Whiplash}thru R,-,trn body R fc point L CP DLW(swvl L fc
 to fc ptr point R),-;
13-16 HOVER; ZIGZAG;;; 3 STEP;;; FORWARD,;
 SQO 13 {Hvr}fwd L,-,sd & fwd R risng to ball of ft,rec fwd L
 SCP DLC;
 SQQQQ 14-16 {Zigzag}thru R begin R fc trn,-,sd L SCAR,bk R begin L fc
 trn;sd L BJO,fwd R CBJO,
 SQO {3 stp}fwd L,-;fwd R CP,fwd L,
 S {Fwd}fwd R,-;

REPEAT AB Modified

1-14 REPEAT PART B THRU MEASURE 14
15-1/2 FINISH ZIGZAG,, WALK 2,;;;
 QOS 15 Sd L BJO,fwd R CBJO,fwd L,-;
 S 1/2 Fwd R blend CP LOD,-;

ENDING

1-6 OP REVERSE TURN; SYNC TURNING LOCK SCP; THRU,, PROMENADE SWAY
CHANGE,; PROMENADE SWAY,, CHAIR RECOVER LUNGE RECOVER,;;; CHAIR,; &
HOLD;
 QOS 1 {Op rev trn}fwd L begin L fc body trn,contin trn sd R,bk L
 LOD CBJO,-;
 Q & QS 2 {Sync trng lk}bk R slight hold/qk lk LIF,bk R begin L fc
 trn,sd & fwd L SCP DLW [dance to the rhythm of the melody];
 S 3 {Thru}[measures are indefinite here,sounds like 3 slows for
 the next three figs] thru R,-,
 S {Prom sway chg}sd & fwd L stretch body upwd look ovr joint
 lead hnds w/L rotation chg sway to RLOD,-;
 S 4 {Prom sway}w/R rotation chg sway & stretch body upwd look ovr
 joint lead hnds,-,
 QQQQ 4 1/2-6 {Chr,rec,lng,rec}fwd R lunge stp,rec L;sd lunge R,rec L,
 S {Chair}fwd R lunge,-;hold[stretch up & out ovr lead hnds as
 music fades];

9867

BESAME CHA



Choreographer: Chris & Terri Cantrell, 960 Garnet Street, Broomfield, CO 80020-1857 (303) 469-9140
Special Thanks: Tony Meredith & the Tall Corn Sunday lunch bunch
Record: *Frenesi* (Special Press: *Cha Cha Frenesi, flip In the Shadows*)
 Available at Palomino, Reeves, or Bob & Nora Slomcenski, 20 Culverton Dr., Rochester, NY 14609 (716)342-6985
Rhythm: Cha, Phase VI **Speed:** 42 rpm
Sequence: Intro A B A C C B A(1-3) End **Revised:** January 1996
Version: 2.0

INTRODUCTION

- 1-4** Wait; 1/2 Basic to X Lead; Synco Runaway Fan BFLY-LOD; Merengue Break:
- [1] Wait in low BFLY fac RLOD lead feet free;
 [2] [1/2 Basic to X Lead] Fwd L, bk R trng LF 1/4, sd L/XRIF of L, sd L to wgt on both feet fce Wall preparing to X lead W (W bk R, fwd L, fwd R/XLIB of R, fwd R fce LOD);
 s-Q [3] [Synco Runaway Fan] Lower into knees lead W twd LOD,,, trng LF 1/4 fwd R to low BFLY-
 (Q&Q&Q&-) LOD (W fwd L/fwd R spiral full trn to fce LOD, fwd L/XRIB of L, fwd L/swivel on L to fce M & RLOD, hold);
 [4] [Merengue Break] Cls L to R with merengue action, cls R to L, bk L/rec R commencing trn RF, sd L to CP-DLW (W cls R to L, cls L to R, bk R/rec L commencing trn RF, fwd R to CP);
- 5-9** Natural Top CP-Wall; Mod Adv Hip Twist; W Vine,,,W ronde; W Rev Vine with Outside Trn; Synco Crab Walks BFLY-Wall:
- [5] [Natural Top] XRIB of L cont trn RF, sd L, XRIF of L/sd L, XRIF of L to CP-Wall (W fwd R, L, R/L, R curving RF with M);
 [6] [Modified Advanced Hip Twist] Fwd L trn upper body RF, rec R, bk L to BJO-Wall/cls R to L, sd L to split wgt on both feet both hnds joined (W trn RF 1/2 bk R, rec L trn LF 1/2, fwd R to BJO/swivel RF cls L to R, fwd & sd R to split wgt on both feet);
 QQQQ [7] [W Vine,,, W Ronde] Lower in the knees & shift wgt to L, shift wgt to R, shift wgt to L, shift wgt
 (Q&Q&Q&Q&) to R (W transfer wgt to R fwd L sl trn LF/sd R, XLIB of R sl trn RF/sd R, XLIF of R sl trn RF/sd R, XLIB of R sl trn LF/ronde R CW);
 SQ&Q [8] [W Reverse Vine with Outside Trn] Shift wgt to L,, drop trail hnds sd R lead W into outside trn
 (Q&QQ&Q) by taking lead hands over W head/cls L to R, sd R BFLY-Wall (W XRIB of L/sd L, XRIF of L, sd L commence trn RF/sd R cont trn, sd L to BFLY);
 Q&Q&QQ [9] [Syncopated Crab Walks] XLIF of R (W XRIF of L)/sd R, XLIF of R (W XRIF of L)/sd R, XLIF of R (W XRIF of L), sd R to BFLY-Wall;

PART A

- 1-4** Guapacha Time Step; Spot Turn; 1/2 Basic BFLY-RLOD; LF Trng Basic BFLY-LOD:
- [1] [Time Step Guapacha timing] Draw L to R/XLIB of R (W XRIB of L), rec R, sd L/cl R to L, sd L;
 -&QQ&Q [2] [Spot Trn] XRIF of L comm trn LF (W XLIF of R trn RF), fwd L cont trn, sd R fce W/cls L to R, sd R;
 [3] [1/2 Basic to BFLY-RLOD] Fwd L, rec R, sd L commence trn RF/cls L to R, sd L to BFLY-RLOD;
 [4] [LF Turning Basic] Bk R comm trn LF, sd L cont trn LF, sd R to low BFLY-LOD/cls L to R, sd R;
- 5-8** Change Sides; Rev Underarm Trn to 3 Runaway Chas;; 1/2 Basic (W Spiral) Modified Shadow-LOD:
- [5] [Change Sides] Fwd L, rec R commence trn RF, sd L/cls R to L cont trn to low BFLY-RLOD, bk L (W bk R, rec L commence trn RF, cls R to L/sd L cont trn, bk R);

- [6] [Rev Underarm Trn to 3 Runaway Chas] Fwd R to W's rt sd commence trn RF & lead W into reverse underarm trn, cls L to R cont trn RF to fce LOD, fwd R/XLIB of R, fwd R (W fwd L trn LF full, fwd R to tandem LOD lead hands joined, fwd L/XRIB of L, fwd L trn RF $\frac{1}{2}$ to fce M);
- Q&Q&QQ [7] Fwd L/XRIB of L, fwd L/fwd R, XLIB of R, fwd R (W bk R/XLIF of R, bk R trn LF $\frac{1}{2}$ to tandem/ (Q&Q&QQ&Q) fwd L, XRIB of L, fwd L/swivel RF $\frac{1}{2}$ to fce M) BFLY-LOD;
- QQQ&Q [8] 1st time through: [$\frac{1}{2}$ Basic W spiral] Fwd L, rec R, sd L/cls R, sd & bk L to fce LOD (Bk R, fwd L, sd (QQQ&Q&Q) R/cls L, sd & fwd R/spiral LF $\frac{1}{2}$ to fce LOD) to modified shadow W in front & to the rt of M both fce LOD R-R hands joined;
- 2nd time through: [$\frac{1}{2}$ RF Trng Basic] Fwd L, rec R, trng RF sd L/cls R, sd & bk L to Bfly-Wall;

PART B

1-4 Spot Trn Chg Hnds beh bk to Fan; Hockey Stick Overtured to LOP-fcg Wall;;

Synco Continuous New Yorkers;

- [1] [Spot Trn & Chg Hands behind Back to Fan] Fwd R commence trn LF bring joined R-R hnds over W's head, rec L cont trn LF chg to M's L W's R hnds beh M's back, cls R to L/cls L to R, sd R to fan fce Wall (W fwd L trn LF $\frac{1}{2}$, small bk R, small bk L/XRIF of L, bk L to fan);
- [2] [Hockey Stick Overtured] Fwd L, rec R, ronde L CCW, XLIB of R/cls R, sd L (W cls R to L, fwd L, fwd R/XLIB of R, fwd R);
- [3] Small bk R trn RF $\frac{1}{8}$, fwd L, sd R/cls L to R, sd R to LOP-facing W & Wall (W trn LF $\frac{1}{8}$ fwd L, fwd R trn LF $\frac{1}{2}$, sd L/cls R, sd L);
- Q&Q&S [4] [Syncopated Continuous New Yorkers] Trn RF fwd L twd RLOD/rec R trn to fce, sd L/rec R, hold (Q&Q&Q&Q&Q) lead W to 2nd New Yorker (W trn LF fwd R/rec L trn to fce, sd R/rec L, trn LF fwd R/rec L trn to fce, sd R/rec L);

5-8 New Yorker 4; New Yorker & roll; Cont Sgl Cubans; XIF, Spiral, Cha BFLY-Wall;;

- QQQQ [5] [New Yorker in 4] Trn RF to fce RLOD fwd L, rec R trn to fce, sd L, rec R;
- [6] [New Yorker with Roll] Trn RF to fce RLOD fwd L, rec R trn to fce, no hnds' roll LF (W RF) twd LOD L/R, sd L join both hnds BFLY-Wall;
- Q&Q&Q&Q [7] [Continuous Single Cubans] XRIF of L (W XLIF of R)/rec L, sd R/XLIF of R (W XRIF of L), rec R/sd L, XRIF of L (W XLIF of R);
- [8] [Cross in Front, Spiral, Cha] XLIF of R (W XRIF of L), release hnds spiral RF on L to fce W & Wall (W spiral LF on R to fce M), sd R/cls L, sd R join both hnds BFLY-Wall;

PART A

1-8 Guapacha Time Step; Spot Trn; $\frac{1}{2}$ Basic to BFLY-RLOD; LF Trng Basic BFLY-LOD; Change Sides; Rev Underarm Trn to 3 Runaway Chas;; $\frac{1}{2}$ RF Trng Basic BFLY-Wall;

PART C

1-4 Adv Alemana Trn; Natural Top CP-COH; Alemana Trn lead W to M's Shadow-COH; Turkish Towel;

- [1] [Adv Alemana Trn] Bk R (W fwd L on M lft side trn RF $\frac{1}{2}$ bring R to L no wgt), rec L (W fwd R in front of M trn RF $\frac{1}{2}$ bring L to R no wgt), XRIF of L cont trn (W sd L), sd L (W XRIF of L), XRIF of L (W sd L) CP-LOD;
- [2] [Natural Top] sd L commence trn RF, XRIB of L cont trn RF, sd L/XRIF of L, sd L to CP-COH (V fwd R, L, R/L, R curving RF with M) Adv Alemana & Natural Top rotate $1\frac{1}{2}$ times;
- [3] [Alemana Trn lead W to M's Shadow] Bk R (W swivel on R trn RF prepare to stp outside M's lft sd fwd L bring R to L no wgt), rec L (W fwd R to M's rt side trn RF bring L to R no wgt), sd R bringing

W beh M's back to M's shadow releasing hands/cls L, sd R fce COH (W fwd L cont trn RF beh M's back/XRIF of L, sd L to M's lft side);

- [4] [Turkish Towel] XLIB of R, rec R, sd L/cls R to L, sd L (W hnds on M's lft forearm XRIF of L, rec L release hnds, sd R/cls L to R, sd R to M's rt side);

5-8

continue Turkish Towel; Spin W in frnt of M tandem-COH; Body Wave; M Sd Cls & Cha (W trn tch & Cha) LOP-fcg COH;

- [5] [continue Turkish Towel] XRIB of L, rec L, sd R/cls L to R, sd R (W hands M's rt forearm XLIF of R, rec R release hnds, sd L/cls R to L, sd L to M's lft side) join L-L hnds M's shadow-COH;
- [6] [Spin W in front of M] Lead W to RF spin in front of M, split wgt on both feet tandem behind W (W RF spin 1 or 2 revolutions R,L,R/L,R to tandem in front of M with W's feet together) lower to both knees bent W hnds on M's thighs;
- [7] [Body Wave] Start body wave from knees pushing them out slowly cont up through head in wave like motion,,, both transfer wgt to R end facing COH;
- [8] 1st time through: [M Sd Cls & Cha (W trn tch & Cha)] Sd L (W sd L trn LF $\frac{1}{2}$), cls R (W tch R to L), sd L LOD/cls R, sd L end LOP-fcg COH;
- 2nd time through: [M Sd Cls & Cha (Wtrn tch Cha & spiral)] Sd L (W sd trn LF $\frac{1}{2}$), cls R (W tch R to L), sd L (W sd R)/cls R trn LF (W cls L), fwd L to fce LOD (W sd R/spiral LF $\frac{3}{4}$) to modified shadow W in front & to the rt of M both fce LOD R-R hands joined;

QQQ&Q

(QQQ&Q&)

PART C

{Start facing BFLY-COH with facing directions opposite of 1st time through}

1-8

Adv Alemana Trn; Natural Top CP-Wall; Alemana Trn lead W to M's Shadow-Wall; Turkish Towel;; Spin W in frnt of M tandem-Wall; Body Wave; M Sd Cls & Cha (W trn tch Cha & Spiral) Modified Shadow-LOD;

Part B

1-8

Spot Trn Chg Hnds beh bk to Fan; Hockey Stick Overturned to LOP-fcg Wall;; Synco Continuous New Yorkers; New Yorker 4; New Yorker & roll; Cont Sgl Cubans; XIF, Spiral, Cha BFLY-Wall,;

PART A (1-3)

1-3

Guapacha Time Stp; Spot Trn; $\frac{1}{2}$ Basic to BFLY-RLOD;

END

1-10

Bk Basic BFLY-RLOD; $\frac{1}{2}$ Basic to X Lead; Synco Runaway Fan; Merengue Break; Natural Top; Mod Adv Hip Twist; W Vine,,,W ronde; W Rev Vine with Outside Trn; Side Steps; Swivels; Lunge Side;

- [1] [Bk Basic] Bk R, rec L, sd R/cls L, sd & fwd R to fce BFLY-RLOD;

- [2-8] Repeat Intro measures 2 through 8 to fce BFLY-Wall;,,,,;

- [9] [Side Steps] Cls L to R/sd R, cls L, sd R to split wgt on both feet, hold (W cls R to L/sd L, cls R, sd L/cls R to L, hold);

- [10] [Swivels] Lead W to swivel rt/swivel W to fce M,, lead W to swivel rt/swivel W to fce M, transfer wgt to L (W swivel with both feet together about $\frac{1}{8}$ RF/swivel to fce M,, swivel about $\frac{1}{8}$ RF /swivel to fce M, transfer wgt to R;

- [10] [Lunge Sd] Lunge sd on R facing W-Wall.

Q&QS

(Q&QQ&-)

-Q&-Q&-

Q

98-70
BESAME CHA HEAD CUES

Choreographer: Chris & Terri Cantrell, 960 Garnet Street, Broomfield, CO 80020-1857 (303) 469-9140
Rhythm: Cha, Phase VI
Sequence: Intro A B A C C B A(1-3) End

Speed: 42 rpm
Revised: January 1996
Version: 2.0

INTRODUCTION

1-9 Wait; ½ Basic to X Lead; Synco Runaway Fan BFLY-LOD; Merengue Break; Natural Top CP-Wall; Mod Adv Hip Twist; W Vine,,,W ronde; W Rev Vine with Outside Trn; Synco Crab Walks BFLY-Wall;

PART A

1-8 Guapacha Time Step; Spot Turn; ½ Basic BFLY-RLOD; LF Trng Basic BFLY-LOD; Change Sides; Rev Underarm Trn to 3 Runaway Chas;; ½ Basic (W Spiral) Modified Shadow-LOD;

PART B

1-8 Spot Trn Chg Hnds beh bk to Fan; Hockey Stick Overturned to LOP-fcg Wall;; Synco Continuous New Yorkers; New Yorker 4; New Yorker & roll; Cont Sgl Cubans; XIF,Spiral,Cha BFLY-Wall,;

PART A

1-8 Guapacha Time Step; Spot Trn; ½ Basic to BFLY-RLOD; LF Trng Basic BFLY-LOD; Change Sides; Rev Underarm Trn to 3 Runaway Chas;; ½ RF Trn Basic BFLY-Wall;

PART C

1-8 Adv Alemana Trn; Natural Top CP-COH; Alemana Trn lead W to M's Shadow-COH; Turkish Towel;; Spin W in frnt of M tandem-COH; Body Wave; M Sd Cls & Cha (W trn tch & Cha) LOP-fcg COH;

PART C

{Start facing BFLY-COH with facing directions opposite of 1st time through}

1-8 Adv Alemana Trn; Natural Top CP-Wall; Alemana Trn lead W to M's Shadow-Wall; Turkish Towel;; Spin W in frnt of M tandem-Wall; Body Wave; M Sd Cls & Cha (W trn tch Cha & Spiral) Modified Shadow-LOD;

Part B

1-8 Spot Trn Chg Hnds beh bk to Fan; Hockey Stick Overturned to LOP-fcg Wall;; Synco Continuous New Yorkers; New Yorker 4; New Yorker & roll; Cont Sgl Cubans; XIF, Spiral, Cha BFLY-Wall,;

PART A (1-3)

1-3 Guapacha Time Stp; Spot Trn; ½ Basic to BFLY-RLOD;

END

1-10 Bk Basic BFLY-RLOD; ½ Basic to X Lead; Synco Runaway Fan BFLY-LOD; Merengue Break; Natural Top CP-Wall; Mod Adv Hip Twist; W Vine,,,W ronde; W Rev Vine with Outside Trn; Side Steps; Swivels; Lunge Side;

98-71
BRAZIL

By: Warren & Sandra Teague, 5712 W Hwy 524, Westport, KY 40077
(502)222-7510 Footwork: Opposite unless noted Slo for comfort
Record: Roper #213-A Slo for Comfort Phase V Samba
Sequence: INTRO-AB-AB-C-END July '96



INTRO

1 - 4 WAIT 1 MEAS; M SOLO SPT VOLTA,-, HOLD (W HOLD,-, SPT VOLT; VOLTA; CRISS CROSS VOLTA;

1a2 3a4 1-2 Bk to bk position M's R free fc wall; Trn 1/4 RF in place XRFL/ sd & bk L trn 1/8 RF, XRFL trn 1/8 RF, HOLD (W HOLD,-, Trn 1/4 LF XLFR/ sd & bk R trn 1/8 LF, XLFR trn 1/8 LF;
1a2a3a4 3-4 XLFR DW/ sd & bk R, XLFR/ sd & bk R, XLFR/ sd & bk R,
1a2a3a4 XLFR; commence 1/4 RF trn fc wall-lead W to stp fwd twd wall under lead hnds XRFL LOD (W fwd L trn LF 1/4)/ sd & bk L, XRFL/ sd & bk L, XRFL/ sd & bk L, XRFL OP/FC WALL;

5 - 8 SPOT VOLTAS;;;;

1a2a3a4 5-6 Lead W to trn RF comm full LF trn on spot XLFR wrap in lf arm/ sd & bk R cont trn, XLFR cont trn/ sd & bk R cont trn, XLFR cont trn/ sd & bk R cont trn, XLFR cont trn OP/FC WALL; Comm full RF trn as above lead W to trn LF on spot XRFL wrap in rt arm/ sd & bk L, XRFL/ sd & bk L, XRFL/ sd & bk L, XRFL OP/FC WALL;
7-8 Repeat Intro meas. 1-2 join lf & rt hnds;;

9 - 12 BOTA FOGO SCP-SAMBA WLK; SAMBA WLK-BOTA FOGO RSCP; BOTA FOGO SCP-BOTA FOGO RSCP; BOTA FOGO SCP- SAMBA WLK;

1a2 3a4 9-10 Fwd L RLOD/ sd R trn 1/4 LF bnd SCP, rec L, fwd R, sd & bk L/ rec R; Fwd L/ sd & bk R, rec L, fwd R/ sd L trn 1/4 RF, rec R RSCP;
1a2 3a4 11-12 Fwd L RDW/ sd R trn 1/4 LF, rec L SCP, fwd R/ sd & bk L trn 1/4 RF, rec R SCP; Fwd L RDW/ sd R trn 1/4 LF, rec L SCP, fwd R/ sd & bk L, rec R CP/Wall;

PART A

1 - 4 WHISK-L (W UNDERARM TRN),-, M TRANS (W WHISK R) SKATERS; WLK 2,-, SAMBA WLK; WLK 2,-, SAMBA WLK; PARALLEL BOTA FOGOS;

1a2 3,4 1-2 Trn 1/4 RF sd L LOD lead W to RF trn under lead hnd/ XRBL, rec L (W fwd R under lead hnd comm full RF trn/ sd L, (1a2 3a4) sd R), trn 1/4 LF LOD bk R join lf to lf hnds- rt on W shoulder blade sd, cls L, (W sd L/ XRBL, rec L trn 1/4 RF LOD); Same Footwork fwd R, fwd L, fwd R/ sd & bk L, rec R;
1 2 3-4 Fwd L, fwd R, fwd L/ sd & bk R, rec L; Fwd R/ sd L trn 1a2 3a4 1/4 RF, rec R, fwd L/ sd R trn 1/4, rec L;

5 - 8 Cont PARALLEL BOTA FOGOS; M TRANS (W UNDERARM TRN),-, WHISK R; SHADOW BOTA FOGOS;;

1a2 3a4 5-6 Repeat Part A meas 4; Fwd R lead W trn RF, trn 1/4 RF 1 2 3a4 cls L (W fwd R under lead hnd comm 3/4 RF spin/ sd & bk L cont (1a2 3a4) spin, sd R), sd R / XLBR trn 1/8 LF, rec R trn 1/8 LF fc LOD join L to R hnds-rt hnd out to sd-shadow position W slightly in front shape to partner (W lf arm up) LOD;

7-8 Trn 1/4 LF fwd L toward partner/ sd & bk R, rec L, lead W to
 1a2 3a4 spin LF fwd R LOD/ fwd L spiral RF full trn, fwd R; Lead W to spin
 1&2 3&4 RF fwd L LOD/ fwd R spiral LF full trn, fwd L join inside hnds,
 trn 1/4 LF sd R LOD blnd to CP/ XLBR, rec R trn RF to contra scar
 release rt hnd;

9 - 11 MAYPOLE L & R;; REV TRN CP/Wall;

1&2&3&4 9-10 Lead W to trn RF CW under lead hnds comm 3/4
 1&2&3&4 trn LF XLFR slight sway lf CCW circle around W/ sd & bk R, XLFR/
 sd & bk R, XLFR/ sd & bk R, XLFR (W XLFR comm 1 3/4 RF spin in
 place/ sd R spin, XLFR spin/ sd R spin, XLFR spin) LOD; Lead W to
 trn LF CCW- XRFL chg to rt sway CW comm 7/8 trn RF/ sd & bk L cont
 trn, XRFL cont trn, sd & bk L cont trn/ XRFL cont trn, sd & bk L
 cont trn/ XRFL cont trn(W XRFL comm 2 1/8 trn LF/ sd & bk L cont
 trn, XRFL cont trn/ sd & bk L cont trn, XRFL cont trn/ XRFL
 complete trn) blend to CP/DC; (Option below)
 1&2 3&4 11- Fwd L comm 1/4 LF trn/ sd R cont trn, XLFR (W cls R), sd &
 bk R comm 1/4 LF trn/ sd L cont trn, cls R complete 5/8 trn
 CP/Wall lower lead hnds;

END

1 - 4 CORTA JACA;;;;

1&2&3&4& 1-2 (USE HEEL & BALL OF FOOT THOUGH OUT FIGURE SLIDING THE
 1&2&3&4& RT FT BEFORE WAIT IS TAKEN) Fwd L heel/ sd R ball of foot slide
 lf, bk L ball of foot/ sd R slide, fwd L/ sd R slide, fwd L/ sd R
 slide; bk L/ sd R slide, fwd L/ sd R slide, bk L/ sd R slide, bk
 L/ sd R slide;
 3-4 Repeat meas. 1-2 End;;;

5 - 8 SOLO SPOT VOLTA L & R;; CRISS CROSS VOLTA;;;

1a2a3a4 5-6 Lead W to trn RF M trn LF XLFR/ sd & bk R, XLFR/ sd & bk R,
 XLFR/ sd & bk R, XLFR making a full trn keep L toe on spot; lead W
 to trn LF comm RF trn XRFL/ sd & bk L, XRFL/ sd & bk L, XRFL/ sd &
 bk L, XRFL making full trn keep R toe on spot;
 7-8 Lead W under lead hnds chg sides curving LF XLFR/ sd & bk R,
 XLFR/ sd & bk R, XLFR/ sd & bk R, XLFR OP/COH; lead W under lead
 hnds to chg back curving RF XRFL/ sd & bk L, XRFL/ sd & bk L,
 XRFL/ sd & bk L, XRFL OP/WALL;

9 - 11 ROLL 2,-, SD CLS; CHASSE,-, SD CORTE; HOLD;

1,2,3,4 9-10 Lead W to roll LOD fwd L, sd R making 1 full trn LF,
 1&2&3,4 sd L, cls R CP/WALL; Sd L/ cls R, sd L/ cls R, sd L corte LOD look
 toward RLOD,-;
 11- HOLD as music fades;

**Option on Part C Meas 9-10. If spin bothers W she may trn 1/2 each time.

Samba uses Latin hold with wght forward on balls of ft, "a" is done with ball of
 ft & 1/4 beat, toes are slightly trn'd out on all figures. Use contraction and
 compression of the pelvis to help move your ft. Most of the Samba action is done
 with the body. Some amount of sway is used only to assist in trning.



DANCING SOCKS

Choreographers: Jerry & Diana Broadwater 4017 Sara Granite City, IL 62040 (618) 931-6949
 Record: Special Press Flip: (Rumba Assisi)
 Footwork: Opposite, direction for man (lady as noted) Time @RPM 1:56@46 or Comfort
 Rhythm: Waltz RAL Phase VI
 Sequence: Intro:, A, Interlude, B, Ending July 25, 1996 URDC Convention

INTRODUCTION

- 1 - 4 OP FCG WALL WAIT ; UPPER BODY SWAY to REV.; ROLL ; SYNC. OPEN VINE ;
 123 1 OP facing WALL M's L W's R foot free arms down at sides with elbows bent out slightly
 away from body wait ;
 123 2 Stretch up through the body swaying slightly to RLOD with the upper part of the
 body only bringing shoulders and elbows back away from the sway ;
 123 3 Commence LF trn trng upper body fwd L LOD leaving right arm in place bring left
 arm up with palm fcng you as if looking in a mirror {in a paddle position}, cont
 LF trn fwd and sd R fc COH, cont LF trn fwd L OP LOD joining inside hands;
 12&3 4 Fwd R commence RF trn, cont RF trn sd and bk L fc RLOD/ bk R small step commence
 LF trn, sd and fwd L LOD SCP;

PART A

- 1 - 4 CHAIR REC SLIP ; REV FALLAWAY SLIP PIVOT ; DBL REV ; CONTRA CK & SWCH ;
 123 1 Thru R fwd poise (W head left), rec L, bk R DC (W slip CP);
 12&3 2 Fwd L, comm LF trn DC sd & bk R DC/XLib of R (W XRib of L), bring W to CP
 slip R bk & pivot to CP LOD (W trn LF to fc M & slip fwd L & pivot RLOD);
 123 3 Fwd L rising strongly, trng LF swing R fwd LOD past ptr, drawing L to R spin LF on R
 (123&) (W bk R with body rise, cl L to R heel trn cont LF trn rising to toe, sd & slightly bk R/XLif of
 R) end CP DW;
 123 4 Fwd L CBMP strong LF body trn, rec bk R partial wgt, swivel RF on L taking full wgt (W rec
 L, stay well into the man's right arm trn RF fwd R on ball of foot between mans legs soft knee)
 fc DRW;
 5 - 8 CURVE FEATHER CK ; OPEN IMPETUS ; QUICK OPEN REV ; BK HOVER CORTE ;
 123 5 Fwd R comm RF trn, fwd L strong body trn RF prep to step outside ptr, ck fwd R in CBMP
 fc DRC;
 123 6 Bk L comm RF trn, cl R to L heel trn (W fwd & sd L trng RF), Rising to toes cont RF trn
 (W brush R to L) trng to SCP sd & fwd L DC;
 1&23 7 Thru R/fwd L trn LF, sd & bk R, bk L with R sd Stretch (W thru L/ comm LF trn sd & bk R,
 sd & fwd L, fwd R outside ptr head open) fc RLOD;
 123 8 Bk R LOD Comm LF trn, sd & fwd L DW start rise, with hover action & strong left sd stretch
 cont LF trn bk R DRC (W brush L to R between 1 & 2) fc DW;
 9 - 12 BK RIGHT CHASSE ; RUMBA CROSS ; FLAT WHISK (W DEVELOPE) ; LINK TO SCP ;
 12&3 9 Bk L CBMP BJO DRC Comm RF trn, sd R DRW/ cl L to R, sd & fwd R cont RF trn fc DRW
 with strong right sd stretch (W left sd stretch head to right) CP fc DRW;

PART A (continued)

- 1&23 10 Fwd L strong step heel left sd leading right sd stretch/change to left sd stretch XRib of L (W XLif of R), sd & bk L DRW comm RF pivot action, cont RF trn sd & bk R fc DC in SCP;
- 123 11 Bk L thighs well crossed, rotate upper body very slightly left with strong left side stretch to (swivel lady LF) right sway pointing R toe bk DRW, hold count three trng upper body slightly to the left mans ending position similar to oversway line (W bk R thighs well crossed, as man leads lady to swivel LF lady's left foot does a small ronde CCW lift knee until it is above your hip L toe to R knee , kick out);
- 123 12 Fwd R, comm RF trn losing sway rotate upper body RF touch L to R, cont RF trn fwd L SCP DW;

- 13 - 16 OPEN NATURAL ; OPEN IMPETUS ; WEAVE 3 ; OK PREP SAME FOOT LUNGE ;
- 123 13 Thru R comm RF trn, sd & bk L cont RF trn (W fwd between M's feet), bk R to BJO fc DRC;
- 123 14 Bk L comm RF trn, el R to L heel trn (W fwd & sd L trning RF), rising to toes cont RF trn (W brush R to L) trng to SCP sd & fwd L DC;
- 123 15 Thru R, fwd L comm LF trn CP DC, cont LF trn sd & bk R;
- 1&23 16 Bk L CBMP/heel pull swivel RF touch R to L (W swivel RF close L to R) fc COH, softening into L knee with right sd stretch point R DC transfer wgt to R (W bk R) soft knee, change sway left sd stretch (W head well to L) fc DC;

- 17 - 20 REC (W SWIVEL) TO A HINGE ; PIVOT 3 ; R TRNING LK TO SCP ; OPEN NATURAL ;
- 123 17 Rec sd L, trning body & W LF (W swivel on L pt R thru LOD), lower & sway R fc DRC;
- 123 18 Rise on L comm RF trn bring W to CP LOD (W rec R comm RF trn), pivot RF R, L, fc RLOD:
- 1&23 19 Bk R with R sd Lead/XLIF of R (W XIB), comm RF trn sd & fwd R between W feet, Cont RF trn trng W to SCP sd & fwd L LOD;
- 123 20 Thru R comm RF trn, sd & bk L cont trn (W fwd between M's feet), bk R to BJO fc DRC;

INTERLUDE

- 1 - 4 OUTSIDE SPIN ; RUDOLPH RONDE & SLIP ; TELESPIN ; ;
- 123 1 Close L to R toe in & pivot RF, fwd R outside W heel to toe trn RF, cont trn sd L DRW cont trn to fc COH CP (W fwd R outside M trn RF heel to toe, con RF trn close L to R on toes cont trn on toe fwd R between M's feet CP);
- 123 2 Fwd R small step strong body trn RF fc DC flexing R knee causing L to tuck IB of R thighs crossed, recover L, Slip R bk (W sd & bk L flex knee ronde R leg CW, XRib to SCP, trn LF on R to CP fwd L) fc DLC ;
- 123& 3 Fwd L comm LF trn, Cont trn sd R (W heel trn), sd and slightly bk L toe pointing down LOD partial wgt ball(W fwd R)/ cont LF upper body trn to bring W to CP (W fwd L small step trn LF CP);
- 123 4 Spin LF fc on ball of L foot one half to fc COH, sd & slightly bk cont spin on ball of R (W sd and bk R close L near R toe trn), sd & fwd L SCP DW;

PART B

- 1 - 4 OK CURVING THREE ; BK CURVING THREE ; CURVING THREE ; BK LEFT WHISK ;
- 12&3 1 Thru R comm pick up (W head open), fwd L comm LF trn (W sd & bk R head stays open)/ fwd R with sharp LF trn to fc DRC (W bk L), fwd L to CP DRC with strong R sd stretch;

PART B (continued)

123 2 Bk R comm LF trn loose sway, bk L cont LF trn, bk R small step strong left sd stretch to fc DW ;
 123 3 Fwd L Comm LF trn, fwd R cont trn, fwd L checking with strong right sd stretch CP fc DC;
 123 4 Bk R, bk & sd L, body comm to trn L XRib of L strong L sd stretch (W XLib of R) fc RLOD W
 head well to the left man should look toward W's face not over her right shoulder no foot rise;

5 - 8 PIVOT 3 ; BK/LK BK TO PICK UP/LK ; DOUBLE REV ; DOUBLE REV WING ;
 123 5 Start to unwind on both feet comm R fc pivot on L 1/2 to fc LOD (W fwd R around M strong step
 pivoting 1/2), fwd R pivoting 1/2, bk L fc RLOD;
 1&2&3& 6 Stretch R sd (W head open) R sd lead bk R/XLif of R (W XRib of L), bk R, change to L sd
 stretch L sd lead (W head to L) comm LF trn sd & fwd L/XRib of L (W XLif of R) end DC ;
 123 7 SAME AS PART A MEAS 3 END CP LOD;
 123 8 Fwd L LOD comm LF trn think fwd trng sd R LOD cont trn on R lowering at end of two,
 (12&3) small ronde CCW with L tch L to R left sd stretch (W close L to R heel trn/ small step
 fwd R preparing to step outside M on his left sd, small step fwd L CBMP SCAR cont LF upper
 body trn) CBMP SCAR fc DRW;

9 - 12 CROSS SWIVEL LINK TO SCP ; NATURAL TELEMARCK ; OK OPEN REV SLIP PIVOT ;
FWD RIGHT CHASSE ;
 123 9 Fwd L swivel LF to BJO DW, fwd R (W bk L swivel RF hover), sd & fwd L to SCP DW;
 123 10 Fwd R, comm RF trn fwd & sd L DW cont RF trn, sd & fwd R (W fwd L SCP, fwd R
 between M's feet trn RF head well to L staying well into M's R arm, sd & bk L) SCAR DC ;
 23& 11 Fwd L outside W, sd & bk R DC, bk L DC/ slip R bk & pivot to CP DW;
 12&3 12 Fwd L LOD comm LF trn, sd R/close L to R, sd & bk R fc DRC;

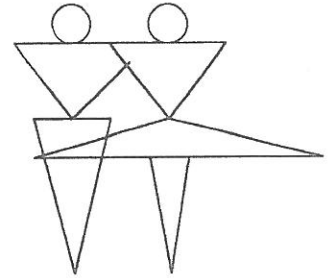
13 - 16 OUTSIDE CHANGE SCP ; RUNNING OP NATURAL ; BK TUMBLE TRN ; BK TOP SPIN ;
 123 13 Bk L, bk R trng LF, sd & fwd L (W fwd R, fwd L trng LF body trn, fwd R) SCP DW;
 1&2&3 14 Thru R comm RF trn /sd & bk L cont RF trn, bk R, bk L right sd stretch CBMP BJO (W thru
 L/fwd R between M's feet, fwd L, fwd R CBMP BJO head to right) fc DRW;
 12&3 15 Bk R DC, sd & fwd L chg to left sd stretch/fwd R thighs well crossed trng sharply LF
 chg to strong right side stretch, left in front of right lowering ball flat fc DRC;
 12&3 16 Bk R DW, sd & fwd L chg to left sd stretch/ fwd R thighs well crossed spin LF, bk L fc DW;

ENDING

1 BK THROWAWAY OVERSWAY AND EXTEND:.....
 123 Bk R RLOD, think bk L RLOD comm LF trn ending sd & fwd (Wfwd L head open think fwd
 R comm LF trn ending sd & fwd) both looking RLOD Relax L knee allow R to pt sd & bk
 (Wslide L foot bk past R under body), rotate upper body LF look at W keep R sd toward W
 (W head rotates over her body trng well to the left); Extend.....

98-77

ENCHANTED BOY



Dance by: Rod & Susan Anderson Release Date: July, 1996
 8923 Melrose, Overland Park, KS 66214 913-492-8241
 Record: Special Pressing: SRA-3A Suggested speed: 45 RPM
 Footwork: Opposite throughout (Woman's footwork in parenthesis)
 Rhythm/Phase: Rumba - Phase VI (1 Unphased - Kiki Box)
 Sequence: Intro - A - B - C - B - End Time: 2:42

INTRO

1-4 WAIT; HIP ROCKS; M'S UNDERARM TRN; W'S UNDERARM TRN:

- 1 In LOP fcg Wall wt on M's L lead hnds jnd M's eye level;
- 2 *HIP ROCKS* - Sd R, rec L, rec R,-;
- 3 *M's UNDERARM TRN* - XLIF to RLOD trn RF under jnd hnds, cont trn rec R to fc, sd L,- (W sm break bk R, rec L, sd R,-);
- 4 *W's UNDERARM TRN* - Sm break bk R, rec L, sd R, - (XLIF to LOD trn RF under jnd hnds, cont trn rec R to fc, sd L,-);

PART A

1-8 HALF BASIC TO A NATURAL TOP END SCAR REV;; WALKS TO REV M TRN TO SCP;; KIKI WALK W SPIRAL; KIKI WALK; KIKI WALK W SPIRAL; W OUT TO FC;

- 1-2 *HALF BASIC TO A NATURAL TOP END SCAR REV* - Break fwd L, rec R trn 1/4 RF, sd L to CP RLOD, -; XRIB cont trn RF, sd L, XRIB trn to SCAR RLOD, - (W fwd L, R, L swivel RF fc LOD -);
- 3-4 *WALKS TO REV M TRN TO SCP* - In loose SCAR looking at W crab walk RLOD XLIF, sd R, XLIF,-; sd R, XLIF, sd R trn to SCP LOD, - (W walk back looking LOD not at M bk R, L, R,-; L, R, L,-);
- 5 *KIKI WALK W SPIRAL* - Toeing out walk one ft in front of the other with fwd poise fwd L, R, L, - (W fwd R, L, R, spiral LF one full trn end left arm in frnt of body waist high jnd lead hnds chest high);
- 6 *KIKI WALK* - Fwd R, L, R,-;
- 7 *KIKI WALK W SPIRAL* - Repeat meas 5 part A;
- 8 *W OUT TO FC* - Break bk R, rec L, fwd R to LOP LOD, - (W roll LOD fwd L trn 1/2 LF, bk R, L, -);

9-16 HALF BASIC; ALEMANA TRN M TRN TO RLOD; CUCURACHA SWIVELS;; FWD TRN TO FC; BK WALK TO A ROPE SPIN FC WALL:::

- 9-10 *HALF BASIC; ALEMANA TRN M TRN TO RLOD* - Fwd L, rec R, sd L brng lead hnds up lead W to trn under jnd hnds,-; sm break bk R, rec L trn 1/2 LF to fc RLOD, cl R take lead hnds to right shoulder and release hnds,-(W bk R, rec L, fwd & sd R, -; XLIF trn RF under jnd hnds, cont trn rec R to fc, sd L,-);
- 11-12 *CUCURACHA SWIVELS* - Hnds at waist level sd L, rec R, cl L, -; sd R, rec L, cl R - (W take released right hnd to M's back high between shoulder blades brush R to L swivel RF fwd R, brush L swivel LF fwd L, brush R swivel RF fwd R,-; brush L swivel LF fwd L, brush R swivel RF fwd R, brush L swivel LF fwd L,-);
- 13 *FWD TRN TO FC* - Walk away from W twd RLOD fwd L, R trn 1/2 LF, cl L,- (W bk R, rec L, fwd R,-);
- 14-16 *BK WALK TO A ROPE SPIN FC WALL* - Bk R, L, cl R jn lead hnds,- (W fwd L, R, L twd M's right side, spiral RF); Sd L, rec R, cl L to LOP LOD,- (W fwd R, L, R arnd M,-); bk R, rec L, fwd R take lead hnds down low and back up to CP Wall over this meas, - (W fwd L, R, L to CP Wall,-);

PART B

1-8 HIP ROCKS; AIDA; SWITCH ROCK; SPOT TRN; KIKI BOX:::

- 1 *HIP ROCKS* - Sd L, rec R, rec L,-;
- 2 *AIDA* - Thru R, fc sd L, trn RF bk R to end V bk to bk pos free hnds extended to side,-;
- 3 *SWITCH ROCK* - Take lead hnds low to fc sd L, rec R, rec L, -;
- 4 *SPOT TRN* - XRIF to LOD trn LF, cont trn rec L to fc, sd R to HOP,-;
- 5-8 *KIKI BOX* - In HOP taking slightly larger steps than the W fwd L, R, L, trn RF in frnt of W to LHOP fc COH; fwd R, L, R, swivel to HOP fc RLOD (W taking slightly larger steps than the M fwd L, R, L, trn RF

in frnt of M to HOP fc RLOD); repeat meas 5 part B to end LHOP fc Wall; repeat meas 6 part B to end HOP fc LOD;

9-16 FWD MANUV PVT; RUDOLPH RONDE DEVELOPE; WHEEL 2; REV UNDERARM TRN FC LOD; THREE THREES;;;:

- 9 *FWD MANUV PVT* - Fwd L, fwd R manuv RF, bk & sd L to CP pivot 1/2 RF fc LOD, -;
- 10 *RUDOLPH RONDE DEVELOPE* - Fwd R lower and trn upper body RF, -, rec L to BJO LOD, - (W bk L, flare R CW, XRIB, swivel LF bring L up inside of right leg to knee and kick RLOD, -);
- 11 *WHEEL 2* - Wheel RF fwd R, -, L to BJO RLOD, -;
- 12 *REV UNDERARM TRN FC LOD* - Fwd R trng RF, sm fwd L to LOP fc LOD, cl R, - (W fwd L, fwd R trn 1/2 LF under lead hnds to fc, cl L, -);
- 13-16 *THREE THREES* - In LOP LOD fwd L, rec R, cl L lead W to trn RF release hnds place lightly on W's shoulders after trn, - (W bk R, rec L, fwd R trn 1/2 RF to fc LOD, -); bk R, rec L, cl R release W's shoulders, after W spins put hnds back on her shoulders - (W in pl L, R, L spin LF one full trn, -); fwd & sd L, rec R, cl L release W's shoulders, - (W sd & bk R, rec L, fwd R trn 1/2 RF fc RLOD, -); bk R, rec L, fwd R to LOP LOD, - (W fwd L twd M trn 1/2 RF, fwd R LOD, fwd L trn 1/2 RF to fc, -);

PART C

1-8 CURL; REVERSE TOP TO FAN W TO COH;;; THREE OF A HOCKEY STICK; TO WRAPPED SHADOW FC WALL; WRAPPED ADV SLIDING DOOR;;:

- 1 *CURL* - Fwd L, rec R, cl L lead W to trn LF under jnd lead hnds, - (W bk R, rec L, fwd R trn LF 1/2 end wrapped pos fcg LOD);
- 2-4 *REVERSE TOP TO FAN W TO COH* - Sm break bk R, rec L swivel on ball of left, fwd & sd R trn LF, -; rec L swivel, fwd & sd R cont trn, rec L swivel, -; fwd & sd R, rec L swivel to fc LOD, sd R, - (W trn LF starting arnd M fwd L, cont trn sd L to CP, XLIB, -; sd R cont trn, XLIB cont trn, sd R cont trn, -; XLIB fc Wall, bk R, L to Fan Pos fc Wall);
- 5 *THREE OF A HOCKEY STICK* - Fwd L, rec R, cl L, - (W cl R, fwd L, R, -);
- 6 *WRAPPED SHADOW FC WALL* - Bk R take lead hnds high over W's head jn trailing hnds at waist level, fwd L trn RF to Wrapped pos fc wall, cl R, - (W fwd L, sd R, cl L, -);
- 7-8 *WRAPPED ADV SLIDING DOOR* - Keep wrapped hnds jnd at W's waist throughout fwd & sd L, rec R, cl L, -; sd & bk R trn LF to look at W, rec L fc Wall, cl R, - (W bk & sd R, rec L, XRIF stay fcg Wall, -; trn RF slightly look twd M sd & bk L, rec R to fc Wall, XLIB, -);

9-16 SLIDING DOOR W SPIRAL TO LOP FC LOD;; THREE ALEMANAS WITH TRN TO FC WALL;;; CUDDLE TWICE;;:

- 9-10 *SLIDING DOOR W SPIRAL TO LOP FC LOD* - Fwd & sd L, rec R, cl L release W, -; bk R, rec L trn LF to fc LOD, fwd R to LOP LOD, - (W bk & sd R, rec L trn LF fc LOD, fwd R, spiral LF; roll LOD fwd L trn 1/2 LF, bk R, L, -);
- 11-14 *THREE ALEMANAS WITH TRN TO FC WALL* - Fwd L, rec R, cl L brng lead hnds up to lead W to trn under jnd hnds, - (W bk R, rec L, fwd & sd R, -); bk R, rec L trn RF fc DW cl R, - (W under jnd lead hnds XLIF twd COH, trn 1/2 RF rec R to fc, sd L, -); sd L, rec R fc Wall, cl L, - (W under jnd lead hnds XRIF twd RLOD, trn 1/2 LF rec L to fc, sd R, -); Bk R, rec L, cl R, - (W under jnd lead hnds XLIF twd LOD, trn 1/2 RF rec R to fc, sd L, -);
- 15-16 *CUDDLE TWICE* - Sd L to HOP, rec R, cl L end fcg with both M's hnds on W's waist & W's hnds on M's shoulders, - (W trn RF 1/2 on L fc Wall bk R, rec L trn LF to fc, sd R, -); sd R to LHOP, rec L, cl R to cuddled CP, - (W trn LF 1/2 on R to fc Wall bk L, rec R trn RF to fc, sd L, -);

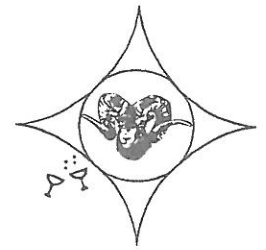
REPEAT PART B

END

1-2 CURL; BK 3 LOWER; HOLD.

- 1 *CURL* - In LOP LOD fwd L, jn trailing hnds also rec R lead W to trn LF under jnd lead hnds end wrapped pos fcg LOD W slightly to M's right sd, cl L, - (W bk R, rec L, fwd R trn LF 1/2 end wrapped pos LOD);
- 2 *BK 3 LOWER; HOLD* - Bk RLOD R, L, R lower into R knee (W L) look at partner, -; hold.

98-79



"Guantanamera"

By: Irv & Betty Easterday, 13023 Gordon Circle, Hagerstown MD 21742 (301-733-0960)
 Music: SP IB596 Release July 1996 [Flip "La Playa" (Bolero)] Avail: Palomino/Choreographer
 Rhythm: Cha Cha Phase VI Tempo: 45 RPM (slow slightly [43 RPM] for teaching)
 Sequence: **INTRO A B A INTERLUDE C B C THRU MEAS 13 END**
NOTE: USE "LATIN CROSS" FOOT PLACEMENT ON ALL CHA CHA FIGURES

MEAS

1 - 4
 1234
 & 1-&3-
 & 1-34

INTRO

WAIT: SYNC CRAB WALKS::

1 - 4 BFLY M fac WALL wait 1 meas; sd L, XRIF (W XLIF), sd L, XRIF (W XLIF); sd L/XRIF (W XLIF),-,sd L/XRIF (W XLIF),-; sd L/ XRIF (W XLIF),-,sd L, draw R/cl R to L;

PART A

1 - 4

MOD CHASE:: OP HIP TWIST; FAN:

123&4
 123&4

1 - 2 Release hdhld fwd L, trn 1/2 RF on L rec fwd R twd COH, fwd L/cl R, fwd L; fwd R, trn 1/2 LF on R rec fwd L twd WALL, fwd R/cl L, fwd R; (W bk R,rec L, small fwd R/cl L, fwd R; fwd L, trn 1/2 RF on L rec fwd R spin RF 1/2 on R to end fac ptr & COH, bk L/cl R, bk L;)

123&4
 123&4

3 - 4 Join M's L & W's R hds fwd L, rec R, small bk L/cl R, bk L (W bk R, rec L, small fwd R/cl L, fwd R trn 1/4 RF); small bk R, rec L, sd R/cl L, sd R (W fwd L twd LOD, fwd R trn 1/2 LF, small bk L/XRIF, bk L;)

5 - 8

HOCKEY STICK:: NEW YORK; SYNC JAZZ WALKS:

123&4
 123&4

5 - 6 FAN POS M fac WALL fwd L, rec R, ronde CCW LIB/sd R, sd L; bk R, rec L, sd R/cl L, sd R end LOP fac ptr & WALL; (W cl R to L, fwd L, fwd R/L,R; fwd L, fwd R trng 1/2 LF under jnd M's L & W's R hds, bk L/cl R, bk L;)

12-&4

7 - 8 Trn sharply RF to LOP fac RLOD thru L twd RLOD (W thru R), rec R trn LF to fac ptr in loose CP, sd L/cl R, sd L: XRIF of L, sd L, -, XRIF of L/sd L (W XIF also);

9 - 12

HD TO HD; NEW YORK (W SPIN); CUCARACHAS (W ARND M)::

123&4
 123&4

9 -10 Trn 1/4 RF to LOP ptrs fac RLOD XRIB of L (W XLIB), rec L to fc ptr, sd R/cl L, sd R to momentary BFLY; XLIF of R to LOP fac RLOD (W XRIF), rec R, sd L/ cl R, sd L (W free RF spin R/L, R) end M fac WALL W fac COH to M's L sd her L arm in front of M's body & M's L hd held high NO HDS JND;

123&4
 123&4

11-12 Cucaracha sd R,rec L, in place R/L,R (W fwd CCW arnd M L,R,L/R,L end fac RLOD); Cucaracha sd L,rec R,in place L/R,L (W cont CCW R,L,R/L,R end to M's R sd fac LOD prepare to take SCP;

13 - 16

SLIP PIVOT, TELEMARK., LUNGE APT; BODY RIPPLE TO FAN; BASIC (W TRN RF) TO MOD WRAP; SYNC HIP BUMP:

1234
 123&4

13-14 In SCP bk R, rec L to CP comm LF trn, cont LF trn sd & bk R, lunge apt sd L (W small fwd L trn LF to CP, bk R {feels like Telemark}, cl L to R, lunge apt R) to end OP both ptrs fac WALL; touch R to L Body Ripple,-, sd R/cl L, sd R (W touch L to R Body Ripple,-, trn 1/4 LF fwd L twd LOD/fwd R LOD trn 1/2 LF, bk L to end Fan Pos M fac WALL & W fac RLOD;

123&4

15-16 Lead W to circle in front of M fwd L,rec R, XLIB/sd R,sd L (W cl R to L, fwd L curving RF 3/4 out & arnd in front of M, fwd R/L,R trng 3/4 RF) to end mod WRAP ptrs fac WALL M's L & W's R hds only jnd & W to M's R sd [M's R hd on W's R shoulder blade her L hd XIF of M] ; shift wgt bump hips tog R, apt L,-, tog R/apt L;

12-&4

PART B

- 1 - 4** MERENGUE PASS; MOD CROSS LUNGE 4; NEW YORK; SPOT TRN M TRANS 4:
- 1 - 2 WRAP POS ptrs fac WALL using Merengue action slide behind W sd R, cl L, sd R/cl L, sd R (W slide in front of M under jnd M's L & W's R hds); XLIF of R twd DWR in lunge action (W XRIB of L twd DCL), rec R, sd L, rec sd R (W rec L, comm LF underarm trn fwd R spiral LF, cont LF trn sd L twd RLOD) end LOP M ptr & fac WALL;
- 123&4
1234
- 3 - 4 XLIF of R to LOP fac RLOD (W XRIF), rec R, sd L/ cl R, sd L; XRIF of L (W XIF), trn 1/2 LF on R rec L, sd R trn 1/4 LF, bk L trn 1/4 LF (W sd L/cl R, trn 1/4 RF bk L) end OP sd-by-sd ptrs fac LOD NO HDS JND both ptrs have R FT FREE;
- 123&4
1234
(123&4)
- 5 - 8** BK BASIC 3 CHAS::FWD BASIC RONDE CHASSE:SINGLE CUBANS:
- 123&4
1&23&4
123&4
1&23&4
- 5 - 6 SAME FTWK Bk R, rec L, fwd R/lock LIB, fwd R; fwd L/lock RIB, fwd L, fwd R/lock LIB, fwd R;
- 7 - 8 SAME FTWK fwd L, rec R, ronde L CCW XLIB of R/ sd R, sd L; XRIF of L/ rec L, sd R, XLIF of R/ rec R, sd L;
- 9 - 12** DBL CUBANS: 4 X SWIVELS & PT TO FAC:: FWD BASIC RONDE CHASSE M TRANS 4:
- 1&2&3&4
1234
1234
1234
(123&4)
- 9 SAME FTWK XRIF of L/rec L, sd R/rec L, XRIF of L/ rec L, sd R;
- 10-11 XLIF of R twd DWL, swivel LF on L pt sd R DWL end SHADOW M in front of W, XRIF of L twd DCL, swivel RF on R pt sd L DCL end SHADOW W in front of M; XLIF of R twd DWL, swivel LF on L pt sd R DWL end SHADOW M in front of W, XRIF of L twd DCL, swivel RF on R to fac ptr & WALL pt L LOD (W swivel 1/8 LF to fac COH cl R, pt L twd RLOD) end M fac WALL to R of ptr both have L ft ptd sd;
- 12 SAME FTWK fwd L, rec R, ronde L CCW XLIB, sd R (W ronde L CCW XLIB/sd R, sd L) M TRANS PTRS NOW ON OPP FTWK;

REPEAT PART AINTERLUDE

- 1 - 2** RF WHEEL: HUSTLE BREAK TO FAN:
- 123&4
1234
- 1 - 2 WRAP POS ptrs fac WALL 1 full RF trn fwd R,L,R/L,R (W bk L,R,L/R,L) end fac WALL; maintain M's L & W's R hdhd trng slightly RF to look at W sd & bk L, rec R, sd L, sd R (W trng slightly LF to look at M sd & bk R, rec L twd LOD, fwd R twd LOD 1/2 RF underarm trn, bk L twd LOD) end FAN POS M fac WALL W fac RLOD;
- 3 - 6** FWD BASIC RONDE CHASSE (W CL,FWD,FWD/FWD TRN,PT BK): W SWIVEL KICKS: TWIST VINE 2, UNDERARM TRN TO FAN; MOD HOCKEY STICK M TRANS TO TANDEM:
- 123&4
---4
&1&2&34
- 3 - 4 FAN POS fwd L, rec R, ronde L CCW XLIB/sd R, sd L (W cl R to L, fwd L, fwd R/ fwd L swivel 1/4 RF on L to fac ptr & COH, pt R behind L) end loose CP M fac WALL; maintain loose CP lead W to her swivels & kicks on L NO WGT CHG,-,-, sd R (W swivel LF on L/ fwd R twd DCR outside ptr, swivel RF on R/ kick L fwd LOD in front of ptr, swivel LF on R/kick L to RLOD, XLIB of R) end CP M fac WALL;
- 5 - 6 Loose CP sd L, XRIB of L (W XLIF), sd L, sd R (W RF underarm trn R,L) end FAN POS M fac WALL W fac RLOD; fwd L, rec R, ronde L XLIB/sd R, pt L sd twd LOD (W cl R, fwd L, trn 1/4 LF sd R/cl L, sd R/pt L LOD end in front of M TANDEM ptrs fac WALL no hds jnd SAME FTWK BOTH L FT FREE;
- 7 - 10** TANDEM VINE 4; SOLO FENCE LINE BK CHA; BK TO BODY RIPPLE; W SPIN M TRANS 4 TO CP:
- 1234
123&4
1234
-23&4
(123&4)
- 7 - 8 TANDEM SAME FTWK vine twd RLOD XLIF of R, sd R, XLIB of R, sd R; XLIF of R with bent knee, rec R, sd & bk L/cl R, sd & bk R end TANDEM ptrs fac DWR;
- 9 - 10 TANDEM both step bk R trn slightly RF to fac DWR, bend both knees, body ripple,-; HOLD, cl L to R, sd R/cl L, sd R (W fwd L spin 1/2 LF to fac ptr, cl R, sd L/cl R, sd L) end CP M fac DWR;

PART C**1 - 4****BASIC: RF UNDERARM TRN; 2 REJUVENATIONS::**

123&4

1 - 2 CP M fac DWR fwd L, rec R, sd L/cl R, sd L; bk R, rec L, sd R/cl L, sd R slight LF trn (W RF underarm trn under M's L & W's R jnd hds XLIF of R, trn 1/2 RF rec R to CP, sd L, cl R, sd L) end CP M fac ptr & WALL;

123&4

1234

3 - 4 CP M fac WALL break bk L to momentary SCP (W bk also), rec R to fac ptr, pt sd L twd LOD at same time using R forearm lightly lead W's body to tch M's body & release, repeat beat 3 end CP M fac WALL; REPEAT MEAS 3 PART C;

1234

5 - 8**BK BREAK TO REV TOP:: CONTRA BREAK TO MOD NATL TOP RONDE::**

123&4

5 - 6 CP M fac WALL break bk L to momentary SCP (W bk also), rec R to fac ptr, small sd L/cl R, sd L comm LF trn end CP M fac LOD; fwd & sd R trng LF, swivel on ball of R ft cont LF trn take wgt on L to end XLIF of R, fwd & sd R trng LF/ swivel on ball of R take wgt on L to end LXIF of R, fwd & sd R (W XLIB of R, cont LF trn bk & sd R, XLIB of R/ bk & sd R, XLIB of R) end CP M fac WALL;

123&4

123&4

7 - 8 XLIF of R to W's L sd, rec bk R to CP comm 1 1/2 RF trn (W sd R twd LOD, rec L), sd L trng RF/XRIF cont RF trn, sd L trng RF(W XRIF of L/ sd L cont trn, XRIF of L) end CP fac DRC; XRIF cont trn, sd L trng RF, XRIF cont trn/sd L, XRIF (W sd L, XRIF, sd L/ XRIF, sd L/ronde R CW) make 1 full revolution end CP M fac DRC;

123&4

9 - 12**REV UNDERARM TRN 4; NEW YORK; MOD SPOT TRN; SYNC CHASSE:**

1234

9 -10 LOOSE CP M fac DRC release CP lead W to REV UNDERARM TRN circle RF fwd L,R,L,sd R (W ronde R CW XRIB of L, rec fwd L trn 1/2 LF under jnd M's L & W's R hds, cl R to L, sd L) end LOP fac ptr & WALL; XLIF of R to LOP fac RLOD (W XRIF), rec R, sd L/ cl R, sd L;

123&4

123&4

11-12 XRIF of L, release hdhld trn LF on R rec L to fac ptr, in place R/ cl L, in place R (W sd L/ cl R, sd L) end M fac W to LOD side of W (W fac COH to RLOD sd of M); Reach across body to join all hds in low BFLY lead W to travel LOD sd L/cl R, sd L/ cl R, sd L/ cl R, sd L with lunge action (W does not lunge);

1&2&3&4

13 - 16**2 SLOW SWIVELS; FAN; MOD ALEMANA OVERTRN TO MOD WRAP 4::**

-2-4

13-14 HDS LOW BFLY POS W TO RLOD SD OF M lead W to step fwd & swivel 2 times as M -, lunge sd R,-, sd L with rise (W trn slightly RF fwd L twd LOD, swivel 1/2 LF on L ronde R CCW, fwd R twd RLOD, swivel 1/2 RF on R ronde L CW reach L thru twd LOD no wgt); bk R, rec L, sd R/cl L, sd R (W fwd LOD L, fwd R trn 1/2 LF, bk L/cl R, bk L) end FAN POS M fac WALL W fac RLOD;

(1234)

123&4

123&4

15-16 FAN POS fwd L, rec R, in place L/R,L (W cl R to L, fwd L, fwd R/cl L, fwd R trn RF); bk R, rec L, in place R, L (W trn RF under jnd lead hds XLIF of R swivel RF, fwd R cont RF trn to fac ptr, cont RF trn L,R) end MOD WRAP ptrs fac WALL M's L & W's R hds only held W to M's R sd [M's R hd on W's R shoulder blade her L hd XIF of M];

1234

REPEAT PART B**REPEAT PART C THRU MEAS 13****END****1 +****OVERTRN FAN TO FAC PTR; +SIT LINE**

123&4+

1+ REPEAT MEAS 14 PART C except M trn 1/4 LF to fac LOD to end FAN POS LOP M fac LOD & W fac RLOD; +lower quickly bk L pt R twd ptr (W bk R pt L twd ptr) raise M's R & W's L arms high

98-82
Let's Face The Music

Choreography: Richard E. Lamberty 909 Marina Village Pkwy #309, Alameda, CA 94501 510-839-7644
-Record: Let's Face The Music (Flip of Hurricane) REXL Records
Sequence: Introduction A B C A Interlude C A Ending
Phase: 6
Date: March 11, 1996 (Version 1.0)

INTRODUCTION

1 - 8 Wait 2 meas: ; Apart, -, Point, -: Together, -, Touch, -: Circle 4: ; Hold, -, Six Quick Twinkle: ;

- 1 - 2 Wait two measures in OP facing DC; ;
3 - 4 Stand Acknowledge to OP facing DC; ;
5 - 6 [Circle Away and together in 4: SS; SS;] With M turning LF and W turning RF, circle away and together to face LOD nearly together, ready to take CP; ;
7 - 8 [Hold, Six Quick Twinkle: SQQ;QQQQ;] Hold position while raising arms to take a loose CP facing LOD, -, sd L, cl R to L (toes); Bk L in CBJO [W: fwd R outside ptr], cl R to L, fwd L twd DC, lock R XIB of L [W: lock L XIF of R] lowering;

PART A

1 - 4 Chasse Reverse with Heel Pivot: ; Cross Chasse to BJO: -, -, Syncopated Lock:

- 1 - 2 [Chasse Reverse Turn w/ Heel Pivot: SQQ; SQQ;] Fwd L twd DC commence LF turn, -, sd R cont LF turn, cl L to R end in CP backing LOD; Bk R commence LF turn, -, tch L to R and cont LF turn for two quicks while [W: sd R, cl L to R]; End in CP facing DW.
3 - 4 [Cross Chasse & Syncopated Lock: SQQ; SQ&Q;] Fwd L, -, sd R, cl L to R trng body to CBJO; Fwd L outside ptr, -, fwd L / lock R XIB of L [W: lock L XIF of R], fwd L;

5 - 10 Manuver, -, Side, Close; Right Turning Box; Closed Change; Left Turning Box; Bk, -, Four Quick Run: -, -, Syncopated Lock:

- 5 [Manuver: SQQ;] to end backing LOD in CP.
6 [Right Turn: SQQ;] Bk L commence RF turn, -, sd L cont RF turn, cl L to R (lower) end in CP facing DC;
7 [Closed Change: SQQ;] Fwd R twd DC, -, sd & slightly fwd L, cl R to L (lower) end in CP facing DC;
8 [Left Turn: SQQ;] Fwd L commence LF turn, -, sd R cont LF turn, cl R to L (lower) end in CP backing LOD;
9 - 10 [Four Quick and Syncopated Lock: SQQ; QQQ&Q;] Bk R commence LF turn, -, fwd L twd DW, fwd R outside ptr in CBJO (like a feather finish) do not lower; Fwd L, lock R XIB of L [W: lock L XIF of R], fwd L / lock R XIB of L [W: lock L XIF of R], fwd L lowering; NOTE Figure may having timing of SQQ Q&QQQ if you prefer.

11 - 14 Manuver, -, Side, Close; Tipple Chasse To Right: ; -, -, Walk fwd R in CBJO, -:

- 11 [Manuver: SQQ;] to end backing LOD in CP.
12 - 14 [Tipple Chasse to Right: SQQ; SQQ; SS;] Bk L commence RF turn, -, sd R, cl L to R remaining on toes; Sd & fwd R twd LOD (toe) and soften slightly into R knee, -, fwd L twd DC (toe), lock R XIB of L [W: lock L XIF of R] remaining on toes; Fwd L twd DC lowering, -, fwd R outside ptr in CBJO, -;

PART B

1 - 16 Slow Open Telemark; -, -, Slow Manuver (one step) ; Pivot Two; Spin Turn: -, -, Back; Side, Close, Drag Hesitation, -: ; Back, -, Back, Lock; Back, -, Closed Impetus, -: ; Back, -, Side, Close; Chasse Reverse; Progressive Chasse; -, -, Check, -: Fishtail; -, -, Walk fwd R in CBJO, -:

- 1 - 3 [Slow Open Telemark, Manuver, Pivot 2: SS; SS; SS;] Commence facing DC. End in CP backing LOD.
4 - 6 [Spin Turn & Box Finish: SS; SS; QQ] End in CP facing DC.
6 - 7 [Drag Hesitation: S; SS;] Figure commences in the middle of measure 6, and uses a full slow on the draw.
8 - 11 [Back Lock: SQQ; S, Closed Impetus: S; SS; Box Finish: SQQ;] End in CP facing DC.
12 - 14 [Chasse Reverse w/ Progressive Chasse & Check: SQQ; SQQ; SS;] Over turn slightly to check toward DC.

15 - 16 [Fishtail and Walk: QQQQ; SS;] Underturn slightly to end still facing DC.

;

PART C

1 - 8 Double Reverse Spin: -, -, Slow Closed Telemark: ; Fwd, -, Fwd, Lock: Fwd, -, Manuver, -: Side, Close, Hesitation Change: ; Stutter;

1 - 3 [Double Reverse Spin & Closed Telemark:] Timing M: SSS SSS W: SSQQ SSS. Commence in CP facing DC. End in CBJO facing DW.

4 - 6 [Forward Lock, Manuver] Timing: SQQS SQQ.

6 - 7 [Hesitation Change: SSS] Commence Backing LOD in CP having completed the Manuver.Bk L, -; Sd R, -, draw L to R without weight and sway to L to end in CP facing DC, -; W may open head to R. NOTE: Figures starts in middle of meas 6.

8 [Stutter: Q&QQQ;] Sd L / R XIB of L [W: L XIB of R] on toes and in a slight Reverse SCP position, rec L lowering, sd R long step, tch L to R still in CP facing DC;

INTERLUDE

1 - 4 Slow Open Telemark: -, -, Thru, -: Solo Roll 2: Side, -, Close, -:

1 - 4 Standard Figures. All slow steps. Commence in CP facing DC. End in OP Facing DC, inside hands joined.

5 - 10 Apart, -, Point, -: Together, -, Touch, -: Circle 4: ; Hold, -, Six Quick Twinkle: ;

5 - 10 Repeat the action from the Introduction, Measures 2 - 8.

ENDING

1 Thru, Sd Corte....

1 Thru R twd LOD, lunge sd L with a strong R sway.

98-84

LOS OJOS NEGROS



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

Record: WB - 496-B (Available from Palomino Records & Choreographer)

Sequence: Intro - A - B - C - D - END Slow for Comfort

Timing QQS unless noted (W's timing in parentheses)

Footwork; Opposite unless noted PHASE VI - AMERICAN TANGO

Release 7/96

INTRODUCTION

MEAS.

- 1-4 OP FC DIA REV WALL (W DIA LINE CTR) WITH HANDS ON HIPS & LEAD FEET EXTENDED TWD RLOD (M'S FWD & W'S BK) WAIT 1 MS: WALK 2 BLEND TO CP/RLOD; ROCK FWD RECOVER CORTE; RECOVER TO EROS AND RECOVER ;
- ss qqs 1-2 [OP FC DIA REV WALL HDS ON HIPS] Wait 1 meas; Fwd L, -, R, -;
- qqs ss 3-4 Rk fwd L, rec R, bk L corte, -; Rec fwd R lead W to eros Rt ft, -, rec L (W rec bk L raise Rt knee sd & slightly bk with toe pointed down, - . rec fwd R) , - ;

PART A

- 1-4 RUDOLPH RONDE TO MODIFIED TWIST TRN TO SCP & ROCK RECOVER TAP:: CL PROM RONDE & SLIP TO CP DRC::
- sqq 1-2 [ronde]Fwd R between W's feet comm RF trn & lead W to Ronde, -, sd L cont (&sq&q) RF trn, XRIB of L (W rec bk L/ comm RF trn ronde R leg clockwise, -, cont trn XRIB of L /fwd L outsd ptr, fwd R) ; Unwind RF fc SCP DL tap L, -, rk bk L, rec R/tap L scp/lod (W cl L to R trn RF to SCP DLW tap R, -, rk bk R/rec L, tap R);
- sqq 3-4 [cl prom & slip]Sd fwd L,-, thru R, trn W to CP/LOD sd & fwd L; Cl R to L
- sqq ronde L beh, -, trn LF XLIB of R, cont LF trn slip R back to CP DRC
- 5-8 CP DRC ROCK TRN TO FC DLW; OUTSD SWIVEL CL TAP; SCP WALK 2; REV TWIRL TRANS TO SKATERS DLW LF FT FREE FOR BOTH ;
- qqqq 5-6 [CP DRC rock trn]Trning LF rk fwd L, rec bk R, rk fwd L, rec bk R; [fc DLW s&s outsd swivel] Bk L with slight upper body trn to R, -, rec R/tap L (W fwd R outsd ptr swivel RF, -, cl L to R/tap R) SCP DLW;
- ss qqs 7-8 [scp/lod] Fwd L, -, R, -; Fwd L, R, (W fwd R trn LF under ld hds, fwd L, cl R to L to sktr) both have L ft free, -;
- 9-12 SM FT WK FWD & CURVE 2; BK LK BK & SOLO ROLL TO SD BY SD POSITION FC DLC:: FC DLC X CHECK REC PT;
- sqq 9-10 [both L ft free] Fwd L, -, curve RF fwd R, cont curve RF fwd L fc DRW; Bk R/lk L q&qqq in ft of R, bk R, (solo roll) bk L trn 1/4 RF to fc COH, sd lod R trn 1/2 RF to fc WALL ;
- qqs 11-12 Sd L trn 1/2 RF to fc DCL, sd R fc DCL jn M's R W'S L hd end sd by sd W slightly off to M's R side, - ; [sm ft wk x ck] XLIF, rec R, pt L to sd, -;
- 13-16 (SM FT WK)M BK W ROLL CP LOD; CL TO OPPOSITION PT & RISE TRANS: (OPP FT WK) SEPARATION; M ROLL LF TO BOLERO POS FC LOD R FT FREE ;
- qqs 13-14 Bk L trn RF to fc LOD, bk R, cl L (W comm LF roll L, R, L to CP fc RLOD) , - ; &s&s Cl R to L/pt L sd twd COH (W pt L sd twd WALL) , -, rise M tch L to R (W cl L to R) now on opposite ft wk, - ;
- (qqs) Retain ld hds M hold (W bk R, cl L, in pl R, L) ; Roll LF twd ptr L, R, L to bolero qqs pos fc LOD with LF arms extended (W hold) , - ;

PART B

- 1-4 BOLERO POS LOD RT FT-FREE FOR BOTH) CIRCULAR WALKS W TRANS TO SCP DLC; (OPP FT WK) BIG TOP CONTRA CHECK;:
- ss qqqs 1-2 [bolero pos lod R ft free for both] Make one full trn circle RF fwd R, -, fwd L, - ; fwd R, L, R (W fwd R, fwd L/fwd R, fwd L trn to SCP), - end SCP ;
- sqqs(ss) 3-4 [opp ft wk big top]Fwd L, -, thru R comm LF upper body trn leave L leg extended bk spin LF, bk L; slip R in bk of L, -, fc CP WALL [contra ck] Flex R knee fwd L slight LF trn with X thighs R shoulder lead look at W (W flex L knee bk R look well to L), - ;
- 5-8 REC TO SPANISH DRAG & CL TAP TO SCP DLW;: PROMENADE PIVOT TO PROMENADE SWAY;:
- &s&s 5-6 [span drag] Rec R with slight RF upper body trn leave L leg extended chg sway/ -, &s&s -, sd L chg sway/ -, - ; Rise cl R to L/ -, -, lower & tap L to SCP DLW / -, - ;
- sqqs qqqs 7-8 [prom pvt to prom sway] SCP fwd L comm one full RF pivot, -, R, L; R to SCP LOD, fwd L, comm RF 1/4 trn to fc Wall fwd R, cont RF trn 1/4 to fc DRW sd L twd WALL to CP with R body stretch end in prom sway ;
- 9-12 FC DRW CHG SWAY TO CP CONTRA POINT & CHECK FC DRW; MODIFIED 4 STEP TRANS W TRNS TO SHAD JN RT HDS IN FRONT EXTEND LF HDS TO SD L FT FREE FOR BOTH; REVERSE DEVELOPE & STEP TAP; REVERSE DEVELOPE & STEP TAP;:
- ss 9-10 [contra pt & ck]Chg sway & extend R ft bk no weight (W L ft fwd), -, ck bk R (W qqqs ck fwd L, - ; [4 step trans] Fwd L comm slight LF trn, cont trn sd R twd RLOD, (qqqs&q) XLIB of R trn to SHAD LOD, cl R tap L (W bk R comm slight LF trn, sd & fwd L cont trn, fwd R outsd ptr, sd & bk L trn RF/cl R to L to shad slightly beh M SHAD LOD) with R hds jnd in front L arms extended;
- 11-12 [L ft free for both rev dev] Fwd L, lift R knee, fwd R, tap L; repeat meas 11;
- 13-16 X CHECK REC POINT: BOTH ROLL ACROSS TRANS TO LOP FC LOD: THRU VINE 2; SOLO ROLL TO LOP FC LOD :
- qqqs 13-14 [sm ft wk x chk] XLIF of R, rec R, pt L to sd, -; roll RF in ft of W L, R, -, -(W roll ss(qqs) LF behind M L, R, L) to LOP both fc LOD ;
- qqqs 15-16 [thru vn 2] Thru L, sd R, XLIB of R, - ; Roll RF small step R, L, R with spiral action to allow W to pass ptr end LOP FC/LOD (W roll LF in ft of ptr L, R, L end fc RLOD) ld hds jnd, - ;

PART C

- 1-4 LOP FC LOD X IN FT & POINT TWICE; MODIFIED BOTO FOGO; X IN FT & POINT TWICE; MODIFIED BOTO FOGO;:
- qqqs 1-2 [x pts] Progressing LOD XLIF of R, pt R to sd, XLIF of R, pt R to sd (W XRIB of q&q&s L, pt L to sd, XRIB of L, pt L to sd); [boto fogo] XLIF of R/ sd R, Sd L, XRIF of L/ pt L to sd (W XRIB of L/ sd L, sd R, XLIB of R/ pt R to sd), - ;
- 3-4 Repeat meas 1 & 2 part C;;
- 5-8 X IN FT & POINT TWICE; MODIFIED BOTO FOGO; X IN FT & POINT TWICE; MODIFIED BOTO FOGO;:
- 5-6 Repeat meas 3 & 4 part C;;
- 7-8 Repeat meas 5 & 6 part C;;

- 9-12 OPEN REV TRN; OP FINISH; OPEN REV TRN; OP FINISH:
 qqs 9-10 [op rev trn] Fwd L blend to CP, comm LF trn sd R, cont LF trn bk L blend to
 qqs CP RLOD (W bk R comm LF trn, sd L, cont LF trn fwd R outsd ptr) , - ;[op fin]
 qqs Cont LF trn bk R, sd & fwd L, sd & fwd R outsd ptr (W cont LF trn fwd L, sd &
 qqs bk R, bk L end outsd ptr), -;
 11-12 Repeat meas 9 & 10 part C;;
- 13-16 OUTSD SWIVEL P/U TAP SCP: REV PIVOT TO PROM SWAY & CHG SWAY ; CHG
 SWAY TO RT LUNGE; SPANISH DRAG & SLIP CP DLC:
 ss 13-14 [outsd swivel] Bk L with slight upper body trn to R, -, rec R tap L CP LOD (W fwd
 qqqq R swivel RF, -, thru L trn LF to CP LOD), - ; [rev pvt prom sway] Fwd L, trn LF bk
 R, cont trn sd L LOD to prom sway, chg sway;
 &s&s 15-16 [chg sway to Rt lunge] Chg sway, -, flex L knee sd & slightly fwd R, - ;
 &s&s [span drag] Sd L, -, comm LF trn slip R in bk of L, - end CP DLC;

PART D

- 1-4 CP DLC CURVE LF 2; OP REV TRN OUTSD SWIVEL; P/U CP DRW & OP REV TRN
 1/2 -OUTSD SWIVEL & P/U ;:
 ss 1-2 [curve 2] Fwd L, -, comm LF curve fwd R, - ; [op rev trn outsd swivel] Fwd L ,
 comm trn LF sd R, cont LF trn bk L (W bk R, trn LF sd L, fwd R outsd ptr swivel
 qqs RF), - ;
 sqq 3-4 [p/u rev trn & outsd seivel] Rec R CP DRW, -, fwd L, comm trn LF sd R (W thru
 L trn LF to CP, -, bk R, trn LF sd L) ; cont LF trn bk L, - Rec R CP DLC (W fwd
 ss R outsd ptr swivel RF, -, thru L trn LF to CP) , - ;
 5-8 CP DLC CURVE LF 2; OP REV TRN OUTSD SWIVEL; P/U CP DRW & OP REV TRN
 OUTSD SWIVEL THRU TAP SCP;:
 5-6 Repeat meas 1 & 2 part D;;
 7-8 Repeat meas 3 & 4 part D;;

ENDING

- 1-7 REPEAT PART B MEAS 7 THRU 13:;:;:;:;
 8 BOTH ROLL ACROSS TO LOP FC LOD AND EXPLODE:
 8 Roll RF in ft of W L, explode apart R, - , - (W roll LF in bk of M L, R, explode apart
 L) ;

98-87
MASKED TANGO

COMPOSERS: Jerry & Perry Lefeavers 5563 N Wind Dr., Lilburn, GA 30247
RECORD: Windsor 4513 TEL: 770-923-6389
FOOTWORK: Directions for Man. Woman opposite except when indicated.
RHYTHM: Tango RATING:Phase VI
SEQUENCE: INTRO AB AB A(1-14) TAG

INTRODUCTION

MEASURES:

1-4 WAIT; CORTE,-, DBLE GANCHO,-; INSIDE SWIVEL,-, MANUV,-; PIVOT,-,2,-;
[1] CP/DW Wait 1 meas; [2] Bk L, flick R bk arnd W's R leg, rec fwd R,-
(W fwd R, flick L bk, rec bk L, flick R arnd M's R Leg); [3] Bk L
swiv slgtly rgt fac with sml ronde of R to SCP,-, Thru R trng rgt fac to
CP/RL0D,- (W fwd R with sml ronde of L swiv rgt fac to SCP,-, thru L,-)
CP/RL0D; [4] Bk L pvt rgt fac,-, Fwd R cont trn,-CP/LOD;

PART A

1-8 TANGO DRAW; PT SD, DRAW, STP SD,-; CONT GANCHOS;; TRN TANGO CLOSE;
OPEN FINISH (WOMAN GANCHO); OUTSIDE SWIVEL TAP SCP;
[1] Fwd L, Sd R, Draw L no wgt,-CP/LOD; [2] Pt L Sd twd COH, Draw L to
R no wgt, Stp sd L,-; [3-5] Hold, rotate bdy & R ft rgt fac Pt R ft
tween W's feet, Hold,- (W bk L, trng 1/2 rgt fac flare R around to
very loose SCP, take wgt on R outsd M's R ft, kick L bk hooking M's R
leg,-); Rec L, sml Sd R, Rotate bdy & L ft lft fac pt L tween W's ft,-
(W rec L swiv 1/2 lft fac to fac M, cls R cont swiv lft fac with back
now twd M, bk L past M's L sd, kick R bk hooking M's L leg); Rec R,
sml Sd L, Rotate bdy & R ft rgt fac pt R tween W's ft,-(W rec R swiv
1/2 rgt fac to fac M, cls L cont swiv rgt fac with back now twd M, sd
R past M's rgt sd, Kick L bk hooking M's R leg); [6] Rotating bdy & ft
slightly lft fac/Fwd L trng lft fac, Sd R DC, Cls L,-(W fwd L swiv 1/2
to CP/LOD/ bk R trng lft fac, sd L DC, lk RIB,-) CP/DRC; [7] Bk R trn
lft fac, Sd L cont trn, strong Fwd R outsd ptr,-(W fwd L trn lft fac,
sd R cont trn, bk R BJO, flick R bk arnd M's R leg); [8] Bk L trng
slight rgt fac flick RIFL,-sml fwd R/tap inside edge of L,- (W sml fwd
R swiv 1/2 rgt fac,-,sml fwd L/tap inside edge of R,-) SCP/DW;

9-16 PROM TO COUNTER PROM;; SYNCO CUBAN ROCKS; SLO FAN,-, CHAIR,-;
REC,-, PICKUP,-; DROP OVERSWAY,-, PICKUP/TAP;;
[9-11] SCP Fwd L,-, Fwd R trng rgt fac to fac ptr, Sd L trng to RSCP;
Fwd R,-, Fwd L trng to fac ptr, Sd R trng to SCP; Fwd L -, Fwd R trng
rgt fac to fac ptr, fwd L in RSCP; [12] Fwd R-, Fwd L/Rec R, Fwd L;
[13] Slo fan R to SCP,-, Slo thru R flexing knee to Chair,-; [14] Rec
L,-, pickup W slip R ft past L trng bdy slight lft fac,-, (W rec R,-
trn 1/2 lft fac L to pickup,-) CP/DC; [15-16] Fwd L trng lft fac, Sd R
cont trn (W heel cls), Sd & fwd L twd LOD with fwd poise,-; Sharply
flex L knee sway rgt look at W (W look lft),-, Rise & cls R pickup W/
Tap inside edge of L,-(W rise & fwd L trn lft fac to CP/ Tap inside
edge of R,-) CP/DW;

PART B

1-8 ARGENTINE WLKS;; TANGO DRAW; WLK 2-; CURVING PROG TANGO ROCKS;;
FWD, RGT LUNGE, REC WITH SPANISH DRAG;
[1-3] Fwd L,-, Fwd R,-; Fwd L, Sd & Fwd R, Fwd L,-; Fwd R,-, Fwd L. Sd
& fwd R CP/LOD; [4] Repeat Meas 1 Part A; [5] Fwd L,-, Sd & fwd R curv
lft fac CP/DC,-; [6-7] Fwd L, Rec R, Fwd L curv 1/4 lft fac DRC,-; Fwd
R, Rec L, Fwd R curv 1/4 lft fac DRW,-; [8] Fwd L, Sd & fwd R moving rgt
knee to insd W's lft knee in lunge pos, Rec L trn rgt fac, Drw R twd L;

9-16

BACK TURNING BASIC;; OCHOS PARA ASTRAS;; TURN THE TANGO CLOSE;
BACK OVERSWAY FLICK; RGT LUNGE, ROLL, SLIP-;

[9-10] Bk R strt lft fac trn,-, Sd L cont trn fac LOD,-; Fwd R, Fwd L, Cls R,-(W bk L, bk R, lock LIF,-); [11-13] XLIB swiv 1/2 rgt fac on L fan R CW,-, XRIB swiv 1/2 lft fac on R fan L CCW,- (W flick R leg bk stp fwd R in BJO fan L CW bk swiv 1/2 rgt fac on R to loose SDCR,-, fwd L fan R leg CCW bk swiv 1/2 lft fac on L,-); Repeat Meas 11 Part B; XLIB,-, Slip R past L,- (W fwd R in BJO fan L CW bk & swiv 1/2 rgt fac to loose SDCAR,-, fwd L & fan R leg CCW bk trng 1/2 lft fac picking up CP/LOD; [14] Repeat Meas 6 Part A to CP/DRC; [15] Bk R trng lft fac, Sd L twd DW relax lft knee leave R extd stretch lft sd, lift R leg bk & parallel to floor flick it behind L knee/Pt R in oversway pos,-; [16] Rise & Fwd R moving rgt knee to inside W's lft knee in lunge pos rotating upper bdy rgt fac with lft sd stretch, Rec sml sd L chg sway to rgt sd stretch, Slip R bk turning lft fac to CP/LOD;

TAG

1-2

OPEN REVERSE TURN; TO SENTADA;

[1] Fwd L trng lft fac, Sd R DC cont trn, Bk L BJO/DRW; [2] BK R trn lft fac,-, Sd L,- lowering into both knees (W fwd L trng lft fac, Sd R cont trn, Bk L outsd M's lft sd/kick R fwd & up,- bend R knee Xing it over L leg lower slightly to simulate "sitting on partners" knee;

98-89
MISBEHAVIN' OUT WEST

BY: Hardie and Sara Hartung (214)245-8356
1602 Crooked Creek Drive, Carrollton, TX 75007
RECORD: WARNER 7-21959 - "Ain't Misbehavin'"
Hank Williams, Jr.
SPEED: 48 PHASE: VI WEST COAST
SEQUENCE: INTRO, A, B, C, D, B, C, TAG



INTRO

1-8 (LOP/RL0D)WAIT;CHICKEN WALKS 2 SLOWS;UNDERARM TURN TO TRIPLE TRAVEL WITH ROLL (HANDSHAKE) ; ; ; - , - , FACE LOOP SUGAR PUSH ; ;

1 Wait 1 measure in LOP fcg RL0D(ld hnds jnd) ld ft free;
2-8 (CHICKEN WALKS 2 SLOWS) Bk L, -, bk R, -(swiv RF on L step fwd R, -, swiv LF on R step fwd L, -); (UNDERARM TURN TO TRIPLE TRAVEL WITH ROLL) Bk L trn ¼ RF, fwd R cont trn (fwd R, fwd L), sd & fwd L fc LOD/cl R, fwd L trn LF fcg COH R hnds jnd palm to palm (fwd R/L, R twd LOD pass M on COH sd und jnd hnds ½ LF on last stp to fc wall); sd chasse R/L, R, push lightly with R hnds roll 1½ RF L, R (roll 1½ RF R, L) join L hnds palm to palm; sd chasse L/R, L trn ½ LF to R hnds palm to palm, sd chasse R/L, R trn ½ RF chg to L hnds palm to palm; sd chasse L/R, L, push lightly with L hnds roll 1¼ LF R, L (roll 1¼ Lf L, R) join M's & W's R hnds M fcg LOD & ptr; anchor R/L, R to handshake, (FACE LOOP SUGAR PUSH) Bk L, bk R jnd R hnds ovr M's head to neck L hnd to W's R hip L (fwd R, fwd L slight trn RF); tap L fwd, fwd L (tap RIBL, bk R slide R hnd dwn M's L arm), anchor R/L, R;

PART A

1-8 SUGAR PUSH; - , - , UNDERARM TURN MAN HOOK & CHANGE HANDS; ; RIGHT SIDE PASS WITH LADY'S UNDERARM TURN; - , - , WHIP TURN; ; - , - , CHEEK TO CHEEK; ;

1-3 (SUGAR PUSH) Bk L, bk R brng W twd M, tap L fwd, fwd L; anchor R/L, R, (UNDERARM TURN MAN HOOK & CHANGE HANDS) Bk L, fwd & sd R to W's R sd trn RF raise jnd ld hnds (fwd R, fwd L slight trn LF und jnd ld hnds); sd & fwd L trn R/rec R trn RF, fwd L, hook RIBL trn RF/in place L trn RF, chng hnd to R-R trn RF XRIFL fc LOD look at W (sd R/XLIFR, trn LF bk R, anchor L/R, L);

4-8 (RIGHT SIDE PASS WITH LADY'S UNDERARM TURN) Fwd L, rec sd & bk R, cl L/in pl R, fwd L trn W L und jnd R hnds (fwd R, fwd L start LF trn, trn LF R/L, R complete 1½ trns); anchor R/L, R, (WHIP TURN) Bk L, fwd & sd R to W's R sd trn W RF into R arm (fwd R, fwd L trn RF ½); sd & fwd L trn RF/rec R trn RF, sd & fwd L, XRIBL, trn RF sd L (bk R/cl L, fwd R, fwd L trn RF ½, bk R); anchor R/L, R, (CHEEK TO CHEEK) Bk L, fwd R comm ¼ RF trn (fwd R, fwd L trn LF); lift L knee up & tch M's L hip to W's R hip, XLIFR trn LF fc ptr (lift R knee & tch hips, XRIFL trn RF fc ptr), anchor R/L, R);

9-16 SUGAR PUSH; - , - , MAN'S UNDERARM TURN; ; FOREARM SPIN; - , - , WHIP WITH INSIDE UNDERARM TURN; ; - , - , CHEEK TO CHEEK; ;

9-11 (SUGAR PUSH) Repeat Measure 1 Part A; anchor R/L, R, (MAN'S UNDERARM TURN) Bk L, fwd & sd R to W's L sd trn RF und jnd ld hnds (fwd R, fwd L slight trn LF); sd & fwd L trn RF/rec R trn RF, fwd L fc RL0D (sd R/XLIFR, trn LF bk R), anchor R/L, R;

12-16 (FOREARM SPIN) Bk L raising L arm, fwd R slight XIFL release L hnd take hold of W's R forearm with M's R hnd, sd L pl L hnd on W's L shoulder both face COH M beh W/in pl R trn RF to face LOD (sd R/cl L), fwd L slight ld with M's R & L hnds to spin W RF ½ trn (fwd R RF spin ½); anchor R/L, R, (WHIP WITH INSIDE UNDERARM TURN) Bk L, fwd & sd R to W's R sd trn RF W in R arm (fwd R, fwd L trn RF ½); sd & fwd L trn RF/rec R trn RF, sd & fwd L raise jnd ld hnds, XRIBL take ld hnds ovr W's head, trn RF sd L brng hnds dwn (bk R/cl L, fwd R btwn M's feet, fwd L trn LF und ld hnds, trn LF bk R fc M); anchor R/L, R, (CHEEK TO CHEEK) Repeat Part A measures 7½-8;

PART B

1-8 ROCK APART, RECOVER, PRETZEL WRAP; ; ; ROCK APART, RECOVER, LINDY CATCH; ; CHICKEN WALKS 2 SLOWS; 4 QUICK CHICKEN WALKS; ;

1-4 (ROCK APART, RECOVER, PRETZEL WRAP) Rk apt L, rec R to dbl handhold, in pl L, R trn LF und jnd ld hnds ¾ to fc wall R arm beh M (rk apt R, rec L, in pl R, L); in pl L, R trn ¼ RF fc RL0D (trn RF ½ und jnd ld hnds R, L fc LOD back to back), in pl L, R (in pl R, L bk und jnd trail hnds trn ½ RF) in L-shaped pos M fcg RL0D & W fcg wall look past M's back with M's L arm beh M's back; in pl L, R trn ½ LF to fc LOD und jnd trail

- hnds(in pl R,L),in pl L,R(wrap trn ½ LF und ld hnds in pl R,tch L look at M);in pl L,R(unwrap ¾ RF on R und ld hnds in pl L,R)to OP fcg pos M fcg LOD still dbl handhold,release M's R & W's L hnds in pl L,R(spin 1 full trn RF und ld hnds in pl L/R,L)end LOP fcg pos M fcg LOD;
- 5-6 (ROCK APART,RECOVER,LINDY CATCH) Rk apt L,rec R,fwd L/R,L moving RF arnd W catch W at waist with R hnd release L hnd(fwd R/L,R to RLOD)both fcg RLOD M in back of W with R arm arnd W's waist;fwd R,L cont arnd W(bk L,R still fcg RLOD),fwd R/L,R(bk L/R,L)LOP fcg pos M fcg LOD;
- 7-8 (CHICKEN WALKS 2 SLOWS) Bk L,-,bk R(swiv RF on L step fwd R,-,swiv LF on R step fwd L,-,;(4 QUICK CHICKEN WALKS) Bk L,bk R,bk L,bk R(cont swiv R,L,R,L);

PART C1-8 SUGAR PUSH TO HOOK TURNS;;;-,-,SIDE WHIP;;;-,-,SUGAR BUMP;;;

- 1-8 (SUGAR PUSH TO HOOK TURNS) Bk L,bk R,tap L fwd,fwd L;hook beh R trn ½ RF take jnd hnds ovr head/sd L bringing arm dwn with jnd hnds near M's R hip,cl R chg to M's R & W's R hnds jnd(bk L/cl R,fwd L in back of & slightly to R sd of M)both fc RLOD,fwd L,rec R(fwd R,fwd L start past M to M's R sd);in pl L/R,L(twrl LF 1½ und jnd hnds R/L,R to end fc LOD & ptr)R hds still jnd,hook beh R trn ½ trn RF taking jnd hnds ovr head/sd L arm dwn with ld hnds near M's R hip,cl R(bk L/cl R,fwd L)W now in back of & slightly to R sd of M both fcg LOD;fwd L,rec R(fwd R,fwd L start past M to M's R sd),in pl L/R,L(twrl LF 1½ und jnd hnds R/L,R to end fcg RLOD & ptr chg to ld hnds);anchor R/L,R,(SIDE WHIP) Bk L,rec R to L-shaped SCP fcg wall & W fcg LOD(fwd R,fwd L trn ½ RF);pt L LOD,hold,hold,cl L to R trn to fc LOD(bk R/cl L,fwd R,fwd L,fwd R trn ½ LF);anchor R/L,R,(SUGAR BUMP) Bk L,fwd R trn RF ld hnds thru(fwd R,fwd L trn LF);tch L to R ankle spin RF 1 trn slight buttock bump,cl L(tch R to L ankle spin LF 1 trn slight buttock bump,cl R),anchor R/L,R;

PART D1-8 WRAPPED WHIP TO HAMMERLOCK;;;FOUR TRIPLE RUN;;;-,-,SUGAR TUCK & SPIN(BFLY);;;LADY AROUND MAN;;;

- 1-2 (WRAPPED WHIP TO HAMMERLOCK) Bk L to BFLY,fwd & sd R to W's R sd raise ld hnds trn RF ¼ W wrap into low trail arms,sd & fwd L trn RF/rec R trn RF,sd & fwd L pull W bk;XRIBL,trn RF sd L raise ld hnds to trn W RF,in pl fc LOD R/L,R(fwd R,fwd L und fwd R cont trn,spin RF L/R,L complete 2nd revolution)end in hammerlock with ld hnds high trail hnds jnd beh W back;
- 4-6 (FOUR TRIPLE RUN) Bk L trn LF to fc wall,in pl R,triple to fc LOD L/R,L(fwd R in front of M in hammerlock,fwd L comm LF unwrap,unwrap triple R/L,R to fc M);wrap W with a triple cont trn LF to fc COH R/L,R,sd triple twd RLOD to end fc RLOD L/R,L(cont LF trn to wrap with ld hnds high trail hnds arnd waist L/R,L,M lds W to triple fwd to RLOD R/L,R trn LF to fc LOD);anchor R/L,R,(SUGAR TUCK & SPIN(BFLY)) Bk L,bk R to tight BFLY ld hnds low;tap L fwd,fwd L raise jnd ld hnds soft pull on trail hnds(fwd L slight trn RF to tight BFLY,tap RIBL,trn RF und jnd ld hnds fwd R & spin RF fc M),anchor R/L,R join both hnds BFLY;
- 7-8 (LADY AROUND MAN) Join both hnds bk L,bk R lift L hnd palm up to loop jnd ld hnds ovr M's head make momentary window,in pl L/R,L as W goes arnd M from M's L sd to M's R sd(fwd R,fwd L going to M's L sd,arnd M's bk fwd R/L,R);in pl R,L release R hnd as W comes arnd to fc(fwd L comm LF trn,sd & fwd R trn to fc M),anchor R/L,R;

TAG1-8 SURPRISE WHIP;;UNDERARM TURN TO TRIPLE TRAVEL WITH ROLL(HANDSHAKE);;;-,-,FACE LOOP SUGAR PUSH WITH CHANGE/POINT END & HAND UP;;;

- 1-2 (SURPRISE WHIP) Bk L,fwd & sd R,sd L/rec R,fwd L(fwd R,fwd L trn ½ RF,bk R/cl L,fwd R);trn W L-shaped pos ck fwd R stop W with R hnd on w's back,rec L trn W RF ½(bk L trn ½ RF,rec R trn RF und jnd ld hnds),anchor R/L,R;
- 3-8 (UNDERARM TURN TO TRIPLE TRAVEL WITH ROLL(HANDSHAKE)) Repeat Part INTRO measures 3-6½;,,,,,(FACE LOOP SUGAR PUSH WITH CHANGE/POINT END & HAND UP) Bk L,bk R jnd R hnds ovr M's head to neck L hnd to W's R hip;tap L fwd,fwd L W's R hnd slides dwn M's L arm,chg/pt R/L,R hnd(L hnd) up sd past face & out with palm out;

COMPOSER: Kay & Joy Read, 1800 Lawyer, College Station, Tx 77840, 409-696-4073
RECORD: Special Pressing [Flip: "Todo Y Nada"]
RHYTHM: Phase VI Rumba [3 threes, advanced hip twist, ropespin, 3 alemanas]

SEQUENCE: INTRO, A, B, C, B, C, END

Speed 43 RPM

INTRO

1-4 SLO RISE; FAN TRANS; HOCKEY STICK;;

1-2 [SLO RISE] Fc WALL shad rt linge line M hold W's arms down at side slo rise;
 SS(QQS) [FAN TRANS] Sd L lead W LOD to fan, __, rec R join lead hds, __ (W fwd L, fwd R trn 1/2 lf, bk L to fan fc RLOD, __);
 3-4 [HOCKEY STICK] Fwd L, rec R, cl L bring lead hd up & fwd between ptr, __ (W cl R, fwd L, fwd R, __);
 Bk R trn rf 1/8, fwd L DRW lead W trn lf, fwd R, __ (W fwd L, fwd R trn lf 1/2 under joined lead hds, bk L fc DLC, __);

5-8 3 THREES;;;

5-6 [3 THREES] Fwd L, rec R, cl L release lead hds, __ (W bk R, rec fwd L, fwd R swivel 1/2 rf to shadow fc DRW, __);
 Hds on W's shoulders bk R, rec L, cl R lead lady spin lf full trn, __ (W shift weight in place L, R, L spin full trn lf, __);
 7-8 No hds fwd & sd L, rec bk R, bk L, __ (W bk R, rec fwd L, fwd R trn 1/2 rf fc ptr, __);
 Bk R, rec fwd L, fwd R fc DRW join rt hds, __ (W fwd L trn rf 1/2, fwd R trn rf 1/2 fc ptr, fwd L fc DLC join rt hds, __);

PART A

1-4 ADV HIP TWIST; FAN; HOCKEY STICK/ROLL TRANS SHAD LUNGE;;

1-2 [ADV HIP TWIST] Fwd L, rec R, bk L press line, __ (W swivel rf 1/2 bk R, rec L swivel 1/2 lf, fwd R press line, __);
 [FAN] Bk R, rec L trn 1/8 lf join lead hds, sd R, __ (W swivel rf 1/4 fwd L, fwd R trn 1/2 lf, bk L to fan fc RLOD, __);
 3-4 [HOCKEY STICK/ROLL TRANS SHAD LUNGE] Fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R rt hd M's sd, __);
 QQS(QQ&S) Bk R, fwd L, fwd R DRW rt lunge line grasp W's lt arm with rt hd, __
 (W fwd L spiral rf, fwd R roll rf/bk L trn rf, sd R DRW rt lunge line extend lt arm bk to M, __);

5-8 EXTEND LINE; TURN & RISE; RK 2/FWD 2 & SPIRAL; SHAD WK;

5-6 [EXTEND LINE] Slowly extend lt arm bk look at ptr (W slowly extend rt arm fwd DRW look rt);
 SS [TURN & RISE] Hold line & extend lt arm to ptr with slo rise (W swivel lf fc ptr bring rt arm in & up with slo rise);
 7-8 QQS [RK 2/FWD 2 & SPIRAL] Sd L, rec R, lead W spiral lf rt shad LOD, __ (W fwd L, fwd R, spiral lf shad LOD, __);
 [SHAD WK] Fwd L LOD, fwd R, fwd L, __ (W fwd L, fwd R, Fwd L, __);

9-12 SHAD WK 2 TIMES & SWITCH;; CL & FWD 2 RT SHAD; SHAD RKS;

9-10 [SHAD WK 2 TIMES & SWITCH] Fwd R, fwd L, fwd R, __ (W fwd R, fwd L, fwd R, __);
 Fwd L, fwd R, fwd L swivel rf 1/2 shad pos RLOD, __ (W fwd L, fwd R, fwd L swivel rf 1/2 shad pos RLOD, __);
 11-12 [CL & FWD 2 RT SHAD] Cl R, fwd L, fwd R rt sd shad pos WALL, __ (W cl R, fwd L, fwd R rt shad pos WALL, __);
 [SHAD RKS] Shad pos sd L, rec R, sd L, __ (W sd L, rec R, sd L, __);

13-16 SHAD SD WK; SYNC CHASSE/ROLL; SHAD FENCE LINE & PT; SYNC ROLL TRANS TO FAN;

13-14 [SHAD SD WK] Shad pos sd R, cl L, sd R, __ (W sd R, cl L, sd R, __);
 QQS [SYNC CHASSE/ROLL] Sd L, rec R lead W rf roll/cl L, sd R rt lunge line grasp W's lt arm with rt hd fc, __
 (W sd L, rec R trn 1/2 rf/cl L trng 1/2 rf, sd R rt lunge line extend lt arm back to M fc WALL, __);
 15-16 [SHAD FENCE LINE & PT] Extend lt arm bk xLif of R DRW, rec R, pt L sd LOD, __
 (W extend rt arm xLif of R DRW, rec R, pt sd L LOD, __);
 Q&QS(Q&Q&S) [SYNC ROLL TRANS TO FAN] Sd L lead W roll lf/rec R, cl L, sd R fc WALL join lead hds, __
 (W fwd L LOD roll lf 1/2/cl R trn lf 1/2, fwd L LOD cont roll lf 1/2/cl R, bk L to fan fc RLOD, __);

PART B

98-92

"Mujer" cont.

1-4 ALEMANA TO ROPESPIN;;;;
 1-2 [ALEMANA TO ROPESPIN] Fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R slight rf trn, __);
 Bk R, rec L, cl R, __ (W fwd L M's lt sd trn 1/2 rf under joined lead hds, fwd R trn 1/2 rf, fwd L M's rt sd, __);
 3-4 Lead W spiral rf sd L, rec R, cl L, __ (W spiral rf fwd R, fwd L, fwd R around M, __);
 Sd R, rec L, cl R, __ (W cont around M fwd L, fwd R, fwd L to fc ptr, __);

5-8 BRK APT, REC & PASS; BK BASIC/SPT TRN; BRK APT, REC & FC; HOCKEY STICK END;
 5-6 [BRK APT, REC & PASS] Bk L LOD, rec R fc ptr, xLib fc DLW, __ (W bk R RLOD, rec L fc ptr, sd R, __);
 [BK BASIC/SPT TRN] Bk R, rec L, fwd R fc ptr, __ (W push off fwd L LOD trn rf 1/2, fwd R RLOD, sd L fc ptr, __);
 7-8 [BRK APT, REC & FC] Bk L LOD, rec R, cl L fc WALL, __ (W bk R RLOD, rec L fc ptr, cl R rt hd on M's chest, __);
 [HOCKEY STICK END] Bk R, rec L, fwd R join lead hds, __ (W spiral lf fwd L WALL, fwd R trn lf, bk L fc COH, __);

9-12 3 ALEMANAS INTERRUPTED WITH SLO OP OUT;;;;
 9-10 [3 ALEMANAS INTERRUPTED] Fwd L, rec R, cl L, __ (W bk R, fwd L, fwd R, __);
 Bk R, rec L, cl R, __ (W fwd L M's lt sd trn 1/2 rf under joined lead hds, fwd R trn 1/2 rf, fwd L M's rt sd cp, __);
 11-12 S_(SS) [SLO OP OUT] Sd L lead W op out rf, __, hold & lead W rec, __ (W swivel rf 1/4 bk R rld, __, rec L LOD, __);
 _QS(QQS) Hold & lead W fwd, rec R, cl L, __ (W fwd R trn lf 3/4 under lead hds, fwd L WALL trn lf 1/2, fwd R M's lt sd, __);

13-16 FINISH 3 ALEMANAS; OP OUT TO SLO SPIRAL;; FAN;
 13-14 Bk R, rec L, cl R, __ (W fwd L M's lt sd trn 1/2 rf under lead hds, fwd R trn 1/2 rf, fwd L M's rt sd cp, __);
 QQS [OP OUT TO SLO SPIRAL] Sd L lead W op out rf, rec R, cl L lt sway, __ (W swivel rf bk R RLOD, rec L, cl R, __);
 15-16 SS Lead W to slo lf spiral 1 full ms & correct sway(W slo spiral lf 1 full ms);
 [FAN] Bk R, rec L trn 1/8 lf, sd & fwd R, __ (W fwd L, fwd R trn 1/2 lf, bk L to fan fc RLOD, __);

PART C

1-4 HOCKEY STICK;; 3 THREES;;
 1-2 [HOCKEY STICK] Fwd L, rec R, cl L bring lead hd up & fwd between ptr, __ (W cl R, fwd L, fwd R, __);
 Bk R trn rf 1/8, fwd L DRW lead W trn lf, fwd R, __ (W fwd L, fwd R trn lf 1/2 under joined lead hds, bk L fc DLC, __);
 3-4 [3 THREES] Fwd L, rec R, cl L release lead hds, __ (W bk R, rec fwd L, fwd R swivel 1/2 rf to shadow fc DRW, __);
 Hds on W's shoulders bk R, rec L, cl R lead lady spin lf full trn, __ (W shift weight in place L, R, L spin full trn lf, __);

5-8 FINISH 3 THREES;; ADV HIP TWIST; FAN;
 5-6 No hds fwd & sd L, rec bk R, bk L, __ (W bk R, rec fwd L, fwd R trn 1/2 rf fc ptr, __);
 Bk R, rec fwd L, fwd R fc DRW join rt hds, __ (W fwd L trn rf 1/2, fwd R trn rf 1/2 fc ptr, fwd L fc DLC join rt hds, __);
 7-8 [ADV HIP TWIST] Fwd L, rec R, bk L press line, __ (W swivel rf 1/2 bk R, rec L swivel 1/2 lf, fwd R press line, __);
 [FAN] Bk R, rec L trn 1/8 lf join lead hds, sd R, __ (W swivel rf 1/4 fwd L, fwd R trn 1/2 lf, bk L to fan fc RLOD, __);

9-12 HOCKEY STICK/ROLL TRANS SHAD LUNGE;; EXTEND; TURN & RISE;
 9-10 [HOCKEY STICK/ROLL TRANS SHAD LUNGE] Fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R rt hd M's sd, __);
 QQS(QQ&S) Bk R, fwd L, fwd R DRW rt lunge line grasp W's lt arm with rt hd, __
 (W fwd L spiral rf, fwd R roll rf/bk L trn rf, sd R DRW rt lunge line extend lt arm bk to M, __);
 11-12 [EXTEND LINE] Slowly extend lt arm bk look at ptr(W slowly extend rt arm fwd DRW look rt);
 SS [TURN & RISE] Hold line & extend lt arm to ptr with slo rise(W swivel lf fc ptr bring rt arm in & up with slo rise);

13-16 RK 2/FWD 2 & SPIRAL; SHAD WK 2 TIMES;; FAN TRANS;
 13-14 QQS [RK 2/FWD 2 & SPIRAL] Sd L, rec R, lead W spiral lf rt shad LOD, __ (W fwd L, fwd R, spiral lf shad LOD, __);
 [SHAD WK 2 TIMES] Fwd L LOD, fwd R, fwd L, __ (W fwd L, fwd R, fwd L, __);
 15-16 Fwd R, fwd L, fwd R, __ (W fwd R, fwd L, fwd R, __);
 SS(QQS) [FAN TRANS] Fwd L lead W to fan, __, rec R join lead hds, __ (W fwd L, fwd R trn 1/2 lf, bk L to fan fc RLOD, __);

END

1-4 HOCKEY STICK/ROLL TRANS SHAD LUNGE;; EXTEND LINE;;
 1-2 [HOCKEY STICK/ROLL TRANS SHAD LUNGE] Fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R rt hd M's sd, __);
 QQS(QQ&S) Bk R, fwd L, fwd R DRW rt lunge line grasp W's lt arm with rt hd, __
 (W fwd L spiral rf, fwd R roll rf/bk L trn rf, sd R DRW rt lunge line extend lt arm bk to M, __);
 3-4 [EXTEND LINE] Slowly extend lt arm bk look at ptr(W slowly extend rt arm fwd DRW look rt);

96-93
MY FRIENDS

Composers: Jim & Bonnie Bahr - 4420 Tennyson St., Denver, CO 80212 (303) 447-1594

Record: Special Pressing "My Friends" (Special Permission From High Hat)

Rhythm: Quickstep Phase: V+1 (V-6)

Footwork: Opposite (except as noted) URDC-1996

Sequence: **INTRO AB AB A ENDING**

MEAS

INTRO

1 - 4 WAIT; CHARLESTON;;;

- 1 In open pos both fcg LOD hands on hips wait one meas; SS
- 2 Leaving hands on hips Bk L,-, pt R bk,-; SS
- 3 Fwd R,-,pt L fwd swinging M's R (W's L) hand fwd & M's L (W's R) hand bk,-; SS
- 4 Bk L,-,pt R bk (swinging hands in opp dir),-; SS

PART A

**1 - 8 SPOT TURNS WITH SNAPS;; WALK 2; REACH TCH; CHASSE 7;; FWD
DOUBLE LOCK FWD;;**

- 1 Fwd R LOD trning 1/4 LF (W RF) snap fingers of R hand down LOD (W L),-rec
L trning 1/4 LF (W RF),-; note leave opp hand on hip SS
- 2 Fwd R RLOD trning 1/4 LF (W RF) snap fingers of R hand down RLOD (W R),-rec
L trning 1/4 LF (W RF),-; note leave opp hand on hip SS
- 3 Fwd R,-, fwd L,-; arms in normal pos no hands joined SS
- 4 Reach fwd R,-,tch L to R CP WALL,-; SS
- 5 Sd L, cl R, sd L, cl R; QQQQ
- 6 Sd L, cl R, sd & fwd L,-; QQS
- 7 CBJO DW fwd R,-,fwd L, lk RIBL; SQQ
- 8 Fwd L, lk RIBL, fwd L,-; QQS

**9 - 16 HALF NATURAL TURN; OVER SPIN TURN TO V-6 FWD;;; FWD LOCK
FWD; HALF NATURAL TURN; HESITATION CHANGE;**

- 9 Fwd R trn RF,-, sd L ,cl R CP RLOD; SQQ
- 10 Bk L pivot RF 1/2,-, fwd R trn RF 3/8,-; SS
- 11 Bk & sd L CP backing DC comm RF trn end of step,-, bk R in CBJO, lock LIFR (W
RIBL); SQQ
- 12 Bk R CBJO,-, bk L,-; SS
- 13 Bk R CP trn LF , sd L CBJO DW, fwd R,-; QQS
- 14 Sd & fwd L, lock RIBL (W LIFR), fwd L,-; QQS
- 15 Repeat meas 9 of A; SQQ
- 16 Bk L trn RF no rise,-, sd & fwd small step CP DC drawing L to R no rise,-; SS

98-94
PART B

1 - 7 ZIG ZAG TO BACK LOCKS - RUNNING FINISH - HOP RUNNING FORWARD

LOCKS;::::;HALF NATURAL TURN;

- 1 Fwd L DC comm LF trn,-, fwd & sd R cont LF trn (W heel trn),-; SS
- 2 Bk L (W fwd R outside ptr),-, bk R, lock LIFR (W RIBL);C BJO backing DW SQQ
- 3 Bk R,-, bk L in CBJO comm RF trn,-; SS
- 4 Sd & fwd R between ptr's feet, cont RF trn sd & fwd L twd LOD, fwd R rise quickly to ball of foot,-;BJO LOD (skipping action) QQS
- 5 Fwd L, lock RIB, fwd L, fwd R; QQQQ
- 6 Fwd L, lock RIB, fwd L,-; QQS
- 7 Repeat meas 9 of A; SQQ

8 -16 OVER SPIN TURN - FEATHER FINISH;:: QUICK DOUBLE TOP SPIN;:

FWD LOCK FWD; FACE SIDE CL; ROLL 2; SIDE DRAW;

- 8 Repeat meas 10 of A; SS
- 9 Bk & sd L CP backing DC comm RF trn end of step,-, bk R trn LF,-; SS
- 10 Sd & fwd L,-, fwd R outside W crossing R leg in front of L at thighs to CBJO,-; SS
- 11 Bk L, bk R trn 1/4 LF, sd & slightly fwd L cont trn 1/4 LF, fwd R RLOD; QQQQ
- 12 Bk L, bk R trn 1/4 LF, sd & slightly fwd L cont trn 1/4 LF, fwd R LOD; QQQQ
note; Measures 11 & 12 stay on ball of feet using light jogging action
- 13 Repeat meas 14 of A; QQS
- 14 Fwd R trn RF (W LF),-, sd L CP WALL, cl R; SQQ
- 15 Fwd L trn LF (W RF),- cont trn fwd R down LOD,-; SS
- 16 Sd L reaching down LOD,-, draw R to L no weight,-; SS (no hands joined look at partner and turn sharply into the start of part A

ENDING

1 - 4 ONE LEFT TURN; PROG CHASSE TO SCP - PICKUP HOP - FWD HOP -

JETE POINT;::

- 1 DC fwd L trn LF,-, sd R cont LF trn, cl L; SQQ
- 2 Backing DC bk R,-, sd L trn slightly LF, cl R; SQQ
- 3 Sd & fwd L SCP,-, fwd R hop (picking up W) & tch L,-; CP LOD SS
- 4 Fwd L hop & tch R,-, CP LOD with springing action extent R foot fwd & slightly sideways with inside edge in contact with floor looking in direction of extended foot (W extend L foot bk & slightly sideways also looking in direction of L foot),-; S&S
End man facing down LOD

PART "B"

- 1 - 8 HEEL FULL SCAR; ZIG ZAG 4 SCAR; FALLAWAY WHISK; HINGE;
PIVOT TO HAIRPIN; MAN CHASSEE LADY TWIRL BFLY; MAN CHECK LADY
DEVELOPE; FEATHER FINISH;
- SS 1 (Heel Pull SCAR) Bk L commence RF trn,-, pull right heel to L trn RF
small fwd R DC SCAR (Fwd R commence RF trn,-, sd & bk L),-;
- QQQQ 2 (Zig Zag 4 SCAR) Fwd L DC, sd & fwd R LOD, XLIB, trn RF fwd R DC
SCAR;
- SQQ 3 (Fallaway Whisk) Fwd L DC SCAR,-, sd & fwd R fc COH (WALL), XLIB;
SQQ 4 (Hinge) Fwd R RLOD fc COH,-, sd L sharp LF trn, relax L knee shape
to Lady (Fwd L,-, fwd & sd R, XLIB lower into L knee extend R thru);
- SQ&Q 5 (Pivot to Hairpin) Pivot RF on L to CP DC (Fwd R pivot RF to CP),-,
fwd R commence RF trn/fwd L cont trn, fwd R RDW BJO;
- SQ&Q 6 (Man Chassee Lady RF Twirl Bfly) Bk L commence RF trn,-, start
(QQQQ) raising lead hnds sd R/cl L cont trn, sd & fwd R DW Bfly SCAR (Fwd
R commence RF turn, sd & bk L, cont trn fwd R, cont trn bk L);
- S,-, 7 (Man Check Lady Develope) Fwd L with checking action,-, hold (Bk
(SQQ) R,-, raise left foot to right knee toe down, extend L fwd parallel
to floor);
- SQQ 8 (Feather Finish) Bk R DRC,-, sd & fwd L DC, fwd R DC BJO;
- 3 - 16 DOUBLE OPEN TELEMARK;; NATURAL TELEMARK; CROSS HOVER SCP;
BIG TOP; SLOW FWD TO CONTINUOUS HOVER CROSS;;
- SQQ 9-10 (Double Open Telemark) Fwd L commence LF trn,-, cont trn sd R, cont
SQ&Q trn sd & fwd L LOD SCP; thru R trn Lady to CP,-, fwd L DC commence
LF trn/cont trn sd R, cont trn sd & fwd L fc DW SCP;
- SQQ 11 (Natural Telemark) Thru R,-, sd L around Lady (Lady fwd R), trn RF
fwd R DW SCAR;
- SQQ 12 (Cross Hover SCP) Fwd L,-, fwd R rising trn Lady SCP, fwd L DC SCP;
SQQ 13 (Big Top) Thru R commence LF spin,-, cont spin XLIB, cont spin slip
R bk small step fc DW (Thru L commence LF spin,-, fwd R around man's
left sd head to left, cont spin brush L to R fwd L);
- SS 14-16 (Slow Fwd to Cont Hover Cross) Fwd L,-, fwd R,-; sd & fwd L trn RF
QQQQ around Lady (Heel trn), cont trn fwd R DC SCAR, XLIF DC SCAR, cl
QQQQ R to L CP (Sd L); bk L BJO, bk R to CP, sd & fwd L, fwd R DC BJO;

REPEAT PART "A" & "B"PART "A" (1-6)ENDING

- 1 - 2 FEATHER; LEFT PIVOT TO THROWAWAY;
- SQQ 7 (Feather) Thru R,-, fwd & sd L, fwd R DC BJO (Thru L,-, trn LF sd
& bk R, bk L);
- QQS 8 (Left Pivot to Throwaway) Fwd L pivot 1/4 LF, bk R cont pivot fc RDW,
bk & sd L relax knee allow R to point sd & bk look at Lady keep right
sd twd Lady (Slide L bk past R under body to point back look well to
left),-;

96-97
Prime Point



Composers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523
(510) 609 - 7801

Record: Special Pressing (Flip of "Tea For Two Mambo")
Footwork: Opposite, directions for man (lady as noted)
Phase: VI Paso Doble
Sequence: **Intro A A B A C C A Tag**

Suggested Speed: 43 RPM

Release: July, 1996

Meas.

INTRO

1 - 4 WAIT; PASO DOBLE LKS;; PASO DOBLE WHEEL & DBL APPEL;

- 1 Wait 1 meas in Spanish Line (Both wgt on R ft knee straight L ft fwd on ball of ft without wgt knee flexed L hnd in front of body R hnd bhnd bk just below chest level) L shoulder twd ptr M fcg DLC W fcg DRW look each other); (Same footwork)
- 123&4 2-3 (Paso Doble Locks) Walk round each other fwd L, fwd R, fwd L/lk R IB of L on ball, fwd L; Walk bk round each other bk R, bk L, bk R/rec L on ball, bk R;
- 1234 4 (Paso Doble Wheel & Dbl Appel) Walk round each other fwd L, fwd R, fwd L circling CCW approx 1/2 to L, double appel trng LF to fc ptr end in CP M fcg Wall wgt on M's L & W's R; (now opposite footwork)

PART - A

1 - 8 PROMENADE LINK; SYNC SEPARATION;;;; LEFT FOOT VARIATION;;

- 1234 1 (CP M fcg Wall) (Promenade Link) Appel R, sd L in SCP, fwd R, picking up ptr cl L to R end in CP M fcg LOD;
- 1234 2-6 (Syncopated Separation) Appel R, fwd L leading W move away by lowering leading hnds, cl R to L, in place L (W appel L, bk R, bk L, cl R to L); XRIB of L heel to toe, XLIB of R heel to toe, XRIB of L heel to toe, XLIB of R heel to toe/cl R to L (W fwd L across body, fwd R across body, fwd L across body, fwd R across body/cl L to R); Point L sd/cl L to R, point R sd, bk R across body comm trng LF/sd L, XRIF of L outside ptr (W point R sd/cl R to L, point L sd, XLIF of R outside ptr/sd R, bk L across body); Twist LF on both ft, 2, 3, 4 shifting wgt to R (W walk around M R, L, R, L fcg ptr) end in loose CP/Wall; Fwd L twd Wall, sd R, cl L to R, in pl R end in CP M fcg Wall;
- 1234a 7-8 (Left Foot Variation) Fwd L, fwd R, fwd L with L shoulder lead, flexing L knee point R fwd outside ptr (W point L bk across body flexing R knee)/cl R to L in CP; Point sd L in slight SCP, cl L to R in CP, sd R on toe, cl L to R on toe end in CP M fcg Wall;

Repeat PART - A

PART - B

1 - 8 TRAVELLING SPINS FROM COUNTER PROMENADE;; ELEVATION TO R;; COUP DE PIQUE TO PRESS LINE;; HOLD & SPANISH LINE; PASO DOBLE WHEEL & DBL APPEL;

- 1234 1-2 (CP M fcg Wall) (Travelling Spins from Counter Promenade) Appel R, sd L in SCP, thru R comm trng RF, bk & slightly sd L cont trng RF (W appel L, sd R in SCP, thru L, fwd R) end in RSCP fcg LOD; Sd R leading W spin RF under jnd lead hnds, thru L, sd R leading W spin RF under jnd lead hnds, thru L (W fwd L spiraling RF end R ft crossed loosely IF of L without wgt, fwd R, fwd L spiraling RF end R ft crossed loosely IF of L without wgt, fwd R) end in RSCP fcg LOD;
- 1234 3-4 (Elevation to R) Assuming CP M fcg COH sd R on toe straightening both knees jnd lead hnds low at waist level looking RLOD, cl L to R, sd R, cl L to R; Flexing both knees sd R jnd lead hnds high above head looking LOD, cl L to R, sd R, cl L to R;

PART - B (cont'd)

- 1234 5-6 (Coup de Pique to Press Line) Flexing L knee point R thru twd RLOD in SCP, swiveling RF on L cl R to L on toe, slightly flexing R knee bk L in SCP, swiveling RF on L cl R to L on toe; Slightly flexing R knee bk L in SCP, sd R in CP/cl L to R, sd R, trng RF (W LF) on R fwd L on ball of ft twd LOD wgt mainly on L knee flexed partial wgt on R knee straight jnd lead hnds extended twd LOD free hnds high above head look LOD end in V shape bk-to-bk pos;
- 34 7 (Hold & Spanish Line) Hold 2 counts, -, rec R leading W spin RF, place L ball almost on same spot without wgt (W hold 2 counts, -, take full wgt on R trng RF, place L ball fwd without wgt) end in Spanish Line L hnd in front of body R hnd bhnd bk just below chest level L shoulder twd ptr M fcg DLC (W fcg DRW) look each other; (now same footwork)
- 1234 8 (Paso Doble Wheel & Dbl Appel) Walk round each other fwd L, fwd R, fwd L circling CCW approx 1/2 to L, double appel trng LF to fc ptr end in CP M fcg Wall wgt on M's L & W's R; (now opposite footwork)

Repeat PART - A

PART - C

1 - 8 SIXTEEN;;; FALLAWAY REVERSE;; SALVADOR;;

- 1234 1-4 (CP M fcg Wall) (Sixteen) Appel R, sd L in SCP, thru R comm trng RF, cont trng RF sd & bk L to fc RLOD (W appel L, sd R in SCP, thru L, fwd R between M's ft); Bk R preparing to lead W outside with R shoulder lead, bk L leading W stp outside comm trng RF, cont trn RF on L to fc COH cl R to L, in pl L (W fwd L with L shoulder lead, fwd R outside ptr, fwd L comm trng RF, cont trng RF on L rec R in SCP to fc RLOD); In pl R, L, R, L (W fwd L, fwd R comm trng LF, cont trng LF on R rec L in RSCP to fc LOD, fwd R); In pl R, L, R, L (W fwd L comm trng RF, cont trng RF on L rec R in SCP to fc RLOD, fwd L, trng LF on L to fc ptr cl R to L) end in CP M fcg COH;
- 1234 5-6 (Fallaway Reverse) Appel R stepping slightly bk (Slip Appel), fwd L comm trng LF, cont trng LF sd R, bk L in SCP fcg DRW; Bk R under body slightly trng LF (W swiveling LF on R fwd L) end in CP M fcg DRW, cont trng LF on R fwd L twd Wall, sd R, cl L slightly trng LF end in Bjo M fcg DLW;
- 12&34 7-8 (Salvador) Fwd R outside ptr, swiveling RF on R to Scar M fcg DRW pt L sd & bk twd DLC/cl L to R, pt R fwd twd DRW, hold (W bk L, swiveling RF on L pt R fwd twd DLC/cl R to L, raise L knee & extend fwd, down & pt L fwd twd DLC); Bk R ptr outside, swiveling LF on R to Bjo M fcg DLW pt L fwd twd DLW/bk L ptr outside, trng slightly RF to fc Wall sd R, cl L to R (W fwd L outside ptr, swiveling LF pt R sd & bk/fwd R outside ptr, trng RF to fc ptr sd L, cl R to L) end in CP M fcg Wall;

Repeat PART - C

Repeat PART - A

TAG

1 SD BK TO PRESS LINE;

- 123 - 1 (CP M fcg Wall) (Sd Bk to Press Line) Sd R trng LF, releasing hnd hold bk L twd RLOD end in V shape bk-to-bk pos, press R ball pointing LOD M's R & W's L hnds extended fwd twd LOD palm down M's L & W's R hnds straight up palm out look LOD, -;

~~98-99~~
SENTIMENTAL ME BOLERO

Choreographers: Steve & Judy Storm 3460 So. 3600 West, West Valley City, UT 84119 (801)
968-7068
Record: Special Pressing "Sentimental Me" Speed @ 43
Footwork: Opposite, except where noted.
Rhythm/Phase: Bolero Phase 5
Sequence: Intro, A, B, A, B, C, B(1-9), Tag.

INTRODUCTION

1-4 WAIT LEAD NOTES. SHAD. FENCE LINE 2X;; SHAD. SPOT TURN; SHAD LUNGE BREAK;

- SQQ 1. In R Shadow Pos Fc Wall Wait Lead In Notes Both With Left Foot Free, (Shadow Fence Line) Sd L,-, Both XRIF, Rec L;
SQQ 2. Sd R,-, Both XLIF, Rec R ;
SQQ 3. (Shadow Spot Turn) Sd L,-, Both XRIF Trng LF, Fwd L Trm LF To Fc Wall;
SQQ 4. (Shadow Lunge Break) Join M's & Ladys Left Hands Sd & Fwd R,-, Hold,(Fwd L), Hold(Rec R);

5-8 TIME STEP TRANS.; HIP LIFT; BASIC;;

- SQQ 5. Sd L (Sd L Trng LF To Fc Man),-, XRIB (Sd R) CP Wall, Rec L (Hold);
(SS)
SQQ 6. (Hip Lift) Sd R,-, Bring L To R Toe On Floor & Press Hip Up, Lower Hip Left Ft Still Free;
SQQ 7&8 (Basic) Sd L,-, Ck Bk R, Fwd L; Sd R,-, Ck Fwd L, Bk R CP Wall

PART A

1-8 TURNING BASIC;; X BODY ; HALF MOON;; HALF MOON;; SHOULDER TO SHOULDER;

- SQQ 1-2. Sd L Up,-, Rec R Trng LF, Fwd L Trng LF CP COH; Sd R,-, Fwd L W/CK, Bk R;
SQQ 3. (Cross Body) Sd L Leading Lady To XIF Of Man,-, Rec R Trng LF(Fwd R In Front Of Man), Fwd L To Handshake Fc Wall;
SQQ 4-5. (Half Moon) Sd R Trng To Fc RLOD,-, Ck Fwd L, Rec Bk R Trng To Fc; Sd R,-, Bk L Trm LF(Fwd), Fwd To Fc COH;
SQQ 6-7. Repeat Half Moon To End Fc Wall;;
SQQ 8. Sd R Trng To SCAR DRW,-, Ck Fwd L, Bk R Fc Partner & Wall;

9-16 LEFT PASS LOD; FWD BREAK; WRAP TRANS.; ROCK 2; ROLL OUT TRANS.; NEW YORKER; CROSS BODY WALL; RIGHT LUNGE W/ROCKS;

- SQQ 9. Sd L Trng Slight RF,-, Bk R Trng LF(Fwd L In Front Of Man), Fwd L LOP Fc LOD;
SQQ 10. Sd R,-, Fwd L Checking, Bk R;
SS 11. Both Hands Joined Sd L Start To Lead Lady To Wrap POS (Fwd R Trm LF) Sd R Into Wrap POS (SQQ) In Pl R,L Wrap POS Both Fc LOD);
SS 12. In Wrap POS Rock L,-, Rock R;
SQQ 13. Sd L Release Right Hand Start To Roll Lady LF,-, In Pl R(Sd L Trm Fc Wall), In Pl L(Hold);
(SS)
SQQ 14. (New Yorker) Sd R Trng LOP LOD,-, Ck Fwd L, Bk R To Fc;
SQQ 15. (Cross Body) Repeat Meas 3 Part A To CP Wall;
SQQ 16. Sd R W/ Right Sway,-, Rec L W/ Left Sway. Rec R W/ R Sway;

Continued

SENTIMENTAL ME BOLEROPART B

- 1-8 LEFT PASS TO LOD; CONTRA BREAK; RIGHT PASS WALL; AIDA PREP.; AIDA LINE W/RKS; FC & HIP LIFT; HAND TO HAND 1/2 OP; HAND TO HAND TO 1/2 OP W/MAN.;
- SQQ 1.(Left Pass) Sd L Trn Slight Rf,-, Trng LF Bk R, Fwd L To Handshake POS Fc LOD;
- SQQ 2.(Contra Break) Sd R,-, Fwd L, Bk R; Note. Both Man & Lady Ck Twd LOD Like Contra Ck.
- SQQ 3.(Right Pass) Sd L Trng Slight RF,-, Bk R Trng RF(Fwd L In Front Of Man), Fwd L BFLY Wall;
- SQQ 4. Sd R Trng Slight RF,-, Thru L, Sd R To LOP Fc RLOD;
- SQQ 5. Bk L To Aida Line,-, Rk Fwd R,- Rk Bk L;
- SQQ 6. Fwd R Swivel Rf To Fc,-, Bring L To R Toe On Floor & Press Left Hip Up, Lower Left Hip L Free;
- SQQ 7. Sd L Start To Open Up To 1/2 LOP,-, XRIB To 1/2 LOP Fc RLOD, Rec Fwd L To Fc Partner & Wall;
- SQQ 8. Sd R Start To Trn Lf To 1/2 LOP,-, XLIB To 1/2 LOP Fc LOD, Rec Fwd R Trng RF To CP FC RLOD;
- 9-16 PIVOT 3 TO LOD; ROCK TURN; TURNING BASIC; HORSESHOE TURN;; HAND TO HAND TO 1/2 OPEN; IN & OUT RUNS;;
- SQQ 9. Bk L Piv RF,-, Fwd R Piv RF, Bk L Piv RF Fc LOD;
- SQQ 10. Sd & Fwd R Start Trn RF,-, Rec L Trng RF, Fwd R Trng RF FC Wall;
- SQQ 11. (Turning Basic) Repeat Meas 1 Part A;
- SQQ 12-13 (Horeshoe Turn) Sd R Start To Open To LOP,-, Ck Thru L, Rec Bk R To LOP Fc LOD; Fwd L Trn LF Raise Left Hand(Fwd R Start Turn RF Under Joined Hands), Fwd R Trn LF(RF), Fwd L To FcWall BFLY;
- SQQ 14. (Hand To Hand To 1/2 Open) Sd R Trng LF To 1/2 LOP,-, XLIB, Rec Fwd R Trng Rf Fc Lady;
- SQQ 15. Sd & Fwd L Trng In Front Of Lady To 1/2 LOP Fc LOD(Fwd R,-, Fwd R, Fwd L Still In 1/2 LOP Fc LOD;
- SQQ 16. Fwd R(Sd & Fwd L Trng In Front Of Man To 1/2 OP POS Fc LOD),-, Fwd L, Fwd R Trn RF CP Wall; NOTE. 2ND Time Thru Part B Replace Meas 16 With Fwd R,-, Fwd L, Fwd R To Side By Side Pos M's Rt Hand On Lady's Left Shoulder lady's Left Hand On M's Right Shoulder Fc LOD(Lady Fwd L,-, Fwd R,-);

PART C

- 1-8 VINE 3 & KNEE; VINE 3 & KNEE; TRN VINE 3 & KNEE; TRN VINE 3 & KNEE; MAN ROLL 3; BOTH ROLL TRANS.; VINE 3; SIDE DRAW;
- NOTE. MUSIC SPEED UP ON MEAS. 1-8.
- SQQ 1. Both Left Foot Free Sd L, XRIB, Sd L, Lift R Knee Up In Front;
- SQQ 2. Sd R, XLIB, Sd R, Lift Left Knee;
- SQQ 3. Sd L Trng Rf, XRIB, Sd L, Lift R Knee To Side By Side Pos Fc DLW;
- SQQ 4. Sd R Trng RF, XLIB, Sd R, Lift Left Knee To Side By Side POS Fc Wall;
- SQQ 5. Releasing Hand Hold Man Roll LF 1 Full Turn L,R,L, Tch R(Sd L, XRIB, Sd L, Tch R);
- SQQ 6. Both Roll RF Man 1 Full Turn Lady 1/2 To Fc R,L,R, Tch L(Lady Roll R,-, L,-) Blend To CP Wall;
- SS
- SQQ 7. Sd L, XRIB, Sd L, Tch R;
- SS 8. Sd R,-, Draw L To R Cp Wall,-;

Page 3 Continued
 SENTIMENTAL ME BOLERO
PART C CONTINUED

9-16 SIDE PROM. SWAY; ROLL HANDS; RIGHT LUNGE; ROLL HANDS; CHANGE SWAY BK & DEVELOPE; FWD FC TCH; BASIC;;

NOTE. THRU NEXT 6 MEAS. DANCE TO VOCAL & MUSIC . SEE NOTES ON EACH FIGURE.

- SS Sd L To Prom. Sway Hold Thru Vocal;
 SS Sweep Joined Man's Left Lady's Right hands CW Thru Instrumental;
 SS Sd R To Right Lunge W/ Right Sway & Hold Thru Vocal;
 SS Sweep Joined Hands CW Thru Instrumental;
 SS Change Sway To Left,-, XLIB(XRIB) To SCP LOD,-;
 SS Hold(Swivl LF On R Develope Left Leg Up & Out),-, Fwd R(Bk L) CP Wall, Tch L(R);
 SQQ (Basic) Repeat Meas. 7-8 Intro;;

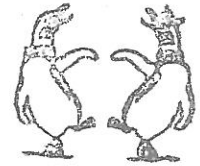
TAG

1-3 RIGHT LUNGE & SLIP; SLOW LEFT PIV 2; SLOW OVERSWAY;;

- SQQ 1. Sd & Fwd R W/ Right Sway,-, Rec L Trng LF, Slip R Bk(Fwd L) CP DLC;
 SS 2. Pivot LF 3/4 L,-,R,-, SCP Point DLW;
 SS 3. Side L With Left Sway,-, Slow Chng Sway To Right As Music Fades;

96-102

Somewhere Out There



John & Karen Herr, 4535 Red Rock Dr, Larkspur, CO, 80118, 303-681-3147
Sequence: Intro A B C B (Mod) End Record: Spec Press
Phase V+0+1 (dbl opng outs) Date: July 1, '96 Speed: 45 rpm

Intro

- 1-7 WAIT 1; HIP RKS L/R; TRNG SD RKS;; CUBN RKS; TRNG SD RKS [TO RVS];;
1-4 wait 1 meas; sd L, -, rec R, -; sd L comm LF trn (W RF), -, trng bk-bk sd R, rec L; sd R comm RF trn (W LF), -, trng to fc sd L, rec R;
5-7 sd L, -, rec R, rec L; sd R comm RF trn (W LF), -, trng bk-bk sd L, rec R; sd L comm LF trn (W RF), -, trng to fc sd R, rec L;
- 8-8 CUBN RKS;
8-8 sd R, -, rec L, rec R;

Part A

- 1-8 FNC LN 2X;; TRNG BAS [TO OPEN RVS];; HORSESHOE TRN;; HORSESHOE TRN;;
1-4 sd L, -, lunge thru R bent knee, rec L; sd R, -, lunge thru L bent knee, rec R; sd L, -, bk R comm LF trn w/ slip action (W fwd L in frnt of M), cont trn fwd L total 1/2 LF trn (W sd & bk R); sd R, -, chk fwd L (W bk R), rec R;
5-8 in R OP fwd L, -, chk fwd R, rec L; fwd R, -, ldg W under trail hnds circ wk fwd L (W insd circ fwd R) M circs on outsd, R (W fwd L) to R OP total 1/2 RF trn; repeat meas 5-6;;
- 9-16 CUDDLE 2X;; TRNG BAS;; NAT TOP 6 [CP WALL];; NYKR 2X;;
9-12 from CP cl L (W trng LF bk R to HOP), -, sd R (W sd L in HOP), rec L (W rec R to fc); repeat last meas other feet & direction; repeat meas 3-4;;
13-16 in CP strt 1 full RF trn sd L, -, XRIBL, sd L; fin full trn XRIBL, -, sd L, cl R; sd L, -, stp thru R to OP, rec L to fc; sd R, -, stp thru L to OP, rec R to fc;

Part B

- 1-4 LFT SD PASS[FC LOD]; OPN BRK; LFT SD PASS [FC COH]; OPN BRK;
1-4 sd & fwd L ldg W to trn RF (W fwd R trng RF), -, rec R trng LF (W fwd L trng LF), sd & fwd L (W bk R to fc) total 1/4 LF trn; sd R, -, bk L extendg R arm (W bk R), rec R lwr R arm (W rec L); repeat meas 1-2;;
- 5-8 X BODY [WALL]; SPT TRN 2X;; CUBN RK & HIP LIFT [6 beats*];
5-8 sd & bk L trng LF (W sd & fwd R), -, bk R w/ slip action (W fwd L in frnt of M), fwd L (W sm sd R) total 1/2 LF trn; sd R, -, XLIFR trng RF (W LF), cont trn rec R to fc; sd L, -, XRIFL trng LF (W RF), cont trn rec L to fc; sd R, -, rec L, rec R, There are 2 extra bts - use them to: lift L hip, & lwr L hip;
- 9-11 AIDA; BK HIP RKS; FC TO SPT TRN;
9-11 sd L, -, thru R trng RF (W LF), sd & bk L almost to an aida ln; trn RF (W LF) bk R to V pos, -, rec fwd L, rec bk R; fwd L fan R CCW to fc, -, XRIFL trng LF (W RF), cont trn rec L to fc;
- 12-16 AIDA [TO RVS]; BK HIP RKS; FC TO SPT TRN; DBL HND HOLD OPN OUTS;;
12-16 sd R, -, thru L trng LF (W RF), sd & bk R almost to an aida ln; trn LF (W RF) bk L to V pos, -, rec fwd R, rec bk L; fwd R fan L CW to fc, -, XLIFR trng RF (W LF), cont trn rec R to fc; in BFLY cl L trng LF (W sd R trng LF), -, lwr in L & pt R to sd (W bk L), rise in L to fc (W fwd R to fc); repeat last meas w/ other feet & direction;

96-104

TANGO CRASSICO



Choreographers: Pete & Mary McGee, 2048 Dogwood La., Beth, Pa. 18018
(610)866-7432

Record: Special Pressing (Available from Palomino or Eddie & Bobbie's)
flip sd by John & Jean Wilkinson SAY IT WITH MUSIC

Rhythm & Phase: Tango VI Slow for comfort July 96

Sequence: INTRO - A - A(1-8) - B - A(1-8) - B(1-15) END

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

INTRO

1 - 4 SCP WAIT;; FORWARD TO THE OVERSWAY; CHANGE SWAY - RECOVER TO SCP;

1-4 SCP pos wait;; Fwd L,_, fwd R, sd & fwd L flexing L knee allowing rt toe to pt sd & bk,_, Trn sltly lfc (Trn sltly lfc stretch rt sd),_, rec on R/tap L sltly fwd,_, ** (Can also be started in cp fcg DW - trn W to scp at end of meas 2.

A

1 - 8 CHASE WITH CHASSE ENDING;; WHISK & CHANGE SWAY;;, SYNC CHASSE & TAP;;, PROMENADE LINK;;, REV TRN WITH OUTSIDE SWIVEL & PICK UP;;, FWD BRUSH TAP:

1-2 (CHASE W CHASSE ENDING) Sd L,_, fwd R, sd & fwd L trng sltly rfc; Fwd R slight SQQQQQ&Q rfc trn to contra bjo, bk L slt trn still in contra bjo, sd R/cl L, sd R;

3-5½ (WHISK & SWAYS TO CHASSE & TAP) XLIBR (XRIBL) trng to scp DLC with lft SSSQ&QS sway,_, change to rt sway (W's head well to lft),_, change bk to lft sway & scp,_, sm fwd R/lk LIBR (RIBL) fwd R; Tap L sltly fwd,_,

5½-6½ (PROMENADE LINK) Sd L,_, fwd R, sm sd L no wgt to cp,

6½-8 (REV TRN WITH OUTSD SWIVEL & PU) Fwd L, sd & bk R; bk L allowing R to XIF QQSQQ trng to scp (W fwd R swiveling ½ rfc keeping rt shoulder twd M),_, fwd R, sm sd L no wgt to cp DLW;

8 (FWD BRUSH TAP) Fwd L, sd R, brush L to R/sm sd L no wgt,_,

9 - 16 WALK 2; ROCK TURN; SYNC BK LKS & SD CL; PT & RONDE' TO WHISK; FWD SD TO RSCP FCG COH & PT; RONDE' TO LEFT WHISK - TWIST TRN TO SCP - CLOSED PROMENADE;;;

9-10 (WALK & ROCK TRN) Sd & fwd L,_, fwd R DW,_, Sd & sltly bk on L, rec fwd on SSQS R with rt sd leading, sm bk L with lft sd leading,_,

11 (SYNC BK LOCKS & SD CL) With rt sd leading stp bk R/XLIF (XRIB), bk R, sd L Q&QQ twd wall, cl R;

12 (PT & RONDE' TO WHISK) Trng to tight scp pt L twd w (Pt sd looking twd w),_,

S&S ronde' L (R) ccw (cw)/XLIBR (XRIBL),_,

13 (FWD, SD TO RSCP & PT) Fwd R twd w, sd L bringing W to cp, trn W sharply to

QQ&S RSCP/ & pt R (L) twd COH,_,

14-15½ (RONDE TO LEFT WHISK - TWIST TRN TO SCP;;,) Ronde' R cw (CCW)/ XRIBL (XLIBR) now in flat lft whisk pos with body overtrnd sltly to lft,_, twist on both ft rfc to end fcg LOD with wgt on R & ft sltly apt(walk arnd M R,L,R, trn sharply to scp & cl L);,;, ,

15½-16 CLOSED PROMENADE) Sd L LOD,_, fwd R LOD; sd & fwd L, cl R,_,

*** Trn W to scp at end of Meas 16 to repeat Part A.

B

1 - 5 SYNCOPATED FIVE STEP;,, FWD TO THE HOLD & TAP,;;,, QUICK WHISK & TAP;
WALK - PICK UP WITH LEFT SWAY:

- QQS&S 1-2½ (SYNC 5 STP) Fwd L, sd & sltly bk on R, bk L,; sd R/trn W to scp & tap,__,
***Can also be danced QQQS.
- SQQS&S 2½-4½ (FWD TO THE HOLD & TAP) Fwd L,__; fwd R, fwd L keeping R ft bk, Hold,__;
rec wgt bk to R/tap L,__,
- Q&Q 4½-5 (QUICK WHISK & TAP) XLIBR (XRIBL), rec R/tap L;
- SQQ 5 (WALK & PU WITH LEFT SWAY) Fwd L,__, fwd R stretching rt sd, cl L keeping
rt sd stretched (Fwd R,__, fwd L comm lft sd stretch & trng to fc M keep-
ing left sd stretched & head to the rt, cl R to L;);

6 - 16 CHANGE SWAY & PT,, SYNC CHASSE TO WHISK,:, SYNC LOCKS & TAP,:, PROMENADE
LINK,:, VIENESE TURNS,:, OPEN TELEMAR TO THE SLOW THROWAWAY & HOLD,;;,,
REC TO THE RIGHT LUNGE,;;, SPANISH DRAG & TAP,;; WALK 2 & TAP:

- &S: 6-6½ (CHANGE SWAY & PT) Change to rt sway stretching lft sd (rt sd trng head
to left)/pt R (L) twd w,__,
- Q&QS 6½-7½ (SYNC CHASSE TO WHISK) Sd R, cl L/sd R; XLIBR (XRIBL) trng to tight scp
fcg DLC,__,
- Q&QS 7½-8½ (SYNC LOCKS & TAP) Sm fwd R, XLIBR (XRIBL)/smfwd R; Tap L sltly fwd,__,
- SQQ 8½-9½ (PROMENADE LINK) Repeat Meas 5½ Part A.
- Q&Q (4X) 9½-11½ (VIENESE TRNS) Fwd L comm lfc trn, sd R cont trn fc RLOD/XLIF; bk R comm
lfc trn, sd L cont trn/cl R, Repeat last 2 measures,;;,
- QQSSS 11½-13½ (OPEN TELEMAR TO THE SLOW THROWAWAY & HOLD) Fwd L, fwd & sd R; sd L rising
(head to rt),, flex lft knee & trn body sltly lfc keeping R toe pointed to
RLOD (head to lft & lft ft bk),__; Hold,__,
- S&S 13½-14½ (REC TO RT LUNGE) Rise on L & draw R to L no wgt trng body sltly rfc bring
W to cp (trn sltly rfc to cp cl L to R no wgt),__; Lower into L knee/and stp
sd R & lower into rt knee keep L toe pointed to sd,__,
- SS&S 14½-16 (SPANISH DRAG & TAP) Trn body sltly rfc & transfer wgt & lower onto L begin-
ning to draw R to L no wgt,__, transfer wgt to R/ tap L sd,__,
- QQS 16 (WALK 2 & TAP) Sd & fwd L, fwd R, Tap L,__,

END

1 - 2 PROMENADE LINK; HOLD - CONTRACHECK;

- 1-2 Repeat Meas 5½ Part A; Hold,, Lowering into R knee/ext L fwd rt sd lead;

96-106

THEY CAN'T TAKE THAT AWAY FROM ME

Choreography: Phil and Jane Robertson
1502 West Grand Road, Carterville IL 62918 (618) 985-3589
Email: probertson@plant.siu.edu
Record: Special Pressing - They Can't Take That Away from Me
Rhythm: Foxtrot/Jive Phase VI
Footwork: Opposite, Woman's special instructions in parentheses.
Seq: INTRO A B C D C(1-11) Ending

July 1996

Time: 2:30 @ 45 rpm

Speed: 45-46 or to suit.

INTRODUCTION

1-4 WAIT 1 MEASURE IN CUDDLE POSITION M'S R W'S L FT FREE; ROCK R L R; ROCK L R L; FEATHER FINISH:

1-4 In cuddle position M's arms arnd W's back W's arms arnd M's neck and M's R and W's L ft free wait 1 meas; {Cuddle Rocks SQQ SQQ} Rk R,-, L, R with slight RF trn; Rk L,-, R, L; {Feather Finish SQQ} Raise arms to loose CP Bk R,-, sd & fwd L, fwd R to Contra BJO pos DLC;

PART A

1-8 REVERSE FALLAWAY AND SLIP; DOUBLE REVERSE SPIN; HOVER SCP; CHASSE SCP; BIG TOP; TRAVELING CONTRA CHECK; NATURAL HOVER FALLAWAY WITH WEAWE ENDING::

1-8 {Reverse Fallaway and Slip QQQQ} Fwd L trn LF, sd R, XLIBR well under body, trn LF and slip R past L with small step bk on R toe (W: Back R trn LF, sd L, XRIBL well under body, slip LF on R and step L fwd into CP); {Double Reverse Spin SS (SQ&Q)} Fwd L trn LF,-, fwd and sd R arnd W comm a LF spin bring L toward R, cont LF spin bring L to R no wt DLW (W: Bk R comm 1/2 LF heel trn on R heel,-, cont LF heel trn on R heel and chng wt to L, fwd & sd R arnd M trn LF/lock LIFR); {Hover SCP SQQ} Fwd L,-, fwd & sd R on toe rising, brush L to R sd & fwd L to SCP DLC; {Chasse SCP SQ&Q} Thru R,-, sd L/cl R, sd and fwd L to SCP; {Big Top SQQ} Thru R comm LF spin and cont LF spin keep L well under body,-, cont LF trn XLIBR, cont LF spin slip R bk with small step past L (W: Thru L comm LF spin to CP,-, sd and fwd R arnd M's L side cont spin, cont spin brush L to R and fwd L to CP); {Traveling Contra Check SQQ} Lower into R knee fwd L trn body LF to Contra Body position and moving L sd arnd W,-, cl R to L and rise to toes, fwd L to SCP (W: Lowering into L knee bk R trn body LF,-, cl L to R and rise to toes, fwd R SCP); {Natural Hover Fallaway with Weawe Ending SQQQQQQ} Thru R,-, fwd L trn RF and rising to toe, bk R DLC in fallaway pos; Bk L still in fallaway pos, bk R to CP, sd & fwd L DLW, fwd R BJO DLW (W: Thru L,-, fwd R trn RF and rising to toe, bk L DLC in fallaway pos; Bk R still in fallaway pos, bk L trn LF slipping to CP, fwd & sd R, fwd L to BJO);

9-16 HOVER TELEMAR; TRAVELING HOVER CROSS WITH PREPARATION ENDING:: SAME FOOT LUNGE WITH SWAY CHANGE; TELESPIN ENDING; QUICK WEAWE 4; CHECK AND WEAWE::

9-16 {Hover Telemark SQQ} Fwd L trn 1/8 RF,-, fwd & sd R rising on toe, trn to SCP fwd L LOD; {Traveling Hover Cross with Preparation Ending SQQQQS} Fwd R DLW comm RF trn,-, sd L DLW cont strong RF trn, fwd R twd DLW fc DLC; Fwd L across R in Contra SCAR, fwd & sd R between W's feet comm strong RF trn blend to CP to DLR, fwd L cont RF trn to fc COH, tch R to L,- (W: Fwd L comm RF trn,-, fwd R trn RF, bk and sd L; Bk R beh and across L with L sd stretch to Contra SCAR, bk & sd L comm strong RF trn, fwd R between M's ft cont RF trn to fc

Wall CP, close L to R); **{Same Foot Lunge}** Lowering on L strong sd & slightly fwd R look R with sway change,-,- (W: Lower into L bk R well under body trn body to L and look L with sway change,-,-); **{Telespin Ending QQS (&QQS)}** Hold & ct/rec L trn LF, fwd & sd R cont trn LF, fwd L SCP DLC,- (W: Rec L trn LF/sd & bk R, cont trn cl L to R, fwd R SCP DLC,-); **{Quick Weave 4 SQ&Q}** Fwd R comm LF trn,-, fwd & sd L cont LF trn/bk R, bk L BJO (W: Fwd L comm pickup action,-, bk & sd R trn LF/fwd L, fwd R); **{Check and Weave SQQQQQQ}** Check bk R blend to CP,-, rec L, sd & bk R DLC; Bk L BJO, bk R trn LF blend to CP, sd & fwd L DLW, fwd R Contra BJO DLW (W: Fwd L,-, rec bk R, sd & fwd L; Fwd R, fwd L trn LF blend CP, sd & bk R, bk L Contra BJO DLW);

PART B

1-8 DOUBLE REVERSE; WHISK; BOUNCE ZIG ZAG 4; CURVED FEATHER; OUTSIDE SPIN; TIPPLE CHASSE PIVOT WITH TWIST TURN ENDING TO A RIGHT LUNGE LINE;; CHANGE SWAY AND SLIP;

1-8 {Double Reverse Spin SS (SQ&Q)} Fwd L trn LF,-, fwd and sd R arnd W comm a LF spin bring L toward R, cont LF spin bring L to R no wt DLW (W: Bk R comm 1/2 LF heel trn on R heel,-, cont LF heel trn on R heel and chng wt to L, fwd & sd R arnd M trn LF/lock LIFR); **{Whisk SQQ}** Fwd L,-, fwd & sd R comm rising to toe, XLIBR cont to rise to toe end in tight SCP; **{Bounce Zig Zag 4 QQQQ}** Thru R comm RF trn, sd L to SCAR, bk R comm LF trn, sd L to BJO (W: Thru L, fwd R, fwd L comm LF trn, bk R BJO); **{Curved Feather SQQ}** Fwd R,-, diagonal & fwd L with RF trn and L sd lead, fwd R to Contra BJO DRW with strong body trn to R with crossed thighs (W: Bk L,-, bk R with RF trn and R sd lead, small step bk L with RF body trn); **{Outside Spin SQQ}** Bk L with short step comm strong RF trn,-, fwd R arnd W trn RF, sd & bk L to end CP RLOD (W: Fwd R arnd M comm RF toe spin bring L toe to R no wt,-, cont RF spin on R toe and change wt to L toe, Fwd R bet M's ft); **{Tipple Chasse Pivot QQS}** Trn RF sd R, cl L to R, cont trn RF fwd R bet W's feet with RF pivot,- {W: Trn RF sd L, cl R to L, cont trn RF bk L with RF pivot,-}; **{Twist Turn Ending to Lunge Line SS (&QQS)}** Cont RF pivot fwd L arnd W,-, cont RF pivot XR strongly IBL/unwind RF changing wt to R,-, lower into R leg to lunge line with L leg extended to sd,- with L sd stretch (W: Fwd & sd L arnd M trn RF/fwd R cont RF trn, fwd L swivel RF, lower into L leg keep head well to L extend R leg to side,-); **{Sway Change & Slip SQQ}** Stretch R sd to open W's head,-, rise on R relax R sd stretch to comm closing of W's head rec L, bk R to CP DLC (W: Stretch R sd,-, rise on L relax R sd stretch, rec R, slip L fwd to CP); **Note:** This Lunge Line is not like a Fwd to a Right Lunge. The configuration of the bodies relative to one-another is more like a Same Foot Lunge with the W's R leg extended.

PART C

1-12 TELEFEATHER;;¹ THREE STEP; NATURAL HOVER CROSS CHECKED TO A CONTINUOUS HOVER CROSS;;; TOP SPIN; DOUBLE REVERSE SPLIT RONDE;; CONTRA CHECK AND SWITCH; RONDE AND SLIP; DOUBLE REVERSE SPIN;

1-12 {Telefeather SQQ &QQQQ} Fwd L comm LF trn,-, fwd & sd R cont LF trn, sd & bk L with partial wt keep L side twd W; Spin LF taking full wt on L/sd R cont trn, sd & fwd L to BJO DLW, fwd R (W: Bk R comm LF trn,-, brng L to R comm a heel trn and chng wt to L cont trn, fwd R cont trn; Keep R sd toward M fwd L/R, cont trn with toe spin and cl L, cont trn sd & bk R BJO, bk L); **{Three Step SQQ}** Fwd L heel lead blend CP,-, fwd R heel to toe with slight R sd lead, fwd L toe to heel; **{Natural Hover Cross Checked to a Continuous Hover Cross SQQQQQQ}** Fwd R DLW bet W's ft comm RF trn,-, cont RF trn sd L, fwd & sd R DLW in CP; Check fwd L outside W DLW, rec R, check fwd L, cl R to L; Bk L BJO, bk R to CP, sd & fwd L, fwd R Contra BJO DLC and comm LF spin action into next figure (W: Bk L DLW comm RF heel trn,-, cl R no wt cont trn & chng wt to R, sd L to CP; Bk R on toe with L sd stretch to Contra SCAR pos, rec L,

bk R, sd L to CP, fwd R to Contra BJO, fwd L to CP head L, sd & bk R, bk L Contra BJO DLC comm LF spin); **{Topspin QQQQ}** Cont LF spin on ball of R ft with L leg extended bk, bk R, sd & fwd L, fwd R outside ptr to Contra BJO (W: Cont LF spin on ball of L ft keep R extended fwd, cont spin fwd L, sd & bk R, bk L to Contra BJO); **{Double Reverse SS (SQ&Q)}** Fwd L trn LF,-, fwd and sd R arnd W comm a LF spin bring L toward R, cont LF spin bring L to R no wt DLW (W: Bk R comm 1/2 LF heel trn on R heel,-, cont LF heel trn on R heel and chng wt to L, fwd & sd R arnd M trn LF/lock LIFR); **{Split Ronde SQQ (&SQQ)}** Lowering in R knee ronde L ccw keeping toe pointed to floor and comm LF trn,-, XLIBR cont LF trn, bk small step with slipping action fc DRC (W: On & ct quickly change wt to R/lower in R knee and ronde L ccw keeping toe pointed toward floor and comm LF trn,-, XLIBR/sd R, step fwd L bet M's ft in CP); **{Contra Check & Switch SQQ}** Flex R knee fwd L with R shldr lead and tight thigh looking at W,-, rec L, fwd R trn RF to DLC (W: Flex L knee bk R with right sd fwd with head well to L,-, rec L, bk R trn LF to CP); **{Rudolph Ronde & Slip SQQ}** Fwd R bet W's ft comm RF pivot by checking action with flex in R knee and keeping L ft well bk cont RF body trn with L sd toward W,-, bk L, bk R with rise and LF trn (W: Bk L trn RF to SCP allowing R leg to ronde cw and keeping R sd toward M XRIBL at end of ronde,-, bk R comm LF pivot on ball of R ft, fwd L with slip cont LF trn placing L ft near M's R ft); **{Double Reverse SS (SQ&Q)}** Fwd L trn LF,-, fwd and sd R arnd W comm a LF spin bring L toward R, cont LF spin bring L to R no wt DLW (W: Bk R comm 1/2 LF heel trn on R heel,-, cont LF heel trn on R heel and chng wt to L, fwd & sd R arnd M trn LF/lock LIFR); **Note:** Omit last measure the second time through part C.

PART D

1-8 SD TOUCH AND RIGHT CHASSE; LINK TO A WHIP ;; CURLEY WHIP;; CHANGE PLACES RIGHT TO LEFT - AMERICAN SPIN TO CP;;;

1-8 {Side Touch & Right Chasse QQQ&Q} Sd L, tch R to L, sd R/cl L, sd R; (W: Sd R, tch L to R, sd L/cl R, sd L); **{Link QQQ&Q}** Stay in loose CP rk apt L, rec R, small chasse fwd L/R, fwd L to CP (W: Rk bk R, rec L, small chasse fwd R/L, R to CP); **{Whip QQQ&Q}** XRIBL trn RF, sd L cont RF trn, chasse sd R/L, sd R end in loose CP DLW (W: Fwd L trn RF, fwd R cont RF trn, chasse L/R, L remain in loose CP); **{Curley Whip QQQ&Q QQQ&Q}** Fwd L, rec R, sd L/cl R, sd L trn 1/8 to R; XRIBL, sd L, sd R/cl L, sd R trn end CP DLW (W: Bk R, rec L comm LF trn, R/L, R with 7/8 LF trn undr jnd lead hnds; Sd L, XRIFL, sd L/cl R, sd L); **{Change Places R to L QQQ&QQ&Q}** Rk bk L to SCP, rec R, sd L/cl R, sd L trn 1/4 LF; Sd and fwd R/cl L, sd R (W: Rk bk R SCP, rec L, sd R/cl L, fwd R trn 3/4 RF under lead hnds; Sd and bk L/cl R, sd and bk L) to fc DLC, **{American Spin QQQ&QQ&Q}** Rk apt L, rec R; Sd L/cl R, sd L, sd R/cl L, sd R end DLC blend to CP (W: Rk apt R, rec L; sd R/cl L, sd R spin RF one full trn, Sd L/cl R to L, sd L);

ENDING

1-3 LEFT FEATHER - FEATHER FINISH TO RIGHT LUNGE;;;

1-3 {Left Feather - Quick Feather Finish - Forward to Right Lunge SQQQQ QQQQ QQ} Fwd L,-, fwd R with R shldr lead, fwd L to Contra SCAR; sd R trn LF to CP, cont LF trn bk L outside ptr in Contra BJO, bk R, trn LF sd & fwd L Contra BJO DLW; Fwd L to CP, fwd R to R Lunge,-, (W: Bk R,-, bk L, bk R in Contra SCAR; Fwd L to CP, fwd R, trn LF sd & bk R, bk L to Contra BJO); Bk R comm LF trn, sd & fwd L to CP; Bk R to CP, bk R to R Lunge and on last beat trn hd to R);

¹**{Reverse Turn SQQ SQQ}** Fwd L comm LF trn,-, sd & fwd R cont LF trn (W: heel trn), bk L LOD; Bk R comm LF trn,-, sd & fwd L DLW, fwd R DLW BJO; **Note:** We provide the option of dancing a Reverse Turn rather than a Telefeather.

"TILL"

CHOREOGRAPHERS: Gordon & Betty Moss, 257 So. Westlake Ave., Los Angeles, CA. 90057
 RECORD: "TILL", Kapp KJB-10, or newer MCA 60130 (Roger Williams) (Flip Side of "Autumn Leaves")
 SEQUENCE: INTRO, PART 1, 2, 3, 4, BRIDGE, PART 1, 2, 3, 4, TAG

INTRO

1----2 (CP WALL) WAIT; (SCP LOD) FWD,2,3,CL (W TWL RF 1/2,BK UP,2,CL) (CP LOD);
 1 - 2 (CP Wall) Wait 1 meas; Trng to SCP M walks L,R (as W twls RF 1/2 in front of M R,bk L),fwd LOD L,cl R blending to CP LOD (W bkup R, cl L);

PART 1

(Hold $\frac{1}{2}$ ct on 3 Hovers CHEK,-/REC is in music. Tie to next meas by Qk ct "&/1")

1----8 FWD,-,2,-; FWD,curve SD/CL,CHEK,-/REC; fwdPKUP,-,FWD,-; FWD,curve SD/CL, CHEK,-/REC; fwdPKUP,-,MANUV,-; bkPIV,SCP,CHEK,-/REC; bkPKUP,bkPIV L,FWD, SD; BK,bkPIV L,CL,FWD;
 1 - 2 (CP LOD) Fwd L,-,R,-; Fwd L/Qk R Teh (track),curve $\frac{1}{2}$ to CP WALL R Sd/L Cl,R Sd Chek,hold $\frac{1}{2}$ Ct as Trn SCP/Rec Qk "limp" L Fwd LOD move smoothly over this short step;
 3 - 4 SCP LOD R Thru Pkup CP,-,Fwd L,-; Fwd R/Qk L Teh (track),curve $\frac{1}{2}$ CP COH L Sd/R Cl,L Sd Chek,hold $\frac{1}{2}$ Ct as Trn L-SCP/Rec Qk "limp" R Fwd LOD smoothly on short step;
 5 - 6 L-SCP L Thru Pkup CP,-,Fwd R Manuv,-; Piv L Bk,Fwd R SCP,Fwd L Chek,rise/Rec Qk R Bk;
 7 SCP LOD Bk L Pkup CP,-,Bk R Piv LF $\frac{1}{2}$,L Fwd RLOD,short R Sd COH to BJO;
 8 BJO RLOD Bk L,R Bk XF of W Piv LF $\frac{1}{2}$,CL L (W to CP),short R Fwd LOD;

PART 2

(Meas 10-12-14 delayed timing on Ct 4 is in music. Tie to next meas by Qk Ct "&/1")

9---16 FWD,-,BLEND,BJO; FWD,FWD/LK,PIV LF,-/BK; BK,-,BLEND,SCAR; BK,BK/LK,PIV RF,-/FWD; FWD,-,BLEND,CP; DBL NAT(RF) 1,2/&,3,-/FWD; FWD,SD,BK,-(W fan); Fwd PKUP,-,RK SD,REC;
 9 -10 CP LOD Fwd L,-,blend Bjo R,L; Fwd R,fwd L/lk R,Fwd LF Piv $\frac{1}{2}$ stay Bjo,-/Qk "Limp" R Bk;
 11-12 BJO RLOD Bk L,-,blend SCAR R,L; Bk R,Bk L/lk R,Bk L Piv RF $\frac{1}{2}$ stay SCAR,-/Qk R Fwd;
 13-14 SCAR LOD Fwd L,-,blend CP R,L; R Fwd Piv $\frac{1}{2}$,L Bk Piv $\frac{1}{2}$,R Teh CP LOD,-/Qk short R Fwd (W's Dbl Nat L Bk Piv $\frac{1}{2}$,R Fwd Piv $\frac{1}{2}$ /Qk L Bk, Qk Lk R XF,-/Qk short L Bk);
 15-16 CP LOD Fwd L,Sd R Bjo,Bk L,- (W fan SCP); Fwd R PkUp CP,-,Tiny Rk Sd,Rec (W Sd,Cl) SCAR;

PART 3

(Meas 18-20-22 timing of "drag trn" & XF-Twisty Vine-5 step-time is built into music)

L FWD,2,xPIV,BKslo; TRN LF,-/XF TWISTY 5; R FWD,2,xPIV,BKslo; TRN RF,-/XF TWISTY 5; L FWD,2,xPIV,BKslo; TRN LF,-/XF TWISTY 5; TRANSITION TO SHADOW; SD CORTE,-,REC,-;
 17-18 SCAR LOD Fwd L,R,Piv L stay SCAR,Bk R slo; Trn LF to CP,-/Twisty L Sd,XIF/Sd,XIB/Sd;

"TILL"

- 19-20 BJO LOD Fwd R,L,Piv R stay BJO,Bk L slo; Trn RF to CP,-/Twisty R Sd,XIF/Sd,XIB/Sd;
- 21-22 SCAR LOD Fwd L,R,Piv L stay SCAR,Bk R slo; Trn LF to CP,-/Twisty L Sd,XIF/Sd,XIB/Sd;
- 23 BJO LOD M Fwd R release hands,Fwd L,R fc Wall,Tch L (W Bk L Piv RF 1/2,Fwd R Trn fc Wall,Sd L,Cl R now same ft Shadow Pos IF of M) On cts 3,4 both lift elbows chest high with finger tips tching IF of own chest;
- 24 SHADOW POS close together BOTH L Swd Corte LOD slo (2 Cts) L knees bent & R legs very straight as extend both arms Swd in straight line parallel with R legs,-,Cts 3,4 M Rec on R,Tch L (W Rec R Trn RF to CP,L Cl now on opposite feet);

PART 4

(Meas 26-28 delayed timing on Ct 4 is in music. Tie to next meas by Qk Ct " & /1")

25-32

FWD,-,FC,SD; XIB,Fan/CL,Pnt,-/PUSH; FWD,-,PKUP,L PIV; BK TRN,SD/CL,FWD CHEK,-/PUSH; FWD,CL,SD,CL; FWD,SD,Draw (Appx 3 Cts); CORTE (Appx 3 Cts); REC CP (Appx 3 Cts);

25-26 Trn SCP LOD Fwd L slo,-,Fwd R fc,Sd L; R XIB,Qk L fan/Qk L Cl,Qk R short Pnt Sd RLOD,-/Qk step on R gentle Push LOD do NOT make heavy Rk Swd;

27-28 Trn SCP slide L Fwd LOD slo,-,Fwd R PKUp CP,L Fwd LF Piv 1/2; Bk R Trn,Qk L Sd/R Cl Trn to CP LOD,L Fwd Contra Chk,-/Qt wgt on trailing R ft acts as "Push";

29-30 CP LOD slide L Fwd a few inches,Cl R,Sd L,Cl R; Fwd L,Sd R twd Wall,L slo Draw;

31-32 CP LOD L Bk Corte on high music note,-,-; Rec R Fwd stay CP on low music note,-,-;

BRIDGE

(Waltz-type LF Trns--1/2 trns each)

1-----2

(CP LOD) L Fwd Trn LF/2,3,R BkTrn LF/2,3; L Fwd Trn/2,3,R Bk Trn/2,3 to CP LOD;

1---32

REPEAT FULL DANCE (PARTS 1,2,3,4). Final retarded "Corte" & "Rec" is even slower. Drag it out.

TAG

1-----2

(CP LOD) FWD,MANUV,PIV,2; 3,FWD (W OPEN),FWD,PT THRU;

1 - 2 (CP LOD) Fwd L,manuv R,Bk piv on L,fwd piv on R; Bk piv on L,fwd piv R to OP,fwd L,pt thru on R;

TILL Head Cues

Gordon & Betty Moss

Head Cues by Wayne & Donna Slotsve

Speed: 43 RHYTHM "Oldie URDC Hall of Fame Teach"

INTRO

1 meas wait CP/WALL - TWL 2,,PU in 2 -

DANCE

1. CURVE 3 SLO CHASSE & PU CURVE 2 SLO
 CHASSE & THRU MANUV ----- PIV QQS
 & BK PU WEAVE 6 TO CP - -

2. FWD SLO RUN 3 to BJO FWD/LK TRN SD/BK
 BK3 to SCAR BK/LK TRN SD/FWD FWD 2 to CP -----
 DBL NATURAL - & FWD SD OUTSIDE SVL -
 PU RK REC to SCAR

3. RUN 2 L PIV 2 HOLD TWIST 5 RUN 2 R PIV 2 HOLD
 TWIST 5 RUN 2 L PIV 2 HOLD TWIST 5 - - - - -
 FWD LADY TRN TRAN - LUNGE REC SCP -

4. FWD THRU SD BEH & FLAIR CHG/PT PUSH/FWD PU
 L PIV to the SD/CL CONTRA CK - - - - PUSH/to the STAIRS -
 TANGO DRAW* - CORTE - REC -

BRIDGE

VIENNESE TRNS - -

Repeat Dance thru meas 30*

TAG

CORTE HOLD REC HOLD FWD MANUV PIV 4 to OPEN
 & EXPLODE