



**Winston-Salem  
North Carolina  
July 23-26, 1997**



# CITY OF WINSTON-SALEM

## OFFICE OF THE MAYOR

P.O. BOX 2511 • WINSTON-SALEM, NORTH CAROLINA 27102-2511  
910-727-2058 • fax 910-727-2566 • e-mail- [mayorws@ci.winston-salem.nc.us](mailto:mayorws@ci.winston-salem.nc.us)  
internet- <http://www.ci.winston-salem.nc.us/mayor/index.html>

July, 1997

Greetings!

On behalf of the citizens of Winston-Salem, I am pleased to welcome everyone who has come to our city for the Universal Round Dance Council Convention at M.C. Benton, Jr., Convention Center. This exciting annual event enlivens our whole community with the high energy and exuberant spirits of more than 300 couples eager to demonstrate their dancing skills.

While we know you're here for a specific purpose for which you have prepared diligently, we hope you'll treat yourself to some free time to explore our unique community. Opportunities abound to accommodate a variety of interests: historical villages, modern manufacturing facilities, shopping and recreation.

Our citizens will welcome you warmly. With just a little encouragement, they may even join you for some "dancing in the streets"!

Best wishes for a successful convention that will live long among your most pleasant memories. Hurry back to see us soon!

Sincerely,

Martha S. Wood  
Mayor



# UNIVERSAL ROUND DANCE COUNCIL

**Wayne & Donna Slotsve**  
**URDC Presidents**  
**2101 North 144th Avenue**  
**Omaha, NE 68116-4102**  
**(402) 496-3270 Dance106@aol.com**

July 23, 1997

Dear Members and Guests of URDC,

Donna and I would like to welcome you to Winston-Salem, NC. This is the second time during our term that we have been able to do that. The facility here is the best that we have to offer and we hope that you enjoy this 21st Convention. Please take the time to thank Paul & Linda Robinson and their committee for all the work and time that they have devoted to insure your enjoyment of the same. We regret that we will not be able to attend the 21st Convention. A family reunion/wedding in Hawaii the very weekend of the convention made a trip to the east coast out of the question.

We wish to take this opportunity to thank you for the privilege of serving as Presidents of URDC. This office has been a source of pride and honor these four years. Problems that have arisen have always been accompanied by people willing to help solve them. We are more convinced that the organization's greatest asset are the people who are always willing to step in and help. We are certain that the nominees for President--Brent and Mickey Moore or other couples nominated will have the same considerations offered.

We would like to suggest to this group the challenge to consider the following realities of the dance world:

- the group is ageing, not only for natural reasons, but also because of the lack of the infusion of younger dancers.
- the activity is becoming more expensive--hall rent, travel, lodging, and professional fees causing a decline in numbers of local clinics.
- the reliance on the historic "45" record and the use of mini-disks have had their impact on the sale and therefore the now more limited income for the instructors who risk the production of the music necessary for our activity.
- the demands on the traveling teacher by the increasingly savvy dancer have been intensified while the pool of instructors has dramatically decreased.

All of these phenomena require serious thought. Most of the trends can not be reversed, but our reactions to them can help diminish their negative impacts. On the other hand this activity has characteristics that are very appropriate for the world with an increasing percentage of people over the age of 60.

- Very few physical activities can be enjoyed as late in life as dancing.
- Friendly dancers throughout the country and beyond.
- Sense of accomplishment derived from the execution of the dance figures.
- Enjoyment of the beautiful music.
- Exercise
- Travel
- An activity which a couple can enjoy together.

You the dancers are the best advertisements that we have. Round dancing--the best kept secret of the 20th century can be a vital part of the leisure time activities of the 21st century. The Executive Officers, Board of Directors, and each individual dancer within the organization has to concentrate on the positive aspects of the round dance world while as an organization entrusted with its preservation, we have the solemn duty to be open minded and accept and adapt to the change that is a part of this process that will take us into the next millennium.

Again, we can't greet you personally, but give all your old and new friends a good dancer hug and let everyone know that you are having a good time at Winston-Salem.

Sincerely,

Wayne & Donna Slotsve



# U.R.D.C.

## EXECUTIVE OFFICERS 1996-1997

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

## BOARD OF DIRECTORS 1996-1997

### Term Ends September 30, 1997

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

### Term Ends September 30, 1998

Chris & Terri Cantrell..... 960 Garnet, Broomfield, CO 80020  
Floyd & Marilyn Lamson..... 1874 Leisure World, Mesa, AZ 85206  
Gene & Lois Noble..... 11090 N. E. Halsey, Portland OR 97220  
Carmen & Mildred Smarrelli..... 1313 Canyon Road, Silver Spring, MD 20904  
Paul & Betty Stottlemyer..... 9218 Christopher Street, Cypress, CA 90630  
Warren & Sandy Teague..... 129 Valhalla North Court, Cordele, GA 31015  
John & Jean Wilkinson..... 2667 Troy Road, Schenectady, NY 12309

### Term Ends September 30, 1999

Mike & Toni Auriene..... 7 Woodlawn Ct., Metamora, IL 61548  
Jerry & Diana Broadwater..... 4017 Sara, Granite City, IL 62040  
Carlos & Nancy Esqueda..... 36647 Ruschin Drive, Newark, CA 94560  
John & Mary Macuci..... 7110 Lansdale Street, District Heights, MD 20747  
Bob & Sue Riley..... 2074 SW 13 Terrace, Boynton Beach, FL 33426  
Larry & Sharon Roberts..... 4444 U.S. 98 N Lot 472, Lakeland, FL 33809  
Tim & Deb Vogt..... 10904 N. High Meadows Drive, Black Hawk, SD 57718

### Term Ends September 30, 2000

Jerry & Sandy Adams..... 5026 Howes Lane, San Jose CA 95118  
Rod & Susan Anderson..... 8923 Melrose, Overland Park, KS 66214  
Bill & Martha Buck..... 521 Woodbine Drive, Shreveport, LA 71105  
Sherm & Jackie Foote..... 1919 Robindale Avenue, Lancaster, PA 17601  
Pete & Mary McGee..... 1333 Kingston Court, Northampton, PA 18067  
Paul & Linda Robinson..... 2416 Valley High Drive, Independence, KS 67301  
Bob & Florence Smith..... 929 Sunny Dell Drive, Orlando, FL 32818

## THE TECHNICAL ADVISORY COMMITTEE (TAC)

<b>Chaircouple:</b>	John and Mary Macuci.....	District Heights, MD
<b>To 1997</b>	Wayne and Donna Slotsve.....	Omaha, NE
	* Warren and Sandy Teague.....	Cordele, GA
	Del and June Wilson.....	Madison Heights, MI
<b>To 1998</b>	Carlos and Nancy Esqueda.....	Newark, CA
	Pete and Mary McGee.....	Northampton, PA
	Larry and Sharon Roberts.....	Lakeland, FL
<b>To 1999</b>	Jerry and Sandy Adams.....	San Jose, CA
	Lewis & Joyce Seldomridge.....	Mays Landing, NJ
	Kenji & Nobuko Shibata.....	Pleasant Hill, CA
<b>To 2000</b>	Andy and Sandy Anderson.....	Surprise, AZ
	Jerry and Diana Broadwater.....	Granite City, MO
	Chris and Terri Cantrell.....	Bloomfield, CO
	John and Mary Macuci.....	District Heights, MD
<b>To 2001</b>	Mike & Sally Poehler.....	Dallas, TX
	Dwain & Judy Sechrist.....	Tucson, AZ
	Roy & Phyllis Stier.....	Santa Barbara, CA
	* Appointed	
<b>Proofreaders:</b>	Perry Lefeavers.....	Lilburn, GA
	Ed & Judy Jaworski.....	Virginia Beach, VA
	John & Jean Wilkinson.....	Schenectady, NY
	Lloyd & Nan Walker.....	Issaquah, WA
	Jerry & Ramona Harvey.....	University Park, MD
<b>Editor:</b>	Eddie & Audrey Palmquist.....	Laguna Hills, CA

## COMMITTEE CHAIRCOUPLES

21st ANNUAL CONVENTION.....	Paul & Linda Robinson
TECHNICAL ADVISORY COMMITTEE (TAC).....	John & Mary Macuci
EDITORS NEWSLETTER.....	Bob and Sue Riley
LEGAL ADVISOR.....	Sandra Coleman
PARLIAMENTARIAN.....	Richard Lamberty
MEMBERSHIP/COMPUTER SERVICES.....	Tim & Debby Vogt
EDUCATION.....	Bill & Martha Buck
PUBLICITY.....	Larry & Sharon Roberts
GOLDEN TORCH.....	Paul and Betty Stottlemeyer
HALL OF FAME.....	Mike & Toni Auriene
NOMINATIONS.....	John and Mary Macuci

## SPECIAL ASSIGNMENTS

NATIONAL CAROUSEL CHAIRCOUPLE PRO TEM and CONVENTION GUIDELINES.....	Lloyd and Nan Walker
MANUAL MAIL COORDINATORS.....	Floyd and Marilyn Lamson
BYLAWS REVIEW.....	Peter and Beryl Barton
EXECUTIVE AMBASSADOR for JAPAN.....	Manabu & Reiko Imamura

# HALL OF FAME

## 1996 ST. MICHEL'S QUICKSTEP

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

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

## URDC Hall of Fame Dances

<b>1977</b>		<b>1982</b>	
12th Street Rag	Bob & Joanne Simmons	Carmen	Lloyd & Nan Walker
Boo Hoo	Chic & Ileen Stone	El Coco	Irv & Betty Easterday
Charlie My Boy	Ann & Andy Handy	Lisbon Antiqua	Charles & Dorothy DeMaine
Continental Goodnight	Pete & Carmel Murbach	Sugarfoot Stomp	Irv & Betty Easterday
Elaine	Ben Highburger	The Gang	Ann & Andy Handy
Green Door	Charlie & Bettye Procter	<b>1983</b>	
Gypsy Eyes	Al & Carmen Coutu	Heartaches Cha	Ben Highburger
In My Dreams	Eddie & Audrey Palmquist	The Homecoming	Charlie & Nina Ward
Maria Elena	Clarlie & Nina Ward	<b>1984</b>	
Mr. Sandman	Phil & Norma Roberts	Hawaiian Wedding Song	Charlie & Madeline Lovelace
Spaghetti Rag	Sue & Con Gniewek	Someone Like You	Peter & Beryl Barton
Tango Bongo	Bea & Blake Adams	<b>1985</b>	
Tango Mannita	Manning & Nita Smith	Para Esto	Phil & Norma Roberts
Wonderland By Night	Gordon & Betty Moss	Send Her Roses	Eddie & Audrey Palmquist
<b>1978</b>		<b>1986</b>	
Fascination	Gordon & Betty Moss	Andante	Paul & Lorraine Howard
In The Arms Of Love	Bill & Irene Morrison	Lonely Is The Name	Phil & Norma Roberts
Mardi Gras	Eddie & Audrey Palmquist	<b>1987</b>	
Melody Waltz	Gordon & Betty Moss	Answer Me	Eddie & Audrey Palmquist
Rivierre De Lune	Eddie & Audrey Palmquist	Cavatina	Peter & Beryl Barton
<b>1979</b>		<b>1988</b>	
Autumn Leaves	Gordon & Betty Moss	Amor Cha	Peter & Beryl Barton
Let's Dance	Chic & Ileen Stone	<b>1989</b>	
Singing Piano Waltz	Eddie & Audrey Palmquist	Autumn Nocturne	Eddie & Audrey Palmquist
Smile	Ann & Andy Handy	<b>1990</b>	
Three A.M.	Gordon & Betty Moss	Sam's Song	Sam & Jodi Shawver
<b>1980</b>		<b>1991</b>	
Caress	Phil & Norma Roberts	Tampa Jive	John & Mary Macuci
Dancing In The Dark	Phil & Norma Roberts	<b>1992</b>	
Kiss Me Goodbye	Koite & Helen Tullus	And I Love You So	Jim & Bobbie Childers
Till	Gordon & Betty Moss	<b>1993</b>	
Waltz Tramonte	Bill & Dorothy Britton	Fortuosity	Bob & Mary Ann Rother
<b>1981</b>		<b>1994</b>	
Butterfly	Charlie & Bettye Procter	Spanish Eyes	Bob & Mary Ann Rother
Dance	Paul & Laura Merola	<b>1995</b>	
Lovely Lady	Eddie & Audrey Palmquist	London By Night	Bill & Carol Goss
Tango Capriccioso	Clarlie & Nina Ward	<b>1996</b>	
Wyoming Lullaby	Eddie & Audrey Palmquist	St Michel's Quickstep	Russ & Barbara Casey

# GOLDEN TORCH AWARD



**In Recognition of their exceptional leadership, U.R.D.C. proudly present this testimonial of appreciation**

This busy couple from Oak Ridge, Tennessee have served the Universal Round Dance Council well for many years, in numerous capacities: Vice-President since 1993, several terms on the Board of Directors, over five years as Chaircouple of the Technical Advisory Committee, Program Chaircouple for the 1987 Convention in Seattle, and again for the 1990 Convention in San Francisco, and readily volunteering at many conventions since 1983 when they first taught in San Antonio.

They are also active members of several other dance organizations including ROUNDALAB, the American International Dance Teachers Association, and the Dixie Round Dance Council of which they are the current Chaircouple.

Brent & Mickey began Round Dancing in 1975, teaching in 1980, and choreographing in 1983. Today their dance routines total more than 50 with many being popular worldwide. The Moores were very instrumental in successfully introducing the Bolero rhythm to the Round Dance Community in 1993 with *Sleeping Beauty*, perhaps their most noted choreography to date. This routine was the



**BRENT & MICKEY MOORE**

first place choice on the National Carousel list of Top Favorites for 12 consecutive months; no other dance routine has yet achieved this honor. For this, the Moores were awarded a National Carousel "Certificate of Excellence" which was followed in 1995 by two more certificates for their other very popular Boleros: *If You* and *Nosotros*.

In addition to all the above, Brent & Mickey conduct weekly classes in the Tennessee Valley and teach at numerous dance festivals and clinics throughout the country every year.

Out there in the "non-dancing" world, Brent is a department manager for the Martin-Marietta Corporation and Mickey recently retired from the Department of Energy's Office of Scientific and Technical Information, where she was a software products manager.

This talented couple has for many years made significant contributions to the Round Dance activity. Through their leadership, choreography and excellent teaching they have provided enjoyment and inspiration to Round Dancers all over the World.



# **FORMER RECIPIENTS OF THE GOLDEN TORCH AWARD**

<b>1978</b>	<b>Gordon &amp; Betty Moss - California</b>
<b>1979</b>	<b>Frank &amp; Iris Gilbert - Florida</b>
<b>1980</b>	<b>Eddie &amp; Audrey Palmquist - California</b>
<b>1981</b>	<b>Charlie &amp; Nina Ward - Canada</b>
<b>1982</b>	<b>Manning &amp; Nita Smith - Texas</b>
<b>1983</b>	<b>Charlie &amp; Bettye Proctor - Texas</b>
<b>1984</b>	<b>Bud &amp; Lil Knowland - Arizona</b>
<b>1985</b>	<b>Ben Highburger - Texas</b>
<b>1986</b>	<b>Irv &amp; Betty Easterday - Maryland</b>
<b>1989</b>	<b>Phil &amp; Norma Roberts - Indiana</b>
<b>1990</b>	<b>Koit &amp; Helen Tullus - California</b>
<b>1991</b>	<b>Peter &amp; Beryl Barton - Canada</b>
<b>1992</b>	<b>Bob &amp; Sue Riley - Florida</b>
<b>1995</b>	<b>Bill &amp; Carol Goss - California</b>
<b>1996</b>	<b>Brent &amp; Mickey Moore - Tennessee</b>

# Universal Round Dance Council

## 22nd International Convention

San Jose, California

Civic Auditorium

July 23 - 26, 1998



For high intermediate to advanced dancers and intermediate dancers who wish to advance their dancing level. Proper dance attire is required

### CONVENTION

Thursday Evening,  
Friday, Saturday and Sunday

9:00 am to 4:30 pm  
Clinics and Dance Teaches

7:00 pm to 11:00 pm  
Reviews and Party Dances

Note: Schedule Change for 1998 only  
Thursday Through Sunday

### EDUCATION SEMINARS

(Both sessions open for all dancers & teachers)  
Thursday 9:00 am to 12:00 noon

Teachers' Seminar

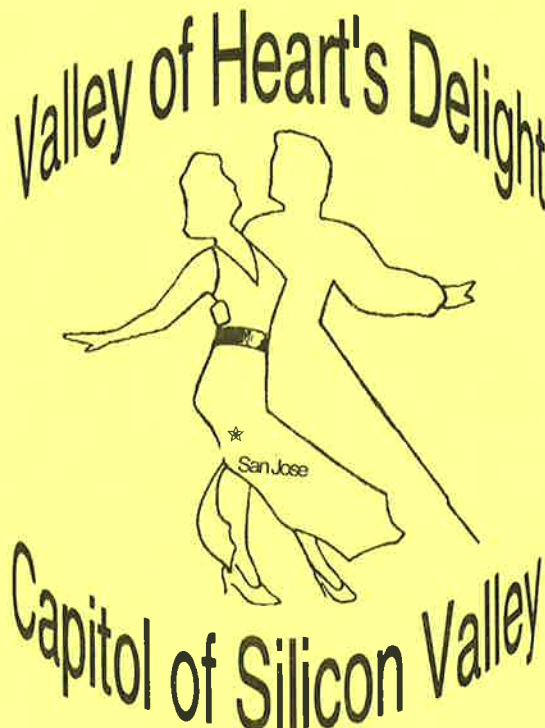
1:30 pm to 4:30 pm  
Dancers' Seminar

**General Chaircouple**  
Jerry & Sandy Adams  
URDC98@aol.com  
(408) 723-7529

**Program Chaircouple**  
Wayne & Donna Slotsve  
Dance106@aol.com  
(402) 496-3270

**Registration Chaircouple**  
Frank & Minnie Buck  
FEBUCK@postoffice.worldnet.att.net  
(408) 377-1508

**Education Chaircouple**  
Bill & Martha Buck  
(318) 869-1879



**Back**



Do You Know The Way ^  
To San Jose!



### REGISTRATION FORM

✂ The Convention registration fee provides entrance to all sessions, **Thursday** Evening through **Sunday** Evening and the convention syllabus. Hotel, RV, transportation and other information will be sent upon receipt of registration.

<u>Convention</u>	<u>Couple</u>	<u>Single</u>	<u>Educational Seminar</u>
URDC Members	\$80.00 <input type="checkbox"/>	\$45.00 <input type="checkbox"/>	Included in the convention package. FREE of charge
Non-URDC Members (1 year Membership included in fee of non-URDC members)	\$96.00 <input type="checkbox"/>	\$61.00 <input type="checkbox"/>	Teachers (9am-noon) Dancers (1:30-4:30)
<u>URDC Membership Renewal</u>	\$16.00 <input type="checkbox"/>	\$16.00 <input type="checkbox"/>	Extra Convention Syllabus (picked up) \$10.00 <input type="checkbox"/> Mailed \$13.00 <input type="checkbox"/>
<input type="checkbox"/> Canada \$17.50 <input type="checkbox"/> Overseas \$20.00			

TOTAL AMOUNT ENCLOSED \$ \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_ Please Check One  Teacher/Dancer  Dancer

Make Check Payable (in US funds) To: **URDC-22nd Convention**  
Mail To: **Frank and Minnie Buck, 4888 Tilden Drive, San Jose, CA 95124**

Refund for cancellation, less \$10.00 processing fee, is available through July 1, 1998

1997

Education

Syllabus



## KENJI & NOBUKO SHIBATA

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

They currently conduct two advanced classes each week in Mountain View and Los Altos, CA. Kenji and Nobuko prefer a clinic-style teaching and conduct their classes in such a setting.

They have choreographed a number of round dances, including *When I'm 64*, *Wheels Cha Cha*, *One*, *Rumba Calienta*, *Isn't It Romantic*, *Muchacha*, *Malt Liquor*, *Dancin' Cha Cha Cha*, *Love Is My Life*, *East of Eden*, *Around the World Medley*, *Tea For Two Mambo*, *Prime Point* and recently *Tango Classico*.



## 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 and Mary also served as Program Chaircouple for the URDC Convention in 1994. They have just been elected to the Board of Directors of ROUNDALAB and formerly served as Education Chaircouple of 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 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 former 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.





## KAY & JOY READ

**KAY & JOY READ** began round dancing in 1987. They continued in intermediate classes in 1988-89 and continue to spend several weeks each summer enrolled in intermediate and advanced dance improvement clinics. Currently they receive private instruction in International Rhythms from Barbara King and in American Rhythms from Joe Lozano at the Houston Center of Dance in Houston, Texas.

Kay and Joy started teaching round dancing in 1989. They have taught classes at all levels from beginners through advanced and currently sponsor intermediate and advanced (Carousel #228) clubs in Houston, TX. They offer phase III and phase IV basics classes in all rhythms as well as high intermediate phase V figure & rhythm clinics. They prefer a "basics" approach in a clinic-type atmosphere and conduct their clubs and classes in that manner. They cue at local and regional square and round dance club activities, co-sponsor Houston area round dance dinner/dances each year, and are featured instruction at several national round dance festivals.

Past teaching experiences include the Texas State Square and Round Dance, National Square & Round Dance and Universal Round Dance Council Conventions as well as teacher educational seminars at the '95 and '96 ROUNDALAB conventions. Joy & Kay were the featured instructors at the Round Dance Division of Japan's National Folk Dance Federation's 40th Anniversary Celebration in Chiba, Japan in 1996. They are members of Texas Round Dance Teachers' Association, Dixie Round Dance Council, ROUNDALAB, and Universal Round Dance Council. Their choreography includes: *Love Grows*, *We're Almost there*, *Come Along With Me IV*, *Mujer IV*, *Heavenly Angel*, *Angel from Heaven*, *Mujer VI*, *Todo & Nada* and *Come Along With Me VI*.

Kay has been teaching diagnostic pathology at Texas A&M University since 1967, is past Department Head of the Department of Veterinary Pathobiology and is currently a Professor of Veterinary Pathology in the College of Veterinary Medicine. Joy has a music degree from North Texas State University with emphasis in piano and organ. They have 3 children and 2 grandchildren.



## RICHARD LAMBERTY & ALISE HALBERT

**RICHARD LAMBERTY** has been dancing for 28 years. He has been involved in exhibition clogging, challenge level square dancing, competition ballroom as well as all levels of round dancing.

Richard considered Round Dancing as his first love and is delighted to have reached a point in his life where he can participate more fully in all the various aspects of Round dancing. He now has a weekly round dance class, during the past year was appointed as the Parliamentarian of URDC, and has also jointed ROUNDALAB.

Over the years Richard has choreographed many popular routines including *Papillon*, *Another You*, *The Bard*, *Crazy World*, *Fields of Gold*, *Let's Face the Music and Dance*, *Beautiful Maria*, and his new *Nocturne*, to name a few.

In addition to his Round Dance activities, Richard also teaches ballroom, and last year received his Licentiate in the ballroom category with the Imperial Society of Teachers of Dance.

**ALISE HALBERT** started with ballet and tap as a child. Eight years ago she entered the world of ballroom, competing in the American Style Pro/Am division. Earlier this year Alise decided to become a full-time ballroom instructor. In addition to her teaching, she also performs with various dance groups and has an active competition schedule. Last year she became an Associate of the Imperial Society of Teachers of Dance in the ballroom division; later this year she will be tested in the Latin division.

Richard and Alise have been dancing together since June of 1995. They first appeared together at the URDC in San Jose in July of that year. They have performed with *Moonlight Rhapsody*, a ballroom dance theatre group in San Francisco, and have competed in several major ballroom competitions, including the British Open, in Blackpool, England.

Richard and Alise will be traveling to Germany later this year as the featured teachers for the European Round Dance Week. They will also be the featured teachers at a new weekend in Florida, as well as other dance festivals over the coming months. Their unique brand of teaching, beautiful choreography and dedication to the enjoyment of dance has earned them the highest respect among dancers and teachers alike.

## Clinic Notes

# "Let's Samba" Rhythmic Interpretation of Samba figures

by Kenji & Nobuko Shibata

Samba rhythm seems to be less popular in round dance comparing to other rhythms such as Waltz, Rumba, Foxtrot & Cha Cha, probably because of its rather faster tempo and body bouncing action required for many of Samba figures such as Whisks, Voltas and Bota Fogos. The Samba Bounce Action is produced by flexing and straightening knee and ankle of supporting foot during all movements that are timed 'SaS'.

As we watch dancers doing Samba dances, we observe many of them are not correctly marking different rhythms: e.g. Difference between Whisks (SaS) and Rocks (Closed and Open) (SQQ).

It is important for us to give each step the correct value, e.g. When dancing the 'SaS' rhythm give the first step  $3/4$  of a beat, the second a  $1/4$  and the third step a whole beat. On 'SQQ' figures give the first step a whole beat and the second and third steps an even  $1/2$  beat each. Remember NOT to bounce in figures timed 'SQQ'.

In this clinic we are going to talk about rhythmic interpretation of Samba basics, which directly affects to execution of figures. By practicing a short routine composed of the following figures, we will be learning the rhythmic difference and interpretation of the figures.

Rhythm	Figures
SaS	Whisks to Left and Right, Samba Walk, Side Samba Walk, Shadow Bota Fogo, Criss Cross Volta
SQQ	Closed Rocks, Corta Jaca, Natural Roll
SaS or SQQ	Reverse Turn

We hope this Samba clinic is enjoyable to you and provides some helpful hints for your teaching or execution of various Samba figures.

If you have any questions and/or problem on this clinic or clinic notes, please feel free to call or drop us a note:

Kenji & Nobuko Shibata  
820 Ryan Place #144  
Pleasant Hill, CA 94523-5177  
Phone: 510 - 609 - 7801

# 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 all 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 created by the Gauchos, those brilliant horsemen who were natives of La Plata 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.

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 toe skimming the floor lightly, then as it approaches the forward foot, it will be lifted and placed forward first on the heel, then the whole of the foot.

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

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

Because the Picture Figures in Tango are so very different than the Picture Figures in Waltz and Foxtrot, we have decided to work mostly on the above figures and figures that lead into them. We hope this clinic will leave you with a better understanding of Tango, thus creating more enjoyment while dancing it.

Happy Dancing!



# ADVANCED RUMBA FIGURE AMALGAMATIONS

## [LEADING & EXECUTION]

**PRESENTED BY: Kay & Joy Read**

Many of the most common advanced figure amalgamations used in rumba have the **Basic Alemana** as an entry figure. As with most dance figures and steps, good execution requires that attention be given to the entry. In fact, a common statement among accomplished dancers and instructors is *“if you’re having trouble with a particular figure or step, examine the previous figure or step”*. With this admonishment in mind, we will carefully examine the basic **Alemana from LOP** and **from Fan** with its **execution and leading techniques** as a basis for entry into several common advanced figure amalgamations including **Opening Outs(Cuddles), Closed Hip Twists, Advanced Hip Twists, Ropespins, and Advanced Sliding Doors**. In addition, we will contrast this alemana entry technique with the alemana entry into figures such as **Hand to Hand** and **New Yorker**.

The basic alemana is a triangular figure as compared to an underarm(spot) turn which is more linear. The alemana begins with a forward step by the lady to the man’s left side turning right face underarm to face the wall. The second step is a forward tracing step toward the wall turning right face to face partner and finishes with a third forward step well to the man’s right side into the right arm. Lead differences by the man prior to step three(example: lowering the lead hands prior to last step) can alter the exit position to **left open facing** for a **Hand to Hand** or **counter promenade** for a **New Yorker**. Lady may also be led to **shadow skaters** for **Advanced Sliding Doors**.

From a **closed position exit** following an alemana(lady to the man’s right side into the right arm) the lead for opening out is easily executed and sets up the possibility for the following amalgamations:

- Opening out to spiral & fan.**
- Opening out right & left in open hold(cuddles)or closed hold.**
- Opening out to reverse tops.**
- Opening out to advanced or continuous(circular) hip twists.**

Other possible leads from a well executed alemana would be:

- Double hand hold advanced opening out & ropespins.**

We will examine the entry leads and the execution of as many of these amalgamations as time permits.

# Footwork and Rise Two Sides Of The Same Coin

Richard E. Lamberty

## I. Introduction

Earlier this year, I participated in a discussion of footwork and rise on the Round Dance e-mail list *round-dance@futureone.com*. In response to a question by one of the list members, I wrote up a brief (for me) explanation of footwork and rise. In doing so, I realized that this would be an excellent topic of discussion for my URDC Education Seminar.

In my own round dance class, **The Thursday Night Round Dance Group**, I often discuss footwork and rise with my dancers. More than anything else, a good understanding of these two concepts makes their dancing better. My intention here today is to share with you my ideas of how footwork and rise are related, and how by working at them we can all improve our dancing, thereby making it easier and more fun.

## II. What is FOOTWORK?

Footwork is the description of which part or parts of the foot are used to take a step.

This sounds simple, and in practice, it actually is. But describing footwork can be a most difficult task. However, part of our goal is simplification, so we will seek to make the descriptions as straightforward as possible.

Footwork is an essential part of all dancing. It is not possible to do any of the dancing we do without footwork. However, not all dances and figures have well defined footwork. For example, the footwork in West Coast Swing varies quite a bit. Some people teach that two walking steps danced by the follower at the beginning of most figures are heel lead steps. Others believe that a ball / flat action should be used. Still others say it depends on the specific figure being danced.

Regardless of the exact footwork used, some footwork is still taking place.

## III. What is RISE?

Rise is the straightening of the standing leg. Rise is always accompanied by a stretch of the body.

Not all dances have rise, however, rise is still one of the defining characteristics of the dances we do. It is an integral part of International Style Tango that there is no rise; it is just as integral that International Style Rumba or Cha Cha have no lowering.

Most dances use rise (and lowering) to enhance the music being expressed.

## IV. Some Definitions

Let's take a moment to define some terms so that we can more clearly communicate with each other.

### A. Heel (or Heel Lead):

A forward step taken such that the heel of the stepping foot makes contact with the floor first. (Note that we never take a backward step with a heel lead. Try it and see why.)

### B. Toe (or Ball):

Any step taken such that the toe of the stepping foot makes contact with the floor first, and the heel is never brought into contact with the floor.

### C. Heel Toe:

A forward step taken such that the heel of the stepping foot makes contact with the floor first, and then, as the weight is collected over that foot, the heel is lifted off the floor. This is **foot rise**.

The closing step of a heel turn is also described as Heel Toe. This is done to emphasize that the heel is drawn lightly across the floor until the feet are together.

### D. Toe Heel (or Ball Heel, or Ball Flat):

Any step taken such that the toe of the stepping foot makes contact with the floor first, and then the heel of that foot is lowered such that the foot is then flat on the floor.

### E. No Foot Rise (NFR)

When stepping back, if the toe of the standing leg is released before the heel so that the heel can be lightly drawn across the floor, the step is said to have No Foot Rise.

There are, of course, additional footwork actions, but these cases cover most situations. Our goal will be to understand when and why to use a particular footwork so that in any given figure we can think about it and determine what the footwork ought to be (all things being equal, which, of course, they never are.)

## V. Some Examples

Let's take a walk. Actually several, using different techniques, so that we can see how rise and footwork combine to create our dancing.

### A. Heel Leads

1. Standing up straight with the knees straight, but not locked, walk forward, as if you were strolling down the street. Notice that using a natural walking gait, we always take heel leads.

2. Start walking again, but at some point, while over one foot, deliberately rise to the toes (foot rise). It should become difficult to take the next step with a heel lead.
3. Standing up straight but with your knees bent fairly deeply, walk forward. Notice that the stride is quite different. It is easier to stand longer on the foot before moving and stretch out the free leg before actually taking the step. Notice also that you are still (or should be) taking heel leads.
4. Start walking again with bent knees, but again, as you are standing on the foot, deliberately rise to the toes before taking the next step. Again, it seems more natural to take the next step with a toes lead instead of a heel lead.

From this we learn that rise alone, or lack thereof, does not require that a step have a toe lead. But changing the footwork from HEEL to HEEL TOE almost forces the next step to be a toe lead instead of a heel lead.

**B. Toe Leads**

1. Standing up straight with the knees straight, but not locked, rise up to your toes. Now start walking forward. Do not soften the knees. Notice that your body now wants to use toe leads and that your heels never touch the floor.
2. Walk again on your toes, and at some point, deliberately use a footwork of toe heel, but continue walking. The next (and subsequent steps) would now be heel leads and would remain heel leads until you deliberately use foot rise to get back up onto the balls of your feet.
3. Standing up straight but with your knees bent fairly deeply, rise to your toes and start walking forward. Notice that you now want to take toe leads.

Once we are on our toes, we would continue to be on our toes until we have footwork of toe heel.

**C. Latin Footwork**

Standing straight up with the knees straight, but not locked, walk forward, but force yourself to use a footwork of Toe Heel. Notice that this is not a normal walking step. It takes a small amount of effort to do this.

Latin walks are more deliberate than ballroom walks, in part because they are less commonly used in everyday life.

**VI. When do I use a footwork of Heel?**

Well, let's make a few assumptions. First, we need to be doing one of the dances where heel leads are appropriate: Waltz, Foxtrot, Quickstep, Tango, Viennese Waltz, Paso Doble, and West Coast Swing. We generally do not use heel leads in Latin dances: Rumba, Cha Cha, Jive (or Swing), Mambo, Night Club Two Step, and Bolero.

You take a heel lead if:

1. It is a forward step, AND
2. It is the first step of the figure OR
3. The previous step had no rise OR
4. The previous step had no foot rise.

Numbers 1 and 2 taken together tell us that dancing tends to start in a neutral position.

Numbers 1 and 3 or 4 taken together tell us that without rise or foot rise, we have no reason to change our natural stride.

## **VII. When do I use a footwork of Toe?**

Again, lets stick with the non-latin type dances for now.

You take a toe step if:

1. Rise has been commenced (and possibly completed) OR
2. The previous step was taken with footwork of TOE (and not Toe Heel) OR
3. The previous step had foot rise (was take HEEL TOE) OR
4. The step is taken sideways or with a significant sideward component.

Number 1 means that we allow rise to influence our footwork.

Numbers 2 and 3 mean that the footwork of the previous step determines (with no exceptions) the footwork of this step.

Number 4 is inevitable due to the biomechanics of the human body.

This means that the second step of almost all figures will have a footwork of TOE in dances that have rise.

It also means that we would continue to dance on our toes until something changes (like, for example, the Rise.)

## **VIII. When does Toe become Toe Heel?**

Continuing with our same assumptions:

A Toe becomes Toe Heel if:

1. Rise ends.
2. It is the first step of a figure and we stepped backwards. (All backward steps that initiate a figure are Toe Heel (with the occasional Toe Heel Toe).)
3. The failure to lower the heel would impede the forward motion of the Leader.

Rise ending (or lowering) is an indication that a figure is ending. In order to be ready to initiate a new figure, we need to have footwork of Toe Heel so that we can initiate the next figure correctly.

All backward steps that initiate a figure are Toe Heel (with the occasional Toe Heel Toe). Again, this is due to biomechanics.

As for Number 3, let's face facts: partner dancing is sexist. But once we get past that there are good reasons that the follower would use a footwork of Toe Heel when moving backwards for more than one step, the most important of which is the desire to not get kicked. Lowering the heel on the backward step provides additional clearance. It also provides greater stability, and it allows an easier flow of movement.

**Then why doesn't the MAN have to do it?**

Well, he does if he follows.....

In all seriousness, that topic has been debated in the Ballroom community for more than sixty years. The consensus is that the posture of the leader while moving backwards does not create the need for that footwork. I warned you that No Foot Rise (which what we are really talking about here) was arbitrary.

## **IX. When do I use No Foot Rise?**

No Foot Rise is a really interesting thing (that's a euphemism for complicated.) Its application might seem arbitrary in certain circumstances, and it is not possible to easily articulate all the places where it occurs, however the following rules cover most of the common cases:

A step will have No Foot Rise if it is a **backward** step AND:

1. It is the first step of a figure.
2. The previous step of the figure was backward (or had a backwards component) and had no rise.
3. The previous step of the figure was backward (or had a backwards component), the footwork of that step was Toe Heel, and the rise was completed on that step.
4. The previous step of the figure was backward (or had a backwards component), the footwork of that step was Toe Heel, and the rise did not change on that step.
5. You aren't doing a Latin Dance.

Well, that is certainly a mouthful.

No Foot Rise occurs at the beginnings of figures. It also occurs when we continue to move backwards, and where pressing through the heel would enhance stability and movement.

There are some specific exceptions, places where No Foot Rise would not be used even though it might seem appropriate. In particular, the leader often has foot rise in a place where the follower would have No Foot Rise. It is my opinion that, in those cases, if No Foot Rise was used, it would not usually interfere significantly with the figure.

## **X. What does this all add up to?**

Rise can effect footwork.

Footwork can indicate rise.

In a dance like Tango, where we have no rise, the emphasis becomes focused on footwork and body action.

In a dance like Bolero, where the footwork is always the same (Toe Heel), we empathize the rise and lowering.

In dances like Waltz, Foxtrot and Quickstep, we allow the natural inclinations of the body to determine (most) footwork, and we use rise to enhance the effect of that footwork.

Rise effects footwork in a predictable way. That predictable way also happens to be fairly consistent with the way the body wants to work. Learn to think about rise and footwork together, and convince yourself to allow your body to do that predictable thing and your dancing will get easier and more comfortable.

## **XI. Some Context**

Following are some simple groups of figures which we can use to examine the concepts which we have been discussing:

### **A. Tango (Commence in Closed Position facing Diagonal Wall):**

Two walks; Progressive Link, Closed Promenade; ; Five Step; -, -, Closed Promenade (to face DC); ; Open Reverse Turn; Closed Finish;

### **B. Bolero (Commence in Open Facing Position, Leader Facing Wall, lead hands joined):**

New Yorkers; ; Spot Turn; Forward Basic; Left Side Pass to Face COH; Forward Basic; Right Side Pass to Face WALL; Lunge Break;

### **C. Waltz (Commence in Closed Position facing Diagonal Center):**

Open Telemark; Chasse; Maneuver; Spin Turn; Box Finish; Two Left Turns; ; Change Of Direction;

### **D. Foxtrot (Commence in Closed Position facing Diagonal Center):**

Reverse Turn; Feather Finish; Three Step; Natural Turn; Open Impetus; Promenade Weave; ; Change Of Direction;

## **XII. In conclusion....**

First and foremost, I want people to enjoy dancing. Throughout human history, dance has been used to celebrate life. It embodies the very best of the human spirit, expressing the full range of human experience and emotion.

The dancing we do has the very same potential. Music combining with movement. Two souls finding unity. A celebration of life. If round dancing lacks anything, it is the willingness of its participants to revel in this celebration of life.

Good technique can help to free us so that we can celebrate our dancing. Spending some effort on developing our understanding of footwork and rise can have lasting benefits that will make our dancing more enjoyable, more expressive, more a celebration of the best form of partner dancing.



21st

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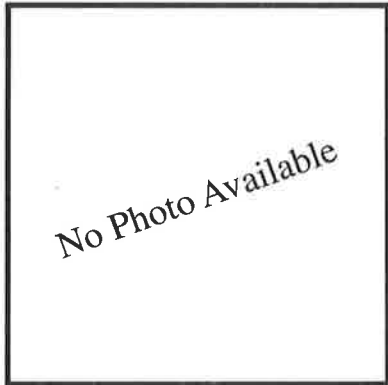
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# EDUCATION SEMINARS

## Teachers Seminar



**Pete & Mary McGee**

**International Tango**

9:00 a.m. - 10:20 a.m.



**Kenji & Nobuko Shibata**

**Let's Samba**

10:30 a.m. - 11:50 a.m.

## Dancers Seminar



**Kay & Joy Read**

**Technique for Advanced Latin  
Figure Amalgamations**

1:15 p.m. - 2:35 p.m.



**Richard Lamberty**

**Alise Halbert**

**Footwork & Rise**

2:45 p.m. - 4:30 p.m.

**1997 URDC CONVENTION WINSTON-SALEM  
MC's and MONITORS**

**SOUTH MEETING HALL**

**THURSDAY MORNING CLINIC**

**Phase VI Waltz**

**by: Wayne & Barbara Blackford**

**9:00 a.m. - Noon**

**Review: 7:00 p.m. - 7:25 p.m.**

**MC: Bill & Martha Buck**

**Monitor: Glenn Kelly**

**THURSDAY AFTERNOON CLINIC**

**Phase VI Rumba**

**by: Peter & Beryl Barton**

**1:30 p.m. - 4:30 p.m.**

**Review: 7:30 p.m. - 7:55 p.m.**

**MC: John & Jean Wilkinson**

**Monitor: Bill & Shirley Arnwine**

**FRIDAY MORNING CLINIC**

**Phase VI Quickstep**

**by: Irv & Betty Easterday**

**9:00 a.m. - Noon**

**Review: 7:00 p.m. - 7:25 p.m.**

**MC: Joe & Pat Hilton**

**Monitor: Del & June Wilson**

**FRIDAY AFTERNOON CLINIC**

**Phase VI Argentine Tango**

**by: Brent & Mickey Moore**

**1:30 p.m. - 4:30 p.m.**

**Review: 7:30 p.m. - 7:55 p.m.**

**MC: Jim & Jeri Robb**

**Monitor: Jerry & Sandy Adams**

**SATURDAY MORNING CLINIC**

**Phase VI Viennese Waltz**

**by: Bill & Carol Goss**

**9:00 a.m. - Noon**

**Review: 7:00 p.m. - 7:25 p.m.**

**MC: Homer & Peggy Lozeron**

**Monitor: Phil & Jane Robertson**

**NORTH BANQUET HALL**

**THURSDAY MORNING CLINIC**

**Phase VI Mambo**

**by: Kenji & Nobuko Shibata**

**9:00 a.m. - Noon**

**Review: 7:00 p.m. - 7:25 p.m.**

**MC: Jerry & Jo Gierok**

**Monitor: Joe & Jo Carnevale**

**THURSDAY AFTERNOON TEACH**

**Phase V+ International Tango**

**by: Kay & Joy Read**

**2:00 p.m. - 4:30 p.m.**

**Review: 7:30 p.m. - 7:55 p.m.**

**MC: Larry & Sharon Roberts**

**Monitor: Henry & Judy Scherrer**

**FRIDAY MORNING TEACH**

**Phase V+ Foxtrot**

**by: Bill & Martha Buck**

**9:30 a.m. - Noon**

**Review: 7:00 p.m. - 7:25 p.m.**

**MC: Jim & Marianne Senecal**

**Monitor: Bob & Jovita Tripi**

**FRIDAY AFTERNOON TEACH**

**Phase V+ Cha Cha Cha**

**by: Rod & Susan Anderson**

**2:00 p.m. - 4:30 p.m.**

**Review: 7:30 p.m. - 7:55 p.m.**

**MC: Jim & Jennie Runnels**

**Monitor: Gene & Del McGinty**

**SATURDAY MORNING TEACH**

**?**

**Taught by: Carlos & Nancy Esqueda**

**9:30 a.m. - Noon**

**Review: 7:00 p.m. - 7:25 p.m.**

**MC: Allen Hershell/Christine Coxon**

**Monitor: Randy Lewis**

## THURSDAY MORNING



**Wayne & Barbara Blackford**  
*Jennell's Serenade*  
Phase VI Waltz  
Clinic Teach



**Kenji & Nobuko Shibata**  
*Asi Asi Mambo*  
Phase VI Mambo  
Clinic Teach

## THURSDAY AFTERNOON



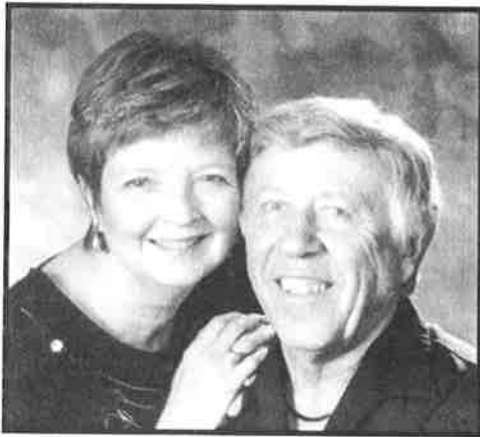
**Peter & Beryl Barton**  
*Estrellita*  
Phase VI Rumba  
Clinic/Teach



**Kay & Joy Read**  
*Phantom Tango*  
Phase V+ Tango  
Teach



## FRIDAY MORNING



**Irv & Betty Easterday**  
*Mr. Aladdin*  
Phase VI Quickstep  
Clinic/Teach



**Bill & Martha Buck**  
*You By My Side*  
Phase V+ Foxtrot  
Teach

## FRIDAY AFTERNOON



**Brent & Mickey Moore**  
*Nuevo Caminito*  
Phase VI Argentine Tango  
Clinic/Teach



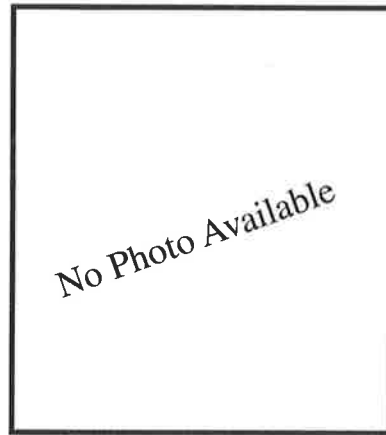
**Rod & Susan Anderson**  
*Banana Boat Cha*  
Phase V Cha Cha  
Teach



# SATURDAY MORNING



**Bill & Carol Goss**  
*Favorite Things*  
Phase VI Viennese Waltz  
Clinic/Teach



**Carlos & Nancy Esqueda**  
Hall of Fame Dance  
Teach

# STANDBY TEACHERS



**Dick & Karen Fisher**  
*I'm Just a Baby*  
Phase V+ WCS



**John & Mary Macuci**  
*She Can't Fix Grits*  
Phase VI Jive



**Larry & Sharon Roberts**  
*El Bandoneon Tango*  
Phase V+ Tango

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