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Newspaper Copy



UNIVERSAL ROUND DANCE COUNCIL

22nd International Convention
San Jose, CA
July 23 - 26, 1998

Valley of Heart's Delight



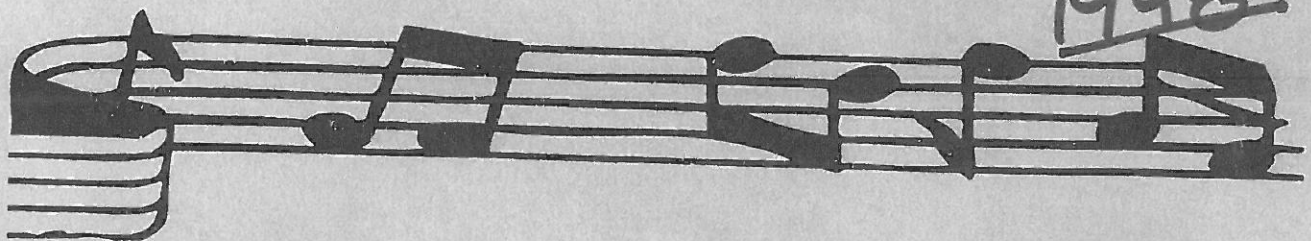
Capitol of Silicon Valley

Pearl Adams

back

YOU KNOW THE WAY ^ TO SAN JOSE?

1998





9842

DRDC Newsletter "For Dancers in the know"
THE
ROUNDANCERS
INFORMATION SOURCE

[Send for free copy]

DRDC Editor

2761 Knollwood Dr.

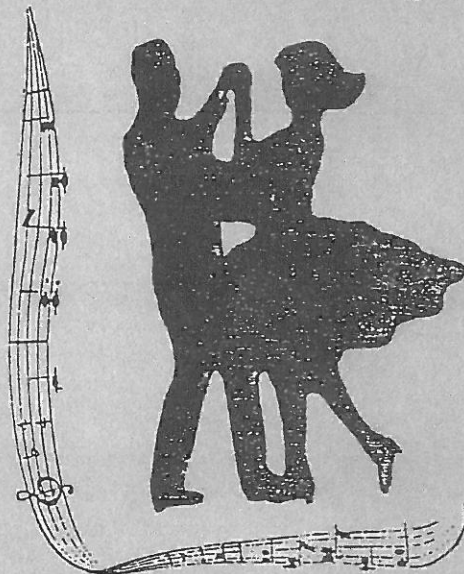
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*A worldwide publication for Round Dance
Cuers/Teachers and Dancers.*

Published since November 1962

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BOB & JEANNE GRANGER
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Welcome to San Jose!



UNIVERSAL ROUND DANCE COUNCIL

Welcome "back" to San Jose!

As general chaircouple of the 22nd Annual Universal Round Dance Convention, we want to welcome you all to San Jose and to make your stay here a memorable one.



A convention such as this simply could not be done without the combined efforts of volunteers who have given of their time and energy to ensure that all of you have a truly good time. We want to thank the clinicians who bring you the latest choreography and best of technique and the MC's and cuers who give up a portion of their dance time to make each session run smoothly. A huge "thank you" must also go to our convention staff.....you are the greatest! And, most of all, a special thanks to you, the dancers, for without you there would be no convention.

Have a wonderful time at the convention and enjoy your stay here in San Jose!

Ray & Sandy Adams



UNIVERSAL ROUND DANCE COUNCIL

Brent & Mickey Moore
URDC Presidents

July 23, 1998

It is with great pleasure that we welcome you all back to another URDC Convention here in San Jose. We are totally confident that you are in for a wonderful dance experience and a great time enjoying the many sights and activities offered by this beautiful part of the country.

Convention time is always a time of renewal for us and we know for most of you as well. A time to rekindle old friendships that may have been dormant for a year (or more). A time to make new friends in the dance community. This year's convention is fortunate to have so many participants from the far-flung corners of the round dance world and we especially look forward to meeting and getting to know better our dance friends from Japan and Europe.

As usual, the Convention Committee has been working extremely hard to create a convention that reflects your desires and adds elements that create those special memories that we all treasure. We're absolutely sure this ably led committee has achieved these goals. We extend a very heart-felt thank you to all the members of the committee and to those teachers and dancers who have volunteered their time and talents in support of this convention, URDC, and round dancing. Please, give them your personal thank you some time during the week.

Enough said, LET'S DANCE!!!

98-6



CITY OF SAN JOSÉ, CALIFORNIA

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

SUSAN HAMMER
MAYOR

June 18, 1998


Dear Friends,

It is a pleasure to welcome all members attending the 1998 Universal Round Dance Council convention.

I am very pleased that you have once again chosen our city to host this event. I hope you will all take advantage of the variety of activities available in San Jose, ranging from beautiful parks, our cultural and arts facilities, and our many ethnic restaurants.

I wish you an enjoyable convention and a marvelous stay in our city.

Sincerely,


Susan Hammer
Mayor



URDC Executive Officers

and

Board of Directors





THE UNIVERSAL ROUND DANCE COUNCIL

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98-9

Technical Advisory Committee

98-9

The Technical Advisory Committee (TAC)

Chaircouple: John & Mary Macuci

To 2003

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To 2002

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To 2001

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To 1998

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Dell & June Wilson

Proofreaders:

Ed & Judy Jaworski
Perry Lefeavers

Computer Application Consultant:

Jerry & Ramona Harvey

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Convention Committee





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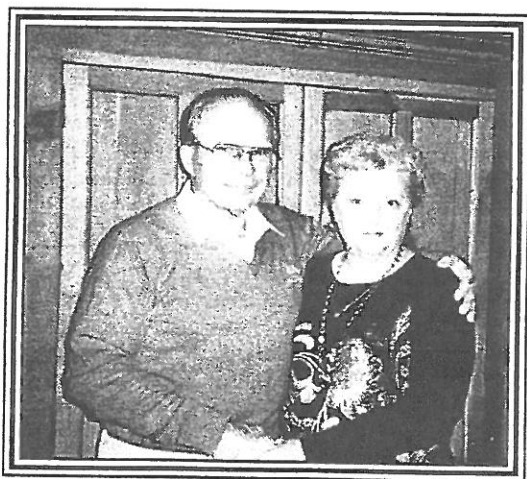


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**Frank & Minnie Buck
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**Jerry & Sandy Adams
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**Stu & Phyllis Williams
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**Warren & Cheryl Perrigo
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98-12



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Decorations**



**Chuck & Shirley Hurst
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**Bill & Martha Buck
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98-13

GOLDEN TORCH AWARD





- 1978 Gordon & Betty Moss - California
- 1979 Frank & Iris Gilbert - Florida
- 1980 Eddie & Audrey Palmquist - California
- 1981 Charlie & Nina Ward - Canada
- 1982 Manning & Nita Smith - Texas
- 1983 Charlie & Bettye Proctor - Texas
- 1984 Bud & Lil Knowland - Arizona
- 1985 Ben Highburger - Texas
- 1986 Irv & Betty Easterday - Maryland
- 1987 No Award Given

- 1988 No Award Given
- 1989 Phil & Norma Roberts - Indiana
- 1990 Koit & Helen Tullus - California
- 1991 Peter & Beryl Barton - Canada
- 1992 Bob & Sue Riley - Florida
- 1993 No Award Given
- 1994 No Award Given
- 1995 Bill & Carol Goss - California
- 1996 Brent & Mickey Moore - Tennessee
- 1997 No Award Given

98-15

Hall of Fame

HALL OF FAME

1997

ORIENT EXPRESS

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

98-17

URDC Hall of Fame Dances

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

81-86

Looking Back - The Top 15



TOP 15 ROUTINES 1991 - 1997

	1991 Denver	1992 San Antonio	1993 Winston-Salem	1994 Winston-Salem	1995 San Jose	1996 Denver	1997 Winston-Salem
1	You're The Top Cha (Childers)	Sam's Song (Shawver/Casey)	And I Love You So (Childers)	Sleeping Beauty (Moore)	Sleeping Beauty (Moore)	And I Love You So (Childers)	Cavatina (Barton)
2	Sam's Song (Shawver/Casey)	And I Love You So (Childers)	Cavatina (Barton)	Cavatina (Barton)	Sam's Song (Shawver/Casey)	The Children (Barton)	Erotica (Moore)
3	And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	Boogie Blues (Easterday)	London By Night (Goss)
4	Mambo #5 (Smarrelli)	Amor (Barton)	Sam's Song (Shawver/Casey)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullus)	And I Love You So (Childers)
5	Tango Capriccioso (Ward)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Love Potion #9 (Anderson)	The Children (Barton)	A Lovely Evening (Childers)	The Children (Barton)
6	Cavatina (Barton)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Lovely Lady (Palmquist)	Cavatina (Barton)	Symphony (Slater)
7	Wyoming Lullaby (Palmquist)	Cavatina (Barton)	Kiss Me Goodbye Rumba (Lawson)	And I Love You So (Childers)	Kiss Me Goodbye (Tullus)	Java Jive (Childers)	Boogie Blues (Easterday)
8	Orient Express Foxtrot (Moore)	Maria Elena (Ward)	Ramona (Krol)	Maria Elena (Ward)	Wyoming Lullaby (Palmquist)	The Bard (Lamberty)	Sleeping Beauty (Moore)
9	Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Fortuity (Rother)	Autumn Nocturne (Palmquist)	Warm & Willing (Childers/Slotsve)
10	Allegheny Moon (Barton/Christmas)	Mambo #5 (Smarrelli)	You're The Top Cha (Childers)	Sam's Song (Shawver/Casey)	Kiss Me Goodbye Rumba (Lawson)	Warm & Willing (Childers/Slotsve)	Paso Cadiz (Goss)
11	Maria Elena (Ward)	Someone Like You (Barton)	Maria Elena (Ward)	Picardy Foxtrot (Slater)	Send Her Roses (Palmquist)	Castles & Kings (Slater)	Sam's Song (Shawver/Casey)
12	Send Her Roses (Palmquist)	Ramona (Krol)	Amor (Barton)	Tango Capriccioso (Ward)	Maria Elena (Ward)	Symphony (Slater)	Tampa Jive (Macuci)
13	London By Night (Goss)	Fortuity (Rother)	Tampa Jive (Macuci)	Send Her Roses (Palmquist)	Married (Shawver)	Sleeping Beauty (Moore)	Wyoming Lullaby (Palmquist)
14	Kiss Me Goodbye (Tullus)	Kiss Me Goodbye (Tullus)	Alright, You Win (Childers)	Amor (Barton)	Orient Express Foxtrot (Moore)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)
15	Someone Like You (Barton)	You're The Top Cha (Childers)	You Make Me Feel So Young (Krol)	Tampa Jive (Macuci)	Someone Like You (Barton)	If You (Moore)	Orient Express Foxtrot (Moore)
			Send Her Roses (Palmquist)	Kiss Me Goodbye Rumba (Lawson)	London By Night (Goss)		

98-20

Teaching Schedules



98-21

SAN JOSE CLINICIANS AND RHYTHMS AND MC'S

	PARKSIDE HALL	CIVIC AUDITORIUM
FRIDAY 9:00 to 12:00	SHIBATA/MERENGUE "Dancez Merengue" Unphased MC-Bill & Virginia Carpenter	READ/RUMBA "Colours of the Wind" Phase VI MC-Bill & Shirley Arnwine
	2:00 to 4:30 LAMBERTY/FOXTROT "Am I Blue" Phase VI MC-Wayne & Donna Slotsve	BLACKFORD/AMER RUMBA "Moonlight Rumba" Phase VI MC-Hershell Allen & Christine
SATURDAY 9:00 to 12:00	EASTERDAY/JIVE "House of Blue Lights" Phase VI MC-Jerry & Jo Gierok	WORLOCK/WALTZ "Starlight" Phase VI MC-Bill & Martha Buck
	2:00 to 4:30 MOORE/SAMBA "Sambanna" Phase VI MC-Dwain & Judy Sechrist	SCHMIDT/RUMBA "Last Night" (Lamberty) Phase VI MC-Larry & Sharon Roberts
SUNDAY 9:00 to 12:00	GOSS/TANGO "The Blues Tango" Phase VI MC-Robby & Win Robinson	9:00-10:30 "INTRODUCING" COUPLE MC - Dave & Marilyn McAdams
		10:30-12:00 HOF/SECHRIST MC-Paul & Linda Robinson

Size of crowds may require change of rooms.

"INTRODUCING" DEMOS:

- Jack & Judy De Chenne - Spokane, WA -- "Sway Me" Phase VI Rumba
- Randy & Marie Preskitt - Everett, WA -- "Mandarina" Phase VI Rumba
- Larry & Sharon Roberts - Lakeland, FL -- "The Girls of California" Phase V+2 West Coast Swing

MASTER OF CEREMONIES:

- Hershell Allen, Jr. and Christine Coxon - Latham, NY
- Bill & Shirley Arnwine - Levelland, TX
- Bill & Martha Buck- Shreveport, LA
- Bill & Virginia Carpenter - Piedmont, CA
- Jerry & Jo Gierok - Oakdale, MN
- Dave & Marilyn McAdams - Omaha, NE
- Larry & Sharon Roberts - Lakeland, FL
- Paul & Linda Robinson - Independence, KS
- Robby & Win Robinson - Sacramento, CA
- Dwain & Judy Sechrist - Tucson, AZ
- Wayne & Donna Slotsve - Omaha, NE

- BLACKFORD/AMER RUMBA
- READ/RUMBA
- WORLOCK/WALTZ
- SHIBATA/MERENGUE
- EASTERDAY/JIVE
- "INTRODUCING"
- SCHMIDT/RUMBA
- SECHRIST/HOF
- GOSS/TANGO
- MOORE/SAMBA
- LAMBERTY/FOXTROT

98-22

At A Glance.....

98-23

Day at a Glance - Thursday, July 23

	Civic Auditorium	Parkside Hall
8:00		Registration Opens Vendor Area Opens
9:00 - 10:20		EDUCATION SEMINAR - 1 <i>"Rotary and Linear - Relative to our Swing Rhythms"</i> Diana & Jerry Broadwater
10:30 - 11:50		EDUCATION SEMINAR - 2 <i>"Learning Latin in Layers"</i> Bill & Carol Goss
11:50 - 1:15		LUNCH BREAK
1:15 - 2:35		EDUCATION SEMINAR - 3 <i>"Twists and Turns of Latin Dances"</i> Curt & Tammy Worlock
2:45 - 4:30		EDUCATION SEMINAR - 4 <i>"An Analysis of Widely Used Figures from Popular Dances"</i> Richard Lamberty & Alise Halbert
4:30 - 7:30		DINNER BREAK
7:30 - 8:00	Opening Ceremonies SHOWCASE OF ROUNDS	
8:12 - 11:00	Hall Closed	PRELUDE BALL

98-24

Day at a Glance - Friday, July 24

	Civic Auditorium	Parkside Hall
9:00 - 12:00	CLINIC / TEACH Rumba VI <i>COLOURS OF THE WIND</i> Kay & Joy Read	CLINIC / TEACH Merengue Unphased <i>DANTEZ MERENGUE</i> Kenji & Nobuko Shibata
12:00 - 2:00	LUNCH BREAK	LUNCH BREAK
2:00 - 4:30	CLINIC / TEACH Rumba VI <i>MOONLIGHT RUMBA</i> Barbara & Wayne Blackford	CLINIC / TEACH Foxtrot VI <i>AM I BLUE</i> Richard Lanberty & Alise Halbert
4:30 - 7:00	DINNER BREAK	DINNER BREAK
7:00-7:25	REVIEW Rumba VI <i>COLOURS OF THE WIND</i> Kay & Joy Read	REVIEW Merengue Unphased <i>DANTEZ MERENGUE</i> Kenji & Nobuko Shibata
7:30 - 7:55	REVIEW Rumba VI <i>MOONLIGHT RUMBA</i> Barbara & Wayne Blackford	REVIEW Foxtrot VI <i>AM I BLUE</i> Richard Lamberty & Alise Halbert
8:00 - 8:20	SHOWCASE OF ROUNDS	
8:30 - 11:00	Hall Closed	EVENING PARTY DANCE

98-25

Day at a Glance - Saturday, July 25

	Civic Auditorium	Parkside Hall
9:00 - 12:00	<p>CLINIC / TEACH Waltz VI <i>STARLIGHT</i> Curt & Tammy Worlock</p>	<p>CLINIC / TEACH Jive Phase VI <i>HOUSE OF BLUE LIGHTS</i> Irv & Betty Easterday</p>
12:00 - 2:00	LUNCH BREAK	LUNCH BREAK
2:00 - 4:30	<p>CLINIC / TEACH Rumba VI <i>LAST NIGHT (Lamberty)</i> Michael & Regina Schmidt</p>	<p>CLINIC / TEACH Samba VI <i>SAMBANNA</i> Brent & Mickey Moore</p>
4:30 - 7:00	DINNER BREAK	DINNER BREAK
7:00-7:25	<p>REVIEW Waltz VI <i>STARLIGHT</i> Curt & Tammy Worlock</p>	<p>REVIEW Jive Phase VI <i>HOUSE OF BLUE LIGHTS</i> Irv & Betty Easterday</p>
7:30 - 7:55	<p>REVIEW Rumba VI <i>LAST NIGHT (Lamberty)</i> Michael & Regina Schmidt</p>	<p>REVIEW Samba VI <i>SAMBANNA</i> Brent & Mickey Moore</p>
8:00 - 8:20	SHOWCASE OF ROUNDS	
8:20 - 8:25	1998 HALL OF FAME	
8:30 - 11:00	Hall Closed	EVENING PARTY DANCE

98-26

Day at a Glance - Sunday, July 26

	Civic Auditorium	Parkside Hall
9:00 - 12:00	9:00 - 10:30 INTRODUCING TEACH 10:30 - 12:00 1998 HALL OF FAME TEACH Dwain & Judy Sechrist	CLINIC / TEACH Tango Phase VI <i>THE BLUES TANGO</i> Bill & Carol Goss
12:00 - 1:30	LUNCH BREAK	LUNCH BREAK
1:30	ANNUAL GENERAL MEETING Brent & Mickey Moore - Presiding	
2:30 (Approximately)		DANCE THROUGHGS Each dance will be cued twice.
4:30 - 7:00	DINNER BREAK *	DINNER BREAK *
7:00-7:25	REVIEW Introducing Teach	
7:30 - 7:55	REVIEW 1998 HALL OF FAME Dwain & Judy Sechrist	REVIEW Tango VI <i>THE BLUES TANGO</i> Bill & Carol Goss
8:00 - 9:50	Hall Closed	EVENING PARTY DANCE
9:50 - 10:00		GOLDEN TORCH AWARD
10:00 - 10:55		SPECIAL HOUR - TOP 15
10:55 - 11:00		CLOSING CEREMONY

* - The new Board of Directors Meeting will be held in the Plaza Room of the Hilton Hotel, beginning at 4:30 pm - Brent and Mickey Moore, presiding.

98-27

Evening Programs



98-28

**PARKSIDE HALL
PRELUDE BALL**

*"A CELEBRATION OF THE WEST COAST
INSTRUCTORS AND CHOREOGRAPHERS"*

8:12- ADIOS 8:16- BANDITO CHA 8:20- JUST A TANGO 8:24- MOONLIGHT ROMANCE 8:28- PENSANDO EN TI 8:32- ST. MICHAELS QUICKSTEP	NORMAN/CULLIP GOSS CHILDERS CHILDERS ESQUEDA CASEY	V - WALTZ V- CHA CHA V- TANGO VI- WALTZ VI- FOXTROT V- QUICKSTEP	Randy/Marie Preskitt 425-348-6030 5603 Sound Avenue Everett, WA 98203-1261 RKPreskitt@msn.com
8:36- KISS ME GOODBYE 8:40- JEAN 8:44- YOU'RE THE TOP CHA 8:48- LONDON BY NIGHT 8:52- FORTUOSITY 8:56- LAURANN	TULLUS LAMBERTY CHILDERS GOSS ROTHER PRESKITT	VI- FOXTROT V- WALTZ IV- CHA CHA VI- WALTZ V- QUICKSTEP IV- WALTZ	Randy Lewis 503-645-9233 1596 Tanasbrook Ct Beaverton, OR 97006 rondel@worldnet.att.net
9:00- JAVA JIVE 9:04- PAPILLON 9:08- YEARS MAY COME 9:12- SMILING EYES 9:16- SWEET IDA FOXTROT 9:20- NOCTURNE	CHILDERS LAMBERTY ROTHER PALMQUIST PALMQUIST LAMBERTY	V- W C SWING VI- WALTZ IV- RUMBA V- WALTZ V- FOXTROT VI- WALTZ	Richard Lamberty & Alise Halbert 510-839-7644 373 Warwick Avenue Oakland, CA 94610-3326 REXL@unrrts.com
9:24- SAM'S SONG 9:28- ARE YOU STILL MINE 9:32- DON'T CRY FOR ME ARGENTINA 9:36- I KNOW NOW 9:40- MONA LISA 9:44- I'M DREAMING	SHAWVER KIEHM/GOSS PALMQUIST PALMQUIST STOTTLEMYER IVINS	VI- WALTZ VI- SLOW 2-STEP IV- TANGO V- FOXTROT VI- WALTZ V- FOXTROT	Larry/Eleanor Tracht 253-862-6351 17912 - 28th St. East Sumner, WA 98390 RdDancer@aol.com
9:48- WYOMING LULLABY 9:52- BRILLIANT CONVERSATIONALIST 9:56- MEMORIES OF YOU 10:00- L-O-V-E 10:04- RIVIERE DE LUNE 10:08- BEST OF MY LOVE	PALMQUIST SHIBATA PALMQUIST SHIBATA PALMQUIST SHIBATA	V- WALTZ V- W C SWING V- FOXTROT VI- QUICKSTEP V- WALTZ IV- RUMBA	Kenji/Nobuko Shibata 510-609-7801 820 Ryan Place #144 Pleasant Hill, CA 94523
10:12- AND I LOVE YOU SO 10:16- PASO CADIZ 10:20- ROSE TANGO 10:24- AUTUMN LEAVES 10:28- AUTUMN NOCTURNE 10:32- RUMBA CALIENTE	CHILDERS GOSS TULLUS MOSS PALMQUIST SHIBATA	V- RUMBA V- PASO DOBLE VI- TANGO V- RHYTHM VI- WALTZ VI- RUMBA	Win/Robby Robinson 916-381-4839 8448 La Riviera Drive Sacramento, CA 95826 WinRsO@aol.com
10:36- BLACK VELVET WEST 10:40- COMO ME GUSTAS 10:44- A LOVELY EVENING 10:48- MARRIED 10:52- I'D DO ANYTHING 10:56- COULD I HAVE THIS DANCE	CHILDERS ESQUEDA CHILDERS SHAWVER PALMQUIST CASEY	VI- W C SWING VI- RUMBA VI- FOXTROT VI- WALTZ V- FOXTROT VI- WALTZ	Ed/Dianne Gaines 562-926-5225 12724 Beach Street Arritos, CA 90703-1116 EdnDiGaines@juno.com

98-29

**PARKSIDE HALL
FRIDAY EVENING PROGRAM**

8:30- THE OLD HOUSE 8:34- RACHEL'S SONG 8:38- WITCHCRAFT IV 8:42- CASTLES & KINGS	LAMBERTY STAIRWALT SLATER SLATER	IV- WALTZ IV- SLOW TWO-STEP IV- FOXTROT V- WALTZ	Shirley/Bill Arnwine 3116 S. St. Road Levelland, TX 79336 806-894-5098
8:46- BYE BYE BLUES FOXTROT 8:50- JUST CALLED 8:54- PENNSYLVANIA 6-5000 8:58- ONLY LOVE	PALMQUIST BARTON GLOVER SHIBATA	VI- FOXTROT V- RUMBA V- MIXED VI- RUMBA	Bill/Martha Buck Shreveport, LA 71105 318-869-1879 billmar@iamerica.net
9:02- DANCEZ MERENGUE	SHIBATA	Unf- MERENGUE	Kenji/Noboku Shibata
9:06- SUGAR SUGAR 9:10- KISS ME GOODBYE RUMBA 9:14- LA PURA 9:18- ASI ASI MAMBO	WORLOCK LAWSON GOSS SHIBATA	IV- CHA CHA V- RUMBA V- CHA CHA VI- MAMBO	John/Jean Wilkinson Schenectady, NY 12309 518-785-0094 wilki@rpi.edu00000000
9:22- MOONLIGHT RUMBA	BLACKFORD	VI- RUMBA	Barbara/Wayne Blackford
9:26- MEMORY 9:30- OH, LOOK AT ME NOW 9:34- BOOGIE BLUES 9:38- GUANTANAMERA	EASTERDAY READ EASTERDAY EASTERDAY	VI- RHYTHM V- FOXTROT VI- JIVE VI- CHA CHA	Wayne/Donna Slotsve Omaha, NE 68116 402-496-3270 Dance106@aol.com
9:42- COLOURS OF THE WIND	READ	VI- RUMBA	Kay/Joy Read
9:46- AMOR 9:50- I LOVE BEACH MUSIC 9:54- BAHAMA MAMA 9:58- A WALK IN THE BLACK FOREST	BARTON RAYBUCK RUMBLE LAMBERTY	V- CHA CHA IV- W C SWING IV- CHA CHA VI- QUICKSTEP	Klaus/Marion Voelkl Munich, Germany 0049-89-605643 klaus.voelkl@bmw.de
10:02- AM I BLUE	LAMBERTY	VI- FOXTROT	Richard Lamberty
10:06- JASMINE 10:10- TILL 10:14- BEAUTIFUL MARIA 10:18- SMOKE GETS IN YOUR EYES	RUMBLE MOSS LAMBERTY RUMBLE	V- RUMBA VI- RHYTHM V- RUMBA VI- FOXTROT	Kay/Bob Kurczewski Chesterton, IN 46304 707-487-4831 roundsbyskis@juno.com
10:22- TAMPA JIVE 10:26- MARIA ELENA 10:30- LOVE POTION #9 10:34- PICARDY FOXTROT	MACUCI WARD ANDERSON SLATER	V- JIVE V- FOXTROT V- CHA CHA VI- FOXTROT	Herb/Sue Norton Glen Ellyn, IL 60137 630-858-1369 hnorton@enteract.com
10:38- TALK ABOUT ME 10:42- RAINBOW CONNECTION 10:46- SLOW BOAT FOXTROT 10:50- TE QUIERO	RORABACK CHILDERS ESQUEDA RORABACK	VI- BOLERO IV- WALTZ VI- FOXTROT VI- RUMBA	Milo & Carol Molitoris Box 824, Willows, CA 95988 530-934-8569 mmoli@glenn-co.k12.ca.us

98-30

**PARKSIDE HALL
SATURDAY EVENING PROGRAM**

8:30- MARILYN, MARILYN 8:34- CHA CHA TORERO 8:38- SUNFLOWER 8:42- CHARDONNAY	PALMQUIST MOORE TONKS EASTERDAY	IV- WALTZ V- CHA CHA IV- JIVE VI- WALTZ	Virginia/Bill Carpenter Piedmont, CA 94610 510-444-2488 SundwnRNDS@aol.com
8:46- SPANISH EYES 8:50- EMBASSY WALTZ 8:54- FIESTA TANGO 8:58- SEND HER ROSES	ROTHER PALMQUIST PALMQUIST PALMQUIST	V- RUMBA VI- WALTZ VI- TANGO IV- WALTZ	Dave/Marilyn McAdams Omaha, NE 68137 402-895-3891 dammcadams@aol.com
9:02- SAMBANNA	MOORE	VI- SAMBA	Brent/Mickey Moore
9:06- HOW LITTLE WE KNOW 9:10- NUEVE CAMINITO 9:14- WATCH OVER ME FOXTROT 9:18- ESPANIA CANI	MOORE MOORE GOSS IMAMURA	VI- FOXTROT VI- ARG. TANGO IV- FOXTROT VI- PASO DOBLE	Brent/Mickey Moore Oak Ridge, TN 37830 423-483-7997 dancemoore@aol.com
9:22- HOUSE OF BLUE LIGHTS	EASTERDAY	VI- JIVE	Irv/Betty Easterday
9:26- TANGO CAPRICCIOSO 9:30- THE BARD 9:34- CUBAN TANGO 9:38- CATCH A MOONBEAM	WARD LAMBERTY GOSS CASEY	V- TANGO V- WALTZ VI- TANGO VI- WALTZ	Jack & Judy DeChenne Spokane, WA 509-535-2756 dechenne@cet.com
9:42- LAST NIGHT	LAMBERTY	VI- RUMBA	Michael/Regina Schmidt
9:46- APRES L'ENTRIENTE 9:50- LOVELY LADY 9:54- YOU MAKE ME FEEL SO YOUNG 9:58- WALTZ TRAMONTE	DAHL PALMQUIST KROL BRITTON	IV- MIXED RHYTHM V- WALTZ V- FOXTROT IV- WALTZ	Russ/Mary Morrison P.O. Box 4503 Kent, WA 98032 206-824-6733
10:02- STARLIGHT	WORLOCK	VI- WALTZ	Curt/Tammy Worlock
10:06- BOULAVOGUE 10:10- ALMOST THERE 10:14- TANGO TO RIO 10:18- SNOWY FOXTROT	LAMBERTY CHILDERS BARTON GOSS	VI- WALTZ VI- RUMBA VI- TANGO VI- FOXTROT	Larry/Sharon Roberts Lakeland, FL 33809 941-815-9457 larry.w.roberts@worldnet.
10:22- AM I BLUE	LAMBERTY	VI- FOXTROT	Richard Lamberty
10:26- COLOURS OF THE WIND	READ	VI- RUMBA	Kay/Joy Read
10:30- DANCE THROUGH THE NIGHT 10:34- LOVE IS MY LIFE 10:38- MAY ALL YOURTRUE 10:42- ROADHOUSE BLUES	GOSS SHIBATA ROTHER EASTERDAY	V- QUICKSTEP VI- RUMBA VI- WALTZ V- JIVE	Wally/Ione Wade Sunnyvale, CA 94089 408-745-1464 Wadewall@earthlink.net
10:46- MOONLIGHT RUMBA	BLACKFORD	VI- RUMBA	Barbara/Wayne Blackford
10:50- DANCEZ MERENGUE	SHIBATA	VI- MERENGUE	Kenji/Noboku Shibata
10:54- CAN'T TAKE MY EYES OFF YOU 10:58- TIME AFTER TIME GOES BY 11:02- LOVE'S POWER	SHIBATA GOSS GOSS	VI- CHA CHA VI- FOXTROT VI- RUMBA	Troy/Donna Hankins Marysville, CA 95901 916-742-2147

98-31

**PARKSIDE HALL
SUNDAY EVENING PROGRAM**

*"A SALUTE TO THE INSTRUCTORS AND
CHOREOGRAPHERS OF THE GRANDE INTERIOR"*

8:00- THE BLUES TANGO	GOSS	VI- TANGO	Bill/Carol Goss
8:04- 1998 HALL OF FAME			Dwain/Judy Sechrist
8:08- RUMBA ASSISI 8:12- DANCE ALL NIGHT 8:16- NO LADY 8:20- IT'S IN HIS CHA CHA	BROADWATER MOORE BROADWATER MOORE	V- RUMBA VI- FOXTROT VI- W C SWING V- CHA CHA	Bill/Martha Buck Shreveport, LA 71105 318-869-1879 billmar@iamerica.net
8:24- "INTRODUCING" TEACH			
8:28- HOUSE OF BLUE LIGHTS	EASTERDAY	VI- JIVE	Irv/Betty Easterday
8:32- PARA ESTO 8:36- JUST ANOTHER WOMAN IN LOVE 8:40- ALLEGHENY MOON 8:44- I LOVE THE NIGHTLIFE	ROBERTS ANDERSON BARTON D'ALISIO	V- RUMBA VI- RUMBA VI- WALTZ V- JIVE	Paul/Linda Robinson Independence, KS 316-331-6249 pldance@horizon.hit.net
8:48- STARLIGHT	WORLOCK	VI- WALTZ	Curt/Tammy Worlock
8:52- SAMBANNA	MOORE	VI- SAMBA	Brent/Mickey Moore
8:56- SEPTEMBER FOXTROT 9:00- THE CHILDREN 9:04- MAKING MEMORIES FOXTROT 9:08- SOMEONE LIKE YOU	SLOTSVE BARTON BUCK BARTON	IV- FOXTROT VI- WALTZ V- FOXTROT V- WALTZ	Kay/Joy Read CollegeStation, TX 77840 409-696-4073 kread@vetmed.tamu.edu
9:12- LAST NIGHT	LAMBERTY	VI- RUMBA	Michael/Regina Schmidt
9:16- DANCEZ MERENGUE	SHIBATA	Unp- MERENGUE	Kenji/Noboku Shibata
9:20- HOOKED ON SWING 9:24- PERFIDIA 9:28- LAURA 9:32- WHEN YOU LOVE ME	WINDHORST SLATER SLATER MOORE	IV-MIXED RHYTHM VI- RUMBA VI- FOXTROT VI- RUMBA	Dave/Marilyn McAdams Omaha, NE 68137 402-895-3891 dammcadams@aol.com
9:36- COLOURS OF THE WIND	READ	VI- RUMBA	Kay/Joy Read
9:40- AM I BLUE	LAMBERTY	VI- FOXTROT	Richard Lamberty
9:44- MOONLIGHT RUMBA	BLACKFORD	VI- RUMBA	Barbara/Wayne Blackford
9:48- ANNOUNCEMENTS			ADAMS
9:50- GOLDEN TORCH			STOTTLEMYER
10:00- THE TOP 15			SLOTSVE & MOORE
10:55- CLOSING CEREMONIES			ADAMS



48-32
UNIVERSAL ROUND DANCE COUNCIL
23rd INTERNATIONAL CONVENTION
Joplin, Missouri
John Q. Hammons Trade Center
July 21 - 24, 1999

GENERAL CHAIRCOUPLE

Cecil & Diane Epperson
 di cedance@juno.com
 (417) 358-8454

ASSISTANT CHAIRCOUPLE

Paul & Linda Robinson
 probinson@cessna.textron.co
 (316) 331-6249

PROGRAM CHAIRCOUPLE

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

TEACH/CLINICIAN CHAIRCOUPLE

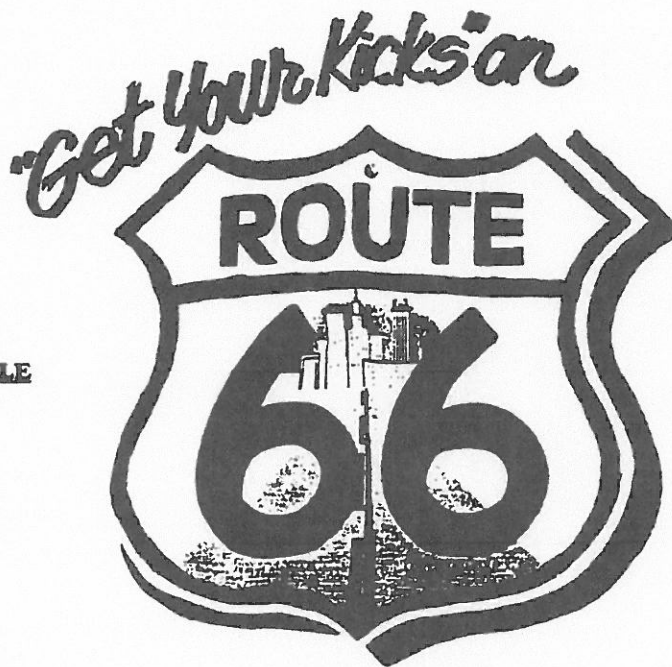
Rod & Susan Anderson
 rodsusan@juno.com
 (913) 492-8241

REGISTRATION CHAIRCOUPLE

Phil & Jane Robertson
 probertson@plant.siu.edu
 (618) 985-3589

EDUCATIONAL CHAIRCOUPLE

Hardie & Sara Hartung
 HARTUNG@worldnet.att.net
 (972) 245-8356



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

TRADE CENTER

Wednesday Evening
 Thursday, Friday & Saturday

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

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

HOLIDAY INN BALLROOM

Phase IV Figure Clinic/Teaches

Thursday, Friday & Saturday

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

EDUCATION SEMINARS

Wednesday at Trade Center
 (Both sessions open for all dancers & teachers)
 Teachers' Seminar - 9:00 am to 12:00 noon
 Dancers' Seminar - 1:30 pm to 4:30 pm

REGISTRATION FORM

The Convention registration fee provides entrance to all sessions, Wednesday evening through Saturday evening and the convention syllabus. Also included is attendance to the Educational Seminar on Wednesday. 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"/>	Circle One Below
Non-URDC Members	\$96.00 <input type="checkbox"/>	\$61.00 <input type="checkbox"/>	Teachers (a.m.)
(1 year Membership included in fee of non-URDC members)			Dancers (p.m.)
			Both Sessions
<u>URDC Membership Renewal</u>	\$16.00 <input type="checkbox"/>	\$16.00 <input type="checkbox"/>	<u>Extra Convention Syllabus</u>
Canada \$17.50 <input type="checkbox"/>	Overseas \$20.00 <input type="checkbox"/>		\$10. (pick up) \$13. (mailed)
TOTAL AMOUNT ENCLOSED \$			_____

Name _____
 Address _____
 Phone _____
 E-Mail _____

Please Check One:
 Teacher/Dancer Dancer

Make Check Payable (in US Funds) To: URDC - 23rd Convention
 Mail to: Phil & Jane Robertson, 1502 West Grand Road, Carterville, IL 62918

Refund for cancellation, less \$10.00 processing fee, is available through July 1, 1999

98-33

Clinicians and Resumes





Wayne & Barbara Blackford

*Phase VI American Rumba
Civic Auditorium - Friday 2:00 pm to 4:30 pm*

Barbara and Wayne started square dancing in 1965 and round dancing in 1972. They began teaching in 1974. Blackfords are members of the Round Dance Council of Florida, serving as education chairman, the Dixie Round Dance Council, URDC, AIDTA, STAR, and ROUNDALAB. They also are featured clinicians on the original ROUNDALAB video tapes and the addendums.

As full time Round Dance Teachers they now winter Mesa, Arizona, teaching beginners through Phase VI. They travel to weekends and are staff members at many festival/clinics and work-shops ie: Round-A-Rama, Delaware Valley, Copecrest, WASCA to name a few. During the summer months, they travel extensively around the country and Canada conducting clinics and workshops. They conduct many of their own "Hot Pepper" Round Dance Weekends as well as running a Round Dance Teachers' School annually. They directed a Round Dance Exhibition Team (The Reflections) which appeared at 10 National S/D Conventions and conduct a workshop and figure clinic in Jacksonville, Florida.

They have become known for their choreography as well - writing such favorites as *You're The Top Foxtrot*, *Dreamy Bolero*, *Black River Tango*, *Lullabye of Broadway*, *Can I Steal A Little Love*, *This Thing Called Love*, *Rainbow Foxtrot*, *Los Ojos Negros*, and many more.

The Blackfords believe in striving to do their best and take weekly private ballroom lessons. Their family includes two daughters and their husbands and a granddaughter and two grandsons.



98-35

Jerry & Diana Broadwater

*Education Seminar
Parkside Hall - Thursday, 9:00 am to 10:20 am*

Jerry grew up in a household of music and dancing. When his father played on the weekends the entire family would go to the dance; Jerry was assigned the job of dancing with his three female cousins whether he wanted to or not! He vowed he would not dance when he grew up.

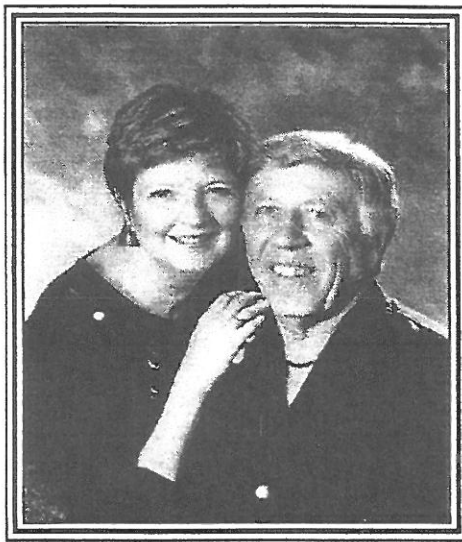
Diana was raised in a strict environment and was not allowed to dance. As far as she can remember she would twirl and dance in front of the mirror in the living room whenever she was alone.

The Broadwaters started dancing in 1982 and teaching in 1986. They are active members of URDC and currently have the honor of serving on the Board of Directors, TAC, and as the URDC liaison for ROUNDALAB. They are active members of RAL serving on the Board of Directors and are the chair couple for the Standardization and Planning Committee. They were on staff on the Addendum Videos and served as Phase V chairman. Jerry and Diana are members of Dixie Round Dance Council and wrote the Educational Articles for two years. In addition, they are members of the St. Louis Area Round Dance Teachers' Association, Missouri Round Dance Association, and the American International Dance Teachers Association.

As National Carousel leaders since 1990 they conduct a Phase V-VI mini clinic and a Phase IV-V class weekly. They give a Round Dance Party bi-monthly and conduct a monthly 5 hour evening "Fix it Dance". They have trained a couple to teach and cue and they are in charge of the beginner and easy intermediate classes. Jerry and Diana also give private dance lessons in their home studio.

Jerry and Diana are strong advocates on continuing education and believe that a teacher should never stop being a student. They take private Ballroom lessons in St. Louis, Missouri. They have also attended the BYU Dance Camp and have had private lessons with top competitors such as Corky and Shirley Ballas, Ron Montez, and Tony Meredith to name a few. The Broadwaters have taught at URDC, DRDC, and Round Dance weekends and festivals.

Their choreography includes *Fangled Tango, A Wink and A Smile, A Summer Night, My Dear Heart, Rumba Assisi, Dream of Me Foxtrot, Dancing Socks, Two Socks, No Lady, and Summer Time Foxtrot.*



98-36

Irv & Betty Easterday

Phase VI Jive

Parkside Hall - Saturday, 9:00 am to Noon

Irv and Betty Easterday have been square and round dancing for thirty-nine years. At the present they are instructors of a Phase IV, V, VI Carousel Club in Maryland / District of Columbia area. They are also instructors of ballroom adult education classes for the local community college.

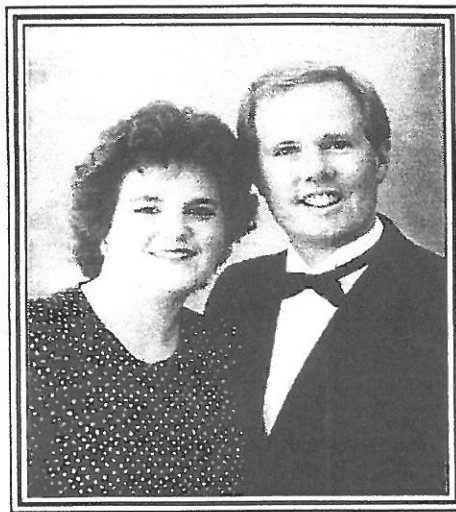
They are charter members of both ROUNDALAB AND URDC and have served many years on the boards of both organizations. They have served five years as Education Chairmen and also Chairmen of the Phase VI Standardization Committee of ROUNDALAB. As General Chairmen, they encouraged the production of the video tapes of the ROUNDALAB PHASE FIGURES to be used for educational purposes.

The ROUNDALAB INSTITUTE was organized by them is now in its 24th. year. Irv and Betty conducted a JIVE CLINIC in NEW Mexico in 1985 that was videotaped and is now a permanent part of the Lloyd Shaw Foundation Library. They are also pleased to have been the recipients of the URDC GOLDEN TORCH AWARD in 1986. In 1993 they were awarded ROUNDALAB'S highest honor the SILVER HALO AWARD given for the promotion and perpetuation of the Round Dance Activity. Easterdays have been staff members of many week-ends, festivals, and conventions.

Their primary interest is the education of the Round Dancer from the new dancer to the advanced dancer. They encourage and help in the training of Round Dance Leaders through their INSTITUTE FOR ROUND DANCE TEACHERS.

The Easterdays have choreographed many round dances, among them *Steppin, Easy, Hot Java, El Coco, Sugarfoot Stomp, Memory, Daddy Cha, Chardonnay, Boogie Blues, Perhaps,* and *Guantanamera.* *El Coco* and *Sugarfoot Stomp* have been voted into URDC HALL OF FAME and are ROUNDALAB CLASSIC dances.

Their family consists of Mick, a minister, Barb, an administrative assistant for an import firm, and a granddaughter, Mindi. Betty and Irv are retired schoolteachers.



98-37

Bill & Carol Goss

Phase VI Tango - Parkside Hall, Sunday 9:00 am to Noon
Education Seminar - Parkside Hall, Thursday 10:30 am to 11:50 am

Bill and Carol have been dancing and teaching for over twenty years. They begin Round Dancing in 1973 in New England and started teaching in 1976. They have taught all levels of Round Dancing.

They are members of URDC, ROUND-A-LAB and the North American Dance Teachers Association. They have served as members of the URDC Board of Directors, Education Chaircouple, Program Chaircouple, and have been on staff at numerous conventions as clinicians and teachers.

In 1995 they were named the recipients of the GOLDEN TORCH AWARD for outstanding contributions to round dancing. They also received the DISTINGUISHED SERVICE AWARD from ROUND-A-LAB for working on the ROUND-A-LAB video tapes.

They hold a monthly dance improvement clinic in San Diego and average about 12 traveling events per year, teaching in over 30 states, Canada, Japan, Australia, and Europe. For many years they have hosted the Round Table at the Institute held at Purdue University.

In 1980 they entered 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. They are currently taking their ballroom lessons with Mary Murphy of Champion Ballroom Academy.

Choreography and styling clinics are two loves of the Gosses. They introduced a new rhythm to Round Dancing, the slow two step Are You Still Mine. Their recent choreography includes *Bandido Cha, Paso Cadiz, Watch Over Me Foxtrot, Dance Through the Night, and Cuban Tango. London By Night* was named the 1995 URDC HALL OF FAME dance.

The Gosses are very busy as Bill is the Dean of Students at The Bishop's School in LaJolla, California, and Carol teaches private students at the Starlight Dance Studio and designs and makes dance clothes.



98-38

Richard Lamberty & Alise Halbert

Phase VI Foxtrot - Parkside Hall, Friday, 2:00 pm to 4:30 pm
Education Seminar - Parkside Hall, Thursday, 2:45 pm to 4:30 pm

Richard Lamberty started square dancing and clogging at age ten, by age fourteen he had discovered the wonderful world of Round Dancing. Then it was on to competitive ballroom dancing.

Richard has choreographed over 40 round dances from Phase II *Morning Has Broken* to the challenging *Five O'clock World*. Some of his most popular routines include: *A Walk In The Black Forest, Another You, Beautiful Maria, Boulavogue, Change Partners, Daddy Medley Cha, Fields of Gold, Hurricane Tango, Jeanne, The Look of Love, Nocturne, and Papillon*. Richard teaches ballroom as well as Round Dancing. He runs a Phase V-VI club weekly in Mountain View, Ca, and teaches at weekends and festivals in the U.S. Every October he travels to Germany to teach at the European Round Dance Week.

Richard is a member of RAL, URDC, Northern California Round Dance Teachers Assoc., DRDC, National Dance Council of America, as well as being a Licentiate in Standard dances with the Imperial Society of Teachers of Dance.

Alise also started ballet and tap at a young age, then on to Ballroom in her teens. She has an Associate in Standard and Latin with the Imperial Society of Teachers and teaches classes and private lessons.

Alise and Richard started dancing together in 1995, competing in professional Ballroom. They appeared in the review MOONLIGHT RHAPSODY, and performed at the TOP HAT CLUB.

Their backgrounds complement each other's styles and they are committed to excellence in dancing. Their primary goal is for people to enjoy the rich world of partner dancing.



98-39

Brent & Mickey Moore

Phase VI Samba
Parkside Hall - Saturday, 2:00 pm to 4:30 pm

Brent and Mickey began Round Dancing in 1975, teaching in 1980, and choreographing in 1983. This couple live and work in Oak Ridge, Tennessee, and have served in numerous capacities for the Universal Round Dance Council. They are the current President of URDC after serving as Vice-President since 1993. They have also had several terms on the Board of Directors, five years as the Chaircouple of the (TAC) Technical Advisory Committee, as well as Program Chaircouple for URDC 1987 and 1990.

Brent and Mickey are also active members in Round-A-Lab, The American International Dance Teachers' Association, and the Dixie Round Dance Council.

Today their dance routines total more than 50 with many being popular worldwide. URDC convention 1996 presented the Moores with the GOLDEN TORCH AWARD and their *Orient Express Foxtrot* was named to the HALL OF FAME in 1997. Brent and Mickey were instrumental in introducing the bolero rhythm to the Round Dance Community in 1993 with *Sleeping Beauty*, the first place choice on the National Carousel list of Top Favorites for 12 consecutive months. The Moores were awarded a National Carousel "Certificate of Excellence" followed by two more certificates for their boleros *If You* and *Nosotros*. A new release is *Nuevo Caminito*, an American Tango.

They conduct weekly classes in the Tennessee Valley and teach festivals and clinics throughout the country every year. They recently were teaching in Japan.

This talented couple are an inspiration to Round Dancers all over the world



98-40

Kay & Joy Read

Phase VI Rumba
Civic Auditorium - Friday, 9:00 am to Noon

Kay and Joy began Round Dancing in 1987 and continue to spend several weeks each summer enrolled in dance improvement clinics. Currently they receive private instruction in International Rhythms from Barbara King at the Houston Center of Dance and in American Rhythms from Joe Lozano at the Embassy Ballroom in Houston, Texas.

The Reads started teaching in 1989 and have taught classes at all levels. They sponsor intermediate and advanced (Carousel #228) clubs in Houston and a student ballroom club at Texas A & M University. Utilizing a "basics" concept in a clinic-type atmosphere they offer phase III and IV classes in all rhythms as well as high intermediate phase V figure and rhythm clinics. Additionally, they cue at square and round dance activities, sponsor Houston area round dance dinner/dances, and are featured instructors at National and International Round Dance festivals.

They are members of the Houston Square & Round Dance Council, Texas Round Dance Teachers' Association, Dixie Round Dance Council, Round-A-Lab and Universal Round Dance Council. They have had dance teaches and educational seminars at Texas State Square & Round Dance, USA West Square & Round Dance Council Conventions and the Round Dance Division of Japan's National Folk Dance Federation in Chiba, Japan.

Their Choreography includes: *Love Grows, We're Almost There, Come Along With Me, Heavenly Angel, Angel From Heaven, Mujer, Todo Y Nada, Phantom Tango, Oh, Look At Me Now, Some of These Days*, and the current release *Colours of the Wind*.

Kay has been teaching diagnostic pathology at Texas A&M University since 1967 and is currently a Professor of Veterinary Pathology in the College of Veterinary Medicine. He is an avid waterfowl hunter and collects duck stamps and prints. Joy has a music degree with emphasis in piano and organ and enjoys playing the piano. She also collects Hummel figurines, and plays bridge when time permits. They have 3 children and 2 grandchildren.

The 1998 Hall of Fame Dance
Showcase and Teach
Civic Auditorium Sunday, 10:30 am to Noon



98-41

presented by:
Dwain & Judy Sechrist

The Sechrists have been dancing and teaching since 1968. They have been members and officers of Round Dance Teachers Associations and are currently members of Arizona State Teachers Association (STAR), Round-A-Lab (RAL), The Universal Round Dance Council (URDC), and the Dixie Round Dance Council (DRDC). While living in California, they served eight years as Staff Teachers for the California State Square and Round Dance Convention. Their dance club is #312 of the National Carousels.

They have been members of URDC since 1979 and have served on (TAC) the Technical Advisory Committee for six of those years. They currently chair the Latin Committee for Cha Cha and Rumba.

Members of RAL since 1976 they have served on the Standardization Committee and currently serve on the Phase 6 ROQ Committee. They received their Maestro Award from Round-A-Lab in 1997.

They are currently Vice-Presidents of the Arizona State Teachers' Association and also Chair the Teachers' Education Committee for STAR. In 1999 they will be the Chair- couple for ARIZONA STAR BALL.

They continue to teach all levels of Round Dancing, with concentration on the high intermediate to advanced levels. Their formal Ballroom instruction began in 1982 and they continue to take private lessons in Ballroom Smooth and Latin.

Their family include three sons, and their wives, a grandson and granddaughter.



98-42

Michael & Regina Schmidt

Phase VI Rumba
Civic Auditorium - Saturday, 2:00 pm to 4:30 pm

Regina and Michael of Cologne, Germany met in 1987 while studying chemistry at the University. Regina had started Round Dancing in 1987 and is a founding member of High nOOOn Round Dance Club in Cologne, Germany, Michael started dancing in 1989 and joined High nOOOn Round Dance Club in 1990.

Starting in 1990 Michael served as the assistant teacher for the COLONIA SWINGERS ROUND DANCE GROUP. In 1994 Michael and Regina took over the intermediate Round Dance group and in the summer of 1994 Michael passed his cuer examination and joined the European Caller and Teacher Association (ECTA). At the same time, Regina and Michael began teaching for the High nOOOn Round Dance Club.

Michael and Regina were married in 1995. Their strong commitment to each other expressed in their marriage is also reflected in their philosophy of dancing:

***IN DANCING, LEARNING, AND TEACHING
IT TAKES TWO TO TANGO.***



98-43

Kenji & Nobuko Shibata

Merengue (Unphased)
Parkside Hall - Friday, 9:00am to Noon

The Shibatas have been involved in the square and round dance movement since 1964, and have been teaching round dancing since 1967 - an exciting year for them as when attending the National Square Dance Convention in Anaheim, California, they saw the advanced level of round dancing and it inspired them to improve their dancing to that level.

Since then they have taken professional dance instructions for ballroom and Latin dances and have taught at various week-ends and festivals throughout Japan and North America.

Kenji passed an exam of professional ballroom and Latin dancing in 1993 and was an instructor of ballroom dancing at a studio in Tokyo for two years. After Kenji's retirement, they moved to California to share the pleasure of dancing with American friends.

Kenji and Nobuko are currently conducting a high intermediate/advanced round dance class in Mountain View, California. They also teach classes for ballroom dancers in Berkeley, Oakland, and Los Altos. They prefer a clinic-style teaching and conduct their classes in such a manner.

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*, *Asi Asi Mambo*, *Can't Take My Eyes Off You*, *L-O-V-E*, *Brilliant Conversationalist*, *Best of My Love*, *Only Love*, and recently *Pumping Iron*.



98-44

Curt & Tammy Worlock

Phase VI Waltz - Civic Auditorium, Saturday, 9:00 am to Noon
Education Seminar - Parkside Hall, Thursday 1:15 pm to 2:35 pm

Tammy met Curt by attending one of his beginner round dance classes. They never thought then that they would start teaching together in 1983 nor that they would be married in 1985.

For the past seven years they have made it their career to be full-time round dance instructors. Currently, they are members of Roundalab, URDC, DRDC, and National Carousel Leaders for Club #32. They have served as Vice-Presidents for the Round Dance Council of Florida and as Director of MC'S for Rounds at the National in Orlando.

They conduct classes each week from beginners to Phase VI including private lessons. Continuing their own education they have weekly lessons with their International Ballroom coach, Alan Tuggey, from England.

With the help of several local round dance couples, they opened their own beautiful dance hall October 1997 called the **Stardust Dance Center** which features a 5,000 square foot floating hardwood floor. It's primary purpose, of course, is for round Dancing, where, in 1999, they are featuring weekends with the Moores, Esquedas, Shibatas, Bartons, Easterdays, Lamberty/Halbert, and Goss.

Choreography is relatively new to Curt and Tammy; however, their first dance (written in 1990) is called ***Sugar Sugar*** and has become quite popular. They have only choreographed a few since then: ***Unchained Foxtrot***, ***Postman Cha***, and ***Love Serenade***.

They are very busy as owners and managers of their Stardust Dance Center and their traveling schedule, but a high priority is their church and family outings with their two young daughters.

98-45

Introducing.....



INTRODUCING.....

98-46



JACK AND JUDY DeCHENNE

Jack started dancing as a pre-teen. He was member of a Square and Round Dance Exhibition Group for about three years. After high school graduation, he joined the Navy to serve as a Reactor Operator on submarines; during this time he and Judy were married. They returned to Spokane in 1980 and started taking square dance lessons. While Jack was cueing for square dances they were introduced to the world of Intermediate Round dancing. It was love at first sight.

The DeChennes started their Phase II basics class in 1984 and in 1986 their III-IV class. They currently teach basics in all intermediate levels and have written several intermediate level dances. They have two Round Dance clubs in the Spokane area. Meanwhile they travel to as many intermediate and advanced weekends and clinics as possible. They feel the enjoyment of dancing is as important to the teachers as in learning and improving their own skills. Jack and Judy firmly believe that if the instructors don't enjoy what they are doing then neither will the students.

Jack and Judy have been the featured Round Dance Instructors for many Intermediate and Advanced Dance Weekends in Canada and the Northwest. They were also the featured Instructors at the "STAR BALL" in Mesa, Arizona in 1995. Other weekends include Tucson, AZ, Albuquerque, N.M. Boise, Id., Salt Lake, UT, and Saskatoon Saskatchewan. They have been the featured instructors for the "AUGUST OF ROUNDS" in Spokane, WA, for the past seven years and the "ROUNDS OF APRIL" in Kennewick, WA, for the past two years.

Their family consists of three children. Jack and Judy have been married for 22 years. Jack works for a local Electronics Mfg. Co. and Judy operates a Day Care Center in their home.

They are current members of ROUNDALAB, URDC, NATIONAL CAROUSELS Chapter 197, and the DIXIE ROUND DANCE COUNCIL.

INTRODUCING.....

98-47



RANDY & MARIE PRESKITT

Randy and Marie started Square and Round 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 and teaching rounds in 1977. They met in 1978 at a dance festival and have been round dancing together ever since. The Preskitts started teaching basic round dance lessons to teen and adult groups in 1981 and also started cueing at that time.

Randy and Marie took intermediate round dance lessons from Bobbie and Jim Childers in 1983 and joined the Moonlighters, a phase 5-6 round dance club. In 1991 they started teaching and cueing phase 5 and 6 rounds; a year later they taught and cued for a phase 3 and 4 club. They have also taken ballroom dance instruction from Jeanette Ball.

The Preskitts have been active in the Northwest Round Dance Teachers' Association and are members of Round-A-Lab, National Carousels, Dixie Round Dance Council and URDC.

To date the Preskitts have choreographed four dances; *Lauranne*, *Domino 4*, *Mandarina*, and *Till Somebody Loves You*. Randy and Marie have taught dances and clinics at numerous festivals and weekend dances in British Columbia, Saskatchewan, Washington, Oregon, Colorado and Arizona. This is the fourth URDC festival they have attended and the first time they have shown a dance.

Randy is employed by the Boeing Company and Marie works at the Bon Marche. With their full schedule of working and dancing they still find time to raise their three children.

98-48
INTRODUCING.....



LARRY & SHARON ROBERTS

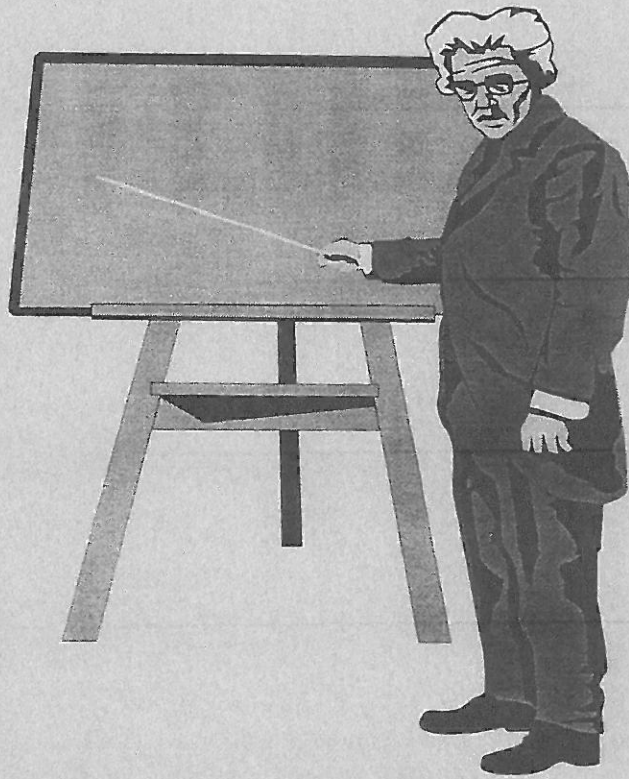
Larry & Sharon had the usual square dance lessons and Sharon had six years of tap and ballet. Sharon also took ballroom lessons from Arthur Murray Studios planning to become an instructor. Larry also took ballroom lessons from Fred Astaire Studios and decided he was not cut out to dance. After they married in 1980, they became serious square dancers and were elected club co-President in 1984. They assisted with the 1986 National Square Dance Convention.

In 1984 they began round dancing with Phil and Norma Roberts and traveled all over North America to advanced Round Dance clinics. They are members of URDC, ROUNDALAB, the ROUND DANCE COUNCIL of Florida, DIXIE ROUND DANCE COUNCIL, UNITED STATES AMATEUR BALLROOM DANCE ASSOCIATION, and DANCE SPORTS of AMERICA. In 1997 they were recipients of the Wayne Wylie Scholarship and attended the Round Dance Teachers' Institute conducted by the Easterdays. They were elected Directors in 1996, and are now responsible for extending the Tango section of the URDC Manual and the Technical reviewers for the West Coast Swing figures. They also have served as Publicity Chairman for URDC, Chaircouple of the Nominating Committee, and Sharon serves as Secretary for TAC.

They moved to Lakeland, Florida in 1996, and taught advanced-level Round Dancing for the STRAWBERRY SQUARES. Sharon began cuing in 1997, and has taught country line dancing. They have a phase V-VI class in Plant, City, Florida. Larry and Sharon choreographed *El Bandoneon Tango* for the URDC 1997 Convention. Larry is retired from AT&T BELL and Sharon a retired Registered Nurse. They have 7 children and 13 grandchildren.

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Seminars



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**1998 URDC CONVENTION
WEDNESDAY SIMINAR**

**THE ROTARY AND LINEAR ACTION
RELATIVE
TO OUR SWING RHYTHMS**

by
Jerry & Diana Broadwater

Every step that we take in dance is made up of turn. So even if we take a walking step forward there is turn going through the trunk of the body. Understanding forward and backward movement relative to turn, will help to make dancing and the progression in dance easier and will assure success in attaining lovely lines in our picture figures.

SWING TECHNIQUE HAS FOUR RANGES OF MOTION

BACKWARD RANGE OF MOTION

Start with your weight on your right foot, point your left foot forward - take the left leg back underneath the body and connect the weight down. Then we will try this continuously - left foot forward, then take the left leg back underneath the body and connect the weight down.

- *What you want to feel with this exercise is that you are starting to work through your right hip joint – you don't take your body weight forward and you don't take your shoulder weight back beyond your base.*
- *First range of motion is working through the right hip trying to keep head, shoulders, sides & hips lined up.*
- *From this position take full weight to the right leg, raise the left leg and press down through the center of the body. Do this exercise four (4) to eight (8) times and try to feel the rotation working through the spine and working through the hip.*

Change weight to your left foot and point the right foot forward - take the right leg back underneath the body - you will feel your body rotating to your left and you will feel your stretch working through your left hip.

- *For the lady's, all reverse actions, as you step back you should never take your shoulder weight and or body straight back. You should however flex into the supporting leg and start to feel all the turn happening through the left hip joint. You will notice when going back, the same side of the leg you are pressing back on, that side of the body is working forward.*
- *After about four (4) to eight (8) backward motion exercises, while the right leg is back take full weight to the left leg and lift the right leg, press down into the knee, feel your center of gravity very low, feel the outside of your muscle working.*

FORWARD RANGE OF MOTION

Weight on the right foot, left back - As the moving leg passes standing (position) leg under the body, the whole of the free foot will be in contact with the floor.

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- ***You do not want to think of lifting the free foot up and forward to develop a heel lead with a forward pitched body position, as the moving leg passes the standing (position) leg under the body.***
- ***The second range of motion and the main reason for this exercise is to try and feel that the base of your spin is working with your moving leg - so this way it goes into the supporting leg and as you feel the leg coming forward, you will feel a rotation and turn to your left which is working with the opposite side of your body with the moving leg.***
- ***Do not allow the top of your upper body to go forward. Work a turn coming out of your right hip to curve leftwards and every time you practice this action make sure the whole of your foot comes down through the floor.***

The same with the right foot forward. Weight on the left foot, right back. As the moving leg passes under the standing (position) leg, the whole of the free foot will be present with the floor.

- ***Press into the left leg as you move forward and you will turn back so the opposite side of the body is working with the moving leg.***
- ***This is the natural turn for the man. Try not to take your upper body too fast.***

Two very important yet simple things to help to improve our dancing is the forward and backward action in any of our swing rhythms

FORWARD WALK ACTION EXERCISE

As your free foot passes under the body and the supporting foot, ***make sure the whole of the free foot makes contact with the floor.***

- ***Swing the left leg. With the forward walking action the whole of the free foot hits the floor at the same time as it passes the supporting leg (remembering to try and feel that the base of your spine is working with your moving leg). Now the supporting leg takes us forward as we push.***
- ***A lot of times when we go forward we think about the leg that is now coming out to swing forward and will take the free foot forward instead of allowing the supporting leg to take us forward.***
- ***Focus on the leg which you are standing on, which is going to take you forward. So all the time, when moving forward you focus on the standing leg and try to relax the knee and ankle - trying to allow the standing shin to actually angle over the foot.***
- ***The more focus you can have with the shin shoulder and hips to take us across the foot. The longer step we have.***
- ***Do this exercise with the opposite side of your body.***

BACKWARD WALK ACTION EXERCISE

Stand up straight, with arms in front of the body and hands locked together.

- ***Step back on the right foot with weight on the ball of the right foot and heel of the left.***

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- You want to squeeze into the ball of the back foot and invite the now free foot in.
- Try and execute this continually.
- The reason for this exercise is that many times when we go to step back - the heel of the leg we are standing on goes down to quickly, so the shoulder weight goes back to fast.

**THE SWING ACTION
EXERCISE**

Stand up straight - right foot free.

- Side right head working over the standing leg.
- The hip is working in opposition to the leg we are standing on.
- Head is pulling away from the leg we are moving .
- Again push, side right, hip to the right, head to the left and swing draw touch.
- Push side left, hip to the left, head to the right and swing draw touch.

**WITH TURN YOU HAVE SWING AND WITH TURN AND SWING YOU CREATE SWAY
THE TURNING ACTION**

Has it ever occurred to you to analyze the turning action? We have been urged to apply Contrary Body Movement to initiate a turn, and that true Contrary Body Movement is a trunk turn, and not merely a shoulder turn. It is what happens next that is often left somewhat obscure. We find ourselves embroiled in the argument as to whether the side step starts life actually as a forward step. The picture will be much clearer if we as dancers will only remember that the first step is not completed until the next foot has come from behind and is passing the now standing foot of step one. [Man's steps of course, but lady's steps largely counterpart]. Only with this understood can the second step be seen as a true side step with it's own lateral swing.

With the above analyses firmly in mind we as dancers can become aware of turning on the standing foot at the moment of the free foot passing, which then becomes a true side step. It is this turn or swivel on the standing foot in basic turns that is seldom mentioned, but is left to happen instinctively --- which, agreed, it usually does, though that is not to say it should not be better understood -- and danced. With the technique clearly asking for a quarter turn 'Between one and two' the problem then is to realize where 'one' ends and 'two' begins --- and that is in the moment of the free foot passing the standing foot.

It is surprising how much can go wrong with this elementary movement. It all begins with making sure that the initiating Contra Body Movement is a true trunk turn which by no means detract from step one of the turn being forward. This is not such a serious danger on right turns as on left (reverse) turns. On the latter it is fatally easy for the man to let the left side fall away or open, and to consequently dance a 'splayed out' first step. Not only does this distort the body line but it makes it almost impossible for the lady to draw back her left foot into a correct position to initiate a side step in waltz or the heel turn in

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foxtrot. As far as foxtrot is concerned it might be appropriate to emphasize that a well-defined Contrary Body Movement Position on the last step of the preceding feather is the best antidote to prevent a splayed entry into the Reverse Turn.

While turning on the standing foot in spins and pivots can easily be distinguished, turning as they do 180 degrees or even 360 degrees, the 90 degree (quarter) turn between 'one' and 'two' of a basic turn in waltz or foxtrot is a much more elusive action to feel and time. But its importance in enabling a true lateral swing in Waltz, and correct ladies footwork for heel turns in Foxtrot, is incalculable.

Pivots and spins are comparatively uncomplicated. It is, however necessary to include them as both are turning actions. To pivot is to turn in one step on a firm standing foot with the free foot easily extended in front in Contrary Body Movement Position preparatory to a new placement on a new alignment. A spin is normally performed on a standing foot with the free foot held slightly to the side, or actually closed to the standing, without weight, as in the Double Reverse Spin. It can be readily appreciated that rotations can be multiplied and then will become progressive. These because of their composite nature, are often referred to as 'pivots and spins' as, indeed, is the Spin Turn itself. A certain amount of complementary footwork is required, especially when ones partner's feet are sideways apart and his or her partner will have to step between the parted feet.

No examination of the turning action would be complete without exploring the twilight world of foot alignment relative to body turn, and the old bugaboo 'body turns less'. Although this suggest some sort of delaying the body action of turning, what first needs to be understood is that it relates to foot alignment. The situation is further clarified by the directive 'pointing' under the heading 'alignment'. It should be fairly obvious that if the foot alignment is 'pointing' it is anticipating a direction the body has not yet adopted. Hence 'body turns less'.

As with so many descriptive phrases in dance, 'the turning action' can lead to a maze of analysis and explanation, and, as with most, a lot can be left to the instinctive dancer to get it right. But there is much to be said for enriching the performance of the instinctive dancer with an underlying understanding of what should be going on.

At this point - we think you have just about all the components to hopefully help you swing into your rotary action in Waltz and the linear action in foxtrot, which is much softer, with the passing of feet and progressing more down the line of dance and the mixing of both actions in the Quickstep. All though..... we haven't gotten..... into rise and fall.....and thenO.. yesthe closed position..... and.....

**LEARNING LATIN IN LAYERS
BILL & CAROL GOSS**

During this clinic, we would like to talk about teaching Latins in such a way that students feel successful and smart. The amount of detail given during the lesson, depends on the level of dancer that one is teaching. Nothing can be more fatal in the attempt to make Latins a part of every dancer's repertoire, then trying to teach too much about Latin action and technique at one time. Choose one or possibly two concepts that distinguish Latin dancing from Modern dancing and concentrate on those during the clinic or teach that is being done. In weekly classes, the next time rumba or cha-cha is taught, a reinforcement of those concepts can be combined with one or two new concepts. It is important to teach concepts that you are comfortable with yourself. If you are stretching too far above your own comfort level, it will be difficult to get your message across, and it could be detrimental to the overall improvement of this type of dancing in your dancers.

What we hope to do in this clinic, is to show several layers of dancing basic steps, and some more advanced steps, so that you can see how good dancing can be taught at several levels. We do not advocate teaching bad habits to new dancers, we simply believe that one or two concepts about good dancing is plenty for any dancer at any level to assimilate. If we are talking about rumba walks, for instance, it would be very easy for us to discuss many concepts that make rumba walks look spectacular, but if we do it in one session to people who have little knowledge about the technique of rumba walks, we would create problems not beautiful dancing. During the clinic, we will attempt to discuss several layers of teaching rumba walks, assuming that everyone in the room will take one or two new concepts, and work on those. Because there will be teachers of different levels at the clinic, we will do exactly what we advise not doing. We will show many layers of dancing rumba walks, more than we ever would in a single session. For instance, if we were teaching a basics class rumba walks, we would simply try to work on the timing and the placement of the foot and nothing else (see numbers one and two below). If we were teaching a phase IV class, we would review those concepts, and add some of the others listed below. We would then add the last few to those dancing phase V or phase VI rumba. The following will be discussed:

- a) Timing- quick, quick, slow
- b) Foot placement- ball flat
- c) Foot turn-out- both supporting and free feet
- d) Knees- which are straight and which are bent- the flamingo look
- e) Hips- when do they move forward and back- the free leg exercise
- f) Gluteous Maximus- buns of steel
- g) Rib cage- what moves and what doesn't
- h) Head- is head weight forward, back, or right over the supporting foot

We will also look at cucarachas, side walks, spot turns, underarm turns, alemanas, hip twists, hockey sticks, and some variations. A similar approach of looking at the various layers of teaching these figures will be discussed. Regardless of the layer of teaching you do, dancing the figures at the highest level of which you are capable is advised. Students learn by watching, as much or more than by listening. If you center your attention on two concepts, but dance the figures with good styling at all times, students will assimilate concepts that you have not spent any time developing. When you do finally comment on them, their increased awareness of having seen you dance the figure with that styling, and even having some familiarity with dancing the figure themselves with hints of the styling, will make layering a pleasurable experience.

Twists and Turns of Latin Dance

By Curt & Tammy Worlock

What exactly is a twist in Latin dancing? Is there a difference between a twist and a turn? If so, what category would a spiral, which has no steps, fall under? These are some of the questions we will address in our Latin clinic.

For the most part, the only time we hear the word twist in Latin dancing (with the exception of the twists in Paso Doble which is altogether different) is with the hip twist family. However, as dancers, we probably hear the words “hip twist” some time in just about every rumba and cha we dance from Phase IV on up. There are several different kinds of hip twist such as open, closed, advanced, and continuous, as well as many variations of these. We will look at each of the basic hip twists to discuss their footwork and their differences, as well as their common ending. We will also address the concept of “overtuned hip twist” and talk about the “true technique” of a hip twist. This will by no means ask for a radical change to what we now do in Round Dancing, but rather to further our education of what a hip twist really is. We will merely introduce this technique and look at it as an option or style for all to try and work on in your dancing.

After hip twist we will shift our thoughts to the difference between a twist and a turn and discuss how much we can turn before we could classify it as a spin. The easiest way to think of and remember the difference is that a turn is when we use and turn the whole body as compared to a twist where we only turn part of the body. Learning to separate our “bottom half” from our “top half” is something we all still need much work on to improve our dancing in all rhythms. A turn can be an action, like a spiral, or involve a step, and can turn in any amount up to one full turn. When we reach the point of a “full turn” we could think of it as a spin. We will stress how to make any turn, including spirals, and maintain balance for comfortable and more enjoyable dancing.

Ultimately, we hope to give you a better understanding to help you gain confidence dancing those “twists and turns” to make you a better Latin dancer!

An Analysis of Widely Used Figures from Popular Dances

Richard E. Lamberty and Alise Halbert

25 years ago when I started Round Dancing the number of figures commonly used was considerably smaller than it is today. The introduction of International Style Ballroom figures, and more recently, American Style Ballroom figures has greatly increased the vocabulary of figures available to today's choreographers.

However, the introduction of these figures has done more than just increase the number of figures we must know to dance at the higher levels, it requires us to execute them with greater skill. Dancing is more than just moving the feet. In order for today's higher level dancer to be comfortable executing these newer additions to the Round Dance vocabulary, we must be willing to spend time and effort to acquire a working knowledge of not only the foot positions, but footwork, rise, sway and other body mechanics.

Fortunately, as our dance vocabulary has grown, so has the number of teachers with the ability to teach these essential elements of the dance.

Our goal today is to take a few figures which have become popular and examine them carefully in order to better understand how to dance them. Hopefully this will result in a greater enjoyment of the dances in which these figures appear.

Our time today is limited, so we have chosen two basic actions, one 'trick', one popular amalgamation, and one advanced level figure:

- A. **The Chasse**
- B. **The Spin Turn (and Box Finish)**
- C. **The Split Ronde**
- D. **The Double Natural Telemark to Samefoot Lunge**
- E. **The Contra Check**

In order to provide a context for these figures we have chosen some dances which use them. We will ask you to dance a part of each of these routines, then we will examine the specific figure or figures found therein, and then dance them again. Even if you are not familiar with the dance selected we encourage you to take the floor and work with us on the parts that will be covered. Time permitting, we will dance some of these routines all the way through.

- | | |
|---|---------|
| 1. Answer Me (Palmquist) | A, B |
| 2. Nocturne (Lamberty) | A, B, C |
| 3. Papillon (Lamberty) | A, B, D |
| 4. Autumn Nocturne (Palmquist) | A, C, E |
| 5. A Lovely Evening (Childers) | D |
| 6. May All Your Wishes... (Rother) | A, B, D |
| 7. Someone Like You (Barton) | A, E |
| 8. Kiss Me Goodbye (Tullis) | E |

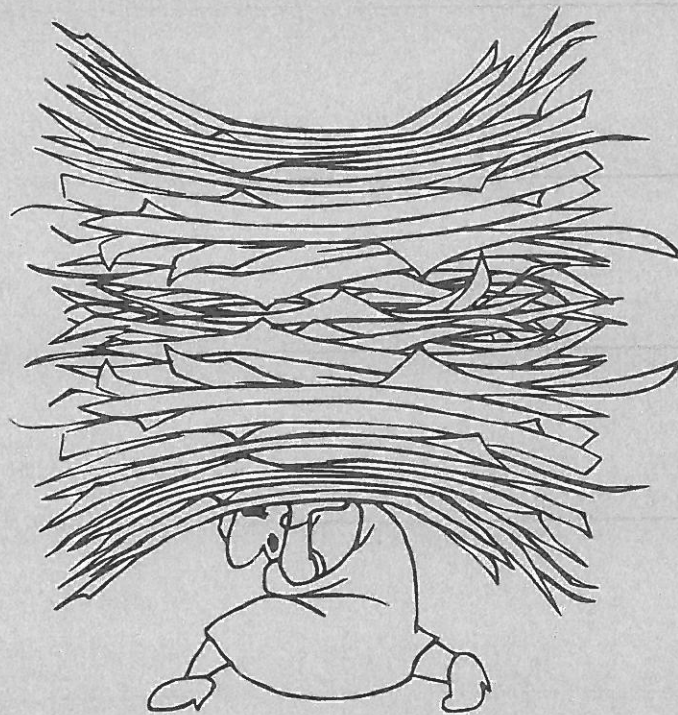
Our analysis will focus on the following issues:

- 1. **Relationship to partner**
- 2. **Foot pointing**
- 3. **Stepping outside the hip line**
- 4. **Rise (and consequently footwork)**
- 5. **Sway**

It is our sincere hope that this approach will result in a change to the way you dance each of these figures in all the dances where they occur, and that the approach used will help you to analyze problem figures in other dances.

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Clinic Notes



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Where's The Bounce???

Samba notes from Brent & Mickey Moore

Samba's primary characteristic is the bounce, isn't it? Well where is it? When you look at really good contemporary samba dancers, there is essentially no upper body/head vertical movement at all!! So where did the bounce go? DOWN. The samba dancers discovered merengue and that changed everything.

The "old" samba bounce has a slight but definite rise and fall action. The basic idea uses the leg and ankle action to create the slight vertical bounce and a forward back swing of the hips. The hips and torso are not used to control upward movement which results in a gentle lift of the whole body on the "a" count. "Stepping over the log" is an expression which describes the feel of the foot and leg action. Typically there is little use of hip movement.

Contemporary samba too centers around dancing a "bounce" but strongly differs from the older style by utilizing the hips and torso to absorb the leg and foot action to eliminate most if not all the up and down movement. This "new" style is developed from the use of hip movement techniques of the merengue into some of the samba figures and it has become the dominant method. Because of its greater capacity for speed and movement, this is a real energy-saver since the body weight is not lifted and the movement is focused in smaller parts of the body - feet, legs, hips and imparts the look and feel of greater energy and rhythmic expression.

This development only adds to the most technically complex of the contemporary ballroom dances. The complexity of samba stems from the strong influences of nine different Latin regional dances. However, there are some fundamental guides to help us through the confusion and some fundamental figures that capture most of the flavor and technique of the samba. The clinic will focus on these building blocks in the contemporary style.

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

The first task is to describe the timings used. Each musical beat is usually divided into four parts for dancing - "1" "e" "&" "a". "1" is the whole beat and contains all 4 parts; "e" is 3/4 of a beat and contains the other 3 parts. "&" is 1/2 beat and contains 2 parts. "a" is 1/4 beat and has no sub part. Usually, figures with 1/a (3/4 -1/4) structure will have bounce; those with 1/& (1/2 -1/2) generally do not. But there are exceptions as we'll see.

The basic uses the 1 a, 2 timing and can be danced with both basic bounce and

alternative basic bounce (ABB) since it has only one progressing step. It can be danced with or without turn but when turn is used only ABB is used because of the slight side step used to facilitate turning. Footwork is ball flat/ ball, ball flat.

The walk is danced 1 a, 2 with ABB but is unique because the "a" step is placed so that when part weight is placed on it and the leg is straightened, the body moves slightly toward that foot which "pulls" the other foot that direction as well. Footwork is ball flat/ ball, ball flat and since the feet are apart on the last step the unweighted hip is held high (merengue).

The volta action is used to structure several figures. Its timing is 1a, 2a, and is usually in groups of four beats as 1a, 2a, 3a, 4. Figure progression always employs a side step action on the "a" step and a crossing action in front on the down beat with a continuous bounce movement. This creates the most rhythmic hip action of all basic figures and shows the merengue hip action well. Footwork is ball flat/ ball ending ball flat. As a special note, the heel of the crossing foot leads the movement no matter the figure flight - linear or circular

The bota fogo uses the "a" weight change to change facing position. Usually the change is about 1/4 turn. The 1a, 2 timing and bounce is used for this figure which like the volta structures several other figures. This figure best gives the feel of the merengue hip action and bounce in combination. Footwork is ball flat/ ball, ball flat.

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

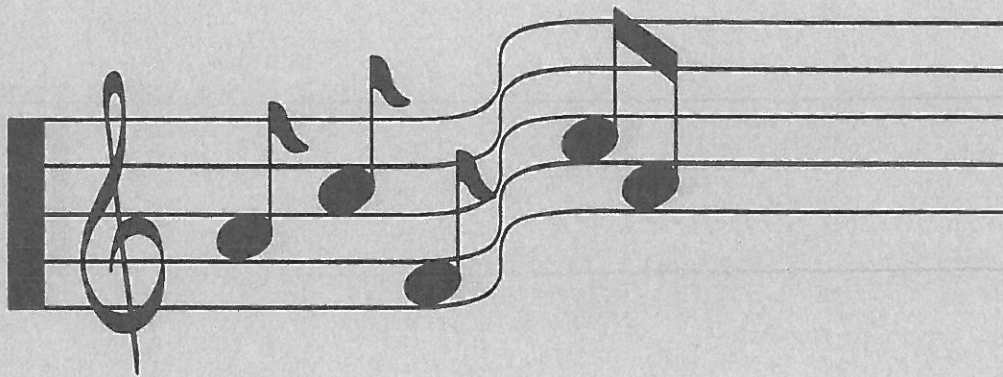
Adding roll action to the reverse turn introduces the way some figures are changed. The normal reverse turn is danced with slight sway with normal 1a, 2 timing (thus bounce). When upper body roll action (broken sway) is incorporated, bounce action must be removed so the timing changes as well to 1, 2/&. Footwork is ball flat/toe, ball flat in Latin cross, ball flat/ball, ball flat.

Cruzados action in walks or locks is important in that it flips one of the rules. The action's timing is usually slow, slow, quick quick, slow (1,2,3/&,4) but the bounce action is retained. Footwork for two walks and a lock is ball flat, ball flat, ball flat/toe Latin cross, ball flat.

Wow, this is complex stuff! But, even though there is much to learn, there is great latitude for expression and great variety in the basic figures. And the infectious nature of the samba music makes you want to dance. - even if you limit the number of figures used to a very few, it still is loads of fun to dance. So Lets Dance !!

98-60

Cue Sheets



48-01
Am I Blue

Choreography: Richard E. Lamberty 373 Warwick Avenue Oakland, CA 94610-3326 510-839-7644
Record: Am I Blue (Flip of Last Night) REXL Records
Sequence: Introduction Dance Dance (1 - 30) Ending
Phase: 6
Date: April 16, 1998 (Version 1.0)
Speed: 43

Introduction

1 - 8 Wait in LOP facing LOD; Side, -, Cross Check, - ; Recover, -, Side to BFLY SCAR facing DW, - ; Cross Hover to BFLY SEMI facing DW; Open Natural to BFLY BJO; Zigzag; Closed Impetus to BFLY SCAR; Feather Finish blending to CP;

- 1 [Wait] In Left Open Position facing LOD with lead hands joined and L foot free for both wait one measures;
2 [Cross Check: S S] Step side L, -, cross check R (W: swing L arm in a clockwise circle to an extended position), - ;
3 [Recover to Butterfly Transition (SS)] Recover L, -, side R foot pointing DW blending to BFLY SCAR, - ;
4 [W: (S Q Q) Recover L, -, turning RF step L to face partner, side and slightly back R to BFLY SCAR;]
5 [Cross Hover: S Q Q] Forward L toward DW, -, side and forward R between partner's feet, side and forward L turning to BFLY SEMI facing DW;
6 [Open Natural: S Q Q] Thru R, -, turning RF across partner side and back L, continue RF turn back R blending to BFLY BJO backing LOD;
7 [Zigzag: Q Q Q Q] Back L in BFLY BJO, moving toward LOD side R turning to BFLY SCAR, forward L in BFLY SCAR, moving toward LOD side and slightly back R turning to BFLY BJO;
8 [Closed Impetus: S Q Q] Standard figure, commence in BFLY BJO. End in BFLY SCAR M backing DCR.
9 [Feather Finish: S Q Q] Standard figure, commence BFLY SCAR. Blend to CP facing DC.

DANCE

1 - 8 Reverse Turn; Feather Finish; Three Step; Continuous Natural Hover Cross with Breaks and Weave Ending; ; ; Double Reverse Spin; Change Of Direction;

- 1 - 3 Standard Figures. Commence in CP facing DC. End in CP facing DW.
4 - 6 [Continuous Hover Cross: SQQ; QQQQ; QQQQ;] Forward R rising commence RF turn, -, forward and around partner [W: heel turn], continue RF turn so that body faces DC but stepping side R with foot pointing almost to DW; Forward L small step high on toes in Sidecar, recover back R, forward L on toes in Sidecar turning body RF, close R to left continue RF body turn to face DW; Back L toward DCR in Contra Banjo, back R blending briefly to CP, side and slightly forward L toward DC, forward R in Contra Banjo to end in CP facing DC;
7 - 8 [W: Back L rising, -, close R to L heel turn RF to face LOD, continue RF turn then step side and slightly back L preparing to step back in Sidecar; Back R high on toes in Sidecar, recover L, back R still in Sidecar, allow L to brush past R then step side L around partner preparing to step forward in Contra Banjo; Forward R in Contra Banjo toes, forward L blending briefly to CP toes, side and slightly back R, back L in Contra Banjo ending in CP backing DC;]
Standard Figures. Commence in CP facing DC. End in CP facing DC.

9 - 16 Forward, Right Chasse; Back Lilt, -, Weave to Outside Check; -, -, Back, -: Side Chasse, -, Finish the Back Three Step; Open Impetus; Feather Ending; Open Telemark; Feather Ending;

- 9 Standard Figure. Commence in CP facing DC. End preparing to step back in CBJO down LOD. Timing: S Q & Q.
10 - 12 [Lilt and Weave to Outside Check, Back, Side Chasse Three Step: Q Q Q Q; Q Q S; Q & Q Q Q] Back L in Contra Banjo, rising over L step back R still moving LOD and lower on R having lilted, back L in Contra Banjo, back R blending briefly to CP backing LOD, side and slightly forward L toward DWR, forward R in Contra Banjo curing RF to face RLOD and checking, back L to LOD in Contra Banjo, -; Blending to CP side and slightly back R toward DC toes and with a slight Leftward sway [W: may open her head] / close L to R lowering, back R toward LOD and correcting any sway [W: closed head], swinging L side back step back L toward LOD in CP rising [W: forward R heel to toe between partners feet], back R toward LOD to complete a back Three Step action;
13 - 16 Standard Figures. Commence in CP backing LOD. End in CP facing DW.

17 - 24 Reverse Wave to Sidecar Check: -, -, Rock, Recover; Lilt to Banjo, -, Back Lilt, - ; Weave Ending; Three Step; Natural Preparation; Samefoot Lunge and Change Sway; Recover, Woman Swivel Point (Man Closes):

- 17 - 18 [Reverse Wave to Sidecar Check: S Q Q; S Q Q;] Forward L rising commence LF turn, -, forward and around partner R continue LF turn [W: heel turn], back L staying high on toes and still in CP; Continue LF body turn and adjusting to Sidecar facing DCR step back R toes and lowering to check, -, rock forward L, recover still in Sidecar R;
- 19 - 20 [Lilt to Banjo, Lilt and Weave Ending: Q Q Q Q; Q Q Q Q;] Forward L still in Sidecar rising to hover slightly, turning LF to Contra Banjo backing DC back and slightly side R, back L in Contra Banjo rising to hover slightly, back and slightly side R still in Banjo; Back L in Contra Banjo, blending briefly to CP back R toward DC, side and slightly forward L pointing toward DW, forward R in Contra Banjo;
- 21 - 23 Standard Figures. Commence in CP facing DW. End in Samefoot Lunge Man facing COH with strong sway to L.
- 24 [Change Sway, Swivel Point: S Q Q] Recover side to L, slowly change sway to R, -, close R to L to end in CP but preparing to step back in Contra Banjo;
- [W: Recover strongly forward on L swiveling LF and pointing R behind toward DCR leaving head to R, relax free R leg, change sway with partner, turn head to L preparing to step forward outside partner;]

25 - 32 Back, Tipple Chasse Pivot; Heel Pull and Curved Feather Check; Back, Tipple Chasse Pivot; Heel Pull and Curved Feather Check; Outside Swivel, -, Lilt Pivot; Back Three Step; Closed Impetus; Feather Finish:

- 25 Standard Figure. Commence in CBJO backing LOD. End in CP backing LOD. Timing: S Q & Q.
- 26 [Heel Pull, Curved Feather Check: Q Q Q Q] Back L commence strong RF turn, pull R foot toward then past L foot to step side R facing nearly LOD and correcting sway, swinging L side strongly forward step forward L with a strong turn to the R toward WALL, continue RF turn to step forward R outside partner to end in Contra Banjo facing DWR;
- 27 - 28 Repeat measures 25 and 26 blending the continuous RF turn from the previous measure.
- 29 [Outside Swivel and Lilt Pivot: S Q Q] Blending the RF turn from the previous measure step back L in Contra Banjo leaving the R forward and lead partner to swivel RF to SCP facing RLOD, -, thru R rising strongly, forward and slightly side L then lower to end in CP backing LOD;
- [W: Forward R outside partner in Contra Banjo strong step, when balanced swivel RF to SCP facing RLOD, thru L rising but leave R foot and leg trailing and allow body to close up to partner (head may stay R), place the R back and slightly side then lower to end in CP facing LOD (head may still be to right);]
- 30 - 32 Standard Figures. Commence in CP backing DC. (If open, W closes head on Three Step) End in CP facing DC.

Ending

1 - Zigzag; Closed Impetus; Feather Finish; Reverse Wave to Sidecar Check: -, -, Rock, Recover; Lilt to Banjo, -, Back Lilt, - ; Weave to Hinge; -, Recover to Runaround 9; : -, -, Swivel to Samefoot Lunge.

- 1 [Zigzag: Q Q Q Q] Back L, moving toward LOD side R to SCAR, forward L in SCAR, side and back R to BJO; A loose hold is suggested.
- 2 - 3 Standard Figures. Commence CBJO backing LOD. End Impetus in CP backing DC. End facing DW.
- 4 - 6 Repeat Measures 17 - 19.
- 7 - 8 [Weave to Hinge: Q Q S; S] Back L in CBJO, blending to CP back R toward LOD, side and slightly forward L rising, -; Woman steps L XIB of R to a Hinge Line, -;
- 8 - 10 [Run Around: H; Q Q Q Q; Q Q S] Man turns body RF allowing W to recover R between partner's feet, side around partner L; Step R outside partner to continue runaround R, L, R, L; R, L, R and swiveling RF to a samefoot lunge position. Then....
- [W: Starting with the R foot as you recover run around man R, L; R, L, R, L; R, L, R for a total for 9 steps. On the 9th step swivel RF and point L thru in a samefoot lunge position. Then....]
- Then Using the M's L and W's R hand and arms, with the back of the hand facing each other swing the arm down, out, around, and up past the partner's head all the while allowing the bodies to open somewhat more than normal for a samefoot lunge position. As the arms finish swinging the W may stand very upright to look at partner. Finish with the just swung hands just below face level of partner in a caring way.
- NOTE: On the runaround, the woman takes a total of 9 steps, while the man takes a total of 7 steps. You are running on the same foot, i.e., both running R, L, R, L. Make as much turn as is comfortable. The Man may dance a horse and cart instead of a runaround.

THE BLUES TANGO

By: Bill & Carol Goss, 10641 Calston Way, San Diego, CA 92126 (619)-693-0887
 Record: Special Press BG-102 (Flip Doolittle Cha) Available Palomino Records
 Sequence: INTRO, A, B, BRIDGE, A, C, A, B, ENDING PHASE VI SPEED: 44

INTRO1-4 WAIT 2 MEAS.:- OPPOSITION POINT.-. RECOV.-: WALK.-. 2.-:

- 1-2 Wait 2 meas in CP fc wall both with R ft free;-;
 &SS 3 On O count cl R to L sharply lower into supporting R legs and pt L to sd for both as heads move to LOD for M and RLOD for W,-, recov to CP (W chg wgt to free R);-;
 SS 4 Trn body LF to curve walk fwd L,-, fwd R to end CP LOD,-;

PART A1-4 PROGRESSIVE LINK TO NATURAL PIVOTS:-: RIGHT LUNGE ROCK TURN: SPANISH DRAG:

- QQS 1 With LF body trn fwd L, trn body RF small sd & bk R to SCP, fwd L (W bk R, trn RF small sd & bk L to SCP, fwd R);-;
 QQQQ2 Fwd R trn RF to CP fc RLOD, sd & bk L pivot RF to fc LOD, fwd R pivot 1/2 RF to CP fc RLOD, sd & bk L pivot RF to fc LOD (W fwd L, fwd R pivot 1/2 RF, sd & bk L pivot RF, fwd R pivot 1/2 RF);
 SQQ 3 Cont trn RF to flex L knee move sd & fwd onto R keep L sd in twd ptr and as wgt is taken make slight body trn to L and look at ptr bring L leg up close to R to comm RF trn,-, rock bk L, recov R to fc DRW;
 SS 4 Recov L leave R leg extended to sd to draw R twd L chg from R sway as you draw to look at ptr with no sway just before you close;

5-8 PROMENADE TAP TO CLOSED PROMENADE:-: 5-STEP TO KICK SWITCH:-:

- &SS 5 On the & ct cl R to L/ tap L sd & fwd to LOD,-, sd & fwd L in SCP,-;
 QQS 6 Thru R, sd & fwd L, cl R to L (W thru L, sd & bk R trn LF to CP, cl L);-;
 QQQQ7 Trn body LF to step fwd L, sd & bk R, bk L in BJO, small sd & bk R to momentary CP (W bk R, sd & fwd L, fwd R in BJO, fwd L to CP);
 S&S 8 Trn to SCP with no wgt chg L tapped fwd & sd,-, on the & ct do a head flick by moving L hip sharply twd W while flicking L ft up with knee moving fwd into W's leg to cause her to do a knee bend with foot back/ return to tap position as quickly as possible,-;

9-12 PROMENADE WALK TO TELESWIVEL:-: PROMENADE LOCK & TAP: PROMENADE LINK:

- SQQ 9 Sd & fwd L,-, fwd R, trn body to L as put partial wgt on L sd & bk (W sd & fwd R,-, fwd L, fwd R to begin to dance past man);
 QQS 10 On the & ct trn body LF/ put wgt on L and spin LF on L, sd & bk R, XLIB
 W(&QQS) of R swivel LF with R ft pointed fwd DW (W fwd L on the & ct to spin sharply LF/ place R bk to cont LF trn, place L fwd to BJO, fwd R to BJO for outside swivel end fc DW SCP L pointed thru);-;
 Q&QS11 Fwd R/ lk LIB of R, fwd R, tap L sd & fwd in SCP DW,-;
 SQQ 12 Sd & fwd L,-, thru R to pick-up W, tap L sd (W sd & fwd R,-, thru L trn LF to CP, tap R sd of L);

13-16 WALK 2: OPEN REVERSE TURN: OPEN FINISH: TURNING BRUSH TAP:

- SS 13 Trn body LF to curve walk fwd L,-, fwd R to fc DC,-;
 QQS 14 Fwd L trn LF, sd & fwd R cont trn, bk L to BJO,-;
 QQS 15 Bk R trn LF, sd & fwd L, fwd R to BJO fc DW,-;
 QQ&S16 Fwd L trn LF to fc DC, small sd & bk R/ brush L to R, tap L to sd;

THE BLUES TANGO PAGE 2

PART B1-4 OPEN TELEMARK: OPEN NATURAL: OUTSIDE SPIN TO SAME FOOT LUNGE LINE: DEVELOPE TO SAME FOOT LUNGE LINE:

QQS 1 Fwd L comm LF trn, sd R cont trn, sd & slight fwd to end SCP DW (W bk R comm LF trn bring L beside R no wgt, trn LF on R heel trn chg wgt, step sd & slight fwd R to end SCP),-;

QQS 2 Fwd R, sd L across LOD trn RF, bk R to BJO (W fwd L, fwd R, fwd L);-;

S&S 3 Comm outside spin trn body RF to toe in bk L trn 3/8,-/ cl R to CP fc DW, (W QQS) lower in R to same foot lunge line (W comm RF body trn fwd R in BJO, cl L to R for toe pivot wgt on both ft, pt L fwd in same foot lunge line),-;

S&S 4 Sd & fwd L DC,-/ cl R to L, lower back to same foot lunge (W fwd L, kick W(QQ&S) R fwd in develope/ cl R to L, lower and point L in same foot lunge line),-;

5-8 TELEMARK ENDING: OPEN PROMENADE WITH GANCHO: OUTSIDE SWIVEL,-. PROMENADE TAP,-: PROMENADE LINK:

QQS 5 On the & ct trn body LF to lead the W to step fwd/ fwd L comm LF trn, W(&QQS) sd R cont trn, sd & slight fwd L to end SCP DW (W fwd L picking up/ bk R comm LF trn bring L beside R no wgt, trn LF on R heel trn, step sd & slight fwd R to end SCP),-;

QQS 6 Thru R, sd & fwd L, fwd R to BJO trn body LF and lower R sd (W thru L, trn LF sd & bk R in CP, bk L in BJO bring R leg up and back in leg hook),-;

QQQQ7 Bk L bring R sd bk ptr to BJO, XRIF of L no wgt, thru R, tap L sd & fwd (W fwd R in BJO, swivel RF no wgt chg, thru L, tap R sd & fwd);

SQQ 8 Sd & fwd L,-, thru R to pick-up W, tap L sd of R (W sd & fwd R,-,thru L trn LF to CP, tap R sd of L);

9-12 WALK 2: REVERSE FALLAWAY SLIP: QUICK DROP OVERSWAY: FALLAWAY RONDE & SLIP:

SS 9 Trn body LF to curve walk fwd L,-, fwd R to fc DC,-;

QQQQ10 Fwd L trn LF, sd R, XLIB of R well under body, trn LF slip R past L (W bk R, bk L, XRIB L well under body, slip LF on R and step fwd L into CP);

QQQQ11 Fwd L trn LF, sd R cont trn, sd & fwd L stretch body upward, flex L knee and sway to R allow R foot to slide into a pt (W bk R trn LF, bring L to R for heel trn, sd & fwd R stretch body upward, flex R knee and sway to L);

SQQ 12 Push onto R foot to ronde LF CCW and XLIB of R no wgt,-, bk L trn LF, slip bk R small step keeping L leg extended;

BRIDGE1-2 REVERSE TURN: CLOSED FINISH:

QQS 1 Fwd L trn LF, sd & bk R cont LF trn, bk L in CP (W bk R trn LF, draw L to cl for heel trn, fwd R betw M's feet),-;

QQS 2 Bk R trn LF, sd & fwd L, cl R to L in CP DW,-;

REPEAT PART A

THE BLUES TANGO PAGE 3

PART C1-4 HIGH LINE.-. SLIP.-: CONTRA CHECK.-: RECOV. SWITCH: DOUBLE RONDE
NATURAL TWIST TRN WITH QUICK TWINKLE.-:

- SS 1 Step with strong body trn RF on L with bent knee W stays well to R sd of M,-, trn body LF to slip R under body end fc DRC in CP,-;
- SQQ 2 Comm upper body LF trn flex knees with strong R sd lead check fwd L,-, recov R comm RF trn leave L almost in place, cont RF trn bk L soft knees R ft extended fwd btwn W's legs in CP DW;
- SQ&Q3 Fwd R with RF body trn lift L leg from knee down as body trns to RLOD,-, lower L to step sd L/ hook RIB of L for twist trn, cont twist trn (W step fwd L arnd M to lift R leg from knee for ronde,-, XRIB of L/ sd & fwd L to unwind M, cont fwd R to unwind M);
- S&QQ4 Place wgt on R end SCP LOD,-, on & ct XLIB of R/recov R, tap L sd & fwd (W trn to SCP pl wgt on L,-, on & ct XRIB of L/ recov L, tap R);

5-8 THREE STALKING WALKS:-: CLOSED PROMENADE ENDING:

- SS 5 Fwd L in SCP comm drag R ft thru,-, pt R LOD,-;
- SS 6 Fwd R bring L ft fwd & sd,-, chg sway to fc RLOD look at W (W look RLOD) as pt L twd LOD in a right lunge,-;
- SS 7 Straighten sway to step fwd L in SCP comm drag R ft thru,-, pt R LOD,-;
- QQS 8 Thru R, sd & fwd L, cl R to L CP DW (W thru L, sd & bk R trn LF to CP, cl L to R),-;

9-12 FOUR STEP: CLOSED PROMENADE:-. PROGRESSIVE SIDE & WALK.-:

- QQQQ9 Trn body LF to step fwd L, sd & bk R, bk L in BJO, small sd & bk R to SCP (W bk R, sd & fwd L, fwd R in BJO, trn RF to SCP small sd & bk L);
- SQQ 10 Sd & fwd L,-, thru R, sd & fwd L (W sd & fwd R,-, thru L, sd & bk R trn LF to CP);
- SQQ 11 Cl R to L,-, fwd L, small sd & bk R inside edge of ft;
- SS 12 Walk fwd L,-, fwd R with small LF curve fc LOD,-;

REPEAT A & BENDING1-5 REVERSE TURN: CLOSED FINISH: LINK TO CLOSED PROMENADE:-:
CONTRA CHECK:

- QQS 1 Fwd L trn LF, sd & bk R cont LF trn, bk L in CP (W bk R trn LF, draw L to cl for heel trn, fwd R betw M's feet),-;
- QQS 2 Bk R trn LF, sd & fwd L, cl R to L in CP DW,-;
- QQS 3 With LF body trn fwd L, trn body RF small sd & bk R to SCP, sd & fwd L (W bk R, trn RF small sd & bk L to SCP, fwd R),-;
- QQS 4 Thru R, sd & fwd L, cl R to L (W thru L, sd & bk R trn LF to CP, cl L to R),-;
- S 5 On last note of music slow contra check DW comm upper body LF trn flex knees with strong R sd lead check fwd L;

98-66

COLOURS OF THE WIND

CHOREOGRAPHY: Kay & Joy Read, 1800 Lawyer, College Station, TX 77840, 409-696-4073
RECORDING: "Colours Of The Wind" [Flip "Phantom Tango"]
PHASE & RHYTHM: Phase VI Rumba

SEQUENCE: INTRO, A, B, A, B Mod, C, END Speed 41-42 RPM

INTRO

- 1-4** WAIT; SYNC BASIC TRANS; BK WK 2; BK & FWD 2 RLOD (W SPIRAL TO SHAD);
- 1 [WAIT] Fc LOD lead hds joined lead ft free slo raise free arm(W fc RLOD);
 2 QQ&_ [SYNC BASIC TRANS] Fwd L LOD, bk R/bk L cont lead W fwd to M's rt sd join rt hds, __, __
 (QQ&S) (W bk R, fwd L/fwd R, fwd L RLOD to M's rt sd, __);
 3 SS [BK WK 2] Rt hds joined bk R RLOD lead ptr outsd, __, bk L, __ (W fwd R RLOD outsd ptr, __, fwd L, __);
 4 QQS [BK & FWD 2 RLOD (W SPIRAL TO SHAD)] Bk R trn rf lead W spiral lf, fwd L RLOD, sd R to LT SHAD fc WALL, __
 (W fwd R spiral lf, fwd L RLOD, sd R LT SHAD WALL, __);
- 5-8** SYNC CROSS WKS; CROSS CK, REC, FWD LOD; FAN TRANS; CK & LK TO FAN;
- 5 QQ&S [SYNC CROSS WKS] SHAD rt hds joined xLif RLOD/cl R, xLif, sd R, __ (W xLif/cl R, xLif, sd R, __);
 6 (QQS) [CROSS CK, REC, FWD LOD] Cross ck Lif, rec R, fwd L LOD RT SHAD, __ (W cross ck Lif, rec R, fwd L LOD, __);
 7 QQS [FAN TRANS] SHAD fwd R LOD, fwd L trn rf lead W lf trn, sd R fan pos fc WALL, __
 (QQ&S) (W fwd R LOD, fwd L trn lf/cl R, bk L fan pos fc RLOD, __);
 8 QQ&S [CK & LK TO FAN] Ck fwd L, rec R/cl L, sd R fc WALL, __ (W cl R, fwd L/lk Rif, bk L fan pos fc RLOD, __);

PART A

- 1-4** HOCKEY STICK RF SPIRAL END;; HIP TWIST TO SHAD; HIP RKS & FC;
- 1 QQS [HOCKEY STICK RF SPIRAL END] Ck fwd L, rec R, cl L release hds, __ (W cl R, fwd L, fwd R rt hd on M, __);
 2 QQS Bk R, fwd L, fwd R DRW join lead hds, __ (W fwd L spiral rf, fwd R DRW trn rf 1/2, bk L fc DLC, __);
 3 QQS [HIP TWIST TO SHAD] Ck fwd L, rec R, sd L wt split between ft SHAD fc DRW, __
 (W bk R, fwd L, fwd R trn rf 1/2 tch L to R SHAD fc DRW, __);
 4 QQQQ(QQS) [HIPS RKS & FC] Sd L, rec R trn rf, bk L DLW, cl R fc DRC join lt hds(W sd L, rec R, cl L trn lf fc DLW, __);
- 5-8** PULL PAST & SWITCH TO FC; BRK APT, REC, & FWD;
 DBL HD ADV HIP TWIST OVERTRN & BK TO CP;;
- 5 QQS [PULL PASS & SWITCH TO FC] Bk L, fwd R DRC pull past ptr lt hds, fwd L swivel rf 1/2 fc ptr & DLW,
 (W bk R, fwd L DLW pull past ptr, fwd R swivel lf 1/2 fc ptr & DRC, __);
 6 QQS [BRK APT, REC, & FWD] Bk R, fwd L, fwd R DLW join both hds, __ (W bk L, fwd R, fwd L DRC M's rt sd, __);
 7 QQS [DBL HD ADV HIP TWIST OVERTRN & BK TO CP] Dbl hd hold ck fwd L WALL, rec R, bk L press line, __
 (W swivel rf 1/2 on L ck bk R, rec fwd L swivel lf 1/2, fwd R press line M's rt sd, __);
 8 QQS Lead W swivel rf trail hds joined bk R, fwd L, fwd R CP WALL, __
 (W swivel rf 1/2 on R fwd L WALL trn lf 1/2, fwd R, fwd L M's rt sd CP fc COH, __);
- 9-12** OP OUT TO CONT CIR HIP TWISTS;;; FAN;
- 9 QQS [OP OUT TO CONT CIR HIP TWISTS] CP WALL ck fwd & sd L, rec R, bk L press line, __
 (W swivel rf 1/2 bk R, rec L swivel lf 1/2, fwd R press line M's rt sd, __);
 10 QQS Trng lf & leading W to hip twists sd R, bk L, sd R, __ (W swivel rf fwd L, swivel lf cl R, swivel rf fwd L, __);
 11 QQS Cont trng lf bk L, sd R, cl L fc WALL, __ (W swivel lf cl R, swivel rf fwd L, swivel lf cl R, __);
 12 QQS [FAN] Ck bk R, rec L, sd R fc WALL, __ (W swivel rf fwd L LOD, fwd R trn lf 1/2, bk L fan pos fc RLOD, __);
- 13-16** ALEMANA TO SLID DOOR PREP;; START ADV SLID DOOR;
 UNDERARM TRN TO SHAD;
- 13 QQS [ALEMANA TO SLID DOOR PREP] Ck fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R, __);
 14 QQS Bk R lead W alemana trn, rec L, cl R lead W rf trn SHAD WALL, __
 (W fwd L outsd M's lt sd trn rf 1/2, fwd R WALL trn rf 1/2, fwd L trn rf to SHAD WALL, __);
 15 QQS [START ADV SLID DOOR] Join lt hds ck fwd L, rec R, cl L lead W to cross in frt of M, __
 (W ck bk R, rec L, fwd R LOD in frt of M rt hd caress M, __);
 16 QQS [UNDERARM TRN TO SHAD] Ck bk R lead W rf underarm trn, rec L, cl R lead W trn rf to SHAD fc WALL, __
 (W fwd L LOD trn rf underarm, fwd R RLOD cont rf trn, tch L to R SHAD fc WALL, __);

PART B "Colours Of The Wind"

1-4 ARM SWEEPS;;; FAN TRANS TO FC;
 1 S_ [ARM SWEEPS] SHAD WALL both extend lt arm sd palm down slo sweep arm up cw looking at hd;
 2 S_ Both trn palm to fc & slo draw arm down in frt of body;
 3 S_ Both slo sweep rt arm up ccw palm out wt on R slo slide L to sd look lt;
 4 SS(QQS) [FAN TRANS TO FC] Lead W fwd cl L trn lf, __, fwd R LOD, __ (W fwd L LOD, fwd R trn lf, bk L fc RLOD, __);

5-8 SYNC BASIC TRANS; BK WK 2; BK & FWD 2 RLOD (W SPIRAL TO SHAD); SYNC CROSS WKS;
 5 QQ&_ [SYNC BASIC TRANS] Join lead hds fwd L LOD, bk R/bk L cont lead W fwd to M's rt sd join rt hds, __, __ (QQ&S) (W bk R, fwd L/fwd R, fwd L RLOD to M's rt sd, __);
 6 SS [BK WK 2] Rt hds joined bk R RLOD lead ptr outsd, __, bk L, __ (W fwd R RLOD outsd ptr, __, fwd L, __);
 7 QQS [BK & FWD 2 RLOD (W SPIRAL TO SHAD)] Bk R trn rf lead W spiral lf, fwd L RLOD, sd R to LT SHAD fc WALL, __ (W fwd R spiral lf, fwd L RLOD, sd R LT SHAD WALL, __);
 8 Q&QS [SYNC CROSS WKS] SHAD rt hds joined xLif RLOD/cl R, xLif, sd R, __ (W xLif/cl R, xLif, sd R, __);

9-11 CROSS CK, REC, FWD LOD; FAN TRANS; CK & LK TO FAN;
 9 (QQS) [CROSS CK, REC, FWD LOD] Cross ck Lif, rec R, fwd L LOD RT SHAD, __ (W cross ck Lif, rec R, fwd L LOD, __);
 10 QQS [FAN TRANS] Fwd R LOD, fwd L trn rf lead W lf trn, sd R fan pos fc WALL, __ (QQ&S) (W fwd R LOD, fwd L trn lf/cl R, bk L fan pos fc RLOD, __);
 11 QQ&S [CK & LK TO FAN] Ck fwd L, rec R/cl L, sd R fc WALL, __ (W cl R, fwd L/lk Rif, bk L fan pos fc RLOD, __);

PART A

1-16 REPEAT PART A;
 1-16 [REPEAT] Repeat ms 1-16 PART A;

PART B Mod

1-10 REPEAT MS 1-10 PART B;
 1-10 [REPEAT] Repeat ms 1-10 PART B;

PART C

1-4 HOCKEY STICK OVERTRN TO TANDEM;;; FWD BRK (W TRN TO FC & SPIRAL); START REV TOP;
 1 QQS [HOCKEY STICK OVERTRN TO TANDEM] Ck fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R RLOD, __);
 2 QQS Bk R, fwd L lead W overtrn lf full trn, fwd R DRW tandem W in frt lead hds joined, __ (W fwd L, fwd R DRW overtrn lf full trn, fwd L DRW tandem in frt lead hds joined, __);
 3 QQS [FWD BRK (W TRN TO FC & SPIRAL)] Fwd L lead W trn rf, rec R, fwd L W's lt sd lead W spiral lf, __ (W fwd R DRW trn rf 1/2, fwd L DLC, fwd R M's lf sd spiral lf, __);
 4 QQS [REV TOP] Lead hds join trng lf fwd R, fwd L, fwd R fc COH, __ (W trng lf fwd L, sd R, xLib fc ptr & WALL, __);

5-8 FINISH REV TOP; NY; CROSS WKS TO SYNC CROSS SWIVELS;;;
 5 QQS Cont trng lf fwd L, fwd R, sd L fc ptr & WALL join trail hds, __ (W trng lf sd R, xLib, sd R fc ptr & COH, __);
 6 QQS [NY] Ck fwd R LOD, rec L, sd R fc WALL join lead hds, __ (W ck fwd L LOD, rec R, sd L fc COH, __);
 7 QQS [CROSS WKS TO SYNC CROSS SWIVELS] Fwd L RLOD, sd R wt split between ft fc WALL, lead W swivel rf, __ (W fwd R RLOD, sd L, fwd R swivel rf 1/2 fc LOD both hds joined, __);
 8 Q&QS Wt split between ft lead W swivel lf/swivel rf, swivel lf, swivel rf, __ (W fwd L swivel lf/xRif swivel rf, xLif swivel lf, fwd R RLOD swivel rf fc LOD, __);

9-12 FAN TO FC; SYNC BASIC TRANS; BK WK 2; BK & FWD 2 RLOD (W SPIRAL TO SHAD);
 9 QQS [FAN TO FC] Rec R lead W fwd, cl L trn lf, fwd R LOD, __ (W fwd L LOD, fwd R trn lf, bk L fc RLOD, __);
 10 QQ&_ [SYNC BASIC TRANS] Lead hds joined fwd L LOD, bk R/bk L cont lead W fwd to M's rt sd join rt hds, __, __ (QQ&S) (W bk R, fwd L/fwd R, fwd L RLOD to M's rt sd, __);
 11 SS [BK WK 2] Rt hds joined bk R RLOD lead ptr outsd, __, bk L, __ (W fwd R RLOD outsd ptr, __, fwd L, __);
 12 QQS [BK & FWD 2 RLOD (W SPIRAL TO SHAD)] Bk R trn rf lead W spiral lf, fwd L RLOD, sd R LT Shad fc WALL, __ (W fwd R spiral lf, fwd L RLOD, sd R SHAD fc WALL, __);

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PART C (cont) "Colours Of The Wind"

13-16

SYNC CROSS WKS; CROSS CK, REC, FWD LOD; FAN TRANS; CK & LK TO FAN;

- 13 Q&QS [SYNC CROSS WKS] SHAD rt hds joined xLif RLOD/cl R, xLif, sd R, __ (W xLif/cl R, xLif, sd R, __);
- 14 (QQS) [CROSS CK, REC, FWD LOD] Cross ck Lif, rec R, fwd L RT SHAD LOD, __ (W cross ck Lif, rec R, fwd L LOD, __);
- 15 QQS [FAN TRANS] Fwd R LOD, fwd L trn rf lead W lf trn, sd R fan pos fc WALL, __
- (QQ&S) (W fwd R LOD, fwd L trn lf/cl R, bk L fan pos fc RLOD, __);
- 16 QQ&S [CK & LK TO FAN] Ck fwd L, rec R/cl L, sd R fc WALL, __ (W cl R, fwd L/lk Rif, bk L fan pos fc RLOD, __);

END

1-4

ALEMANA TO SLID DOOR PREP;; START ADV SLID DOOR; UNDERARM TRN TO SHAD;

- 1 QQS [ALEMANA TO SLID DOOR PREP] Ck fwd L, rec R, cl L, __ (W cl R, fwd L, fwd R, __);
- 2 QQS Bk R lead W alemana trn, rec L, cl R lead W rf trn SHAD WALL, __
(W fwd L outsd M's lt sd trn rf 1/2, fwd R WALL trn rf 1/2, fwd L trn rf to SHAD WALL, __);
- 3 QQS [START ADV SLID DOOR] Join lt hds ck fwd L, rec R, cl L lead W to cross in frt of M, __
(W ck bk R, rec L, fwd R LOD in frt of M rt hd caress M, __);
- 3 QQS [UNDERARM TRN TO SHAD] Ck bk R lead W rf underarm trn, rec L, cl R lead W trn rf to SHAD fc WALL, __
(W fwd L LOD trn rf underarm, fwd R RLOD cont rf trn, tch L to R SHAD fc WALL, __);

5-8

ARM SWEEPS;; LOWER & SHAPE;;

- 5 S_ [ARM SWEEPS] SHAD WALL both extend lt arm sd palm down slo sweep arm up cw look at hd;
- 6 S_ Both trn palm to fc & slo draw arm down in frt of body;
- 7 S_ [LOWER & SHAPE] M's rt arm around W's waist both slo lower on R extend L sd look strong lt strong lt sway;
- 8 S_ Both cont to lower & extend sway line;

Dancez Merengue

Composers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523-5177
(925) 609 - 7801

Record: Special Pressing available from Palomino or choreographer

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

Suggested Speed: 44 RPM

Phase: Merengue Unphased (approximately V)

Sequence: **Intro A A B C B A(1-4) D D B D End**

Release: July, 1998

Meas.**INTRO**

1-8 WAIT: MERENGUE BASIC: WALK 2 TRN CL: MERENGUE BASIC: WALK 2 TRN CL: MERENGUE BASIC: CONGA BREAK TWICE::

- 1 Wait pickup notes & 1 meas in OP Fcg Pos M fcg WALL approx 3' apt no hnd jnd;
1234 2 (Merengue Basic) Sd L, cl R, sd L, cl R;
1234 3 (Walk 2 Trn Cl) Walk fwd L, R twd partner's R sd, hooking R elbows fwd L passing W's R sd & trn RF (W RF), releasing arms cl R end in OP Fcg Pos M fcg COH approx 3' apt no hnd jnd;
4-5 Repeat Meas 2-3 of Intro starting M fcg COH & end in CP M fcg WALL;;
1234 6 (Merengue Basic) Sd L, cl R, sd L, cl R;
123&4 7 (Conga Break) Trng to SCP fcg LOD walk fwd L, R, swiveling RF (W LF) on R to fc ptr XLIF/cl R, swiveling LF on R to SCP fcg LOD tap L heel fwd twd LOD;
8 Repeat Meas 7 of Intro;

PART A

1-8 MERENGUE BASIC: MERENGUE GLIDE: MERENGUE BASIC: MERENGUE GLIDE: OPEN BREAK to MAN'S WRAP & UNWIND:: STOP & GO::

- 1234 1 (Merengue Basic) Assuming CP M fcg WALL sd L, cl R, sd L, cl R;
1&2&3&4 2 (Merengue Glide) Sd L high on toe/cl R high on toe, sd L high on toe/cl R high on toe, lowering on R sd L, cl R;
3-4 Repeat Meas 1-2 of Part-A;;
1234 5-6 (Open Break to Man's Wrap & Unwind) Releasing trailing hnds rk apt L, rec R raising R hnd straight up, fwd L, comm rotating RF sd & bk R (W apt R, rec L, fwd R twd M's R sd, com rotating RF around M fwd L) end in M's WRAPPED Pos both fcg DLW lead hnds jnd at M's R hip free hnd extended sd; Cont rotating RF bk L, XRIB, comm unwind RF on both ft, complete unwind RF end wgt on R (W cont rotating around M fwd R, L, R, sd L fcg M & COH) end in LOP Fcg Pos M fcg WALL;
1234 7-8 (Stop & Go) Rk apt L, rec R, leading W trn LF under jnd lead hnds fwd L, fwd R checking W's L shoulder with R hnds look at W (W rk apt R, rec L, fwd R comm trng LF under jnd lead hnds, completing trn 3/4 LF sd L twd COH with checking motion); Rec L trng W RF under jnd lead hnds, cl R, assuming CP sd L, cl R (W rec R comm trng RF, cont trng RF cl L to fc M & COH, sd R, cl L);

PART B

1-8 SNAKE:: MERENGUE BASIC: CONGA WALKS L & R:: CONGA WALKS FWD & BK::

- 1234 1-3 (Snake) CP M fcg WALL raising M's L & W's R hnds trn LF 3/4 under jnd hnds joining M's R & W's L stp L, R, L, R in pl (W stp in pl R, L, R, L trng RF 1/4) end in Sd-by-Sd Pos fcg RLOD (W LOD) L-hip adjacent M's L & W's R hnds jnd at W's R-hip M's R & W's L hnds jnd at M's bk; Raising M's L & W's R hnds to lead W trn RF under jnd hnds stp in pl L, R, trng RF 1/4 (W trn RF 1/4 under M's L & W's R hnds stepping R, L in pl) end momentary in Bk-to-Bk Pos fcg COH (W WALL), raising M's R & W's L hnds to lead W trn RF under jnd hnds stp in pl L, R trng RF 1/4 (W trn RF 1/4 under jnd M's R & W's L hnds stepping R, L in pl) end in Sd-by-Sd Pos fcg LOD (W RLOD) R-hip adjacent M's L & W's R hnds at M's bk M's R & W's L hnds at W's L hip; Raising M's R & W's L hnds stp L, R, L, R in pl trng LF 3/4 under jnd hnds (W stp in pl R, L, R, L trng RF 1/4) end in BFLY M fcg WALL;
1234 4 (Merengue Basic) Assuming CP M fcg WALL sd L, cl R, sd L, cl R;
1234 5-6 (Conga Walks L & R) Releasing hnds sd L twd LOD, thru R, sd L, pt R twd RLOD leaning upper body twd LOD; Sd R twd RLOD, thru L, sd R, pt L twd LOD leaning upper body twd RLOD;
1234 7-8 (Conga Walks Fwd & Bk) Walk fwd (W bwd) twd WALL L, R, L, leaning upper body fwd (W bk) pt R bk; Walk bk (W fwd) twd COH R, L, R, leaning upper body bwd (W fwd) pt L fwd;

PART C

- 1-8 **OPEN BREAK to NAT TOP w/ UNDERARM TRN:: CHECK & ROLL to TWISTS::**
OPEN BREAK to NAT TOP w/ UNDERARM TRN:: CHECK & ROLL to TWISTS::
- 1234 1-2 (Open Break to Nat Top w/ Underarm Trn) Assuming LOP Fcg Pos M fcg WALL rk apt L, rec R, assuming CP sd & fwd L comm trng RF, cont trng RF XRIB (W apt R, rec L, fwd R comm trng RF, cont trng RF sd & fwd L); Cont trng RF sd L, cont trng RF XRIB raising jnd lead hnds to trn W RF, cont trng RF sd L, cl R (W cont trng RF XRIF, sd & fwd L comm trng RF under jnd lead hnds, cont trn RF under jnd lead hnds fwd R, sd L to fc ptr) end in LOP Fcg Pos M fcg WALL;
- 5678
- a1234 3-4 (Check & Roll to Twists) Holding W's L wrist with R hnd sd L/tap R twd RLOD knee bent twd L in OP Pos both fcg WALL, leading W roll LF fwd R comm trng RF 1/2 release hnds, cont trng RF sd & fwd L to fc COH joining lead hnds, sd R twd LOD (W trng RF 1/2 on L sd R twd RLOD/tap L twd LOD knee bent twd supporting ft, sd L comm rolling LF, cont rolling LF sd R to fc M & WALL, sd L) end in Loose CP M fcg COH; Leading W swivel LF rk sd L, leading W swivel RF rk sd R, leading W swivel LF rk sd L, leading W swivel RF rk sd R (W swiveling LF on L XRIF, swiveling RF on R XLIF, swiveling LF on L XRIF, swiveling RF on R XLIF) end in CP M fcg COH;
- 5678
- 5-8 Repeat Meas 1-4 of Part-C starting M fcg COH & end in CP M fcg WALL;;;

PART D

- 1-8 **ARM SLIDE:: CURLY WHIP to NAT TOP:: ROLL IN & OUT:::**
- 1234 1-2 (Arm Slide) CP M fcg WALL placing both hnds to W's armpits (W's hnds on M's arms) bk L, R, L, R small steps (W bk R, L, R, L small steps) sliding hnds along arms to join both hnds; Fwd twd ptr L, R, L, R small steps (W fwd R, L, R, L small steps) extending jnd both hnds sd;
- 5678
- 1234 3-4 (Curly Whip to Nat Top) Rk apt L, rec R raising jnd lead hnds to lead W trn LF under jnd lead hnds, sd & fwd L comm trng RF, cont trng RF XRIB (W rk apt R, rec L, fwd R comm trng LF under jnd lead hnds, cont trng RF sd L) end momentary in CP M fcg COH; Cont trng RF sd & fwd L, cont trng RF XRIB, cont trng RF sd L, cl R (W cont trng RF XRIF, cont trng RF sd & fwd L, cont trng RF XRIF, sd L) end in CP M fcg WALL;
- 5678
- 1234 5-8 (Roll In & Out) Sd L leading W trn RF, rec R leading W fwd, cl L reasing R-hnd hold, sd R twd RLOD (W swiveling RF on L bk R twd RLOD, rec L, fwd R comm rolling LF 3/4, cont rolling LF sd L twd LOD) (W swiveling RF on L bk R twd RLOD, rec L, fwd R comm rolling LF 3/4, cont rolling LF sd L twd LOD) end momentary in LOP Pos both fcg WALL; Rec L leading W roll RF, cl R in one-hnd WRAPPED Pos both fcg WALL M's R-hnd at W's waist, sd L twd LOD, rec R leading W roll LF (W rec R comm roll RF full tm, cont rolling RF cl L to fc WALL, sd R twd RLOD, rec L comm roll LF full tm); Cl L, sd R twd RLOD in momentary LOP Pos both fcg WALL, rec L leading W roll RF, cl R in one-hnd WRAPPED Pos both fcg WALL M's R-hnd at W's waist (W cont rolling LF cl R to fc WALL, sd L twd LOD, rec R comm rolling RF full tm, cont rolling RF cl L to fc WALL); Sd L twd LOD, raising jnd lead hnds rec R leading W trn LF, sd L, cl R (W sd R twd RLOD, rec L trng LF 1/2 to fc M, sd R, cl L) end in CP M fcg WALL;
- 5678
- 1234
- 5678

END

- 1-3 **MERENGUE BASIC: MERENGUE APT & Pt::**
- 1234 1 (Merengue Basic) CP M fcg WALL sd L, cl R, sd L, cl R;
- 1234 2-3 (Merengue Apt & Pt) Releasing hnd hold tm slightly LF (W RF) sd L twd DLC (W twd DLW) shaking L-hnd (W R-hnd) above head R-hnd on hip look at ptr, cl R, sd L, cl R; Sd L, cl R, sd L, pt R twd ptr as music fades out;
- 5678

98-71

The Girls of California



Composers: Larry & Sharon Roberts, 4444 US Hwy. 98 N., Lot 472, Lakeland, FL 33809-0407

Phone: (941) 815-9457, FAX: (941) 858-6755, Cellular: (941)660-2735, email: larry.w.roberts@worldnet.att.net

Record: Warner Bros. 0514 (Flip of "Just A Gigolo")

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

Rhythm & Phase: West Coast Swing/Jive . Phase V+2 (Traveling Side Pass & Underarm Turn Man Hook Turn To Shadow)

Sequence: Intro Bridge A B A B Bridge C Ending

Suggested Speed: 42-43 RPM

Release Date: 7/98

INTRO

1-9.5 **WAIT 2;; 4 QK CHKN WLKS; UNDRM TRN TO TRPL TRAVEL w/ ROLL:::;;**
SLO SHLDR SHOVE & SLO AWAY::

- 1-2 Wait 2 meas in LOP fcng RLOD;;
- QQQQ 3 (4 QK CHKN WLKS) Bk L ldng W to swvl RF, bk R ldng W to swvl LF, bk L ldng W to swvl RF, bk R ldng W to swvl LF (W swvlng RF on L fwd & sd R, swvlng LF on R fwd & sd L, swvlng RF on L fwd & sd R, swvlng LF on R fwd & sd L);
- 123&4 4-7.5 (UNDRM TRN TO TRPL TRAVEL w/ROLL) Bk L, fwd R to W's R sd trng 1/4 RF raise jnd ld hnds, ldng W trn LF undr jnd ld hnds sd L/rec R, cl L join R-R hnds (W fwd R, fwd L, trng LF undr jnd ld hnds swvlng 1/8 LF fwd & sd R/swvlng 1/8 LF XLIF, bk R LOD trng 1/2 LF) end in R-hnd star M fcg COH (W fcg WALL); Sd R/cl L, sd & fwd R comm trng RF (W RF), fwd L cont trng RF, fwd R completing 1-1/2 RF trn end in L-hnd star pos M fcng WALL (W fcng COH); Sd L/cl R, sd & fwd L trng 1/2 LF (W LF) end in R-hnd star M fcng COH (W fcng WALL), sd R/cl L, sd & fwd R trng 1/2 RF (W RF) end in L-hnd star M fcng WALL (W fcng COH); Sd L/cl R, sd & fwd L comm trng LF (W LF) fwd R cont trng LF (W LF), fwd L completing 1-1/4 LF trn end fcng LOD & ptr join ld hnds; *Anchor R/L, R end LOP fcng LOD & ptr,
- SS 8.5-9.5 (SLO SHLDR SHOVE & SLO AWAY) Fwd L swvlng RF (W fwd R swvlng LF) to bring shldr tog, -;
- SS Hold, -,rec R swvlng LF (W rec L swvlng RF) to fc ptr, -, Hold, -;

BRIDGE

1-2 **QK SD BRKS; 4 QK CHKN WLKS;**

- aQaQaQaQ 1 (QK SD BRKS) Sd L sm stp/sd R sm stp, half cl L/cl R, sd L sm stp/sd R sm stp, half cl L/cl R;
- QQQQ 2 (4 QK CHKN WLKS) Bk L ldng W to swvl RF, bk R ldng W to swvl LF, bk L ldng W to swvl RF, bk R ldng W to swvl LF (W swvlng RF on L fwd & sd R, swvlng LF on R fwd & sd L, swvlng RF on L fwd & sd R, swvlng LF on R fwd & sd L);

PART A

1-16 **UNDRM TRN::, SUGAR PUSH::, WRP'D WHIP::; CHEEK TO CHEEK W/ RONDE CHG PT & HOLD::;**
UNDRM TRN M HOOK TRN TO SHADOW CHG HNDS::, TRAV SD PASS W/ PT & HOLD::; R SD PASS::;
TUCK & SPIN::, SUGAR PUSH W/ RKS::;

- 123&4 1-3 (UNDRM TRN) Bk L, fwd R to W's R sd trng 1/4 RF raise jnd ld hnds, ldng W to trn LF undr jnd ld hnds sd L/rec R trng 1/4 RF to RLOD, fwd L (W fwd R, fwd L, trng LF undr jnd ld hnds swvlng 1/8 LF fwd & sd R/swvlng 1/8 LF XLIF, trng 1/4 LF bk R RLOD); *Anchor R/L, R, end LOP fcng RLOD & ptr
- 1234 (SUGAR PUSH) Bk L, sm bk R (W fwd R, fwd L); Tap L fwd tchng M's R & W's L palms, fwd L ldng W bk (W tap R in bk of L giving L palm to M, bk R), *anchor R/L, R;
- 123&4 4-5 (WRP'D WHIP) Bk L joining both hnds, fwd R to W's R sd trng 1/4 RF raise jnd ld hnds, bringing ld hnds over W's head sd L/rec R trng 1/4 RF, sd & fwd L bhd W's L sd (W fwd R, fwd L, fwd R/cl L, bk R) end wrp'd pos fcg LOD; XRIB releasing M's R W's L hnds trn 1/2 RF (W bk L), fwd L twd ptr & RLOD (W bk R), *anchor R/L, R;

- 1234 6-7 (CHEEK TO CHEEK W/ RONDE CHG PT & HOLD) Bk L, rec R comm trn 1/2 RF (W fwd R, fwd L
12&-- comm 1/2 LF trn), finish trn lift knee & bump M's L W's R cheek, fwd L (W R) away from ptr; Trng 1/2
LF (W RF) ronde R, cl R/pt L extend free arms high to sd, hold, hold;
- 123&4 8-12 (UNDRM TRN M HOOK TRN TO SHDW CHG HNDS) Bk L, fwd R to W's R sd trng 1/4 RF 1&2
raise jnd ld hnds, ldng W to trn LF undr jnd ld hnds sd L/rec R trng 1/4 RF to RLOD, fwd L (W fwd R,
fwd L, trng LF undr jnd ld hnds swvng 1/8 LF fwd & sd R/swvng 1/8 LF XLIF, trng 1/4 LF bk R
LOD); Raising ld hnds high XRIB comm RF trn/trng 1/2 RF bring ld hnds over M's head sd L, in plc R
chg to R-R hnds at M's R sd, (W *anchor L/R, L,) end in R shdw Pos both fcg RLOD
- 123&4 (TRAV SD PASS W/ PT & HOLD) Fwd L RLOD raise L hnd above R shldr, rec bk R join M's L W's
1&23- L hnds; comm twirl W LF under joined L hnds cl L/cont twirl W under joined R hnds in place R, starting
joined R hnds over M's head fwd L RLOD (W fwd R, fwd L join L hnds comm LF spin; cont LF spin
1/2 on L under joined L-L hnds bk R RLOD/cont LF spin 1/2 under joined R hnds fwd L RLOD, cont
LF trn 1/2 on L bk R RLOD), fwd R RLOD under joined R hnds/fwd L under joined L hnds, fwd R rel
L hnds (W trng 1/2 LF XLIB/sm sd R, sm fwd L); pt L (W R), hold, end both fcng RLOD W bhd M's R
sd R-R hnds jnd low
- 123&4 (RT SD PASS) Fwd L RLOD, rec bk R; cl L chg to ld hnds/in place R, fwd L (W fwd R, fwd L; swvng
1&2 1/8 LF fwd & sd R/swvng 1/8 LF XLIF, trng 1/4 LF bk R RLOD), *anchor R/L, R;
- 1234 13-16 (TUCK & SPIN) Bk L, sm bk R raise both hnds to M's chest (W fwd R, fwd L), tap L near R bring W's
1&2 R sd fwd for tuck tchg M's R & W's L palms, fwd L ld W bk to full RF free spin (W tap R to L slight
LF body trn giving L palm to M, bk R full RF spin); *anchor R/L, R, joining ld hnds
- 1234 (SUGAR PUSH W/ RKS) Bk L, bk R joining both hnds; Tap L fwd, rk fwd L, rk bk R, rk fwd L; Rk
1234 bk R, fwd L ldng W bk (W fwd R, fwd L; Tap R ib of L, rk bk R, rk fwd L, rk bk R; Rk fwd L, bk R),
1&2 *anchor R/L, R; end LOP fcng RLOD

PART B**1-8 WHIP TRN;; SURPRISE WHIP;; TUMMY WHIP;; QK SHLDR SHOVE & AWAY; SAILOR SHUFFLES;**

- 123&4 1-2 (WHIP TRN) Bk L, fwd R to W's R sd trng 1/4 RF ldng W trn 1/2 RF R hnd loosely to W's bk, sd
123&4 L/rec R trng 1/4 RF, sd & fwd L LOD to fc W in loose CP (W fwd R, fwd L swvl 1/2 RF, bk R/cl L,
fwd R btw M's ft); XRIB trn 1/2 RF, rel R hnd fwd L RLOD sm stp (W swvl 1/2 RF on R bk L, bk R),
*anchor stp R/L, R; end LOP fcng RLOD
- 123&4 3-4 (SURPRISE WHIP) Bk L, fwd R to W's R sd trng 1/4 RF ldng W trn 1/2 RF R hnd loosely to W's bk,
123&4 sd L/rec R trng 1/4 RF, sd & fwd L LOD to fc W in loose CP (W fwd R, fwd L swvl 1/2 RF, bk R/cl L,
fwd R btw M's ft); With strong upper body RF trn to ld W to trn 1/2 RF fwd R LOD chng her bk mvt,
rec bk L raise joined ld hnds, ld W trn 1/2 RF *anchor R/L, R (W swvl 1/2 RF on R bk L, rec fwd R
LOD, trng 1/4 RF under joined ld hnds sd L LOD/XRIF trng 1/4 RF to fc ptr, bk L); end LOP fcng LOD
- 123&4 5-6 (TUMMY WHIP) Bk L extend R hnd twd W's R sd, fwd R to W's R sd R hnd to W's R hip rel joined
123&4 ld hnds, swvl 1/4 RF sd L loosely ck W's fwd mvt/rec R trng 1/4 RF, fwd & sd L ld W bk rel R hnd
end both fcng RLOD (W fwd R, fwd L, fwd R/cl L, bk R outsd M); XRIB trn 1/2 RF join ld hnds, fwd
& sd L to fc W (W cont bk mvt bk L, bk R), *anchor R/L, R; end LOP fcng LOD
- SS 7 (QK SHLDR SHOVE & AWAY) Fwd L swvng RF (W fwd R swvng LF) to bring shldrs tog, -. rec R
swvng LF (W rec L swvng RF) to fc ptr, -;
- QaQQaQ 8 (SAILOR SHUFFLES) Ronde L CCW XLIB/SD R, SD L, ronde R CW XRIB/SD L, SD R;

PART C**1-14 SUGAR TUCK & TWRL;;, PASSING TUCK & TWRL;;, SIDE WHIP TO HNDSEK;;
FC LOOP SUGAR PUSH;;, M's UNDRM TRN;;, SUGAR BUMP;;, L SD PASS;;, CHEEK TO CHEEK;;,
UNDRM TRN;;**

- 123&4 1-3 (SUGAR TUCK & TWRL) Bk L, sm bk R raise both hnds to M's chest, tap L near R bring W's R sd
1&2 fwd for tuck tchg M's R & W's L palms, fwd L raise ld hnds ld W bk to full RF spin under joined ld
hnds (W fwd R, fwd L, tap R to L slight LF body trn giving L palm to M, bk R full RF spin under joined
ld hnds); *Anchor R/L, R, end LOP fcng LOD
- 123&4 (PASSING TUCK & TWRL) Trng LF 1/4 bk & sd L out of slot, trng LF 1/4 rec bk R; bring W's R sd
1&2 fwd for tuck cl L/in place R raise ld hnds ld W trn RF, fwd L ld W twirl RF under joined ld hnds (W fwd
R, fwd L; swvl 1/4 LF sd R/cl L swvl 1/4 RF, fwd R RLOD twirl 1/2 RF under joined ld hnds), *anchor
R/L, R; end LOP fcng RLOD

- 123&4 4-5 (SD WHIP TO HNDSHK) Bk L, fwd R to W's R sd trng 1/8 RF ldng W trn 1/2 RF R hnd loosely to
123&4 W's bk, pt L RLOD in loose SCP/hold, hold (W fwd R, fwd L swvl 1/2 RF, bk R/cl L, fwd R); Ldng W
fwd hold, rec fwd L rel R hnd & take hndshk (W fwd L, fwd R trng 1/2 LF), *anchor R/L, R;
- 1234 6-8 (FC LOOP SUGAR PUSH) Bk L, sm bk R raise R-R hnds, taking R-R hnds ovr M's head tch M's L
1&2 palm to W's waist tap L fwd, rel R-R hnds fwd L ld W bk join ld hnds (W fwd R, fwd L, tap R ib of L,
bk R); *Anchor R/L, R, end LOP fcng RLOD
- 123&4 (M's UNDRM TRN) Bk L, fwd R to W's L sd raising ld hnds; Comm RF trn sd L RLOD taking ld hnds
1&2 ovr M's head/cont RF trn rec fwd R LOD lower ld hnds, fwd L (W fwd R, fwd L; swvlng 1/8 LF fwd &
sd R/swvlng 1/8 LF XLIF, trng 1/4 LF bk R LOD), *anchor R/L, R; end LOP fcng LOD
- 1234 9-11 (SUGAR BUMP) Bk L, rec R comm full RF trn (W LF), cont RF trn raise L (W's R) knee tchnng M's &
1&2 W's hips, cont trn fwd L to fc ptr; *Anchor R/L, R,
- 123&4 (L SD PASS) Trng LF 1/4 bk & sd L out of slot, trng LF 1/4 rec bk R; Cl L/in place R, fwd L (W fwd
1&2 R, fwd L; Swvlng 1/8 LF fwd & sd R/swvlng 1/8 LF XLIF, trng 1/4 LF bk R RLOD), *anchor R/L, R;
end LOP fcng RLOD
- 1234 12-14 (CHEEK-CHEEK) Bk L, rec R comm trn 1/2 RF (W LF), finish trn lift knee & bump M's L W's R
1&2 cheek, fwd L (W R) trng 1/2 LF (W RF) to fc ptr; *Anchor R/L, R, end LOP fcng RLOD
- 123&4 (UNDRM TRN) Bk L, fwd R to W's R sd trng 1/4 RF raise jnd ld hnds; Ldng W to trn LF undr jnd ld
1&2 hnds sd L/rec R trng 1/4 RF to LOD, fwd L (W fwd R, fwd L; Trng LF undr jnd ld hnds swvlng 1/8 LF
fwd & sd R/swvlng 1/8 LF XLIF, trng 1/4 LF bk R LOD), *anchor R/L R; end LOP fcng LOD

ENDING

- SS 1 (SLO CHKN WLKS) As music fades bk L ldng W to swvl RF, -, bk R ldng W to swvl LF, - (W swvlng
RF on L fwd & sd R, -, swvlng LF on R fwd & sd L);
- .5 *(ANCHOR) Bring R under body & stp in place R/in place L, sm bk R (W bring L under body & stp in
place L/in place R, in place L),

PHASE V+2
WEST COAST SWING / JIVE
Larry & Sharon Roberts

THE GIRLS OF CALIFORNIA

INTRO, BRIDGE, A, B, A, B, BRIDGE, C, ENDING
POSITION LEFT OPEN POSITION FACING PARTNER & REVERSE LINE of DANCE,
LEAD FOOT FREE for BOTH

- INTRO WAIT 2 MEAS ; ;
 4 QUICK CHICKEN WALKS ;
 UNDERARM TURN - to TRIPLE TRAVEL with ROLLS , , , ; ; ;
 SLOW SHOULDER SHOVE ; SLOW AWAY ;
- BRIDGE QUICK SIDE BREAKS ; 4 QUICK CHICKEN WALKS ;
- PART A UNDERARM TURN , , ; SUGAR PUSH , , ;
 WRAPPED WHIP ; ;
 CHEEK to CHEEK with RONDE - CHANGE POINT & HOLD ; ;
 UNDERARM TURN MAN HOOK TURN to TANDEM - CHANGE HANDS , , ;
 TRAVELING SIDE PASS - POINT & HOLD ; ;
 RIGHT SIDE PASS , , ; TUCK & SPIN , , ;
 SUGAR PUSH with ROCKS , , ; ;
- PART B WHIP TURN ; ;
 SURPRISE WHIP ; ;
 TUMMY WHIP ; ;
 QUICK SHOULDER SHOVE & AWAY ; SAILOR SHUFFLES ;
- PART A UNDERARM TURN , , ; SUGAR PUSH , , ;
 WRAPPED WHIP ; ;
 CHEEK to CHEEK with RONDE - CHANGE POINT & HOLD ; ;
 UNDERARM TURN MAN HOOK TURN to TANDEM - CHANGE HANDS , , ;
 TRAVELING SIDE PASS - POINT & HOLD ; ;
 RIGHT SIDE PASS , , ; TUCK & SPIN , , ;
 SUGAR PUSH with ROCKS , , ; ;
- PART B WHIP TURN ; ;
 SURPRISE WHIP ; ;
 TUMMY WHIP ; ;
 QUICK SHOULDER SHOVE & AWAY ; SAILOR SHUFFLES ;
- BRIDGE QUICK SIDE BREAKS ; 4 QUICK CHICKEN WALKS ;
- PART C SUGAR TUCK & TWIRL , , ; PASSING TUCK & TWIRL , , ;
 SIDE WHIP - to HANDSHAKE ; ;
 FACE LOOP SUGAR PUSH , , ; MAN's UNDERARM TURN , , ;
 SUGAR BUMP , , ; LEFT SIDE PASS , , ;
 CHEEK to CHEEK , , ; UNDERARM TURN , , ;
- ENDING SLOW CHICKEN WALKS ;

"House of Blue Lights"

Choreographer: Irv & Betty Easterday, 13023 Gordon Circle, Hagerstown MD 21742
 phone: 301-733-0960 / email: Roundarama@aol.com
 Music: For Educational Use Only-SP-IB 7/98 (Flip: La Papaya) July 1998
 Rhythm: JIVE - PHASE VI Slow For Comfort Contact Choreographer or Palomino
 Sequence: INTRO A B C D A C B END [Option: Dance Single Jive instead of Triple Jive]

MEAS

1 - 4

INTRO
OP PTRS FAC LOD LUNGE LINE WAIT 4;;;

1 - 4 OP ptrs fac LOD in slight V M's L & W's R slightly flexed in Lunge Line M's R & W's L ft ptd twd ptr wait 4 meas;;;

5 - 8

WRAP & UNWRAP FAC RLOD;; WRAP & UNWRAP FAC LOD;;QQQQ
QQ--

5 - 6 Maintain M's R & W's L hdhld fwd trng 1/2 RF R, L, R to fac RLOD, cl L (W fwd L trng 1/2 LF wrap into her own L arm, small sd R, XLIB of R, sd R comm RF unwrap) end one arm WRAP POS ptrs fac RLOD; Lead W to unwrap cl R, lunge apt sd L (W RF unwrap on R to fac RLOD then cl L, lunge apt sd R);-;

QQQQ
QQ--

7 - 8 REPEAT ACTION MEAS 5 & 6 except end OP ptrs fac LOD in slight V;;

PART A

1 - 4

FREE SPIN; CURVE MERENGUE (W SWVL WALK); 2 SAILOR SHUFFLES; BACK 4 OK;

QQQaQ

1 [FREE SPIN] OP ptrs fac LOD in slight V lead W to comm free LF trn release hdhld pass R shldr fwd R comm 1/2 RF trn, cont RF trn fwd L end fac DRC, join M's L & W's fwd R /cl L, fwd R (W fwd L twd DRC, fwd R spin 1/2 LF, triple in place L/R,L) jn dbl hdhld end fac DCR;

QQQQ

2 [CRV MERENGUE- SWVL WLK] Cont 3/8 RF trn lead W to prog fwd sm sd L, cl R, sd L, sd R (W swvl fwd R, L, R, sd L) end low BFLY M fac LOD;

QaQQaQ
QQQQ

3 - 4 [SAILOR SHUFFLES] Fac LOD XLIB of R/sd R, sd L, XRIB of L/sd L, sd R (W XIB also); [BACK 4 OK] LOP bk RLOD L, R, L, R;

5 - 8

SUGAR PUSH ENDING; WHIP TRN MOD; ROCK TRN 4 SCP; BK TRIPLE RK, REC;

QQQaQ

5 [CONT SUGAR PUSH] LOP fac LOD tch L to R, sm fwd L tch M's R & W's L hds, COASTER XRIB/sm sd L, bk & sd R (W tch R XIB of L, sm bk R, bk L /cl R, cl L) to LOP M fac ptr & LOD;

QQQQ

6 [MOD WHIP TRN] Blend to CP comm 1 RF trn sd L, cont RF trn XRIF, pt sd L, cont RF trn fwd & sd L arnd W (W fwd R swvl 1/2 RF, bk L, pt R bk, fwd R between M's ft) end CP M fac COH;

QQQQ

7 [RK TRN 4 SCP] Cont RF spot rotation 1 1/4 revolution rk fwd R between ptrs feet, cont trn bk L, rk fwd R between ptrs feet, cont trn bk L end SCP ptrs fac LOD; [Option: RF spot trn 1/8 to SCP ptrs fac LOD]

QaQQQ

8 [BK TRIPLE RK REC] Prog bk RLOD triple sd R/L,R, rk bk L (W bk R), rec R;

9 - 12

FALL IN TWICE;; SWIVEL WALKS;;

QQQQ

9 - 10 [FALL IN] SCP ptrs fac LOD trn 1/4 RF to fac ptr CP sd L, sd R, blend to SCP rk bk L, rec R; REPEAT MEAS 9;

QQQQ

11 - 12 [SWVL WLKS] SCP prog LOD fwd L,-,R,-; L,R,L,R;

SS QQQQ

PART B

1 - 4

LUNGE/(W THRWDY SIT); CHG PLACES LUNGE/SIT; FWD 4 (W FREEZE); LOWER & RISE (W FREEZE);

QQS

1 [LUN/THRWDY SIT] SCP ptrs fac LOD release SCP maintain M's L & W's R hdhld triple small fwd L, cl R, lower into R knee pt L ft sd & bk lead W fwd twd LOD (W fwd R, fwd L trn 1/2 LF to fac ptr & RLOD, cl R to L) end LOP M fac ptr & LOD both PTRS L FT FREE,-;

QQS

2 [CHG PLCS LUNGE/SIT] Maintain M's L & W R hdhld using jnd hds to pull past R shldr fwd L twd LOD trn 1/2 RF to fac RLOD & ptr, cl R, lower into R knee pt L ft sd & bk (W fwd L twd RLOD trn 1/2 RF to fac LOD & ptr, cl L, tch R to L) ptrs now on OPP FTWK,-;

QQQQ

3 - 4 [FWD 4 W FREEZE] Release hdhld rise and walk fwd twd ptr L,R,L, cl R to L (W raise both hds high no ft action); [LOWER & RISE W FREEZE] Place hds on W's hips bend knees to lower, -, rise, - (W place her hands to M's shoulders as if to push him down no ft action);

SS

"House of Blue Lights"

- 5 - 9 **SWIVEL WALK;; CHG PLACES L TO R - AMERICAN SPIN;;;**
 S S QQQQ 5 - 6 {SWVL WLK} M fac ptr & RLOD hds on W's hips (W's hds on M's shoulders) walk fwd L,-,R,-; L,R,L,cl R (W bk R,L,R,L) release hdhlds;
 QQQaQQaQ 7 - 9 {CHG PLCS L TO R - AM SPN} Join M's L & W's R hdhld rk apt L, rec R,fwd L/ cl R trn 1/2 RF, fwd L (W apt R, rec L, fwd R/L,R 1/2 LF trn under jnd hds); sd & fwd R/cl L,fwd R (W sd & bk L/cl R, bk L to fac ptr) end LOP fac ptr & LOD, {AM SPN} rk apt L, rec R; sd L/cl R, sd L release hdhld (W apt R, rec L, sd R/ cl L, sd R free spin RF 1 full trn) rejoin M's L & W's R hdhld, sd R/cl L, sd R (W sd L/cl R, sd L) end LOP M fac ptr & LOD;
- 10 -12 **MOD CHG PLACES L TO R - MOD SIMPLE SPIN;;;**
 QQQaQ 10 {MOD CHG PLACS L TO R} LOP fac ptr & LOD rk apt L, rec R, sd L/cl R, sd L trng 1/4 RF (W apt R, rec L, fwd R/L,R trng 3/4 LF under jnd hds) end M fac ptr & WALL;
 SQQ 11-12 {MOD SIMPLE SPN} Maintain LOP hdhld sd & fwd R trng 1/4 RF to look RLOD checking action,-,trng 1/4 LF to fac ptr with ROCK action sd L tch M's R & W's L hds tog, sd R; in place L, R lead W to free RF spin (W spn 1 full trn RF R, L), rejoin M's L & W's R hdhld LOP fac ptr & WALL rk apt L, rec R; [OPTION: both ptrs free spin - M LF & W RF]

PART C

- 1 - 4 **2 TRIPLES IN PLACE; THROWAWAY - CHG PLACES L TO R TO R/R HDHLD FAC WALL;;;**
 QaQQaQ 1 {2 TRPLS} LOP fac ptr & WALL sd L/cl R, sd L, sd R/cl L, sd R;
 QQQaQQaQ 3 - 4 {THROWAWAY} Rk apt L, rec R, comm LF trn small sd L/cl R, sd L (W fwd R/ L, R trn 1/2 LF) end LOP fac ptr & LOD; cont LF trn sd R & fwd/cl L, fwd R bk L/cl R, sd & bk L) end LOP fac ptr & DLC, {CHG PLCS L TO R} rk apt L, rec R; comm 1/2 RF trn sd L/cl R, sd L (W apt R, rec L, fwd R/L,R trng 3/4 LF under jnd hds), sd R & fwd/cl L, fwd R end R/R hdhld fac ptr & WALL;
- 5 - 8 **MIAMI SPECIAL - FLEA HOPS;;;**
 QQQaQQaQ 1 - 4 {MIAMI SPECIAL}R/R hdhld M fac ptr & WALL rk apt L, rec R, fwd L/cl R, fwd L comp 3/4 RF trn (W rk apt R, rec L, fwd R/ cl L, fwd R comp 3/4 LF trn under jnd R/R hdhld) place jnd hds over M's head to rest on M's neck; release jnd R/R hds slide to LOP ptrs fac LOD slight V twd ptr sd R/ cl L, sd R, {FLEA HOPS} LOP fac LOD rk bk L (W bk R), rec R; lift on R pulling slightly to L/cl L to R,-, lift on L pulling slightly to R/cl R,-; lift on R pulling slightly to L/tap L beside R, lift on R pulling slightly to L/cl L to R, lift on L pulling slightly to R/tap R beside L, lift on L pulling slightly to R/cl R to L; [Option: aS aS aS aS Sd L/tap R,-,sd R/tap L,-; sd L/tap R,-,sd R/tap L,-;]
- 9 -12 **CHG PLACES L TO R TO X HDHLD - W'S HEAD LOOP TWICE;;;**
****CONT CHASSE RLOD; [NOTE: 2nd TIME THRU SEE BELOW**]**
 QQQaQQaQ 9 -11 {CHG PLCS L TO R X HDHLD} Trn 1/4 LF to fac ptr & COH rk apt L, rec R, comm 1/2 RF trn sd L/cl R, sd L (W apt R, rec L, fwd R/L,R trng 3/4 LF under jnd hds) end M fac ptr & WALL; sd & fwd R/cl L, fwd R end R/R hdhld M fac ptr & WALL, {W'S HEAD LOOP TWICE} Rk apt L, rec R to X HDHLD R/R hds on top; cl L/raise jnd R/R hds loop over W's head & release,-, NO WGT CHG/ raise L/L jnd hds loop over W'S head & release,- end CP M fac ptr & WALL;
 QQaSaS 12 {**CONT CHASSE RLOD} CP prog RLOD sd R/cl L, sd R/cl L, sd R/cL, sd R; [NOTE: 2nd time thru PART C MEAS 12 TRIPLE TO SCP, RK BK,REC;]
 QaQQQ** 12 {**TRPL TO SCP, RK, REC} CP prog RLOD sd R/cl L, sd R to SCP fac LOD, rk bk L (W bk R) , rec R;

PART D

- 1 - 4 **2 LF TRNG FALLAWAYS TO SCP FAC RLOD;;; BK 4;**
 QQQaQQaQ 1 - 3 {2 LF TRNG FALLAWAYS} SCP fac LOD rk bk L (W bk R), rec R, lead W to CP comm LF trn sd L/ cl R, sd L; sd R/ cl L, sd R end "L" pos M fac WALL W prepare to step fwd LOD, sd L, sd R lead W to move LOD comm LF trn (W fwd R, L twd LOD); cont LF trn sd L/cl R, sd L, sd R/cl L, sd & bk R end SCP ptrs fac RLOD;
 QQQQ 4 {BK 4} Blend 1/2 OP fac RLOD ptrs prog LOD bk L,R,L,R check prog action;

5 - 8 **KICK/BALL CHG, TRIPLE FAC LOD; KICK/BALL CHG, TRIPLE FAC COH; THROWOUT PIVOT 2 TWICE;;**
 QaQQaQ 5 - 6 {KBCHG, TRPL} OP fac RLOD kick L ft fwd & sd/XLIB on ball of L ft, rec R trn RF to fac ptr, sd L/cl R, sd L trn RF to L 1/2 OP fac LOD; {KBCHG, TRPL FAC} Kick R ft fwd & sd/XRIB on ball of R ft, rec L trn LF to fac ptr, sd R/cl L, sd R end loose CP M fac COH;
 QaQQaQ
 QQQQ 7 - 8 {THROUT PVT 2 TWICE} Comm 1 1/2 RF trn open out to SCP sd & bk L (W bk R), rec R to CP, pivot RF L, R end CP M fac RLOD; REPEAT ACTION MEAS 7 except end CP M fac WALL;
 QQQQ
 9 -12 **CURLY WHIP TO SCP;; FALLAWAY VINE 4; TCH,-,LUNGE APT,-;**
 QQQaQ 9 -10 {CURLY WHIP} Rk sd & fwd L (W bk R), rec R, release CP triple L/R,L comm RF trn lead W to LF undrm trn (W triple R/L,R trn LF under jnd M's L & W's R hdhld) end CP M fac RLOD; cont RF trn XRIB of L, sd L (W sd L, XRIF of L), triple R/L,R end SCP ptrs fac LOD;
 QQQaQ
 QQQQ 11-12 {FALLAWAY VINE 4} SCP bk L (W bk R), blend to LOP fac ptr & WALL sd R to fac ptr, XLIF of R (W XRIF), sd R to momentary BFLY fac ptr & WALL; {LUN APT} tch L to R,-,lunge apt L (W apt R) to OP ptrs fac LOD in slight V,-;
 SS

ENDING

1 - 2 **FRONT VINE 6 TRANS & PT L SHADOW SKTRS;;**
 QQQQQQQQ-- 1 - 2 {FRT VINE 6 TRANS & PT} LOP M fac ptr & WALL XLIF of R (W XRIF), sd R, (QQQQQQQ&Q-) XLIB of R (W XRIB), sd R; XLIF of R (W XRIF),cl R to L lead W to spin RF chg L/L hdhld (W sd L trn 1/2 RF to fac WALL/sd R) end SAME FTWK SHADOW SKTRS fac DWR,ptrs lower into M's & W's R legs pt L to DCL,-;
 3 - 4 **FRONT VINE 5 & PT R FWD DWR,-,-;**
 QQQQQQ--- 3 - 4 {FRONT VINE 5 & PT} SHADOW SKTRS fac DWR both L ft free XLIF of R, sd R, XLIB of R, sd R; XLIF of R, pt R DWR,-,-;
 5 - 6 **BACK VINE 5 & PT L BK DLC,-,-;**
 QQQQQQ--- 5 - 6 {BACK VINE 5 & PT} SHADOW SKTRS fac DWR both R ft free XRIB of L, sd L, XRIF of L, sd L; XRIB of L, pt L DCL,-,-;
 7 - 8 **FRONT VINE 5 & PT R FWD DWR,-,-;**
 QQQQQQ--- 7 - 8 {FRONT VINE 5 & PT} SHADOW SKTRS fac DWR both L ft free XLIF of R, sd R, XLIB of R, sd R; XLIF of R, pt R DWR,-,- end M's R hd on W's R hip prep to both rk bk;
 9 -12 **AMERICAN SPIN M TRANS - DISCO LUNGE;;; SLIDE DOOR;**
 QQQaQQaQ 9 - 10 {TRANS AM SPIN} Both rk bk R DLC, M tch L to R lead W to trn LF(W rec L free spin 1/2 LF to fac ptr) ptrs now OPP FTWK, tch M's L & W's R hds triple in place L/R,L; triple R/L,R lead W to spin RF (W spin RF on R to fac ptr triple L/R,L) end LOP M fac WALL {DISCO LUNGE} rk apt L, rec R;
 QQ 11-12 Sd L lead W LF(W fwd R spin 1/2 LF on R end TANDEM ptrs fac WALL catch W's R hip,-, sd R (W sd L) catch W's L hip,-; (SLIDE DOOR) release hold sd L/cl R, sd L to OP, XRIB, rec L (W sd R/cl L, sd R, XLIB, rec R) end OP ptrs fac WALL;
 SS
 QaQQQ
 13-18 **SYNC SLIDE DOORS;; DISCO LUNGE; TRANS LUNGE APT (W SPIN); M WRAP & SLIDE TO SKTRS - PRESS LINE;;**
 QaQ-aQ 13-14 {SYNC SLIDE DOORS} OP fac WALL release hdhlds sd R/cl L, sd R lead W to XIF of M end LOP fac WALL, hold, qk rk bk L/rec R; release hdhlds sd L/ cl R, QaQ-aQ sd L lead W to XIF of M end OP fac WALL, hold, qk rk bk R/rec L;
 SS 15-16 {DISCO LUNGE} Sd R lead W to TANDEM ptrs fac WALL (W sd L) release hdhld catch W's L hip,-, sd L (W sd R) catch W's R hip,-; {W SPIN RF LUNGE APT} M hold no wgt chg catch W's L hip lead W to trn RF,-,-,-, (W sd L twd LOD, rec R comm 1/2 RF spin, cl L cont RF spin fac WALL, sd R) end lunge apt ptrs OP M's L & W's R hdhld fac WALL;
 --- (QQQQ)
 QQQQ(QQ--) 17-18 {M ARND TO SKTRS} Maintain M's R & W's L hdhld fwd twd RLOD, cl L spin 1/2 RF to TANDEM M in front of W ptrs fac WALL, sd R, XLIF of R to end jnd hds in front of W's waist (W sd L twd LOD lead M to trn RF, pt R bk twd DLC,-,-); XRIB proceeding to move behind W, sd & fwd L to W's L sd, fwd R to WRAP SKTRS ptrs fac WALL, press L fwd (W -, bk R, L fwd to match M's press line);
 QQQQ(-QQ)

HEAD CUESHOUSE OF BLUE LIGHTS slow to ? Sequence: INTRO A B C D A C B ENDMEASINTRO

1-4 OP PTRS FAC LOD LUNGE LINE WAIT 4 MEAS ;;;
5-8 WRAP & UNWRAP FAC RLOD ;; WRAP & UNWRAP FAC LOD ;;

PART A

1-5 FREE SPIN ; SWIVEL WALK ; 2 SAILOR SHUFFLES ; BK 4 to SUGAR PUSH END ;;
6-8 WHIP TRN ; ROCK TRN to SCP ; BK TRIPLE,RK,REC ;
9-12 FALL IN TWICE ;; SWIVEL WALKS ;;

PART B

1-4 THRWY LUNGE/SIT ; CHG PLACES LUNGE/SIT ; MEN FWD 4 ; LOWER & RISE ;
5-9 SWIVEL WALK ;; CHG PLACES L TO R - AMERICAN SPIN ;;;
10-12 CHG PLACES L TO R TO SIMPLE SPIN ;;;

PART C

1-4 2 TRIPLES IN PLACE ; THROWAWAY - CHG PLACES L TO R SHAKE HDS ;;;
5-8 MIAMI SPECIAL - FLEA HOPS ;;;
9-12 CHG PLACES L TO R TO X HDHLD - W'S HEAD LOOP TWICE ;;;CONT CHASSE RLOD ;

PART D

1-4 2 LF TRNG FALLAWAYS TO SCP FAC RLOD ;;; BK 4 ;
5-8 KICK/BALL CHG, TRIPLE FAC LOD ; KICK/BALL CHG, TRIPLE to CP COH ;
9-12 THROWOUT PIVOT 2 TWICE ;;
9-12 CURLY WHIP ;; FALLAWAY VINE 4 ; LUNGE APT ;

PART A

1-5 FREE SPIN ; SWIVEL WALK ; 2 SAILOR SHUFFLES ; BK 4 to SUGAR PUSH END ;;
6-8 WHIP TRN; ROCK TRN to SCP ; BK TRIPLE,RK,REC ;
9-12 FALL IN TWICE ;; SWIVEL WALKS ;;

PART C

1-4 2 TRIPLES IN PLACE ; THROWAWAY - CHG PLACES L TO R SHAKE HDS ;;;
5-8 MIAMI SPECIAL - FLEA HOPS ;;;
9-12 CHG PLACES L TO R TO X HDHLD - W'S HEAD LOOP TWICE ;;; ONE TRIPLE,RK,REC ;

PART B

1-4 THRWY LUNGE/SIT ; CHG PLACES LUNGE/SIT ; MEN FWD 4 ; LOWER & RISE ;
5-9 SWIVEL WALK ;; CHG PLACES L TO R - AMERICAN SPIN ;;;
10-12 CHG PLACES L TO R TO SIMPLE SPIN ;;;

ENDING

1-2 FRONT VINE 6 TRANS & PT L SHADOW SKTRS ;;
3-4 FRONT VINE 5 TO RLOD PT ;;
5-6 BK VINE 5 TO LOD PT ;;
7-8 FRONT VINE 5 TO RLOD PT ;;
9-12 AMERICAN SPIN - DISCO LUNGE ;;;
12-18 3 SLIDE DOORS ;;; DISCO LUNGE ; W RK & ROLL TO OP ; M WRAP & SLIDE TO PRESS LINE ;;

98-79
Last Night

Choreography: Richard E. Lamberty 373 Warwick Avenue Oakland, CA 94610-3326 510-839-7644
Record: Last Night (Flip of Am I Blue) REXL Records
Sequence: Introduction A B C A B C C
Phase: VI (but only because of the Introduction)
Date: March 25, 1998 (Version 1.0)
Speed: 43

Introduction

1 - 8 Wait 1 measures in Open Position facing WALL; Two of Three Threes; ; ; Two of Three Alemanas; ; Quick Cucarachas Reverse and Linet; Cucaracha;

- 1 [Wait] In Open Position facing WALL with lead hands joined and M's L and W's R foot free wait one measures;
2 - 4 [Start Three Threes (QQS; QQS; QQS)] Forward L, recover R, close L to R, -; Back R, recover, L, close R to L, -;
Side and forward L, recover R, close L to R and placing L hand up in preparation for an Alemana turn, -;
[W: Back R, recover L, forward R swivel RF 1/2, -; Close L to R, close R to L, close L to R spin LF 1 full turn, -; Side
and back R, recover L, forward R swivel RF 1/2 to face partner, -;]
5 [Alemana (QQS)] Back R with slightly body turn to R, recover L, close R to L turning upper body RF and lowering
slightly into R knee while extending L leg to side, -;
[W: Forward L outside partner turning under joined lead hands, forward R continue RF turn to face partner, forward
and slightly side L then swivel slightly RF while lowering into L knee and extending R leg forward, -;]
6 [Left Alemana (QQS)] Rising out of R knee close L to R while leading strong LF underarm turn, back R very small
step, forward L to face partner, -;
[W: Rising out of L knee forward R strong step and commence strong LF turn under joined lead hands, forward L
continue LF turn to face partner, forward R toward partner, -;]
7 [Quick Cucarachas (Q&Q Q&Q)] Rock side R / recover L, close R to L, rock side L / recover R, close L to R, -;
Arms: With M's R and W's L hand palm to palm, swing arms up, around and down as you cucaracha R. Then with M's L and
W's R hands palm to palm, up, around and down as you cucarach L.
8 [Cucaracha (QQS)] Rock side R, recover L, close R to L taking CP facing WALL, -;
Arms: All hands palm to palm, both arms up, around and down to dance position as you cucaracha.

Part A

1 - 4 Basic Checking; Quick Hip Rocks 5; Basic to Alemana Handshake; ;

- 1 [Basic and Check (QQS)] Rock forward L, recover R, side and slightly back L checking, -;
2 [Syncopated Hip Rocks (Q&QQQ)] With a strong hip action transfer weight forward R / back L, forward R, back L,
step forward R toward WALL;
3 - 4 Standard figure. M and W should both take the last step of the Alemana forward and take a R handshake hold.

5 - 8 Advanced Sliding Door Checking and Recover; Advanced Sliding Door; Slow Lunge (Woman Sit) and Quick Recover; Opening to Fan in Four;

- 5 [Advanced Sliding Door (QQS&)] Swiveling W RF and turning to Shadow Position facing WALL move joined R
hands over W's head as she turns then place your R hand on her R shoulder step forward L with L side leading,
recover R, cross L loosely behind R leaving R extended forward, - / recover forward R;
[W: Swiveling 1/2 turn RF then step back R, recover forward L, forward and across R checking, - / recover back L;]
6 [Advanced Sliding Door (QQS)] Forward L with L side leading, recover R, cross L loosely behind R leaving R
extended forward, -;
7 [Lunge (SQQ)] Uncrossing R lunge side R leaving L hands joined, -, recover L still facing WALL and leave L hands
low, forward R to Shadow Position;
[W: Turning RF to face RLOD step back L into a Sit Line and hold, -, recover forward R and turn RF, continue RF turn
to Shadow Position and step back L small step;]
8 [To Fan in Four (QQ&S)] Forward L, recover R / step L XIB of R, side R to end in Fan Position facing WALL, -;
[W: Back R, recover forward L / forward R toward LOD and spiral LF to face RLOD, back L to Fan Position, -;]

Part B1 - 4 Hockey Stick; ; Basic to Cuddle; Slow Lower and Rise;

- 1 - 2 Standard Figure. Commence in Fan with M facing WALL. End in Open Facing DWR with lead hands joined,
 3 [Basic to Cuddle (QQS)] Rock forward L, recover R, side and back L checking and 'catch' Woman in a close HUG, -;
 [W: Rock back R, recover L, strong step forward R into partner draping arms over partner, -;]
 4 [Lower and Rise (SS)] Allowing the Woman's weight to rest lightly on your body slowly bend L knee, -, slowly
 straighten the L knee restoring the Woman to her balance while the Woman lowers her left foot to touch the floor, -;
 Arms: As you lower both should allow their own L arm to extend leading with armpit, then elbow, wrist and hand. At the end
 of the rise, return to a normal dance hold.

5 - 8 Slow Ronde to Reverse Underarm; Cucaracha and Explode to Reverse; Lunge Thru, Recover, Side to Face; Spot Turn;

- 5 [Ronde and Under Arm Turn (SQ&Q)] Forward R between partner's feet to lead a Rudolf type ronde then swing L leg
 forward in clockwise floor ronde at this point facing RLOD, -, continue RF turn step side L to face COH raising L
 hand and releasing R hand from around W / hook R XIB of L and continue RF turn to face LOD, uncross L and con-
 tinue RF turn to step small step L under L side and to face nearly RLOD;
 [W: Back L and ronde R clockwise, -, hook R XIB of L checking RF turn / forward L commence LF turn under lead
 hands, continue LF turn and close R near L to end facing nearly RLOD;]
 6 [Cucaracha & Explode (QQS)] Rock side R almost to COH, recover L, explode side R to LOP facing RLOD, -;
 Arms: M's R and W's L arms should wave armpit, elbow, wrist, hand out and in as you cucaracha, the swing fully out as you
 explode.
 7 [Lunge Thru (QQS)] Almost falling lunge thru L with L side leading, recover R, side L to face partner and WALL, -;
 8 Standard Figure. End in Open Position Man facing WALL with lead hands joined.

Part C1 - 4 Basic to Curl; Curved Hockey Stick Ending to Face COH; Hockey Stick From Facing to LOP::

- 1 [Basic to Curl (QQS)] Forward L, recover R, close L to R curling W LF under lead hands with slight LF body roll, -;
 [W: Back R, recover forward L, forward and slightly across R then curl LF under lead hands slightly more than 1/2, -;]
 2 [Curved Hockey Stick Ending (QQS)] Back R leading W to step forward, recover L turning to face COH, side R to
 end in Open Facing Position facing COH, -;
 [W: Forward L curving LF, forward R toward COH then spiral LF 1/2 to face partner, side and slightly back L, -;]
 3 [Start Hockey Stick (QQS)] Forward L, recover R, raising lead hands step side and slightly forward L turning body
 slightly RF to loom over partner, -;
 [W: Back R, recover forward L, forward R shaping toward partner, -;]
 4 [Hockey Stick Ending to LOP (QQS)] Back R, recover L turning RF to face nearly WALL, side R toward RLOD to
 end in LOP facing RLOD, -;
 [W: Forward L, forward R toward WALL then spiral LF to face nearly RLOD, side L to end in LOP facing RLOD, -;]

5 - 8 Twinkle Thru Twice; Twinkle Thru, -, Lunge Thru, Recover; Quick Cucarachas Reverse and Line; Cucaracha;

- 5 [Twinkle Thru (Q&Q Q&Q)] Thru L to RLOD step with a soft knee / side R to face ptr in BFLY rising, close L to R,
 turning to OP thru R toward LOD step with a soft knee / side L to face ptr in BFLY rising, close R to L;
 Arms: Bring joined lead hands thru as you step thru, then point M's R and W's L on the side step and fling the lead hands up,
 unscrew the light bulb and out. Use opposite hands for second twinkle.
 6 [Twinkle and Fence (Q&Q QQ)] Thru L to RLOD with a soft knee / side R to face ptr in BFLY rising, close L to R,
 turning to OP lunge thru R toward LOD, recover L to face partner and WALL;
 7 - 8 Repeat Measures 7 and 8 from the Introduction.

On the last cucaracha, end in a gentle hug.

98-81
MANDARINA

*At least
not taught*

See 'ally

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 93203 (425) 348-6030
Music: Special Press (Choreographer) (Flip of Laurann /Repress)
Rhythm: Phase V Rumba Record Speed: 44 RPM
Sequence: Intro, A, B, A, B(Mod), Ending

Corrected 4/1/98

INTRO

- 1-4 LOWER; RISE;
Shadow pos fc wall lady in front, both have weight on right foot, man's arms around partner hands at waist, lady's hands on man's. Lady's head back on man's shoulder. On first long note of music: Lower slowly; On second note rise extending arms to side man taking lady's left wrist;
Part A
- 1 - 4 LADY ROLL TO SHADOW; SHADOW FENCE LINE; SHADOW CRAB WALKS;:
QQS Sd L, cl R, sd L, - (W fwd L, fwd R spiral LF, fwd L, -);
QQS Both lower & XRIF of L rt knee flexed (arms out to side), rec L, sd R, -; Take right hand skaters position
QQSQQS Both XLIF of R, sd R, XLIF of R, -; sd R, XLIF of R, sd R, -;
- 5 - 8 SHADOW FENCE LINE; SLOW HIP ROCKS; HIP ROCKS; FAN TRANS:
QQS Both lower & XLIF of R left knee flexed (arms to side), rec R, sd L, -; hands on W hips, W hands on M's
SSQQS Both sd R commencing rolling hips to R, -, sd L roll hips L, -; Sd R, sd L, sd R, -; same hip action
QQ&S(QQS) Sd L, rec R/cl L, sd R, -(W fwd L, fwd R turn LF 1/2 join R hand with Man's L, bk L, -);
- 9 - 12 STOP & GO HOCKEY STICK;: ALEMANA;:
QQSQQS Fwd L, rec R, sd L bring joined hands up to lead W into LF turn, -(W cl R to L, fwd L, fwd R turning 1/2 LF under joined hands,-); Rt hand on W back lunge XRIF of L, rec L leading W leading W into RF turn, sd R, -(W lunge bk L, rec R, fwd L turning 1/2 RF under joined hands to fan pos, -);
QQSQQS Fwd L, rec R, sd L bringing lead hands up to palm to palm, -; Bk R, rec L, cl R, -(W cl R to L, fwd L, fwd R swiveling to fc M, -; XLIF of R turning RF under joined hands, fwd R DRW turning RF fwd L DRC CP);
- 13 - 16 2 CUDDLES;: BREAK BACK 1/2 OPEN BOTH SPIRAL; AIDA;
QQSQQS Sd L commencing CCW left arm rotation out & down, rec R with rt sd stretch body turn toward W placing both hands around W on back, cl L take out sway, -(W swivel RF on L step bk & sd R rotate rt arm CW out & down, rec L turning to fc M left sd stretch both hands on M's shoulders, sd R take out sway, -);
Sd R, rec L, cl R repeating with oposite arm & sway lines, -(W swivel LF on R bk & sd L, rec R to fc M, sd L repeat oposite arm & sway lines, -);
QQS Turning to 1/2 OP LOD bk L, rec R, fwd L spiraling RF, - (W LF);
QQS Fwd R LOD, fwd L turning RF(W LF) joining lead hands, bk R to V pos fc RLOD free arm out to sd, -;

Part B

- 1 - 4 SWITCH ROCK (R/R); PARALLEL BREAKS;:
QQS Swiveling LF on R to fc partner step sd L, rec R, sd L M change hands to R/R, -;
QQSQQS Bk R, rec L turning 1/4 LF to LOD, fwd & sd R extending L arm fwd, -(W fwd L DC, fwd R turning LF to fc wall, sd L, -); Fwd L, fwd R turn LF to fc wall, sd L, -(W bk R, rec L turn LF to LOD, fwd & sd R L arm fwd, -);
QQS Repeat Measure 2 Part B;

5 - 8 MAN ACROSS TO FC; UNDERARM TURN M TO SHADOW; 2 MOD TURKISH TOWELS;
 QQS Fwd L, fwd R turning 1/2 LF, bk L fc RLOD, - (W repeat measure 3 part B);
 QQS Bk R, rec L turning LF, sd R fc LOD, -(W under joined R hands XLIF of R turning RF, fwd R twd COH turn to fc LOD, sd L, -); Man should end in front and slightly ahead of woman both facing LOD.
 QQSQQS Bk L extend arms to side turning upper body to right, rec R, sd L bring hands together in front of chest, - (W fwd R extend arms turning RF to match Man's line, rec L, sd R bring hands together, -);
 Bk R ext arms turn body LF, rec L, sd R hands in, -(W fwd L ext arms turn body LF, rec R, sd L, -);

9 - 12 TURKISH TOWEL M TURN FC; NATURAL TOP 3; CLOSED HIP TWIST; FAN;
 QQS Bk L ext arms turn body RF, rec R spinning RF 3/4, sd L CP, - (W fwd R, rec L, cl R facing M & Wall, -);
 QQS XRIB of L w/latin action turning RF around W, sd L cont turn, sd R fc wall, - (W sd L turning around Man, XRIF of L, sd L, -);
 QQS Sd L turning body 1/8 RF, rec R, cl L to R/slightly twist hips twd LOD, -(W turning RF on L step bk R twd COH, rec L turning LF to fc Man, sd R/twist on R to fc LOD, -);
 QQS Bk R, rec L, sd R, -(W fwd L, fwd R turn LF to fc RLOD, bk L, -);

13 - 16 3 OF HOCKEY STICK W/TRANS TO TANDEM; HIP ROCKS; LOWER; RISE;
 QQS(QQ&S) Fwd L, rec R, sd L release hands & place on W hips, -(W cl R to L, fwd L turning LF to fc wall. sd R/cl L, point R RLOD place hands over Man's);
 S&-Q Sd R roll hips R,-/sd L roll hips L, -,sd R roll hips R;
 SSSS Repeat Measure 1 & 2 of intro;;

Part B (MOD)

1-12 REPEAT PART B MEASURE 1 - 12;.....;

13 -16 ALEMANA;; MOD CROSS BODY TO FAN COH;
 QQSQQS Fwd L, rec R, sd L bringing lead hands up to palm to palm, -; Bk R, rec L, cl R, -(W cl R to L, fwd L, fwd R swiveling to fc M, -; XLIF of R turning RF under joined hands, fwd R DRW turning RF fwd L DRC (CP);
 QQS Fwd L, rec R turning LF, sd L to COH L position, -(W bk R, rec L, fwd R starting across in front of M);
 QQS Leading W across step bk R, rec L sd R to Fan pos fc LOD, -(W fwd L, fwd R turning 1/2 LF to fc wall, bk L, -);

ENDING

1 - 2 HOCKEY STICK TO LUNGE/SIT LINE;
 QQS Fwd L, rec R, cl L bring joined hands up to lead W fwd, -(W cl R to L, fwd L, fwd R, -);
 QQQQ Bk R, rec L turning RF to fc DW, fwd R, lower on R in lunge line extending R arm up & out(W fwd L, fwd R turn LF under joined hands to fc DRC, bk L, bk R in sit line extend L arm up & out);

98-83

MOONLIGHT RUMBA



Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr. Jacksonville, FL 32244 904/771-2761
(10/15)4860 E. Main St. D-72, Mesa, Az 85205 602/830-6429 e-mail diamondtrn@aol.com

Record: For Educational Use Only - WB397B (Flip Jenell's Serenade)

Sequence : INTRO - A - B - A (thru meas 6)- END

PHASE VI - American Rumba

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses) Speed: Slow for Comfort (39/40)

Timing: SQQ- Unless noted

(Rel. 7/98)

INTRO

Meas:

1-4 OP BOTH FC WALL ABOUT 3 FT APT BOTH L FT FREE WAIT 2 BEATS RK REC (W WAIT 1 MS); X (W CL) M ROLL 2 TO TANDEM FC WALL (W HOLD); EXPLODE TO RT LUNGE LN; RK 3;

QQQQ 1-2 OP FC WALL pt L ft LOD wait 2 bts, - Rk sd, rec (W wt 1 ms); XLIF of R (W cl L), -, roll to tandem M beh W R, L (W hold);

S - 3-4 [rt lunge explode arms] Sd R to R lunge line & explode arms up, -, and out, -; [rk 3] Rk L, -, R, L;

5-8 TANDEM/WALL SD LUNGE WITH ARM SWEEP W ROLL TO BOLERO/BJO M TRANS; MOD HINGE LINE W/FLICK; ZIG ZAG; RONDE FT SD CL CP/WALL;

SS; 5-6 [sd lunge] Sd R twd RLOD and sweep arm across body, -, rec L comm LF upper body trn, - (W sd R twd RLOD and sweep arms across body, -, roll LF 1/2 L, R) blend to bolero/bjo WALL; [mod hinge ln] In bolero/banjo cont LF trn fc LOD fwd R, -, -, -, (W cont LF trn XLIF of R, -, flick R across L, -);

QQS; 7-8 [zig zag] Rec bk L trn 1/4 RF fc WALL, sd R, XLIF (W rec fwd R trn 1/4 RF fc ptr, sd L, XRIB), -; [ronde ft sd cl] Ronde R and XIF, -, sd L, cl R (W ronde L and XIB, -, sd R, cl L) CP/WALL;

PART A

1-4 CP/WALL FWD 1/2 BASIC; MOD X BODY W/SNAP UNDRM TRN; X LUNGE; BK WHEEL 3;

1-2 [1/2 box] CP/WALL Fwd L, -, sd R, cl L; [snap underarm trn] Comm LF 1/4 trn bk R fc LOD, -, sd L, rec R lead W to trn 1/2 RF under jnd hds (W fwd L, -, fwd R comm 1/2 RF underarm trn under jnd hds, sd & bk L) LOP fc LOD;

3-4 [x lunge] LOP/LOD XLIF of R, -, rec R, trn 1/4 RF bk & sd L lead W to spiral LF under jnd hds (W XRIB of L, -, rec L, fwd R spiral 3/4 LF under jnd hds) to LOP/WALL; [bk wheel] Turn RF 1/2 bk wheel R, -, L, R (W turn RF fwd L, -, R, L) fc LOP/COH;

5-8 M ROLL TO M'S SKATERS FC WALL; BK BRK W SPIRAL TO FC; TURNING BASIC 3/4;;

5-6 [M roll to skaters] Trn LF fwd L, -, cont trn R, L (W cont wheel R, L, R) to M's skaters fc Wall; [bk brk w spiral] Release R hds Bk R & lead W fwd to trn LF, -, rec L release L hds, sd & fwd R (W release R hds fwd L spiral RF, -, cont RF trn fwd R to fc ptr, sd & fwd L) to LOP/WALL;

7-8 [trn basic] Blend CP Fwd L trn 1/4 LF, -, sd R, cl L CP/LOD; Bk R trn 1/4 LF CP/COH, sd L, cl R;

9-12 CONT TRN BASIC; MOD BK BRK; CURL HKY STK END; SIT LINE;

9-10 [cont trn basic] Fwd L trn 1/4 LF, -, sd R, cl L fc CP/RLOD; [bk brk] Release CP retaining ld hds Sd R extend R arm to side, -, bk L, rec R (W sd L extend L arm to side, -, bk R, rec L) to LOP/RLOD;

11-12 [curl] Cl L lead W fwd to spiral LF under jnd ld hds, -, slight LF trn bk R, sd & fwd L (W fwd R spiral 1/2 LF under jnd ld hds, -, cont LF trn fwd L, sd & bk R) LOP/DRW;

SS(SQQ); [sit ln] LOP/DRW Sd R lower & extend L bk & sd, -, rise on R lead W fwd, - (W Sd L, -, bk R, rec L);

13-16 CONTINUOUS SWIVELS;; WOMAN'S LUNGE LN; PASS BY TURN TO LOP/FC;

13-14 [cont swvls] BFLY/DRW with slight rocking action L, -, R, L; R, -, L, R lead W to continuous swivels (W fwd R swivel RF pt L, -, step L swivel LF pt R, step R swivel RF pt L; Step L swivel LF pt R, -, step R swivel RF pt L, step L swivel LF pt R) DRW;

SS; 15-16 [w's lunge ln] Sd L trn upper body slightly RF to shape twds ptr looking slightly DRC, -, hold, - (W fwd R swivel RF, -, pt L strongly into sm ft lunge ln, - looking slight DLW); [pass by] Passing L shldr rec R trn RF, -, cont RF trn sd L, sd R (W passing L shldr rec L trn LF, -, cont LF trn sd R, sd L RLOD) LOP/WALL;

PART B

1-4 **NEW YORKER; SCP CHAIR REC SLIP; TELESPIN CORTE END;;**

1-2 [ny'r] Thru L twd RLOD, -, rec R to fc ptr, sd L; [chair & slip] SCP chk thru R, -, with slight LF upper body trn rec L, cont upper body trn slip R in bk of L (W chk thru L, -, rec R, trn LF on R & slip L fwd) to CP/DLC;

3-4 [telespin] CP/DLC Fwd L comm LF trn, -, sd & bk R cont trn, sd & bk L with partial wgt; spin LF taking full wgt (SQQ&QQS); to L/bk R, bk L into lunge action (W bk R comm Lf trn, -, bring L to R start heel trn, fwd R cont trn, fwd L/R, cont turn toe spin cl L, fwd R into lunge action) CP/RLOD;

5-8 **DBL RONDE;; TO ARM SWEEP; TOG SD CL;**

SS; 5-6 [dbl ronde] Hold, -, rotating RF on L lead W to step bk, - (W hold, -, rotating RF bk L, ronde R clockwise); Cont RF trn rec R, -, cont RF trn ronde L clockwise, sd & bk L (W cont RF trn XRIB, -, cont RF trn sd & bk L, cl R) to LOP fc WALL;

SS; 7-8 [arm sweep] Lower and full arm sweep, -, -, -; [tog] Fwd R, -, sd L, cl R CP/WALL;

9-12 **SPANISH DRAG TWICE;; BODY ROLL; SM FT LUNGE;**

9-10 [span drag twice] CP/WALL with slight RF upper body rotation sd L with R sd stretch, -, draw R to L with slight LF upper body rotation chg sway, cl R to L; Repeat meas 9;

SS; 11-12 [body roll] Transferring wgt to L ft sway L, -, lean upper body bk leading W to follow circular sway chg from L, to R; [sm ft lunge] Relax L knee & stretch R sd step sd & slightly fwd R, -, rotate upper body LF to lead W to rec, - (W relax L knee & reach bk R well under body, -, comm LF upper body trn rec L, -) CP/DLW;

13-16 **CIRCULAR HIP TWISTS;; W OUT TO "L" POSITION; LUNGE APT REC FC;**

13-14 [circular hip twists] CP XLIB lead W to swivel RF, -, sd & bk R trn LF lead W to swivel LF, XLIB cont LF trn lead W to swivel RF; sd & bk R trn LF lead W to swivel LF, -, XLIB cont LF trn leading W to swivel RF, sd & bk R leading W to swivel LF (W Fwd R outsd ptr swivel RF, -, fwd L swivel LF, fwd R swivel RF; Fwd L swivel LF, -, fwd R swivel RF, fwd L swivel LF to fc ptr)fc RLOD;

15-16 [W out] Bk L, -, rec R, cl L fc RLOD (W fwd R swivel RF, -, fwd L trn LF, sd & bk R fc COH); [lunge apt] Lunge apt sd R, -, rec L trn 1/4 LF to fc WALL, cl R (W trn LF to fc RLOD lunge apt sd L, -, rec R trn 1/4 RF to fc ptr, cl L);

REPEAT PART A (meas 1-6)**ENDING**1-4 **CP/WALL BASIC;; SPANISH DRAG TWICE;;**

1-2 [basic] Fwd L, -, sd R, cl L; bk R, -, sd L, cl R;

3-4 [span drag twice] Repeat meas 9 & 10 of Part B;;

5-8 **BODY ROLL; SM FT LUNGE M OUT TO FC W TRANS; MOD SIT LN WITH ARM SWEEP; RK FWD (W BK) REC CL;**

5-6 [body roll] Repeat meas 11 Part B; [sm ft lunge] Relax L knee & stretch R sd step Sd & slightly fwd R, -, rec L spin LF, cont spin cl R to L (W relax L knee & reach bk R well under body, -, comm LF upper body trn rec L to fc ptr, tch R to L) to LOP/WALL;

SS; 7-8* [mod sit ln with arm sweep] LOP/FC WALL Lower on R & extend L bk & sd comm arm sweep, -, cont arm sweep, (W lower & sit into L hip comm arm sweep, -, cont arm sweep, -); [rk fwd rec cl] LOP/FC Rk fwd L, rec R, cl L to R, - (W rk bk R, rec L, cl R to L, -);

9-12 **CP/WALL CUCARACHA; CUCARACHA X LOP/RLOD; REC TO LOP/FCGRAPEVINE 5;;**

QQS;QQS 9-10 [cuca] Rk sd R, rec L, cl R to L, -; [cuca x] Rk sd L, rec R, XLIF of R to LOP/RLOD, -;

QQS; 11-12 [rec grapevine] Rec R to LOP/FC, sd L, XRIF of L OP/LOD, -; sd L LOP/FC, XRIB of L to LOP/RLOD, sd L blend SCP/LOD, -;

13-16 **SCP/LOD CHAIR REC SD; ROLL TO OPEN GRAPEVINE 4;; NEW YORKER;**

QQS;QQS 13-14 [chair rec fwd] SCP/LOD Thru R, rec L comm RF trn, sd & fwd R to LOP/RLOD; [roll to op grapevine] cont RF trn sd L fc COH, cont RF trn sd R fc LOP/WALL, XLIF of R LOP/RLOD, -;

QQS; 15-16 [cont grapevine] sd R LOP/FC, XLIB of R, sd R, -; [ny'r] XLIF of R LOP/RLOD, rec R, sd L LOP/WALL;

17-18 **LOP/WALL SLOW DBL UNDERARM TRN; W WRAP;**

SS; 17-18 [sl dbl underarm trn] XRIF of L trn 1/2 LF (W XLIF of R trn 1/2 RF) under jnd ld hds maintain jnd ld hds thru out, -, cont LF trn rec L (W cont RF trn rec R) BFLY fc ptr, -; sd R bring jnd trailing hds over W's head & lead W to spiral RF into wrap pos fc wall, -, lower into R leg extend L sd & bk, (W sd L spiral RF 1/2 under jnd trailing hds to wrap pos fc wall, -, tch R to L, -) look at ptr as music fades;

*NOTE; Timing for meas 8 - 16 of ending is QQS

98-85
SAMBANNA



Composers: Brent & Mickey Moore,
206 Scenic Dr., Oak Ridge, TN 37830
(423)483-7997 Internet: DanceMoore@aol.com
Record: Roper #121, "Anna"
Footwork: Opposite, directions for man (lady as noted)
Phase & Rhythm: Phase VI - Samba
Sequence: Intro, A, B, C, B, A, B, B, TAG

June, 1998

measures

INTRO

1-4 WAIT 1; SPOT VOLTA; CRUZADOS WALKS & LOCKS; CRUZADOS WALKS LADY TURNS MAN TRANSITION;

- 1 [Wait] Sid by open pos fc LOD both with left foot free;
- 2 [Spot volta 1a2a3a4] Trng LF XLIFR heel precedes/trng LF sd R toe, Trng LF XLIFR heel precedes/trng LF sd R toe, Trng LF XLIFR heel precedes/trng LF sd R toe, Trng LF XLIFR heel precedes fc LOD to shdw; {amnt of rotation LF 1 or 2 full trns}
- 3 [Cruzados walks & locks 123&4] Fwd R, fwd L, fwd R/lk L toe to COH latin lock, fwd R;
- 4 [Cruzados walks transition to face 1234(123&4)] Fwd L, fwd R, fwd L, trn RF XRIFL fc Wall (fwd L, fwd R, fwd L trn LF/sd R fc COH cl L);

PART A

1-4 BOTA FOGO TO SEMI PROMENADE RUN;; ROLL 2 & WHISK; CIRUCLAR UNDERARM VOLTAS;

- 1,2 [Bota fogo & Promenade Runs 1a23a4 1&23&4] Fwd L, sd R toe slight trn LF (RF), rec L to semi right ft bk, thru R, sd & fwd L/fwd R mnvr action release lead hnds; fwd L end bk, trn RF sd & fwd R to rev semi ½ opn/ fwd L, fwd R, body trn RF, fwd L/thru R to ½ opn (fwd R, body trn RF, fwd L/thru R to rev semi ½ opn, fwd L end bk, trn RF sd & fwd R to ½ opn);
- 3 [Roll 2 & whisk 123a4] Trn LF (RF) fwd L, trn LF (RF) sd R fc wall, sd L/XRIB toe, rec L;
- 4 [Circular underarm voltas 1a234] Ronde R arnd to XRIF heel precedes strt trn to right raise lead hnd/sd L cir RF, XRIF heel precedes cir RF/sd L toe cir RF, XRIF heel precedes cir RF/sd L toe cir RF, XRIF heel precedes cir RF to CP fc COH (lady cir LF undr lead hnds to fc WALL op footwork);

5-8 BOTA FOGO TO SEMI BOTA FOGO TRANS; SAMBA FANS;; BOTA FOGO TRANS THRU FACE CLOSE;

- 5 [Bota fogo bota fogo trans 1a23a4] Fwd L/sd R toe slight trn LF, rec L to semi RLOD right ft bk, kick fwd R lead lady fwd/trn lady LF rec bk R toe, rec L right ft bk contra pos RLOD (Bk R/sd L toe slight trn RF, rec R semi, fwd L trn LF/sd & bk R toe, trn LF rec L conta pos LOD);
- 6-7 [Samba fans 123&4 123&4] Fwd R ronde & lift L CW trn RF,-, ck fwd L/rec R body trn RF, sd & fwd L contra pos COH (WALL); Fwd R ronde & lift L CW trn RF,-, ck fwd L/rec R body trn RF, sd & fwd L contra pos LOD (ROLD);
- 8 [Bota fogo trans thru face close 1a23a4] Ck fwd R lead lady fwd/trn lady LF rec L, pnt R bk semi LOD (fwd R trn RF/sd & bk L toe, trn RF rec R to semi LOD lft ft bk), thru R trn to fc/sd L, cl R cp wall;

PART B

1-6 CORTA JOCA; TURNING BASIC; REVERSE ROLLS;; BASIC; STATIONARY SAMBA WALKS;

- 1 [Corta jaca 1&2&3&4&] Fwd & slightly sd L heel press only slide R foot slightly lft/ R takes wght, bk & slightly sd L toe press only slide R foot slightly lft/ R takes wght, fwd & slightly sd L heel press only slide R foot slightly lft/ R takes wght, bk & slightly sd L toe press only slide R foot slightly lft/ R takes wght;
- 2 [Turn basic 1a23a4] Fwd L/cl R toe, in place L release lead hnds, bk R trn LF lwr right hnd to lady's waist/trn LF sd & fwd L toe in lft hnds overhead, cl R DLC lady's right hnd to man's waist;

- 3,4 [Rev Roll 12&34& 12&34&] Fwd L trn LF brkn sway frm waist to lft slghtly fwd strt body roll CCW, sd & fw R roll body CCW sd/ trn LF XLIFR roll body CCW sd & bk, bk R trn LF roll body CCW bk & to rght sway, trn LF sd& fwd L roll body CCW rght sd brkn sway/trn LF cl R cp LOD roll body CCW rght & fwd; Fwd L trn LF brkn sway frm waist to lft slghtly fwd strt body roll CCW, sd & fw R roll body CCW sd/ trn LF XLIFR roll body CCW sd & bk, bk R trn LF roll body CCW bk & to rght sway, trn LF sd& fwd L roll body CCW rght sd brkn sway/trn LF cl R cp WALL strghtn body release overhead hns strt to regain cp;
- 5 [Basic 1a23a4] Fwd L cont regain close hold/cl R toe, inplac L resume close hold, bk R /cl L toe, inplac R cp WALL;
- 6 [Stationary walks 1a23a4] Fwd L sml step/reach bk R toe L slides slghtly bk, rec inplac L, fwd R sml step/reach bk L toe R slides slghtly bk, rec inplac R ;

PART C

- 1-4 TURNING BASIC TO HNDSHAKE; TRAVELING WHISKS;; UNDERARM VOLTA & WHISK;**
- 1 [Turn basic 1a23a4] Fwd L/cl R toe, inplac L, bk R trn LF lwr rght hnd/trn LF sd & fwd L toe jn rght hnds infmt, cl R LOD opn facng;
- 2,3 [Travel whisks 1a23a4 1a23a4] Trn lady LF fwd L slght XIF/fwd & sd R toe press trn LF, ft trns to lft rec L slght DLC. trn lady RF fwd R slght XIF/fwd & sd L toe press trn RF, ft trns rght rec R slght DLW (trn LF bk & sd R fc WALL/loose XLIBR, rec fwd WALL, trn RF sd & bk L fc COH/loose XRIBL, rec fwd L); trn lady LF fwd L slght XIF/fwd & sd R toe press trn LF, ft trns to lft rec L slght DLC. trn lady RF fwd R slght XIF/fwd & sd L toe press trn RF, ft trns rght rec R slght DLW (trn LF bk & sd R fc WALL/loose XLIBR, rec fwd WALL, trn RF sd & bk L fc COH/loose XRIBL, rec fwd L);
- 4 [Underarm volta & whisk 1a23a4] Raise rght hnds lead lady undr fwd L trn RF/XRIBL toe, release rght hnds rec L, regain close hold sd R/XRIBL toe slght trn LF, rec L semi LOD (trn RF fwd R trn RF undr rght hnds/sd L toe trn strng RF, trn RF XRIFL heel precedes to close hold fc COH, sd L/XRIBL toe slght trn RF, res L to semi);
- 5-8 SAMBA WALK SIDE SAMBA WALK; SHADOW BOTA FOGOS; CRISS CROSS VOLTA w/ MERENGUE ENDING;;**
- 5 [Samba walk ss samba walk 1a23a4] Fwd L /reach bk R toe L slides slghtly bk, rec inplac L, fwd R/reach sd & slghtly bk L toe R slides slghtly sd, slght trn RF (LF) rec inplac R loose "V" semi man DLW lady DLC;
- 6 [Shadow bota fogo 1a23a4] Fwd L DLW (DLC) raise lead hnds lady goes undr/fwd & sd R toe press trn LF (RF), ft trns to lft (rght) rec L to lft shdw DLC (DLW). fwd R DLC (DLW) raise lead hnds lady goes undr/fwd & sd L toe press trn RF (LF), ft trns rght (lft) rec R rght shdw DLW (DLC);
- 7,8 [Criss cross w/mergengue 1a2a3a4 1a234] XLIFR heel precedes raise lead hnds lady goes undr/sd & slghtly bk R toe crv to rght, XLIFR heel precedes/sd & slghtly bk R toe crv to rght fc COH (WALL), XLIFR heel precedes /sd & slghtly bk R LOD, XLIFR heel precedes (lady goes undr & crv to lft then dwn LOD); ronde R ccw on floor XRIFL heel precedes raise lead hnds lady goes undr/sd & slghtly bk L toe crv rght, XRIFL heel precedes /sd & slghtly bk L toe crv rght fc WALL (COH), sd L inside edge flat lft hip low rght hip hi, cl R rght hip low lft hip hi;

TAG

- 1-1/2 ZIG ZAG & ROLL 2; HIP ROCKS;**
- 1 [Zig zag & roll a1a234] loosen hold sd L/XRIF, sd L bfly/XRIB release hold, trn LF (RF) fwd L, trn LF (RF) sd R fc wall (COH) open fcng;
- 2 [Hip rocks 12] sd L (R) soft knee hip out arms out to sd brkn sway rght shpe to ptrn, rec sd R (L) soft knee hip out brkn sway lft shpe to ptrn rght hnd up & out lft hnd to ptrn (lady lft hnd to ear rght hnd to ptrn), [1/2 meas]

STARLIGHT

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313 *Correction?*
RECORD: Special Press "Starlight" (Flip "Wish Upon A Star") Available from choreographer
SEQUENCE: Intro, A, B, A, B mod, Ending RHYTHM: Waltz SPEED: 44-45 rpm
PHASE: VI FOOTWORK: Described for man - woman opposite (or as noted) DATE: 7/25/98

INTRO

1 - 4 WAIT; CHECKED REVERSE & SWAY; X-LINE; RONDE & SLIP:

- 1 - Wait 1 measure in CP DRC;
- 2 - Fwd L comm LF tm, fwd & sd R past ptr checking (cl L to toes) to CP DRW, hold position while swaying to R;
- 3 - Lowering on R in tight SCP DW, L bk & sd no wgt pointing LOD (R pointing WALL) while heads trng looking up with sway in direction of free foot;
- 4 - Rising slightly ronde L CCW (R CW), bk L underneath body trng LF rising through body at end of beat (tm LF on R toe to CP), bk R (fwd L) to CP DC;

PART A

1 - 4 DOUBLE TELESPIN TO BANJO;;; CURVED FEATHER CHECK TO BOLERO:

- 1- 1 - Fwd L comm LF tm, fwd & sd R past ptr cont LF tm (cl L heel tm), sd & slightly bk L LOD partial wgt on ball to face WALL (fwd R LOD);
- & 123) 2 - Cont LF tm thru hip & upper body to lead W fwd/transfer full wgt fwd L cont LF tm to bring W to CP (fwd L heel lead moving around the man on his L sd/fwd & sd R turning LF square to man at end of step), fwd & sd R past ptr cont LF tm (cl L on toes), sd & slightly bk LOD partial wgt on ball to face WALL (fwd R LOD);
- & 123) 3 - Repeat previous meas,, but on count 3 sd & slightly fwd L (sd & slightly bk R) to CBJO DW;
- 4 - Fwd R outside ptr comm RF tm releasing lead hand hold at end of beat, fwd L toward WALL cont RF tm as both comm to extend L arm out to side and W places R hand on M's L shoulder, rising to L toe cont RF tm fwd R to BOLERO BJO DRW;

5 - 8 PIVOT 3 DRW; FULL TWIST TURN TO A; RIGHT TURNING LOCK SEMI; WEAWE 3:

- 5 - Bk L LOD piv 1/2 RF (fwd R outside ptr piv 1/2 RF), fwd R LOD between ptr's feet piv 3/8 RF, sd & slightly bk to CP DRW;
- & 123) 6 - Lowering XRIB of L/unwind on balls of both feet (fwd L/fwd R well around M), transfer wgt to R rising to CP (fwd L well around M brush R to L rising on toes and getting in line with M), rejoining lead hands sd & slightly bk L (fwd R between ptr's feet) to CP DRW;
- 1&23 7 - Still trng RF bk R LOD with R shoulder leading/XLIF of R cont RF tm to face COH (XRIB of L), still trng RF sd & slightly fwd R towards LOD hover and turn to CP almost DW, sd & fwd L to SCP DC;
- 8 - Fwd R, fwd L comm LF tm (fwd R trng LF to CP), sd & slightly bk R LOD (sd & slightly fwd L) to CBJO;

9 - 12 BACK PREPARATION; SAME FOOT LUNGE; SLOW SWAY CHANGE; AND REVERSE PIVOT TO A:

- 9 - Bk L LOD (fwd R outside ptr), swivel RF pulling R heel (swivel RF), touch R to L face COH (cont RF swivel cl L offset slightly from M to fc DRW);
- 10 - Lower on L with slight L sway/reach sd R toe pointing DC (XRIB well underneath body), cont to transfer all wgt to R soft knee and comm to stretch upwards, cont stretch & sway R (head well to L);
- 11 - Using the whole measure slowly change sway by turning body slightly RF stretching R sd to open W's head to R M's head L;
- (& 123) 12 - Trm LF sharply thru hip and upper body to lead W to recover folding to CP RLOD/fwd L (recover L trng LF to fold to CP/bk R), fwd & sd R past ptr pivot 1/2 LF to CP LOD (cl L heel tm), bk & sd L RLOD leading W to take strong step fwd swivel LF on L staying low in L knee hips & upper body trng W to CP almost RLOD (strong step fwd & sd R swiveling LF to CP);

13-16 THROWAWAY (REV); RISE TRAN TO OPPOSITION POINTS;; RISE TCH; SPLIT RONDE & SLIP:

- 13 - Develope the throwaway by lowering on L & extending R ft bk to LOD & stretching L sd (lower on R & extend L ft RLOD stretching R sd with head well to L);
- 14 - Comm to rise out of throwaway, cont rise cl R to L to CP RLOD (touch L to R), comm to lower on R allowing L ft to slide sd towards WALL (COH);
- 15 - Cont lowering on R swaying away from ptr & toward extended L ft, lose sway as you comm to rise out of opposition points, cont rise touch L to R to CP RLOD;
- (12&3) 16 - Lowering strongly into R push L fwd on floor then ronde L CCW 1/2 circle with no body rotation, XLIB of R then rise on L rotating LF strongly releasing R knee from ptr, (XLIB of R then rise on L rotating LF strongly releasing R knee from ptr/cont LF tm sd R small step) cont LF tm bk R to CP DC (fwd L to CP);

PART B

1 - 4 DRAG HESITATION; BK TO RISING LOCK; CONTINUOUS DOUBLE REVERSE (MAN RONDE);;

- 1 - Fwd L DC comm LF tm, fwd & sd cont LF tm, cont LF tm draw L to R to CBJO RLOD;
- 123& 2 - Bk L in BJO, bk R blending to CP comm LF tm, sd & bk L rising/XRIB of L (sd & fwd R rising/XLIF of R) to CP DC;

- 12- 3 - Fwd L comm LF trn, fwd & sd R past ptr (cl L heel trn/sd & slightly bk R), spin LF on ball of R tch L to R (XLIF of R) to CP DC
 (12&3) 4 - Cont trng LF full trn in place with weight mainly on R (moving around M sd & slightly bk R/XLIF of R, & repeat 2 more times to
 --- complete full LF trn) to CP DC;
 (&1&2&3) **OPTION FOR MAN:** Swing L ft outwards slightly off floor, cont full LF trn with a CCW ronde action, swinging it behind R &
 touch L to R;

5 - 8 DOUBLE REV OVERSPIN; HOVER CORTE; ROYAL SPIN TO; RUN AROUND 5 (LADY L EROS):

- 12-& 5 - Fwd L comm LF trn, fwd & sd R past ptr (cl L heel trn/sd & slightly bk R), spin LF on ball of R tch L to R/ fwd L small step
 (12&3&) pivot 1/2 LF (XLIF of R/bk R small step pivot 1/2 LF) to CP RLOD;
 6 - Bk R LOD comm LF trn, sd L small step & hover cont LF trn, sd & bk R to CBJO DW;
NOTE: Womans next step on R is the only step she takes over the next 3 measures.
 7 - Small step bk L toe to R heel trng RF (strong step fwd R outside & around ptr), cont RF trn fwd R outside ptr, cont RF trn
 fwd L DW (lifting L leg from hip first with straight leg & then bending knee L ft curls in small CW ronde up, then down to
 touch L to R) to CBJO DW;
 1&2&3 8 - Fwd on toes running around ptr in mod semi R/L, R/L, R (stay in place keeping feet together with weight mostly on R,);
OPTION FOR WOMAN (LEFT EROS): (swiveling slightly RF on ball of R to mod semi lift L ft bk 18 inches from floor
 with L toe pointing downwards knees slightly apart with R sd stretch poise well bk and head to L);

9 - 12 LOWER TO SAME FOOT LUNGE; RUNNING WING RW; X-SWVL LADY DEV; FWD LINK TO SEMI:

- 9 - Lowering on R allowing L ft to slide sd & trng head R to look at ptr (lower on R allowing L ft to slide fwd in same foot lunge
 line keeping head to L);
 --- 10 - Ronde L leg CCW from hip to lead W to run around rising slightly touch L to R (keeping head to L fwd L/R, L/R, around M
 (1&2&3) fwd L toe outside ptr checking) to SDCR DRW;
 11 - Fwd L DRW outside ptr, swiveling LF on L to fc DW, point R sd & bk RLOD (bk R, swiveling LF on R to fc DRC raise L knee
 toe pointing down, extend L fwd leg parallel to floor) to CBJO DW;
 12 - Fwd R outside ptr (bk L), hover on R (L) trng body slightly RF assuming CP brush L to R, sd & fwd L (R) to SCP DW;

13 - 16 TRAVELING HOVER CROSS TO SEMI; CHAIR HOLD WITH SWAY CHANGE; RECOVER SLIP:

- 13 - Fwd R comm RF trn (fwd L), fwd & sd L cont RF trn (fwd R trng RF), sd & slightly fwd R (sd & slightly bk L) to CSDCR DC;
 14 - Fwd L LOD outside ptr (bk R), leading W with frame to step bk & sd fwd R between ptr's feet hover trng body slightly RF to
 CP almost DW (bk & sd L hover trng body slightly RF to CP), sd & fwd L (R) to SCP DC;
 15 - Lower well in L knee lunge fwd R checking, extend chair with fwd poise, comm to sway R by stretching L sd and trng head to R;
 16 - Cont R sway almost looking at ptr, rec L rising through body at end of beat (trn LF on R toe to CP), bk R (fwd L) to CP DC;

PART B MOD (2nd time through Part B change last meas)

1 - 15 Repeat first 15 measures of Part B.

16 RECOVER POINT BACK:

- 16 - same sway, except when you rec L rising through body maintain R sway, point R sd & bk towards DRW swaying in same direction;

ENDING

1 - 2 FWD CHECK LADY TURN TO BACK RUNAWAY; LADY TURN TO FWD CHAIR & RAISE L ARMS:

- 1-- 1 - Quickly losing R sway/fwd R checking as you lower lead hands to lead lady to turn left in front to face you, then holding on R
 lead ptr away by gently pushing releasing ptr and comm to extend R arm fwd towards ptr, cont to extend R arm fwd as ptr runs
 away from you (*NOTE: Music begins to retard and ladies 6 steps of runaway are danced to the first 6 piano notes - fwd L DC*
 (1&2&3&) comm strong LF trn in front of ptr almost facing/sd & bk R to face ptr, releasing ptr but reaching out to him with both arms
 bk L/R, bk L/R comm LF trn);
 2 - *NOTE: Music continues to retard so last measure is danced very slowly.*
 Slowly fwd L, lower well in L knee lunge fwd R checking, hold rising through body and with R arm tucked behind back comm
 to slowly raise L arm fwd palm up to shoulder height; cont extending looking up and reach for the stars until the music ends.
 (slow sd & fwd L completing LF trn to face DC, lower well in L knee lunge fwd R checking, hold rising through body and with
 R arm tucked behind back comm to slowly raise L arm fwd palm up to shoulder height; cont extending looking up and reach
 for the stars until the music ends)

SWAY ME

98-89

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane, WA 99206 (509)928-5774
 E-MAIL ADDRESS: dechenne@cet.com
 RECORD: Contact Choreographer
 PHASE RATING: Phase VI Rumba
 FOOTWORK: Opposite Except Where Noted
 SEQUENCE: Intro, A, B, C, A, B, C, A(1-6), Tag
 RELEASE DATE: July 1998

INTRO

1-8 WAIT ONE MEAS; 3 THREES;;; ADVANCED OPENING OUT & TCH; ADVANCED OPENING OUT & SPIRAL; FAN TO FACE & SHAKE HANDS;

- 1 In open M fcng wall W fcng ptrn M's L & W's R ft free wait one meas;
 QQS 2 (3 Threes) Fwd L, rec R, clo L,- (Bk R, fwd L, fwd R swvl RF ½,-);
 QQS 3 Bk R, rec L, clo R,- (In pl L, in pl R, in pl L spn LF 1 full trn,-);
 QQS 4 Sd & fwd L, rec R, clo L,- (Sd & bk R, rec L, fwd R & swvl ½ RF,-);
 QQS 5 Bk R, rec L, fwd R,- (Fwd L swvl ½ RF, fwd R swvl ½ RF, fwd L,-);
 &QQS 6 (Advanced Opening Out & Tch) With wght on M's R & W's L ft sharply swvl W ½ RF/press L fwd twd Wall taking shadow pos sliding right hnd to W's right shoulder blade & join left hnds, rec R, bk L on toe without taking wght,- (W swvl sharply ½ RF/rk bk R twd COH, rec L & sharply swvl LF ½ on L to fc ptrn, fwd R on toe outside ptrn without taking wght & place right hnd on M's chest,-);
 &QQS 7 (Advanced Opening Out & Spiral) With wght on M's R & W's L ft & left hnds joined sharply swvl W ½ RF/press L fwd twd Wall taking shadow pos sliding right hnd to W's right shoulder blade, rec R, sd L,- (W push off M's chest with right hnd & swvl sharply ½ RF/rk bk R twd COH, rec L & sharply swvl LF ½ on L to fc ptrn, sd R & spiral LF,-);
 QQS 8 (Fan to Fc & Shake Hnds) Bk R, rec L, trn LF ¼ small fwd R to fc LOD & join right hnds,- (W fwd L, fwd R trn ½ LF, bk L to fan pos fc ptrn & RLOD & join right hands,-);

PART A

1-16 TURKISH TOWELS;;; TURN TO BALLERINA WHEEL;; ADVANCED HIP TWIST; FAN; HIP TWIST; FAN; HOCKEY STICK;; ½ BASIC TO CONTINUES NATURAL TOP TO WALL;;;

- QQS 1 (Turkish Towels) M Fwd L, rec R, sd L,- (W bk R, rec L, sd & fwd R,-);
 QQS 2 Bk R, rec L, sd R to end with M in front of W & to W right sd & join M's & W's left hnds with hnds shoulder high fc LOD,- (W XLIF if R trng RF under joined right hnds, fwd R cont RF trn, fwd L around M ending in bk and to left sd of M joining left hnds shoulder high fc LOD,-);
 QQS 3 Ck bk L, rec R, sd L to W's left sd,- (W ck fwd R, rec L, sd R to M's right sd,-);
 QQS 4 Ck bk R, rec L, sd R to W's right sd,- (W ck fwd L, rec R, sd L to M's left sd,-);
 &QQS 5 (Turn to Ballerina Wheel)With wght on M's R trn ¼ LF to fc COH/fwd L, fwd R, fwd L making RF circle,- (W with wght on L trn ¼ RF to fc COH raise R ft in front of L knee about 6 inches away with toe pt down & holding pos as M walks RF around W trng her as he goes/,-,-);
 QQS 6 Fwd R, fwd L, fwd R cont RF circle to fc Wall,- (W cont trng on L to fc Wall,-,-,-);
 QQS 7 (Advanced Hip Twist) Fwd L on ball of ft with pressure into floor and slight body trn RF, rec R, bk L almost bk of R with push action but don't allow wght to drop bk,- (W bk R, rec L swvl ½ LF, fwd R outside ptrn swvl ¼ RF fc LOD,-);
 QQS 8 (Fan) Bk R, rec L, sml sd R,- (W fwd L, fwd R trn ½ LF, bk L,-);
 QQ&S 9 (Hip Twist) Fwd L, rec R, clo L trng W ½ RF/,- (W clo R, fwd L, fwd R trng ½ RF/,-);
 QQS 10 (Fan) Repeat meas 8 Part A;
 QQS 11 (Hockey Stick) Fwd L, rec R, in pl L,- (W clo R, fwd L, fwd R,-);
 QQS 12 Bk R, rec L, sd & fwd R,- (W fwd L, fwd R trn Lf to fc ptrn, sd L travel twd RDW,-);
 QQS 13 (1/2 Basic)Fwd L, rec R, trn ¼ RF bk L,- (W bk R, rec L, fwd R trng ¼ RF,-);
 QQS 14 (Continues Natural Top to fc Wall) XRIB of L, sd L, XRIB of L,- (W sd L, XRIF of L, sd L,-);
 QQS 15 Sd L, XRIB of L, sd L,- (W fwd R making full LF trn to contra bjo pos, fwd L, fwd R,-);
 QQS 16 XRIB of L, sd L, clo R fc Wall,- (Wfwd L, fwd R making full LF trn fct ptrn, sd L,-);

PART B

- 1-8 3 ALEMANAS BLENDING TO CUDDLE POSITION;;; FORWARD.-, RIGHT LUNGE.-, ROCK 2 & PREPARE; AROUND THE WORLD & MEN RECOVER; MEN FORWARD 2 & WOMEN SPIRAL OUT TO FACE:
- QQS 1 (3 Alemanas to Cuddle Pos) Fwd L, rec R, clo L,- (W bk R, rec L, fwd R strt RF trn,-);
- QQS 2 Bk R, rec L, clo R,- (W cont RF trn fwd L, fwd R, fwd L completing 1 ¼ RF trn,-);
- QQS 3 Sd L, rec R, clo L,- (W sharp LF trn fwd R, fwd L, fwd R completing ¾ LF trn,-);
- QQS 4 Bk R, rec L, clo R to cuddle pos,- (W sharp RF trn fwd L, fwd R, fwd L completing 1 full trn,-);
- SS 5 (Fwd & Right Lunge) Fwd L,-, lunge fwd & sd R with right sd lead keeping upper body off W & W keeping head strong L,-;
- QQS 6 (Rk 2 & Prepare) Rk bk L, rk fwd R, rec L leaving R leg extended place both arms around W at waist level hands pointed up to support W's back,- (W rk fwd R, rk bk L, rec R wrap L leg around M's R leg,-);
- SQQ 7 (Around the World) Lower in L knee allowing W's upper body and head to fall bk,-, quickly commence a clockwise rotation in 2 quicks to end fc to fc (W lower in R knee lift pelvis twrd M and allow upper body and head to fall back,-, commence a clockwise circular back-bend in 2 quicks to end fc to fc with ptrn no wght change for W.);
- SQQ (QQS) 8 (Men Recover & Fwd 2 & Women Spiral Out to Face) Draw & Clos R allowing W to start off first,-, Fwd L, fwd R following ptrn out to Wall join M's L W's R hnds (W rec to L and spiral RF ½, fwd R, fwd L trn ½ RF,-);

PART C

- 1-8 CROSSBODY;; 1 SHOULDER TO SHOULDER; ADIA; SWITCH ROCK; FAN; HOCKEY STICK TO HAND SHAKE LOD;;

- QQS 1 (Crossbody)Fwd L, rec R, sd L starting a LF trn,- (W bk R, rec L, fwd R,-);
- QQS 2 Bk R cont LF trn, small fwd L, sd & fwd R fc COH,- (W fwd L commence LF trn, Fwd R trn LF ½ end with R ft is bk, sd & bk L,-);
- QQS 3 (Shoulder to Shoulder) XLIF of R, rec R, sd L,- (W XRIB of L, rec L, sd R,-);
- QQS 4 (Adia) Thru R trn LF, sd L, bk R "V" pos,- (W thru L trn RF, sd R, bk L "V" pos,-);
- QQS 5 (Switch Rock) Trn LF to fc ptrn sd L, rec R, sd L to RLOD,- (W trn RF to fc ptrn sd R, rec L, sd R to RLOD,-);
- QQS 6 (Fan) Thru R, clos L, sml sd R,- (W thru L, fwd R trn ½ LF, bk L,-);
- QQS 7 (Hockey Stick to Hand Shake LOD) Fwd L, rec R, in pl L,- (W clo R, fwd L, fwd R,-);
- QQS 8 Bk R, rec L, trn RF ¼ fwd R fc LOD,- (W fwd L, fwd R trn Lf to fc ptrn, bk L,-);

TAG

- 1-2 CUCARACHA & TURN LADIES TO TANDEM LUNGE;;

- QQS (SS) 1 (Cucaracha & Trn Ladies) Sd L, rec R, trn ¼ LF clo L fc LOD,- (W fwd R sharply trng RF,-, fwd L cont RF trn end behind M,-);
- SS 2 (Tandem Lunge) M & W lunge fwd R twd LOD with R shoulder lead all hnds joined on M's chest,-, W leaning on M,-;

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July 1998

INTRO

- 1 - 4 **WAIT ; BK FEATHER FINISH ; CONTRA CHECK & SWITCH ; RUDOLPH RONDE & SLIP ;**
1 LOP fc ptr DW wait 1 measure;
SQQ 2 Bk R turning LF blending to CP, -, fwd L, fwd R CBJO DW;
SQQ 3 Check fwd L with Contra Body Motion, -, rec R, turning LF bk L under body CP DW;
SQQ 4 Fwd R between W feet flex R knee turning body RF, -, rec L, bk R under body turning LF slipping W to CP DC
(W bk L turning RF ronde R leg counter clockwise bk & around beh L, rec R SCP, turn LF fwd L to CP);

PART A

- 1 - 3 **REVERSE TURN ; ; TRAVELLING CONTRA CHECK ;**
SQQ 1 Fwd L, -, fwd R turning LF RLOD, bk L(W bk R, - draw L heel past R turning LF cl L, fwd R);
SQQ 2 Bk R, -, bk L turning LF, fwd R (CBJO DW);
SQQ 3 Fwd L with contra body motion commence drawing R to L, -, rise cl R to L turning Lady to SCP, fwd L;

- 4 - 8 **CONTINUOUS HOVER CROSS ; ; , OPEN TELEMARK ; LILT TO CHAIR & SLIP , ; ;**
SQQ 4 Thru R turning RF, -, fwd L cont turn, fwd R(W thru L, -, fwd R turning RF, bk L); (SCAR DLW)
QQQQ 5 Fwd L with right sd stretch, cl R no stretch, bk L, bk R turn LF DC(W bk R, sd L across Man, fwd R BJO, fwd L);
QQS 5 Fwd L, Fwd R, Blending to CP fwd L, -; (W bk R, -;)
QQQQ 6 Fwd R turning LF, fwd L SCP(W draw L heel past R turning LF cl L, fwd R), thru R, rise cl L to R;
SQQ 7-8 Lowering on L step thru R with flexed knee, -, rec bk L, bk R slipping W to CP turning LF 1/4 to DC;

- 9 - 12 **3 CURVING 3 STEPS ; ; ; OUTSIDE CHECK ;**
SQQ 9 Fwd L commencing LF turn, -, fwd R strong turn LF rising rt sd stretch, fwd L under body; (CP RLOD)
SQQ 10 Bk R comm LF turn, -, bk L strong turn LF rising lf sd stretch, bk R under body; (CP DW)
SQQ 11 Repeat Measure 8 (DRC);
SQQ 12 Bk R, -, turning LF 1/4 turn sd & fwd L, fwd R with checking action(CBJO DRW);

- 13 - 16 **BK FEATHER ; FEATHER FINISH ; LEFT FEATHER ; , , REVERSE PIVOT ;**
SQQ 13 Bk L, -, bk R with R sd stretch turning W head to right, bk L;
SQQ 14 Bk R turning LF, -, fwd L, fwd R;(CBJO DLW)
SQQ 15 Fwd L to CP LOD, -, fwd R rt sd lead & stretch, fwd L Contra SCAR;
QQS 16 Fwd R turning LF to CP, cont turn bk L BJO. (Reverse Pivot)bk R CP under body toeing in pivoting LF, -; (CP DW)

PART B

1 - 4 **HOVER ; FEATHER ; TELEFEATHER ; ;**
 SQQ 1 Fwd L, -, fwd & sd R rising brush L to R, fwd L: (SCP DC)
 SQQ 2 Thru R, -, fwd L, fwd R to CBJO DC(W Thru L, -, fwd R turn LF, bk R CBJO);
 SQQ 3 Fwd L CP comm LF turn, -, fwd & sd R cont turn, bk L LOD partial weight keep L sd twd ptrn (W bk R, -, draw L heel past R turning LF cl L to R, fwd R)
 &QQQQ 4 Take full weight on L spin LF, sd R cont turn, fwd L, fwd R CBJO DW(W fwd L/R turning LF twd Man, toe spin on R cl L, bk R, bk L);

5 - 8 **3 STEP ; NATURAL TURN 1/2 ; CLOSED IMPETUS ; FEATHER FINISH ;**
 SQQ 5 Fwd L CP, -, Fwd R heel lead rising slight turn LF, fwd L: (CP LOD)
 SQQ 6 Fwd R comm RF turn, - fwd L cont turn CP RLOD, bk R(W bk L, -, draw R heel past L turning RF cl R to L, fwd R
 SQQ 7 Bk L, -, bring R bk to L pivoting LF on L heel cl R, sd & bk L CP DW(W fwd R, -, fwd & sd L turn RF/rise & brush F to L, fwd & sd R);
 SQQ 8 Repeat Part A Meas 10 DC:

9 - 12 **3 FALLAWAYS W/FEATHER ENDING ; ; ; CHANGE OF DIRECTION ;**
 QQQQ 9 Fwd L turning LF, sd R, XLIB, bk R turning LF to CP RLOD;
 QQQQ 10 Cont turn sd L, XRIB under body keep rt sd to ptrn, turn LF fwd L LOD, cont turn fc COH sd R;
 QQQQ 11 XLIB, cont turn bk R, turn sd & fwd L, fwd R CBJO DW;
 SS 12 Fwd L, -, fwd & sd R turning LF CP DC draw L to R no weight, -;

13 - 16 **TELESWIVEL ; NATURAL HOVER CROSS ; ; DOUBLE REVERSE ;**
 QQQQ 13 Fwd L comm LF turn, fwd & sd R cont LF turn, bk L under body, swivel LF on L R cross in front of L no weight (W bk R, draw L heel past R turning LF cl L to R, fwd R outside man, swivel RF to SCP);
 SQQ 14 Thru R turning RF, -, fwd L cont turn, fwd R SCAR DW (W thru L, -, fwd R turning RF, bk L);
 QQQQ 15 Check fwd L, rec R turning LF, fwd & sd L DC, fwd R CBJO DC (W check bk R, rec L, sd & bk R, bk L);
 SS 16 Fwd L comm LF turn, -, fwd R spinning LF touch L to R CP DC (W bk R, draw L heel past R turning LF cl L to R, bd & sd R turning LF, XLIF);

ENDING

1 - 2 **OPEN TELEMAR ; THRU JETE POINT ;**
 SQQ 1 Fwd L, -, fwd R turning LF to DW, fwd L SCP (W bk R, -, bk L heel turn, fwd R);
 S&S 2 Thru R, fwd onto ball of L foot with springing action/Lower to flat of foot extend R to sd sway & look to R (W thru L comm LF turn, -, fwd R picking up to CP with springing action/Lower to flat extend L to sd sway & look L);

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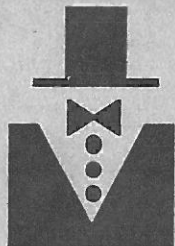
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