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Newsletter Copy



UNIVERSAL ROUND DANCE COUNCIL
23rd INTERNATIONAL CONVENTION
JOPLIN MISSOURI JULY 21-24
1999

"Get Your Kicks on"



- Committee*
- Pico
 - Moore
 - Bre Johnson
 - Slater
 - Epperson
 - Robinson
 - Pierce
 - Statue
 - Anderson
 - Roberts
 - Robertson
 - Hartung
 - Voss (Pice)
 - Madison
 - Shipman
 - Moach
 - Adams
 - Stanley
 - Arriens
 - Arwine
 - Robison
 - Pfeifer
 - Blackford
 - Broadwater
 - Collipi
 - Easteiday
 - Esqueda
 - Goss
 - Lamberty
 - Mc Kee
 - Moore
 - Noble Ron + Mau
 - Preskitt Randy Ma
 - Read
 - Sechrist
 - Shelton
 - Wach

1999



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Universal Round Dance Council 23rd Convention

“IF YOU EVER PLAN TO MOTOR WEST; TRAVEL MY WAY, TAKE THE
HIGHWAY THAT’S THE BEST.

GET YOUR KICKS ON ROUTE SIXTY-SIX!”

We are off to a great 23rd URDC Convention here in Joplin MO! You may not have all traveled West on Route 66 to get here but hope your trip to this beautiful Ozark area will be a time for making wonderful memories that will stay with you forever.

As Round Dancers, we are here to add to our dancing abilities at whatever level we choose, renew old friendships and to make new ones. And we want to be ever mindful of our clinicians and cuers and all their wonderful talents, of the unselfish time and money spent in their quest for being the best that they can, and that they are willing to share with us. And thank you, dancers, for being here and adding to all our wonderful memories.

And, of course, to the many people that were gracious enough to accept a committee chaircouple assignment or that volunteered to do all the various jobs needed – we can’t thank you enough! You all have done a tremendous job in whatever capacity you were needed and that’s what it takes to have a good convention.

“NOW YOU GO THRU SAINT LOO-EY, JOPLIN MISSOURI AND.....

GET YOUR KICKS ON ROUTE SIXTY-SIX!”

We hope you will!

Cecil & Diane Epperson

ROUTE 66 –
Words and Music by Bobby Troup



City
of *Joplin*

99-3

303 E. Third Street • P.O. Box 1355 • Joplin, MO 64802-1355 • (417) 624-0820

April 15, 1999

Greetings!

Welcome to all participants and friends of the 1999 Universal Round Dance Council Convention. We are proud that Joplin has the opportunity to serve as your host for this event.

This exciting annual event enlivens our whole community with the high energy and exuberant spirits of more than 300 couples eager to demonstrate their dancing skills.

The City of Joplin warmly welcomes visitors to our great city! We have outstanding restaurants, hotels, motels, beautiful parks, entertainment, shopping, and various area attractions.

On behalf of the City Council and citizens of Joplin, I would like to extend a warm welcome to you and hope your stay with us is enjoyable.

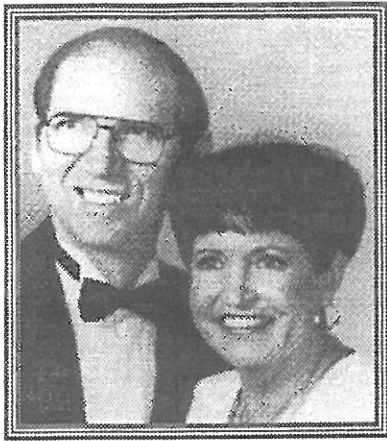
Sincerely,



Earl S. Carr, Mayor

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Universal Round Dance Council



July 23, 1999

Greetings

A Hearty welcome to mid-America. Convention time is here again and we are very excited to be here on historic Route 66 in Joplin. It is always exhilarating to have our convention in a new location and I know this Convention Committee has been working diligently to make this convention another great dance experience for us all. Visiting a new area of the country gives us an opportunity to take advantage of many new and exciting sites and activities.

Your Convention Committee will be presenting some innovative ideas to the millennium and prepare URDC for growth in the next. The auxiliary phase IV program opens a new avenue to extend UDRC educational programs which is one of our organizational commitments. With the excellent staff selected for these clinics, we expect this effort to be very successful. Take advantage of them to sharpen your basic skills.

The Standard convention program is again "a sparkle" With an impressive array of talent who will keep us busy and stimulated. As Usual, the evening program which is structured from our favorite and most popular dances will allow us to dance ourselves to exhaustion - what a great night cap!!!

Take any opportunity to give a personal thank you to the Convention Committee members for their long and hard work.

Let's Dance on Route 66!!!

Mickey & Brent Moore
UDRC Presidents

THE UNIVERSAL ROUND DANCE COUNCIL

A Non-profit Educational Organization

OFFICERS 1998-99

PRESIDENT	Brent & Mickey Moore
VICE PRESIDENT	Bob & Florence Smith
SECRETARY	Bill & Martha Buck
TREASURER	Sherman & Jackie Foote

COMMITTEE CHAIRCOUNPLES

23rd ANNUAL CONVENTION (417) 358-8454.....	Cecil & Diane Epperson
EDITORS NEWSLETTER.....	Bob & Sue Riley
MEMBERSHIP / COMPUTER SERVICES.....	Tim & Debby Vogt
TECHNICAL ADVISORY COMMITTEE (TAC).....	John & Mary Macuci
EDUCATION (918) 357-9267.....	Hardie & Sara Hartung
PARLIAMENTARIAN (510) 839-7644.....	Richard Lamberty
PUBLICITY	Larry & Sharon Roberts
GOLDEN TORCH (714) 826-2822.....	Paul & Betty Stottlemeyer
HALL OF FAME.....	Mike & Toni Auriene
NOMINATIONS (602) 981-6076.....	Floyd & Marilyn Lamson
NATIONAL CAROUSELS.....	Gene & Lois Noble

SPECIAL ASSIGNMENTS

LEGAL ADVISOR (706) 863-7372.....	Whit & Faye Landrum
BYLAWS REVIEW	Peter & Beryl Barton
CONVENTION GUIDELINES	Jerry & Sandy Adams
EXECUTIVE AMBASSADOR for JAPAN.....	Manabu & Reiko Imamura

BOARD OF DIRECTORS

To 1999

(309) 444-8798	Mike & Toni Auriene, 7 Woodhaven Ct., Metamora, IL 61548
(618) 931-6949	Jerry & Diana Broadwater, 4017 Sara, Granite City, IL 62040
(602) 832-4154	Carlos & Nancy Esqueda, 2360 Leisure World, Mesa, AZ 85206
(301) 735-4253	John & Mary Macuci, 7110 Lansdale St., District Heights, MD 20747
(561) 736-1636	Bob & Sue Riley, 2074 SW 13 Terr., Boynton Beach, FL 33426-5838
(941) 815-9457	Larry & Sharon Roberts, 2195 Malachite Dr., Lakeland, FL 33810
(702) 360-9218	Tim & Deb Vogt, 9033 Sandy Shores Dr., Las Vegas, NV 89117-2450

To 2000

(408) 723-8529	Jerry & Sandy Adams, 5026 Howes Lane, San Jose, CA 95118
(913) 492-8241	Rod & Susan Anderson, 8923 Melrose, Overland Park, KS 66214
(318) 869-1879	Bill & Martha Buck, 521 Woodbine Dr., Shreveport, LA 71105
(717) 560-1903	Sherm & Jackie Foote, 1919 Robindale Ave., Lancaster, PA 17601-3824
(610) 262-3369	Pete & Mary McGee, 1333 Kingston Ct., Northampton, PA 18067
(316) 331-6249	Paul & Linda Robinson, 2416 Valley High Dr., Independence, KS 67301
(407) 295-4161	Bob & Florence Smith, 929 Sunny Dell Dr., Orlando, FL 32818

To 2001

(519) 586-8034	Peter & Beryl Barton, 5 Mallard Walk RR1, Port Rowan, Ontario N0E 1M0
(408) 377-1508	Frank & Minnie Buck, 4888 Tilden Dr., San Jose, CA 95124-5122
(603) 898-4640	Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238
(423) 483-7997	Brent & Mickey Moore, 206 Scenic Dr., Oak Ridge, TN 37830
(503) 768-4771	Gene & Lois Noble, 3132 SW Marigold #17, Portland, OR 97219
(402) 496-3270	Wayne & Donna Slotsve, 2101 North 144th Ave., Omaha, NE 68116
(518) 785-0094	John & Jean Wilkinson, 2667 Troy Road, Schenectady, NY 12309

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Committees



Diane & Cecil Epperson
General Chaircouple



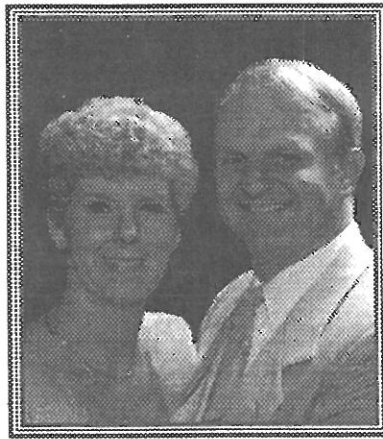
Linda & Paul Robinson
Assistant General
Chaircouple



Barbra & Jerry Pierce
Prelude Ball MC's



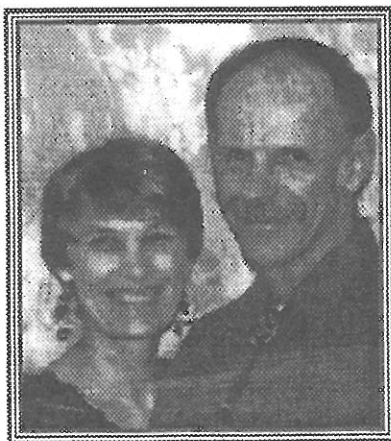
Donna & Wayne Slotsve
Evening Program



Susan & Rod Anderson
Daytime Programming



Sharon & Larry Roberts
Publicity



Jane & Phil Robertson
Registrars



Sara & Hardie Hartung
Education Seminar



Bill Voss - Treasurer
Deanne - In Memoriam



Yvonne & Bob Madison
Hospitality



Trula & Paul Shipman
Housing & Transportation



Marilyn & Charles Mock
Housing & Transportation



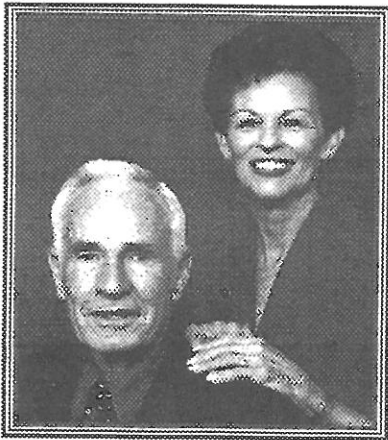
Sandy & Jerry Adams
Professional Video



Betty & John Stanley
Sound



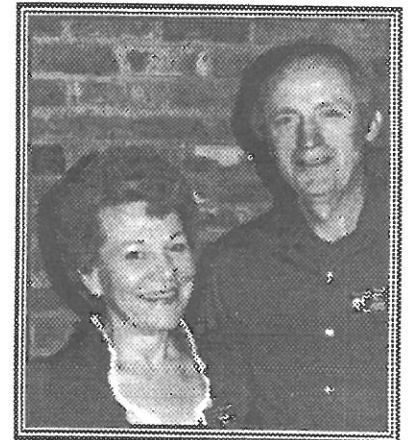
Toni & Mike Auriene
Phase IV Program



Shirley & Bill Arnwine
Vendors



Ruth & Wendall Robison
Syllabus



Barbra & Bill Pfeifer
Signage

Golden Torch Award



Bill & Elsy Johnson

In recognition of their exceptional leadership, URDC proudly presents this testimonial of appreciation.

The 1998 recipients of this most prestigious award fully satisfy these basic requirements and much more through their long-time dedication, commitment and enormous contributions to the round dance movement over a continuous span of nearly 45 years. Our 1998 Golden Torch Award recipients, Bill and Elsy Johnson, have many times been honored for their achievements by dance organizations at local, regional and national levels including induction into the Tennessee Square Dance Hall of Fame.

In addition to being founders and continuous leaders to this day of perhaps the longest active round dance club, the Memphis Rebel Roundabouts (42 years), Bill and Elsy have many other attributes, not the least of these being their many years of service to the URDC as charter members, president couple for two terms, members of our Board of Directors and the Technical Advisory Board (now TAC) and Convention Chaircouple, to list only a few.

The Johnsons were introduced to round dancing through square dancing about 1955 and within two years and organized the Rebel Roundabouts. Along with their very active leadership in the Memphis area and the Tennessee State Dance Association, they have taught at numerous national conventions including several URDC Conventions. In addition to the URDC, Bill and Elsy are also charter members of Roundalab and the Dixie Round Dance Council where they have served four terms as chaircouple and three years as editors of their newsletter.

As recently as 1993 the Johnsons were still contributing in a major role to a URDC Convention, they were the registration chaircouple for that Winston-Salem event. No job that needs doing is ever beneath them, and no job is ever too big for them to handle successfully. In any task they undertake the Johnsons never push or promote themselves, only the activity. Bill and Elsy also continue to retain their enthusiasm and the joy of round dancing. They believe in fun, Fellowship and good dancing in that order. Their motto is "Dance with a Smile."

Bill and Elsy Johnson, on behalf of the Universal Round Dance Council and with many heartfelt thanks, **CONGRATULATIONS.**

FORMER RECIPIENTS OF THE 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
- 1988 No Award
- 1989 Phil & Norma Roberts - Indiana
- 1990 Koit & Helen Tullus - California
- 1991 Peter & Beryl Barton - Canada
- 1992 Bob & Sue Riley - Florida
- 1993 No Award
- 1994 No Award
- 1995 Bill & Carol Goss - California
- 1996 Brent & Mickey Moore - Tennessee
- 1997 No Award
- 1998 Bill & Elsy Johnson - Tennessee

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Hall of Fame

1998 Sleeping Beauty

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

Hall of Fame Dances

<u>1977</u>		<u>1983</u>	
12th Street Rag	Bob & Joanne Simmons	Heartaches Cha	Ben Highburger
Boo Hoo	Chic & Ieleen Stone	The Homecoming	Charlie & Nina Ward
Charlie My Boy	Ann & Andy Handy	<u>1984</u>	
Continental Goodnight	Pete & Carmel Murbach	Hawaiian Wedding Song	Charlie & Madeline Lovelace
Elaine	Ben Highburger	Someone Like You	Peter & Beryl Barton
Green Door	Charlie & Bettye Procter	<u>1985</u>	
Gypsy Eyes	All & Carmen Coutu	Para Esto	Phil & Norma Roberts
In My Dreams	Eddie & Audrey Palmquist	Send Her Roses	Eddie & Audrey Palmquist
Maria Elena	Charlie & Nina Ward	<u>1986</u>	
Mr. Sandman	Phil & Norma Roberts	Andante	Paul & Lorraine Howard
Spaghetti Rag	Sue & Con Gniewek	Lonely Is The Name	Phil & Norma Roberts
Tango Bongo	Bea & Blake Adams	<u>1987</u>	
Tango Mannita	Manning & Nita Smith	Answer Me	Eddie & Audrey Palmquist
Wonderland By Night	Gordon & Betty Moss	Cavatina	Peter & Beryl Barton
<u>1978</u>		<u>1988</u>	
Fascination	Gordon & Betty Moss	Amor Cha	Peter & Beryl Barton
In The Arms of Love	Bill & Irene Morrison	<u>1989</u>	
Mardi Gras	Eddie & Audrey Palmquist	Autumn Nocturne	Eddie & Audrey Palmquist
Melody Waltz	Gordon & Betty Moss	<u>1990</u>	
Rivierre de Lune	Eddie & Audrey Palmquist	Sam's Song	Sam & Jodi Shawver
<u>1979</u>		<u>1991</u>	
Autumn Leaves	Gordon & Betty Moss	Tampa Jive	John & Mary Macuci
Let's Dance	Chic & Ieleen Stone	<u>1992</u>	
Singing Piano Waltz	Eddie & Audrey Palmquist	And I Love You So	Jim & Bobbie Childers
Smile	Ann & Andy Handy	<u>1993</u>	
Three A.M.	Gordon & Betty Moss	Fortuosity	Bob & Mary Ann Rother
<u>1980</u>		<u>1994</u>	
Caress	Phil & Norma Roberts	Spanish Eyes	Bob & Mary Ann Rother
Dancing In The Dark	Phil & Norma Roberts	<u>1995</u>	
Kiss Me Goodbye	Koit & Helen Tullus	London By Night	Bill & Carol Goss
Till	Gordon & Betty Moss	<u>1996</u>	
Waltz Tramonte	Bill & Dorothy Britton	St. Michel's Quikstep	Russ & Barbara Casey
<u>1981</u>		<u>1997</u>	
Butterfly	Charlie & Bettye Procter	Orient Express Foxtrot	Brent & Mickey Moore
Dance	Paul & Laura Merola	<u>1998</u>	
Lovely Lady	Eddie & Audrey Palmquist	Sleeping Beauty	Brent & Mickey Moore
Tango Capriccioso	Charlie & Nina Ward		
Wyoming Lullaby	Eddie & Audrey Palmquist		
<u>1982</u>			
Carmen	Lloyd & Nan Walker		
El Coco	Irv & Betty Easterday		
Lisbon Antiqua	Charles & Dorothy		
DeMaine			
Sugarfoot Stomp	Irv & Betty Easterday		
The Gang	Ann & Andy Handy		

TOP 15 ROUTINES

1991-1996

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	1991 TOP 15 <i>Convention #15</i> Denver Colorado	1992 TOP 15 <i>Convention #16</i> San Antonio Texas	1993 TOP 15 <i>Convention #17</i> Winston-Salem North Carolina	1994 TOP 15 <i>Convention #18</i> Winston-Salem North Carolina	1995 TOP 15 <i>Convention #19</i> San Jose California	1996 TOP 15 <i>Convention #20</i> Denver Colorado
	1st Year					
15	Someone Like You (Barton)	You're The Top Cha (Childers)	You Make Me Feel so Young (Krol) Send Her Roses (Palnuquist)	Tampa Jive (Macuci) Kiss Me Goodbye Rumba (Lawson)	Someone Like You (Barton) London By Night (Goss)	If You (Moore)
14	Kiss Me Goodbye (Tullus)	Kiss Me Goodbye (Tullus)	Airight, You Win (Childers)	Amor (Barton)	Orient Express Foxtrot (Moore)	Orient Express Foxtrot (Moore)
13	London By Night (Goss)	Forttosity (Rother)	Tampa Jive (Macuci)	Send Her Roses (Palnuquist)	Married (Shawver)	Sleeping Beauty (Moore)
12	Send Her Roses (Palnuquist)	Ramona (Krol)	Amor (Barton)	Tango Capriccioso (Ward)	Maria Elena (Ward)	Symphony (Slater)
11	Maria Elena (Ward)	Someone Like You (Barton)	Maria Elena (Ward)	Picardy Foxtrot (Slater)	Send Her Roses (Palnuquist)	Castles & Kings (Slater)
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 (Sloisve)
9	Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Forttosity (Rother)	Autumn Nocturne (Palnuquist)
8	Orient Express Foxtrot (Moore)	Maria Elena (Ward)	Ramona (Krol)	Maria Elena (Ward)	Wyoming Lullaby (Palnuquist)	The Bard (Lamberty)
7	Wyoming Lullaby (Palnuquist)	Cavatina (Barton)	Kiss Me Goodbye Rumba (Lawson)	And I Love You So (Childers)	Kiss Me Goodbye (Tullus)	Java Jive (Childers)
6	Cavatina (Barton)	Wyoming Lullaby (Palnuquist)	Wyoming Lullaby (Palnuquist)	Wyoming Lullaby (Palnuquist)	Lovely Lady (Palnuquist)	Cavatina (Barton)
5	Tango Capriccioso (Ward)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Love Potion #9 (Anderson)	The Children (Barton)	A Lovely Evening (Childers)
4	Mambo #5 (Smarrelli)	Amor (Barton)	Sam's Song (Shawver/Casey)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullus)
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)
2	Sam's Song (Shawver/Casey)	And I Love You So (Childers)	Cavatina (Barton)	Cavatina (Barton)	Sam's Song (Shawver/Casey)	The Children (Barton)
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)

99-13A

TOP FIFTEEN DANCES 1995

15)	SOMEONE LIKE YOU	BARTON	WALTZ
15)	LONDON BY NIGHT	GOSS	WALTZ
14	ORIENT EXPRESS	MOORE	FOXTROT
13	MARRIED	SHAWVER	FOXTROT
12	MARIE ELENA	WARD	FOXTROT
11	SEND HER ROSES	PALMQUIST	FOXTROT
10	KISS ME GOODBYE RUMBA	LAWSON	RUMBA
9	FORTUOSITY	ROTHER	QUICKSTEP
8	WYOMING LULLABYE	PALMQUIST	WALTZ
7	KISS ME GOODBYE	TULLUS	FOXTROT
6	THE CHILDREN	BARTON	WALTZ
5	LOVELY LADY	PALMQUIST	WALTZ
4	CAVATINA	BARTON	WALTZ
3	AND I LOVE YOU SO	CHILDERS	RUMBA
2	SAM'S SONG	SHAWVER	WALTZ
1	SLEEPING BEAUTY	MOORE	BOLERO

99-13B

A WEEK AT A GLANCE - 1999 JOPLIN, MO URDC CONVENTION

	Magnolia Room 9:30 - 11:30 AM 2:30 - 4:30 PM	Oklahoma Hall 9:00 - 12:00 AM 1:30 - 4:30 PM	Missouri/Kansas Hall 9:00 - 12:00 AM 1:30 - 4:30 PM
WEDNESDAY MORNING		9:00 - 10:20 - BLACKFORD - "A B C's of Round Dancing" 10:30-11:50 - McGEE - "Steps to Success in Samba"	
WEDNESDAY AFTERNOON		1:40 - 3:00 - WORLOCK - "Creating Sway" 3:10-4:30 - BROADWATER - "What's the Difference" <i>American v. Int. Latins</i>	
THURSDAY MORNING	BROADWATER / CHA CHA <i>IT'S JUST CHA CHA</i> - Phase IV MC - Bill & Elizabeth Ross	SLATER / FOXTROT <i>AN AFFAIR TO REMEMBER</i> - Phase V MC - Homer & Peg Lozeron	SHIBATA / SALSA <i>SALSA CAFE - Unphased</i> MC - Jerry & Jo Gierok
THURSDAY AFTERNOON	COLLIPI / MERENGUE <i>LUNA MERENGUE</i> - Unphased MC - Mike & Pat Schrant	PRESKITT / QUICKSTEP <i>I'M IN A DANCING MOOD</i> - Phase V MC - Jeff Claussen /Dorothy Kirkendoll	ESQUEDA / RUMBA <i>YOU RUMBA</i> - Phase VI MC - JoAnne McCurley/Duane Thiel
FRIDAY MORNING	EASTERDAY / SINGLE SWING <i>BANDSTAND BOOGIE</i> - Phase V MC - Charles & Marilyn Mock	WORLOCK / CHA CHA <i>PATRICIA CHA</i> - Phase V MC - Jim & Carol Tucker	BLACKFORD / BOLERO <i>COSTUMBRES</i> - Phase VI MC - Bill & Barbara Pfeiffer
FRIDAY AFTERNOON	MOORE / BOLERO <i>YOUR EYES ONLY</i> - Phase IV MC - Russ & Myra Phillips	LAMBERTY / HALBERT / SAMBA <i>WHISPER</i> - Phase V MC - Tim & Debby Vogt	READ / WALTZ <i>BEGIN TO COLOR ME</i> - Phase VI MC - Ron & Nancy McGlochien
SATURDAY 9:00 -10:30	AURIENE / NIGHTCLUB 2 STP MC - Gordon & JoAnn Kirby	NOBLE / WALTZ <i>BEAUTIFUL DREAMER</i> - Phase V MC - Paul & Trula Shipman	GOSS / LINDY HOP <i>IN THE MOOD</i> - Unphased MC - Joe & Pat Hilton
SATURDAY 10:30- 12:00	ROBINSON / HALL OF FAME MC - Gene & Vicky Spiess		

SATURDAY DEMOS

DWAIN & JUDY SECHRIST - TUCSON, AZ - STANDBY TEACH - TOPAZ - PHASE VI - RUMBA

CARLOS & NANCY ESQUEDA - MESA, AZ "PALMQUIST MEDLEY" A Final URDC Tribute to Eddie Palmquist

MASTER OF CEREMONIES:

Claussen, Jeff & Dorothy Kirkendoll - Overland Park, KS
 Gierok, Jerry & Joe - Oakdale, MN
 Hartung, Hardie & Sara - Broken Arrow, OK
 Hilton, Joe & Pat - Ballwin, MO
~~Kirby, Gordon & JoAnn - Metamora, IL~~
 Lozeron, Homer & Peg - Ballwin, MO
 McCurley, JoAnn & Duane Thiel - Omaha, NE
 McGlochien, Ron & Nancy - Neveda, MO
 Mock, Charles & Marilyn - Joplin, MO
 Pfeiffer, Bill & Barbara - Marionville, MO
 Phillips, Russ & Myra - Joplin, MO
 Pierce, Jerry & Barbara - Birmingham, AL
 Ross, Bill & Elizabeth - Joplin, MO
 Schrant, Mike & Pat - Norfolk, NE
 Shipman, Paul & Trula - Joplin, MO
~~Small, Don & Leona - Independence, MO~~
 Spiess, Gene & Vicki - Lenexa, KS
 Tucker, Jim & Carol - Lincoln, NE
 Vogt, Tim & Debby - Las Vegas, NV

PRESKITT - Oklahoma Hall, 1:30, Thursday
 SHIBATA - Missouri/Kansas Hall, 9:00, Thursday
 ED SEMINAR - Convention Center, 9:00, Wednesday
 GOSS - Missouri/Kansas Hall, 9:00, Saturday
 AURIENE - Magnolia Rm, 9:00, Saturday
 SLATER - Oklahoma Hall, 9:00, Thursday
 ESQUEDA - Missouri/Kansas Hall, 1:30, Thursday
 READ - Missouri/Kansas Hall, 1:30, Friday
 EASTERDAY - Magnolia Rm, 9:30, Friday
 BLACKFORD - Missouri/Kansas Hall, 9:00, Friday
 MOORE - Magnolia Rm, 2:30, Friday
 PRELUDE BALL - Convention C., 8:14, Wednesday
 BROADWATER - Magnolia Rm, 9:30, Thursday
 COLLIPI - Magnolia Rm, 2:30, Thursday
 NOBLE - Oklahoma Hall, 9:00, Saturday
 SUBSTITUTES - Master of Ceremonies
 ROBINSON - Magnolia Rm, 10:30, Saturday
 WORLOCK - Oklahoma Hall, 9:00, Friday
 LAMBERTY - Oklahoma Hall, 1:30, Friday

TOP 15 ROUTINES

1991 - 1997

	1991	1992	1993	1994	1995	1996	1997
	First Year -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)	Kiss Me Goodbye (Tullus)	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 (Palrnquist)	Wyoming Lullaby (Palrnquist)	Wyoming Lullaby (Palrnquist)	Lovely Lady (Palrnquist)	Cavatina (Barton)	Symphony (Slater)
7	Wyoming Lullaby (Palrnquist)	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)	Marie Elena (Ward)	Wyoming Lullaby (Palrnquist)	The Bard (Lamberty)	Sleeping Beauty (Moore)
9	Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Fortuosity (Rother)	Autumn Nocturne (Palrnquist)	Warm & Willing (Childers/Slatsve)
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/Slatsve)	Paso Cadiz (Goss)
11	Maria Elena (Ward)	Someone Like You (Barton)	Maria Elena (Ward)	Picardy Foxtrot (Slater)	Send Her Roses (Palrnquist)	Castles & Kings (Slater)	Sam's Song (Shawver/Casey)
12	Send Her Roses (Palrnquist)	Ramona (Krol)	Amor (Barton)	Tango Capriccioso (Ward)	Maria Elena (Ward)	Symphony (Slater)	Tampa Jive (Macuci)
13	London By Night (Goss)	Fortuosity (Rother)	Tampa Jive (Macuci)	Send Her Roses (Palrnquist)	Married (Shawver)	Sleeping Beauty (Moore)	Wyoming Lullaby (Palrnquist)
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)

14-9

1998 -

	1998 San Jose	1999 Joplin	2000 Winston-Salem	2001 San Jose				
1	And I Love You So (Childers)							
2	Papillon (Lamberty)							
3	Sleeping Beauty (Moore)							
4	Cavatina (Barton)							
5	London By Night (Goss)							
6	Warm & Willing (Stotser/Childers)							
7	Banana Boat Cha (Anderson)							
8	Sam's Song (Shawver/Casey)							
9	Orient Express Foxtrot (Moore)							
10	Symphony (Slater)							
11	Erotica (Moore)							
12	First Snowfall (Moore)							
13	St. Michael's Quickstep (Casey)							
14	Mujer (Read)							
15	Pensando En Ti (Esqueda)							

A Day at a Glance - Wednesday, July 21

	<p style="text-align: center;">CONVENTION CENTER EDUCATION SEMINAR - Hardie & Sara Hartung <i>This is open to all registrants of the URDC Convention.</i></p>
8:00 - 5:30	Holiday Inn - Registration & Syllabus Available
9:00 - 10:20	<p>Wayne & Barbara Blackford - "The A B C's of Round Dancing" *Amalgamations *Balance *Concepts</p>
10:20 - 10:30	BREAK
10:30 - 11:50	Pete & Mary McGee - "Steps to Success in Samba"
11:50 - 1:40	LUNCH BREAK
1:40 - 3:00	Curt & Tammy Worlock - "Creating Sway"
3:00 - 3:10	BREAK
3:10 - 4:30	<p>Jerry & Diana Broadwater - "What's the Difference?" American versus International Latins</p>
4:30 - 7:30	DINNER BREAK
7:30 - 8:14	<p style="text-align: center;">SHOWCASE OF DANCES <i>Demos of the six clinic/teaches to be presented on Thursday.</i> Video taping allowed during this session.</p>
8:14 - 11:14	<p style="text-align: center;">PRELUDE BALL - A Tribute to Eddie Palmquist A video remembrance will be made for Audrey.</p>

99-17

Day at a Glance - Thursday, July 22

	Magnolia Room	Oklahoma Hall	Missouri/Kansas Hall
9:00 - 12:00 (Magnolia Rm) 9:30 - 11:30	CLINIC / TEACH Cha Cha IV <i>IT'S JUST CHA CHA</i> Jerry & Diana Broadwater MC - Bill & Elizabeth Ross	CLINIC / TEACH Foxtrot V <i>AN AFFAIR TO REMEMBER</i> Ken & Irene Slater MC - Homer & Peg Lozeron	CLINIC / TEACH Salsa - unphased <i>SALSA CAFE</i> Kenji & Nobuko Shibata MC - Jerry & Jo Gierok
12:00 - 1:30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1:30 - 4:30 (Magnolia Rm) 2:30 - 4:30	CLINIC / TEACH Merengue IV <i>LUNA MERENGUE</i> Ralph & Joan Collipi MC - Mike & Pat Schrant	CLINIC / TEACH Quickstep V <i>I'M IN A DANCING MOOD</i> Randy & Marie Preskitt MC - Jeff Claussen & Dorothy Kirkendoll	CLINIC / TEACH Rumba VI <i>YOU RUMBA</i> Carlos & Nancy Esqueda MC - JoAnne McCurley & Duane Thiel
4:30 - 7:00	DINNER BREAK	DINNER BREAK	DINNER BREAK
7:00 - 7:25	REVIEW Cha Cha IV <i>IT'S JUST CHA CHA</i> Jerry & Diana Broadwater MC - Bill & Elizabeth Ross	REVIEW Foxtrot V <i>AN AFFAIR TO REMEMBER</i> Ken & Irene Slater MC - Homer & Peg Lozeron	REVIEW Salsa - unphased <i>SALSA CAFE</i> Kenji & Nobuko Shibata MC - Jerry & Jo Gierok
7:30 - 7:55	REVIEW Merengue IV <i>LUNA MERENGUE</i> Ralph & Joan Collipi MC - Mike & Pat Schrant	REVIEW Quickstep V <i>I'M IN A DANCING MOOD</i> Randy & Marie Preskitt MC - Jeff Claussen & Dorothy Kirkendoll	REVIEW Rumba VI <i>YOU RUMBA</i> Carlos & Nancy Esqueda MC - JoAnne McCurley & Duane Thiel
8:15 - 8:50	Hall Closed	SHOWCASE OF ROUNDS	
8:50 - 11:06	PARTY DANCE	PARTY DANCE	

99-18

Day at a Glance - Friday, July 23

	Magnolia Room	Oklahoma Hall	Missouri/Kansas Hall
9:00 - 12:00 (Magnolia Rm) 9:30 - 11:30	CLINIC / TEACH Jive V <i>BANDSTAND BOOGIE</i> Irv & Betty Easterday MC - Charles & Marilyn Mock	CLINIC / TEACH Cha Cha V <i>PATRICIA CHA</i> Curt & Tammy Worlock MC - Jim & Carol Tucker	CLINIC / TEACH Bolero VI <i>COSTUMBRES</i> Wayne & Barbara Blackford MC - Bill & Barbara Pfeiffer
12:00 - 1:30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1:30 - 4:30 (Magnolia Rm) 2:30 - 4:30	CLINIC / TEACH Bolero IV YOUR EYES ONLY Brent & Mickey Moore MC - Russ & Myra Phillips	CLINIC / TEACH Samba V <i>WHISPER</i> Richard Lamberty & Alise Halbert MC - Tim & Debby Vogt	CLINIC / TEACH Waltz VI <i>BEGIN TO COLOR ME</i> Kay & Joy Read MC - Ron & Nancy McGlochien
4:30 - 7:00	DINNER BREAK	DINNER BREAK	DINNER BREAK
7:00 - 7:25	REVIEW Jive V <i>BANDSTAND BOOGIE</i> Irv & Betty Easterday MC - Charles & Marilyn Mock	REVIEW Cha Cha V <i>PATRICIA CHA</i> Curt & Tammy Worlock MC - Jim & Carol Tucker	REVIEW Bolero VI <i>COSTUMBRES</i> Wayne & Barbara Blackford MC - Bill & Barbara Pfeiffer
7:30 - 7:55	REVIEW Bolero IV YOUR EYES ONLY Brent & Mickey Moore MC - Russ & Myra Phillips	REVIEW Samba V <i>WHISPER</i> Richard Lamberty & Alise Halbert MC's - Tim & Debby Vogt	REVIEW Waltz VI <i>BEGIN TO COLOR ME</i> Kay & Joy Read MC's - Ron & Nancy McGlochien
8:15 - 8:50	Hall Closed	SHOWCASE OF ROUNDS	
8:50 - 11:06	Hall Closed	PARTY DANCE	

99-19

Day at a Glance - Saturday, July 24

	Magnolia Room	Oklahoma Hall	Missouri/Kansas Hall
9:00 -10:30	CLINIC Nightclub DancingTwo-Step Mike & Toni Auriene MC - Gordon & JoAnn Kirby	CLINIC / TEACH Waltz V BEAUTIFUL DREAMER Ron & Mary Noble MC - Paul & Trula Shipman	CLINIC / TEACH Lindy Hop - unphased IN THE MOOD Bill & Carol Goss MC - Joe & Pat Hilton
10:30 - 12:00	HALL OF FAME TEACH Paul & Linda Robinson MC - Gene & Vicki Spiess		
12:00 - 1:30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1:30 -2:30	Hall Closed	Annual General Meeting	Hall Closed
2:30 - 4:30	Hall Closed	Hall Closed	DANCE THROUGHGS (2X) 2:30-VI- Begin To Color Me 2:38-VI- Costumbres 2:46-Un- In The Mood 2:54-Un- Salsa Cafe 3:02-VI- You Rumba 3:10-V-An Affair To Remember 3:18-V- Bandstand Boogie 3:26-V- Beautiful Dreamer 3:34-V- I'm In a Dancing Mood 3:42-V- Patricia Cha 3:50-V- Whisper 3:58- - HALL OF FAME 4:06-IV- It's Just Cha Cha 4:14-IV- Luna Merengue 4:22-IV- Your Eyes Only
4:30 - 7:00	DINNER BREAK	DINNER BREAK	DINNER BREAK
7:00 - 7:25	REVIEW CLINIC Nightclub DancingTwo-Step Mike & Toni Auriene MC - Gordon & JoAnn Kirby	REVIEW - 7:15 -7:45 Waltz V BEAUTIFUL DREAMER Ron & Mary Noble MC - Paul & Trula Shipman	REVIEW - 7:15-7:45 Lindy Hop - Unphased IN THE MOOD Bill & Carol Goss MC - Joe & Pat Hilton
7:30- 7:55	REVIEW HALL OF FAME TEACH Paul & Linda Robinson MC's - Gene & Vicki Spiess	7:45 - 8:00 Time alloted for opening of partition.	7:45- 8:00 Time alloted for opening of partition.
8:00 - 8:10	Hall Closed	SHOWCASE OF ROUNDS	
8:14 - 11:12	Hall Closed	PARTY DANCE	

99-20

WEDNESDAY EVENING DANCE PROGRAM**PRELUDE BALL - A TRIBUTE TO EDDIE PALMQUIST**

MC's Jerry & Barbara Pierce

TIME		ROUTINE	Choreographer	PH	RHYTHM	INSTRUCTOR
8:14	RA	Send Her Roses	Palmquist	V	Foxtrot	Rod & Susan Anderson
8:18	RA	Banana Boat Cha	Anderson	V	Cha Cha	8923 Melrose
8:22	RA	Castles & Kings	Slater	V	Waltz	Overland Park, KS 66214
8:26	RA	Just Another Woman in Love	Anderson	VI	Rumba	rodsueand@juno.com
8:30	RA	IN MY DREAMS	PALMQUIST	V	WALTZ	Rod & Susan Anderson
8:34	SP	Watch Over Me Foxtrot IV	Goss	IV	Foxtrot	Steve & Jean Philson
8:38	JP	Wyoming Lullaby	Palmquist	IV	Waltz	1158 Borealis Lane
8:42	SP	Maria Elena	Ward	V	Foxtrot	Columbia Heights, MN 55421
8:46	JP	Allegheny Moon	Barton	VI	Waltz	philson@nmr.chem.umn.edu
8:50	JP	DON'T CRY... ARGENTINA	PALMQUIST	IV	TANGO	Steve & Jean Philson
8:54	BM	I Love Beach Music	Raybuck	IV	West Coast	Bob & Yvonne Madison
8:58	BM	You Make Me Feel So Young	Krol	V	Foxtrot	1410 Harris Drive
9:02	BM	Riviere de Lune	Palmquist	V	Waltz	Bartlesville, OK 74006
9:06	BM	Picardy Foxtrot	Slater	VI	Foxtrot	918-333-5336
9:10	JR	ANSWER ME	PALMQUIST	III	WALTZ	Phil & Jane Robertson
9:14	DM	Dancez Merengue	Shibata	V	Merengue	Dave & Marilyn McAdams
9:18	DM	Sweet Ida Foxtrot	Palmquist	V	Foxtrot	13336 Adams St.
9:22	DM	Fiesta Tango	Palmquist	VI	Tango	Omaha, NE 68137
9:26	DM	Mature Lovers	Barton	VI	Waltz	DAMMCADAMS@aol.com
9:30	CW	EL TORO PASO	PALMQUIST		PASO DOBLE	Curt & Tammy Worlock
9:34	KF	Rumba Assisi	Broadwater	V	Rumba	Dick & Karen Fisher
9:38	KF	Paso Cadiz	Goss	V	Paso Doble	3415 Parkway Ter.
9:42	KF	Till	Moss	VI	Rhythm	Bryan, TX 77802
9:46	KF	Come Dancing	Goss	VI	Quickstep	Rfisher86@aol.com
9:50	RL	LOVELY LADY	PALMQUIST	V	WALTZ	Richard Lamberty
9:54	JG	Warm & Willing	Slotsve	V	Foxtrot	Jerry & Jo Gierok
9:58	JG	Doolittle Cha	Goss	IV	Cha Cha	6690 Gretchen Ct. N.
10:02	JG	Memories of You	Palmquist	V	Foxtrot	Oakdale, MN 55128
10:06	JG	Catch A Moonbeam	Casey	VI	Waltz	j.gierok@worldnet.att.net
10:10	CE	AUTUMN NOCTURNE	PALMQUIST	VI	WALTZ	Carlos & Nancy Esqueda
10:14	HN	Pennsylvania 6500	Glover	V	Mixed	Herb & Sue Norton
10:18	HN	Sunflower	Tonks	V	Jive	3 South 164 Cypress Drive
10:22	HN	Papillon	Lamberty	VI	Waltz	Glen Ellyn, IL 60137
10:26	HN	Laura	Slater	VI	Foxtrot	hnorton@enteract.com
10:30	PR	EMBASSY WALTZ	PALMQUIST	VI	WALTZ	Paul & Linda Robinson
10:34	PR	I Know Now	Palmquist	V	Foxtrot	Paul & Linda Robinson
10:38	PR	Java Jive	Childers	V	West Coast	P.O. Box 3365
10:42	PR	Time After Time Goes By	Goss	VI	Foxtrot	Tulsa, OK 74101-3365
10:46	PR	Are You Still Mine	Goss	VI	Slow Two Step	lrobinson@nordam.com
10:50	HH	BYE BYE BLUES FOXTROT	PALMQUIST	VI	FOXTROT	Hardie & Sara Hartung
10:54	HH	Cha Cha Torero	Moore	V	Cha Cha	Hardie & Sara Hartung
10:58	HH	And I Love You So	Childers	V	Rumba	419 N. Forest Ridge Blvd.
11:02	HH	Cuban Tango	Goss	VI	Tango	Broken Arrow, OK 74014
11:06	HH	Rumba Calienta	Shibata	VI	Rumba	Hartung@worldnet.att.net
11:10	WS	EDELWEISS	PALMQUIST	VI	WALTZ	Wayne & Donna Slotsve

THURSDAY EVENING PHASE IV DANCE PROGRAM

TIME		ROUTINE	Choreographer	RHYTHM	INSTRUCTOR
8:50	DV	Manuela	Rumble	Waltz	Dave & Barb Vangunten 5511 North Valley Road Peoria, IL 61615 309-692-4514
8:54	DV	White Sport Coat	Lefeavers	Foxtrot	
8:58	DV	Too Many Rivers	Hooper	Slow Two-Step	
9:02	DV	Rainbow Connection	Childers	Waltz	
9:06	DB	Teach - It's Just Cha Cha	Broadwater	Cha Cha	Jerry & Diana Broadwater
9:10	BB	Apres L'Entriente	Dahl	Mixed	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105 billmar@iamerica.net
9:14	BB	Four Walls	Buck	Waltz	
9:18	BB	Woodchopper's Ball	Lawson	Mixed	
9:22	BB	Witchcraft IV	Slater	Foxtrot	
9:26	RC	Teach - Luna Merengue	Collipi	Merengue	Ralph & Joan Collipi
9:30	JR	Green Door	Proctor	Jive	Phil & Jane Robertson 1502 West Grand Road Carterville, IL 62918 probertson@plant.siu.edu
9:34	JR	Dancing at Washington Square	Robertson	Mixed	
9:38	JR	Desert Song	Leach	Waltz	
9:42	JR	Years May Come	Rother	Rumba	
9:46	EH	Till Tomorrow	Palmquist	Waltz	Ed & Ellen Haynack 7700 Five Lakes Drive Farwell, MI 48622 517-386-7652
9:50	EH	Gazpacho Cha	Lawson	Cha Cha	
9:54	EH	Night Train	Lawson	Jive	
9:58	EH	Exactly Like You	Slater	Foxtrot	
10:02	AN	Continental Goodnight	Murbach	Mixed	Larry & Adrienne Nelson 2286 X Ave Dysart, IA 52224 lnelson888@juno.com
10:06	AN	Almost Bolero	Collipi	Bolero	
10:10	AN	Mr. Aladdin Sir	Easterday	Quickstep	
10:14	AN	Somewhere in Time Foxtrot	Wacker	Foxtrot	
10:18	KS	I Wanta Quickstep	Palmquist	Quickstep	Ken & Irene Slater 3620 Oakdale Roud Birmingham, AL 31223 kgslater@aol.com
10:22	KS	Shadows in The Moonlight	Slater	Cha Cha	
10:26	KS	Rainbow Foxtrot	Blackford	Foxtrot	
10:30	KS	Calendar Girl	Rotscheid	Jive	
10:34	MA	Can't Smile Without You	Martin	Slow Two-Step	Mike & Toni Auriene 7 Woodhaven Court Metamora, IL 61548 309-444-8798
10:38	MA	Bahama Mama	Rumble	Cha Cha	
10:42	MA	Best of My Love	Shibata	Rumba	
10:46	MA	Hey Daddy	Easterday	Cha Cha	
10:50	JT	Adios	Norman/Cullip	Waltz	Jim & Carol Tucker 3301 North 46th Lincoln, NE 68504 jrtucker@binary.net
10:54	JT	Chaka Chaka	Phillips	Cha Cha	
10:58	JT	Spaghetti Rag	Gniewek	Mixed	
11:02	JT	Doolittle Cha	Goss	Cha Cha	

THURSDAY EVENING DANCE PROGRAM

TIME		ROUTINE	Choreographer	PH	RHYTHM	INSTRUCTOR
8:50	DW	Para Esto	Roberts	V	Rhythm	Del & June Wilson 893 Bernie Lane Madison Heights, MI 48071 delwilson@aol.com
8:54	DW	Bandido Cha	Goss	V	Cha Cha	
8:58	DW	Snowy Foxtrot	Goss	VI	Foxtrot	
9:02	DW	Te Quiero	Roraback	VI	Rumba	
9:06	KS	Teach - Salsa Cafe	Shibata	Un	Salsa	Kenji & Nobuko Shibata
9:10	CE	Teach - You Rumba	Esqueda	VI	Rumba	Carlos & Nancy Esqueda
9:14	CE	Best of My Love	Shibata	IV	Rumba	Carlos & Nancy Esqueda 2360 Leisure World Mesa, AZ 85206-5409 nancar@aol.com
9:18	CE	Brilliant Conversationalist	Shibata	V	West Coast	
9:22	CE	Slow Boat Foxtrot	Esqueda	VI	Foxtrot	
9:26	CE	The Blues Tango	Goss	VI	Tango	
9:30	KS	Teach - An Affair To Remember	Slater	V	Foxtrot	Ken & Irene Slater
9:34	RP	Teach - I'm In a Dancing Mood	Preskitt	V	Quickstep	Randy & Marie Preskitt
9:38	WS	Till Somebody Loves You	Preskitt	VI	Foxtrot	Wayne & Donna Slotsve 2101 N. 144th Ave. Omaha, NE 68116 dance106@aol.com
9:42	WS	Fat Cat Boogie	De Chenne	VI	Single Swing	
9:46	WS	Someone Like You	Barton	V	Waltz	
9:50	WS	September Foxtrot	Slotsve	IV	Foxtrot	
9:54	DB	Teach - It's Just Cha Cha	Broadwater	IV	Cha Cha	Jerry & Diana Broadwater
9:58	RC	Teach - Luna Merengue	Collipi	IV	Merengue	Ralph & Joan Collipi
10:02	RL	Tango Capriccioso	Ward	V	Tango	Richard Lamberty & Alise Halbert 373 Warwick Ave. Oakland, CA 94610 rex1@rmtech.com
10:06	RL	Knock Once	Goss	V	West Coast	
10:10	RL	First Snowfall	Moore	VI	Waltz	
10:14	RL	Eternity	Lamberty/Halbert	VI	Bolero	
10:18	AM	Fortuosity	Rother	V	Quickstep	Art & Sylvia Moore 8550 Coppertowne Ln. Dallas, TX 75243 artmoore@ticnet.com
10:22	AM	What a Difference a Day Makes	Shibata	VI	Bolero	
10:26	AM	Guantanamera	Easterday	VI	Cha Cha	
10:30	AM	Last Night	Lamberty	VI	Rumba	
10:34	RW	Amor	Barton	V	Cha Cha	Ron & Marilou Webb 1200 Wildflower Lane Mexquite, TX 75149 ron-manilon@juno.com
10:38	RW	Adios Blues	Esqueda	VI	Foxtrot	
10:42	RW	Perfidia	Slater	VI	Rumba	
10:46	RW	La Papaya	Easterday	VI	Cha Cha	
10:50	JS	A Walk in the Black Forest	Lamberty	VI	Quickstep	Jim & Marianne Senecal 2222 Prospect - Norton Road Prospect, OK 43342-9730 Jim_senecal@msn.com
10:54	JS	Colours of the Wind	Read	VI	Rumba	
10:58	JS	Married	Shawver	VI	Waltz	
11:02	JS	Summertime Foxtrot	Broadwater	VI	Foxtrot	

FRIDAY EVENING DANCE PROGRAM

TIME		ROUTINE	Choreographer	PH	RHYTHM	INSTRUCTOR
8:50	PS	Jean	Lamberty/Morales	V	Waltz	Mike & Pat Schrant 600 S. 7th St. Norfolk, NE 68701 pschrant@nechristian.edu
8:54	PS	When You Love Me	Moore	VI	Rumba	
8:58	PS	Tampa Jive	Macuci	V	Jive	
9:02	PS	Gazpacho Cha	Lawson	IV	Cha Cha	
9:06	IE	Teach - Bandstand Boogie	Easterday	V	Single Swing	Irv & Betty Easterday
9:10	BM	Teach - Your Eyes Only	Moore	IV	Bolero	Brent & Mickey Moore
9:14	ML	Sugar Sugar	Worlock	IV	Cha Cha	Manuela Lindernmayr & Karl-Heinz Suess Denninger Str. 170 81927 Muenchen, Germany
9:18	ML	The Bard	Lamberty	V	Waltz	
9:22	ML	Mujer	Read	VI	Rumba	
9:26	ML	Rachel's Song	Stairwalt	IV	Slow 2-Step	
9:30	CW	Teach - Patricia Cha	Worlock	V	Cha Cha	Curt & Tammy Worlock
9:34	RL	Teach - Whisper	Lamberty	V	Samba	Richard Lamberty & Alise
9:38	BJ	Singing Piano Waltz	Marx	V	Waltz	Bill & Elsy Johnson 1166 N. Parkway Memphis, TN 38105-2529 dobydog@ixlmemphis.com
9:42	BJ	Making Memories Foxtrot	Buck	V	Foxtrot	
9:46	BJ	Autumn Leaves	Moss	V	Rhythm	
9:50	BJ	Kiss Me Goodbye	Tullus	VI	Foxtrot	
9:54	BB	Teach - Costumbres	Blackford	VI	Bolero	Wayne & Barbara Blackford
9:58	KR	Teach - Begin To Color Me	Read	VI	Waltz	Kay & Joy Read
10:02	MM	St. Michel's Quickstep	Casey	V	Quickstep	Pete & Mary McGee 1333 Kingston Ct. Northampton, PA pandmmcgee@fast.net
10:06	MM	Spanish Eyes	Rother	V	Rumba	
10:10	MM	Fenestra	Moore	VI	Amer. Tango	
10:14	MM	Boogie Blues	Easterday	VI	Jive	
10:18	GH	Somos Novios	Fisher	V	Bolero	George & Pamela Hurd P.O. Box 1184 Gilmer, TX 75644 gphurd@aol.com
10:22	GH	Juke Box Baby	Broadwater	V	Jive	
10:26	GH	Don Paso	Goss	VI	Paso Doble	
10:30	GH	Carolina Moon	Rumble	VI	Waltz	
10:34	RL	Symphony	Slater	VI	Foxtrot	Randall Lewis 1596 Tamasbrook Ct. Beaverton, OR 97006 rcl831@aol.com
10:38	RL	Let Me Show You How	Slater	V	Jive	
10:42	RL	A Lovely Evening	Childers	VI	Foxtrot	
10:46	RL	Moonlight Romance	Childers	VI	Waltz	
10:50	LR	Shall We Dance	Goss	V	Quickstep	Leroy & Pat Rardin 4633 Via La Primavera Yorba Linda, CA 92886 sandstepper@juno.com
10:54	LR	Mona Lisa	Stottlemeyer	VI	Waltz	
10:58	LR	Only Love	Shibata	VI	Rumba	
11:02	LR	Memory	Easterday	VI	Rhythm	

99-24

SATURDAY EVENING DANCE PROGRAM

TIME		ROUTINE	Choreographer	PH	RHYTHM	INSTRUCTOR
8:14	DB	Marilyn Marilyn	Palmquist	IV	Waltz	Jerry & Diana Broadwater 4017 Sara Granite City, IL 62040 TchDance2@aol.com
8:18	DB	Hooked On Swing	Windhorst	IV	Mixed	
8:22	DB	Andante	Howard	VI	Waltz	
8:26	DB	No Lady	Broadwater	VI	West Coast	
8:30	MA	Nightclub Dancing Two-Step	Auriene	UnP	Lindy Hop	Mike & Toni Auriene Bill & Carol Goss
8:34	BG	Teach - In The Mood	Goss	UnP		
8:38	RN	Perhaps	Easterday	IV	Rumba	Ron & Mary Noble 1570 N. Kings Valley Hwy Dallas, OR 97338 Rdancer@aol.com
8:42	RN	It's In His Cha Cha	Moore	V	Cha Cha	
8:46	RN	Boulavogue	Lamberty	VI	Waltz	
8:50	RN	Johnny Guitar	McGee	VI	Rumba	
8:54	RN	Teach - Beautiful Dreamer	Noble	V	Waltz	Ron & Mary Noble Paul & Linda Robinson
8:58	PR	1999 HALL OF FAME				
9:02	MM	Laurann	Preskitt	IV	Waltz	Russ & Mary Morrison P.O.Box 4503 Kent, WA 98032 206-824-6733
9:06	MM	Just A Tango	Childers	V	Tango	
9:10	MM	The Children	Barton	VI	Waltz	
9:14	MM	All I Do	Moore	VI	Foxtrot	
9:18	JS	The Old House	Lamberty	IV	Waltz	John & Betty Stanley 20 Hickory Drive Kimberling City, MO 65686 jstanley@tri-lakes.net
9:22	JS	Sinti	Slater	V	Rumba	
9:26	JS	La Pura	Goss	V	Cha Cha	
9:30	JS	Pensando En Ti	Esqueda	VI	Foxtrot	
9:34	CW	Roadhouse Blues	Easterday	V	Jive	Curt & Tammy Worlock 3613 Citrus Tree Court Plant City, FL 33566 curtworlock@juno.com
9:38	CW	Wish Upon A Star	Worlock	V	Foxtrot	
9:42	CW	Butterfly	Lamberty/Halbert	VI	Waltz	
9:46	CW	Rumba Amor	Rumble	VI	Rumba	
9:50	SR	Waltz Tramonte	Britton	V	Waltz	Larry & Sharon Roberts 2195 Malchite Drive Lakeland, FL 33810-8244 larry.w.roberts@worldnet.att.net
9:54	SR	To All The Girls	Goss/Kiehm	V	Bolero	
9:58	SR	Chardonnay	Easterday	VI	Waltz	
10:02	SR	Nocturne	Lamberty	VI	Waltz	
10:06		GOLDEN TORCH AWARD				Paul & Betty Stottlemeyer
10:14	WS	#15				Wayne & Donna Slotsvc Rod & Susan Anderson
10:18	WS	#13				
10:22	WS	#13				
10:26	WS	#12				
10:30	RA	#11				
10:34	RA	#10				
10:38	RA	#8				
10:42	RA	#8				
10:48	WS	#6				
10:52	WS	#6				
10:56	WS	#5				
11:00	RA	#4				
11:04	RA	#3				
11:08	RA	#1				
11:12	WS	#1				



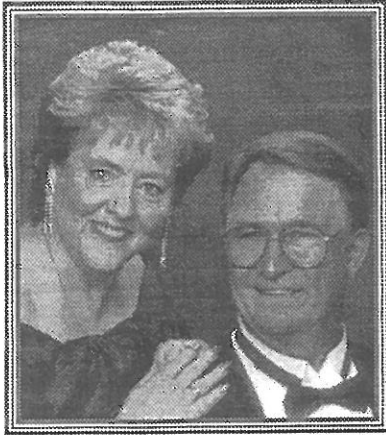
RESUME : MIKE & TONI AURIENE - JULY, 1999

Mike and Toni Auriene of Metamora, Illinois have been in the round and square dance movement for over 30 years. They have been teaching round dancing for the last 20 years. They also have been involved in ballroom lessons and teaching for several years. Mike and Toni currently teach three round dance clubs and several Ballroom classes each week. They also give private lessons in ballroom and round dancing. They belong to Roundalab, DRDC, URDC, and National Carousels. They attend many round dance weekends throughout the year such as Round Table, Round-a Rama, URDC convention & Tall Corn. They have taught at the National Square and Round Dance conventions, the Illinois State conventions, the Iowa State convention and several times at clubs in Florida. They also cue for 2 square dance clubs in Peoria, Illinois.

Each summer they attend the Bringham Young Dance Camps in Provo, Utah for their own continuing education in ballroom dancing. They also take ballroom lessons in Chicago from Kris & Ela Kasperowicz, at the Gold Coast Ballroom in Cocconut Creek, Fla and the Star Ballroom in Pompano Bch, Fla. While at the Dance Camp in Provo Utah, they took private lessons with Jennell Maranto, Mireille Veilleux, and Buddy Schwimmer. They are currently Chairmen of the Hall of Fame Dance for URDC and also served as a member of the BOD for URDC. They are the 1999 Chairmen of the Phase IV hall teaches. It was at their suggestion that a Phase IV hall was implemented for the URDC convention. They currently reside in Metamora, Illinois and teach in Peoria at the YWCA as well as in their basement studio. Toni is retired from cosmetology and Mike will soon retire (June 2000) from High School Teaching. Their two dogs Rudy and Precious keep them very busy along with their traveling to and from Florida which eventually will be their new home.

Résumé

Wayne & Barbara Blackford



SUMMER

8178 Galaxie Drive
Jacksonville, Florida
32244
904/771-2761

WINTER

4860 East Main St
D 72
Mesa, Arizona 85205
602/830-6429

e-mail

Diamondtrn@aol.com

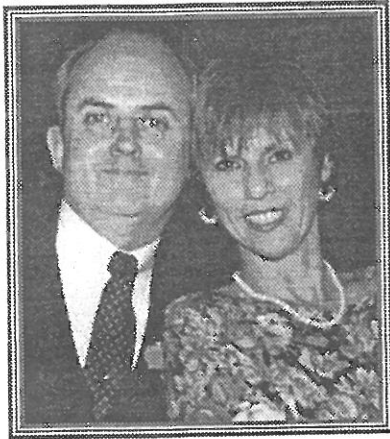
Wayne and Barbara started square dancing in 1965 and round dancing in 1972. They began teaching in 1974. They are members of the Round Dance Council of Florida serving as Education Chairman; The Dixie Round Dance Council; U.R.D.C.; A.I.D.T.A.; S.T.A.R.; and Roundalab, currently serving on the Executive Committee; the Board of Directors, and as Education Coordinator. In 1997 they became one of the first Round Dance Teachers to become accredited by Roundalab as a Teacher/Coach, of which they are very proud. In 1998 they were presented with the Roundalab's second highest award, "The Silver Circle Award." They also are the featured clinicians shown on the original Roundalab Video tapes as well as the addendum tapes.

As full time Round Dance Teachers, they winter in Mesa, Arizona (teaching beginners through Phase VI) for the past nine years. When their schedule permits their Traveling on weekends, they are staff members at many festivals/clinics and workshops, Ie. Round-A-Rama; Delaware Valley; Copecrest; WASCA and many more. During the summer months, they travel extensively around the country and Canada conducting clinics, workshops and teacher seminars. Wayne and Barbara conduct many of their own "Hot Pepper" Round Dance Weekends and Clinics as well as running a Round Dance Teacher School annually. They also directed a Round Dance Exhibition Team (The Reflections) which appeared at ten National Square Dance Conventions. When in Jacksonville they conduct a workshop and figure clinic.

They have become known for their choreography as well, writing such favorite dances as *I've Got My Eyes on You*, *Jenell's Serenade*, *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 continuing education and spend at least two hours weekly taking private ballroom lessons from U.S. Champions Jim and Jenell Maranto (Licentiates of the Imperial Society of Teachers of Dance).

Their family includes two daughters, Lauri and Kathleen; sons-in-law Ken and Dale; granddaughter Kristen (14) and grandsons Anthony (8) and Austin (6).

Résumé



Jerry & Diana Broadwater

Jerry grew up in a household of music and dancing. When his father played on the weekends 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, and in the past have served on TAC, and have been URDC Liaisons for Roundalab. They are active members of RAL serving on the Board of Directors, were elected to the Executive Board and are the chair couple for the Standardization and Planning Committee. They were on the staff of the Addendum Videos and served as Phase V Chairman. Jerry and Diana are members of Dixie Round Dance Council and wrote the Education 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, a Phase IV-V class, and Phase II-III with Intro to IV classes weekly. They try to give a Round Dance Party bi-monthly and conduct a bi-monthly 5 hour evening "Fix it Dance." Jerry and Diana also give private dance lessons in their home studio.

Jerry and Diana are strong advocates of continuing education and believe that a teacher should never stop being a student. They take private ballroom lessons in St. Louis. They have also attended BYU Dance Camp and have had private lessons with Corky Ballas, Shirley Ballas, Tony Meredith, Ron Montez, Shella Sloan, and Buddy Schwimmer to name a few. The Broadwaters have taught at URDC, DRDC, and round dance weekends and festivals.

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, Summer Time Foxtrot Juke Box Baby.

Résumé

Ralph & Joan Collipi



Ralph and Joan began dancing in 1969, and in January of 1972 began teaching rounds in Salem New Hampshire. 1997 marked their 25th anniversary of teaching rounds. They teach classes weekly ranging from basic to advanced. Their advanced club is chapter 93 of the National Carousels.

The Collipis have been and are scheduled to be on staff at several weekends and festivals covering 38 states including Alaska, they will also be in Canada and Europe. In Hamburg, Germany they conducted a leaders clinic/workshop for the European round dance leaders. they have been invited back to Germany in 1999 to conduct a cuers school.

They are now a Roundalab Accredited Teacher Coach couple.

Ralph and Joan have hosted Round-E-Vous R/D weekends for the past 15 years, featuring well known National R/D Leaders. They have also been featured leaders in R/D events in Seattle, Oklahoma, Kentucky, Colorado and in 1995 they returned to Alaska to do the state festival. They have taught and been clinicians at local, national and URDC conventions, and have conducted clinics throughout the United States, Canada, Prince Edward Isle, and Mexico.

In 1992, they along with Carmen and Mildred Smarrelli of Maryland, formed the East Coast Round Dance Leaders College in Salem, New Hampshire. They have graduated leaders from Mass, NH, Conn, NY, Ill, Md, Alaska, Va, Ind, Co, Ore, Fla, Calif, Ga, New Brunswick, Montreal, Fredericton, NB, Germany, and Japan. They are staff writers for the Northeast Square Dancer Magazine.

They are past-Chairman of the Board of Roundalab and presently members of the Board of Directors. They are also on the Board of Directors of URDC. They are members of ACCORD and the Dixie R/D Council and were on the New England Screening Committee. They have studied ballroom dance lessons privately for several years. Their choreography includes over 90 dances.

Ralph and Joan both retired from AT&T, Ralph as an accounting analyst and Joan as a buyer in purchasing. They look forward to spending what little free time they have with their son Ralph Jr, daughter Maureen, daughter-in-law Helen and three grandchildren, Joel, Nikki-Sue, and Kristina Marie.

Résumé



Irv & Betty Easterday

Irv and Betty Easterday have been Square and Round Dancing for thirty nine years. At the present time they are instructors of Phase IV, V, VI Carousel Club in the Maryland/District of Columbia area. They are instructors of ballroom adult education classes for the Community College.

The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Twenty-eight years ago the first All-Round-Dance Weekend was organized by them. Since that time their "Round A Rama" events have been expanded to include as many as ten annual dance functions in areas all over the USA. A week long Round A Rama Institute (now in it's 24th year) is held at Purdue University in Indiana for both leaders and dancers. They also conduct an institute for round dance teachers each summer.

The Easterdays are charter members of both Roundalab and URDC. Through their efforts as board members of both organizations they encouraged cooperation for betterment of the activity. In the capacity of General Chairman of Roundalab they encouraged professional video tapes of Roundalab Phase Figures to be used for educational purposes. These tapes are available for dancers and teachers on a world wide basis. A videotaped Jive Clinic in New Mexico in 1985 is a permanent part of the Loyd Shaw Foundation Library. They were recipients of the URDC Golden Torch Award in 1986. In 1993 they were awarded Roundalabs highest honor the Silver Halo Award.

Their primary interest in the activity is Round Dancer and to this end feel education is the answer. They are constantly involved in helping all dancers, from the new dancer to the advanced. One of their strongest challenges is to encourage and help in the training of new teacher/coach for the Roundalab organization. Irv and Betty are choreographers of many dances. Among them; *Steppin Easy, Hot Java, El Coco, Sugarfoot Stop, Memory, Daddy Cha, Chardonnay, Boogie Blues, Perhaps, Guantanamera, La Papaya* and many more. *El Coco* and *Sugarfoot Stomp* have been voted to the URDC Hall of Fame and are Roundalab Classic Dances.

They have two grown children; Mick a minister and Barb a homemaker and administrative assistant for a major transportation firm. They have one grandchild, Mandi. Since Irv and Betty are both retired from teaching school they are able to devote a large portion of their time to the improvement and refinement of the Round Dance activity.



CARLOS & NANCY ESQUEDA

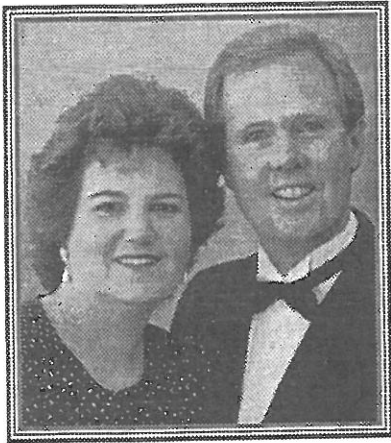
Carlos and Nancy have been Round dancing for many years (Carlos since 1982 and Nancy since 1975). They have been dancing together since 1986. They started teaching Phase 5-6 in January 1989 and in March 1990 when Koit & Helen Tullus retired they took over their Phase 6 class.

They are members of (STAR) Arizona State Teachers Association, DRDC, NCRDTA, ROUNDALAB, National Carousels, URDC's Board Of Directors, Phase VI "ROQ" Committee. They are clinicians on the RAL addendum video tapes. They have been on staff and taught at eight consecutive URDC Conventions. They taught 6 years at their annual California Classic. In August 1997 they moved to Mesa, AZ where they teach Phase 4-6 year around. They had their first annual "FIESTA IN ARIZONA" in October 1997 and are Chaircouple for the Arizona Star Ball year 2000.

Carlos has 4 grown children, 3 daughters and 1 son and 4 grandchildren. Nancy has 1 married son and 1 grandson.

They enjoy teaching and love to dance. Their choreography includes "Melanie Waltz", "Lolita", "Strange Music", "Picnic", "Moonglow Foxtrot", "Memory Rumba", "Don't Tell Foxtrot", "Muy Bonito Cha", "Junto a Ti", "Around The World", "Como Me Gustas", "Pensando En Ti", "Classic Tango", "Bonito Cha 4", "Waltz With Us", "Classic Quickstep", "Slow Boat Foxtrot", "Adios Amigos Cha", "Hasta Mañana '98", "Mala Mujer", "Don't Tell" "Adios Blues", "Waltz With Us III", "Pensando En Ti IV" and "You Rumba"

99-31
Résumé



Bill & Carol Goss

Bill and Carol have been dancing and teaching for over twenty years. They are members of URDC, Round-a-Lab, and North American Dance Teachers Association. They were Named the 1995 Golden Torch recipients from URDC for outstanding contribution to Round Dancing, and received the Distinguished Service award from Round-a-Lab for working on the Round-a-Lab video tapes. They run a weekly Carousel club and monthly dance improvement clinics in San Diego and the average about twelve traveling events per year, teaching in over thirty states, Canada, Japan, Australia and Europe. They are currently taking ballroom lessons with Mary Murphy of Champion Ballroom Academy. Choreography and styling clinics are two of the loves of the Gosses. Their recent choreography includes Doolittle Cha, Over & Over, The Blues Tango, and Come Dancing. London by Night was named the 1995 Hall of Fame Dance. Carol teaches private students at Starlight Dance Studio and makes dance clothes. Bill is the Dean of Students at Bishops School in La Jolla, California.



Richard Lamberty & Alise Halbert

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.

Résumé



Mary & Pete McGee

Mary and Pete McGee have been teaching since 1978. Weekly workshop groups include two basic beginner classes and all Phase levels including National Carousels Club #200. They have served as officers in both Square and Round Dance organizations in their area numerous times. They are members of Round-a-lab, presently serving on the Board of Directors, and URDC, also serving on the BOD and the TAC committee. They were the 1994 Program Chaircouple for the URDC Convention. Another organization they belong to is the Dixie Round Dance Council and wrote their Education Articles for two years.

The McGees have taught at several National and URDC Conventions, and have been featured at many Weekends and Festivals and Special Dances throughout Pa, New Jersey, Delaware, Virginia, Maryland, Ohio, Michigan, Missouri, Minnesota, Texas, Nevada, North and South Carolina, Oregon, Connecticut, New York, Oklahoma, and Colorado.

To further their dancing and teaching techniques, they take weekly private ballroom lessons, and also give private lessons in their home. They have choreographed many dances. Some of their favorites are *Under the Boardwalk*, *My Cherie Amour*, *Snoopy*, *All I Ask of You*, *Personality*, *Peanut Vendor*, *Hey*, *Just Merengue*, *Johnny Guitar*, *Help Me Rhonda*, and *Gone With the Wind*.

Mary and Pete are the parents of five children, and the proud grandparents of seven. They reside in Northampton, Pa.



BRENT & MICKEY MOORE

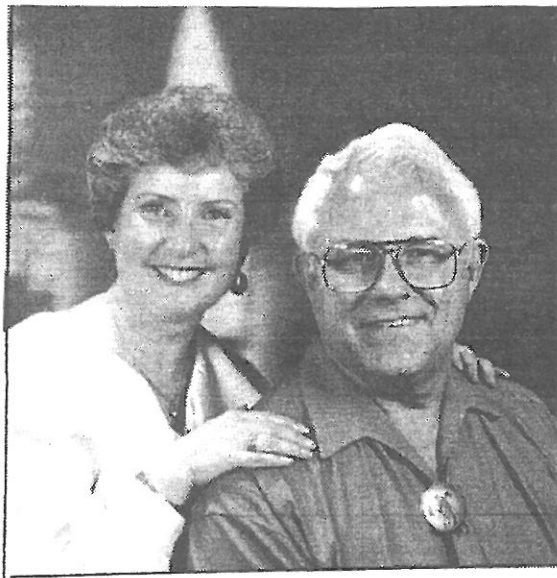
Brent and Mickey began round dancing in 1975 and began teaching in 1980. As dancers and as leaders they have been very active in a variety of both round and square dance organizations. They have held various offices in local, state, and national organizations. They are on URDC's Board of Directors and currently serve as Presidents. They are also active members of Dixie Round Dance Council and RoundaLab.

They currently conduct one Carousel Club per week and one weekly club dance session in Knoxville, Tennessee. Brent and Mickey prefer a clinic-style teaching atmosphere and conduct their Knoxville classes and clubs in such a setting. The Moores do weekend clinics and festivals in a variety of places throughout the year and annual week-long events in Indiana and North Carolina.

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

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

Their more popular choreography includes Cha Cha Borrero, Orient Express Foxtrot, Romeo & Juliet, Blue Monday, All I Do, If You, The Way You Do, Sleeping Beauty, Watching the Night, Nosotros, Night Waltz, Estuvieras Tu, Tango de Fumando, Nueve, We Two, Four Memories, Autumn Romance, Dance All Night, Erotica, Quick & Easy, How Little We Know, Sambanna, Cherry Hill Park, It's in His Cha, First Snowfall, When You Love Me, and Fenestra



99-35

RON & MARY NOBLE

Apr 1 to Nov 1
1570 N. KINGS VALLEY HIGHWAY
DALLAS, OREGON 97338-9621
(503) 623-3782

Nov 1 to Apr 1
13631 East 53rd Drive
YUMA, ARIZONA 85367
(520) 345-0760

We began round dancing in 1981 and cueing/teaching in 1985. Many opportunities have come our way since then and we have cued and taught at many square and round dance festivals travelling to New Hampshire, Alaska, Kansas, Colorado, Idaho, Washington, and California as well as Saskatoon, SK, Canada.

We also had the privilege of meeting many of the round dance leaders throughout the country and abroad while serving as Round Dance Vice-Chairman for the 1994 National Square Dance Convention held in Portland. The opportunity to be involved in Roundalab and serve on the Board of Directors (1992 - 1998) and the Executive Committee (1996 - 1998) has allowed us to be a part of the bigger picture of this wonderful activity.

We are currently members of STAR (State Teachers of Arizona Rounds), Oregon Round Dance Teachers Assoc., Universal Round Dance Council, and Dixie Round Dance Council. We are also the Round Dance Showcase chairmen for the USA West Convention in Las Vegas, NV, in August 1999.

Since being involved in the dance activity, it has been important to us to continually attend as many education sessions, seminars, clinics, and weekends as possible to learn new techniques for dancing and teaching. Some of these include Roundalab conventions and URDC.

Some of our choreography includes:

A Little Past Forty, I Was the One, Weekend In New England, Basin Street, Fever Two, Sometimes When We Touch, You Belong to Me, Bad Love, Whatever Lola Wants, Oye Como Va, Beautiful Dreamer, and Traces.

Ron retired from his work in the fall of 1997 and we became snowbirds, cueing and teaching in Yuma, Arizona. In the spring and summer we continue our dance program in Oregon.

We are the proud parents of 3 boys and 2 girls with 14 grandchildren.



99-36

Randy & Marie Preskitt
Everett, Washington

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

Randy and Marie took intermediate round dance lessons from Bobbie & Jim Childers in 1983 and started dancing with a phase 5-6 round dance club a year later. Randy & Marie finally made the jump to teaching and cueing phase 5 and 6 in 1991. They started teaching and cueing for a phase 3 & 4 club a year later. They have also taken ballroom dance instruction from Jeanette Ball.

Randy & Marie 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 4 dances; Laurann, Domino 4, Mandarina, Till Somebody Loves You and Money Foxtrot. Randy and Marie have taught dances and clinics at numerous festivals and weekend dances in British Columbia, Saskatchewan, Ontario, Washington, Oregon, Colorado and Arizona. This is the fifth URDC festival they have attended.

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 three children; Leslie 13, Matthew 11 and Phillip 6.

99-37
Résumé



Kay & Joy Read

Kay and Joy Read began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They sponsor intermediate and advanced (Carousel #228) clubs in Houston, Texas, and serve as faculty sponsors to student ballroom club to Texas A&M University. Utilizing a "basics" concept in a clinic-type atmosphere, they have conducted workshops and classes at all phase levels. Additionally they cue at local and regional square and round dance activities and are featured instructors at national and international round dance festivals. Currently they receive private instruction in International Rhythms from Barbara King at Houston Center of Dance and in American Rhythms from Joe Lozano at the Embassy Ballroom in Houston, Texas.

Past teaching experiences include dance teachers as well as teacher and dancer clinics and educational seminars at Texas State Square and Round Dance, USA West Square and Round Dance, National Square and Round Dance, Round-a-Lab, and Universal Round Dance Council conventions. IN 1996, Kay and Joy were featured instructors at the Round Dance Division of Japan's National Folk Dance Federation's 40th Anniversary Celebration in Chiba, Japan. During the summer of 1998 they returned to Japan as features instructors at Chiba's Round Dance Association's 15th Anniversary Celebration.

They are members of the Houston Square and Round Dance Council, Texas Round Dance Teachers' Associations, Dixie Round Dance Council, Round-a-Lab, and Universal Round Dance Council.

Their choreography includes; *Love Grows, We're Almost There, Come Along With Me IV & VI, Heavenly Angel, Angel From Heaven, Mujer IV & VI, Todo Y Nada, Phantom Tango, Oh Look at Me Now, Look at Me, Some of These Days, Someday and Colours of the Wind.*

Kay has been teaching diagnostic pathology at Texas A&M University since 1967, is past Department Head of the Department of Veterinary Pathobiology and is currently a Professor of Veterinary Pathology in the College of Veterinary Medicine. Joy is retired professional organist having provided 26 years of service to Texas A&M University commencements and ceremonies and to several area churches.

99-38
Résumé



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 Associations (STAR), Round-a-Lab, the Universal Round Dance Council, and the Dixie Round Dance Council. 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 VI ROQ Committee for STAR. In 1999 they will be the chaircouple 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.

99-39



RESUME
of
Kenji & Nobuko Shibata



Kenji & Nobuko Shibata have been involved in the square and round dance movement since 1964 and have been teaching round dancing since 1967. They had an exciting year in 1976 when they first attended National Square Dance Convention in Anaheim. They saw there advanced level round dancing and dancers which inspired them to improve their dancing ability to that level. Since then they have taken professional dance instructions for ballroom and latin dances. They have taught at various weekends and festivals throughout Japan and North America. Kenji passed an exam of professional ballroom & latin dance teacher in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years. After Kenji's retirement, they moved to California in 1995 to share pleasure of round dancing with American friends.

They currently conduct 2 round dance classes:
high-intermediate/advanced class in Mountain View, and
Intermediate class in Los Gatos, California.

They also run classes for ballroom dancers in Berkley, Oakland and Los Altos. Kenji and Nobuko prefer a clinic-style teaching and conduct their classes in such a setting.

They have choreographed a number of round dances, including When I'm 64, Wheels Cha Cha, One, Rumba Calienta, Isn't It Romantic, Muchacha, Malt Liquor, Dancin' Cha Cha Cha, Love Is My Life, East Of Eden, Around The World Medley, Tea For Two Mambo, Prime Point, Asi Asi Mambo, Can't Take My Eyes Off You, L-O-V-E, Brilliant Conversationalist, Best Of My Love, Only Love, Pumping Iron, Dancez Merengue, and recently What a Difference A Day Makes & Just In Time.



99-40

13/4 x 13/4

'99

BIOGRAPHY

Ken & Irene Slater

Ken & Irene started round dancing in 1972; enjoying it so much that in 1982, they began teaching round dancing.

In 1980, Ken's employer sent them to Australia for a large construction project. While there, they became involved in English style ballroom dancing. They earned medals in bronze, silver and gold classifications for smooth dancing. It was while in Australia that they began their round dance teaching career.

Since returning to the U.S. in 1984, Ken & Irene have taught round dancing in Nebraska, Pennsylvania, California and are presently teaching in Alabama. They are members of Roundlab, URDC, Dixie Round Dance Council, and Alabama Round Dance Teachers Association.

They have choreographed a number of round dances, several of which are currently being danced around the country. Such as; "Let Me Show You How", "Sinti", "Witchcraft IV", "Shadows in the Moonlight", "Castles & Kings", "Time Was", "Picardy Foxtrot", "Down Mexico Way", "Wendy", "Penny for Your Thoughts", "Mine All Mine", "Come Blow Your Horn", "Almost Like Being In Love", "Perfidia", "Louise", "Ain't Misbehavin'", "Laura", "An Affair To Remember" and "Symphony".

They have taught at numerous Round Dance and Square Dance conventions as well as festivals around the country. The Slater's currently live in Birmingham, Alabama.

OK e/oi

99-41
Résumé



Curt & Tammy Worlock

Tammy met Curt by attending one of his beginner classes. They never knew they would start teaching together in 1982 and certainly did not know they would be married in 1985. For the past nine years they have made it their career as full-time round dance instructors. They are currently members of Round-a-Lab, URDC, DRDC, and National Carousel Leaders for Club #32. They are currently serving on the committee for the Phase VI Round-a-Lab Round of the Quarter selections.

Their past choreography is *Sugar Sugar*, *Love Serenade*, and *Starlight*. Their most recent dances are the *Starlight Waltz*, and *Wish Upon a Star*. They have been on staff at numerous weekends and festivals all around the US and Canada. They currently conduct 6 classes from Phase IV-VI, plus give private lessons around their weekend schedule. They also continue their own education by taking weekly lessons with International Ballroom coach Allan Tuggey of England and Ohio Star Ball Champions Timothy and Michelle Mason.

With the help of several of their local round dance couples, they opened their own beautiful dance hall 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 they feature many weekends with today's top leaders.

Besides cueing and teaching they love to dance, of course, but at a higher priority are family outings with their two daughters, Mandi Christine who will be 13 this June and Kasandra Marie who will be 7 in September. Tammy says their favorite place to go.....? A big surprise - Disney World!

To say this young couple has their hands full as owners and managers of the Stardust Corporation, along with teaching locally and their traveling schedule, and the responsibility of raising a family, could very well be an understatement. Curt and Tammy say that they are very blessed to be able to do something they love but that they could not do it without God. They are very grateful for all of their friends around the dance world and the opportunity to travel and teach in hopes of giving back something to this great activity that has given so much enjoyment to them.

1999 U.R.D.C. CONVENTION
WEDNESDAY SEMINAR

The ABC's of Dancing

by

Wayne & Barbara Blackford



**Dancing! What makes it Work? "A"malagamatations; "B"alance; "C"oncepts -
The ABC's!!!!**

The object of today's clinic is to get us thinking about what will make all our figures work better. There are many elements, other than the basic footwork, that help us create movement. Today we will try to touch on some of the ABC's that make it more comfortable to dance.

Have you ever watched a room full of dancers on the floor, doing the same steps, and suddenly your eyes automatically follow one couple around the floor. Why? It's not because they are doing complicated steps or figures. You were attracted to them because of the way they seemed to be gliding around the floor without effort. They looked alert & seemed to be in total control of their body as they danced. It is important that we understand and learn some of the structure of movement created by our bodies. Sometimes it becomes difficult to determine why we, as a couple, are having difficulty with a figure, when we seem to be doing the foot placements correctly. Many times its because one, or both, partners are contributing to the problem, even though they are executing the proper footwork.

Beside learning the proper foot placement of our figures, we now want to think about what our body does to help us move. Dancing is more than just moving the feet. When we walk we do not concentrate on our feet, but rather think about where we want to go. Yet when we learn to dance we tend to concentrate on our feet and forget what our bodies do to move us from point A to point B.

Listed below are some of the elements that are important to movement. Since our time today is limited, our goal at this clinic is to touch on just a few concepts with relation to the figures we dance.

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- A - Body Positioning - once this is achieved we can move easily**
- B - Balance & Control - without it we cannot move gracefully.**
- C - Partner Responsibility - what each of our jobs are as dancers**
- D - Rotation(s) - staying out of our partners way**
- E - Forward; Back and Side movement - transfer of weight from one foot to another**

It is our sincere hope that what we have discussed will help you create better movement when you dance.

Wayne & Barbara Blackford

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BOLERO REVISITED

Well, it seems bolero has been accepted as one of our standard rhythms in round dancing. But, even after several years of popularity, it is very worthwhile to go back to the roots of the dance to learn anew or fortify our understanding and thus our ability to better express its character.

The fundamental characteristic of bolero is its skillful blending of the elements of American smooth (waltz, foxtrot, etc.) and American rhythm (rumba, cha cha, swing, etc) dances. There is also a significant balletic influence that adds to the beauty of this rhythm. A strong rise/fall action in the basic figures with the maximum elevation on the slow--usually the first step in a figure--is a key feature of bolero. However, this elevation is achieved with the leg and body, not the ankle and foot as in the smooth dances. In some figures, especially syncopated ones, the elevation is constant--usually but not always, up as on the slow. Likewise, the hold is a slightly modified smooth dance hold with the partner offset to the right at a slight angle as in the waltz when in closed position and generally follows the techniques of both smooth and rhythm dances in open positions.

As noted above, there is no ankle extension which leads to the use of Latin techniques in the footwork--that is, ball/flat action. But, unlike the rumba, there is no Cuban motion of the hips in the fundamental figures. Hip rolling action is used occasionally as an accent or for contrast.

The tempos of bolero are among the slowest in dancing--as slow as 22 measures per minute. As such it requires significant patience and a strong commitment to sustaining the movement. Bolero's basic rhythmic action in a measure of music is now accepted as SQQ, danced on beats 1,-,3,4; with a strong rise action on the slow followed by a sharp lowering on the first quick. The second quick is either danced low as in the first quick or danced with a commencement of rise depending upon the figure and individual interpretation. This is the fundamental rise/fall pattern but one of the greatest advantages of the American style of dancing is the freedom to change the rise and fall patterns for special effect.

Much of the color and flavor of the dance lies in the contrasts of strong and soft lines and quick and slow movements. Bolero figures do not have to be complex or difficult to be beautiful and expressive. Capturing the romance of the dance lies in execution of the contrasting actions.

99-45

URDC NATIONAL CONVENTION 1999 CHA CHA CLINIC NOTES

BY

Jerry & Diana Broadwater

THE LAUNCHING PAD

Understanding how to get off the launching pad alias floor....As dancers, we must learn to dance on top of the floor as well as into the floor. The later for the Latin Rhythms can be a dilemma and one of the components we will attempt to address, through a few basic exercises to help you to understand the Latin Rhythm and it's movement.

STAGE ONE

CREATING A SPRING ACTION

Stand with feet slightly apart with the toes turned out bringing the weight forward, over balls of the feet so that the heels are slightly off the floor. Lower through the heels and rise up creating a spring action to develop a natural communication between ball and heel as well as strengthening the ankles. Repeat this action with a fairly slow Samba Rhythm eight times.

STAGE TWO

LEG ACTION AND HIP DISPLACEMENT

Again commence with feet slightly apart with the toes turned out bringing the weight forward, over balls of the feet so that the heels are slightly off the floor. Rock in place eight times commencing with the left foot still with the spring action as the priority but adding a straightening and flexing action through the knee. This helps one to develop a natural leg action and hip displacement.

STAGE THREE

THE FIGURE EIGHT



Place both hands on the stomach and rotate the hips in a circular motion to the left then right. An imaginary figure of eight helps develop this rotational hip action allowing two beats to circle left, two beats to circle right and then repeated. Placing the hands on the stomach enables one to develop a pelvic isolation to try to keep the rib cage and upper body as static as possible.

STAGE FOUR

ARMS AND SHOULDERS RETAINING A BODY RHYTHM

The final exercise of this type is aimed at the arms and shoulders, retaining body rhythm. Accomplish this by straightening both knees at the same time then slightly flexing the knees, creating a forward and backward pelvic action. Whilst doing this for eight beats we will co-ordinate the arms to go down by the side, palms forward and then raise the arms to shoulder height over four beats, with the arms remaining out, circle the shoulders commencing with the left shoulder, ensuring that one pushes the shoulder blade firmly into the back.

MUSICALITY

Listening to music and trying to understand what we hear, in order to be in a position to express foot speed is very important. When first learning Cha Cha, one tends to concentrate on the first beat in order to keep on time and develop the leg action. Subsequently one must become aware of the syncopated beat to enhance musicality.

Put on some Cha Cha music, close your eyes and mentally replace the 3&4 in your mind with tick tick pow without any movement to identify the syncopation and orchestration.

Again, stand with feet slightly apart with toes turned out transfer weight in place, to the music, rock, rock, tick/tick, **POW** as the accentuated beat. This will create a more fluent action at the beginning of the measure. This will help one become musically stronger which will therefore enhance the foot speed. If the foot speed has a light and crisp movement it will allow the leg to have a lot more fluidity, subsequently the body rhythm and usage of the arms, etc. will not be forced.

FOOT SPEED AND NATURAL COORDINATION OF BODY AND ARMS

A final exercise will help to fully develop the foot speed and allow a natural coordinating of the body and arms. Again, stand with feet slightly apart and toes turned out, weight on the LF, RF back, replace onto LF, RF forward and across, replace weight onto LF, RF to the side, (123&4). Verbally replace the count with rock back recover or (thigh, compress) tick, tick, **pow**, this creates a mental awareness.

The second phase of this exercise would be to dance a Cuban break action with the LF: LF forward and across 1, replace weight onto RF "and," LF to the side 2, replace weight onto RF "and," LF forward and across 3, replace weight on RF "and," LF to the side 4. Again, we would replace the count of 1&2&3&4 with tick, tick, tick, tick, tick, tick, **pow**. The two measures of this exercise can be repeated with the priority being strongly stressed on the foot action. While developing an exercise one can work on the body action, ensuring that any body movement does not "slur" the feet. Finally, by creating a contra swing action of the opposite arm toward the moving foot we can develop the upper body.

USING THE FLOOR - DANCE INTO THE FLOOR

How many times have you heard your dance instructor say, "Use the floor," "Dance into the floor," and think, "How do I do that?" "What does that mean?"

Commence with feet slightly apart with the toes turned out:

1. Release the left leg raise it up, back, side it doesn't matter relax into the right hip
 2. Place full weight on ball of left foot releasing the right leg completely off the floor
 3. With weight on ball of left foot release right leg off the floor go from ball to flat
 4. From flat to straight leg
 5. From straight leg to relax into left hip placing ball of right foot on floor and release-left foot.
- Repeat

By utilizing these exercises, you will soon become aware of how to use the floor through personal successes and in turn, the realization of what dancing into the floor means.

Lindy Hop Clinic Notes
by Bill & Carol Goss

The Lindy Hop has become one of the new crazes of young dancers across the country, as the age of Swing is revisited. The Lindy Hop is, however, a dance that hit the scene in the 1920's, with origins as early as 1905-1910. Historically, there is some question as to when and by whom this form of Swing dancing received its name. It is clear that it was related to the trans-Atlantic flight that Charles Lindbergh took in 1927. Some sources say that the name was given by one of the famous swing dancers of the era, Shorty George Snowden, who legend says was in the middle of a dance marathon that had been going on for several weeks and began in mid-June 1928, when during one of the short contests held for the surviving couples, he broke away from his partner and began to do some solo footwork. What he did electrified the audience, and Fox Movietone News came out to cover the event, and when he broke away again and did some of this footwork, he was asked what he was doing. Without missing a step, he said the Lindy. Whether or not this was the first time the name of Lindy was used in reference to dancing, Shorty George has a Lindy step named after him. We will be doing this step in the routine we do this weekend.

Dorothea Ohl, on the ballroom page of Dance Magazine in 1956, explains the birth of Lindy this way. In one of Harlem's hottest dance spots, the Savoy, in 1927 when Lindbergh made his famous flight, it was announced that he had made it to Paris. People supposedly were jumping for joy, dancing in a crazy manner, and yelling "Lindy, Lindy, Lindy." This would certainly be the earliest version of the name if in fact this did occur.

Despite the origin of the name, many sources indicate that there are roots of the Lindy in a dance called the Texas Tommy, first danced in the red light district in San Francisco between the years 1905-1910. Tommy is a slang term for prostitute, so certainly some of the down and dirty aspects of Lindy Hop might have come from this dance form. There is also a step called the Texas Tommy which is very much related to the West Coast Swing whip variation called the whip spin that has the characteristic folding of the arm behind the woman's back to spin her out at the end of the figure. We will be looking at that figure during the dance as well.

The Charleston has a lot of influence on The Lindy Hop and has the characteristic bounce that occurs during Charleston points in quickstep. This bounce is maintained throughout the Lindy Hop rhythm so one of the clinic concepts we will work on will be to maintain the bounce of the Lindy Hop throughout the foot patterns that we work on.

The basic steps in Lindy can have an 8-count basis or a 6-count basis much like East-coast swing, jive, and West-coast swing. Unlike those dances, the 8-count rhythm characteristic of the whip turns in swing and jive is the basic rhythm. In fact, we have constructed this dance using only this more common rhythm type. There will be no 6-count figures that split measures, so the phrasing will be less worrisome as we try to assimilate the vocabulary necessary to dance this new rhythm. The basic figure is called a swing out, and with some minor variations, looks very much like the whip turn in jive or West-coast swing. The man does a rock recover like jive, while the woman does two forward swiveling steps toward the man more like West-coast swing. The timing is 1, 2, 3&4, 5, 6, 7&8 and if you don't look too closely you would swear that the

whip was being done. The lady ends the last triple in an "L" position to the man to facilitate her swivels for other figures that follow rather than ending directly facing the man. If you are comfortable dancing the whip turn from either jive or West-coast swing, you will find this basic step somewhat familiar. Many of the figures that we will do are direct variations of this swing out and include inside and outside turns for men and woman, hand changes behind the back, and figures that glide to the side.

The other basic figure that some call the swing in and others the Lindy circle begins like the swing out but ends in semi-closed position, allowing for other types of figures to be done. We will chose to call it the Lindy circle so it will not be confused with the swing out and its other variations. One of the types of figures we will do is Charleston kicks. There are many variations of these figures, and we have chosen only to do two types. They are quite different from the Charlestons we do in quickstep, but they do have the characteristic pulse that continues throughout the Lindy Hop.

In jive and West-coast swing, the hips are used quite a bit for effect. There is absolutely no hip movement in Lindy Hop which makes it easier, but may be a difficult habit to break. The dance is also danced with bent knees throughout, and a slight forward bend from the waist. These characteristics, as much as any others, separate the Lindy Hop from some of the other Swing dances. The Lindy Hop also has lots of lifts, throwing under the legs, and other athletic variations that we will chose not to look at during this convention. We have had a lot of fun learning this rhythm this year, and we are still beginners so I hope you will bear with us. So put on your Zoot suits and two tone dance shoes, and cut a rug on Saturday morning as we try to get a handle on the new rhythm to Round Dancing called Lindy Hop.

MERENGUE NOTES

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The Merengue is the national dance of the Dominican Republic, and also to some extent, of Haiti, the neighbor sharing the island. Not only is the Merengue used on every dancing occasion in the Dominican Republic, but it is very popular throughout the Caribbean and South America, and is one of the standard latin American dances in the USA.

There is much variety in Merengue music and most South American bands play it well. Tempos vary a great deal and the Dominicans enjoy a sharp quickening in pace towards the latter part of the dance. Normally the most favored routine at all the clubs and restaurants that run a dance floor is a slow Bolero, breaking into a Merengue which becomes akin to a bright, fast Jive in its closing stages. Ideally suited to the small, crowded club floors, it is a dance that is easy to learn, giving rhythmic pleasure in its movement. It seems to be gaining steadily in popularity.

Music: This is written in 2/4 time; 2 beats to a bar of music, each step taking one beat. The timing in the Side Walk differs. The tempo is 55-60 bars per minute.

Hold & Footwork: The hold is similar to the Rumba, though Merengue is sometimes danced in a closer hold. The footwork is ball flat throughout.

How to learn the dance: All the figures may be preceded and followed by the Basic Side Step and may commence with the Man facing the wall and the Lady backing the wall.

The Basic Movement is typically Latin American in character, with a soft and attractive hip action that belongs to the music. Knees and hips are kept relaxed, with the shoulders steady.

The left foot is first placed to the side without weight, the knee being slightly bent, while the weight is carried on the straight right leg, with the hips pushed slightly to the right. The hips initiate the transference of weight to the left foot, moving over to the left as the leg straightens, and the right foot is brought almost to close with the left, without weight. The hips swing to the right again; weight is taken on the RF and the movement is repeated with side step to the left.

Hope you will enjoy our clinic on Merengue, and don't forget to keep those hips in motion, and you'll be the "hit" of the dance floor.

NITE CLUB 2-STP
MIKE AND TONI AURIENE
1999 URDC CONVENTION - JOPLIN, MO

WHAT IS NITE CLUB 2-STP ? IT IS AN AMERICAN RHYTHM DANCED QQS OR 1&2,3&4. IT IS VERY USEFUL AT WEDDINGS, NITE CLUBS & BALLROOMS. IT IS OFTEN TAUGHT TO BALLROOM DANCERS IN PLACE OF THE SOCIAL FOXTROT MAGIC STEP (SSQQ). DEPENDING ON THE AREA OF THE COUNTRY WHERE YOU LIVE, IT MAY NOT BE AS WELL KNOWN AS THE OTHER STANDARD RHYTHMS.

NITE CLUB 2-STP WAS DEVELOPED OVER 30 YEARS AGO BY BUDDY SCHWIMMER WHO IS ALSO THE FATHER OF WEST COAST SWING. THE IDEA OF NITE CLUB 2 STP CAME TO HIM WHEN HE WAS DOING A LINE DANCE CALLED THE SURFER STOMP.

BUDDY AND HIS WIFE LAURIE TRAVEL AND TEACH THIS RHYTHM ALL OVER THE WORLD AS WELL AS IN THE UNITED STATES. WE FIRST CAME IN CONTACT WITH HIM AND THE NEW RHYTHM WHEN WE ATTENDED A BALLROOM DANCE CAMP AT BRIGHAM YOUNG UNIVERSITY IN PROVO UTAH. THIS CAMP IS HELD EVERY SUMMER IN JUNE AND AUGUST AND IS OPENED TO EVERYONE. WE TRY TO ATTEND AT LEAST 1 OF THESE CAMPS EACH YEAR.

TODAY OUR PURPOSE IS TO INTRODUCE THIS NEW RHYTHM TO THE ROUND DANCE WORLD. WE HAVE TAUGHT THIS RHYTHM TO SEVERAL BALLROOM GROUPS WITH MUCH SUCCESS.

SO LETS RELAX, HAVE FUN , PRETEND WE ARE IN A NITE-CLUB OR AT A WEDDING AND DANCE SOME FIGURES IN NITE-CLUB 2 STP.

FIGURES TO BE COVERED WILL BE SELECTED FROM THIS LIST ;

BASIC	PROGRESSIVE CHECKS
FLIP FLOPS	MIX-MASTER
BREAKAWAYS	CHAOTIC WORLD
TWISTS	CHANGE SIDES WITH HEAD LOOPS
CRADLE	BASIC WITH SD CROSS ENDINGS
PEEK-A-BOOS	CHECK LEFT TURNS
BIG WHEEL	CHECK RIGHT TURNS
AROUND THE WORLD	ROLLING OFF THE ARMS
FLIP FLOP WITH WASTE TURN	FIGURE 8

SAMBA

While surfing the inter net, I discovered this article ‘RIO 2000 IS OFFICIAL’. At the end of November, the Brazilian Government under the direction of National Committee for the 5th Centenary Celebration formally approved Rio 2000 & Samba (the new name) as an official event in Brazil in the year 2000.

The Samba, originally from Brazil is one of the most active of the Latin American dances. It is sensitive and smooth, while the music is fiery, yet lyrical. The dance is characterized by the tiny light footwork, the rise and fall of the body – always turning and at the same time swaying back and forth at an almost impossible pendular angle. When watching samba being done correctly you will notice a slight bounce. This is also a characteristic that gives the dance a great deal of animation. This easy springing motion comes from the ball of the foot, the flexible ankle, and the easy relaxed knees. The execution of the up down up down weight change is the secret to the smooth springing rhythm. There is a change of weight, from one foot to the other, on each of the three beats, down-up-down, but a preliminary “up” lift of the body on the upbeat of the music sets the rhythmical swing in motion. The upper body is held firmly poised, never sagging, and seeming to sway forward and back about an axis that centers in the diaphragm. The arm position when not in contact with the partner is held out from the body, a little above waist level, bent at the elbow, parallel to the floor, palms down.

Samba music can be written in 2/4 or 4/4 time and should be played at a tempo of 48 to 52 bars per minute. If written in 2/4 time, we would have two beats of music, but three weight changes. When teaching it I say 1a2. The 1 is $\frac{3}{4}$ beat, the “a” is $\frac{1}{4}$ beat, and the 2 is a whole beat. To compare this with the Cha-Cha. the Cha-Cha is counted 2,3,4&1 (or 1,2,3&4 as it is counted in Round

Dancing). The 2,3 and 1 are whole beats. The 4& are each $\frac{1}{2}$ beats By saying "a" instead of "&" it denotes $\frac{1}{4}$ beat.

The above was the timing for the Alternative Basic Bounce. We dance some of the figures in Samba SQQ, such as Reverse turns, Open Rocks, and the Natural Roll. The Slow is counted as 1 beat, and each of the quicks as $\frac{1}{2}$ beat. The slow beat has the same action as the slow beat in the Tango. It's a staccato or stopping action. It also starts with a heel lead.

Samba Walks have a different feeling altogether. We use a very slight bounce, and also there is a pulling action of the forward foot back to the supporting foot on count 2. The use of the slight bounce combined with the foot positions will result in a natural forward and backward movement of the hips.

Because Samba is so fast, using correct footwork will make dancing it much more comfortable, and in turn, much more enjoyable. We plan to begin the clinic by teaching the foot work used in Samba, and then moving along to some Samba figures.

Pete & Mary McGee

74-57
STRETCH & SHAPE (CREATING SWAY)
CURT & TAMMY WORLOCK

DANCER: That couple looks so good when they dance the waltz and foxtrot and we can't figure out why. We've been dancing longer than they have and we know our figures better than they do, and we know more of them, so why don't we look like them. They make it look so easy and they seem to enjoy their dancing more than we do. Would somebody mind telling me why that is?

TEACHER: Well, from what you are saying, it sounds like they have more sway in their dance than you do.

DANCER: Sway?

TEACHER: Yes, you know the elongation of one's side to shape the body and make movement flow easier.

DANCER: What?

TEACHER: Surely by now, you have heard the word "sway" mentioned in dancing on many occasions.

DANCER: Yeah, so what?

TEACHER: OK, (pause) maybe we should start at the beginning.

Sway by definition is normally the inclination of the body away from the moving foot and towards the inside of the turn, however, sway can also be towards the moving foot. Why do we sway in dancing? Do we have to? These are commonly asked questions in our learning process as we continue our dance education. A better question to ask is, when you are driving down the road, do you like having brakes in your car? We think most people would answer yes to this question, and if so, we need to realize there is a lot of similarity in the way we slow down and steer our cars compared to the way we control our bodies when they are in motion across the floor. Applying sway to a figure, or the brakes so to speak, can improve many aspects of our dancing. We can eliminate out of control figures. You know, the ones where you feel you fly out of at the end, or when you feel like you fall in to the next figure, literally. Sway can improve our balance as we dance and exit these figures, helping us to take control of our dancing, not lose it. Sway can improve our contra body movement which makes for smoother and easier dancing, and allows us to become more comfortable, and eventually more confident with figures, especially ones that involve a quick turn or spin action. Sway can also improve the feel and look of your dance as your topline takes shape. Putting our feet in the correct place is just the "tip of the iceberg" in our dance movement. How we got there and what we do once we get there is the secret of dance. A movement within a movement is when we really start to feel dance and move as one, and that's what we are all striving for. So..... do YOU want to sway? That is the real question and one that only you can answer.

There are 2 parts of sway we would like to cover in this clinic. The first will be implementing stretch and shape to create sway after our feet are done moving. Remaining stationary for a measure or two does not mean we have to stop dancing our bodies as well. Taking a step and then stretching and shaping over the rest of the measure, is how we make a simple step grow and form a beautiful line through the body. We will look at basic promenade sway and oversway as well as some picture figures like the hinge line and the same foot lunge line, remembering that there is no such thing as a "down line". Once we are in a line we will look at how to change it, or change our sway. Sway changes are never initiated with our top line or arms which can lead to broken sway, or swaying to one side from the waist causing our shoulders to be unlevel with the floor. Our arms are only an extension of the body and should only move as one with the body as it takes shape. Sway changes are lead from the hip using our back muscles and sometimes can even cause a change in our dance position as well, such as from semi to closed.

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The second part of this clinic will be the use of sway while we are moving from one figure to the next. This type of sway, is at first more difficult, because we are moving and are worried about where our feet go. Again, how do we accomplish this and what are the benefits of using sway here?

DANCER: I have enough trouble getting my feet where they are suppose to be, let alone anything else to think about!

At first, that is true, but when we have learned a figure and have danced it a hundred times we should start to build on it and make it more than just a few routine steps down the line. We need to put swing in our dance which creates turn, and together we will have sway in our dance. We will take a look at basic figures such as an open natural, open telemark, back feather, and a back three step, and talk about swing and how to lead with one side of the body and stretch, rather than leading with just our shoulder. We will also talk about the importance of having a side lead when dancing contra body movement and how much easier it makes our dancing. Ultimately, we hope to encourage each couple to try to put some sway in their dancing. Even if you start with just a little and only occasionally, in time it will grow and pretty soon you will find yourself actually liking it and wanting to try more. Eventually you will be thinking about how you can apply it to every figure you dance. It will become a good habit and you will soon be on your way to really feeling dance, which can only bring more enjoyment and satisfaction with your own dancing.

DANCER: I don't know, I guess it can't hurt to try, and if we can look more like that couple.... come on honey let's sway!

99-55

URDC EDUCATION SEMINAR 1999

“WHAT’S THE DIFFERENCE?”
American Versus International Latin’s
“DOES IT MATTER?”
Cha Cha – Rumba - Jive
By
Jerry & Diana Broadwater

Before we discuss differences in the Latin Rhythms lets, examine the common denominators. Those that have attended our seminars know to expect some kind of exercise.

THE LAUNCHING PAD

Understanding how to get off the launching pad alias floor.... As dancers, we must learn to dance on top of the floor as well as into the floor. The later for the Latin Rhythms can be a dilemma and one of the components we will attempt to address today.

STAGE ONE **CREATING A SPRING ACTION**

Stand with feet slightly apart with the toes turned out bring the weight forward, over balls of the feet so that the heels are slightly off the floor. Lower through the heels and rise up creating a spring action to develop a natural communication between ball and heel as well as strengthening the ankles. Repeat this action with a fairly slow Samba Rhythm eight times.

STAGE TWO **LEG ACTION AND HIP DISPLACEMENT**

Again commence with feet slightly apart with the toes turned out bring the weight forward, over balls of the feet so that the heels are slightly off the floor. Rock in place eight times commencing with the left foot still with the spring action as the priority but adding a straightening and flexing action through the knee. This helps one to develop a natural leg action and hip displacement.

STAGE THREE **THE FIGURE EIGHT**



Place both hands on the stomach and rotate the hips in a circular motion to the left then right. An imaginary figure of eight helps develop this rotational hip action allowing two beats to circle left, two beats to circle right and then repeated. Placing the hands on the stomach enables one to develop a pelvic isolation to try to keep the rib cage and upper body as static as possible.

99-56

STAGE FOUR
ARMS AND SHOULDERS RETAINING A BODY RHYTHM

The final exercise of this type is aimed at the arms and shoulders, retaining body rhythm. Accomplish this by straightening both knees at the same time then slightly flexing the knees, creating a forward and backward pelvic action. Whilst doing this for eight beats we will co-ordinate the arms to go down by the side, palms forward and then raise the arms to shoulder height over four beats, with the arms remaining out, circle the shoulders commencing with the left shoulder, ensuring that one pushes the shoulder blade firmly into the back.

MUSICALITY

Listening to music and trying to understand what we hear, in order to be in a position to express foot speed is very important. When first learning Cha Cha, one tends to concentrate on the first beat in order to keep on time and develop the leg action. Subsequently one must become aware of the syncopated beat to enhance musicality.

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Again, stand with feet slightly apart with toes turned out transfer weight in place, to the music, rock, rock, tick/tick, **POW** as the accentuated beat. This will create a more fluent action at the beginning of the measure. This will help one become musically stronger which will therefore enhance the foot speed. If the foot speed has a light and crisp movement it will allow the leg to have a lot more fluidity, subsequently the body rhythm and usage of the arms, etc. will not be forced.

FOOT SPEED AND NATURAL COORDINATION OF BODY AND ARMS

A final exercise will help to fully develop the foot speed and allow a natural co-ordination of the body and arms. Again, stand with feet slightly apart and toes turned out, weight on the LF, RF back, replace onto LF, RF forward and across, replace weight onto LF, RF to the side, (123&4). Verbally replace the count with rock back recover or (thigh, compress) tick, tick, **pow**, this creates a mental awareness.

The second phase of this exercise would be to dance a Cuban break action with the LF: LF fwd and across 1, replace weight onto RF "and," LF to the side 2, replace weight onto RF "and," LF fwd and across 3, replace weight on RF "and," LF to the side 4. Again, we would replace the count of 1&2&3&4 with tick, tick, tick, tick, tick, tick, **pow**. The two measures of this exercise can be repeated with the priority being strongly stressed on the foot action. While developing an exercise one can work on the body action, ensuring that any body movement does not "slur" the feet. Finally, by creating a contra swing action of the opposite arm toward the moving foot we can develop the upper body.

99-57

RUMBA

Use some of the same exercises for Rumba thinking of 3 changes of weight on the first three beats of music and holding on count four utilizing a full measure of music.

Importantly learning to listen to the music and understand what one is hearing, in order to be in a position to express the foot speed. 'Skim and Land' is a recipe for poise, timing and musicality. It describes the action of the traveling foot in the moving dance, once that begins to pass, or has passed the standing foot.

Orthodox technique does, of course, say that the moving foot maintains contact with the floor. However, this must be open to modulation. In addition, allied to the concept of counting beats with intermediate sub-rhythms imposed (and one and two and three and four and, for Rumba) we have the Rhythmic basis with which to synchronize the application of 'Skim and Land'. We stress that you take three changes of weight on the first three beats of music and holding on count four (and one and two and three hold four and) utilizing a full measure of music.

The term is almost self-explanatory. In practice, it means skimming the moving foot with a definite timing as momentary slight pressure is applied to contact with the floor.

USING THE FLOOR - DANCE INTO THE FLOOR

How many times have you heard your dance instructor say, "Use the floor", "Dance into the floor", and think, "How do I do that?" "What does that mean?"

Commence with feet slightly apart with the toes turned out:

1. Release the left leg raise it up, back, side it doesn't matter relax into the right hip
2. Place full weight on ball of left foot releasing the right leg completely off the floor
3. With weight on ball of left foot release right leg off the floor go from ball to flat
4. From flat to straight leg
5. From straight leg to relax into left hip placing ball of right foot on floor and release left foot. Repeat

Within these exercises you will find that the floor, foot, ankle, knee, leg and hip action to be the common denominators between the International and American Latin Rhythms. By utilizing these exercises, you will soon become aware of how to use the floor through personal successes and in turn, the realization of what dancing into the floor means.

WHATS THE DIFFERENCE BETWEEN INTERNATIONAL AND AMERICAN RUMBA

With International Rumba you always step onto a straight leg then, relax into the hip. In American style, it has more foot and ankle articulation and you step onto a bent knee and use more of Merengue type hip and knee action. The knees feel like they are crossing in front of each other as you straighten and release the leg.

99-58

CHA CHA

In international Cha Cha beats 1, 2, 4 are taken on a straight leg. The syncopated beat 3& is taken on a bent knee, in the American Style Rhythm all steps are taken on a bent knee, giving you the illusion of a delayed hip action.

In today's competitive dance world, each style seems to be borrowing more and more from each other, at times one finds it difficult to tell the difference.

JIVE

International Jive music is usually faster and the steps smaller and more athletic, rock recover together together side - together together side opposed to side close side - side close side - rock recover.

STARTING FORWARD OR SIDE

AN INTERESTING STORY

Arthur Murray introduced the Rumba Box as part of his purely social dance. Having you commence forward on a slow count and side close quick quick. Then low and behold along came Fred Astaire and he taught his box side close Quick Quick and forward Slow. Could this possibly be, that this is where Round Dancing's Box derived from?

AMUSING STORY

The British *supposedly* went to different parts of Latin America and were so impressed with the Rumba and Cha Cha Cha that they took the Rhythms back to their home land. In all their enthusiasm for these Latin dances, they reported that the Latin dancer broke forward on the count of two. Some say the British brought their own interpretation back. Our personal feeling is that dancing on the two to some orchestration feels more musical....

WHAT MAKES ROUND DANCING SO WONDERFUL?

While discussing the differences in International and American Rhythms one cannot go without addressing the International Waltz, Foxtrot, Tango, Viennese Waltz and Quickstep. International Discipline says you must dance in closed position at all times, while the American style, dances have Rolls, Twirls, and all sorts of lovely open work.

Our Round Dance world is so wonderful and unique. Round Dancing takes the best of all disciplines in dance, be it American or International, Jive or Swing, East or West. Like a wonderful buffet... take as much or as little as you want ...we have it all.

99-59

AN AFFAIR TO REMEMBER

BY: Ken & Irene Slater, 3620 Oakdale Rd. Birmingham, AL. 35223 (205) 967-2432
RECORD: Limited Pressing # 427850 A (flip- Crazy)
FOOTWORK: Opposite, except where noted.
SEQUENCE: A,B,C,A,C,ENDING.
TIMING: SQQ except where noted.
PHASE: V FOXTROT Recommended speed 48/49 RPM.

INTRO

- 1-2 WAIT 1: RIGHT LUNGE REC SLIP:
1 Wait one meas CP DW wgt on M's L & W's R;
2 Stp sd & fwd on R with relaxed knee & left sd stretch(hds Right),-, rec L comm LF body turn, cont turn & slip R past L to fc DC in CP;

PART A

- 1-4 REVERSE TURNS:: HOVER TELEMARCK: CURVED FEATHER:
1-2 Fwd L comm LF turn,-, sd R twds COH, bk L LOD(W heel turn); Bk R turn 1/4 LF,-, sd & fwd L DW, fwd R in contra bjo DW;
3 Fwd L DW,-, sd & fwd R rt sd stretch rise & turn W to SCP, fwd L DW;
4 Fwd R comm strong RF turn,-, sd & fwd L, strong RF body turn fwd R on toe to contra bjo fcg DRC(W fwd L comm LF turn,-, sd & bk R cont turn, bk L to contra bjo);

5-8 ZIG ZAG 4: OPEN IMPETUS: FEATHER: DOUBLE REVERSE:

- QQQQ
SQ&Q
5 Bk L with slight RF turn, sd R DW, xLif of R, sd R turn LF to fc DRC;
6 Bk L turn RF,-, cl R to L cont turn(W fwd around M brush R to L), fwd L DC SCP;
7 Fwd R,-, fwd L, fwd R to contra bjo(W thru L turn LF,-, sd & bk R, bk L) fcg DC;
8 Fwd L turn LF,-, sd R DC/spin LF on R, bring L to R & tch(W bk R turn LF,-, heel turn on R cl L to R/fwd R, swvl LF xLif of R) DW;

PART B

- 1-4 REVERSE WAVE CHECK & WEAWE:: THREE STEP:
1 Fwd L comm LF turn,-, sd R(W heel turn), bk L DW;
2 Chk bk R,-, rec L comm LF turn, sd & bk R DC;
QQQQ
3 Bk L to contra bjo, bk R blend to CP comm LF turn, sd L DW, fwd R to contra bjo;
4 Fwd L blend to CP,-, fwd R,L;

5-8 HALF NATURAL: CLOSED IMPETUS: BK TO HINGE: RECOVER HOVER TO SCP:

- 5 Fwd R comm RF turn,-, sd L(W heel turn), bk R CP fcg RLOD;
6 Bk L LOD turn RF,-, cl R to L cont. turn, bk L DRC(W fwd R turn RF,-, sd L cont. turn, brush R to L fwd R DRC);
7 Bk R comm LF turn,-, sd L, cont turn relax L knee leave R extended & rotate upper body LF look past W(W fwd L,-, fwd & sd R turn LF, bk L well under body);
8 Rec R body turn RF,-, brush L to R with hover action, sd & fwd L to SCP DC(W rec R turn RF,-, sd L with hovering action, fwd R to SCP);

9-12 RUNNING OPEN NATL: FEATHER FINISH, HOVER TELEMARCK: CURVED FEATHER:

- SQ&Q
9 Thru R comm RF turn,-, sd & bk L cross in front of W/ bk R to contra bjo, bk L DC(W thru L comm RF body turn,-, fwd R cont turn/ fwd L, fwd R);
10 Bk R turn 1/4 LF,-, sd & fwd L, fwd R contra bjo DW;
11 Repeat meas 3 in PART A;
12 Repeat meas 4 in PART A;

13-16 HESITATION CHANGE: CONTRA CHECK & SWITCH: NATL WEAWE::

- SS
13 Bk L DW turn RF,-, pull R past L stp sd R & draw L to R in CP DC,-;

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- 14 Lower on R fwd L chk with rt sd fwd & hd to rt,-, rec R turn RF on R, sml stp bk on L(W rec L, fwd R betw M's feet) CP fcg DW;
- 15 Fwd R comm RF turn,-, sd & bk L fcg DRW(W heel turn), bk R with rt shoulder lead in contra bjo;
- QQQQ 16 Bk L, bk R blend to CP, sd & fwd L DW, fwd R to contra bjo;

PART C

- 1-4 STEP APART & POINT; ROLL LADY TO SLOW HINGE LINE; REC HOVER TO SCP;
- SS 1 Release hnds begin extending lead hnds up & out stp apart on L,-, point R twds ptr & join trailing hnds,-;
- QQS 2 (W LF solo roll L,R,L,-; end CP both hnds on M's shoulders) M maintain wgt on L start W's roll with right hnd wrist action keeping right arm extended to guide W's roll, cl R to L following W's roll turning slightly LF to fc LOD, sml stp sd L as W completes roll to CP,-;
- S&S 3 With L sd stretch swvl on L to lead W to xLib of R(W sml stp sd on R with right sd body stretch,-/ xLib of R on & count),-, soften M & W's left knees extending R legs while M sways right to look past W & W sways & looks left & extends left arm,-;
- 4 Repeat meas 8 in PART B exc end SCP fcg DW with lead hnds up & out to sd;
- 5-8 FOUR OPEN IN & OUT RUNS;:::
- 5 M stp thru R twds DW,-, comm RF turn stp sd on L(W fwd L,-, R, sd & fwd L to fc DW) bk R;
- 6 (W stp fwd R twds DW,-, comm RF turn stp sd L twds DW, cont turn to fc LOD stp sd on R) M bk L,-, sd R betw W's feet, sd & fwd L to fc LOD blend to SCP;
- 7 Repeat meas 5 in PART C;
- 8 Repeat meas 6 in PART C exc end fcg DC; [note: lead hnds not joined in meas 5-8]
- 9-12 PROMENADE WEAWE; WHISK; FEATHER;
- 9 Thru R DC join lead hnds,-, fwd L turn LF(W swvl on R to fc M), sd & bk R DC;
- QQQQ 10 Repeat meas 16 in PART B;
- 11 Fwd L,-, fwd & sd R comm rise to ball of ft, xLib of R cont rise & open W to SCP fcg DC(W bk R,-, bk & sd L, xRib of L to SCP);
- 12 Repeat meas 7 in PART A;

ENDING

- 1-5+ CLOSED TELEMARK; NATL ZIG ZAG- REVERSE ZIG ZAG;::REVERSE TWIRL VINE TO FACE- STEP APART & POINT;:-
- 1 Fcg DC fwd L blend CP comm LF turn,-, sd R cont turn(W heel turn), fwd L DW in contra bjo;
- S&4Q's 2-4 M fwd R comm RF turn,-, sd L cont turn to contra scar, bk R turn LF to CP; Sd L comm LF turn to contra bjo, fwd R in contra bjo fcg DW(W bk L swvl RF on L,-, sd R to contra scar, fwd L turn to CP; Sd R to contra bjo, bk L DW),
- S&4Q's M fwd L blend to CP & comm LF turn to fc DC,-; Sd R cont turn to fc DRC blend to contra bjo, bk L comm RF turn to contra scar DC, fwd R comm LF turn to DRC in contra bjo, bk L comm RF turn to contra scar DC(W bk R swvl LF on R,-; sd L to contra bjo, fwd R to contra scar, sd L to contra bjo, bk R to contra scar);
- QQQQS 5+ M sd R turn LF to fc COH,x L in bk of R, sd R, tch L to R to fcDC (W bk & sd L to fc M, twirl LF R,L, tch R to L fcg M); Fcg DC M stp apart on L pointing R twds W release lead hnds & join trailing hnds extend lead hnd up& out to sd look @ W with left sd stretch(W fcg DRW stp apart on R join trailing hnds look @ M extend lead hnd up & out to sd with right sd stretch) hold as music ends,-.

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"BANDSTAND BOOGIE"

Choreographer: Irv & Betty Easterday, 18723 Dover Drive, Hagerstown MD 21742
 phone: 301-733-0960/email: Roundarama@aol.com
 Music: *S*T*A*R Available from choreographer or Palomino Records
 Rhythm/Phase: Single Swing Phase: V
 Footwork: Opposite unless noted Slow for comfort July 1999
 Sequence: INTRO A B A(1-8) C A(9-16) END



MEAS
1 - 4

INTRO
6 FT APT M FAC PTR & WALL WAIT; TOG, CLAP, TOG, CLAP;
SWIVEL WALK 6 & FREEZE:

1 M fac ptr & WALL M's L & W's R free wait 1;
 2 Fwd L (W fwd R), clap hds tog, fwd R (W fwd L), clap hds tog;
 3 - 4 Swivel walk 6 elbows bent palms down shake hds fwd L, R, L, R; L, R, end fac ptr & WALL
 no hds jnd, FREEZE, FREEZE;

QQQQ
 QQQQ
 QQ--

PART A

SD L & R: FALWYRK - CHG R TO L - CHG L TO R TO R/R HDS - AM SPIN; M SPIN:

1 - 8
 SS 1 (SD L & R) M fac ptr & WALL no hds jnd with SWAY action sd L, sd R;
 2 - 4 Blend to CP M fac WALL (FALWYRK) small bk L (W bk R) to SCP, rec R trn RF to fac, sd L
 QQSS ; sd R, (CHG R TO L) small bk L (W bk R) to SCP, rec R to fac; sd L trn 1/4 LF (W fwd R
 QQSS trng 3/4 RF under M'L & W's R jnd hds), sd & fwd R twd LOD end LOP M fac ptr & LOD;
 5 - 8 (CHG L TO R) LOP M fac LOD rk apt L (W bk R), rec R, sd L comm RF trn (W fwd R trn 3/4
 QQSS LF under M's L & W's R jnd hds), sd R twd RLOD end fac ptr & WALL R/R hds jnd , - ,
 (AM SPIN) rk apt L (W apt R), rec R; sd L lead W to spin RF (W sd & fwd R free RF spin to
 QQ fac M), hold (W sd L), - ; M sd & fwd R free RF spin to fac-W (W hold), - , tch L no wgt (W
 SS hold) end fac ptr & WALL no hds jnd, - ;

SD L & R: THRWY - CHG L TO R TO R/R HDS - MIAMI SPECIAL - SLOW HIP BUMP;

9 - 16
 SS 9 (SD L & R) M fac ptr & WALL no hds jnd with SWAY action sd L, sd R;
 10 - 12 (THRWY) small bk L (W bk R) to SCP, rec R to fac, sd L trn 1/4 LF (W fwd R trng 1/2 LF
 QQSS to fac RLOD), sd & fwd R twd LOD end LOP M fac ptr & LOD, (CHG L TO R) LOP M
 QQSS fac LOD rk apt L (W bk R), rec R; sd L comm RF trn (W fwd R trn 3/4 LF under M's
 L & W's R jnd hds), sd R twd RLOD end fac ptr & WALL R/R hds jnd , - ;
 13 - 16 (MIAMI SPECIAL) rock apt L, rec R, fwd L trng 1/2 RF lead W LF under jnd R/R hds place
 QQSS jnd hds over M's head to rest behind M's neck (W fwd R trng 1/2 LF under jnd hds) release
 QQ hds, - ; sd R end LOP M fac ptr & COH, - , (SLOW HIP BUMP) rk apt L, rec R; trng RF sd &
 S --- slightly fwd L (W trng LF sd & fwd R) to bk-to-bk "V" M fac DLW (W fac DLC), - , - ; fwd R
 S --- trng LF (W fwd L trng RF) end LOP M fac ptr & COH, - , - ;

PART B

LOP M FAC COH CHICKEN WALKS; LINDY WHIP TWICE; LINK TRN 4; SD L & R;

1 - 8
 SS 1 - 2 (CHICKEN WALKS) LOP M fac COH small bk twd WALL L, R, L, R;
 QQQQ 3 - 6 (LINDY WHIP TWICE) LOP M fac COH sd & fwd L lead W fwd, fwd R XIF of L comm RF
 QQQQ trn, cont RF trn to fac WALL kick L bk twd COH keep leg straight, fwd L twd WALL; fwd R
 XIF of L comm RF trn, cont RF trn fwd L to fac COH, kick R bk twd WALL keep leg straight,
 XRIF of L end LOP M fac COH; (LOP W fac WALL fwd R comm RF trn, fwd L end fac COH,
 draw R knee up in tuck position, fwd R twd COH; cont RF trn fwd & sd L, cont RF trn bk
 R, kick L bk twd COH, XLIB of R end LOP fac WALL;) REPEAT ACTION OF LINDY WHIP
 MEAS 3 & 4; [NOTE: THIS FIGURE HAS A SLING-SHOT FEEL ON COUNTS 3 & 7]
 7 - 8 (LINK TRN 4) LOP M fac COH comm RF trn fwd L, XRIF cont RF trn, fwd L end fac WALL,
 QQQQ XRIF (W comm RF trn XRIF of L, cont RF trn fwd L, XRIF of L, sd L) end BFLY M fac WALL;
 SS (SD L & R) M fac ptr & WALL BFLY with SWAY action sd L, sd R;

"BANDSTAND BOOGIE"

9-16 BFLY BASIC RK TWICE;;; MOD IIVE WALKS;;; SD L & R - JUMP TOG & JUMP APT::
 QQSS 9-11 (BFLY BASIC RK TWICE) M fac ptr & WALL BFLY rk apt L, rec R, sd L,-; sd R,-, rk apt L,
 QQSS rec R; sd L,-, sd R,-;
 QQQQ 12-14 (MOD IIVE WALKS) BFLY M fac WALL rk apt L, rec R, sd L, XRIF (W XLIF); sd L,-, XRIF,-;
 SS QQQQ BFLY prog LOD sd & fwd L, XRIF (W XLIF), sd & fwd L, XRIF (W XLIF);
 SS 15-16 (SD L & R) M fac ptr & WALL BFLY with SWAY action sd L,-, sd R,-; (JUMP TOG & JUMP
 SS APT) BFLY feet tog slight jump fwd twd ptr,-, feet tog jump apt free M's L & W's R ft release
 hdhld,-;

PART A (1-8)

1-8 SD L & R; FALWY RK - CHG R TO L - CHG L TO R TO R/R HDS - AM SPIN::: M SPIN:
 1-8 REPEAT ACTION MEAS 1-8 PART A end R/R hdhld M fac WALL:::;

PART C

1-8 R/R HDS CIRCLE WALKS 4;; ROLL OFF ARM TWICE TO 1/2 OP LOD::: BREAKAWAY TWICE::
 SS 1-2 (CIRCULAR WALKS) R/R hdhld M fac WALL both move fwd small steps 1/2 circle fwd L,-,
 SS fwd R,-; fwd L,-, fwd R end R/R hds jnd M fac COH (W swivel walks end fac WALL to M's
 R side);
 QQS 3-6 (ROLL OFF ARM TWICE) R/R hdhld M fac COH comm 3/4 RF trn rk apt L, rec R, fwd L (W
 QQS rk bk R, rec L, fwd R trn 1/2 LF) end ptrs fac DLW W in crook of M's R arm,-; cont RF trn fwd
 R, fwd L, fwd R (W bk L, bk R trn 1/2 RF to fac ptr, sd L) end R/R hds jnd M fac ptr & RLOD,
 -; REPEAT ACTION MEAS 3 & 4 except comm 1/2 RF trn rk apt L, rec R, fwd L (W rk bk
 QQS R, rec L, fwd R trn 1/2 LF) end ptrs fac COH W in crook of M's R arm,-; cont RF trn fwd R,
 QQS fwd L, fwd R release R/R hdhld (W bk L, bk R, bk L raise L arm to place on M's R shoulder)
 end 1/2 OP ptrs fac LOD;;
 QQS 7-8 (BREAKAWAY TWICE) 1/2 OP ptrs fac LOD rk bk L (W bk R), rec R comm RF trn to fac ptr
 QQS (W LF trn), sd & fwd L (W sd & fwd R) end LEFT 1/2 OP ptrs fac RLOD,-; rk bk R (W bk L),
 rec L comm LF trn to fac ptr (W RF trn), sd & fwd R (W sd & fwd L) end SCP ptrs fac LOD,-;

LINDY KICK TWICE::: WHIP THRWY:: STOP & GO::

9-16 (LINDY KICK TWICE) Blend to SCP fac LOD rk bk L, rec R, kick L fwd, step fwd LOD bend
 QQQQ 9-12 L knee; kick R fwd LOD, tch R to L, point R bk twd LOD, step bk R twd RLOD; REPEAT
 QQQQ ACTION OF LINDY KICK MEAS 9 & 10;;
 QQQQ QQQQ 13-14 (WHIP THRWY) SCP fac LOD rk bk L, rec R comm RF trn, sd L (W rk bk R, rec L comm RF
 QQS trn, sd R) end CP M fac RLOD,-; cont RF trn XRIB, sd L, sd & fwd R (W cont RF trn sd L, fwd
 QQS R, sd & bk L) end LOP M fac ptr & WALL,-;
 QQS 15-16 (STOP & GO) LOP fac ptr & WALL rk apt L, rec R, fwd L (W fwd R trn 1/2 LF under jnd hds
 QQS to M's R side) end both ptrs fac WALL,-; fwd R, rec L, bk R (W bk L, rec R trn 1/2 RF under
 jnd hds to fac M, bk L) end LOP release hdhld,-;

PART A (9-16)

1-8 SD L & R; THRWY - CHG L TO R TO R/R HDS - MIAMI SPECIAL - HIP BUMP:::;
 REPEAT ACTION MEAS 9-16 PART A:::;

ENDING

1+ [6 BEATS] SIT - FREEZE (W R & L WHISK)
 QQQQQQ LOP M fac COH rec L in place trn RF. sd R bend knees to sit position FREEZE leading W to M's R
 and release M's L & W's hdhld lead W to M's L side (W fwd R in front of M trn RF, sd L to M's R
 side in CP place her R hd on M's L shoulder, XRIB of L lower to momentary sit line, rec L comm LF
 trn, sd R to M's L sd, XLIB of R to sit line) end M's arms arnd W's waist (W's hands on M's shoulders)

99-63

BEAUTIFUL DREAMER

Choreography: Ron & Mary Noble, 1570 N. Kings Valley Hwy Dallas, OR 97338 (503) 623-3782
Nov - Mar 13631 E. 53rd Drive Yuma, AZ 85367 (520) 345-0760
Record: Special Pressing (flip Oye Como Va) available from choreographer
Phase: V + 1 (BALLERINA WHEEL) + 1 unphased (SWITCH WEAVE)
Rhythm: Waltz Speed 45 rpm
Sequence: Intro, A, B, C, A, B, C (1-11), Ending Corrected - April 1999

- INTRO -

1 - 5 FC HANDSHAKE M'S R & W'S L FREE WAIT 1; FWD TO A BALLERINA WHEEL;; LUNGE & EXPLODE; LADY SYNCOP ROLL (SCP);

- 1 Op fc position M fc Wall rt ft free and pointed bk W's lf ft free and pointed bk with a hndshk wait 1 meas;
- 2-3 Fwd R trng W rt fc to Varsouvienne beginning to walk arnd W, fwd L, fwd R; Fwd L, fwd R, fwd L to fc wall; (W fwd L trng rt fc to Varsouvienne raising R ft about knee high with foot about 6 in. in front of lt knee with toe pointed down and knee of rt leg upward diagonally to rt from toe and holding position as M walks W arnd in circle, -, -; -, -, -;)
- 4 Sway lf and lunge sd R with rt arm up and out to the sd with a rainbow action, -, -;
- 5 Rec sd L, thru R, fwd L (SCP LOD); (W rec L starting a lf fc trn, sd R continuing the trn/fwd L, sd R;)

- A -

1 - 4 SYNCOP VINE; OPEN NATURAL; OUTSIDE SPIN; RIGHT TURNING LOCK;

- 1 Thru R/sd L, XRIB, sd L;
- 2 Starting a rf trn fwd R, sd L across line of dance, bk R to contra BJO DRC; (W fwd L, fwd R, fwd L to contra BJO;)
- 3 Start a rt fc body trn small bk L, fwd R in contra BJO continuing to trn rt, sd and bk L (CP RLOD); (W starting a rt fc trn fwd R, cl L to R continuing to trn, fwd R to CP;)
- 4 Bk R with a rt sd lead starting to trn rt / XLIFR to fc COH, continuing to trn rt fc sd and fwd R, cont trn sd & fwd L to SCP DLC; (W fwd L starting to trn rt / XRIBL, fwd and sd L continuing to trn rt, fwd R to SCP;)

5 - 8 SWITCH WEAVE;; LADY BACK RONDE and WHISK; CHAIR and SLIP;

- 5-6 Thru R, fwd L trng lf to CP, sd and slightly bk R (BJO DRC); bk L, bk R to CP RLOD, -; (W thru L, trng lf fc sd R to CP, continue trng on R to face line of dance fwd L; fwd R to contra BJO, fwd L trng body lf fc to CP, -;)
- 7 [&123] Slip L bk trng rf fc/fwd R continuing trn, hold, fwd L trng to SCP DLW; ([&123] W slip fwd R/bk L, ronde R clockwise, cross R behind L to SCP;)
- 8 Lunge fwd R, rec L, slip R bk with lf fc body rotation (CP DLC);

9 - 12 TELEMARK (SCP); MAN CHASSE LADY TRN in 3 TO SHADOW; SHADOW RIGHT TURNS;;

- 9 Fwd L, fwd and sd R around W close to W's feet trng lf fc, sd and slightly fwd L (SCP DLW); (W bk R starting to trn lf bringing L beside R with no weight, trn lf fc on R heel and chng weight to L, sd and slightly fwd R to SCP;)
- 10 Thru R, sd L/cl R, sd to SHADOW DLW lf hnds joined; (W thru L, sd & fwd R trng lf fc, sd & fwd L to SHADOW DLW;)
- 11-12 (same ft) Fwd R trng rt fc, sd L continuing trn, bk R; bk L trng rt fc, sd R, fwd L to SHADOW LOD;

13 - 16 **SHADOW RIGHT TURN; MAN CHASSE LADY ROLLS to SCAR; TELEMARK (BJO); HINGE;**

- 13 Same as measure 11 Part A
- 14 Bk L trng rt fc, sd R/cl L, sd R (SCAR DLC); (W rolls rt fc bk L, sd R continuing turn, sd L to SCAR DLC;)
- 15 Fwd L, fwd and sd R arnd W close to W's feet trng lf fc, continue rotation fwd & sd L (BJO DLW); (W bk R starting to trn lf bringing L beside R with no weight, trn lf fc on R heel and chng weight to L, continue rotation bk & sd R to BJO;)
- 16 Body rotation lf fc without change of weight -, -, -; (W swiveling lf fc, cross L in back of R, relaxing left knee and pointing R;)

- B -

1 - 4 **HOVER OUT (SCP); MODIFIED SYNCOP TWISTY VINE 7 LADY RONDE;; BACK & POINT (LADY SWIVEL & DEVELOPE);**

- 1 Rotate rt fc causing W to step fwd, sd R with hover, rec sd & fwd L (SCP LOD); (W fwd R, fwd L trng rt fc with hover, fwd R to SCP;)
- 2 Thru R/sd L, thru R, sd L; (W thru L, sd R / XLIF, sd R;)
- 3 Thru R/sd L, thru R checking with rf fc body rotation, -; (W thru L, sd R / XLIB, ronde R cw;)
- 4 Rec L to BJO DLW raising lf hnd up, pt R, hold; (W bk R under body swvl lf fc, raise L ft to R knee, extend right leg out;)

5 - 8 **BACK SIDE FORWARD to SKATERS DRC; FWD 3 (LADY ROLLS) to SCP LOD; RIPPLE CHASSE; WHIPLASH & CHANGE SWAY (BJO);**

- 5 Bringing joined hnds up & over W's head XRIB, sd L, fwd R to Shadow DRC joining lf hnds starting to trn rt; (W fwd L, sd R, bk L starting a rt fc trn;)
- 6 Continuing rt fc trn dropping hnds fwd L, fwd R, fwd L to SCP LOD; (W rolls rt fc R, L, R;)
- 7 Thru R, sd & slightly fwd L with slight lf sd stretch/continue lf sd stretch into a rt sway closing R to L looking to the rt, sd and fwd L blending to SCP LOD; (W thru L, sd & fwd R with slight rt sd stretch/continue rt sd stretch into a lf sway closing L to R looking to the lf, sd & fwd R blending to SCP LOD;)
- 8 Thru R, trng body rt fc pt L in CP WALL, slowly chng sway to contra BJO DLW; (W thru L, swivel on L to fc partner and point R in CP, slowly chng sway to contra BJO DLW;)

- C -

1 - 4 **ROYAL SPIN SYNCOP; BACK HOVER (SCP); OPEN IN & OUT RUNS;;**

- 1 Start rt fc body turn toeing in with rt sd lead small bk L, fwd R outside partner in contra BJO continuing rt fc turn, fwd L to contra BJO LOD/cl R; (W starting a rt fc turn with lf sd leading fwd R, continuing the turn as L curls in small ronde clockwise raising knee to bring lf ft to rt knee, continue rt fc turn on ball of R ft touch L to R in contra BJO/cl L;)
- 2 Bk L, sd & bk R hovering, fwd L to SCP LOD; (W fwd R, sd & fwd L hovering, fwd R to SCP LOD;)
- 3-4 Fwd R starting a rt fc trn, sd & bk L trng _ rt fc, fwd R LHOP LOD; fwd L, fwd R, fwd L to HOP LOD; (W fwd L, fwd R, fwd L to LHOP LOD; fwd R starting a rt fc trn, sd & bk L trng _ rt fc, fwd R HOP LOD;)

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5 - 8 **OPEN NATURAL; INSIDE WRAP to SKATERS (LOD); SYNCOP. WHEEL to BFLY (LOD)::**

- 5 Fwd R starting a rt fc trn, sd & bk L, continuing body rotation bk R to contra BJO RLOD; (W fwd L, fwd R, fwd L outside partner to contra BJO;)
 - 6 Bk L starting a rt fc turn bringing joined hnds between partners, sd & fwd R bringing joined hnds up and over W's head to a wrapped position, fwd L joining lf hnds to a Skaters position LOD; (W fwd R, XLIFR, sd & bk R to Skaters position LOD;)
 - 7-8 Wheel rt fc two trns fwd R/fwd L, fwd R/fwd L, fwd R/fwd L; fwdR/fwd L, fwd R/fwd L leading the W to make an outside roll, fwd R to BFLY LOD; (W wheel rt fc bk L/bk R, bk L/bk R, bk L/bk R; bk L/bk R, bk L/bk R starting a rt fc trn, sd & bk L to BFLY;)
- note: The Wheel can be done without the syncop. R, L, R; L, R, pt sd L; (W bk L, R, L; R, L trng rt fc, pt sd R;)

9 - 13 **CROSS POINTS (twice):: CROSS CK FWD, REC, SIDE to BJO DLC; WEAWE to SCP LOD::**

- 9 Cross L fwd, pt sd R, -; (W cross bk R, pt sd L, -;)
- 10 Cross R fwd, pt sd L, -; (W cross bk L, pt sd R, -;)
- 11 Cross chk fwd L, rec R, sd & fwd L to contra BJO DLC; (W cross chk bk R, rec L, sd & bk R to contra BJO DLC;)
- 12-13 Fwd R, fwd L trng lf fc, sd & bk R; bk L, bk R to CP RLOD, trng lf fc sd & fwd L to SCP DLW; (W bk L, bk R trng lf fc, sd & fwd L; fwd R, fwd L to CP, trng lf fc sd & fwd R to SCP DLW;)

- ENDING -

1 - 3 **WEAWE to HINGE:::**

- 1-2 Fwd R, fwd L trng lf fc, sd & bk R; bk L, bk R to CP RLOD, trng lf fc sd & fwd L starting a lf sd stretch swiveling lf fc leading W to cross her L ft behind her R keeping lf sd toward partner; (W bk L, bk R trng lf fc, sd & fwd L; fwd R, fwd L to CP, trng lf fc sd & fwd R starting a rt sd stretch swiveling lf fc;)
- 3 Relax lf knee & veer rt knee to sway rt to look at Woman extending lf arm up & out, -, -; (W cross L in bk of R keeping lf sd toward partner, relaxing lf knee & pointing R extending lf arm out, -;)

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"BEGIN TO COLOR ME"

CHOREOGRAPHY: Kay & Joy Read, 1800 Lawyer, College Station, TX 77840, 409-696-4073
RECORDING "Begin To Color Me" [Flip "Shadow Bolero"]
PHASE & RHYTHM: Phase VI Waltz
SEQUENCE: INTRO, A, A Mod, B, B Mod Speed 45 RPM

INTRO

1-4 ("Me") **OP CK RONDE; BK TO SWAY LINE; ROLL RLOD; CROSS CK & EXTEND;**
 1 1_3 [OP CK RONDE] Fc RLOD lt ft free for both lt hds joined on "Me" fwd L, __, bk R fc WALL
 (W bk L, swivel rf & ronde R cw, xLib fc WALL);
 2 1__ [BK TO SWAY LINE] Sd L fc WALL release hds rt arm on W's waist extend lt arm sd lt sd stretch (W identical);
 3 123 [ROLL RLOD] Fwd R RLOD trn rf, cl L, sd R fc Wall sd x sd join M's rt W's lt hds (W rf roll fwd R, bk L, sd R);
 4 1__ [CROSS CK & EXTEND] Sd x sd XLif & slo extend lt arm up & fwd (W xLif & slo extend rt arm up & fwd);

PART A

1-4 **TRANS/ROLL; MANU; SPIN TRN; RF TRNG LK;**
 1 1_3 [TRANS/ROLL] Rec bk R, rise brush L to R. fwd L BJO/DW
 /12&3& (W rec bk R, fwd L LOD roll lf/cl R, fwd L cont lf roll/bk R DW BJO);
 2 123 [MANU] Fwd R DW outsd ptr, fwd L rf trn, cl R CP RLOD (W bk L ptr outsd, bk R rf trn, cl L CP);
 3 123 [SPIN TRN] Bk L rf trn, fwd R rf trn rise, bk L DC CP fc DRW (W fwd R rf trn, bk L rf trn rise, fwd R DC CP);
 4 1&23 [RF TRNG LK] Bk R rf trn/lk Lif, fwd R CP rf trn, fwd L SCP/DC (W fwd L rf trn/lk Rib, bk L CP, fwd L SCP);

5-8 **RUN OP NAT; SLO SD LK; DBL REV; OP TELEMAR;**
 5 123& [RUN OP NAT] SCP fwd R DC, rf trn bk L, bk R/bk L DC ptr outsd (W fwd L, fwd R, fwd L/fwd R outsd ptr);
 6 123 [SLO SD LK] Bk R DC, trn lf sd & fwd L, lk Rib CP DC (W fwd L, trn lf sd & bk R, lk Lif CP fc DRW);
 7 123/12&3 [DBL REV SPIN] Fwd L DC, lf trn sd R, spin lf on R CP LOD (W bk R, cl L lf heel trn, fwd & sd R/lk Lif CP);
 8 123 [OP TELEMAR] Fwd L LOD, lf trn sd R, sd & bk L DW head lt (W bk R, cl L lf heel trn, fwd R DW head rt);

9-12 **THROWAWAY OVERSWAY; SLO RISE; DBL RONDE TO TWIST TRN;**
 9 1__ [THROWAWAY OVERSWAY] Lf body trn lead W lf swivel (W lf swivel on R, pass L by R, extend L bk head lt);
 10 1__ [SLO RISE] Rise on L lf body trn lead W lf swivel to CP WALL (W rise on R swivel rf to CP fc COH);
 11 123 [DBL RONDE TO TWIST TRN] Fwd R, ronde L fwd cw rotate rf, fwd L rf trn around W CP fc LOD
 (W bk L, ronde R bk cw rotate rf, xRib cont rf trn, CP fc RLOD);
 12 123/&123 Xrib/unwind rf lead ptr around outsd, cont u nwind rf rise transfer wt to R, bk L lt sway fc RLOD
 (W fwd L outsd ptr rf trn/fwd R, fwd L rise rf trn, fwd R LOD head rt);

13-16 **REV CORTE; BK WHISK; WING; RT CHASSE;**
 13 123 [REV CORTE] Bk R LOD lf trn, cont trn & rise, lower on R BJO LOD (W fwd L lf trn, sd R rise, cl L BJO fc RLOD);
 14 123 [BK WHISK] Bk L ptr outsd, bk R, xLib under body SCP LOD (W fwd R outsd ptr, fwd L trn rf, xRib SCP LOD);
 15 123 [WING] Fwd R DC lf body trn lead W to lt sd (W fwd L, lf trn fwd R to M's lt sd, fwd L outsd ptr lt sd);
 16 12&3 [RT CHASSE] Fwd L DC outsd ptr lt sd, lf trn sd R/cl L, bk R BJO fc RLOD
 (W bk R ptr outsd lt sd, lf trn sd L/cl R, fwd L BJO fc LOD);

17-20 **BK RUN WING CHECKED; CROSS LINK TO PROM RLOD; CHASSE LK; RT LUNGE;**
 17 1&23 [BK RUN WING CHECKED] Bk L LOD ptr outsd/bk R CP, bk L, bk R under body check ptr outsd lt sd fc RLOD
 (W fwd R LOD outsd ptr/fwd L CP fwd R, small fwd L checking outsd ptr lt sd);
 18 123 [CROSS LINK TO PROM RLOD] Small fwd L RLOD outsd ptr lt sd, W to rt sd cl R, rise fwd L SCP RLOD
 (W bk R, sd L M's rt sd, rise fwd R SCP);
 19 12&3 [CHASSE LK] Fwd R SCP RLOD, fwd L lf body trn/cl R, fwd L CP RLOD (W fwd L SCP, sd R/lk Lif, bk R CP);
 20 1__ [RT LUNGE] Lower fwd R soft knee & extend rt sd (W lower bk L & extend lt sd head well lt);

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"BEGIN TO COLOR ME" (Cont.)

- 21-24** **BK & RT CHASSE; SLO OUTSD SWIVEL; DBL OUTSD SWIVELS; LILT PVT;**
21 12&3 [BK & RT CHASSE] Bk L LOD, rf trn sd R/cl L, bk R BJO fc RLOD (W fwd R LOD, rf trn sd L/cl R, fwd L BJO);
22 1_ [SLO OUTSD SWIVEL] Bk L ptr outsd lead W rf swivel to SCP RLOD (W fwd R outsd ptr swivel rf to SCP);
23 12_ [DBL OUTSD SWIVELS] Fwd R SCP lead W lf swivel to BJO, bk L ptr outsd lead W rf swivel to SCP RLOD, __
(W fwd L SCP lf swivel to BJO fc LOD, fwd R outsd ptr rf swivel to SCP RLOD. __);
24 1_3 [LILT PVT] Fwd R SCP, rise on R rt sd stretch head lt, small fwd L slip lf CP DRW
(W fwd L, rise ON L lt sd stretch head rt, lf trn small bk R slip lf CP fc DC);

PART A Mod

- 1-4** **BK & CHASSE; MANU; SPIN TRN; RT TRNG LK;**
1 12&3 [BK & CHASSE] Bk R DC, sd L/cl R, fwd L BJO DW (W fwd L DC, sd R/cl L, bk R BJO fc DRC);
- 5-8** **RUN OP NAT; SLO SD LK; DBL REV; OP TELEMAR;**
9-12 **THROWAWAY OVERSWAY; SLO RISE; DBL RONDE TO TWIST TRN;;**
13-16 **REV CORTE; BK WHISK; WING; RT CHASSE;**
17-20 **BK RUN WING CHECKED; CROSS LINK TO PROM RLOD; CHASSE LK; RT LUNGE;**
21-23 **BK & RT CHASSE; SLO OUTSD SWIVEL; LILT PVT;**

PART B

- 1-4** **BK & CHASSE; MANU; SPIN & TWIST TO SWAY LINE;;**
1 12&3 [BK & CHASSE] Bk R DC, sd L/cl R, fwd L BJO DW (W fwd L DC, sd R/cl L, bk R BJO fc DRC);
2 123 [MANU] Fwd R DW outsd ptr, rf trn sd L, cl R CP RLOD (W bk L ptr outsd, sd R, cl L CP fc LOD);
3 123 [SPIN & TWIST TO SWAY LINE] Bk L LOD pvt rf 1/2, fwd R cont rf pvt, sd L around ptr to CP RDC
(W fwd R LOD pvt rf 1/2, bk L cont rf trn, cl R CP fc DW);
4 8&12_ Hook Rib/unwind rf, cont unwind on R soft knee lt sd open rt sd stretch head lf fc DW, extend sway line
(W fwd L/fwd R outsd around ptr, fwd L soft knee rf swivel rt sd open head rt fc DRC, extend sway line);
- 5-8** **SLO LK; DBL REV 2T;; START FULL VIEN TRN;**
5 _23 [SLO LK] Start sway chg, rec sd L chg to lt sd stretch, lk Rib CP DC (W start sway chg, rec sd R, lk Lif CP);
6 123/12&3 [DBL REV SPIN] Fwd L DC, lf trn sd R, spin lf on R CP LOD (W bk R, cl L lf heel trn, fwd & sd R/lk Lif CP);
7 123/12&3 [DBL REV SPIN] Fwd L DC, lf trn sd R, spin lf on R CP LOD (W bk R, cl L lf heel trn, fwd & sd R/lk Lif CP);
8 123 [FULL VIEN TRN] Fwd L LOD, fwd R swivel lf, lk Lif CP RLOD (W bk R LOD, lf trn sd L, cl R CP fc LOD);
- 9-12** **FINISH VIEN TRN; ("Color--Please") SLO CONTRA CK & ROLL TO OVERSWAY;;**
LINK TO PROM;
9 123 Bk R LOD, lf trn sd L, cl R CP DW (W fwd L LOD, fwd R swivel lf lk Lif CP fc DRC);
10-11 [SLO CONTRA CK & ROLL TO OVERSWAY] On "Color" lower fwd L strong contra look at ptr, start rf body
rotation shifting wt to R chg sway to rt sd stretch trn head to lt, shift wt to L strong prom sway, leave R
extended, on "Please" chg sway to lt sd stretch oversway trn head to rt
(W on "Color" lower bk R strong contra head strong lt, start rf body rotation keep head strong lt shift wt to L
chg to prom sway head rt, shift wt to R soften lt leg, on "Please" chg sway to oversway head lt);
12 123 [LINK TO PROM] Cl R head rt, rise trn head lt, fwd L SCP DW (W cl L head lf, rise trn head rt, fwd R SCP);
- 13-14** **FWD HOV BJO; ("This-Is-The") BK WHISK;**
13 123 [FWD HOV BJO] Fwd R SCP DW, fwd L rise lf body trn, bk R DRC BJO (W fwd L, fwd R rise trn lf, fwd L BJO);
14 123 [BK WHISK] On "This" bk L DRC ptr outsd, on "Is" bk R rf body trn rise, on "The" hook Lib SCP DW
(W on "This" fwd R DRC outsd ptr, on "Is" fwd L rf trn, on "The" hook Rib SCP DW);

PART B Mod

1-4 **("Girl") CHASSE; MANU; SPIN & TWIST TO SWAY LINE;;**

- 1 12&3 [CHASSE] On "Girl" fwd R SCP DW, fwd L/cl R, fwd L BJO (W on "Girl" fwd L SCP, fwd R lf trn/cl L, bk R);
- 2 123 [MANU] Fwd R DW outsd ptr, fwd L rf trn, cl R CP RLOD (W bk L ptr outsd, bk R rf trn, cl L CP);
- 3 123 [SPIN & TWIST TO SWAY LINE] Bk L LOD pvt rf 1/2 , fwd R cont rf pvt, sd L around ptr to CP RDC
(W fwd R LOD pvt rf 1/2, cont pvt bk L, cl R rf toe spin to CP fc DW);
- 4 &12_ Hook Rib/rf unwind, cont unwind on R soft knee lt sd open rt sd stretch head lf fc LOD, extend sway line
(W fwd L/fwd R outsd around ptr, fwd L soft knee rf swivel rt sd open head rt fc RLOD, extend sway line);

5-8 **SLO LK; DBL REV; ("Color--Gone") SLO CONTRA CK & ROLL TO OVERSWAY;;**

- 5 _23 [SLO LK] Start rec, rec sd L chg to lt sd stretch, lk Rib CP DC (W start rec, rec sd R chg sway, lk Lif CP fc DRW);
- 6 123/12&3 [DBL REV SPIN] Fwd L DC, lf trn sd R, spin lf on R CP LOD (W bk R, cl L lf heel trn, fwd & sd R/lk Lif CP);
- 7-8 [SLO CONTRA CK & ROLL TO OVERSWAY] On "Color" lower fwd L strong contra look at ptr, start rf body
rotation shifting wt to R chg sway to rt sd stretch trn head to lt, on "Gone" shift wt to L leave R extended chg
sway to lt sd stretch oversway trn head to rt
(W on "Color" lower bk R strong contra head strong lt, start rf body rotation keep head strong lt shift wt to L
chg sway to lt sd stretch trn head to rt, on "Gone" shift wt to R soften lt leg chg sway to oversway trn head lt);;

9-12 **LINK TO PROM; RIPPLE CHASSE; RUN OP NAT; HINGE;**

- 9 123 [LINK TO PROM] Cl R head rt, rise trn head lt, fwd L SCP DW (W cl L head lf, rise trn head rt, fwd R SCP);
- 10 12&3 [RIPPLE CHASSE] Fwd R SCP DW, fwd L trn head rt/cl R rise trn head to lt, fwd L SCP/DW
(W fwd L SCP, fwd R trn head lt/cl L trn head rt, fwd R SCP);
- 11 123& [RUN OP NAT] Fwd R SCP DW, rf trn bk L/bk R, bk L DC ptr outsd (W fwd L, fwd R/fwd L, fwd R outsd ptr);
- 12 123 [HINGE] Bk R LOD, bk L prom sway, rise lf body trn fc WALL extend lt arm bk lower on L chg sway extend R
(W fwd L, fwd R LOD head rt, swivel lf bk L under body rt hd on M's lt sh lower on L soft rt leg head lt);



COSTUMBRES

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Record: Educational Use Only - Avail. from Choreographer or Palomino **PHASE VI - Bolero**

Sequence : **INTRO - A - B - C - B mod - B (meas 3-15) - END SLOW FOR COMFORT**

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses)

Timing: Standard Bolero SQQ (unless noted)

RELEASE 7/99

INTRO

Meas:

1-5 SHAD POS DLW L FT FREE FOR BOTH WAIT 1 MS; SL WK L; SL WK R;

FWD 2 CHK; WHEEL TRANS DLW;

1-3 Shad DLW sm ftwk Wt 1 meas; Fwd L, -, -, -; Fwd R, -, -, -;

4-5 [fwd 2 ck]Fwd L, -, fwd R, fwd L; [wheel] Comm full RF wheel fwd R, -, L, R fc DLW(W comm RF wheel bk R, bk L/bk R, bk L fc DRC, -);

(qq&s)

PART A

1-4 DLW HOLD W TRN TO OPPOSITE LN ARM SWEEP; RISE TRN W TO PRESS LINE & SHAPE;

FWD CK REC; M TRN W BK TO OP LUNGE LN FC RLOD;

1-2 [opp ln w/arms] M hold lead W to trn RF pl L hd on W's R hip extend R arm up & out pt L sd, -, -, (W keep arms low & X in front fwd R trn 1/2 RF fc ptr raise arms up & out pt L ft sd & slightly bk, -, -, fc DRC) fc DLW; [w trn to shad] M rise & lead W to spin 1/2 LF to shad DLC press L ft, -, -, - (W spin LF on R to shad press L ft fwd, -, -, & extend R arm up & out);

3-4 [fwd ck rec] Sm ft wk Fwd L, -, fwd R chk, rec L bk; [op lunge ln] M fwd R trn RF 1/2 jn ld hds lower into R knee/pt L sd & slightly bk, -, sweep R arm fwd up & out, - (W bk R jn ld hds lower in R knee/pt L sd & slightly bk, -, sweep L arm fwd up & out, -)fc RLOD;

&ss

5-8 RISE & RK REC W CL; RT SD PASS; FWD BREAK; TRANS SKATERS BK LUNGE;

5-6 [rise rk rec] Rise on R lead W to cl L to R, -, rk fwd L, rec R (W rise on R cl L to R, -, rk bk R, rec L); [rt sd pass] Sd & fwd L to "L" pos raise ld hds to create window, -, XRIB of L trn RF, cont RF trn fwd L (W fwd R look away from M, -, fwd L trn LF under ld hds to fc ptr, bk R) fc DLC;

7-8 [fwd brk] Sd & fwd R to OP/FC DLC, -, ck fwd L slight contra ck action, rec bk R; [trans sktrs] Hold lead W to trn LF, -, bk L trn upper body slightly RF -, (W fwd R trn LF to skaters, -, bk L trn upper body slightly RF -) blend to SKTRS/LOD holding all jnd hds low and to the side;

9-12 FWD 2 CHK; LUNGE & W SPIN TO REV UNDERARM TRN; EXPLODE APT REC TCH; NEW YORKER;

9-10 [fwd chk] SKTRS Sm ft wk fwd R, -, fwd L, fwd R release jnd L hds (W rec R); [spin rev underarm trn] Sd L into L Lunge lead W to spin RF extend L arm up & out R hds jnd low in ft of W pt R ft to sd fc LOD slightly in ft of W, -, rec R trn RF fc COH, cl L to R (W keep wt on R spin RF 1 full trn pt L ft sd keep R hds jnd in ft extend L arm up & out end slightly beh M's R sd, -, rec L trn LF und jnd hds to fc ptr, cl R to L) LOP/FC COH;

11-12 [explode] M's L W's R hds jnd Slight RF trn lunge apt R fc LOD, -, rec L to fc ptr, tch R to L (W slight LF trn lunge apt L fc LOD, -, rec R to fc ptr tch L to R) FC/COH; [nyr] Sd & fwd R "V" pos, -, ck thru L, rec R to fc ptr & COH;

13-16 PREP AIDA; AIDA LN w/HIP RKS; CONTINUOUS SWIVELS::

13-14 [prep aida] Sd & fwd L "V" pos, -, thru R soft knee comm RF trn, sd L cont trn RF (W sd & fwd R "V" pos, -, thru L, sd R trn LF); [aida ln w/rks] Trn RF bk R slight "V" bk to bk pos, -, rk fwd L, rec R (W trn LF bk L slight "V" bk to bk pos, -, rk fwd R, rec L);

15-16 [cont swvls] Fwd L swvl LF to fc COH lead W to cont swivels, -, rk R, L (W fwd R swvl RF, -, fwd L swvl LF, fwd R swvl R); Rk R, -, L, R fc DRC (W fwd L swvl LF, -, fwd R swvl RF, fwd L swvl L fc DLW);

17-20 SWVL TO UNDARM TRN M TRN FC RLOD; FWD BREAK; LEFT PASS ; LUNGE BRK:

- 17-18 [undarm trn] Sd L trn slight RF to fc DLC raise ld hds , - , rk bk R lead W to trn RF under jnd ld hds, rec L trn LF (W fwd R swvl RF, - , fwd L cont RF trn under jnd hds, rec R) LOP/FC RLOD; [fwd brk] Sd & fwd R , - , ck fwd L slight contra ck action, rec bk R;
- 19-20 [lf pass] Fwd L to SCAR, - , rec R comm LF trn, sd & fwd L trn LF (W fwd R trn RF w/back to M, - , sd & fwd L trn LF, bk R) to OP/FC DLW; [lunge brk] Sd & fwd R, - , lower on R extend L ft to sd & bk, rise on R bring W fwd (W sd & bk L, - , bk R ck sit line action, rec fwd L) fc WALL;

PART B

1-4 TURNING BASIC;CONTRA BRK; TURNING BASIC 1/2: RT LUNGE w/ROCKS:

- 1-2 [trn basic] WALL Sd L with slight RF trn to CP,-, trn LF slip pvt action bk R, sd & fwd L trn LF to fc DLC; Sd & fwd R, - , fwd L contra chk action, bk R fc COH;
- 3-4 [trn basic 1/2] Sd with slight RF trn to CP,-, trn LF slip pvt action bk R, sd & fwd L trn LF to fc RLOD; [rt lng rks] Flex L knee sd fwd R lower into lunge ln make slight body trn to L , - , rk bk L, rec R;

5-8 X BODY W SYNCO INSIDE TRN; NY'R;UNDERARM TRN; DBL NATURAL:

- 5-6 [x body inside trn]Sd L trn LF open W out slightly raise jnd ld hds, - , lead W to trn LF under jnd hds XRIB of L cont trn, cont trn rec L (W Sd R, - , comm LF trn under jnd ld hds L/R, L/R) fc Wall; [nyr] Sd & fwd R "V" pos, - , ck thru L, rec R to fc prt;
- 7-8 [undarm trn] Sd L raise ld hds, - , XRIB slight RF trn lead W to trn RF under jnd ld hds, fwd L fc DRW (W trn RF sd & fwd R, - , Fwd L cont RF trn under jn hds, rec R)LOP/FC DRW; [dbl nat'l] Comm RF trn blend to CP fwd R bet ptr's feet, - , fwd & arnd ptr Lcont RF trn, cont RF trn spinning on ball of L allowing W to step into BJO (W comm RF trn bk L, - , cl R to L heel trn, cont RF trn fwd & arnd ptr L/cont RF trn fwd R outsd ptr) BJO/DLC;

9-12 M CHK & SLIP; CURVING WALK 3 RLOD; FWD SWING TO RT LUNGE LN; RISK RK REC:

- 9-10 [ck & slip] Cont RF upper body trn keep R shoulder back check fwd R (chair) outsd ptr causing W to swivel RF, - . comm LF upper body trn rec bk L, cont LF body trn slip R in bk of L (W swivel RF on R, cl L to R no wgt, swivel LF on R, cont LF trn on R slip L fwd) CP/DLC; [curv wk]Trn LF fwd L, - , R, L fc CP/RLOD;
- 11-12 [swing to rt lng] Fwd R swing L ft fwd, - , lower & swing L ft bk stretch L sd to R lng ln, - (W bk L swing R ft bk, - lower & swing R ft fwd to R lng ln); [rk rec] Rise on R, - , rk fwd L, rec R;

13-16 X BODY OVRTRN; FWD SWVL TO FC; UNDERARM TRN; ROPE SPN 1/2:

- 13-14 [x bdy ot] Sd & bk L trn LF, - , bk R cont LF trn fc LOD, fwd L lead W to fc LOD (W fwd R XIF of M, - , fwd L comm LF trn, cont trn fwd R extend L arm up) fc LOD; [swvl to fc] LOD Fwd R, - , rec L, bk R (W fwd L trn LF fc ptr, - , fwd R, fwd L twd ptr)to fc ptr LOD;
- 15-16 [undarm trn]] Sd L raise ld hds, - , XRIB trn 1/4 RF lead W to trn RF under und ld hds, fwd L (W trn RF sd & fwd R, - , Fwd L cont RF trn under jn hds, rec R) WALL; [rope spin 1/2] Cl R to L raise jnd ld hds, comm LF upper body trn fwd L, cont LF trn und jnd hds, rec R(W sd L spiral RF und jnd ld hds, - , fwd R arnd ptr, fwd L)fc ptr COH;

17 FC & ROLL 2:

- 17 [roll] Thru L trn LF fc ptr , - , roll RF R, L (W thru R trn RF to fc, - , roll LF L, R) OP fc ptr COH X hds low in front of body;

PART C

1-4 EXTEND OPEN CONTRA BRK W ARMS; OPEN BK BREAK; RT LUNGE & EXTEND; TURN BASIC WITH LEG CRAWL:

- 1-2 [op contra bk] Sd & fwd R extend arms out to sd palms up & bring arms up over head with palms out , - , fwd L contra check action lower arms, rec bk R bring arms low & crossed in ft (W sd & bk L extend arms out to sd palms up & bring arms up over head with palms outs, - , bk R lower arms, rec fwd L bring arms low & crossed in ft) fc COH ;] op bk brk] Sd & bk L explode arms up in ft & out, - , bk R under body w/x thighs, fwd L (W sd & fwd R explode arms up in ft & out , - fwd L contra action ,bk R) fc COH;
- 3-4 [rt lng]Sd & fwd R into R lunge ln pl hds on W's waist , - , - , - (W sd & bk L into R lunge extends arms up & out, - , - , -); [trn basic] Blend to CP rec bk L , - , slip bk R under body comm trng LF, fwd L release ptr (W rec fwd R, - , bring L leg up outsd ptrn's R leg & slip L fwd, sd & bk R)fc DLW;

COSTUMBRES

- 5-8 **LUNGE BRK: CURL TO SHAD TRANS: UNDERARM LOOP TO SHAD: SD LUNGE W/ARMS W ARND TO**
TRANS:
 ss 5-6 [ing bk] Sd & fwd R, -, lower on R extend L ft to sd & bk, rise on R bring W fwd (W sd & bk L, -, bk R ck sit line action, hold (W sd & bk L, -, bk R under body, fwd L); [curl trans] Rise on R lead W to trn LF jn L hds low at side, -, trn RF sd & bk L, (W fwd R trn LF under jnd hds, -, sd & bk L trn RF, -) into L shad pos fc DRW;
 ss 7-8 [underarm loop] Sm ft wrk sd R trn RF raise jnd L hds over W's head, -, cont trn bring jnd L hds down & behind M's back sd & bk L release jnd hds, -; [sd lng] Sd R lunge sweep R arms up & dn, -, collect W into CP rec L trn slightly LF, ci R to L (W sd R lunge sweep R arms up & dn, -, rec L trn LF sweep L arm up & over into CP, tch R to L -);
 (ss)

PART B MODIFIED

- 1-10 **REPEAT MEAS 3-12 PART B: :::::**
 1-2 [trn basic] Repeat meas 3 part B end LOD; [rt lunge w/rks] Repeat meas 4 part B;
 3-4 [x body inside trn] Repeat meas 5 part B fc COH; [ny] Repeat meas 6 part B;
 5-6 [underarm trn] Repeat meas 7 part B; [dbl nat] Repeat meas 8 part B DRC;
 7-8 [chk & slip] Repeat meas 9 part B DRW; [curv wk] Repeat meas 10 part B LOD;
 9-10 [swing to R lunge] Repeat meas 11 part B; [rise rk rec] Repeat meas 12 part B LOD;
 11-12 **X BODY FC COH; HIP LIFT:**
 11-12 [x body] Trn 1/4 LF sd & bk L, -, cont LF trn bk R, fwd L (W fwd R XIF of M, -, fwd L trn LF, sd R) fc COH [hip lift] Sd R, -, tch L to R lift hip up, lower hip no wgt

REPEAT PART B MEAS 3 - 15: :::::**END:**

- 1-4 **RT LUNGE & EXTEND: SL RONDE: WRAP TRANS: SL WK:**
 ss 1-2 [rt lng] FC LOD Sd & fwd R into R lunge, - extend, - (W bk L into R lunge, -, extend, -); [ronde] Rec L, -, fwd R bet ptr's ft lead W to ronde R ft, - (W rec R, -, sd & bk L ronde R ft cw, -);
 ss 3-4 [wrap] Bk L raise jn ld hds, -, sd & bk R lead W to trn LF under jnd ld hds (W XRIB of L, -, fwd L cont trn LF under jnd ld hds, cont LF trn bk R to wrap pos) fc LOD; [sl wk] both have L ft free Fwd L, -, -, -;
 (sqg)
 5-7 **SL WK: FWD LOOP: SD LUNGE WITH ARM SWEEP:**
 5-6 [sl wk] Fwd R, -, -, -; [loop] Fwd L jn L hds, -, rec R trn RF raise jnd L hds over W's head, cont trn bring jnd L hds down & behind M's back release jnd hds sd & bk L; [sd lng] Sd R lunge sweep R arms up & down lower into R leg;

I'M IN A DANCING MOOD

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203 (425)348-6030
Music: Special Pressing (Flip -Love Is Here To Stay) E-Mail - RKPreskitt@msn.com
Footwork: Opposite except where noted or RKPreskitt@wa.freei.net
Rhythm Phase: V + 1 (V6) Quickstep Record Speed: 42 (Speed to suit)
Sequence: Intro-A - B - A - Br - B - Br - B (Mod) -E June 1999

INTRO

1 - 4 **RAISE ARMS ; ; SD & 6 QUICK TWINKLE ; ;**
 1 In OP fc ptr DC, weight on lead foot, trailing foot crossed behind, hands low, on first beat of music start to raise
 2 arms taking closed position over 2 measures
 SQQ 3 Sd R, -, sd L turning body LF, cl R;
 QQQQ 4 Sd L XIB of R (W XIF), sd R turning body RF, fwd L to BJO, lck RIB of L (W XIF);

PART A

1 - 4 **CHASSE REVERSE TURN ; ; STUTTER ; MANUEVER SIDE CLOSE ;**
 SQQ 1 Blending to CP fwd L turning LF, -, sd R cont LF turn, cl L to R fc RLOD;
 SS(QQ) 2 Bk R turning LF, - draw L to R no weight turning LF to DW(W sd R turning LF, cl L to R);
 SQQ 3 Fwd L slight LF turn to CBJO, -, sd & slightly fwd R to CP, fwd L to CBJO;
 SQQ 4 Fwd R turning RF, -, sd L across LOD cont RF turn, cl R to L fc RLOD;

5 - 8 **OVERSPIN TURN ; - V6 W/RISING LOCK - ; ;**
 SS 5 Bk L pivoting RF ½, - fwd R cont RF turn rise on ball of ft fc DRW, -(W bk L rising brush R to L);
 SQQ 6 Sd & bk L with R shldr bk, -, bk R to CBJO, lck LIF of R(W lck RIB of L);
 SS 7 Bk R in BJO, -, Bk L in BJO, -;
 QQS 8 Bk R turning LF to fc DW, sd & fwd L DW in BJO; with rising action lck RIB of L turning LF to LOD(W LIF);

9 - 12 **VIENNESE TURNS 1 & ½ ; ; ; COMMENCE PROGRESSIVE CHASSE ;**
 SQQ 9 Fwd L turning LF, -, sd R cont LF turn with L sd stretch, lck LIF of R fc RLOD (W bk R turn LF, -, sd L, cl R);
 SQQ 10 Bk R turning LF, -, small sd L cont LF turn with R sd stretch, cl R to L fc LOD (W fwd L turn LF, -, sd R lck LIF);
 SQQ 11 Fwd L turning LF, -, sd R cont LF turn with L sd stretch, lck LIF of R fc RLOD (W bk R turn LF, -, sd L, cl R);
 SQQ 12 Bk R, -, sd L turning LF, cl R to L;

13 - 16 **FINNISH PROG CHASSE - MANUEVER ; SIDE CLOSE - SPIN TURN W/BOX FINISH LOD - ; ; ;**
 SS 13 Sd & fwd L turning LF to BJO DW, -, fwd R turning RF, -;
 QQS 14 Sd L across LOD cont RF turn, cl R to L to CP fc RLOD, bk L pivoting RF ½ fc LOD, -;
 SS 15 Fwd R slight RF turn 1/8 rise on bal of ft fc DW (W bk L rising brush R to L), -, rec bk L DRC, -;
 SQQ 16 Bk R, -, sd L slight LF turn 1/8, cl R to L CP fc LOD;

PART B

1 - 4 **QUARTER TURN & PROGRESSIVE CHASSE ; ; ; ;**

- SS 1 Fwd L, -, fwd R turning RF, -;
- QQS 2 Sd L turning 1/8 RF, cont 1/8 RF turn cl R to L, sd & bk L DC fc DRW in CP;
- SQQ 3 Bk R DC start LF turn, -, sd L, cl R to L;
- SS 4 Sd & slightly fwd L, -, fwd R to BJO DW, -;

5 - 8 **DOUBLE LOCK ; FWD MANUVER ; SIDE CLOSE - ; IMPETUS SCP - ; ;**

- QQQQ 5 Fwd L, lck RIB of L (W lck LIF), fwd L, lck RIB of L (W lck LIF);
- SS 6 Fwd L, - fwd R turning RF, -;
- QQS 7 Sd L across LOD, cl R to L fc RLOD, bk L commencing RF turn, -;
- SS 8 Cl R to L(heel turn) cont RF turn rising to balls of feet (W fwd L past M turn RF rise brush R to L), -, Fwd L LOD in SCP, -;

9 - 12 **IN & OUT RUNS ; ; ; ;**

- SQQ 9 Fwd R turning RF, -, sd L across LOD cont RF turn (W fwd R between M feet), bk R fc RLOD in BJO;
- SQQ 10 Bk L turning RF, -, sd & fwd R between W feet cont RF turn, fwd L LOD in SCP;
- SQQ 11 Fwd R turning RF, -, sd L across LOD cont RF turn (W fwd R between M feet), bk R fc RLOD in BJO;
- SQQ 12 Bk L turning RF, -, sd & fwd R between W feet cont RF turn, fwd L LOD in SCP;

13 - 16 **MANUVER SIDE CLOSE ; HESITATION CHANGE ; - DOUBLE REVERSE (1st & 2nd TIME ONLY) - ; ;**

- SQQ 13 Fwd R turning RF, -, sd L across LOD cont RF turn, cl R to L fc RLOD in CP;
 - SS 14 Bk L commencing RF turn, -, sd & fwd R no rise, -;
 - SS 15 Draw L to R no weight change to CP fc DC, -, Fwd L commencing LF body turn, -(W bk R);
 - SS 16 Fwd R spining LF with body rise touching L to R no weight finish CP DC, -, -, -;
 - (SQQ) (W cl L To R turning LF (heel turn), fwd & sd R turning LF, lck LIF of R ending CP;)
- (B Mod - 3rd time thru omit Double Reverse)**

BRIDGE

1 - 4 **OPEN TELEMARK ; - TIPSYP POINT & LIFT TAP W/WOODPECKERS- ; ; ;**

- SS 1 Fwd L commencing LF turn, -, fwd & sd R cont LF turn, -;
- SS 2 Sd & fwd DW in SCP, -, fwd R turning RF, -;
- &SS 3 Quick sd L twd wall lowering & relaxing L knee with R sd stretch/tap R behind L keep head to L, -, Rising from lowered position point R to sd well off floor relaxing sway, -;
- S&Q&Q4 Lower on L tap R behind L looking to L, -, hop twice on L tapping R behind L on lowering action/./;

5 - 8 **BK LOCK BK ; RUNNING FINISH ; MANUVER SIDE CLOSE ; HEEL PULL ;**

- QQS 5 Bk R to BJO, lck LIF of R, Bk R, -;
- SQQ 6 Bk L turning RF, -, fwd & sd between W feet, fwd R LOD in BJO (W fwd R turning RF, - sd & bk L, bk R);
- SQQ 7 Fwd R turning RF, -, sd L across LOD cont RF turn, cl R to L fc RLOD;
- SS 8 Bk L turning RF, - cont turn draw R heel to L & change weight to R to CP LOD, -;
- (SQQ) (W fwd R turning RF, -, sd & bk L cont turn, draw R to L no weight;)

ENDING

1 - 5 **OPEN TELEMARK ; - THRU - ; SIDE BEHIND ; ROLL 2 ; SIDE LUNGE ; EXTEND ARMS ;**

- SS 1 Fwd L commencing LF turn, -, fwd & sd R cont LF turn, -;
- SS 2 Sd & fwd DW in SCP, -, thru R LOD, -;
- SS 3 Sd L, -, XRIB OF L, -;
- SS 4 Sd & fwd L turning LF (W RF), -, bk & sd R LOD cont RF turn, -;
- S- 5 Lunge sd L LOD on relaxed leg L sd stretch (W R sd stretch), -, extend arms to sd, -;

99-74
IN THE MOOD

By: Bill & Carol Goss, 10965 Sunny Mesa Rd., San Diego, CA 92121 (619) 693-0887
Record: Roper 167-B (Flip Two O'Clock Jump) Unphased Lindy Hop Speed 43-44
Sequence: INTRO, A, A, B, B MOD, BRIDGE 1, C, BRIDGE 2, A MOD, A, END 7/24/99

INTRO

1-4 WAIT 2 MEASURES;-:CIRCLE SNAPS WITH KNEES;-:

1-2 Wait 2 meas fc ptr & wall with no hnds joined;-;
1,2,3,4 3-4 Lift L knee up & snap fingers, comm circle away step fwd L twd
5,6,7,8 LOD, lift R knee up & snap fingers, cont circle away step fwd R
twd COH; lift L knee & snap fingers, step fwd L twd RLOD, lift R
knee & snap fingers, step fwd R twd wall to fc ptr no hnds joined;

5-8 SIDE BREAK, HOLD, HOLD. SHORTY GEORGE;-: SIDE BREAK, HOLD, HOLD
SHORTY GEORGE;-:

&1,2,3,4 5-6 On & ct sd L/ sd R ft about shoulder length apt both arms straight
5,6,7,8 & slightly to sd with palms out twd ptr, hold, hold, bring L ft under
body on ball of ft lower L shoulder & pt L index finger straight
down to floor; bring R ft under body on ball of foot bend knee
more lower R shoulder & pt R index finger straight down to floor,
bend L knee more step in pl L lower L shoulder & pt finger, begin
to rise in knees in pl R lower R shoulder & pt finger, cont rise in
knees in pl L lower L shoulder & pt finger;
&1,2,3,4 7-8 Repeat figure on other foot on & ct sd R/ sd L with arms out &
5,6,7,8 palms out twd ptr, hold, hold, bring R under body lower R
shoulder & pt R finger; bring L under body lower L shoulder & pt
L finger, bend R knee more step in pl R lower R shoulder & pt
finger, rise in knee step in pl L lower L shoulder & pt finger, rise in
knee in pl R lower R shoulder & pt finger;

PART A

1-4 SWING OUT;-: LINDY CIRCLE;-:

1,2,3&4 1-2 Join lead hnds rk bk L trn L hnd slightly to the L, recov R trn L hnd
5,6,7&8 bk to R, comm RF trn sd L blend to CP/ cont trn cl R, cont trn sd
L to CP fc COH; Hook RIB of L cont RF trn to lead hnds joined, sd
L cont trn, bk triple bk R/ almost cl L, bk R (W swivel on L to step
fwd R with toe out, swivel on R to step fwd L with toe out, XRIF of
L trn RF 1/2 to fc wall/ ball chg bk L on ball of ft, recov R btwn M's
ft; fwd L, fwd R comm RF trn, sd triple fcng RLOD sd L/ cl R, sd L);
Equivalent west coast swing step- whip turn
1,2,3&4 3-4 Rk bk L trn L hnd slightly to L, recov R trn L hnd bk to R, comm RF
5,6,7&8 trn sd L blend to SCP/ cont trn cl R, cont trn sd L to fc COH still
in SCP; hook RIB of L cont RF trn, sd L cont trn, sd R/ cl L, sd R in
SCP fc wall (W swivel on L to step fwd R with toe out, swivel on R
to step fwd L with toe out, XRIF of L trn RF 1/2 to fc wall in SCP/
cont RF trn ball chg bk L on ball of ft, recov R btwn M's ft; sd L
cont RF trn, XRIF of L btwn M's ft in SCP, sd L/ cl R, sd L);

99-75

IN THE MOOD PAGE 2

5-8 CHARLESTON KICKS TWICE:-:-:

1,2,3,4 5-6 In SCP fc wall rk bk L, recov R, kick fwd L from the knee down,
5,6,7,8 step fwd L; kick fwd R, bring R bk under body knee up, kick bk R,
step bk R (Added styling swing arms out on cts 1 & 5 and swing
them in on cts 3 & 7 in tight 1/2 OP);

1,2,3,4 7-8 Repeat meas 5-6 in SCP fc wall rk bk L, recov R, kick fwd L from
5,6,7,8 the knee down, step fwd L; kick fwd R, bring R bk under body
knee up, kick bk R, step bk R (use above styling & join lead hnds);

9-12 SWING OUT FROM SCP WITH LADY'S OUTSIDE TURN:-: SWING OUT WITH
MAN'S OUTSIDE TURN:-:

1,2,3&4 9-10 In SCP rk sd bk L, recov R, comm RF trn sd L/ cont trn cl R, cont
5,6,7&8 trn to CP fc COH L; hook RIB of L cont RF trn lift & straighten L arm
to lead W to comm RF underarm trn, sd L cont trn & finish W's
underarm trn & lower lead hnds, bk triple bk R/ almost cl L, bk R fc
wall lead hnds joined (W rk bk R, recov L, fwd R/ bring L fwd twd R,
fwd R btwn M's ft; trn RF 1/2 on R to step bk L to do RF twirl, trn
RF 1/2 on L to step fwd R finish twirl, trn to fc RLOD sd triple sd L/
cl R, sd L); Equivalent west coast swing- whip with outside turn

1,2,3&4 11-12 Join lead hnds rk bk L trn L hnd slightly to the L, recov R trn L hnd
5,6,7&8 bk to R, comm RF trn sd L blend to CP/ cont trn cl R, cont trn sd
L to angle body twd DRC; rk bk R, on diag going under joined lead
hnds trn LF step fwd L, cont LF trn step bk R to fc ptr/ cl L, step
bk R (W swivel on L to step fwd R with toe out, swivel on R
to step fwd L with toe out, XRIF of L trn RF 1/2 to fc wall/ ball chg
bk L on ball of ft, recov R btwn M's ft; fwd L, fwd R comm RF trn, fc
RLOD sd triple sd L/ cl R, sd L);

REPEAT A

PART B

1-4 LINDY CIRCLE:-: HAND TO HAND CHARLESTON KICKS:-:

1,2,3&4 1-2 Rk bk L trn L hnd slightly to L, recov R trn L hnd bk to R, comm RF
5,6,7&8 trn sd L blend to SCP/ cont trn cl R, cont trn sd L to fc COH still
in SCP; hook RIB of L cont RF trn, sd L cont trn, sd R/ cl L, sd R in
SCP fc wall (W swivel on L to step fwd R with toe out, swivel on R
to step fwd L with toe out, XRIF of L trn RF 1/2 to fc wall in SCP/
cont RF trn ball chg bk L on ball of ft, recov R btwn M's ft; sd L
cont RF trn, XRIF of L btwn M's ft in SCP, sd L/ cl R, sd L);

1,2,3,4 3-4 In SCP fc wall rk bk L, recov R, kick fwd L from the knee down,
5,6,7,8 step fwd L; kick fwd R, bring R bk under body knee up trn in twd
ptr with lead hnds joined, trn to fc COH kick fwd R in LOP, step fwd
R;

5-8 HAND TO HAND CHARLESTON KICKS:-: SWING OUT FROM SCP WITH HAND
CHANGE BEHIND THE BACK (TEXAS TOMMY ENDING):-:

1,2,3,4 5-6 Kick fwd L, bring L bk under body knee up trn in twd ptr chg to
5,6,7,8 trailing hnds joined, kick fwd L twd wall, step fwd L; blend to SCP
kick fwd R, bring R bk under body knee up, kick bk R, step bk R;

1,2,3&4 7-8 Rk sd & bk L, recov R, comm RF trn sd L/ cont trn cl R, cont trn
5,6,7&8 sd L to CP fc COH fold W's R arm behind bk; XRIB of L chg to R to
R hnd hold, sd L comm lead to spin out W, bk triple bk R/ cl L, bk R
(W rk bk R, recov L, fwd R/ bring L fwd twd R, fwd R btwn M's ft fold
R arm behind bk; comm RF rollout bk L, roll out RF 1/2 fwd R,
finish roll out to fc RLOD L/ sd R, sd L);

IN THE MOOD PAGE 3

REPEAT B WITH SIDE CHASSE ON LAST TRIPLE

Repeat B replacing last triple with a sd chasse sd R/ cl L, sd R blend to OP fc LOD

BRIDGE 11-4 TRAVELING JIG WALKS TWICE:-:-:-

- 1,2,3,4 1-2 Blend to OP rk bk L, recov R fc slightly, kick L sd & fwd tch lead hnds, step sd & fwd L; trn twd LOD kick fwd R, step fwd R, fc ptr kick sd L join lead hnds, trn to LOP step bk L;
- 5,6,7,8
- 1,2,3,4 3-4 In LOP rk bk R, recov L fc slightly, kick R sd & fwd tch trail hnds, step sd & fwd R; trn twd RLOD kick fwd L, step fwd L, fc ptr kick sd R, trn to SCP fc LOD bk R;
- 5,6,7,8

PART C1-4 STOP & GO TUCK TURN:-: 8 COUNT WHEEL:-:

- 1,2,3&4 1-2 Blend to SCP bk L, cl R to L, sd L/ cl R, sd L leading W away bring R hnd high on her bk; lunge in L knee pt R ft bk pl R hnd over the W's arm to catch her bicep, rise in the L knee to cause W to trn, bk R/ almost cl L, bk R (W rk bk R, recov L, tuck in LF fwd R/ cl L to R, trn RF to step fwd R; cont RF trn check fwd L, recov R trn LF, spin LF L/ R, L to fc ptr end lead hnds joined);
- 5,6,7&8
- 1,2,3&4 3-4 Rk bk L, recov R comm go behind W to skaters pos by catching the front of her R hip like tummy whip, sd L/ cl R cont trn, sd L to fc COH still in skaters; wheel RF fwd R, L check fc wall, bk triple R/ cl L, bk R (W rk bk R, recov L, fwd triple R/L, R; bk wheel L, R, bk triple L/ cl R, bk L);
- 5,6,7&8

5-8 TUCK TURN FROM SCP:-: COMMENCE LARIAT:-:

- 1,2,3&4 5-6 In skaters bk L, cl R to L, fwd L tuck W in/ cl R, fwd L; rk bk R, recov L, bk R/ cl L, bk R to lead hnds joined (W rk bk R, recov L, fwd R to tuck in LF/ cl L, trn RF to step fwd R; free spin RF L, R to fc wall, cont RF trn sd triple sd L/ cl R, sd L fc RLOD);
- 5,6,7&8
- 1,2,3,4 7-8 Stand on both legs on the balls of feet move knees in and out double time in on the numbers and out on the & cts called crazy legs (W lariat arnd M on his R sd with swivel steps the same as the swing out steps fwd R, L, R, L, R, L, R, L);
- 5,6,7,8

9-12 FINISH LARIAT:-: UNDERARM TURN IN 2:-: SWING OUT WITH INSIDE TURN:-:

- 1,2,3,4 9-10 Cont crazy legs (W cont lariat to fc ptr R, L, R, L; R, L, underarm trn RF fwd R, L to fc RLOD);
- 5,6,7,8
- 1,2,3&4 11-12 Join lead hnds rk bk L trn L hnd slightly to the L, recov R trn L hnd bk to R, comm RF trn sd L blend to CP/ cont trn cl R, cont trn sd L to CP fc COH; Hook RIB of L cont RF trn lead hnds raise to lead W to LF underarm trn, sd L cont trn to lower lead hnds, bk triple bk R/ cl L, bk R fc wall lead hnds joined (W swivel on L to step fwd R with toe out, swivel on R to step fwd L with toe out, XRIF of L trn RF 1/2 to fc wall/ ball chg bk L on ball of ft, recov R btwn M's ft; fwd L comm LF trn, fwd R trn LF 1/2 under arms trn, cont trn sd triple L/ R, L fc RLOD);
- 5,6,7&8

IN THE MOOD PAGE 4

13-16 GLIDE TO THE SIDE TWICE:-:-:-:

- 1,2,3&4 13-14 Join lead hnds rk bk L trn L hnd slightly to the L, recov R trn L hnd
5,6,7&8 bk to R, comm RF trn sd L blend to CP/ cont trn cl R, cont trn sd
L to fc COH to lead hnds joined; sd R twd LOD, XLIF of R, sd R/ cl
L, sd R (W swivel on L to step fwd R with toe out, swivel on R to
step fwd L with toe out, XRIF of L trn RF 1/2 to fc wall/ ball chg bk
L on ball of ft, recov R small step leave some space btwn ptrs;
sd L, XRIF of L, sd L/ cl R, sd L);
- 1,2,3&4 15-16 Repeat meas 13-14 comm fc COH end fc wall;-;
5,6,7&8

BRIDGE 21-2 SWING OUT WITH JUMP ENDING:-:

- 1,2,3&4 1-2 Join lead hnds rk bk L trn L hnd slightly to the L, recov R trn L hnd
5,6,7,8 bk to R, comm RF trn sd L blend to CP/ cont trn cl R, cont trn sd
L to CP fc COH; Hook RIB of L cont RF trn to lead hnds joined, sd
L cont trn, jump slgtly away from ptr land on both feet shoulder
width apart knees bent fcng ptr, hold; (W swivel on L to step fwd R
with toe out, swivel on R to step fwd L with toe out, XRIF of L trn
RF 1/2 to fc wall/ ball chg bk L on ball of ft, recov R btwn M's ft; fwd
L, fwd R comm RF trn, jump slgtly away from ptr land on both feet
knees bent fcng ptr, hold);

REPEAT A WITH HEELS INTRO

Replace first two cts of swing out by rking bk on both heels with straight
legs bend fwd at the waist let the free arm swing back, recov to bent
knees swing free arm fwd, step fwd & sd strongly to make up distance
on the rest of the swing out to repeat A

REPEAT AENDING1-4 LARIAT WITH UNDER ARM TURN ENDING:-:-:-:

- 1,2,3,4 1-2 Stand on both legs on the balls of feet move knees in and out
5,6,7,8 double time in on the numbers and out on the & cts called crazy
legs (W lariat arnd M on his R sd with swivel steps the same as the
swing out steps fwd R, L, R, L, R, L, R, L);
- 1,2,3,4 9-10 Cont crazy legs (W cont lariat to fc ptr R, L, R, L; R, L, underarm
5,6,7,8 trn RF fwd R, L to fc RLOD);

5-7 SWING OUT JUMP ENDING:-: HOLD & HEELS:

- 1,2,3&4 5-7 Join lead hnds rk bk L trn L hnd slightly to the L, recov R trn L hnd
5,6,7,8 bk to R, comm RF trn sd L blend to CP/ cont trn cl R, cont trn sd
L to CP fc COH; Hook RIB of L cont RF trn to lead hnds joined, sd
L cont trn, jump slgtly away from ptr land on both feet shoulder
width apart knees bent fcng ptr, hold; (W swivel on L to step fwd R
with toe out, swivel on R to step fwd L with toe out, XRIF of L trn
RF 1/2 to fc wall/ ball chg bk L on ball of ft, recov R btwn M's ft; fwd
L, fwd R comm RF trn, jump slgtly away from ptr land on both feet
knees bent fcng ptr, hold); hold until last beat and go back on
heels swing trailing hnd bk;

99-78
IT'S JUST CHA CHA

Choreographers: Jerry & Diana Broadwater 4017 Sara Granite City, IL 62040-4210
Phone: (618)931-6949 - E-Mail: TchDance2@aol.com
Record: Palomino Records Flip: It Had To Be Foxtrot Release: July 1999
Footwork: Opposite (lady as noted) Time: 2:10 @ 45rpm Speed: 45
Sequence: INTRO A,B,C,B MOD TO ENDING PHASE IV+1 DOUBLE CUBANS



INTRODUCTION

- 1-4 WAIT 2 MEAS; ; DOUBLE CUBAN BREAK ; SPOT TURN FC WALL;
OP FCG LOD M's L W's R foot free inside hands joined with forearm connected wait ;;
[DOUBLE CUBANS 1&2&3&4] XLif of R/ rec R, sd L/ rec R, XLif of R/ rec R, sd L ;
[SPOT TURN ;] Fwd R COH tm LF, rec L tm LF fc ptr, sd R/ cl L, sd R CP Wall ;

PART A

- 1 - 4 HALF BASIC FAN ;; HOCKEY STICK ;;
[HALF BASIC 123&4] Ck fwd L, rec R bring lead arm down to side, sd bk L/ cl R, sd L ;
(W bk R, fwd L, sd & fwd R/ cl L, sd and fwd R ;)
[FAN 123&4] Bk R trng lady 1/4 LF, rec L, sd R/ cl L, sd R ; (W Fwd L between mans feet trng
1/4 left face, bk R , bk L/lk RIF of L, bk L leaving R extended fwd no wgt) ;
[HOCKEY STICK 123&4 123&4] Ck fwd L, rec R, in place L/ R, L (W cl R to L, fwd L,
fwd R/ L, R to mans left side raise lead arm over the head look at man) leading W to
end in front of man with lead hands moving up between prt like a tamara window ;
Bk R trng 1/8 right, rec fwd L following W out, fwd R DRW/ lk LIB of R, fwd R ; (W Trn head DRW
commence LF tm 1/8 fwd L, Fwd R cont LF tm 3/8, cont LF tm 1/8 bk L/ lk RIF of L, bk L ;)
- 5 - 8 ROCK FOUR ; BACK UP TWO CHA'S ; ROCK FOUR ; FORWARD TWO CHA'S
[ROCK FOUR 1234] Ck fwd L, rec bk R, ck fwd L, rec bk R ;
[BACK UP 2 CHA'S 1&2 3&4] With left side lead bk L/ lk RIF of L, bk L, with right side lead
bk R/ lk LIF of R, bk R ;
[ROCK FOUR 1234] Rk bk L, ck fwd R, rec bk L , fwd R ;
[FORWARD TWO CHA'S 1&2 3&4] With left side lead fwd L/ lk RIB of L, fwd L, with right
side lead fwd R/ lk LIB of R, fwd R ;
- 9 - 12 ALEMANA ;; HAND TO HAND TWICE ;;
[ALEMANA 123&4 123&4] Ck fwd L, rec R, cl L to R/ in place R, L bring lead hnds just above
lady's head ; Bk R, rec L, sd R BFLY WALL/ cl L, sd R ; [W Bk R rec L, fwd R small step/ lk LIB of R
Fwd R straight into man ; Fwd L commence right fc trn, fwd R cont right fc trn, sd L to fc man BFLY
and COH/ cl R, sd L ;
[HAND TO HAND TWICE 123&4 123&4] Rel joined ld hnds swvl LF 1/4 fc LOD bk L, rec R swvl
RF 1/4 fc ptr and wall, sd L/ cl R, sd L ; Swvl RF 1/4 fc RLOD bk R, rec L swvl LF 1/4 fc ptr and WALL,
sd R/ cl L, sd R ;
- 13-16 NEW YORKER TWICE ; ; Q NEW YORKERS ; SPOT TRN OP LOD ;
[NEW YORER TWICE ; ; 123&4 123&4] Swvl RF 1/4 to fc RLOD ck fwd L, rec R swvl LF 1/4 fc ptr
and WALL, sd L/ cl R, sd L ; Swvl LF 1/4 to fc LOD ck fwd R, rec L swvl RF 1/4 fc ptr and WALL, sd R/
cl L, sd R ;
[Q NEW YORKERS 1&2 3&4] Swvl RF 1/4 to fc RLOD ck fwd L/ rec R swvl LF 1/4 fc ptr and Wall,
sd L, swvl LF 1/4 to fc LOD ck fwd R/ rec L swvl RF 1/4 fc ptr and Wall, sd R ;
[SPOT TURN OP LOD 123&4] XLIF of R tm RF (W LF), rec R cont LF tm to OP LOD Fwd L/
lk RIB of L, fwd L ;

PART B

- 1 - 4 WALK 2/w CHA LOD; FLICK FWD PRESS SHOULDER POPS ; DOUBLE CUBAN BREAK ; SPOT TRN OP RLOD ;
 [WALK 2/w CHA 123& 4] Fwd R, L, R/ Ik LIB of R, fwd R ;
 [FLICK FWD PRESS SHOULDER POPS 123&4] Flick L fwd bring left knee up and toward you swvl 1/8 RF, soften into the knees and compress into the floor tch L toe to floor with left heel toward right toe hnds on hip joint man's body DLW looking LOD body shaped toward each other, trn shoulders L/ R, L ;
 [DOUBLE CUBAN 1&2&3&4] SAME AS INTRO MEAS 3
 [SPOT TRN OP RLOD 123&4] Fwd R LOD trn LF, rec L trn LF fc RLOD, fwd R/ Ik LIB of R, fwd R ;
- 5 - 8 WALK 2/wCHA RLOD ; FLICK FWD PRESS SHOULDER POPS ; DOUBLE CUBAN BREAK ; SPOT TRN FC WALL ;
 [WALK 2/w CHA 123& 4] Fwd L, R, L/ Ik RIB of L, fwd L ;
 [FLICK FWD PRESS SHOULDER POPS 123&4] Flick R fwd bring right knee up and toward you swvl 1/8 LF, soften into the knees and compress into the floor tch R toe to floor with right heel toward left toe hnds on hip joint man's body DRW looking RLOD body shaped toward each other, trn shoulders R/ L, R ;
 [DOUBLE CUBAN 1&2&3&4] XRif of L/ rec L, sd R/ rec L, XRif of L/ rec L, sd R ;
 [SPOT TRN FC WALL 123&4] XLif of R trn LF, rec R trn LF fc WALL, sd L/ cl R, sd L ;
- 9 - 12 SEND HER TO FAN MAN FC LOD ; TWO FWD CHA's ; SHE WRAP SKATERS/HE RK FOUR TRANS LOD ; WLK TWO/w CHA and CHECK ;
 [SEND HER TO FAN MAN FC LOD 123&4] Bk R trng ¼ LF, fwd L, fwd R/ Ik LIB of R, fwd R ; (W Fwd L between mans feet trng 1/4 left face, bk R , bk L/ Ik RIF of L, bk L leaving R extended fwd no wgt) ;
 [TWO FWD CHA's 1&2 3&4] SAME AS PART A MEAS 8
 [SHE WRAP SKATERS/HE RK FOUR TRANS 1234 (123&4)] Ck fwd L, rec bk R raising left arm, ck fwd L leading lady under like the start of a hockey stick, rec bk R bringing left arm down leading lady to turn LF ½ to fc LOD joining left hands with man's right hand on lady's right hip (W cl R to L, fwd L but starting to shape upper body and head left, fwd R/ Ik LIB of R, fwd R to mans right side raise lead arm over the head swvl LF ½ LOD releasing right hand) ending with man and womans left leg forward no weight LOD in skaters ;
 [WLK TWO/w CHA and CHECK 123&4] Fwd L, R, L/ Ik RIB of L, fwd L ck ;
- 13-16 RK BK/w HEAD FLICK REC FWD CHA ; WLK TWO/w CHA and CHECK ; RK BK/w HEAD FLICK REC FWD CHA ; SEND HER TO FAN MAN RK FOUR TRANS LOD ;
 [ROCK BK/w HEAD FLICK REC FWD CHA 123&4] Rk bk R straight legs well into right hip trn shoulder and head LF toward RLOD, rec L, fwd R/ Ik LIB of R, fwd R ;
 [WLK TWO/w CHA and CHECK 123&4] SAME AS PART B MEASURE 12
 [ROCK BK/w HEAD FLICK REC FWD CHA 123&4] SAME AS PART B MEASURE 13
 [SEND HER TO FAN MAN RK FOUR TRANS LOD 1234 (123&4)] Rk bk L, ck fwd R, bk L, fwd R ; (Fwd L, fwd R trng ½ LF, bk L/ Ik RIF of L, bk L leaving R extended fwd no wgt ;)

PART C

- 1 - 4 TWO FWD CHA's LOD ; HIP RK TOG AND AWAY IN FOUR ; INTRUPTED HOCKEY STICK ; HIP RK FOUR ;
 [TWO FWD CHA's LOD 1&2 3&4] SAME AS PART A MEASURE 8
 [HIP RK TOG AND AWAY IN FOUR 1234] Fwd L, rec R, fwd L, rec R ;
 [INTRUPTED HOCKEY STICK 123&4] Ck fwd L, rec R, in place L/ R, L (W cl R to L, fwd L, fwd R/ L, R to mans left side raise lead arm over the head look at man) leading W to end in front of man with lead hands moving up between prt like a tamara window ;
 [HIP RK FOUR 1234] Sd R, rec L, sd R, rec L ;

IT'S JUST CHA CHA (BROADWATER), PAGE 3

- 5 - 8 FINISH THE HOCKEY STICK ; MODIFIED CHASE ; ; ;
 [FINISH THE HOCKEY STICK 123&4] Bk R trng 1/8 right, rec fwd L following W out, fwd R DRW/ lk LIB of R, fwd R ; (W Trn head DRW commence LF trn 1/8 fwd L, Fwd R cont LF trn 3/8, cont LF trn 1/8 bk L/ lk RIF of L, bk L ;)
 [MODIFIED CHASE/w W's FLICKS 123&4 123&4 123&4] Fwd L trn RF ½, fwd R, fwd L/ lk RIB of L, fwd L ; Fwd R trn LF ½, fwd L, fwd R/ lk LIB of R, fwd R ; Fwd L, bk R, bk L/ lk RIF of L, bk L trn LF to fc LOD blending to loose L-shape position; (W Bk R, rec L, fwd R/ lk LIB of R, fwd R; Fwd L trn RF ½ looking over left shoulder, fwd R flicking left foot back, fwdL/ lk RIB of L, Fwd L flicking right foot bk; Fwd R trn LF ½, fwd L, fwd R/ lk LIB of R, fwd R blending to loose L-shape position ;
- 9 - 12 TO CROSS BODY ENDING ; NEW YORKER TWICE {SKIP IF YOU LIKE} ; ; SPOT TRN ;
 [CROSS BODY ENDING 123&4] Bk R behind L cont LF trn, rec L fc COH, sd R/ cl L, sd R ; (W fwd L comm LF trn, fwd R trn LF to fc M, sd L/ cl R, sd L FC Wall)
 [NEW YORKER TWICE 123&4 123&4] SAME AS PART A MEASURES 13 - 14
 [SKIP NEW YORKER TWICE &1&2&3&4&1&2&3&4 { the last step of the preseding figure you will add a lifting action with the ball of the supporting foot and the up lift of the knee of the free leg as you swvl with a lifting action at the end of counts 4-1-2 }]
 Lift Swvl RF ¼ to fc LOD ck fwd L lift, rec R lift swvl LF ¼ fc ptr and RLOD, sd L/ cl R, sd L lift ; Swvl LF ¼ to fc RLOD ck fwd R lift, rec L lift swvl RF ¼ fc ptr and COH, sd R/ cl L, sd R ;
 [SPOT TRN 123&4] XLIF of R trn RF, rec R cont LF trn, sd L/ cl R, sd and bk L to loose L-shape fc RLOD; (XRIF of L trn LF, rec L cont LF trn fc COH. sd R/ cl L, sd and fwd in loose-L shape position;)
- 13-16 TO CROSS BODY ENDING ; NEW YORKER TWICE {SKIP IF YOU LIKE} ; ; SPOT TRN OP LOD;
 [CROSS BODY ENDING 123&4] SAME AS PART C MEASURE 9 FC WALL
 [NEW YORKER TWICE 123&4 123&4] SAME AS PART C MEASURE 10 - 11 TO RLOD; LOD;
 [SPOT TRN OP LOD 123&4] SAME AS PART A MEASURE 12

PART B

- 1 - 4 WALK 2/w CHA LOD; FLICK FWD PRESS SHOULDER POPS ; DOUBLE CUBAN BREAK ;
- 5 - 8 WALK 2/wCHA RLOD ; FLICK FWD PRESS SHOULDER POPS ; DOUBLE CUBAN BREAK ; SPOT TRN FC WALL ;
- 9 - 12 SEND HER TO FAN MAN FC LOD ; TWO FWD CHA's ; SHE WRAP SKATERS/HE RK FOUR TRANS LOD ; WLK TWO/w CHA and CHECK ;
- 13-15 RK BK/w HEAD FLICK REC FWD CHA ; WLK TWO/w CHA and CHECK ; RK BK/w HEAD FLICK REC FWD CHA ;

ENDING

- 16 FWD FLICK FWD PRESS : Fwd L, Flick R fwd bring right knee up and toward you swvl 1/8 LF fc COH, soften into the knees and compress into the floor tch R toe to floor with right heel toward left toe, cross arms infront of chest (W left elbow on man's back head resting on left hand and right down on right hip joint ;

99-81
LUNA MERENGUE

COMPOSERS: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238

TELEPHONE: (603)898-4604 E-mail RVCollipi@AOL.com

RECORD: Roper XX507 (El Merengue)

FOOTWORK: Opposite except where noted

SEQUENCE: A - B - C - C - INTER - END (SEE NOTES)

RHYTHM: Merengue

SPEED: 45 RPM

PHASE: Unphased

REL DATE: July, 1999

PART A

1-4 MOD BOLERO WHEEL;; RK SD REC CROSS - RK SD REC CROSS - SD CLO;;

1-2 In bjo pos fcg wall with R arm arnd ptrs waist & L hnds jnd ovr-head wheel fwd crv RF L,R,L,R; L,R,L,R;
3-4 In CP/Wall rk sd L, rec R, XLIF of R (W XIF) rk sd R; Rec L, XRIF of L (W XIF), sd L, clo R to L;

5-8 MERENGUE BASIC; MERENGUE GLIDE; MERENGUE BASIC; MERENGUE GLIDE;

5-6 CP/Wall Sd L, clo R, sd L, clo R; Sd L high on ball of ft/clo R high on ball of ft, sd L high on ball of ft/clo R
high on ball of ft, sd L, clo R;

7-8 Repeat measures 5 & 6 prt A;;

9-12 CONGA BREAK; MERENGUE BASIC; CONGA BREAK; MERENGUE BASIC;

9-10 Trn to SCP/LOD Fwd L, R, swvl RF (W LF) on R fc ptr XLIF/clo R, swvl LF on R to SCP/LOD tap L heel fwd;
Sd L, clo R, sd L, Clo R;

11-12 Repeat measures 9 & 10 prt A;; (End in BFLY)

13-16 BACK TO BACK;; MERENGUE BASIC;

13-14 In Place trng ½ LF (W RF) L, R, L, R bring jnd M's LW's R hnds over both heads & M's R/W's L jnd hnds thru
betwn ptrs to end bk to bk w/M fcg COH - W fcg WALL with all hnds jnd; Twd RLOD sd L, clo R, sd L, clo R;

15-16 In Place trng ½ LF (W RF) L, R, L, R bring M's R/W's L jnd hnds ovr both heads & M's LW's R thru betwn
ptrs to end fcg blend to CP?WALL; Repeat measure 5 prt A;

PART B

1-4 TURNING SWIVELS;; RIVERBOAT SHUFFLE;;

1-2 Note: (Think opening out for cts 1&2 then nat'l top action) Press L (insd edge of ball) sd, rec R, XLIB of R ball
flat comm RF trn, bk L w/ slight swvl cont trn; XLIB of R ball flat cont trn, bk L w/ slight swvl comp full trn fce
Wall, sd L, clo R; (W swvl RF on L XRIB of L opn out, rec L to loose SCP, Swvl LF on L XRIF of L, swvl RF
on R XLIF of R; swvl LF on L XRIF of L, swvl RF on R XLIF of R, sd R, clo L;)

3-4 No hnds) Sd L, XRIF of L & snap fingers (W XIF), sd L, XRIB of L & snap fingers (W XIB; Sd L, XRIF of L &
snap fingers (W XIF), sd L, clo R to CP/Wall;

5-8 TURNING SWIVELS;; RIVERBOAT SHUFFLE;;

5-6 Repeat measures 1 & 2 of Part B;;

7-8 Repeat measures 3 & 4 of Part B;;

PART C

1-4 OP BRK TO M WRAP; M HK & UNWIND; CONGA WALKS L & R;;

1-2 LOF/Wall) Rel trail hnds rk apt L, rec R raise R hnd strght up, fwd L, comm RF trn sd & bk R (W apt R, rec L,
fwd R twd M's R sd, comm RF crv arnd M fwd L;) end in M's wrpd pos M fce DLC W fce Wall; Cont RF trn bk
L, XRIB, comm RF unwind on both ft, comp RF unwind end wgt on R (W cont RF crv arnd M fwd R, L, R, sd L
fce M & COH;) end in LOP/Wall;

3-4 Release hnds sd L 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;

5-8 OP BRK TO W WRAP; W HK & UNWIND; CONGA WALKS FWD & BK::

- 5-6 Apt L, Rec R, fwd L twd W's L sd, comm LF crv arnd W fwd R (W apt R, rec L raise L hnd strght up, fwd R comm LF trn sd & bk L;) end in W's wrpd pos M fce COH W fce DRW; Cont LF crv arnd W fwd L, R, L, sd R fce W & Wall (W bk R, XLIB, comm LF unwind on both ft, comp LF unwind end wgt on L;)
- 7-8 Walk fwd (W bk) twd Wall L, R, L, leaning upper body fwd pt R bk (W lean bk pt L fwd); Walk bk (W fwd) R, L, R, leaning upper body bk pt L fwd (W lean fwd pt R bk); **NOTE: End fcg w/ stacked hnds jnd L over jnd R.**

9-12 FCE W/STACKED HNDS (L OVER R) OP BRK TO M's DUCK WRAP:::

- 9-10 Apt L, Rec R raise jnd L hnds ovr W's hd, sd L lead W to trn LF undr jnd L hnds, rec R to fce keep L hnds up (W apt R, rec L comm LF trn, fwd R trng LF undr jnd L jnds, fwd & sd L to fce;) Comm RF trn in place L, R, L undr jnd R hnds to fce ptr now in mod wrpd or hammerlock pos L hnds jnd beh M's bk, bend fwd sharply at waist & duck under jnd R hnds bring L hnds IF of M & thru twd RLOD (W in place R, L, R, L;);
- 11-12 In place L, R lead W to trn LF undr jnd L hnds, L, R cont to lead W to trn LR (W trng LF in place R, L under jnd L hnds to fce COH, cont trn R, L undr jnd R hnds to fce ptr;); Sd L bring jnd R hnds up, clo R taking R hnds ovr & beh M's head then rel R hnd hold, blend to CP sd L, clo R; **NOTE: Second time thru – end fcg w/ stacked hnds – jnd R over jnd L.**

INTERLUDE

1-4 FCG W/STACKED HNDS (R OVER L) M's FACE LOOP 4:: W's FACE LOOP 4::

- 1-2 Sd L, clo R bring jnd R hnds over & beh M's head and rel, sd L, clo R bring jnd L hnds over & beh M's head and rel - re-join R hnds; Sd L, clo R bring R hnds over & beh M's head and rel – re-join L hnds, sd L, clo R bring jnd L hnds over & beh M's head and rel – re-join R hnds;
- 3-4 Sd L, clo R bring jnd R hnds over & beh W's head and rel – re-join L hnds, sd L, clo R bring jnd L hnds over & beh W's head and rel – re-join R hnds; Sd L, clo R bring jnd R hnds over & beh W's head and rel – re-join L hnds, sd L, clo R bring jnd L hnds over & beh W's head and rel blend to CP/Wall;

ENDING

1-4 MERENGUE BASIC; MERENGUE GLIDE; DO SI DO::

- 1-2 Repeat measures 5-6 of Part A;;
- 3-4 Sd L, clo R, fwd L, clo R (W XRIF of L, clo L, fwd R clo L;); XLIF of R, clo R, bk L, clo R (W sd R, clo L, bk R, clo L;) end sd by sd L shldr to L shldr;
- 5-7+1 **REV. DO SI DO:: TWIST VINE TO SCP HOLD; CHG/PT – PLACE HNDS (See below),**
- 5-6 Fwd L, clo R, sd L, clo R (W fwd R, clo L, XRIF of L, clo L;) Bk L, clo R, XLIF of R, clo R (W bk R, clo L, sd R clo L;) end CP/Wall;
- 7+1 Sd L, XRIB of L (W XIF), sd L to scp, -; Clo R to L/pt L twd LOD place R hnd on R hip – L hnd cupped beh L ear (W place L hnd on L hip – R hnd cupped beh R ear),

Patricia
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Woodcock
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file
←

99-83

SALSA CAFE



Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523-5177

5) 609 - 7801

il Pressing (flip: Capri-Fischer) available from Palomino or choreographer
ite, directions for man (lady as noted)

Suggested Speed: 42 RPM

& Rumba Unphased (Salsa: Unphased approximately V, Rumba: V+1+1)
A A B A C B A End

Released: July, 1999

INTRO (Salsa)

1-8 WAIT:: DBL STEP TWICE:: SINGLE TAPS w/ TRNS:::

- 1-2 Wait 2 meas in OP Fcg Pos M fcg WALL no hnd jnd;;
3-4 **{Dbl Step Twice}** Sd L, cl R, sd L, tch R to L tapping toe; Sd R, cl L, sd R, tch L to R tapping toe;
5-8 **{Single Taps w/ Trns}** Sd L, tch R to L tapping toe, sd R, tch L to R tapping toe; Trng RF (W LF) to fc RLOD sd L twd ptr, tch R to L tapping toe, sd R, trng LF (W RF) to fc ptr & WALL tch L to R tapping toe; Sd L, tch R to L tapping toe, trng LF (W RF) to fc LOD sd R twd ptr, tch L to R tapping toe; Sd L, trng RF (W LF) to fc ptr & WALL tch R to L tapping toe, sd R, tch L to R tapping toe;

PART A (Salsa)

1-4 SALSA BASIC:: SALSA CHASE::

- 1-2 **{Salsa Basic}** OP Fcg Pos M fcg WALL no hnd jnd fwd L across body, bk R, sd & bk L, flick R sd & fwd; Bk R across body, fwd L, sd & fwd R, flick L sd & fwd;
3-4 **{Salsa Chase}** Fwd L, swiveling RF on L to fc COH fwd R, fwd L comm swiveling RF, cont swiveling RF on L to fc WALL flare R CW (W bk R across body, fwd L, sd & fwd R, flick L sd & fwd); Bk R across body, fwd L, sd & fwd R, flick L sd & fwd (W fwd L, swiveling RF on L to fc WALL fwd R, fwd L comm swiveling RF, cont swiveling RF on L to fc COH flare R CW);

5-8 CROSSBODY w/ INSIDE UNDERARM TRN:: CROSSBODY w/ INSIDE UNDERARM TRN::

- 5-6 **{Crossbody w/ Inside Underarm Trn}** Assuming CP M fcg WALL fwd L, rec R, trng LF on R to fc LOD sd L lowering jnd lead hnds, flick R sd & fwd (W bk R, rec L, fwd R twd COH, flick L sd & fwd); Raising jnd lead hnds to lead W tm LF bk R small step trng LF, fwd L twd COH, sd R, flick sd & fwd L (W fwd L comm trng LF under jnd lead hnds, fwd R cont trng LF to fc M & WALL, sd L, flick R sd & fwd L) end in CP M fcg COH;
7-8 Repeat Meas 5-6 of Part-A starting from CP M fcg COH end in LOP Fcg Pos M fcg WALL;;

9-12 OPEN BREAK: M's WRAP IN: CATAPULT::

- 9 **{Open Break}** Apt L joining both hnds, rec R, sd & fwd L, flick R sd & fwd (W apt R, rec L, sd & fwd R twd M's R sd, flick L sd & fwd) end momentarily in BFLY-BJO Pos M fcg WALL;
10 **{M's Wrap In}** Fwd R raising M's R & W's L hnds, fwd L small step under raised hnds, sd R small step lowering M's R & W's L hnds, flick L sd & fwd (W walk around M trng RF L, R, L, flick sd & fwd R) end in WRAPPED-TANDEM Pos both fcg WALL M's L & W's R hnds at M's R hip M's R & W's L hnds at M's L hip;
11-12 **{Catapult}** Releasing both hnds & re-join both hnds behnd bk fwd L, rec R, bk L leading W fwd to his L side releasing R hnd, flick R sd & fwd (W bk R, rec L, fwd R twd M's L side, flick L sd & fwd); Bk R across body leading W roll RF, fwd L, sd & fwd R, flick L sd & fwd (W roll RF twd WALL L, R to fc M & COH, sd & bk L, flick R sd & fwd) end in OP Fcg Pos M fcg WALL;

13-16 OPEN BREAK: CUMBIA (W ROLL LF): SIT & WIGGLE::

- 13 **{Open Break}** Joining R hnds apt L, rec R, fwd L small step leading W roll LF, flick R sd & fwd (W apt R, rec L, fwd R comm roll LF, -);
14 **{Cumbia (W Roll LF)}** Releasing R hnds slightly trng RF bk R across body, XLIF, sd R twd COH, flick L sd & fwd (W cont roll LF L, R, L twd COH 2 full trns to fc M, -) end OP Fcg Pos M fcg DRW;
S- 15-16 **{Sit & Wiggle}** Trng LF on R sd & bk L twd DLC flexing both knees both hnds on hip, -, hold, -
Q&Q - (W trng LF on L sd & fwd R twd DLC flexing both knees both palms fcg floor, -); Wiggle hips CW quick motion,, shift wgt to R (W to L), -;

PART B (Rumba)

1-4 ALEMANA to M'S WRAP:: M ROLL OUT (W SD WALK): SOLO SPOT TRN:

- 1-2 {Alemana to M's Wrap} Joining lead hnds fwd L, rec R, cl L to R raising jnd lead hnds, - (W bk R, rec L, fwd R twd M, -); Bk R leading W trn RF under jnd lead hnds, rec L comm trng LF raising R-hnd straight up, cont trng LF on L sd R twd WALL lowering jnd lead hnds, - (W fwd L across body comm trng RF, cont trng RF fwd R, cont trng RF sd & fwd L around M, -) end in M's Wrapped Pos both fcg LOD jnd lead hnds at M's R hip M's R & W's L hnds extended sd;
- 3 {M Roll Out} Sd L comm rolling LF releasing lead hnds, fwd R cont rolling LF, sd L twd COH, - (W sd R, cl L to R, sd R twd WALL, -) end in OP Pos both fcg LOD no hnd jnd;
- 4 {Solo Spot Trn} XRIF twd COH (W twd WALL) comm trng LF, rec R cont trng LF, fwd R twd ptr & WALL, - end FCG pos M fcg WALL approx 5' apt;

5-8 WALK TOG to BOLERO-BJO: WHEEL RF: W SLOW CURL: W ROLL OUT to TANDEM:

- 5 {Walk Tog to Bolero-Bjo} Walk fwd L, R, L twd ptr & WALL assuming BOLERO-BJO M fcg WALL;
- QQS 6 {Wheel RF} Circling CW walk fwd R, L, R, - (W circling CW fwd L, R/L, R, -) end in BOLERO-BJO Pos (W QQ&S) M fcg LOD (W fcg RLOD);
- 7 {W Slow Curl} Hold joining lead hnds & raise above head to lead W spiral LF pt L twd LOD, -, hold (W SS) lowering jnd lead hnds, - (W comm spiral LF on R in M's R arm, -, cont spiral LF on R to fc LOD, -) end in WRAPPED Pos both fcg LOD wght on R for both pointing L fwd twd LOD;
- SS 8 {W Roll Out to Tandem} Fwd L leading W fwd, -, fwd R, - (W fwd L, fwd R spiraling LF one full trn to (W QQS) fc LOD, fwd L, -) end in TANDEM Pos both fcg LOD M bhnd W lead hnds jnd;

9-12 W SWIVEL to FC: BK CURVING WALKS: SYNC ALEMANA to SIT: AROUND THE WORLD:

- SS 9 {W Swivel to Fc} Fwd L lead W swivel RF, -, bk R, - (W fwd R swiveling RF to fc M, -, fwd L, -);
- 10 {Bk Curving Walks} Bk L, R, L curving RF to fc WALL, - end in LOP Fcg Pos M fcg WALL;
- QQ&S 11 {Sync Alemana to Sit} Bk R raising lead hnds, rec L/cl R to L, assuming CP sd & bk L twd DLC flexing knees holding W's L shoulder with his R hnd (W fwd L across body trng RF, fwd R cont trng RF/fwd L small step cont trng RF to fc M, sd & fwd R flexing knees, -);
- SS 12 {Around The World} Roll W's upper body CW to her R & bk, -, cont roll W's upper body CW to her L & straighten body, -;

PART C (Salsa)

1-4 OPEN BREAK: CUMBIA: OPEN BREAK: CUMBIA:

- 1 {Open Break} OP Fcg Pos M fcg WALL joining R hnds apt L, rec R, fwd L small step leading W spiral LF, flick R sd & fwd (W apt R, rec L, fwd R twd M's R side spiraling LF 3/4 to fc LOD, -);
- 2 {Cumbia} Releasing R hnds trn RF 1/4 on L to fc RLOD bk R across body, XLIF, sd R twd COH, flick L sd & fwd (W sd & bk L, XRIF, sd L, flick R sd & fwd) end in OP Fcg Pos M fcg RLOD;
- 3-4 Repeat Meas 1-2 of Part-C starting from OP Fcg Pos M fcg RLOD end in OP Fcg Pos M fcg COH;;

5-8 SINGLE TAPS w/ TRNS:::

- 5-8 Repeat Meas 5-8 of Intro starting from OP Fcg Pos M fcg COH;;;;

9-12 OPEN BREAK: CUMBIA: OPEN BREAK: CUMBIA:

- 9-12 Repeat Meas 1-4 of Part-C starting from OP Fcg Pos M fcg COH end in OP Fcg Pos M fcg WALL;;

13-16 SINGLE TAPS w/ TRNS:: SIT & WIGGLE::

- 13-14 Repeat Meas 5-6 of Intro;;
- 15-16 Repeat Meas 15-16 of Part-A;;

END (Salsa)

1-8 SALSA BASIC:: SALSA CHASE:: OPEN BREAK: CUMBIA (W ROLL LF): SIT & WIGGLE::

- 1-4 Repeat Meas 1-4 of Part-A;;;;
- 5-6 Repeat Meas 13-14 of Part-A but W trn LF 1-1/2 end in TANDEM Pos both fcg WALL;
- S- 7-8 {Sit & Wiggle} Flex both knees, -, hold placing both hnds on W's waist, - (W sd & bk R flexing knees (Q&Q- palms fcg floor, -, hold, -) end in TANDEM Pos looking WALL; Wiggle hips CW quick motion,, hold, -;

DANCE BY : Dwain & Judy Sechrist, 2148 E. Bighorn Mtn. Dr., Oro Valley, Az. 85737 (520) 825-6672
RECORD : DJR-329B SP flip of "Fantasy" (contact choreographer or Palomino Records)
FOOTWORK : Lady opposite (except as noted)
RHYTHM : Rumba **PHASE:** VI **SPEED:** 44
SEQUENCE : Intro, A, B, A(1-8 Mod), C, A(9-16), B, A(1-8), End

INTRO**1-4 WAIT ; WAIT ; ARM SWEEP TO CUDDLE; FWD WALK ;**

- 1&2 Wait facing partner and wall three to four feet apart weight on R with left ft back (Right foot back) arms down at sides ;
 QQS 3 {**Arm Sweep**} Quickly raise arms, then extend toward partner, bk L (fwd R) as wrap arms around ptrn in to cuddle hold, -; [W Dances into M and wrap arms around M's neck]
 QQS 4 {**Fwd Walk**} Rec R, fwd L, fwd R join lead hands, (As move backward allow arms to slide down M's arms to normal open position) - ;

A SEQ**1-4 BASIC SPIRAL ; OVER TURNED FAN (Tandem) ; SWIVEL PREP TO ; ALEMANA ;**

- QQS 1 {**Basic Spiral Variation**} Fwd break L extnd R arm to side, rec R, cl L raise jnd hnds lead W to spiral LF, (Back break R extnd L arm up palm out, rec L, fwd R, spiral LF,) - ;
 QQS 2 {**Overtuned Fan**} Bk R trng LF lower jnd hnds lead W fwd LOD, rec L to fc LOD turn jnd hnds over to lead W to spiral LF to tandem postn, fwd R, (Fwd L twd LOD, fwd R spiral LF fcg LOD, fwd L,) - ;
 QQS 3 {**Swivel & prep to Alemana**} Check fwd L lead W to step fwd & swivel RF through tension in jnd hnds, rec R, sd L trng RF fcg WL raise jnd hnds prep the Alemana, (Fwd R swivel RF, step fwd L RLOD, fwd R trng to fc ptrn,) - ;
 QQS 4 {**Alemana**} Bk R, rec L, cl R, (Fwd L trng RF, fwd R trng RF, fwd & sd L trng RF,) - ;

5-8 ADVANCED HIP TWIST ; CLOSED FAN (LOD) ; 2 NEW YORKERS (to WL& COH) ; ;

- QQS 5 {**Advanced Hip Twist**} Check fwd L with body trn to R, rec R, cl L to R instep, delayed wt chg to lead W's hip twist (Bk R trng 1/2 RF, rec L trng 1/2 LF, fwd R, hip twist 1/4 RF on R);
 QQS 6 {**Closed Fan LOD**} Bk R leading W to step forward, rec L trng LF, sd R fcg LOD, (Fwd L, fwd R cl L to R no wt chg trng LF, sd L,) - ; [This is a Variation of the Fan danced in close position ended with a side step]
 QQS 7 {**New Yorker to WL**} Quickly break thru L twd WL, rec R, sd L, - ;
 QQS 8 {**New Yorker to COH**} Quickly break thru R twd COH, rec L, sd R, to hnd-shk fcg LOD;

9-12 HIP TWIST (to SKTRS LOD) ; 2 KIKI WALKS ; ; CUCARACHA & NECK WRAP ;

- QQS 9 {**Open Hip Twist over turned to Skaters LOD**} Fwd L, rec R, cl L to R instep, delayed wt chg to lead W's hip twist join L-L hnds with R hnd at W's R shoulder (Bk R, rec L, fwd R to M's R sd, swivel 1/2 RF blend to to skaters fcg LOD);
 QQS 10 {**Kiki Walk**} Fwd R, fwd L, fwd R, (Fwd L, fwd R, fwd L,) - ;
 QQS 11 {**Kiki Walk**} Fwd L, fwd R, fwd L, (Fwd R, fwd L, fwd R,) - ;
 QQS 12 {**Cucaracha & Neck Wrap**} Sd R to fc WL trng 1/4 RF using pressure step raise jnd hnds to lead W to also step sd, rec L leading W to trn RF, fwd R otsd ptrn lower jnd hnds bhd neck release hold to take close hold, (Cucaracha action with turn . . . sd L trng 1/4 RF using pressure step, rec R trng RF, sd & fwd L,) - ;

13-16 NATRL TOP TO OTSD SWIVEL & ; QUICK SWIVELS ; SLO CURL & ; FAN TO FC ;

- QQS 13 {**Natural Top to Outside Swivel**} Sd & fwd L trng RF, XRIB trng RF, sd & fwd L fcg WL to wide hold trn'g bdy RF lead W to outside swivel RF, - (XRIF trng RF, sd & bk L trng RF, XRIF, swivel RF) ;

Topaz

A SEQ (Continued)

- QQS 14 {Quick outside Swivels} Inplc R lead W to step twd LOD and swivel LF, inplc L lead W to step twd RLOD and swivel RF, inplc R as lead W to step twd LOD and swivel LF, - (Fwd L swivel LF, fwd R swivel RF, fwd L, swivel LF); [swivels are lead using Cape action]
- (SS) 15 {Slow Curl} Leave L leg extended twd LOD as raise lead hands, slight RF upper body turn, lead W to curl LF with wrapping action, (Fwd R, -, start LF curl, complete curl to end L ft fwd) -;
- SS 16 {Fan to Face} Rec fwd L LOD lead W fwd also, hold as lead W to step fwd and turn LF, (QQS) fwd R, (Fwd L, fwd R trng LF backing LOD, bk L,)

B SEQ

1 - 4 FWD BRK ; ALAMANA TO ; SYNC OPN OUT TO FAN ; HOCKEY STICK ;

- QQS 1 {Forward Break} Fwd L LOD, rec R, cl L, (Bk R, rec L, fwd R commence RF trn,) -;
- QQS 2 {Alemana} Sd R, rec L, fwd R otsd ptrn R sd wide hold, (Fwd L trng RF, fwd R trng RF, fwd L trng RF fcg RLOD,) -;
- QQ&S 3 {Syncopated Opening Out to Fan} Sd & bk L trng 3/8 RF lead W to open out to R using loose hld, fwd R trng 3/8 RF otsd ptrn as lead W's LF under arm trn /cl L having completed one full turn to fc LOD, bk R ending sd trng 1/4 RF to end fcg WL in normal Fan, - (Swivel on L foot to step bk R trng RF to fc DLW, rec L trng LF under lead hnds/cl R fcg RLOD, bk L to Fan end, -);
- QQS 4 {Hockey Stick} Fwd L lead W to cl ft, rec R lead W to step fwd, cl L prepare to lead W to trn LF, (Cl R, fwd L, fwd R,) -;

5 - 8 (Finish the Hockey Stick) ; BASIC ; SPOT TURN ; HIP ROCKS W/ARMS;

- QQS 5 {Finish Hockey Stick} Bk R, rec L trng to fc ptrn, fwd R DRW, (Fwd L trn'g 1/8 LF, fwd R trng _ LF, bk L to fc DLC,) -;
- QQS 6 {Basic} Fwd L, rec R, sd L to fc WL, - ;
- QQS 7 {Spot Turn} XRIF, rec L trng LF, sd R to fc ptrn w/dbl low hnd hld, (XLIF, rec R trng LF, sd L fc ptrn,) -;
- SS 8 {Hip Rock} Sweep free hnds (M's R & W's L) out-up & down in large circle as rk sd L, -, sd R, - ;

REPEAT A SEQ (1-7 Mod Meas.8)

1 - 4 BASIC SPIRAL ; OVER TURNED FAN (Tandem) ; SWIVEL PREP TO ; ALEMANA ;5 - 8 ADV. HIP TWIST ; CLOSED FAN (LOD) ; NEW YORKER (to WL) ; SPOT TURN;

- QQS 8 {Spot Turn} XRIF, rec L trng LF, sd R to fc ptrn w/dbl low hnd hld, (XLIF, rec R trng LF, sd L fc ptrn,) -;

C SEQ

1 - 4 EXPLOSION TO TANDEM ; OK RK & FWD ; TO 3 SPIRAL WALKS ; ;

- QQS 1 {Explosion to Tandem} Sweep lead hnds up & out in large circle as Rk sd L to fc COH, rec R, cl L place both hands at W's waist, (Rk sd R to fc COH, rec L, XRIF trng 1/2 LF to fc LOD,) -;
- QQS 2 {Quick Rocks and Forward} Sd R with R arm sweep, rec L, fwd R end slightly to W's L sd, hold W's R elbow with R hnd (Sd L with L arm sweep, rec R, fwd L with both arms down with elbows out Paso Doble style);
[The following three Spiral Walks progress to LOD]
- QQ&S 3 {Walk W Spiral} Fwd L, fwd R/lead W's RF spiral, fwd L hold W's L elbow with L hnd, (Fwd R, fwd L/spiral RF, fwd R,) -;
- QQ&S 4 {Walk W Spiral} Fwd R, fwd L/lead W's LF spiral, fwd R hold W's R elbow with R hnd, (Fwd L, fwd R/spiral LF, fwd L,) -;

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99-87
C SEQ (Continued)

5 - 8 (3rd Spiral Walk) ; BRK REC FWD (W Sync Roll) ; BASIC (to Sktrs) ; WHEEL (to LOD) ;

- QQ&S 5 {Walk W Spiral} Fwd L, fwd R/lead W's RF spiral, fwd L hold W's L elbow with L hnd, (Fwd R, fwd L/spiral RF, fwd R,) -;
- QQS 6 {Brk bk rec fwd W Sync Roll} Brk bk R lead W to dance fwd, rec L, fwd R, (Fwd L trng trng LF/cl R trng LF, fwd L trng LF/cl R trng LF, bk L fcg RLOD,) -;
- QQS 7 {Basic to Sktrs WL} Fwd L, rec R, sd L trng 1/4 RF Sktrs, (Bk R, rec L, sd R trng LF,) -;
- QQS 8 {Wheel to LOD} Fwd R trng RF, fwd L trng RF, fwd R trng RF to fc LOD, (Bk L trng RF, bk R trng RF, bk L trng RF,) -;

9-12 2 SLIDING DOORS (Variation) ; ; ;

- QQS 9 {Adv. Sliding Door} Retain L-L hnds with R hnd at W's waist as step sd & fwd L bdy trn RF, rec R, XLIB passing behind W, (Sd R outside ptrn on R side, rec L, XRIF now in front of and to L sd of M,) -;
- QQS 10 {Cont. Sliding Door} Release jnd hnds as step sd R inside edge of foot raise L hnd to match W's L arm in L lunge line with L sd stretch both looking R twd LOD, rec L, XRIF passing behind W returning to Sktrs fcg LOD, (Sd L in L lunge line raise L arm straight up & extend R arm directly to LOD, rec R, XLIB now in front of and to R sd of M,) -;
- 11&12 {Adv. Sliding Door} Repeat action of Meas. 9 & 10; ;

13-16 BREAK TO 1/2 OPN ; THRU TO SD WLKS ; ; Circular ALEMANAS ;

- QQS 13 {Opposition Break to Skaters} Brk fwd L lead W to brk bk, rec R, cl L raise jnd hnds over head and rest on shoulder blending to 1/2 OPN, (Break bk R, rec L, cl R,) -;
- QQS 14 {Through to Side Walks} Thru R trng RF (LF), sd L to close hold, cl R, -;
- QQS 15 {cont. Side Walk} Sd L, cl R, sd L, -;
- QQS 16 {Circular 3 Alemanas} Brk bk R leading Alemana Turn, rec L, XRIF trng RF lower jnd hnds and change to hand shake prep. to lead W's LF turn (Fwd L trng RF, fwd R trng RF, fwd L trng RF, -) ;
[M dances a circular vine turning RF as the W dances the Three Alemanas to end fcg LOD]

17-18 (cont. Circular 3 Alemanas) ; ;

- QQS 17 {Cont. Circular Alemana} Sd L trng RF raise jnd R hnds to lead W's LF trn, XRIB trng RF leading W' LF trn under jnd hnds, sd L trng RF lower jnd hnds, (Fwd R spiral LF, fwd L trng LF, fwd R trng LF,) -;
- QQS 18 {Cont. Circular Alemana} XRIF trng RF raise jnd hnds leading W's RF turn, sd L trng RF, cl R fcg LOD, (Fwd L trng RF, fwd R trng RF, fwd L trng RF,) - ;

REPEAT A SEQ (9-16)

9-12 HIP TWIST (to SKTRS) ; 2 KIKI WALKS ; ; CUCARACHA & NECK WRAP ;

13-16 NATRL TOP TO OTSD SWIVEL & ; QUICK SWIVELS ; SLO CURL & ; FAN TO FC ;

REPEAT B SEQ

1 - 4 FWD BRK ; ALAMANA TO ; SYNC OPN OUT TO FAN ; HOCKEY STICK ;

5 - 8 (Finish the Hockey Stick) ; BASIC ; SPOT TURN ; HIP ROCKS W/ARMS ;

REPEAT A SEQ (1-8)

1 - 4 BASIC SPIRAL ; OVER TURNED FAN (Tandem) ; SWIVEL PREP TO ; ALEMANA ;

5 - 8 ADVANCED HIP TWIST ; CLOSED FAN (LOD) ; 2 NEW YORKERS (WL) ; (COH) ;

Topaz

END

99-58

1 - 4 BRK & SWVL TO FC; AIDA ; HIP ROCK & FAN ; UNDER ARM TURN TO:

- QQS 1 {**Forward Break & Swivel to Face**} Join lead hnds as brk fwd L, rec R, sd L to fc ptr & WL with R arm extended twd RLOD, (Bk R, rec L, fwd R fan L CW to fc ptr with L arm extended twd RLOD);
- QQS 2 {**Aida**} Sweep free arms up and forward to LOD as stp thru R, sd L, bk R to Aida fcg RLOD, (Thru L, sd R, bk L,) -;
- QQS 3 {**Hip Rock & Fan**} Rk fwd L, rec R, fwd L fan R CCW to fc ptr & DRW, (Rk fwd R, rec L, fwd R fan L CW to fc ptr & DLC,) -;
- QQS 4 {**Under Arm Turn**} XRIB, rec L, fwd R lead W to pass R sd place R arm behind W to assist her turn jnd hnds still in front, (XLIF, rec R trng RF, fwd L past M's R side,) -;

5 - 6 LARIAT (W Sync): SAME FT LUNGE & EXTEND :

- QQS 5 {**Lariat - W syncopated walk around**} Cucaracha sd L, rec R quickly raise jnd hnds over head continuing to lead W to wlk trng RF, cl L, (Fwd trng RF R/L, fwd R trng RF, fwd L trng RF to fc M,) -;
- SS 6 {**Same Foot Lunge with Open Extension**} Blending to CP with high hold of W with R arm sd & fwd R to Same Foot Lunge, quickly sweeping L arm up and out looking over W's head as allow W to lay well back and open her body to the R, (XRIB, quickly sweeping R arm up and out as lay well back turning upper body to R,) -; [The feel is S&S]

Whisper

Choreography: Richard E. Lamberty & Alise Halbert 373 Warwick Avenue Oakland, CA 94610-3326 510-839-7644
 Record: As I Lay Me Down (Flip of The Trolley Song) REXL Records
 Sequence: Wait A B C B D B A (3 - 6) C D (1 - 6) (See note at end of cuesheet)
 Phase: 5 ish
 Date: July 6, 1999 (Version 1.0)

Introduction

1 Wait

Wait in a Closed Position facing WALL with the Man's L and Lady's R feet free for the TICs.

PART A

1 - 8 Alternative Basic; Lazy Samba Turns; Progressive Whisks; -; Natural Roll; -; Progressive Whisk; Progressive Whisks to SCP; Samba Walk, Side Samba Walk; Shadow Bota Fogo and Pick Up:

- 1 [Alternative Basic (1-3-)] Forward L, tch R to L, back R, tch L to R;
- 2 [Lazy Samba Turns (1a23a4)] Forward L turn LF 1/8 / close R to L, close L to R, back R turn LF 1/8 to face LOD / close L to R, close R to L;
- 3 + [Progressive Whisks (1a23a4; 1a2)] Forward L turning body LF / side R, recover L, forward R between partner's feet turning body RF / side L, recover R; Forward L turning body LF / side R, recover L,
 [W: Side and back R turning LF / turning to RSCP whisk L XIB of R, recover across and slightly forward R, turning RF side and slightly back L / turning to SCP whisk R XIB of L, recover across and slightly forward L; Turning LF side and back R / turning to RSCP whisk L XIB of R, recover across and slightly forward R,]
- 4 + [Natural Roll (3a4; 1a2)] Turning to CP forward R between partner's feet commence RF turn / side L, close R to L to face RLOD; Back L commence RF turn, side R, close L to R to face nearly LOD, NOTE: sway may be added to the turn to give it a rolling feeling.
- 5 - 6 [Progressive Whisks (3a4; 1a23a4)] Repeat the previous whisking action R, L then R to end in SCP facing LOD; ;
- 7 [Samba Walk, Side Samba Walk (1a23a4)] Forward L in SCP / back R, pull L back slightly toward R placing weight on L, thru R / side L, pull R back slightly toward L placing weight on R and preparing to release R arm from partner;
- 8 [Bota Fogo & Progressive Whisk (1a23a4)] Forward L allowing W to pass in front under joined lead hands / side R, recover L in LOP nearly facing partner, forward R down LOD / turning RF side L, recover R in SCP facing LOD;
 [W: Forward R stepping across in front of Man under joined lead hands / side L, recover R turning RF to LOP nearly facing partner, continuing RF turn side L, passing in front of Man / turning to SCP whisk R XIB of L, recover L,]

PART B

1 - 4 Reverse Turn to face WALL; Corta Jaca and Bota Fogo to SCP; Slow Volta and Travelling Volta; -; Bota Fogo Change Sides to Left Open:

- 1 [Reverse Turn (1a23a4)] Picking up partner forward L commence LF turn / side L, R XIF of L now backing LOD in CP, back R commence LF turn / side L, close R to L to end in CP facing WALL;
- 2 [Corta Jaca & Bota Fogo to SCP (1a23a4)] Progressing slightly down LOD throughout forward and slightly side L on heel / recover sliding R toward L, back and slightly side L toe / recover sliding R toward L, forward L / side R, turning to SCP recover forward L;
- 3 + [Slow Volta & Travelling Volta (1a3a4a; 1a2)] Rising over L and loosening the hold draw R thru slowly taking weight and lowering into R knee, - / side L small step toe, cross R in front of L / side L small step toe, cross R in front of L / side L small step toe; Cross R in front of L / side L small step toe, cross R in front of L / side L small step toe,
- 4 [Bota Fogo Change Sides (3a4)] Forward L allowing W to pass in front under joined lead hands / side R, recover L in LOP nearly facing partner;

99-90

Whisper

Page 2

5 - 8 Samba Walks Away and Together; Cruzados Walks and Locks; Slow Volta and Travelling Volta; Progressive Whisk;

- 5 [Samba Away and Together (1a23a4)] Turning slightly away from partner and bringing joined lead hands through forward R / back L with the feeling of L crossed slightly behind R, recover slightly back R, turning to slightly face partner and bringing joined lead hands back (almost in BFLY) forward L / back R with the feeling of R crossed slightly behind L, recover slightly back L;
- 6 [Cruzados Walks and Locks (123a4)] Walk forward R (1) then L (2) with a slight swiveling feeling, -, forward R / lock L XIB of R, forward L lead hands still joined;
- 7+ [Slow Volta & Travelling Volta (1-a3a4a;1a2)] Turning to BFLY Man facing COH rise over R and draw L thru slowly taking weight and lowering into L knee, - / side R small step toe, cross L in front of R / side R small step toe, cross L in front of R / side R small step toe; Cross L in front of R / side R small step toe, cross L in front of R,
- 8 [Progressive Whisk (3a4)] Forward R down LOD / turning RF side L, recover R in SCP facing LOD;
[W: Turning RF side L passing in front of Man / turning to SCP whisk R XIB of L, recover L;]

PART C

1 - 8 Reverse Rolls to face WALL; Bota Fogo to SCP and Bota Fogo (Man Transition Corta Jaca); Contra Bota Fogos; Circular Volta with Bota Fogo Ending; Contra Bota Fogo; -, Bota Fogo (Man Transition Corta Jaca); Pick Up and Corta Jaca;

- 1 - 2 [Reverse Rolls (1a23a4; 1a23a4)] Picking up partner forward L commence LF turn / side L, R XIF of L now backing LOD in CP, back R commence LF turn / side L, close R to L [W: L XIF of R] to end in CP facing LOD; Forward L commence LF turn / side L, R XIF of L now backing LOD in CP, back R commence LF turn / side L, close R to L. [W: close L to R] to end in CP facing WALL.
- 3 [Bota Fogo to SCP & Corta Jaca Transition (1a23a4a)] Forward L / side R, turning to SCP recover forward L, thru R heel / recover L, back R toe, recover L turning to loose BJO;
[W: (1a23a4) Back R / side L, turning to SCP recover forward R, thru L / side R, turning LF recover L ending in BJO;]
- 4 [Contra Bota Fogos (1a23a4)] Using identical footwork forward R in BJO / side L, turning RF recover R to SCAR, forward L in SCAR / side R, turning LF recover L in BJO;
- 5 [Circular Volta (1a2a3a4)] Across R / side L small step toe turning RF, across R / side L small step toe turning RF, across R / side L small step toe turning RF, turning RF to SCAR recover R having made nearly 1 full turn to the R over the measure;
- 6+ [Contra Bota Fogos (1a23a4;1a2)] Repeat the Contra Bota Fogo action first L, R then L to end in BJO; -, -,
- 7 [Corta Jaca Transition (3a4a)] Across R in BJO heel / recover L, back R toe, recover L turning to loose SCP;
[W: Contra Bota Fogo to SCP (3a4) Forward R in BJO / side L, turning RF recover R to SCP;]
- 8 [Pickup & Corta Jaca (1a23a4a)] Thru R / picking up partner side L small step, close R to L to end in CP facing LOD, forward and slightly side L on heel / recover sliding R toward L, back and slightly side L toe / recover sliding R toward L;

PART D

1 - 7 Step, Lady Knee Up, Progressive Whisk; Lady Roll LF to LOP in Two, -, Both Knee Up, Step; Lady Roll Back with a Progressive Whisk. Step, Lady Knee Up; Progressive Whisk, -, Lady Roll LF to LOP in Two, -; Both Knee Up, Step, Both Roll Across in Two to BFLY; Travelling Volta; Maypole Volta to CP facing DC;

- 1 [Step & Knee, Progressive Whisk (123a4)] Step forward L turning body LF and taking partner in a loose cuddle hold, point R to side, forward R between partner's feet turning body RF / side L, recover R;
[W: Back R turning LF to a loose cuddle hold, raise L knee up with L foot pointing down towards the floor, turning RF side and slightly back L / turning to SCP whisk R XIB of L, recover across and slightly forward L;]

Whisper

- 2 [Lady Roll Across, Knee, Step (1234)] Close L to R leading Woman across in front of Man and starting a LF roll for her, side R allowing Woman to turn to LOP facing LOD, raise L knee up and slightly across R leg, side L starting to turn Woman RF;
- [W: Commence LF roll across Man R, L to end in LOP facing LOD, raise R knee up and slightly across L leg, recover side R commencing RF turn;]
- 3 - [Progressive Whisk (1a2)] Forward R between partner's feet turning body RF / side L, recover R;
- [W: Turning RF side and slightly back L / turning to SCP whisk R XIB of L, recover across and slightly forward L;]
- 3+ - 5 Repeat Measures 1 - 2 from Part D with timing as: 34; 1a2 34; 12
- 5+ [Both Roll Across (34)] On the step after the Knee Up commence a LF roll, continue LF roll to BFLY with Man passing to RLOD of Woman and wrapping briefly into Man's L and Woman's R arm while facing RLOD stepping R, side L to end in BFLY with Man facing WALL; [W: Rolls RF stepping L, R;]
- 6 [Travelling Volta (1a2a3a4a)] Travelling down the LOD step across R / side L small step toe, across R / side L small step toe, across R / side L small step toe, across R / side L small step toe; NOTICE the extra step on this Volta.
- 7 [Maypole Volta (1a2a3a4)] Turning RF around partner one or two full turns (depends on you and partner but you must end facing DC) volta across R / side L small step toe, across R / side L small step toe, across R / side L small step toe, across R preparing to blend to CP facing DC;
- [W: Turning LF on the spot (one or two full turns) under joined lead hands across L / side R small step toe, across L / side R small step toe, across L / side R small step toe, across L preparing to blend to CP for Left Turns;]

END NOTE

As PART A (3 - 6) is repeating the ending position of measure 6 will be preparing to blend to CP for the Reverse Rolls instead of remaining in SCP for the Samba Walk.

As the music fades and PART D is repeating the final Volta should be danced drifting apart to end in OP facing LOD with the Man's Right and Lady's Left foot free and pointed as in an Apart; Point.

99-92

"YOU RUMBA"

Choreographers: Carlos & Nancy Esqueda, 2360 Leisure World, Mesa, AZ 85206-5409
(480) 832-4154 E-mail nancar@aol.com - FAX (480) 832-4854

Record: S/P CNE 499 (Flip Spring Time Waltz)

Phase: VI

Sequence: A B A B END

Speed 45

Release: July 1999

**FC PARTNER & WALL LEAD FOOT FREE LEAD HNDS JOINED
WAIT 2 BEATS**

PART "A"

1-8 **CURL; FAN; ALEMANA;; ROPE SPIN;; NEW YORKER IN 4;
NEW YORKER;**



- 1 (Curl) Fwd L, rec R, cl L raise jnd lead hnds over Lady's head leading her to trn LF, -(Bk R, rec L, fwd R trn LF 3/4 to fc LOD left arm wrapped in front of body,-);
- 2 (Fan) Bk R, sd & fwd L, fwd R fc DW, -(Fwd L, fwd R trn 1/2 LF, bk L,-);
- 3-4 (Alemana) Fwd L, rec R, cl L lead Lady to trn RF,-; bk R, rec L, sd R sway to right look at Lady bring left hand across in front of forehead so that the jnd hnds are near Lady's head, -(Cl R, fwd L, fwd R commence RF swivel to fc partner,-; cont RF trn under lead hnds fwd L, cont trn fwd R, fwd L spiral RF to end on Man's right sd fc DRC,-);
- 5-6 (Rope Spin) Sd L, rec R, cl L straighten out sway as Lady circles around,-; sd R, rec L, sd R, -(Fwd R, L, R,-; fwd L, fwd R, fwd & sd L around Man to end fcg Man,-);
- 7 (New Yorker in 4) Thru L RLOD with straight leg to side by side, rec R to fc partner, sd L LOD, rec R RLOD,-;
- 8 (New Yorker) Thru L RLOD with straight leg to side by side, rec R to fc partner, sd & fwd L fc DRW,-;

9-16 **CONTINUOUS NATURAL TOP;;; CROSS BODY TO FAN FC COH;;
HOCKEY STICK to FC;; SPOT TURN BFLY;**

- 9-11 (Continuous Natural Top) XRIB, sd L, XRIB,-; sd L lead Lady to spiral LF under jnd lead hnds, XRIB, sd L,-; XRIB, sd L lead Lady to spiral LF under jnd lead hnds, cl R CP fc WALL, -(Sd L, XRIF, sd L,-; XRIF spiral 3/4 LF to CP, sd L, XRIF,-; sd L, XRIF spiral 3/4 LF to fc partner, sd L,-);
- 12-13 (Cross Body to Fan fc COH) Fwd L, rec R, sd L trn LF,-; bk R bring Lady twd COH, trn LF 1/4 sd L, fwd R fc COH, -(Bk R, rec L, fwd R,-; trn LF fwd L between Man's feet, cont trn sd & bk R, bk L fc LOD,-);
- 14-15 (Hockey Stick to FC) Fwd L, rec R, cl L raise jnd hnds to prepare Lady to trn,-; bk R, rec L, sd R fc COH, -(Cl R, fwd L, fwd R,-; fwd L, fwd R trn LF under jnd lead hnds to fc partner, sd L,-);
- 16 (Spot Turn Bfly) Thru R trn LF (RF) fc RLOD, fwd L cont trn fc partner, sd R to Bfly,-;

PART "B"

1-8 **FENCE LINE LADY SPIN; LUNGE LADY SIT LINE;
ALEMANA to SHADOW; ADV SLIDING DOOR;; ADV SLIDING DOOR;
LUNGE/LADY SIT REC FC; OPEN HIP TWIST OVERTRND PT MAN TCH;**

- 1 (Fence Line Lady Spin) Relax L thru R RLOD, rec L, sd R, -(Relax R thru L, rec R, sd L spin LF under lead hnds to fc partner,-);
- 2 (Lunge Lady Sit Line) Lowering on R by pushing right knee fwd keep back straight extend L bk twd RLOD, rise on R, cl L raise lead hnds, -(Bk R push right knee fwd lower into Sit Line keep back straight extend left leg fwd left arm up look at partner, rec L, fwd R,-);

"YOU RUMBA" PAGE 2

- 3 (Alemana to Shadow) Bk R, rec L, small fwd R trn RF outside Lady's left sd to shadow join left hnds Man's right hnd on Lady's right shoulder blade,- (Commence RF trn under jnd lead hnds fwd L, cont RF trn fwd R fc partner, fwd L swivel 1/2,-);
- 4-5 (Adv Sliding Door) Fwd L in press line with slight RF body trn, rec R to fc COH, XLIBR,-; flex left knee extend R LOD trn body LF, rec upright no wgt chg, small fwd R trn RF outside Lady's left sd,-(Bk R keep pressure into floor with ball of foot with RF body trn, rec L with slight LF body trn, fwd & across in line with supporting foot R,-; sd L with body stretch to left in lunge line, rec R, bk & across in line with supporting foot L,-);
- 6 (Adv Sliding Door) Fwd L in press line with slight RF body trn, rec R to fc COH, XLIBR,-(Bk R keep pressure into floor with ball of foot with RF body trn, rec L with slight LF body trn, fwd & across in line with supporting foot R,-);
- 7 (Lunge Lady Sit Rec Fc) Trn LF bk R lower into Sit Line lead Lady to trn RF lower left hnds right arm up, rec L fc COH, sd R join lead hnds,-(Trn RF under left hnds bk L RLOD lower into Sit Line keep back straight extend right leg fwd right arm up look at partner, rec R fc Wall, sd L join lead hnds,-);
- 8 (Open Hip Twist Overturned Point Man Tch) Fwd L, rec R, tch L to R no wgt chg,-(Bk R, rec L, fwd R swivel RF to fc COH extend L fwd,-);

9-16

ROLL TO SHADOW; FENCE LINE REC MAN POINT SKATERS RLOD; WALK 2;
ROLL LADY ACROSS FC WALL; 3 ALEMANAS;;;;

- 9 (Roll To Shadow) Sd & fwd L RLOD, trn LF sd R, cont trn sd L fc COH Lady on Man's left sd & slightly fwd,-(Same foot work);
- 10 (Fence Line Rec Man Point Skaters RLOD) Relax L thru R to RLOD, rec L, point R bk to DC to skaters fc RLOD,-(Relax L thru R to RLOD, rec L, sd & fwd R spin RF fc RLOD,-);
- 11 (Walk 2 SS) Fwd R,-, fwd L,-;
- 12 (Roll Lady Across Fc Wall) Bk R, sd & fwd L, sd R fc WALL,-(Sd & fwd L in front of Man, cont LF trn sd & bk R, sd L fc partner,-);
- 13-16 (3 Alemanas) Fwd L, rec R, small sd L,-; bk R DC, rec L, cl R,-; sd L, rec R, cl L,-; bk R DC, rec L, sd R fc WALL,-(Bk R, rec L, fwd R commence RF trn,-; cont RF trn fwd L, fwd R, cl L fc DW,-; sharp LF trn fwd R, fwd L, fwd R fc DC,-; commence RF trn fwd L, fwd R, sd L to fc partner,-);

REPEAT "A" "B"ENDING

- 1-8 CURL; FAN; ALEMANA;; ROPE SPIN;;
OPEN HIP TWIST TO TANDEM DEVELOP MAN TCH;
ROLL TO SHADOW LUNGE LINE;
- 1-6 (Repeat Part "A" (1-6) ;;;;;
- 7 (Open Hip Twist to Tandem Develop Man Tch) Fwd L, rec R, tch L to R no wgt chg,-(Bk R, rec L, fwd R swivel RF to fc WALL raise left toes to right knee point toes down extend L fwd,-);
- 8 (Roll to Shadow Lunge Line) Sd & fwd L, trn LF sd R, cont trn lunge sd L to LOD trn body LF extend arms out,-;



99-94

YOUR EYES ONLY

Composers: Brent & Mickey Moore, 206 Scenic Drive, Oak Ridge, TN 37830, (423) 483-7997

Record: Liberty A-1418 or Capitol, CAP-014187- "For Your Eyes Only" Sheena Easton - available from Palomino speed 41 rpm

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

Phase & Rhythm: Phase IV Bolero (*written to instrumental side*)

Sequence: Intro A B Ending



1999
INTRO

WAIT 1 Measure [*intro revised May 30, 1999*]

Crush closed pos face WALL trail feet free - wait 1 measure (*first section written in 2/4 timing - easier to treat first measure and half as one measure* and writing as if in more conventional 4/4)

Part A

1-6 3 SLOW HIP ROCKS; CONTRA CHECK; TURNING BASIC; NEW YORKER; SPOT TURN;

AIDA PREPARATION;

- 1* [HIP ROCKS SSS] Rock sd L, -, rk sd R roll hip sd & bk, -, rk sd L roll hip sd & bk fc WALL raise arms to cp, -;
- 2 [CONTRA CHECK SQQ] Sd & fwd R cp DLW, -, body trn LF fwd L contra ck action, rec R sft knee strt rise;
- 3 [TRN BASIC SQQ] Sd L to cp RF body trn fc RLOD (lady look right), -, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc DLC sft knee strt rise;
- 4 [NEW YORKER SQQ] Sd & fwd R "v" pos LOD, -, ck thru L LOD soft knee slight trn RF (lady LF), rec R trn to fc soft knee strt to rise;
- 5 [SPOT TURN SQQ] Trn LF sd & fwd L "v" pos RLOD, -, thru R soft knee trn LF, rec L cont trn LF to fc DLC "v" pos sft knee strt to rise;
- 6 [PREP AIDA SQQ] Sd & fwd R "v" pos LOD, -, thru L sft knee trn LF jn trail hnds (lady trn RF), sd R trn LF release lead hnds strt rise (lady trn RF);

7-12 AIDA LINE & HIP ROCKS; ROLL 4 TO REVERSE; AIDA LINE RECOVER & FACE; SPOT TURN; EXPLODE & CROSS ROLL; SIDE CROSSES / LADY TURN TO SHADOW;

- 7 [AIDA HIP ROCK SQQ] Trn LF (lady trn RF) bk L slight "V" bk to bk pos RLOD lead hnds up & out trail hnds fwd, -, rec R hip roll, rec L hip roll fc RLOD "v" slight bk to bk;
- 8 [ROLL 4 SQQ] Rec fwd R strt RF roll (lady LF) to ROLD, L,R,L cont RF roll to fc lft opn fc LOD;
- 9 [AIDA REC FACE SQQ] Trn RF (lady trn LF) bk R slight "V" bk to bk pos LOD lead hnds up & out trail hnds fwd, -, rec L trn lf, fc ptrnr side R ck action shape to RLOD slight "v";
- 10 [SPOT TURN SQQ] Sd & fwd L, -, thru R soft knee trn LF (lady RF) away frm ptrnr, rec fwd L cont trn RF to fc DLC (DLW) "v" pos sft knee strt to rise;
- 11 [EXPLODE CROSS ROLL SQQ] Trn RF (lady LF) lunge sd & fwd R DLW soften knee sweep arms up & over, -, rec L roll LF (lady RF) bhnd lady, cont roll sd R fc DLW (lady DLC);
- 12 [SIDE CROSSES (TURN TO SHADOW) SQ&Q (SQQ)] Sd & fwd L DLW, -, thru R slight soft knee/sd & L, fwd R XIFL fc WALL shdw (sd & fwd R LOD trn RF, -, trn RF sd L fc DLW, trn RF fc WALL XRIFL in shdw);

PART B

1-4 SHADOW LUNGE & ROLL; SHADOW FENCE LINE; SHADOW SYNCOPATED VINE; SHADOW LUNGE & HIP ROCKS;

- 1 [SHADOW LUNGE & ROLL SQQ] Sd & fwd L shdw DLW soften knee body trn LF arms out, -, rec R strt RF roll to RLOD, L cont RF roll to fc wall shdw;
- 2 [SHADOW FENCE SQQ] Sd & fwd R DRW, -, ck thru L XIFR soften knee extnd arms out, rec R trn to fc WALL in shdw soft knee strt to rise;
- 3 [SYNC SHADOW VINE SQ&Q] Sd & fwd L shdw DLW, -, thru R slight soft knee/sd & bk L slight trn RF, bk R XIBL fc WALL shdw;

4 [SHADOW LUNGE HIP ROCKS SQQ] Sd & fwd L shdw DLW soften knee body trn LF arms out ,-, rec R roll hips, rec L roll hips fc wall shdw;

5-8 LADY RIGHT PASS /MAN TRANSITION; LUNGE BREAK; LEFT PASS; SPOT TURN FACE REVERSE;

5 [RIGHT PASS/ TRANS S-Q (SQQ)] Rec R slght trn RF fc wall,-, -, slght trn RF fwd L to fc DRW join lead hnds (sd & fwd R rf body shape look at man,-, fwd L sft knee strt trn LF, trn LF sd & bk R fc man & DLC join lead hnds);

6 [LUNGE BREAK SQQ] Sd & fwd R to opn fcng fc DRW lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);

7 [LEFT PASS SQQ] Fwd L to sdcr DRW shpe body DLW to lady trn lady RF,-, rec bk R toe in sft knee strt LF trn, sd & fwd L trn LF strt to opn fc DLC strt rise (fwd R trn RF back to man but shpe head to man, sd & fwd L sft knee strng trn LF, bk R under body fc man strt rise);

8 [SPOT TURN SQQ] Trn RF sd & fwd R "v" pos LOD,-, thru L soft knee trn RF, rec R cont trn RF to fc sft knee strt to rise fc RLOD rght open;

9-12 SYNCOPATED BOLERO WALKS; SOLO SPOT TURN FACE LINE; SYNCOPATED BOLERO WALKS; NEW YORKER;

9 [SYNC BOLERO WALKS SQ&Q] Fwd L RLOD rise,-, fwd R slght lwrng/ fwd L, fwd R rght opn RLOD;

10 [SOLO SPOT TURN SQQ] Fwd L ,-, thru R soft knee trn LF (lady RF) away frm ptrn, rec fwd L cont trn RF to fc LOD lft open sft knee strt to rise;

11 [SYNC BOLERO WALKS SQ&Q] Fwd R LOD rise,-, fwd L slght lwrng/ fwd R, fwd L shape to ptrn;

12 [NEW YORKER SQQ] Sd & fwd R "v" pos LOD,-, ck thru L LOD soft knee slght trn RF, rec R trn to fc DLC (lady fc DRW) soft knee strt to rise;

13-16 UNDERARM TURN; FORWARD BREAK; CROSS BODY; HIP LIFT;

13 [UNDERARM TURN SQQ] Bk L slght LF trn raise rght hands,-, bk R sft knee lead lady under, rec L fc DLC (trn RF sd & fwd R LOD,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to fc sft knee strt to rise);

14 [FORWARD BREAK SQQ] Sd & fwd R to opn fcng fc DLC,-, ck fwd L sml stp slght contra ck action hnds low bfly, rec bk R strt rise (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);

15 [CROSS BODY SQQ] Trn LF sd & fwd L to "L" shpe RLOD,-, trn LF bk R in sdcr toe in sft knee, cont LF trn fwd L release hold strt rise fc DRW (sd & fwd R to sdcr,-, fwd L strt LF trn, trn LF sd & fwd R fc man);

16 [HIP LIFT SQQ] Sd R to cp brng lead arms loosely into body fc WALL,-, tch L to R lift hip up slght press on L, lower hip no weight;

ENDING

1-3 TURNING BASIC;; RECOVER & ROLL TO RIGHT LUNGE;

1-2 [TRN BASIC SQQ SQQ] Sd L to body trn RF cp ROLD (lady look rght),-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc DLC sft knee strt rise; Sd & fwd R cp DLC,-, body trn LF fwd L contra ck action, rec R sft knee strt rise;

3 [RECOVER & ROLL TO RIGHT LUNGE SS] Sd & bk L body ripple strch rght sd,-, rec sd & fwd R roll body into lunge line look at lady DCL,- (sd & fwd R roll body to strng rght sd strch,-, rec sd & bk L cp roll body to rght lunge line,-);

74-96

**Than a Return to Carolina
To Dance at the DAWN of the Century!**



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ROUND DANCE CONVENTION**

July 19-22, 2000

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Winston Salem, North Carolina**



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Hotel, RV and other information will be sent upon receipt of Registration

Make Check Payable in U.S. dollars to 24th URDC Convention
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