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Newsletter Copy

UNIVERSAL ROUND DANCE COUNCIL

Pics

Wilkinson

McGee

(2)

Hartung

Collipi (2)

Ackerman

Raybuck

Adams

Fisher

Kather

Aurienne

Bahr

Blackford

Broadwater

McChenne

Easterday

Esqueda

Hurd

Lambert

Halbert

Lillefield

Pierce

Read

Roberts

Scherrer

Warlock

Nothing Could Be Finer

I can't Dance In Carolina

24th

International Round Dance Convention

July 19-22, 2000

Winston-Salem, North Carolina

M. C. Benton Convention & Civic Center



3/5 Ns/lt Page 1

My cover

No Credit Given



CO-2

Nothin' Could Be Finer
Than a Return to Carolina
To Dance at the DAWN of the Century!



24th International
ROUND DANCE CONVENTION

July 19-22, 2000

M.C. Benton, JR. Convention & Civic Center
Winston Salem, North Carolina

John W. & H. Jean Wilkinson
General Chaircouple
2667 Troy Road
Schenectady, NY 12309
518-785-0094
E-mail: hjeanw@acmenet.net
FAX: 518-785-0094

Greetings !!

WELCOME TO THE 24TH ANNUAL UNIVERSAL
ROUND DANCE COUNCIL CONVENTION
and to Winston Salem, North Carolina

Thank you for your presence here and your support of this convention. Once again we are meeting in the lovely historic city of Winston Salem. We hope you have an opportunity to visit some of the city attractions while you are here. We extend to you our very warmest greetings and our hope that you really "Have a Ball!"

We wish to extend a very special thank you to all the committee chairs and their committees who have made our task of organizing this convention a pleasure. Indeed, the success of this venture is not ours, but theirs. These individuals have been willing, and cooperative, and have made it clear that there is good help available. They have dedicated many hours of work to provide for your dancing pleasure. Please be sure to recognize their contributions of time and talent. Take a moment to thank them in person. We salute them!



Dancers, we salute you also. Your enthusiasm in learning, your joy in dancing, and your pleasure in your interactions with each other, make it all worthwhile. May the music and choreography speak to your feet; may renewed and new friendships touch your heart; may you be refreshed with pleasure; and may you travel safely home when the band stops playing.

Thank you all !!!

John & Jean

John & Jean Wilkinson
General Chaircouple



UNIVERSAL ROUND DANCE COUNCIL

Brent & Mickey Moore
URDC Presidents
July 19, 2000

*pic used
8-9/00*

Welcome to Winston-Salem,

As they say, "Nothing could be finer than to be (back) in Carolina" for our first convention of the millennium. It's always good to return to a "familiar" place and Winston-Salem has hosted URDC Conventions more than any other city. We're in a way, home again.

Your Convention Committee has been working steadily and rigorously to kick off the 21st century with another great dance extravaganza. Wednesday's educational seminars hold a host of new ideas (and perhaps some old ones too - that we can always revisit). This is especially true with the exceptional staff presenting their services for this most important function.

This year's convention will again feature an auxiliary phase IV program to continue URDC's commitment to reaching out to motivated dancers with quality educational programs. It is one of our organization's major and most important commitments and with the excellent staff selected for these clinics we expect the success experienced at the Joplin Convention to be carried forward.

The normal convention program is, as always, loaded with talented teachers who doubtlessly will keep us dancing our hearts out with exciting new steps or new combinations. And, 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 wonderful ending to each day of learning!!!

Each of our conventions offers so much and this 24th Convention is no exception - so let's lace on our shoes and get the show on the road. - LET'S DANCE!!!

Brent & Mickey

THE UNIVERSAL ROUND DANCE COUNCIL

A Non-profit Educational Organization

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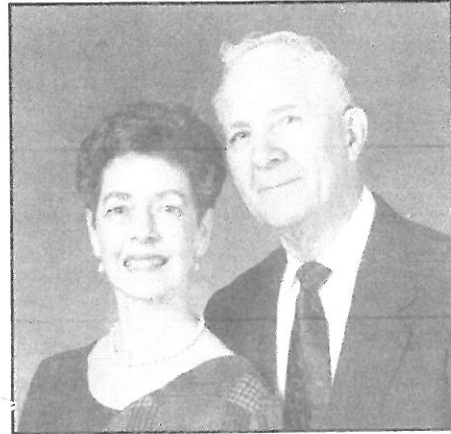
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Hardie & Sara Hartung
Education



Ralph & Joan Collipi
Registrar & Treasurer

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Ed & Carolyn Raybuck
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Ballot Counting-Programmed Routines

Dave McAdams

Let's Celebrate Our Silver Anniversary In The Golden State!



Universal Round Dance Council 25th International Convention San Jose, California Civic Auditorium July 26 - 29, 2001

General Chaircouple
Paul & Betty Stottlmyer
(714) 826-2822

**Assist. General &
Program Chaircouple**
Jerry & Sandy Adams
(408) 723-8529

Registration Chaircouple
Frank & Minnie Buck
(918) 377-1508

Education Chaircouple
Hardie & Sara Hartung
(918) 357-9267



EDUCATION SEMINARS

Thursday, July 26
9:00 am - 4:30 pm

Prelude Ball

Thursday Evening
7:30 pm - 11:00 pm

CLINICS, TEACHES, ETC.

Friday, Saturday, & Sunday
9:00 am - 4:30 pm

Review & Party Dances
7:00 pm - 11:00 pm

NOTE: Schedule change to
Thursday through Sunday.
ALL SESSIONS OPEN TO
ALL ATTENDEES.

*For advanced dancers and all intermediate dancers who wish to advance their dancing level.
Proper round dance attire is required at all sessions.*

REGISTRATION FORM

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

Registration Fees

	<u>Couple</u>	<u>Single</u>	<u>Amount Enclosed</u>
URDC Members	\$ 80.00	\$45.00	\$ _____
Non- Members (US)	101.00	66.00	\$ _____
Canada & Overseas	103.00/106.25	68.00/71.25	\$ _____

Membership Renewal

US \$21.00; Canada \$23.00; Overseas \$26.25 (Note: Membership is effective through September 30, 2001)

Extra Syllabus - Additional copies @ \$15.00 each

Total Amount Enclosed \$ _____

Name: _____
(Last) (His) (Hers)

Address: _____
(Street) (City) (State) (Zip)

P: _____ E-mail: _____

Please check One:
Teacher ☐ Dancer ☐

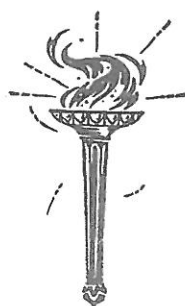
Make Check Payable (In US funds) to: URDC - 25th Convention & mail to: Frank & Minnie Buck, 4888 Tilden Drive, San Jose, CA 95124

Refund for cancellation, less \$10.00 processing fee, is available through July 1, 2001

Early Birds registering before January 1, 2001 will be entered into a drawing for a complimentary registration for the 26th URDC Convention in 2002.

GOLDEN TORCH AWARD

19



99

The main criteria for the Golden Torch Award are:

- a. Contribution to Round Dancing over a period of many years;
- b. Leadership in forwarding Round Dancing through teaching, choreography, or activities on a national or international level;
- c. Positive impact on dancers, leaders, and the movement as a whole.



BOB & MARYANN ROTHER

The 1999 recipients of this most prestigious award fully satisfy all these requirements and much more through their long-time dedication, commitment and enormous contributions to the Round Dance movement over a continuous span of 25 years. Since teaching at their first URDC convention in 1979, they have been in constant demand for all types of teaching positions - weekends, conventions, teachers' schools - maintaining a very high profile worldwide throughout their career.

Noted not only for their teaching and leadership abilities, Bob and MaryAnn Rother have choreographed well over 100 dance routines, including two URDC Hall of Fame dances. Their 1993 and 1994 Hall of Fame routines, FORTUOSITY, published in 1980, and SPANISH EYES, in 1982, have more than stood the test of time and are still to be found on the programs of most major Round Dance events. Their long list of choreographies includes many other still popular program listings such as PEPITO, MAKING MEMORIES, A TASTE OF BOLERO, SHADOW TANGO, TANGO FOR STRINGS, PUTTIN' ON THE RITZ, WAITING FOR THE ROBERT E. LEE, APHRODISIA, YEARS MAY COME, SPANISH RAIN, and MINT JULEP - to name a few. Always prepared and well-informed on new techniques and rhythms coming into Round Dancing, the Rotheres have been instrumental in the addition and promotion of West Coast Swing and Bolero to the movement. They have constantly studied and taken lessons to improve their technical knowledge and skills.

Bob and MaryAnn have made many other contributions to Round Dancing. Long before comparable materials were published by URDC or Roundalab, the Rotheres published what is believed to be the first complete set of dance manuals for Phase IV, V, and VI level Round Dancing.

For nearly 15 years, their Mesa, Arizona winter program, has been unequalled anywhere. It has involved teaching levels III through VI to over 60 couples per class, generally two classes per day, four days a week. During this same period, mostly in the summers, they created and directed numerous weekend events, teachers' schools, and five week-long dance institutes in several western states. The Rotheres are longtime members of URDC, and are also members of Roundalab, ORTA, and AIDTA. They have served on URDC's Board of Directors and its Technical Advisory Committee.

Noted for being ethical and fair-minded in character, it must be stressed that the Rotheres, who have brought so much dancing pleasure to so many dancers at all levels, believe that Round Dancing is a recreational activity and they always try to make it FUN. Through their teaching, leadership, choreography, and publications, thousands of dancers worldwide have benefitted from this couple's extensive dancing knowledge and talent and their congenial and pleasant personalities. BOB & MARYANN ROTHER's positive impact on the Round Dance movement has been extensive. This wonderful couple is truly worthy of the 1999 Golden Torch Award.

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 Procter, 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
1999	Bob & MaryAnn Rother, Arizona

URDC Hall of Fame Dances

1977

Boo Hoo
Charlie My Boy
Continental Goodnight
Elaine
Green Door
Gypsy Eyes
In My Dreams
Maria Elena
Mr. Sandman
Spaghetti Rag
Tango Bongo
Tango Mannita
Twelfth St. Rag
Wonderland by Night

Chic & Ileen Stone
Ann & Andy Handy
Pete & Carmel Murbach
Ben Highburger
Charlie & Bettye Procter
Al & Carmen Coutu
Eddie & Audrey Palmquist
Charlie & Nina Ward
Phil & Norma Roberts
Sue & Con Gniewek
Bea & Blake Adams
Manning & Nita Smith
Bob Joanne Simmons
Gordon & Betty Moss

1984

Hawaiian Wedding Song
Someone Like You

Charlie & Madeline Lovelace
Peter & Beryl Barton

1985

Para Esto
Send Her Roses

Phil & Norma Roberts
Eddie & Audrey Palmquist

1986

Andante
Lonely Is the Name

Paul & Lorraine Howard
Phil & Norma Roberts

1987

Answer Me
Cavatina

Eddie & Audrey Palmquist
Peter & Beryl Barton

1978

Fascination
In the Arms of Love
Mardi Gras
Melody Waltz
Riviere de Lune
Somewhere My Love

Gordon & Betty Moss
Bill & Irene Morrison
Eddie & Audrey Palmquist
Gordon & Betty Moss
Eddie & Audrey Palmquist
Wayne & Norma Wylie

1988

Amor

Peter & Beryl Barton

1989

Autumn Nocturne

Eddie & Audrey Palmquist

1990

Sam's Song

Sam & Jodi Shawver

1991

Tampa Jive

John & Mary Macuci

1992

And I Love You So

Jim & Bobbie Childers

1993

Fortuosity

Bob & MaryAnn Rother

1994

Spanish Eyes

Bob & MaryAnn Rother

1995

London By Night

Bill & Carol Goss

1996

St. Michel's Quickstep

Russ & Barbara Casey

1997

✓ Orient Express Foxtrot

Brent & Mickey Moore

1998

Sleeping Beauty

Brent & Mickey Moore

1999

Bye Bye Blues

Eddie & Audrey Palmquist

1978

Fascination
In the Arms of Love
Mardi Gras
Melody Waltz
Riviere de Lune
Somewhere My Love

Gordon & Betty Moss
Bill & Irene Morrison
Eddie & Audrey Palmquist
Gordon & Betty Moss
Eddie & Audrey Palmquist
Wayne & Norma Wylie

1979

Autumn Leaves
Let's Dance
Singing Piano Waltz
Smile
Three A.M.

Gordon & Betty Moss
Chic & Ileen Stone
Eddie & Audrey Palmquist
Ann & Andy Handy
Gordon & Betty Moss

1980

Caress
Dancing in the Dark
Kiss Me Goodbye
Till
Waltz Tramonte

Phil & Norma Roberts
Phil & Norma Roberts
Koit & Helen Tullus
Gordon & Betty Moss
Bill & Dorothy Britton

1981

Butterfly
Dance
Lovely Lady
Tango Capriccioso
Wyoming Lullaby

Charlie & Bettye Procter
Paul & Laura Merola
Eddie & Audrey Palmquist
Charlie & Nina Ward
Eddie & Audrey Palmquist

1982

Carmen
El Coco
Lisbon Antiqua
Sugarfoot Stomp
The Gang

Lloyd & Nan Walker
Irv & Betty Easterday
Charles & Dorothy Demaine
Irv & Betty Easterday
Ann & Andy Handy

1983

Heartaches Cha
The Homecoming

Ben Highburger
Charlie & Nina Ward

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

TOP 15 ROUTINES 1998-2004						
	1998 San Jose	1999 Joplin	2000 Winston-Salem	2001 San Jose	2002 Joplin	2003
1	And I Love You So (Childers)	And I Love You So (Childers)				2004
2	Papillon (Lamberty)	Dancez Merengue (Shibata)				
3	Sleeping Beauty (Moore)	Papillon (Lamberty)				
4	Cavalina (Barton)	Warm & Willing (Slotsve/Childers)				
5	London By Night (Goss)	Orient Express Foxtrot (Moore)				
6	Warm & Willing (Slotsve/Childers)	London by Night (Goss)				
7	Banana Boat Cha (Anderson)	Sam's Song (Shawver/Casey)				
8	Sam's Song (Shawver/Casey)	Cavalina (Barton)				
9	Orient Express Foxtrot (Moore)	Sleeping Beauty (Moore)				
10	Symphony (Slater)	Wyoming Lullaby (Palmquist)				
11	Erotica (Moore)	Over and Over (Goss)				
12	First Snowfall (Moore)	Erotica (Moore)				
13	St. Michel's Quickstep (Casey)	Am I Blue (Lamberty/Halbert)				
14	Mujer (Read)	Smoke Gets In Your Eyes (Rumble)				
15	Pensando En Ti (Esqueda)	Kiss Me Goodbye Rumba (Lawson)				

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The Week at a Glance

	South Main Hall 9:00 - 12 noon 1:30 - 4:30 p.m.	North Exhibit Hall 9:00 - 12 noon 1:30 - 4:30 p.m.	North Main Hall 9:00 - 12 noon 1:30 - 4:30 p.m.
Wednesday Morning	Auriene / Nightclub Two Step Esqueda / Foxtrot — <i>Seckrist Sue</i>		
Wednesday Afternoon	DeChenne / Tango Lamberty & Halbert / Open Work		
Thursday Morning	Blackford / Foxtrot <i>Same Old Saturday Night</i> MC - Jerry & Diana Broadwater	Easterday / Cha Cha <i>Swingin' on a Star</i> MC - John & Jean Wilkinson	Collipi / Paso Doble <i>Belle Paso</i> MC - John & Betty Stanley
Thursday Afternoon	Rumble / Jive <i>Runaround Sue</i> MC - Gene & Lois Noble	Sechrist / Bolero <i>What Do You Want of Me?</i> MC - Herb & Sue Norton	Hartung / Waltz <i>Waltz Lolita</i> MC - Dick & Karen Fisher
		Lamberty & Halbert / Waltz <i>Loving You</i> MC - Hershell Allen, Jr.	Buck / Bolero <i>Como Tue Quieres</i> MC - Chuck & Betsy Berry
Friday Morning	Worlock / Quickstep <i>Shall We Quickstep</i> MC - Jim & Barbara German	Shibata / Rumba <i>Beyond</i> MC - Jerry & Sandy Adams	Bahr / 4&1 Cha Cha <i>Wheels Cha</i> MC - Allan Heinrich & Judy Broyles
Friday Afternoon	Broadwater / Waltz <i>How Sweet the Sound</i> MC - Tim & Deb Vogt	Esqueda / Foxtrot <i>5 Boats to China</i> MC - Kay & Joy Read	Pierce / Quickstep <i>42nd Street</i> MC - Tim & Nana Eum
		DeChenne / Tango <i>The Kiss</i> MC - Jay & Bette Balder	Fisher / Foxtrot <i>C'est Si Bon</i> MC - Eric Jaworski
Saturday Morning	Read / Bolero <i>Make This Night Eternal</i> MC - Dwain & Judy Sechrist	Roberts Hall of Fame Dance MC - Ed & Judy Jowski	
		Scherrer / Jive <i>Your Feet's Too Big</i> MC - Jim & Priscilla Adcock	

DAY AT A GLANCE
Wednesday, July 19

South Main Hall
M.C. Benton, Jr. Convention Center

- 8:00 - 9:00 a.m. Registration - Foyer South Main Hall
- 9:00 - 10:20 a.m. **Mike & Toni Auriene**
Night Club Two-step
- 10: 30- 11:50 a.m. **Carlos & Nancy Esqueda**
Foxtrot *Tichist replaced*
- 11:50 a.m - 1:40 p.m. LUNCH BREAK
- 1:40 - 3:00 p.m. **Jack & Judy Dechenne**
Tango
- 3:10 - 4:30 p.m. **Richard Lamberty & Alise Halbert**
Open Work in Higher Level Rounds
- 4:30 - 7:30 p.m. DINNER BREAK
- 7:30 - 8:16 p.m **Showcase of Dances**
Demos of the dances to be taught on Thursday
Video taping allowed during this session
- 8:16 **Prelude Ball**

DAY AT A GLANCE

Thursday, July 20

	South Main Hall	North Exhibit Hall	North Main Hall
9:00 - noon	Wayne & Barbara Blackford <i>Same Old Saturday Night</i> Foxtrot Clinic Teach ✓ MC: Jerry & Diana Broadwater	Irv & Betty Easterday <i>Swingin' on a Star</i> Cha Cha Clinic Teach ✓ MC: John & Jean Wilkinson	Ralph & Joan Collipi <i>Belle Paso</i> Paso Doble Clinic Teach ✓ MC: John & Betty Stanley
noon - 1:30 p.m.	LUNCH BREAK		
1:30 - 2:55 p.m.	Ron & Ree Rumble <i>Runaround Sue</i> Jive Clinic Teach ✓ MC: Gene & Lois Noble	Dwain & Judy Sechrist <i>What Do You Want of Me?</i> Bolero Teach MC: Herb & Sue Norton	Hardie & Sara Hartung <i>Waltz Lolita</i> Waltz Teach MC: Dick & Karen Fisher
2:55 - 4:30 p.m.	Ron & Ree Rumble <i>Runaround Sue</i> Clinic Teach (continued) ✓ MC: Gene & Lois Noble	R Lamberty & E Halbert Loving You Waltz Teach MC: Hershell Allen, Jr.	Bill & Martha Buck <i>Como Tue Quieres</i> Bolero Teach MC: Chuck & Betsy Berry
4:30 - 7:30 p.m.	DINNER BREAK		
7:30	Showcase of Rounds	Hall closed	Hall closed
8:16	Party Dance	Party Dance	Hall closed

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DAY AT A GLANCE

Friday, July 21

	South Main Hall	North Exhibit Hall	North Main Hall
9:00 - noon	Curt & Tammy Worlock <i>Shall We Quickstep</i> ✓ Quickstep Clinic Teach MC: Jim & Barbara German	Kenji & Nobuko Shibata <i>Beyond</i> Rumba Clinic Teach ✓ MC: Jerry & Sandy Adams	Jim & Bonnie Bahr <i>Wheels Cha</i> 4&1 Cha Cha Clinic Teach ✓ MC: Allen Heinrich & Judy Broyles
Noon - 1:30 p.m.		LUNCH BREAK	
1:30 - 2:55 p.m.	Jerry & Diana Broadwater <i>How Sweet the Sound</i> Waltz Clinic Teach ✓ MC: Tim & Deb Vogt	Carlos & Nancy Esqueda <i>5 Boats to China</i> Foxtrot Teach MC: Kay & Joy Read	Jerry & Barbara Pierce <i>42nd Street</i> Quickstep Teach MC: Tim & Nana Eum
2:55 - 4:30 p.m.	Jerry & Diana Broadwater <i>How Sweet the Sound</i> Clinic Teach (continued) ✓ MC: Tim & Deb Vogt	Jack & Judy DeChenne <i>The Kiss</i> Tango Teach MC: Jay & Bette Balder	Dick & Karen Fisher <i>C'est Si Bon</i> Foxtrot Teach MC: Eric Jaworski
4:30 - 7:30 p.m.		DINNER BREAK	
7:30	Showcase of Rounds	Hall closed	Hall closed
8:16	Party Dance	Party Dance	Hall closed

00:19

00-20

DAY AT A GLANCE

Saturday, July 22

	South Main Hall	North Exhibit Hall
9:00 - noon	Kay & Joy Read <i>Make This Night Eternal</i> Bolero Clinic Teach MC: Dwain & Judy Sechrist	Larry & Sharon Roberts Hall of Fame Dance Teach MC: Ed & Judy Joworwski
11:00 - 12:30	Kay & Joy Read <i>Make This Night Eternal</i> Clinic Teach (continued) MC: Dwain & Judy Sechrist	Hank & Judy Scherrer <i>Your Feet's Too Big</i> Jive Teach MC: Jim & Priscilla Adcock
12:30 - 1:30 p.m.	LUNCH BREAK	
1:30 - 2:30 p.m.	Annual General Meeting	Hall Closed
2:30 - 5:12 p.m.	Dance Throughs (2X)	Hall Closed
	2:30 - Same Old Saturday Night (Blackford, FT, VI) 2:38 - Swingin' on a Star (Easterday, CH, VI) 2:46 - Belle Paso (Collipi, PD, V) 2:54 - Runaround Sue (Rumble, JV, VI) 3:02 - What Do You Want of Me (Sechrist, BL, V) 3:10 - Waltz Lolita (Hartung, WZ, IV) 3:18 - Loving You (Lamberty/Halbert, WZ, V) 3:26 - Como Tue Quieres (Buck, BL, IV) 3:34 - Shall We Quickstep (Worlock, QS, VI) 3:42 - Beyond (Shibata, RB, V) 3:50 - Wheels Cha (Bahr, CH, IV) 4:58 - How Sweet the Sound (Broadwater, WZ, VI) 4:06 - 5 Boats to China (Esqueda, FT, V) 4:14 - 42 nd Street (Pierce, QS, IV) 4:22 - The Kiss (DeChenne, TG, V) 4:30 - C'est Si Bon (Fisher, FT, IV) 4:38 - Make This Night Eternal (Read, BL, VI) 4:56 - Hall of Fame (cued by Roberts) 5:04 - Your Feet's Too Big (Scherrer, JV, IV)	
5:15 - 7:30 p.m.	DINNER BREAK	
8:00	Party Dance	Hall closed

06-21

WEDNESDAY - PRELUDE BALL

SOUTH MAIN HALL

TIME	ROUTINE	CHOREO	RTHM & PH	CUER
8:16	Laurann	Preskitt	WZ V	Larry & Adrienne Nelson
8:20	La Pura	Goss	CH V	2286 X Ave
8:24	Darling Lili	Hartung	FT V	Dysart, IA 52224
8:28	Mujer VI	Read	RB VI	(319) 476-3446
8:32	Rachel's Song	Stairwalt	ST IV	Jean & Roy Green
8:36	Cha Cha Torrero	Moore	CH V	9134-TR No. 2-Henry Harris Rd
8:40	Kiss Me Goodbye Rumba	Lawson	RB V	Fort Mill, SC 29715
8:44	Allegheny Moon	Barton	WZ VI	(803) 548-6903
8:48	Hooked On Swing	Windhorst	MX IV	Dick & Karen Fisher
8:52	Dancing In The Dark	Roberts	FT V	1004 Augusta Drive
8:56	Paso Cadiz	Goss	PD V	Lufkin, TX 75901
9:00	Boulavogue	Lamberty	WZ VI	(936) 639-9582
9:04	Send Her Roses	Palmquist	FT IV	Carlos & Nancy Esqueda
9:08	Erotica	Moore	RB V	2360 Leisure World
9:12	Java Jive	Childers	WC V	Mesa, AZ 85206
9:16	Married	Shawver	WZ VI	(602) 832-4154
9:20	Arriba	Hartung	RB IV	Curt & Tammy Worlock
9:24	St. Michel's Quickstep	Casey	QS V	3613 Citrus Tree Ct
9:28	Boogie Blues	Easterday	JV VI	Plant City, FL 33566
9:32	You Rumba	Esqueda	RB VI	(813) 759-8313
9:36	Doolittle Cha	Goss	CH IV	Jack & Judy DeChenne
9:40	The Bard	Lamberty	WZ V	10924 E. 28th
9:44	Brilliant Conversationalist	Shibata	WC V	Spokane, WA 99206
9:48	Fenestra	Moore	TG VI	(509) 928-5774
9:52	Dancing At Washington Square	Robertson	FT/JV IV	Larry & Sharon Roberts
9:56	Liebestraum No. 3	Shibata	WZ V	2195 Malachite Dr
10:00	Only Love	Shibata	RB VI	Lakeland, FL 33809
10:04	The Children	Barton	WZ VI	(914) 815-9457
10:08	Marilyn, Marilyn	Palmquist	WZ IV	Bill & Martha Buck
10:12	I Love The Nightlife	D'Aloiso	TS/JV IV	521 Woodbine Dr
10:16	It's Alright With Me	Rumble	QS V	Shreveport, LA 71105
10:20	Making Memories Foxtrot	Buck	FT VI	(318) 869-1879
10:24	Phantom Tango IV	Scherrer	TG IV	Kay & Joy Read
10:28	Help Me Rhonda	McGee	JV V	1800 Lawyer
10:32	Colours of the Wind	Read	RB VI	College Station, TX 77840
10:36	Bogged Down In Love	Shibata	WC VI	(979) 696-4073
10:40	Sway 4 Me	Rumble	CH IV	Mary & Pete McGee
10:44	Just A Tango	Childers	TG V	1333 Kingston Ct.
10:48	In The Mood	Goss	LH V	Northampton, PA 18067
10:52	Crazy	Slater	BL V	(610) 262-3369
10:56	Ramona	Krol	WZ VI	

THURSDAY EVENING DANCE PROGRAM

SOUTH MAIN HALL

TIME	ROUTINE	CHOREO	RTHM & PH	CUER
8:16	Berkeley Square	Goss	FT V	Hardie & Sara Hartung 419 No Forest Ridge Blvd Broken Arrow, OK 74014 (918) 357-9267
8:20	Fortuosity	Rother	QS V	
8:24	Sam's Song	Shawver/Casey	WZ VI	
8:28	What A Difference A Day Makes	Shibata	BL VI	
8:32	Same Old Saturday Night	Blackford	FT VI	Wayne & Barbara Blackford
8:40	Riviere de Lune	Palmquist	WZ V	Roy & Janet Williams 114 West St Amherst, MA 01002 (413) 265- 8446
8:44	Just Called	Barton	RB VI	
8:48	Been There, Done That	Rumble	JV V	
8:52	Butterfly	Lamberty	WZ VI	
8:56	Swingin' on a Star	Easterday	CH VI	Irv & Betty Easterday
9:04	Singing Piano	Marx	WZ V	Dom & Joan Filardo 44144 Pimento Lane California, MD 20619 (301) 862-4928
9:08	You Make Me Feel So Young	Krol	FT V	
9:12	Don Paso	Goss	PD VI	
9:16	Just Another Woman In Love	Anderson	RB VI	
9:20	Runaround Sue	Rumble	JV VI	Ron & Ree Rumble
9:28	Charade	Kammerer	WZ V	Jim & Priscilla Adcock 9246 Witheridge Dr Mechanicsville, VA 23116 (804) 746-2961
9:32	Ain't Misbehavin'	Slater	FT V	
9:36	Maria Elena Waltz	Lawson	WZ V	
9:40	Till	Moss	RHY VI	
9:44	What Do You Want of Me?	Sechrist	BL V	Dwain & Judy Sechrist
9:52	Knock Once	Goss	WC V	Ron & Marilou Webb 1200 Wildflower Lane Mesquite, TX 75149 (972) 329-2351
9:56	Sam	Goss	WZ VI	
10:00	I'm In a Dancing Mood	Preskitt	QS V	
10:04	Fiesta Tango	Palmquist	TG VI	
10:08	Loving You	Lamberty/Halbert	WZ V	Richard Lamberty
10:16	Para Esto	Roberts	RB V	Jerry & Jo Gierok 6690 Gretchen Ct. N Oakdale, MN 55128 (612) 773-3414
10:20	Lovely Lady	Palmquist	WZ V	
10:24	Pensando En Ti	Esqueda	FT VI	
10:28	When You Love Me	Moore	RB VI	
10:32	Sunflower	Tonks	JV V	Carter & Ruby Ackerman 810 Webster Drive State College, PA 16801 (814) 238-8949
10:36	Chardonnay	Easterday	WZ VI	
10:40	Picardy Foxtrot	Slater	FT VI	
10:44	Sinti	Slater	RB V	
10:48	Autumn Nocturne	Palmquist	WZ VI	Jim & Marianne Senecal 2222 Prospect-Norton Rd Prospect, OH 43342 (740) 494-2226
10:52	La Cumparsita	Goss	AT V	
10:56	Spanish Eyes	Rother	RB VI	
11:00	Edelweiss	Palmquist	WZ VI	

THURSDAY EVENING DANCE PROGRAM NORTH EXHIBIT HALL

TIME	ROUTINE	CHOREO	RTHM & PH	CUER
8:30	Manuela	Rumble	WZ IV	Jim & Marianne Senecal 2222 Prospect-Norton Rd Prospect, OH 43342 (740) 494-2226
8:34	Shadows In Moonlight	Slater	CH IV	
8:38	Exactly Like You	Slater	FT IV	
8:42	Apres L'Entreinte	Dahl	MX IV	
8:46	Belle Paso	Collipi	PD V	Ralph & Joan Collipi
8:54	Waltz Tramonte	Palmquist	WZ IV	Larry & Adrienne Nelson 2286 X Ave Dysart, IA 52224 (319) 476-3446
8:58	Rainbow Foxtrot	Blackford	FT IV	
9:02	I Love to Dance With You	Nelson	RB/CH IV	
9:06	Fascination	Crapo	WZ IV	
9:10	Waltz Lolita	Hartung	WZ IV	Hardie & Sara Hartung
9:18	Years May Come	Rother	RB IV	Bill & Martha Buck 521 Woodbine Dr Shreveport, LA 71105 (318) 869-1879
9:22	Bahama Mama	Rumble	CH IV	
9:26	Secret Smile	Rumble	WZ IV	
9:30	Bandstand Boogie	Easterday	JV V	
9:34	Como Tue Quieres	Buck	BL IV	Bill & Martha Buck
9:42	Chaka Chaka	Phillips	CH IV	Donald & Daphne Pearson RR #4 Aston, Ontario Canada
9:46	My Foolish Heart IV	Childers	WZ IV	
9:50	A Taste of Bolero	Rother	BL IV	
9:54	Too Many Rivers	Hooper	ST IV	
9:58	Perhaps	Easterday	RB IV	Jim & Barbara German 6528 Lovington Circle Springfield, VA 22150 (703) 924-9837
10:02	Witchcraft IV	Slater	FT IV	
10:06	Gazpacho Cha	Lawson	CH IV	
10:10	I Love Beach Music	Raybuck	WC IV	
10:14	2000 Blues	Nelson	JV IV	Kristine & Bruce Nelson 823 S. Charles Ave. Naperville, IL 60540 (630) 527-1188
10:18	Enchanted Boy IV	Anderson	RB IV	
10:22	Best of My Love	Shibata	RB IV	
10:26	'Til Tomorrow	Palmquist	WZ IV	
10:30	Hey Daddy	Easterday	CH IV	Allen & Carol Lillefield PO Box 64 Mooresville, IN 46158 (317) 834-0865
10:34	Rainbow Connections	Childers	WZ IV	
10:38	Mr. Aladdin, Sir	Easterday	QS IV	
10:42	White Sport Coat	Lefeavers	FT IV	

FRIDAY EVENING DANCE PROGRAM

SOUTH MAIN HALL

TIME	ROUTINE	CHOREOG	RTHM & PH	CUER
8:16	Sweet Ida Slow Foxtrot	Palmquist	FT V	Larry & Sharon Roberts
8:20	To All The Girls	Goss	BL VI	2195 Malachite Drive
8:24	Nocturne	Lamberty	WZ VI	Lakeland, FL 33810
8:28	La Papaya	Easterday	CH VI	(914) 815-9457
8:32	Shall We Quickstep	Worlock	QS VI	Curt & Tammy Worlock
8:40	Real Live Girl	Slomcenski	FT V	Ron & Marilou Webb
8:44	Come Dancing '99	Goss	QS VI	1200 Wildflower La
8:48	Bandido Cha	Goss	CH V	Mesquite, TX 75149
8:52	Catch A Moonbeam	Casey	WZ VI	(972) 329-2351
8:56	Beyond	Shibata	RB V	Kenji & Nobuko Shibata
9:04	An Affair To Remember	Slater	FT VI	Ralph & Joan Collipi
9:08	Tampa Jive	Macuci	JV V	122 Millville St
9:12	Topaz	Sechrist	RB VI	Salem, NH 03079
9:16	Shadow Bolero	Read	BL VI	(603) 898-4604
9:20	How Sweet the Sound	Broadwater	WZ VI	Jerry & Diana Broadwater
9:28	Castles & Kings	Slater	WZ V	Herb & Sue Norton
9:32	Let Me Show You How	Slater	JV V	3 S 164 Cypress Dr.
9:36	Kiss Me Goodbye	Tullus	FT VI	Glen Ellyn, IL 60137
9:40	Laura	Slater	WZ VI	(630) 858-1369
9:44	5 Boats to China	Esqueda	FT V	Carlos & Nancy Esqueda
9:52	Change Partners	Rumble	FT VI	Ron & Ree Rumble
9:56	Johnny Guitar	McGee	RB VI	43 Charles Ave
10:00	Roadhouse Blues	Easterday	JV V	Lakehurst, NJ 08733
10:04	Mona Lisa	Stottlemeyer	WZ VI	(732) 657-0212
10:08	The Kiss	DeChenne	TG V	Jack & Judy DeChenne
10:16	Embassy Waltz	Palmquist	WZ VI	Roy & Janet Williams
10:20	Rumba Amor	Rumble	RB VI	114 West St
10:24	Fat Cat Boogie	DeChenne	SS V	Amherst, MA 01002
10:28	Carolina Moon VI	Rumble	WZ VI	(413) 265-8446
10:32	Shall We Dance	Goss	QS V	George & Pam Hurd
10:36	Wish Upon a Star	Worlock	WZ V	P.O. Box 1184
10:40	The BluesTango	Goss	TG VI	Gilmer, TX 75644
10:44	Banana Boat Cha	Anderson	CH V	(602) 321-2078
10:48	Wyoming Lullaby	Palmquist	WZ V	Mary & Pete McGee
10:52	Tango Capriccioso	Ward	TG V	1333 Kingston Ct.
10:56	Sugarfoot Stomp	Easterday	JV V	Northampton, PA 18067
11:00	Rumba Calienta	Shibata	RB VI	(610) 262-3369

FRIDAY EVENING DANCE PROGRAM NORTH EXHIBIT HALL

TIME	ROUTINE	CHOREOG	RTHM & PH	CUER
8:30	Emily	Rumble	WZ IV	Ralph & Joan Collipi 122 Millville St Salem, NH 03079 (603) 898-4604
8:34	Sugar Sugar	Worlock	CH IV	
8:38	Almost Bolero	Collipi	BL IV	
8:42	Nearest & Dearest	Palmquist	WZ IV	
8:46	Wheels Cha	Bahr	CH IV	Jim & Bonnie Bahr
8:54	Adios	Norman/Cullip	WZ IV	Jim & Bonnie Bahr 4420 Tennyson St Denver, CO 80212 (303) 477-1594
8:58	Time After Time	Slater	CH IV	
9:02	Non Dimenticar	Rumble	RB IV	
9:06	Two For Tea	Goss	CH V	
9:10	42nd Street	Pierce	QS IV	Jerry & Barbara Pierce
9:18	Easy To Love	Slater	WZ IV	Hardie & Sara Hartung 419 N Forest Blvd Broken Arrow, OK 74014 (918) 357-9267
9:22	Doolittle Cha	Goss	CH IV	
9:26	Young Lovers	Hartung	WZ IV	
9:30	Watch Over Me Foxtrot	Goss	FT IV	
9:34	C'est Si Bon	Fisher	FT IV	Dick & Karen Fisher
9:42	Reggae Cowboy	Bond	CH IV	Kristine & Bruce Nelson 823 So Charles Ave Naperville, IL 60540 (630) 527-1188
9:46	September Foxtrot	Slotsve	FT IV	
9:50	Four Walls	Buck	WZ IV	
9:54	Just Merengue	McGee	MG IV	
9:58	Colours IV	Read	RB IV	Hank & Judy Scherrer 560 Main St Herculaneum, MO 63048 (314) 475-5027
10:02	White Sport Coat	Lefeavers	FT IV	
10:06	Night Train	Lawson	JV IV	
10:10	Mujer IV	Read	RB IV	
10:14	The Old House	Lamberty	WZ IV	Carter & Ruby Ackerman 810 Webster Drive State College, PA 16801 (814) 238-8949
10:18	El Coco	Easterday	RB IV	
10:22	Somewhere In Time Foxtrot	Wacker	FT IV	
10:26	Calendar Girl	Rotscheid	JV IV	
10:30	Biloxi Lady	Eddins	RB IV	Rick & Rosina Wagenhoffer 6 Armand Place Valhalla, NY 10595 (914) 592-4613
10:34	Rainbow Connections	Childers	WZ IV	
10:38	Pop Goes The Movies	Raye	MX IV	
10:42	A Continental Goodnight	Murbach	MX IV	

00-26A

SATURDAY EVENING DANCE PROGRAM SOUTH MAIN HALL

TIME	ROUTINE	CHOREOG	RTHM & PH	CUER
8:00	Don't Cry For Me Argentina	Palmquist	TG IV	Jim & Bonnie Bahr
8:04	Autumn Leaves	Moss	RH V	4420 Tennyson St
8:08	Pink Cadillac	Lawson	JV V	Denver, CO 80212
8:12	London By Night	Goss	WZ VI	(303) 477-1594
8:16	Make This Night Eternal	Read	BL VI	Kay & Joy Read
8:24	TBA: Nos. 15, 14, 13 OF THE TOP 15 DANCES**			Mary & Pete McGee
8:40	TBA			To Be Announced
8:44	TBA			
8:48	TBA			
8:52	TBA			
8:56	Hall of Fame Dance			Larry & Sharon Roberts
9:04	GOLDEN TORCH AWARD			Paul & Betty Stottlemeyer
9:12	TBA: Nos. 12, 11, 10 OF THE TOP 15 DANCES			Ron & Ree Rumble
9:28	Only A Paper Moon	Rumble	FT IV	John & Betty Stanley
9:32	PA 65000	Glover	MX IV	20 Hickory Dr
9:36	Kansas City	Rumble	JV IV	Kimberling City, MO 65686
9:40	Perfidia	Slater	RB VI	(417) 739-5151
9:44	Your Feet's Too Big	Scherrer	JV IV	Hank & Judy Scherrer
9:52	TBA: Nos. 9, 8, 7 OF THE TOP 15 DANCES			Mary & Pete McGee
10:08	It's Just Cha Cha Cha	Broadwater	CH IV	Jerry & Diana Broadwater
10:12	Someone Like You	Barton	WZ V	4017 Sara
10:16	Rumba Assisi	Broadwater	RB V	Granite City, IL 62040
10:20	Bye Bye Blues	Palmquist	FT VI	(618) 931-6949
10:24	TBA: Nos. 6, 5, 4 OF THE TOP 15 DANCES			Ron & Ree Rumble
10:40	Witchcraft	Slater	FT IV	Jim & Barbara German
10:44	Wendy	Slater	WZ V	6528 Lovington Circle
10:48	Amor	Barton	CH V	Springfield, VA 22150
10:52	Symphony	Slater	FT VI	(703) 924-9837
10:56	TBA: Nos. 3, 2, 1 OF THE TOP 15 DANCES			Mary & Pete McGee

**** The TOP 15 DANCES are the dances receiving the most votes for inclusion in the program by you the Convention attendees. They are routines that are danced regularly throughout the country, many of which most of you will know.**

00-26B



Mike & Toni Auriene

7673 Quida Drive
West Palm Beach, FL 33411

auriene@yahoo.com

Mike and Toni Auriene of West Palm Beach, Florida have been in the round and square dance movement for over 30 years. They have been teaching round dancing for the last 21 years. They have also been involved with ballroom lessons as well as ballroom teaching for several years. Prior to their move to Florida, they were leaders of Carousel Club #105 and the Star Rounds. They also taught several ballroom classes each week. They gave private lessons in round dancing as well as ballroom dancing. They belong to Roundalab, URDC, DRDC, and the National Carousels. They have attended many round dance weekends throughout the year such as Round A Rama, Round Table, Tall Corn, Mid America to name a few. They have taught and cued at the National, Illinois and Iowa Conventions, URDC and several times at clubs in Florida. They also cued for 3 different square dance clubs in Illinois.

During the summers, they have attended the Brigham Young dance camps in Provo, Utah for their own continuing education in ballroom dancing. They have taken private lessons with Kris and Ella Kasperowicz in Chicago, IL at the Goldcoast Ballroom in Coconut Creek, FL and the Star Ballroom in Pompano Beach, FL. While at dance camp in Utah, they took private lessons with Jennell Maranto, Mireille Veilleux, and Buddy Schwimmer.

They are currently Chairman of the HALL OF FAME dance for URDC and also served as a member of the BOD for URDC. They were the 1999 chairmen of the Phase IV hall at URDC in Joplin, MO. It was at their suggestion that a Phase IV hall was re-established at the convention. Toni is a retired cosmetologist and Mike will be a retired High School Teacher as of this June. Their 2 dogs Precious and Rudy keep them very busy along with their recent move to West Palm Beach Florida. They are now settling into their new home and looking forward to Florida's endless sunshine. They have just recently started teaching their new round dancing and ballroom classes in Florida.



Jim & Bonnie Bahr

4420 Tennyson St.
Denver, CO 80212

Phone: (303) 477-1594

e-mail: jbbahr@juno.com

Jim & Bonnie Bahr have been square dancing since 1969 and round dancing since 1970. They began teaching rounds in 1972 and currently teach basic classes in all phases and rhythms. They have two Carousels Clubs one in Denver (#55), one in Colorado Springs (#210) as well as a new intermediate club in Cheyenne, WY. Keeping up with classes and clubs in three cities weekly and conducting weekend events all over the country seems to keep them out of mischief most of the time.

The Bahrs are charter members of Roundalab and past board members of URDC. They have also served in many other positions in their own state as well as surrounding states including 28 consecutive National Conventions. Added to this, Jim holds an Associate Degree as a professional member of the Imperial Society of Teachers of Dancing. Which explains why his Colorado License Plate reads I-S-T-D. (There's no truth to the rumor it stands for "I Sort Of Teach Dancing").

In 1979 they founded "Jim's Dandies". This exhibition group traveled the country, performing at 14 National Conventions and representing the U. S. in Russia in August of 1987. Russia was still under the Soviet rule and the wall was still standing in East Berlin at that time. It was an experience none of them will ever forget. In the fall of 1991 the team was disbanded. A downsized group continues to do special events in the area.

Jim & Bonnie choreographed all routines for the exhibition team and have written many round dances as well. Some of them are: "South Of The Border", "Last Teardrop", "What Am I Living For", "My Coloring Book", "My Friends", "Wasted Days and Wasted Nights", "Memories for Margie", "Dancing In The Sun", "Really, Really Mine" and "For The Good Times" a phase VI bolero being their latest release.

They raised two children while traveling and teaching and although they were sure the kids would probably hate both their parents and the world of dancing as a result, they seem to have turned out O. K., ending up with many friends & fond memories as a result. They are both grown now. Shannon & Allan still live in the Denver area and occasionally enjoy dancing. There are no grandchildren as yet only a grandfish (who is growing old) of which Jim and Bonnie are very proud and carry current pictures for all to see. It's probably just as well or their grandparents would be still dragging kids and telling them this is really good for them.



Wayne & Barbara Blackford

Summer

8178 Galaxie Drive
Jacksonville, FL 32244
Phone: (904) 771-2761

Winter

4860 E. Main St. - D 72
Mesa AZ 85205
Phone: (602) 830-6429

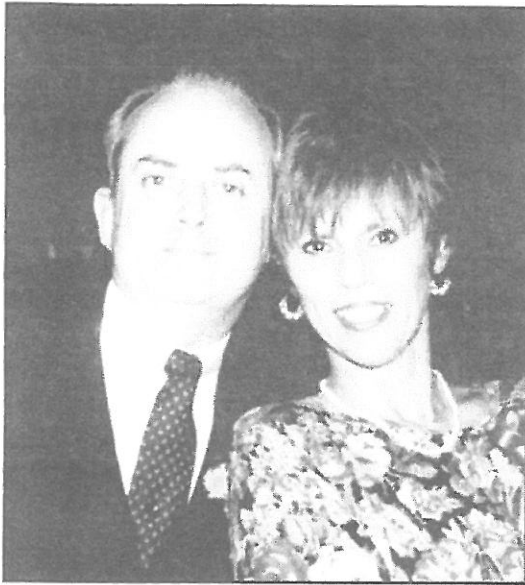
e-mail: Diamondtrn@aol.com

Wayne & 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 as Vice Chairman, as well as serving on the Executive Committee. In 1997 they became one of the first Round Dance Teachers to become a ROUNDALAB TEACHER/COACH, of which they are very proud, and in 1998 they were presented with the ROUNDALAB'S 2nd 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, for the past 9 years they have spent the winter months in Mesa, Arizona (teaching beginners through Phase VI), when their schedule permits they traveling on week-ends, they are staff members at many festival/clinics and workshops, ie. Round-A-Rama, Delaware Valley; Fontana Accent on Rounds; WASCA and many more. During the summer months, they travel extensively around the country and Canada conducting clinics; workshops and teachers seminars. Wayne & Barbara conduct many of their own "Hot Pepper" Round Dance Week-ends and Clinics as well as running a Round Dance Teachers School annually. They also directed a Round Dance Exhibition Team (The Reflections) which appeared at 10 National S/D Conventions. When in Jacksonville they conduct a workshop and figure clinic.

They have become known for their choreography as well, writing such favorite dances as "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 & Jenell Maranto (Licentiates of the Imperial Society of Teachers of Dance).

Their family includes two daughters, Lauri & Kathleen; sons in law Ken & Dale, granddaughter Kristen(15) and grandsons Anthony(10) & Austin(8).



Jerry & Diana Broadwater

4017 Sara
Granite City, IL 62040-4210

Phone: (618) 931-6949

e-mail: TchDance2@aol.com

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

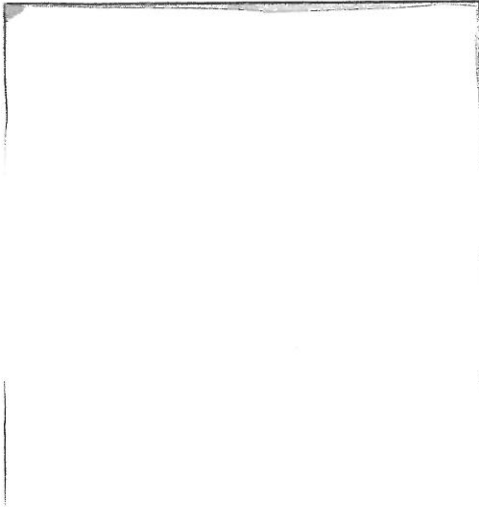
Diana was raised in a strict environment and was not allowed to dance. As far as she can remember she would twirl and dance in front of the mirror in the living room whenever she was alone.

The Broadwater's 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 Laisons for ROUNDALAB. They are active members of RAL serving on the Board of Directors, were elected to the Executive Board and served as chair couple for the Standardization & Planning Committee. They were on staff on the Addendum Videos and served as Phase V Chairman and are currently the General Chairman of ROUNDALAB. Jerry & Diana are members of Dixie Round Dance Council and wrote the Educational Articles for two years. In addition, they are members of the St. Louis Area Round Dance Teachers' Association, Missouri Round Dance Association, and the American International Dance Teachers Association.

As National Carousel leaders since 1990 they conduct a Phase V- VI mini clinic one time a week, Phase IV- V class one time a week, and Phase II - III with Intro. to IV class one time a week. They try to give a Round Dance Party bimonthly and conduct a bimonthly 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 Ball Room Lessons in St. Louis Missouri. They have also attended BYU Dance Camp and have had private lessons with Corky Ballas, Shirley Ballas, Tony Meredith, Ron Montez, Shelia Sloan and Buddy Schwimmer to name a few. The Broadwater's have been featured clinicians at URDC, RAL, ROUND TABLE, ROUNDARAMA and Round Dance Clinics and Festivals in Canada and the United States.

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 and Juke Box Baby, It's Just Cha Cha, It Had To Be Foxtrot and Wonderful You.



Bill & Martha Buck

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Bill met Martha at a dance while in college and after dancing together all evening, they knew there was some "special" magic there. They have been dancing together ever since, but it wasn't until the late 70's that they discovered square dancing and then a year later saw *rounds* and knew that was for them. They began teaching in 1980 and by 1983 formed National Carousel Club #157 which still dances on the average of three times a month.

They currently conduct four classes a week plus travel throughout the United States and Canada as guest instructors for weekend clinics and festivals. They have also been on staff for many long standing events at Asilomar CA, Kirkwood Lodge MO, Fun Valley CO, Red River, NM, English Mt, TN. & Fontana NC. They have also taught at several National Square Dance Conventions, URDC and DRDC.

Bill & Martha have been active in the Louisiana Round Dance Teachers Association and are members of Round-A-Lab, Dixie Round Dance Council, URDC, TRDTA, & MRDTA. They have served on the Board of Directors of URDC and are finishing their second year as secretary.

To date the Bucks have choreographed over sixty round dances. Many are still popular. Some of their favorites are: *A Poor Man's Roses*, *Jean III*, *Blueberry Hill*, *Making Memories Foxtrot* & *One More Bolero*. Recent choreography includes: *Winchester Cha*, *My Reason for Living*, & *One More Rumba*. Their phase V foxtrot, *Making Memories* is a URDC 2000 Hall of Fame candidate.

Bill is retired from Bristol-Meyers Squibb and Martha is a retired supervisor of Early Childhood Education from the public schools. They look forward to the summers when they can spend time with their grandson, Matthew, who loves to travel with them. Other interests include bird watching and Beanie Babies!



Ralph & Joan Collipi

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Ralph & Joan Collipi began round dancing in 1969, and in January of 1972 began teaching rounds in Salem, New Hampshire. 1997 marked their 25th anniversary of teaching rounds, at that time were given the Maestro Award. They teach classes weekly ranging from basic to advanced, and have a full schedule of private lessons. Their advanced club is chapter #93 of the National Carousels.

The Collipi's have been and are scheduled to be on staff at several weekends and festivals covering 38 states including Alaska, Mexico, Canada and Europe. In Frankfurt, Germany, they conducted a Leaders/Clinic/Workshop for the European Round Dance Leaders, which included Dance Teachers from Brussels, England, the Netherlands, as well as Germany.

They are one of four "ROUNDALAB TEACHER COACH" couple's.

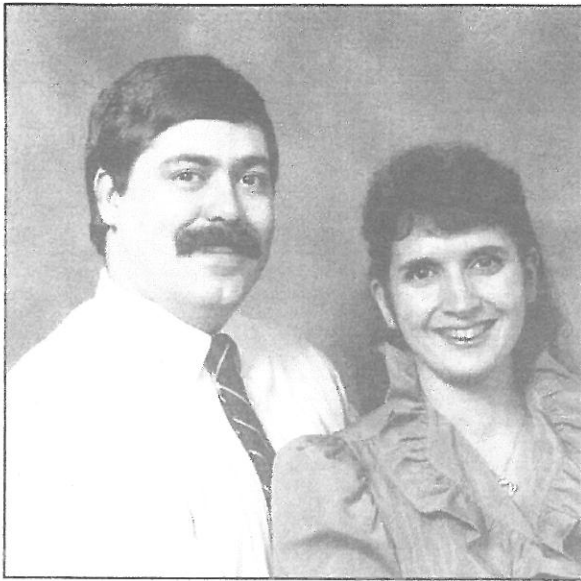
Ralph & Joan host IV, V, VI, Round-E-Vous R/D weekends for the past 15 years, featuring well known National R/D Leaders. Last year with Dom & Joan Filardo, a new Cheseapeake Round-E-Vous weekend was set up in Maryland, geared to the III, IV, V Dancers, and was sold out. They have also been featured leaders in R/D events in 32 States including, Alaska (4 times), and have been featured leaders in the prestigious Washington D.C. Area Round and Square Dance Festival (WASCA), 13 consecutive years and still counting. They have taught and been Clinicians at Local, National, Roundalab and Universal Round Dance Council Conventions, and have conducted clinics throughout the United States, Canada, Prince Edward Isle, Alaska, and Mexico and Germany.

In 1992 they formed the East Coast Round Dance Leaders College in Salem, New Hampshire. Their staff includes Wayne and Barbara Blackford, who are also one of the 4 Roundalab Teacher Coach couples. They have graduated leaders from 30 States. And also, from New Brunswick, Montreal, Fredericton, N. B., Germany, & Japan. They are Staff Writers for the Northeast Square Dancer Magazine and American Square Dance Magazine doing round dance record reviews for both magazines. The review encompasses Phases II through VI.

They are Past-Chairman of the Board of ROUNDALAB and presently members of the Board of Directors, and on the Executive Committee, and are Education Co-ordinators for the 2000 RAL Convention. They are also on the Board of Directors of URDC, and this year's Registrars for the URDC 2000 Convention. They are members of ACCORD, and on the Board of Directors and are members of the Dixie R/D Council. For 15 years they were on the New England Screening Committee. They have studied Ballroom dance lessons privately for several years, with Marie Darnell Noel, Former Black Pool English Champion.

Their choreography includes over 90 dances. Ralph & Joan both retired from AT&T, Ralph as an Accounting Analyst Manager and Joan as a Buyer. They look forward to spending what little free time they have with their son Ralph Jr., daughter Maureen, daughter-in-law Helen, 3 grandchildren, Joel, Nikki-Sue and Kristina Marie.

00-32



Jack & Judy DeChenne

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Jack started dancing as a pre-teen. He was a member of a Square, Round and Folk dance Exhibition Group for about three years before he graduated from high school and joined the Navy to serve on submarines. While in the Navy Jack and Judy were married and lived in Hawaii. After leaving the Navy and returning home to Spokane in 1980 he talked Judy into taking square dance lessons that fall. In the fall of 1983 Jack started cueing for one Square Dance club which quickly became many clubs. During that year they were introduced to the world of Intermediate Round dancing by a local intermediate teacher. Judy's first comment was "That's what I want to do!". It was love at first sight.

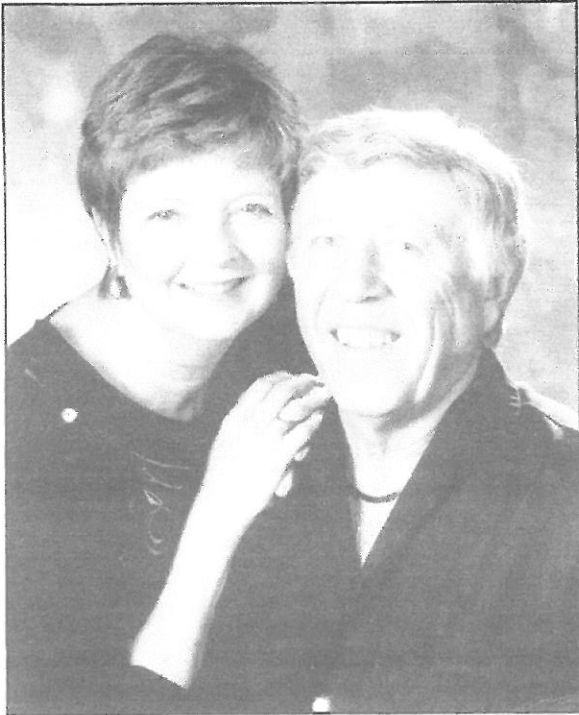
Jack and Judy held their first Phase II basics class in 1984. In 1986 they started their first Phase III-IV intermediate basics class and they currently teach basics in all intermediate levels from Phase III-VI. Jack cues dances at all levels and they currently teach for two Round Dance clubs in the Spokane area. They have written many intermediate dances including *Sway Me and Fat Cat Boogie*. Jack and Judy travel to as many intermediate and advanced weekends and clinics as possible. They feel the enjoyment of dancing is as important to the teachers as is learning and improving their own skills. Jack and Judy firmly believe that if the instructors don't enjoy what they are doing, then neither will their students.

Jack and Judy have been the featured Round Dance Instructors for many Intermediate and Advanced Dance Weekends in Canada and the Northwest. They were also the featured Instructors at the "Star Ball" in Mesa, Arizona in 1995 and have done other intermediate weekends including ones in Tucson Arizona, Albuquerque New Mexico, Boise Idaho, Salt Lake City Utah, Saskatoon Saskatchewan, and other locations. They have been the featured Instructors for the "August Of Rounds" in Spokane Washington for the past eight years and the "Rounds of April" in Kennewick Washington for the last four and are scheduled again for 2000/2001.

Jack and Judy have been married for 23 years and have 3 beautiful children. Jennifer, Jason and Hilary who are all attending local colleges. Jack works for a local Electronics Manufacturing Company as a Network Administrator and Judy operates a Day Care in their home.

Jack and Judy are currently members of Roundalab, URDC, National Carousels chapter 197, and the Dixie Round Dance Council.

00-33



Irv & Betty Easterday

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Irv & Betty Easterday are from Maryland. They have been teaching Round Dancing since 1960 - 40 years. They have been members of ROUNDALAB and URDC since their inception and have served on the boards of both organizations. Irv was elected General Chairman of ROUNDALAB from 1987 to 1989 and a second term from 1995 to 1997, and it was during that time that the professionally-done video tapes were made and released as a teaching tool to teachers and dancers alike. They have directed 16 annual teacher training institutes in California, the mid-west and the east coast. They feel that education of teachers and dancers is their most important goal for the future of Round Dancing. They established ROUND A RAMA Weekends, Institutes and Vacations over 29 years ago, and over the past years have scheduled 12 or more annual ROUND A RAMA dance festivals throughout the United States. They have choreographed many favorite dances--among them EL Coco & Sugarfoot Stomp -- both of which have been named to the URDC Hall of Fame and the ROUNDALAB classic list. In 1997 they earned the title of Certified Teacher Coach from the ROUNDALAB organization.

In 1985 they conducted a Jive Clinic in New Mexico and are proud of the fact that this clinic has been videotaped and is a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the URDC Golden Torch award. In 1993 they were awarded ROUNDALAB'S highest honor - the Silver Halo Award - given for the promotion and perpetuation of the Round Dance Activity.

They have two grown children: Mick, a minister and Barb, a homemaker and administrative assistant for a major transportation firm. They have one granddaughter, Mandi. Since Irv and Betty are both now 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.

00-34



Carlos & Nancy Esqueda

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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, past 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 ten 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 were 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 Manana '98", "Mala Mujer", "Don't Tell III", "Adios Blues", "Waltz With Us III", "Pensando En Ti IV", "You Rumba", "4 You Rumba", "Todo O Nada Foxtrot", "Spring Time Waltz", and "I Will Wait For You".



Dick & Karen Fisher

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Karen (a former music student) and Dick (a former football player who always succeeded by main-strength and awkwardness) began ice dancing in 1970. When they moved to Florida, they lost their ice but discovered square and round dancing. They took round dance lessons in 1980, and began to learn to cue and teach in 1981. Although their teacher told them to beware of the "international influence" creeping into round dancing, when they moved to Utah in 1982, they quickly began to study intermediate and advanced round dancing and ballroom technique. While in Utah, they taught phase II-VI round dancing at clubs in Logan and Ogden, and cued and taught at a number of regional weekends and festivals.

In 1990, they moved to Texas and began teaching beginner and intermediate classes in Bryan/College Station. After Dick's retirement from Texas A&M University, they moved to Lufkin, but they continue to teach in Bryan as well as teaching intermediate and advanced classes in Houston. They have been featured instructors at several regional festivals.

They have been active in the Utah Round Dance Association, Texas Round Dance Teachers Association, Dixie Round Dance Council, Universal Round Dance Council and Roundalab. As General Chairman of Roundalab from 1997-99 they pushed for the creation of Mini-Labs to increase Roundalab's ability to train new teachers and upgrade the skills of existing teachers. They also helped begin a new era of collaboration between Roundalab and URDC as well as Roundalab and Callerlab.

They study dance teaching techniques and take weekly ballroom dance lessons. They feel that their biggest advantage as teachers is that they have made nearly all the mistakes possible while learning themselves.

Dick has written over 100 dances, only a handful of which Karen has allowed to be published. Their choreography includes: Love Potion #9 (TS, II), Knock, Knock (TS, III), Gifts of Love (WZ, IV), The Shadow of Your Smile (RB, IV), My West Coast Girl (V), I'm Just a Baby (WC, V), Somos Novios (BO, V), In Other Words (WZ, VI), This Business of Love (JV, V), and Happy Together (FT/JV, IV).

Dick retired after 30 years of university teaching and administration to become head of research for Temple-Inland Forest Products Company. He enjoys life in the real world and getting paid for his hobby. Karen is busy renovating their new home. They were high-school sweethearts and have been married 40 years. They have three children, now all gainfully employed or married (will wonders ever cease?), and four grandchildren.



Hardie & Sara Hartung

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Hardie and Sara are home in Oklahoma after many transfers with IBM to other states and Germany and several years of retirement in Texas. They started their dancing activities in North Carolina with squares in 1980 and rounds in 1981. They started teaching in 1989.

Their schedule in Oklahoma includes a weekly advanced round dance club, a new beginner's class started in January, 2000, and dancing once a week in Muskogee. In addition they attend as many festivals and clinics as their commitments will allow.

They are members of URDC, Roundalab, National Carousels, Oklahoma Round Dance Association, and the Dixie Round Dance Council, and are past President of the Texas Round Dance Teachers Association. They are currently the Education Chaircouple for URDC, Vice-President of the Oklahoma Round Dance Association, and have been selected to be the General Chaircouple for the 2002 URDC Convention in Joplin, MO.

They have taught or been on stand-by for three URDC conventions and led one URDC Teachers Session. They have been guest instructors for round dance festivals in Oklahoma, Louisiana, Arizona, and Texas. They have been on staff at Fun Valley, Colorado for three years.

Their choreography includes: "Arriba IV", "Young Lovers", "When She Smiles", "My Lucky Star", "Lovers' Dance", "Smile Away", "Many Times", "Somewhere There's Someone", "Rose Foxtrot", "No One But You", "Misbehavin' Out West", and "Walk You Home".

Hardie and Sara both hold degrees in Mathematics from the University of Tulsa. They are both retired from IBM and have three children and seven grandchildren.



George & Pamela Hurd

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George & Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995, it was a logical progression for their love of dance. In Anchorage, Alaska they taught beginner and intermediate classes. They also taught and cued for their Phase III - VI club. They have cued for all of the Anchorage local square dance clubs. George & Pam began taking ballroom lessons to enhance their rounds in 1992 and continued studying with Percell St Thomass, former Ohio Star Ball Champion, until leaving Alaska in June 98. While in Mesa, AZ they are working toward certification by the Imperial Society of Teachers of Dance (ISTD) with Ray & Maria Evans of the British Imperial Dance Center.

George & Pam taught and cued at the National Conventions at USA West in Denver, San Francisco, & Las Vegas. They have also taught and cued for several festivals around the US. They cued at the 1999 URDC in Joplin, MO. They love to travel and have guest cued in Texas, California, Colorado, New Mexico, Nevada, Arkansas, Oklahoma, Louisiana, New Hampshire, Missouri, Washington, Massachusetts, and Arizona. They both retired from work in February 1998 and plan on doing extensive traveling in their retirement home on wheels. They have incorporated dancing, cueing, and teaching with their travels. Texas will be their home base as Pam's parents live in Rosewood and they plan to spend time with them. They teach Phase III - VI in Mesa, AZ at Monte Vista Village Resort for the winter season, Nov - March.

They are members of ROUNDALAB, Universal Round Dance Council (URDC), Texas Round Dance Teacher's Association (TRDTA), State Teacher's of Arizona Round dancing (STAR), Dixie Round Dance Council (DRDC), and are past presidents of the Anchorage Callers & Cuers Association. George & Pam attended both sessions of the East Coast Round Dance Leader's College in August 1996.

George & Pam have choreographed several songs, most notably "When You Loved Me", "Solo Bolero," "La Mer," "Bring Me Sunshine III," and "How Little We Know," the ROUNDALAB Phase IV Round of the Quarter for the 1st Quarter, 1998.



Richard Lamberty Alise Halbert

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Richard Lamberty first started square dancing and clogging at the age of ten. At the age of fourteen he discovered the wonderful world of round dancing. In the intervening twenty-seven years his dancing has grown to include competitive level ballroom dancing as well as a wide variety of social dancing.

Richard has choreographed over 45 round dances, ranging from the Phase II MORNING HAS BROKEN (Waltz) to the challenging FIVE O'CLOCK WORLD (West Coast Swing). Some of his most popular routines include: A WALK IN THE BLACK FOREST (Quickstep), ANOTHER YOU (Foxtrot), BEAUTIFUL MARIA (Rumba), BOULAVOGUE (Waltz), CHANGE PARTNERS (Foxtrot), DADDY MEDLEY CHA, FIELDS OF GOLD (Rumba), HURRICANE TANGO, JEANNE (Samba), THE LOOK OF LOVE (Bolero), NOCTURNE (Waltz), PAPILLON (Waltz) and WILLOW WEEP FOR ME (American Foxtrot). His work is characterized by an exquisite blending of lyrical, flowing choreography with powerful, evocative music.

Richard teaches ballroom (International Style Standard and Latin) as well as Round Dancing. He is widely recognized for his exceptional technical knowledge as well as for the musicality of his dancing. He runs a Phase V-VI club every week in Mountain View, CA, and teaches at various weekends and festivals across the U.S. Every October he travels to Germany to teach at the European Round Dance Week.

Richard is a member of RAL, URDC, The Northern California Round Dance Teachers Association, DRDC, The National Dance Council Of America, and The World Dance and DanceSport Council. In addition, Richard has a Licentiate in the Standard dances with the Imperial Society of Teachers of Dance. Richard is also the Parliamentarian for URDC.

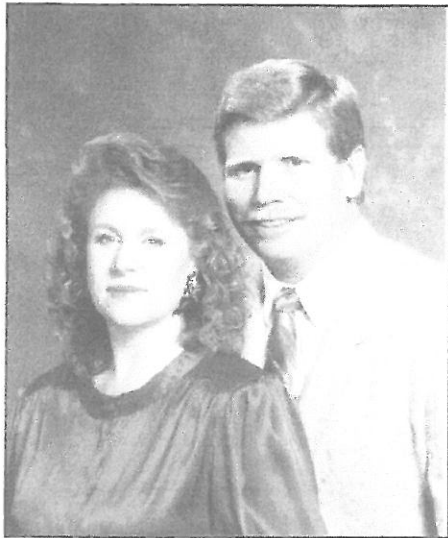
Alise Halbert started ballet and tap at a young age. She took up American Style Ballroom in her teens and has continued to broaden and develop her commitment to dancing ever since. She has her Licentiate in both Standard and Latin with the Imperial Society of Teachers of Dance, and teaches classes and private lessons in a wide variety of partner dancing styles.

Alise's dancing is characterized by a lyrical and sensual style that is supported by a strong technique. The combination is mesmerizing.

Alise and Richard started dancing together in June of 1995. They have competed in professional Ballroom, appeared in the dance review MOONLIGHT RHAPSODY, performed at the TOP HAT CLUB in San Francisco, and taught together at a wide variety of events.

Alise and Richard have combined their talents and styles to produce several Round Dance routines including ETERNITY (Bolero), BUTTERFLY (Waltz), WHISPER (Samba), LET THERE BE LOVE (Foxtrot) and TRILOGY (Waltz).

Their backgrounds and perspectives complement each other's styles making for a well-rounded and very complete package. Although deeply committed to excellence in dancing, their primary goal is that people enjoy to the fullest the rich world of partner dancing.



Allen and Carol Lillefield

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Allen -- began square dancing at age 7. He danced rounds when they first came out & remembers doing White Silver Sands when there were no cues. He danced a few memorized routines with his mother at age 8. Al's favorite part of the square dances were the round dances between tips. At age 13 was asked to be a part of a square dance teenage exhibition group called the Stardettes. They performed at National Square Dance Conventions in Seattle & Anaheim.

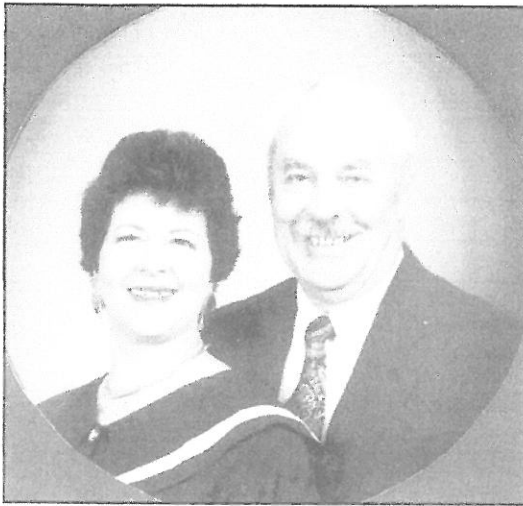
Carol -- took ballet lessons at a young age and started square dancing at age 10. She belonged to a round dance exhibition group called the Silhouettes at age 12. She danced with the Silhouettes until age 19. During that time they traveled and exhibited at many dances and conventions across the United States.

Allen and Carol met while dancing at Conventions and married in 1975. There was a break in their dancing activities from 1976 until they moved to Indiana in 1994. This was due to their jobs and commute times. When they moved to Indiana, they knew no one and felt that the best way to meet people was to start dancing again. They started taking both square and round dance lessons and again fell in love with dancing. They started cueing and teaching a beginner class in 1997. Now they teach beginner through phase VI. Their Sunday night class offers dance teaches and figure clinics at the 4, 5, 6 level. On Tuesday nights they teach beginner through Phase 3. They also offer private lessons.

They are the current Chairmen of the Round Dance Council of Indiana, Inc. (IRDC) and last year held the office of Secretary. They chaired the Fall Workshop (a weekend put on by IRDC) for 4 years. They host quarterly all day round dances named INDYOH (Indiana & Ohio) at the 4, 5, 6 level with Jim & Marianne Senecal. Also with Jim & Marianne Senecal they co-produce the Spring Romance weekend at Lebanon, IN in March. They host several all-phase day long round dances during the year and cue at many square dance functions. They belong to Dixie Round Dance Council, Round Dance Council of Indiana Inc., Buckeye State Round Dance Council, Roundalab & Universal Round Dance Council.

They continue their education by attending Cincinnati Hot Pepper weekend, Roundalab Annual Convention, National Square Dance Convention, Purdue Round Table weekend, URDC Annual Convention, Purdue Round-A-Rama Institute, IRDC Fall Workshop. They also take, private weekly lessons with Indiana's Ballroom Instructor Bridgett Scott at the Scott Dance Studio.

They have choreographed dances "Tingling Waltz" (II), "See The Day" (WZ, V), and their current dance for URDC "Moondance" (FT, V). More to come.....



Barbara & Jerry Pierce

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Barbara and Jerry have been teaching Round Dancing since 1967. They were on staff at Fontana Village in North Carolina for fourteen sessions and are on staff at Kirkwood Lodge in Missouri for nineteen sessions. They have, for years, done many festivals around the country ... typically up to thirty in one year having worked in two thirds of the states. In 1986 they conducted a clinic in the then West Germany for the European Round Dance teachers and a similar clinic in Holland. Since that initial visit to the continent they have returned on six occasions to teach clinics. In 1999 they taught in Canada. In 2001 they'll be in Australia and back to Germany in 2002.

They choreographed "Pagan Love Song" which advanced to the classic list of Roundalab. They have been on the Rhythm Record label owned by Wade Driver. They are presently on the Royal Record Label owned by Tony Oxendine and Jerry Story. Their last release being "On & On". They also choreographed a waltz, "I Give My Heart" and a rumba "Besame Mucho", and recently, "Pretty Woman".

The Pierces have been featured Round Dance Leaders in 'Square Dancing Magazine'; in 'American Square Dance'; and in 'Round Dancer Magazine'. For the National Square Dance Convention of 1985 and 1995 in Birmingham, Alabama, they chaired the Round Dance Workshops and Showcase of Rounds.

They have four children and seven grandchildren; two dogs, and a 1965 Ford Mustang. Two of their children, Lauralyn and Bill, frequently make surprise appearances at festivals as part of the Pierces' exhibition. Jerry is now retired from the formal workplace and they spend much more of their time in the Round Dance activity. Barbara is an artist and an excellent seamstress making her own clothes. They particularly like to collect dolls and Eighteenth Century English antiques, and Jerry likes to make lamps.

Currently, they conduct a home program of two clubs on a weekly basis at all levels from basics to Carousel (club # 133). They have even ventured into teaching beginning level Ball Room and Country and Western dancing. On weekends you are likely to find them at a dance doing what they love best ... Round Dancing.



Kay & Joy Read

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KAY and JOY READ began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They sponsor an intermediate & advanced (Carousel #228) club in Houston, TX, and serve as faculty sponsors to a student ballroom club at 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 and in American Rhythms from Joe Lozano at the Houston Center of Dance in Houston, TX.

Past teaching experiences include dance teaches as well as teacher and dancer clinics and educational seminars at Texas State Square & Round Dance, USA West Square & Round Dance, National Square & 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 featured instructors at Chiba's Round Dance Association's 15th Anniversary Celebration.

They are members of the Houston Square & Round Dance Council (HSRDC), Texas Round Dance Teachers' Association (TRDTA), Dixie Round Dance Council (DRDC), Round-A-Lab (RAL), and Universal Round Dance Council (URDC) and are recently elected members of the Board of Directors of both RAL & URDC.

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, Colours of the Wind, Colours, Begin To Color Me and Shadow Bolero.

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 a retired professional organist having provided 26 years of service to Texas A&M University commencements and ceremonies and to several area churches.



Larry & Sharon Roberts

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While in elementary school, Sharon had six years of tap and ballet and both she and Larry had the usual Square Dance lessons. A year or two before they met at their 20 year high school reunion, Sharon took ballroom lessons from Arthur Murray Studios, planning to become an instructor. By coincidence at about the same time, Larry also took a few ballroom lessons from Fred Astaire Studios before deciding that he was NOT cut out to dance. After they were married in 1980, Larry & Sharon became serious Square Dancers in 1982 and were elected club co-President in 1984. Larry and Sharon assisted with the 1986 National Square Dance Convention and have attended several others.

It was in 1983 that they began Round Dancing. As Larry likes to say, they went through Round Dance Basics class three times with three different instructors. However, it was Phil and Norma Roberts who really inspired them to learn proper technique and execution. Like the Computer Scientist that he was, it might be expected that Larry would be the technician of the couple. Larry and Sharon regularly travel all over North America to advanced-level Round Dance clinics. They often volunteer to demo new material, when requested.

Larry and Sharon are members of URDC, ROUNDALAB, the Round Dance Council of Florida, and the Dixie Round Dance Council. They are former members of the Round Dance Council of Indiana. They have attended every URDC Convention since 1986 and every Round A Rama (RAR) Institute since 1988. They have also attended numerous Round Dance clinics and workshops. In 1997 they were recipients of the Wayne Wylie Scholarship and attended the Round Dance Teachers Institute conducted by the Easterdays. Larry and Sharon are serving on the ROUNDALAB Phase III, IV, V, and VI Round of the Quarter Committees and have assisted on other ROUNDALAB Committees in the past. They were elected to the URDC Technical Advisory Committee (TAC) in 1995 and are now responsible for extending the Tango section of the URDC Manual, and are the Technical Reviewers for the West Coast Swing figures. They served on the Board of Directors of URDC and were Publicity Chairmen for URDC and the 23d URDC Convention, and Sharon now serves as Secretary for TAC. Sharon is currently vice-president of the Round Dance Council of Florida. Larry and Sharon began teaching Round Dancing by helping with the Round Dance teaching and clinicing in a local Indianapolis tape club in 1991. In 1996, they hosted the Possum Trot '96 clinic weekend.

In 1996, they moved to Lakeland, Florida and three months later began teaching advanced-level Round Dancing at Strawberry Square and Sharon began cueing in February 1997. They have also taught Social Ballroom dancing and Country Line Dancing. From October to mid-May, they teach a Phase V-VI class at The Stardust Dance Center, in Plant City, Florida. Larry and Sharon choreographed a Phase II Two-Step, which they taught at the 1997 National Square Dance Convention and at the first USAWest National Square & Round Dance Convention in Denver. In addition, they were Stand-by Teachers at the URDC '97 Convention for a Phase V+2 International Tango which they choreographed, "El Bandoneon Tango". They also taught both a Phase VI Waltz and a Phase II Waltz at the 1998 National Square Dance Convention and a Tango Clinic at the 1999 NSDC. They choreographed and showcased a Phase V+2 West Coast Swing, "Girls of California", as one of the featured "Introducing..." Couples at the 1998 URDC Convention. They have been featured clinicians at various weekends. In 1999, they were asked to Chair the first joint RAL-URDC technical committee for the purpose of developing a common Glossary of Round Dance terms. In September 1999, they were elected Chaircouple of the Dixie Round Dance Council.

Larry is retired from AT&T Bell Labs and Sharon is a retired Registered Nurse and enjoys china painting. They have 7 children and 14 grandchildren.

Ron & Ree Rumble

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Rumble pic used 2/01 Ns/tr

Ron began round dancing after encountering it for the first time at his square dance graduation in 1969. Ron & Ree have been cueing and teaching round dancing together since they met in 1973 at a square dance campground. Currently they teach for two round dance clubs: the Princeton Rounds (intermediate level) and the Double R Rounders (advanced level). The Double R Rounders club has been together since 1975 and is Chapter # 100 of the National Carousels. The Princeton Rounds club has been together since 1986. Ron & Ree also cue for local square dance clubs.

The Rumbles have been featured as staff members at many festivals, weekends and special dances throughout the US, Canada, Bermuda, Germany, and Australia.

Ron & Ree are probably best known for their choreography, having choreographed many popular dances at all levels from Phases II through VI. Their efforts include *Kansas City*, *Smoke Gets in Your Eyes*, *Numero Cinco*, *If I Were a Rich Man*, *Carolina Moon*, *Jasmine*, *Bahama Mama*, *Carolina Moon VI*, *Snow Blossom*, *Secret Smile*, *Been There Done That*, *Only a Paper Moon*, *Sway 4 Me*, *Change Partners*, *It's Alright With Me*, *Anapola*, and *The First Day of Spring*. Two of their dances, *Manuela* and *Non Dimenticar*, have been chosen as Roundalab classics.

Ron & Ree are members of Roundalab and URDC. They are the current chaircouple of the Roundalab Phase VI Round of the Quarter selection committee. They also publish a local newsletter for the Delaware Valley and Northern New Jersey round dance leaders.

They are the parents of two sons, Brian and Scott, both college students. Ron is an assistant bank manager and investment representative, and Ree works for the local board of education. They reside in Lakehurst, New Jersey.



Hank & Judy Scherrer

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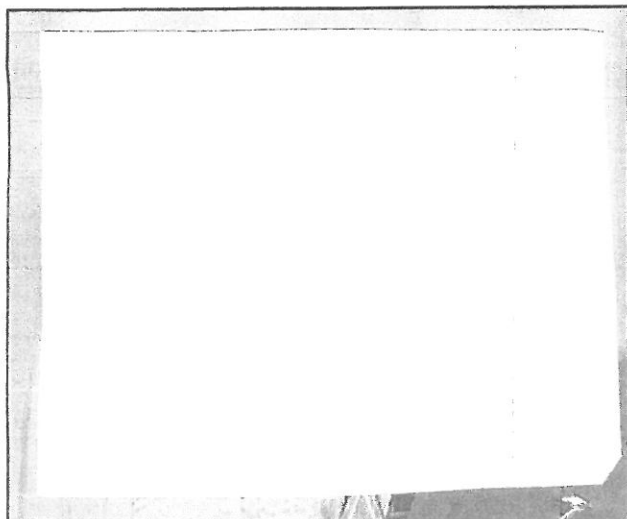
e-mail: scherrer@stlnet.com

Hank and Judy started round dancing in September of 1988, cueing in 1990, and teaching in 1992. They currently are conducting classes two times a week, from beginner through Phase V. They cue at several square dance clubs throughout the St. Louis area. They are past presidents of the St. Louis Area Round Dance Council and are currently serving as vice presidents. They are board members of the Missouri State Round Dance Association and members of Round-A-Lab currently serving as Phase III chairman. They are also members of URDC and DRDC.

They presented a classic teach at the Round-A-Lab Convention and showcased and taught at the National Square Dance Convention. They were one of the featured leaders at the 1999 Singles Convention.

They have choreographed over 20 dances, including Phantom Tango IV, Song of Orpheus, and Nickajack.

Hank is a training supervisor and Judy is an executive sales administrator. They have a son and a daughter.



00-44
8-9/00

Dwain & Judy Sechrist

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Dwain & Judy Sechrist have been dancing and teaching since 1968. They were initially tested and certified as Round Dance Teachers in 1972 with the Southern California Round Dance Teachers Association (SCRDTA). They are currently members of Arizona State Teachers Association (STAR), Round-A-Lab (RAL), the Universal Round Dance Council (URDC), the Square And Round Dance Association of Southern Arizona (SARDASA) and the Dixie Round Dance Council (DRDC).

Their membership in Round-A-Lab began in 1976. They served on the Standardization Committee two years and are currently on the joint RAL-URDC committee to develop a common "Glossary of Round Dance Terms" they are also on the Phase V and Phase VI Round of the Quarter selection Committees. They participated in many of the National Square & R/D Conventions, both as dancers and Staff teachers. They received their Maestro Award from Round-A-Lab in 1997.

Their membership in the Universal Round Dance Council began in 1979, currently on the Board of Directors. They have been on the Technical Advisory Committee (TAC) since 1988 and serve on the Latin Committee for Cha Cha and Rumba. They have participated in URDC Conventions as Staff teachers, Program Chaircouple, Program Coordinators and as pre-convention Clinic teachers.

They are currently Presidents of the Arizona State Teachers Association of Round Dancing (STAR). The prior two years they were Vice Presidents with additional responsibility for the STAR Teachers Education Program.

Their membership in the Square and Round Dance Association of Southern Arizona (SARDASA) began shortly after they moved to Arizona. They are currently the Round Dance Program Chaircouple (since 1998) for the annual Southern Arizona Dance Festival (now in it's 51st year) featuring nationally known Callers and Dance Leaders.

Before moving to Arizona (in 1993) they served eight years as Staff Teachers for the California State Square and Round Dance Convention, seven years as Staff Teachers for the Central Coast Square Affair, and four years as Program Chaircouple and Staff Teachers for the Santa Clara Valley Square Dance Association's Jubilee.

Their formal ballroom instruction began in 1982; they were very fortunate to study under Connie Gillon, a Fellow in the ISTD for eight years. They are firm believers that they can always improve the quality of their dancing and continue to take private ballroom coaching in Arizona under the tutelage of Jenell Maranto (Standard) and Chris Shaw (Latin).

They choreographed their first Round Dance, *Happy Heart* in 1972; an Easy Level dance that was selected as ROM in 48 States. They have continued their choreography throughout the intervening years with their most recent dances being *Fantasy* (Phase VI Foxtrot), *Topaz* (Phase VI Rumba), and their latest *A Tender Heart* (Phase VI Waltz).

Now retired near Tucson, Arizona they teach both in their Round Dance club, the Top Spins (Carousel Club #312), and International Ballroom by appointment.

Dwain & Judy have three sons, David, Paul and Mike, daughters-in law, Diane, Amy, and Kelly, grandson Jareb and granddaughter Ashley, with another grandson expected shortly.

Kenji & Nobuko Shibata

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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. There they saw advanced level round dancing and dancers which inspired them to improve their dancing ability to that level. Since then they have taken professional dance instructions for ballroom and latin dances. They have taught at various weekends and festivals throughout Japan and North America. Kenji passed an exam of professional ballroom & latin dance teacher in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years. In 1995, after Kenji's retirement, they moved to California to share pleasure of round dancing with their American friends.

They conduct a round dance class, "Dancing Shadows", a High-Intermediate-Advanced class in Mountain View. They also run 7 classes a week for ballroom dancers in Berkeley, Oakland, Los Altos and El Cerrito. 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, Love Is My Life, East Of Eden, Tea For Two Mambo, Asi Asi Mambo, L-O-V-E, Brilliant Conversationalist, Best Of My Love, Only Love, Pumping Iron, Dancez Merengue, What a Difference A Day Makes, Just In Time, Salsa Cafe, Capri-Fischer, Bogged Down In Love, Nostalgia, and recently Liebestraum No. 3.



Curt & Tammy Worlock

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Tammy & Curt first met when she attended one of his beginner classes. They began teaching together in 1982, and were married in 1985. They have made round dance instruction their career, and have been full-time for the past 10 years. Currently, they are members of Roundalab, URDC, and DRDC, and are leaders of National Carousel Club #32. They are currently serving Roundalab on the committee for selection of Phase VI Round of the Quarter.

Their past choreography is "Sugar, Sugar", "Love Serenade", "Starlight Waltz", "Wish Upon A Star", "Our Hearts Will Go On", "Patricia Cha", "Read My Mind", and "Boogie With Me". They have been on staff at numerous weekends around the US and Canada. They currently conduct 6 classes, under the name of "Stardusters", from Phase IV-VI, plus private lessons while working around their weekend schedules. They are continuing their own education by taking weekly lessons with their International Ballroom coach Alan Tuggey.

Three years ago, with the help of several local round dance couples, they opened their own beautiful dance hall called the "Stardust Dance Center", which features a 5,500 square foot floating hardwood floor. Its primary use, of course is for Round Dancing, where they feature many week-ends 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-14, and Kasandra Marie-8. Tammy says their favorite place to go together is (Big Surprise) Disney World!

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

CLINIC NOTES ON NITE-CLUB 2-STP

URDC CONVENTION-2000

MIKE AND TONI AURIENE

Nite Club Two-Step. Never heard of it ? A new dance ? Actually this dance and rhythm was developed over 30 years ago by a man named Buddy Schwimmer, when he was 15 years old. He was dancing a line dance called the Surfer Stomp from which he developed the Nite club 2-stp. Buddy and his wife Laurie teach at Brigham Young University dance camps each summer. They also travel all over the US and the world teaching Nite Club 2-stp and West Coast Swing.

According to Buddy, " Nite Club 2-stp is an American style street dance". Dance position is varied but more natural than International style. It can be done in nite clubs as well as ballrooms and at weddings. When ballroom dancers are presented with music rhythms which they do not recognize, they can usually do nite club 2-stp.

Since the timing is QQS like our Round Dance 2-stp, Nite Club 2-stp can find a niche in round dancing. It is also counted 1 & 2,3& 4,5&6,7&8. The footwork is Rock,step,side and is like a 5th position break step. The toe is to the heel but not further. The hips should not be twisted. If the hip opens, you have gone too far.

The tempo can vary. If it is too fast, it will look like you are running ; if it is too slow, it looks like you are waiting.

THE SEMINAR TODAY WILL INVOLVE THE FOLLOWING FIGURES :

Basic

Around the world

Big Wheel

Figure 8

Twists

Flip Flops

Basic with side cross ending

Chaotic World

Change sides with head loop

Peek-a-boos

Mix-Master

Big Run around

Check and Left Turn

Check and Right turn

FOXTROT Clinic Notes

by
Carlos & Nancy Esqueda



The FOXTROT is the classic of the smooth ballroom dances and is the most difficult and demanding to do properly.

The basic characteristic of the Slow Foxtrot is a soft and continuous flowing movement across the floor created by the passing steps. The weight of the body travels continuously and the slows and quicks blending in an unbroken movement. It is important that the body has one constant speed regardless of whether the feet and legs are doing SLOWS or QUICKS.

The music for the Slow Foxtrot is 4/4 timing with basic timing SQQ. The slow steps take 2 beats and the quick 1 beat.

During this clinic on Foxtrot we will give you some of the techniques that we hope will help you dance more comfortable.

We will have suggestions for staying in dance position and helpful hints that the Lady can use to have her head in the proper position.

One very important thing for the MAN before starting the dance is to take his dance position, then invite his partner to take her place. She should adjust to his dance position, taking her SPACE or TRACK to the Man's right side. The Lady and the Man will have their own SPACE being aware not to invade each others space. Upper body should not lean into partners space, both to keep heads to their left side in close position. As soon as either partner turns to look at his/her partner that will cause to invade his/hers space.

Be very careful when dancing any figure that starts in semi closed position Man's right Lady's left foot such as Semi Chassee, Promenade Weave, Feather, etc. do not DRAG your partner thru the first step. This could happen if the Man brings his right elbow toward his back side or PUSH by sliding his right arm into the Lady's back because you will hold her too close and she will not be able to move thru freely. The same will happen if the Man DROPS his right elbow. This will leave the Lady without any lead.

An important thing to remember is where each figure STARTS and ENDS.

WALKING FORWARD AND BACKWARD

When moving forward or backward it is most important to keep your body weight over the supporting foot. To do this push off with the stationary foot. You should have the feeling of pushing your body forward or backward rather than reaching out with the foot and pulling the body over that foot. As soon as weight is taken on the moving foot the other foot often called the "dancing" foot, releases and moves to position for the next step.

When dancing backward, for either the Man or the Lady, the movement is to the toe first then to the heel as the body moves over the foot. The heel of the releasing foot should be kept in contact with the floor as it draws back toward the supporting foot.

SWAY

NOTE: There is no Sway in figures involving a SPIN, such as SPIN TURN, DOUBLE REVERSE SPIN, DOUBLE NATURAL SPIN or OUTSIDE SPIN.

CURVING THREE-STEP

SQQ; FWD CURVE,-, FWD CURVE, FWD CURVE;

MAN: Forward left commencing left face curve,-, forward right continuing left face curve, forward left on toes continuing left face curve;

WOMAN: Back right commencing left face curve,-, back left continuing left face curve, back right on toes continuing left face curve;

NOTE: Three forward steps with left face curving action. Total turn is usually $3/8$ to $1/2$. Closed position throughout. Body rotation causes thighs to cross strongly on step 3.

BACK CURVING THREE-STEP

SQQ; BK CURVE,-, BK CURVE, BK CURVE;

MAN: Back right commencing left face curve,-, back left continuing left face curve, back right on toes continuing left face curve;

WOMAN: Forward left commencing left face curve,-, forward right continuing left face curve, forward left on toes continuing left face curve;

NOTE: Three back steps with left face curving action. Closed position throughout. Turn is usually $3/8$ to $1/2$ total. Body rotation causes thighs to cross strongly on step 3.

REVERSE WAVE

SQQ; SQQ; FWD,-, FWD TRN, BK; BK,-, BK, BK;

MAN: Forward left starting left face body turn,-, side right line of dance, back left diagonally; back right line of dance,-, back left, back right curving left face to end facing reverse line of dance;

WOMAN: Back right starting left face body turn,-, close left to right with heel turn, forward right diagonally; forward left,-, forward right, forward left curving to end facing line of dance;

NOTE: Closed position throughout - usual turn is $1/2$ to $5/8$.

BACK FEATHER

SQQ; BK,-, BK, BK;

MAN: Back left,-, back right with right shoulder leading, back left to contra-banjo position

WOMAN: Forward right,-, forward left with left shoulder leading, forward left to contra-banjo position

BACK THREE STEP

SQQ; Bk,-, Bk, Bk;

Back right line of dance,-, back left, back right to end facing reverse line of dance;

FEATHER

SQQ; THRU,-, FWD, FWD;

MAN: From semi-closed position thru right,-, forward left, forward right in contra-banjo position;

WOMAN: From semi-closed position thru left turning left face toward partner,-, side and back right to contra-banjo position, back right;

NOTE: May begin in other dance positions. Figure consists of three steps starting with Man's right and Lady's left and always ends in contra-banjo position.

DOUBLE REVERSE SPIN

SQQ; FWD,-, FWD TRN, SPIN;

MAN: Forward left turning left face,-, forward and side right around Lady close to Lady's feet commencing a left face spin on ball of right foot and drawing left toward right, continue left face spin on right bringing ball of left foot beside right with no weight;

WOMAN: Back right commencing 1/2 left face heel turn on right heel bringing left beside right with no weight,-, continue left face heel turn on right heel and change weight to left, forward and side right around Man turning left face/ lock left in front of right;

NOTE: Starts and ends in closed position. Man has only two changes of weight while Lady has four. Lady's rhythm is usually SQ&Q. However, it may be 4 even counts QQQQ. Man has strong left body turn on steps 1 and 2.

CONTRA CHECK

1 step FWD

MAN: Flexing right knee step forward left with right shoulder lead look over Lady's head

WOMAN: Flexing left knee back right with right side forward and looking well to left

NOTE: Flexing of supporting knee to move into the step is very important, do not just step forward as it will cause going past the supporting foot with the body. The feet of both partners will be in a straight line in the contra check but the feet will be diagonally across the line of dance, legs will be crossed at the thighs because the Man's left and the Lady's right are across the line of dance. Man must not lean forward. He should keep hips up to Lady. Lady keeps right heel off floor slightly and keeps hips up to Man. Exits may vary. Amount of time used may vary.

SAME FOOT LUNGE

1 step figure.

MAN: Side and slightly forward right looking right.

WOMAN: Back right well under body turning body to left and looking well to left.

NOTE: Timing and exits may vary. Man's and Lady's right knees should be well flexed in lunge. Keep hips up and toward partner. Closed position figure except to start woman will be slightly turned to right.

RIGHT LUNGE

1 Step Figure.

MAN: Flex left knee move side and slightly forward onto right keeping left side in toward partner and as weight is taken on right flex right knee and make slight body turn to left and look at partner

WOMAN: Flex right knee move side and slightly back onto left keeping right side in toward partner and as weight is taken on left flex left knee and make slight body turn to left

NOTE: One step, exits may vary, amount of time may vary. Starts closed position usually facing diagonal reverse and wall. May be turned right face up to 1/8 turn.

Good, comfortable and enjoyable dancing results from a thorough mastering of the basic figures using proper technique. The basic figures can be beautiful providing you have correct posture and maintain it while keeping the body balanced over the supporting foot. This can only be accomplished by determination and practice.

2000 URDC TEACHERS SEMINAR

TANGO

Argentine Style

Jack & Judy DeChenne

The name "Tango" includes many different ideas and feelings of very stylistic dancing. In Round Dancing there is the International (English), the American, and the Argentine styles. The Argentine is truly the father of both the International and American style but includes many movements and positions not found in the other styles. Though there are many different stories about the origin of Argentine tango all of these identify that the Argentine style of tango was born in working class neighborhoods and port areas of Buenos Aires in the late 19th century. It was an expression of the criminal sub-culture and working class who thought of it as much more than a dance. The Argentine music and dance is an expression of emotion, soul, and culture. With over 100 years of tango these roots remain very strong.

All tangos use some of the same movements as other walking dances including foxtrot, paso doble, and quick step, though often with differences in timing or execution. The walking action is done with virtually no rise or fall but does have the same passing of the feet action found in other moderns. In the Argentine style of tango walking should make you to feel like a "great jungle cat". This is done by stepping forward onto the balls of the feet instead of the heels as you do in other rhythms. Argentine has a small amount of rise and fall unlike the other two types of Tango, International and American. In Round Dancing we use all three of the tango styles, but when you're working on aspects or actions of the Argentine style try to keep this "jungle cat" image in mind. The best Argentine dancers value creativity and improvisation more than correctness of basic patterns. In Round Dancing these basic movements require correct footwork and execution, but we can use some of this creativity to personalize the actions.

Among the strongest characteristics of any tango is the way the dancer moves and relates to his partner. No other type of dance connects two people more closely than the tango. Part of the reason is the consistently strong closed dance position used. With Argentine Tango this connection is both a physical and an emotional bond. Argentine styling requires keeping the upper body straight and shifting the weight onto the balls of the feet while absorbing any rise into the knees. This will bring you and your partner very tightly together, helping melt you into a couple, while allowing occasional glances at your partner to express the emotion of the music. This could be tenderness, passion, sadness, or any other emotion you feel from the music, even silliness, as Argentine tango does not have to be somber.

With Argentine tango the ladies commonly place their left hand on their partner's upper arm, just above his biceps, with a slight tension against him. From this basic position any variety of movements may be executed. Many of these movements will cause an extension of the basic frame to positions that are well outside of boundaries used in other rhythms. The different positions used in Argentine are very necessary for comfortable execution of many of the movements or actions; they must be used when required. These positions vary from the basic closed or semi-closed often called "dancing inside", to the more familiar sidecar or banjo that can be done very close or very loose, often called "dancing outside". They also include positions that are almost side by side often called "dancing beside", though a very poor technique in other rhythms, they are essential for many actions with Argentine tango.

Many of the Argentine actions seem to have very difficult names to recognize but with some basic definitions they can become very understandable. Though there are many actions or patterns used in Argentine Tango we feel the following movements are critical for getting the feel of the Argentine style.

The first of the common Argentine actions is the Basic or Argentine Basic. Although a fairly simple action, there are some things to remember when executing this movement. The basic figure may stay facing the same direction or rotate to the left a quarter and can start with either foot. This action requires a passing of the feet in a very Argentine or "jungle cat-like" manner with the upper body rotating to the left to finish the action. This rotation leaves the lady in a crossed feet position requiring the man to release her before moving backwards out of this move. The releasing is done with a small but sharp left rotation prior to the man stepping back for the next move. The lady may find that this release gives them an opportunity to add an "Adorno" or an adornment used between steps. In the Basic action the Adorno is often a flicking back action of the released foot.

A second common action found with the Argentine style is the Gancho or "hook". This action requires a "dancing beside" position to be executed comfortably. It is done by a slight lift of the whole leg off the floor and then rotating the heel to generate the hooking action and not by wrapping the free leg around the partner's supporting leg. The Gancho can be done moving forward or backwards any number of times.

A third action often used in Round Dancing is called Ochos or "figure 8's". Ochos may be done by the lady, the man, or both and may be done either forward or backwards. The term "Slow Ochos" refers to forward Ochos for the lady while the man remains in an extended position during the duration of two measures for each figure 8. Other types of Ochos include, but are not limited to, Back Ochos and Double Ochos. Again the positions can vary for each move but always require extending beyond the normal position, allowing the move to become more comfortable.

A fourth action found in many current round dances is the La Cobra or "snake". This is an action that uses the "dancing inside" positions and "jungle cat-like" manner. The movement consists of inside swivels and men crossing into the ladies path to change her position and direction. The movement may start with either outside or inside swivels, and may have as many steps as desired.

A fifth action, found in Argentine Tango but not common in Round Dancing, is the Zarandeo know as a "twist or shake". This is a decoration action done during a pause or stop. The Zarandeo consists of a twist of the upper body to the left and then the right, or visa versa, then ending back in starting position. It can be done slowly or quickly, gently or energetically, and as many times as desired. This is an action where the lady may improvise by lifting the free leg allowing the twist action to move the leg back and forth.

There are other common Argentine Tango actions such as Ocho Grandes, Sentadas, and La Vids that we find in Round Dancing. These actions, and many more not so commonly found, use much of the same styling and feelings as the actions listed above. In addition when we dance Argentine Tango in Round Dancing we use many other tango actions more identified with the other styles. These may include Reverse Turns (both open and closed), Tango Draws, Tango Closes, Outside Swivels, Pivots and other standard movements. These actions can be done with an Argentine styling and possibly an "Adorno" or an adornment used between steps such as a leg lift between movements.

We can blend each of the styles and movement characteristics to achieve a personal style of dancing tango that is both comfortable and preferred. Movements of each style can be combined into a single flowing dance as the music dictates. The combination of styles, movements, and actions make the tango we find in Round Dancing, a more personalized but still emotional rhythm. This allows the dancers a certain amount of freedom to express their own personal styling as they feel in the Argentine music.

Open Work in Higher Level Rounds

Richard E. Lamberty and Alise Halbert

It amazes me how Round Dancing continues to grow and develop. When I started dancing, ANSWER ME was considered a difficult dance. Today, it is a view and cue for its level. Our dancing has grown not only in terms of the figures which are available to us, but also stylistically. Over the years many choreographers have occasionally used non-standard figure or positions to great effect. For example, the Barton's SOMEONE LIKE YOU, or the Shadow Position Lunge in TILL by Gordon Moss, to name just two.

In more recent years, more and more choreographers are including elements from American Style ballroom, as well as bringing us new and exciting interpretations of elements which have existed in Round Dancing for many decades. And the response has been a growing acceptance and interest in these elements and styles.

But like so many new things, it takes time to develop a solid understanding of the principles involved so that we can all enjoy the choreography.

Today we want to examine some of the principles of dancing which make these newer figures and styles accessible to us, and allow us to continue to relate to partner even though we might not be in a traditional Round Dance position, or executing a traditional Round Dance pattern. And it should come as no surprise that these same principles are the foundation for comfortable dancing in Closed Position:

- A. Posture
- B. Balance
- C. Intention (clarity of movement)
- D. Relationship

The work we are going to do today will take place in two parts:

- 1. Individual Exercises
- 2. An examination of short pieces of open work from currently popular dances.

In the exercises we will concentrate on understanding the posture, balance and intention of movement. Then we will try to apply those principles as we move in relationship to partner. After all, regardless of position, the most important principle underlying of all of our dancing is the simple fact that this is partner dancing.

After we have worked through these simple exercise we will look at elements from the following dances (it is not necessary for you to know the dance to participate):

- 1. Begin To Color (Read) (introduction)
- 2. Let There Be Love (Halbert & Lamberty) (Part A)
- 3. Liebestraum No. 3 (Shibata) (various short selections)

We will seek to understand each piece first as simple choreography (steps) and then examine a few possibilities for expressing that choreography in relationship to partner. Alise and I encourage strong, individual dancing as a basis for creating strong, partnered dancing. And we also encourage each couple to develop their own style, and to interpret each piece of choreography in their own way.

We hope that you will enjoy the material we present today, as well as find it useful in your own development as a round dancer. We are very excited by the current trends in Round Dancing and look forward to seeing where these open work elements take us in the years to come.

00-55

BOLERO CLINIC NOTES

presented by
Kay & Joy Read

Bolero dances have become firmly entrenched and bolero has established itself as one of the most popular of the **basic rhythms in Round Dancing**. The basic timing of **Slow, Quick, Quick (SQQ)** as well as the rise and fall characteristics of the rhythm have been readily accepted and is familiar to most all phase IV-VI dancers. Still, some problems continue to arise as we strive to make familiar terminology in other rhythms apply to figures in bolero. Problems occur in part due to our desire to define bolero figures as always starting with a **“preparatory” slow side step** (sometimes forward or back) on the **“one__” count of each measure**. This approach worked really well as a method of introducing the rhythm and continues to work well when using relatively simple basic figures. However, as more advanced figures and choreography has inevitably been introduced, executing figures and patterns using the basic SQQ timing with the slow being a **“progressive”, usually side, preparatory step** has become very difficult. Carrying this observation a step further, trying to convey instructional cues for these more advanced bolero figures to dancers on the floor can be just as difficult, if not confusing to the dancer.

This Clinic/Teach will focus on some examples of bolero figures and patterns in which the slow is actually the focal point of the figure and is, in fact, the **“position” or “line”** being referred to in the name of the figure: **i.e. aida and fan**. Therefore, preparatory **entry steps** for these “positions” or “lines” are the two **quick steps at the end of the previous measure**. Additionally, the two **quick steps following the aida or fan position** are actually **exit steps**.

This clinic will also introduce a **variation** of basic figure execution utilizing a **“closing” slow preparatory step** (placement of the feet together with a weight change while still maintaining the rise and fall technique of the bolero rhythm) rather than the usual “progressive” side preparatory step typical of many of our defined basic figures. This variation is sometimes used by the choreographer to create a desired visual effect to highlights in the music or to simply allow easier execution of certain specific quick action steps following the slow preparatory step.

**** REMEMBER: Slow steps in bolero can be more than just preparation for quick steps.**

00-56

Cha Cha Cha

The Round Dance World was introduced to the "South-of-the-Border" rhythms in the mid-1970s. Many of the "Old Timers" who introduced new routines at festivals were positive that Latins would never become an integral part of the Round Dance activity. Little did they dream that within twenty years Latin dances would comprise over half of every Round Dance program. The interest that has awakened our dance world to these exciting rhythms is phenomenal. Latin rhythms introduced into Round Dancing since 1975 include Swing, Jive (Single, Double and Triple), West Coast Swing, Lindy, Disco, Rumba, Bolero, Cha Cha, Mambo, Merengue, Salsa, Samba, Paso Doble, Bossa Nova and Conga.

The Cha Cha is an outgrowth of the Mambo as the Mambo is of the Rumba. The character and floor patterns are almost identical. It is the rhythm that is different. The Cha Cha is especially popular. It is gay and not quite as subtle as the other rhythms, and is easier to perform.

Although the Cha Cha is the name of the dance, when we speak of the three steps from which the name originated, we call them "cha cha cha." When the cha cha cha is done, each step is a gentle slide on the floor, which makes a soft sound, not an ordinary step. Each one is done in the rumba movement, that is, the foot placed with no weight, knee bent, followed by the weight and the straightening of the knee. In most of the basic steps the man holds the woman's right hand with his left. She must maintain a certain firmness in that right arm, because he leads through it. In some cases the partners are separated entirely.

Originally the Cha Cha was done entirely to the "offbeat" - the "2 3 4&1 beat." The authentic music has a very definite rhythmical link that can be heard in each bar resulting in this "2 3 4&1 beat." However, as the general public latched on to the Cha Cha the rhythm of the dance changed from an offbeat to a "downbeat" - 1 2 3&4 beat." The latter was not surprising inasmuch as the offbeat rhythm presented technical difficulties for the social dancer. Competitive dancers are required to maintain the "offbeat rhythm". We, as recreational Round Dancers, have embraced the "downbeat rhythm" and in so doing, have discovered a feeling of true accomplishment in this Latin rhythm.

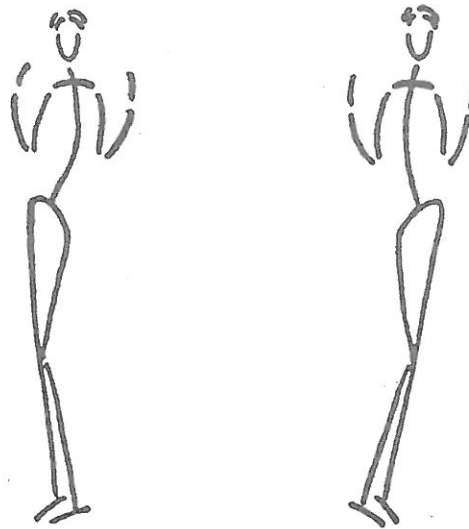
Cha Cha Cha

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The music for the Cha Cha is in 4/4 time, the accent occurring on the first beat and the secondary accent on the third beat. Here it is:



This rhythm is interpreted by the dancer with foot movements on 1 2 3&4, giving a beat value of 1,1,1/2 1/2,1. Every step should be taken with pressure on the ball of the foot with the knee flexed and as the weight is taken on to the foot the heel should lower, the knee straighten, and the heel of the opposite foot should be released as the hips move softly sideways in the direction of the stepping foot. This hip movement is less pronounced on steps having only 1/2 beat value.



The Cha Cha Movement - a knee action that sets the hips in motion.

The Cha Cha Cha is an exciting rhythm. Remember that this Latin dance, as well as its music, is flirtatious, snappy, sharp, crisp and fun. Enjoy! Let yourself go!

This material prepared for **URDC July 2000 Winston-Salem NC** by:

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Hagerstown MD 21742

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That Pesky "Other Cha Cha Rythum"...What Is It All About And Where Is It's Place In Round Dancing Anyway?

By

Jim & Bonnie Bahr

99% of the time when we dance a cha cha routine in round dancing we begin on the one beat. After all you're supposed to start at the beginning right? That's just logic and we are perfectly content doing it that way. Then one day you here from someone somewhere "Why are you dancing the cha off beat? What are you talking about we exclaim in horror, I never dance off beat. So there, I guess we put them in their place, the very idea. Well we were right (kind of) there is four beats in cha cha music and we weren't trying to waltz to it. But if we really think about it we actually could do any four count rhythm including twostep, quickstep, foxtrot, rumba, mambo, samba, jive, & merengue just to name a few and remain in the realm of staying on time with the music.

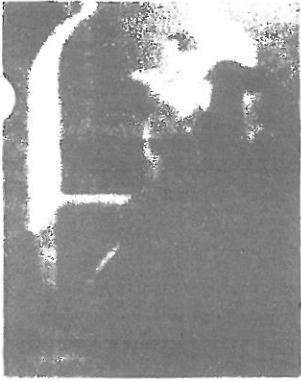
What in the world do they mean and why are they dancing it in this strange manner. Most American ballroom studios danced it beginning back in the thirties and forties on the one but you don't find any teaching or dancing it that way today. Why did they switch.? I certainly hope no one in round dancing is going to switch. Surely they're not planning to change on me now.

All of these thoughts have run through our minds at one time or another as round dancers. I remember the first time it came up for Jim and I in the Seventies. We were gone from one of our classes and had asked another teacher in the area to fill in for us. They were working on cha cha when he simply told them, and I quote, "you're not doing real cha cha I don't care what you've been told". Well that shook them up and sent us off on a quest to find what he was referring to. We have talked to many different sources on the subject and have come up with some of the following answers. One of my favorites is the one given in "Latin & American Dances" by Doris Lavelle. Published the last time in 1969. Doris is an examiner for the ISTD in England and was traveling to Cuba and other countries researching the latin dances for the Society with her partner Monsieur Pierre. "We found, on a visit to Havana, Cuba that although we had been teaching and dancing to Cuban music for some years we were not teaching it as taught and danced in Cuba. When dancing with the Cuban girls Pierre discovered that they were not happy with the rhythm he was using and upon further study with the famous professional, Pepe Rivera, realized that they danced the basic step commencing on the second bar of music..." the steps which now make up the professional syllabuses of all the leading societies in Great Britain are the steps which we learned mainly from Pepe Rivera....At that time in Cuba there were hundreds of excellent dancers. Cubans do not learn to dance but everywhere they go they hear Cuban music. It was, then, on the radio all day long, one good band after another and most of the shops had radios always switched on. It was wonderful to see even small children, whilst waiting to be served, moving their little hips to the fascinating rhythm, all on the 2,3,4,1 timing (rumba which relates directly to cha cha by adding the syncopation)".

Upon researching other books written in thirties and forties we found Fred Astaire taught the same as round dance (referred to it as a kind of swing etc.) until the more advanced

you get started O K and think hey this is really cool when low and behold, you're on the old beat. By the time you try the next cue they are already three basics down the road, so you start the next one, whoops there gone again. This is what happened to us when we first tried it anyway. Then when we wanted our exhibition team to dance all their chas 4&1, they had the same problem. We then came up with a way for round dancers to get started on that pesky 4&1 in a choreographed routine.

Today in this clinic we plan to first teach the 4&1 beat the way it's done freestyle, then show how to find it when being cued basics and Finally putting it all in a new routine. We hope you will learn to have as much fun with it as we have.



00-60

PASO DOBLE

Paso Doble: The "Matador's" dance. The man is the matador (bull fighter), and the lady his cape. Lively. Surprisingly, this is not a Spanish dance but originated from the nightclubs of Paris, where it is a performance dance. Done progressively to 2/4 music at 60-82 bpm (very fast!). The man is the capa (cappa), the red canvas of toreador or a bull, depending on circumstances. The dance became popular around 1920.

Movement is hot-tempered, strong and precise, as by Torrero. The choreography is precisely arranged to the music and is very difficult to lead and improvise this dance.

Arms in this dance has a soft curve, shoulder blades are oval, stand as vertical as possible. Shape of the body, man is stretching and hips down line of dance or directly over your upper body. Shoulders are contra body. Outer tension starts down and releases up, bend knees and release tension up. Impulses are impacts on the step. You need tension and shape and must feel inner tension and pressing down into the floor.

This dance shows off the control of the man and the subservience of the woman. The only dance where lady gets to kneel before man. To do this dance well, the man must be able to get into the "Spanish" line posture, puff his chest out, and look "proud"!

We have listed below some of the figures in "Belle Paso". In listing these figures we are attempting to clarify the meaning of these figures, which we know will help you associate the figures with the terms.

LaPasse - Meaning to Pass

Banderillas - Figure Emulates a Sword

Sur Place - March in Place, Normally done in Close Position

Huit - Think Cape

Ecart - Think Flat Whisk

Sixteen - Think a cape moving back & forth across in front of man



00 - 61

PASO DOBLE (Continued)

So let's pretend we are in Spain at the bullfights with a lovely lady or handsome gentlemen, and enjoy this exciting rhythm. Oh!... One more thing, don't forget to shout: OLE'

Hope you enjoy our Clinic/Teach and Thank You For joining us.

Ralph & Joan Collipi - Salem, New Hampshire

24th URDC CONVENTION WINSTON SALEM 2000

"CHARACTER in WALTZ"

by

Jerry & Diana Broadwater

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

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

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

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

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

The foregoing breaks down the action necessary to control over-projection and to create lateral swing. To achieve a synchronization with the music it is useful to try to hear the Waltz rhythm, not as three beats, but as six half beats, counting "and one", "and two", "and three". Some Waltzes, of course, themselves creates this impression. We call this the definition of sub-rhythms. The secret is to synchronize these sub-rhythms with the actions. As man the forward leg extension accepts part weight, count "and" then full

weight, count "one", while the back foot moves up. The lateral swing should create a skimming action on the side step, count "and" at half stride, and "two" at full side step. Only the closing action remains for the third step. In order to give expression to the sub-rhythm on a closing third, probably the best way to feel it is to brace the feet in the half rise position at the end of two, count "and", then to gather the right foot to the left in a closing action, count "three". This is a peculiar phenomenon of Waltz: there is less and less to do on each step. The first step has full drive and follow up from the back foot, the second has full width sidestep but no follow up, and the third has only a closing action

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

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

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

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

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

00 - 64
"5 BOATS TO CHINA"

Choreographers: Carlos & Nancy Esqueda, 2360 Leisure World, Mesa, AZ 85206-5409
(480) 832-4154 E-mail nancar@aol.com - FAX (480) 832-4854
Record: Special Pressing ES-597 (Flip: Adios Amigos Cha)
Phase: Foxtrot (5+2) (Left Feather & Traveling Contra Ck) Speed 45
Sequence: A B C B Release: July 2000

INTRO

Open Fc DW left hnds jnd lead foot free



1-4 WAIT; LADY ROLL to CP; FEATHER FINISH; DRAG HESITATION;

- 1 (Wait) ;
- 2 (Lady Roll to CP) Bk L RDC,-, bk R roll Lady RF, bk L CP (Fwd R commence RF trn,-, bk L cont trn, fwd L blend to CP);
- 3 (Feather Finish) Bk R RDC,-, sd & fwd L DC, fwd R LOD BJO;
- 4 (Drag Hesitation) Fwd L DW,-, commence LF trn sd R cont trn, draw L BJO;

PART "A"

1-8 BK HOVER TELEMAR; RIPPLE CHASSEE; OK OPEN REV; FEATHER FINISH;
3 STEP; OPEN NATURAL; OUTSIDE SPIN; FEATHER FINISH;

- 1 (Bk Hover Telemark) Bk L DW,-, trn RF sd & fwd R between Lady's feet, cont trn fwd L DC SCP;
- 2 (Ripple Chassee SQ&Q) Thru R,-, sd & fwd L, cl R both look RDW/fwd L DC SCP;
- 3 (Ok Open Rev SQ&Q) Thru R,-, fwd L commence LF trn, sd & bk R/XLIB fc RDC BJO;
- 4 (Feather Finish) Bk R LOD,-, sd & fwd L DW, fwd R DW BJO;
- 5 (3 Step) Fwd L CP,-, fwd R, fwd L;
- 6 (Open Nat) Fwd R commence RF trn,-, sd & bk L DW, bk R DW BJO;
- 7 (Outside Spin) Very small step bk L pivot 1/4 RF on L keep shoulders parallel,-, fwd R heel lead around Lady rise on toe cont RF trn, sd & bk L DC (Fwd R around Man,-, cl L toe trn, fwd R between Man's feet CP);
- 8 (Feather Finish) Bk R DC,-, sd & fwd L LOD, fwd R LOD BJO;

9-16 DBLE REV SPIN; CURVING 3 STEP; BK CHASSEE BJO; CURVED FEATHER;
OUTSIDE SWIVEL LILT CK; BK 3 STEP; BK FEATHER; FEATHER FINISH;

- 9 (Dble Rev Spin SQ&Q) Fwd L commence LF trn,-, sd R DC cont LF spin fc DW, tch L to R (Bk R,-, cl L to R heel trn, trn LF sd & bk R/XLIB CP);
- 10 (Curving 3 Step) Fwd L LOD,-, trn LF fwd R, sharp LF trn check L fwd on toes (Trn head right between 2&3);
- 11 (Bk Chassee BJO SQ&Q) Bk R LOD commence LF trn,-, cont trn sd L LOD, cl R/sd & fwd L DW BJO;
- 12 (Curved Feather) Fwd R DW,-, sd & fwd L strong RF trn CP prepare to step to BJO, cont trn fwd R RDW right sd stretch;
- 13 (Outside Swivel Lilt Ck) Bk L DC swivel RF leave right foot pointing RDW,-, small step fwd R rise on toe trn LF, small fwd L on toe CP fc RDW, (Fwd R swivel RF SCP,-, fwd L rise on toe trn LF CP, small step bk R on toe);
- 14 (Bk 3 Step) Bk R,-, bk L, bk R;
- 15 (Bk Feather) Bk L,-, bk R with right sd stretch (Head to right), bk L BJO;
- 16 (Feather Finish) Bk R DC,-, sd & fwd L DW, fwd R DW BJO;

PART "B"

1-8 CHG DIRECTION; REV FALLAWAY WHISK; SWIVEL REC SLIP; WHISK;
THRU HIGHLINE & SLIP; OPEN TELEMAR; TRAVELING HOVER CROSS;;

- 1 (Chg Direction) Fwd L,-, fwd R trn LF, draw L fc DC CP;
- 2 (Rev Fallaway Whisk) Fwd L,-, trn LF sd & fwd R DC, XLIB (XRIB) trn upper body RF right sd lead;
- 3 (Swivel Rec Slip) Fwd R trn upper body LF lead Lady to swivel,-, bk L BJO brush R past L trn LF fc DW CP (Fwd L swivel LF BJO,-, fwd R BJO, fwd L trn LF CP);
- 4 (Whisk) Fwd L,-, sd R, XLIB;

00-65

- 5 (Thru Highline & Slip SQ&Q) Fwd R,-, sd L on toes right sd stretch, hold, on count & small bk R trn LF CP DC;
- 6 (Open Telemark) Fwd L commence LF trn,-, cont LF trn sd & fwd R (Heel trn), sd & fwd L DW SCP;
- 7-8 (Traveling Hover Cross SQQ QQQQ) Thru R DW,-, trn RF sd & bk L, cont trn sd & fwd R LOD; fwd L, fwd R CP LOD, fwd L, fwd R DC BJO;
- 9-16 DBLE REV SPIN; OPEN TELEMAR; WHIPLASH TO BJO; BK HOVER SCP;
CHASSEE BJO; NAT WEAVE;; CHG DIRECTION;
- 9 (Dble Rev Spin SQ&Q) Fwd L commence LF trn,-, sd R DC cont LF spin fc DW, tch L to R (Bk R,-, cl L to R heel trn, trn LF sd & bk R/XLIF CP);
- 10 (Open Telemark) Fwd L commence LF trn,-, cont LF trn sd & fwd R (Heel trn), sd & fwd L DW SCP;
- 11 (Whiplash to BJO SS) Thru R DW sharp body RF body trn & extend top line BJO,-, hold,- (Thru L sharp LF swivel BJO & extend top line,-, hold,-);
- 12 (Bk Hover SCP) XLIB,-, bk R with hovering action brush L, sd & fwd L DW SCP;
- 13 (Chassee BJO SQ&Q) Thru R DW,-, sd & fwd L, cl R/fwd L DW BJO;
- 14-15 (Nat Weave SQQ QQQQ) Fwd R commence RF trn,-, cont RF trn sd L, bk R; bk L BJO, bk R to CP commence LF trn, sd & fwd L, fwd R DW BJO;
- 16 (Chg Direction) Fwd L,-, fwd R trn LF, draw L fc DC CP;

PART "C"

- 1-8 DIAMOND LOCK TRN;;; OK LK & WEAVE 7;;
SLOW RIGHT LUNGE BODY ROLL & SLIP;;
- 1-4 (Diamond Lock Trn) Fwd L DC commence LF trn,-, sd & bk R, XLIF BJO; bk R DW commence LF trn,-, sd L, XRIB BJO; fwd L RDW commence LF trn,-, sd & bk R, XLIF BJO; bk R RDC commence LF trn,-, sd L, XRIB BJO;
- 5-6 (Ok Lock & Weave 7 &QQQQ QQQQ) On count & fwd L DC/XRIB, fwd L, trn LF sd & bk R, XLIB, bk R CP, cont trn sd & fwd L BJO, fwd R DW, fwd L DW CP;
- 7-8 (Slow Right Lunge Body Roll & Slip SS SQQ) Flex left knee fwd & sd R DW relax R knee keep right arm parallel to floor look at Lady,-,-; roll body RF,-, rec L, brush R bk past L trn LF fc DC CP (Relax R knee bk & sd L relax L knee extend into man's right arm look left,-,-; sway RF head to right,-, rec R, fwd L head to left);
- 9-16 LEFT FEATHER & SLIP;; CURVING 3; BK CURVING 3; HOVER TELEMAR;
OPEN NATURAL; ROYAL SPIN; FWD LADY DEVELOPE;
- 9-10 (Left Feather & Slip SQQ QQS) Fwd L,-, fwd R LOD prepare to SCAR, fwd L SCAR right shoulder lead; trn LF sd & bk R LOD, bk L DW BJO, brush R bk past L trn LF fc DW CP;
- 11 (Curving 3) Fwd L LOD,-, trn LF fwd R, sharp LF trn check L fwd RDC on toes (Trn head right between 2&3);
- 12 (Bk Curving 3) Trn LF bk R DC,-, bk L COH, bk R with checking action fc DW;
- 13 (Hover Telemark) Fwd L,-, fwd R rising with hovering action stretch right sd trn RF 1/8, sd & fwd L DW SCP;
- 14 (Open Natural) Thru R DW commence RF trn,-, sd & bk L, bk R DW BJO;
- 15 (Royal Spin) Bk L small step trn RF,-, fwd R around lady, fwd L DW BJO (Fwd R around man,-, L curls in small ronde CW up, then down near right leg);
- 16 (Fwd Lady Developpe) Fwd R BJO with checking action,-, hold 2 counts (Bk L with relax knee,-, bring R up twd knee with toe pointing down, kick R with toe still pointing down to full leg extension);

REPEAT PART "B"

ENDING

- 1-8 DIAMOND LOCK TRN;;; WEAVE 4; SD TO HINGE;
- 1-4 (Diamond Lock Trn) Fwd L DC commence LF trn,-, sd & bk R, XLIF BJO; bk R DW commence LF trn,-, sd L, XRIB BJO; fwd L RDW commence LF trn,-, sd & bk R, XLIF BJO; bk R RDC commence LF trn,-, sd L, XRIB BJO;
- 5 (Weave 4 QQQQ) Fwd L DC, sd & fwd R, XLIB, bk R LOD CP;
- 6 (Sd to Hinge) Trn LF sd L,-, trn body LF place Lady into hinge, relax left knee (Trn LF sd R,-, XLIB, relax left knee);

00-66

42nd STREET

BY: Barbara and Jerry Pierce, 2021 Crest Lane, Birmingham, AL 35226 (205) 822-7525
RECORD: Special Press JP-2000 (Flip "Pretty Woman") DATE: JUL, 2000
SEQUENCE: Intro, A, INTERLUDE, B, C, Ending RHYTHM: Quickstep SPEED: 39-41 rpm
PHASE: IV FOOTWORK: Described for Man - Woman opp

INTRODUCTION

1-8 *WAIT;; APT_PT; OPEN_TCH; CIRCLE CHASE IN EIGHT SLOW STEPS TO CP LOD;;;*
Wait two meas in OPEN FCNG POS M FCNG WALL;; Apart L_PT R; TOG R to
OPN/LOD Tch L to R; Cir to COH (W also to COH behind M) LF L_R_L_R turning to fc
WALL;; Cir to WALL (W now in front of M) R_L_R_L;; picking up to CP/LOD (W trn LF
sharply to fc Man) strut these 8 slow steps with hands in 'Hands Up!' position

PART A

1-8 *QTR TRN PROGRESSIVE CHASSEE;;; LOCK STEP; NATURAL TURN; PVT_2; WALK_2;*
Fwd L_fwd R trng RF $\frac{1}{4}$; Sd L,cl R, sd and bk L; bk R DLC_sd L,cl R; sd L trng LF_fwd R to
bjo DLW; Fwd L, lock RIBL, fwd L; manuv R_sd L, cl R; Cp fcng RLOD pvt RF bk L_R_
CP/LOD; fwd L_R;
9-16 *QTR TRN PROGRESSIVE CHASSEE;;; LOCK STEP; NATURAL TURN; PVT_2; WALK_2;*
REPEAT meas 1-8 PART A;;;;; fc DLC
17-20 *TELEMARK 3 SLOWS to SCP THRU to face;; SD,TAP,SD,TAP: WALK_PICKUP DLC;*
Fwd L bgn trn LF_sd R cont trn (W close L to R for a heel turn); sd & fwd L to tight SCP_thru
R beginning to fc;; sd L, tap R bhnd L both looking RLOD, sd R, tap L bhnd R both looking
LOD; Turning to SCP fwd L_fwd R picking W up to CP/DLC;
21-24 *TELEMARK 3 SLOWS to SCP THRU to face;; SD,TAP,SD,TAP: WALK_PICKUP*
Repeat meas 17-20 PART A;;; fc LOD
25-32 *QTR TRN PROGRESSIVE CHASSEE;;; LOCK STEP; NATURAL TURN; PVT_2; WALK_2;*
Repeat meas 1-8 Part A

INTERLUDE

1-8 *CHASSEE REVERSE TURN LOCK STEP;;; NATURAL TURN $\frac{1}{2}$; SPIN TURN OVRTRN*
PROGRESSIVE CHASSEE;;
Fwd L trng LF_sd R cont trn, cl L; bk R trn LF_sd L cont trn, cl R; sd and fwd L to bjo_fwd R;
Fwd L, lock RIBL, fwd L; manuv R_sd L, cl R; Cp fcng RLOD commence RF upper body trn
Bk L pvt $\frac{1}{2}$ _fwd R cont trn; recov sd & bk L fc DRW_bk R; sd L, cl R; sd L trng lf_fwd R to
bjo; fcng DLW

PART B

1-8 *In BJO throughout modified IN & OUT RUNS;;; FWD to LOCK STEP FWD chk;;*
WHALETAIL;; LOCK STEP;
Fwd R bgn RF trn_sd & bk L cont trn; bk R fc RLOD_bk L trn RF; sd & fwd R between W
feet cont trn Fwd L to bjo fc LOD; fwd R_Fwd L, lock RIBL; fwd L_fwd R chking_xLibR,
small sd R, Fwd L, xRib L; sd L, cl R, xLibR, sd R; Fwd L, lock RIBL, fwd L;
9-16 *In BJO throughout modified IN & OUT RUNS;;; FWD to LOCK STEP FWD chk;;*
WHALETAIL;; LOCK STEP;
Repeat meas 1-8 PART B;;;;;

- 17-24 *FWD_CROSS CHASSEE;; FC COH_RT CHASSEE_BK_CHASSEE FC LOD;;; LOCK STEP;
FC_DOUBLE CHASSEE SD TO BJO_;;*
Fwd R_ fwd L to CP_ ;fwd & sd R, cl L, fwd R cross to BJO DLC_ ; fwd L trng to fc COH_ sd R,
cl L; Sd R to bjo fc DRC_ bk L trng RF; sd R cont trn, cl L, sd R to bjo DLC_ ; Fwd L, lock RIBL,
fwd L_ ; Fwd R trng to CP/WALL_ sd L, cl R; sd L, cl R, sd L trng to bjo DLW_;
- 25-32 *In BJO throughout modified IN & OUT RUNS;;; FWD to LOCK STEP FWD chk;; FISHTAIL;
LOCK STEP; NATURAL TURN ½;*
Repeat meas 1-5 (FWD chk) ;xLibR, small sd R, fwd L, xRib L; fwd L, lock RIBL, fwd L_;
Manuv R_ sd L, cl R fc rlod;

PART C

- 1-8 *SPIN TURN OVRTRN BK;; THREE CHASSEES PT:: PENDALUM POINTS (4); RUNNING
FWD LOCKS;; NATURAL TURN ½;*
Bk L pvt ½_ fwd R cont trn_ ; recov sd & bk L fc DRW_ bk R fc WALL_ ; sd L, cl R; sd L, cl R; sd
L, cl R,
Point L sd twd lod_ ; /cl L to R pointing R toe twd rlod, / cl R to L pointing L twd lod, /cl L to R
Pointing R twd rlod, /cl R to L pointing L twd lod bgn trn to bjo/lod,; fwd L, lock RibL, fwd L,
fwd R, fwd L, lock RIBL, fwd L_ ; Manuv R_ sd L, cl R fc rlod;
- 9-16 *SPIN TURN BK;; THREE CHASSEES PT:: PENDALUM POINTS (4); RUNNING FWD
LOCKS;; NATURAL TURN ½;*
Repeat meas 1-8 PART C;,,,,;
- 17-20 *PVT TWO (fc wall); QUICK TWISTY VINE 4; LOCK STEP; NATURAL TURN ½;*
Bk L pvtg ½_ cont turn fwd R to fc wall_ ; sd L, xRib L, sd L, xRib,; fwd L, lock RibL, fwd L_ ;
Manuv R_ sd L, cl R fc RLOD;
- 21-24 *PVT TWO (fc wall); QUICK TWISTY VINE 4; LOCK STEP; NATURAL TURN ½;*
Repeat meas 17-24 PART C;,,,;
- 9-17 *SPIN TURN OVRTRN BK;; THREE CHASSEES PT:: PENDALUM POINTS (4); RUNNING
FWD LOCKS;; NATURAL TURN ½;*
Repeat meas 1-8 PART C;,,,,;

ENDING

- 1-9 *SPIN TURN OVRTRN PROGRESSIVE CHASSEE;;; FWD_LOCK STEP_FACE_;; QUICK
VINE 7 to SCP, CHAIR;; HOLD/EXTEND;*
Cp fcng RLOD commence RF upper body trn Bk L pvt ½_ fwd R cont trn_ ; recov sd & bk L fc
drw_ bk R_ ; sd L, cl R, sd L trng lf_ , fwd R to CP/wall_ ; sd L, xRib L, sd L, xRib ; sd L, xRib
L, sd L to SCP/LOD, thru R to CHAIR with bent knee; hold the chair as you straighten the knee,
letting loose lead hands extending them slightly out and upward over the ending measure;

00-69
BELLE PASO

COMPOSERS: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238
TELEPHONE: (603)898-4604 E-mail RVCollipi@AOL.com
RECORD: Special Press from Coreographer or Palomino
FOOTWORK: Opposite except where noted
SEQUENCE: INT, A, B, A(1-8), INTER, C, A(9-15 MOD), END

RHYTHM: Paso Doble
SPEED: Slow for Comfort
PHASE: V
REL DATE: July, 2000

INTRODUCTION

1-2 LOOK AND WAVE; TRNG SUR PLACE TO FACE;

- 1 In a bk to bk press line (M fce coh-W fce wall) Hold, look at ptr, wave M's L W's R;
- 2 Trng RF (W trn LF) in place R, L, R, L, to end cp/wall;
- 3 Appel R, sd L to scp, thru R trng RF, sd & bk L to cp/rlod (W Appel L, sd R to scp, thru L, fwd R to cp);
- 3

PART A

1-4 PROMENADE;; COMMENCE SIXTEEN;;

- 1 Appel on R, sd L to scp, thru R trng RF, sd & bk L to cp/rlod (W Appel L, sd R scp, thru L trng RF, fwd R;);
- 2 Bk R w/Rshldr lead cont RF trn, bk L o.s. ptr cont trn, sd R to cp/coh, clo L (W fwd L w/Lshldr lead trng RF, fwd R os. ptr cont trn, sd L, clo R;);
- 3 Appel R, sd L to scp, thru R trng RF, sd & bk L to cp/rlod (W Appel L, sd R to scp, thru L, fwd R to cp);
- 4 Bk R w/R shldr lead, bk L o.s. ptr trn RF, clo R fce coh, in pice L (W fwd L, fwd RIF of M, fwd L trn LF, rec R;);

5-8 FINISH SIXTEEN;; ELEVATIONS UP AND DOWN;;

- 5 In pice R, L, R, L (W fwd LIF of M, fwd R trn LF, rec L, fwd RIF of M;);
- 6 In pice R, L, R, L (W fwd L trng RF, rec R, fwd L trn to fce ptr, clo R;);
- 7 With L sd stretch and R body sway compressed knees look twd rld sd R, clo L, sd R, clo L;
- Chge to R sd stretch and L body sway compressed knees look lod sd R, clo L, sd R, clo L;

9-12 SEPARATION TO SCAR;; COMMENCE BANDERILLAS;;

- 4 Appel R, fwd L, clo R, in pice L (W Appel on L, bk R, bk L, clo R;);
- 5 In pice R, L, R, L (W 4 small stps fwd L, R, L, R;) end in scar-lead hnds dn trail elbows up creating a tilted sword effect look dnwd to lod;
- 6 (sur place) In pice R, L, R, L;
- 7 Appel R, sd L to bjo-lead hnds up trail elbows dn transfer sword effect look dnwd to rld, clo R, in pice L (W sur place 4;);

13-15+ FINISH BANDERILLAS; GRAND CIRCLE 10;;

- 8 Fwd R o.s. ptr, small sd L to cp, clo R, in pice L (W bk L, small sd R to cp, clo L, in pice R;);
- 9 Thru R w/slight xing action, twst LF,, (W thru L, fwd R crving LF unwind M, fwd L, fwd R;);
- 15+2 Cont LF twst,, (W fwd L cont crve, fwd R, fwd L, fwd R;); +2 Thru fce R, clo L (W thru fce L, clo R,);

PART B

1-4+ BASIC FWD & BK;; CHASSE L & R;; DBLE TAP,,

- 1 Appel R, fwd L, fwd R, fwd L;
- 2 Bk R, bk L, bk R, bk L;
- 3 Appel R, sd L twd lod, clo R sd L;
- 4 Sd R twd rld, clo L, sd R, clo L;
- + Tap R toe behind L foot (W tap L toe behind R foot),,

5-9 SUR PLACE; SEPARATION;; ECART; PROMENADE CLOSE;

- ~ In pice R, L, R, L;
- Repeat Meas 9 Part A;
- 7 Repeat Meas 10 Part A except end in cp/wall;
- 8 Appel R, fwd L, sd R, XLIB of R (W XRIB);
- 9 Thru & fce R, clo L, sd R, clo L;

INTERLUDE

1-4 HUIT;; COUP de PIQUE;;

- 1 Thru & fce R, in pnce L, R, L (W thru L in scp, sd R trng LF, rec L in rscp, thru R;);
- 2 In pnce R, L, R, L (W sd L trng RF, rec R in scp, fwd L twd ptr, clo R to cp;);
- 3 Pt thru R in scp, clo R, on ball of R ft swvl LF (W RF) XLIB of R to scp, clo R;
- 4 On ball of R ft swvl LF (W RF) XLIB of R to scp, sd R/clo L, sd R, clo L;

PART C

1-4 CHASSE R; ECART; GRAND CIRCLE W SPIRAL TO TANDEM;;

- 1 Sd R, clo L, sd R, clo L;
- 2 Repeat meas 8 Part B;
- 3 Repeat meas 14 Part A
- 4 Twst, twst, clo L, fwd R (W fwd L, fwd R spiral LF full trn to tandem in frnt of M, fwd L fwd R;);

5-8 SHADOW ATTACK;; CLOSING SUR PLACE; SUR PLACE;

- 5 (Similar fwrk)Fwd L trn body Lfcrve R arm in frnt of upper body & L arm in bk of upper body, rec R, bk L trn body RF crve L arm in frnt of upper body & R arm in bk of upper body, rec R;
- 6 Fwd L, fwd R XIF of L, rise & twst LF full trn to fce ptr, lower & clos L (W fwd L, fwd R trng ½ LF, clo L rising on balls of feet, lower & clo R;);
(NOTE: both M & W may raise both arms ovrrd tchng fingertips on cts 6 & 7 then lower on 8)
- 7 Tog small R, L, R, L to cp/wall;
In Place R, L, R, L;

PART A(9-15 MOD)

9-12 SEPARATION TO SCAR;; COMMENCE BANDERILLAS;;

- 9 Repeat meas 9 of part A;
- 10 Repeat meas 10 of part A;
- 11 Repeat meas 11 of part A;
- 12 Repeat meas 12 of part A;

13-16 FINISH BANDERILLAS; GRAND CIRCLE 8;; PROMENADE LINK;

- 13 Repeat meas 13 of part A;
- 14 Repeat meas 14 of part A;
- 15 Twst,,, clo L (W fwd R, L, R to fce, clo L;);
- 16 Appel R, sd L to scp, thru R to fce, clo L;

ENDING

1-5+ SIXTEEN;;; AIDA; PRESS LINE,

- 1 Appel R, sd L to scp, thru R trng RF, sd & bk L to cp/rlod (W Appel L, sd R to scp, thru L, fwd R to cp;);
- 2 Bk R w/R shldr lead, bk L o.s. ptr trn RF, clo R in cp, in pnce L (W fwd L, fwd RIF of M, fwd L trn LF, rec R;);
- 3 In pnce R, L, R, L (W fwd LIF of M, fwd R trn LF, rec L, fwd RIF of M;);
- 4 In pnce R, L, R, L (W fwd L trng RF, rec R, fwd L trn to fce ptr, clo R;);
- 5+1 Appel R, sd L twd rlod to scp, thru R trng ½ RF to lop/ld, bk L cont trn to aida line; Press R (W press L) all arms up with M's L & W's R hnds jnd,

00-70
BEYOND



Composers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523-5177
(925) 609 - 7801 e-mail: knshibata@juno.com
Record: Special Press (flip: Sunny) available from Palomino or Choreographers
Footwork: Opposite, directions for man (lady as noted) Rhythm: QQS except as noted
Phase: Rumba V + 2 (Three Alemanas & Circular Hip Twist) + 1 unphased (Layover)
Sequence: Intro A B Inter A B End

Speed: 45 RPM

Released: July, 2000

Meas

INTRO

1 - 5 WAIT; SHIFT WGT to R w/ ARMS; SHADOW FENCE LINE; BK W DEVELOPE;
HOCKEY STICK ENDING M TRANS;

- 1 Wait 1 meas in TANDEM Pos M bhnd W both fcg WALL wgt on L for both R pointed sd & fwd twd DRW both hnds crossed IF of body; (same footwork)
- S - 2 {Shift Wgt to R w/ Arms} Shift wgt to R comm swinging both hnds out to sd, -, hold cont swinging both hnds out R-hnd high above head L-hnd low at waist level, -;
- 3 {Shadow Fence Line} XLIF of R looking twd DRW w/ R shoulder lead, rec R, sd & bk L assuming SHADOW both fcg WALL L-hnds jnd & extended sd M's R-hnd at W's R shoulder blade W's R-hnd extended sd, -;
- SS 4 {Bk W Develope} Bk R, -, hold as W Develope, - (W bk R, -, raise L knee and extend L toe fwd, -);
- SS 5 {Hockey Stick Ending M Trans} Rec L leading W trn LF with jnd L-hnds and release, -, fwd R (W QQS) joining lead hnds, - (W fwd L, fwd R trng LF ½ to fc M, bk L, -) end in LOP Fcg Pos M fcg WALL; (now opposite footwork)

PART A

4 OVERTRN OPEN HIP TWIST to TANDEM; CUCARACHA;
LUNGE CUCARACHA (W CUCARACHA CROSS SPIRAL); HOCKEY STICK ENDING;

- 1 {Overtrn Open Hip Twist to TANDEM} LOP Fcg Pos M fcg WALL fwd L, rec R, cl L leading W swivel RF & release hnds, - (W bk R, rec L, fwd R swiveling RF ½ to fc WALL, -) end in TANDEM Pos both fcg WALL M bhnd W M's both hnds at W's hips W's both hnds crossed IF of body;
- 2 {Cucaracha} Sd R pressure stp looking at W, rec L, cl R, - (W sd L extending both hnds to sd looking at M, rec R, cl L crossing both hnds IF of body, -) end in TANDEM Pos both fcg WALL;
- 3 {Lunge Cucaracha (W Cucaracha Cross Spiral LF)} Joining L-hnds sd L wide stp flexing L knee trng upper body RF looking at W, rec R slightly trng LF to fc DLW, cl L, - (W sd R extending R hnd sd, rec L, XRIFL spiraling LF to fc DLW, -) end in TANDEM Pos both fcg DLW L-hnds jnd;
- 4 {Hockey Stick Ending} Bk R, rec L leading W trng LF w/ jnd L-hnds & release hnds, fwd R joining R-hnds, - (W fwd L, fwd R trng LF ½ to fc M, bk L, -) end in OP Fcg Pos M fcg DLW R-hnds jnd;

5 - 8 OPEN CONTRA CHECK; OVERTRN ALEMANA to VARS; OPENING OUT to FC;
SWITCH to LUNGE/SIT LINE;

- 5 {Open Contra Check} OP Fcg Pos M fcg DLW R-hnds jnd fwd L across body w/ R shoulder lead looking at W, rec R, cl L raising jnd R-hnds, - (W bk R across body w/ L shoulder lead looking well bk, rec L, fwd R twd M, -);
- 6 {Overtrn Alemana to Vars} Bk R leading W trn RF under jnd R-hnds, rec L slightly trng RF to fc WALL, cl R joing L-hnds, - (W trng RF fwd L across R, fwd R cont trng RF under jnd R-hnds to fc M, fwd L twd M's R sd cont trng RF to fc WALL, -) end in VARS Pos both fcg WALL R-hnd above W's R-shoulder L-hnds at waist level;
- 7 {Opening Out to Fc} Trng RF on R fwd L, rec R, cl L leading W trn LF, - (W swiveling RF on L bk R, rec L comm trng LF, trng LF on L sd R to fc M, -) end in FCG Pos M fcg WALL R-hnds above W's head L-hnds low at waist level btwn bodies;
- 8 {Switch to Lunge/Sit Line} Leading W trn RF under R-hnds then L-hnds flex L knee extending R sd twd RLOD, rise on L straightening L knee leading W trn LF under L-hnds then R-hnds, trng LF on L to fc LOD cl R, - (W swiveling RF ¾ on R under R-hnds then L-hnds to fc RLOD bk L flexing knee R pointed fwd twd RLOD, rec R trng LF ½ to fc LOD under L-hnds then R hnds, cl L, -) end in PROM Pos both fcg LOD both hnds jnd IF of bodies R-hnds over L-hnds;

PART A (cont'd)

9 - 12 BK BREAK; SYNC WALKS w/ HEAD LOOPS; MANUV PIVOT 2 W RONDE:**SYNC INSIDE UNDERARM TRN:**

- 9 {Bk Break} PROM Pos both fcg LOD both hnds jnd IF of bodies R-hnds over L-hnds bk L, rec R, fwd L, -;
- QQ&S 10 {Sync Walks w/ Head Loops} Fwd R raising jnd R-hnds above W's head, fwd L dropping jnd R-hnds over W's R shoulder & release holding W's bk with M's R-hnd raising jnd L-hnds above M's head/fwd R dropping jnd L-hnds over M's L shoulder & release W's L-hnd over M's L shoulder, fwd L end in Half OP Pos both fcg LOD free M's L-hnd & W's R-hnd extended sd, -;
- 11 {Manuv Pivot 2 W Ronde} Fwd R trng RF to fc RLOD assuming CP, bk L comm pivoting RF, cont pivoting RF fwd R twd LOD btwn W's ft leading W ronde R CW, - (W fwd L, fwd R btwn M's ft comm pivoting RF, cont pivoting RF bk L ronde R CW, -);
- QQ&S 12 {Sync Inside Underarm Trn} Bk L momentary in SCP fcg LOD, trng RF to fc WALL sd R comm leading W trn LF/cl L cont leading W trn LF under jnd lead hnds, sd R, - (W bk R in SCP, trng LF on R to fc M sd L twd RLOD comm spinning RF/spinning LF 1 full trn on L under jnd lead hnds cl R, sd L, -) end in LOP Fcg Pos M fcg WALL;

13 - 16 NEW YORKER; THREE ALEMANAS:::

- 13 {New Yorker} LOP Fcg Pos M fcg WALL trng RF (W LF) to fc RLOD fwd L, rec R trng LF to fc WALL, sd L raising jnd lead hnds, -;
- 14-16 {Three Alemanas} Bk R leading W trn RF, rec L, cl R, - (W comm 1-½ RF trn fwd L across R, fwd R cont trng RF under jnd lead hnds, fwd L small stp twd M swiveling RF ½ to fc WALL, -) end in momentary TANDEM Pos both fcg WALL; Sd L leading W trn LF, rec R, cl L, - (W comm 1-1/2 RF trn fwd R small stp sharply trng LF, fwd L cont trng LF under jnd lead hnds, fwd R cont trng LF to fc M, -); Bk R leading W trn RF, rec L, cl R, - (W comm one full RF trn fwd L across R, fwd R cont trng RF under jnd lead hnds, fwd L cont trng RF to fc M, -) assuming CP M fcg WALL W slightly to M's R sd;

PART B

1 - 4 CIRCULAR HIP TWIST::: FAN:

- 1-3 {Circular Hip Twist} CP M fcg WALL fwd L trng upper body RF to lead W swivel RF, rec R leading W swivel LF, XLIB of R toe to heel, - (W swiveling RF on L bk R twd COH, rec L start trng LF, sd & fwd R, -) end in "V" shape CP M fcg WALL; Sd & bk R trng LF leading W swivel RF, XLIB of R leading W swivel LF, sd & bk R trng LF leading W swivel RF, - (W swiveling RF on R fwd L, swiveling LF on L fwd R, swiveling RF on R fwd L, -); XLIB of R leading W swivel LF, sd & bk R trng LF leading W swivel RF, cl L, - (W swiveling LF on L fwd R, swiveling RF on R fwd L, swiveling LF on L fwd R, -) end in "V" shape CP M fcg WALL (W fcg DLC);
- 4 {Fan} Bk R leading W fwd, rec L, sd R, - (W fwd L twd LOD, fwd R trng LF ½ to fc RLOD, bk L, -) end in FAN Pos M fcg WALL (W fcg RLOD);

5 - 8 CHECKED HOCKEY STICK; RK to FAN;; OVETR N HOCKEY STICK to FC::

- 5 {Checked Hockey Stick} FAN Pos M fcg WALL (W fcg RLOD) fwd L, rec R, cl L raising jnd lead hnds high joining trailing hnds at waist level, - (W cl R, fwd L, fwd R, -) end in L-SHAPE Pos M fcg WALL (W fcg RLOD) both hnds jnd;
- 6 {Rk to Fan} Sd R leading W bk, rec L leading W fwd, sd R leading W bk releasing trailing hnds (W bk L, rec R, bk L, -) end in FAN Pos M fcg WALL (W fcg RLOD);
- 7-8 {Overtrn Hockey to Fc} Fwd L, rec R, cl L raising jnd lead hnds above W's head, - (W cl R, fwd L, fwd R, -); Slightly trng RF on L bk R small stp, rec R leading W trn LF, sd R twd RLOD, - (W fwd L small stp, fwd R small stp trng LF under jnd lead hnd to fc M & COH, sd L, -) end in LOP Fcg Pos M fcg WALL;

PART B (cont'd)

- 9 - 12 **REV UNDERARM TRN; RK 3 W RONDE; SYNC PASSING UNDERARM TRN; SLOW CROSS SWIVELS;**
- 9 {Rev Underarm Trn} LOP Fcg Pos M fcg WALL XLIF of R leading W trn LF under jnd lead hnds, rec R, trng RF sd & bk L twd LOD joining trailing hnds, - (W XRIF of L comm trng LF under jnd lead hnds, rec L cont trng LF to fc LOD, fwd R, -) end in Fcg Pos M fcg RLOD both hnds jnd low at waist level;
- 10 {Rk 3 W Ronde} Fwd R, rec L, fwd R leading W ronde CW, - (W bk L, rec R, bk L ronde R CW, -);
- QQS 11 {Sync Passing Underarm Trn} Bk L small stp raising jnd lead hnds, rec R comm trng RF leading (W QQ&S) W trn LF, cont trng RF sd & bk L to fc LOD releasing lead hnds & joining R-hnds, - (W XRIB of L, fwd L comm trng LF under lead hnds/sd R cont trng LF to fc M & RLOD, sd & bk L joining R-hnds, -) end in OP Fcg Pos M fcg LOD R-hnds jnd; (now same footwork)
- SS 12 {Slow Cross Swivels} Fwd R & swivel RF ½ to fc RLOD pointing L sd & bk chng hnd hold from R-hnds to L-hnds, -, fwd L & swivel LF ½ to fc LOD pointing R sd & bk joining R-hnds over L-hnds end in OP Fcg Pos M fcg LOD w/ X-hnd hold R-hnds over L-hnds;

13 - 16 **W CROSS SWIVELS; X-HND UNDERARM TRN to TANDEM; LAYOVER;**
W ROLL to TANDEM M TRANS;

- (W QQS) 13 {W Cross Swivels} Hold stay on L leading W swivels (W fwd R across body swiveling RF to fc LOD, fwd L swiveling LF to fc RLOD, fwd R swiveling RF to fc LOD, -) end in PROM both fcg LOD both hnds jnd IF of bodies R-hnds over L-hnds; (now opposite footwork)
- 14 {X-Hnd Underarm Trn to Tandem} Bk R small stp raising R-hnds then L-hnds to lead W trn RF, rec L L-hnds over head, cl R dropping L-hnds over M's L shoulder release R-hnds, - (W fwd L trng RF strongly under jnd R-hnds then L-hnds to fc M, fwd R M's R sd, trng RF on R cl L, -) end in tight TANDEM Pos both fcg LOD W bhnd M W's L-hnd over M's L shoulder & R-hnd around M's chest M's R-hnd down along W's R-hip;
- 15 {Layover} Fwd L flexing knee leaning whole body fwd, rec R straightening body, cl L joining R-hnds at W's R hip, - (W lean whole body fwd laying over M's back on both toes, straighten body on both toes, shift wgt to R, -);
- 16 {W Roll to Tandem M Trans} Bk R leading W roll LF, rec L trng slightly RF to fc WALL releasing R-hnds, tch R, - (W fwd L M's R sd twd DLW trng LF, cont trng LF on L sd R, cont trng LF to fc WALL sd & fwd L, -) end in TANDEM Pos M bhnd W both fcg WALL; (now same footwork)

INTERLUDE

1 - 4 **SHADOW FENCE LINE; SHADOW FENCE LINE; BK W DEVELOPE;**
HOCKEY STICK ENDING M TRANS;

- 1 {Shadow Fence Line} TANDEM Pos M bhnd W both fcg WALL XRIF of L looking twd DLW w/ L shoulder lead, rec L, sd & bk R end in TANDEM Pos M bhnd W both fcg WALL, -;
- 2-4 Repeat Meas 3-5 of INTRO;;;

END

1 - 4+ **SHADOW FENCE LINE; SHADOW FENCE LINE; BK W DEVELOPE;**
HOCKEY STICK ENDING M TRANS into CONTRA CHECK;..

- 1-3 Repeat Meas 1-3 of Interlude;;;
- SSS 4+ {Hockey Stick Ending M Trans into Contra Check} Rec L leading W trn LF with jnd L-hnds and (W QQSS) release, -, fwd R holding W with R-hnd, - (W fwd L, fwd R trng LF ½ to fc M, bk L placing R-hnd on M's L shoulder, -); Flexing R knee fwd L across body w/ R shoulder lead looking at W (W look well L) extending free L-hnds out to sd & bk, -, hold as music fades out

00-73 C'est Si Bon

Released: July 2000

Choreographers: Dick & Karen Fisher, 1004 Augusta Drive, Lufkin, TX 75901
Phone: 936-639-9582; e-mail: Rfisher86@aol.com
Record: Roper Records 278-A (Flip: My Funny Valentine)
Footwork: Opposite unless noted (Woman's footwork in parentheses)
Rhythm & Phase: Foxtrot Phase IV+2 (Double Reverse, Natural Telemark)
Sequence: **Intro A B C A B C End**

3:05 @ 43 RPM

MEAS:

INTRO

1-4 **LOP LOD L FT FREE BOTH WAIT 1 ; SD, CL, SD,-; X LUNGE,-, REC, PT / LADY ACROSS ; SD,-, DRAW, FWD TO SCP :**
1 LOP LOD M's L W's L ft free wait 1 ;
QQS 2 {SIDE, CLOSE, SIDE} [SAME FOOTWORK] Sd L, cl R, sd L,-;
SS (SQQ) 3 {X LUNGE,-, REC, PT / LADY ACROSS IN 2} Lowering and strongly crossing thighs XRif DLC,-, rec L lead W to face M, pt sd R leading W to step fwd twd WALL (fwd R twd WALL to fc M) end CP DLW [OPP FOOTWORK] ;
SQQ 4 {SD,-, DRAW, FWD TO SCP} Sd R DRW (sd L)-, draw L to R w/rise, sd & fwd L (sd & fwd R) end SCP DLC ;

PART A

1-4 **PROM WEAVE ; 3-STEP ; NATL TELEMAR SCAR :**
SQQ 1-2 {PROMENADE WEAVE} SCP DLC fwd R,-, fwd L trn LF to CP, sd & slightly bk R DLC (fwd L,-, sd & slightly bk R to CP, cont trng on R until fcg LOD fwd L DLC) to contra BJO ; bk L DLC in BJO, bk R trng LF to CP, sd & slightly fwd L, fwd R (fwd R to contra BJO, fwd L DLC trng LF to CP, sd & slightly bk R, bk L) to contra BJO DLW ;
SQQ 3 {3-STEP} Fwd L heel to toe blending to CP,-, fwd R, fwd L ;
SQQ 4 {NATURAL TELEMAR SCAR} Fwd R commence R trn (bk L commence R trn)-, sd L w/ L sd stretch (cl R heel trn w/R sd stretch), cont R trn sd & fwd R sm step (sd & bk L) end SCAR DLC ;

5-8 **CL TELEMAR ; OP NATL : OUTSD SWIVEL TWICE : IMPETUS SCP :**
5 {CLOSED TELEMAR} SCAR DLC fwd L commencing LF trn (bk R w/ LF trn),-, fwd & sd R w/LF trn (cl L heel trn), fwd & sd L (bk & sd R) to contra BJO ;
SQQ 6 {OPEN NATURAL} Commence RF upper body trn fwd R heel to toe (commence RF upper body trn bk L),-, sd L across LOD (cl R heel trn cont RF trn), bk R (fwd L outsd ptr) to contra BJO ;
SS 7 {OUTSIDE SWIVEL TWICE} Bk L w/RF upper body rotation (fwd R swivel RF on ball of R foot) end SCP,-, rec R (fwd L swivel LF on ball of L foot) end in contra BJO,- ;
SQQ 8 {IMPETUS SCP} Bk L starting RF body trn,-, cl R to L heel trn, sd & fwd L DLC (fwd R pivoting RF,-, sd & fwd L cont trn brush R to L, fwd R) end SCP DLC ;

9-12 **PROM WEAVE 3 : BK TWIST VINE 4 : OUTSD CHANGE SCP : CHAIR & SLIP :**
SQQ 9 {PROM WEAVE 3} SCP DLC fwd R,-, fwd L trn LF to CP, sd & slightly bk R DLC (fwd L,-, sd & slightly bk R to CP, cont trng on R until fcg LOD fwd L DLC) to contra BJO ;
QQQQ 10 {BACK TWIST VINE 4} Bk L trng RF to CP, sd R, fwd L outsd ptr contra SCAR, trng LF sd R to CP ;
SQQ 11 {OUTSIDE CHANGE SCP} Bk L (fwd R outsd ptr in contra BJO) ,- , bk R trng LF (fwd L), sd & fwd L (sd & fwd R) to SCP DLW ;
SQQ 12 {CHAIR & SLIP} Check thru R (L)-, rec L (R) w/no rise, w/ slight LF body trn slip R behind L and rise (swivel LF on R step fwd L outsd M) to end CP DLC ;

13-16 **OP TELEMAR : NATL HOVER FALLAWAY : FALLAWAY IMPETUS SCP : FEATHER :**
SQQ 13 {OPEN TELEMAR} CP DLC fwd L commencing LF trn (bk R commence LF trn),-, fwd & sd R cont trn (cl L heel trn), sd & fwd L (sd & fwd R) to SCP DLW ;
SQQ 14 {NATURAL HOVER FALLAWAY} Fwd R w/ RF trn (fwd L),-, fwd L (fwd R on toe between M's feet w/slow rise) trng R w/slow rise, rec bk R (L) in tight SCP RLOD ;
SQQ 15 {FALLAWAY IMPETUS SCP} Bk L under body commencing RF body trn (bk R under body)-, cl R heel trn (sd L across ptr & LOD brush R to L), sd & fwd L (sd & fwd R) end SCP DLC ;
SQQ 16 {FEATHER} Fwd R (thru L trng LF twd ptr),-, fwd L (sd & bk R to contra BJO), fwd R (bk L) end contra BJO DLC ;

PART B

1 **DBL REV : HOVER TELEMAR : NATL TWIST TURN :**
SQQ 1 {DOUBLE REVERSE SPIN} BJO DLC fwd L commencing LF body trn,-, sd & fwd R spinning LF, tch L (bk R commencing LF trn,-, cl L heel trn, sd & slightly bk R/XLif) to CP DLW ;
(SQQ&) 2 {HOVER TELEMAR} Fwd L (bk R) ,- , fwd R w/RF body trn and hovering action (bk L w/RF trn and hovering action, fwd L (fwd R) to SCP DLW ;

PART B (continued)

SQQ 3-4 {NATURAL TWIST TURN} SCP DLW fwd R heel to toe commencing RF body trn (fwd L heel to toe) ,-, sd L across ptr (fwd R between ptr's feet), hook Rib staying low strong RF body trn (fwd L outsd ptr) ; continue RF trn (fwd R outsd ptr),-, cont RF trn commence rise (fwd L end in CP), bk L DLC (fwd R between ptr's feet) end in CP DRW ;

5-8 FEATHER FINISH ; 3-STEP ; FULL NATL TURN ; ;

SQQ 5 {FEATHER FINISH} CP DRW bk R trng LF (fwd L trng LF),-, sd & fwd L (sd & bk R), fwd R (bk L under body) in contra BJO DLW ;

SQQ 6 {3-STEP} Repeat meas. 3, part A ;

SQQ 7-8 {FULL NATURAL TURN} Fwd R commencing RF trn (bk L trng RF) ,-, sd L across LOD cont RF trn (cl R heel trn),
SS bk R (fwd L) ; bk L starting RF trn (fwd R heel to toe commencing RF trn) ,-, continue RF trn on L heel pull R to L sm
sd R (sd L across LOD) end CP DLC ,-;

PART C

1-4 REV WAVE 3 ; CHECK & WEAVE ; ; CHANGE OF DIRECTION ;

SQQ 1 {REV WAVE 3} CP DLC fwd L comm LF body trn 3/8,-, sd R (bk R starting LF body trn 3/8, cl L heel trn), bk L DLW ;

SQQ 2-3 {**CHECK & WEAVE**} Bk R .-, lowering fwd L DRC, sd & bk R commencing LF trn ; bk L in contra BJO, bk R trng LF,
 QQQQ sd & fwd L, fwd R in contra BJO ;

SS 4 {CHANGE OF DIRECTION} BJO DLW fwd L,-, fwd R w/R shoulder lead trn LF, draw L to R & brush end CP DLC ;

5-8 OP TELEMARK ; THRU TO OVERSWAY ; HOVER, BRUSH, STP SCP ;

CHECK / LADY ACROSS TO LOP :

SQQ 5 {OPEN TELEMARK} CP DLC repeat Meas. 13, Part A ;

SS 6 {THRU TO OVERSWAY} Thru R (thru L in SCP);-, sd L (sd R) w/strong L sd lead relaxing L knee and leaving R leg extended. rotate R hip twd ptr (trn head L) ;

SQQ 7 (HOVER BRUSH STP SCP) Rec R,-, draw L to R w/hovering action, sd & fwd L end SCP DLC ;

8 {CHECK / LADY ACROSS TO LOP} Lowering check fwd R (fwd L trng LF),-, rec L (fwd R trng LF), fwd R (sd & fwd L trng LF) end in LOP LOD ;

9-12 OPEN VINE 4 ; LADY ACROSS TO ½ OP ; OPEN IN & OUT RUNS ; ;

QQQQ	9	{ OPEN VINE 4 } LOP LOD fwd L trng LF (fwd R trng RF) to BFLY, sd R trng LF (sd L trng RF) to OP RLOD, bk L trng RF (bk R trng LF) to BFLY, sd R trng RF (sd L trng LF) to LOP LOD ;
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SQQ 10 {LADY ACROSS ½ OP} Fwd L leading ptr to step twd WALL (trng RF fwd R twd WALL),-, fwd R (sd L across LOD cont RF trn), fwd L (fwd R) end in ½ OP LOD ;

SQQ 11-12 {OPEN IN & OUT RUNS} Commencing RF trn fwd R (fwd L)-, cont RF trn sd & bk L across LOD (fwd R between ptr's feet), fwd R trng RF (fwd L) to L ½ OP; fwd L (commencing RF trn fwd R)-, fwd R between ptr's feet (cont RF trn sd & bk L across LOD), fwd L (fwd R trng RF) end in ½ OP LOD ;

13-16 LADY ACROSS TO LOP; VINE 3; FWD / W SYNC TWIRL TO CP DLC; HOVER TELEMARK:

SQQ 13 {LADY ACROSS TO LOP} ½ OP LOD fwd R leading ptr to step twd COH (fwd L trng LF to fc ptr),-, fwd L (cont LF trn sd R). fwd R (fwd L finish LF trn to fc LOD) to LOP LOD ;

SQQ 14 {VINE 3} Fwd L trng LF(fwd R trng RF) to BFLY,-, sd R in BFLY, XLib ;

SQQ 15 (FWD / W SYNC TWIRL TO CP DLC) Fwd R (fwd L),-, fwd L (fwd R trng RF/sd L trng RF), fwd R (fwd R trng RF/sd & bk L finish RF trn) end CP LOD ;

SQQ 16 {HOVER TELEMARK} Fwd L (bk R),-, fwd R w/RF body trn and hovering action (bk L w/RF trn and hovering action, fwd L (fwd R) to SCP DLC ;

[illegible]

REPEAT B : : : : :

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REPEAT C ; ; ; ; ; ; ; ; ; ; ; ; ; ; ;
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END

1-4 CHECK / LADY ACROSS TO LOP ; OPEN VINE 4 ; FWD, TRANS, SD, CL ; SD, -, X CHECK ;

1 {CHECK / LADY ACROSS TO LOP} SCP DLC repeat Meas. 8, Part C ;

QC	2	{OPEN VINE 4} Repeat Meas. 9, Part C ;
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QQQQ 3 {FWD, TRANS, SD, CL} Fwd L, cl R (fwd R,-), [SAME FOOTWORK] sd L, cl R ;

(SQQ)		
SS	4	{SD,-, X CHECK} Sd L,-, lowering and strongly crossing thighs XRif ;

COMO TUE QUIERES

CHOREO: Bill & Martha Buck, 521 Woodbine Dr., Shreveport, LA 71105
 Ph: 318-869-1879 e-mail: billmar@iamerica.net **CORRECTED CUE SHEET**
RECORD: STAR 130B "Como Tue Quieres" [flip: "Wind Beneath My Wings"]
PHASE: Phase IV+2 Bolero **FOOTWORK:** Opposite unless noted
SEQUENCE: INTRO AB AC END Speed 43-44 RPM URDC 2000

INTRO

1-4 WAIT 1 MEAS (SHAD/WALL); WOMAN CARESS MAN; SLOW HIP RKS;
WOMAN OUT TO FACE;

1. In shad/wall M's hds on W's waist W's hds on M's hds M's R and W's L ft free wait 1 meas;
2. Woman looks over lf shld & shapes to man & caresses M's fac with R hand;
3. Rk sd R rolling hips,-,rec L rolling hips,-;
4. Bk R,-,rec fwd L,sd & fwd R (W fwd L,-, fwd R trng LF, sd & bk L) LOP WALL;

PART A

1-4 UNDERARM TRN; FENCE LINE W/ARM SWEEP; PREPARE AIDA;
AIDA LINE W/HIP ROCKS;

1. Sd L,-, xRib of L, rec L (W sd R,-, xLif trn RF under jnd ld hds, rec R) to fc ptr in BFLY;
2. Sd R w/body rise,-,x lunge L w/bent knee bring ld hds in sweeping motion up down betw ptrs twds RLOD, bk R arms out to BFLY/WALL;
3. Sd L to mod op V shape twds ptr,-, thru R, trn RF stp sd L cont trn to fc RLOD;
4. Cont RF trn bk R to bk to bk V,-, hip rk in place L,R;

-8 FC FOR SPOT TURN R/R HDS; LUNGE BREAK; SHAD BREAKS TWICE;-;

5. Fwd L swvl LF to fc,-, xRif of L comm LF trn (W xLif of R trn RF) fwd L cont trn to fc, chg to R/R hds;
6. Sd & fwd R w/body rise,-, lower on R w/slight RF body trn lead W back extend L to sd & slightly bk (W bk R w/contra ck action), rise on R w/slight LF body trn (W fwd L);
- 7-8 Sd L,-,swvl on L and stp bk R trng ¼ RF to sd by sd pos M's L arm beh W, rec L to fc; Sd R,-, swvl on R & stp bk L trng ¼ LF to sd by sd pos W's L arm beh M, rec R to fc ptr & Wall;

9-12 UNDERARM TRN; OP BREAK; TO CKED RT PASS; M RONDE TO FWD
BREAK;

9. Sd L,-, xRib of L,rec L (W sd R,-,xLif trn RF und jnd R/R hds,rec R) to fac ptr chg to ld hds;
10. Sd R comm free hd out to sd,-,bk L cont arm ext, fwd R (W sd L comm free hd out to sd,-, bk R cont arm ext, fwd L);
11. Fwd & sd L raising L hd start RF rotation arnd Lady plcing R hd on W's R hip cking her fwd motion,-,xRib of L cont rotation arnd W, fwd & sd L to W's L sd (W fwd R raising R arm as if comm undrm trn then lower to mom wrap pos,-, xLif of R, bk R);
 NOTE: figure makes 1 complete rotation arnd Lady – resembles a wrapped whip.
 LADY does not chg her fcg direction
12. Fwd R ronde L ft cont RF trn to fc ptr & WALL,-, ck fwd L, rec R (W sd & bk L,-, bk R, rec L);

13-16 LEFT PASS TO R/R HDS; SHAD NEW YORKER; CROSS BODY; HIP LIFT;

13. Fwd L to contra SCAR comm to trn ptrn RF,-, rec R comm LF trn, sd & fwd L cont LF trn jn R-R hds (W fwd R trn ¼ RF with bk to ptr,-, sd & fwd L strong LF trn, bk R) to end fcg ptr & COH;
14. Sd R twd Lod,-, x Lif (W xRif) to sd by sd pos M's L arm beh W, rec R to fc;
15. Sd & bk L trng LF,-, bk R with slipping action, fwd L trng LF blend CP WALL;
16. Sd R bring L to R,-, with slight pressure on L ft lift hip, lower hip;

COMO TUE QUIERES

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PART B**1-4 CROSS BODY; HORSESHOE TRN;-; HIP RKS;**

1. Sd & bk L trng LF,-, bk R with slipping action, fwd L trn LF ld hds jnd to fc COH;
- 2-3. Sd & fwd R with Rt sd stretch to a "V" pos,-, slip thru L with a cking action cont to shape to ptr, rec R raising ld hds; Fwd L comm LF trn,-, fwd R start circle walk, fwd L complete circle walk to fc ptr & WALL blend low BFLY;
4. Rk sd R rolling hip sd & bk,-, rec L with hip roll, rec R with hip roll;

5-8 OPENING OUTS 3 X;-; REV UNDERARM TRN;

5. BFLY WALL sd & slightly fwd L,-, lower in L to pt R to sd with trial hds low & sligt LF trn to LOD, rise on L no wt (sd & bk R comm body trn to match ptr,-, xLib of R lowering, rec R);
6. Still in Bfly cl R to L,-, lower in R to pt L to sd with ld hds low & slight RF trn to RLOD, rise on R no wt (W sd & bk L comm body trn to match ptr,-, xRib of L lowering, rec L);
7. REPEAT MEAS 5 PART B;
8. Sd R,-, xLif of R, bk R (W sd L comm LF trn under jnd ld hds,-, xRif of L trng ½ LF, fwd L cont LF trn to fc ptr);

9-12 HAND TO HAND TWICE TO ½ OP;-; BOLERO WALKS TO FACE;-;

- 9-10 Sd L,-, xRib (WxLib) trng to sd by sd pos ext trail hd out to sd, fwd L trn to fc BFLY;
Sd R,-, xLib (WxRib) trng to sd by sd pos ext ld hd out to sd, fwd R to ½ OP pos LOD;
- 11-12 Fwd L,-, fwd R, fwd L; Fwd R,-, fwd L, fwd R trng to fc ptr & WALL;

REPEAT A:PART C**1-3 TRNG BASIC ½; FWD BREAK; HIP TWIST & SYNCO SPIN;**

1. Sd L,-, bk R trng ¼ LF with slip pivot action, sd & fwd L trng ¼ LF to fc COH;
2. Sd & fwd R to LOP feg,-, fwd L with contra ck like action, bk R;
3. Strong sd L keep ld hds low bring W in,-/with tension in arms cause Lady to swvl ¼ RF on & count, bk R trng LF ¼, fwd L to fc ptr & WALL (W strong fwd R into M,-/swvl ¼ RF on "&" ct, spin LF L/R, L/R to end feg ptr); M (SQQ) W (S&Q&Q&)

4-6 N.Y.ER; UNDERARM TRN W/LADY'S ARM LOOP; FALLAWAY BREAK LADY'S ARM LOOP;

- 4-5. Sd R,-, xLif (W xRif) to fc LOD in LOP, bk R trng to fc ptr BFLY; Sd L raise M's R & W'S L & looping hds over W's hd, xRib (W comm RF trn) release ld hds, fwd L to fc;
6. Sd R comm LF trn release ld hds,-, raise jnd trail hds xLib to fallaway pos sd by sd place jnd hds over W's head & release hd hold, fwd R to CP WALL (Sd L comm RF trn,-, xRib to fallaway pos fc LOD, fwd L to CP);

7-10 TRNG BASIC ½ BFLY; LUNGE BREAK; RT PASS FC LOD; FWD BREAK TO R/R HANDS;

- 7-8 Sd L trn slgt RF,-, bk R trng LF with slip pivot action to fc COH low BFLY; Repeat Meas 6 PART A;
- 9 Fwd & sd L comm RF trn raise ld hds to create window,-, xRib of L cont RF trn to fc LOD, fwd L;
- 10 Sd & fwd R to LOFP,-, ck fwd L, rec R keeping L shld bk jnd R-R hds w/L-L hds underneath;

11-14 BK WALKS w/ARM CIRCLES;-; CROSS BODY/RLOD; FWD BREAK;

- 11-12 Jn R palms bk L,-, bk R, bk L bring R arms fwd, circle up, back and down. Jn L palms bk R,-, bk L, bk R bring L arms fwd, circle up, back and down.
- 13-14 Repeat Meas 1 Part B to fc RLOD; Repeat Meas 2 Part C;

ENDING**1-3 SYNCO BK WALKS; BACK TO SLOW HIP ROCK; BACK TO LEG CRAWL, TWIST;**

1. Bk L,-, bk R/L, R to CP ld hds low W look R; Bk & sd L trng lightly LF,-, rk sd R,-; Bk L w/slight RF trn keep R leg ext W lift L leg up along M's outer thigh w/toe pointed down,-, twist LF,-

HOW SWEET THE SOUND

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Choreographers: Jerry & Diana Broadwater 4017 Sara Granite City, IL 62040-4210
 Phone: (618) 931-6949 - e-mail: TchDance2@aol.com
 Record: Palomino or Choreographer Flip: Fanged Tango Phase III
 Footwork: Opposite (lady as noted) Time@ 45 RPM 2:16
 Phase: VI Sequence: Intro, A, B, A, ENDING
 Rhythm: Waltz July 21, 2000 URDC Convention



INTRODUCTION

- 1 - 4 **WAIT; FWD TRNG HOVER to BJO; BELERO WHEEL; OP IMPUTUS:**
 123 1 [WAIT] Weight on R for both left leg through and pointed pointed DLW (W DRC) shaped toward partner;
 123 2 [FWD TRNG HOVER] Fwd L, fwd R bringing R arm up and out toward ceiling, trng LF 1/2, fwd R to BJO
 1&2&3 3 [BJO BELERO WHEEL] Wheel small steps shaping toward ptr fwd R/L,R/L,R
 (1&2&3&) (W R/L,R/L,R/L) end fc DCR;
 123 4 [OPEN IMPUTUS] Bk L comm RF trn, cl R to L heel trn (W fwd and sd L trng RF), rising to toes cont RF trn (W brush R to L) trng to SCP sd and fwd L DC;

A

- 1 - 4 **WEAVE:: MANUEVER; OVER TRN SPIN TRN:**
 123 1 [WEAVE] Thru R, fwd L commence LF trn, cont LF trn sd and slightly bk R in CBJO preparing to lead W outside partner DLC;
 123 2 [FINISH WEAVE] Bk L in CBMP leading W outside ptr; bk R cont to trn right, sd and slightly fwd L preparing to step outside ptr end fcg DW;
 123 3 [MANUEVER] Fwd R in CBMP outside ptr commence RF trn, cont RF trn sd L, R foot closes to L foot ending DRW;
 123 4 [OVER TRN SPIN TRN] Bk L pivot RF, fwd R heel to toe cont trn, sd and bk L DC;
- 5 - 8 **RIGHT TRNG LOCK to SCP; QK OPEN REVERSE; BK to PROM SWAY CHANGE SWAY::**
 1&23 5 [RIGHT TRNG LOCK TO SCP] Bk R with R sd lead/XLIF of R (W XIB), commence RF trn sd and fwd R between W feet, cont RF trn trng W to SCP sd and fwd L twd DC ;
 12&3 6 [QK OPEN REVERSE] Thru R, fwd L trn LF/sd & bk R, bk L with R sd Stretch (W thru L/comm LF trn sd & bk R, sd & fwd L, fwd R outside ptr head open) fc RLOD;
 123 7 [BK TO PROM SWAY] Bk R DLC to CP commence Lf fc trn, sd and fwd L DW SCP, hold;
 123 8 [CHANGE SWAY] Soften into the left knee and begin to slowly lower the right hip as you rotate slightly left face throughout the measure;
- 9 - 12 **FALWY RONDE PREP; RT LUNGE; REC SAME FT LUNGE with SWAY CHANGE:**
TELESPIN ENDING SCP DW:
 123 9 [FALLAWAY RONDE PREPREATION] Raise the right hip recover R trng strongly RF into partner ronde L CCW (W replace wait on left and commence to open head to LOD and ronde R CW), Bk L well under body in SCP, point R DRW;
 123 10 [RIGHT LUNGE with SWAY CHANGE] Sd and bk R DLW sway to the left with right hip high(W's head right), raise left hip and trn slightly to the right change to right sway (W head L), raise the right hip back slightly with left sway (W's head R);
 123& 11 [RECOVER SAME FT LUNGE] Rec L trng slightly LF leading ptr to CP (W Tch), cl R, soften right knee point left leg out DLC on and count trn slightly RF to open W head;
 _2&3 12 [TELESPIN ENDING] Sharp body trn LF no wgt leading W to CP, Fwd L commence to trn LF/ sd & fwd R, con't LF trn (W close L to R toe trn) sd and fwd L SCP DW ;

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HOW SWEET THE SOUND

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A CONTINUED

- 13 - 18 **RUNNING OP NATURAL; BK TO HINGE; SWIVEL TO SAME FT LUNGE LINE ;**
CONTINUOUS WING;; CK FWD RECOVER SIDE TO SCP DC;
- 12&3 13 **[RUNNING OP NATURAL]** Thru R comm RF trn /sd and bk L cont RF trn, bk R, bk L right sd stretch CBMP BJO (W thru L/fwd R between M's feet, fwd L, fwd R CBMP BJO head to right) fc DRW;
- 123 14 **[BK to HINGE]** Bk R DLC, think bk L commencing LF trn ending sd & fwd L LOD look LOD (W look LOD) weigh over ball of foot strong body trn LF 1/8 (W cross L behind R), soften L knee stretch L sd (W R sd) extend R leg; (W lower into L right sd stretch head to L extension of R leg crosses thigh no weight try to keep the left hip & side as close to man as possible);
- 123 15 **[SWIVEL TO SAME FT LUNGE LINE]** Rise trn slightly RF to swivel ptr RF cl R, Soften R knee trn hips slightly RF point left; W fwd R rise, swivel RF on R soften L knee extend L LOD;
- 1__ 16 **[CONTINUOUS WING]** Sd L small step raising left hip to start lady running LF,
(1&2&3&) (W fwd L commence trng L shaping strongly to partner head left run/R,L/R,L/R);
- 1__ 3 17 **[FINISH CONTINUOUS WING]** Cont spin weight on L (W cont spin L/R,L/R,L) sd R;
(1&2&3) {Man may paddle free foot to help the spin}
- 123 18 **[CK FWD REC SIDE TO SCP DC]** Ck outside ptr L, rec R, sd sd fwd L trng SCP DC;

B

- 1 - 4 **SEMI-CHASSE; WEAVE 3; BK BK LK BK; OPEN IMPETUS;**
- 12&3 1 **[SEMI-CHASSE]** Thru R, sd and fwd L/cl R to L, sd and fwd L SCP DC;
- 123 2 **[WEAVE]** Thru R, fwd L comm LF trn CP DC, cont LF trn sd & bk R;
- 12&3 3 **[BK BK LK BK]** Bk L with right side lead, bk R/XLIF of R, bk R;
- 23 4 **[OPEN IMPETUS]** Bk L comm RF trn, cl R to L heel trn (W fwd and sd L trng RF), rising to toes cont RF trn (W brush R to L) trng to SCP sd and fwd L DC;
- 5 - 8 **THRU TO A PICKUP LOCK; ONE LEFT TRN; TOP SPIN; BOX FINISH;**
- 123 5 **[THRU TO A PICKUP LOCK]** Thru R, sd and fwd L with left side stretch leading W to CP, draw R to L trng body to CP locking R in back of L DC (W thru L commence LF trn, cont LF trn sd and bk R head well to left staying well into M's right arm, draw L to R trng body LF to CP locking L in front of R);
- 123 6 **[ONE LEFT TRN]** Fwd L twd DLC commence LF turn, sd and fwd R trng L, cl L to R to CP RLOD;
- 12&3 7 **[TOP SPIN]** Bk R DC, sd and fwd L chg to left sd stretch/fwd R thighs well crossed trng sharply LF chg to strong right side stretch, L bk of right lowering ball flat fc DRC;
- 123 8 **[BOX FINISH]** Back R commence LF trn, con LF trn sd L pointing toe DRW, R foot closes to L foot;
- 9 - 12 **CONTRA CK REC BK; BK CHASSE BJO; MANUVER; PIVOT 3;**
- 123 9 **[CONTRA CK REC BK]** Relax supporting leg fwd L CBMP strong body trn, recover bk R trng slightly RF, bk L;
- 12&3 10 **[BK CHASSE BJO]** Bk R comm LF trn, sd and fwd L/cl R to L, sd and fwd L in CBJO preparing to step outside ptn DW;
- 123 11 **[MANUVER]** SAME AS PART A MEASURE 3
- 123 12 **[PIVOT 3]** Bk L pivoting right fc 1½ revolutions, R, L end CP LOD cont to rotate;
- 13 - 18 **RUDOLPH RONDE SLIP; OP TELEMAR; THRU HOVER CORTE; OUTSIDE SPIN;**
MANUVER; OP IMPETUS;
- 3 13 **[RUDOLPH RONDE SLIP]** Fwd R small step strong body trn RF fc DC flexing R knee causing L to tuck IB of R thighs crossed, recover L, Slip R bk (W sd & bk L flex knee ronde R leg CW, XRib to SCP, trn LF on R to CP fwd L) fc DLC ;

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B CONTINUED

- 23 14 **[OPEN TELEMAR]** Fwd L commence LF trn, cont LF trn sd R (W heel trn), sd and fwd L end SCP LOD;
- 123 15 **[THRU HOVER CORTE]** Thu R, fwd L with strong left stretch leading W to trn LF to BJO, rec bk R;
- 123 16 **[OUTSIDE SPIN]** Close L to R toe in and pivot RF, fwd R outside W heel to toe trn RF, cont trn sd L cont trn to fc DLW CP (W fwd R outside M trn RF heel to toe, con R trn close L to R on toes cont trn on toe fwd R between M's feet CP);
- 123 17 **[MANUVER]** SAME AS PART A MEASURE 3
- 123 18 **[OPEN IMPETUS]** SAME AS PART B MEASURE 4

REPEAT A

- 1 - 4 **WEAVE:: MANUVER; OVER TRN SPIN TRN:**
- 5 - 8 **RIGHT TRNG LOCK to SCP; QK OPEN REVERSE; BK to PROM SWAY CHANGE SWAY::**
- 9 - 12 **FALLAWAY RONDE PREP; RT LUNGE; REC SAME FT LUNGE; TELESPIIN
ENDING SCP DC;**
- 13 - 18 **RUNNING OP NATURAL; BK TO HINGE; SWIVLE TO SAME FT LUNGE LINE ; RUN
AROUND;; CK FWD RECOVER SIDE TO SCP DC;**

END

- 1 - 4 **QK OP REVERSE; BK THROUGHAWAY OVER SWAY REC:: OPPOSITION POINTS:**
- 12&3 1 **[QK OP REVERSE]** SAME AS PART A MEASURE 6
- 123 2 **[BK THROUGHAWAY OVER SWAY]** Bk R LOD, think bk L LOD comm LF trn ending sd and fwd (Wfwd L head open think fwd R comm LF trn ending sd and fwd) both looking LOD Relax L knee allow R to pt sd & bk (Wslide L foot bk past R under body), rotate upper body LF look at W keep R sd toward W (W head rotates over her body trning well to the left);
- 123 3 **[RISE CLOSE]** Soften L knee & comm RF trn, Rising on L bring W to closed position, cl R to L (W tch);
- 123 4 **[OPPOSITION POINTS]** Lower into M & W's R leg, extend L leg to side M LOD (W RLOD) trn body RF 1/8, stretch LF sd look to left (W's head to left);
- 5 - 8 **RISE CL SLIP PIVOT; DOUBLE REV SPLIT RONDE; ; SLOW CONTRA CK AND EXEND;**
- 123 5 **[RISE CLOSE SLIP PIVOT]** both rise on R, M close L to R (W tch L to R), bk R small step toe in pivot LF to fc CP DC;
- 12_ 6 **[DOUBLE REVERSE]** Fwd L rising strongly, trng LF swing R fwd LOD past patnr, (12&3&) drawing L to R spin LF on R (W bk R with body rise, cl L to R heel trn/con't LF trn rising to toe sd and slightly bk R, XLIF of R/ cl R to L) both ending on toes DC;
- 123 7 **[SPLIT RONDE]** Both lower into R pushing R knee fwd trn slightly LF so that W's R knee will (12&3) be outside M'a R knee, ronde L to side standing tall do not sway XLIB of R twist trn 1/2 LF to fc DRW CP (W ronde L to side, moving around M XLIB of R/side R, XLIF of R) CP DLR;
- 123 8 **[SLOW CONTRA CK AND EXTEND]** Relax supporting leg fwd L CBMP strong body trn, extend;

00-80
Loving You

Choreography: Richard E. Lamberty & Alise Halbert 373 Warwick Avenue Oakland, CA 94610-3326 510-839-7644
Record: Loving You (Flip of Watusi Boogaloo) REXL Records
Sequence: Introduction A A (Modified) B A (1-14) Ending
Phase: UNPHASED
Date: June 17, 2000 (Version 1.0)

Introduction

1 - 4 Wait; Pas De Bas; Turning Pas De Bas; Side, Hold;

- 1 Wait in Open Facing Position Man facing LOD Woman facing RLOD slightly offset so that left shoulders would pass when walking forward both with the Right foot free.
- 2 [Pas De Bas (123)] Side R, L cross loosely in behind of R (toes), recover R;
- 3 [Turning Pas De Bas (123)] Side L turning LF to face COH, forward and across R continue LF turn, recover forward L to face partner and LOD; [W: turns LF to face WALL and then partner.]
- 4 [Side Hold (1--)] Side R, and look at partner, slight left shoulder lead;

Part A

1 - 4 Curved Walks L; R; Solo Spiral Turn (LF); Cross Check, Recover, Turn to Face; Solo Turning Hover (LF); Do Si Do Hover Box; ; Forward R, Lady Turns LF to Skaters;

- 1 - 2 [Walks ((1--x2)] Making 1/4 turn on each step curved walk L; Then R passing Left Shoulders as you walk; End nearly facing RLOD. [W: End facing nearly LOD.]
- 3 [Solo Spiral Turn (123)] Forward L, forward R spiral LF 7/8 turn, side and forward L; During the turn use both arms to make a circle from low left, to low right, to high right, to high left, completing the circle to low left on the check.
- 4 [Cross Check, Recover, Turn (123)] Forward towards RLOD and across R checking, recover L commence RF turn, side and forward R turning RF to nearly face partner and LOD; [W: also turns RF to face partner and RLOD.]
- 5 [Solo Turning Hover (123)] Forward L passing partner with right shoulder, forward R hovering and spiraling 1/2 LF, recover forward and side L now facing RLOD; [W: recovers to face LOD.] On the Hover step swing the Right arm forward and up. Alise describes it as like a back stroke movement.
- 6 - 7 [Do Si Do Hover Box ((123)x2)] The concept is a Do Si Do around each other. Forward R passing Right shoulders, hover forward L (no turn), recover side and back R having passed back to back; Back L passing Left shoulders, hover back R (no turn), recover side and forward L passing face to face; As you hover, make the back stroke arm motion using the same arm as the foot used to take step 2 (first L, then R).
- 8 [Forward to Skaters (1--)] Forward R to face RLOD, -, -;
[W: Forward R toward LOD, then turn RF over the R foot to Skaters facing RLOD, -;]

9 - 18 Forward Walks L; R; Solo Spiral Turn; Forward Hover in Skaters; Back RF Open Turning Box with arms; Forward RF Open Turning Box; Back Hover; Man Turning Hover while Lady Under-arm Spiral Turn; Turning Pas De Bas; Forward to Face;

- 9 - 10 [Forward Walks ((1--x2)] Moving towards RLOD forward L; Forward R loosing position in preparation for the turn;
- 11 [Solo Spiral Turn (123)] Raising joined L hands forward L, releasing L hands forward R then spiral LF 7/8, forward and side L resuming Skaters facing RLOD;
- 12 [Forward Hover (123)] Forward R in Skaters, forward L hovering, recover back R; [W: raise free R arm on hover]
- 13 [Back RF Turning Open Box (123)] Back L commence SOLO RF turn leaving L hands joined and starting to raise joined L hands, side R Man turning behind Woman continue RF turn joined L hands pass over Woman's head, forward L small step to face LOD;
- 14 [Forward RF Open Turning Box (123)] Forward R towards LOD commence RF turn, side L releasing L hands continue RF turn Woman turning behind Man, back R small step to face RLOD and joining hands R to R over L to L both facing RLOD;
- 15 [Back Hover (123)] Back L, back R hovering, recover forward L;

- 16 [Lady Under, Man Turning Hover (123)] Forward R raising hands, side L hovering and turning 1/2 RF releasing R hands while leading Lady under joined L hands, recover forward R to face LOD and releasing L hands;
[W: Forward R, forward L spiral under joined R hands 7/8, side and forward R facing RLOD away from Man;]
- 17 [Turning Pas De Bas (123)] Forward L turning LF to face RLOD, forward and across R continue LF turn, recover forward L to face nearly to RLOD; [W: turns LF to face nearly to LOD.]
- 18 [Forward (1--)] Forward R to face partner slightly offset so left shoulder will pass when walking, -, -;

Part A (Modification)

1 - 15 Same as Part A, but danced in the opposite direction... (16) Man Link Lady Under Arm Spiral Turn:

- 16 [Link (1-3)] Forward R towards LOD, rise over R and change W's R hand from M's R hand to M's L hand and lead her in an Underarm Turn, side and forward L lead hands joined;
[W: (123) Forward R, forward L spiral 7/8 under joined hands, side and forward R as if in SCP;]

Part B

1 - 16 Man Check Lady Across; Lady Check Man Across; Chasse; Manuever; Spin Turn; Box Finish (DC); Drag Hesitation; Open Impetus to face LOD; Open Natural; Open Impetus (DC); Promenade Weave to Semi; ; Hover Corte; Back Whisk; Wing Man Transition; Both Back R (Apart);

- 1 [Man Check Lady Across (123)] With lead hands joined thru R checking like a chair, recover L, forward R small step lead hands still joined;
[W: Moving down LOD forward L, forward R spiral LF 7/8 past man, side and forward L;]
- 2 [Lady Check Man Across (123)] Forward L, forward R spiral LF 7/8 past woman, side and forward L preparing to take SCP;
[W: Thru R checking like a chair, recover L, forward R small step lead hands still joined;]
- 3 [Chasse (12&3)] Thru R taking SCP, side L / close R to L, side and forward L to Contra BJO;
- 4 - 14 Standard Figures. Commence in Contra BJO facing DW. End in SCP Whisk Position Facing LOD.
- 15 [Wing Transition (1-2)] Thru R commence LF body turn, draw L to R, close L to R now in a loose Sidecar;
[W: (123) Thru L, forward R towards COH turning around partner, forward L in a loose Sidecar checking;]
[W: May choose to dance an Underarm Spiral Turn Forward L, Forward R spiral LF 7/8, forward L continue LF turn 1/2 on ball of L; This is somewhat more difficult as 1 1/2 LF turns must be completed in three steps.]
- 16 [Apart (1--)] Now on same foot both step apart R to Open Facing Position slightly off set, -, -;

Ending

1 - 7 Thru, Woman Turns to Face; Arms; Pas De Bas; Turning Pas De Bas; Side, Hold; Curved Walk L; Solo Turning Hover (RF); Forward to Partner....

Note: The last time through Part A the music will slow down considerably as you do the RF Open Turning Box. While the music is holding the long note dance:

- 1 [Woman to Face (1--)] Forward L, tch R to L, -;
[W: Forward L, side R turning to face Partner and LOD, close L to R ending in Open Facing Position slightly offset;]
- 2 [Arms (---)] Touching partner's hand raise arms up between you then out, around and down;
- 3 Repeat measure 2 - 4 of the Introduction but facing RLOD instead of LOD.
- 6 [Curved Walk (1--)] Forward L curving around partner, -, -;
- 7 [Solo Turning Hover (123)] Forward R, forward L hovering spiral RF 1/2, recover side and forward R;
- 8 [Forward to Partner (1...)] Forward L toward partner and join both hands with partner, looking lovingly at each other.

MAKE THIS NIGHT ETERNAL

Page 1 of 3

CHOREOGRAPHY: Kay & Joy Read, 1800 Lawyer Place, College Station, TX 77840,
Ph: (979) 696-4073 E-mail: kread@cvm.tamu.edu
RECORDING: "Make This Night Eternal" [Flip: "Night Lights"]
PHASE & RHYTHM: Phase VI Bolero

SEQUENCE: INTRO, A, B, INTER, B Mod, END

Speed: 44 RPM

INTRO

1-4 WAIT (SD X SD/WALL); RAISE HEAD; SD & BRK APT; RT SD PASS;
1 [WAIT] Sd x sd M to rt of W fc Wall M's R W's L ft free head slightly down wait 1 ms;
2 [RAISE HEAD] Both slo raise head & look at ptr;
3 SQQ [SD & BRK APT] Sd R lt arm sweep, __, bk L, fwd R LOD (W sd L rt arm sweep, __, bk R, fwd L RLOD);
4 SQQ [RT SD PASS] Join lead hds sd L, __, bk R, fwd L DRW (W fwd R RLOD, __, fwd L lf underarm trn, bk R fc DC);

PART A

1-4 OP BRK & CHG PL 2T;; OP BRK TO SKATERS; WHEEL;
1 SQQ [OP BRK & CHG PL] Rt hds sd R, __, bk L, fwd R DRW pass W rt sd (W sd L, __, bk R, fwd L DC pass M rt sd);
2 SQQ [OP BRK & CHG PL] Fwd L rf trn 1/2 fc DC join lt hds, __, bk R, fwd L DC pass W lt sd
(W fwd R lf trn 1/2 fc DRW, __, bk L, fwd R DRW pass M lt sd);
3 SQQ [OP BRK TO SKATERS] Fwd R lf trn 1/2 fc DRW join rt hds, __, bk L, fwd R DRW
(W fwd L rf trn 1/2 fc DC, __, bk R, fwd L DC);
4 SQQ [WHEEL] Fwd L SKATERS/DRW, __, curve rf fwd R, fwd L SKATERS/WALL
(W R lf trn 1/2 SKATERS fc DRW, __, bk L, bk R SKATERS/WALL);

5-8 ADV SLID DOORS 2T;;;;
5 SQQ [ADV SLID DOOR] Fwd R SKATERS/WALL, __, fwd L, bk R (W bk L SKATERS, __, bk R, fwd L lf trn fc LOD);
6 SQQ XLib release ptr fc LOD, __, bk R, fwd L (W fwd R LOD rf trn, __, bk L fc RLOD, fwd R lf trn);
7 SQQ [ADV SLID DOOR] Fwd R SKATERS/WALL, __, fwd L, bk R (W bk L SKATERS, __, bk R, fwd L lf trn fc LOD);
8 SQQ XLib release ptr fc LOD, __, bk R, fwd L (W fwd R LOD rf trn fc RLOD, __, bk L, fwd R lf trn);

9-12 CL TO SKATERS & BRK BK; FWD TO NAT PVTS; RUD RONDE FALLAWY TO BJO;
OUTSD SWIVELS;
9 SQQ [CL TO SKATERS & BRK BK] Cl R to L SKATERS/LOD, __, bk L, fwd R (W bk L lf trn SKATERS, __, bk R, fwd L);
10 SQQ [FWD TO NAT PVTS] Fwd L LOD loop W's lt arm over head, __, fwd R rf trn CP/RLOD, bk L pvt rf CP/LOD
(W fwd R lt arm loop over M's head, __, fwd L CP, fwd R pvt rt CP fc RLOD);
11 SQQ [RUD RONDE FALLAWY TO BJO] Fwd R LOD rf body trn, __, xLib, bk R fc LOD
(W bk L ronde R cw, __, xRib, trn lf fwd L RLOD);
12 SS [OUTSD SWIVELS] Bk L RLOD ptr outsd lead W rf swivel, __, SCP fwd R LOD lead W lf swivel, __
(W fwd R RLOD outsd ptr rf swivel, __, SCP fwd L LOD swivel lf, __);

13-16 OUTSD SWIVEL TO PROM HIGHLINE; LOWER & CHG SWAY;
FALLAWY RONDE TO SYNC UNDERARM TRN; NY WITH QK SWIVEL CL;
13 SQQ [OUTSD SWIVEL TO PROM HIGHLINE] Bk L RLOD ptr outsd W rf swivel, __, SCP fwd R, fwd L LOD rt sd stretch
(W fwd R RLOD outsd ptr rf swivel, __, SCP fwd L, fwd R LOD lt sd stretch look LOD);
14 SS [LOWER & CHG SWAY] Slo lower on L. __. slo chg sway to lt sd stretch, __
(W slo lower on R, __, slo chg sway to rt sd stretch look RLOD, __);
15 SQ&Q [FALLAWY RONDE TO SYNC UNDERARM TRN] Sd R ronde L ccw, __, xLib/sd R, xLif fc WALL
(W sd L ronde R cw, __, xRib lf trn/fwd L RLOD lf underarm trn, bk R fc COH);
16 SQQ [NY WITH QK SWIVEL CL] Sd R RLOD, __, rf trn fwd L swivel lf 1/2, cl R lead hds join MOD SKATERS/LOD
(W sd L, __, lf trn fwd R swivel rf 1/2, cl L lead hds joined MOD SKATERS/LOD);

“MAKE THIS NIGHT ETERNAL” (Cont.)**PART B****1-4 SKATERS RUN TO HIGHLINE CK & SLIP;; CONTRA CK; CK BK & CONTRA CK;**

- 1 SQ&Q [SKATERS RUN] MOD SKATERS/LOD fwd L, __, fwd R/fwd L, fwd R (W fwd R, __, fwd L/fwd R, fwd L);
- 2 SQQ [HIGHLINE CK & SLIP] Sd L Blend CP/DRW sd L rt sd stretch, __, bk R lf trn, fwd L DW
(W fwd R blend CP/fc DC, __, fwd L lf trn, bk R fc DRC);
- 3 SQQ [CONTRA CK] CP/DW sd & fwd R, __, lower & contra ck fwd L rt sh lead, rec R
(W sd L, __, lower and contra ck bk R lt sh lead, rec L);
- 4 S&QQ [CK BK & CONTRA CK] Ck bk & sd L look lt, __, rec R/lower & contra ck fwd L rt sh lead, rec R
(W ck fwd & sd R look rt, __, rec L/lower & contra ck bk R lt sh lead, rec L);

5-8 TRNG BASIC; TRANS TUMMY CK TO LT SHADOW;; BK SPIRAL/W ROLL OUT;

- 5 SQQ [TRNG BASIC] Sd L CP/WALL rt sd stretch, __, bk R lf trn, fwd L DC (W sd R, __, fwd L lf trn, bk R fc DRW);
- 6 SQQ [TRANS TUMMY CK TO LT SHADOW] Sd R, __, bk L, fwd R pass W rt sd (W sd L, __, bk R, fwd L pass M rt sd)
- 7 S&QQ Fwd L around W rt hd on W's waist, __, fwd R/ck fwd L LT SHADOW/DRW, bk R
(SQQ) (W fwd R, __, ck fwd L LT SHADOW/DRW, bk R);
- 8 SQQ [BK SPIRAL/W ROLL OUT] Bk L spiral rf, __, fwd R DC, fwd L join rt hds
(SQ&Q) (W bk L spiral rf, __, fwd R DC roll rf/bk L, fwd R fin 1-1/2 rf roll fc DRW);

9-12 CL & FWD BRK; CROSS BODY TO FAN PREP; FAN TO HOCKEY STICK;;

- 9 SQQ [CL & FWD BRK] Rt hds cl R, __, fwd L lt arm sweep, bk R join L hds (W cl L, __, bk R lt arm sweep, fwd L);
- 10 SQQ [CROSS BODY TO FAN PREP] Lt hds bk L rt arm sweep, __, lf trn bk R, fwd L fc COH join lead hds
(W fwd R rt arm sweep, __, fwd L lf trn, bk R fc LOD join lead hds);
- 11 SQQ [FAN TO HOCKEY STICK] Join lead hds sd R FAN pos fc COH, __, fwd L, bk R
(W bk L FAN pos, __, cl R to L, fwd L LOD);
- 12 SQQ Sd L, __, bk R, fwd L DC lead hds joined (W fwd R LOD, __, fwd L lf underarm trn, bk R fc WALL);

13-17 NY; CHG SD UNDERARM TO SYNC AIDA; AIDA LINE WITH HIP RKS; FC & FENCE LINE; RIFF TRN TO SD LUNGE (QQS);

- 13 SQQ [NY] Sd R, __, rf trn fwd L LOD, bk R fc COH (W sd L, __, lf trn fwd R LOD, bk L fc WALL);
- 14 SQ&Q [CHG SD UNDERARM TO SYNC AIDA] Sd L, __, fwd R chg sd/fwd L RLOD, fwd R lf trn 1/2 fc LOD join trail hds
(W sd R, __, fwd L chg sd underarm/fwd R RLOD, fwd L rf trn 1/2 fc LOD);
- 15 SQQ [AIDA LINE WITH HIP RKS] Bk L AIDA LINE/LOD lt arm sweep, __, rk fwd R, rk bk L
(W bk R AIDA LINE/LOD rt arm sweep, __, rk fwd L, rk bk R);
- 16 SQQ [FC & FENCE LINE] Fwd R rf trn pt sd L BFY/WALL, __, xLif look rt, rec R
(W fwd L lf trn pt sd R BFY fc COH, __, xRif look lt, rec L);
- 17 QQS [RIFF TRN TO SD LUNGE] Lead hds sd L, cl R, lunge sd L lt sd stretch fc WALL, __
(W sd R rf underarm spin, cl L, lunge sd R rt sd stretch fc COH, __);

INTERLUDE**1-4 SPT TRN; TELEMARK TO CORTE WITH RKS;; REC TO HIGH LINE;**

- 1 SQQ [SPT TRN] Sd R rf trn, __, fwd L RLOD rf trn, fwd R LOD cont rf trn fc ptr & WALL
(W sd L lf trn, __, fwd R RLOD lf trn, fwd L LOD);
- 2 SQ&Q [TELEMARK] Sd & bk L, __, bk R lf trn/fwd L LOD, lf trn sd R CP/RLOD
(W fwd R, __, fwd L, lf trn bk R, lf trn cl L to R fc LOD);
- 3 SQQ [CORTE WITH RKS] CP/RLOD bk L soft knee, __, rk fwd R, bk L (W CP fwd R soft knee, __, rk bk L, fwd R);
- 4 S__ [REC TO HIGHLINE] Rec fwd R, __, bring L to R rise to toes, __ (W rec bk L, __, bring R to L rise to toes, __);

5-8 CL & SLIP TO FAN PREP; FAN TO HOCKEY STICK;; NY WITH QK SWIVEL CL;

- 5 SQQ [CL & SLIP TO FAN PREP] Cl L & lower, __, bk R lf trn, fwd L fc WALL
(W cl R & lower, __, fwd L lf trn, bk R fc RLOD);
- 6 SQQ [FAN TO HOCKEY STICK] Lead hds joined sd R FAN pos fc WALL, __, fwd L, bk R
(W bk L FAN pos, __, cl R to L, fwd L RLOD);
- 7 SQQ Sd L, __, bk R, fwd L DRW lead hds joined (W fwd R RLOD, __, fwd L lf underarm trn, bk R fc COH);
- 8 SQQ [NY WITH QK SWIVEL CL] Sd R RLOD, __, rf trn fwd L swivel lf 1/2, cl R lead hds join MOD SKATERS/LOD
(W sd L, __, lf trn fwd R swivel rf 1/2, cl L lead hds join MOD SKATERS/LOD);

“MAKE THIS NIGHT ETERNAL” (Cont.)**PART B Mod**

1-4 **SKATERS RUN TO HIGHLINE CK & SLIP;; CONTRA CK; CK BK & CONTRA CK;**
5-8 **TRNG BASIC; TRANS TUMMY CK TO LT SHADOW;; BK SPIRAL/W ROLL OUT;**
9-12 **CL & FWD BRK; CROSS BODY TO FAN PREP; FAN TO HOCKEY STICK;;**

13-17 **FWD BRK; RT SD PASS; NY WITH RKS (SQQQQ);,,**
RIFF TRN TO SD LUNGE (QQS); SPT TRN;

13 SQQ [FWD BRK] Lead hds fc DC sd R, __, fwd L, bk R (W fc DRW sd L, __, bk R, fwd L);
 14 SQQ [RT SD PASS] Bk & sd L, __, rf trn bk R, fwd L WALL (W fwd R, __, fwd L If underarm trn, bk R fc COH);
 15-1/2 SQQQQ [NY WITH RKS] Lead hds d R, __, rf trn fwd L RLOD, rk bk R; rk fwd L, rec bk R fc WALL
 (W sd L, __, lf trn fwd R RLOD, rk bk L; rk fwd R, rec bk L fc COH);,
 16 QQS [RIFF TRN TO SD LUNGE] Lead hds sd L, cl R, lunge sd L lt sd stretch fc WALL, __
 (W sd R rf underarm spin, cl L, lunge sd R rt sd stretch fc COH, __);
 17 SQQ [SPT TRN] Sd R rf trn, __, fwd L RLOD rf trn, fwd R LOD cont rf trn fc ptr & WALL
 (W sd L lf trn, __, fwd R RLOD lf trn, fwd L LOD);

END

1-4 **TELEMARK; SYNC CROSS BODY; OP CK RONDE & BK TO SLO CORTE;;**

1 SQ&Q [TELEMARK] Sd & bk L, __, bk R lf trn/fwd L LOD, lf trn sd R CP/RLOD
 (W fwd R, __, fwd L lf trn/bk R, lf trn cl L to R CP fc LOD);
 2 SQ&Q [SYNC CROSS BODY] Bk & sd L, __, bk R lf trn/fwd L, fwd R LOD
 (W in pl cl R to L, __, fwd L lf trn/bk R, bk L fc RLOD);
 3 SQ&Q [OP CK RONDE & BK] Lead hds joined ck fwd L LOD, __, rec bk R/bk L, cl R to L CP/LOD
 (W ck bk R ronde L ccw, __, xLib/fwd R, fwd L CP fc RLOD);
 S__ [SLO CORTE] CP/LOD slo bk L soft knee R extended fwd lt sd stretch (W slo fwd R soft knee L extended bk);

MOONDANCE

Choreographers: Al & Carol Lillefield, PO Box 64, Mooresville, IN 46158
 E-mail: clillefield@msn.com (317) 834-0865
 Record: Moondance STAR 112A (Available through Choreographer or Palomino)
 Footwork: Opposite, directions for man (lady as noted)
 Rhythm: Foxtrot Phase: V +2 (same ft lunge - cont hvr cross)
 Sequence: Intro-A-B-A-B-C-B(Modified)-End Release Date: JULY 25, 2000

Intro

- 1-4 **WAIT; SD & THRU POINT; RK 3; FEATHER FINISH;**
 1 [WAIT] OP fcng no hnds M fcng WALL lead foot free for both wait 1 meas;
 2 [SD & THRU PT] sd L,-, XRIFL / pt L to sd,-;
 3 [RK 3] sd L,-, rec R, rec L;
 4 [FTHR FIN] bk R,-, sd & fwd L, fwd R to BJO DLW;

Part A

- 1-8 **REV WAVE;; BK FTHR; BK 3 STP; BK & CHASSE W OTSD TWRL SCAR;**
START HVR X (W REV TWRL) FC RLOD; BK & CHASSE TO SCAR;
HVR X ENDNG;
 1-2 [REV WAVE] fwd L,-, fwd & sd R trn LF, bk L; bk R,-, bk L, bk R; (W bk R
 trn,-, cl L to R heel trn, fwd R; fwd L,-, fwd R, fwd L;)
 3 [BK FTHR] bk L,-, bk R to contra BJO, bk L;
 4 [BK 3 STP] bk R blending to CP,-, bk L, bk R;
 5 [BK & CHASSE w/ OTSD TWRL TO SCAR] bk L trn to fc COH,-, sd R/ cl L, sd and
 fwd R to SCAR LOD; (fwd R trn,-, sd L trn/ sd R cont trn, bk L fc RLOD;)
 6 [START HVR X (W REV TWRL) FC RLOD] fwd L {ck}, rec R leading W to rev twirl,
 trn sd L {fc WALL}, XRIFL trng to fc RLOD blending to CP; (W bk R, rec L, sd
 R and trn LF to fc WALL, sd & fwd L and continue trn to fc LOD blending to
 CP;)
 7 [BK & CHASSE TO SCAR] bk L trn to fc COH,-, sd R/ cl L, sd and fwd R outside
 ptr to SCAR LOD;
 8 [HVR X ENDNG] fwd L, rec R, sd L to BJO, fwd R DLC; (W bk R, rec L, sd & bk
 R to bjo, bk L;)
 9-16 **OP REV TRN; HVR CORTE; BK & CHASSE TO A SLOW WSK (W SWVL &**
DEVLOPE);; HVR BRUSH {SCP}; FTHR; WSK;
ROLL W ACROSS {LOP LOD};
 9 [OP REV TRN] fwd L trn,-, sd and bk R to fc RLOD in BJO, bk L;
 10 [HVR CORTE] bk R,-, bk and sd L trng LF, rec R fcng LOD but backing RLOD in
 BJO;
 11-12 [BK & CHASSE TO SLOW WSK (W SWVL & DEVELOP)] bk L trn RF, sd R to fc WALL/
 cl L to R, sd R to fc WALL; slow XLIBR to SCP,-,-,-; (meas 12 - W slow XRIBL
 to SCP,-, swvl on R LF to BJO, raise L ft to RT knee & extend L ft fwd;)
 13 [HVR BRUSH {SCP}] fwd R in BJO,-, touch L to R, fwd L; (W bk L trng RF,-,
 tch R to L, fwd R;)
 14 [FTHR] fwd R,-, fwd L, fwd R to BJO DLW; (W thru L trng LF,-, sd & bk R to
 BJO, bk L;
 15 [WHISK] fwd L briefly blndng to CP,-, sd R, XLIBR to a tight SCP DLC;
 16 [ROLL W ACROSS TO LOP LOD M LOCKS] fwd R leading W across,-, XLIBR, fwd R to
 LOP LOD; (fwd L,-, sd R around M trng LF, fwd small stp L to LOP LOD;)

Part B

- 8 FWD 3 STP; VN APT 3; TRN AWAY & TO FC {M IN ONE};
3 STP TOG TO DBL FOREARM HOLD; SD RONDE CIRCLE VN;
OTSD TRN in 4 M TRANS {CP WALL}; SHARP SAME FT LUNGE;
REC {DLW} M CLS;
- 1 [FWD 3 STP] fwd L,-, fwd R {touching lead hnds & looking at partner}, fwd L;
 (W fwd R,-, fwd L {touching lead hnds & looking at partner}, fwd R;)
- 2 [VN APT 3] sd R away from but looking at ptr,-, XLIBR, sd R; (W sd L away
 from but looking at ptr,-, XRIBL, sd L;)
- 3 [TRN AWAY & TO FC {M in one}] XLIFR & trn RF $\frac{3}{4}$ to fc COH & PTR,-,-,-;
 (XRIFL trn LF $\frac{3}{4}$ to fc WALL & PTR,-,rec L,-;)
- 4 [3 STP TOG] fwd R,-, fwd L, fwd R to dbl wrist/forearm hld; (W fwd R,-, fwd
 L, fwd R to dbl wrist/forearm hld;)
- 5 [SD RONDE CIRCLE VN] sd L & ronde R,-, XRIBL {circle}, sd & fwd L to fc COH;
 (sd L & ronde R,-, XRIBL {circle}, sd & fwd L to fc WALL;)
- 6 SS [OTSD TRN in 4 M TRANS {CP WALL}] continuing trn XRIFL,-, cls L fc Wall
 (SQ&Q) {meas 5 & 6 rotate 1 $\frac{1}{2}$ times},-; (W XRIFL starting otsd trn,-, cls L spn/cls
 R spn, cls L spn {fc CP COH};)
- 7 [SHARP SAME FT LUNGE] lwr on L with slight left sway/ reach sd right,-,
 transfer weight to R with soft knee, sharply go to RT sway; (W XRIBL well
 underneath body & reach,-, transfer weight to R & sharply trn head well to
 left;)
- 8 [REC DLW M CLS] -, rec L,-, sharply cls R to fc CP DLW; (-, rec L,-, sharply
 trn to CP;)
- 9-16 HVR TELEMK; OP NAT; BK LILT {2X} & WV ENDNG;; 3 STP; OPEN NAT;
OTSD SPN; FTHR FIN;
- [HVR TELEMK] fwd L,-, sd R trng RF, fwd L to SCP DLW;
- 10 [OPEN NAT] thru R,-, trng RF across ptr sd & bk L, continue trn bk R outside
 ptr to contra BJO backing LOD; (W thru L,-, fwd R, fwd L outside ptr to
 contra BJO;)
- 11 [BK LILT {2X}] bk L in Contra BJO rising to hvr slightly, bk R stay in BJO,
 bk L in Contra BJO rising to hvr slightly, bk R stay in BJO;
- 12 [WEAVE ENDNG] bk L, blndng to CP bk R, sd & fwd L to DLW, fwd R outside ptr
 to BJO;
- 13 [3 STP] fwd L blndng to CP,-, fwd R, fwd L;
- 14 [OPEN NAT] fwd R start rf trn,-, trng RF across ptr sd & bk L, continue trn
 bk R outside ptr to contra banjo backing LOD; (W bk L start RF trn,-, cls R
 to L for heel trn continue RF trn, fwd L outside ptr to contra BJO;)
- 15 [OUTSIDE SPN] bk L toeing in small stp & trn RF,-, fwd R continuing trn
 around ptr, sd & bk L to CP backing DLC; (W fwd R,-, cls L to R trn RF to
 CP, fwd R between M's feet to DLC;)
- 16 [FTHR FINISH] bk R,-, sd & fwd L with RT sway, fwd R to BJO DLW;

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PART C

- 1-16 3 STP; CONT NAT HVR X w/ ROCKS;;; DRAG HESIT; BK FTHR;
FTHR FIN; WSK; THRU SD BHND; ROLL 3; FRNT VN 4; NAT TRN ½;
BK FTHR; BK 3 STP; OPEN IMP; ROLL W ACROSS {LOP LOD};
- 1 [3 STP] fwd L blending to CP,-, fwd R, fwd L;
- 2-4 [CONT NAT HVR X w/ ROCKS] fwd R start RF trn,-, fwd & sd L around ptr cont RF trn fc to LOD, fwd R outside ptr to SCAR DLW; fwd L small stp on toes, rec R on toes, fwd L on toes leading lady across to BJO DLW, cls R; bkng L to DLC, bk R blending briefly to CP, sd & fwd L to DLC, fwd R in BJO; (W bk L,-, cls R to L for heel trn RF to fc RLOD, cont RF trn stp sd & bk L to SCAR; bk R on toes, rec L on toes, bk R on toes, sd L around ptr to BJO; fwd R, fwd L blending briefly to CP, sd & bkng R to DLC, bk L to BJO;)
- 5 [DRAG HESIT] fwd L,-, starting LF trn sd R toward LOD continuing LF trn, draw L toward R ending in contra banjo position fcng DRC but ready to back down LOD;
- 6 [BK FTHR] bk L,-, bk R stay in contra banjo, bk L;
- 7 [FTHR FIN] bk R,-, sd & fwd L with RT sway, fwd R to BJO DLW;
- 8 [WHISK] fwd L blending to CP,-, sd R, XLIBR to a tight SCP LOD;
- 9 [THRU SD BHND] thru R,-, loosening to LOP facing sd L, XRIBL with lead hnds touching palm to palm;
- 10 [ROLL 3] sd & fwd L starting LF trn,-, fwd & sd R continuing RF trn on toe to fc ptr & wall, sd L to BFLY WALL;
- 11 [FRNT VINE 4] XRIFL, sd L, XRIBL, sd L; (W XLIFR, sd R, XLIBR, sd R;)
- 12 [NAT TRN ½] fwd R trng RF,-, sd & bk L blending to CP, bk R backng LOD; (W fwd L,-, fwd R blending to CP, fwd L;)
- 13 [BK FTHR] bk L,-, bk R to contra BJO, bk L;
- 14 [BK 3 STP] bk R blending to CP,-, bk L, bk R;
- 15 [OPEN IMP] start upper body RF trn bk L,-, continuing trn cls R to L heel trn, sd & fwd L to SCP DLC; (W start upper body RF trn fwd R between M's feet pivoting ½ rf,-, sd & fwd L continue RF trn around M brush R to L, fwd R SCP DLC;)
- 16 [ROLL W ACROSS LOP LOD M LOCKS] fwd R leading W across,-, XLIBR, fwd R to LOP LOD; (fwd L,-, sd R around M trng LF, fwd small stp L to LOP LOD;)

B MODIFIED

- 1-8 FWD 3 STP; VN APT 3; TRN AWAY & TO FC {M IN ONE};
3 STP TOG TO FOREARM HOLD; SD RONDE CIRCLE VN;
OTSD TRN IN 4 M TRANS {CP WALL}; SHARP SAME FT LUNGE;
REC {DLW} M CLS;
- 1 [FWD 3 STP] fwd L,-, fwd R {touching lead hnds & looking at partner}, fwd L; (lady fwd R,-, fwd L {touching lead hnds & looking at partner}, fwd R;)
- 2 [VN APT 3] sd R away from ptr,-, XLIBR, sd R; (W sd L away from ptr,-, XRIBL, sd L;)
- 3 [TRN AWAY & TO FC {M in one}] XLIFR & trn RF ¾ {fc COH/PTR},-,-,-;
 (XRIFL trn LF ¾ to fc WALL/PTR,-,rec L,-;)
- 4 [3 STP TOG] fwd R,-, fwd L, fwd R {to dbl wrist/forearm hld};
 (fwd R,-, fwd L, fwd R {to dbl wrist/forearm hld};)
- 5 [SD RONDE CIRCLE VN] sd L & ronde R,-, XRIBL {circle}, sd & fwd L to fc COH;
 (sd L & ronde R,-, XRIBL {circle}, sd & fwd L fc WALL;)
- 6 [OTSD TRN in 4 M TRANS {CP WALL}] {continuing trn} XRIFL,-, cls L to fc Wall {meas 5 & 6 rotate 1 ½ times},-; (W XRIFL starting otsd trn,-, cls L spn/cls R spn, cls L spn to fc CP COH;)
- 7 [SHARP SAME FT LUNGE] lwr on L with slight left sway/ reach sd right,-, transfer weight to R with soft knee, sharply go to right sway; (W XRIBL well underneath body & reach,-, transfer weight to R & sharply trn head well to left;)
- 8 [REC DLW M CLS] -, rec L,-, sharply cls R to fc CP DLW; (-, rec L,-, trn to cls;)

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B MODIFIED, CON'T.

- 16 HVR TELEMK; OP NAT; BK LILT {2X} & WV ENDNG;; 3 STP; OPEN NAT;
OPEN IMP; STP THRU & FWD TO FC {looking at ptr};
9 [HVR TELEMK] fwd L,-, sd R trng RF , fwd L to SCP DLW;
10 [OP NAT] thru R,-, trng RF across ptr sd & bk L, continue trn bk R outside
ptr to contra BJO backng LOD; (W thru L,-, fwd R , fwd L outside ptr to
contra BJO;)
11 [BK LILT {2X}] bk L in Contra BJO rising to hvr slightly, bk R stay in BJO,
bk L in Contra BJO rising to hvr slightly, bk R stay in BJO;
12 [WEAVE ENDNG] bk L, blndng to CP bk R, sd & fwd L to DLW, fwd R outside ptr
to BJO;
13 [3 STP] fwd L blndng to CP,-, fwd R, fwd L;
14 [OPEN NAT] fwd R start RF trn,-, sd & bk L, bk R outside ptr to contra
banjo; (W bk L start RF trn,-, cls R to L for heel trn continue RF trn, fwd
L outside ptr to contra banjo;)
15 [OPEN IMP] start upper body RF trn bk L,-, continuing trn cls R to L heel
trn, sd & fwd L to SCP DLC; (W start upper body RF trn fwd R pivoting ½ RF,-
, sd & fwd L continue RF trn around M brush R to L, fwd R SCP DLC;)
16 [STP THRU & FWD TO FC] thru R,-, fwd L to fc looking at ptr & placing W's RT
hand on M's LF shoulder,-;

END

OK DROP & HOLD;

- 1 [OK DROP & HOLD] lower left knee to oversway looking over top of ptr to WALL
M supports W with RT arm around W's back,-,-; (W flex right knee & lwr as
far as comfortable looking well left,-,-,-;

QUICK CUES

INTRO

WAIT; SD & THRU POINT; RK 3; FEATHER FINISH;

PART A

REV WAV;; BK FTHR; BK 3 STP; BK & CHASSE w/OTSD TWRL SCAR; START HVR X (W REV TWRL) FC RL0D;
BK & CHASSE TO SCAR; HVR X ENDNG; OP REV TRN; HVR CORTE; BK & CHASSE TO A SLOW WSK (W SWVL &
DEVELOP);; HVR BRUSH {SCP}; FTHR; WSK; ROLL W ACROSS {LOP LOD};

PART B

FWD 3 STP; VN APT 3; TRN AWAY & TO FC {M IN ONE}; 3 STP TOG TO FOREARM HOLD;
SD RONDE CIRCLE VN; OTSD TRN in 4 M TRANS{CP WALL}; SHARP SAME FT LUNGE; REC {DW} M CLS;
HVR TELEMK; OP NAT; BK LILT {2X} & WV ENDNG;; 3 STP; OPEN NAT; OTSD SPN; FTHR FIN {DW};

PART A

REV WAV;; BK FTHR; BK 3 STP; BK & CHASSE w/OTSD TWRL SCAR; START HVR X (W REV TWRL) FC RL0D;
BK & CHASSE TO SCAR; HVR X ENDNG; OP REV TRN; HVR CORTE; BK & CHASSE TO A SLOW WSK (W SWVL &
DEVELOP);; HVR BRUSH {SCP}; FTHR; WSK; ROLL W ACROSS M LOCKS {LOP LOD};

PART B

FWD 3 STP; VN APT 3; TRN AWAY & TO FC {M IN ONE}; 3 STP TOG TO FOREARM HOLD;
SD RONDE CIRCLE VN; OTSD TRN in 4 M TRANS{CP WALL}; SHARP SAME FT LUNGE; REC {DW} M CLS;
HVR TELEMK; OP NAT; BK LILT {2X} & WV ENDNG;; 3 STP; OPEN NAT; OTSD SPN; FTHR FIN {DW};

PART C

3 STP; CONT NAT HVR X w/ ROCKS;; DRAG HESIT; BK FTHR; FTHR FIN; WSK; THRU SD BHND; ROLL 3;
FRNT VN 4; NAT TRN ½; BK FTHR; BK 3 STP; OPEN IMP; W ROLL X {LOP LOD};

PART B MODIFIED

FWD 3 STP; VN APT 3; TRN AWAY & TO FC {M IN ONE}; 3 STP TOG TO FOREARM HOLD;
SD RONDE CIRCLE VN; OTSD TRN in 4 M TRANS{CP WALL}; SHARP SAME FT LUNGE; REC {DW} M CLS;
HVR TELEMK; OP NAT; BK LILT {2X} & WV ENDNG;; 3 STP; OPEN NAT; OPEN IMP;
STP THRU & FWD TO FC {looking at ptr};

END

OK DROP & HOLD;

00-89

PLENTY OF LOVE

Coreographers: George & Pam Hurd, PO Box 1184, Gilmer, TX 75644 PH: (602) 321-2078
Special Press: Contact Palomino Records SP-246 "When You Loved Me" (Flip side: "La Mer")
Rythm: Rumba Footwork: Opposite except where noted Phase: VI
Sequence: A-B-B-C-A-C-END Recommended Speed: 41-42 RPM Release Date: Aug 2000

In CP Fcg/Wall with ld feet free wait 2 bts or 4 pkup notes

PART A

1-4 ADV HIP TWIST; FAN; CURL; LADY SPOT/M CUCARACHA;

- 1 [Adv Hip Twst] Fwd L on ball of ft and slight RF body trn, rec R, bk L in bk of R (W swvl ½ on wgt'd ft bk R, rec L swvlng ½ LF, fwd R outsd ptr swvl ¼ RF),-;
- 2 [Fan] Bk R, rec L, sd R (W fwd L, trng ¼ LF sd & bk R, bk L),-;
- 3 [Curl] Fwd L, rec R, cl L ld W to swvl LF undr ld hnds (W cl R, fwd L, fwd R swvlng LF ½ in frt of M),-;
- 4 [W Spot/M Cucar] Stp sd R, rec L, cl R (W Sd L, sd R trng RF to fc, sd L) undr jnd ld hnds,-;

5-8 REV U/A TRN TO CP; SYNC HIP RKS W/SPIRALS TO; SWVL WKS ROPESPIN/M TRNS TO FC;;

- 5 [Rev U/A Trn] XLIF (W XRIF trng ½ LF undr jnd ld hnds), rec R (W rec L trng to fc), sd & bk L to CP,-;
- 6 [Sync Hip Rks w/Spiral {Q&QS}] Rk Sd R/sd L, sd R, sd L (W Spirals LF) keep ld hnds jnd high,-;
- 7-8 [Swvl Wks to Ropespin/M Trns to Fc] Sd R, rec L, cl R (W fwd L swvl LF, fwd R to M's rt sd, fwd L spiral RF),-;
Sd L, rec R, cl L trng strongly LF ½ to Fc/COH (W fwd R trng RF, fwd L con t trn, cl R/ XLIF of R to fc ptr)
keeping ld hnds jnd thruout,-; {W: QQ&S}

9-10 W SYNC CROSSES; FAN/M RK 4;

- 9 [W Sync X's] blnd loose CP sd R, hold, hold (W XRIF of L/sd L, XRIF of L/sd L, XRIF of L),-; {W: Q&Q&S}
- 10 [Fan/M Rk 4] Rk sd L, rk sd R, rk sd L, (W XLIF of R, fwd R trng ¼ LF, bk R to Fc/ROD,-) rk sd R;

PART B

1-4 ADV ALEMANA TO SHAD;; ADV SLIDING DOOR;;

- 1-2 [Adv Alemana] Fwd L, rec R, trng 1/8 RF small sd L (W cl R, fwd L, fwd R swvlng RF),-; XRIB of L trng RF, sd L trng RF 3/8, cl R (W cont trn fwd L, cont trn fwd R, cont trn fwd L) to Shad/Wall,-; 2nd time Shad/COH
- 3-4 [Adv Slidng Dr] Fwd L on ball of ft w/slight RF body trn, rec R, cross L bhnd R trng ½ LF (W bk R w/pressure on ball of ft w/RF body trn, rec L w/slight LF body trn, fwd R),-; slide R ft to sd pointing w/o wgt, rec upright no wgt chg, cl R trng RF (W sd L w/L sd stretch in lunge ln, rec R, bk L),-;

5-8 ADV SLIDING DOOR; LUNGE & SIT LN; ADV SLIDNG DR/LADY SPIRAL OUT TO FC (SHK HNDS);;

- 5 [Adv Slidng Dr] Same as mea 1 Part B;
- 6 [Lunge/Sit Ln Rec] sd & bk R lunge ln extnd R arm up palms out, rec L lwr arm, cl R (W sd L trng RF in sit ln pos extnd R up palms out, rec R trng RF lwr arm, bk L) to Shad,-;
- 7-8 [Adv Slidng Dr/W Spiral Out to Fc] Same as mea 1 Part B except (W spirals LF on last stp); Bk R, rec L, fwd R (W fwd L, fwd R trng LF, bk L) to hnd shk M Fcg ptr & Wall,-; 2nd time Fcg/COH

9-12 ALEMANA TO M'S SHAD;; W SPOT/M NAT'L TOP; U/A TRN to SD BY SD;

- 9-10 [Alemana to M's Shad] Fwd L, rec R, sd L (W sd R start RF trn),-; Bk R, rec L trng ¼ LF, sd R (W fwd L,R,L trng RF end on M's L sd) keep R hnds high end in M's Shad Fcg/LOD,-; 2ND time Fcg/ROD
- 11 [W Spot/M Nat'l Top] Backing undr jnd R hnds bk L, XRIB of L trng RF, sd L to fc/dlw (W XRIF of L trng LF, rec L, fwd R to fc drc) with R hnds jnd high thruout,-;
- 12 [U/A Trn to Sd by Sd] XRIF of L, fwd L, fwd R (W XLIF of R trng RF, fwd R trng RF, fwd L trng RF place L hnd on M's shldr) to end sd by sd Fcg/Wall with W on rt sd of M & lwr jnd R hnds to waist level,-; 2nd time Fcg/COH

PART B (Continued)16 CIRCULAR HIP TWIST;;; FAN;

- 13-15 [Cir Hip Twist] Fwd L, rec R, XLIB of R (W swvl RF on L stp bk R, rec L start LF trn, fwd R outsd ptr),-; sd & bk R trng LF trn ldng W to swvl LF, XLIB of R trng LF ld W to swvl LF, sd & bk R trng LF ld W to swvl LF (W swvl ½ RF stp fwd L, swvl ½ LF stp fwd R, swvl 1/8 RF stp fwd L),-; XLIB of R trng LF ld W to swvl RF, sd & bk R trng LF ld W to swvl LF, cl L (W swvl ½ LF stp fwd R, swvl 1/8 RF stp fwd L, swvl ½ stp fwd R to fc) end Fcg/Wall,-; 2nd Time end Fcg/COH
- 16 [Fan] Bk R, rec L, sd R (W fwd L, trng ¼ LF stp bk R, bk L),-;

PART C1-4 HOCKEY STICK;; OPEN BREAK TO; NAT'L TOP 3 TO FC/WALL;

- 1-2 [Hockey Stk] Fwd L, rec R, cl L (W cl R, fwd L, fwd R),-; Bk R, rec L, sd & fwd R twds DLC (W fwd L, fwd R trng LF, sd & bk L),-;
- 3 [Op Brk] Rk apt L extnd free arm up palm out, rec R lowering free arm, sd L,-;
- 4 [Nat'l Top] XRIB of L, sd L trng RF, cl R (W sd L trng RF, XRIF of L, cl L) to end in CP/Wall,-;

5-8 CURL TO FC/LOD; KIKI WK 6; U/A TURN TO FC/WALL;

- 5 [Curl] Fwd L, rec R trng LF, fwd L ldng W to swvl LF undr jnd ld hnds (W fwd R trng LF) lwr hnds to end wrapped pos Fcg/LOD,-;
- 6-7 [Kiki Wks] fwd R, fwd L, fwd R,-; fwd L, fwd R, fwd L,-;
- 8 [U/A Trn] fwd R release trng hnds keep ld hnds jnd, rec L trng RF, sd R (W fwd L commence RF trn, rec R trng to fc, sd L) to end fcg ptr & wall,-;

9-12 ADV ALEMANA TO CP;; DBL RONDE TO FC/LOD; SLO CURL W/ARMS;

- 9-10 [Adv Alemana] Fwd L, rec R, trng 1/8 RF sm stp L,-; XRIB of L trng RF, sd L trng RF, sm sd R (W fwd L cont to trn RF undr jnd ld hnds, fwd R cont trn, fwd L cont trn) to CP/COH,-;
- 11 [Dbl Ronde] Wgt still on R starting RF body rotation ld W to Ronde, ronde L ft up out & dn, swvl RF XLIB of R leave R ft pntd twds LOD (W ronde XRIB of L, fwd L, fwd R to Fc/ROD) ld hnds jnd high & blnd to loose CP,-;
- 12 [Slo Curl] Trng body LF raise ld hnds swvl lady LF to Fc/LOD (W spirals LF on R ft extnd L ft fwd twds LOD),-; lwr ld hnds & raise trng arm straight up slowly palms dn trng ft pntd LOD for both,-;

13-16 RUN 2 & CHAIR; REC TO HIP RKS; W SYNC U/A TO FC; NEW YORKER 4 TO CP;

- 13 [Run 2 & Chair] Fwd R, fwd L, fwd R lowering into R knee trng hnds still up but with palms straightened & ld hnds jnd waist level,-;
- 14 [Rec to Hip Rks] Rec L trng to Fc, rk sd R rolling hip to wgt'd ft, rk sd L rolling hip to wgt'd ft to fcg ptr & wall,-; Note: bring trng hnds dn bhnd neck with sweeping motion on 1st Q then fc loop action on QS
- 15 [W Sync U/A {W: Q&Q&S}] Sd R, XLIF of R, sd R (W sd L trng ½ LF/sd R trng ½ LF, sd L trng ½ LF/sd R trng ½ LF, sd L to fc ptr,-) lowering ld hnds,-; Option for W: Sd L trng ½ LF, sd R trng ½ LF, sd L to fc ptr,-;
- 16 [Nykr in 4] XLIF trng to Fc/ROD, rec R trng to fc, stp sd L, rec sd R blndng to CP; 2nd time to LOP

END1+ SPOT TURN TO A; SIT LN & HOLD,,

- 1 [Spot Trn] XLIF trng ½ RF, rec R trng RF to fc, sd L jn ld hnds,-;
- [Lunge & Sit/Ln {&S}] Sm bk R lowering into R knee/extnd L ft fwd free arm up palm out,-;

RUNAROUND SUE

Choreographers: Ron & Ree Rumble, 43 Charles Ave, Lakehurst, NJ 08733 (732) 657-0212

e-mail: rrumble@concentric.net

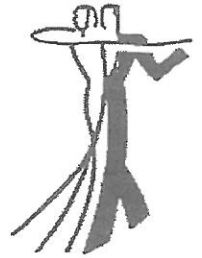
Record: STAR-138A (Flip "Hey Baby")

Available thru Palomino Records

Rhythm/Phase: Jive, Phase VI

Slow to suit

Sequence: INTRO ABC A(meas 1-8) D C A(meas 1-8) ENDING



INTRO

1 - 4 WT;; STP, CLAP (2X); VIN 3 & CLAP;

- 1-2. In OP pos LOD w/ no hnds jnd and L free for bth wt 2 meas;;
- 3-4. Stp sd L COH, clap, stp sd R Wall, clap; Sd L COH, XRIB of L (bth XIB), sd L COH, clap;

5 - 8 STP, CLAP (2X); VIN 3 & CLAP; CIRC SNAP 4 (W TRANS TO FC);;

- 5-6. Stp sd R Wall, clap, stp sd L COH, clap; Sd R Wall, XLIB of R (bth XIB), sd R Wall, clap;
- 7-8. Bth circ LF COH stepping fwd L, snap fingers of R hnd, fwd R cont LF circ, snap fingers of R hnd;
Fwd L cont LF circ to almost fc Wall, snap fingers of R hnd, fwd R to fc Wall,- (W fwd R cont LF circ to fc LOD, sm fwd L trng LF to fc ptr & COH) preparing to blend to CP;

PART A

1 - 4 CHASSE L & R; FALLAWAY THROWAWAY; -,-,AMERICAN BK SPN;;

1. {Chasse L & R} Chasse sd L/cl R, sd L, chasse sd R/cl L, sd R;
2. {Commence Fallaway Throwaway} Blending to SCP LOD rk bk L, rec R, chasse fwd L/R,L (W rk bk R, rec L, pickup R/L,R);
3. Chasse sd R/L,R (W chasse sd & bk L/R,L) to end in LOP fcg pos LOD; {Commence Amer Bk Spn} Rk apt L, rec R releasing jnd hnds and spinning ½ RF to fc RLOD (W does not trn) to end bth fcg RLOD w/ M IF of W;
4. {Fin Amer Bk Spn} Trpl in pl L/R,L spinning ½ LF on last stp to fc LOD, trpl in pl R/L,R (W trpl in pl R/L,R placing R hnd on M's bk and commence RF spn on last stp by pushing off M's bk, cont RF spn L/R,L to end fcg ptr) to end in LOP fcg pos LOD;

5 - 8 CHG PLCS L TO R; -,-,U/A LUNGE/SIT LINE & HOLD;; W OUT TO FC;

- 5-6. {Chg Plcs L to R} Rk bk L, rec R raising jnd ld hnds, chasse sd & fwd sm stp L/R,L trng ¼ RF to fc Wall (W rk bk R, rec L, chasse fwd R/L,R trng ¾ LF undr jnd ld hnds to fc M & COH); In LOP fcg pos chasse RLOD R/L,R {Commence U/A Lunge/Sit Line} Rk apt L, rec R;
7. {Fin U/A Lunge/Sit Line} Trng ¼ RF lunge sd L Wall raising jnd ld hnds and leading W to trn sharply LF undr ld hnds catching W w/ R hnd on her bk and lowering jnd ld hnds (W swvl sharply ½ LF on L ft & sit bk on R COH to end in Sit Line fcg Wall), hold rest of meas,-,-;
8. {W Out to Fc} Rec R leaving L ft in pl and leaving jnd ld hnds low, sip L trng ¼ LF to fc Wall, trpl in pl R/L,R (W fwd L Wall, fwd R trng ½ LF to fc ptr & COH, sm bk trpl L/R,L) to end in LOP fcg pos Wall;

9 - 11 CG HNDs BHD BK; -,-,CHG PLCS L TO R;;

9. {Commence Cg Hnds Bhd Bk} Rk apt L, rec R, trpl slgtly fwd L/R,L trng ¼ LF chg W's R hnd to M's R hnd on this trpl bhd his bk (W rk apt R, rec L, fwd R/L,R trng ¼ RF to fc M's bk);
10. {Fin Cg Hnds Bhd Bk} Slightly sd & bk R/cl L, sd R cont LF trn to fc COH chg to her R hnd in his L (W sd L/cl R, sd & bk L trng ¼ RF), {Commence Chg Plcs L to R} Rk apt L, rec R raising jnd ld hnds;
11. {Fin Chg Plcs L to R} Chasse sd & fwd sm stp L/R,L trng 1/4 RF to fc LOD (W chasse fwd R/L,R trng LF undr jnd ld hnds to fc M & RLOD), in LOP fcg pos chasse Wall R/L,R;

00-92

12 DBL WHP;; --, (SCP) RK TO PRTZL W/ CHOPPER EXIT;;

- 12-13. {Commence Dbl Whp} Rk apt L, rec R, chasse fwd L/R, L trng 1/4 RF to CP Wall; Trng 1 full revolution RF ovr next 4 stps XRIB of L, sd L, XRIB of L, sd L (W sd L, XRIF of L, sd L, XRIF of L) to CP Wall;
14. {Fin Dbl Whp} Sd chasse RLOD R/L, R preparing to blend to SCP LOD, {Commence Prtzi w/ Chopper Exit} In SCP LOD rk bk L, rec R commencing RF trn (W LF) to fc ptr;
- 15-16. {Fin Prtzi w/ Chopper Exit} Trng RF (W LF) chasse L/R, L leaving ld hnds jnd low to end bth fcg RLOD, cont RF trn (W LF trn) rk sd R LOD to end in bk-to-bk pos w/ M fcg COH leaving ld hnds jnd while also joining M's R & W's L, rec L; [Note: Leave all hnds jnd throughout this meas] M swvls slightly LF on L (W swvls upper bdy slightly LF on R) while commencing to raise M's L & W's R hnds to end M fcg RLOD and W fcg DLW, w/o changing wgt take jnd M's L & W's R hnds ovr W's head and bring them dwn in frnt of W's face to end w/ M's R & W's L hnds jnd bhd M and other jnd hnds in frnt of W, xfer partial wgt to R swvl 1/2 RF to fc LOD taking jnd M's L & W's R ovr M's head and lowering them in frnt of M to end w/ wgt on bth ft (W xfer partial wgt to L swvl slightly LF to fc LOD to end w/ wgt on bth ft), cont RF swvl transferring full wgt to R to fc Wall w/ R crossed ovr L (W cont LF swvl to fc COH transferring full wgt to L to end w/ L crossed ovr R) to low BFLY Wall;

PART B

1 - 4 CHASSE L & R; (SCP) RK, REC, TWO RT TRNG TRPLS; --, SLINGSHOT THROWOUT;;

1. {Chasse L & R} In CP Wall chasse sd L/cl R, sd L, chasse sd R/cl L, sd R;
- 2-3. {Rk, Rec, Two Rt Trng Trpls} Blending to SCP LOD rk bk L, rec R, trn 1/2 RF L/R, L; R/L, R to fc COH allowing W to trn a bit more than the M so that M ends fcg COH and W ends fcg RLOD in "L" pos, {Commence Slingshot Throwout} Still fcg COH lunge sd L RLOD (W fcg RLOD rk bk R LOD remaining in M's R arm), rec R sending W fwd RLOD;
4. {Fin Slingshot Throwout} Trng 1/4 LF trpl in pl L/R, L, chasse sd & fwd R/L, R (W chasse fwd RLOD R/L, R trng 1/2 LF to fc ptr & LOD, chasse sd & bk L/R, L) to LOP fc pos RLOD;
- 5 - 8 STOP & GO;; (R HNDS) ROLLING OFF THE ARM (TO FC WALL);;
- 5-6. {Stop & Go} Rk apt L, rec R, sm fwd chasse L/R, L (W rk apt R, rec L, chasse fwd R/L, R trng 1/2 LF undr jnd ld hnds on last stp) to end bth fcg RLOD w/ W on M's R sd and M's R hnd on W's bk; Rk fwd R, rec L, sm bk chasse R/L, R (W rk bk L, rec R, chasse fwd L/R, L trng 1/2 RF undr jnd ld hnds) to LOP fcg pos RLOD;
- 7-8. {Rolling Off the Arm} Joining R hnds rk apt L, rec R, chasse fwd L/R, L trng 1/4 RF to fc COH (W rk apt R, rec L, chasse fwd acrs frnt of M R/L, R trng 1/4 LF to fc COH in crook of M's R arm); Whl 1/2 RF stepping fwd R, L, trpl in pl R/L, R (W whl 1/2 RF stepping bk L, R, keeping R hnds jnd roll out of M's arm trng 1/2 RF L/R, L) to end fcg ptr & Wall w/ R hnds jnd;

PART C

1 - 6 TRPL WHL W/ SPNS;;;;; --, RK, REC;

- 1-6. {Trpl Whl w/ Spns} [Note: This fig commences w/ M fcg ptr & Wall and makes 2 full RF revolutions ovr 5 1/2 meas to end w/ M fcg ptr & Wall] W/ R hnds jnd rk apt L, rec R, trn RF twd ptr tch W's bk w/ L hnd chasse sd L/cl R, sd L (W rk apt R, rec L, trn LF away from ptr chasse sd R/cl L, sd R); Trn LF away from ptr chasse sd R/cl L, sd R to end bth fcg DRW w/ M IF of W commence full RF spn on last stp (W trn RF twd ptr tch M's bk w/ L hnd chasse sd L/cl R, sd L commence full LF spn on last stp), {Spn 2} Rel jnd R hnds and cont RF (W LF) spn in pl L, R to end bth fcg DRW w/ M IF of W and rejoining R hnds to continue the Trpl Whl; {3 Trpls} Trn RF twd ptr tch W's bk w/ L hnd chasse sd L/cl R, sd L (W trn LF away frm ptr chasse sd R/cl L, sd R), trng LF away from ptr chasse sd R/cl L, sd R (W trn RF twd ptr tch M's bk w/ L hnd chasse sd L/cl R, sd L); Trn RF twd ptr tch W's bk w/ L hnd chasse sd L/cl R, sd L to end

bth fcg DRC w/ W IF of M commence full LF spn on last stp (W trn LF away from ptr chasse sd R/cl L, sd R commence full RF spn on last stp) {Spn 2} Rel jnd R hnds and cont LF (W RF) spn in pl R, L to end bth fcg DRC w/ W IF of R and rejoining R hnds to continue the Trpl Whl; {2 Trpls} Trng LF away from ptr chasse sd R/cl L, sd R (W trn RF twd ptr tch M's bk w/ L hnd chasse sd L/cl R, sd L), trng RF twd ptr tch W's bk w/ L hnd chasse sd L/cl R, sd L (W trn LF away from ptr chasse sd R/cl L, sd R), to end bth fcg Wall w/ W IF of M w/ W commencing RF spn on last stp; {W Spn, Rk, Rec} Releasing jnd R hnds trpl in pl R/L,R (W RF free spn L/R,L) to LOP fcg pos Wall, rk apt L, rec R;

7 - 8 SIT & HOLD; FLK TWICE & FLEA HOPS;

7. {Sit & Hold} Lowering strongly into R leg pt L fwd twd ptr (bth pt fwd) w/ straight leg and R knee tucked bhd L knee, hold rest of meas,-,-;
8. {Flks} Quickly cl L to R while flking R fwd twd ptr, quickly cl R to L while flking L fwd twd ptr, {Flea Hops} On & ct hop on R moving slightly to L then tap L w/ no wgt beside R on downbeat, on & ct hop on R moving slightly to L then tap L w/ no wgt beside R on downbeat then hop again on & ct that preceeds the stp;

PART D

1 - 8 SANDSTP WHL;::::; SPANISH ARMS (2X);::;

- 1-5. {Sandstp Whl} [Note: This figs uses 5 meas of music and makes 1 full RF revolution ovr the first 3 ½ meas. Dbl hndhold is maintained throughtout PART D] Rk apt L, rec R, swvl RF on R tch toe of L beside R, swvl LF on R stp sd & fwd L (W rk apt R, rec L, swvl LF on L tch toe of R beside L, swvl RF on L tch heel of R beside L); Swvl RF on L tch R heel beside L, swvl LF on L XRIF of L, swvl RF on R tch toe of L beside R, swvl LF on R stp sd & fwd L (W swvl LF on L XRIF of L, swvl RF on R tch toe of L beside R, swvl LF on R stp sd & fwd L, swvl RF on L tch R heel beside L); Swvl RF on L tch R heel beside L, swvl LF on L XRIF of L, swvl RF on R tch toe of L beside R, swvl LF on R stp sd & fwd L (W swvl LF on L XRIF of L, swvl RF on R tch toe of L beside R, swvl LF on R stp sd & fwd L, swvl RF on L tch R heel beside L); Swvl RF on L tch R heel beside L, swvl LF on L XRIF of L to end fcg Wall in BFLY (W swvl LF on L XRIF of L, swvl RF on R tch toe of L beside R) [Note: The rest of this fig is done in BFLY Wall w/ no rotation arnd ptr] swvl RF on R tch toe of L beside R, swvl LF on R tch heel of L beside R (W swvl LF on R stp sd & fwd L, swvl RF on L tch R heel beside L); Swvl RF on R XLIF of R (W swvl LF on L XRIF of L), swvl LF (W RF) on L tch toe of R beside L, swvl RF (W LF) on L tch heel of R beside L, swvl LF on L XRIF of L (W swvl RF on R XLIF of R) to BFLY Wall;
- 6-8. {Spanish Arms} In BFLY Wall rk apt L, rec R, trng W LF undr jnd ld hnds chasse fwd L/R,L trng RF ¼ (W rk apt R, rec L, chasse fwd R/L,R twd M trng ¼ LF undr ld hnds) end in WRP fcg RLOD jnd ld hnds high above W's head; Trng W RF by pulling R hnd chasse R/L,R in pl trng ¼ RF (W chasse L/R,L almost in pl trng RF) to BFLY COH, {Spanish Arms} Rpt prev fig to end fcg ptr & Wall preparing to jn R hnds;;

ENDING

1 - 5 SANDSTP WHL;::::;

- 1-5. Rpt meas 1-5 of PART D;::::;

6 - 10 RK APT & WRP W/ TWO TRPLS; -,-,RK, REC; PRESS FWD,-,BDY RIPPLE; -,-,W ROLL OUT & LUNGE APT;;

- 6-7. {Rk Apt & Wrp} In BFLY rk apt L, rec R, trpl in pl L/R,L raising M's L & W's R hnds commence to trn W LF twd M's R sd; Trpl in pl R/L,R cont to trn W LF twd M's R sd to WRP bth fcg Wall, rk bk L, rec R;
8. Press L ft fwd Wall w/ partial wgt keeping bdy tall,-,commence 4 ct bdy ripple,-;
- 9-10. Cont bdy ripple,-,M hlds for 2 bts releasing M's L & W's R hnds (W roll RF RLOD R,L) to end in OP bth fcg Wall,-; Lunge sd L LOD (W lunge sd R RLOD) to end looking at ptr w/ bodies fcg Wall and free arms xtnded to sd,-,-,-;

00-94



SAME OLD SATURDAY NIGHT

Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr. Jacksonville, FL 32244 904/771-2761

(10/15) 4860 E. Main St. D-72, Mesa, Az 85205 602/830-6429 e-mail diamondtrn@aol.com

Record: Available from Palomino (Flip Costumbres - For Educational Use Only) PHASE VI Foxtrot

Sequence: INTRO - A - B - C - B - END

SPEED - Slow for Comfort (Rel. 7/00)

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

INTRO

Meas:

1-4 SIDE BY SIDE POS (W ON M'S RT SD) FC DLW L FT FREE FOR BOTH W 1 MS; BASKETBALL TURN;; SAILOR SHUFFLE & SD DRAW TCH TO ESCORT DLW:

1-2 L ft free Side by Side fc DLW wt 1 ms; [basketball trn] Fwd L trn RF ½, -, rec R, -;

3-4 Fwd L trn RF ½, -, rec R to sd by sd fc DLW, -; [sailor shuffle & sd draw] XLIB of R/sd R, sd L, sd R, - draw L to R tch to escort pos DLW;

q&q

5-8 STEP KICK TWICE; W ROLL LF TO EXTEND SHAD DLW; X CHECK REC RONDE; X BEH & UNWIND CP/LOD;

qqqq; qqs 5-6 [step kicks] Escort pos step fwd L, kick R, fwd R, kick L; [w roll] Fwd L, fwd R, fwd L (W roll LF L,R,L to shad pos), -;

ss 7-8 [x check ronde] XRIF of L, -, rec L, ronde R beh L; [unwind] XRIB of L, -, unwind RF to CP/LOD;

PART A

1-4 3 STEP; CURVE FEATHER; CONT BK FEATHER SCAR DRW;;

1-2 [3 step] Fwd L, -, fwd R, fwd L; [curve fea] Fwd R comm RF trn, -, cont trn fwd L, sm step fwd R (W bk L, -, trn RF bk R, bk L) BJO/DRW;

3-4 [cont bk fea scar] Bk L well under body, -, bk R, bk L comm upper body trn LF BJO/DRW; bk R passing through CP, -, bk L, bk R check blend to SCAR/DRW;

5-8 X SWIVEL LINK SCP; PROM RUN; BIG TOP; CONTRA CHECK TO RT LUNGE;

5-6 [x swvl lnk] Fwd L swvl LF, -, fwd R slight RF trn with slight hovering action, fwd L (W bk R swvl LF, -, bk L swvl RF with slight hovering action, fwd R) to SCP/DLC; [prom run] SCP/DLC Fwd R lead W to trn LF, fwd L, fwd R, fwd L (W fwd L trn LF to fc ptr, sd & bk R to BJO, bk L comm RF trn, cont RF trn sd & fwd R) SCP/DLC;

qqqq

7-8 [big top] Thru R trn LF keep L ft tucked in bk of R, -, cont LF trn chg wt to L, slip bk R on toe small step (W thru L commence LF trn, -, sd & fwd R arnd M cont LF trn on toe, slip fwd L); CP/DLW; [contra chk rt lng] Flex R knee fwd L slight LF trn with X thighs R shoulder lead comm RF upper body, -, rise on L sd & fwd R extend with R sd stretch (W flex L knee bk R look well to L trn RF, - rise on R sd & bk L extend), - DLW;

ss

9-12 CHG SWAY & SWITCH; CURVE FEATHER; BK RT CHASSE; FWD TO TUMBLE TURN;

9-10 [chg sway & switch] chg sway to L sd stretch, -, trn RF rec L, - DRW; [curv fea] Fwd R comm RF trn, -, cont trn fwd L, fwd R (W bk L, -, trn RF bk R, bk L) BJO/DRC;

ss

sq&q 11-12 [Rt chasse] Bk L comm RF trn, -, sd R/cl L, sd R (W fwd R comm RF trn, -, sd L/cl R, sd L) CP/LOD; [tumble] Fwd L, -, fwd R comm LF trn rise to ball of ft, cont turn fwd on ball of L ft & lower (W bk R, -, bk L comm LF trn rise to ball of ft, cont trn bk on ball of R ft & lower) DRC;

qqs

13-16 DRAW OVERSWAY; LINK SCP/DLW; OP NAT'L TURN; OUTSD SWIVEL P/U CP/LOD;

13-14 [draw oversway] Bk R comm LF trn, -, cont trn sd L with strong L side Stretch CP/WALL, -;

[link] Cl R to L chg sway to R sd stretch, -, rise on R, fwd L SCP/DLW;

15-16 [op nat trn] Comm RF trn fwd R, -, sd L, bk R (Fwd L, -, fwd R bet ptr feet, fwd L) BJO/DRC; [outsd swvl p/u] Comm RF upper body trn rec bk L

ss

lead W to swivel RF, -, comm LF upper body trn fwd R (W fwd R swivel RF, -, fwd L trn LF to fc ptr) CP/LOD, -;

PART B

1- EXTENDED WEAVE;; TRAVELING HVR TELE;;

1-2 [ex weave] Fwd L, sd & bk R, bk L, bk R; bk L, bk R comm LF trn, sd & fwd R, fwd R BJO/DLW;

qqqq

qqqq 3-4 [trav hvr x] Fwd L, -, fwd & sd R comm RF upper body turn rising slightly with hovering action, fwd L (W bk R, -, sd & bk L comm RF upper body turn rising with slight hovering action, sd & bk R) BJO; Fwd R outsd ptr, fwd L, fwd R, fwd L (W bk L, R,L,R) end BJO;

00-95

5-8 NAT'L PREP; SM FT LUNGE; OUTSD SWIVELS; TELESPIN END CP/LOD;

- 5-6 [nat prep] Fwd R turn RF, -, cl L cont RF trn to fc COH, with strong Rt sd stretch pt R (W bk L comm RF trn, -, cl R to L with strong LF side stretch, cl L; [sm ft lng] maintaining Rt sd stretch transfer wgt to R, -, -, (W bk R well under body, -, -, -) fc COH;
- 7-8 [outsd swivs] M hold rotate upper body LF, -, rotate upper body RF w/strong RT sd stretch, - (W rec L swivel LF, -, fwd R swivel RF, -,)SCP/ROD; [telesp end] Hold comm LF upper body trn, -, rec L spin LF fc LOD, cl R (W rec L trn LF to CP, -, bk R spin LF, cl L) CP/LOD;

9-12 CURVING 3; BK CURV 3; FWD RT LUNGE & EXTEND; PT FWD & BK;

- 9-10 [curv 3] Fwd L comm LF upper body trn, -, fwd R cont LF trn, fwd L; [bk curv 3] bk R trn LF, -, bk L cont trn, bk R CP/DLW;
- 11-12 [rt lunge] Sd & fwd R DW with R sd stretch, -, extend; [pt fwd & bk] chg stretch to L sd stretch pt L fwd, -, chg stretch to R sd stretch pt L bk, -;

13-16 BK RT CHASSE; FWD TO TUMBLE TURN; THROWAWAY; LINK SCP/DLW;

- sq&q 13-14 [bk R chasse] Bk L trn RF, -, cont trn sd R/cl L, sd R (W Fwd R trn RF, -, cont trn sd L/cl R, sd L)CP/DRW; [tumble] Fwd L, -, fwd R comm LF trn rise to ball of ft, cont turn fwd on ball of L ft & lower (W bk R, -, bk L comm LF trn rise to ball of ft, cont trn bk on ball of R ft & lower) CP/DLW;
- 15-16 [throwaway] Bk R trn LF, -, sd L cont trn to fc DLC relax knee cont LF upper body trn extend R (W fwd L comm LF trn, -, cont trn sd R swivel LF on R draw L past R & extend L) DLC, -; [link] Comm RF upper body trn, -, cont trn cl R to L w/hovering action leading W to step sd, sd & fwd L (W swivel RF on R ft, -, sd L w/hovering action, cont trn sd & fwd L) SCP/DLW;

PART C**1-4 NAT FALLAWAY CK; SL OUTSD SWIVEL; HEEL PULL ZIG ZAG; OUTSD SPN;**

- qqqq 1-2 [nat fall ck] SCP/DLW Fwd R comm RF upper body trn, sd & bk L, cont trn sd & bk R, bk L well under body w/slight Rt sd stretch (W fwd L, fwd R bet ptrs feet trn RF, sd & bk L, bk R well under body) SCP/ROD;
- s --- [sl outsd swlv] Fwd R slight LF upper body trn, -, -, - (W Fwd L swivel LF, -, -, -);
- 3-4 [zig zag] Comm RF body trn bk L, cont trn on L pull R heel cl R to L SCAR, comm LF upper body trn fwd L, cont LF trn sd & bk R to BJO/DRC, [outsd spn] Comm RF trn replace wgt to L, -, fwd R arnd ptr spin RF, bk L cont trn (W comm RF trn fwd R arnd ptr, -, cl L to R on toes for toe spin RF, fwd R bet ptr feet) CP/DLC;

5-8 RUDOLPH RONDE & SLIP; 3 STEP; FEATHER; BIG CHG OF DIR;

- 5-6 [rud ronde slip] Fwd R small step strong body trn RF fc LOD flex R knee causing L to tuck beh R thighs crossed, -, rec L, slip R bk (W sd & bk L flex knee ronde R leg CW, -, XRIB to SCP, trn LF on R fwd L) CP/LOD; [3 step] Fwd L, -, fwd R, fwd L;
- 7-8 [fea] Fwd R, -, fwd L, fwd R to CBJO/LOD; [big chg dir] Comm LF upper body trn fwd L, -, cont LF trn sd & bk R CP/DCR, draw L to R (W bk R, -, trn LF. Sd & fwd L, draw R to L) CP/DCR;

REPEAT B**1-15 1-15 REPEAT MEAS 1 – 15 PART B;,,,,,,,,,,,,;****16 RECOVER W TRN/TRANS TO SKATERS;**

- s 16 [rec trans skaters] rotate upper body RF raise ld hds to allow W to turn under LF, -, close R to L, - (W rise on R trn LF under jnd ld hds skaters pos Wall, -, cl L, sd R) SKATERS/WALL;
- (sq q)

ENDING**1-4 (SAME FT WORK)L FT RONDE & VINE 7;; R FT RONDE & FT VINE 7;;**

- qqqq 1-2 [vn 7] Ronde L CCW XLIF of R, sd R, XLIF of R, sd R; XLIF of R, sd R, XLIF of R, -;
- qqs 3-4 [ft vn 7] Ronde R CCW XRIF of L, sd L, XRIB of L, sd L, XRIF of L, sd L, XRIB of L SD BY SD/FC WALL;
- 5-8 **BB TURN; SAILOR SHUFFLE & SD DRAW L; STEP KICK TWICE; W ROLL ACROSS;**

5-6 Repeat meas 2 & 3 of Intro;;

7-8 Repeat meas 4 & 5 of Intro;;

9-10 BOTH X CHECK REC RONDE; SD LUNGE;

- 9-10 [x chk rec ronde] XRIF of L, -, rec L, ronde R CW XRIB of L; [lunge] Lunge sd L with strong LF side stretch, -, -;

00-96
SHALL WE QUICKSTEP

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313
RECORD: Special Press (Flip "Heavenly Waltz") Available from choreographer or Palomino
SILENCE: Intro, A, B, Int, A, B, Int, C, B, Ending **RHYTHM:** Quickstep **SPEED:** 44-45 rpm
PHASE: VI **FOOTWORK:** Described for man - woman opposite (or as noted) **DATE:** 7/21/00

INTRO

1 - 4 WAIT; LADY SLOW UNWRAP TO; APART POINT; TOGETHER TO CLOSED (DW);

- 1 - Wait 1 measure in WRAP POS FCING DLC lead foot free for both;
(SS) 2 - Hold but release lead hand hold to lead W to unwrap RF (trng RF sd & fwd R,-, cont RF trn sd & bk L,-);
S-- 3 - Trng body slightly RF sd apart L (R),-, leave R (L) ft in place and point it towards W,-;
S-- 4 - Trng slightly RF (LF) step together R,-, touch L to R to CP DLW,-;

PART A

1 - 5 1/4 TRN DOUBLE CHASSE:-, w/PROGRESSIVE DOUBLE CHASSE CHECKED FOR:-;

- SS 1 - Fwd L,-, fwd R comm RF trn,-;
QQQQ 2 - Cont slight RF trn sd L, cl R to L, sd L, cl R to L to CP DRW;
SS 3 - Sd & slightly bk L completing 1/4 trn double chasse,-, bk R comm LF trn,-;
QQQQ 4 - Cont LF trn sd L pointing L toe DLW, cl R to L, sd L, cl R to L slight LF body trn;
SS 5 - Sd & slightly fwd L,-, fwd R checking to BJO DLW,-;

6 - 9 TOPSPIN AND CHECK;- , BACK;-; BACK LOCK BACK; RUNNING FINISH;

- SQQ 6 - Trng LF bk L RLOD,-, cont LF trn bk R, cont slight LF trn sd L;
SS 7 - Fwd R checking to BJO DRC completing topspin and total of 1/2 LF trn,-, bk L,-;
QQS 8 - Bk R, XLIF of R, bk R still in BJO DRC,-;
SQQ 9 - Bk L comm RF trn,-, cont RF trn sd & slightly fwd R pointing R toe to LOD between W's feet in CP, fwd L trng body slightly RF with L sd leading preparing to dance outside ptr on next step;

10 -12 MANUV SIDE CLOSE; HESITATION CHANGE w/SPLITS:-;

- SQQ 10 - Fwd R outside ptr comm RF trn,-, cont RF trn sd L, cl R to L to CP RLOD;
SS 11 - Bk L comm RF trn,-, cont RF trn sd R,-;
--QQ 12 - Draw L to R to end CP DLC,-, feet together wgt on R (L) and pressure wgt on L (R) with a very slight springing action split the feet apart by moving R ft to R and L ft to L, with a slight springing action bring the feet together again ending with wgt on R (L);

PART B

1 - 4 DOUBLE REVERSE (LOD):-, OK OPEN REVERSE:-; BK,-, RIGHT TIPPLE CHASSE;

- SS 1 - Fwd L DLC comm LF trn,-, cont LF trn sd R (cl heel trn),-;
--S(QQS) 2 - Cont LF trn touch L to R (cont LF trn sd & slightly bk R, XLIF of R) to CP LOD,-, fwd L comm LF trn,-;
QQS 3 - Cont LF trn sd R, bk L to BJO almost RLOD, bk R completing quick open reverse preparing W to dance outside on next step,-;
SQQ 4 - Bk L comm RF trn,-, w/slight R sway cont RF trn sd R, cl L to R then lose sway;

5 - 9 - , RUMBA CROSS; HAIRPIN; RUNNING FINISH; FWD;-; TIPPLE CHASSE TO;

- SQQ 5 - Cont slight RF trn sd & fwd R completing bk tipple chasse to CP LOD,-, strong step fwd L comm RF trn, XRIB of L fcing wall;
SS 6 - Cont RF trn sd & slightly bk L pivot 1/2 RF completing rumba cross to CP LOD,-, fwd R comm RF trn,-;
QQS 7 - Cont RF trn fwd L w/L sd leading, cont sharp RF trn fwd R to BJO almost RLOD completing hairpin, bk L comm RF trn,-;
QQS 8 - Repeat QQ of meas 9 Part A to complete running finish,-, fwd R outside ptr comm RF trn,-;
QQS 9 - With L sway cont RF trn sd L, cl R to L then lose sway, cont slight RF trn sd & bk L to CP DRW completing fwd tipple chasse,-;

10 -14 V-6:-; MANUV SIDE CLOSE; & PIVOT TO,-, RUDOLPH RONDE AND SLIP:-;

- QQS 10 - Bk R w/R sd leading, XLIF of R, bk R,-;
SQQ 11 - Bk L (fwd R outsd ptr),-, bk R comm LF trn, cont LF trn sd & slightly fwd L toe pointing DW completing V-6;
SQQ 12 - Fwd R outside ptr comm RF trn,-, cont RF trn sd L, cl R to L to CP RLOD;
SS 13 - Bk L LOD toe turned in pivot 1/2 RF,-, now keeping L ft back fwd R between W's feet flexing R knee while trng body slightly RF (bk L flexing L knee and swing R ft up and out in a circular clockwise ronde movement while trng RF on L ft to SCP),-;
--QQ 14 - Cont slight RF body trn leading W's ronde ft back,-, bk L in SCP comm LF trn, cont trng W square slip back R (bk R in fallaway pos comm LF trn, cont LF trn now square to M slip fwd L) to CP DLC;

SHALL WE QUICKSTEP (Page 2)

INTERLUDE**1 - 6 VIENNESE TURN 3::: BACK TURN LEFT,-, CHASSE TAP,-, -, CHASSE RIGHT TO FLICKER,-::**

SQQ 1 - Fwd L DLC comm LF trn,-, cont LF trn sd R, XLIF of R (cl R to L) to CP DRC;

SQQ 2 - Cont LF trn bk R LOD,-, cont LF trn sd L, cl R to L (XLIF of R) to CP DLW;

SQQ 3 - Cont LF trn fwd L LOD,-, cont LF trn sd R, XLIF of R (cl R to L) to CP DRC;

SQQ 4 - Cont LF trn bk R LOD,-, cont LF trn sd & slightly fwd L pointing L toe DLW, cl R to L to CP DLW;

Q-QQ 5 - Sd L, with L sway tap R ft behind L, lose sway sd R, cl L to R;

Q-&Q&Q 6 - Sd R, touch L to R w/pressure wgt, turn heels out/heels together, turn heels out/heels together now wgt on R (L) ft still CP DLW;

PART C**1 - 4 FWD,-, TO TRNG CROSS CHASSE: CHASSE REVERSE TURN; HOVER CORTE SLOW,-::**

SQQ 1 - Fwd L,-, sd & slightly fwd R trng LF, cont slight LF trn cl L to R;

SS 2 - Fwd R completing cross chasse to BJO DLC,-, fwd L comm LF trn blending to CP,-;

QQS 3 - Cont LF trn sd R, cl L to R completing chasse reverse turn to CP RLOD, bk R comm LF trn,-;

SS 4 - Cont LF trn sd & slightly fwd L pointing L toe to DLW,-, sd & slightly back R preparing for W to step outside;

5 - 8 BACK,-, TO OPEN FINISH; SLOW TELEMARK TO BJO,-:: MANUV SIDE CLOSE;

SQQ 5 - Bk L DRC (fwd R outside ptr) to BJO DLW,-, bk R comm LF trn blending to CP, cont LF trn sd & slightly fwd L;

SS 6 - Fwd R outside ptr completing open finish to BJO DLC,-, fwd L comm LF trn blending to CP,-;

SS 7 - Cont LF trn sd R (cl heel trn),-, sd & slightly fwd L pointing L toe DLW;

SQQ 8 - Repeat meas 10 of Part A;

9 - 12 RUNNING RIGHT TURN:: HESITATION CHANGE w/SPLITS::

SS 9 - Bk L LOD toe turned in pivot 1/2 RF,-, cont RF trn fwd R LOD strong step heel to toe rising,-;

SS 10 - Cont RF trn sd L (cl heel turn),-, cont slight RF trn bk R LOD w/R sd leading preparing for W to step outside,-;

SS 11 - Repeat meas 11 of Part A except W's first step is outside ptr in BJO;

--QQ 12 - Repeat meas 12 of Part A;

ENDING**1/2 CONTRA CHECK,-.**

-Q 1/2 - Lower from flicker wgt on R (L), fwd L in contra body movement to contra check position and hold,

NOTE: Timing on side of measure refers to actual weight changes.

"SWINGIN' ON A STAR"

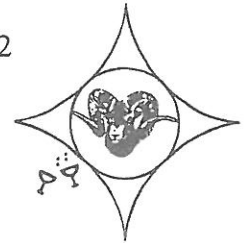
Choreographer: Irv & Betty Easterday, 18723 Dover Drive, Hagerstown MD 21742

Phone: 301-733-0960 / email: Roundarama@aol.com

Music: S.T.A.R. (Flip: "When Can I Touch You") Released 7/2000

Rhythm: Cha Cha Soft Phase VI 44 RPM

Sequence: INTRO A B A B C A END Timing 123&4 unless noted

**MEAS****1 - 4****INTRO****WAIT; OP HIP TWIST; OVERTRN FAN; CHK & TRN LF :**

1 - 2 [WAIT] LOP M fac ptr & WALL M's L & W's R free wait; [OP HIP TWIST] Fwd L, rec R, XLIB/cl R, sd L (W bk R, rec L, fwd R twd M's R sd/cl L swivel 1/4 RF, fwd R twd LOD);

3 - 4 [OVERTRN FAN] Bk R, rec L, in pl R/cl L, R (W fwd L twd LOD, fwd R spiral 3/4 LF under jnd hds, cont 1 full LF trn under jnd hds L/R,L) end tandem M behind W lead hds jnd both ptrs fac WALL; [CHK & TRN LF] M fwd L lead W fwd, release L hddld take W's R wrist with his R hd to check her progression rec R trng LF, fwd L twd COH cont LF trn end fac WALL, bk R (W fwd R twd WALL checking, rec bk L trn RF, cont RF trn fwd R twd WALL, cont RF trn end fac COH bk L) ptrs fac about 5 ft apart;

1234

PART A**1 - 4****OP BRK; HOOK & UNWIND; SD WALK; LOWER XIF UNWIND;**

1 - 2 [OP BRK] Ptrs fac 5 ft apt L raise both arms palms out, rec R, fwd L/lk RIB, fwd L (W apt R, rec L, fwd R/lk LIB,R) end about 1 ft apt no hds jnd M fac ptr & WALL; [HOOK & UNWIND] XRIF of L (W XLIF of R), take wgt on R, slowly unwind LF 1 full turn (W RF) -,- end M fac ptr & WALL;

3 - 4 [SD WALK] No hds jnd sd L, cl R, sd L/cl R, sd L; [LOWER XIF UNWIND] Lower into L leg slowly XRIF of L (W XLIF of R), take wgt on R stay low slowly unwind 3/4 LF (W RF) -,- rise to end LOP ptrs fac RLOD M's L & W's R hds jnd;

12 - -

12 - -

5 - 8**SWITCH CROSS; FWD ROLL RF SD DRAW; CL L - CUCARACHA****- APT REC TRN PRESS L - HIP LIFTS ;:**

5 - 6 [SWITCH CROSS] Ptrs LOP fac RLOD trn LF sd L to fac ptr check, rec R, XLIF of R/sd R, XLIF of R end LOP ptrs fac RLOD; [FWD ROLL RF SD DRAW] Fwd R, fwd L trn RF release hddld, cont RF trn fac ptr sd R, draw L to R end low BFLY fac WALL;

7 - 8 [CL L - CUCARACHA - APT REC TRN PRESS L - HIP LIFTS] Low BFLY M fac WALL close L to R, sd R/ rec L, cl R to L, apt L/rec R comm RF trn/release M's R & W's L hds; fwd L twd RLOD to PRESS LINE end ptrs LOP fac RLOD, raise free hd up lift M's L & W's R hips, lift, lift;

1234

12&34&1234

PART B**1 - 4****NEW YORKER; ADV ALEMANA END FAC COH; ADV HIP TWIST; HOLD (W FT SWIVELS) REC;**

1 - 2 [NEW YORKER] LOP ptrs fac RLOD fwd L, rec R trn 1/4 LF to fac ptr, sd L/cl R, sd L; [ADV ALEMANA END] Lead hds jnd XRIB of L trng 1/8 RF, sd L cont RF trn to fac COH, cont trn in place R/L,R (W comm RF trn fwd L under jnd lead hds, cont trn fwd R, cont trn fwd L/lk R, fwd L) end BJO M fac COH;

3 - 4 [ADV HIP TWIST] CP M fac COH fwd L, rec R, XLIB/cl R, strong sd L (W trn 1/2 RF bk R, rec L trn 1/2 LF, fwd R outside ptr/cl L, sd R swivel 1/4 RF) end loose CP M fac COH W fac RLOD; [HOLD (W FT SWIVELS) REC] M hold,-,-, rec sd R (W fwd L twd RLOD, tch R to L swivel 1/8 LF, swivel RF/ swivel LF, swivel RF wgt remains on L ft thruout) end momentary SCP ptrs fac RLOD;

- - - 4 (123&4)

"SWINGIN' ON A STAR"

Page 2 of 3

- 5 - 8** **BFLY SYNC BK VINE 7; SIT/KICK FWD CHA; FWD ROLL RF FAC CHA; HD TO HD PT;**
- 1&2&3&4 5 - 6 [BFLY SYNC BK VINE 7] Blend BFLY COH XLIB/sd R, XLIF/ sd R, XLIB/sd R, XLIF (W XRIB/ sd L, XRIF/sd L, XRIB/ sd L, XRIF); [SIT/KICK FWD CHA] Release M's L & W's R hds blend to OP ptrs fac RLOD sit bk R/ kick L fwd twd RLOD, rec fwd L, fwd R/lk LIB, fwd R (W sit bk L/ kick R fwd, fwd R, fwd L/ lk RIB, fwd L);
- 1&23&4 7 - 8 [FWD SPIRAL FAC CHA] OP fac RLOD fwd L spiral RF (W spiral LF), cont trn fwd R twd RLOD to BFLY fac ptr & COH, sd L twd RLOD/cl R to L, sd L; [HD TO HD PT] Release M's R & W's L hddld break bk R to fac LOD, rec L to fac ptr, in momentary BFLY pt sd R twd LOD,-;
- 123-
- 9 - 12** **HD TO HD; REV UNDERARM APT CHA; NATL TOP FAC LOD; TRN AWAY 2 BRK APT REC;**
- 9 - 10 [HD TO HD] Release BFLY break bk R to fac LOD, rec L to LOP fac ptr, sd R/cl L, sd R; [REV UNDERARM APT CHA] trn RF fwd L twd LOD raise M's L & W's R jnd hds leading the W twd LOD, rec R, bk L/cl R, fwd L (W fwd R twd LOD spiral LF underarm trn, cont trn L to fac ptr & RLOD, bk R/ cl L, fwd R) end CP M fac DLW;
- 11 - 12 [NATL TOP FAC LOD] CP comm RF trn XRIB of L, sd L cont trn, XRIB of L/ sd L, cl R (W comm RF trn sd L, XRIF of L cont trn, sd L/XRIF of L cont trn, sd L) end SCP fac LOD prepare to release hddld; [TRN AWAY 2 BRK APT REC] Release all hddld fwd & sd L apt twd DLC comm LF trn, fwd R twd COH spiral 1/2 LF, brk bk L, rec fwd R twd WALL (W fwd & sd R DLW, fwd L twd WALL spiral 1/2 RF fac COH, brk bk R, rec fwd L) end M fac ptr & WALL approx 5 ft from ptr;
- 1234
- 13-16** **DBL SPOT TRN MERENGUE ACTION;; FAC-TO-FAC CHA TRN, BK-TO-BK CHA; APT TRN PRESS;**
- 1234 13- 14 [DBL SPOT TRN MERENGUE ACTION] M fac WALL 5 ft apt fwd L bent knee trn 1/2 RF fac COH (W LF fac WALL), rec fwd R straight leg, fwd L bent knee trn 1/2 RF fac WALL (W LF fac COH), rec fwd R straight leg; REPEAT ACTION MEAS 13;
- 1234
- 1&23&4 15 - 16 [FAC-TO-FAC CHA TRN, BK-TO-BK CHA] Apt from ptr sd L/ cl R to L, sd L trn 1/2 LF fac COH, sd R/ cl L to R, sd R; [APT TRN PT] Bk-to-Bk fwd L twd COH, fwd R trn 1/2 LF to fac WALL, pt L fwd (W fwd R twd WALL, fwd L trn 1/2 RF, press R fwd).-;
- 123-

PART C

- 1 - 4** **PROG SINGLE CUBAN BRK; CURL TRANS SKTRS; SAME FT SINGLE CUBAN BRK; SINGLE CUBAN, PRESS BODY RIPPLE;**
- 1&23&4 1- 2 [PROG SINGLE CUBAN BRK] No hds held prog fwd twd ptr XLIF of R/rec R, sd L, prog fwd twd ptr XRIF of L/ rec L, sd R (W XIF & prog also) join M's L & W's R hds; [CURL TRANS SKTRS] LOP M fac WALL fwd L, rec R, cl L, cl R lead W LF under raised jnd hds (W bk R, rec L, fwd R/cl L, fwd R swivel 1/2 LF under jnd hds) release M's L & W's R hddld end SKTRS ptrs fac DRW;
- 1234 (123&4)
- 1&23&4 3 - 4 [SAME FT SINGLE CUBAN BRK] SKTRS ptrs fac DRW BOTH L FT FREE XLIF of R/rec R, sd L, XRIF of L/rec L, sd R; [SINGLE CUBAN, PRESS BODY RIPPLE] XLIF of R/ rec R, sd L trn 1/8 RF to L SKTRS fac RLOD press R fwd/ripple body upward, cont ripple;
- 1&23&4

"SWINGIN' ON A STAR"

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5 - 8 SKTRS CHASE 7;; SAME FT SINGLE CUBAN BRK; BK AWAY TRANS;

1234 5 - 6 [SKTRS CHASE 7] L SKTRS fac RLOD both R ft free fwd R twd RLOD swivel 1/2 LF end SKTRS ptrs fac DLW, fwd L, fwd R, fwd L swivel 1/2 RF to L

1234 SKTRS ptrs fac RLOD (W on outside of circle); fwd R, fwd L, fwd R swivel 1/2 LF to SKTRS ptrs fac DLW, pt L fwd twd DLW;

1&23&4 7 - 8 [SAME FT SINGLE CUBAN BRK] SKTRS fac DLW both L ft free XLIF of R/rec R, sd L, XRIF of L/rec L sd R; [BK AWAY TRANS] XLIF of R release hddld,

1234 (123&4) bk R twd COH, bk L, bk R (W XLIF of R, rec R trn LF to fac ptr, bk L twd WALL/ lk RIF of L, bk L) end 5 ft apt M fac ptr & WALL;

END**1 NEW YORKER CHKD TO LUNGE;**

123- 1 [NEW YORKER CHKD TO LUNGE] LOP ptrs fac RLOD rec fwd L, rec R trn 1/4 LF to fac ptr, lunge sd L twd LOD lead hds jnd out twd LOD and free hds twd RLOD,-;

00-101

THE KISS

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane, WA 99206 (509)928-5774
E-MAIL ADDRESS: dechenne@cet.com
RECORD: Contact Choreographer or Palomino Records SPEED: Slow for Comfort
PHASE RATING: Phase V Tango
FOOTWORK: Opposite Except Where Noted
SEQUENCE: Intro, A, B, A, B(mod 1-19 to CP), Bridge, C, Tag
RELEASE DATE: July 2000

INTRO

- 1-4 WAIT PICKUP NOTES AND 1 MEAS; DOBLE CRUZ;; BACK TWINKLE;
- 1 In Shdw fcg DW L ft free for both left hnds joined & M's right hnd on W's right shldr blade
W's right hand extended to sd wait pickup notes & one meas;
- SQQ 2-3 {Doble Cruz} Shdw pos fwd L to LOD,-, thru R, sd L LOD; XRIB of L, ronde L, XLIB of R,
QQQQ bk R still in Shdw pos;
- QQS 4 {Bk Twinkle} Bk L, clo R to L to fc DW, tap L sd & fwd twd LOD,-;

PART A

- 1-13 CHASE;,,, SYNCOPATED CHASSE TO RIGHT LUNGE;,,, TURN & KICK; REVERSE SWIVEL;
LEFT WISK; UNWIND IN 4; OUTSIDE SWIVEL & PICKUP; TANGO DRAW; WALK 2; REVERSE
TURN WITH LEG LINE; BACK WALK 2 WITH LEG LINE; OPEN FINISH WITH GANCHO;
DOUBLE GANCHO;
- SQQQQ 1-,, {Chase} Sd & fwd L,-, fwd R, fwd L; Sharp RF trn ¼ chk fwd R, rec bk L trn RF 1/8 to
fc DRC,
- Q&Q&S 2-,, {Syncopated Chasse to Rt Lunge} Sd R/clo L, sd R/clo L; Sd & fwd R checking travel allowing
W to take slightly larger sd & fwd R giving slight LF rotation causing W to trn slightly LF
to a "L" pos W looking at M,-,
- QQ 3 {Turn & Kick} Take joined left hnds over M's head with slight body rise causing W to kick L ft
fwd, lower joined left hnds behind M's head & W lower L ft to floor no wt chng;
- &QQS 4 {Reverse Swivel} M trn LF taking W to CP RLOD no wt chng/fwd L comm LF trn, fwd & sd R
cont LF trn, bk L well under body leading W to swivel to SCP LOD,- (W fwd L trng LF to CP fcg
M/bk R, clo L to R with heel trn, fwd R outside M & swivel RF to SCP,-);
- QQS 5 {Left Wisk} Thru R, sd L, XRIB of L,-(W thru L, sd R, XLIB of R,-);
- QQQQ 6 {Unwind in 4} With left sd body stretch lead W to unwind M RF no wght chng, cont RF trn no
wght chng, cont RF trn to LOD no wght chng, lead W to BJO (W fwd R keeping head right
comm RF unwind, fwd L, fwd R, fwd L outside M to BJO);
- SS 7 {Outside Swivel & Pickup} Bk L trng body RF,-, thru R to CP LOD,-(W fwd R outside M swivel
RF to SCP,-, fwd L trn LF to CP,-);
- QQS 8 {Tango Draw} Fwd L, fwd & sd R, draw L to R,-;
- SS 9 {Walk 2} Fwd L,-, fwd & slight sd R,-;
- QQS 10 {Reverse Turn with Leg Line} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L CP fcg RLOD
leave R leg fwd causing W to raise L ft bk & up,-(W bk R comm LF trn, clo L to R with heel
trn, fwd R raising L ft bk & up from knee,-);
- SS 11 {Back Walk 2 with Leg Line} Bk R,-, bk L leave R leg fwd causing W to raise L ft bk & up,-(W
fwd L,-, fwd R raising L ft bk & up from knee,-);
- QQS 12 {Open Finish with Ganchos} Bk R trng LF, sd L cont LF trn, fwd R strongly outside ptrn DW,-(W
(QQQQ) fwd L trn LF, sd R cont trn, bk L twd DW contra BJO, flick R sd & bk around M's R leg);
- QQS 13 {Double Ganchos} Bk L in contra BJO DRC, flick R sd & bk around W's R leg, fwd R contra BJO
(SQQ) DW,-(W fwd R strong contra BJO,-, bk L twd DW contra BJO, flick R sd & bk around M's R leg);

00-102

PART B

1-20 OUTSIDE SWIVEL & PICKUP; OPEN REVERSE SWIVELS 2X'S;;; REVERSE FALLAWAY & SLIP; CONTRA CHECK, RECOVER, TAP TO SCP.-; PROMENADE QUARTER BEATS;;; BACK OPEN PROMENADE;; ROCK TO THE TWIST TURN TO SCP... PROMENADE WINGSPIN;; OUTSIDE SWIVEL & PICKUP; TURNING TANGO CLOSE; BASIC;; 2 SLOW OCHOS TO FACE WALL;; ZARANDEO TO SHADOW; BACK TWINKLE;

- SS 1 {Outside Swivel & Pickup} Repeat Meas 7 Part A to CP DC;
- QQSS 2-4 {Open Reverse Swivels 2X's} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L leading W to strong contra BJO trng body RF,-(W bk R comm LF trn, bk & sd L, fwd R outside M swivel RF to SCP,-); Thru R to CP DRW,-, fwd L comm LF trn, fwd & sd R cont LF trn (W thru L trng LF to CP,-, bk R comm LF trn, bk & sd L); Bk L leading W to strong contra BJO trng body RF,-, thru R to CP DC,-(W fwd R outside M swivel RF to SCP,-, thru L trng LF to CP,-);
- QQSS 5 {Reverse Fallaway & Slip} Fwd L comm LF trn, sd R, XLIB of R well under body, trng LF slip R bk past L with small step on toe end CP fcg DW (W bk R trng LF, sd L, XRIB of L well under body, trng LF on R & step fwd L to CP);
- QQS 6 {Contra Check, Rec, Tap} Fwd L comm LF upper body trn flexing knee with strong right side stretch, rec R, tap sd & fwd L to SCP DW,-;
- SQQ&S 7-,, {Promenade Qtr Beats} Sd & fwd L,-, thru R, sd and fwd L on ball of ft/clo R to L; Sharply lower R heel compressing knee & tap L sd & fwd,-;
- SQQS 8-9 {Back Open Promenade} Sd & fwd L,-; Thru R comm ¼ RF trn, cont RF trn sd & bk L CP fc RLOD, check bk R with LF body trn leading W to bk contra check action,-;
- QQQQS 10-,, {Rock to the Twist Turn to SCP} Fwd L, rec bk R, fwd L, XRIB of L; Trn RF leading W around M to end SCP DC tap L fwd & sd,-(W bk R, rec fwd L, bk R, clo L to R; Fwd R around M cont trng RF on R to SCP, settle bk L),
- (QQQQ QQ) 11-12 {Promenade Wingspin} Fwd L,-; Fwd R, fwd L, hold leading W to wing trng body LF/swivel LF on L, sd & bk R to contra BJO fc RLOD (W fwd R,-; Fwd L, fwd R, fwd L/R to SCAR swivel LF on R, sd & fwd L to contra BJO);
- SS 13 {Outside Swivel & Pickup} Repeat Meas 7 Part A to CP RLOD;
- QQS 14 {Turning Tango Close} Fwd L trng LF, sd R cont LF trn fc wall, clo L CP fcg wall,-(W bk R trng LF, sd L cont LF trn, XRIB of L CP,-);
- SSQQS 15-16 {Basic} Bk R slight LF trn,-, fwd L cont LF trn,-; Fwd R, fwd L, clo R to CP LOD,-(W fwd L slight LF trn,-, bk R cont LF trn,-; Bk L, bk R, XLIF of R to CP,-);
- SSSS 17-18 {Slow Ochos to fc wall} Bk L trn to fc wall leaving R extended fwd, slide R sd to stop against W's R ft do not chng wt, hold, hold (W fwd R outside ptrn slowly swivel RF over 4 counts to fc LOD); Hold, slide R sd to stop against W's L ft do not chng wt, hold, hold (W fwd L across M's ft slowly swivel LF over 4 counts to fc RLOD);
- *QQS 19 {Zarandeo to shdw} Using strong upper body with no wght chng swivel W 1/8 RF, 1/8 LF, releasing hold spin W RF to fc DW in shdw pos stop W with right hnd on W's right shldr blade & joining left hnds M draw R ft bk & clo R to L,- (W step sd & slightly bk R,-);
- QQS 20 {Back Twinkle} Repeat Meas 4 of Intro;

PART B(MOD 19 TO CP)

19 ZARANDEO TO CLOSED;

- *QQS 19 {Zarandeo to CP} Using strong upper body with no wght chng swivel W 1/8 RF, 1/8 LF, releasing hold spin W RF M draw R ft bk & clo R to L to CP fcng DW,- (W swivel 1/8 RF, 1/8 LF, spin RF R, L to CP);

BRIDGE

1-3 FOUR BY FIVE STEP;;; FOOT FLICK,;

- QQQQ 1-2,, {4x5 Step} Fwd L, sd & bk R, bk L to BJO, swivel RF to SCAR clo R (W bk R, sd & fwd L, fwd R outside M, swivel RF to SCAR clo L); Fwd L in SCAR, trng LF to BJO sd & bk R, bk L in BJO, small bk R to CP(W bk R in SCAR, trng LF to BJO sd & fwd L, fwd R in BJO, small fwd L to CP); Trn sharply to SCP & tap,-;
- QSS 3 {Foot Flick} M bring left hip slightly bk flick L bk twd RLOD /replace L fwd to tap pos no wght chng,- (W flick R bk twd RLOD /replace R fwd to tap pos no wght chng,-);

60-103
PART C

1-18 2 STALKING WALKS:: DOBLE CRUZ & SLIP TO LEFT TURNING SWIVELS:: BACK FLICK KICK 2 X'S:: ROLL LADIES IN 4 TO SCAR; OPEN REVERSE TURN; OPEN FINISH: FORWARD.-, RIGHT LUNGE.-, ROCK TURNS:: ADVANCED CORTE TO RLOD; TANGO DRAW; GAUCHO TURNS; CORTE WITH DOUBLE GANCHO; INSIDE SWIVEL & MANUVER;

- SSSS 1-2 {2 Stalking Walks} Fwd L in SCP,-, extend & point R thru twd LOD look LOD,-; Fwd R in SCP,-, extend & point L fwd twd LOD sway R look RLOD,-;
- SQQ 3-5 {Doble Cruz & slip to LF trng swivels} Trng to SCP fwd L,-, thru R, sd L to CP; XRIB of L, QQQQ ronde L, XLIB of R start ¼ LF trn, bk R finish LF trn to contra BJO COH (W fwd R,-, thru L, sd R SS to CP; XLIB of R, ronde R, XRIB of L start ¼ LF trn, cont trn LF fwd L to BJO); Bk L trng body LF 1/8 fcg DRC,-, thru R trng body LF 1/8 to BJO fcg RLOD,- (W fwd R outside M swivel RF to SCP,-, fwd L trn LF to BJO,-);
- QQS 6-7 {Bk Flick Kick 2X's} Bk L, flick RIF of L, kick R fwd,- (W fwd R, flick LIB of R, kick L bk,-); QQS Bk R, flick LIF of R, kick L fwd,- (W fwd L, flick RIB of L, kick R bk,-); QQQQ 8 {Roll Ladies in 4 to SCAR} Bk L start RF trn, sd & fwd R cont RF trn to fc LOD, fwd L leading W to cont RF roll, fwd R to SCAR (W fwd R start RF trn with M, sd & bk L cont RF trn, cont RF roll down LOD R, L to SCAR);
- QQS 9 {Open Reverse Trn} Fwd L trn LF, sd R, bk L to contra BJO RLOD,-;
- QQS 10 {Open Finish} Bk R trng LF, sd L cont LF trn, fwd R BJO DW;
- SS 11 {Fwd & Right Lunge} Fwd L blend to CP,-, sd & fwd R in right lunge,-;
- QQS 12-13 {Rock Trns} Bk L comm ¼ RF trn, rk fwd R cont RF trn, rec bk L,-; Bk R comm ¼ LF trn, QQS sd & fwd L cont LF trn, clo R to L to fc DW,-;
- SS 14 {Advanced Corte to RLOD} Corte bk L,-, swivel LF thru R twd RLOD trng to CP M fcg RLOD,-;
- QQS 15 {Tango Draw} Repeat Meas 8 of Part A;
- QQQQ 16 {Gauchos Trns} Fwd L, rec R trng ¼ LF, fwd L, rec R trng ¼ LF to fc LOD;
- QQS 17 {Corte with Dbl Gancho} Corte bk L, flick R around W's R leg, rec fwd R,- (W corte fwd R,-, (SQQ) rec bk L, flick R around M's R leg);
- QQS 18 {Inside Swivel & Manuv} Bk & sd L, swivel RF to SCP with slight ronde of R, thru R trng RF to CP fcg RLOD,- (W fwd R, swivel RF to SCP with ronde of L, thru L,-);

TAG

1-2 PIVOT TO HIGHLINE; RIGHT LUNGE.-, SPANISH DRAG.-;

- QQS 1 {Pivot to Highline} Bk L pivot RF, fwd R cont RF trn, sd L twd LOD to highline,-;
- SS 2 {Right Lunge & Spanish Drag} Sd & fwd R to DRW in right lunge,-, rec on L slowly taking upper body bk drawing W fwd as if drawing W up M's body,-(W sd & bk L look strong left,-, rec fwd on R look right & slowly raising up on R drawing L leg up M's R leg ending fc to fc,-);

*OPTIONAL TIMINGS

PART B MEAS 19 ZARANDEO TO SHADOW:

- Q&Q&S 19 {Optional timing for Zarandeo to shdw} Using strong upper body with no wght chng swivel W 1/8 RF/1/8 LF, 1/8 RF/1/8 LF, releasing hold spin W RF to fc DW in shdw pos stop W with right hnd on W's right shldr blade & joining left hnds M draw R ft bk & clo R to L,- (W step sd & slightly bk R,-);

PART B(MOD MEAS 19) ZARANDEO TO CLOSED:

- Q&Q&S 19 {Optional timing for Zarandeo to CP} Using strong upper body with no wght chng swivel (Q&Q&QQ) W 1/8 RF/1/8 LF, 1/8 RF/1/8 LF, releasing hold spin W RF M draw R ft bk & clo R to L to CP fcg DW,- (W swivel 1/8 RF/1/8 LF, 1/8 RF/1/8 LF, spin RF R, L to CP);

WALTZ LOLITA

DANCE BY: Hardie and Sara Hartung (918)357-9267
 419 N. Forest Ridge Blvd., Broken Arrow, OK 74014
 E-mail: HARTUNG@worldnet.att.net
 RECORD: Roper 136 (flip Till Tomorrow)
 Our special thanks to Carlos and Nancy Esqueda for the use of
 the music to their beautiful waltz - Lolita.
 SPEED: 44 PHASE: IV+2 Waltz FOOTWORK: Opposite, except where indicated,
 directions for man
 SEQUENCE: INTRO,A(3-16),B,C,A,B,C(1-13),END

INTRO

1-2 (SHAD/WALL) (RT FREE FOR BOTH) WAIT;;
 0-2 Wait;; (Start measure 3 of Part A)

PART A

1-8 1 LEFT TURN; BACK & CHASSE(W ROLL LF 3(SHAD/WALL)); CROSS CHECK & EXT; BACK & CHASSE(W TURN RF 3)(BFLY/SCAR/RLD); CHECK FORWARD(W DEVELOPE); BACK & SEMI-CHASSE; WEAVE 6;;
 1 (1 LEFT TURN) Fwd L DLC trn LF,cont trn sd R,cl L;
 2 (BACK & CHASSE(W ROLL LF 3(SHAD/WALL)) Bk R trn LF,sd L/cl R,sd L(W fwd L trn LF,sd R trn LF,sd L) (SHAD/WALL);
 (CROSS CHECK & HOLD) XRIFL w/upper bdy stretch to line & ext arms to sd;
 4 (BACK & CHASSE(W TURN RF 3)(BFLY/SCAR/RLD)) Bk L trn RF,sd R/cl L,trn RF sd R(W bk L trn RF,sd R trn RF,bk L) (BFLY/SCAR/RLD);
 5 (CHECK FWD(W DEVELOPE)) Ck fwd L & hold,-,-(W ck bk R,bring L up to knee,kick L fwd w/toe down);
 6 (BACK & SEMI-CHASSE) Bk R trn LF,sd L/cl R,sd L(W fwd L trn LF,sd R/cl L,sd R) (SCP/DLC);
 7-8 (WEAVE 6) Thru R,fwd L comm LF trn,sd & bk R; Bk L(BJO),bk R cont LF trn,sd & fwd L(BJO/DLW);
 9-16 MANEUVER; OVER SPIN TURN; HOVER CORTE; BACK & CHASSE(LOP/DRW); CHECK THRU,RECOVER,SIDE(SCP); SLOW SIDE LOCK; DOUBLE REVERSE SPIN; CHANGE OF DIRECTION;
 9 (MANEUVER) Fwd R outsd ptr comm RF trn,fwd & sd L trn RF,cl R(CP/RLD);
 10 (OVER SPIN TURN) Bk L pvt RF(DLC),fwd R cont RF trn(DRW),bk L(CP/DRW);
 11 (HOVER CORTE) Bk R trn LF,sd L w/rt sd stretch,rec bk R(W fwd L,sd R w/lt sd stretch,trn LF fwd L) (BJO/DLC);
 12 (BACK & CHASSE(LOP/DRW)) Bk L trn RF,sd R/cl L,trn RF fwd R(W fwd R trn RF,sd L/cl R,trn LF fwd L) (LOP/DRW);
 13 (CHECK THRU,RECOVER,SIDE(SCP)) Ck thru L,rec R trn LF(W RF),sd & fwd L(SCP/DLC);
 14 (SLOW SIDE LOCK) Fwd R,fwd L, (CP/DLC),XRIBL(W fwd L,trn RF bk R(CP),XLIFR);
 15 (DOUBLE REVERSE SPIN) Fwd L comm LF body trn,fwd & sd R cont LF trn (W heeltrn), spin LF on R(W cont trn fwd R/swvl LF on R XLIFR) (CP/DLW);
 16 (CHANGE OF DIRECTION) Fwd L,fwd R trn LF,draw L to R(CP/DLC);

PART B

- 1-8 OPEN TELEMARK; NATURAL HOVER FALLAWAY; BACK & BACK/LOCK BACK; SLIP PIVOT(BJO); OPEN NATURAL; BACK & CHASSE(SCAR); CROSS-HOVER(BJO); FORWARD 3(W TURN RF 2) (SKATERS/DLC);
- 1 (OPEN TELEMARK) Fwd L comm LF body trn, fwd & sd R trn LF(W heel trn), sd & fwd L(SCP/DLW);
- 2 (NATURAL HOVER FALLAWAY) Fwd R, fwd L rise trn RF(DRW), bk R(SCP/DRW);
- 3 (BACK, BACK/LOCK, BACK) Bk L, bk R/lk LIFR(W lk IF), bk R;
- 4 (SLIP PIVOT(BJO)) Bk L, bk R start LF trn, trn LF sd & fwd L(BJO/DLW);
- 5 (OPEN NATURAL) Fwd R comm RF trn, fwd & sd L trn RF(CP/RLOD), bk R(BJO/RLOD);
- 6 (BACK & CHASSE(SCAR)) Bk L trn RF, sd R/cl L, trn RF sd & fwd R(W fwd R trn RF, sd L/cl R, trn RF sd & bk L) (SCAR/DLW);
- 7 (CROSS HOVER(BJO)) Fwd L XIFR, sd R with rise trn LF, fwd L(BJO/DLC);
- 8 (FORWARD 3(W TURN RF 2) (SKATERS/DLC)) Fwd R, cl L, fwd R(W bk L trn RF, brush R to L, fwd R) (SKATERS/DLC);

PART C

- 1-8 3 SKATER REVERSE TURNS;;; REVERSE TURN TRANS(½ OP); OPEN IN & OUT RUNS/MANEUVER;;; OPEN IMPETUS; CHAIR, RECOVER, SLIP;
- 1-3 (3 SKATER REVERSE TURNS) Fwd L trn LF, cont LF trn sd R, bk L w/rt shoulder lead; Bk R trn LF, cont LF trn sd L, fwd R(LOD)w/lt shoulder lead; Fwd L trn LF, cont LF trn sd R; bk L w/rt shoulder lead;
- 4 (REVERSE TURN TRANS(½ OP)) Bk R trn LF, cont LF trn brush L to R, fwd L(W bk R trn LF, cont trn LF sd L, fwd R bring lt arm up over M's head) (½ OP/DLW);
- 5-6 (OPEN IN & OUT RUNS/MANEUVER) Fwd R trn RF, sd & bk L, cont trn RF fwd R(W fwd L, fwd R bet M's feet, fwd L) (L ½ OP); Fwd L, fwd R bet W's feet, fwd L/trn RF ½ fwd R(W fwd R trn RF, sd & bk L, cont trn RF fwd R/fwd L) (CP/RLOD);
- 7 (OPEN IMPETUS) Bk L, trn RF on heel xfer wgt to R, trn RF sd & fwd L(W fwd R, fwd L trn RF brush R to L, trn RF sd & fwd R(SCP/DLC);
- 8 (CHAIR, RECOVER, SLIP) Thru R w/relaxed knee, rec L, bk R(W thru L, rec R swiv LF, fwd L) (CP/DLC);
- 9-16 CLOSED TELEMARK; NATURAL HOVER CROSS;;; TURN LEFT & CHASSE(BJO); OUTSIDE CHANGE(SCP); CROSS PIVOT(SCAR); CROSS HOVER(BJO); CLOSED WING;
- 9 (CLOSED TELEMARK) Fwd L w/LF bdy trn, fwd & sd R trn LF(W heel trn), sd & fwd L(W trn LF bk R) (BJO/DLW);
- 10-11 (NATURAL HOVER CROSS) Fwd R, fwd & sd L trn RF(W heel trn), fwd & sd R trn RF(SCAR/DLW); Ck fwd L(SCAR), rec R/sd L, fwd R ck(BJO/DLC);
- 12 (TURN LEFT & CHASSE(BJO)) Fwd L trn LF, sd R/cl L, trn LF bk R);
- 13 (OUTSIDE CHANGE(SCP)) Bk L, bk R trn LF, sd & fwd L(W fwd R(CP), fwd L, fwd R) (SCP/DLW);
- 14 (CROSS PIVOT(SCAR)) Fwd R, fwd & sd L trn RF, fwd & sd R trn RF(W fwd L, fwd R trn RF, bk L) (SCAR/DLW);
- 15 (CROSS HOVER(BJO)) Fwd L XIFR, sd R with rise trn LF, fwd L(BJO/DLC);
- 16 (CLOSED WING) Fwd R, trn LF ovr 2 beats draw L to R no wgt, (W bk L, sd R arnd M, fwd L(SCAR/DLC));

END

- 1-3 SYNC VINE; THRU CHASSE(W ROLL LF 3(SHAD/WALL)); CROSS CHECK & HOLD;
- (SYNC VINE) Thru R, sd L/beh R, sd L(SCP);
- (THRU CHASSE(W ROLL LF 3(SHAD/WALL))) Thru R, sd L/cl R, sd L(W thru L trn LF, sd R trn LF, bk L trn LF) (SHAD/WALL);
- 3 (CROSS CHECK & HOLD) XRIFL w/upper bdy stretch to line & ext arms to sd;

What Do You Want Of Me?**(Que Quiere Es Tu Mi)****DANCE BY :** Dwain & Judy Sechrist, 2148 E. Bighorn Mtn. Dr., Oro Valley, Az. 85737 (520) 825-6672**RECORD :** DJR 330 B - flip of "A Tender Heart" (contact choreographer or Palomino Records)**FOOTWORK :** Lady opposite (except as noted)**RHYTHM :** Bolero**PHASE:** V (Unph. – Trade Places, Bk Pass)**SPEED:** 45**SEQUENCE :** Intro, A, A (Mod), B, End

Rel: 7/00 1.01

INTRO**1 - 4 WAIT ; WAIT ; HIP ROCKS ; OPN BREAK ;**

- 1 & 2 Wait 3 pickup notes + 2 meas. M fcg WL (COH) hnds jnd and hnds low lead feet free ; ;
- SQQ 3 {**Hip Rocks**} Rk sd L, -, R,L; [**arms**] on S sweep R (L) arm in wide arc over head, trng palm in continue to sweep arm down L (R) sd of face, then out to side.
- SQQ 4 {**Open Break**} Sd R, -, brk bk L, rec R; [**arms**] release jnd hnds on S and quickly cross both arms in front w/palms up, then sweep arms out to sides.

5 - 8 SOLO TRADE PLACES 2X to HND SHK ; ; SYNC UNDR ARM (DLC) ; CONTRA BRK ;

- SQQ 5 {**Solo Trade Places**} Sd & fwd L trng RF, -, cont. RF trn to fc COH to brk bk R trng body RF, rec L trng LF (Sd & fwd R trng LF, -, cont. LF trn to fc WL to brk bk L trng body LF, rec R trng RF); [**arms**] on S cross arms in front, then extnd L (R) arm fwd and R (L) arm up.
- SQQ 6 {**Cont. to Hand Shake**} Sd & fwd R trng LF, -, cont. LF trn to fc WL to brk bk L trng body LF, rec R to hnd shk (Sd & fwd L trng RF, -, cont. RF trn to fc COH to brk bk R trng body RF, rec L trng LF); [**arms**] on S cross arms in front, then extend R (L) arm fwd and L (R) arm up, on rec step (W's L up & R fwd).
- SQQ 7 {**Cross Body w/Syncopated Underarm Turn**} Sd & bk L [R-R hnds] leading W fwd DLC, (SQQ&Q&) -, slip R under body trng LF as raise jnd hnds leading W LF trn, rec L trng LF lower jnd hnds chg hnds M's L & W's R prepare to blend CP DLC (Fwd R otsd M's L, -, fwd small steps DLC trng LF L/R, cont. LF trn L/R to CP fcg DRW) -;
- SQQ 8 {**Contra Break**} Sd & fwd R blend CP, -, fwd L contra ck action, rec R to CP DLC, (Sd & bk L, -, bk R contra ck action, rec L);

A SEQ**1 - 4 TRNG BASIC; OUTSD BRK; RT PASS (BFLY COH); CK'D FENCE LINE (W Spiral) ;**

- SQQ 1 {**Turning Basic**} Sd L RF bdy trn, -, slip R under body trng 1/4 LF, fwd L small step almost fcg RLOD (Sd R, -, fwd L trng LF, sd & bk R);
- SQQ 2 {**Contra Break Outside Partner L side**} Sd R releasing R sd hold, -, fwd L outside partner left side contra ck action as lead W to step bk, rec R leading W to recover fwd (Sd & bk L, -, bk R contra ck action, rec L);
- SQQ 3 {**Right Pass to BFLY COH**} Bk L w/RF body trn raise lead hands as lead W to step fwd, -, bk R small step, fwd L trng RF to wide BFLY hld fcg COH (Fwd R trng bdy RF, fwd L trng LF, sd & bk R trng to fc ptrn) -;
- SQ- 4 {**Checked Fencing Line**} Sd R retaining extended BFLY hold, -, XLIF small step, lead W's (SQQ) LF spiral (Sd L, -, XRIF, spiral LF) ;

5 - 8 M's SPIRAL BOTH SD RK ; PROM WALK TRN IN BRK BK & P/U ; ; PIVOT 3 (WL);

- SQQ 5 {**Man's Spiral & Side Rock**} Spiral RF turning under jnd lead hnds, -, sd R extend R arm to LOD, rec L trng LF (Hold as M spirals, -, sd L extend L arm to LOD, rec R trng RF);
- SQQ 6 {**Promenade Walk**} Fwd R twd RLOD taking escort hold, -, fwd L, fwd R commence RF trn (Fwd L, -, fwd R, fwd L trng LF) ;
- SQQ 7 {**Break Back & Pickup**} Sd & bk L blending to L 1/2 OPN, -, brk bk R, rec L leading W to step forward to CP with "cuddle" hold (Sd & bk R, -, brk bk L, fwd R swivel RF to CP fcg RLOD) ;
- SQQ 8 {**Pivots**} Fwd R btw W's feet with R sway pivot RF head well to R, -, bk L pivoting RF, fwd R pivoting RF to fc WL (Bk L pivoting RF, -, fwd R pivoting RF, bk L pivoting RF) ;

What Do You Want Of Me – page 2 of 3

9-12 TRNG BASIC (LOD) ; LUNGE BRK ; WRAP-X BDY (to Hnd Shk); 3 of HALF MOON ;

- SQQ 9 {Under turned Turning Basic} Sd L RF bdy trn, -, slip R under body trng 3/8 LF, fwd L small stp LOD (Sd R, -, fwd L trng LF, sd & bk R) ;
- SQQ 10 {Lunge Break} Sd & fwd R, depress R, rec [rise] R to dbl hnd hld (Sd & bk L, XRIB contra ck action, rec L) ;
- SQQ 11 {Wrap-Cross Body} Sd L LOD w/lunge action lead W twd RLOD, raise lead hand leading a quick LF underarm turn stop W's travel with R arm acrs her back, rec R lead W to Cross Body with turn, sd & fwd L to fc COH chg to hnd shk (Fwd R to M's R side switch trng LF, depress into R leg, fwd twd DLC trng LF L/R closely in front of M trng to fc M) ;
- SQQ 12 {3 of Half Moon} Sd & fwd R, -, XLIF, rec R (Sd & fwd L, -, XRIF, rec L) ;

13-16 X BDY ; CK (BJO) & ROLL ; X BDY ; CONTRA BRK ;

- SQQ 13 {Cross Body} Sd & bk L join lead hnds low [wrist grip] across front of W shape to W with R sd stretch R arm up CBM, -, slip R bk trng LF lead W fwd, rec L trng LF small step to fc WL place R hnd at W's back near her L shoulder blade (Sd & fwd R twd RLOD with RF bdy trn L arm up, -, slip L fwd trng LF, bk R trng LF place free R hnd at M's shoulder);
- SQQ 14 {Check to BJO and Roll} Sd & bk R ck trng bdy LF CBM (BJO), -, lead W's RF roll using R hnd as step fwd L LOD, fwd R spiral LF (Sd & fwd L trn bdy LF BJO, -, rec R roll RF twd LOD, cont. roll L to fc COH) ;
- SQQ 15 {Cross Body to CP} Join ld hnds as step sd & bk L completing LF roll, -, slip R bk trng LF leading W fwd twd DLC, rec fwd L trng LF fcg DLC (Fwd R trng LF, -, slip L fwd trng LF, bk R trng LF);
- SQQ 16 {Contra Break} Sd & fwd R blend CP, -, fwd L contra ck action, rec R to CP DLC, (Sd & bk L, -, bk R contra ck action, rec L);

A SEQ (mod Meas 16)

1 - 4 TRNG BASIC; OUTSD BRK ; RT PASS (BFLY COH); CK'D FENCE LINE (W Spiral) ;

5 - 8 M's SPIRAL BOTH SD RK ; PROM WALK TRN IN ; BRK BK & P/U ; PIVOT 3 (WL) ;

9 - 12 TRNG BASIC (LOD) ; LNG BRK ; WRAP-X BDY (to Hnd Shk) ; 3 of HALF MOON ;

13-16 X-BDY ; CK (BJO) & ROLL ; X BDY ; RK TRN (WL) ;

- SQQ 16 {Rock Turn} Sd & fwd R, -, fwd L trng LF, rec R trng LF to fc WL (Sd & bk L, -, bk R trng LF, rec L trng LF) ;

B SEQ

1 - 4 PROM OVR SWAY ; RONDE & BK PASS ; FAN to SYNC CHG SDS (RLOD) ; AIDA LINE & OK RKS ;

- SS 1 {Promenade Ovesway} Sd L twd DLW to Prom. Sway, -, chg to oversway, -;
- SQQ 2 {Ronde & Back Pass} Sd R depress with strong RF upper body trn leading W to ronde retain lead hnds only, -, cl L raise jnd hnds over head lead W to pass behind, fwd R small step trng LF to LOP LOD (W Ronde R CW, -, XRIB, sd & fwd L) ;
- SQ&Q 3 {Forward Fan to Running Underarm Turn} Thru L & Fan R CCW, -, fwd R DRC trng LF lead W's under arm trn /fwd L cont LF trn release jnd hnds, sd & bk R jn trl'g hnds fcg ptrn & WL continue LF trn (Thru R & Ronde L CW, -, fwd L twd DRW trng RF/fwd R cont RF trn, sd & bk L fcg ptrn cont RF trn) ; [after the foot fan - W pass under jnd ld hnds in front of M chg sides with partner & progress twd RLOD to brief OP FCG]
- SQQ 4 {Aida Line & Quick Rocks} Cont. trn to break bk L to Aida, -, rk fwd R, rec L;

5 - 8 FAN to FENC'G LN ; RIFF TRNS ; TRNG BASIC to TNDM (LOD) ; TNDM WALK ;

- SQQ 5 {Fan to Fencing Line} Fwd R Fan L CW to fc ptrn in BFLY, -, ck thru L RLOD, rec R to fc rel trl'g hnds raise ld hnds (Fwd L Fan R CCW, -, ck thru R, rec L to fc);
- S&S& 6 {Riff Turns} Sd L lead W's RF trn, -,cl R/, sd L lead W's RF trn, -,cl R/ take loose hold of W's R wrist (Sd & fwd R spin LF, -, cl L/, sd & fwd R spin LF, -, cl L/); [Riff Turns move sideward toward LOD]

What Do You Want Of Me – 3 of 3

- SQQ 7 {**Turning Basic (W Spiral to Tandem)**} Sd L w/RF bdy trn, -, slip R under body trng LF, fwd L LOD leading W to overturn LF (Sd R, -, fwd L trng LF, fwd R spiral LF);
- QQ 8 {**Tandem Walk**} Fwd R LOD, -, L, R (Fwd L LOD, -, R, L);

9 - 12 SWVL to RIGHT PASS ; LUNGE BREAK ; WRAP TRN ; CONTRA CK (DRW) ;

- SQQ 9 {**Swivel to Modified Right Pass**} Fwd L leading W to swivel RF, -, rec R trng RF raise lead hnds to lead W's LF trn, sd & bk L small step trng RF fcg RLOD (Fwd R swivel RF, -, fwd L trng LF, bk R trng LF) ; [Has sling-shot feel]
- SQQ 10 {**Lunge Break**} Sd & fwd R, -, depress on R extnd L bk, rec [rise] on R (Sd & bk L, -, bk R cntra ck action, rec L);
- SQQ 11 {**Wrap Turn**} [the man will circle 3/4 RF around W to end almost fcg DRW] Fwd L to dbl hnd hld trng RF with lead hnds high as pass R shoulders, -, fwd R cont RF trn lead hnds over W's head, fwd L cont RF trn & lower hnds to brief wrap release R hand hld and allow to slide to W's L hip (Fwd R, -, fwd L small step, bk R);
- SS 12 {**Contra Check**} Sd & fwd R CP fcg DRW as place W's R hnd at L shoulder, -, contra ck fwd L as extend L hand back, rec R (Sd & bk L with R hand at M's shoulder sweep free L arm back, -, contra ck bk R, rec L);

13 - 16 TRNG BASIC W/LEG CRAWL (LOD) ; OPN BREAK to NAT TOP 3 ; ; SYNC WHEEL (COH) PROM SWAY end ;

- S&QQ 13 {**Modified Turning Basic w/Leg Crawl**} Bk L as take high Cuddle Hold, -/with quick RF bdy trn looking at partner leading W to leg crawl, bk R under body trng 5/8 LF, fwd L small stp LOD (Fwd R to high Cuddle Hold, -/L leg crawl, fwd L trng LF, sd & bk R fcg RLOD);
- SQQ 14 {**Open Break**} Sd & bk R release hold sliding hands down W's arms crossing hands in front, -, brk bk L CBMP extend both arms to sides, rec R (Sd & bk L crossing hands in front, -, brk bk R CBMP extend both arms to sides, rec L);
- SQQ 15 {**3 of Natural Top**} Sd & fwd L w/head to L & wide hold trng RF, -, XRIB cont. RF trn, sd & fwd L cont. RF trn (Fwd R trng RF w/head to R step, -, fwd L trng RF, fwd R); [aprox. 3/4 RF turn to end M fcg nearly COH]
- SQ&Q 16 {**Syncopated Wheel to Promenade Sway**} Change to R sway [head R] as stp fwd R otsd ptnr cont. RF trn, -, cont. RF trn fwd L/R, sd & fwd L to Prom. Sway RLOD (Change to L sway [closed head] as stp fwd L, -, fwd R/L, sd & fwd R to Prom. Sway); [aprox. one full RF turn to end M fcg nearly COH]

END

1 - 5 CHG SWAY to UNDR ARM TRN ; FWD WRAP IN ; UNWRAP ; BOTH SD LUNGE (W ROLL 2) ; OTSD CONTRA CK (SCAR);

- &SQQ 1 {**Quick Change to Oversway & Underarm Turn**} Chg to oversway, hold, rec R lead W's undr arm trn, XLIB trng RF to LOP Fcg (Chg to oversway, hold, sd & fwd L trng LF undr jnd ld hnds, fwd R spiral LF);
- SQQ 2 {**Left Side Wrap**} Sd & fwd R, -, fwd L wrap W into L arm, fwd R fcg LOD (Sd & fwd L, -, fwd [roll] R, L trng RF to wrap pos. on M's L side fcg LOD);
- SQQ 3 {**Unwrap**} Fwd L, -, unwrap W fwd R, L to LOP LOD (Fwd R, -, unwrap trng LF L, R);
- S-- 4 {**Side Lunge (Side Lunge to Figure Head & Roll 2)**} Lunge sd & fwd R extnd jnd hnds leading W to over trn, -, retract jnd hnds leading W's RF roll rel hnds & place L hnd at W's waist, - (Sd & fwd L trng body LF to fc nearly DLC in Figure Head with L arm up, -, trng RF roll twd WL R, L to fc DRC place L hnd at M's R elbow) ;
- 3 5 {**Outside Contra Check**} XLIF SCAR Contra Ck, -, raise R arm up & out extend the line looking twd W's R hand, - (XRIB Contra Ck, -, raise R arm up & out extend the line head to R, -) ;

WHEELS CHA

Composer: Jim & Bonnie Bahr (A.I.S.T.D.) Tennyson St., Denver, CO 80212 (303) 477-1594
 Record: S*T*A*R*-134 "WHEELS" (Flip of ALL TO MYSELF) available from Palomino Records
 or Choreographer
 Rhythm: Cha Cha (4 & 1 Timing) for normal Round Dance Timing leave off Tap
 Footwork: Opposite (Except as noted) Slow 42-43 Released at URDC, 2000
 Sequence: A - B - A(1-8) - C - B - Ending

-INTRO-**1 - 4 Wait;; TAP STEP POINT SAILOR SHUFFLE 3 TIMES;;**

1-4 (Wait) BFLY (Tap Step Point Sailor Shuffle 3 Times) Tap L to side, in Place
 1234& L, point R to side, bringing hands down to double hand hold in front of body XRIB
 12&34& / sd L; Sd R, XLIB / sd R, sd L XRIB / sd L;

-PART A-**1 - 8 1/2 BASIC TO FAN;; HOCKEY STICK;; NEW YORKER; SPOT TURN; FENCE LINE WITH SPIN; AIDA;**

1234& 1-2 Sd R, (1/2 Basic to Fan) BFLY fwd L, rec R, bk L / lock RIF; Bk L, bk R, rec L,
 1234& sd R / cl L; Sd R, (W fwd L, tring LF sd & bk R, bk L / lock RIF of L;
 1234& 3-4 Sd R (W bk L leaving R extending fwd), (Hockey Stick) Fwd L (W cl R to L), rec
 1234& R (W fwd L), in pl L / R (W fwd R / lock LIB); L (W fwd R), Bk R 1/8 RF trn (W
 fwd L 1/8 LF trn), small step fwd L (W fwd R trn LF underarm to fc partner), Fwd
 R / lock RIB (W bk L / lock RIF);
 1234& 5 fwd R, (New Yorker) Thru L with straight leg, rec R to fc partner, sd L / cl R;
 1234& 6 Sd L, (Spot Turn) XRIF of L trn LF (W RF), complete full turn rec L, sd R / cl L; L
 1234& 7 Sd R, BFLY WALL (Fence Line with Spin) X lunge thru L, rec R, sd L / cl R;
 1234& 8 Sd L spiraling RF releasing hand hold (W LF) 3/4 turn, NOTE SPIN IS
 OPTIONAL (AIDA) Thru R trng RF (W LF), sd L cont trn, bk R / lock LIF;

9 - 16 SWITCH CROSS; SIDE WALK; SPOT TURNS;; CHASE PEAK A BOO;;;

1234& 9-10 Bk R end in bk to bk V, (Switch Cross) Sd L LF (W RF) fc partner checking,
 1234& rec R BFLY, XLIF / sd R; XLIF, ((Side Walk) Sd R, cl L, sd R / cl L;
 1234& 11-12 Sd R; (Spot Turns) XLIF trng 1/2 RF (W LF), rec R cont trn, sd L / cl R; Sd L,
 1234& XRIF trng 1/2 LF (W RF), rec L cont trn, sd R / cl L;
 1234& 13-16 Sd R, (Chase Peak A Boo) Fwd L trn RF 1/2 (W bk R no trn), rec R, fwd L / lock
 1234& RIB; fwd L, Sd R looking over L shoulder, rec L, in place R / L; R, sd L looking
 1234& over R shoulder, rec L, in place L / R; L, fwd R trn 1/2 LF (W fwd L no trn), rec L,
 1234& fwd R / lock LIB;

-PART B-**1 - 8 FLIRT TO FAN;; ALEMANA;; LARIET;; HAND TO HAND TWICE;;**

1234& 1-2 Fwd R, Handshake (Flirt to Fan) Fwd L, rec R (W rec L trn LF), in place L / R
 1234& (W cont trn to VARSO sd R / cl L); sd L (W sd & bk R), bk R (W bk L), rec L, sd R
 / cl L (W bk L start RF trn / lock RIF sliding in front of man);
 1234& 3-4 Sd R (W bk L fc RLOD), (Alemana) Fwd L (W cl R), rec R (W fwd L), sd L / cl R
 1234& (W fwd R / lock LIB); Sd L (W fwd R swivel RF), bk R, rec L (W cont RF trn
 under lead hands fwd L, fwd R), sd R / cl L (W fwd L / lock RIB R);
 1234& 5-6 Sd R (W fwd L to M's R side), (Lariet) Sd L diagonally bk, rec R, in place L / R
 1234& (W circle M clockwise fwd R, fwd L, fwd R / lock LIB); in place L (W fwd R), sd R
 diagonally bk, rec L, in place R / L (W fwd R, fwd L, sd R / cl L);
 1234& 7-8 In place R (W sd L), (Hand to Hand Twice) Bk L trn 1/4 LF (W bk R trn 1/4 RF),

Continue Wheels Cha

1234& rec R to fc, sd L / cl R; Sd L, Bk R trn ¼ RF (W bk L trn ¼ LF), rec L, sd R / cl L;

-PART C-

1 - 8 SWITCH ROCK; SPOT TURN; ½ BASIC; TO FULL NATURAL TOP;;; NATURAL OPENING OUT; CROSS BODY;

1234& 1-2 Sd R, (**Switch Rock**) Sd L trn LF fc partner checking bringing joined hand thru
 1234& (W sd R), rec R, in place L / R; in place L, (**Spot Turn**) Repeat meas 6 of A;
 1234& 3-4 Cont Repeat, (**1/2 BASIC**) Fwd L, rec R, sd L / cl R; Fwd L to CP start RF trn,
 1234& (**Full Natural Top**) XRIB trn RF (W sd L), sd L cont trn (W XRIF), XRIB trng (W sd L) / sd L cont trn (W XRIF);
 1234& 5-6 XRIB trng (W sd L), sd L trng (W XRIF), XRIB trng (W sd L), sd L trng (W XRIF) /
 1234& XRIB trng (W sd L); sd L trng (W XRIF), XRIB trng (W sd L), sd L (W XRIF), sd R (W sd L) / cl L trng; complete 2 full turns RF staying in CP
 1234& 7-8 Sd R, (**Natural Opening Out**) Ck fwd L on ball of foot shaping twd partner with
 1234& R side stretch (W bk R ½ RF with R side stretch, rec R (W rec L ½ LF with L side stretch, sd L / cl R CP; Sd L start LF trn (W fwd R trn LF), (**Cross Body**) Bk R behind L cont LF (W fwd L trng RF), rec L (W fwd R trng RF), sd R / cl L;

9-16 NEW YORKER; CROSS BODY; NEW YORKER; SPOT TURN; BACK BREAK MOD 3 FWD CHAS;; ROCK REC MOD 3 BACK CHAS;;

1234& 9-10 Sd R, (**New Yorker**) Fc COH Repeat meas 5 of part A; (**Cross Body**) Repeat
 1234& meas 8 of part C from LOP fcg;
 1234& 11-12 Finish Cross Body (**New Yorker**) Repeat meas 5 of part A; (**Cross Body**)
 1234& Repeat meas 8 of part C end BFLY WALL;
 1234& 13-14 Finish Cross Body (**Spot Turn**) Repeat meas 6 of part A; Sd R, (**Back Break**
 1234& **Mod 3 Fwd Chas**) Bk L trng LF ½ (W RF) fc LOD, rec R, sd L trn RF to BFLY / cl R;
 12&34& 15-16 Sd L, fwd R trn LF (W RF) / lock LIB; fwd R, Sd L trn RF (W LF) to BFLY / cl R;
 1234& 17-18 Sd L, (**Rock Rec Mod 3 Bk Chas**) Ck fwd R, rec L, sd R trn RF (W LF) to BFLY /
 12&34& cl L; sd R, Bk L trn LF / lock LIF, bk R, sd R trn RF to BFLY / cl L; OPTION
 LOCKING CHAS

-ENDING-

1 - 8 1/2 BASIC TO FAN;; HOCKEY STICK;; NEW YORKER; SPOT TURN; FENCE LINE WITH SPIN; CHECK REC POINT;

1234&1234&1234& 1 - 8 Sd R, (**1/2 Basic to Fan - Hockey Stick - New Yorker - Spot**
 1234&1234&1234& **Turn - Fence Line with Spin**) Repeat meas 1 thru 7 of part A
 1234&12&3 ;;;; (**Check Rec Point**) End in Back to Back Position check sd
 R, rec L, point R across in front look RLOD maintaining lead
 hands low trailing arm up, no 4;

Note: If doing Normal Round Dance Rhythm do a Fence Line No Spin Single Cuban Step Point in BFLY

Choreographers: Hank & Judy Scherrer, 560 Main St. Herculaneum, Mo. 63048 636 475 5027
 Record: **Your Feet's Too Big** Special press flip 'C C Rider' scherrer@stlnet.com
 Footwork: Opposite (unless noted) Time: **2:58**
 Rhythm: **Jive** Phase: **IV + 1 + 1** (Whip turn) (Face Loop Push) Speed: **45 rpm**
 Sequence: **Intro - A - B - Inter - B - C - B(1-8) - End** Date: July 00

INTRO

- 1 - 4 In open pos M facing Wall
WAIT 1; CIRCLE WALK 6:::
 Wait 1 Measure arms at waist fingers extended; Walk trng LF fwd L bending L arm at elbow raise L hand toward shoulder,-, lower L hand fwd R bending R arm at elbow raise R hand toward shoulder,-; Lower R hand Repeat meas 2; Lower R hand Repeat meas 2; open fcg Wall

A

- 1 - 5 **LINK ROCK ~ CHANGE R to L::; CHANGE L to R - ROCK RECOVER::**
 Join lead hands rk apt L, rec R, sd L/cl R, sd L; Sd R/cl L, sd R, rk apt L, rec R; Sd L/cl R, sd L (W starts underarm RF trn), sd & fwd R/cl L, sd R (finish trn) to LOD; Rk apt L, rec R, sd L/cl R, sd L (W starts underarm LF trn); Sd R/cl L, sd R (finish trn) to Wall, rk apt L, rec R;
- 6 - 10 **CAMEL WALKS 2 Slo 4 Qk::; LINK ROCK ~ FALLAWAY THROWAWAY both FACE WALL:::**
 With hands on hips Veer L knee in then out in ccw motion taking weight on L,-, Veer R knee in then out in cw motion taking weight on R,-; Repeat knee action in part A meas 6 L, R, L, R; Join lead hands Rk apt L, rec R, sd L/cl R, sd L; Sd R/cl L, sd R, rk bk L (rk bk R), rec R; Sd L/cl R, sd L leading W to LOD, sd R/cl L, step R M underturn (W overturn) both face wall;
- 11 - 14 **TURKEY WALKS::; LINK to a WHIP TRN::**
 With arms down and slightly out from body fingers extended palms fcg forward Sd L to LOD (to RLOD sd R), cl R (cl L), sd L (sd R), cl R (cl L); Sd L (sd R), cl R (cl L), fwd L trn to face RLOD (fwd R fc LOD), cl R (cl L face partner); Join lead hands Rk apt L, rec R, fwd L/cl R, fwd L trng RF; XRib of L, sd L finish trn, sd R/cl L, sd R; SCP LOD W crosses in front of M on Turkey Walks.
- 15 - 16 **ROCK RECOVER ~ KICK BALL CHANGE; SWIVEL 4:**
 Rk bk L, rec R, kick L/ball L, cl R; in SCP to LOD fwd L, fwd R, fwd L, fwd R with swivel action;

B

- 1 - 6 **CHASSE TURNS LOD::; RK RCVR CHASSE TURNS RLOD ~ FALLAWAY THROWAWAY:::**
 Fwd L/cl R, fwd L trng ½ RF, sd R/cl L, sd R trng ½ RF; Fwd L/cl R, fwd L trng ½ RF, sd R/cl L, sd R; Rk bk L to LOD, rec R, to RLOD fwd L/cl R, fwd L trng ½ RF; Sd R/cl L, sd R trng ½ RF, fwd L/cl R, fwd L trng ½ RF; Sd R/cl L, sd R, in SCP fcg LOD rk bk L to RLOD, rec R; Sd L/cl R, sd L leading W to LOD, sd R/cl L, sd R Man face Wall (W face RLOD);
- 7 - 8 **CHANGE POINT SPLIT ~ PULL to CLOSE::**
 M hold (W kick ball change),-, step L/split R to side (W keep feet together flex knees and lower as if sitting down),-; Slowly rise and pull R to L taking weight on R (W pull M to cl while rising take weight on L),-,-,-; 3rd time man pull to close and fc W & LOD
- 9 - 13 **SHOULDER SHOVE ~ CHANGE L to R::; FACE LOOP PUSHES::**
 Rk apt L, rec R, fwd L/cl R, sd L touch shoulders; Sd R/cl L, sd R, rk apt L, rec R; Sd L/cl R, step L (W starts underarm LF trn), sd R/cl L, sd R (finish trn) to Wall; Rk apt L, rec R join R hands, rk fwd L looping W's R hand over the M's head and checking her fwd movement with his L hand on W's R hip (fwd and sd R with ¼ L fc trn), release joined R hands rec R join lead hands (rec L to fc); Repeat Meas B 12;
- 16 **AMERICAN SPIN ~ BASIC ROCK:::**
 Rk apt L, rec R, sd L/cl R, sd L (W RF trn on last step); Sd R/cl L, sd R, rk apt L, rec R; Sd L/cl R, sd L, sd R/cl L, sd R; lead hands joined

continued

- 1 - 4 LINK ROCK ~ ROCK RECOVER AND I LOVE YOU SO;;; ROCK RECOVER SWIVEL 2:
Rk apt L, rec R, fwd L/cl R, fwd L; Sd R/cl L, sd R, in SCP rk bk L, rec R; Sd L, Start CW (CCW) Hip roll, finish Hip roll, rec R: Rk bk L, rec R, fwd L, fwd R; SCP LOD

C

- 1 - 4 SYNCPATED CROSS WALKS; KICKS; SYNCPATED CROSS WALKS; KICKS:
Bfly to RLOD XLif of R, sd R/XLif of R, sd R/XLif of R, sd R/XLif of R; Kick R to sd, kick, kick, kick;
to LOD XRif of L, sd L/XRif of L, sd L/XRif of L, sd L/XRif of L; Kick L to sd, kick, kick, kick;
- 5 - 9 SAILOR SHUFFLE TWICE;; AMERICAN SPIN ~ LINK ROCK;;;
XLib/sd R, sd L, XRib/sd L, sd R; Repeat meas C5; Rk apt L, rec R, sd L/cl R, sd L(W RF trn on last step);
Sd R/cl L, sd R, rk apt L, rec R; Fwd L/cl R, fwd L, sd R/cl L, sd R; SCP LOD
- 10 - 13 FALLAWAY THROWAWAY CHASE;;;
in SCP rk bk L, rec R, sd L/cl R, sd L leading W to LOD; Sd R/cl L, sd R, to LOD fwd L tch L hands/cl R,
fwd L; Fwd R tch R hands/cl L, fwd R, rk fwd L tch L hands, rec R; to RLOD bk L tch R hands/cl R, bk L,
bk R tch L hands/cl L, bk R; Join lead hands
- 14 - 16 Modified LINK to a WHIP TURN;; ROCK RECOVER SWIVEL 2:
to RLOD Rk bk L (W fwd R), rec R (W fwd L), fwd L/cl R, fwd L trng RF; XRib of L, sd L finish trn fc Wall,
sd R/cl L, sd R; in SCP LOD rk bk L to RLOD, rec R, fwd L LOD, fwd R;

END

- 1 - 5 CHICKEN WALKS 2 SLO 4 QK;; LINK ROCK to SCP ~ JIVE WALKS;;;
M face partner and LOD bk L to RLOD, -, bk R, -, bk L, bk R, bk L, bk R; Rk apt L, rec R, fwd L/cl R, fwd L;
Sd R/cl L, sd R, in SCP LOD rk bk L to RLOD, rec R; In SCP LOD fwd L/cl R, fwd L, fwd R/cl L, fwd R;
- 8 SWIVEL 4; POINT STEPS and HOLD;;
Fwd L, R, L, R; Pnt L, step L, pnt R, step R;
pnt L, step L, pnt R, hold & extend lead arms up & out to side with palm out;

YOUR FEET'S TOO BIG

sequence INTRO - A - B - INTER - B - C - B(1 to 8) - END

INTRO WAIT 1; CIRCLE WALK 6;;;

A LINK ROCK ~ CHANGE R to L;;; CHANGE L to R ~ RK REC;;
CAMEL WALKS 2 SLO 4 QK;; LINK ROCK ~ THROWAWAY both face Wall;;;
TURKEY WALKS;; LINK to a WHIP TURN;; RK REC ~ KICK BALL CHANGE;
SWIVEL 4;

B CHASSE TURNS LOD;; RK REC CHASSE TURNS RLOD ~ THROWAWAY;;;
CHANGE POINT SPLIT ~ PULL to CLOSE;;
SHOULDER SHOVE ~ CHANGE L to R;;
FACE LOOP PUSHES;; AMERICAN SPIN ~ BASIC ROCK;;

INTER LINK ROCK ~ RK REC AND I LOVE YOU SO;;; RK REC SWIVEL 2;

C CROSS WALKS; KICKS; CROSS WALKS; KICKS; SAILOR 4;;
AMERICAN SPIN ~ LINK ROCK;;; FALLAWAY THROWAWAY CHASE;;;
Modified LINK to a WHIP TURN;; RK REC SWIVEL 2;

END CHICKEN WALKS 2 SLO 4 QK;; LINK ROCK ~ RK REC JIVE WALKS;;;
SWIVEL 4; POINT STEPS and HOLD;;