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Newsletter Copy

2001



Celebrating Our  
*Silver Anniversary*

*In The Golden State*

July 26, 2001

Dear Round Dance Council Friends,

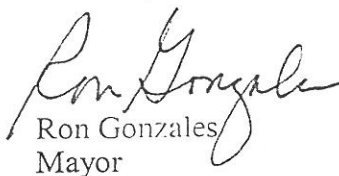
It is my distinct pleasure as Mayor to welcome you to the City of San José, Capital of Silicon Valley, on the occasion of your Universal Round Dance Council (URDC) annual convention and Silver Anniversary.

A unique blend of creativity, energy, and diversity has made San José the vibrant, high technology center it is today. As one of the oldest cities in California, we have a rich history and a variety of attractions that will be a wonderful setting for this convention. We are proud of our historical sites and landmarks, our parks and museums, our fine restaurants and cultural events – and most important, of course, our warm and hospitable community. I hope you will make the most of your stay in San José by exploring all that our city has to offer.

On behalf of the City of San José, I wish a Happy Silver Anniversary to the Universal Round Dance Council. We wish you a pleasant evening and visit and look forward to your return.

Let's dance!

Sincerely,

  
Ron Gonzales  
Mayor





# UNIVERSAL ROUND DANCE COUNCIL



Brent & Judy Moore  
URDC Presidents  
July 26, 2001

Welcome Back to San Jose,

We return again to the Golden State and the lovely city of San Jose for the third time and a most auspicious trip it is...our Silver Anniversary Convention. The Golden State provides such a diverse offering of attractions that it is always a pleasure to return here. This wonderful setting indeed heightens the re-connections we make with our many dance friends during the days of the convention.

Your Convention Committee has been working with great enthusiasm and much rigor to bring you this, our 25<sup>th</sup> URDC Convention. It will no doubt be another great dance extravaganza.

Kicking things off in great style, the Education Seminars will provide a host of new ideas (and revisit some old ones as well). There is an exceptional staff providing their services for this most important function and much can be learned from them to improve our dancing skills. The Prelude Ball truly is a time for reuniting with friends not seen for a year or longer and for making new connections that we will treasure in the future. As usual, the convention program is filled with talented teachers who will stimulate us with exciting new steps or new combinations that will give many hours of dancing pleasure. To top things off, the evening program which is always formulated from our favorite dances will yield a wonderful ending to each day of learning, dancing, and friendship!!!

Each of our conventions offers so much and this Silver Anniversary Convention will be something special. So, give a big thank you to your convention committee and staff for all their hard work and let's get on the floor and enjoy the fruits of their labors...our Silver Anniversary in the Golden State!

Brent & Judy



# UNIVERSAL ROUND DANCE COUNCIL

Paul & Betty Stottlemeyer  
Chaircouple, 25<sup>th</sup> URDC International Convention  
9218 Christopher Street  
Cypress, CA 90630-2606  
(714) 826-2822

## WELCOME to URDC's SILVER ANNIVERSARY

GREETINGS to everyone and WELCOME to your Silver Anniversary Celebration - this is the 25th Annual Meeting and International Convention of the Universal Round Dance Council and all of us can be very proud of our wonderful organization which has made tremendous strides in promoting and advancing Round Dancing during the past quarter century.

Just a few reminders and thoughts before we "strike up the band." Please remember that all URDC activities and functions such as this convention are the result of the combined efforts of VOLUNTEERS who have given of their time, talent and energy to provide for your dancing pleasure. Please take a moment during the next four days to thank our clinicians and teachers, our MC's and cuers and our Convention Committee - their dedication and performance in the planning and preparations for this convention have been superior all-around.

A special THANKS to each and every ROUND DANCER here; your presence is the most important component of this convention and YOU make it all worthwhile. Remember that this is your recreational activity in which you exercise your body, keep mentally alert, and develop social skills. So please learn all you can from our outstanding instructional staff and also take the time to renew old friendships and make new ones. The real success of this convention depends upon you.



San Jose, CA  
July 26, 2001

Our entire Convention Committee and Staff wholeheartedly hope that you have a wonderful time at this convention, that you enjoy your stay here in San Jose, and that your many happy memories of this special event will remain with you for years and years to come.

Sincerely,

*Paul & Betty*

Paul & Betty Stottlemeyer  
General Chaircouple

This syllabus is dedicated to those who have worked so hard to make this organization what it is today.....you - the dancers and teachers who volunteer your time and effort to making each and every URDC Convention special!

Special thanks to:

Jerry & Jo Gierok for making copies of 'missing' syllabi for us.

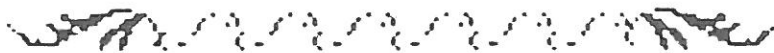
Wayne & Donna Slotsve for providing us with some of the older syllabi.

Dave & Marilyn McAdams who made this job so much easier by helping to put the dance vote sheets together, taking over the tedious job of counting all the votes, and being our sounding board.....we simply could not have done it without them!

And extra thanks to Teri Cantrell for sharing her cache of URDC history and taking the time to make copies for us.

We hope you all enjoy your stay here in the Golden State. Here's to another 25 years.....

Happy Silver Anniversary, URDC!





## THE UNIVERSAL ROUND DANCE COUNCIL

### EXECUTIVE OFFICERS 2000 - 2001

PRESIDENT.....Brent Moore  
Vice President.....Paul & Betty Stottlemeyer  
Secretary.....Jerry & Sandy Adams  
Treasurer.....Sherm & Jackie Foote

### BOARD OF DIRECTORS 2000 - 2001

Term Ends September 30, 2001

Peter & Beryl Barton.....5 Mallard Walk RR1, Port Rowan, Ontario NOE 1MO  
Frank & Minnie Buck.....4888 Tilden Drive, San Jose, CA 95124-5122  
Ralph & Joan Collipi.....122 Millville Street, Salem, NH 03079-2238  
Brent Moore.....206 Scenic Drive, Oak Ridge, TN 37830  
Gene & Lois Noble.....3132 SW Marigold #17, Portland, OR 97219  
Wayne & Donna Slotsve.....2101 North 144<sup>th</sup> Avenue, Omaha, NE 68116  
John & Jean Wilkinson.....2667 Troy Road, Schenectady, NY 12309

Term Ends September 30, 2002

Jerry & Diana Broadwater.....4017 Sara Street, Granite City, IL 62040  
Floyd & Marilyn Lamson.....1874 Leisure World, Mesa, AZ 85206  
Kay & Joy Read.....1800 Lawyer Street, College Station, TX 77840  
Bob & Sue Riley.....2074 SW 13 Terrace, Boynton Beach, FL 33426-5838  
Dwain & Judy Sechrist.....2148 E. Bighorn Mtn. Drive, Oro Valley, AZ 85737  
Paul & Betty Stottlemeyer.....9218 Christopher Street, Cypress, CA 90630  
Tim & Deb Vogt.....9033 Sandy Shores Drive, Las Vegas, NV 89117-2450

Term Ends September 30, 2003

Sherm & Jackie Foote.....1919 Robindale Avenue, Lancaster, PA 17601-3824  
Bill & Carol Goss.....10965 Sunny Mesa Road, San Diego, CA 92121  
Hardie & Sara Hartung.....419 N. Forest Ridge Boulevard, Broken Arrow, OK 74014  
Whit & Faye Landrum.....19 Plantation Hills Drive, Evans, GA 30809-5615  
John & Mary Macuci.....7110 Lansdale Street, District Heights, MD 20747-3305  
Dave & Marilyn McAdams.....13336 Adams Street, Omaha, NE 68137-4220  
Bob & Florence Smith.....3773 Arlington Circle, Pittsburg, CA 94565



# Convention Committee



*"To watch us dance is to hear our hearts speak."*  
Derrick "Suwaima" Davis, Hopi/Choctaw Indian

### I'm On A Committee!

Oh give me some pity, I'm on a committee,  
Which means that from morning to night,  
We attend, and amend, and contend, and defend  
Without a conclusion in sight.

We confer and concur, we defer and demur,  
And reiterate all of our thoughts.

We revise the agenda with frequent addenda,  
And consider a load of reports.

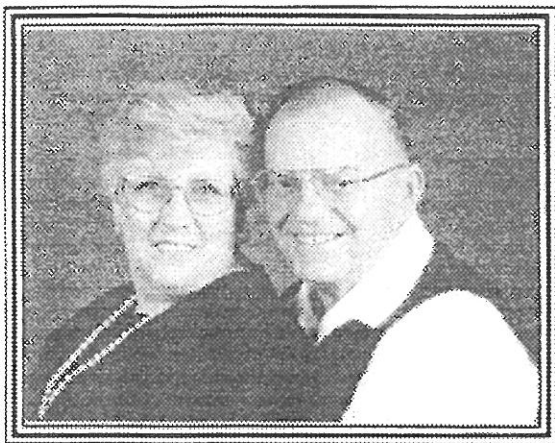
We compose and propose, we suppose and oppose,  
And the points of procedure are fun!

But though various notions are brought up as notions,  
There's terribly little gets done.

We resolve and absolve, but we never dissolve,  
Since it's out of the question for us.

What a shattering pity to end our committee,  
Where else could we make such a fuss!

*Author Unknown*



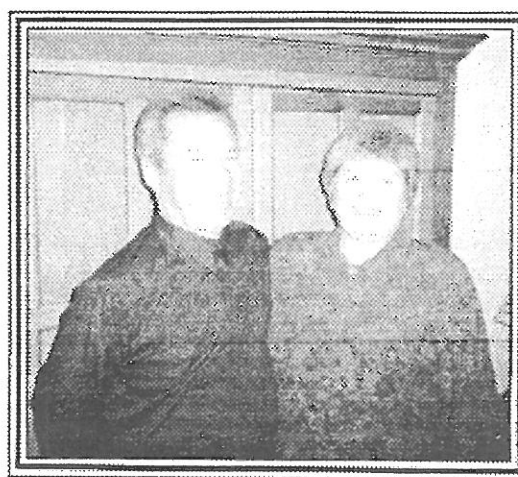
**Paul & Betty Stottlemeyer**  
**Chaircouple**



**Frank & Minnie Buck**  
**Registrars**



**Jerry & Sandy Adams**  
**Co-Chairs, Program & Syllabus**



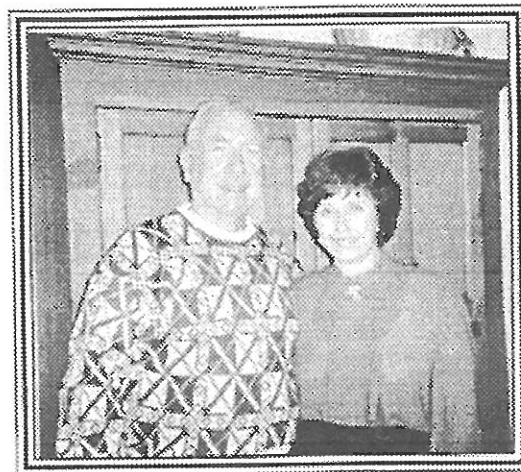
**Bill & Betty Seib**  
**Vendors Chaircouple**



**Stu & Phyllis Williams**  
**Security & Transportation**



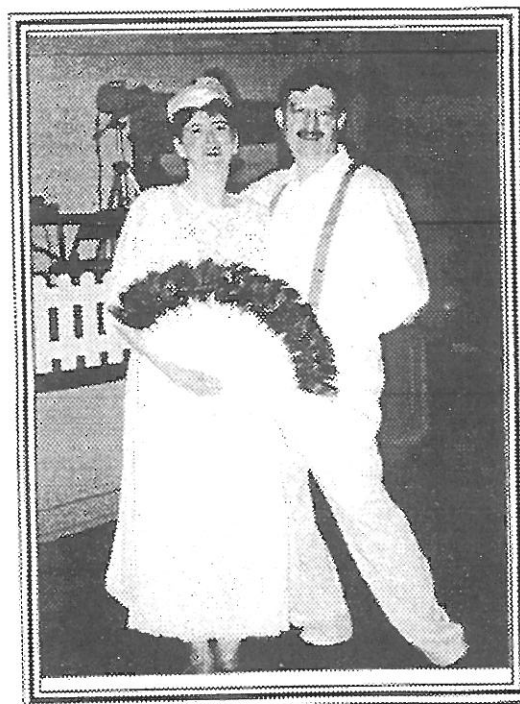
Joe & Ann Kochly  
Treasurers



Warren & Cheryl Perrigo  
Facilities



Bob Fischer & Louise Minor  
Decorations



Bud & Marlene Gooch  
Decorations



## Masters of Ceremony

Chuck & Betsy Berry	Michael & Pat Schrant
Bill & Virginia Carpenter	Dwain & Judy Sechrist
Jeffrey Claussen	Mike & Diana Sheridan
Jerry & Jo Gierok	Wayne Slotsve
Todd Hitch	Tim & Deb Vogt
Carol Lillefield	Stuart & Phyllis Williams

## Cuers

Bill & Virginia Carpenter	Pete & Mary McGee
Ralph & Joan Collipi	Brent & Judy Moore
Jack & Judy DeChenne	Herb & Sue Norton
Irv & Betty Easterday	Sharon & Casey Parker
Dom & Joad Filardo	Randy & Marie Preskitt
Jerry & Jo Gierok	Mark & Pam Prow
Bud & Marlene Gooch	Kay & Joy Read
Hardie & Sara Hartung	Ron & Ree Rumble
Pat & Joe Hilton	Michael & Regina Schmidt
Todd Hitch	Pat & Michael Schrant
George & Pam Hurd	Kenji & Nobuko Shibata
Kay & Bob Kurczewski	Wayne & Donna Slotsve
Richard Lamberty	Deb & Tim Vogt
Dave & Marilyn McAdams	Jim & Carol Wood

# Technical Advisory Committee



*"If their feet aren't in the right place, at least their hearts are."*

Christian M. Chensvold

01-13  
**Technical Advisory Committee**

**Dwain & Judy Sechrist, Chair couple**

2148 E. Bighorn Mountain Drive,  
Oro Valley, Arizona 85737  
(520) 825-6672 e-mail: URDCforTAC@aol.

**Technical Advisory Committee**

List of present members by retirement dates

**Year 2001**

Jack & Judy DeChenne \*  
Roy & Phyllis Stier

**Year 2002**

Fred & Gloria Lesh \*  
Thomas L. Nelson \*  
**Vacant**

**Year 2003**

Kay & Joy Read \*  
John & Jean Wilkinson  
**Vacant**

**Year 2004**

Wally & Joyce Brenton  
Richard Lamberty  
**Vacant**

**Year 2005**

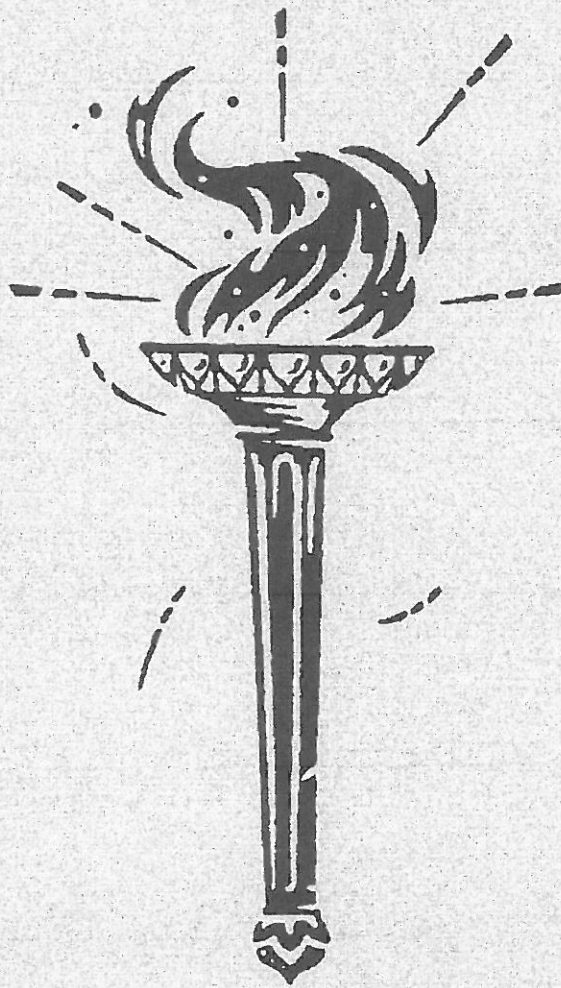
Dwain & Judy Sechrist  
MaryAnn Callahan  
Michael & Diana Sheridan \*  
Frank & Annette Woodruff

\* Members completing an unexpired term, eligible for re-election



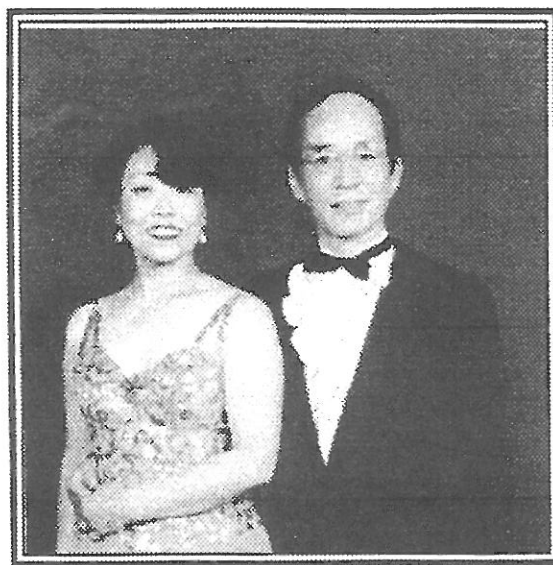
01-14

# The Golden Torch



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# GOLDEN TORCH AWARD



KENJI & NOBUKO SHIBATA

The main criteria for the Golden Torch Award are:

- a. Major contributions 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; and
- c. Positive impact on dancers, leaders, and the movement as a whole.

For over 30 years, as dancers, leaders and teachers on two continents, the year 2000 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. Our 2000 Golden Torch

Award recipients, KENJI & NOBUKO SHIBATA, were for many years very instrumental in bringing and developing advanced Round Dancing in their original home country of Japan and in promoting international exchange among Round Dancers. For over ten years the Shibatas served and worked for URDC as our Executive Ambassador for Japan. Distance did not prevent them from regularly attending and teaching at URDC conventions and other festivals on this side of the ocean.

The Shibatas were introduced to Square and Round Dancing in the mid-1960's and started teaching Round Dancing in 1967 in Japan. After Kenji's retirement from the Dupont Corporation in 1995, they moved to California to share the pleasures of dancing and also their expertise and enthusiasm for Round Dancing with their many American friends.

Kenji and Nobuko are well known for their well-crafted and challenging choreography which has not only been consistently popular but has also been extremely influential in its inventiveness and introduction of new figures - often expanding the concepts that define rhythms. They have been in the forefront of successfully introducing new rhythms to Round Dancing routines. Additionally, they have mastered a wide variety of

teaching techniques and have provided a great example to fellow teachers of how to utilize these tools to impart not only the routine being taught but to improve technique and styling in the process.

Kenji has passed professional examinations for teaching both modern ballroom and latin dancing. The Shibatas currently conduct two weekly Round Dancing classes in California and they also teach several ballroom classes.

Kenji and Nobuko Shibata have choreographed well over 30 successful Round Dance routines covering all rhythms from waltz and foxtrot to merengue and salsa; many being very popular at the leading dance festivals and conventions world-wide. The long list includes ADELIN, ASI ASI MAMBO, BEYOND, BOGGED DOWN IN LOVE, DANCEZ MERENGUE, LIEBESTRAUM NO. 3, LOVE IS MY LIFE, MALT LIQUOR, WHAT A DIFFERENCE A DAY MAKES and WHEN I'M 64.

These two very lovely and talent people have accomplished all this with grace and style, both on the floor and off. Kenji and Nobuko are always very friendly and completely selfless in sharing their hard earned knowledge with any who seek it; they consistently give us beautiful styling to strive for as well. KENJI & NOBUKO SHIBATA'S positive impact on the Round Dance movement has been extensive. This wonderful couple is truly worthy of the 2000 Golden Torch Award.



1978 - Gordon & Betty Moss, California



1982 - Manning & Nita Smith, Texas



1979 - Frank & Iris Gilbert, Florida



1983 - Charlie & Bettie Proctor, Texas



1980 - Eddie & Audrey Palmquist, California



1984 - Bud & Lil Knowland, Arizona



1981 - Charlie & Nina Ward, Canada



1985 - Ben Highburger, Texas





1986 - Irv & Betty Easterday, Maryland

1897 - No Award Given

1988 - No Award Given



Sue & Bob Riley

1992 - Bob & Sue Riley, Florida

1993 - No Award Given

1994 - No Award Given



1989 - Phil & Norma Roberts, Indiana



1995 - Bill & Carol Goss, California



1990 - Koit & Helen Tullus, California



1996 - Brent & Mickey Moore, Tennessee

1997 - No Award Given



1991 - Peter & Beryl Barton, Canada





1998 - Bill & Elsys Johnson, Tennessee

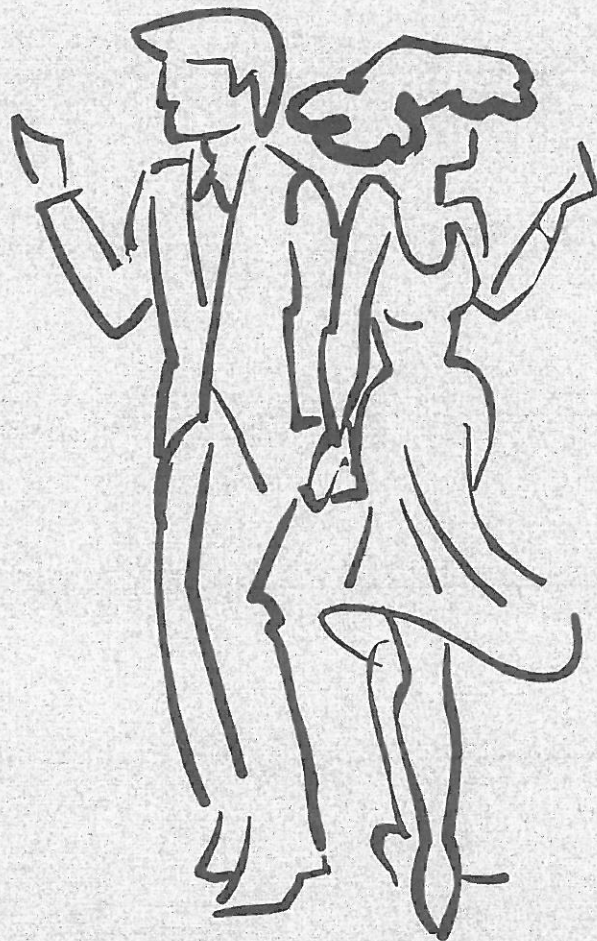


1999 - Bob & Mary Ann Rother, Arizona



2000 - Kenji & Nobuko Shibata, California

# The Top 15



*"Dance is the only art form where the artist is also the medium of expression."*

Unknown

# TOP 15 ROUTINES

## 1991 - 1997

	First Year -1991 Denver	1992 San Antonio	1993 Winston-Salem	1994 Winston-Salem	1995 San Jose	1996 Denver	1997 Winston-Salem
1	You're The Top Cha (Childers)	Sam's Song (Shawver/Casey)	And I Love You So (Childers)	Sleeping Beauty (Moore)	Sleeping Beauty (Moore)	And I Love You So (Childers)	Cavatina (Barton)
2	Sam's Song (Shawver/Casey)	And I Love You So (Childers)	Cavatina (Barton)	Cavatina (Barton)	Sam's Song (Shawver/Casey)	The Children (Barton)	Erotica (Moore)
3	And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	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 Polton #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/Slatsve)
10	Allegheny Moon (Barton/Christmas)	Mambo #5 (Smarrelli)	You're The Top Cha (Childers)	Sam's Song (Shawver/Casey)	Kiss Me Goodbye Rumba (Lawson)	Warm & Willing (Childers/Slatsve)	Paso Cadiz (Goss)
11	Maria Elena (Ward)	Someone Like You (Barton)	Maria Elena (Ward)	Picardy Foxtrot (Slater)	Send Her Roses (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) Send Her Roses (Palmquist)	Tampa Jive (Macuci) Kiss Me Goodbye Rumba (Lawson)	Someone Like You (Barton) London By Night (Goss)	If You (Moore)	Orient Express Foxtrot (Moore)

# TOP 15 ROUTINES

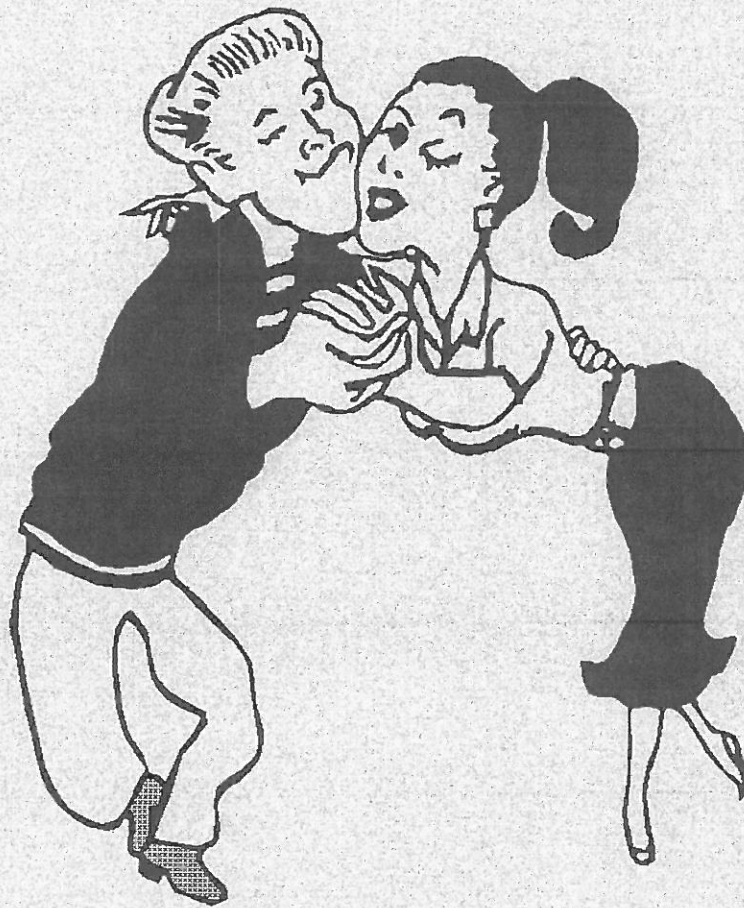
## 1998 - 2004

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

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# Way Back When...

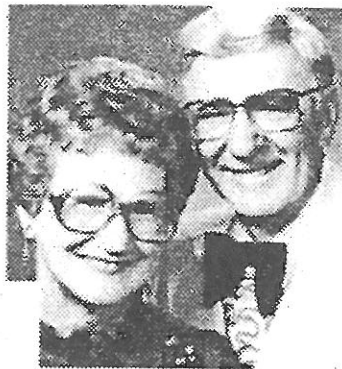


*"If you cannot get rid of the family skeleton, you may as well dance with it."*

George Bernard Shaw



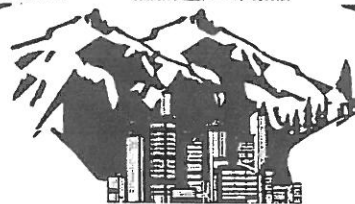
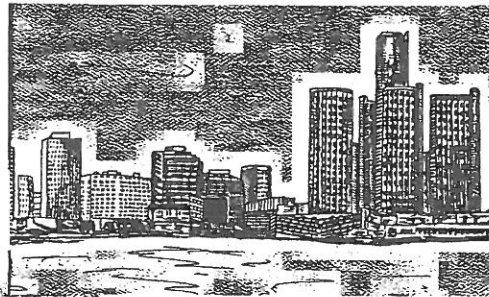
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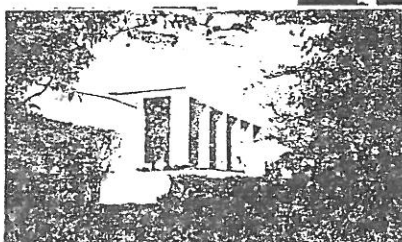
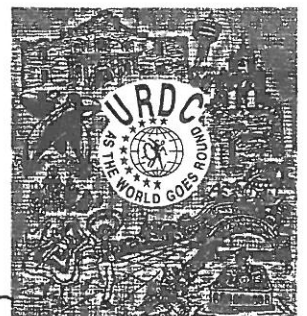
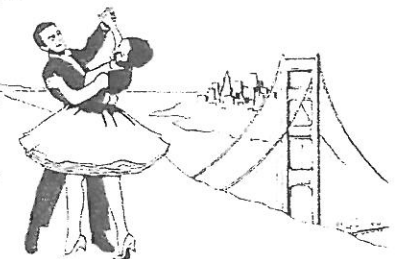
THE WAY WE WERE....



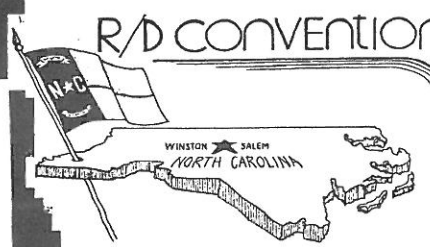




## Universal Round Dance Council

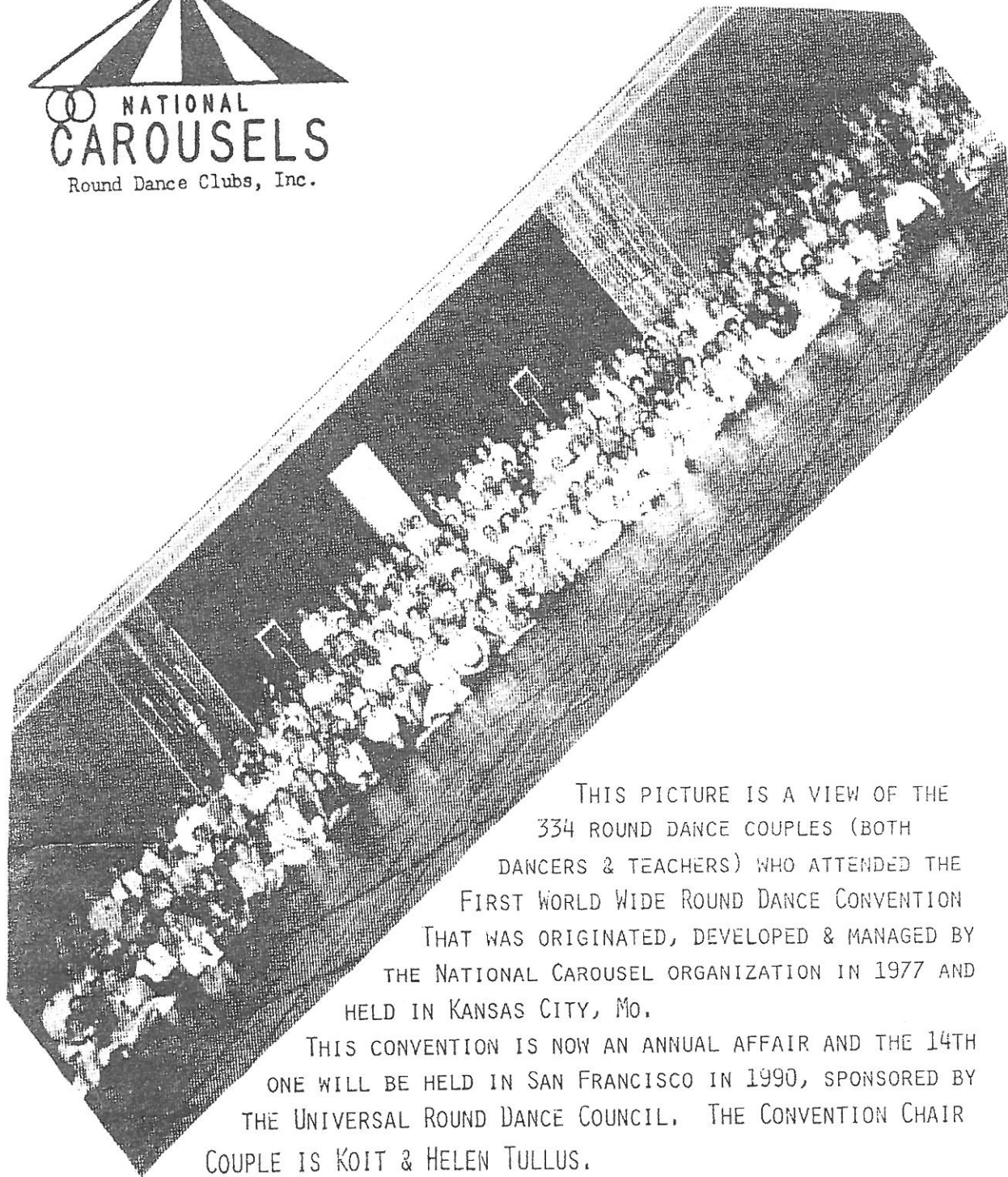


Freeman Library and Museum



12-7

01-25



THIS PICTURE IS A VIEW OF THE 334 ROUND DANCE COUPLES (BOTH DANCERS & TEACHERS) WHO ATTENDED THE FIRST WORLD WIDE ROUND DANCE CONVENTION THAT WAS ORIGINATED, DEVELOPED & MANAGED BY THE NATIONAL CAROUSEL ORGANIZATION IN 1977 AND HELD IN KANSAS CITY, MO.

THIS CONVENTION IS NOW AN ANNUAL AFFAIR AND THE 14TH ONE WILL BE HELD IN SAN FRANCISCO IN 1990, SPONSORED BY THE UNIVERSAL ROUND DANCE COUNCIL. THE CONVENTION CHAIR COUPLE IS KOIT & HELEN TULLUS.





June & Del Wilson, 1982



Chris & Teri Cantrell, 1979



Gilberts, Easterdays, Stiers, & Kammerers, 1982

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1988 Board of Directors



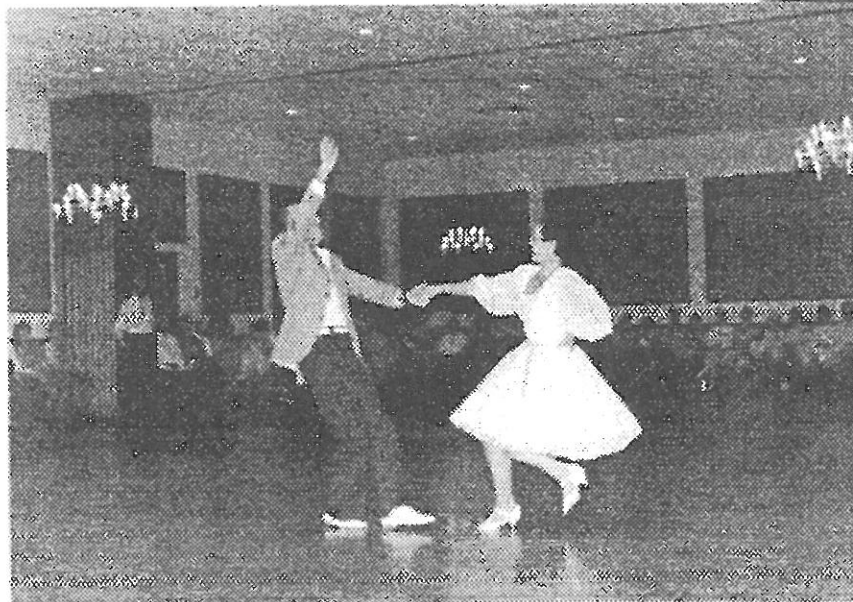
1992 Board of Directors



Jerry Gierok, Sue Riley, & Jo Gierok., 1989 (Detroit)



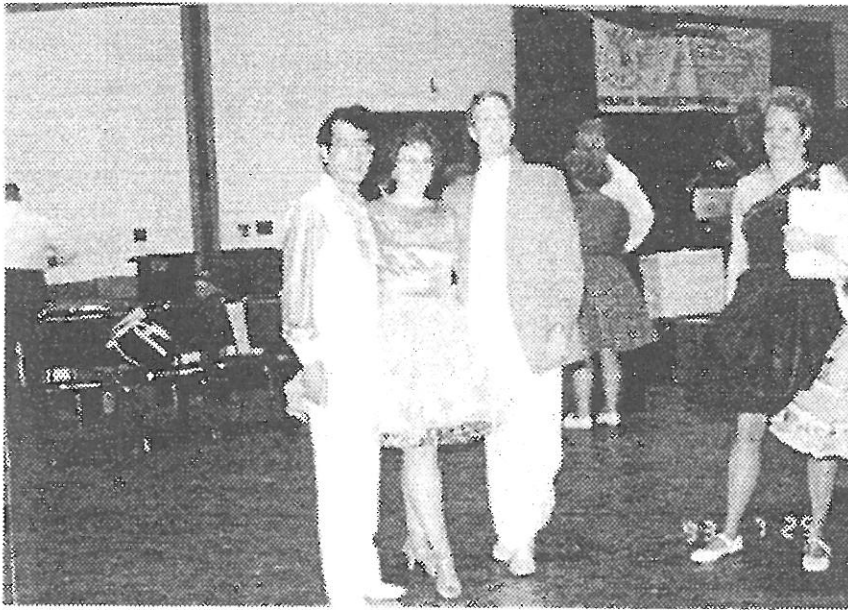
Wards & Bartons, 1982



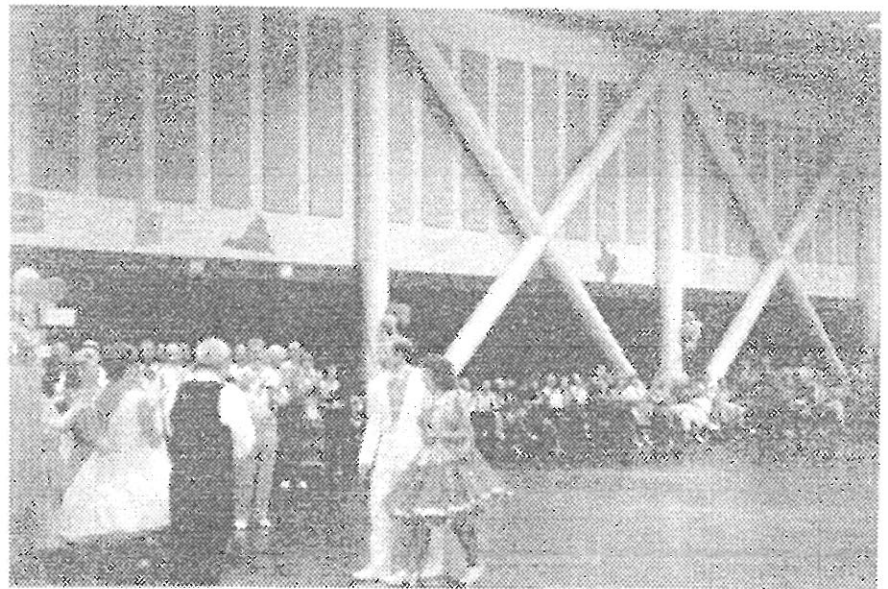
Tom & Loveday Newby



01-29



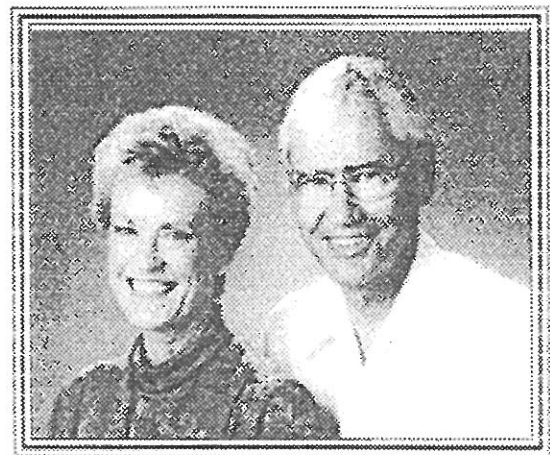
Manabu Imamura, Bill & Carol Goss, Barbara Blackford



Bill & Carol Goss, 1995 (San Jose)



Carmen & Mildred Smarelli



Russ & Barbara Casey



John & Mary Macuci



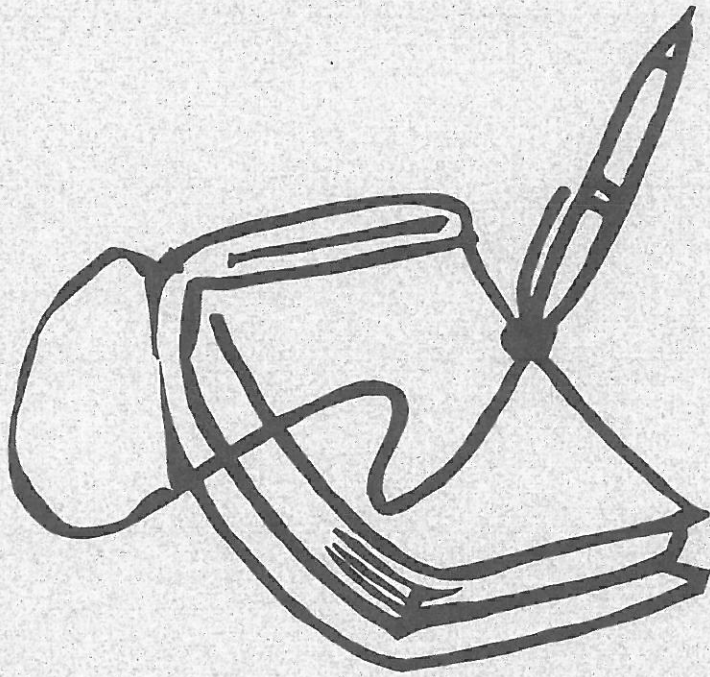
Wayne & Barbara Blackford



Mike & Toni Arurien

01-31

Notes from our  
first  
24 years....



Since URDC began in 1977, we have had 458 dances presented! This figure includes all teaches, standby and classic presentations, and Hall of Fame dances and are through the year 2000 only.

There have been:

*Combination	6
Foxtrot	67
Cha Cha	39
Rumba	52
Mambo	4
Merengue	4
Samba	12
WCS	9
**Unknown	1
2-Step	13
Polka	1
Bolero	13
Disco	2
Waltz	75
Jive	28
Lindy	1
Mix	15
Paso	12
Quickstep	35
Rhythm	15
S2S	2
Salsa	1
Swing	12
Tango	36
V. Waltz	5

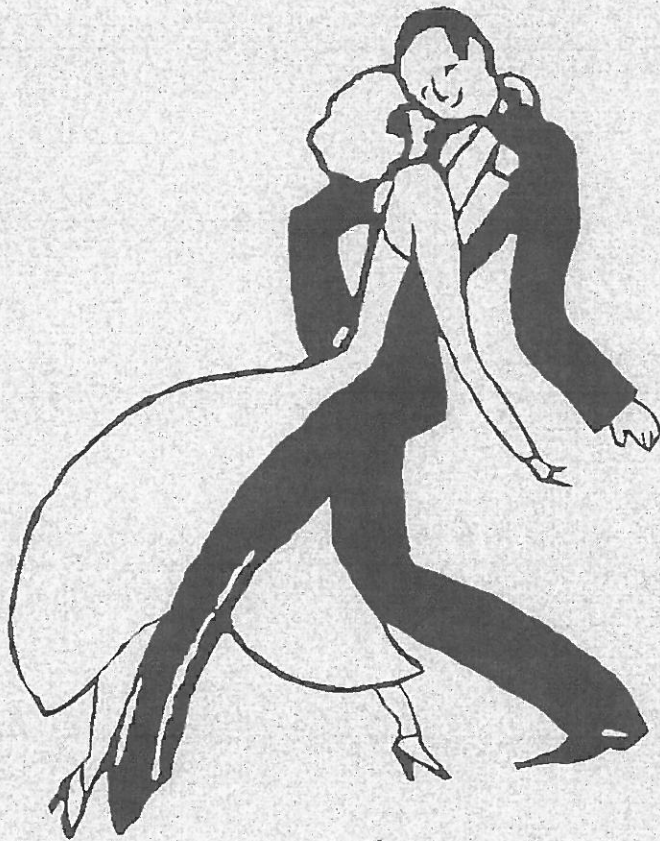
\* Combinations are two rhythms, for instance a jive/foxtrot.

\*\* Unknown denotes one of the first dances taught and the rhythm is not known.



01-33

# Someone Special





34A



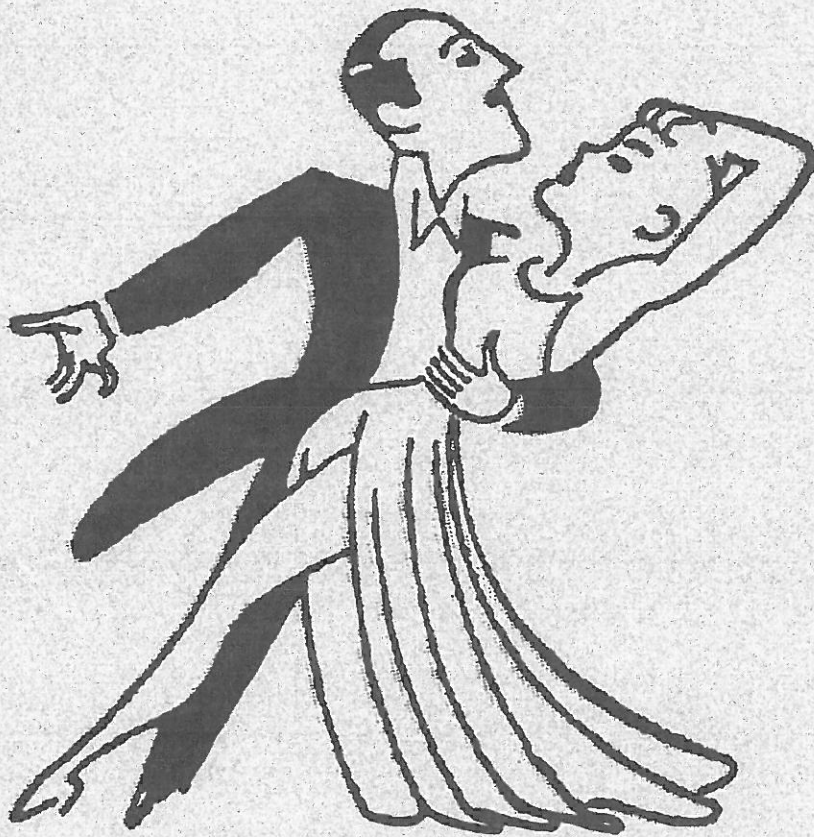
01-34C



And the music continues.....

01-35A

# Teaching Schedule



*"Women have to do everything that a man does,  
but backwards and in high heels!"*

Ginger Rogers

# 2001 SAN JOSE TEACHING SCHEDULE

Day	CIVIC AUDITORIUM	PARKSIDE HALL
FRIDAY	9:10 to 12:10 <b>EASTERDAY</b> <i>"Pretend"</i> Quickstep - Phase V MC - Stuart & Phyllis Williams	9:00 to 12:00 <b>GOSS</b> <i>"Choo Choo Ch'Boogie"</i> Jive - Phase VI MC - Chuck & Betsy Berry
	1:40 to 4:40 <b>MOORE</b> <i>"Falling Into You"</i> Bolero - Phase IV MC - Dwain & Judy Sechrist	1:30 to 4:30 <b>LAMBERTY-HALBERT</b> <i>"That's You"</i> Foxtrot - Phase VI MC - Todd Hitch
SATURDAY	9:10 to 12:10 <b>McGEE</b> <i>"Mambo No. 8"</i> Mambo - Phase V MC - Mike & Diana Sheridan	9:00 to 12:00 <b>SHIBATA</b> <i>"Be My Lover"</i> Hustle - Unphased MC - Bill & Virginia Carpenter
	1:40 to 4:40 <b>DeCHENNE</b> <i>"My Heart Belongs To Daddy"</i> Tango - Phase V MC - Jerry & Jo Gierok	1:30 to 4:30 <b>READ</b> <i>"She's A Lady"</i> Cha Cha - Phase VI MC - Wayne Slotsve
SUNDAY	8:30 - 10:30 <i>allison</i> <b><u>2001 Hall of Fame Teach</u></b> <b>ROBERTS / LILLEFIELD</b> MC - Carol Lillefield	8:30 - 10:30 <b>SCHMIDT</b> <i>"Love Ain't Here Anymore"</i> Waltz - Phase VI MC - Tim & Deb Vogt
	10:35 to 12:35 <b>HARTUNG</b> <i>"Que Sera Sera"</i> Waltz - Phase IV MC - Jeffrey Claussen	10:35 to 12:35 <b>PRESKITT</b> <i>"Stranger In Paradise"</i> Rumba - Phase V MC - Michael & Pat Schrant

## "STAND-BY" TEACHERS AND ROUTINES:

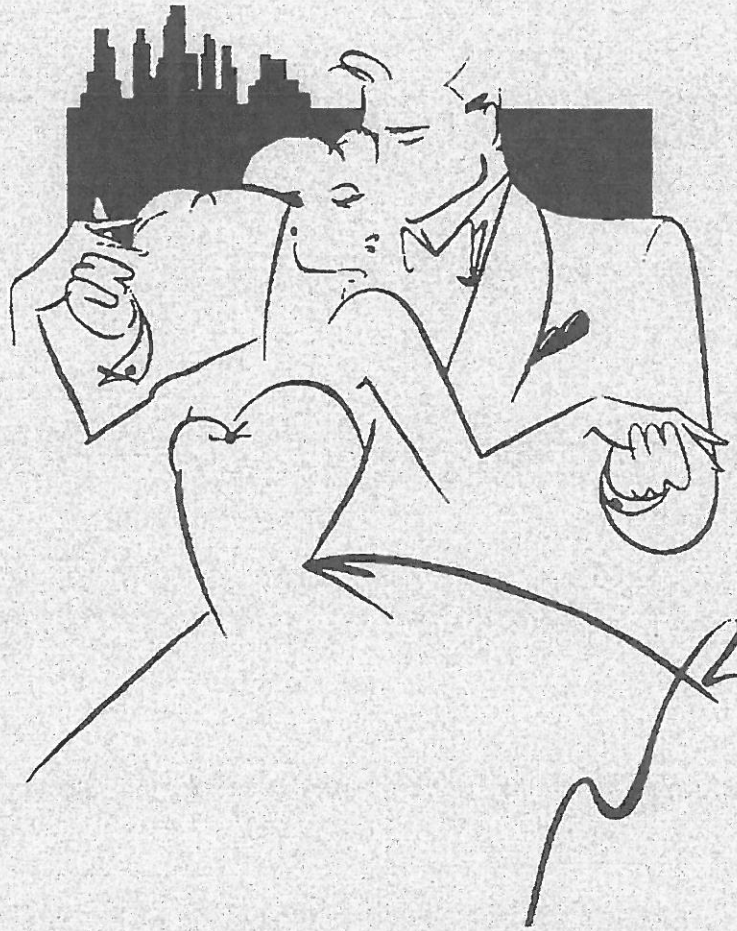
**Hank & Judy Scherrer**  
**Tim & Deb Vogt**

*"Roses On Toast"*  
*"Steppin' Out Quickstep"*

Phase V Foxtrot  
Phase V Quickstep



# A A Glance



*"See them dance in the courtyard, sweet summer sweat; some dance to remember, some dance to forget."*

The Eagles, *Hotel California*

01-36

## Day at a Glance - Thursday, July 26

	Civic Auditorium	Parkside Hall
8:00		Registration Opens Vendor Area Opens
9:00 - 10:20		<b>EDUCATION SEMINAR - 1</b> <i>"Making and Adapting Ballroom Lines"</i> <b>Brent &amp; Judy Moore</b>
10:30 - 11:50		<b>EDUCATION SEMINAR - 2</b> <i>"Swing &amp; Jive: Is There A Difference"</i> <b>Bill &amp; Carol Goss</b>
11:50 - 1:30		<b>LUNCH BREAK</b>
1:30 - 2:50		<b>EDUCATION SEMINAR - 3</b> <i>"Improve Your Chasses - Advance Your Cha-Chas"</i> <b>Kay &amp; Joy Read</b>
3:00 - 4:20		<b>EDUCATION SEMINAR - 4</b> <i>"Body Mechanics"</i> <b>Richard Lamberty &amp; Alise Halbert</b>
4:20 - 7:30		<b>DINNER BREAK</b>
7:30 - 8:30	<b>Opening Ceremonies</b> <b>SHOWCASE OF ROUNDS</b>	
8:30 - 11:00		<b>PRELUDE BALL</b>

01-37

## Day at a Glance - Friday, July 27

	<b>Civic Auditorium</b>	<b>Parkside Hall</b>
9:00 - 12:00	<b>CLINIC / TEACH</b> Quickstep - Phase V <i>PRETEND</i> Irv & Betty Easterday	<b>CLINIC / TEACH</b> Jive - Phase VI <i>CHOO CHOO CH'BOOGIE</i> Bill & Carol Goss
12:00 - 1:30	<b>LUNCH BREAK</b>	<b>LUNCH BREAK</b>
1:30 - 4:30	<b>CLINIC / TEACH</b> Bolero - Phase IV <i>FALLING INTO YOU</i> Brent & Judy Moore	<b>CLINIC / TEACH</b> Foxtrot - Phase VI <i>THAT'S YOU</i> Richard Lanberty & Alise Halbert
4:30 - 7:00	<b>DINNER BREAK</b>	<b>DINNER BREAK</b>
7:00-7:25	<b>REVIEW</b> Quickstep - Phase V <i>PRETEND</i> Irv & Betty Easterday	<b>REVIEW</b> Jive - Phase VI <i>CHOO CHOO CH'BOOGIE</i> Bill & Carol Goss
7:30 - 7:55	<b>REVIEW</b> Bolero - Phase IV <i>FALLING INTO YOU</i> Brent & Judy Moore	<b>REVIEW</b> Foxtrot - Phase VI <i>THAT'S YOU</i> Richard Lamberty & Alise Halbert
8:00 - 8:25	<b>SHOWCASE OF ROUNDS</b>	
8:30 - 11:00		<b>EVENING PARTY DANCE</b>

01-38

## Day at a Glance - Saturday, July 28

	<b>Civic Auditorium</b>	<b>Parkside Hall</b>
9:00 - 12:00	<b>CLINIC / TEACH</b> Mambo - Phase V <i>MAMBO NO. 8</i> Pete & Mary McGee	<b>CLINIC / TEACH</b> Hustle - Unphased <i>BE MY LOVER</i> Kenji & Nobuko Shibata
12:00 - 1:30	<b>LUNCH BREAK</b>	<b>LUNCH BREAK</b>
1:30 - 4:30	<b>CLINIC / TEACH</b> Tango - Phase V <i>MY HEART BELONGS TO DADDY</i> Jack & Judy DeChenne	<b>CLINIC / TEACH</b> Cha Cha - Phase VI <i>SHE'S A LADY</i> Kay & Joy Read
4:30 - 7:00	<b>DINNER BREAK</b>	<b>DINNER BREAK</b>
7:00-7:25	<b>REVIEW</b> Mambo - Phase V <i>MAMBO NO. 8</i> Pete & Mary McGee	<b>REVIEW</b> Hustle - Unphased <i>BE MY LOVER</i> Kenji & Nobuko Shibata
7:30 - 7:55	<b>REVIEW</b> Tango - Phase V <i>MY HEART BELONGS TO DADDY</i> Jack & Judy DeChenne	<b>REVIEW</b> Cha Cha - Phase VI <i>SHE'S A LADY</i> Kay & Joy Read
8:00 - 8:30	<b>SHOWCASE OF ROUNDS</b>	
8:30 - 8:35	<b>2001 HALL OF FAME</b>	
8:40 - 11:00		<b>EVENING PARTY DANCE</b>



01-39  
Day at a Glance - Sunday, July 29

	Civic Auditorium	Parkside Hall
8:30 - 10:30	TEACH <b>2001 HALL OF FAME</b> Sharon Roberts & Allen Lillefield	TEACH Waltz - Phase VI <i>LOVE AIN'T HERE ANYMORE</i> Michael & Regina Schmidt
10:35 - 12:35	TEACH Waltz - Phase IV <i>QUE SERA SERA</i> Hardie & Sara Hartung	TEACH Rumba - Phase V <i>STRANGER IN PARADISE</i> Randy & Marie Preskitt
12:35 - 2:00	LUNCH BREAK	LUNCH BREAK
2:00 - 2:??	ANNUAL GENERAL MEETING Brent Moore - Presiding	
3:10 (approx.)		DANCE THROUGHGS Each dance presented at the convention will be cued twice.
5:00 - 5:15	NEW B.O.D. MEETING	
5:15 - 6:40	DINNER BREAK	DINNER BREAK
6:40 - 7:55		REVIEWS Dances Presented Today See Next Page for Break Down.
8:00 - 9:40		EVENING PARTY DANCE
9:45 - 9:55		GOLDEN TORCH AWARD
9:55 - 10:55		SPECIAL HOUR - TOP 15
10:55 - 11:00		CLOSING CEREMONY

# Day at a Glance (Dance Reviews) - Sunday, July 29

	Civic Auditorium	Parkside Hall
6:40 - 6:55		<b>REVIEW</b> Waltz - Phase VI <i>LOVE AIN'T HERE ANYMORE</i> <b>Michael &amp; Regina Schmidt</b>
7:00 - 7:15		<b>REVIEW</b> <b><i>2001 HALL OF FAME</i></b> <b>Sharon Roberts &amp; Allen Lillefield</b>
7:20 - 7:35		<b>REVIEW</b> Rumba - Phase V <i>STRANGER IN PARADISE</i> <b>Randy &amp; Marie Preskitt</b>
7:40 - 7:55		<b>REVIEW</b> Waltz - Phase IV <i>QUE SERA SERA</i> <b>Hardie &amp; Sara Hartung</b>

01-41

# Evening Programs



*"Dance is a little insanity that does us all a lot of good."*

Edward Demby

01-42

**DANCE PROGRAM - THURSDAY, JULY 26, 2001**

# CELEBRATING 25 YEARS

## PRELUDE BALL PARKSIDE HALL

Time	Dance Routine	Choreographer	Phase - Rhythm	Cues by
8:32 8:36 8:40 8:44	LET'S DANCE TOGETHER LA PAPAYA ALL THAT JAZZ ADELINE	Palmquist Easterday Sechrist Shibata	V - Waltz VI - Cha V - Foxtrot VI - S2S	Irv & Betty Easterday
8:48 8:52 8:56 9:00	JUST A TANGO CAVATINA I LOVE BEACH MUSIC I KNOW NOW	Childers Barton Raybuck Palmquist	V - Tango VI - Waltz IV - WCS V - Foxtrot	Bud & Marlene Gooch
9:04 9:08 9:12 9:16	BAHAMA MAMA THE CHILDREN FORTUOSITY A LOVELY EVENING	Rumble Barton Rother Childers	IV - Cha VI - Waltz V - Quickstep VI - Foxtrot	Kay & Bob Kurczewski
9:20 9:24 9:28 9:32	WENDY AMOR CHA SEND HER ROSES EMBASSY WALTZ	Slater Barton Palmquist Palmquist	V - Waltz V - Cha IV - Foxtrot VI - Waltz	Todd Hitch
9:36 9:40 9:44 9:48	PASO CADIZ THE OLD HOUSE LAST NIGHT RACHEL'S SONG	Goss Lamberty Lamberty Stairwald	V - Paso IV - Waltz VI - Rumba IV - S2S	Michael & Regina Schmidt
9:52 9:56 10:00 10:04	THE TOUCH OF YOUR LIPS HOLD ME TIGHT SHALL WE DANCE RUMBA CALIENTA	Lamberty/Halbert Imamura Goss Shibata	VI - Foxtrot VI - Bolero V - Quickstep VI - Rumba	Pete & Mary McGee
10:08 10:12 10:16 10:20	SMOKE GETS IN YOUR EYES BEEN THERE, DONE THAT CASTLES & KINGS HOOKED ON SWING	Rumble Rumble Slater Windhorst	VI - Foxtrot VI - Jive V - Waltz IV - Mix	Virginia & Bill Carpenter
10:24 10:28 10:32 10:36	BERKELEY SQUARE JUST ANOTHER WOMAN IN LOVE JEAN TODO TODO TODO	Goss Anderson Lamberty Goss	V - Foxtrot VI - Rumba V - Waltz VI - Cha	Mark & Pam Prow
10:40 10:44 10:48 10:52	PERFIDIA SINGING PIANO WALTZ THE BLUES TANGO ROADHOUSE BLUES	Slater Marx Goss Easterday	VI - Rumba V - Waltz VI - Tango V - Jive	Herb & Sue Norton



01-43

DANCE PROGRAM - FRIDAY, JULY 27, 2001**CELEBRATING 25 YEARS****PARKSIDE HALL**

Time	Dance Routine	Choreographer	Ph - Rhythm	Cues by
8:40 8:44 8:48 8:52	<i>THE BARD</i> <i>ALMOST THERE</i> <i>FAT CAT BOOGIE</i> <i>ARE YOU STILL MINE</i>	Lamberty Childers DeChenne Kiehm/Goss	V - Waltz VI - Rumba VI - SSwing VI - S2S	Wayne & Donna Slotsve
8:56 9:00 9:04 9:08 9:12	<b>A TRIBUTE TO MICKEY MOORE</b> <i>ORIENT EXPRESS FOXTROT</i> <i>FENESTRA</i> <i>WHEN YOU LOVE ME</i> <i>FIRST SNOWFALL</i> <i>SLEEPING BEAUTY</i>	Moore Moore Moore Moore Moore	V - Foxtrot VI - Tango VI - Rumba VI - Waltz IV - Bolero	Sharon & Casey Parker
9:16	<i>CHOO CHOO CH'BOOGIE</i>	Goss	VI - Jive	Bill & Carol Goss
9:20 9:24 9:28 9:32	<i>BLUE MOON</i> <i>STUCK ON YOU</i> <i>CATCH A MOONBEAM</i> <i>FALLEN</i>	Rumble Rumble Casey Halbert	VI - Foxtrot IV - Jive VI - Waltz Unp - Rumba	Richard Lamberty & Alise Halbert
9:36	<i>PRETEND</i>	Easterday	V - Quickstep	Irv & Betty Easterday
9:40 9:44 9:48 9:52	<i>LAURANN</i> <i>WHAT A DIFFERENCE A DAY MAKES</i> <i>TANGO IN PORTUGAL</i> <i>WHISTLING IN THE DARK</i>	Preskitt Shibata Goss Rumble	IV - Waltz VI - Bolero VI - Tango VI - Waltz	Hardie & Sara Hartung
9:56	<i>THAT'S YOU</i>	Lamberty/Halbert	VI - Foxtrot	Richard Lamberty & Alise Halbert
10:00 10:04 10:08 10:12	<i>ST. MICHAEL'S QUICKSTEP</i> <i>BYE BYE BLUES</i> <i>RUM AND COCA COLA</i> <i>SAM</i>	Casey Palmquist Shibata Goss	V - Quickstep VI - Foxtrot V - Samba VI - Waltz	Kay & Joy Read
10:16	<i>FALLING INTO YOU</i>	Moore	IV - Bolero	Brent & Judy Moore
10:20 10:24 10:28 10:32	<i>TANGO CAPRICCIOSO</i> <i>CAROLINA MOON</i> <i>ONLY LOVE</i> <i>PENSANDO EN TI</i>	Ward Rumble Shibata Esqueda	V - Tango VI - Waltz VI - Rumba VI - Foxtrot	Dom & Joan Filardo
10:36 10:40 10:44 10:48	<i>RAINBOW CONNECTION</i> <i>EROTICA</i> <i>WHITE SPORT COAT</i> <i>ADIOS</i>	Childers Moore LeFeavers Norman/Cullip	IV - Waltz V - Rumba IV - Foxtrot V - Waltz	Joe & Pat Hilton

01-44

**DANCE PROGRAM - SATURDAY, JULY 28, 2001*****CELEBRATING 25 YEARS*****PARKSIDE HALL**

Time	Dance Routine	Choreographer	Ph - Rhythm	Cues by
8:40 8:44 8:48 8:52	<i>SPANISH EYES</i> <i>NOSTALGIA</i> <i>MY GUY</i> <i>ETERNITY</i>	Rother Shibata Goss Lamberty/Halbert	V - Rumba V - Tango VI - Foxtrot V - Bolero	Kenji & Nobuko Shibata
8:56 9:00 9:04 9:08	<i>HEARTS REMAIN 17</i> <i>MUJER</i> <i>SYMPHONY</i> <i>JAVA JIVE</i>	Stottlemeyer Read Slater Childers	VI - Waltz VI - Rumba VI - Foxtrot V - WCS	Tim & Deb Vogt
9:12	<i>BE MY LOVER</i>	Shibata	Unp - Hustle	Kenji & Nobuko Shibata
9:16 9:20 9:24 9:28	<i>COULD I HAVE THIS DANCE</i> <i>PA 6-5000</i> <i>SUGAR SUGAR</i> <i>SAM'S SONG</i>	Casey Glover Worlock Shawver/Casey	VI - Waltz V - Mix IV - Cha VI - Waltz	Jim & Carol Wood
9:32	<i>MAMBO NO. 8</i>	McGee	V - Mambo	Pete & Mary McGee
9:36 9:40 9:44 9:48	<i>IT'S ALL RIGHT WITH ME</i> <i>COLOURS OF THE WIND</i> <i>SUNNY CHA</i> <i>NOCTURNE</i>	Rumble Read Shibata Lamberty/Halbert	V - Quickstep VI - Rumba VI - Cha VI - Waltz	Ron & Ree Rumble
9:52	<i>SHE'S A LADY</i>	Read	VI - Cha	Kay & Joy Read
9:56 10:00 10:04 10:08	<i>MARILYN MARILYN</i> <i>KISS ME GOODBY RUMBA</i> <i>MEMORIES OF YOU</i> <i>BANANA BOAT CHA</i>	Palmquist Lawson Palmquist Anderson	IV - Waltz V - Rumba V - Foxtrot V - Cha	Michael & Pat Schrant
10:12	<i>MY HEART BELONGS TO DADDY</i>	DeChenne	V - Tango	Jack & Judy DeChenne
10:16 10:20 10:24 10:28	<i>LOVELY LADY</i> <i>DOOLITTLE CHA</i> <i>CHANGE PARTNERS</i> <i>YOU RUMBA</i>	Palmquist Goss Rumble Esqueda	V - Waltz IV - Cha VI - Foxtrot VI - Rumba	Jerry & Jo Gierok
10:32 10:36 10:40 10:44	<i>MARIA ELENA</i> <i>SWAY 4 ME CHA</i> <i>AUTUMN NOCTURNE</i> <i>SUNFLOWER</i>	Ward Rumble Palmquist Tonks	V - Foxtrot IV - Cha VI - Waltz V - Jive	Brent & Judy Moore

01-45

DANCE PROGRAM - SUNDAY, JULY 29, 2001**CELEBRATING 25 YEARS****PARKSIDE HALL**

Time	Dance Routine	Choreographer	Ph - Rhythm	Cues by
8:00 8:04 8:08 8:12	<i>BUTTERFLY</i> <i>THE KISS</i> <i>MAKE THIS NIGHT ETERNAL</i> <i>WALTZ TRAMONTE</i>	Lamberty/Halbert DeChenne Read Britton	VI - Waltz V - Tango VI - Bolero IV - Waltz	George & Pam Hurd
8:16	<i>LOVE AIN'T HERE ANYMORE</i>	Schmidt	VI - Waltz	Michael & Regina Schmidt
8:20 8:24 8:28 8:32	<i>SETEMBER FOXTROT</i> <i>FIESTA TANGO</i> <i>KNOCK ONCE</i> <i>BOULAVOGUE</i>	Slotsve Palmquist Goss Lamberty	IV - Foxtrot VI - Tango V - WCS VI - Waltz	Dave & Marilyn McAdams
8:36	<i>STRANGER IN PARADISE</i>	Preskitt	V - Rumba	Randy & Marie Preskitt
8:40 8:44 8:48 8:52	<i>WYOMING LULLABY</i> <i>AMAPOLA</i> <i>TAMPA JIVE</i> <i>RIVIERA DE LUNE</i>	Palmquist Rumble Macuci Palmquist	V - Waltz VI - Rumba V - Jive V - Waltz	Ralph & Joan Collipi
8:56	<i>QUE SERA SERA</i>	Hartung	IV - Waltz	Hardie & Sara Hartung
9:00 9:04 9:08 9:12	<i>BOGGED DOWN IN LOVE</i> <i>UN P'TIT BEGUINE</i> <i>SHALL WE QUICKSTEP</i> <i>MOONLIGHT ROMANCE</i>	Shibata Goss Worlock Childers	VI - WCS VI - Foxtrot VI - Quickstep VI - Waltz	Jack & Judy DeChenne
9:16	<i>2001 HALL OF FAME</i>	_____	_____	Sharon Roberts & Allen Lillefield
9:20 9:24 9:28 9:32	<i>BOOGIE WITH ME</i> <i>PICARDY FOXTROT</i> <i>I'M IN A DANCING MOOD</i> <i>MARRIED</i>	Worlock Slater Preskitt Shawver	V - Jive VI - Foxtrot V - Quickstep VI - Waltz	Randy & Marie Preskitt
9:38	<i>ANNOUNCEMENTS</i>			
9:45	<i>GOLDEN TORCH AWARD</i>			Paul & Betty Stottlemeyer
9:50	<i>TOP 15 DANCES OF 2001</i>			Richard Lamberty Dave McAdams Wayne Slotsve

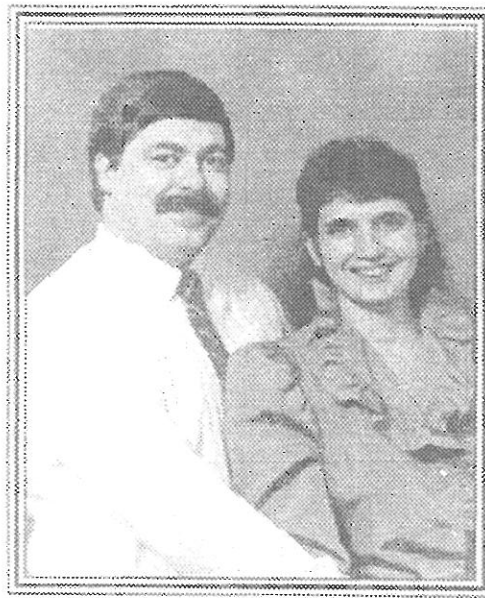
# *Crucians & Resumes*



*"Lesser dancers stumble, better dancers syncopate."*

Unknown





## Jack & Judy DeChenne

### *Phase V Tango*

*Civic Auditorium - Saturday, 1:40 pm to 4:40 pm*

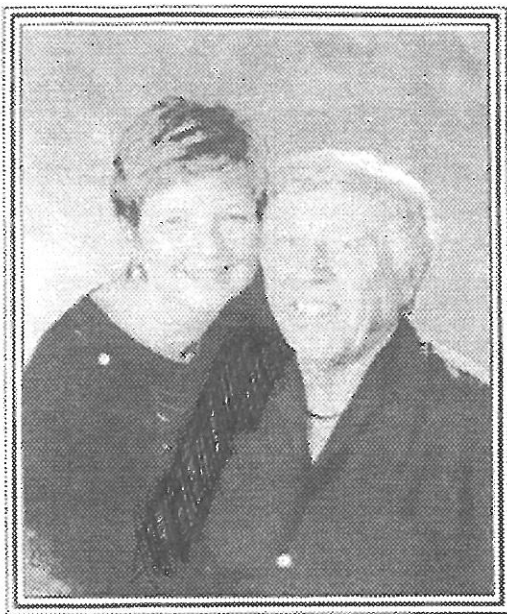
Jack started dancing as a pre-teen. He was a member of a Square, Round, and Folk dance Exhibition Group for about three years. He then graduated from high school and joined the Navy to serve on submarines. While in the Navy Jack and Judy married and were stationed in Hawaii. After leaving the Navy and 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 a 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. They currently teach basics in intermediate levels from Phase IV-VI for two Round Dance clubs in the Spokane area. Jack cues dances at all intermediate levels. Jack and Judy have composed many dances, among these, *Sway Me*, *Fat Cat Boogie* and *The Kiss*. Jack and Judy often travel to intermediate and advanced weekends and clinics. They feel the enjoyment of dancing is as important to the teachers as is learning and improving their own skills. They 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 the U.S. and Canada. They were featured Instructors at the "CRDA Gala" in Greeley, Colorado in 1998. They have also been the featured Instructors for the "August Of Rounds" in Spokane, Washington for the past nine years and the "Rounds of April" in Kennewick, Washington for the last five years and are scheduled again for both in 2001\2002. Jack and Judy have done several intermediate weekends including Tucson, Arizona; Mesa, Arizona; Albuquerque, New Mexico; Boise, Idaho; Seattle, Washington; Salt Lake City, Utah; Saskatoon, Saskatchewan and other locations. In addition they have a advanced five day clinic in Hood River, Oregon. They have attended many URDC Conventions and have also taught during both the convention and teachers clinic.

Jack and Judy have been married for 25 years and have 3 beautiful children. Jennifer, Jason and Hilary who all live in Spokane. Jack works for an Electronics Manufacturing Company as a Network Administrator and Judy works out of their home.

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



## Irv & Betty Easterday

### *Phase V Quickstep*

Civic Auditorium - Friday, 9:10 am to 12:10 pm

Irv and Betty Easterday have been Square and Round Dancing for forty-one years. In 1960, as the need for Round Dance instructors developed in their home area, they decided to fill the void and have contributed their time and talents ever since so that a large number of persons can benefit and enjoy Round Dancing. At the present time they are a Phase IV, V, VI Carousel Club in the Maryland/District of Columbia area. They are also instructors of ballroom adult education classes for the local community college. Many of these students in the ballroom classes have become actively involved in Square and Round Dancing.

The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Thirty years ago the first All-Round-Dance

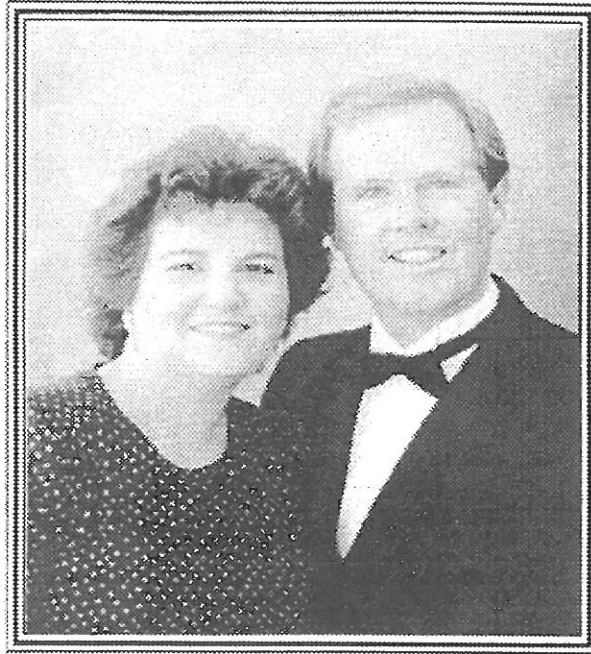
Weekend was organized by them, and since that time, their "ROUND A RAMA" events have been expanded to include as many as ten annual dance functions in areas all over the U.S. and a week-long ROUND A RAMA INSTITUTE (now in its 27<sup>th</sup> year) for both leaders and dancers, held at the Purdue University, Indiana. They also conduct an INSTITUTE FOR ROUND DANCE TEACHERS each summer. In addition, they currently conduct instruction sessions for both teachers and dancers of the figures and dance techniques used in Phases IV, V, VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified professionals.

They are charter members of both ROUNDALAB and URDC. They have served many years on the boards of both organizations. They have conducted clinics at many of the URDC Conventions and have shared their expertise in three of the annual Teaching Seminars held before each convention. They have been on the Board of Directors of ROUNDALAB since its inception and served five years as the Education Chairmen. Through their efforts as board members of both organizations, they were instrumental in encouraging URDC and ROUNDALAB to work together for the betterment of the activity. They have also served as Chairmen of the Phase VI Standardization Committee of ROUNDALAB to help in the development of uniformity in cueing and figure descriptions. Irv served from 1987 - 1989 and a second term from 1995 - 1997 as General Chairman of ROUNDALAB. In the capacity of General Chairman, they encouraged ROUNDALAB to professionally produce video tapes of all ROUNDALAB Phase Figures to be used for educational purposes. These tapes are now available for dancers and teachers on a worldwide basis. 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.

Their primary interest in this activity is "the Round Dancer" and to this end they feel that education is the answer. They are constantly involved in helping all dancers - from the new dancer to the advanced - and feel that one of their strongest challenges is to encourage and help in the training of new ROUNDALAB TEACHER COACH from the ROUNDALAB organization.

Irv and Betty are also choreographers of many Round Dances. Among them: Steppin' Easy, Hot Java, El Coco, Sugarfoot Stomp, Memory, Daddy Cha, Chardonnay, Boogie Blues, Perhaps, Quantanamera, La Papaya, Bandstand Boogie, Slow Shag and many more. El Coco and Sugarfoot Stomp have been voted to the URDC Hall of Fame and are ROUNDALAB Classic Dances.

They have two grown children: Mick, a minister and Barb, a homemaker and administrative assistant for a major investment firm. They have one granddaughter, Mandi. Since Irv and Betty have been retired as educators for 19 years, they have been able to devote a large portion of their time to the improvement and refinement of the Round Dance activity.



### Bill & Carol Goss

*Phase VI Jive*

*Parkside Hall - Friday 9:00 am to 12:00 pm*

Bill & Carol have been dancing and teaching for over twenty-five years. They are board members of URDC, members of Round-a-Lab, and members of the North American Dance Teachers Association. They received the 1995 Golden Torch Award from URDC for outstanding contributions to round dancing, and received the Distinguished Service award from Round-a-Lab for working on the Round-a-Lab video tapes. They run a weekly Carousel club and monthly dance improvement clinics in San Diego, and they average about 16 traveling events per year, teaching in over 30 states, Canada, Japan, Australia and Europe. They are currently taking ballroom lessons with Mary Murphy at Champion Ballroom Academy. Choreography and styling clinics are two of the loves of the Gosses, and their recent choreography includes Todo Todo Todo, Power of Love, Un P'tit Beguine, and In the Mood. London By Night was named the 1995 URDC Hall of Fame dance. Carol teaches private students at Patti Wells Dancetime Center and makes dance clothes, while Bill is the Dean of Students at The Bishop's School in La Jolla, California



## Hardie & Sara Hartung

*Phase IV Waltz*

*Civic Auditorium - Sunday, 10:35 am to 12:35 pm*

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 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. They are current President of the Oklahoma Round Dance Association, and they are past President of the Texas Round Dance Teachers Association.

Their choreography includes: "Arriba IV", "Young Lovers", "The Lady Smiles", "My Lucky Star", "Lovers' Dance", "Smile Away", "Many Times", "Somewhere There's Someone", "Waltz Lolita", "No One But You", "Misbehavin' Out West", and "Darling Lili". They have taught or been on stand-by for four URDC conventions, were URDC Education Chaircouple for two years, and led one URDC Education Seminar. They have been guest instructors for round dance festivals in Oklahoma, Louisiana, Arizona, Alabama, Texas, and Kansas, and have been on staff at Fun Valley, Colorado for five years. They are currently on the URDC Board of Directors and are the General Chaircouple for URDC Convention 26 in 2002 in Joplin, MO.

Hardie and Sara both hold degrees in Mathematics from the University of Tulsa. They are both retired from IBM and are enjoying their three children and seven grandchildren as much as possible.





## Richard Lamberty & Alise Halbert

*Phase VI Foxtrot*

*Parkside Hall - Friday, 1:30 pm to 4:30 pm*

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

Richard has choreographed over 40 round dances from Phase II *Morning Has Broken* to the challenging *Five O'Clock World*. Some of his most popular routines include: *A Walk In The Black Forest, Another You, Beautiful Maria, Boulavogue, Change Partners, Daddy Medley Cha, Fields of Gold, The Bard, The Old House, Nocturne, Butterfly, Am I Blue, The Touch of Your Lips*, and *Papillon*, the 2000 Hall of Fame Dance. Richard teaches ballroom as well as Round Dancing; he runs a Phase V-VI club weekly in Los Gatos, CA and teaches at weekends and festivals in the U.S. and travels every October to Germany to teach at the European Round Dance Week.

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

Alise also started ballet and tap at a young age, then on to Ballroom in her teens. She has her Licentiate in both Standard and Latin with the Imperial Society of Teachers and teaches classes and private lessons. Her own choreography includes *Watusi Bugaloo* and *Fallen*.

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

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

## Allen & Carol Lillefield



Allen began Square Dancing at the age of seven and Rounds a year later, learning routines with his mother at a time when there were no cues. Al's favorite part of the Square dances became the Rounds between tips. At age thirteen, he was asked to join a teenage square dance exhibition group called the Stardettes, performing at National Square Dance Conventions in Seattle & Anaheim.

Carol began ballet lessons at an early age and Square Dancing at ten. At twelve she became a member of a Round Dance exhibition group called the Silhouettes, traveling and exhibiting at many dances and conventions in California and across the United States.

They met at one of the Conventions and married in 1975. In 1976 they took a break from dancing but after moving to Indiana in 1994 and deciding Square/Round Dancing was a great way to meet people, they began dancing again. A renewed love of the activity led to their cueing and teaching a beginner class in 1997; they now teach beginner through the phase VI level.

Al and Carol are the current Chairmen of the Round Dance Council of Indiana, Inc. (RDCI) and last year held the office of Secretary. They have been the Chairs of the Fall Workshop (a phase IV, V, VI weekend) put on by IRDC for several years. They host Quarterly all day Round Dances (at the ph. IV, V, VI level) named INDYOH (Indiana & Ohio) with Jim & Marianne Senecal. Also, with the Senecals, they co-produce the Spring Romance weekend at Lebanon, IN. Allen and Carol host several ph. II to VI all day Round dances during the year and cue at many Square Dance functions. They are the Chairmen of Roundalab Educational Committee for 2001 and belong to Dixie Round Dance Council, Round Dance Council of Indiana, Inc., Buckeye State Round Dance Council, Round-A-Lab, and Universal Round Dance Council.

They continue their education by numerous Round Dance weekends throughout the year and take weekly lessons with Indiana's Ballroom Instructor, Bridgett Scott at the Scott Dance Studio.

Their choreography includes, *Tingling Waltz*, *See The Day*, *Moondance*, *Jail House Rock*, and *A Perfect Year*. There is more to come.....



## Sharon Roberts

After six years of tap and ballet in elementary school, Sharon had the usual Square Dance lessons, as did Larry. Deciding to become an instructor, Sharon took ballroom lessons from Arthur Murray Studios. Larry and Sharon married in 1980, after meeting at their 20 year high school reunion; they became serious Square Dancers in 1982. Larry & Sharon began Round Dancing in 1983 and credit Phil and Norma Roberts with inspiring them to learn proper technique and execution. Not unexpectedly, Larry, the computer scientist, became the technician of the couple.

Sharon and Larry moved to Lakeland, Florida in 1996 and began teaching advanced level Rounds. Sharon began cueing in February, 1997. In addition to regular classes, they have also taught at numerous Square and Round Dance Conventions across the United States. Members of URDC, Roundalab, The Round Dance Council of Florida and DRDC they have also taught Social Ballroom dancing and Country Line Dancing. They have been members of TAC (currently responsible for extending the Tango section of the TAC Manual and are Technical reviewers for the West Coast Swing figures), the URDC Board of Directors, and were recipients of the Wayne Wylie Scholarship in 1997. Larry retired from AT&T Bell Labs and Sharon is a retired Registered Nurse and enjoys china painting. They have 7 children and 14 grandchildren. Their choreography includes, *El Bandoncon Tango* and *Girls of California*.



## Mary & Pete McGee

### *Phase V Mambo*

*Civic Auditorium - Saturday, 9:10 am to 12:10 pm*

Mary and Pete McGee have been teaching since 1978. Weekly workshop groups include two basic beginner classes and all Phase levels including National Carousels Club #200. They have served as officers in both Square and Round Dance organizations in their area numerous times. They are members of Round-a-lab, presently serving on the Board of Directors. They are also members of URDC, and have served as past Board Members for 2 consecutive terms, and past TAC committee members. They were the 1994 and 2000 Program Chaircouple for the URDC Convention. Another organization they belong to is the Dixie Round Dance Council where they served as Education Chaircouple for two years.

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

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

Mary & Pete are the parents of 5 children, and the proud grandparents of 8. They reside in Northampton, Pa.



## Brent & Judy Moore

### *Phase IV Bolero*

*Civic Auditorium - Friday, 1:40 pm to 4:40 pm*

Brent and Judy only recently met and formed a dance and life partnership. They bring together a diversity of dance experiences to create a new teaching/dancing team which they find to be both exciting and rewarding.

Brent began round dancing in 1975 and began teaching in 1980. As a dancer and leader, he has been very active in a variety of dance organizations. He has held various offices in local, state, and national organizations. With two other couples, he founded a weekly ballroom dance club in Oak Ridge, the Dancers' Club of Oak Ridge (DCOR). He has served in several capacities in URDC and Dixie Round Dance Council and RoundaLab. Brent feels very honored and deeply appreciative to have received URDC's Golden Torch Award and RoundaLab's Silver Halo Award for contributions to round dancing.

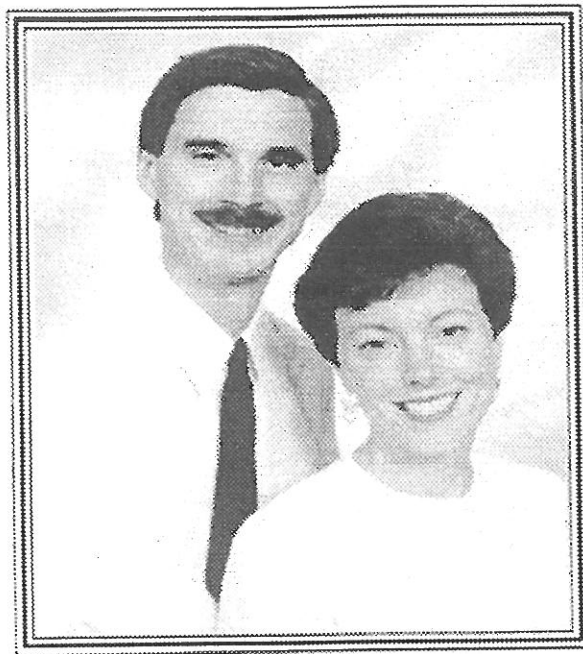
Judy began her dancing as a teenager studying ballet, tap, and jazz resulting in a professional career on Broadway in musical productions and was a regular on the Jackie Gleason show as a June Taylor dancer until it moved from New York to Miami. Raising children interrupted her dance career but she returned to dancing as a ballroom dancer and competed at the professional championship level in International Standard. After retiring from competition, she created and operated Osborne Originals, a dance fashion/apparel production business. Judy also has studied graphic design and provides these services to local businesses and charities.

Brent and Judy currently conduct one Carousel Club per week and one weekly club dance session in Knoxville, Tennessee. They prefer a clinic-style teaching atmosphere and conduct their Knoxville classes and clubs in such a setting. The Moores do weekend clinics and festivals in a variety of places throughout the year. Their teaching experience also includes group classes in American social and International style ballroom in the Oak Ridge/Knoxville area.

Brent is a retired department manager for Lockheed-Martin at the Department of Energy's Nuclear Components Plant in Oak Ridge, Tennessee. As noted, Judy has retired from her dance fashion design/dance apparel production business but occasionally creates competitive dance costumes for long-standing customers.

The list of Moore round dance choreography includes two URDC Hall of Fame dances, Orient Express Foxtrot and Sleeping Beauty. Other popular dances are Cha Cha Torrero, Romeo & Juliet, All I Do, If You, Four Memories, Autumn Romance, Erotica, Somewhere My Cha, First Snowfall, When You Love Me, and Fenestra.





**Randy & Marie Preskitt**  
*Phase V Rumba*  
*Parkside Hall, Sunday 10:35 to 12:35pm*

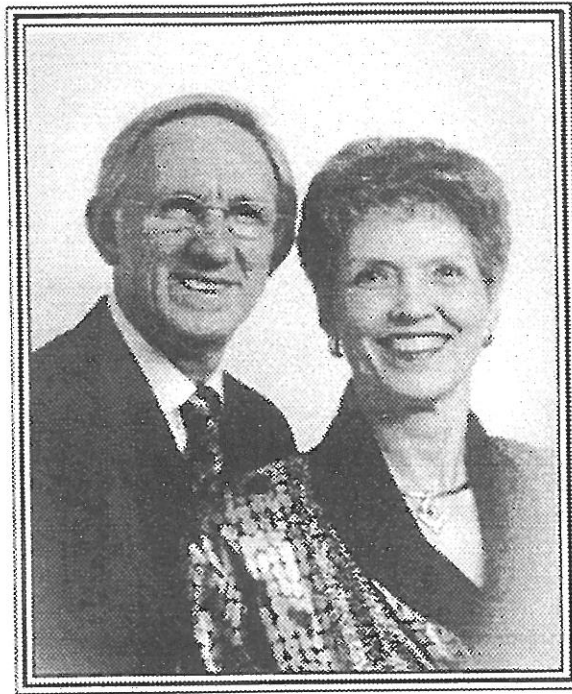
Randy and Marie started Square and Round dancing at an early age; Marie in 1966 in a pre-teen square dance club and Randy in 1968 in a teen club. Randy started professionally calling squares and teaching rounds in 1977. Randy and Marie met in 1978 at a dance festival and have been round dancing together ever since. They taught basic round dance lessons to teen and adult groups starting in 1981 and also started cueing at that time.

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

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

To date the Preskitts have choreographed 6 dances; Laurann, Domino 4, Mandarina, Till Somebody Loves You, Money Foxtrot and I'm in a Dancing Mood. Randy and Marie have taught dances and clinics at numerous festivals and weekend dances in British Columbia, Saskatchewan, Ontario, Washington, Oregon, Colorado and Arizona. They have attended five URDC conventions to date.

Randy is employed by the Boeing Company and Marie works at the Bon Marche. With their full schedule of working and dancing they still find time to raise three children; Leslie 15 (who will be attending URDC this year for her first time), Matthew 13 and Phillip 8 (both also taking round dance lesson this year).



**Kay & Joy Read**  
*Phase VI Cha Cha*  
*Parkside Hall, Saturday, 1:30 pm to 4:30 pm*

Kay & Joy Read began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They currently sponsor an intermediate/advanced (Carousel #228) round dance club in Houston, TX. Utilizing "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. As faculty sponsors, they initiated the establishment of a student ballroom club at Texas A&M University in 1997. 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 seminar at Texas State Square & Round Dance, USA West Square & Round Dance, National Square & Round Dance Round-A-Lab, and the Universal Round Dance Council conventions. Kay and Joy have been featured instructor at three of Japan's nationally advertised round dance events: Japan's 1996 National Folk Dance Federation's 40th Anniversary Celebration, Chiba's 1998 Round Dance Association's 15<sup>th</sup> Anniversary Celebration, and the 2000 Turtle Round Dance Organization's 10<sup>th</sup> 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 currently elected members of the Board of Directors of both RAL & URDC. They currently serve as Director of Education for RAL. Their choreography includes:

*Come Along With Me IV and VI, Heavenly Angel, Mujer IV & VI, Angel From Heaven, Phantom Tango, Oh, Look At Me Now, Someday, Look At Me, Some Of These Days, Colours, Colours of the Wind, Begin To Color Me, Shadow Bolero, Night Lights, Make This Night Eternal, and Exactly Like You Quickstep.*

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.

01-96



**Hank & Judy Scherrer**  
*Phase V Foxtrot*  
*Standby*

Hank & Judy started round dancing in September of 1988, cueing in 1990, and teaching in 1991. Currently they conduct classes two times a week. They also cue at several square dance clubs throughout the St. Louis area. They are past presidents of the St. Louis Area Round Dance Council, presidents of the Missouri State Round Dance Association and currently are the Phase III chaimen for Roundalab. They are also members of URDC and DRDC.

They presented a classic teach at the Round-A-Lab Convention and have showcased and taught at the NSDC and at URDC. They were one of the featured leaders at the 1999 Singles Convention.

They started writing choreography in 199r. Their latest choreography includes "Your Feet's Too Big" and "One Love."

Hank is a training supervisor and Judy is a Director of Sales Administration. They have a son and a daughter.

01-57



### Michael & Regina Schmidt

*Phase VI Waltz*

*Parkside Hall - Sunday, 8:30 am to 10:25 am*

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

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

Members of URDC since 1998, they made their debut as clinicians the same year, in San Jose. Their choreography includes: My First Tango, Deep Love, Downtown Triple Cha, Reet Petite, Little Papillon, The Foxtrot Way, Mambo Tequila, and the current release Love Ain't Here Anymore. Some of these have become part of the steady round dance repertoire of ECTA.

Michael and Regina were married in 1995, and recently became parents of a lovely son. The strong commitment to each other expressed in their marriage is also reflected in their philosophy of dancing:

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





### Kenji & Nobuko Shibata

*Phase VI Hustle*

*Parkside Hall - Saturday, 9:00 am to 12:00 pm*

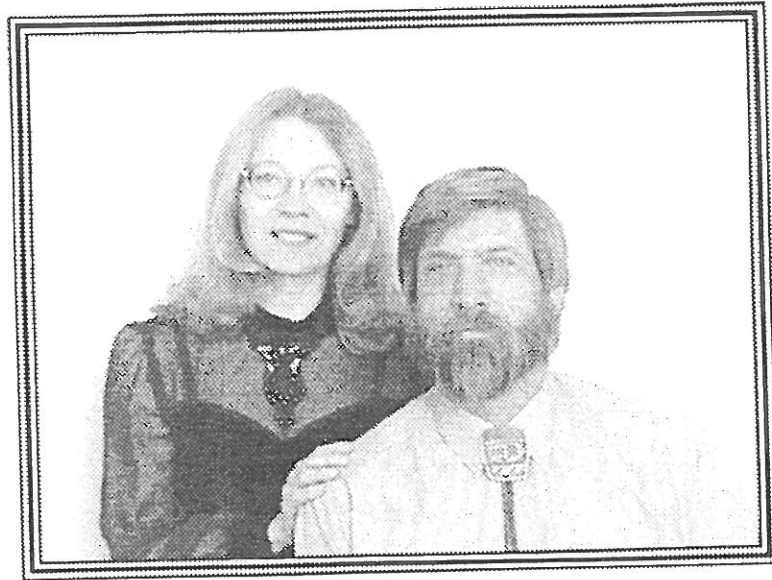
Kenji & Nobuko Shibata have been involved in the square and round dance movement since 1964 and have been teaching round dancing since 1968 in Tokyo. They had an exciting year in 1976 when they first attended Nation Square Dance Convention in Anaheim. They saw advanced level round dancing and dancers which inspired them to improve their dancing ability to that level. Since then they have taken professional dance 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 and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years. They moved to California after Kenji's retirement in 1995. URDC presented them with Golden Torch Award in 2000 for their contribution.

They currently conduct an advanced level class in Los Gatos, CA.

They have choreographed more than 40 round dances including:

*When I'm 64, Wheels Cha Cha, Rumba Calienta, Isn't It Romantic, Muchacha, Malt Liquor, Dancin' Cha Cha Cha, Love Is My Life, L-O-V-E, Brilliant Conversationalist, Best Of My Love, Only Love, Dancez Merengue, What A Difference A Day Makes, Just In Time, Capri-Fischer, Salsa Café, Bugged Down In Love, Nostalgia, Liebestraum No. 3, Beyond, Sunny, and recently Adeline, Rum & Coca Cola, and Papa Loves Mambo.*

01-59



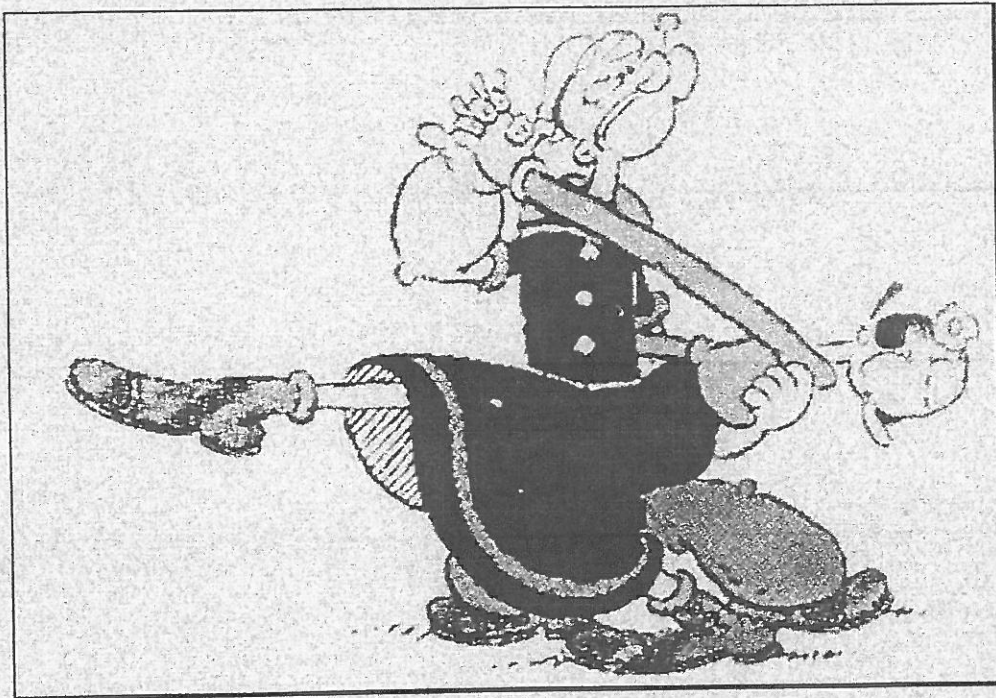
**Tim & Debby Vogt**  
*Phase V Quickstep*  
*Standby*

Tim & Debby discovered round dancing in Rapid City, SD, in 1981. After enjoying easy level rounds Debby learned to read cue sheets and cue so they could continue learning higher level routines. In 1985 they began an easy intermediate round dance club that eventually matured into the National Carousels #136. While in South Dakota they cued for local festivals and square dance clubs and traveled many miles to attend round dance festivals. Tim and Debby had the pleasure of serving as clinicians at round dance festivals in Iowa, Kansas, Nebraska, Colorado, and Saskatchewan.

A change in Tim's career in the fall of 1997 took Tim and Debby to a new home in Las Vegas, NV and many new dancing opportunities in the southwest. They enjoyed dancing with several Las Vegas round dance clubs and in 1999 (with the retirement of a local leader) began cueing for National Carousels Club #51 and a phase 4+ evening of dancing. They have since taught several introductory classes and have added another evening for phase 2 and 3 level dancers.

Tim and Debby have been members of Roundalab for 17 years. They have been the URDC Membership Chaircouple since 1994 and have served on the URDC Board of Directors since 1995. This year's URDC convention includes their first choreography.

# Seminars



*"No move is too tricky, no spin too excessive.....for my partner."*

John Hayes

## Making and Adapting Ballroom Lines

Most dance syllabi describe the moving figures of a rhythm but do not include ballroom lines. Usually, the creation of line figures comes rather late. Display figures (which we also call picture figures or ballroom lines) have traditionally been a weak area for most dancers and for a good reason. Late in standard dance training; however, round dancers begin encountering them at the Phase III level without the benefit of having been exposed to or mastered the skills needed to execute them well. The techniques for basic moving figures provide most of the fundamentals needed to create effective and beautiful ballroom lines. Unfortunately, the mental connection between the fundamentals of movement and display figures is sometimes not made and lines are treated as a totally separate category of actions which leads to difficulties in execution and appearance.

This seminar will concentrate on the fundamental dance actions as they apply to creating beautiful display figures. We also want to share some techniques that are useful in adapting the "ideal pictures" to our various physical limitations and mis-matches. Eight fundamental ideas will be discussed: have a mental picture of the sway line created with the un-weighted leg and torso (or partner's torso); dance the hips; lower before you start; respect the partner's space; keep the center-lines of the bodies connected; keep the body weight (hips) over the ball of the standing foot; retain tone in the un-weighted leg & ankle; have the feet (when weighted) in a standard position (closed, semi, etc) relative to the partner.

First there is the mental picture. Before one creates a line figure, a mental picture of how the line should look is a must. To form this picture, we must use the basic elements of the leg/ankle (usually the un-weighted one) and the torso/head in conjunction with those of the partner. Two concepts are important in creating this image...the lady's and man's lines can be congruent (the same) or contrasting (opposite). Many figures can be done with both approaches and many employ both concepts as the figure is developed. However, having a clear idea of the desired line is a must.

A simple example is the right lunge. The figure can be danced by creating a sway line (an inclined angle to the floor with the lady's right leg forming a line extended through her torso and head) with the man matching her line by having his torso aligned with his left leg to create the same line and angle as the lady. This would be a matching or congruent line. The man may also create opposition in his line by keeping his torso more erect and in line with his supporting leg with the un-weighted leg still in line with the lady's (a "broken" sway line) as the lady creates the first line. Similar examples can be developed for the samefoot lunge, the chair, and many other picture figures.

An essential concept in moving figures is applied to picture figures as well...DANCE THE HIPS. This idea cannot be stressed too much. Any turns in creating the figure or changing the line (opposing or matching) must be created in the hips. The biggest trap in dancing both moving and line figures is to think of body turn as being what happens to the shoulders and torso. As noted above, sway (the angle between the floor and un-weighted leg/torso line) is a major element of ballroom lines and the use of the torso is part of this element. The torso should respond to hip turns not be the driver of turn action. Think instead of pulling the torso or one side of the torso up out of the hip to create a desired shape or line.



The critical action of maintaining body weight over the supporting foot must also be focused in the hips. This results in keeping the hips properly positioned and not allowing them drop or pull away from their basic relationship to the partner...a critical component of good lines.

Another fundamental taken from the moving figures is to lower before you start. This lowering occurs at the conclusion of the previous figure. One of the common faults in line figures is lowering after the initiating step is taken...this fault happens frequently in moving figures as well. Line figures are entered flat from the preceding step and the preferred lead is a little extra lowering at the end of the preceding step to alert the partner that something other than another moving figure is going to be danced. But, don't over-do it!

In all dancing, there has to be an understanding of the relative positions of the partners' bodies. The partner is always to the right! Many times in line figures this very basic principle is forgotten and we encroach on the partner's space. Ladies tend to do this on semi-closed lines and men tend to infringe on the lady's space in lunges and the oversway family of figures. One of the tools that help keep us on "our own sides" is concentration on maintaining the basic axial relationship of the body's center line to the partner. Think sternum or breast bone as the body center line. Keep in mind the two center lines are offset to the right in one plane but are connected in another.

Many times, as we concentrate on the other elements of creating a ballroom line, we forget to pay attention to the un-weighted leg and ankle. Since they are not holding us up, our minds tend to not command them to be in a particular place, hold a definite angle, or have a specified tone. In our basic definition of a ballroom line, the un-weighted leg forms one of the three key elements. We, therefore, must devote the required attention to leg/ankle alignment and tone to generate the desired picture. This is primarily a man's problem because the majority of line figures places the man's un-weighted leg in a position where relaxation or inattention causes the leg to bend excessively. In most lines, ladies will find that relaxation of the un-weighted leg will tend to straighten the leg (giving the appearance of tone) but the lack of tone will appear for them in a poor ankle alignment. So, everybody needs to learn to keep a little strength in the un-weighted leg and ankle to make and maintain the extended line with the torso.

A final, but no less important, technique borrowed from the moving figures is that we must maintain the feet in a standard position relative to the partner. A standard position is closed, semi-closed, banjo, sidecar, or reverse semi. As a note, the majority of line figures are in closed or semi-closed. One of the primary rules of moving figures is that when the turn is complete and weight is on the foot you must be in one of these positions or else you will be pulling away from or pushing over the partner. The same is true of line figures. If the feet are not properly positioned, there will be a struggle for balance/position or a loss of connection in the partnership. Attention to the entry and exit foot placement is a necessary element to all figures including the picture figures.

When we refer to dance manuals seeking guidance for figure execution, a central idea must be kept in mind. The descriptions were written for the ideal, well matched, lithe-bodied couple. Most of us do not fit the profile and we need to have some skills to compensate for a significant differential in height, or for the bad knee or hip that one or both of us have, or for the few extra inches around the middle. The basic elements described above still apply but we do not have to lower very deeply at

all to make a nice line. We can create more space for the partner without breaking our back lines if we relax the arm from the elbow. We do not have to rotate the hips very much to create a pleasing shape. We may not win the local ballroom championship but, then, that is not the goal. Our basic goal should be to look as good as we can, to dance comfortably, and enjoy the music and physical mastery that we have achieved.

Obviously no single session will be able to address every ballroom line. We look forward to sharing our approach to the essentials of creating line figures which, hopefully, you can apply to all the other lines as you encounter them. With a little physical and mental mastery of this information, you will be able to improve your understanding of how your body works and to utilize the concepts to improve the ballroom lines in your partnership.

Clinic Notes By Brent & Judy Moore

## SWING & JIVE, IS THERE A DIFFERENCE? BILL & CAROL GOSS

These would be pretty uninteresting clinic notes if the answer to the question in the title was no. Therefore, the answer is probably yes. We hope to show you some of the similarities between and the differences in these two rhythms. Of course, there are several types of swing dancing including east coast (or social swing), west coast swing, Lindy hop, and other variations. We will be comparing east coast swing with jive in this clinic.

Round dancers have been enjoying swing dancing for many years, and with the standardization of terminology, we have adopted, for the most part, the international style cues associated with the competition form of swing dancing called jive. Although our terminology is derived from jive, the dancing that we do is much more characteristic of social swing. We hope to show you some of the techniques that will allow you to dance true jive if that is an option that you would like to try.

One similarity of the dance styles is striking. The basic rhythm of a rock, recover and two triples for the basic steps and the one, two, triple time and one, two, triple time of the whip figures are the same. Hence, it is very easy to use the terminology of one form, and the dance technique of the other. The most striking difference is the tempo of the music. Jive music is extremely fast with a competition standard of approximately 44 measures per minute, and more social jive somewhere around 38-41 measures per minute. These speeds are all quite a bit faster than the dances we do in round dancing. Lazy Sugarfoot, one of our slowest swing numbers has 25 mpm, while faster swing numbers that we do can approach the 38 mpm of social jive.

Another similarity between the two dance styles is the hip action that is obtained on the third step of the triple. In both dance forms the third step of the triple is taken, and then the hip moves out to the same side as the step taken. The count would be triple, 2, 3, hip, triple, 2, 3, hip. The difference is that in swing the chasse action of the triple is pretty true to a chasse, where there is some progression in the same direction on all three steps of the triple. In the jive, the speed requires the triples to be much smaller, and the result is that the first step of the triple does not travel in the direction designated for that triple, but lands right below the body or even slightly toward the last step of the last triple. So rather than side/close, side it is more like in place/ close, side. In jive the hip action is accentuated by keeping the hip and rib cage to the opposite side of the triple until the last step is placed and a change of direction is required. This styling is done from the bottom of the rib cage, leaving the shoulders level throughout the basics of jive. We will work on this action during the clinic.

Again, the two dance styles are similar in having a bounce throughout the dance. The faster the music, the more intense the bounce, so jive is bouncier than swing, in general. In jive the bounce is enhanced by lifting the knee, especially on the first count of each triple and the rock step. We will show how the knee is lifted on the & count of the appropriate steps. The count would be something like &1&2, &3&4, & rock, recover. This lifting of the knee, the ribcage and hip action mentioned above, and the less progressive triple steps all combine to give the look that is more characteristic of jive than swing.

Although both rhythms use kicks, ball changes, and syncopations in the rhythms, the jive uses much more of these features, and quite often using same footwork in either side by side positions, or tandem positions. The kicks in jive have the characteristic knee lift before the kick is made, which makes the dance style much busier than swing because of the added action and the faster speed.

Round dancing has been getting closer and closer to the jive styling and the speed of recent dances in the swing and jive rhythms have been getting faster as well. We hope to get everyone one step closer to the feeling that makes jive one of the most exciting dances to watch and to do. Come join us as we work the technique needed to make jive attainable, fun, and not completely breath taking.

# IMPROVE YOUR "CHASSES"

And

## ADVANCE YOUR CHA CHA CHA

Presented By

### Kay & Joy Read

The steps taken on the **Cha Cha Cha** when dancing the Cha Cha rhythm are sometimes referred to as "**Chasses**". In Round Dancing we are familiar with many of these chasses as part of our basic Cha figures. As Round Dancers, we commonly dance chasses on the **counts 3&4** (4&1 in ballroom cha) as we execute many of these basic figures. Chasses are also often added on **counts 1&2** (2&3 in ballroom cha) to provide variety and challenge to our dancing.

A partial list of **Cha Cha Chasses** might include the following:

- Side Chasse Left
- Side Chasse Right
- Forward Locking Chasse
- Backward Locking Chasse
- Compact Chasse
- Hip Twist Chasse
- Slip Chasse
- Ronde Chasse
- Progressive Chasse
- Running Chasse

The more common and frequently used chasses in Round Dancing are the **Side Chasses** and the **Locking Chasses** and represent **steps 3, 4, & 5** of most of our basic figures. However, two or more chasses are often used in succession (**Triple Chas**) increasing both the speed and challenge of Cha Cha. Good technique when executing even the most basic of the Cha Cha Chasses gives the rhythm its characteristic Latin look and feel as well as providing the speed needed for execution. Each chasse has its own unique technique and application depending on the figure combinations being used, and many different chasses are used by choreographers to add challenge, interest and uniqueness to their choreography. The different Chasses are especially useful when using the "**Layering Method**" of teaching progression.



This clinic will focus on the more common chasses as well as introduce some of the advanced chasses emphasizing foot placement and technique. Examples of figure application (see listing below) for the various chasses will be included. An opportunity to dance chasse patterns and figures utilizing various chasses to music and cues will be provided. The goal of the clinic will be to improve the quality of execution of the **basic chasses**, thereby improving the Latin look and speed of our Cha Cha. Additionally, familiarity and comfort with some of the advanced chasses will hopefully raise the level of our dancing when encountering new and innovative choreography.

### **A Few Examples of Chasse Applications:**

**Left & Right Side Chasse:** Steps 3,4,5 of many basic figures  
(New Yorker, Hand to Hand, Spot Turn)

**Forward & Back Locking Chasse:** Steps 3,4,5 of Forward & Backward Walks,  
Forward & Backward Triple Chas, Lady's Steps 8,9,10 of Hockey Stick & Fan,

**Compact Chasse:** Steps 3,4,5 of Cucaracha, Man's steps 3,4,5 of Hockey Stick &  
Alemana

**Hip Twist Chasse:** Lady's Closed, Open & Advanced Hip Twists,  
Man's Steps 8,9,10 of Fan

**Slip Chasse:** Man's Steps 3,4,5 of Hockey Stick, Alemana & Entry of Natural Top  
(Substitute for many Compact Chasses)

**Ronde Chasse:** Man's Steps 3,4,5 of Alemana & Hockey Stick  
(Substitute for many Compact or Side Chasses)

**Progressive Chasse:** Basic Chasses used in Introductory Cha Cha Basics

**Running Chasse:** Lady's Steps 8,9,10 of overturned Hockey Stick or Cross Body  
to Tandem Position (Substitute for Progressive Chasse or Locking Chasses)

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# The Five Fundamental Foot Positions

By Richard E. Lamberty

In the International Standard system of Ballroom Dancing there are a limited number of positions which are used in the execution of all of the figures in the syllabus. The positions are:

1. Closed Position
2. Promenade Position
3. Outside Partner
4. Left Outside Partner
5. Counter Promenade Position

Fallaway Position is often mentioned in the literature, but Fallaway is defined as moving backwards in a Promenade Position. It is not actually different in any way from a Promenade Position. Only the direction of movement differs. In our discussions of technique, we will consider Fallaway the act of moving backwards in a Promenade Position rather than as a separate position.

In addition to the five fundamental dance positions, we also encounter two additional fundamental positions which complete our possible relationships to partner. These are:

6. Closed Position while on Inside of Turn
7. Closed Position while on Outside of Turn

All seven of the possible dance positions, or relationships to partner, are give by FIVE possible foot positions. Those five foot positions are:

1. Both feet pointed directly forward, neither turned away from nor in towards your own center
2. Both feet pointed away from your own center
3. Both feet pointed towards your own center
4. Left foot pointed away from your own center, right foot pointed towards your own center
5. Left foot pointed towards your own center, right foot pointed away from your own center

Sometimes a picture is worth a thousand words....

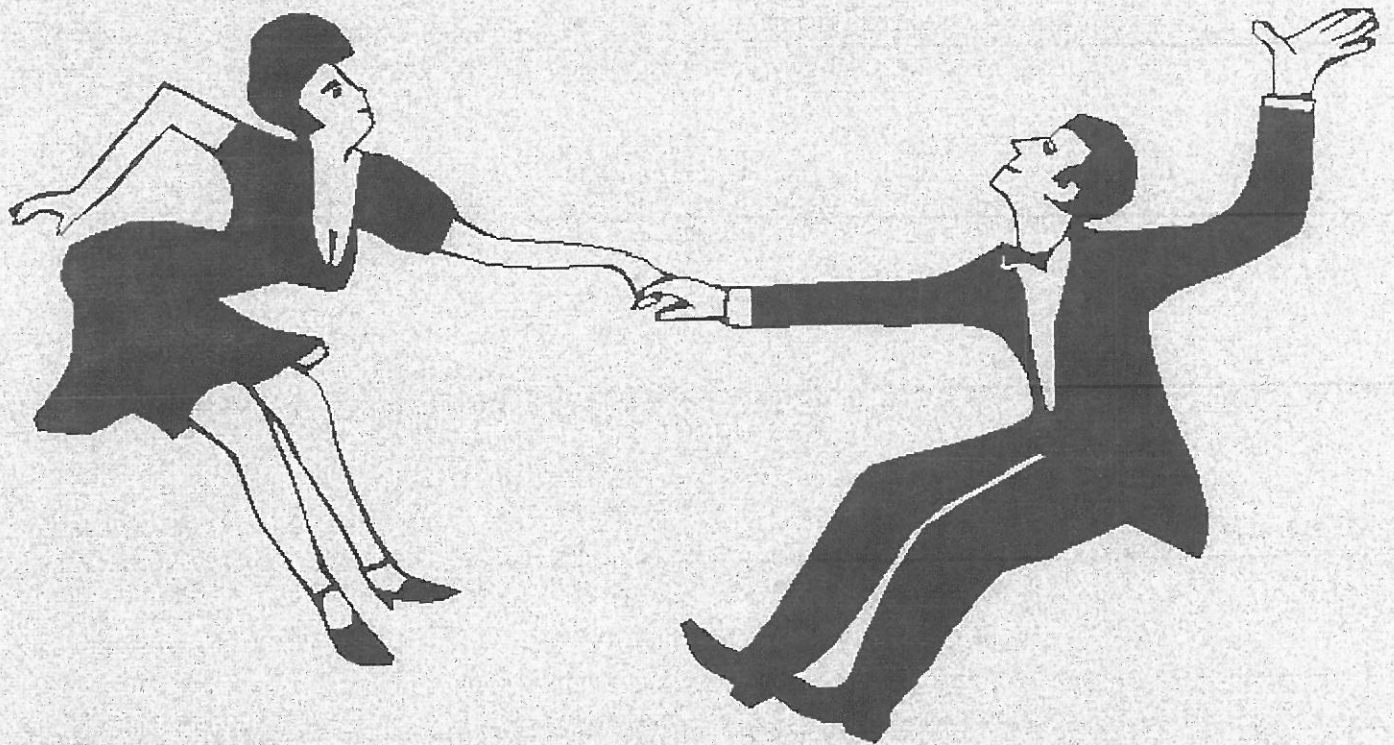
In following simple diagrams, the character '^' represents the center of your body. The characters '|', '\', and '/' represent a foot and the direction it is pointing.

1. | ^ | = Closed Position
2. \ ^ / = Inside Of Turn
3. / ^ \ = Outside Of Turn
4. \ ^ \ = Outside Partner (Promenade for Leader, Counter Promenade for Follower)
5. / ^ / = Left Outside Partner (Promenade for Follower, Counter Promenade for Leader)

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# Clinic Notes



*"Life's a dance.....jump high!"*  
DRA

# 01-70 Hustle Clinic Note

by: Kenji & Nobuko Shibata

**Hustle** is really a 'cool' dance - up-tempo, smooth, flat, and a lot of turns (especially for the lady). We would like to introduce and share with you the pleasure of dancing this cool dance rhythm.

Before we discuss Hustle in more detail, we would like you to consider the following Hustle terminology:

## **L-Shape Closed Position** (abbreviated as 'L-CP' hereafter)

In Hustle various positions are used, and this is one of the basic positions. Refer to the illustrated sketch.

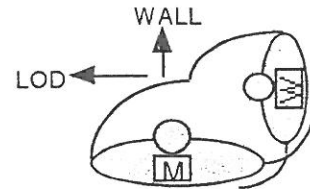


figure family	from	to	figures examples
<b>Break</b>	A Pos.	A Pos.	Push Break, Side Push Break, Cross Check Break
<b>Close</b>	Facing Pos.	L-CP	Close, Wrapped Close, Faceloop Close
<b>Release</b>	L-CP	Facing Pos.	Release, Outside Underarm Release, Inside Underarm Release
<b>Pass</b>	Facing Pos.	Facing Pos.	Right Side Pass, Hand Change Pass, Inside Underarm Pass

- Break:** From a position (any position such as Butterfly, L-CP, Open) to the same position after executing a figure.
- Close:** From a facing position (such as Left Open Facing, Butterfly, Open Facing with Right Handshake) to L-CP after executing a figure.
- Release:** From L-CP to a facing position (such as Left Open Facing, Butterfly, Open Facing with Right Handshake) after executing a figure.
- Pass:** From a facing position (such as Left Open Facing, Butterfly, Open Facing with Right Handshake) to a facing position (such as Left Open Facing, Butterfly, Open Facing with Right Handshake) after executing a figure.

Hustle is normally danced in a slot like West Coast Swing. When you execute **Pass** or **Close**, the man's step on Count 1 is forward across his body to give the lady room to pass by. When a **Release** figure is executed, the man's step on Count 2 is crossed in front of his body to his slot position.



Hustle is danced to Disco music which has four beats to a measure (4/4 time signature) with a tempo of between 27 MPM (denotes 'measures per minute', 108 beats per minute) and 32 MPM (128 beats per minute).

The majority of Hustle dancers use the basic rhythm of **&123 (3 count Hustle)**. For ease in learning the figures, **4 count Hustle (1234 rhythm)** has been developed for the novice dancer. Figure patterns are same but the rhythm is different.

The following will help you understand how the counts will be taken.

<u>Music Count</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		...
3 Count Hustle					&		1	2	3 &	1	2	3 &	1	2	...		
4 Count Hustle							1	2	3	4		1	2	3	4		...

Another distinctive characteristic of Hustle is the foot placement on Counts '&1' (or '12' in 4 count Hustle) in many figures. One or both partners step with the ball of one foot placed to the heel of the supporting foot followed by a forward step.

There are two quite different techniques which are acceptable for the forward step. One technique is to push strongly from the weighted foot on the floor. This strong push will result in a large forward step. A second technique is to take a small Ball Flat forward step (or sometimes step together or in place, with the omitted progression usually made up on the next step). A heel lead on the forward step will allow the maximum amount of progression. Most beginning dancers will find it natural to step Ball Flat on the forward step. Unless there is a reason to do otherwise, taking a heel lead and progressing forward is the best technique. However, particular situation might restrict taking a heel lead. One reason not to progress forward on Count 1 of the basic rhythm is the use of styling such as a kick ball change. A confined position, for example, Wrapped position, would also restrict the amount of progression.

Hustle is a Latin dance - we classify it as Latin because of the nature of the dance, not because it originated in Latin America. Hustle may be danced with or without the Cuban hip motion.

Normally figure will begin and end in approximately the same spot on the floor. The Grapevine and Promenade figure are exceptions of this rule and will progress around the floor.

We will conduct a Hustle Clinic based on the following drills. We have found these practice amalgamations to be a most effective tool in understanding and dancing the techniques of Hustle basics.

### Hustle Clinic Drill

	Beginning Position/ Direction M facing	Figure	Timing
1.	Bfly/LOD	Push Break (Twice)	&123 &123
	Bfly/LOD	Close	&123
	L-CP/Wall	Release	&123
	Bfly/LOD	Close	&123
	L-CP/Wall	Release	&123
	Bfly/LOD	Right Side Pass (Twice)	&123 &123
2.	LOP Fcg/LOD	Inside Underarm Pass (Twice)	&123 &123
	LOP Fcg/LOD	Close	&123
	L-CP/Wall	Outside Underarm Release	&123
	Bfly/LOD	Right Side Pass (Twice)	&123 &123
	LOP Fcg/LOD	Close	&123
	L-CP/Wall	Outside Underarm Release	&123
3.	LOP Fcg/LOD	Hand Change Pass	&123
	LOP Fcg/RLOD	Inside Underarm Pass	&123
	LOP Fcg/LOD	Wrapped Close	&123
	L-CP/Wall	Release	&123
	LOP Fcg/LOD	(Repeat above)	&123 &123 &123 &123
4.	LOP Fcg/LOD	Alternating Underarm Pass	&123 &123
	LOP Fcg/LOD	Close	&123
	L-CP/Wall	Side Push Break (Twice)	&123 &123
	L-CP/Wall	Release to LOP	&123
	LOP/Wall	Cross Check Close	&123
	L-CP/Wall	Release	&123
5.	LOP Fcg/LOD	Hand Change Pass	&123
	LOP Fcg/RLOD	Inside Underarm Pass	&123
	Bfly/LOD	Faceloop Close	&123
	L-CP/Wall	Outside Underarm Release	&123
	LOP Fcg/LOD	(Repeat above)	&123 &123 &123 &123

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## MAMBO NOTES

The Mambo is part of the family of Cha Cha and Cuban Rumba. It's step construction is almost identical with that of the Rumba, but the music is much faster and does occasionally change its musical emphasis.

Even though the music is much like the Rumba, there is less emphasis on hip action because of the speed. Also because of the speed the hold is a little higher and more compact than the Rumba and Cha Cha. The steps are kept small and very rhythmic, using many rock actions, almost as breathing time before the next set of steps. When done correctly, the action appears rather staccato, using speed to get into a figure and then the appearance of a slight pause when the figure is completed.

Footwork is ball flat throughout, and the weight lowers late on the foot when taking a step back. Mambo timing is 4 beats to a measure, and our dance is written 1,2,3,hold 4; Mambo is also danced 2,3,4, hold 1;

### THE FIRST 6 STEPS OF THE BASIC MAMBO

There are actually 3 Basic steps in the Mambo.

**Basic In Place:** – This is a very compact movement done in place.

Man: Fwd L, replace R, close L to R; Bk R, replace L, close R to L;

Lady: Bk R, replace L, close R to L; Fwd L, replace R, close L to R;

**Progressive Basic:** .

Man: Fwd L, replace R, bk L; Bk R, replace L, fwd R;

Lady: Bk R, replace L, fwd R; Fwd L, replace R, bk L;

This figure can also make a continual turn to the left.

**Basic to the Side:** -.

Man: Commencing a slight lfc turn on all three steps- Fwd L, replace R, sd L; Bk R, replace L, sd R;

Lady: Commencing a slight lfc turn on all three steps- Bk R, replace L, sd R; Fwd L, replace R, sd L;

This figure can also make a continual turn to the left, a little at a time.

We have used the first 2 of the above Basics in our dance, but because of the speed of the music, we have them listed for cueing purposes as "Basics". You will notice in the Intro of the Dance we used the Progressive Basic for the Chase. We also used the Progressive Basic in Part B along with the "Salsa Arms" Movement. There are 3 places where we used a "Basic in Place" on the first half of the Basic, but on the second half we used a side step at the end. We did this because of leading the lady

into the following figures. We stepped to the side to bring our arm thru to lead a New Yorker after a basic, another instance was a fallaway, and in the Interlude we used a side step as a lead into the Patti-Kake Taps. Because of the speed of the music, only one way of doing a Basic would simply not work for Mambo. Thus, the reason for having 3 Basics.

### DIAMOND TRNS:

We use Diamond Turns in Waltz and FT, but they can also be used in the Mambo. To help a little with the styling, and to make them feel more comfortable while dancing them to Mambo timing, here are a few tips you might want to use:

On the "4" beat of the previous measure do a slight flick with the L foot. On the first step of the diamond turns cross the Left foot slightly in front of the Right foot as you commence a left turn (Beat No. 1). Cont turn as you step side on the Right foot (Beat No. 2). Step back on the left foot (Beat No. 3). On beat No. 4, there is no weight change, but there is a slight pulling back action with the left foot. This is caused by pulling the stomach in and the hips back slightly. As you do this action, it will also cause the top of the body to lean slightly forward from the hips, and the left foot will slide back a little, as the right knee lifts up. Continue turning left and step back on the right foot crossing it slightly in back of the left foot (Beat No. 1), side on the left continue turn (Beat No. 2), forward on the right foot (Beat No. 3) and you are now at beat "4" and have completed  $\frac{1}{2}$  of a full Diamond Turn.

While dancing the Diamond Turns, you want to keep them small and not allow them to progress. To help you accomplish this, think of making a wider circle with the feet, and a smaller one with the head. Also think of keeping your body over your feet as you take each step.

In searching the Internet, I found an interesting article on Mambo that I would like to share with you.

The mambo is enjoying a renewed popularity due to a number of films featuring the dance as well as a man named Eddie Torres. Eddie is a New York dance pro and mambo fanatic who has launched a crusade to make sure the dance reigns in the ballroom once again. Torres has become the leading exponent of the style, steadily building a reputation as a dancer, instructor, and choreographer. He has become known as the "Mambo King of Latin Dance". Torres is determined to reintroduce dancers to what he believes is the authentic night-club style of mambo dancing, which in the 1990's was increasingly known as Salsa".

"It's a great time for Latin American dances," says Torres. "The Mambo is hot now, like it was in the '50's. It is a dance with many influences – African, Cuban, Jazz, Hip-Hop, even some ballet. You'll never run out of steps!

Just remember, even though Mambo is a fast dance, it is a FUN dance, so enjoy!!!



01-75

# Cue Sheets



*"Let us read and let us dance -  
two amusements that will never do any harm to the world."*

Unknown

# Be My Lover

(Intro to Hustle)



Choreographers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523-5177  
(925) 609 - 7801 e-mail: [knshibata@juno.com](mailto:knshibata@juno.com)

Music: Special CD "Shall We Round Dance" available from Choreographers

Suggested Speed: 27.5 MPM (The music on CD is played at this tempo - no need to change speed)

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

Phase: Hustle Unphased (approx. V)

Rhythm: "&123" (3 count Hustle) or "1234" (4 count Hustle) - refer to 'Hustle Note' page 4 of 4

Sequence: Intro A A+ B B C End

Note: L-CP denotes 'L-Shape Closed Position' - refer to 'Hustle Note' page 4 of 4 Released: July, 2001

## Meas

### INTRO

(3 count Hustle)

#### 1 - 8 EXPLOSION; W ROLL IN to FC; PUSH BREAK TWICE;; GRAPEVINE TWD LOD & RLOD;:::

- BFLY Pos M fcg RLOD both hnds held low M's L & W's R free wait pickup vocal "La da da dee da"
- 1 - - - 1 {Explosion} Releasing lead hnds trng LF on R sd L wide step twd LOD (W twd RLOD) extending free L hnd up looking at ptr, flexing L knee free hnds cont circle up & out, -, -;
- 1 - 34 2 {W Roll In to Fc} Sd R twd RLOD leading W spin LF, -, cl L, step in pl R (W sd L comm spin LF 1-1/2, -, step in pl R, L cont spin LF to fc M) end in LOW BFLY Pos M fcg WALL;
- &123 3-8 {Push Break} Bk L small step/rec R, check fwd L small step extending both hnds out, bk R,
- &123 {Push Break} Repeat Push Break of Intro end assuming CP M fcg WALL (W fcg COH);,,
- &123 {Grapevine twd LOD} Trng LF XLIB (W bk R) in SCP fcg LOD/thru R, sd L fcg ptr; XRIB (W XLIB) in RSCP fcg RLOD,
- &123 Sd L fcg ptr/thru R in SCP fcg LOD, sd L fcg ptr, XRIB (W XLIB) in RSCP fcg RLOD;
- &123 Sd L fcg ptr/thru R in SCP fcg LOD, fwd L comm trng LF 1/4, cont trng LF sd R twd LOD (W sd R fcg ptr/thru L comm trng LF 1/2, cont trng LF sd & bk R, bk L) end in L-CP M fcg COH (W fcg RLOD),
- &123 {Grapevine twd RLOD} Trng LF on R XLIB (W bk R) in SCP fcg RLOD/thru R; Sd L fcg ptr, XRIB (W XLIB) in RSCP fcg LOD,
- &123 Sd L fcg ptr/thru R in SCP fcg RLOD, sd L fcg ptr; XRIB (W XLIB) in RSCP fcg LOD,
- &123 Sd L fcg ptr/thru R in SCP fcg RLOD, fwd L comm trng LF 1/4, cont trng LF sd R twd RLOD (W sd R fcg ptr/thru L comm trng LF 1/2, cont trng LF sd & bk R, bk L) end in L-CP M fcg WALL (W fcg LOD);

### PART A

(3 count Hustle)

#### 1 - 6 RELEASE to BFLY - RIGHT SD PASS TWICE - CLOSE;;; RELEASE to LOP FCG - HND CHG PASS - INSIDE UNDERARM PASS - CLOSE;;;

- &123 1-3 {Release to Bfly} L-CP M fcg WALL (W fcg LOD) sd L/rec R releasing R-hnd, XLIF trng LF 1/4 to fc LOD, bk R (W bk R/rec L comm trn LF 1/2, cont trng LF on L sd & bk R, bk L) end in BFLY Pos M fcg LOD,
- &123 {Right Sd Pass} Bk L small step/XRIF; Fwd L passing partner's R sd comm trng RF 1/2 both hnds extended sd, cont trng RF on L XRIF (W bk R small step/fwd L; fwd R trng RF 1/2 passing partner's R sd, bk L) end in BFLY Pos M fcg RLOD,
- &123 {Right Sd Pass} Repeat the above end in BFLY Pos M fcg LOD;;
- &123 {Close} Bk L small step/XRIF, trng RF 1/4 sd L, cl R (W bk R small step/fwd L, fwd R trng RF 1/2, bk L) end in L-CP M fcg WALL (W fcg LOD);
- &123 4-6 {Release to LOP Fcg} Repeat Release of Part-A end in LOP Fcg Pos M fcg LOD;;
- &123 {Hnd Chg Pass} Bk L small step/XRIF raising free R hnd straight up; Fwd L W's R sd comm trng LF 1/2 lower R hnd and join W's R hnd at M's R hip, cont trng LF on L to fc RLOD bk R rejoining lead hnds (W bk R small step/fwd L, fwd R comm trng RF 1/2, cont trng RF bk L) end in LOP Fcg Pos M fcg RLOD,
- &123 {Inside Underarm Pass} Bk L small step/XRIF raising jnd lead hnds, fwd L; Trng RF on L XRIF (W bk R small step/fwd L; Fwd R twd M's R sd under jnd lead hnds, trng LF on R bk L) end in LOP Fcg Pos M fcg LOD,
- &123 {Close} Repeat Close of Part-A end in L-CP M fcg WALL (W fcg LOD);

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**PART A +**

(3 count Hustle)

**1 - 8** RELEASE to BFLY - RIGHT SD PASS TWICE - CLOSE;;; RELEASE to LOP FCG - HND CHG PASS - INSIDE UNDERARM PASS - CLOSE;;; OUTSIDE UNDERARM RELEASE to HAMMERLOCK; EXTENDED INSIDE UNDERARM CLOSE;

1-6 Repeat Meas 1-6 of Part A;;;;;  
 &123 7-8 {**Outside Underarm Release to Hammerlock**} L-CP M fcg WALL (W fcg LOD) sd L/rec R raising jnd lead hnds, XLIF releasing trailing hnds, trng LF 1/4 bk R joining trailing hnds at W's R hip (W bk R, fwd L, fwd R under jnd lead hnds, trng RF 1/2 on R bk L placing L hnd across body bhnd bk) end in HAMMERLOCK Pos M fcg LOD (W fcg RLOD) lead hnds held high trailing hnds at W's R waist,  
 &12345 {**Extended Inside Underarm Close**} Bk L small step/XRIF; Releasing trailing hnds lead W trn LF under jnd lead hnds bk L, R small step, trng RF to fc WALL sd L, cl R holding W (W bk R/rec L; Fwd R comm trng LF 1-1/2 under jnd lead hnds, cont trn L, R end fcg LOD, bk L) end in L-CP M fcg WALL;

**PART B**

(3 count Hustle)

**1 - 8** RELEASE to LOP FCG - ALTERNATING INSIDE UNDERARM PASS - CLOSE;;; LFT TRNG BASIC TWICE - RELEASE to LOP - CROSS CHECK CLOSE;;; RELEASE to LOP - CROSS CHECK CLOSE w/ FREE SPIN;;

&123 1-3 {**Release to LOP Fcg**} L-CP M fcg WALL (W fcg LOD) repeat Release to LOP Fcg of Part-A end in LOP Fcg Pos M fcg LOD,  
 &123 {**Alternating Inside Underarm Pass**} Bk L small step/XRIF raising jnd lead hnds; fwd L, trng RF on L XRIF (W bk R small step/fwd L; Fwd R M's R sd under jnd lead hnds, trng LF on R bk L) end in  
 &123 LOP Fcg Pos M fcg RLOD, bk L small step/XRIF raising jnd lead hnds, fwd L trng LF under jnd lead hnds to fc LOD; Bk R (W bk R small step/rec L raising jnd lead hnds, fwd R; Trng RF on R bk L) end in LOP Fcg Pos M fcg LOD,  
 &123 {**Close**} Repeat Close of Part-A end in L-CP M fcg WALL (W fcg LOD);  
 &123 4-6 {**Left Trng Basic**} Sd L/rec R, trng LF on R XLIF almost fcg LOD, cont trng LF on L sd R twd LOD (W bk R small step/fwd L, fwd R comm trng LF, complete trng LF on R to fc RLOD bk L) end in L-CP M fcg COH,  
 &123 {**Left Trng Basic**} Repeat Left Trng Basic of Part-B start M fcg COH (W RLOD) end in L-CP M fcg WALL;;  
 &123 {**Release to LOP**} Sd L/rec R releasing R-hnd, XLIF; sd R (W bk R/rec L comm trn LF 3/4, cont trng LF on L sd & bk R; sd L) end in LOP Pos both fcg WALL,  
 &123 {**Cross Check Close**} XLIF/rec R, sd L leading W trng RF, cl R holding W (W XRIF/rec L, sd & fwd R comm trng RF 3/4, cont trng RF bk L) end in L-CP M fcg WALL (W fcg LOD);  
 &123 7-8 {**Release to LOP**} Repeat Release to LOP end in LOP Pos both fcg WALL;;  
 &12345 {**Cross Check Close w/ Free Spin**} XLIF/rec R; XLIF leading W spin RF, sd R releasing lead hnds, cl L, in pl R holding W (W XRIF/rec L; Sd & fwd R twd RLOD comm spinning RF 1-3/4, cont spinning RF L, R IF of M to fc LOD, bk L) end in L-CP M fcg WALL;

**PART C**

(4 count Hustle)

**1 - 8** RELEASE to R-HND SHAKE; CLOSE to VARS M TRANS; PROMENADE w/ INSIDE UNDERARM TRN TWICE;;; RELEASE TRANS to LOP FCG; DISCO WHEEL w/ TWIRL ENDING;; FLICK CORTE & REC;  
 1234 1 {**Release to R-Hndshake**} L-CP M fcg WALL (W fcg LOD) sd L, rec R releasing R-hnd, XLIF trng LF 1/4 to fc LOD, bk R joining R hnds (W bk R, rec L comm trn LF 1/2, cont trng LF on L sd & bk R, bk L) end in OP Fcg Pos M fcg LOD R hnds jnd;  
 123 - 2 {**Close to Vars M Trans**} Bk L small Step, XRIF leading W trn LF, sd L raising jnd R hnds, tch R (W bk R small step, rec L comm trng LF, cont trng LF sd & bk R, bk L) end in VARS Pos both fcg LOD  
 (W 1234) jnd R hnds over W's R shoulder L hnds jnd and extended sd; (now same footwork)



## PART C (continued)

- 1234 3-4 {Promenade w/ Inside Underarm Trn} VARS Pos both fcg LOD R ft free for both swiveling RF on L bk R, rec L, swiveling LF on L XRIF, swiveling RF on R cl L to R (W swiveling RF on L bk R, rec L, swiveling LF on L XRIF, swiveling RF on R sd & bk L crossing IF of M) end in L-VARS Pos both fcg LOD; Swiveling RF on L bk R, rec L raising jnd R hnds releasing L hnds, swiveling LF on L sd R leading W trn LF under jnd R hnds, cl L (W swiveling RF on L bk R, rec L comm trng LF, sd & fwd R cont trng LF under jnd R hnds, step in pl L complete trng LF) end in VARS Pos both fcg LOD;
- 123 - 5-6 {Promenade w/ Inside Underarm Trn} Repeat above;;  
(W 1234) 7 {Release Trans to LOP Fcg} VARS Pos both fcg LOD swiveling RF on L bk R, rec L releasing R hnds lead W trn LF, fwd R, tch L rejoining lead hnds (W swiveling RF on L bk R, rec L comm trng LF, cont trng LF sd & bk R, bk L) end in LOP Fcg Pos M fcg LOD; (now opposite footwork)
- 1234 8-9 {Disco Wheel w/ Twirl Ending} Bk L, XRIF (W bk R, rec L) joining both hnds to BFLY-BJO M fcg LOD lead hnds held at M's L hip trailing hnds held at W's R hip, wheel RF 1 full trn looking at ptr fwd L, R; L, R end M fcg LOD, fwd L cont trng RF leading W twirl under jnd lead hnds, trng RF to fc WALL cl R (W wheel RF R, L; R, L, twirl RF under jnd lead hnds R, L to fc M) end in CP M fcg WALL;
- 2 - 4 10 {Flick Corte & Rec} Hold rotating upper body RF to lead W flick bk, sd & bk L flexing knee, -, rec R pushing off W joining both hnds (W flick R bk looking bk, sd & fwd R btwn M's ft flexing knee, -, bk L) end in BFLY Pos M fcg WALL;

## END

(3 count Hustle)

- 1 - 10+ PUSH BREAK TWICE;,, GRAPEVINE TWD LOD & RLOD;,,,,; RELEASE to BFLY - RIGHT SD PASS;,, EXPLOSION;,, W ROLL to WRAP;,, BK to CARESS;,,
- 1-6 BFLY M fcg WALL repeat Meas 3-8 of Intro end in L-CP M fcg WALL;,,,,;
- &123 7-10+ {Release to Bfly} Repeat Release to Bfly of Part-A end in BFLY M fcg LOD;,,
- &123 {Right Sd Pass} Repeat Right Sd Pass of Part-A end in BFLY M fcg RLOD;,,
- &12 - - {Explosion} Bk L small step/rec R, releasing lead hnds trng LF on R sd L wide step twd LOD (W twd RLOD) extending free L hnd up looking at ptr; Flexing L knee free hnds cont circle up & out, -,
- 1 - - 4 {W Roll to Wrap} Rec R leading W roll LF w/ trailing hnds, hold; -, cl L (W sd L comm roll LF 1 full trn, -, Sd R cont rolling LF, sd L cont rolling LF to fc WALL) end in WRAPPED Pos both fcg WALL
- (W 1 - 34) trailing hnds jnd at W's R hip M's L hnd at W's L hip W's R hnd across body R ft free for both,
- 1 - - - {Bk to Caress} Bk R twd COH leaning upper body slightly fwd, straighten upper body W raise free R hnd up; Slightly lean upper body bk looking at ptr W caress M's face w/ R hnd and hold as music fades out, -,



## Hustle Note

by: Kenji & Nobuko Shibata

**Hustle** is really a 'cool' dance - up-tempo, smooth, flat, and a lot of turns (especially for the lady). We would like to introduce and share with you the pleasure of dancing this 'cool' dance rhythm as one of various round dance rhythms.

Before you start practicing this dance, we would like you to remember the following terminology:

### L-Shape Closed Position (abbreviated as 'L-CP' hereafter)

In Hustle various positions are used, and this is one of the basic positions. Refer to the illustrated sketch.

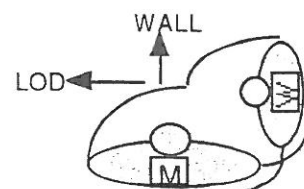


figure family	from	to	figure examples
<b>Break</b>	A Pos.	A Pos.	<b>Push Break</b> , Side Push Break, Cross Check Break
<b>Close</b>	Facing Pos.	L-CP	<b>Close</b> , Wrapped Close, Faceloop Close
<b>Release</b>	L-CP	Facing Pos.	<b>Release</b> , <b>Outside Underarm Release</b> , Inside Underarm Release
<b>Pass</b>	Facing Pos.	Facing Pos.	<b>Right Side Pass</b> , <b>Hand Change Pass</b> , <b>Inside Underarm Pass</b>

(Figures shown in **bold type** are used in this dance)

Hustle is danced to Disco music which has four beats to a measure (4/4 time signature) with a tempo of between 27 MPM (measures per minute) (108 beats per minute) and 32 MPM (128 beats per minute).

The majority of Hustle dancers use the basic rhythm of "**&123**" (**3 count Hustle**). For ease in learning the figures, **4 count Hustle** ("**1234**" rhythm) has been developed for the novice dancer. Figure patterns are same but the rhythms is different.

The following will help you understand how the counts will be taken.

Music Count		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	...
3 Count Hustle					&		1	2	3 &	1	2	3 &	1	2	3 &	1	...		
4 Count Hustle							1	2	3	4		1	2	3	4		1	2	...

Normally figure will begin and end in approximately the same spot on the floor. The **Grapevine** and **Promenade** are exceptions of this rule and will progress around the floor.

We hope you enjoy this 'cool' dance.

01-80

# CHOO CHOO CH'BOOGIE

By: Bill & Carol Goss, 10965 Sunny Mesa Rd. San Diego, CA 92121 858-638-0164  
 Record: STAR 126B ( Flip Un P'Tit Beguine) Phase VI Jive Speed: 38-40  
 Sequence: INTRO, A, B, A, B, C, A, B, ENDING Released: July 26, 2001

## INTRO

### 1-4 WAIT 2 MEASURES:-; RIGHT TURNING BASIC: SLING SHOT JUMP THROWAWAY:

- |        |     |   |
|--------|-----|---|
|        | 1-2 | Wait 2 meas in SCP fc LOD lead ft free;-;   |
| 1&23&4 | 3   | Trning 1/4 RF chasse L/R, L, trning 1/4 RF chasse R/L, R to fc COH in CP;   |
| 1234   | 4   | Lunge sd L RLOD ( W rk bk R LOD remaining in M's R arm), recov R send W fwd twd RLOD (W fwd L), jump in plc to fc RLOD wgt on both ft lift W (W jump almost in pl trning LF) end fc ptr with lead hnds joined knees bent free arm bk, hold & rise in the knees; |

## PART A

### 1-4 LEFT TO RIGHT WITH CONTINUOUS CHASSE ENDING:-; 4 SAILORS SHUFFLES:-;

- |         |     |  |
|---------|-----|--|
| 123&4   | 1-2 | Rk apt L, recov R raise joined lead hnds, chasse sd & fwd L/R,L ( W rk apt R, recov L, chasse fwd R/L, R trn 3/4 LF under joined hnds) fc DC; blend BFLY W slightly ahead of M sd R/ cl L, sd R/ cl L, sd R/ cl L, sd R; |
| 1&2&3&4 |     |  |
| 1&23&4  | 3-4 | In low BFLY fc DC XLIB of R/ sd R, sd L, XRIB of L/ sd L, sd R ( W XB as well); Repeat XLIB of R/ sd R, sd L, XRIB of L/ sd L, sd R;   |
| 1&23&4  |     |  |

### 5-8 IN/IN. HOLD. OUT/OUT. HOLD: LADY SWIVEL WALK 4: LADY TUCK TRIPLE.-. TURN UNDER TRIPLE.-; COMMENCE LEFT TO RIGHT:

- |          |   |   |
|----------|---|---|
| &1-&3-   | 5 | With slight jump action jump twd ptr on L on the & ct/ cl R,-, jump apt L on the & ct/ sd R wgt on both ft shouler width apt and bent slightly fwd at the waist ( W jump in R/ cl L,-, jump out R/ cl L to R with strong bend at waist rear end out) strong BFLY,-; |
| hold     | 6 | Slowly straighten troughout meas keep wgt on both ft in strong BFLY ( W straighten immediately and cross walk twd M with small steps R,L,R,L);  |
| (W 1234) |   |   |
| 1&23&4   | 7 | Chasse in pl L/R, L, R/L, R ( W chasse fwd twd M lead hnd joined and begin to raise R/L, R tucking in then trn RF under lead arm like an American spin to fc ptr in pl L/R, L);   |
| 123&4    | 8 | Rk apt L, recov R raise joined lead hnds, chasse sd & fwd L/R, L (W rk apt R, recov L, chasse fwd R/L, R trn 3/4 LF under joined hnds ) fc DW;  |

### 9-12 & SLIDE & SIDE: RIGHT TO LEFT:-. ROCK. RECOVER: LADY TURN TO SHADOW TRANSITION AND POINT:

- |           |       |   |
|-----------|-------|---|
| &1--&4    | 9     | Small hop on L on the & ct bring hnds in front of body/ lower push off and slide on the R bring hnds out to the sd lead hnd joined,-, cl L to R on the & ct/ sd R blend to SCP;                                       |
| 123&4     | 10-11 | In SCP rk bk L, recov R, chasse L/R, L ( W rk bk R, recov L, sd R/ cl L, fwd R trning 3/4 RF under joined lead hnds); sd & fwd R/ cl L, sd R trn 1/4 LF to fc LOD ( W sd & bk L/ cl R, sd & bk L), rk apt L, recov R; |
| 1&234     |       |   |
| 123-      | 12    | In pl L, R fc LOD ( W trn LF triple R/L, R fc LOD to M's R sd & slightly in front), both bring hnds in front of body & lift L knee in front of R on the & ct then sharply down & to the sd on "Jack",-;               |
| (W 1&23-) |       |   |

## CHOO CHOO CH'BOOGIE PAGE 2

PART B1-4 CROSS. POINT. CROSS. POINT: JAZZ BOX: KICK. KICK. BEHIND/SIDE.CROSS: KICK. KICK. BEHIND/SIDE. CROSS:

- 1234 1-2 No hnds joined same footwork for both XLIF of R twd DW, trn LF  
 1234 fc DC pt R twd DW snap fingers, XRIF of L, trn RF fc DW pt L twd  
 DC snap fingers; XLIF of R with body bend fwd, bk R, straighten  
 bend sd L, fwd R & slightly across end bk in original pos;  
 123&4 3-4 Lift L knee then sharply pt L ft sd & fwd snap fingers, lift L knee  
 123&4 again then pt L ft sd & fwd snap fingers, XLIB of R/ sd R trn RF to  
 fc DW, XLIF of R; lift R knee then sharply pt R ft sd & fwd snap  
 fingers, lift R knee again then pt R ft sd & fwd snap fingers, XRIB  
 of L/ sd L trn LF to fc DC, XRIF of L;

5-8 KICK. CROSS BEHIND. KICK. CROSS BEHIND: BACK CROSS WALKSTRANSITION PRESS: RIGHT TURNING BASIC: SLING SHOTJUMP THROWAWAY:

- 1234 5-6 Lift L knee then sharply pt L ft sd & fwd snap fingers, XLIB of R  
 123&4 (W 1234) moving bk twd RLOD, lift R knee then sharply pt R ft sd & fwd snap  
 fingers, XRIB of L moving bk twd RLOD; XLIB of R moving bk,  
 XRIB of L moving bk, XLIB of R moving bk, on & ct XRIB of L/ press  
 L ft fwd body twd wall ( W bk cross walks L, R, L, press R ft fwd  
 body twd COH & ptr);  
 1&23&4 7 Trning 1/4 RF chasse L/R, L, trning 1/4 RF chasse R/L, R to fc  
 COH in CP;  
 1234 8 Lunge sd L RLOD ( W rk bk R LOD remaining in M's R arm), recov R  
 send W fwd twd RLOD (W fwd L), jump in plc to fc RLOD wgt on  
 both ft lift W (W jump almost in pl trning LF) end fc ptr with lead  
 hnds joined knees bent free arm bk, hold & rise in the knees;

REPEAT AREPEAT BPART C1-4 WHIP THROWAWAY:-; LEFT TO RIGHT:-;. ROCK. RECOVER:

- 123&4 1-2 Fc RLOD rk apt L, recov R, chasse tog to CP comm RF trn L/R, L;  
 123&4 XRIB of L trn RF, sd L cont RF trn release hold with R hand, almost  
 in pl R/L, R make one full trn to end fc ptr & RLOD in LOP ( W fwd  
 L twd M's R sd trn RF, fwd R btwn M's feet cont RF trn, sd & slight  
 bk L/R, L);  
 123&4 3-4 Rk apt L, recov R raise joined lead hnds, chasse sd & fwd L/R,L  
 1&234 ( W rk apt R, recov L, chasse fwd R/L, R trn 3/4 LF under joined  
 hnds); blend to BFLY sd R/ cl L, sd R fc COH, still in BFLY rk bk L  
 in SCP fc RLOD joined trail hnds up & over CCW, recov R to BFLY fc  
 COH;

5-8 CONTINUOUS SAND STEP WITH ELVIS SWIVEL PRESS & QUICK ROCKRECOVER:-;-:-;

- 1234 5-6 Swivel on R RF tch L toe to R, swivel on R LF put L heel out to  
 1234 sd no wgt, swivel on R RF XLIF of R ( W XIF), swivel on L LF tch  
 R toe to L; swivel on L RF put R heel out to sd no wgt, swivel LF  
 on L XRIF of L ( W XIF), swivel on R RF tch L toe to R, swivel on R  
 LF put L heel out to sd no wgt;

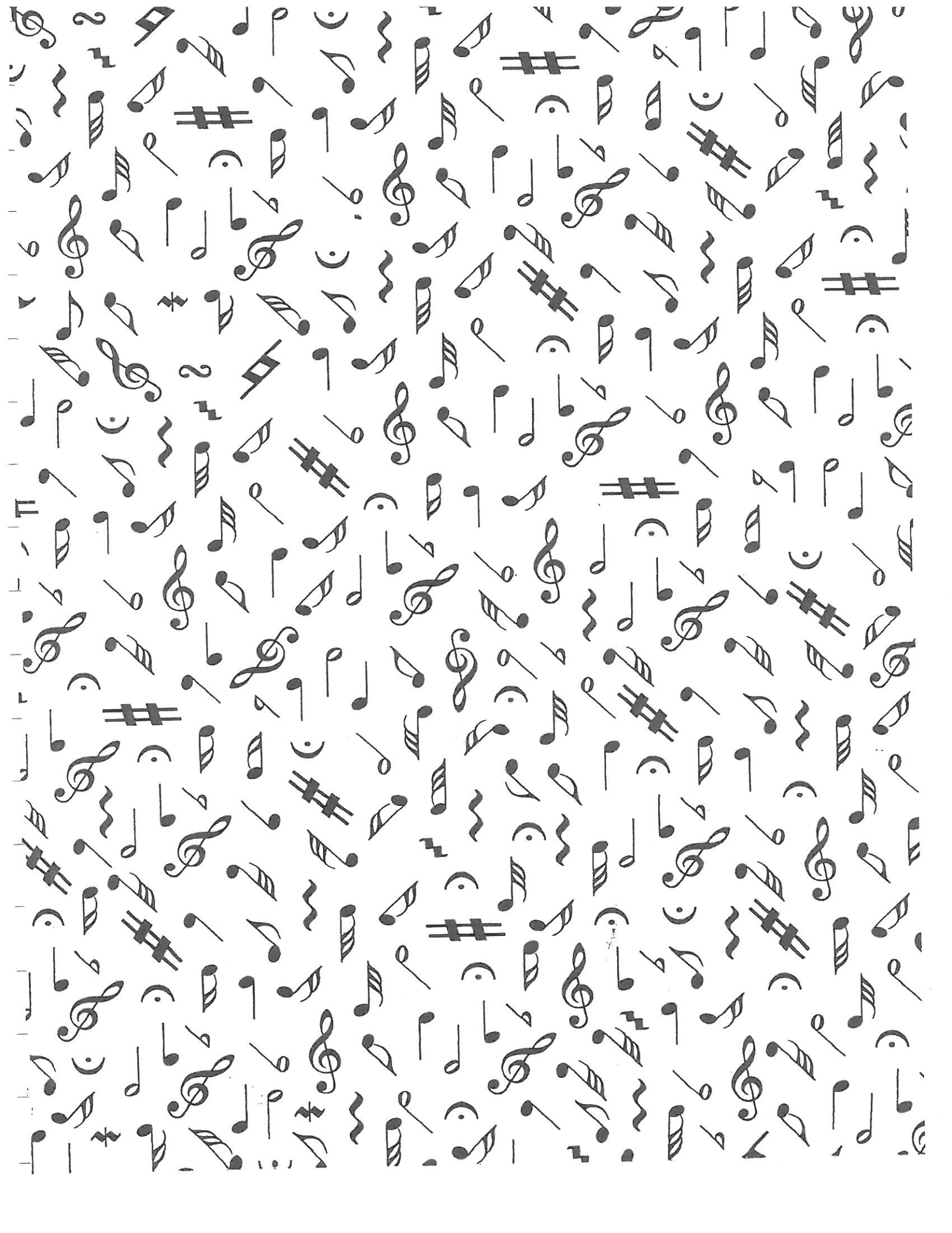
## CHOO CHOO CH'BOOGIE PAGE 3

1234 7-8 Swivel on R RF XLIF of R ( W XIF), swivel on L LF tch R toe to L,  
 12-&4 swivel on L RF put R heel out to sd no wgt, swivel on L LF pl wgt  
 onto R keep ft shoulder width apt; swivel on R RF keep ft in same  
 pos, swivel on R LF fc LOD press line with L ft, hold/ quick rk  
 bk L, recov R blending to SCP fc RLOD;  
9-12 JIVE WALKS: SWIVEL WALK 4: 2 KICK BALL CROSSES: THROWAWAY:  
 1&23&4 9 Swivel on R RF almost to fc ptr fwd & sd L/ almost cl R, sd & fwd L,  
 swivel on L LF still in SCP fwd R/ almost cl L, fwd R;  
 1234 10 Swivel on R RF almost to fc ptr fwd & sd L, swivel on L LF still in  
 SCP fwd R, swivel on R RF almost to fc ptr fwd & sd L, swivel on  
 L LF still in SCP fwd R;  
 1&23&4 11 Swivel on R RF almost to fc ptr kick L sd & fwd/ pl ball of L ft next  
 to R, XRIF of L, kick L sd & fwd/ pl ball of L ft next to R, XRIF of L;  
 1&23&4 12 Sd L/ cl R, sd L, sd R/ cl L, sd R make 1/4 LF trn to fc RLOD in LOP  
 (W pick-up R/L, R, sd & bk L/ cl R, sd L);

REPEAT AREPEAT BENDING1-2 LEFT TO RIGHT WITH SLIDE & ARMS:-:-

123&4 1-2 Rk apt L, recov R raise joined lead hnds, chasse sd & fwd L/R, L  
 &1- - - (W rk apt R, recov L, chasse fwd R/L, R trn 3/4 LF under joined  
 hnds ) fc DRC; small hop on L on the & ct bring hnds in front of  
 body/ lower push off and slide on the R bring hnds out to the sd  
 lead hnd joined trail hnds out to sd & high;





## FALLING INTO YOU

Composers: Brent & Judy Moore 10075 McCormick Place, Knoxville, TN 37923  
(865) 694-0200

Record: Sony 550 Music CD, BK 67541, Falling Into You, Celine Dion, Track 3

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

Phase & Rhythm: Phase 4+1 Bolero

Sequence: Intro A B A B C Bridge D A(1-8) B C A(1-8) Tag 2001



## INTRO

- 1-6** WAIT 2; SIDE LUNGE; ROLL to LUNGE; SHADOW NEW YORKER; SYNC HIP ROCK LADY SLIP TURN;  
**1-2** [WAIT 2] shadow pos fc wall right feet free for both feet together hands to sides;;  
**3** [SIDE LUNGE] Sd R sft knee sweep hnds up in frnt of fc & over to end out to side sway to left acrss 4 beats;  
**4** [ROLL to SHADOW LUNGE QQS] Rec L strt LF roll to LOD, R cont LF roll to fc wall shdw, sd & fwd L shdw  
 WALL soften knee body trn LF lft arm out sweep right fwd & acrs body ,;-  
**5** [SHADOW NEW YORKER SQQ] Sd & fwd R shdw pos RLOD rise,-, ck thru L DRW soft knee slight trn RF (lady LF), rec R trn to fc WALL soft knee;  
**6** [SYNC HIP ROCKS LADY TURNS SQ&Q (SQQ)] Sd & bk L LOD roll hips no rise,-, rec R roll hip sd & bk/rec L roll hip sd & bk, rec R roll hip sd & bk loose cp fc WALL (sd & bk L slight body trn RF rise,-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc man soft knee);

## Part A

- 1-8** TURNING BASIC;; TURNING BASIC; OPEN BREAK; PREPARE AIDA; AIDA & SWITCH ROCK; ROLL 2 VINE 2; HIP ROCK 2 SLOW;  
**1-2** [TRN BASIC SQQ SQQ] Sd L to cp slight body trn RF rise (lady look right),-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc DLC sft knee; Sd & fwd R cp DLC rise,-, body trn LF fwd L contra ck action, rec R sft knee;  
**3** [TRN BASIC SQQ] Sd L slight body trn RF (lady look right) rise,-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc WALL sft knee;  
**4** [OPEN BREAK SQQ] Sd & slight fwd R rise,-, release cp bk L soft knee ck action press lady bk lead hnd hold, rec sd & fwd R LOD (sd & bk L ,-, bk R sft knee ck action, rec sd & fwd L);  
**5** [PREP AIDA SQQ] Sd & fwd L "v" pos LOD rise,-, thru R sft knee trn RF jn lead hnds (lady trn LF), sd L trn RF release trail hnds strt rise (lady trn LF);  
**6** [AIDA & SWITCH ROCK SQQ] Trn RF (lady trn LF) bk R rise slight "V" bk to bk pos RLOD trail hnds up & out lead hnds fwd,-, pull lead hnds bk & thru trn LF (lady RF) rk sd L LOD soft knee, rec R fc ptrn & WALL;  
**7** [ROLL 2 VINE 2 QQQQ] Sd & fwd L strt LFroll (lady RF) to LOD, R, sd & fwd L, thru R XIFL;  
**8** [HIP ROCKS SS] Rock sd L fc WALL jn hnds low bfly rise, -, rk sd R roll hip sd & bk,-;  
**9-13** CROSS BODY CHANGE HANDS; HALF MOON;; SPOT TURN; SYNC HIP ROCKS;  
**9** [CROSS BODY SQQ] Trn LF sd & bk L to "L" shpe LOD rise,-, trn LF bk R in sdcr toe in sft knee, cont LF trn fwd L chng hnds to right to right hold fc DLC (sd & fwd R to DLC,-, fwd L strt LF trn, trn LF sd & fwd R LOD);  
**10-11** [HALF MOON SQQ] Sd & fwd R to lft skaters LOD rise,-, ck thru L LOD soft knee, rec R trn LF to fc COH soft knee (trn LF sd & fwd L to lft sktrs LOD rise,-, ck thru R sft knee, rec L trn RF to fc man); trn LF sd & fwd L to "L" pos moving RLOD rise,-, XRIBL sft knee slight trn LF slip action, rec L trn LF chng to lead hnd hold "v" RIOD (sd & fwd R fc RLOD "L" pos,-, fwd L trn LF sft knee, sd R trn LF);  
**12** [SPOT TURN SQQ] Sd & fwd R ROLD rise,-, thru L soft knee trn RF (lady LF) away frm ptrn, rec fwd L cont trn LF (lady RF) to fc WALL in loose cp;  
**13** [SYNC HIP ROCKS SQ&Q] Sd L LOD roll hips no rise,-, rec R roll hip sd & bk/rec L roll hip sd & bk, rec R roll hip sd & bk cp fc WALL;

**PART B**

- 1-8** **BASIC; OPEN BREAK; AMERICAN SPIN & SIDE BREAK; SPOT TURN; FAN TO OPEN FACING; HOCKEY STICK;; FORWARD BREAK;**
- 1 [BASIC SQQ] Sd & bk L cp rise,-, bk R slght XIBL sft knee, rec sd & fwd L cp fc WALL sft knee;
- 2 [OPEN BREAK SQQ] Sd & slght fwd R rise,-, release cp bk L soft knee ck action press lady bk lead hnd hold, rec sd & fwd R WALL (sd & bk L -, bk R sft knee ck action, rec sd & fwd L);
- 3 [AMERICAN SPIN & SIDE BREAK SQQ] Sd & fwd L raise lead hnds lead lady to spin under,-, sd & fwd R DRC soft knee extnd trail hnd out, rec L trn LF to "v" pos RLOD sft knee (sd & fwd R spin RF 3/4 under lead hnds,-, sd & fwd L DRW soft knee extnd trail hnd out, rec R trn RF to "v" pos) ;
- 4 [SPOT TURN SQQ] Sd & fwd R ROLD rise -, thru L soft knee trn RF (lady LF) away frm ptrn, rec fwd L cont trn LF (lady RF) to fc WALL in loose cp;
- 5 [FAN to OPEN FACING SQQ] Trn LF sd & bk L to "L" shpe LOD rise,-, trn LF bk R in sdcr toe in sft knee, cont LF trn fwd L op fcng fc LOD (sd & fwd R to LOD,-, fwd L strt LF trn, trn LF sd & bk R fc RLOD);
- 6-7 [HOCKEY STICK SQQ SQQ] Sd & fwd R opn fcng fc LOD rise,-, ck fwd L sml stp slght contra ck action, rec bk R fc LOD (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L); trn RF sd L fc WALL in "L" pos rise,-, bk R sml stp XIBL, fwd & sd L lead lady LF trn under lead hnds to op fcng DRW (fwd R shpe LF rise, sd & fwd L DRW sft knee, fwd R sft knee strng trn LF undr lead hnds to fc man);
- 8 [FORWARD BREAK SQQ] Sd & fwd R to opn fcng fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R fc DRW (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L);

**PART C**

- 1-8** **BACK WALK; WRAP TRANSITION; WRAPPED FENCE LINE; WRAPPED HIP ROCKS; WRAPPED FENCE LINE; SHADOW CRABWALK; UNDERARM TURN TRANS; FORWARD BREAK;**
- 1 [BACK WALK SQQ] Bk L with hip roll sd & bk strt RF curve rise,-, bk R soft knee hip roll, bk L hip roll fc RLOD jn trail hnds;
- 2 [WRAP TRANS S\_Q (SQQ)] Bk & sd R slght LF body trn,-, pnt L sd & bk lead lady trn RF raise lead hnds soften knee, sd L in tght wrap fc WALL arms wrap arnd lady soft knee ck action (fwd & sd L rise,-, fwd R trn RF into man undr trl hnds, cont trn to tght wrap sd L cking collect arms in frnt);
- 3 [WRAPPED FENCE LINE SQQ] Sd & fwd R DRW,-, ck L XIFR soften knee mans L XIF lady's L lady extnd arms out, rec R fc WALL in wrapped pos soft knee;
- 4 [WRAPPED HIP ROCKS SQQ] Sd L LOD roll hips collect arms in rise,-, rec R roll hip sd & bk, rec L roll hip sd & bk fc WALL wrapped pos;
- 5 [WRAPPED FENCE LINE SQQ] Sd & fwd R DRW rise extnd lft arms out,-, ck L XIFR soften knee mans L XIF lady's L lady extnd rght arm out, rec sd & bk R (lady sd) fc WALL release lady's waist to shdw soft knee;
- 6 [SHADOW CRAB WALK SQQ] Fwd & sd L shdw DLW -, thru R slght soft knee/sd & bk L slght trn RF, bk R XIBL fc WALL shdw;
- 7 [UNDERARM TURN TRANS SS (SQQ)] Thru RXIFL raise lft hands,-, trn RF sd & bk R lead lady undr raised hnds to op fcng DRW, - (trn RF sd & fwd LXIFR LOD,-, sd & fwd L soft knee trn RF undr raised arms, trn RF sd & bk L to op fcng sft knee);
- 8 [FORWARD BREAK SQQ] Sd & fwd R to opn fcng fc WALL rise,-, ck fwd L sml stp slght contra ck action hnds low bfly, rec bk R (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L);

**Bridge**

- 1-4** **SPOT TURN; LUNGE BREAK; LEFT PASS; NEW YORKER;**
- 1 [SPOT TURN SQQ] Trn LF sd & fwd L "v" pos LOD rise,-, thru R soft knee trn LF, rec L cont trn LF to fc DRW opn fcng pos sft knee;
- 2 [LUNGE BREAK SQQ] Sd & fwd R opn fcng fc DRW lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);

- 3 [LEFT PASS SQQ] Fwd L to sdcR DRW shpe body DLW to lady rise trn lady RF,-, rec bk R toe in sft knee strt LF trn, sd & fwd L trn LF to "v" pos LOD (sd & fwd R trn RF back to man but shpe head to man, sd & fwd L sft knee strng trn LF, bk R under body fc man "v" pos);
- 4 [NEW YORKER SQQ] Sd & fwd R RLOD rise,-, ck thru L soft knee slght trn RF (lady LF), rec R trn to fc WALL soft knee;

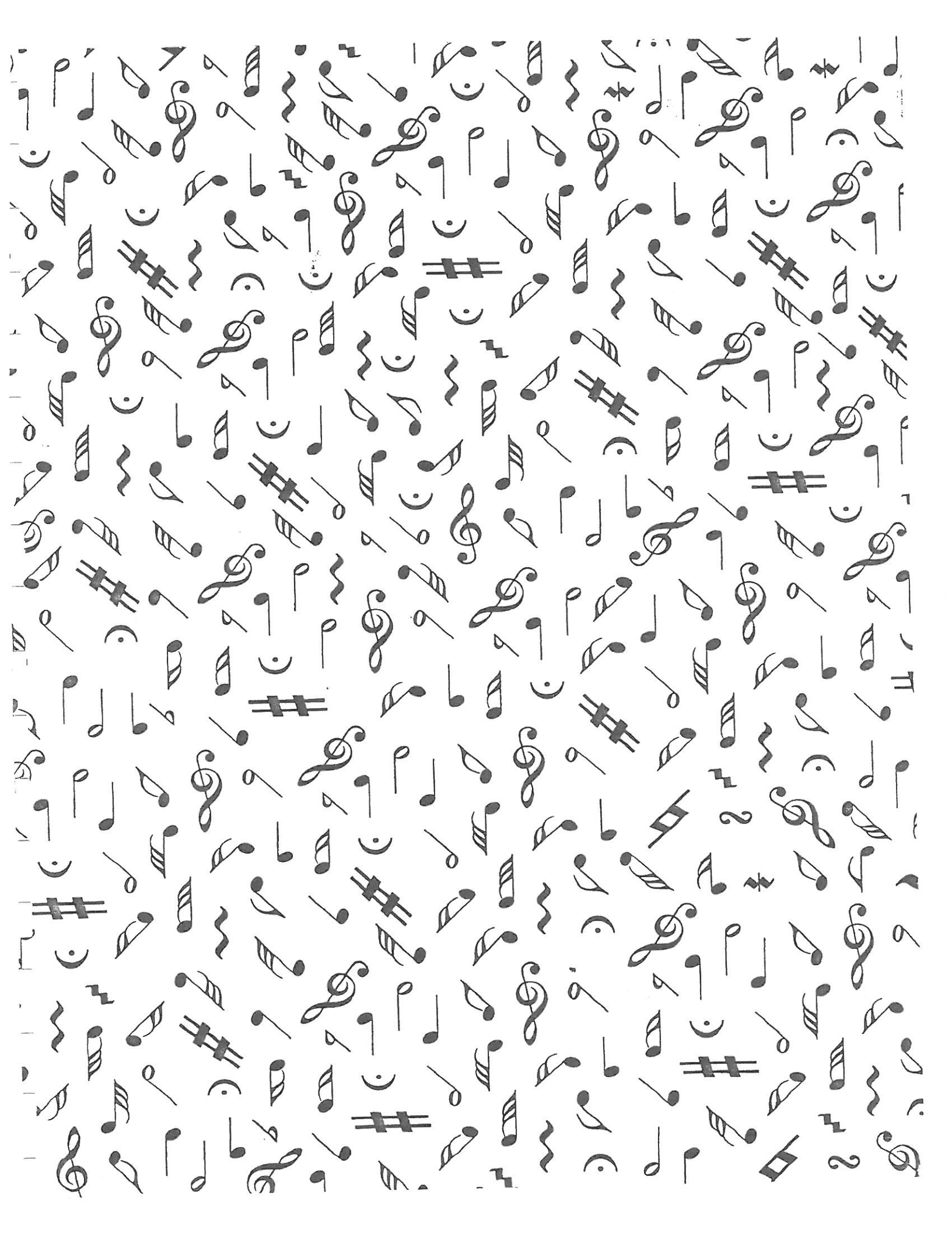
**PART D****1-8 CROSS BODY; CHASE TURN A HALF;; SHADOW HIP LIFTS W/SHAPE; LADY TURNS; UNDERARM TURN; SPOT TURN;**

- 1 [CROSS BODY SQQ] Trn LF sd & bk L to "L" shpe RLOD rise,-, trn LF bk R in sdcR toe in sft knee, cont LF trn fwd L op fcng fc DRW (sd & fwd R to DRW,-, fwd L strt LF trn, trn LF sd & bk R fc DLC);
- 2-3 [CHASE TURNS SQQ SQQ] Sd & fwd R opn fcng fc DRW,-, fwd L sft knee trn RF 1/2 fc DLC, rec fwd R tandem DLC (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L fc DLC,-, fwd R sft knee trn LF 1/2 fc DRW, rec fwd R DRW tandem pos (Sd & fwd R fc DLC,-, fwd L sft knee trn RF 1/2 fc DRW, rec fwd R);
- 4 [SHADOW HIP LIFT SQQ] Slght trn LF (lady RF) sd R brng lead arms loosely into body fc DRW shape to look at ptrn,-, tch L to R lift hip up slght press on L extnd rght hnd & arm up, lower hip no weight brng arm dwn;
- 5 [SHADOW HIP LIFT SQQ] Slght trn RF (lady LF) sd L brng lead arms loosely into body fc DRW shape to look at ptrn,-, tch R to L lift hip up slght press on R extnd lft hnd & arm up, lower hip no weight brng arm dwn;
- 8 [LADY TURNS SQQ] Sd & fwd R DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R jn lead hnds op fcng DRW (sd & fwd L fc DRW,-, fwd R sft knee trn LF 1/2 fc DLC, rec fwd R DLC opn fcng);
- 7 [UNDERARM TURN SQQ] Bk L slght LF trn raise rght hands rise,-, bk R sft knee lead lady under, rec L fc WALL (trn RF sd & fwd R LOD,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to fc sft knee);
- 8 [SPOT TURN SQQ] Trn RF sd & fwd R "v" pos RLOD,-, thru L soft knee trn RF (lady LF), rec R cont trn RF (LF) to fc sft knee strt to rise fc WALL op fcng;

**TAG****1-3 HIP ROCK 2 SLOW; FENCE LINE & HOLD;**

- 1 [HIP ROCKS SS] Rock sd L fc WALL jn hnds low bfly, -, rk sd & fwd R roll hip sd & bk to "v" RLOD,-;
- 2 [FENCE LINE SS] Ck thru L XIFR soften knee RLOD,-, extnd arms out as music fades,-;





LOVE AIN'T HERE ANYMORE

Choreographers: Michael & Regina Schmidt, Feldgärtenstr. 30, 50735 Köln, Germany Release 2.0, Mai 2001  
 Tel.: 0049 - 221 - 7125029 e-Mail: [rumsdance@gmx.de](mailto:rumsdance@gmx.de) web: [www.rumsdance.de](http://www.rumsdance.de)  
 Record: STAR available thru Palomino only Flip: "I Need To Know" Timing: 1, 2, 3; except where noted  
 Rhythm & Phase: Waltz VI Footwork: opposite, except where noted  
 Sequence: INTRO - A - B - A - B - C

INTRO1 - 4 (FC POS. NO HANDS) WAIT 2;; SWAY APART; SWAY TOG;

1-4 In fc ptr & WALL no hnds wait 2 measures;; Apt L twd DLC stretch L sd wave hnds to L sd palms twd COH looking at ptr thruout; Step to FC R stretch R sd wave hnds to R sd palms twd RLOD;

5- 8 ROLL 3; SYCOPATED VINE; CHASSE TO SCP; PU WITH LOCK ENDING;

5-6 Sd & fwd L com LF trn, cl R to L trn fc WALL, sd L; Join trail hnds thru R/sd L, XRib of L [W: XLib of R], sd L; (Timing (6): 1&, 2, 3;)  
 7-8 Thru R twd LOD, sd & fwd L/close R to L, sd & fwd R to SCP; Thru R, sd & fwd L blend to CP LOD, XRib of L trn 1/8 LF twd DLC;

PART A1 - 4 CLOSED CHANGE; MANEUVER; IMPETUS TO SCP; COMMENCE WEAWE 6;

1-2 Fwd L, sd & fwd R twd DLW, cl L to R; Fwd R com RF trn, sd & fwd L twd DLW cont RF trn, cl R to L finish RF trn CP fc RLOD;  
 3-4 Bk L com RF trn, cl R to L (heel trn) rising to toes cont RF trn, trng to SCP DLC sd & fwd L; Thru R, trng to CP/DC fwd L, cont LF trn sd R twd DC; [W (3): Fwd R with strong step, fwd & arnd ptr L rising & brush R to L, trng to SCP DLC sd & fwd R;]

5 - 8 FINISH WEAWE 6 TO BJO; MANEUVER; SPIN TURN; HALF BOX BACK;

5-6 Bk L [W: Fwd R outsd ptr], bk R adjust to CP, sd & fwd L to CBJO DLW; Fwd R outsd ptr com RF trn, sd & fwd L twd DLW cont RF trn, cl R to L finish RF trn CP fc RLOD;  
 7-8 Bk L pivot 1/2 RF, fwd R rise finish pivot fc DLW, bk L twd DRC; Bk R, sd L adjust to CP DLC, cl R to L;

9 - 12 THREE FALLAWAYS;; SLIP & CHASSE TO BJO;

9-10 Fwd L trn LF, sd R, XLib of R in falwy feg RLOD, Bk R to CP bkg LOD, bk L trn slightly LF, XR undr body to RSCP RLOD; [W (10): Slip fwd L into M trn LF, cont trn LF & stp sd R feg COH & com trn to RSCP, cont LF trn bk L undr body to RSCP]  
 11-12 Trn LF slip fwd L into W to CP, cont trn sd R LOD, XLib of R to falwy RLOD; Bk R with sml RF pivot action, sd L/cl R to L, sd & fwd L to CBJO DLW;

13 - 16 MANEUVER; OUTSIDE CHANGE TO BJO; MANEUVER; HESITATION CHANGE WITH SWAY;

13-14 Repeat actions measure 6 PART A; Bk L, bk R com LF trn, sd & fwd L to CBJO DLW;  
 15-16 Repeat actions measure 6 PART A; Bk L cont RF trn, sd R twd LOD/WALL with strong sway (R sd stretched);-

PART B1 - 4 RUMBA X; RUMBA X; TRAVELING CONTRA CHECK; CHASSE TO BJO;

1-2 Com RF trn fwd L twd DLW with L shldr lead/XRib of L cont trn RF, cont trn RF bk L (pivot action) sd & fwd R to end in starting pos; Repeat actions measure 1 PART B; (Timing (1-2): 1&, 2, 3; 1&, 2, 3;)  
 3-4 Fwd L with strong rgt shldr lead, cl L to R with strong RF upper body trn lead W to trn her head RF to SCP, sd & fwd L in SCP twd LOD; Thru R, sd & fwd L/close R to L, sd & fwd L to CBJO DLW;

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PART B (CONT.)

5 - 8 SYCOPATED ZIG ZAG; MANEUVER; SPIN TURN; HALF BOX BACK;

- 5-8 Fwd R outsd ptr trn to fc WALL/sd & bk L to CSCAR, bk R [W: fwd L outsd ptr], sd & fwd L to CBJO;  
(Timing (5): 1&, 2, 3) Repeat actions measure 6 PART A; Repeat actions measures 7-8 PART A;;

9 - 12 REV FALLAWAY & SLIP; CURVE IN 3; BACK & CHASSE TO BJO; NAT PREP;

- 9-10 Fwd L trn LF/ sd & bk R, XLIB of R in falwy fcg RLOD, bk R & sd twd COH trn LF to CP LOD [W: Fwd L slip LF into M to CP bkg LOD]; Cont trng LF fwd L, fwd R, check fwd L to CP ROLD; (Timing (9): 1&, 2, 3)  
11-12 Bk R com LF trn, sd L twd DLW/cl R to L, sd L to CBJO DLW; Fwd R outsd ptr com RF trn, sml step L underneath body complete RF trn fc CEN lower slightly at the end, tch R to L;  
[W (12): Bk L com RF trn, cl R to L (heel trn), sml sd L underneath body lowering slightly;]

13 - 16 SAME FOOT LUNGE; TELESPIN ENDING; CHASSE TO SCP; PU WITH LOCK ENDING\*;

- 13-14 sd R rolling thru knees to a lunge line, straighten upper body, looking slowly twd ptr, slowly extend trail arm to provide space, lead ptr to rec at the end of measure; Rec L, sd & fwd R twd DRC trn LF rise, fwd L to SCP DLW;  
[W (13-14): Bck R twd LOD trn body RF pt L twd RLOD, extend upper body and head over two beats/at the end of measure rec L com LF trn; Sd & bk R twd RLOD cont LF trn to CP, sd & bk L twd DRC rise, fwd R trn to SCP DLW;  
Timing W (13-14): 1, 2, 3&; 1, 2, 3;]  
15-16 Repeat actions measures 7-8 INTRO;;

\*2. Time thru Part B last measure changes to a PU WITH DBLE LOCK (Timing: 1, 2&, 3&)

PART C

1 - 4 CHECKED REV & SLIP; DBLE NAT SPIN; CHECKED NAT & SLIP; DBLE REV SPIN;

- 1-2 Fwd L, fwd R on toe trng LF chk fwd motion [W: cl L to R], trng RF rec bk L cont trn to fc DLW; Fwd R com RF trn, fwd & sd L cont RF trn with spinning action (cmpl full trn), tch R to L ctr BJO fc DLW; [W (2): Bk L com RF trn, cl R to L (heel trn), sd & fwd L arnd man/fwd R step outsd ptr, (Timing: 1, 2, 3&)]  
3-4 Fwd R, fwd L on toe trng LF chk fwd motion [W: cl R to L], trng RF rec bk R cont trn to fc DLC; Fwd L com LF trn, fwd & sd R cont LF trn with spinning action (cmpl full trn), tch L to R CP fc DLC; [W (2): Bk R com LF trn, cl L to R (heel trn), sd & fwd R arnd man/fwd L twd ptr, (Timing: 1, 2, 3&)]

5 - 8 TELEMARK TO SCP; IN & OUT RUN; MANEUVER; PIVOT 2;

- 5-6 Fwd L com LF trn, sd & arnd R complete  $\frac{3}{4}$  LF trn, fwd L to SCP DLW; Fwd R com RF trn, sd & bk L, bk R;  
[W (5-6): bk R com LF trn, cl L to R complete  $\frac{3}{4}$  LF trn on heels, fwd R twd DLW in SCP; Fwd L, fwd R, Fwd L;]  
7-8 Bk L [W: Fwd R outsd ptr], com RF trn sml sd R, complete RF trn fwd L in SCP LOD; Fwd R strong RF trn to CP fc RLOD, bk L pivot RF, fwd R pivot RF end fc DRW;

9 - 12 OVERSPIN TURN; BACK & CHASSE TO BJO; MANEUVER; IMPETUS TO SCP;

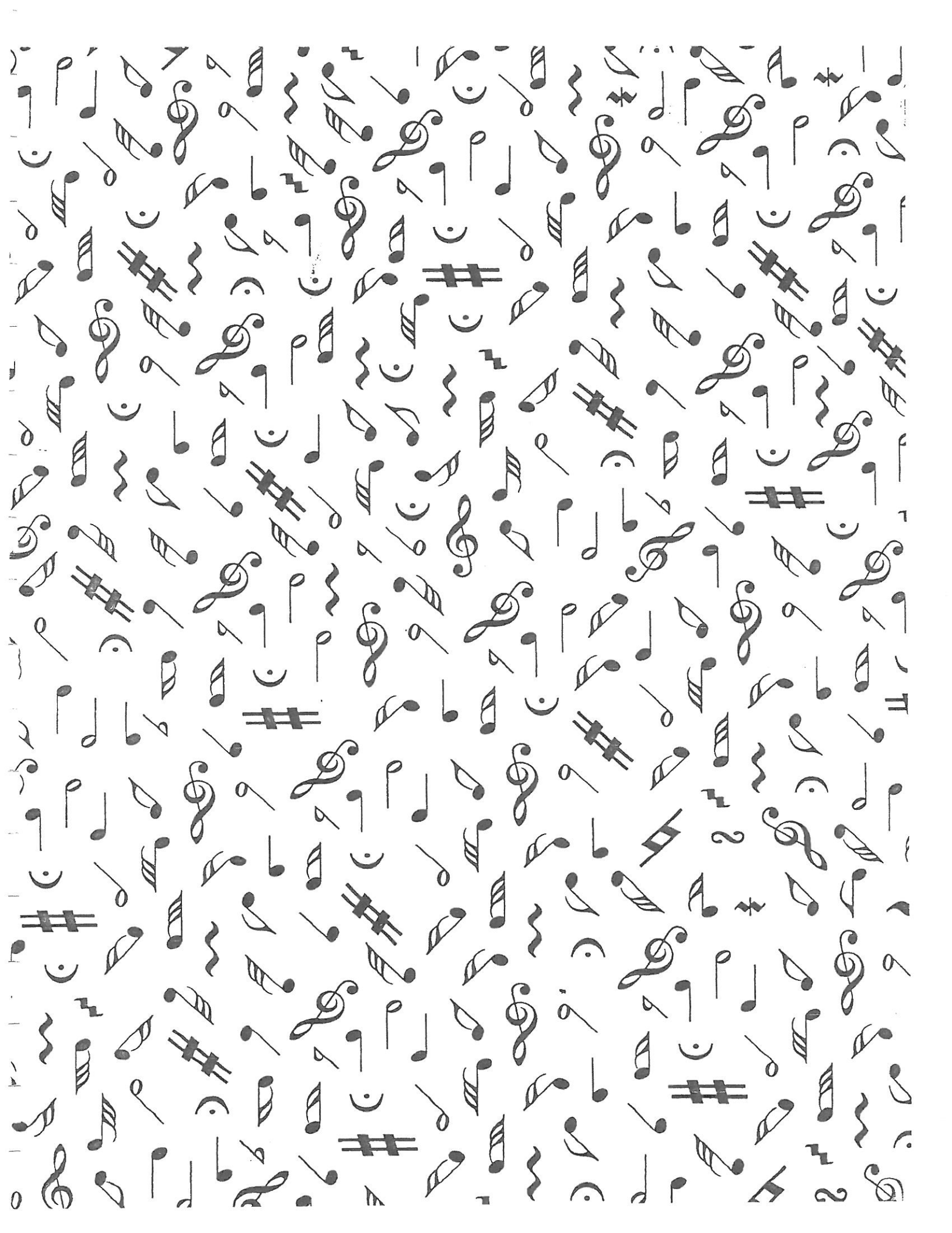
- 9-12 Cont RF pivot bk L, fwd R twd DLW end RF pivot action with rise to toes, bk L twd DLC; Bk R, sd L twd DLW/cl R to L, sd L to CBJO DLW; Repeat actions measure 6 PART A; Repeat actions measure 3 PART A;

13 - 16 TWINKLE THRU 3 TIMES;; THRU HOVER TO SCP;

- 13-14 Thru R twd LOD, sd L com RF trn (release CP, join lead hds), close R to L complete RF trn to end LOP RLOD; Thru L twd RLOD, sd R com LF trn, close L to R complete LF trn to end OP LOD; (Note: You may fling the arms while 2<sup>nd</sup> and 3<sup>rd</sup> TWINKLE)  
15-16 Repeat actions measure 13 PART C; Thru L twd RLOD, sd R blend to SCP, brush L to R compl LF trn fwd L to SCP LOD;

17 - 19 CHASSE TO BJO; NAT PREP TO SAME FOOT LUNGE; EXTEND & HOLD;

- 17-19 Repeat action measure 4 of PART B; Repeat actions measures 12-13 PART B omit rec for W at the end of measure 13 and extend pos slightly while the music fades;;





01-88  
MAMBO No. 8

Composers: Pete & Mary McGee, 1333 Kingston Ct, Northampton, Pa. 18067  
(610)262-3369 Email address: [pandmcmgee@fast.net](mailto:pandmcmgee@fast.net)  
Record: SP - STAR Rel date: July, 2001  
Sequence: INTRO A B A INTERLUDE END SPEED; Adj for comfort  
Phase Rating: RAL MAMBO PHASE V+2 (Rolling off the arms & Tunnel)



INTRO

1 -10 WAIT;;; BASIC;; CHASE OVERTRND TO HOOK TURN;; BASIC;;

1 - 4 Fcg ptr & w- no hnds jnd L(R) free wait;;;;

5 - 6 {BASIC} Fwd L, rec, R, bk L,; Bk R, rec L, fwd R,;

7-10 {CHASE OVERTRND TO HOOK TRN & BASIC} Fwd L trn rfc ½, rec fwd R trn rfc ½, cont trn ½ rfc sm sd L now fcg w,; XRIB of L com rfc trn, cont trn sm sd L now fcg COH, cont trn fwd R fcg w,; REPEAT MEAS 5 & 6;; (Bk R, rec L, fwd R,; fwd L trn rfc ½, rec fwd R trn rfc ½, cont trn ½ rfc sm sd L to fc coh,; XRIB of L comm rfc trn, cont trn sm sd L now fcg w, cont trn fwd R fc COH,; fwd L, rec R, bk L,)

PART A

1 - 10 FULL BASIC;; NY WITH SWVLs;; SD BRK-TRN LADY TO 3 OF A REV TOP;; SURPRISE BREAK; LADY's CROSS SWIVELS;; SCALLOP ENDING;

1 - 2 {FULL BASIC} Fwd L, rec R, cl L,; Bk R, rec L, sd R,;

3 - 4 {NY WITH SWIVELS} Trng RF on R thru L twd RLOD, rec on ball of R and swivel, stp L twd LOD, (Trng LF on L thru R twd RLOD, rec on ball of L and stp R twd LOD); Leaving ft apt swivel on L trng twd RLOD stp-swivel on R trng twd LOD, stp-swivel on L trng twd RLOD, stp R, (swivel on R trng twd RLOD, stp-swl on L, stp-swivel on R, stp L);

5 -6 {SD BREAK-UNDERARM TRN LADY TO REV TOP 3} Sm sd L trn Lady under lfc, rec R comm lfc trn, fwd L cont trn with strong rt sd lead, ( Fwd R twd RLOD trng LF, fwd L cont trn, fwd R to loose cp); Cont trn keeping strong rt sd lead sd R, XLIF, sd R, (XLIF, sd R, XLIF) end fcg wall;

7 {SURPRISE BREAK} Sd L, rec R, XLIF, (Sd R, rec L, fwd R swiveling RF to fc LOD);

8 - 9 {LADY's X SWIVELS} Sd R take dble hnd hold, keeping feet in pl for Lady's swvl steps change wgt to L, change wgt to R ( XLIF of R swl & trn LF, XRIF of L swl & trn RF, XLIF of R swvl & trn LF); Change wt to L, change wgt to R, change wgt to L trn slightly RF (XRIF of L swvl & trn RF, XLIF of R swvl & trn LF, XRIF of L swvl & trn RF);

10 {SCALLOP ENDING} Bk R twd LOD, sd L, cl R bringing arms dwn to waist level, (thru L, sd R, cl L);

11 - 16 OPEN BREAK TO FULL NATURAL TOP;;; CUCARACHAS 2T;;

11-14 {OP BRK TO FULL NAT TOP} Bk L, rec R comm RF trn, sd L cont trn to fc DRW, (Bk R, rec L, fwd R comm. RF trn); Cont RF trn XRIB trng W RF, cont trn sd L, XRIB, (Fwd L trng RF, fwd R cont trn, fwd L to fc M); Loose cp cont RF trn sd L, XRIB, sd L, ( Keep shoulders trng with M XRIF, sd L, XRIF); REPEAT MEAS 4 end fcg wall;  
15-16 {CUCARACHAS 2T} Adj to bfly sd L, rec R, cl L; Sd R, rec L, cl,; \*\*2<sup>nd</sup> time thru end in CP

PAGE 2 MAMBO No. 8PART B

1 - 12 FULL BASIC WITH SALSA ARMS:: HALF BASIC; LADY UNDERARM TRN: MAN UNDERARM TRN CHANGING SIDES; TRN LADY TO HAMMER- LOCK; CHANGE PLACES BK TO BK; BK TO BK WITH W's HEAD LOOP; MAN'S HEAD LOOP; WRAP LADY TO CRADLE POS; TUNNEL; LADY UNDERARM TRN:

1-2{FULL BASIC WITH ARMS}**SEE NOTE AT BOTTOM FOR ARMS**[KEEP BOTH HNDs JND THROUGH MEAS 1-12] Fwd L, rec R, bk L, bk R, rec L, fwd R;

3{HALF BASIC} Fwd L, rec R, bk L, raising both hnds;

4{LADY UNDERARM TRN} bk R trng W rfc, rec L, cl R, (Comm rfc trn L,R,L)

arms are now crossed;

5{MAN UNDERARM TRN CHANGING SDS} Fwd L, fwd R trn lfc, bk L, (Bk R, comm rfc trn rec L, fwd R) hnds are now uncrossed fcg COH;

6{TRN LADY TO HAMMERLOCK} Raising L hnd and keeping R hnd low trn W rfc to hammerlock pos R,L,R (trn rfc L,R,L now in frnt of M to his rt sd) L (R) arm jnd in frnt of M's chest - R (L) arms jnd bhnd W's bk;

7{CHANGE PLACES BK TO BK} Fwd L under M's L (R) arm and taking W bhnd M's bk sd R, cl L. (Fwd R bhnd M's bk, fwd L trng lfc, sd & bk R) now in bk to bk pos M's L(R) hnds are bhnd M's bk-M's R (L) hnds are bhnd W's bk both looking twds each other;

8{BK TO BK WITH W's HEAD LOOP} Sd & bk R looking at W, trng body rfc rec L, bring R hnd up over W's head rec R (Bk L, rec R, fwd L trng slightly rfc) M's fcg DLW (DLC);

9{MAN's HEAD LOOP} Fwd L trng lfc bring R(L) arms up over M's head, sd R bring L(R) arm dwn, sd & slight fwd R bring L(R) arm up, (Fwd & sd R trng rfc, fwd L, fwd R);

10{W TO CRADLE} Bk R trng rfc, cont trn sd L, complete trn fwd R (Fwd L, sd R, bk L)

11{TUNNEL} Sd R comm rfc trn, fwd L cont trn, complete trn fwd R fcg ptr and w, (Bk R bending at hips, bk L dropping head, bk R straightening body) hnds are crossed;

12{UNDERARM TRN LADY} Sm sd R trng W rfc, rec L, rec R hnds are uncrossed;

13-28 FULL BASIC:: NY; SPT TRN; HALF BASIC; UNDERARM TRN TO SHADOW w/M's TRANS; BK BASIC; 4 SHADOW DIAMOND TRNS;;;WK 2 - LADY TRNS TO FC; OPEN BREAK; LADY's UNDERARM TRN; HALF BASIC; BOX FINISH;

13-14{FULL BASIC} Cp fwd L, rec R, cl L, Bk R, rec L, sd R;

15{NY} Trng rfc thru to RLOD L, rec R to fc ptr, sd L;

16{SPOT TRN} Trng lfc stp thru R twd LOD, cont trn rec L, sd R;

17{HALF BASIC} Fwd L, rec R, cl L, (Bk R, rec L, sm fwd R);

18{UNDRARM TRN W TO SHAD w/M's TRANS} Sm bk R trng slightly lfc to fc, rec L, tch R to L trng W to shadow (Trng rfc fwd L, fwd R, fwd L end fcg DLW in M's R arm);

19{BK BASIC} Shadow pos Bk R, rec L fwd R;

20-23{4 SHADOW DIAMOND TRNS} Trng lfc trn Fwd L, sd R, bk L, Bk R, sd L, fwd R, Fwd L, sd R, bk L, Bk R, sd L, fwd R;

24{WK 2- LADY TRNS TO FC} Wk twds w fwd L, R (Fwd L, fwd R trng lfc, bk L);

PAGE 3 MAMBO No. 8

- 25{OPEN BREAK} Bk L, rec R, sd L, \_;  
 26{W UNDERARM TRN} Sm bk R lead W to tm rfc, rec L, cl R, \_;  
 27{HALF BASIC} Fwd L, rec R, cl L, \_; 28{BOX FINISH} Bk R, sd L, cl R, \_;

INTERLUDE

1 - 6 HALF BASIC; THRU SD BK; PATTI-KAKE TAP;; START A PATTI-KAKE TAP TO THE LADY'S UNDERARM TRN;;

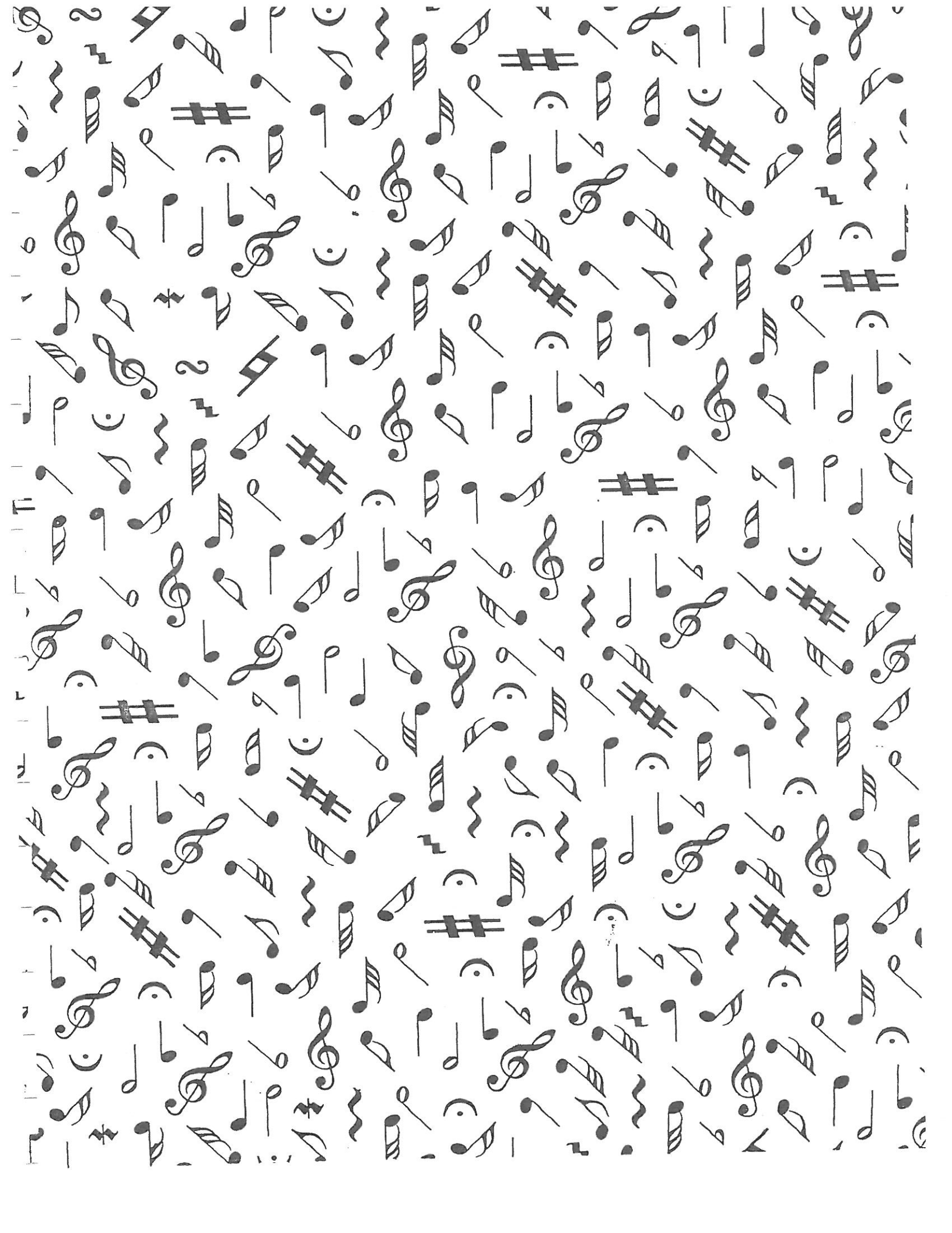
- 1 {HALF BASIC} CP fwd L, rec R, sd L tm to look dwn LOD, \_;  
 2 {THRU SD BK} Thru R twd LOD, sd L tm to fc ptr, bk R lop pos looking twd RLOD, \_;  
 3-4{PATTI-KAKE TAP} Bk L, rec R, fwd L trng lfc (rfc)tch trailing hnds palm to palm, \_;  
 pt R (L) thru to LOD and look twd LOD, \_ trng rfc on L stp bk on R, \_;  
 5-6{START A PATTI-KAKE TAP TO UNDERARM TRN} Bk L, rec R, fwd L trng lfc raising jnd insd hands, \_; Sm bk R trng W rfc, rec L, cl R, \_;

END

1-10 BASIC TO FALLAWAY;; BHND SD TO SLOW SWIVEL STEPS;; THRU SD CL; R HND ROLLING OFF THE ARMS;; ROLLING OFF THE ARMS OVERTRN W TO SD BY SD;; LUNGE APT

- 1-2 {BASIC TO FALLAWAY} CP fwd L, rec R, cl L, \_; Bk R, rec L, sd R look twd LOD, \_;  
 3-5 {BHND SD TO SLO SWVL STPS} Still looking twd LOD stp bk L, tm to fc ptr sd R adj to bfly, swvl on R stp thru L twd RLOD, \_; swvl on L stp thru R twd LOD, \_ swvl on R stp thru L twd RLOD, \_; Stp thru R twd LOD, sd L to fc ptr, cl R to L and join M's R(L)hnd;  
 6-7 {R HND ROLLING OFF THE ARMS 2T} Bk L, comm rfc tm rec R, cont tm sd L bring L arm fwd and R arm bk to bring W into M's R arm now fcg RLOD, (Bk R, fwd L comm lfc tm, sd R cont tm into M's R arm); Fwd R trng rfc with strong L sd lead, fwd L cont tm unwrapping W rfc, sd and bk R fcg LOD, (Comm rfc tm unwrap L,R,L fc ptr), \_;  
 8-9 {ROLLING OFF THE ARMS OVERTRN W TO SD BY SD} REPEAT END Meas #6 but end fcg w, \_; Fwd R trng rfc with strong L sd lead, fwd L cont tm unwrapping W rfc, sd and bk R complete unwrap ovrtrng it to end both sd by sd fcg RLOD, \_; There will be one strong beat of music keep insd hnds jnd stp sd L(R) twd wall (COH) M's L(R) arm up and out to sd looking twd ptr.

**SALSA ARMS:** With dbl hand hold. Rotate arms in a circular motion, out to in. Fwd on L the R(L) arm starts a circle dwn & out while at the same time the L(R) arm makes a circle up and in, Rec R and the L(R) arm circles down and out while R arm circles up and in, cl L to R and R(L) arm starts a circle dwn & out while the L(R) arm circles up and in, \_; You can practice doing the arms with Mambo timing: QQS - The arms go faster on the quicks, and slower on the Slow. If any of the ladies are familiar with the term Double Dutch in the game of jump rope, it is the very same motion that you and the girl on the other end of the rope used. Join arms M's R(L) and M's L (R) between you and ptr, elbows in frnt of waist. Arms must be relatively soft. Any wrapping movement takes soft arms. Any tone should be in the fingertips. Do not use a stiff firm arm because you won't be able to move quickly enough with the music. Soft arms moving with tone in fingertips give the brace and contact that is needed.





# 01-91 MY HEART BELONGS TO DADDY

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane, WA 99206 (509)928-5774  
 E-MAIL ADDRESS: dechenne@cet.com  
 RECORD: STAR 159-A My Heart Belongs To Daddy SPEED: 41 RPM  
 PHASE RATING: V  
 FOOTWORK: Opposite Except Where Noted  
 SEQUENCE: Intro, A, B, A, B(mod)  
 RELEASE DATE: July 2001

## INTRO

I-4 WAIT 2 MEAS:: CRISS CROSS WITH CLOSE ENDING::  
 1-2 In Semi-Clos fcg LOD M's L ft W's R ft free wait two meas;;  
 SS 3-4 {Criss Cross with Clos Ending} Sd & fwd L to loose SCP,-, thru R to  
 QQS RSCP,-; Thru L, sd R trn to CP fc W, draw L to R & clo L,-;

## PART A

1-16 BASIC:: BACK TRAVELING TRAPS:: START THE TRAP: TANGO DRAW:  
CONTRA CHECK. REC. TAP SCP LOD: DOBLE CRUZ TO CP:: BACK TO LEFT  
WHISK & LADIES SLOW FLICK: MEN UNWIND & LADIES FLICK: LADIES TO  
LEFT GANCHO: LADIES TO RIGHT GANCHO: MEN'S MOLENETE: OUTSIDE  
SWIVEL & LINK:  
 SS 1-2 {Basic} Bk R slight LF trn,-, fwd L cont LF trn,-: Fwd R, fwd L, clo R to CP LOD,- (W fwd L  
 QQS slight LF trn,-, bk R cont LF trn,-; Bk L, bk R, XLIF of R to CP,-);  
 S&SS 3-5 {Back Traveling Traps} Bk L leaving R extended fwd,-, close R/ lower & point L,- (W fwd  
 S&SS R outside ptrn & swivel RF,-, fwd L & trn to fc ptrn lower leave RXIB of L no weight change,-):  
 (SSQQ Hold,-, bk L leaving R extended fwd,- (W extend R to side, bring in & trap ptrns extended foot.  
 SSQQ) fwd R outside ptrn, swivel RF); Close R/ lower & point L,-, hold,- (W fwd L, trn to fc ptrn &  
 lower leave RXIB of L no weight change, extend R to side, bring in & trap ptrns extended foot);  
 S&S 6 {Start the Trap} Bk L leaving R extended fwd,-, close R/lower & point L,- (W fwd R outside  
 (SS) ptrn swivel RF, fwd L, trn to fc ptrn & lower leave RXIB of L no weight);  
 QQS 7 {Tango Draw} Fwd L, fwd & sd R, draw L to R no weight,-;  
 QQS 8 {Contra Ck, Rec, Tap} Fwd L comm LF upper body trn flexing knee with strong right side  
 stretch, rec R, tap sd & fwd L to SCP LOD,-;  
 SQQ 9-10 {Doble Cruz} Fwd L to LOD,-, thru R, sd L LOD; XRIB of L, ronde L, XLIB of R,  
 QQQQ bk R leading W to CP fc LOD (W XLIB of R, ronde R, XRIB of L, trng LF fwd L to CP):  
 QQS 11 {Bk to Left Whisk & Ladies Slow Flick} Sd & bk L trng LF to DCR, XRIB of L, hold,- (W sd &  
 fwd R, XLIB of R to RSCP, flick R ft up and bk across outside of L leg,-);  
 SS 12 {Men unwind & Ladies flick} Trn RF with no weight change to fc DW leading W into a whisk,-,  
 (QQQQ) hold,- (W fwd R, sd L trng RF, XRIB of L, flick L ft up and bk across outside of R leg):  
 SS 13 {Ladies to Lft Ganchos} Rec L to a lunge line with strong LF rotation DCR,-, hold,- (W fwd L,  
 (QQS&) sd R trn LF, bk L cont trn,-/ flick R around M's L leg);  
 SS 14 {Ladies to Rt Ganchos} Rec R to a lunge line with strong RF rotation DW,-, hold,- (W fwd R,  
 (QQS&) sd L trn RF, bk R cont trn,-/ flick L around M's R leg);  
 QQQQ 15 {Men's Molenete} XLIB of R trn LF, sd R con trn, XLIB of R con trn, sd R cont trn to BJO with  
 slight lower to change W's weight fc DW (W flick L ft up and bk across outside of R leg, trn LF  
 with ptrn & bring L ft down to XIF of R no weight change, hold cont trn, fwd L outside ptrn in  
 BJO);  
 SS 16 {Outside Swivel, & Link} 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,-);

**PART B**

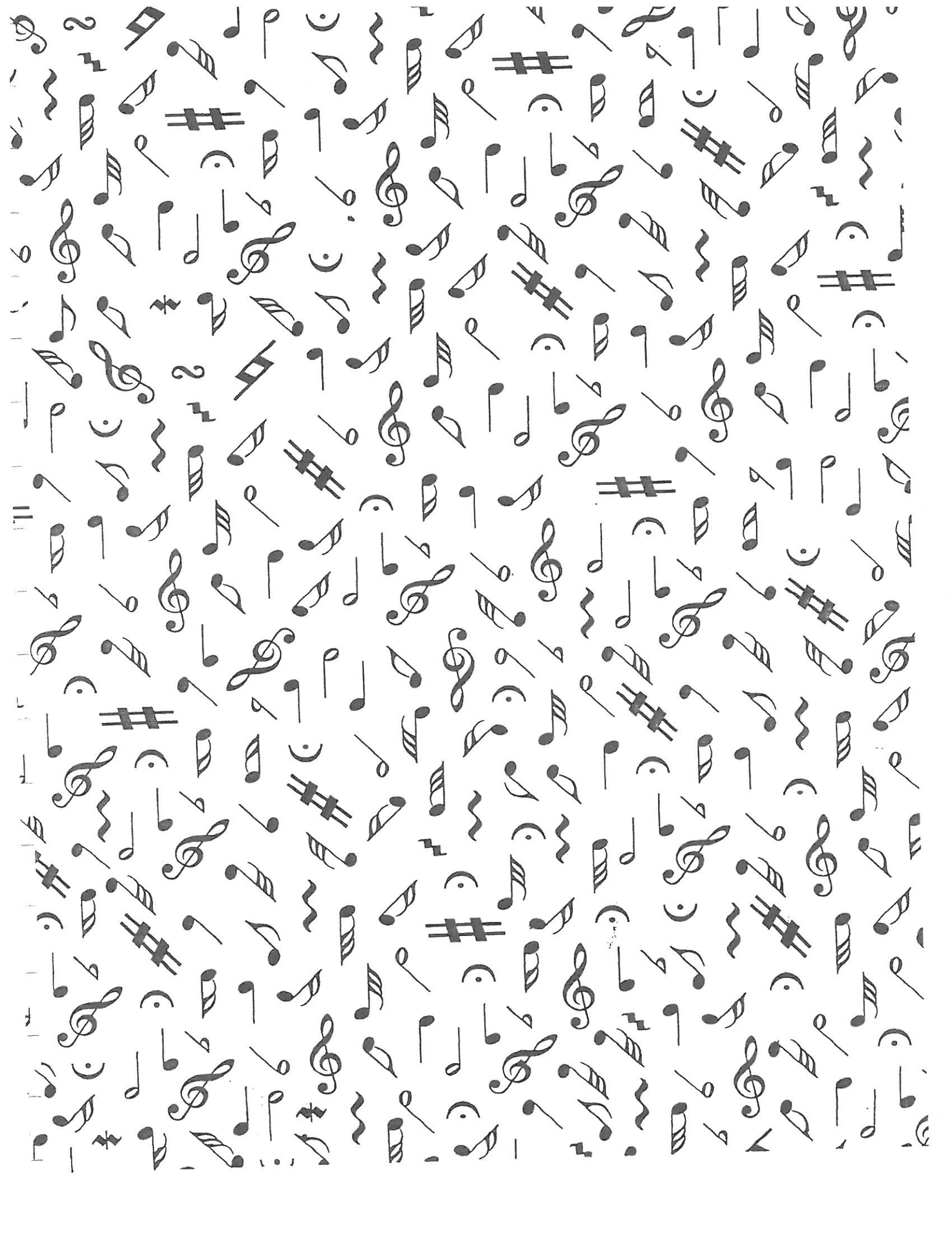
- 1-16 WALK 2: OPEN REVERSE TURN WITH LADIES GOLPE: BACK WALK 2 WITH LADIES GOLPE: OPEN FINISH WITH GANCHO: DOUBLE GANCHO: OUTSIDE SWIVEL & LINK: FORWARD TO RIGHT LUNGE: SPANISH DRAG WITH SHOULDER SHIMMY & CLOSE: FORWARD BASIC ENDING: BACK TO CORTE & MEN'S GANCHO: FALLAWAY GANCHO & BACK TO BJO: ZIG ZAG: DOUBLE RONDE & MEN CLOSE POINT: FOOT SLIDE TO LADIES RONDE'S: 2 SLOW OCHO'S & LADIES CLOSE::
- SS 1 {Walk 2} Fwd L slight RF,-, fw R end fcg DC,-;
- QQS& 2 {Open Rev Turn with Ladies Golpe} Fwd L trn LF, sd R, bk L to BJO RLOD,-/ tch R to L (W bk R trn LF, sd L, bk R to BJO,-/ tap L toe on floor bhnd R);
- S&S& 3 {Bk Walk 2 with Ladies Golpe} Bk R,-/ tch L to R, bk L,-/ tch R to L (W fwd L,-/ tap R toe on floor bhnd L, fwd R,-/ tap L toe on floor bhnd R);
- QQS (QQQQ) 4 {Open Finish with Ganchos} Bk R trng LF, sd L cont LF trn, fwd R strongly outside ptrn DW,- (W fwd L trn LF, sd R cont trn, bk L twd DW contra BJO, flick R sd & bk around M's R leg);
- QQS (SQQ) 5 {Double Ganchos} Bk L in to DRC in BJO, flick R sd & bk around W's R leg, fwd R to DW in BJO,- (W fwd R strong BJO,-, bk L twd DW BJO, flick R sd & bk around M's R leg);
- SS 6 {Outside Swivel & Link} Bk L trng body RF,-, thru R to CP DW,-(W fwd R outside M swivel RF to SCP,-, fwd L trn LF to CP,-);
- SS 7 {Forward & Right Lunge} Fwd L,-, fwd & sd R to DW in right lunge,- (W bk R,-, sd & bk L look strong left,-);
- SS 8 {Spanish Drag with Shoulder Shimmy & Close} Rec on L slowly taking upper body bk drawing W fwd as if drawing W up M's body,-, draw R foot to L, close R, (W rec fwd on R look right & shimmy shoulders back and forward while slowly raising up on R drawing L leg up M's R leg ending fc to fc,-, clo L,-);
- QQS 9 {Forward Basic Ending} Fwd L, fwd R, clo L with slight RF rotation end fcg CP LOD,- (W bk R, bk L, XRIB of L);
- QQS SQ&Q (SS) 10 {Back to Corte & Men's Ganchos} Bk R, corte bk L, flick R around W's R leg,-;
- 11 {Fallaway Ganchos & Back to BJO} Start RF rotation then fwd R between W's feet,-, bk L/ bk R, clo L fc LOD (W trn RF to SCP and flick R around M's R leg, ronde R & XRIB of L, swivel LF to BJO);
- QQS QQQQ 12 {Zig Zag} Fwd R trng RF, sd L, XRIB of L,- (W bk L, sd R, XLIF of R, ronde R in front of L);
- QQS 13 {Double Ronde & Men Close Point} Sd L trng RF, fwd R between ptrns feet cont RF trn, ronde R clockwise cont RF trn close L, point R fwd between W's feet fc W (W thru R trng RF to CP, sd L cont RF trn, ronde R & XRIB of L);
- QQS 14 {Foot Slide to Ladies Ronde's} Catching inside of W's L ft slide M's R W's L ft to RLOD no weight change, hold,-(W slide L twd RLOD then take weight on L, ronde R clockwise behind L, ronde L counter clockwise,-);
- SSSS 15-16 {2 Slow Ocho's & Ladies Close} Leaving R extended fwd, slide R sd to stop against W's R ft do not chng wt, 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,- (W fwd L across M's ft slowly swivel LF over 4 counts to fc ptrn and close R);

**PART B (MOD)**

1-15 SAME AS PART B

16-17 SLOW OCHO: MEN PRESS & LADIES RONDE,-, STEP BACK, CLOSE/ SIT & FLICK:

- SS 16 {Slow Ocho} Hold, slide R sd to stop against W's L ft do not chng wt, hold,- (W fwd L across M's ft slowly swivel LF over 4 counts to fc ptrn);
- SQQ& 17 {Men Press & Ladies ronde, step bk, clo/ sit & flick} Hold,-, press R strongly fwd giving W a leg to rest on,- (W ronde R clockwise,-, XRIB of L, close L/with illusion of sitting action flick R up and bk across outside of L leg);



01-93

*Pretend*

Choreographer: Irv & Betty Easterday, 18723 Dover Drive, Hagerstown MD 21742  
 Phone: 301-733-0960 / email: Roundarama@aol.com  
 Music: S.T.A.R. # 140 (Flip: "Without A Song") 39-40 RPM 7/15/01  
 Rhythm: Quickstep Phase V+2 [V-6, RUMBA CROSS] Opp Ftwk Except As Noted  
 Sequence: **INTRO A B A C B mod C END**

MEAS

1 - 4  
 SSSS

INTROWAIT:: M SD DRAW (W RF ROLL) TO SKTRS TRANS; FWD - 2:

LOP LOD M's L & W's R ft free wait 2;; M small sd L lead W to roll RF,-, draw R to L trans (W sd R roll 1 full trn RF,-, sd L,-; end SKTRS both fac LOD; Ptrs SAME FTWK fwd R, -, fwd L curving RF w/L shldr lead SKTRS fac DLW R ft free,-;

PART A

1 - 8

SKTRS HAIRPIN CHK: BK BK LK BK - RUNNING FIN & CHK:::FISHTAIL & FWD :: FWD LK FWD: FWD 2 (W ROLL RF) TO SCP TRANS:

SQQ

{SKTRS HAIRPIN CHK} Ptrs R ft free SKTRS DLW fwd R comm RF trn, -, cont trn sd & fwd L, fwd R check end SKTRS fac RLOD;

SQQS

{BK BK LK BK} SKTRS prog LOD bk L,-, bk R w/R shldr lead, lk LIF of R; bk R w/ R shldr lead,-,

QQSS

{RUNNING FIN & CHK} Bk L comm RF trn, cont trn sd & fwd R; fwd L end SKTRS fac DLC, -, R chk fwd action,-;

QQQQSS

{FISHTAIL & FWD} SKTRS XLIB, comm RF trn sd R, fwd L, XRIB fac LOD; Fwd L, -, fwd R, -;

QQS

{FWD LOCK FWD} SKTRS LOD fwd L, lk RIB, fwd L,-;

S S(SQQ)

{FWD - 2 (W ROLL RF) TO SCP TRANS} Release SKTRS fwd R,-, L, -(W comm RF trn fwd R,-, cont trn sd & fwd L, fwd R) end SCP fac LOD OPP FTWK;

9 - 16

THRU CHASSE BJO - NATL TRN - PIVOT 2 - SD - BK - RUNNING FIN - FWD CHK:::  
FISHTAIL & DBL LKS:::

SQQS

{THRU CHASSE BJO} SCP LOD thru R to fac ptr,-,sd L, cl R; sd & fwd L end BJO DLW,-,

SQQ

{NATL TRN} Comm RF trn fwd R,-; cont trn sd L fac RLOD, cl R to L end CP RLOD,

SSSS

{PIVOT 2 SD BK } Cont RF trn bk L pivot fac DLC,-; cont trn fwd R pivot fac DWR,-, Cont trn fwd & sd L across LOD fac DCR (W cl R to L heel trn),-; cont trn with R sd lead bk R lead W outside (W fwd L),-,

SQQ

{RUNNING FIN} BJO cont RF trn sd & bk L,-;cont trn fwd R, fwd L (W fwd L trn RF, bk R) BJO fac DLC,

S

{FWD CHK} BJO DLC fwd R chk fwd action,-;

QQQQQQQQ

{FISHTAIL & DBL LKS} BJO DLC XLIB, comm RF trn sd R, fwd L, XRIB fac LOD; fwd L, XRIB, fwd L, XRIB end BJO M fac LOD;

PART B

1 - 8

FWD - NATL TRN - OVRTRN SPIN::: DBL BK LK - BK - 6 QK RUN - NATL TRN - COMM  
OVRTRN SPIN TRN :::::

SSQQ

{FWD - NATL TRN} BJO fac LOD fwd L,-, comm RF trn fwd R,-; sd L fac RLOD, cl R to L CP RLOD,

SSS

{OVRTRN SPIN }Comm RF trn bk L pivot 1/2 RF fac LOD,-; Fwd R cont trn,-, cont trn sd & bk L end CP fac DWR,-;

QQQQS

{DBL BK LK} Blend BJO M fac DWR bk R, XLIF, bk R, XLIF; bk R,-,

SQQQQQQ

{BK - 6 QK RUN} Bk L DLC,-; bk R, comm LF trn sd & fwd L,fwd R BJO DLW, fwd L; XRIB, fwd L,

[NOTE: DBL BK LK - BK - 6 QK RUN may be cued ADVANCED V-6]

SQQ

{NATL TRN } BJO M fac DLW comm RF trn fwd R,-; sd L fac RLOD, cl R to L CP M fac RLOD,

S

{COMM OVRTRN SPIN TRN} bk L comm RF pivot 3/8 end CP M fac DCL,-;



Pretend

9-16\*\*\* CONT OVRTRN SPIN: V-6 SCP:: THRU RIPPLE CHASSE - FWD - RK BK - REC (W ACROSS TO LOP) ::: M SD DRAW ( W ROLL RF) TO SKTRS TRANS: FWD - 2: \*\*\*PART B MOD below  
 SS {OVRTRN SPIN TRN} CP DCL fwd R cont trn,-, cont trn sd & bk L end CP fac DWR,-;  
 QQS S QQ {V-6 SCP} Blend BJO with R sd lead prog DCL bk R twd DCL, XLIF of R, bk R,-; bk L,-,bk R trng LF, sd & fwd L (W sd & fwd R) end SCP fac LOD;  
 SQQS {THRU RIPPLE CHASSE} SCP LOD thru R,-,fac ptr sd L, cl R to L; sd & fwd L (sd & fwd R) SCP LOD,-,  
 SSS {FWD - RK BK - REC (W ACROSS TO LOP)} Release SCP maintain M's L & W's R hdhld fwd R,-;  
 SSSS rk bk L,-, rec sd R (W fwd L trn LF,-; cont trn sd R to LOP ptrs fac LOD,-, sd L) LOP ptrs fac LOD,-;  
 {M SD DRAW (W ROLL RF) TO SKTRS TRANS; FWD - 2} REPEAT MEAS 3 & 4 OF INTRO;;

REPEAT PART APART C

1-8 FWD - NATL TRN - SPIN TRN::: BK CHASSE BJO - OK OP REV::: HOVER CORTE::  
 SSQQ {FWD - NATL TRN} BJO LOD fwd L,-, comm RF trn fwd R,-; sd L fac RLOD, cl R to L CP RLOD,  
 SSS {SPIN TRN} CP comm RF upper body trn bk L,-;fwd R cont trn fac DWR, rec sd & bk L CP DWR;  
 SQQS {BK CHASSE BJO} Bk R comm LF trn,-, sd L, cl R; sd & fwd L BJO DCL,-,  
 SQQS {QK OP REV} BJO fwd R,-; fwd L comm LF trn, sd & fwd R cont trn, bk L end BJO M fac RLOD,-;  
 SSSS {HOVER CORTE} BJO RLOD bk R comm LF trn,-, sd & fwd L with hover action cont LF trn,-; cont trn bk R end BJO M fac DLW,-, bk L,-;  
 9-16 SD FLK FWD LK FWD - NATL TRN PIVOT - RUMBA CROSS::: SLO PIVOT 3 - HES CHG - SIX OK TWINKLE:::  
 QQQQS {SD FLK FWD LK FWD} Blend to CP trng RF sd R, flick LIB of R (W flk RIB of L), trng LF blend BJO prog DWL fwd L, XRIB; fwd L,-, [NOTE: SD,FLK may be replaced with QaQ TIPSY R/ L,R ]  
 SQQ {NATL TRN} BJO DLW comm RF trn fwd R,-; sd L fac RLOD, cl R to L CP M fac RLOD,  
 SSQQ {PIVOT - RUMBA CROSS} CP fac RLOD bk L pivot 3/8 RF,-; fwd R cont RF pivot fac DLW,-, fwd L cont RF trn, XRIB of L trng RF on toes;  
 SSSSS {PIVOT 3 - HES CHG} CP cont RF trn pivot 1 1/2 bk L,-, fwd R,-; bk L trng RF,-, sd R cont RF trn fac DLC,-; draw L to R,-,  
 QQQQQQ {6 QK TWINKLE} CP DLC sd L, cl R; bk L comm RF trn, cl R, fwd L, XRIB end BJO LOD;

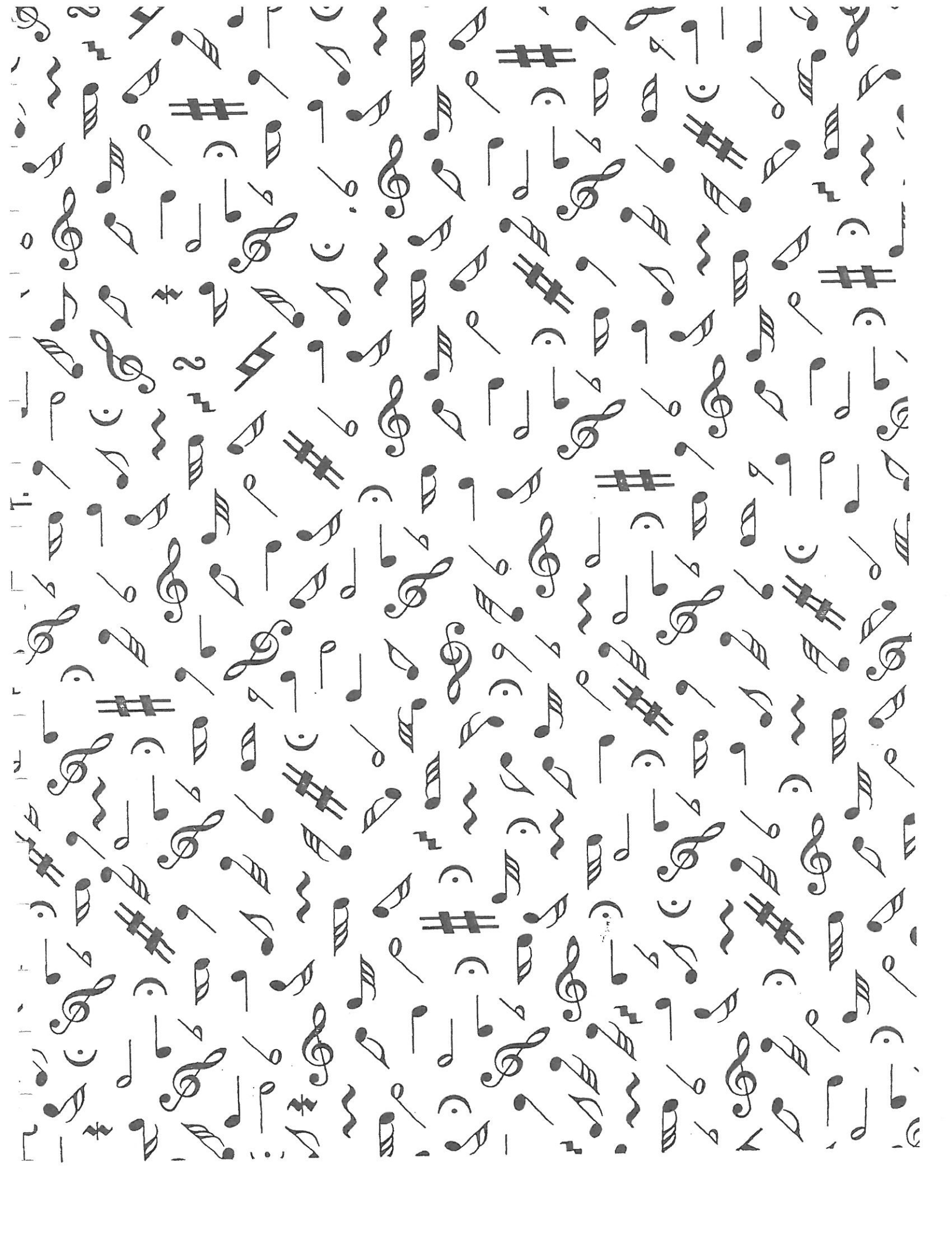
PART B MODIFIED

\*\*\*2<sup>nd</sup> TIME PART B DANCE MEAS 1-8 then MEAS 9 - 16 as follows:

9-16\*\*\* CONT OVRTRN SPIN; V-6 SCP:: THRU RIPPLE CHASSE - IN & OUT RUNS - SLO CHAIR - REC - SLIP:::  
 SS {CONT OVRTRN SPIN} CP DCL fwd R cont trn,-, cont trn sd & bk end CP fac DWR,-;  
 QQS SQQ {V-6 SCP} Blend BJO with R sd lead prog DCL bk R twd DCL, XLIF of R, bk R,-; bk L,-,bk R trng LF, sd & fwd L (W sd & fwd R) end SCP fac LOD;  
 SQQS {THRU RIPPLE CHASSE} SCP LOD thru R,-,fac ptr sd L, cl R to L; sd & fwd L (sd & fwd R) SCP LOD,-,  
 SQQ SQQ {IN & OUT RUNS} SCP fwd R comm RF trn,-; sd & bk L to CP fac RLOD, bk R CBMP, bk L trng RF,-; sd & fwd R between W's ft, fwd L SCP LOD,  
 SSS {SLO CHAIR REC SLIP} SCP LOD chk thru R,-; rec L,-, bk R (W swivel LF on R fwd L) end CP LOD;

REPEAT PART CEND

1-2 SLO HOVER TELEMAR - CHAIR::  
 SSSS BJO LOD fwd L,-,diag sd & fwd R trn 1/8 RF with slight rise,-; fwd L on toes to SCP,-,check thru R in lunge action,-;



QUE SERA SERA

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 273 (flip Champagne Waltz)  
 SPEED: 38 PHASE: IV+2 Waltz FOOTWORK: Opposite, except where indicated,  
 directions for man  
 SEQUENCE: INTRO,A,B,C,INTER,A,B,C,END Release date: July 2001

INTRO

1-9 (CP/DLW) WAIT; SWAY LEFT; SWAY RIGHT; HOVER; THRU SEMI-CHASSE; WEAVE 6(SCP);;  
CHAIR & SLIP; CHANGE OF DIRECTION;  
 1 (WAIT) WAIT;  
 2 (SWAY LEFT) Sd L/sway to rt, draw R, tch R to L;  
 3 (SWAY RIGHT) Sd R/sway to lt, draw L, tch L to R;  
 4 (HOVER) Fwd L, fwd R with rise, sd & fwd L(SCP/DLC);  
 5 (THRU SEMI-CHASSE) Thru R, sd L/cl R, sd L(W thru L, sd R/cl L, sd R)(SCP);  
 6-7 (WEAVE 6(SCP)) Thru R, fwd L comm LF trn, sd & bk R; Bk L(BJO), bk R cont LF trn, sd  
 & fwd L(SCP/DLW);  
 8 (CHAIR & SLIP) Thru R w/relaxed knee, rec L, bk R(W thru L, rec R swiv LF,  
 fwd L)(CP/DLC);  
 9 (CHANGE OF DIRECTION) Fwd L, fwd R trn LF, draw L to R(CP/DLC);

PART A

1-8 1 LEFT TURN; HOVER CORTE; BACK & CHASSE(BFLY/SCAR); CHECK FORWARD(W DEVELOPE);  
BACK & SEMI-CHASSE; CHAIR & SLIP; DRAG HESITATION; BACK, BACK/LOCK, BACK;  
 1 (1 LEFT TURN) Fwd L DLC trn LF, cont trn sd R, cl L(CP/RLD);  
 2 (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);  
 3 (BACK & CHASSE(BFLY/SCAR)) Bk L trn RF, sd R/cl L, trn RF sd R(W fwd R trn RF, sd  
 L/cl R trn RF, bk L)(BFLY/SCAR/RLD);  
 4 (CHECK FWD(W DEVELOPE)) Ck fwd L & hold, --(W ck bk R, bring L up to knee, kick L  
 fwd w/toe down);  
 5 (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);  
 6 (CHAIR & SLIP) Rpt INTRO Meas 8;  
 7 (DRAG HESITATION) Fwd L comm LF trn, sd R, draw L/no wgt(BJO/RLD);  
 8 (BACK, BACK/LOCK, BACK) Bk L, bk R/lk LIFR(W lk RIBL), bk R;  
 9-16 BACK WHISK; WING; CROSS SWIVEL(BJO); FORWARD, FORWARD/LK, FORWARD; MANEUVER;  
OPEN IMPETUS; LEFT WHISK; TWIST TURN 4(DLC);  
 9 (BACK WHISK) Bk L, sd R, XLIBR(SCP/DRC);  
 10 (WING) Fwd R, drawing L to R, tch L to R no wgt(W fwd L comm LF trn, fwd  
 R trn LF, fwd L)(SCAR/DRC);  
 11 (CROSS SWIVEL(BJO)) Fwd L(bk R) outsd ptr, swiv LF(DLW), pt R DRC(BJO/DLW);  
 12 (FORWARD, FORWARD/LOCK, FORWARD) Fwd R(BJO), fwd L/XRIBL(bk R/XLIFR), fwd  
 L(BJO/DLW);  
 13 (MANEUVER) Fwd R outsd ptr comm RF trn, fwd & sd L trn RF, cl R(CP/RLD);  
 14 (OPEN IMPETUS) Bk L trn RF, trn on L heel xfer wgt to R, trn RF sd & fwd L(SCP);  
 15 (LEFT WHISK) Thru R, sd L, XRIBL slight LF trn wt on balls of feet(CP/DLW);  
 16 (TWIST TURN 4(DLC)) Twist trn RF on both feet(W run arnd M's rt sd  
 R, L/R, L)(CP/DLC);

PART B

- 1-8 2 LEFT TRNS;; HOVER TELEMAR; IN & OUT RUNS;; SLOW SIDE LOCK; OPEN TELEMAR;  
NATURAL HOVER FALLAWAY;  
 1-2 (2 LEFT TURNS) Fwd L DLC trn LF, cont trn sd R, cl L; Bk R trn LF, sd L cont LF trn, cl R (CP/DLW);  
 3 (HOVER TELEMAR) Fwd L, fwd R/rise, fwd L (SCP/DLW);  
 4-5 (IN & OUT RUNS) Thru R trn RF, sd & bk L across W, bk R (BJO/RLD) (W thru L, fwd R, fwd L/lt sd lead); Bk L trn RF, sd & fwd R, sd & fwd L (W fwd R trn RF, sd & bk L cont RF trn, sd & fwd R) (SCP/DLW);  
 6 (SLOW SIDE LOCK) Fwd R, fwd L, (CP/DLC), XRIBL (W fwd L, trn LF bk R (CP), XLIFR);  
 7 (OPEN TELEMAR) Fwd L comm LF body trn, fwd & sd R trn LF (W heel trn), sd & fwd L (SCP/DLW);  
 8 (NATURAL HOVER FALLAWAY) Fwd R, fwd L rise trn RF (DRW), bk R (SCP/DRW);
- 9-14 BACK, BACK/LOCK, BACK; SLIP PIVOT (BJO); CHECK, FISHTAIL, -; -, -, FORWARD; MANEUVER;  
HESITATION CHANGE;  
 9 (BK, BK/LK, BK) Bk L, bk R/XLIFR (bk L/XRIFL), bk R (SCP/DRW);  
 10 (SLIP PIVOT (BJO)) Bk L, bk R start LF trn, trn LF sd & fwd L (BJO/DLW);  
 11-12 (CHECK, FISHTAIL, -; -, -, FORWARD) Fwd R (BJO) ck, trn RF XLIBR, sd & fwd R (CP/DLW);  
 Trn RF sd & fwd L (BJO/DLW), XRIBL, fwd L (BJO/DLW);  
 13 (MANEUVER) Rpt Part A Meas 13;  
 14 (HESITATION CHANGE) Bk L trn RF, sd R, draw L to R (CP/DLC);

PART C

- 1-8 DIAMOND TURN;;; TURN LEFT & CHASSE (BJO); OUTSIDE CHANGE (BJO); MANEUVER;  
SPIN TURN;  
 1-4 (DIAMOND TURN) Fwd L (DLC) trn LF, sd & bk R, bk L (BJO/DRC); Bk R (DLW) trn LF, sd & fwd L, fwd R (DRW); Fwd L (DRW) trn LF, sd & bk R, bk L (DLW); Bk R (DRC) trn LF, sd & fwd L, fwd R (DLC);  
 5 (TURN LEFT & CHASSE (BJO)) Fwd L (DLC) trn LF, sd R/cl L, sd R (BJO/DRC);  
 6 (OUTSIDE CHANGE (BJO)) Bk L, bk R trn LF, sd & fwd L (W fwd R (CP), fwd L trn LF, bk R) (BJO/DLW);  
 7 (MANEUVER) Rpt Part A Meas 13;  
 8 (SPIN TURN) Bk L pvt RF (DLC), fwd R cont RF trn (DLW), rec bk L (CP/DLW);
- 9-14 BOX FINISH; DOUBLE REVERSE SPIN; HOVER TELEMAR; NATURAL WEAVE;;  
CROSS PIVOT (SCAR);  
 9 (BOX FINISH) Bk R trn LF, sd L (DLC), cl R;  
 10 (DOUBLE REVERSE SPIN) Fwd L comm LF body trn, fwd & sd R cont LF trn (W heel trn), spin LF on R (W cont trn fwd R/swvl LF on R XLIFR) (CP/DLW);  
 11 (HOVER TELEMAR) Fwd L, Fwd R, fwd L (SCP/DLW);  
 12-13 (NATURAL WEAVE) Thru R comm RF trn, fwd L cont RF trn, sd & bk R (BJO);  
 Bk L (BJO), bk R (CP) comm LF trn, sd & fwd L (BJO/DLW);  
 14 (CROSS PIVOT (SCAR)) Fwd R, fwd & sd L trn RF, fwd & sd R trn RF (W bk L, cls R trn RF, bk L) (SCAR/DLW);

INTER

- 1-4 CROSS HOVER (BJO); CROSS HOVER (SCAR); CROSS HOVER (SCP); SLOW SIDE LOCK;  
 1 (CROSS HOVER (BJO)) Fwd L XIFR (Bk R XIBL), sd R with rise trn LF, fwd L (BJO/DLC);  
 2 (CROSS HOVER (SCAR)) Fwd R XIFL (Bk L XIBR), sd L with rise trn RF, fwd R (SCAR/DLW);  
 3 (CROSS HOVER (SCP)) Fwd L XIFR (Bk R XIBL), sd R with rise trn LF (RF),  
 fwd L (SCP/DLC);  
 4 (SLOW SIDE LOCK) Rpt Part B Meas 6;



01-97

QUE SERA SERA - CONTINUED

PAGE 3 OF 3

END

1-10 CROSS HOVER(SCP); WEAVE 6;; MANEUVER; SPIN TURN; BOX FINISH; 2 LEFT TURNS;;

FORWARD - SLOW RIGHT LUNGE;;

1 (CROSS HOVER(SCP)) Rpt INTER Meas 3;

2-3 (WEAVE 6) Thru R, fwd L comm LF trn, sd & bk R; Bk L(BJO), bk R(CP) cont LF trn, sd  
& fwd L(BJO/DLW);

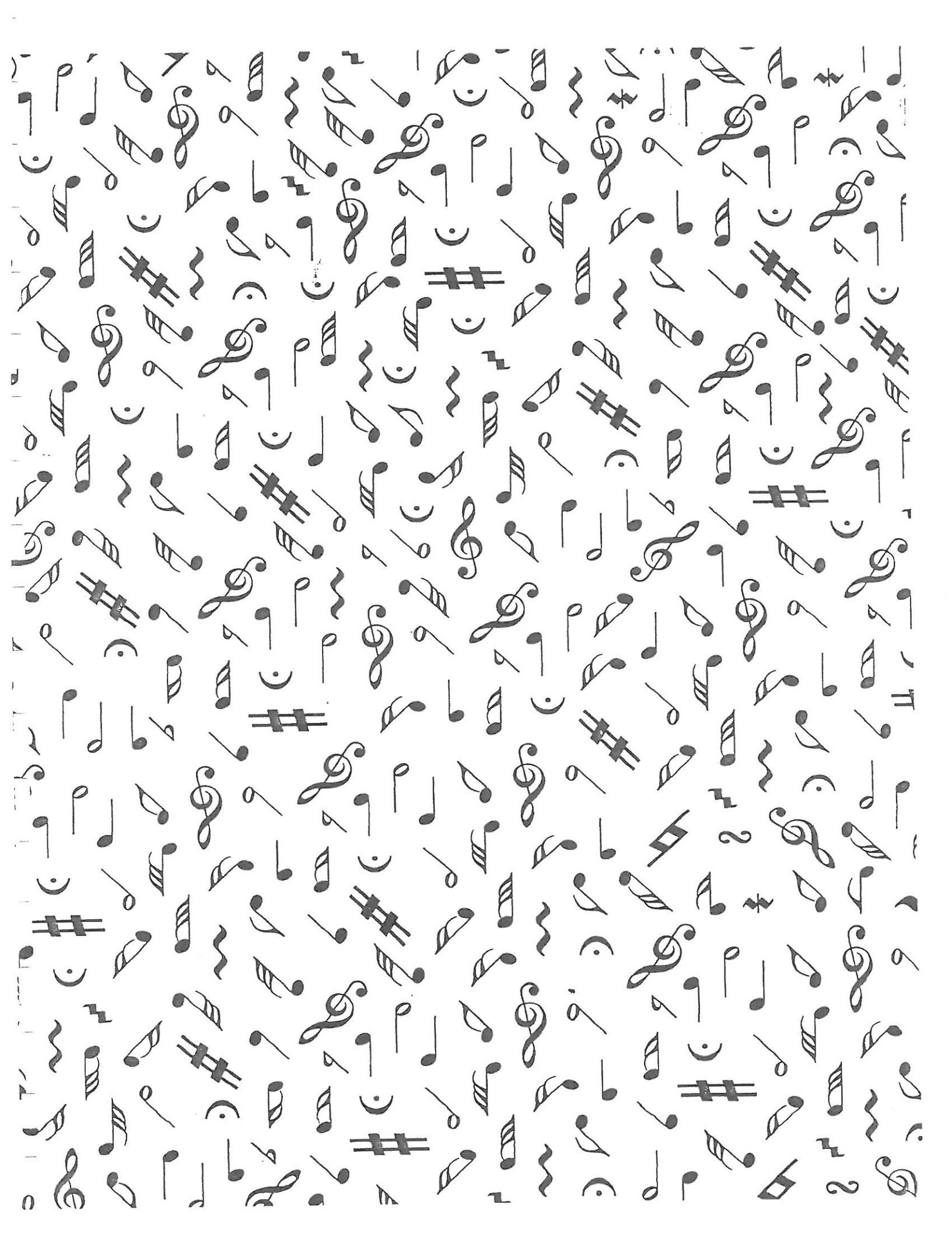
4 (MANEUVER) Rpt Part A Meas 13;

5 (SPIN TURN) Rpt Part C Meas 8;

6 (BOX FINISH) Rpt Part C Meas 9;

7-8 (2 LEFT TURNS) Rpt Part B Meas 1-2;;

9-10 (FORWARD - SLOW RIGHT LUNGE) Fwd L(CP/DLW), relax rt knee sd & fwd R bet W's  
feet in lunge line(W bk R, sd & bk L into lunge line - look LF), -; Extend/music;



# ROSES ON TOAST

Choreographer: Hank & Judy Scherrer 560 Main St. Herculaneum, Mo 63048 636 475 5027  
 Record: **ROSES ON TOAST** M. Hoppe 'dance edit' SP JS 00102 flip "You Do Something to Me"  
 Footwork: Opposite unless noted Time: **2:20 @ 45 rpm**  
 Rhythm: Foxtrot Phase: **V +1** (Natural Twist Turn) 28 mpn or speed to suit  
 Sequence: **A - B - C - A - B - END** Date: July 2001  
 Record available from choreographer hscherrer@prodigy.net

In CP Wall wait 4 notes

## A

- 1 - 4** HOVER; RIPPLE CHASSE; CURVED FEATHER CHK; OUTSIDE CHANGE;  
 Fwd L, -, fwd & sd R rising, fwd L to SCP LOD; Thru R, -, Fwd L / cl R, fwd L; Fwd R, -, fwd L trn RF, fwd R DRW; to LOD bk L, -, bk R trn LF, fwd L; SCP LOD
- 5 - 8** ½ NATURAL; BACK BACK / LOCK BACK; IMPETUS; FEATHER;  
 Fwd R, -, fwd & sd L trn RF, bk R to LOD; Bk L, -, bk R / lk Lf, bk R; Bk L, -, cl R trn RF, fwd L SCP DLC; Fwd R, -, fwd L, fwd R; BJO DLC

## B

- 1 - 4** REVERSE TURN; CHECK & WEAVER;; HOVER TELEMAR;  
 Fwd L trn LF, -, sd & bk R, bk L; Bk R, -, fwd L, sd R; Bk L, bk R, bk & sd L, fwd R BJO DLW; Fwd L, -, fwd & sd R rising, fwd L; SCP LOD
- 5 - 8** ½ NATURAL; CLOSED IMPETUS; FEATHER FINISH to TOPSPIN;;  
 Fwd R, fwd L trn RF (cl R), Bk R; Bk L trn RF, -, cl R (fwd L trng RF), Bk L CP (fwd R); Bk R to RLOD, -, sd L, fwd R DLC start LF couple trn; Bk L, bk R trn LF, sd & fwd L, fwd R; DLW BJO
- 9 - 12** TURN LEFT & RIGHT CHASSE; IMPETUS; WING; TWIST VINE 4;  
 Fwd L trn LF, -, sd R / cl L, sd R BJO; Bk L DLW, -, cl R trn RF, fwd L SCP; Fwd R, -, draw L turn LF no weight change (fwd R), cont trn (fwd L); Thru L, sd R, bhnd L, sd R; fcg DLC SCAR
- 13 - 14** CROSS HOVER SCP DLC; FEATHER;  
 Fwd L DLC (bk R), -, sm fwd & sd R leading W to step across M (sd L), fwd L SCP (trn RF step L to SCP) DLC; Thru R, -, fwd L (fwd & sd R), fwd R (bk L); BJO DLC;

## C

- 1 - 4** TELEMAR; NATURAL TWIST TURN;; BK and CHASSE BFLY;  
 Fwd L (bk R), -, fwd R (cl L), trn LF fwd L DLW; Fwd R trng RF, -, fwd & sd L (fwd R), XRib (fwd L); Unwind (fwd R), -, in place (cl L), bk L to DLC (fwd R); Bk R, -, sd L / cl R, sd L Bfly; BJO fcg DLW
- 5 - 8** FWD LADY DEVELOPE; BK & CHASSE LADY TURN to SHADOW; BK & EXTEND;  
THRU FC CL;  
 Fwd R (bk L), -, hold (develope), -, Bk L (fwd R), -, bk R / cl L (fwd L trn LF / bk R), bk R (bk L) W To M's R sd in wrap pos M's R & W's L hands joined; Bk L (bk R upper body trn RF), -, point R to RLOD M & W extend free arms, -, Thru R (fwd L trn to fc), -, sd L, cl R; CP Wall

Continued

01-99  
END

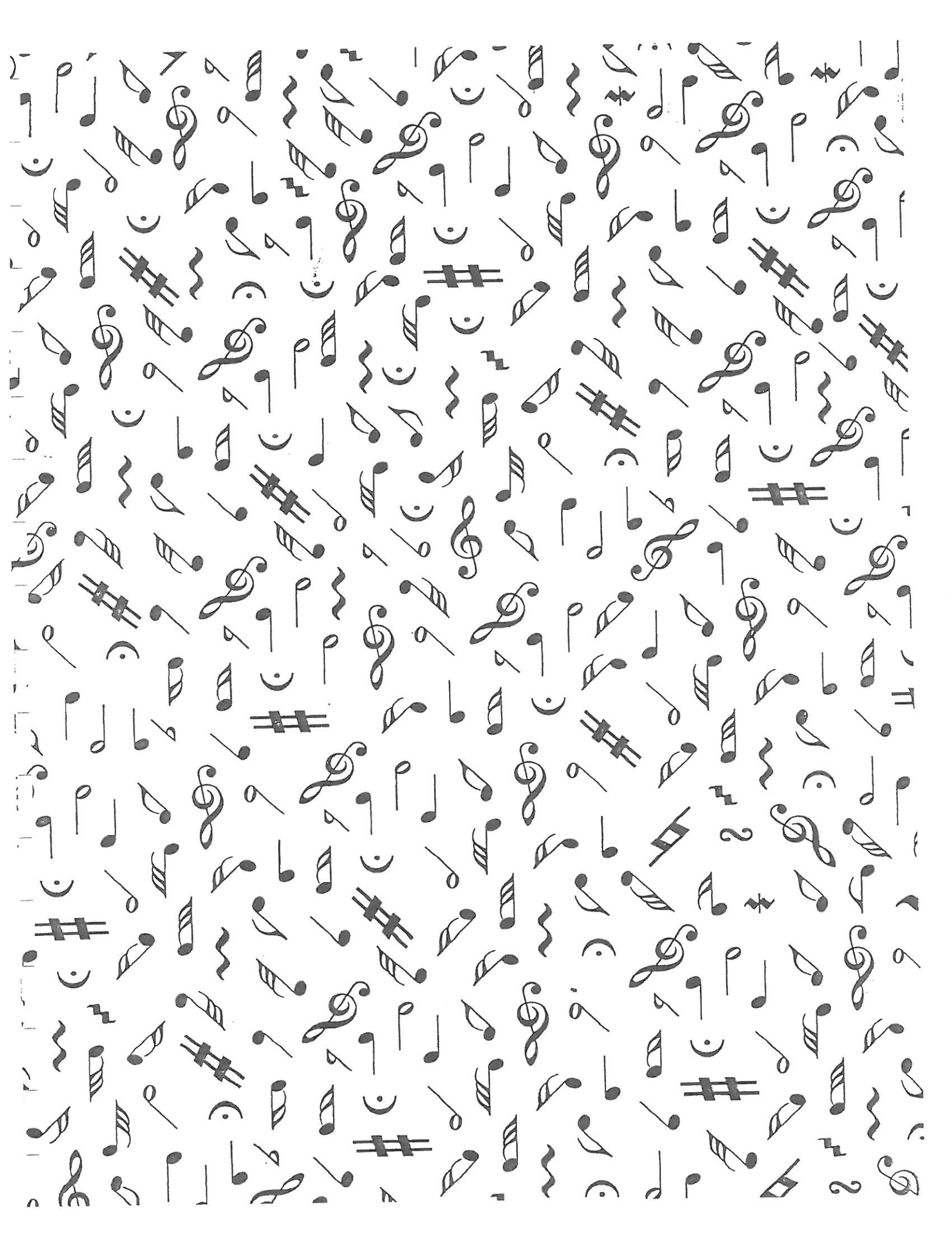
- 1 - 4 TELEMARK; NATURAL TWIST TURN;; BK to HINGE;  
Fwd L (bk R), -, fwd R (cl L), trn LF fwd L DLW; Fwd R trng RF, -, fwd & sd L (fwd R), XRib (fwd L);  
Unwind (fwd R), -, in place (cl L), bk L to DLC (fwd R); Bk R, -, sd L to LOD, - (XLib extend R);
- 5 - 8 BK HOVER to SCP; FEATHER; DOUBLE REVERSE; FWD & DRIFT APART;  
Hold (fwd R), -, sd R (sdL), rec fwd L SCP LOD; Thru R, -, fwd L (sd R), fwd R (bk L) BJO; Fwd L  
(bk R), -, fwd R trn LF (cl L trn LF / sd to LOD), fc LOD (XLif); Fwd L, -, fwd R, fwd L Bfly; DLW
- 9 - 11 FWD LADY DEVELOPE; BK & CHASSE LADY TURN to SHADOW; BK & EXTEND;  
Fwd R (bk L), -, hold (develope), -; Bk L (fwd R), -, bk R / cl L (fwd L trn LF / bk R), bk R (bk L) W to  
M's R sd in wrap pos M's R & W's L hands joined; Bk L (bk R upper body trn RF), -, point R to  
RLOD M & W extend free arms, -;

## ROSES ON TOAST

SEQUENCE A - B - C - A - B - END

- Wait 4 notes CP Wall
- A HOVER; RIPPLE CHASSE; CURVED FEATHER CHK; OS CHANGE SCP;  
½ NATURAL; BK BK / LK BK; IMPETUS; FEATHER;
- B REVERSE TURN; CHECK & WEAVE;; HOVER TELEMARK;  
½ NATURAL; CLOSED IMPETUS; FEATHER FINISH to TOPSPIN;;  
TURN LEFT & RIGHT CHASSE; IMPETUS; WING; TWIST VINE 4;  
CROSS HOVER SCP DLC; FEATHER;
- C TELEMARK; NATURAL TWIST TURN;; BK & CHASSE BFLY;  
FWD LADY DEVELOPE; BK & CHASSE LADY TURN to SHADOW; BK & EXTEND;  
THRU FACE CLOSE;;
- END TELEMARK; NATURAL TWIST TURN;; BK to HINGE;  
BK HOVER to SCP; FEATHER; DOUBLE REVERSE; FWD & DRIFT APART;  
FWD LADY DEVELOPE; BK & CHASSE LADY TURN to SHADOW; BK & EXTEND;





# SHE'S A LADY

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:** STAR 156 "She's A Lady" [Flip: "End Of The World"]  
**PHASE & RHYTHM:** Phase VI Cha Cha/Salsa  
[simple spin, turkish towel, advanced alemana + unphased figures]

**SEQUENCE:** INTRO, A, A Mod, B, A (1-8), C Speed: 40-42 RPM

## INTRO

**1-4** WAIT; AIDA; SWITCH/PT & SWIVEL TO FWD CHA; FWD & SPIRAL TO SD CHA;  
1 [WAIT] Wait 1 ms OP LOD no hds joined M's R W's L ft free;  
2 123&4 [AIDA] Fwd R LOD, fwd L rf trn, lead hds, bk R/lk Lf, bk R fc RLOD (W fwd L, fwd R lf trn, bk L/lk Rif, bk L);  
3 &123&4 [SWITCH/PT & SWIVEL TO FWD CHA] Sd L fc ptr/pt sd R, \_\_, fwd R RLOD/lk Lib, fwd R LOP RLOD  
(W sd R fc ptr/pt sd L, \_\_, fwd L RLOD/lk Rib, fwd L LOP RLOD);  
4 123&4 [FWD & SPIRAL TO SD CHA] Fwd L RLOD, spiral rf, sd R/cl L, sd R LOP WALL  
(W fwd R, spiral lf, sd L/cl R, sd L fc COH);

## PART A

**1-4** NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
1 1234 [NY WITH SD CL] Fwd L RLOD, rec R, sd L, cl R (W fwd R RLOD, rec L, sd R, cl L);  
2 1&234 [SD CHASSE TO NY] Sd L/cl R, sd L, fwd R LOD, rec L (W sd R/cl L, sd R, fwd L LOD, rec R);  
3 123&4 [SD CL & SD CHASSE] Sd R, cl L, sd R/cl L, sd R (W sd L, cl R, sd L/cl R, sd L);  
4 123&4 [SPT TRN] Fwd L RLOD rf trn, fwd R LOD, sd L/cl R, sd L (W fwd R RLOD lf trn, fwd L LOD, sd R/cl L, sd R);

**5-8** NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
5 1234 [NY WITH SD CL] Fwd R LOD, rec L, sd R, cl L (W fwd L LOD, rec R, sd L, cl R);  
6 1&234 [SD CHASSE TO NY] Sd R/cl L, sd R, fwd L RLOD, rec R (W sd L/cl R, sd L, fwd R RLOD, rec L);  
7 123&4 [SD CL & SD CHASSE] Sd L, cl R, sd L/cl R, sd L (W sd R, cl L, sd R/cl L, sd R);  
8 123&4 [SPT TRN] Fwd R LOD lf trn, fwd L RLOD, sd R/cl L, sd R (W fwd L LOD rf trn, fwd R RLOD, sd L/cl R, sd L);

**9-12** HD TO HD; PEEKABOO NY & CHG SD TANDEM; FC & HOLD TO BK CHA;  
CROSS BODY;  
9 123&4 [HD TO HD] Bk L RLOD, rec R, sd L/cl R, sd L BFY WALL (W bk R RLOD, rec L, sd R/cl L, sd R BFY fc COH);  
10 123&4 [PEEKABOO NY & CHG SD TANDEM] Fwd R LOD "peek" under lead hds, rec L, chg sd fwd R/cl L, cl R fc COH  
(W fwd L LOD "peek" under lead hds, rec R, chg sd fwd L lf trn/cl R, fwd L fc COH TANDEM);  
11 \_\_3&4(1\_3&4) [FC & HOLD TO BK CHA] Hold, \_\_, bk L/lk Rif, bk L (W swivel rf on L fc ptr, \_\_, fwd R/lk Lib, fwd R WALL);  
12 123&4 [CROSS BODY] Bk R lf trn, fwd L, sd R/cl L, sd R BFY WALL (W fwd L, fwd R lf trn, sd L/cl R, sd L BFY fc COH);

**13-16** LADIES NY; FWD LOCKING WKS 2T;; NY WITH CL/PT & HOLD;  
13 123&4 [LADIES NY] Sd L LOD lead W crossover brk to RLOD, rec R fc ptr, sd L/cl R, sd L BFY WALL  
(W fwd R RLOD, rec L fc ptr, sd R/cl L, sd R BFY fc COH);  
14 123&4 [FWD LOCKING WK] Fwd R LOD, lk Lib, fwd R/lk Lib, fwd R (W fwd L LOD, lk Rib, fwd L/lk Rib, fwd L);  
15 123&4 [FWD LOCKING WK] Lk Lib, fwd R, lk Lib/fwd R, lk Lib (W lk Rib, fwd L, lk Rib/fwd L, lk Rib);  
16 12&3 [NY WITH CL/PT & HOLD] Fwd R LOD, rec L, cl R/pt L sd fc ptr LOP WALL, \_\_  
(W fwd L LOD, rec R, cl L/pt R sd LOP fc COH, \_\_);

## PART A Mod

**1-15** REPEAT PART A MS 1-15;.....  
**16** FWD, PRESS, SPIN, CL; [OPTION] FWD, PRESS, SD, CL;  
16 1234 [FWD, PRESS, SPIN, CL] Fwd R, press L fwd, spin lf, cl R fc WALL (W fwd L, press R fwd, spin rf, cl L fc COH);  
[MS 16 OPTION] [FWD, PRESS, SD, CL] Fwd R, press L fwd, sd L, cl R fc WALL (W fwd L, press R fwd, sd R, cl L fc COH);

## **Salsa**

### **PART B (Salsa)**

#### **1-4 SALSA BASIC; BASIC TO CROSS BODY; OP BRK TO NAT TOP; OP OUT TO CROSS BODY;**

- |   |        |  |
|---|--------|--|
| 1 | 1&23&4 | [BASIC] CP/WALL fwd L/rec R, cl L, bk R/rec L, cl R (W bk R/rec L, cl R, fwd L/rec R, cl L);   |
| 2 | 1&23&4 | [BASIC TO CROSS BODY] CP WALL fwd L/rec R, lf trn sd L, bk R, rec L lf trn, sd R CP COH<br>(W bk R/rec L, fwd R, fwd L/fwd R lf trn, sd L CP fc WALL);                     |
| 3 | 1&23&4 | [OP BRK TO NAT TOP] Bk L/rec R rf trn, sd L, rf trn xRib/sd L, cl R CP RLOD<br>(W bk R/rec L lf trn, xRif, lf trn sd L/xRif, sd L CP fc LOD);                              |
| 4 | 1&23&4 | [OP OUT TO CROSS BODY] Fwd L rf body trn/rec R, cl L, bk R/rec L lf trn, sd R CP WALL<br>(W rf trn bk R/rec L, fwd R WALL/kick fwd L, fwd L/fwd R rf trn, sd L CP fc COH); |

#### **5-8 OP BRK TO WINDMILL BK PASS; SCALLOP; 2 SD CLS; SD & CROSS KICK TO SD CHASSE;**

- |   |        |  |
|---|--------|--|
| 5 | 1&23&4 | [OP BRK TO WINDMILL BK PASS] Bk L/rec R swing rt arm bk & up, trng lf fwd L, cont rt arm swing fwd & down fwd R/xLib swing lt arm fwd & up ccw, cont lt arm swing bk & down sd R CP COH<br>(W bk R/rec L, fwd R, cir rf behind & around M fwd L/fwd R, sd L CP fc WALL); |
| 6 | 1&23&4 | [SCALLOP] Bk L LOD/rec R, fc ptr cl L, lf swivel fwd R LOD/sd L, cl R CP COH<br>(W bk R LOD/rec L, fc ptr cl R, rf swivel fwd L LOD/sd R, cl L CP fc WALL);  |
| 7 | 1234   | [2 SD CLS] Sd L RLOD, cl R, sd L, cl R (W sd R RLOD, cl L, sd R, cl L);  |
| 8 | 123&4  | [SD & CROSS KICK TO SD CHASSE] Sd L RLOD, cross kick R, sd R LOD/cl L, sd R BFY COH<br>(W sd R RLOD, cross kick L, sd L LOD/cl R, sd L fc WALL);   |

## **FACING COH**

### **REPEAT PART A (1-8)**

### **PART C**

#### **1-4 HD TO HD; PEEKABOO NY & CHG SD; NY; RT HDS UNDERARM TRN TANDEM LOD;**

- |   |       |  |
|---|-------|--|
| 1 | 123&4 | [HD TO HD] Bk L LOD, rec R, sd L/cl R, sd L BFY COH (W bk R LOD, rec L, sd R/cl L, sd R BFY fc WALL);  |
| 2 | 123&4 | [PEEKABOO NY & CHG SD] Fwd R RLOD “peek” under lead hds, rec L, chg sd fwd R/cl L, sd R BFY WALL<br>(W fwd L RLOD “peek” under lead hds, rec R, chg sd fwd L lf trn/cl R, sd L BFY fc COH);          |
| 3 | 123&4 | [NY] Fwd L RLOD, rec R, sd L/cl R, sd L join rt hds(W fwd R, rec L, sd R/cl L, sd R join rt hds);  |
| 4 | 123&4 | [UNDERARM TRN TANDEM LOD] Rt hds xRib W underarm, rec L lf trn, sd R/cl L, sd R TANDEM LOD W in bk<br>(W fwd L LOD rf underarm trn, fwd R RLOD, rf trn sd L/cl R, sd L TANDEM beh M’s lt sd fc LOD); |

#### **5-8 WAUPA CHA TURKISH TOWEL; LADY OUT TO FC; EXTRA CHA TO FWD & RONDE; STP/TAP STP TO BK CHA; [MS 6-10 CUE OPTION] OUT TO ADV TRIPLE CHAS;;;;;**

- |   |        |   |
|---|--------|---|
| 5 | 1&23&4 | [TURKISH TOWEL] Fc LOD look ptr ___/bk L, rec R, sd L/cl R, sd L (W look ptr ___/fwd R, rec L, sd R/cl L, sd R);                              |
| 6 | 123&4  | [LADY OUT TO FC] Bk R, rec L, fwd R/lk Lib, fwd R low BFY LOD<br>(W on M’s rt sd fwd L, fwd R lf trn 1/2, bk L/lk Rif, bk L low BFY fc RLOD); |
| 7 | 1&234  | [EXTRA CHA TO FWD & RONDE] BFY fwd L/lk Rib, fwd L, fwd R, ronde L (W bk R/lk Lif, bk R, bk L, ronde R);                                      |
| 8 | 1&23&4 | [STP/TAP STP TO BK CHA] XLif/tap Rib, bk R, bk L/lk Rif, bk L (W xRib/tap Lif, fwd L, fwd R/lk Lib, fwd R);                                   |

#### **9-12 EXTRA CHA TO BK & RONDE; STP/TAP STP TO FWD CHA; ADV ALEMANA WALL;;**

- |    |        |   |
|----|--------|---|
| 9  | 1&234  | [EXTRA CHA TO BK & RONDE] BFY bk R/lk Lif, bk R, bk L, ronde R (W fwd L/lk Rib, fwd L, fwd R, ronde L);                                   |
| 10 | 1&23&4 | [STP/TAP STP TO FWD CHA] XRib/tap Lif, fwd L, fwd R/lk Lib, fwd R (W xLif/tap Rib, bk R, bk L/lk Rif, bk L);                              |
| 11 | 123&4  | [ADV ALEMANA WALL] Fwd L LOD, rec R, bk L/rec R, cl L fc WALL (W bk R, rec L, fwd R/lk Lib, fwd R fc COH);                                |
| 12 | 123&4  | Bk R lead W rf underarm trn, rec L, sd R/cl L, sd R fc WALL<br>(W fwd L M’s lt sd rf underarm trn, fwd R rf trn, sd L/cl R, sd L fc COH); |

#### **13-16 BRK BK TO OP; AIDA; WAUPA CHA RISING LK & BK TO SD CHASSE; NY WITH QK CROSSOVER BRK;**

- |    |        |   |
|----|--------|---|
| 13 | 123&4  | [BRK BK TO OP] Bk L RLOD, rec R, fwd L/lk Rib, fwd L LOD (W bk R RLOD, rec L, fwd R/lk Lib, fwd R LOD);   |
| 14 | 123&4  | [AIDA] Fwd R LOD, fwd L rf trn 1/2, bk R/lk Lif, bk R sharp rise LOP RLOD<br>(W fwd L LOD, fwd R lf trn 1/2, bk L/lk Rif, bk L sharp rise LOP fc RLOD); |
| 15 | 1&23&4 | [RISING LK & BK TO SD CHASSE] ___/Lk Lif, bk R sharp lower, sd L/cl R, sd L fc WALL<br>(W ___/lk Rif, bk L sharp lower, sd R/cl L, sd R fc COH);        |
| 16 | 12&3_  | [NY WITH QK CROSSOVER BRK] Fwd R LOD, rec L/sd R, fwd L RLOD, ___ (W fwd L, rec R/sd L, fwd R RLOD ___);  |

01702  
“SHE’S A LADY” [HEAD CUES]

Page 3 of 3

SEQUENCE: INTRO, A, A Mod, B, A (1-8), C

INTRO

1-4 WAIT; AIDA; SWITCH/PT & HOLD TO FWD CHA; FWD & SPIRAL TO SD CHA;

PART A

1-4 NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
5-8 NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
9-12 HD TO HD; PEEKABOO NY & CHG SD TANDEM; FC & HOLD TO BK CHA;  
CROSS BODY;  
13-16 LADIES NY; FWD LOCKING WKS 2T;; NY WITH CL/PT & HOLD;

PART A Mod

1-4 NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
5-8 NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
9-12 HD TO HD; PEEKABOO NY & CHG SD TANDEM; FC & HOLD TO BK CHA;  
CROSS BODY;  
13-16 LADIES NY; FWD LOCKING WKS 2T;; FWD, PRESS, SPIN, CL;  
[MS 16 OPTION] FWD, PRESS, SD CL;

Salsa

PART B (Salsa)

1-4 SALSA BASIC; BASIC TO CROSS BODY; OP BRK TO NAT TOP;  
OP OUT TO CROSS BODY;  
5-8 OP BRK TO WINDMILL BK PASS; SCALLOP; 2 SD CLS;  
SD & CROSS KICK TO SD CHASSE;

FACING COH

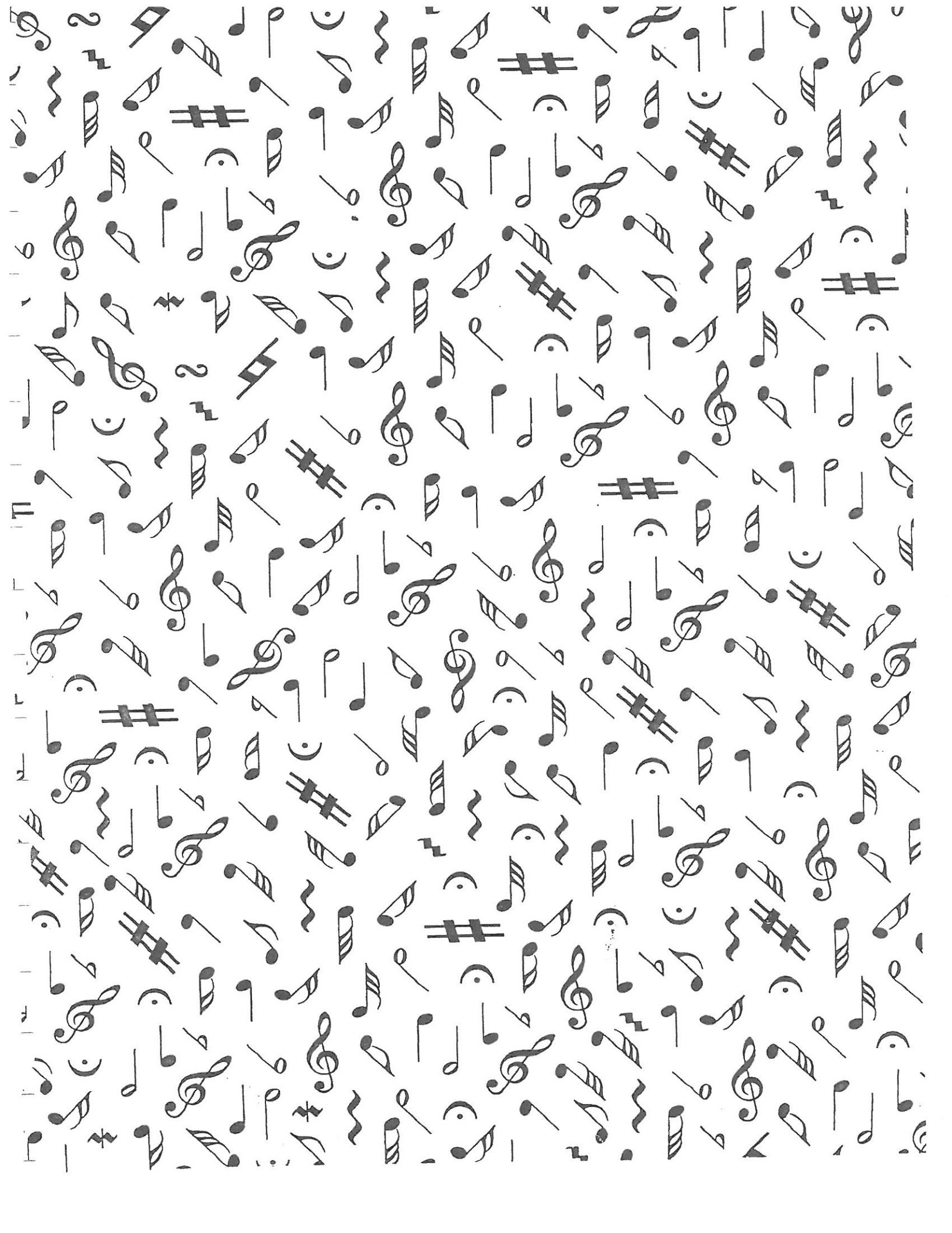
REPEAT PART A (1-8)

1-4 NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;  
5-8 NY WITH SD CL; SD CHASSE TO NY; SD CL & SD CHASSE; SPT TRN;

PART C

1-4 HD TO HD; PEEKABOO NY CHG SD; NY; RT HDS UNDERARM TRN TANDEM LOD;  
5-8 WAUPA CHA TURKISH TOWEL; LADY OUT TO FC; EXTRA CHA TO FWD & RONDE;  
STP/TAP STP TO BK CHA; [MS 6-10 CUE OPTION] OUT TO ADV TRIPLE CHAS;;;;  
9-12 EXTRA CHA TO BK & RONDE; STP/TAP STP TO FWD CHA; ADV ALEMANA WALL;;  
13-16 BRK BK TO OP LOD; AIDA; WAUPA CHA RISING LK & BK TO SD CHASSE;  
NY WITH QK CROSSOVER BRK;





01-103

# Steppin Out Quickstep

Choreographers: **Debby & Tim Vogt**, 9033 Sandy Shores Dr, Las Vegas, NV 89117, 702-360-9218

Email: dntvogt@vegasnet.net

Record: **Star 146 Stepping Out With My Baby [Flip What the World Needs Now]**

Rhythm/Phase: **Quickstep 5+2 [Checked Rev & Slip, V-6] + 1 unphased [Rev Fishtail]**

Sequence: **Intro A B A B C B Tag**

Speed: 41 RPM

Released: June 2001

## Intro

### 1-4 WAIT;: TOG TCH; BOX FIN:

1-2 LOP fcg ptr & DW wait 2 measures with lead foot free;;

SS 3 Fwd L to CP,-, (fwd R to CP,-,) tch R,-;

SQQ 4 Bk R turning LF to DC,-, side L, close R;

## Part A

### 1-2 TRN L & R CHASSE:-, CK BK:

SQQ 1 Fwd L,-, comm upper body trn fwd R trng LF, cl L;

SS 2 Sd & bk R to BJO/DRC,-, chk bk L under body with R shldr lead,-;

### 3-8 REV FISHTAIL 5:-, RUNNING FIN:-, OP NAT:-, STP BK:-, RUNNING BK LKS:-

QQQQ 3 XRIF, slight RF trn sd L, bk R with R shldr lead, XLIF (XLIF, sd R, fwd L, XRIF);

SS 4 Bk R,-, with R sd stretch bk L (fwd R outside partner) comm RF trn,-;

QQS 5 Sd & fwd R, fwd L to BJO/DC, comm RF trn fwd R,-;

QQS 6 Sd L across LOD, slight RF body trn bk R to BJO, bk L BJO,-;

QQQQ 7 With R shldr lead bk R, lk LIF, bk R, bk L;

QQS 8 Bk R, lk LIF, bk R,-;

### 9-16 BK & RT CHASSE:-, CROSS CHASSE:-, FWD LK FWD; HAIRPIN; OUTSIDE SPIN:-, R TRNG LK :-;

SQQ 1 Comm RF trn bk L,-, sd R, cl L;

SS 2 Sd R with R sd stretch fcg DC,-, fwd L with R shldr lead,-;

QQS 3 Fwd & sd R, cl L with R shldr lead, comm L shldr lead fwd R to BJO,-;

QQS 4 Fwd L, lk RIB, fwd L,-;

SQQ 5 Fwd R comm RF trn,-, with L sd stretch fwd L trng R, cont R trn swiveling RF with L sd stretch fwd R to BJO/DRW;

SS 6 Comm body trn to R toeing in with R sd lead bk L small stp,-, fwd R cont to trn R,- (Comm body trn RF fwd R,-, cl L to R toe pivot RF,-);

SQQ 7 Sd & bk L to CP/ROD,-, (fwd R between M's feet,-) bk R with R sd lead comm to trn R, XLIF of R to fc COH;

SS 8 Slight L sd stretch cont RF trn sd & fwd R between W's feet,-, fwd L to SCP,- (Fwd & sd L cont RF trn,-, fwd R to SCP,-);

## Part B

### 1-8 CHAIR REC SLIP:-, CK'D REV & SLIP:-, MANUV 1 & SPIN TRN OVRTRN'D:-, V-6:-, FWD & FLICKER:

SS 1 SCP/LOD ck thru R,-, rec L,- (SCP/LOD ck thru L,-, rec R,-);

SS 2 Small stp bk R to CP,-, fwd L,- (swivel LF on R stp fwd L outsd M,-, bk R,-);

SS 3 Comm LF trn fwd R on toe trn LF with R sd stretch,-, trn RF rec bk on L,- (cl L to R rise to toes trng LF chkg bk motion,-, trng RF slip R fwd to CP cont RF trn,-);

SS 4 Comm RF trn fwd R to CP/ROD,-, comm RF trn bk L pivoting RF to fc LOD,-;

SS 5 Fwd R cont trn to fc DRW,-, recover sd & bk L,-;

QQS 6 With R sd lead and R sd stretch bk R, lk LIF of R, bk R,-;

SQQ 7 Bk L,-, bk R trng LF no sway, sd & fwd L with L sd stretch to BJO,-;

S&Q&Q 8 Fwd R,-, bring L to R on toes trn both heels out/bring both heels tog, trn heels out/bring both heels tog;

9-16 QTR TRN & PROG DBL CHASSES;::: FISHTAIL 5;-,-, 5 TO THE SIDE;-:

- SS 1 Fwd L,-, fwd R trng RF,-;
- QQQQ 2 Sd L trng 1/8 RF, cont 1/8 RF trn cl R, sd L, cl R;
- SS 3 Sd & bk L DLC,-, bk R start LF trn,-;
- QQQQ 4 Sd L, cl R, sd L, cl R;
- SS 5 Sd and slightly fwd L,-, fwd R to BJO/DW,-;
- QQQQ 6 XLIB, slight RF trn sd R, fwd L with L shldr lead, XRIB;
- SQQ 7 Fwd L,-, blending to CP sd R twd DW, cl L;
- QQS 8 Sd R, cl L, sd R,-;

## Part C

1-8 REV CHASSE TRN;-,-, FWD;-: FWD LK FWD; MANUV SD CL; OP IMP;-,-, THRU HOP;-: SCOOP;

- SQQ 1 Fwd L trng LF,-, sd R cont trn, cl L CP/RLD;
- SQQ 2 Bk R trng LF,-, tch L beside R and cont trn, cont LF trn on R (fwd L trng LF,-, sd R cont trn, cl L);
- SS 3 Fwd L to BJO/DW,-, fwd R with L sd lead and L stretch to BJO,-;
- QQS 4 Fwd L, lk RIB of L, fwd L,-;
- SQQ 5 Fwd R outside partner comm RF turn,-, cont RF trn to fc partner & RLOD sd L, cl R;
- SS 6 Comm RF trn bk L,-, cl R [heel trn] cont trn,- (Comm RF trn fwd R between M's feet,-, sd & fwd L cont trn arnd M brush R to L,-);
- SS 7 Fwd L in SCP,-, fwd R with lift trng to CP/W,- (Fwd R in SCP,-, fwd L with lift trng to CP/W,-);
- SS 8 Slide L with L side stretch long sd stp,-, close R slight LF trn,-;

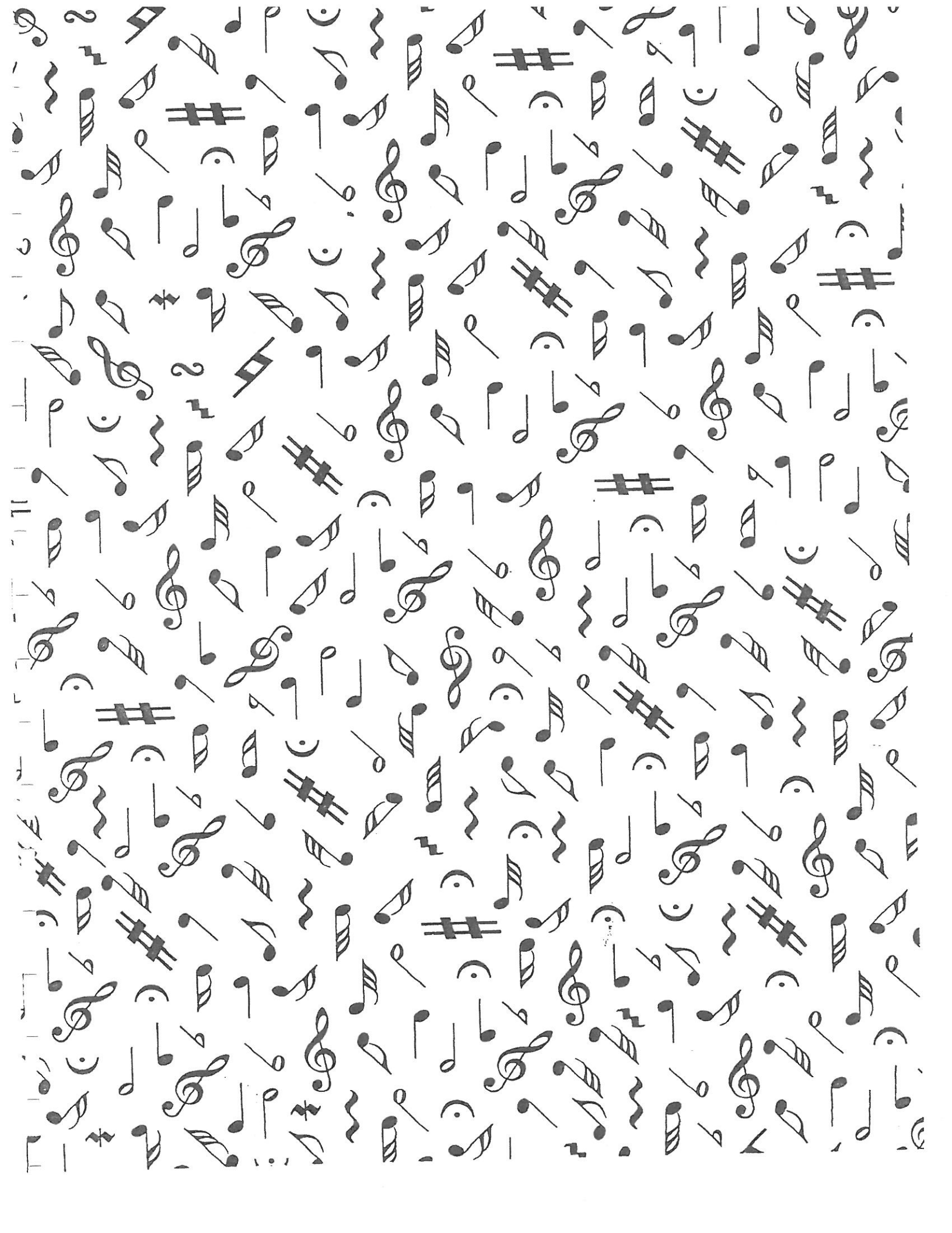
9-16 FISHTAIL; FWD CL; 6 QK TWINKLES;-,-, STP FWD;-: MANUV SD CL; SPIN TRN;-,-, BK & CHASSE SCP;-:

- QQQQ 1 XLIB, slight RF trn sd R, fwd L with L shldr lead, XRIB;
- SS 2 Fwd L,-, cl R to L with L shldr lead,-;
- QQQQ 3 Sd & fwd L with L sd stretch, cl R, dissolve sway XLIB, cl R;
- QQS 4 Fwd L, lk RIB, fwd L,-;
- SQQ 5 Fwd R outside partner comm RF trn,-, cont RF trn to fc partner & RLOD sd L, cl R;
- SS 6 Comm RF trn bk L pivoting RF to fc LOD,-, fwd R cont trn to fc DRW,-;
- SS 7 Recover sd & bk L,-, bk R starting to trn LF,-;
- QQS 8 Sd L, cl R blending to SCP, sd L to SCP,-;

## Tag

FLICK

& Flick LIB of R (Flick RIB of L)





01-105

# Stranger In Paradise

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203 (425) 348-6030  
Music: Roper 268A E-Mail RKPreskitt@msn.com  
Rhythm Phase V+2 (Rope Spin, Ballerina Wheel) Rumba Record Speed: 35 RPM  
Sequence: Intro, A, B, A, B, A, Ending 6/1/2001

## INTRO

1 - 4 WAIT: SWITCH ROCK: (SCAR) CHECK/DEVELOP: CROSS LEAD TO FAN:

In bk to bk V fc LOD wt on M lf W rt wait 1 measure;

QQS Swiv RF on L to fc ptr, sd R, rec L, -;

S - Blnd to SCAR drw ck fwd L, hold, - (W bk R, draw L to R, raise L to R knee level.  
move L fwd & down point to floor);

QQS Rec R turn LF, sd & fwd L checking, sd R to fc wall, -

(W fwd L turn LF, sd & bk R cont turn LF, bk L to fan pos fc RLOD);

5 - 8 ALEMANA: : BREAK BACK TO OPEN & SPIRAL: FWD SYNCOPATED SIDE WALKS:

QQS Fwd L, rec R, sd L bring L hand up palm to palm, - (W cl R to L, fwd L, fwd R fc man, -);

QQS Bk R, rec L, sd R, -(BFLY) (W L dc turning RF, fwd R drw cont turn, sd & fwd L drc fc man, -);

QQS Turning Lf to fc LOD in OP bk L, rec R, fwd L spiraling RF (W LF) 3/4 looking LOD;

QQ&QQ Fwd R fc prt low BFLY, sd L/cl R, sd L, cl R;

## Part A

1 - 4 OPEN BREAK NECK SLIDE: : BREAK APART LADY SPIRAL: CUCARACHA:

QQS Retain both hands Bk L, rec R, fwd & sd L to bjo

bringing M R/W L hand over W head & M L/W R over M head, -;

QQS Wheel RF R, L, R, - releasing hands sliding R hands down arms to handshake fc LOD;

QQS Rk bk L, rec R, fc wall sd L bringing joined hands up around W head, - (W bk R, rec L, fwd R in front of M

Spiraling LF to fc M releasing hands, -);

QQS Sd R, rec L, cl R, - sweeping M R/W L arms ccw down, up & back in to body joining lead hands:

5 - 8 FWD BASIC LADY SPIRAL: NAT TOP TO DOUBLE RONDE: SYNC INSIDE UNDERARM TURN  
TO FAN: CHECKED HOCKEY STICK:

QQS Fwd L, rec R, sd & fwd L turning RF, - (CP) (W bk R, rec L, fwd R spiral LF under lead hands):

QQS In CP XRIB of L turning RF, sd L cont turn (to fc LOD), fwd R soft leg outside prt ronde L cw, - (W sd L  
turn RF, XRIF of L, sd L soft leg ronde R cw, -);

QQ&S Cont RF ronde turn with rise cl L to R, small step bk R turning RF/sip L turn to fc wall, sd R, - (W rise  
XRIB of L, sd L to LOD turning LF under lead hands/fwd & sd R cont LF turn, bk L to fan pos):

QQS Fwd L, rec R, sd L turn LF joining R hand with W L, -(W cl R to L, fwd L, fwd R join L hand to M R, -):

9 - 12 ROCK 3 TO FAN: HOCKEY STICK OVERTURN FIGUREHEAD: : SLOW SWIVELS:

QQS Rk sd R, rec L, sd R rel R hand, -(W rk bk L, rec R bk L rel L hand to fan pos);

QQS Fwd L, rec R, sd L raise lead hands, -(W cl R to L, fwd L, fwd R);

QQS Bk R, rec L turn RF, fwd R drw, -(W fwd L, fwd R turn LF under raised hands, cont turn fwd L drw L arm fwd, -):

SS Sd L, -, sd R, - (W swivel RF on L fc M sd & fwd R to wall, -, swiv LF on R sd & fwd L, -);

13 - 16 QUICK SWIVELS: ALEMANA TURN TO ROPESPIN: : :

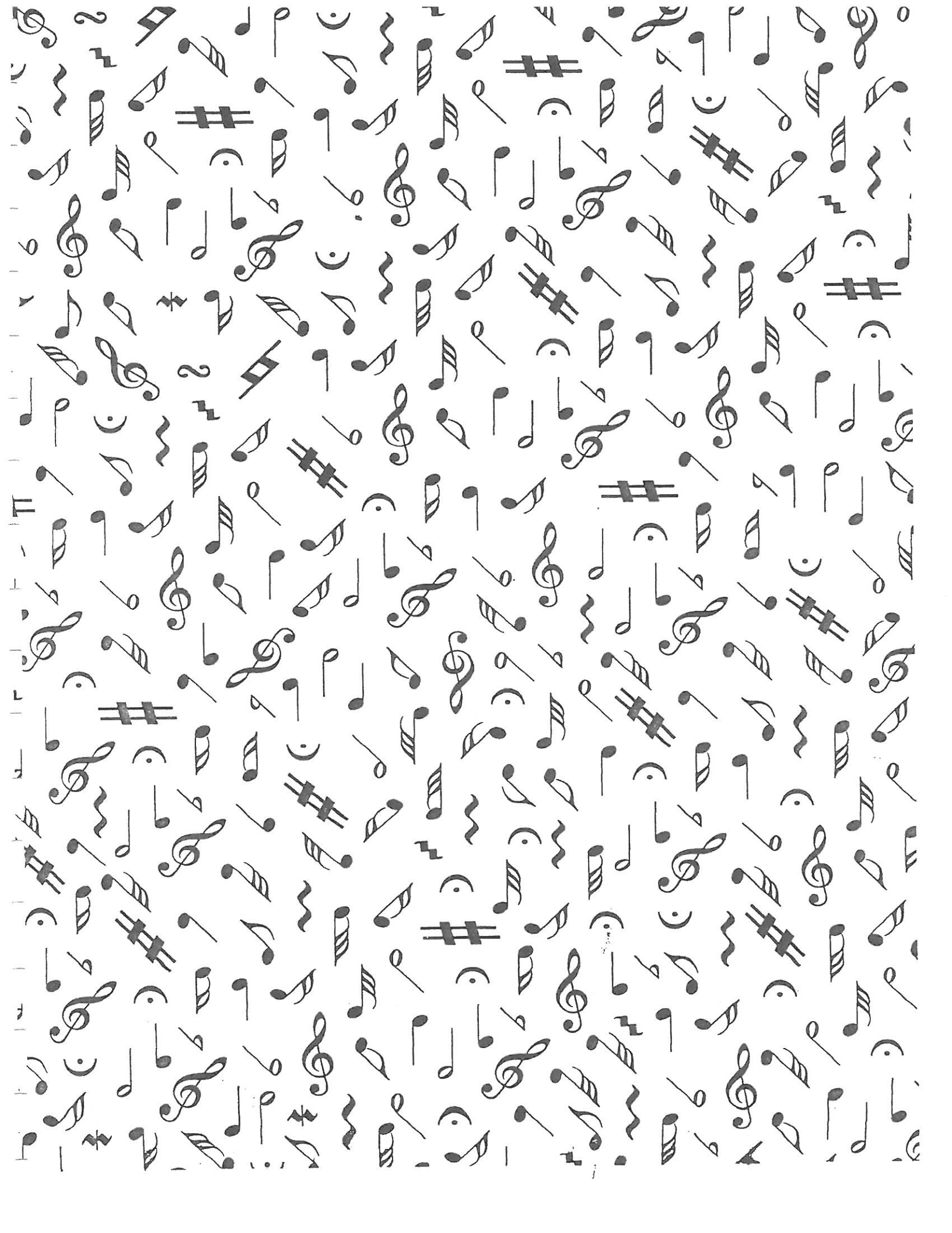
QQS Sd L, sd R, sd L raise lead hands, -(W swivel R, L, R, -);

QQS Bk R, rec L, cl R, -(W L dc turn RF, fwd R cont turn, sd & fwd L drc to M rt sd, spiral RF under joined hands, -);

QQS Leading W cw Sd L, rec R, cl L, -(W fwd R, L, R, - around M);

QQS Sd R, rec L, cl R, - (W cont around M, fwd L, R, sd L fc M, -);

- 1 - 4  
QQS  
QQS  
QQS  
QQS
- OPEN HIP TWIST: FACING FAN (R/R): PROGRESSIVE WALKS W/ARMS: :  
Fwd L, rec R, cl L pushing lead hands fwd at hip level, -(W Bk R, rec L, fwd R swivel RF fc LOD, -);  
Bk R, rec L turning LF, sd & fwd R fc lod join R hands, -(W fwd L, fwd R turning LF, Bk L, -)  
Fwd walk L, R, L, (W bk R, L, R, -) sweeping L arm ccw to join under rt hands -;  
Fwd walk R, L, R, (W bk L, R, L, -) sweeping R arm cw to join under lf hands -;
- 5 - 8  
QQS
- OPEN CONTRA CHECK TO TANDEM: SWEETHEARTS(L TRANS): : BALLERINA WHEEL 3:  
R/R hands ck fwd L with rt sd lead extend L arm to sd, rec R rel hands, sd & fwd L fc wall in tantem, -  
(W chk bk R with rt sd fwd, rec L turn LF, sd R fc wall in front of M on rt sd, -);  
QQS Ck fwd R with lf sd lead arms to sd, rec L, sd R, -( W ck bk L shape to man, rec R, sd L to M lf sd, -);  
QQS Ck fwd L with rt sd lead arms to sd, rec R, sd L, - to varsouvienne(W ck bk R, shape to man, rec L, sd R/bk L bring  
(QQQ&) R up 6" in front of L toe pointing down, -);  
QQS Fwd RF wheeling W R, L, R fc COH, -;  
(---)
- 9 - 12  
QQS  
QQS  
QQS
- OPENING OUT LADY SPIRAL: HOCKEY STICK END: LUNGE/SIT REC SD: ALEMANA TURN:  
Fwd L, rec R rel rt hands, small bk L slight pull on lf hand leading W to spiral, -(W bk R, rec L, fwd R spiral LF, -);  
QQS Bk R, rec L fwd R join lead hands, -(W fwd L to COH, fwd R turn fc wall, bk L, -)  
QQS Lower into R leg lf foot bk & sd lf side & arm fwd, rise, sd L, (W small stp bk R relax knee L point fwd lf  
arm up & fwd, rec L, sd R, -);  
QQS Bk R, rec L, cl R, -(W L dc turn RF, fwd R cont turn, sd & fwd L drc to M rt sd, -);  
Q
- 13 - 16  
QQS
- LARIAT 3 RONDE FC: FENCE LINE HOLD LADY SWIVEL POINT: REC SD CROSS SWIVEL:  
SHOULDER TO SHOULDER:  
Sd L with pushing action, rec R, small sd L turn LF ronde rt ccw to BFLY, -(W fwd around M L, R, L small  
ronde R, -)  
S— Thru R checking on relaxed knee, hold, change sway to rt. -(W thru L on relaxed knee, swivel LF on L,  
point R foot thru to RLOD look well to rt, -);  
QQS Rec L, sd R turn RF, XLIF of R swivel LF fc wall, -(W rec R, sd L tur n RF, XRIB of L swivel to fc M, -);  
QQS XRIF of L (W XLIB) bfly/bjo, rec L, sd R, -;  
ENDING
- 1 - 2  
QQS  
S
- OPEN HIP TWIST OVERTURN TO TANDEM MAN TOUCH: SD LUNGE W/ARMS:  
Fwd L, rec R, tch L to R pushing lead hands fwd at hip level, -(W Bk R, rec L, fwd R swivel RF fc wall, -);  
Release hands both lunge sd L with lf sd stretch extending arms to sd...



## That's You

Choreography: Richard E. Lamberty & Alise Halbert 373 Warwick Avenue Oakland, CA 94610-3326 510-839-7644  
 Email: lamberty@pacbell.net  
 Record: That's You (Nat King Cole) (Flip of Fascination) Available from Ron Rumble or Palomino.  
 Sequence: Introduction A B C B (1 - 14) Bridge A (1 - 6) Ending  
 Phase: 6  
 Date: June 12, 2001 (Version 1.0)

### Introduction

#### 1 - 4 Wait: Wait: Back to Hinge: Woman Recover Transition to Escort:

- 1 - 2 Wait for 2 measure in CP facing WALL with M's R and W's L free; ;  
 3 [Hinge (SQQ)] Back R towards COH rising, -, turning body LF side L leaving R extended and then lower to a Hinge Line. -;  
 [W: (SQQ) Forward L, -, turning body LF side and back R rising, place L slightly behind R and transfer weight lowering and extending R forward;]  
 4 [Recover Transition to Escort (H-QQ)] Hold while turning body RF and allowing W to recover, -, side R, recover side L to Escort position facing LOD;  
 [W: (SQQ) Recover R turning to CP, - side L continue RF turn, side R continue RF turn to Escort position facing LOD;

### Part A

#### 1 - 8 Forward R to LOD, -, Hitch 4: -, -, Lunge Turn, -: Forward R RLOD, -, Hitch 4: -, -, Lunge Turn, -: Forward Swivel, -, Thru Vine 4 to RLOD: -, -, Thru Swivel, -: Thru Check, -, Behind, Side: Thru, Side, Apart, Close:

- 1 - 2 [Hitch (SQQ:QQS)] In Escort facing LOD forward R, -, forward L, close R to L; Back L, close R to L, lunge forward L turning in to face partner and around to RLOD in Left Escort, -;  
 3 - 4 [Hitch (SQQ: QQS)] In Left Escort facing RLOD repeat measures 1 and 2 to end in Open Position facing LOD: ;  
 5 - 6 [Swivel and Vine (SQQ: QQS)] Forward R towards LOD and swivel RF [W: LF] to Butterfly WALL, -, thru L, side R towards RLOD: L XIB of R [W: R XIB of L], side R, thru L swiveling LF [W: RF] to Butterfly WALL, -;  
 7 - 8 [Check and Back Vine Apart (SQQ: QQQQ)] Check thru R to LOD in Butterfly, -, back L, side R towards RLOD: Thru to RLOD L, side R turning to face LOD, apart L, close R to L to end in Open Position facing LOD inside hands joined:

#### 9 - 16 Apart, Swing, Both Roll Across: Side, Close, Side, Close: Apart, Swing, Both Roll Across: Side, Close, Side, Close: Both Circle Left to Closed in 4 Slows: ; Fallaway Lilt; Weave Ending:

- 9 - 10 [Apart Swing, Roll Across and Apart (SQQ: QQQQ)] Side L towards COH, swing R leg across L to point DC [W: DW], rolling RF one full turn [W: LF] R, L to LOP facing LOD no hands; Side R towards WALL, close L to R, side R, close L to R; NOTE: Use the hips.  
 11 - 12 [Apart Swing, Roll Across and Apart (SQQ:QQQQ)] Side R towards WALL, swing L leg across R to point DW [W: DC], rolling LF one full turn [W: RF] L, R to OP facing LOD no hands; Side L towards COH, close R to L, side L, close R to L; NOTE: Use the hips.  
 13 - 14 [Circle Left to Closed (SS; SS)] Circle LF slightly more than one full turn L, -, R, -; L, -, R to end in CP facing DC, -;  
 [W: Forward R, -, then circle LF 5/8 turn in three steps L, -; R, -, L, touch to end in CP backing DC;]  
 15 - 16 [Fallaway Lilt; Weave ending (8xQ)] Forward L rising commence LF turn, side and back R towards LOD lowering, back L in Fallaway Position rising, back R lowering preparing to step back in CBJO; Back L in CBJO towards LOD, back R blending to CP backing LOD, side L towards DW, forward R in CBJO;



## Part B

### 1 - 8 Three Step; Continuous Natural Hover Cross with Breaks and Weave Ending; ; ; Open Telemark; Open Natural; Heel Pull, -, Curved Feather, -; Heel Pull, -, Curved Feather, -;

- 1 [Three Step (SQQ)] Blending to CP forward L, -, forward R, forward L;
- 2 - 4 [Continuous Hover Cross with Breaks (SQQ;QQQQ;QQQQ)] In CP facing DW forward R between W's feet commence RF turn and rising, -, forward around W L [W: heel turn] continue RF turn, turning to SCAR facing DW side and forward R; Forward L in SCAR checking, recover R, forward L in SCAR, turning body to CP facing DW close R to L; Continue RF body turn then step back L in CBJO, back R blending to CP backing DCR, side and forward L towards DC, forward R in CBJO;
- [W: Back L rising, -, close R to L heel turn, forward L then turning RF to SCAR; Back R in SCAR checking, recover L, back R, brushing L past R side L to CP backing DW; Turning body to CBJO forward R in CBJO, forward L blending to CP, side and back R, back L in CBJO;]
- 5 - 6 Standard Figures. Commence in CP facing DC; End preparing to step back in CBJO backing DW;
- 7 - 8 [Heel Pull, Curved Feather (QQQQ)] Back L in CBJO commence strong RF turn, pull R foot toward then past L foot to step side R facing nearly LOD in CP and swaying strongly L, swinging L side strongly forward step forward L with a strong turn RF toward WALL and changing sway to R, continue RF turn to step forward R outside partner to end in CBJO facing RLOD; Repeat action of measure 7 to end in CBJO facing DWR; (Note: 7/8 turn on each measure.)

### 9 - 16 Open Impetus; Feather Ending; Drag Hesitation; Outside Swivel, -, Manuver, -; Outside Swivel, -, Lilt Pivot; Back to a Hinge; Transition, -, Recover Side; Hover Cross Ending;

- 9 - 10 Standard Figures. Commence in CBJO backing DC and turn strongly; End in CBJO facing DC;
- 11 [Drag Hesitation (SS)] Forward L commence LF turn, sway L, side and back R to end backing DW and preparing to step back in CBJO, correct sway;
- [W: Back R commence LF turn, turn head to R matching sway to M, side and forward L to end facing DW and preparing to step forward in CBJO, turn head to L matching sway to M;]
- 12 [Swivel and Manuver (SS)] Back L in CBJO and turning strongly RF leaving the R forward and lead partner to swivel RF to SCP facing DC, -, continuing RF turn thru R and M turn RF to end in CP backing LOD, -;
- 13 [Outside Swivel & Lilt Pivot (SQQ)] Blending the RF turn from the previous measure step back L in CP leaving the R forward and lead partner to swivel RF to SCP facing RLOD, -, thru R rising strongly, forward and slightly side L then lower to end in CP backing COH;
- 14 [Hinge] Repeat action of Measure 3 from Introduction;
- 15 - 16 [Transition and Hover Cross Ending (HS; QQQQ)] Hold while turning body RF and allowing W to recover, -, side R preparing to step forward in SCAR, -; Check forward L towards DW in SCAR, recover R, side and forward L towards DC, forward R in CBJO;
- [W: (SS: QQQQ)] Recover forward R turning body to CP, -, side L preparing to step in SCAR; Check back R in SCAR, recover L, side and back R, back L in CBJO;]

## Part C

### 1 - 8 Forward, Right Chasse; Back Lilt and Weave to Curved Feather Check ; -, -, Back, -; Chasse Three Step; Open Impetus; 4 Quick Promenade Run; Promenade Weave; ;

- 1 [Right Chasse (SQ&Q)] Forward L towards DC commence slight LF turn, -, side R towards LOD / close L to R, side R to end preparing to step back in CBJO;
- 2 - 4 [Lilt and Weave to Outside Check, Back, Side Chasse Three Step: QQQQ; QQS; Q&QQQ] Back L in CBJO towards LOD, rising over L step back R still moving LOD and lower on R having lilted, back L in CBJO, back R blending briefly to CP backing LOD, side and slightly forward L toward DWR, forward R in CBJO curving RF to face RLOD and checking, back L to LOD in CBJO, -; Blending to CP side and slightly back R toward DC toes and with a slight Leftward sway [W: may

open her head] / close L to R lowering, back R toward LOD and correcting any sway [W: closed head], swinging L side back step back L toward LOD in CP rising [W: forward R heel to toe between partners feet], back R toward LOD to complete a back Three Step action;

5 Standard Figure. Commence in CP backing LOD. End in SCP facing DC;

6 [Promenade Run (aka Running Feather) (QQQQ)] Thru R towards DC, forward L [W: turning preparing to step back in CBJO], forward R outside partner in CBJO, rising turn to step forward L in SCP facing DC;

7 - 8 Standard Figure. Commence SCP facing DC. End in CBJO facing DW.

**9 - 16 Running Three Step; Contra Check, -, Recover, Switch; Natural Turning Double Leg Ronde and Twist Turn: ; Feather Finish (DC); Double Reverse Spin; Fallaway Lilt; Weave Ending;**

9 [Running Three Step (SQ&Q)] Blending to CP facing DW forward L, -, forward R heel lead / forward L right side leading, forward R and swaying slightly to L [W: may open head to R] still facing DW;

10 [Contra Check and Switch (SQQ)] Lowering well into R knee forward L checking, correct sway [W: closes head], recover back R, turning RF side and back L to end in CP facing RLOD;

[W: Lowering well into L knee back R checking with heel off floor, correcting sway and closing head to L, recover forward L, turning RF side and forward R to end in CP backing RLOD;]

11 - 12 [Double Ronde and Twist Turn (SQQ; SQQ)] Forward R between W's feet, ronde L CW, forward and around W L, R XIB of L partial weight momentarily in CP facing DC; Unwind RF on heel of L and ball of R, -, transfer weight to R now facing DWR and rising, side and back L;

[W: Back L a WIDE step, ronde R CW, R XIB of L, turning RF uncross L and step side L momentarily in CP facing DWR; Turning body RF forward R outside partner in CBJO, -, forward and around M L rising and turning to CP brush R to L, side and forward R towards DC;]

13 - 14 Standard Figures. Commence in CP backing DC. Double Reverse has timing of SQ&Q. Ending CP facing DC.

15 - 16 Repeat Measures 15 and 16 from Part A.

### **Bridge**

**1 Transition Recover to Escort;**

1 Repeat action of measure 4 from Introduction;

### **Ending**

**1 Thru Check and Look**

1 Check thru R to LOD arms down and looking at partner.

# HALL OF FAME DANCE : 2001

01-110

P-17-  
410

## SYMPHONY

BY: Ken & Irene Slater, 2721 Via Anita, Palos Verdes Estates, CA. 90274 (310) 373-3696  
RECORD: Limited Pressing # 421002  
FOOTWORK: Opposite except where noted.  
SEQUENCE: INT, A, B, A, INTERLUDE, A, B, A, ENDING.  
TIMING: SQQ except where noted.  
PHASE: VI FOXTROT. Recommended Speed 42-43 RPM.

### INTRO

- 1-4 WAIT; WAIT; ROLL 3 TO SCP; CHAIR & SLIP:  
1-2 Op fcg with std footwork lead hnds joined trailing hnds out to sd wait 2::  
3 Roll LF(W RF) LOD L, -, release lead hnds & bring trailing hnds thru R cont. rol. fwd L blend to SCP fcg LOD;  
4 Thru R x thighs relax knee with fwd poise, -, rec L, sml bk R & toe pivot 1/8 LF (W thru L x thighs flex knee with fwd poise, -, rec R trn LF to fc M in CP with Lft fwd, stp L & pivot LF) end CP DC;

### PART A

- 1-4 REV TURN:: HOVER TELEMAR: OVERTURN CURVED FEATHER:  
1-2 Fwd L comm. LF turn, -, sd R twd COH, bk L (W bk R heel trn. -, cl L to R, fwd R); Bk R turn 1/4 LF, -, sd & fwd L DW, fwd R to contra bjo;  
3 Fwd L blend to CP DW, -, sd & fwd R with rt sd stretch rise & turn W to SCP, fwd L DW;  
4 M fwd R comm. RF turn. -, sd & fwd L with strong RF body turn. fwd R on toe with thighs x in contra bjo fcg DRC (W fwd L turn LF, -, sd & bk R cont. turn. bk L);
- 5-8 OPEN IMPETUS: PROM WEAVE:: CHANGE OF DIR:  
5 Bk L turn RF, -, cl R to L cont. turn (W fwd around M brush R to L), fwd L DC SCP;  
6 Fwd R DC, -, fwd L turn LF (W strong swvl on R to fc M), sd & bk R DC;  
QQQQ 7 Bk L to contra bjo, bk R blend to CP comm. LF turn, sd L DW, fwd R to contra bjo;  
SS 8 Fwd L DW trn LF, -, sd R DW drw L to R (no wgt) in CP fcg DC.-;

### PART B

- 1-4 REV WAVE CHK & WEAVE:: THREE STP:  
1 Fwd L comm. LF turn, -, sd R DC (W heel trn), bk L DW;  
2 Chk bk R, -, rec L comm. LF turn, sd & bk R DC;  
QQQQ 3 Repeat Meas 7 in PART A;  
4 Fwd L blend to CP, -, fwd R, fwd L;
- 5-8 HALF NATL: OPEN IMP: SYNCO WHISK: FEATHER:  
5 Fwd R comm. RF turn, -, sd L (W heel trn), bk R CP fcg DRC;  
6 Repeat Meas 5 in PART A;  
SQ&Q 7 Thru R turn RF to CP, -, cl L to R/sd R, xLib of R turn to SCP DC;  
8 M thru R, -, fwd L, fwd R to contra bjo (W thru L turn LF, -, bk R, bk L) DC;
- 9-12 THREE FALLAWAYS WITH FEATHER ENDING:: THREE STP:  
QQQQ 9 Fwd L trn LF, sd R, xLib of R in fallaway fcg RLOD, bk R (W trn LF) to CP backing LOD;  
QQQQ 10 Bk L trn slightly LF (W trn 1/4 LF & stp sd R fcg COH & comm. trn to RSCP), bk R under body to RSCP (W cont. LF trn bk L undr body to RSCP), turn LF fwd L to CP, cont. turn sd R LOD;  
QQQQ 11 XLib of R to fallaway fcg RLOD, bk R LOD blend to CP, sd & fwd L trn LF, fwd R to contra bjo DW;  
12 Repeat Meas 4 in PART B;

31-111

- 13-16 HALF NATL: BK & RIGHT TIPPLE CHASSE PIVOT: PIVOT 3: BK & LEFT CHASSE TO SCP:
- 13 Repeat Meas 5 in PART B;
- SQ&Q 14 M bk L comm. RF turn ,-, cont. turn sml stp sd R sway R/cl L to R, sd R toe pivot RF to fc RLOD (W fwd R comm. RF turn ,-, cont. trn sml stp sd L with L sway/cl R to L. sd L pivot RF) end CP feg RLOD;
- 15 Bk L pivot ½ RF ,-, fwd R pivot 3/8 RF, bk L cont. pivot to fc DRW;
- SQ&Q 16 Bk R comm LF turn ,-, sd L/cl R to L cont turn, sd L blend to SCP DW;
- 17-20 JETE POINT: FALLAWAY RONDE & SLIP: OPEN TELEMARCK: CHAIR & SLIP:
- S&S 17 Stp thru on R lowering with flexed R knee & turn upper body slightly LF, -/ pick W up to CP rise & cl L lower slowly pointing M's R and W's L DRW with Rt sway (WL) & with M's HD R (W's HD L) ,-,
- &SQQ 18 M rec sd R/ Ronde L CCW & cross beh R [no WGT] to tight SCP ,-, Bk L well under body & rise turning LF, Slip bk sml stp on R, keep L extended (w rec sd L/ ronde R CW & cross beh [no WGT] in SCP ,-, bk R well under body comm LF turn on ball of R with thighs locked & L leg extended, fwd L slip LF) end CP DC;
- 19 Fwd L comm LF turn ,-, sd R cont turn (W heel turn), SD & fwd L DW SCP;
- 20 Repeat Meas 4 in INTRO;

### INTERLUDE

- 1-6 CURVING 3 STP: BK TO HINGE: RECOVER HOVER TO SCP: TRAVELLING HOVER CROSS::  
DOUBLE REV.
- 1 Fwd L comm LF Turn ,-, fwd R cont. turn, Fwd L x if of R to FC DRW with checking action (W turn HD R on 2nd STP);
- 2 Bk R turn LF,-, sd & bk L strong LF turn, wgt on L knee turn body LF & shape to W (W fwd L turn LF,-, Fwd & sd R turn LF xLib of R no wgt, trans to L & lower in knee);
- 3 M rec R body turn RF ,-, brush L to R with Hover action, sd & Fwd L to SCP DW (W/ rec R turn RF ,-,sd L with hovering action, turn RF to SCP);
- 4 Fwd R comm RF turn ,-, sd & Fwd L around W, sd & Fwd R to FC DC in contra scar;
- QQQQ 5 M fwd L across body in contra scar, Fwd & sd R blending to CP, Fwd L blend to contra bjo, Fwd R with Lft sd stretch (W bk R with L sd stretch in contra scar, bk & sd L blend to CP, bk R blend to contra bjo, bk L end DC in contra bjo);
- SQ&Q 6 M fwd L blend to CP turn LF ,-, sd R DC/spin LF on R, Bring L to R & tch (W/ bk R turn LF ,-, Heel turn on R cl L to R/fwd R, swvl ½LF xLif of R) feg DC;

### ENDING

- 1-7 CURVING 3 STP: BK TO HINGE: RECOVER HOVER TO SCP: TRAVELLING HOVER CROSS::  
DOUBLE REV: CONTRA CHK & EXTEND:

- 1-6 Repeat Meas 1 thru 6 in INTERLUDE;;;;;
- SS 7 Lower on R fwd L checking with R sd fwd & hd to R ,-, Extend W ,-,



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## HE WAS BEAUTIFUL

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 Choreographer & Palomino (For Educational Use Only) **PHASE VI WALTZ**  
Sequence : INTRO - A - A MOD - B - INTERLUDE - A MOD - B - END **SPEED - 46/47**

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

Timing: Standard Waltz unless noted

### INTRO

#### Meas:

- 1-4 **SHAD POS DLW L FT FREE FOR BOTH WAIT 1 MS; SD LUNGE WITH ARM SWEEP;  
BK LUNGE; REC W SWIVEL TO OPEN HINGE LN;**
- 1 -- 1-2 Shad pos fc DLW both L ft free wait 1 ms; [sd lng] sm ft wk Lunge sd L, both ptrs sweep both arms across body twd LOD, -;
- 1 -- 3-4 [bk lunge] fc DLW slight upper RF body rotation sd & bk R twd DRC, -, -; [hinge ln] rec L, comm slight LF upper body rotation and lower into L leg, pl R hd at W's waist extend L arm (W rec L, swivel LF on L lower into leg, point R thru twd RLOD pl R hd on M's L shoulder extend L arm) OP HINGE LN DLW;
- 5-8 **SYNCO BOLERO WHEEL TWICE;; W ROLL OUT (RF); X CHK REC SD;**
- 12&3; 12&3 5-6 [syn bol wheel] Rise and comm RF trn wheel R, L/R, L; R, L/R, L fc DRW;
- 3 (123) 7-8 [w roll] M hold, hold, rec R (W fwd R comm RF roll, cont roll RF bk L, cont roll RF fwd R) to extended shad fc DRW; [x chk] X LIF of R, rec R, sd L to shad fwd DLW;

### PART A

- 1-4 **RT SD LUNGE WITH ARM SWEEP; WHISK L & R;; SOLO LF ROLL;**
- 1 -- 1-2 [sd lng] Sm ft wk lunge sd R, both ptrs sweep R arm across body twd LOD, cont arm sweep up & CW twd RLOD, cont arm swing down -; [whisk lt] Sd L sweep arms twd LOD, XRIB of L, rec L;
- 3-4 [whisk rt] Sd R sweep arms twd RLOD, XLIB of R, rec R; [solo roll] Comm LF roll L, R, L fc OP LOD;
- 5-8 **M CHASSE TRANS W ROLL SCP; CHASSE SCP; WING SCAR; X SWIVEL TWICE;**
- 12&3 (123) 5-6 [m trans w roll] thru R, sd L/cl R, sd L (W roll RF R, L, R) blend SCP LOD; [chasse] Thru R, sd L/cl R, sd L (W thru L, sd R/cl L, sd R) SCP;
- 1 -- (123) 7-8 [wing] Fwd R with slight upper body turn to L, draw L to R cont upper body turn (W fwd L comm LF trn, fwd R cont LF trn, fwd L outsd ptr) SCAR DLC; [x swvl] fwd L swivel LF, fwd R swivel RF, - (W bk R swivel LF, bk L swivel RF, -) SCAR DLC;
- 12 -
- 9-12 **TRN L TO RT CHASSE; BK & BK/LK BK; OUTSD SPIN UT TO SM FT LUNGE LN; REC W DEVELOPE;**
- 12&3 9-10 [rt chasse] Fwd L DLC outsd ptr, trn LF sd R/cl L, sd & bk R BJO DRC; [bk lk] bk L, bk R/lk LIF of R, bk R;
- 12&3 11-12 [outsd spn sm ft lng ln] Comm underturned outsd spn trn body RF bk L, cl R to L to CP fc DLW, lower in R to sm ft lng ln (W comm RF trn fwd R, cont trn swivel RF on R, pt L fwd in sm ft lng ln) DLW;
- 1 -- (123) [develope] rec L straightening knee, - - (W fwd L, raise R leg, kick R fwd in develop) DLW;
- 13-16 **SM FT LUNGE ; RUNNING WING SCAR/DRW; W ROLL (RF); X CHK REC SD;**
- 12 - 13-14 [sm ft lng] Lower into L leg, sd R to sm ft lng (W lower into L leg, bk R into sm ft lng ln), - DLW; [run wing] Ronde L leg CCW from hip to lead W ro run around rising slightly touch L to R (W keeping head to L fwd L/R, L/R, around M fwd L with checking action) SCAR DRW;
- (1&2&3) 15-16 [w roll] Hold, fwd L, fwd R (W roll RF R, L, R) to extended shad fc DRW; [x chk] Repeat meas 8 of Intro;

PART A MODIFIED

- 1-14 **RT LUNGE WITH ARMS; WHISK L & R;; SOLO LF ROLL;M CHASSE W ROLL SCP; CHASSE SCP; WING; X SWIVEL TWICE;TRN L TO RT CHASSE; BK & BK/LK BK; OUTSD SPIN TO SM FT LUNGE;REC W DEVELOP;REC TO LUNGE; RUNNING WING SCAR DRW;**
- 1-14 Repeat Meas 1 – 14 of Part A ;;;;;;;;;;
- 15 – 16 **SCAR DRW HOVER SCP; NAT TRN;**
- 15-16 [hvr] Fwd L, fwd R trn LF with hovering action, cont trn rec fwd & sd L (W bk R, bk L with hovering action, rec fwd R) SCP DLW; [nat trn] Fwd R comm RF trn, sd L cont trn, cl R (W fwd L, fwd R, cl L) CP RLOD;

PART B

- 1-4 **BK TIPPLE CHASSE CHECK; TURNING INSIDE SLIP & LILT PIVOT; CHASSE SCP; BIG TOP;**
- 12&3 1-2 [tipple chasse]CP RLOD Comm RF upper body trn Bk L, cont trn sd R/cl L, sd & fwd R check(W comm RF trn fwd R,cont trn sd L/cl R, sd & bk L check )with checking action CP DLC; [trn insd slip lilt pvt] Comm RF upper body trn sd & bk L shaping body twd ptr allow W to swvl RF to SCP, slight CW ronde thru R with slight body rise pvt LF, cont LF pvt on R slip L in front of R (W fwd R bet ptrns ft swvl RF sm ronde L ft CW , thru L swvl LF with slight body rise to CP, slip R in bk of L) CP DRW;
- 12&3 3-4 [chasse] Cont LF trn bk R, cont trn sd L/cl R, sd L (W cont LF trn fwd L, cont trn sd R/cl L, sd R) SCP DLC; [big top] Thru R trn L keep L foot tucked in bk of R, cont L trn chg wt to L, slip bk R on toe small step (W thru L comm LF trn, sd & fwd R arnd M cont LF trn on toe, slip fwd L) CP DRW;
- 5-8 **CHG OF DIR WITH RT STRETCH; CONTRA CHK SWITCH; DBL RONDE TWIST TRN SCP;;**
- 12- 5-6 [chg dir] Fwd L, comm LF trn fwd R, cont LF trn draw L to R DLW; [contr chk switch] Cont LF trn flex R knee fwd L comm slight LF trn with crossed thighs R shoulder lead, recov R trn ½ RF, check bk L (W cont trn flex L knee bk R look well to L, recov L trn ½ RF, check fwd R) end CP DRW;
- (12&3) 7-8 [dbl ronde] Fwd R between W's feet as if to start a RF pvt but check action ronde L ft CW, sd L, XRIB of L for twist trn (W fwd L arnd M trng RF to allow R leg to ronde CW, XRIB of L/ sd & fwd L, fwd R) CP DLC; [twist trn] unwind RF, -, cont trn transfer wgt to L (W fwd L arnd ptrn, cont trn fwd R/fwd L, fwd R) SCP DLW;
- 12&3
- 9-12 **RUNNING OP NAT; TUMBLE TRN; BK WING SCAR; X SWIVEL SD WITH CHK ACTION;**
- 1&23 9-10 [run op nat'l] Comm RF upper body trn Fwd R/sd L cont RF trn, bk R, bk L BJO RLOD, [tumble trn] Bk R comm LF upper body trn/ cont trn sd & fwd L, with soft knee fwd R cont LF trn rise to ball of ft, cont trn slip fwd on ball of L ft & lower (W fwd L comm LF upper body trn/cont trn fwd & sd R, bk L trn LF rise to ball of ft, cont trn slip bk R) CP DRC;
- 1&23 11-12 [bk wing] Bk R comm LF upper body trn, cont trn bk L, bk R(W fwd L bet ptrns ft, fwd R outsd ptrn; fwd L)to SCAR DRC ; [x swvl chk]Rec L swvl LF to BJO DLW, fwd R swvl RF CP RLOD, sd L with checking action (W bk R swvl LF, bk L swvl RF to CP RLOD, sd R with checking action ) CP RLOD;
- 13-16 **BK CURVING THREE STEP ; OP TELEMAR TO SLOW THROWAWAY & EXTEND;;**
- 13-14 [ bk curv 3 step] Bk R trn LF, bk L cont trn, cont trn bk R CP DLC; [op tele] Fwd L, comm trn LF sd & bk R, cont trn sd & fwd L with strong R sd stretch (W bk R, comm LF trn bring L beside R no wgt trn LF on R (heel trn) chg wgt to L, sd & fwd R with strong L sd stretch)SCP DLW;
- ; -- 15-16 [throwaway extend] Comm RF upper body trn leading W to swivel LF to CP, develop throwaway by lowering into L knee, trn upper body LF with slight L sd stretch, -; cont trn strong lowering action into L leg allow R to pt sd & bk, - (W comm LF upper body trn swivel on R draw L to R no wgt, cont trn lower into R knee, -; allow L ft to slide bk under body past R, & pt L ft straight back, -);

INTERLUDE

- 1-4 **SYNCO WHEEL TO PROM SWAY;; OVER SWAY; SLOW RT LUNGE;**
- 1&2&3 1-2 [synco wheel] On "trust in me" rise through L leg comm RF wheel R/L, R/L, R (W rise through R leg wheel L/R,L/R,L) SCP; [prom sway] SCP Sd L, comm RF upper body trn with slight R side stretch, - ;
- 1- - 3-4 [oversway] Relax L knee comm slight LF upper body trn with slight L sd stretch; [sl rt lng] Slowly lower into L knee, sd & fwd R with R sd stretch, (W lowering into R knee, sd & bk L, -);
- ; -2-

- 5-8 **REC & SLIP; FWD TRN TO RT CHASSE; WEAWE END TO L WHISK; REC W TRN;**  
 1-3 roll 5-6 [slip] slight upper body roll RF recover L, slight upper body roll LF, slip R past L (W slight upper body  
 RF recover R, slight upper body roll LF, slip L in front of R) CP DLC;  
 12&3 [rt chasse] Fwd L DLC outsd ptr, trn LF sd R/cl L, sd R BJO DRC;  
 12&3 7-8 [weave to L whisk] BJO DRC Bk L, bk R comm LF trn/sd L, XRIB of L (W fwd R, fwd L comm LF  
 1-(12-) trn/sd R, XLIB of R) CP DRW; [w trn] Rec L, lead W to trn RF, - (W rec R, trn RF bk & sd L, -) SHAD  
 DRW;  
 9-10 **W ROLL OUT (RF); X CHK REC SD;**  
 1-(123) 9-10 [w roll] Rec R, -, - (W roll RF R, L, R)to extended R shad DRW; [x chk] X LIF of R,  
 rec R, sd L to shad fwd DLW;

**REPEAT PART A MOD****REPEAT PART B****END**

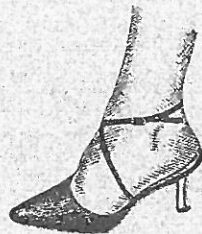
- 1-4 **KICK SWIVEL TO SM FT LUNGE LN; CONTINUOUS SWIVELS; SWIVEL TO SM FT LUNGE LN;**  
**HVR TRANS BJO;**  
 1-2 [sm ft lng ln] Comm RF upper body rotation rise through L leg, cont trn cl R to L, lower into R leg and  
 extend L (W rise through R leg slightly lifting on R kick L straight fwd, swivel RF on R, lower on R and  
 extend L fwd) DLW; [swvls] Comm LF upper body trn rec L causing W to swivel LF, trn upper body RF  
 rec R causing W to swivel RF, trn upper body LF rec L causing W to swivel LF (W rec L swivel LF, fwd R  
 outsd ptrn swivel RF, fwd L outsd ptr swivel LF;  
 1- 3-4 [sm ft lng ln] Trn upper body RF rec R causing W to swivel RF, lower into R leg, extend L (W fwd R outsd  
 - 23 (123) ptrn swivel RF, lower into R leg, extend L) DLW; [hvr trans bjo] Trn upper body LF causing W to rec,  
 rec L with hovering action, sd & bk R (W trn LF rec L, sd & bk R, rec L)BJO DLW  
 5-9 **CURL TO SHAD; SHAD CONTRA CHK; REC BK; W ROLL ACROSS TO EXPLODE; REC SHAPE**  
 -(1 -) 5-6 [curl] Slight upper body trn RF raise ld hds, lead W to trn LF under jnd hds, release hds and pl R hd at W's  
 R hip ext L arm (W fwd R outsd ptr, trn LF under jnd hds, release hds pl R hd on top of M's at W's R hip  
 -2- ext L arm) to SHAD DRW; [shad contra chk] both lower into R leg, fwd L with crossed thighs with R  
 shoulder lead, - DRW;  
 1- 7-9 [rec] DRW both rec R, -, - ; [w roll] Sd L lead W across, -, sd R to explode fc DRW (W trn LF fwd L, cl  
 1- 3 (123) R, sd L to explode fc DRC); [shape] Rec L sharp trn LF to fc ptr shape body to partner (W rec R sharp trn  
 1- - RF to fc ptr shape body to partner) - - ;



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