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Newsletter Copy



UNIVERSAL ROUND DANCE COUNCIL
26th



JOPLIN, MO

JULY 24-27
2002



UNIVERSAL ROUND DANCE COUNCIL

Paul & Betty Stottlemeyer
President
9218 Christopher Street
Cypress, CA 90630
(714) 826-2822

July 24, 2002

WELCOME BACK TO JOPLIN

GREETINGS to everyone and welcome to the friendly Mid-America City of Joplin, Missouri and the "first annual convention of URDC's second quarter century" - with your devotion, encouragement, loyalty, and support URDC can easily have a more enjoyable and successful next 25 years than the progressive, wonderful, recently-completed first 25 years.

The chairpersons and the entire committee for Convention 26 have worked hard and diligently over the past several years to produce and present an outstanding COMPLETE CONVENTION with an array of outstanding teachers who will present plenty of educational and delightful material to satisfy all Phase IV, V, and VI dancers.

Please enjoy the full program, DANCE, absorb all you possibly can at clinics and teaches, DANCE, rejuvenate old friendships, DANCE, develop new friendships, DANCE, attend your Annual General Meeting, DANCE, but also take a few moments to THANK the Convention Committee and Staff - then DANCE some more.

May you have a wonderful convention experience, a safe trip home, and when you get home tell all your dancing friends who did not attend what a super special fun-time and learning experience you had at Convention 26.



We join the entire Convention Committee and Staff in wholeheartedly thanking each and every Round Dancer who participated in this convention and may your many happy memories of this special event remain with you for years and years to come.

Sincerely,
Paul & Betty
Paul & Betty



'02 BE IN JOPLIN!

Joe and Pat Hilton
Hardie and Sara Hartung
Co-General Chaircouple
26th International Convention
Joplin, Missouri
Convention Center

Welcome to URDC # 26, Joplin, July 24-27, 2002

It is with a great deal of pleasure that we welcome you to the 26th URDC Convention in Joplin, MO. The southern part of Missouri is one of the outstanding travel areas in the country. There are so many interesting things to see and do. We hope your stay here will be a time for making wonderful lasting memories of sights, sounds, people, places, and dancing. So, enjoy yourselves while you are in this beautiful part of our country.

First, we thank those of you wearing the white ribbons (the dancers), for making this a great event for all round dancers. Without you, there would be no convention. Then we want to thank the red ribbon wearers (the clinicians, cuers, MCs and the convention committee) who have donated so much of their time and talents to making this convention one of the best for you. When you see someone wearing a red ribbon, thank them for their participation in making this convention a truly memorable one. And finally, we thank those wearing blue ribbons (the URDC Board of Directors). They have been a tremendous help to the committee and staff. Without them, none of us would be here this week.

We now offer our own thanks to our committee for their outstanding work during all the preliminary preparation and the fulfillment of their work in this convention. They have truly done an outstanding job.

We now wish you, the dancers, a great week of learning, fellowship, and dancing. It has been our pleasure to prepare another great convention for you. Have fun!

Joe and Pat Hilton

Hardie and Sara Hartung

02-4

City
of *Joplin*

303 E. Third Street

Joplin, MO 64801

(417) 624-0820

Ext. 220 or 221

April 16, 2002

Greetings!

Welcome to all participants and friends of the 2002 Universal Round Dance Council Convention. We are proud that Joplin again has the opportunity to serve as your host for this event.

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

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

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

Sincerely,


Richard H. Russell, Mayor



UNIVERSAL ROUND DANCE COUNCIL

EXECUTIVE OFFICERS 2001 - 2002

PresidentPaul & Betty Stottlemeyer
Vice President.....Mike & Diana Sheridan
Secretary.....Jerry & Sandy Adams
Treasurer.....Sherman & Jackie Foote

BOARD OF DIRECTORS 2001 - 2002

To 2002

Jerry & Diana Broadwater.....4017 Sara Street, Granite City, IL 62040
Floyd & Marilyn Lamson.....1874 Leisure World, Mesa, AZ 85200
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.....684 Powderhorn Ave., Santa Rosa, CA 95407-2743
Paul & Betty Stottlemeyer.....9218 Christopher Street, Cypress CA 90630
Tim & Deb Vogt.....9033 Sandy Shores Drive, Las Vegas, NV 89117-2450

To 2003

Sherm & Jackie Foote.....1919 Robindale Avenue, Lancaster, PA 17601-3824
Bill & Carol Goss.....10965 Sunny Mesa Road, San Deigo, CA 92121
Hardie & Sara Hartung.....419 N. Forest Ridge Boulevard, Broken Arrow, OK 74014
Whit & Faye Landrum.....19 Plantation Hills Drive, Evans, GA 30809-5651
John & Mary Macuci.....7110 Lansdale Street, District Heights, MD 20747-3305
Dave McAdams.....13336 Adams Street, Omaha, NE 68137-4220
Bob & Florence Smith.....3773 Arlington Circle, Pittsburg, CA 94565

To 2004

Jerry & Sandy Adams.....5026 Howes Lane, San Jose, CA 95118
Frank & Minnie Buck.....4888 Tilden Dr., San Jose CA 95124
Jack & Judy DeChenne.....10924 East 28th St., Spokane, WA 99206
Jack & Sue Lane.....2208 McCurdy Road, Stone Mountain, GA 30087
Pete & Mary McGee.....1333 Kingston Ct., Northampton, PA 18057
Mike & Diana Sheridan.....1618 West Milagro Ave., Mesa, AZ 85202
Wayne & Donna Slotsve.....2101 North 144th Ave., Omaha, NE 68116

COMMITTEE APPOINTMENTS

Newsletter	Bob & Sue Riley
Convention 26	Hardie & Sara Hartung
Convention 27	Wally & Joyce Brenton
Publicity	Frank & Minnie Buck
Convention Guidelines	Mike & Diana Sheridan
Nominations	Floyd & Marilyn Lamson
Parliamentarian	Richard Lamberty
Education	Pete & Mary McGee
Legal Advisor	Whit & Faye Landrum
Technical Advisory Committee	Dwain & Judy Sechrist
Educational Video Tapes	Jerry & Sandy Adams
Golden Torch Award	Bill & Carol Goss
Hall of Fame Selection	Mike & Toni Auriene
Membership & Computer Services	Tim & Deb Vogt
Bylaws & Supplemental Rules	Peter & Beryl Barton
National Carousel Clubs	Jack & Sue Lane

SPECIAL ASSIGNMENTS

Executive Ambassador for Japan	Manabu & Reiko Imamura
Representatives to LEGACY & 2000 Meeting	Jerry & Diana Broadwater
Representatives to ROUNDALAB & 2002 Convention	Kay & Joy Read
Webmaster	Jerry & Sandy Adams

Technical Advisory Committee

Dwain & Judy Sechrist, Chaircouple

684 Powderhorn Avenue,
Santa Rosa, Calif. 95407-2743
(707) 591-0518 e-mail: URDCforTAC@aol.com

Committee

List of present members by retirement dates

Year 2002

Fred & Gloria Lesh *

Thomas L. Nelson *

Vacant – from 2001

Vacant – from 2001

Year 2003

Kay & Joy Read *

John & Jean Wilkinson

Sandi & Dan Finch *

Year 2004

Wally & Joyce Brenton

Richard Lamberty

Chris & Terri Cantrell *

Year 2005

Dwain & Judy Sechrist

MaryAnn Callahan

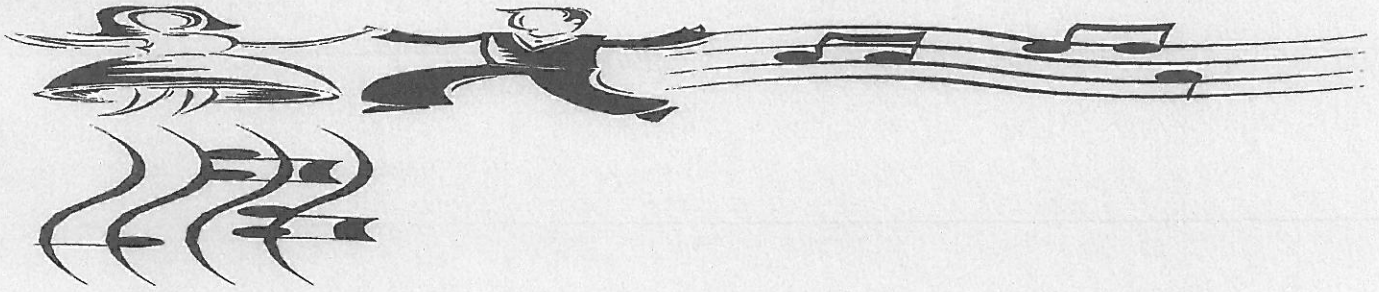
Michael & Diana Sheridan *

Frank & Annette Woodruff

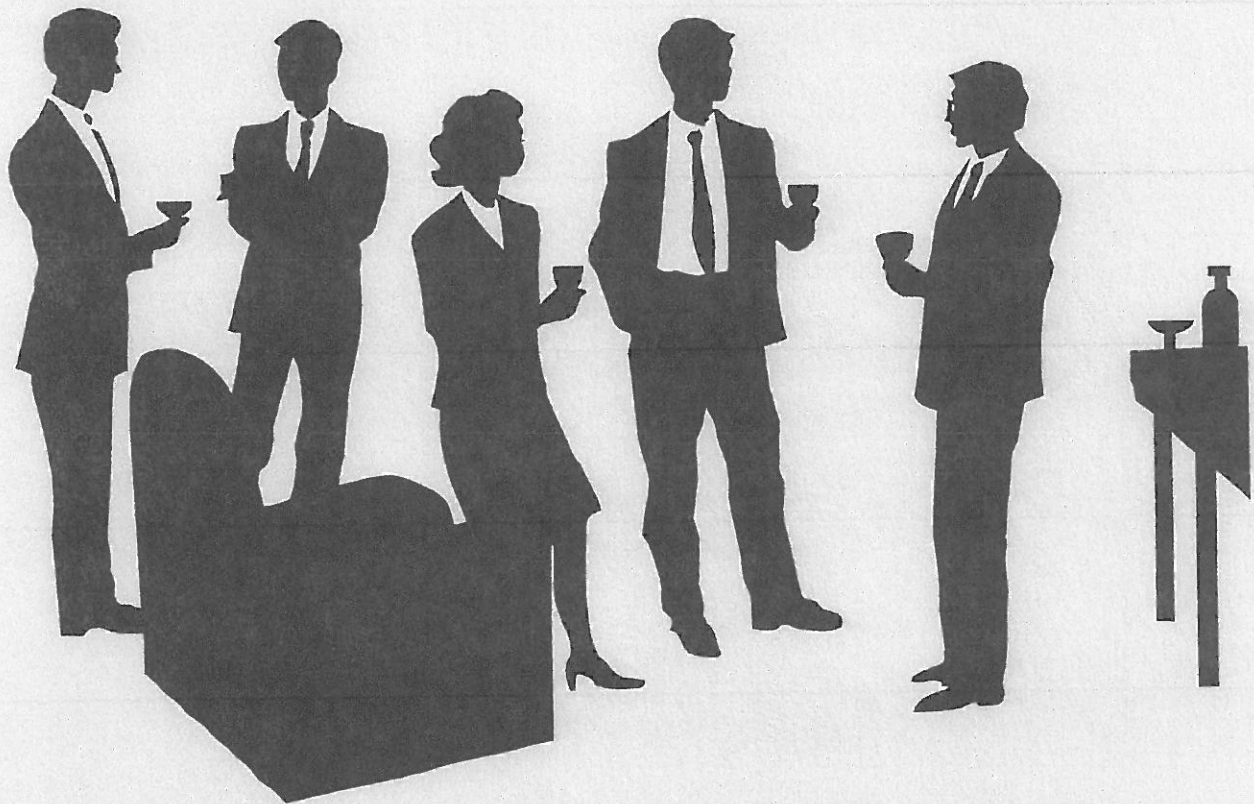
Year 2006

Jack & Judy DeChenne

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



CONVENTION COMMITTEE





UNIVERSAL ROUND DANCE COUNCIL

Convention Guidelines Report

July 23, 2002

The Convention Guidelines were updated to reflect the actions taken at last year's Board of Directors meeting.

The guidelines were converted from Word Perfect to Microsoft Word format and are available from the Guidelines Chairman in print or electronic form.

There was only one suggestion for change since last year's convention. The suggestion was to have the guidelines "warn" the convention chairman to be aware of hidden costs such as tables, risers, chair rental etc. Their suggestion was to have a listing of separate fees attached to the contract as an addendum.

Unless there is an objection from the Board we will simply add words to reflect this concern. I do not believe it affects anything that would require Board action.

Since the changes to the guidelines were minimal I have not sent copies to previous holders. I have sent a copy to the Brentons for 2003.

Respectfully Submitted,


Michael & Diana Sheridan



UNIVERSAL ROUND DANCE COUNCIL

Vice President's Report

July 23, 2002
Convention Sites

Convention sites for the years 2005 and beyond were looked at during 2002. As usual it was difficult to identify sites with all of the major requirements for a URDC Convention. The following is a brief summary of sites and the issues with each.

SOUTH PADRE ISLAND, TX – The largest hall at this site is 9,600 square feet, too small for our purposes. We have eliminated the site from further consideration at this time.

TULSA CONVENTION CENTER, TULSA, OK – All useable space is carpeted. We have eliminated this site from further consideration at this time.

RENAISSANCE CONVENTION CENTER HOTEL, OKLAHOMA CITY, OK - This facility has a 25,000 square foot room that is concrete. Other halls are carpet or concrete and the total space available is 60,000 square feet. If need arises in the future further evaluation of this site may be worth while. For now we have eliminated further consideration of this site.

THE VENETIAN, LAS VEGAS, NV - This facility has plenty of space. Large halls are concrete floors. The smaller room available (15,000 square feet) is carpeted. If we move in the direction of concrete floors we should take a further look at this and other Las Vegas facilities.

MESQUITE, TX (DALLAS) – This site has a strong interest in hosting our convention. At the time of writing this report I do not have costs. However, it is another facility that has only concrete and carpet. The large hall is 36,000 square feet and the smaller, which, unfortunately is carpeted, is 18,000 square feet. I am continuing some discussions with the contact at this site, but it appears that the carpet in the second hall will make the facility unsatisfactory.

SAN ANTONIO CONVENTION CENTER – SAN ANTONIO, TX – There is a temporary hold on space for the 2005 Convention. The site has 2 halls with Parquet Wood floors. The larger hall is 28,000 square feet and the smaller 21,000 square feet. The rental cost for the halls is approximately \$13,000. The facility is full in 2006, so at this time 2005 is the only option. There are two issues that make the facility questionable at this time. First,

because of the size of our convention, we can only get the space on a second option basis until July, 2003. In other words we could accept the site, then, between now and next July, lose it to a larger group. According to our contact this is a fairly low risk because of the dates she found available, which leads to the second issue. The dates put on hold are July 18-22, a Monday through Friday. The facility is taken on both the preceding weekend and the following weekend. She said that most groups do not want the facility for time blocks that do not include a weekend. URDC Conventions have been Tuesday through Saturday or Wednesday through Sunday (including education seminars, pre-dances etc.). Are we willing to consider a "no weekend" convention?

The San Antonio facility sounds like it would work well. The costs are similar to San Jose. We are, however, uncomfortable with the possibility of losing the facility during the next 12 months and then scrambling to find an alternative. We are not sure how the organization feels about a mid-week convention. On the basis of the doubts We are not recommending that we choose San Antonio at this time. We should continue considering the site if we can get better dates and better guarantees of the space in the future.

WACO, TX – The large hall in Waco is 32,000 square feet. It is concrete. There are 2 additional halls available. Both are 15,000 square feet. One is tile and one is wood parquet. The wood floor (15,000 square feet) would be quite small as the main room. All 3 halls could be used at a total cost of approximately \$6,800 plus a setup fee of \$1,000-\$1,500. Although the space (wood floor) is questionable the costs are very acceptable. Room rates quoted (not bid) range from \$67 to \$89. There are a total of 470 rooms available in Waco, a minor issue if there are any other events in town at the time.

Waco is about 100 miles from Dallas. There is air shuttle service from Dallas. The service is on Saab aircraft which, I believe, are not jets. Some people may find this a concern. There are 7 flights per day.

Our concerns with the Waco facility include the transportation to and from the site and the size of the hall with the wood floor. We believe we should keep Waco as a future option.

LAKELAND CONVENTION CENTER, LAKELAND, FL – Lakeland, FL is approximately midway between the airports at Tampa and Orlando (40 miles). Shuttle service is available from the hotels. The facility has 3 useable halls, all with vinyl tile floors. The largest hall is 28,262 square feet. The second hall is 24,660 square feet. A third hall is available with 5,300 square feet. Costs for the facility are \$6760 for 4 days for the 2 large rooms. The third hall is available on a per day basis for \$360 per day. There would be a one-time set up fee of approximately \$1,000. A 4-day parking pass with in and out privileges costs \$8.00. Guests who stay at the host hotel park free.

The facility was studied by a committee headed by Alan Friedman and included the Worlocks and Sharon Roberts. All felt the facility would be excellent for a URDC Convention.

The rates for the facility were based on a 2 year commitment.

05
07

In our view the Lakeland site has many positive characteristics and only one negative. The negative is that the floors are not wood. We believe vinyl tile is the next best choice and slightly better than concrete. The costs are very good and can be locked in for 2005 and 2007. The location should be attractive to many travelers who may take the opportunity to see some of the attractions in the Orlando area. There is also an abundance of dancers in the area.

VICE PRESIDENT'S RECOMMENDATION

In addition to the sites we have been using in Joplin, MO, San Jose, CA and Winston-Salem, NC, we believe we have 3 additional sites that are good choices for future years. These include Waco, TX, San Antonio, TX and Lakeland, FL.

It is the recommendation of the Vice President that we accept the proposal from Lakeland, FL and initiate a contract with the facility for 2005 and 2007.

It is a further recommendation of the vice president that the next vice president prepare a demographics study of convention attendees to the extent possible to determine the need for the West Coast – East Coast- Central rotation we have been striving to achieve.

Respectfully submitted,



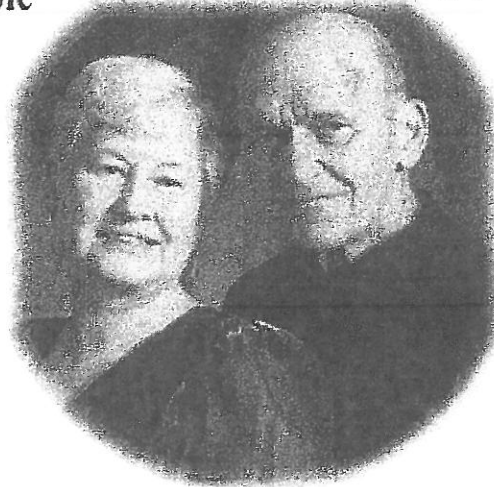
Michael & Diana Sheridan
Vice President, URDC



Hardie & Sara Hartung
Co-Chaircouple



Joe & Pat Hilton
Co-Chaircouple



Dick & Pat Turner
Registration



Dick & Karen Fisher
Daytime Program



Ron & Marilou Webb
Evening Program



George & Pam Hurd
Evening Program



F.C. (Jr) & Barbara O'Gara
Treasurer



Bob & Mimi Tims
Syllabus



John & Betty Stanley
Sound



Paul & Linda Robinson
Decorations



Bob & Yvonne Madison
Hospitality



Chuck & Betsy Berry
Facilities



Jim & Georgianne Couey
Signage



Charles & Marilyn Mock
Housing & Transportation



Bill & Shirley Arnwine
Vendors



Cecil & Diane Epperson
Hosts

CUERS

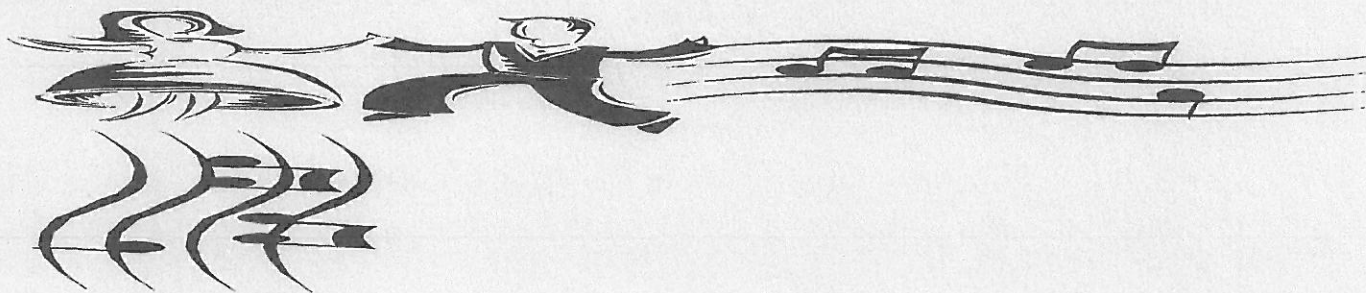
Jim & Bonnie Bahr
 Jerry & Diana Broadwater
 Bill & Martha Buck
 Chris & Terri Cantrell
 Pat & Erma Chamberlain
 Dick & Karen Fisher
 Jerry & Jo Geirol
 Joe & Pat Hilton
 George & Pam Hurd
 Glenn & Rosalee Kelley
 Allen & Carol Lillefield
 Dave McAdams
 Pete & Mary McGee
 Brent & Judy Moore
 Russ & Mary Morrison
 Larry & Adrienne Nelson

Herb & Sue Norton
 Kathy Oliver
 Steve & Jean Philson
 Mark & Pam Prow
 Kay & Joy Read
 Paul & Linda Robinson
 Jim & Marianne Senecal
 Michael & Diana Sheridan
 Wayne & Donna Slotsve
 Don & Leona Small
 Aubrey & Joann Smelser
 John & Betty Stanley
 Dave & Barbara Vangunten
 Tim & Debby Vogt
 Ron & Marilou Webb

MASTER OF CEREMONIES

Carter & Ruby Ackerman
 Chuck & Betsy Berry
 Chris & Terri Cantrell
 Joe & Esther Fabian
 Dick & Karen Fisher
 Jerry & Jo Gierok
 Frank & Sharon Grabill
 Howard & Shirley Grove
 Todd Hitch
 Glenn & Rosalee Kelley
 Peg & Homer Lozeron

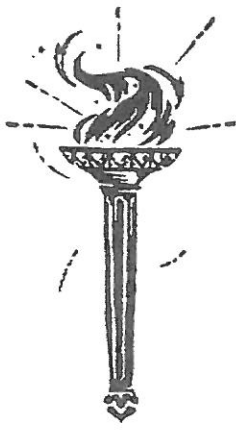
Russ & Mary Morrison
 Larry & Adrienne Nelson
 Herb & Sue Norton
 Steve & Jean Philson
 Sharon Roberts
 Jim & Marianne Senecal
 Michael & Diana Sheridan
 Wayne & Donna Slotsve
 Don & Leona Small
 Aubrey & Joann Smelser
 Dave & Barbara Vangunten



GOLDEN TORCH

HALL OF FAME

TOP FIFTEEN



GOLDEN TORCH AWARD



2002



1978 Gordon & Betty Moss - California

1979 Frank & Iris Gilbert - Florida

1980 Eddie & Audry Palmquist - California

1981 Charlie & Nina Ward - Canada

1982 Manning & Nita Smith - Texas

1983 Charlie & Betty Proctor - Texas

1984 Bud & Lil Knowland - Arizona

1985 Ben Highburger - Texas

1986 Erv & Betty Easterday - Maryland

1989 Phil & Norma Roberts - Indiana

1990 Koit & Helen Tullus - California

1991 Peter & Beryl Barton - Canada

1992 Bob & Sue Riley - Florida

1995 Bill & Carol Goss - California

1996 Brent & Mickey Moore - Tennessee

1998 Bill & Elsy Johnson - Tennessee

1999 Bob & Mary Ann Rother - Arizona

2000 Kenji & Nobuko Shibata - California

URDC

HALL OF FAME DANCES

1986

AndantePaul & Lorraine Howard

Lonely Is The NamePhil & Norma Roberts

1987

Answer MeEddie & Audrey Palmquist

CavatinaPeter & Beryl Barton

1988

Amor ChaPeter & Beryl Barton

1989

Autumn NocturneEddie & Audrey Palmquist

1990

Sam's SongSam & Jody Shawver

1991

Tampa JiveJohn & Mary Macuci

1992

And I Love You SoJim & Bobbie Childers

1993

FortuosityBob & Mary Ann Rother

1994

Spanish EyesBob & Mary Ann Rother

1995

London By NightBill & Carol Goss

1996

St. Michel's QuickstepRuss & Barbara Casey

1997

Orient Express FoxtrotBrent & Mickey Moore

1998

Sleeping BeautyBrent & Mickey Moore

1999

Bye Bye BluesEddie & Audrey Palmquist

2000

PapillonRichard Lamberty

2001

SymphonyKen & Irene Slater

URDC

HALL OF FAME DANCES

1978

12th Street RagBob & Joanne Simmons
 Boo HooChick & Ileen Stone
 Charlie My BoyAnn & Andy Handy
 A Cont. Goodnight.....Pete & Carmel Murbach
 ElaineBen Highburger
 Green DoorCharlie & Bettye Proctor
 Gypsy EyesAl & Carmen Coutu

In My Dream.....Eddie & Audrey Palmquist
 Maria ElenaCharlie & Nina Ward
 Mr. SandmanPhil & Norma Roberts
 Spaghetti RagSue & Con Gniewek
 Tango BongoBea & Blake Adams
 Tango MannitaManning & Nita Smith
 Wonderland By Night.....Gordon & Betty Moss

1978

FascinationGordon & Betty Moss
 In The Arms of LoveBill & Irene Morrison
 Mardi GrasEddie & Audrey Palmquist

Melody WaltzGordon & Betty Moss
 Riviere de LuneEddie & Audrey Palmquist

1979

Autumn LeavesGordon & Betty Moss
 Let's DanceChick & Ileen Stone
 The Singing Piano Waltz .Eddie & Audrey Palmquist

SmileAnn & Andy Handy
 Three A.M.Gordon & Betty Moss

1980

CaressPhil & Norma Roberts
 Dancing In The DarkPhil & Norma Roberts
 Kiss Me GoodbyeKoit & Helen Tullus

TillGordon & Betty Moss
 Waltz TramonteBill & Dorothy Britton

1981

ButterflyCharlie & Bettye Proctor
 DancePaul & Laura Merola
 Lovely LadyEddie & Audrey Palmquist

Tango CapricciosoCharlie & Nina Ward
 Wyoming LullabyEddie & Audrey Palmquist

1982

CarmenLloyd & Nan Walker
 El CocoIrv & Betty Easterday

Lisbon AntiquaCharles & Dorothy DeMaine
 Sugarfoot StompIrv & Betty Easterday

1983

Heartaches ChaBen Highburger

The Homecoming Charlie & Nina Ward

1984

Hawaiian Wedding Song
Charlie & Madeline Lovelace

Someone Like YouPeter & Beryl Barton

1985

Para EstoPhil & Norma Roberts

Send Her RosesEddie & Audrey Palmquist

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)	Erolica (Moore)
3	And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	Boogie Blues (Easterday)	London By Night (Goss)
4	Mambo #5 (Smarrelli)	Amor (Barton)	Sam's Song (Shawver/Casey)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullus)	And I Love You So (Childers)
5	Tango Capriccioso (Ward)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Love Potion #9 (Anderson)	The Children (Barton)	A Lovely Evening (Childers)	The Children (Barton)
6	Cavatina (Barton)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Lovely Lady (Palmquist)	Cavatina (Barton)	Symphony (Slater)
7	Wyoming Lullaby (Palmquist)	Cavatina (Barton)	Kiss Me Goodbye Rumba (Lawson)	And I Love You So (Childers)	Kiss Me Goodbye (Tullus)	Java Jive (Childers)	Boogie Blues (Easterday)
8	Orient Express Foxtrot (Moore)	Maria Elena (Ward)	Ramona (Krol)	Maria Elena (Ward)	Wyoming Lullaby (Palmquist)	The Bard (Lamberly)	Sleeping Beauty (Moore)
9	Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Fortosity (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)	Fortosity (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

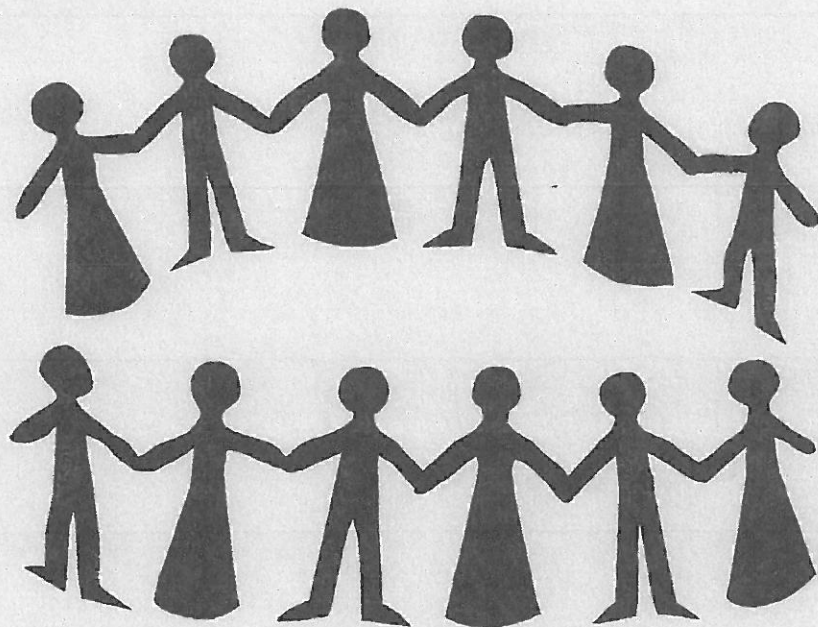
1998 - 2004

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

02-22



TEACHING SCHEDULE



A WEEK AT A GLANCE - 2002 JOPLIN, MISSOURI - URDC CONVENTION

02-24

	Oklahoma Hall 9:00 AM - 12:00 Noon 1:30 PM - 4:30 PM	Missouri/ Kansas Hall 9:00 AM - 12:00 Noon 1:30 PM - 4:30 PM
Wednesday Morning		9:00 am - 10:20 am DeChenne Bolero: <i>The Other Rumba</i> 10:30 am - 11:50 am Goss Viennese Waltz: <i>Why is Phase III so difficult?</i>
Wednesday Afternoon		1:30 pm - 2:50 pm Read Foxtrot Weaves: <i>Expanding the Basics</i> 3:00 pm - 4:20 pm Worlock Heel Turns
Thursday 9:00 am - 10:25 am Thursday 10:35 am - 12:00 noon	VOGT / WALTZ <i>All Kinds of Everything</i> - Phase VI MC - Jerry & Jo Gierok <hr/> McGEE / RUMBA <i>Can You Feel The Love Tonight</i> - Phase V MC - Howard & Shirley Grove	WORLOCK / SLOW TWO STEP <i>My Hawaii</i> - Phase VI MC - Steve & Jean Philson
Thursday 1:30 pm - 3:25 pm Thursday 3:35 pm - 4:30 pm	MOORE / FOXTROT <i>All The Things You Are</i> - Phase VI MC - Herb & Sue Norton <hr/> CALLAHAN / CHA CHA <i>El Amor Cha</i> - Phase IV MC - Joe & Esther Fabian	SHIBATA / WEST COAST SWING <i>Hallelujah</i> - Phase VI MC - Chuck & Betsy Berry
Friday 9:00 am - 10:25 am Friday 10:35 am - 12:00 noon	EASTERDAY / JIVE <i>Chicago</i> - Phase V MC - Dave & Barbara Vangunten <hr/> PROW / FOXTROT <i>Foxy Jones</i> - Phase V MC - Todd Hitch	DECHENNE / BOLERO <i>The Breeze and I</i> - Phase VI MC - Wayne & Donna Slotsve
Friday 1:30 pm - 3:25 pm Friday 3:35 pm - 4:30 pm	PRESKITT / WALTZ <i>For Those Who Think Young</i> - Phase VI MC - Frank & Sharon Grabill <hr/> HURD / FOXTROT <i>Let There Be</i> - Phase IV MC - Glenn & Rosalee Kelley	GOSS / PASO DOBLE <i>El Conquistador</i> - Phase VI MC - Carter & Ruby Ackerman
Saturday 9:00 am - 10:25 am Saturday 10:35 am - 12:00 noon	SHERRE / CHA CHA <i>Movin' On Up Cha</i> - Phase V MC - Peg & Homer Lozeron <hr/> LILLEFIELD / HALL OF FAME MC - Jim & Marianne Senecal	READ / TANGO <i>Ecstasy</i> - Phase VI MC - Aubrey & Joann Smelser
Saturday 1:30 pm - 2:30 pm Saturday 3:00 pm - 4:45 pm	Annual General Meeting <hr/> Hall Closed	Hall Closed <hr/> Dance Through (2X)

02-25

A Day at a Glance - Wednesday, July 24

	<p>CONVENTION CENTER Missouri/ Kansas Hall EDUCATION SEMINAR - Pete & Mary McGee, Chaircouple <i>This is open to all registrants of the URDC Convention</i></p>
8:00 am - 5:50 pm	Registration & Syllabus Available
9:00 am- 10:20 am	Jack & Judy DeChenne - <i>Bolero: The Other Rumba</i>
10:20 am - 10:30 am	BREAK
10:30 am- 11:50 am	Bill & Carol Goss - <i>Viennese Waltz: Why is Phase III so difficult?</i>
11:50 am - 1:30 pm	LUNCH BREAK
1:30 pm- 2:50 pm	Kay & Joy Read - <i>Foxtrot Weaves: Expanding The Basics.</i>
2:50 pm - 3:00 pm	BREAK
3:00 pm - 4:20 pm	Curt & Tammy Worlock - <i>Heel Turns</i>
4:20 pm - 7:30 pm	DINNER BREAK
7:30 pm - 8:14 pm	<p><i>Opening Ceremonies</i> <i>and</i> SHOWCASE OF ROUNDS <i>Demos of the teaches to be presented on Thursday.</i></p>
8:14 pm- 11:14 pm	<p>PRELUDE BALL <i>All dancing will be done in the Missouri/ Kansas Hall tonight</i></p>

Day at a Glance - Thursday, July 25

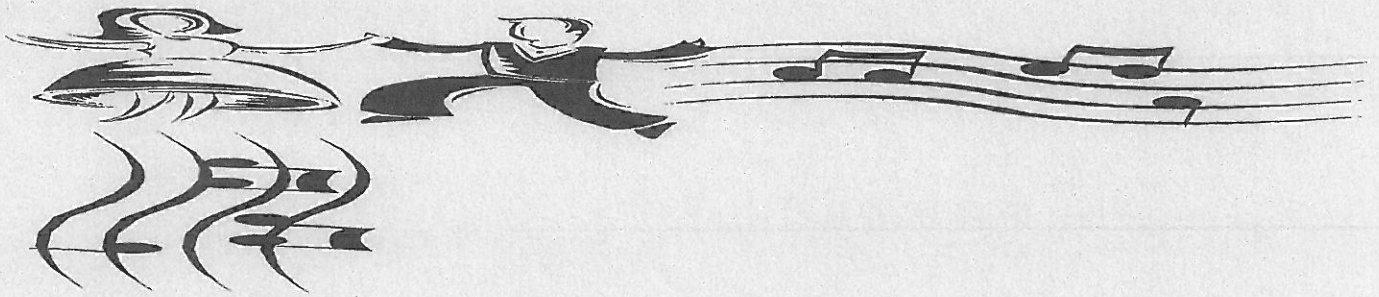
	Oklahoma Hall	Missouri/ Kansas Hall
9:00 am - 10:25 am	Waltz - Phase VI <i>All Kinds of Everything</i> Tim & Debby Vogt <i>MC - Jerry & Jo Gierok</i>	CLINIC TEACH Slow Two Step - Phase VI <i>My Hawaii</i> Curt & Tammy Worlock <i>MC - Steve & Jean Philson</i>
10:35 am - 12:00 noon	Rumba - Phase V <i>Can You Feel The Love Tonight</i> Pete & Mary McGee <i>MC - Howard & Shirley Grove</i>	
12:00 noon - 1:30 pm	LUNCH BREAK	LUNCH BREAK
1:30 pm - 3:25 pm	Foxtrot - Phase VI <i>All The Things You Are</i> Brent & Judy Moore <i>MC - Herb & Sue Norton</i>	CLINIC TEACH West Coast Swing - Phase VI <i>Hallelujah</i> Kenji & Nobuko Shibata <i>MC - Chuck & Betsy Berry</i>
3:35 pm - 4:30 pm	Cha Cha - Phase IV <i>El Amor Cha</i> MaryAnn Callahan <i>MC - Joe & Esther Fabian</i>	
4:30 pm - 6:50 pm	DINNER BREAK	DINNER BREAK
6:50 pm - 8:00 pm	<i>MC - Russ & Mary Morrison</i> 6:50 - 7:10 - REVIEW Waltz - Phase VI <i>All Kinds of Everything</i> Tim & Debby Vogt 7:15 - 7:35 - REVIEW Rumba - Phase V <i>Can You Feel The Love Tonight</i> Pete & Mary McGee 7:40 - 8:00 - REVIEW Cha Cha - Phase IV <i>El Amor Cha</i> MaryAnn Callahan	<i>MC - Michael & Diana Sheridan</i> 6:50 - 7:10 - REVIEW Slow Two Step - Phase VI <i>My Hawaii</i> Curt & Tammy Worlock 7:15 - 7:35 - REVIEW West Coast Swing - Phase VI <i>Hallelujah</i> Kenji & Nobuko Shibata 7:40 - 8:00 - REVIEW Foxtrot - Phase VI <i>All The Things You Are</i> Brent & Judy Moore
8:05 pm - 8:45 pm	HALL CLOSED	SHOWCASE OF ROUNDS
8:50 pm - 11:06 pm	PARTY DANCE	PARTY DANCE

Day at a Glance - Friday, July 26

	Oklahoma Hall	Missouri/ Kansas Hall
9:00 am - 10:25 am	Jive - Phase V <i>Chicago</i> Irv & Betty Easterday <i>MC - Dave & Barbara Vangunten</i>	CLINIC TEACH Bolero - Phase VI <i>The Breeze and I</i> Jack & Judy DeChenne <i>MC - Wayne & Donna Slotsve</i>
10:35 am - 12:00 noon	Foxtrot - Phase V <i>Foxy Jones</i> Mark & Pam Prow <i>MC - Todd Hitch</i>	
12:00 noon - 1:30 pm	LUNCH BREAK	LUNCH BREAK
1:30 pm - 3:25 pm	Waltz - Phase VI <i>For Those Who Think Young</i> Randy & Marie Preskitt <i>MC - Frank & Sharon Grabill</i>	CLINIC TEACH Paso Doble - Phase VI <i>El Conquistador</i> Bill & Carol Goss <i>MC - Carter & Ruby Ackerman</i>
3:35 pm - 4:30 pm	Foxtrot - Phase IV <i>Let There Be</i> George & Pamela Hurd <i>MC - Glenn & Rosalee Kelley</i>	
4:30 pm - 6:50 pm	DINNER BREAK	DINNER BREAK
6:50 pm - 8:00 pm	<i>MC - Don & Leona Small</i> 6:50 - 7:10 - REVIEW Jive - Phase V <i>Chicago</i> Irv & Betty Easterday 7:15 - 7:35 - REVIEW Foxtrot - Phase V <i>Foxy Jones</i> Mark & Pam Prow 7:40 - 8:00 - REVIEW Foxtrot - Phase IV <i>Let There Be</i> George & Pamela Hurd	<i>MC - Chris & Terri Cantrell</i> 6:50 - 7:10 - REVIEW Bolero - Phase VI <i>The Breeze and I</i> Jack & Judy DeChenne 7:15 - 7:35 - REVIEW Paso Doble - Phase VI <i>El Conquistador</i> Bill & Carol Goss 7:40 - 8:00 - REVIEW Waltz - Phase VI <i>For Those Who Think Young</i> Randy & Marie Preskitt
8:05 pm - 8:45 pm	HALL CLOSED	SHOWCASE OF ROUNDS
8:50 pm - 11:06 pm	PARTY DANCE	PARTY DANCE

02-28
Day at a Glance - Saturday, July 27

	Oklahoma Hall	Missouri/ Kansas Hall
9:00 am - 10:25 am	Cha Cha - Phase V <i>Movin' On Up Cha</i> Hank & Judy Scherrer <i>MC - Peg & Homer Lozeron</i>	CLINIC TEACH Tango - Phase VI <i>Ecstasy</i> Kay & Joy Read <i>MC - Aubrey & Joann Smelser</i>
10:35 am- 12:00 noon	HALL OF FAME TEACH Allen & Carol Lillefield <i>MC - Jim & Marianne Senecal</i>	
12:00 noon - 1:30 pm	LUNCH BREAK	LUNCH BREAK
1:30 pm - 3:00 pm	Annual General Meeting	Hall Closed
3:00 pm - 4:45 pm	Hall Closed	Dance Throughs (2X)
4:45 pm - 7:15 pm	DINNER BREAK	DINNER BREAK
7:15 pm - 8:00 pm	<i>MC - Larry & Adrienne Nelson</i> 7:15 - 7:35 REVIEW HALL OF FAME TEACH Allen & Carol Lillefield 7:40 - 8:00 REVIEW Cha Cha - Phase V <i>Movin' On Up Cha</i> Hank & Judy Scherrer	<i>MC - Sharon Roberts</i> 7:40 - 8:00 REVIEW Tango - Phase VI <i>Ecstasy</i> Kay & Joy Read
8:14 pm - 11:10 pm	HALL CLOSED	PARTY DANCE <i>Featuring your <u>Top 15</u> favorite dances (last hour)</i>



EVENING PROGRAMS



Wednesday Evening Dance Program
Missouri/ Kansas Hall
Prelude Ball

Time	Routine	Choreographer	PH	Rhythm	Instructor
8:14	<i>I Want A Quickstep</i>	Palmquist	IV	Quick Step	Jerry & Diana Broadwater 4017 Sara Granite City, IL 62040 TchDance2@aol.com
8:18	<i>Over And Over</i>	Goss	V	Foxtrot	
8:22	<i>First Snowfall</i>	Moore	VI	Waltz	
8:26	<i>It's June in January</i>	Moore	VI	Foxtrot	
8:30	<i>Shall We Dance</i>	Goss	V	Quick Step	
8:34	<i>Whistling In The Dark</i>	Rumble	VI	Waltz	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105 billmar@iamerica.net
8:38	<i>Love Changes Everything</i>	Pierce	IV	Bolero	
8:42	<i>An Affair To Remember</i>	Slater	V	Foxtrot	
8:46	<i>Just Another Woman/Love</i>	Anderson	VI	Rumba	
8:50	<i>Till</i>	Moss	VI	Rhythm	
8:54	<i>Laura</i>	Slater	VI	Foxtrot	Pat & Erma Chamberlain 3504 Bona Villa Drive Muskogee, OK 74403 pcham@ok.azalea.net
8:58	<i>The Bard</i>	Lamberty	V	Waltz	
9:02	<i>Perfidia</i>	Slater	VI	Rumba	
9:06	<i>Witchcraft IV</i>	Slater	IV	Foxtrot	
9:10	<i>Lovely Lady</i>	Palmquist	V	Waltz	
9:14	<i>Patricia Cha</i>	Worlock	V	Cha Cha	Dick & Karen Fisher 1004 Augusta Drive Lufkin, TX 75901 rfisher86@aol.com
9:18	<i>Married</i>	Shawver	VI	Waltz	
9:22	<i>St. Michael's Quickstep</i>	Casey	V	Quick Step	
9:26	<i>I Love You</i>	Worlock	VI	Rumba	
9:30	<i>You're The Top Cha</i>	Childers	V	Cha Cha	
9:34	<i>Catch A Moonbeam</i>	Casey	VI	Waltz	Jerry & Jo Gierok 6690 Gretchen Court Oakdale, MN 55128 j.gierok@worldnet.att.net
9:38	<i>Amapola</i>	Rumble	VI	Rumba	
9:42	<i>That's You</i>	Lamberty/Halbert	VI	Foxtrot	
9:46	<i>Fiesta Tango</i>	Palmquist	VI	Tango	
9:50	<i>Ramona</i>	Krol	V	Waltz	
9:54	<i>Dancez Merengue</i>	Shibata	V	Merengue	Kathy Oliver 2109 Marsalis Abilene, TX 79603 kathyoliver@cox.net
9:58	<i>Riviere De Lune</i>	Palmquist	V	Waltz	
10:02	<i>Woodchopper's Ball</i>	Lawson	IV	Mixed Rhythm	
10:06	<i>Castles And Kings</i>	Slater	V	Waltz	
10:10	<i>You Make Me Feel So Young</i>	Krol	V	Foxtrot	
10:14	<i>Paso Cadiz</i>	Goss	V	Paso Doble	Mark & Pam Prow 7700 Fall Branch Court Wake Forest, NC 27587 alwaystestit@hotmail.com
10:18	<i>Hola Chica</i>	Worlock	V	Cha Cha	
10:22	<i>Making Memories</i>	Buck	V	Foxtrot	
10:26	<i>In The Mood</i>	Goss	V	Lindy	
10:30	<i>Chardonnay</i>	Easterday	VI	Waltz	
10:34	<i>I Know Now</i>	Palmquist	V	Foxtrot	Michael & Diana Sheridan 1618 W Milagro Ave Mesa, AZ 85202 mdsherid@ix.netcom.com
10:38	<i>Doolittle Cha</i>	Goss	IV	Cha Cha	
10:42	<i>Sam's Song</i>	Shawver/Casey	VI	Foxtrot	
10:46	<i>The Old House</i>	Lamberty	IV	Waltz	
10:50	<i>Kiss Me Goodbye Foxtrot</i>	Tullus	VI	Foxtrot	
10:54	<i>Para Esto</i>	Roberts	V	Rumba	Don & Leona Small 1617 Howard Drive Independence, MO 64050 leonadon@discovery.net
10:58	<i>Love Ain't Here Anymore</i>	Schmidt	VI	Waltz	
11:02	<i>Picardy Foxtrot</i>	Slater	VI	Foxtrot	
11:05	<i>Rachel's Song</i>	Stairwalt	IV	Slow Two Step	
11:10	<i>The Children</i>	Barton	VI	Waltz	

Thursday Evening Dance Program **Missouri/ Kansas Hall**

Time	Routine	Choreographer	PH	Rhythm	Instructor
8:50	<i>Autumn Leaves</i>	Moss	V	Rhythm	Jim & Bonnie Bahr 4420 Tennyson St Denver, CO 80212 jbbahr@juno.com
8:54	<i>Spanish Eyes</i>	Rother	VI	Rumba	
8:58	<i>Tampa Jive</i>	Macucci	V	Jive	
9:02	<i>Fortuosity</i>	Rother	V	Quick Step	
9:06	<i>Embassy Waltz</i>	Palmquist	VI	Waltz	
9:10	<i>My Hawaii</i>	Worlock	VI	Slow Two Step	Curt & Tammy Worlock Tim & Debby Vogt
9:14	<i>All Kinds of Everything</i>	Vogt	VI	Waltz	
9:18	<i>Java Jive</i>	Childers	V	West Coast Swing	Paul & Linda Robinson 13130 Wode Circle Collinsville, OK 74021 Paul.T.Robinson@Williams.com
9:22	<i>Cavatina</i>	Barton	VI	Waltz	
9:26	<i>Kiss Me Goodbye Rumba</i>	Lawson	V	Rumba	
9:30	<i>Allegheny Moon</i>	Barton	VI	Waltz	
9:34	<i>Can You Feel The Love Tonight</i>	McGee	V	Rumba	Pete & Mary McGee Kenji & Nobuko Shibata
9:38	<i>Hallelujah</i>	Shibata	VI	West Coast Swing	
9:42	<i>Blue Moon</i>	Rumble	VI	Foxtrot	Larry & Adrienne Nelson 2286 X Avenue Dysart, IA 52224 lnelson888@juno.com
9:46	<i>Kansas City</i>	Rumble	V	Jive	
9:50	<i>You Rumba</i>	Esqueda	VI	Rumba	
9:54	<i>Carolina Moon</i>	Rumble	VI	Waltz	
9:58	<i>Rainbow Connections</i>	Childers	IV	Waltz	
10:02	<i>All The Things You Are</i>	Moore	VI	Foxtrot	Brent & Judy Moore MaryAnn Callahan & Partner
10:06	<i>El Amor Cha</i>	Callahan	IV	Cha Cha	
10:10	<i>Pensando En Ti</i>	Esqueda	VI	Foxtrot	Jim & Marianne Senecal 2222 Prospect - Norton Prospect, OH 43342 m.senecal@att.net
10:14	<i>The Kiss</i>	DeChenne	V	Tango	
10:18	<i>It Was Fascination</i>	Rumble	VI	Waltz	
10:22	<i>Are You Still Mine</i>	Goss	VI	Slow Two Step	
10:26	<i>Sombras</i>	Blackford	V	Tango	
10:30	<i>Smoke Gets In Your Eyes</i>	Rumble	VI	Foxtrot	Dave & Barbara Vangunten 5511 N. Valley Road Peoria, IL 61615 vngntndance@juno.com
10:34	<i>Rumba Assisi</i>	Broadwater	V	Rumba	
10:38	<i>Salsa Cafe</i>	Shibata	V	Salsa	
10:42	<i>Just A Tango</i>	Childers	V	Tango	
10:46	<i>Pick a Bale of Cotton</i>	Easterday	VI	Jive	Ron & Marilou Webb Wayne & Donna Slotsve 2101 N. 144 th Avenue Omaha, NE 68116 Dance106@aol.com
10:50	<i>Perfidia Foxtrot</i>	Slater	V	Foxtrot	
10:54	<i>Bandido Cha</i>	Goss	V	Cha Cha	
10:58	<i>Memory</i>	Easterday	VI	Rhythm	
11:02	<i>Tonight</i>	Shibata	V	Waltz	

Thursday Evening Dance Program - Phase IV **Oklahoma Hall**

Time	Routine	Choreographer	PH	Rhythm	Instructor
8:50 8:54	<i>Duerme</i> <i>Fascination</i>	Slater Crapo	IV IV	Rumba Waltz	George & Pamela Hurd
8:58	<i>El Amor Cha</i>	Callahan	IV	Cha Cha	MaryAnn Callahan
9:02 9:06 9:10 9:14	<i>All I Ask Of You</i> <i>Calendar Girl</i> <i>Secret Smile</i> <i>Please Mr. Postman</i>	Kenny Rotscheid Rumble Buck	IV IV IV IV	Rumba Jive Waltz Cha Cha	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105 billmar@iamerica.net
9:18 9:22 9:26 9:30	<i>Biloxi Lady</i> <i>Love & Marriage</i> <i>C'est Si Bon Cha</i> <i>Dancing at Wash. Square</i>	Eddins Easterday Nelson Robertson	IV IV IV IV	Rumba Foxtrot Cha Cha Mixed Rhythm	Herb & Sue Norton 17693 N. Escalante Lane Surprise, AZ 85374 hnorton@alum.mit.edu
9:34 9:38 9:42 9:46	<i>Can't Smile</i> <i>Bahama Mama</i> <i>Rainbow Foxtrot</i> <i>I Love Beach Music</i>	Martin Rumble Blackford Raybuck	IV IV IV IV	Slow Two Step Cha Cha Foxtrot West Coast Swing	Tim & Debby Vogt 9033 Sandy Shores Drive Las Vegas, NV 89117 dntvogt@earthlink.net
9:50 9:54	<i>All Kinds of Everything</i> <i>Can You Feel The Love Tonight</i>	Vogt McGee	VI V	Waltz Rumba	Tim & Debby Vogt Pete & Mary McGee
9:58 10:02 10:06 10:10	<i>White Sport Coat</i> <i>Reggae Cowboy</i> <i>Carolina Moon</i> <i>Non Dimenticar</i>	Lefeavers Bond Rumble Rumble	IV IV IV IV	Foxtrot Cha Cha Waltz Rumba	Don & Leona Small 1617 Howard Drive Independence, MO 64050 leonadon@discovery.net.com
10:14 10:18 10:22 10:26	<i>Somewhere in Time Foxtrot</i> <i>2000 Blues</i> <i>A Taste Of Bolero</i> <i>Four Walls</i>	Wacker Nelson Rother Buck	IV IV IV IV	Foxtrot Jive Bolero Waltz	John & Betty Stanley 20 Hickory Kimberling City, MO 65686 jbstan1@msn.com
10:30 10:34 10:38 10:42	<i>Best of My Love</i> <i>September Foxtrot</i> <i>Apres l' Entriente</i> <i>Til Tomorrow</i>	Shibata Slotsve Dahl Palmquist	IV IV IV IV	Rumba Foxtrot Mixed Rhythm Waltz	Russ & Mary Morrison P.O. Box 1415 Marshalltown, IA 50158 weteachrdnce@juno.com
10:46 10:50 10:54 10:58	<i>Chaka Chaka</i> <i>Under the Bridges of Paris</i> <i>De Ja-Vu</i> <i>A Continental Goodnight</i>	Phillips McCreary Eddins Murbach	IV IV IV IV	Cha Cha Waltz Rumba Mixed Rhythm	Glenn & Rosalee Kelley 1569 Wellesley Dr Lexington, KY 40513 gkelleylex@aol.com

02-32

Friday Evening Dance Program

Missouri/ Kansas Hall

Time	Routine	Choreographer	PH	Rhythm	Instructor
8:50	<i>Be My Lover</i>	Shibata	V	Hustle	Pete & Mary McGee 1333 Kingston Court Northampton, PA 18067 pandmmagee@rcn.com
8:54	<i>Hawaiian Wedding Song</i>	Lovelace	V	Mixed Rhythm	
8:58	<i>Crazy World 2001</i>	Finch	VI	Waltz	
9:02	<i>Change Partners</i>	Rumble	VI	Foxtrot	
9:06	<i>The Breeze And I</i>	DeChenne	VI	Bolero	Jack & Judy DeChenne Irv & Betty Easterday
9:10	<i>Chicago</i>	Easterday	V	Jive	
9:14	<i>Brilliant Conversationalist</i>	Shibata	V	West Coast Swing	Brent & Judy Moore 10075 McCormick Place Knoxville, TN 37923 dancemoore@aol.com
9:18	<i>Bye Bye Blues</i>	Palmquist	VI	Foxtrot	
9:22	<i>Serenade</i>	Rumble	VI	Waltz	
9:26	<i>Sunflower</i>	Tonks	V	Jive	
9:30	<i>Foxy Jones</i>	Prow	V	Foxtrot	Mark & Pam Prow Bill & Carol Goss
9:34	<i>El Conquistador</i>	Goss	VI	Paso Doble	
9:38	<i>Jean</i>	Lamberty	V	Waltz	Russ & Mary Morrison P.O. Box 1415 Marshalltown, IA 50158 weteachrdnce@juno.com
9:42	<i>Someone Like You</i>	Barton	VI	Waltz	
9:46	<i>Amor</i>	Barton	V	Cha Cha	
9:50	<i>Singing Piano</i>	Marx	V	Waltz	
9:54	<i>Let There Be</i>	Hurd	IV	Foxtrot	George & Pam Hurd Randy & Marie Preskitt
9:58	<i>For Those Who Think Young</i>	Preskitt	VI	Waltz	
10:02	<i>Tango Capriccioso</i>	Ward	V	Tango	Steve & Jean Philson 1158 Borealis Lane Columbia Heights, MN 55421 philson@nmr.chem.umn.edu
10:04	<i>Erotica</i>	Moore	V	Rumba	
10:10	<i>Send Her Roses</i>	Palmquist	IV	Foxtrot	
10:14	<i>Let Me Show You How</i>	Slater	V	Jive	
10:18	<i>Waltz Tramonte</i>	Britton	IV	Waltz	Herb & Sue Norton 17693 N. Escalante Lane Surprise, AZ 85374 hnorton@alum.mit.edu
10:22	<i>Maria Elena</i>	Ward	V	Foxtrot	
10:26	<i>Heavenly Waltz</i>	Worlock	VI	Waltz	
10:30	<i>Wyoming Lullaby</i>	Palmquist	V	Waltz	
10:34	<i>Mujer</i>	Read	VI	Rumba	Kay & Joy Read 1800 Lawyer College Station, TX 77840 kread@cvm.tamu.edu
10:38	<i>Que Sera Sera</i>	Shibata	V	Viennese Waltz	
10:42	<i>Through Your Eyes</i>	Read	VI	Rumba	
10:46	<i>My Guy</i>	Goss	VI	Foxtrot	
10:50	<i>Boogie With Me</i>	Worlock	V	Jive	Tim & Debby Vogt 9033 Sandy Shores Drive Las Vegas, NV 89117 dntvogt@earthlink.net
10:54	<i>Nocturne</i>	Lamberty	VI	Waltz	
10:58	<i>Roadhouse Blues</i>	Easterday	VI	Jive	
11:02	<i>Autumn Nocturne</i>	Palmquist	VI	Waltz	

Friday Evening Dance Program - Phase IV **Oklahoma Hall**

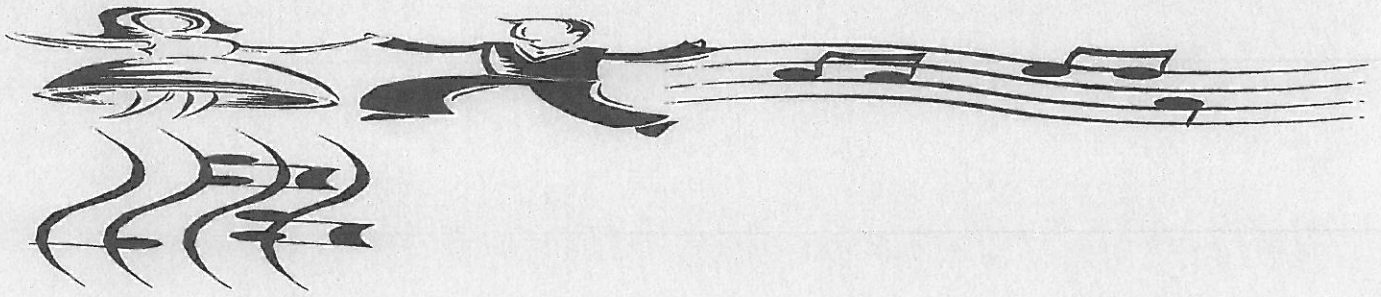
Time	Routine	Choreographer	PH	Rhythm	Instructor
8:50	<i>Almost Bolero</i>	Collipi	IV	Bolero	George & Pamela Hurd
8:54	<i>Hey Daddy</i>	Easterday	IV	Cha Cha	
8:58	<i>Let There Be</i>	Hurd	IV	Foxtrot	George & Pamela Hurd
9:02	<i>Too Many Rivers</i>	Hooper	IV	Slow Two Step	Kathy Oliver 2109 Marsalis Abilene, TX 79603 kathyoliver@cox.net
9:06	<i>Slow Shag</i>	Easterday	IV	Swing	
9:10	<i>Exactly Like You</i>	Slater	IV	Foxtrot	
9:14	<i>Manuela</i>	Rumble	IV	Waltz	
9:18	<i>Foxy Jones</i>	Prow	V	Foxtrot	Mark & Pam Prow Irv & Betty Easterday
9:22	<i>Chicago</i>	Easterday	V	Jive	
9:26	<i>Colours IV</i>	Read	IV	Rumba	Dick & Karen Fisher 1004 Augusta Drive Lufkin, TX 75901 rfisher86@aol.com
9:30	<i>The Missouri Breaks</i>	Waldal/Bushue	IV	Mixed Rhythm	
9:34	<i>Cha Cha Frenesi</i>	Slomcenski	IV	Cha Cha	
9:38	<i>Pensando En Ti IV</i>	Esqueda	IV	Foxtrot	
9:42	<i>Falling Into You</i>	Moore	IV	Bolero	Chris & Terri Cantrell 960 Garnet Street Broomfield, CO 80020 ctkr@aol.com
9:46	<i>Power Of Love</i>	Goss	IV	Rumba	
9:50	<i>Don't Cry for Me Argentina</i>	Palmquist	IV	Tango	
9:54	<i>Desert Song</i>	Leach	IV	Waltz	
9:58	<i>Stuck On You</i>	Rumble	IV	Jive	Larry & Adrienne Nelson 2286 X Avenue Dysart, IA 52224 lnelson888@juno.com
10:02	<i>Arriba IV</i>	Hartung	IV	Rumba	
10:06	<i>Lisbon Antigua</i>	DeMaine	IV	Mixed Rhythm	
10:10	<i>Que Sera Sera</i>	Hartung	IV	Waltz	
10:14	<i>Two For Tea Cha</i>	Goss	IV	Cha Cha	Jim & Marianne Senecal 2222 Prospect - Norton Prospect, OH 43342 m.senecal@att.net
10:18	<i>Nessuno Mai</i>	Goss	IV	Foxtrot	
10:22	<i>Nadia's Theme</i>	Goss	IV	Mixed Rhythm	
10:26	<i>The Mountains of Mourne</i>	Lamberty	IV	Waltz	
10:30	<i>Night Train</i>	Lawson	IV	Jive	Joe & Pat Hilton 519 Great Hill Drive Ballwin, MO 63021 Joehilton@swbell.net
10:34	<i>Pop Goes The Movies</i>	Raye	IV	Mixed Rhythm	
10:38	<i>Gazpacho Cha</i>	Lawson	IV	Cha Cha	
10:42	<i>The Spinning Wheel</i>	Smith	IV	Waltz	
10:46	<i>Perhaps</i>	Easterday	IV	Rumba	Dave & Barbara Vangunten 5511 N. Valley Road Peoria, IL 61615 vngntndance@juno.com
10:50	<i>Watch Over Me Foxtrot</i>	Goss	IV	Foxtrot	
10:54	<i>Sway 4 Me</i>	Rumble	IV	Cha Cha	
10:58	<i>Adios</i>	Cullips/Norman	IV	Waltz	

Saturday Evening Dance Program

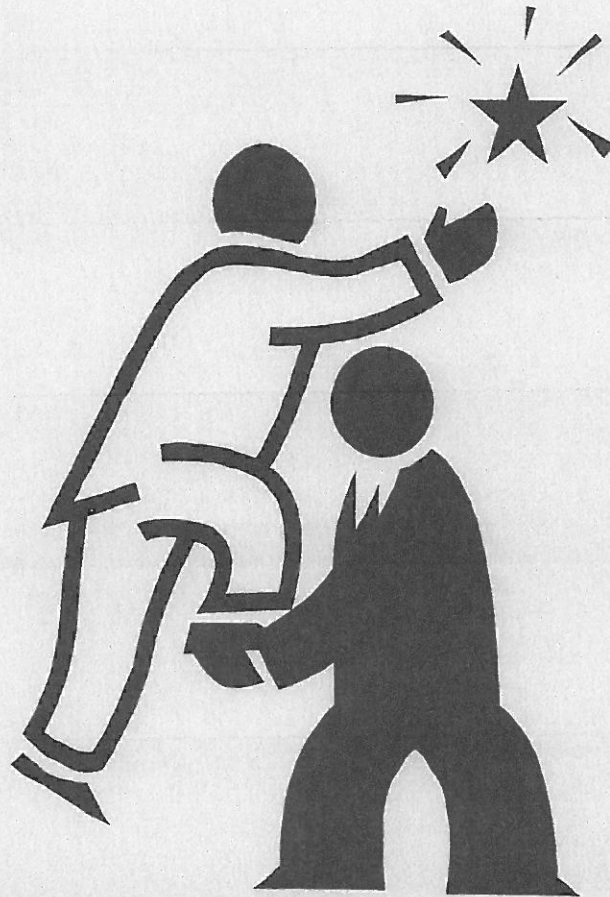
Missouri/ Kansas Hall

02-34

Time	Routine	Choreographer	PH	Rhythm	Instructor
8:14	<i>Marilyn Marilyn</i>	Palmquist	IV	Waltz	George & Pam Hurd 2021 N. Caribou Road Gilmer, TX 75644 gphurd@aol.com
8:18	<i>Am I Blue</i>	Lamberty/Halbert	VI	Foxtrot	
8:22	<i>What A Wonderful World</i>	Shibata	VI	Slow Two Step	
8:26	<i>Wendy</i>	Slater	V	Waltz	
8:30	<i>Ecstasy</i>	Read Scherrer	VI	Tango	Kay & Joy Read Hank & Judy Scherrer
8:34	<i>Movin' On Up Cha</i>		V	Cha Cha	
8:38	<i>Laurann</i>	Preskitt	IV	Waltz	Dave McAdams 13336 Adams Street Omaha, NE 68137 dammcadams@aol.com
8:42	<i>PA 65000</i>	Glover	V	Mixed Rhythm	
8:46	<i>Sweet Ida</i>	Palmquist	V	Foxtrot	
8:50	<i>Years May Come</i>	Rother	IV	Rumba	
8:54	<i>Symphony</i>	Slater	VI	Foxtrot	Aubrey & Joann Smelser 409 Kovar Road Smithville, TX 78957 jasmelser@aol.com
8:58	<i>Blueberry Hill</i>	Buck	V	West Coast Swing	
9:02	<i>Sugar Sugar</i>	Worlock	IV	Cha Cha	
9:06	<i>Sinti</i>	Slater	V	Rumba	
9:10	<i>2002 Hall Of Fame</i>				Allen & Carol Lillefield
9:14	<i>Bogged Down In Love</i>	Shibata	VI	West Coast Swing	Chris & Terri Cantrell 960 Gamet Street Broomfield, CO 80020 ctkr@aol.com
9:18	<i>Sway</i>	Worlock	VI	Cha Cha	
9:22	<i>To All The Girls</i>	Goss	VI	Bolero	
9:26	<i>Un P'tit Beguine</i>	Goss	VI	Foxtrot	
9:30	<i>A Brief Romance</i>	Rumble	IV	Waltz	John & Betty Stanley 20 Hickory Kimberling City, MO 65686 jbstan1@msn.com
9:34	<i>Berkeley Square</i>	Goss	V	Foxtrot	
9:38	<i>Tango In Portugal</i>	Goss	VI	Tango	
9:42	<i>I Got Rhythm</i>	Noble	V	Foxtrot	
9:46	<i>I Love The Nightlife</i>	D'Aloiso	V	Jive	Steve & Jean Philson 1158 Borealis Lane Columbia Heights, MN 55421 philson@nmr.chem.umn.edu
9:50	<i>La Pura</i>	Goss	V	Cha Cha	
9:54	<i>Boulavogue</i>	Lamberty	VI	Waltz	
9:58	<i>Hooked On Swing</i>	Windhorst	IV	Mixed Rhythm	
10:02	<i>Golden Torch Award</i>				Bill & Carol Goss (Chaircouple)
10:10	<i>Top 15</i>	#15			George & Pamela Hurd Ron & Marilou Webb
10:14		#14			
10:18		#13			
10:22		#12			
10:26		#11			
10:30		#10			
10:34		#9			
10:38		#8			
10:42		#7			
10:46		#6			
10:50		#5			
10:54		#4			
10:58		#3			
11:02		#2			
11:06		#1			



CLINICIAN RESUMES





Jim & Bonnie Bahr

4420 Tennyson St.
Denver, CO

(303) 477-1594

e-mail: jbbahr@juno.com

Jim & Bonnie Bahr have been square dancing since 1969 and round dancing since 1970. They began teaching rounds in 1972. They currently teach classes in all phases and rhythms including two Carousel Clubs. One in Denver (#55) and one in Colorado Springs (#210) as well as an easy and intermediate club in Cheyenne, WY. Keeping up with classes and clubs in three cities

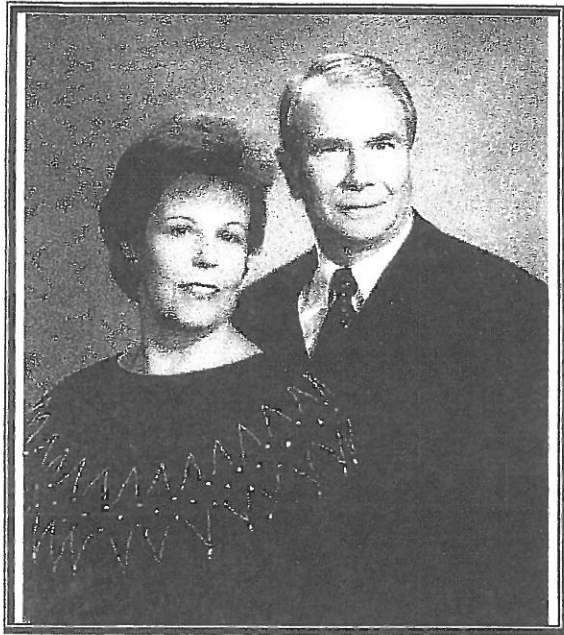
and conducting weekend events all over the country seems to keep them out of mischief most of the time.

The Bahrs are charter members of Roundalab and past board members of URDC. They have also served in many other positions in their own state as well as surrounding states, including 30 consecutive National Conventions. Added to this, Jim holds an Associate Degree as a professional member of the Imperial Society of Teachers of Dancing. Which explains why his Colorado License Plate reads I-S-T-D. (There's no truth to the rumor it stands for "I Sort Of Teach Dancing").

In 1979 they founded "Jim's Dandies". This exhibition group traveled the country, performing at 14 National Conventions and representing the U. S. in Russia during August, 1987. Russia was still under the Soviet rule and the wall was still standing in East Berlin at that time. It was an experience none of them will ever forget. In the fall of 1991 the team was disbanded. However, most of the group that people remember are still dancing and got together again for a special appearance at their State Festival in Laramie, WY. They all had a ball performing again. A small group still entertains at different functions occasionally.

Jim & Bonnie choreographed all routines for the exhibition team and have written many round dances as well. *South of the Border, All To Myself, Saturday Night Lindy, Really, Really Mine* are a few, with *Waltz of the Night* and *Sorry Jive* being their latest releases.

They raised two children while traveling and teaching. They were sure the kids would probably hate both their parents and the world of dancing as a result, but they seem to have turned out O.K., ending up with many friends and fond memories. They are both grown now and living in the Denver area, where they even enjoy dancing occasionally. There are still no grandchildren and the grandfish that they so proudly carried pictures of for everyone to see has gone to fish heaven. It's probably just as well or their grandparents would be still dragging kids while telling them this is really good for you.



Steve & Irene Bradt

2625 Tamlynn Court
Easton, PA 18045

(610) 923-7372

e-mail: sandibradt@entermail.net

Steve has been dancing since the age of ten. In his teens, his love of dance led him to Philadelphia, where he appeared on numerous TV dance shows. He began round dancing with his parents' (Tom and Lillian) dance group in 1970 and started teaching rounds when his father became ill. He took over the teaching responsibilities in 1973. Steve has been a featured leader of many dance weekends in the U. S. and Canada over the past 29 years.

Irene's passion for dancing began with country western line dancing. She took lessons four nights a week and took up the challenge of amateur competition. She then began assisting her dance instructor with beginner level classes. In 1995 she moved into the world of ballroom dancing.

Steve met Irene ballroom dancing in 1998. He quickly introduced her to round dancing and asked her to assist him in teaching his round dance classes. In addition to round dancing, Steve and Irene continue to ballroom dance at least once a week and take dance/technique lessons to continuously enhance their dancing and teaching skills.

Steve and Irene have been featured leaders at several dance weekends. They are members of Roundalab and URDC. Steve had previously taught at URDC's Annual Conventions in Montreal, Grand Rapids, Detroit and Winston-Salem. He previously held a position on URDC's Technical Advisory Committee, served as president of the Delaware Valley Round Dance Teachers Association and was a member of National Carousels with three active clubs.

They currently teach weekly round dance classes (phases III - VI) and cue for five square dance clubs in the Pennsylvania and New Jersey area.



MaryAnn Callahan

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Woodland, CA 95776

(530) 662-6404

maryanncallahan@yahoo.com

Currently teaching and cueing for MoonLight Dancers Round Dance Club, phases 3-6, on Sundays in Danville, CA, National Carousel's Club #325. MaryAnn has choreographed a number of dances with previous partner/teacher Craig Cowan, including *Take It Back* (WCS Ph 5), *Modern Girl* (WCS Ph 5), *Mandy* (FT Ph 4), *Beginning to See* (Jive Ph 4), and *Come Live With Me* (FT Ph 6). MaryAnn has recently written several dances to pop and round dance record labels with Milo Molitoris, including *Bimbombey* (Two-Step Ph 2), *Mexico* (Two-Step Ph 2), *Honeycomb* (Two-Step Ph 2), *San Francisco* (FT Ph 3), *Beware My Foolish Heart* (Waltz Ph 4), and *I Need You* (FT Ph 6), *Side by Side* (FT Ph 5). Their latest choreography is *Here Comes Summer* (Two-Step Ph 2), *Somewhere* (FT Ph 5), *You're Gonna Miss Me* (Cha Ph 4+1), and *El Amor Cha* (Ph 4+2).

MaryAnn started dancing in 1974 with the Teasin' Teens in Oregon, and she started cueing and teaching in 1991 in San Jose, CA, joining Roundalab in 1991.

MaryAnn belongs to the Northern California RD Teachers Association, Universal Round Dance Council, Roundalab, and Dixie Round Dance Council, Santa Clara Valley Callers Association, San Diego RD Instructors, and USABDA and is currently the NCRDTA Secretary. She actively participates in Roundalab's Round of the Quarter Selection committee for Phase levels 2, 3, 4, 5 & 6. MaryAnn is currently a member of the URDC Technical Advisory Committee (TAC) as a Figure Developer for West Coast Swing and Technical Editor for other rhythms. She still cues at Square Dance hoedowns and party dances for clubs in the Greater Bay area and throughout California and Nevada.

Individually, or as a team, MaryAnn and her partners (Craig & Milo) have been featured or participated in various festivals. Some examples are; the Colorado State SQ & RD Festival, the Colorado State Round Dance Festival, Nevada Silver State Festival, California State SQ & RD Festival, Golden State SQ & RD Festival, the Wingding Festival, Bakersfield Fiesta, Oregon Summer State Festival, Santa Clara Valley Jubilee, California KrossRoads Squar-Rama, NWRDTA Round Dance Festival, Washington SQ & RD Festival, Central-Texas SQ & RD Festival, the Oregon Pear Festival, the National SQ & RD Convention, the Canadian SQ & RD Convention, and various URDC Conventions.

MaryAnn's goals are to continue to study dance; she currently works with accredited Ballroom Instructors to improve her education, teaching ability and dancing. MaryAnn loves to dance, travel and meet new people. When possible, she combines these by attending as many festivals, workshops and weekend dances as possible.



Chris & Terri Cantrell

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Broomfield, CO 80020

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e-mail: ctkr@aol.com

Chris & Terri met at the University of Michigan Square & Round Dance Club (A²). In the summer of 1980 they and several other college students headed for the National Convention in Memphis where they discovered there was more to round dancing than just two-step. A month later they were off to the 4th URDC Convention in Kansas City, little did they know what was in store for them. Chris was so impressed by the instructors, especially Sam Shawver, that he was hooked for life. A year later, with the help for Del & June Wilson (Michigan), they learned enough to actually know what they were doing at the 1981 URDC Convention in Grand Rapids. The 1982 URDC convention saw a very pregnant (8.9 months) couple dancing every routine. Their first child, Katie, was born a week later.

After receiving his Ph.D. in Atmospheric Chemistry the family moved to Colorado where their son, Ryan, was born in 1984. Chris went to work at NCAR (National Center for Atmospheric Research) where he is still to this day. He is now heavily involved in with others studying how the atmosphere behaves, instrument development, and participating in field studies around the world. Terri also works for NCAR creating & maintaining web sites, presentations, and other administrative activities.

Chris & Terri began teaching round dance informally in 1982 and currently have the privilege of teaching a wonderful group of dancer-friends. They are continuously striving to increase their dancing knowledge and ability, and will probably eventually end up in the poor house paying for ballroom lessons.

The Cantrells are past multiple-time members of the URDC Board of Directors, Technical Advisory Committee, Education Chairs, and were General Chaircouple of two URDC Conventions (15th & 20th). In addition to other jobs, they serve regularly as the Colorado Round Dance Association (CRDA) convention programmer and chair, co-chaired two Galas, and created & maintain the CRDA web site <<http://www.crda.net>>. They enjoy choreographing in their spare time, some of their choreography includes: *Mia*, *Secret Love*, *Dancing Princess*, *This Can't Be Love*, *Besame Cha*, *I Wanta Dance With You*, *Tango Lasita*, and *Dueling Tango*.



Jack & Judy DeChenne

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Spokane WA 99206

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e-mail: dechenne@cet.com

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*, *The Kiss* and *My Heart Belongs To Daddy*. 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.

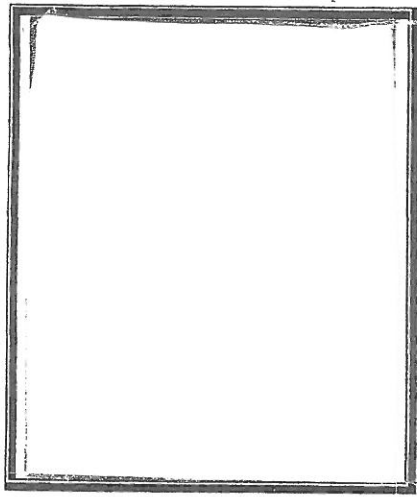
Jack and Judy have been the featured Round Dance Instructors for many Intermediate and Advanced Dance Weekends in the U.S. and Canada. They were featured Instructors at the "CRDA Gala" in Greeley, Colorado in 1998. They have also been the featured Instructors for the "August Of Rounds" in Spokane, Washington 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 2002\2003. 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 an 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 26 years and have 3 beautiful children. Jennifer, Jason and Hilary who all live in Spokane. Jack works for a local state University in the Information Recourses department and Judy works in retail sales at a local store.

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

Easterday
disc used
2/03 Ns/4x

02-41



Irv & Betty Easterday

18723 Dover Drive
Hagerstown, MD 21742

(301) 733-0960

e-mail: Roundarama@aol.com

Irv and Betty Easterday have been square and round dancing for 42 years. At the present time they are the instructors of 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.

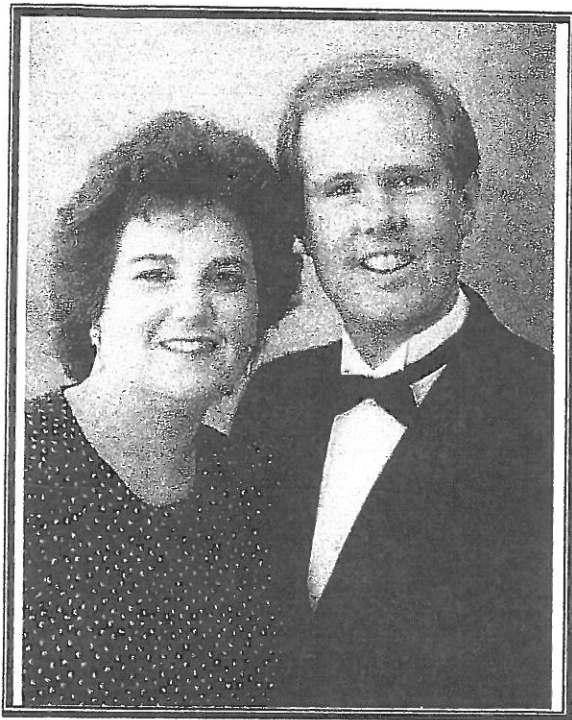
The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Thirty years ago the first All-Round-Dance Weekend was organized by them, and since that time their "ROUND A RAMA" events have been expanded to include as many as ten annual dance functions in areas all over the U.S. and a week-long ROUND A RAMA INSTITUTE, (now in its 28th year) for both leaders and dancers, held at the Purdue University, Indiana. They also conduct an INSTITUTE for the EDUCATION of ROUND DANCE TEACHERS each summer. 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, and have served many years on the boards of both organizations. They served five years as the Education Chairmen and have also served as Chairmen of the Phase VI Standardization Committee of ROUNDALAB. Irv served from 1987-1989 and a second term from 1995-1997 as General Chairman of ROUNDALAB. In the capacity of General Chairmen, 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. Irv & Betty attained their ROUNDALAB TEACHER COACH credentials. They have conducted ROUNDALAB Minilabs in Australia and Germany, as well as in the United States.

In 1985 in New Mexico they conducted a Jive Clinic, which was videotaped and is a permanent part of the Lloyd Shaw Foundation Library. 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.

Irv and Betty choreographed many round dances, including *Steppin' Easy*, *Hot Java*, *El Coco*, *Sugarfoot Stomp*, *Memory*, *Daddy Cha*, *Chardonnay*, *Boogie Blues*, *Perhaps*, *Guantanamo*, *La Papaya*, *Bandstand Boogie*, and *Slow Shag*. *El Coco*, and *Sugarfoot Stomp* have been named to the URDC Hall of Fame and the ROUNDALAB CLASSIC list.

Their family consists of Mick, a minister, Barb, a homemaker and administrative assistant for a major investment firm, and a Mandi. Since Irv and Betty have been retired as educators for 20 years, they have devoted a large portion of their time to the education, improvement, and refinement of the round dance activity.



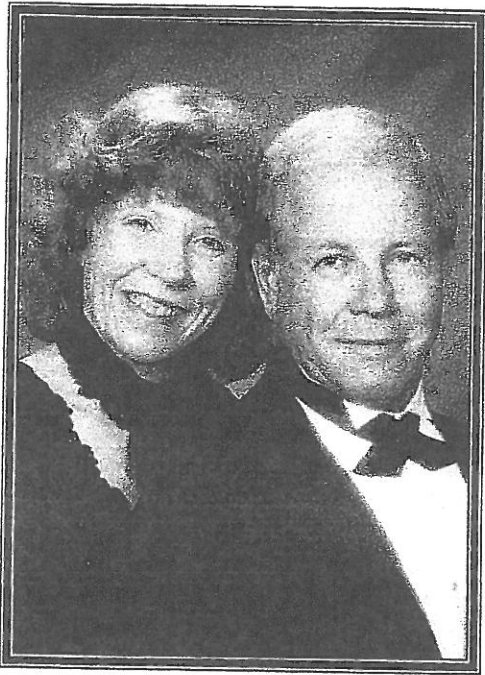
Bill & Carol Goss

10965 Sunny Mesa Road
San Diego, CA 92121

(858) 638-0164

Bill and 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 recent choreography includes *Todo Todo Todo*, *Choo Choo Ch'Boogie*, *Swingin' Down the Lane*, *Over and Over*, 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.

02-43



George & Pamela Hurd

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Gilmer, TX 75644

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gphurd@aol.com

<http://members.aol.com/gphurd/index.html>

George & Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995, it was a logical progression for their love of dance. In Anchorage, Alaska they taught beginner and intermediate classes. They also taught and cued for their Phase III - VI club. They have cued for all of the

Anchorage local square dance clubs. George & Pam began taking ballroom lessons to enhance their rounds in 1992 and continued studying with Percell St Thomass, former Ohio Star Ball Champion, until leaving Alaska in June 98. They continue their education while in Mesa, AZ; currently taking private instruction from Kathy Weiss at the Stardust Dance Studio.

George & Pam taught and cued at the National Convention in Anaheim, CA and at the National USA West in Denver, San Francisco, Las Vegas, & Casper. They have also taught and cued for several festivals around the US. They have cued at several URDCs, and both cued and showcased their own Phase VI Rumba at the 2000 URDC in Winston-Salem, NC. They love to travel and have guest cued in Texas, California, Colorado, New Mexico, Nevada, Arkansas, Oklahoma, Louisiana, New Hampshire, Missouri, Washington, Nebraska, Massachusetts, North Carolina, Oregon, Wyoming, and Arizona. They also cued at the National Conventions in Australia and New Zealand in 2000. They both retired from work in February 1998 and plan on doing extensive traveling in their retirement home on wheels. They have incorporated dancing, cueing, and teaching with their travels. Texas will be their home base as Pam's parents live in Rosewood and they plan to spend time with them. They teach Phase III - VI in Mesa, AZ at Monte Vista Village Resort for the winter season, Nov - March and also have a beginning rounds session at Greenfield Village in Mesa. Their Sunday evening dance represents The Dancing GyPsies and is Carousel Club 323.

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

George & Pam have choreographed several songs, most notably *Plenty of Love*, *When You Loved Me*, *Solo Bolero*, *La Mer*, *Car Wash Blues*, and *How Little We Know*.

02-44



Allen & Carol Lillefield

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Moorsville, IN 46158

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

Carol - Took ballet lessons at a young age and started square dancing at age 10. She belonged to a round dance exhibition group, the Silhouettes, at age 12, dancing with them until age 19. During this time the Silhouettes traveled and exhibited at many dances and conventions in California and across the United States.

They met when dancing at the conventions and married in 1975. There was a break in the dancing activities from 1976 until they moved to Indiana in 1994. After they moved to Indiana, they knew no one and felt that the best way to meet people was to start dancing again. They started taking both square and round dance lessons and again fell in love with dancing. They started cueing and teaching a beginner class in 1997. Now they teach beginner through the phase 6 level.

They are currently Chairmen of the Round Dance Council of Indiana, Inc (RDCI). They have been the Chairmen of IRDC Fall Workshop (a Phase IV, V & VI level weekend). They host quarterly all day round dances named INDYOH (Indiana & Ohio) at the 4, 5, 6 level with Jim & Marianne Senecal. Also with Jim & Marianne Senecal they co-produce the Spring Romance weekend at Lebanon, IN and were Chairmen of Roundalab Educational Committee for 2001 & 2002. They host several all-phase day long round dances during the year and cue at many square dance functions. They belong to Dixie Round Dance Council, Round Dance Council of Indiana Inc, Buckeye State Round Dance Council, Round-A-Lab & Universal Round Dance Council.

Allen and Carol continue their education by attending various weekends given through out the year. They attend Roundalab Annual Convention, National Square Dance Convention, Round Table weekend, URDC Annual Convention, Round-A-Rama Institute, IRDC Fall Workshop. Attended East Coast Round Dance Leader College in July 2001. They also take weekly lessons with Ballroom Instructor, Bridgett Scott, Midwest Smooth Champion.

They have choreographed the following dances: *Tingling Waltz*, (II), *See The Day* (V Waltz), *Moondance* (V Foxtrot), *Jail House Rock* (IV Single Swing), *A Perfect Year* (VI-Rumba), *Smooth Operator* (VI Cha Cha, *Moondance* (IV-Foxtrot), and *Gee Baby, Ain't I Good To You* (IV Foxtrot).

02-45



Pete & Mary McGee

1333 Kingston Court
Northampton, PA 18067

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e-mail: pandmmcgee@rcn.com

Mary and Pete McGee have been teaching since 1978. Weekly workshop groups include two basic beginner classes and all Phase levels including National Carousels Dub #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 (Universal Round Dance Council), have served as past Board Members for 2 consecutive terms, and have just been re-elected for a 3rd term. They also served on the TAC Committee (Technical Advisory Committee), and were the 1994 and the 2000 Program Chaircouple for the URDC Convention, and served as the Education Chaircouple for the 25th URDC Convention in San Jose last July, and were featured teachers at that Convention also. Another organization they belong to is the Dixie Round Dance Council, and 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, Arizona and Canada.

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, Gone With The Wind, When Forever Has Gone, Eso Beso, Scheherazade, Winds of Tara, Mambo No.8, and Morse Code of Love.*

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

02-46



**John Michaelson
&
Aimee Deiter**

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Van Nuys, CA 91402

(818) 782-2624

jcmichaelson@yahoo.com

John Michaelson retired in 1990 after 34 years in the motion picture industry. Since then he has devoted most of his time to dancing, both as a student and as a teacher. He has taught Country-Western and Ballroom classes as well as Round Dance classes of all levels mostly at the Granada Pavilion in the San Fernando Valley in California. He recently received his 20 year teaching certificate from Round-a-Lab.

Aimee Deiter recently retired from the Pasadena Unified School District. She has trained extensively in Ballet and Ballroom Dancing and has assisted in teaching John's classes for 6 years.



Brent & Judy Moore

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Knoxville, TN 37923

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e-mail: DanceMoore@aol.com

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 until recently Osborne Originals, a dance fashion/costume production business. Judy also has studied graphic design and provides these services to local businesses and charities.

Brent and Judy currently conduct weekly Carousel Club class/dance 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 retired from Lockheed-Martin as a department manager at the Department of Energy's Nuclear Components Plant in Oak Ridge, Tennessee. As noted, Judy has retired from her dance fashion business preferring to be her own best customer.

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 Borrero*, *Romeo & Juliet*, *All I Do*, *If You*, *Four Memories*, *Autumn Romance*, *Erotica*, *Somewhere My Cha*, *First Snowfall*, *When You Love Me*, *Fenestra*, *Falling Into You*, and *Bambino Re*.



Larry & Adrienne Nelson

Dec. – Mar.

Apr. – Nov

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Adrienne and Larry Nelson began round dancing in 1983 and became round dance instructors in 1989. They are the instructors for two round dance clubs and cue for several square dance clubs.

They have been on staff for 8 years (Dec. - Mar.) at Tropic Star Resort in Pharr, TX (McAllen).. They conduct 14 sessions per week, Beginners through Phase VI, and cue 2 square dances a week with Jerry Haag & Joe Saltel.

Their summer home is Iowa where they reside on the family farm near Dysart. They raise corn & soybeans. When they're not farming, they're dancing! They are parents of 4 children. Larry has a son & daughter & 4 grandchildren. Adrienne has 2 daughters.

Each summer, after the crops are planted, they travel to conventions, seminars & clinics. They conduct 2 round dance weeks (phase 3-6) in July-August at Lake of the Ozarks and are on staff in September at Kirkwood Lodge at Lake of the Ozarks. They also serve as clinicians for several festivals each year.

The Nelsons have taught at 9 national conventions as well as state conventions in Iowa, Nebraska, Illinois and Wisconsin. They are members of Roundalab, URDC, Iowa, Minnesota and Dixie Round Dance Councils. They presently serve on the Phase VI Standardization of Classic Cues committee and several Round of the Quarter committees for Roundalab.

Dances that they have choreographed are *Five Foot Two Charleston*, *Rock & Roll Is Here To Stay*, *Adriana Bolero*, *I Love To Dance With You*, *Alacazam*, *The World Is Mine*, *The Rose*, and *There Goes My Everything*.

They receive great satisfaction from teaching and cueing. The smiling faces at the end of a teach, as well as the growth they see in each couple, makes the time spent on this activity very - - rewarding.

02-49



Randy & Marie Preskitt

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Randy and Marie began dancing at a very young age. They started in pre-teen and teen square dance clubs where they competed in the Pacific Northwest Teen Festival. This is where Randy started calling and in 1977 he started professionally calling and cueing for the same teen club he had danced with.

Randy and Marie met in 1978 at a dance festival and have been round dancing together ever since. They taught their first basic round dance lessons in 1981.

Randy and Marie took intermediate round dance lessons 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.

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

To date the Preskitts have choreographed numerous dances including *Laurann*, *Till Somebody Loves You*, *Money Foxtrot*, *I'm in a Dancing Mood* and *Stranger in Paradise*. Randy and Marie have taught dances and clinics at numerous festivals and weekend dances in British Columbia, Saskatchewan, Ontario, Washington, Oregon, California, Missouri, Utah, Colorado and Arizona. This marks the seventh URDC convention they have attended.

Randy is employed by the Boeing Company and Marie works at the Bon Marche. With their full schedule of working and dancing they are most active raising their three children, Leslie 16, Matthew 14 and Phillip 9.



Mark & Pam Prow

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The Prows met in 1982 when Mark invited Pam to his company Christmas Dance. The only problem was that Mark did not know how to dance. In fact, he was barred from participating in his High School's marching band contest, because he could not do the dance steps. Pam agreed to go to Mark's house to teach him some basic waltz and Texas Two-Step figures. Little did she know that she had found one of Mark's hidden talents.

The Prows were married in 1984 and began their first round dance classes in Houston, Texas. When they left Houston they were teaching over 100 couples per week at all levels, and have taught at numerous festivals, weekends, and dance resorts throughout the country.

They relocated to North Carolina in 1991 and took over Carousel Club 73. However, job related relocations to Minnesota in 1995 and to Paris, France in 1998 and Mark's travel schedule removed them from round dancing for over 5 years. Since moving back to North Carolina in 2000, they have restarted teaching both round dancing and social ballroom classes.

The Prows' choreography includes *Music Cubed*, *When Will I*, *Dancing Queen*, *Stuck on You*, *Rainy Cha*, and numerous exhibitions. They attend clinics, dance improvement weeks, and private ballroom lessons as often as time permits. They are members of Roundalab, URDC, DRDC, and the North Carolina Round Dance Association. They served as officers of the Texas Round Dance Teachers Association while residing in Texas. They are currently the editors of the DRDC Newsletter.

Mark's background is engineering. After being laid off in March, he has started up a handyman business doing one of the things he enjoys most - fixing things. Pam has recently started into real estate. They will be relocating back to Houston, Texas later this year to be closer to their families.

Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



Kay & Joy Read

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KAY and **JOY READ** began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They currently sponsor an intermediate/advanced (Carousel #228) round dance club in Houston, TX. Utilizing a "basics" concept in a clinic-type atmosphere, they have

conducted workshops and classes at all phase levels 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 *King's Dancing Center* in Houston, TX.

Past teaching experiences include dance teaches as well as teacher and dancer clinics and educational seminars at National Square & Round Dance, Round-A-Lab, and Universal Round Dance Council conventions. Kay and Joy have been featured instructors at 3 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 15th Anniversary Celebration, and the 2000 Turtle Round Dance Organization's 10th Anniversary Celebration.

✓ Organizational memberships include 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 elected members of the Board of Directors of both RAL & URDC. They have served three years as Director of Education for RAL.

Their **choreography** includes:

Begin To Color Me, Mujer, Colours, Through Your Eyes, Make This Night Eternal, Come Along With Me, Phantom Tango, Oh! Look At Me Now, Angel From Heaven, Shadow Bolero, Night Lights, Exactly Like You Qstp, True True Love, Golden Tango, She's A Lady, In London Town, and Should I Do It.

KAY is a retired Professor and Department Head of the Department of Veterinary Pathobiology where he taught diagnostic pathology for 35 years in the College of Veterinary Medicine at Texas A&M University. **JOY** is a retired professional organist having provided 26 years of service to Texas A&M University special events, commencements and ceremonies and to several area churches. They have 3 children and 2 grandchildren and currently reside in College Station, TX.



Hank & Judy Scherrer

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Hank and Judy started round dancing in September of 1988, cueing in 1990, and teaching in 1991. They conduct classes two times a week from beginner through Phase V. 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, current presidents of the Missouri State Round Dance Association and are the Phase III chairman for Roundalab. They are also members of URDC and DRDC.

They started writing choreography in 1994. Their choreography includes: *Your Feet's Too Big*, *One Love*, and *Tuxedo Junction FT.*

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 and have been featured leaders at other dance weekends.

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



Dwain & Judy Sechrist

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Dwain & Judy Sechrist have been dancing and teaching since 1968. In 1972 they were tested and certified by the Southern California Round Dance Teachers Association. They are currently members of Northern California Round Dance Teachers Association, Arizona State Teachers Association (STAR), Round-A-Lab (RAL), Universal Round Dance Council (URDC), and Dixie Round Dance Council.

They have been members of RAL since 1976. They served on the Standardization Committee and the joint RAL-URDC committee to develop a common "Glossary of Round Dance Terms." They are currently Chaircouple for the Phase V Round of the Quarter selection committee and also serve on the Phase VI committee. They have served numerous times as Clinicians at RAL Conventions. They received their Round-A-Lab Maestro Award in 1997.

Dwain & Judy joined URDC in 1979. They are currently on the Board of Directors and Chaircouple for the Technical Advisory Committee (TAC) with responsibility for the URDC Technical Dance Manual. They have served on the Latin Committee for Cha Cha and Rumba since 1988. They have participated in URDC Conventions as Staff teachers, Program Chaircouple, Program Coordinators and as pre-convention Clinicians.

Throughout the years they have participated in many of the National Square & R/D Conventions as Staff teachers. Their Exhibition Dance Team performed for 5 years at over 20 Conventions, Round Dance Festivals, and other special events in the late '70 and early '80s. They have served eight years as Staff Teachers for the California State Square and Round Dance Convention, seven years as Staff Teachers for the Central Coast Square Affair, and four years as Program Chaircouple and Staff Teachers for the Santa Clara Valley Square Dance Association's Jubilee.

Dwain retired in 1992 after working 32 years for LMSC. Dwain & Judy moved to Arizona in 1993; returned to California in 2001 and now reside in Santa Rosa. While in Arizona they were Presidents of STAR and members of the Southern Arizona Square and Round Dance Association, where they served 5 years as the Round Dance Program Chairmen for the annual Southern Arizona Dance Festival. Their Arizona Carousel Club was #312.

Their ballroom training began in 1982; they were very fortunate to study under Connie Gillon, a Fellow in the ISTD for eight years. Firm believers that they can always increase their knowledge and the quality of their dancing, they continue to take private ballroom coaching from Jenell Maranto and Steven Cullip. They also teach and coach International Ballroom by appointment.

They choreographed their first Round Dance, *Happy Heart* in 1972 (III Two Step - ROM in 48 States). Their recent choreography includes: *A Tender Heart* (VI Waltz), *What Do You Want Of Me?* (V Bolero), *All That Jazz* (V Foxtrot - RAL ROQ), *That's Love* (V Cha), *La Rita* (V Paso Doble), *Chatanooga Cha Cha* (V Cha - RAL ROQ), *Somewhere In Time VI* (VI Waltz), and *Foot Tapper* (V Jive).



Kenji & Nobuko Shibata

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Kenji and Nobuko Shibata have been involved in the square and round dance movement since 1964 and began teaching round dancing in 1968 in Tokyo, Japan. In 1976, they attended their first National Square Dance Convention in Anaheim, C~ where they were exposed to advanced level round dancing. This so excited them they were inspired to improve their dancing ability to that level. Since then they have taken professional dance instruction for ballroom and Latin dances; in 1993, Kenji passed the exam of professional ballroom and Latin dance teachers and taught at a dance studio in Tokyo for two years. When Kenji retired from the DuPont Company in Japan in 1995, he and Nobuko moved to California where they continue to share the pleasure of round dancing with their American friends. In 2000, they were the URDC Golden Torch Award recipients in honor of their outstanding contributions to the round dance movement. They currently conduct an advanced class in Los Gatos, CA.

Chore;ography and styling clinics are the Shibata's two loves. They have choreographed fifty round dances covering all rhythms, including such dances as: *When I'm 64, Wheels Cha Cha, Rumba Calienta, One, Love Is My Life, Dancez Merengue, Salsa Cafe, Liebestraum No.3, Beyond, Adeline, Be My Lover, Que Sera Sera, Tonight, What A Wonderful World*, and the more recent *Aoba-jyo Castle*.

02-55



Tim & Debby Vogt

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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 18 years. They have been the URDC Membership Chaircouple since 1994 and have served on the URDC Board of Directors since 1995.

Their first choreography, *Steppin' Out Quickstep*, was presented as a standby teach at URDC's 2001 San Jose Convention.



CURT & TAMMY WORLOCK

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Curt started round dancing at the age of 13 and began teaching at 18. Tammy & Curt first met when she attended one of his beginner classes. They have now made round dancing their career, and have been full-time for the past 12 years. Currently, they are members of Roundalab, where they serve on the committee for selection of Phase VI Rounds of the Quarter, and recently received their 20-year teaching certificate. They are also members of URDC, DRDC, and leaders of National Carousel Club #32.

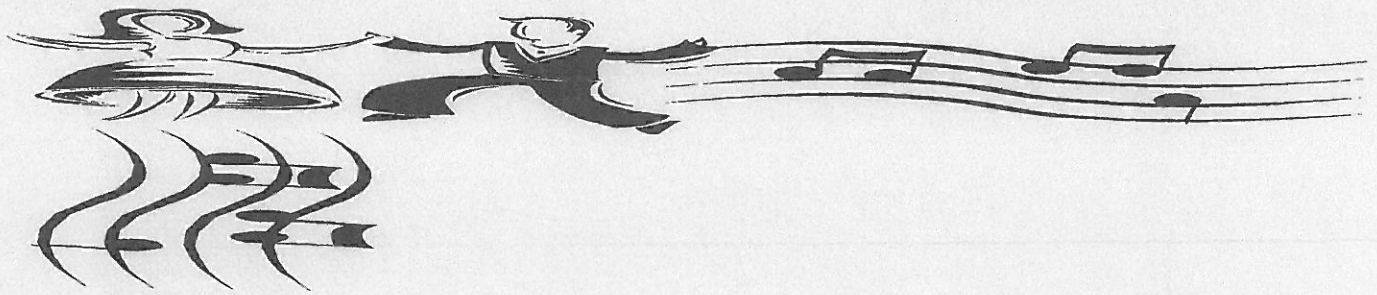
Their past choreography consists of *Starlight Waltz, Wish Upon A Star, Titanic, Patricia Cha, Boogie With Me, Heavenly Waltz, Ideas, Shall We Quickstep, Wounded Heart, Sway, I Love You, Iko Iko, Hola Chica* and their latest effort *Where Or When*. *Sugar Sugar* has become a Roundalab Classic. They have been on staff at numerous weekends around the US, Canada, Germany, and Japan. They currently conduct 5 classes, under the name "Stardusters", from Phase IV-VI, plus private lessons while working around their weekend schedules. They are continuing their own education by taking weekly lessons with their International Ballroom Coach Alan Tuggey from England.

Besides cueing and teaching they love to dance, of course, but a higher priority are family outings with their two daughters, Mandi Christine - 16 and Kasandra Marie - 10. Tammy says their favorite place to go together is still (Big Surprise) Disney World!

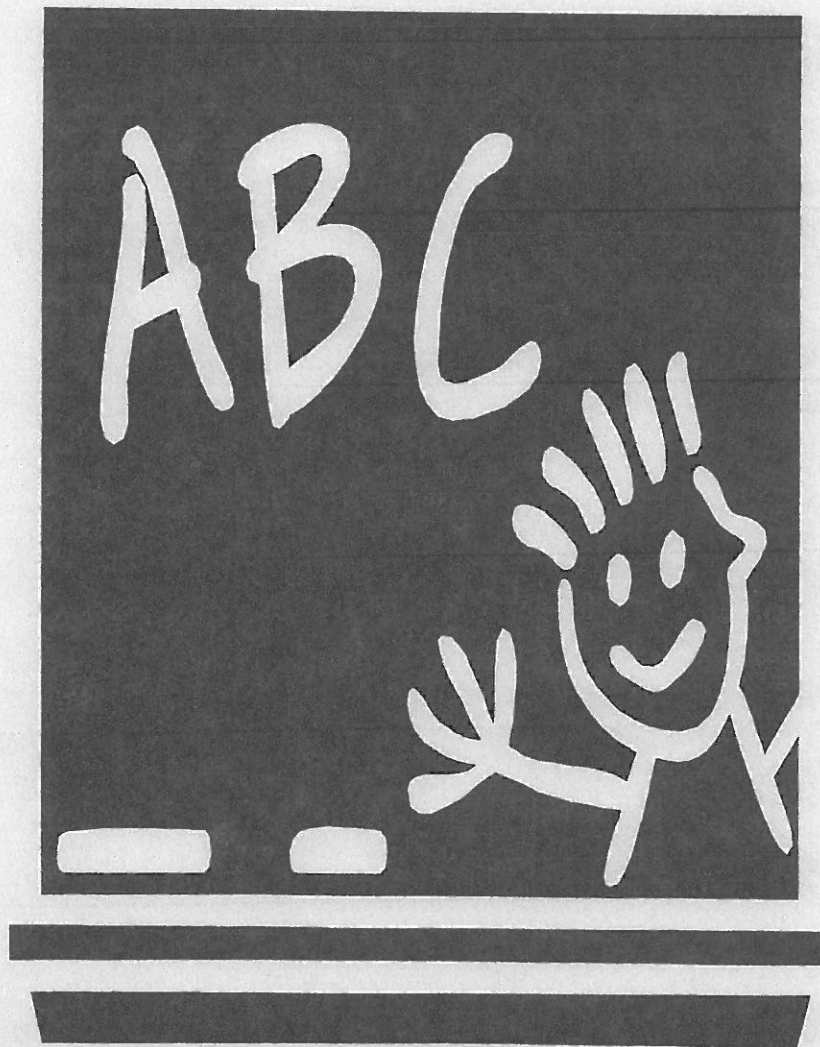
Five years ago, with the help of several local round dance couples, they opened their own beautiful dance hall called the "Stardust Dance Center", which features a 5,500 square foot floating hardwood floor. It's primary use, of course is for Round Dancing, where they feature many weekends with today's top leaders.

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

02-57



CLINIC NOTES



BOLERO

"The Other Rumba"

Jack & Judy DeChenne

Many consider the modern Bolero to be one of the most beautiful, graceful and romantic dances ever created. The original Spanish Bolero was invented by Sebastian Cerézo in about 1780 who used the Spanish folk Boléro as a base for his French ballet. It was then popularized in the 1930's at the same time that one of the most famous examples Bolero music was written by French composer Marice Ravel the "Bolero" in 1928 which was danced by Bronislava Nijinska. In Round Dancing we use many of the names and movements from this modern Bolero but have "normalized" others to be more in line with other Latin rhythm movements used in Round Dancing. The current Bolero's done in our hobby started from three dances that were released at approximately the same time in 1996 by three different major choreographers. It is a unique amalgamation of Mambo (in it's basic pattern footwork), Rumba (in its arm styling, and flowing movement), lots of CBMP like Tango, Waltz (having rise & fall) and finally it is like a smooth dance in that we dance it in a closed dance position in body contact. In addition, unlike other Latin rhythms in round dancing, there is almost no Cuban motion used except for spealized movements like hip rocks. The Bolero in Round Dancing uses a strong rising action in the first half measure followed by a quick return to the starting level for the rocking steps. We hope to help you get a general feeling of how the movements in Bolero work together to make a very sensuous and powerful dancing experience.

Some of the standard figures we will use in our seminar:

BASIC: Starting in the Bolero closed position with men's left and ladies right feet free and a lowered or starting level the movement consists of a placing the free foot to the side for the men and to the side and slightly forward for the ladies. The body is moved over the foot and then both rise to make this become a slow timing action. Placing the men's right foot slightly back and the ladies slightly forward to take weight and lower back to the starting height in a quick timing. Forward step for the men and back for the ladies for the second quick. This is a strong step with lots of modern feeling. We feel this should be a heel/flat for the man in the first measure and the same for the ladies in the second measure. In the second measure the men and ladies reverse footwork.

FWD BREAK: Similar to the second measure of the BASIC the movement starts in either closed position or left open facing with men's right and ladies left feet free in the starting lowered level. The movement consists of a placing men's right foot to the side and forward and to the side for the ladies. The body is moved over the foot and then both rise to make this become a slow timing action. A lowering action before the men do a forward checking action allows a stronger traveling action then in a basic and helps develop the characteristic breaking apart action of the upper bodies in first quick. The ladies are lead into a strong back action. Men recover back and ladies recover fwd in the second quick.

CROSS BODY (or Whip): This action normally starts in the Bolero closed position or open facing with men's left and ladies right feet free and in a lowered or starting level. During the slow action men place the left foot back and side and move the body over the foot then rise while turning $1/8$ to $1/4$ left face. Ladies following the men's body place the right foot side and forward moving body over foot then rise. Men placing right foot slightly back in a slipping action and lower to the starting level in a quick with strong left face turn. Ladies taking a second forward step with a strong lowering to turn left face to face men. Forward step for the men and back for the ladies for the second quick. This is again a strong step with lots of modern feeling.

HALF MOON: The movement starts facing the partner with right hands joined and men's right and ladies left feet free. We are again starting in the lowered level as with the previous bolero moves. Starting with the slow action men place the right foot to the side and slightly forward and move the body over the foot then rise while turning $1/4$ right face, Ladies place the left foot side to then move the body over the foot. She then rises while turning $1/4$ left face to a left shadow position. Men and ladies both place the free foot forward and lower back to the starting level in a quick. The second quick is a strong back step for both with the men turning $1/4$ left face and bringing the joined right hands thru. The ladies following the men's lead will turn $1/4$ right face on her strong back step to end facing the partner. In the slow to start the second measure the men place the left foot back and side and then moving the body over the foot turning the body left face $1/8$. During this slow the ladies place the right foot side and fwd and then move the body over the foot to then rise with a slight right face turn. Men then place the right foot slightly back in a slipping action and lower to the starting level in a quick with a $3/8$ left face turn. In this quick for the ladies she takes a forward step with a strong lowering to turn left face to face men. The last quick is a strong forward step for the men and back for the ladies remembering the modern feeling of this step.

UNDERARM TURN (or Alemana): Starting in either open facing or closed position with men's left and ladies right feet free and a lowered or starting level the men place the left foot to the side and move the body over the foot to rise and complete the slow. The ladies place their right side and slightly forward taking the body over the foot and rise. In the first quick men place the right foot back leading the ladies to cross in front and then as both lower the men lead the ladies to turn right face $5/8$ under joined lead hands. Men step forward left in the second quick while ladies step forward right and turn right face $3/8$ to face the men.

TURNING BASIC: As the name implies this move uses the action above as the basic footwork. The turning action starts with the first slow. As the men place the free foot to the side and move the body over the foot he uses a right face body rotation as he rises. When he places the right foot back he turns strongly left face using strong contra body action and lowers. The ladies step fwd left following the men's rotation and lower. Forward step for the men and back for the ladies for the second quick to complete the $1/4$ to $1/2$ turn. The second measure is the same as the normal basic.

OPEN BREAK: Starts in either closed position or left open facing with men's right and ladies left feet free in the starting lowered level. This movement consists of a placing men's right foot to the side and forward and to the side for the ladies. The body is moved over the foot and then both rise to make this become a slow timing action. The men place the left back and the ladies place the right back and both lower in the first quick. Men and ladies then step fwd in second quick.

RIGHT PASS: This movement starts with men placing the left foot forward and side leading the ladies past men's right side as men move the body over the foot and rising in the first slow with about 1/4 right face body rotation. The ladies place the right foot forward and side to move the body over the foot with slight right face rotation. Men place the right foot back and lower completing the 1/2 rotation. Ladies place the left fwd and turn left face under joined lead hands 1/2 turn as she lowers. The second quick has men stepping forward left as ladies step back right.

LEFT PASS: As another passing action this movement starts with men placing the left foot forward and side leading the ladies to men's left side as men move the body over the foot and rising in the first slow with about 1/8 right face body rotation. The ladies place the right foot forward and side to move the body over the foot with strong right face rotation. Men place the right foot back and lower turning about 5/8 left face rotation. Ladies place the left fwd and turn left face as she lowers. The second quick has men stepping forward left as ladies step back right.

NEW YORKER: One of the movements used in bolero with a "normalized" round dancing name. It may be started with either feet free and from almost any position. The move starts with both placing the foot to the side and slightly forward for the person with the right feet free. The body is moved over the foot and both rise with a 1/4 turn to the direction of the side step. The free foot is placed forward and both lower during the first quick. Both then step back strongly with a 1/4 turn to face the partner.

ADIA to ADIA LINE WITH HIP RKS: A movement that again uses a "normalized" name this is also a movement that takes one and one half measures to complete. Because of this the second measure is normally completed by another action such as hip rocks or switch lunges. Again this movement may be started with either feet free and from almost any position. The move starts with both placing the foot to the side and slightly forward for the person with the right feet free. The body is moved over the foot and both rise with a 1/4 turn to the direction of the side step to complete the first slow. The free foot is placed forward and both lower while turning back to face for the first quick. Continuing the turning action into the second quick both stepping side and back in the original travel direction. The slow of the second measure has both placing the free foot back and side to an adia position. The body is moved over the foot and the rise to complete the "Adia" movement. In this seminar we will complete the measure with a hip rocking action in two quicks. These are both done in the lowered level.

Viennese Waltz- Why Is Phase III So Difficult?

Bill & Carol Goss

Round dancing is one of the few dance activities that embraces such a variety of dance styles and rhythms. There are few dancers in the world that would say that they can dance the number of rhythms, and know the number of steps and variations that round dancers know. Admittedly, some rhythms are a very hard sell. Samba, for instance, has found little affection in the hearts of many round dancers. However, of all of the rhythms that we have embraced, until very recently, the Viennese Waltz has been one of the least accepted. The irony is that much of what is offered in Viennese Waltz would be classified as phase III or IV material in other rhythms.

Vines, twirls, left turns, right turns, pivots, and canters should not send shivers of horror down the spines of round dancers who are accomplishing double reverse split rondes, telespins, and throwaway oversways with relative ease and great enjoyment. Why then, do we quake at the sound of the beautiful Bavarian strains?

First of all, the seventies, eighties, and part of the nineties were a time of trying to get the international style entrenched in phase IV-VI round dancing, and many worked hard to do so. For awhile, the thought of dancing waltzes with twinkles and twirls was unacceptable for the higher level dancers, because in International style dancing, the partnership never separates. This style of dancing has become a mainstay of higher level round dancing, so we have begun to venture into American style waltzes and foxtrots with some success. American style rhythms such as bolero and mambo and night club dances such as west coast swing and slow two-step have shown great promise as well. What goes around comes around. We are now dancing twinkles and twirls again.

Viennese Waltz was not much of an option to Round Dancers when we were set on being strictly International dancers, as there are very few figures in the International syllabus. Dancers are allowed to do reverse and natural turns, closed changes forward and backward, and reverse and natural fleckerels. These figures, a round dance do not make. With the return to American style, the storehouse of acceptable figures is bursting at the seams and as stated earlier the level of the dance steps do not have to be difficult. Why do we continue to shy away from this beautiful rhythm?

The first, of course, is its speed. International ballroom Viennese Waltz music is usually metered at 60 beats per minute. This is just way too fast for dancers to dance and cuers to cue. However, the advent of some very nice slower music has made some choreographers venture into these unknown waters. Although Viennese Waltz does have to have a certain speed to keep its character, round dancers are perfectly able to enjoy this rhythm at slower than competition speeds.

The second obstacle is the open work that must be done if we are to venture outside the realm of the International style. Regardless of the steps, cue words are much better understood and led when the partnership is in full contact. Round dancers generally have poor connections with their partners when in open position, though in the traditional

Latin rhythms of Cha-Cha and Rumba, those connections are improving dramatically. If we are to enjoy all of the American style offerings, we need to develop the ability to communicate with our partners in open position. Though more difficult than in closed, because of fewer points of contacts, it is not impossible. One of the main features of this clinic will be trying to improve connections in open position.

If we use the 1,2,3 timing exclusively for Viennese Waltz, it is easier on the dancers in terms of keeping the beat, but exhausting by the end of two minutes. So, there are two timings that are mixed into American style Viennese Waltz, the standard timing just mentioned and the canter time of 1,-,3. Many figures are danced with both of those timings, so learning how to distinguish them both through cueing and leading is another challenge that round dancers must face. However, this challenge should not be daunting, as round dancers are wonderful at hearing music and changing the rhythm structure to which they are dancing.

Finally, whether or not the music is slowed, the connections between partners are improved, and the canter timing is mastered, there is still the challenge of reacting to cues of rolls, twirls, and vines with the technique that allows one to do so quickly, efficiently, and without exhausting oneself. We hope that Viennese Waltz will not find itself in the same boat as the samba, and that with some work on the technique and an understanding of the construction of the dance, it will become a welcome addition to the ever expanding repertoire of the very talented round dance community. We hope in the short clinic that we will present, that you will become a convert and appreciate the beauty, simplicity, and sophistication of the Viennese Waltz.

FOXTROT WEAVES-EXPANDING THE BASICS

Presented by

Kay & Joy Read

All **foxtrot weaves** share the same "**basic weave**" pattern, steps, and technique. However, differences in the entry or exit as well as expanding or interrupting the pattern accounts for the degree of difficulty in executing each of the weaves. The purpose of this clinic will be to provide an understanding of the "**basic weave**" pattern common to all foxtrot weaves, thereby simplifying some of the more advanced weave patterns. Execution technique of the "basic pattern" will be reviewed and a few **advanced weave entries, exits, and patterns** will be introduced. An opportunity to dance/execute to cued music will be provided.

FOXTROT WEAVE BASICS

1. The Foxtrot basic weave pattern consists of 6 quick steps.
2. Usually have 1 slow entry step (May occasionally be 2 quick steps).
3. Entry plus basic weave pattern usually utilizes 2 measures (8 beats) of music.
4. First quick step passes through Closed Position (CP).
5. Weaves end in Feathered (BJO man outside partner) Position.
6. Weave Ending (last 4 steps of the weave) utilizes 1 measure (4 beats) of music.
7. Weave moves from CP to Lady outside partner to CP to Man outside partner.
8. Basic weave pattern may be extended by adding 2 or 4 quick steps while Lady is outside partner.
9. Basic weave pattern may be interrupted (usually between the 2nd & 3rd quick steps) using such actions as a slow (4 beats of music) lock step with sway change.

Examples of **Entries** to the basic weave pattern:

- 1) Promenade step
- 2) Checking step (CP or SCAR)
- 3) Natural (Right) Turning step
- 4) Right Lunge step
- 5) Pivot step

- 6) **Zig Zag** steps (2 quick steps)
- 7) **Cross Swivel** step
- 8) **Reverse** (Left) Turning step
- 9) **Heel Pull** (2 quick steps)

Examples of **Exits/Endings** to the basic weave pattern:

- 1) Throwaway
- 2) Hinge
- 3) Lock

Foxtrot Weave Patterns:

Promenade Weave;;
Natural Weave;;
Check (CP or SCAR) & Weave;;
Zig Zag 2 or Heel Pull (SCAR) & Weave;;
Cross Swivel (SCAR) & Weave;;
Right Lunge & Weave;;
Weave Extended by 4;;;
Interrupted Continuous Natural Hover Cross;;;
Continuous Natural Hover Cross Extended by 2;;;
Weave with Throwaway End;;
Weave with Hinge End;;
Weave with Lock End;;
Weave Interrupted with Lock & Sway Change;;;
Same Foot Lunge to Weave Extended by 2;;;

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HEEL TURNS

(SUBMITTED BY CURT & TAMMY WORLOCK)

In the Imperial Society of Teachers of Dancing book called The Ballroom Technique, a heel turn is described as "A turn that is first commenced on the ball of the stepping foot and then continued on the heel, the closing foot being kept parallel throughout. The weight is transferred on to the foot that has closed as the turn is completed". Having stated that, the big question that remains is: How do we accomplish this? It is one of the most difficult techniques in all of dancing and one that the lady must do much more often than the man, especially in Foxtrot.

First we must understand that early rise from the man is what ultimately leads a heel turn. His initial step in the measure is shortened to a degree by using slightly less lowering and driving action to assist the lady in quickly bringing her feet together with straight legs. In effect, we could say that the man's steps are more compact when leading a heel turn figure as compared to one that does not have a heel turn, because of the technique involved to create a good heel turn. Some of the more common misunderstandings about a heel turn that we must learn are what we are going to call our 5 rules of heel turns. If we can only handle or understand one at a time, so be it, as long as we continue to put in to practice and eventually master all five to make ourselves better dancers.

1. There is no such thing as a HEELS turn.

A heel turn is done only on the foot that he or she steps back with when commencing a figure. Left turning figures should be executed on the right heel and right turning figures will be done on the left heel.

2. We do not close our feet to change weight immediately.

If we did, we would break rule #1 and dance a heel turn on the second step or the wrong foot. Also, taking weight right away hinders your partner's ability to swing through you, as it makes you a brick wall rather than a revolving door which is what you want to be.

3. A toe spin can truly never take the place of a good heel turn.

As commented in rule #1, the turn is made on the heel of the initial back step followed quickly by rise to the toes to change weight as the turn is finished. Most of us have anywhere from 4 to 6 inches between the heel and ball of our foot. Some more, some less, but this distance can cause partner separation. We could go as far as saying that there is a fraction of progression to a heel turn, and we will demonstrate and illustrate this for you in our clinic. Bottom Line: Get rid of toe turns if you are able.

4. Leaning back will NOT help a heel turn.

If anything, keep forward poise and hips up to partner. In fact, leaning back will only hinder the heel turn and cause the toes to have that "point to the ceiling look", and of course will only make yourself unbalanced as well as pull your partner forward. The balls of the feet should skim the floor as you do your heel turn while the feet turn as one as if you had Velcro on your insteps.

5. The woman (or man) does not do the heel turn by herself (or himself).

Heel turns should be caused by your partner swinging through you, literally turning your hips with his or her own. This will enable you to maintain that perfect contact as you trade places with your partner and avoid the "belly rub" or becoming disconnected from partner. We will show you how to do this and ask you to keep these two points in mind: 1. DO NOT TURN THE FOOT ON STEP ONE! and 2. Whoever is dancing forward, or the person who is not actually doing the heel turn, should think TWO (2) FORWARD STEPS when doing any heel turn figure.

If we can learn these 5 rules of heel turns, we will be in good shape to comprehend the techniques involved to accomplish these rules, and hopefully we will all make it our goal as we strive to become better dancers through education. In our humble opinion, you have all found the best form of dancing on the planet. You will only enjoy it more and more as you learn and become more accomplished dancers. Just keep in mind results are not overnight and "nothing good comes easy". At the same time we cannot say we are too old to learn anymore, or that we have done it this way for so long, we cannot change it. Don't quit! Remember, we don't quit dancing because we grow old, but rather we grow old because we quit dancing. Keep smiling and have fun!

Paso Doble Clinic Notes
Bill & Carol Goss

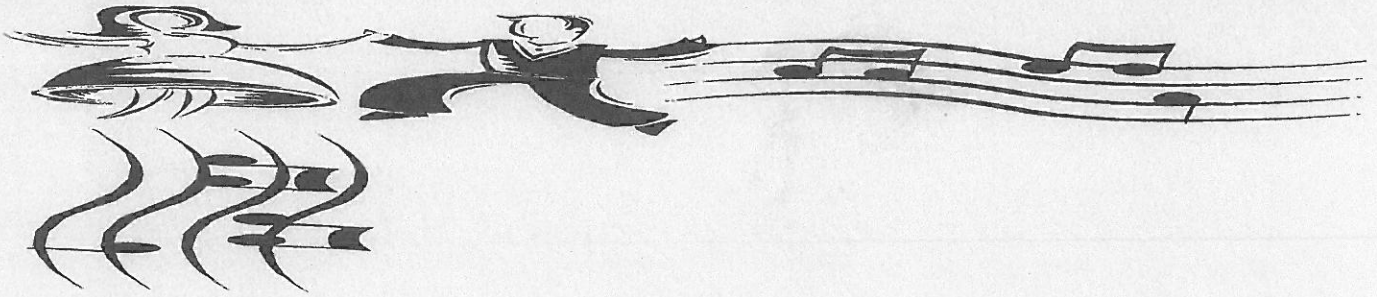
Paso Doble is the dance of the Spanish matador, cued with a mixture of English and French terms that are short to say, but sometimes very long to dance. There are figures that have one or two word cue terms, but can take anywhere from 16-32 beats to complete. One of the problems that Paso Doble poses to the Round Dancer is the number of words that are in a foreign language, that describe such long and sometimes complex steps. The tradeoff is that the technique of the Paso Doble is the simplest of all the Latin rhythms. True to the origin of the music, French marching music, the technique applies neither the sophisticated ball flats of the Rumba and Cha- Cha, nor the bounce of the Samba. Much of Paso Doble is done with a marching step, stabbing the ball of the foot into the floor with little rise or fall. Although there are syncopations and lines, the beat of the music is so strong and the highlights so obvious, that the music almost tells you where to do these variations to the standard marching rhythm.

The use of associative learning is extremely important when teaching Paso Doble, as the steps are so long and sophisticated, that a simple cue like chasse cape or coup de pique can not say enough to the inexperienced Paso Doble dancer. When teaching these steps, more cue words are helpful for some time before dancers become truly comfortable with the terminology. Therefore, words like appel, forward, open natural, outside spin and quick chasse speak to the dancer in a way that chasse cape cannot. That does not mean that the terminology should be abandoned. On the contrary, it should be constantly reinforced and eventually dancers will be reacting to the term chasse cape the same way that they do to open telemark or double reverse spin.

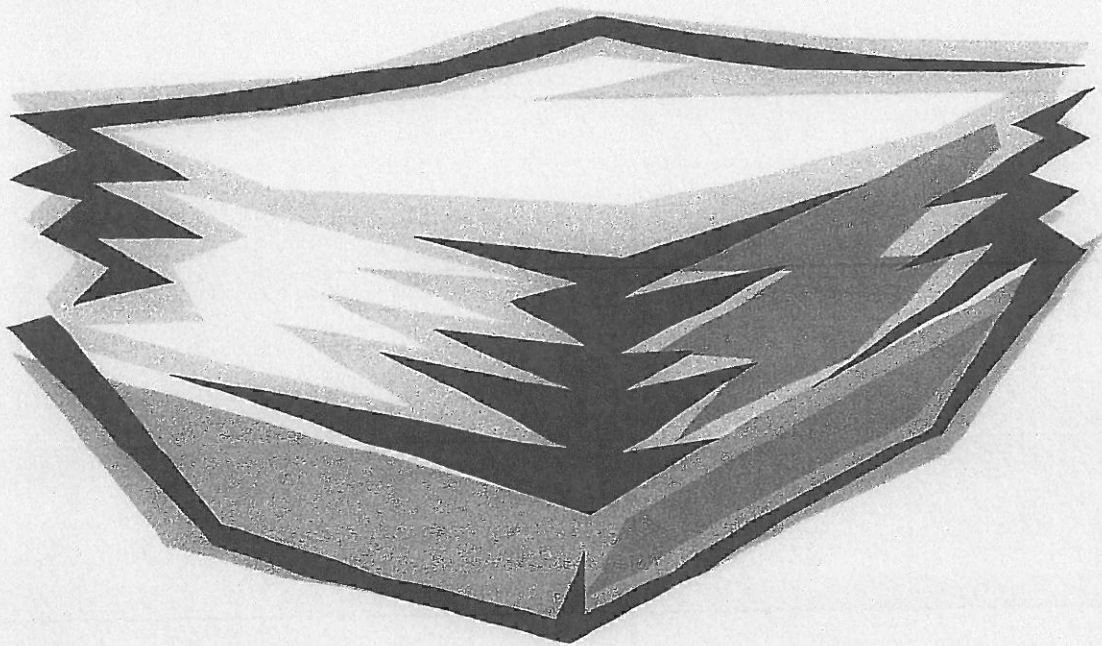
The character of the dance, especially for the woman, has expanded over the years. Originally, the man was the matador and the woman was the cape. Figures such as huit, sixteen, and chasse cape exemplify this dichotomy of the roles of the male and female dancer in the Paso Doble. It is clear what the role of each dancer is in these figures, as the man is often stationary or on the inside of a turn, while the woman moves back and forth across the man or moves on the outside of a turn like the fluttering cape. The way that figures like the separation and the syncopated separation have been danced has varied over the years, with the woman acting as the traditional cape, or the bull. The separation can have the appearance of the challenging matador and the charging bull, rather than the matador moving his cape outward and inward. Recently, the woman has taken on the role of a second matador in many variations in the Paso Doble. Watching competitions today, the woman and man are often dancing side by side with identical footwork, showing equal strength and movement as the matador, leaping, spinning and moving strongly across the floor from one side to the other. In addition to this trend, the use of Spanish Flamenco dancing, rapid footwork without much progression has become more and more popular so that terms like Flamenco taps can take on all kinds of configurations these days.

In summary, the man continues to take the role of matador with the occasional lapse into Flamenco dancing, while the woman can take on the identity of the cape, the bull, a second matador, or Flamenco dancer. The excitement of the dance has been enhanced by allowing the woman to take on these multiple roles, and in the clinic teach, we hope to show the technique of the standard Paso Doble dancing roles, introduce some ideas about the expanding role of the woman in Paso Doble, and use associative learning to demystify some of the lengthy steps that make Paso Doble a much greater challenge than it really needs to be. The hope is that through the work done in this clinic-teach that the Paso Doble will become a dance to be enthusiastically awaited, rather than dreaded. Paso Doble music is far too exciting to allow it to disappear from the repertoire of Round Dancers, and we hope that after learning El Conquistador, you will find it as invigorating and fun to dance as we do.

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CUE SHEETS



CUE SHEETS

DANCE	CHOREOGRAPHER	RHYTHM	PHASE
<i>All Kinds of Everything</i>	Debby & Tim Vogt	Waltz	VI
<i>All the Things You Are</i>	Brent & Judy Moore	Foxtrot	VI
<i>The Breeze and I</i>	Jack & Judy DeChenne	Bolero	VI
<i>Can You Feel The Love Tonight</i>	Mary & Pete McGee	Rumba	V
<i>Chicago</i>	Irv & Betty Easterday	Jive	V
<i>Crying</i>	Dwain & Judy Sechrist	Rumba	V
<i>Ecstasy</i>	Kay & Joy Read	Tango	VI
<i>El Amor Cha</i>	MaryAnn Callahan	Cha Cha	IV
<i>El Conquistador</i>	Bill & Carol Goss	Paso Doble	VI
<i>For Those Who Think Young</i>	Randy & Marie Preskitt	Waltz	VI
<i>Foxy Jones</i>	Mark & Pam Prow	Foxtrot	V
<i>Hallelujah</i>	Kenji & Nobuko Shibata	West Coast Swing	VI
<i>Let There Be</i>	George & Pam Hurd	Foxtrot	IV
<i>Mia</i>	Chris & Terri Cantrell	Rumba	VI
<i>Movin' On Up Cha</i>	Judy & Hank Scherrer	Cha Cha	V
<i>My Hawaii</i>	Curt & Tammy Worlock	Slow Two Step	VI
<i>Salsa Cubana</i>	Dick & Karen Fisher	Salsa	U
<i>Sorry Jive</i>	Jim & Bonnie Bahr	Jive	VI
<i>Summer Wind</i>	John Michaelson & Aimee Deiter	Foxtrot	VI
<i>Tango Tornado</i>	Steve & Irene Bradt	Tango	V
<i>There Goes My Everything</i>	Larry & Adrienne Nelson	Waltz	IV

ALL KINDS OF EVERYTHING

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702) 360-9218
 Email: dntvogt@earthlink.net
 Record: Contact Choreographer
 Rhythm/Phase: Soft 6 [Ronde & Slip, Running Spin, Spin & Twist] [Unphased: Runaround, Open Change]
 Sequence: Intro A Bridge B Bridge C A Bridge C [Variation] B Ending Released: July 2002

INTRO**1-4 WAIT;; TOG TCH; BK & CHASSE BJO;**

- 1-2 LOP fcg ptr & DRW;;
 12- 3 Fwd L (Fwd R) to CP fcg RDW, tch R, hold;
 12&3 4 Bk R slight LF trn, sd L/cl R, sd & fwd L to BJO fcg DW;

PART A**1-8 MANUV; RUNNING SPIN; OUTSD CHG SCP; OP NAT; BK TRNG WHISK; QK WING HOLD; OP TELE; FWD HOVER TO BJO;**

- 1 Fwd R outsd ptr trng RF, cont trn to fc RLOD & ptr sd L, cl R fc RLOD;
 1&23 2 Bk L pvtg 1/2 RF/fwd R cont trn, sd L, bk R to CBJO fc RDW;
 3 Bk L, bk R trng LF, sd & fwd L to SCP fcg DW (Fwd R, fwd L trn LF, sd & fwd R to SCP fcg DW);
 4 Trn RF fwd R, sd L, bk R to BJO fcg DRC (Fwd L, sd R, fwd L to BJO);
 5 Bk L trng RF, sd R cont RF trn, XLIB of R to SCP DC (Fwd R trng RF, sd L cont RF trn, XRIB of L to SCP);
 1&2- 6 Fwd R/draw L to R, tch L to R trng upper body LF, hold (Fwd L trng LF/fwd R arnd M trng LF, fwd L to SCAR, hold);
 7 Fwd L commence LF trn, sd R cont trn, sd & fwd L to SCP fcg LOD (Bk R commencing LF trn bring L to R, LF heel trn on R changing wt to L, sd & fwd R to SCP fcg LOD);
 8 Fwd R, fwd L with rise, rec bk R to BJO fcg LOD (Fwd L, fwd & sd R with LF trn, rec fwd L to BJO);

9-16 OUTSD SWIVELS;; BK & RT CHASSE; CONTRA CHK; HOLD,,REC; SPIN & TWIST;; BOX FIN;

- 1- 9 Bk L, XRIB of L with no wt, hold (Fwd R, swivel RF on R to SCP, hold);
 1- 10 Fwd R, hold, hold (Fwd L, swivel LF on L to BJO, hold);
 12&3 11 Bk L trng RF, sd R/cl L, sd R to fc RDW;
 1- 12 Commence upper body trn to L w/R sd lead chk fwd L, hold, hold;
 -3 13 Hold, hold, rec R in CP fc RDW;
 14 Bk L LOD pvtg LF, fwd R cont trn, sd L (cl R);
 (1&23) 15 XRIB of L/unwind RF changing wt to R, cont RF trn, sd & bk L to CP fc DW (Fwd L/R arnd M, fwd L trng RF, fwd R between M's feet);
 16 Bk R trng LF, sd L, cl R to CP fc DC;

BRIDGE**1-2 DBL REV SPIN; 2X;**

- 12- 1 Fwd L commence LF trn, sd R cont turn, spin LF on ball of R (Bk R commence LF trn, close L to R [heel turn]/sd & bk R cont LF trn, XLIF of R);
 (12&3) 2 Repeat Measure 1 to end CP fcg DW;

PART B**1-8 CHG OF DIR; TRN L & RT CHASSE; OP IMP; SLO SD LK; MINI TELESPIIN;; BK HOVER TELE; SYNCO VINE SCP;**

- 1 Fwd L DW, fwd R trng LF, draw L to R;
 12&3 2 Fwd L DC, trng LF fwd R/cl L, sd R to BJO fcg DRC;
 3 Trng RF bk L, cl R [heel trn] cont RF trn, fwd L in SCP fc DC (Trng RF fwd R pvtg 1/2 RF, sd & fwd L cont trn arnd M brush R to L, fwd R to SCP fc DC);
 4 Thru R, sd & fwd L to CP, XRIB of L trng slightly LF to CP fcg DC (Thru L trng LF, sd & bk R to CP, XLIF of R);
 12- 5 Fwd L trng LF, sd R 3/8 trn, bk & sd L no wt keeping L sd to W (Bk R trng LF, cl L to R [heel trn] trng 1/2 LF, fwd R keeping R sd to M);
 (123) 6 Commence spin/fwd L, cont LF spin cl R to L CP/DRC, hold (Fwd L trng LF/fwd R to CP head L spinning LF, cont spin cl L, hold);
 -&2- 7 Trng RF bk L, cont trn sd & fwd R hovering, fwd L to SCP (Trng RF fwd R between M's feet, sd & fwd L cont trn hovering, fwd R to SCP);
 (1&2-) 8 Thru R, sd L/XRIB of L, sd & fwd L to SCP (Thru L, sd R/XLIB of R, sd & fwd R to SCP);

**9-16 FWD SHE SWIVEL TO BJO; OUTSD SWIVEL; SCP CHASSE; THRU TO PROM SWAY;
OVERSWAY; RONDE & SLIP; VIENNESE TRNS;;**

- 1-- 9 Thru R SCP, hold, hold (Thru L SCP, swivel LF to BJO, hold);
1-- 10 Bk L, XRIF of L with no wt, hold (Fwd R, swivel RF on R to SCP, hold);
12&3 11 Thru R, sd & fwd L/cl R sd & fwd L to SCP;
12-- 12 Thru LOD R, sd & fwd L R sd stretch, hold;
13 Slo LF body trn L sd stretch look at W (W look well L),,
14 Rec bk R to SCP ronde L CCW & XLIB of R no wt, bk L trng LF, slip bk R small stp to CP fcg DC (Rec bk L to SCP
ronde R CCW & XRIB of L no wt, bk R start LF trn, fwd L to CP);
15 Fwd L trng LF, sd R cont LF trn, XLIF of R to fc RLOD (Cl R to L);
16 Bk R trng LF, sd L cont trn, cl R to L fc LOD (XLIF of R);

PART C**1-8 HOVER TELE; NAT HOVER X;; DRAG HEST; OUTSD SPIN; RT TRNG LK; SLO SD LK; OPEN
CHANGE;**

- 1 Fwd L, sd & fwd R hovering with RF body trn, fwd L to SCP DW (fwd R to SCP DW);
2 Comm RF upper body trn fwd R DW trn RF, sd L w/L sd stretch trn RF 1/4, cont RF trn 1/2 sd R to fc DC (W fwd L,
fwd R trn RF, Cont RF trn 1/4 sd L);
12&3 3 With R sd stretch fwd L in SCAR, recov R with L sd lead/sd L, with L sd stretch XRIF to BJO;
12- 4 Fwd L beginning LF trn, sd R cont LF trn, draw L to R BJO/DRC;
5 Trn body RF toe in bk L small stp, fwd R cont trn outsd ptr, sd & bk L to CP DRC (Trn body RF fwd R outsd ptr, cl L
to R cont trn, fwd R CP);
1&23 6 Bk R DW w/R sd lead commence to trn R/XLif of R fc COH, cont R trn sd & fwd R between W's ft, fwd L to SCP
(Fwd L w/L sd lead commence to trn R/XRib of L, fwd & sd L cont trng R, fwd R to SCP);
7 Thru R, sd & fwd L to CP, XRIB of L (Thru L trng LF, sd & bk R to CP, XLIF of R);
8 Fwd L, sd & fwd R, fwd L outsd ptr to BJO;

PART C VARIATION**1-9 HOVER TELE; NAT HOVER X;; DRAG HEST; OUTSD SPIN; RT TRNG LK; IN & OUT RUNS;; SLO
SD LK;**

- 1-6 Repeat measures 1-6 of Part C;,,,,;
7 Fwd R starting RF trn, sd & bk L DW to CP, bk R to BJO RLOD (Fwd L, fwd R CP RLOD, fwd L outsd ptr BJO);
8 Bk L trng RF, sd & fwd R between W's ft contg RF trn, fwd L to SCP (Fwd R starting RF trn, fwd and sd L contg trn,
fwd R to SCP);
9 Thru R, sd & fwd L to CP, XRIB of L trng slightly LF (Thru L trng LF, sd & bk R to CP, XLIF of R);

ENDING**1-9 TRN L & RT CHASSE; OP IMP; SYNCO VINE; OP NAT; RUNAROUND TO FC RLOD;; OP IMP;
THRU & 2 SD CLS TO PROM SWAY & OVERSWAY;;**

- 12&3 1 Fwd L DC, trng LF fwd R/cl L, sd R to BJO fcg DRC;
2 Trng RF bk L, cl R [heel trn] cont RF trn, fwd L in SCP fcg LOD (Trng RF fwd R pvtg 1/2 RF, sd & fwd L cont trn arnd
M brush R to L, fwd R);
12&3 3 Thru R, sd L/XRIB of L, sd & fwd L to SCP (Thru L, sd R/XLIB of R, sd & fwd R to SCP);
4 ['Ev-ry-thing'] Trn RF fwd R, sd L, bk R to BJO DRC (Fwd L, sd R, fwd L to BJO);
5-6 Trng RF Fwd L/fwd R arnd ptr cont runaround - dance as many steps and as many rotations as is comfortable to end
BJO RLOD (Trng RF fwd R/fwd L arnd ptr cont runaround to end BJO RLOD);,*
7 ['You'] Trng RF bk L, cl R [heel trn] cont RF trn, fwd L in SCP LOD (Trng RF fwd R pvtg 1/2 RF, sd & fwd L cont trn
arnd M brush R to L, fwd R);
12&3& 8 Thru R blend to CP WALL, sd L/cl R, sd L/cl R;
1-- 9 Sd & fwd L to SCP R sd stretch commence slo LF body trn L sd stretch look at W (W look well L)

*On the words 'Remind me of' we find that 12 steps, making 3 complete rotations, fits nicely.

All The Things You Are

Composers: Brent & Judy Moore,
 10075 McCormick Place, Knoxville, TN 37923
 (865) 694-0200 Internet: DanceMoore@aol.com
 Record: Verve CD 825-669-2, Ella Fitzgerald: The Jerome Kern Songbook, Track 3
 Footwork: Opposite, directions for man (lady as noted)
 Phase & Rhythm: Phase VI - Foxtrot
 Sequence: Intro, A, B, C, D, D, Bmod, C, End 2002

**INTRODUCTION**

- 1-8 **WAIT 1: CROSS ROLL; STEP/KICK & CUT SIDE FACE; lady WRAP to TUCK & TUNNEL; Lady LUNGE LINE; Lady ROLL to SHADOW; FRONT VINE 4; FEATHER (lady in 4):**
 1 [Wait SS] left opn fc wall slight lung line shape to ptrn, lead feet free lead hnds joined;
 2 [Cross Roll QQS] Fwd L comm LF roll LOD (lady RF RLOD), sd R cont roll, trn LF sd L LOD (lady RLOD) look DLW (lady DRW) no hnds jnd;
 3 [Step Kick Cut & Face SQQ] fwd R DLW (DRW) kick lft fwd strght leg,-, cut bk L trn RF (LF), fwd R twd ptrn RLOD jn trail hnds (LOD strt LF roll);
 4 [Lady Wrap Tuck & Tunnel --- (QQQQ)] Hold 4 beats as lady rolls in jn lead hnds,-, slight wrp action lady tucks & bk under right arm, release lead hnds & lady jns lft hnds,- (trn LF sd R jn lead hnds, hook LIBR trn LF, sd & bk R bnd slightly fwd to bk under man's right arm, bk L strt to raise head & body take mans lft hnd in lady's left);
 5 [Lunge Line - (SS)] Man holds 4 beats soften knee sweep right arm up and out as lady lunges (sd R sweep right arm up, -, out & arnd follow with head,-);
 6 [Lady Roll to Shadow - - S (QQS)] hold 2 beats body trn LF as lady rolls,-, sd & fwd L to shdw mvng LOD jn lft hnds right hnd to lady's right back (fwd L comm LF roll LOD, sd R cont roll, trn LF sd L arms out);
 7 [Frnt Vine 4 QQQQ] Fwd RXIFL in shdw, slight trn RF sd L, slight trn RF XRIBL, trn LF sd & fwd L shdw mvng LOD;
 8 [Feather Lady in 4 SQQ (QQQQ)] Fwd R,-, slight trn LF fwd L, fwd R blind bjo DLW (fwd R, fwd L trn LF, sd & bk R, bk L bjo);

PART A

- 1-8 **HOVER; WEAVE to a HINGE;; CHANGE to SAMEFOOT; TELESPIIN to HINGE; OPEN IMPETUS; CHAIR REC SLIP to BANJO; WEAVE ENDING:**
 1 [Hover SQQ] Fwd L,-; fwd & sd R slight body trn RF, sd & fwd L to semi DLC;
 2-3 [Weave to Hinge SQQQQQ - (SQQQQQQ)] Thru R,-, Fwd L Trn LF, Sd & Bk R LOD; Bk L LOD BJO, Bk R to CP Trn LF, Sd & Fwd L LOD, - body trn LF lwr hinge line LOD (lady XLIBR sml step lwr & extnd R fwd in hinge line);
 4 [Chng to Samefoot S&S&] Rise on L body trn RF,- /CI R slight body trn LF, soften R knee extnd L sd & bk body trn RF sway lft head left,-/ body trn LF lead lady fwd trng to cp DLW (rise on L body trn RF,- / swivel on L cl R shape to left look well left, soften R knee point L thru slight sway chnge to trn head to right,- / rec fwd L trn LF to cp);
 5 [Telespin Hinge QQQ- (QQQQ)] Fwd L slight trn LF, sd & fwd R trn LF (lady heel trn), sd & fwd L, - body trn LF lwr hinge line LOD (lady XLIBR sml step lwr & extnd R fwd in hinge line);
 6 [Open Impetus S-Q (SQQ)] Sd & fwd R,-, trn RF rise & brush as lady passes, trn RF sd & fwd L to semi DRW (W Fwd R,-, trn RF sd & fwd L trn RF brush R to L, sd & fwd R in semi DRW);
 7 [Chair Rec Slip Bjo SQQ] Fwd R in semi soften knee man no sway look DRW,-, rec L rising com slight LF trn, strong rise bk R slip pivot to bjo fc DRW;
 8 [Weave End QQQQ] Bk L in bjo, bk R to cp trn LF, sd & fwd L pointng DLW slight body trn to bjo, fwd R in bjo DLW;
 9-16 **THREE STEP; NATURAL TURN PREPARATION; SAMEFOOT LUNGE; HOVER CORTE; OUTSIDE SWIVEL TWICE; ZIG ZAG; WEAVE ENDING; CHANGE of DIRECTION:**
 9 [3 Step SQQ] Fwd L trng LF to cp DLW,-, fwd R on heel slight right sd lead, fwd L toe heel to cp DLW;
 10 [Nat Turn Prep SQ- (SQQ)] Fwd R DLW trn RF,-, sd L trn RF fc COH, tch R to L mod cp (bk L trn RF,-, heel trn RF cl R, sd & bk L sml stp fc DRW mod cp);
 11 [Samefoot Lunge SQQ] Slight sway left/sd & fwd R soften R knee leave L extnd sd & bk,-, change sway to right look at lady, change sway bk to left head left (slight sway right/bk R soften R knee,-, strng shape to left look well left, chnge shape trn head to right);
 12 [Hvr Corte S-Q (SQQ)] Sd & bk L RLOD start LF trn,-, rise to lady with hvr action no wght chng trn LF, rec bk R LOD contra BJO (fwd L trng LF,-, sd & fwd R with hovering action brush L to R, rec L to CBJO);
 13 [OS Swivels SS] Bk L body trn RF to swivel lady to semi DRW,-, fwd R body trn LF to swivel lady to bjo bkng DLC,- (fwd R swivel RF to fc DLC,-, fwd L swivel LF to bjo DLC,-);

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- 14 [Zig Zag QQQQ] bk L in bjo, trn RF heel pull sd sml stp R to sdcr, fwd L in sdcr mvng LOD, trn LF sd & bk R to bjo mvng LOD;
- 15 [Weave End QQQQ] Bk L in bjo, bk R to cp trn LF, sd & fwd L DLW to bjo, fwd R in bjo DLW;
- 16 [Chng Dir SS] Fwd L trng body to cp fc DLW,-, fwd R on inside edge trn LF to whole foot draw L toward R to fc DLC slight rise,-;

PART B

1-8 OPEN TELEMARK [2ND time SIDE HOVER to SEMI]; OPEN NATURAL;; OUTSIDE SPIN & PIVOT; REVOLVING EROS; SIDE CHECK to CHECK & WEAWE & FORWARD;;; RIGHT LUNGE HEAD CHANGE REC SLIP;

- 1 1st [Open Telemark SQQ] Fwd L trn LF, sd & fwd R trn LF (lady heel trn), sd & fwd L in semi DLW;
- 1 2nd [Sd Hover S-Q] Sd & bk R,- sml trn RF, rise & brush L to R, rec sd & fwd L to semi DLW;
- 2 [Open Nat SQQ] Thru R trn RF,-, sd & bk L trn RF slight sway right (fwd R), trn RF sd & bk R to bjo bkng DLW;
- 3 [OS Spin & Pivots QQS] Slight trn RF bk L toe-in (Lady fwd R in bjo trn RF), fwd R DLW heel to toe spin RF (lady cl L toe spin), sd & bk L pvt RF to CP LOD,-;
- 4 [Revolve Eros SQQ (S-)] Fwd R LOD w/lift action to cause lady to raise right leg,-, circle RF arnd lady L, R keep head lft to mod cp fc RLOD (bk L & raise right leg to eros line shape to right,-, hold shape as man trns you RF,-);
- 5-7 [Sd Ck to Ck & Weave & Fwd SSQQQQQQS] Sd & slightly fwd L shape to lft ckng,-,(sd & bk R shape right,-) soften L knee slight shape right ck bk R,-; rec fwd L heel lead trn RF loose sway, sd & bk R to bjo bkng DLC, bk L in bjo, bk R blnd to cp trn LF; sd & fwd L toe pnt DLW, slight body trn to bjo fwd R in bjo DLW, fwd L body trng LF blnd to cp DLW,-;
- 8 [Right Lunge Head Change Slip QQQQ] Soften L knee Fwd R DLW slight shape to right lunge, chng shpe body trn right opn lady's head both look LOD, rec bk L rise to high line hold body shape, trn LF bk R slip pvt cp DLC & lower;

PART C

1-12 REVERSE WAVE;; BACK FEATHER; BACK to TUMBLE TURN; BACK to LEFT WHISK; TWIST TURN to DLW; HOVER TELEMARK; NATURAL HOVER CROSS;; REVERSE FALLAWAY & SLIP; QUICK DOUBLE REVERSE OVERSPIN; BACK to OVERSWAY;

- 1-2 [Rev Wave SQQSQQ] Fwd L trn LF,-, fwd & sd R trn LF (lady heel trn), bk L cp fc RLOD; bk R,-, bk L slight left sd lead (lady heel lead), bk R in cp fc RLOD;
- 3 [Bk Feather SQQ] Bk L trng body RF no head trn,-, bk R to bjo backing LOD, bk L in bjo bkng LOD;
- 4 [Bk to Tumble QQQQ] Bk R LOD blnd cp trn LF, sd & fwd L to bjo pnt toe LOD, fwd R in bjo LOD body rise & LF, fwd L DLC sml step btwn lady's feet spin LF to bk DLW lwr (fwd L trn LF, sd & bk R to bjo, bk L in bjo rise in body trn LF, bk R & spin LF to fc DLW lwr);
- 5 [Left Whisk SQQ] Bk R trn LF,-, sd L DLW, sharp trn LF slight sway right XRIBL soft knees rev semi DRC, (fwd L trn LF,-, sd R, sharp trn LF XLIBR {option: lady may flick R across L});
- 6 [Twist Turn QQQQ] twist RF on ball of R heel of L, , , trnsfr wght to R rise cont RF trn to cp DLW (fwd RF run arnd man sml steps R,L,R,L trn RF on L to cp);
- 7 [Hover Telemark SQQ] Fwd L, sd & fwd R trn RF, sd & fwd L in semi DLW;
- 8-9 [Nat Hover Cross SQQQQQQ] Thru R,-, trn RF fwd & sd L, trn RF fwd & sd R to sdcr DLW sway left; toe ck fwd L in sdcr, rec R lose sway, sd & fwd L to bjo, slight body trn RF fwd R in bjo DLC (thru L,-, body trn RF fwd R btwn man's feet cont RF trn, sd & bk L to sdcr; ck bk R in sdcr no sway head left, rec L, sd & bk R to bjo, bk L in bjo);
- 10 [Rev Fallaway & Slip QQQQ] Fwd L cp DLC trn LF, sd R trn LF, bk L in fallaway bkng DLC, rise trn LF slip action to cp bk R sml stp pivot LF to LOD;
- 11 [Qk Double Reverse Overspin QQ&QQ] Fwd L trn LF, fwd & sd R trn LF/spin LF on R to DLC, cl L spin LF on L fc DCR (Bk R, trn LF on R heel transfer weight to L/fwd & sd R trn LF, trn LF XLIFR, trn LF sd & slight bk sml step R pvt LF);
- 12 [Bk to Oversway SS] Bk R trn LF,-, sd & fwd L DLW sftn L knee shpe to right to oversway line, -;

PART D

1-8 FALLAWAY RONDE & SLIP; CONTRA CHECK & SWITCH; RUDOLPH RONDE SLIP; HOVER TELEMARK; OPEN NATURAL; OUTSIDE SWIVEL & HOVER to BANJO BACK 2;; HI-LINE & OVERSWAY;;

- 1 [Fallaway Ronde Slip SQQ] sd & bk R slight body trn LF/ronde L CCW,-, complete ronde to fallaway bk L, bk R trn LF slip pivot to cp & pivot LF to DLC (sd & bk L trn RF/ronde R CW,-, bk R in fallaway, leave L fwd no weight rise trn LF to cp fwd L);
- 2 [Contra Ck & Swtch SQQ] Lwr & body trn LF fwd L contra ck action,-, rec R sft knee strt strng rise trn RF, rec bk L toe-heel action cp DRW;

- 3 [Rudolph Ronde Slip SQQ] Fwd R btwn W's feet lwer leave L leg extended trn body RF & lead W to ronde CW,-, XLIBR in fallaway, rise slip pvt action bk R to cp DLW (W bk L ronde R cw,-, XRIBL in fallaway, trn LF slip pvt fwd L cp);
- 4 [Hover Telemark SQQ] Fwd L, sd & fwd R trn RF, sd & fwd L in semi DLW;
- 5 [Open Nat SQQ] Thru R trn RF,-, sd & bk L trn RF slight sway right (fwd R), sd & bk R to bjo bkng DLW;
- 6-7 [OS Swivel & Hover Bnjo Bk 2 SSQQQQ] Bk L body trn RF to swivel lady to semi DRC,- (fwd R swivel RF to fc DRC,-), thru R DRC,-; fwd L trn LF hover action, sd & bk R to bjo bkng DLW; bk L in bjo, bk R blind to cp bkng DLW;
- 8 [Hi-Line & Oversway SS] Trn LF sd & fwd L slight sway line DLW both look DLW, -, sftn lft knee chng to oversway line, -;

END

- 1-8 REVERSE TWIRL to BFLY SIDECAR; CHECK Lady DEVELOPE; REVERSE UNDERARM Man CHASSE to SKATERS; NATURAL TURN TO LEFT SKATERS; Lady ROLL OUT ; CHECK RECOVER to LUNGE; LADY ROLL to LEFT SKATERS; CHECK RECOVER & LUNGE;**
- 1 [Rev Twirl to Sdcr SQQ] Rec R body trn RF release hold ,-, sd & fwd L to DRC blind to bfly, sd & fwd R in bfly bjo DRC (Rec L strt underarm trn LF,-, fwd R trn LF, bk L to bfly sdcr);
 - 2 [Check Develope SS] Ck fwd L in bfly sdcr DRC,-, strghtn knee slowly shape body to lft keep right leg extndd bk under body,- (ck bk R in bfly sdcr raise lft knee,-, kick lft leg to LOD & lower to R,-);
 - 3 [Underarm Chasse to Skaters SQ&Q (SQQ)] Rec R trn LF strt lady LF under lead hnds, -, sd L to R as lady trns relse hnds/cl R, sd & fwd L DLW jn lft hnds in skaters (fwd L strt LF trn under lead hnds,-, sd R trn LF, sd & fwd L to skaters DLW);
 - 4 [Nat Trn Lft Skaters SQQ] Fwd R DLW trn RF, sd L trn RF as trn made brng lft hnds dwn & rght hnds out lady will end on lft side, sd & fwd R to lft skaters jn rght hnds DLC;
 - 5 [Rollout Chasse SQ&Q (SQQ)] Fwd L strt lady rollout LF relse hnds, -, sd R sml stp/cl L, sd & fwd R LOD jn lead hnds in lft open (fwd L strt LF trn ,-, sd & fwd R trn LF, sd & fwd L to lft open LOD jn lead hnds);
 - 6 [CK Rec Lunge QQS] Ck fwd L LOD slight DLW, Rec R trn LF raise lead hnds lady goes under, sd L COH soft knee extnd right arm up & out to frame lady look at lady in lunge line, - (Ck fwd R LOD slight DLC, rec L slight trn LF under lead hnds, sd R to WALL in soft right lunge line sweep lft arm up ccw to an arch look rght,-);
 - 7 [Lady Roll SQQ] Sd & bk R strt lady rollout LF retain hnds, -, cl L to R, fwd & sd L LOD to lft open (fwd L strt LF trn ,-, sd & fwd R trn LF, sd & fwd L to lft open LOD);
 - 8 [CK Rec Lunge QQS] Ck fwd L LOD slight DLW, Rec R trn LF raise lead hnds lady goes under, sd L COH soft knee extnd right arm up & out to frame lady look at lady in lunge line, - (Ck fwd R LOD slight DLC, rec L slight trn LF under lead hnds, sd R to WALL in soft right lunge line sweep lft arm up ccw to an arch look rght,-);

Sequence: Intro A, B, C, D, D, B, C, End

02-75

THE BREEZE AND I

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane, WA 99206 (509)928-5774
E-MAIL ADDRESS: dechenne@cet.com
RECORD: STAR 196
PHASE RATING: Bolero Phase VI
FOOTWORK: Opposite Except Where Noted
SEQUENCE: Intro, A, B, A, B(mod)
RELEASE DATE: July 2002 Version 1.0

SPEED: Slow for Comfort

INTRO

- 1-4 Men's Shadow POS Wait One Meas; Sweetheart; To Ladies Crossbody with Sync Spins;
Fwd Break;
- 1 Men in front with ladies behind and to men's left sd in men's shadow POS WALL Men's R and Ladies L free both hands free with ladies hands on Men's Shoulders and in lowered height one Meas wait;
- SQQ 2 (Sweetheart) Sd R while remaining lowered and then rise,-, bk L and lower, fwd R (W sd L while remaining lowered and then rise,-, fwd R and lower, bk L);
- SQQ 3 (Ladies Crossbody with Sync Spins) Sd L while remaining lowered and then rise taking ladies right hand with men's right,-, bk R and lower while leading ladies fwd to DRW and releasing hands to spin ladies, fwd L to follow ladies and join right hands (W sd and fwd R while remaining lowered and then rise joining right hand with men's right,-, fwd L / fwd R and spiral, fwd L and turn for a total of 1&1/2 turn to face men and DC / bk R);
- SQQ 4 (Fwd Break) Sd and fwd R while remaining lowered and rise,-, fwd L and lower, bk R (W sd L and while remaining lowered and then rise,-, bk R and lower, fwd L);

PART A

- 1-8 Overturn Crossbody's;;; & Men Head Loop to Face; Turning Basic;; Cross Body;
Open Break;
- SQQSQQ 1-4 (Overturn Crossbody's;;; & Men Head Loop to Face) Bk & sd L while remaining lowered and then rise turning body LF 1/8,-, using slipping action bk R and lower cont LF turn to LOD, fwd L to LOD (W fwd & sd R while remaining lowered and then rise,-, fwd L and lower turning LF full turn to face LOD, bk R to left sd of ptr); Fwd R while remaining lowered and then rise to turn LF,-, fwd L toward ptr and lower, bk R (W bk L while remaining lowered and then rise,-, fwd R and lower, fwd L); Bk & sd L while remaining lowered and then rise turning body LF 1/8,-, using slipping action bk R and lower cont LF turn to LOD, fwd L to LOD (W fwd & sd R while remaining lowered and then rise,-, fwd L and lower turning LF full turn to face LOD, bk R to left sd of ptr); Fwd R while remaining lowered and then rise while taking joined right hands over mens head,-, fwd L and lower turning LF to face ptr and RLOD taking ladies to CP, bk R (W bk L while remaining lowered and then rise,-, fwd R and lower, fwd L);
- SQQ 5-6 (Turning Basic) Sd L while remaining lowered and then rise,-, using slipping action bk R and lower, fwd L to LOD (W sd & fwd R while remaining lowered and then rise,-, fwd L and lower turning LF, bk R); Sd & fwd R while remaining lowered and then rise,-, fwd L and lower, bk R (W sd L while remaining lowered and then rise,-, R bk & lower, fwd L);
- SQQ 7 (Cross Body) Bk & sd L while remaining lowered and then rise turning body LF 1/8,-, using slipping action bk R & lower cont LF turn to face RLOD, fwd L to RLOD (W fwd & sd R while remaining lowered and then rise,-, fwd L and lower turning LF turn to face ptr and LOD, bk R);
- SQQ 8 (Open Break) Sd & fwd R while remaining lowered and then rise,-, bk L and lower, fwd R (W sd L while remaining lowered and then rise,-, bk R and lower, fwd L);

PART A(cont)

8-16		<u>Mod Right Side Pass to Shadow; Advanced Sliding Door with Sit Line to Face;;</u> <u>Lunge Break; Curl & Lunge / Ladies Swivel; Wheel & Lunge;;</u> <u>Slow Rise to Turning Basic Ending;;</u>
SQQ	9	(<u>Mod Right Side Pass to Shadow</u>) Fwd & sd L while remaining lowered and then rise with slight RF turn,-, using slipping action bk R and lower continuing RF turn, fwd L to shadow POS LOD (W fwd R while remaining lowered and then rise,-, fwd L under joined lead hands and lower, sd R to shadow position LOD);
SQSQSQ	10-11	(<u>Advanced Sliding Door with Sit Line to Face</u>) Fwd R while remaining lowered and then rise,-, lower and fwd L to press line, rec R (W bk L while remaining lowered and then rise,-, lower and bk R to press line taking right arm down back and up over head, rec L); XLIF remaining lowered and then rise,-, lower and lunge sd R, rec L (W sd and fwd R turning LF in front of men then rise shaping toward men bring right hand down the side of his face in caress,-, turning RF under left hands face WALL bk L and lower into sit line and extend right arm up palm out, rec fwd R turning RF to face RLOD);
SQQ	12	(<u>Lunge Break</u>) Sd R while remaining lowered and then rise,-, extend L sd and bk and lower keeping weight on R, draw L to R (W sd L while remaining lowered and then rise,-, bk R and lower, fwd L);
SQQ	13	(<u>Curl & Lunge / Ladies Swivel</u>) Cl L to R while remaining lowered and then rise,-, lower and lunge on R sd and bk, rec L sd and fwd to BJO (W fwd R while remaining lowered and then rise and trn LF to face LOD,-, lower and fwd L to swivel LF to face ptr, fwd R to BJO);
SQQS (SQ&QS)	14-15,,	(<u>Wheel & Lunge</u>) Fwd R while remaining lowered and then rise,-, fwd L circling with ladies, fwd R cont circling 1/2; rotating RF to face ptr lunge bk and sd L,- (W sd L while remaining lowered and then rise,-, XRIB of L /sd L, fwd R; rotating to RF to face ptr point L bk,-),
QQSQSQ	15-16	(<u>Slow Rise to Turning Basic Ending</u>) While remaining lowered rec R and rise taking joined hands between ptrs and up, cont taking joined hands up and then out, cont taking joined hands out and then down and back into CP and cl L,- (W rise bringing L up to R no weight taking joined hands between ptrs and up, cont bringing hands up and then down, cont bringing hands out and then down and back into CP,-), Place R bk and lower starting LF rotation, fwd L to RLOD releasing ladies to OFP (W fwd L and lower turning LF, bk R to OFP LOD);

PART B

1-8		<u>Hip Twist Overturned; to Facing Fan to the Wall; New Yorker;</u> <u>Adia; Adia Line & Hip Rks; Face to Fence Line with Curl; Ladies Develope;</u> <u>Hockey Stick Ending;</u>
SQQ S&QQ	1-2	(<u>Hip Twist Overturned to Facing Fan to Wall</u>) Sd and fwd R while remaining lowered and then rise,-, fwd L and lower, bk R leading ladies to men's R sd (W sd & bk L while remaining lowered and then rise,-, lower and bk R, fwd L to men's R sd); small bk L and rise,- / swivel ladies RF to face RLOD, bk R and lower swivel ladies LF to face WALL, rec L turning LF to face ptr and WALL (W fwd R while remaining lowered and rise /swivel RF 1/2 to face RLOD,-, swivel LF 1/4 fwd L and lower turn LF to face COH, bk R);
SQQ	3	(<u>New Yorker</u>) Sd and fwd R while remaining lowered and then rise and swivel RF to face RLOD,-, fwd L and lower, bk R and swivel LF to face (W sd L while remaining lowered and then rise and swivel LF to face RLOD,-, fwd R and lower, bk L and swivel RF to face ptr);
SQQ	4	(<u>Adia</u>) Sd L while remaining lowered and then rise and swivel LF,-, step thru R and lower swiveling RF, sd and bk L cont RF swivel (W sd R while remaining lowered and then rise swivel RF,-, step thru L and lower swiveling LF, sd and bk R cont LF swivel);
SQQ	5	(<u>Adia Line & Hip Rks</u>) Sd & bk R while remaining lowered and then rise to bk to bk "V" POS ,-, rec L and hip rk and lower, rec R with hip rk (W sd & bk L while remaining lowered and then rise turning to bk to bk "V" POS,-, rec R and hip rk and lower, rec L with hip rk);

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PART B(cont)

- SQQ 6 (Face to Fence Line with Curl) Sd L while remaining lowered and then rise and swivel LF to face ptr,-, XRIF and lower, hold and rotate ladies RF (W sd R while remaining lowered and then rise and swivel RF to face ptr,-, XLIF and lower, swivel RF to face RLOD);SQQ
- 7 (Ladies Develope) Hold thru measure (W bring R foot up on outside of L leg to knee,-, lift R knee fwd, extend R foot forward keeping toe pointed down);
- SQQ 8 (Hockey Stick Ending) Rec L while remaining lowered and then rise leading ladies fwd under joined lead hands,-, fwd R and lower swiveling RF to face RLOD, fwd L to RLOD (W fwd R while remaining lowered and then rise,-, fwd L lowering and turning LF under joined lead hands to face LOD, bk R);
- 9-16 Fwd Break; Alemana Overturned and Lower;; Rise & Fwd Two;
Preparation to Same Foot Lunge;;, Telespin Ending to Oversway & Inside Turn;;
Fwd Break;
- SQQ 9 (Fwd Break) Sd and fwd R while remaining lowered and then rise and to a handshake, fwd L and lower, bk R (W sd L and while remaining lowered and then rise and join R hands,-, bk R and lower, fwd L);
- SQQ 10-11 (Alemana Overturned and Lower) Sd L while remaining lowered and then rise,-, XRIB and lower leading ladies to turn under joined R hands, rec fwd L (W sd & fwd R while remaining lowered and then rise,-, fwd L and lower with RF turn, fwd R to R sd of men); Fwd R around ladies with RF turn while remaining lowered and rise leading ladies to spin RF ending with right hands joined behind ladies back,-, lower with no weight chg, cont lowering (W remain lowered with no weight chg then rise and spin RF full turn under joined hands ending with right hands joined behind ladies back,-, lower without weight chg, cont lowering);
- SQQ 12 (Rise & Fwd Two) With no weight chg rise,-, fwd L circle RF and lower, fwd R cont circle to Face DW (W with no weight chg rise,-, fwd L start LF turn and lower, bk R face LOD);
- SSS 13-14,, (Preparation to Same Foot Lunge) Cl L to R and rise preparing for same foot lunge to DRW,-, lower and fwd R to same foot lunge,- (bk L with rise and swivel RF to prepare for same foot lunge,-, lower and bk R,-); Stretch R sd and chg sway,-,
- QQSQQ 14-15 (Telespin Ending; to Oversway & Inside Turn) Rotate body LF without weight chg and pickup ladies/ spin left face on L, side R cont turn (W keep right side in to M forward L/R, continue turn with toe spin close L); Sd L with rise to oversway pos,-, lower and sd R turning ladies under lead hands LF, cl L to R and join R hands (W fwd & sd R to oversway pos,-, lower & rec fwd L to LF underarm turn, bk R cont turn to face ptr and shakehands);
- SQQ 16 (Fwd Break) Sd and fwd R while remaining lowered and rise,-, fwd L and lower, bk R (W sd L and while remaining lowered and then rise,-, bk R and lower, fwd L);

PART B(mod)

- 1-8 Hip Twist Overturned; to Facing Fan to the Wall; New Yorker;
Adia; Adia Line & Hip Rks; Face to Fence Line with Curl; Ladies Develope;
Hockey Stick Ending;
 1-8 Repeat Part B meas 1 – 8
- 9-16 Fwd Break; Alemana Overturned; Fwd to Lower; Rise & Fwd Two;
Preparation to Same Foot Lunge;;, Telespin Ending to Advanced Oversway;;;
- 9-14,, Repeat Part B meas 9 – 14,,
- QQSSSS 14-16 (Telespin Ending; to Advanced Oversway) Rotate body LF without weight chg and pickup ladies/ spin left face on L, side R cont turn to overturn ladies (W keep right side in to M forward L/R, continue turn with toe spin close L); Sd and fwd L with rise,-, release lead hands lowering right hand to ladies waist,-; slowly extend body up and out with rotation in two slows to advanced overway pos,-,(W bk & sd R,-, place right arm around men's waist,-; slowly extend body out and take left arm bk and out in two slows to advanced oversway pos,-,-);

02-78
CAN YOU FEEL THE LOVE TONIGHT

Composers: Pete & Mary McGee, 1333 Kingston Ct, Northampton, Pa. 18067
Record: STAR #178B (Contact Palomino) or choreographer (610) 262-3369
Sequence: INTRO A B A B (1-10) END email: pandmmcghee@rcn.com
Phase Rating: RAL Rumba Phase V + 2 (Curl & 3 Alemanas)
Choreographer Coach Lorraine Hahn



INTRO

1 - 4 BFFLY POS FCG WALL WAIT; SHOULDER TO SHOULDER (LADY DEVELOPE) 2T;; SPT TRN;

1. Fcg ptr & w bffly pos - M's R(L) free wait;
- 2-3. [SHLDR TO SHLDR-LADY DEVELOPE 2T] Tmng slightly lfc brk fwd R, rec L tmng rfc, stp sd R fc ptr & w (Tm lfc brk bk L/kick R fwd, rec R, sd L to fc ptr),; tm rfc brk fwd L, rec R lfc tm, sd L fc ptr (Tm rfc brk bk R/kick L fwd, rec L, sd R to fc ptr),;
4. [SPT TRN] thru R twd LOD tmng lfc (rfc), rec L, sd R join lead hnds fc wall,;

A

1 - 8 CURL; PROGRESSIVE WALKS TO FC; MAN TRN LEFT-LADY WLK ARND TO CP; NAT TOP 3 WITH LADY'S SPIRAL; 3 BK PROGRESSIVE WLKS AND SWVL ½; 3 BK PROGRESSIVE WLKS AND SWVL TO DBLE HND HOLD RSCP; FWD L, SWVL TO SCP, FWD R, SWVL TO RSCP; THRU TO AIDA;

1. [CURL] Fwd L, rec R, cl L leading W to tm lfc under jnd lead arms (Bk R, rec L, fwd R tmng lfc under M's L arm and hold L arm in frnt of body-chest level),;
2. [PROGRESSIVE WALKS TO FC] Swvl on L to fc DLW and wk fwd R,L, fwd R tmng slightly rfc (lfc) now fcg ptr and DRW,;
3. [MAN UNDERARM - LADY WK ARND TO CP] Fwd L tm lfc undr raised L arm lead W to wk arnd rfc, fwd R, sd L lead W to cp fcg DCR (Fwd R comm. to wk rfc arnd M, fwd L, fwd R twd ptr's feet end in loose cp),;
4. [NAT TOP 3 - LADY'S SPRL] XRIB, sd L, cl R fcg LOD leading W to sprl rfc (fwd L, fwd R, stp L spiral rfc now fcg RLOD) M's R hnd at W's R hip (L arm out to sd),;
5. [3 BK PROGR WLKS SWVL ½] Bk L, bk R, bk L swvl ½ rfc to fc RLOD keep M's L (R) hnds jnd - M's R hnd on W's R hip-W's L arm out to sd (fwd R, L, R swvl ½ to fc LOD),;
6. [3 BK PROGR WLKS SWVL to dbl hnd hold] Bk R, L, R swvl rfc to dbl hnd hold L arm high - R arm low stretching L sd looking twd RLOD [like RSCP but with dbl handhold], (Fwd L,R, L swvl lfc to dbl hand hold stretching R sd looking twd RLOD),;
7. [FWD L SWVL TO SCP-FWD R SWVL TO RSCP] Keep dbl hndhold fwd L,swvl to scp {L hnd low - R hnd high stretching R sd}, fwd R swvl to RSCP {arm & body action same as Meas 6},;
8. [THRU TO AIDA] fFwd L, sd R, bk L now fcg DLC (DLW),;

9 - 16 DBLE SPT TRN;; SD WALKS; SD WALKS SYNC; FENCE LINE (SPIN FOR LADY IS OPTIONAL); THREE ALEMANAS:::

- 9-10 [DBL SPT TRN] Fwd R tm rfc to fc ptr, XLIF cont rfc tm fcg COH, cont rfc tm rec R fcg ptr, pt L to sd; XLIF tmng rfc fcg COH, cont tm rec R, sd L fcg ptr (Fwd L tm lfc to fc ptr, XRIF cont lfc tm, cont lfc tm rec L now fcg ptr, pt R to sd; XRIF tmng lfc, cont tm rec L, sd R to fc ptr),;
- 11-12 [SD WLKS & SYNC SD WALKS] Sd R, cl L, sd R,; Cl L/sd R, cl L sd R,;
- 13 [FENCE LINE] Lowering on R XLIF, rec R, sd L tmng to fc ptr, ****OPTIONAL SPIN FOR LADIES** (XRIF, rec L, sd & fwd R LOD spinning rfc to fc ptr),;
- 14 - 16 [THREE ALEMANAS] Sm bk R leading W to tm rfc, rec L, cl R,; Sd L leading W to tm lfc, rec R, cl L,; Bk R, rec L, sm fwd R bringing W to cp,; (Fwd L comm. rfc tm, fwd R cont tm, sd L tmng ¼ rfc - now fcg LOD,; Start sharp lfc tm fwd R, fwd L, fwd R, completing a 1 ¼ lfc tm now fcg ptr; Start a rfc tm fwd L, fwd R, fwd L end fcg ptr in cp,;

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B

1 – 8 THREE CUDDLES – LADY SPIRALS;;; FAN TO FC LOD; BASIC – M TRANS; TRNG SD ROCKS;; LADY'S SWVL STPS – M TRANS;

- 1-3 [THREE CUDDLES] Sd L leading W to tm rfc, rec R, cl L to R (Bk R tmng ½ rfc, rec L comm lfc tm, comp tm sd R now in frnt of M),_;; Sd R leading W to tm lfc, rec L, cl R to L (Sd & bk L tmng ½ lfc, rec R commence rfc tm, cont tm stp sd L now fcg ptr),_;; Sd L leading W to tm rfc, rec R, cl L to R spiraling W lfc (Bk R tmng ½ rfc, rec L comm. lfc tm, fwd R spiraling lfc);
4. [FAN – FC LOD] Bk R, rec L comm lfc tm, sd R to fc LOD,_;;
5. [BASIC – M TRANS] Fwd L, rec R, pl L toe to heel of R trnd out no wgt and pl R hnd on W's R hip and release L hnd hold (Bk R, rec L, fwd R twd ptr's rt sd) (now same ft work),_;;
6. [TRNG SD RKS] Rk sd L, rec sd R tmng ½ rfc, sd L M fcg RLOD (LOD),_;;
7. [TRNG SD RKS CONT] Rec sd R tmng ½ rfc M fcg LOD (RLOD), Sd L, sd R using slight body tm to R to end fcg DLW in loose cp,_;;
8. [LADY'S SWVL STPS – M TRANS] Keeping ft in pl rk L,R, hold keeping wgt on R (swiveling on R fwd L swvl, fwd & swvl ¼ to the right on R ft, fwd & swvl ¼ to the left on L),_;;

9 - 16 MAN TELM- LADY CIRCLE WLK ARND; LADY TELM – MAN CIRCLE WLK ARND; NAT TOP 6 FC WALL;; CLOSED HIP TWIST; FAN; HOCKEY STICK;

9. [MAN TELM – LADY CIRCLE WLK ARND] Fwd L tmng lfc, fwd & sd R cont lfc tm, sd L fcg DRC (Fwd circle arnd M R,L,R now fcg DLW dbl hnd hld),_;;
10. [LADY TELM – MAN CIRCLE WLK ARND] Fwd arnd W R,L,R now fcg w (Fwd L tmng under M's L & W's R arm, fwd & sd R,)to loose cp,_;;
- 11-12. [NAT TOP TO FC WALL] Comm rfc tm sd L, XRIB, sd L,_;; XRIB, sd L, cl R to L,_;;
13. [CL HIP TWIST] Sd L, rec R, cl L, (Swvl rfc bk R, rec L swvl lfc, cl R to L tmng rfc),_;;
14. [FAN] Bk R, rec L, sd R, (Fwd L tmng lfc, sd & bk R, bk L),_;;
- 15- 16. [HOCKEY STICK] Fwd L, rec R, cl L, (Cl R to L, fwd L, fwd R),_;; Bk R, rec L, fwd R twd DRW, (Fwd L, fwd R tmng lfc, bk L),_;;

****NOTE – 2ND TIME THROUGH PART B, M WILL BE FCG DRW. AT THE END OF THE CURL SWVL ¼ TO AGAIN TAKE THE PROG WLKS DLW**

END

CLOSED HIP TWIST; FAN; HOCKEY STICK;; FWD, REC, BK; SYNC HIP ROCKS TO LEG CRAWL;

1 – 4 REPEAT MEAS 13 – 16 PART B;;;;

5. [FWD, REC BK] Fwd L, rec R, bk L with L shoulder leading tmng slightly lfc (Bk R, rec L, fwd R leading with R shoulder,_;;
6. [SYNC HIP ROCKS] Staying in this pos, rk hips R/L, R, as you rock bk L stretch L sd allowing R foot to remain on floor with toe pointed for the leg crawl, (rk hips L/R, L, R slide L up M's R leg and look well to the left),-;

02-80

"Chicago"

Choreographers: Irv & Betty Easterday, 18723 Dover Dr, Hagerstown MD 21742
 Phone: 301-733-0960 / email: Roundarama@aol.com
 Music: Capitol Starline, #6078 'CHICAGO' Frank Sinatra [Time 2:10]
 (flip: WITCHCRAFT) Contact: Choreographer
 Rhythm: Jive Phase V+1 July 2002 Suggested Tempo: 41 - 43 rpm
 Sequence: INTRO A B A B END Timing: QQQAQQaQ unless noted



MEAS

1 - 4

QQS
QQS

5 - 8

QQQQ
QQQQ
QQQQ
S S (SQQ)

INTRO

LOP PTRS FAC WALL WAIT 2;; SD,CL,SD, SWAY L;

SD,CL,SD,TCH (W ROLL RF) TO SKTRS;

1 - 2 LOP ptrs fac WALL both L ft free wait 2 meas;;
 3 - 4 [SD,CL,SD,SWAY L] Prog LOD SAME FTWK sd L, cl R, sd L, sway L ptrs look
 LOD; [SD,CL,SD,TCH (W ROLL RF) TO SKTRS] Sd R, cl L, sd R, tch L to R (W
 roll RF 1 full trn rolling across IF of M R/L,R,tch L) end SKTRS ptrs fac WALL;

**X PT TWICE; JAZZ BOX; SD TCH TWICE; M TRANS (W ROLL
 LF) TO CP DLW;**

5 - 6 [X PT TWICE] SKTRS fac WALL SAME FTWK W to M's R sd L/L hds jnd R hds to
 sd XLIF of R, pt R sd, XRIF of L, pt L sd; [JAZZ BOX] XLIF, bk R, sd L, fwd R;
 7 - 8 [SD TCH TWICE] SKTRS fac WALL SAME FTWK sd L, tch R, sd R, tch L; [M
 TRANS (W ROLL LF) TO CP DLW] Release SKTRS lead W to roll LF sd L,-, cl R,-
 (W roll 1/2 LF L, -, R, cl L) end OPP FTWK CP DLW;

PART A

1 - 4

SQQ
SQQ

QQQQ
QQQQ

5 - 8

SQQ

SQaQ
(SQQ)

S S S S

9 - 12

QQQaQ
(QaQQaQ)

QQQaQQaQ

QQQaQQaQ

HOVER; OP NATL BFLY; TWIST VINE 8;;

1 - 2 [HOVER] CP DLW fwd L,-, fwd & sd R, sd & fwd L end SCP LOD; [OP NATL
 BFLY] Comm RF trn fwd R, -, sd L across LOD, cont RF trn bk R (W fwd L,-, fwd R,
 fwd L outside ptr) end low BFLY BJO M fac DRC;
 3 - 4 [TWIST VINE 8] XLIF, comm RF body trn sd R, XLIF, comm LF body trn sd R;
 REPEAT MEAS 3 end low BFLY BJO M FAC DRC;

UNDERARM TRN; RONDE BK PASS TRANS; BOOGIE WALKS 4;;

5 - 6 [UNDERARM TRN] R/R hhdld BJO M fac DRC comm RF trn bk L,-, cont trn XRIB
 of L, sd L end M fac LOD (W comm RF underarm trn fwd R,-,cont trn L, R to M's R sd
 fac RLOD); [RONDE BK PASS TRANS] R/R hhdld fwd R/ronde L leg CW, -, XLIF of
 R/sd R, cl L to R (W fwd L twd DCR/ronde R leg CW proceed to pass behind M,-,
 XRIB of L, sd L) end M's SKTRS L/L hds jnd IF of W & R/R hds jnd on M's R
 shoulder R ft free for both ptrs fac LOD SAME FTWK;
 7 - 8 [BOOGIE WALKS] M's SKTRS W slightly behind M and to his L sd both ronde R ft
 fwd & CW step sd & fwd R (W sd R in front of M),-, both ronde L ft fwd & CCW step
 sd & fwd L in front of W,-; REPEAT MEAS 7 release R/R hds;

TRANS (W 2 TRIPLES) R/R HDHLD; CHG PLCS L TO R TO M'S

BK WRAP - M UNWRAP - W UNDERARM TRN:::

9 [M TRANS (W 2 TRIPLES)] L /L hds jnd in frt of W lead W to trn RF bk R, rec L,
 triple in plc R/L,R chg to R/R hhdld(W comm 1/2 RF trn IF of M R/L,R, cont trn L/R/L)
 end R/R hhdld M fac ptr & LOD;
 10-12 [CHG PLCS L TO R TO M'S BK WRAP] R/R hhdld M fac ptr & LOD rk apt L, rec
 R, fwd L/R,L trng RF 1/2 lead W to trn LF under jnd hds (W rk apt R, rec L, fwd R/L,R
 trn LF 1/2 under jnd R/R hds); M LF trn 1/2 R/L,R place jnd R/R hds in center of M's
 bk (W small fwd L/R,L) end ptrs fac LOD W to M's L sd R/R hds jnd behind M's bk ,
 [M UNWRAP - W UNDERARM TRN] R/R hds jnd behind M's bk trn 1/4 LF to fac
 ptr (W trn RF) rk small sd L, rec R comm RF trn; unwrap 3/4 RF in plc L/R/L (W no trn
 small fwd twd LOD R/L,R) end R/R hds jnd M fac COH (W fac LOD), lead W to RF
 underarm trn in place R/L,R (W 1 & 1/2 RF underarm trn L/R,L) end R/R palms facg M
 fac LOD W fac RLOD;

"Chicago"

- 13 - 16** **RK, REC, CIRCLE QK CHICKEN WALKS (W X SWIVELS);;**
AMERICAN SPIN; SYNC SD BREAKS;
 QQQQ 13-14 [CIRCLE QK CHICKEN WALKS (W X SWIVELS)] R/R palms facg M fac LOD W fac
 QQQQ RLOD rk apt L, rec R, comm 3/4 CW circle swivel LF on R fwd L swivel RF on L
 fwd R; swivel LF on R fwd L, swivel RF on L fwd R, swivel LF on R fwd L, swivel
 RF on L fwd R (W rk apt R, rec L, swivel LF on L fwd R, swivel RF on R fwd L;
 swivel LF on L fwd R, swivel RF on R fwd L, swivel LF on L fwd R, swivel RF on R
 fwd L) end R/R hhdld M fac COH (W fac WALL);
 QaQQaQ 15-16 [AMERICAN SPIN] R/R hhdld curve 1/2 RF arnd W fwd L/cl R, fwd L lead W to free
 spin RF end fac ptr & WALL, sd R/ cl L, sd R (W fwd twd WALL R/ cl L, fwd R free
 spin RF 1 full trn, sd L/ cl R, sd L) end M fac ptr & WALL no hds jnd; [SYNC SD
 &S QQ BREAKS] Fac WALL no hds jnd sd L/sd R, -, cl L/cl R, sd L/sd R blend SCP LOD;

PART B

- 1 - 4** **JIVE WALKS - DBL UNDERARM - CHG PLCS L TO R OVRTRN**
FREEZE;:::
 QQQaQQaQ 1-4 [JIVE WALKS] Blend SCP rk bk L, rec R (W rk bk R, rec L) fwd L/R, L; fwd R/ L, R,
 QaQQaQ [DBL UNDERARM] fwd L/R,L release SCP raise jnd lead hds lead W to RF underarm
 (W fwd R/L, R spin RF under jnd hds 1 full trn); small fwd L/R, L (W 1 full RF trn
 under jnd hds L/R, L) end LOP M fac ptr & LOD, [CHG PLCS L TO R OVRTRN
 QQQaQS FREEZE] rk apt L, rec R; sd L/cl R, sd L trng 1/4 RF (W fwd R/ cl L, fwd R trn 3/4
 LF under jnd hds) end LOP M fac ptr & WALL, cont RF trn (W LF trn) sd & fwd R
 twd RLOD (W RLOD) end LOP ptrs fac RLOD lead hds jnd thru twd RLOD,-;
5 - 8 **SIMPLE SPIN LF - FREEZE; SIMPLE SPIN RF - FREEZE;FAC,**
CL (W SIMPLE SPIN RF) - REV UNDERARM BK PASS TO LOP;:
 QQS 5 [SIMPLE SPIN LF - FREEZE] LOP ptrs fac RLOD lead W to spin release hhdld M
 spin in place LF 1 1/4 full trn L, cl R (W free spin RF R, cl L) fac ptr jn trail hds, *trn
 LF fwd twd LOD L chk fwd action jnd hds thru twd LOD,-;{*Option: trn LF fwd twd
 LOD L/R,L chk fwd action;}
 QQS 6 [SIMPLE SPIN RF - FREEZE] OP ptrs fac LOD lead W to spin release hhdld M spin
 in place RF 1 1/4 full trn R, cl L (W free spin LF L, cl R) fac ptr jn lead hds, *trn RF
 fwd twd RLOD R chk fwd action jnd hds thru twd RLOD,-;{*Option: trn RF fwd twd
 RLOD R/L,R chk fwd action;}
 QQ 7-8 [FAC.CL (W SIMPLE SPIN RF)] LOP ptrs fac RLOD lead W to spin release hhdld bk
 L trn 1/4 LF to fac ptr, cl R to L (W free spin RF R, cl L) end R/R hds jnd M WALL,
 QQQaQQaQ [REV UNDERARM BK PASS TO LOP] R/R hnd jnd M fac ptr & WALL rk apt L, rec
 R; raise jnd hds lead W to pass on M's R in place L/R,L (W fwd R/L,R trn 1/2 LF under
 jnd hds) end W slightly behind M both fac WALL, release hhdld sd R/ cl L, sd R (W
 slide behind M sd L/ cl R, sd L) end LOP no hds jnd ptrs sd-by-sd fac WALL;
9 - 12 **SIMPLE SAVOY; SYNC CHASSE; SIMPLE SAVOY; SYNC CHASSE;**
 QQQQ 9-10 [SIMPLE SAVOY] XLIF of R, lift on L bend R knee kick R fwd, lift on L bend R knee
 QaQaQaQ kick R down by supporting ankle, step bk R; [SYNC CHASSE] M slide twd LOD
 behind W sd L/ cl R, sd L/cl R, sd L/cl R, sd L (W slide twd RLOD in frt of M sd R/cl
 L, sd R/ cl L, sd R/cl L, sd R) end no hds jnd W to M's R sd ptrs fac WALL;
 QQQQ 11-12 [SIMPLE SAVOY] XRIF of L, lift on R bend L knee kick L fwd, lift on R bend L knee
 QaQaQaQ kick L down by supporting ankle, step bk L; [SYNC CHASSE] M slide twd RLOD
 behind W sd R/ cl L, sd R/cl L, sd R/cl L, sd R (W slide twd LOD in frt of M sd L/cl R,
 sd L/ cl R, sd L/cl R, sd L) end M behind W to her R sd his L hd at her L waist ptrs fac
 WALL;

13 - 16 **DISCO LUNGE 4;; UNDERARM TRN TO RLOD; LUNGE (W SIT),**
REC, REV UNDERARM TO LOD;
 SSSS 13 - 14 [DISCO LUNGE 4] M behind W to her R sd his L hd at her L waist (W's arms out to
 sd) lunge apt L catch W's R waist, -, lunge apt R catch W's L waist, -; REPEAT MEAS
 QQQQ 15 - 16 [UNDERARM TRN] R/R hdhd M lunge sd L lead W to comm underarm trn, trn RF 1/4
 rec R (W trn 1/4 RF fwd R, sd & fwd L spiral RF), small fwd L, R twd RLOD (W fwd
 R cont RF trn to fac LOD, bk L) end LOP M fac RLOD & ptr; [LUNGE (W SIT),
 QQQQ **REC, REV UNDERARM** Lunge fwd L twd RLOD (W sit bk R), rec R trng 1/4 RF to
 fac COH (W fwd L twd LOD), comm small RF trn sd L, cont trng RF fwd R lead
 W to trn LF under jnd hdhd (W fwd R twd LOD spiral 1/2 LF, bk R) end CP DLW;

REPEAT A & B

END

1 - 4 **HOVER; OP NATL BFLY; TWIST VINE 8;;**
 1 - 4 REPEAT ACTION MEAS 1 - 4 PART A;;;;
 5 - 7+ **RF TRN LUNGE SD (W REV UNDERARM), -, REC .-; XLIB (W**
FWD RONDE WRAP), -, -, -; LF TRN REC, FWD, FWD, LAY BK
DEVELOPE; + LIFT,
 S S 5 - 6 [RF TRN LUNGE SD (W REV UNDERARM), -, REC] Low BFLY BJO M fac DRC
 release trail hds trn 1/4 RF to fac DLC lunge sd L lead W to spiral LF (W fwd R twd
 DLW spiral LF under jnd lead hds), -, rec R (W fwd L twd DLW), -; [XLIB (W FWD
 S S **RONDE WRAP), -, -, -;]** XLIB of R bend into both knees lead W fwd to ronde RF (W
 fwd R DLW ronde L CW tch L to R with L hd high) end WRAP pos M's L & W's R
 QQQQ 7 **hds jnd at W's L front waist fac DCL hold, hold, hold;**
LF TRN REC, FWD, FWD, LAY BK DEVELOPE; WRAP POS fac DCL trn 1/4 LF rec
 R lead W to trn LF (W fwd L twd DCR), fwd L DCR (W trn 1/2 LF bk R) end BJO M
 fac DCR, fwd & sd R slightly behind W (W bk L), bend R knee to brace W jnd lead
 hds held low by M's L hip (W raise R ft up L leg to inside of R knee extend R ft fwd
 lower into L knee lay bk into M's R arm); [LIFT] On last beat of music straighten R leg
 + causing W to rise (W straighten L leg bend R knee R ft beside L knee left hd high) ptrs
 look at each other

Crying

DANCE BY : Dwain & Judy Sechrist, 684 Powderhorn Ave., Santa Rosa, CA 95407
 (707) 591-0518 e-mail DJRnds312@aol.com
RECORD : STAR-198 (Flip: They Didn't Believe Me - Contact choreographer)
FOOTWORK : Lady opposite (except as noted)
RHYTHM : Rumba **SPEED**: 45 RPM
SEQUENCE : Int, A, B, A, B-Mod, C, End **TIMING** : QQS (except as noted)
PHASE : V + 1 (Circular Hip Twist) + 3 Unph (Oblique Line, Curl Action, Same Foot Lunge Line)



Jul. 2002
 Ver:1.01

INTRO

1 - 4 WAIT ; WAIT ; CUCARACHA ; CUCARACHA w/LADY'S CURL;

- 1-2 Wait; Wait Both fcg LOD - M slightly fwd & to W's L sd - M's R & W's L ft free - No hnd hld
- 3 {Cucaracha} Sd R, rec L trng LF fcg LOD, cl R, - (Sd L, rec R, cl L, -);
- 4 {Cucaracha (Curl)} Sd L, rec R, cl L, - (Sd R, rec L, fwd R swivel 1/2 LF [Curl action] to fc RLOD, -); [Now R shldr to R shldr M fcg LOD W fcg RLOD arms down & flat against sides]

A SEQ

1 - 5 2 FWD WLKS ; ; WLK 2 TRN ; 2 FWD WLKS ; ;

- 1-2 {2 Fwd Walks} Fwd wlk R, L, R, -; L, R, L, - (Bk L, R, L, -; R, L, R, -);
 [During the walks look straight ahead - all movement is from hips down only]
- 3 {Fwd, Fwd, Trn} Fwd R, fwd L, fwd R switch RF to fc RLOD, - (Bk L, bk R, bk L switch RF to fc LOD, -); [L shoulder to L shoulder M fcg RLOD W fcg LOD arms down & flat against sides]
- 4-5 {2 Fwd Walks} Fwd wlk L, R, L, -; R, L, R, - (Bk R, L, R, -; L, R, L, -);

6 - 8 FWD SD DRAW ; BASIC FAN ; ;

- 6 {Fwd Side Draw} Fwd L, sd R trng to CP fcg WL, draw L [no wgt], - (Bk R, sd L, draw R, -);
- 7-8 {Basic Fan} Fwd L, rec R slt LF, cl L, -; bk R extnd ld hnds to cause W to stp bk, rec L to fc WL, sd R, - (Bk R, rec L, fwd R, -; fwd L btwn M's feet, bk R twd LOD, bk L bdy trnd slt LF, -);

9 - 12 HOCKEY STICK (BFLY WL) ; ; HND to HND 2 X ; ;

- 9-10 {Hockey Stick to BFLY} Fwd L lead W to cl ft, rec R lead W to step fwd, cl L prepare to lead W to trn LF, -; bk R, rec L trng to fc ptr, fwd & sd R to brief BFLY fcg WL, - (Cl R, fwd L, fwd R, -; fwd L trng 1/8 LF, fwd R trng 1/2 LF, sd L to fc ptr, -);
- QQQQ 11 {Hand to Hand - Stylized Variation} Brk bk L to OP, rec R fcg LOD, pt L fwd, qkly take wgt on L & swivel RF [switch] to LOP fcg RLOD (Brk bk R, rec L, pt R, swivel LF on R);
- QQQQ 12 {Hand to Hand - Stylized Variation} Brk bk R in LOP, rec L fcg RLOD, pt R fwd, qkly take wgt on R & swivel LF [switch] to OP fcg LOD (Brk bk L, rec R, pt L, swivel RF on L);

13-16 BRK BK REC FC ; SPOT TRN ; AIDA ; HIP RK TO BFLY ;

- 13 {Break back recover FC} Brk bk L to OP, rec R trng to fc ptr, sd L, - (Brk bk R, rec L, sd R, -);
- 14 {Spot Turn} XRIF, rec L trng LF, sd R to fc ptr, - (XLIF, rec R trng RF, sd L fc ptr, -);
- 15 {Aida} Thru L to LOP fcg RLOD, sd R, bk L to bk-to-bk "V" fcg LOD, - (Thru R to LOP fcg RLOD, sd L, bk R to bk-to-bk "V" fcg LOD, -);
- 16 {Hip rocks to BFLY} Shift R hip fwd, left hip back, right hip fwd swiveling RF to BFLY, - (Shift left hip fwd, right hip back, left hip fwd swiveling LF to BFLY, -);

B SEQ

1 - 4 SLO SWIVELS w/CURL END (SKTRS LOD) ; ; ; WLK & SWITCH ;

- 1-2 {Hold (Slow Swivels)} Maintain firm BFLY as W swivels (XRIF of L, swivel RF on R, XLIF of R, swivel LF on L; XRIF of L, swivel RF on R, XLIF of R, swivel LF on L);
- 3 {Hold (Curl end)} Maintain BFLY - raise lead hnds to assist W's Curl to Sktrs fcg LOD (Fwd R, -, swivel 5/8 LF on R [Curl action] to Sktrs, -); [now same footwork]
- (SS) 4 {Walk & switch} Fwd wlk LOD L, R, L quickly swivel 1/2 RF fcg RLOD chg hld to Left Sktrs, -;

5-8 WLK & SWITCH (DLC) ; HLD (ARM SWEEP) ; OK TELE (w/SPIRAL) ; SHAD FNC LN ;

- 5 {Walk & Switch} Fwd wlk RLOD R, L, R quickly swivel 5/8 LF to fc DLC release L hnd hld, -;
- 6 {Hold (Arm Sweep)} Hold in place, -, - (Quickly place hnds together, raise hnds up then lower placing L hnd in normal SCP hold R Hnd fwd DLC, -);
- &QQ - 7 {Quick Telemark w/Spiral} Lead W to stp fwd/fwd L jn ld hnds, fwd & sd R, cont LF trn on R (Q&QS) [no wgt chg], tch L to R fcg WL as raise lead hnds to lead W's Spiral, - (Fwd L trng LF/bk R trng LF [toe trn], cl L, fwd R [small step] twd ptr & Spiral LF on R to fc WL, -);
- SS 8 {Shadow Fencing Line} Using Contra Check action depress into R trng bdy LF, -, fwd L twd WL bdy fcg DLW, -;

9-12 REC PT ; PROM SWY (SPIN to PROM SWY) ; RT LUNGE ; CHG to SAME FT LNG LN;

- QQ - 9 {Recover, point, hold} Rec R, pt L sd twd LOD, -, -;
- QQS 10 {Promenade Sway (Spin to Prom Sway)} Sd L, cl R blend CP, sd & fwd L SCP w/L sway twd (Q&QS) LOD, - (Sd L trng LF, fwd R spin LF/inplc L CP, sd & fwd R SCP w/R sway twd LOD, -);
- &SS 11 {Right Lunge} Rec to R/depress on R, -, extnd line to R Lunge looking to RLOD, -;
- SS 12 {Change to Same Foot Line} Slight rise on R, -, depress on R, pt L twd LOD, - (Slight rise on L as cl R, -, depress on R as pt L thru twd LOD, -);

13-16 FACING FAN ; BASIC ALEMANA ; ; SPOT TURN to R Shoulders;

- SS 13 {Facing Fan} Sd L trng LF lead W to stp fwd, -, rec R still fcg WL, jn ld hnds (Fwd L LOD, fwd (QQS) R trng LF, bk L fcg RLOD);
- 14-15 {Basic Alemana} Check fwd L, rec R, cl L raise ld hnds, -, bk R, rec L, sd R, - (Cl R, fwd L, fwd R strt RF trn, -, fwd L trng RF, fwd R trng RF, fwd & sd L trng RF, -);
- 16 {Spot Turn} XLIF, rec R trng RF, sd L, - (XRIF, rec L trng LF, cl R, -);
- [Now R shldr to R shldr M fcg LOD W fcg RLOD arms down & flat against sides.]

A SEQ**1-5 2 FWD WLKS ; ; WLK 2 TRN ; 2 FWD WLKS ; ;****6-8 FWD SD DRAW ; BASIC FAN ; ;****9-12 HOCKEY STICK (BFLY WL) ; ; HND to HND 2 X ; ;****13-16 BRK BK REC FC ; SPOT TRN ; AIDA ; HIP RK TO BFLY ;****B SEQ (Mod Meas 16)****1-4 SLO SWIVELS w/CURL END (SKTRS LOD) ; ; ; WLK & SWITCH ;****5-8 WLK & SWITCH (DLC) ; HLD (ARM SWEEP) ; OK TELE (w/SPIRAL) ; SHAD FNC LN ;****9-12 REC PT ; PROM SWY (SPIN to PROM SWY) ; RT LUNGE ; CHG to SAME FT LNG LN ;****13-16 FCG FAN ; BASIC ALEMANA ; ; OPN OUT to OBLIQUE LN;**

- S - - 16 {Open Out to Oblique Line} Sd L leading W's RF trn - slide R hnd on W's L arm to catch her L wrist to support her as she extends to the Oblique Line - extnd L arm up & out, -, - (Swivel RF on L & step sd R catch M's R wrist, lift L leg w/R sd stretch, -, -);

C SEQ**1-4 LADY ACRS to EXPLOSION - LADY ACRS to WRAP ; ; RK 2 ; CROSS BODY (COH) ;**

- 1 {Roll across to Explosion} Rec R lead W to roll across, cl L, sd R to LOP fcg LOD raise R hnd up & out, - (Fwd L trng LF, fwd R swivel LF, sd L raise L arm up & out, -);
- 2 {Lady Across to Wrap} Lead W to fwd wlk trng RF, raise L hnd leading W's LF Wrap - (Fwd R (QQS) twd WL, fwd L twd M's R sd, fwd R swivel 1/2 LF [Curl action], -);
- [end in wrap position both fcg LOD - both on same foot]

- SS 3 {Rock 2} Place both hnds on W's hips as rk sd L, -, rk sd R, - (Extend both arms out to side);
 SS 4 {Cross Body} Fwd L [small step] trng LF lead W to stp twd COH, -, sd R fcg COH in LOP fcg,
 (QQS) (Fwd L twd COH, fwd R trng LF, sd L fcg WL in LOP fcg pos, -);

5 - 8 NEW YORKER 2X ; ; BASIC to NATRL TOP 3 ; ;

- 5 {New Yorker} Swivel RF on R to ck fwd L twd LOD, rec R, sd L to fc, - (Swivel LF on L to ck fwd R twd LOD, rec L, sd R to fc, -);
 6 {New Yorker} Swivel LF on L to ck fwd R twd RLOD, rec L, sd R to fc, - (Swivel RF on R to ck fwd L twd RLOD, rec R, sd L to fc, -);
 7-8 {Basic to 3 of Natural Top} Fwd L, rec R, sd L trng 1/8 RF blend to CP, -; XRIB trng RF, sd L trng RF, sd R end CP fcg WL (Bk R, rec L, fwd R trng RF, -, sd L trng RF, XRIF, sd L, -);

9 - 12 CIRCULAR HIP TWIST ; ; ; FAN ;

- 9-11 {Circular Hip Twist} Fwd L bdy trn RF, rec R, XLIB toe to R heel strt LF trn, -; sd & bk R cont LF trn, XLIB toe to R heel, sd & bk R trng LF, -; XLIB toe to R heel, sd & bk R trng LF, XLIB toe to R heel, -; (Trng RF on L bk R, rec to L trn LF, fwd R acrs bdy BJO, -; swivel RF fwd L, swivel LF fwd R acrs bdy, swivel RF fwd L, -; swivel LF fwd R acrs bdy, swivel RF fwd L, swivel LF fwd R acrs bdy, -); [Steps 4 - 8 use Hip Twist action]
 12 {Fan} Sd & bk R as lead W fwd twd LOD, rec L, sd R to fc WL, - (Swivel RF fwd L twd LOD, fwd R trng LF, bk L fcg RLOD);

13-16 ALEMANA ; ; OPEN OUT to R & L ; ;

- 13-14 {Alemana from Fan} Check fwd L, rec R, sd L raise ld hnds, -; bk R, rec L, cl R, - (Cl R, fwd L, fwd R to fc ptr, -; fwd L trng RF, fwd R trng RF, fwd & sd L trng RF, -);
 15 {Open Out to R} Sd L lead W's RF trn then extnd L arm fwd, rec R w/R arm lead W to rec, cl L, - (Swivel RF on L bk R, rec L, fwd R trng LF, -);
 16 {Open Out to L} Sd R lead W's LF trn w/R arm then extnd R arm fwd - as W trns plc L arm acrs her back, rec L lead W to rec w/L arm, cl R, to CP (Swivel LF on R bk L, rec R, fwd L trng RF to CP);

END

1 - 4 OPEN OUT w/SPIRAL ; AIDA ; REC, SD to OPN CONTRA CHECK ; ;

- 1 {Open Out w/Spiral to Tandem fcg WL} Sd L lead W's RF trn, rec R, cl R ld W's LF Spiral as trn bdy 1/8 RF (Swivel RF on L bk R, rec L, fwd R Spiral LF to fc wall, -);
 2 {Aida} Bk R twd LOD, bk L "unwrap" W as move L arm CCW down & thru twd RLOD, sd & bk R to bk-bk "V" fcg DRC w/L hnd extended fwd & R arm up & out, - (Fwd L, fwd R trng LF, sd & bk L fcg DRW w/L arm up & out, -);
 SS SS 3-4 {Recover - side - to Open Contra Check} Rec L trng to fc ptr, -, sd R to CP w/R arm hold only, -; Lower into R, -, as slowly check fwd L CBMP extend L arm to sd & up, looking twd DRW (Rec R trng to fc ptr, -, sd L plc R arm on M's L shldr [L arm out] , -; Lower into L, -, as press R toe bk and slowly ck in CBMP, looking L w/L arm extended to sd & up twd DRW);

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"ECSTASY"

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CHOREOGRAPHY: Kay & Joy Read, 1800 Lawyer Place, College Station, TX 77840

Phone: (979) 696-4073 E-Mail: kread@cvm.tamu.edu

MUSIC: "Ecstasy" [Available on Mini-Disc from Choreographer] **Speed:** As on Mini-Disc

RHYTHM & PHASE: Phase VI International Tango [dbl cl prom, big top, throwawy oversway, nat twist trn]

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

INTRO

1-4 **WAIT; DROP OVERSWAY & DRAG; CL TAP SCP & HEAD FLICK; BK TWINKLE;**

- 1 [WAIT] Wait 1 ms CP WALL R ft free (W CP fc COH L ft free);
2 SS [DROP OVERSWAY & DRAG] Qk lower on L rt sway look at ptr, __, rise on L cont looking at ptr, __
(W qk lower on R head strong lt, __, rise on R cont strong sway);
3 &S&S [CL TAP SCP & HEAD FLICK] Cl R/tap L fwd SCP LOD, __/qk rotate hip & head rt, rotate hip & head lt SCP, __
(W Cl L/tap R fwd SCP LOD, __/qk rotate head lt, rotate head rt SCP, __);
4 S&S [BK TWINKLE] BK L, __/cl R, tap L fwd SCP LOD, __ (W bk R, cl L, tap R fwd SCP LOD, __);

PART A

1-4 **DBL CL PROM;; PROG LINK; BIG TOP;**

- 1 SQQQQS [DBL CL PROM] SCP LOD fwd L, __, fwd R, sd & fwd L (W SCP LOD fwd R, __, fwd L, sd & bk R);
2 Fwd R LOD, sd & fwd L, cl R CP DLW, __ (W fwd L LOD, sd & bk R, cl L CP fc DRC, __);
3 QQS [PROG LINK] CP fwd L rf trn, cl R SCP, fwd L LOD, __
(QQS) (W CP bk R rf trn, small bk L SCP fwd R LOD, __);
4 Q_QQ [BIG TOP] Fwd R, lf body rotation, lf spin on R bk L DC, slip bk R CP DRW
(Q_QQ) (W fwd L, lf trn fwd R in frt ptr, lf spin on R, slip fwd L CP fc DLC);

5-8 **CONTRA CK & EXTEND; REC & TAP SCP; NAT TWIST TRN;;**

- 5 S__ [CONTRA CK & EXTEND] CP DRW lower on R ck fwd L strong contra, __, extend top line, __
(W CP lower on L ck bk R strong contra, __, extend top line, __);
6 S&S [REC & TAP SCP] Rec bk R CP, __/qk lower on R, tap L fwd SCP DLW, __
(W rec fwd L CP, __/ql lower on L, tap L fwd SCP, __);
7 SQQQ_S [NAT TWIST TRN] SCP fwd L DLW, __, fwd R, sd L CP fc RLOD
(SQQQQ&S) (W SCP fwd R, __, fwd L, fwd R CP fc LOD);
8 Hook Rib, unwind rf, tap L fwd SCP LOD, __
(W fwd L rf around ptr, fwd R RLOD rf body trn/cl L, tap R fwd SCP LOD, __);

PART A Mod

1-4 **DBL CL PROM;; PROG LINK; BIG TOP;**

5-8 **CONTRA CK & EXTEND; REC & TAP SCP; NAT TWIST TRN;;**

9 **PROM LINK;**

- 9 SS [PROM LINK] SCP LOD fwd L, __, fwd R CP DLC, __ (W SCP fwd R, __, fwd L lf trn CP fc DRW, __);

PART B

1-4 **REV FALLAWY SLIP; VIEN TRN & LT CHASSE TO PROM SWAY;; THROWAWY;**

- 1 QQQQ [REV FALLAWY SLIP] CP DLC fwd L, lf trn sd R, bk L, lf slip bk R CP LOD
(W CP fc DRW bk R, lf trn sd L, fwd R, lf slip fwd L CP fc RLOD);
2 QQ&QQ&QQS [VIEN TRN & LT CHASSE TO PROM SWAY] Fwd L LOD, fwd R lf trn/lk L lf fc RLOD, bk R lf trn fc WALL, sd L/cl R
(W CP bk R, bk L lf trn/cl R fc LOD, fwd L lf trn fc COH, sd R/cl L);
3 Sd L, cl R, sd & fwd L SCP LOD strong lt sway head lt, __ (W sd R, cl L, sd & fwd R SCP LOD head rt, __);
4 S__ [THROWAWY] Lower on L lf body trn pt R bk RLOD, __ (W lower on R lf body trn head lt pt L bk LOD, __);

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"ECSTASY" Cont.

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5-8 **RISE & CL TAP SCP; CL PROM & PROG SD STP;; WK 2;**

5 S&S [RISE & CL TAP SCP] Rise on L, ___/cl R, tap L fwd SCP LOD, ___ (W rise on R, ___/cl L, tap R fwd SCP, ___);
6 SQQSQQ [CL PROM & PROG SD STP] SCP LOD fwd L, ___, fwd R, sd & fwd L (W SCP LOD fwd R, ___, fwd L, sd & bk R);
7 Cl R CP DLW, ___, fwd L, sd R (W cl L CP fc RDC, ___, bk R, sd L);
8 SS [WK 2] Curve fwd L, ___, curve fwd R CP DLC, ___ (W CP curve bk R, ___, curve bk L CP fc DRW, ___);

9-12 **REV TRN; CL FIN; CONTRA CK & HEAD TICK; REC & TAP SCP;**

9 QQS [REV TRN] CP DLC fwd L, lf trn sd & bk R, bk L CP RLOD, ___ (W CP bk R, lf trn cl L, fwd R CP fc LOD, ___);
10 QQS [CL FIN] Bk R, lf trn sd & fwd L, cl R CP DLW, ___ (W fwd L, lf trn sd & bk R, cl L CP fc DRC, ___);
11 SS [CONTRA CK & HEAD TICK] CP lower on R ck fwd L strong contra, ___, qk lead hd pressure, ___
(W CP lower on L ck bk R strong contra, ___, qk head trn rt, ___);
12 S&S [REC & TAP SCP] Rec bk R CP, ___/qk lowe on R, tap L fwd SCP LOD, ___
(W rec fwd L CP, ___/qk lower on L, tap R fwd SCP, ___);

13-16 **PROM LINK; OP TELE; CL PROM END; LT LUNGE & SLIP;**

13 SS [PROM LINK] SCP LOD fwd L, ___, fwd R CP DLC, ___ (W SCP fwd R, ___, fwd L lf trn CP fc DRW, ___);
14 QQS [OP TELE] CP fwd L, lf trn sd R, fwd L SCP DLW, ___ (W CP bk R, lf trn cl L, fwd R SCP DLW, ___);
15 QQS [CL PROM END] SCP fwd R, sd L, cl R CP DLW, ___ (W SCP fwd L, sd R, cl L CP fc DRC, ___);
16 S_Q [LT LUNGE & SLIP] Sd L soft knee strong lf sd stretch, ___, ___, lf slip bk R CP DLC
(W sd R soft knee head strong lt, ___, ___, lf slip fwd L CP fc DRW);

PART B Mod

1-4 **REV FALLAWY SLIP; VIEN TRN & LT CHASSE TO PROM SWAY;; THROWAWY;**

5-8 **RISE & CL TAP SCP; CL PROM & PROG SD STP;; WK 2;**

9-12 **REV TRN; CL FIN;; CONTRA CK & HEAD TICK; REC & TAP SCP;**

13-16 **STALKING WKS TO RT LUNGE LINE;; STALKING WKS TO RT LUNGE LINE;;**

13 SS [STALKING WKS TO RT LUNGE LINE] SCP LOD fwd L tch R to L, ___, ___, ___ (W SCP fwd R tch L to R, ___, ___, ___);
14 Fwd R pt L fwd rt sway head rt CP rt lunge line, ___, ___, ___
(W fwd L pt R fwd head strong lt CP lunge line ___, ___, ___);
15 SS [STALKING WKS TO RT LUNGE LINE] SCP fwd L tch R to L, ___, ___, ___ (W SCP fwd R tch L to R, ___, ___, ___);
16 Fwd R head rt CP rt lunge line DRW, ___, ___, ___ (W fwd L head lt CP lunge line fc DLC, ___, ___, ___);

17-20 **BK RK 3; CL FIN; BRUSH TAP; WK 2;**

17 QQS [BK RK 3] CP DRW rk bk L, rk fwd R, rk bk L, ___ (W CP rk fwd R, rk bk L, rk fwd R, ___);
18 QQS [CL FIN] Bk R, lf trn sd L, cl R CP DLW, ___ (W fwd L, lf trn sd R, cl L CP fc DRC, ___);
19 QQ&S [BRUSH TAP] CP fwd L, fwd R/brush L to R, tap L sd CP, ___ (W CP bk R, bk L/brush R to L, tap R sd CP, ___);
20 SS [WK 2] CP DLW curve fwd L, ___ curve fwd R CP DLC, ___ (W CP curve bk R, ___, curve bk L CP fc DRW, ___);

INTER

1-4 **ZIG ZAG 4 (SCAR); WK 2; OP REV; CL FIN;**

1 QQQQ [ZIG ZAG 4] CP DLC fwd L lf trn, bk R BJO, bk L ptr outsd, rf trn cl R SCAR LOD
(W CP bk R lf trn, fwd L BJO, fwd R outsd ptr, rf trn bk L SCAR fc RLOD);
2 SS [WK 2] SCAR LOD fwd L outsd ptr lt sd, ___, fwd R SCAR, ___ (W SCAR bk R ptr outsd lt sd, ___, bk L SCAR, ___);
3 QQS [OP REV] SCAR fwd L outsd ptr lt sd, lf trn sd & bk R, bk L ptr outsd BJO RLOD, ___
(W SCAR bk R ptr outsd lt sd, lf trn fwd L, fwd R outsd ptr BJO fc LOD, ___);
4 QQS [CL FIN] Bk R CP, lf trn sd L, cl R CP DLW, ___ (W fwd L CP, lf trn sd R, cl L CP fc DRC, ___);

5-7 **WK 2; PROG LINK; PROM END;**

5 SS [WK 2] CP DLW curve fwd L, ___ curve fwd R CP DLC, ___ (W CP curve bk R, ___, curve bk L CP fc DRW, ___);
6 QQS [PROG LINK] CP fwd L rf trn, cl R SCP, fwd L LOD, ___ (W CP bk R rf trn, small bk L SCP, fwd R LOD, ___);
7 QQS [PROM END] Fwd R, sd L, cl R SCP LOD, ___ (W fwd L, sd R, cl L SCP LOD, ___);

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PART A

1-4 DBL CL PROM;; PROG LINK; BIG TOP;
5-8 CONTRA CK & EXTEND; REC & TAP SCP; NAT TWIST TRN;;

PART A

1-4 DBL CL PROM;; PROG LINK; BIG TOP;
5-8 CONTRA CK & EXTEND; REC & TAP SCP; NAT TWIST TRN;;

END

1-4 OP PROM & RK 2;; OUTSD SWIVEL & PROM TAP; PROM LINK;

1 SQQSQ [OP PROM & RK 2] SCP LOD fwd L, __, fwd R, sd L (W SCP LOD fwd R, __, fwd L, sd R);
2 Fwd R BJO outsd ptr DLW, __, rk bk L, rk fwd R BJO outsd ptr
(W bk L BJO ptr outsd fc DRC, __, rk fwd R, rk bk L BJO ptr outsd);
3 S&S [OUTSD SWIVEL & PROM TAP] Bk L ptr outsd pt R fwd SCP LOD, __/fwd R, tap L fwd SCP LOD, __
(W fwd R outsd ptr rf swivel SCP LOD, __/fwd L, tap R fwd SCP LOD, __);
4 SS [PROM LINK] SCP LOD fwd L, __, fwd R CP DLC, __ (W SCP fwd R, __, fwd L lf trn CP fc DRW, __);

5-7 OP TELE; THRU, CL & HOLD; DROP OVERSWAY;

5 QQS [OP TELE] CP DLC fwd L, lf trn sd R, fwd L SCP DLW, __ (W CP bk R, lf trn cl L, fwd R SCP DLW, __);
6 QQ [THRU, CL & HOLD] SCP fwd R, rf trn cl L CP WALL, __, __ (W SCP fwd L, lf trn cl R CP fc COH, __, __);
7 Q [DROP OVERSWAY] Qk lower on L rt sway look at ptr, __, __, __ (W qk lower on R head strong lt, __, __, __);

02-89
EL AMOR CHA

CHOREOGRAPHER: MaryAnn Callahan, PO Box 8278, Woodland, CA 95776-8278, maryanncallahan@yahoo.com, (530) 662-6404
Milo Molitoris, PO Box 178, Arbuckle, CA 95912-0178, milomolitoris@yahoo.com, (530) 517-0042
MUSIC: "Eso Es El Amor" Star 132 Available from Choreographer or Palomino Records, flip side: My Foolish Heart
FOOTWORK: Opposite, directions for man (*woman in parentheses*) **Speed:** 42-44 RPM
PHASE & RHYTHM: Phase IV+2 Cha [Single Cuban Break, Double Cuban Break] **Released:** July 2002
TIMING: 123&4 except where noted **SEQUENCE:** Intro, A, B, C, A (1-12), END

INTRO

1-4

WAIT 1 MEAS; NEW YORKER; SINGLE CUBAN BREAK;
QK RK RCVR, PRESS & LOOK (W-SIT & SHIMMY);

1 Wait 1 Measure, Trail Hnds Joined, Off Lead Foot Free Fc WALL;
2 Thru with straight R leg turn twd LOD to sd by sd, rec L fc ptr, sd R/cl L, sd R;
3 1&23&4 XLIF (W XRIF) of R/rec R, sd L, XRIF (W XLIF) of L/rec L, sd R;
4 1&23 - Rk bk L/rec R, press L ball of foot slightly fwd & sd of R in press line position L hand on upper L thigh R hand
(1&23&4) on hip, hold, hold trng head to look at woman as she does the shimmy then straighten up rising as woman
finishes the shimmy releasing wgt from L foot (W Rk bk R/rec L, press R ball of foot slightly in front of L in slight
press line position, compress into L leg into a slight "sit" position arms down palm twd floor, shoulder shimmy as
you rise) jn lead hnds;

PART A

1-8

FWD BASIC & FAN;; HOCKEYSTICK FC WALL HANDSHAKE;;
HALF BASIC & WHIP FC LOD;; SHDW BRKS TWICE (fc COH then fc WALL);;

1 Fwd L, rec R, bk L/RIF of L, bk L;
2 Bk R, rec L slightly LFC, sd R/cl L, sd R (W fwd L, trn LFC ¼ sd & bk R fc RLOD, bk L/RIF of L, bk L) WALL;
3-4 Fwd L, rec R, sd L/cl R, cl L raising lead hnd to shape for window; bk R slightly behnd L, rec L lead W to trn LFC, sd
R/cl L, sd R (W C/L R to L, fwd L, fwd R/Rk LIB of R, fwd R; fwd L undr jnd lead hnds, fwd R trn LFC ¼ fc ptr,
sd L/cl R, sd L) HNDSHK WALL;
5 Fwd L, rec R, sd L/cl R, sd L;
6 Bk R trng ¼ LFC lead W with joined R hnds to M's lft sd, rec fwd L fc LOD, sd R/cl L, sd R (W fwd L outsd M on his lft
sd, fwd R trng ¼ LFC, sd L/cl R, sd L) HNDSHK;
7 Swivel LFC to OP COH rk bk L, rec R to fc ptr, sd L/cl R, sd L;
8 Swivel RFC to OP WALL rk bk R, rec L to fc ptr, sd R/cl L, sd R HNDSHK;

9-16

HALF BASIC & WHIP FC COH;; SHDW BRKS TWICE (RLOD & LOD);; FENCELINE IN 4 LOD;
SINGLE CUBAN; QK RK RECR, PRESS & LOOK (W-SIT & SHIMMY); MODIFD DBL CUBAN BFLY;

9 Fwd L, rec R, sd L/cl R, sd L;
10 Bk R trng ¼ LFC lead W with joined R hnds to M's lft sd, rec fwd L fc COH, sd R/cl L, sd R (W fwd L outsd M on his lft
sd, fwd R trng ¼ LFC, sd L/cl R, sd L) HNDSHK;
11 Swivel LFC to OP RLOD rk bk L, rec R to fc ptr, sd L/cl R, sd L;
12 Swivel RFC to OP LOD rk bk R, rec L to fc ptr, sd R/cl L, sd R BFLY;
13 Cross lunge thru with bent knee L, rec R trng to fc, sd R, rec L no hnds;
14 1&23&4 XRIF (W XLIF) of L/rec L, sd R, XLIF (W XRIF) of R/rec R, sd L;
15 1&23 - Rk bk L/rec R, press L ball of foot slightly fwd & sd of R in press line position L hand on upper L thigh R hand
(1&23&4) on hip, hold, hold trng head to look at woman as she does the shimmy then straighten up rising as woman
finishes the shimmy releasing wgt from L foot (W Rk bk R/rec L, press R ball of foot slightly in front of L in slight
press line position, compress into L leg into a slight "sit" position arms down palm twd floor, shoulder shimmy as
you rise);
16 1&2&3&- XLIF (W XRIF) of R/rec R, sd L/rec R, XLIF (W XRIF) of R/rec R, tch L BFLY;

EL AMOR CHA (Cont.)**PART B****1-8 HALF BASIC & WHIP FC WL;; FENCELINE RLOD; DOUBLE CUBAN BRK;
FENCELINE RLOD; SPOT TRN IN 4; UNDERARM TRN; DOUBLE CUBAN BRK;**

- 1 Fwd L, rec R, sd L/cl R, sd L;
 2 Bk R trng ¼ LFC lead W with joined hnds to M's lft sd, rec fwd L cont trn 1/4, sd R/cl L, sd R (W fwd L outsd M on his lft sd, fwd R trng 1/2 LFC, sd L/cl R, sd L) WALL;
 3 Cross lunge thru with bent knee L, rec R trng to fc ptrn, sd L/cl R, sd L;
 4 1&2&3&4 XRIF (W XLIF) of L/rec L, sd R/rec L, XRIF (W XLIF) of L/rec R, sd L BFLY;
 5 Repeat meas 3 Part B;
 6 1234 XRIF trng LFC on crossing foot ½ rec L cont to trn fc ptrn, sd R, rec L;
 7 Trn slightly RFC raising lead hands up high ck R bk & across, rec L trng fc ptrn, sd R/cl L, sd R (W fwd & across L LOD trn RFC under joined lead hnds, rec R cont RFC trn fc ptrn, sd L/cl R, sd L) BFLY;
 8 1&2&3&4 XLIF (W XRIF) of R/rec R, sd L/rec R, XLIF (W XRIF) of R/rec R, sd L BFLY;

**-16 FAN TO LOD; HOCKEYSTICK FC RLOD;; DOUBLE CUBAN BRK;
SPOT TRN; FENCELINE COH; SINGLE CUBAN BRK; PT TWD COH- HOLD - HIP RK 3;**

- 9 Bk R, rec L trng 1/4 LFC, sd R/cl L, sd R (W fwd L, trn LFC ¼ sd & bk R fc RLOD, bk L/k RIF of L, bk L) LOD;
 10-11 Fwd L, rec bk R slightly RFC, bk L/cl R, cont RFC trn bk L raising lead hnds shape for window; bk R slightly behind L, rec L lead W to trn LFC, fwd R/k LIB of R, fwd R (W cl R to L, fwd L, fwd R/k LIB of R, fwd R with slight RFC shape twd M; fwd L undr jnd lead hnds, fwd R trn LFC ¼ fc ptrn, bk L/k RIF of L, bk L) RLOD BFLY;
 12 1&2&3&4 XLIF (W XRIF) of R/rec R, sd L/rec R, XLIF (W XRIF) of R/rec R, sd L;
 13 XRIF trng LFC twd WALL on crossing foot ½ rec L cont to trn fc ptrn, sd R/cl L, sd R BFLY;
 14 Cross lunge thru with bent knee L, rec R trng to fc ptrn, sd L/cl R, sd L;
 15 1&2&3&4 XRIF (W XLIF) of L/rec L, sd R, XLIF (W XRIF) of R/rec R, sd L;
 16 1-3&4 Pt R twd COH, hold, shift weight onto R foot, shift weight to L foot, shift weight to R foot release trailing hnds;

PART C**1-9 CHASE W/UNDRARM TRN OVRTRN HNDSHK;; ROLL 2 TO TRIPLE CHAS;; ROLL 2 & CHA FC LOD;
CHASE W/UNDRARM TRN OVRTRN HNDSHK;; ROLL 2 TO TRIPLE CHAS;;**

- 1-2 Fwd L trn ¼ RFC fc LOD, rec R lead W fwd twd M's lft sd, small fwd L/k RIB of L raising lft arm to form window, fwd L (W Bk R, rec L moving twd M's lft sd, fwd R/k LIB of R, fwd R to sd by sd pos under M's raised lft arm to form the window); fwd R, fwd L leading W to trn LFC under jnd lead hands, fwd R/k LIB of R, fwd R with rt sd slightly twd ptrn (W Fwd L, fwd R trng LFC ¼o fc M, bk L/k RIF of L, bk L with rt sd slightly twd ptrn) rt to rt HNDSHK;
 3-4 123&4, 1&23&4 Fwd L with roll trng 1/2 RFC, cont RFC roll 1/2 fwd R trng to fc LOD & ptrn with lft sd slightly twd ptrn lft HNDSHK, fwd L/k RIB of L, fwd L; chg to rt HNDSHK rt sd slightly twd ptrn fwd R/k LIB of R, fwd R, chg to lft HNDSHK lft sd slightly twd ptrn fwd L/k RIB of L, fwd L (W Bk R with roll trng 1/2 RFC, cont RFC roll ¼ bk L trng to fc ptrn & RLOD in lft HNDSHK, bk R/k LIF of R, bk R; chg to rt HNDSHK rt sd slightly twd ptrn bk L/k RIF of L, bk L, chg to lft HNDSHK lft sd slightly twd ptrn bk R/k LIF R, bk R) LOD;
 5 Fwd R with roll trng 1/2 LFC, cont LFC roll 1/2 fwd L trng to fc LOD & ptrn join lead hnds, fwd R/k LIB of R, fwd R (W Bk L with roll trn LFC, cont LFC roll ¼ bk R fc RLOD & ptrn; bk L/k RIF of L, bk L);
 6-7 Fwd L trn ¼ RFC fc RLOD, rec R lead W fwd twd M's lft sd, small fwd L/k RIB of L raising lft arm to form window, fwd L (W Bk R, rec L moving twd M's lft sd, fwd R/k LIB of R, fwd R to sd by sd pos under M's raised lft arm to form the window); fwd R, fwd L leading W to trn LFC under jnd lead hands, fwd R/k LIB of R, fwd R with rt sd slightly twd ptrn (W Fwd L, fwd R trng LFC ¼o fc M, bk L/k RIF of L, bk L with rt sd slightly twd ptrn) rt to rt HNDSHK;
 8-9 123&4, 1&23&4 Fwd L with roll trng 1/2 RFC, cont RFC roll 1/2 fwd R trng to fc RLOD & ptrn with lft sd slightly twd ptrn lft HNDSHK, fwd L/k RIB of L, fwd L; chg to rt HNDSHK rt sd slightly twd ptrn fwd R/k LIB of R, fwd R, chg to lft HNDSHK lft sd slightly twd ptrn fwd L/k RIB of L, fwd L (W Bk R with roll trng 1/2 RFC, cont RFC roll ¼ bk L trng to fc ptrn & LOD in lft HNDSHK, bk R/k LIF of R, bk R; chg to rt HNDSHK rt sd slightly twd ptrn bk L/k RIF of L, bk L, chg to lft HNDSHK lft sd slightly twd ptrn bk R/k LIF R, bk R) RLOD;

02-91
EL AMOR CHA (Cont.)

- 10-16** **ROLL 2 & CHA FC RLOD; FWD BASIC & FAN FC WL;; QK NEW YORKERS TWC;**
NEW YORKER RLOD; DBL CUBAN BRK; QK RK RCVR, PRESS & LOOK (W-SIT & SHIMMY);
 10 Fwd R with roll trng 1/2 LFC, cont LFC roll 1/2 fwd L trng to fc RLOD & ptrn join lead hnds, fwd R/Lk LIB of R, fwd R
 11 *(W Bk L with roll trn LFC, cont LFC roll 1/2 R fc LOD & ptrn; bk L/Lk RIF of L, bk L);;*
 12 Fwd L, rec R, bk L/Lk RIF of L, bk L;
 13 1&23&4 Thru with straight L leg turn twd RLOD to sd by sd/rec R fc ptrn, sd L, thru with straight R leg turn twd LOD to
 sd by sd/rec L, sd R;
 14 Thru with straight L leg turn twd RLOD to sd by sd, rec R fc ptrn, sd L/cl R, sd L no hnds;
 15 1&2&3&4 XRIF *(W XLIF)* of L/rec L, sd R/rec L, XRIF *(W XLIF)* of L/rec L, sd R;
 16 1&23 — Rk bk L/rec R, press L ball of foot slightly fwd & sd of R in press line position L hand on upper L thigh R hand
 (1&23&4) on hip, hold, hold trng head to look at woman as she does the shimmy then straighten up rising as woman
 finishes the shimmy releasing wgt from L foot *(W Rk bk R/rec L, press R ball of foot slightly in front of L in slight
 press line position, compress into L leg into a slight "sit" position arms down palm twd floor, shoulder shimmy as
 you rise)* with lead hnds;

PART A (1-12)

- 1-8** **FWD BASIC & FAN;; HOCKEYSTICK FC WALL HANDSHAKE;;**
HALF BASIC & WHIP FC LOD;; SHDW BRKS TWICE (fc COH then fc WALL);;
 1-8 Repeat Part A, Measures 1-8;;
9-12 **HALF BASIC & WHIP FC COH;; SHDW BRKS TWICE (RLOD & LOD);;**
 9-12 Repeat Part A, Measures 9-12;;

END

- 1-4** **FENCELINE LOD; SINGLE CUBAN BRK; NEW YORKER RLOD;**
RUMBA AIDA TWD LOD & FREEZE FCNG RLOD;
 1 Cross lunge thru with bent knee L, rec R trng to fc ptrn, sd L/cl R, sd L;
 2 1&23&4 XRIF *(W XLIF)* of L/rec L, sd R, XLIF *(W XRIF)* of R/rec R, sd L BFLY;
 3 Thru with straight R leg turn twd RLOD to sd by sd, rec L fc ptrn, sd R/cl L, sd R;
 4 QQS Thru L twd LOD, sd R to fc ptrn, bk L trng LFC to Aida position,- holding on to lead hnds while
 extending trailing hnds out and up;

EL CONQUISTADOR

By: Bill & Carol Goss, 10965 Sunny Mesa Rd., San Diego, CA 92121 858-638-0164
 Record: STAR 183-A (Flip Killing Me Softly) Phase VI Paso Doble Speed: 43
 Sequence: INTRO, A, BRIDGE, B, A MOD, INTER, A MOD, ENDING Rel: 6/15/02

INTRO

- 1-4 SIXTEEN;:::
 Wait in CP fc COH on uno dos dos dos
 1234 1 Appel R, sd L to SCP, thru R trn RF, sd & bk L to CP (W appel L, sd R to SCP, thru L, fwd R);
 5678 2 Bk R with R shoulder lead, cont bk L outside ptr trn RF, cl R to L in CP fc wall, hold (W fwd L, fwd R, fwd L trn RF, recov R);
 1234 3 Hold lead W to shape & trn (W fwd L, fwd R trn LF, recov L, fwd R);
 5678 4 Hold lead W to shape & trn (W fwd L trn RF, recov R, fwd L trn LF to fc ptr, cl R to L);
 5-8 SHORT CHASSE CAPE TO PRESS LINE AND ARMS;:::
 1234 5 Appel R, sd L to SCP, thru R trn RF, sd & bk L to CP RLOD (W appel L, sd R to SCP LOD, thru L trn RF, fwd R to CP);
 5678& 6 Bk R trn RF, bk L with ptr outside spin RF, fwd R outside ptr cont trn to fc wall in CP, sd L/ cl R (W fwd L trn RF, fwd R outside ptr pivot RF, cl L ptr outside cont trn to CP, sd R/ cl L);
 1234 7 Sd & bk L, bk R ptr outside spin LF, fwd L outside ptr cont trn to fc DC release hold with R hnd, sd R to LOP fc LOD (W sd & fwd R, fwd L outside ptr pivot LF, cl R ptr outside, sd & fwd L to LOP fc LOD);
 5678 8 Fwd left ball of foot to LOD trn body 1/8 RF to press line bring R arm sharply down by sd, swing arm up & bk CCW over next three beats to end arm up & bk in press line),,;
 9 FLAMENCO TAPS & RECOVER:
 1&2&34 9 Step fwd on L/ tap R toe behind L, tap R toe behind L again/ recov bk R to press line, bring L bk to tap toe at instep of R, fwd L;

PART A

- 1-4 APPEL TO TRAVELING SPINS FROM COUNTER PROMENADE TO SCP;:
 GRAND CIRCLE 6 FACE WALL & HOLD;:
 1234 1 Appel R, fwd L lowering arms, fwd R raising joined hnds to allow W to spin, fwd L lowering arm (W appel L, fwd R, fwd L spiral RF under joined hnds, fwd R cont trn);
 5678 2 Fwd R raising arm to allow W to spin, fwd L, fwd R to CP LOD, sd L to SCP LOD (W fwd L spiral RF under joined hnds, fwd R comm to XIF of M, sd & bk L to CP, cont trn sd R to SCP);
 1234 3 Thru R, twist LF leave both ft in place,, (W thru L, fwd R, circle L, R);
 5678 4 Cont twist,, come to CP wall ft tog, hold (W circle L, R, tch L to R to CP ft tog, hold);

EL CONQUISTADOR PAGE 2

5-8 SEPARATION;; ELEVATIONS UP; ELEVATIONS DOWN;

- 1234 5 Appel R, fwd L, cl R pushing W apt, in pl L (W appel L, bk R, bk L, cl R);
 5678 6 In pl R, L, R, L (W fwd 4 small steps L, R, L, R) end CP fc wall;
 1234 7 Trn heads to RLOD sway to RLOD lead hnds high sd R, cl L, sd R, cl L
 twd RLOD;
 5678 8 Trn head to LOD sway to LOD lead hnds low sd R, cl L, sd R, cl L twd
 RLOD;

BRIDGE1-4 SHORT CHASSE CAPE TO PRESS LINE AND ARMS;;;;

- 1234 1 Appel R, sd L to SCP, thru R trn RF, sd & bk L to CP RLOD (W appel L,
 sd R to SCP LOD, thru L trn RF, fwd R to CP);
 5678& 2 Bk R trn RF, bk L with ptr outside spin RF, fwd R outside ptr cont trn to
 fc wall in CP, sd L/ cl R (W fwd L trn RF, fwd R outside ptr pivot RF,
 cl L ptr outside cont trn to CP, sd R/ cl L);
 1234 3 Sd & bk L, bk R ptr outside spin LF, fwd L outside ptr cont trn to fc DC
 release hold with R hnd, sd R to LOP fc LOD (W sd & fwd R, fwd L
 outside ptr pivot LF, cl R ptr outside, sd & fwd L to LOP fc LOD);
 5678 4 Fwd left ball of foot to LOD trn body 1/8 RF to press line bring R arm
 sharply down by sd, swing arm up & bk CCW over next three beats to end
 arm up & bk in press line),,;
 5 SWITCH TO PRESS LINE AND HOLD;
 123- 5 Trn LF to fc ptr sd L chk bring joined hnds thru, recov R trn RF, press line
 ball of L foot to LOD with arms up, hold;

PART B1-4 ½ TAP TO FALLAWAY RONDE; CHASSE 4; FALLAWAY REVERSE SLIP
 WITH CHASSE 4;;;;

- 1234 1 Tap L toe to instep of R, fwd L comm trn to fc ptr, sd R fc COH in CP/
 ronde L CCW to XLIB of R no wgt, XLIB of R;
 5678 2 Sd R, cl L, sd R, cl L;
 1234 3 Appel R, fwd L, sd R trn LF to SCP, bk L well under body;
 5678 4 Bk R trn LF, fwd L cont LF trn to fc wall, sd R, cl L;
 9 10 ½ Sd R, cl L; (Note that part B has 17 ½ meas and for phrasing and ease of
 writing the cuesheet an extra ½ meas occurs 3 times in this section and
 will be written as such each time and the extra ½ meas will not be carried
 in the meas notations)

02-94
EL CONQUISTADOR PAGE 3

5-8 ½ SIXTEEN;;; CLOSE/POINT, CLOSE/POINT.

- 1234 5 Appel R, sd L to SCP, thru R trn RF, sd & bk L to CP (W appel L, sd R to SCP, thru L, fwd R);
- 5678 6 Bk R with R shoulder lead, cont bk L outside ptr trn RF, cl R to L in CP fc COH, hold (W fwd L, fwd R, fwd L trn RF, recov R);
- 1234 7 Hold lead W to shape & trn (W fwd L, fwd R trn LF, recov L, fwd R);
- 5678 8 Hold lead W to shape & trn (W fwd L trn RF, recov R, fwd L trn LF to fc ptr, cl R to L);

&9&10 ½ Cl R to L/ pt L, cl L to R/ pt R,

10-14 DOUBLE COUP DE PIQUE WITH EXTRA SIDE CLOSE;;; DOUBLE COUP DE PIQUE WITH NO SIDE CLOSE;;

- 1234& 10 Pt R thru to RLOD in SCP, cl R in CP, XLIB of R in SCP, cl R in CP/ qk cl L;
- 5678& 11 Pt R thru to RLOD in SCP, cl R in CP, XLIB of R in SCP, sd R in CP/ cl L;
- 1234 12 Sd R, cl L, sd R, cl L;
- 1234& 13 Pt R thru to RLOD in SCP, cl R in CP, XLIB of R in SCP, cl R in CP/ qk cl L;
- 5678& 14 Pt R thru to RLOD in SCP, cl R in CP, XLIB of R in SCP, sd R in CP/ cl L;

15-17 ½ PROMENADE;; THRU, TRN, BACK, PRESS; ARMS, HOLD.

- 1234 15 Appel R, sd L to SCP, thru R trn RF, sd & bk L to CP (W appel L, sd R to SCP, thru L trn RF, fwd R to CP) all moving to RLOD;
- 5678 16 Bk R with R shoulder lead cont trn RF, bk L ptr outside cont trn, sd R to CP, fwd L in SCP fc RLOD (W fwd L with L shoulder lead trn RF, fwd R outside ptr cont trn, sd L to CP, fwd R in SCP);
- 1234 17 Thru R comm RF trn, sd L cont trn, bk R to fc LOD, press line L with pressure on ball of L foot arms down;
- 56 ½ Swing free arms up from behind CCW in one ct, hold,

REPEAT A MEAS 1 MODIFIED

- 1234 1 Instead of appel fwd for the first two cts of meas 1 tap the L toe to the instep of the R ft, step fwd L lowering arms, fwd R raising arm to allow W to spin, fwd L lowering arm; Cont the rest of Part A unchanged

02-95

EL CONQUISTADOR PAGE 4

INTERLUDE

- 1-4 APPEL, FORWARD, HOOK, UNWIND;..FORWARD/LOCK, FORWARD;
APPEL, FORWARD, LADY ACROSS,-; FWD, PRESS, ARMS, HOLD;
- 1234 1 Appel R, fwd L in SCP, XRIF of L compress in the knees, comm unwind LF;
- 567&8 2 Cont unwind for two more cts,, in SCP fwd L/ lk RIB of L, fwd L;
- 1234 3 Appel R behind L, fwd L in SCP, fwd R lead W to XIF, fwd L to LOP;
- 5678 4 Fwd R, press line L with pressure on ball of L foot arms down, swing free arms up from behind CCW in one ct, hold;

REPEAT A MEAS 1 MODIFIED

- 1234 1 Instead of appel fwd for the first two cts of meas 1 tap the L toe to the instep of the R ft, step fwd L lowering arms, fwd R raising arm to allow W to spin, fwd L lowering arm; Cont the rest of Part A unchanged

ENDING

- 1 ½ ELEVATIONS UP; LUNGE SIDE LOOK LOD, CHANGE SWAY,
- 1234 1 Trn heads to RLOD sway to RLOD lead hnds high sd R, cl L, sd R, cl L twd RLOD;
- 12 ½ Chg sway to LOD lunge sd R look LOD lead hnds low, chg sway to look RLOD,

02-96

FOR THOSE WHO ARE YOUNG

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203 (425)348-6030
Music: STAR 135A E-Mail RKPreskitt@msn.com
Footwork: Opposite except where noted
Rhythm: Phase VI Waltz
Sequence: Intro-A-B-A-B-Ending

Written 6/21/02

INTRO

1 - 4 WAIT ; CONTRA CHECK REC FWD ; SLOW DOUBLE LOCK ; :
1 CP DW wait 2 pick up notes & 1 measure;
2 123 Flex R knee chk fwd L w/rt shldr ld look at woman, rec R sd L scp DC (W Flex L knee chk bk R rt sd fwd look well to Lt, rec L, sd R scp DC)
3 123 Thru R, fwd L, lock RIB of L cont BJO DC (W Thru L trng LF, sd & bk R, lock LIF of R);
4 12 Fwd L, lock RIB of L (W Bk R, lock LIF of R); (Note final measure is only 2 beats)

PART A

1 - 4 OPEN REVERSE TURN ; REVERSE CORTE ; CHASSE ROLL ; BK WHISK ;
1 123 Fwd L trng LF, sd R, bk L CBJO;
2 1.. (123) Bk R trng LF, cont trn on R DW, tch L to R CBJO(W fwd L, fwd R trng LF, cl L to R CBJO);
3 12&3 Bk L trng RF, sd R/cl L cont trng , fwd R trng RF to CP DW;
4 123 Bk L, sd sd & bk R trng RF, XLIB of R(WXRIB of L);

5 - 8 QUICK OPEN REVERSE ; OUTSIDE CHECK ; OUTSIDE SPIN & TWIST (SCP) ; :
5 12&3 Thru R(W thru L trng LF to CP), fwd L trng LF/sd R, bk L CBJO;
6 123 Bk R, sd & fwd L trng LF, fwd R chking in CBJO DRW;
7 123 Cl L to R instep trng RF, fwd R around W rising, sd L CP RLW(W fwd R around M, fwd L cont trn RF, cl R to L);
8 123 (1&23) Hook R beh L com to unwind RF, cont unwind transfer weight to R, fwd L SCP DC(W fwd L BJO trng RF/ fwd R cont RF trn, fwd L rising brush R to L, fwd R);

9 - 12 WEAVE 3 ; SYNC TWISTY VINE ; OUTSIDE CHANGE (SCP) ; RIPPLE CHASSE ;
9 123 Thru R, fwd L trng LF, sd & bk R CBJO(W thru L trng LF to CP, bk R trng LF, sd & fwd L);
10 1&23 XLIB of R/sd R trng RF, XLIF of R, sd R trng LF(W XRIF of L/ sd L trng RF, XRIB of L, sd L trng LF);
11 123 Bk L, bk R to CP trng LF, fwd L SCP DW(W fwd R, fwd L CP, fwd R SCP DW);
12 12&3 Thru R stretch L sd look to R (W look L), sd L/cl R taking out sway bringing head bk to SCP, fwd L SCP DW;

13 - 16 MANUEVER ; OVERTURN SPIN TURN ; QUICK LOCK SLOW LOCK ; BK RISING LOCK ;
13 123 Fwd R, fwd & sd L trng RF, cl R CP RLOD;
14 123 Bk L pivoting RF, fwd R rise to toe cont pivot CP DRW, bk L(W fwd R pvt RF, bk L rising brush R to L, fwd R);
15 1&23 Bk R rt sd lead to CBJO/lk LIF (W RIB of L)of R, bk R, lk LIF of R(W RIB of L);
16 123 Bk R trng LF, sd & fwd L DC rising, Lk RIB of L;

PART B

- 1 - 4 REVERSE FALLAWAY SLIP ; DOUBLE REVERSE SPIN ; CHECK REVERSE & SLIP ; MANUV PIVOT 2 ;
 1 123& Fwd L trng LF, cont trn sd R, XLIB of R to SCP RLOD/bk R under body trng Lf to CP LOD(W bk R, sd & bk L XRIB of L keep head well to L/strong LF trn fwd L slipping to CP);
 2 123 (123&) Fwd L, fwd R spinning LF, tch L to R cont spin CP LOD(W bk R, cl L to R trng LF, sd & fwd R cont LF trn/ XLIF of R) ;
 3 123 Fwd L trng LF, chk sd & fwd R, rec L trng RF CP DW(W bk R trng LF, cl L to R on toes, fwd R trn RF slip to CP);
 4 123 Fwd R trng RF, sd & bk L pivoting RF, fwd R CP DC rt sd stretch(W bk L trng RF, fwd R pivot RF, bk L DC);
- 5 - 8 RUMBA CROSS (2X) ; TRAVELLING CONTRA CHECK ; WING ;
 5 1&23 Reach fwd L with L sd lead & L sd stretch/XRIB of L trng RF (W XIF), rise to toes trng RF L, R to CP LOD;
 6 1&23 Repeat measure 5;
 7 123 Lwr on R fwd L with R sd lead, cl R to L with L sd stretch rising trng woman RF to SCP, fwd L SCP DC;
 8 1.. (123) Thru R, drw L to R leading W across to L sd, tch L to R SCAR DC(W fwd L, R, L around M to SCAR head to L);
- 9 - 12 CHECK & DEVELOPE ; UNDERARM TURN (SCAR) ; CROSS SWIVEL LINK ; THROWAWAY OVERSWAY ;
 9 1.. Ck fwd L with thighs crossed, -, -(W bk R, draw L foot up R Leg to knee & kick out to knee level);
 10 123 Rec R trng lf raise lead hands, small sd & fwd L DRC, fwd R SCAR RLOD(W fwd L RLOD under lead hands, small stp R trng RF, bk L RLOD);
 11 123 Fwd L on soft knee swiveling LF CBJO DW, fwd R trng woman RF rising tch L to R, fwd L SCP LOD;
 12 12. Thru R trng RF twd ptnr, sd & fwd L trng LF, lwr on L extending R bk & sd trng body LF(W thru L, fwd R swivel LF bring L to R, extend L bk to LOD keep L sd to man R sd stretch look to L);
- 13 - 16 REC TO SAME FOOT LUNGE LINE ; TELESPIIN ENDING (SCP) ; NATURAL HOVER CROSS (SYNC) ; ;
 13 123& Rise on L trng body RF to CP, cl R to L, lower on R trng body RF stretching R sd/ start LF trn no weight change (W rise on R to CP, trn RF point L foot thru to DC, lower on R extend L foot thru/fwd L trng LF);
 14 123 Fwd L trng LF, fwd R cont LF trn, fwd L SCP DW(W fwd R trng LF rise to toes, cl L cont turn, fwd R SCP DW);
 15 123 Thru R comm RF trn, sd & fwd L cont RF trn, sd & fwd R trng to SCAR DW(Thru L, fwd R trng RF, bk L);
 16 1&23 Chk fwd L in front of R in SCAR/rec L trng LF, sd & fwd L DC, fwd R CBJO DC;

ENDING

- 1 - 4 CHECK REVERSE & SLIP ; DOUBLE NATURAL SPIN ; NATURAL PIVOT PREPARATION ;
SAME FOOT LUNGE ;
 1 Repeat Part B measure 3:
 2 Fwd R trng RF, sd & fwd L spinning RF, tch R to L BJO DW(Bk L, cl R to L trng RF, sd L twd wall/XRIF of L);
 3 Fwd R trng RF, sd & fwd L cont turn to fc COH, tch R to L(W bk L, cl R to L trng RF, stp in pl L fc RDW);
 4 Lwr on L with R sd stretch slide R with heel lead sd & fwd DC, take full weight on R, extend to W stretch L sd; (W XRIB of L reach with toe lead, take weight on R leave L extended, extend line look well to left);
 Slowly change sway trng body LF as music fades out

02-98
Foxy Jones

release date: July 2002 version 1.0

CHOREO: Mark & Pam Prow, P.O. Box 318, La Porte, TX 77572 919-306-0655 alwaystestit@hotmail.com
SONG: Have You Met Miss Jones?, Bridget Jones Diary Soundtrack CD, track 4. Contact Choreographer.
FOOTWORK: Opposite unless noted (Women's footwork in parenthesis)
RHYTHM: Foxtrot RAL Phase V+2 (Ronde & Slip, Split Ronde) +2 unph(Bounce Reverse Fallaway, Promenade Run)
SEQUENCE: INTRO, A, B, C, B, END

INTRO

- 1-4 BK TO HINGE: W ACROSS TO OPEN M REC; OP CONTRA CHK MAN TRANS CP; HEST CHG;**
BFLY/ROD man's R lady's L pointed to side wait drum roll & 2 pickup notes;
QQ-- (QQS) 1 bk R to LOD start LF trn, sd L cont LF body trn hinge line fcg DLW, - (W fwd L, sd R, XLIB, -);
--S (QQS) 2 start RF body trn no weight chg lead W to recover, -, join M's R W's L hands sd R to RLOD, -(W rec R to RLOD start RF trn, sd L cont trn, sd R, -); OP/WALL
QQ-- (QQS) 3 XLIF to RLOD, start RF trn rec R, tch L lead W to CP/RLOD, -(W XLIF, rec R LF trn strong fwd L to M); CP/RLOD
SS 4 start RF trn bk L to DLW, -, sd R, draw L to R no weight; CP/DLC

PART A

- 1-4 DOUBLE REVERSE: SPLIT RONDE; QUICK ZIGZAG TO RLOD: X-SWL BJO & PNT:**
SS (QQQQ&) 1-2 fwd L start LF trn, -, sd R cont LF trn, -(W bk R, cl L heel turn, fwd R, XLIF/sd R); CP/LOD
SQQ (SQ&Q) ronde L fwd & CCW, -, XLIB, sd R (W ronde L fwd & CCW, -XLIB/sd R, XLIF); CP/DRW
QQQQ 3 fwd (W bk) start LF trn, sd R, XLIB (W XRIF) start RF trn, sd R; SCAR/DRW
SS 4 fwd L outside W LF trn to BJO/DLW, -, pnt R sd & back (W pnt LF sd & fwd), -, BJO/DLW
5-8 QUICK ZIGZAG TO LOD: NATURAL WEAVE:: CHANGE OF DIRECTION:
QQQQ 5 fwd R (W bk) start RF trn, sd L, XRIB (W XLIF), sd L; BJO/DLW
SQQ 6 fwd R start RF trn, -, sd L, bk R (W bk R, - cl L heel turn, fwd R outside M); BJO/RLOD
QQQQ 7 bk R, L start LF trn, sd L, fwd R; BJO/DLW
SS 8 fwd L DLW start LF trn, -, sd R, draw L to R no weight; CP/DLC
9-12 DOUBLE REVERSE; TELEMARK SCP; PROM RUN W/LILT; CURVED FEATHER:
SS (QQQQ) 9 fwd L start LF trn, -, sd R cont trn, -(W bk R, cl L heel turn, fwd R cont trn, XLIF); CP/DLC
SQQ 10 fwd L start LF trn, -, sd R cont trn, sd & fwd L (W bk R, -, cl L heel turn, fwd & sd R); SCP/DLW
QQQQ 11 lowering fwd R to DLW, rise & slight LF trn fwd L BJO/DLW, lower fwd R outside W start slight RF trn, rise fwd L (W fwd L, sd R, bk L, sd R); SCP/DLW
SQQ 12 fwd R, -, start RF trn fwd & sd L, cont RF trn fwd R outside W checking (W fwd L, - R, bk L);
13-16 BK TIPPLE CHASSE & PIVOT 3 TO:: OVERSWAY; RECOVER RONDE SLIP:
SQQ&Q 13 start RF trn bk L, -, sd R/cl L, fwd R to LOD pivoting to CP/RLOD;
SS 14 cont RF pivot bk L, -, fwd R, -, CP/LOD
S--- 15 cont RF trn sd L to LOD prom sway stay low, -, rotate LF chg sway;
QQQQ 16 lose sway rec R, ronde L CCW, bk L start LF trn, bk R (W rec L, ronde R CW, bk R, fwd L); CP/DLC

PART B

- 1-4 BOUNCE REVERSE FALLAWAY; WEAVE ENDING; HOVER TELEMARK; OPEN NATURAL:**
QQQQ 1 lower fwd L start LF trn, rise sd R, lower XLIB, rise bk R (W bk R, sd L, XRIB sharp LF trn, fwd L); BJO/DRC
QQQQ 2 repeat PART A meas 7; BJO/DLW
SQQ 3 fwd L, -, fwd R start RF trn, fwd L (W bk R, -, L, fwd R); SCP/DLW
SQQ 4 fwd R start RF trn, -, sd L, bk R (W fwd L, -, fwd R, L); BJO/DRC
5-8 BACK SLOW CHASSE TO; RIGHT LUNGE & ROLL TO; OUTSIDE CHECK; TOP SPIN 4:
SQQ 5 bk L to DLW start RF trn, -, sd R, cl L; CP/COH
SS 6 sd & slightly fwd R to R lunge line, -, trn RF rec L w/R sd stretch look L (W look R), -, CP/DLC both looking DRC
SQQ 7 lose sway bk R start LF trn, -, sd & fwd L, fwd R outside W checking; BJO/DRW
QQQQ 8 start LF trn XLIB, bk R, sd & fwd L, fwd R outside W; BJO/DLC
9-12 DOUBLE REV; TELEMARK SCP; PROM RUN W/ LILT; MANUEVER & QUICK PIV 2 TO:
SS (QQQQ) 9 repeat PART A meas 9; CP/DLC
SQQ 10 repeat PART A meas 10; SCP/DLW
QQQQ 11 repeat PART A meas 11; SCP/DLW
SQQ 12 fwd R start RF trn to CP/RLOD, -, bk L cont trn, fwd R cont trn; CP/LOD
13-16 OVERSWAY; RECOVER RONDE SLIP; REVERSE TURN FULL::
S--- 13 repeat PART A meas 15;
SQQ 14 repeat PART A meas 16; CP/DLC
SQQ 15 fwd L start LF trn, -, cont trn sd R, bk L (W bk R, -, cl L heel turn, fwd R); CP/RLOD
SQQ 16 start LF trn bk R, -, sd & fwd L, fwd R outside W; BJO/WALL

Check www.pamprow.com for cuesheet updates

02-99

PART C

1-4 HOVER TELEMARK TO BFLY; THRU SIDE BEHIND; ROLL 3; SYNC VINE 4;

SQQ 1 fwd L, -, fwd R start RF trn, fwd L (W bk R, -, L, fwd R); BFLY/WALL
QQS 2 fwd R, sd L, XRIB, -; BFLY/WALL
SQQ 3 start LF trn fwd L, -, bk R cont trn, sd L; BFLY/WALL
SQ&Q 4 XRIF, -, sd L/XRIB, sd L; BFLY/WALL

5-8 I/O RUNS IN HDSK;;; BK TIPPLE CHASSE TWIRL;

SQQ 5 start RF trn fwd R across LOD, - sd L join R hds, bk L (W fwd L, R, L); R HNDS joined M fc RLOD
SQQ 6 start RF trn bk L, -, fwd R, L (W start RF trn fwd R across LOD, sd L, fwd R); R HND joined both fc LOD
SQQ 7 repeat meas 5;
SQ&Q 8 start RF trn bk L, -, cont trn sd R/cl L, fwd R lead W to twirl RF under joined R hands (W fwd R across LOD start RF trn, -, sm sd L cont trn/cl R, sd& bk L total trn 1 1/2); blend to BFLY/LOD;

9-12 HOVER TELEMARK; THRU SIDE BEHIND; ROLL 3; SYNC VINE 4;

SQQ 9 repeat meas 1;
QQS 10 repeat meas 2;
SQQ 11 repeat meas 3;
SQ&Q 12 repeat meas 4;

13-16 I/O RUNS IN HDSK;;; WEAVE ENDING;

SQQ 13 repeat meas 5;
SQQ 14 repeat meas 6;
SQQ 15 repeat meas 7; blend to BJO/RLOD;
QQQQ 16 repeat meas PART A meas 7;

END

1-4 HOVER; QUICK OPEN REVERSE; BK TO BFLY HINGE; W ROLL TO OPEN M REC;

SQQ 1 fwd L, - sd R, rec L; (W bk R, sd L, rec R); SCP/DLC
QQQQ 2 fwd R, start LF trn fwd L, sd R, bk L (W fwd L, sd R, sd L, fwd R); BJO/DRC
QQ-- (QQS) 3 repeat INTRO meas 1;
--S (QQS) 4 repeat INTRO meas 2;

5-8 OPEN CONTRA CHK MAN TRANS CP; HEST CHG; DOUBLE REVERSE; FWD TO RT LUNGE

QQ-- (QQS) 5 repeat INTRO meas 3;
SS 6 repeat INTRO meas 4;
SS (QQQQ) 7 repeat PART B meas 9;
QQ 8 fwd L start LF trn, lowering sd R to DLW into sharp R lunge line man look at W W's head L;

HEAD CUES IN 4 MEASURE GROUPS SEQUENCE INTRO,A,B,C,B,END

INTRO wait drum roll and 2 pu notes

BK TO HINGE; W ACROSS TO OPEN M REC; OP CONTRA CHK M TRANS CP; HEST CHG;

A

DOUBLE REVERSE; SPLIT RONDE; QK ZIGZAG TO REV; X-SWL BJO & PNT;
QK ZIGZAG LOD; NAT WEAVE;; CHG OF DIRECTION;
DOUBLE REVERSE; TELEMARK SCP; PROM RUN W/LILT; CURVED FEATHER;
BK TIPPLE CHASSE & PIVOT 3 TO; OVERSWAY; RECOVER RONDE SLIP;

B

BOUNCE REVERSE FALLAWAY; WEAVE ENDING; HOVER TELEMARK; OPEN NATURAL;
BK SLOW CHASSE TO; RIGHT LUNGE & ROLL TO; OUTSIDE CHECK; TOP SPIN 4;
DOUBLE REVERSE; HOVER TELEMARK; PROM RUN W/LILT; MANUEVER & QK PIV 2 TO;
OVERSWAY; RECOVER RONDE SLIP; REVERSE TURN FULL;;

C

HOVER TELEMARK TO BFLY; THRU SIDE BEHIND; ROLL 3; SYNC VINE 4;
I/O RUNS IN HDSK;;; BK TIPPLE CHASSE TWIRL;
HOVER TELEMARK; THRU SIDE BEHIND; ROLL 3; SYNC VINE 4;
I/O RUNS IN HDSK;;; WEAVE ENDING;

END

HOVER; QK WEAVE 4; BK TO BFLY HINGE; W ROLL X TO OPEN M REC;
OPEN CONTRA CHK MAN TRANS CP; HEST CHG; DOUBLE REVERSE; FWD TO RT LUNGE

Special Thanks to:

Todd Hitch
Kelly Odom
Therese Rhodes
Kelli Wilson

For their help
on this dance.

Hallelujah !

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

Music: Contact choreographers - the music is soon to be pressed on the STAR label.

Suggested Speed: 27 MPM (Measure per Minute)

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

[Note: Timing indicates weight changes only]

Rhythm & Phase: West Coast Swing VI

Sequence: Intro A A B A C B A Ending

Released: July, 2002

Meas**INTRO**

1-4

WAIT; SD TAP CHASSE; HIP ROLLS; THROW OUT M TRANS;

1 Wait in SHADOW Pos M slightly bhnd & L sd of W both fcg WALL wgt on R for both L ft pointed sd twd LOD L-hnds jnd M's R-hnd on W's R-shoulder blade W's R-hnd extended sd; (same footwork)

1-3a4

2 {Sd Tap Chasse} Sd L, tap R bhnd L, chasse R twd RLOD R/L, R;

3 {Hip Rolls} Keeping wgt on R roll hips CCW twice;

1-3a4

4 {Throw Out M Trans} Sd L, tap R bhnd L leading W fwd w/ jnd L-hnds & release, trng LF to fc LOD anchor stp R/L, R joining lead hnds (W sd L, trng LF to fc LOD fwd R, cont trng LF to fc RLOD anchor stp L/R, L) end in LOP Fcg Pos M fcg LOD; (now opposite footwork)

(W 123a4)

PART A

1-8

SUGAR PUSH - TUCK & SPIN to HAMMERLOCK;;; BK PASS M TRANS;**BK-to-BK PEEK-A-BOO;;; W FREE ROLL OUT M TRANS;;**

12-45a6

1-3 {Sugar Push} LOP Fcg Pos M fcg LOD bk L, bk R, tap L fwd (W tap R bhnd L) touching trailing hnds, fwd L pushing away W; Anchor stp R/L, R,

12-45a6

{Tuck & Spin to Hammerlock} Bk L, bk R; Tap L fwd joining trailing hnds, fwd L raising jnd lead hnds to lead W spin RF keep trailing hnds low, anchor stp R/L, R lowering lead hnds (W fwd R, fwd L; Tap R bhnd L with slight trn to R, trn RF under jnd lead hnds fwd R spinning RF to fc M, anchor stp L/R, L) end in HAMMERLOCK Pos M fcg LOD (W fcg RLOD) R-hips adjacent jnd lead hnds at M's L-waist jnd trailing hnds at W's R-hip (W's L-arm bhnd her bk);

123a456

4-8 {Bk Pass M Trans} Bk L, rec R raising jnd lead hnds, passing under jnd lead hnds fwd L/ cl R, fwd L; Sd R, cl L (W fwd R, fwd L, sd R/cl L, sd R; Anchor stp L/R, L) end in Bk-to-Bk Pos M fcg LOD (W fcg RLOD) both hnds jnd & extended sd, (now same footwork)

1-3-5-7-

{Bk-to-Bk Peek-A-Boo} Sd R small stp bending R-elbow looking at ptr over L-shoulder, hold; Shift wgt to L bending L-elbow looking at ptr over R-shoulder, hold, repeat,;;

1--45a6

{W Free Roll Out M Trans} Shift wgt to R leading W trn RF w/ jnd lead hnds releasing trailing hnds, hold releasing lead hnds; Hold, shift wgt to L, anchor stp R/L, R (W shift wgt to R comm trng RF, cont trng RF fwd L twd LOD; Step almost in pl R/L, R spinning LF 1-1/2 to fc M & RLOD, anchor stp L/R, L) end in LOP Fcg Pos M fcg LOD; (now opposite footwork)

(W 123a45a6)

9-12

UNDERARM TRN w/ KICKS - R SD PASS to SHADOW - X WALKS 4 w/ SPIN ENDING;;;

12-4-6

9-12 {Underarm Trn w/ Kicks} LOP Fcg Pos M fcg LOD bk L, rec R trng RF 1/4 to fc WALL raising jnd lead hnds to lead W fwd, kick L sd, XLIF; Kick R sd, XRIF joining R-hnds (W fwd R, fwd L trng LF 1/4, passing under jnd lead hnds sd R/XLIF, sd R; Trng LF 1/4 to fc M sailor shuffle XLIF/sd R, sd L) end in momentary L-Shape Pos M fcg WALL (W fcg LOD) R-hnds jnd,

12-4

{R SD Pass to Shadow} Trng LF 1/4 to fc LOD fwd L leading W fwd, rec R; Tap L fwd leading W spin LF, fwd L raising jnd R-hnds to place jnd R-hnds on W's R-shoulder (W fwd R, fwd L to M's R sd, step almost in pl R/L, R spinning RF one full trn to fc LOD) end in Modif SHADOW Pos both fcg LOD M slightly bhnd & L sd of W jnd R-hnds on W's R-shoulder free L-hnds extended sd,

(W 123a4)

12345a6

{X Walks 4 w/ Spin Ending} Progressing along LOD XRIF, XLIF; XRIF, XLIF, leading W spin RF w/ jnd R-hnds anchor stp R/L, R (W progressing along LOD XLIF, XRIF; XLIF, XRIF, step almost in pl L/R, L spinning RF 1-1/2 to fc M) end in LOP Fcg Pos M fcg LOD;

PART B

- 1-8 **DBL TUMMY SURPRISE - UNDERARM TRN w/ M's HOOK TRN to TANDEM;;; R SD PASS w/ TUCK & SPIN - OPPOSITION LUNGES w/ W's RONDE;;;**
- 123a45678 1a2 1-4 {**Dbi Tummy Surprise**} LOP Fcg Pos M fcg LOD bk L, releasing jnd lead hnds rec R slightly across body moving to W's R sd placing R-hnd on W's R-hipbone, trng RF 1/4 sd L/ rec R cont trng RF 1/4 to fc LOD, sd & fwd L (W fwd R, fwd L, fwd R/cl L, bk R) end momentary in TANDEM Pos both fcg LOD M bhnd W slightly to her L sd; Sliding R-hnd to W's bk fwd R checking, rec L, placing L-hnd on W's L-hipbone bk R, rec L; Trng RF 1/4 XRIB releasing L-hnd/cont trng RF to fc LOD sd & fwd L small stp, stp R in pl joining lead hnds (W bk L, rec R, fwd L, rec R; Anchor stp L/R, L) end in LOP Fcg Pos M fcg LOD,
- 123a45a6 {**Underarm Trn w/ M's Hook Trn to Tandem**} Bk L, rec R trng RF 1/4 raising jnd lead hnds; Sd L leading W trn LF under jnd lead hnds/rec R trng RF 1/4 to fc RLOD, sd & fwd L, comm trng RF 1/2 XRIB/cont trng RF stp L almost in pl joining R-hnds bhnd bk, stp in pl R (W fwd R, fwd L; Trng LF 1/4 under jnd lead hnds sd R/XLIF, sd R, trng LF 1/4 to fc M anchor stp L/R, L) end in TANDEM Pos W bhnd M both fcg LOD R-hnds jnd;
- 12-45a6 5-8 {**R Sd Pass w/ Tuck & Spin**} Fwd L leading W fwd, rec R, tap L fwd tucking W in LF, fwd L leading W spin RF w/ jnd R-hnds & release; Anchor stp R/L, R (W fwd R, fwd L, swiveling LF 1/2 on L tap R next to L, bk R comm spinning RF one full trn; Stp almost in pl L/R, L cont spinning RF to fc M) end in LOP Fcg Pos M fcg LOD,
- 1-3---7- -2 {**Opposition Lunges w/ W's Ronde**} Trng LF 1/4 sd L twd RLOD joining trailing hnds, (W 123-5a67- -2) hold; Lunge sd R twd LOD flexing knee, hold, straightening R knee raise jnd lead hnds to lead W trn LF under jnd lead hnds, hold; Trng RF 1/4 to fc LOD bk L flexing knee R ft extended fwd, hold, draw R to L, cl R (W fwd R, fwd L passing M's L sd; Trng LF 1/4 lunge sd R twd RLOD flexing knee, hold, rec L comm trng LF under jnd lead hnds/fwd R cont trng LF under jnd lead hnds, completing LF trn to fc WALL sd L twd LOD; XRIF flexing knee L ft extended sd bhnd L, hold, swiveling RF on R ronde L CW, complete swiveling RF to fc M cl L) end in LOP Fcg Pos M fcg LOD;

PART C

- 1-8 **L CIRCLE PASS;; WHIP w/ INSIDE TRN to SHADOW TRANS;; SHADOW CHEERLEADER 3 TIMES - HIP POPS 3 TIMES;; THROW OUT M TRANS;**
- 123a4567a8 1-2 {**L Circle Pass**} LOP Fcg Pos M fcg LOD bk L slightly across body joining trailing hnds, sd & fwd R leading W fwd to M's L sd, raising jnd lead hnds over M's head sd L/cl R, sd small steps twd COH passing under jnd lead hnds (W fwd R, fwd L twd M's L sd, trng LF 1/2 to fc LOD sd R bhnd M/XLIB, sd & fwd R) end in M's WRAPPED Pos both fcg LOD W slightly bhnd & to his R sd lead hnds across M's body trailing hnds at M's L-hip; Releasing trailing hnds bk R leading W fwd, rec L raising jnd lead hnds to lead W trn LF, keep leading W trn LF under jnd lead hnds anchor stp R/L, R (W fwd L comm trng LF 1-1/2, small step bk R cont trng LF, step almost in pl L/R, L cont trng LF under jnd lead hnds to fc M) end in LOP Fcg Pos M fcg LOD;
- 123a4567- 3-4 {**Whip w/ Inside Trn to Shadow Trans**} Bk L, rec R slightly across body moving to W's R (W 123a45678) sd assuming loose CP, trng RF 1/4 sd L/rec R cont trng RF to fc RLOD, sd & fwd L (W fwd R, fwd L trng RF 1/2 to fc LOD, bk R/cl L, fwd R) end momentary in CP M fcg RLOD; Raising jnd lead hnds XRIB comm trng RF around W, cont trng RF sd L, releasing hnds cl R assume SHADOW Pos, tap L sd (W fwd L passing under jnd lead hnds, cl R, stp in pl L, R) end in SHADOW Pos both fcg LOD M's R-hnd on W's R-shoulder blade W's R-hnd extended sd L-hnds jnd & extended sd L ft free for both; (now same footwork)
- 1a-a3a-a5a-a 5-7 {**Shadow Cheerleader 3 Times**} XLIF/sd R, slightly trng LF tap L heel sd & fwd/rec L, XRIF/sd L, slightly trng RF tap R-heel sd & fwd/rec R; XLIF/sd R, slightly trng LF tap L-heel sd & fwd/rec L,
- 1-3-5- {**Hip Pops 3 Times**} XRIF, pt L sd & fwd lifting L-hip; XLIF, pt R sd & fwd lifting R-hip, XRIF, pt L sd & fwd lifting L-hip;
- 1-3a4 8 {**Throw Out M Trans**} Fwd L, tap R bhnd L leading W fwd w/ jnd L-hnds & release, anchor (W 123a4) stp R/L, R joining lead hnds (W fwd L, fwd R comm trng LF, cont trng LF to fc M anchor stp L/R, L) end in LOP Fcg Pos M fcg LOD; (now opposite footwork)

PART C (continued)

9-12

UNDERARM TRN - RK WHIP::::

123a45a6

9-12 {Underarm Trn} LOP Fcg Pos M fcg LOD bk L, rec R trng RF 1/4 raising jnd lead hnds, sd L leading W trn LF under jnd lead hnds/rec R trng RF 1/4 to fc RLOD, sd & fwd L; Anchor stp R/L, R (W fwd R, fwd L, trng LF 1/4 under jnd lead hnds sd R/XLIF, sd R; Trng LF 1/4 to fc M anchor stp L/R, L) end in LOP Fcg Pos M fcg RLOD,

123a45678 1a2

{Rk Whip} Bk L, rec R slightly across body moving to W's R sd assuming loose CP; Trng RF 1/4 sd L sd twd LOD/rec R, trng LF 1/4 sd & fwd L (W fwd R, fwd L trng RF 1/2 to fc LOD; Bk R/cl L, fwd R) end momentary in CP M fcg LOD, rk R fwd btwn W's ft comm trng RF one full trn, rec L cont trng RF; Rk R fwd btwn W's ft cont trng RF to fc LOD, fwd L pushing away W releasing R-hnd, anchor stp R/L, R (W rk L bk comm trng RF, rec R fwd btwn M's ft cont trng RF; Rk L bk cont trng RF to fc RLOD, bk R, anchor stp L/R, L) end in LOP Fcg Pos M fcg LOD;

ENDING

1-7

UNDERARM TRN - L CIRCLE PASS M TRN LF TRANS to TANDEM -HIP POPS MARCH 6 & FREEZE:;;;;;

123a45a6

1-7 {Underarm Trn} LOP Fcg Pos M fcg LOD bk L, rec R trng RF 1/4 raising jnd lead hnds, sd L leading W trn LF under jnd lead hnds/rec R trng RF 1/4 to fc RLOD, sd & fwd L; Anchor stp R/L, R (W fwd R, fwd L, trng LF 1/4 under jnd lead hnds sd R/XLIF, sd R; Trng LF 1/4 to fc M anchor stp L/R, L) end in LOP Fcg Pos M fcg RLOD,

123a45678

(W 123a4567a8)

{L Circle Pass M Trn LF Trans to Tandem} Bk L slightly across body joining trailing hnds, sd & fwd R leading W fwd to M's L sd; Raising jnd lead hnds over M's head sd L/cl R, sd small steps twd COH passing under jnd lead hnds (W fwd R, fwd L twd M's L sd; Trng LF sd R/bhnd L, sd R sliding across slot bhnd M) end in M's WRAPPED Pos both fcg LOD W slightly bhnd & to his R sd lead hnds across M's body trailing hnds at M's L-hip, releasing trailing hnds bk R leading W fwd, rec L raising jnd lead hnds to lead W trn LF; Keep leading W trn LF under jnd lead hnds step almost in pl R, L trng LF 1/2 joining R-hnd on M's R-shoulder (W fwd L comm trng LF 1-1/2, small step bk R cont trng LF; Step almost in pl L/R, L cont trng LF under jnd lead hnds to fc M) end in TANDEM Pos both fcg LOD W bhnd M jnd R-hnds placed on M's R-shoulder free L-hnds on hips, (now same footwork)

1-3-5-7- 1-3---

{Hip Pops March 6 & Freeze} Marching along LOD XRIF, pt L sd & fwd lifting L-hip; XLIF, pt R sd & fwd lifting R-hip, XRIF, pt L sd & fwd lifting L-hip; XLIF, pt R sd & fwd lifting R-hip, XRIF, pt L sd & fwd lifting L-hip; XLIF, pt R sd & fwd lifting R-hip end in TANDEM Pos both fcg LOD, freeze as music fades out, -;

02-103
LET THERE BE

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Ph: 602-321-2078
Record: Let There Be Love (Nat King Cole) Flip "From Here To Eternity" REXL Records
Rhythm: Foxtrot Footwork: Opp except where noted Phase: IV + 2 (Nat'l Weave, Contra Chk)
Sequence: INTRO AB-B(1-15)-INT-C-B(9-15)-INT-END Speed: 45 Release Date: Jul 2002
"Special thanks to Richard Lamberty for allowing us to use the music"

INTRO

1 WAIT PICKUP NOTES:

1 (Wait) M fcg ptr & wall abt 6-8 ft apt M's L (W's R) ft ptnd LOD hnds at sides;

PART A

1-4 SLO X PT w/SNAPS 4X;;;:

1-4 (Slo X Pts w/Snaps) XLIF (W XRIF) of R,-, pt R sd w/arms bent at elbows palms up snap fingers of both hands,-; XRIF (W XLIF) of L,-, pt L sd w/arms bent at elbows palms up snap fingers of both hands,-; Repeat meas 1-2 blndng to BFLY;

5-8 X CHEC REC SD; OP IN & OUT RUNS/Both TRANS;; WK 2 to SD by SD;

5 (X Chk Rec Sd) XLIF (W XRIF) of R,-, rec R to fc, stp sd L;

6-7 (Op In & Out Runs/Both Trans) Blndng to ½ OP thru R trng RF (W thru L),-, cont RF trn sd L to CP (W fwd R btwn M's ft), bk R w/ R sd leading (W fwd L) to CBJO; Bk L trng RF (W fwd R trng RF),-, sd & fwd R btwn W's ft cont RF trn (W cont trn sd L to CP),-;

8 (Wk 2 to sd by sd) Fwd L (W cont RF trn sd & fwd R) ,-, fwd R (W fwd L) to sd by sd fcg LOD with M on the insd and no hnds jnd,-;

9-12 CIR SNAP 4 (BFLY);; X CHK REC SD 2X (to CP);;

9-10 (Cir Snap 4) M circ LF (W RF) step fwd L, snap fingers of trlng hnd, fwd R cont LF circ, snap fingers of trlng hnd; Repeat meas 9 of PART A prep to blend to BFLY Fcg WALL;

11-12 (X Chk Rec Sd 2X) XLIF (W XRIF) of R,-, rec R to fc, stp sd L; XRIF (W XLIF) of L,-, rec L to fc, stp sd R bndng to CP Wall;

13-16 HVR; PROM WEAVE;; CHG of DIR;

13 (Hvr) Fwd L,-, fwd & sd R rising, rec fwd L to SCP DLC;

14-15 (Prom Weave) Fwd R,-, fwd L trng LF to CP, sd & bk R; bk L in CBMP, bk R CP trng LF, cont trn LF stp sd & fwd L, fwd R to BJO DLW;

16 (Chg of Dir) Fwd L,-, fwd R with R sd leading trng LF, draw L to R to CP DLC;

PART B

1-4 REV WAVE;; BK FEA; FEA FIN;

1-2 (Rev Wave) Fwd L commence LF trn,-, sd & bk R (W heel trn), bk L to CP DRC; Bk R,-, curving LF bk L, bk R to CP RLOD;

3 (Bk Fea) Bk L,-, bk R with R sd leading, bk L in BJO;

4 (Fea Fin) Bk R trng LF,-, sd & fwd L, fwd R to BJO DLW;

5-8 3 STEP; NAT'L WEAVE;; CHG OF DIR;

5 (3 Stp) Fwd L blndg to CP,-, fwd R with heel lead, fwd L;

6-7 (Nat'l Weave) Fwd R trng RF,-, trn sd L (W heel trn), cont RF trn bk R with R sd leading; bk L in BJO (W fwd R outsd ptr), bk R trng LF, trng LF sd & fwd L twds DLW, fwd R to BJO DLW;

8 (Chg of Dir) Repeat meas 16 of PART A;

9-12 **OP TELEMAR; THRU CHASSE SCP; CHAIR & SLIP; DRAG HES;**

- 9 (Op Tele) Fwd L commence LF trn,-, sd R cont trn (W heel trn), sd & fwd L to SCP DLW;
 10 (Chasse SCP) Thru R,-, sd & fwd L/cl R, sd & fwd L to SCP;
 11 (Chair & Slip) Chk thru R with lunge action,-, rec L commence LF body trn, slip R bhnd L trng W to CP DLC (W swvl LF on R step fwd L outsd M's R ft);
 12 (Drag Hes) Fwd L commence LF trn,-, sd R cont LF trn, draw L to R no wgt to BJO RLOD;

13-16 **BK BK/LK BK; OUTSD CHG TO PROM OVERSWAY;; RISE & SLIP TO CP;**

- 13 (Bk Bk/Lk Bk) Bk L in CBMP, bk R/lk LIF of R, bk R;
 14-15 (Outsd Chg to Ovrswy) Bk L in CBMP,-, bk R commence LF trn to CP, cont trn sd & fwd L to SCP DLW with upwards stretch looking over lead hnds; Slowly relax L knee trng body LF leaving R leg extended bk stretch L sd of body (W looks well to L);
 16 (Rise & Slip to CP) Rise on L trng body slightly RF no wgt chg,-,cont to rise, trng sharply LF slip R bhnd L (W swvl LF on R & step fwd L outsd M's R ft) to CP DLC;

REPEAT PART B (1-15)**INTERLUDE**1-7 **RISE & SLIP TO CP; QK TWIST 2,-, OUTSD SWVL 2X,-,-, BK TWST VN 4,-,-, OUTSD SWVL 2X,-,-, OUTSD SWVL PU,-,-, CONTRA CHK & REC,-,-, QK HES CHG,-;**

- 1 (Rise & Slip to CP) Repeat meas 16 of PART B to CP DLC;
 2-7 (Qk Twist 2) Fwd L trng LF, sd & bk R to BJO Fcg DRC,
 (Outsd Swvl 2X) Bk L leaving R ft fwd (W fwd R outsd M swvl RF),-; fwd R leaving L ft bk (W fwd L outsd M swvl LF) to BJO Fcg DRC,-,
 (Bk Twist Vn 4) Bk L trng LF, sd & fwd R to SCAR; fwd L trng LF, sd & bk R to BJO Fcg DRC,
 (Outsd Swvl 2X) Same as in INTERLUDE above,-; -, to BJO Fcg DRC
 (Outsd Swvl & Pk up) Bk L leaving R ft fwd (W fwd R outsd M swvl RF),-; Small fwd R picking W up (W fwd L trng LF) to CP DRC,-,
 (Contra Chk & Rec)* Commence upper body LF trn flex knees with strong R sd lead chk fwd L,-; rec R commencing RF upper body trn,-,
 (Qk Hes Chg) Bk L commence RF trn, sd R cont trn draw L to R no wgt to CP DLC;

* 2ND time thru - beginning at contra chk & rec music retards - adjust timing to fit slowed music

PART C1---4 **REV WAVE ½; HVR CORTE; BK WHISK; THRU TO LEFT WHISK;**

- 1 (Rev Wave ½) Repeat meas 1 of PART B;
 2 (Hvr Corte) Bk R slight LF trn,-, sd & slightly fwd L cont trn, sd & bk R to BJO DLW;
 3 (Bk Whisk) BK L (W fwd R commence RF trn),-, sd & bk R, XLIB of R to tight SCP DLW;
 4 (Left Whisk) Fwd R to momentary SCP,-, sd & slightly fwd L trng body LF to CP, XRIB of L to RSCP trng upper body LF;

5---8 W UNWIND IN 4 TO CP DLC; REV TRN;; CHG OF DIR;

- 5 (Unwind 4 to CP) M rotates RF on ball of R & heel of L with no wgt chg (W unwinds RF fwd R,L,R, L trng to fc) end in CP DLC;
- 6-7 (Rev Trn) Fwd L commence LF trn,-, sd R cont trn (W heel trn), bk L to CP RLOD; Bk R commence LF trn,-, sd & slightly fwd L, fwd R to BJO DLW;
- 8 (Chg of Dir) Repeat meas 16 of PART A;

REPEAT PART B (9-15)***REPEAT INTERLUDE**

*Note: Last time thru interlude music retards starting with the Contra Chk & Rec - adjust timing to fit slowed music

END**1 SLO CONTRA CHK & EXTEND;**

- 1 (Contra Chk & Xtnd) In CP DLC commence upper body LF trn flex knees with strong R sd lead chk fwd L,-, extend free L hnds out to the sd & bk as music ends,-;



Choreographers: Chris & Terri Cantrell, 960 Garnet St., Broomfield, CO 80020; Tel: 303-469-9140, ctkr@aol.com
 Many thanks to James Kunitz, Jean Marc Generoux, & Alain Doucet for their generous help.
Record: STAR 191 *Mia* [flip: *Ain't That a Kick in the Head*], also available from choreographers
Footwork: Directions for M, W normal opposite (exceptions in parentheses)
Rhythm: Rumba, Phase VI
Sequence: Intro A B A(9-16) B(1-12) End
 Speed: 45 rpm
 Version 1.0 (June 22, 2002)

Introduction

[1] Wait in OP fcg LOD M R W L free trail hnds jnd through long notes;

Part A

[1-4] Aida; Hip Rolls; Trn Filwy Ronde & Q Vine 3, Sd Draw Cls;;

- QQS [1] {Aida} Fwd R, fwd L trn sharply RF fac RLOD lead hnds jnd, strong bk & sd R twd DLC (DLW) ext free arms up and out,;
- SS [2] {Hip Rolls} Rec partial wgt onto L (R) roll lft hip CCW (rt hip CW),, bk onto R (L) roll rt hip CW (lft hip CCW),;
- QQQ(ronde) [3-4] {Fallaway Ronde & Quick Vine to Side Draw Close} Fwd L (fwd R) fac ptrnr & wall, sd R leave free foot extended, ronde free foot CCW (CW) on floor, XLIB (XRIB)/sd R; XLIF (XRIF)/sd R large step sway strongly to lft, draw L to R,, cls L to R no sway on toes;
- Q&Q&SQ

[5-8] Rk Apt to Dbl Ronde; Nat Open Out to Continuous Circular Hip Twists;;

- QQ [5] {Rock Apart to Double Ronde} Rk bk R (bk L), rec fwd L (rec fwd R), fwd R/commence Q&(ronde) CW ronde with L (fwd & sd L commence CW ronde w/ R) to loose CP-COH,;
- QQS [6-8] {Natural Opening Out to Continuous Circular Hip Twists} Fwd L trn upper body RF (cont (QQS&); RF trn step bk R twd wall), rec bk R trn sltly LF (fwd L trn strongly LF) BJO-COH, XLIB of (Q&Q&S&); R commence LF wheel action (cls R to L/swvl RF keep shldr parallel to M's throughout (Q&Q&S&); this figure),; Small sd R cont LF wheel (fwd rumba walk L/swvl LF), XLIB of R cont wheel (Q&Q&S&); (cls R to L/swvl RF), small sd R cont LF wheel (fwd rumba walk L/swvl LF),; XLIB of R cont LF wheel (cls R to L/swvl RF), small sd R cont LF wheel (fwd rumba walk L/swvl LF), cls L to R (cls R to L/swvl RF) SCP-DRC,;

[9-12] Spiral Runaway; Mod Basic to Corte Bk; Rec W Ronde to UA Trn M Pt;

Synco Walks to Mod Varsouv;

- QQS [9] {Spiral Runaway} Sml bk R (fwd L twd RLOD), fwd L to RLOD (fwd R/spiral full LF trn) lead (Q&Q&S&) hnds still jnd over W's head for spiral and then down, fwd R (fwd L/full LF trn) to runaway position both fac RLOD lead hnds jnd and low,;
- QQS [10] {Modified Basic to Corte Back} Fwd L (fwd R trn ½ RF fac LOD), step R (fwd L) blend to CP, dramatic corte bk L (corte fwd R) trn sltly LF stretch lft sd,;
- QQS [11] {Recover (Ronde) Underarm Turn M Point} Rec R (rec L/ronde R CW), trn RF (bk R comm (Q&Q&S&) LF UA trn/fwd L twd LOD), pt L sd fac LOD (fwd R spiral ½ LF to sit fac RLOD),;
- Q&S [12] {Synco Walks to Mod Varsouv} Extend lft arm (sml bk L), fwd L/fwd R (trn RF sd & fwd R), (QQS) XLIF of R chg to R-R hnds (XLIF of R) fac DRW on toes jnd hnds above W's head,;

[13-16] Trn Tandem; Barrel Roll Action; W Out then both Bk to Aida; Switch to

Synco Rocks;

- S- [13] {Turn to Tandem} Trn RF step fwd R (unwind RF),,cont trn bring feet together to tight tandem M IB of W lft hnds jnd low M's rt arm arnd W waist fac RLOD,;
- S- [14] {Barrel Roll Action} Bring jnd left arms up and around in CCW circle by moving hips to rt then fwd then lft then bk end w/ W's arms out to sd and trail feet free,;;
- QQS [15] {W Out then both Back to Aida} Bk R lead W to LF spin (sd L/spin full trn LF) join lead (Q&QS) hnds, bk L (bk R), strong bk & sd R twd DLC (sd L DLW) ext free arms up and out,;
- Q&QS [16] {Switch to Syncopated Rocks} Trn LF (trn RF) fac ptrnr sd L/rec R, sd L, rec R with hip rock action to LOP-fcg M fac ptrnr & wall,;

Part B

[1-4] ½ Basic; Alemana to M Lunge W Sit; W Spiral & Leg Over; W Spiral IB of M;

- QQS [1] {Half Basic} Fwd L, rec R, bk & sd L,;
- QQ&S [2] {Alemana to Lunge & Sit} Bk R twd DLC (fwd L twd DLC swvl ½ RF under jnd lead hnds), rec L (fwd R trn RF fac LOD), cls R to L/sd L to lunge LOD look at W free ft pt sd (fwd L spiral ½ RF/pt R fwd in sit line) lead remain hnds jnd,;
- Q- [3] {W Rec Spiral & Leg Over M Split Weight} Rec R to split wgt on both feet fac wall (fwd R/ (Q&Q&S) spiral LF full trn, fwd L/cont LF trn fac DRC, extend free R over M's lower rt leg,) tight CP,;
- [4] {W Forward & Spiral Behind his Back} Hold M look over rt shldr at W keep lead hnds jnd (QQS) (fwd R over M's rt leg, fwd L, spiral RF to fac LOD),,,;

[5-8] W Fwd 2 & Leg Over; W Spin Tandem; Hip Rolls; Fan;

- [5] {W Forward 2 & Extend Leg Over} Hold (fwd R, L),,, hook M's lft arm and W's R arm tog (QQS) near elbow (extend R w/o wgt over M's lower lft leg),;
- Q- [6] {W Spin Tandem} Rec L bring feet tog, (fwd R, spin RF full trn to tandem W IF of M bring (QQ-) feet tog) M's hnds on W's hips both fac wall,;;
- SS [7] {Hip Rolls} Both roll lft hip CCW then roll rt hip CW over full meas transfer wgt to lead ft;
- QQS [8] {Fan} Bk R (sd L twd LOD), rec L (fwd R spiral ½ LF), sd R (bk L) to fan position M face wall W fac RLOD,;

[9-12] Alemana to Mod Shadow;; Sliding Door Variation;;

- QQS; [9-10] {Alemana to Modified Shadow} Fwd L (cls R to L), rec R (fwd L), cls L to R (fwd R trn RF QQS fac DLC),; Bk R twd DLC (fwd L twd DLC swvl ½ RF under jnd lead hnds), rec L (fwd R trn RF fac LOD), cls R to L (sml fwd L spiral RF fac wall) shadow position W to rt and IF of M no hnds jnd,;
- QQS; [11-12] {Sliding Door Variation} Fwd L twd wall trn body RF (bk R trn body RF), rec R trn body fac QQS wall (rec L trn body fac wall), XLIB of R moving beh W (XRIF of L),; Sd R extend rt arm to sd (sd L), rec L moving beh W (rec R), XRIF of L (LIB of R) to mod shadow [Option: M spin full trn RF on last step],;

[13-16] cont Sliding Door;; Sliding Door to OS Swvl; Synco Swvls to SCP;

- QQS;QQS [13-14] {continue the Sliding Door} Repeat meas 11-12 of Part B;
- QQS [15] {Sliding Door to Outside Swivel} Fwd L trn ¼ RF (bk R), sml bk R (rec L trn ¼ LF) BJO-RLOD, bk L (fwd R swvl RF) SCP-RLOD trail feet free,;
- QQ&S [16] {Syncopated Swivels to SCP} Fwd R (fwd L swvl ½ LF), rec L (fwd R swvl ½ RF)/fwd R (sml fwd L swvl ½ LF), rec L (R swvl ½ RF) SCP-RLOD,;

Repeat Part A (9-16)

Repeat Part B (1-12)

End

[1-6] Wheel to Headloop; Layback; 3 Telemarks;;; S Throwaway Oversway.

- QQS [1] {Wheel to Headloop} Fwd L join lft hnds rt hnd on W's rt shldr blade commence RF wheel (sml bk R trn RF), fwd R (bk L) cont wheel, fwd L trn fac wall bring jnd hnds over W's head then around M's neck (trn RF) feet tog tight SCP M fac wall W fac LOD M's rt hnd around W's back,;
- SS& [2] {Layback} Sway to rt by moving hips lft (sway bk by moving hips fwd),, correct sway (correct sway & place left leg across rt)/M transfer wgt to R (fwd lft PU CP-LOD),;
- QQ- [3-5] {3 Telemarks} Fwd L commence LF trn (bk R), sd R around W cont LF trn (cls L to R heel (QQQQ); trn), point L twd DLC (fwd R twd LOD cont LF trn, fwd L trn LF CP-DLC),; Repeat meas 3 (QQ- of End; Fwd L commence LF trn (bk R), sd R around W cont LF trn (cls L to R heel trn), (QQQQ) point L twd DLC (point R) SCP-DLW,; [Note: each telemark begin on word "Mia" in the (QQ- (QQ-) lyrics; music slows here]
- S--- [6-] {Slow Throwaway Oversway} Fwd L (fwd R) rotate body LF CP-DLW then lower and extend R (extend L) bk & away from prtner as music fades.

Movin' On Up Cha

Choreographer: Hank & Judy Scherrer 560 Main St. Herculaneum, Mo 63048 636 475 5027
 Record: **Movin' On Up** STAR-193 flip "Promise Me" Judy@StLouisRounds.com
 Footwork: Opposite unless noted Speed: **45 rpm** or to suit
 Rhythm: **Cha** Phase: **V +1** Rope Spin +1 Switch Brk Time: **2:56**
 Sequence: **INTRO - ABC - INTER - ABC - D - C - A(1-7) - END** Date: July 2002

INTRO

Tandem both fcg Wall M's R & W's L foot free.

1 - 4 **WAIT 2;; SINGLE CUBANS; BK BASIC W TRN to FACE;**

Both facing the wall M's R & W's L foot free 2 meas;; XRif / rec L, sd R, XLif / rec R, sd L; Bk R (fwd L trn RF ½), rec L (rec fwd R), sd R / cl L, sd R; Opn fcg Wall lead hands joined

A

1 - 4 **OPEN HIP TWIST to FAN;; STOP & GO HOCKEY STICK;;**

Fwd L (bk R), rec R (rec L), bk L / cl R (fwd R / cl L), bk L (fwd R swvl RF ¼); Bk R (fwd L to LOD), rec L (fwd R trn LF), sd R / cl L (bk L / cl R), sd R (bk L); Fwd L (cl R), rec R (fwd L), sd L / cl R (fwd R start LF trn under lead hand / cl L finish trn fc LOD), SIP L (bk R); Fwd R to LOD (bk L), rec L (rec R), sm sd R / cl L (fwd L start RF turn under lead hand / cl R finish trn fc RLOD), SIP R (bk L);

5 - 8 **HOCKEY STICK to FC;; NEW YORKER; SPOT TURN;**

Fwd L (cl R), rec R (fwd L), sm bk L / cl R (fwd R / cl L), SIP L (fwd R) raise lead hand; Bk R (fwd L), rec fwd L (fwd R trn LF under lead hands), sd R / cl L (sd L / cl R), sd R (sd L); Chk thru L, rec R, sd L / cl R, sd L; XRif trn LF (RF), rec L fc partner (rec R), sd R / cl L, sd R;

B

1 - 4 **MODIFIED CHALLENGE CHASE;;;**

Fwd L, rec R, bk L / cl R, bk L; Bk R (fwd L trn ½ RF), rec L (fwd R cont trn), fwd R / cl L (cont trn L / R), fwd R (L finish trn); Fwd L trn ½ RF (bk R), fwd R cont trn (rec L), bk L / cl R cont trn (fwd R / Lk L), bk L finish trn (fwd R); Bk R (fwd L), rec L (rec R), fwd R / cl L (bk R / L), fwd R; Fcg Wall

5 - 8 **CHECKS FWD & BK;; M CUCARACHA TWICE W TRNG HIP BUMPS;;**

to Wall hnds on hips rk fwd L (bk R), rec R, bk L (sd R trng LF ¼), rec R; Rk fwd L (bk R to wall), rec R, bk L (fwd R trng LF ¼), rec R; Sd L (sd R raise Hip trn LF / rec L), rec R (sd R raise Hip trn LF / rec L), cl L / SIP R (sd R raise Hip trn LF / rec L), step L (sd R raise Hip trn LF / rec L); Sd R (sd R raise Hip trn LF / rec L), rec L (sd R raise Hip trn LF / rec L), cl R / SIP L (sd R trn LF / rec L to fc partner), step R (hold); Bfly wall

C

1 - 4 **BRK BK & 3 FWD CHAS;; SPOT TRN & 3 FWD CHAS;;**

Bk L trng LF (RF), rec R, fwd L / cl R, fwd L; Fwd R / cl L, fwd R, fwd L / cl R, fwd L; XRif trn LF (RF), rec L fc partner (rec R), fwd R / cl L, fwd R; Fwd L / cl R, fwd L, fwd R / cl L, fwd R,

5 - 8 **SPOT TRN to ALEMANA;; ROPE SPIN;;**

XLif trn RF (LF), rec R fc partner (rec L), fwd L / cl R, fwd L; Bk R (trn RF under Lead hand fwd L), rec L (continue trn fwd R), sd R / cl L (fwd L fc partner / cl R), sd R (fwd L spiral RF); Sd L (fwd R begin CW around M), rec R (fwd L), cl L / SIP R (fwd R / fwd L), step L (fwd R); Sd R (fwd L), rec L (fwd R), cl R / SIP L (fwd L / cl L), step R (sd L); Bfly Wall Last time lead hnds joined

INTER

1 - 4 **DBL CUBAN; UNDERARM TRN; DBL CUBAN; BK BASIC;**

XLif / rec R, sd L / rec R, XLif / rec R, sd L; XRif (thru L trn RF), rec L (rec R fc partner), sd R / cl L, sd R Bfly; XLif / rec R, sd L / rec R, XLif / rec R, sd L; Bk R, rec L, sd R / cl L, sd R;

D

- 1 - 4 **HAND to HAND SPIRAL to AIDA;; SWITCH BRK to ALEMANA;;**
Bk L, rec R fc LOD, fwd L / lk R, fwd L fc spiral RF (LF); to LOD Fwd R start RF trn, fwd & sd L
fc RLOD, bk R / lk L, bk R; Trn sd L to fc, rec R, aprt L / rec R, sd L; Bk R (trn RF under Lead
hand fwd L), rec L (continue trn fwd R), sd R / cl L (fwd L fc partner / cl R), sd R; CP Wall
- 5 - 8 **CLSD HIP TWIST to FAN;; W ROLL to SHADOW M Trans; FWD 2 & QK CUCARACHA;**
Fwd L (bk R trn RF), rec R (rec L trn LF), sd L / cl R (sd R / cl L), sd L (sd R swvl RF ¼); Bk R
(fwd L to LOD), rec L (fwd R trn LF), sd R / cl L (bk L / lk R), sd R (bk L); Fwd L (cl R), rec R
(fwd L), cl L (fwd R start RF trn / sd L finish trn fc Wall), sd R (sd R) shadow Wall; Same footwork
Fwd L DRW, fwd R, sd L / rec R, cl L; Wall
- 9 - 12 **PARALLEL CHASE;; RK SD REC to OPEN M TRANS; SPOT TRN to OPEN;**
to RLOD Sd R, rec L, fwd L / cl R, fwd L; Sd L, rec R, fwd L / cl R fwd L; Sd R, rec L fc LOD, fwd R
(fwd R / cl L), fwd L (fwd R); XRif trn LF (RF), rec L fc partner (rec R), sd R / cl L, sd R; Open LOD
- 13 - 16 **RK BK REC W WRAP; WK 2 W UNWRAP; RK SD REC & FWD CHA; SPOT TRN;**
Rk bk L, LOD fwd R, fwd L / cl R (wrap LF R / L) M's L & W's R arm extended to sd, fwd L; Fwd R,
fwd L, fwd R / cl L (unwrap RF L / R), fwd R; Sd L, rec R, fwd L / cl R, fwd L; XRif trn LF (RF),
rec L fc partner (rec R), sd R / cl L, sd R;

END

- 1 **SPOT TRN to OPEN LOD & SIT;**
XRif, rec L, sd R trn LF fc LOD, Sit line M's L & W's R feet point LOD M's L & W's R hand on thigh
opposite hand on Hip;

QUICK CUES

INTRO - ABC - INTER - ABC - D - C - A(1-7) - END

Tandem both fcg Wall M's R & W's L foot free.

- INTRO **WAIT 2;; SINGLE CUBANS; BK BASIC LADY TRN to FACE;**
- A **OPEN HIP TWIST to FAN;; STOP & GO HOCKEY STICK;;**
HOCKEY STICK to FC;; NEW YORKER; SPOT TURN;
- B **MODIFIED CHALLENGE CHASE;;; CHECKS FWD & BK;;**
MAN CUCARACHA TWICE LADY TRNG HIP BUMPS to FC;;
- C **BRK BK to OPEN & 3 FWD CHAS;;**
SPOT TRN & 3 FWD CHAS to RLOD;;
SPOT TRN to ALEMANA;; ROPE SPIN;; Bfly Wall Last time lead hands joined
- INTER **DBL CUBAN; UNDERARM TRN; DBL CUBAN; BK BASIC;**
- D **HAND to HAND SPIRAL to AIDA;; SWITCH BRK to ALEMANA;; CP**
CLSD HIP TWIST to FAN;;
LADY ROLL to SHADOW MAN Trans; FWD 2 & QK CUCARACHA;
PARALLEL CHASE;;
RK SD REC to OPEN MAN TRANS; SPOT TRN to OPEN;
RK BK REC LADY WRAP; WK 2 LADY UNWRAP;
RK SD REC & FWD CHA; SPOT TRN;
- END **SPOT TRN to OPEN & SIT;**

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313

MUSIC: "I Miss You, (My Hawaii)" Available from choreographer on Mini-Disc **RELEASED:** July 2002

SEQUENCE: Intro, A, Br, B, C, Br, B, Ending **SPEED:** As on Mini-Disc **E-Mail:** curtworlock@juno.com

RHYTHM: Slow Two-Step **PHASE:** VI **FOOTWORK:** Described for M - Woman opposite (or as noted)

INTRO

1 - 4 WAIT; WAIT; CROSS & ROCK SIDE REC; CROSS CHECK & RAISE ARMS TO:

- 1 - 2 - Wait 2 measures in SIDE BY SIDE POS FCING WALL with R hands joined low over L & R ft free for both;;
- 3 - XRIF of L,-, rk sd L LOD, rec R;
- s- 4 - XLIF of R cking,-, raise L arms so L hands are about M's shoulder height & R arms so that R hands are high above and to the R of W's head (with wgt remaining on L ft raise R ft to end about 6 inches in front of L knee with toe pointed down & leg upward diagonally to R from toe) to end in mod VARSOUV POS FCING DRW;

5 - 8 BALLERINA WHEEL 6 FC WALL;; SLOW FWD TOUCH LADY WALK 2; R HANDS LADY SWVL POINT w/ARMS:

- 5 - 6 - With good tone through arms walk around W trng 7/8 RF in a even tight circle fwd R,-, fwd L, fwd R; Cont (---) fwd L,-, fwd R, fwd L (hold position as M walks you around) to end in mod VARSOUV POS FCING WALL;
- s- 7 - Fwd R twd WALL,-, tch L to R releasing L hands (fwd R twd WALL,-, fwd L twd WALL) to end both FCING (SS) WALL w/R hands joined about shoulder height now;
- 8 - Sharply drop R hands to lead W as you pt L ft sd to LOD & sweep L arm up in front of face palm out,-, hold while you cont to sweep L arm out to sd (sharply swvl RF on L as you pt R ft sd to LOD & sweep L arm up in front of fc palm out,-, hold while you cont to sweep L arm out to sd) to end M FCING WALL in handshake;

PART A

1 - 4 UNDERARM TRN TO; FALLAWAY RONDE; LADY SPIRAL & ROLL 2; REV UNDERARM TRN;

- 1 - Sd L,-, bk R, rec L (Sd R,-, fwd & across L trng RF under joined R hands, fwd R RLOD cont RF trn to fc M);
- 2 - Keep handshake low sd R trng LF and ronde L ft CCW sd & bk,-, bk L RLOD, trng RF sd R toe pting DRW (sd L trng RF and ronde R ft CW sd & bk,-, bk R RLOD, trng LF sd L toe pting DRC);
- 3 - Raising R hands to lead W fwd & across L,-, fwd R, fwd & across L (under R hands fwd & across R spiral 7/8 LF,-, fwd L cont LF trn under R hands, bk R cont LF trn to fc M);
- 4 - Still w/handshake high fwd R,-, fwd & across L, rec R trng LF lowering R hands (fwd L,-, fwd & across R trng LF under joined R hands, fwd L LOD cont LF trn to fc M);

5 - 8 HALF MOON TO STACK HANDS;; UNDERARM TRN w/M'S HEAD LOOP TO 1/2 OPEN REV;;

- 5 - Cont LF trn sd L toe pting DLW,-, bk R cont LF trn leading W across, fwd L cont LF trn almost fcing ptr & COH (sd R LOD,-, fwd L DLC outsd ptr, fwd R changing sides & trng 1/2 LF to fc WALL);
- 6 - Sd & slightly fwd R LOD,-, trng RF (LF) fwd L, rec R trng LF (RF) joining L hands low under R hands;
- 7 - Sd L RLOD,-, bk R, rec L (Sd R,-, fwd & across L trng RF under joined R hands, fwd R LOD cont RF trn under joined L hands to fc M);
- 8 - Sd R LOD trng slightly LF looping joined L hands over head to release while scooping up ptr w/R arm,-, XLIB of R, rec R to end in 1/2 OPEN POS FCING RLOD;

9 - 12 2 SWITCHES;; OPEN BASIC TO HANDSHAKE; w/OPEN BREAK;

- 9 - Fwd & across L DRC changing sides & sharply trng RF scooping ptr up w/L arm,-, fwd R, fwd L (fwd R,-, fwd L, fwd R) to end in LEFT 1/2 OPEN POS FCING RLOD;
- 10 - Fwd R leading W across & scooping ptr up w/R arm,-, fwd L, fwd R (fwd & across L DRC changing sides & sharply trng RF,-, fwd R, fwd L) to end in 1/2 OPEN POS FCING RLOD;
- 11 - Fwd L trng RF (LF) scooping ptr up w/L arm to brief LEFT 1/2 OPEN POS FCING LOD,-, XRIB of L, rec L trng LF (RF) to fc ptr and release;
- 12 - Sd R joining R hands,-, apart L extending L arm out to sd, rec R to end M FCING COH in handshake;

13-16 UNDERARM TRN TO; FALLAWAY RONDE; LADY SPIRAL & ROLL 2; REV UNDERARM TRN;

- 13-16 - Repeat Measures 1 thru 4 of Part A with M on the outside of circle;;;

17-20 HALF MOON;; CROSS BODY MAN FACE LINE; CROSS BODY LADY FACE LINE;

- 17-18 - Repeat Measure 5 & 6 of Part A but end M FCING WALL;;
- 19 - Cont LF trn sd L toe pting DLW,-, bk R cont LF trn leading W across, fwd L (Repeat meas 5 of Part A) to end in L-SHAPE POS M FCING LOD & W FCING WALL;
- 20 - Fwd R LOD,-, fwd L DLC, fwd R changing sides & trng 1/2 LF to almost fc WALL (sd L toe pting DLW,-, bk R

21-24 CROSS BODY LADY SYNC TO VARSOUV; FWD 3; (R HANDS) ROLL HER OUT 3; & IN 2 SLOW TO SKATERS;

- (SQ&Q) 21 - Cont LF trn sd L toe pting DLW,-, bk R cont LF trn leading W fwd, rec L cont LF trn (fwd R,-, fwd L comm LF trn/bk R cont LF trn, fwd L completing 1 full LF trn) to end in VARSOUVIENNE POS FCING LOD;
- 22 - Fwd R,-, fwd L, fwd R; **NOTE:** Now same footwork for the remainder of the dance.
- 23 - Fwd L lowering joined R hands behind W's back,-, fwd R, fwd L (fwd L spiral RF,-, fwd R cont slight RF trn, fwd L) to end R hands joined in front of W and both fcng LOD;
- ss 24 - Fwd R bringing R hands behind W again,-, fwd L joining L hands in front of M & joined R hands now at W's R hip (fwd R spiral LF,-, fwd L cont slight LF trn) to end in SKATERS POS FCING LOD,-;

BRIDGE

1 HORSE & CART 4 (FC LINE)

- 1 - Soften L knee keeping head to L & R ft sd & bk w/leg straight inside edge of toe skimming floor as W takes you around (keeping your bk to the man and trng LF fwd & across R, sd & fwd L, not allowing L sd to move towards M fwd & across R, sd & fwd L) to end in SKATERS POS FCING DLW;
- (QQQQ)

PART B

1 - 4 FWD 3; CHASE w/HEAD LOOP; FWD & TRN L TO VARSOUV; BK & TRN R w/HEAD LOOP;

- 1 - Cont slight LF trn fwd & across R,-, fwd L, fwd R still in SKATERS POS now FCING LOD;
- 2 - Fwd L trng ½ RF as you raise L arms to loop over W's head and back down again,-, fwd R to RLOD, fwd L to end both facing RLOD L hands joined over R;
- 3 - Fwd R,-, fwd L comm LF trn & bring L arms back over W's head, sd R cont LF trn to VARSOUV POS DLW;
- 4 - Cont slight LF trn bk L RLOD to VARSOUV LOD,-, now trng RF bk & sd R toe pting DRW, fwd L as you take L arm over W's head and back down again to end both fcng RLOD L hands joined over R;

5 - 9 FWD 3 M CK; LADY ROLL R TO OPEN WALL; SIDE WALK w/ARMS; X-LUNGE & VINE 6;;

- 5 - Fwd R,-, fwd L, fwd R M only check;
- 6 - Bk L leading W in front,-, rec R fcng DRW, fwd & across L join trailing hands (fwd & across L in front of M spiral RF 7/8 to fc RLOD,-, fwd R roll ½ RF, bk L cont roll 1/4 RF) to end OPEN POS FCING WALL;
- 7 - Sd & slightly fwd R toe pting DRW sweep free lead arm up,-, cl L to R comm lowering arm in front of face palm in, sd & slightly fwd R cont to bring arm down to chest level still in OPEN POS FCING WALL/DRW;
- 8 - Lower on R as you XLIF of R cont sweeping arm out to side,-, rec R, trng slightly LF sd L toe pting DLW;
- QQQQ 9 - Fwd & across R, trng slightly RF sd L toe pting DRW, bk & across R, trng slightly LF sd L toe pting DLW;

10-14 CROSS SWIVEL & RUN 2 TWICE; TO CLOSE TANDEM LINE; CHASE & ADJUST TO CLOSE SHADOW REVERSE (L FOOT); FWD LUNGE & SLOW EXTEND LEFT ARMS;;

- 10 - Fwd & across R swvl ¼ RF on R toe pting DRW,-, fwd & across L, fwd R;
- 11 - Fwd & across L swvl ¼ LF on L toe pting DLW,-, cont slight LF trn releasing hand hold fwd R, fwd L to TANDEM LOD W BEHIND M; **NOTE:** Man will take smaller steps on this Run 2 to allow W to get closer.
- 12 - Fwd R LOD trng ½ LF,-, moving slightly leftwards fwd L, fwd R adjusting to W's L sd (fwd R LOD trng ½ LF,-, small fwd L, cl R to L) to end in snug SHADOW POS FCING RLOD w/M's R hand on W's R hip;
- s-- 13 - Lower on R as you lunge fwd L toe pting DRC,-, keeping R ft bk leg straight comm to raise L arms extending them straight out to RLOD palm up,-;
- 14 - Cont to raise L arms up until arm matches shoulder line,-, push L hip fwd slightly, as you soften L knee just a little further to get final extension to this line ending with both looking up to RLOD over raised L arms;

15-18 BK UP 3; BK FC CENTER SD CL; 2 SLOW CUDDLE ROCKS; M ROCKS LADY SPOT TRN TO;

- 15 - Bk R joining L hands,-, bk L, bk R still in SHADOW or SKATER POS FCING RLOD;
- 16 - Bk L trng RF,-, cont RF trn sd R LOD, cl L to R to end in close TANDEM POS FCING COH M behind W;
- ss 17 - Keeping arms around W cuddle rock sd R,-, sd L,-;
- 18 - Sd R release W,-, sd L trng slightly RF, rec R fcng DLC (sd R,-, fwd & across L trng RF, rec R fcng DRW);

19-22 BOLERO WHEEL 6 FC DLW;; TRN IN RONDE TO DOUBLE HAND HOLD; & PASS BY TO FC;

- 19-20 - Blending quickly to BOLERO POS M's R hand around W's R side and W's R hand on M's L shoulder both w/L arms extended out to sd wheel making 1 1/4 RF trn fwd L,-, fwd R, fwd L; Cont wheel fwd R,-, fwd L, fwd R to end BOLERO POS M FCING DLW (DRC);
- 21 - Fwd L DLW (DRC) trng ½ RF as you ronde R ft CW sd & bk and release ptr to low double hand hold,-, XRIB of L, small sd & slightly fwd L to end low double hand hold M fcng DRC and W fcng DLW;
- 22 - Fwd R DRC (DLW) passing R shoulders comm RF trn,-, cont trng RF sd L, cont RF trn rec fwd R to end

PART C**1 - 4 LADY WRAP FC DRC; WHEEL FC LINE; PARALLEL CHASE; & RELEASE TO OPEN LINE;**

- 1 - Fwd L DLW (DRC) passing R shoulders comm RF trn as you raise joined lead hands,-, curving RF around W fwd R, fwd L as you lower joined lead hands in front of W (fwd R, cl L to R) to WRAP POS FCING DRC;
- 2 - Wheel 3/8 RF fwd R,-, fwd L, fwd R LOD (very small back almost in place R,-, L, fwd R LOD) in WRAP POS FCING LOD;
- 3 - Fwd L LOD trng ½ RF,-, fwd R, fwd L to LEFT WRAP POS FCING RLOD;
- 4 - Fwd R RLOD trng ½ LF releasing ptr,-, fwd L, fwd R to OPEN SD BY SD POS FCING LOD nothing touching;

5 - 8 SOLO ROLL 6 TO SKATERS;; FWD 3; 2 SHADOW RIGHT TURNS; (cue connects to meas 9)

- 5 - Fwd L,-, fwd R comm LF trn, cont slight LF trn bk L to fc RLOD;
- 6 - Bk R LOD,-, trng LF sd L, cont slight LF trn fwd R to SKATERS POS LOD;
- 7 - Fwd L,-, fwd R, fwd L;
- 8 - Fwd R,-, fwd L comm RF trn loop L arms over W's head, cont slight RF trn bk R lower L hands in front of W;

9-12 TO VARSOUVIENNE; FWD 3; (R HANDS) ROLL HER OUT 3; & IN 2 SLOW TO SKATERS;

- 9 - Bk L joining R hands behind M's back & releasing L hands,-, trng RF sd R taking R arms over W's head, cont slight RF trn fwd L joining L hands to VARSOUVIENNE POS FCING LOD;
- 10 - Repeat meas 22 of Part A;
- 11 - Repeat meas 23 of Part A;
- 12 - Repeat meas 24 of Part A;

BRIDGE**PART B****ENDING****1 - 4 LADY WRAP FC REV; WHEEL 3 FC LINE; PARALLEL CHASE; & RELEASE TO SHADOW LINE;**

- 1 - Repeat meas 1 of Part C;
- 2 - Repeat meas 2 of Part C;
- 3 - Repeat meas 3 of Part C;
- 4 - Repeat meas 4 of Part C but end in SHADOW POS FCING LOD L hands joined & M's R hand on W's bk;

5 - 8 HOLD LADY CARESS; FWD SPIRAL w/HEAD LOOP; (R HANDS) FWD SWIVEL FACE WALL w/HEAD LOOP; LOWER TO CUDDLE LUNGE;

- 5 - Hold in Shadow Pos and look at ptr as W sweeps R hand up & down to caress R side of M's face;
- s-- 6 - Fwd L toe pting DLW spiral 7/8 RF as L arm loops over W's head,-, cont RF spiral as L arms lower behind M to end in SD BY SD POS FCING LOD;
- s-- 7 - Join R hands low in front releasing L hands fwd R swvl ¼ RF as R arm loops over W's head,-, pt sd L to LOD as R arms lower to end in close TANDEM POS FCING WALL,-;
- 8 - Lower on R w/arms wrapped around W and her arms on top of M's allowing L ft to slide straight to LOD and hold as music continues to fade;

NOTE: Timing on side of measure is reflective of actual weight changes only. Unless noted, timing is SQQ.

02-113 SALSA CUBANA

Revised cuesheet: April 2002

Choreographers: Dick & Karen Fisher, 1004 Augusta Drive, Lufkin, TX 75901
 Phone: 936-639-9582; e-mail: Rfisher86@aol.com
 Record: S.T.A.R. 180 (Flip: "Yuya Martinez") available: Palomino Records or choreographer
 Footwork: Opposite (Woman's footwork in parentheses) 2:27 @ 45 RPM
 [Optional cue terms, notes, hand work options in brackets] Slow for teaching / comfort
 Rhythm & Phase: Salsa Rueda [Casino Salsa] Unphased [approx. Ph. V]
 Timing: QQS NOTE: Steps may be preceded by a scuffing of the heel [NOT a weight change]
 on the "&" count of beat 4 prior to the step; e.g., &;123-&;123-&;123-&;
 Sequence: **A 3-8 B Bridge A B Bridge B Bridge Ending**

MEAS:

PART A

- 1-2 **LOP-FCG LOD OP BASIC ; ; [1ST TIME WAIT 2 MEAS LOP-FCG LOD ; ;]**
 1-2 {OP BASIC;;} LOP-FCG LOD & ptr bk L, rec R, cl L, - (bk R, rec L, cl R, -) ; fwd R, rec L, cl R, - (fwd L, rec R, cl L, -) end LOP-FCG LOD ;
- 3-8 **ENCHUFE DOBLE [STOP & GO ; ; CHNG L TO R TO CP RLOD ; ; CROSS BODY ; ;] ; ; ; ; ;**
 3 {ENCHUFE DOBLE;;;} [STOP & GO;;] LOP-FCG LOD bk L, rec R trng RF 1/4 leading W to trn under jnd L-R hands, sd L placing R hnd on W's back to fc WALL, - (bk R, fwd L trng LF under jnd L-R hnds passing in front of M, bk R trng LF to fc LOD, -) ;
 4 Bk R COH, rec L trng LF 1/4 to fc LOD leading W to trn under jnd L-R hnds, cl R, - (bk L, fwd R trng RF under jnd L-R hnds, bk L cont LF trn to fc RLOD, -) end LOP-FCG LOD ;
 5 [L TO R TO CP LOD;;] Bk L, rec R trng RF 1/4 leading W to trn under jnd L-R hands, sd L trng RF 1/4 fc RLOD, - (bk R, fwd L trng LF pass in front of M, bk R cont LF trn to fc ptr & LOD, -) ;
 6 Bk R, rec L, cl R, - (bk L, rec R, fwd L, -) end in loose CP RLOD ;
 7-8 {DILE QUE NO} [CROSS BODY;;] Dipping L shldr fwd & down fwd L trng RF opening W out, rec R, bk L trng LF to fc WALL, - (swivel on weighted foot bk R, fwd L, fwd R to fc LOD, -) ; slip R bk trng LF to fc LOD, cl L, in pl R, - (fwd L, fwd R trng LF to fc RLOD, bk L, -) end LOP-FCG LOD ;

PART B

- 1-6 **OP BASIC TO STACKED HANDS R OVER L ; ; SOMBRERO [WHEEL 6 w / X HND UNDERARM TRN TO HEAD LOOPS ; ; CROSS BODY ; ;] ; ; ; ; ;**
 1-2 {OP BASIC;;} Repeat meas 1-2 Part A to R-R hnds joined over joined L-L hands ; ;
 3 {SOMBRERO;;;} [WHEEL 6 w / X HND UNDERARM TRN TO HEAD LOOPS;;] Start RF wheel fwd L bringing jnd R-R hands up, fwd R leading W to trn RF under jnd R-R hnds, fwd L bringing jnd R-R hands down & jnd L-L hands up, - (in pl R, L, R trng 1/2 RF under jnd R hands, -) ;
 4 Cont wheel fwd R bringing jnd L-L hands up & over W's head, fwd L bringing jnd L-L hands over M's head, fwd R bringing jnd R-R hands over W's head, - (fwd L cont trng RF under jnd L-L hnds, in pl R trng RF, in pl L trng RF under jnd R-R hnds to fc RLOD, -) end sd-by-sd fcg RLOD jnd L hands on M's L shldr jnd R hnds on W's R shldr ;
 5-6 [CROSS BODY;;] Blend to loose CP RLOD repeat meas 7-8 Part A end DBL HNDHOLD LOD ; ;
- 7-12 **SETENTA [RK TO WHEEL 6 (W TWIRL TO HAMMERLOCK) ; ; W PASSING UNDERARM TRN ; M FACE LOOP ; CROSS BODY ; ;] ; ; ; ; ;**
 7 {SETENTA;;;} [RK TO WHEEL 6 (W TWIRL TO HAMMERLOCK);] DBL HNDHOLD LOD bk L, fwd R starting RF wheel, fwd L bring jnd L-R hands up allowing W to twirl under RF, - (bk R, fwd L, in pl R trng RF under jnd L-R hands, -) end fcg WALL ;
 8 Cont wheel fwd R, fwd L, fwd R bring jnd L-R hands down in front of M, - (cont trng RF under jnd L-R hnds in pl L, R, L, -) end HAMMERLOCK M fcg RLOD ;
 9 [W PASSING UNDERARM TRN;;] Bk L, fwd R raising jnd L-R hands wheel 1/2 RF, fwd L, - (bk R, fwd L trng LF under jnd L-R hands, fwd R trng LF to fc ptr, -) end DBL HANDHOLD LOD ;

PART B - Continued

- 10 [M FACE LOOP:] Wheel ½ in 3 steps taking jnd R-L hnds over M's head and placing them on M's L shldr fwd R, fwd L, fwd R, - release R-L hnds (*wheel ½ RF fwd L, R, L, -*) end M fcg RLOD ;
 [FACE LOOP OPTION: Raise jnd R-L hnds to R shldr bringing R elbow up & fwd then take R elbow to sd over W's L biceps then release R-L hnds & place M's R hand on W's back]
- 11-12 [CROSS BODY:] repeat meas 7-8 Part A to DBL HANDHOLD LOD;;

13-20 CANDADO [*WRAP & UNWRAP DBL ; ; ; ; W UNDER ALL HANDS; M HOOK TRN ; CROSS BODY ; ; ; ; ; ; ; ; ; ;*]

- 13-14 {CANDADO; ; ; ; ; ; ; ; ; ;} [WRAP & UNWRAP DBL:] DBL HANDHOLD LOD bk L, rec R trng RF 1/4 raising jnd L-R hands in front of face, sd L bringing jnd L-R hnds down in front of ptr, - (*bk R, rec L, fwd R trng LF ½ under lead hnds, -*) end WRAP M fcg WALL W fcg LOD) ; bk R COH, rec L trng LF 1/4 raise jnd L-R hnds, cl R, - (*bk L, rec R, fwd L trng RF ½ fc ptr, -*) to DBL HANDHOLD LOD ;
- 15-16 Repeat meas 13-14 Part B ; ;
- 17 [W UNDER:] Bk L, bringing all hnds up between ptr in circular motion, wheel RF fwd R, L, - (*bk R, trng LF under jnd hands L, in pl R finish trn to fc ptr & DLC, -*) end fcg DRW ;
- 18 [M HOOK TRN:] Ronde R ft sd & bk CW XRib putting M's R hnd on M's L shldr w/ R arm in front of chest & trng RF under jnd L-R hnds, sd L releasing R-L hnds cont trng RF under jnd L-R hnds, fwd R cont trn placing R hnd on W's back, - (*bk L, fwd R, in pl L, -*) to loose CP RLOD ;
- 19-20 [CROSS BODY:] Repeat meas 7-8 Part A to LOOSE CP LOD ; ;

BRIDGE

1-4 EVELYN [*WHEEL 3 ; M HOOK TRN w/HND CHNG BHND BK ; CROSS BODY ; ; ; ; ; ; ; ; ; ;*]

- 1 {EVELYN; ; ; ; ; ; ; ; ; ;} [WHEEL 3 ;] LOOSE CP LOD wheel RF fwd L to BJO, fwd R, fwd L, - (*wheeling RF fwd R, fwd L, fwd R, -*) end BJO RLOD ;
- 2 [M HOOK TRN w/HND CHNG BHND BK:] Releasing R hnd from W's back ronde R ft sd & bk CW XRib, in pl L cont trn changing hands behind bk, in pl R cont trn, - (*in pl L, R, L trng to fc WALL, -*) end R-R hnds jnd M fcg RLOD ;
- 3-4 [CROSS BODY:] With R-R hands jnd repeat meas 7-8 Part A changing hands to LOP-FCG LOD [Note: 3rd time to LOOSE CP LOD] ; ;

ENDING

1-2 BASIC ; ;

- 1 {BASIC; ; ;} LOOSE CP LOD fwd L, rec R, cl L, - ; bk R, rec L, cl R, - ;

3-8 ADIOS CON LA HERMANA [*WHEEL 6 w/ M UNDERARM TRN ; ; CHNG L TO R TO CP RLOD ; ; CROSS BODY TO LOOSE CP LOD ; ; ; ; ; ; ; ; ; ;*]

- 3-4 {ADIOS CON LA HERMANA; ; ; ; ; ; ; ; ; ;} [WHEEL 6 w/M UNERARM TRN:] Loose CP LOD fwd L blending to BJO wheel RF, fwd R, fwd L, - (*fwd R, fwd L, fwd R, -*) end BJO RLOD ; Releasing R hand fwd R, fwd L, fwd R trng LF under jnd L-R hnds, - (*cont RF wheel fwd L, fwd R, fwd L, -*) to LOP-FCG LOD ;
- 5-6 [CHNG L TO R TO CP RLOD:] Repeat meas 5-6 Part A to LOOSE CP LOD ; ;
- 7-8 [CROSS BODY:] Repeat meas 7-8 Part A to LOOSE CP LOD ; ;

9-14 ADIOS CON LA HERMANA [*WHEEL 6 w/ M UNDERARM TRN ; ; CHNG L TO R TO CP RLOD ; ; CROSS BODY TO LOOSE CP LOD ; ; ; ; ; ; ; ; ; ;*]

- 9-14 Repeat meas 3-8 Ending; ; ; ; ; ; ; ; ; ;

15-16 FWD BASIC ; BK TO LEG CRAWL ;

- 15 Repeat meas 1 Ending;
- 16 {BK TO LEG CRAWL;} Bk R, -, bk L, - (*fwd L, -, fwd R draw W's L knee up M's R leg, -*) ;

PRONUNCIATION AID

CUBANA - koo ba' na

ENCHUFE DOBLE - en chu' fay doh'blay

DILE QUE NO - dee'lay kay no'

SETENTA - seh ten' tah

CANDADO - can dah' doh

EVELYN - ev a leen'

CON LA HERMANA - cón la 'er mah' na

SALSA RUEDA

The correct name in Spanish is "Rueda (rue ay' dah) de Casino". The dance started in Cuba in the 1950s. In Cuba the dancers got together in large halls called Casinos, hence the name. Casino itself has its roots in the "Danzón," as well as its derivative, the "Son," Afro-Cuban dances such as "Guaguancó (wah wahn ko')," the "Mambo" (a rhythm invented in 1943 by Cachao in the Tropicana Club in Havana and popularized by Perez Prado), and "Cha-cha-chá" invented by Enrique Jorrin.

Rueda is a form of Salsa danced in a circle with 2 or more couples exchanging partners from time to time. Generally there are from six to twelve couples in the circle. The figure names are called out by the caller, or, more often, the calls are given by hand signals to the dancers. The figures are then danced by all the dancers at the same time (like round dancing). In the dance halls where there are many couples dancing Salsa on their own, the Rueda circles are found in the center of the hall. The calls cannot, therefore, be broadcast (like round dancing or square dancing). Since it would be difficult to hear the caller amid the noise of the music and shuffling feet, giving the commands by hand signals is common.

There are many figures in Rueda. And, since it has been spread around the world, it has evolved differently in different places. Miami, because of its large Cuban population, has many schools and instructors. But Rueda may also be found in Santiago (Chile), in Denver, in Chicago, and even in Italy. Each area makes up their own moves. For instance, there is a figure called "Balsero" in Miami, which imitates the movements of the waves (a "balsero" is someone who comes to the US by "balsa" or raft). Such a figure would not be found in Chile; however, the Chileans have made up a move called "Entel Chile" which makes fun of someone talking on the phone (Entel is the largest telephone company in Chile). The basic "core" steps, however, are danced in a similar way around the world.

Rueda, as you can see, is a constantly evolving dance. While some moves are graceful and intricate, others are just plain funny. Generally, this is a dance where the dancers are not concerned with what other people think, but dance for sheer enjoyment.

From an editorial by Jacira Castro, SalsaPower.com

MORE ABOUT SALSA CUBANA

The figure **Dile Que No** (like a Cross Body in Rumba) ends almost all Rueda figures (like the Anchor or Coaster step ends most, if not all, figures in West Coast Swing). **Dile Que No** allows the dancers to return to Left Open-Facing position to do the Open Basic until the next figure is signaled.

In Salsa Cubana, we have modified some of the figures in order to put together a routine where dancers do not change partners but will allow them to execute a variety of basic steps. The figures we have chosen for this dance range from basic figures (Basic, Open Basic, Dile Que No, and Enchufe Doble) to more difficult figures (Sombbrero, Evelyn, Adios Con La Hermana, Setenta and Candado).

Our interest in Salsa evolved after Karen's 2-week visit to Cuba with a California organization called Global Exchange. Karen and her sister, Kay, spent two weeks in December 2001 learning Cuban rhythms (including Danzón, Son, and Guaguancó), Afro-Cuban religious dances and Rueda. We hope you will enjoy dancing this form of Salsa. The music and lyrics for this routine were composed by Juan Formell and performed by Los Van Van, the most popular group in Cuba today.

Dick & Karen Fisher

02-116

SORRY JIVE

Choreo: Jim & Bonnie Bahr 4420 Tennyson St., Denver, CO 80212-2310
(303)477-1594 Eve.(303)477-0226 Email: JBBAHR@JUNO.COM
Record: "Sorry" Flip: "Man of Me" MCA 0881722137 Gary Allan
Footwork: Opposite (Except as noted) Speed: 45 March 2002
Rhythm: Jive Phase VI Release March 2002 Record Available From
Sequence: INTRO A-B-A-C-A-BRIDGE-B-TAG Choreographer

-INTRO-

- 1-10 WAIT;; ROCK REC 4 TIMES;; SLOW SIDE BREAKS; PT STEP PT STEP (W turns to R side by side); ROCK REC 4 TIMES;; SLOW SIDE BREAKS; HIP ROLL LADY TURNS TO SCP;
- 1-2 Wait M in press position facing partner and WALL 4 feet apart;; hands on hips
- 3-4 Rk fwd L, rec R (W rk bk rec cupping hands back of neck), rk bk L, rec R (W rk fwd rec pushing hands fwd arms out in front); Double Stop Action M's hands on hips for the first 9 meas Repeat meas 3 of A;
- 5-6 Sd L / sd R,-,cl L twd R / cl R,-; Point L fwd, fwd L, pt R fwd, fwd L; (W pt R fwd starting RF turn, Fwd R, pt L, cl L to R side by side pos no hands joined fc WALL;)
- 7-8 Repeat meas 3 & 4 of A man looking at Lady on the fwd rk (W cupping R hand only behind neck and L arm down on R thigh);;
- 9-10 Repeat meas 5 of A; Hip roll 4 counts pushing hips fwd & back in a circler action Lady turning to SCP LOD;

-A-

- 1-10 CHANGE PLACES R TO L with SIMPLE SPINS;;; (Handshake) TUNNEL;;; CHANGE HANDS BEHIND BACK TO TANDEM;; CATAPULT;;; CHANGE PLACES L TO R with SLOW SIDE DRAW CLOSE and STEP POINT;;;
- 1-2 Rk bk L in SCP, rec R, chasse L/R,L turning Lady a little more RF than usual fcng DW (W rk bk R, rec L, sd R/ cl L, Fwd R trning ¾ RF under joined lead hands); Small fwd R turning LF to LOD, fwd L, fwd R, Fwd L (W cont RF on R under lead hands then L sd & bk fc M, cont ½ RF on L fwd R);
- 3-4 Fwd chasse R/L,R (W L/R,L chasse ½ RF to fc M), Change to Handshake hold Rk bk L (W rk bk R), rec R; Small fwd chasse with R arm out to side from elbow pointed down twd floor-L hand behind bk L/R, L (W chasse fwd under M's R arm joining L hands R/L, R), sd R, cl L (W moving bk to bk pos XLIB of R, sd R releasing R hands now on the other side of M);
- 5-6 Raising M's L arm as you did R arm Small bk chasse R/L, R (W

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- chasse bk L/R, L under M's L arm out to fc M), lead hands joined rk bk L, rec R (W rk bk R, rec L); Fwd L/R, L turning $\frac{1}{4}$ LF chg W's R hand to M's R hand behind his bk (W fwd R/L, R $\frac{1}{4}$ RF to face M's bk), fwd R/L, R no turn joining both hands behind M' back (W sd L/cl R, sd & bk L turning $\frac{1}{4}$ RF); both facing LOD in Tandem
- 7-8 Rk fwd L (W bk R) pulling away from each other slightly, rec R release R hand hold, in place L/R, L leading W fwd past M's L sd (W chasse fwd pass M comm. RF turn); chasse in place R/L, R (W turning $1\frac{1}{2}$ RF to face M), rk bk L joining & raising lead hands (W rk bk R), rec R;
- 9-10 Chasse L/R, L turning $\frac{1}{4}$ LF fc WALL (W $\frac{3}{4}$ LF under lead hands to fc M), sd R, draw; draw, cl L, sd R, point L to side;
- 11-16 SAILOR SHUFFLES; R HAND KICK BALL CROSS & CHANGE; L HAND KICK BALL CROSS & CHANGE; STOP & GO with DOUBLE STOP ACTION;;;
- 11-12 In low BFLY fc WALL XLIB (W XRIB) of R/ sd R, sd L, XRIB (W XLIB) of L/ sd L, sd R; Join R hands kick L fwd (W kick R fwd) / place ball of L next to R turning RF, XRIF of L (W XLIF) starting to change sides, sd L/ cl R, sd L changing to L hands joined M facing DRC (W facing DW);
- 13-14 Kick R fwd (W kick L fwd) / place ball of R next to L turning LF, XLIF of R (W XRIF) starting to change sides, sd R/ cl L, sd R to face; Rk apt L, rec R, raise lead hands to lead W to turn under LF fwd chasse L/R, L placing R hand on W's back & lead hands now low to end in R side pos fc WALL;
- 15-16 Fwd R softening R knee slightly & look bk at W, rec L keeping lead hands low, rk bk R, rec L; Fwd R softening R knee slightly & look bk at W, rec L raising lead hands to lead W to turn under RF, small bk in place chasse R/L, R;

-B-

- 1-11 HINGE CHANGE PLACES R TO L;; HANDSHAKE AMERICAN SPIN;; ARM CIRCLES & HIP BUMPS;;;;; WINDMILL TWICE;;;;; SIDE CLOSE;;
- 1-2 In OP hinge to fc LOD rk bk L, rec R, Raising joined lead hands chasse fwd small step L/R, L (W chasse fwd R/L, R turning under joined lead hands to fc M & RLOD); Chasse fwd LOD R/L, R (W chasse bk L/R, L) change to handshake regain R hands until the end of M's head loop, rk apt L, rec R;
- 3-4 Sd L/cl R, sd L (W sd R/cl L, spin RF 1 full turn under R hands), sd R/cl L, sd R; join L hands on top of R hands now L over R apt L, rec R, cl L turning W LF under L hands then lower L hands, in place R cont to turn W under raised R arms turning $\frac{1}{4}$ to face WALL (W $\frac{1}{2}$

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- LF sd & slightly bk R, cont ¼ LF to face COH & M cl L); retain double hand hold now R over L
- 5-6 In place L RF turn under raised R arms & immediately lowering them, in place R cont RF turn under raised L arms & immediately lowering them completing 1 full turn (W mark time in place no turn R, L), In place L turning W under raised L arms & immediately lowering them, in place R turning W LF under raised R arms (W R, L 1 full LF turn); now R over L Turn ¼ RF L, R (W ¼ LF r, L), now sd by sd pos retain double hand hold R over L retain weight on R (W retain weight on L) raise joined R hands taking arms over M's head & dropping them on his R shoulder,; note M's head loop
- 7-8 Retain weight on R raise joined L hand taking over W's head & dropping them on W's L shoulder (W retain weight on L),, note W head loop Rec L and swing hips to L (W to R) to bump lightly against partners hips then return hips, repeat hip bump; chasse R/L, R away from partner turn LF ¼ (W turning ¼ RF) releasing both hands allowing M's L hand to slide down W's R arm face WALL & partner in LOP, rk apt L, rec R BFLY;
- 9-10 Fwd L/cl R, fwd L ¼ LF turn, sd R/cl L, sd R ¼ LF turn; Rk apt L, rec R, fwd L/cl R, fwd L ¼ LF turn;
- 11 Sd R/cl L, sd R ¼ LF turn, sd L, cl R blending to CP; 2nd time LOP

-C-

1-7 FLICKS into BREAKS;;; THROAWAY; CHICKEN WALK 2 SLOWS TO CLOSED POS:

- 1-2 SCP LOD rk bk L, rec R, pt fwd L, fwd L; pt R thru, fwd R, pt fwd L, fwd L;
- 3-4 Kick R thru, step to right side on R, kick L thru, step to left side on L; repeat meas 3 of C;
- 5-6 Ck fwd R,-,rec L/ck fwd R,; Sd L/cl R, sd L, sd R/cl L, sd R finishing ¼ LF turn facing partner & LOD (W fwd R picking up/cl L, sd R, sd & bk L/cl R, sd L completing ½ LF turn);
- 7 Inplace L,-, inplace R,- turning to CP to face WALL(W swivel fwd R,-,swivel fwd L,-);

-BRIDGE-

1 ½ HIP ROLL ;,, (Repeat meas 10 of intro)

-TAG-

1-6 STOP & GO WITH DOUBLE STOP;;; RK REC WRAP & CUDDLE, TWO BODY RIPPLES,;

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- 1-6 Repeat 14-16 of part A;;; Rk apt L, rec R double hand hold, raising lead hands leaving trailing hands low in place L/R, L (W turning LF into wrap pos R/L, R) lowering arms in wrap; and cuddle the lady and body ripple two times;;

Note: Arm Circles & Hip Bumps Takes 18 Counts: Teaching Cue
 Rock rec,, Lady under,, Man under,, Lady under,, Face RLOD,, Man's Head Loop,, Lady's Head Loop,, bump bump,, Chasse to face,,

Quick Cues**-INTRO-**

WAIT;; ROCK REC 4 TIMES;; SLOW SIDE BREAKS;; POINT STEPS
 LADY TURNS; ROCK REC 4 TIMES;; SLOW SIDE BREAKS; HIP ROLL
 TO SCP;

-A-

R TO L WITH SIMPLE SPINS;;; HANDSHAKE TUNNEL;;; CHANGE
 HAND BEHIND BACK TO TANDEM;;; CATAPULT;;; L TO R WITH SLOW
 SIDE DRAW CLOSE & STEP POINT;;; SAILOR SHUFFLES; R HAND
 KICK BALL CROSS & CHANGE; L HAND KICK BALL CROSS & CHANGE
 SIDES; STOP & GO WITH DOUBLE STOPS;;;

-B-

HINGE R TO L;;; HANDSHAKE AMERICAN SPIN;;; ARM CIRCLES WITH
 HIP BUMPS;;;;; WINDMILL TWICE;;; SIDE CLOSE

-REPEAT A-**-C-**

FLICKS INTO BREAKS;;;;; THROWAWAY; SLOW CHICKEN TO CLOSE;

-REPEAT A-**-BRIDGE- (HIP ROLL ;,,)****-REPEAT B-****=TAG-**

STOP & GO WITH DOUBLE STOP;;; ROCK REC WRAP & CUDDLE WITH
 BODY RIPPLES;;;

02-120
SUMMER WIND '02

By: John Michaelson & Aimee, 8038 Varna Av., Van Nuys, CA 91402 (818) 782-2624
Record: Sinatra's "Duets 1" pop CD or contact choreographer Phase VI Foxtrot
Footwork: Lady opposite (except as noted) Timing: SQQ except as noted
Sequence: INTRO,A,B,A,END Cue sheet rev 5 email Jcmichaelson@yahoo.com

INTRO

- 1-8** **WAIT;SOLO REV WAVE;;BOTH TURN LADY SYNCOPATE;FWD
OPEN CONTRA CK;BRING HER TO HINGE & REC;;;**
- 1 [Wait] open facing center of hall, no hands, both left foot, 1 measure wait;
2 [Solo Rev Wave] Fwd L trn slightly left,-, bk R curving, bk L curving to fc RLOD;
3 Bk R,-, bk L,bk R;
4 [Both trn Rt to fc Lady syncopate] Bk L trng rt,-,sd R, fwd L;
(SQ&Q) (Bk L trng R,-, sd,-cl-sd trng to fc RLOD extending rt hand);
5 SS [Open Contra Ck] Take lady's rt hand fwd R,-, contra ck L,-;
6 QQQQ [Bring Her Back] Bk R,L,R,sd L taking lady's rt wrist with left hand;
7 SS [Open Hinge] Body trng left & sway hinge line,-,-,-;
(Rt hand on man's shoulder take wt on L & look over left shoulder,-,-,-);
8 S [Extend hinge],-;
QQ [& rec] Bring her up to CP DLW, fwd R btw Lady's feet;
(Allow man to bring lady up fwd R,side L to CP);

PART A

- 1-4** **HOVER;LADY ACROSS REV SEMI;FALLAWAY;FEATHER END
CHANGE OF DIRECTION;**
- 1 [Hover] Fwd L,-, fwd R with left sway, sd L; (Bk R,-, bk & slightly sd L,sd R semi);
2 [Lady Across Rev Semi] Thru R bringing lady up to momentary CP,-, fwd L bringing
lady across to rev semi raising & shortening left hand with slight rt sway, fwd R;
3 QQQQ [Fallaway] Fwd L,sd R chg sway to Left, XLIB, bk R;
4 QQ [Feather End] Sd L trng LF,XRIF, (Sd R, XLIB),
S [Chg of Dir] Fwd L,-;(Sd R,-);

- 5-8** **CONTINUE CHG DIR FEATHER END;CURVING 3;BK TO LEFT
EXTENDED FEATHER;;**
- 5 S [Cont Chg Dir] Sd R,-, (Sd L,-) LOD
QQ [Feather End] Outside ptr fwd L,fwd R DLC; (bk R,bk L);
6 [Curving 3] Fwd L,-, fwd R trng LF strong rt side stretch, fwd L ckg DRC;
7 [Back to Left Extended Feather] Bk R blending to SCAR,-,bk L in SCAR, bk R;
8 QQQQ Bk L,bk R comm left trn,sd L,XRIF to BJO;

- 9-12** **HOVER TELEMARKE;NATURAL WEAVE;;3 STEP;**
- 9 [Hover Telemark] Fwd L,-,fwd R with rt body trn,sd L Semi DLW; (Bk R,-,bk & sd L,
sd R);
10 [Natural Weave] Thru R in SCP,-,L fwd & around ptr cont RF trn, sd & bk R;
11 QQQQ Bk L twd DLC ptr outside,blending to CP bk R, sd and fwd left trng LF twd DLW, fwd R
outside ptr in BJO;
12 [3 Step] Fwd L,-, blending to CP fwd R, fwd L;

- 13-16** **NATURAL TURN TO RT HINGE;;LADY SWIVEL HINGE;LADY SWIVEL
SAME FOOT LUNGE LINE;**
- 13 [Natural Trn to Rt Hinge] Fwd R comm RF trn,-, bk L, sd R trng to face COH;
(Bk L,-, heel trn, big step fwd & sd L trng twd ptr);
14 SS [Rt Hinge] Cont trn RF,-,Man's center twd lady's body with left sway,-;(XRIB,-,& point
thru L,-);
15 SS [Hinge]Sd L,-, & sway R,-; (Fwd L,-, swivel & pt R thru,-);
16 S&S [Same Foot Lunge Line] Bring her up,-, take weight R & pt L RLOD with rt sway,-;
(fwd L,-, swivel to face ptrnr & pt L thru twds RLOD,-);

PART B**1-4 TELESPIN ENDING;WEAVE;;3 STEP;**

- 1 QQQQ [Telespin Ending] Bring her up with no wt chg, fwd L,fwd trng left with right foot,sd L Semi DLC;
(Rec pick up L,bk R,heel trn,sd R);
- 2 [Weave] Thru R,-,fwd L comm LF trn,cont LF trn sd & slightly bk R preparing to lead lady outside ptr;
- 3 QQQQ Bk L,bk R, comm LF trn sd & fwd L DLW,fwd R outside ptr BJO;
- 4 [3 Step] Fwd L heel lead blend CP,-,fwd R heel lead,fwd L on toe;

5-8 NATURAL HOVER TELEMAR;;QUICK OPEN REV;FEATHER ENDING LUNGE TO THE RIGHT;

- 5 S&S [Natural Hover Telemark] Fwd R comm strong RF trn,-,sd L towards Wall & cont RF trn sd R twd Wall LOD lowering into rt knee CP & cont slight RF trn to fc LOD,-;
- 6 S Rise to R toe,-,
QQ sd & fwd L left shoulder lead preparing to step outside ptr, fwd R CBMP outside ptr fcg DLC;
- 7 SQ&Q [Quick Open Reverse] Fwd L comm left trn,-, sd R,XLIB bk R;
- 8 QQ [Feather Ending]Sd L trng LF,XRIF,
S [Lunge to the Right] Fwd trng left,-;

9-12 CONTINUE RIGHT LUNGE;ROLL & SLIP FWD;RT CHASSE BACK EXTENDED WEAVE 6;;

- 9 SS [Cont Right Lunge] Sd R twd LOD Wall Man's head rt,-,chg sway & Man's head,-;
- 10 QQ [Roll & Slip] Sd L, slip R bk,
S [Forward] Fwd L trng twd COH,-;
- 11 Q&Q [Rt Chasse] Sd R, cl - sd,
QQ [Back Extended Weave 6] Bk L, bk R backing DLC in BJO with no rise or fall;
- 12 QQ Bk L, bk R,
QQ Sd L, XRIF DLW;

13-16 REVERSE WAVE;;CLOSED IMPETUS;FEATHER FINISH;

- 13 [Reverse Wave] Fwd L twd DLW comm LF trn rising strongly at end,-,fwd & sd arnd ptr R cont LF trn (W heel trn),backing DLW bk L ptr in line;
- 14 Bk R,-,curving slightly twd LOD bk L, bk R;
- 15 [Closed Impetus] Bk L comm RF trn,-, heel trn cont RF trn, bk L;
(Fwd R,-, L sd, R diag fwd having brushed to left foot);
- 16 [Feather Finish] Bk R,-, sd L, XRIF;

END**1-4 TELESPIN ENDING;WEAVE END IN SEMI;;SIDE OPEN HINGE;**

- 1 QQQQ See B1;
- 2 See B2;
- 3 QQQQ See B3 end in semi;
- 4 SS Sd L,-,sway RF with body trn LF,-;
(Sd R,-,XLIB right hand on man's shoulder - looking over left shoulder,-);

02-122
TANGO TORNADO

Choreographed By: Steve & Irene Bradt 2625 Tamlynn Court; Easton, PA 18045-5286
Telephone: 610-923-7372
Dance: Phase 5+1 Tango Release Date: July 2002
Music: Tango Tornado: CD# 961-220-Super Dancing Sounds"96"- Track 6
Footwork: Opposite - Unless noted. Lady's footwork in parenthesis.
Sequence: Intro A Interlude B B Ending
Measure

INTRODUCTION

1 – 4 Open pos FC DWR Wait 1 Measure; 5 Step to SCP & Clsd Promenade;;;

1. Wait FC Partner & DWR- no hands joined Men-L ft free(Lady- R ft free);
2. Fwd L , sd R, bk L, bk R & slightly sd blending to Cp fc DWL;
3. Tap L to side in Semi Pos(Lady turns to SCP & taps R),-, Fwd L(Fwd R),-;
4. Fwd R(Fwd L), sd L, Cls R to L to end CP Fc DWL;

PART A

1 – 16 Walk 2; Open Reverse Turn w/an Open Finish Check;; Rk Back on L Ft-Back Corte;; Open Telemark to a Drop Oversway - Fallaway & Tap To Promenade – Chase & Chasse – Progressive Link - Closed Promenade – Rock Turn – Fallaway & Tap to Promenade;;;;;;;;;

1. Curving to left Walk fwd L,-R,-; End Facing DLC.
2. Fwd L trng Lfc, sd R, Bk L w/Lady outside partner,-;
3. Bk R commencing to turn Lfc, sd & slightly fwd L, fwd R outside partner to Banjo check,-; Fc DLW.
4. Rk bk L, rk fwd R, bk L w/left sd leading,-;
5. Bk R, sd L, cls R to L ending DLC,-;
6. Fwd L trng Lfc, sd R(Lady cls L to R-heel trn), sd L (Lady fwd R to SCP)-
7. Lowering on L to create Oversway,-; change sway to RSCP,-
8. Pushing off L ft step sd R twd RLOD & flare L CCW (R-CW),-; XLIB of R (XRIB of L), sd R to CP fc Wall, tap L (R) in SCP fc LOD,-;
9. Fwd L (R) in SCP,-, fwd R (L), sd L Fc Wall CP;
10. Fwd R trng Rfc step outsd partner checking, rec bk L, sd R/cls L, sd R trng slightly Rfc to end CP DLW;
11. (Prog Link) Fwd L in CBMP, sd & slightly bk R trng to SCP, (Clsd Prom) Fwd L (Fwd R),-;
12. Repeat Measure #4 of Introduction to end CP DLW;
13. (Rock turn) Fwd L ,-, fwd R ,,-;
14. Rk bk L trng slightly Rfc, rec to R fc DWR, rec bk to L left sd leading,-;
15. Bk R trng Rfc , sd L to fc WALL, cls R to L;
16. Flare L CCW (R-CW) XLIB, sd R to CP fc Wall, tap L (Lady tap R) SCP fc LOD,-;

INTERLUDE

1 – 8 Double Chase - w/Chasse – Twisty Vine – Outside Swivel – Jete Point - Fallaway & Close Tap to Promenade – Promenade Link;;;;;;;;;

- 1-8. (Double Chase) Fwd L (R) in SCP,-, fwd R (L), sd L Fc Wall CP;
Fwd R trng Rfc step outsd partner check twd RLOD, rec bk L trng Rfc, sd R turning to fc LOD, fwd L trng Rfc commencing second Chase;
Fwd R trng Rfc step outsd partner checking twd RLOD, rec bk L trng Rfc,
(Chasse) sd R/cls L to R, Sd R;
(Twisty Vine 4) XLIB of R, sd R, XLIF of R, sd R BNJO Fc DCR;

(Outside Swivel) Step bk L in BANJO (Lady steps fwd on R & swivels Rfc to SCP Fc RLOD L ft left behind),-; fwd R (Lady thru on L),-;

(Jete Point) Commencing to turn to CP Fc WALL step Fwd L (R)/ Point R sd twd RLOD,-;

(Fallaway & Close Tap) Sd R & flare L CCW (CW),-; XLIB of R (XRIB of L), sd R to end CP WALL, Tap L (R) to SCP Fc LOD,-;

(Promenade Link) fwd L in SCP,-; fwd R in SCP, tap L (Lady closes up to man & taps R to side);

PART B

1 - 8 4 Viennese Turns – Left Lunge – Right Lunge – Spanish Drag - 5 Step – Promenade Link;:::;

1. (Viennese Trns) Fwd L commencing Lfc trn, sd R/ L XIF, bk R still trng Rfc, sd L/cls R to L making at least 7/8 of a turn to FC almost LOD;
2. Repeat measure 1 as above except end Fc WALL;
3. (Left Lunge & Hold) Sd lunge on L twd LOD,-; hold,-;
4. (Right Lunge & Hold) Sd lunge on R twd RLOD,-; hold,-;
5. (Spanish Drag) Rec L leaving R extended and draw the R foot slowly twd the L,-; Close R to L,-;
- 6-8. (Five Step) Fwd L, sd R; bk L, bk R & slightly sd blending to Cp fc DWL Tap L to side in Semi Pos (Lady turns to SCP & taps R),-;
- (Promenade Link) Fwd L in SCP,-; fwd R in SCP, tap L (Lady closes up to man & taps R to side);

9 - 16 Walk 2; Progressive Side Step Rev Turn - Back Rocks (Turning Rt Fc) –

Quick Back Whisk-Kick & Tap – Stalking Walks - Promenade Link;:::;

9. Curving to left Walk fwd L,-R,-; End Facing DLC.
- 10-13 (Progressive Side Step – Reverse Turn) Fwd L in CBMP commencing to turn left, sd & slightly bk R, Fwd L almost feg RLOD,-; Lunge fwd on R,-; rec bk on L commencing Rfc turn, rec fwd to R still turning; bk on L completing the Rfc turn to FC LOD in SCP,-;
- (Qk Back Whisk & Tap) Step bk & sd R, XLIB of R; rec R, kick L /ball of L foot, take wt on R, and tap L (R) in SCP FC LOD;
- 14-15 (Stalking Walks) Fwd L (Fwd R),-; thru & sideward R (L),-; Repeat Meas 14;
16. (Promenade Link) Fwd L in SCP,-; fwd R in SCP, tap L (Lady closes up to man & taps R to side); CP almost facing LOD

ENDING

1 - 8 Walk 2 ; 3 - Reverse Turns w/Outside Swivels & Pkup– Tango Draw – Contra Check & Recover -- Twirl Lady In & Step Apart;:::;

1. Curving to left Walk fwd L,-R to fc DLC,-;
- 2-8. Commence ¼ Lfc trn fwd L, sd R to fc DRC, bk L & XRIF of L w/no wt, (Lady fwd R starting Rfc swivel to SCP)-; Fwd R (Fwd L trng Lfc to pkup CP),-;
- Commence ¼ Lfc trn fwd L, sd R to fc DRW; bk L & XRIF of L w/no wt, (Lady fwd R starting Rfc swivel to SCP)-; Fwd R (Fwd L) picking Lady up to CP,-;
- Commence ¼ Lfc trn fwd L, sd R to fc DLW, bk L & XRIF of L w/no wt, (Lady fwd R starting Rfc swivel to SCP)-; Fwd R (Fwd L) picking Lady up to CP LOD,-;
- fwd L, sd R; draw L to R,-; (Contra Check) Check fwd L in CBMP, rec bk R; step bk & slightly sd L,-; bk R, cls L twirling Lfc Lady into COH; sd R & hold position as the music fades (Lady twirls Lfc into COH to end LOP fc LOD & hold) Stretch body away w/inside arms low & outside arms higher.

02-124

THERE GOES MY EVERYTHING

Choreo: Adrienne & Larry Nelson E-mail: lnelson888@juno.com
 Summer: 2286 X Ave, Dysart, IA 52224 (319)476-3446
 Winter: 1401 S. Cage #703, Pharr, TX 78577 (956)783-5787
 Record: Hi 5N 2273 Artist: Ace Cannon (take out all the treble) Speed: 48
 Rhythm: Waltz Phase: IV + 2 [Turning Lock & Hinge]
 Footwork: Directions for man , woman opposite (or as noted)
 Sequence: Intro A B C A B[1-8] Ending Released: July 2002

INTRODUCTION

1-4 WAIT 2 MEAS.; TOGETHER TOUCH; HINGE:

1-4 Wait 2 meas ld hnds jnd ld ft free fcg DLW;; fwd L,drw R,tch R; bk R trng LF,sd & slightly fwd L relaxing L knee,-(W fwd L trng LF,sd R swvlg LF,XLibR head L);

5-8 M HOLD, W DEVELOPE; IMPETUS TO SEMI; THRU CHASSE TO SEMI; SLOW SIDE LOCK:

5 M hold (W no swvl bring R ft up L leg to insd of L knee,xtnd R ft fwd horizontal twd DW,-);
 6 Draw R to L & rise trng RF (W fwd R),cl R w/ heel trn (W sd & fwd L arnd M),fwd L in tight SCP;
 7-8 XRifL (W XLibR),fc ptr sd L/cl R,sd L; thru R ldg W in frnt of M,sd L,XRibL in CP DLC;

PART A

1-4 TELEMARK TO BJO; MANEUVER; CLOSED IMPETUS; BOX FINISH:

1-2 Fwd L commence to trn LF,fwd & sd R arnd W (W heel trn) cont LF trn,fwd & sd L to BJO DLW; fwd R trng RF in frnt of W,sd L,cl R to CP RLOD;
 3-4 Commence RF trn bk L,cl R w/ heel trn ,sd & bk L (W brush R to L fwd R) in CP; bk R, sd & bk L trng 1/4 LF,cl R to DC;

5-8 ONE LEFT TURN; BACK & CHASSE TO BJO; THRU CHASSE TO SEMI; SLOW SIDE LOCK:

1-2 Fwd L trng LF,sd R,cl L; bk R commence LF trn,sd L/cl R cont trn,sd & fwd L to BJO DLW;
 3-4 XRifL (W XLifR),fc ptr sd L/cl R,sd L; thru R ldg W in frnt of M,sd L,XRibL in CP DLC;

9-12 TELEMARK TO SEMI; CROSS PIVOT; TWINKLE [BJO]; MANUEVER:

9-10 Fwd L,tn LF sd & fwd R (W bk L w/ heel trn),fwd L to tight SCP; fwd R if of W trng RF,sd L contg RF trn,fwd R (W fwd L commence RF trn,fwd R pivoting 1/2 RF,sd & bk L) to SCAR;
 11-12 XLifR, (W XRibL), trng LF sd R, cl L to BJO DRC; fwd R trng RF in frnt of W,sd L,cl R to CP LOD;

13-16 INSIDE SWIVEL; THRU CHASSE TO BJO; FORWARD FORWARD/LOCK FORWARD: FORWARD FACE CLOSE:

13 Sd & bk L shaping bdy twd ptr (W fwd R between M's feet) and allow W to swvl RF to SCP LOD ovr entire meas;
 14 XRifL (W XLifR),fc ptr sd L/cl R,sd & fwd L (W sd & bk R) to BJO;
 15-16 In BJO fwd R,fwd L/lk R ib of L,fwd L; BJO fwd R (W bk L),trng to fc WALL sd L,cl R;

THERE GOES MY EVERYTHING

PART B

1-4 FORWARD HOVER; BOX FINISH TO CP/LOD; FORWARD, POINT FORWARD; RIGHT LUNGE;

- 1-2 Fwd L, sd & fwd R w/ rise, rec L; bk R, sd & bk L trng 1/4 LF, cl R to CP/LOD;
 3-4 Fwd L, -, pt R sd & fwd DLW; sd & slightly fwd R twd DLW flex R knee & look at ptr, -, -;

5-8 SPIN TURN TO A TURNING LOCK;; FORWARD FORWARD/LOCK FORWARD; FORWARD FACE CLOSE;

- 5-6 Rec bk L pvtg RF to fc DRW, fwd R w/ rise, sd & bk L; bk R/lk L if of R, bk R trng LF, sd & fwd L to CBJO;
 7-8 In BJO fwd R, fwd L/lk R ib of L, fwd L; BJO fwd R (W bk L), trng to fc WALL sd L, cl R;

9-13 HOVER; WEAVE TO SEMI;; OUTSIDE SWIVEL TWICE;;

- 9-11 Fwd L, sd & fwd R w/ rise, rec L; fwd R ldg W in frnt, fwd L to CP trng LF, sd & bk R to BJO; bk L, sd & bk R to CP trng LF, sd & fwd L (W sd & fwd R) to SCP;
 12-13 Fwd R, trng upper body LF ldg W to swvl to BJO, -(W fwd L, swvl LF on ball of L ft ending in BJO, -); bk L, drw R to XifL w/ no wgt, -(W fwd R, swvl RF on ball of R ft ending in SCP, -);

14-16 THRU CHASSE TO SEMI TWICE;; SLOW SIDE LOCK;

- 14-16 XRifL (W XLifR), fc ptr sd L/cl R, sd L; rpt meas 14 of Part B; thru R ldg W in frnt of M, sd L, XRibL in CP DLC;

PART C

1-4 VIENNESE TURNS TWICE [DLW];:::

- 1-2 Fwd L trng LF, cont trn sd R, XLifR (W cl R); bk R trng LF, sd L, cl R (W XLifR);
 3-4 Rpt meas 1-2 of Part C;;

5-8 HOVER; IN AND OUT RUNS;; THRU FACE CLOSE;

- 5 Fwd L, sd & fwd R w/ rise, rec L;
 6-7 Fwd R trng RF in frnt of W, sd & bk L to CP, bk R (W fwd L, fwd R, fwd L) to BJO; bk L trng RF, sd & fwd R trng RF, fwd L (W fwd R trng RF, fwd & sd L arnd M, fwd R) to SCP;
 8 XRifL (W XLifR), fwd L to fc ptr, cl R;

9-12 DIP BACK w/LEG CRAWL; PIVOT 3 SEMI; TWIRL 3; SLOW SIDE LOCK;

- 9-10 Bk L twd COH, keeping R leg extended sd, -(W fwd R, lift leg up along M's outer thigh with toe pointed to floor, -); fwd R between W's feet commencing RF trn, continuing RF trn bk L toe trng on ball of foot approximately 1/2 RF, fwd R (W bk L continuing RF trn) to SCP/LOD;
 11-12 Fwd L, fwd R, cl L (W fwd R trng RF, cont trn fwd L, cl R); thru R ldg W in frnt of M, sd L, XRibL in CP DLC;

13-16 DIAMOND TURN w /LOCKS;:::

- 13-14 Fwd L DLC trng LF, sd & bk R with R sway, XLif (W XRib); bk R DLW trng LF, sd & fwd L with L sway, XRib (W XLif) DRW;
 15-16 Rpt meas 13 & 14 of Part C ending DLC;;

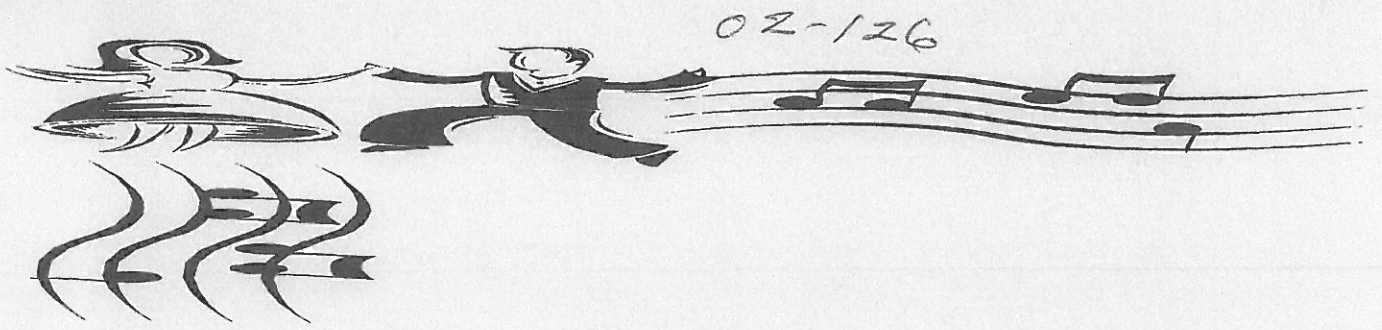
REPEAT PART A

REPEAT PART B [1-8]

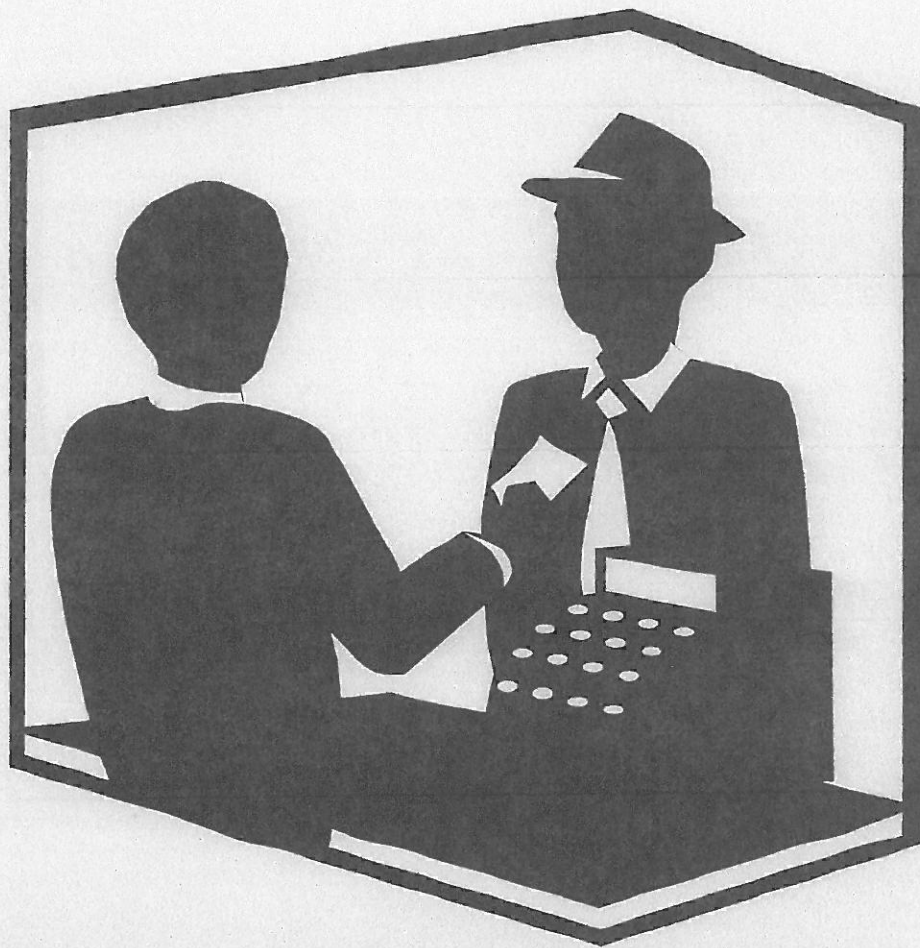
ENDING

1 CORTE:

- 1 Bk & sd L using lowering action with supporting leg relaxed looking R (W looking well to L), -, -;



VENDORS



02-127

VENDORS

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02-128

Universal Round Dance Council



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July 17 - 19
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