



AN INVITATION TO EXCELLENCE

*The honor of your participation
is requested at the*

27th International Universal Round Dance Council convention

2003

**July 16-19, 2003
Winston-Salem, NC**

M.C. Benton, Jr. Convention & Civic Center

03-2



City of Winston-Salem

OFFICE OF THE MAYOR ~ ALLEN JOINES

July, 2003



Greetings from the Office of the Mayor!

On behalf of the citizens of the City of Winston-Salem, it is a pleasure to extend a most cordial welcome to those attending the 27th Universal Round Dance Council International Convention. We are pleased that this important meeting is being held in our City. We welcome your attendees and delegates and trust that everyone will be made to feel at home in our community.

Understandably, your itinerary during the convention will be full. I do hope, however, that you will be able to take some time from your busy schedule and enjoy all that is new and exciting in Winston-Salem. Our community is culturally rich with a deep sense of religious heritage and, as you know, our citizens are gracious and hospitable.

Best wishes to all URDC members and guests for an outstanding meeting. We are pleased to have you join us in Winston-Salem.

Sincerely,

Allen Joines
Mayor



UNIVERSAL ROUND DANCE COUNCIL

July 16, 2003

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

WELCOME TO WINSTON-SALEM

GREETINGS to everyone and **WELCOME** to URDC's 27th consecutive annual International Round Dance Convention and our 7th convention (far more than any other city) held here in famous Winston-Salem and its warm, friendly environment - a city well-known for its fascinating history and genuine hospitality.

Please remember that all URDC activities and functions such as this convention are the result of the combined efforts of many **VOLUNTEERS** who have all given of their time, talents and energy to provide for your dancing pleasure. Please take a few moments during the next four days to thank our clinicians and teachers, our MC's and cuers and our Convention Committee - their dedication and work performance in the planning and preparations for this convention have been outstanding in every way.

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

Also, before you leave this area, please take some time to visit Old Salem and as many as possible of the other interesting attractions so prominent in this part of our great country.

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

Sincerely,

Paul & Betty





Universal Round Dance Council

Wally & JOYce Brenton
 Chaircouple, 27th URDC International Convention
 1911 Leisure World
 Mesa, AZ 85206
 (480) 654-1567

WELCOME TO URDC'S 27TH INTERNATIONAL CONVENTION

It is with great pleasure that we extend a gracious welcome to all the participants in this long awaited occasion. There is no way that words can adequately express the gratitude that we, your chaircouple, feel towards our committee members for all their tireless work; giving of their time, talents and energy, to make this years convention a reality. The Winston-Salem convention site is one of the finest in the country, if not the world. And there is no doubt that we were prepared from the very beginning to welcome the finest dancers in the world to our convention site. The previous successful conventions have all set the standard for this convention that is about to begin. When something is successful, for it to continue as successful, one need only follow the set precedents. That is exactly what this year's convention committee set about to do from the onset.

We are delighted to present one of the finest teaching staffs ever assembled in convention history. You, the dancers, have come to Winston-Salem with great expectations and we can honestly promise, you will not be disappointed.

Our convention Staff and Committee members wish to extend to you all, our heartfelt gratitude for your assembling together again in the beautiful fellowship of the Round Dance Brotherhood. This is a time to renew old friendships and create some new ones. Greet one another with your happiest smiles and loving hugs and dance the days and nights away in the joy and pleasure that has been prepared for each and every one of you. Let this convention long live in your memory as one of the finest you have ever attended. We have all worked hard to bring you the best. You bless us with your presence. Now the long awaited 27th International Convention is ready to begin. Enjoy!



Devotedly

Wally & JOYce

Wally & Joyce Brenton
 General Chaircouple

Universal Round Dance Council



EXECUTIVE OFFICERS 2002-2003

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

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TO 2005

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 ✓ Fred & Gloria Lesh 582 W. Huntington Drive #N, Arcadia, CA 91007-3414
 ✓ Kay & Joy Read 1800 Lawyer Place, College Station, TX 77840-4837
 Ron & Ree Rumble 43 Charles Avenue, Manchester Township, NJ 08759-4917
 Dwain & Judy Sechrist 684 Powderhorn Avenue, Santa Rosa, CA 95407-2743
 Paul & Betty Stottlemeyer 9218 Christopher Street, Cypress, CA 90630-2602

Universal Round Dance Council



TECHNICAL ADVISORY COMMITTEE

Dwain & Judy Sechrist, Chaircouple

684 Powderhorn Avenue
Santa Rosa, CA 95407-2743
(707) 591-0518
URDCforTAC@aol.com

COMMITTEE

List of Present Members by Retirement Dates

Year 2003

Kay & Joy Read*
John & Jean Wilkinson
Dan & Sandi 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

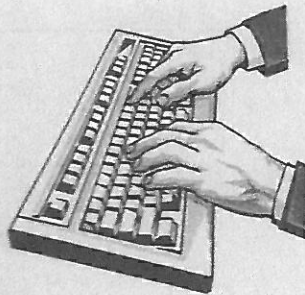
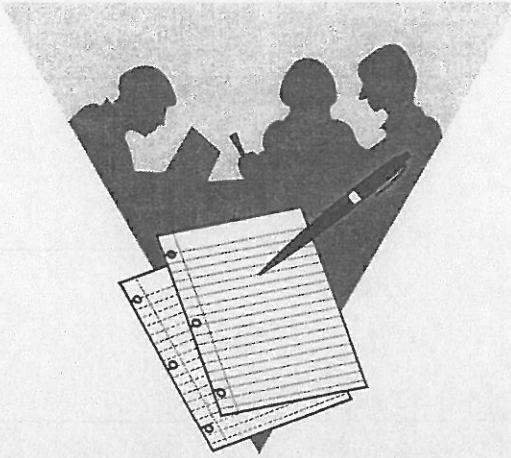
Jack & Judy DeChenne
Steve & Irene Bradt
Curt & Tammy Worlock

Year 2007

Dan & Sandi Finch
Vacant
Vacant

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

CONVENTION COMMITTEE



2003 CONVENTION COMMITTEE



Wally and Joyce Brenton, Convention Chaircouple



**Bill & Carol Goss
Daytime Program**



**Brent & Judy Moore
Evening Program**

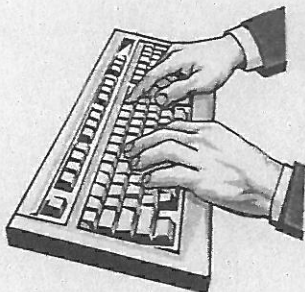
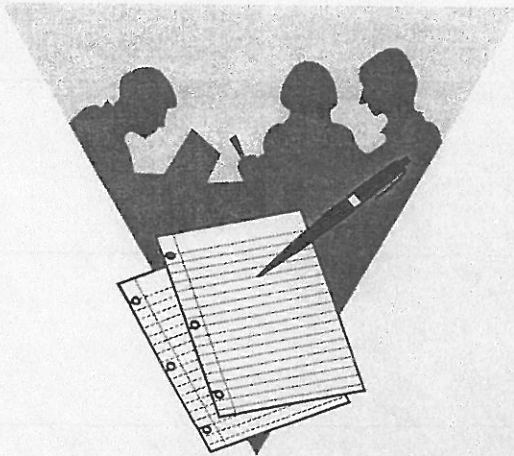


**Irv & Betty Easterday
Education**



**George & Pam Hurd
Phase IV Evening Program**

CONVENTION COMMITTEE





Ralph & Joan Collipi
Registrar



Dom & Joan Filardo
Treasurer



Bob & Linda Foster
Syllabus & Printing



Carter & Ruby Ackerman
Sound



Joe & Clarice Chism
Housing



Ron & Ree Rumble
Prelude Ball



Al & Carol Lillefield
Facilities



Jerry & Diana Broadwater
Publicity



Jeff & Liz Weiler
Hosts & Hospitality



Jerry & Sandy Adams
Video Taping



Paul & Linda Robinson
Decorations



Joe & Pat Hilton
Convention Liaison

GOLDEN TORCH

HALL OF FAME

TOP FIFTEEN



GOLDEN TORCH AWARDS



- | | | | |
|------|--|------|--|
| 1978 | Gordon & Betty Moss – California | 1989 | Phil & Norma Roberts – Indiana |
| 1979 | Frank & Iris Gilbert – Florida | 1990 | Koiti & Helen Tullus – California |
| 1980 | Eddie & Audrey Palmquist – California | 1991 | Peter & Beryl Barton – Canada |
| 1981 | Charlie & Nina Ward – Canada | 1992 | Bob & Sue Riley – Florida |
| 1982 | Manning & Nita Smith – Texas | 1995 | Bill & Carol Goss – California |
| 1983 | Charlie & Bettye Procter – Texas | 1996 | Brent & Mickey Moore – Tennessee |
| 1984 | Bud & Lil Knowland – Arizona | 1998 | Bill & Elsy Johnson – Tennessee |
| 1985 | Ben Highburger – Texas | 1999 | Bob & Mary Ann Rother – Arizona |
| 1986 | Irv & Betty Easterday – Maryland | 2000 | Kenji & Nobuko Shibata – California |



URDC

HALL OF FAME DANCES

		1977		
12th Street Rag	Bob & Joanne Simmons		In My Dreams	Eddie & Audrey Palmquist
Boo Hoo	Chick & Ieelen Stone		Maria Elena	Charlie & Nina Ward
Charley, My Boy	Ann & Andy Handy		Mr. Sandman	Phil & Norma Roberts
A Cont. Goodnight	Pete & Carmel Murbach		Spaghetti Rag	Sue & Con Gniewek
Elaine	Ben & Vivian Highburger		Tango Bongo	Bea & Blake Adams
Green Door	Charlie & Bettye Procter		Tango Mannita	Manning & Nita Smith
Gypsy Eyes	Al & Carmen Coutu		Wonderland by Night	Gordon & Betty Moss
		1978		
Fascination	Gordon & Betty Moss		Melody Waltz	Gordon & Betty Moss
In the Arms of Love	Bill & Irene Morrison		Riviere de Lune	Eddie & Audrey Palmquist
Mardi Gras	Eddie & Audrey Palmquist			
		1979		
Autumn Leaves	Gordon & Betty Moss		Smile	Ann & Andy Handy
Let's Dance	Chick & Ieelen Stone		Three A.M.	Gordon & Betty Moss
The Singing Piano Waltz	John & Goldie Marx			
		1980		
Caress	Phil & Norma Roberts		Till	Gordon & Betty Moss
Dancing in the Dark	Phil & Norma Roberts		Waltz Tramonte	Bill & Dorothy Britton
Kiss Me Goodbye	Koite & Helen Tullus			
		1981		
Butterfly	Charlie & Bettye Procter		Tango Capriccioso	Charlie & Nina Ward
Dance	Paul & Laura Merola		Wyoming Lullaby	Eddie & Audrey Palmquist
Lovely Lady	Eddie & Audrey Palmquist			
		1982		
Carmen	Lloyd & Nan Walker		Lisbon Antigua	Charles & Dorothy DeMaine
El Coco	Irv & Betty Easterday		Sugarfoot Stomp	Irv & Betty Easterday
		1983		
Heartaches Cha	Ben & Vivian Highburger		The Homecoming	Charlie & Nina Ward
		1984		
Hawaiian Wedding Song	Charlie & Madeline Lovelace		Someone Like You	Peter & Beryl Barton
		1985		
Para Esto	Phil & Norma Roberts		Send Her Roses	Eddie & Audrey Palmquist
		1986		
Andante	Paul & Lorraine Howard		Lonely is the Name	Phil & Norma Roberts
		1987		
Answer Me	Eddie & Audrey Palmquist		Cavatina	Peter & Beryl Barton

03-14

URDC HALL OF FAME DANCES

Amor	1988	Peter & Beryl Barton
Autumn Nocturne	1989	Eddie & Audrey Palmquist
Sam's Song	1990	Sam & Jody Shawver
Tampa Jive	1991	John & Mary Macuci
And I Love You So	1992	Jim & Bobbie Childers
Fortuosity	1993	Bob & Mary Ann Rother
Spanish Eyes	1994	Bob & Mary Ann Rother
London by Night	1995	Bill & Carol Goss
St. Michel's Quickstep	1996	Russ & Barbara Casey
Orient Express Foxtrot	1997	Brent & Mickey Moore
Sleeping Beauty	1998	Brent & Mickey Moore
Bye Bye Blues	1999	Eddie & Audrey Palmquist
Papillon	2000	Richard Lamberty
Symphony	2001	Ken & Irene Slater
I Wanta Quickstep	2002	Eddie & Audrey Palmquist

URDC TOP 15

1991 - 1997

03-15

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

URDC TOP 15

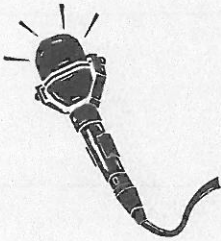
1998 - 2003

03-16

	1998	1999	2000	2001	2002	2003	2004
1	San Jose And I Love You So (Childers)	Joplin And I Love You So (Childers)	Winston-Salem Papillon (Lamberty)	San Jose And I Love You So (Childers)	Joplin And I Love You So (Childers)	Winston-Salem	2004 San Jose
2	Papillon (Lamberty)	Dancez Merengue (Shibata)	And I Love You So (Childers)	Papillon (Lamberty)	Papillon (Lamberty)		
3	Sleeping Beauty (Moore)	Papillon (Lamberty)	Begin To Color Me (Read)	Patricia Cha (Worlock)	Choo Choo Ch'Boogie (Goss)		
4	Cavatina (Barton)	Warm & Willing (Slotsve/Childers)	Dancez Merengue (Shibata)	Dancez Merengue (Shibata)	All That Jazz (Sechrist)		
5	London By Night (Goss)	Orient Express Foxtrot (Moore)	Patricia Cha (Worlock)	Begin To Color Me (Read)	Adeline (Shibata)		
6	Warm & Willing (Slotsve/Childers)	London By Night (Goss)	Warm & Willing (Slotsve/Childers)	In The Mood (Goss)	Liebestraum No. 3 (Shibata)		
7	Banana Boat Cha (Anderson)	Sam's Song (Shawver)	Cavatina (Barton)	Runaround Sue (Rumble)	Sleeping Beauty (Moore)		
8	Sams' Song (Shawver)	Cavatina (Barton)	Sleeping Beauty (Moore)	Salsa Café (Shibata)	Begin To Color Me (Read)		
9	Orient Express Foxtrot (Moore)	Sleeping Beauty (Moore)	Over and Over (Goss)	Liebestraum No. 3 (Shibata)	Wounded Heart (Worlock)		
10	Symphony (Slater)	Wyoming Lullaby (Palmquist)	Salsa Café (Shibata)	Beyond (Shibata)	Todo Todo Todo (Goss)		
11	Erotica (Moore)	Over and Over (Goss)	Orient Express Foxtrot (Moore)	Am I Blue (Lamberty)	Beyond (Shibata)		
12	First Snowfall (Moore)	Erotica (Moore)	Am I Blue (Lamberty)	London By Night (Goss)	Orient Express Foxtrot (Moore)		
13	St. Michel's Quickstep (Casey)	Am I Blue (Lamberty)	First Snowfall (Moore)	Over and Over (Goss)	London By Night (Goss)		
14	Mujer (Read)	Smoke Gets In Your Eyes (Rumble)	Smoke Gets In Your Eyes (Rumble)	Warm & Willing (Slotsve/Childers)	Warm & Willing (Slotsve/Childers)		
15	Pensando En Ti (Esqueda)	Kiss Me Goodbye Rumba (Lawson)	Smoke Gets In Your Eyes (Rumble)	Kiss Me Goodbye (Tuillus)	Runaround Sue (Rumble)		

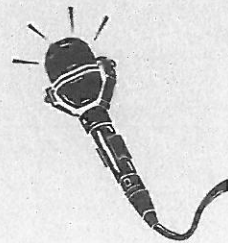
Thank You to All Our

CUERS



and

**MASTERS
OF
CEREMONY**



CUERS

Jim & Bonnie Bahr
Wally & Joyce Brenton
Bill & Martha Buck
Dom & Joan Filardo
Joe & Pat Hilton
George & Pamela Hurd
Bob "Ski" & Kay Kurczewski
Dave McAdams
Brent & Judy Moore
Herb & Sue Norton
Don & Daphne Pearson
Paul & Betty Stottlemeyer
Ron & Marilou Webb
Curt & Tammy Worlock

EMCEES

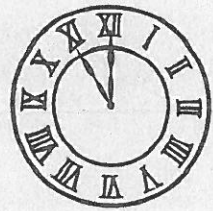
Chuck & Betsy Berry
Wally Crow & Millie Wilson
Joseph & Esther Fabian
John Hazlett
Glenn & Rosalee Kelley
Joe & Debbie Krivan
Homer & Peg Lozeron
Ron & Mary Noble
Kay & Joy Read
Gert-Jan & Susie Rotscheid
Dwain & Judy Sechrist
Tim & Debby Vogt
Art & Leanne Wheless

CUERS & EMCEES

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Desmond & Ruth Cunningham
Dick & Karen Fisher
Jerry & Jo Gierok
Bill & Carol Goss
Randy Lewis
Randy & Marie Preskitt
Mark & Pam Prow
Ron & Ree Rumble
Jim & Marianne Senecal
Michael & Diana Sheridan
Warren & Sandy Teague

03-19

TEACHING SCHEDULE



**27th INTERNATIONAL URDC CONVENTION - 2003
WEEK AT A GLANCE - WINSTON-SALEM, N.C.**

	South Main Hall 9:00 AM – 12:00 PM 1:30 PM – 4:00 PM (All Sessions except Wednesday)	North Exhibit Hall 9:30 AM – 12:00 PM 1:30 PM – 4:00 PM (All Sessions)	South Exhibit Hall (Times as shown below)
Wednesday Morning	9:15 am – 10:30 am READ <i>Transcending from Telemarks to Telespins</i> ----- 10:40 am – 11:55 am ROTSCHIED <i>Spins & Turns</i>		
Wednesday Afternoon	1:00 pm – 2:15 pm FISHER <i>¡Salsa!: The Basics</i> ----- 2:25 pm – 3:40 pm MOORE <i>Going Two Ways at Once: Taking the Mystery Out of CBM and CBMP</i>		
Thursday Morning	CLINIC TEACH GOSS / PASO DOBLE <i>Trumpet Fiesta – Phase VI</i> MC – Kay & Joy Read	CLINIC TEACH VOGT / WALTZ <i>Open Arms – Phase V</i> MC – Ron & Mary Noble	9:30 am 12:00 pm CLINIC TEACH MOORE / FOXTROT <i>Just In Time – Phase IV</i> MC – Wally Crow & Millie Wilson
Thursday Afternoon	WORLOCK / TANGO <i>Blue Skies – Phase VI</i> MC- Dwain & Judy Sechrist	SHERIDAN / FOXTROT <i>Our Love Affair – Phase VI</i> MC – Gert-Jan & Susie Rotscheid	1:30 pm – 2:30 pm RUMBA / PRESKITT <i>I Wish You Love Rumba – Phase IV</i> MC- Desmond & Ruth Cunningham ----- 2:40 pm – 4:30 pm DeCHENNE / WEST COAST SWING <i>Stray Cat Strut – Phase V</i> MC – Desmond & Ruth Cunningham
Friday Morning	CLINIC TEACH RUMBLE / CHA CHA <i>Corazón – Phase VI</i> MC- Dick & Karen Fisher	CLINIC TEACH NOBLE / ARGENTINE TANGO <i>From The Soul – Phase V</i> MC – Homer & Peg Lozeron	9:30 am – 12:00 pm CLINIC TEACH COLLIPI / BOLERO <i>This Moment In Time – Phase IV</i> MC – Bill & Olga Cibula
Friday Afternoon	READ / WALTZ <i>I'm Still Me – Phase VI</i> MC- Tim & Debby Vogt	ROTSCHIED / QUICKSTEP <i>42nd Street Number 6 – Phase VI</i> MC – Jim & Marianne Senecal	1:30 pm – 2:30 pm JIVE / HURD <i>Fine Brown Frame – Phase IV</i> MC- Warren & Sandy Teague ----- 2:40 pm – 4:30 pm EASTERDAY / MAMBO <i>Who's Got The Mambo? – Phase V</i> MC – Warren & Sandy Teague
Saturday Morning	CLINIC TEACH SHIBATA / SLOW TWO STEP <i>La Mer – Phase VI</i> MC- Michael & Diana Sheridan	SECHRIST / HALL OF FAME MC – Jerry & Jo Gierok	9:30 am – 12:00 pm CLINIC TEACH LILLEFIELD / RUMBA <i>My Reflection – Phase V</i> MC – Glenn & Rosalee Kelley
Saturday 1:30 pm – 2:30 pm ----- Saturday 2:30 pm – 4:30 pm	ANNUAL GENERAL MEETING (Open to All Attendees) ----- Dance Throughs (2X Each)	Hall Closed	Hall Closed

DAY AT A GLANCE – Wednesday, July 16, 2003

	M.C. BENTON, JR. CONVENTION CENTER South Main Hall EDUCATION SEMINAR – Irv and Betty Easterday, Chaircouple <i>This is open to all registrants of the URDC Convention</i>
8:00 am - 5:00 pm	Registration and Syllabus Pick-Up
9:15 am - 10:30 am	Kay & Joy Read – <i>Transcending from Telemarks to Telespins</i>
10:30 am - 10:40 am	BREAK
10:40 am - 11:55 am	Gert-Jan & Susie Rotscheid – <i>Spins & Turns</i>
11:55 am - 1:00 pm	LUNCH BREAK
1:00 pm - 2:15 pm	Dick & Karen Fisher – <i>¡Salsa!: The Basics</i>
2:15 pm – 2:25 pm	BREAK
2:25 pm – 3:40 pm	Brent & Judy Moore – <i>Going Two Ways at Once: Taking the Mystery Out of CBM and CBMP</i>
	DINNER BREAK
7:30 pm - 8:10 pm	**OPENING CEREMONIES** and SHOWCASE OF ROUNDS <i>Demos of the teaches to be presented on Thursday</i>
8:15 pm - 11:05 pm	PRELUDE BALL <i>All dancing will be done in the South Main Hall tonight</i>

03-22

DAY AT A GLANCE – Thursday, July 17, 2003

	South Main Hall	North Exhibit Hall		South Exhibit Hall
9:00 am to 12:00 pm	CLINIC TEACH Paso Doble – Phase VI <i>Trumpet Fiesta</i> Bill & Carol Goss <i>MC – Kay & Joy Read</i>	9:30 am to 12:00 pm	CLINIC TEACH Waltz – Phase V <i>Open Arms</i> Tim & Debby Vogt <i>MC – Ron & Mary Noble</i>	CLINIC TEACH Foxtrot – Phase IV <i>Just In Time</i> Brent & Judy Moore <i>MC – Wally Crow & Millie Wilson</i>
12:00 pm to 1:30 pm	LUNCH BREAK			
1:30 pm to 4:00 pm	Tango – Phase VI <i>Blue Skies</i> Curt & Tammy Worlock <i>MC – Dwain & Judy Sechrist</i>	Foxtrot – Phase VI <i>Our Love Affair</i> Michael & Diana Sheridan <i>MC – Gert-Jan & Susie Rotscheid</i>	1:30 pm to 2:30 pm	Rumba – Phase IV <i>I Wish You Love Rumba</i> Randy & Marie Preskitt <i>MC – Des & Ruth Cunningham</i>
			2:40 pm to 4:30 pm	W.C. Swing – Phase V <i>Stray Cat Strut</i> Jack & Judy DeChenne <i>MC – Des & Ruth Cunningham</i>
DINNER BREAK				
6:45 pm to 8:00 pm	<i>MC – Joe & Debbie Krivan</i> 6:45 – 7:20 – REVIEW Paso Doble – Phase VI <i>Trumpet Fiesta</i> Bill & Carol Goss ----- 7:25 – 8:00 – REVIEW Tango – Phase VI <i>Blue Skies</i> Curt & Tammy Worlock	<i>MC – Joseph & Esther Fabian</i> 6:45 – 7:20 – REVIEW Waltz – Phase V <i>Open Arms</i> Tim & Debby Vogt ----- 7:25 – 8:00 – REVIEW Foxtrot – Phase VI <i>Our Love Affair</i> Michael & Diana Sheridan	6:45 pm to 7:10 pm	<i>MC – Art & Leanne Wheless</i> REVIEW Foxtrot – Phase IV <i>Just In Time</i> Brent & Judy Moore
			7:15 pm to 7:40 pm	REVIEW Rumba – Phase IV <i>I Wish You Love Rumba</i> Randy & Marie Preskitt
			7:45 pm to 8:10 pm	REVIEW W.C. Swing – Phase <i>Stray Cat Strut</i> Jack & Judy DeChenne
8:15 pm to 8:45 pm	SHOWCASE OF ROUNDS	HALL CLOSED	HALL CLOSED	
8:50 pm to 11:00 pm	PROGRAMMED DANCING	HALL CLOSED	9:00 pm to 11:00 pm	PHASE IV PROGRAMMED DANCING

Note: Ending times for Programmed Dancing are approximate

	South Main Hall	North Exhibit Hall		South Exhibit Hall
9:00 am to 12:00 pm	CLINIC TEACH Cha Cha – Phase VI <i>Corazón</i> Ron & Ree Rumble <i>MC – Dick & Karen Fisher</i>	9:30 am to 12:00 pm	CLINIC TEACH Argentine Tango – Phase V <i>From The Soul</i> Ron & Mary Noble <i>MC – Homer & Peg Lozeron</i>	CLINIC TEACH Bolero – Phase IV <i>This Moment In Time</i> Ralph & Joan Collipi <i>MC – Bill & Olga Cibula</i>
12:00 pm to 1:30 pm	LUNCH BREAK			
1:30 pm to 4:00 pm	Waltz – Phase VI <i>I'm Still Me</i> Kay & Joy Read <i>MC – Tim & Debby Vogt</i>	Quickstep – Phase VI <i>42nd Street Number 6</i> Gert-Jan & Susie Rotscheid <i>MC – Jim & Marianne Senecal</i>	1:30 pm to 2:30 pm	Jive – Phase IV <i>Fine Brown Frame</i> George & Pamela Hurd <i>MC – Warren & Sandy Teague</i>
			2:40 pm to 4:30 pm	Mambo – Phase V <i>Who's Got The Mambo?</i> Irv & Betty Easterday <i>MC – Warren & Sandy Teague</i>
	DINNER BREAK			
6:45 pm to 8:00 pm	<i>MC – Chuck & Betsy Berry</i> 6:45 – 7:20 – REVIEW Cha Cha – Phase VI <i>Corazón</i> Ron & Ree Rumble ----- 7:25 – 8:00 – REVIEW Waltz – Phase VI <i>I'm Still Me</i> Kay & Joy Read	<i>MC – Randy Lewis</i> 6:45 – 7:20 – REVIEW Argentine Tango – Phase V <i>From The Soul</i> Ron & Mary Noble ----- 7:25 – 8:00 – REVIEW Quickstep – Phase VI <i>42nd Street Number 6</i> Gert-Jan & Susie Rotscheid	6:45 pm to 7:10 pm	<i>MC – Bill & Olga Cibula</i> REVIEW Bolero – Phase IV <i>This Moment In Time</i> Ralph & Joan Collipi
			7:15 pm to 7:40 pm	REVIEW Jive – Phase IV <i>Fine Brown Frame</i> George & Pamela Hurd
			7:45 pm to 8:10 pm	REVIEW Mambo – Phase V <i>Who's Got The Mambo?</i> Irv & Betty Easterday
8:15 pm to 8:25 pm	SHOWCASE OF ROUNDS	HALL CLOSED	HALL CLOSED	
8:30 pm to 11:00 pm	PROGRAMMED DANCING	HALL CLOSED	8:40 pm to 11:00 pm	PHASE IV PROGRAMMED DANCING

Note: Ending times for Programmed Dancing are approximate

03-24

DAY AT A GLANCE – Saturday, July 19, 2003

	South Main Hall		North Exhibit Hall		South Exhibit Hall
9:00 am to 12:00 pm	CLINIC TEACH Slow Two Step – Phase VI <i>La Mer</i> Kenji & Nobuko Shibata <i>MC – Mike & Diana Sheridan</i>		9:30 am to 12:00 pm HALL OF FAME TEACH Dwain & Judy Sechrist <i>MC – Jerry & Jo Gierok</i>		CLINIC TEACH Rumba - Phase V <i>My Reflection</i> Al & Carol Lillefield <i>MC – Glenn & Rosalee Kelley</i>
12:00 pm to 1:30 pm	LUNCH BREAK				
1:30 pm to 2:30 pm	ANNUAL GENERAL MEETING				
2:30 pm to 4:30 pm	<i>MC- Bill & Carol Goss</i> Teach Dance Throughs 2 Times Each				
	DINNER BREAK				
7:20 pm to 7:55 pm	<i>MC – John Hazlett</i> REVIEW Slow Two Step – Phase VI <i>La Mer</i> Kenji & Nobuko Shibata		----- <i>MC – Randy & Marie Preskitt</i> 7:30 – 7:55 - REVIEW HALL OF FAME Dwain & Judy Sechrist		----- <i>MC – Mark & Pam Prow</i> 7:30 – 7:55 - REVIEW Rumba - Phase V <i>My Reflection</i> Al & Carol Lillefield
8:00 pm to 8:25 pm	SHOWCASE of Standby Dances <i>Golden Torch Award</i> Closing Ceremonies		HALL CLOSED		
8:30 pm to 9:30 pm	PROGRAMMED DANCING		HALL CLOSED		
9:30 pm to 11:00 pm	TOP 15 Favorite Dances		HALL CLOSED		

Note: Ending time for Top 15 Favorite Dances is approximate

25A

Wednesday Evening Dance Program
South Main Hall
Prelude Ball

Time	Routine	Choreographer	Phase	Rhythm	Cuer
8:15	<i>Lovely Lady</i>	Palmquist	V	Waltz	Brent & Judy Moore 10075 McCormick Place Knoxville, TN 37923-7402 865-694-0200 DanceMoore@aol.com
8:19	<i>Erotica</i>	Moore	V	Rumba	
8:23	<i>Boulavogue</i>	Lamberty/Morales	VI	Waltz	
8:27	<i>Falling Into You</i>	Moore	IV	Bolero	
8:31	<i>Orient Express Foxtrot</i>	Moore	V	Foxtrot	
8:35	<i>Amapola</i>	Rumble	VI	Rumba	
8:39	<i>A Brief Romance</i>	Rumble	IV	Waltz	Wally & Joyce Brenton 1911 Leisure World Mesa, AZ 85206-5318 480-654-1567 moijoy@cox.net
8:43	<i>Amor</i>	Barton	V	Cha Cha	
8:47	<i>Where Or When</i>	Worlock	VI	Foxtrot	
8:51	<i>Todo Todo Todo</i>	Goss	VI	Cha Cha	
8:55	<i>Maria Elena</i>	Ward	V	Foxtrot	
8:59	<i>I Believe In Love</i>	Shibata	VI	Jive	
9:03	<i>Tonight</i>	Shibata	V	Waltz	Ron & Marilou Webb 1200 Wildflower Lane Mesquite, TX 75149-2632 972-329-2351 ronwebb@attbi.com
9:07	<i>I Love Beach Music</i>	Raybuck	IV	West Coast Swing	
9:11	<i>Fortuosity</i>	Rother	V	Quickstep	
9:15	<i>Cavatina</i>	Barton	VI	Waltz	
9:19	<i>Runaround Sue</i>	Rumble	VI	Jive	
9:23	<i>Orange Colored Sky</i>	Shibata	V	Foxtrot	
9:27	<i>Tango Capriccioso</i>	Ward	V	Tango	Randy & Marie Preskitt 5603 Sound Avenue Everett, WA 98203-1261 425-348-6030 rkpreskitt@msn.com
9:31	<i>Laurann</i>	Preskitt	IV	Waltz	
9:35	<i>I Love The Nightlife</i>	D'Aloiso	V	Mixed	
9:39	<i>Carolina Moon VI</i>	Rumble	VI	Waltz	
9:43	<i>St. Michel's Quickstep</i>	Casey	V	Quickstep	
9:47	<i>Hallelujah!</i>	Shibata	VI	West Coast Swing	
9:51	<i>London By Night</i>	Goss	VI	Waltz	Bill & Carol Goss 10965 Sunny Mesa Road San Diego, CA 92121-4389 858-638-0164
9:55	<i>Doolittle Cha</i>	Goss	IV	Cha Cha	
9:59	<i>El Conquistador</i>	Goss	VI	Paso Doble	
10:03	<i>The Bard</i>	Lamberty/Morales	V	Waltz	
10:07	<i>Choo Choo Ch'Boogie</i>	Goss	VI	Jive	
10:11	<i>Sleeping Beauty</i>	Moore	IV	Bolero	
10:15	<i>Memory</i>	Easterday	VI	Rhythm	Curt & Tammy Worlock 3613 Citrus Tree Court Plant City, FL 33566-7605 813-759-8313 curtworlock@juno.com
10:19	<i>Sugar, Sugar</i>	Worlock	IV	Cha Cha	
10:23	<i>Sam's Song</i>	Shawver	VI	Waltz	
10:27	<i>Jack Is Back</i>	Worlock	V	Mambo	
10:31	<i>Serenade</i>	Rumble	VI	Waltz	
10:35	<i>Hola Chica</i>	Worlock	V	Cha Cha	
10:39	<i>Mujer</i>	Read	VI	Rumba	Ron & Ree Rumble 43 Charles Avenue Manchester, NJ 08759-4917 732-657-0212 rrumble@comcast.net
10:43	<i>The Old House</i>	Lamberty/Morales	IV	Waltz	
10:47	<i>Adeline</i>	Shibata	VI	Slow Two Step	
10:51	<i>Change Partners</i>	Rumble	VI	Foxtrot	
10:55	<i>PA 65000</i>	Glover	IV	Mixed	
10:59	<i>Jurame</i>	Worlock	V	Rumba	

Thursday Evening Dance Program South Main Hall

Time	Routine	Choreographer	Phase	Rhythm	Cuer
8:50 8:54 8:58 9:02 9:06	<i>Sweet Ida</i> <i>Someone Like You</i> <i>Sunflower</i> <i>Whistling In The Dark</i> <i>And I Love You So</i>	Palmquist Barton Tonks Rumble Childers	V VI V VI V	Foxtrot Waltz Jive Waltz Rumba	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105-4727 318-869-1879 wbuck@sport.rr.com
9:10 9:14 9:18 9:22 9:26	<i>Sunset Over Tokyo</i> <i>Patricia Cha</i> <i>Riviere de Lune</i> <i>My Hawaii</i> <i>Fenestra</i>	Worlock Worlock Palmquist Worlock Moore	VI V V VI VI	Slow Two Step Cha Cha Waltz Slow Two Step Argentine Tango	Jim & Marianne Senecal 2222 Prospect-Norton Road Prospect, OH 43342-9730 740-494-2226 m.senecal@att.net
Dance Through of Today's Teaches					
9:30 9:34 9:38 9:42 9:46 9:50	<i>Trumpet Fiesta</i> <i>Open Arms</i> <i>Just In Time</i> <i>Blue Skies</i> <i>Our Love Affair</i> <i>Stray Cat Strut</i>	Goss Vogt Moore Worlock Sheridan DeChenne	VI V IV VI VI V	Paso Doble Waltz Foxtrot Tango Foxtrot West Coast Swing	Bill & Carol Goss Tim & Debby Vogt Brent & Judy Moore Curt & Tammy Worlock Michael & Diana Sheridan Jack & Judy DeChenne
9:54 9:58 10:02 10:06	<i>Begin To Color Me</i> <i>All That Jazz</i> <i>Just A Tango</i> <i>Marilyn, Marilyn</i>	Read Sechrist Childers Palmquist	VI V V IV	Waltz Foxtrot Tango Waltz	Joe & Pat Hilton 519 Great Hill Drive Ballwin, MO 63021-6262 636-394-7380 joehilton@swbell.net
10:10 10:14 10:18 10:22	<i>Are You Still Mine</i> <i>You Rumba</i> <i>Dancez Merengue</i> <i>Sway 4 Me</i>	Kiehm Esqueda Shibata Rumble	VI VI V IV	Slow Two Step Rumba Merengue Cha Cha	Bill & Olga Cibula 5296 Prince of Wales Montreal, QUE H4V 2N1 514-487-6261 olga_bill@sympatico.ca
10:26 10:30 10:34 10:38	<i>First Snowfall</i> <i>Can't Help Falling In Love</i> <i>Through Your Eyes</i> <i>Singing Piano</i>	Moore Rumble Read Marx	VI V VI V	Waltz Slow Two Step Rumba Waltz	Herb & Sue Norton 17693 North Escalante Lane Surprise, AZ 85374-6357 623-975-6896 hnorton@alum.mit.edu
10:42 10:46 10:50 10:54 10:58	<i>Pensando En Ti</i> <i>Married</i> <i>Para Esto</i> <i>Kiss Me Goodbye</i> <i>Jean</i>	Esqueda Shawver Roberts Tullus Lamberty	VI VI V VI V	Foxtrot Waltz Rumba Foxtrot Waltz	Jerry & Jo Gierok 6690 Gretchen Court Oakdale, MN 55128-3143 651-773-3414 j.gierok@worldnet.att.net

03-25

EVENING PROGRAM



Thursday Evening Dance Program – Phase IV South Exhibit Hall

Time	Routine	Choreographer	Rhythm	Cuer
9:00 9:04 9:08 9:12	<i>Watch Over Me Foxtrot</i> <i>I Love Beach Music</i> <i>Dedication</i> <i>Two For Tea Cha</i>	Goss Raybuck Rumble Goss	Foxtrot West Coast Swing Waltz Cha Cha	George & Pamela Hurd 2021 North Caribou Road Gilmer, TX 75644-7512 602-321-2078 gphurd@aol.com
Dance Through of Today's Teaches				
9:16 9:20	<i>Just In Time</i> <i>I Wish You Love Rumba</i>	Moore Preskitt	Foxtrot Rumba	Brent & Judy Moore Randy & Marie Preskitt
9:24 9:28 9:32 9:36	<i>Waltz Tramonte</i> <i>Gaspacho Cha</i> <i>Laurann</i> <i>Perhaps</i>	Britton Lawson Preskitt Easterday	Waltz Cha Cha Waltz Rumba	Herb & Sue Norton 17693 North Escalante Lane Surprise, AZ 85374-6357 623-975-6896 hnorton@alum.mit.edu
9:40 9:44 9:48 9:52	<i>Rachel's Song</i> <i>Hooked On Swing</i> <i>Send Her Roses</i> <i>Years May Come</i>	Stairwalt Windhorst Palmquist Rother	Slow Two Step Mixed Foxtrot Rumba	Dave McAdams 13336 Adams Street Omaha, NE 68137-4220 402-895-3891 dammcadamc@aol.com
9:56 10:00 10:04 10:08	<i>Nessuno Mai</i> <i>Sway 4 Me</i> <i>Falling Into You</i> <i>Manuela</i>	Goss Rumble Moore Rumble	Foxtrot Cha Cha Bolero Waltz	Wally & Joyce Brenton 1911 Leisure World Mesa, AZ 85206-5318 480-654-1567 moijoy@cox.net
10:12 10:16 10:20 10:24	<i>2000 Blues</i> <i>More</i> <i>Chaka Chaka</i> <i>Almost Bolero</i>	Nelson Rumble Phillips Collipi	Jive Foxtrot Cha Cha Bolero	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105-4727 318-869-1879 wbuck@sport.rr.com
10:28 10:32 10:36 10:40	<i>Apres L'Entriente</i> <i>September Foxtrot</i> <i>I Wanta Quickstep</i> <i>Rainbow Connections</i>	Dahl Slotsve Palmquist Childers	Mixed Foxtrot Quickstep Waltz	Warren & Sandy Teague 129 North Valhalla Court Cordele, GA 31015-9307 229-276-1358 dancealong@planttell.net
10:44 10:48 10:52 10:56	<i>White Sport Coat</i> <i>Let Me Show You How</i> <i>Carolina Moon</i> <i>Dancing At Washington Square</i>	Lefeavers Slater Rumble Robertson	Foxtrot Jive Waltz Foxtrot/Jive	Joe & Pat Hilton 519 Great Hill Drive Ballwin, MO 63021-6262 636-394-7380 joehilton@swbell.net

03-27

Friday Evening Dance Program – Phase IV South Exhibit Hall

Time	Routine	Choreographer	Rhythm	Cuer
8:40	<i>Hey Daddy</i>	Easterday	Cha Cha	George & Pamela Hurd 2021 North Caribou Road Gilmer, TX 75644-7512 602-321-2078 gphurd@aol.com
8:44	<i>The Spinning Wheel</i>	Smith	Waltz	
8:48	<i>Slow Shag</i>	Easterday	Jive	
8:52	<i>Power Of Love</i>	Goss	Rumba	
8:56	<i>Let There Be</i>	Hurd	Foxtrot	
9:00	<i>Sleeping Beauty</i>	Moore	Bolero	Randy Lewis 1596 NW Tamasbrook Court Beaverton, OR 97006-9233 503-645-9233 rcl831@yahoo.com
9:04	<i>Secret Smile</i>	Rumble	Waltz	
9:08	<i>Cha Cha Frenesi</i>	Slomcenski	Cha Cha	
9:12	<i>Non Dimenticar</i>	Rumble	Rumba	
Dance Through of Today's Teaches				
9:16	<i>This Moment In Time</i>	Collipi	Bolero	Ralph & Joan Collipi George & Pamela Hurd
9:20	<i>Fine Brown Frame</i>	Hurd	Jive	
9:24	<i>A Brief Romance</i>	Rumble	Waltz	Jerry & Jo Gierok 6690 Gretchen Court Oakdale, MN 55128-3143 651-773-3414 j.gierok@worldnet.att.net
9:28	<i>Doolittle Cha</i>	Goss	Cha Cha	
9:32	<i>Witchcraft IV</i>	Slater	Foxtrot	
9:36	<i>Duerme</i>	Slater	Rumba	
9:40	<i>Calendar Girl</i>	Rotscheid	Jive	Desmond & Ruth Cunningham 4600 Mackenzie Street Montreal, QUE, Canada H3W1B1 514-345-9516 des.ruth.Cunningham@usa.net
9:44	<i>Too Many Rivers</i>	Hooper	Slow Two Step	
9:48	<i>Adios</i>	Cullip	Waltz	
9:52	<i>Arriba IV</i>	Hartung	Rumba	
9:56	<i>Gold Tango</i>	Read	Tango	Jim & Marianne Senecal 2222 Prospect-Norton Road Prospect, OH 43342-9730 740-494-2226 m.senecal@att.net
10:00	<i>Nadia's Theme</i>	Goss	Mixed	
10:04	<i>Stuck On You</i>	Rumble	Jive	
10:08	<i>Exactly Like You</i>	Slater	Foxtrot	
10:12	<i>Gardenia Tango</i>	Parker	Tango	Don & Daphne Pearson RR4 Ashton, Ontario K0A 1B0 Canada 613-256-4069 dpearson@magma.ca
10:16	<i>Pop Goes The Movies</i>	Raye	Mixed	
10:20	<i>Woodchoppers' Ball</i>	Lawson	QS/TS/SS	
10:24	<i>Marilyn, Marilyn</i>	Palmquist	Waltz	
10:28	<i>Don't Cry For Me Argentina</i>	Palmquist	Mixed	Bob "Ski" & Kay Kurczewski 1402 South Cage Blvd. #75 Pharr, TX 78577-6288 956-781-8453 roundsbyskis@juno.com
10:32	<i>Sugar, Sugar</i>	Worlock	Cha Cha	
10:36	<i>Mountains Of Mourne</i>	Lamberty	Waltz	
10:40	<i>Love Changes Everything</i>	Pierce	Bolero	
10:44	<i>Should I Do It</i>	Read	Jive	Bill & Olga Cibula 5296 Prince of Wales Montreal, QUE, Canada H4V 2N1 514-487-6261 olga_bill@sympatico.ca
10:48	<i>Rainbow Foxtrot</i>	Blackford	Foxtrot	
10:52	<i>Colours IV</i>	Read	Rumba	
10:56	<i>The Old House</i>	Lamberty	Waltz	

Friday Evening Dance Program South Main Hall

Time	Routine	Choreographer	Phase	Rhythm	Cuer
8:30	<i>Liebstraum No. 3</i>	Shibata	V	Waltz	Dom & Joan Filardo 44144 Pimento Lane California, MD 20619-2085 301-862-4928 domfil@gmpexpress.net
8:34	<i>Kiss Me Goodbye Rumba</i>	Lawson	V	Rumba	
8:38	<i>Love Ain't Here Anymore</i>	Schmidt	VI	Waltz	
8:42	<i>Picardy Foxtrot</i>	Slater	VI	Foxtrot	
8:46	<i>Todo Bolero</i>	Read	VI	Bolero	Mark & Pam Prow 1322 Falling Leaf Lane Seabrook, TX 77586-4504 281-326-1921 dancer@pamprow.com
8:50	<i>Symphony</i>	Slater	VI	Foxtrot	
8:54	<i>Just Another Woman In Love</i>	Anderson	VI	Rumba	
8:58	<i>You Make Me Feel So Young</i>	Krol	V	Foxtrot	
9:02	<i>Aoba-Jyo Castle</i>	Shibata	VI	Bolero	Bob "Ski" & Kay Kurczewski 1402 South Cage Blvd. #75 Pharr, TX 78577-6288 956-781-8453 roundsbyskis@juno.com
9:06	<i>My Guy</i>	Goss	VI	Foxtrot	
9:10	<i>Ecstasy</i>	Read	VI	Tango	
9:14	<i>Smoke Gets In Your Eyes</i>	Rumble	VI	Foxtrot	
9:18	<i>More</i>	Rumble	IV	Foxtrot	Dave McAdams 13336 Adams Street Omaha, NE 68137-4220 402-895-3891 dammcadamc@aol.com
9:22	<i>Wyoming Lullaby</i>	Palmquist	V	Waltz	
9:26	<i>Warm & Willing</i>	Slotsve/Childers	V	Foxtrot	
Dance Through of Today's Teaches					
9:30	<i>Corazón</i>	Rumble	VI	Cha Cha	Ron & Ree Rumble Ron & Mary Noble Ralph & Joan Collipi Kay & Joy Read Gert-Jan & Susie Rotscheid Irv & Betty Easterday
9:34	<i>From The Soul</i>	Noble	V	Argentine Tango	
9:38	<i>This Moment In Time</i>	Collipi	IV	Bolero	
9:42	<i>I'm Still Me</i>	Read	VI	Waltz	
9:46	<i>42nd Street Number 6</i>	Rotscheid	VI	Quickstep	
9:50	<i>Who's Got The Mambo?</i>	Easterday	V	Mambo	
9:54	<i>Papillon</i>	Lamberty	VI	Waltz	
9:58	<i>Tampa Jive</i>	Macuci	V	Jive	Warren & Sandy Teague 129 North Valhalla Court Cordele, GA 31015-9307 229-276-1358 dancealong@plantell.net
10:02	<i>Paso Cadiz</i>	Goss	V	Paso Doble	
10:06	<i>I Wanta Quickstep</i>	Palmquist	IV	Quickstep	
10:10	<i>The Children</i>	Barton	VI	Waltz	
10:14	<i>Java Jive</i>	Childers	V	West Coast Swing	Randy Lewis 1596 NW Tamasbrook Court Beaverton, OR 97006-9233 503-645-9233 rcl831@yahoo.com
10:18	<i>Fiesta Tango</i>	Palmquist	VI	Tango	
10:22	<i>Wendy</i>	Slater	V	Waltz	
10:26	<i>Beyond</i>	Shibata	V	Rumba	
10:30	<i>All Kinds Of Everything</i>	Vogt	VI	Waltz	Paul & Betty Stottlemeyer 9218 Christopher Street Cypress, CA 90630-2602 714-826-2882 PBSURDanz@aol.com
10:34	<i>What A Wonderful World</i>	Shibata	VI	Slow Two Step	
10:38	<i>Rumba Calienta</i>	Shibata	VI	Rumba	
10:42	<i>Adagio</i>	Worlock	VI	Waltz	
10:46	<i>Sway</i>	Worlock	VI	Cha Cha	Michael & Diana Sheridan 1618 West Milagro Avenue Mesa, AZ 85202-7419 480-897-0979 msheridan2@cox.net
10:50	<i>Tango in Portugal</i>	Goss	VI	Tango	
10:54	<i>Blue Moon</i>	Rumble	VI	Foxtrot	
10:58	<i>Tango Clarice</i>	Moore	VI	Argentine Tango	Brent & Judy Moore 10075 McCormick Place Knoxville, TN 37923-7402 865-694-0200 DanceMoore@aol.com

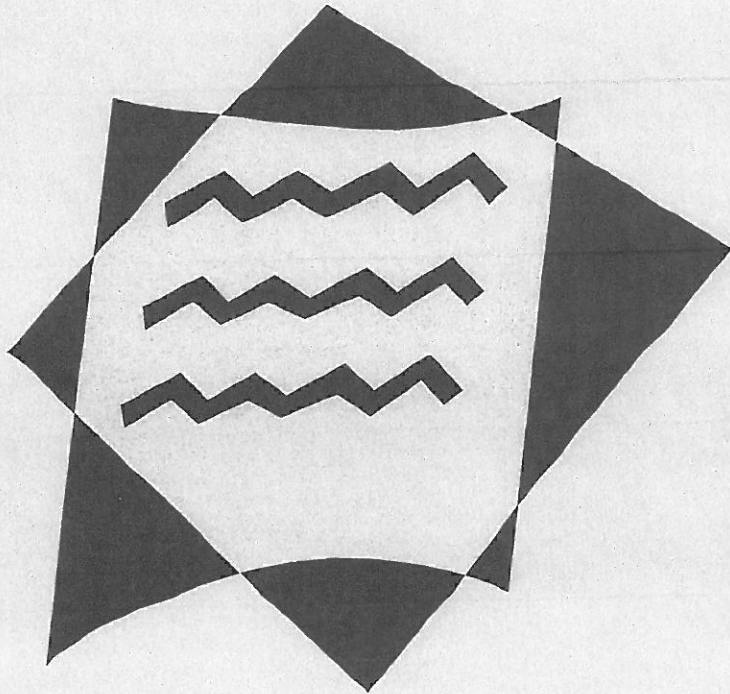
03-29

Saturday Evening Dance Program South Main Hall

Time	Routine	Choreographer	Phase	Rhythm	Cuer
8:30 8:34 8:38 8:42	<i>Send Her Roses</i> <i>Perfidia</i> <i>Castles And Kings</i> <i>Wounded Heart</i>	Palmquist Slater Slater Worlock	IV VI V V	Foxtrot Rumba Waltz Bolero	Jim & Bonnie Bahr 4420 Tennyson Street Denver, CO 80212-2310 303-447-1594 jbbahr@juno.com
8:46 8:50 8:54 8:58	<i>Hooked On Swing</i> <i>Over And Over</i> <i>Switchin' In The Kitchen</i> <i>Love Changes Everything</i>	Windhorst Goss Rumble Pierce	IV V VI IV	Mixed Foxtrot Jive Bolero	George & Pam Hurd 2021 North Caribou Road Gilmer, TX 75644-7512 602-321-2078 gphurd@aol.com
9:02 9:06 9:10 9:14	<i>Waltz Tramonte</i> <i>From My Guy</i> <i>Should I Do It</i> <i>Am I Blue</i>	Britton Goss Read Lamberty	IV V IV VI	Waltz Foxtrot Jive Foxtrot	Dick & Karen Fisher 1004 Augusta Drive Lufkin, TX 75901-7412 936-639-9582 kdfisher59@cox-internet.com
Dance Through of Today's Teaches					
9:18 9:22 9:26	<i>La Mer</i> <i>My Reflection</i> <i>HALL OF FAME</i>	Shibata Lillefield	VI V	Slow Two Step Rumba	Kenji & Nobuko Shibata Al & Carol Lillefield Dwain & Judy Sechrist
TOP 15 – Cued by Ron & Ree Rumble					
9:30 9:35 9:40 9:45 9:50 9:55 10:00 10:05 10:10 10:15 10:20 10:25 10:30 10:35 10:40	#15 #14 #13 #12 #11 #10 # 9 # 8 # 7 # 6 # 5 # 4 # 3 # 2 # 1				



CLINICIAN RESUMES





03-29 2003

RALPH & JOAN COLLIPI

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Ralph & Joan Collipi began round dancing in 1969, and in January of 1972, began teaching rounds in Salem, New Hampshire. 1997 marked their 25th anniversary of teaching rounds and at that time were given the Maestro Award. In 2000 they were awarded the Silver Circle Award, ROUNDALAB's 2nd highest award, and were also inducted into the Lloyd "Pappy" Shaw Hall of Fame Foundation housed in New Mexico. In 2002, they were awarded the Yankee Clipper Award, New England's highest award for outstanding service to the Program. They teach classes weekly ranging from basic to advanced and have a full schedule of private lessons. Their advanced club is Chapter #93 of the National Carousels.

Ralph and Joan have been and are scheduled to be on staff at several weekends and festivals covering 38 states, Mexico, Canada and Europe. In Frankfurt, Germany, they conducted a Leaders/Clinic/Workshop for the European round dance leaders, which was attended by 40 dance teachers from Brussels, England, the Netherlands and Germany. This was sponsored by ECTA (European Callers & Teachers Association).

They are one of five "ROUNDALAB Teacher Coach" couples. They presently are working on test preparation for the RAL organization and have been clinicians for a mini lab in Abilene, Texas, and will conduct a mini lab in 2003 in Michigan. Ralph & Joan host phase IV, V, VI Round-E-Vous R/D weekends for the past 18 years, featuring well known national R/D leaders. An additional Chesapeake Round-E-Vous weekend in Maryland was formed with Dom & Joan Filardo, geared to the III, IV, V dancers. They have been featured leaders in the prestigious Washington D.C. Area Round and Square Dance Festival (WASCA), 16 consecutive years and still counting. They have taught and been clinicians at local, national, ROUNDALAB and Universal Round Dance Council Conventions and have conducted clinics throughout the United States, Canada, Prince Edward Isle, Mexico and Germany. They are on staff at the popular Holiday Round Dance Ball held at Myrtle Beach, SC, and also on staff at The Bennington College Round Dance Festival. They also have been and are scheduled to be on staff at the prestigious Fontana Village Accent on Rounds. In 1992 they formed the East Coast Round Dance Leaders College in Salem, New Hampshire. Their staff includes Wayne and Barbara Blackford, who are also one of the four ROUNDALAB Teacher Coach couples. In 11 years, they have graduated 95 leaders from the United States encompassing California, Michigan, Illinois, Alaska, New Brunswick, Montreal, Fredericton, N.B., Germany & Japan. In 2001, two schools were conducted by the East Coast College, one in Anaheim, California, and one in Salem, New Hampshire, graduating 16 leaders. They are Staff Writers for the Northeast Square Dancer Magazine and American Square Dance Magazine writing round dance record reviews for both magazines. They also write a record review for Cue Sheet Magazine. These reviews encompass phases II through VI. They are Past-Chairman of the Board of ROUNDALAB and presently members of the Board of Directors, and on the Executive Committee, and were Education Coordinators for the 2000 RAL Convention, as well as 2001 Education Coordinators and ROUNDALAB Convention Managers. They are presently on the Executive Committee for ROUNDALAB, and Budget Officers. They have served on the Board of Directors of URDC, and were Registrars for the URDC 2000 Convention and are Registrars for the URDC 2003 Convention. They are presently serving as Chairman of the Board of ACCORD. They are members of Dixie R/D Council. For 15 years they were on the New England Screening Committee. They have studied ballroom dance lessons privately for several years, with Marie Darnell Noel, Former Black Pool English Champion.

Their choreography includes over 95 dances, to mention a few: *Almost Bolero*, *New England Weekend*, *Waltzing Lovers*, *Outta My Mind*, *Now That We're In Love* and their newest choreography, *Rainbows 4 You* and *Cecelia Cha*. Ralph & Joan both retired from AT&T, Ralph as an Accounting Analyst Manager and Joan as a Buyer. They look forward to spending what little free time they have with their son Ralph Jr., daughter Maureen, 3 grandchildren, their grandson Joel, who is a musician, and 2 granddaughters, Nikki-Sue and Kristina Marie. We have been very fortunate to have been a part of this very rewarding Round Dance activity. We especially thank the dancers for enriching our lives over the years.



JACK & JUDY DeCHENNE

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Jack started dancing as a pre-teen. He was a member of a Square, Round, and Folk dance Exhibition Group for about three years. 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; *Fat Cat Boogie*, *The Kiss*, *My Heart Belongs To Daddy*, *Come Back to Sorrento*, and *The Breeze and I*. 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 and 2002. They have also been the featured Instructors for the "August Of Rounds" in Spokane, Washington for the past ten years and the "Rounds of April" in Kennewick, Washington for the last six years and are scheduled again for both in 2003\2004. Jack and Judy have done several intermediate weekends including Shreveport, Louisiana, Tucson, Arizona; Mesa, Arizona; Albuquerque, New Mexico; 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 27 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.

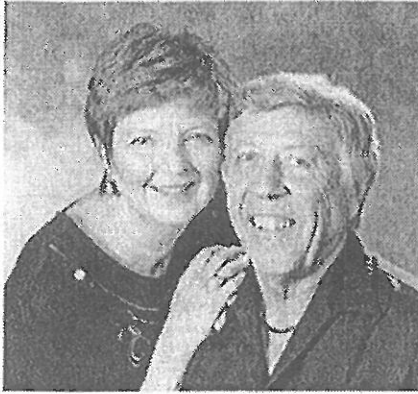
03-31

IRV & BETTY EASTERDAY

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Irv and Betty Easterday have been Square and Round Dancing for forty-three years. In 1960, as the need for Round Dance instructors developed in their home area, they decided to fill the void and have contributed their time and talents ever since so that a large number of persons can benefit and enjoy Round Dancing. At the present time they are 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. Many of these students in the ballroom classes have become actively involved in Square and Round Dancing.

The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Thirty-five 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 29th year) for both leaders and dancers, held at Purdue University, Indiana. They also conduct an INSTITUTE FOR THE EDUCATION OF ROUND DANCE TEACHERS each summer.

In addition, they currently conduct instruction sessions for both teachers and dancers of the figures and dance techniques used in phases IV, V, VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified professionals. They are charter members of both ROUNDALAB and URDC. They have served many years on the boards of both organizations. They have conducted clinics at many of the URDC Conventions and have shared their expertise in three of the annual Teaching Seminars held before each convention. They have been on the Board of Directors of ROUNDALAB since its inception and served five years as the Education Chairmen. Through their efforts as board members of both organizations, they were instrumental in encouraging URDC and ROUNDALAB to work together for the betterment of the activity. They have also served as Chairmen of the Phase VI Standardization Committee of ROUNDALAB to help in the development of uniformity in cueing and figure descriptions. Irv served from 1987-1989 and a second term from 1995-1997 as General Chairman of ROUNDALAB. In the capacity of General Chairman, they encouraged ROUNDALAB to professionally produce video tapes of all ROUNDALAB Phase Figures to be used for educational purposes. These tapes are now available for dancers and teachers on a worldwide basis. Irv & Betty are very pleased to have attained their ROUNDALAB Teacher Coach credentials. They have conducted ROUNDALAB Minilabs in Australia, Germany as well as in the United States. In 1985 they conducted a Jive Clinic in New Mexico and are proud of the fact that this clinic has been videotaped and is a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the URDC Golden Torch Award. In 1993 they were awarded ROUNDALAB's highest honor - the Silver Halo Award - given for the promotion and perpetuation of the Round Dance Activity.

Their primary interest in this activity is "the Round Dancer", and to this end they feel that education is the answer. They are constantly involved in helping all dancers - from the new dancer to the advanced - and feel that one of their strongest challenges is to encourage and help in the training of new ROUNDALAB Teacher Coaches from the ROUNDALAB organization. Irv and Betty are also choreographers of many Round Dances. Among them: *Steppin' Easy*, *Hot Java*, *El Coco*, *Sugarfoot Stomp*, *Memory*, *Daddy Cha*, *Chardonnay*, *Boogie Blues*, *Perhaps*, *Guantanamo*, *La Papaya*, *Bandstand Boogie*, *Slow Shag*, *London Town* and many more. *El Coco* and *Sugarfoot Stomp* have been voted to the URDC Hall of Fame and are ROUNDALAB Classic Dances.

They have two grown children: Mick, a minister on location, and Barb, a homemaker and administrative assistant for a major investment firm. They have one granddaughter, Mandi. Since Irv and Betty have been retired as educators for 21 years, they have been able to devote a large portion of their time to the education, improvement and refinement of the Round Dance activity.

03-32



DICK & KAREN FISHER

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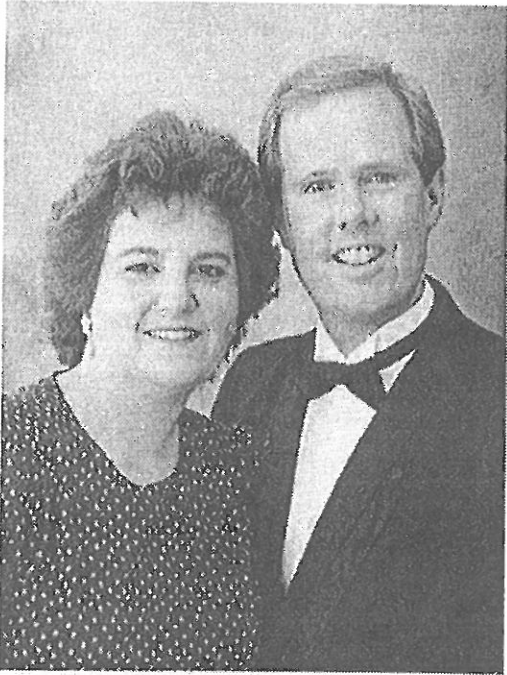
kdfisher59@cox-internet.com

Dick & Karen have been teaching and cueing round dancing for 20 years, first in Utah, now in Texas. Currently they conduct an intermediate class and an advanced club in Houston, an intermediate/advanced club in Bryan and an intermediate club in Lufkin. They are instructors at Fun Valley, South Fork, Colorado, for a round dance week in late May and a square & round dance week in September. They have been featured instructors at several festivals, including the Star Ball in Mesa, Arizona, and have taught at several Utah and Texas State Square Dance Conventions, National Square Dance Conventions, a Universal Round Dance Council Convention and in Australia.

They are active in the Texas Round Dance Teachers Association (TRDTA) and currently serve as editors of the TRDTA Newsletter; Dixie Round Dance Council; Universal Round Dance Council (URDC), where they served as Daytime Program Chairs of the 26th URDC Convention in Joplin, Missouri, July 2002; and ROUNDALAB, serving three years on the Board of Directors and Executive Committee. Under their leadership as General Chairman from 1997-99, ROUNDALAB created Mini-Labs to increase the organization's ability to train new teachers and upgrade the skills of existing teachers. They also helped begin a new era of collaboration between ROUNDALAB and Callerlab, as well as between ROUNDALAB and URDC.

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

Their choreography includes: *Love Potion #9* (II TS), *Knock, Knock* (III TS), *Gifts of Love* (IV WZ), *The Shadow of Your Smile* (IV RB), *My West Coast Girl* (V WC), *I'm Just a Baby* (V WC), *Somos Novios* (V BL), *In Other Words* (VI WZ), *This Business of Love* (V JV), *Happy Together* (IV+2 FT/JV), *C'est Si Bon* (V+1 FT), *You Do Something to Me* (V+1 QS), *Too Marvelous for Words* (VI CH), *Yuya Martinez* ((V+2 CH), *Salsa Cubana* (Unphased Salsa Rueda), *Thinking of You* (VI WZ), *Waltz Among the Stars* (IV+2 WZ) and *Too Marvelous 4 Words* (IV CH).



BILL & CAROL GOSS

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Bill and Carol have been dancing and teaching for over twenty-five years. They are board members of URDC, members of ROUNDALAB, and have passed their tests for moderns ballroom teachers with 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 ROUNDALAB for working on the ROUNDALAB 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 *Choo Choo Ch'Boogie*, *Todo Todo Todo*, *El Conquistador*, *Over and Over*, *Dance of Love*, *True Love* and *Tango Notturmo*. *London by Night* was named the 1995 URDC Hall of Fame dance.

Carol teaches private dance students at Patti Wells Dancetime Center and makes dance clothing, while Bill teaches chemistry and ballroom dancing at The Bishop's School in La Jolla, California.

03-34



GEORGE & PAMELA HURD

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George & Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 in Anchorage, Alaska, it was a logical progression for their love of dance. 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, California, and at all National USA West Conventions. They have also taught and cued for several festivals and clinics around the US, including the Alaska State Convention in July, 2002. They have cued at several URDC Conventions and taught their Phase IV foxtrot, *Let There Be*, at the 2002 URDC in Joplin, Missouri. They love to travel and have cued and/or taught in 19 of the 50 states. They are the featured round dance leaders at the 2003 National Convention in Queensland, Australia. They both retired from work in February of 1998 and plan on doing extensive traveling in their retirement home on wheels. They have incorporated dancing, cueing, and teaching with their travels. Texas is their home base as Pam's parents live in Rosewood, and they try to spend Spring and Fall with them. They teach phase III-VI in Mesa, Arizona, for the winter season (November to March). Their Mesa dances represent The Dancing Gypsies (Carousel Club 323). They also cue for Bill Haynes' Advanced Square Dance while in Mesa.

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

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

03-35



ALLEN & CAROL LILLEFIELD

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Both Allen and Carol began dancing at a young age. At 13, six years after he started to square dance, Allen was asked to join a teenage square dance exhibition group, the Stardettes, and performed at National Square Dance Conventions in Seattle & Anaheim. After taking ballet lessons at an early age, Carol started square dancing when she was 10. She joined a round dance exhibition group called the Silhouettes at age 12 and performed with them for seven years at many dances and conventions in California and across the United States.

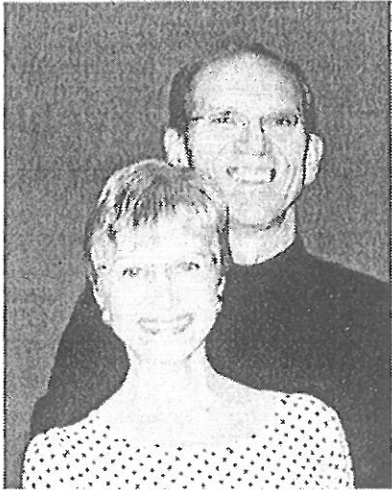
They met when dancing at the conventions and married in 1975. There was a break in their dancing activities from 1976 until moving in 1994 to Indiana, where they didn't know anyone. So, what better way to meet people than to start dancing again? They started taking both square and round dance lessons and fell in love with dancing all over again. In 1997 they started cueing and teaching and now teach beginner through phase VI levels.

Al and Carol have been the featured leaders at several weekend festivals in the US and Canada and have taught at the URDC National Convention and the National Square Dance Conventions. They host several phases II-VI all day round dances and phase IV-VI weekends during the year and continue to cue for several square dance clubs in the Indianapolis area. They belong to Dixie Round Dance Council, Buckeye State Round Dance Council, ROUNDALAB and Universal Round Dance Council and are the current Chairman couple of the Round Dance Council of Indiana, Inc. (RDCI). Previous Chairmanships include the ROUNDALAB Educational Committee for 2001 and 2002.

They continue their education by attending various weekends given throughout the year, as well as the ROUNDALAB Annual Convention, National Square Dance Convention, URDC Annual Convention and Round-A-Rama Institute. They also attended the East Coast Round Dance Leader College in July, 2001, and take weekly lessons with ballroom instructors Bridgett Scott, Midwest Smooth Champion, and Christina Ilo, National 10 Dance Champion.

Al and Carol have choreographed the following dances: *See The Day* (V waltz), *Moondance* (V foxtrot), *Jail House Rock* (IV single swing), *A Perfect Year* (IV rumba), *Smooth Operator* (VI cha), *Moondance IV* (IV foxtrot), *Gee Baby*, *Ain't I Good To You* (IV foxtrot), *If I Could* (V bolero), *She's Hot to Go* (V quickstep) and *Beale Street Blues* (V jive), with more to come.

03-76



BRENT & JUDY MOORE

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DanceMoore@aol.com

Brent and Judy met two years ago and subsequently 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 and his late wife, Mickey, began round dancing in 1975 and began teaching in 1980. As dancers and leaders, they were very active in a variety of dance organizations. They held various offices in local, state and national organizations. With two other couples, they founded a weekly ballroom dance club in Oak Ridge, the Dancers' Club of Oak Ridge (DCOR). They have served in several capacities in URDC, Dixie Round Dance Council and ROUNDALAB. They were very honored and deeply appreciative to have received URDC's Golden Torch Award and ROUNDALAB's Silver Halo Award for their contributions to round dancing.

Judy began her dancing as a teenager, studying ballet, tap and jazz resulting in a professional career on Broadway and TV 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 has provided these services to local businesses and charities.

Brent and Judy currently conduct a 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 in 2000 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 Torrero*, *Romeo & Juliet*, *All I Do*, *If You*, *Autumn Romance*, *Erotica*, *Somewhere My Cha*, *First Snowfall*, *When You Love Me*, *Fenestra*, *Falling Into You*, *All the Things You Are* and *Tango Clarice*.

03-36



RON & MARY NOBLE

Apr 1 to Nov 1

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Nov 1 to Apr 1

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Yuma, Arizona 85367-8552
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Ron and Mary Noble began round dancing in 1981 and teaching in 1985. They have taught all levels of round dancing and currently teach phases IV, V, VI in Oregon during the spring and summer and in Yuma, Arizona during the winter. Additionally, they cue at local and national square dance festivals and are featured instructors at round dance weekends throughout the United States, Canada and Japan.

Past teaching experiences include many square and round dance festivals in New Hampshire, Alaska, Kansas, Colorado, Idaho, Washington, California and Saskatchewan, Canada. They have also taught in Japan at dance festivals. They have conducted educational seminars and dance clinics at ROUNDALAB, NSDC, and USA West and taught at NSDC, URDC, and USA West conventions. This past summer they conducted educational seminars in Darmstadt, Germany at the European Caller and Teacher Assoc. MiniLab.

Ron and Mary are currently members of ROUNDALAB (serving as the Phase IV Standardization Chairman), STAR (State Teachers of Arizona Rounds), Oregon Round Dance Teachers Assoc., URDC and DRDC. They served on the RAL Board of Directors from 1992 to 1998, as well as the RAL Executive Committee from 1996 to 1998. They also served as the 1994 Round Dance Vice-Chairman for the NSDC held in Portland, Oregon, and as the 1999 Round Dance Showcase Chairman for the USA West Convention held in Las Vegas, Nevada.

They attend many education sessions, clinics, and round dance weekends to learn new techniques for dancing and teaching. The couple also maintains private ballroom dance technique instruction from instructors in Portland, Oregon, and Mesa, Arizona.

Their choreography includes *Dancin' Fool*, *Beautiful Dreamer 3*, *I Got Rhythm*, *You Know*, *Como Va Cha*, *Beautiful Dreamer*, *Traces*, *Oye Como Va*, *How Do You Like Me Now*, *I Was The One*, *You Belong To Me*, *Weekend In New England*, *Basin Street*, *Fever Two*, *Maiden's Prayer*, and *A Little Past Forty*.

In the fall of 1997, Ron retired from the Oregon Department of Transportation as Manager of the Material Testing Dept. and Mary from 25 years as a legal secretary and public school deputy clerk. Their retirement allows them to cue and teach full time in Yuma, Arizona, from November through March. In their spare time, Ron and Mary keep busy with their 5 children and 14 grandchildren.

03-37



RANDY & MARIE PRESKITT

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Randy and Marie started dancing in the late 60's with teen square dance clubs in the Seattle area. Even at an early age Randy had the microphone bug as a caller in 1971. He started calling and cueing for clubs in 1977.

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.

They took intermediate round dance lessons in 1983 and started dancing with a phase V-VI round dance club a year later. They made the jump to teaching and cueing phase V and VI in 1991. A year later they started teaching and cueing for a phase III and IV club.

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

To date, the Preskitts have choreographed numerous dances including *Laurann*, *Till Somebody Loves You*, *I'm in a Dancing Mood*, *Stranger in Paradise* and *For Those Who are Young*. 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 eighth 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 17, Matthew 15 and Phillip 10.



03-38

KAY & JOY READ

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College Station, TX 77840-4837

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Kay and Joy began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They currently sponsor an intermediate/advanced round dance club (Carousel #228) in Houston, Texas. 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 of Houston and Connie Paley of Austin and in American Rhythms from Joe Lozano of Houston, Texas.

Past teaching experiences include dance teaches, as well as teacher and dancer clinics and educational seminars at numerous National Square & Round Dance, ROUNDALAB, and Universal Round Dance Council conventions. Kay and Joy have been featured instructors at three of Japan's nationally advertised round dance events: Japan's 1996 National Folk Dance Federation's 40th Anniversary Celebration, Chiba's 1998 Round Dance Association's 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), ROUNDALAB (RAL), and Universal Round Dance Council (URDC), and they are elected members of the Board of Directors of both RAL & URDC. They have served three years as Director of Education for RAL and are currently Education Coordinators 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, Todo Bolero, More Than You'll Ever Know, Gold Tango, She's A Lady, In London Town, Should I Do It, Ecstasy, and Story Of Love.*

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, Texas.

03-39

GERT-JAN & SUSIE ROTSCHEID



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The Netherlands

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Gert-Jan and Susie started round dancing in 1984 and cueing and teaching in 1986. They have a Carousels Club in Holland, and they are also in demand for numerous festivals throughout Europe. They have had the opportunity to teach in England, Denmark, Sweden, Germany, The Czech Republic, Austria and Belgium. They have taught in The States, both at a National Convention and previously at URDC. They enjoy choreography, and one of their dances, *Calendar Girl*, was chosen as a Round Dancer Magazine Classic and a ROUNDALAB Classic. Some other of their choreographies include *The Rain Dance*, *Everything's Coming Up Roses*, *My Foolish Heart Spins & Turns*, *Return to Sender*, *Dream Tango*, *Uno Tango*, *There Goes My Everything*, *Take It Easy Cha*, *Green Peppers* and *Sex Bomb*. They are the European Round Dance Coordinators for the European Callers and Teachers Association (ECTA). In that position they establish the European criteria for testing cuers and teachers. At the request of the cuers from the British Association, they helped establish the same type of system in England. As RD Coordinators they arrange and organize a yearly Round Dance Festival which attracts more than 300 round dancers each year.

They are also working together with the ECTA Education Program (EEP) to make a full teacher training program for Europe and have put together a booklet for new cuers and write teacher training tips. They write quarterly teacher notes for ECTA and a monthly article for the European dancers' magazine. They have given a number of Teacher Education Seminars throughout Europe, and they feel the best way to better dancers is through better teachers. They are members of ROUNDALAB, CALLERLAB, URDC, DRDC and ECTA.

They are the organizers of Europe's biggest, longest-running Square and Round Dance week, where they have continuous dance classes in 3 halls all day and dancing in 3 halls each evening.

Gert-Jan is a former amateur ballroom champion and in order to "keep up" and to get some dancing in themselves, they take both private and group ballroom lessons. Gert-Jan works as an Occupational Safety and Health Supervisor for one of Holland's biggest scientific research companies, and Susie works for the local government as a webmaster. They have 2 daughters and 5 grandchildren who (unfortunately for them) all live in The States.



03-40

RON & REE RUMBLE

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

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

Ron and Ree are probably best known for their choreography, having written many popular dances at all levels from phases II through VI. Their efforts include *Smoke Gets in Your Eyes*, *Kansas City*, *If I Were a Rich Man*, *Bahama Mama*, *Carolina Moon VI*, *Snow Blossom*, *Secret Smile*, *Been There Done That*, *Sway 4 Me*, *Change Partners*, *It's Alright With Me*, *Amapola*, *Runaround Sue*, *Blue Moon*, *Stuck on You*, *A Brief Romance*, *Serenade*, *Switchin' in the Kitchen*, *Dedication*, *I'm Not Giving You Up*, and *Viva Espana*. Two of their dances, *Numero Cinco* and *Carolina Moon*, have recently been voted to ROUNDALAB's Classic list. Two more dances, *Manuela* and *Non Dimenticar*, have been elevated to ROUNDALAB's Golden Classic list.

Ron and Ree are members of ROUNDALAB and URDC. They are the current chaircouple of the ROUNDALAB Phase VI Round of the Quarter selection committee and have recently been elected to the Board of Directors of URDC. They also publish a local newsletter for the Delaware Valley and Northern New Jersey round dance leaders.

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

03-41

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 (NCRDTA), Arizona State Teachers Association (STAR), ROUNDALAB (RAL), Universal Round Dance Council (URDC), and Dixie Round Dance Council (DRDC).

Their ballroom training began in 1978 with Norm & Clair Ballentyne, and for the following eight years, with Connie Gillon (Fellow - ISTD). Their early American style training was with Michael Gillon and later with Christopher Shaw. In more recent years they have been taking private coaching from Jenell Maranto and Steven Cullip. They also teach and coach International Ballroom.

They have been members of RAL since 1976, on the Phase V and VI Standardization Committee and the joint RAL-URDC committee that developed the common Glossary of Round Dance Terms. Currently they are Chair Couple for the Phase V Round of the Quarter selection committee and are also on the Phase VI committee. They have been Clinicians at a number of RAL Conventions. The ROUNDALAB Maestro Award was awarded to them in 1997.

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

Dwain retired in 1992 after working 32 years for Lockheed-Martin in California; Dwain & Judy moved to Arizona in 1993; returned to California in 2001 and now reside in Santa Rosa. They currently teach in Santa Rosa and are members of NCRDTA. As a part of the NCRDTA education program, they conducted a series of clinics in International Foxtrot technique and styling. While living in Arizona, they were Vice-Presidents, Education Chair Couple, and Presidents of STAR and members of the Square and Round Dance Association of Southern Arizona where they served 5 years as the Round Dance Program Chair for the Southern Arizona Dance Festival in Tucson.

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

They choreographed their first Round Dance, *Happy Heart* in 1972 (III Two Step). Their recent choreography includes: *A Tender Heart* (VI WZ), *What Do You Want Of Me?* (V BL), *All That Jazz* (V FT), *That's Love* (V CH), *La Rita* (V PD), *Chatanooga Cha Cha* (V CH), *Somewhere In Time VI* (VI WZ), and *Foot Tapper* (V JV), *Crying* (V RB), *Skye Boat Song* (VI WZ), *Beautiful Tango* (V TG), and *Fantasy IV* (IV FT).



03-42

MICHAEL & DIANA SHERIDAN

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Michael and Diana Sheridan have been Round Dancers since 1974 and teachers since 1975. They previously served on the URDC Board of Directors from 1980 until 1984 and served 2 years as Chairman of the Board. Michael & Diana were Convention Chairmen for the 1981 URDC Convention in Grand Rapids, Michigan. They also served as members of the TAC for several years. Currently they are Members of the Board and Vice President of URDC. They also serve on TAC.

The Sheridans have taught at several URDC Conventions, at many festivals and weekends throughout the country and are former staff members at the Round-A-Rama Institute in Indiana. For more than 25 years they taught all levels of round dancing in Minnesota, including sharing the teaching responsibilities at Carousels Club #11. They helped with the teaching duties with Frank and Annette Woodruff in Brussels, Belgium while living there.

Michael and Diana have written a number of round dances, including *Rumba My Way*, *Happy Medley* and *Vaya Con Dios*. They have worked to improve their dancing through ballroom dance lessons and have been accredited by the American International Dance Teachers Association (AIDTA).

Michael and Diana now live in Mesa, Arizona, where they continue their participation in many round dance events and have been teaching the summer program at Leisure World for the past two years.



03-43

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, California, where they were exposed to advanced level round dancing. This so excited them that 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 a high-intermediate/advanced round dance class, *Dancing Shadows*, in Los Gatos, California, and also a beginner/intermediate round dance class, *Dancing Diamonds*, for ballroom dancers in Los Altos, California.

Choreography and styling clinics are the Shibatas' two loves. They have choreographed more than 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 Café*, *Liebestraum No. 3*, *Beyond*, *Adeline*, *Be My Lover*, *Que Sera Sera*, *Tonight*, *What A Wonderful World*, *Aoba-Jyo Castle*, *Hallelujah!* and the more recent *I Believe In Love*, *Orange Colored Sky* and *Sunny Cha*.



03-44

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 began cueing 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, Nevada, 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 IV+ evening of dancing. They have since taught several introductory classes and have added another evening for phase II and III 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 choreography includes *Steppin' Out Quickstep* and *All Kinds of Everything*.



03-45

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 at the age of 16. They have been teaching for 22 years and now make round dancing their career, and have been full-time for the past 13 years. Currently, they are members of ROUNDALAB, where they serve on the committee for selection of Phase VI Round of the Quarter. They are also members of URDC, where they serve on the Technical Advisory Committee, DRDC and leaders of National Carousel Club #32.

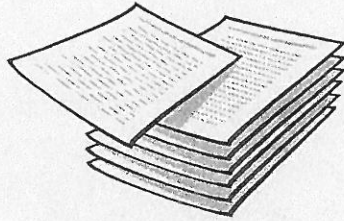
Their past choreography consists of *Starlight*, *Patricia Cha*, *Boogie With Me*, *Heavenly Waltz*, *Ideas*, *Wounded Heart*, *Sway*, *I Love You*, *Iko Iko*, *Hola Chica*, *Where Or When*, *Jurame*, *My Hawaii*, *Adagio*, *Jack Is Back*, *Shout!* and "*Sunset Over Tokyo*". "*Sugar Sugar*" has become a ROUNDALAB Classic. They have been on staff at numerous weekends around the US, Canada, Europe and Japan. They currently conduct 5 classes, under the name "Stardusters", from phase IV-VI, plus give private lessons while working around their weekend schedule. 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 - 17 and Kasandra Marie - 11. Tammy says they enjoy traveling in the summer together in their motor home and riding the top roller coasters in the country.

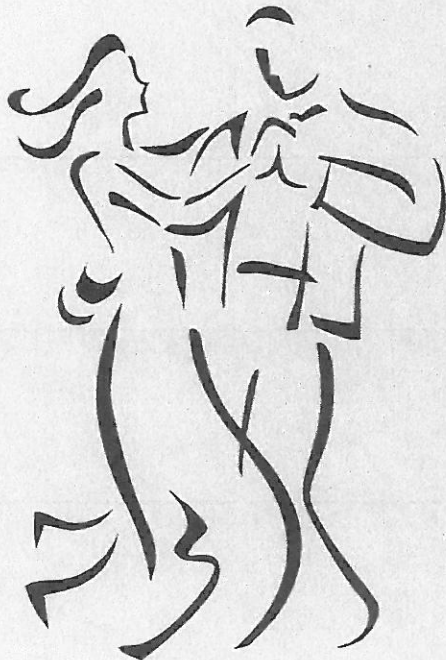
Six years ago, with the help of several local round dance couples, they opened their own beautiful dance hall called the "Stardust Dance Center", which features a 5,500 square foot floating hardwood floor. It's primary use, of course, is for round dancing, where they feature several weekends with today's top leaders. In addition to that, they recently took on the job of running a new annual week long event called the "Colossal Week of Rounds" at the Coliseum in St. Petersburg, Florida.

To say this young couple has their hands full as owners and managers of the Stardust Dance Center, teaching locally and abroad, working on their own figure clinic video series now available, 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.

03-46



BACK-UP STAFF



03-47

CONVENTION BACK-UP STAFF



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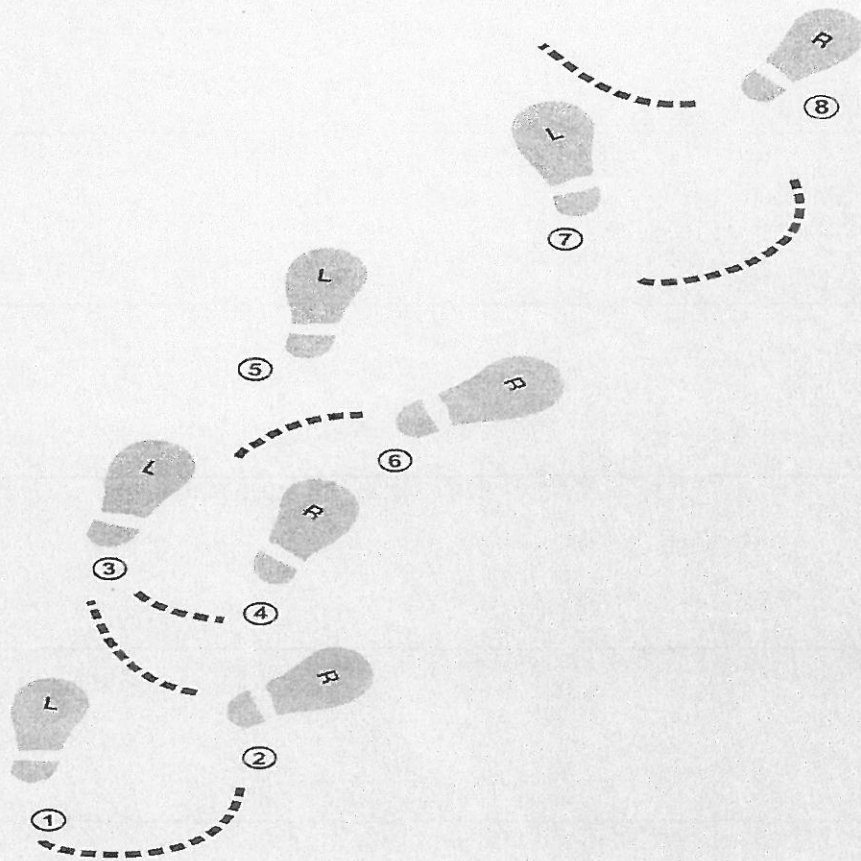


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CLINIC NOTES



TRANSCENDING FROM TELEMARKS TO TELESPINS

Presented By

KAY & JOY READ

One of the basic differences between **Telemarks** and **Telespins** is a heel turn versus a toe spin respectfully for the lady. In general, we usually think of a **Telemark** as a one-measure figure ending in SCP or BJO and a **Telespin** as a two-measure figure ending in CP, SCP, or BJO. The discussion of CP versus BJO endings for these two figures can be the subject of discussion at another time. In this seminar, we would like to examine **Telespin** figures including the preparation, entry, execution, and exits.

As we analyze the definition of the two-measure **Telespin**, we find the figure actually consists of a **Telemark** and a **Telespin**. A one-measure **Telemark** simply serves as the entry figure allowing preparation to execute the one-measure **Telespin**. The exit from the **Telespin** depends on the figure to follow the **Telespin** and may actually require not completely finishing the **Telespin** as defined; just as the entry **Telemark** is not completed as defined allowing for preparation to enter the **Telespin**.

A **Telemark** is not always necessary to establish a preparatory position to execute a **Telespin**. The most common example of not needing the **Telemark** might be the **Telespin** exit from the **Same Foot Lunge** position. The **Same Foot Lunge** position is a perfect preparatory position for the **Telespin** because the lady is inside the man's right hip. Well-executed **Same Foot Lunges** place the man's right leg behind the lady and thus removes the need for the lady to "go around" the man's right hip and side.

As we break down and analyze **Telespins**, **Double Telespins**, and **Mini-Telespins** we will try to emphasize the need to finish the entry **Telemark** in a preparatory position similar to that obtained in a **Same Foot Lunge Line** to allow the lady to pass the man rather than "going around" as she enters the **Telespin**. Similar preparation would be required for the second telespin of a **Double Telespin** or for a **Mini-Telespin**.

This seminar will emphasize the **basic Telespin** as a two measure figure that utilizes the **Telemark as an entry or preparatory figure**; a **Double Telespin** as a three measure figure that consists of a **Telemark with preparation, followed by a Telespin with preparation, followed by a second Telespin**; and a **Mini-Telespin** as a two measure figure that consists of a **Telemark with preparation followed by a Modified Telespin action**.

Additionally, **various exits from the Telespins**, and the **modifications of the Telespin** necessary for these exits, will be discussed and demonstrated. **The opportunity to practice, execute, and dance the various figure combinations to music and cues will be provided.**

SPINS & TURNS

URDC Clinic 2003

some notes by Gert-Jan and Susie Rotscheid

with some information taken from the book Ballroom Dancing by Alex Moore

Some Basics

While all of you probably either know these basics, or do them automatically, sometimes it is handy to be able to have them written down.

- Left turns start with the left foot going forward or the right foot going backwards.
- Right turns start with the right foot going forward or the left foot going backwards.
- Left turns are also called reverse turns.
- Right turns are also called natural turns. If you have trouble remembering this, just remember that most people are *naturally* right handed - and natural turns turn right face.

Contrary Body Movement / Body Swing

Contrary Body Movement is the action of turning the opposite hip and shoulder towards the direction of the moving leg, and is used to start all turning movements. Often the term "body swing" will convey this turning action more clearly. Also realize that an excess of Contrary Body Movement will produce a dance that is more ugly and unbalanced than one entirely devoid of it.

Right turns

- As you start a forward turn to the right (with the right foot), at the same time swing the left hip and shoulder forward.
- As you start a backward turn to the right (with left foot), at the same time swing the right hip and shoulder backward.

(This "same time swing" is what creates the CBM, "opens the door", which is why right turns are called early turns.)

Left turns

- A forward turn to the left (with the left foot) will have a delayed swing of the right hip and shoulder forward.
- A backward turn to the left (with right foot) will have a delayed swing of the left hip and shoulder backward.

(This "delayed swing" is what keeps you in good position with your partner, not "pushing" them into your path, which is why left turns are called late turns.)

With the exception of a pivot movement, the swing of the body is not a stationary action. It is more important to feel a forward swing (when stepping forward into a turn) than a twisting of the body. Sometimes it will feel like that in forward turns the movement is initiated in the shoulders, while in backward turns the movement is started from the hips (open the door). Be careful not to turn the shoulders without turning your body - this will make a dipping movement instead of CBM.

Contrary Body Movement **does not change the direction of a step**. If you are facing LOD and turning to the right, do not allow your foot to travel to DLW. Only the body turns away from LOD. The foot must move straight forward.

Body Sway in Spins

Body sway is used mostly for effect, although in a few turns it may be practical. Sway should be made by inclining (leaning) the body to either the left or right. Sway can be used on nearly all turns, **except** spins. A spin is too quick to allow sway to be used comfortably. Sway can also be used in figures that curve or wave and in sideways figures like chasses.

If you make a turn to the right going forward with the right foot, your sway is to the right. This is because you reach to the side for your next step. If you make a turn to the right going backward (so with your left foot), your sway is to the left; again because you are reaching to the side for your next step. The logical opposite is true turning to the left.

Spins

When dancing a spinning figure, you will generally be standing only on one foot, but the other foot needs to be close - if you leave your free foot extended, it will bring you off balance and also your partner off balance. Your partner will not be able to step close enough to you without tripping. And as an extra benefit, it looks nicer if your feet are together.

Some General Points

- a forward step is always forward; a backward step is backwards;
- if you have a body turn before the step is taken, the step is still forward or backward in relation to the body (before it has turned);
- on turns the whole couple will rotate;
- on spins, usually one person is spinning while the other is turning (around partner);
- the axis of rotation needs to be kept vertical through the supporting foot;
- the person that spins does not "hang" on the turning partner;
- the turning partner should not destabilize the couple by pulling or pushing; the spinning partner needs to keep their weight over their standing foot and keep a good poise and balance;
- don't lock your knees;
- keep your eyes looking forward, never down (there are no diamonds on the floor);
- spins and turns are made with the body, not with the feet - that means that your body initiates and maintains the action;
- your head is the heaviest part of your body - use it to your advantage to get more swing into your spins;
- when you take your last step - you stop your turn or spin - don't take it till you are where you want to be!!

Practice Makes Perfect, but....

you can't learn these figures only by doing lots of them. In fact, a funny thing about spins is that after a short while, often just a few minutes and a few "good ones", the more you practice, the worse they get *in that practice session*. So when you notice your practice deteriorating, it's time to stop. You'll probably find that the next time you practice it will go a lot better.

"Mental practice" also helps. BOTH actual practice and visualization work together. So, in addition to really practicing, spend a few minutes visualizing yourself doing spins and turns really well. One advantage to this type of practice is that you can do it anywhere, not only on the dance floor.

¡ SALSA ! The Basics

The Name

There is controversy about the origin of 'salsa' as a term describing a kind of danceable Latin music, but it appears that Cuban Ignacio Piñero in his song "Echale Salsita" first used the word in 1933. Echale pique, calientalo, and menealo que se empelota were terms used to describe the thrilling Afro-Cuban dance rhythms being played at that time in the Spanish Harlem area of New York. Salsa is the term that captured most people's imagination, and bandleaders, to get the dancers to add a little spice to their dancing, were soon yelling "Ponle salsa" as their bands were playing.

The Music

Salsa is not easily defined. First, there is the age-old debate as to who "invented" salsa, the Cubans or the Puerto Ricans. The truth is that salsa, as we know it had no single inventor. The roots of salsa go back to Cuban "son". Son is a people's music – a true expression of the Cuban people's history and life. The son rhythm group of songs and dances are in 4/4 time and obey a five-beat syncopated pattern over two bars of music called son clave. They include son, bolero, chachacha, mambo, and salsa. Son is a balladic style, and the lyrics of most salsas tell a story. Early salsas portrayed barrio life, but by the late 1970s salsas began to have sentimental love lyrics (salsa romantica). However, salsa lyrics may contain political or social commentary, especially in Cuba.

This music and these dances came to New York from Cuba, but Puerto Ricans, at least in the United States, initially carried out the development of salsa. At the same time, Cuban culture had a dominant influence on all of Latin America, and salsa spread and continued to develop in many countries. As immigrants from Latin America began to form communities in countries around the world, salsa became an international phenomenon, and today is as popular in Amsterdam, London or Sydney as in New York or Miami.

Since "the dance was in the music," salsa had no written rules, and many varieties developed. Today there is Miami style, New York style, Chicago style, Los Angeles style, London style, Amsterdam style, Australian style, Columbian style, etc. In fact, Dick discovered seven somewhat different styles in seven different communities scattered across Costa Rica a few years ago.

There are a few things about salsa that are constant, however. Salsa music is in 4/4 time. Some would argue that doing salsa steps to any music in 4/4 time would be salsa, but others would not. They would say that "real" salsa music is played in 4/4 time and in two bar phrases, thus forming an eight count rhythmic pattern. The eight counts are usually marked by the large conga drum, but in addition there are five beats of the eight accented by the clave.

Claves are two sticks that are struck together. Clave also refers to the rhythmic pattern in which they are struck. There are 3-2 and 2-3 claves expressed in salsa music. In the 3-2 clave, the sticks are struck on beats 1, 2&, and 4 of the first measure of the eight count and on beats 6 and 7 of the second. In the 2-3 clave, the sticks are struck on beats 2 and 3 of the first measure of the eight count and on beats 5, 6&, 8 of the second.

In addition, there are several other percussion instruments in most salsa groups and they can play a variety of rhythms. This leads to many percussion layers, and listening to the entire piece instead of any particular instrument is the most reliable way of deriving timing.

The Dance

The salsa dance is as difficult to define as the music. Salsa, in its elemental form, is danced to four beats using three steps, each one beat long. The remaining beat can either be tagged onto the end of the preceding step (resulting in a quick-quick-slow pattern), or can contain an adornment, called a highlight, a tap or kick.

Its very simplicity underlies its extreme flexibility. Just as you can walk in any direction you choose, so you can dance salsa on the spot, in straight lines, or in turning patterns. This also can make salsa difficult to learn. Do you step forward, sideward or backward first? Which ever you like as long as you are consistent. Some salsa styles are anchored around the forward basic, some around the back basic, and Caribbean salsa is presented more commonly as a walk, resulting in a much more circular movement.

There are at least five different styles of salsa for which you can obtain instructional tapes. Some have similar figures with different names, and all contain unique figures. In addition, one only has to look on the internet to see many web sites with figure descriptions, some with music & video as well. In short, there is a wealth of material for round dancers to exploit.

By far the best-codified form of salsa is Rueda or casino salsa. This is a form of group salsa that developed in the Casinos of pre-Castro Cuba. Rueda has 35 defined figures in the beginner phase, 27 defined figures in the intermediate phase, 31 defined figures in the advanced phase, and 7 defined figures in the master's level. Although in a normal Rueda circle partners are constantly changing, there are many Rueda figures that can be danced as a couple.

In our education session we hope to cover several different styles of salsa and present some representative figures from each.

Dick & Karen Fisher

03-54
GOING TWO WAYS AT ONCE:
TAKING THE MYSTERY OUT OF CBM AND CBMP
Education Seminar Notes by
Brent & Judy Moore

The lecture portion of this seminar will be over in about two minutes. As usual, the words are simple and easy but the application comes with practice. Our goal is to explain simply and to help you develop some practice habits that will help you easily train your bodies to overcome some actions that tend to cause problems for dancers. CBM and CBMP are frequently used in explaining figures or actions and, in many cases, understanding doesn't accompany the explanation and, in most cases, acquiring the skill lags the understanding. Our goal is to get you to really understand the concepts, to see their practical application in figures and to provide some dancing tips that will improve your skill levels.

Contrary or contra body is the fundamental concept that governs both. It is simply when the feet are pointing (aligned) or moving in a different direction from the body. Contra body actions come in two forms. CBM, contra body movement, is turning the body to create the difference in the body/foot alignment. CBMP, contra body movement position, is placing the foot to maintain a difference in the body/foot alignment. That's the technical definition . . . so what's so hard about that? One simple problem . . . our body structure doesn't like that situation. So, contra body actions are not easy. But, let's see how we can make these actions a little simpler.

All turning actions employ CBM as do many actions that change our position relative to the partner. Think about this for a minute. What do you do when executing a reverse turn, a telemark, or a feather? At some point in each, you turn your body to create the new position or to initiate the turn. Let's look a little deeper. When you do a figure, the turning action happens at different times in each type of figure. And, there are different turning actions but, for now, we'll focus on only one . . . the one that initiates turning action, contra body movement.

A key principle in dancing is to communicate action early rather than late. An easy way to be consistent in early communication of contra action that initiates turns is to think "commence to turn." Usually, the action starts on the last step of the preceding figure as you lower. An example of this action is doing a waltz telemark from a box finish. On the last half beat of the box action, there is a slight turn of the hips as you lower before you step straight forward into the left turn of the telemark; then, on the second half beat of the forward step there is the additional turning action that creates the change of foot alignment in the room which is the standard measure of turn. But, that's another principle.

There is another principle which is consistent for all figures and actions. It is so important that we must mention it often and with emphasis. That principle is all turning occurs on the half beat or between beats. You don't step and turn at the same time. You are either turning then stepping or stepping then turning. Here is where a lot of dancing breaks down. Instead of initiating the turn with the body (our contra body action), we do it with the foot and usually that leads to a loss of tone in the side of the body to the center of the turn (a tipping into the turn) and tends to make the lady lose position. Remember . . . turn then step or step then turn!!!

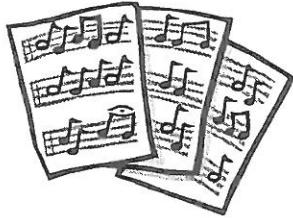
Since we are using a telemark as an example, let's continue through the exit in semi closed. The step into semi is created by a body turn that happens between the second and third weight change. That, as it happens, is not usually the difficult part and is not a part of this discussion. The big problem that we need to address is actually in the next figure when we must step in semi. Normally, steps to semi or banjo aren't that much of a problem, but when we step in semi (a contra body action we call "CBMP") we tend to allow the hips to rotate and align with the stepping foot . . . just like walking. Our bodies really like to have the hips and feet going in the same plane. But, in dancing these types of steps, they aren't supposed to. One approach to the problem is to practice keeping the opposite side to the stepping foot strong when stepping in semi, banjo, or sidecar. Another fairly simple remedy is to think that there is a turn toward the partner on every step in semi or banjo or sidecar. You don't actually turn but you tone the opposing side of the body to prevent that natural but undesirable turn away from the partner. A big caution is appropriate at this point . . . don't create too strong a shape in semi, banjo, or sidecar in the first place. An overly strong shaping makes the next step very cramped and either forces a turn away or a very short step which restricts the movement or both. Perhaps, we have historically overly stressed the "sleek ship" image for semi closed. The ship just doesn't need to be as sleek as we may have thought!

There is one turn that is rarely noted in any of the texts on dancing but happens very frequently. That is the body turn to bring the body and feet back into alignment from a contra position . . . an un-contra action, if you will! An example is the movement from a feather into a three step. Instead of describing this body turn (which it is) as CBM (which it is not), it is just not mentioned. It is critical and happens on the last half beat of the feather step. One way to simply think of it is as the "loss of shape." Any time you lose shape, your hips (body) and feet naturally realign. Maybe that is why no one has bothered to talk about it. So, in effect, that becomes another principle of dancing. If you are not initiating turn or holding shape, your body and feet are in alignment.

There we have it. Contra body actions are not natural but they are critical to dancing. We've found that there are some simple ideas that can help us in understanding what to do and when to do it to ease our turning actions and to maintain a contra body shape. These are the real key tips for improving our understanding and application of contra body actions:

1. Think "commence to turn"
2. Signal early
3. Keep the opposite side of the body strong in semi, banjo and sidecar
4. Keep a strong side toward the center of a turn.

03-56



BOLERO DANCE HISTORY

Clinic Presenters: Ralph & Joan Collipi – Salem, New Hampshire

Bolero is an “American Style” Dance, which was introduced to the United States in the mid-1930’s. At that time, it was danced in its classical form, which was performed to a constant beat of drums.

Originally a Spanish dance in $\frac{3}{4}$ time, it was changed in Cuba initially into $\frac{2}{4}$ time then eventually into $\frac{4}{4}$. It is now danced as a very slow type of rumba rhythm. The music is frequently arranged with Spanish vocals and a subtle percussion effect, played at a tempo of 20 to 25 mpm (measures per minute).

The Bolero is a modification of the Fandango, in which all the objectionable parts are omitted; but all the gracefulness is retained. It has been said, that should the Bolero be played in judicial halls or churches, the very judges and clergy could not refrain from joining in the general excitement of the dance.

This is a left turning dance based on a “slip pivot” (a slip pivot is a rotation of the body on the ball of the supporting foot creating a pivot either forward or backward). Bolero has body rise only (no foot rise). This coupled with a slip pivot and slow dreamy music gives Bolero a very slow, smooth, powerful, romantic look and feel. The foot positions are similar to Rumba but have a very different feeling.

Bolero is slow has a dreamy tempo, and sensuous melodies

Page 2

In order to familiarize you with the Bolero figures that are presently being danced in our Round Dance Syllabi, we have listed them below:

Phase III Figures: Basic, Bolero Walks, Fence Line, Forward Break, Hand-To-Hand, Hip Lift, Lunge Break, New Yorker, Open Break, Opening Out, Shoulder- to- Shoulder, Spot Turn, Time Step.

Phase IV Figures: Aida, Cross Body, Left Pass, Right Pass, Switch, Switch Rock, Turning Basic, Underarm Turn.

Phase V: Contra Break, Cuddle, Half Moon, Horseshoe turn, Riff Turn, Sweetheart

Unphased:

In this dance we are introducing a new figure called "Spanish Cape Walks", this does not mean the figure is difficult, because it is classified as "Unphased" it just means it is not listed in any of the Phases.

Please join us in one of the most beautiful rhythms in Round Dancing, enjoy the "Bolero" the "Dance Of Love".



SIMPLY SPEAKING, IT'S SIMPLY FOXTROT
Notes by Brent & Judy Moore

Slow foxtrot is reputed to be one of the most, if not the most, difficult dances to master. But, let's make it simple. The guidance that we'll provide in this short time will be very uncomplicated and the concepts will be straight forward. It's up to you to keep it that way and to make foxtrot a pleasant experience for both the man and lady. Another benefit of the presentation is that most of these simple tips will be applicable to all your dancing. The simple concepts are DO THINGS EARLY; USE YOUR STANDING LEG/FOOT; KEEP THE LADY ON YOUR FRONT, and KEEP THE LADY COVERED.

The first concept to address is one of the characteristics of all dancing - - lowering. The real secret to having the lowering action be effective (that is setting up the next figure or movement) is LOWER EARLY. Lowering at the end of a figure and being ready to do the next action is critical to maintaining smoothness and to not forcing the backing partner into a falling action as they move back. The easiest way to really focus on the technique is GET THE HEEL DOWN on the last step of a figure. You don't have to sink deeply into the knee to lower; just get the heel down promptly on the last step of a figure. If the heel is not down, you don't have the control and power to use the standing leg and the backing partner is uncertain of when or where to go next.

Turning is always a problem in all activities including dancing. The simple approach to help solve this problem is one we learned in driving school - - SIGNAL TURNS EARLY. We need to communicate to our lady that we are going to turn and the signal is given from the standing foot from the preceding figure (yes, it's the one we lowered early on). It's the idea of "commence to turn then go forward" into the first step of the turn. Trying to go straight forward into a turn without a pre-signal is an abrupt and destabilizing action that tends to disconnect the partnership.

A big problem for all dancers in all rhythms is our very early training . . . it is by necessity foot oriented. This develops a tendency to think of where the free foot is going instead of thinking of where you want the body to go and it takes a lot of practice to overcome this penchant for foot leading. We are so eager to direct the stepping action we forget to dance the body and force the foot to precede the body when moving forward. We need to be propelling the body forward with the standing foot and catching its weight with the free foot. It is in effect a landing action rather than a stepping action. So, when moving forward, the body goes first. The focusing secret is to SPEND MORE TIME ON THE STANDING FOOT.

Keeping the lady in front of you is simple as long as you are in closed position - - it's when we are in semi and banjo and sidecar that the problems develop. But, they don't have to! Now, by keeping the lady in front we have a specific spot for that to be and it is the right side. That is the fundamental relationship - - the partner is to the right - - on your front. The jewel for banjo is to MAKE BANJO SHAPING TO KEEP THE LADY ON YOUR RIGHT FRONT. If we shape too strongly to the partner, she tends to slip off our front and winds up on our side or too much on our right. Being too shaped also very much restricts our forward movement with the right leg (banjo & semi). We've emphasized for years making a "sleek ship" shape in banjo and semi and we may have over done it. We want a "sleek ship" shape but let's not make a stiletto out of it. The same goes for semi as well.

03-59

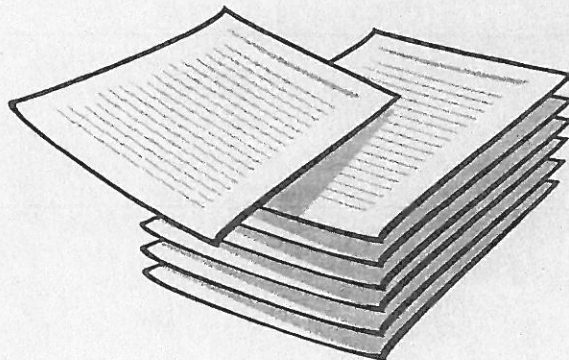
The next concept is stated in a somewhat strange but fun way. Keep the lady covered. The words are strange but the idea is simple. To keep the lady covered you simply keep the left side strong. Actually, we need to **KEEP BOTH SIDES STRONG** at all times. But, there is a tendency to let the left side slack off especially when turning to the right and a tendency to let the right side take the lady's shape in the feather actions. Don't do it. The man has a shape and the lady has a shape and on many occasions they are not the same. Dance your own role - - things tend to turn out better when you do.

When you really get down to the nitty gritty, foxtrot is one of the easiest dances to learn and develop these basic skills that will make all our dancing better. We're almost constantly dancing from closed position to an outside partner position to a semi closed position and back. So, there are application opportunities galore for these ideas - - more than in any other rhythm. Maybe that's why so many people think it is so hard. Just remember, it's not - - **JUST KEEP IT SIMPLE.**

03-60



CUE SHEETS



03-61

ALPHABETICAL LISTING OF CUESHEETS

Name	Choreographer	Phase	Rhythm
<i>Blue Skies</i>	Curt & Tammy Worlock	VI	Tango
<i>Corazón</i>	Ron & Ree Rumble	VI	Cha Cha
<i>Fine Brown Frame</i>	George & Pamela Hurd	IV+2+1	Jive
<i>42nd Street Number 6</i>	Gert-Jan & Susie Rotscheid	VI+4 unph.	Quickstep
<i>From The Soul ("Desde el Alma")</i>	Ron & Mary Noble	V	A. Tango
<i>I'm Still Me</i>	Kay & Joy Read	VI	Waltz
<i>I Wish You Love Rumba</i>	Randy & Marie Preskitt	IV	Rumba
<i>Just In Time</i>	Brent & Judy Moore	IV+2	Foxtrot
<i>La Mer (Beyond the Sea)</i>	Kenji & Nobuko Shibata	VI (soft)	Slow Two Step
<i>My Reflection (Mi Reflejo)</i>	Al & Carol Lillefield	V	Rumba
<i>Open Arms</i>	Tim & Debby Vogt	V+2	Waltz
<i>Our Love Affair</i>	Michael & Diana Sheridan	VI	Foxtrot
<i>Stray Cat Strut</i>	Jack & Judy DeChenne	V	WC Swing
<i>This Moment In Time</i>	Ralph & Joan Collipi	IV+2+1	Bolero
<i>Trumpet Fiesta</i>	Bill & Carol Goss	VI	Paso Doble
<i>Who's Got The Mambo?</i>	Irv & Betty Easterday	V+1	Mambo

BACKUP CUESHEETS

<i>Besame</i>	Wally & Joyce Brenton	VI	Cha Cha
<i>Bolero Sin Ti</i>	Dick & Karen Fisher	V+1+unph.	Bolero
<i>Like I Love You</i>	Mark & Pam Prow	IV+1+1	Cha Cha
<i>Thoroughly Modern Quickstep</i>	John Michaelson	VI	Quickstep
<i>Traces</i>	Jim & Marianne Senecal	V+2	Slow Two Step

03-62
BESAME

Choreographers: Wally & Joyce Brenton with Larry Caves
1911 Leisure World, Mesa, AZ 480-654-1567 moijoy@cox.net
Music: CD THE ULTIMATE LATIN ALBUM WR2CD5028- Contact Choreographer
RHYTHM & PHASE CHA CHA VI
SEQUENCE INTRO, A B A B(mod) C B END FTWK (opp. Lady as noted)



INTRO

- 1-4 **WAIT 1 MEAS; MEN SD ROCK LUNGE,-; LADY SD ROCK/LUNGE LONGER,-,;**
SLOW DOUBLE CUBAN BREAKS BK/BK;;
[WAIT 1] OP fcg WALL R ft free for both;
12- - M sd rk R twd RLOD, lunge L twd LOD look at ptr (W waits full meas);
(&1- - -) M hold full meas looking at W (W on the & count rk R twd LOD then lunge L twd RLOD holding
rest of meas looking at M);
1234;; Both XRIF of L M twd DLW (W twd DRC), rec L, sd R, rec L; both XRIF of L, rec L, trn R to
bk/bk M LF (W RF), sd L still R ft free for both;
- 5-8 **(BK TO BK) MEN SD ROCK LUNGE,-; LADY SD ROCK/ LUNGE LONGER,-,;**
SLOW DOUBLE CUBAN BREAKS TO FACE;;
12 Bk to bk pos M rk sd R twd LOD Lunge L twd RLOD look over R shdr at W (W qk rk sd R twd
(&1- - -) RLOD on the & ct/ Lunge LOD on L look over R shldr at M);
1234;; Same as meas 3 &4 except end fcg ptr Wall on last step M tch L to R (W close L) jng lead hnds.

A

- 1-4 **NAT TOP w OUTSD U/A TRN;; BASIC w INSD U/A TRN (FC COH)::**
12 3&4 Bldg CP fwd L DRW, rec R to fc RLOD, sd L/ cl R, sd L trng LF to fc DLC (W bk R, rec L, fwd
R/ sd L, fwd R fc DRW); Cont LF trn beh R, sd L, bk R/ rec fwd L, & fwd R ldg W to twrl RF und
jnd ld hnd (W fwd L, fwd R start RF twrl, complete twrl L,R,L) end DRW ld hnd jnd high R hnd at
W's R sd;
12 3&4 Fwd L, rec R, bk L/ lk RIF, bk L bkg DLC (bk R, rec L, fwd R/ lk LIB, fwd R) keep ld hnds high;
Bk R, bk L trng RF to fc COH, ld W to commence LF U/a trn sd chasse R,L,R (W fwd L trn LF,
sd & fwd R complete trn und jnd lead hnds, sd chasse L,R,L option W may do 2nd U/A trn on
chasse action) blend BFLY fcg COH;
- 5-8 **NEW YORKER IN 4; FACE, TAP, FWD, PRESS; CHARGE TRN (BFLY COH);**
BK BREAK TO SHADOW TRANS (FC COH);
1234 Fwd L thru twd LOD, rec R to fc ptr, sd L twd RLOD, rec sd R twd LOD still fcg ptr (W opp ftwk
to M);
1234 Step thru on L to fc ptr, tap R at L instep, trn sharply twd LOD & st fwd R, qkly press L fwd to
press line (W opp ftwk to M);
12 3&4 Thru on L twd LOD trng sharply RF (W LF) to Bk/bk pos, fwd R twd RLOD trng to ptr & COH
BFLY, sd chasse twd RLOD L/R,L;
12 3&4 Bk R to OP fcg LOD, rec L fc COH, sd chasse R/L R ldg W to RF trn to Shadow (W bk L, rec
(1234) R start RF trn, complete trn cl L to R, with strong sd step on R to end on M's R sd) both L ft free
fcg DLC;

- 9-12** **GUAPA CROSS BASICS(3) FC LINE;;; FACING FAN TRANS;**
 &2 3&4;;; Hold first half beat/ XLIF of R twd DLC, rec R, then sd chasse L/R,L trng LF to fc RLOD; hold first half beat XRIB of L, rec L trng to fc Wall, sd chasse R/L,R; Repeat meas 9 to end fcg LOD;
- 12 3&4 Bk R, rec L, fwd cha R/L R ldg W LF to fcg Fan (W bk R, fwd L, fwd & sd R to fc M & RLOD, (1234) bkL) no hnd jnd;
- 13-16** **ROCK APART TO SHOULDER CHECK; SPIN ENDING FC LOD;**
SWIVEL WALKS (2) & ½ BASIC SD BY SD; SYNCO MERENGUE;
- 12 3&4 Rk bk L take both arms out to sd shoulder high, rec R start trng RF then fwd L/R L beh W's bk to fc RLOD place both hnds on W's shldr (W bk R take both arms out to sd, fwd L to M's R sd, then with a hitch action fwd R/ cl L, bk R to M's R sd with both arms extended fwd twd RLOD) end both fcg RLOD with W inside of circle;
- 12 3&4 Rk bk R, fwd L, pulling W past to commence spin, then fwd R start trng fc LOD, sd L/, fwd R to fc LOD BFLY (W bk L start RF, fwd R twd LOD complete trn to fc M, then full RF free spin L/R L to bfly fc RLOD);
- 12 3&4 BFLY X swiv L twd DLW, X swiv R DLC, fwd L/ rec R, sd L to sd by sd M fc COH, (W wall) R hnd on W's R hip (W beh X swivels R, L with ronde action , bk swivel R/ rec L, sd R place L hnd at L ear palm twd wall fingers spread);
- 2&3&4 Travel sd by sd twd DLW hold beat 1, sd R/ cl L to R, sd R/ clo L to R, sd R (W hold beat 1, sd L/ cl R to L, sd L/ cl R to L, sd L);

B

- 1 -4** **½ BASIC TO LARIAT w CARESS; OVRTRN TO SCP; ADV HIP TWIST TO FAN;;**
 12 3&4 No hnds jnd fwd L twd LOD, rec R raise R arm strait up, cucaracha twd COH L/R L (W bk R, rec L plcg R hnd on M's chest, then R/L,R circ RF arnd M to fc LOD continue Caress);
- 12 3&4 As W contines Lariat sm st bk R, rec L, in place R/L R ldg W to SCP fc LOD (W with strong steps fwd L,R, L/R L trn SCP on last st);
- 12 3&4 Rk fwd L slight body trn to R, rec R, XLIB of R/ rec R, cl L (W bk R swiv ½ RF, rec L trn ½ fc ptr, fwd R outsd ptr/ L,R fc LOD);
- 12 3&4 Rk bk R, rec L leading W twd LOD, sd R/ cl L, sd R (W fwd L trng LF, cont LF sd & bk R to fc ptr & RLOD, bk L/ lk RIF, bk L);
- 5 -8** **CHECKED HOCKEY STICK TO FACING FAN;; APART w LEFT U/A TRN; TO AIDA;**
 12 3&4;;; Fwd L, rec R, XLIB of R with ronde action/ cl R, sd L twd LOD (W cl R to L, fwd L, fwd R/ lk LIB of R, fwd R); Lunge R twd RLOD, Lunge L strongly twd LOD ldg W to LF U/A trn look at ptr, XRIB of L to fac LOD/ fwd L, R (W fwd L, then R trn LF to fc ptr, fwd L twd LOD/ sd R trn to fc ptr, bk L) in fcg fan pos no hnds jnd;
- 12 3&4 Rk apt L, rec R, jn M's R & W's L hnd fwd L/ lk RIB of L, fwd L lead W to LF U/A trn on Last step (W apt R, rec L, fwd R/ lk LIB of R, fwd R trn LF und jnd hnds) end sd/sd pos fcg LOD;
- 12 3&4 Thru R twd LOD, sd L to fc ptr trn RF (W LF), cont trn to fc RLOD bk R/ lk LIF of R, bk R (W thru L, sd R, bk L/ lk RIF of L, bk L) end OP fcg RLOD;
- 9-12** **SWITCH RK & SPOT TRN (NO HNDS);; SINGLE CUBANS; SPOT TRN 4 CP WALL;**
 12 3&4;;; Swiv LF (W RF) on R & rk sd L twd LOD, rec R twd RLOD, in place L/ R, sd L (W swiv & L twd LOD sd R, rec L, in place R/ L, sd R) tch Ld hnd prepare for spot trn; XRIF of L trng LF (W RF) to fc RLOD, fwd L cont trn to fc ptr, sd R/ cl L, sd R no hnds jnd (W XLIF of R, fwd R to fc ptr, sd L/ cl R, sd L);
- 1&2 3&4 With no hnds jnd XLIF of R twd RLOD, rec R/ sd L twd LOD, XRIF of L twd LOD, rec L/ sd R twd RLOD (W XRIF of L, rec L/ sd R, XLIF of R, rec R/ sd L) tch trail hnds;
- 1234 Twd RLOD XLIF of R trng RF (W LF), fwd R cont trn to fc ptr, sd L, cl R bldg CP fcg WALL (W XRIF of L, fwd L cont trn to fc ptr, sd R, cl L);
- REPEAT A**

03-64

B MOD

REPEAT B thru Meas 12;,,,,,,,,,,,,;

13-16

FULL NAT TOP w INSIDE U/A TRN BFLY;,,,;

12 3&4;,,,;

Fwd L twd Wall, rec R trng RF, cont RF trn sd L/ cl R, sd L to CP RLOD; cont RF trn making 1 1/2 revolutions over next 2 meas XRIB of L, sd L, XRIB of L / sd L/ XRIB of L (W sd L, XRIF of L, sd L/ XRIF of L sd L); Sd L, XRIB of L, sd L/ XRIB of L, sd L (W XRIF of L, sd L, XRIF of L/ sd L, XRIF of L) to CP fc DLW;

12 3&4

Cont RF trn XRIB of L to fc wall moving off W's path raising jnd Ld hnds, sm XLIF of R, sd R twd RLOD/ cl L, sd R (W fwd RLOD L, fwd R trng LF und jnd ld hnds to fc ptr & COH, sd L twd RLOD/ cl R, sd L) to Bfly pos;

C

1 -6

(TO RLOD) X FRONT, SD, & BUMP, BUMP; DOUBLE CUBAN w POINT; TWICE MORE;,,,;

12 - &4

Bfly twd RLOD XLIF of R, sd R, hold ct 3 of meas then bump L hip to line on & ct and bump R hip to RLOD on ct 4 (W XRIF of L, sd L, bump R hip to line, bump L hip to RLOD);

1&2&3&4

Twd RLOD XLIF of R, rec R/ sd L, rec R/ XLIF of R, rec R/ pt L twd LOD no wgt (W twd RLOD XRIF of L, rec L/ sd R, rec L/ XRIF of L, rec L/ pt R twd LOD no wgt);

Repeat meas 1 & 2 two more times;,,,;

7 -10

SPOT TRN (LADIES TRN TWICE)TANDEM TRANS; CUCARACHA w ARMS; HIP ROLLS; TRANS TO FACING FAN;

12 3&4

(1234)

Twd RLOD XLIF of R twd RLOD trn RF (W LF), rec R to fc Wall, sd L twd LOD/ cl R to L, sd L (XRIF of L twd RLOD, rec L to fc ptr, then commence 2nd LF trn sd R twd LOD sd L to fc wall) tandem pos fc Wall R ft free for both;

12 3&4

Both Rk sd on R twd RLOD, rec L, inplac R/L,R taking R arm CCW dwn arnd up & dwn plcg M's & W's hands at W's waist;

1234

In CCW action do two hip rolls then jn M's L & W's L hnd;

1234

Rk sd twd LOD on L, rec R start trn LF, fwd twd LOD L, R (W fwd L, R start trn LF, bk L to fc RLOD / lk RIF of L, bk L) end Ld hnds jnd M fcg LOD;

(12 3&4)

REPEAT B (except start with Ld hnds jnd);,,,,,,,,,,,,;

END

(BFLY) LF U/A WRAP/PRESS

--

(1 -)

Bfly maintain wgt on R ft while ldg W LF U/A trn in wrap pos W sltly to M's R side drop into R hip & press L fwd no wgt like pressline twd DLW (W thru R comm LF u/a trn sit into R hip also) end with loving look at ptr.

0 3-65
BLUE SKIES

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313 **WEBSITE:**
MUSIC: "Blue Skies" Available on Mini-Disc **RELEASED:** July 2003 www.stardustdancecenter.com
SEQUENCE: Intro, A, B, C, Int 1, C, Int 2, D, A (1-13), Ending **SPEED:** As on Mini-Disc
RHYTHM: Int. Tango **PHASE:** VI **FOOTWORK:** Described for Man - Woman opposite (or as noted)

INTRO

- 1 - 6 WAIT,-, 3 STALKING WALKS;;; EXTEND R LUNGE LINE,-; SLOW SHAPE TO SEMI;**
{Wait --} Wait ½ measure w/M's R and W's L foot free trailing in SCP LOD,-, lifting R knee slightly using a full measure move R ft fwd to end thru down LOD,-,,-
{3 Stalking Walks Q--- Q--- Q---} Quickly move fwd R/swvl RF to fc DRW and using a full measure shape into R lunge line,-,-, trng bk to SCP fwd L/lifting R knee slightly using a full measure move R ft fwd to end thru down LOD,-,-, quickly move fwd R/swvl RF to fc DRW and using a full measure shape into R lunge line,-,-,
{Extend Right Lunge Line & Slow Shape to Semi -- ----} Cont to shape & extend the R lunge line,-; Without weight change slowly trn back to SCP slightly rising out of R lunge line to end L foot tapped fwd in SCP LOD;

PART A

- 1 - 4 CHASE;,, QUICK BACK LOCK BACK TURN; SIDE CLOSE TAP; FWD FLICK CLOSE TAP;**
{Chase & Bk Lk Bk SQQQQ Q&Q} Fwd L,-, fwd & across R, comm RF trn sd & slightly fwd L fcing WALL; Sharply trn body to R as you ck fwd R outsd ptr almost to RLOD, rec L no turn stay in contra body, bk R/lk LF of R, bk R trng LF to fc WALL (fwd R,-, fwd & across L, trng 1/8 LF sd & slightly bk R to CP head now to L; With M's lead ck bk L almost to RLOD, rec R no turn, fwd L/lk RIB of L, fwd L trng LF) to CP WALL;
{Side Close Tap QQS} Sd L, cl R to L, tap L fwd trng to SCP LOD,-;
{Fwd Flick Close Tap Q-&--} Fwd L, flick R fwd LOD/cl R to L, tap L fwd still in SCP LOD,-;
- 5 - 8 NATURAL PIVOT TWIST TURN;,-, CLOSED PROMENADE,-;;**
{Natural Twist Turn SQQQQ--S (QQS)} Fwd L,-, fwd & across R/trng RF folding square to W, bk L pivot ½ RF; fwd R between ptr's feet cont RF trn, cont RF trn sd L to CP DRW, XRIB of L part wgt to fc RLOD, comm to twist RF on ball of R and heel of L allowing feet to uncross; cont to unwind trng hips sharply RF to trn W to SCP (fwd R,-, fwd & across L, fwd R between M's feet pivot ½ RF; bk L cont RF trn, tango heel trn cl R to L, fwd L toe pting DLW, fwd R outsd ptr twd WALL toe pting DRW; trn RF to SCP small sd & slightly bk L) to SCP LOD,-,
{Closed Promenade SQQS} Fwd L,-; fwd & across R, sd & slightly fwd L trng square to W, cl R to L (fwd R,-; fwd & across L, trng LF sd & slightly bk R; cl L to R to CP DLW) to CP DLW,-;
- 9-12 FWD & RIGHT LUNGE; SPANISH DRAG; BACK CORTE; REVERSE TURN;**
{Fwd & Right Lunge SS} Fwd L,-, slide R ft sd between W's feet/sd & slightly fwd R head to L (head to L)-;
{Spanish Drag Q---} Slight trn RF/to allow L ft to slide small fwd L cont through meas to slowly rise drawing R to L ending with head to R to glance at W for just a moment still in CP DLW;
{Back Corte QQS} Return head to L bk R comm LF trn, cont LF trn sd & fwd L, cl R to L to CP DLC,-;
{Reverse Turn QQS} Fwd L comm LF trn, cont LF trn sd & slightly bk R (tango heel trn), bk L to CP RLOD,-;
- 13-16 BACK ROCK 3 TWICE;; BACK CORTE; WALK 2 (LOD);**
{Back Rock 3 Twice QQS QQS} With L sd leading bk R cking, rec L, rec R,-; Keep L sd leading bk L cking, rec R, rec L still CP RLOD,-;
{Back Corte QQS} Bk R DLC comm LF trn, cont LF trn sd & fwd L, cl R to L to CP DLW,-;
{Walk 2 SS} Fwd L curving LF,-, fwd R curving LF to CP LOD,-;

PART B

- 1 - 4 PROGRESSIVE LINK & HOLD;,, OK WHISK & TAP; FORWARD,-, QUICK THRU TO; DROP OVERSWAY,-, FALLAWAY RONDE,-;**
{Progressive Link & Hold &S-- -} Fwd L/sd & slightly bk R trng W to SCP LOD,-, hold 3 more beats to total 5;,
{Whisk & Tap Q&--} XLIB of R/rec R, tap L fwd LOD in SCP LOD,-;
{Forward & Quick Thru to Drop Oversway S- Q&--} Fwd L,-, hold 1 extra beat, thru R/fwd L slight sway to L; Sharply change to a R sway lowering in L knee (head to L) now in CP WALL,-,
{Fallaway Ronde S} Rec on R trng upper body RF to trn W to SCP LOD while L ft rondes CCW (CW) sd & bk,-;

PART B (CONT)

- 5 - 8 OK BACK TWINKLE; FORWARD,-,, OK THRU TO; LEFT WHISK,-, UNWIND 6 TO CP DLW,;;**
 {Back Twinkle Q&--} Hold 1 extra beat, XLIB of R/trng RF to CP WALL cl R to L, tap L fwd trng to SCP LOD,-;
 {Forward & Quick Thru to Left Whisk S- Q&S} Fwd L,-, hold 1 extra beat, thru R/fwd L trng W to CP; XRIB of L partial weight (thru L/trng LF sd & slightly bk R trng square to M, cont LF trn XLIB of R full weight head to L),-,
 {Unwind 6 to CP DLW (QQQQQQ)} Unwind on ball of R & heel of L allowing feet to come together transferring full weight to R at end of 6 count unwind (fwd R, L; R, L, R around M trng square to M, cl L to R) to CP DLW,;;
- 9-10 FORWARD STAIRS 4; TURNING BRUSH TAP (DLC):**
 {Forward Stairs 4 QQQQ} Fwd L, cl R to L, sd L, cl R to L still CP DLW;
 {Turning Brush Tap QQ--} Fwd L comm LF trn, cont LF trn fwd & sd R/brush L to R, tap L sd to CP DLC,-;

PART C**1 - 4 OPEN REV TURN; OPEN FINISH CKING; OUTSIDE SWIVEL & PICKUP; WALK 2 CURVING;**

{Open Reverse Turn QQS} Fwd L comm LF trn, cont LF trn sd & bk R, bk L (fwd R outsd ptr) to BJO DRC;
 {Open Finish Checking QQS} Bk R comm LF trn, cont LF trn sd & fwd L, fwd R outsd ptr to BJO DLW;
 {Outside Swivel & Pickup SS} Bk L/trng hips RF leading W to swvl leaving R ft fwd,-, fwd R/trng LF folding W square (fwd R outsd ptr/swvl RF on R to SCP,-, fwd L/swvl LF on L) to CP DLW,-;
 {Walk 2 Curving SS} Fwd L curving LF,-, fwd R curving LF to CP LOD,-;

5 - 8 TELEMARK TO SEMI; BK OPEN PROM (CK); OPEN REV TRN w/OUTSD SWVL; THRU TAP,-,

{Telemark to Semi QQS} Fwd L DLC comm LF trn, cont LF trn sd R (tango heel trn), sd & fwd L to SCP LOD,-;
 {Back Open Promenade QQS} Fwd & across R comm RF trn, cont RF trn sd & slightly bk L, w/L sd leading bk R cking to CP DRW,-;
 {Open Reverse Turn w/Outside Swivel & Thru Tap QQS &--} Fwd L comm LF trn, cont LF trn sd & bk R (tango heel trn), bk L/trng hips RF to lead W swvl leaving R ft fwd (fwd R outsd ptr/swvl RF on R) to SCP LOD,-;
 Thru R/tap L fwd in SCP LOD,-, **NOTE:** Actually Measures 5 - 7 ½. Other ½ measure listed in 2nd half of Part C.

9-12 ¼ BEATS HOLD,-,, HEAD FLICK,-, DROP OVERSWAY,-,-, OK RECOVER WHISK & TAP,-,-,

{¼ Beats Q&Q&--} Bk L/trng RF to CP WALL small sd R, rec L/cl R; tap L fwd trng to SCP,-, Hold 1 extra beat,
 {Head Flick & Drop Oversway --- S--} Trn L hip sharply RF & look toward W; Trn bk to SCP LOD, hold 1 beat, fwd L slight sway to L,-; Sharply change to a R sway lowering in L knee (head to L) now in CP WALL,-,
 {Quick Recover Whisk & Tap QQ&--} Rec on R trng W to SCP, XLIB of R/rec R; Tap L fwd in SCP LOD,-,

13-16 FWD TOUCH CHAIR,-,-, REC FACE TOUCH RIGHT LUNGE,-,-, CHANGE SWAY,-,; RISE TCH,-, CONTRA CHECK RECOVER TAP SEMI,-,-, ¼ BEATS INTO,;

{Forward Touch Chair Q-S} Fwd L, touch R to L; Lunge fwd R w/fwd poise,-,
 {Recover Face Touch Right Lunge Q-S} Rec L, trng RF to CP WALL touch R to L; Slide R ft sd between W's feet/sd & slightly fwd R head to L (head to L),-,
 {Change Sway Rise Touch ----} Trng hips RF to change sway (head now to R),-; Sharply rise on R allowing feet to come together/and look at ptr (rise on L allowing feet to come together/& look at ptr) to CP FACING WALL,-,
 {Contra Check Recover Tap Semi QQ--} Sharply lower keeping hips up to ptr/fwd L to WALL in CBM with R sd leading looking toward W (head to L), rec R; Tap L fwd trng to SCP LOD,-,
 {¼ Beats Into Q&Q&} Bk L/trng RF to CP WALL small sd R, rec L/cl R;

INTERLUDE 1**1 - 4 CLOSED PROMENADE,-,-, FIVE STEP,;; PROMENADE LINK DLC;**

{Closed Promenade SQQS} Trng to SCP LOD/fwd L,-, fwd & across R, sd & slightly fwd L trng square to W; Cl R to L (trng to SCP LOD/fwd R,-, fwd & across L, trng LF sd & slightly bk R; cl L to R) to CP DLW,-,
 {Five Step QQS&--} Fwd & across L, sd & slightly bk R; Bk L,-, small sd & slightly bk R/trn hips & body slightly RF to trn W to SCP and tap L fwd to SCP LOD,-; **NOTE:** Timing of QQQQ-- could be used also.
 {Promenade Link SQ-} Fwd L,-, trng LF fwd & across R, cont LF trn fold W square to CP DLC;

PART C

03-67

INTERLUDE 2**1 - 3 CLOSED PROMENADE;-,- FIVE STEP,;;**

Repeat Measures 1-3 of Interlude 1,;;

PART D**1 - 4 PROMENADE w/TAP ENDING;-,- HOLD,-; PROM w/TAP ENDING;-,- TURN TO CP,-;**

{Promenade w/ Tap Ending & Head Flick SQQ&----} Fwd L,-, fwd & across R, fwd L/cl R to L; Tap L fwd LOD still in SCP,-, hold still in SCP LOD,-;

{Promenade w/ Tap Ending & Turn to CP SQQ&----} Fwd L,-, fwd & across R, fwd L/cl R to L; Tap L fwd LOD still in SCP,-, sharply swvl RF to CP WALL slightly rising to bring feet together and L sd slightly thru,-;

5 - 8 STANDING SPIN 8 QUICK,;; VERY SLOW SPANISH DRAG,;;

{Standing Spin 8 Quick QQQQQQQQ} With L sd leading go around W fwd L, R, L, R; L, R, L, R completing 2 full CW revolutions (without weight change keep feet together w/weight on L allowing M to turn you RF);

OPTION: Man can make 1 full CW revolution over the 8 steps instead of 2, but it's not nearly as fun!

{Slow Spanish Drag & Close Tap Semi S-----} Trng RF to CP WALL sd & slightly bk L head L and cont through next 2 measures to slowly rise drawing R to L ending with head to R to glance at W for just a moment (sd & slightly fwd R head well to L and cont through next 2 measures to slowly rise drawing L to R ending with head slightly to R to glance at M for just a moment);;

9-12 CLOSE TAP SEMI,-, DOUBLE BACK TWINKLE,;; VERY SLOW SPANISH DRAG,;;

{Close Tap Semi & Double Twinkle &-- QQQQ--} Cl R to L/tap L fwd trng to SCP LOD,-, bk L, trng RF cl R to L to CP WALL; Trng LF bk L to SCP; trng RF cl R to L to CP WALL, tap L fwd trng to SCP LOD,-;

{Slow Spanish Drag S-- ----} Repeat measures 7 & 8 of Part D,;;

13-14 CLOSE TAP SEMI,-, PROMENADE,-;

{Close Tap Semi & Promenade &-- SQQS} Cl R to L/tap L fwd trng to SCP LOD,-, fwd L,-; fwd & across R, fwd L, cl R to L still in SCP LOD,-;

PART A (1-13)ENDING**1 - 3 TURNING FOUR BY FIVE STEP,;;,-, FORWARD,-; & QUICK HINGE,**

{Turning Four By Five Step QQQQQQQQ--} Fwd L trng LF, cont LF trn sd & slightly bk R, bk L, cl R to L trng RF to SCAR; Fwd L outsd ptr trng LF, cont LF trn sd & slightly bk R, bk L, small sd & slightly bk R; Trn hips & body slightly RF to trn W to SCP and tap L fwd in SCP LOD,-,

NOTE: Music stops here until actual hinge. Ending is really 3 measures plus 1 beat for the Hinge.

{Forward & Quick Hinge S - (S Q)} Fwd L,-, sharply trn W to CP/and lead W to hinge relaxing L knee with R sway (fwd R,-, sharply trn LF to CP/and XLIB of R leaving R ft pointing to RLOD look well to L),

NOTE: Timing listed refers to actual weight changes.

Bolero Sin Ti

Choreographers: Dick & Karen Fisher, 1004 Augusta Drive, Lufkin, TX 75901
 Phone: 936-639-9582 e-mail: kdfisher59@cox-internet.com
 Record: SP for Educational Use (flip: Thinking of You) available from choreographer
 Footwork: Opposite unless noted (Woman's footwork in parentheses)
 Timing: SQQ unless noted in margin; timing for weight changes only Speed: 41 RPM
 Rhythm & Phase: Bolero Phase V+1 + unphased figures Released: July 2003
 Sequence: **INTRO DANCE**

MEAS:INTRODUCTION

1-5 TANDEM WALL M BHND W 8 FT BOTH L FT FREE WAIT 1 ; M RAISE R HND (WRAP ARMS) ; ; M WALK 4 (SD RK 4 SLO) TO TANDEM CUDDLE ; ;

1-3 TANDEM FCG WALL M behind W 8 ft both w/ L ft free wait 1 ; over 2 meas M reach for W w/ R hnd (raise arms to wrap around torso) ; ;
 SS 4-5 SAME FOOTWORK Fwd L,-, fwd R,- (sd L,-, sd R,-) ; Repeat meas 3 Intro M place R hnd on W's
 SS R cheek wrap L arm around W's arms end TANDEM CUDDLE ;

6-9 HIP RKS DBL ; ; SLOW RK L & R ; FWD (OUT IN 2 TO FC) ;

6-7 [HIP RKS DBL] TANDEM CUDDLE sd L rolling hip sd & bk,-, sd R w/ hip roll, sd L w/hip roll ; sd R rolling hip sd & bk,-, sd L w/hip roll, sd R w/hip roll ;
 SS 8 [SLOW RK L & R] Sd L w/hip roll,-, sd R w/hip roll,- ;
 S-(SS) 9 [FWD / W OUT IN 2 TO FC] Fwd L releasing W,-,-, (fwd L,-, fwd R trng ½ RF to fc M,-) OPPOSITE FOOTWORK end in close LOP-FCG WALL ;

DANCE

1-4 OP BREAK ; SYNC TRNG BASIC ; SLOW CONTRA CHECK ; TO TRNG BASIC ½ ;

1 [OP BREAK] Close LOP-FCG WALL sd & fwd R w/body rise,-, bk L (bk R) lowering, fwd R to CP ;
 SQ&Q 2 [SYNC TRNG BASIC] Shaping RF w/R sd stretch sd L w/body rise,-, slip bk R trng LF/fwd L DLC, fwd & sd R DLC (sd R trng head to SCP,-, trng LF fwd L trng head to CP/bk R, bk & sd L) to CP DLC ;
 S-/& 3 [SLOW CONTRA CHECK] Lower on R keeping hips up to ptr fwd L in CBM R sd leading,-, cont bring R sd fwd to extend looking twd W (head well to L), -/rec R ;
 4 [TRNG BASIC ½] Sd L w/R sd stretch,-, slip R bk trng LF, fwd L DRW (sd R trng head to SCP,-, trng LF fwd L, bk R) to LOP-FCG DRW ;

5-8 FWD BREAK ; TORNILLO WHEEL ; M 2 SLOWS ; LUNGE BREAK ;

5 [FWD BREAK] LOP-FCG DRW sd & fwd R w/body rise to LOP-FCG,-, fwd L w/contra check-like action, bk R ;
 SQQ (S-) 6-7 [TORNILLO WHEEL; M 2 SLOWS;] Fwd L shaping RF to BJO,-, fwd R, fwd L (fwd R bring L ft up to knee,-,-,-) ; fwd L,-, fwd R,- (stay on R toe keep R knee relaxed as M walks around,-,-,-) end BJO DRW ;
 SS (-) 8 [LUNGE BREAK] Sd & fwd R w/body rise to LOP-FCG,-, lower on right leading W bk extend L sd & bk, rise on R (sd & bk L w/body rise,-, bk R w/contra check-like action, fwd L) end in LOP-FCG DRW ;

9-12 W FWD & PUSH OFF TO HOCKEY STICK ENDG ; FWD BREAK ; SPOT TURN ; SPIRAL TO AIDA ;

9 [W FWD & PUSH OFF TO HOCKEY STICK ENDG] LOP-FCG DRW cl L to R leading W to step fwd,-, fwd R, fwd L (fwd R w/body rise looking at M,-, looking LF twd DRW & trng LF fwd L DRW, fwd R trng LF to fc M) ;
 10 [FWD BREAK] Repeat meas 5 ;
 11 [SPOT TURN] Sd L w/body rise comm LF body trn,-, XRIF lowering cont LF trn, fwd L complete trn to fc ptr ;
 12 [AIDA] Sd R spiraling LF(RF) ,- , fwd L trng LF, sd R OP-FCG WALL ;

13-16 AIDA LINE & ROLL TO AIDA ; AIDA LINE & SWITCH LUNGE ; NEW YORKER ; RIFF TURNS ;

- 13 [AIDA LINE & ROLL TO AIDA] LOP-FCG WALL bk L w/body rise in aida line,-, lowering thru R trng RF, sd L to LOP-FCG ;
- SS 14 [AIDA LINE & SWITCH LUNGE] Bk R in aida line w/body rise,-, bk L trng LF (RF) to fc ptr w/L sd stretch,-;
- 15 [NEW YORKER] Sd R w/body rise,-, thru L w/slipping action lowering & trng to sd-by-sd, bk R trng to fc ptr;
- QQQQ 16 [RIFF TURNS] Sd L raise jnd lead hnds leading W's RF spin, cl R, sd L, cl R (sd & fwd R LOD spinning RF, cl L to R complete RF spin undr jnd lead hnds, sd & fwd R LOD spinning RF, cl L to R complete RF spin undr jnd lead hands) end LOP-FCG WALL ;

17-21 WRAPPED LEFT PASS ; NEW YORKER ; SPOT TURN TO HANDSHAKE ; HALF MOON ; ;

- 17 [WRAPPED LEFT PASS] LOP-FCG WALL lowering jnd lead hnds sd L w/body rise trng RF leading W to mod wrap pos,-, bk R w/slipping action, fwd L trng LF (sd & fwd R trng RF wrapping into R arm,-, fwd L unwrapping and trng LF, fwd R cont LF trn to fc ptr) fc COH ;
- 18 [NEW YORKER] Repeat meas 15 ;
- 19 [SPOT TURN] Repeat meas 11 to join R-R hands ;
- 20-21 [HALF MOON] Sd R w/R sd stretch slight V-shape twd ptr,-, trng RF slip fwd L shaping twd ptr, bk R trng LF to fc ptr (sd L w/L sd stretch slight V-shape twd ptr,-, trng LF slip fwd R shaping twd ptr, bk L trng RF to fc ptr) ; trng LF sd & bk L w/L sd stretch & body rise, bk R trng LF leading W across, fwd L cont 1/4 LF trn (trng RF sd & fwd R raising L arm trng slightly away from ptr but looking & shaping to ptr, slip fwd L in front of M trng LF 1/2, bk R cont trn 1/4 LF) end fcg ptr WALL R HANDSHAKE ;

22-24 START HALF MOON ; X BODY M FC LOD ; M's X BODY W FC LOD ;

- 22 [START HALF MOON] R HANDSHAKE FCG PTR WALL sd R w/R sd stretch slight V-shape twd ptr,-, trng RF slip fwd L shaping twd ptr, bk R trng LF to fc ptr (sd L w/L sd stretch slight V-shape twd ptr,-, trng LF slip fwd R shaping twd ptr, bk L trng RF to fc ptr) ;
- 23 [X BODY M FC LOD] Trng LF sd & bk L,-, bk R trng LF leading W across, fwd L (sd & fwd R,-, fwd L outsd ptr, fwd R changing sds trng 1/2 LF) to L-shape HANDSHAKE M fcg LOD W fcg WALL ;
- 24 [M's X BODY W FC LOD] Fwd R LOD,-, fwd L DLW outsd ptr, fwd R chng sds trng 1/2 LF (trng slightly LF sd & bk L,-, bk R trng LF leading M across, fwd L) to L-shaped HANDSHAKE M fcg WALL W fcg LOD ;

25-28 X BODY TO FC LOD ; CONTRA BREAK ; (W TURN LF TO TANDEM & OUT 2) M IN 2 ; SAME FOOTWORK CHASE TURN ;

- 25 [X BODY TO FC LOD] M fcg WALL W fcg LOD trng LF sd & bk L,-, bk R trng LF leading W across, fwd L (sd & fwd R,-, fwd L outsd ptr, fwd R changing sds trng 1/2 LF) to R HANDSHAKE M fcg LOD W fcg RLOD ;
- 26 [CONTRA BRK] Sd & fwd R w/body rise & R sd stretch,-, fwd L w/contra check-like action, bk R ;
- S-Q 27 [W TRN LF TO VARS & OUT TO TANDEM / M IN 2] Cl L to R bring W in leading her to trn LF to TANDEM put hnds on W's waist,-, send W fwd, fwd R (fwd R trng LF to CLOSE TANDEM LOD,-, fwd L, fwd R) end TANDEM LOD M bhnd W ;
- (SQQ) 28 [CHASE TURN] SAME FOOTWORK fwd L trng 1/2 RF fc RLOD,-, fwd R, fwd L end TANDEM RLOD W bhnd M ;

29-32 SPIRAL & WALK ; CHASE TRN ; (W CHASE TRN) M IN 2 TO CP ; RONDE w/SYNC UNDERARM TRN FC WALL ;

- 29 [SPIRAL & WALK] TANDEM RLOD W bhnd M SAME FOOTWORK fwd R spiral LF,-, cont LF trn fwd L RLOD, fwd R ;
- 30 [CHASE TRN] SM FTWORK fwd L trng 1/2 RF to fc LOD,-, fwd R, fwd L TANDEM LOD M bhnd W ;
- SS (SQQ) 31 [W CHASE TRN / M IN 2 TO CP] Fwd R,-, fwd L,- (fwd R trng 1/2 LF,-, fwd L, fwd R) end CP LOD ;
- SQ&Q 32 [RONDE SYNC UNDERARM TRN FC WALL] OPPOSITE FOOTWORK fwd R between W's feet leading W to ronde R leg,-, fwd L/fwd R trng RF raising jnd lead hnds, fwd L (fwd L, ronde R leg bhnd L, XLIB/fwd R trng LF undr jnd lead hnds, sd & bk L) end LOP-FCG WALL ;

33-36 LUNGE BREAK ; RT PASS TO HANDSHAKE ; HORSESHOE TURN ; ;

- S-(SQQ) 33 [LUNGE BREAK] LOP-FCG WALL repeat meas 8 ;
- 34 [RT PASS TO HANDSHAKE] Fwd & sd L commence RF trn & raising jnd lead hnds,-, XRIB cont RF trn, fwd L (fwd R,-, fwd L commence LF trn, bk R cont LF trn under lead hnds to fc ptr) end R-R hnds jnd COH ;

35-36 [HORSESHOE TURN] R-R hnds jnd sd R w/R sd stretch to V pos,-, slip thru L w/checking action shaping to ptr, bk R raising jnd R hnds ; fwd L commencing LF trn,-, fwd R start circle walk, fwd L complete circle walk to fc ptr (*fwd R commencing RF trn,-, fwd L cont RF trn under jnd R hds, fwd R complete RF trn to fc ptr*) end R-R hnds jnd M fcg ptr & WALL ;

**37-40 VARS BREAK BK / M SYNC ; [SM FTWRK] BOLERO WALK ; SWITCH & WALK ;
(W ROLL OUT) M IN 2 TO R HANDSHAKE ;**

SQQ& (SQQ) 37 [VARS BREAK BK / M SYNC] R HANDSHAKE fcg ptr & WALL cont LF trn sd R RLOD taking jnd R hnds up & over W's head catch her L hand as it comes thru & swivel to VARS LOD,-, bk L, fwd R/cl L (*cont RF trn sd L RLOD,-, bk R RLOD, fwd L LOD*) ;
38 [BOLERO WALK] SAME FOOTWORK fwd R LOD w/ body rise,-, fwd L, fwd R ;
39 [SWITCH & WALK] SAME FOOTWORK fwd L trng ½ RF fc RLOD,-, fwd R, fwd L ;
S-Q (SQQ) 40 [W ROLL OUT / MAN IN 2 TO HANDSHAKE] SAME FOOTWORK fwd R bring R hnd down to lead W to trn RF,-,-, fwd L (*fwd R trng RF,-, fwd L trng RF, bk R to fc LOD*) end in R HANDSHAKE RLOD OPPOSITE FOOTWORK ;

**41-44 CONTRA BRK ; RUNAWAY CHECK ; X BODY (W SYNC ROLL ACROSS FC COH) ;
OP BREAK TO WRAP ;**

SQQ& (SQQ&Q&) 41 [CONTRA BREAK] OPPOSITE FOOTWORK R HANDSHAKE RLOD repeat meas 26 ;
42 [RUNAWAY CHECK] Bk L trng LF looking LOD bringing W fwd,-, bk R RLOD/tch L bring L hnd down & thru to lead W to pass M's L sd release handhold, fwd L LOD/fwd R (*W fwd R,-, fwd L/sd & fwd R spiral LF, fwd L complete 1 full LF trn/fwd R*) end SHDW fcg LOD ;
SQQ (SQQ&) 43 [W SYNC ROLL ACROSS FC COH] Chk fwd L,-, bk R w/slipping action trng LF to fc COH, fwd L join M's L W's R hnds low (*W fwd L,-, trng LF fwd R to fc RLOD, fwd L trng LF to fc M & WALL/sd R*) ;
44 [OP BREAK TO WRAP] Sd & fwd R w/body rise,-, bk L lowering, fwd R raising jnd lead hnds leading W to WRAP (*sd L w/body rise,-, bk R lowering, fwd L trng LF under jnd lead hands*) end in WRAP LOD ;

**45-48 WHEEL ; WHEEL (W ROLL OUT) M IN 2 OP WALL ; OP FENCE LINE ;
PT,-, X CHECK, REC ;**

SS (SQQ) 45 [WHEEL] WRAP LOD fwd L,-, fwd R, fwd L (*bk R,-, bk L, bk R*) trng 3/4 RF to fc COH over meas ;
46 [WHEEL W ROLL OUT / M IN 2 OP COH] Cont RF trn fwd R,-, fwd L to fc WALL,- (*bk L,-, bk R rolling RF out of WRAP POS, fwd L cont RF trn*) to OP WALL SAME FOOTWORK ;
47 [OP FENCE LINE] SAME FOOTWORK sd R w/body rise,-, lowering XLIF w/slipping action, bk R ;
-QQ 48 [PT, X CHECK, REC] SAME FOOTWORK pt L w/body rise,-, lowering XLIF w/slipping action, bk R end in OP WALL ;

**49-51 M PT (W TRN TO FC & ROLL TO SKTRS) ; HORSE & CART TO CP WALL ;
½ BASIC TO DBL HND HOLD ;**

-- (SQQ) 49 [M PT / W TRN TO FC & ROLL TO SKTRS] OP WALL pt L LOD leading W to step fwd, bring hand down to trn W LF,-, (*sd L endg fwd to fc ptr,-, fwd R trng LF, fwd L*) to SKTRS WALL ;
S-Q (Q&Q&Q&Q&) 50 [HORSE & CART TO CP COH] Sd L commence swiveling LF on L flexing L knee R ft extended sd bk, cont swivel LF on L, cont swivel LF on L, cl R to L (*run fwd around M CCW 5/8 trn R/L, R/L, R/L, R/L trn LF to fc M on last step*) end CP M fcg WALL ;
51 [½ BASIC TO DBL HAND HOLD] Sd L w/R sd stretch,-, slip R bk trng LF, fwd L DRW (*sd R trng head to SCP,-, trng LF fwd L, bk R*) end low DBL HANDHOLD WALL ;

**51-56 3 OPENING OUTS ; ; ; SLOW SPIRAL TO WRAP ; ; ;
M HOLD (ROLL AWAY LF IN 2) ; FWD M RAISE L HAND ;**

S-(SQQ)51-53 [3 OPENING OUTS] DBL HANDHOLD WALL sm sd R commence RF body rotation leading W to take large step,-, lower extending L ft sd & bk, rise bring L ft twd R (sd & bk L w/body rise comm body rotation to match ptr,-, XRIB lowering, fwd L trng to fc ptr) ; cl L comm LF body rotation leading W to take large step,-, lower extending R ft sd & bk, rise bring R ft twd L (sd & bk R w/body rise commencing body rotation to match ptr,-, XLIB lowering, fwd R) ; cl R comm RF body rotation leading W to take large step,-, lower extending L ft sd & bk, rise bring L ft twd R (sd & bk L w/body rise comm body rotation to match ptr,-, XRIB lowering, fwd L trng to fc ptr) ;
----- (S-----) 54-56 [SLOW SPIRAL TO WRAP] Tch L to R slowly raising jnd lead hands leading W to trn LF,-,-,-, - - (*fwd R slow spiral trng LF over four slow counts of music,-,-,-, - -*) to WRAP DLW
-- (QQ) [M HOLD / W ROLL AWAY LF IN 2 / FWD M RAISE L HAND] WRAP DLW M hold,- (on three descending notes fwd L trng ½ LF, bk R DLW trng ½ LF) ; fwd L reach L arm twd W,-,-, (fwd L DRW arms straight down & back hands fcg ptr fingers spread,-,-,-) and hold ;
S(S)

03-71
CORAZÓN

Choreographers: Ron & Ree Rumble, 43 Charles Ave, Manchester, NJ 08759 (732) 657-0212
e-mail: rrumble@comcast.net Website: http://rumbledancing.tripod.com
Music: "Corazón". Contact choreographer
Rhythm/Phase: Cha Cha, Phase VI
Timing: 123&4, except where noted on sd of meas
(Note: Timing on sd of meas reflects actual wgt chgs)
Sequence: INTRO A B A(MOD) C B END Released: July, 2003



INTRO

1 - 4 WT;; PARALLEL CHASE; LUN TRN 4;

- 1-2. [Note: Identical footwork thru meas 5] Wt 2 meas in OP LOD both w/ L sd leading and L ft fwd w/ pressure on ball of L ft and no hnds jnd;;
3. Fwd L LOD trng RF, rec R cont RF trn to LOP RLOD w/ no hnds jnd, fwd RLOD L/lk Rib of L, fwd L;
1234 4. Lun fwd RLOD R extending R hnd fwd twd RLOD trng LF, rec L cont LF trn to fc LOD bringing R hnd dwn to R hip, lun fwd LOD R extending R hnd fwd twd LOD trng LF, rec L cont LF trn to fc RLOD bringing R hnd dwn to R hip;

5 - 8 PARALLEL CHASE; FAN TRANS; W DBL UNDRM TRN;;

- M:1234 5. Fwd R RLOD trng LF, rec L cont LF trn to OP LOD w/ no hnds jnd, fwd LOD R/lk Lib of R, fwd R;
6. Fwd LOD L, fwd R trng ¼ RF to fc Wall, cl L, sd RLOD R (W fwd LOD L, fwd R trng ½ LF to fc RLOD, bk LOD L/lk Rif of L, bk L) to Fan pos w/ M fcg Wall;
7. Rk fwd L, rec R, sip L/R,L (W cl R to L, fwd L, fwd R/lk Lib of R, fwd R trng ¼ RF to fc M);
8. Rk bk R, rec L, sd RLOD R/cl L, sd R (W XLif of R commencing RF trn undr ld hnds, fwd R cont RF trn to fc M, make another full RF trn undr jnd ld hnds ovr next 3 stps moving sd twd RLOD L/R,L) preparing to blend to CP Wall; [Option: An Alemana can be used instead of W Dbl Undrm Trn]

PART A

1 - 4 X BDY TO REV TOP;; SURPRISE CK; NAT TOP TO DBL HNDHOLD;

1. In CP Wall fwd L, rec R trng ¼ LF to fc LOD, chasse sd L/R,L (W bk R, rec L, fwd COH R/lk Lib of R, fwd R) to end M fcg LOD and W fcg COH;
2. Sm bk R, rec L trng LF, sd R trng LF/XLif of R cont LF trn, sd R (W fwd L, sd & slightly bk R trng LF to CP, XLib of R cont LF trn/sd R cont LF trn, XLib of R) to CP Wall;
3. Ck L fwd & acrs R outsd ptr in SCAR trng slightly LF, rec R, sd L to CP Wall/XRib of L trng RF, sd L trng RF (W ck sd LOD R trng slightly LF, rec L, XRif of L trng RF/sd L, XRif of L trng RF) to CP RLOD;
4. XRib of L cont RF trn, sd L cont trn, XRib of L/sd L, cl R to L to fc Wall (W sd L, XRif of L, sd L/cl R, sm sd L to fc almost LOD) jng M's L & W's R hnds and M's R & W's L hnds;

5 - 8 LUN BRK (W SPRL); TRN TRANS TO SD BY SD; X PNT & HLD,-,-/SGL CUBAN; -,-SPT TRN 3 TO FC COH;

- M: -2&3 5. M lower on R to lun pos while lowering jnd ld hnds and raising jnd trailing hnds, rise on R, sd LOD L/cl R, sd L trng ¼ LF to fc LOD (W swvl on L to fc LOD and rk bk on R, rec L, fwd LOD R/lk Lib of R, fwd R spiraling 7/8 LF undr M's L & W's R to end in momentary Wrapped pos LOD);
W: 1234 6. Rk bk R releasing M's R & W's L hnds, rec L trng 1/4 LF to fc COH releasing M's L & W's R hnds, sd LOD R/cl L, sd R (W solo roll 1 3/8 LF dwn LOD L,R,L,R) to end sd by sd bth fcg COH w/ W on R sd of M and no hnds jnd;

03-72

- 1-&4 7. [Note: Identical footwork thru meas 11] X L ovr R, pnt R sd LOD snapping fingers dwn at sds, hold downbeat of bt 3/on & bt commence Sgl Cuban XRif of L, rec L;
- 1234 8. Fin Sgl Cuban stepping sd LOD R, commence Spt Trn XLif of R commencing RF trn, fwd R cont RF trn to fc COH, sd RLOD L to end bth fcg COH w/ W on R sd of M and no hnds jnd;
- 9-12 **OP FNC LINE; GUAPA TIME STP; SPT TRN TO TRIPLE CHA FWD (W FAN);;**
- &23&4 9. Bth XRif of L, rec L, sd LOD R/cl L, sd R;
10. Hold downbeat of bt 1/bth XLib of R, rec R, sd RLOD L/cl R, sd L;
11. Bth XRif of L commencing LF trn, fwd L cont LF trn to fc LOD in Tandem w/ W IF of M and no hnds jnd, fwd LOD R/lk Lib of R, fwd R;
- M: 12. Fwd LOD L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R (W rpt meas 6 of PART A) to LOP fcg pos w/ M fcg LOD;
- 1&23&4 13-16 **CURL TO WRP; THRU TO AIDA; SWCH BRK & HLD,-,-/SGL CUBAN; -,SPT TRN 3 TO HNSHJK;**
13. Rk fwd LOD L, rec R, ck bk L/rec R, cl L (W rk bk LOD R, rec L, fwd R twd M's L sd/lk Lib of R, fwd R trng ½ LF undr jnd ld hnds) to WRP pos LOD;
14. Thru LOD R, sd L trng RF (W LF) rel M's R & W's L hnds, bk R LOD to fc RLOD/lk Lif of R (bth Lif), bk R to end in slight bk-to-bk pos;
- 12-&4 15. Swvl LF (W RF) on R ft and rk sd LOD L to BFLY WALL, rec R, hold downbeat of bt 3/on & bt commence Sgl Cuban XLif of R, rec R;
- 1234 16. Fin Sgl Cuban stepping sd LOD L, commence Spt Trn XRif of L commencing LF trn (W RF trn), fwd L cont trn to fc WALL, sd RLOD R to end fcg ptr & WALL jng R hnds;

PART B

1-5 **CIRCULAR X BDY;::::;**

1. [Note: The Circular X Bdy is a 5 meas figure that commences fcg ptr & Wall and makes a 1 ¼ LF trn ovr the 5 meas to end bth fcg LOD. R hnds stay jnd throughout the entire figure] With R hnds jnd rk fwd L, rec R, trng ¼ LF to fc LOD, sd COH L/cl R, sd L (W rk bk R, rec L, fwd R/L, R) to end w/ M fcg LOD W fcg COH on M's R sd);
2. Rk bk R, rec L commencing LF trn leading W acrs frnt of M w/ low R hnds, cont trng LF to fc DRC sip R/L,R while trng W LF and bringing R hnds up bhd W (W fwd L COH, fwd R commencing 1 1/8 LF trn, fin LF trn L/R,L to fc DRC) blending to VARS w/ bth fcg DRC;
3. Rk fwd L, rec R, trng 1/8 LF to fc RLOD stp sd L/cl R, sd L (W fwd R, fwd L releasing jnd L hnds and trng ½ RF to fc DLW [Note: This 2nd stp will have a Whipping feel for the W], trn another 1/8 RF to fc Wall stepping sd R/cl L, sd & fwd R) to end M fcg RLOD (W fcg Wall) w/ R hnds jnd acrs frnt of W; [Option: M can raise jnd R hnds on bts 3&4 allowing W to make a 1 1/8 RF twrl undr R hnds, then lowering the R hnds to cont w/ next meas]
4. Dancing similar to meas 2 rk bk R, rec L commencing LF trn leading W acrs frnt of M w/ low R hnds, cont trng LF to fc DLW sip R/L,R while trng W LF and bringing R hnds up bhd W (W fwd L Wall, fwd R commencing 1 1/8 LF trn, fin LF trn L/R,L to fc DLW) blending to VARS w/ bth fcg DLW;
5. Dancing similar to meas 3 rk fwd L, rec R, trng slightly LF stp sd L/cl R, sd & fwd L to fc LOD (W fwd R, fwd L releasing jnd L hnds and trng ½ RF to fc DRC [Note: This 2nd stp will have a Whipping feel for the W], trn another 3/8 RF to fc LOD stepping sd R/cl L, sd & fwd R) to end bth fcg LOD w/W to R of M and R hnds jnd acrs frnt of W; [Option: W can add extra RF twrl as described in meas 3 but make the extra twrl 1 3/8 trns instead of 1 1/8].

6-8 **W SPIN AHEAD TO FC; FCG HKY STK; (W OUT TO FC);**

6. Rk bk R, rec L releasing hnds to allow W to spin, fwd LOD R/lk Lib of R, fwd R (W fwd LOD L trng ½ LF to fc RLOD, bk R cont LF trn to fc LOD, spin ½ ovr next 3 stps L/R,L) to LOP fcg pos LOD; [Option: W can eliminate spin by stepping thru L trng ½ LF to fc M, bk R, bk L/lk Rif of L, bk L]
7. Rk fwd L, rec R, bk L/lk Rif of L, bk L (W rk bk R, rec L, fwd R/lk Lib of R, fwd R;

8. Trng ¼ RF to fc Wall rk sd R, rec L raising jnd ld hnds to trn W LF, sd R RLOD/cl L, sd R (W fwd L DRW, fwd R trng 5/8 LF undr jnd ld hnds to fc COH, sd & bk L/cl R, sd & bk L) preparing to blend to CP;

PART A (MOD)

- 1 - 6** RPT MEAS 1-6 OF PART A;;;;;
7 - 8 X & PNT, SGL CUBAN; SPT TRN TO FC COH;
 1-3&4 7. Bth XL ovr R, pnt R sd LOD snapping fingers dwn at sds, XRif of L/rec L, sd LOD R;
 8. XLif of R commencing RF trn, fwd L cont RF trn to fc COH, sd RLOD L/cl R, sd L end bth fcg COH w/ W on R sd of M and no hnds jnd;
- 9 - 14** RPT MEAS 9-14 OF PART A;;;;;
15-16 SWCH BRK & SGL CUBAN; SPT TRN TO FC;
 15. Swvl LF (W RF) on R ft and rk sd LOD L to BFLY WALL, rec R, XLif of R/rec R, sd LOD L;
 16. XRif of L commencing LF trn (W RF trn), fwd L cont trn to fc WALL, sd RLOD R/cl L, sd R to end fcg ptr & WALL;

PART C

- 1 - 4** FWD BASIC TO NAT TOP (W ROLL OUT TRANS);; SGL CUBAN, KCK TO THE 4;
SWVL & CHUG, OK BK BRK;
 W: 1234 1. Fwd L Wall blending to CP, rec R, sd L commence RF trn /cl R, sd L to CP RLOD;
 2. XRif of L trn RF, sd L cont trn to fc LOD, releasing W sip R/L, small sd R (W sd L trn RF, XRif of L cont trn, solo trn ½ RF stepping sd L to fc LOD, small sd R twd Wall) to end bth fcg LOD w/ W on R of M and no hnds jnd;
 1&2- 3. [Note: Identical footwork thru meas 13] XLif of R/rec R, sd L COH, kck R acrs L, swvl ¼ RF on L to fc Wall in Tandem while raising R ft to outsd of L knee;
 1-3&4 4. Slide R fwd twd Wall w/ bent leg and swvl ½ LF to fc COH w/ W behnd M, slide R ft bk while bending fwd slightly from waist and lifting L leg, rk bk L/rec R, fwd COH L;
- 5 - 8** (R FT) CHASE; OVRTRN TO FC LOD; SGL CUBAN, KCK TO THE 4;
SWVL & CHUG, OK BK BRK;
 5. Fwd COH R commencing LF trn, rec L cont LF trn to fc Wall w/ W IF of M, fwd Wall R/lk Lib of R, fwd R;
 6. Fwd Wall L commencing RF trn, rec R cont RF trn to fc LOD, sd COH L/cl R, sd L to OP LOD w/ no hnds jnd;
 1&2- 7. XRif of L/rec L, sd R WALL, kck L acrs R, swvl ¼ LF on R to fc COH in Tandem while raising L ft to outsd of R knee;
 1-3&4 8. Slide L fwd twd COH w/ bent leg and swvl ½ RF to fc Wall w/ M bhd W, slide L ft bk while bending fwd slightly from waist and lifting R leg, rk bk R/rec L, fwd Wall R;
- 9 - 12** (L FT) CHASE; OVRTRN TO FC LOD; SGL CUBAN, KCK TO THE 4;
SWVL & CHUG, OK BK BRK;
 9. Fwd Wall L commencing RF trn, rec R cont RF trn to fc COH w/ M IF of W, fwd COH L/lk Rib of L, fwd L;
 10. Fwd COH R commencing LF trn, rec L cont LF trn to fc LOD, sd Wall R/cl L, sd R to OP LOD w/ no hnds jnd;
 1&2- 11. Rpt meas 3 of PART C;
 1-3&4 12. Rpt meas 4 of PART C;
- 13-16** (R FT) CHASE; (W TRANS TO BFLY); ALTERNATIVE BASIC;;
 13. Rpt meas 5 of PART C;

- w: 1234 14. Rk fwd L, rec R, bk L/lk Rif of L, bk L (W fwd Wall L trng ½ RF to fc COH, rec R, fwd COH L, fwd R) to BFLY Wall;
- 1&23&4 15. Cl R to L/sip L, sm sd R RLOD, cl L to R/sip R, sm sd LOD L;
- 1&234 16. Cl R to L/sip L, sm sd R RLOD, cl L to R, sm sd R RLOD jng R hnds;

ENDING

1 - 4 START TURKISH TOWEL;; 4 CT TURKISH BRK; BRK & SLIDE ACRS;

1. Jng R hnds rk fwd L, rec R, sd L/cl R, sd L (W bk R, rec L, sd R/cl L, sd R);
2. Bk R, rec L, trng LF sip pl R/L, R to fc LOD (W XLif of R trn RF undr jnd R hnds, fwd R cont RF trn, fwd L/R, L arnd M) to end w/ W slightly bhd M on his L sd w/ R hnds jnds at M's R hip and L hnds not jnd;
- 1234 3. Rk bk L, rec R, slide IF of W and rk sd L COH extending L hnds twd COH, rec R (W rk fwd R, rec L, slide bhd M and rk sd R, rec L) to end like previous meas;
4. Rk bk L, rec R, leading W to slide beh M stp sd L/cl R, sd L (W rk fwd R, rec L, slide beh M sd R/cl L, sd R) to end w/ W on M's R sd w/ R hnds jnd:

5 - 6 W ROLL ACRS TO FC; NY IN 3 & OK KNEE/PNT;

5. Rk bk R leading W acrs frnt of M, rec L releasing hnds and trng LF to fc COH, sd LOD R/cl L, sd R (W fwd L commencing to roll LF acrs frnt of M, fwd R cont LF roll to fc M, sd LOD L/cl R, sd L) LOP fcg pos COH;
- 123- 6. Trng RF (W LF) to LOP LOD ck thru L, rec R trng LF (W RF) to BFLY COH, sd RLOD L, lift R knee acrs L leg/quickly pnt R sd LOD matching sync in music;

03-75

FINE BROWN FRAME

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644
Phone: 602-321-2078 e-mail: gphurd@aol.com Release Date: Jul 2003
Rhythm: Jive Phase: IV + 2 + 1 (Sweethearts, Chasse Roll) (Rooster Walks)
Music: "Fine Brown Frame" Artist: Lou Rawls Capitol Jazz CD CDP-7-98306
Sequence: INTRO ABC-INT 1-ABC-INT 2-END Speed: As on CD

INTRO

1-5 WAIT;; HIP LIFT 8;; LADY TURNS TO FC & HOLD;

- 1-2 (Wait) Both fcg Wall with W in front abt 8' apt w/L hnds on hip for both w/L ft pntd to LOD w/W's R hnd cupped to R ear looking over the L shldr at M & M's R arm bent at elbow & xtnded sd both w/L hip in a lowered pos;;
- 3-4 (Hip Lift) Press on the ball of the L ft straighten L knee lift L hip, release pressure relax L knee & lwr L hip (M snaps R fingers), press on the ball of the L ft straighten L knee lift L hip, release pressure relax L knee & lwr L hip (M snaps R fingers); Repeat;
- 5 (Lady Trns to Fc) M hold/W step sd on L ft swvng LF to fc ptr, pt R to LOD, hold,-;

6-8 M DIG STP 8/W BOOGIE WK 4;; PROG RK 4 to SCP;

- 6-7 (M Dig Stp/W Boogie Wk) M digs dn sm stps fwd L,R,L,R (W draw R to L rise on L ft pushing body fwd as R ft moves fwd & circles 1/8 to the R to end diag fwd on ball of ft then whole ft lowering into knee,-, draw L to R rise on R ft pushing body fwd as L ft moves fwd & circles 1/8 to the L to end diag fwd on ball of ft then whole ft lowering into knee,-); And rise up fwd L,R,L,R (W repeat mea 6 of INTRO,-,-) blndg to low BFLY;
- 8 (Prog Rk) In low BFLY rk bk L, XRIF, rk bk L, XRIF blndg to SCP;

PART A

1-5 THROWAWAY; CHG L TO R (SHK HND) ~ TRIPLE WHEEL 3 (FC COH);;;

- 1 (Throwaway) Chasse fwd L/R,L, chasse sd & fwd R/L,R (W picking up R/L,R, chasse sd & bk L/R,L) to end in LOP fcg pos LOD;
- 2-5 (Chg L to R) Rk apt L, rec R raising jnd ld hnds, chasse sd & fwd sm stp L/R,L trng ¼ RF (W rk bk R, rec L, chasse fwd R/L, R trng ¾ LF under ld hnds to fc ptr); Chasse R/L,R to hnd shk pos fcg ptr & wall, (Triple Wheel) Rk apt L, rec R; wheel RF L/R,L trng in twds ptr tch her bk w/M's L hnd, cont RF wheel R/L,R trng away from ptr (W wheel RF R/L,R trng away from ptr, cont RF wheel L/R,L trng in twds ptr tch his bk w/W's L hnd); Cont RF wheel L/R,L trng in twds ptr tch her bk w/M's L hnd lead W to spin RF, sm chasse R/L,R (W cont RF wheel R/L,R trng away from ptr spinning RF to fc ptr, sm chasse L/R,L) to end in LOP fcg pos COH;

6-8 LINK RK TO FC WALL ~ FALLAWAY THROWAWAY;;;

- 6-8 (Link Rk) Rk apt L, rec R trng RF, chasse trng RF L/R,L to CP Wall; Sd chasse R/L,R blnd to SCP LOD, (Fallaway Throwaway) In SCP rk bk L, rec R; Repeat meas 1 of PART A;

9-11 CHG L TO R ~ AMER SPIN (BOTH SPIN);;;

- 9-11 (Chg L to R) Repeat meas 2 & ½ of 3 PART A to LOP fcg pos Wall;,-, (Amer Spin Both Spin) Rk apt L, rec R jn ld hnds palm-to-palm; Triple in pl L/R, L spinning LF (W RF) on the last stp, triple in pl R/L,R to LOP fcg Wall;

PART A (CONT)**12-16 LINDY CATCH w/2 SWEETHEARTS;;; RK REC SD CL (BFLY);**

- 12-15 **(Lindy Catch w/2 Sweethearts)** Rk apt L, rec R, chasse fwd L/R,L trng RF arnd W catching her waist w/R hnd (W rk apt R, rec L, chasse fwd R/L,R); XRIF trng upper body RF to look at W, rec L, sm chasse R/L,R arnd W catching her waist w/L hnd (W XLIB trng upper body LF to fc ptr, rec R, sm chasse L/R,L); XLIF trng upper body LF to look at W, rec R, sm sd chasse L/R,L catching her waist w/R hnd (W XRIB trng upper body RF to look at ptr, rec L, sm chasse R/L,R); Fwd R, fwd L cont arnd W, chasse fwd R/L, R (W bk L, bk R, chasse bk L/R,L) to end in LOP fcg pos Wall;
- 16 **(Rk Rec Sd Cl)** Rk apt L, rec R, sd L, cl R to BFLY;

PART B**1-5 TRAVELING SAND STEPS 2X;; AWAY KICK FC PT; SAILOR SHUFFLE 4;;**

- 1-2 **(Trvng Sand Stps)** Swvl RF (W LF) on R tch L toe to instep of R ft, swvl LF (W RF) on R ft sd L, swvl RF (W LF) on L ft tch R heel to floor toe ptnd to DRW, swvl LF (W RF) on L ft XRIF; Repeat;
- 3 **(Away Kick Fc Pt)** Trng LF to OP LOD stp fwd L, kick R LOD, sd R to fc ptr & wall, pt L ft sd blnd to low BFLY;
- 4-5 **(Sailor Shuffle)** XLIB/sd R, sd L, XRIB/sd L, sd R; Repeat;

6-8 PROG RK 4 TO FC; SD BRKS (2 SLO 4 QK);;

- 6 **(Prog Rk 4)** Repeat meas 8 of INTRO to Fc;
- 7-8 **(Sd Brks 2 Slo 4 Qk)** Stp out L, stp out R, stp in L, stp in R; Stp out L/stp out R, stp in L/stp in R, stp out L/stp out R, stp in L/stp in R to LOP fcg pos Wall;

PART C**1-6 SPANISH ARMS 2X;;; BASIC RK TO SCP ~ JIVE WKS;;;**

- 1-3 **(Span Arms)** Rk apt L, rec R trng RF, cont trn chasse L/R,L leading W to trn LF under jnd raised ld hnds into momentary wrapped pos both fcg RLOD without lowering raised ld hnds then immediately lead W to trn RF (W rk apt R, rec L trng ¼ LF, chasse R/L,R trng ¾ RF); Cont trng ¼ sm chasse R/L,R (W chasse L/R,L) [Note: W may do optional RF spin full under jnd ld hnds] to end in BFLY fcg pos COH, Repeat to end in LOP fcg pos Wall,-;
- 4-6 **(Basic Rk)** Rk apt L, rec R, chasse L/R,L; Chasse R/L,R to SCP LOD,
(Jive Wks) In SCP rk bk L, rec R; Chasse fwd L/R,L, fwd R/L,R;

7-8 SWVL WK 4; THROWAWAY;

- 7 **(Swvl 4)** In SCP fwd L,R,L,R (W swvl LF on L stp sd R, swvl RF on R stp fwd L, swvl LF on L stp sd R, swvl RF on R stp fwd L);
- 8 **(Throwaway)** Repeat meas 1 of PART A;

INTERLUDE 1**1-2 CHG L TO R IN 4; MERENGUE (4 OKS TO SCP);**

- 1 **(Chg L to R in 4)** Rk apt L, rec R raising jnd ld hnds, sd L to fc ptr & Wall, cl R (W rk bk R, rec L, fwd R trng ¾ LF to fc ptr, cl L) blnd BFLY fcg Wall;
- 2 **(Merengue 4)** Sd L, cl R, sd L, cl R w/Merengue hip action to SCP LOD;

REPEAT ABC

INTERLUDE 2

- 1-4 CHICKEN WKS (2 SLO 4 QK);; ROOSTER WKS (2 SLO 4 QK);;
 1-2 (Chkn Wks) Bk L,-, bk R,- (W swvl RF on L/fwd R,-, swvl LF on R/fwd L,-);
 Bk L,R,L,R (W swvl RF on L/fwd R, swvl LF on R/fwd L, swvl RF on L/fwd R,
 swvl LF on R/fwd L) to LOP pos fcg LOD;
 3-4 (Rooster Wks) M stand tall puff out chest strut fwd L,-, R,- (W bk R,-, bk L,-);
 Strut fwd L,R,L,R (W bk R,L,R,L) to LOP pos fcg LOD;
- 5-8 CHICKEN WKS (2 SLO 4 QK);; ROOSTER WKS (2 SLO 4 QK);;
 5-6 (Chkn Wks) Repeat meas 1-2 of INTERLUDE 2;;
 7-8 (Rooster Wks) Repeat meas 3-4 of INTERLUDE 2;;

END

- 1-6 LINK RK ~ PRETZEL TURN;;; DBL RK; UNWRAP TO SCP; RK REC SD CL;
 1-3 (Link Rk) Repeat meas 6 & ½ of 7 PART A;,-, (Pretzel Trn) In SCP rk bk
 L, rec R comm RF trn (W LF) to fc ptr; Trng RF (W LF) chasse L/R, L keeping
 ld hnds jnd low, cont RF trn (W LF) chasse R/L,R to end bk-to-bk "V" pos M
 fcg DC (W fcg DW) keeping ld hnds jnd bhnd bk;
 4 (Dbl Rk) Rk fwd LOD XLIF, rec R, rk fwd LOD XLIF, rec R;
 5 (Unwrap) Keeping ld hnds jnd comm LF (W RF) roll twds RLOD chasse
 L/R,L, cont LF (W RF) chasse R/L,R to SCP LOD;
 6 (Rk Rec Sd Cl) In SCP rk bk L, rec R to fc, sd L, cl R to CP Wall;
- 7-10 CHASSE ROLL 3 TRPLS & RK REC;; CHASSE ROLL 3 TRPLS & RK REC;;
 7-8 (Chasse Roll & Rk Rec) Releasing ld hnds chasse L/R,L trng RF (W LF)
 bk-to-bk, chasse R/L,R trng RF (W LF) to fc; Chasse L/R,L to fc, in ½ LOP pos
 fcg RLOD rk bk R, rec L to fc;
 9-10 (Chasse Roll & Rk Rec) Chasse R/L,R trng LF (W RF) bk-to-bk, chasse L/R,L
 trng LF (W RF) to fc; Chasse R/L,R to fc, in ½ OP pos fcg LOD rk bk L, rec R;
- 11-14+ SLO CIRCLE 4 W/JAZZ HND S TO FC;; VN 8 & LUNGE (OPT: LAY BK);;
 11-12 (Circ 4 w/Jazz Hnds) Circ LF (W RF) while xtndng hnds dn twds floor palm
 out fingers spread wide wiggle hnds stp fwd L,-,R,-; L,-,R,- to end fcg ptr &
 Wall no hnds jnd;
 13-14+ (Vn 8 & Lunge) sd L, XRIB, sd L, XRIF; sd L, XRIB, sd L, XRIF; Lunge sd L
 jn ld hnds trng hnds out to RLOD w/R sway [Opt: Lay Bk] Blnd to CP on last
 stp of VN 8 sd & fwd L placing R arm arnd W's waist & lwr trng LF ld arm
 xtnds straight up (W sd R placing R arm arnd M's waist swvl & quickly lwrs to
 a lay bk pos on M's knee xtnd free L arm bk twds LOD),

03-78

42nd Street Number 6**CHOREO:** Susie & Gert-Jan Rotscheid, Oude Arnhemseweg 81, 3702 BB Zeist, The Netherlands**PHONE:** +31 30-6925962 **FAX:** +31 30-6910801 **E-MAIL:** gj.rotscheid@tiscali.nl**MUSIC:** "42nd Street" Geoff Love & his Orchestra **CD:** Casa Musica, The Best of Quickstep Music, Track 9**RHYTHM:** quickstep **SUG. SPEED:** 39-42 rpm**WEBSITE:** www.rotscheid.nl**PHASE:** VI +4 unphased figures (ping-pong, broken double fishtail, stutter locks, standing spin)**FOOTWORK:** Opposite unless indicated**SEQUENCE:** DANCE ONE TIME THROUGH**RELEASE DATE:** 6/2003MEASURE

- 1-4** LOPFcg/DLW wait;; TOG 2; TCH,-, FWD TO CP,-;
LOPFcg/DLW ptr wait;; M hold, , , (W step fwd R,-, L twds ptr,-); tch L to CP/DLW,-, step fwd L,-;
- 5-8** MANUV; HEEL PULL TO CURVED FEATHER ~ PIVOT 3 TO SCP::;
SQQ; {manuv} fwd R,-, trng RF sd L to fc RLOD, cl R;
SS;QQ {heel pull to curved feather} bk L,-, trn RF on L heel to DLC & step small sd R,-; cont LF trn fwd L, fwd R [CBMP],
S;SS; {pivot 3 to Scp} bk L pivot RF,-; fwd R cont pivot,-, sd & fwd L in SCP/LOD,-;
- 9-12** THRU, CHASSE BJO ~ MANUV ~ OPEN IMPETUS::;
SQQ;S {thru, chasse to Bjo} thru R, -, sd L, cl R; sd L to BJO/DLW, -,
S;QQ {manuv} fwd R,-; trng RF sd L to fc RLOD, cl R,
S;SS; {open imp} bk L to prepare for heel trn RF,-; bring R heel to L making heel trn & transfer weight to R,-, sd & fwd L in SCP/LOD,-;
- 13-16** STEP, HOP, QK CHASSE, PING-PONG ~ STEP, HOP, OK CHASSE, PING-PONG::; RUN 4;
QQQ&Q;QQ {step, hop, qk chasse, ping-pong 2x} step R, hop on R, sd L/cl R, sd L; cl R to L while
QQ;Q&Q QQ; pushing the L ft fwd, step on L,
step R, hop on R; sd L/cl R, sd L, cl R to L while pushing the L ft fwd, step on L;
QQQQ; {run 4} on toes run lightly fwd R, L, R, L;
- 17-24** MANUV; HEEL PULL; REV CHASSE TURN ~ FWD, FWD/LK, FWD::;
MANUV; PIVOT 1/2;
SQQ; {manuv} fwd R,-, trng RF sd L to fc RLOD, cl R;
SS; {heel pull} bk L,-, trn RF on L heel to DLC & step small sd R,-;
SQQ;SS;S {rev chasse trn} fwd L trn LF,-, sd R, cl L CP/RLOD; bk R,-, trn LF on R heel & L toe,
(W SQQ;SQQ;S) cont trn to DLW (W fwd L trn LF,-, sd R, cl L); fwd L,-,
S;QQS; {fwd, fwd/lk, fwd} fwd R,-; fwd L, lk RIB, fwd L,-;
SQQ; {manuv} fwd R,-, trng RF sd L to fc RLOD, cl R;
SS; {pivot 1/2} bk L pivot RF,-, fwd R cont pivot to fc LOD,-;
- 25-28** QUARTER TURNS PROGRESSIVE CHASSE::;
SS;QQS; {1/4 trns prog chasse} fwd L,-, fwd R trng RF,-; sd L trng 1/8 RF, cont 1/8 RF trn cl R, sd
SQQ;SS; & bk L DLC,-; bk R DLC start LF trn,-, sd L, cl R; sd & fwd L,-, fwd R to BJO/DLW,-;
- 29-32** SCOOP; BROKEN DOUBLE FISHTAIL::;
SS; {scoop} long sliding step sd DLC with L,-, draw cl R to BJO/DLW,-;
QQS;QQS; {broken dbl fishtail} XLIB, sd R, fwd L,-; lk RIB, fwd L, sd R,-; XLIB, sd R, fwd L, lk
QQQQ; RIB;

MEASURE

33-40	<u>FWD, FWD TIPPLE CHASSE;; BK/LK, BK; OPEN IMPETUS ~ RUNNING OPEN NAT'L;;; FEATHER & TUMBLE, STEP BACK;;</u>
SS;QQS;	{fwd, fwd tippel chasse} fwd L,-, fwd R trng RF,-; cont trn sd L, cl R, sd & slight bk L,-;
QQS;	{bk/lk, bk} bk R, lk LIF, bk R,-;
SS;S	{open imp} bk L to prepare for heel trn RF,-, bring R heel to L making heel trn & transfer weight to R,-; sd & fwd L in SCP/DLC,-,
S;QQS;	{running open nat'l} moving DLC fwd R trng RF,-; sd & bk L, bk R, bk L,- end CBMP/DRW;
SQQ;	{feather} bk R trng LF,-, sd & fwd L, fwd R to BJO/LOD;
&SS;	{tumble, step bk} small fwd L step using strong CBMP with LF rotation & R side stretch lowering strongly with LF pivoting action,-, cont body trn step bk R trng L [to lead into throwaway oversway],-;
41-44	<u>THROWAWAY OVERSWAY;; PIVOT 4 TO SCP;;</u>
SS;SS;	{throwaway oversway} sd L trng LF to fc wall relax L knee look at W [both knees pt DLW] (W swvl LF on R draw L past R & extend L bk well under body no wt) ,,,; ,,,;
SS;SS;	{pivot 4 to SCP} pivoting RF step fwd R towards RLOD (W rec L arnd M),- , sd & bk L towards DLW ,-, fwd R towards LOD ,-, sd & fwd L,- to SCP/DLW; [pivot makes 1 full turn]
45-52	<u>OPEN NAT'L; RUNNING FINISH; 4 QK RUN; FWD TIPPLE CHASSE ~ BK/LK, BK ~TIPPLE CHASSE;;; DBL LK;</u>
SQQ;	{open nat'l} fwd R trng RF,-, sd L, bk R;
SQQ;	{run fin} bk L,-, trng RF fwd R, fwd L;
QQQQ;	{4 qk run} fwd R, fwd L, lk RIB, fwd L;
SQQ;S	{fwd tippel chasse} fwd R trng RF,-, cont trn sd L, cl R; sd & slight bk L,-,
QQ;S	{bk/lk, bk} bk R, lk LIF; bk R,-,
S;QQS;	{tippel chasse} bk L trng RF,-; cont trn sd R, cl L, sd & slight fwd R,-;
QQQQ;	{dbl lk} fwd L, lk RIB, fwd L, lk RIB;
53-56	<u>WALK & MANUV ~ HEEL PULL ~ OPEN TELEMARCK;;;</u>
SS;QQ	{walk & manuv} fwd L,-, fwd R,-; trng RF sd L to fc RLOD, cl R,
S;S	{heel pull} bk L,-; trn RF on L heel to DLC & step small sd R,-,
S;SS;	{open telemark} fwd L comm LF trn,-; fwd & sd R cont trn (W heel trn),- , sd & fwd L to SCP/DLW,-;
57-60	<u>MANUV; OVERSPIN TURN ~ RF TRNG LKS TO SCP;;;</u>
SQQ;	{manuv} fwd R,-, trng RF sd L to fc RLOD, cl R;
SS;S	{overspin trn} bk L pivot 1/2 RF,-, fwd R cont trn,-; sd & bk L to CP/DRW,-,
QQ;SS;	{RF trn lks to SCP} with strong R sd lead step bk R, lk LIF; bk R trng RF [has an open imp feel] (W-take a strong step w/L arnd M like an open imp),- , sd & fwd to SCP L,-;
61-64	<u>THRU, CHASSE BJO ~ MANUV ~ OVERSPIN TRN;;;</u>
SQQ;S	{thru, chasse BJO} thru R,-, sd L, cl R; sd L to BJO/DLW,-,
S;QQ	{manuv} fwd R trng RF,-; sd L to fc RLOD, cl R,
S;SS;	{overspin trn} bk L pivot 1/2 RF,-; fwd R cont trn,-, sd & bk L to CP/DRW,-;
65-68	<u>V-6;; FWD ~ STUTTER LOCKS;;</u>
QQS;SQQ;	{V-6} with R sd lead step bk R, lk LIF, bk R,-; bk L,-, bk R trn LF to DW, fwd L;
SQQ;QQQQ;	{fwd, stutter locks} fwd R,-, fwd L, lk RIB; fwd L, sd R, fwd L, lk RIB;

<u>MEASURE</u>	
<u>69-72</u>	<u>QUARTER TURNS PROGRESSIVE CHASSE;;;:</u> repeat meas 25-28;;;;
<u>73-76</u>	<u>SCOOP; BROKEN DOUBLE FISHTAIL;;;:</u> repeat meas 29-32;;;;
<u>77-80</u>	<u>WALK & MANUV ~ HEEL PULL ~ OPEN TELEMAR;;;:</u> repeat meas 53-56;;;;
<u>81-84</u>	<u>MANUV; OVERSPIN TURN ~ RF TRNG LKS TO SCP;;;:</u> repeat meas 57-60;;;;
<u>85-88</u>	<u>THRU, CHASSE BJO ~ MANUV ~ OPEN IMPETUS;;;:</u> repeat meas 9-12;;;;
<u>89-92</u>	<u>STEP, HOP, OK CHASSE, PING-PONG ~ STEP, HOP, OK CHASSE, PING-PONG;;; RUN 4;</u> repeat meas 13-16;;;;
<u>93-96</u>	<u>THRU, CHASSE BJO ~ MANUV ~ OPEN IMPETUS;;;:</u> repeat meas 9-12;;;;
<u>97-100</u>	<u>STEP, HOP, OK CHASSE, PING-PONG ~ STEP, HOP, OK CHASSE, PING-PONG;;; RUN 4;</u> repeat meas 13-16;;;;
<u>101-103</u>	<u>OPEN NAT'L; RUNNING FINISH; CURVED FEATHER;</u> SQQ; {open nat'l} fwd R trng RF,-, sd L, bk R; SQQ; {run fin} bk L,-, trng RF fwd R, fwd L; SQQ; {curved feather} fwd R trng RF,-, cont trn fwd L, cont trn fwd R [CBMP];
<u>104-112</u>	<u>STANDING SPIN ~ OPEN NAT'L ~ RUNNING FINISH ~ CURVED FEATHER ~ STANDING SPIN;;;: THRU, LUNGE APT & FLICK;</u> SQQ;QQS;S {stand spin} bk L w/strong RF body trn,-, arnd W fwd R, L, R, L making 3/4 [or 1 3/4 trn (W S,-,-,-,S;S) if you curve more on the feather], fwd R,-; sd & fwd L to SCP/DLW,- (W fwd R w/strong RF body trn,-, bring L to R toe spin on R for 4 counts,,, cl L,-; sd & fwd R to SCP/DLW,-); S;QQ {open nat'l} fwd R trng RF,-; sd L, bk R, S;QQ {run fin} bk L,-; trng RF fwd R, fwd L, S;QQ {curved feather} fwd R trng RF,-; cont trn fwd L, cont trn fwd R [CBMP], S;QQQ;SS; {stand spin} bk L w/strong RF body trn,-; arnd W fwd R, L, R, L making 3/4 [or 1 3/4 trn (W S,-,-,-,SS) if you curve more on the feather]; fwd R,-, sd & fwd L to SCP/DLW,- (W fwd R w/strong RF body trn,-; bring L to R toe spin on R for 4 counts,,, cl L,-, sd & fwd R to SCP/DLW,-); SS; & {thru, lunge apt & flick} thru R,-, trl hnds jnd lunge apt L,-; on last beat of music flick R ft across in back

03-81

FROM THE SOUL

"Desde el Alma"

Choreography: Ron & Mary Noble, 1570 N. Kings Valley Hwy Dallas, OR 97338 (503) 623-3782
Nov - Mar 13624 East 51st Lane Yuma, AZ 85367 (928) 345-0760
With assistance by Larry Caves, Stardust Dance Studio Mesa, AZ
Record: CD Bailemos Tango "Desde el Alma", Track 10, Osvaldo Pugliese
Phase: V Argentine Tango Vals Rdancer@aol.com
Footwork: Opposite, directions for man (lady as noted)
Sequence: Intro, A, B, A, C, D, A, E, Ending June 2003

- INTRO -

- 1 - 8 **Partners 4 ft apart M facing WALL W facing M as music begins M walks to W and assumes the Embrace Position with M's R & W's L ft free; ; ; ; ; ; ; ;**
- 1-8 4 ft apart M facing partner & Wall M walks to W and assumes the Embrace Position facing Wall (M's R arm around W with his L & W's R hands joined with heads close together) with M's R & W's L ft free; ; ; ; ; ; ; ;
- 9 - 16 **RIGHT FOOT BASIC; ; ; ; FWD TAP BACK TAP; ; TRNG TANGO CLOSE (CP LOD); ;**
- 1-- 1-- 9-12 **[RIGHT FOOT BASIC]** CP Facing Wall bk R, -, -; sd L, -, -; fwd R outside partner on her R in CBMP, -, -; sd L, -, cl R; (W fwd L, -, -; sd R, -, -; bk L in CBMP, -, -; sd R, -, cross L in front of R;)
- 1-- 1-3 13-14 **[FWD, TAP BACK, TAP]** Fwd L trng LF, tap R bhnd L, -; bk R, tap L in front of R CP DLW, -; W bk R trng LF, tap L in front of R, -; fwd L, tap R bhnd L, -;)
- 1-- 1-3 15-16 **[TURNING TANGO CLOSE (CP LOD)]** Fwd L trng LF, -, -; sd R, -, cl L to CP LOD; (W bk R trng LF, -, -; sd L, -, cl R;)

- A -

- 1 - 8 **RIGHT FOOT BASIC M touch; ; ; ; SAME FOOT WALK IN 4; ; ; ;**
- 1-- 1-- 1-4 **[RIGHT FOOT BASIC M touch]** CP facing LOD bk R, -, -; sd L, -, -; fwd R outside partner on her R in CBMP LOD, -, -; fwd & sd L, -, tch R; (W repeat meas. 9-12 of INTRO; ; ; ;)
- 1-- 1-- 5-8 **[SAME FOOT WALK IN 4]** Fwd R outside partner LOD, -, -; fwd L to CP, -, -; fwd R outside partner on her left, -, -; fwd L outside partner in CBMP SCAR LOD, -, -; (W bk R, -, -; bk L, -, -; bk R, -, -; bk L, -, -;)
- 9 - 16 **W's BACK OCHOS; ; M's STOP & SLIDE W's FOOT; ; ; ; TURNING TANGO CLOSE; ;**
- 1-- 1-- 9-10 **[W'S BACK OCHOS]** Swvl LF to face COH sd R, -, -; sd L, -, -; (W bk R swiveling 1/2 LF, -, -; bk L swiveling 1/2 RF, -, -;)
- 3 1-- 11-14 **[M's STOP & SLIDE W's FOOT]** Slide inside edge of R without wt to the outside edge of W's R, -, in pl R; turning RF sd L around W, -, slide R to the left moving W's R turning W 1/4 RF; in pl R, -, sd L around W; slide R to the left moving W's R turning W 1/4, -, in pl R; (W bk R, -, -; hold, -, swvl RF on R; hold, -, -; swvl RF on R, -, fwd L swvl LF to fc partner;)
- 1-- 1-- 3 15-16 **[TURNING TANGO CLOSE (CP LOD)]** Repeat meas. 15-16 of INTRO to CP LOD

03-07

- B -

1 - 8 START THE BASIC M CLOSE;; W's BACK OCHO;; W's MOLINETE M RONDE LF;; TURNING TANGO CLOSE (RLOD)::

- 1--1-3 1-2 [START THE BASIC M CLOSE] Bk R, -, -; sd L, -, cl R; (W fwd L, -, -; sd R, -, swiveling slightly LF;)
(1--1--)
1--1-- 3-4 [W's BK OCHO] Sd L, -, -; sd R, -, -; (W bk L swvl 1/2 RF, -, -; bk R swvl 1/2 LF, -, -;)
1--1-- 5-6 [W's MOLINETE M RONDE LF] Sd & fwd L ronde R LF 1/4, -, -; fwd R, -, -; (W XLIB, sd R, fwd L; fwd R swvl to fc partner, -, cl L;
123 1-3 7-8 [TURNING TANGO CLOSE (CP RLOD)] Repeat meas. 15-16 of INTRO to CP RLOD

9 - 16 START THE BASIC M CLOSE;; W'S BACK OCHO;; W'S MOLINETE M RONDE LF;; TURNING TANGO CLOSE (LOD)::

- 9-16 Repeat meas. 1 - 8 of Part B to end CP LOD

- A -

- C -

1 - 12 START THE BASIC;; FWD R SWVL HALF & HOLD;; TRAVELING BACK ZIG ZAGS (four times);;; FWD ZIG ZAGS (four times);;;

- 1--1-- 1-2 [START THE BASIC] CP LOD bk R, -, -; sd L, -, -; (W fwd L, -, -; sd R, -, -;)
1--1-- 3-4 [FWD R SWVL HALF & HOLD] Fwd R, swvl half LF to fc RLOD, -, -; hold, -, swvl LF 1/8;
(1-3 1--)
1--1-- 5-8 [BACK ZIG ZAG'S (four times)] Backing LOD bk L swvl RF, -, -; bk R swvl LF, -, -; bk L swvl RF, -, -; bk R swvl LF, -, -; (W fwd R swvl RF, -, -; fwd L swvl LF, -, -; fwd R swvl RF, -, -; fwd L swvl LF, -, -;)
1--1-- 9-12 [FWD ZIG ZAG'S (four times)] Fwd RLOD fwd L swvl RF, -, -; fwd R swvl LF, -, -; fwd L swvl RF, -, -; fwd R swvl LF to CP RLOD, -, -; (W bk R swvl RF, -, -; bk L swvl LF, -, -; bk R swvl RF, -, -; bk L swvl LF to fc ptr, -, -;)

13 - 24 SLOW SIDE ROCKS LADY TRAP M PUSH;;; TO BK OCHOS;;; BK TRNG TO FC WALL; & CLOSE; TURNING TANGO CLOSE;; ZARANDEO

- 1--1-- 13-16 [SLOW SIDE ROCKS LADY TRAP M PUSH] Sd L, -, -; sd R, -, -; sd L, slip R between W's feet next to inside of W's R, -, -; slide R to his right with a pushing action pushing W's R & swvl RF, -, -; (W sd R, -, -; sd L, -, -; sd R, -, -; W allows her L to be pushed, -, swvl RF;)
1--1--
(1--1--1--1--1--)
1--1--17-20 [OCHOS] XRIBL, -, -; hold, -, -; hold, -, -; cl L to CP RLOD, -, -; (W fwd L swvl LF, -, -; fwd R swvl RF, -, -; fwd L swvl LF, -, -; fwd R swvl RF to fc ptr, -, -;)
---1--
(1--1--1--1--1--)
1--1-3 21-22 [BK TRNG TO FC WALL & CLOSE] Bk R trng rf to WALL, -, -; sd L, -, cl R; (W fwd L trng to fc COH, -, -; sd R, -, cl L;)
23-24 [TURNING TANGO CLOSE (CP LOD)] Repeat meas. 15-16 of INTRO to CP LOD;;
[ZARANDEO (SHAKE)] M twists LF, RF, & bk to neutral pos. one or two times (Lady lifts L leg straight bk from the knee keeping knees together so the M's twisting waves the leg bk & forth)

03-83

- D -

- 1 - 12 **START THE BASIC;; FWD & SWVL HALF (W VINE & SWVL TO FC);; BK TO LADIES OCHO;; & SWVL TO LOD;; FINISH THE BASIC;; TANGO CLOSE;;**
- 1-2 [START THE BASIC] CP LOD bk R, -, -; sd L, -, -; (W fwd L, -, -; sd R, -, -;)
- 1-- --- 3-4 [FWD & SWVL HALF (W VINE & SWVL TO FC)] Fwd R, swvl half LF (RLOD), -, -; hold, -, -; swvl LF 1/8; (W bk L, -, -; sd R; XLIF, -, -; swvl LF half;)
- 1-3 1-- 5-6 [BK TO LADIES OCHO] Bk L leaving R extended fwd, -, -; hold, -, -; (W fwd R swvl RF, -, -; trace L arnd M's R, -, -;)
- 1-- --- (1-- ---) 7-8 [SWVL TO LOD] Swvl LF (DLW) on L, -, -; hold, -, -; (W fwd L, -, -; sd R; swvl LF, -, -;)
- 1-- --- (1-3 ---) 9-10 [FINISH THE BASIC] Fwd R, -, -; sd L, -, -; cl R; (W bk L, -, -; sd R, -, -; XLIF;)
- 1-- 1-3 11-12 [TANGO CLOSE] Fwd L trng LF, -, -; sd R, -, -; cl L (CP LOD); (W bk R, -, -; sd L, -, -; cl R;)
- 13 - 24 **START THE BASIC;; FWD SWVL HALF & HOLD (W VINE & SWVL TO FC);; BK TO LADIES OCHO;; & SWVL TO LOD;; FINISH THE BASIC;; TANGO CLOSE;;**
- 13-24 Repeat meas. 1-12 of Part D

- A -

- 1-16 Repeat meas. 1-14 of Part A [TANGO DRAW] Fwd L trng LF, -, -; sd R, -, -; draw L to R without wt (CP LOD); (W bk R, -, -; sd L, -, -; draw R to L without wt;)

Note: At the end of meas. 16, the music extends without a beat, which allows a CORTE figure. As the beat of the music resumes, the dance continues with PART E.

[CORTE] At the end of meas. 16, the Man steps back L leaving his R leg extended. The Lady steps forward R with a slow leg crawl. As the music approaches the start of Part E, the Man will collect the Lady and rise to begin the next part.

- E -

- 1 - 8 **START THE BASIC;; SENTADA;; OCHO;; TURNING TANGO CLOSE;; ZARANDEO**
- 1-2 [START THE BASIC] Repeat meas. 1-2 of Part D
- 3-4 [SENTADA] Swvl LF without wt. chng & pt R, -, -; hold leading W to swvl RF, -, -; (W swvl LF bk L underneath body relaxing L knee, -, -; relax to contact M's knee as if to sit & raise R to outside L knee toes pointed to floor; lower R with small step fwd R, -, -;)
- (1-- 1--) 5-6 [OCHO] Straighten L & cl R to L, -, -; hold guiding W to fc, -, -; (W swvl RF, -, -; fwd L swvl to fc ptr, -, -;)
- 1-- --- (- - - 1--) 7-8 [TURNING TANGO CLOSE] Repeat meas. 15-16 of INTRO to CP COH;;
Note: At the end of meas. 8, the music retards which allows the Zarandeo. As the beat of the music resumes, the dance continues with the ENDING.
[ZARANDEO (SHAKE)] M twists LF, RF, & bk to neutral pos. one or two times (Lady lifts L leg straight bk from the knee keeping knees together so the M's twisting waves the leg bk & forth)

- ENDING -

- 1 - 8 **START BASIC M CL;; W'S BK OCHOS (twice);;; M PUSHES W'S FT & STPS SD;;**
- 1-2 [START THE BASIC M CLOSE] CP COH Bk R, -, -; sd L, -, -; cl R; (W repeat meas. 9-10 of INTRO;);)
- 1-- 1-- 3-6 [W's BACK OCHO (twice) M STOP W'S FT] Sd L, -, -; sd R, -, -; Sd L, -, -; cl R, -, -; bring inside of L in contact with inside of W's L; (W bk L swiveling 1/2 RF, -, -; bk R swiveling 1/2 LF, -, -; W bk L swiveling 1/2 RF, -, -; bk R swiveling 1/2 LF, -, -;)
- 1-- 1--

03-84

FROM THE SOUL
Ron & Mary Noble

1-- 1-- 7-8 **[M PUSHES W'S FT & STEPS SIDE]** M pushes W's L to his right (LOD) with his L & takes wt on his L, -, -; step sd R, -, -; (W allows L ft to be pushed by M & takes wt on her L, -, -; XRIBL, -, -;)

9 - 16 **M PUSHES W'S FT; M TRAPS W'S FT; M STEPS BACK & W PUSHES M'S FT (twice);;;; M TRAPS W'S FT; & STEPS SIDE;**

1-- 1-- 9-10 **[M PUSHES W'S FT & M TRAPS W'S FT]** M pushes W's L to the right (LOD) with his L & puts wt on his L, -, -; brings the inside of his R ft in contact with the outside of W's L trapping her L ft between his feet & takes wt on his R, -, -; (W allows L ft to be pushed by M & takes wt on her L, -, -; hold, -, -;)

1-- 1-- 11-14 **[M STEPS BACK & W PUSHES M'S FT (twice);;;;]** XLIBR, -, -; allows R ft to be pushed LOD by W & takes wt on his R, -, -; XLIBR, -, -; allows R ft to be pushed LOD by W & takes wt on his R, -, -; (W XRIBL, -, -; pushes M's R to the right with her L & takes wt on her L, -, -; XRIBL, -, -; pushes M's R to the right with her L & takes wt on her L, -, -;)

1-- 1-- 15-16 **[M TRAPS W'S FT; M STEPS SIDE;]** Brings L in contact with W's L trapping her L ft between his feet, -, -; Side R, -, -; (W -, -, -; XRIBL, -, -;)

17 - 24 **M PUSHES W's FT W RONDE; M CLOSE (W SWIVELS TO FC); STEP THRU M MANUV; LA COBRA (three times);;;;**

1-- 17 **[M PUSHES W'S FT W RONDE]** M pushes W's L to the right with his L, -, -; (W allows L ft to be pushed & ronde CCW a half, -, -;)

1-- 18 **[M CLOSE (W SWIVELS TO FC)]** M cl L to R, -, -; (W XLIBR & swivels rf to fc partner, -, -;)

1-- 19 **[STEP THRU M MANUV]** Step thru R to RLOD swiveling rf 1/2, -, -; (W step thru L in SCP, -, -;)

1-- 1-- 20-24 **[LA COBRA (three times)]** Bk & sd L swiveling RF bringing R bk & pointing, -, -; fwd R to LOD swiveling rf 1/2, -, -; Bk & sd L swiveling RF bringing R bk & pointing, -, -; fwd R to RLOD swiveling rf 1/2, -, -; Bk & sd L swiveling RF bringing R bk & pointing, -, -; (W fwd R swiveling RF to SCP, -, -; fwd L, -, -; W fwd R swiveling RF to SCP, -, -; fwd L, -, -; W fwd R swiveling RF to SCP, -, -;)

25 - 26 **STEP THRU & LADY SWVL & STEPS FWD; OPEN CORTE**

1-- 25 123 **[STEP THRU LADY SWIVELS & FWD]** Step thru LOD R, -, -; (W step thru L swiveling LF one complete turn, in place R cont trn, fwd L toward partner;)

26 **[BACK to an OPEN CORTE]** Back L COH twisting LF with flexed knee (W fwd R twisting LF and wrapping RT arm around M's neck)

- Note:
The Argentine Tango Vals figures can be danced using three types of timing.
1. One step per measure, usually on the first beat.
 2. Two steps per measure, usually on the first beat and the third beat.
 3. Three steps per measure on each beat of music.

- Definitions:
LA COBRA – A figure involving an inside swivel followed by a stepping through.
MOLINETE – A grapevine action
OCHO – A figure eight described on the floor by the Woman's foot.
SACADA – A displacement of a leg or foot by the partner's leg or foot.
SENTADA – A chair.
ZARANDEO – A shaking action

03-85
"I'M STILL ME"

CHOREOGRAPHY: **Kay & Joy Read**, 1800 Lawyer Place, College Station, TX 77840
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MUSIC: "Still Me" by Erkan Aki [**Contact Choreographer For Availability**]
[CD Casa Musica, The Best Of Ballroom Music, Vol. 20, Track 6]

RHYTHM & PHASE: Phase VI Waltz

SEQUENCE: INTRO, A, A, B, A Mod, B Mod, A (9-16), END

INTRO

1-4 **WAIT & RAISE ARMS; TOG BJO; CANTER WHEEL; START RUNAROUND;**
1 [WAIT] Wait 1 ms slightly apt L ft free fc ptr & DLW slo raise arms (W wait 1 ms slightly apt R ft free fc ptr & DRC slo raise arms);
2 1 [TOG BJO] Fwd L BJO lt arm out to sd rt arm around W's waist, __, __ (W fwd R BJO rt arm out to sd lt arm on M's lt sh, __, __);
3 1_3 [CANTER WHEEL] Looking at prt rf wheel fwd R, __, fwd L fc RLOD (W looking at prt rf wheel fwd L, __, fwd R fc LOD);
4 12&3& [RUNAROUND] Rf wheel run fwd R, L/R, L/R fc RLOD (W rf wheel run fwd L, R/L, R/L fc LOD);

5-8 **FIN RUNAROUND; LADY ROLL RLOD; SD WITH ARM SWEEP; SLO CROSS CK;**
5 1&23 Cont rf wheel run fwd L/R, L, R fc LOD (W cont rf wheel run fwd R/L, R, L fc RLOD);
6 1__(1&23) [LADY ROLL RLOD] Bk L RLOD tch R to L fc WALL join M's rt W's lt hds, __, __ (W fwd R RLOD rf roll 1½/L, R/L, sd R fc WALL);
7 1 [SD WITH ARM SWEEP] Sd R RLOD lt arm sweep ccw look RLOD, __, __ (W sd L RLOD rt arm sweep ccw look RLOD, __, __);
8 1 [SLO CROSS CK] M's rt W's lt hds joined cross ck Lif RLOD extend lt arm bk LOD looking RLOD, __, __ (W cross ck Lif RLOD extend rt arm fwd looking RLOD, __, __);

9-12 **CHASSE/LADY ROLL TRANS; NAT TRN; OVERTRN SPIN TRN; RT TRNG LK;**
9 12&3(1&2&3) [CHASSE/LADY ROLL] Bk R, sd L/cl R, fwd L BJO DLW (W bk R/lf roll L, R/L, bk R BJO fc DRC);
10 123 [NAT TRN] Fwd R DLW outsd ptr, fwd L rf tm, cl R CP RLOD (W bk L ptr outsd, rf tm sd R, cl L CP fc LOD);
11 123 [OVERTRN SPIN TRN] Bk L pvt rf, fwd R LOD pvt rf, bk L CP RLOD (W fwd R pvt rf, bk L LOD pvt rf, fwd R CP fc LOD);
12 1&23 [RT TRNG LK] Bk R/lk Lif, rf tm fwd R DLC between ptr's ft, fwd L SCP DLC (W fwd L/lk Rib, rf tm sd L, fwd R SCP DLC);

13-16 **RUN OP NAT; RIS LK; DBL REV SPIN; TELE TO;**
13 12&3 [RUN OP NAT] SCP DLC fwd R, fwd L rf tm CP/bk R, bk L BJO DRW ptr outsd (W SCP DLC fwd L, fwd R CP/fwd L, fwd R outsd ptr BJO fc DLC);
14 123 [RIS LK] Bk R CP, lf tm sd L, lk Rib CP DLC (W fwd L CP, lf tm sd R, lk Lif CP fc DRW);
15 123(12&3) [DBL REV SPIN] CP fwd L, fwd R lf spin, tch L to R CP LOD (W CP bk R, cl L to R lf heel tm CP/fwd L lf tm, lk Rif CP fc RLOD);
16 123 [TELE] CP fwd L DLC, fwd R lf tm fc RLOD, bk L (W CP bk R, cl L to R lf heel tm CP fc LOD, fwd R);

17-18 **THROWAWY OVERSWAY;;**
17-18 __;__ [THROWAWY OVERSWAY] lower on L lf body rotation CP rt leg soft & extended RLOD (W lower on R lf body rotation rt leg soft & extended LOD CP head lt);;

PART A

1-4 **PROM LINK; CHASSE BJO; CURV FEATHER; BK & PREP;**
1 1_3 [PROM LINK] Rf body rotation & cl R to L, rise, fwd L SCP DLW (W rf swivel cl L to R, rise, fwd R SCP DLW);
2 12&3 [CHASSE BJO] Fwd R, fwd L slight rf body tm/cl R CP, fwd L BJO DLW (W fwd L, fwd R lf tm/cl L CP, bk R BJO fc DRC);
3 123 [CURV FEATHER] BJO fwd R outsd ptr DLW, fwd L rf curve, fwd R outsd ptr BJO DRW (W BJO bk L ptr outsd, bk R rf curve, bk L ptr outsd BJO fc DLC);
4 1__(12_) [BK & PREP] Bk L, rf body tm tch R to L, lower on L rt sd stretch extend R fwd & sd behind ptr (W fwd R, rf tm cl L to R, head rt lower on L extend R bk);

5-8 **SAME FT LUNGE; HOV CORTE EXIT; OUTSD SPIN & TWIST SCP;;**
5 1 [SAME FT LUNGE] Sd & fwd R beh ptr, chg to rt sway, chg to lt sway (W bk R, chg head lt, chg head rt);
6 1_3(123) [HOV CORTE EXIT] Rec sd & fwd L RLOD, lf body tm rise, cl R to L BJO RLOD (W rec fwd L, fwd R lf tm & rise, fwd L BJO fc LOD);
7 123&;_3 [OUTSD SPIN & TWIST SCP] BJO small bk L ptr outsd rf tm, fwd R LOD outsd ptr, rf tm sd L/hook Rib CP RLOD (123&;123) (W BJO fwd R DLW outsd ptr, rf toe spin cl L to R, fwd R CP fc LOD/fwd L rf around ptr);
8 CP RLOD unwind rf, rise on R, fwd L SCP DLC (W fwd R rf around ptr, fwd R rf tm, fwd L SCP DLC);

Cont. PART A

- 9-12** **SLO SD LK; DBL REV SPIN; RT CHASSE; OUTSD CHG SCP;**
 9 123 [SLO SD LK] SCP DLC fwd R, fwd L, lk Rib CP DLC (W SCP fwd L, lf tm sd R, lk Lif CP fc DRW);
 10 12_(12&3) [DBL REV SPIN] CP fwd L, fwd R lf spin, tch L to R CP LOD (W CP bk R, lf heel tm cl L to R CP/fwd R lf tm, lk Lif CP fc RLOD);
 11 12&3 [RT CHASSE] CP fwd L DLC lf tm, sd R/cl L, bk R BJO LOD (W CP bk R lf tm, sd L/cl R, fwd L BJO fc RLOD);
 12 123 [OUTSD CHG SCP] Bk L BJO ptr outsd, bk R CP lf tm, fwd L SCP DLW (W fwd R BJO outsd ptr, fwd L CP lf tm, fwd R SCP DLW);
- 13-16** **WHIPLASH; SLO OUTSD SWIVEL; THRU TO PROM SWAY & CHG SWAY;;**
 13 1_ [WHIPLASH] Fwd R lf body tm lt sd stretch pt L fwd, __, __ (W fwd L lf swivel head lt pt R bk, __, __);
 14 1_ [SLO OUTSWIVEL SCP] BJO bk L ptr outsd pt R fwd, rf body rotation SCP LOD, __ (W BJO fwd R outsd ptr, rf swivel SCP LOD, __);
 15 12_ [THRU TO PROM SWAY] SCP LOD fwd R, fwd L head lt, strong rt sd stretch (W SCP fwd L, fwd R head rt, strong lt sd stretch);
 16 _ [CHG SWAY] Slo lower on L strong lt sd stretch head rt looking at ptr soft R leg extended RLOD, __, __ (W slo lower on R chg head lt soft L leg extended RLOD, __, __);

PART A

- 1-4** **PROM LINK; CHASSE BJO; CURV FEATHER; BK & PREP;**
5-8 **SAME FT LUNGE; HOV CORTE EXIT; OUTSD SPIN & TWIST SCP;;**
9-12 **SLO SD LK; DBL REV SPIN; RT CHASSE; OUTSD CHG SCP;**
13-16 **WHIPLASH; SLO OUTSD SWIVEL; THRU TO PROM SWAY & CHG SWAY;;**

PART B

- 1-4** **FALLAWY RONDE SLIP; DBL TELESPIN WITH MINI-TELESPIN END;;;**
 1 123 [FALLAWY RONDE SLIP] Sd R ronde L ccw, bk L, lf slip bk R CP DLC (W sd L ronde R cw, bk R, lf slip fwd L CP fc DRW);
 2 12_&_2_&_3 [DBL TELESPIN WITH MINI-TELESPIN END] CP fwd L, fwd R lf tm, partial wt sd L allow ptr insd rt hip/fwd R full wt CP LOD
 (123&;123&;1_3) (W CP bk R, lf heel tm cl L to R, fwd R LOD tch L to R lt hip insd ptr's rt hip/fwd L lf tm CP fc RLOD);
 3 CP lf spin on L, fwd R COH, sd L partial w allow ptr insd rt hip/fwd R full wt CP LOD
 (W sd R, lf toe spin cl L to R, fwd R LOD tch L to R lt hip insd ptr's hip/fwd L lf tm CP fc RLOD);
 4 CP lf spin on L, cont lf spin on L, cl R to L CP DRC (W sd R, lf toe spin on R, cl L to R CP fc DLW);
- 5-8** **CONTRA CK & SWITCH; DBL RONDE TWIST TRN;; BK & CHASSE BJO;**
 5 123 [CONTRA CK & SWITCH] CP DRC lower on R lf body tm rd sd stretch fwd L strong contra, rec bk R, rf tm & slip bk L CP DLC
 (W CP lower on L lf body tm head rt bk R strong contra chg head lt, rec fwd l, rf tm & slip fwd R CP fc DRW);
 6 123;_3 [DBL RONDE TWIST TRN] CP fwd R against ptr's rt leg rf body rotation ronde L fwd cw, fwd L WALL, rf tm hook Rib CP RLOD
 (12&3&;123) (W bk L ronde R bk cw, bk R/lf tm sd L CP fc LOD, start rf run around ptr xRif/ fwd L);
 7 CP unwind rf, rise on R trng rf, bk L CP DRW (Wc ont rf runaround ptr fwd R, fwd L rise trng rf, fwd R CP fc DLW);
 8 12&3 [BK & CHASSE BJO] CP DRW bk R lf tm, sd L/cl R, fwd L BJO DLW (W CP fwd L lf tm sd R/cl L, bk R BJO fc DRC);
- 9-12** **NAT TRN; PVT 3 TO RT HINGE;; REV PVT;**
 9 [NAT TRN] BJO DLW fwd R outsd ptr, fwd L rf tm, cl R CP RLOD (W BJO bk L ptr outsd, rf tm sd R, cl L CP fc LOD);
 10 123;1_ [PVT 3 TO RT HINGE] CP RLOD bk L pvt rf, fwd R pvt rf, bk L pvt rf CP COH
 (123;12_) (W CP fwd R pvt rf, bk L pvt rf, fwd R pvt rf CP WALL);
 11 Sd R behind ptr lower with rf body rotation L extended RLOD, __, __ (W sd L insd ptr's hip, rf tm hook Rib, lower and flick Lif of R head rt);
 12 _12(123) [REV PVT] Lf body tm CP RLOD, fwd L pvt lf, bk R cking CP DLC (W fwd L pvt lf CP fc LOD, bk R pvt lf, fwd L cking CP fc RLOD);
- 13-16** **REV TRN 1/2; HOV CORTE; RT CHASSE; SLO CONTRA CK;**
 13 123 [REV TRN 1/2] CP DLC fwd L, fwd R lf tm, cl L CP RLOD (W CP bk R, lf tm sd L, cl R CP fc LOD);
 14 123 [HOV CORTE] CP bk R, lf tm sd L & rise, bk R BJO LOD (W CP fwd L, fwd R lf tm & rise, fwd L BJO fc RLOD);
 15 12&3 [RT CHASSE] BJO bk L ptr outsd, rf tm sd R/cl L, sd R CP DRW (W BJO fwd R outsd ptr, rf tm sd L/cl R, sd L CP fc DLC);
 16 1_ [SLO CONTRA CK] CP DRW lower on R lf body tm rd sd stretch fwd L strong contra, chg to lt sd stretch, __ (W CP lower on L lf body tm head rt bk R strong contra, chg head lt, __);

03-87
"I'M STILL ME" Cont.

PART A Mod

- 1-4
1 1_3 BK HOV EXIT SCP; CHASSE BJO; CURV FEATHER; BK & PREP;
[BK HOV EXIT SCP] CP DRW bk R, rise on R lf body rotation, fwd L SCP DLW (W CP fwd L, rise on L rf body rotation, fwd R SCP);
- 5-8
9-12
13-16 SAME FT LUNGE; HOV CORTE EXIT; OUTSD SPIN & TWIST SCP;;
SLO SD LK; DBL REV SPIN; RT CHASSE; OUTSD CHG SCP;
WHIPLASH; SLO OUTSD SWIVEL; THRU TO PROM SWAY & CHG SWAY;;

PART B Mod

- 1-4
5-8
9-12
13-16
13 123
14 123
15 123
16 1&23
- FALLAWY RONDE SLIP; DBL TELESPIN WITH MINI-TELESPIN END;;;
CONTRA CK & SWITCH; DBL RONDE TWIST TRN;; BK & CHASSE BJO;
NAT TRN; PVT 3 TO RT HINGE;; REV PVT;
FULL REV TRN;; WHISK; SYNC WHISK;
[FULL REV TRN] CP DLC fwd L, fwd R lf tm, cl L CP RLOD (W CP bk R, lf tm sd L, cl R CP fc LOD);
CP bk R, lf tm sd L, cl R CP DLW (W CP fwd L, fwd R lf tm, cl L CP fc DRC);
[WHISK] CP fwd L, fwd R, lf body rotation hook Lib SCP DLC (W CP bk R, bk L, rf body rotation hook Rib SCP DLC);
[SYNC WHISK] SCP fwd R/lf swivel CP DLW cl L, sd R, lf body rotation hook Lib SCP DLC
(W SCP fwd L/lf swivel cl R CP fc DRC, sd L, rf body rotation hook Rib SCP DLC);

PART A (9-16)

- 9-12
13-16 SLO SD LK; DBL REV SPIN; RT CHASSE; OUTSD CHG SCP;
WHIPLASH; SLO OUTSD SWIVEL; THRU TO PROM SWAY & CHG SWAY;;

END

- 1-4
1 1_3
2 1&23
3 1&23
4 123
- PROM LINK; RUN OP NAT; TUMBLE TRN; LT WHISK;
[PROM LINK] Rf body rotation & cl R to L, rise, fwd L SCP DLW (W rf swivel cl L to R, rise, fwd R SCP DLW);
[RUN OP NAT] SCP DLC fwd R, fwd L rf tm CP fc DRW/bk R, bk L BJO ptr outsd
(W SCP DLC fwd L, fwd R CP/fwd L, fwd R outsd ptr BJO fc DLC);
[TUMBLE TRN] Bk R CP/lf tm sd L, fwd R BJO DLC outsd ptr, fwd L lt sway CP lf pvt on L CP RLOD
(W fwd L CP/fwd R lf tm, bk L BJO ptr outsd, bk R CP head rt lf pvt on R fc LOD);
[LT WHISK] CP Bk R lf tm, sd L, hook Rib fc DLW (W CP fwd L, lf tm sd R, hook Lib flick Rif of L fc DRC);
- 5-8
5 3(&1&23)
6 1&23
7 123
8 23
(12&3)
- SYNC TWIST TRN SCP; PROM RUN; SLO SD LK; SPIT RONDE;
[SYNC TWIST TRN SCP] Unwind rf, rise on R, fwd L SCP DLC (W fwd R around ptr/fwd L, fwd R/fwd L rise & rf tm, fwd R SCP DLC);
[PROM RUN] SCP DLC fwd R/fwd L, fwd R BJO outsd ptr, fwd L SCP DLC (W SCP fwd L/sd R, bk L BJO ptr outsd, rf tm fwd R SCP);
[SLO SD LK] SCP fwd R, fwd L, lk Rib CP DLC (W SCP fwd L, lf tm sd R, lk Llf CP fc DRW);
[SPIT RONDE] CP qk lower on R ronde L fwd c/w, lf tm bk L, slip bk R CP DRW
(W CP cl R to L qk lower on R ronde L fwd c/w, lf tm xLib/fwdR, slip fwd L CP fc DLC);
- 9-10
9-10 1_;
- SLO CONTRA CK & EXTEND;;
[SLO CONTRA CK] CP DRW lower on R lf body tm rt sd stretch fwd L strong contra & slo chg to lt sd stretch & slowly extend the line
(W CP lower on L lf body tm head rt bk R strong contra & slo chg head lt & slowly extend the line);

I WISH YOU LOVE RUMBA

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203
Phone: (425) 348-6030 **E-Mail:** RKPreskitt@msn.com
Music: CD With Love From Dean Martin (Platinum Legends 72435-29095-2-0)
 or from choreographer on CD or minidisc
Rhythm Phase IV Rumba
Sequence: Intro, A, B, C, Ending Version 1.0

INTRO

- 1 **RAISE ARMS ;**
 Open pos fc prt & wall hands low in front. On vocals of "I Wish You" raise arms to Bfly

Part A

- 1 - 4 **FENCE LINE ; AIDA ; SWITCH CROSS ; CRAB WALK REV ;**
 XLIF, rec R, sd L, -; thru R, sd L trng RF (W LF) join lead hands, bk R to V pos RLOD trailing hands out to sd, -;
 Swiveling LF on R to fc partner step sd L (BFLY), rec R, XLIF, -; sd R, XLIF, sd R, -;
- 5 - 8 **REV UNDERARM TURN ; ALEMANA TURN ; LARIAT 3 SWIVEL FC ; X CHK W/SWIVEL DEVELOPE ;**
 XLIF bringing lead hands thru turning W LF, rec R, sd L, -(W XRIF turning LF under lead hands, fwd & sd L cont turn, sd R, -); bk R, rec L, cl R, -(W XLIF turn RF under joined hands, fwd R DRW turn RF fwd L DRC);
 Sd L, rec R, sd L swivel LF fc COH (BFLY), -(W around M fwd R, L, R swivel to fc M, -); Thru R checking on relaxed knee, hold, change sway to rt, -(W thru L on relaxed knee, swivel LF bring R ft up to knee, extnd R out & down to floor, -);
- 9 - 12 **TWISTY VINE 3 SWIVEL BJO ; SHOULDER TO SHOULDER ; AIDA ; ROCK 3 FC BFLY ;**
 Rec LIB, sd R, XLIF swivel LF, -(W rec RIF, sd L, XRIB swivel LF); XRIF of L (W XLIB) bfly/bjo, rec L, sd R, -; thru L, sd R trng LF (W RF) joining trailing hands, bk L to V pos fc RLOD lead hands out to sd, -;
 fwd R, rec L, fwd R swiv RF (W LF) to fc in BFLY, -;
- 13 - 16 **SIDE WALK 6 ; ; OPEN BREAK ; WHIP ;**
 Sd L, cl R, sd L, -; cl R, sd L, cl R, -; Bk L extend trailing arm up & out, rec R bringing arm back in, sd L to BFLY,
 Trng LF bk R bring training hands thru, rec L cont LF, sd R fc COH BFLY, -(W fwd L twd COH, fwd R trng LF, sd L, -);

Part B

- 1 - 4 **NEW YORKER TO IN 4 ; ½ BASIC ; UNDERARM TURN (W IN 4) SKATERS ; BACK BASIC ;**
 Turning RF to fc RLOD (W LF) chk thru L, rec R fc ptr, sd L, sd R BFLY; fwd L, rec R, sd L, -; bk R, rec L, sd R trng LF, -(W XLIF trng RF under lead hands, cont RF turn fwd R RLOD, sd L, bk R fc LOD) Skaters Pos LOD; bk L, rec R, fwd L, -;
- 5 - 8 **WALK 3 ; ROLL 3 (SKATERS WALL) ; CRAB WALK 3 ; FAN M/HIP ROCK 2 SLOWS ;**
 Fwd R, fwd L, fwd R, -; both roll LF ¼ L, R, L to Skaters Wall, -; XRIF, sd L, XRIF, -; sd L, - sd R, -(W fwd L LOD, Fwd R trng LF, bk R to fan POS);
- 9 - 12 **HOCKEY STICK (HANDSHAKE) ; ; FLIRT ; ;**
 Fwd L, rec R, cl L raising lead hands in front of W, -(W cl R to L, fwd L, fwd R, -); bk R, rec L, sd R to handshake, -(W fwd L, fwd R trng sharply LF to fc M, sd L, -); fwd L, rec R bring rt hands up join L hands in varsouvienne, cl R, -(bk R, rec L trng LF to varsouvienne, sd R, -); bk R, rec L, sd R beh W releasing hands, -(W bk L, rec R, sd L, -)
- 13 - 16 **SWEEHEARTS W/FC ; ; ; SPOT TURN ;**
 Ck fwd L with rt sd lead arms to sd, rec R, sd L, -(W ck bk R, shape to man, rec L, sd R to M rt sd,-);
 Ck fwd R with lf sd lead arms to sd, rec L, sd R, -(W ck bk L shape to man, rec R, sd L to M lf sd);
 Ck fwd L with rt sd lead arms to sd, rec R, sd L, -(W ck bk R, shape to man, rec L, sd R trng RF to fc M, -);
 XRIF trng LF (W RF), cont trng fwd L RLOD, sd R to LOP fc Wall, -;

Part C

- 1 - 6 **ALEMANA TO TAMARA ; ; WHEEL 3 ; WHEEL W/WRAP ; WHEEL ; UNWRAP (WALL) ;**
 Fwd L, rec R, sd L bring L hand up palm to palm, -; bk R, rec L, cl R joining trailing hands beh W back, -
 (W L dc turning RF, fwd R drw cont turn, sd & fwd L drc placing L hand beh bk); wheel RF ½ L, R, L, -;
 Wheel ½ R, L, R leading W to turn LF to wrap pos fc wall, -(W turn LF under ld hands L, R, L to wrap pos);
 Wheel ½ L, R, L fc COH, -; wheel ½ R, L R lead W to turn RF under ld hands to BFLY, -(W turn RF under ld hands R, L R, -);
- 7 - 12 **OPEN HIP TWIST ; FAN ; HOCKEY STICK ; ;(HANDSHAKE) FLIRT ; ; 1 SWEETHEART & HOLD ;**
 Fwd L, rec R, cl L pushing lead hands fwd at hip level, -(W Bk R, rec L, fwd R swivel RF fc LOD, -);
 Bk R, rec L, sd R fc wall, -(W fwd L, fwd R turning LF, Bk L, -); Repeat part B meas 9 -13 & hold ; ; ; ;
- 14 -17 **QUICK WHEEL 12 & HOLD ; ; LADY CARESS ; 2 SWEETHEARTS W/FACE ; SPOT TURN ;**
 Wheel RF 2 full turns in 12 quick steps & hold R/L, R/L, R/L, R/L; R/L, R/L, -; W reach across with R hand and caress M left
 cheek on words "I Wish You" and slowly bring rt arm bk to sd ; On word "Love" cont part B meas 14 -16 ; ; ;

ENDING

- 1 - 2 **SCAR CHECK/DEVELOPE ; TWISTY VINE 6 BJO CHECK ; ; DEVELOPE ; ;**
 BFLY/SCAR chk fwd L outsd W, hold , , (W chk bk R, bring L ft up to R knee out & down to floor, , ,);
 On "Love" Rec R to fc, sd L, XRIF (W XIB), sd L; XRIB (W XIF), sd L, XRIF on soft knee & hold, -;
 Hold , , , (W bring R ft up to L knee out & down to floor, , ,);

Just In Time

Composers: Brent & Judy Moore,
 10075 McCormick Place, Knoxville, TN 37923
 (865) 694-0200 Internet: DanceMoore@aol.com
 Record: CD - CBS A21552, Tony Bennett/"The Good Life", Track 3
 Footwork: Opposite, directions for man (lady as noted)
 Phase & Rhythm: Phase IV+2 (double reverse, nat weave) - Foxtrot
 Sequence: Intro, A, B, C, B, End 2003

INTRODUCTION

- 1-4 **WAIT 1; SLOW ROCKS; ROLL LADY OUT to LUNGE; LADY ROLL to SEMI;**
 1 [Wait **SS**] Wrap pos fc dlw both with left feet free,-,-;
 2 [Slow Rks **SS**] Sd L body trn LF sway action right,-, sd R body trn RF sway action lft release trail hnds,-;
 3 [Lady Roll to Lunge **SS (QQS)**] Sd L as lady rolls to DLC lead hnds still jnd,-, lunge sd R shape to lady,- (fwd L comm LF roll DLC, sd R cont roll, trn LF lunge sd L shape to man,-);
 4 [Lady Roll to Semi **QQS**] Fwd L comm LF trn to DRC release hnds, cl R trn LF, sd & fwd L RLOD look RLOD jn hnds bfly (lady roll RF RLOD R, L, sd R to bfly);

PART A

- 1-8 **BFLY CHAIR REC BANJO; WEAVE ENDING; FORWARD RIGHT LUNGE; SHAPE RECOVER SLIP; DOUBLE REVERSE; CHANGE of DIRECTION; REVERSE TURN 6;;**
 1 [Bfly Chair Rec Slip Bjo **SQQ**] Fwd R in bfly soften knee man no sway look RLOD,-, rec L rising com slight LF trn, strong rise bk R slip pivot to bjo fc RLOD;
 2 [Weave End **QQQQ**] Bk L in bjo, bk R to cp trn LF, sd & fwd L pointing DLW slight body trn to bjo, fwd R in bjo DLW;
 3 [Fwd Right Lunge **SS**] Fwd L cp DLW sway slight left (option: lady open head), -, fwd R soften knee shape to right sway lady's to lft,-;
 4 [Shape Rec & Slip **SQQ**] Open the right lunge line by head trn to lft body trn RF both look DLC, -, rec bk L, trn LF bk R slip pvt cp DLC;
 5 [Double Reverse **SQ&Q**] Fwd L trn LF,-, fwd & sd R trn LF/spin LF on R to DLC, tch L to R DLW (Bk R,-, trn LF on R heel transfer weight to L/fwd & sd R trn LF, trn LF XLIFR);
 6 [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,-;
 7-8 [Rev Trn 6 **SQQSQQ**] Fwd L trn LF,-, fwd & sd R trn LF (W heel trn), bk R backing LOD; bk R trn LF,-, sd & fwd L DLW, fwd R bjo DLW;

PART B

- 1-8 **THREE STEP; NATURAL TURN; BACK FEATHER; BACK FEATHER to SDCAR CHECK; CROSS SWIVEL to BANJO; MANEUVER PIVOT 3 to SEMI; WHIPLASH; BACK HOVER to SEMI (dlw);**
 1 [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;
 2 [Nat Trn] Fwd R trn RF,-, sd & fwd L trn RF (W heel trn), bk R cp bkng LOD;
 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 Feather Sdcar Ck **SQQ**] Bk R trng body LF keep head lft,-, bk L to cp backing LOD trn body LF, bk R in sdcar bkng LOD & ck;
 5 [Cross Swivel Bjo **SS**] Fwd L swivel LF to bjo fc DLW,-, pnt R to sd slightly bk slight oversway line, - (bk R swivel LF to bjo fc DRC,-, oversway line pnt L sd & fwd,-);
 6 [Man Pivot 3 **QQQQ**] Fwd R strt trn RF, trn RF sd L pvt action, fwd R pvt RF, sd & fwd L to semi LOD;
 7 [Whiplash **SS**] Thru R no rise trn body LF to swivel lady to bjo pnt L to DRC shape to slight right sway,-, hold shpe to right slight rise in bjo LOD (thru L swivel LF ronde R ccw to bjo,-, shape with man slight rise in bjo w/shape);
 8 [Bk Hover to Semi **SQQ**] Bk L in bjo,-, trn RF sd & bk R, rec sd & fwd L to semi DLW;
 9-16 **IN & OUT RUNS;; SEMI CHASSE; PROMENADE WEAVE;; HOVER to BANJO; TWIRL/VINE 4 to BFLY; BFLY WHIPLASH;**
 9-10 [In & Out Run **SQQSQQ**] Thru R trn RF,-, sd & bk L trn RF, sd & bk R to bjo bkng DLW; bk L in bjo trn RF,-, sd & fwd R small step LOD trn RF, sd & fwd L in semi DLC;

- 11 [Semi Chasse SQ&Q] Thru R,-, sd & fwd L/cl R, sd & fwd L in semi DLC;
 12-13 [Prom Weave SQQQQQQ] Thru R,-, fwd L trn LF, sd & bk R to bjo LOD; bk L in bjo, bk R to cp trn LF, sd & fwd L DLW to bjo, fwd R in bjo DLW;
- 14 [Hover to Bjo SQQ] Fwd L to cp, sd & fwd R slight body trn RF loosen hold, sd & fwd L to bjo DLW release hold;
- 15 [Twirl Vine 4 QQQQ] Fwd R slight trn RF, sd & fwd L LOD raise lead hnds, XRIBL twirl lady undr lead hnds slight trn LF, sd & fwd to semi bfly mvng LOD (bk L release hold trn RF, fwd R srt undrarm trn RF, sd L trn RF undr lead hnds, fwd R to semi bfly LOD);
- 16 [Bfly Whiplash SS] Thru R no rise trn body LF to swivel lady to bjo shape to slight right sway,-, pnt L to DLC hold shpe to right slight rise in bfly bjo LOD,- (thru L swivel LF ronde R ccw to bjo,-, pnt R DLC shape with man slight rise in bfly bjo,-);
- 17-24 CROSS SWIVEL to SDCAR; TWIST VINE 4; CROSS SWIVEL to BANJO; TWIST VINE 4 (rlod); WEAVE ENDING (dcr); CLOSED TELEMAR (dlw); NATURAL WEAVE;
- 17 [Cross Swivel Sdcar SS] Bk L swivel RF to bfly sdcar fc DRW,-, pnt R to sd, - (fwd R swivel RF bfly sdcar fc DLC,-,pnt L sd,-);
- 18 [Twist Vine QQQQ] bk R in bfly sdcar trn RF, sd & fwd L to bfly bnjo LOD, fwd R in bfly bnjo mvng LOD, trn LF sd & bk R to bfly sdcar mvng LOD;
- 19 [Cross Swivel Bjo SS] Bk R swivel LF to bfly bjo fc DLW,-, pnt L to sd, - (fwd L swivel LF bfly bjo fc DRC,-,pnt R sd,-);
- 20 [Twist Vine QQQQ] bk L in bfly bjo, trn RF sd & fwd R to bfly sdcr, fwd L in bfly sdcr mvng RLOD, trn LF sd & bk R to bfly bjo mvng RLOD;
- 21 [Weave End QQQQ] Bk L in blnd bjo RLOD, bk R to blnd cp trn LF, sd & fwd L DCR to bjo, fwd R in bjo DCR;
- 22 [Closed Telemark SQQ] Fwd L trn LF, sd & fwd R trn LF (lady heel trn - like hitch), sd & fwd L in bjo DLW;
- 23-24 [Nat Weave SQQQQQQ] Trn RF fwd R,-, sd & fwd L trn RF slight sway right (lady heel trn), cont RF trn chng to slight left sway sd & bk R to bjo bkng DLC; 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;

PART C

- 1-8 HOVER TELEMAR; OPEN NATURAL; OPEN IMPETUS; WEAVE to OVERSWAY;; HOVER BRUSH to SEMI; CHAIR RECOVER SLIP; DOUBLE REVERSE;
- 1 [Hover Telemark SQQ] Fwd L, sd & fwd R trn RF, sd & fwd L in semi DLW;
- 2 [Open Nat SQQ] Thru R trn RF,-, sd & bk L trn RF slight sway right (fwd R), sd & bk R to bjo bkng DLW;
- 3 [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);
- 4-5 [Weave to Oversway SQQQQS] Thru R,-, fwd L Trn LF, sd & bk R LOD; bk L LOD BJO, bk R to CP Trn LF, sd & fwd L LOD sftn L knee shpe to right to oversway line, -;
- 6 [Hover Brush S-Q] Sd & bk R,- sml trn RF, rise & brush L to R, rec sd & fwd L to semi DLW;
- 7 [Chair Rec Slip SQQ] Fwd R in semi soften knee man no sway look DLW,-, rec L rising com slight LF trn, strong rise bk R slip pivot to cp fc DLC;
- 8 [Double Reverse SQ&Q] Fwd L trn LF,-, fwd & sd R trn LF/spin LF on R to DLC, tch L to R DLW (Bk R,-, trn LF on R heel transfer weight to L/fwd & sd R trn LF, trn LF XLIFR);

END

- 1-4 HOVER to SEMI; WEAVE to a HIGH-LINE;; DROP OVERSWAY -
- 1 [Hover SQQ] Fwd L,-; fwd & sd R slight body trn RF, sd & fwd L to semi DLC;
- 2-3 [Weave to Hinge SQQQQS] Thru R,-, fwd L Trn LF, sd & bk R LOD; bk L LOD BJO, bk R to CP trn LF, sd & fwd L sft knee slight hi sway line LOD both look LOD, -;
- 4 [Drop Oversway Q - -] Sharp chng to oversway line on last beat of music - -

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

03-92

La Mer

(Beyond The Sea)



Choreographers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA
94523-5177 Phone: (925) 609 - 7801 e-mail: knshibata@juno.com
Music: Available from choreographers on Mini-Disc
Speed: 32 BPM as on MD
Footwork: Opposite, directions for man (lady as noted)
Timing: **SQQ** except where noted [Note: Timing indicates weight changes only]
Rhythm & Phase: Slow Two Step soft VI
Sequence: Intro - A - A - Bridge - B - B - A(1-22) - Ending

Released: July, 2003

Meas

INTRO

1-4 WAIT; FOLD ARMS; BODY ROLL; W ROLL to FC;

- 1 Wait in SHADOW Pos both fcg WALL wgt on L (W wgt on R) L-hnds jnd & extended sd M's R-hnd at W's bk W's R-hnd extended sd;
- 2 **{Fold Arms}** Using 4 counts fold jnd L-hnds IF of W's body slowly (W fold R-hnd IF of body too);
- 3 **{Body Roll}** Using 4 counts roll body CCW with broken sway from waist to left & fwd - left - left & bk - bk - right & bk - right - right & fwd - straight up while winding jnd L-hnds CCW sd & fwd - sd - sd & bk - straight up - down to match body roll;
- 4 **{W Roll to Fc}** XRIB leading W trn LF, -, sd L, XRIF (W sd L comm trng LF 1/2, -, cont trng LF to fc sd R, XLIF) end in OP Fcg Pos M fcg WALL no hnd jnd;

PART A

1-4 BASIC L; OPEN BREAK w/ R-HND SHAKE; SKATERS WHEEL RF; W ROLL to M'S SKATERS;

- 1 **{Basic L}** Assuming CP M fcg WALL sd L, -, XRIB, rec L;
- 2 **{Open Break w/ R-hndshake}** Sd R joining R-hnds free L-hnds extended sd, -, apt L, rec R;
- 3 **{Skaters Wheel RF}** Fwd L trng RF 1/4 leading W trn LF to SKATERS Pos both fcg RLOD R-hnds jnd & placed at W's R-hip L-hnds jnd & extended sd, -, wheel RF fwd R, fwd L to fc COH (W fwd R trng LF 1/4 to SKATERS Pos fcg RLOD, -, wheel RF bk L, bk R) end in SKATERS Pos both fcg COH;
- 4 **{W Roll to M's Skaters}** Fwd R cont trng RF to fc LOD releasing L-hnds, -, XLIF, sd R joining L-hnds (W bk L cont trng RF to fc LOD, -, bk R comm roll RF bhnd M, cont rolling RF to fc LOD sd & fwd L) end M's SKATERS Pos both fcg LOD R-hnds jnd & placed at M's R-hip L-hnds jnd & extended sd;

5-8 W ROLL to VARS; BK BREAK; TUCK & SPIN RF; FWD BREAK;

- 5 **{W Roll to Vars}** M's SKATERS Pos both fcg LOD bk L releasing R-hnds, -, XRIB, small sd L joining R-hnds on W's R-shoulder (W fwd R comm rolling RF, -, fwd L cont rolling RF, sd & bk R) end in VARS Pos both fcg LOD R-hnds jnd on W's R-shoulder L-hnds jnd & extended sd;
- 6 **{Bk Break}** Bk R, -, bk L flexing knee, rec R;
- 7 **{Tuck & Spin RF}** Fwd L leading W slightly trn in LF, -, leading W trn RF w/ jnd R-hnds & release hnds fwd R, cl L (W fwd R slightly trng LF to fc DLC, -, fwd L comm spinning RF 1-5/8, step R almost in pl cont spin RF to fc M) end OP Fcg Pos M fcg LOD no hnd jnd;
- 8 **{Fwd Break}** Joining lead hnds sd & fwd R, -, fwd L flexing knee w/ checking action, rec R;

9-12 BK TRAVELING X CHASSE w/ INSIDE ROLL; DBL RONDE; TWIST TRN W INSIDE TRN to SHAPE; W SPIN LF to SHADOW;

- 9 **{Bk Traveling X Chasse w/ Inside Roll}** LOP Fcg M fcg LOD bk L, -, raising jnd lead hnds to lead W trn LF under jnd lead hnds sd R trng RF to fc WALL, XLIF assuming loose CP (W fwd R, -, fwd L comm trng LF under jnd lead hnds, sd R cont trng LF to fc M) end in loose CP M fcg WALL;

PART A (cont'd)

- 10 {Dbl Ronde} Sd & fwd R btwn W's ft comm trng RF 3/4 ronde L CW, -, cont trng RF sd & fwd L around W, XRIB (W sd & fwd L around M comm trng RF 3/4 ronde R CW, -, cont trng RF XRIB, sd & fwd L) end momentary in loose CP M fcg LOD;
- 11 {Twist Trn W Inside Trn to Shape} Raising jnd lead hnds to lead W trn LF under lead hnds
(W S - -) twist trn RF on both ft to fc WALL, -, shifting wgt to R slightly flex knee extending L sd & bk to shape twd W, - (W fwd R trng LF 1/2 to fc LOD, -, shape toward M looking at M L-ft extended fwd L-hnd straight up, -);
- 12 {W Spin LF to Shadow} Straightening R-knee raise jnd lead hnds to lead W spin LF under
(W SS) jnd lead hnds, -, hold joining L-hnds, - (W fwd L spinning LF under jnd lead hnds to fc DLW, -, cl R, -) end in SHADOW Pos both fcg DLW L-ft free for both L-hnds jnd & extended sd M's R-hnd at W's bk W's R-hnd extended sd; (now same footwork)
- 13-16 SHADOW DIAMOND TRN w/ INSIDE ROLL:::**
- 13-14 {Shadow Diamond Trn w/ Inside Roll} SHADOW Pos both fcg DLW L-ft free for both fwd L comm trng LF 1/4, -, sd & bk R cont trng LF to fc DLC, bk L; Bk R comm trng LF 1/4, -, raising jnd L-hnds to lead W trn LF sd & fwd L cont trng LF to fc DRC, fwd R (W bk R trng LF 1/4 to fc DRC, -, fwd L comm trng LF one full trn under jnd L-hnds, bk R cont trng LF to fc DRC) end in SHADOW Pos both fcg DRC;
(Option: W's Inside Roll can be omitted, in that case, W takes the same steps as M.)
- 15-16 Repeat Meas 13-14 of Part-A starting both fcg DRC end in SHADOW Pos both fcg DLW;;
- 17-20 SHADOW TRAVELING X CHASSES;; SOLO TRNS to SHADOW;;**
- 17-18 {Shadow Traveling X Chasses} SHADOW Pos both fcg DLW fwd L, -, sd R curving LF to fc DLC, XLIF; Fwd R twd LOD, -, sd L curving RF to fc DLW, XRIF;
- 19-20 {Solo Trns to Shadow} Releasing hnds fwd L twd LOD comm trng LF, -, cont trng LF to fc RLOD sd & bk R, bk L end in LOP both fcg RLOD no hnd jnd; Bk R twd LOD comm trng LF, -, cont trng LF to fc LOD sd & fwd L, fwd R assuming SHADOW Pos both fcg LOD;
- 21-24 W OUT to FC M TRANS; X-HND UNDERARM TRN to MODIF BOLERO-BJO; QK WHEEL 4; W ROLL RF to FC;**
- SS 21 {W Out to Fc M Trans} SHADOW Pos both fcg LOD fwd L w/ checking releasing R-hnd, -,
(W SQQ) rec R, - joining R-hnds over L-hnds (W fwd L, -, fwd R trng LF 1/2 to fc M, rec L) end in OP Fcg Pos M fcg LOD X-Hnd hold R-hnds over L-hnds; (now opposite footwork)
- 22 {X-Hnd Underarm Trn to Modif Bolero-Bjo} Bk L, -, trng RF 1/4 to fc WALL sd R raising jnd R-hnds to lead W trn RF, rec L raising jnd L-hnds releasing R-hnds (W fwd R comm trng RF 1-1/4, -, fwd L cont trng RF under jnd R-hnds, cont trng RF fwd R small step to fc COH);
- QQQQ 23 {Qk Wheel 4} Assuming Modif Bolero-Bjo Pos M fcg WALL jnd L-hnds over head R-hnds around ptr's waist wheel RF 3/4 fwd R, fwd L, fwd R, fwd L to fc LOD (W wheel RF 3/4 fwd L, fwd R, fwd L, fwd R to fc RLOD w/ checking action);
- 24 {W Roll to Fc} Leading W roll RF w/ R-hnd fwd R releasing L-hnds, -, trng RF 1/4 to fc WALL sd L, XRIF (W bk L comm rolling RF 1-1/4, -, cont rolling RF sd R, sd L cont rolling RF to fc M) end in OP Fcg Pos M fcg WALL no hnd jnd;

BRIDGE

- 1-2 BK SHOULDER to SHOULDER::**
- 1-2 {Bk Shoulder to Shoulder} OP Fcg Pos M fcg WALL no hnd jnd RF sd L comm trng RF, -, cont trng RF to fc RLOD in SCAR Pos bk R touching L-hnd at W's R-waist, rec L trng LF 1/4 to fc WALL (W sd R comm trng RF, -, cont trng RF to fc LOD fwd L touching L-hnd at M's chest, rec R trng LF to fc M); Sd R comm trng LF, -, cont trng LF to fc LOD bk L in BJO touching R-hnd at W's L-waist, rec R trng RF 1/4 to fc WALL (W sd L comm trng LF, -, cont trng LF to fc RLOD fwd R touching R-hnd at M's chest, rec L trng RF to fc M) end in OP Fcg Pos M fcg WALL;

PART B

1-4 UNDERARM TRN; OPENING OUT 3 TIMES;;:

- 1 {Underarm Trn} OP Fcg Pos M fcg WALL joining lead hnds sd L, -, XRIB raising jnd lead hnds to lead W trn RF under jnd lead hnds, rec L joining trailing hnds (W sd R, -, XLIF comm trng RF under jnd lead hnds, rec R cont trng RF to fc M) end in BFLY M fcg WALL;
- S - - 2-3 {Opening Out 3 Times} CI R, -, flexing R-knee extend L sd twd LOD shaping twd ptr trailing hnds high lead hnds low, straighten R-knee (W sd L trng RF 1/4 to fc LOD, -, bk R, rec L); CI (W SQQ)
- S - - L, -, flexing L-knee extend R sd twd RLOD shaping twd ptr leading hnds high trailing hnds (W SQQ)
- 4 Repeat Meas 2 of PART-B end in L-shaped BFLY M fcg WALL W fcg LOD;

5-8 REV ROPE SPIN to OP; ROLL IN to WRAP; W ROLL OUT to FC; FWD BREAK;

- 5 {Rev Rope Spin to OP} CI L raising jnd trailing hnds to lead W spiral LF, -, releasing lead hnds fwd R under jnd trailing hnds, trng RF to fc RLOD sd L small step (W fwd R spiraling LF one full trn under jnd trailing hnds, -, fwd L comm curving LF bhnd M, fwd R cont curving LF to fc RLOD) end in OP both fcg RLOD;
- 6 {Roll In to Wrap} Bk R leading W fwd & trn LF, -, rec L cont leading W trng LF, fwd R (W fwd L comm trng LF one full trn, -, cont trng LF step almost in pl R, L) end in One-Hnd WRAPPED Pos both fcg RLOD jnd trailing hnds at W's R-waist M's L-hnd extended sd W's L-hnd folded across body;
- 7 {W Roll Out to Fc} Fwd L leading W slightly trn in LF, -, leading W trn RF w/ jnd trailing hnds & release fwd R, cl L (W fwd R slightly trng LF to fc DLC, -, fwd L comm roll RF, cont trng RF to fc M bk R) end in OP Fcg Pos M fcg RLOD no hnd jnd;
- 8 {Fwd Break} Joining both hnds sd & fwd R, -, fwd L flexing knee w/ checking action, rec R;

9-12 BK TRAVELING X CHASSE; W ROLL to TANDEM; BODY ROLL; W ROLL to FC;

- 9 {Bk Traveling X Chasse} BFLY M fcg RLOD bk L, -, slightly trng RF sd & bk R, XLIF (W fwd R slightly trng RF, -, sd & fwd L, XRIF);
- SQ - 10 {W Roll to Tandem} Bk R raising jnd lead hnds to lead W trn LF, -, trng LF to fc WALL sd L twd LOD, tch R lowering jnd lead hnds (W fwd L comm trng LF under jnd lead hnds, -, cont Trng LF sd R twd LOD, cont trng LF on R tch L) end in WRAPPED TANDEM Pos both fcg WALL M bhnd W;
- 11 {Body Roll} Joining L-hnds repeat Meas 3 of INTRO;
- 12 {W Roll to Fc} Repeat Meas 4 of INTRO;

END

1-6+ WHEEL 6;; W TRN TRANS TO SHADOW; CURVING WALKS; BK to SHADOW SD LUNGE;;:

- 1-2 {Wheel 6} Assuming Modif Bolero-Bjo Pos M fcg WALL jnd L-hnds over head R-hnds around ptr's waist fwd R comm wheel RF 1-1/4, -, fwd L, fwd R; Cont wheel RF fwd L, -, fwd R, fwd L (W fwd L comm wheel 1-1/4, -, fwd R, fwd L; Cont wheel RF fwd R, -, fwd L, fwd R w/ checking action) end in Modif Bolero-Bjo Pos M fcg RLOD;
- S - - 3 {W Trn Trans to Shadow} Fwd R swiveling RF 1/4 to fc COH leading W trn RF under jnd L-hnds, -, pt L sd twd RLOD, - (W bk L comm trng RF 3/4 under jnd L-hnds to fc COH, -, cl R cont trng RF to fc COH, pt L sd twd RLOD) end in Shadow Pos both fcg COH L-ft free for both;
- (now same footwork)
- 4 {Curving Walks} Fwd L comm curving LF 1/4, -, fwd R cont curving LF, fwd L twd RLOD w/ checking action;
- SS - - 5-6+ {Bk to Shadow Sd Lunge} Bk R comm trng LF, -, cont trng LF to fc WALL sd L twd, -; Flex L-knee shape upper body twd LOD, -, hold as music fades out

Like I Love You

July 2003 v1.0

CHOREO: Mark & Pam Prow, 1322 Falling Leaf Lane, Seabrook, TX 77586 281-326-1921 email: cuesheet@pamprow.com
 SONG: Something Stupid, Robbie Williams w/Nicole Kidman, Swing While You're Winning CD TR3,
 Contact Choreographer for minidisc
 RHYTHM: Cha Cha RAL Phase IV+1(Sweetheart) + 1 (xhnd UA trn w/faceloop)
 TEMPO: Regular speed 27 mpm.
 SEQUENCE: Intro, A, B, A, C, B, END

INTRO

LOP FCNG/WALL WAIT PU NOTES

Start Fcng prtnr & WALL Lead feet free & lead hnds joined wait pickup notes

1-4 OPEN BREAK; SPOT TURN; BREAK BACK TO OP; SWIVEL & CHA;

- 1 open break bk L extend trailing hands to side, rec R, sd L/cl R, sd L start LF trn;
- 2 spot turn fwd R trn LF extending trailing hnds to LOD & rolling off elbows, rec L cont trn, low BFLY sd R/cl L, sd R start LF trn;
- 3 bk break to open cont LF trn to OP/LOD bk L, rec R, fwd L/xRib, fwd L;
- 4 swivel cha slight LF rotation fwd R, RF rotation fwd L, LF rotation fwd R/xLib, fwd R; OP/LOD

PART A

1-4 SLIDING DOOR TO FACE COH; CRAB WALKS TO LOD; FENCE LINE; SPOT TURN TO OPEN;

- 1 sliding door maintaining trailing hndhold throughout slight trn toward prtnr sd L, rec R raise joined trng hnds leading W across in front & under, start LF trn (W RF trn) xLif/sd R, xLif end trailing hnds joined almost fcng prtnr & COH;
- 2 crab walks sd R BFLY/COH, xLif, sd R/xLif, sd R; BFLY/COH
- 3 fence line xLif, rec R, sd L/cl R, sd L; BFLY/COH
- 4 spot turn repeat intro meas 2 to OP/RLOD

5-8 SLIDING DOOR TO FACE WALL; CRAB WALKS TO RLOD; FENCE LINE; WHIP TO TRIPLE CHAS;

- 5-6 repeat meas 1-2 traveling to RLOD
- 7 fence line xLif, rec R, sd L/cl R, sd L bring hnds tog trailing over lead;
- 8 whip to triple chas trn LF xRib join Rhnds, fwd L cont trn to LOD, fwd R/xLib, fwd R trn RF joining L hnds (W fwd L, R trn LF, bk L/xRib, bk R trn RF);

9-12 CONT TRIPLE CHAS; MAN'S U/A TURN; WHIP TO L SHADOW; NEW YORKER M TRANSITION TO SHADOW/WALL;

- 9 triple chas cont fwd L/xRib, fwd L trn LF join Rhnds, fwd R/xLib, fwd R trn RF maintain Rhnds;
- 10 M's underarm turn fwd L trn RF under joined Rhnds, fwd R cont turn fc W, bk L/xRib, bk L (W bk R, rec L, fwd R/xLib, fwd R);
- 11 whip to left shadow trn LF xRib, cont trn fwd L, fwd R/xLib, fwd R (W fwd L, trn LF sd&bk R, cont trn fwd L/xRib, fwd L);
- MQQQQ 12 new Yorker M transition W under to shadow fwd L, rec R trn LF fc WALL, sd L lead W to trn under Rhnds, cl R join L hnds (W fwd R, rec L trn RF, sd R/cl L, R end fcng WALL); identical footwork next two measures

13-16 PARALLEL CHASE::START PARALLEL CHASE M TRANSITION; REV UNDERARM TURN IN 4;

- 13-14 parallel chase sd L, rec R trn RF fc RLOD fwd L/xRib, fwd L; trn LF sd R, rec L cont trn fc LOD fwd R/xLib, fwd R;
- MQQQQ 15 parallel chase man transition trn RF sd L, rec R cont trn fc RLOD, fwd L, R (W repeat meas 13); now on opposite footwork
- QQQQ 16 reverse underarm trn in 4 release Lhnds fwd L lead W to trn under R hnds, rec R trn LF, sd L, cl R (W fwd R trn LF, fwd L, cont trn sd R, cl L); end Rhndsk/WALL

PART B

1-4 OPEN BREAK TO FLIRT;;SWEETHEARTS 2X;;

- 1 open break to flirt bk L, rec R lead W to trn LF, bk L/cl R, L (W bk R, rec L trn LF, bk R/xLif, bk R); end VARSWALL
- 2 bk R, rec L, sd R/cl L, sd R; end LVARSWALL
- 3-4 sweethearts raising Lhnds & lowering Rhnds xLif (W xRib), rec R level hnds, leading W in front sd L/cl R, sd L; raising Rhnds & lower Lhnds xRib (W xLib), rec L level hnds, leading W in front sd R/cl L, sd R;

5-8 SWEETHEART LADY SWIVEL; FAN; ALEMANA TO OPEN;;

- 5 sweetheart Lady swivel raising Lhnds & lower Rhnds xLif (W xRib), rec R level hnds, sd L/cl R, sd L lead W to trn RF (W xRib, rec L, sd R/cl L, sd R swiveling to fc almost LOD);
- 6 fan xRib change to lead hndhd, rec L, sd R/cl L, sd R (W fwd L, R trn LF, bk L/xRib, bk L);
- 7-8 alemana to Open fwd L, rec R, sd L/cl R, inpl L lead W to trn RF (W cl R, fwd L, fwd L/xRib, R swivel RF to fc M); xRib, rec L, sd R/cl L, sd R trn LF (W fwd L trn RF, R cont trn fwd&sd L/cl R, sd L trn RF); OP/LOD

PART C

- 1-4** **ALEMANA TO STACKED HANDS;; BREAK BACK TO FACE; XHAND UNDERARM TURN M'S FACE LOOP;**
 1-2 **alemana to stacked hnds** Rhndsk fwd L, rec R, sd L/cl R, inpl L (W sd & fwd) raise Rhnds; xRib, rec L, sd R/cl L, sd R trn LF join L hnds under R(W fwd L trn RF, R cont trn fwd&sd L/cl R, sd L trn RF);
 3 **break bk to face** bk L, rec R trn to fc prtnr, sd L/cl R, sd L raise R hnds;
 4 **xhand UA turn M's face loop** xRib lead W to trn RF under Rhnds, rec L lower Rhnds raise Lhnds, sd R lead Lhnds over W/cl L start Lhnds over fc & behind neck bring R hnd to W's back, sd R trn LF release L hnds (W fwd R trn RF under Rhnds, fwd L cont trn, under L hnds fwd&sd R/cl L, sd R trn RF); ½OP/LOD
- 5-8** **BREAK BACK & CHASSE 3X;; FENCE LINE TO HNSDK;**
 5 **break bk & chasse** bk L, rec R trn RF, sd L/cl R, sd L trn RF; ½LOP/ROD
 6 **break bk & chasse** bk R, rec L trn LF, sd R/cl L, sd R trn LF; ½OP/LOD
 7 **break bk & chasse** bk L, rec R trn RF, sd L/cl R, sd L;
 8 **fence line** xRif, rec L, sd R/cl L blend to Rhndsk, sd R; RHNSK/WALL

END

- 1-4** **SLIDE DOOR; LUNGE & SHAPE; REVERSE UNDERARM TURN CP; BACK & CARESS;**
 1 **slide door** sd L, rec R, xLif/sd R, xLif join lead hands; LOP/LOD
 2 **lunge & shape** sd R trn & shape toward prtnr slowly extending free arms out,-,-;
 3 **reverse underarm trn** strong fwd L, cl R, sd L/cl R, sd L (W xRif trn LF, rec L cont trn, sd R/cl L, sd R) to CP/COH;
 4 **back & caress** bk R, -,--(W fwd L caress M's face with Rhnd,-,-);
- 5-8** **OPEN UP & SLIDE DOOR; LUNGE & SHAPE; REVERSE UNDERARM TURN CP; BACK & CARESS;**
 5-8 **rotating** slightly LF (W RF) to a v-position repeat meas 1-4
- 9-12** **RUMBA BASIC TO WRAP MAN TRANSITION; LEFT LUNGE & LOOK;**
RIGHT LUNGE W/ARM EXPLOSION; LOWER ARMS TO CUDDLE WRAP;
 QS 9 **rumba basic to wrap M transition** fwd L join trailing hnd, rec R lead W to turn LF under lead hnd, lower lead hnds to (QQS) wrap position, (W bk R, fwd L trn LF, bk R,-); WRAPPED/WALL
 S 10 **left lunge & look** sd L lowering (W sd L), M rotate slightly RF (W LF) look at prtnr,-,-;MOD wrap/WALL
 S 11 **right lunge w/arm explosion** rec R (W rec R) to Rlunge line bring joined hnds up in front of women above head maintaining identical lines over next three counts,-,-;TAND/WALL
 12-end **lower arms to cuddle wrap** as music fades slowly bring hnds down & wrapping into W's arms at waist level lowering & rotating slightly LF while enjoying the moment

FOUR MEASURE HEAD CUES**INTRO** WAIT PU NOTES LOP FCG/WALL LEAD FOOT FREE

- 1-4**
- OPEN BREAK; SPOT TURN; BREAK BACK TO OP; SWIVEL & CHA;

PART A

- 1-4** SLIDING DOOR FACE COH; CRAB WALKS TO LOD; FENCE LINE; SPOT TURN TO OPEN;
5-8 SLIDING DOOR FACE WALL; CRAB WALKS TO RLOD; FENCE LINE; WHIP TO TRIPLE CHAS;
9-12 CONT TRIPLE CHAS; MAN'S U/A TURN; WHIP TO L SHADOW; NEW YORKER M TRANSITION TO SHAD/WALL ;
13-16 PARALLEL CHASE;;M TRANSITION; REV UNDERARM TURN IN 4;

PART B

- 1-4** OPEN BREAK TO FLIRT;;SWEETHEARTS 2X;;
5-8 SWEETHEART LADY SWIVEL; FAN; ALEMANA TO OPEN;;

REPEAT PART A

PART C

- 1-4** ALEMANA TO STACKED HANDS;; BREAK BACK TO FACE; XHAND UNDERARM TURN M'S FACE LOOP;
5-8 BREAK BACK & CHASSE 3X;; FENCE LINE TO HNSDK;

REPEAT PART B

END

- 1-4** SLIDE DOOR; LUNGE & SHAPE; REVERSE UNDERARM TURN CP; BACK & CARESS;
5-8 OPEN UP & SLIDE DOOR; LUNGE & SHAPE; REVERSE UNDERARM TURN CP; BACK & CARESS;
9-12 RUMBA BASIC TO WRAP MAN TRANSITION; LEFT LUNGE & LOOK; RIGHT LUNGE W/ARM EXPLOSION; LOWER ARMS TO CUDDLE WRAP;

03-97

MY REFLECTION (Mi Reflejo)

Choreographers: Al & Carol Lillefield, PO Box 64, Mooresville, IN 46158

E-mail: moondancers@starband.net (317) 834-0865

Record: CD or Minidisk Available through Choreographer

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

Rhythm: Rumba Phase: V

Sequence: Intro-A-B-A(mod)-B(mod1)-inter-C-B(mod2)-end

Release Date: July 19, 2003

Intro

1-4 **WAIT ; 2 CUCA's w/ ARM's ; ; M BK BASIC (W SPT TRN AWAY & FC) ;**

1 [Wait] OP facing M facing WALL about four feet apart – trailing feet free – wait 1 meas ;

2-3 [2 Cuca's w / Arm's] Sd R bringing right arm out to right side then sweeping forward towards partner , rec L , cls R bringing right arm bk towards the body ,;- sd L bringing left arm out to left side then sweeping forward towards partner , rec R , cls L bringing left arm bk towards the body ,;-

4 [M Bk Basic (W Spt Trn Away & Fc)] Bk R , rec L , strong step fwd R towards lady to close the distance ending in LOP facing M facing WALL ,;- (W fwd L and at the end of the quick sharply trn right face ½ to face WALL raising both arm's up , rec R beginning to bring both arm's down , fwd L turning right face ½ trn joining lead hands ,;-)

Part A

1-7 **ALEMANA [TO HIS RT SD] ; ; CUDDLE 2X – M STP IN ; ;**
FOR SYNC PVT's & RONDE ; LADY BHND BK – RT HND'S - BOTH FC ;
LADY HIP ROLL & BODY RIPPLE ;

1-2 [Alemana] Ck fwd L , rec R , cls L bringng lead arm up to stop W ,;- bk R and leading W underarm right face turn , rec L , cls R ,;- (W bk R , rec L , fwd R with lead arm raised causing a stopping action ,;- fwd L to M's left side and at the end of the quick sharply turn right face under joined lead hnd's to face WALL , fwd R and at the end of the quick sharply turn right face to face M , fwd L to M's right side , ; note – last 3 steps for W should form a distinct triangle on floor)

3-4 [Cuddle 2X M step in] Rk side L in ½ op "L" position , rec R , cls L leading W in front and ready to switch to left ½ op ,;- rk side R in left ½ op "L" position , rec L , step fwd R in between W's feet to CP WALL ,;- (W swiveling right face step bk R facing LOD but looking to WALL , rec L , fwd R and at the end of the slow swivel left face ½ to face RLOD ,;- step bk L looking to WALL , rec R , fwd and side L to face CP COH ,;-)

5 [Sync Pvt's and Ronde – Q&QS] Pivoting right face in place fwd and side L / continue pivot rec R , continue pivot fwd and side L , continuing with body rotation to face DRC step side and fwd R holding the left foot bk causing the W to ronde ,- ; (W on the last step of the measure on the slow count stepping side and fwd L with ronde action on the right leg up and around behind the left foot ;)

6 [Lady Bhnd Bk-Rt hnd's-Both Fc – (W QQ&S)] Looking at W - hold as she goes behind M's back and join lead hnd's , hold as W continues around M's back and allow lead hnd's to go over M's head / turning sharply left face to face W and RLOD fwd L changing to a right to right hnd hold , lead the W to sharply swivel right face to RLOD ,;- (W after completing the ronde XRIBL , allowing lead hnd's to pass over M's head turn slightly left face to face LOD and step fwd L / fwd R going to a right to right hand hold , sharply swivel right face to face M and RLOD ,;-)

7 [Lady Hip Roll and Body Ripple] With hip action side L , rec R , rec L ,;- (With feet together and rotating action in the hips to the left transfer weight to L , with rotating action in the hips to the right transfer weight to R , hold and body ripple with a rippling action starting from the hips to waist and to shoulders ,;-)

8-13 **REV UNDRARM TRN TO RLOD – M RT LUNGE ; SWVL's w/ FLICK ; LADY LAY BK ;**
REC TO CURL ; FAN ; START HCKY STK LF HND ON M's CHEST ;

8 [Rev Underarm Trn to Rlod-M Rt Lunge] Moving to RLOD turn right face to face WALL and step side R leading W to a rev underarm turn , cls L continuing rev underarm turn , side R to a lunge position in loose CP ,;- (W fwd L starting a rev underarm turn left face , fwd R to RLOD finishing rev underarm turn , fwd L to RLOD to a loose CP ,;-)

9 [Swvl's] Hold while leading the W to a right face swivel , hold and lead W to a left face swivel , hold and lead W to a right face swivel ,;- (W fwd R to RLOD and swivel right face ½ to face LOD , fwd L and swivel left face ½ to face RLOD , fwd R and swivel right face ½ to face LOD and flick left foot back and up ,;-)

Part A [continued]

- 10 **[Lady Lay Bk]** Hold throughout measure extending arm's while lady lays back , , , ; (W bring L knee up and foot bk leaning forward slightly , start lay back by extending L foot fwd and down with toe pointed to floor while leaning back , continue extending while laying head back slightly ,;-)
- 11 **[Rec to Curl]** Hold while leading lady to step fwd , hold and lead lady to step fwd again , rec L and turn lady left face under joined lead hnd's to a wrapped position both facing WALL ,;-; (W fwd L , fwd R , standing on right foot start left face turn spiraling to a curl position – turn should be made high on the toe's ,;-)
- 12 **[Fan]** Bk R , rec L turning W left face ½ turn to face RLOD , side R ,;-; (W fwd L , fwd R and at the end of the quick turn left face ½ to face RLOD , bk L ,;-)
- 13 **[Start Hcky Stk]** Fwd L , rec R , cls L releasing lead hnd's and extending them to the side ,;-; (W cls R , fwd L , fwd R shaping to M and placing left hnd on M's chest ,;-)

Part B

- 1-9 **W SYNC SPN LF – FC WALL ; [LF FT] OP FENCE LINE REC PT ;**
FNC LINE REC – W SPN TO CLOSE SHADOW ; RT FT HIP RK's ;
SHADOW FNC LINE – W CARESS – REC BK ;
SLIP W SWVL RONDE & CLS – FC RLOD ; SHADOW FNC LINE REC BK ;
RT FOOT HIP RK's ; LADY FAN TO WALL M HOOK TRANS ;
- 1 **[W Sync Spn Lf (W Q&QS)]** Bk R , rec L , side R joining trailing hnd's and both facing WALL side by side ,;-; (W fwd L toward RLOD starting left face turn / continuing turn fwd and side R , continue turn side and fwd L , sd R to end facing WALL and joining trailing hnd's ,;-)
- 2 **[Op Fence Line Rec Pt]** XLIFR , rec R , point L to side down LOD ,;-; (W matching M's footwork)
- 3 **[Fence Line Rec W Spn to Shadow]** XLIFR , rec R , side L leading W to spin left face and pointing right foot to side ending both facing WALL in close shadow ,;-; (W XLIFR , rec R , side L and spin left face one full turn pointing right foot to side ,;-)
- 4 **[Rt Foot Hip Rk's]** Side R , rec L , rec R ,;-; (W same footwork as M)
- 5 **[Shadow Fence Line Rec Bk]** XLIFR , rec R , bk L with contra body action ,;-; (W same footwork as M)
- 6 **[Slip W Swvl Ronde & Cls]** Turning left face slip bk R turning to face LOD , small step fwd L allowing W to cross in front of M and starting to swivel left face , finish swivel and cls R facing RLOD in a close shadow position ,;-; (W turning left face slip bk R turning to face LOD , large step fwd L and in front of the M starting to swivel left face , during swivel ronde right leg [high ronde] and end facing RLOD and cls R to L ,;-)
- 7 **[Shadow Fence Line Rec Bk]** XLIFR , rec R , bk L with contra body action both facing RLOD ,;-; (W same footwork as M)
- 8 **[Rt Foot Hip Rk's]** Side R , rec L , rec R ,;-; (W same footwork as M)
- 9 **[Lady Fan M Hook Trans]** Hooking L foot in behind right foot and leading W across in front to WALL ,-, fwd R toward WALL to end in LOP facing M facing WALL ,;-; (W fwd L toward WALL , fwd R and at the end of the quick turn sharply left face ½ to face COH , bk L ,;-)

Part A [mod]

- 1-10 **ALEMANA [TO HIS RT SD] ; ; CUDDLE 2X – M STP IN ; ;**
FOR SYNC PVT's & RONDE ; LADY BHND BK – RT HND's – BOTH FC ;
LADY HIP ROLL & BODY RIPPLE ;
REV UNDRARM TRN TO RLOD – M RT LUNGE ; QK SWVL & SYNC TO FAN ;
START HCKY STK LF HND ON M's CHEST ;
- 1-8 Same as Part A measures 1-8 ; ; ; ; ; ; ; ;
- 9 **[Qk Swivel & Sync to Fan]** Hold and lead W to Swivel right face ½ to face LOD , hold leading W to step fwd / rec L leading the W to turn left face ½ turn to face RLOD , rec R ,;-; (W fwd R swiveling right face ½ turn to face LOD , fwd L / fwd R turning left face ½ turn to face RLOD , bk L ,;-)
- 10 Same as Part A measure 13 ;

03-99
Part B [mod 1]

1-8 W SYNC SPN LF – FC WALL ; [LF FT] OP FENCE LINE REC PT ;
FNC LINE REC – W SPN TO CLOSE SHADOW ; RT FT HIP RK's ;
SHADOW FNC LINE – W CARESS – REC BK ;
SLIP W SWVL RONDE & CLS – FC RLOD ; SHADOW FNC LINE REC POINT ;
LADY ACROSS M HOOK TRANS - BOTH FACE RLOD ;

1-6 Same as Part B measures 1-6

7 [Shadow Fence Line Rec Point] XLIFR, rec R, point L to side,-; (W same footwork as M)

8 [Lady Across M Hook Trans] Hooking L foot in behind right foot and leading W across in front to WALL,-, fwd R toward RLOD to end in LOP both facing RLOD,-; (W fwd L toward WALL, fwd R and at the end of the quick turn sharply left face ¼ with spiraling action to face RLOD, fwd L,-;)

Interlude

1-8 NY ; AIDA w/ ARM's ; SWTCH CROSS ; ROLL TO RLOD ;
3 HND TO HND's ; ; ; SPOT TRN TO A HND SHK ;

1 [NY] Fwd L checking, rec R turning left face to face partner, side and fwd L to LOD looking at partner and starting arm sweep by taking right arm from a low trailing position and raising it over the head and then straight down,-;

2 [Aida] Keeping lead hnd's joined step fwd R to LOD and continue to look at partner, turning left face fwd and side L to face partner and WALL, continue left face turn to face RLOD and step bk R to a "V" back to back position with arm's extended up and back,-;

3 [Switch Cross] Pulling lead foot through to face partner and WALL step side L touching lead hand's, rec R, turning to RLOD step fwd L to end in LOP both facing RLOD,-;

4 [Roll] Step fwd R beginning a left face turn, continue left face turn bk and side L to end facing LOD [rotation should be 1 ½ turn], step side R to end in LOP facing partner and WALL,-;

5-7 [Hnd to Hnd 3X] Swivel left face ¼ turn to face LOD in OP and step bk L, rec R, fwd L and at the end of the slow count turn sharply right face ½ turn to LOP both facing RLOD,-; step bk R, rec L, fwd R and at the end of the slow count turn sharply left face ½ turn to OP both facing LOD,-; step bk L, rec R turning right face to face partner, side and fwd L,-;

8 [Spot Turn] Stepping thru to LOD fwd L and at the end of the quick sharply turn ½ left face, fwd L keeping in mind you want to create a little space for the right handshake and at the end of the quick turn sharply left face ¼ to face partner and WALL, side R ending M facing WALL and partner in a right to right handshake,-;

Part C

1-8 OP CONTRA CK TO CROSS BODY ; ; OP BRK TO NAT TOP 3 ; ;
W WLK 2 & SWVL FACE – M SD CROSS TRANS – RT HND's ;
W HIP ROLL - M HOLD ;
W ROLL LEFT FACE – M's HEADLOOP TO LEG CRAWL ;
HOLD SLOW & REC SLOW ;

1-2 [Op Contra Ck to Cross Body] Fwd L with Contra Body Action [right shoulder lead] keeping body weight between both feet and extending right arm out slightly allowing W to extend back, rec R, turning left face to LOD step side L ending in an "L" shaped position with M facing LOD and W facing COH,-; leading the W in front of the M to COH step bk R, rec L turning left face to face W and COH contracting arm's to keep W close, side R ending in LOP facing M facing COH and W close to M,-; (W step bk R with Contra Body Action [left shoulder back] and quickly looking over right shoulder and well into right knee, rec L rising back up, fwd R in front of M to COH,-; fwd L turning left face aiming between M's feet, small step bk and side R continue turn to face M and WALL staying close to M, side L,-;)

3-4 [Op Brk to Nat Top 3] Bk L, rec R and start to blend to CP, turning right face ¼ fwd and side L to end in CP facing LOD,-; turning right face XRIBL to the "7" position, continue right face turn side L unwinding the feet to the "11" position, XRIBL to the "7" position and with right sway facing COH raising lead hand's to indicate to W a reverse underarm turn,-;

5 [W Wlk 2 and Swvl Fc – M Sd Cross Trans – Rt Hnd's] Small almost in place side L to RLOD, small XRIFL looking back at the W and changing to a right to right hand hold, hold and lead W to swivel right face ending in an "L" position M facing COH and W facing RLOD,-; (W fwd R turning left face under lead hand's to face LOD, fwd L shaping to DLW, on L sharply swivel right face to face RLOD,-;)

6 [W Hip Roll – M Hold] Hold in right to right hand hold while W does hip roll,-,-; (W roll hip to left,-, roll hip to right,-;)

03-101
QUICK CUES

INTRO: [4 FT APART – M FCNG WALL – TRAIL FEET FREE] WAIT 1 MEAS ;
2 CUCA's ; ; M BK BASIC W SPOT TRN AWAY & FC ;

A: ALEMANA [TO HIS RT SD] ; ; CUDDLE 2X – M STP IN ; ;
FOR SYNC PVT's & RONDE ; LADY BHND BK – RT HND's – BOTH FC ;
LADY HIP ROLL & BODY RIPPLE ;
REV UNDRARM TRN TO RLOD – M RT LUNGE ; SWVL's ; LADY LAY BK ;
REC TO CURL ; FAN ; START HCKY STK - LF HND ON M's CHEST ;

B: W SYNC LF SPN – FC WALL ; [LF FT] OP FENCE LINE REC PT ;
FNC LINE REC – W SPN TO CLOSE SHADOW ; RT FT HIP RK's ;
SHADOW FNC LINE – W CARESS – REC BK ;
SLIP W SWVL RONDE & CLS – FC RLOD ; SHADOW FNC LINE REC BK ;
RT FOOT HIP RK's ; LADY FAN TO WALL M HOOK TRANS ;

A[mod]: ALEMANA [TO HIS RT SD] ; ; CUDDLE 2X – M STP IN ; ;
FOR SYNC PVT's & RONDE ; LADY BHND BK – RT HND's – BOTH FC ;
LADY HIP ROLL & BODY RIPPLE ;
REV UNDRARM TRN TO RLOD – M RT LUNGE ; OK SWVL & SYNC TO FAN ;
START HCKY STK - LF HND ON M's CHEST ;

B[mod 1]: W SYNC LF SPN – FC WALL ; [LF FT] OP FENCE LINE REC PT ;
FNC LINE REC – W SPN TO CLOSE SHADOW ; RT FT HIP RK's ;
SHADOW FNC LINE – W CARESS – REC BK ;
SLIP W SWVL RONDE & CLS – FC RLOD ; SHADOW FNC LINE REC POINT ;
LADY ACROSS M HOOK TRANS - BOTH FACE RLOD ;

INTER: NY ; AIDA w/ ARM's ; SWTCH CROSS ; ROLL TO RLOD ;
3 HND TO HND's ; ; ; SPOT TRN TO A HND SHK ;

C: OP CONTRA CK TO CROSS BODY ; ; OP BRK TO NAT TOP 3 ; ;
W WLK 2 & SWVL FACE – M SD CROSS TRANS ;
W HIP ROLL & BODY RIPPLE - M HOLD ;
W ROLL LEFT FACE – M's HEADLOOP TO LEG CRAWL ;
HOLD SLOW & REC SLOW ; CLSD HIP RK's ;
W PUSH AWAY TO TANDEM BOTH FACE LOD ; W FWD SWVL & BK ;
ALEMANA TRN & THRU SWVL ; CLSD HIP TWST TO FAN ; ;
START HCKY STK LF HND ON M's CHEST ;

B[mod 2]: W SYNC SPN LF – FC WALL ; [LF FT] OP FENCE LINE REC PT ;
FNC LINE REC – W SPN TO CLOSE SHADOW ; RT FT HIP RK's ;
SHADOW FNC LINE – W CARESS – REC BK ;
SLIP W SWVL RONDE & CLS – FC RLOD ; SHADOW FNC LINE REC BK ;
RT FOOT HIP RK's TO THE OBLIQUE LINE ; ;
LADY FAN TO WALL M HOOK TRANS ;

END: ALEMANA [TO HIS RT SD] ; ;
NAT OPNG OUT w/ PRESS LINE & TRPL REV UNDRARM TRN ; ;
SWAY LINE & CHANGE THE SWAY ; ;

OPEN ARMS

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702) 360-9218
 Email: dntvogt@earthlink.net
 Record: Columbia 13-03133 or 18-02687 CD: Journey, Greatest Hits, Columbia 44493
 Rhythm/Phase: Waltz Phase V+2 [Same Foot Lunge Line, Checked Natural & Slip]
 Speed: 43RPM, turn treble up
 Sequence: Intro ABC Inter ABC End Released: June 2003

INTRO1-8 WAIT; TOG TCH; BOX FIN; CHG OF DIR; ONE L TRN; BK TO HINGE; SHE SWIVEL HE CLOSE; SAME FT LUNGE LINE;

- 1 LOP fcg ptr & DRW;
 1-- 2 Fwd L (Fwd R) to CP fcg DRW, tch R, hold;
 3 Bk R trng LF, sd L, cl R fc DW;
 12- 4 Fwd L DW, fwd R trng LF, draw L to R fc DC;
 5 Fwd L trng LF, sd R cont trn, cl L;
 12- 6 Bk R trng LF, sd L trng LF, lower into L knee shape to ptr (Fwd L trng LF, sd R trng LF, XLIB lower into L
 (123) knee extnd R fwd);
 -2- 7 Rotate upper body RF to lead lady to take wt rise, cl R to L, hold (Rec R swiveling RF, blend to CP pt L
 (1-- thru,,);
 --- 8 Pt L LOD & lower into same foot lunge line (Pt L thru to LOD & lower,,),;

PART A1-8 OP TELE EXIT; WHIPLASH TO BJO; BK FC TCH; CONTRA CHECK HOLD; REC TCH FWD; WEAVE;; MANUV;

- 123 1 On & count rotate body LF to PU lady/Fwd L commence LF trn, sd R cont trn, sd & fwd L to SCP/LOD
 (&123) (On & count fwd L trng LF to CP/Bk R commencing LF trn bring L to R, LF heel trn on R changing wt to L, sd & fwd R to SCP);
 1-- 2 Thru R, trng body LF pt L, hold (thru L, swivel on L to BJO pt R, hold);
 12- 3 Bk L trng RF w/ R sd stretch opening lady's head, sd R, tch L;
 1-- 4 Commence upper body trn to L w/R sd lead chk fwd L, hold, hold;
 1-3 5 Rec bk R trng LF to SCP/DC, tch L to R, fwd L (fwd R);
 6 Fwd R, fwd L trng LF to CP, sd and bk R (Fwd L, trng LF sd R to CP, cont trn fwd L);
 7 Bk L to BJO, bk R trng LF to CP, sd & fwd L to BJO/DW;
 8 Fwd R outsd ptr trng RF, cont trn to fc RLOD & ptr sd L, cl R fc RLOD;

9-16 HEST CHG; CL TELE; CURVD FEATHER; SLO OUTSD SWIVEL; LILT PVT; BK & CHASSE TO LOW BFLY; CHAIR HOLD; HOLD REC SLIP;

- 12- 9 Commence RF trn bk L, sd R cont trn, draw L to R;
 10 Fwd L commence LF trn, sd R cont trn, sd & fwd L to BJO/DW (Bk R commencing LF trn bring L to R, LF heel trn on R changing wt to L, sd & bk R);
 11 Fwd R trng RF, cont trn sd & fwd L, fwd R to BJO/DRW;
 1-- 12 Bk L, XRIF of L with no wt, hold (Fwd R, swivel RF on R to SCP, hold);
 1-3 13 Fwd R, rise on R rt sd stretch, small fwd L slip LF CP/DRW (Fwd L, rise on L, LF trn small bk R slip LF to CP);
 12&3 14 Bk R slight LF trn, sd L/cl R, sd & fwd L (sd & fwd R) to low BFLY SCP/LOD;
 1-- 15 Thru R lunge stp raise arms,, (Thru L lunge stp,,);
 -23 16 Hold, rec L with LF rotation, chk bk R CP/DC (Hold, rec R swiveling LF to CP, small stp fwd L to CP);

PART B1-10 DIAMOND TRNS;; CHKG; OUTSD SPIN; CHKD NAT & SLIP; DBL REV; CLOSED CHG; NAT TELE; DRAG HEST;

- 1 Fwd L trng LF, cont trn sd R, bk L to BJO/DRC;
 2 Bk R trng LF, cont trn sd L, fwd R to BJO/DRW;
 3 Fwd L trng LF, cont trn sd R, bk L to BJO/DW;
 4 Bk R trng LF, cont trn sd L, fwd R to BJO/DC chkg;
 5 Trn body RF toe in bk L small stp, fwd R cont trn outsd ptr, sd & bk L to CP fc DW (Trn body RF fwd R outsd ptr, cl L to R toe pvt cont trn, fwd R to CP);

- 6 Fwd R, fwd L trng RF chkg, trng LF rec bk R to fc DC (Bk L, cl R to L trng RF, slip L fwd to CP/DC);
 12- 7 Fwd L commence LF trn, sd R cont turn, spin LF on ball of R end fcg DW (Bk R commence LF trn, close L
 (12&3) to R [heel turn]/sd & bk R cont LF trn, XLIF of R);
 8 Fwd L, sd & fwd R, cl L to R;
 9 Fwd R commence RF trn, sd L cont trn, sd & fwd R to SCAR/DC (Bk L commence RF trn, close R to L heel
 trn, cont RF trn sd & bk L to SCAR);
 12- 10 Fwd L beginning LF trn, sd R cont LF trn, draw L to R fcg BJO/DRC;

PART C

1-8 HE TRANS SHE ROLL OUT TO OP; CROSS CHK & EXTEND; REC PT W/ ARMS; SHE ROLL ACROSS TO SHK HND; CROSS CHK REC PT; SHE SYNCO TWIRL R; FWD SHE DEVELOPE; SHE ROLL L TO CP HE TRANS;

- 1-3 1 Commence RF trn bk L, cont trn draw R to L, sd R to OP fcg DC (Commence RF trn fwd R, cont trn sd &
 (123) fwd L to fc DC, sd R to OP fcg DC);
 1-- 2 XLIF (XLIF),,;
 1-- 3 Rec R sweeping his L arm CCW down across body & up (Lady sweep her R arm CW down across body &
 up), pt L sd, hold;
 4 Rk sd L lead lady to roll across to shk hands, rec R, cl L (Sd L trng LF, sd & fwd R cont trn, join R hnds sd
 L both fc DC);
 12- 5 XRIF, rec L, pt R sd (XRIF, rec L, pt R sd);
 -23(12&3) 6 Hold, sd & fwd R, fwd L (Sd R trng RF, cont trn fwd L/ cont trn fwd R, bk L fc RLOD);
 1-- 7 Still in R handshk chk fwd R,, (Bk R, bring L ft up R leg, extend L ft fwd);
 12-(123) 8 Rec L, bk R, hold, (Fwd L trng LF, sd & bk R cont trn, fwd L to CP/DC);

9-16 REV FALL CHKD; REC TO L WHISK; UNWIND TO FC WALL; RT LUNGE HOLD; HOLD ROLL & SLIP; OP TELE; IN & OUT RUNS;;

- 9 Fwd L trng LF, sd R, XLIB to tight SCP/RLOD chkg (Bk R, bk L, XRIB chkg);
 10 Rec fwd R trng RF to CP, sd L, cont RF trn XRIB to REV/SCP (Rec fwd L trng LF, sd R, cont trn XLIB);
 -3(123) 11 Unwind,, shifting weight to L (fwd R trng RF, fwd L arnd M, cl R to L to end CP/W);
 1-- 12 Sd & fwd R,,;
 -23 13 Start RF roll, rec L, slip R past L to CP/DC;
 14 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);
 15 Fwd R starting RF trn, sd & bk L DW to CP, bk R to BJO RLOD (Fwd L, fwd R between ptn's feet to
 CP/RLOD, fwd L outsd ptr BJO);
 16 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);

INTERLUDE

1-8 OP NAT; HEST CHG; DBL REV; CHG OF DIR; ONE L TRN; BK TO HINGE; SHE SWIVEL HE CLOSE; SAME FOOT LUNGE LINE;

- 1 Trng RF fwd R outsd ptr, cont trn sd L, bk R to BJO/DRC;
 12- 2 Commence RF trn bk L, sd R cont trn, draw L to R end fcg DC;
 12- 3 Fwd L commence LF trn, sd R cont turn, spin LF on ball of R fc DW (Bk R commence LF trn, close L to R
 (12&3) [heel turn]/sd & bk R cont LF trn, XLIF of R);
 4-8 Repeat Measures 4-8 of Introduction

ENDING (SAME AS INTERLUDE)

1-8 OP NAT; HEST CHG; DBL REV; CHG OF DIR; ONE L TRN; BK TO HINGE; SHE SWIVEL HE CLOSE; SAME FOOT LUNGE LINE;

- 1-8 Repeat Measures 1-8 of Interlude

OUR LOVE AFFAIR

Choreographers: Michael & Diana Sheridan (with Thanks to John & Diana Berry)
1618 West Milagro Ave., Mesa, AZ 85202 **Phone:** (480) 897-0979

E-Mail: msheridan2@cox.net

Music: Available from Choreographer on Mini-Disc **Released:** July, 2003

Speed: As on Mini-Disc **Rhythm:** Slow Foxtrot **Phase:** VI

Footwork: Opposite or as noted **Timing:** SQQ except as noted

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

INTRODUCTION

1-4 WAIT;; CONTRA CHECK, RECOVER, BACK; FEATHER FINISH;

- 1-2 CP FC RLOD Lead foot free for both wait 2 measures;;
- 3 Lowering into R knee stp fwd L across body with R shoulder lead, rec R, bk L to CP RLOD;
- 4 bk R begin to turn LF,-, sd & fwd L DLW, fwd R outside partner to BJO DLW;

PART A

1-4 3-STEP; CURVED FTNR CHECK; HEEL PULL-HAIRPIN; RUNNING FINISH BJO;

- 1 fwd L,-,fwd R, fwd L CP LOD;
- 2 fwd R start RF trn,-, fwd L cont RF trn prep to step BJO, trng RF fwd R in BJO; (W bk L start RF trn, bk R cont RF trn , bk L in BJO;)
- 3 (QQQQ) bk L starting strong RF trn, pull R heel bk past L ft cont RF trn with strong left sway, fwd L cont strong RF trn changing sway to R, fwd R in BJO with R sway; (W fwd R between M's feet, sd & fwd L cont RF trn, bk R cont RF trn, swiveling on R XLIB with R side lead;)
- 4 bk L trn RF with L sway,-, sd & fwd R diag LOD & COH, maintain L sway fwd L LOD & COH in CBMP; (W fwd R trn RF,-, sd & bk L , bk R with R sway in CBMP;)

5-8 FTNR WITH LOCK & RONDE; BACK HOVER; FEATHER; DBL REV SPIN;

- 5 fwd R,-, fwd L preparing to step in BJO with R Sway, XRIB of L outside W in BJO and immediately ronde L ft CCW; (W bk L,-, bk R, XLIF or R and immediately ronde R CCW;)
- 6 bk L in BJO change sway to L,-, bk R rising to toe maintain sway to L and stay in BJO, recov fwd L;
- 7 fwd R changing sway to neutral,-, fwd L chng sway to R and preparing to step in BJO, fwd R in BJO;
- 8 fwd L trng LF,-, sd R DLC, cont LF spin cl L to R without changing weight to fac LOD; (W-SQ&Q) bk R trng LF,-, cl L to R (Heel trn)/ sd R LOD, XLIF or R;)

PART B

1-4 OPEN TELEMURK; OPEN NATRL; OUTSIDE SPIN TO HAIRPIN; TIPPLE CHASSE PIVOT;

- 1 fwd L starting LF trn,-, cont LF trn sd R, cont LF trn sd & fwd L DLW in SCP; (W bk R starting LF trn,-, cl L to R cont LF trn (Heel trn), cont LF trn sd & fwd R DLW in SCP;)
- 2 fwd R in SCP starting RF trn,-, cont RF trn sd L in CP, cont RF trn bk R; (W fwd L DLW,-, trn RF fwd R to CP, fwd L outside M in BJO;)
- 3 (M-SQ&Q) Begin trng RF bk L small step,-, fwd R RLOD trng RF/cont RF trn fwd L arnd W, fwd R outside W in BJO fac RLOD; (W-SS)fwd R,-, cl L to R and spin RF as M does hairpin,-;)
- 4 (SQ&Q) bk L trng to face COH in CP,-, sd R trng slightly RF/cl L to R, sd & fwd R LOD pivot RF to CP RLOD; (W fwd R trng to CP,-, sd L trng slightly RF/cl R to L, sd & bk L pivot RF to CP fac LOD;)

5-8 PIVOT TO A NATURAL WEAVE;; HOVER TELEMURK; FEATHER

- 5-6 (QQQQQQQQ) bk L pivot RF 1/2 to fac LOD, fwd R pivot RF 3/8 to fac DRW, bk L, bk R; bk L in BJO, bk R to CP start to trn LF, sd & fwd L DLW, fwd R DLW in BJO; (W fwd R pivot 1/2 RF, bk L pivot RF 3/8, fwd R, fwd L; fwd R in BJO, bk L to CP start trng LF, sd & bk R DLW, bk L DLW in BJO;)
- 7 fwd L DLW trng to CP,-, sd & fwd R rising to toe, sd & fwd L trng to SCP DLC; (W bk R trng to CP,-, sd & bk L rising to toe, sd & fwd R trng to SCP DLW;)
- 8 fwd R,-, fwd L with L shoulder lead, fwd R in BJO DLC; (W fwd L,-, trng LF sd & bk R, bk L in BJO;)

PART C**1-4 TELESPIN TO BJO;; NATURAL HOVER CROSS;;**

- 1-2 (SQ&Q&Q) fwd L trng LF,-, sd R twd DLC cont LF trn, sd & bk L LOD in SCP/begin LF spin on L; cont spin on L, sd R DLC to CP face Wall, sd & fwd L twd DLW in BJO,-; (W bk R trng LF,-, cl L to R trng LF (heel trn), sd & fwd R LOD in SCP/fwd L LOD trng LF; fwd & sd R DLC, trng LF cl L to R in CP, sd & bk R DLW in BJO,-;)
- 3-4 (SQ&Q&Q&Q) fwd R strtg RF trn,-,trng RF sd L, cont RF trn sd R; cont RF trn fwd L in SCAR small step, rec bk on R, trng 1/8 LF sd L, fwd R DLC in BJO; (W bk L strtg RF trn,-, trng RF on L pull R to L (heel trn), trng RF sd L DLW; trng RF bk R on SCAR, rec fwd on L, trng 1/8 LF sd R, bk L in BJO;)

5-8 DOUBLE REV SPLIT RONDE;; CURVNG 3-STEP; FTHR FIN LOD & WALL;

- 5 fwd L trng LF,-, sd R DLC, cont LF spin cl L to R without changing weight to fac LOD; (W-SQ&Q) bk R trng LF,-, cl L to R (Heel trn)/ sd R LOD, XLIF or R;)
- 6 Lower onto R foot and ronde L CCW cont LF trn,-, XLIB of R trng LF, cont LF trn slip R past L step small step bk R to CP LOD; (W-&SQ&Q) small stp sd R lowering into knee/ronde L CCW,-, XLIB of R trng LF/ small stp sd R cont trng LF, fwd L to CP)
- 7 fwd L with R shoulder lead,-, fwd R start LF trn, fwd L trn LF to CP DRC;
- 8 bk R,-, trn LF sd & fwd L DLW, fwd R outside W in BJO DLW;

PART D**1-4 REV WAVE;; BK FTHR & SLIP; VIENNESE CROSS;**

- 1-2 fwd L trng LF,-, sd R trng LF, bk L to CP DRC; bk R crving LF to face RLOD,-, bk L, bk R; (W bk R trn LF,-, cl L to R (heel trn), fwd R; fwd L crving LF,-, fwd R, fwd L;)
- 3 (SQ&Q) bk L with R shoulder lead,-, bk R, bk L rising & trng sharply LF/ cont LF trn slip R past L and small step bk to CP LOD; (W fwd R,-,fwd L, fwd R trng sharply LF/small stp fwd L;)
- 4 fwd L trng LF,-, sd R LOD cont trng LF, XLIF of R to CP RLOD relaxing L knee; (W bk R trng LF, sd L LOD, cl R to L;)

5-8 SLO PROMENADE SWAY & CHANGE SWAY;; RISE, CLOSE, REVERSE PIVOT;

- FTHR FIN LOD& WALL;**
- 5 bk R trn LF to fac Wall,-, sd L with strong L sway and head well to L,-; (W fwd L trng LF to fac COH,-, sd R with strong R sway trng head to right,-;)
- 6 relaxing L knee slowly change sway from a right sway to a left sway with slight body trn to R,-,-; (W relax R knee and slowly change sway from R sway to L sway while rolling head to L,-,-;)
- 7 rise on L slowly drawing R foot to L with small body trn to R,-, cl R to L, pivot 1/8 LF taking small stp fwd L to CP DRW;
- 8 bk R trng LF,-, sd & fwd L DLW, fwd R outside W in BJO DLW;

END**1-4 HOVER BJO; X-HOVER SCAR & OPEN UP; REV TWIRL M STP POINT; X TWINKLE;**

- 1 fwd L blend CP DLW,-, sd R rising to toe, trn LF recov L to BJO fac DLC;
- 2 fwd R outside W in BJO trn RF,-, sd L cont trn RF to SCAR and releasing CP rising on L toe, recov R in loose SCAR position maintaining M's L & W's R hand hold facing DLW;
- 3 (SS) cl L to R and point R sd twd DRW,-, hold trng head to R,-; (W-SQ&Q) XRIB of L trng LF,-, underarm trn LF L/R,L to face DRC;)
- 4 fwd R trng RF,-, small stp sd L cont RF trn, cl R to L fac DRC;

5-8 X-TWINKLE; STANDING SPIN FC COH;; SAME FT LUNGE & CHNG SWAY; HINGE;

- 5 fwd L trng LF,-, small stp sd R cont LF trn, cl L to R fac DLW;
- 6-7 (SQ&Q&Q&Q&S) (same footwork) fwd R to bolero BJO,-,fwd L/R,L/R,L trng to fac COH/ tch R to L (W cl L to CP head to R),-hold;
- 8 (SQ&Q) sd R LOD,-, relax R knee look R & stretch L side, trn hips & stretch R side & look L; (W XRIB under body,-, stretch R side trn head to L, stretch L side trn head to R;)
- 9 (SS) lead W to recov stp sd L,-, trn hips LF & relax L knee head to right,-; (W recov L swivel LF drawing R to L,-, point R twd LOD & relax L knee head to L,-;)

STRAY CAT STRUT

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane Valley, WA 99206 (509)928-5774
 E-MAIL ADDRESS: dechenne@cet.com
 MUSIC: Stray Cats Greatest Hits CD or Minidisk / CD from Choreographer
 PHASE / RYHTUM: Phase V / West Coast Swing SPEED: Slow for Comfort
 FOOTWORK: Opposite Except Where Noted
 SEQUENCE: Intro, A, B, BRDG, A, B(MOD), A, BRDG, B(MOD), TAG
 RELEASE DATE: July 2003 Version 1.1

INTRO

1-4 BK TO BK POS TWO MEAS WAIT;; SNAP & FREEZE; SHOULDER SHIMMY;
 1-2 In Loose Back to Back Pos M fcng RLOD lead hnds joined weight on M's R & Ladies L with free foot pointed bk twd ptr wait two meas;;
 &SS 3 (Snap & Freeze) sharp trn LF fc LOD (W RF fc RLOD) slight sit action no wght chng / hold,-,-,-;
 QQQQ 4 (Shoulder Shimmy) Ladies shimmy shoulders back and forward while both slowly raise up with no weight chg's;

PART A

1-12 SUGAR PUSH;; LEFT SIDE PASS;; WRAPPED WHIP;;
SUGAR PUSH WITH MEN'S HOOK TURN;; RT SIDE PASS;; MEN'S WRAPPED WHIP;;
SIDE WHIP;;
 QQQQ 1-2,, (Sugar Push) Bk L, bk R, tch L fwd, fwd L; anchor in pl R / L, R, (W fwd R, fwd L, tch R in back of left, bk R; anchor in pl L / R, L) * see options
 Q&Q
 QQQ&Q 2,,-3 (Left Side Pass) Bk L trng LF fc COH, cl R trn LF fc RLOD; fwd L / clo R, fwd L twd ptr anchor in pl R / L, R; (W fwd R, fwd L; fwd R / L, fwd R trng LF to fc ptr & LOD anchor in pl L / R, L;)
 Q&Q
 QQQ&Q 4-5 (Wrapped Whip) Bk L, rec R crossing IF of L trn ¼ RF; sd L trn ¼ RF / rec fwd R, fwd L; trn ½ RF XRIB of L, fwd L twd ptr; anchor in pl R / L, R; (W fwd R, fwd L under joined lead hnds; fwd R / clo L, bk R; bk L, bk R; anchor in pl L / R, L;)
 QQQ&Q
 QQQQ 5-6,, (Sugar Push with Men's Hook Turn) Bk L, bk R, tch L fwd, fwd L; XRIB of L trng RF ¾ / in pl L, R, (W fwd R, fwd L, tch R in back of left, bk R; anchor in pl L / R, L) ending in modified tandum pos men facing wall and ladies facing LOD
 Q&Q
 QQQ&Q 6,,-7 (Right Side Pass) Sd & fwd L, rec R; chng W's rt hnd into M's lt hnd cl L / in pl R, fwd L twd ptr and LOD, anchor in pl R / L, R; (W fwd R, fwd L pass M's R sd; fwd R / fwd L, fwd R trng ½ LF fc ptr and RLOD, anchor in pl L / R, L;)
 Q&Q
 QQQ&Q 8-10 (Men's Wrapped Whip) Bk L, fwd R joining both hands and taking rt hand over men's head, XLIF of R / sd R, bk L to men's wrapped pos; XRIB of L releasing hands, fwd L join lead hands, anchor in pl R / L, R; (W fwd R, fwd L starting around men cross R behind L / sd L, fwd R; fwd L, fwd R trng to face ptr; anchor in pl L / R, L;) * see options
 QQQ&Q
 QQQQ 11-12 (Side Whip) Bk L, rec R crossing IF of L trng ¼ RF to a "L" shape position, point left to side and hold; hold, fwd L twd ptr, anchor in pl R / L, R; (W fwd R, fwd L trn ½ RF, bk R / cl L, fwd R; fwd L, fwd R trn ½ lf to face ptr, anchor in pl L / R, L;)
 QQQ&Q
 (QQQ&Q
 QQQ&Q)

NOTE: Part A starts facing RLOD 2nd and 3rd time.

PART B

1-12 UNDERARM TURN;; TUCK & SPIN;; BOOMERANG WHIP;;
ADVANCED OPPOSITION THROWOUT;; KICK BALL CHG,,
WRAP & SNAP WITH STALKING WALKS (2 SL & 4 OKS);;
 QQQ&Q 1-2,, (Underarm Turn) Bk L trn RF ¼, fwd R trn ¼ RF; fwd L / cl R, fwd L fc RLOD; anchor in pl R / L, R; (W fwd R, fwd L; under joined lead hnds fwd R / L, R trn ½ LF; anchor in pl L / R, L;)
 Q&Q
 QQQQ 2,,-3 (Tuck & Spin) Bk L, bk R; point bk L, fwd L, anchor in pl R / L, R; (W fwd R, fwd L; tch R, bk R spin full trn RF, anchor in pl L / R, L;)
 Q&Q

PART B (cont)

- QQQ&Q 4-5 (Boomerang Whip) Bk L, rec R crossing IF of L, fwd L /sd R, ck bk L; fwd R, fwd L trn to face ptr, sd R / cl L, sd R; (W fwd R, fwd L starting around men cross R behind L / sd L, fwd R; fwd L, fwd R trng to face ptr, sd L / cl R, sd L;) ending CP wall
- QQQ&Q 6-8 (Adv Opposition Throwout) Rk bk L, rec R, sd L / cl R, sd L; Lunge sd and bk R / rec L, cl R, lunge sd and bk L, rec R; XLIB / rec R, fwd L twd woman, anchor in pl R / L, R; (W rk bk R, rec L, sd R / cl L, sd R; rk bk L away from men / rec R, sd L, rk bk R away from men, rec L, fwd R starting french cross / cross L in front of R, bk R, anchor in pl L / R, L;)
- Q&Q 9,, (Kick Ball Chg) Kick L fwd, cl L on ball of ft / cl R, (W kick R fwd, cl R on ball of ft / cl L,)
- QQQ&Q 9,,-12 (Wrap & Snap with Stalking Walks) Bk L, bk R; bk L / small bk R, bk L; bk R,-; bk L,-, bk R, bk L; bk R, fwd L trn 1/2 to face ptr, anchor in pl R / L, R; (W fwd R, fwd L starting LF trn, cont SSQQQQ LF full R / L, fwd R; fwd L,-; fwd R,-, fwd L, fwd R; fwd L, fwd R snapping to face ptr, anchor Q&Q in pl L / R, L;)

BRDG

- 1-4 UNDERARM TURN TO TRIPPLE TRAVEL WITH ROLLS;::: ROLL IN PASS;::
SPLITS; SLOW SIDE BREAKS;

- QQQ&Q 1-5,, (Underarm Turn to Tripple Travel with Rolls) Bk L start 1/4 RF trn, fwd R complete 1/4 trn, cl L / in pl R, in pl L to right hnd star; sd R / cl L, sd R, roll 1 & 1/2 RF L, R to left hnd star; Q&QQQ sd L / cl R, sd L trn 1/2 LF to right hnd star, sd R / cl L, sd R trn 1/2 RF to left hnd star; sd L / cl R, Q&QQ&Q sd L, roll 1 & 1/8 LF R, L to LOFP fc LOD; anchor in pl R/L, R (W fwd R, fwd L, fwd R / fwd L, Q&QQQ under joined lead hnds trn 3/4 LF in pl R to right hnd star; sd L / cl R, sd L, roll 1 & 1/2 RF R, L to left hnd star; sd R / cl L, sd R trn 1/2 LF to right hnd star, sd L / cl R, sd L trn 1/2 RF to left hnd Q&Q star; sd R / cl L, sd R, roll 1 & 1/8 LF L, R to LOFP fc RLOD; anchor in pl L / R, L,)
- QQ&QQ 5,,-6 (Roll In Pass) Bk L, rec R crossing IF of L / sd L starting RF trn; cross R IF of L completing trn 1/2 Q&Q fwd L twd ptr; anchor in pl R / L, R; (W fwd R starting to trn RF, bk L cont trn / fwd R completing trn; fwd L & trn, bk R, anchor in pl L / R, L;)
- &S&S 7 (Splits) Move both feet out to aprox shoulder width / hold,, move both feet tog / hold,;
- QQQQ 8 (Slow Side Breaks) Sd L, sd R, cl L, cl R; (W sd R, sd L, cl R, cl L;)

PART B(MOD)

- 1-16 DOUBLE ROCK WHIP WITH INTERRUPTED SURPRISE WHIP ENDING;::
UNDERARM TURN;,, TUCK & SPIN;,, BOOMERANG WHIP;,,
ADVANCED OPPOSITION THROWOUT;,, KICK BALL CHG,.
WRAP & SNAP WITH STALKING WALKS (2 SL & 4 OKS);,:::

- QQQQ 1-4 (Dbl Rock Whip with Interrupted Surprise Whip Ending) Bk L, rec R crossing IF of L, pnt sd L QQQQ trng RF, fwd L outside ptr cont RF trn, fwd R crossing IF of L twd ptr trng 1/2, bk and sd L, fwd R QQQQ crossing IF of L twd ptr trng 1/2, bk and sd L; ck fwd R, rec bk L catching ladies waist with left Q&Q hand, ck bk R, rec fwd L; ck fwd R, rec L rasing joined hands to trn ladies under RF, anchor in (QQQ&Q pl R / L, R; (W fwd R, fwd L & trn rf 1/2, bk R / cl L, fwd R trng 1/2; bk L, fwd R trng 1/2, bk L, QQQQ fwd R trng 1/2; ck bk L, rec R, ck fwd L, rec R; ck bk L, rec R, RF twirl 1/2 L / R, L,)) QQQQ Q&Q)
- QQQ&Q 5-6,, (Underarm Turn) Repeat meas 1-2,, Part B
- Q&Q
- QQQQ 6,,-7 (Tuck & Spin) Repeat meas 2,,-3 Part B
- Q&Q
- QQQ&Q 8-9 (Boomerang Whip) Repeat meas 4-5 Part B
- QQQ&Q
- QQQ&Q 10-13 (Adv Opposition Throwout) Repeat meas 6-8 Part B
- Q&QQQ
- Q&QQ&Q
- Q&Q 14,, (Kick Ball Chg) Repeat meas 9,, Part B
- QQQ&Q 14,,-16 (Wrap & Snap with Stalking Walks) Repeat meas 9,,-12,, Part B
- SSQQQQ
- Q&Q

TAG1-4 BOOMERANG WHIP:: ADVANCED OPPOSITION THROWOUT::;
LADIES ROLL RF IN TO LEG CRAWL::;

- QQQ&Q 1-2 (Boomerang Whip) Repeat meas 4-5 Part B
 QQQ&Q
 QQQ&Q 3-5 (Adv Opposition Throwout) Repeat meas 6-8 Part B
 Q&QQQ
 Q&QQ&Q
 QQQQ 6 (Ladies Roll in to Leg Crawl) Bk L, bk R, tch L to R, bk L with slight lf turn to leg crawl; (W fwd
 (QQQ&Q) R start RF trn, cont trn L, comp full trn to face RLOD fwd R / cl L, fwd R to CP and leg crawl;)

OPTIONS:1-2 SUGAR PUSH WITH ALTERNATE LADIES FOOTWORK::;

- QQQQ 1-2,, (Sugar Push) Bk L, bk R, tch L fwd, fwd L; anchor in pl R / L, R, (W fwd R, fwd L / XRIB of L,
 Q&Q rec L, bk R; anchor in pl L / R, L)
 (QQ&QQ
 Q&Q)

8-10 MEN'S WRAPPED WHIP WITH MAN'S FULL SPIN::;

- QQQ&Q 8-10 (Men's Wrapped Whip) Bk L, fwd R joining both hands and taking rt hand over men's head,
 QQQ&Q XLIF of R / sd R, bk L to men's wrapped pos; XRIB and spin RF one full trn maintaing joined
 lead hands, fwd L twd ptr, anchor in pl R / L, R; (W fwd R, fwd L starting around men cross R
 behind L / sd L, fwd R; fwd L, fwd R trng to face ptr; anchor in pl L / R, L;)

ALTERNATE TIMING (&QQ)

Ladies and / or Men may replace any tripple timing (Q&Q) with. (&QQ) timing. The footwork of the movement does not change. This alternate timing can help make moves feel more comfortable when the tripple is followed by strong turning actions.or when the anchor / coaster is replaced with other actions.

03-109

THIS MOMENT IN TIME

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

TELEPHONE: (603)898-4604 E-mail ralph.collipi@verizon.net **RHYTHM:** Bolero

RECORD: Epic or Memory Lane 15-2381 Englebert Humperdink **SPEED:** 49 RPM

FOOTWORK: Opposite except where noted

PHASE: IV +2 (Nat'l Top-Riff Turn)
+1 unph (Cape Walks)

SEQUENCE: INT,A,B,A,C,D,C,B(MOD),A,C,END

REL DATE: July, 2003 (1.1)

NOTE: The SQQ timing has rise within the body occurring as transfer of weight is taken onto the first step, reaching maximum height at the end of the first step. Lowering comm as 2nd step is taken.

INTRO

1-4 WAIT 1; OPENING OUT TWICE;; SD RKS;

- 1 Bfly pos M fcg wall wait 1 meas;
- 2 Sd & fwd L, -, lower & extend R, rise w/slight RF rotation (W sd & bk R, -, XLIB of R lowering body, rec R to bfly;);
- 3 Sd & fwd R, -, lower & extend L, rise w/slight LF rotation (W sd & bk L, -, XRIB of L lowering body, rec L to bfly;);
- 4 Rk sd L, -, rec R, rk sd L;

5-8+ OPENING OUT TWICE;; SD RKS; RIFF TURN; HOLD 3 BEATS...

- 5 Repeat meas 3 of intro;
- 6 Repeat meas 2 of intro;
- 7 Rk sd R, -, rec L, rk sd R;
- 8 Sd L, clo R to L, sd L, clo R to L (Sd R full spin RF undr jnd hnds, clo L to R, sd R full spin RF undr jnd hnds, clo L to R;);
- + Hold 3 beats rising up through the body preparing for downbeat for meas 1 of part A,, starting on the word "time".

PART A

1-4 ½ BASIC; LUNGE BREAK; LEFT SD PASS OVRTRND; SHE FWD THEN SWVL TO FCE;

- 1 Sd L with RF upper body rotation, -, bk R w/slipping action, fwd L;
- 2 Sd & fwd R, -, lower on R & extend L sd & bk, rise on R draw L to R (W sd & bk L, -, bk R w/contra ck action, fwd L;);
- 3 Sd & fwd L comm RF trn, -, bk R w/slip action comm LF trn, fwd L con't trn to fce coh lead W to ovrtrn (W sd & fwd R comm RF trn, - sd & fwd L btwn M's feet w/strong LF trn, bk R cont trn to fce coh;) ld hnds jnd low behind W;
- 4 Fwd R, - rk fwd L, rec R (W fwd L, -, fwd R swvl RF to fce ptr, fwd L;);

5-8 U/A TRN; RONDE TO SIT LINE REC; SHE SPIRAL & ROLL TO FCE; LUNGE BRK;

- 5 Sd L, -, XRIB of L lowering, fwd L (W sd R comm RF trn undr jnd ld hnds, -, XLIF of R lowering trng ½ RF, fwd R con't RF trn to fce ptr;);
- 6 Fwd R with RF rotation, - lower on R extend L sd & bk, rise on R draw L to R (W fwd L twd M ronde R cw, -, sit bk on R, rec L;) done in loose closed;
- 7 Clo L to R, -, rk bk R, rec L (W fwd R spiral LF undr jnd ld hnds to fce ptr, - roll out L, R to lop/fcg;) end lop/fcg wall;
- 8 Repeat meas 2 of part A;

THIS MOMENT IN TIME

PART B

- 1-4 **NAT'L TOP FULL;;; SHE LF TWIRL TO BFLY;**
- 1 Sd L comm RF trn, -, XRIB of L con't trn, sd L con't trn (W sd R comm RF trn, -, XLIF of R con't trn, sd R con't trn;);
- 2 XRIB of L con't trn, -, sd L con't trn, XRIB of L con't trn (W XLIF of R con't trn, -, sd R con't trn, XLIF of R con't trn;);
- 3 Sd L con't trn, -, XRIB of L con't trn to fce dcl, sd L twd lod (W sd R con't trn, -, XLIF of R con't trn to fce dwr & ptr, sd R;); NOTE: Natural Top makes 1 and 1/2 rotations over 3 meas end fcg coh.
- 4 Bk R comm RF trn, -, rec fwd L con't trn to fce wall, sd R to match ptrs line in bfly (W fwd L twd wall, -, twirl LF undr jnd ld hnds R, L;);

- 5-8 **RK 3 W QK SWIVEL 3; SHE STPS TO SKTRS 2 SLOW HE TRANS; SYNCO RUNS; SHE ROLL OUT TO FCE HE TRANS;**

- 5 Rk sd L, rk sd R, rk sd L, - (W XRIF of L swivel RF, XLIF of R swivel LF, XRIF of L swivel RF, -);
- 6 Small sd R & lead W to sktrs pos, hold, hold, hold (W fwd L trng LF trn, -, bk R to fce wall in sktrs, -); Now on similar footwork.
- 7 Fwd L, -, fwd R/fwd L, fwd R; (sq&q)
- 8 Bk L, -, fwd R, - (W fwd L comm LF trn, -, sd & bk R con't trn to fce rld & ptr, bk L;); End fcg wall.

PART B (MODIFIED)

- 1-9 **REPEAT MEAS 1-8 OF PART B;,,,,,; SYNCO HIP RKS;**

- 1-8 Repeat meas 1-8 of part B;,,,,,;
- 9 Rk sd L, -, rk sd R/rk sd L, rk sd R;

PART C

- 1-4 **TRNG BASIC TO LOD; LUNGE BRK; MOD L SD PASS; SPANISH CAPE WLK;**

- 1 Sd L w/RF upper body trn, -, rk bk R lowering trn LF to fce lod slip W to cp, rec L;
- 2 Repeat meas 2 of part A;
- 3 Sd L with RF rotation, -, bk R comm LF trn rec L con't trn to fce dcl to a forearm hold to imitate cape action (W sd R with RF rotation, -, fwd L outsd ptr trng 3/8 LF to fce ptr, sd R;);
- 4 Sd R, -, bk L comm RF trn lead W across lod, rec fwd R con't trn to fce dcl (W fwd L with scoop kick (kick free foot up & out then bring heel bk to knee of wgted foot), -, fwd R outsd ptr trng 1/2 RF to fce dcl & ptr, sd L;);

- 5-8 **SPANISH CAPE WLK; SPANISH CAPE WLK; LARIAT TO FCE WALL; HIP LIFT;**

- 5 Sd L, -, bk R comm LF trn lead W across lod, rec fwd L con't trn to fce dcl (W fwd R with scoop kick, -, fwd L outsd ptr trng 1/2 LF to fce dcl & ptr, sd R;);
- 6 Sd R, -, hold with body rotation RF, hold con't rotation to fce wall (W fwd L with scoop kick, -, fwd R crve RF arnd M, fwd L con't arnd M;); NOTE: Keep M's R & W's L hnd jnd ovr M's head allow M's L & W's R hnd to wrap M at waist until W has traveled behind M then release.
- 7 Clo L to R, -, hold, hold (W fwd R con't arnd M, -, fwd L, fwd R to fce M;);
- 8 Sd R, -, draw L toe to R instep, press L toe into floor causing L hip to rise then lower hip;

03-111

THIS MOMENT IN TIME

PART D

1-4 SLOW SD RKS; R SD PASS HE TRANS; FACING CROSS CHKS TO BOL BJO;;

- 1 Rk sd L, -, rk sd R, -;
- 2 Fwd & sd L comm RF trn raise ld hd to creat window, -, XRIB of L con't RF trn to fce coh, tch L to sd (W fwd R, -, fwd L comm LF trn, bk R con't LF trn undr raised hnds to fce ptr;); NOTE: Now on similar ftwork.
- 3 XL over R dcr with LF upper body trn to look at ptr, -, rec R, sd L (W XL over R dwr with LF upper body trn to look at ptr, -, rec R, sd L);
- 4 XR over L dcl with RF upper body trn to look at ptr, -, rec L, sd fwd R to bol bjo (W XR over L with RF upper body trn to look at ptr, -, sd & fwd R to bol bjo;);

5-8 WHEEL 6;; OPPOSITE CUCARACHAS SHE SYNCO TRANS;;

- 5 In bol bjo on similar footwork wheel ½ RF L, -, R, L;
- 6 Con't wheel R, -, L, R end in fcg pos no hnds with M fcg wall;
- 7 Press insd edge of L to sd, -, rec R, clo L to R (W press insd edge of L to sd, -, rec R, clo L to R;);
- 8 Press insd edge of R to sd, -, Rec L, clo R to L (W press insd edge of R to sd, -, rec L/in place R, in place L; sq&q);

ENDING

1-4 OPENING OUTS TWICE;; RIFF TURN; PROM SWAY;

- 1 Repeat meas 2 of Intro;
- 2 Repeat meas 3 of Intro;
- 3 Sd L, clo R to L, sd L, clo R to L (W sd & fwd R comm RF spin, clo L to R spinning RF one full trn under ld hnds, sd & fwd R comm RF spin, clo L to R spinning RF one full trn under ld hnds;);
- 4 Sd & fwd L opng to prom pos & hold till music fades (W sd & fwd R);

03-112

THOROUGHLY MODERN QUICKSTEP

By: John Michaelson 8038 Varna Av Van Nuys, Ca 91402 (818)782-2624
jcmichaelson@yahoo.com

CD: Superior Dancing Vol. II CD 5 Con Disc 101036 MD from Choreo.
Footwork: Woman opp. except where noted, Timing: S QQ except noted
Phase VI Quickstep, June 2003

Sequence: Intro, A,B,A,B,A,B(1 thru 12) End

Introduction

Wait; Charlston; Charlston; Man Turn & Flicker

- 1 ---- Wait,,;
- 2 SS Both Fwd L,, Charlston Kick,;
- 3 SS Both Bk R,, Charlston Kick to rear,;
- 4 SS Turn Rt on L closing feet,, up on toes & quickly move heels out & in,; (Wait,,up on the toes & quickly move heels out & in,;)

CP DLW

Part A

Fwd to Wall; Polka Chasse; Bk Chasse Fwd; ;

- 1 SS Fwd L ,, Fwd R turning 1/8 RF,;(Bk R,, Bk L,; CP W
- 2 Q&Q&Q Sd L, Cl R to L, Sd L/Cl R to L,Sd L,;(Sd R,Cl LtoR , Sd R/Cl L to R, Sd R,;) CP DRW
- 3 Bk R turning ¼ LF,,Sd L, Cl R to L; (Sd R,,l R to L,;)BJO DLW
- 4 SS Fwd L Bjo,, Fwd R outside Partner,, (Bk R Bjo,, Bk L,;)

Running Locks With extra lock;; Manuver; Hesitation Change;

- 5 QQQQ Fwd L, Lk RIB, Fwd L, Fwd R,;(Bk R, Lk LIB, Bk R, Bk L,;) BJO DLW

03-113

2

6 Q&Q&Q Fwd L, Lk RIB, Fwd L/RIB, Fwd L; (BkR, Lk LIF, Bk R/Lk LI, Bk R;)
BJO DLW

7 Fwd R turning ¼ RF,, Sd L, Cl R to L; (Bk L,, Sd R, Cl L to R;)
CP RLOD

8 SS BkL Turning ¼ RF,, Sd R Turning 1/8 RF;;
(Fwd R,, Sd :,) CP DLC

**FWD ONE CHARLSTON CROSS ; SYNC BK/LK/BK; RUNNING FINISH
OVERTURNED; MANUVER;**

9 S&S Fwd L,, Sd R/LIF;; (Bk R,, Sd L/RIB,;) BJO DRC

10 S Q&Q Wait,, Sd R /Cross LIF, Bk R; (Wait,, Sd L/CrossRIF, Fwd L;)

11 Bk L turning RF ¼ ,, Bk R turning 1/8 RF Bjo, Side L;
(Fwd R Turning ,, Fwd L , Sd R,;) BJO LOD

12 Fwd R outside Partner turning ¼ RF,, Sd L turning 1/8 RF, CL
R to L; (Bk L,, Sd R, Cl L to R;) CP RLOD

IMPETUS 3 SLOWS FWD PICK UP TELEMARK SEMI 3 SLOWS;;;:

13 SS Bk L ,, Heel turn changing Wt;; (Fwd R,, Fwd L turning RF brushing,;)

14 SS Sd & Fwd L,, Thru R,;(Sd & Fwd R,, Thru L,;) SCP DLC

15 QQ S Sd L, Cl R to L, Fwd L turning LF,; (Sd R, Cl L to R, Bk R
Turning LF,;)

16 SS Sd R turning LF,, Sd L SCP DL,; (Heel Turn,, Sd R,;) SCP DLW

Part B

TURN HOP BACK HOP; POLKA CHASSE; POLKA LOCKS; WING;

1 QQQQ Thru R turning RF, Hop on R, Bk L continuing RF Turn, Hop
on L; (Thru L turning RF, Hop on L, Fwd R cont. RF Turn, Hop on R;)CPC

03-114

3

2 Q&Q&Q Sd R, Close L to R, Sd R/Close L to R, Sd R; (Sd L, CI R to L,
Sd L/Close R to L, Sd R;) CP DLC Blending to BJO DLC

3 Q&Q&Q Fwd L, Lk RIB, Fwd L /Lk RIB, Fwd L; (Bk R, Lk LIF, Bk R /
Lk LIB, Bk R,;)

4 S Wait Fwd R,, Hold,; (Bk L,, Fwd R, Fwd L;)

(S QQ)

SCAR DLC

ONE LEFT TURN; BK CHASSE SEMI THRU HOP SCOOP WITH RT SWAY;;;

5 Fwd L Turning LF,, Sd R Cont. Turn, CI L to R; (Bk R,, Sd L,
CI R to L;) CP RLOD

6 Bk R Cont. RF Turn to SCP DLW,, Sd L, CI R to L;
(Fwd L SCP,, Sd R, CI L to R;) SCP DLW

7 S S& Sd L,, Thru R /Hop on R,; (Sd R,, Thru L / Hop on L,;) SCP DLW

8 S S Slide on L Drawing R Behind with no Wt Chg turning 1/8 to
Fc Wall,,; Slide on R Drawing L Behind with no We Chg
Picking up in front of Man,,; CP WALL

**CHG POINT; CHG POINT; TWO QUICK ONES & A WOODPECKER; ROCK
SIDE RECOVER THRU PICKING UP;**

9 S S CI R to L turning 1/8 LF POINTING L DLC with SWAY
tword DLC,,; (CI L to R w/ RF SWAY Pointing R,,;) CP DLW

10 S S CI L to R Pointing R DRW,,; (CI R to L Pointing L,,;) CP DLW

11 QQQQ CI R to L Pointing L, CI L to R Pointing R, Tap R in back of L

Twice hopping on L,; (CI L to R pointing R, CI R to L pointing L, Tap left
In back of R & Hopping on R,;) CP DLW

12 QQ S Rock Sd R, Rec on L, Thru R Turning LF,; (Rock Sd L,

03-115

4

Rec on R, Thru L Picking Up,;)

CP LOD

Note: Third time thru dance there is no Pick Up

Go to END

THREE TURNING CHASSES;; RT CHASSE:

- 13 QQ S Sd L, Cl R to L, Fwd L Turning LF,; (Sd R, Cl L to R, Bk R,;)CP COH
14 QQ S Sd R, Cl L to R, Bk R Turning LF,; (Sd L, Cl R to L, Fwd L,;)CP RLOD
15 QQ S Sd L, Cl R to L, Fwd L Turning LF,; (Sd R, Cl L to R, Bk R,;)CP WALL
16 QQ S Sd R, Cl L to R, Sd R To Fc DLW,; (Sd L, Cl R to L, Sd L,;) CP DLW

End

TURNING TWO STEPS;; APART POINT; WRAP TO A POSE:

- 1 QQ S Turning to Face partner Sd L, Cl R to L, Bk L Turning RF,;
(Sd R, Cl L to R, Fwd R Turning RF,;) CP RLOD
2 QQ S Sd R, Cl L to R, Fwd R Turning RF,;
(Sd L, Cl R to L, Bk L Turning RF,;) CP COH
3 SS Bk L,, Point R,; (Bk R,, Point L,;)
4 SS Wrap Partner in to Cuddle,, (L, R, Wrapping,;)
(Sd L, Cl R to L, Sd L,;)

05-116
TRACES

RELEASED JULY 2003

CHOREO: Jim & Marianne Senecal 2222 Prospect-Norton Rd, Prospect, OH 43342

Email: M.Senecal@att.net Phone 740-494-2226

RECORD: American Pie 9069 or Collectables 6008 Traces by Classics IV Available at Palomino

FOOTWORK: (Lady's footwork in parentheses) Time@rpm: 2:38@45

RHYTHM: Slow Two Step RAL Phase V+2 (Horse and Cart & Ballerina Wheel)

Speed 45

SEQUENCE: INTRO—A—B—BRIDGE—C—B MOD—ENDING

INTRO

1-4 WAIT 2 MEASURES WALL;; HIP LIFT WITH ARM TWICE;;

- 1-2 Fcg wall hands on hips lead feet free ;;
- 3 Sd L bringing R foot to L,-, with slight pressure on R foot lift hip and bring R arm straight up, lower hip and bring R arm down;
- 4 Sd R bringing L foot to R,-, with slight pressure on L foot lift hip and bring L arm straight up, lower hip and bring L arm down to BFLY pos;

5-8 LUNGE BASIC TWICE;; UNDERARM TRN; OPEN BREAK;

- 5-6 Lunge sd L,-, rec R, XLif of R (XRif of L); Lunge sd R,-, rec L, XRif of L (XLif of R);
- 7-8 Side L raising lead hands to lead W to trn RF,-, XRif of L, rec L; Side R,-, bk L, rec R;
- (7) (Side R commencing RF trn under joined lead hands,-, X L over R trng 1/2, rec fwd R to fc ptr;)
- (8) (Sd L,-, bk R, rec, L;)

PART A

1-5 WRAP & WHEEL TO LOD; SWEETHEART RUNS FOUR TIMES WITH UNWRAP & REWRAP;;;

- 1 Fwd L (Fwd R) to wrap RLOD,-, wheel fwd R, L to fc LOD;
- 2-3 Fwd R in a wrap,-, L, R; Fwd L unwrap W to fc L hand high R hand low,-, fwd R, L;
- 4-5 Fwd R,-, L, R; Fwd L re-wrap the W,-, fwd R, L;
- (2-5) (Fwd L,-, R, L; Fwd R unwrap RF 1/2,-, bk L, R; Bk L,-, R, L; Bk R re-wrap LF 1/2,-, fwd L, R;)

6-8 FWD TRANS LADY RAISE ARMS TO; BALLERINA WHEEL (6) TO LOD;;

- 6-8 Fwd R LOD,-, cl L, 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 end MOD VARS ; Circle RF R,-, L, R; L,-, R, L;
- (6-8) (Fwd L,-, raise R leg to end abt 6 inches in front of L knee with toe pointed down; Rotate RF on ball of L ft;)

9-10 FWD TRANS LADY TRN (both) PT SD; OPEN CONTRA CK TO BFLY;

- 9 Fwd R release L hands,-, cl L and sharply drop R hands to lead W to trn RF, pt R sd;
- 10 Sd R,-, fwd L across body, rec R to BFLY;
- (9-10) (Fwd R,-, sharply swivel RF to fc RLOD, pt L sd; Sd L,-, bk R across body, rec L;)

11-16 TRAVELING CROSS CHASSES TWICE TO FC WALL;;; BASIC;;

- 11-12 Sd & fwd trng L DLC with L ft blend to R shoulder lead with both hands joined going down & into hip level,-, sd & fwd R DLW, XLif of R (XRif of L); Sd & fwd R trng R DLW blend to L shoulder lead,-, sd L DLC, XRif of L (XLif of R);
- 13-14 Sd & fwd trng L DLC with L ft blend to R shoulder lead,-, sd & fwd R, DLW, XLif of R (XRif of L); Sd & fwd R trng R DLW blend to L shoulder lead,-, cont trn RF sd L LOD, XRif of L (XLif of R);
- 15-16 Side L,-, XRif of L (XLib of R), rec L; side R,-, XLib of R (XRif of L), rec R;

PART B

1-8 TRIPLE TRAVELER;;; BASIC ENDING; TRIPLE TRAVELER;;; BASIC ENDING;

- 1-4 Fwd L commence LF upper body trn to lead the W to M's L sd raising lead hands to start W into LF trn,-, fwd R, fwd L; Fwd R spiral LF under joined hands,-, fwd L, fwd R; Fwd L bring joined hands down and bk in a continuous circular motion to lead W into a RF trn,-, Fwd & sd R to fc ptr, XLif of R; Sd R,-, XLib of R, rec R;
- (1-4) (Bk R trn 1/4 L,-, continue trn sd & fwd L trng 1/2 under joined lead hands, sd & fwd R continue trn to fc LOD; Fwd L,-, R, L; Fwd R commence RF trn,-, sd L continue RF trn under lead hands, fwd R to fc ptr; Sd L,-, XRif of L, rec L;)
- 5-8 Repeat measures 1-4 starting COH progressing RLOD and ending WALL;;;;

TRACES 03-117

PART B CONTINUED

9-13 UNDERARM TURN; OPEN BASIC; SWITCHES TO;; NAT TOP;

- 9-10 Repeat measure 7 of INTRO; Sd R & open body to half open,-, XLib of R (XRib of L), rec, R;
11-12 Xif of Lady sd L to 1/2 open pos,-, fwd R, Fwd L; Fwd R,-, L, R;
(11-12) (Fwd R,-, L, R; Xif of M sd L to 1/2 open pos,-, fwd, R, L;)
13 Xif of W sd L to CP,-, XRib of L cont trn, sd L cont trn to fc WALL;
(13) (Fwd R to CP,-, sd L cont trn, XRif of L;)

14-16 INSIDE ROLL TRANS TO SD BY SD WALL; FENCE LINE; LADY SYNC ROLL TO SKATERS LOD;

- 14-16 Sd R,-, cl L,-; Sd R,-, XLif of R, rec R; Point L sd LOD bringing R hand across body causing W to roll LF to skaters LOD,-,-;
(14-16) (Fwd L commence a LF roll,-, continue roll sd & bk R, continue roll Xlin of R to fc Wall; Sd R,-, XLif of R, rec R; Sd L commence a LF roll,-, cont roll fwd R/cl L, fwd R to skaters LOD;)

BRIDGE

1-2 HORSE & CART TO WALL LADY FC TRANS;;

- 1-2 Fwd L keeping head to the L and R foot sd & bk with leg straight inside edge of toe skimming floor take the W around,-,-; -,,-, cl R fcg WALL CP;
(1-2) (Keep bk to M and head L circle around L, R, L, R; L, R, fwd L trng LF to fc ptr & COH, tch R;)

PART C

1-6 OPEN BASIC TWICE;; SWITCHES;; RIGHT TURN OUTSIDE ROLL; BASIC ENDING;

- 1 Sd L and open body to L half open,-, XRib of L, (XLib of R) rec L;
2 Sd R and open body to 1/2 OP,-, XLib of R, (XRib of L) rec R;
3-4 X in frt of lady sd L to 1/2 open pos,-, fwd R, fwd L; Fwd R,-, L, R;
(3-4) (Fwd R,-, L, R; X in frt of M sd L to 1/2 open pos,-, fwd R, L;)
5 Crossing in frt of W sd & bk L,-, sd & bk R trng 1/4 RF leading W under joined lead hands, XLif of R to fc ptr;
(5) (Fwd R commence RF twirl under lead hands,-, fwd L, fwd & sd R to fc ptr;)
6 Sd R,-, XLib of R, (XRib of L) rec R;

7-9 RIGHT TURN OUTSIDE ROLL; BASIC ENDING; SIDE LADY DEVELOPE REC;

- 7-8 Repeat measures 5 and 6 PART C;;
9 Sd & fwd L to BFLY SCAR DRW,-, hold, slip bk R to fc LOD
(9) (Sd & fwd R,-, bring L foot to knee of R leg and kick out, rec L;)

PART B MODIFIED

1-15 REPEAT PART B 1-15

16 LADY TURN TO BFLY;

- 16 Pt sd L LOD bringing R hand across body causing W to trn LF,-,-;
(16) (Sd L commence to trn LF,-, cont trn to fc ptr sd R, cl L;)

ENDING

1-3 UNDERARM TURN; OPEN BREAK; WRAP & WHEEL TO LOD;

- 1-3 Repeat measures 7-8 of INTRO;; Repeat measure 1 of PART A;

4-6 SWEETHEART RUNS WITH UNWRAP;; FWD LADY DEVELOPE;

- 4-5 Repeat measures 2-3 of PART A;;
6 Ck Fwd R,-,-;
(6) (Bk L,-, bring R foot to knee of L leg and kick out,-;)

03-118

TRUMPET FIESTA

By: Bill & Carol Goss, 10965 Sunny Mesa Rd., San Diego, CA 92121 858-638-0164
STAR 506CD available from Palomino (Flip Broadway Baby) Phase VI Paso Doble
Sequence: INTRO, A, INTERLUDE, B, A, B MOD TO END Released: 7/15/03

INTRO

- 1-9 **WAIT; FREGOLINA;;;;;; SYNCO CHASSE TO PRESS LINE ARMS UP:**
- 1 Wait 1 meas in CP fc wall M's R ft Lady's L ft free;
- 1234 2 Appel R, sd & fwd LOD L to SCP, thru R comm RF trn, sd & bk L (W
appel L, sd & fwd LOD R to SCP, thru L, fwd LOD R) to CP RLOD;
- 1234 3 Bk LOD R with R sd lead, bk L comm RF trn, cl R to L trn RF to fc
COH, hold (W fwd LOD L with L sd lead prepare to step outside ptr,
fwd R comm RF trn, sd & bk L, bk R to fc DRW) dble handhold with M's
R & W's L hnds high and opposite hnds low;
- 4 Hold position keep arms & shaping (W fwd L, R, L, to M's L sd fwd R
(W 1234) spiral LF 7/8 under trailing hnds to fc wall);
- 5 Hold (W move arnd behind M fwd L, R, L, R checking while passing M's
(W 1234) R & W's L hnds over M's head then extend them fwd twd COH jnd lead
hnds stay low behind ptr's bks) to end fc COH W on M's R sd;
- 6 Hold (W move arnd behind M bking up L, R, L, R checking) to end with
(W 1234) all joined hnds low with W on M's L sd);
- 3- 7 Hold, 2, bk L, tch R to L to tch lead hnds W in front & to M's R sd
(W 123-) (W move in bk of M to his R sd fwd L, R, fwd L passing M's R sd release
lead hnds, trn 1/8 LF on L and press R ft fwd while tch lead hnds palm to
palm);
- 34 8 Hold, 2, sd LOD R, cl L (W pl wgt on R and spin 7/8 RF to fc M, tch L to
(W 1-34) R, sd L, cl R) CP COH;
- 1&234 9 Chasse R/L, R trn LF to fc RLOD, bk L, press R with both arms curved
up over head bodies in slight V pos;

PART A

- 1-4 **FLAMENCO CROSSES; ROLL 2 TO FC SYNCO CHASSE; FLAMENCO
CROSSES; ROLL 2 SYNCO CHASSE;**
- 1&23&4 1 XRIF of L away from ptr sweep R arm down in front of body CCW/ recov
L cont arm sweep, sd R bk to both arms over head, XLIF of R sweep L
arm down in front of body CW/ recov R cont arm sweep, sd L bk to both
arms over head;
- 123&4 2 Roll RF behind W while scooping L arm down CCW R, L to fc ptr &
wall, chasse to RLOD R/L, R while circling arms down with crossed
wrists and bk up over head;
- 1&23&4 3 XLIF of R sweep L arm down in front of body CW/ recov R cont arm
sweep, sd L to both arms over head, XRIF of L sweep R arm down in
front of body CCW/ recov L cont arm sweep, sd R bk to both arms up;

03-119

TRUMPET FIESTA PAGE 2

- 123&4 4 Roll LOD LF while scooping R arm down CW L, R to fc ptr & wall, chasse to LOD L/R, L arms circle down crossed wrists and bk up to blend to CP fc wall;
- 5-8 DOUBLE COUP DE PIQUE VARIATION;; ONE TRAVELING SPIN FROM PROMENADE; PROMENADE CLOSE;**
- 1234& 5 Pt R thru to LOD in SCP, cl R to fc in CP, XLIB of R in SCP, sd R in CP/ cl L to R;
- 1234& 6 Pt R thru to LOD in SCP, cl R in CP, XLIB of R in SCP, sd R in CP/ cl L;
- 1234 7 Appel R, sd & fwd L to SCP, thru R release hold with R hand, sd & fwd L (W appel L, sd & fwd R to SCP, thru L spiral RF under lead arms, fwd R);
- 1234 8 Thru R blend to SCP, cl L to R to CP, sd R, cl L fc wall in CP;

INTERLUDE

1-5 SIXTEEN;;; TURNING SUR PLACE;

- 1234 1 Appel R, sd & fwd L to SCP, thru R trn RF, sd & bk L to CP (W appel L, sd & fwd R to SCP, thru L, fwd R);
- 123- 2 Bk R with R shoulder lead, cont bk L outside ptr trn RF, cl R in CP, hold (W 1234) (W fwd L, fwd R, fwd L trn RF, recov R);
- (W 1234) 3 Hold (W fwd L, fwd R trning LF, recov L, fwd R);
- (W 1234) 4 Hold (W fwd L trn RF, recov R, fwd L trn LF to fc ptr, cl R to L);
- 1234 5 Trning ½ RF in pl R, L, R, L to fc wall (W arnd M small sd L, cl R, sd L, cl R);

PART B

1-4 GRAND CIRCLE;; SYNCOPATED SEPARATION;;

- 123- 1 Appel R, sd & fwd L to SCP, thru R putting wgt strongly on this ft danced (W 1234) across twd DC, twist LF leave both ft in pl (W appel L, sd & fwd R to SCP, fwd L comm to unwind M, fwd R cont arnd M);
- 4 2 Cont to unwind,, cl L to R (W cont arnd M fwd L, R, L keeping R hip bk, (W 1234) snap to CP cl R to L);
- 1234 3 Appel R, fwd L, cl R, in pl L (W appel L, bk R, bk L, cl R);
- 1234 4 Bk up R, L, R, L (W fwd L, R, L, R);

5-9 FINISH SYNCOPATED SEPARATION WITH SYNCOPATED ENDING;; ELEVATIONS UP AND DOWN;; ELEVATIONS UP;

- &1&23&4 5 Cl R/ pt L to sd, close L/ pt R to sd, XRIB of L trn LF (W XLIF of R), cont to trn LF sd L/XRIF of L (W XLIB of R);
- 6 Twist LF allow ft to uncross end wgt on L ft (W trn RF sd & fwd R to (W 123&4) SCP, fwd L, R/ L, trn LF to CP cl R);
- 1234 7 With strong L sd stretch up shape twd RLOD sd R, cl L, sd R, cl L;
- 1234 8 With strong R sd stretch up shape twd LOD sd R, cl L, sd R, cl L;
- 1234 9 With strong L sd stretch up shape twd RLOD sd R, cl L, sd R, cl L;

03-120
TRUMPET FIESTA PAGE 3

10-15 CHASSE CAPE WITH PRESS LINE WITH SLOW ARMS;:::;

- 1234 10 Appel R, sd & fwd L to SCP, thru R trn RF, sd & bk L to CP fc RLOD
(W appel L, sd & fwd R to SCP, thru L, fwd R);
- 1234& 11 Bk R trn RF, bk L ptr outside spin RF, fwd R outside ptr cont trn to
fc DRW in SCAR, sd L/cl R (W fwd L trn RF, fwd R outside ptr pivot RF,
cl L to R ptr outside cont trn to CP, cont trn to SCAR fwd R/ lk LIB of R);
- 1234& 12 Sd & bk L, bk R ptr outside pivot LF, fwd L outside ptr cont trn to fc DRC
in BJO, sd R/ cl L (W fwd R, fwd L outside ptr pivot LF, cl R ptr
outside cont trn to BJO, fwd L/ lk RIB of L);
- 1234& 13 Bk R trn RF, bk L ptr outside spin RF, fwd R outside ptr cont trn to
fc DRW in SCAR, sd L/cl R (W fwd L trn RF, fwd R outside ptr pivot RF,
cl L to R ptr outside cont trn to CP, cont trn to SCAR fwd R/ lk LIB of R);
- 1234 14 Sd & bk L, bk R ptr outside spin LF, fwd L outside ptr cont trn to fc DC
release R hnd, sd R to LOP fc LOD (W fwd R, fwd L outside ptr pivot
LF, cl R ptr outside, sd & fwd L to LOP LOD);
- 1--- 15 Fwd L ball of foot pressed twd LOD body trned away from ptr 1/8 trn
with arms down by side, raise trail arms slowly over next three beats to
end over head and curved twd ptr,;

16-17 ½ FLAMENCO TAPS; SPANISH LINE ARMS DOWN; BOTH ARMS UP,,

- 1&234 16 Place wgt fwd on L/ tap R behind L, tap R behind L, recov R, press L;
- 1234 17 Fwd L comm LF trn, sd R, bk L fc RLOD, press R arms down with body
trn 1/8 from ptr;
- 17 ½ On the crash bring both arms up over head curved with fingertips twd
each other,-,

REPEAT A

PART B MODIFIED

**1-8 GRAND CIRCLE;; SYNCOPATED SEPARATION WITH SYNCOPATED
ENDING;;; ELEVATIONS UP AND DOWN;;**

1-8 Repeat meas 1-8 of part B;:::;; (Note: skip meas 9 of part B)

9-13 ½ CHASSE CAPE WITH PRESS LINE WITH QUICK ARMS;:::;

9-13 Repeat meas 10-14 part B;:::;

13 ½ Hit the press line with arms up hold a count while there is no music,,

long beat SPANISH LINE WITH SLOW ARMS,;

As the last beat of music fades fwd L comm LF trn, sd R; bk L fc RLOD,
press R arms down with body trn 1/8 from ptr, approximately 2 more beats
to bring L arm up over head and R arm folded in front of body,-;

Who's Got The Mambo?

Choreographer: Irv & Betty Easterday, 18723 Dover Drive, Hagerstown MD 21742
 Phone: 301-733-0960 / email: Roundarama@aol.com July 2003
 Music: STAR # 205 or STAR # 205CD Palomino Records Slow for comfort
 Rhythm: Mambo Phase V+1 (Curl) Opp Ftwk Timing: QQS Exceptions noted
 Sequence: INTRO A INT #1 B C D INT #2 B A INT #2 B C END



MEAS

INTRO

1 - 4 MFC PTR & WALL LOW BFLY LEAD FT FREE WAIT: SD FLICK SD CL: SD FLICK SD CL: HOLD & SD CL:

- 1 M fc ptr & WALL hnds jnd LOW BFLY wait 1 meas;
 Q-QQ 2-3 [SD FLICK SD CL: SD FLICK SD CL:] Sd L, flick R XIB of L (W flick L XIB of R), sd R, cl L; Sd R, flick L XIB of R (W flick R XIB of L), sd L, cl R;
 --QQ 4 [HOLD & SD CL:] Hold, hold, sd L, cl R;

PART A

1 - 4 BASIC TO 1/2 OP: W ACROSS 1/2 LOP: W ACROSS 1/2 OP: MANUV PIVOT CL LOD:

- 1 [BASIC TO 1/2 OP] Blend to CP fwd L, rec R, trn 1/8 LF sd & fwd L (W bk R, rec, trn 1/8 RF sd & fwd R) release jnd lead hds end 1/2 OP "V" pos ptrs fc LOD, -;
 2-3 [W ACROSS 1/2 LOP: W ACROSS 1/2 OP:] Bk R lead W to trn 1/2 LF XIF of M, rec L, fwd R (W fwd L comm LF trn, fwd R comp trn, fwd L) end 1/2 LOP "V" pos ptrs fc LOD,-; Bk L lead W to trn 1/2 RF XIF of M, rec R, fwd L (W fwd R comm RF trn, fwd L comp trn, fwd R) end 1/2 OP "V" pos ptrs fc LOD,-;
 4 [MANUV PIVOT CL LOD] Fwd R pivot 1/2 RF CP fac RLOD, bk L pivot 1/2 RF, cl R end CP LOD,-;
 5-8 NATL OP OUT TO OVERTRN FC FAN:: NEW YORKER KICK: CL SWIVEL 2:
 5-6 [NATL OP OUT TO OVERTRN FC FAN:] CP LOD lead W trn RF fwd L, rec R, comm LF body trn step sd & bk L fc COH (W swivel 1/2 RF on L step bk R, rec L trn 1/2 LF, sd & fwd R), -; Cont LF trn bk R lead W fwd, cont trn sd & fwd L twd RLOD, sd R COH (W fwd L, fwd R trn LF 1/2 fc ptr & LOD, sd L) end LOP M fc ptr RLOD,-;
 7-8 [NEW YORKER KICK: CL SWIVEL 2:] XLIF of R (W XRIF of L) twd COH, rec R fc ptr, sd L LOW BFLY, swivel LF on L kick R (W kick L) thru twd WALL; Swivel RF to fc ptr cl R, -, swivel on balls of both ft LF, swivel RF;
 S QQ
 9-12 NEW YORKER: X BODY LOD L/L HDS JND: 2 PATTY-CAKE SPINS::
 9-10 [NEW YORKER: X BODY LOD L/L HDS JND:] Release M's R & W's L hds XLIF of R (W XRIF of L) twd COH, rec R fc ptr rejoin all hds, trn 1/4 LF step sd L to fc WALL (W sd & fwd R twd LOD),-; Bk R trn LF, fwd L twd LOD, sd & fwd R (W fwd L LOD XIF of M, fwd R trn 1/2 LF fc RLOD, fwd L XIF of R) blend to L/L hds jnd M fc LOD to W's L sd, -;
 11-12 [2 PATTY-CAKE SPINS::] L/L hds jnd XLIF of R, rec R, sd L (W sd R, rec L spin LF 1 full trn, cl R to L) end R/R hds jnd M fc LOD to W's R sd (W fac RLOD), -; XRIF of L, rec L, sd R (W sd L, rec R spin RF 1 full trn, cl L to R) end M fc LOD his R hd on W's tummy free L hd to sd (W's hds fwd twd M), -;
 13-16 MAMBO WALKS W/TUMMY LEAD:: REV UNDERARM: CL PT:
 13-14 [MAMBO WALKS W/TUMMY LEAD:] M's R hd on W's tummy fwd LOD L, R, L, -, R, L, R end LOP LOD, -;
 14-16 [REV UNDERARM TRN: CL PT:] LOP fc ptr & LOD fwd L, rec R, bk L trn 1/4 RF (W bk R, fwd L trn LF under jnd lead hds, cont LF trn sd R) end LOP M fc ptr & WALL,-; Hold, hold, cl R to L, pt L to LOD LOW BFLY;

INT #1

1 - 4 3 MERENGUE X SWIVELS:: X CL PT:

- S S 1-4 [3 MERENGUE X SWIVELS:: CL PT:] LOW BFLY progress RLOD swivel RF on R XLIF of R (W XRIF), -, QQS swivel LF on L step sd R,-; Repeat MEAS 1 TWICE;; XLIF of R (W XRIF), cl R, pt L LOD, -;

PART B

1 - 4 CURL TO WRAP: WHEEL TO LOD: MAMBO WALK (W DBL UNDRM TRN): MAMBO WALK:

- 1-2 [CURL TO WRAP:] LOW BFLY M fc ptr WALL fwd L, rec R comm RF body trn, lead W to trn LF under raised jnd lead hds cl L to R (W bk R, fwd L, fwd R spiral 1 full LF trn) end WRAP POS to M's R sd ptrs fac DWR,-;
 [WHEEL TO LOD:] Wheel RF 5/8 fwd R, L, R (W bk L, R, L) end WRAP POS fc LOD, -;
 3-4 [MAMBO WALK (W DBL UNDRM TRN):] Release M's R & W's L hds walk fwd L, R, L lead W to unwrap RF into underarm trn (W comm 1 1/2 RF underarm trn fwd R LOD trn 1/2 RF, bk L cont trn, bk R end fc RLOD) LOP M fc ptr & LOD,-;
 [MAMBO WALK] LOP fc ptr & LOD walk fwd R, L, R,-;

03-122

5 - 8 FWD BASIC; PTRS ROLL RF RLOD; NATL TOP FC WALL;;

5-6 [FWD BASIC:] LOP LOD fwd L, rec R, bk L,-; [PTRS ROLL RF RLOD:] Release hhdld prog RLOD comm RF roll bk & sd R fac RLOD, fwd L cont RF roll fac LOD, bk R (prof RLOD fwd L spiral 1/2 RF fac LOD, Bk & sd R fac RLOD, fwd L) end CP DLW prep for RF trn,-;

7-8 [NATL TOP FC WALL] CP fac DLW comm 1 full RF trn sd L, XRIB of L, sd L (W XRIF of L, sd L, XRIF of L),-; Cont RF trn XRIB of L, sd L, cl R (W sd L, XRIF of L, small sd L) end CP WALL,-;

9 - 10 CUCARACHA TWICE;;

9-10 [CUCARACHA TWICE;;] CP WALL sd L with partial wgt, rec R, cl L,-; sd R with partial wgt, rec L, cl R,-;

PART C

1 - 4 UNDRM TRN TO X LUNGE; REV UNDRM TRN; NEW YORKER; AIDA;

1-2 [UNDRM TRN TO X LUNGE:] Release CP fc WALL sd L lead W to RF underarm trn, rec sd R, XLIF of R (W sd R comm RF underarm trn, XLIF of R cont RF trn to fc WALL, XRIB of L) end LOP in OPP lunge ptrs fc WALL,-; [REV UNDRM TRN:] Rec R lead W fwd twd DWR, sd L lead W to LF trn under jnd lead hds, sd R (W fwd L, fwd R trn LF under jnd hds to fc ptr, sd L) end LOP M fc ptr & WALL,-;

3-4 [NEW YORKER:] LOP WALL XLIF of R (W XRIF of L) twd RLOD, rec R to fc, sd L, -; [AIDA] Trn LF fwd R trn RF, sd L cont RF trn, bk R end "V" bk-to-bk pos fc RLOD,-;

5 - 8 BK BASIC; PATTY-CAKE TAP ; BK BASIC; HOOK UNWIND;

SS 5-6 [BACK BASIC:] "V" bk-to-bk pos fc RLOD bk L, rec R, fwd L (W bk R, rec L, fwd R),-; [PATTY- CAKE TAP] "V" pos fc RLOD lift R knee swivel LF 1/4 on L to fc ptr trail hd palm-to-palm XRIF tap R toe twd LOD, -, lift R knee swivel RF 1/4 on L to LOP RLOD step bk R,-;

- Q - - 7-8 [BACK BASIC] Repeat MEAS 5 PART C; [HOOK UNWIND] "V" bk-to-bk pos fc RLOD swivel LF on L to fc ptr, XRIF of L (W XLIF of R), unwind LF (W RF) 1 full trn fc ptr M's L & W's R ft free end LOW BFLY WALL,-;

PART D

1 - 4 PROG BASIC FWD & BK;; X BODY FC COH;;

1-2 [PROG BASIC FWD & BK:] LOW BFLY WALL fwd L, rec R, bk L, -; bk R, rec L, fwd R,-;

3-4 [X BODY FC COH:] CP WALL fwd L, rec R, sd L trn 1/4 LF (W bk R, rec L, fwd R)-; Bk R cont LF trn, small fwd L, sd & fwd R (W fwd L comm LF trn, fwd R trn 1/2 LF, sd & bk L) end LOW BFLY fc COH,-;

5 - 8 2 CHASSE TRNS W/KNEE;; SD CL SD FLICK; CL PT;

5-6 [2 CHASSE TRNS W/KNEE] LOW BFLY sd L, cl R, sd L release ld hds trn 1/2 LF fc WALL BK-TO-BK (W fc COH), bend R knee to XIF of L; Sd R, cl L, sd R trn 1/2 RF fc ptr & COH (W fc WALL), bend L knee to XIF of R;

7 [SD CL SD FLICK:] LOW BFLY sd L, cl R, sd L, flick R XIB of L;

SS- 8 [CL PT] Cl R, hold, pt sd L, hold end fac COH Low BFLY;

9 - 12 PROG BASIC FWD & BK;; X BODY FC WALL;;

9-12 Repeat MEAS 1 - 4 PART D BEGIN FC COH;;;

13 - 16 2 CHASSE TRNS W/KNEE;; SD CL SD FLICK; CL PT;

13-16 Repeat MEAS 5 - 8 PART D BEGIN FC WALL;;;

INT #2

1 - 4 4 MERENGUE X SWIVELS;;;

SS 1-4 [4 MERENGUE X SWIVELS;;] BFLY progress RLOD swivel RF on R XLIF of R (W XRIF), -, swivel LF on L step sd R,-; REPEAT MEAS 1 3 TIMES;;;

REPEAT B MEAS 1 - 10

REPEAT A MEAS 1 - 16

REPEAT INT #2 MEAS 1 - 4

REPEAT B MEAS 1 - 10

REPEAT C MEAS 1 - 8

END

1 - 6 MAMBO BASIC;; VINE 8;; SD CL SD FLICK; CL PT;

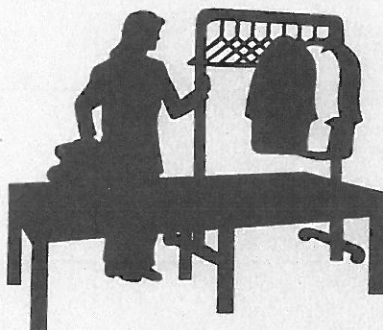
1-2 [MAMBO BASIC] NO hds jnd M fac ptr & WALL fwd L, rec R, cl L,-; bk R, rec L, cl R,-;

QQQQ 3-6 [VINE 8:] Sd L, XRIB (W XLIB), sd L, XRIF (W XLIF); Repeat MEAS 3; [SD CL SD FLICK; CL PT:] Repeat MEAS 7 & 8 PART D End no hds jnd lead-hds low & trail hds high ptrs look LOD

03-123



VENDORS



03-124

VENDORS

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03-125



URDC 28th International Convention

July 22 - 25, 2004, San Jose, CA

General Chaircouple

Jerry & Sandy Adams

Education Seminars

Thursday, July 22
9:00 AM - 4:30 PM

Prelude Ball

Thursday, July 22
7:30 PM - 11:00 PM

Clinics & Teaches

Friday, Saturday & Sunday
July 23 - 25
9:00 AM - 4:30 PM

Review & Party Dances

Friday, Saturday & Sunday
7:00 PM - 11:00 PM



2004

For Registration Information, contact:

Frank & Minnie Buck
(408) 377-1508
FEBUCK@worldnet.att.net

**For advanced dancers and all intermediate dancers who wish to advance their dancing level.
Round Dance attire is requested at all sessions.**

Registration Form

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

Registration Fees	Couple	Single	Amount Inclosed
URDC Members	\$ 80.00	\$45.00	\$ _____
Non-URDC Members (US)	\$101.00	\$66.00	\$ _____
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Membership renewal			
US, \$21.00; Canada, \$23.00; Overseas, \$26.25 (Note: Membership is effective through September 30, 2004)			\$ _____
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Additional Copies \$15.00 each Attendees			\$ _____
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Make checks payable (in US funds on a US bank) to: URDC - 28th Convention & mail to: Frank & Minnie Buck, 4888 Tilden Drive, San Jose, CA 95124
 Refund for cancellation less \$10.00 processing fee is available through July 1, 2004; no refunds after July 1, 2004
 Early Bird registration before January 1, 2004 will be entered in a drawing for a complimentary registration for the 29th URDC Convention in 2005.