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Newsletter Copy



**28th International
Universal Round Dance Council
Convention**

**July 22-25, 2004
San Jose, CA**

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UNIVERSAL ROUND DANCE COUNCIL

Michael & Diana Sheridan
President
1618 West Milagro Avenue
Mesa, AZ 85202
Phone: 480-897-0979
E-mail: sheridance@cox.net

July 22, 2004

WELCOME TO SAN JOSE

Welcome to the 28th consecutive annual International Round Dance Convention sponsored by URDC. URDC is justly proud of its record of sponsoring this annual convention, which brings together Round Dancers from all parts of the world. We are pleased that we are once again able to meet in San Jose, a city known for its beauty, history and culture.

URDC's most important asset is its members. Without you, the dancers, there would be no reason to hold this marvelous annual event. Year after year you have supported URDC. You have made each convention successful through your participation in clinics, dance teaches and social gatherings.

We have had the privilege of participating in URDC since the second convention held in Kansas City. We have videos of some of the dancing dating back to that time. It is amazing to look at the progress round dancing has made over the past 28 years. The grace and skill of the dancers, the complexity of the dances and the increased knowledge of you, the dancers, is truly remarkable. We hope that the many clinics and educational seminars at our conventions have played an important role in this development.

URDC is, as you know, a 100% VOLUNTEER organization. The teachers, convention committees, Board members and workers are paid nothing for their efforts. We all owe a big THANK YOU to all of the many volunteers who work so hard to make this and every convention a success.

A very important part of each and every URDC Convention is the Annual General Membership Meeting (AGM). The meeting takes place on the last day of the convention and is your opportunity to participate in the important business of URDC. We urge all of you to take the time to participate in this important meeting.

San Jose and the surrounding areas offer many opportunities for sightseeing and fun. When the convention is over we hope you have the opportunity to take advantage of some of them

We hope you have a great time at this year's convention. The program is excellent and the staff have done a great job of preparing the programs for your pleasure.

Sincerely,
Michael & Diana



On behalf of the staff of the 28th Annual URDC Convention, we'd like to welcome you to San Jose, California!

Thank you for your support of this convention, we hope it will be a memorable time for you as we meet again and enjoy the wonderful instructors and the chance to see 'old' friends.

We'd like to extend a very special thank-you to our committee - you have all gone above and beyond and we appreciate all the hours you have spent to make this convention happen! Your support has made our chairmanship a pleasure. We hope all of you will take the time to thank these couples for the many hours of work they volunteered to provide for your dancing enjoyment.

Dancers, we also thank you.....not just for coming to San Jose, but for the sheer joy of dancing we see in you. May you always have that enthusiasm and the pleasure of each other's company.

Have a wonderful visit to our city, and a safe trip home.

See you all next year in San Antonio!

Jerry & Sandy Adams
General Chaircouple

Universal Round Dance Council



EXECUTIVE OFFICERS 2003-2004

President.....Mike & Diana Sheridan
 Vice President.....Jerry & Sandy Adams
 Secretary.....Bob & Kay Close
 Treasurer.....Sherman & Jackie Foote

BOARD OF DIRECTORS

TO 2004

Jerry & Sandy Adams.....5026 Howes Lane, San Jose, CA 95118-2126
 Frank & Minnie Buck.....4888 Tilden Drive, San Jose, CA 95124-5122
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 Jack & Sue Lane.....2208 McCurdy Road, Stone Mountain, GA 30087-1326
 Pete & Mary McGee.....1333 Kingston Court, Northampton, PA 18067-1674
 Mike & Diana Sheridan.....1618 West Milagro Avenue, Mesa, AZ 85202-7419
 Wayne & Donna Slotsve.....2101 North 144th Avenue, Omaha, NE 68116-4102

TO 2005

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 Floyd & Marilyn Lamson.....1874 Leisure World, Mesa, AZ 85206-5314
 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 Ave., 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

TO 2006

Dave McAdams.....13336 Adams Street, Omaha, NE 68137
 ✓ Randy & Marie Preskitt.....5603 Sound Avenue, Everett, WA 98203-1261
 Bob & Sue Riley.....2074 SW 13th Terrace, Boynton Beach, FL 33426-5838
 ✓ Gene & Vicki Spiess.....24402 West 86th Terrace, Lenexa, KS 66227
 Warren & Sandy Teague.....129 North Valhalla Court, Cordele, GA 31015
 Tim & Debby Vogt.....9033 Sandy Shores Drive, Las Vegas, NV 89117-2450
 ✓ Curt & Tammy Worlock.....3613 Citrus Tree Court, Plant City, FL 33566-7605

Universal Round Dance Council



COMMITTEE APPOINTMENTS 2003-2004

Newsletter	Bob & Sue Riley
Membership & Computer Services	Tim & Debby Vogt
28 th Annual Convention	Jerry & Sandy Adams
Education	Irv & Betty Easterday
Educational Tapes (Audio/Video)	Jerry & Sandy Adams
Parliamentarian	Art & Jacquie Hayes
Golden Torch Award	Warren & Sandy Teague
Hall of Fame Selection	Dave McAdams
Nominations	Curt & Tammy Worlock
Publicity/Advertising	Frank & Minnie Buck
Convention Guidelines	Chuck & Betsy Berry
Legal Advisor	Whit & Faye Landrum
National Carousel Clubs	Jack & Sue Lane
Technical Advisory Committee (TAC)	Dwain & Judy Sechrist
Bylaws & Supplemental Rules	Peter & Beryl Barton
29 th Annual Convention	Kay & Joy Read

Special Assignments

Website Manager	Jerry & Sandy Adams
Executive Ambassador for Japan	Manabu & Reiko Imamura

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Technical Advisory Committee

Dwain & Judy Sechrist, Chair couple
2630 South Honeysuckle Circle,
Mesa, Arizona 85208
(480) 357-8491 e-mail: URDCforTAC@aol.com

Technical Advisory Committee List of present members by retirement dates

Year 2004

Wally & Joyce Brenton
Richard Lamberty
Chris & Terri Cantrell *

Year 2005

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

Year 2006

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

Year 2007

Sandi & Dan Finch
Herb & Sue Norton *
Mark & Pam Prow *

Year 2008

Ralph & Joan Collipi
Des & Ruth Cunningham
Vacant

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

04-8A

**CONVENTION
COMMITTEE**



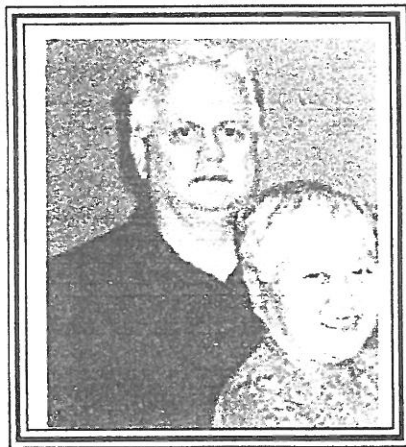
Frank & Minnie Buck
Co-Chairs&Registrars



Jerry & Sandy Adams
Convention Chairs



Dave McAdams
Treasurer



Wayne & Donna Slotsve
Day & Evening Program



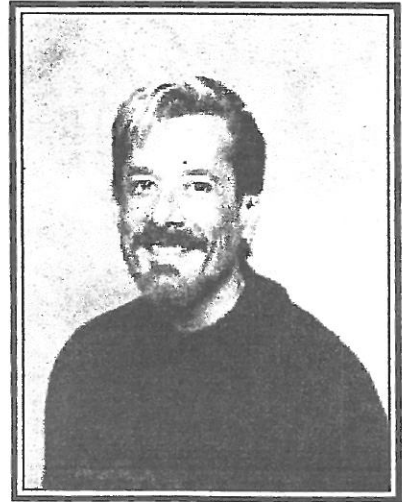
Casey & Sahron Parker
Phase IV Outreach Program



Bill & Betty Seib
Vendors & Security



Randy & Marie Preskitt
Prelude Ball



Jeffrey Claussen
Sound



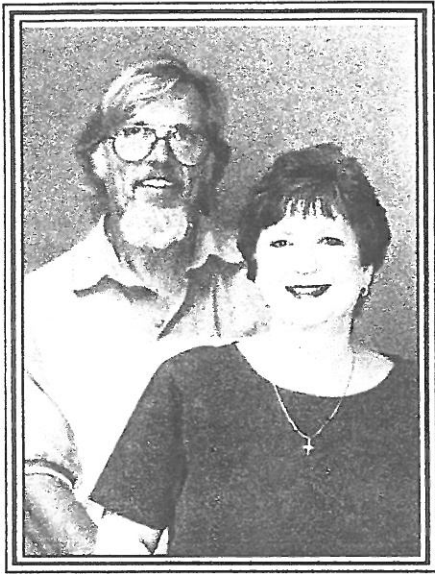
Bob & Kay Kurczewski
Facilities/First Aid



Bob Fisher & Louise Minor
Decorations



Bud & Marlene Gooch
Decorations



Gene & Vicki Spiess
Syllabus



Bill & Virginia Carpenter
Die Easy Ball



Stu & Phyllis Williams
Hosts



Irv & Betty Easterday
Education Seminars



Michael & Jane Cohen
Ribbons

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 | Koit & 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 & Ieleen 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 & Ieleen Stone	Three A. M.	Gordon & Betty Moss
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 Stop	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

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
Fortosity	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
Kiss Me Goodbye Rumba	2003	Richard & JoAnne Lawson

URDC TOP 15

1991 - 1997

	1991	1992	1993	1994	1995	1996	1997
	Denver	San Antonio	Winston-Salem	Winston-Salem	San Jose	Denver	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)	Erolica (Moore)
3	And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	Boogie Blues (Easterday)	London By Night (Goss)
4	Mambo 5 (Smarrelli)	Amor (Barton)	Sam's Song (Shawver)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullis)	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 (Tullis)	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 Nocture (Palmquist)	Warm & Willing (Slatsve/Childers)
10	Allegheny Moon (Barton/Christmas)	Mambo 5 (Smarrelli)	You're The Top Cha (Childers)	Sam's Song (Shawver)	Kiss Me Goodbye Rumba (Lawson)	Warm & Willing (Slatsve/Childers)	Paso Cadiz (Goss)
11	Marie 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 (Tullis)	Kiss Me Goodbye (Tullis)	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 Yg (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

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

04-17

Thank You to All Our

CUERS

AND

**MASTERS
OF
CEREMONY**

EMCEES

Jerry & Sandy Adams
Hershell Allen, Jr
Frank & Minnie Buck
Bill & Virginia Carpenter
Jeff Claussen
Bernie & Shirley Cook
Dan & Sandy Finch
Jerry & Jo Gierok
John Hazlett
Mark & Shelley Hilburn
Joyce Juhler
Randy Lewis
Dave McAdams
Brent & Judy Moore
Kathy Oliver
Casey & Sharon Parker
Randy & Marie Preskitt
Mark & Pam Prow
Dwain & Judy Sechrist
Wayne & Donna Slotsve
Michael & Diana Sheridan
Paul & Betty Stottlemyer

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MaryAnn Callahan
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Virginia & Bill Carpenter
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Wendy Jean Iannico & Ray James
Joyce Juhler
Kay & Rob Kurczwski
Randy Lewis
Dave McAdams
Milo & Terri Molitoris
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Sharon & Casey Parker
Randy & Marie Preskitt
Mark & Pam Prow
Paul & Linda Robinson
Radka & Steve Sandeman
Kenji & Noboku Shibata
Wayne & Donna Slotsve
Michael & Diana Sheridan
Debby & Tim Vogt
Larry & Misan Williams
Curt & Tammy Worlock

04-19

TEACHING SCHEDULE



04-20

28th INTERNATIONAL URDC CONVENTION 2004

Week At A Glance

Clinics and Teaches

	Civic Auditorium	Parkside Hall
<p>Thursday Morning</p> <p>OUTREACH AND EDUCATION SEMINARS</p>	<p>9:00 am - 10:00 am <i>"Rise & Fall In Waltz & Foxtrot"</i> Lamberty/Cunningham</p> <p>-----</p> <p>10:10 am - 10:30 am <i>"Sway, What Is It?"</i> Lamberty/Cunningham</p> <p>-----</p> <p>10:40 am - 11:50 am <i>"Positions, The Relationship Between Partners"</i> Lamberty/Cunningham</p>	<p>9:00 am - 10:15 am <i>"Bolero - Shaping and Turns"</i> Kenji & Nobuko Shibata</p> <p>-----</p> <p>10:25 am - 11:40 am. <i>"That Latin Attitude"</i> Chris & Terri Cantrell</p>
<p>Thursday Afternoon</p>	<p>1:15 pm - 2:30 pm <i>"Jive or Swing Is There A Difference?"</i> <i>Bahr</i> Bill & Carol Goss</p> <p>-----</p> <p>2:40 pm - 3:00 pm <i>"URDC - Past, Present, Future & You"</i> Lamson / Riley</p>	<p>1:00 pm - 2:15 pm <i>"Abrazo de Baile" or "Embrace The Tango"</i> Ron & Mary Noble</p> <p>-----</p> <p>2:45 pm - 4:30 pm <i>"It's A Side Show"</i> Brent & Judy Moore</p>
<p>Friday Morning</p>	<p>9:00 am - 10:30 am Robinson / Rumba <i>Take A Bow - Phase V+2</i></p> <p>-----</p> <p>10:35 am - 12:05 pm Lillefield/Jive <i>Crazy Little Thing Called Love - Phase IV+2</i></p>	<p>9:00 am - 11:30 am CLINIC TEACH Lamberty/Cunningham / Tango <i>Libertango - Phase V+1</i></p>
<p>Friday Afternoon</p>	<p>1:30 pm - 3:00 pm Blackford / Rumba <i>Do You Wanna Dance - Phase V+</i></p> <p>-----</p> <p>3:05 pm - 4:35 pm Bradt / Foxtrot <i>Rotkappchen's Traum - Phase V+2</i></p>	<p>1:25 pm - 1:55 pm REVIEW Lamberty/Cunningham / Tango <i>Libertango - Phase V+1</i></p> <p>-----</p> <p>2:00 pm - 4:30 pm CLINIC TEACH Goss / Quickstep <i>Five Guys Named Moe - Phase VI</i></p> <p>-----</p> <p>4:40 pm - 5:00 pm REVIEW Robinson / Rumba <i>Take A Bow - Phase V+2</i></p>
<p>Friday Evening</p>	<p>8:00 pm - 8:20 pm REVIEW Bradt / Foxtrot <i>Rotkappchen's Traum - Phase V+2</i></p>	<p>7:30 pm - 7:50 pm REVIEW Blackford / Rumba <i>Do You Wanna Dance - Phase V+</i></p> <p>-----</p> <p>7:55 pm - 8:25 pm REVIEW Goss / Quickstep <i>Five Guys Named Moe - Phase VI</i></p>

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WEEK AT A GLANCE - cont.
Clinics and Teaches

	Civic Auditorium	Parkside Hall
Saturday Morning	9:00 am - 10:30 am Vogt / Foxtrot <i>And That Reminds Me - Phase V+2</i> ----- 10:35 am - 12:05 pm Hurd / Waltz <i>Senza Fine - Phase IV+2</i>	9:00 am - 11:30 am CLINIC TEACH Shibata / Cha Cha <i>Chilly Chilly Cha - Phase VI</i>
Saturday Afternoon	1:30 pm - 3:00 pm Preskitt / Rumba <i>Mandarina 6 - Phase VI</i> ----- 3:05 pm - 4:35 pm DeChenne / Tango <i>Teardrops Tango - Phase V+1</i>	1:25 pm - 1:55 pm REVIEW Shibata / Cha Cha <i>Chilly Chilly Cha - Phase VI</i> ----- 2:00 pm - 4:30 pm CLINIC TEACH Cantrell / Foxtrot <i>All Of You - Phase VI</i> ----- 4:40 pm - 5:00 pm REVIEW Hurd / Waltz <i>Senza Fine - Phase IV+2</i> ----- 5:05 pm - 5:25 pm REVIEW Vogt / Foxtrot <i>And That Reminds Me - Phase V+2</i>
Saturday Night	8:00 pm - 8:20 pm REVIEW DeChenne / Tango <i>Teardrops Tango - Phase V+1</i>	7:30 pm - 7:50 pm REVIEW Preskitt / Rumba <i>Mandarina 6 - Phase VI</i> ----- 7:55 pm - 8:25 pm REVIEW Cantrell / Foxtrot <i>All Of You - Phase VI</i>
Sunday Morning	9:00 am - 10:30 am. Dave McAdams/Joyce Juhler Hall Of Fame Teach ----- 10:35 am - 12:05 pm Sechrist / Foxtrot <i>Buziness Of Luv - Phase V+</i>	9:00 am - 11:30 am CLINIC TEACH Worlock / Mambo <i>Chihuahua - Phase V+2</i>
Sunday Afternoon	1:30 pm - 3:30 pm Annual General Meeting All Attendees - Please attend ----- 3:35 pm - 4:05 pm REVIEW Sechrist / Foxtrot <i>Buziness Of Luv - Phase V+</i> ----- 4:10 pm - 5:40 pm SURPRISE TEACH MC - Frank & Minnie Buck	3:35 pm - 4:05 pm REVIEW Worlock / Mambo <i>Chihuahua - Phase V+2</i> ----- 4:10 pm - 5:40 pm DANCE THROUGHS All Routines Taught - 2x

DAY AT A GLANCE - Thursday, July 22, 2004

SAN JOSE CONVENTION CENTER

	Civic Auditorium		Parkside Hall
		8:00 am	Registration Desk Opens - Foyer
	Outreach Program		Education Seminars
9:00 am-10:00 am	"Rise & Fall In Waltz & Foxtrot" <i>Lamberty/Cunningham</i>	9:00 am-10:15 am	"Bolero - Shaping and Turns" <i>Kenji & Nobuko Shibata</i>
10:10 am-10:30 am	"Sway, What Is It?" <i>Lamberty/Cunningham</i>		
		10:25 am-11:40 am	"That Latin Attitude" <i>Chris & Terri Cantrell</i>
10:40 am-11:50 am	"Positions, The Relationship Between Partners" <i>Lamberty/Cunningham</i>		
	LUNCH BREAK		
		1:00 pm-2:15 pm	"Abrazo de Baile" or "Embrace The Dance" <i>Ron & Mary Noble</i>
1:15 pm-2:30 pm	"Jive or Swing - Is There A Difference?" <i>Bill & Carol Goss</i>		
2:40 pm-3:00 pm	"URDC - Past, Present, Future & You" <i>Lamson/Riley</i>		
		2:45 pm-4:30 pm	"It's A Side Show" <i>Brent & Judy Moore</i>
3:10 pm-4:30 pm	"West Coast Basics" <i>Wayne & Barbara Blackford</i>		
4:30 pm -5:00 pm	Music sale for routines taught <i>Jerry & Sandy Adams</i>		
	Dinner Break		
	CIVIC AUDITORIUM		
7:30 pm-8:00 pm	*** OPENING CEREMONIES ***		
8:00 pm-8:30 pm	and SHOWCASE OF ROUNDS Demos of the teaches to be presented on Friday		
		8:40 pm - 11:05 pm	PRELUDE BALL Parkside Hall <i>MC - Randy & Marie Preskitt</i>

04-25

DAY AT A GLANCE - Friday, July 23, 2004

SAN JOSE CONVENTION CENTER

	Civic Auditorium		Parkside Hall
9:00 am to 10:30 am	Rumba - Phase V+2 Take A Bow Paul & Linda Robinson MC - Bernie & Shirley Cook	9:00 am to	CLINIC TEACH Tango - Phase V + 1 Libertango Lamberty/Cunningham MC - Jeff Claussen
10:35 am to 12:05 pm	Jive - Phase IV + 2 Crazy Little Thing Called Love Allen & Carol Lillefield MC - Bill & Virginia Carpenter	11:30 am	
LUNCH BREAK			
1:30 pm to 3:00 pm	Rumba - Phase V+ Do You Wanna Dance Wayne & Barbara Blackford MC - John Hazlett	1:25 pm to 1:55 pm	REVIEW Tango - Phase V + 1 Libertango Lamberty/Cunningham
3:05 pm to 4:35 pm	Foxtrot - Phase V + 2 Rotkappchen's Traum Steve & Irene Bradt MC - Mark & Shelley Hilburn	2:00 pm to 4:30 pm	CLINIC TEACH Quickstep - Phase VI Five Guys Named Moe Bill & Carol Goss MC - McAdams/Juhler
4:35 pm to 7:30 pm	HALL CLOSED	4:40 pm to 5:00 pm	REVIEW Jive - Phase IV + 2 Crazy Little Thing Called Love Allen & Carol Lillefield
	HALL CLOSED	5:05 pm to 5:25 pm	REVIEW Rumba - Phase V+2 Take A Bow Paul & Linda Robinson
DINNER BREAK			
	HALL CLOSED	7:30 pm to 7:50 pm	REVIEW Rumba - Phase V+ Do You Wanna Dance Wayne & Barbara Blackford
8:00 pm to 8:20 pm	REVIEW Foxtrot - Phase V + 2 Rotkappchen's Traum Steve & Irene Bradt	7:55 pm to 8:25 pm	REVIEW Quickstep - Phase VI Five Guys Named Moe Bill & Carol Goss
8:30 pm to 9:00 pm	Saturday Showcases MC - Wayne & Donna Slotsve		
9:10 pm to 11:10 pm	Party Dance <i>Phase III - IV</i> <i>"Oldies But Goodies"</i> <i>Phase IV - VI</i> A Tribute to Early Choreographers		
	MC - Casey & Sharon Parker		MC - Wayne & Donna Slotsve

07-24
DAY AT A GLANCE - Saturday, July 24, 2004

SAN JOSE CONVENTION CENTER

	Civic Auditorium		Parkside Hall
9:00 am to 10:30 am	Foxtrot - Phase V + 2 <i>And That Reminds Me</i> Tim & Debby Vogt MC - Dan & Sandy Finch	9:00 am to 11:30 am	CLINIC TEACH Cha Cha - Phase VI <i>Chilly Chilly Cha</i> Kenji & Nobuko Shibata MC - Mark & Pam Prow
10:35 am to 12:05 pm	Waltz - Phase IV + 2 <i>Senza Fine</i> George & Pam Hurd MC - Wayne & Donna Slotsve		
LUNCH BREAK			
1:30 pm to 3:00 pm	Rumba - Phase VI <i>Mandarina 6</i> Randy & Marie Preskitt MC - Paul & Betty Stottlemeyer	1:25 pm to 1:55 pm	REVIEW Cha Cha - Phase VI <i>Chilly Chilly Cha</i> Kenji & Nobuko Shibata
3:05 pm to 4:35 pm	Tango - Phase V + 1 <i>Teardrops Tango</i> Jack & Judy DeChenne MC - Mike & Diana Sheridan	2:00 pm to 4:30 pm	CLINIC TEACH Foxtrot - Phase VI <i>All Of You</i> Chris & Terri Cantrell MC - Dwain & Judy Sechrist
4:35 pm to 7:30 pm	HALL CLOSED	4:40 pm to 5:00 pm	REVIEW Waltz - Phase IV + 2 <i>Senza Fine</i> George & Pam Hurd
	HALL CLOSED	5:05 pm to 5:25 pm	REVIEW Foxtrot - Phase V + 2 <i>And That Reminds Me</i> Tim & Debby Vogt
DINNER BREAK			
	HALL CLOSED	7:30 pm to 7:50 pm	REVIEW Rumba - Phase VI <i>Mandarina 6</i> Randy & Marie Preskitt
8:00 pm to 8:20 pm	REVIEW Tango - Phase V + 1 <i>Teardrops Tango</i> Jack & Judy DeChenne	7:55 pm to 8:25 pm	REVIEW Foxtrot - Phase VI <i>All Of You</i> Chris & Terri Cantrell
8:30 pm to 9:00 pm	Sunday Showcases Standby Demos - HOF MC - Wayne & Donna Slotsve	9:10 pm to 10:20 pm	Friday and Saturday Teaches (cued through 2 times) MC - Hershell Allen, Jr.
10:00 pm to 12:00	Western Night Denim & Calico Die Easy Ball Phase II - IV MC - Bill & Virginia Carpenter	10:20 pm to 12:00	Die Hard Ball Phase IV - VI MC - Randy Lewis

04-25

DAY AT A GLANCE - Sunday, July 25, 2004

SAN JOSE CONVENTION CENTER

	Civic Auditorium		Parkside Hall
9:00 am to 10:30 am	Hall Of Fame Teach Dave McAdams/Joyce Juhler MC - TBA	9:00 am to	CLINIC TEACH Mambo - Phase V + 2 Chihuahua Curt & Tammy Worlock MC - Jerry & Jo Gierok
10:35 am to 12:05 pm	Foxtrot - Phase V+ Business Of Luv Dwain & Judy Sechrist MC - Kathy Oliver	11:30 am	
LUNCH BREAK			
1:30 pm to 3:30 pm	URDC <i>Annual General Meeting</i> (AGM) All Attendees Please Attend		
3:35 pm to 4:05 pm	REVIEW Foxtrot - Phase V+ Business Of Luv Dwain & Judy Sechrist	3:35 pm to 4:05 pm	REVIEW Mambo - Phase V + 2 Chihuahua Curt & Tammy Worlock
4:10 pm to 5:40 pm	SURPRISE TEACH MC - Frank & Minnie Buck	4:10 pm to 5:40 pm	DANCE THROUGHS (Twice) All Routines Taught MC - Brent & Judy Moore
DINNER BREAK			
8:30 pm to 9:00 pm		***CLOSING CEREMONIES*** MC - Wayne & Donna Slotsve GOLDEN TORCH AWARD MC - Warren & Sandy Teague	
9:00pm to 11:20 pm		PARTY DANCING <i>Top 15 Favorites</i> MC's - Casey & Sharon Parker and Mark & Shelley Hilburn	

Have a safe trip home and we will see you in Texas in 2005.

2004 URDC CONVENION DANCE LIST
San Jose, California

- A la Playa/Worlock
- Adagio/Worlock
- Adagio/Lamberty
- Adeline/Shibata
- All of You/Cantrell
- All That Jazz/Sechrist
- All Time High/Prow
- All Kinds of Everything/Vogt
- Am I Blue/Lamberty
- Amapola/Rumble
- Amor Cha/Barton
- And I Love You So/Childers
- And That Reminds Me/Vogt
- Are You Still Mine/Goss
- Autumn Leaves/Moss
- Autumn Nocturne/Palmquist
- Beale St. Blues/Lillefield
- Begin to Color Me/Read
- Beyond/Shibata
- Bizness of Luv/Sechrist
- Body & Soul/Shibata
- Boulavogue/Lamberty
- Carolina Moon/Rumble
- Cavatina/Barton
- Chihuahua/Worlock
- Chilly Chilly Cha/Shibata
- Choo Choo Ch'Boogie/Goss
- Close Every Door/Goss
- Could I Have This Dance/Casey
- Crazy Little Thing Called Love/Lillefield
- Dancing at Wash. Sq/Robertson
- Dedication/Rumble
- Do You Wanna Dance/Blackford
- Doolittle Cha/Goss
- Ecstasy/Read
- Edelweiss/Palmquist
- El Conquistador/Goss
- Fiesta Tango/Palmquist
- Fine Brown Frame/Hurd
- First Snowfall/Moore
- Five Guys Named Moe/Goss
- Fortuosity/Rother
- Four & One/Tullus
- From My Guy/Goss
- From the Soul/Noble
- Gardenia Tango/Parker
- Hallelujah/Shibata
- Hola Chica/Worlock
- I'm Still Me/Read
- I Believe in Love/Shibata
- I Do I Do I Do/Blackford
- I Love Beach Music/Raybuck
- I Love the Nightlife/D'Aloiso
- I Wanta Quickstep/Palmquist
- Illusion of My Life/Noble
- It is You/Worlock
- Jack is Back/Worlock
- Java Jive/Childers
- Jurame/Worlock
- Just a Tango/Childers
- Kansas City/Rumble
- Kiss Me Goodbye/Tullus
- Kiss Me Goodbye R/Lawson
- La Mer/Shibata
- La Pura/Goss
- Laurann/Preskitt
- Libertango/Lamberty
- Liebestraum #3/Shibata
- Little Shop of Horrors/Goss
- London by Night/Goss
- Love Ain't Here Anymore/Schmidt
- Lovely Lady/Palmquist
- Mandarina 6/Preskitt
- Maria Elena Foxtrot/Ward
- Marilyn, Marilyn/Palmquist
- Married/Shawver
- Memories of You/Palmquist
- Memory/Easterday
- Mujer/Read
- My Guy/Goss
- On and On/Shibata
- Open Arms/Vogt
- Orange Colored Sky/Shibata
- Orient Express Foxtrot/Moore
- Papillon/Lamberty
- Patricia Cha/Worlock
- Picardy Foxtrot/Slater
- Rainbow Connection/Childers
- Rumba Calienta/Shibata
- Rotkappchen's Traum/Bradt
- Runaround Sue/Rumble
- Sam's Song/Shawver
- Say No More/Moore
- Send Her Roses/Palmquist
- Senza Fine/Hurd
- September Foxtrot/Slotsve
- Singing Piano/Marx
- Sleeping Beauty/Moore
- Smoke Gets in Your Eyes/Rumble
- Someone Like You/Barton
- Spanish Eyes/Rother
- St. Michel's Quickstep/Casey
- Sugar Sugar/Worlock
- Sugarfoot Stomp/Easterday
- Sunflower/Tonks
- Switchin' in the Kitchen/Rumble
- Symphony/Slater
- Take a Bow/Robinson
- Tampa Jive/Mucuci
- Tango Capricioso/Ward
- Tango in Portugal/Goss
- Teardrops Tango/DeChenne
- The Bard/Lamberty
- The Old House/Lamberty
- The Way You Do/Shibata
- This Can't Be Love/Shibata
- This is the Life/Rumble
- Till/Moss
- Todo Todo Todo/Goss
- Tonight/Shibata
- Warm and Willing/Childers/Slotsve
- Wendy/Slater
- What a Wonderful World/Shibata
- Where or When/Worlock
- Wounded Heart/Worlock
- Wyoming Lullaby/Palmquist
- You're the Top Cha/Childers
- You Should Be Dancing/Goss

2004 URDC CONVENION DANCE LIST
Friday & Saturday Phase IV Hall

A Beautiful Time/Dollar/Gilbreath
A Taste of Bolero/Rother
A Waltz in Heaven/Worlock
*Adios/Cullips/Norm**
Almost Bolero/Collipi
Answer Me/Palmquist
Biloxi Lady/Eddins
Butterfly/Procter
Calendar Girl/Rotscheid
*Can't Smile Without You/Martin**
Cha Cha Torrero/Moore
Chaka Chaka/Phillips
*Continental Goodnight/Murbach**
De Ja Vu/Eddins
Desert Song/Leach
Don't Cry..Argentina/Palmquist
Duerme Rumba/Slater
El Coco/Easterday
*Exactly Like You/Slater**
Falling Into You/Moore

Four Walls/Buck
For a Moment/Molitoris
Funny Face/Buck
Gardenia Tango/Parker
*Gazpacho Cha/Lawson**
Green Door/Procter
Hooked on Swing/Windhorst
I Wanta Quickstep/Palmquist
*I Wish You Love R./Preskitt**
Jacalyn's Waltz/Wilhoit
Just Close Your Eyes/Blackford
*Just In Time/Moore**
Let Me Show You How/Slater
*Love Changes Everything/Pierce**
Little White Moon/Wilder
Manuela/Rumble
*Night Train/Lawson**
Non Dimenticar/Rumble
Pink Cadillac/Lawson
Pop Goes The Movies/Raye

Rainbow Foxtrot/Blackford
**Rachel's Song/Stairwalt*
**Raggae Cowboy/Bond*
Sam II/Chico
San Francisco/Molitoris/Callahan
Should I Do It/Read
Spaghetti Rag/Gniewek
Stuck On You/Rumble
Sugar Sugar/Worlock
The Mountains..Mourne/Lamberty
The Old House/Lamberty
This Moment in Time/Collipi
**Too Many Rivers/Hooper*
**Two For Tea Cha/Goss*
Walkin' & Talkin'/Parker
**White Sport Coat/Lefeavers*
**Waltz Tramonte/Britton*
Woodchopper's Ball/Lawson
**Witchcraft IV/Slater*
Years May Come/Rother

**Suggested Requests - Sat Night*

04-28

EVENING PROGRAMS

Thursday Evening Program**July 22, 2004***San Jose, CA - Parkside Hall - 8:40 PM.....MC's Randy & Marie Preskitt***PRELUDE BALL****"A Salute To Our West Coast Instructors"**

8:40	Send Her Roses/Palmquist	Ph IV - Foxtrot	Mike & Diana Sheridan Mesa, Arizona
8:44	Java Jive/Childers	Ph V - West Coast	
8:48	Fortuosity/Rother	Ph V - Quickstep	
8:52	Close Every Door/Goss	Ph VI - Waltz	
8:56	Sugar, Sugar/Worlock	Ph IV - Cha Cha	Milo & Terry Molitoris Stockton, CA
9:00	All Kinds of Everything/Vogt	Ph VI - Waltz	
9:04	Jack is Back/Worlock	Ph V - Mambo	
9:08	Hallelujah/Shibata	Ph VI - West Coast	
9:12	Laurann/Preskitt	Ph IV - Waltz	Randy Lewis Beaverton, OR
9:16	I Love Beach Music/Raybuck	Ph IV - West Coast	
9:20	Hola Chica/Worlock	Ph V - Cha Cha	
9:24	Fiesta Tango/Palmquist	Ph VI - Tango	
9:28	Adagio/Lamberty	Ph IV - Waltz	Virginia & Bill Carpenter Piedmont, CA
9:32	Gardenia Tango/Parker	Ph IV - Tango	
9:36	From My Guy/Goss	Ph V - Foxtrot	
9:40	Kiss Me Goodbye Rumba/Lawson	Ph VI - Rumba	
9:44	Memories of You/Palmquist	Ph V - Foxtrot	Dan & Sandy Finch Santa Ana, CA
9:48	Beale Street Blues/Lillefield	Ph V - Jive	
9:52	Ecstasy/Read	Ph VI - Tango	
9:56	El Conquistador/Goss	Ph VI - Paso	
10:00	Dancing at Washington Square/Robertson	Ph IV - Mixed	Radka & Steve Sandeman San Diego, CA
10:04	Fine Brown Frame/Hurd	Ph IV - Jive	
10:08	You Should be Dancing/Goss	Ph V - Cha	
10:12	London by Night/Goss	Ph VI - Waltz	
10:16	This is the Life/Rumble	Ph IV - Foxtrot	Kenji & Nobuko Shibata Oakland, CA
10:20	Tonight/Shibata	Ph V - Waltz	
10:24	Orange Colored Sky/Shibata	Ph V - Foxtrot	
10:28	La Mer/Shibata	Ph VI - SlowTwo-Step	
10:32	Rainbow Connection/Childers	Ph IV - Waltz	Debby & Tim Vogt Las Vegas, NV
10:36	Little Shop of Horrors/Goss	Ph VI - Jive	
10:40	I Do, I Do, I Do/Blackford	Ph V - Foxtrot	
10:44	I'm Still Me/Read	Ph VI - Waltz	
10:48	Dedication/Rumble	Ph IV - Waltz	Ron & Mary Noble Dallas, OR
10:52	Jurame/Worlock	Ph V - Rumba	
10:56	From the Soul/Noble	Ph V - Arg. Tango	
11:00	Where or When/Worlock	Ph VI - Foxtrot	

Friday Evening Program**July 23, 2004**

San Jose, CA - Parkside Hall - 9:10 PM.....MC's Wayne & Donna Slotsve

"Oldies but Goodies Night"***A Tribute to Early Choreographers***

<p><i>Gordon & Betty Moss</i> Cued by: Wayne & Donna Slotsve</p> <p>Autumn Leaves.....9:10 Till.....9:14</p>	<p><i>Eddie & Audrey Palmquist</i> Cued by: Dave McAdams</p> <p>Edelweiss.....9:50 Fiesta Tango.....9:54</p>	<p><i>Richard Lamberty</i> Cued by: George & Pam Hurd</p> <p>The Old House.....10:30 Boulavogue.....10:34</p>
<p><i>Charlie & Nina Ward</i> Cued by: Wayne & Donna Slotsve</p> <p>Tango Capriccioso.....9:18 Maria Elena Foxtrot.....9:22</p>	<p><i>Sam & Jodi Shawver</i> Cued by: Paul & Linda Robinson</p> <p>Sam's Song.....9:58 Married.....10:02</p>	<p><i>Irv & Betty Easterday</i> Cued by: George & Pam Hurd</p> <p>Sugar Foot Stomp.....10:38 Memory.....10:42</p>
<p><i>Jim & Bobbie Childers</i> Cued by: Randy & Marie Preskitt</p> <p>You're The Top Cha.....9:26 And I Love You So.....9:30</p>	<p><i>Bill & Carol Goss</i> Cued by: Paul & Linda Robinson</p> <p>La Pura.....10:06 Are You Still Mine.....10:10</p>	<p><i>Koit & Helen Tullus</i> Cued by: Chris & Terri Cantrell</p> <p>Four & One.....10:46 Kiss Me Goodbye FT.....10:50</p>
<p><i>Ron & Ree Rumble</i> Cued by: Randy & Marie Preskitt</p> <p>Kansas City.....9:34 Carolina Moon.....9:38</p>	<p><i>Peter & Beryl Barton</i> Cued by: Paul & Linda Robinson</p> <p>Someone Like You10:14 Amor Cha.....10:18</p>	<p><i>Bob & Mary Ann Rother</i> Cued by: Chris & Terri Cantrell</p> <p>Fortuosity.....10:54 Spanish Eyes.....10:58</p>
<p><i>Brent & Mickey Moore</i> Cued by: Dave McAdams</p> <p>First Snowfall.....9:42 Orient Express Foxtrot.....9:46</p>	<p><i>Kenji & Nobuko Shibata</i> Cued by: George & Pam Hurd</p> <p>Body & Soul.....10:22 Rumba Calienta.....10:26</p>	<p><i>Russ & Barbara Casey</i> Cued by: Chris & Terri Cantrell</p> <p>St. Michel's Quickstep.....11:02 Could I Have This Dance....11:06</p>

04-31

Friday Evening Program

July 23, 2004

San Jose, CA - Civic Auditorium - 9:10 PM.....MC's Casey & Sharon Parker

"Oldies but Goodies Night"

A Tribute to Early Phase III/IV Choreographers

<p>Richard & JoAnn Lawson Cued by: Sharon & Casey Parker</p> <p>Woodchopper's Ball.....9:10 Pink Cadillac.....9:14</p>	<p>Eddie & Audrey Palmquist Cued by: Kristine & Bruce Nelson</p> <p>Answer Me.....9:50 Don't Cry for Me Argentina.9:54</p>	<p>Ralph & Joan Collipi Cued by: Shirley & Bernie Cook</p> <p>This Moment in Time.....10:30 Almost Bolero.....10:34</p>
<p>Bill & Martha Buck Cued by: Sharon & Casey Parker</p> <p>Four Walls.....9:18 Funny Face.....9:22</p>	<p>Casey & Sharon Parker Cued by: Virginia & Bill Carpernter</p> <p>Walkin' & Talkin'.....9:58 Gardenia Tango.....10:02</p>	<p>Bob & Mary Ann Rother Cued by: Shirley & Bernie Cook</p> <p>A Taste of Bolero.....10:38 Years May Come.....10:42</p>
<p>George & Johnnie Eddins Cued by: Joyce Juhler</p> <p>De Ja Vu.....9:26 Biloxi Lady.....9:30</p>	<p>Charlie & Bettye Procter Cued by: Virginia & Bill Carpernter</p> <p>Butterfly.....10:06 Green Door.....10:10</p>	<p>Curt & Tammy Worlock Cued by: Kathy Oliver</p> <p>A Waltz in Heaven.....10:46 Sugar Sugar.....10:50</p>
<p>Ron & Ree Rumble Cued by: Joyce Juhler</p> <p>Manuela.....9:34 Non Dimenticar.....9:38</p>	<p>Irv & Betty Easterday Cued by: Jerry & Jo Gierok</p> <p>El Coco.....10:14 Perhaps.....10:18</p>	<p>Richard Lamberty Cued by: Kathy Oliver</p> <p>The Old House.....10:54 Mountains of Mourne.....10:58</p>
<p>Ken & Irene Slater Cued by: Kristine & Bruce Nelson</p> <p>Duerme Rumba.....9:42 Let Me Show You How.....9:46</p>	<p>Wayne & Barbara Blackford Cued by: Jerry & Jo Gierok</p> <p>Just Close Your Eyes.....10:22 Rainbow Foxtrot.....10:26</p>	<p>Brent & Mickey Moore Cued by: Sharon & Casey Parker</p> <p>Falling Into You.....11:02 Cha Cha Torrero.....11:06</p>

Saturday Night Program**July 24, 2004**

San Jose, CA - Parkside Hall - 9:10 PM-MC-Hershell Allen Jr...10:20 PM-MC Randy Lewis

Die Hard Ball

(Dance Throughs of the Friday and Saturday Routines Taught)

9:10	Take a Bow 2X	Ph V+2 - Rumba	Paul & Linda Robinson
9:16	Crazy Little Thing Called Love 2X	Ph IV - Jive	Al & Carol Lillefield
9:22	Libertango 2X	Ph VI - Tango	Richard Lamberty/Val Cunningham
9:28	Do You Wanna Dance - 2X	Ph V+ - Rumba	Wayne & Barbara Blackford
9:34	Rotkappchen's Traum 2X	Ph V+2 - Foxtrot	Steve & Irene Bradt
9:40	Five Guys Named Moe 2X	Ph VI - Quickstep	Bill & Carol Goss
9:46	And That Reminds Me 2X	Ph V+2 - Foxtrot	Tim & Debby Vogt
9:52	Senza Fine 2X	Ph IV+1 - Waltz	George & Pam Hurd
9:58	Chilly Chilly Cha 2X	Ph VI - Cha Cha	Kenji & Nobuko Shibata
10:04	Mandarina 6 2X	Ph VI - Rumba	Randy & Marie Preskitt
10:10	Teardrops Tango 2X	Ph V - Tango	Jack & Judy DeChenne
10:16	All of You 2X	Ph VI - Foxtrot	Chris & Terri Cantrell
10:22	I Wanna Quickstep/Palmquist	Ph IV - Quickstep	Brent & Judy Moore
10:26	Just a Tango/Childers	Ph V - Tango	Knoxville, TN
10:30	Lovely Lady/Palmquist	Ph V - Waltz	
10:34	Picardy Foxtrot/Slater	Ph VI - Foxtrot	
10:38	Autumn Nocturne/Palmquist	Ph VI - Waltz	
10:42	Wendy/Slater	Ph V - Waltz	Kay & Bob Kurczewski
10:46	This Can't Be Love/Shibata	Ph V - Foxtrot	Pharr, TX
10:50	Love Ain't Here Anymore/Schmidt	Ph VI - Waltz	
10:54	Todo Todo Todo/Goss	Ph VI - Cha Cha	
10:58	My Guy/Goss	Ph VI - Waltz	
11:02	Wyoming Lullaby/Palmquist	Ph V - Waltz	Chris & Terri Cantrell
11:06	Patricia Cha/Worlock	Ph V - Cha Cha	Broomfield, CO
11:10	The Way You Do/Shibata	Ph VI - West Coast Swing	
11:14	Mujer/Read	Ph VI - Rumba	
11:18	I Believe in Love/Shibata	Ph VI - Jive	
11:22	Begin to Color Me/Read	Ph VI - Waltz	Randy & Marie Preskitt
11:26	Switchin' in the Kitchen/Rumble	Ph VI - Jive	Everett, WA
11:30	Perfidia/Slater	Ph VI - Rumba	
11:34	Adagio/Worlock	Ph VI - Waltza	
11:38	Runaround Sue/Rumble	Ph VI - Jive	
11:42	Singing Piano/Marx	Ph V - Waltz	Wayne & Donna Slotsve
11:46	What a Wonderful World/Shibata	Ph VI - Slow Two-Step	Omaha, NE
11:50	Tango in Portugal/Goss	Ph VI - Tango	
11:54	I Love the Nightlife/D'Alosio	Ph V - Jive	

Saturday Night Program**July 24, 2004**

San Jose, CA - Civic Auditorium - 10:00.....MC's Bill & Virginia Carpenter

“Die Easy Ball - “Denim & Calico”

(A Session of the Outreach Program)

10:00 10:04 10:08 10:12	A Beautiful ime/Dollar/Gilbreath Desert Song/Leach Hooked on Swing/Windhorst Request...	Ph III - Two-Step Ph III - Waltz Ph IV - Mixed	Virginia & Bill Carpenter Piedmont, CA
10:16	<u>Line Dance Teach</u>		Joyce Juhler Riley, KS
10:26 10:30 10:34 10:38 10:42	Sam II/Chico I Wanta Quickstep/Palmquist Chaka Chaka/Phillips Request... Request...	Ph II- Waltz Ph III - Quickstep Ph IV - Cha Cha	Jim & Adele Chico Morgan Hill, CA
10:46 10:50 10:54 10:58 11:02	Jacalyn's Waltz/Wilhoit For a Moment/Molitoris Request... Request... Request...	Ph II - Waltz Ph IV - Bolero	MaryAnn Callahan Modesto, CA
11:06 11:10 11:14 11:18 11:22	Spaghetti Rag/Gniewek Should I Do It/Read Request... Request... Request...	Ph III - Two-Step Ph IV - Jive	Larry & Misan Williams Santa Rosa, CA
11:26 11:30 11:34 11:38	Little White Moon/Wilder Pop Goes the Movies/Raye Calendar Girl/Rotscheid Request...	Ph II - Two-Step Ph III - Mixed Ph IV - Jive	Wendy Jean Iannico & Ray James San Carlos, CA
11:42 11:46 11:50 11:54	San Francisco/Molitoris/Callahan Stuck on You/Rumble Request... Request...	Ph III - Foxtrot Ph IV - Jive	Milo & Terry Molitoris Stockton, CA

Suggested Requests / Ph IV routines with the most votes from the returned ballots:

Adios/Cullips/Norm, Can't Smile Without You/Martin, Continental Goodnight/Murbach, Exactly Like You/Slater, Gazpacho Cha/Lawson, I Wish You Love Rumba/Preskitt, Just in Time/Moore, Love Changes Everything/Pierce, Night Train/Lawson, Rachel's Song/Stairwalt, Raggae Cowboy/Bond, Too Many Rivers/Hooper, Two for Tea Cha/Goss, White Sport Coat/Lefeavers, Waltz Tramonte/Britton, and Witchcraft IV/Slater.

04-34

Sunday Evening Program

July 25, 2004

San Jose, CA - Parkside Hall -8:30 PM..... MC's - Wayne & Donna Slotsve

Grande Finale Ball

Closing Ceremonies 8:30-9:00 PM

9:00	Bizness of Luv 2X	Ph V - Foxtrot	Dwain & Judy Sechrist
9:06	Chihuahua 2X	Ph V - Mambo	Curt & Tammy Worlock
9:12	Surprise Teach		
9:16	2004 Hall of Fame		Dave McAdams
9:20	Marilyn, Marilyn/Palmquist	Ph IV - Waltz	Curt & Tammy Worlock Plant City, FL
9:24	Tampa Jive/Macucci	Ph V - Jive	
9:28	Wounded Heart/Worlock	Ph V - Bolero	
9:32	A la Playa/Worlock	Ph V - Cha	
9:36	It Is You/Worlock	Ph VI - Waltz	
9:40	Doolittle Cha/Goss	Ph IV - Cha	Mark & Pam Prow Seabrook, TX
9:44	Open Arms/Vogt	Ph V - Waltz	
9:48	Am I Blue/Lamberty	Ph VI -Foxtrot	
9:52	Choo Choo Ch'Boogie/Goss	Ph VI - Jive	
9:56	September Foxtrot/Slotsve	Ph IV - Foxtrot	Barbara & Wayne Blackford Jacksonville, FL
10:00	Sunflower/Tonks	Ph V - Jive	
10:04	The Bard/Lamberty	Ph V -Waltz	
10:08	Amapola/Rumble	Ph VI - Rumba	
10:12	Cavatina/Barton	Ph VI - Waltz	
10:16	#14 _____ 77	THE	Sharon & Casey Parker Manteca, CA
10:20	#14 _____ 77		
10:24	#14 _____ 77		
10:28	#13 _____ 78	TOP	Mark & Shelley Hilburn Stockbridge, GA
10:32	#12 _____ 80		
10:36	#11 _____ 81		
10:40	#9 _____ 82		
10:44	#9 _____ 82		
10:48	#8 _____ 85	Sharon & Casey Parker	
10:52	#7 _____ 86		
10:56	#6 _____ 87		
11:00	#3 _____ 94	15	Sharon & Casey Parker
11:04	#3 _____ 94		
11:08	#3 _____ 94		
11:12	#1 _____ 95		
11:16	#1 _____ 95		Mark & Shelley Hilburn

04-35

CLINICIAN RESUMES



WAYNE & BARBARA BLACKFORD
Jacksonville, Florida & Mesa, Arizona

Wayne & Barbara started Square Dancing in 1965 and Round Dancing in 1972. They began teaching in 1974. They are members of the Round Dance Council of Florida, serving as Education Chairman; the Dixie Round Dance Council; U.R.D.C.; A.I.D.T.A.; S.T.A.R. of Arizona; and ROUNDALAB serving on the Executive Committee and the Board of Directors. In 1997 they became one of the first Round Dance Teachers to become a ROUNDALAB TEACHER/COACH, of which they are very proud, and are currently the Coordinator for this program. In 1998 they were presented with Roundalab's 2nd highest award, "THE SILVER CIRCLE". They also are featured clinicians on the original Roundalab Video Tapes as well as the addendum tapes.

A full time Round Dance Teachers, they winter in Mesa, Arizona (teaching beginners through Phase VI). When their schedule permits they travel on weekends; they are staff members at many festival/clinics and workshops, i.e. Roundarama; Star Spangled Banner Festival; Fontana Accent on Rounds; WASCA; McCloud Dance Country and many more. They have conducted clinics and teaches at both the URDC and ROUNDALAB conventions as well as the annual URDC Teacher's Seminar and ROUNDALAB Wednesday Teachers Seminars; They also served as ROUNDALAB'S Standardization Chairman for many years, help to develop the Phase System of Standards that we now use. Wayne & Barbara are featured clinicians on the original ROUNDALAB VIDEO TAPES, as well at the addendum tapes, and they have recently produced their own series of "Instructional Figure Video Tapes"(which are available in both DVD and VHS)

Most recently they were clinicians at THREE of the first ROUNDALAB MINI-LAB'S conducted in the United States, as well as the first one conducted in Canada. During the summer months, they travel extensively around the country and Canada conducting clinics; workshops and teachers seminars. Wayne & Barbara conduct many of their own "Hot Pepper" Round Dance Weekends and Clinics as well as running a Round Dance Teachers School annually, this year they have graduated 19 new teaching units from their School's. They also directed a Round Dance Exhibition Team (The Reflections) which appeared at 10 National Conventions. When in Jacksonville they conduct a workshop and figure clinic.

Their primary interest is education of both Dancers and Teachers. They are constantly involved in helping both the dancers and teacher (from beginner to advanced) in continuing their education. One of their strongest and most important goals is to help the training of new Roundalab Teacher Coaches.

Wayne & Barbara are also known for their choreography as well, writing such favorite dances as "I Do I Do I Do"; "I've got my eyes on you"; "Sombras"; "Jenell's Serenade"; "You're the Top Foxtrot"; "Dreamy Bolero"; "Lullabye of Broadway"; "Can I Steal a Little Love"; "Same Old Saturday Night"; "He Was Beautiful"; "Rainbow Foxtrot" and many more. The Blackfords believe in continuing education and spend at least two hours weekly taking private ballroom lessons (from Larry Caves and U.S.Champions Jim & Jenell Maranto, Licentiates of the Imperial Society of Dance).

Their family includes two daughters, Lauri & Kathleen; sons in law Ken & Dale; granddaughter Kristen (20) and grandsons Anthony (13) and Austin (12).



STEVE & IRENE BRADT

Easton, PA

Steve has been dancing since the age of ten. In his teens, his love of dance led him to Philadelphia where he appeared on numerous TV dance shows. He began round dancing with his parents' (Tom and Lillian) dance group in 1970 and started teaching rounds when his father became ill. He took over the teaching responsibilities in 1973. Steve has been a featured leader of many dance weekends in the U.S and Canada over the past 30 years.

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

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

Steve and Irene have been featured leaders at several dance weekends in the U.S. and in Canada. They are members of ROUNDALAB and URDC. Steve had previously taught at URDC's Annual Conventions in Montreal, Denver, Grand Rapids, Detroit and Winston-Salem. They served on URDC's Technical Advisory Committee; also Steve served as President of the Delaware Valley Round Dance Teachers Association and was a member of National Carousels, with three active clubs. And in 2002 at Joplin, they presented an Educational Seminar on Tango technique.

Choreography includes: You're My World, Super Trooper Cha, Vilja, Fur Elise, Tango Tornado, & Dornroschen Rumba, Schneewittchen Waltz, The Sun, The Sea and The Sky, I Talk To The Trees Rumba.

They currently teach weekly round dance classes (phases III – VI) and cue for many Square Dance Clubs in the Pennsylvania and New Jersey area.

Chris & Terri Cantrell

ctkr@aol.com <http://hometown.aol.com/ctkr/dance.html> 303-817-4731 (cell)

Address Aug. 2003 ~ 31 July. 2004: 4001 Ninth Street North, Apt 303, Arlington, Virginia 22203, 703-527-7964

Permanent Address: 960 Garnet Street, Broomfield, Colorado 80020, 303-469-9140



Chris & Terri began dancing with the University of Michigan S/D & R/D club, A² (Ann Arbor), in 1979 & 1978 respectively. Chris' buddies had told him that it was a great place to meet woman, and it was. About 9 months after becoming partners they headed to the National Square Dance Convention (1980 Memphis) where they discovered there was more to round dancing than two-step. A month later C & T traveled to Kansas City for the 4th annual URDC International Convention. Little did they know what was in store for them, especially since by today's Roundalab (RAL) standards they were mid-Phase III dancers. C & T boldly walked out onto that dance floor and 'tried' to

site read every routine. (We hear there are several blackmail videos out there somewhere). The instructors were superb and several went the extra mile to help everyone keep up. Upon arriving home from the convention they took lessons from every round dance teacher they could find until being convinced to attend the scary 'advanced' club run by Del & June Wilson, who are really not as scary as they try to look ☺ (Though, we do have a cassette tape from our 1st private lesson with them where 99% of it is June laughing, which we guess is better than her crying. They had us walking forward & backward in closed position around the room for what felt like hours.) A year later Del & June had them whipped into shape and ready for the 5th URDC Convention (Grand Rapids, MI). Katie was born a week after the 6th URDC Convention in 1982, the year they began teaching round dancing. They also have a son, Ryan, who was born in 1984.

After receiving his Ph.D. in Atmospheric Chemistry (1983) the family moved to Colorado & Chris went to work at the National Center for Atmospheric Research (NCAR) in Boulder where he is still to this day. He has just completed a year in Arlington, VA to fill-in for a person on sabbatical at the National Science Foundation (NSF). Terri is a freelance web & graphic designer and computer software support specialist & trainer.

Since 1987, the Cantrells have served 3 terms on the Universal Round Dance Council (URDC) Board of Directors and 2-1/2 terms on the Technical Advisory Committee (TAC), and are just beginning a new term on TAC. Initially they were TAC Foxtrot, Argentine Tango, & Mambo chairs and have worked on several other rhythms when necessary. In 1991 & 1996 Chris & Terri were URDC International Convention General Chaircouple and served as Program Committee with Wayne & Donna Slotsve. It was at the 1991 15th convention that the Slotsves & Cantrells surprised the crowd with the first ever Top 15. At the 20th Convention (1996) they also gave birth to the "Introduction to Higher Level Dancing Education Clinic" preceding the convention that was free to all levels of dancer. They also served 2 terms as URDC Education Chaircouple where they added Dancer Seminars in addition to the Teacher's Only Seminar. C & T currently write education articles for the Dixie Round Dance Council Newsletter (DRDC) in addition to other dance publications around the world. When work permits they dance &/or teach at various round dance events. One of the most unique teaching experiences was introducing West Coast Swing at a folk dance festival in Norwich, England. In their home state they have been Colorado Round Dance Association (CRDA) convention chaircouple twice, program chair more times than they can remember, board of director member, initiated & update the CRDA website (~15 years <http://www.crda.net/>), and have done various other jobs within the organization. To keep themselves up on the latest trends in the dance world they take group & private lessons from some of the world's best ballroom instructors & dancers in both the International & the American styles.

Some of their choreography includes: *Illusion* (VI W), *Nearness of You* (V F), *Ain't That a Kick* (V F), *Mia Tres* (III R), *Princesses Three* (III W), *This 2 Can't Be Love* (II TS), *Mia* (VI R), *Secret Love* (V F), *This Can't Be Love* (VI F), *Dancing Princess* (VI W), *Besame Cha* (VI C), *Tango Lasita* (V T), *Have You Seen My Lover* (Int. Mambo released in 1990), and *Dueling Tango* (Int. Argentine Tango released in 1989).



JACK & JUDY DeCHENNE

10924 East 28th Street
Spokane, WA 99206-5810

(509) 928-5774

dechenne@cet.com

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

Jack and Judy held their first Phase II basics class in 1984. In 1986 they started their first Phase III-IV intermediate basics class. They currently teach basics in intermediate levels from Phase IV-VI for two Round Dance clubs in the Spokane area. Jack cues dances at all intermediate levels. Jack and Judy have composed many dances, among these; *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.

04-40



BILL & CAROL GOSS

10965 Sunny Mesa Road
San Diego, CA 92121-4389

(858) 638-0164

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.

04-41



GEORGE & PAMELA HURD

2021 North Caribou Road
Gilmer, TX 75644-7512

(602) 321-2078

gphurd@aol.com

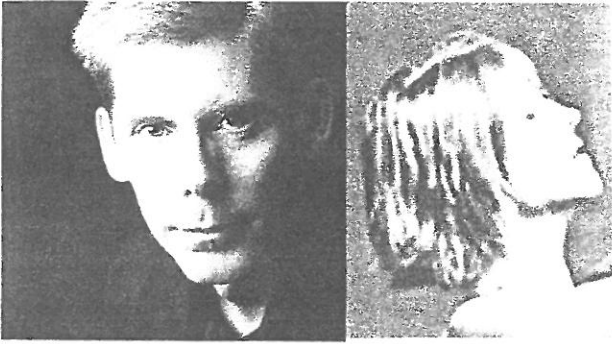
<http://members.aol.com/gphurd/index.html>

George & Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 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 and Canada. They love to travel and have cued and/or taught in 21 of the 50 states. They were the featured round dance leaders at the 2003 National Convention in Queensland, Australia. This was their second trip down under and they have cued and/or taught in five of the six states there. They have also cued and/or taught on both islands in New Zealand. 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 (as long as he lets them dance too!!)

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 "*Fine Brown Frame*", "*Let There Be*", "*Plenty of Love*", "*When You Loved Me*", "*Solo Bolero*", "*La Mer*", "*Car Wash Blues*", and "*How Little We Know*".



Richard Lamberty & Val Cunningham

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

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

Richard teaches ballroom (International Style Standard and Latin) as well as Round Dancing. He is widely recognized for his exceptional technical knowledge as well as for the musicality of his dancing. He teaches at various weekends and festivals across the U.S. Every October he travels to Germany to teach at the European Round Dance Week. In addition Richard is the featured teacher at Lamberty Days, a week long event during the summers in Sweden.

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

Val Cunningham is a native of Limerick, Ireland. She started dancing 8 years ago and become one of the bay area's most prominent Lindy Swing teachers. She also teaches both classes and private lessons in a wide variety of partner dancing styles.

In addition to her teaching, Val performs with several dance troupes and is one of the star performers at the semi-annual Metronome Ballroom student / teacher showcases.

Val and Richard have recently combined their talents and hope that those attending URDC enjoy their unique style of dancing and teaching.



ALLEN & CAROL LILLEFIELD
PO BOX 64, MOORESVILLE, IN 46158
moondancers@starband.net
www.moondancers.net
317-834-0865

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 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 phase 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, Roundalab & Universal Round Dance Council. They are currently on the Board of Directors of Roundalab.

They continue their education by attending various weekends given through out the year, as well as Roundalab Annual Convention, National Square Dance Convention, URDC Annual Convention and Round-A-Rama Institute. They also attended 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.

They have choreographed the following dances: *Moondance* (V Foxtrot), *Jail House Rock* (IV Single Swing), *A Perfect Year* (VI Rumba), *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), *Beale Street Blues* (V Slow Jive), *My Reflection* (V Rumba), *River Lullaby* (IV Waltz).
More to come.....

04-44



**DAVE McADAMS
and JOYCE JUHLER**

**13336 Adams Street
Omaha, NE 68137**

Dave and his late wife Marilyn began square dancing in 1963, and round dancing in 1973. When their round dance instructors, Wally and Ione Wade, moved to California in 1981, Dave & Marilyn began teaching and cueing for their phase III – V club, and then began cueing for square/round dance clubs as well. They held many offices with square dance clubs, and well as serving as officers with the Omaha Callers & Cuers Association, and The Eastern Nebraska Square and Round Dance Association. They have been members of Roundalab for 15 years, URDC for 13 years, and URDC board members since 2001.

After Marilyn passed away in November 2001, Joyce Juhler of Omaha agreed to help Dave in teaching their club. Dave and Joyce formed Carousel Club #332 in 2002. Joyce has had a Phase II – IV club of her own since 1992, and cues regularly for many square and round dance clubs in the Iowa Nebraska area. She is active in several Iowa and Nebraska square dance organizations. She served on the board of The Eastern Nebraska Square & Round Dance Association as well as The Omaha Caller's and Cuer's Association, teaching at the Nebraska "Prairie Conclave". She served as secretary for The Iowa Square and Round Dance Federation for six years prior to being selected as Chairwoman of the 2004 Iowa Square & Round Dance Convention

Joyce is proficient in many forms of dance. She began square dancing as a child with her parents in Iowa. She has been cueing and teaching rounds and line dancing for over 12 years. Joyce is a 12-year member of Roundalab, and has been in URDC for 10 years. Her choreography included "*Patches*", "*Funny Face*" and "*Dream On Texas Ladies*".

Dave, Marilyn, and Joyce worked together in choreographing "Memories Are Made Of This", "Spooky", and "Last Date".

Dave is a retired corporate accountant; Joyce is an accountant as well, in charge of International Student admissions at the University of Nebraska at Omaha.

04-45

BRENT & JUDY MOORE



10075 McCormick Place
Knoxville, TN 37923-7402

(865) 694-0200

DanceMoore@aol.com

Brent and Judy met three 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 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 Touch Award and RoundaLab's Silver Halo Award for their contributions to round dancing.

Judy began her dance training 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. After raising her three children 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.

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*", "*Erotica*", "*First Snowfall*", "*When You Love Me*", "*Fenestra*", "*Somos*", "*Tango Clarice*", "*Just In Time*", and "*Falling Into You*".

04-46



RON & MARY NOBLE

Apr 1 to Nov 1

1570 N. Kings Valley Hwy.
Dallas, Oregon 97338-9621
(503) 623-3782

Nov 1 to Apr 1

13624 East 51st Lane
Yuma, Arizona 85367-8552
(928) 345-0760

rdancer@aol.com

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.

04-47



RANDY & MARIE PRESKITT

5603 Sound Avenue
Everett, WA 98203-1261

(425) 348-6030

rkpreskitt@msn.com

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.

Mark and Pam Prow

Technical Dance Resume

04-48

Background

Active in Round Dancing for 15 years since 1983, Mark and Pam Prow are enthusiastic leaders in the activity. They continually work to encourage new people into the activity from both square dancing and ballroom dancing. They are focused on providing a progressive path for advancement of dancers' and teacher's abilities by providing instruction based on figure technique and execution, not on dance routines. They continually strive to increase their knowledge and improve their ability by attendance at conventions, festivals, improvement clinic, and private ballroom instruction.

Round Dance Clubs/Teaching 1984-present

Instructed ~350 couples at the beginner level since 1984
Instructed ~150 couples at the intermediate level since 1988
Instructed ~50 couples at the advanced level since 1989
Instructed and Coached 5 RD teaching units since 1989
Leaders of Carousel Club #228 (Houston) 1989-1991
Leaders of Carousel Club #73 (Raleigh) 1992-1995, 2000-2002
Co-Leaders of Carousel Club #228 (Houston) 2003-present
Currently teaching 3 regular groups, Phases 2-4, 3-5, and 5-6

Education

Texas Teachers Training Inst. (Rother/Hickman) 1988-1989
San Antonio Dance Improvement Weeks (Rother) 1989-1990
Hood River Dance Improvement Weeks (Rother) 1990-1993
URDC Conventions Attended
1988-1991, 1993, 2001-2003
RoundARama Institute 2002
Private Ballroom Instruction
Robert Mitchell (Greensboro, SC) 1993-1995, 2002
Travis Allen (Raleigh, NC) 2001
Phillip Stevens (Houston, TX) 2002-present

Leadership and Teaching

URDC 2006 General Chairman
URDC 2005 Program Chairman
URDC Teaching Staff 1993, 2002, 2003, 2004
NSDC 1985, 2003
URDC TAC 2003-Present

Organizations

URDC - 1988-present
Roundalab - 1985-present
DRDC - 1988-present
Newsletter Editor 2002-2003
TRDTA - 1985-1992, 2002-present
2nd vice president 1991
NCRDA - 1992-1995, 2000-Present

Choreography

Waterloo (JV 4), You Light Up My Life (WZ 4), Have I Told You (FT 4), Fly Me To The Moon (FT 6), Dancing in the Street (CH 4), Like I Love You (CH 4); Love Potion West (WC 5); So What's New (QS 5), Every Street's a Boulevard (FT 5), Draggin' the Line (WC 5), Foxy Jones (FT 5), Music Cubed (QS 4), When Will I (WZ 5); Rainy Cha (CH 5), Stuck on You (JV 4), Dancing Queen (CH 4), Lost in the Feeling (WZ 2).

Other Dance Instruction

Have taught privately (International, Social, Weddings, Rounds) since 1993

Musical Knowledge

Mark is well versed in Music and Interpretation. Knowledgeable of most instruments and possesses basic ability in piano, clarinets, and saxophones. Mark possesses advanced knowledge in sound systems and design. Pam is well versed in Music and possesses Intermediate ability in Piano.





04-49

PAUL & LINDA ROBINSON

14471 South 4050 RD
Oologah, OK 74053

(918) 371-4455

pldance@yahoo.com

In 1985, following in his father's footsteps, Paul and Linda started to teach round dancing in Caney, KS. Paul and Linda, currently, teach two nights a week and give private lessons in Tulsa, OK. Monday evening they conduct two classes, the first class is for beginners Phase I through Phase III and the second class is Phase III through Phase V. Thursday night is a Phase IV through Phase VI Carousel Club.

Paul and Linda are members of Universal Round Dance Council, Roundalab, Oklahoma Round Dance Association, Kansas Round Dance Association, Eastern Nebraska Round Dance Association, Dixie Round Dance Council and Missouri Round Dance Association. They are currently serving as Presidents of the Kansas Round Dance Association and Past Presidents for the Oklahoma Round Dance Association.

Paul and Linda served on the URDC board for six years and were Convention Chaircouple for the 1997 URDC Convention in Winston-Salem, NC and Assistant General Chaircouple for the Joplin, MO convention in 1999. They were also Directors of Workshops and Showcases for the National Square Dance Convention in 2003.

Teaching commitments include URDC conventions, Missouri Federation of Square and Round Dancers, Kansas Square Dance Associations Fall Jubilee, Kansas State Square Dance Conventions, Mason Dixon Square Dance Federation, Oklahoma City Square and Round Dance Association, National Square Dance Conventions, Accent On Rounds in North Carolina and Colorado State Round Dance Conventions.

Each year Paul and Linda strive to improve their knowledge base by attending week long dance clinics, festival weekends and ballroom lessons.

Their choreography includes: December In July (rumba), I'd Rather Cha Cha (cha cha), Somewhere (waltz), and Boulevard Of Broken Dreams (tango) and Together (waltz).

They have three children, Misty (23), Shannon (20) and PJ (17).

Round dancing has given many hours of fun, enjoyment and many, many special friends to Paul and Linda. Their sincere desire is to be able to give those same gifts back to the round dance world.



04-50

DWAIN & JUDY SECHRIST

684 Powderhorn Avenue
Santa Rosa, CA 95407-2743

(707) 591-0518

DJRNDS312@aol.com

Dwain & Judy Sechrist have been dancing and teaching since 1968. Dwain retired in 1992 following 32 years with Lockheed-Martin in California. Dwain & Judy moved to Tucson, Arizona in 1993 living there until 2001. During this period they were Vice-Presidents, Education Chair Couple, and Presidents of the State Teachers Association and chaired the Southern Arizona Dance Festival for 5 years. Following a brief period in Santa Rosa, California (2001 to 2002) they returned to Arizona to live in Mesa. In Mesa they teach Phase IV – VI weekly with monthly party dances during the Mesa dance season. Dwain & Judy also host the STARFEST of Arizona, an annual round dance weekend.

Their international style ballroom training began in 1978 and American style in 1993. In recent years their ballroom coaching has been with Jenell Maranto followed by Steven Cullip and currently with Larry Caves.

They have been members of RAL since 1976 and URDC since 1979 and are also members of Northern California Round Dance Teachers Association, and Dixie Round Dance Council.

They served on the RAL Phase V and VI Standardization Committee, Chaired the Phase V ROQ Committee, currently on the Phase V and VI ROQ Selection Committee and have been clinicians and teachers at a number of RAL conventions. They received the RoundLab Maestro Award in 1997. They are on the URDC Board of Directors and Chaircouple for the Technical Advisory Committee. They have served as convention program chaircouple, program coordinators, preconvention clinicians and teachers at a number of URDC Conventions.

Throughout the years, in addition to teaching at RAL and URDC conventions, they also taught at National Square & R/D Conventions, California State Square and R/D Conventions, Nevada's Silver State Square & R/D Conventions, and others. Looking back a number of years to the '70 and early '80s, their exhibition dance team performed at over 20 round dance conventions, round dance festivals, and other special events.

Of the many demos that Dwain & Judy danced throughout the years, many dancers remember their "Cool Cats" demo to the music Stray Cat Strut and their *Mime* demo to the music "The Happy Song".

They choreographed their first Round Dance, *Happy Heart* in 1972 (III Two Step). Some of their more popular and recent dances include: "The Music Played", "Fantasy", "Topaz", "All That Jazz", "Foot Tapper", "Crying", "Beautiful Tango", and "Believe Me".

04-51



KENJI & NOBUKO SHIBATA

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

(925) 609-7801

knshibata@aol.com

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*.

04-52



TIM & DEBBY VOGT

9033 Sandy Shores Drive
Las Vegas, NV 89117-2450

(702) 360-9218

dntvogt@earthlink.net

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*.

04-53



CURT & TAMMY WORLOCK

3613 Citrus Tree Court
Plant City, FL 33566-7605

(813) 759-8313

curtworlock@juno.com

Curt started round dancing at the age of 13, cueing at 16, 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 23 years and now make round dancing their career as full-time instructors. Currently, they are members of ROUNDALAB, where they serve on the committee for selection of Phase VI Round of the Quarter. As members of URDC, they serve on the Board of Directors as Nominations Chair couple. They are also members of 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*, *Sunset Over Tokyo*, *Anastasia*, *Blue Skies*, *Caldonia*, *Go Big Daddy*, *It Is You*, and *A La Playa*. *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 4 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 - 18 and Kasandra Marie - 12. Tammy says they enjoy traveling in the summer together in their motor home and riding the top roller coasters in the country.

Seven 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 run a new annual weeklong event called the "Colossal Week Of Rounds" at the Colliseum 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, 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.

04-54

CUE SHEETS



04-95

ALPHABETICAL LISTING OF CUESHEETS

<i>All Of You</i>	Chris & Terri Cantrell	Phase VI	Foxtrot
** <i>All Time High</i>	Mark & Pam Prow	Phase V	Slow Two Step
<i>And That Reminds Me</i>	Tim & Debby Vogt	Phase V + 2	Foxtrot
<i>Bizness Of Luv</i>	Dwain & Judy Sechrist	Phase V +	Foxtrot
<i>Chihuahua</i>	Curt & Tammy Worlock	Phase V +2	Mambo
<i>Chilly Chilly Cha</i>	Kenji & Nobuko Shibata	Phase VI	Cha Cha
<i>Crazy Little Thing Called Love</i>	Allen & Carol Lillefield	Phase IV	Jive
<i>Do You Wanna Dance</i>	Wayne & Barbara Blackford	Phase VI	Rumba
<i>Five Guys Named Moe</i>	Bill & Carol Goss	Phase VI	Quickstep
** <i>Illusion Of My Life</i>	Ron & Mary Noble	Phase V	Argentine Tango Vals
<i>Libertango</i>	Richard Lamberty	Phase V +1	Tango
<i>Mandarina 6</i>	Randy & Marie Preskitt	Phase VI	Rumba
<i>Rotkappchen's Traum</i>	Steve & Irene Bradt	Phase V + 2	Foxtrot
** <i>Say No More</i>	Brent & Judy Moore	Phase VI	Bolero
<i>Senza Fine</i>	George & Pam Hurd	Phase IV + 2	Waltz
<i>Take A Bow</i>	Paul & Linda Robinson	Phase V + 2	Rumba
<i>Teardrops Tango</i>	Jack & Judy DeChenne	Phase V + 1	Tango

** denotes Standby teaches

04-56

All of You



Choreographers: Chris & Terri Cantrell, 960 Garnet St., Broomfield, CO 80020; Tel: 303-469-9140, ctkr@aol.com
 Many thanks to Alain Doucet & Anik Jolicoeur

Rhythm & Phase: Foxtrot, Phase VI **RAL Difficulty Level:** Slightly Above Average

Music: "All of You" Sammy Davis Jr., "The Decca Years (1954-1960)", Track 4 [remove 34 seconds *see footnote] or download from RealPlayer (\$.99/download) <http://www.real.com/>, or Rhapsody (\$9.95/mo + \$.79/download) <http://www.real.com/realone/rhapsody/>, or contact choreographer

Speed: Decrease original music by 22%* or more for comfort

Footwork: Directions for M, W normal opposite, exceptions in parentheses

Sequence: **Introduction A B A B End**

July 2004 (version 1.0)

Introduction

[1-4] Wait... Side Rise,, Run 2;

- SQQ [1] {Wait} Wait thru 2 counts of drum beats – trail feet free CP-DLC...
 [2] {Side Rise,, Run 2} Sd R rising slightly through knee brush L to R [on word "I"], fwd L [on "love"], fwd R [on "the"];

Part A

[1-4] Fwd, Rt Lunge; Rec, Step, Double Ronde & Twist Turn; ; Feather;

- SS [1] {Forward, Right Lunge} Fwd L CP-DLC trn LF,, sd & slightly fwd R soften knee stretch lft side & look rt;
 QQS& [2] {Recover, Step, Double Ronde} Rec L trn RF, sd R CP-wall, ronde L fwd CW comm trn R,/ fwd & sd L (W Rec R, sd & bk L, ronde R bk CW,/ XRIB of L) CP-RL0D;
 S-Q [3] {Twist Turn} XRIB of L & unwind, rise & blend to SCP-DLC, fwd L (W fwd L/ fwd R, fwd L unwind M,, fwd R) (Q&SQ) SCP-DLC; [M timing including steps & actions: SQQ]
 SQQ [4] {Feather} Fwd R,, fwd L, fwd R (W fwd L comm trn LF,, sd R, bk L) BJO-DLC;

[5-8] Three Fallaways; ; Slip,, Lunge Side, ;

- SQQ [5] {Three Fallaways} Fwd L comm trn LF,, fwd & sd R cont trn LF, bk L (W bk R comm trn LF,, bk & sd L cont trn LF, bk R) into flwy position-DRW; [An alternate method of footwork for the basic Three Fallaways is listed here]
 SQQ [6] Bk R comm trn LF CP,, bk & sd L cont trn LF, XRIB of L (W comm trn LF fwd L,, fwd & sd R cont trn LF, XLIF of R) CP-DLW;
 SQQ [7] Sd L comm trn LF,, fwd & sd R cont trn LF, bk L (W sd R comm trn LF,, fwd & sd L cont trn LF, bk R) into flwy position-DRW;
 SS [8] {Slip,, Lunge Side} Bk R trn LF rising,, cont LF trn sd L (W slip fwd L head rt,, sd R, change head lft) into left lunge - like an oversway;; [W Timing including steps & actions: SQQ]

[9-12] Chkd Natl & Slip; Chkd Rev & Slip; Pivot & Bk to BJO; Outside Swvl & Run 2 BJO;

- SQQ [9] {Checked Natural & Slip} Trn RF then fwd R cont trn RF,, sd L chng trn no rise fac COH head lft, rec R trn LF rising (W fwd L comm strong trn RF,, cls R to L or sml sd R no rise head rt, fwd L trn LF rising) CP-RL0D;
 SQQ [10] {Checked Reverse & Slip} Fwd L comm trn LF,, sd R chng trn no rise fac Wall head rt, rec L trn LF rising (W Bk R trn LF,, cls L to R no rise head lft, fwd L trn RF rising) CP-RL0D;
 SQQ [11] {Pivot & Back BJO} Fwd R pivot RF ½,, bk L, bk R prep to step to BJO-DLW;
 SQQ [12] {Outside Swivel & Run 2 BJO} Bk L SCP-DLW,, fwd R, fwd L (W fwd R swvl SCP,, fwd L comm LF trn, sd R cont LF trn) prep to step into BJO-DLW;

[13-16] 2 Swivels; Link to Promenade; Whiplash & Chg Sway; Bk Q Feather Finish;

- SS [13] {2 Swivels} Fwd R swvl RF CP-Wall,, XLIF of R (W XRIB of L) swvl LF BJO-L0D,;
 QSQ [14] {Link to Promenade} Fwd R swvl RF SCP-DLW, brush L to R rise,, fwd & sd L SCP-DLW;
 Q- [15] {Whiplash & Change Sway} Thru R (W Thru L), tap L sd toward LOD (W quickly swvl LF tap R sd twd LOD) sway left BJO-DLW [on the strong notes in the music], change sway to right;; [Timing of steps & actions: QQS]
 QQQQ [16] {Back, Quick Feather Finish} Bk L comm slt trn LF, bk R cont trn LF blending to CP, sd L cont trn LF, fwd R BJO-DLC;

* To remove the first 34 seconds & slow the original music by 22% you may wish try DanceMaster <http://clarkandsandy.com/DanceMaster/index.htm> or Amazing Slow Downer www.ronimusic.com – both are available in a limited free or in a complete for purchase software version

Part B

[1-4] Rev Wave; ; Bk Feather; Feather Finish;

- SQQ [1] {Reverse Wave} Fwd L comm trn LF,, fwd & sd R cont trn LF (W cls L to R heel trn), bk L CP-DRC lft body sway;
- SQQ [2] Bk R,, bk L, bk R chg sway curve LF CP-RL0D;
- SQQ [3] {Back Feather} Bk L,, bk R rt side leading, bk L lft sway BJO-RL0D;
- SQQ [4] {Feather Finish} Bk R comm trn LF,, sd L cont trn LF, fwd R BJO-DLW;

[5-8] Fwd, ½ Natl Trn; , Q Pivot SCP; Chair & Slip; Rev Trn;

- SS [5] {Forward, ½ Natural Turn} Fwd L blend CP-DLW,, fwd R comm trn RF,;
- QQ [6] {Finish ½ Natural Turn} Fwd & sd L cont trn RF (W cls R to L heel trn), bk R CP-RL0D/
&QQ {Quick Pivot SCP} Bk & sd L pivot ½, fwd R cont trn RF blend to SCP, fwd L SCP-DLW;
- SQQ [7] {Chair & Slip} Check thru R SCP-DLW,, rec bk L flly position, bk R slip trn LF (W check fwd L,, rec R, trn LF slip fwd L) CP-DLC;
- SQQ [8] {Reverse Turn} Fwd L comm trn LF,, fwd & sd R cont trn LF (W cls L to R heel trn), bk L CP-RL0D;

[9-12] Bk to Topspin; Bk Tipple Chasses Pivot; Finish Rev Wave; Heel Pull;

- SQ&Q [9] {Back to Topspin} Bk R comm trn LF,, sd L toward LOD cont trn LF/ fwd R BJO-DLC, XLIB of R (W XRIF of L) cont trn BJO-RL0D;
- SQ&Q [10] {Back Tipple Chasse Pivot} Bk R cont trn LF,, sd L cont trn LF/ cls R to L, fwd L pivot LF CP-DRC;
- SQQ [11] {Finish the Reverse Wave} Repeat Part B – measure 2;
- SS [12] {Heel Pull} Bk L comm trn RF,, small sd R cont trn RF (W fwd R comm trn RF,, sd L cont trn RF & draw R to L) CP-DLC,;

[13-16] Telespin to Hinge; ; - , / (W Rec), Pivot 2; Back Hover Exit;

- SQQ [13] {Telespin} Fwd L comm trn RF,, sd R cont trn, bk L part wgt (W Bk R,, cls L to R heel trn, fwd R/ fwd L
(SQQ&) folding LF) SCAR-RL0D;
- QQS [14] {Finish the Telespin to the Hinge} Spin LF on L, sd R, sd L (W Fwd R cont trng LF, cls L to R toe spin, fwd
(QQQQ) R trn LF, bk L) to hinge-LOD,;
- QQ [15] {Extend/ W Recover, both Pivot 2} Hold extend hinge,/ rotate body RF (W rec R comm RF trn), fwd R pivot
(-/&QQ) ½ trn RF, bk & sd L CP-LOD; [M timing including steps & actions: -/&QQ]
- S-Q [16] {Back Hover Exit} Bk & sd R trn RF comm rise (W fwd & sd L trn RF comm rise) SCP-DLC,, brush L to R,
fwd L SCP-DLC; [Timing including steps & actions: SQQ]

[17-18] Thru, Vine 3; Feather;

- SQ&Q [17] {Thru, Vine 3} Thru R,, sd L/ XRIB of L, sd & fwd L SCP-DLC;
- SQQ [18] {Feather} Repeat Part A – measure 4 BJO-DLC;

Repeat Part A

Repeat Part B

End

[1-4] Fwd, Rt Lunge; Rec, Step, Double Ronde & Double Twist Turn; ; ;

- SS [1] {Forward, Right Lunge} Repeat Part A – measure 1;
- QQS& [2] {Recover, Step, Double Ronde} Repeat Part A – measure 2;
- S-Q [3] {Double Twist Turn} Repeat Part A – measure 3 except instead of taking the last step to SCP step side L
(Q&SQ) CP-RL0D;
- S-Q [4] Repeat Part A – measure 3 SCP-DLC;
(Q&SQ)

[5-6] Q Open Rev Trn Prepare; Same Foot Lunge.

- QQQQ [5] {Quick Open Reverse Turn Prepare} Fwd R (W fwd L fold BJO-DLC), fwd L trn LF, sd R cont trn, bk L
(QQQQ&) comm trn RF face COH (W fwd R trn RF/ cls L to R face DRW);
- S [6] {Same Foot Lunge} Sd & sltly fwd R with rt side stretch (W bk R well under body) change to rt sway (W look well left).

All Time High

04-58

CHOREO:
SONG:
RHYTHM:
SEQUENCE:

Mark & Pam Prow, 1322 Falling Leaf Lane, Seabrook, TX 77586 281-326-1921 email: cuesheet@pamprow.com
All Time High, Rita Coolidge, A&M 2551 flip of instrumental version, increase speed by 5%. Contact Choreographer
Slow Two Step phase 5 (timing SQQ except as noted)
Intro, A, B, A, B, End

release date: July 2004

INTRO

- 1-2 SHDW FCG WALL L FOOT FREE WAIT;; SIDE LUNGE ARM SWEEP; BASIC W TURN TRANSITION;**
 1-2 shadow fcg wall L foot free for both wait two measures;;
 S lowering sd L with L sd stretch slowly rotate LF, -, -, -;
 SQQ (SS) 3 rec R, -, xLib, rec R (W rec R trn RF, -, cont trn sd L fc M, tch R); CP/WALL
 4

PART A

- 1-4 2 BASICS;; TRAVELLING R TURN; W OUTSIDE ROLL DOUBLE HND HLD FC LOD;**
 1-2 sd L, -, xRib, rec L; sd R, -, xLib, rec R start RF turn;
 3 cont trn RF crossing IF of W sd & bk L to fc RLOD, -, xRib, twist trn RF 3/8 on both ft to fc DLC & shift wgt to L (W fwd R
 into M, -, fwd L, R around M RF) end CP M fcg DLC;
 4 fwd R raising jnd lead hnd to lead W trn RF, -, fwd L, with L sd leading xRif joining both hnds low in front (W sd & bk L
 comm trn RF under jnd lead hnds, -, cont trn RF under jnd lead hnds R, L) end both hnds joined low M fcg LOD;
- 5-8 TRAVELLING CROSS CHASSES 2X; LEFT TRN INSIDE ROLL; BASIC ENDING;**
 5-6 fwd L, -, fwd R with R side lead, xLif; fwd R, -, fwd L with L side lead, xRif;
 7 fwd L, -, start LF trn fwd R, xLif (W bk R start LF trn under joined hnds, -, fwd R cont trn, sd R);
 8 repeat meas 2; CP/COH
- 9-12 UNDERARM TURN; W STEP RONDE BEHIND MAN; OUTSIDE ROLL OVERTRN TO; MAN TUNNEL;**
 9 sd L, -, xLib, rec R trn RF (W sd R start RF trn under joined hnds, -, fwd L cont trn, sd R); CP/COH
 S (SQQ) 10 trn RF lowering & fwd R cause W to ronde CW, -, without weight change trn LF under joined ld hnds to fc RLOD, - (W
 sd & bk L, ronde R CW, xLib, fwd L to RLOD); LOP/RLOD
 11 fwd L swing lead hnds down and back then up, -, sd & fwd R leading W to trn RF under hnds, rec L place R hnd behind
 W's back (W fwd R start RF trn, -, sd L cont trn, fwd R in front of man fc COH);
 12 fwd R, ronde L CW, XLIF, rec R still fcg RLOD (W start RF circle around M fwd L, -, R, L end behind M fcg WALL);
- 13-16 W CIRCLE WRAP M;; L HND OUTSIDE ROLL; OP BASIC ENDING M TRANSITION SHDW LOD;**
 13-14 bk L, ronde R CW, xRib, rec L (W cont circle fwd R, -, L, R); fwd R place W's hnd on waist arms to sd, ronde L CW, XLIF,
 SS (SQQ) 15 sm bk L catch W's L hnd, -, rec R, XLIF L shaping W (W fwd R start RF trn under L hnds, -, sd L, fwd R); M fc DRW
 16 sd R trn LF lead W to SHDW/LOD, -, sm bk L, - (W cont RF trn sd L, -, bk R, rec L); SHDW/LOD both R ft free

PART B

- 1-4 SHADOW RUN 6;; ARM OVER NATURAL TURNS;;**
 1-2 fwd R, -, L, R; fwd L, -, R, L;
 3 start RF trn fwd R, -, cont trn sd L bring L hnds up, bk R lower L hnd in front of W & join R hnds behind M's back;
 4 start RF trn bk L, -, cont trn sd R raising R hnds over W, fwd L lowering and releasing R hnds join L hnds; SHDW/LOD
- 5-8 SHADOW RUN 3; SHADOW REVERSE TURNS;; PICKUP M TRANSITION;**
 5 fwd R, -, L, R; SHDW/LOD
 SS (SQQ) 6-7 maintaining SHDW position over new two measures start LF trn fwd L, -, cont trn sd R, bk L; bk R, -, sd L, fwd R;
 8 fwd L, -, cl R, tch L adjusting to W (W fwd L trn LF to fc M, -, sm sd R, cl L) CP/LOD
- 9-12 LEFT TURN INSIDE ROLL; BASIC ENDING; LEFT TURN INSIDE ROLL; BASIC ENDING;**
 9-10 repeat part A measures 7-8;; CP/COH
 11 trn LF fwd L to RLOD, -, fwd & sd R lead W to turn under ld hnds, xLif (W trn LF bk R, -, - cont trn fwd R, cont trn sd R);
 12 trn to fc W sd R, -, xLib, rec R start RF trn; CP/WALL
- 13-16 NATURAL TOP; RUDOLPH RONDE FALLAWAY TO LOP; OUTSIDE ROLL BASIC ENDING;**
 13 sd & bk L in front of W, -, cont trn xRib, sd fwd L (W fwd R, -, sd L, XRIF); CP/LOD
 14 lowering and fwd R with RF rotation, -, rec L trn RF, sd R (W sd L, ronde R CW, xRib, sd L); LOPFCG movg RLOD
 15 fwd L swing lead hnds down and back then up, -, sd & fwd R leadin W to trn RF under hnds, XLIF (W fwd R start RF trn, -,
 sd L cont trn, fwd R); LOP/RLOD
 16 Repeat meas 12;

END

- 1-4 NATURAL TOP; RUD RONDE FLLWY LOP; OUTSIDE ROLL; OPEN BASIC M TRANSITION SHDW;**
 SS (SQQ) 1-3 Repeat part B meas 13-15;;
 4 joining R hnds sd R trn LF, - bk L, tch R (W sd L trn RF, -, bk R, rec L);
- 5-8 ARM OVER NATURAL TURNS;; SHADOW RUN 3; SHADOW REVERSE TURN;**
 5-8 Repeat part B meas 3-6;;
- 9 BK TO LEFT SHADOW LUNGE;**
 SS 9 start LF trn bk R, - sd L in L lunge line stretch L sd and rotate LF as music fades

AND THAT REMINDS ME

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702) 360-9218
 Email: dntvogt@earthlink.net
 Music: "And That Reminds Me" Al Martino - Great Gentlemen of Song 19: Spotlight on Al Martino
 or download single track from www.buymusic.com Increase Speed 2%
 Rhythm/Phase Foxtrot 5+2 [Double Telemark, Big Top] Released: June 2004
 Sequence: Intro A B Bridge A B [1-14] Ending

INTRO

1-31/2 LOP/LOD,, ROLL ACROSS 2 SWAY APT; M RECOVER LADY ROLL 3 CP CORTE HOLD::

- 1/2 LOP/LOD Wt PU notes about 2 & 1/2 bts,,
 1 Side L comm LF roll, cont roll sd R, sd L to OP/LOD,- (W side R comm RF roll LOD sd of M, cont roll sd L, sd R to OP/LOD,-);
 2 Rec R lead W to roll to CP,-,- (W sd L comm LF trn, cont trn R, fwd L to CP,-);
 3 Sd & bk L,-,- (W sd & fwd R,-,-);

PART A

1-4 HALF NATURAL TURN; BACK FEATHER; HOVER CORTE; OUTSIDE SWIVEL PICKUP;

- SQQ 1 Comm RF trn fwd R,-, Sd L, bk R (W comm RF trn bk L,-, cl R to L heel trn, fwd L) CP/RLD;
 SQQ 2 Bk L,-, bk R with R shld lead, bk L to BJO;
 SQQ 3 Bk R,-, sd & bk L start LF trn, rec bk R to BJO/LOD;
 SS 4 Bk L body trn RF to swivel W to SCP,-, fwd R body trn LF PU W CP/LOD,- (W fwd R swivel RF to SCP,-, fwd L trng LF to CP,-);

5-8 CLOSED TELEMARK; NATURAL WEAVE:: CHANGE OF DIRECTION;

- SQQ 5 Fwd L comm LF trn,-, sd R cont trn, sd & fwd L to BJO/DW (bk R comm LF trn,-, cl L to R heel trn, sd & bk R);
 SQQ 6 Comm RF trn fwd R,-, sd L, bk R DLC (W comm RF trn bk L,-, cl R to L heel trn, fwd L);
 QQQQ 7 Bk L, bk R comm LF trn, sd & fwd L, fwd R outsd partner BJO/DW (W fwd R outsd partner, fwd L comm LF trn, sd R, sd & bk L);
 SS 8 Fwd L DW,-, fwd R DW R shoulder lead & trn LF, draw L to R fc DC;

9-12 DOUBLE TELEMARK:: CURVED FEATHER; BK FEATHER;

- SQQ& 9 Fwd L LF body trn,-, sd R contg trn, sd & fwd L to complete 7/8 trn to SCP/fwd R trn W to CP start LF trn (W bk R LF body trn,-, cl L to R heel trn, fwd R to SCP/fwd L trng LF to CP);
 SQQ 10 Fwd L cont trn,-, sd & fwd R, cont trn sd & fwd L to SCP/DW (W bk R trn LF,-, bk L to R toe spin, fwd R to SCP);
 SQQ 11 Fwd R comm RF trn,-, with L sd stretch cont RF trn sd & fwd L, cont upper body trn to R fwd R outside part to BJO/DRW (W fwd L,-, sd & bk R, bk L under body);
 SQQ 12 Bk L,-, bk R with R shld lead, bk L to BJO;

13-16 BACK CHASSE BJO; NATURAL HOVER CROSS:: DRAG HESITATION;

- SQ&Q 13 Bk R trn LF,-, sd L/cl R, sd & fwd L to BJO/DW;
 SQQ 14 Comm RF trn fwd R,-, cont trn sd L, cont trn sd R (W bk L comm RF trn,-, cl R to L heel trn, cont RF trn sd L);
 QQQQ 15 Fwd L outside partner, rec R, sd & fwd L, fwd R outsd partner (W bk R, rec L, sd & bk R, bk L);
 SS 16 Fwd L,-, comm LF trn sd R, draw L to R to BJO/DRC;

PART B

1-4 OPEN IMPETUS; BIG TOP; HOVER TELEMARK; START IN & OUT RUNS;

- SQQ 1 Bk L trng RF,-, cl R to L heel trn, cont body trn RF sd & fwd L to SCP/DC (W fwd R trn RF,-, sd & fwd L trn RF, sd & fwd R to SCP/DC);
 SQQ 2 Fwd R,-, LF spin XLib of R, cont spin slip R small step bk past L to fc DW (W fwd L, fwd R arnd M spin LF, cont spin brush L to R, fwd L);
 (QSQ) SQQ 3 Fwd L,-, diag sd & fwd R with 1/8 RF body trn, fwd L to SCP/LOD (W bk R,-, sd & bk L, fwd R to SCP);
 SQQ 4 Fwd R start RF trn,-, sd & bk L DW to CP/RLD, bk R to BJO (W fwd L,-, fwd R between M's feet, fwd L outsd partner);

5-8 FINISH IN & OUT RUNS; PROMENADE WEAVE;; CHANGE OF DIRECTION:

- SQQ 5 Bk L trng RF,-, sd & fwd R between W's feet cont trn, fwd L to SCP (W fwd R comm RF trn,-, fwd & sd L cont trn, fwd R to SCP);
- SQQ 6 Fwd R,-, fwd L trn LF to CP, sd & bk R to BJO/DRC (W fwd L,-, sd & bk R to CP, cont trn fwd L);
- QQQQ 7 Bk L DW, bk R trn LF, sd & fwd L, fwd R to BJO/DW (W fwd R in BJO, fwd L to CP, sd & bk R, bk L in BJO);
- SS 8 Fwd L DW,-, fwd R DW R shoulder lead & trn LF, draw L to R fc DC;

9-12 CURVG 3 STP; BK CURVG 3 STP; QK OP TELE & THRU; EXTENDED HOVER CORTE & REC:

- SQQ 9 Fwd L comm LF trn,-, fwd R under body with R sd stretch cont LF trn, cont R sd stretch fwd L under body (W bk R trng LF,-, bk L, bk R under body) CP/RL0D;
- SQQ 10 Bk R comm LF trn,-, bk L with L sd stretch cont LF trn, bk R under body (W fwd L trng LF,-, fwd R, fwd L under body) CP/LOD;
- QQQQ 11 Fwd L LF body trn, sd R contg trn, sd & fwd L to SCP, fwd R (W bk R, cl L to R heel trn, fwd R to SCP, fwd L);
- S,,,Q 12 Sd & fwd L with rise & LF body trn to trn W to BJO,-,-, rec bk R (W sd & fwd R rising and swivelg LF over next 3 bts to BJO,-,-, rec fwd L);

13-16 BACK HOVER; CHAIR RECOVER SLIP; REVERSE TURN;;

- SQQ 13 Bk L,-, bk & sd R brush L to R, sd & fwd L (W fwd R in BJO,-, trng RF sd L brush R to L, cont RF trn to SCP/LOD sd & fwd R);
- SQQ 14 Ck thru R,-, rec L, slip R bk slight LF trn to DC (W chk thru L,-, rec R trng LF, fwd L);
- SQQ 15 Fwd L comm LF trn,-, sd & fwd R, bk L to CP/RL0D (W bk R comm LF trn,-, cl L to R heel trn, fwd R);
- SQQ 16 Bk R comm LF trn,-, sd & fwd L DW, fwd R outside partner to BJO/DW;

BRIDGE**1 THREE STEP;**

- SQQ 1 Fwd L,-, fwd R, fwd L;

ENDING**1-5 REVERSE WAVE CHECK & WEAVE;; HOVER TELE THRU TO PROM SWAY AND CHANGE;;**

- SQQ 1 Fwd L comm LF body trn,-, sd R fc DRC, bk L (W bk R,-, cl L to R heel trn, fwd R in CP);
- SQQ 2 Chk bk R under body,-, fwd L comm LF trn, sd R 1/8 trn;
- QQQQ 3 Bk L cont LF trn, bk R cont trn, sd & fwd L, fwd R outside partner to BJO/DW (W fwd R outside partner, fwd L to momentary CP cont LF trn, sd & bk R, bk L);
- 4-5 [Music slows] Fwd L, diag sd & fwd R with 1/8 RF body trn, fwd L to SCP/LOD (W bk R, sd & bk L, fwd R),
Fwd R, sd & fwd L (W fwd L, sd & fwd R) stretch body up to look over joined hnds,-, chg sway stretching L sd (W trn head to L).....



Dance By : Dwain & Judy Sechrist, 2630 S. Honeysuckle Circle, Mesa, AZ 85208
(480) 357-8491 e-mail DJRnds312@aol.com

Music : CD DCD 037/2 - Dancelife's 13, "This Business Of Love" (or Contact choreographer)
Footwork : Lady opposite (except as noted) Rhythm : Foxtrot Phase: V + Speed: 29 MPM
Sequence : Int, A, Br, B, Br, C, Br, End (+ Rondé & Same Foot Point) Ver:1.2

INTRO

1-4 WAIT : POINT FWD & BK ; 2 X-SWVLS ; X-KICK & LUNGE ;

--- Wait in Escort fcg LOD both on L foot w/R ptd sd & bk;
SS {Point forward & back} Pt R XIF, -, pt R sd & bk, - (Pt R XIF, -, pt R sd & bk, -);
SS {Progressive cross swivels} XRIF, swvl RF, XLIF, swvl LF (XRIF, swvl RF, XLIF, swvl LF);
SS (S&S) {Cross-Kick & side lunge (Kick/change & side lunge)} Kick R DLW, -, swvl RF on L to lng sd R twd
RLOD fcg wall, jn R hnds, - (Kick R DLW, -, cl R to L/swvl RF on R to lng sd L twd LOD fcg wall, jn
R hnds, -);

5-8 HE REC, TUCK (SHE ROLL to Tandem) ; DISCO LUNGES ; IN & OUT RUN to OPN IMP ; ;

QQ-- (QQS) {Recover & Tuck (Roll 3 to Tandem)} [Still fcg wall] Rec L lead W's RF trn, rel jnd hnds as lift R
knee & tuck to L, as W completes her trn to Tandem plc hnds on W's shoulder blades, - (Rec R trng RF,
cl L cont trng, sml sd R to Tandem fcg wall, -);
SS {Disco lunges} Lng sd R trng upr bdy twd W as lead W's L lng, -, lng sd L trng upr bdy twd W as lead
W's R lng, -, (Lng sd L trng upr bdy twd M, -, lng sd R trng upr bdy twd M, -);
SQQ SQQ {In & Out Run Over Turned to Open Impetus} Thru R trng RF, -, sd L & bk L cont trn, bk R cont trn
bkg nearly to wall; bk L, -, heel trn on L as cl R, sd & fwd L SCP DLW (Fwd R, -, fwd L, fwd R; fwd R
trng RF, -, sd & bk L cont trn, sd & fwd R);

A SEQ

1-4 OPEN NATRL ; OTSD SWVEL - LILT PIVOT ; SHE ROLLS to SKTRS ; VINE 4 ;

SQQ {Open Natural} Fwd R, -, fwd & sd L, bk R (Fwd L, -, fwd R, fwd L);
S&S {Outside swivel-Lilt Pivot} Bk L lead W otsd, -, fwd R with rise pkup W/slip L fwd with slight
LF trn, - (Fwd R, swvl RF, thru L with rise trng LF to CP/slip R bk, -);
SQQ {Lady's Inside Turn to Sktrs} Bk R trng LF, -, tch L to R ld W's LF trn, sd & fwd L to Skaters fcg
DLW w/R hnd on W's R shldr blade (Fwd L trng LF, -, cl R cont trng LF, sd & fwd L);
QQQQ {Vine 4} [Same footwork - 3 meas.] Fwd R, sd L, bk R, sd L;

5-8 PT FWD & BK ; VINE 4 ; CK HE REC/PT (SHE SWVL FC) ; FEATHER FIN ;

SS {Point Forward & Back} Point R thru & fwd, -, point R bk, -;
QQQQ {Vine 4} Fwd R, sd L, bk R rel hnd hld, sd L crossing arms at chest;
SS {Check Fwd, Rec/Point Back (Swivel LF to fc ptr)} Ck fwd on R CBM qkly xtnd arms out, -, rec L/pt
R bk, - (Ck fwd on R CBM qkly xtnd arms out, -, swvl LF on R & point R index finger at ptr, -);
SQQ {Feather Finish} Bk R blnd CP, -, sd & fwd L, fwd R BJO DLC (Fwd L, -, sd & bk R, bk L BJO);

9-12 REV WAVE to SCAR BACK LILT ; ; LEFT WHISK ; UNWIND - XPLD the ARMS ;

SQQ {Reverse Wave} Fwd L, -, fwd R trng LF, bk L trng LF bkg twd DLW (Bk R, -, heel trn on R
as cl L, fwd R twd DLW);
S&S& {SCAR Back Lilt} [Blnd to SCAR bkg twd DLW] Bk R [down], -/bk L [up], bk R [down], -/bk L [up]
(Fwd L [down], -/fwd R [up], fwd L [down], -/fwd R [up]);
SQQ {Left Whisk} Bk R, -, sd L w/ld hnds high, XRIB shaping twd wall (Fwd L, -, sd R, XLIB);
S&S {Unwind & Explode the Arms} Lwrng ld hnds btw ptr unwind RF end with wgt on R fcg ptr & DRW,
-/rel hnd hld & qkly sweep arms up, then in big arc as blnd to CP (Unwind to fc ptr end with wgt on L, -
/qkly sweep arms up, then in big arc as blnd to CP);

13-16 TELE SCP (COH) ; CHAIR, REC, SLIP (CP) ; OK CNTRA CK & HLD ; BK LILT to SCP ;

SQQ {Telemark to SCP COH} Fwd L, -, fwd & sd R, sd & fwd L SCP COH (Bk R, -, heel trn on R
as cl L, sd & fwd R fwd SCP COH);
SQQ {Chair, Recover, Slip CP} Thru R with strong CBMP, -, rec L, slip bk R to CP (Thru L with strong
S&S CBMP [head L], -, rec R trng LF [trng head to R], as slip L fwd to CP);

- SS {Quick Contra Check & Hold} Quickly depress into R as slide L fwd CBMP rel ld hld as xtnd L arm out & bk, -, relax R sd hld, - (Quickly depress into L as slide R bk CBMP changing head to L as xtnd L arm out & bk, -, [chg head to look at ptr], -);
- S&S&S {Back Lilt to SCP} With L sd leading bk R [down], -/bk L [up], bk R [down] trng to LF, -/sd & fwd L SCP DLW [up] (With R sd leading fwd L [down], -/[up] fwd R, fwd L [down], -/fwd R to SCP [up]);

BRIDGE

1 - 4 OPN NAT (BFLY); BK - REC/LNG (SHE SWVL/SIT); X-BDY (LOP); THRU/TUCK - LNG;

- SQQ {Open Natural to BFLY} Thru R, -, fwd & sd L trng RF allow R hnd to slide down W's L arm, bk R with R sd leading to wide BFLY (Thru L, -, fwd R, fwd L);
- S&S {Check Back Rec/Lunge (Check Fwd Swivel/Sit Line)} Ck bk L rel R hnd, -, qkly rec R [trng W LF undr lead hnds]/lunge sd & bk L twd COH xtnd jnd hnd twd ptr [R hnd on hip], -, (Ck fwd R IF of L, -, swivel LF on R ft/& depress to sit line as xtnd L arm up, -);
- SQQ {Cross-body to LOP} XRIB of L bkg twd COH, -, rec L trng LF, fwd R twd LOD to LOP (Fwd L trng LF, -, fwd R cont trn, sd & fwd L);
- S&S {Thru/tuck - lunge side} Thru L LOD swvl on L to fc ptr in BFLY, -/lift R knee and tuck acrs L, -, lunge sd R twd LOD, - (Thru R/swvl on R to fc ptr in BFLY as lift L knee and tuck acrs R, lunge sd L, -);

5 - 8 VINE REV 3 - PT ; REC/KICK - X ; HE REC/CL (SHE SPIRAL) ; SD/TAPS & SLIDE ;

- QQQQ {Vine Three RLOD & Point} Rel BFLY hld as stp sd L, XRIF, cross hnds in front as stp sd L, qkly xtnd arms out as pt R sd LOD (Sd R, XLIF, cross hnds in front as stp sd R, qkly xtnd arms out as pt L);
- S&S {Recover/kick & Cross IB (Side/kick & Cross IF)} Rec sd & bk R BFLY, -/kick L twd RLOD, XLIB ck feg DRC, - (Sd & fwd L, -/kick R twd RLOD lift R knee up in arc, XRIF twd DLW ck, -);
- &SS {Recover/close & hold (Spiral & hold)} Raising ld hnds rec R/cl L feg DLC as lead W's LF
- (SS) Spiral to compact CP [elbows tucked in], -, -, - (Spiral LF on R to fc ptr & DRW, -, -, -);
- &Q&QS {Side/taps & Slide} Sd R [small stp]/tap L knee veered in, sd [small stp]L/tap R knee veered in, sd R with sliding action with R sd leading - slight sway to L, - (Sd L [small stp]/tap R knee veered in, sd R [small stp]/tap L knee veered in, sd L with sliding action [head R], -);

B SEQ

1 - 4 FWD LILT ; REV TURN to ; 4 SLINKY WLKS ; ;

- S&S&S {Forward Lilt} Fwd L in CP [down], -/fwd R [up], fwd L [down], -/fwd R [up] (Bk R [down w/head R], -/bk L [up w/head L], bk R [down w/head L], -/bk L [up w/head R]);
- SQQ {Rev Turn} Fwd L, -, fwd & sd R, bk L bkg LOD [slide hnds down to low dbl hnd hld (Bk R, -, heel trn on R as cl L, fwd R fwd twd LOD to low dbl hnd hld)];
- S&S&S S&S&S {4 Slinky Walks} Bk ball of R, -/flat, bk ball of L, -/flat; Bk ball of R, -/flat, bk ball of L, -/flat (Fwd ball of L, -/flat, fwd ball R, -/flat; Fwd ball of L, -/flat, fwd ball R, -/flat); [Looking at ptr as each step is taken in line with other foot - think Rumba Kiki Walk action]

5 - 8 BK to HINGE ; PIVOT 3 ; NATRL WEAVE ; ;

- S&S {Back to a Hinge} Bk R trng LF, -/sd & bk L blnd to normal hold, flex L knee trng hips to L shape to R, - (Fwd L, -/fwd & sd R trng LF, cont LF trn as place L toe undr bdy & lwr ptg R fwd [head L], -);
- SQQ {Pivot 3} Bkg twd R ft lead W fwd to pvt RF, -, trng bdy RF fwd R pvt RF, cont pvt bk L CP feg near LOD (Fwd R [otsd ptr] twd RLOD pvt RF, -, cont pvt bk L, cont pvt fwd R);
- SQQQQQQ {Natural Weave} Fwd R btw W's feet, -, fwd & sd L CP feg DRW, sd & bk R [R sd leading]; bk L BJO, bk R CP, sd & fwd L, fwd R BJO DLW (Bk L, -, heel trn on L as cl R w/slt rise, sd & fwd L [L sd leading]; fwd R BJO, fwd L CP, sd & bk R, bk L BJO);

9 - 12 SWVL to SAME FT POINT & ; DBL REV to DRAG HESIT ; ; BK HVR TELE (DLW) ;

- S&S {Swivel to Same Foot Point} Swivel RF on R, -, brush L to R/depress on R to Same Foot Point [bdy trnd twd ptr], - (Swivel RF on L, -, cl R/depress on R as point L thru [bdy trnd twd ptr], -);
- &SQ&Q SS {Double Reverse to Drag Hesitation} Trng bdy LF "fold" W to CP/fwd L, -, fwd & sd R, cont LF trn as drw L to R CP DLW; fwd L DLW, -, fwd & sd R maintain CP bkg DLW, - (Stp L trng to CP/bk R, -, cl L to R as heel trn LF on R, trng LF sd R/XLIF; bk R, -, bk & sd L CP);
- SQQ {Back Hover Telemark} Bk L [small stp] trng RF, -, fwd R btwn W's feet, sd & fwd L SCP DLW (Fwd R trng RF, -, sd & bk L, sd & fwd R);

BRIDGE (REPEAT) 04-63

C SEQ

1 - 4 OPN TELE ; HE VINE 4 (SHE PRESS) ; (SHE VINE 4) HE HLD; BOTH VINE 3 ;

- SQQ {Open Telemark} Fwd L DLC, -, fwd & sd R rel hld, stp sd & fwd L twd LOD (Bk R, -, heel trn on R as cl L, sd & fwd R fwd twd LOD);
- QQQQ {Man Vine 4 (Lady to L Press)} [Vine toward LOD] XRIF, sd L, XRIB, sd L LOD hnds at hips palms down fcg wall looking a ptr (Trng bdy RF Press L, -, -, -);
- (QQQQ) {(Lady Vine 4) Man Hold} Hold postn, -, -, - ([Vine toward LOD] Stp L, sd R, XLIB, sd R);
- QQS {Both Vine 3} [Blnd to BFLY] XRIF, sd L, XRIB, - (XLIF, sd R, XLIB, -);

5 - 8 ROLL 3 to SKTRS ; STP-KICKS TWICE ; THRU,SD,FLICK ; PADDLE TRN (DLW) ;

- QQS {Roll 3 to Skaters} Trng LF fwd L, bk R trng LF, fwd L to Sktrs fcg DLW, - (Trng RF fwd R trng RF, -, cl L cont trng RF, fwd R to Sktrs fcg DLW);
- S&S& {Two Step Kicks Twice} [Sktrs] Fwd R/kick L, -, fwd L/kick R (Fwd L/kick R, -, fwd R/kick L, -);
- S&S {Thru side Flick} Thru R to BFLY, -/sd L trng to fc ptr, flick R bk, - (Thru L, -/sd R trng to fc ptr, flick L bk, -);
- Q&Q&Q&Q {Paddle Turn} RF Paddle Turn - Fwd R trng RF/push with L, swvl on R/push with L, swvl on R/push with L, swvl on R end fcg ptr & DLW (LF Paddle Turn - Step L [sml stp trng LF]/push with R, swvl on L/push with R, swvl on L/push with R, swvl on L end fcg ptr & DRC);

9 - 13 THREE STEP ; NATRL HVR X ; ; REV WAVE ; ;

- SQQ {Three Step} Blend to CP as step fwd L, -, fwd R, fwd L (Bk R, -, bk L, bk R);
- SQQ QQQQ {Natural Hover Cross} Fwd R, -, fwd & sd L trng RF, sd & fwd R; fwd L otsd ptr SCAR, rec R; sd L, fwd R BJO (Bk L, -, cl R to L heel trn RF, sd & bk L; bk R SCAR, rec L, sd R [sml stp], bk L);
- SQQ SQQ {Reverse Wave} Fwd L, -, sd R cont trn, bk L; bk R trng LF, -, bk L cont trn, bk R (Bk R trn LF, -, heel trn LF on R as cl L to R, fwd R; fwd L trng LF, -, fwd R, fwd L);

14 - 16 PVT 3 (LOD) to R LNG ROLL & SLIP ; ; OPN TELE (DLW) ;

- SQQ {Pivot Three} Bk L pvtg RF, -, fwd R pvtg RF, bk L pvtg RF to fc nearly LOD (Fwd R pvtg RF, -, bk L pvtg RF, fwd R pvtg RF);
- SS& {Right Lunge Roll & Slip} Lunge sd & fwd R twd DLW w/RF trn, -, rise as rec to L trng more RF then LF, -/as slip R bk to CP fcg DLC (Lunge sd & bk L w/RF trn, -, rise as rec to R trng more RF then LF, -/as slip L fwd btw M's feet to CP);
- SQQ {Open Telemark} Fwd L, -, fwd & sd R trng LF, sd & fwd L SCP DLW (Bk R, -, heel trn on R as cl L, sd & fwd R);

BRIDGE (REPEAT)

END

1 - 5 FWD LILT ; REV TURN to ; 4 SLINKY WALKS ; ;

Repeat Meas. 1 - 4 of B Seq.

6 - 8 BK to HINGE ; PIVOT 3 ; NATRL WEAWE ; (LOD) ;

Repeat Meas. 5 - 8 of B Seq. Except turn figure ending to BJO LOD.

9 - 12 OPN TELE ; HE VINE 4 (SHE PRESS) ; (SHE VINE 4) HE HLDS ; BOTH VINE 3 ;

Repeat Meas. 1 - 4 of C Seq.

13-16 ROLL 3 to SKTRS ; STP-KICKS ; HE FWD 2 PRESS (SHE OK FTTHR to PRESS) ; ARM UP

- QQS {Roll 3 to Skaters} Repeat Meas. 5 of C Seq.
- S&S& {Two Step Kicks} Repeat Meas. 6 of C Seq.
- QQS {He Fwd 2 & Press R (She Quick Feather to Press)} Fwd R, fwd L, Press R fwd plc hnds at hips palms down looking at ptr, - ([Small steps] Fwd L, fwd & sd R trng LF, bk L fcg ptr, Press R);
- (QQQQ) On last beat Lady quickly place R hnd at man's chest and raise L arm straight up with palm down - fingers extended, -, -, -;
- (Q - - -)

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313
MUSIC: "Chihuahua" DJ Babbitt - CD Latin Unlimited "Havana Nights" Track #17 **RELEASED:** July 2004
SEQUENCE: Intro, A, B, C, D, B, C, D, Inter, A, D (1-15), Ending
RHYTHM: Mambo **PHASE:** V+2 (Turkish Towel & Reverse Top 3) **SPEED:** As on Mini-Disc
FOOTWORK: Described for Man - Woman opposite (or as noted) **E-Mail:** curtworlock@juno.com

INTRO

1 - 4 WAIT; SPOT TURN 2 w/POINT; HOLD; CROSS & POINT;

- 1 - M fcing ptr & LOD W fcing RLOD in offset BFLY wgt on L ft for both aligned on the same board putting W slightly to your L w/R ft pointed to sd; **NOTE:** Hold is technically 5 beats. Same footwork until end of Intro.
- qq- 2 - Hold, releasing BFLY fwd & across R trng LF, rec L cont RF trn to fc LOD (RLOD), point R sd twd WALL (COH) placing L hand on L hip and extend R arm up & out;
- 3 - Hold; **NOTE:** Hold is technically 5 beats again.
- q- 4 - Hold, XRIF of L, point L sd twd COH (WALL), hold to end with M on inside of circle fcing LOD;

5 - 8 CUCARACHA CROSS; SIDE CLOSE POINT; CUCARACHA CROSS; SIDE CLOSE POINT;

- 5 - Rk sd L, rec R, XLIF of R,-;
- qq- 6 - Sd R, cl L to R, point R sd twd WALL (COH),-;
- 7 - Rk sd R, rec L, XRIF of L,-;
- qq- 8 - Sd L, cl R to L, point L sd twd COH (WALL) to end as in meas 4 above,-;

9-12 INTERLOCKING BOX w/HOP; THEN PRESS; & HOP; BACK SIDE CLOSE LADY TOUCH;

- 9 - Fwd L twd LOD (RLOD) comm LF trn, cont LF trn sd & bk R, bk L toward WALL (COH) completing ¼ LF trn, lift R knee up in to body twd chest allowing L ft to skip slightly back;
- qq-q 10 - Bk R twd WALL (COH) comm LF trn, cont LF trn sd & fwd L, press ball of R ft fwd twd RLOD (LOD) looking at ptr completing ¼ LF trn, take full weight on R;
- 11 - Fwd L twd RLOD (LOD) comm LF trn, cont LF trn sd & bk R, bk L twd COH (WALL) completing ¼ LF trn, lift R knee up in to body twd chest allowing L ft to skip slightly back;
- (qq-) 12 - Bk R twd COH (WALL), sd L LOD (RLOD), cl R to L (tch R to L) end M fcing ptr & WALL nothing touching,-;

PART A

1 - 4 BASIC w/KNEE LIFT;; FLICK POINT BASIC;;

- 1 - Fwd L, rec R, cl L to R, lift R knee up and across L (bk R, rec L, cl R to L,-);
- 2 - Bk R, rec L, cl R to L,- (fwd L, rec R, cl L to R, lift R knee up and across L) still nothing touching;
- s 3 - Flick L ft sharply behind R twd RLOD keeping knees together, sharply pt L sd twd LOD, cl L to R (bk R, rec L, cl R to L),-;
- qq-s 4 - Bk R, rec L, cl R to L (flick L ft sharply behind R twd LOD keeping knees together, sharply pt L sd twd RLOD, (-s) cl L to R) still nothing touching,-;

5 - 8 CHASE FULL TURN; TO BFLY; SIDE CLOSE SIDE FLICK; BEHIND SIDE CLOSE;

- 5 - Fwd L trn ½ RF, rec R trn ½ RF, cl L to R (bk R, rec L, cl R to L),-;
- 6 - Bk R, rec L, cl R to L (fwd L trn ½ RF, rec R trn ½ RF, cl L to R) blending to BFLY POS FCING WALL,-;
- 7 - Sd L, cl R to L, sd L, flick R ft up and back;
- 8 - XRIB of L, sd L, cl R to L still in BFLY POS FCING WALL,-; **NOTE:** 2nd time end in R handshake for Part D.

PART B

1 - 4 TWIRL TO LUNGE/SIT LINE; REV TWIRL FC; REV UNDERARM TRN w/M'S HEAD LOOP &; BACK BREAK TRNG TO ½ OPEN LINE; NOTE: 2nd time TO ½ OPEN REVERSE.

- 1 - Rk sd L, rec R, XLIF of R soften L knee in lunge line extending free R arm up & out to sd looking L twd ptr (trng ¼ RF fwd R LOD, fwd L LOD trng ½ RF under joined lead hands, bk R LOD in soft sit line keeping L leg straight pointing RLOD with knees together extending free L arm up & out to sd looking twd ptr),-;
- 2 - Rec R, rk sd L, rec R (fwd L RLOD, fwd R RLOD trng ¾ LF under joined lead hands, sd L) to end L OPEN FCING w/M FCING WALL,-; **NOTE:** 2nd time M FCING COH.
- 3 - Trng RF fwd & across L, rec R, sd & bk L comm to loop joined lead hands in a CCW circle down, then up (fwd & across R trng LF under lead hands, rec L cont LF trn, still trng LF sd & bk R) to end in V-shape fcing ptr and RLOD lead hands joined high ready to go over M's head,-;
- 4 - Bk R taking lead hands over M's head to complete head loop, rec L comm LF trn releasing joined lead hands now on M's R shoulder, cont LF trn sd & bk R scooping R arm around W blending to HALF OPEN LOD,-;

PART B (CONT)

5 - 8 OPEN SCALLOP w/SPIRAL; TO CP; SCALLOP; TO BFLY:

- 5 - Bk L RLOD in ½ OP, rec R, trng RF to fc ptr small sd L, spiral ¾ RF on L (¾ LF on R);
- 6 - Thru R, trng RF to fc ptr sd L, cl R to L to CP WALL,-; **NOTE:** 2nd time to CP COH.
- 7 - Keeping eye contact trng LF/bk L RLOD to SCP, rec R, trng RF to fc ptr cl L to R to CP WALL,-;
- 8 - Keeping eye contact trng LF/thru R, trng RF to fc ptr sd L, cl R to L to BFLY WALL,-;

9-12 OPEN BREAK TO; REVERSE TOP 3; SURPRISE CHECK TO; NATURAL TOP 3 (FC WALL):

- 9 - Apt L, rec R, fwd L toe pointing DLW comm LF trn (apt R, rec L, sd & fwd R) to CP DLW,-;
- 10 - Cont LF trn sd & fwd R, keeping L toe in place swing L heel cont LF trn to XLIF of R, cont LF trn sd & fwd R (trng LF XLIB of R, cont LF trn sd & bk R, cont LF trn XLIB of R) to end CP approximately DRW,-;
- 11 - Cont LF XLIF of R to fc WALL checking, rec R comm RF trn, cont RF trn sd L (cont LF trn sd R to fc COH checking, rec L comm RF trn, cont LF trn XRIF of L) to end CP approximately DRC,-;
- 12 - Cont RF trn XRIB of L toe to heel, cont RF trn sd L, cont RF trn cl R to L (cont RF sd L, cont RF trn XRIF of L, cont RF trn sd L) to loose CP WALL,-; **NOTE:** 2nd time FC COH.

13-16 NAT OPEN OUT TO FC; UNDERARM TRN BOTH SPIRAL; THRU SD CL TO BFLY; SD WALK:

- 13 - Sd L trng body slightly RF, rec R, cl L to R (swvl ½ RF on L/bk & sd R, rec L trng ½ LF bk to fc M/small sd in place R),-;
- 14 - Bk R, rec L, sd R, spiral ¾ LF on R under joined lead hands (fwd & across L trng RF under lead hands, rec R cont RF trn, sd L, spiral ¾ RF under joined lead hands) to end lead hands joined high in LEFT OPEN POS;
- 15 - Thru L RLOD swinging joined lead hands down low, trng LF swing lead hands ½ way back up sd R to fc ptr, cl L to R in BFLY POS M FCING WALL,-;
- 16 - Sd R, cl L to R, sd R still in BFLY WALL,-; **NOTE:** 2nd time BFLY COH.

PART C

1 - 4 NEW YORKER w/FLICK; SWIVELS TO L OPEN; SD BY SD CHASE; TO L OPEN;

- 1 - Trng RF fwd L RLOD, rec R trng LF, cont LF trn sd L to fc ptr in BFLY, flick R fwd & across L twd LOD;
- 2 - Swvl RF on L/fwd R RLOD, swvl LF on R/fwd L LOD, swvl RF on L/fwd R RLOD releasing trailing hands to LEFT OPEN RLOD,-;
- 3 - Fwd L trng ½ RF releasing joined lead hands, rec R, fwd L to OPEN POS LOD nothing touching,-;
- 4 - Fwd R trng ½ LF, rec L, fwd R re-joining inside lead hands to LEFT OPEN RLOD,-;

5 - 8 FWD 3 TO; PAT-A-CAKE TAP; BK BASIC & FC; CUCARACHA TO HANDSHAKE;

- 5 - Fwd L swing both hands down, fwd R cont swinging both hands down & slightly back, fwd L bringing both hands slightly fwd starting to raise joined lead hands,-;
- s 6 - Lifting R knee trng ¼ LF to fc ptr & WALL/point R ft fwd & across L toward LOD to tap floor as you touch trailing hands palm to palm,-, lifting R knee trng ¼ RF/step bk R to LEFT OPEN RLOD,-;
- 7 - Bk L, rec R, fwd L trng ¼ LF to fc ptr & WALL,-; **NOTE:** 2nd time fc ptr & COH.
- 8 - Sd R, rec L, cl R to L to a handshake,-; **NOTE:** Handshake maintained for the first 13 measures of Part D.

PART D

1 - 4 TURKISH TOWEL M (OVERTURN) FC CENTER;::: NOTE: 2nd time M FC WALL.

- 1 - Fwd L, rec R, cl L to R (bk R, rec L, small fwd R toe pointing DLC),-;
- 2 - Bk R, rec L trng ½ LF, small sd R LOD (fwd L DLC trng RF, fwd R DRW completing 1 full RF trn, small sd L RLOD) to end fcng COH W slightly behind M & to his L sd w/R hands joined just above M's R shoulder & join L hands out at M's sd about waist level,-;
- 3 - Bk L, rec R, sd L sliding in front of W (fwd R, rec L, sd R) to end fcng COH W slightly behind M & to his R sd L hands joined just above M's L shoulder & R hands joined out at M's sd about waist level,-;
- 4 - Bk R, rec L, sd R sliding in front of W (fwd L, rec R, sd L) to end fcng COH W slightly behind M & to his L sd R hands joined just above M's R shoulder & L hands joined out at M's sd about waist level,-;

5 - 8 DOUBLE ARM TWIRL TO FC; SIDE WALK TO HANDSHAKE; SHADOW HAND TO HAND; BACK BREAK FC LOD; NOTE: 2nd time FC REVERSE.

- 5 - Bk L, rec R, cl L to R (fwd R comm RF trn, cont RF trn sd L LOD to fc ptr spin 1 full RF trn first under joined R hands then L, cl R to L bringing L hands down) to end FCING w/M FCING COH hands stacked L over R,-;
- 6 - Sd R, cl L to R, sd R releasing joined L hands but maintaining R handshake,-;
- 7 - Trng ¼ LF to fc RLOD/bk L, rec R, trng ¼ RF to fc ptr & COH sd L,-;
- 8 - Trng ¼ RF to fc LOD/bk R, rec L, fwd R (trng ¼ LF to fc LOD/bk L, rec R, fwd L checking),-;

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PART D (CONT)

9-12 PARALLEL BREAKS;; FWD CK & SWITCH; PARALLEL BREAKS;

- 9 - Trng LF fwd L in front of W, fwd R twd COH cont LF trn, cont LF trn small sd in place L (bk R, rec L, fwd R) to end both fcng LOD M on inside of circle side by side & slight V-shape to ptr,-;
- 10 - Bk R, rec L, fwd R (trng LF fwd L in front of M, fwd R twd COH cont LF trn, cont LF trn small sd in place L) to end both fcng LOD M on outside of circle side by side & slight V-shape to ptr,-;
- 11 - Fwd L checking, rec R comm LF trn, cont LF trn fwd L checking (fwd R checking, rec L comm RF trn, cont RF trn fwd R) to end both fcng RLOD M on outside of circle side by side & slight V-shape to ptr,-;
- 12 - Bk R, rec L, fwd R (trng LF fwd L in front of M, fwd R twd WALL cont LF trn, cont LF trn small sd in place L) to end both fcng RLOD M on inside of circle side by side & slight V-shape to ptr,-;

13-16 (CONT PARALLEL BREAKS) & RELEASE; FWD 3 SPIRAL; SOLO ROLL 6 TO BFLY;;

- 13 - Trng LF fwd L in front of W, fwd R twd WALL cont LF trn, cont LF trn small sd in place L (bk R, rec L, fwd R) to end both fcng RLOD M on outside of circle side by side & finally release R hands,-;
- 14 - Fwd R, L, R, spiral 7/8 LF on R (7/8 RF on L);
- 15 - Cont LF trn (RF) fwd L, fwd R trn 1/2 LF, bk L RLOD to end LEFT OPEN POS FCING LOD nothing touching,-;
- 16 - Bk R RLOD, trng LF sd L to fc ptr, cl R to L to BFLY COH,-; NOTE: 2nd time to BFLY WALL.

PART B

PART C

PART D

INTERLUDE

1 - 4 M CROSS FC LINE & BOTH PT R; SPOT TURN 2 w/POINT; HOLD; CROSS & POINT;

- 1 - Using a strong BFLY POS to lead W to move sd & trn LF XLIF of R twd DRW, swivel 3/8 LF on L, release hand hold point R sd twd WALL (trng LF sd R twd DLC, cont LF trn cl L to R, point R sd twd COH) to end as in beginning of dance w/M fcng ptr & LOD W slightly to M's L in offset BFLY,-;
- 2 - Repeat Meas 2 of Intro;
- 3 - Repeat Meas 3 of Intro;
- 4 - Repeat Meas 4 of Intro;

5 - 8 CUCARACHA CROSS; SIDE CLOSE POINT; CUCARACHA CROSS; SIDE CLOSE POINT;

- 5 - Repeat Meas 5 of Intro;
- 6 - Repeat Meas 6 of Intro;
- 7 - Repeat Meas 7 of Intro;
- 8 - Repeat Meas 8 of Intro;

9-12 INTERLOCKING BOX w/HOP; THEN PRESS; & HOP; BACK SIDE CLOSE LADY TOUCH;

- 9 - Repeat Meas 9 of Intro;
- 10 - Repeat Meas 10 of Intro;
- 11 - Repeat Meas 11 of Intro;
- 12 - Repeat Meas 12 of Intro;

PART A

PART D (1-15)

MEAS 15 cue should be SOLO ROLL 3 (not 6).

ENDING

1 BODY RIPPLE w/ARM;

- 1 - Leave R ft (L) pointing twd LOD after solo roll 3 in Part D and weight on lead foot soften L knee to lower and push hips fwd with shoulders back, start to straighten L leg as hips push back and shoulders fwd, cont this movement to straighten L leg completely, extend trailing arm straight up palm out to look at ptr ending sd by sd fcng LOD M on outside of circle nothing touching;

NOTE: Timing is standard QQS unless noted on side by the measure and refers to actual weight changes.

Chilly Chilly Cha



Choreographers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant
 Phone: 925-609-7801 e-mail: knshibata@aol.com
 Music: Special CD "Shall We Round Dance 5" available from choreographers
 Footwork: Opposite, directions for man (lady as noted) Timing: 123&4 except where noted
 Rhythm & Phase: Cha Cha Vi [Note: Timing indicates weight changes only]
 Sequence: Intro A B A C B Tag Released: July, 2004

Meas INTRO

1-8 **WAIT;; DO-SI-DO;; PAT-A-CAKE M TRANS; THRU to AIDA; FLICK & KICK FWD LK CHA; X UNWIND to FC;**
 1-2 Wait 2 meas in OP Fcg Pos M fcg WALL W offset from M to his R no hnd jnd R-ft free for both;; (same footwork)
 3-4 **{Do-Si-Do}** Fwd R, fwd L passing R-shoulders folding both hnds across body, sd R/cl L, sd R spreading both hnds out; Bk L, bk R passing L-shoulders folding both hnds across body, sd L/cl R, sd L spreading both hnds out end OP Fcg Pos M fcg WALL;
 1234 5 **{Pat-A-Cake M Trans}** Joining R-hnds XRIF, rec L, sd R lightly pushing jnd R-hnds to lead W (W 123&4) spin RF & release, rec L (W XRIF, rec L, spin RF full tm stepping in pl R/L, R to fc M); (now opposite footwork)
 6 **{Thru to Aida}** Joining trailing hnds thru R twd LOD, trng RF to fc ptr & WALL sd L joining lead hnds, cont trng RF to LOP Pos fcg RLOD bk R/Lk L IF of R, bk R end LOP fcg RLOD;
 7 **{Flick & Kick Fwd Lk Cha}** XLIF flicking R bk, XRIB flicking L fwd, fwd L/IK R IB of L, fwd L;
 -4 8 **{X Unwind to Fc}** XRIF half wgt, releasing hnds comm twist LF (W RF) on balls of both ft, cont twist LF, complete twist LF shift wgt to R end OP Fcg Pos M fcg WALL no hnd jnd;

PART A

1-8 **TURKISH TOWEL w/ GUAPACHA TIMING M TRANS;;; W ROLL to SHADOW; SINGLE CUBAN; SHADOW FENCE LINE; TRN PT HIP BUMPS;**
 1-2 **{Turkish Towel w/ Guapacha Timing M Trans}** OP Fcg Pos M fcg WALL no hnd jnd fwd L joining R-hnds, rec R, bk L/slip R bk, cl L raising jnd R-hnds (W bk R, rec L, fwd R/lk L IB of R, fwd R); Bk R, rec L, lowering jnd R-hnds sd R/cl L, sd R joining L-hnds (W XLIF comm trng RF under jnd R-hnds, fwd R cont trng RF, fwd L/R, L around M to end IB of & to his L-sd) end M's SKATERS Pos w/ M IF of W to her R sd both fcg WALL R-hnds jnd at M's R-waist L-hnds extended sd;
 -&23&4 3 Hold/XLIB, rec R, sd L/cl R, sd L (W hold/XRIF, rec L, sd R/cl L, sd R) end M's L-SKATERS Pos w/ M IF of R W to her L sd both fcg WALL L-hnds jnd at M's L-waist R-hnds extended sd;
 -&234 4 Hold/XRIB, rec L, sd R, cl L (W hold/XLIF, rec R, sd L/cl R, sd L) end M's SKATERS Pos w/ (W -&23&4) M IF of W to her R sd both fcg WALL R-hnds jnd at M's R-waist L-hnds extended sd; (now same footwork)
 5 **{W Roll to Shadow}** Releasing R-hnds bk R leading W fwd & trn RF w/ L-hnds, rec L, sd R/Cl L, sd R (W fwd R comm trng RF, sd L cont trng RF to fc WALL, sd R/cl L, sd R) end SHADOW Pos both fcg WALL M's R-hnd on W's R-shoulder blade W's R-hnd extended sd;
 1&23&4 6 **{Single Cuban}** XLIF/rec R, sd L, XRIF/rec L, sd R;
 7 **{Shadow Fence Line}** XLIF, rec R, sd L/cl R, sd L twd LOD;
 1- 8 **{Trn Pt Hip Bumps}** Trng LF on L to fc LOD fwd R, trng RF on R to fc WALL pt L sd twd LOD, bump hips to R twice, -;

9-16 **RK & TRN (W RONDE); TWO FWD LK CHAS; CORTA JACA 3 & BK LK CHA;; FAN OUT W TRANS; OVERTRN HOCKEY STICK to FC;; NEW YORKER in 4;**
 1234 9 **{Rk & Trn (W Ronde)}** SHDOW Pos both fcg WALL L-hnds jnd & extended sd M's R-hnd on W's R-shoulder blade W's R-hnd extended sd rk sd L, rec R, sd L trng LF full tm to fc WALL, cl R (W sd L comm trng LF, cont trng LF sd & fwd R placing R-hnd on M's L-shoulder ronde L CCW, XLIB, sd R) end SHADOW Pos both fcg WALL;
 1&23&4 10 **{Two Fwd Lk Chas}** Fwd L/lk R IB of L, fwd L, fwd R/lk L IB of R, fwd R;
 1234 11-12 **{Corta Jaca 3 & Bk Lk Cha}** Fwd L-heel leaning slightly bk, rec R, bk L-toe leaning slightly fwd, rec R; Fwd L-heel leaning slightly bk, rec R, bk L/lk R IF of L, bk L;
 123&4

PART A (cont'd)

- 123&4 13 **{Fan Out Trans}** Bk R, rec L, joining lead hnds sd R/cl L to R, sd R (W bk R, rec L comm trng LF, joining lead hnds fwd R across M twd LOD & trn LF 1/2 to fc RLOD, bk L) end FAN Pos M fcg WALL; (now opposite footwork)
- 14-15 **{Overtrn Hockey Stick}** Fwd L, rec R ronde L CCW, XLIB/cl R to L, sd L raising jnd lead hnds (W cl R, fwd L, fwd R/lk L IB of R, fwd R); Bk R, rec L leading W pass under jnd lead hnds, sd R/cl L to R, sd R (W fwd L, fwd R trng LF under jnd lead hnds to to fc M, sd L/cl R to L, sd L) end LOP Fcg Pos M fcg WALL;
- 1234 16 **{New Yorker in 4}** Trng RF on R fwd L twd RLOD, rec R trng LF to fc ptr & WALL, sd L, cl R releasing hnds end OP Fcg Pos M fcg WALL no hnd jnd;

PART B

- 1-8** **SD DRAW CL; CONT CHASSE; SINGLE CUBAN; SPOT TRN IN 4;**
SD DRAW CL; CONT CHASSE; SINGLE CUBAN; SPOT TRN IN 4;
- 1-4 1 **{Sd Draw Cl}** OP Fcg Pos M fcg WALL no hnd jnd sd L, comm drawing R to L, cont drawing R to L, cl R to L;
- 1&2&3&4 2 **{Cont Chasse}** Sd L/cl R, sd L/cl R, sd L/cl R, sd L;
- 1&23&4 3 **{Single Cuban}** XRIF/rec L, sd R, XLIF/rec R, sd L;
- 1234 4 **{Spot Trn in 4}** XRIF comm trng LF, rec L cont trng LF to fc ptr & WALL, sd R, cl L end OP Fcg Pos M fcg WALL no hnd jnd;
- 1-4 5 **{Sd Draw Cl}** Sd R, comm drawing L to R, cont drawing L to R, cl L to R;
- 1&2&3&4 6 **{Cont Chasse}** Sd R/cl L, sd R/cl L, sd R/cl L, sd R;
- 1&23&4 7 **{Single Cuban}** XLIF/rec R, sd L, XRIF/rec L, sd R;
- 1234 8 **{Spot Trn in 4}** XLIF comm trng RF, rec R cont trng RF to fc ptr & WALL, sd L, cl R end OP Fcg Pos M fcg WALL;
- 9-16** **CROSS BODY w/ PULL BK to R-HND SHAKE::**
HALF MOON w/ SPRING & INSIDE UNDERARM TRN::; SHADOW NEW YORKER w/ SPRING;
X-HND UNDERARM TRN; BREAK BK to OP; TRNG HIP BUMPS;
- 9-10 **{Cross Body w/ Pull Bk to R-Hndshake}** OP Fcg Pos M fcg WALL assuming CP fwd L, rec R trng LF 1/4 to fc LOD, sd L leading W fwd/rec R, cl L to R (W bk R, rec L, fwd R/rec L, drawing R to L cl R leaning slightly fwd) end L-Shape CP M fcg LOD (W fcg COH); Bk R leading W fwd, rec L trng LF 1/4 to fc COH, sd R/cl L, sd R joining R-hnds (W fwd L, fwd R trng LF 1/2 to fc WALL, sd L/cl R, sd L) end OP Fcg Pos M fcg COH R-hnds jnd;
- 1&2&3&4 11-12 **{Half Moon w/ Spring & Inside Underarm Trn}** Trng RF on R to fc LOD fwd L placing L-hnd on W's R-shoulder brade/hop on L lightly, rec R/hop on R lightly, trng LF to fc RLOD sd L/cl R,
sd L (W trng LF on L to fc LOD fwd R/hop on R lightly, rec L/hop on L lightly, trng RF to fc WALL sd R/cl L, sd R) end L-Shape Pos M fcg RLOD (W fcg WALL) R-hnds jnd; Bk R, rec L trng LF to fc WALL raising jnd R-hnds to lead W trn LF under R-hnds, sd R/cl L, sd R (W fwd L, fwd R comm trng LF under R-hnds, step almost in pl L/R, L cont trng LF to fc M) end OP Fcg Pos M fcg WALL R-hnds jnd;
- 1&2&3&4 13 **{Shadow New Yorker w/ Spring}** Trng RF on R to fc RLOD fwd L placing L-hnd on W's R-shoulder brade/hop on L lightly, rec R/hop on R lightly, trng LF to fc WALL sd L/cl R, sd L joining L-hnds end OP Fcg Pos M fcg WALL w/ X-hnds hold R-hnds over L-hnds;
- 14 **{X-Hnd Underarm Trn}** Bk R raising jnd R-hnds to lead W trn under jnd R-hnds, rec L raising jnd L-hnds, lowering both hnds sd R/cl L, sd R (W XLIF, comm trng RF und jnd R-hnds, rec R cont trng RF under jnd L-hnds to fc M, sd L/cl R, sd L) end OP Fcg Pos M fcg WALL w/ X-hnds hold L-hnds over R-hnds;
- 15 **{Break Bk to OP}** Joining trailing hnds swivel LF on R to fc LOD bk L, rec R, fwd L/lk R IB of L, fwd L end OP Pos both fcg LOD;
- 1&2&3&4 16 **{Trng Hip Bumps}** Releasing hnds swiveling LF 1/4 on L to fc COH sd R lead hnd on hip pressing trailing hnd down twd floor/rec L, swiveling LF 1/4 on L to fc RLOD sd R lead hnd on hip pressing trailing hnd down twd floor/rec L, swiveling LF 1/4 on L to fc WALL sd R lead hnd on hip pressing trailing hnd down twd floor/rec L, cl R end OP Fcg Pos M fcg WALL no hnd jnd;

- 1-8 **OPEN HIP TWIST to FAN;; ALEMANA W SPIRAL;;**
ROPE SPIN M TRN to FC; CROSS SWIVELS & BREAK TWICE;; SPOT TRN;
- 9-10 {Open Hip Twist to Fan} OP fcg WALL no hnd jnd fwd L joining lead hnds, rec R, bk L/slip R bk, cl L bracing jnd arm to lead W swivel RF (W bk R, rec L, fwd R/lk L IB of R, fwd R swiveling RF 1/4 to fc LOD); Bk R leading W fwd, rec L, XRLF/cl L, sd R (W fwd L, fwd R trng LF 1/2 to fc RLOD, bk L/lk R IF of L, bk L) end FAN Pos M fcg WALL (W fcg RLOD);
- 11-12 {Alemana W Spiral} Fwd L, rec R rond L CCW, XLIB/cl R, sd L raising jnd lead hnds (W cl R, fwd L, fwd R/lk L IB of R, fwd R swiveling RF to fc M); Bk R, rec L, step in pl R/L, R raising lead hnds to lead W spiral RF (W XLIF comm trng RF under jnd lead hnds, fwd R cont trng RF, fwd L/lk R IB of L, fwd L spiraling RF to fc COH) end SD-BY-SD Pos M fcg WALL (W fcg COH) jnd lead hnds over W's head;
- 13 {Rope Spin M Trn to Fc} Sd L, rec R, step in pl cl L/cl R, sd L swiveling LF 1/2 to fc COH (W fwd R, fwd L bhnd M, fwd R/lk L IB of R, fwd R trng RF to fc M) end LOP Fcg Pos M fcg COH;
- 12-&4 14 {Cross Swivels & Break Twice} Joining trailing hnds swivel LF on L & thru R twd RLOD, swiveling RF on R thru L twd LOD bending knee end momentary LOP Pos both fcg LOD, hold/rk bk R, rec L;
- 12-&4 15 Repeat Meas 14 of Part-C;
- 16 {Spot Trn} Swiveling LF on L to fc ptr & COH XRIF comm trng LF, cont trng LF on R rec L to fc ptr & COH, sd R/cl L, sd R end OP Fcg Pos M fcg COH no hnd jnd;
- 9-16 **ROLLING OFF THE ARM to SHADOW;; SWIVEL RKS; ADV SLIDING DOOR VARIATION;;**
OPENING OUT & WHEEL LF to FC WALL; W ROLL OUT to FC; NEW YORKER in 4;
- 9-10 {Rolling Off the Arm to Shadow} OP Fcg M fcg COH joining R-hnds apt L, rec R trng RF 1/4 to fc LOD, sd L/cl R, sd L joining L-hnds (W apt R, rec L trng LF 1/4 to fc LOD, sd R/cl L, sd R) end SKATERS Pos both fcg LOD jnd R-hnds on W's R-hip jnd L-hnds extended sd; Fwd R comm wheel RF 3/4, fwd L, fwd R/cl L, fwd R placing R-hnd on W's R-shoulder brade (W bk L comm wheel RF 3/4, bk R, bk L/cl R, bk L) end SHADOW Pos both fcg COH;
- 1234 11 {Swivel Rks} Swiveling RF on R fwd L, rec R, swiveling LF on R bk L, rec R (W swiveling RF on L bk R, rec L, swiveling LF on L fwd R, rec L) end SHADOW Pos both fcg COH;
- 12-13 {Adv Sliding Door Variation} Swiveling RF on R fwd L, rec R, XLIB/sd R, XLIB (W swiveling RF on L bk R, rec L, sliding across IF of M XRIF/sd L, XRIF); Releasing R-hnd sd R flexing knee in R Lunge Line looking at W, rec L, XRIF/sd L, XRIF (W swiveling RF on R under jnd L-hnds to fc LOD bk L flexing knee in Sit Line, rec R comm trng RF, cont trng RF bk L/cl R, bk L small steps to fc COH) end SHADOW Pos both fcg COH;
- 14 {Opening Out & Wheel LF to Fc Wall} Swiveling RF on R fwd L, rec R, bk L comm wheel LF half/bk R, bk L to fc WALL (W swiveling RF on L bk R, rec L, comm trng LF half fwd R/fwd L, fwd R) end SHADOW Pos both fcg WALL;
- 15 {W Roll Out to Fc} Bk R leading W fwd, rec L, sd R/cl L, sd R (W fwd L, fwd R trng LF 1/2 to fc M & COH, sd L/cl R, sd L) end LOP Fcg Pos M fcg WALL;
- 1234 16 {New Yorker in 4} Trng RF on R fwd L twd RLOD, rec R trng LF to fc ptr & WALL, sd L, cl R releasing hnds end OP Fcg Pos M fcg WALL no hnd jnd;

TAG

- 1 **OPEN BREAK to SHADOW PRESS;**
- 12-- 1 {Open Break to Shadow Press} OP fcg WALL no hnd jnd apt L joining R-hnds, rec R leading W trn, press L fwd bending knee, hold (W apt R, rec L trng LF 1/2 to fc WALL/cl R, press L fwd bending knee, hold) end SHADOW PRESS LINE L-hnds extended fwd twd WALL R-hnds jnd at W's R-hip;
- (W 12&--)

CRAZY LITTLE THING CALLED LOVE

Choreographers: Al & Carol Lillefield, PO Box 64, Mooresville, IN 46158 E-mail: moondancers@starband.net
 Home: (317) 834-0865 Web Site: www.moondancers.net

Record: CD Michael Buble' "Crazy Little Thing Called Love" Available from iTunes and Napster for per track purchase.
 Music faded from 2:51 to 2:52.887 and cut at 2:52.887 with .324 lead in at beginning of music, for more information contact
 Choreographer.

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

Rhythm: Jive Phase: IV +2 [Whip Turn & ChasseRoll] +1 Unphased [Kick Strut]

Sequence: Intro-A-A[mod]-B-C-B-C[mod]-B-C-END

Release Date: July 2004

Intro

- 1-8 **WAIT;; SLOW ROLL 4 [BFLY];; KICK THRU [2X]; KICK STRUT [2X];;**
- 1-2 [WAIT] Back to back position M facing RLOD W facing LOD - lead foot free and pointed to WALL for both - wait 2 meas ;;
- 3-4 [SLOW ROLL 4 to BFLY] Commence left face turn side and fwd L ,-, continue left face turn side R,-; continue left face turn side and fwd L ,-, completing turn side R to face partner and LOD in BFLY [turn should be 2 ½ complete rotations] ,-;
- 5 [KICK THRU 2X] Kick L thru to WALL , recover L , kick thru R to COH , recover R to end BFLY LOD ;
- 6-8 [KICK STRUT 2X] Rk bk L , recover R , small steps fwd L / close R , fwd L to side by side BFLY BJO ; kick R fwd , bk R , [repeat figure] rk bk L , recover R ; small steps fwd L / close R , fwd L to side by side BFLY BJO , kick R fwd , bk R ;

Part A

- 1-12 **WHIP TURN ;; CHG LF TO RT [FC WALL] - BHND THE BACK [2X] - LF TO RT [FC RLOD - RT HND SHAKE];;::: TRIPLE WHEEL [FC LOD] - RK REC PT SD & HOLD ;;:::**
- 1-2 [WHIP TURN] Rk bk L , recover R blending to CP , commencing right face turn side L / continuing right face turn close R , continuing right face turn side L ; continuing right face turn XRIBL to the "7" position [if you look at feet they will look like a figure 7] , continuing right face turn side L to the "11" position [if you look at the feet they will look like the number 11] , continuing right face turn close R / continuing right face turn side L , completing the right face turn close R to end LOP Fcng position M facing LOD with lead hand's about waist level ;
- 3-8 [CHG LF TO RT] Rk bk L , recover R , fwd L raising lead arms and leading W to left face underarm turn shaping to the W / close R turning right face to WALL , finishing left face underarm turn fwd L ; fwd R / close L , fwd R to end LOP Fcng M facing WALL , (W rk bk R , recover L , fwd R / close L , fwd R spinning left face about ¾ turn to face partner ; small step bk L / close R , small step bk L ,)
 [BHND THE BACK 2X] Rk bk L , recover R ; releasing lead hands and commencing small left face turn fwd L / continue left face turn fwd R , fwd L completing left face turn to face partner and joining lead hands , side R / close L , side R to end in LOP Fcng M facing COH ; (W Rk bk R , recover L ; fwd R with small left face turn facing M's back / small side step L continuing left face turn , close R finishing turn to face partner , small step bk L / close R , small step bk L ;) next figure same as previous figure with M ending LOP Fcng - M facing WALL , , , , , ,
 [LF TO RT TO RT HND SHK] Rk bk L , recover R ; fwd L raising lead arms and leading W to left face underarm turn shaping to the W / close R turning right face to RLOD , finishing left face underarm turn fwd L , fwd R changing to a right to right hand hold / close L , fwd R to end LOP Fcng M facing RLOD ; (W rk bk R , recover L ; fwd R / close L , fwd R spinning left face about ¾ turn to face partner , small step bk L / close R , small step bk L to a right hand shake ;)
- 9-12 [TRIPLE WHEEL FC LOD] Rk bk L , recover R , wheeling with a right face turn fwd L while bringing right arm thru to cause W to turn left face / continue right face wheel close R leading the W to keep turning left face , continue right face wheel fwd L leading the W to finish left face turn and touch M's left hand to back of W's left shoulder ; continuing right face wheel while beginning left face turn and bringing the right arm thru causing the W to turn right face side R / continuing right face wheel and left face turn close L leading W to keep turning right face , continuing right face wheel and left face turn side R leading the W to finish right face turn and W's left hand placed on back of M's left shoulder , continuing right face wheel fwd L while bringing right arm thru to cause W to turn left face / continue right face wheel close R leading the W to keep turning left face , continue right face wheel fwd L leading the W to finish left face turn and touch M's left hand to back of W's left shoulder [Wheel turns ½ turn to end M facing LOD] ; spin W right face with right hands small step side R / close L , small step side R , (W on last triple XLIFR spin right face / continue right face spin close R , continuing spin close L to end facing M and RLOD ,)
 [RK REC] Rk bk L , recover R ;
 [SD BRK OUT & HOLD] Side L / side R bringing hands down to waist with palms up , hold , , ;

Part A [mod]

- 1-12 WHIP TURN ; ; CHG LF TO RT [FC WALL] – BHND THE BACK [2X] – LF TO RT [FC RLOD – RT HND SHAKE] ; ; ; ; ; TRIPLE WHEEL [FC LOD – HOLD ON FOR THE SPIN] – RK REC TO THE FACE LOOP ; ; ; ;
- 1-8 [Measures 1-8 same as Part A]
- 9-12 [TRIPLE WHEEL & HOLD ON FOR THE SPIN] Rk bk L , recover R , wheeling with a right face turn fwd L while bringing right arm thru to cause W to turn left face / continue right face wheel close R leading the W to keep turning left face , continue right face wheel fwd L leading the W to finish left face turn and touch M's left hand to back of W's left shoulder ; continuing right face wheel while beginning left face turn and bringing the right arm thru causing the W to turn right face side R / continuing right face wheel and left face turn close L leading W to keep turning right face , continuing right face wheel and left face turn side R leading the W to finish right face turn and W's left hand placed on back of M's left shoulder , continuing right face wheel fwd L while bringing right arm thru to cause W to turn left face / continue right face wheel close R leading the W to keep turning left face , continue right face wheel fwd L leading the W to finish left face turn and touch M's left hand to back of W's left shoulder [Wheel turns ½ turn to end M facing LOD] ; holding on to right hands spin W right face under joined right hands small step side R / close L , small step side R to end facing W and LOD with right hands joined , (W on last triple XLIFR spin right face / continue right face spin close R , continuing spin close L to end facing M and RLOD ,)
[RK REC] Rk bk L , recover R ;
[FACE LOOP] Raising right hands small step fwd L bringing M's own arm up looping his head while putting his left hand on W's waist turning M's left hip and W's right hip to each other , touch R to L , slightly pushing off of W's hip and allowing W's right hand to slide down M's left arm back R / close L , bk R ending facing W in LOP LOD ;

Part B

- 1-12 LINK RK [SCP] – RK REC ; ; 2 TRPL's ; UP & DOWN SWVL's ; KCK BALL X [2X] ; THROWAWAY ; LF TO RT [FC WALL] – RK REC ; ; PT SD [TO] SLOW SYNC SD X's [2X] ; ; QK VN 6 – SLIDE & STOMP ; ;
- 1-2 [LINK RK] Rk bk L , recover R , small step fwd L leading W to CP / small step fwd R commencing right face turn , small step fwd L to end SCP LOD ; small step bk R / small step bk L , small step bk R to end in SCP LOD , (W rk bk R , recover L , small step fwd R to CP / small step fwd and side L turning right face and blending to SCP , close R ; small step bk L / small step bk R , small step bk L to end in SCP LOD ,)
[RK REC] Rk bk L , recover R ;
- 3 [2 TRIPLES] Fwd and side L facing partner / close R , side and fwd L facing SCP LOD , fwd R / close L , fwd R ;
- 4 [UP & DOWN SWVL's] Swiveling on right foot fwd and side L on ball of foot to face partner , lowering and swiveling on left foot thru R , swiveling on right foot fwd and side L on ball of foot to face partner , lowering and swiveling on left foot thru R still in SCP LOD ;
- 5 [KCK BALL CROSS 2X] Kick L over partners foot toward DLW (W's kick will be below M's foot and toward DLC) / bring L foot back to right foot and close , cross R in front of left toward LOD , kick L over partners foot toward DLW (W's kick will be below M's foot and toward DLC) / bring L foot back to right foot and close , cross R in front of left toward LOD ;
- 6 [THROWAWAY] Leading W in front toward LOD small step fwd L / close R continue to lead W to LOP facing , small step fwd L , small step bk R / close L , bk R to end in LOP Fcng M facing LOD ; (stepping out in front of M fwd R / fwd L commencing left face turn to face M , small step bk R to end LOP facing , small step bk L / close R , small step bk L ;)
- 7-8 [CHG LF TO RT] Rk bk L , recover R , fwd L raising lead arms and leading W to left face underarm turn shaping to the W / close R turning right face to WALL , finishing left face underarm turn fwd L ; fwd R / close L , fwd R to end LOP Fcng M facing WALL , (W rk bk R , recover L , fwd R / close L , fwd R spinning left face about ¾ turn to face partner ; small step bk L / close R , small step bk L ,)
[RK REC] Rk bk L , recover R ;
- 9-10 [PT SD TO SLOW SYNC SD X's] Point L side to LOD , side L / XRIFL , hold , hold ; hold , side L / XRIFL , hold , hold ;
- 11-12 [QK VINE 6 – SLIDE & STOMP] [Measure 11 has 4 beats but has 6 even notes – one step for each note] side L - XRIBL – side L – XRIFL – side L – XRIBL ; pushing off of right foot with left side stretch large step side L , , draw R in to left no weight , stomp R next to left foot ending in LOP Fcng - M facing WALL ;

04-72
Part C

- 1-12 RK REC TRPL [LOD] - RK REC TRPL [RLOD] ; ; BHND THE BK - LINK [WALL] ; ; ;
RK TO THE CHASSE ROLL - ROLL BK [TO FC] ; ; ; ; AMER SPN - LINK RK ; ; ;
- 1-2 [RK REC TRPL LOD - RK REC TRPL RLOD] Rk bk L, recover R, small step side L / close R, side L ;
Rk bk R, recover L, small step side R / close L, side R ;
- 3-5 [BHND THE BACK] Same as Part A 1.5 measures M end fcng COH in LOP fcng , , , , , ,
[LINK TO FACE WALL] Rk bk L, rec R ; fwd L blending to CP & commencing right face turn / continue
turn close R, complete turn side L to end SCP LOD, small step bk R / close L, small step bk L ending in SCP
LOD ;
- 6-9 [RK TO THE CHASSE ROLL - ROLL BK TO FC] Rk bk L, rec R, turning right face fwd & side L to face
partner / close R, side L turning right face to back to back position ; side R to LOD / close L, side R turning
right to face partner, side L to LOD / close R, side L turning right face to RLOD ending in 1/2 open position ;
rk bk R, rec L, turning left face fwd & side R to face partner / close L, side R turning left face to a back to back
position ; side L / close R, side L turning left to face partner, side R / close L, close R to end in LOP facing
- M fcng WALL ;
- 10-12 [AMER SPN] Rk bk L, rec R, small step side L / close R, side L leading W to spin right face ; small step
side R / close L, side R, (W rk bk R, rec L, small step side R / close L, in place R spinning one full turn
right face to face partner ; small step side L / close R, side L,)
[LINK RK] Same as Link Rk in part B measure 1-1.5 , , , , , ;

Interlude

- 1-12 RK REC - STP TAP & BK TRPL [1/2 OP] - RK TO 4 PT STP's ; ; ; ;
KCKBALL CHG [2X] TO THE THROWAY ; ; LF TO RT [FC WALL] - RK REC PT SD [TO] ; ;
SYNC SLOW SD X's [2X] ; ; QK VN 6 - SLIDE & STOMP ; ;
- 1-4 [RK REC STP TAP & BK TRPL] Rk bk L in SCP, recover R, fwd L, tap R next to left foot ; bk R / close
L, bk R ending in 1/2 OP LOD,
[RK TO THE 4 PT STP's] Rk bk L, recover R ; point L fwd, close L to right foot, point R fwd, close R
to left foot ; point L fwd, close L to right foot, point R fwd, close R to left foot ;
- 5-6 [KCKBALL CHG 2X] Kick L fwd / close L to right foot, close R, Kick L fwd / close L to right foot,
close R ;
[THROWAWAY] Same as part B meas 6 ;
- 7-12 [LF TO RT - RK REC PT SD - SYNC SLOW SD X's - QK VINE 6 - SLIDE & STOMP] Same as part B
measures 7-12 ; ; ; ; ;

C modified

- 1-12 RK REC TRPL [LOD] - RK REC TRPL [RLOD] ; ; BHND THE BK - LINK [WALL] ; ; ;
RK TO THE CHASSE ROLL - ROLL BK [TO FC] ; ; ; ; AMER SPN - SHLDR SHOVE ; ; ;
- 1-10.5 [Same as part C meas 1-10.5]
- 10.5 - 12 [SHLDR SHOVE] Rk bk L, rec R ; turning to RLOD side L toward partner / close R bending in the knees and
touching lead shoulders, side L straightening up and bumping hips softly, turning to face partner bk R / close L
, bk R to end in LOP Fcng - M facing WALL ;

End

- 1-7 RK REC - STP TAP & BK TRPL [1/2 OP] - RK TO 4 PT STP's ; ; ; ;
KCKBALL CHG [2X] TO THE THROWAY ; ;
RK TO M's HEADLOOP PIGGY BK LUNGE w/ LEG CRAWL , , ,
- 1-6 [Same as Interlude measures 1-6]
- 7 [RK TO M's HEADLOOP PIGGY BK LUNGE] Rk bk L, recover R, swiveling right face on right foot
taking lead hands over M's head leading W behind the M and place W's right hand on M's right shoulder ending in
a right lunge line position with W leaning slightly on M's back and in a leg crawl position with W's left leg on M's
left leg and left hand on M's left shoulder, hold as music fades ; (W rk bk R, recover L, fwd R turning left
face and stepping behind M slightly to his left side taking right hand over M's head and over his right shoulder
with left hand on side of M's left shoulder leaning slightly to the right on M's back ending with left leg in a leg
crawl position on M's left leg, hold ;)



DO YOU WANNA DANCE

Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr. Jacksonville, Fl. 32244 904/771-2761
(10/15) 4860 E. Main St. D-72, Mesa, Az 85205 480/830-6429 cell phone 904/307-5362
e-mail diamondtrn2@wmconnect.com - website: www.dancingwiththeblackfords.com

Record: Fabuloso Collection International & Standard Latin Vol. # 1 CD - Track # 6

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

PHASE VI RUMBA 7/04

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses) 1.1

Timing: Standard Rumba QQS except where noted

MEAS.

1-5 INTRO
OP FAC WALL WT 2 MS TRAIL FT FREE;; DIAG BK CUCARACHA; DIAG BK CUCARACHA X ; UNWIND to FC;

1-2 OP FC W NO HDS M's R & W's L ft free WAIT 2 MS;
3-4 [cuca] Rk sd & bk R, rec L, cl R to L, - ; [cuca x] Rk sd & bk L, rec R, XLIF of R, - ;
5 [unwind] slowly unwind M R fc (W L fc), - , fwd R to fc ptr WALL join lead hds, - ;

SS

PART A

1-4 SIDE WALK; THRU SD LUNGE APT (fc rlod); STRETCH to OBLIQUE LINE; ROLL 3 (bfly);

1-2 [sd wk 3] Lead hds jnd sd L, cl R, sd L, - ; [thru lunge apt] Thru R, sd L trn RF (W LF), lunge apt R fc RLOD, - ;
3-4 [oblique ln] Continue stretch and hold entire meas while looking at W maintain strong L arm to give W support for her line (W using the complete measure rise over L leg while pulling R ft to cross lf of L with pressure on toes of both feet stretching L oblique muscles and using a strong R hnd for support while leaning upper body twd M and sweeping L arm up and then down and out to side); [roll 3] roll LF LOD L, R, L (W RF R, L, R) to BFLY WALL, - ;

5-8

AIDA; HIP RK to fc bfly; CHK THRU & UNWIND; WHISK (scp);

5-6 [aida] Bfly wall thru R trn, sd L comm RF trn, cont RF trn release M's R & W's L hds bk R end "V" bk to bk aida pos, - ; [hip rk] Rk L, rec R, fwd L trn LF (W rk R, rec L, fwd R trn RF) to fc ptr BFLY WALL, - ;
7-8 [ck thru & unwind] XRIF of L, - , release hands slow unwind LF (W XLIF of R, -, slow unwind RF) to fc ptr, - ; [whisk] thru L twd RLOD, sd R, XLIB of R SCP LOD, - ;

SS

9-12

FAN; 3 SPIRAL ALEMANAS ;;;

9-10 [fan] Thru R, cl L to R, sd & slightly fwd R (W thru L, fwd R trn LF, sd & bk L to fan pos fc rlod), - ; [3 spiral alemanas] Fwd L, rec R, sd L (W cl R, fwd L, fwd R comm trn RF), - ;

11-12 cont 3 spiral alemanas] bk R, rec L, cl R to L (W cont RF trn und jn ld hds fwd L, fwd R, fwd L spiral RFund jnd lead hds), - ; Sd L, rec R, cl L (W fwd R spiral LF, fwd L cont LF trn, fwd R), - ;

13-16

FINISH 3 SPIRAL ALEMANAS; (cp wall) CUDDLE TWICE;; CUDDLE SLIP PVT & SLIDE (cp coh);

13-14 [fin 3 (spiral) alemanas] Bk R, rec L, cl R (W fwd L spiral RF, cont RF trn fwd R, fwd L) to fc CP WALL, - ; [cuddle] cp/wall Sd & slightly fwd L shape twd ptr, rec R, cl L (W trn RF ½ bk R, trn LF ½ rec L, sd R) to fc ptr, - ;

QQ&S

15-16 [cuddle] Sd & slightly fwd R shape twd ptr, rec L, cl R (W trn LF ½ bk L, trn RF ½ rec R, sd L) to fc ptr, - ; [cuddle with slip pvt & slide] Sd & slightly fwd L shape twd ptr, rec R comm LF trn ½ w/slip pivot action/fwd L, sd R draw L to R CP COH (W trn RF ½ bk R, rec L comm LF trn ½ w/slip pivot action/sd & bk R, sd L draw R to L CP WALL), - ;

PART B

- 1 - 4 (cp/coh)MARCHESSI; SYNCO MARCHESSI SD DRAW; MARCHESSI; SYNCO MARCHESSI SD DRAW;
- QQQQ 1-2 [marchessi] cp/coh press L heel fwd shifting wgt to cause R ft to slightly release from floor, rec R, press L toe bk shifting wgt to cause R ft to slightly release from floor, rec R (W press R toe bk shifting wgt to cause L ft to slightly release from floor, rec L);[synco march sd draw] Press L heel fwd shifting wgt to cause L ft to slightly release from floor/rec R, press L toe bk shifting wgt to cause R ft to slight release from floor/rec R, sd L draw R to L no wgt (W press R toe bk shifting wgt to cause L ft to slightly release from floor/rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor/rec L, sd R draw L to R no wgt), - ;
- Q&Q&S
- QQQQ 3-4 [marchessi] Press R toe bk shifting wgt to cause L ft to slightly releases from floor, rec L, press press R heel fwd shifting wgt to cause L ft to slightly release from floor, rec L (W Press L heel fwd shifting wgt to cause R ft to slightly release from floor, rec R, press L toe bk shifting wgt cause R ft to slightly release from floor, rec R); [snyco march sd draw] Press R toe bk shifting wgt to cause L ft to slightly release from floor/rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor/rec L, sd R, draw L to R no wgt (W Press L heel fwd shifting wgt to cause L ft to slightly release from floor/rec R, press L toe bk shifting wgt to cause R ft to slight release from floor/rec R, sd L,draw R to L no wgt) CP COH;
- Q&Q&S
- 5 - 8 ½ BASIC; FAN; HKY STICK;;
- 5-6 [1/2 basic] cp/coh fwd L, rec R, sd & bk L (W bk R, rec L, sd & fwd R), - ; [fan] Bk R, rec L, sd & fwd R fc coh (W fwd L, trn LF sd & bk R, bk R to fan pos fc LOD), - ;
- 7-8 [hky stk] Fwd L, rec R, shape twd ptr cl R to L (W cl R to L, fwd L, fwd R), - ; Bk R, rec L, fwd R (W fwd L, fwd R trn LF, bk L lop/fc drw) LOP FC DLC,-;
- 9 - 12 BACK SWVL to FC; UNDERARM TRN M TRN; FWD WK 3 (twd rlod); SPOT TRN;
- 9-10 [bk swvl] LOP FC DLC fwd L, rec R, sd & fwd L (W bk R swvl LF ½; bk L swvl RF ½, fwd R, -) LOP DLC;
- [unarm trn m trn] bk R, rec L, fwd R trn LF und jnd ld hds (W trn RF fwd L, cont trn fwd R,fwd L woman is now on the outsd) to LOP RLOD , -;
- 11-12 [fwd wk] lop/rlod Fwd L, fwd R, fwd L trn LF (W fwd R, fwd L, fwd R trn RF)to fc ptr, - ; [spot trn] Fwd R trn LF, cont trn fwd L, sd R (W Fwd L trn RF, cont trn fwd R, sd L) to LOP FC PTR, - ;
- 13 OP HIP TWIST OVERTRN to TANDEM;
- 13 [hip twst] Rk fwd L, rec R, cl L to R (W bk R, rec L, fwd R twd M swvl ½ RF cl L to R)to TANDEM POS FC WALL - ;

PART C

- 1- 4 RT LUNGE CUCA; LF LUNGE CUCA TCH; W HIP ROLL; OPPOSITION BRK;
- 1-2 [R lng cuca] TANDEM POS WALL pl R hd on R hip & L hd on W's L hip lunge R shape twd ptr , - , rec L , cl R to L (W pl L hd beh head R hd on R hip rk sd & bk L, rec R, cl L to R),- ; [L lng cuca] pl L hd on L hip & R hd on W's R hip Lunge L shape twd ptr, - , rec R, tch L to R (W pl R hd beh head L hd on L hip rk sd & bk R, rec L, tch R to L), - ;
- 3-4 [hip roll] M pl hds on W's hips & hold (W roll hip CW) , - - - ; [opp bk] release hds rk fwd L, rec R, cl L (W rk bk & sd R, rec L, fwd R away from M trn ½ RF on R to fc ptr) , - ;
- 5-8 3-3'S END; CUDDLE TWCE;; CUDDLE W/SLIP PVT & SLIDE;
- 5-6 [3 3's end] Rk bk & sd R, rec L, sm fwd R (W fwd L trn ½ RF, fwd R trn ½ RF to fc ptr, fwd L twd ptr) jn ld hds , - ; [cuddle] cp wall Sd & slightly fwd L shape twd ptr, rec R, cl L (W trn RF ½ bk R, trn LF ½ rec L, sd R) to fc ptr, - ;
- 7-8 [cuddle] Sd & slightly fwd R shape twd ptr, rec L, cl R (W trn LF ½ bk L, trn RF ½ rec R, sd L) to fc ptr, - ; [cuddle w/slip pvt & slide] Sd & slightly fwd L shape twd ptr, rec R comm LF trn ½ w/slip pivot action/fwd L, sd R draw L to R cp/coh (W trn RF ½ bk R, rec L comm LF trn ½ w/slip pivot action/sd & bk R, sd L draw R to L CP WALL), - ;
- Q&Q&S

PART mod B

1 - 4 (cp/coh)MARCHESSI; SYNCO MARCHESS SD DRAW; MARCHESSI; SYNCO MARCHESSI SD DRAW;

- QQQQ 1-2 [marchessi] cp/coh press L heel fwd shifting wgt to cause R ft to slightly release from floor, rec R, press L toe bk shifting wgt to cause R ft to slightly release from floor, rec R (W press R toe bk shifting wgt to cause L ft to slightly release from floor, rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor, rec L);[synco march sd draw] Press L heel fwd shifting wgt to cause L ft to slightly release from floor/rec R, press L toe bk shifting wgt to cause R ft to slight release from floor/rec R, sd l.,draw R to L no wgt (W press R toe bk shifting wgt to cause L ft to slightly release from floor/rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor/rec L, sd R, draw L to R no wgt),-;
- Q&Q&S
- QQQQ 3-4 [marchessi] Press R toe bk shifting wgt to cause L ft to slightly releases from floor, rec L, press press R heel fwd shifting wgt to cause L ft to slightly release from floor, rec L (W Press L heel fwd shifting wgt to cause R ft to slightly release from floor, rec R, press L toe bk shifting wgt cause R ft to slightly release from floor, rec R); [synco march sd draw] Press R toe bk shifting wgt to cause L ft to slightly release from floor/rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor/rec L, sd R, draw L to R no wgt (W Press L heel fwd shifting wgt to cause L ft to slightly release from floor/rec R, press L toe bk shifting wgt to cause R ft to slight release from floor/rec R, sd L,draw R to L no wgt) CP COH, -;
- Q&Q&S

5 - 8 MARCHESSI; SYNCO MARCHESSI SD CL; 1/2 BASIC; FAN;

- Q&Q&QQ 5-6 [marchessi]cp/coh press L heel fwd shifting wgt to cause R ft to slightly release from floor, rec R, press L toe bk shifting wgt to cause R ft to slightly release from floor, rec R (W press R toe bk shifting wgt to cause L ft to slightly release from floor, rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor, rec L);[synco march sd cl] Press L heel fwd shifting wgt to cause L ft to slightly release from floor/rec R, press L toe bk shifting wgt to cause R ft to slight release from floor/rec R, sd L, draw cl R to L (W press R toe bk shifting wgt to cause L ft to slightly release from floor/rec L, press R heel fwd shifting wgt to cause L ft to slightly release from floor/rec L, sd R, draw cl L to R) CP COH;
- 7-8 [1/2 basic] cp/coh fwd L, rec R, sd & bk L (W bk R, rec L, sd & fwd R), - ; [fan] Bk R, rec L, sd & fwd R fc coh (W fwd L, trn LF sd & bk R, bk R to fan pos fc LOD), - ;

END

1-4 PREP HKY STICK W SPRIAL LF BJO/BOLERO; WHEEL 3; CIR HIP TWIST;;

- 1-2 [prep hky stk w/spiral] Fwd L, rec R, cl R to L (W cl R to L, fwd L, fwd R spiral LF) bjo/bol, - ; [wheel 3] Wheel RF R, L, R to CP WALL, -;
- 3-4 [cir hip twist] Fwd L trn 1/8 RF lead W to open out, rec R trn 1/8 LF, bk L beh R (W swvl 1/2 RF on L bk & sd R, rec L swvl 1/2 LF on L, cont LF trn fwd R outsd ptr to M's R sd/trn hips RF twd lod), - ; Trn LF sd & bk R, cont LF trn XLIB of R, cont LF trn sd & bk R (W fwd L/swvl LF to fc ptr, cl R to L/trn hips RF, fwd L), - ;

5-8 FIN CIR HIP TWIST CURL; SYNCO VN 4; THRU SD; SD LUNGE APT TO OBLIQUE LN;

- Q&QS 5-6 [cont cir hip twist] Cont LF trn XLIB of R, cont LF trn sd & bk R, cl L to R (W swvl LF to fc ptr/cl R, trn hips RF/fwd L, swivel LF to fc ptr/cl R curl LF), - ; [syno vn 4] Thru R/sd L, XRIB of L, sd L Trn LF (W thru L/sd R, XLIB of R, sd R trn LF) LOP RLOD, - ;
- SS;SS 7-8 Thru R, -, sd L trn RF (W LF), - ; [sd lng oblique ln] Sd R twd COH, - stretch and hold shape twd ptr (W sd L twd WALL rise and pull R ft to cross IF of L with pressure on both feet stretch L oblique muscles and using a strong R hds for support while shaping upper body twd M), - ;

FIVE GUYS NAMED MOE

By: Bill & Carol Goss, 10965 Sunny Mesa Rd., San Diego, CA 92121 858-459-4021
 CD: STAR 513CD Flip (Look At Me I'm Sandra Dee) Phase VI quickstep 6/24/04
 Sequence: INTRO, A, B, C, D, C (1-8), B, ENDING gossbc@msn.com

INTRO

1-4 WAIT;; CHARLESTON POINTS;;

- 1-2 Wait 2 meas OP fc LOD no hnds joined L ft free for both;;
 SS 3-4 Fwd L swing R arm fwd and L arm bk,-, pt R ft fwd swing L arm fwd and
 SS R arm bk,-; Bk R swing R arm fwd and L arm bk,-, pt L ft bk swing L arm
 fwd and R arm bk,-;

PART A

1-4 SWIVEL WALKS SLOW SLOW QUICK QUICK SLOW TWICE;;;;

- SS 1-2 Still on same ft work no hnds joined arms down by side fwd L with slight
 QQS toe out,-, fwd R with slight toe out,-; cont swvl walks fwd L, fwd R, fwd
 L,-;

- SSQQS3-4 Swvl walk fwd R,-, fwd L,-; fwd R, fwd L, fwd R,-;

5-8 WALK 3 WITH FLICKERS TWICE;;;;

- SS 5-6 Walk fwd heel to toe fwd L,-, fwd R,-; walk fwd L,-, on the & ct cl R to L
 S&QQ on toes/ then swvl ft so heels go apt and then click tog, heels apt and then
 click tog;

- SS 7-8 Walk fwd heel to toe fwd R,-, fwd L,-; walk fwd R,-, on the & ct cl L to R
 S&QQ on toes/ then swvl ft so heels go apt and then click tog, heels apt and then
 click tog;

9-12 CIRCLE LF 3 WITH SNAPS ROCK TRN;; CHECK & ROLL M TRANS TO BJO;;

- SS 9-10 Both shadow circle LF fwd L, snap fingers of R hnd, fwd R, snap R;
 SQQ fwd L to fc DRW, snap R, rk sd R trn LF, recov L fc DW W in front of M;
 SS 11-12 Trn body RF to check fwd R across body to DRW,-, begin to roll RF step
 SQQ (W SS) bk L trn ½ RF,-; fwd R trn slgtly RF to DW,-, sd L, cl R to L blend BJO fc
 DW (W check fwd R,-, bk L trn ½ RF,-; fwd R trn ½ RF,-, bk L trn slgt
 RF to fc ptr in BJO,-);

13-16 FWD TO QTR TRNS WITH PROGRESSIVE CHASSE CHECK;;;;

- SS 13-14 Fwd L,-, fwd R trn RF,-; sd L trn 1/8 RF, cont 1/8 RF trn cl R, sd & bk
 QQS L DC,-;
 SQQ 15-16 Bk R DC start LF trn,-, sd L, cl R; sd & slightly fwd L,-, trn body slgtly
 SS LF to XRIF of L for BJO check,-;

FIVE GUYS NAMED MOE PAGE 2

PART B

- 1-4 **FISHTAIL; SIX QUICK TWINKLE EXTRA LOCK;; SWAY HOPS;**
 QQQQ 1 XLIB of R as body starts RF trn, small sd R complete ¼ RF trn, fwd L with L shoulder lead, XRIB of L;
 QQQQ 2-3 Sd & fwd L with L sd stretch, cl R to L, XLIB of R loose L sd stretch start RF trn, with R sd stretch cont to trn RF cl R to L; with L sd lead
 QQQQ fwd L, lk RIB of L, fwd L, lk RIB of L;
 QQQQ 4 In BJO fwd L with slgt L sd stretch, hop on L, fwd R with slgt R sd stretch, hop on R;
- 5-8 **FWD, LK, FWD,-; MANUV SD CL; PIVOT 3 WITH HESITATION;;**
 QQS 5-6 Fwd L, lk RIB of L, fwd L,-; Fwd R trn RF,-; fwd & sd L trn to fc RLOD, cl R to L;
 SQQ
 SS 7-8 Bk L pivot ½ RF,-; fwd R pivot ½ RF,-; bk L pivot ½ RF,-; sd & fwd R trn RF draw L to R fc DC,-;
 SS
- 9-12 **VIENNESE TRNS;; OPEN TWINKLES;;**
 SQQ 9-10 Fwd L with LF trn,-; sd R cont trn, XLIF of R to fc RLOD (W cl R to L);
 SQQ Bk R with LF trn,-; sd L cont trn, cl R to L (W XLIF of R) fc LOD;
 SQQ 11-12 Fwd L,-; fwd & slgt sd R, recov fwd L (W bk R start RF trn,-; sd & bk L to ½ OP, fwd R in ½ OP); fwd R,-; fwd & slgt sd L, recov fwd R (W fwd & across M L,-;sd & fwd R trn LF to L ½ OP, fwd L in L ½ OP);
 SQQ
- 13-16 **OPEN TWINKLE; QUICK OPEN REVERSE;; HOVER CORTE;;**
 SQQ 13 Fwd L,-; fwd & slgt sd R, recov fwd L (W fwd & across M R,-; sd & fwd L to ½ OP, fwd R in ½ OP);
 SS 14-15 Fwd R DC still in ½ OP,-; fwd L picking up W start LF turn connect lead hnds,-; sd & bk R ¼ LF trn, R sd stretch bk L in BJO fc DRC (W fwd L,-; fwd R trn LF,-; sd & fwd L trn 3/8 LF, L sd stretch fwd R BJO), bk R start LF trn,-;
 QQS
 SQQ 16 Sd & fwd L with hovering action,-; cont hover brush (W trns to BJO), bk R in BJO;

PART C

- 1-4 **BK HOVER; IN & OUT RUNS;; SLOW STEP RONDE;**
 SQQ 1 Bk L in BJO,-; bk R with hover action trn RF to SCP DW, fwd L in SCP (W fwd R,-; fwd L trning to SCP brush R up to L, fwd R in SCP);
 SQQ 2-3 Fwd R start RF trn,-; sd & bk wall & LOD on L to CP, bk R to BJO (W fwd L,-; fwd R btwn M's ft, fwd L in BJO); bk L trn RF,-; sd & fwd R btwn W's ft cont RF trn, fwd L to SCP LOD (W fwd R start RF trn,-; fwd & sd L cont trn, fwd R to SCP);
 SQQ
 S- 4 Step fwd R in SCP LOD slowly ronde L CW (W CCW) ready to XIF of R;

FIVE GUYS NAMED MOE PAGE 3

- 5-8 **DOUBLE CUT BACK HEEL FLICK;; THRU CHASSE BJO CHECK;;**
 QQQQ 5-6 XLIF of R, bk R, XLIF of R, bk R; settle on R and put heel of L on floor,-,
 SS put wgt on L and flick the R ft bk with R knee bent,-;
 SQQ 7-8 Thru R in SCP,-, sd L, cl R; sd L (W thru L,-, sd R, cl L; sd R trning to
 SS BJO),-, check fwd R in BJO,-;
 9-12 **FISHTAIL; FWD,-, MANUV,-; SD CL BK; BK LK BK;**
 QQQQ 9-10 XLIB of R as body starts RF trn, small sd R complete ¼ RF trn, fwd L
 SS with L shoulder lead, XRIB of L; fwd L,-, fwd R trn RF,-;
 QQS 11-12 Sd L trn RF to fc RLOD, cl R to L, bk L with L shoulder lead to BJO,-;
 QQS bk R in BJO, lk LIF of R, bk R,-;
 13-16 **RUNNING FINISH; SEMI CHASSE THRU HOP;; SCOOP;**
 SQQ 13 With R sd lead bk L in BJO start RF trn,-, with R sd stretch sd & fwd R
 trn RF 3/8 body trns less, fwd L with L sd lead to BJO (W fwd R in BJO,-,
 sd L trn ¼ RF, bk R with R shoulder lead trn 1/8 RF to BJO);
 SQQ 14-15 Fwd R in BJO trn RF to SCP LOD,-, fwd & sd L, cl R to L; fwd & sd L,-,
 SQQ fwd R, hop on R;
 SS 16 Slide L with L sd stretch long sd step L (W trn to BJO during slide),-, cl R
 to L in loose CP fc DW,-;

PART D

- 1-4 **HOPSCOTCH;; CLOSED HOVER BACK;;**
 QQQQ 1-2 With a scooting hop action on both ft trn slgt LF to BJO hop fwd on both
 QQQQ ft, hop bk to CP on both ft, trn slgt RF to SCAR hop fwd on both ft, hop
 bk to CP; in CP hop onto both ft as they go apt no more than shoulder
 width, hop bk with M XLIF of R (W XRIB of L), hop on both ft as they
 go apt no more than shoulder width, hop bk to CP ft tog;
 SSSS 3-4 Fwd L,-, fwd R rising to ball of ft,-; recov L in CP,-, bk R start LF trn
 (W bk R,-, bk L rise,-; recov R,-, fwd L start LF trn),-;
 5-8 **CHASSE TO BJO; QUICK OPEN REVERSE;; HOVER CORTE;;**
 QQS 5 Sd L, cl R, sd L to BJO DC,-;
 SS 6-7 Fwd R DC in BJO,-, fwd L start LF turn,-; sd & bk R ¼ LF trn, R sd
 QQS stretch bk L in BJO fc DRC (W bk L,-, bk R trn LF,-; sd & fwd L trn
 3/8 LF, L sd stretch fwd R BJO), bk R start LF trn,-;
 SQQ 8 Sd & fwd L with hovering action,-, cont hover brush (W trns to BJO), bk
 R in BJO;

REPEAT C 1-8**REPEAT B**

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FIVE GUYS NAMED MOE PAGE 4

ENDING

1-4 BK HOVER; IN & OUT RUNS;; THRU TO VINE;

SQQ 1 Bk L in BJO,-, bk R with hover action trn RF to SCP DW, fwd L in SCP
(W fwd R,-, fwd L trning to SCP brush R up to L, fwd R in SCP);

SQQ 2-3 Fwd R start RF trn,-, sd & bk wall & LOD on L to CP, bk R to BJO
SQQ (W fwd L,-, fwd R btwn M's ft, fwd L in BJO); bk L trn RF,-, sd & fwd
R btwn W's ft cont RF trn, fwd L to SCP LOD (W fwd R start RF trn,-,
fwd & sd L cont trn, fwd R to SCP);

SQQ 4 Thru R to fc,-, sd L, XRIB of L;

5-8 CONT VINE TO FC; VINE; IN & OUT RUNS;;

SSQQS5-6 Sd L,-, thru R to fc,-; sd L, XRIB of L, sd L,-;

SQQ 7-8 Fwd R start RF trn,-, sd & bk wall & LOD on L to CP, bk R to BJO
SQQ (W fwd L,-, fwd R btwn M's ft, fwd L in BJO); bk L trn RF,-, sd & fwd
R btwn W's ft cont RF trn, fwd L to SCP LOD (W fwd R start RF trn,-,
fwd & sd L cont trn, fwd R to SCP);

9-12 THRU TO THE TWO VINES;;; IN & OUT RUN;

SQQ 9-11 Thru R to fc,-, sd L, XRIB of L; sd L,-, thru R to fc,-; sd L, XRIB of L,
SSQQS sd L,-;

SQQ 12 Fwd R start RF trn,-, sd & bk wall & LOD on L to CP, bk R to BJO
(W fwd L,-, fwd R btwn M's ft, fwd L in BJO);

13-16 IN & OUT RUN; SLOW RONDE; TRIPLE CUT BK HEEL FLICK;;

SQQ 13-14 Bk L trn RF,-, sd & fwd R btwn W's ft cont RF trn, fwd L to SCP LOD
S-- (W fwd R start RF trn,-, fwd & sd L cont trn, fwd R to SCP); step fwd R
in SCP LOD slowly ronde L CW (W CCW) ready to XIF of R;

QQQQ 15-16 XLIF of R, bk R, XLIF of R, bk R; XLIF of R, bk R, settle on R and put
heel of L on floor, put wgt on L and flick the R ft bk with R knee bent;

04-80

Illusion of my Life

"Ilusion de mi Vida"

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 Con Estilo "Ilusion de mi Vida", Track 5, Color Tango

Phase: V Argentine Tango Vals

Rdancer@aol.com
 www.RMNoble.com
 June 2004

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

Sequence: INTRO, A, B, A mod, C, B, B, D, ENDING

- INTRO -

- 1 - 4 **Embrace Position M facing WALL Trail ft free WAIT 4;;;:**
- 1-4 Embrace Position M facing Wall trail ft free Wait 4;;;:
- 5 - 8 **BOTH LA PIZ & CLOSE; POINT SIDE (twice);; STEP SIDE:**
- 3 5 [BOTH LA PIZ & CLOSE] Draw circle with R, -, cl R to L (W draw circle with L, -, cl L to R;;;)
- 6-8 [POINT SIDE (twice) STEP SIDE] Point sd L, -, bring L to R; point sd L, -, bring L to R; side L, -, -; (W point sd R, - bring R to L; point sd R, -, bring R to L; sd R, -, -;)
- 9 - 16 **FINISH BASIC;; CRADLE (twice);;; TANGO CLOSE to WALL;;**
- 1-- 1-3 9-10 [FINISH BASIC] fwd R outside partner in CBMP, -, -; fwd & sd L, -, cl R; (W bk L in CBMP, -, -; bk & sd R, -, cross L in front of R;)
- 1-- 1-- 11-14 [CRADLE (twice)] Fwd L trng slightly lf, -, tap RIBL; bk R trng slightly rf, -, tap LIFR; fwd L trng slightly lf, -, tap RIBL; bk R trng slightly rf, -, tap LIFR; (W bk R trng lf, -, tap LIFR; fwd L trng rf, -, tap RIBL; bk R trng lf, -, tap LIFR; fwd L trng rf, -, tap RIBL;)
- 1-- 1-3 15-16 [TANGO CLOSE to WALL {La Resolution}] Fwd L, -, -; sd R, -, cl L to WALL; (W bk R, -, -; sd L, -, cl R;)

- A -

Note: Meas. 1 – 16 makes one complete turn to the right. Begins and ends facing WALL.

- 1 - 3 **START BASIC M CLOSE;; W SENTADA:**
- 1--1-3 1-- 1-3 [START BASIC M CLOSE W SENTADA] Bk R, -, -; sd L with upper body trng lf, -, cl R; (1--1--1--) sd L rotating lf to RSCP fc DRW, -, -; (W fwd L, -, -; sd R trng lf, -, -; XLIB, -, flick R foot in front of L;)
- 4 - 11 **CIRCULAR SENTADA (to RIGHT;; to LEFT;; PIVOT RF;; to LEFT;;)**
- 1-3 1-- 4-5 [to RIGHT] Sd & bk R, -, XLIBR rotating rf; sd R to fc SCP DLW, -, -; (W fwd R trng rf, -, cont trn sd L; completing trn bk R flicking L foot in front of R, -, -;)
- 1-3 1-- 6-7 [to LEFT] Swvl lf sd L, -, XRIBL; bk L to RSCP fc DRC, -, -; (W fwd L trng lf, -, cont trn sd R; completing trn bk L flicking R foot in front of L, -, -;)
- 1-3 1-- 8-9 [PIVOT RF] XRIB trng rf, -, bk L cont trn; sd R to SCP fc DLW, -, -; (W fwd R trng rf, -, sd L cont trn; completing trn bk R flicking L foot in front of R, -, -;)
- 1-3 1-- 10-11 [to LEFT] Swvl lf sd L, -, XRIBL; bk L to RSCP fc DRC, -, -; (W fwd L trng lf, -, cont trn sd R; completing trn bk L flicking R foot in front of L, -, -;)

12 - 13 **to RIGHT W OCHO::**
1-3 1-- 12-13 [to RIGHT W OCHO] Sd & bk R, -, XLIBR rotating rf; sd R swvl lf to CP DRW, -, ; (W fwd R trng rf, -, cont trn sd L; completing trn bk R swvl lf to face partner, -, -;)

14 - 16 **FWD MEN CLOSE; TANGO CLOSE to WALL::**
1-3 (1--) 14 [FWD MEN CLOSE] Fwd L, -, cl R to L to DRW; (W bk L, -, -;)
15-16 [TANGO CLOSE to WALL] Repeat meas. 15-16 of INTRO to face WALL;;

- B -

1 - 4 **START THE BASIC W BOLEO:: THRU SWIVEL; FWD:**
1--1-- 1-2 [START THE BASIC W BOLEO] Bk R, -, -; sd L rotate LF, -, rotate RF; (W fwd L, -, -; sd R bringing lower L leg up parallel to floor, L leg swings CCW, swings CW ;)
1--1-- 3-4 [THRU SWIVEL; FWD] Thru R, -, -; swvl rf fwd L, -, -;
(W thru L, -, -; swvl rf bk R, -, -;)

5 - 8 **FINISH THE BASIC;; M STEP BACK W OCHO; FWD to LA COBRA:**
1--1-3 5-6 [FINISH THE BASIC] Fwd R outside partner in CBMP, -, -; fwd & sd L, -, cl R to fc WALL;
(W bk L, -, -; bk R, -, XLIF;)
1--1-- 7-8 [M STEP BACK W OCHO - FWD to LA COBRA] XLIBR swvl rf, -, -; fwd R in SCP swivel
rf ½ to CP COH, -, -; (W fwd R swivel rf, -, -; fwd L in SCP, -, -;)

9 - 12 **LA COBRA (twice)::; W OCHO:**
1--1-- 9-12 [LA COBRA (twice) W OCHO] Bk L swvl W to SCP, -, -; fwd R swvl rt fc ½ to CP WALL,
1--1-- -, -; bk L swvl W to SCP WALL, -, -; fwd R swvl lf, -, -; (W fwd R outside M swvl rf ½ to
SCP, -, -; fwd L, -, -; fwd R outside M swvl rf ½ to SCP, -, -; fwd L swvl lf, -, -;)

13 - 16 **FWD OCHO (twice)::; TANGO CLOSE to WALL::**
1--1-- 13-14 [FWD OCHO (twice)] Bk L swvl rf, -, -; fwd R swvl lf, -, -; (W fwd R outside partner swvl
rf, -, -; fwd L swvl lf, -, -;)
15-16 [TANGO CLOSE to WALL] Repeat meas. 15-16 of INTRO to face WALL

17 - 20 **START THE BASIC M CLOSE;; BACK OCHO W SIT M LA PIZ::**
1--1-3 17-18 [START THE BASIC M CLOSE] Bk R, -, -; sd L with lf rotation, -, cl R; (W fwd L, -, -; sd
(1--1--) R rotating lf, -, -;)
1-- 19-20 [BACK OCHO W SIT M LA PIZ] Sd L with rf rotation, -, -; rotate W CW draw circle with
(1--1-3) R, -, -; (W XLIB & swivel rf, -, -; XRIB to a sit, -, -;)

21 - 24 **MEN's R ft to W'S L FT; CL L to R; FOOT SLIDE to the right; STEP BACK;**
1--1-- 21- [MEN FWD to W'S L FT - CL L to R] Fwd R to inside edge of W's L ft, -, -; rec L moving
22 (--- ---) DRC, -, -; (W hold, -, -; hold, -, -;)
--3 1-- 23-24 [FOOT SLIDE to the RIGHT & STEP BACK] Moving DRC slide R to the rt sliding W's L,
(-3 1--) -, take wt on R; XLIBR, -, -; (W allows M to slide her L, -, take wt on L; XRIBL, -, -;)

25 - 28 **FOOT SWINGS::; LADY RONDE:**
--- --- 25-28 [FOOT SWINGS - W RONDE] Swing R to rt, -, -; swing R bk to lf, -, -; swing R to rt, -, -;
--- --- swivel LF, -, -; (W swing L to her lf, -, -; swing L to her rt, -, -; swing L to her lf, -, -; swivel
LF, -, -;)

29 - 32 **FINISH THE BASIC;; TANGO CLOSE to WALL::**
1--1-3 29-30 [FINISH THE BASIC;;] Fwd R outside of partner, -, -; sd L, -, cl R to fc WALL;
(W bk L, -, -; bk R, -, XLIFR;)
31-32 [TANGO CLOSE to WALL] Repeat meas. 15-16 of INTRO to CP WALL;;

04-82
- A mod -

- 1 - 13 REPEAT MEAS. 1 - 13 of PART A;;; ;;;; ;;;; :
- 14 - 19 FWD M CLOSE; CORTE W LEG CRAWL;; REC; M LEG CRAWL & CL;;
- 1-3 14 [FWD M CLOSE] Fwd L, -, cl R to L; (W bk L, -, -;)
(1--)
- 1-- ---- 15-16 [CORTE LEG CRAWL] Dip back L & twist slightly, -, -; hold, -, -; (W dip fwd R, -, -; raise L leg up M R leg, -, -;)
- 1-- ---- 17-19 [REC - M LEG CRAWL & CL] Rec R, -, -; raise L leg up W R leg, -, -; cl R to L to fc
1-- WALL, -, -; (W rec L, -, -; hold, -, -; cl R to L, -, -;)

- C -

- 1 - 8 BASIC;;; BACK ZIG ZAG (four);;;:
- 1--1-- 1-4 [START BASIC] Bk R, -, -; sd L, -, -; fwd R outside of partner, -, -; sd & fwd L, -, cl R to L
1--1-3 CP WALL; (W fwd L, -, -; sd R, -, -; bk L, -, -; sd & bk R, -, XLIFR;)
- 1-- 1-- 5-8 [BACK ZIG ZAG (four)] Swvl lf bk L DRC, -, swvl rf half; bk R DLC, -, swvl lf half; bk L
1-- 1-- DRC, -, swvl rf half; bk R DLC, -, -; (W swvl lf fwd R, -, swvl rf; fwd L, -, swvl lf; fwd R, -, swvl rf; fwd L swvl lf, -, -;)
- 9 - 12 SENTADA to LEFT;; SENTADA to RIGHT with OCHO;;
- 1-3 1-- 9-10 [SENTADA to LEFT] Rotating lf sd L, -, cl R; rotating lf sd L to RSCP DRW, -, -; (W fwd L trng lf, -, cont trn sd R; completing trn bk L flicking R foot in front of L, -, -;)
- 1-3 1-- 11-12 [SENTADA to RIGHT with OCHO] Sd & bk R, -, XLIBR rotating rf; sd R to SCP DLW, -, swvl lf to CP DRW; (W fwd R trng rf, -, cont trn sd L; cont trn bk R swvl lf to face partner, -, -;)
- 13 - 16 FINISH BASIC MEN TOUCH;; TANGO CLOSE to WALL;;
- 1-- 1-- 13-14 [FINISH the BASIC MEN TOUCH] Fwd L, -, -; fwd R, -, touch L to R to CP DRW; (W bk
(1-- 1-3) L, -, -; sd R, -, cross L in front of R;)
- 15-16 [TANGO CLOSE] Repeat meas. 15-16 of INTRO to face WALL;;

- B -

- B -

- D -

- 1 - 4 START THE BASIC MEN CLOSE;; BACK OCHOs;;
- 1--1-3 1-2 [START THE BASIC M CLOSE] Bk R, -, -; sd L, -, cl R rotating lf; (W fwd L, -, -; sd R, -, swiveling slightly lf;)
- (1--1--)
- 1-- 1-- 3-4 [BACK OCHOs] Sd L, -, rotate rf; sd R, -, rotate lf;
(W bk L, swvl 1/2 rf, -; bk R, swvl 1/2 lf, -;)
- 5 - 8 W's MOLINETE M RONDE;; TANGO CLOSE to COH;;
- 1-- 1-- 5-6 [W's MOLINETE M RONDE LF] Sd & fwd L rotating strongly lf, ronde R lf 1/4, -, -; cl R to fc
(1-3 1--)
- 7-8 [TANGO CLOSE to COH] Repeat meas. 15-16 of INTRO to COH;;

- 9 - 12** **START THE BASIC MEN CLOSE;; BACK OCHOs;;**
- 1--1-3 9-10 **[START THE BASIC M CLOSE]** Bk R, -, -; sd L, -, cl R rotating LF; (W fwd L, -, -; sd R, -, (1--1--)) swiveling slightly lf;)
- 1--1-- 11- **[BACK OCHOs]** Sd L, -, rotate rf; sd R, -, rotate lf; (W bk L, swvl ½ rf, -; bk R, swvl ½ lf, -;)
- 12
- 13 - 16** **W's MOLINETE M RONDE;; TANGO CLOSE to WALL;;**
- 1--1-- 13- **[W's MOLINETE M RONDE LF]** Sd & fwd L rotating strongly lf, ronde R lf 1/4, -; cl R to fc WALL, -, -; (W XLIB, sd R, fwd L; swvl to fc partner, -, -;)
- 14
- (1-3 1-3) 15- **[TANGO CLOSE to WALL]** Repeat meas. 15-16 of INTRO to WALL;;
- 16

- ENDING -

- 1 - 13** **REPEAT MEAS. 1 – 13 of PART A;::: :::: :::::**
- 14 - 16** **FWD M CL; FWD RIGHT LUNGE;;**
- 1-3 (1--)) 14 **[FWD MEN CLOSE]** Fwd L, -, cl R to L to fc WALL; (W bk L, -, -;)
- 1--1-- 15-16 **[FWD RIGHT LUNGE]** Fwd L, -, -; lunge sd & fwd R, -, -; (W bk R, -, -; lunge sd & bk L, -, -;)

Note:

The Argentine Tango Vals figures can be danced to the waltz music using three types of timing.

1. One step per measure, on the first beat.
2. Two steps per measure, usually on the first beat and the third beat.
3. Three steps per measure, one step on each beat of music.

Definitions:

LA CUNITA (CRADLE) – A figure involving a rocking motion.

LA COBRA – A figure involving an inside swivel followed by a stepping through.

MOLINETE – A grapevine action

OCHO – A figure describing the number eight on the floor traced by the Woman's foot.

SENTADA – A chair bringing the free foot with bent knee across in front of the weighted foot.

STOP – Bringing a foot in contact with the partner's foot which stops the movement.

04-84

Libertango

CHOREO: Richard E. Lamberty & Tianne Frias
ADDRESS: 373 Warwick Avenue Oakland, CA 94610-3325
PHONE: 510-839-7644
E-MAIL: lamberty@pacbell.net
MUSIC:
RHYTHM: Tango (International and Argentine mix)
PHASE (+): V + 1 (Natural Twist Turn)
FOOTWORK: Opposite unless indicated (W's footwork in parentheses)
SEQUENCE: A (2 - 8) B B C A B C (1 - 6) Ending

RELEASED: June 11, 2004

FAX:
WEBSITE:

TIME @ BPM:

Part A

- 1 - 8** Wait 2; ; Slow Walk L; Slow Walk R; Cross Check, Recover, Cross Swivel Banjo; Cross Check, Recover, Swivel Sidecar ; Cross Check, Recover, Pressline; Recover, Gauncho, Cross Swivel Banjo; Cross Check, Recover, Pressline; Recover, Gauncho, Cross Swivel Sidecar; Cross Swivel Banjo, Cross Swivel Wrap Transition; Forward, Face; Lower; Rise; Corte; Recover to CP;
- 1* - 2 Wait in Open Facing Position Man facing WALL about 5 feet apart hands down at your sides and L foot free for both; ;
- 3 - 4 [Walks (S-; S-;)] Forward L curving LF to face DW and leaving R extended behind; Forward R curving LF to face LOD and leaving L extended behind and hands still down at sides;
- 5 - 6 [Cross Check, Cross Swivel (QQS; QQS)] Join hands in a slightly compact BFLY and cross check forward L in Sidecar, recover R, forward L in Sidecar and swivel LF to BFLY Banjo, -; Cross check forward R in Banjo, recover L, forward R in Banjo and swivel RF to BFLY Sidecar, -;
- 7 - 8 [Cross Check to Pressline; Gauncho and Cross Swivel Banjo (QQS; QQS)] Cross check forward L in Sidecar, recover R, forward L to pressline in Sidecar, -; Recover R, gauncho hooking L legs at knee, recover forward R and cross swivel LF to BFLY Banjo, -;
- 9 - 10 [Cross Check to Pressline; Gauncho and Cross Swivel Sidecar (QQS; QQS)] Cross check forward R in Sidecar, recover L, forward R to pressline in Banjo, -; Recover L, gauncho hooking R legs at knee, recover forward L and cross swivel RF to BFLY Sidecar, -;
- 11 [Cross Swivel and Cross Swivel Wrap (SS)] Forward L in Sidecar cross swivel LF to Banjo, -, forward R in Banjo Woman turns LF to Wrapped position facing COH, Woman closes L to R;
- 12 [Forward to Face (SS)] Forward L [W: Forward R] toward COH in Wrapped Position, -, thru R dropping hands and turn sharply to face partner and LOD, hold;
- 13 - 14 [Lower; Rise (S-; S-)] Standing on Man's R and Woman's L lower into standing knee allowing free leg to extend to side and hold; Rise allowing free leg to draw back in;
- 15 - 16 [Corte; Recover (S-; S-)] Corte side and back L and gently taking Woman into CP, hold; Recover R in CP facing DW;

Part B

- 1 - 8** Walk to Rock Turn; ; Back Rocks; Quick Back Corte; Forward, Side, Outside Swivel to Semi; Thru to Promenade Rocks; Promenade Rocks; Closed Ending;
- 1 - 2 [Walk to Rock Turn (SS; QQS)] In CP facing DW forward L, -, forward R checking, -; Turning 1/4 LF over the next three step rock back L, recover forward R, back L to face DWR in CP, -;
- 3 [Back Rocks (QQS)] Back R checking, recover forward L, back R, -;
- 4 [Quick Back Corte (QQQQ)] Back and slightly side L, back R, turning LF side L pointing DW, close R to L to end in CP facing DW;

- 5 [Outside Swivel (QQS)] Forward L commence LF turn, side R, back L toward RLOD in CBJO and swiveling W to SCP \ LOD, -;
[W: Back R commence LF turn, side L, forward R outside partner and swivel on R to SCP \ LOD, -;]
- 6 – 7 [Thru Promenade Rocks; Promenade Rocks (QQS; QQS)] Thru R checking, recover back L, thru R, -; Forward L in SCP checking, recover back R, forward L in SCP, -;
- 8 [Closed Ending (QQS)] Thru R, side L point DW, close R to L to end in CP facing DW, -;
- 9 – 16 Five Step; -, -, Natural Twist Turn; -, -, Closed Promenade; ; Curved Walk 2; Open Reverse Turn (Lady Outside); Closed Finish;**
- 9 - 10 [Five Step (QQS; &S)] Forward L commence LF turn, side R, back L toward RLOD, -; Back R / turn sharply to SCP facing LOD and hold, -;
[W: Back R commence LF turn, side L, forward R outside partner, -; Forward L / turn sharply to SCP facing LOD and hold, -;]
- 10+ - 11 [Natural Twist Turn (S; QQS; QQ)] Forward L in SCP, -; Thru R commence RF turn, turning to CP side L to end in CP backing DW, R XIB of L and turning to CBJO, -; Twist RF using heel of L and ball of R, continue twist to SCP facing LOD with weight on R,
[Forward R in SCP, -; Thru L, allowing Man to turn to CP in front of you forward R between M's feet, turning so that L side is leading forward L; Forward R outside partner in CBJO, swiveling RF on ball of R to SCP close L near and slightly behind R;]
- 12+ - 13 [Closed Promenade (S; QQS)] Forward L in SCP towards LOD, -; Thru R, side L turning to CP facing DW, close R to L, -;
- 14 [Curved Walks (SS)] Forward L commence LF turn, -, forward R to face DC in CP, -;
- 15 – 16 [Open Reverse Turn (Lady Outside); Closed Finish (QQS; QQS)] Forward L commence LF turn, side R to Banjo backing LOD, back L in CBJO, -; Back R blending to CP backing LOD, side L pointing DW, close R to L to end in CP facing DW, -;

Part C

- 1 – 8 Slow Contra Check; Recover, Challenge Line, -, Slip; Double Reverse Spin; Four Step; Stalking Walks; ; Promenade Points; Quick Closed Promenade to SCP;**
- 1 [Slow Contra Check (S-)] Lowering into R knee forward L checking and bring R hip forward to Woman and hold;
- 2 [Recover, Challenge Line, Slip (QSQ)] Recover back R, side L to Challenge Line, hold, slip back R turning to CP facing DC;
- 3 [Double Reverse Spin (QQQQ)] Forward L towards DC commence LF turn, side around partner R
[W: heel close] now backing LOD, spin LF on ball of R, lower at end of turn to end in CP \ DW, -;
[W: Back R toe to heel and nearly straighten legs leaving feet flat, close heel of L to heel of R with L foot facing LOD then transfer weight to the flat of the L foot, continue LF turn side R toe pointing COH body tracking Man's turn, continue LF turn step L XIF of R toe heel;]
- 4 [Four Step (QQQQ)] Forward L, side R turning to Banjo backing LOD, back L in CBJ, turning SCP facing LOD close R to L;
- 5 – 6 [Stalking Walks (S-; S-)] Forward L in SCP down LOD and leaving R extended back, then slowly raise trailing leg, bend knee and point R through in SCP down LOD; Forward R in SCP leaving L behind, then slowly raise lead feet and bring them forward to point forward in SCP;
- 7 [Promenade Points (SS)] Forward L in SCP down LOD, point R thru, thru R, point L LOD in SCP;
- 8 [Quick Closed Promenade to Semi (QQQQ)] Forward L in SCP towards LOD, thru R, side L, close R to L still in SCP facing LOD;
- 9 – 16 Walk 2 Flair; Cut, Back, Cut, Flick; Thru to Serpiente; ; Thru, Face, Hold; Rock Apart, Recover, Hold; Corte, -, Recover, -, Quick Side Chasse, -, Side, Close;**
- 9 [Walk 2 Flair (SS)] Forward L in SCP, -, thru R, flair L CW [W: flair R CCW] to point LOD;
- 10 [Cut, Back, Cut (QQS)] Cut L XIF of R, back R, cut L XIF of R, flick R;

- 11 – 12 [Serpiente (QQS; QQS)] Thru R, side L, R XIB of L [W: L XIB of R], flair to SCP; Back L in SCP, side L towards RLOD, turning to Reverse SCP thru L, flair to SCP;
- 13 [Thru Face (Q---)] Thru R and turn sharply to face partner and WALL, hold, -, -;
- 14 [Rock Apart, Recover (SS)] Rock apart L with a SIT action, -, recover R to CP facing WALL, -;
- 15 [Corte, Recover (SS)] Dip side and back L, -, recover R to CP facing WALL, -;
- 16 [Quick Chasse, Side, Close (Q&Q&QQ)] Side L / close R to L, side L / close R to L, side L, close R to L to end in CP facing WALL;

Part A Repeat

- 1 Apart, Transition to L free:
1 [Apart; Transition (SS)] Back & apart L, -, close R to L arms at sides, -;
[W: Back and apart R, -, touch L to R arms at sides, -;]

Ending

- 1 Look.
1 [Look] Standing on Man's R and Woman's L release hold, stand tall and slowly look at each other.

84-87

MANDARINA 6

Choreographers:
Music:
Rhythm
Sequence:

Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203 (425) 348-6030
Special Press (Flip of Laurann /Repress) E-Mail: res0s6xf@verizon.net
Phase VI Rumba Record Speed: 44 RPM
Intro, A, B, A, B(Mod), Ending

Released 7/15/04

INTRO

1-2 EXPLODE; SWIVEL TO FACE;
S- LOP Fc prt & wall lead hands low stand close together. On 1st long note apt on R sweep R arm out CW (W CCW);
-- On 2nd note swivel to fc no wait chng cont arm sweep to in front of body;

Part A

1 - 4 CURL TO CONTINUOUS TOP ; ; ; ;
QQS Fwd L, rec R, sd & fwd L trng RF, -(W bk R, rec L, fwd R spiral LF under ld hands ¾ to fc M, -);
QQS Blend to CP XRIB of L trng RF, sd L, XRIB of L, -(W sd L, XRIF of L, sd L, -);
QQS Cont RF turn sd L, XRIB of L, sd L, -(XRIF of L spiral LF under ld hands to fc M, sd L, XRIF of L);
QQS Cont RF turn XRIB of L; sd L; sd R CP fc WALL, -(sd L, XRIF of L spiral LF under ld hands fc M, sd);

5 - 8 ADVANCED HIP TWIST ; FAN ; HOCKEY STICK W/CARESS & SYCP ENDING ;
QQS Sd & fwd L slight RF body turn, rec R fc wall, bk L slightly behind R, -(W swiv ½ RF bk R,
rec L swiv LF fc COH, fwd R outside M in BJO swiv ¼ RF on R, -);
QQS Bk R, rec L, sd R slight LF body turn, -(W fwd L across M, fwd R turn ½ LF, bk L to fan pos);
QQS Fwd L, rec R, cl L bring ld hands slight to sd to turn W twd M, -(W cl R, fwd L, fwd R shape twd M
Caress M's check with L hand, -);
-Q&S Hold/bk R, rec L, fwd R DRW, -(W hold caress/fwd L, fwd R trng LF under ld hands fc M, bk L DRW, -);

9 - 12 THREE 3'S ; ; ; ;
QQS Fwd L, rec R, cl L, push L hand fwd to lead W to swiv RF(W bk R, rec L, fwd R, swiv ½ RF on R fc wall);
QQS Bk R, rec L, cl R, -(W small sd L, rec R, cl L spinning LF 1 full turn, -);
QQS Sd & fwd L w/slight RF body turn, rec R, bk L slightly beh R, -(W bk R slight RF body turn, rec L, fwd R
Turning RF to fc M);
QQS Bk R, rec L, fwd R to CP, -(W fwd L swiv RF fc wall, fwd R spin RF fc M, fwd L CP, -);
(Note: Man can assist woman in measures 2&3 using gentle hands on shoulders.

13 - 16 NATURAL OPENING OUT L/SPIRAL ; CUCARACHA/SWIVELS ; ; AIDA ;
QQS Sd L turn body 1/8 RF, rec R, cl L lead W to Spiral LF under lead hands, -
(W swiv RF ½ on L step bk R, rec L turning LF to fc Man, sd R Spiral LF on R fc wall, -);
QQS Press sd R, rec L, cl R, -(W swiv LF sd L, swiv RF sd R, swiv LF sd L);
QQS Press sd L, rec R, cl L, -(W swiv RF sd R, swiv LF sd L, swiv RF sd R);
QQS Thru R LOD, sd L turning RF, bk R to V pos fc RLOD free arm out to sd, -
(W sd & fwd L LOD trng LF, sd R cont trng, bk L to V pos free arm to sd, -);

Part B

- 1 - 4 SWITCH ROCK ; SPOT TURN LADY OVTRN SKATERS ; ADVANCED SLIDING DOOR ; :
 QQS Swiveling LF (W RF) on R to fc partner ck sd L, rec R, sd L BFLY, -;
 QQS XRIF of L trng LF, fwd L twd RLOD fc WALL, cl R to Skaters, -(W XLIF of R trng RF, fwd R cont turn,
 Sd L cont turn fc WALL in Skaters, -);
 QQS Fwd L with body turn to R, rec R fc WALL, bk L behind R, -(W bk R, rec L, fwd R trng LF, -);
 -S(QQS) Lower on L slide Rt foot to sd trng body LF with L sd stretch, rise turng bk to fc WALL, small fwd R, -
 (W sd L sweep R hnd twds LOD turning upper body LF, rec R, bk L fc WALL, -);
- 5 - 8 ADVANCE SLIDING DOOR 3 LADY SPIRAL ; HOCKEY STICK END TO WALL ; ALEMANA ; :
 QQS Fwd L with body turn to R, rec R fc WALL, bk L behind R lead W to Spiral LF, -
 (W bk R, rec L, fwd R spiral LF to fc WALL, -);
 QQS Bk R, rec L, fwd R to LOP fc prt, -(W fwd L to WALL, fwd R trng LF to fc M, bk L, -);
 QQS Fwd L, rec R, cl L bring lead hands up to prepare for underarm turn, -(W bk R, rec L, fwd R, -);
 QQS Bk R, rec L, cl R to CP, -(W fwd L DC trng RF under lead hands, fwd R DRW trng to fc M, sd & fwd L, -);
- 9 - 12 CIRCULAR HIP TWIST ; ; : FAN ;
 QQS Blending to CP fwd L, rec R, cl L beh R with toe out, -(W swiv ½ RF on L bk R, rec L swiv LF,
 fwd R outsd prt, -)
 QQS Sd & bk R making 1/8 LF turn lead W to swiv RF, XLIB of R trng & bcking LF lead W to swiv LF,
 Sd & bk R trng LF lead W to swiv RF, -(W swiv RF fwd L across M, swiv LF small stp fwd R outsd M,
 Swiv RF fwd L, -)
 QQS XLIB of R trng LF lead W to swiv RF, sd & bk R trng LF lead W to swiv LF, cl L to R, -(W swiv LF fwd
 R outsd M, swiv RF fwd L across M, swiv LF fwd R outsd M, -);
 QQS Bk R, rec L, sd R to Fan Pos, -(W swiv RF fwd L to LOD, fwd R trng LF, bk R to Fan Pos, -);
- 13 - 16 ALEMANA W/SLOW UNDERARM IN 2 ; ; : EXPLODE ; SWIVEL TO FACE ;
 QQS Fwd L, rec R, cl L bring lead hands up for underarm turn, -(W cl R to L, fwd L, fwd R trng RF to fc M, -);
 SS Bk R, -, rec L, -(W fwd L DC under lead hands trng RF, -, fwd R DRW trng to fc M, -);
 S--- Repeat Measure 1 & 2 of intro;;

Part B (MOD)

- 1-12 REPEAT PART B MEASURE 1 - 12; ::::: :
- 13 -16 3 ALEMANAS ; ; :
 QQS Fwd L, rec R, cl L bring lead hands up to lead undrarm turn, -(W cl R to L, fwd L, fwd R trng to fc M, -)
 QQS Bk R, rec L, cl L, -(W fwd R DC turn RF under lead hands, fwd R DRW turn RF, fwd L DC cont trng, -);
 QQS Bk & sd L, rec R, cl L, -(W sharp turn LF fwd R trng LF, fwd L DRW cont trng, fwd R twd M, -);
 QQS Bk R, rec L, sd R, -(W fwd L DC trng under lead hands, fwd R DRW trng fc M, sd L, -);

ENDING

- 1 - 2 OPEN HIP TWIST OVERTURN TANDEM M/TOUCH ; SLOW ROCK 2 ; SD LUNGE ;
 QQS Fwd L, rec R, tch L to R push joined hands fwd lead W to turn RF, -(W bk R, rec L, fwd R spin RF ½
 To fc WALL, -);
 SS With hands at W waist, W arms to sd, both sd L, - sd R, -;
 S Lunge sd L on soft leg trng body LF & stretch L sd extend arms to sd ;

04-89
Rotkappchen's Traum

Choreographed By: Stephen & Irene Bradt 2625 Tamlynn Ct; Easton, PA 18045-5286
Telephone: 610-923-7372
Dance: Phase 5+2 International Foxtrot Release date: June 1, 2004
Revised: June 14, 2004
Music: Rotkappchen's Traum CD #74321 10764 2 Track #11
Marchenhaft Tanzen Mit Gunter Norris & Gala Big Band
Die Tanzplatte des Jahres '93
Footwork: Opposite unless noted. Lady's footwork in parenthesis
Sequence: Intro A B A [Modified] B [10-16] Tag

Introduction

Measure:

1—4 Wait facing DLC pick-up beats - Twist Vine 4; Cross Swivel & Point; Step thru to face and Same Foot Lunge Line; Closed Telemark 4 Ok;

1. Wait CP fc DLC pick-up beats – Turning slightly Lfc fwd L, sd R, XLIB of R, sd R to end SCAR fc DLC;
2. Fwd L starting ¼ Lfc turn,-,point R sd twd LOD,-; BJO DRC
3. Step fwd R turning Rfc to fc COH,-,lower on R & point L sd twd RLOD in a Same Foot Lunge position,-; (Bk L turning Rfc to fc DRW,-,cls R and extend L fwd twd RLOD,-;)
4. Turning upper body Lfc commence to pick-up lady on & count then stepping onto L foot begin to dance a closed Telemark [in 4 quick steps] turning Lfc, sd R still turning, sd & fwd L twd DLC, fwd R DLC in BJO; (on an & count step fwd on L turning Lfc picking up/R bk, cls L to R, sd & bk R, bk L;)

Part A

1—8 Reverse Turn Full;; Three step; ½ Natural Turn; Open Impetus; Promenade Weave;; Change of Direction;

1. [Reverse Trn] Fwd L commencing Lfc turn,-, sd R finish 3/8 Lfc turn, bk L CP RLOD; (Bk R,-,cls L to R, fwd R;)
2. Bk R cont Lfc 3/8 turn,-, sd L to face DLW, fwd R in BJO DLW; (Fwd L,-, sd R, bk L;)
3. [3 Step] Fwd L blending to CP DLW,-, fwd R, fwd L;
4. [1/2 Nat] Fwd R commencing 3/8 Rfc turn,-, sd L to end fc RLOD (cls R to L), bk R;
5. [Open Impetus] Bk L commencing Rfc,-, cls R to L fc DLW (lady steps sd L & around man/brushing R to L), sd & fwd L DLC in SCP position (sd & fwd R);
6. [Prom Weave] Step thru R (L),-, blending to CP fwd L turning Lfc, sd & bk R;
7. Bk L, bk R turning slightly Lfc, sd & fwd L DLW, fwd R DLW BJO;

8. [Change Dir] Fwd L DLW,-, commencing Lfc ¼ turn step fwd & sd R draw L twd R to end CP DLC,-;
- 9—16 **Fwd Slow then Feather - Reverse turn full – Hover to SCP – Feather BJO – Open Telemark – Open Natural - Outside Swivel;:::;;**
9. Fwd L DLC,-,fwd R,-; fwd L stepping outside lady to BJO, fwd R,
10. [Rev Turn Full] Fwd L commencing Lfc turn,-; sd R finish 3/8 Lfc turn, bk L CP RLOD, (Bk R,-,cls L to R, fwd R;)
11. Bk R cont Lfc 3/8 turn,-; sd L to face DLW, fwd R in BJO DLW, (Fwd L,-, sd R, bk L;)
12. [Hover SCP] Fwd L,-; sd & fwd R/brushing L to R, fwd L {R} SCP DLC,
13. [Feather BJO] fwd R[L],-; fwd L[sd & bk R blending BNJO], fwd R,
14. [Open Telemark] Fwd L commencing Lfc turn,-; cont turn sd R[cls L to R], step fwd L [R] SCP DLW,
15. [Open Natural] Fwd R [fwd L],-;commencing Rfc turn sd L [fwd R], step bk R in BJO fc DRC,
16. [Outside Swivel] Step bk L turning upper body toward lady,-; [step fwd R and swivel Rfc,-, to end SCP DLC]
- 17—23 **Promenade Weave;; Three Step; Natural Hover Cross;; Reverse Wave;;**
17. [Prom Weave] Step thru R (L),-, blending to CP fwd L turning Lfc, sd & bk R;
18. Bk L, bk R turning slightly Lfc, sd & fwd L DLW, fwd R DLW BJO;
19. [3 Step] Fwd L blending to CP DLW,-, fwd R, fwd L;
20. [Nat Hover Crs] Fwd R commencing a cross pivot action,-, sd L cont turn (cls R to L), sd R to end SCAR fc LOD;
21. Ck fwd L, rec R, sd L, fwd R stepping outside lady BNJO DLC;
22. [Reverse Wave] Fwd L commencing ¼ Lfc turn,-, sd R fc DRC [cls L to R], bk L;
23. Bk R,-, bk L, bk R curving slightly Lfc to end fc RLOD;
- 24—32 **Closed Impetus; Back Hover to SCAR; Cross Hover to SCP; Cross Hover to SCAR; Cross Hover to SCP; Promenade Chasse; Promenade Weave;; Change Of Direction;**
24. [Clsd Imp] Bk L commencing 5/8 Rfc turn,-, sd R fc DLW, bk L;
25. Bk R,-, sd L with hovering action, sd R to end SCAR DLW;
26. [Crs Hover SCP] Fwd L,-, turning Lfc sd R brushing L to R, step fwd L {R} SCP;
27. [Crs Hover SCAR] Fwd R [L],-, turning Rfc sd L brushing R to L[lady sd R to SCAR], step fwd R to SCAR DLW;
28. [Crs Hover SCP] Fwd L,-, turning Lfc sd R brushing L to R, step fwd L {R} SCP;
29. [Prom Chasse] Fwd R,-, sd L/cls R to L {sdR/cls L to R}, fwd L [R] SCP DLC;

30. [Prom Weave] Step thru R (L)-, blending to CP fwd L turning Lfc, sd & bk R BJO;
31. Bk L, bk R turning slightly Lfc, sd & fwd L DLW, fwd R DLW BJO;
32. [Change Dir] Fwd L DLW blend to CP,-, commencing Lfc turn step fwd & sd R to end CP DLC,-;

Part B

Measure

1--8

Contra Check & Slip; Curved Check Feather; Back Feather; Feather Finish: Turn L with R Chasse; Outside Change BJO; Natural Weave with Wing Ending;;

1. [Contra Ck & Slip] Check fwd L lowering & turning slightly Lfc,-, rec R, back L turning 3/8 sharply Rfc to end CP fc DLW;
2. [Curved Ck Feather] Fwd R,-, fwd L, fwd R to BJO fc DRW;
3. [Bk Feather] Bk L,-, bk R, bk L BJO fc DRW;
4. [Feather Fin] Bk R commencing Lfc turn,-, sd L, fwd R fc LOD still BJO;
5. [Trn L w/R Chasse] Fwd L commencing Lfc turn,-, cont turn sd R/cls L to R, sd & bk R to end BJO fc DRC;
6. [Outsd Chng BJO] Bk L,-, bk R starting Lfc turn and backing across in front of lady, sd L to end BJO DLW;
7. [Nat Weave w/Wing Ending] Fwd R commencing Rfc turn,-, sd L to CNTR BNJO fc DRW [cls R to L], bk R;
8. Bk L, bk R commencing Lfc turn, sd L still turning, cls R to L wing lady to SCAR fc DLW;

9--16

Hover Cross Ending; Reverse Wave; Check & Weave;; Hover to SCP; Step thru to an Oversway; Hover Exit; Feather;

9. [Hover Crs Ending] Ck fwd L, rec R, sd L, fwd R stepping outside lady BNJO DLC;
10. [Rev Wave] Fwd L commencing 1/4 Lfc turn,-, sd R fc DRC [cls L to R], bk L;
11. [Ck & Weave] Ck bk R,-, rec L, sd R to BJO DRC;
12. Bk L, bk R commencing Lfc turn, sd L turning twd DLW, fwd R to end BJO DLW;
13. [Hover SCP] Fwd L,-, sd & fwd R rising to hover action brushing L twd R, fwd L SCP twd LOD;
14. Step thru R [L]-, fwd & sd L [R] into an Oversway,-;
15. [Hover Exit SCP] Sd R,-, brush L twd R, fwd L [R] SCP DLC;
16. [Feather] Step thru R [L]-, sd & fwd L [lady turns to BJO], fwd R DLC BJO;

Part A Modified

1-14 1/2

Reverse Turn Full;; Three step; 1/2 Natural Turn; Open Impetus; Promenade Weave;; Change of Direction; Fwd Slow then Feather – Reverse turn full – Hover to SCP – Feather Finish – Open Telemark

Natural Hover Cross Interrupted;:::;;

- 15 ½ - 17 Fwd R[fwd L] commencing a cross pivot action,-; sd L cont turn [cls R to L], sd R to end SCAR fc LOD, Rk fwd on L, rec R;
Ck fwd L, rec R, sd L, fwd R stepping outside lady BNJO DLC,;

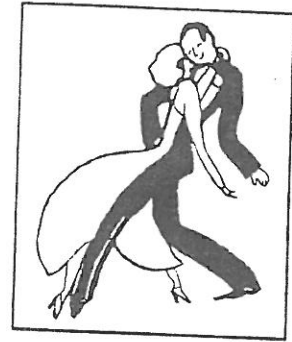
Dance Measures 10 thru 16 of Part B**10—16 Reverse Wave; Check & Weave;; Hover to SCP; Step thru to a Promenade Oversway; Hover Exit; Feather;**

10. [Rev Wave] Fwd L commencing ¼ Lfc turn,-, sd R fc DRC [cls L to R], bk L;
11. [Ck & Weave] Ck bk R,-, rec L, sd R to BJO DRC;
12. Bk L, bk R commencing Lfc turn, sd L turning twd DLW, fwd R to end BJO DLW;
13. [Hover SCP] Fwd L,-, sd & fwd R rising to hover action brushing L twd R, fwd L LOD;
14. Step thru R [L],-, fwd & sd L [R] into an Oversway,-;
15. [Hover Exit] Sd R,-, brush L twd R, fwd L [R] SCP DLC;
16. [Feather] Step thru R [L],- sd & fwd L [lady turns to BJO], fwd R DLC BJO;

Dance the Ending of routine**Ending****1—9 Reverse Wave;; Back Feather; Back Three Step; Open Impetus; Promenade Zig Zag – Telemark SCP – Thru Promenade Sway & Change the sway– Recover and X-Line;::;**

1. [Rev Wave] Fwd L commencing ¼ Lfc turn,-, sd R fc DRC [cls L to R], bk L;
2. Bk R,-, bk L, bk R curving slightly Lfc to end fc RLOD;
3. [Bk Feather] Bk L,-, bk R [preparing to step outside partner], bk L BJO fc RLOD;
4. [Bk 3 Step] Bk R,-, blending to CP bk L, bk R RLOD;
5. [Open Imp] Bk L commencing Rfc,-, cls R to L fc DLW (lady steps sd L & around man/brushing R to L), sd & fwd L DLC in SCP (sd & fwd R);
6. [Promenade ZigZag] Fwd R [L],-, turning Rfc slightly sd L [fwd R], XRIB of L [XLIF];
7. Sd L turning Lfc slightly [sd R], XRIF of L [XLIB of R] BJO DLC, [Open Telemark] fwd L commencing Lfc turn,-;
8. Sd & fwd R [cls L to R], fwd L [fwd R] SCP, [Promenade Oversway] step thru R [L],-;
9. Sd & fwd L [fwd R] into the Promenade Oversway and hold position,-, then change the sway when you hear the chimes,-,
Rec to R turning Rfc to face WALL lowering on R leg point L twd LOD in X-Line Position [lady rec fwd L commencing Rfc turn around man to end in X-Line position facing Wall lowering and point R twd RLOD;]

04-93
SAY NO MORE



Composers: Brent and Judy Moore,
10075 McCormick Place, Knoxville, TN 37923
(865)694-0200 Internet: DanceMoore@aol.com or
dancemoore@comcast.net

Music: Sony CDZ-807441 "Eso Es El Amor" (Eydie Gorme) Track 1, *No Me Platiques Mas*

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

Phase & Rhythm: Phase VI - Bolero

Difficulty Level: Average

Sequence: Intro, A, B, A, C, B, A, End 2004 M

INTRODUCTION

- 1-8 **WAIT 1; WRAP to SAMEFOOT PRESS; lady TURN UNDER & FACE; RUMBA SPOT TURN; SLOW HIP ROCKS;**
RUMBA SPOT TURN: HIP ROCKS; FORWARD BASIC blend to cp;
- 1 [Wait 2] Open facing face LOD both hnds joined low trail feet free;
 - 2 [Wrap & Press SS (QQS)] Bk R raise lead hnds to wrap lady,-, press fwd into L part wght in press line LOD body fc DLW,- (fwd L trn LF under lead hnds, sd & bk R to wrap pos, press fwd L press line LOD,-);
 - 3 [Turn Under & Face SS (QQS)] Rec L LOD trn RF raise lft hnds lady under no rise,-, sd & fwd R fac DRW release hnds & bring to sides, -, (rec L LOD trn RF under lft hnds no rise, fwd R trn RF no rise , sd & fwd L release & lower hnds fc DRC);
 - 4 [Rumba Spot Turn QQS] Thru L LOD no rise trn RF (lady LF), rec L trn RF (lady LF) to fc, sd L to fc WALL in opn fac,- ;
 - 5 [Slow Hip Rock SS] Rock sd R roll hip sd & bk,-, rec L hip roll sd & bk,-;
 - 6 [Rumba Spot Turn QQS] Thru R LOD trn LF (lady RF) , rec L trn LF (lady RF), sd R to fc WALL in opn fac,-;
 - 7 [Hip Rocks SQQ] Rock sd L roll hip sd & bk jn hnds,-, rec R hip roll, rec L hip roll fc WALL softn knee;
 - 8 [Forward Basic SQQ] Sd & fwd R blnd cp fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R soft knee fc DRW (sd & bk L blnd cp,-, bk R contra ck action slght sit line action, rec fwd L);

PART A

- 1-8 **BACK & LEG CRAWL; EXTEND & SYNC SPIN; CROSS BODY; VINE 3; CROSS BEHIND & ROLL 2; LUNGE**
BREAK; HIP TWIST (overtun ladies) & CROSS BODY; HIP ROCKS;
- 1 [Back & Leg Crawl SS] Sd & bk L cp, -, slo body trn LF leave right leg extnded lwr slghtly,- (sd & fwd R in cp,-, body trn LF lift lft leg up man's right leg lwr slghtly,-);
 - 2 [Extend & Sync Spin SS (SQQ&)] Slo extnd shaping LF,-, rec R trn RF fc DRW raise lead hnds to spin lady undr softn into knee cking action fc DRW chnge to r-r hnds (extnd shape,-, rec bk L trn RF, fwd R cont RF spin undr lead hnds /cl L cking softn into knee fc DLC);
 - 3 [Cross Body SQQ] Sd & bk L trn LF to "L" shpe LOD rise,-, trn LF bk R in sdcr toe in sft knee chnge to lead hnds, cont LF trn fwd L fc DLC (sd & fwd R to DLC,-, fwd L strt LF trn, trn LF sd & fwd R fc DLW);
 - 4 [Vine SQQ] Sd & fwd R, -, slght trn LF(RF) XLIFR (XRIFL), trn LF sd L LOD fc COH;
 - 5 [Roll SQQ] Bk LXIBR (XRIBL) comm RF (LF) roll,-, fwd R LOD roll RF (LF), sd L to opn fcng fc COH;
 - 6 [Lunge Break SQQ] Sd & fwd R opn fcng fc DLC lead hnds still jnd,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
 - 7 [Hip Twist Cross Body SQQ] Rise & cl L trn lady RF,-, trn LF bk R toe in sft knee, cont LF trn fwd L fc WALL (sd & fwd R to man's lft sd trn RF to wrap pos,-, strt LF trn fwd L past man, trn LF sd R fc COH);
 - 8 [Hip Rocks SQQ] Rock sd R roll hip sd & bk jn hnds,-, rec L hip roll, rec R hip roll fc WALL;

PART B

- 1-8 **TURNING BASIC;; OUTSIDE SWIVEL ATTITUDE; DEVELOPE & SYNC SPIN; NEW YORKER to CENTER; RIFF**
TURN; UNDERARM to LUNGE; EXTEND & SYNC SPIN to BFLY;
- 1-2 [Trng Basic SQQ SQQ] Sd L to cp slght body trn RF rise (lady look right)-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc DLC sft knee; Sd & fwd R cp DLC rise,-, body trn LF fwd L contra ck action, rec R sft knee cp COH;
 - 3 [Outside Swivel Attitude SS] Loosen hold bk & sd L w/shape to right leave right leg extnd fwd COH add slght body trn RF,-, extnd shape to lady as she swivels & shapes in loose paso hold,- (fwd R outsd man raise lft leg in attitude line & swivel RF, -, body trn RF hold attitude line & commence to collect lft leg in,-);
 - 4 [Develope & Sync Spin S - &Q (SQ&Q&)] Slght body trn RF look COH,-, hold body trn LF raise lead hnds/rec fwd R, cl L mvng to lady's right COH (extnd leg fwd over man's right leg to DRC,-, fwd L DCR across man's right leg/spin LF undr lead hnd R, L/R mvng COH),
 - 5 [New Yorker SQQ] Sd & fwd R COH rise body trn RF (lady LF)-, ck thru L soft knee, rec R trn to fc RLOD soft knee;
 - 6 [Riff Turn QQQQ] sd L raise lead hnds strt lady in RF spin, cl R, sd L strt lady in RF spin, cl R fc ROLD (fwd R spin RF undr lead hnds, cl L, fwd R spin RF undr lead hnds, cl L);

- 7 [Underarm to Lunge SS] Sd L lead hnds up strt lady in RF spin brng hnds dwn & softn knee,-, lunge sd R shape to partnr body fc RLOD,- (fwd R spin RF undr lead hnds hnd dwn & softn knee,-, lunge sd L shape to partnr, -);
- 8 [Extnd & Sync Spin SQ&Q] Extnd shaping to ptrn end trail hnds up & out,-, rec L trn LF fc WALL raise lad hnds to spin lady undr/sd R, cl L fc WALL blind to bfly (extnd shape,-, rec R trn RF com RF spin undr lead hnds/L, R fc COH blind bfly);
- 9-16 CROSS OVER CHECK; BFLY THROWAWAY; FALLAWAY RONDE SLIP; SIDE CORTE & HIP ROCK; RUDOLPH RONDE & INSIDE UNDERARM; NEW YORKER to LINE; CROSS BODY; FORWARD BASIC;**
- 9 [Crossover Check SQQ] Trn RF sd & fwd R to strng bfly sdcr rise fc DRW,-, ck fwd L in sdcr sft knee, rec bk R trn LF (trn RF sd & bk L to bfly sdcr,-, bk R in sdcr slght sit line action, rec fwd L);
- 10 [Bfly Throwaway SS] Fwd & sd L bfly DWL relax L knee trn LF,-, comm hip trn LF & slght sway right, - (sd R shrp trn LF relax knee, -, cont LF trn extnd lft leg bk sway L & extend top up & out,-);
- 11 [Fallaway Ronde Slip SQQ] Rec R cl actn slght body trn LF in bfly/ronde L CCW,-, complete ronde to fallaway bk L trn LF, bk R slip pivot to cp & pivot LF to DLC release trail hnds blind cp (sd & bk L trn RF/ronde R CW,-, bk R in fallaway, leave L fwd no weight rise trn LF to cp fwd L);
- 12 [Corte Hip Rock SQQ] Blind cp trn LF fc COH sd L soft knee,-, rec R hip roll, rec L hip roll fc DCL CP;
- 13 [Rudolph Ronde Inside Underarm SQ&Q] Fwd & sd R DLC betwn lady's feet body trn RF lead lady to ronde R CW,-, trn RF fwd L to circle walk RF raise lead hnds/XRIBL latin x trn lady under, trn RF sd & fwd L to "V" LOD (sd & bk L ronde R CW,-, bk R XIBL/strt LF undrarm trn fwd & sd L, trn LF sd & fwd R to "V" LOD);
- 14 [New Yorker SQQ] Sd & fwd R LOD rise body trn RF (lady LF),-, ck thru L soft knee, rec R trn to fc COH soft knee;
- 15 [Cross Body SQQ] Trn LF sd & bk L to "L" shpe RLOD rise,-, trn LF bk R in sdcr toe in sft knee, cont LF trn fwd L fc WALL (sd & fwd R to DLC,-, fwd L strt LF trn, trn LF sd & bk R fc COH);
- 16 [Forward Basic SQQ] Sd & fwd R blind to cp fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R fc DRW (sd & bk L blind cp,-, bk R contra ck action slght sit line action, rec fwd L);

PART C

1-8 BASIC to OPEN BREAK;; UNDERARM TURN; MAN'S UNDERARM; UNDERARM & AIDA PREP; AIDA LINE & SWITCH LUNGE; SPOT TURN; HIP ROCKS;

- 1 [Basic SQQ] Sd & bk L cp rise,-, bk R slght XIBL sft knee, rec sd & fwd L cp fc WALL sft knee;
- 2 [Open Break SQQ] Sd & slght fwd R rise,-, release cp bk L soft knee ck action press lady bk lead hnd hold, rec sd & fwd R fc WALL (sd & bk L,-, bk R sft knee ck action, rec sd & fwd L);
- 3 [Underarm Turn SQQ] Bk & sd L slght LF trn raise lead hands rise,-, bk R sft knee lead lady under, rec L fc WALL (trn RF sd & fwd R LOD,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to fc sft knee);
- 4 [Man's Underarm Turn SQQ] Trn RF sd & fwd R RLOD release lead hnds jn trail hnds,-, thru L soft knee trn RF und trail hnds, rec R cont trn RF to fc sft knee fc WALL (sd & bk L,-, bk R XIBL man undr trail hnds, rec sd & fwd L);
- 5 [Underarm Aida Prep SQ&Q] Sd & bk L jn & raise lead hnds rise,-, bk R sft knee lead lady undr lead hnds (lady trn LF), rec L trn LF rlease lead hnds jn trail hnds (lady trn RF) sd & bk R ;
- 6 [Aida & Switch Lunge SS] Trn LF bk L slght "V" bk to bk pos LOD lead hnds up & out trail hnds fwd (lady trn RF),-, trn RF bring trail hnds thru (lady LF) to fc sd R soft knee shape to partner,-;
- 7 [Spot Turn SQQ] Trn RF rec sd & fwd L "v" pos LOD,-, thru R soft knee trn LF, rec L cont trn LF to fc sft knee strt to rise;
- 8 [Hip Rocks SQQ] Rock sd R roll hip sd & bk jn hnds,-, rec L hip roll, rec R hip roll fc WALL;

END

1-4 UNDERARM TURN; DOUBLE HAND LUNGE BREAK; SIDE & FENCE LINE; RISE & SLOW WRAP TO X-LINE;

- 1 [Underarm Turn SQQ] Sd & bk L slght LF trn raise lead hands rise,-, bk R sft knee lead lady under, rec L fc WALL (sd & fwd R LOD,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to fc sft knee);
- 2 [2 Hand Lunge Break SQQ] Sd & fwd R bfly fcng fc DRW both hnds jnd rise,-, lower on R extnd lft to sd & bk good tone press lady bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
- 3 [Fence Line SS] Sd L LOD rise body erect extend arms out bfly,-, thru R soften knee arms out bfly,-;
- 4+ [Rise Wrap Xline SSS] Rise on R raise lea hnds strt slo wrap,-, cont wrap action,-; lwr on R extnd L sd & fwd upper body shape slght away frm lady in X-line "v" LOD look at partnr,- (rise on L strt LF trn wrpng on L,-, cont LF trn on L to wrap pos,-, lwr on L extnd R sd & fwd in X-line shape upper body away but look at prtnr,-);

04-95
SENZA FINE

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644
Phone: 602-321-2078 e-mail: gphurd@aol.com Release Date: Jul 2004
Rhythm: Waltz Speed: Slowed by 8% Phase: IV + 2 (Hinge, Outsd Spin)
CD: "Senza Fine" by Monica Mancini on Cinema Paradiso Concord Records CCD-4988-2
Sequence: INTRO A-A-B-END Footwork: Opposite for Woman (except where noted)

INTRO

- 1-4 WAIT; WAIT; X CHK & XTND; BK CHASSE/TWRL TO BJO;
1-2 (Wait) LOP fcg ptr & wall with ld ft free and pointed sd to LOD trlng hnds low in front of body at waist level palms in wait 2 measures;;
3 (X Chk & Xtnd) XLIF of R (W XRIF of L) shoulders parallel, xtnd trlng hnds sd twds RLOD,-;
4 (Chasse/Twrl) Bk R, sd & fwd L/cl R, sd & fwd L (W bk L comm RF trn under jnd ld hnds, cont trn R/L, sd & bk R) to CBJO DLW;
5-8 MANUV; OUTSD CHG (SCP); OP NAT'L; BK CHASSE/TWRL TO CP/DLC;
5 (Manuv) Fwd R comm RF trn, sd & fwd L trng RF, cl R to L to CP RLOD;
6 (Outsd Chg) Bk L, bk R trng LF, cont trn sd & fwd L to SCP DLW;
7 (Op Nat'l) Fwd R comm RF trn, sd & fwd L cont trn, cont trn sd & bk R (W fwd L, fwd R btwn M's ft, fwd L outsd ptr) to CBJO DRC;
8 (Chasse/Twrl) Bk L in BJO trng RF, sd R/cl L, sd R (W fwd R comm RF trn, trng RF L/R, sd & bk L) to CP/DLC;

PART A

- 1-4 OP TELE; OP IN & OUT RUNS;; THRU & SYNC VN (SCP);
1 (Op Tele) Fwd L comm LF trn, sd & fwd R cont trn (cl heel trn), sd & fwd L to SCP DLW;
2-3 (Op In & Out Runs) Release jnd ld hnds fwd R trng RF, sd L cont RF trn scooping ptr up with M's L under W's R arm, cont trn sd & fwd R (fwd L slight RF trn, fwd R btwn M's ft, fwd L) to LEFT ½ OP LOD; Fwd L slight RF trn, fwd R btwn W's ft scooping ptr up with M's R undr W's L arm, sd & fwd L (fwd R trng RF, sd L cont RF trn, cont trn sd & fwd R) to ½ OP LOD;
4 (Sync Vn) Thru R trn RF (LF) to CP, sd L/XRIB of L, sd & fwd L to SCP LOD;
5-8 OP NAT'L; OUTSD SPIN; HVR CORTE; BK LADY SWVL & PT (SCP);
5 (Op Nat'l) Repeat meas 7 of INTRO;
6 (Outsd Spin) Comm RF body rotation sm bk L toe turned in, fwd R heel to toe cont RF trn, cont trn sd & bk L (W fwd R outsd ptr strong RF trn, cl L to R for toe spin, cont trn fwd R btwn M's ft) to CP DRW;
7 (Hvr Corte) Bk R comm LF trn, sd & fwd L twds DLW cont trn, sd & bk R to BJO DLW;
8 (Bk W Swvl & Pt) Bk L (fwd R), trng upper body RF bring R bk thru twds DRC no wgt leading W to swvl RF (swvl RF on R ronde L ft CW), pt R (pt L) bk to end in SCP DLW;
9-12 THRU PROM SWAY; OVRSWAY; SD HVR REC SCP; VIENNESE X;
9 (Prom Swy) Thru R, sd & fwd L, stretch body upwards to look over jnd ld hnds in SCP DLW;
10 (Ovrswy) Lower into L knee slightly leave R leg xtnded, trng slightly LF stretch L sd of body swvng W LF, cont L sd stretch (W head well to L) in CP DLW;

- 11 (Sd Hvr Rec Scp) Rec sd & bk R, rise brush L to R with slight LF trn, sd & fwd L to SCP DLC;
- 12 (Viennese X) Thru R, fwd L trng LF, sd & fwd R cont trn with slight R sd stretch/XLIF of R (cl R to L) to CP RLOD;
- 13-16 OUTSD CHK; BK PASSING CHG; BK TRN CHASSE BJO; MANUV;
- 13 (Outsd Chk) Bk R, sd & fwd L twds DRW, check fwd R to CBJO DRW;
- 14 (Bk Passing Chg) Bk L, bk R with R sd stretch opening W's head, bk L still in CBJO DRW;
- 15 (Bk Chasse BJO) Bk R trng LF, sd & fwd L/cl R, sd & fwd L to BJO DLW;
- 16 (Manuv) Repeat meas 5 of INTRO;
- 17-20 OP IMP; L WHISK; RONDE BK/LADY SWVL & DEVELOPE; CLSD WING;
- 17 (Op Imp) Bk L comm RF trn, cl R to L heel trn (sd & fwd L cont RF trn), sd & fwd L to SCP DLC;
- 18 (Left Whisk) Thru R, sd & fwd L trng to CP, XRIB;
- 19 (Ronde Bk/W Swvl & Develope) Ronde L ft CCW crossing well under the body taking wgt, trng body LF bring R ft thru, pt R bk twds DRW with body rise leading W to develope (ronde R ft CW crossing well under the body taking wgt, swvl LF on R ft to BJO, bring L ft up the outsd of R leg to knee/xtnd L ft fwd twds DRW) now in BJO DLC;
- 20 (Cl Wing) Fwd R (bk L in BJO), draw L to R w/LF upper body trn (sd R acrs M), tch L (fwd L outsd ptr) in SCAR DLC;

PART B

- 1-4 QUICK DIA IN 4 (CP); BK TO HINGE; HVR TELE (DLW); OP NAT'L;
- 1 (Qk Dia in 4) Fwd L comm LF trn, sd & bk R/bk L in BJO DRC, bk R cont trng LF to CP RLOD;
- 2 (Hinge) Cont to trn LF on R ft step sd & fwd L rising to CP Wall, lead W to hinge lowering into L knee with R sway, (cont LF trn on L ft step sd & fwd R to CP, XLIB of R leaving R ft pntd twds RLOD with head well to the left),-;
- 3 (Hvr Tele) Trng body slightly RF lead W to recover (rec R), sd & bk R rise trng RF, sd & fwd L to SCP DLW;
- 4 (Op Nat'l) Repeat meas 7 of PART A;
- 5-8 OP IMP; WHIPLASH TO BJO; BK HVR SCP (DLC); CHAIR & SLIP;
- 5 (Op Imp) Repeat meas 17 of PART A to SCP DLC;
- 6 (Whiplash) Thru R, trng body LF swvling W to BJO pt fwd L (swvl LF on L to BJO pt bk R), hold in BJO DLC;
- 7 (Bk Hvr SCP) Bk L in BJO, sd & bk R, sd & fwd L to SCP DLC;
- 8 (Chair & Slip) Relax L knee lunge thru R, rec L trng LF, cont LF trn slip bk R to CP DLC;
- 9-12 VIENNESE TRN; OP FIN; FWD TO R LUNGE; XTND REC & SLIP;
- 9 (Vien Trn) Fwd L comm LF trn, sd & fwd R cont trn, XLIF or R (cl R to L) to end in CP RLOD;
- 10 (OP Fin) Bk R comm LF trn, cont trn sd & fwd L, fwd R outsd ptr to BJO DLC;
- 11 (Fwd R Lunge) Fwd L blnd to CP, flexing L knee sd & fwd R keeping left sd in twds W as wgt is taken on the R ft flex the R knee & make a slight LF body trn,-;
- 12 (Xtnd Rec Slip) Cont to xtnd R lunge ln, rec bk L trng body RF, trng LF slip R bk to CP DLC;

- 13-16 OP REV TRN; OP FIN; HVR (SCP); SLO SD LK;
 13 (Op Rev Trn) Fwd L comm LF trn, sd & fwd R cont trn, bk L to BJO DRC;
 14 (Op Fin) Bk R trng LF to CP, cont trn sd & fwd L, fwd R outsd ptr to BJO DLC;
 15 (Hvr) Fwd L blnd to CP, sd & fwd R, sd & fwd L to SCP DLC;
 16 (Slo Sd Lk) Fwd R, sd & fwd L to CP, with slight LF body trn XRIB of L (W XLIF of R) to CP DLC;
- 17-20 ONE LEFT TRN; HVR CORTE; BK HVR SCP; CHAIR & SLIP;
 17 (Left Trn) Fwd L comm LF trn, sd & fwd R cont trn, cl L to R to CP RLOD;
 18 (Hvr Corte) Repeat meas 7 of PART A to BJO DLW;
 19 (Bk Hvr SCP) Repeat mea 7 of PART B to SCP DLW;
 20 (Chair & Slip) Repeat meas 8 of PART B to CP DLC;
- 21-24 DRAG HES; BK BK/LK BK; OUTSD CHG SCP; OP NAT'L;
 21 (Drag Hes) Fwd L comm LF trn, sd R cont trn, draw L to R to BJO DRC;
 22 (Bk Bk/Lk Bk) Bk L, bk R/XLIF of R, bk R in BJO DRC;
 23 (Outsd Chg) Bk L, bk R trng LF to CP, cont trn sd & fwd L to SCP DLW;
 24 (Op Nat'l) Repeat meas 7 of INTRO to CBJO DRC;
- END
- 1-4 HES CHG; OP TELE; OP NAT'L; BK CHASSE TWRL (CP);
 1 (Hes Chg) Bk L comm RF trn (fwd R outsd ptr), cont trn sd & fwd R, draw L to R to CP DLC;
 2 (Op Tele) Repeat meas 1 of PART A to SCP DLW;
 3 (Op Nat'l) Repeat meas 7 of INTRO to CBJO DRC;
 4 (Chasse/Twrl) Repeat meas 8 of INTRO to CP DLC;
- 5-9 HVR TELE (DLC); WEAVE to SCP;; THRU SEMI CHASSE;
 5 (Hvr Tele) Fwd L, fwd R between W's ft rising & trng RF, sd & fwd L to SCP DLC;
 6-7 (Weave) Thru R, fwd L trng LF to CP, cont LF trn sd & bk R to BJO; Bk L (fwd R outsd ptr), bk R trng LF to CP, cont LF trn sd & fwd L to SCP DLW;
 8 (Semi Chasse) Thru R, sd & fwd L/cl R, sd & fwd L to SCP DLW;
- 9-10 THRU TO OP HINGE; SLOWLY XTND;
 9 (Thru to Op Hinge) Thru R, sd & fwd L trng rising to Fc Wall, lower into L knee with R sway (fwd L comm LF trn, sd & fwd R cont trn, XLIB of R leaving R ft pntd twds RLOD with head well to the left);
 10 (Xtnd) Slowly extend L arm to sd (W place R hand on M's shoulder and extend L arm) as music slowly fades out,-,-;

04-98
TAKE A BOW

By: Paul & Linda Robinson, (918) 371-4455
14471 South 4050 Oologah, OK 74053 pldance@yahoo.com
Record: CD: Madonna - Something To Remember - Available From Choreographers
(Music has been edited and tempo increased)
Footwork: Opposite unless otherwise noted
Level: Phase V + 2 (Advanced Sliding Door & Three Alemanas)
Sequence: Intro, A, B, A, B, Interlude, B (1-8), End

Rumba
Released: July 2004

MEASINTRO1 - 3 ONE MEASURE WAIT ; CUCARACHA ; CUCARACHA ;

- 1 Shadow fc wall lead feet free M's hands on W's hips;
Q Q S 2 Sd L R hnd on W's hip extend L arm from sd up, rec R cont arm sweep to ovr head,
cl L bring L hnd dwn sd of head bk to W's L hip, - (Sweep R arm dwn out to sd up &
dwn in frnt);
Q Q S 3 Sd R L hnd on W's hip extend R arm from sd up, rec L cont arm sweep to ovr head,
cl R join L hnds R hand on W's R shldr blade, - (Sweep L arm dwn out to sd up &
down in frnt);

Part A1 - 3 START ADV SLIDING DOOR ; UNDRARM LUNGE WITH HEAD LOOP TO FC ;
ARM SLIDE BREAK TO ;

- Q Q S 1 Fwd L to wall on ball of foot and 1/8 RF trn, rec R trng 1/8 LF, XLIB of R (Bk R, rec
L, XRIF of L),-;
S Q Q 2 Sd R soften knee start R hnd straight up by head, cont raising hand until ovr head,
rec L, cl R bring L hnd ovr head to FC (Swvl 1/4 RF / Bk L bring R hnd straight up
by head until ovr head , fwd R trn 1/4 RF, cl L fc M);
Q Q S 3 Rk apt L, rec R, trng RF sd & fwd L (Rk apt R , rec L, fwd R),-;
4 - 8 FULL NATL TOP ; ; INSD UNDRARM TRN - FC WALL ; NEW YORKER ; AIDA CK ;
Q Q S 4 Comm RF trn XRIB of L, sd L, XRIB of L,-;
Q Q S 5 Sd L, XRIB of L, sd L,-;
Q Q S 6 W undr lead hands XRIB of L, sd L, sd R, fc wall (Fwd L, fwd R trn 3/4 LF, sd L);
Q Q S 7 Step thru L trn 1/4 RF, rec R trng 1/4 LF, sd & fwd L,-;
Q Q S 8 Thru R trng RF, sd L cont RF trn, bk R,-;
9 - 12 FWD SPRL FWD ; SLOW LUNGE APT REC FC ; FWD BASIC - W SPRL ; FAN ;
Q Q S 9 Fwd L, fwd R sprl 7/8 LF, cont 1/8 LF trn fwd L to fc RLOD,-;
S Q Q 10 Sd R, -, rec L trn 1/4 LF to fc wall, cl R;
Q Q S 11 Fwd L, rec R, cl L (Bk R, rec L, fwd R sprl 3/4 LF),-;
Q Q S 12 Bk R, rec L, sd R, fc wall (Fwd L, fwd R trn LF 1/2, bk L fc RLOD) -;
13 - 16 TWO OF THREE ALEMANAS ; ; TO LOOSE CP ; 2 SLOW SWVLS ;
Q Q S 13 Fwd L, rec R, cl L (Cl R, fwd L, fwd R trng RF fc M),-;
Q Q S 14 Bk R, Rec L, cl R (Fwd L trn 1/2 RF, fwd R trn 1/2 RF, fwd L trn 1/2 RF trn),-;
Q Q S 15 Sd L, rec R, cl L to loose CP [M's R hand on W's forearm] (Fwd & XRIF of M sprl 7/8
LF, trn 1/8 LF further fwd L twd wall trng 1/2 LF, fwd R to loose CP [W's L hand on
M's forearm]),-;
S S 16 Trn 1/8 RF / sd R trn upr body LF DLW, -, sd L trn upr body RF DLC,-
(Trn 1/4 RF / fwd L swvling 1/2 LF,-, fwd R swvl 1/2 RF);

04-99

PART B1 - 4 SYNC CIRCULAR VINE 7 ; W RONDE – SYNC LARIAT – M HIP RK 2 ;
SWTCH PT TO FC - ARMS / CL ; OPN HIP TWIST ;

- &2&3&4& 1 Hold / sd R, XLIB of R / sd R, XLIF of R / sd R, XLIB of R / sd R fc wall (W: Hold / Thru L, sd R / XLIB of R, sd R / XLIF of R, sd R / XLIB of R);
- Q Q 2 Hold, -, rk sd L, rk sd R fc wall
- SQ&Q (Ronde R, -, XRIB / Sd L, XRIF of L fc RLOD);
- S -& 3 Sd L trng 1/2 LF fc COH / pt R sd slowly sweep R hand up in front of body, cont R hnd sweep up to ovr head, cont arm sweep out to sd / cl R;
- -& (Swivel 1/4 RF on R pt L sd sweep L hnd up in front of body, cont L hnd sweep up to ovr head, cont arm sweep out to sd / cl L);
- Q Q S 4 Fwd L, rec R, cl L, (Bk R, rec L, fwd R trn hips 1/4 RF),-;
- 5 - 8 FAN ; HCKY STCK WITH SURPRISE ENDNG - M FC WALL ; ; CUDDLE ;
- Q Q S 5 Bk R, rec L, sd R, (Fwd L, fwd R trng LF 1/4, Bk L) -;
- Q Q S 6 Fwd L, rec R, cl L (Cl R, fwd L, fwd R swivel 1/8 LF fc DLC),-;
- Q Q S 7 Bck R, rec L trn 1/8 RF, fwd R trng RF 3/8 fc wall, (Fwd L trng 1/2 LF, cl R fc DLR, fwd L trng 3/8 RF to fc M),-;
- Q Q S 8 Sd L, rec R, cl L (trng RF 1/2 / Sd R, rec L trn 1/2 LF, sd in place R),-;
- 9 - 11 CUDDLE ; CUDDLE – W FC WALL ; CUCARACHA TO SHADOW ;
- Q Q S 9 Sd R, rec L, cl R (trng LF 1/2 / Sd L, rec R trng 1/2 RF, sd in place L),-;
- Q Q S 10 Sd L, rec R, cl L (trng RF 1/2 / Sd R, rec L no trn fc wall, cl R to L),-;
- Q Q S 11 Sd R maintain L hand on W hip extend R arm to sd, rec L, cl R join left hands R hand on W's right shoulder blade, - (Sweep L arm down out to sd up & down in front);

INTERLUDE1 - 4 ADV SLDNG DOOR ; ; ADV SLDNG DOOR – M CL –W SPIRAL ; W 2 SLOW SWVLS ;

- Q Q S 1 Fwd L to wall on ball of foot and 1/8 RF trn, rec R trng 1/8 LF, XLIB of R (Bk R, rec L, XRIF of L),-;
- Q Q S 2 Lower on L slide R to sd trng LF, rise, fwd R (Sd L trng 1/8 LF with L body stretch, Rec R trn 1/8 RF, bk L);
- Q Q S 3 Fwd L to wall on ball of foot and 1/8 RF trn, rec R trng 1/8 LF, cl R (Bk R, rec L, XRIF of L fc DLW sprng 7/8),-;
- S S 4 Trn 1/8 RF / Sd R trn upper body LF DLW, -, sd L turn upper body RF DLC,- (Trn 1/4 LF / fwd L swvl 1/2 RF,-, fwd R swvl 1/2 LF);
- 5 - 9 FAN ; TWO OF THREE ALEMANAS ; ; TO LOOSE CP ; 2 SLOW SWVLS ;
- Q Q S 5 Bk R, rec L, sd R, (Fwd L, fwd R trn LF 1/2, Bk L) -;
- Q Q S 6 Fwd L, rec R, cl L (Cl R, fwd L, fwd R trn RF fc M),-;
- Q Q S 7 Bk R, Rec L, cl R (Fwd L trn 1/2 RF, fwd R trn 1/2 RF, fwd L trn 1/2 RF trn),-;
- Q Q S 8 Sd L, rec R, cl L (Fwd & across R in front of M sprl 7/8 LF, trn 1/8 LF further fwd L twd wall trng 1/2 LF, fwd R),-;
- S S 9 Trn 1/8 RF / Sd R trn upr body LF DLW, -, sd L trn upr body RF DLC,- (Trn 1/4 RF / fwd L swvl 1/2 LF,-, fwd R swvl 1/2 RF);

End1-3 CUDDLE ; CUDDLE ; SLOW SPRL ENDNG & HLD ;

- Q Q S 1 Sd R, rec L, cl R (Trng LF 1/2 / Sd L, rec R trn 1/2 RF, sd in place L),-;
- Q Q S 2 Sd L, rec R, cl L (Trng RF 1/2 / Sd R, rec L fc M, sd R),-;
- S 3 Hold & lwr on L (On R sprl LF & lwr extnd L arm up) look at each other;

TEARDROPS TANGO

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane Valley, WA 99206 (509)928-5774
E-MAIL ADDRESS: jdechenne@comcast.net Webpage www.jjdechenne.com
MUSIC: Minidisc from Choreographer
PHASE / RYHTUM: Phase V +1
FOOTWORK: Opposite Except Where Noted
SEQUENCE: Intro, A, A(mod), B, C, A(mod), B(mod), TAG
RELEASE DATE: July 2004 Version 1.0

SPEED: As on Minidisc

INTRO

- 1-4 RIGHT LUNGE; CORTE WITH LEG CRAWL:
In CP fcng WALL wait thru lead in notes preparing for rt Lunge,,
SS 1 {Right Lunge} Fwd & sd R to DRW in right lunge,-, hold,- (W sd & bk L look strong left,-, hold,-);
SS 2 {Corte with Leg Crawl} Corte bk L with slight LF body rotation,-,- (W fwd on R look right and slowly raising up on R drawing L leg up M's R leg ending fc to fc in leg crawl,-,-,-);

PART A

- 1-8 BASIC;; REVERSE FALLAWAY & SLIP; CONTRA CK, REC, SWITCH;
DBL RONDE TO LADIES MOLENETE;; SLOW OCHO & PICKUP;;
SSQQS 1-2 {Basic} Bk R slight LF trn,-, fwd L cont LF trn,-; Fwd R, fwd L, cl R to CP LOD,-(W fwd L slight LF trn,-, bk R cont LF trn,-; Bk L, bk R, XLIF of R to CP,-);
QQQQ 3 {Reverse Fallaway & Slip} Fwd L comm LF trn, sd R, XLIB of R well under body, trng LF slip R bk past L with small step on toe end CP fcg DW (W bk R trng LF, sd L, XRIB of L well under body, trng LF on R & step fwd L to CP);
QQS 4 {Contra Check, Rec, Switch} Fwd L comm LF upper body, rec R comm RF trn L ft almost in place, cont RF trn bk L to face RDC,- (W comm upper body trn to the left bk R, rec L comm RF trn leaving R foot almost in place, cont right face trn fwd R between M's feet,-);
SQQSS 5-6 {Dbl Ronde to Ladies Molenete} Fwd R ronde left CW,-, fwd L circle CW, fwd R cont circle; (SQQ bring L to R starting swiveling on R and chg weight to L ending fcng WALL,-,-, (W bk L ronde QQQQ R CW,-, XRIB of L, fwd L circle CW; While circling CW XRIF of L, sd L, XRIB of L, sd L to face RLOD);
SSSS 7-8 {Slow Ocho & Pickup} Extend R leg fwd,-, slide R sd to stop against W's R ft do not chng wt, hold,- (W fwd R outside ptrn slowly swivel RF over 4 counts to fc LOD,-,-,-); Hold,-, draw R to L, cl R to CP LOD,(W fwd L across M's ft slowly swivel LF over four counts to CP,-,-,-);
- 9-16 DBL OPEN TELEMAR; TO HIGHLINE; CL., TAP.; FALLAWAY FIVE STEP;; FOOT FLICK;
PROMENADE WING SPIN;; OUTSIDE SWIVEL & PICKUP; TURNING TANGO CL;
QQS& 9-10 {Dbl Open Telemark to Highline} Fwd L trng LF, fwd R cont trn, sd & fwd L to SCP,- / thru R to CP; Fwd L trng LF, fwd R cont trn, sd & fwd L with body stretch to highline pos DW,- (W bk R trng LF, heel cl L cont trn, sd & fwd R to SCP,- / thru L trng LF to pickup, bk R trng LF, heel cl L cont trn, sd & fwd R with body stretch to highline pos DW,-);
&S 11,, {Cl Tap} Cl R chg to CP / tap L to SCP DW,-,
QQQQS 11-12 {Fallaway Five Step} Bk L, sml sd and bk R; Bk L contra BJO, sml sd and bk R in CP, trn to SCP with no weight chg and tap L sd and fwd,- (W bk R, trn LF sd and fwd L; fwd R outside ptr, sml fwd L, trn to SCP with no weight chg and tap R sd and fwd,-);
&S 13,, {Foot Flick} M bring left hip slightly bk flick L bk twd RLOD /replace L fwd to tap pos no wght chng,- (W flick R bk twd RLOD /replace R fwd to tap pos no wght chng),
SQQ&QQ 13-14 {Promenade Wingspin} Fwd L,-; Fwd R, fwd L, hold leading W to wing trng body LF/swivel LF on L, sd & bk R to contra BJO fc RLOD (W fwd R,-; Fwd L, fwd R, fwd L/R to SCAR swivel LF on R, sd & fwd L to contra BJO);
SS 15 {Outside Swivel & Pickup} Bk L trng body RF,-, thru R to CP RLOD,-(W fwd R outside M swivel RF to SCP,-, fwd L trn LF to CP,-);
QQS 16 {Turning Tango Close} Fwd L trng LF, sd R cont LF trn fc wall, cl L to CP,-(W bk R trng LF, sd L cont LF trn, cl R to CP,-);

PART A(mod)

04-101

1-8 BASIC;; REVERSE FALLAWAY & SLIP; CONTRA CK, REC, SWITCH;
DBL RONDE TO LADIES MOLENETE;; SLOW OCHO & PICKUP;;

1-8 Repeat Part A meas 1 - 8

9-16 DBL OPEN TELEMAR; TO HIGHLINE; CL., TAP,;FALLAWAY FIVE STEP;; FOOT FLICK;
PROMENADE WING SPIN,;; OUTSIDE SWIVEL & PICKUP;
TURNING TANGO DRAW TO BJO;

9-15 Repeat Part A meas 9 - 15

QQS 16 {Turning Tango Draw to Bjo} Fwd L trng LF, sd R cont LF trn fc wall, draw L to R slight trn LF to BJO DW,-(W bk R trng LF, sd L cont LF trn, draw R to L slight trn LF to BJO,-);

PART B

1-7 OUTSIDE SWIVEL & PICKUP; OPEN REVERSE SWIVELS 2X,;; REV TURN;
OPEN FINISH WITH GANCHO; DBL GANCHO;;

SS 1 {Outside Swivel & Pickup} Bk L trng body RF,-, thru R to CP LOD,-(W fwd R outside M swivel RF to SCP,-, fwd L trn LF to CP,-);

QQSS 2-4 {Open Reverse Swivels 2X's} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L leading W to strong contra BJO trng body RF,-(W bk R comm LF trn, bk & sd L, fwd R outside M swivel RF to SCP,-); Thru R to CP LOD,-, fwd L comm LF trn, fwd & sd R cont LF trn (W thru L trng LF to CP,-, bk R comm LF trn, bk & sd L); Bk L leading W to strong contra BJO trng body RF,-, thru R to CP LOD,-(W fwd R outside M swivel RF to SCP,-, thru L trng LF to CP,-);

SS 5 {Reverse Turn} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L CP fcg RLOD (W bk R comm LF trn, cl L to R with heel trn, fwd R,-);

QQS (QQQQ) 6 {Open Finish with Gancho} Bk R trng LF, sd L cont LF trn, fwd R strongly outside ptr DW,-(W fwd L trn LF, sd R cont trn, bk L twd DW contra BJO, flick R sd & bk around M's R leg);

QQS (SQQ) 7 {Double Ganchos} Bk L in contra Bjo DRC, flick R sd & bk around W's R leg, fwd R contra BJO DW,-(W fwd R strong contra BJO,-, bk L twd DW contra BJO, flick R sd & bk around M's R leg);

8-12 LA COBRA,; SERPIENTE TO CP,; CORTE & RT LUNGE;

SSSS 8-10,, {La Cobra} Bk L trng body RF,-, fwd R trng RF to CP RLOD,-(W fwd R outside M swivel RF to SCP,-, fwd L to CP,-); Sd and fwd L and swivel RF to SCP,-, fwd R trng RF to CP LOD,-(W fwd R between M's feet swivel RF to SCP,-, fwd L to CP,-); Sd and fwd L and swivel RF to SCP,-,-(W fwd R between M's feet swivel RF to SCP,-);

QQSQQ 10-11 {Serpiente to CP} Thru R, sd L LOD; XRIB of L and ronde L,-, XLIB of R, bk R leading W to CP fc DW (W thru L, sd R LOD; XLIB of R, ronde R, XRIB of L, trng LF fwd L to CP);

SS 12 {Corte & Rt Lunge} Corte bk L,-, sd & fwd R in rt lunge,- (W fwd R, , sd & bk L look strong left,-);

PART C

1-8 RK TURNS,; REV TURN WITH LEG LINE; BK WALKS WITH LEG LINE;
THREE STALKING WALKS,;; FWD, THRU TO FACE, CL;

QQSQS 1-2 {Rock Trns} Bk L comm ¼ RF trn, rk fwd R cont RF trn, rec bk L,-; Bk R comm ¼ LF trn, sd & fwd L cont LF trn, cl R to L to fc LOD,-;

QQS 3 {Reverse Turn with Leg Line} Fwd L comm LF trn, fwd & sd R cont LF trn, bk L CP fcg RLOD leave R leg fwd causing W to raise L ft bk & up,-(W bk R comm LF trn, cl L to R with heel trn, fwd R raising L ft bk & up from knee,-);

SS 4 {Back Walk 2 with Leg Line} Bk R,-, bk L leave R leg fwd causing W to raise L ft bk & up,-(W fwd L,-, fwd R raising L ft bk & up from knee,-);

SSSSS 5-7 {3 Stalking Walks} Bk R in CP start slight LF rotation,-, extend & point L twd LOD sway R look RLOD,-(W fwd L,-, point R LOD look strong lt,-); Fwd L trng to SCP,-, extend & point R thru twd LOD look LOD,-(W fwd R,-, point L LOD look strong rt to SCP,-); Fwd R in SCP,-, extend & point L fwd twd LOD sway R look RLOD,-(W fwd L,-, point R LOD look strong lt,-);

QQS 8 {Fwd, Thru to Face, Cl,;} Fwd L in SCP, fwd R trn to face ptr, cl L to R,-;

1-7 OUTSIDE SWIVEL & PICKUP; OPEN REVERSE SWIVELS 2X;;; REV TURN;
OPEN FINISH WITH GANCHO; DBL GANCHO;;

1-7 Repeat Part B meas 1 - 7

8-12 LA COBRA;;; SERPIENTE TO CP;;; CORTE & DBL RONDE;

8-11 Repeat Part B meas 8 - 11
SS 12 {Corte & Dbl Ronde} Corte bk L,-, fwd R ronde left CW,- (W fwd R,-, bk L ronde R CW,-);

TAG

1-4 TO LADIES MOLENETE;;; SLOW OCHO & PICKUP;;; CORTE WITH LEG CRAWL;

QQ 1-2,, {To Ladies Molenete} fwd L circle CW, fwd R cont circle; bring L to R starting swiveling on R
(QQQQ) and chg weight to L ending fcng WALL,-,-, (W XRIB of L, fwd L circle CW, while circling CW
XRIF of L, sd L; XRIB of L, sd L to face RLOD),

SSSS 2-4,, {Slow Ocho & Pickup} Extend R leg fwd,-; slide R sd to stop against W's R ft do not chng wt,
hold,- (W fwd R outside ptrn slowly swivel RF over 4 counts to fc LOD,-,-), hold,-; draw R to
L, cl R to CP LOD, (W fwd L across M's ft slowly swivel LF over four counts to CP,-,-),

SS 4 {Corte with Leg Crawl} Corte bk L with slight LF body rotation,-,-, (W fwd on R look right
and slowly raising up on R drawing L leg up M's R leg ending fc to fc in leg crawl,-,-);

04-103

CLINIC NOTES

2004 URDC Convention in San Jose, CA

Bolero - Shaping and Turns

presented by Kenji & Nobuko Shibata

Since Bolero was newly introduced to the round dance world as a “new” rhythm by George & Mady D’Aloiso, Brent & Mickey Moore and Bill & Carol Goss, more than 10 years have passed. Numerous Boleros have been choreographed and introduced for our dancing pleasure, and Bolero seems to have succeeded in becoming one of the major rhythms among round dancers.

Various routines containing a variety of figures/movements have been introduced and we enjoyed many of them. However, we have been so anxious to learn the many “new” figures/movements and we have somewhat forgotten the “quality” of this rhythm. We believe it is now time for us to improve the quality of dancing the Bolero to increase our enjoyment.

The tempos of Bolero are among the slowest in round dancing - as slow as 21-23 measures per minute. A strong commitment is required as well as patience to sustain such slow movements in order to match to the tempo. On the other hand, this slow tempo allows us the freedom to perform various body shaping to increase the “romance of Bolero dancing”.

Strong rise and fall actions - one of Bolero’s key characteristics - were very well accepted among round dancers as well as Slow, Quick, Quick (SQQ) timing.

In this clinic, we plan to focus on (1) analysis of body/foot movements in basic figures, (2) turns associated with body shaping, and (3) use of free arm/hands to make your Bolero dancing really dreamy and romantic.

The figures being covered in this clinic are:

1. Basic & Turning Basic
2. Cross Body
3. Breaks - Forward, Open & Lunge
3. Passes - Right & Left
4. Spot Turn
5. Underarm Turn & Reverse Underarm Turn

04-105

EMBRACE THE DANCE

Argentine Tango
Ron and Mary Noble

HISTORY: The exact origin of Tangó has been lost. The generally accepted theory is that African slaves were brought to Argentina and began to influence the local culture. The African rhythms met the Argentine milonga music (a fast-paced polka) and soon new steps were invented. Although high society looked down upon the activities in the barrios, their well-heeled sons were not averse to slumming. Soon, everyone found out about Tango and, by the beginning of the nineteenth century, Tango had established a firm foothold in Buenos Aires.

By the 1930's, the Tango had undergone a massive evolution. In Europe, Argentine Tango did not fall in line with the long-held European ideas about dancing so the authentic style was quickly changed. Walks were introduced to make the dance progress around the floor and the seductive character of the Tango was suppressed beneath a faster, harsher, more aggressive beat. Drums added to the staccato, march-like quality of the "modern" Tango and encouraged sharper interpretation, including the highly stylized head jerks associated with the modern international style of Tango.

Throughout the evolution of Tango to the American style and the International style, Argentine Tango has remained. The "steps" of the dance are the most visible part and everyone is eager to learn them. They can be danced to any rhythm, i.e. Waltz (Argentine Vals). But there is more to the dance than just "steps". This clinic will help you learn the unique style of the Argentine Tango.

STYLE: Argentine Tango uses some of the same step patterns as other dances, including foxtrot, paso doble, quick step, etc. But you can instantly tell these dances apart because of the way the dancers move and relate to their partners.

You begin by stepping forward onto the balls of your feet, not onto your heels as you do in ordinary walking and in many dances. The free foot should be brought alongside the weighted foot brushing your knees and ankles together as they pass. This should help you to feel like a great jungle cat. Keep this cat image in mind when you're working on aspects of Tango style, and soon when you bring up this image your body will automatically move properly.

EMBRACE: No other dance connects two people more closely than the Argentine Tango, emotionally as well as physically. Part of this is the dance position. You face in the same direction (to the woman's right and to the man's left) and dance almost cheek to cheek. You also keep your arms around each other for the entire dance.

Take your partner in a standard Closed dance position looking to the man's left and the woman's right. Shift your weight onto the balls of your feet, keeping your upper body straight. This will push you and your partner very lightly together, helping weld you into a couple. If you're a man, pull your partner toward you with your right hand behind her back.

THE EIGHT COUNT BASIC: Argentine Tango instructors refer to "An Eight Count Basic". This can be broken down into three components; a beginning of two steps (la Retroceso), a

middle of three steps (la Salida) with the woman doing a crossing step (la Cruzada), and an ending of three steps (la Resolucion). Fortunately, we have been dancing these components in other dance rhythms. Roundalab has standardized the first two components as a Right Foot Basic and the third component as a Tango Close.

1. The beginning (la Retrocesa) and middle (la Salida) is similar to a foxtrot "Feather Finish" followed by a forward and side close, with the woman doing a crossing step (la Cruzada).
2. The ending (la Resolucion) is actually the American Tango figure "Tango Close".

All of these figures can be danced in a straight pattern as described or can be turned to change your direction of dance.

RIGHT FOOT BASIC				
Step	4 beat meas	3 beat meas	Man	Woman
1	S	1	Back on R	Forward on L
2	S	1	Side on L	Side on R
And			Rotate upper body to the lf	Respond by swivling lower body to the lf
3	Q	1	Forward outside partner on R	Back on L
4	Q	1	Forward & side on L	Back & side on R
And			Rotate upper body to the lf	Respond by swivling lower body to the lf
5	S	3	Close R to L	Cross L in front of R

TANGO CLOSE				
Step	4 beat meas	3 beat meas	Man	Woman
1	S	1	Forward on L	Back on R
2	Q	1	Side on R	Side on L
3	Q	3	Close L to R	Close R to L

THE EL OCHO (THE EIGHT): The Ocho describes a figure eight if you trace the path your feet make on the floor. Both partners can do an Ocho or one can do an Ocho and the other something different. The Ocho is danced by stepping forward outside the partner (or back), swiveling a half, stepping forward outside the partner (or back), and swiveling a half to face the partner.

FORWARD OCHO				
Step	4 beat meas	3 beat meas	Man	Woman
And			Rotate upper body to the lf	Respond by swivling lower body to the lf
1	S	1	Cross L behind R	Forward on R outside partner
And			Rotate upper body rt & a brief pressure on lf side of W's back	Respond by swivling lower body rt a half
2	S	1	Forward on R	Forward on L
And			Rotate upper body to the lf	Respond by swivling lower body lf to fc

BACK OCHO				
Step	4 beat meas	3 beat meas	Man	Woman
And			Rotate upper body to the rt	Respond by swvling lower body to the rt
1	S	1	Forward on L crossing in front of partner	Back on R
And			Rotate upper body to the lf & swivel lf fc a half	Respond by swvling lower body lf a half
2	S	1	Forward on R crossing in front of partner	Back on L
And			Rotate upper body to the rt	Respond by swvling lower body rt a half

ADORNOS – (EMBELLISHMENTS): Adornos are actions added to the dance by one of the partners while the other partner waits. Adornos can include a foot or leg between the partner’s legs (Trap), a kick between the partner’s legs, a caress of the partner’s leg as in a leg crawl, a flick of the leg, etc.

1. A Zarandeo (shake) can be done at a stop. The woman lifts her free leg straight back from the knee and the man twists his upper body slightly to the left and then back to the right.
2. Sacada (push) When a man brings his free foot in contact with the woman’s foot, he can push against her foot before removing his foot to begin the next step.
3. A woman can Caress the back of the man’s leg following a trap of his foot by lifting her leg behind his and slowly sliding the back of her calf down the back of his calf.

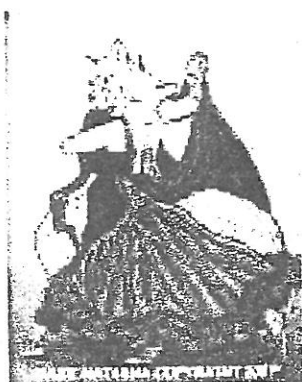
SIDE ROCKS with WOMAN TRAP & MAN PUSH				
Step	4 beat meas	3 beat meas	Man	Woman
1	S	1	Side on L bringing R alongside L w/o wt	Side on R bringing L alongside R w/o wt
2	S	1	Side on R bringing L alongside R w/o wt	Side on L bringing R alongside L w/o wt
3	S	1	Side on L moving R between W’s feet	Side on R bringing L towards R but trapping M’s foot
4	S	1	Move R to the rt pushing W’s L with no wt	Respond by allowing L to be moved by M’s foot
and			Rotate upper body slightly to lf	Respond by swvling lower body lf a half

SUGGESTED PRACTICE ROUTINE:

4 beat Meas.	Practice Routine	3 beat Meas.
1-2	Basic	1-4
3-4	Fwd Ochos (twice)	5-8
5	Side Rocks	9-10
6	Side Rocks Lady Trap, Man Push	11-12
7	Finish Basic	13-14
8	Tango Close	15-16

Foxtrot

This is a compilation of information from a variety of source - written, video, & personal contacts. This information below is not meant to be absolute. Your experiences may vary - Chris & Terri Cantrell



Foxtrot Timing?

As we learn to dance we tend to think of our feet as the most important ingredient, but after the individual figure footwork is learned, the body plays the biggest role. Yes, we do need to move our feet in order to progress around the floor, but try to think of dancing as moving your body and allowing your feet to keep up.

On paper the basic foxtrot rhythm is SLOW,, QUICK, QUICK; [each comma (,) & end of measure semi-colon (;) represents a single beat] but the actual interpretation of the music while dancing is largely a matter of personal taste. The difference in interpretation typically is the difference in dancing with just your feet as opposed to dancing with your entire body. As an example, picture yourself as a spectator watching two couples dancing the Feather figure. First focus your attention on their feet.

Couple #1 moves their body into position immediately and takes weight at the beginning of the SLOW count. You then might see a slight hesitation before they move into position for and take step #2 on the first QUICK count (beat 3). The flow is continued as the next weight change occurs on the second QUICK count (beat 4). *Looking at their feet only you say, "They are dancing the correct timing for this rhythm"*.

Couple #2 delays taking weight onto their foot at the start of the measure and opts to start the measure by getting their bodies in motion first. They lower slightly into the support leg while moving their bodies in the direction they wish to progress, slowly rolling from the flat of the supporting leg onto the ball of the foot. Weight is smoothly transferred to the free foot. The free foot finally takes the full body weight at the beginning of the second half of the SLOW count. The couple continues the body momentum while moving into the 2nd step landing on the first QUICK (beat 3) and extending the movement by stealing the first part of the second QUICK (beat 4). The last step is taken about half way through the second QUICK count. *Looking at their feet only you say, "They are late and not dancing the correct timing for this rhythm"*.

Feather footwork when starting in closed position (CP) with the man facing diagonal line & center (DLC):

Man: Step forward with the heel of the right foot (R), forward with the ball of the left foot (L), forward with the ball of the R rolling onto the flat of the foot to end banjo position DLC (BJO-DLC);

Woman: Step back reaching with the toe of the L (use toe for all backing steps), back R, back L;

NOW..... Look at both couples again, but this time look at their entire presentation beginning with their upper bodies. Couple #1 may be stepping on each beat with their foot and they may have continual body movement, but when focusing on their upper bodies they appear to be dancing ahead of the beat. Couple #2, when looking at the entire body, now appears to be dancing with the beat and taking advantage of the nuances of the individual piece of music. Couple #2 in reality is dancing the timing as HOLD, QUICK, SLOW,/AND; (-, Q, S,/&:). [♪ You say 'to - ma - toe', I say 'to - mate - toe' ♪]

Now you ask, "How do we get our bodies to do the dancing?" Listen to the music... Almost every dancer has a favorite song and choreography, the trick is to make our dancing mirror our feelings. Most dance music has a bass or drum generally playing the basic timing for that particular rhythm, but the other instruments and vocals are free to modify the basic timing. So how strictly do you need to adhere to basic timing, whether it be in a foxtrot, rumba, or other rhythm? Listening to some of the great crooners of the past (Dean Martin, Bing Crosby, Frank Sinatra, Sammy Davis, Jr...) & present (Michael Buble, Harry Connick, Jr., Josh Groban, Diana Krall...) may help you in your quest. Do they sing on a strict tempo? Then check out a few musicals starring some of the great hoofers (Fred Astaire, Ginger Rogers, Gene Kelley, Cyd Charisse...) and watch their entire body presenting their interpretation of the music through dance. Now... listen to your favorite piece of music without cues several times, hum or sing along, and then dance the choreography trying to match the flow of the movement with the flow of the instrument or vocal that you like the most.

Rotating Figures:

There are two main types of rotating figures, those turning to the right (natural) and those turning to the left (reverse). The direction of turn determines when the rotation should begin. The rotation for right turning figures begins early, on the last part of the SLOW count. Left turning figures are best executed with a delayed turn beginning on the first QUICK count and continuing through the first part of the 3rd step (beat 4). In both cases, the end of the 3rd step is used to make final body alignment adjustments, ground your body (regain your balance, if needed), and gather your feet together for the next measure or figure.

One trick to the smooth execution of a rotating figure is to “**Lead Direction, Before Rotation.**” Your first order of business is to get your bodies moving in a straight line before you even consider rotating. A body in motion is much easier to convince to turn than if you try to rotate from a dead stop.

The first step of the figure is typically used to communicate to your partner the direction of flow and the speed. This gives the woman time to respond to your ‘lead’ and get out of the way, thus clearing an opening for you to move into.

The second step in most rotating figures is where the majority of the turning takes place. Extending the time spent on the second step slightly will help make rotating figures easier, more fluid, and will tend to be a more balanced position for the man & the woman. Use the last part of the SLOW count to start the rotation for right/natural turning figures or extend the rotation into the 2nd QUICK count (beat 4) for left/reverse turning figures.

The third step is the “get your act together step”. Use this step to finish any rotation still needed and return to a neutral, well balanced position in preparation for the next measure.

Wait for Your Partner:

Another trick to comfortable dancing is that it is very important for both partners to be aware of the action that needs to be accomplished by their partner on each figure. In some cases this involves one of the members of the partnership to momentarily delay the taking of a step, in order to wait for their partner to complete their action(s).

A few figure examples when the man needs to delay include: Pickup, Double Reverse Spin, Telespin, Split Ronde... The trick to the Pickup is timing when the woman should be picked up. The turning/folding action of the woman begins just after taking weight on the inside foot (man’s right; woman’s left) and is completed during the 2nd step. Men, be wary of picking your partner up too abruptly.

Women also have figures that they need to wait for the man. A few of these figures include: Half Natural Turn, Spin Turn, Impetus... In the Half Natural Turn, the woman needs to wait until the man has folded in front of her before committing to her 2nd step. In some figures, e.g. Spin Turn or Outside Spin, the woman can make use of brushing the free foot to the weighted foot just prior to weight being taken for the 3rd step. This brush helps stabilize the couple and gives her a delay thus giving the man a little extra time to get into position.

To Lead or Not To Lead, that is the Question:



Dancing with a partner is a two-way conversation through the dance frame so make sure that your conversation is kept clear and concise. A good lead enables the woman to detect the speed, direction, and feel of a figure early enough to respond appropriately. The man’s arms & upper body should create a firm frame in which the woman is gently held. Both partners need to keep some tension (pressure) in the arms. Both partners need to have “tone” in their arms by using the muscles in the upper arm to keep the arms in position. Avoid the notorious “spaghetti” (limp arms) or the “ram rod” (lead arms held too stiffly, generally with a straight elbow). Men, even if you are a beginner, you can still lead effectively, if you stand erect and keep a firm forward pressure towards your partner.

IT'S A SIDE SHOW

There are so many different approaches when attempting to address dance technique in the smooth dances that it can be very daunting to both clinician and dancer. Dance technique involves every part of the body and each part has its own contribution to what we call quality dancing. Our focus in this clinic will be the sides of the body and how we use them to enhance our dance technique.

When we use the term sides, we will be speaking of that portion of the trunk of the body from the waist up to the armpits. This area consists of the much talked about abdominals, the back muscles, and the band of muscles that run from the abs around our waists to the spine. To maintain the tone in the sides one must use the muscles in the back and extend the energy up through the sides and upper arms. This toned energy will produce a strong frame, which will help the couple to maintain the desirable contact.

Our presentation will look not only to specific things we do with our sides but more importantly how we focus thought on them for particular actions.

Good use of the sides not only improves the appearance of our dancing it makes dancing so much more comfortable. But, it takes a good bit of physical and mental discipline to effectively utilize our sides in ways that aid rather than detract from our dancing.

Our first rule of thumb is that both sides should be maintained with good tone. So often one side or the other is allowed to collapse or become weak in making turns or shapes. Much of what is observed in good dancing is illusionary and this is especially true in observing display lines. Even though a shape may look as if a side is soft or compressed, rest assured that quality dancers are creating the shape without allowing a side to be soft or compressed. Another problem area is leaning into a turn by again letting the side toward the turn weaken. This creates an appearance of "diving" into the turn and also leads to turning and stepping at the same time which is not a desired action. Remember that you can stretch a side and make it stronger but you should not allow a side to weaken or collapse.

The next concept is to *always keep the left side to partner*. The man should think of keeping the lady on his front by establishing a strong left side with a slight upward feel and the lady should also have that same upward spiral action in her left side and be aware of staying in front of the man. Our normal body tendency is to allow the hips and shoulders to always be in the same plane; however, really good dancers maintain a slight displacement of these two body parts by maintaining a slight spiral to the right from the ankle up (i.e. taking the left side to the partner). One fairly effective thought process to achieve this position is to think of dancing with a "proud" left side! All the time!

As noted, maintaining strong sides becomes more challenging in alternate (non-closed) positions. In addition to the "proud" left side thought process, a method to achieve this discipline is to think that every step in any one of these positions (semi, banjo, and sidecar) is accompanied by a slight body turn *toward* the partner. For instance, in semi-closed position what you actually do is

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increase the tone or strength in the side away from the partner (man's left, lady's right) so as to not allow it to follow the natural inclination to turn away from each other on such steps. This applies especially to the steps in CBMP (Contra Body Movement Position). To clarify, think of being in semi with the man's right and lady's left foot free; the step taken with the inside foot is in CBMP and we want to use a little extra strength in the man's left and lady's right sides in order to keep from losing position.

Thinking of using the sides in turning actions can improve the action of the turn. This added attention to the side helps overcome the natural tendency to drift away from the partner when turning. The emphasis on keeping both sides strong must be maintained so that we don't fall into the trap of allowing the side closest to the turn's center to collapse. What is more, focusing attention on the sides takes our thoughts away from our feet which results in allowing the body to direct the stepping direction and helps to keep us on the standing foot longer which, in turn, aids the overall unity of our dancing. This is especially true when pivoting. If we think of the stepping direction of the feet, our bodies tend to lag behind. However, if we think of keeping the opposite side moving toward the partner (if pivoting to the right, it is the left side that we take to the partner), we will greatly improve the ease and linearity of the pivots.

We also use the sides to initiate shape or, when applied to turning, sway. All turns start with a CBM (Contra Body Movement) action that occurs on the last step of the previous figure. This is a slight body turn in the turning direction, initiated on the standing foot. We then step straight forward (or back) which should place a fair amount of muscular tension in the body. The concept is to utilize that tension by strengthening the side opposite the stepping foot (as in maneuver, natural and reverse turns) which will move the leg forward and create the needed shape (sway) that allows the person on the outside of the turn (the forward moving person) to stay in closed position. Again, the thought process is to focus on taking the side to the partner and let the foot placement be our secondary concern.

These are some of the ideas we use when we dance and, as you may conclude, dancing really is a side show for us. We hope that by developing your own side show you can improve the appearance, feel, and pleasure of your dancing.

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JIVE OR SWING
IS THERE A DIFFERENCE?
By: Jim & Bonnie Bahr

Somewhere in the early to mid thirties down in Harlem at places like The Cotton Club and The Savoy, Black Americans had developed a unique dance rhythm. It was being used to the new jazz, rhythm and blues music played by bands like Count Basie, Cab Calloway and Duke Ellington. When Charles Lindberg flew (hopped) across the ocean dancers began to yell "Lindy, Lindy yeah, Lindy hopped over the ocean" and the dance became known as the "Lindy Hop". The Lindy Hop is the granddaddy of all the Swing rhythms. There were some versions that involved throwing the girl from one hip to the other then up in the air or over the man's back. These more vigorous versions were actually banned on open dance floors because of the danger but were allowed as well as encouraged in roped off corners such as "Cat's Corner" at the Savoy. Groups like "The Lindy Hoppers" formed featuring people like Frankie Manning & Shorty George Snowden who actually made several movies and did road shows. These dances also were known as jump, jive or swing.

By the time World War II broke out, GI's had developed the swing into a more social version (barely) spreading it around the world with bands like Glen Miller and Tommy Dorsey providing the music. An examiner for The Imperial Society of Teachers of Dancing named Doris LaVelle and her partner Monsieur Pierre traveled to the Latin countries of Cuba and Brazil, where they studied and brought back rumba, cha cha cha, and samba. They then visited North America where they gathered the American Swing or Jive. With this information they helped found the Latin American Branch.

Today we have three main types of swing dancing. They have enjoyed a new popularity with young dancers. We have many specialty clubs in America. We have Swing Clubs consisting of East Coast Swing or West Coast Swing with some Jive. There is also a lot of interest again in Lindy Hop as well as Argentine Tango and Salsa.

The main differences between swing dances are tempo of the music and the way the partners travel around each other. In East Coast Swing, Jitterbug, Lindy Hop and Jive, the partners travel around each other in a circular motion. They have different actions as some of them move sideways and others up and down. The West Coast, however, coming from the west coast and crowded dance floors, uses a slot where the lady travels back and forth in the slot and the man steps out of her way to let her pass with a very smooth or sophisticated action.

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Over the years these dances have become entwined with each other producing many interesting variations and a lot of pleasure for dancers everywhere but if you look closely, you'll find traces of the Lindy Hop in them all. As Round Dancers, we have developed sort of a combination of East Coast Swing and Jive. We use many Jive basics and terms but often dance them with an East Coast Swing style and tempo.

We'll talk about some of the main differences today but our main goal will be learning to really enjoy this truly American dance and rhythm.

04-14 Latin Attitude

Chris & Terri Cantrell

The following ideas have been collected in order to assist in comfortable dancing and are not meant to be absolute, your experience may vary. While there are many similarities with all Latin rhythms, below is mainly geared towards rumba, cha, bolero, mambo, merengue, and salsa type rhythms.

Let us set the mood. You are in a darkened dance hall with a sensuous bolero playing in the background. You see someone across the room that you might like to get to know. After working up the nerve, you introduce yourself and ask for a dance. The man gently caresses the woman in a strong & secure, yet gentle, dance hold, his goal being to seduce the woman with his dancing and attitude. The woman, being prim & proper, does the 'playing hard to get' game, whether she means it or not.



Latin Body Frame & Hold: The Latin dance hold is more compact than in the smooth rhythms (waltz, foxtrot, quickstep...). Stand 6"-12" apart with the body & head upright. A simple rule of thumb for the distance between the couple - if the woman is much shorter than you, stand further away from her. If she is much taller than you, stand closer.

Maintain a slight forward poise with your body towards one another, centered over the balls of the feet, not back on the heels. The man's arms & upper body should create a firm frame in which the woman is gently held. Both partners need to keep some tension (pressure) in the arms.

Each part of the body (toes, legs, knees, tush, tummy, hips, chest, shoulders, arms, fingers, head) has a role to play in figure execution and musicality. Some of roles may include being as still as possible or moving independently for effect (isolation type movements) - the shoulder, chest, and the head. Others work at tensing muscles - tightening the tummy and tush muscles. Body parts can also linger - feet, toes, and legs. Some parts are almost forcefully dragged into action - toes. Other parts are influenced by another body part - weight change affecting the hips.

Stillness & Isolation: As with most dance rhythms one of the goals is to limit excess body movement. Try to utilize only the body parts that are necessary for the figure you are executing. This stillness/isolation technique, moving individual parts of the body independently of others, is very useful in dancing for leading & following by reducing the ambiguity. It will also improve the overall look and feel of the figure and movement. Excess movement can send mixed signals to your partner. It also has a tendency to look chaotic.



Isolation Exercise: Practice separating the body above from the body below the waist. The following exercise works the abdominals, diaphragm, and hip muscles. Begin by planting your feet firmly on the floor a hip distance apart. Tighten your tush (buttocks) muscles slightly, place your hands lightly on the hips, and then slide your rib cage to the left and then to the right. There should be no sagging or tilting of the shoulders. You should feel a pulling sensation of the muscles around the waist while keeping your hips & legs in place, immobile. Practice 1-10+ minutes/day will also have the added benefit of improving your muscle tone, strength, and trimming your waistline.

Yoga, Pilates, Belly Dancing, and some jazz classes and videos can offer a wide variety of other isolation exercises. The following belly dance site has several isolation exercises: <http://www.venusbellydance.com/vocabulary.htm#beginner>.

After you have mastered stillness & isolation (or at least come closer) you can add back in some deliberate movement, styling, of a single region of your body, e.g. the unused arm/hand. When adding styling, strive to not influence or induce the movement of any other part of your body.

Four Points of Contact in the Latin Closed Position:

#1 - Man's left & Woman's right hands: The man's left arm should be held up with the elbow bent fairly sharply somewhat towards the floor. His left wrist should bend slightly to the left side with his palm facing the woman and thumb up. This will cause his fingers to be parallel to the floor. The woman should approach the man with her palm facing his and her fingers up and her elbow relaxed. Her hand should contact the man's at the fleshy part below their thumbs. She should then gently fold/cup her fingers over the man's hand between his thumb and forefinger. The man should gently wrap his

fingers around the woman's hand. Partners should gently fold their thumbs over each others hand, being very careful not to clamp down on their partner's hand. The man's left hand is held between the woman's cheek & eye level if she is shorter than him and the reverse if she is taller (hand is held between the man's cheek & eye level).

#2 – Man's right forearm & Woman's side: Women hold your left arm held out to the side & slightly forward. The man then places his right lower forearm under the woman's upper arm near her armpit. He should apply slight upward pressure to her upper arm and the woman in response should apply slight downward pressure. Man's right hand is not yet touching the woman's back, but his fingers and thumb should be together and his wrist should bend slightly downward. The woman should stand slightly to the man's right side.

#3 – Folding of man's right hand: The man folds his right hand around to gently touch the woman's left shoulder blade. Be very careful not to use this point to squeeze the woman, but rather it should be a gentle point of contact. Remember both of you need to be able to breath freely and be on your own feet, not leaning on or dragging your partner.

#4 – Woman's left hand: The woman places her left forearm & hand on top of the man's right arm. She gently holds his biceps with her thumb and middle finger, being careful not to clamp down. Her hand should be turned slightly outward from the wrist. If points 2, 3, & 4 have been made properly and if the partners are holding their arms up, then no light will be seen between the man's right arm & woman's left arm, excluding elbow overlap due to height differences of the partners.

Open Position: The handhold in open position is slightly modified. The man lowers the hold so he can aim for her waist & hip area (center of gravity). This allows him to communicate more effectively with the woman, i.e. 'lead'. The man also rotates his wrist inward so that his palm essentially faces him, giving the woman a very nice ledge to place her fingers on. This connection will also improve communication between the couple. In open position this is the only contact point, but there is another type of lead that is useful that is discussed in the section on Leading.



Latin Foot & Leg Work: On your next visit to the zoo or a farm check out the deer, camel, &/or horse; they have a nice Latin walk. For humans though it is not natural and our knees hopefully do not bend like theirs:

Tranquil the upper body

Tuck in the tummy

Tighten the tush, make it burn

Tend to have a forward poise (*okay, we are pushing it but we ran out of "T" words*)

Turn out your toes

Tiny steps

Track your feet

Toes hug the floor

Okay, try that and get back to us --- Just kidding.



Too often we see variations on the way Frankenstein would dance the rumba or the cha with all of his lower joints fused together, none moving independently. Not only does this non-mobility take more physical exertion, cause unnecessary tension (especially to the neck, shoulders, hips, & knees), and inhibit breathing, it also does not feel very good to yourself or your partner.

You might want to try the following exercise individually first with your hand on the wall or a dance barre. Stand upright with a slight forward poise. Put your heels together and slightly turn out the toes (a loose ballet first position). Now for the hard part... moving. Depending on the speed of the music you may wish to limit the step size to shoulder width or as small as 6 inches for the very quick ('&') beats. The American style Cuban motion is much easier to execute for the majority of dancers & is discussed below.

Imagine yourself barefooted on a dirt path full of potholes and strewn with many rocks of all sizes. Your job is to carry a bucket of water balanced on the top of your head down this path. Got the picture, now here's the drill:

Since the bucket is on our head, we cannot look down. However, with the threat of stumbling into a pothole or tripping over a rock, we cannot confidently take a step. For this exercise put all your weight on the right foot/leg. To move, first bend the left knee. Slide the pointed left toe forward in front of the right leg to feel the path and the place where you want to step, no weight. Once you have determined that the path is clear, test the ground to ensure it will support your weight by applying slight pressure to the left toe. Slowly lower the left foot, with toes pointed slightly out for balance, until the heel touches the ground, but still with only minimal pressure to ensure the ground is solid. Begin the transfer of weight from the standing/supporting right leg forward onto the stepping left foot and straighten the left knee. Then let the hip "settle" to a relaxed position (like 'waiting for a bus' type of stance). As the hip settles, the knee of the free leg should be allowed to naturally bend and the heel of the right foot should slightly leave the ground. Repeat with the right foot - first drag and place the toe (knee bent), press your heel to the floor (still bent knee), stand up on the foot (straighten the leg), and finally let your hip settle.



We do this subconsciously when walking backwards. We feel for the first back step with our toe, roll onto the ball of our foot, lower into the heel, and then place our weight onto the leg.

Now that you have mastered that, let us work on 'fast feet'. Allow the unweighted foot to linger & remain in the ending position of the previous step for as long as possible. At the beginning of the next step the foot moves quickly into position, ready to begin testing the ground. This does not mean that the entire body comes to a complete stop/freeze between each step and/or figure. There is continual motion of the knees and hips. The "freeze frame" makes a nice picture, but only when it is used occasionally.

Forward Checked Action: (International Style mainly) Use this action for forward moving steps that will be checked & then reversed. This action allows the couple to move slightly further apart from each other, giving a nice looking change of pace.

Latin Hips: Yes men, this includes your hips also. While the 'party line' states that the movement of the hips is only a result of the foot and leg action, the dancer can act to direct this action to make it less chaotic, feel better, & make it more pleasing to the eye.

There are mainly two types of hip movement that are not associated with the rotation of the body in the course of a figure: Settling into the hip at the end of a measure or figure and the Figure Eight hip motion. The hip movement in cha and the faster rhythms is generally less pronounced than in rumba due to the speed of the dance, but they still do move.

Settling Into the Hip: At the end of the measure or the figure, settle the supported/weighted hip gently towards the floor. It is like allowing the weighted hip to take a deep breath and then relax down on top of the supporting leg & foot.

Figure Eight: Gently guide your hip motion into a figure eight. For each step taken, the same hip does a circular motion as weight is taken onto that foot, the left hip moves in a counterclockwise direction and the right hip will move in a clockwise direction. As an example, in more detail: Step forward with your left foot while moving the left hip forward as weight is transferred onto the left foot, the left hip continues to move in a counterclockwise direction. Recover back onto the right foot and the right hip moves forward as weight is transferred onto the right foot, the right hip continues to move in a clockwise direction.

For starters, try just giving the hips a very gentle nudge in the right direction without moving the rest of your body. You too men! Try Brent Moore's method and practice in front of a mirror, but you might want to wear clothes if you are built like most of the population.

Sway: The Latin rhythms do employ some body sway. It is generally used by the man to assist (lead) the woman in achieving different positions and figures, such as in the woman's spiral preceding a rope spin.

A Brief Bit on Leading: A common complaint heard from the ladies is that the gentlemen are not leading. Well, guys for once it may not be your fault. What essentially happens is that the woman does not allow the man to lead. She interferes with the points of contact by flapping her arms, bouncing, faking the hip movement, and not sustaining

hand/arm pressure when dancing. The man cannot lead arms of jelly/spaghetti (limp arms) any more than he can ramrod arms (straight arm with a locked elbow). Men stand erect and keep "tone" in your arms, using the muscles in the upper arm to keep the arms in position and thus allowing the woman to feel his body movement if she has tone in her arms.

A good lead from the man makes clear his intentions to the woman before he begins to move. Clarity from the man is important, as it enables the woman to detect the speed, direction, and feel of a figure early enough to respond appropriately. Leads are subtle & clear communications beginning from the man's body, radiating down his arms, and then to the woman. Woman, there is a fine line between reacting to what he wants you to do and jumping the gun by anticipating the man's intentions.

There are three types of leads used by the man in the Latin rhythms: Physical, Shaping, and vocally telling her what you want her to do. Unfortunately the latter tends to make hearing the music & the cues rather difficult, so in actuality there are only two types.

Physical Leads – These happen as a result of contact between the man and the woman, generally through a slight bit of tension in the arm(s). Most of the time, in order to get the best results the man should aim this pressure towards the woman's center of gravity (her hips), as opposed to other parts of her body, but there are exceptions. For example when in fan position, in order to indicate to the woman to close her feet at the beginning of the next figure, he exerts a gentle pressure towards the woman's center of gravity and slightly to his side with his left hand.

Shaping Leads – The man shapes his body and/or arm to indicate to the woman the direction and/or position required. For example, the man can use his body shaping to indicate to the woman the direction and timing of a spiral.

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The clinic will focus on the unique character and fun aspects of Latin American/Rhythm dancing

04-118

Rise in Waltz and Foxtrot

Richard E. Lamberty

When is simple not simple? Simply put, **RISE is the straightening of the legs**. What could be more simple? But taking that simple idea and applying it to our bodies while in motion often proves to be somewhat daunting. Hopefully today we will gain a little bit more understanding both of what Rise is, as well as how to actually have as a part of our dancing.

To understand Rise we need to look carefully at how the legs work when doing the “ballroom” or “smooth” dances (Waltz, Foxtrot, Quickstep, Tango and Viennese Waltz.) First, it is important to remember that in the ballroom dances, legs always match. Basically that means if one leg is straight, the other leg should be straight too; and then naturally, if one leg is bent, the other should be bent too (and the same amount (with the exception of footwork. (OH NO! An exception. Well, not really. More like a clarification so that you can in fact have a weighted foot and a free foot and still have consistent rules.)

Rise comes in a variety of degrees, of which we are primarily interested in only three (a small favor for which I personally am grateful.)

1. **No Rise**
2. **Commence to Rise at the End Of**
3. **Rise at the End Of**

1. **No Rise**

Contrary to popular belief, **No Rise** does not mean that your legs must be bent. It means that however bent (or straight, for those who prefer the glass half full) your legs are at the beginning of the figure, they remain bent (or straight) that amount (with the exception of footwork. (Pesky exception.....)) We mostly hear about No Rise in Tango, however, there are figures in all of the dances which have No Rise, and so those figures are simply danced at one height, be that with nicely bent knees, or fairly straight legs.

2. **Commence to Rise at the End Of**

Usually, this is Commence to Rise at the End Of One, but not always. **Commence to Rise** means that having taken a step, the knees are slightly straighter than they were when standing on the previous foot. This of course implies that the knees were bent some amount prior to taking the step.

3. **Rise at the End Of**

Again, this is usually Rise at the End of One, but not always (a Three Step for example, if treated as SQQ.) **Rise at the End Of** means that having taken a step, the knees are now straight (but not locked) at the end of that step.

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Think of it this way: suppose you are six feet tall when standing up with straight legs and your feet flat on the floor. If you have bent your knees so that your measured height was 5' 8" (for example), and take a step with No Rise, your measured height would still be 5' 8" (as long as you were still standing on a flat foot.) If you take a step where you Commence to Rise at the End Of then your measured height would be (perhaps) 5' 10" (still standing on a flat foot) or approximately half of the bend is now out of your knees. For a step taken as Rise at the End Of then your measured height would be your full standing height of six feet.

Bear in mind that these numbers are made up for the purpose of an example. You might have bent your knees more or less than that. I'm only 5' 6" to start with and I know I bend my knees more than four inches at times.

There is another term which gets used with regard to **Rise: Continue to Rise**. Continue to Rise simply means to continue to straighten the legs as you continue to take steps. Eventually you will be **UP**, meaning that you have reached your full height, plus whatever your current footwork is. The final term I wish to address is **LOWER**. I prefer the term **Lower** rather than the term **Fall**, mainly because the one suggests some degree of control over what is happening and the other does not. Lower means to bend the knees and always occurs in conjunction with footwork of Toe / Heel.

There are two basic patterns for Rise (and other, less basic ones which we are going to ignore today):

1. **Commence to Rise at the End of One, Continue to Rise on Two and Three, Lower at the End of Three.**
2. **Rise at the End of One, Up on Two and Three, Lower at the End of Three.**

The first pattern is most closely associated with Waltz; the second with Foxtrot: however you will find examples of both in each dance. Another way to think of these things is consider what they mean in terms of overall movement:

1. **Across the floor, then up.**
2. **Up, then across the floor.**

Again, this is really just another way to say the same thing, and the first pattern describes basic Waltz flow, while the second described basic Foxtrot flow. Exceptions, or rather alternative patterns of Rise, abound. But if you generally dance Waltz as **Across the floor, then up**, you will be doing pretty good. And likewise, if your Foxtrot is generally **Up, then across the floor**, you will be expressing the basic rise pattern of Foxtrot.

Today we will practice both the basic Waltz and Foxtrot rise patterns as well discuss how Rise can influence footwork and affect the partnership. Naturally, we will need some context for this so we will be using some basic Waltz and Foxtrot figures such as Spin Turn, Open Telemark, the Feather Step and the Three Step. Hopefully our discussion will result in a better understanding of Rise as well as some ideas about how you can develop a good feel for how Rise actually works.

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Sway: The Basics

Richard E. Lamberty

Sway is perhaps second only to Contra Body Movement (CBM) in terms of ... how shall I put this... limited understanding by both dancers and teachers. Unlike CBM, which is quite straight forward, Sway is actually a rather complex concept. Today we will discuss the basics and hopefully provide a foundation for future understanding.

By definition Sway is: **The natural inclination of the body, from the ankle upwards, away from the moving foot.**

A lovely definition. One that I was forced to memorize many long years ago and have oft repeated to myself in the dark of the night in the hope that one day I might actually understand what it meant. I still hope, but I did at some point figure out that this definition is akin to the definition of something like a mathematical term; to understand it, one must put it into context and apply the rules of precedence.

Speaking of which, here is an example for your consideration: what is: $2 + 3 * 4$?

One might answer either 20 or 14. Which is the “correct” answer? If you typed this into most calculators you would get 20. But if you programmed it as an equation in most computer programming languages you would get 14. How can both be correct? Because addition and multiplication have what is known as a precedence order, so the equation can rightly be interpreted by a computer as $2 + (3 * 4)$ rather than the expected $(2 + 3) * 4$.

If one were to mathematically model ballroom dancing (which I did as a project in college) Sway is a tertiary effect and has a low precedence. Basically that means that there are a lot of other things which are more important and have to be taken into consideration when applying Sway to a figure.

And unfortunately the things which most strongly affect Sway are not elements of the standard technique used to describe figures, such as Alignment, Footwork, CBM and Sway. They are Shape and Swing.

There are only two main shapes which we use in the ballroom and both help us to maintain counterbalance with our partner. Since we should never give up our counterbalance, it is more important to maintain our shape than to sway. In addition, Sway does not occur in the absence of Swing. That is why there is not sway in Tango. Said another way, Sway is in part a result of the existence of Swing.

The people who created the definition of Sway that we use knew that the effect was secondary to maintaining the relationship between self and partner, so they didn't think it necessary to include in the definition a limiting clause like 'only to the degree that it does not disturb the partnership.' Nor did they include additional information explaining how the shoulder line and the body line are separate and different (although certainly related) and that Sway should not disrupt the shoulder line.

To make things even more complicated, Sway, by definition, only occurs *between* steps and generally only between the first and second steps of a figure. Once you place weight onto the 'moving' foot, Sway, by definition, ceases to exist and we get a new phenomenon called **Broken Sway**. Broken Sway is one of two things, depending on your shape. Broken Sway to the right is an upper body shape that goes diagonally back. Broken Sway to the left is an upper body shape that goes diagonally forward and *level*. The instant you place your weight on the moving foot your body's shape in the partnership in conjunction with previous Sway automatically becomes the appropriate Broken Sway. No work required, assuming that you had a proper relationship with your partner and were also producing a correct sway line. However, the technique book does not distinguish between Sway and Broken Sway in the description of the figure. This tends to confuse even the most avid reader of the technique book.

There is also a third kind of sway called **Hover Sway**. Hover Sway is: **The natural inclination of the body, from the ankle upwards, towards the moving foot.**

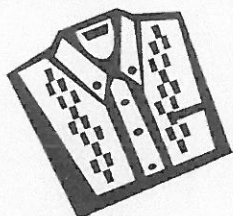
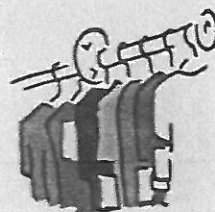
Hover Sway always resolved to No Sway and generally occurs between the penultimate and ultimate steps of a figure. Again, it can only occur *between* steps since by definition it requires there to be a moving foot. And again, the definition does not include any limiting clauses which account for the rest of what is happening as we dance.

So what we have is a lot of rather complicated seeming information about Sway. Our goal today is to find some practical ways to understand how Sway actually occurs and also how it feels in our own body as well as in the couple. Hopefully that will result in dancing which is both more enjoyable as well as better looking.

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URDC 29th International Convention

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General Chaircouple
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Education Seminars
Tuesday, July 19
9:00 AM - 4:30 PM

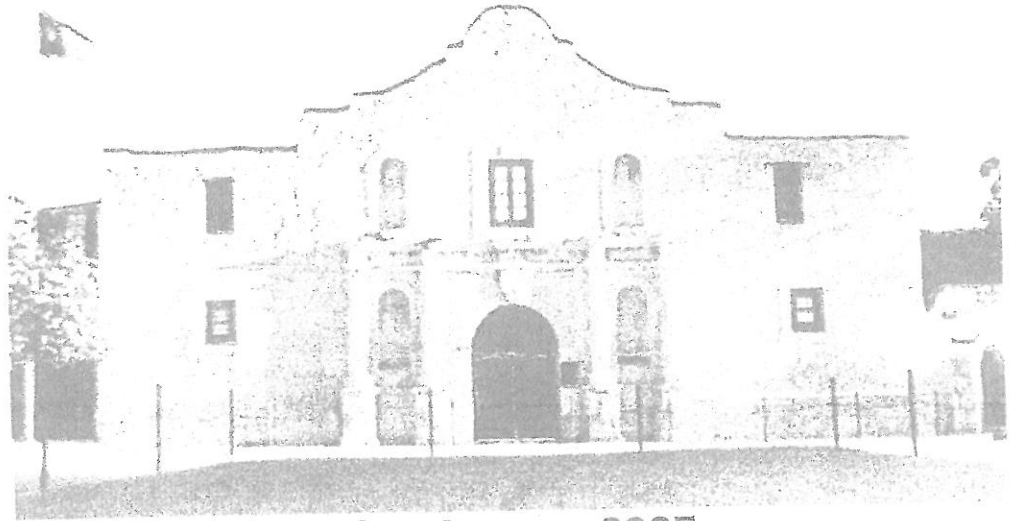
Prelude Ball
Tuesday, July 19
7:30 PM - 11:00 PM

Clinics & Teaches
Wednesday, Thursday, Friday
July 20, 21, 22
9:00 AM - 4:30 PM

Review & Party Dances
Wednesday, Thursday, Friday
July 20, 21, 22
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Registration Form

The registration fee provides entrance to all sessions, Tuesday morning through Friday evening and includes the Convention Syllabus. Lodging and other information will be sent upon receipt of registration.

<u>Registration Fees</u>	<u>Couple</u>	<u>Single</u>	<u>Amount</u>
Enclosed			\$ _____
URDC Members	\$ 80.00	\$45.00	\$ _____
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