

05-01

Thompson



UNIVERSAL ROUND DANCE COUNCIL

Cordially invites you to participate in the

29TH

INTERNATIONAL ROUND DANCE CONVENTION



SAN ANTONIO, TX
July 19-22, 2005



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 19, 2005

WELCOME TO SAN ANTONIO

Welcome to the 29th 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 Antonio, a city known for its history, culture and excellent Southwest Cuisine.

As URDC's most important asset, members, we are delighted to welcome you to this year's convention. Every convention brings new and exciting new dances, enlightening workshops and the fellowship of friends who come together year after year.

When we review our videos dating back to URDC #2 in Kansas City we are always amazed at the skill advancement of the dancers. Our annual convention has been a significant contributor to that advancement and we applaud you for your growth and continuing participation. Thank you.

URDC is, as you know, a 100% VOUNTEER 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 special thanks to Kay and Joy Read, our general chaircouple, and their committees who have worked so hard to make this another outstanding convention.

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.

While you are here in San Antonio we hope you will take some time to enjoy some of the many attractions. The Alamo is packed with history and worth visiting. No visit to San Antonio would be complete without a stroll along the River Walk or a ride through the canals in one of the boats. Enjoy the city as well as the convention.

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



UNIVERSAL ROUND DANCE COUNCIL

Kay & Joy Read
29th Convention Chaircouple
1800 Lawyer Street
College Station, TX 77940
E-mail: kread@cvm.tamu.edu

WELCOME TO URDC'S 29th INTERNATIONAL CONVENTION *IN* SAN ANTONIO, TEXAS

A gracious welcome is extended to all those in attendance at this the 29th International Universal Round Dance Council Convention in San Antonio, TX. Considerable work and effort have gone into the planning and implementation of this convention by a host of individuals, most notably your convention chaircouples and their committee members. Four days and nights of clinics, workshops, showcases, teaches and dancing have been planned and dozens of the best instructors in round dancing have been recruited to give you, the attendees, the best instruction and dancing opportunity our activity has to offer.

This year's teaching program is extensive and offers something for everyone in a variety of rhythms and clinic topics. The dance program was selected by you, the dancer, and will culminate with the fifteen most requested dances. Please feel free to participate in as many of the excellent learning opportunities as you desire and take the time to thank each and every one of the clinicians, instructors, cuers, and convention staff. All are volunteers and have spent many hours preparing to provide you with an outstanding round dance experience.

We believe this year's convention site and facility are truly unequalled anywhere in the United States. The halls are in close proximity to each other, the floors in all three halls are wood and in immaculate condition, and we expect the sound and air-conditioning to be more than adequate. Additionally, this city has much to offer; so while in San Antonio, try to find time to visit the River Walk with its many restaurants and shops, the Alamo, and the many other historic sites located just a short walk from the Convention Center.

As General Chaircouple, we would be remiss if we did not acknowledge the invaluable contribution of advice, time, and effort of our Convention Committee. Each and every one of them played a critical part in planning and implementing this event. We are grateful for their energy and commitment and we appreciate them all, individually and collectively.

Sincerely,

Kay & Joy Read
General Chaircouple



UNIVERSAL ROUND DANCE COUNCIL

EXECUTIVE OFFICERS 2004-2005

President	Mike & Diana Sheridan
Vice President	Jerry & Sandy Adams
Secretary	Bob & Kay Close
Treasurer	Ron & Ree Rumble

BOARD OF DIRECTORS

To 2005

Bob & Kay Close	1100 Reflections Lake Loop, Lakeland, FL 33813
Floyd & Marilyn Lamson	1874 Leisure World, Mesa, AZ 85206
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Kay & Joy Read	1800 Lawyer Street, College Station, TX 77940
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Dwain & Judy Sechrist	2630 S. Honeysuckle Circle, Mesa, AZ 85208
Paul & Betty Stottlemyer	9218 Christopher Street, Cypress, CA 90630

To 2006

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Bob & Sue Riley	2074 SW 13 th Terrace, Boynton Beach, FL 33426
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Tim & Debby Vogt	9033 Sandy Shores Drive, Las Vegas, NV 89117
Curt & Tammy Worlock	3613 Citrus Tree Court, Plant City, FL 33566

To 2007

Jerry & Sandy Adams	5026 Howes Lane, San Jose, CA 95118
Jack & Judy DeChenne	10924 East 28 th Street, Spokane, WA 99206
Bob & Linda Foster	204 South Pine Avenue, Maple Shade, NJ 08052
Jack & Sue Lane	2208 McCurdy Road, Stone Mountain, GA 30087
Allen & Carol Lillefield	Box 64, Mooresville, IN 46168
Pete & Mary McGee	1333 Kingston Court, Northampton, PA 18067
Rob & Terri Sherwood	1268 S. Ogden Street, Denver, CO 80210



UNIVERSAL ROUND DANCE COUNCIL

COMMITTEE APPOINTMENTS 2004 – 2005

Newsletter	Bob & Sue Riley
Membership/Computer Services	Tim & Debby Vogt
29 th Annual Convention	Kay & Joy Read
Education	Chris & Terri Cantrell
Educational Tapes (Audio/Video)	Jerry & Sandy Adams
Parliamentarian	Art & Jacquie Hayes
Golden Torch Award	Warren & Sandy Teague
Hall of Fame Selection	Dave McAdams
Nominations	Tim & Debby Vogt
Publicity/Advertising	Rob & Terri Sherwood
Convention Guidelines	Al & Carol Lillefield
Legal Advisor	Whit & Faye Landrum
National Carousel Clubs	Jack & Sue Lane
Technical Advisory Committee (TAC)	Dwain & Judy Sechrist
Bylaws/Supplemental Rules	Bob & Linda Foster
30 th Annual Convention	Ed & Sharleen Martin

SPECIAL ASSIGNMENTS

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

05-06



UNIVERSAL ROUND DANCE COUNCIL

Technical Advisory Committee

Dwain & Judy Sechrist, Chaircouple

2630 S. Honeysuckle Circle

Mesa, Arizona 85208-6173

(480) 357-8491 e-mail: URDCforTAC@aol.com

Technical Advisory Committee

List of present members by retirement dates

Year 2005

Dwain & Judy Sechrist

MaryAnn Callahan

Michael & Diana Sheridan *

Frank & Annette Woodruff

Year 2006

Jack & Judy DeChenne

Anita Froehlich

vacant

Year 2007

Dan & Sandi Finch

Herb & Sue Norton *

vacant

Year 2008

Des & Ruth Cunningham

Harold & Meredith Sears *

vacant

Year 2009

Chris & Terri Cantrell

vacant

vacant

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

**CONVENTION
COMMITTEE**



Kay & Joy Read
General Chaircouple



Joe & Pat Hilton
Assistant Chaircouple
Registrar/Ribbons



Dom & Joan Filardo
Treasurer



Mark & Pam Prow
Programming



Walt & Ann Zook
Housing/Hospitality



Ed & Sharleen Martin
Syllabus/Printing



Kathy Oliver
Facilities/First Aid



Jack & Martha Taylor
Facilities/First Aid



George & Pam Hurd
Sound



Jerry & Sandy Adams
Audio/Video



Chris & Terri Cantrell
Education Chaircouple



John & Norma Jean Becker
Hosts



Don & Pete Hickman
Staff Party



Al & Carol Lillefield
Signage/Vendors



Paul & Linda Robinson
Decorations

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 | Koite & 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 Stomp	Irv & Betty Easterday
		1983	
Heartaches Cha	Ben & Vivian Highburger	The Homecoming	Charlie & Nina Ward
		1984	
Hawaiian Wedding Song	Charlie & Madeline Lovelace	Someone Like You	Peter & Beryl Barton
		1985	
Para Esto	Phil & Norma Roberts	Send Her Roses	Eddie & Audrey Palmquist
		1986	
Andante	Paul & Lorraine Howard	Lonely Is The Name	Phil & Norma Roberts
		1987	
Answer Me	Eddie & Audrey Palmquist	Cavatina	Peter & Beryl Barton

05-13

URDC HALL OF FAME DANCES

Amor	1988	Peter & Beryl Barton
Autumn Nocturne	1989	Eddie & Audrey Palmquist
Sam's Song	1990	Sam & Jody Shawver
Tampa Jive	1991	John & Mary Macuci
And I Love You So	1992	Jim & Bobbie Childers
Fortuosity	1993	Bob & Mary Ann Rother
Spanish Eyes	1994	Bob & Mary Ann Rother
London By Night	1995	Bill & Carol Goss
St. Michel's Quickstep	1996	Russ & Barbara Casey
Orient Express Foxtrot	1997	Brent & Mickey Moore
Sleeping Beauty	1998	Brent & Mickey Moore
Bye Bye Blues	1999	Eddie & Audrey Palmquist
Papillon	2000	Richard Lamberty
Symphony	2001	Ken & Irene Slater
I Wanta Quickstep	2002	Eddie & Audrey Palmquist
Kiss Me Goodbye Rumba	2003	Richard & JoAnne Lawson
Smoke Gets in Your Eyes	2004	Ron & Ree Rumble

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)	Erotica (Moore)
3	And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	Boogie Blues (Easterday)	London By Night (Goss)
4	Mambo 5 (Smarrelli)	Amor (Barton)	Sam's Song (Shawver)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullus)	And I Love You So (Childers)
5	Tango Capriccioso (Ward)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Love Potion #9 (Anderson)	The Children (Barton)	A Lovely Evening (Childers)	The Children (Barton)
6	Cavatina (Barton)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Lovely Lady (Palmquist)	Cavatina (Barton)	Symphony (Slater)
7	Wyoming Lullaby (Palmquist)	Cavatina (Barton)	Kiss Me Goodbye Rumba (Lawson)	And I Love You So (Childers)	Kiss Me Goodbye (Tullus)	Java Jive (Childers)	Boogie Blues (Easterday)
8	Orient Express Foxtrot (Moore)	Marie Elena (Ward)	Ramona (Krol)	Marie Elena (Ward)	Wyoming Lullaby (Palmquist)	The Bard (Lamberly)	Sleeping Beauty (Moore)
9	Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Fortuosity (Rother)	Autumn Nocturne (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)	Marie Elena (Ward)	Pleardy 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)	Marie Elena (Ward)	Symphony (Slater)	Tampa Jive (Macuci)
13	London By Night (Goss)	Fortuosity (Rother)	Tampa Jive (Macuci)	Send Her Roses (Palmquist)	Married (Shawver)	Sleeping Beauty (Moore)	Wyoming Lullaby (Palmquist)
14	Kiss Me Goodbye (Tullus)	Kiss Me Goodbye (Tullus)	Alright, You Win (Childers)	Amor (Barton)	Orient Express Foxtrot (Moore)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)
15	Someone Like You (Barton)	You're The Top Cha (Childers)	You Make Me Feel So 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 - 2004

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

A BIG "Thank YOU" to all our

CUERS

AND

MASTERS

OF

CEREMONY

URDC 2005 CUERS

Clinician Staff

Wayne and Barbara Blackford
 Chris and Terri Cantrell
 Jack and Judy DeChenne
 Dick and Karen Fisher
 Bill and Carol Goss
 Mark and Shelley Hilburn
 Joe and Pat Hilton
 George and Pam Hurd
 Richard Lamberty and Val Cunningham
 Al and Carol Lillefield
 Pete and Mary McGee
 Brent and Judy Moore
 Ron and Mary Noble
 Randy and Marie Preskitt
 Kay and Joy Read
 Paul and Linda Robinson
 Ron and Ree Rumble
 Hank and Judy Scherrer
 Michael and Diana Sheridan
 Kenji and Nobuko Shibata
 Tim and Debby Vogt
 Curt and Tammy Worlock

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 Tim and Debby Vogt
 Ron and Marilou Webb
 Curt and Tammy Worlock

EMCEES

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Mark & Pam Prow
Paul & Linda Robinson
Dwain & Judy Sechrist
Michael & Diana Sheridan
Jim Taylor & Judy Ferguson
Tim & Debby Vogt
Ron & Marilou Webb
Roy & Janet Williams
Brian Wyatt & Mary Ann Callahan

TEACHING

SCHEDULE

05-20

29th INTERNATIONAL URDC CONVENTION - 2005

Week at a Glance -- Clinics and Teaches

Registration and Syllabus Pick-up -- 8:00am to 9:00am and 1:00pm to 2:00pm			
9:00am 9:20am	Ballroom A Opening Ceremony -- Education Seminars		
	Introduction of the Education Seminar Instructors		
	Education Seminar #1	Education Seminar #2	Education Seminar #3
	You Asked For It	Rhythm Characteristics	Enhance Your Dance!
	BALLROOM A	RIVER ROOM	MISSION ROOM
Tuesday Morning EDUCATION SEMINARS	9:30am - 10:40am Your Space or Mine? Jack & Judy DeChenne ----- 10:50am - 12:00pm As The Stomach Turns Lamberty/Cunningham	9:30am - 12:00pm ¡SIMPLY SALSA! Karen & Dick Fisher	9:30am - 10:40am Waltz Turns, When and How Kay & Joy Read ----- 10:50am - 12:00pm The Latin Toolbox Al & Carol Lillefield
Tuesday Afternoon EDUCATION SEMINARS	2:00pm - 3:10pm Using Your Arms to Decorate Your Dancing Brent & Judy Moore ----- 3:20pm - 4:30pm Shape and Make a Line Kenji & Nobuko Shibata	2:00pm - 4:30pm Unleavened Tango Richard Lamberty & Val Cunningham	2:00pm - 4:30pm The Secrets of Successful Dancing (S.O.S. Help!) Wayne & Barbara Blackford
Wednesday Morning	9:00am - 11:30am You Raise Me Up Kay & Joy Read Slow Two Step - Phase VI	9:30am - 11:30am The Human Thing To Do Michael & Diana Sheridan Foxtrot - Phase V	9:30am - 11:30am Carnival Ron & Ree Rumble Rumba - Phase IV
Wednesday Afternoon	1:30pm - 4:00pm Don Diego Brent & Judy Moore Tango - Phase VI	2:00pm - 4:00pm She Can't Fix Grits George & Pam Hurd Jive - Phase V	1:30pm - 2:40pm Intrigue Paul & Linda Robinson Waltz - Phase IV ----- 2:50pm - 4:00pm Good Lovin' Dick & Karen Fisher Salsa - Ph V
Wednesday Evening	<u>TEACH REVIEWS</u> 6:25pm - 6:50pm You Raise Me Up - Ph VI Read - Slow Two Step ----- 6:55pm - 7:20pm Don Diego - Ph VI Moore - Tango	<u>TEACH REVIEWS</u> 6:25pm - 6:50pm The Human Thing To Do - Ph V Sheridan - Foxtrot ----- 6:55pm - 7:20pm She Can't Fix Grits - Ph V Hurd - Jive	<u>TEACH REVIEWS</u> 6:15pm - 6:40pm Carnival Rumble - Rumba ----- 6:45pm - 7:00pm Intrigue - Ph IV Robinson - Waltz ----- 7:05pm - 7:20pm Good Lovin' - Ph V Fisher - Salsa

Week At A Glance - Continued

Clinics & Teaches

	BALLROOM A	RIVER ROOM	MISSION ROOM
Thursday Morning	9:00am - 11:30am Try To Remember Bill & Carol Goss Waltz - Phase VI	9:30am - 11:30am In These Shoes? Al & Carol Lillefield Cha - Phase V	9:30am - 11:30am Must Be Catchin' Wayne & Barbara Blackford Foxtrot - Phase IV
Thursday Afternoon	1:30pm - 4:00pm Tequila Kenji & Nobuko Shibata Mambo - Phase VI	2:00pm - 4:00pm Let's Love Ron & Mary Noble Foxtrot - Phase V	1:30pm - 2:40pm My Heart Will Go On Tim & Debby Vogt Bolero - Phase IV ----- 2:50pm - 4:00pm Una Manana Chris & Terri Cantrell Cha - Phase V
Thursday Evening	<u>TEACH REVIEWS</u> 6:25pm - 6:50pm Try To Remember - Phase VI Goss - Waltz ----- 6:55pm - 7:20pm Tequila - Phase VI Shibata - Mambo	<u>TEACH REVIEWS</u> 6:25pm - 6:50pm In These Shoes? - Ph V Lillefield - Cha ----- 6:55pm - 7:20pm Let's Love - Phase V Noble - Foxtrot	<u>TEACH REVIEWS</u> 6:15pm - 6:40pm Must Be Catchin' - Phase IV Blackford - Foxtrot ----- 6:45pm - 7:00pm My Heart Will Go On - Phase IV Vogt - Bolero ----- 7:05pm - 7:20pm Una Manana - Ph V Cantrell - Cha
Friday Morning	9:00am - 11:30am Tormento De Amor Curt & Tammy Worlock Rumba - Phase VI	9:30am - 11:30am Draggin' The Line Randy & Marie Preskitt West Coast Swing - Phase V	9:30am - 11:30am Hall of Fame Pete & Mary McGee
Friday Afternoon	1:00pm - 3:00pm HALL CLOSED ----- 3:00pm - 4:03pm DANCE THROUGHHS - 2x each Wednesday Teaches ----- 4:03pm - 5:06pm DANCE THROUGHHS - 2x each Thursday Teaches ----- 5:06pm - 5:33pm DANCE THROUGHHS - 2x each Friday Teaches	1:00pm - 3:00pm ANNUAL GENERAL MEETING Michael & Diana Sheridan - Presiding All attendees - Please attend ----- Hall closed	Hall closed
Friday Evening	<u>TEACH REVIEW</u> 7:55pm - 8:20pm Tormento De Amor - Phase VI Worlock - Rumba	<u>TEACH REVIEW</u> 7:55pm - 8:20pm Draggin' The Line - Phase V Preskitt - West Coast Swing	<u>TEACH REVIEW</u> 7:55pm - 8:20pm Hall of Fame McGee

DAY AT A GLANCE - Tuesday, July 19, 2005

HENRY B. GONZALEZ CONVENTION CENTER

Registration and Syllabus Pick-up -- 8:00am to 9:00am and 1:00pm to 2:00pm			
9:00am to 9:20am	OPENING CEREMONY -- EDUCATION SEMINARS Introduction of the Education Seminar Instructors Education Seminar Chaircouple: Chris & Terri Cantrell -- Ballroom A		
	Education Seminar #1 You Asked For It BALLROOM A	Education Seminar #2 Rhythm Characteristics RIVER ROOM	Education Seminar #3 Enhance Your Dance! MISSION ROOM
9:30am to 10:40am	Your Space or Mine? Jack & Judy DeChenne MC: Joe & Debbie Krivan	¡SIMPLY SALSA! Dick & Karen Fisher MC: Tim & Nana Eum & David & Teri Meyer	Waltz Turns, When and How Kay & Joy Read MC: Desmond & Ruth Cunningham
10:50am to 12:00pm	As The Stomach Turns Richard Lamberty & Val Cunningham MC: Ron & Mary Noble		The Latin Toolbox Al & Carol Lillefield MC: Desmond & Ruth Cunningham
LUNCH			
2:00pm to 3:10pm	Using Your Arms to Decorate Your Dancing Brent & Judy Moore MC: Dan & Sandi Finch	Unleavened Tango Richard Lamberty & Val Cunningham MC: Dwain & Judy Sechrist	The Secrets of Successful Dancing (S.O.S. Help!) Wayne & Barbara Blackford MC: Bob & Kay Kurczewski
3:20pm to 4:30pm	"Shape and Make a Line" Kenji & Nobuko Shibata MC: Brian Wyatt & Mary Ann Callahan		
DINNER -- All Halls Closed			
7:30pm 7:45pm 7:50pm 8:35pm	BALLROOM A ***OPENING CEREMONY*** AND SHOWCASE OF ROUNDS Teaches to be presented on Wednesday		
8:40pm to 11:00pm	"PRELUDE BALL" Phase IV - VI MC: Ron & Marilou Webb	HALL CLOSED	"PRELUDE BALL" Phase III - V (Starts at 8:44pm) MC: Tim & Nana Eum

DAY AT A GLANCE - Wednesday, July 20, 2005

HENRY B. GONZALEZ CONVENTION CENTER

BALLROOM A		RIVER ROOM		MISSION ROOM	
9:00am to 11:30am	Slow Two Step - Phase VI You Raise Me Up Kay & Joy Read MC: Ed & Sharleen Martin	9:30am to 11:30am	Foxtrot - Phase V The Human Thing To Do Michael & Diana Sheridan MC: Ron & Marilou Webb	9:30am to 11:30am	Rumba - Phase IV Carnival Ron & Ree Rumble MC: John & Norma Jean Becker
LUNCH					
1:30pm to 4:00pm	Tango - Phase VI Don Diego Brent & Judy Moore MC: Pete & Mary McGee	2:00pm to 4:00pm	Jive - Phase V She Can't Fix Grits George & Pam Hurd MC: Al & Carol Lillefield	1:30pm to 2:40pm	Waltz - Phase IV Intrigue Paul & Linda Robinson MC: John Hazlett/Janet Manuel
				2:50pm to 4:00pm	Salsa - Phase V Good Lovin' Dick & Karen Fisher MC: John Hazlett/Janet Manuel
DINNER - All Halls Closed					
6:25pm to 6:50pm	TEACH REVIEW Slow Two Step - Phase VI You Raise Me Up Kay & Joy Read MC: Randy & Marie Preskitt	6:25pm to 6:50pm	TEACH REVIEW Foxtrot - Phase V The Human Thing To Do Michael & Diana Sheridan MC: Bob & Kay Kurczewski	6:15pm to 6:40pm	TEACH REVIEW Rumba - Phase IV Carnival Ron & Ree Rumble MC: Jerry & Louise Engelking
6:55pm to 7:20pm	TEACH REVIEW Tango - Phase VI Don Diego Brent & Judy Moore MC: Randy & Marie Preskitt	6:55pm to 7:20pm	TEACH REVIEW Jive - Phase V She Can't Fix Grits George & Pam Hurd MC: Bob & Kay Kurczewski	6:45pm to 7:00pm	TEACH REVIEW Waltz - Phase IV Intrigue Paul & Linda Robinson MC: Jerry & Louise Engelking
				7:05pm to 7:20pm	TEACH REVIEW Salsa - Phase V Good Lovin' Dick & Karen Fisher MC: Jerry & Louise Engelking
7:30pm to 8:10pm	THURSDAY SHOWCASE MC: Mark & Pam Prow		Hall closed		Hall closed
8:20pm to 9:16pm	DANCE THROUGHGS - 2x Wednesday Teaches MC: Mark & Pam Prow				
9:20pm to 9:50pm	URDC TOP 15 Dances 15 through 11 MC: Tim & Debby Vogt				
9:52pm to 11:00pm	PROGRAMMED DANCES Phase IV - VI MC: Tim & Debby Vogt			9:56pm to 11:00pm	

05-24

DAY AT A GLANCE - Thursday, July 21, 2005

HENRY B. GONZALEZ CONVENTION CENTER

BALLROOM A		RIVER ROOM		MISSION ROOM	
9:00am to 11:30am	Waltz - Phase VI Try To Remember Bill & Carol Goss MC: Dan & Sandi Finch	9:30am to 11:30am	Cha - Phase V In These Shoes? Al & Carol Lillefield MC: Paul & Linda Robinson	9:30am to 11:30am	Foxtrot - Phase IV Must Be Catchin' Wayne & Barbara Blackford MC: Wally & Joyce Brenton
LUNCH					
1:30pm to 4:00pm	Mambo - Phase VI Tequila Kenji & Nobuko Shibata MC: Jerry & Jo Gierok	2:00pm to 4:00pm	Foxtrot - Phase V Let's Love Ron & Mary Noble MC: Jim Taylor/Judy Ferguson	1:30pm to 2:40pm	Bolero - Phase IV My Heart Will Go On Tim & Debby Vogt MC: Dwain & Judy Sechrist
				2:50pm to 4:00pm	Cha - Phase V Una Manana Chris & Terri Cantrell MC: Dwain & Judy Sechrist
DINNER - All Halls Closed					
6:25pm to 6:50pm	TEACH REVIEW Waltz - Phase VI Try To Remember Bill & Carol Goss MC: Michael & Diana Sheridan	6:25pm to 6:50pm	TEACH REVIEW Cha - Phase V In These Shoes? Al & Carol Lillefield MC: Ed & Sharleen Martin	6:15pm to 6:40pm	TEACH REVIEW Foxtrot - Phase IV Must Be Catchin' Wayne & Barbara Blackford MC: Dick & Karen Fisher
6:55pm to 7:20pm	TEACH REVIEW Mambo - Phase VI Tequila Kenji & Nobuko Shibata MC: Michael & Diana Sheridan	6:55pm to 7:20pm	TEACH REVIEW Foxtrot - Phase V Let's Love Ron & Mary Noble MC: Ed & Sharleen Martin	6:45pm to 7:00pm	TEACH REVIEW Bolero - Phase IV My Heart Will Go On Tim & Debby Vogt MC: Dick & Karen Fisher
				7:05pm to 7:20pm	TEACH REVIEW Cha - Phase V Una Manana Chris & Terri Cantrell MC: Dick & Karen Fisher
7:30pm 7:40pm	FRIDAY SHOWCASE MC: Mark & Pam Prow				
7:40pm 7:55pm	HALL OF FAME DANCE MC: Dave McAdams				
8:00pm to 8:56pm	DANCE THROUGHS - 2x Thursday Teaches MC: Mark & Pam Prow		Hall closed		Hall closed
9:00pm to 9:20pm	URDC TOP 15 Dances 10 through 6 MC: Al & Carol Lillefield				
9:24pm to 11:00pm	PROGRAMMED DANCES Phase IV - VI MC: Al & Carol Lillefield			9:28pm to 11:00pm	PROGRAMMED DANCES Phase III - V MC: Mark & Shelley Hilburn

DAY AT A GLANCE - Friday, July 22, 2005

HENRY B. GONZALEZ CONVENTION CENTER

BALLROOM A		RIVER ROOM		MISSION ROOM	
9:00am to 11:30am	Rumba - Phase VI Tormento De Amor Curt & Tammy Worlock MC: Mark & Shelley Hilburn	9:30am to 11:30am	West Coast Swing - Phase V Draggin' The Line Randy & Marie Preskitt MC: Norlyn & Pat Betzer	9:30am to 11:30am	Hall Of Fame Pete & Mary McGee MC: Hershell Allen
LUNCH					
1:00pm to 3:00pm	Hall closed	1:00pm to 3:00pm	URDC ANNUAL GENERAL MEETING (AGM) All Attendees Please Attend	1:00pm to 3:00pm	Hall closed
3:00pm to 4:03pm	DANCE THROUGHGS - 2x Wednesday Teaches		Hall closed		Hall closed
4:03pm to 5:06pm	DANCE THROUGHGS - 2x Thursday Teaches				
5:06pm to 5:33pm	DANCE THROUGHGS - 2x Friday Teaches MC: Mark & Pam Prow				
DINNER					
7:55pm to 8:20pm	TEACH REVIEW Rumba - Phase VI Tormento De Amor Curt & Tammy Worlock MC: Jack & Judy DeChenne	7:55pm to 8:20pm	TEACH REVIEW West Coast Swing-Phase V Draggin' The Line Randy & Marie Preskitt MC: Roy & Janet Williams	7:55pm to 8:20pm	TEACH REVIEW Hall Of Fame Dance Pete & Mary McGee MC: Chris & Terri Cantrell
8:30pm to 9:00pm	CLOSING CEREMONY MC: Mark & Pam Prow ----- GOLDEN TORCH AWARD MC: Michael & Diana Sheridan		Hall closed		Hall closed
9:00pm to 9:24pm	DANCE THROUGHGS 2x Friday Teaches MC: Mark & Pam Prow				
9:30pm to 10:06pm	NEW CAROUSEL FAVORITES Ron & Ree Rumble MC: Mark & Pam Prow				
10:10pm to 10:35pm	URDC TOP 15 DANCES 5 through 1 MC: Mark & Pam Prow				

EVENING

PROGRAM

Tuesday Evening Dance Program

Phase IV - VI

"PRELUDE BALL"

Ballroom A

MC: Ron & Marilou Webb

Time	Routine	Choreographer	Phase	Rhythm	Cuer
8:40	This Is The Life	Rumble	IV	Foxtrot	Ron & Marilou Webb 1200 Wildflower Lane Mesquite, TX 75149 972/329-2351 ron.marilou@sbcglobal.net
8:44	Liebesträum #3	Shibata	V	Waltz	
8:48	Tango Capriccioso	Ward	V	Tango	
8:52	Close Every Door	Goss	VI	Waltz	
8:56	The Way You Do	Shibata	VI	West Coast Swing	
9:00	Starlight Express	Goss	V	Rumba	
9:04	Where or When	Worlock	VI	Foxtrot	
9:08	Dark Waltz	Vogt	VI	Waltz	Bill & Carol Goss 10965 Sunny Mesa Rd San Diego, CA 92121 858/638-0164 gossbc@san.rr.com
9:12	Fortuosity	Rother	V	Quickstep	
9:16	Falling Into You	Moore	IV	Bolero	
9:20	Kiss Me Goodbye	Tullus	VI	Foxtrot	
9:24	Begin To Color Me	Read	VI	Waltz	
9:28	You're The Top Cha	Childers	V	Cha	
9:32	Kiss Me Goodbye Rumba	Lawson	VI	Rumba	
9:36	Symphony	Slater	VI	Foxtrot	George & Pam Hurd 2021 N. Caribou Rd Gilmer, TX 75644 602/321-2078 gphurd@aol.com
9:40	Boom Boom	Rumble	V	Mixed	
9:44	A Brief Romance	Rumble	IV	Waltz	
9:48	Mujer	Read	VI	Rumba	
9:52	Sam's Song	Shawver/Casey	VI	Waltz	
9:56	A La Playa	Worlock	V	Cha	
10:00	Maria Elena	Ward	V	Foxtrot	
10:04	Fiesta Tango	Palmquist	VI	Tango	Jack & Judy DeChenne 10924 E. 28th Ave. Spokane, WA 99206 509/928-5774 jdechenne@comcast.net
10:08	Laurann	Preskitt	IV	Waltz	
10:12	Roadhouse Blues	Easterday	VI	Jive	
10:16	Am I Blue	Lamberty/Halbert	VI	Foxtrot	
10:20	Riviere De Lune	Palmquist	V	Waltz	
10:24	Five Guys Named Moe	Goss	VI	Quickstep	
10:28	Orange Colored Sky	Shibata	V	Foxtrot	
10:32	Fine Brown Frame	Hurd	IV	Jive	Brent & Judy Moore 10075 McCormick Place Knoxville, TN 37923 865/694-0200 DanceMoore@aol.com
10:36	Someone Like You	Barton	VI	Waltz	
10:40	Perfidia	Slater	VI	Rumba	
10:44	The Bard	Lamberty	V	Waltz	
10:48	All That Jazz	Sechrist	V	Foxtrot	
10:52	Amor	Barton	V	Cha	
10:56	Just Another Woman/Love	Anderson	VI	Rumba	

Tuesday Evening Dance Program

Phase III - V

"PRELUDE BALL"

Mission Room

MC: Tim & Nana Eum

Time	Routine	Choreographer	Phase	Rhythm	Cuer
8:44	The Spinning Wheel	Smith	IV	Waltz	Tim & Nana Eum 14509 Earham Court Dale City, VA 22139 703/670-3063 timeum@earthlink.net
8:48	Calendar Girl	Rotscheid	IV	Jive	
8:52	Perhaps	Easterday	IV	Rumba	
8:56	Ob-La-Di Ob-La-Da	Rumble	IV	Cha	
9:00	White Sport Coat	Lefeavers	IV	Foxtrot	
9:04	Pop Goes the Movies	Raye	III	Mixed	
9:08	The Old House	Lamberty	IV	Waltz	
9:12	Fine Brown Frame	Hurd	IV	Jive	Bob & Kay Kurczewski 1402 S. Cage Blvd. # 75 Pharr, TX 78577 956/781-8453 roundsbyskis@juno.com
9:16	Laurann	Preskitt	IV	Waltz	
9:20	Sugar Sugar	Worlock	IV	Cha	
9:24	Begin the Beguine	Wolcott	III	Mixed	
9:28	Somewhere in Time FT	Wacker	IV	Foxtrot	
9:32	Don't Cry For Me Argentina	Palmquist	IV	Tango	
9:36	The Mountains Of Mourn	Lamberty	IV	Waltz	
9:40	Boogie Time	Gloodt	IV	Jive	Gup & Anne Gupton 573 Price Road Carrollton, GA 30116 770/838-9731 annegupton@comcast.net
9:44	Molly McGuire's Waltz	Lamberty	IV	Waltz	
9:48	Duerme	Slater	IV	Rumba	
9:52	A Brief Romance	Rumble	IV	Waltz	
9:56	More	Rumble	IV	Foxtrot	
10:00	Axel F	Mathewson	III	Cha	
10:04	September Foxtrot	Slotsve	IV	Foxtrot	
10:08	I Wanta Quickstep	Palmquist	III	Quickstep	Joe & Pat Hilton 519 Great Hill Drive Ballwin, MO 63021 636/394-7380 joehilton@swbell.net
10:12	Rainbow Connection IV	Childers	IV	Waltz	
10:16	Let Me Show You How	Slater	IV	Jive	
10:20	Manuela	Rumble	IV	Waltz	
10:24	Chaka Chaka	Phillips	IV	Cha	
10:28	Tango Mannita	Smith	III	Tango	
10:32	Witchcraft IV	Slater	IV	Foxtrot	
10:36	Tampa Jive	Macuci	V	Jive	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105 318/869-1879 mbuck@sport.rr.com
10:40	Someone M/F Like a Fool	Collier	III	Waltz	
10:44	Send Her Roses	Palmquist	IV	Foxtrot	
10:48	Apres L'Entreinte	Dahl	III	Mixed	
10:52	Senza Fine	Hurd	IV	Waltz	
10:56	Too Many Rivers	Hooper	IV	Slow Two Step	

05-29

Wednesday Evening Dance Program

Phase IV - VI

Ballroom A

MC: Mark & Pam Prow

Time	Routine	Choreographer	Phase	Rhythm	Cuer
Dance Through of Today's Teaches -- 2 Times Each					
8:20	You Raise Me Up	Read	VI	Slow Two Step	Kay & Joy Read
8:28	The Human Thing To Do	Sheridan	V	Foxtrot	Michael & Diana Sheridan
8:36	Carnival	Rumble	IV	Rumba	Ron & Ree Rumble
8:44	Don Diego	Moore	VI	Tango	Brent & Judy Moore
8:52	She Can't Fix Grits	Hurd	V	Jive	George & Pam Hurd
9:00	Intrigue	Robinson	IV	Waltz	Paul & Linda Robinson
9:08	Good Lovin'	Fisher	IV	Salsa	Dick & Karen Fisher
MC: Tim & Debby Vogt					
9:20	<u>Top 15 -- 15 To 11</u>				Tim & Debby Vogt
#15					9033 Sandy Shores Drive
#15					Las Vegas, NV 89117
#14					702/360-9218
#13					dntvogt@earthlink.net
#11					
#11					
9:52	A Waltz In Heaven	Worlock	IV	Waltz	Michael & Diana Sheridan
9:56	Bye Bye Blues	Palmquist	VI	Foxtrot	1618 W. Milagro Ave.
10:00	Rhythm of My Heart	Read	VI	West Coast Swing	Mesa, AZ 85202
10:04	Through Your Eyes	Read	VI	Rumba	480/897-0979
10:08	Tonight	Shibata	V	Waltz	sheridance@cox.net
10:12	I Do I Do I Do	Blackford	V	Foxtrot	
10:16	Ecstasy	Read	VI	Tango	Curt & Tammy Worlock
10:20	Todo Bolero	Read	VI	Bolero	3613 Citrus Tree Court
10:24	St. Michel's Quickstep	Casey	V	Quickstep	Plant City, FL 33566
10:28	Looking Through Your Eyes	Read	IV	Rumba	813/759-8313
10:32	From the Soul	Noble	V	Tango	cworlock@tampabay.rr.com
10:36	Are You Still Mine	Goss	VI	Slow Two Step	
10:40	Amapola	Rumble	VI	Rumba	Desmond & Ruth
10:44	The Children	Barton	VI	Waltz	Cunningham
10:48	I Wanta Quickstep	Palmquist	III	Quickstep	4600 Mackenzie St., Montreal
10:52	Gold Tango	Read	IV	Tango	QC Canada H3W 1B1
10:56	Wyoming Lullaby	Palmquist	V	Waltz	514/345-9516
					des.ruth.cunningham@usa.net

Wednesday Evening Dance Program

Phase III - V

Mission Room

MC: Ed & Karen Gloodt

Time	Routine	Choreographer	Phase	Rhythm	Cuer
9:56	This Is The Life	Rumble	IV	Foxtrot	Ed & Karen Gloodt 300 Beaumont Ardmore, OK 73401 580/226-0445 egloodt@netscape.net
10:00	I Love Beach Music	Raybuck	IV	West Coast Swing	
10:04	Dedication	Rumble	IV	Waltz	
10:08	Sunflower	Tonks	V	Jive	
10:12	Dancing At Wash. Square	Robertson	IV	Mixed	
10:16	You Left the Water Running	Read	IV	Jive	
10:20	Any Dream Foxtrot	Pinks	III	Foxtrot	
10:24	Arriba IV	Hartung	IV	Rumba	
10:28	Carolina Moon	Rumble	III	Waltz	John & Norma Jean Becker 13514 Nira Universal City, TX 78148 210/566-0675 danceduets@satx.rr.com
10:32	Gazpacho Cha	Lawson	IV	Cha	
10:36	Love Story Bolero	Buck	IV	Bolero	
10:40	Hooked On Swing	Windhorst	IV	Mixed	
10:44	Answer Me	Palmquist	III	Waltz	
10:48	Years May Come	Rother	IV	Rumba	
10:52	Rainbow Foxtrot	Blackford	IV	Foxtrot	
10:56	Rachel's Song	Stairwalt	IV	Slow Two Step	

05-31

Thursday Evening Dance Program

Phase IV - VI

Ballroom A

MC: Mark & Pam Prow

Time	Routine	Choreographer	Phase	Rhythm	Cuer
Dance Through of Today's Teaches -- 2 Times Each					
8:00	Try To Remember	Goss	VI	Waltz	Bill & Carol Goss
8:08	In These Shoes?	Lillefield	V	Cha	Al & Carol Lillefield
8:16	Must Be Catchin'	Blackford	IV	Foxtrot	Barbara & Wayne Blackford
8:24	Tequila	Shibata	VI	Mambo	Kenji & Nobuko Shibata
8:32	Let's Love	Noble	V	Foxtrot	Ron & Mary Noble
8:40	My Heart Will Go On	Vogt	IV	Bolero	Tim & Debby Vogt
8:48	Una Manana	Cantrell	V	Cha	Chris & Terri Cantrell
MC: Al & Carol Lillefield					
9:00	<u>Top 15 - 10 To 6</u>				Al & Carol Lillefield
# 9					Box 64
# 9					Mooresville, IN 46168
# 6					317/834-0865
# 6					moondancers@starband.net
# 6					
9:24	If Tomorrow Never Comes	Rumble	V	Rumba	Kay & Joy Read
9:28	Gone With the Wind	Worlock	VI	Foxtrot	1800 Lawyer
9:32	Choo Choo Ch'Boogie	Goss	VI	Jive	College Station, TX 77840
9:36	I'm Still Me	Read	VI	Waltz	979/696-4073
9:40	Wounded Heart	Worlock	V	Bolero	kread@cvm.tamu.edu
9:44	Patricia Cha	Worlock	V	Cha	
9:48	Autumn Leaves	Moss	IV	Mixed	
9:52	Warm And Willing	Slotsve/Childers	V	Foxtrot	
9:56	You Should Be Dancing	Goss	V	Cha	Pete & Mary McGee
10:00	Adagio	Worlock	VI	Waltz	1333 Kingston Court
10:04	Libertango	Lamberty	V	Tango	Northampton, PA 18067
10:08	Scheherazade	Moore	VI	Waltz	610/262-3369
10:12	Look at Me I'm Sandra Dee	Goss	V	Viennese Waltz	pandmmcgee@rcn.com
10:16	Picardy Foxtrot	Slater	VI	Foxtrot	
10:20	Watch Over Me Foxtrot	Goss	IV	Mixed	
10:24	London By Night	Goss	VI	Waltz	
10:28	Hallelujah	Shibata	VI	West Coast Swing	Dick & Karen Fisher
10:32	On And On	Shibata	IV	Rumba	1004 Augusta Drive
10:36	Married	Shawver	VI	Waltz	Lufkin, TX 75901
10:40	Just A Tango	Childers	V	Tango	936/639-9582
10:44	You Make Me Feel..Young	Krol	V	Foxtrot	kdfisher59@cox-internet.com
10:48	La Mer	Shibata	VI	Slow Two Step	
10:52	Anastasia	Worlock	VI	Rumba	
10:56	Jean	Lamberty	V	Waltz	

Thursday Evening Dance Program

Phase III - V

Mission Room

MC: Mark & Shelley Hilburn

Time	Routine	Choreographer	Phase	Rhythm	Cuer
9:28	All That Jazz	Sechrist	V	Foxtrot	Mark & Shelley Hilburn 6125 Edgewater Terrace Sebring, FL 33876 863/655-2774 mehilburn@earthlink.net
9:32	Doolittle Cha	Goss	IV	Cha	
9:36	Non Dimenticar	Rumble	III	Rumba	
9:40	Woodchopper's Ball	Lawson	III	Mixed	
9:44	Almost Bolero	Collipi	IV	Bolero	
9:48	Knock On Wood	Moore	IV	West Coast Swing	
9:52	Gardenia Tango	Parker	IV	Tango	
9:56	Marilyn Marilyn	Palmquist	IV	Waltz	
10:00	Should I Do It	Read	IV	Jive	Kathy Oliver 2109 Marsalis Abilene, TX 79603 325/829-1517 kathyoliver@cox.net
10:04	Desert Song	Leach	III	Waltz	
10:08	Autumn Leaves	Moss	IV	Mixed	
10:12	You Light Up My Life	Prow	IV	Waltz	
10:16	Sway 4 Me	Rumble	IV	Cha	
10:20	Exactly Like You	Slater	IV	Foxtrot	
10:24	Colours IV	Read	IV	Rumba	
10:28	The Sun, The Sea & T/Sky	Bradt	IV	Waltz	
10:32	Esta Rumba	Barton	III	Rumba	Chris & Terri Cantrell 960 Garnet Street Broomfield, CO 80020 303/469-9140 dance@ctkr.com
10:36	Two for Tea	Goss	IV	Cha	
10:40	A Taste of Bolero	Rother	IV	Bolero	
10:44	Haunted Guitar	Moore	IV	Waltz	
10:48	Stuck On You	Rumble	IV	Jive	
10:52	Maria Elena Bolero	Palenchar	III	Bolero	
10:56	Adios	Cullip/Norman	IV	Waltz	

Friday Evening Dance Program

Phase IV - VI

Ballroom A

MC: Mark & Pam Prow

Time	Routine	Choreographer	Phase	Rhythm	Cuer
Dance Through of Today's Teaches -- 2 Times Each					
9:04	Tormento De Amor	Worlock	VI	Rumba	Curt & Tammy Worlock
9:12	Draggin' The Line	Preskitt	V	West Coast Swing	Randy & Marie Preskitt
9:20	Hall of Fame				Pete & Mary McGee
9:30	Right Here Waiting	Goss	VI	Bolero	Ron & Ree Rumble 43 Charles Avenue Manchester, NJ 08759 732/657-0212 rrumble@comcast.net
9:34	And That Reminds Me	Vogt	V	Foxtrot	
9:38	Hey Mambo	Cibula	IV	Mambo	
9:42	Le Cygne	Shibata	VI	Waltz	
9:46	I Wish You Love Rumba	Preskitt	IV	Rumba	
9:50	Rotkappchen's Traum	Bradt	V	Foxtrot	
9:54	Gotta Get on This Train	Shibata	VI	Quickstep	
9:58	Take a Bow	Robinson	V	Rumba	
10:02	How Do You Like Me Now	Rumble	VI	West Coast Swing	
10:06	<u>Top 15 - 5 To 1</u>				Mark & Pam Prow 1322 Falling Leaf Lane Seabrook, TX 77586 713/705-5290 pam@pamprow.com
# 5					
# 4					
# 3					
# 2					
# 1					

URDC 2005 CONVENTION DANCE LIST
Programmed Dances – Phase IV - VI

<u>Dance</u>	<u>Choreo</u>	<u>RHY</u>	<u>PH</u>	<u>Dance</u>	<u>Choreo</u>	<u>RHY</u>	<u>PH</u>
A Brief Romance	Rumble	WZ	4	Kiss Me Goodbye Rumba	Lawson	RB	6
A La Playa	Worlock	CH	5	La Mer	Shibata	ST	6
A Waltz In Heaven	Worlock	WZ	4	Laurann	Preskitt	WZ	4
Adagio	Worlock	WZ	6	Le Cygne	Shibata	WZ	6
Adeline	Shibata	ST	6	Libertango	Lamberty	TG	5
All That Jazz	Sechrist	FT	5	Liebestraum #3	Shibata	WZ	5
Am I Blue	Lamberty/Halbert	FT	6	London By Night	Goss	WZ	6
Amapola	Rumble	RB	6	Look at Me I'm Sandra Dee	Goss	VW	5
Amor	Barton	CH	5	Looking Through Your Eyes	Read	RB	4
Anastasia	Worlock	RB	6	Maria Elena	Ward	FT	5
And I Love You So	Childers	RB	5	Married	Shawver	WZ	6
And That Reminds Me	Vogt	FT	5	Mujer	Read	RB	6
Are You Still Mine	Goss	ST	6	On And On	Shibata	RB	4
Autumn Leaves	Moss	MX	4	Orange Colored Sky	Shibata	FT	5
Beale Street Blues	Lillefield	JV	5	Orient Express Foxtrot	Moore	FT	5
Begin To Color Me	Read	WZ	6	Papillon	Lamberty	WZ	6
Beyond	Shibata	RB	5	Patricia Cha	Worlock	CH	5
Boom Boom	Rumble	MX	5	Perfidia	Slater	RB	6
Boulavogue	Lamberty	WZ	6	Picardy Foxtrot	Slater	FT	6
Bye Bye Blues	Palmquist	FT	6	Rhythm of My Heart	Read	WC	6
Cavatina	Barton	WZ	6	Right Here Waiting	Goss	BL	6
Chilly Chilly Cha	Shibata	CH	6	Riviere De Lune	Palmquist	WZ	5
Choo Choo Ch'Boogie	Goss	JV	6	Roadhouse Blues	Easterday	JV	6
Close Every Door	Goss	WZ	6	Rotkappchen's Traum	Bradt	FT	5
Dark Waltz	Vogt	WZ	6	Sam's Song	Shawver/Casey	WZ	6
Ecstasy	Read	TG	6	Scheherazade	Moore	WZ	6
Falling Into You	Moore	BL	4	Sleeping Beauty	Moore	BL	5
Fiesta Tango	Palmquist	TG	6	Smoke Gets In Your Eyes	Rumble	FT	6
Fine Brown Frame	Hurd	JV	4	Someone Like You	Barton	WZ	6
Five Guys named Moe	Goss	QS	6	St. Michel's Quickstep	Casey	QS	5
Fortuosity	Rother	QS	5	Starlight Express	Goss	RB	5
From the Soul	Noble	TG	5	Symphony	Slater	FT	6
Gold Tango	Read	TG	4	Take a Bow	Robinson	RB	4
Gone With the Wind	Worlock	FT	6	Tango Capriccioso	Ward	TG	5
Gotta Get on This Train	Shibata	QS	6	The Bard	Lamberty	WZ	5
Hallelujah	Shibata	WC	6	The Children	Barton	WZ	6
Hey Mambo	Cibula	MB	4	The Old House	Lamberty	WZ	4
Hola Chica	Worlock	CH	5	The Way You Do	Shibata	WC	6
How Do You Like Me Now	Rumble	WC	6	This Is The Life	Rumble	FT	4
I Do I Do I Do	Blackford	FT	5	Through Your Eyes	Read	RB	6
I Wanta Quickstep	Palmquist	QS	3	Todo Bolero	Read	BL	6
I Wish You Love Rumba	Preskitt	RB	4	Tonight	Shibata	WZ	5
If Tomorrow Never Comes	Rumble	RB	5	Warm And Willing	Slotsve/Childers	FT	5
I'm Still Me	Read	WZ	6	Watch Over Me Foxtrot	Goss	MX	4
Jack Is Back	Worlock	MB	5	Where or When	Worlock	FT	6
Java Jive	Childers	WC	5	Wounded Heart	Worlock	BL	5
Jean	Lamberty	WZ	5	Wyoming Lullaby	Palmquist	WZ	5
Jurame	Worlock	RB	5	You Make Me Feel SoYoung	Krol	FT	5
Just A Tango	Childers	TG	5	You Should Be Dancing	Goss	CH	5
Just Another Woman/Love	Anderson	RB	6	You're The Top Cha	Childers	CH	5
Kiss Me Goodbye	Tullus	FT	6				

URDC 2005 CONVENTION DANCE LIST

Programmed Dances – Phase III - V

<u>Dance</u>	<u>Choreo</u>	<u>RHY</u>	<u>PH</u>	<u>Dance</u>	<u>Choreo</u>	<u>RHY</u>	<u>PH</u>
A Brief Romance	Rumble	WZ	4	Maria Elena Bolero	Palenchar	BL	3
A Taste of Bolero	Rother	BL	4	Marilyn Marilyn	Palmquist	WZ	4
Adios	Cullip/Norman	WZ	4	Molly McGuire's Waltz	Lamberty	WZ	4
All That Jazz	Sechrist	FT	5	More -	Rumble	FT	4
Almost Bolero	Collipi	BL	4	Non Dimenticar	Rumble	RB	3
Answer Me	Palmquist	WZ	3	Ob-La-Di Ob-La-Da	Rumble	CH	4
Any Dream Foxtrot	Pinks	FT	3	Perhaps	Easterday	RB	4
Apres L'Entreinte	Dahl	MX	3	Pop Goes the Movies	Raye	MX	3
Arriba IV	Hartung	RB	4	Rachel's Song	Stairwalt	ST	4
Autumn Leaves	Moss	MX	4	Rainbow Connection IV	Childers	WZ	4
Axel F	Mathewson	CH	3	Rainbow Foxtrot	Blackford	FT	4
Begin the Beguine	Wolcott	MX	3	Send Her Roses	Palmquist	FT	4
Boogie Time	Gloodt	JV	4	Senza Fine	Hurd	WZ	4
Calendar Girl	Rotscheid	JV	4	September Foxtrot	Slotsve	FT	4
Carolina Moon	Rumble	WZ	3	Should I Do It	Read	JV	4
Chaka Chaka	Phillips	CH	4	Someone Must Feel Like a Fool			
Colours IV	Read	RB	4	Tonight	Collier	WZ	3
Dancing At Wash. Square	Robertson	MX	4	Somewhere in Time FT	Wacker	FT	4
Dedication	Rumble	WZ	4	Stuck On You	Rumble	JV	4
Desert Song	Leach	WZ	3	Sugar Sugar	Worlock	CH	4
Don't Cry For Me Argentina	Palmquist	TG	4	Sunflower	Tonks	JV	5
Doolittle Cha	Goss	CH	4	Sway 4 Me	Rumble	CH	4
Duerme	Slater	RB	4	Tampa Jive	Macuci	JV	5
Esta Rumba	Barton	RB	3	Tango Mannita	Smith	TG	3
Exactly Like You	Slater	FT	4	The Mountains Of Moume	Lamberty	WZ	4
Fine Brown Frame	Hurd	JV	4	The Old House	Lamberty	WZ	4
Gardenia Tango	Parker	TG	4	The Spinning Wheel	Smith	WZ	4
Gazpacho Cha	Lawson	CH	4	The Sun the Sea and the Sky	Bradt	WZ	4
Haunted Guitar	Moore	WZ	4	This Is The Life	Rumble	FT	4
Hooked On Swing	Windhorst	MX	4	Too Many Rivers	Hooper	ST	4
I Love Beach Music	Raybuck	WC	4	Two for Tea	Goss	CH	4
I Wanta Quickstep	Palmquist	QS	3	White Sport Coat	Lefeavers	FT	4
Knock On Wood	Moore	WC	4	Witchcraft IV	Slater	FT	4
Laurann	Preskitt	WZ	4	Woodchopper's Ball	Lawson	MX	3
Let Me Show You How	Slater	JV	4	Years May Come	Rother	RB	4
Love Story Bolero	Buck	BL	4	You Left the Water Running	Read	JV	4
Manuela	Rumble	WZ	4	You Light Up My Life	Prow	WZ	4

CLINICIAN

RESUMES

Wayne & Barbara Blackford

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Wayne & Barbara started Square Dancing in 1965 and Round Dancing in 1972. They began teaching Rounds 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; and Roundalab, serving on the Board of Directors. In 1992 they received Roundalab's "Distinguished Service Award". In 1997 they became one of the first Round Dance Teachers to become a Roundalab TEACHER/COACH, of which they are very proud. In 1998 they were presented with Roundalab's 2nd highest award, "THE SILVER CIRCLE". In 2005 they were presented with Roundalab's highest award, the "SILVER HALO", for their contributions to round dancing.



As 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. Fontana Accent on Rounds; Star Spangled Banner Festival(Hunt Valley); Roundarama; 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, helping to develop the Phase System of Standards that we now use. Wayne & Barbara are featured clinicians on the original ROUNDALAB VIDEO TAPES, as well as the addendum tapes.

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 FOUR 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. 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"; "Do You Wanna Dance"; "Rimini 4"; "I've got my eyes on you"; "He Was Beautiful"; "Rimini Waltz"; "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 three 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 and grandsons Anthony and Austin.

Chris & Terri Cantrell

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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 women, 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 and the URDC Convention at that time was equivalent to Phase V-VI. 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 Chris received 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. 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 are in their 4th term on the Technical Advisory Committee (TAC). Initially they were TAC Foxtrot, Argentine Tango, & Mambo chairs and have worked on other rhythms when necessary. They currently have responsibility for Foxtrot, Mambo, & Samba. 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", a pre-convention activity that was open to all dancers. They also served 2 terms as URDC Education Chaircouple, where they added Dancer Seminars in addition to the Teachers Only Seminar, and are now serving a 3rd term. C & T currently write education articles for the Dixie Round Dance Council Newsletter (DRDC) in addition to other dance publications & websites around the world (Australia, New Zealand, Japan, Europe, the Czech Republic & others). 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 (since 1989 <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: "*Una Manana*" (IV C), "*Illusion*" (VI W), "*All of You*" (VI F), "*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), "*Tango Lasita*" (V T), "*Have You Seen My Lover*" (Mambo released in 1990), and "*Dueling Tango*" (Int. Argentine Tango released in 1987).

Jack & Judy DeChenne

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

Jack and Judy held their first Phase II basics class in 1984. In 1986 they started their first Phase III-IV intermediate basics class. They currently teach basics in intermediate levels from Phase IV-VI for two Round Dance clubs in the Spokane area. Jack cues dances at all intermediate levels. Jack and Judy have composed many dances, among these: "*Fat Cat Boogie*", "*The Kiss*", "*My Heart Belongs To Daddy*", "*Come Back to Sorrento*", "*The Breeze and I*", "*Stray Cat Strut*" and "*Teardrops Tango*". 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 2005. 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 taught at three different conventions and at two teachers clinics. They are currently on both the URDC board of directors and the URDC technical advisory committee.

Jack and Judy have been married for 29 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 Resources 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.

Dick & Karen Fisher

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

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

They attend round dance events several times during the year, both to learn new skills and teaching techniques and to support the activity. They take weekly ballroom dance lessons. They feel that their biggest advantage as teachers is that they have made nearly all the mistakes possible while learning themselves.

Their choreography includes: *"Gifts of Love"* (IV WZ), *"The Shadow of Your Smile"* (IV RB), *"My West Coast Girl"* (V WC), *"I'm Just a Baby"* (V WC), *"Somos Novios"* (V BL), *"In Other Words"* (VI WZ), *"This Business of Love"* (V JV), *"C'est Si Bon"* (V+1 FT), *"You Do Something to Me"* (V+1 QS), *"Too Marvelous for Words"* (VI CH), *"Salsa Cubana"* (Unphased Salsa Rueda), *"Thinking of You"* (VI WZ), *"Waltz Among the Stars"* (IV+2), *"Too Marvelous 4 Words"* (IV CH), *"Bring It All Back"* (V SB), *"Bolero Sin Ti"* (VI BL) and *"No Matter What III"* (RB).

05-41

Bill & Carol Goss

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Bill & Carol have been dancing and teaching for nearly thirty years. They are members of URDC and Roundalab, and have passed their tests for modern ballroom teachers with the North American Dance Teachers Association. They received the Golden Torch Award from URDC for outstanding contributions to round dancing and received the Distinguished Service Award from Roundalab for working on that organization's 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 Bill & Carol, and recent choreography include "*Close Every Door*", "*Starlight Express*", "*Five Guys Named Moe*", "*You Should be Dancing*", "*Look At Me I'm Sandra Dee*", and "*Rumba Concerto*". "*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. This year, Bill is on sabbatical from his day job, while he investigates the interesting but sometimes frustrating world of technology in his science and dance classes.

Mark & Shelley Hilburn

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Mark: Began Square Dancing in 1978 (to meet girls - it worked). When I went away to college, I drifted away from dancing. In 1998, I decided to get acquainted with dancing again and met Shelley (still works). We began Round Dancing together in 1998. I was in data processing for 15 years, but have been in teaching for the past three years. I am currently a Tech Resource teacher at Sun 'n Lakes Elementary School in Sebring, FL.

Shelley: Dance has been a part of my life for as long as I can remember - from ballet, jazz and modern dance as a child to many years of Western dancing and Square & Round Dancing as an adult. I was a Hair Designer specializing in hair color for 22 years, 10 of those as a salon owner and 5 as a statewide educator for Matrix Essentials. God has blessed me with four great children and one grandson, so far. Currently, I'm a part-time secretary in the Volunteer Department at Florida Regional Hospital.

Professional Dance Background:

Members of: URDC, DRDC, West Coast Square & Round Dancers Assn. and Roundalab. We completed Cued/Teacher school in 2002 and received our certification as instructors. Mark began cueing in 2001 and has cued regularly at DRDC, as well as guest cueing at local clubs and events as needed. He cued the Top 15 at the 2005 URDC International Convention in San Jose, CA. We recently moved to south Florida to build a dance program. We're teaching a weekly social ballroom class at First United Methodist Church, Sebring, FL, with plans to begin a round dance club for the fall season. Shelley teaches a Ladies Dance Fitness Class three times weekly. We are also working with grades 3-5 and 6-8 in after school dance programs.

We began teaching a Social Ballroom class in February of 2002 through the Henry County, GA Rec Department. We also taught at the Henry County Senior Center and had a Christian Dance Ministry with two group levels at First United Methodist Church in Stockbridge, GA. We also participated in the Master's Academy of Fine Arts Homeschool Program, where we taught ballroom dance to high schoolers; Get Rhythm/Creative Movement for Kids (3rd-5th grade); and Social Skills/Cotillion (middle and high). We've taught on a regular basis at the Dixie Round Dance Council quarterly meetings around southeastern US.

While living in Georgia, we built a facility for private instruction and practice, and took instruction for a year with Jari Muller, an International Ballroom coach in Atlanta. Presently, we have Alan Tuggey of Tampa, FL as our ballroom coach.

Our Philosophy:

We feel it's important to work with people at an early age to develop an interest in expression through the art form of dance, in hopes that they will want to pursue dance in their future. We try to be innovative and entertaining in our teaching approach in an effort to attract new dancers, while providing them with a safe, fun and social outlet. We enjoy working with all ages, because if you can walk, you can dance! Our Motto is: "The couple that plays together, stays together."

Our Goals:

They are many and varied:

- We would like to use inspirational Christian music to choreograph dances.
- To educate, and provide a healthy outlet through dance to all ages
- Begin a Sacred Dance Ministry
- Have a nursing home visitation ministry
- And ultimately, to build a Christian Round Dance Worship Team to travel nationally to spread the Gospel through performing.

Joe and Pat Hilton

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Joe and Pat learned to Round Dance in 1980 while stationed with the U.S. Army in Germany. They danced sporadically at the Phase II – III level until 1994, when they went back to classes to relearn the basics and advance into higher level dancing.

They joined Roundalab (an association for professional Round Dance Teachers) in 1997 when Pat began cueing Round Dances. In 1999 they taught their first Round Dance class. They have attended every Roundalab Convention since 1998. They are also active members of their state and local Round Dance Councils and the Universal Round Dance Council (URDC). Joe and Pat have attended every URDC International Convention since 1995.

Joe and Pat fully support round dancing activities. They believe it is their responsibility to give something back to the activity that has given them so much joy. They have served the Round Dance community in the following capacities:

- Board of Directors of the Missouri Round Dance Association, 1996-2001
Served as:
 - Publicity Chair, 1996
 - President, 1997-2000
 - Festival and Program Chair, 2001
- Leaders, Hilton Rounds, 1999-Present
- Vice Presidents, St. Louis Area Round Dance Council, 2001-2002
- Presidents, St. Louis Area Round Dance Council, 2003-Present
- Members of URDC since 1995. Served as:
 - Assistant General Chaircouple, 2002 URDC International Convention (Assumed duties of General Chaircouple in January 2002)
 - Advisor to the 2003 URDC National Convention Committee
 - Registrar and Assistant General Chaircouple, 2005 URDC International Convention
- Members of Roundalab since 1997. Served as:
 - Member, Roundalab Technology Committee, 2001-Present
 - Chairman, Roundalab Cue Sheet Writing Guidelines and Cueing Guidelines Committee, 2002-Present
 - Budget Officer, 2003-Present

Joe is an Internal Auditor with The Boeing Company and Pat is a Contract Specialist with the Department of Defense. Although they are native Texans, they have lived in the St. Louis, Missouri area since 1984. They spend most of their vacation time attending dance conventions and taking dance classes.

They love dancing in all its forms and find their membership in the various Round Dance organizations to be very rewarding.

George & Pamela Hurd

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George & Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 in Anchorage, Alaska, it was a logical progression for their love of dance. George & Pam began taking ballroom lessons to enhance their rounds in 1992 and continued studying with Percell St Thomass, former Ohio Star Ball Champion, until leaving Alaska in June 98. They continue their education while in Mesa, AZ, currently taking private instruction from Kathy Weiss & Larry Caves at the Stardust Dance Studio.

George & Pam taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions, as well as several URDC Conventions. They have also taught and cued for many 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 5 of the six states there and both islands in New Zealand. They both retired from work in February 1998 and plan on doing extensive traveling in their retirement home on wheels. They have incorporated dancing, cueing, and teaching with their travels. Texas 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, AZ for the winter season (Nov to March). Their Mesa dances represent The Dancing GyPsies (Carousel Club 323). They also cue for Bill Haynes' and Randy Dougherty's Advanced Square Dances while in Mesa (as long as they let them dance too!!).

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

George & Pam have choreographed several dances, most notably "*Senza Fine*", "*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*."

Lamberty photo removed for Q-1/05 photo

05-45

Richard Lamberty

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Val Cunningham

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

Richard has choreographed over 45 round dances, ranging from the Phase II "Morning Has Broken" (Waltz) to the challenging "Five O'clock World" (West Coast Swing). Some of his most popular routines include: "A Walk In The Black Forest" (Quickstep), "Another You" (Foxtrot), "Beautiful Maria" (Rumba), "Boulavogue" (Waltz), "Change Partners" (Foxtrot), "Daddy Medley Cha", "Fields Of Gold" (Rumba), "Hurricane Tango", "Jeanne" (Samba), "The Look Of Love" (Bolero), "Nocturne" (Waltz), "Papillon" (Waltz), "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 has been teaching dance professionally for seven years. She has taught, performed, and choreographed for productions at San Francisco's Cowell Theatre for the past five years and has competed in Ballroom, Latin and Swing throughout the country. Val is certified by both ISTD and DVIDA in American Ballroom and Latin and is regarded as one of the top female Lindy Hop dancers and teachers in San Francisco. She is also well known for her Salsa and Argentine Tango dancing and teaching.

Val has been teaching with Richard since June of 2004.

Al & Carol Lillefield

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

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

Al and Carol have been 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 throughout 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), "If I Could" (V Bolero), "Beale Street Blues" (V Slow Jive), "My Reflection" (V Rumba), "River Lullaby" (IV Waltz) "Got A Brand New Bag" (IV Jive), and "Fever Foxtrot" (IV Foxtrot). More to come.....

05-47

Pete & Mary McGee

1333 Kingston Court
Northampton, PA 18067

610/262-3369

pandmmcgee@rcn.com



Mary & Pete have been teaching since 1978. Weekly workshop groups include a basic beginner class and all Phase levels including National Carousels Club #200. They have served as officers in both Square and Round Dance organizations in their area numerous times.

They are members of Round-a-lab, having served on the Board of Directors for 6 years and as Mini Lab Coordinator for 4 years. They are also members of URDC (Universal Round Dance Council) and are presently serving on the BOD. This is their 11th year. They were also on the TAC Committee, and were the 1994 and 2000 Program Chaircouple for the URDC Conventions and were the Education Chaircouple for URDC's Conventions in Joplin and California. Another organization they belong to is the Dixie Round Dance Council, and served as the Education Chaircouple for DRDC for two years.

The McGees have taught at several National and URDC Conventions, and have been featured at many Weekends and Festivals and Special Dances throughout the country and in Canada.

To further their dancing and teaching techniques, they take weekly private ballroom lessons, and also give private lessons in their home. They have choreographed many dances. Some of their favorites are: "*Snoopy*", "*All I Ask of You*", "*Hey*", "*Johnny Guitar*", "*Help Me Rhonda*", and "*When Forever Has Gone*".

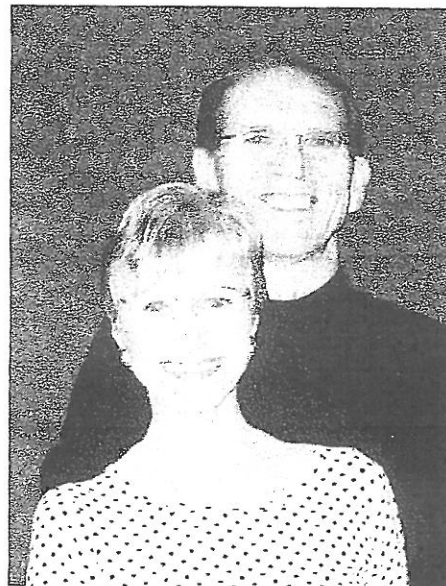
Mary & Pete are the proud parents of 5 children, 8 grandchildren, and 2 great grandchildren. They reside in Northampton, Pa.

Brent and Judy Moore

10075 McCormick Place
Knoxville, TN 37923

865/694-0200

DanceMoore@aol.com



Brent & Judy met in 2000 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 square dancing in 1974 and round dancing in 1975. They began teaching in 1980. As dancers and leaders, they were very active in a variety of dance organizations. They served in many capacities in the Universal Round Dance Council (URDC) and Dixie Round Dance Council (DRDC), chairing both organizations several times. They were honored to be awarded URDC's Golden Torch Award and Roundalab's Silver Halo Award for their contributions to round dancing. Brent and Judy continue the commitment to active participation in dance organizations and are currently serving as General Chairmen of Roundalab.

Judy began her dancing as a teenager studying ballet, tap, and jazz resulting in a professional career on Broadway and TV in musical productions and was a regular on the Jackie Gleason show as a June Taylor dancer until it moved from New York to Miami. She happily traded dancing for diapering and years later returned to competitive ballroom dancing at the professional championship level in International Standard. After retiring from competition, she created Osborne Originals, a dance fashion/costume production business.

Brent retired in 2000 from the Department of Energy's Nuclear Components Plant in Oak Ridge, Tennessee. Judy has retired from her dance fashion business preferring to be her own best customer.

Brent and Judy currently conduct a weekly Carousel Club in Knoxville, Tennessee and enjoy an active teaching and traveling schedule. They especially enjoy and are dedicated to helping dancers at all levels come to a better understanding of the technique which can lead to dancing more comfortably together. They are dedicated stewards of Round Dancing, supporting what is best for keeping the movement alive and thriving. They enjoy working together on choreography and are dedicated to offering interesting yet doable dances.

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*", "*If You*", "*Autumn Romance*", "*Erotica*", "*First Snowfall*", "*Fenestra*", "*Falling Into You*", "*Tango Clarice*", "*Somos*", "*Haunted Guitar*", "*Just in Time*", "*Tuxedo Tango*", "*Blue Wings*", "*Say No More*" and "*Scheherazade*".

05-49

Ron & Mary Noble

Apr 1st to Nov 1st
Full time in a 5th wheel in
Oregon or Washington

Nov 1st to Apr 1st
14767 East 53rd Drive
Yuma, Arizona 85367

503/623-3782

928/345-0760

Rdancer@aol.com



Ron & Mary Noble began round dancing in 1981 and teaching in 1985. They have taught all levels of round dancing and currently teach phases 4, 5, 6 in Yuma, Arizona during the winter. During the remainder of the year, they travel the USA with teaching engagements. Additionally, they cue at local and national square dance festivals and are featured instructors at round dance weekends throughout the United States, Canada, Germany, and Japan. They currently conduct three week-long Round Dance Clinics at Circle 8 Ranch in the state of Washington.

Past teaching experiences include square and round dance festivals in numerous states as well as Canada and Japan. They have conducted educational seminars and dance clinics at Roundalab, NSDC, and USA West and taught at NSDC, URDC, USA West, and the Canadian National Conventions. During 2002, they conducted educational seminars in Darmstadt, Germany at the ECTA Mini-Lab and, in 2003, were the featured leaders at the 35th European Square and Round Dance College in Cham, Germany. They, with another RD Leader, have also conducted several 40-hours Round Dance Leaders College.

Ron & Mary are currently members of Roundalab, Oregon Round Dance Teachers Assoc., URDC, and DRDC. They served on the RAL Board of Directors from 1992 to 1998 as well as on the RAL Executive Committee from 1996 to 1998.

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 instructions from instructors in Mesa, Arizona.

Their choreography includes Argentine Tango Vals dances "*From the Soul*" and "*Illusion of my Life*" as well as "*What do You Want of Me*", "*Let's Fall in Love*", "*You're So Smooth*", "*The Summer Knows*", "*Telling Everybody*", "*Tres Hombres Paraglidors*", "*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 Dept. of Transportation as manager of the material testing Dept. and Mary retired 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 & Mary keep busy with their 5 children and 16 grandchildren.

Randy & Marie Preskitt

5603 Sound Avenue
Everett, Washington 98203

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 and started calling in 1971 and got his first club in 1977.

Randy and Marie met in 1978 at a dance festival and have been round dancing together ever since. They celebrated their 25th wedding anniversary this year.

Randy and Marie have 2 round dance clubs: The Monday Bunch dancing phase 5 & 6 and the Happy Rounders dancing phase 3 & 4.

They have choreographed numerous dances including "Laurann", "Till Somebody Loves You", "I'm in a Dancing Mood", "Stranger in Paradise" and "I Wish You Love Rumba". Randy and Marie have taught dances and clinics at festivals and weekends in British Columbia, Saskatchewan, Ontario, Washington, Oregon, California, Missouri, Utah, Colorado, North Carolina and Arizona. This marks the ninth URDC convention they have attended.

Randy works at the Boeing Company and Marie works at Macy's. They have 3 great children: Leslie 19 (who will be attending her 4th convention this year), Matthew 17 and Phillip 12.

05-51
Kay & Joy Read

1800 Lawyer
College Station, TX 77840

1151 Leisure World
Mesa, AZ 85206

979/696-4073

480/361-8647

kread@cvm.tamu.edu



KAY and JOY READ began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They sponsored an intermediate/advanced (Carousel #228) round dance club in Houston, TX, from 1992 through 2003. Utilizing a "basics" concept in a clinic-type atmosphere, they have conducted workshops and classes at all phase levels and are featured instructors at national and international round and square dance festivals.

As faculty sponsors, they initiated the establishment of a student ballroom club at Texas A&M University in 1997. They keep their dancing and knowledge of International Standard and Latin rhythms current with private instruction from coaches Barbara King and Billy King of Houston, Connie Paley of Austin, and Kevin Lee of Scottsdale, AZ. Their American Rhythms coach is Joe Lozano of Houston, TX. Currently Kay & Joy are offering advance round dance classes and private instructional lessons in Mesa, AZ during the winter months.

Past teaching experiences include dance teaches as well as teacher and dancer clinics and educational seminars at numerous National Square & Round Dance, Round-A-Lab, and Universal Round Dance Council conventions. Kay and Joy have been featured instructors at 3 of Japan's and 2 of Canada's nationally advertised round dance events.

Organizational memberships include the Houston Square & Round Dance Council (HSRDC), Texas Round Dance Teachers' Association (TRDTA), Dixie Round Dance Council (DRDC), Round-A-Lab (RAL), and Universal Round Dance Council (URDC); and they are elected members of the Board of Directors of both RAL & URDC. They have served three years as Director of Education and two years as Education Coordinators for RAL. Additionally, they are General Chaircouple for URDC's 2005 Convention scheduled in San Antonio, TX

Their **choreography** includes:

"Begin To Color Me", "Mujer", "Colours", "Through Your Eyes", "Make This Night Eternal", "Come Along With Me", "Phantom Tango", "Oh! Look At Me Now", "Angel From Heaven", "Todo Bolero", "More Than You'll Ever Know", "Gold Tango", "She's A Lady", "In London Town", "Should I Do It", "Ecstasy", "Exactly Quickstep", "Story Of Love", "I'm Still Me", "Dream on Little Dreamer", "Rhythm Of My Heart", "Ronda Paso", "You Left The Water Running", "Munca Cita", and "Looking Through Your Eyes".

KAY is a retired Professor and Department Head of the Department of Veterinary Pathobiology where he taught diagnostic pathology for 35 years in the College of Veterinary Medicine at Texas A&M University.

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

They have 3 children and 2 grandchildren and list their permanent residence as College Station, TX.

Paul & Linda Robinson

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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 is workshop of figures. Thursday night is Phase IV through Phase VI, Carousel Club #46.

Paul and Linda are members of Universal Round Dance Council, Roundalab, Oklahoma Round Dance Association, Kansas Round Dance Association, Colorado Round Dance, Dixie Round Dance Council and Missouri Round Dance Association. They are past presidents for the Oklahoma Round Dance Association (2 times) and Kansas Round Dance Association (3 times).

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.

Paul and Linda try to promote round dancing in the community by giving lessons to teenagers and by teaching in the local high schools. This year they have conducted a salsa clinic with 300 students at the Owasso High School and 5 1/2 hour teaches of different rhythms at Claremore High School.

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), "*Somewhere*" (waltz), "*Boulevard Of Broken Dreams*" (tango), "*Together*" (waltz), and "*Take A Bow*" (rumba).

They have three children, Misty (24), Shannon (21) and PJ (18). Paul is a Leak Detection Engineer for Magellan Pipeline and Linda is employed by John Zink as a Subcontracts Administrator.

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.

Ron & Ree Rumble

43 Charles Avenue
Manchester, NJ 08759

732/657-0212

rrumble@comcast.net



Ron began round dancing after encountering it for the first time at his square dance graduation in 1969. Ron & Ree have been cueing and teaching round dancing together since they met in 1973 at a square dance campground. Currently they teach for three round dance clubs: the Silhouettes (intermediate level), the Double R Rounders (advanced level), and the Country Carousels (intermediate level). The Double R Rounders club has been together since 1975 and is Chapter #100 of the National Carousels. The Silhouettes club has been together since 1986. Ron & Ree began teaching the Country Carousels in 2004. They also cue for local square dance clubs.

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

Ron & Ree are well known for their choreography, having choreographed many popular dances at all levels from Phases II through VI. Their efforts include: "*Kansas City*", "*Bahama Mama*", "*Carolina Moon VI*", "*Snow Blossom*", "*Secret Smile*", "*Been There Done That*", "*Sway 4 Me*", "*Change Partners*", "*It's Alright With Me*", "*Amapola*", "*Runaround Sue*", "*Blue Moon*", "*Stuck on You*", "*A Brief Romance*", "*Serenade*", "*Switchin' in the Kitchen*", "*Dedication*", "*This is the Life*", "*If Tomorrow Never Comes*", "*Moonlight Tango*", "*You Forget*", "*Hide Nor Hair*", "*That's You*", "*Boom Boom*", "*Footloose*", "*How Do You Like Me Now*", and "*Tango of the Bells*". Two of their dances, "*Numero Cinco*" and "*Carolina Moon*", have recently been voted to Roundalab's Classic list. Two more dances, "*Manuela*" and "*Non Dimenticar*", have been elevated to Roundalab's Golden Classic list. In 2004, their Phase VI Foxtrot, "*Smoke Gets In Your Eyes*", was elected to URDC's Hall of Fame.

Ron & Ree are members of Roundalab, URDC, and the Dixie Round Dance Council. They are the current chaircouple of the Roundalab Phase VI Round of the Quarter selection committee, having served in that capacity since 1998. They also serve Roundalab on the Unphased Figure Committee and the Phase VI Standardization Committee. For URDC, they serve on the board of directors and as Treasurers. They taught at the URDC Conventions in 2000 and 2003 and served as Chairman of the Prelude Ball in 2003. They also publish a local newsletter for the Delaware Valley and Northern New Jersey round dance leaders.

They are the parents of two sons, Brian and Scott, who live in Philadelphia, PA. Ron is a Premier Client Manager with Bank of America and Ree works for the local board of education. They reside in Manchester, New Jersey.

Hank & Judy Scherrer

560 Main Street
Herculaneum, MO 63048

636/475-5027

Judy@ScherrerDance.com



Hank and Judy started round dancing in September of 1988, cueing in 1990, and teaching in 1991. They cue at several square dance clubs throughout the St. Louis area. They are past presidents of the St. Louis Area Round Dance Council, past presidents of the Missouri State Round Dance Association, and they are the current S & P Chairman for Roundalab. They are members of RAL, SLARDC, MRDA, URDC and DRDC.

They started writing choreography in 1994. Their choreography includes: *"Your Feet's Too Big"*, *"Promise Me"*, *"Tuxedo Junction FT"*, *"Movin' On Up Cha"*, *"Black Magic Woman"*, and *"Why Don't You Do Right"*.

They have showcased and taught at DRDC, NSDC and URDC. They have been featured leaders at several dance weekends.

Hank has retired from his job as a training supervisor and Judy is a Director of Sales Administration. They have two children.

Michael & Diana Sheridan

1618 W. Milagro Avenue
Mesa, AZ 85202

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sheridance@cox.net



Michael and Diana Sheridan have been Round Dancers since 1974 and teachers since 1975. They have been very active in a number of Round Dance organizations. They previously served on the URDC Board of Directors from 1980 until 1984, and served 2 years as Chairman of the Board during that time. Michael & Diana were Convention Chairmen for the 1981 URDC Convention in Grand Rapids, Michigan. They also served as members of the TAB for several years. They have been members of the URDC Board since 2001, Vice President in 2001 and 2003, and are currently President of URDC. They also serve on TAC, the Technical Advisory Committee, of URDC.

The Sheridans have taught at several URDC Conventions and at many festivals and weekends throughout the country and are former staff members at the Round-A-Rama Institute in Indiana. For more than 25 years they taught all levels of round dancing in Minnesota. They helped with the teaching duties with Frank and Annette Woodruff in Brussels, Belgium while living there. For the past 5 years they have taught the summer dance program at the Phase 4-6 level for the Leisure World Shall We Round Dance Club in Mesa, Arizona.

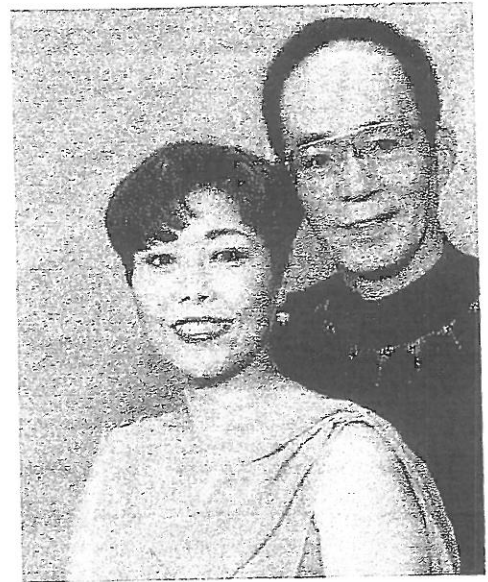
Michael and Diana have written a number of round dances, including "Rumba My Way", "Happy Medley", "Vaya Con Dios", "Our Love Affair" and "Young Blood". They have worked to improve their dancing through ballroom dance lessons and have been accredited by the American International Dance Teachers Association (AIDTA). They are also members of Round-a-Lab.

Kenji & Nobuko Shibata

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Pleasant Hill, CA 94523

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knshibata@aol.com



Kenji & Nobuko Shibata have been involved in the square and round dance movement since 1964 and have been teaching round dancing since 1968 in Tokyo. They had an exciting year in 1976 when they first attended the National Square Dance Convention in Anaheim. They saw advanced level round dancing and dancers which inspired them to improve their dancing ability to that level.

Since then they have taken professional dance instructions for ballroom and Latin dances. They have taught at various weekends and festivals throughout Japan and North America. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years. They moved to California after Kenji's retirement in 1995. URDC presented them with the Golden Torch Award in 2000 for their contribution to the round dance world.

They currently conduct an advanced level class and beginner round dance classes for ballroom dancers in Los Gatos & Oakland, CA.

They have choreographed more than 60 round dances covering all the rhythms, including:

“When I’m 64”, “Wheels Cha Cha”, “Rumba Calienta”, “Isn’t It Romantic”, “Muchacha”, “Malt Liquor”, “Dancin’ Cha Cha Cha”, “Love Is My Life”, “L-O-V-E”, “Brilliant Conversationalist”, “Best Of My Love”, “Only Love”, “Dancez Merengue”, “What A Difference A Day Makes”, “Just In Time”, “Salsa café”, “Bogged Down In Love”, “Nostalgia”, “Liebestraum No.3”, “Beyond”, “Sunny”, “Adeline”, “Rum & Coca Cola”, “Be My Lover”, “Papa Loves Mambo”, “Que Sera Sera”, “Tonight”, “What A Wonderful World”, “Aoba-jyo Castle”, “Hallelujah”, “I Believe In Love”, “Orange Colored Sky”, “Sunny Cha”, “La Mer”, “The Way You Do”, “This Can’t Be Love”, “On And On”, “People”, “Chilly Chilly Cha” and most recently “Gotta Get On This Train”, “Le Cygne”, “Show Me Heaven” and “Edelweiss”.

05-57

Tim & Debby Vogt

9033 Sandy Shores Drive
Las Vegas, NV 89117

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 to learn routines. In 1985 they started an easy intermediate round dance club that eventually matured into the National Carousels #136. While in South Dakota they cued for local festivals and square dance clubs and traveled many miles to attend round dance festivals. Tim and Debby had the pleasure of serving as clinicians at round dance festivals in Iowa, Kansas, Nebraska, Colorado, and Saskatchewan.

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

Tim and Debby have been members of Roundalab for 20 years. They currently serve as the Phase IV Round of the Quarter Chair. They have also been the Membership Chaircouple for URDC since 1994 and have served on the URDC Board of Directors since 1995. Their choreography includes: *"All Kinds of Everything"*, *"Open Arms"*, *"What the World Needs Now II"*, *"Stepping Out II"*, *"And That Reminds Me"*, *"Dark Waltz"* and *"The Rose"*.

Curt & Tammy Worlock

3613 Citrus Tree Court
Plant City, FL 33566

813/759-8313

cworlock@tampabay.rr.com



Curt started round dancing at the age of 13, cueing at 16, and 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. They are also members of DRDC and leaders of National Carousel Club #32.

Their past choreography consists of *"Starlight"*, *"Patricia Cha"*, *"Heavenly Waltz"*, *"Wounded Heart"*, *"Iko Iko"*, *"Hola Chica"*, *"Where Or When"*, *"Jurame"*, *"Adagio"*, *"Jack Is Back"*, *"Anastasia"*, *"Blue Skies"*, *"Caldonia"*, *"It Is You"*, *"A La Playa"*, *"El Pico"*, *"Gone With The Wind"*, *"Chihuahua"*, *"Waterfall"*, *"You Owe Me One"*, *"A Letter To You"* & *"Tormento De Amor"*. *"Sugar Sugar"* has become a Roundalab Golden 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 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 - 19 who will be graduating from the Military Police Academy soon, and Kasandra Marie - 13 who is an avid soccer and flag football player. Tammy says they enjoy traveling in the summer together in their motor home and riding the top roller coasters in the country.

Eight years ago, with the help of many local round dance couples, they opened their own beautiful dance hall, 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 an annual weeklong event, the "Colossal Week of Rounds", at the Coliseum in St. Petersburg, Florida.

As owners and managers of the Stardust Dance Center, teaching locally and abroad, and maintaining the responsibility of raising a family, they definitely keep busy. 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 for the opportunity to travel in hopes of giving something back to this great activity that has given them so much enjoyment.

CUE SHEETS

CUE SHEETS

<u>DANCE</u>	<u>CHOREOGRAPHER</u>	<u>RHYTHM</u>	<u>PHASE</u>
<i>Angelitos</i>	Hank & Judy Scherrer	Bolero	V
<i>Carnivál</i>	Ron and Ree Rumble	Rumba	IV
<i>Don Diego</i>	Brent and Judy Moore	Mixed Tango	VI
<i>Draggin' The Line</i>	Randy and Marie Preskitt	West Coast Swing	V
<i>Good Lovin'</i>	Dick and Karen Fisher	Salsa	V
<i>In These Shoes?</i>	Al & Carol Lillefield	Cha	V
<i>Intrigue</i>	Paul and Linda Robinson	Waltz	IV
<i>Let's Love</i>	Ron and Mary Noble	Foxtrot	V
<i>Man In Love</i>	Joe & Pat Hilton	Jive	V
<i>Must Be Catchin'</i>	Wayne and Barbara Blackford	Foxtrot	IV
<i>My Heart Will Go On</i>	Tim and Debby Vogt	Bolero	IV
<i>She Can't Fix Grits</i>	George and Pam Hurd	Jive	V
<i>Sweetheart's Dance</i>	Mark & Shelley Hilburn	Western Two Step	IV
<i>Tequila</i>	Kenji and Nobuko Shibata	Mambo	VI
<i>The Human Thing To Do</i>	Michael and Diana Sheridan	Foxtrot	V
<i>Tormento De Amor</i>	Curt and Tammy Worlock	Rumba	VI
<i>Try To Remember</i>	Bill and Carol Goss	Waltz	VI
<i>Una Manana</i>	Chris and Terri Cantrell	Cha	V
<i>You Raise Me Up</i>	Kay and Joy Read	Slow Two Step	VI

05-61

ANGELITOS

Choreographer: Hank & Judy Scherrer, 560 Main St., Herculaneum, MO. 63048 636 475 5027
 Music: **Angelitos Negros** download at Buy.com, iTunes & others Judy@ScherrerDance.com
 Artist: Nana Mouskouri CD: Un Bolero Por Favor Track: 11
 Footwork: Opposite unless noted Time: 3:03
 Rhythm: **BOLERO** Speed as on CD or to suit
 Phase: **V +1 +3unp** [Rudolph Ronde], [Promenade Break, Chase w/ Head Loops, Closed Switch]
 Sequence: **INTRO - A - B - C - A - B(1-6) - END** Date: July 2005

INTRO

- 1-4 INTRO M FCG PARTNER & WALL LEAD FOOT FREE FOR BOTH WAIT 6 NOTES & 1 MEAS; M HOLD LADY BODY CARESS; LUNGE APART w/ ARMS; LADY COMB BACK REC & FACE;**
- 1-2 M fcg partner w/ L foot pointing DC lowered into R leg arms down and palms pointing back (fcg partner standing on straight leg hands on hips fingers pointing to floor free foot pointing DW) wait 6 notes & 1 meas; M hold Lady body caress [caress from hips up], -, -, -;
- 3-4 Lunge apart sd L DC arms out to sd (lunge sd R DW raise arms straight up), - (sweep arms out to sd), -, hold (hold); Look at partner (hold), hold (comb back with L hand), trn to fc partner rec R (rec L fc partner), -;
- 5-9 TURNING BASIC;; SYNCO XBODY w/ TWIRL; REV UNDERARM TURN; SYNCO HIP ROCKS;**
- 5-6 Sd L, -, slip bk R trng L fc, fwd L fc COH; Sd R, -, fwd L, slip bk R;
- 7-8 Sd & bk L (fwd R), -, slip bk R [very quick transfer to L foot] / fwd L (fwd L / bk R fc partner), fwd & sd R / L (under lead hands twirl LF L / R fc partner); Sd R, -, thru L (thru R turng LF), rec bk R (fwd & sd L finish turn to fc);
- 9 Sd L, -, rec R, rec L / R;

A

- 1-4 HALF BASIC; PROMENADE BREAK; MINI TELESPIN w/ HIP BRK;;**
- 1-2 Sd L, -, bk R, slip fwd L; Sd R, -, XLib SCP, rec fwd R SCP;
- 3-4 Turng upper body LF PU fwd L (fwd & bk R to CP), -, fwd R (cl L), trn LF pt L to LOD no weight (fwd R / L); Fwd L spinning LF (fwd R), fc COH cl R (cl L), -, open hip / cl hip;
- 5-8 CONTRA CHECK & SWITCH; RUDOLPH RONDE w/ SYNCO INSIDE TURN; NEW YORKER; RIFF TURN;**
- 5-6 Check fwd L w/ strong R sd lead, -, rec R trn RF, complete trn rec bk L (trn & fwd R) DW; Fwd R (bk L / Ronde R foot CW), -, rec XLib fc Wall lead W to start LF inside turn / sd R (XRib trn LF / sd L), XLif fc Wall (R finish turn);
- 7-8 Sd R, -, XLif trn RF (LF), rec R to fc; Sd L (sd & fwd R spin RF), cl R (cl L), sd L (sd & fwd R spin RF), cl R (cl L);

B

- 1-4 XBODY JOIN R HANDS; HALF MOON;; HIP ROCKS;**
- 1 Sd L (fwd R), -, trn & slip bk R (fwd L trn LF), fwd L (bk R trn LF) join R hands;
- 2-3 Sd & fwd R (sd & fwd L), -, slip fwd L, rec bk R fc partner; Trn LF sd & fwd L (fwd R), -, slip bk R (fwd L), fwd L (bk R) face partner & Wall R hands joined; Lady should be offset slightly to M's R sd.
- 4 Sd R, -, rec L start raising joined R hands, rec R;

05-62

**5-9 CHASE w/ HEAD LOOPS;; TURNING BASIC w/ SIT BRK ENDING;;
2 SIDE CLOSES;**

- 5-6 Turning LF fwd L to LOD loop joined R hands over M's head slight R side lead, -, fwd R join L hands (fwd L moving to M's L sd), fwd L; Fwd & sd R fc partner & slightly DRC loop joined L hands over M's head (fwd & sd L to a crush position), - (brush M's L leg w/ W's R leg), - (raise R knee w/ toes pointed to floor), -;
- 7-8 To RLOD sd L, -, slip bk R turng LF (fwd L turng LF), fwd L fc Wall (bk R); Sd R, -, lower into R knee (bk R sit line), rise (rec fwd L);
- 9 Sd L, cl R, sd L, cl R; fcg Wall

C

**1-4 PREPARE for AIDA; AIDA CLOSED SWITCH; FWD FWD / SPIRAL FWD;
NEW YORKER;**

- 1-2 To LOD fwd L, -, fwd R, fwd & sd L fc partner; Turng RF XRib (LF XLib), -, trng LF (RF) cl L fc partner / pt R RLOD (L RLOD), fwd R to RLOD;
- 3-4 Fwd L (fwd R), -, fwd R spiral LF (fwd L spiral RF), fwd L; Fwd & sd R, -, check thru L, rec bk R;

5-8 UNDERARM TURN OVERTURNED; SLIDING DOOR;; START SLIDING DOOR;

- 5 Sd L, -, XRib (thru L turng RF), rec L (cont turn) join L hands;
- 6-7 Sd R (sd & bk L finish turn) both fcg Wall, -, fwd L (bk R), rec R (rec fwd L); XLib (fwd R), -, sd & bk R fc partner & LOD (under joined L hands turn RF bk L sit line fc partner & RLOD), rec L (fwd R tm RF);
- 8 Fwd R (sd & bk L finish turn), -, fwd L (bk R), rec R (rec fwd L);

9-12 XBODY JOIN LEAD HANDS; REV UNDERARM TURN; TURNING BASIC;;

- 9-10 XLib (fwd R), -, leadg partner to step to COH bk R (fwd L), fwd L fc COH (fwd R trng LF complete turn fc partner & Wall); Sd R, - thru L (thru R turng LF), rec R (fwd & sd L finish turn to fc);
- 11-12 Sd L, -, slip bk R turng LF (fwd L turng LF), fwd L fc Wall (bk R); Sd R, -, fwd L (thru R trng LF to Sit Line), slip bk R (fwd L);

END

1-4 [MUSIC SLOWS] HIP LIFT; REV UNDERARM TURN; TURNING BASIC;;

- 1-2 [Music Slows] Sd L, -, lift hip, lower hip; Sd R, - thru L (thru R turng LF), rec R (fwd & sd L finish turn to fc);
- 3-4 Sd L, -, slip bk R turng LF (fwd L turng LF), fwd L fc Wall (bk R); Sd R, -, fwd L, slip bk R;

**5-8 HALF BASIC; PROMENADE BRK; PREPARE for AIDA;
AIDA CLOSED SWITCH;**

- 5-6 Sd L, -, bk R, fwd L; Sd R, -, XLib SCP, rec R SCP;
- 7-8 Fwd L (fwd R), -, fwd R, fwd & sd L fc partner; XRib, -, fc cl L / pt R, fwd R to RLOD;

**9-13 BOLERO WALKS; WRAP w/ BREAKS; NEW YORKER;
UNDERARM TURN; SIDE LADY SPIN ARM UP;**

- 9-10 Fwd L (fwd R), -, fwd R, fwd L; Wrap turn LF on ball of L foot to fc Wall (turn RF on R wrap in M's L arm) no weight change both fc Wall, -, sd R (sd L), rec L (rec R turning LF to fc partner);
- 11-12 to RLOD Sd R, -, XLif trn RF (LF), rec R to fc; Sd L, -, XRib (thru L turn RF), rec L (rec R fc RLOD);
- 13 Sd R fc partner & Wall (fwd L fc partner spin RF to fc RLOD raise L arm) M's L hand on Lady's L arm between shoulder & elbow, hold, -, -;

ANGELITOS**BL V +1 +3U**

Rudolph Ronde ~ Promenade Brk, Chase w/ Head Loops, Closed Switch

INTRO - A - B - C - A - B(1-6) - END

- INTRO** M Fcg Partner & Wall Lead Foot Free For Both
WAIT 6 NOTES & 1 MEAS; M HOLD LADY BODY CARESS;
LUNGE APART w/ ARMS;
LADY COMB BACK REC & FACE;
TURNING BASIC;; SYNCO XBODY w/ TWIRL; REV UNDERARM TURN;
SYNCO HIP ROCKS;
- A** **HALF BASIC; PROMENADE BREAK; MINI TELESPIN w/ HIP BRK;;**
CONTRA CHECK & SWITCH; RUDOLPH RONDE w/ SYNCO INSIDE TURN;
NEW YORKER; RIFF TURN;
- B** **XBODY JOIN R HANDS;**
HALF MOON;; HIP ROCKS;
CHASE w/ HEAD LOOPS;; TURNING BASIC w/ SIT BRK ENDING;;
2 SD CLOSES;
- C** **PREPARE for AIDA; AIDA CLOSED SWITCH; FWD FWD / SPIRAL FWD;**
NEW YORKER; UNDERARM TURN OVERTURNED; SLIDING DOOR;;
START SLIDING DOOR;
XBODY JOIN LEAD HANDS; REV UNDERARM TURN; TURNING BASIC;;
- A** **HALF BASIC; PROMENADE BREAK; MINI TELESPIN w/ HIP BRK;;**
CONTRA CHECK & SWITCH; RUDOLPH RONDE w/ SYNCO INSIDE TURN;
NEW YORKER; RIFF TURN;
- B(1-6)** **XBODY JOIN R HANDS;**
HALF MOON;; HIP ROCKS;
CHASE w/ HEAD LOOPS;;
- END** **[MUSIC SLOWS] HIP LIFT; REV UNDERARM TURN;**
TURNING BASIC;; HALF BASIC; PROMENADE BREAK;
PREPARE for AIDA; AIDA CLOSED SWITCH; BOLERO WALKS;
WRAP w/ BREAKS; NEW YORKER; UNDERARM TURN;
SIDE LADY SPIN ARM UP;

CARNIVAL

Choreographers: Ron & Ree Rumble, 43 Charles Ave, Manchester, NJ 08759 (732) 657-0212
 e-mail: rrumble@comcast.net Website: http://rumbledancing.tripod.com
 Music: "Mañana De Carnaval", CD: "Romances", Luis Miguel
 WEA #19798-2, Track #14 (Contact choreographers)
 Rhythm/Phase: Rumba, Phase IV&1 (Spiral)
 Timing: QQS, except where noted. Timing reflects actual wgt chgs (W in parentheses)
 Sequence: **INTRO A B A B(MOD) ENDING** Released: July, 2005



INTRO

1 - 4 WT; W ROLL OUT; OP FENCE LINE; BREAK BK & W ROLL ACRS TO BFLY DLW:

1. Wt thru pick-up notes and one meas in SHDW WALL w/ M's R hnd on frnt of W's R hip and all other hnds dwn at sides w/ R free for bth and heads dwn and looking L,-,-;
- S
(QQS) 2. Raising heads hold first two bts,-,stp sd RLOD R (W raise head and roll RF twd RLOD R,L,R) joining M's R & W's L hnds at end of meas to OP WALL,-;
3. Bth XLif of R, bth rec R, bth sd & bk L,-;
4. Rk bk R, fwd L trng 1/8 LF to fc LOD, sd R (W rk bk R, trng LF stp fwd LOD L keeping M's R & W's L hnds jnd, cont trng LF and stp sd R DLC) to BFLY DLW,-;

5 - 10 CIRCLE VINE 4; CROSS & SLOW RONDE; CIRCLE VINE 4; CROSS & SLOW RONDE; OPPOSITE FENCE LINE; SPOT TRN TO TANDEM & HOLD:

- QQQQ 5. [Note: Identical footwork from meas 5 thru meas 9] In BFLY circ ¼ CCW ovr this meas XLif of R, sd R, XLib of R, sd R to BFLY DRW;
- S- 6. Fwd L, slow ronde R CCW and trn bdy to fc LOD ovr bts 2 and 3 to BFLY DLW,-,-;
- QQQQ 7. In BFLY circ ¼ CW ovr this meas XRif of L, sd L, XRif of L, sd L to BFLY DLC;
- S- 8. Fwd R, slow ronde L CW and trn bdy to fc LOD ovr bts 2 and 3 to BFLY DLW,-,-;
9. In BFLY XLif of R, rec R, sd L releasing BFLY and starting to move awy from ptr twd DLC (W twd DRW),-;
10. XRif of L commencing LF trn, rec L cont LF trn to fc WALL, fwd & sd R (W XRif of L commencing LF trn, rec L cont LF trn fc DLC, fwd R trng another 5/8 LF and fold arms in frnt of bdy) to TANDEM WALL M slightly to L of W and M's R hnd on frnt of W's R hip and M's L hnd on W's L upper arm just above her L elbow, lower heads; [Note: Hold this pos as the music retards]

11 - 14 SLOW HIP RKS; HIP RK 3; SLOW SD TO W'S STORK LINE; FAN TRANSITION:

- SS 11. [Note: Identical footwork from meas 11 thru meas 13] As the bt starts again in the music keep heads lowered and rk sd LOD L,-,rk sd RLOD R,-;
12. Keeping heads lowered move through hips rk sd L, rk sd R, rk sd L,-;
- S- 13. Bringing head up and shaping to L stp sd RLOD R leaving M's hnds as in previous meas and hold rest of meas while supporting W (W sd RLOD R and lift L leg to bring insd of L ft to the insd of her R knee and raise R arm upward w/ palm fcg RLOD while while taking head bk to rest on M's R shldr and hold rest of meas),-,-;
- SS
(QQS) 14. Rk sd L LOD,-,rec R (W trn LF and stp fwd LOD L, fwd R trng ½ LF to fc RLOD, sd & bk L) to FAN w/ M fcg WALL,-;

PART A

1 - 4 HOCKEY STICK (TO HANDSHAKE);: FWD BREAK (W SPIRAL TO M'S HEADLOOP); PROG WALK 3:

- 1-2. Fwd L, rec R, raising jnd ld hnds high cl L to R (W cl R to L, fwd L, fwd R in frnt of M),-; Bk R trng slightly RF, rec L, sd & fwd R (W fwd L RLOD toeing out, fwd R DRW trng LF undr jnd ld hnds to fc M, bk L) joining R hnds,-;
3. Rk fwd L, recov R, fwd L trng RF and ld W to trn undr R arms while looping R arm ovr M's head (W bk R, recov L, fwd R sprl LF) then rel R hnds blending to LEFT HALF OP LOD,-;
4. In LEFT HALF OP fwd LOD R,L,R,-;

5 - 8 IN & OUT RUNS (W ACRS): (M ACRS): CUDDLE PIV TO FC WALL: HIP RK 3:

5. Fwd LOD L,R,L (W fwd R, fwd & acrs M L to fc RLOD, trn to fc LOD in HALF OP stepping fwd R),-;
6. Fwd R, fwd & acrs W L to fc RLOD, trn to fc LOD in LEFT HALF OP stepping fwd R (W fwd LOD L,R,L),-;
7. Fwd LOD L, fwd R between W's ft pvt ¼ RF to fc WALL w/ arms arnd W, sd L (W fwd R, fwd & acrs M L pvt RF to fc COH placing arms on M's shldr, sd R) to CUDDLE POS WALL,-;
8. Moving through hips rk sd R, rk sd L, rk sd R,-;

9 - 12 CROSS BODY: (TO HANDSHAKE): OP BREAK: UNDERARM TRN:

- 9-10. Rk fwd L, rec R trng ¼ LF to fc LOD blending to "L" pos joining ld hnds, sd COH L (W rk bk R, rec L, fwd R),-; Rk bk R, rec L trng ¼ LF to fc COH, sd & fwd R to fc ptr (W fwd COH L, fwd R trng ½ LF to fc WALL, bk & sd L) joining R hnds,-;
11. Rk apt L, rec R, sd L raising jnd R hnds to prepare for W's Undrm Trn,-;
12. XRib of L while raising jnd R hnds to ld W's Undrm trn, rec L, sd R (W XLif of R comm trng RF, rec R cont RF trn to fc WALL, sd L twd LOD),-;

13 - 16 TRADE PLACES (2X):: TRADE PLACES WITH INSIDE UNDERARM TRN: W OUT TO FC (JN LD HNDS):

13. With R hnds jnd rk apt L, rec R trng ¼ RF to fc LOD beh W then rel jnd R hnds, cont to trn RF to fc ptr & WALL stepping sd & bk L twd COH (W rk apt R, rec L trng ¼ LF to fc LOD in front of M then rel jnd R hnds, cont LF trn to fc ptr & COH stepping sd & bk R twd WALL) joining L hnds,-;
14. With L hnds jnd rk apt R, rec L trng ¼ LF to fc LOD beh W then rel jnd L hnds, cont to trn LF to fc ptr & COH stepping sd & bk R twd WALL (W rk apt L, rec R trng ¼ RF to fc LOD in front of M then rel jnd L hnds, cont RF trn to fc ptr & COH stepping sd & bk L twd COH) joining R hnds,-;
- 15-16. Rk apt L, rec R commencing to pass R shldr while trng ¼ RF and keeping R hnds jnd, cont to trn RF but slightly less than in meas 13 stepping sd L twd COH (W rk apt R, rec L, fwd R fwd WALL spiralling 7/8 LF undr jnd R hnds to end almost fcg WALL),-; Trng bdy RF to fc WALL stp fwd twd WALL R,L,R (W fwd WALL L, fwd R trng ½ LF to fc COH, sd & bk L) joining ld hnds to LOP FCG POS WALL,-;

PART B**1 - 4 ALEMANA:: LARIAT 3 (M TRN TO FC COH): (BFLY) FENCE LINE:**

- 1-2. Rk fwd L, recov R, cl L leading W to trn RF (W bk R, recov L, sd & fwd R),-; Bk R, recov L, cl R (W fwd L trn RF undr jnd ld hnds, fwd R cont RF trn, fwd L twd M's R sd),-;
3. Rk sd L, rec R, sd LOD L trng ½ LF on last stp to fc W and COH (W circ CW arnd M passing R shldr stepping fwd R,L,R w/ jnd ld hnds passing ovr M's hd to fc LOD then swvl ¼ RF on last stp to fc M and WALL),-;
4. Blending to BFLY COH lun thru RLOD R, rec L, sd LOD R,-;

5 - 8 NYER TO SHDW (RLOD): PROG WALK 6:: M CK THRU (W OUT TO FC) AND RELEASE:

5. Trng ¼ RF (W LF) rel M's R & W's L hnds rk thru LOD L, rec R trng ¼ LF (W RF) to fc ptr, cont trng LF (W RF) fc RLOD and stp sd & fwd L blending to SHDW RLOD w/ L hnds jnd and M's R hnd on W's R shldr blade,-;
- 6-7. In SHDW wlk fwd twd RLOD R,L,R,-; L,R,L,-;
8. Rk thru R, rec L, sd & sm bk R (W fwd RLOD L, fwd R trng ½ LF to fc M and LOD, sm bk L) to OP FCG POS RLOD w/ no hnds jnd,-;

9 - 12 BREAK APT TO CHEST PUSH: BK WALK 3: BK RK 3 (W TRN AWAY): W ROLL LF 4 (BOTH FC WALL):

9. Rk apt L bringing bth hnds in twd bdy and then xtnd them fwd twd ptr w/ palms up, rec R xtndg hnds out to sd, cl L bringing hnds dwn twd floor w/ palms fcg LOD (On last stp W stp fwd R twd M placing her R hnd on M's chest and xtndg her L hnd upward),-;
10. Keeping arms xtnded as described at end of meas 9 stp bk twd LOD R,L,R placing M's R hnd on W's L hip at end of meas (W push M twd LOD stepping fwd L,R,L),-;
11. Rk sd & bk L, rk fwd & sd R, rk sd & bk L placing M's L hnd on W's R hip, w/o changing wgt use hnds on W's hips to trn W LF (W bring L hnd dwn to M's R upper arm and rk fwd & sd R, rk bk & sd L, rk fwd & sd R, w/ no wgt trn away from M trng 3/8 LF to fc almost RLOD while leaving R hnd on M's chest and releasing L hnd from M's arm);

- QQQ
(QQQQ) 12. Hold first bt, fwd R, fwd L trng slightly LF to fc WALL, sd RLOD R (W use R hnd to push off M's chest and stp fwd RLOD L, fwd R spiraling 7/8 LF, fwd L trng 3/8 LF to fc WALL, sd R) to OP WALL;
[Option: M may use timing of QQS]

13 - 16 OP FENCE LINE; SPOT TRN; OP FENCE LINE; BREAK BK TO SYNC FAN;

13. Rpt meas 3 of INTRO;
14. Releasing hnds bth XRif of L commencing LF trn, rec L cont LF trng to fc WALL, sd RLOD R to OP WALL,-;
15. Rpt meas 3 of INTRO;
16. Rk bk R, rec L, sd R (W rk bk R, trng LF stp fwd L LOD in frnt of M releasing hnds/fwd LOD R trng 1/2 LF to fc RLOD, sd & bk L) to FAN w/ M fcg WALL,-;
- QQS
(QQ&S)

PART B (MOD)**1 - 8 ALEMANA;; LARIAT 3 (M TRN TO FC COH); FENCE LINE; NYER TO SHDW (RLOD); PROG WALK 6;; M CK THRU (W OUT TO FC) AND RELEASE;**

- 1-8. Rpt meas 1-8 of PART B;,,,,,;

9 - 16 BREAK APT TO CHEST PUSH; BK WALK 3; BK RK 3 (W TRN AWAY); W ROLL LF 4 (BOTH FC WALL); OP FENCE LINE; SPOT TRN; OP FENCE LINE; BREAK BK & W ROLL ACRS TO BFLY DLW;

- 9-15. Rpt meas 9-15 of PART B;,,,,,;
16. Rpt meas 4 of INTRO;

ENDING**1 - 6 OPPOSITE FENCE LINE WITH ARMS: SPT TRN TO TANDEM WALL; SLOW HIP RKS; SLOW FWD TO SHDW,-UNDERARM ROLL TO FC COH; -,-L FT FENCE LINE; TO THE DRAPE;**

1. [Note: ENDING slows considerably] In BFLY LOD bth XLif of R, rec R, sd L releasing BFLY and starting to move away from ptr twd DLC (W twd DRW) while circling arms by crossing them in frnt of bdy then taking them up ovr heads then out to sds then dwn twd floor,-;
2. XRif of L commencing LF trn, rec L cont LF trn to fc WALL, fwd & sd R twd L (W XRif of L commencing LF trn, rec L cont LF trn fc DLC, fwd R trng another 5/8 LF and fold arms in frnt of bdy) to TANDEM WALL M slightly to L of W and M's R hnd on frnt of W's R hip and M's L hnd on W's L upper arm just above her L elbow,-;
- SS 3. Bth rk sd LOD L,-,rk sd RLOD R,-;
- SQQ 4. Trng slightly LF to fc LOD bth stp fwd L to SHDW jng L hnds and leaving M's R hnd on W's R hip,-,keeping L hnds jnds bth stp fwd LOD R trng 1/4 RF to fc WALL w/ M bhd W, bth sd LOD L trng 1/2 RF while taking jnd L hnds ovr W's head to end bth fcg COH w/ M in frnt of W;
- SQQ 5. Bth sd LOD R taking jnd L hnds dwn to M's L hip,-,bth XLif of R while xtndng free R arms to sd, bth rec R;
- S- 6. Bth stp sd RLOD L in TANDEM COH w/ W slightly to R of M leaving jnd L hnds on M's L hip and placing M's R hnd on outsd of W's R thigh, hold pos while W drapes her R arm arnd frnt of M's R shldr and lowers L sd of her head to M's R shldr,-,-;

DON DIEGO

Composers: Brent & Judy Moore
 10075 McCormick Place, Knoxville, TN 37923
 (865)694-0200 Internet: DanceMoore@aol.com
 Music: CD - Parandi Sound CD -165, Rimini Open Ballroom,
 Vol.3, Track 9, at 30 MPM
 Footwork: Opposite, directions for man (lady as noted)
 [suggested syncopations noted]
 Phase & Rhythm: Phase VI - Mixed Tango Difficulty Level: Average+
 Sequence: Intro, A, B, C, Cmod, A(1-12) End 2005

MEASURES INTRODUCTION**1-4 WAIT 1; WALK 2; CONTRA CHECK RECOVER CORTE; RECOVER & LINK;**

[Wait 1 Meas] CP fcng fc DLW lead free;

[Walk 2 SS] fwd L slight X thighs,-, fwd R slightly sd slight curve to left to end cp DLW,-;

[Contra check rec corte QQS] fwd L XIFR ck slight soften knee, rec R, sd & bk L soft knee slight body trn LF in corte body fc LOD, -
 (bk R XIBL ck, rec L cp, sd & fwd R in corte,-);

[Rec & Link SQQ] rec to R to cp DLW,-, fwd L X thighs, sharp trn RF to semi DLW cl R slightly bk & release L to tap pos in semi
 DLW [rec L cp,-, bk R, sharp trn RF to semi sd & bk L release L to tap pos];

PART A**1-8 NATURAL PIVOTS to WHISK;; NATURAL PIVOT to WHISK; lady KICK to HINGE LINE; SAMEFOOT LUNGE; SWIVEL to HINGE; NATURAL PIVOT to WHISK & FORWARD TAP;;**

[Natural pivots to whisk SQQQQQQ] fwd L,-, strt manv RF fwd R, trn RF sd & bk L pvt action, fwd R pvt RF, sd & bk L pvt RF, sd
 R stop pvt action, body trn RF XLIBR (lady XRIBL) whisk line semi RLOD;

[Natural pivot to whisk QQQQ] strt manv RF fwd R, trn RF sd & bk L pvt action, sd R stop pvt action, body trn RF XLIBR (lady
 XRIBL) whisk line semi LOD;

[Lady kick swivel to hinge QQS] thru R LOD, cl L, body trn LF lwr hinge line,-, (thru L, sharp kick R LOD, shrp swvl LF lwr & extnd
 R fwd in hinge line,-);

[Chng to samefoot S&S] Rise on L body trn RF,- /cl R sight body trn LF, sharp lwr on R extnd L sd & bk body trn RF shape lft
 head left,- (rise on L body trn RF,- /swivel on L cl R shape to left look well left, lwr on R point L thru trn head to right,-,

[Swivel to hinge S&S] sd & fwd L,- /sharp body trn LF, lwr on L to hinge line (rec fwd L,- sharp swvl LF, lwr & extnd R fwd in hinge
 line,-);

[Natural pivot to whisk & fwd tap QQQQS&S] body trn RF (trn RF rec R trn to cp), fwd R pvt RF, sd & bk L pvt action, sd R stop
 pvt action; body trn RF XLIBR (lady XRIBL) whisk line semi LOD,-, thru R/extnd L fwd no wght in tap pos LOD,-;

9-16 STALKING WALKS;; TWIST TURN to SEMI HEAD FAN;; CHASE & BACK CHASSE;; FALLAWAY SLIP TURNING SIDE STEP; CONTRA CHECK & RECOVER;

[Stalking walks SSSS] fwd L bring R to L & compress in L knee,-,-; fwd R LOD in semi,-, qk body trn RF to cp right lunge shape fc
 DRW (lady look left) pnt L sd & bk,-;

[Twist turn to semi & head fan QQQQS&S] slight trn RF sd & bk L, XRIBL, twist RF on ball of R heel of L, cont twist trn trans
 wght to R bjo; slight trn of hips to rght to open lady to semi,-, slight trn of hips & head RF/trn bk to semi in tap pos DLW,-;
 (trn RF fwd R, fwd & sd L pvt RF, cl R in bjo; fwd amd man R,L,R, fwd L bjo RLOD; swvl RF on L to semi,-,trn head & hips
 slight LF/trn bk semi tap pos DLW,-);

[Chase & back chasse SQQQQQ&Q] fwd & sd L in semi,-, thru R slight body trn RF, sd & fwd L; sharp trn RF fwd R to bjo moving
 RLOD, trn RF bk L in bjo, trn RF sd R to fc COH/cl L, sd R cp COH; (fwd & sd R in semi,-, thru L, sd & bk R toe trned in;
 sharp trn RF bk L in bjo, trn RF fwd R in bjo, trn RF sd L/cl R, sd L cp);

[Fallaway slip trn side QQQQ] slight body trn RF ronde L CCW to fallaway bk L, bk R trn LF slip pivot to cp DLW, trn LF fwd L, sd
 R cp DLW (ronde R CW bk R in fallaway, leave L fwd no weight trn LF to cp slip fwd L, trn LF bk R, sd L cp);

[Contra Check Rec SS] trn body LF fwd L soften knee,-, rec R cp DLW, - (lady body trn LF bk R soften knee but keep R heel off
 floor head well lft,-, rec L cp,-);

PART B**1-8 CURVE 2; TANGO DRAW; OPEN REVERSE OPEN FINISH;; OUTSIDE SWIVEL to LA COBRA PICKUP;;; TANGO CLOSE;**

[Curve 2 SS] fwd L X thighs,-, fwd R slightly sd curve to left to end cp LOD,-;

[Tango draw QQS] fwd L trn LF, sd & fwd R slight trn LF, draw L insd edge slight trn LF to fc DLC cp,-;

[Open rev QQS] fwd L DLC trn LF, sd & bk R rght sd leading to bjo, bk L in bjo bkng LOD,-;

[Open finish QQS] bk R trn LF to cp, sd & fwd L point DLW body trn LF, fwd R to bjo DLW,-;

[Outside swivel la cobra pickup SSSSSS] bk L body trn RF,-, fwd R manv RF to cp,-; sd & bk L trn hips RF to inside swvl lady RF
 to semi DRC,-, fwd R manv RF to cp,-; sd & bk L trn hips RF to inside swvl lady RF to semi DLW,-, fwd R in semi body trn
 LF to pckup lady cp DLW,-; (fwd R swvl RF to semi,-, fwd L body trn RF to cp,-; fwd R swvl RF to semi,-, fwd L body trn
 RF to cp,-; fwd R swvl rf to semi,-, fwd L swvl LF to cp,-);

[Tango close QQS] Fwd L trn LF, sd & fwd R, cl L fc DLW cp,-;

05-68

9-16 RIGHT FOOT START; CLOSED WING lady LOCK; LUNGE lady UNDERARM; LUNGE APART RECOVER TURN CLOSE; FORWARD & VINE to BOLEO; FORWARD to lady's REVERSE SWIVEL; BACK to OUTSIDE SWIVEL;

- [Right foot start SS] bk R sight trn LF,-, sd & fwd L to bjo DLW,-;
- [Closed wing lady lock QQS] fwd R to bjo slight extnd arms fwd, trn body LF slip hold to bfly, trn body LF draw L to R tch in bfly sdcR LOD,- (bk L, sd & bk R to sdcR; trn LF to XLIFR in bfly sdcR,-);
- [Lunge lady underarm SQQ] body trn LF cross lunge L to WALL sml step look at lady,-, rec R trn RF raise lead hnds, bk L trn RF to 1/2 opn ROLD (trn LF lunge sd R look at man,-, rec L LF undr lead hnds, cl R trn LF to 1/2 opn RLOD);
- [Lunge rec close SQQ] sight trn RF (LF) lunge apart sd R shape to ptrr trail hnds sharply out,-, rec L trn LF (RF) to fc, trn to semi cl R in loose paso doble hold WALL;
- [Fwd vine to boleao SQQQQQQ] trn to semi LOD fwd L,-, thru R sight trn RF, sd & bk L, XRIBL trn RF; sd & fwd L to mod semi, hold on L qk body trn LF, hold on L qk body trn RF to loose semi LOD; (trn to semi fwd R,-, thru L sight trn LF, sd & bk R; XLIBR trn LF, fwd & sd R, stay on R swvl LF flk lft leg bk keep knees toghtr lowr leg parallel to floor, leave lft leg in place swvl RF on R to semi);
- [Thru to rev swivel QQS] thru R, sd & fwd L to bjo, fwd R bjo ck trn lady RF to fallaway, - (thru L trn LF, sd & bk R to bjo, bk L swivel RF to fallaway,-);
- [Bk to outside swivel QQS] bk L in fallaway, bk R to bjo, bk L in bjo body trn RF swvl lady to semi DLW (XRIBL in fallaway, trn LF sd & fwd L to bjo; fwd R swvl RF on R to semi);

PART C

1-8 MANEUVER PIVOTS to RUDOLPH RONDE; BACK & SLIP; OPEN TELEMAR; MANEUVER PIVOT to RUDOLPH RONDE; BACK & SLIP; OPEN REVERSE lady SWIVEL;

- [Man pivot to Rudolph ronde SSQQS] fwd R trn RF,-, sd & bk L trn RF to cp comm pvt RF,-; fwd R pvt RF, sd & bk L pvt RF, sid & fwd R DLC btwn W's feet leave L leg extended trn body RF & lead W to ronde CW, -;
- [Bk & slip SS] XLIBR in fallaway,-, sd & bk R slip pvt action to CP DLC,- (XRIBL in fallaway,-, trn LF slip pvt fwd L CP,-);
- [Open telemark QQS] fwd L DLC trn LF, fwd & sd R trn LF, trn LF fwd & sd L in semi DLW,- (bk R, cl L heels toghtr trn LF, trn LF fwd & sd R in semi,-);
- [Man pivot to Rudolph ronde SSQQS] fwd R trn RF,-, sd & bk L trn RF to cp comm pvt RF,-; fwd R pvt RF, sd & bk L pvt RF, sid & fwd R DLC btwn W's feet leave L leg extended trn body RF & lead W to ronde CW, -;
- [Bk & slip SS] XLIBR in fallaway,-, sd & bk R slip pvt action to CP DLC,- (XRIBL in fallaway,-, trn LF slip pvt fwd L CP,-);
- [Open rev & swivel QQS] fwd L DLC trn LF, sd & bk R rght sd leading to bjo, bk L in bjo ck action body trn RF to swivel lady to semi RLOD,- (bk R trn LF, sd & fwd L to bjo, fwd R swvl RF to semi,-);

9-16 SLOW SWIVELS; THRU TO REVERSE SWIVEL; REVERSE SWIVELS; FALLAWAY TO OUTSIDE SWIVEL; MANEUVER PIVOT to WHISK FACE TAP; WALK TWO; LINK & FORWARD; OR LINK & HEAD FAN;

- [Slow swivels SS] fwd R ck slight body trn LF to swvl lady to bjo,-, bk L in bjo ck body trn RF to swivel lady to semi RLOD,- (fwd L swvl LF to bjo,-, fwd R swvl RF to semi,-);
- [Thru to rev swivel QQS] thru R, sd & fwd L to bjo, fwd R bjo ck trn lady RF to fallaway, - (thru L trn LF, sd & bk R to bjo, bk L swivel RF to fallaway,-);
- [Rev swivels SS] rec L body trn LF to swvl lady LF to bjo,-, fwd R in bjo trn body RF to swvl lady to fallaway,- (bk R in fallaway brng feet toghtr swvl LF to bjo,- bk L in bjo brng feet toghtr swivel RF to fallaway,-);
- [Fallaway outside swivel QQS] rec bk L in fallaway, bk R sight body trn LF lead lady to bjo, bk L in bjo ck action body trn RF to swivel lady to semi RLOD,- (rec bk R trn LF, sd & fwd L to bjo, fwd R swvl RF to semi,-);
- [Man pivot to whisk face tap SQQSQQ] strt manv RF fwd R,-, trn RF sd & bk L pvt action, sd R stop pvt action; body trn RF XLIBR (lady XRIBL) whisk line semi LOD,-, thru R trn RF (LF) to fc DLW, tap L to sd & slight fwd cp DLW;
- [Walk 2 SS] fwd L sight X thighs,-, fwd R slightly sd slight curve to left to end cp DLW,-;
- [Link & fwd QQS] fwd L X thighs, sharp trn RF to semi DLW cl R slightly bk & release L to tap pos in semi DLW, fwd L in semi DLW,- [bk R, sharp trn RF to semi sd & bk L release L to tap pos, fwd L in semi,-);

NOTE: 2ND time measure 16 changes to LINK & HEAD FAN:

- [Link & head fan QQS] fwd L X thighs, sharp trn RF to semi DLW cl R slightly bk & release L to tap pos in semi DLW, slight trn of hips & head RF/trn bk to semi in tap semi DLW,- (bk R, sharp trn RF to semi sd & bk L release L to tap pos, trn head & hips slight LF/trn bk semi tap pos,-);

END

1-6 CHASE & BACK to lady SYNC TWIRL; lady STORK LINE & RECOVER; lady ROLL 2 to REVERSE PIVOT; SLOW SIDE CORTE & SHAPE;

- [Chase & back twirl SQQQQQQ (SQQQQQ&Q)] fwd & sd L in semi,-, thru R slight body trn LF, sd & fwd L; sharp trn RF fwd R to bjo moving RLOD, trn RF bk L in bjo lose hold, trn RF sd R to fc COH raise lead hnds, chng hnds M's rght to L's left cl L; (fwd & sd R in semi,-, thru L, sd & bk R toe trned in; sharp trn RF bk L in bjo, trn RF fwd R in bjo strt RF twirl, trn RF under lead hnds sd L/cl R, sd L fc COH);
- [Stork line rec SS (SS&)] sd R sml step extnd trail hnd lead hnd on hip,-, hold,-/slight pull on trail hnd (sd R lift lft leg in stork line shape to man rght arm up over head,-, hold,-/slight trn LF rec fwd L sml stp strt LF roll);
- [Roll pivot to sd corte & shape -- QSSS& (QQQSSS&)] hold release hnd, hold rght hnd to lady's bk as she trns, fwd blind cp pvt LF take lady's rght wrist in lead hnd, sd R trn LF; sd & fwd L in cp shape to COH,-, slight body trn LF brng lead hnd to lft hip,-; cont slight body trn LF,-/sharp trn lwr to oversway line look ovr lady,-; (cont roll LF R, L blind cp, bk R pvt LF, sd & fwd L trn LF; sd R in cp but head to rght,-, slow body trn to lft,-; slow cont shape,-/sharp body trn LF sway line to left look well left extnd lft hnd out above head);

0569

Draggin' The Line

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203 (425) 348-6030
Music: Tommy James and the Shondels E-Mail: res0s6xf@verizon.net
Rhythm Phase V + (Unphased) West Cost Swing Record Speed: Slow to suit (42-43)
Sequence: Intro, A, B, C, B, C Ending Released 7/15/05

INTRO

1 - 8 WAIT; UNWIND FC ; BOOGIE WALK TOG 4 ; ; KICK SWIVELS ; ; ; THROWOUT ;
Bk to Bk 8 ft apr, man fc COH L ft hooked beh R (W R beh L) wait 1 meas; Unwind LF keeping Weight on R (W unwind RF weight on L); (Boogie Walks) Sweep L fwd & CCW (W CW) fwd L, -, sweep R fwd & CW (W CCW) fwd R, - ; Repeat meas 3 fwd L, - R, - (Bfly);
(Kick Swivels) Swiv RF on R kick L thru to RLOD, swiv LF sd L, swiv RF on L tch Heel of R to sd, swiv LF XRIF of L; repeat meas 5 twice ; ;
(Throwout) small fwd L, R/L leading W in front of M, Anchor in place R, L/small stp bk R (W fwd R, L/R in front of M turning to fc, anchor L, R/L);

Part A

1 - 5 SIDE PASS TUCK & SPIN - CHEEK TO CHEEK ; ; ; LEFT CIRCLE PASS ; ;
(Side Pass Tuck & Spin to Handshake) Bk L, Rec R trng LF, tch L to R lead W swiv LF, sd L trng LF ¼ to fc RLOD lead W spin RF & release hands (W fwd R, fwd L, swiv LF tch R to L fc M, sd R spinning RF); anchor R, L/R join lead hands (W cont spin to fc M L, R/L), (Cheek to Cheek) bk L, rec R trng RF (W LF); lift and bump M's L & W's R hips together trng bk to bk, fwd L trng LF to fc, anchor R/L, R;
(Left Circle Pass) Bk L beh R join trailing hnds, sd & fwd R lead W fwd to R's L sd, raise joined lead hnds over M's head sd L/cl R, sd L pass under joined lead hnds (W fwd R, fwd L toward M L sd, trng LF ½ sd R beh M/XLIB, Sd & fwd R) end in M's wrapped pos W to M's R sd; Release trailing hnds bk R lead W fwd, rec L raise Jnd lead hnds to lead W trn LF, anchor R, L/R (W fwd L comm trng LF 1 & ½, small stp bk R cont turn LF comp turn L/R, L to fc M) end LOP fcg M fc RLOD;

6 - 0 TUMMY WHIP WITH DOUBLE ROCK ; ; ; SURPRISE WHIP ; ;
(Tummy Whip W/Dble Rk) Bk L, rec R to W's R sd trng RF release lead hands plc R hnd on W's R hipbone, sd L/rec R, fwd L (W fwd R, fwd L, fwd R/cl L, bk R extending arms fwd); chk fwd R w/R hand on W bk, rec L, chk bk R place L hand on W hip, rec L (W chk bk L, rec R, chk fwd L, rec R); XRIB trng RF, fwd L take lead hands, anchor R/L, R (W bk L, bk R, anchor L/R, L);
(Surprise Whip) Bk L, rec R trng RF, fwd L/rec R trng RF, fwd L CP LOD (W fwd R, fwd L trng RF bk R/cl L, fwd R); leading W to turn RF step thru R checking, rec L lead W under raised ld hands, anchor R/L, R (W swiv sharply on R stp bk L, rec R trng RF under ld hands to fc M, anchor L/R, L);

Part B

1 - 6 WRAPPED WHIP W/TUNNEL EXIT ; ; ; DBLE FACE LOOP - REV TURN ROCK WHIP HAND CHANGE BEH BK SPIN OUT ; ; ; ;
(Wrapped Whip Tunnel Exit) Bk L joining both hands, rec R trng RF raise lead hands to lead W under, fwd L/cont RF turn rec R, fwd L, - end in wrap pos RLOD; XRIB trng RF raising R allowing W to slide under M's arm, fwd L LOD, anchor R/L, R end both hands joined & crossed (W bk L bend slightly to bk under M's arm, bk R, anchor L/R, L); (Dble Face Loop) Bk L, bk R bring both hands over M's head, tch L release hands placing on W waist, fwd L (W fwd R, fwd L putting hands over mans head, tch R to L, bk R); anchor R/L, R (W L/R, L);
(Rev Turn Whip Hand Chang Beh Back) Bk L, rec R trng RF leading W to turn LF releasing lead hands placing back of R hand on W back (W fwd R, fwd L turn LF); fwd L/rec R trng RF, fwd L to CP pivot RF, fwd R pivot RF putting ld hnds beh W bk, rec L pivot RF fc RLOF changing W rt hand to M's R hand (W bk R/cl L, fwd R pivot RF, bk L pivot RF putting ld hand beh bk, fwd R pivot RF), fwd R, fwd L, anchor R/L, R (W bk L rolling RF, fwd R trng to fc M, anchor L/R, L) entire makes 1 & ½ turns;

05-70

7 - 9 UNDERARM TURN MAN HOOK TURN – RIGHT SIDE PASS LADY TWIRL ; ; ;
 (Underarm Turn Man Hook Turn) Bk L, rec R trng RF leading W under lead hands, fwd L/cont RF turn rec R, fwd L LOD (W fwd R, fwd L trng LF under lead hands, sd R/XLIF, bk R); XRIB/ in plc L, XRIF releasing ld hands joining R hands tandem pos (W anchor L/R, L),
 (Right Side Pass Lady Twirl) fwd L, rec R; fwd L/stp R, fwd L raising R hands leading W to turn under hands, anchor R/L, R (W fwd R, fwd L passing M's R sd, spin LF under R hands R/L, bk R, anchor L/R, L);

10 - 12 DISCO LUNGE SUGAR PUSH – UNDERARM TURN ; ; ;
 (Disco Lunge Sugar Push) Bk L, XRIB spin RF fc LOD, lower on R to disco lunge line looking at W, shift to L straighten both legs pushing hip back for W to push off (W fwd R, fwd L, point R in disco lunge line looking at M R hand on back of M's R hip, push off hip bk R); XRIB spin RF/stp L, XRIF (W anchor L/R, L), (Underarm Turn) Bk L, rec R trng RF leading W under lead hands (W fwd R, fwd L trng LF under lead hands); fwd L/cont RF turn rec R, fwd L LOD; anchor R/L, R (W sd R/XLIF, bk R, anchor L/R, L);

Part C

1 - 2 KICK/BALL CHANGE – SIDE PASS TUCK & TWIRL TO HAMMERLOCK ; ;
 Kick L/stp L ball of ft, cl R, bk L join both hands, rec R join both hands (W kick R/stp R on ball of ft, cl L, fwd R, fwd L); tch L trng LF trng W to fc, fwd L lead W to trn RF under lead hands to hamerlock pos, anchor R/L, R (W swiv LF tch R to fc M, sd R spinning RF under lead hands fc LOD, anchor L/R, L);

3 - 6 UNDERARM EXIT TO TRIPPLE TRAVEL & ROLL ; ; ; ; ;, MAN'S UNDERAM TURN ; ;
 (Underarm Exit Tripple Travel & Roll) Bk L, rec R trng RF leading W under raised lead hands, L/R, L joining R hands; sd R/L, R commence RF roll, sd L cont Roll, sd R cont roll to join L hands; sd L/R, L trn LF join R hands, sd R/L, R trn RF join L hands; sd L/R, L commence LF roll, sd R cont Roll fc W, fwd L; anchor R/L, R, (Man's Underarm Turn) bk L, rec R sd & fwd to W's L sd raising lead hands (W fwd R, fwd L raise lead hands to move over M's head); fwd L trng RF under lead hands/XRIF cont trng, bk L fc W, anchor R/L, R (W fwd R trng LF/XLIF, bk R fc M, anchor L/R L);

7 - 10 SIDE WHIP ; ; UNDERARM TURN HOOK & SNAP ; ;
 (Side Whip) Bk L, rec R trng RF, sd L look at W, - (W fwd R, fwd trng RF fc LOD, bk R/cl L, fwd R); -, tch R to L, anchor R/L, R (W fwd L, fwd R trng LF fc M, anchor L/R, L); (Underarm Turn Hook & Snap) Bk L, rec R trng RF leading W under lead hands, fwd L/cont RF turn rec R, fwd L LOD (W fwd R, fwd L trng LF under joined hands, sd R/XLIF, bk R); XRIB/ in plc L, XRIF end bk to bk, lead hands joined, swiv LF to fc W, -(W XLIB/in plc R, XLIF, swiv RF to fc M);

ENDING

1 - 5 ROCK WHIP TO TANDEM ; ; ; CHASE WITH 3 TRIPPLES ; ;
 (Rock Whip To Tandem) Bk L, rec R to loose CP trng RF, fwd L/rec R trng RF, fwd L to CP pivoting RF (W fwd R, fwd L trng RF, bk R/cl L, fwd R pivoting RF); fwd R pivot RF, rec L pivot RF, fwd R pivot RF, rec L pivot RF; fwd R releasing lead hands allow W to roll out, fwd L release CP, fwd R/L, R (W bk L releasing lead hands trng RF to fc LOD, fwd R, fwd L/R, L) entire move makes 2 full turns;
 (Chase W/3 Tripples) Fwd L trng RF (W LF) fc RLOD, rec R, fwd L/R, L; R/L, R, L/R, L;

6 - 10 TURN TO DOUBLE TRIPPLE TRAVEL & ROLL ; ; ; ; ;
 Fwd R turn LF fc LOD, rec L join R hands, sd R/L, R trng RF join L hands (W fwd L, rec R trng slightly LF to fc wall sd L/R, L trng RF); sd L/R, L trng LF join R hands, sd R/L, R commence RF roll; sd L cont roll, sd R cont roll join L hands, sd L/R, L trng LF join R hands; sd R/L, R trng RF join L hands, sd L/R, L commence LF roll; sd R cont roll, fwd L fc W, anchor R/L, R;

11 ROCK TO DISCO LUNGE ;
 Bk L, rec R trng RF fc WALL, sd L in Disco Lunge Line R hand on W's R waist, - (W fwd R, fwd L to M's R sd trng LF fc WALL, lunge sd R in Disco Lunge Line, -);

Good Lovin'

Choreographers: Dick & Karen Fisher, 1004 Augusta Drive, Lufkin, TX 75901 Phone: 936-639-9582;
 e-mail: kdfisher59@cox-internet.com
 Music: S.T.A.R. 520 Available: Palomino Records or choreographer
 From Passion 2 DLD 1061, track 9. (55 seconds deleted at 2:03) 2:23 @ 50 BPM
 Footwork: Opposite (Woman's footwork in parentheses) 2:39 @ 45 BPM
 Slow for teaching / comfort
 Rhythm & Phase: Salsa Unphased [Approx. Ph. V]
 Timing: QQS unless noted. Timing noted in margins are weight changes only.

Sequence: Intro A B C A B C D D [1-16] Ending

MEAS:

INTRO

1-8 LOP-FCG WALL WAIT 2 :: DOUBLE STEP L & R :: TRNG SINGLE TAPS FC ::::

- 1-2 LOP-FCG M fcg WALL lead foot free no hands jnd wait 2 ; ;
 3-4 [DOUBLE STEP L & R] Sd L, cl R, sd L, tap R toe to floor ; sd R, cl L, sd R, tap L toe to floor ;
 5-8 [TRNG SINGLE TAPS] Sd L trng 1/8 LF (1/8 RF), tch R to L, sd R trng 1/8 LF to fc LOD, tch L to R ;
 sd L trng 1/8 LF, tch R to L, sd R trng 1/8 LF to fc COH (WALL), tch L to R ; sd L trng 1/8 LF, tch R
 to L, sd R trng 1/8 LF to fc RLOD, tch L to R ; sd L trng 1/8 LF, tch R to L, sd R trng 1/8 LF to fc
 WALL, tch L to R end fcg ptr no hands jnd M fcg WALL ;

PART A

1-8 X BODY LEAD TO FC LOD JOIN RT HNDS & TAP :: SOMBRERO :::: X BODY TO FC WALL ; ;

- 1-2 [X BODY LEAD TO R HND SHAKE FCG LOD & TAP] No hnds jnd fcg ptr & WALL fwd L joining
 lead hnds, rec R, sd L trng 1/4 LF to fc LOD, - (bk R, rec L, fwd R to fc COH in L pos, -) ; slip bk R,
 rec L, cl R chng W's R hand to M's R hnd, tap L toe fwd (fwd L, fwd R trng 1/2 LF, fwd L trng 1/4 LF,
 tap R fwd) fc LOD R-R hands joined ;
 3-4 [SOMBRERO] Bk L leading W to step fwd into RF trn under jnd R-R hnds, xRif, cl L jng L hnds
 low, - (making tight RF circle under jnd R-R hnds fwd R, fwd L, fwd R to fc LOD in front of M, -) ; bk
 R lowering jnd R-R hnds & raising jnd L-L hands leading W to trn under jnd L-L hnds, fwd L taking
 jnd L-L hands over M's head & release handhold, cl R taking jnd R-R hnds over W's head &
 release handhold, - (making tight RF circle fwd L trng under jnd L-L hnds, fwd R, fwd L end w/W's L
 arm under M's R arm, -) end in HALF-OP DLW ;
 5-6 Fwd L w/ slight RF rotation, rec R, cl L trng LF fc LOD join lead hnds, - (bk R taking R arm down
 behind M's back fwd CCW motion up and over M's R arm, fwd L, fwd Rfc COH in L pos, -) ; slip bk
 R, rec L, fwd R, - (fwd L, fwd R trng 1/2 LF, bk L, -) end CP COH ;
 7-8 [X BODY] Fwd L, rec R, sd L to WALL trng 1/4 to fc RLOD, - (bk R, fwd L, fwd R to L pos fcg
 WALL, -) ; slip bk R, rec L, fwd R, - (fwd L, fwd R trng 1/2 LF, bk L, -) end CP WALL ;

9-16 SOCIAL STEP ::::: BK BREAK L & R ::

- 9-10 [SOCIAL STEP] CP WALL fwd L, rec R, bk L trng LF 1/4 to fc LOD bringing jnd lead hands up trng
 W 1/4 LF, - (bk R, fwd L, fwd R trng LF to fc M, -) ; slip bk R trng LF letting W's L hand slide down
 M's R arm, fwd L cont trn to fc COH, cl R connect trailing hands, - (fwd L trng LF, fwd R trng LF to
 WRAP, fwd L, -) end in WRAP COH ;
 11-12 Rk fwd L raise lead hands, rec R, bk L, - (fwd R, rec L trng RF, fwd R trng RF to fc ptr, -) ; bk R, rec
 L, cl R bringing jnd lead hands down between ptr, - (trng RF full turn to fc M over 3 steps sm fwd L,
 fwd R, fwd L, -) end Hammerlock M fcg COH ;
 13-14 Rk apt L raise jnd lead hands, rec R trng RF, cl L cont RF trn release jnd trail hands fc DLW, - (rk
 apt R, fwd L trng LF, fwd R cont LF trn, -) ; bk R, rec L, fwd R, - (cont LF trn over 3 steps fwd L, fwd
 R, fwd L total turn 1 1/2 revolutions, -) end low BFLY WALL ;
 15-16 [BK BREAK L & R] XLib (xRib), rec R, sd L, - ; xRib (xLib), rec L, sd R, - end BFLY WALL ;

PART D (continued)

9-16 CATCH THE BACK w/ X BODY ENDG ::::: CUMBIA TO ; UNDERARM TRN :

- 9-10 [CATCH THE BACK w/ X BODY ENDG] LOP-FCG WALL bk L, rec R raising jnd lead hnds, sd & fwd L trng 1/4 RF fc RLOD catching W's back w/R hnd,- (bk R, rec L, fwd R trng LF 1/2 under jnd lead hnds,-) ; bk R, rec L raising jnd lead hands, bk R trng 1/4 LF,- (bk L, fwd R, fwd L trng 1/2 RF under jnd lead hnds,-) end LOP-FCG WALL ;
- 11-12 Bk L, rec R raising jnd lead hnds, fwd L trng 1/2 RF,- (bk R, rec L, fwd R trng 1/2 LF under jnd lead hnds,-) ; bk R, rec L, fwd R,- (bk L, rec R, fwd L,-) to CP fc COH ;
- 13-4 Repeat meas 7-8, Part A ;
- 15-16 [CUMBIA TO UNDERARM TURN] Repeat Meas 5-6 Part B ;

17-18 FWD BASIC ; SIT & SHOULDER POPS :

- 17-18 [FWD BASIC SIT & SHOULDER POPS] Repeat Meas 7-8 Part B ;

Repeat Part D, meas 1-16 ::::::::::::::;

ENDING

1-8 TRNG SINGLE TAPS TO FC ::::: DOUBLE TAPS TWICE :::::

- 1-4 Repeat meas 5-8, Introduction ;
- 5-6 Repeat meas 3-4, Introduction ;
- 7-8 Repeat meas 3-4, Introduction to CP WALL ;;;

9 BK TO LEG CRAWL :

- 9 CP WALL bk L (fwd R), rotate body LF extending R leg twd WALL (bring L knee up M's leg),-,-;

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

E-mail: moondancers@starband.net

Home: (317) 834-0865

Web Page: www.moondancers.net

Ballroom CD: Casa musica Vol. 21 Latin Boogalu, Track 10, In These Shoes? (music has been shortened & slowed)

Footwork: Opposite, directions for man (lady as noted) note: ALL TWIRLS ARE OPTIONAL

Rhythm: Cha Cha Cha Phase: 5

Sequence: Intro-A-B-INT-Amod-End

Release Date: July 2005

Intro

1-4 WAIT ; SINGLE CUBAN'S ; SPOT TRN [TO FC] ; DBL CUBAN'S [TO LOOSE CP] ;

1 [WAIT] OP facing M facing WALL - No hands joined - Lead feet free - wait 1 meas ;

2 [SINGLE CUBAN'S] Staying on ball of foot throughout measure cross LIFR/ recover R , back and sd L , cross RIFL/ recover L , back and sd R ;

3 [SPOT TRN TO FC] Cross LIFR and turn to fc RLOD then turn sharply right face ½ turn to fc LOD , fwd R to LOD then turn sharply right face ¼ turn to fc partner , sd L/ close R , sd L to end facing partner no hands joined ;

4 [DBL CUBAN'S] Staying on ball of foot throughout measure cross RIFL/ recover L , back and sd R/ recover L , cross RIFL/ recover L , back and sd R to loose CP M fng WALL ;

Part A

1-8 BASIC TO CROSSBODY w/ TWIRL [SHAKE HND'S - FC LOD] ; ; HALF MOON [w/ TWIRL ON THE END] ; ; HALF MOON [FC LOD] ; ;

CK FWD & SLIDE ACROSS ; AIDA ;

1-2 [BASIC TO CROSSBODY w/ TWIRL] Fwd L , rec R turning left face to open a path for W to pass in front M fng LOD and W fng COH , sd L/ close R , sd L ; with slipping action turning left face bk R bringing W to step between M's feet , continuing left face turn fwd left to face LOD and beginning to lead W to left face twirl , continuing to lead W through twirl fwd R/ continue leading W to left face twirl lock LIBR , fwd R finishing lady's left face twirl and changing to a right hand hold both facing LOD with M on the outside ; (W bk R , recover L , fwd R/ lock LIBR , fwd R ; with slipping action turning left face fwd L between M's feet , continuing left face into a twirl turn sd and bk R , continuing left face twirl fwd L/ continue left face twirl close R , finishing left face twirl fwd and sd L ;)

3-4 [HALF MOON w/ TWIRL ON THE END] Fwd L with checking action , rec R turning left to face partner , side L / close R , side L ; bk R and turning left face with slipping action leading W across in front of the M , leading W across in front rec L to RLOD and leading W to left face twirl , continue leading W's left face twirl fwd R to RLOD/ continue leading W's left face twirl lock LIBR , fwd R finishing leading W's left face twirl to end both facing RLOD M on inside still with a right hand shake ; (W fwd R with checking action , rec L turning to face partner , side R/ close L , side and fwd R to face DRW ; turning left face fwd L in between M's feet , commencing left face twirl side and bk R , continuing left face twirl side and fwd L/ continue left face twirl close R , finishing left face twirl fwd L ;)

5-6 [HALF MOON] Fwd L with checking action , rec R turning left to face partner , side L/ close R , side L ; bk R turning left face with slipping action leading W across in front of the M , rec L to face LOD , fwd R/ lock LIBR , fwd R to end both facing LOD with right hands joined and M on the outside ; (W fwd R with checking action , rec L turning right to face partner , side R/ close L , side and fwd R to end facing DLC ; fwd L turning left face and stepping between M's feet , side and back R complete left face turn to face LOD , fwd L/ lock RIBL , fwd L ;)

7 [CK FWD & SLIDE ACROSS] fwd L with checking action , rec R releasing right hand hold , sliding behind the W side L/ close R , side L joining trailing hands to end both facing LOD M on the inside ; (W fwd R with checking action , rec L releasing right hand hold , sliding in front of the M side R/ close L , side R joining trailing hands ;)

8 [AIDA] Fwd R , fwd and side L turning right to face partner , continue turn to face RLOD back R/ lock LIFR , back R to end in a V back to back position ; (W fwd L , fwd and side R turning left to face partner , continue turn to face RLOD back L/ lock RIFL , back L to end in a V back to back position ;)

9-16 SWITCH CROSS ; SD WLK [TO RLOD] ; HND TO HND ; HND TO HND w/ PRESSLINE [TO FC] ; ALEMANA [TO FC] ; ; 2 OK NY'S ; NY w/ A SAILOR SHUFFLE ;

9 [SWITCH CROSS] Turning left to face partner side L to BFLY , recover R , traveling to RLOD cross LIFR/ side R , cross LIFR ending BFLY WALL ;

10 [SD WLK TO RLOD] Side R , close L , side R/ close L , side R ;

11 [HND TO HND] Turning left to face LOD in OP back L , recover R turning right face back to face partner in BFLY , side L/ close R , side L ; (W turning right to face LOD back R , recover L turning left face back to face partner in BFLY , side R/ close L , side R ;)

Part A continued 05-75

- 12 [HND TO HND WITH PRESSLINE TO FC] Turning right to face RLOD back R but keeping body weight forward and having left knee bent and partial weight on ball of left foot in press line position with lead arm back and slightly up , recover L turning left to face partner in BFLY , side R/ close L , side R ; (W Turning left to face RLOD back L but keeping body weight forward and having right knee bent and partial weight on ball of right foot in press line position with lead arm back and slightly up , recover R turning right to face partner in BFLY , side L/ close R , side L ;)
- 13-14 [ALEMANA TO FC] Fwd L , recover R , close L raising lead arm up to prepare for the alemana turn/ in place R , in place L ; back R leading the lady to step forward under joined lead hands , recover L , small side step R/ close L , small side step R to end LOP facing M facing WALL ; (W back R , recover L , small step fwd R/ lock LIBR , small step fwd R slightly to M's left side ; fwd L then on the and count turn sharply right face ½ turn , fwd R then on the and count turn sharply right to face partner , side L/ close R , side L to end LOP facing M facing WALL ;)
- 15 [2 QK NY's] Turn right face sharply and check thru L to RLOD/ recover R turning left to face partner , side L changing to a trailing hand hold , turning sharply left face check thru R to LOD/ recover L turning right to face partner , side R changing to a lead hand hold ; (W Turn left face sharply and check thru R to RLOD/ recover L turning right to face partner , side R changing to a trailing hand hold , turning sharply right face check thru L to LOD/ recover R turning left to face partner , side L changing to a lead hand hold ;)
- 16 [NY WITH A SAILOR SHUFFLE] Turn right face sharply and check thru L to RLOD , recover R turning left to face partner and with a small ronde action allow left foot to ronde in a counter clockwise action , cross LIBR/ small side step R , side step L lowering into left knee and preparing for the next figure ; (W Turn left face sharply and check thru R to RLOD , recover L turning right to face partner and with a small ronde action allow right foot to ronde in a clockwise action , cross RIBL/ small side step L , side step R lowering into right knee and preparing for the next figure ;)

Part B

- 1-10 LUNGE RLOD WITH ARM'S & SD CHA [TO LOD] ; SPOT TRN [TO FC] ;
OP HIP TWST TO FAN ; ; START THE HCKY STK ;
NAT TOP 2 - LADY LK TO FAN [M TRN TO WALL] ; HCKY STK ; ;
ALEMANA [BOTH FC RLOD] ; ;
- 1 [LUNGE RLOD w/ ARM's & SD CHA TO LOD] Side R flexing well into the right knee with right side stretch while leaving left leg straight and left foot pointed towards LOD arm's out to side and while in the left sway position the right arm will be higher than the left arm , hold , recover side L/ close R , side L to end OP FCNG no hand's joined ;
- 2 [SPOT TRN TO FC] Cross RIFL turning to face LOD at the end of the measure on the and count turn sharply left face ½ to RLOD , fwd L and at the end of the measure on the and count turn sharply left face ¼ to partner , side R/ close L , side R joining lead hand's to LOP FCNG M facing WALL ;
- 3-4 [OP HIP TWST TO FAN] Fwd L , recover R , close L/ in place R , in place L and at the end of the measure on the and count lead W to turn sharply right face ¼ to face LOD ending in an L position ; leading W to LOD back R , recover L , close R/ in place L , in place R ; (W back R , recover L , small step fwd R/ lock LIBR , small step fwd R then at the end of the beat on the & count turn sharply right face ¼ turn to LOD ; fwd L , fwd R turning ½ turn to left to face RLOD , small step back L/ lock RIFL , small step back L ;)
- 5 [START THE HCKY STK] Fwd L , recover R , small side step L/ close R , small side step L leading the W to loose CP DRW ; (W close R , fwd L , fwd R/ lock LIBR , fwd R turning to the M and blending to a loose CP ;)
- 6 [NAT TOP 2 - W LK TO FAN - M TRN TO WALL] blending to CP back R behind left foot in the "7" position , turning right face unwind side L to the "11" position to face DLC and release the W from CP , continuing right face back R behind left foot to the "7" position/ continue right face turn unwind side L to the "11" position to face WALL , close R to left foot ending in a fan position with M facing WALL and W facing RLOD ; (W turning right and blending to CP fwd and side L , continuing right face turn fwd R between M's feet and end facing WALL , releasing from CP and turning right face side and back L to face RLOD/ lock RIFL , back L to end in fan position facing RLOD ;)
- 7-8 [HCKY STK] Fwd L , recover R , close L/ in place R , in place L raising lead arm's and looking at each other ; back R leading W to direct to DRW , recover L to face DRW and partner leading the W to turn left face under lead arm's , fwd R/ lock LIBR , fwd R to end in LOP FCNG position M facing DRW lead hand's about waist height ; (W close R , fwd L , fwd R/ lock LIBR , fwd R looking at the M and shaping slightly to him ; fwd L toward DRW , fwd R and at the end of the beat on the and count turn sharply left face ½ to face partner , back L toward DRW/ lock RIFL , back L ;)
- 9-10 [ALEMANA BOTH FC RLOD] Fwd L , recover R , close L raising lead arm up to prepare for the alemana turn/ in place R , in place L ; back R leading the lady to step forward under joined lead hands , recover L , small side step R/ close L , small side and fwd R to face RLOD end in LOP both facing RLOD ; (W back R , recover L , small step fwd R/ lock LIBR , small step fwd R slightly to M's left side ; fwd L then on the and count turn sharply right face ½ turn , fwd R then on the and count turn sharply right to face partner , side L/ close R , side and fwd L to end LOP facing RLOD ;)

- 11-20 **DBL CUBAN'S [1 TO RLOD TRN & 1 TO LOD]; ; [TO LOD] WLK 2 & CHA ; NY [TO FC]; CHALLENGE CHASE ; ; FWD BASIC ; NY & OK VINE 3 ; BK LK BK – FC & RK 4 – THRU FC CLS ; ;**
- 11-12 **[DBL CUBAN'S 1 TO RLOD & 1 TO LOD]** Body weight stays mainly over right foot throughout this measure until the last step cross LIFR/ recover R , back L/ recover R , cross LIFR/ recover R , back L turning left face (W right face) releasing lead hand's and joining trailing hand's ending both facing LOD in OP position ; (W same as M but with opposite foot ;) cross RIFL/ recover L , back R/ recover L , cross RIFL/ recover L , back R ending both facing LOD in OP position ; (W same as M but with opposite foot ;)
- 13 **[WLK 2 & CHA]** Fwd L , fwd R , fwd L/ lock RIBL , fwd L ; (W fwd R , fwd L , fwd R/ lock LIBR , fwd R ;)
- 14 **[NY TO FC]** Fwd R checking , recover back L turning right face ¼ to face partner , side R/ close L , side R to LOP FCNG M facing WALL ; (W fwd L checking , recover back R turning left face ¼ to face partner , side L/ close R , side L ;)
- 15-16 **[CHALLENGE CHASE]** Fwd L turning right ½ turn to face COH , fwd R , continuing with a right face turn 1 & ½ turns over the next 3 step's fwd L/ continue right face turn side & back R , continue right face turn fwd L to end facing WALL and partner ; back R , recover L , fwd R/ lock LIBR , fwd R ending in LOP FCNG M facing WALL ; (W back R , recover L , fwd R/ lock LIBR , fwd R ; Fwd L turning right ½ turn to face WALL , fwd R , continuing with a right face turn 1 & ½ turns over the next 3 step's fwd L/ continue right face turn side & back R , continue right face turn fwd L to end facing COH and partner ;)
- 17 **[FWD BASIC]** Fwd L , recover R , side L/ close R , side L ;
- 18 **[NY & OK VN 3]** Turning left ¼ to face LOD check fwd R , recover L turning right ¼ to face partner , side R/ cross LIFR , side R and at the end of the beat start to turn left to face LOD ; (W turning right ¼ to face LOD check fwd L , recover R turning left ¼ to face partner , side L/ cross RIFL , side L and at the end of the beat start to turn right to face LOD ;)
- 19-20 **[BK LK BK – FC & RK 4 – THRU FC CLS]** Now facing LOD with trailing hand's joined back L/ lock RIFL , back L , bringing trailing feet thru to face partner back and side R , rock side L ; rock side R , rock side L , turning left to face LOD thru R/ turning right to face partner and WALL fwd and side L , close R and end in low BFLY position ; (W now facing LOD with trailing hand's joined back R/ lock LIFR , back R , bringing trailing feet thru to face partner back and side L , rock side R ; rock side L , rock side R , turning right to face LOD thru L/ turning left to face partner and WALL fwd and side R , close L to end in low BFLY position ;)

Interlude

- 1-8 **SIDE WLK ; HAND TO HAND [TO LOOSE CP] ; CROSS BASIC'S w/ GUAPA CHA TIMING [3X] ; ; ; CROSS BODY w/ TWIRL [FC WALL] ; FWD BASIC [M CLS TO RT LUNGE LINE] ; LADY KNEE POP 3 ;**
- 1 **[SIDE WLK]** Side L , close R , side L/ close R , side L ;
- 2 **[HAND TO HAND]** Turning right to face RLOD back R , fwd L turning left to face partner , side R/ close L , side R blending to loose CP with right side stretch facing WALL ; (W turning left to face RLOD back L , fwd R turning right to face partner , side L/ close R , side L blending to loose CP with left side stretch ;)
- 3-5 **[CROSS BASIC'S 3X w/ GUAPA CHA TIMING]** hold loose CP with right side stretch/ cross LIFR turning ¼ left to face LOD , recover back R , side L/ close R , side L with left side stretch ; hold CP with left side stretch/ cross RIBL turning ¼ left to face COH , recover fwd L , side R/ close L , side R with right with right side stretch ; hold CP with right side stretch/ cross LIFR turning ¼ left to face RLOD , recover back R , side L/ close R , side L ;
- 6 **[CROSS BODY w/ TWIRL FC WALL]** Back R turning ¼ left to face WALL , recover fwd L and starting to lead W to a left face twirl , small step fwd R/ lock LIBR , small step fwd R to end in LOP FCNG position M facing WALL ; (W fwd L turning left face ¼ to face M , side R and commence left face twirl , continue left face twirl side L/ continue left face twirl fwd and side R , finishing twirl back L ;)
- 7 **[FWD BASIC M CLS TO RT LUNGE LINE]** Fwd L , recover R , side L/ close R , side L/ close R and lower into right knee to a lunge position with left foot and leg extended to LOD pointing right index finger to the lady ; (W back R , recover L , side R/ close L , side R settling into the right hip and allowing left knee to cross in front of the right knee with feet together ;)
- 8 **[LADY KNEE POP 3]** M hold , , , on the last beat rise out of the right lunge ; (W hold , shift weight to L foot and let the right knee sharply cross in front of the left knee , shift weight to R foot and let the left knee sharply cross in front of the right knee , shift weight to the L foot and let the right knee sharply cross in front of the left knee ;)

Part A modified

- 1-16 BASIC TO CROSSBODY w/ TWIRL [SHAKE HND'S - FC LOD];;
HALF MOON [w/ TWIRL ON THE END];; HALF MOON [FC LOD];;
CK FWD & SLIDE ACROSS; AIDA; SWITCH CROSS;
SD WLK [TO RLOD]; HND TO HND; FAN [M FC WALL];
HCKY STK [LADY OVRTRN TO TANDEM];;
FWD [LADY SWVL TO FC & HOLD - M CLS & PT]; LADY KNEE POP 3;
- 1-11 [Same as Part A measures 1-11]
- 12 [FAN M FC WALL] Back R leading W to step fwd, recover L, small side step R/ close L, small side step R ending facing WALL and W in fan position; (W fwd L in between M's feet turning left to face RLOD, back R to LOD, small step back L/ lock RIFL, small step back L ending in fan position;)
- 13-14 [HCKY STK LADY TRN TO TANDEM] Fwd L, recover R, close L/ in place R, in place L raising lead arm's and looking at the W; back R leading the W to step toward DRW, turning to DRW fwd L leading the W to spiral turn left face under lead hand's 1 full turn to face DRW, fwd R/ lock LIBR, fwd R to end tandem position DRW M behind the W; (W close R, fwd L, fwd R/ lock LIBR, fwd R looking at partner; toward DRW fwd L, fwd R spiraling left face 1 full turn to face DRW, fwd L/ lock RIBL, fwd L;)
- 15 [FWD LADY SWVL TO FC & HOLD - M CLS & PT] Fwd L and lead the lady to swivel right to face M, close R and point right index finger toward the lady, -, -; (W fwd R and swivel right face 1/2 turn to face M & hold, -, -, -;)
- 16 [LADY KNEE POP 3] M hold, -, -, -; (W hold, shift weight to L foot and let the right knee sharply cross in front of the left knee, shift weight to R foot and let the left knee sharply cross in front of the right knee, shift weight to the L foot and let the right knee sharply cross in front of the left knee;)

End

- 1-15 ALEMANA ;; ROPEPIN [TO FC];; KCK TO THE 4 & LK [TO LOD];
WLK 2 & CHA; WLK FC & SD CHA; HAND TO HAND [TO LOOSE CP];
CROSS BASIC'S w/ GUAPA CHA TIMING [3X];; CROSS BODY [FC WALL];
2 OK NY'S; NY w/ SAILOR SHUFFLE; LUNGE RLOD w/ ARM'S,
- 1-2 [ALEMANA] Fwd L, recover R, close L raising lead arm up to prepare for the alemana turn/ in place R, in place L; back R leading the lady to step forward under joined lead hands, recover L, close R/ in place L, in place R then at the end of the beat on the and count lead W to spiral right face 1 full turn; (W back R, recover L, small step fwd R/ lock LIBR, small step fwd R slightly to M's left side; fwd L then on the and count turn sharply right face 1/2 turn, fwd R then on the and count turn sharply right to face partner, toward M's right side fwd L/ lock RIBL, fwd L then on the and count spiral right face 1 full turn;)
- 3-4 [ROPEPIN TO FC] Side L, recover R, close L/ in place R, in place L; side R, recover L, close R/ in place L, in place R to end facing partner and WALL in BFLY position; (W The spiral already happening on the previous measure fwd R, working around the M fwd L, fwd R/ lock LIBR, fwd R; fwd L, fwd R, fwd L/ lock RIBL, fwd L turning to face M;)
- 5 [KCK TO THE 4 & LK TO LOD] Staying in BFLY swivel right face and kick thru to RLOD with L, swiveling back left to face LOD while bringing the left foot to the right knee to the "4" position, to LOD releasing to OP position fwd L/ lock RIBL, fwd L; (W swiveling left face kick thru R to RLOD, swiveling back right to face LOD while bringing right foot to the left knee to the "4" position, fwd R to LOD/ lock LIBR, fwd R;)
- 6 [WLK 2 & CHA] Fwd R, fwd L, fwd R/ lock LIBR, fwd R; (W fwd L, fwd R, fwd L/ lock RIBL, fwd L;)
- 7 [WLK FC & SD CHA] Fwd L, fwd R turning right to face partner, side L/ close R, side L to end BFLY WALL; (W fwd R, fwd L turning left to face partner, side R/ close L, side R;)
- 8-11 [Same as Interlude measures 2-5]
- 12 [CROSSBODY FC WALL] Back R turning 1/4 left to face WALL, recover fwd L, small step fwd R/ lock LIBR, small step fwd R to end in LOP FCNG position M facing WALL; (W fwd L turning left face 1/4 to face M, side and back R, back L/ lock RIFL, back L;)
- 13-14 [Same as Part A measures 15 - 16]
- 15 [LUNGE RLOD w/ ARM'S] Side R flexing well into the right knee with right side stretch while leaving left leg straight and left foot pointed towards LOD arm's out to side and while in the left sway position the right arm will be higher than the left arm,

INTRIGUE

Choreographers: Paul & Linda Robinson

E-Mail: pldance@yahoo.com

14471 South 4050 Road Oologah, OK 74053 (918) 371-4455

Music: Peyton Place - The Best Of Ballroom Music Part 8 - Vol. 18

Footwork: Opposite except where noted (Woman's steps)

Level: Phase IV +1 [Ripple Chasse]

Waltz

Sequence: A, A, Interlude, B, B, End

Published: July, 2005

**INTRO****1 Long Note – Turn To Face :**

Slight "V" bk to bk pos, M R & L L ft free, trailing hnds joined, FC LOD, as music starts count 1 & 2 & Fwd R commence to trn RF to FC each other continue on 3 & point L LOD ;

PART A**1-4 Roll 3 ; Open Nat ; Bk Chasse - Outside Twirl ; Fwd - She Develope ;**

123 {Roll 3} Fwd L twd LOD trn away from partner LF, sd R cont LF trn, sd L cont LF trn FC Wall comm to join both hands to low BFLY ;

123 {Open Natural} Comm RF trn fwd R to BFLY, sd and bk L across LOD, cont RF trn bk R to lead partner to step outside - FC DRC (W fwd L, fwd R, fwd L outside partner FC LOD) ;

12&3 {Bk Chasse - Outside Twirl} Cont RF trn bk L, sd R / clse L FC Wall, cont RF trn sd R to DRW in SDCAR (W fwd R, Fwd L comm RF trn / fwd R cont RF trn, bk L end in SDCAR) ;

1 -- {Fwd - She Develop} Fwd L DLC, -, - (W step bk R, develope L leg, -) ;

5-8 Bk Slow Swivel ; Bk, Bk / Lck Bk To Clse ; Open Impetus ; Pckup Sd Lck ;

1 -- {Bk Swivel} Rec R, swvl L foot trn LF 1/4 to DRC, - (W fwd L, swivel on R ft LF 1/4 to DLW, -) ;

12&3 {Bk, Bk/Lck Bk} Bk L, bk R blending to CP / bk R, bk L ;

123 {Open Impetus} Comm RF trn bk L, clse R [heel turn] cont RF trn, fwd L in SCP DLC (W comm RF trn fwd R between M's feet heel to toe pivot 1/2 RF, sd & fwd L cont RF trn arnd man brush R to L, fwd R to DLC in SCP) ;

123 {Pckup Sd Lck} Thru R, sd & fwd L to CP, XRIB of L turning slightly LF (W thru L starting LF trn, sd & bk R cont RF trn to CP, XLIF of R) ;

9-12 Opn Rev Trn ; Hover Corte ; Bk Whisk ; Wing ;

123 {Opn Rev Trn} Fwd L trn LF 1/4, cont LF trn sd R, bk L to CBMP FC DRW ;

123 {Hover Corte} Bk R starting LF trn, sd & fwd L with hovering action cont LF trn, rec R in CBMP FC DLW ;

123 {Bk Whisk} Bk L, bk & sd R comm rise on ball of foot, XLIB of R continuing to full rise on ball of foot, end in SCP (W fwd R comm RF trn, sd L cont RF trn, XRIB of L) ;

1 -- {Wing} Fwd R, draw L toward R trn LF, touch L to R FC DLC

(123) (W fwd L begin to XIF of M trn slightly LF, fwd R around M cont to trn LF, fwd L around M cont to trn slightly LF to end SDCAR) ;

13-16 Clsd Telemrk ; Manuv ; Spin Trn ; Half Box - BFLY- Wall (1rst) – LOD (2nd) ;

123 {Closed Telemark} Fwd L outside W comm to trn LF, fwd & sd R around W trn LF, fwd & sd L to end BJO (Bk R comm LF heel trn on R heel bringing L beside R with no weight, cont LF trn on R heel and change weight to the L, bk and sd R) ;

123 {Manuv} Fwd R comm RF trn, cont RF trn to FC partner sd L, close R ;

123 {Spin Turn} Comm RF trn bk L pivoting 1/2 RF, fwd R between W feet heel to toe cont RF trn keeping L leg extended bk & sd, sd & bk L (Comm RF trn fwd R between M feet heel to toe pivoting 1/2 RF, bk L toe cont RF trn brush R to L, sd & fwd R) ;

123 {Half Box} Bk R comm LF trn, sd L cont LF trn, clse R

1rst Time: FC Wall in BFLY ; 2nd Time: FC LOD in BFLY ;

INTERLUDE

- 1-3** Cross Swivel ; Cross Swivel ; Change Of Direction ;
1 -- {Cross Swivel} Fwd L DLW, swivel LF 1/4, (Bk R DLW, swivel LF 1/4);
1 -- {Cross Swivel} Fwd R DLC, swivel RF 1/4, (Bk L DLC, swivel RF 1/4);
123 {Change Of Direction} Fwd L to DLW, sd R blending to CP, bring L to R trning 1/4 LF FC DLC;

PART B

- 1-4** Turn Left & Chasse ; Open Impetus ; Weave 6 To SCP ;:
12&3 {Trn Left & Chasse} Fwd L DLC turning LF 1/8, sd R / close L, sd R turning 1/8 to DRC;
123 {Open Impetus} Commence RF upper body turn, bk L, close R [heel turn] continue RF turn 1/4, fwd L in SCP DLC;
123 {Weave 6} Fwd R, fwd L turning LF to CP, sd and slightly bk R to DLC;
123 Bk L DLC turning woman to CBMP, bk R turning LF to CP, sd and fwd L DLW turning woman to SCP;
- 5-8** Ripple Chasse ; Cross Pivot ; Cross Hover ; Pickup ;
12&3 {Ripple Chasse} Thru R in CBMP, sd and slightly fwd L with slight left side stretch/cont left side stretch into right sway as you close R to L looking to right holding sway, sd and fwd L losing sway, blending to SCP;
123 {Cross Pivot} Fwd R in front of W beginning RF turn, sd L cont RF turn, fwd R to SDCAR to DLW (Fwd L small step comm RF trn, fwd R between M feet heel to toe pivoting 1/2 RF, sd and bk L to SDCAR);
123 {Cross Hover} XLIF of R, sd R with slight rise turning L, rec L in SCP to DLC (XRIB of L, sd L with a slight rise turning RF, rec R to SCP to DLC);
123 {Pickup} Fwd R, sd L, close R to CP FC DLC (Fwd L comm LF turn, sd R cont RF turn, clse L to CP);

ENDING

- 1-4** Vienesse Turns ; Hover ; Thru Chasse ;
123 {Vienesse Turns} Fwd L commencing LF turn, sd R continuing LF turn, XLIF of R fcing RLOD (Bk R commencing LF turn, sd L continuing LF turn, close R to L);
123 Bk R continuing LF turn, sd L continuing LF turn, close R to L (Fwd L continuing LF turn, sd R continuing LF turn, XLIF of R) fcing DLW;
123 {Hover} Fwd L, sd and fwd R with a slight rise, rec on L in SCP FC LOD;
12&3 {Thru Chasse} Thru R turning 1/8 LF, sd L turning 1/8 RF / clse R, sd L turning 1/8 LF;
- 5-7** In & Out Run ; In & Out Run ; Thru To Promenade Sway - Change Sway ;
123 {In & Out Run} Fwd R comm RF turn, sd & bk L to CP, bk R to CBMP (Fwd L, Fwd R between M feet, Fwd L);
123 {In & Out Run} Bk L turning RF, fwd R between W feet cont RF turn, fwd L to SCP (Fwd R comm RF turn, fwd L cont RF turn, fwd R to SCP);
123 {Thru To Promenade Sway - Change Sway} Thru R, sd L right sd stretch looking over lead hands, change sway to the right as music fades;

05-80

LET'S LOVE

Choreography: Ron & Mary Noble, 14767 East 53rd Drive Yuma, AZ 85367 (928) 345-0760
 Record: CD "More Johnny's Greatest Hits" track 12 Johnny Mathis (503) 623-3782
 Available from www.Walmart.com
 Phase: V + 2 + 1 Foxtrot (Nat'l Twist Turn, Interrupted Cont. Hover Cross Ending)
 (Extended Open Nat'l to SCAR) www.RMNoble.com
 Footwork: Opposite, directions for man (lady as noted) Rdancer@aol.com
 Sequence: Intro, A, B, A(1-8) mod, inter, C, B mod, A(1-8) mod, Ending
 June 2005

- INTRO -

1 - 4 OPEN FACING DRW WAIT 2;; TOG to CP; FEATHER FINISH to DLW;

- 1-2 Open facing DRW lead feet free WAIT 2 meas.:
- 3-4 Fwd L, -, -, ; bk R trng lf fc, -, sd & fwd L, fwd R outside partner to CBMP DLW;

- A -

1 - 4 SLIDE; NAT'L TWIST TURN TO SCP;; FEATHER;

- S Pushing off with the R slide side L in BJO, -, -, ; (W pushing off with the L slide side R, -, -, ;)
- 1
- SQ - 2-3 Fwd R outside partner trng rt fc, -, sd & bk L to CP RLOD, XRIBL no weight; unwind rt fc with wt on both ft, -, cont unwind rt fc allowing ft to uncross change wt to R, sd & fwd L to SCP DLC; (W bk L trng rt fc, -, fwd R between man's ft to CP, fwd L in CBMP around man; fwd R around man, -, swivel sharply rt fc on R closing L, sd & fwd R to SCP DLC;)
- QQ
- (SQQ SQQ)
- 4 Fwd R, -, fwd L, fwd R outside partner in CBMP DLC; (W Thru L trng lf fc to partner, -, sd & bk R, bk L in CBMP;)

5 - 8 REVERSE WAVE;; OVERTURNED CLOSED IMPETUS; FEATHER FINISH to DLW;

- 5-6 Fwd L starting lf fc trn, -, sd R completing ¼ trn to CP DRC, back L; back R curving lf, -, bk L, bk R in CP to RLOD; (W bk R starting lf fc trn, -, cl L to R [heel turn] cont trn, fwd R to CP; fwd L, -, fwd R, fwd L;)
- 7 Back L starting a rt fc trn, -, bringing R alongside L [heel turn] taking wt on R completing trn to CP WALL, back L; (W fwd R between M's feet heel to toe starting rt fc trn 1/2, -, sd & fwd L cont trn around M brushing R to L, fwd R between M's feet to CP;)
- 8 Repeat meas. 4 of INTRO to CBMP DLW;

9 - 12 SLIDE; FEATHER; FWD - EXTENDED OPEN NAT'L to SCAR DLW;;

- 9 Repeat meas. 1 of Part A
- 10 Fwd R in BJO, -, , fwd L, fwd R outside partner in CBMP DLW; (W bk L in BJO, -, bk R, bk L in CBMP;)
- SS 11-12 Fwd L in BJO, -, , fwd R outside partner trng rf, -, sd L, bk R lead partner to step outside, QQQQ bk L trng rt fc, cont trn sd & fwd R to SCAR DLW; (W bk R in BJO, -, bk L starting rt fc trn, -, cl R to L [heel turn] cont trn, fwd L outside M to BJO, fwd R trng rt fc, bk L to SCAR;)

13 - 16 INTERRUPTED CONT HOVER CROSS ENDING;; DOUB REV; CHNG OF DIRECT;

- QQQQ 13- Check fwd L, rec R, fwd L across R, cl R to L; bk L in CBMP, bk R to CP, sd & fwd L, 14 fwd R outside partner to CBMP DLC; (W check bk R, rec L, bk R to CBMP, sd L to CP; QQQQ fwd R to CBMP, fwd L to CP, sd & bk R, bk L to CBMP;)
- SQQ Fwd L trng lf, -, sd & fwd R cont. trn to DLW, -, ; (W bk R starting lf fc trn, -, cl L to R [heel 15 turn], cont trn sd & fwd R/XLIFR;)

05-81

(SQ&Q)

16

Fwd L, -, fwd & sd R to CP DLC, -;

- B -

1 – 4 TELEMARK (SCP); OP NAT'L; OUTSIDE SPIN ovrtrn (DRC); CURV FEATHER (LOD);

1

Fwd L starting to trn lf, -, sd R cont trn, sd & fwd L to SCP DLW; (W bk R starting a lf fc trn, -, cl L to R [heel turn] cont trn, sd & slightly fwd R to SCP;)

2

Starting a rt fc trn fwd R, -, sd L across line of prog, back R leading partner to step outside M to BJO; (W fwd L in CBMP, -, fwd R to CP, fwd L outside partner to BJO;)

3

Small bk L trng rt, -, fwd R around partner, cont trn sd & bk L to CP DRC; (W fwd R outside M starting lf fc trn in CBMP, -, cl L to R pivoting on toes cont trn, fwd R between M's ft in CP;)

4

Fwd R in CBMP trng rt, -, sd & fwd L cont trn, fwd R outside partner to BJO LOD;

5 – 8 THREE STEP; NAT'L HOVER FALLAWAY; DOUBLE BACK LILT; WEAWE ENDING;

5

Fwd L, -, fwd R, fwd L;

6

Fwd R, -, trng rt sd L, bk R in SCP fc DRW; (W bk L, -, trng rt bk R, cont trn bk L in SCP;)

S&S&
QQQQ

7

In SCP position back L, -/cl R, back L, -/cl R; (W in SCP bk R, -/cl L, bk R, -/cl L;)

8

Back L, back R, trng lf side L, completing trn fwd R outside partner to CBMP DLW; (W bk R trng lf fc, cont trn fwd L, cont trn sd R, bk L in CBMP;)

- A (1-8) modified -

1 - 4 SLIDE; NAT'L TWIST TURN TO SCP;; FEATHER;

4

1- Repeat meas. 1-4 of Part A

5 - 8 REVERSE WAVE;; CLOSED IMPETUS; FEATHER FINISH to DLC;

5-6 Repeat meas. 5-6 of Part A

7 Repeat meas. 7 of Part A to DLW

8 Repeat meas. 4 of Part A to DLC;

- INTERLUDE -

1 – 4 REVERSE TURN;; SLIDE; OPEN NAT'L;

1-2 Fwd L starting lf fc trn, -, sd R cont trn, back L to CP; back R cont trn, -, sd & fwd L DLW, fwd R to CBMP DLW; (W bk R starting lf fc trn, -, cl L to R [heel turn] cont trn, fwd R to CP; fwd L cont trn, -, sd R DLW, bk L to CBMP;)

3 Repeat meas. 1 of Part A

4 Starting a rt fc trn fwd R outside partner, -, sd L across line of prog, back R leading partner to step outside M to BJO; (W bk L starting a rt fc trn, -, cl R to L [heel turn] cont trn, fwd L outside partner to BJO;)

- C -

1 – 4 ROYAL SPIN and TWIST to SCP;; FEATHER; TELEMARK to SCP;

SQQ
S-Q

1-2 Small step back L toe to heel trn rt fc, -, cont trn fwd R outside partner, cont trn fwd L; XRIBL unwinding rt fc, -, cont unwinding trn W to CP DLW rising, sd & fwd L to SCP

- (S- /& SQQ) DLC; (W fwd R outside & around partner trng rt fc, -, lifting L leg from hip with straight leg first then bending knee as L ft curls in a small CW ronde, L leg lowers to touch L to R/fwd L around M to unwind; cont unwind fwd R, -, fwd L trng square to partner brushing L to R, sd & fwd R to SCP DLC;)
3 Repeat meas. 4 of Part A
4 Repeat meas. 1 of Part B

5 – 8 NAT'L WEAVE;; THREE STEP; OPEN NAT'L TURN;

- SQQ 5-6 Fwd R trng rt fc, -, sd L with lf side stretch, bk R DLC preparing W to step outside; back
QQQQ L in CBMP, back R trng lf fc, side & fwd L, fwd R outside partner in CBMP DLW; (W bk L starting a lf fc trn, -, cl R to L [heel turn], fwd L preparing to step outside M; fwd R outside M in CBMP, fwd L starting a lf fc trn, sd R cont trn, bk L to CBMP;)
7 Repeat meas. 5 of Part B
8 Repeat meas. 4 of Interlude

9 – 12 ROYAL SPIN and TWIST to SCP;; FEATHER; TELEMARK to SCP;

- 9-12 Repeat meas. 1-4 of Part C

13 – 16 NAT'L WEAVE;; THREE STEP; FEATHER;

- 13-14 Repeat meas. 5-6 of Part C
15 Repeat meas. 5 of Part B
16 Repeat meas. 10 of Part A ending DLC

- B mod -

1 – 4 HOVER TELEMARK; OPEN NAT'L; OUTSIDE SPIN ovrtrn (DRC); CURVED FEATHER (LOD);

- 1 Fwd L, -, diagonal sd & fwd R hovering trng rt fc, fwd L to SCP DLW; (W bk R, -, diagonal sd & bk L hovering trng rt fc, fwd R to SCP;)
2-4 Repeat meas. 2-4 of Part B

5 – 8 THREE STEP; NAT'L HOVER FALLAWAY; DOUBLE BACK LILT; WEAVE ENDING;

- 5-8 Repeat meas. 5-8 of Part B

- ENDING -

1 – 4 REVERSE TURN;; SLIDE; FEATHER;

- 1-2 Repeat meas. 1-2 of Interlude
3 Repeat meas. 1 of Part A
4 Repeat meas. 10 of Part A

5 – 8 SLIDE; FEATHER; SIDE PROMENADE SWAY – RT LUNGE; REC QK LEG CRAWL;

- 5 Repeat meas. 1 of Part A
6 Repeat meas. 10 of Part A
7 Side & fwd L trng to SCP stretching body upward looking over joined lead hands, -, flex L knee move side & fwd R looking at partner, -;
8 Rec on L leaving R leg extended with a quick lf fc body rotation, -, -, -; (W rec on R lift L leg up along partner's outer thigh, -, -, -;

MAN IN LOVE 05-83

RELEASED: July, 2005

CHOREO: Joe and Pat Hilton 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262
PHONE: 636-394-7380 **E-MAIL:** joehilton@swbell.net
MUSIC: Song: Man in Love Music Media Source: CD Money and Cigarettes, also available as download from WalMart.com

Artist: Eric Clapton
Music Modified: No BPM/MPM: 116 TIME@BPM: 2:44@116

FOOTWORK: Opposite unless indicated (Woman's footwork in parentheses)
RHYTHM: Jive **RAL Phase:** V + 1 [Turkish Towel] + 1 [Trav R Trng Falwy w/ Twrl]
SEQUENCE: INTRO A B A END

MEAS:

INTRODUCTION

1-4 **WAIT 2 MEAS;; HIP LIFT 4; TURN TO FC & HOLD:**

1-2 Start about 8 feet apart M fcg LOD W fcg wall lead ft free wait 2 meas;;
3-4 {HIP LIFT 4} M look L, look R, look LOD & quickly look to R again, - (W w/ slight pressure on R foot lift hip, lower hip, lift hip, lower hip) ; {TURN TO FC & HOLD} Spn RF on ball of R foot to fc ptr & wall, pt L foot to sd, -, - (W spn LF on ball of L foot to fc ptr & COH, pt R foot to sd, -, -) ;

5-8 **TOGETHER 4 POINT STEPS TO SCP;; FALLAWAY THROWAWAY ~ ROCK RECOVER;;**

5 {TOG 4 PT STPS} Pt L fwd w/ outsd edge of foot in floor contact, fwd L, pt R thru with outsd edge of foot in floor contact in line w/ wgt'd foot, fwd R to SCP (W Pt R fwd w/ outsd edge of foot in floor contact, fwd R, pt L thru w/ outsd edge of foot in floor contact in line w/ wgt'd foot, fwd L to SCP) ;
6 Rept meas 5 of Introduction ;
7 {FALWY THRWY} Rk bk L, rec R [rk is in SCP], sd L/cl R, sd L (W Rk bk R, rec L, PU R/L, R) ;
8 Sd R/cl L, sd R commence up to 1/4 LF trn on trpls (W sd & bk L/cl R, sd L commence up to 1/2 trn on trpls), {RK REC} Rk bk L, rec R ;

PART A

1-4 **CHICKEN WALKS QQS TWICE;; KICK BALL CHANGE ~ LINK ROCK SCP;;**

1 {CHKN WLKS QQS} With lead hnds jnd M's L arm braced & arm bent & close to his body slightly trng wrist to L while leading W fwd bk L a small stp keeping knees close tog, bk R trng wrist to R, bk L trng wrist to L, - (W as M trns W's wrist to her R swvl on L ft trng RF & stp fwd on R, as M trns W's wrist to her L swvl on R ft trng LF & stp fwd on L, as M trns W's wrist to her R swvl on L ft trng RF stp fwd on R, -) ;
2 {CHKN WLKS QQS} With lead hnds jnd M's L arm braced & arm bent & close to his body slightly trng wrist to R while leading W fwd bk R a small stp keeping knees close tog, bk L trng wrist to L, bk R trng wrist to R, - (W as M trns W's wrist to her L swvl on R ft trng LF & stp fwd on L, as M trns W's wrist to her R swvl on L ft trng RF & stp fwd on R, as M trns W's wrist to her L swvl on R ft trng LF stp fwd on L, -) ;
3 {KBCHG} Kck L fwd/take wgt on ball of L, replace wgt on R (kck R fwd/take wgt on ball of R, replace wgt on L) ;
{LINK RK SCP} Rk bk L, rec R (W rk bk R, rec L) ;
4 Small trpl fwd L/cl R, fwd L trng RF 1/4 to CP fcg wall (W small trpl fwd R/cl L, fwd R trng RF 1/4 to CP fcg COH), Sd R/cl L, sd R to SCP (W Sd L/cl R, sd L to SCP) ;

5-8 **TRAVELING RIGHT TURNING FALLAWAY WITH TWIRL TWICE TO LOW HAND HOLD;;;**

5-6 {TRAV R TRNG FALWY W/ TWRL} Rk bk L, rec R, fwd L/cl R, fwd L trng 1/2 RF release trail arms (W rk bk R, rec L, fwd R/cl L, fwd R trng 1/2 RF) ; Sd R raising L hnd to lead W to twrl, XLif, Sd R/cl L, sd R to CP COH (W fwd L start LF trn, sd R trn 1/2 LF undr joined hnds to fc ptr, sd L/cl R, sd L) ;
7-8 Rept meas 5-6 of Part A to end in low hnd hold fcg wall ;

9-12 **SAILOR SHUFFLE ; PROGRESSIVE ROCK;; STOP & GO;;**

9 {SAILOR SHFFL} XLib/sd R, sd L, XRib/sd L, sd R ;
10 {PROG RK 4} Rk apt L, XRif, rk apt L, XRif ;
11-12 {STOP & GO} Rk bk L, rec R, trpl fwd L/cl R, fwd L trng W 1/2 LF undr jnd L & R hnds to M's R sd lower jnd hnds in front of W & place M's R hnd on W's L shldr blade (W rk bk R, rec L, trpl fwd R/cl L, fwd R trng 1/2 LF undr jnd hnds to M's right sd endg fcg LOD) ;

13-16 **CHASSE ROLL;; REVERSE CHASSE ROLL;;**

13-14 {CHASSE ROLL} Rk bk L to SCP, rec R to fc, sd L/cl R, sd L trng RF to bk-to-bk pos (W rk bk R to SCP, rec L to fc, sd R/cl L, sd R trng LF to bk-to-bk pos) ; Sd R/cl L, sd R cont trn to fc, sd L/cl R, sd L end fcg ptr comp 1 full trn (W sd L/cl R, sd L cont trn to fc, sd R/cl L, sd R to fc ptr comp 1 full trn) ;
15-16 {REV CHASSE ROLL} Rk bk R to SCP, rec L to fc, sd R/cl L, sd R trng LF to bk-to-bk pos (W rk bk L to SCP, rec R to fc, sd L/cl R, sd L trng RF to bk-to-bk pos) ; Sd L/cl R, sd L cont trn to fc, sd R/cl L, sd R to fc ptr comp 1 full trn (W sd R/cl L, sd R cont trn to fc, sd L/cl R, sd L to fc ptr comp 1 full trn) ;

17-20 **SHOULDER SHOVE ~ AMERICAN SPIN TO HND SHK;;; UNDERARM TURN;**

17-19 {SHOULDER SHOVE} Rk bk L, rec R, tog sd L/cl R, sd L tap shoulders ; Sd R/cl L, sd R, {AMER SPN}

Rk bk L, rec R (W rk bk R, rec L) ; Sd L/cl R, sd L, sd R/cl L, sd R to HNDSHK (W sd R/cl L, sd R spinning RF one full trn, sd L/cl R, sd L) ;

20 {UNDRARM TRN} Rk bk L, rec R, fwd L/cl R, fwd L leading W to M's R sd to trn W LF undr jnd R hnds (W rk bk R, rec L, fwd R/cl L, fwd R trng LF undr jnd R hnds) ;

21-24 **TURKISH TOWEL ~ WOMAN SPIN & RIGHT CHASSE:::**

21 {TURKISH TOWEL} Sd R/cl L, sd R, rk bk L, rec R (W sd L/cl R, sd L bhd M's bk end on his L sd M takes W's L hnd in his L hnd both fcg wall, rk fwd R, rec L) ;

22 Sd L/cl R, sd L leading W bhd M's bk to end on his R sd, rk bk R, rec L (W sd R/cl L, sd R to M's R sd, rk fwd L, rec R) ;

23 Sd R/cl L, sd R leading W bhd M's bk to end on his L sd (W sd L/cl R, sd L), {W SPIN & R CHASSE} Rk bk L, rec R (W fwd R starting RF trn, fwd L continuing RF trn) ;

24 Sd L/cl R, sd L in plc, sd R/cl L, sd R to LOP fcg wall (W continue 1 comp RF trn R/L, R to fc ptr, sd L/cl R, sd L to LOP COH)

PART B

1-4 **BASIC ROCK ~ LINK TO WHIP TURN WITH CONTINUOUS CHASSE ENDING:::**

1 {BAS RK} Rk bk L, rec R, sd L/cl R, sd L (W rk bk R, rec L, sd R/cl L, sd R) ;

2 Sd R/cl L, sd R (W sd L/cl R, sd L), {LINK} Rk bk L, rec R (W rk bk R, rec L) ;

3 Small trpl fwd L/R, L trng RF to CP RLOD (W small trpl fwd R/L, R trng RF to CP LOD), {WHP TRN} XRib toe trnd out cont trng RF, sd L cont trng RF to end LOP fcg wall (W fwd L twd M's R sd cont trng RF, fwd R between M's feet cont RF trn to end LOP fcg COH) ;

4 {CONTINUOUS CHASSE ENDING} Sd R/cl L, sd R/cl L, sd R/cl L, sd R (W sd L/cl R, sd L/cl R, sd L/cl R, sd L) ;

5-8 **PRETZEL TURN WITH DOUBLE HIP ROCKS~ ROCK RECOVER:::**

5 {PRTZL TRN W/ DBL HIP RKS} Rk bk L, rec R, sd L/cl R, sd L trng 1/2 RF keeping M's L & W's R hnds jnd [ptrs are in bk-to-bk pos] (W rk bk R, rec L, sd R/cl L, sd R trng 1/2 LF keeping M's L & W's R hnds jnd [ptrs are in bk-to-bk pos]) ;

6 Sd R/cl L, sd R, rk sd L, rec R (W sd L/cl R, sd L, rk sd R, rec L) ;

7 Rk sd L, rec R, sd L/cl R, sd L trng 1/2 LF to fc ptr still retaining M's L & W's R hnds (W rk sd R, rec L, side R/cl L, sd R trng 1/2 RF to fc ptr still retaining M's L & W's R hnds) ;

8 Sd R/cl L, sd R (W sd L/cl R, sd L), {RK REC} Rk bk L, rec R to CP wall (W rk bk R, rec L) ;

9-12 **STEP KICK TWICE; AWAY KICK FACE TOUCH; THROWAWAY ~ DOUBLE ROCK::**

9 {STP KCK 2X} Stp in plc L, kck R between W's legs, stp in plc R, kck L outsd W's R leg (W Stp R in plc, kck L outsd M's R leg, stp L in plc, kck R between M's legs) ;

10 {AWY KCK FC TCH} Stp to sd L, kck R to LOD, stp R to fc, tch L to R (W Stp to sd R, kck L to LOD, stp L to fc, tch R to L) ;

11 {THRWY} Sd L/cl R, sd L, sd R/cl L, sd R trn 1/4 LF trn on chasses to end fcg LOD (W R/L, R trng up to 1/2 trn to end fcg LOP RLOD, sd & bk L/cl R, sd L) ;

12 {DBL RK} Rk bk L, rec R, rk bk L, rec R ;

END

1-4 **CHANGE BEHIND THE BACK ~ DOUBLE ROCK ~ THROWAWAY TO HANDSHAKE ~ KICKBALL CHANGE:::**

1-2 {CHG HNDS BHD BK} Rk bk L, rec R, slightly fwd L/cl R, fwd L trng 1/4 LF & M chg W's R hnd to his R hnd (W rk bk R, rec L, fwd R/cl L, fwd R commence 1/4 RF trn) ;

2 Slightly sd & bk R/cl L, sd R trng 1/4 LF to fc ptr & M chg W's R hnd bk to his L hnd (W sd L/cl R, sd & bk L comp 1/4 RF trn to fc ptr), {RK REC} Rk bk L, rec R ;

3 {RK REC} Rk bk L, rec R, {THRWY TO HNDSHK} Sd L/cl R, sd L (W R/L, R trng up to 1/2 trn to end fcg LOP RLOD) ;

4 Sd R/cl L, sd R [trn 1/4 LF on chasses] to HNDSHK fcg LOD (W sd & bk L/cl R, sd L to HNDSHK), {KBCHG} Kck L fwd/take wgt on ball of L, replace wgt on R (W kck R fwd/take wgt on ball of R, replace wgt on L) ;

5-9 **MIAMI SPECIAL ~ KICKBALL CHANGE::; ROCK & SLIDE TWICE::; ROCK RECOVER LUNGE;**

5 {MIAMI SPECIAL} Rk bk L, rec R, fwd L/R, L trng RF 3/4 to lead W to trn LF undr jnd R hnds putting jnd hnds over M's head so hnds rest bhd M's neck [end fcg LOD] (W rk bk R, rec L, fwd R/L, R trn LF 3/4 under jnd R hnds) ;

6 Sd R/L, R (W sd L/R, L release hnd hold & sld R hand down M's L arm endg M's L & W's R hnds jnd in LOP fcg LOD), {KBCHG} Kck L fwd/take wgt on ball of L, replace wgt on R (W kck R fwd/take wgt on ball of R, replace wgt on L) ;

7-9 {RK & SLD} Rk bk L, rec R, side L/cl R, sd L [lady sliding in front of M] ; {RK & SLD} Rk bk R, rec L, side R/cl L, sd R [lady sliding in front of M] ; {RK REC LUN} Rk bk L, rec R, sd L bending knee & ckg, - (W rk bk R, rec L, sd R trng RF, hook L leg over M's R leg & hold) ;

05-85



MUST BE CATCHIN'

Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr., Jacksonville, FL 32244 904/771-2761
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Music: Casa Musica The Ballroom Mix Vol 2 (Contact Choreographer)

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

PH 4+2+1 FT

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

Timing: Standard Foxtrot (SQQ) unless noted Version 1.1 (7/05)

INTRO

MEAS:

- 1-4 **SHAD POS/DLW LF FREE FOR BOTH WAIT 1 MS; X SWIVEL TWICE; STEP PT TWICE; X CHK REC LUNGE;**
- qqqq 1-2 Shad pos fc DLW both have L ft free wait 1 ms; [x swvl twice] XLIF of R, swivel LF, XRIF of L, swivel RF;
- qqqq 3-4 [step pt twice] XLIF of R swivel LF, pt sd R, XRIF of L swivel RF, pt sd L; [rk rec lng] XLIF of R, rec R, sd & bk L pl R hd on W's R hip (W back into M's R arm),- tight tandem pos fc DLW;

PART A

- 1-4 **(must be) W ROLL M TRANS SCP/DLW; OP NAT TURN; OUTSD SWIVEL WHIPLASH BJO; BOUNCE CHG SWAY;**
- ss (sqq) 1-2 [w roll scp] Fwd R, -, fwd L (W roll RF R,-, L, R) blend SCP/DLW [op nat] Comm RF trn fwd R,-, sd L, bk R BJO/DRW;
- s&s 3-4 [outsd swvl whiplash] Bk L slight RF upper body trn, -, thru R lowering/ronde L CW to pt inside edge of L toe RLOD still down (W thru L,-, ronde R CCW trng LF on L keeping head to R end BJO with R pt bk RLOD),-; [bounce chg sway] Staying into R knee slowly chg sway with bounce action to BJO/DLW;
- 5-8 **OP IMP SCP/DLC; QK OP REV; HINGE; CURL & QK TELE END SCP/DLW;**
- 5-6 [op imp] Comm RF trn bk L bring R to L no wgt begin RF heel turn,-, chg wgt to R cont trn, fwd & sd L (W fwd R comm RF pvt 1/2,-, sd & fwd L arnd ptr cont trn, fwd & sd R) SCP/DLC; [qk op rev] Fwd R, -, fwd L trn LF/ sd & bk R, bk L (W fwd L,-, fwd R trn LF/ sd & fwd L, fwd R) BJO/RLOD;
- sq&q 7-8 [hinge] Bk R,-, sd & bk L commence LF trn, trn body LF leading W to XIB relax L knee leave R leg extended (W fwd L,-, fwd R commence LF trn, cont trn LF XLIF of R relax L knee & allow R to slide fwd toe pointed keep left sd in two ptr),-; [curl] Rec R leading W to comm LF trn under jnd ld hds, comm LF upper body trn leading W to rec/rec L cont LF trn/cont trn sd & bk R/cont trn sd & fwd L (W rec R swvl LF under jnd ld/comm LF trn fwd L/bk R, cl L to R heel trn/sd & fwd R) SCP/DLW,-;
- q&q&s 9-12 **CURV FEA; HEEL PULL; DRAG HESITATION; BK 3 STEP;**
- 9-10 [curv fea] SCP/DLW Fwd R comm RF trn,-, cont trn fwd L, fwd R (W fwd L, commence RF trn, - cont trn sd & bk R, bk L) BJO/DRC;
- ss [heel pull] Commence RF body trn bk L,-, pull R heel small sd R CP/DLC,-;
- 11-12 [drag hest] Fwd L comm LF trn,-, sd R cont trn, draw L to R no wgt BJO/RLOD; [bk 3 step] Bk R blend CP/RLOD,-, bk L, bk R;

PART B

- 1-4 **(person in tree) SYNCO BK CURV FEATHER CHK BJO/DLC; FEATHER; OP TELE SCP/DLW; THRU TO HIGHLINE**
- sq&q 1-2 [synco bk curv fea ck] Bk R,-, bk L comm RF trn/cont RF trn bk R twd DW

cont TRN trn bk L twd DRW (W fwd L,-, fwd R comm RF trn/cont RF trn fwd L, fwd R outsd ptr) chkg BJO/DLC; [fea] Fwd R,-, fwd L, fwd R to BJO/DLC;

3-4 [op tele] Fwd L commence LF trn,-, cont LF trn sd R (W heel trn), sd & fwd L SCP/DLW; [highline] Thru R,-, sd & fwd L strong L sd stretch,-;

5-8 **RT LUNGE ROLL & SLIP; CHG OF DIR; CURV 3 STEP; BK 3 STEP;**

5-6 [rt lunge roll & slip] Sd & fwd R DLW with R sd stretch, -, chg to L sd stretch rotate upper body RF rec sd L,-, rotate upper body LF slip in bk of L (W bk L with L sd stretch,-, chg to R sd stretch rotate upper body R rec R, rotate upper body LF slip L in front of R) CP; [chg of dir] Fwd L blend CP start LF trn,-, cont trn sd & fwd R, draw L to R CP/DLC;

7-8 [curv 3] Fwd L trn LF,-, fwd R brush knee trn LF, swiveling LF on R fwd L chk DRC; [bk 3 step] Bk R in CP/RLOD,-, bk L, bk R fc RLOD;

9-12 **BK WHISK; CHG TO OVERSWAY PT; FEATHER; OP TELE;**

9-10 [bk whisk] Bk L comm RF trn,-, bk & sd R to fc COH, XLIB & lead W to (W fwd R comm RF trn,-, fwd & sd L fc ptr, XRIB of L SCP/RLOD; [chg sway pt] Slowly chg sway trn upper body Slightly LF,-, pt R outsd ptr BJO/DLC,-;

11-12 [fea] Fwd R,-, fwd L, fwd R outsd ptr BJO/DLC; [op tele] Fwd L CP,-, fwd & sd R arnd W to cl W's feet trn LF, fwd & sd L (W bk R,-, cl L to R heel trn, fwd R) SCP/DLW;

PART C

1-4 **(no need to worry)OP NAT TRN BJO/DRW; BK FEATHER 4; OP IMP SCP/DLC; FEATHER BJO/DLC;**

1-2 [op nat] Comm RF trn fwd R,-, sd L, bk R BJO/DRW; [bk fea 4]bk L, bk R, bk L, bk R checking BJO/DRW;

3-4 [op imp] Comm RF trn bk L bring R to L no wgt begin RF heel trn,-, chg wgt to R cont trn, fwd & sd L (W fwd R comm RF pvt 1/2,-, sd & fwd L arnd ptr cont trn, fwd & sd R) SCP/DLC; [fea] Fwd R,-, fwd L, fwd R BJO/DLC;

5-8 **REV TURN;; 3 STEP; NAT TURN;**

5-6 [rev trn] Fwd L,-, commence LF trn sd & bk R (W heel trn), cont trn bk L; Bk R cont LF trn,-, sd & fwd L, fwd R BJO/DLW;

7-8 [3 step] Fwd L,-, fwd R, fwd L; [nat trn] Comm RF trn fwd R,-, sd L, bk R (W trn RF bk L,-, cl R to L heel trn, fwd L)CP/RLOD;

9-12 **BK WHISK; CHG TO OVERSWAY PT; FEA; OP TELE;**

9-10 [bk whisk] Bk L,-, bk & sd R to fc COH, XLIB & lead W to SCP/RLOD (W fwd R comm RF trn,-, fwd & sd L fc ptr, XRIB of L SCP/RLOD;; [chg sway pt] Slowly chg sway trn upper body Slightly LF,-, pt R outsd ptr BJO/DLC,-;

11-12 [fea] Fwd R,-, fwd L, fwd R outsd ptr BJO/DLC; [op tele] Fwd L CP,-, fwd & sd R arnd W to cl W's feet trn LF, fwd & sd L (W bk R,-, cl L to R heel trn, fwd R) SCP/DLW;

PART A (MOD)

1-4 **SL SD LK; OP TELE; OP NAT; OUTSD SWVEL WHIPLASH BJO;**

1-2 [sl sd lk] Fwd R,-, fwd L, XRIB of L trn slight LF (W fwd L comm LF trn,- sd & fwd L cont LF trn, XLIF of R) CP/DLC; [op tele] Fwd L CP,-, fwd & sd R arnd W to cl W's feet trn LF, fwd & sd L (W bk R,-, cl L to R heel trn, fwd R) SCP/DLW;

3-4 [op nat] Comm RF trn fwd R,-, sd L, bk R BJO/DRW; [outsd swvl whiplash] Bk L slight RF upper body trn, -, thru R lowering ronde L CW to pt inside edge of L toe RLOD still down (W thru L,-, ronde R CCW trng LF on L keeping head to R end BJO with R pt bk RLOD),-;

5-8 **BOUNCE CHG SWAY; OP IMP; QK OP REV; BK 3 STEP;**

5-6 [bounce chg sway] Staying into R knee slowly chg sway with bounce action to BJO/DLW; [op imp] Comm RF trn bk L bring R to L no wgt begin RF heel turn,-, chg wgt to R cont trn, fwd & sd L (W fwd R comm RF pvt 1/2,-, sd & fwd L arnd ptr cont trn, fwd & sd R) SCP/DLC;

05-87

- sq&q 7-8 [qk op rev] Fwd R, -, fwd L trn LF/ sd & bk R, bk L (W fwd L,-, fwd R trn LF/ sd & fwd L, fwd R) BJO/ROD; [bk 3 step] Bk R in CP/ROD,-, bk L, bk R fc ROD;
- 9-12 **BK WHISK; CHG TO OVERSWAY PT; FEA; OP TELE;**
- ss 9-10 [bk whisk] Bk L, -, bk & sd R to fc COH, XLIB & lead W to SCP/ROD (W fwd R comm RF trn,-, fwd & sd L fc ptr, XRIB of L SCP/ROD); [chg sway pt] Slowly chg sway trn upper body slightly LF,-, pt R outsd ptr BJO/DLC,-;
- 11-12 [fea] Fwd R,-, fwd L, fwd R outsd ptr BJO/DLC; [op tele] Fwd L CP,-, fwd & sd R arnd W to cl W's feet trn LF, fwd & sd L (W bk R,-, cl L to R heel trn, fwd R) SCP/DLW;

PART D

- 1-4 **NATURAL WEAVE;; 3 STEP; START NAT HVR X (option may use lilt action s&s);**
- qqqq 1-2 [nat weave] Comm RF trn fwd R,-, cont trn sd L (W heel trn) sd & bk R; Bk L, bk R trn LF blend to CP, sd & fwd L, fwd R outsd ptr;
- 3-4 [3 step] Fwd L,-, fwd R, fwd L; [start nat hvr x] Thru R,-, fwd L trn RF, cont trn fwd R (W bk L comm RF trn,-, cl R to L (heel trn), cont trn sd & bk L) SCAR/DLC
- 5-8 **FINISH NAT HVR X; BOUNCE FALLAWAY BJO; WEAVE END; CURV 3 STEP;**
- qqqq 5-6 [fin hvr x] Ck fwd L outsd ptr, rec R with slight LF trn, sd L, fwd R outsd ptr (W bk R, rec L, sd R, bk L)BJO/DLW; [bounce fallaway] With bounce action Fwd L, trn LF sd R, bk L well under body, bk R (W bk R, bk L, bk R trn LF, fwd L outsd ptr) BJO/ROD;
- qqqq 7-8 [weave end] Bk L, bk R comm LF trn, sd & fwd L cont trn, fwd R outsd ptr (W fwd R outsd ptr, fwd L, comm LF trn, sd & bk R, bk L) BJO/LOD; [curv 3 step] Fwd L trn LF,-, fwd R brush knee trn LF, swiveling LF on R fwd L;
- 9-11 **BK QK HINGE; QK CURL TO SM FT LUNGE LN HOLD; SYNCO TELE END;**
- qqqs 9-10 [qk hinge] Bk R, sd & bk L comm LF trn, trn body LF leading W to XIB relax L knee leave R leg extended (W fwd L, fwd R commence LF trn, cont trn LF XLIB of R relax L knee & allow R to slide fwd toe pointed keep left sd in twd ptr,-; [qk curl] Rec R leading W to comm LF trn under jnd ld hds, lower into R knee to creat sm ft lunge ln extend L,-, - (W rec R qk swvl LF under jnd ld hds pt L,-,)
- (qq&s) 11 [synco tele end] hold comm LF upper body turn to lead W to rec, fwd L CP/ fwd & sd R arnd W to cl W's feet trn LF, fwd & sd L (W rec L, trn LF bk R/cl L to R heel trn, fwd R) SCP/DLW,-;

ENDING

- 1-4 **OP IN & OUT RUNS;; OP NAT BJO/ROD; (it's love, it's love, BK LILT 2 X);**
- 1-2 [op in & out runs]; Comm RF trn fwd R,-, sd & fwd L cont trn, cont trn fwd R; fwd L, (W fwd L,-, fwd R, fwd L) 1/2 OP/LOD; Fwd L,-, fwd R, fwd L (W comm RF trn fwd R,-, sd & fwd L cont trn, cont trn fwd R) 1/2 OP/LOD;
- s&s&s; 3-4 [op nat] Comm RF trn fwd R,-, sd L, bk R BJO/DRW;
- 5-8 [bk lilt 2x] with liltng action Bk L,-, cl R/bk L,- cl R/ CP/ROD ; (it's love)**BK OUTSD SWVL TO SM FT LUNGE LN; REC W DEVL BK TO (on cymbal crash)QK LUNGE LN ;QK OP TELE END; THRU SD LUNGE; HOLD THEN CHG SWAY W/KNEE LIFT;**
- (q&qs) 5-6 [outsd swvl sm ft lg ln] Bk L strong RF body trn with L sd stretch,-, cl L to R chg to R sd stretch and shape twd ptr extend L (W fwd R swvl RF,-, extend L fwd to sm ft lunge ln,-); [dev to lng ln] Rec L with slight body rise,-, rec bk to R, (W rec L,-, kick R fwd, bk R to sm ft lg ln);
- 7-8 [op tele end] Comm LF upper body turn to lead W to rec/f wd L CP, fwd & sd R arnd W to cl W's feet trn LF, fwd & sd L (W rec L/ trn LF bk R, cl L to R heel trn, fwd R) SCP/DLW,-; [thru prom sway chg sway] Thru R,-, sd & fwd L strong R sd stretch,-; [chg sway] hold,-, qk chg to oversway with strong L sd stretch trn upper body RF causing W to leg crawl,-,-,-;

05-88
MY HEART WILL GO ON

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702) 360-9218
Email: dntvogt@earthlink.net
Music: 'My Heart Will Go On' Celine Dion – from 'Let's Talk About Love' Track 12
Measure 42 thru 77 removed - Thanks to Mark Prow for condensing the routine
Rhythm/Phase Bolero 4+2 [Spiral, Horseshoe Turn] Released: June 2005
Sequence: Intro AB Inter B Mod End

INTRO

- 1-8 TANDEM COH M 3 FT BHD W L FT FREE FOR BOTH; M WK 2; EMBRACE; ARMS TO SHDW; SHDW FENCE; TWICE; SHDW TRNG BASIC SHE TRANS TO FC; LUNGE BRK TO BFLY;**
- 1-4 Tandem COH M 3 ft beh W L ft free for both; Fwd L,, fwd R, (W Hold); Place hnds on bk of W's hnds raise arms to embrace; Extend arms to SHDW;
- 5-6 **{SHDW Fence Line Twice}** L hnds joint sd L,, lunge thru R, bk L (Sd L,, lunge thru R, bk L); Sd R,, lunge thru L, bk R (Sd R,, lunge thru L, bk R);
- 7-8 **{SHDW Trng Basic She Trans to Fc}** Sd L,, bk R trng 1/4 LF w/slip pvt action, sd & fwd L trng LF to LOP/FCG DRW (Sd L,, bk R trng LF w/slip pvt action/fwd L trng LF, sd & bk R); **{Lunge Brk}** Sd & fwd R to LOP/FCG,, lower on R, rise on R (Sd & bk L,, bk R w/contra chk like action, fwd L) to BFLY;

PART A

- 1-8 BASIC OUTSD PTR.; SPOT TRN; HIP RKS w/CARESS; AIDA; AIDA LINE SWITCH & REC TO LOP; BOLERO WALK REV w/LADY'S SPIRAL; SPOT TRN;**
- 1-2 **{Basic Outsd Ptr}** Sd L,, bk R, fwd L (Sd R,, fwd L outsd M, bk R); Sd R,, fwd L outsd W, bk R;
- 3-4 **{Spt Trn}** Sd L,, XRIF trng 1/2 LF, fwd L cont LF trn 1/4; **{Hip Rks w/Caress}** Rk sd R,, rk sd L, rk sd R (W caress);
- 5-6 **{Aida}** Sd L,, XRIF, sd L trng RF; **{Aida Line Switch & Rec to LOP}** Bk R to "V" pos raise R arm straight up,, bk L trng LF tch trailg palms, rec R trng RF to LOP/RL0D;
- 7-8 **{Bolero Wk w/Lady's Spiral}** Fwd L leadg W to spiral LF under lead hnds,, fwd R, fwd L (Fwd R spiral LF,, fwd L, fwd R); **{Spt Trn}** Fwd R,, fwd L trng 1/2 RF, fwd R cont RF trn 1/4 BFLY/WALL;
- 9-16 FENCE LINE; LUNGE BRK; L PASS; HORSESHOE TRN.; AIDA; AIDA LINE w/HIP RKS; FC & SPOT TRN TO CP;**
- 9-10 **{Fence Line}** Sd L,, lunge thru R, rec L; **{Lunge Brk}** Sd & fwd R to LOP/FCG,, lower on R, rise on R (Sd & bk L,, bk R w/contra chk like action, fwd L) to BFLY;
- 11-12 **{L Pass}** Fwd L to contra SCAR trn W RF,, bk R with slippg action, fwd L trng LF (Fwd R trn RF with bk to ptr,, sd & fwd L trn LF, bk R); **{Start Horseshoe Trn}** Sd & fwd R to "V" pos,, slip thru L w/chkg action, rec R raisg lead hnds (Sd & fwd L to "V", slip thru R w/chkg action, rec L);
- 13-14 **{Finish Horseshoe Trn}** Fwd L commencg LF trn,, fwd R start circle wk, fwd L completing circle wk fc ptr (Fwd R commencing RF trn,, fwd L cont RF circle wk under joint lead hnds, fwd R to fc ptr); **{Aida}** Sd R,, XLIF, sd R trng LF;
- 15-16 **{Aida Line w/Hip Rks}** Bk L to "V" pos,, rk fwd R, rec bk L; **{Fc & Spt Trn}** Fwd R fc ptr,, XLIF trng 1/2 RF, fwd R cont RF trn 1/4 to CP;

PART B

- 1-8 CROSS BODY FC LOD; FORWARD BREAK TO CP; TURNING BASIC RLOD; OPEN BREAK; UNDERARM TURN; REVERSE UNDERARM TURN LOW BFLY; HIP ROCKS; TWICE;**
- 1-2 **{Cross Body fc LOD}** Sd & bk L trng LF,, bk R w/slippg action, fwd L trng LF fc LOD; **{Fwd Brk to CP}** Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP/LOD;
- 3-4 **{Trng Basic RLOD}** Sd L,, bk R trng 1/4 LF w/slip pvt action, sd & fwd L trng 1/4 LF fc RLOD; **{Op Brk}** Sd R,, bk L, fwd R (Sd L,, bk R, fwd L);
- 5-6 **{Underarm Trn}** Sd L,, XRIB, rec L (Sd R,, XLIF trng 1/2 RF, fwd R cont RF trn 1/4); **{Rev Underarm Trn}** Sd R,, XLIF, rec R (Sd L,, XRIF trng 1/2 LF, fwd L cont LF trn 1/4) to low BFLY;
- 7-8 **{Hip Rocks}** Low BFLY Rk sd L,, R, L; Rk sd R,, L, R;

- 9-16** BACK WALKS [OPTIONAL SPIRALS for LADY];; BACK BASIC; FORWARD BREAK TO CP; CROSS BODY LOD; FORWARD BREAK; RIGHT PASS TO DRW; FORWARD BREAK TO CP;
 9-12 {Bk Wks} Bk L,, bk R, bk L; Bk R,, bk L, bk R, {Bk Basic} Bk L,, chk bk R, fwd L; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP;
 13-14 {Cross Body LOD} Sd & bk L trng LF,, bk R w/slipg action, fwd L trng LF LOD; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
 15-16 {R Pass to DRW} Fwd & sd L commence RF trn raise lead hnds,, XRIB cont RF trn, fwd L DRW (Fwd R,, fwd L commencing LF trn, bk R cont LF trn under lead hnds fc ptr); {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP;
[9-10 Optional footwork for W: (Fwd R spiral LF,, fwd L, fwd R; Fwd L spiral RF,, fwd R, fwd L;)]

INTERLUDE

- 1-8** CROSS BODY LEAD TO FAN; START A HOCKEY STICK; TO WRAPPED SHDW/WALL HE TRANS; RAISE ARMS; SHDW FENCE; TWICE; SHDW TURNING BASIC [COH] SHE TRANSITION TO FACE; LUNGE BREAK;
 1-2 {Cross Body Lead to Fan} Sd & bk L trng LF,, bk R, rec sd L fc WALL (Sd & fwd R,, fwd L trng LF, cont LF trn sd R); {Start a Hky Stk} Sd R,, fwd L, bk R (small bk L to fan pos,, chk bk R, fwd L);
 3-4 {To Wrapd SHDW/WALL He Trans} Sd L leadg W under,, cl R to L, (Fwd R trng 1/4 LF under jnd hnds,, cl L to R, stp in place R to SHDW/WALL); Raise Arms;
 5-8 Repeat measures 5-8 in INTRO to end fcg DC;;;;

PART B MODIFIED

- 1-8** CROSS BODY LEAD FC RLOD; FORWARD BREAK TO CP; TURNING BASIC LOD; OPEN BREAK; UNDERARM TURN; REV UNDERARM TURN; HIP ROCKS; TWICE & STACK HANDS;
 1-6 Repeat measures 1-6 of Part B to end fcg LOD;;;;;
 7-8 {Hip Rks to Stacked Hnds} Low BFLY Rk sd L,, R, L; Jn R hnds over joint L hnds rk sd R,, L, R;
9-16 BACK WALKS w/ARMS;; BACK BASIC w/EXPLOSION; FORWARD BREAK; CROSS BODY FC RLOD; FORWARD BREAK; RIGHT PASS TO DC; FORWARD BREAK TO CP;
 9-10 {Bk Wks w/Arms} Bk L raise jnd R hnds straight up and release,, bk R, bk L; Bk R raise jnd L hnds straight up and release,, bk L, bk R low BFLY;
 11-12 {Bk Basic w/Exp} Bk L arms straight up between bodies and explode out to sds,, chk bk R, fwd L; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP;
 13-14 {Cross Body RLOD} Sd & bk L trng LF,, bk R w/slipg action, fwd L trng LF fc RLOD; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R;
 15-16 {R Pass DC} Fwd & sd L commence RF trn raise lead hnds,, XRIB cont RF trn, fwd L DC (Fwd R,, fwd L commencing LF trn, bk R cont LF trn under lead hnds fc ptr); {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP;

END

- 1-11** CROSS BODY LEAD TO FAN; HOCKEY STICK;; FORWARD BREAK; TURNING BASIC;; UNDERARM TURN TO LOW BFLY; SD DR TCH SHE CL HOLD; SD; CROSS CHECK & EXTEND;;;;
 1-2 {Cross Body lead to Fan} Sd & bk L trng LF,, bk R, rec sd L fc COH (Sd & fwd R,, fwd L trng LF, cont trn sd R); {Start Hky Stk} Sd R,, fwd L, bk R (small bk L to fan pos,, chk bk R, fwd L);
 3-4 {Fin Hky Stk} Sd L,, sd & fwd R, fwd L (Fwd R,, fwd L, fwd R trng LF 1/2 under jnd hnds) DC; {Fwd Brk} Fwd R to LOP/FCG,, fwd L w/contra chk like action, bk R to CP;
 5-6 {Turning Basic} Sd L,, bk R trng 1/4 LF w/slip pvt action, sd & fwd L trng 1/4 LF; Sd R,, fwd L w/contra chk like action, bk R DRW;
 7-8 {Underarm Trn} Sd L,, XRIB, rec sd L (Sd R,, XLIF trng RF, sd R) low BFLY/WALL; {Sd Dr Tch She Cl Hold} Sd R,, dr L to R, tch L (Sd L,, dr R to L, cl R) Hold;
 9-11 {Sd Cross Chk & Extend} Sd L,, (Sd L,,); XRIF (XRIF) Slowly extend L arms away from ptr;;

05-90

SHE CAN'T FIX GRITS

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Phone: 602-321-2078
Rhythm: Jive Speed: As on CD CD: Everybody Dances Swing Series #1 Track #8 Ripete 2257 TIME: 2:26
Download on Internet MusicNet@aol.com & various other sites Music: "She Can't Fix Grits" Artist: "Shagtime"
Sequence: INTRO A-B-C-A-END Footwork: Opp for Woman (except where noted) Release Date: July 2005
Phase: V+2 (Turk Twl, Shldr Roll) Website: <http://members.aol.com/gphurd/index/html> E-mail: gphurd@aol.com

INTRO

- 1-4 **WAIT;; KICK KICK SAILOR SHUFFLE 2X (SHK HND);;**
1-2 (Wait) M Fcg ptr & LOD hnds dn at sides no hnds jnd & lead foot pointed side wait 2 meas;;
3-4 (Kick Kick & Sail Shfl 2X) Kick L fwd & across R snap fingers, kick L sd & fwd L snap fingers, XLIBR/sd R, sd L; Kick R fwd & across L snap fingers, kick R sd & fwd R snap fingers, XRIBL/sd L, sd R join R hnds;
- 5-8 **TRADE PLACES 2X;; LADY L TO R/M CHG HND BHN BK & SLO PT SD TO SCP;;**
5-6 (Trade Places 2X) Rk apt L, rec R, pull past ptr on R sd fwd chasse L/R, L trng ½ RF (LF) to L handshake; Rk apt R, rec L, pull past ptr on L sd fwd chase R/L, R trng ½ LF (RF) to R handshake M fcg ptr & LOD;
7-8 (W Chg L to R/M Chg Hnds Bhnd Bk & Pt Sd) Rk apt L, rec R, chasse fwd L/R, L raising jnd R hnds trng ¼ LF lowering R hnds change hnds bhnd bk to fc COH; Cont LF trn ½ R/L, R to fc ptr ld hnds now jnd, (W rk bk R, rec L, chasse fwd R/L, R trng ¾ LF under ld R hnds to fc COH; Sm chasse L/R, L,) slow pt L (W pt R) ft sd twds LOD blending to SCP/LOD,-;

PART A

- 1-4 **2 FWD TRIPLES; SWIVEL WALK 4; THROWAWAY; CHG L TO R (4 OKS);**
1 (2 Fwd Triples) Chasse fwd L/R, L, fwd R/L, R;
2 (Swvl 4) In SCP fwd L, R, L, R (W swvl LF on L stp sd R, swvl RF on R stp fwd L, swvl LF on L stp sd R, swvl RF on R stp fwd L);
3 (Throwaway) Chasse fwd L/R, L, chasse sd & fwd R/L, R (W picking up R/L, R, chasse sd & bk L/R, L) to end M fcg ptr & LOD;
4 (Chg L to R in 4) Rk apt L, rec R raising jnd ld hnds, sd L to fc ptr & wall, sm sd R (W rk bk R, rec L, fwd R trng ¾ LF to fc ptr, sm sd L) to LOP M fcg ptr & WALL;
- 5-8 **LINDY CATCH TO M'S TANDEM COH;; TURKISH TOWELS 2X;;**
5-6 (Lindy Catch to M's Tandem COH) Rk apt L, rec fwd on R twds W's R sd leading W to stp fwd, release hnds place R hnd on W's waist & allow to slide around W's waist as you chasse fwd L/R, L trng RF ½ arnd W to end on W's L sd fcg COH (W rk apt R, rec L, chasse fwd R/L, R); Fwd R lead W to stp bk release hnd hold, fwd L twds COH in front of W, in place chasse R/L, R (W bk L, bk R no trn, chasse bk L/R, L) xtndng both hands bk (W hnds fwd) to low bfly M's palms up (W's palms dn) end with M in front both fcg COH;
7-8 (Turkish Twls) Trng body LF (RF) check sd & bk L looking L twds ptr (W looks R), rec R, sm chasse L/R, L with W now on M's R sd; Trng upper body RF (LF) check sd & bk R looking R twds ptr (W looks L), rec L, sm chasse R/L, R with W now on M's L sd;
- 9-11 **RK & SPIN HER OUT TO FC & R CHASSE;; RK & CHASSE ROLL 2 TRIPLES BK TO BK;;**
9-11 (Rk & Spin Her Out to Fc & R Chasse) Rk bk L leading W fwd, rec R, chasse almost in place L/R, L (W fwd R, fwd L comm to trn RF, spin RF R/L, R) to fc M fcg ptr & COH; Chasse sd R/L, R twds LOD blending to ½ OP fcg RLOD,
(Rk & Chasse Roll 2 Triples Bk to BK) Rk bk L, rec R to fc; Chasse sd L/R, L trng ½ RF (W LF) bk-to-bk, chasse sd R/L, R stay in bk to bk pos M fcg wall (W fcg COH) no hnds jnd;
- 12-14 **CROSS CHK REC & CHASSE ROLL 2 TRIPLES TO FC;; CHG HND BHN THE BK;;**
12-14 (X Chk Rec & Chasse Roll 2 Triples to Fc) XLIF (W XRIF) of R xtnd both arms sd, rec R, chasse sd L/R, L trng ½ LF (RF) to fc ptr & COH; Chasse sd R/L, R end LOP M fcg ptr & COH, (Chg Hnds Bhnd Bk) Rk apt L, rec R begin placing W's R hnd in M's R hnd; Fwd L/R, L trng LF ¼ change hnds R to L bhnd M's bk, cont LF trn ¼ R/L, R to LOP M fcg ptr & WALL;
- 15-16 **BOOGIE BK 2 SLOS; TOG 4 QKS (BFLY);**
15 (Boogie Bk) Release hnds bk away from ptr sd L/sd R, clap hands, sd L/sd R, clap hands;
16 (Tog 4 Qks) Small fwd L, R, L, R with jazz hands xtnd both arms dn but bent at elbows with palms fcg out & wiggle spread fingers vigorously preparing to blend low BFLY/WALL;

PART B

- 1-4 **CHASSE L & R (BFLY); LINK & TRIPLE WHIP (SCP/LOD);;**
 1 (Chasse L & R) Chasse sd L/R, L, sd R/L, R to BFLY/WALL;
 2-4 (Link & Triple Whip) Rk apt L, rec R comm RF trn, cont RF trn chasse fwd L/R, L to CP/DRW; Cont RF trn XRIBL, cont RF trn sd L, cont RF trn XRIBL, cont RF trn sd L; Cont RF trn XRIBL, cont RF trn sd L, cont RF trn small sd chasse R/L, R (W rk apt R, rec L comm RF trn, cont RF trn chasse fwd R/L, R to CP/DRW; Cont RF trn fwd L, cont RF trn sm fwd R btwn M's feet, cont RF trn fwd L, cont RF trn sm fwd R btwn M's feet; Cont RF trn fwd L, cont RF trn sm fwd R btwn M's feet, cont RF trn chasse small sd chasse L/R, L) completing 2 full revolutions to end in SCP/LOD;
- 5-8 **FALLAWAY THROWAWAY;; CHG L TO R;; MERENGUE 4 OKS (SHK HND);**
 5-7 (Falawy Throwawy) In SCP rk bk L, rec R, chasse fwd L/R, L; Chasse sd & fwd R/L, R (W rk bk R, rec L, picking up R/L, R; Chasse sd & bk L/R, L) to end in LOP M fcg ptr & LOD, (Chg L to R) Rk apt L, rec R; Small chasse fwd L/R, L raising jnd ld hnds trng ¼ RF (W rk bk R, rec L; Chasse fwd R/L, R trng ¾ LF under ld hnds to fc ptr), chasse R/L, R to LOP pos M fcg ptr & WALL;
 8 (Merengue 4) Sd L, cl R, sd L, cl R w/Merengue hip action joining R hnds M fcg ptr & WALL;
- 9-12 **RK TO SHLDR ROLL/M FC REV;; TRIPLE WHEEL 3 HANG ON w/SPIN TO FC/WALL;;;**
 9-12 (Shoulder Roll) In handshake pos rk apt L, rec R comm RF trn, sm fwd chasse L/R, L cont trng RF under jnd R hnds; Cont RF trn R/L, R (W rk apt R, rec L comm LF trn, sm fwd chasse trng LF under jnd R hnds R/L, R; Cont LF trng L/R, L) end with R hnds jnd M fcg ptr & RLOD, (Triple Wheel 3 Hang On w/Spin to Fc) Rk apt L, rec R; Wheel RF L/R, L trng in twds ptr tch her bk w/M's L hnd, cont RF wheel R/L, R trng away from ptr (W wheel RF R/L, R trng away from ptr, cont RF wheel L/R, L trng in twds ptr tch his bk w/W's L hnd); Cont RF wheel L/R, L trng in twds ptr tch her bk w/M's L hnd lead W to spin RF under joined R hnds, sm chasse R/L, R (W cont RF wheel R/L, R trng away from ptr spinning RF under joined R hnds to fc ptr, sm chasse L/R, L) to end in handshake pos M fcg ptr & WALL;
- 13-16 **TRADE PLACES 2X;; SIDE BREAKS (2 SLOS, 4 OKS TO BFLY);;**
 13-14 (Trade Places) Repeat meas 5-6 of INTRO to end with R hnds joined M fcg ptr & WALL;;
 15-16 (Sd Brks 2 Slo 4 Qk) Release hnds stp out L, stp out R, stp in L, stp in R; Stp out L/stp out R, stp in L/stp in R, stp out L/stp out R, stp in L/stp in R prepare to blend BFLY/WALL;

PART C

- 1-4 **RK REC & POINT STEP 3X;; CHK THRU & HOLD BALL/CHG; THROWAWAY;**
 1-2 (Rk Rec Pt Stp 3X) In BFLY rk apt L, rec R, pt L fwd, step fwd L; Pt R fwd, step fwd R, pt L fwd, step fwd L;
 3 (Chk Thru & Hold Ball/Chg) Chk fwd R w/lead foot xtnd bk, hold,-, rec on ball of L ft/rec R;
 4 (Throwaway) Chasse fwd L/R, L, chasse sd & fwd R/L, R (W picking up R/L, R, chasse sd & bk L/R, L) to end in LOP M fcg ptr & LOD;
- 5-8 **LINK & WHIP THROWAWAY TO M'S TANDEM REV;; SWIVEL WKS (2 SLOS, 4 OKS);;**
 5-6 (Link & Whip Throwaway to M's Tand) Rk apt L, rec R comm RF trn, cont RF trn chasse fwd L/R, L to CP/DLW; Cont RF trn XRIBL, cont RF trn fwd L to fc RLOD changing hnds M's R to W's R hnd, xtnd R hnd bk leading W bk chasse in place R/L, R (W rk apt R, rec L comm RF trn, cont RF trn chasse fwd R/L, R to CP/DLW; Cont RF trn fwd L, cont RF trn sm fwd R btwn M's feet, chasse sd & slightly bk L/R, L) xtnd L hnd bk (W xtnd L hnd fwd) both hands now jnd in low bfly w/M's palms up (W's palms dn) to end with M in front of W both fcg RLOD;
 7-8 (Swvl Wks) Swvl LF on R/fwd L,-, swvl RF on L/fwd R,-; Swvl LF on R/fwd L, swvl RF on L/fwd R, swvl LF on R/fwd L, swvl RF on L/fwd R;
- 9-12 **CATAPULT;; AMER SPIN TO HAMMER LK;; RK & LADY UNDER ONE TRIPLE;**
 9-11 (Catapult) Rk fwd L extend arms slightly bk, rec R leading W to M's L sd, release R hnds in place, L/R, L leading W fwd to spin RF release L hnds; In place R/L, R (W rk bk R, rec sd & fwd L, chasse fwd R/L, R passing M's L sd spinning RF almost 1 full trn; Fwd & across L/R, L) to end LOP M fcg ptr & RLOD,

PART C (CONTINUED)

- (Amer Spin to Hmr Lk) Rk apt L, rec R joining both hnds low; Triple in place L/R, L leading W to spin RF on last step of first triple maintaining dbl hnd hold with lead hnds high and trailing hnds low, moving slightly twds wall R/L, R (W rk apt R, rec L joining both hnds; Triple in place R/L, R spinning RF 1 revolution on last step of triple under joined lead hnds held high, sm sd chasse L/R, L) lowering lead hnds in front with trailing hnds now joined low behind W's bk in hammer lock pos M fcg RLOD and W fcg LOD;
- 12 (Rk & Lady Under Triple) RK bk L, rec R, triple in place L/R, L raising jnd lead hnds trng RF ¼ (W rk bk R, rec L, triple in place R/L, R trng ¾ LF under lead hnds) blndng to CP/COH;
- 13-16 & WHIP TRN (SCP/LOD); RK REC & KICK BALL/CHANGE; OK RK THE BOAT 4X;;
- 13 (& Whip Trn) XRIBL trng RF, cont RF trn sd L, sm chasse R/L, R twds RLOD (W fwd L trng R, cont RF trn sm fwd R btwn M's feet, sm sd chasse L/R, L) to SCP/LOD;
- 14 (Rk Rec & Kick B/C) In SCP rk bk L, rec R, kick L fwd, replace L next to R taking wgt on ball of L/replace R;
- 15-16 (Qk Rk Boat 4X) Fwd L lead arms down & out, cl R lead arms in twds body, fwd L lead arms up & out, cl R lead arms in twds body; Fwd L lead arms down & out, cl R lead arms in twds body, fwd L lead arms up & out, cl R lead arms in twds body;

REPEAT A

- 1-4 2 FWD TRIPLES; SWIVEL WALK 4; THROWAWAY; CHG L TO R (4 OKS);
- 5-8 LINDY CATCH TO M'S TANDEM COH;; TURKISH TOWELS 2X;;
- 9-11 RK & SPIN HER OUT TO FC & R CHASSE;; RK & CHASSE ROLL 2 TRIPLES BK TO BK;;
- 12-14 CROSS CHK REC & CHASSE ROLL 2 TRIPLES TO FC;; CHG HND BHD THE BK;;
- 15-16 BOOGIE BK 2 SLOS; TOG 4 OKS (BFLY);

END

- 1-4 TRAVELING DOOR; RK SD REC CROSS; TRAVELING DOOR; RK SD REC CROSS;
- 1 (Trvlng Dr) In BFLY/WALL rk sd L, rec R, XLIFR/sd R, XLIFR;
- 2 (Rk sd Rec X) Rk sd R, rec L, XRIFL,-;
- 3 (Trvlng Dr) Repeat meas 1 of END;
- 4 (Rk Sd Rec X) Repeat meas 2 of END;
- 5-6 MERENGUE (4 OKS); RK REC M LUNGE/LADY UNDER TO SIT LN;
- 5 (Merengue 4) Repeat meas 4 of PART B to low BFLY/WALL;
- 6 (Rk Rec M Lunge/LadyUnder to Sit Ln) In low bfly rk apt L, rec R comm RF trn raising lead hnds release trailing hnd & allow it to slide around W's back, trng body RF lunge sd L twds wall with bent L knee and straight R leg now pointing COH lead hnds jnd low M's R hnd on L sd of W's waist (W rk apt R, rec L raising lead hnds comm LF trn, cont LF trn sd & bk R lowering into R knee with L ft pointing WALL, extend trailing arm straight up on last heavy beat look at ptr) end M fcg RLOD and W fcg Wall look at ptr;

Sweetheart's Dance 05-93

Choreographer: Mark & Shelley Hilburn, 6125 Edgewater Terrace, Sebring, Fl 33876
Phone: (863) 655-2774 / email: mehilburn@earthlink.net

Music: "Sweetheart's Dance" by Pam Tillis, or on MD or CD from choreographer. Song shortened by deleting part of intro music and excess music at end.

Rhythm: Western Two Step: Unphased (IV) Footwork: Opposite/or as noted

Timing: Standard timing is QQSS

Sequence: INTRO - A - B - A - Interlude 1 - B - A - Interlude 2 - A - End

MEAS

INTRO

WAIT PICKUP MUSIC

OP both facing LOD Inside feet free and extended with heel on floor and toe up
M's R W's L hand joined M's L W's R hand on hips

PART A

1-4 CLOSE, SIDE, TAP.; STEP.; to UNDERARM TURN.; BASIC ;;

- QQS
S (SS)
SQQ
SS
- 1 Close R to L, Side L, Tap R Heel to floor,;
 - 2 Step R in place with slight rotation toward W raising L hand,, (fwd L with slight body rotation toward M raising R hand to join M's L,, fwd R under joined hands,);
 - 3 Keeping weight on R rotate LF to CP LOD,, fwd L, fwd R (XLIF twirling RF 3/4 to CP LOD,,bk R, bk L);
 - 4 Fwd L,, fwd R,;

5-7 FWD, REC, TWIRL to TAMARA - WHEEL 1/2 ;;;

- QQS
SQQ
SS
- 5 Fwd L, rec R releasing W from CP to fingertip connection, fwd L raising L hand & leading W toward M's R side, (back R, cl L releasing from CP to fingertip connection, fwd R toward M's R side raising R hand,);
 - 6 Fwd R toward DLW leading W to spiral RF under joined lead hands to Tamara position,, fwd L to fc Wall, fwd R to fc DRW (fwd L spiraling RF under joined lead hands to Tamara position,, fwd R to fc COH, fwd L to fc DLC);
 - 7 Fwd L to fc RLOD,, fwd R to fc DRC, (fwd R to fc LOD,, fwd L to fc DLW,);

8-10 UNWIND to LOD w/REVERSE UNDEARM TURN - BASIC ;;;

- QQS
SQQ
SS
- 8 Fwd L to fc DLC leading W to turn LF, fwd R to brief BFLY LOD, fwd L bringing joined lead hands between, (fwd R turning LF to fc DLC, fwd L turning LF 5/8 to brief BFLY LOD, XRIF to fc DLW,);
 - 9 Fwd R to CP LOD;; fwd L, fwd R (fwd L turning LF 5/8 to blend to CP LOD,, bk R, bk L);
 - 10 Fwd L,, fwd R,;

11-16 TRIPLE UNDERARM TURN - BASIC ;;;

- QQS
SQQ
SS
QQS
SQQ
SS
- 11 Fwd L leading W to turn RF under joined lead hands, fwd R, fwd L, (bk and sd R under joined lead hands to fc COH, pivot RF 1/2 taking weight on L to fc WALL, bk R continuing RF rotation,) to LOP LOD ;
 - 12 Fwd R,, fwd L turning LF 1/4 to fc COH under joined lead hands, sd R (bk L,, bk R, bk L) ;
 - 13 Pivot LF 1/2 to fc WALL taking weight on L,, continuing LF rotation fwd R, (bk R,, bk L,) to LOP LOD ;
 - 14 Fwd L leading W to turn RF under joined lead hands, fwd R, fwd L, (bk and sd R under joined lead hands to fc COH, pivot RF 1/2 taking weight on L to fc WALL, bk R continuing RF rotation,) to LOP LOD ;
 - 15 Fwd R,, fwd L, fwd R (bk L,, bk R, bk L) blending to CP LOD ;
 - 16 Fwd L,; fwd R,;

PART B

1-3 BASIC - UNDERARM TURN to VARS ;;;

- QQS
SQQ
SS
- 1 Fwd L, fwd R, fwd L,;
 - 2 Fwd R,, fwd L leading W to turn RF under joined lead hands, fwd R raising R hand to take W's R hand (bk L, bk and sd R to fc COH, pivot RF 1/2 taking weight on L to fc WALL);
 - 3 Fwd L,, fwd R (Pivot RF 1/2 taking weight on R to fc COH,, continue RF rotation fwd L,) to Varsouvienne LOD ;

05-94

4-6 BASIC - LADY ROLL TO MAN'S SKATER ;;;

- QQS 4 Fwd L, fwd R, fwd L, (fwd R, fwd L, fwd R,) ;
- SQQ 5 Fwd R,, fwd L releasing W's L hand and lowering joined R hands to lead W into sharp RF turn, fwd R (fwd L ,, bk and sd R to fc RLOD, XLIF to fc COH behind M) ;
- SS 6 Fwd L,, fwd R, (fwd R continuing RF rotation, fwd L) to M's SKATERS pos both fcg LOD R hands joined at M's R hip L hands joined and extended side ;

7-9 LADY FREE SPIN to CP - BASIC ;;;

- QQS 7 Fwd L releasing joined R hands, fwd R, fwd L, (fwd R, fwd and sd L rotating RF to fc DRW, bk and sd R continuing RF rotation to fc LOD,) ;
- SQQ 8 Fwd R to CP LOD,, fwd L, fwd R (fwd and sd L continuing RF rotation to CP LOD,, bk R, bk L) ;
- SS 9 Fwd L,, fwd R,;

10-12 WRAP THE LADY - ROLL HER OUT TO OPEN ;;;

- QQS 10 Fwd L, fwd R bringing lead hands across body to lead W into LF turn, fwd L, (bk R, bk and sd L to fc Wall, fwd R continuing LF rotation to fc LOD,) to Wrap position LOD ;
- SQQ 11 Fwd R,, fwd L releasing W's R hand and leading W to roll RF, fwd R (fwd L,, fwd and sd R turning RF 1/4 to fc Wall, sd and bk L continuing RF rotation 3/8 to fc DRC) ;
- SS 12 Fwd L,, fwd R, (sd R continuing RF rotation to fc LOD,, fwd L,) to OP LOD ;

13-15 SIDE BY SIDE TURN TWICE TO OPEN ;;;

- QQS 13 Fwd L turning 1/4 RF to fc partner and joining lead hands to BFLY WWALL, close R to L, sd L, (fwd R turning 1/4 LF to fc partner and joining lead hands to BFLY WWALL, close L to R, sd R,) ;
- SQQ 14 Rotating 1/4 RF bk R releasing joined trail hands to OP RLOD,, bk L turning 1/4 LF to fc partner joining trail hands to BFLY WWALL, close R to L (rotating 1/4 LF bk L releasing joined trail hands to OP RLOD,, bk R turning 1/4 RF to fc partner joining trail hands to BFLY WWALL, close L to R) ;
- SS 15 Sd L ,, rotating 1/4 LF and releasing joined lead hands fwd R, (sd R ,, rotating 1/4 RF and releasing joined lead hands fwd L,) to OP LOD ;

16 CLOSE,, TAP,;

- 16 Close L to R placing L hand on L hip,, tap R heel, (Close R to L placing R hand on R hip,, tap L heel,) ;

INTERLUDE 1**1-3 FWD, REC, TWIRL to TAMARA - WHEEL 360 ;;;**

- QQS 1 Fwd L, rec R releasing W from CP to fingertip connection, fwd L raising L hand & leading W toward M's R side, (back R, cl L releasing from CP to fingertip connection, fwd R toward M's R side raising R hand,) ;
- SQQ 2 Fwd R toward DLW leading W to spiral RF under joined lead hands to Tamara position ,, fwd L to fc WALL, fwd R to fc almost DRW (fwd L spiraling RF under joined lead hands to Tamara position,, fwd R to fc COH, fwd to fc almost DLC) ;
- SS 3 Fwd L to fc DRW,, fwd R to fc RLOD (fwd R to fc DLC,, fwd L to fc LOD,) ;

4-6 (FINISH WHEEL) - LADIES LARIAT ;;;

- QQS 4 Fwd L to fc DRC, fwd R to fc COH, fwd L to fc DLC, (fwd R to fc DLW, fwd L to WALL, fwd R to fc DRW,) ;
- SQQ 5 Fwd R to fc LOD,, fwd L releasing W's L hand, fwd R (fwd L to fc RLOD,, sd R with 1/4 RF rotation behind man to fc COH releasing L hand, XLIF turning towards LOD) ;
- SS 6 Fwd L,, fwd R, (fwd R,, fwd L,) to LOP LOD ;

7-8 LADY FREE SPIN to CP - TOUCH ;;

- QQS 7 Fwd L, fwd R leading lady to spin RF, fwd L, (fwd R, fwd and sd L rotating RF to fc DRW, bk and sd R continuing RF rotation to fc LOD,) ;
- SS 8 Fwd R to CP LOD,, tch L, (fwd and sd L continuing RF rotation to CP LOD,, Tch R,) ;

* For WHEEL 360, you have 8 steps to complete 7/8 of a wheel. Take small steps, end in Tamara Pos fcing LOD.

1-3 UNDERARM TURN to VARS - LADY SPIN RIGHT :::

- QQS 1 Fwd L leading W to turn RF under joined lead hands, fwd R raising R hand to take W's R hand, Fwd L, (bk and sd R to fc COH, pivot RF 1/2 taking weight on L to fc WALL, pivot RF 1/2 taking weight on R to fc COH,);
- SQQ 2 Fwd R to Varsouvienne LOD,, fwd L raising joined L hands and loweing joined R hands leading W to turn RF, fwd R (continue RF rotation fwd L to Varsouvienne LOD,, fwd R rotating 1/4 RF to fc Wall, sd and bk L continuing RF rotation to fc RLOD);
- SS 3 Fwd L,, fwd R, (bk and sd R continuing RF rotation to fc DLC,, fwd L to fc LOD,) both fcg LOD L hands joined and extended R hands joined beneath L with W's right folded across her chest like a wrap pos;

4-6 DOUBLE ARM TWIRL TWICE w/ HEADLOOP :::

- QQS 4 Fwd and sd L rotating 1/4 RF to fc Wall raising R hands to lead W to trn LF under joined hands, close R to L, sd L, (fwd and sd R rotating 1/4 LF to face COH, pivot under joined hands LF 1/2 to fc Wall taking weight on L, pivot LF 1/2 to fc COH taking weight on R,);
- SQQ 5 Bk and sd R rotating 1/4 RF to fc RLOD hands joined R to R and L to L with R over L and extended towards RLOD,, bk and sd L rotating 1/4 LF to fc Wall raising joined hands to lead W to turn RF under hands, close R to L (bk and sd L rotating 1/4 LF to fc RLOD hands joined R to R and L to L with R over L and extended towards RLOD,, bk and sd R rotating RF 1/4 to fc COH, pivot RF 1/2 under joined hands taking weight on L to fc Wall);
- SS 6 Sd and fwd L to fc LOD,, fwd R lowering joined R hands over W's head and joined L hands over M's head, (pivot 1/2 RF to fc COH taking weight on R,, continue RF rotation fwd L to fc LOD lowering joined R hands over W's head and joined L hands over M's head,);

7-9 BASIC - FWD, CL, SD, TAP :::

- QQS 7 Fwd L, fwd R, fwd L,;
- SQQ 8 Fwd R,, fwd L, cl R to L;
- SS 9 Sd L,, tap R heel to floor,;

END**1-3 CIRCLE AWAY AND TOGETHER (MAN IN 2 / LADY IN 3) AND PRESS :::**

- QQS 1 Making a circular pattern turning LF fwd L, fwd R, fwd L, (bk and sd R with RF rotation to fc COH, XLIF continuing RF rotation to fc DLW, beginning circular pattern turning RF fwd R,);
- SQQ 2 Fwd R to fc RLOD,, continuing circular pattern fwd L, fwd R (continuing circular pattern fwd L,, fwd R, fwd L to fc RLOD);
- SS 3 Fwd L,, fwd R pressing toe to floor fcg Wall with L hand on L hip R hand on pressed thigh, (continuing circular pattern fwd R,, fwd L,);

4-6 (LADIES FINISH CIRCLE) - HOLD :::

- (QQS) 4 Hold in Press Pos,, (continuing circular pattern fwd R, fwd L, fwd R,);
- 5 Hold in Press Pos,, (fwd L pressing toe to floor with R hand on R hip L hand on pressed thigh,, hold in press pos,);
- (SS) 6 Hold in Press pos,, extend R hand to join W's L hand, (hold in Press pos,, extend L hand to join M's R hand, put weight on L heel preparing to step with R foot);

7-9 LADIES ROLL TO WRAP - BASIC :::

- S (QQS) 7 Remaining in Press pos lead W to begin LF roll ,, rotating slightly LF to fc LOD put weight on R heel, (fwd R rotating 1/4 LF to fc RLOD, pivot 1/2 LF to fc RLOD taking weight on L, close R to L,) to Wrap pos LOD ;
- SQQ 8 ,, Fwd L, fwd R (,, fwd R, fwd L);
- SS 9 Fwd L,, fwd R (fwd R,, fwd L,);

10 UNWIND w/ TAP :,,

- QQS 10 Fwd L releasing W's R hand, fwd R, fwd and side L, (fwd and sd R beginning RF rotation to fc Wall, sd and bk L continuing RF rotation to fc RLOD, pivot 1/2 RF to fc LOD taking weight on R,);
- S ,, Tap R Heel, (tap L heel,);

THE HUMAN THING TO DO

Choreographers: Michael & Diana Sheridan

1618 West Milagro Ave., Mesa, AZ 85202 Phone: (480)897-0979

E-Mail: sheridance@cox.net

Music: CD: The Best of Slowfox Music, Casa Musica CM-CD304, Track #3
or contact Choreographer

Released: July, 2005 **Speed:** slow for comfort **Rhythm:** Slow Foxtrot **Phase:** V

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

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

INTRO

1-4 WAIT; SIDE HOVER SEMI; CHAIR & SLIP; DOUBLE REVERSE SPIN;

- 1 SCP FC LOD trailing foot free for both wait 1 measure;
- 2 (Sd Hov SCP)sd R,-, rise on R with hovering action, fwd L LOD in SCP;
- 3 (Chair & Slip)Thru R relaxing R knee & looking at partner,-, recov L, bk R trng LF 1/8 to CP DLC (W Thru L relaxing L knee & looking at partner,-, recov R, swvl LF on R & stp FWD L outside M's R to CP DLC);
- 4 (Double Rev)Fwd L trng LF,-, sd R DLC, cont LF spin tch L to R to CP DLW (W bk R DLC,-, cl L to R heel tm/ sd R LOD, XLIF of R [SQ&Q]);

PART A

1-5 REVERSE TURN:: 3-STEP; NATURAL HOVER CROSS::

- 1 (Rev Trn) Fwd L start LF trn,-, trng LF sd R, trng LF bk L LOD; (W bk R start LF trn,-, cl L to R heel tm, fwd R);
- 2 Bk R cont LF trn,-, trng LF sd & sltly fwd L, fwd R in BJO;
- 3 (3-step) Fwd L,-, fwd R, fwd L;
- 4-5 (Nat Hov Cross) (SQQ;QQQQ;)fwd R strtg RF trn,-,trng RF sd L, cont RF trn sd R; cont RF tm fwd L in SCAR small step, rec bk on R, trng 1/8 LF sd L, fwd R DLC in BJO; (W bk L strtg RF trn,-, trng RF on L pull R to L & cl(heel trn), trng RF sd L DLW; trng RF bk R on SCAR, rec fwd on L, trng 1/8 LF sd R, bk L in BJO;)

6-8 OPEN TELEMARK; OPEN NATURAL; HESITATION CHANGE DLC;

- 6 (Open Telemark) fwd L starting LF trn,-, cont LF trn sd R, cont LF trn sd & fwd L DLW in SCP; (W bk R starting LF trn,-, cl L to R cont LF trn (Heel trn), cont LF trn sd & fwd R DLW in SCP;)
- 7 (Open Natural) fwd R in SCP starting RF trn,-, cont RF trn sd L in CP, cont RF trn bk R LOD; (W fwd L DLW,-, trn RF fwd R to CP, fwd L outside M in BJO;)
- 8 (Hesitation Change) Bk L begin to pull R heel bk,-, pull R heel past L trng RF step sd & fwd R LOD, draw L to right without taking weight to CP DLC; (W Fwd R,-, trn RF sd & bk L LOD, draw R to L without taking weight;

PART A(MOD)

1-6 REVERSE TURN:: 3-STEP; NATURAL HOVER CROSS:: OPEN TELEMARK;

1-6 Repeat actions Part A Meas. 1-6;,,,,;

7-8 OPEN NATURAL OVERTURNED; HESITATION CHANGE LOD;

- 7 (Open Natural) fwd R in SCP starting RF trn,-, cont RF trn sd L in CP, cont RF trn bk R DLW; (W fwd L DLW,-, trn RF fwd R to CP, fwd L outside M in BJO;)
- 8 (Hesitation Change) Bk L begin to pull R heel bk,-, pull R heel past L trng RF step sd & fwd R LOD, draw L to right without taking weight to CP LOD; (W Fwd R,-, trn RF sd & bk L LOD, draw R to L without taking weight;

PART B**1-4 REVERSE WAVE TO A CHECK & WEAWE::: HOVER TELEMAR:**

- 1 (Reverse Wave) Fwd L trng LF,-, sd R trng LF, bk L to CP DRC; (W bk R trn LF,-, cl L to R (heel trn), fwd R;)
- 2-3 (Check & Weave) (SQQ;QQQQ;) Bk R checking on toe in CBMP,-, strtg LF trn fwd L, sd R; bk L in BJO, bk R to CP strtg to trn LF, trn LF sd & fwd L, fwd R DLW in BJO;

- 4 (Hover Telemark) Fwd L blend to CP,-, fwd and slightly sd R rising & turning to SCP, fwd L in SCP DLW;

5-8 CURVED FEATHER CHECK; BACK & CHASSE LOOSE SCAR; CHECK & DEVELOPE; FEATHER FINISH;

- 5 (Curved Feather Check) Fwd R start RF trn,-, fwd L cont RF trn prep step to BJO, fwd R in BJO fong DRW checking on last step; (W - fwd L strtg LF trn,-, sd & bk R cont trn, bk L in BJO checking on last step;)
- 6 (Back & Chasse to Loose SCAR) (SQ&Q)Bk L trng RF to face COH,-, sd R LOD/cl L to R, sd & fwd R trng RF to SCAR LOD releasing hold to a loose SCAR;
- 7 (Check & Develope) Fwd L outside partner checking,-, hold, hold;(W bk R,-, bring L to R raising L to knee, extend L twd RLOD straightening leg and keeping toe pointed down bring L down without weight;)
- 8 (Feather Finish) bk R begin to turn LF& blend CP,-, sd & fwd L DLC, fwd R outside partner to BJO DLC;

PART C**1-5 MINI TELESPIN::: CONTRA CHECK & SWITCH; NATURAL WEAWE:::**

- 1-2 (Mini Telespin) (SQQ&QQS) Fwd L DLC trng LF,-, sd R twd DLC cont LF turn, sd & bk L LOD in momentary SCAR; begin LF spin on L, sd R DLC to Cp DRC, Tch L to R,-; (W- bk R DLC trng LF,-, cl L to R heel turn, sd & fwd R LOD in momentary SCAR/fwd L LOD trng LF; fwd & sd R DLC, trng LF small sd L to CP, Tch R to L,-;)
- 3 (Contra Check & Switch) Check fwd L in CBMP slightly flexing knees with strong R side lead,-, rec R commence RF trn leaving L in place, Cont RF trn to LOD rec L R leg extended between W's legs; (W- Check bk R in CBMP slightly flexing knees with strong L side lead,-, rec L commence RF trn leaving R in place, cont RF trn to face RLOD rec R with L extended back;)
- 4-5 (Natural Weave) (SQQ;QQQQ;) Fwd R strtg RF trn,-, cont RF trn sd L, bk R; bk L in BJO, bk R to CP strtg to turn LF, trn LF sd & fwd L, fwd R DLW in BJO;
- 6-8 **TURN LEFT & CHASSE; OPEN IMPETUS; FEATHER;**
- 6 (Turn Left & Chasse) (SQ&Q) Fwd L trng LF to CP COH,-, sd R/cl L to R, sd & bk R trng LF to BJO DRC;
- 7 (Open Impetus) Bk L strtg RF trn,-, cl R to L heel trn, trn RF sd & fwd L in SCP DLC; (W Fwd R strtg RF trn,-, cont RF trn sd L, cont RF trn brush R to L then sd & fwd R to SCP;)
- 8 (Feather) Fwd R,-, fwd L with L shoulder lead, fwd R in BJO DLC; (W - Fwd L,-, trng LF sd & bk R, trng LF bk L in BJO;)

END**1-4 REVERSE WAVE::: BACK FEATHER; HOVER CORTE;**

- 1-2 (Reverse Wave) Fwd L trng LF,-, sd R trng LF, bk L to CP DRC; bk R crving LF to face RLOD,-, bk L, bk R; (W bk R trn LF,-, cl L to R (heel trn), fwd R; fwd L crving LF,-, fwd R, fwd L;)
- 3 (Back Feather) Bk L with R shoulder lead,-, bk R, bk L
- 4 (Hover Corte) Bk R trn LF,-, sd L with hover action cont trng LF, rec bk & sd R to BJO DLW;
- 5-6 **REVERSE INSIDE UNDERARM TURN; LUNGE APART;**
- 5 (Reverse Inside Underarm Turn) Bk L LOD raising lead hands to lead W underarm,-, fwd & sd R trng RF leading W to turn LF, cont trn cl L to face DLC in LOP; (W Fwd R under joined lead hands,-, fwd L trng ½ LF to face DLC, cl R to L;)
- 6 (Lunge Apart) Sd R relaxing R knee and pointing straight L leg toward partner looking DLC,-,-; (W Sd L relaxing L knee and pointing straight R leg toard partner looking DLW,-,-;)

TEQUILA



Choreographers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523
 Phone: 925-609-7801 e-mail: knshibata@aol.com Website: www.knshibata.com
 Music: Special CD "Shall We Round Dance 7" available from choreographers
 Speed: 41MPM (or slow for comfort)

Footwork: Opposite, directions for man (lady as noted) Timing: QQS except where noted
 Rhythm & Phase: Mambo VI [Note: Timing indicates weight changes only]
 Sequence: INTRO A B A(1-8) C B A(1-15) TAG Released: July, 2005

Meas INTRO

- 1-8 **WAIT:: BASIC FWD w/ SKIP; BK DIAMOND TRN; BASIC FWD w/ SKIP; BK DIAMOND TRN; BASIC FWD w/ SKIP; CROSS BODY W TRANS;**
- 1-2 Wait pick-up notes & 2 meas in SHADOW Pos both fcg LOD L-hnds jnd & extended sd M's R-hnd at W's R-shoulder blade W's R-hnd extended sd L-ft free for both;;
- QQS/- 3 {Basic Fwd w/ Skip} Fwd L, rec R, bk L, -/skip L bk;
- 4 {Bk Diamond Trn} Bk R, sd L trng LF 1/4 to fc COH, fwd R, -;
- 5-6 Repeat Meas 3 & 4 of Intro end in SHADOW Pos both fcg RLOD;;
- QQS/- 7 {Basic Fwd w/ Skip} Repeat Meas 3 of Intro;
- QQS 8 {Cross Body W Trans} Bk R, rec L leading W fwd & across body w/ jnd L-hnds, swiveling (W QQQQ) LF 1/4 on L to fc WALL sd R, - (W bk R, rec L comm trng LF 3/4, sd & fwd R IF of M cont trng LF to fc COH, sd L) end LOP Fcg Pos M fcg WALL;

PART A

- 1-8 **OPEN BREAK; UNDERARM TRN to TANDEM; FWD BREAK (W SIT LINE) to LOP; W ROLL ACROSS to SHADOW; OPENING OUT w/ HEAD LOOP to HALF OP; CONT CROSS BODY;; THRU SD CL;**
- 1 {Open Break} LOP Fcg M fcg WALL apt L, rec R, sd L, -;
- 2 {Underarm Trn to Tandem} Bk R raising jnd lead hnds to lead W trn RF, rec L swiveling RF 1/2 to fc COH, cl R, - (W XLIF of R comm trng RF under jnd lead hnds, rec R cont trng RF to fc COH, sd L, -) end TANDEM Pos W bhnd M slightly offset to M's L-side both fcg COH lead hnds jnd;
- 3 {Fwd Break (W Sit Line) to LOP} Fwd L w/ bent knee extending free R-hnd fwd, rec R, bk L, - (W bk R w/ bent knee extending free L-hnd straight up, rec L, fwd R to M's L-side, -) end LOP Pos both fcg COH;
- 4 {W Roll Across to Shadow} Bk R leading W roll RF across IF of M, trng RF to fc LOD sd L releasing lead hnds, fwd R assuming SHADOW Pos, - (W fwd L comm rolling RF across IF of M, cont rolling RF sd R, bk L, -) end SHADOW Pos both fcg LOD L-hnds jnd & extended sd M's R-hnd at W's R-shoulder blade W's R-hnd extended sd;
- 5 {Opening Out w/ Head Loop to Half OP} Swiveling RF on R to fc DLW fwd L lifting W's L-hnd over head, rec R trng LF to fc LOD lower W's L-hnd over M's L-shoulder, bk L small step, - (W swiveling RF on L to fc DLW bk R, rec L trng LF to fc LOD, fwd R, -) end HALF OP Pos both fcg LOD;
- 6-7 {Cont Cross Body} Bk R leading W fwd & across body, rec L, fwd R, - (W fwd L comm trng LF, sd & fwd R cont trng LF across IF of M placing R-hnd over M's L-shoulder, cont trng LF sd L, -) end LEFT HALF OP Pos both fcg LOD; Fwd L comm trng LF, sd & fwd R cont trng LF across IF of W placing R-hnd around W's bk, cont trng LF sd L, - (W bk R, rec L, fwd R, -) end HALF OP Pos both fcg LOD;
- 8 {Thru Sd Cl} Thru R, trng RF 1/4 to fc WALL sd L, cl R assuming CP M fcg WALL, -;
- 9-16 **SD DRAW CL; CHASSE 3 to BFLY; KICK & RONDE; RONDE CROSS SD CL;**
- SS 9 {Sd Draw Cl} CP M fcg WALL sd L, draw R to L, cl R, -;
- 10 {Chasse 3 to Bfly} Sd L, cl R, sd L joining both hnds to assume BFLY Pos M fcg WALL, -;

PART A (cont'd)

- S 11 {Kick & Ronde} Swiveling RF on L to assume BFLY-SCAR Pos XRIB of L without wgt, -, swiveling LF on L w/ ronde R CCW to assume BFLY-BJO Pos XRIF of L, - (W swiveling RF on R kick L across body, -, swiveling LF on R w/ ronde L CCW XLIB of R, -) end momentary BFLY-BJO Pos M fcg DLW;
- 12 {Ronde Cross Sd Cl} Swiveling RF on R w/ ronde L CW XLIF, slightly trng LF to fc WALL sd R, cl L, - (W swiveling RF on L w/ ronde R CW XRIB, slightly trng LF to fc COH sd L, cl R, -) end BFLY Pos M fcg WALL;
- SS 13 {Sd Draw Cl} Sd R, draw L to R, cl L, -;
- 14 {Chasse 3} Sd R, cl L, sd R, -;
- S 15 {Kick & Ronde} Swiveling LF on R to assume BFLY-BJO Pos XLIB of R without wgt, -, swiveling RF on R w/ ronde L CW to assume BFLY-SCAR Pos XLIF of L, - (W swiveling LF on L kick R across body, -, swiveling RF on L w/ ronde R CW XRIB of R, -) end momentary BFLY-SCAR Pos M fcg DRW;
- 16 {Ronde Cross Sd Cl} Swiveling LF on L w/ ronde R CCW XRIF, slightly trng RF to fc WALL sd L, cl R, - (W swiveling LF on R w/ ronde L CCW XLIB, slightly trng RF to fc COH sd R, cl L, -) end BFLY Pos M fcg WALL;

PART B

1-8 CHASE w/ FULL TRN:: OPEN BREAK to WRAP TANDEM; WRAP AROUND to L-SHAPE; LUNGE & SIT LINE; W ROLL LF; STUTTER OVERSWAY & REC::

- 1-2 {Chase w/ Full Trn} BFLY Pos M fcg WALL releasing both hnds fwd L trng RF 1/2, rec R cont trng RF 1/2 to fc WALL, bk L, - (W bk R, rec L, fwd R, -) end OP FCG Pos M fcg WALL no hnd jnd; Bk R, rec L, fwd R, - (W fwd L trng RF 1/2, rec R cont trng RF 1/2 to fc WALL, bk L, -) end OP FCG Pos M fcg WALL;
- 3 {Open Break to Wrap Tandem} Joining both hnds apt L, rec R passing W's R-sd comm trng RF raising jnd lead hnds, cont trng RF to fc COH sd L lowering jnd lead hnds, - (W bk R, rec L, fwd R w/ checking action under jnd lead hnds, -) end WRAPPED-TANDEM Pos both fcg COH M bhnd W;
- 4 {Wrap Around to L-Shape} XRIB comm trng RF 1/2 around W, cont trng RF sd L to fc WALL, cl R placing R-hnd on W's L-shoulder blade, - (W bk L comm trng RF 1/4, bk R cont trng RF to fc LOD, cl L, -) end L-SHAPE CP M fcg WALL (W fcg LOD) lead hnd jnd IF of body M's R-hnd on W's L-shoulder blade (W's L-hnd fold IF of body);
- S-- 5 {Lunge & Sit Line} Releasing R-hnd sd L bending knee look at W, -, -, - (W bk R bending knee free L-hnd straight up, -, body ripple upward, -);
- 6 {W Roll LF} XRIB Leading W roll LF, sd L, cl R, - (W fwd L comm rolling LF, sd R cont rolling LF, fwd L cont rolling LF to fc M & COH, -) end CP M fcg WALL;
- S-- --S 7-8 {Stutter Oversway & Rec} Sd L w/ sway to left looking left, -, bend L-knee comm swaying to right, -; Bend L-knee further w/ sway to right looking at W, -, rec R straightening knee, - (W sd R w/ sway to right, -, bend R-knee comm swaying to left, -; Bend R-knee further w/ sway to left looking well left lift L-knee outside of M, -, rec L, -) end CP M fcg WALL;

PART C

1-8 CROSS BODY w/ CROSS SWIVEL:: NEW YORKER; SWIVELS 3; NEW YORKER; THRU SD XIB; HELICOPTER::

- 1-2 {Cross Body} CP M fcg WALL fwd L, rec R, swiveling LF on R to fc LOD sd L, - (W bk R, rec L, fwd R, -) end L-SHAPE CP M fcg LOD (W fcg COH); Bk R lead W fwd & across body, rec L trng LF 1/4 to fc COH, sd R, - (W fwd L, fwd R trng LF 1/2 to fc WALL, sd L, -) end LOP FCG Pos M fcg COH;
- 3 {New Yorker} Swiveling RF on R to fc LOD fwd L, rec R, swiveling LF to fc COH sd L toe pointing RLOD joining both hnds end BFLY M fcg COH, -;
- 4 {Swivels 3} Swiveling RF on L sd R toe pointing LOD, swiveling LF on R sd L toe pointing RLOD, swiveling RF on L sd R toe pointing LOD, -;
- 5 {New Yorker} Releasing trailing hnds fwd L twd LOD, rec R, swiveling LF to fc COH sd L joining both hnds end BFLY M fcg COH, -;

PART C (cont'd)

- 6 {Thru Sd XIB} Thru R, sd L, XRIB flexing knees, -;
- 7-8 {Helicopter} Hold releasing trailing hnds lead W twist LF under jnd lead hnds, -, -, - (W twist LF slowly on both ft under jnd lead hnds using 4 counts end wgt on L, -, -, -) end LOP FCG Pos M fcg COH; Twist RF slowly on both ft under jnd lead hnds using 4 counts end wgt on R, -, -, - (W hold, -, -, -) end LOP FCG Pos M fcg COH;

9-16 **HALF BASIC; ALTERNATING UNDERARM TRNS:: OPEN BREAK; NAT TOP; ADV SCALLOP::**

- 9 {Half Basic} Assuming CP M fcg COH fwd L, rec R, sd L raising jnd lead hnds, -;
- 10-12 {Alternating Underarm Trns} Releasing R-hnd bk R leading W trn RF under jnd lead hnds, rec L, sd R joining both hnds, - (W XLIF of R comm trng RF under jnd lead hnds, rec R cont trng RF to fc WALL, sd L, -) end BFLY M fcg COH; Releasing lead hnds XLIF of R comm trng RF under jnd trailing hnds, rec R cont trng RF to fc COH, sd L joining both hnds, - (W bk R, rec L, sd R, -) end BFLY M fcg COH; Repeat Meas 10 of Part C end BFLY M fcg COH;
- 13 {Open Break} Apt L, rec R, assuming CP sd & fwd L slightly trng RF to fc DLC, - (W apt R, rec L, fwd R btwn M's ft slightly trng RF, -) end CP M fcg DLC;
- 14 {Nat Top} XRIB comm trng RF, sd L cont trng RF to fc WALL, cl R, - (W sd L comm trng RF, XRIF cont trng RF, sd L cont trng RF, -) end CP M fcg WALL W slightly to M's R-sd;
- 15-16 {Adv Scallop} Fwd L leading W swivel RF, rec R leading W swivel LF, swiveling LF on R XLIB, - (W swiveling RF to fc WALL on L bk R, rec L swiveling LF, fwd R outside M's R-sd, -) end momentary BJO M fcg DLW; Swiveling RF on L XRIB, trng LF to fc WALL sd L, cl R, - (W swiveling RF on R fwd L, trng LF sd R, cl L, -) end CP M fcg WALL;

TAG

1 **WRAP to R LUNGE:**

- QQS (W Q-S) 1 {Wrap to R Lunge} BFLY-SCAR Pos M fcg DRW sd R slightly trng LF to fc WALL, cl L leading W trn LF under jnd lead hnds to WRAPPED-TANDEM Pos, sd R bending knee looking LOD w/ sway to L, - (W sd L slightly trng LF to fc COH, spinning LF 1/2 on L under jnd lead hnds to fc WALL tch R to L, sd R bending knee looking LOD w/ sway to L, -) end WRAPPED R-LUNGE Pos body facing WALL looking LOD;

THE HUMAN THING TO DO

Choreographers: Michael & Diana Sheridan

1618 West Milagro Ave., Mesa, AZ 85202 Phone: (480)897-0979

E-Mail: sheridance@cox.net

Music: CD: The Best of Slowfox Music, Casa Musica CM-CD304, Track #3
or contact Choreographer

Released: July, 2005 Speed: slow for comfort Rhythm: Slow Foxtrot Phase: V

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

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

INTRO

1-4 WAIT; SIDE HOVER SEMI; CHAIR & SLIP; DOUBLE REVERSE SPIN;

- 1 SCP FC LOD trailing foot free for both wait 1 measure;
- 2 (Sd Hov SCP)sd R,-, rise on R with hovering action, fwd L LOD in SCP;
- 3 (Chair & Slip)Thru R relaxing R knee & looking at partner,-, recov L, bk R trng LF 1/8 to CP DLC (W Thru L relaxing L knee & looking at partner,-, recov R, swvl LF on R & stp FWD L outside M's R to CP DLC);
- 4 (Double Rev)Fwd L trng LF,-, sd R DLC, cont LF spin tch L to R to CP DLW (W bk R DLC,-, cl L to R heel trn/ sd R LOD, XLIF of R [SQ&Q]);

PART A

1-5 REVERSE TURN;; 3-STEP; NATURAL HOVER CROSS;;

- 1 (Rev Trn) Fwd L start LF trn,-, trng LF sd R, trng LF bk L LOD; (W bk R start LF trn,-, cl L to R heel trn, fwd R);
- 2 Bk R cont LF trn,-, trng LF sd & sltly fwd L, fwd R in BJO;
- 3 (3-step) Fwd L,-, fwd R, fwd L;
- 4-5 (Nat Hov Cross) (SQQ;QQQQ;)fwd R strtg RF trn,-,trng RF sd L, cont RF trn sd R; cont RF trn fwd L in SCAR small step, rec bk on R, trng 1/8 LF sd L, fwd R DLC in BJO; (W bk L strtg RF trn,-, trng RF on L pull R to L & cl(heel trn), trng RF sd L DLW; trng RF bk R on SCAR, rec fwd on L, trng 1/8 LF sd R, bk L in BJO;)

6-8 OPEN TELEMARK; OPEN NATURAL; HESITATION CHANGE DLC;

- 6 (Open Telemark) fwd L starting LF trn,-, cont LF trn sd R, cont LF trn sd & fwd L DLW in SCP; (W bk R starting LF trn,-, cl L to R cont LF trn (Heel trn), cont LF trn sd & fwd R DLW in SCP;)
- 7 (Open Natural) fwd R in SCP starting RF trn,-, cont RF trn sd L in CP, cont RF trn bk R LOD; (W fwd L DLW,-, trn RF fwd R to CP, fwd L outside M in BJO;)
- 8 (Hesitation Change) Bk L begin to pull R heel bk,-, pull R heel past L trng RF step sd & fwd R LOD, draw L to right without taking weight to CP DLC; (W Fwd R,-, trn RF sd & bk L LOD, draw R to L without taking weight;

PART A(MOD)

1-6 REVERSE TURN;; 3-STEP; NATURAL HOVER CROSS;; OPEN TELEMARK;

1-6 Repeat actions Part A Meas. 1-6;,,,,;

7-8 OPEN NATURAL OVERTURNED; HESITATION CHANGE LOD;

- 7 (Open Natural) fwd R in SCP starting RF trn,-, cont RF trn sd L in CP, cont RF trn bk R DLW; (W fwd L DLW,-, trn RF fwd R to CP, fwd L outside M in BJO;)
- 8 (Hesitation Change) Bk L begin to pull R heel bk,-, pull R heel past L trng RF step sd & fwd R LOD, draw L to right without taking weight to CP LOD; (W Fwd R,-, trn RF sd & bk L LOD, draw R to L without taking weight;

05-100
TORMENTO DE AMOR

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313
MUSIC: "Tormento De Amor" Casa Musica - The Latin Mix CD 2 - Track #1 **SPEED:** As on Mini-Disc
SEQUENCE: Intro, A, B, A, B, Bridge, C, D, B, Ending **RELEASED:** July 2005
RHYTHM: Rumba **PHASE:** VI **FOOTWORK:** Described for Man - Woman opposite (or as noted)
WEB SITE: www.stardustdancecenter.com **E-MAIL:** cworlock@tampabay.rr.com

INTRO

- 1 - 4 WAIT: WAIT: FENCE LINE TWICE: 2ND ONE w/POINT LADY SYNC TO FACE HANDS LOW:**
1-2 - Wait in TANDEM FCING WALL W in front L ft free for both pointing sd twd LOD arms folded in front R over L palms slightly up looking towards DLW;:
3 - Fwd & across L twd DRW extending arms out to sides, rec R, sd L bringing arms back in again as before.-;
QQ- 4 - Fwd & across R twd DLW extending arms out to sides, rec L/take W's R wrist to lead her to face (rec L/cl R to L tmg 1/2 RF to fc M), point R (L) sd twd RLOD hands now joined low between ptrs.-;
5 - 7 HIP ROCK 3: VINE 2 TO OPEN RONDE: BACK SIDE DRAW (LEAD HANDS LOW):
5 - Rk sd R, sd L, sd R starting to raise arms out & up to BFLY WALL.-;
QQ- 6 - Sd L, XRIB of L/ronde L ft CCW (R ft CW) allowing R ft to swvl LF releasing lead hands to OPEN LOD.-;
QQ- 7 - Bk L, tmg RF sd R re-joining lead hands, draw L to R tch extend trailing arm out to sd to L OPEN FCING.-;

PART A

- 1 - 5 OPEN HIP TWIST O.T. TO TANDEM M TCH; SIDE LUNGE & SHAPE; SIDE WALK CKING; FOOT SWIVELS SYNCOPATED TO SHADOW SIT LINE; RISE AND EXTEND L ARM:**
QQ- 1 - Fwd L, rec R, keeping fwd poise lch L to R leading W to tm (bk R, rec L, fwd R tm 1/2 RF releasing joined lead hands) to TANDEM WALL W in front both w/L ft free and M's hands on W's waist.-;
s- 2 - Lower on R sd L extending arms out to sides.-, shape upper body LF so R arm is extended twd WALL palm down both looking twd WALL and L arms slightly higher extended twd DLC.-;
3 - Taking hands back to W's waist sd R, cl L to R, sd R cking (arms sweep in up and out to sides).-;
QQ&s 4 - Keeping hands on W's waist swvl LF on R fwd L twd LOD, swvl RF on L fwd R twd RLOD/swvl LF on R fwd L twd LOD, swvl RF on L fwd R twd RLOD softening R knee, swvl LF on R connecting knees in sit line;
--- 5 - Slowly raise L arm straight up as you straighten R leg out of sit line.-, cont to raise L arm straight up high palm out twd COH looking at ptr still side by side FCING LOD & L ft free for both pointing fwd twd LOD.-;
6 - 8 FAN MEN 2 SLOW: PREPARE THE ALEMANA w/FACE POINT; CLOSE w/ARM SWEEP:
ss 6 - Fwd L as L arm still extended lowers down in front and L hand takes W's L wrist.-/tmg hips RF to WALL leading W to tm sd R (fwd L, fwd R/tmg LF join lead hands, bk L) to FAN POS M FCING WALL.-;
QQ&- 7 - Fwd L, rec R swinging joined lead hands down & out to sd/cl L to R, point R sd twd RLOD (cl R to L, fwd L/fwd R swvl 1/2 RF to fc M, point L sd twd RLOD) to end LEFT OPEN FCING M FCING WALL.-;
&--- 8 - Cl R to L/lowering hands and slowly sweep trailing arms up and out to side for rest of measure;

PART B

- 1 - 6 TWO OF THREE ALEMANAS;; INTO THREE THREES;; LADY O.T. TO SHADOW WALL:**
1 - Fwd L, rec R, cl L to R raising joined lead hands palm to palm (bk R, rec L, fwd R to M toeing out).-;
2 - Bk R, rec L pushing L ft slightly sd, cl R to L (fwd L tmg RF under joined lead hands brushing R to L, fwd R twd WALL tm RF to fc M, fwd L to M's R sd tmg further RF to end almost backing COH).-;
3 - Sd L, rec R, cl L to R (fwd & across R towards LOD and spiral 7/8 LF to fc DRW, cont LF tm fwd L twd WALL tmg 1/2 LF under joined lead hands, fwd R to M tm 1/2 RF) to TANDEM WALL W in front.-;
4 - Bk R, rec L, cl R to L releasing W's shoulders (in place L, R, L spin LF 1 full tm) still TANDEM WALL.-;
5 - Fwd & sd L slight RF body tm extending L arm fwd towards DLW palm down and R arm up palm out, rec R slight LF body tm, cl L to R (bk & sd R slight RF body tm extending L arm fwd towards DLW palm down & R arm up palm out, rec L, fwd R toward WALL tmg 1/2 RF to fc M) to OPEN FCING nothing touching.-;
6 - Bk R, rec L, small fwd & across R (fwd L twd M tmg 1/2 RF, fwd R twd WALL tmg 1/2 RF, fwd L tmg 1/2 RF) to SHADOW WALL L hands joined M's R hand on W's R shoulder blade W's R arm extended out to sd.-;
7 - 9 ADV SLIDING DR; w/SLOW UNDERARM LUNGE & FC PT w/M'S HEAD LOOP: SPOT TRN;
7 - Fwd L tmg body slightly RF, rec R tmg body slightly LF, XLIB of R toe to heel (bk R, rec L, fwd & across R) to end with W in front of M FCING WALL.-;
ss 8 - Lead W under L arm sd lunge R raise R arm.-, rec L taking L arm over head & R hand to W's L hip keep R ft pling sd twd RLOD (tmg RF on R/bk L LOD in sit line raise R arm.-, rec R tmg RF & pt L sd twd RLOD).-;
9 - Fwd & across R LOD tmg LF, rec L cont LF tm to fc ptr, sd R to LEFT OPEN FCING M FCING WALL.-;

NOTE: 2nd time thru Part B end FCING with a R handshake & 3rd time thru Part B end in Cuddle Position for the Ending.

BRIDGE

1 - 3 SHADOW BRK M TCH LADY SPIRAL TO VARSOUV LINE; PROG WALK 3 w/SWITCH; WALK 2 w/LEFT ARM LOOP & CHECK;

- qq- 1 - Fcing w/R handshake swvl LF/bk L, rec R, tch L to R as you raise R hands to lead W (swvl RF/bk R, rec L, (QQS) small fwd R, spiral 7/8 LF on R) to end VARSOUV FCING LOD & both w/L ft free,-;
- 2 - Fwd L, fwd R, fwd L, tm ½ RF to LEFT VARSOUV FCING RLOD & both w/R ft free;
- ss 3 - Fwd R,-, taking L arm over W's head as you lower R hands fwd L checking to end all hands low L hands over R looking at ptr,-;

PART C

1 - 4 VINE 3 w/ARM LOOPS & CHECK; REC SIDE CLOSE w/RIGHT ARM LOOP TO SHAD WALL; SHADOW RIGHT LUNGE w/ARM SWEEP TO; CUDDLE HIP ROCKS SYNCOPATED;

- 1 - Bk R comm LF tm taking L arm over W's head, cont LF tm sd & fwd L taking R arm over W's head, fwd & across R to LOD and check to end all hands low joined R hands over L looking at ptr,-;
- 2 - Bk L comm RF tm taking R arm up over W's head, cont RF tm sd R, cl L to R to end SHADOW WALL L hands joined out at sd and R hands joined at front of W's R hip,-;
- s- 3 - Flex L knee sd & slightly fwd R inside W's R ft releasing L hands and sweep L arm across in front of W thru rest of meas to take W's L wrist with L hand to TANDEM CUDDLE;
- qq&s 4 - Rk sd L, sd R/sd L, sd R still in TANDEM CUDDLE,-;

5 - 8 RECOVER LADY ROLL OUT TO LUNGE APART; RECOVER SHAPE,-, LADY CARESS,-; (TO WALL) HOCKEY STICK ENDING O.T. TO TANDEM; M UP TO CLOSE TANDEM AND,-;

- ss 5 - Rec L leading W to roll LF to LOD,-, rec R flexing R knee in lunge line sweeping R arm up & out swaying L (QQS) to look at W (rec L comm LF roll, cont LF roll small fwd R, cont LF roll sd L flexing L knee in lunge line sweeping L arm up & out swaying R to look at M) to end LEFT OPEN both FCING WALL,-;
- s- 6 - Rec L taking both hands to W's waist shaping toward LOD looking at W,-, hold line (rec R taking R hand to M's chest extending L arm straight up palm out,-, take L hand down to caress R sd of M's fc)-;
- 7 - Bk R, rec L trng RF to fc WALL, fwd R (trng hips LF/fwd L to WALL, fwd R spiral 7/8 LF, cont LF tm fwd L) to TANDEM WALL M a step behind W,-;
- &- 8 - Fwd L/tch R to L (tch R to L) soften both knees in close TANDEM FCING WALL M behind W feet together (→) heads down looking slightly L and arms low in front of W with M's on top of hers with his hands holding her forearms just above the wrist,-, **NOTE:** This is actually a ½ meas and 2nd ½ is described in next measure.

9-12 SUNBURST,-;,-, (R HANDS) LADY OUT TO FACE,-; ALEMANA TURN w/SURPRISE CHECK; SWEETHEART TO;

- 9-10 - Lift W's arms straight up as you raise heads & straighten legs,-; Release W's arms to explode hands up (→) arms fully extended,-, take arms outward and down,-; Cont to lower arms down at W's sides joining R (&-) hands,-, lead W to step out w/L hand & tm to fc w/R (fwd R/swivel ½ RF) to handshake M FCING WALL,-;
- NOTE:** Total of 4 slow for the Sunburst or 2 whole measures with no wgt changes. 5th slow fixes split meas.
- 11 - Bk R, rec L/swivel 1/8 LF on L bringing joined R hands thru at chest level between ptrs & extend them across in front of W, swivel 3/8 RF on L to end both fcing RLOD with L arms extended to WALL M's behind W cl R to L (fwd L DLC trng ½ RF under R hands, fwd R towards WALL trng ½ RF to fc M/swvl 1/8 RF on R, swivel 3/8 LF on R cl L to R)-;
- 12 - Fwd L with R sd lead & lead W bk, rec R, sd L (bk R, rec L, sd R) to mod VARSOUV FCING RLOD L hands joined about M's shoulder height & R hands are high above and to the R of W's head,-;

13-16 BALLERINA WHEEL 3 (FC LINE); FWD 2 LADY RONDE POINT TO STACK HANDS; CROSS HAND UNDERARM TO M'S LUNGE LADY SIT LINE; SYNC FAN M RECOVER;

- qq&s 13 - With good tone through arms walk around W trng ½ RF in a even tight circle fwd R, fwd L, fwd R (with wgt (→) remaining on R raise L to end about 6 inches in front of R knee w/toe pointed down & leg upward diagonally to R from toe and hold line)-;
- qq- 14 - Fwd L, fwd R lowering R hands to lead W to ronde trng ¼ RF, point L sd twd LOD (fwd L, fwd R trng ¼ RF as L ft rondes CW, point L sd twd RLOD) and join L hands under R hands fcing M FCING WALL,-;
- 15 - Rk sd L taking R hands over W, sd R taking L hands over W, sd L flexing L knee in lunge line (fwd & across L LOD trng RF, rec R cont RF tm to fc ptr, sd L swvl RF softening knee into sit line) to end all hands joined low looking at ptr,-;
- s 16 - Hold lunge line leading W fwd changing to lead hand hold,-, rec sd R (fwd R, fwd L/trng ½ LF cl R to L, bk L) (qq&s) to FAN POS M FCING WALL,-;

05-102

PART D**1 - 4 STOP & GO HOCKEY STICK;; CURL TO FACE LINE; AIDA & CHECK;**

- 1 - Fwd L, rec R, trng slightly LF cl L to R (cl R to L, fwd L, fwd R trng ½ LF under joined lead hands);-
- 2 - Lower well in L knee lunge fwd R cking, rec L trng RF, sd R (bk L lowering in to sit line raising L arm straight up palm out, rec R out of sit line lowering arm, fwd L trng ½ RF under joined lead hands) back to FAN POS,-;
- 3 - Fwd L, rec R trng LF, small fwd L twd LOD leading W under joined lead hands (cl R to L, fwd L, fwd R trng ½ LF under joined lead hands) to end in MOD WRAP FCING LOD M's R hand on W's R shoulder blade,-;
- 4 - Thru R, tm RF sd L, cont RF tm sd & bk R checking to bk to bk V-pos sweeping trailing arm up & bk,-;

5 - 8 HIP ROCK 3 TO FACE; AIDA & CHECK; HIP ROCK 3 TO FACE; FENCE LINE w/ARM SWEEP;

- 5 - Rk fwd L, bk R, fwd L trng sharply LF to fc ptr & point R sd,-;
- 6 - Thru R taking trailing arms up & thru, tm RF sd L, cont RF tm sd & bk R checking to bk to bk V-pos sweeping trailing arm up & bk,-;
- 7 - Rk fwd L, bk R, fwd L trng sharply LF to fc ptr & point R sd,-;
- 8 - Fwd & across R flexing R knee sweep R arm over the top of lead hands towards LOD, rec L pulling trailing arm thru between ptr, trng slightly RF sd R extending trailing arm out to sd,-;

PART BENDING**1 - 3 CORTE w/LEG CRAWL; REC LADY SYNC ROLL OUT TO LUNGE APART & EXTEND;**

- s- 1 - In cuddle position bk & sd L,-, stretch L sd trng upper body LF to lead W to leg crawl (fwd R,-, trng LF raise L leg up outside M's R leg looking at each other),-;
- &-s 2 - Rec R/lead W to roll off R arm then keep hands down at sides,-, trng slightly LF lunge sd & fwd L away from ptr twd DLC (bringing L ft down to rec L comm RF tm/fwd R twd WALL cont RF tm, fwd L twd WALL cont RF tm, trng slightly RF lunge sd & fwd R away from ptr twd DLW) to end nothing touching several feet apart,-;
- 3 - Slowly extend L arm up & out palm down thru measure looking twd & over L hand (slowly extend R arm up & out palm down thru measure looking twd & over R hand);

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

TRY TO REMEMBER

Bill & Carol Goss
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Song: Try to Remember, Track 4
Waltz, Phase VI

INTRO, A, B, A, B, ENDING

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gossbc@san.rr.com

Eddie Fisher, Try to Remember

CD: The Very Best of Eddie Fisher

Released: 7/1/05

INTRO**1-4 WAIT; EXPLODE APT; SPIN MANUV TO BJO; HESITATION CHG;**

- 1-2 {Wait} Wait 1 meas in BFLY fc wall lead ft free;
1-- {Explode Apt} Lunge apt L to fc LOD with lead arms exploding
up and out thru entire meas look at ptr;
123 3-4 {Spin Man} Lead the W to spin LF fwd R twd the wall, sd L fc
12- RLOD, bk L lead hnds joined in BJO (W roll LF fwd L trn ½ LF,
sd R cont LF trn to fc LOD, fwd L); {Hes Chg} Still with only
lead hnds joined bk L small step leading W to dance by the M, sd
R, draw L to R CP fc DC;

PART A**1-4 TRN IN & RIGHT CHASSE; OUTSIDE CHG SEMI; CHASSE BJO;
MANUV;**

- 12&3 1-2 {Trn in & R Chasse} Fwd L trn LF, sd R/ cl L, sd R cont LF trn
123 to BJO fc DRC; {Outside Chg Semi} Bk L, bk R trn LF, sd &
fwd L to SCP DW;
12&3 3-4 {Chasse Bjo} Thru R to fc, sd L/ cl R, sd L to BJO DW;
123 {Manuv} Fwd R with RF body trn, cont trn to fc ptr & RLOD sd
L, cl R to L;

**5-8 OVERTURN SPIN; 2 RIGHT TURNING LOCKS;; SLOW HOVER
CORTE;**

- 123 5-6 {Overtrn Spin} Start RF trn sd & bk L pivot ½ RF, fwd R btwn
1&23 W's feet pivot nearly ½ RF with rise, bk L bring R sd of body bk
fc RLOD; {Right Trning Lock to CP} Bk R with R sd lead start
RF trn/ XLIF of R to fc COH, with slight L sd stretch cont to trn
upper body to R sd & fwd R btwn W's feet pivot ½ RF, bk L fc
RLOD with R sd bk;
1&23 7-8 {Right Trning Lock to Semi} Bk R with R sd lead start RF trn/
12- XLIF of R to fc COH, with slight L sd stretch cont to trn upper
body to R sd & fwd R btwn W's feet trn RF with rise to SCP DC,
fwd L in SCP; {Slow Hover Corte } Thru R, fwd L with slow
rise and body trn to L causing W to slowly trn her head to L and
come to BJO,;

**9-12 CONT SLOW HOVER CORTE; BK WHISK; SYNCO WHISK; QUICK
OPEN REVERSE WITH REVERSE SWIVEL;**

- 3 9-10 {Cont Slow Hover Corte } Cont LF body trn (W stretch head

TRY TO REMEMBER

123 well out to L),, in BJO bk R; {Bk Whisk} Bk L, bk & sd R, XLIB of R in SCP fc DC;

12&3 11-12 {Synco Whisk} Thru R, trn L hip twd ptr cl L to R in CP/ sd R with slight R sd stretch, XLIB of R in SCP fc DC;

12&3 {Quick Open Rev with Rev Swvl} Thru R, fwd L start LF trn/ sd & bk R crossing W's dance line trn ¼ LF, bk L crossing W's dance line to block her swvl LF on L leave R ft pointed in front (W thru L, trn LF sd & bk R/ small fwd L as you feel extra LF body trn, fwd R in BJO with immediate swvl RF to SCP wall);

LILT PIVOT; RIGHT LUNGE ROLL & SLIP; DBL REV; CHG OF DIRECTION;

1-3 13-14 {Lilt Pivot} Thru R, roll body LF to bring W to CP no wgt chg with strong R sd stretch, small fwd L cont LF body roll; {Right Lunge Roll Slip} Fwd R btwn W's legs begin to chg sway, cont R lunge as W stretches out in lunge bring R sd of body bk in a circular motion recov on L as cont circular motion, slip R ft under body as trn body LF to CP DC;

12- 15-16 {Dbl Rev} Fwd L start LF trn, sd R 3/8 trn btwn 1 & 2, spin LF 3/8 btwn 2 & 3 on ball of R bring L to R no wgt fc DW (W bk R trn LF, cl L to R heel trn/ sd & slgty bk R cont LF trn, XLIF of R); {Chg of Direction} Fwd L, fwd R trn LF, draw L to R fc DC;

PART B

REVERSE FALLAWAY & SLIP; DBL REV SPLIT RONDE;; CONTRA CHECK & SWITCH;

12&3 1-2 {Rev Fallaway Slip} Fwd L start LF trn, sd & bk R with R sd lead in fallaway pos ¼ trn btwn 1 & 2/ bk L in CBMP well under body 1/8 trn LF btwn 2 & 3 body trns less, trn LF slip R past L toe in with step bk on R cont LF trn ¼ btwn 3 & 4 end fc ing LOD (W bk R, sd & bk L/ bk R trning LF 5/8, cont LF trn slip L past R fwd L to CP); {Dbl Rev Split Ronde} Fwd L start LF trn, sd R ½ trn btwn 1 & 2, spin LF 3/8 btwn 2 & 3 on ball of R bring L to R no wgt fc LOD (W bk R trn LF, cl L to R heel trn/ sd & slgty bk R cont LF trn, XLIF of R/ chg wgt to R beside L);

-23 3-4 {Cont Split Ronde} Stop rotation drop straight down & both (W -2&3) ronde L legs fwd and then CCW, XLIB of R, small sd R fc DRC (W ronde L, XLIB of R/ sd R, XLIF of R);

123 {Contra Check & Switch} Start upper body trn to the L flex knees with strong R sd lead check fwd L in CBMP, recov R start RF trn leaving L ft almost in place, cont RF trn bk L soft knees throughout;

FWD TO RUMBA CROSS; RUDOLPH & DEVELOPE; LINK TO SEMI; CHASSE BJO;

12&3 5-6 {Fwd to Rumba Cross} Fwd R with R sd stretch to open W's head trn RF, fwd L chging to L sd stretch to close W's head cont RF trn/ lk RIB of L cont RF trn to fc RLOD, bk L pivot ½ RF;

12-

TRY TO REMEMBER

- {Rudolph & Develope} Fwd R btwn W's ft lower strongly and trn body RF causing W to ronde, bk L well under body trn body LF to cause W to swvl, pt R ft bk while trning W to BJO (W bk L to ronde R CW, bk R swvl LF, develope L twd RLOD);
- 1-3 7-8 {Link to Semi} Fwd R with L sd stretch, tch L to R no sway, fwd L with R sd stretch W trns to SCP; {Chasse to Bjo} Thru R to fc, sd L/ cl R, sd L to BJO DW;
- 12&3
- 9-12 **MANUV; SPIN & TWIST TO SWAY LINE;; ROLL & SWAY LINE;**
- 123 9-10 {Manuv} Fwd R with RF body trn, cont trn to fc ptr & RLOD sd L, cl R to L; {Spin & Twist} Bk L pivot 1/2 RF, fwd R cont pivot 1/2 RF, sd L fc RLOD (W cl R to L);
- 123
- &--- 11-12 {Cont Spin & Twist to Sway Line} Hook RIB of L to twist trn fc LOD end with wgt on R ft in a R lunge line cont to trn body RF (W fwd L/ fwd R arnd M, fwd L trn RF to fc ptr, chg sway to R lunge line keep head closed);
- (W &12-)
- 12- {Roll to Sway Line} Trn body LF as recov L to open W's head, chg your mind and go bk into R lunge line sd R trn body RF to close W's head, cont R lunge line;
- 13-16 **HOLD ROLL SLIP; TELEMAR TO SCP; THRU TO PROMENADE SWAY CHG; FALLAWAY RONDE & SLIP;**
- 23 13-14 {Hold Roll Slip} Hold one ct, trn body LF recov L W's head stays closed, trn RF to slip R ft bk under body end CP fc DC;
- 123
- {Telemark to SCP} Fwd L start to trn LF, sd R cont LF trn (W heel trn), sd & fwd L to SCP LOD;
- 12- 15-16 {Thru to Prom Sway & Chg} Thru R, sd & fwd L to SCP stretch R sd of body up look over joined hnds, lower & chg to L sd stretch look twd RLOD;
- 123
- {Fallaway Ronde & Slip} Push onto R ft chg sway to look LOD with R sd stretch as ronde L ft CCW, XLIB of R, rise and slip R ft bk under body (W trn LF to CP) fc DC;

REPEAT A
REPEAT B

ENDING

- 1-4 **LEFT PIVOT TO LEFT WHISK SYNCO RUNAROUND;; PREPARATION; SAME FT LUNGE;**
- 123 1-2 {Left Pivot to Left Whisk Synco Runaround} Like a telemark fwd L start LF trn, sd R (W cl L to R for heel trn) trn LF, step sd & bk L down LOD; XRIB of L (W XLIB of R) trn W to RSCP, twist trn on both ft (W run around M R/L, R/ L);
- 1-- 3-4 {Prep} Slowly trn W to fc & then cont to trn her with R sd stretch for a preparation put wgt on your L ft and lower (W fwd R to fc ptr, cl L to R cont trn give M your L sd, lower;
- (W12&3&)
- 1-- {Same Ft Lunge} Slowly reach R ft to sd (W R ft bk under body) to stretch L sd to end in same ft lunge with W's head closed;
- (W 12-)
- 1--

Una Manana



Choreographers: Chris & Terri Cantrell, 960 Garnet St., Broomfield, CO 80020; Tel: 303-469-9140, dance@ctkr.com
Rhythm & Phase: Cha, Phase V (double cuban, cross basic, pat-a-cake chas: aka split Cubans=single cubans in opposition)
 +2 unphased (syncopated continuous new yorkers, guapacha timing) **RAL Difficulty Level:** Below Average
Music: "Una Manana" Salasamerica: Passion CD, Track #1, Dance & Listen Ltd., DLD-1044;
 Also on Passion Jam CD, Track #3, Andy Fortuna; or contact choreographer
Speed: Decrease speed* of original music 10% (~28bpm) - 20% (~25bpm) **Timing:** QQQ&Q unless noted
Footwork: Directions for M, W normal opposite, exceptions in () **Comments:** **[Easier Options]** & **[Notes]**
Sequence: **Introduction A B C B(1-16) End** July 2005 ver: 1.0

Introduction

[1-4] Wait 2 Meas ; ; Aida ; Switch Rock ;

- [1-2] {Wait 2 Measures} Wait LOP-RL0D with lead feet free pointed through & lead hands joined;;
 [3] {Aida} Fwd L, fwd R trn 1/2 LF OP-LOD, bk L/lk RIF of L, bk L;
 [4] {Switch Rock} Trn RF to fac prtnr & Wall sd R, rec L, sd R/ cls L to R, sd R Bfly-Wall;

[5-8] Double Cuban Break ; Spot Turn ; New Yorker ; Close to Side Walk (twd LOD) ;

Q&Q&Q&Q

- [5] {Double Cuban Break} Fwd & across L/rec R, sd L/rec R, fwd & across L/rec R, sd L;
 [6] {Spot Turn} Trn LF 1/4 to fac LOD & fwd R then trn LF to fac RLOD, rec L trn LF to fac prtnr & Wall, sd R/cls L to R, sd R;
 [7] {New Yorker} Trn RF 1/8 & fwd L, rec R trn LF to fac prtnr & Wall, sd L/cls R to L, sd L Bfly-Wall;
 [8] {Close to Side Walk toward LOD} Cls R to L, sd L, cls R to L/sd L, cls R to L;

Part A

[1-4] Full Open Basic ; ; Syncopated Continuous New Yorkers ; New Yorker ;

Q&Q-&
(Q&Q& Q&Q&)

- [1-2] {Full Open Basic} Fwd L, rec R, bk L/lk RIF of L, bk L (W Bk R, rec L, fwd R/lk LIB of R, fwd R);
 Bk R, rec L, fwd R/lk LIB of R, fwd R (W Fwd L, rec R, bk L/lk RIF of L, bk L);
 [[Option: replace the lock on the cha chasses: ¹Fwd L, rec R, bk L/cls R, bk L • ²Bk R, rec L, fwd R/cls L, fwd R]]
 [3] {Syncopated Continuous New Yorkers} Trn RF 1/8 & fwd L/rec R trn LF to fac prtnr & Wall, sd L to wgt
 on both feet/lead W to rec into a 2nd New Yorker,, /rec R (W trn LF 1/8 & fwd R/rec L trn RF to fac prtnr,
 sd R/rec L, trn LF 1/8 & fwd R/rec L trn RF to fac prtnr, sd R/ rec L) Bfly-Wall;
 [Note: W footwork=two NYer 4s with continuous Cuban timing] [[Options: ¹Both do sgl NYer 4 • ²M NYer with W both times]]
 [4] {New Yorker} Repeat Introduction – Measure 7 to RLOD end Bfly-Wall;

[5-8] New Yorker 4 ; Alemana Turn ; Cross Basic with Guapacha Timing ; ;

QQQQ

-&QQ&Q;
-&QQ&Q

- [5] {New Yorker 4} Trn LF 1/8 & fwd R, rec L trn LF to fac prtnr & Wall, sd R, rec L join lead hnds LOP-fcg
 Wall;
 [6] {Alemana Turn} Bk R, rec L, sd R/cls L to R, sd R (W fwd L on M's left side trn 1/2 RF, fwd R trn RF to
 fac prtnr, sd L/cls R to L, sd L) Bfly-Wall;
 [7-8] {Cross Basic with Guapacha Timing} Hold/XLIF of R (W XRIB) trn 1/8 LF, bk & sd R trn 1/8 LF, sd &
 fwd L/cls R to L, sd & fwd L; Hold/XRIB of L (W XLIF) trn 1/8 LF, fwd & sd L trn 1/8 LF, sd & bk R/cls L
 to R, sd & bk R Bfly-COH; [[Options: ¹Use normal cha timing • ²Substitute Cross Basic with Tming Basic or Cross Body]]

[9-12] Full Open Basic ; ; Syncopated Continuous New Yorkers ; New Yorker ;

- [9-10] {Full Open Basic} Repeat Part A – Measures 1-2 starting & ending fcg Bfly-COH;
 [11] {Syncopated Continuous New Yorkers} Repeat Part A - Measure 3 to LOD end Bfly-COH;
 [12] {New Yorker} Repeat Introduction – Measure 7 to LOD end Bfly-COH;

[13-16] New Yorker 4 ; Alemana Turn ; Cross Basic w/ Guapacha Timing ; ;

- [13] {New Yorker 4} Repeat Part A – Measure 5 to RLOD end LOP-fcg COH;
 [14] {Alemana Turn} Repeat Part A – Measure 6 to Bfly-COH;
 [15-16] {Cross Basic with Guapacha Timing} Repeat Part A – Measure 6 to Bfly-Wall;;

* To slow the original music, try DanceMaster <http://clarkandsandy.com/DanceMaster> or Amazing Slow Downer www.ronimusic.com available in both a limited free or a for purchase version.

05-107

Part B

[1-4] 1/2 Basic ; W Front Vine 7 & Ronde ; W Rev Vine 7 ; Side Walk (twd RLOD) :

- [1] {1/2 Basic} Fwd L, rec R, sd L/cis R to L, sd L outstepping W to LOD to wgt on both feet (W Bk R, rec L, sd R/cis L to R, sd R end fcg M slightly to his rt side); **[[Option: M do normal 1/2 Basic footwork & wgt on L]]**
- [2] {W Front Vine 7 & Ronde} Hold lead W to vine (W Small stps curve arnd M XLIF of R/sd R, XLIB of R/sd R, XLIF of R/sd R, XLIB of R/ronde R CW fcg RLOD on M lft sd); **[[Option: W Front Vine 4 & Close (timing: QQQ&Q): XLIF of R, sd R, XLIB of R/sd R, cls L to R;]]**
- [3] {W Reverse Vine 7} Hold lead W to vine,, sd R/cis L to R (W Small stps XRIB of L/sd L, XRIF of L/sd L, XRIB of L/sd L, XRIF of L) Bfly-Wall; **[[Option: W Rev Vine 4 & Close: XRIB of L, sd L, XRIF of L/sd L, cls R to L;]]**
- [4] {Side Walk toward RLOD} Sd R, cls L to R, sd R/cis L to R, sd R Bfly-Wall;

[5-8] 1/2 Basic ; Fan ; Hockey Stick ; ;

- [5] {1/2 Basic} Fwd L, rec R, sd L/cis R to L, sd L (W Bk R, rec L, sd R/cis L to R, sd R) CP-Wall;
- [6] {Fan} Bk R lower lead hnds to waist level, rec L, sd R/cis L to R, sd R (W Fwd L trn 1/8 LF, rec R trn 1/8 LF, bk L/lk RIF of L, bk L) fan position M fac Wall W fac RLOD;
- [7-8] {Hockey Stick} Fwd L, rec R, cls L to R/cis R to L, cls L to R raise lead hnds IF of W (W CIs R to L, fwd L, fwd R/lk LIB of R, fwd R); XRIB of L latin cross trn 1/8 RF, fwd L lower lead hnds at end, fwd R/lk LIB of R, fwd R (W Trn 1/8 LF fwd L, fwd R then trn 1/2 LF fac ptrnr, bk L/lk RIF of L, bk L) LOP-fcg DRW;

[9-12] 1/2 Open Basic ; Cross Body to Triple Chas ; ; 1/2 Basic ;

- [9] {1/2 Open Basic} Repeat Part A - Measure 1 fcg DRW;
- [10-11] {Cross Body to Triple Chas} Bk R trn 1/4 LF, fwd L trn 1/8 LF fac LOD, fwd R/lk LIB of R, fwd R (W Fwd L trn 1/4 LF, bk R trn 1/8 LF fac M, bk L/lk RIF of L, bk L); Fwd L/lk RIB of L, fwd L, fwd R/lk LIB of R, fwd R (W Bk R/lk LIF of R, bk R, bk L/lk RIF of L, bk L) LOP-fcg LOD; **[[Note: Triple Chas aka Three Chas]]**
- [12] {1/2 Basic} Repeat Part B - Measure 5 LOP-fcg LOD;

[13-16] Alemana Turn ; 1/2 Open Basic to Back Triple Chas ; ; Turning Underarm Turn ;

- [13] {Alemana Turn} Bk R, rec L, sd R/cis L to R, sd R (W fwd L on M's left side trn 1/2 RF, fwd R trn RF to fac ptrnr, sd L/cis R to L, sd L) fcg LOD;
- [14-15] {1/2 Open Basic to Back Triple Chas} Fwd L, rec R, bk L/lk RIF of L, bk L (W Bk R, rec L, fwd R/lk LIB of R, fwd R); Bk R/lk LIF of R, bk R, bk L/lk RIF of L, bk L (W Fwd L/lk RIB of L, fwd L, fwd R/lk LIB of R, fwd R) LOP-fcg LOD;
- [16] {Turning Underarm Turn} Bk R trn 1/8 RF, rec L trn 1/8 RF, sd R/cis L to R, sd R (W Fwd L trn 5/8 RF, fwd R trn RF fac ptrnr, sd L/cis R to L, sd L) Bfly-Wall;

[17-20] Double Cuban Brk ; Spt Trn ; New Yorker ; Close to Side Walk (twd LOD) M trans ;

- [17] {Double Cuban Break} Repeat Introduction - Measure 5;
- [18] {Spot Turn} Repeat Introduction - Measure 6;
- [19] {New Yorker} Repeat Introduction - Measure 7;
- [20] {Close to Side Walk toward LOD M Transition} CIs R to L, sd L, cls R, sd L (W CIs L to R, sd R, cls L to R/sd R, cls L to R) Bfly-Wall;

Part C

[1-4] Circular Cha Cha Vine ; ; 4 Pat-a-Cake Chas M trans ; ;

- [1-2] {Circular Cha Cha Vine} Rotate CW 1 full trn over 2 meas XRIF of L, sd L, XRIB of L/sd L, XRIF of L; Sd L, XRIB of L, sd L/XRIF of L, sd L (W same footwork);
- [3-4] {4 Pat-a-Cake Chas M Transition} Fwd & across R in rt hnd pat-a-cake/rec L, sd R, fwd & across L in lft hnd pat-a-cake/rec R, sd L; Fwd & across R in rt hnd pat-a-cake/rec L, sd R, fwd & across L in lft hnd pat-a-cake, rec R (W Same except last pat-a-cake: fwd & across L/rec R, sd L) OP-fcg Wall no hnds jnd;

[5-8] Time Stp ; Spt Trn-W Time Stp ; Dbl Cuban-W Spt Trn ; Time Stp trans-W Dbl Cuban ;

- [5] {Time Step} XLIB of R latin cross (W XRIB of L latin cross), rec R, sd L/cis R to L, sd L;
- [6] {M Spot Turn - W Time Step} Trn LF 1/4 to fac LOD & fwd R then trn LF to fac RLOD, rec L trn LF to fac ptrnr & Wall, sd R/cis L to R, sd R (W XLIB of R latin cross, rec R, sd L/cis R to L, sd L);
- [7] {M Double Cuban Break - W Spot Turn} Fwd & acr L/rec R, sd L/rec R, fwd & acr L/rec R, sd L (W Trn LF 1/4 to fac RLOD & fwd R then trn LF to fac ptrnr, sd R/cis L to R, sd R);
- [8] {M Time Step Transition - W Double Cuban Break} XRIB of L latin cross, rec L, sd R, rec L (W Fwd & across L/rec R, sd L/rec R, fwd & across L/rec R, sd L);

[9-12] Circular Cha Cha Vine ; ; 4 Pat-a-cake chas M trans ; ;

[9-10] {Circular Cha Cha Vine} Repeat Part C – Measures 1-2;;

[11-12] {4 Pat-a-Cake Chas M Transition } Repeat Part C – Measures 3-4;;

[13-16] Time Stp ; Spt Trn-W Time Stp ; Dbl Cuban-W Spt Trn ; Time Stp-W Dbl Cuban ;

[13] {Time Step} Repeat Part C – Measure 5;

[14] {M Spot Turn - W Time Step} Repeat Part C – Measure 6;

[15] {M Double Cuban Break - W Spot Turn} Repeat Part C – Measure 7;

QQ&Q
(Q&Q&Q&Q)

[16] {M Time Step - W Double Cuban Break} XRIB of L latin cross, rec L, sd R/cls L to R, sd R (W Fwd & across L/rec R, sd L/rec R, fwd & across L/rec R, sd L);

Repeat Part B (1-16)

End

[1-4] Full Open Basic ; ; New Yorker & Check Thru to RLOD .

[1-2] {Full Open Basic} Repeat Part A – Measures 1-2;;

[3] {New Yorker & Check Thru to RLOD} Trn RF 1/8 & fwd L, rec R trn LF to fac ptrnr & Wall, sd L/rec R, trn RF 1/8 & fwd L RLOD. [Note: Cuban-like action]

Additional Notes:

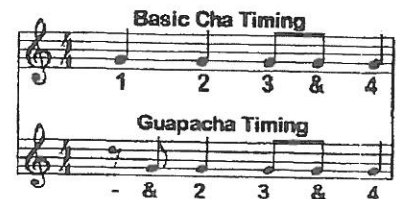
Cha Chasse: The Q&Q (cha cha cha) 3&4 part of a regular measure in either the side, forward, or backward direction. Progression on the cha chasse is dependant on the figure following. Cha Chasse types: side (left & right) chasse, back & forward chasse, ronde chasse, hip twist chasse, compact (stationary) chasse, cuban chasse, slip chasse, running chasse.

	From Left Foot Basic Cha Chasse (fwd L, rec R)	From Right Foot Basic cha chasse (bk R, rec L)
Basic	Sd L/cls R, sd L	Sd R/cls L, sd R
Open Basic	Bk L/lk RIF of L, bk L	Fwd R/lk LIB of R, fwd R
Open Basic – Easier Option	Bk L/cls R, bk L	Fwd R/cls R, fwd L

Conserve Energy:

- Try not to slide your feet on the floor, ideally you want to glide your foot very slightly off the floor. If you can hear yourself shuffling your feet, pick them up just a bit, your knees and ears will appreciate this.
- Limit the times you move your feet, for example, when you step through with your L into a New Yorker, leave the R in contact with the floor; it will swivel. Do not completely lift it off the floor; keep at least your toes hugging the floor.
- Keep the majority of movement below your waist. Excess movement in the rib cage, arms, & shoulders is unnecessary and detracts from the flavor of Latin dancing and really confuses your partner if you are the one leading.
- Keep energy/tone in your shoulders & arms to allow you to work off each other. The W especially needs this ‘ballet bar’ from the M when dancing the syncopated continuous New Yorker & Vine actions.

Guapacha Timing: Pronounced “Whappacha”. A variation of timing, hold on the first quick Count. Timing: -&QQ&Q or alternatively -aQQ&Q



Latin Cross: (aka Cuban Cross) A position, for example, the R is behind the L, right toe opposite or just past the left heel, toe turned out, right heel slightly lifted off the floor. The “7” position that George & Mady D’Aloiso introduced years ago when talking about the natural top – the man’s feet make the number 7 & then the number 11. Locks in cha are done with Latin Cross technique.

For additional information on Cha Technique and Latin Movement please go to: <http://www.ctkr.com> & click on Clinic Notes

05-109
"YOU RAISE ME UP"

CHOREOGRAPHER: Kay & Joy Read, 1800 Lawyer Place, College Station, TX 77840, Ph: (979)-696-4073
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MUSIC: "You Raise Me Up" from Josh Groban's Closer, Reprise CD 48450-2, Track #12.
PHASE & RHYTHM: Phase VI Slow Two Step [Contact Choreographer for Availability]
SEQUENCE: INTRO, A, B, A, B MOD, C, B MOD, END

INTRO

1-4 **WAIT; FWD 2; FWD 2 LADY SPIRAL & FWD; FWD TRANS LADY RF RIFF TRN;**
1 [WAIT] OP/SHAD M slightly in frt of W both rt ft free rt hds joined in frt of W (W's lt arm extended beh M) wait 1 ms;
2 SS [FWD 2] Fwd R, __, fwd L, __ (W fwd R, __, fwd L, __);
3 SS [FWD 2 LADY SPIRAL & FWD] Fwd R, __, fwd L, __ (W fwd R spiral lf, __, fwd L LOD, __);
4 S__ (SS) [FWD TRANS LADY RF RIFF TRN] Fwd R, __, tch L to R fc ptr & WALL, __ (W fwd R spin rf, __, cl L to R fc ptr & COH, __);

PART A

1-4 **BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;**
1 SQQ [BASICS] LOOSE CP sd L, __, xRib, rec fwd L (W sd R, __, xLib, rec fwd R);
2 SQQ Sd R, __, xLib, rec fwd R LOD (W sd L, __, xRib, rec fwd L start lf tm);
3 SQQ [LT TRN W/ INSD ROLL] Fwd L LOD lf tm, __, sd R lead W underarm roll, xLif fc COH
(W bk R lf tm, __, fwd L LOD lf underarm roll, bk R fc WALL);
4 SQQ [FALLAWY CK & REC] Sd R, __, bk L LOD cking FALLAWY POS, rec fwd R (W sd L, __, bk R LOD cking FALLAWY POS, rec fwd L);

5-8 **LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & LF RIFF TRN TO LOD; OP BRK; PASSING ARM CK W/ OUTSD ROLL;**
5 [LADY SWVL RF UNDERARM & CARESS] Pt L RLOD, __, __ (W swvl rf underarm on L to a caressing lt arm sweep, __, __);
6 SQQ [LADY FWD SPIRAL & LF RIFF TRN] Rec L rf tm, __, sd R, cl L join lead hds fc LOD
(W fwd R LOD lf spiral, __, fwd L lf spin, cl R to L join lead hds fc RLOD);
7 SQQ [OP BRK] LOP/LOD sd R, __, brk apt L, rec fwd R release lead hds (W sd L, __, brk apt R, rec fwd L);
8 S__ (SQQ) [PASSING ARM CK W/ OUTSD ROLL] Fwd L rt forearm contact, __, hold & lead W rf underarm trn, join rt hds fc WALL
(W fwd R rt forearm contact, __, fwd L rf underarm trn, bk R join rt hds fc LOD);

9-12 **TO CK RONDE & BK PASS;; RT HDS & SHAD BRK FOR; SWEETHEART TRANS & FWD 2;**
9 S__ (SQQ) [CK RONDE & BK PASS] Rt hds joined lunge sd R cking lt arm extended bk & sd, __, __
(W lunge bk L lt hd on M's rt sh ronde R cw, __, xRib, fwd L pass beh M);
10 S__ (SQQ) Rise & cl L to R fc WALL, __, __ (W fwd R pass beh & around M lift & pass under M's lt arm, __, fwd L, fwd R fc ptr & COH);
11 SQQ [SHAD BK] Sd R join rt hds, __, brk bk L, rec fwd R SHAD/LOD (W sd L join rt hds, __, brk bk R, rec fwd L SHAD/LOD);
12 __QQ (SQQ) [SWEETHEART TRANS & FWD 2] Tch L to R lift & release rt hds, __, RT SWEETHEART POS fwd L, fwd R across ptr
(W cl R to L lift & release rt hds, __, fwd L, fwd R);

13-16 **SWEETHEART SWITCH 2T TO LOD;; SWITCH TO SHAD/RLOD; SWITCH LADY TRANS TO FC;**
13 SQQ [SWEETHEART SWITCHS] Fwd L across ptr rf tm, __, LT SWEETHEART POS fwd R LOD, fwd L (W fwd L, __, fwd R, fwd L);
14 SQQ Cl R to L ptr across, __, RT SWEETHEART POS fwd L LOD, fwd R (W fwd R across ptr, __, fwd L, fwd R);
15 SQQ [SWITCH TO SHAD] Fwd L LOD rf tm, __, LT SWEETHEART POS fwd R RLOD, fwd L (W fwd L LOD rf tm, __, fwd R RLOD, fwd L);
16 SQQ (SQ_) [SWITCH LADY TRANS] Fwd R lf tm RT SWEETHEART POS, __, fwd L fc ptr & WALL, cl R to L LOOSE CP
(W fwd R lf tm RT SWEETHEART POS, __, fwd L fc ptr & COH, tch R to L LOOSE CP);

PART B

1-4 **BASICS;; TRAVEL RT TRN MAN RONDE; TO OUTSD ROLL;**
1 SQQ [BASICS] LOOSE CP sd L, __, xRib, rec fwd L (W sd R, __, xLib, rec fwd R);
2 SQQ Sd R, __, xLib, rec fwd R LOD (W sd L, __, xRib, rec fwd L);
3 S__ (SQQ) [TRAVEL RT TRN MAN RONDE] Fwd L across ptr, rf tm on L ronde R cw lead W pass fwd LOD fc LOD LOOSE BJO, __, __
(W fwd R LOD, __, fwd L rf around & passed ptr, fwd R LOOSE BJO fc RLOD);
4 SQQ [OUTSD ROLL] Fwd R LOD outsd ptr, __, sd L, xRif/LOP fc WALL (W bk L ptr outsd LOD rf tm, __, sd R rf underarm roll, bk L fc COH);

05-110
"YOU RAISE ME UP" Cont.

5-8
5 SQQ **BK CK W/ INSD ROLL; BASIC END; LT TRN; TO LADY'S HEAD LOOP BRK;**
(BK CK W/ INSD ROLL] Lunge Sd L cking ptr with rt hd beh W's bk, rec sd R lead W lf underarm roll, xLif RLOD
(W lunge sd R cking, rec fwd L RLOD lf underarm roll, bk R fc ptr & COH);
6 SQQ **[BASIC END] LOOSE CP sd R, xLib, rec fwd R LOD (W sd L, xRib, rec fwd L LOD start lf trn);**
7 SQQ **[LF TRN] Fwd L LOD lf trn, sd R, xLif fc COH (W fwd R lf trn, sd L, xRif fc WALL);**
8 SQQ **[LADY'S HEAD LOOP BRK] Sd R loop M's rt W's lt hds over W's head placing hds on W's rt sh, bk L, rec fwd R RLOD**
(W sd L loop M's rt W's lt hds over head, bk R, rec fwd L RLOD);

9-12
UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS;
LUNGE BASIC;
9 SQQ **[UNDERARM TRN TO STACKED HDS] Sd L, xRib lead ptr under dbl hd hold, rec fwd L STACKED LT OVER RT HDS fc COH**
(W fwd R, fwd L rf trn under dbl hd hold, fwd R STACKED HDS L over R fc ptr & WALL);
10 SQQ **[OP BRK] Sd R, apt L, rec fwd R (W sd L, apt R, rec fwd L);**
11 SQQ **[CHGS SDS UNDER STACKED HDS] Fwd L COH chg sds lead W trn under stacked hds, sd R, xLif dbl hd hold fc WALL**
(W fwd R WALL lf trn under stacked hds chg sds, sd L, xRif fc COH);
12 SQQ **[LUNGE BASIC] Lunge sd R 1/2 OP/LOD, rec fwd L, fwd R (W lunge sd L 1/2 OP/LOD, rec fwd R, fwd L);**

13-16
13 SQQ **2 SWITCHES;; TO A HINGE; REV UNDERARM TRN LADY TRANS TO FC;**
14 SQQ **[SWITCHES] Fwd L across ptr rf trn 1/2 LOP/LOD, fwd R, fwd L (W fwd R 1/2 LOP/LOD, fwd L, fwd R);**
15 S (SS) **[HINGE] Fwd L LOD rise w/ slight lf body trn, lower to hinge line extend R sd RLOD,**
(W fwd R lf trn, xLib lower extend R fwd RLOD,);
16 SQQ (SQ) **[REV UNDERARM TRN LADY TRANS] Rec R lead W lf underarm trn, Sd L fc ptr & WALL, cl R to L LOOSE CP**
(W rec R lf underarm trn, fwd L fc ptr & COH, tch R to L LOOSE CP);

PART A

1-4
5-8
9-12
13-16
BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & LF RIFF TRN TO LOD;
OP BRK; PASS ARM CK W/ OUTSD ROLL;
TO CK RONDE & BK PASS;; RT HDS & SHAD BRK FOR;
SWEETHEART TRANS & FWD 2;
SWEETHEART SWITCH 2T TO LOD;; SWITCH TO SHAD/RLOD;
SWITCH LADY TRANS TO FC;

PART B MOD

1-4
5-8
9-12
13-16
16 QQ (S) **BASICS;; TRAVEL RT TRN MAN RONDE; TO OUTSD ROLL;**
BK CK W/ INSD ROLL; BASIC END; LT TRN; TO LADY'S HEAD LOOP BRK;
UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS;
LUNGE BASIC;
2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
[LADY REV UNDERARM TRN] Rec R lead W rec, sd L lead W lf underarm swvl to BFY,
(W rec fwd R, swvl lf underarm BFY fc LOD,);
& FWD SWVL KICK TO SLO RONDE; FOR SYNC CIR VINE {"You Raise Me"};
17 SS (S) **[FWD SWVL KICK TO SLO RONDE] Sd R LOD lead W lf swvl BFY, rec sd L lead W swvl rf for slo ronde**
(W fwd L LOD lf swvl, kick R fwd RLOD rf swvl on L for slo ronde R cw,);
18 QQ **[SYNC CIR VINE] BFY/WALL hold, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc COH**
(W BFY fc COH cont ronde R cw, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc WALL);

PART C

1-4
1 SQQ **TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK; REC BK 2 LADY SWVL;**
TO SAME FT LUNGE LINE W/ TRANS EXIT &;
2 S **[SAME FT RONDE & VINE 2] BFY fc COH compress into ptr w/ rf rotation on {"Up"} sd L ronde R cw, xRib, fwd L LOD join rt hds**
(W fcng WALL in BFY compress into ptr w/ rf rotation sd L ronde R cw, xRib, fwd L RLOD join rt hds);
3 SS **[SLO OPPOSITION X-CK] Rt hds joined x-ck R LOD extend lt arm fwd, (W x-ck R RLOD extend lt arm fwd,);**
4 S (QQ) **[REC BK 2 LADY SWVL] Rec bk L lead W swvl lf underarm, bk R LOOSE "L" POS fc WALL,**
(W lf swvl on R under joined rt hds fc LOD, extend L fwd LOOSE "L" POS fc LOD,);
[SAME FT LUNGE LINE W/ TRANS EXIT] Lower on R rt leg in fit of ptr extend L LOD, rec fwd L LOD, tch R to L
(W lower on R beh M's rt leg extend L LOD, rec fwd L, fwd R LOD);

05-11P
"YOU RAISE ME UP" Cont.

5-8 SLO SPIRAL; FIN SPIRAL & OUT TO FC; OP BRK; TO LEG CRAWL & AROUND THE WORLD;
5 [LADY'S SLO SPIRAL] Hold & lead W slo lf spiral, __, __, __ (W slo spiral lf on R, __, __, __);
6 __QQ [FIN SPIRAL & OUT TO FC] Cont lead W slo lf spiral, __ bk R, fwd L LOD join lead hds
(W cont slo spiral lf on R, __, fwd L LOD lf trn, cl R to L fc RLOD join lead hds);
7 SQQ [OP BRK] Sd & fwd R, __, brk apt L, rec fwd R LOD (W sd & bk L, __, brk apt R, rec fwd L fc RLOD);
8 S [LEG CRAWL & AROUND THE WORLD] Blend to CP cl L to R & pt R sd & fwd, __, shifting wt to both ft pl arms around W w/ hds on
W's sh blades lower w/ ccw rotation rising after rotation, __ (W blend to CP fwd R raise lt leg up sd of M's rt leg, __, shifting wt to both ft pl hds
on M's shs lower to lay back pos w/ ccw rotation rising after rotation, __);

9-12 & HOLD; RUD RONDE TO SYNC UNDERARM TRN; SD BASIC; LADY'S NECK WRAP;
9 S [HOLD] Fin round the world & shift wt to L blend to normal CP/LOD, __, __, __
(W fin round the world & shift wt to R blend to normal CP fc RLOD, __, __, __);
10 S&QQ [RUD RONDE TO SYNC UNDERARM TRN] Lunge fwd & sd R rf body rotation, __/bk L RLOD, sd R, xLif fc WALL
(W sd & bk L ronde R cw, __/bk R lf trn, fwd L RLOD lf underarm trn, bk R fc COH);
11 SQQ [SD BASIC] Sd R, __ xLib, rec fwd R (W sd L, __, xRib, rec fwd L);
12 SQQ [LADY'S NECK WRAP] Lead hds joined sd L, __, xRib lead W neck wrap rf into W's rt arm, __, rec fwd L RLOD
(W lead hds joined sd R, __, fwd L neck wrap rf into rt arm, rec fwd R RLOD);

13-16 LADY UNWRAP & SWVL; TO 2 SLO X-SWVLS;; REV UNDERARM TRN LADY TRANS;
13 SQQ [LADY UNWRAP & SWVL] Sd R, __, rec sd L lead W lf trn to unwrap neck, lunge sd R RLOD lead W lf swvl to BFY fc DLW
(W fwd L, __, fwd R unwrap lf, fwd L LOD swvl lf to BFY fc DRC);
14 S [SLO X-SWVLS] BFY lunge sd L LOD lead W slo rf swvl fc DRW, __, __, __ (W BFY fwd R RLOD slo swvl rf fc DLC, __, __, __);
15 S BFY lunge sd R RLOD lead W slo lf swvl fc DLW, __, __, __ (W BFY fwd L LOD slo swvl lf fc DRC, __, __, __);
16 __QQ (SQ) [REV UNDERARM TRN LADY TRANS] Hold & lead W lf underarm, __, sd L fc ptr & WALL, cl R to L LOOSE CP
(W fwd R RLOD lf underarm trn, __, fwd L fc ptr & COH, tch R to L LOOSE CP);

PART B MOD

1-4 BASICS;; TRAVEL RT TRN MAN RONDE; TO OUTSD ROLL;
5-8 BK CK W/ INSD ROLL; BASIC END; LT TRN; TO LADY'S HEAD LOOP BRK;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC;

13-16 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
16 QQ (S) [LADY REV UNDERARM TRN] Rec R lead W rec, sd L lead W lf underarm swvl to BFY, __, __
(W rec fwd R, swvl lf underarm on R BFY fc LOD, __, __);

17-18 & FWD SWVL KICK TO SLO RONDE; FOR SYNC CIR VINE {"You Raise Me"};
17 SS (S) [FWD SWVL KICK TO SLO RONDE] Sd R RLOD lead W lf swvl BFY, __, sd L LOD lead W rf swvl for slo ronde, __
(W fwd L LOD lf swvl, __, kick R fwd RLOD swvl rf on L for slo ronde R cw, __);
18 __QQQ [SYNC CIR VINE] BFY/WALL hold, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc COH
(W BFY fc COH cont ronde R cw, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc WALL);

END

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK; REC BK 2 LADY SWVL; TO SAME FT LUNGE LINE;
1 SQQ [SAME FT RONDE & VINE 2] BFY fc COH compress into ptr w/ rf rotation on {"Up"} sd L ronde R cw, __, xRib, on {1st Piano Note} fwd
L LOD join rt hds (W fc WALL compress into ptr w/ rf rotation on {"Up"} sd L ronde R cw, __, xRib, on {1st Piano Note} fwd L RLOD);
2 S [SLO OPPOSITION X-CK] Rt hds joined on {2nd Piano Note} x-ck R LOD extending lt arm fwd on {"To More"}, __, __, __
(W join rt hds on {2nd Piano Note} x-ck R RLOD extending lt arm fwd on {"To More"}, __, __, __);
3 SS () [REC BK 2 LADY SWVL] On {"Than I"} rec bk L lead W swvl lf, __, bk R fc WALL LOOSE "L" POS,
(W on {"Than I"} lf swvl on R under joined rt hds fc LOD, __, extend L fwd LOOSE "L" POS fc LOD, __);
4 [SAME FT LUNGE LINE] On {"Can Be"} lower on R M's rt leg in frt of ptr extend L LOD, __, __, __
(W on {"Can Be"} lower on R beh M's rt leg extend L LOD, __, __, __);

5-6 REC TO SLO HINGE & EXTEND;;
5 S [REC TO SLO HINGE & EXTEND] On {"Piano Notes} rec fwd L, __, lead W lf swvl, __
(W on {"Piano Notes"} rec fwd L, __, slo swvl lf on L, __);
6 Lower on L extend lt arm bk & up extend R leg RLOD, __ (W lower on L pl rt hd on M's lt sh extend lt arm up & out extend R leg RLOD, __);

HEAD CUESINTRO

1-4 WAIT; FWD 2; FWD 2 LADY SPIRAL & FWD; FWD TRANS LADY RF RIFF TRN;

PART A

1-4 BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
5-8 LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & LF RIFF TRN TO LOD;
9-12 OP BRK; PASSING ARM CK W/ OUTSD ROLL;
13-16 TO CK RONDE & BK PASS;; RT HDS & SHAD BRK FOR; SWEETHEART TRANS & FWD 2;
SWEETHEART SWITCH 2T TO LOD;; SWITCH TO SHAD/RLD;
SWITCH LADY TRANS TO FC;

PART B

1-4 BASICS;; TRAVEL RT TRN MAN RONDE; TO OUTSD ROLL;
5-8 BK CK W/ INSD ROLL; BASIC END; LT TRN; TO LADY'S HEAD LOOP BRK;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC
13-16 2 SWITCHES;; TO A HINGE; REV UNDERARM TRN LADY TRANS TO FC;

PART A

1-4 BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
5-8 LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & LF RIFF TRN TO LOD;
9-12 OP BRK; PASS ARM CK W/ OUTSD ROLL;
13-16 TO CK RONDE & BK PASS;; RT HDS & SHAD BRK FOR; SWEETHEART TRANS & FWD 2;
SWEETHEART SWITCH 2T TO LOD;; SWITCH TO SHAD/RLD;
SWITCH LADY TRANS TO FC;

PART B MOD

1-4 BASICS;; TRAVEL RT TRN MAN RONDE; TO OUTSD ROLL;
5-8 BK CK W/ INSD ROLL; BASIC END; LT TRN; TO LADY'S HEAD LOOP BRK;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC
13-16 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
17-18 & FWD SWVL KICK TO SLO RONDE; FOR SYNC CIR VINE {"You Raise Me"};

PART C

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK; REC BK 2 LADY SWVL;
5-8 TO SAME FT LUNGE LINE W/ TRANS EXIT &;
9-12 SLO SPIRAL; FIN SPIRAL & OUT TO FC; OP BRK; TO LEG CRAWL & AROUND THE WORLD;
13-16 & HOLD; RUD RONDE TO SYNC UNDERARM TRN; SD BASIC; LADY'S NECK WRAP;
LADY UNWRAP & SWVL; TO 2 SLO X-SWVLS;; REV UNDERARM TRN LADY TRANS TO FC;

PART B MOD

1-4 BASICS;; TRAVEL RT TRN MAN RONDE; TO OUTSD ROLL;
5-8 BK CK W/ INSD ROLL; BASIC END; LT TRN; TO LADY'S HEAD LOOP BRK;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC
13-16 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
17-18 & FWD SWVL KICK TO SLO RONDE; FOR SYNC CIR VINE {"You Raise Me"};

END

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK;
5-6 REC BK 2 LADY SWVL; TO SAME FT LUNGE LINE;
REC TO SLO HINGE & EXTEND;;

"YOU RAISE ME UP"

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MUSIC: "You Raise Me Up" from Josh Groban's *Closer*, Reprise CD 48450-2, Track #12.

PHASE & RHYTHM: Phase VI Slow Two Step [Contact Choreographer for Availability]

SEQUENCE: INTRO, A, B, A, B MOD, C, B MOD, END

INTRO

1-4 WAIT; FWD 2; FWD 2 / LADY SPIRAL & FWD; FWD TRANS / LADY RIFF TRN TO FC;
1 [WAIT] OP/SHAD M slightly in frt of W both rt ft free rt hds joined in frt of W (W's lt arm extended beh M) wait 1 ms;
2 SS [FWD 2] Fwd R, __, fwd L, __ (W fwd R, __, fwd L, __);
3 SS [FWD 2 / LADY SPIRAL & FWD] Fwd R, __, fwd L, __ (W fwd R spiral lf, __, fwd L LOD, __);
4 S__ (SS) [FWD TRANS / LADY RIFF TRN] Fwd R, __, tch L to R fc ptr & WALL, __ (W fwd R spin rf, __, cl L to R fc ptr & COH, __);

PART A

1-4 BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
1 SQQ [BASICS] LOOSE CP sd L, __, xRib, rec fwd L (W sd R, __, xLib, rec fwd R);
2 SQQ Sd R, __, xLib, rec fwd R LOD (W sd L, __, xRib, rec fwd L start lf tm);
3 SQQ [LF TRN W/ INSD ROLL] Fwd L LOD lf tm, __ sd R lead W underarm roll, xLif fc COH
(W bk R lf tm, __, fwd L LOD lf underarm roll, bk R fc WALL);
4 SQQ [FALLAWY CK & REC] Sd R, __, bk L LOD cking FALLAWY POS, rec fwd R (W sd L, __, bk R LOD cking FALLAWY POS, rec fwd L);

5-8 LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & RIFF TRN TO LOD;
OP BRK FOR; PASSING OUTSD ROLL;
5 [LADY SWVL RF UNDERARM & CARESS] Pt L RLOD, __, __ (W swvl rf underarm on L to a caressing lt arm sweep, __, __);
6 SQQ [LADY FWD SPIRAL & RIFF TRN] Rec L rf tm, __, sd R, cl L join lead hds fc LOD
(W fwd R LOD lf spiral, __, fwd L lf spin, cl R to L join lead hds fc RLOD);
7 SQQ [OP BRK] LOP/LOD sd R, __, brk apt L, rec fwd R release lead hds (W sd L, __, brk apt R, rec fwd L);
8 S__ (SQQ) [PASSING OUTSD ROLL] Fwd L rt forearm contact, __, hold & lead W rf underarm tm, join rt hds fc WALL
(W fwd R rt forearm contact, __, fwd L rf underarm tm, bk R join rt hds fc LOD);

9-12 TO CK RONDE & BK PASS; LADY AROUND TO FC; RT HDS & SHAD BRK FOR;
SWEETHEART TRANS & FWD 2;
9 S__ (SQQ) [CK RONDE & BK PASS] Rt hds joined lunge sd R cking lt arm extended bk & sd, __, __
(W lunge bk L lt hd on M's rt sh ronde R cw, __, xRib, fwd L pass beh M);
10 S__ (SQQ) [LADY AROUND TO FC] Rise & cl L to R fc WALL, __, __ (W fwd R lift & pass under M's lt arm, __, fwd L, fwd R fc ptr & COH);
11 SQQ [SHAD BK] Sd R join rt hds, __, brk bk L, rec fwd R SHAD/LOD (W sd L join rt hds, __, brk bk R, rec fwd L SHAD/LOD);
12 __QQ (SQQ) [SWEETHEART TRANS & FWD 2] Tch L to R lift & release rt hds, __, RT SWEETHEART POS fwd L, fwd R across ptr
(W cl R to L lift & release rt hds, __, fwd L, fwd R);

13-16 SWEETHEART SWITCH 2T DOWN LOD;; LUNGE SWITCH TO RLOD;
LUNGE SWITCH / LADY TRANS TO FC;
13 SQQ [SWEETHEART SWITCHES] Fwd L across ptr rf tm, __, LT SWEETHEART POS fwd R LOD, fwd L
(W fwd L rf tm ptr across, __, fwd R, fwd L);
14 SQQ Cl R to L ptr across, __, RT SWEETHEART POS fwd L LOD, fwd R (W fwd R across ptr, __, fwd L, fwd R);
15 SQQ [LUNGE SWITCH DOWN RLOD] Fwd L LOD rf tm, __, LT SWEETHEART POS fwd R RLOD, fwd L
(W fwd L LOD rf tm, __, fwd R RLOD, fwd L);
16 SQQ (SQ) [LUNGE SWITCH / LADY TRANS] Fwd R lf tm RT SWEETHEART POS, __, fwd L fc ptr & WALL, cl R to L LOOSE CP
(W fwd R lf tm RT SWEETHEART POS, __, fwd L fc ptr & COH, tch R to L LOOSE CP);

PART B

1-4 BASICS;; TRAVEL RT TRN; TO OUTSD ROLL;
1 SQQ [BASICS] LOOSE CP sd L, __, xRib, rec fwd L (W sd R, __, xLib, rec fwd R);
2 SQQ Sd R, __, xLib, rec fwd R LOD (W sd L, __, xRib, rec fwd L);
3 S__ (SQQ) [TRAVEL RT TRN] Fwd L across ptr, rf tm on L ronde R cw lead W pass fwd LOD fc LOD LOOSE BJO, __, __
(W fwd R LOD, __, fwd L rf around & passed ptr, fwd R LOOSE BJO fc RLOD);
4 SQQ [OUTSD ROLL] Fwd R LOD outsd ptr, __, sd L, xRif LOP fc WALL (W bk L ptr outsd LOD rf tm, __, sd R rf underarm roll, bk L fc COH);

"YOU RAISE ME UP" Cont.

5-8 LUNGE BASIC W/ INSD ROLL; BASIC END; LF TRN TO BFY;
BK BRK W/ LADY'S HEAD LOOP;
5 SQQ [LUNGE BASIC W/ INSD ROLL] Lunge Sd L cking ptr with rt hd beh W's bk, ___ rec sd R lead W lf underarm roll, xLif RLOD
(W lunge sd R cking, ___ rec fwd L RLOD lf underarm roll, bk R fc ptr & COH);
6 SQQ [BASIC END] LOOSE CP sd R, ___ xLib, rec fwd R LOD (W sd L, ___ xRib, rec fwd L LOD start lf trn);
7 SQQ [LF TRN] Fwd L LOD lf trn, ___ sd R, xLif fc COH (W fwd R lf trn, ___ sd L, xRif fc WALL);
8 SQQ [BK BRK W/ LADY'S HEAD LOOP] Sd R loop M's rt W's lt hds over W's head placing hds on W's rt sh, ___ bk L, rec fwd R RLOD
(W sd L loop M's rt W's lt hds over head, ___ bk R, rec fwd L RLOD);

9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS;
LUNGE BASIC;
9 SQQ [UNDERARM TRN TO STACKED HDS] Sd L, ___ xRib lead ptr under dbl hd hold, rec fwd L STACKED LT OVER RT HDS fc COH
(W fwd R, ___ fwd L rf trn under dbl hd hold, fwd R STACKED HDS L over R fc ptr & WALL);
10 SQQ [OP BRK] Sd R, ___ apt L, rec fwd R (W sd L, ___ apt R, rec fwd L);
11 SQQ [CHGS SDS UNDER STACKED HDS] Fwd L COH chg sds lead W trn under stacked hds, ___ sd R, xLif dbl hd hold fc WALL
(W fwd R WALL lf trn under stacked hds chg sds, ___ sd L, xRif fc COH);
12 SQQ [LUNGE BASIC] Lunge sd R 1/2 OP/LOD, ___ rec fwd L, fwd R (W lunge sd L 1/2 OP/LOD, ___ rec fwd R, fwd L);

13-16 2 SWITCHES;; TO A HINGE; REV UNDERARM TRN / LADY TRANS TO FC;
13 SQQ [SWITCHES] Fwd L across ptr rf trn 1/2 LOP/LOD, ___ fwd R, fwd L (W fwd R 1/2 LOP/LOD, ___ fwd L, fwd R);
14 SQQ Fwd R 1/2 OP/LOD, ___ fwd L, fwd R (W fwd L across ptr rf trn 1/2 OP/LOD, ___ fwd R, fwd L);
15 S_ (SS) [HINGE] Fwd L LOD rise w/ slight lf body trn, ___ lower on extend R sd RLOD, ___ (W fwd R lf trn, ___ xLib lower extend R fwd RLOD, ___);
16 SQQ (SQ_) [REV UNDERARM TRN / LADY TRANS] Rec R lead W lf underarm trn, ___ Sd L fc ptr & WALL, cl R to L LOOSE CP
(W rec R lf underarm trn, ___ fwd L fc ptr & COH, tch R to L LOOSE CP);

PART A

1-4 BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
5-8 LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & RIFF TRN TO LOD;
9-12 OP BRK FOR; PASSING OUTSD ROLL;
13-16 TO CK RONDE & BK PASS; LADY AROUND TO FC; RT HDS & SHAD BRK FOR;
SWEETHEART TRANS & FWD 2;
SWEETHEART SWITCH 2T DOWN LOD;; LUNGE SWITCH TO RLOD;
LUNGE SWITCH / LADY TRANS TO FC;

PART B MOD

1-4 BASICS;; TRAVEL RT TRN; TO OUTSD ROLL;
5-8 LUNGE BASIC W/ INSD ROLL; BASIC END; LF TRN TO BFY;
9-12 BK BRK W/ LADY'S HEAD LOOP;
13-16 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS;
LUNGE BASIC;
17-18 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
16 QQ_ (S_) [LADY REV UNDERARM TRN] Rec R lead W rec, sd L lead W lf underarm swvl to BFY, ___
(W rec fwd R, swvl lf underarm BFY fc LOD, ___);
17-18 & FWD SWVL KICK TO SLO RONDE; FOR CIR VINE 3 {"You Raise Me"};
17 SS (S_) [FWD SWVL KICK TO SLO RONDE] Sd R LOD lead W lf swvl BFY, ___ rec sd L lead W swvl rf for slo ronde
(W fwd L LOD lf swvl, ___ kick R fwd RLOD rf swvl on L for slo ronde R cw, ___);
18 _QQQ [CIR VINE 3] BFY/WALL hold, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc COH
(W BFY fc COH cont ronde R cw, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc WALL);

PART C

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK; REC BK 2 LADY SWVL;
1 SQQ TO SAME FT LUNGE LINE W/ TRANS EXIT FOR;
[SAME FT RONDE & VINE 2] BFY fc COH compress into ptr w/ rf rotation on {"Up"} sd L ronde R cw, ___ xRib, fwd L LOD join rt hds
(W fc COH in BFY compress into ptr w/ rf rotation sd L ronde R cw, ___ xRib, fwd L RLOD join rt hds);
2 S_ [SLO OPPOSITION X-CK] Rt hds joined x-ck R LOD extend lt arm fwd, ___ (W x-ck R RLOD extend lt arm fwd, ___);
3 SS () [REC BK 2 LADY SWVL] Rec bk L lead W swvl lf underarm, ___ bk R LOOSE "L" POS fc WALL, ___
(W lf swvl on R under joined rt hds fc LOD, ___ extend L fwd LOOSE "L" POS fc LOD, ___);
4 _S (_QQ) [SAME FT LUNGE LINE W/ TRANS EXIT] Lower on R rt leg in frt of ptr extend L LOD, ___ rec fwd L LOD, tch R to L
(W lower on R beh M's rt leg extend L LOD, ___ rec fwd L, fwd R LOD);

"YOU RAISE ME UP" Cont.

5-8

SLO SPIRAL; FIN SPIRAL & OUT TO FC; OP BRK; TO LEG CRAWL & AROUND THE WORLD;

- 5 _____ [SLO SPIRAL] Hold & lead W slo lf spiral, ___ (W slo spiral lf on R, ___);
6 ___ QQ [FIN SPIRAL & OUT TO FC] Cont lead W slo lf spiral, ___ bk R, fwd L LOD join lead hds
(W cont slo spiral lf on R, ___ fwd L LOD lf trn, cl R to L fc RLOD join lead hds);
7 SQQ [OP BRK] Sd & fwd R, ___ brk apt L, rec fwd R LOD (W sd & bk L, ___ brk apt R, rec fwd L fc RLOD);
8 S___ [LEG CRAWL & AROUND THE WORLD] Blend to CP cl L to R & pt R sd & fwd, ___ shifting wt to both ft pl arms around W w/ hds on
W's sh blades lower w/ ccw rotation rising after rotation, ___ (W blend to CP fwd R raise lt leg up sd of M's rt leg, ___ shifting wt to both ft pl hds
on M's shs lower to lay back pos w/ ccw rotation rising after rotation, ___);

9-12

& HOLD; RUD RONDE W/ SYNC UNDERARM TRN; SD BASIC; LADY'S SPT TRNS TO NECK WRAP;

- 9 S___ [HOLD] Fin round the world & shift wt to L blend to normal CP/LOD, ___;
(W fin round the world & shift wt to R blend to normal CP fc RLOD, ___);
10 S&QQ [RUD RONDE W/ SYNC UNDERARM TRN] Lunge fwd & sd R rf body rotation, ___/bk L RLOD, sd R, xLif fc WALL
(W sd & bk L ronde R cw, ___/bk R lf trn, fwd L RLOD lf underarm trn, bk R fc COH);
11 SQQ [SD BASIC] Sd R, ___ xLib, rec fwd R (W sd L, ___ xRib, rec fwd L);
12 SQQ [LADY'S SPT TRNS TO NECK WRAP] Lead hds joined sd L, ___ xRib lead W neck wrap rf into W's rt arm, ___ rec fwd L RLOD
(W lead hds joined sd R, ___ fwd L neck wrap rf into rt arm, rec fwd R RLOD);

13-16

& UNWRAP FOR; 2 SLO X-SWVLS;; REV UNDERARM TRN / LADY TRANS TO FC;

- 13 SQQ [UNWRAP] Sd R, ___ rec sd L lead W lf trn to unwrap neck, lunge sd R RLOD lead W lf swvl to BFY fc DLW
(W fwd L, ___ fwd R unwrap lf, fwd L LOD swvl lf to BFY fc DRC);
14 S___ [SLO X-SWVLS] BFY lunge sd L LOD lead W slo rf swvl fc DRW, ___ (W BFY fwd R RLOD slo swvl rf fc DLC, ___);
15 S___ BFY lunge sd R RLOD lead W slo lf swvl fc DLW, ___ (W BFY fwd L LOD slo swvl lf fc DRC, ___);
16 ___ QQ (SQ_) [REV UNDERARM TRN / LADY TRANS] Hold & lead W lf underarm, ___ sd L fc ptr & WALL, cl R to L LOOSE CP
(W fwd R RLOD lf underarm trn, ___ fwd L fc ptr & COH, tch R to L LOOSE CP);

PART B MOD

1-4

BASICS;; TRAVEL RT TRN; TO OUTSD ROLL;

5-8

LUNGE BASIC W/ INSD ROLL; BASIC END; LF TRN TO BFY; BK BRK W/ LADY'S HEAD LOOP;

9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC;

13-16 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;

- 16 QQ (S) [LADY REV UNDERARM TRN] Rec R lead W rec, sd L lead W lf underarm swvl to BFY, ___
(W rec fwd R, swvl lf underarm on R BFY fc LOD, ___);

17-18 & FWD SWVL KICK TO SLO RONDE; FOR CIR VINE 3 {"You Raise Me"};

- 17 SS (S) [FWD SWVL KICK TO SLO RONDE] Sd R RLOD lead W lf swvl BFY, ___ sd L LOD lead W rf swvl for slo ronde, ___
(W fwd L LOD lf swvl, ___ kick R fwd RLOD swvl rf on L for slo ronde R cw, ___);
18 ___ QQ [CIR VINE 3] BFY/WALL hold, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc COH
(W BFY fc COH cont ronde R cw, cir rf vine on {"You Raise Me"} xRib, sd L, xRif fc WALL);

END

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK; REC BK 2 / LADY SWVL; TO SAME FT LUNGE LINE;

- 1 SQQ [SAME FT RONDE & VINE 2] BFY fc COH compress into ptr w/ rf rotation on {"Up"} sd L ronde R cw, ___ xRib, on {1st Piano Note} fwd
L LOD join rt hds (W fc WALL compress into ptr w/ rf rotation on {"Up"} sd L ronde R cw, ___ xRib, on {1st Piano Note} fwd L RLOD);
2 S___ [SLO OPPOSITION X-CK] Rt hds joined on {2nd Piano Note} x-ck R LOD extending lt arm fwd on {"To More"}, ___
(W join rt hds on {2nd Piano Note} x-ck R RLOD extending lt arm fwd on {"To More"}, ___);
3 SS () [REC BK 2 / LADY SWVL] On {"Than I"} rec bk L lead W swvl lf, ___ bk R fc WALL LOOSE "L" POS,
(W on {"Than I"} lf swvl on R under joined rt hds fc LOD, ___ extend L fwd LOOSE "L" POS fc LOD, ___);
4 ___ [SAME FT LUNGE LINE] On {"Can Be"} lower on R M's rt leg in frt of ptr extend L LOD, ___
(W on {"Can Be"} lower on R beh M's rt leg extend L LOD, ___);

5-6 REC TO SLO HINGE & EXTEND;;

- 5 S___ [REC TO SLO HINGE & EXTEND] On {"Piano Notes} rec fwd L, ___ lead W lf swvl, ___
(W on {"Piano Notes"} rec fwd L, ___ slo swvl lf on L, ___);
6 ___ Lower on L extend lt arm bk & up extend R leg RLOD, ___ (W lower on L pl rt hd on M's lt sh extend lt arm up & out extend R leg RLOD, ___);

HEAD CUES

INTRO

1-4 (OP SHAD/LOD) RT HDS JOINED IN FRT OF LADY, BOTH RT FT FREE
WAIT; FWD 2; FWD 2 / LADY SPIRAL & FWD; FWD TRANS / LADY RIFF TRN TO FC;

PART A

1-4 BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
5-8 LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & RIFF TRN TO LOD; OP BRK FOR;
PASSING OUTSD ROLL;
9-12 TO CK RONDE & BK PASS; W AROUND TO FC; RT HDS & SHAD BRK FOR;
SWEETHEART TRANS & FWD 2;
13-16 SWEETHEART SWITCH 2T DOWN LOD;; LUNGE SWITCH TO RLOD;
LUNGE SWITCH / LADY TRANS TO FC;

PART B

1-4 BASICS;; TRAVEL RT TRN; TO OUTSD ROLL;
5-8 LUNGE BASIC W/ INSD ROLL; BASIC END; LF TRN TO BFY; BK BRK W/ W'S HEAD LOOP;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC;
13-16 2 SWITCHES;; TO A HINGE; REV UNDERARM TRN / LADY TRANS TO FC;

PART A

1-4 BASICS;; LT TRN W/ INSD ROLL; TO FALLAWY CK & REC;
5-8 LADY SWVL RF UNDERARM & CARESS; LADY FWD SPIRAL & RIFF TRN TO LOD; OP BRK FOR;
PASSING OUTSD ROLL;
9-12 TO CK RONDE & BK PASS; W AROUND TO FC; RT HDS & SHAD BRK FOR;
SWEETHEART TRANS & FWD 2;
13-16 SWEETHEART SWITCH 2T DOWN LOD;; LUNGE SWITCH TO RLOD;
LUNGE SWITCH / LADY TRANS TO FC;

PART B MOD

1-4 BASICS;; TRAVEL RT TRN; TO OUTSD ROLL;
5-8 LUNGE BASIC W/ INSD ROLL; BASIC END; LF TRN TO BFY; BK BRK TO LADY'S HEAD LOOP;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC;
13-16 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
17-18 & FWD SWVL KICK TO SLO RONDE; FOR CIR VINE 3 {"You Raise Me"};

PART C

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK; REC BK 2 / LADY SWVL;
TO SAME FT LUNGE LINE W/ TRANS EXIT FOR;
5-8 SLO SPIRAL; FIN SPIRAL & OUT TO FC; OP BRK; TO LEG CRAWL & AROUND THE WORLD;
9-12 & HOLD; RUD RONDE TO SYNC UNDERARM TRN; SD BASIC;
LADY'S SPT TRNS TO NECK WRAP;
13-16 & UNWRAP FOR; 2 SLO X-SWVLS;; REV UNDERARM TRN / LADY TRANS TO FC;

PART B MOD

1-4 BASICS;; TRAVEL RT TRN; TO OUTSD ROLL;
5-8 LUNGE BASIC W/ INSD ROLL; BASIC END; LF TRN TO BFY; BK BRK TO LADY'S HEAD LOOP;
9-12 UNDERARM TRN TO STACKED HDS; OP BRK; CHG SDS UNDER STACKED HDS; LUNGE BASIC;
13-16 2 SWITCHES;; TO A HINGE; LADY REV UNDERARM TRN;
17-18 & FWD SWVL KICK TO SLO RONDE; FOR CIR VINE 3 {"You Raise Me"};

END

1-4 TO SAME FT RONDE {"Up"} & VINE 2; SLO OPPOSITION X-CK;
REC BK 2 LADY SWVL; TO SAME FT LUNGE LINE;
5-6 REC TO SLO HINGE & EXTEND;;

CLINIC
NOTES

EDUCATION and CLINIC NOTES

EDUCATION NOTES

Wayne & Barbara Blackford	The Secrets of Successful Dancing (S.O.S. HELP!)
Jack & Judy DeChenne	Your Space or Mine?
Dick & Karen Fisher	!SIMPLY SALSA!
Richard E. Lamberty	As the Stomach Turns Partnered Rotations - Turns, Spins and Swivels
Richard E. Lamberty	Unleavened Tango Tango - The Fundamentals
Al & Carol Lillefield	The Latin Toolbox
Brent & Judy Moore	Using Your Arms to Decorate Your Dancing
Kenji & Nobuko Shibata	"Shape & Make a Line" - Picture Figure Clinic
Kay & Joy Read	Waltz Turns, When & How

CLINIC NOTES

Bill & Carol Goss	Waltz Clinic Notes
Mark & Shelley Hilburn	Western Two Step
Brent & Judy Moore	Tango, Tango, Tango - Combining Three Tangos Into One

THE SECRETS OF SUCCESSFUL DANCING (S.O.S. HELP !)*Wayne & Barbara Blackford*

URDC Convention 2005

The object of today's clinic is to get us thinking about:

1. what will make our dancing "effortless"
2. what will make our figures work better

There are many elements, other than the basic footwork, that help us create movement. Today we will try to touch on some of these elements that will HELP to make it more comfortable to dance.

It is important that we understand and learn some of the structure of movement created by our bodies. Sometimes it becomes difficult to determine why we, as a couple, are having difficulty with a figure, when we seem to be doing the foot placements correctly. Many times its because one, or both, partners are contributing to the problem, even though they are executing the proper footwork.

Dancing is more than just moving the feet. We now want to think about what our body does to help us move. When we walk we do not concentrate on our feet, but rather think about where we want to go. Yet when we learn to dance we tend to concentrate on our feet and forget what our bodies do to move us from point A to point B.

Listed below are some of the elements that are important to movement. Since our time today is limited, our goal at this clinic is to touch on just a few concepts with relation to the figures we dance.

1. Posture & Body Positioning – once this is achieved we can move easily
2. Balance & Control (both individual & couple) – without it we cannot move gracefully
3. Partner Responsibility – what each of our jobs are as dancers (Leading & following)

1 Posture & Body Positioning:

First we must have good closed position, which helps create good balance. Once this is achieved we can move on to dancing. Without good posture, or proper body alignment, the man cannot lead successfully and the woman cannot follow easily.

2 Balance & Control:

Good balance is the reward of keeping the body well postured. In changing weight, movement is from our center point of gravity. Keep your body "stacked" over your supporting foot. Line up your body parts. Both partners should have their upper body stretched slightly to the left over the left hip and looking over our partner's right shoulder. By standing in proper alignment, it is easy to establish a sense of balance. It is one thing to keep one's balance and body alignment while standing. It is quite different to maintain it while walking a straight line and in a curve in order to follow the line of direction.

3 Partner Responsibility:

Couples should not move or step at the same time – Two people cannot occupy the same space at the same time. The man should never bring his right arm/hand toward his own body, but rather have it actively moving away as his body moves. The woman should keep her back (moving from her center) in the man's right arm/hand.

It is our sincere hope that what we have discussed will HELP you enjoy your dancing and make it more comfortable.

Wayne & Barbara Blackford

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Your Space or Mine?

Jack & Judy DeChenne

URDC Convention 2005

Round Dancing consists of many figures, combinations and modifications through many different rhythms. We practice many moves and work hard in order to make them flow better. One of the most important things that makes dancing the moderns less work and more relaxing is a good frame with space for your partner. This space should remain consistent for both partners. The movement of this space is what leads the lady. Questions that are most frequently asked include first, how do we create this space, second, how do we give our partners their space when we come together and third, how do we keep this space once we start moving?

First, we need to start with our whole body, beginning at the feet, continuing with the legs, then the knees and thighs, next through the torso and finally the head. They are like building blocks. If we do not stack them correctly they will fall over. This also applies as dancers. If we don't correctly align our bodies, we have no chance of keeping our balance, which causes us to collapse the lady's space. The first way to lose her space is by not keeping our own balance. Anytime we stand, we start with both our legs and torso balanced over our feet. Our upper body and head must line up with all our remaining lower body to maintain our balance throughout our dancing. But, because our body does not stack like building blocks, we must use rotation to stack our body correctly.

Next, we need to create an upper body frame in which the arms define the outer limits of the lady's space. To do this, roll the arms into the shoulders rather than lifting them away from the body. When we place the arms into the shoulders, we can use the upper body muscles to hold them, which gives us great strength and allows us to maintain the lady's space. If we lift the arms away from the body, we can only use the strength from our arms, which rarely lasts the length of even one dance. It is therefore the strength of upper body frame that allows the man to create, maintain and control the space rather than allowing it to collapse.

Once we have created this space, it is important to remember that a solid frame starts with the upper torso and carries through to the shoulders and biceps, and stops at the elbows. From our elbows through to our fingertips, our frame should be flexible and used to create movement and grace. Flexibility in the forearms allows the lady the freedom of movement that she needs to maintain her own balance. This also allows her the ability to execute the movements with fluidity and ease. To finish the frame, the man gently slides his right wrist where the lady's left arm and back meet. The man's fingers should be collected and have a slight downward poise. It is very important that the man keep his thumb collected with all the other fingers and that the fingers have minimal contact with the lady's back; if this does not happen it will cause the woman's center of gravity to be misplaced. The lady rests her left hand on the man's right arm close to the top of his bicep. This placement will depend on the length of the partners' arms. The arms should appear to be one unit with elbows matching. The lady's fingers should also be collected and rested gently on the man's arm. It is important that the lady keep her thumb collected with the other fingers so she is not tempted to grab and pull the man's arm into her, causing her dance space to collapse. The man's left hand and the lady's right hand should be joined with the man's wrist straight and the ladies wrist slightly bent at about eye level for the lady.

Now that we have created our dance space we need to understand how to sustain it once we are in motion. We have all been told that the lady is to fill the space created by the man; this is where the flexible part of our frame comes into play. As we start compressing for forward movement, it is important to release the flexible part of the frame (from the elbows to the finger tips) allowing the lady to start moving back, thus creating room for the man to dance. It is this releasing action that allows the lady to create space for the man, which is used in all forward moving figures that are executed in a closed, banjo or sidecar position. Figures that have the man traveling backward shall be executed by allowing the flexible part of the frame (from the elbows to the finger tips) to release leaving the lady behind only momentarily while the man creates a space for her to dance into; this keeps the man from pulling the lady into him causing the frame to collapse.

The most difficult position to maintain a proper frame in is the semi-closed position. Figures requiring a semi-closed dance position should be entered into by stepping side and forward. The man should leave his right side back allowing the lady to maintain her dance position. This action will almost feel similar to shifting a child onto your hip to carry it. Through steps require tucking the trailing hips to prevent the body from moving away from the partner and losing your space.

Lastly when we execute figures that turn left face, whether they are in closed or semi position, it is important for the man to leave the right side of his body back. He should not think of involving his right side in the turn at all, as the right side of the body will follow the left face turn naturally. When the man executes the left face turn using this method it will sustain the lady's dance space allowing her to follow with ease.

05-119

¡SIMPLY SALSA!

Karen & Dick Fisher

URDC Convention 2005

Standard Spanish dictionaries define salsa as a mixture of various substances cooked into a sauce that is used to embellish food as well as a form of Afro-Cuban music and dance. Just as there are many possible sauces that can be called salsa there are many forms of music and dance that can be called salsa.

Traditional salsa music is a fusion of Afro-Cuban *son*, the music from which rumba, cha cha, and mambo are also derived, and North American jazz. A major feature of traditional salsa music are the multiple percussion instruments, each of which adds a particular "beat" to the music. This makes the rhythm pattern complex. Many purists feel that without these many different patterns music is not really salsa (*sin clave no y son [without clave there is no son; therefore, no salsa]*). However, as salsa has become popular around the world, the music to which the salsa dance is performed has become quite varied. Today salsa is danced to nearly any up-tempo music (44-60 measures per minute) in 4/4 time.

Salsa does not have an "official" syllabus and there are many, many figures and variations danced around the world. Frequently the same figure has different names and multiple variations. In general the dance is composed of three steps per measure of music taken quick, quick, slow. There are several different styles of salsa. The major difference between styles is the timing of the "break" or first step of a figure. Some styles break on beat 1 while others break on beat 2 or beat 3. There is even a 'classical 2' and a 'modern 2' style, but we are sure round dancing will stick to the style that breaks on beat 1.

Salsa styles also differ in that in some figures are performed in a linear fashion while in others are performed in a circular one. Some styles use a stop action very similar to mambo, while others (LA style) use all passing steps and are more fluid. Styles also differ in the degree to which figures from other rhythms are incorporated. For example, New York style adds in many hustle figures.

We know of three different kinds of salsas that have been introduced to round dancing. A common figure in all of them is the Cross Body or Cross Body Lead. There is the "ballroom style" that is taught in many dance studios. It includes the single tap, double tap, cumbia, and the cross body. It was introduced to round dancing in *Salsa Café* (Shibata, 1999). There is a salsa style

05-120

that borrows heavily from mambo, merengue and rumba. This style can be found in *Salsa Cachet* (Young, 2002) and *She Knows That She Wants To* (Goss, 2004). There is Casino Rueda that is normally danced in a circle by several couples with a leader who either yells out the figures or uses hand signals to tell the dancers what figure to do next. In rueda, partners are generally exchanged, but there are also some group figures. This form can be converted to a couple dance by adding a cross body instead of the exchanging figure so that couples stay together. In its couple form rueda was introduced to round dancing in *Salsa Cubana* (Fisher, 2002). Salsa rueda had the largest number of defined figures and the closest thing to a syllabus.

There is a branch of salsa that has begun to categorize figures into Bronze, Silver and Gold standards, evidently for competition. This branch has developed from club salsa and has developed a list of figures and defined their difficulty.

As many of you know, some bottled salsas are spicier than others. In salsa dancing, one or the other partner often adds an embellishment to the figure to "spice it up". These embellishments are called "shines", and you can purchase videos of the most common shines if you wish to spice up your salsa.

Today we will be working on some ballroom figures like "Single Tap", "Double Tap", and "Man's Fans". We will be introducing some bronze club salsa figures such as "The Social Step" and "She Go, He Go, She Go". And, of course, we will also be teaching some modified rueda figures like "Vacilala" and "Sombrero."

Should you wish to know more about salsa, an internet search will yield more information that you can possibly assimilate.

05-121
Partnered Rotations

Turns, Spins and Swivels

Richard E. Lamberty

URDC Convention 2005

Don't you just hate when a perfectly good word ends up meaning more than one thing? Take ... hmmm I don't know, TURN for example. In some cases it means any kind of rotation. But sometimes we have more specific terms for particular kinds of turn, like spins, or swivels, or spirals, or pivots. And then we just plain old turn.

In order to create a context for today's discussion, I would like to offer some definitions of three particular types of rotation: turn, spin and swivel.

1. **Turn** – A rotation of the body as measured between the feet, i.e. the feet must have different alignments and the rotation is accomplished in the hips. Turn occurs between steps.
2. **Spin** – A rotation of the standing foot so that it has a different alignment at the beginning of the rotation than at the end of the rotation. The hips do not change relative to the body.
3. **Swivel** – The combination of turn and spin: the hips rotate relative to the standing foot and the foot has a different alignment at the beginning of the rotation than at the end of the rotation. A change in position relative to the partner results (e.g. Banjo to SCP)

It is useful to note that figures which involve spin tend to have the word "spin" in their name: OUTSIDE SPIN; DOUBLE REVERSE SPIN; and the ever popular SPIN TURN.

Likewise, figures which involve a swivel tend to have the word "swivel" in their name.

These are useful clues as to which technique to apply when dancing a figure.

Turn is the one of these three which is perhaps the most troublesome. I believe this is because of the fact that the word can mean both the class ROTATION as well as the specific technique of stepping from one foot to the next where the step taken has a different alignment from the previous one. This is why specifications of turn are given as BETWEEN steps N-1 and N, where N is the step you just took.

Actually, there is a formula for the specification of AMOUNT OF TURN (the class, not the specific technique: **turn**):

- An amount (no turn, commence, 1/8, 1/4, 3/8, 1/2, etc.)
- A direction (Left Face (LF) or Right Face (RF))
- When (ON a step, BETWEEN step N and N-1)

ON is used in two cases:

1. when the amount specified is COMMENCE, which also means that the alignment of the step is the same as the alignment of the previous step.
2. when the amount of rotation can be calculated based on a single foot. (the above example does not include this case.)

BETWEEN is used when the amount of turn is measured using both feet and is given by measuring the change in alignment between the current step and the previous step.

All specifications of the technical element AMOUNT OF TURN follow (or should follow) this formula.

Let's look at a simple example from Waltz: Two Left Turns. First here are the steps:

1. L forward
2. R to side (on outside of turn)
3. L closes to R
4. R back
5. L to side (on inside of turn)
6. R closes to L

Now let's look at the alignment of each step:

1. Facing DC
2. Backing DW
3. Backing LOD
4. Backing LOD
5. Pointing DW
6. Facing DW

Finally, let's look at the actual specification of the amounts of turn (remember our formula)

- Commence to turn LF on 1
- 1/4 turn LF between 1 and 2
- 1/8 turn LF between 2 and 3
- Commence to turn LF on 4
- 3/8 turn LF between 4 and 5, body turns less
- Body completes turn on 6

These technical specifications (taken directly from the DVIDA manual (modified to Round Dance abbreviations) which is identical to the specification from IDTA) tell us a great deal about the fundamental nature of Rotation, and in particular **turn**.

Notice that the specified alignments tell us exactly the amount of turn. Notice also that given a starting alignment and the specified amounts of turns, we could calculate each of the alignments.

Now, the clever reader will at this point wonder WHY? Why me? Why am I stuck in this lecture? Or perhaps, "what does this have to do with anything that matters to ME", would be a more relevant question. (Forgive my penchant for the dramatic when it comes to suffering, and yes, ladies and gentlemen, in case you have failed to notice, we are suffering.)

Some people are fond of teaching curving into turns. While this is a valiant attempt to gain understanding of HOW rotation works, it is impossible to reconcile this kind of movement with the specifications of the technique as it is given. And I do believe that (in most cases) the technique is very well specified, and, given a sufficient understanding of the language being used, quite clear. The tricky bit is, naturally, that little phrase "sufficient understanding".

For today, we will attempt to NOT curve our turns. After today, you will, naturally do as you please, as will I. Except when I am trying and failing, which happens far more often than I would like. Especially on Tuesdays.

Aside from a clear understanding of the language which is used to specify rotation in the couple, it is also useful to understand the fundamental nature of movement as a couple. Perhaps the single most important thing to learn about this is the physical nature of what it means to be either ON THE INSIDE or ON THE OUTSIDE of turn.

Picture a circle big enough to stand in with your feet more than shoulder width apart. Now, stand inside that circle with your feet together and the toes of both feet touching it. Slowly slide the left foot leftwards tracing the arc of the circle with the toes of your left foot in contact with the circle. In so doing, you are essentially drawing the circle from the inside. Now stop with your weight between feet and look at them. Notice what your feet have done. Notice what your hips have done. You are standing on the INSIDE OF TURN. We will define this in a moment.

Close the right foot to the left foot keeping the right foot in contact with the arc of the circle. It too is moving ON THE INSIDE of the circle.

Now, picture that same circle, but stand outside of the circle with your feet together and your toes touching the outside of the circle. Slowly slide your right foot rightwards around the circle tracing the arc of the circle with your toes. Stop with your feet apart. Notice what your feet have done. Notice what your hips have done. You are standing on the OUTSIDE OF TURN. We will define this in a moment.

Close the left foot to the right foot keeping the left foot in contact with the arc of the circle. It too is moving ON THE OUTSIDE of the circle.

The trick to doing this is to do this WITH another person in front of you so that you stay in Closed Position all the time without shifting on each other. The nice thing is, if you can figure it out, it really cleans up a lot of movement and makes the dancing much easier.

Now for some definitions:

INSIDE OF TURN – when the toes of the feet, when measured between steps, are farther from the center line of the body than the heels.

OUTSIDE OF TURN – when the heels of the feet, when measured between steps, are farther from the center line of the body than the toes.

That being the last of the definitions we want to cover today, let's try to apply some of these ideas to actual steps and movement and just see what happens.

Good luck, and try not to hurt yourself or your partner, and for goodness sake, try very hard not to hurt me.

05-124
Tango

The Fundamentals

Richard E. Lamberty

URDC Convention 2005

When you first start learning ballroom dancing, people tend to say that Tango is the easy one. HA! Easy for YOU, but I did not find it easy to learn. The steps aren't like the other dances. The music is funny. If I did what I thought felt good, I was told that I was waltzing my tango. If I did, or thought I did, what they wanted, it felt BORING. Eventually I was simply beaten into submission and then, and only then, did I come to understand that, yes, Tango is easy. And I hated all of them because I was sooooo dense about it and it took me so long to get what everyone told me was ... EASY.

When people talk about (International style) Tango, we all talk about the same basic things: no swing; no sway; no rise. We also talk about staccato action, and usually about stillness. But if we are NOT going to do those things we do in the other dances, and we are supposed to do things in Tango that we don't do in the other dances, it might be important to understand what those things are. In previous years I have talked about sway and rise, so I will not really cover those, other than to give the generally accepted definitions:

1. **Sway** – A natural inclination of the body from the ankle upwards away from the moving foot.
2. **Rise** – Elevating through the use of the feet, legs and body. (Although I prefer to say that what you do with your feet is FOOTWORK and that rise is: the straightening of the legs.)

The problem with **Swing** is that there is no accepted definition. First of all, it means more than one thing in dancing depending on the context. It can mean a dance, or class of dances: East and West Coast Swings; Lindy; Jitterbug; Country/Western Swing.

Swing is also often used to categorize some of the ballroom dances, i.e. the Swing Dances: Waltz; Foxtrot; Quickstep; and Viennese Waltz. I prefer to talk about ARC OF SWING when referring to that aspect of swing.

But when we say that Tango has no swing, what we mean is BODY SWING, and fortunately, **body swing** can be defined in a somewhat rigorous manner:

Body Swing – Having applied CBM, the release of the free foot to a position outside the line of the body such that the body must travel to place weight over that foot. The release can be linear, lateral or rotational in nature.

I would suggest that if a dance uses **body swing**, then it falls into the category of SWING dances. And not all figures in a dance need to have **body swing**. But NO figures in Tango has **body swing**, and so Tango is not a swing dance. Today we will practice taking steps both with and without **body swing** so that we can learn to feel the difference, and hopefully make our Tango more ... tango-like.

The words 'staccato' and 'stillness' are words that we seem to understand. But taking that understanding and turning it into a feeling in our bodies. AH. That is the brass ring. I believe that staccato action and stillness are more a function of timing than anything else, so in order to understand those aspects of Tango, we need to learn how to get the timing we want.

A measure of music in Tango has 4 beats (4/4 timing.): 1 2 3 4

05-125

If we take a figure like the Closed Promenade, the given timing is Slow, Quick, Quick, Slow which is usually given as SQQS. If each slow is TWO beats (out of the four) and each quick is ONE beat, then this figure sums as $2 + 1 + 1 + 2 = 6$ beats, which is one and one half measures of music.

That by itself is not so hard to grasp, but it does mean that, unlike waltz, figures are not limited to measure boundaries. Getting a feeling for that takes some practice. And that is also the main reason most Tango is given as Slows and Quicks rather than as Numbers.

Two examples to demonstrate why:

Progressive Link to Closed Promenade (QQ SQQS):

In numbers 1 2 for the Link, and 3 4, 1 2 3 4 for the Closed Promenade.

Closed Promenade to Link (SQQS QQ)

In numbers: 1 2 3 4 1 2 for the Closed Promenade, and 3 4 for the Link.

Hmmmm. Numbers are not so useful since they are clearly context dependent, whereas the Slows and Quicks remain clear regardless of measure boundaries.

Now for the next bit.

Two cars are driving along side by side at the same speed. Up ahead there is a traffic light. The light is RED. You maintain your speed as you approach the light, then have to break and stop and wait for the light. The other car, seeing the red light, stops accelerating and uses engine drag to slow down and drift along. The light changes to green. You have to take your foot off the brake, put it on the gas and start moving again from ZERO. The other car, having never actually braked, re-applies the gas and goes zipping by you while you are gathering speed.

You both went through the same green light. You both traveled the same distance. The fact that you had to stop and start and they only drifted does not alter how long the red light lasted or when it turned green. The light has a certain amount of time that it is RED and a certain amount that it is GREEN, and all of that is independent of how fast you approach, and whether or not you have to actually stop.

A beat is a beat is beat. Timing is given with respect to the beats of music. The technique does not specify WHEN within the interval of time that a beat represents that weight transfer occurs. THIS is what separates the men from the boys.

Naive dancers always step so that weight transfers at the beginning of the beat and then have to stand on that foot for the duration of the beat. The more experienced dancer learns how to allow their movement to ebb and flow so that the weight transfer occurs during the beat but not necessarily ON the beat.

Let's call that ... EXPRESSION, but it ain't timing.

The fact that I use more of the duration of the beat to MOVE and less of it to stand, or visa versa, does not alter the beat.

Since a slow consists of TWO beats, and we have just discussed that a beat is actually a duration in time and not an event, I find that I have TWO ways that I can interpret my Slows:

STEP on the first beat, and STAND on the second OR
STAND on the first beat and STEP on the second.

Technically, either way, I have executed the step labeled SLOW within the boundary of music allocated to it; within the duration of the given timing. But the effect is quite different. And so having a method of notation that distinguished one version of the slow from another might be useful (or not.....)

Let's call a slow where we step on the first beat and stand on the second beat of music an EARLY SLOW. We step EARLY in the allocated block of music and spend the rest of the time standing.

Let's call a slow where we stand on the first beat and step on the second a LATE SLOW. We step LATE in the allocated block of music, having waited (standing) on the first beat.

Further, let's designate the symbol "s" (lowercase s) to mean EARLY SLOW and let's designate the symbol "S" (uppercase S) to mean LATE SLOW.

The closed promenade then has FOUR possible interpretations:

- 1) sQQs (two early slows)
- 2) SQQS (two late slows)
- 3) sQQS (early slow followed by late slow)
- 4) SQQs (late slow followed by early slow)

It turns out I usually dance the last one. Just FYI.

Let's go back and look at NUMBERS for this, assuming we start with beat ONE of a measure: In this case a numeral is HELD or a beat that I STAND on, and a WRITTEN NUMBER is a beat that I STEP on.

So we have: (think of a written out number as being ... LOUDER than a numerical one.)

- 1) ONE 2 THREE FOUR ONE 2
- 2) 1 TWO THREE FOUR 1 TWO
- 3) ONE 2 THREE FOUR 1 TWO
- 4) 1 TWO THREE FOUR ONE 2

Again, I dance TWO THREE FOUR ONE most of the time (version 4 in the above list.)

If you try all four of the interpretations above, be sure you SAY your TIMING out loud. It will really help. Just be louder on the beats that you are stepping on.

Now, let's relate this to those qualities of Tango we want to express in our dancing: staccato action and stillness.

To have staccato action you need to step on the exact beat you want to step on with a 100% weight transfer. The step is both sudden and complete. Then STAND THERE for the remainder of the duration of the beat, however long that is. And when standing there, you want to be STILL. Not moving. Your arms are still. Your head is still. Your body is still. Your legs are still. You are STILL. ALL of you is just standing where you are.

By combining suddenness of stepping with 100% weight transfer (staccato action) and not moving for the remainder of the duration of the beat (stillness), you get the essential qualities of Tango that we desire.

Please bear in mind, you don't have to do this on every step, and in fact, to do so would be kind of boring. But you want to do it on most steps and have only a few places where you are not still, or you are not sudden so that you contrast, thereby, greater musical expression.

Next topic, also kind of related to timing. Here is my definition of Tango:

Tango is an arbitrary collection of Slows and Quicks where the quicks have a tendency to come in pairs.

Pairs of Quicks always have the following qualities:

1. The first quick is a moving step
2. The second quick is a placed step
3. There is always a turn of the hips after the first quick and before the second quick
4. That turn of hips is used to place the second quick

Now, what does each of those mean.

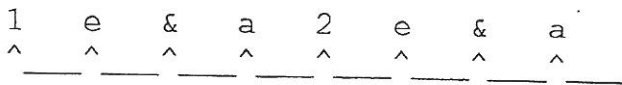
1. To **move** is to step so that the body must travel to be over the foot.
2. To **place** is to step so that the foot never gets outside the line of the body and the foot and the body arrive simultaneously.

If I said out loud the timing of these actions it would be like this:

Move Turn/Place

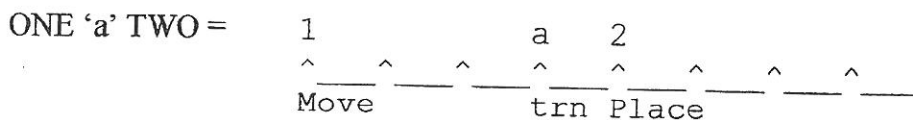
The turning of the hips is related to, or connected to, if you will, the placement of the second step.

Let's go back to numbers for just a moment. A single beat gets a single number, but I can subdivide a beat into smaller parts and each part has a name: "1 'e' '&' 'a'" is the usual way of naming a beat that has been divided into four equal parts.



Each element of the beat has an exact moment when it begins and a duration. The duration of each element is equal in time.

Here is how I would count Move Turn/Place:



Weight is placed on the moving step at the beginning of the time duration named '1'. I stand still for two more durations of equal length ('e' and '&'), then turn my hips on the last duration of the beat ('a'). I then place the second step at the beginning of the next beat ('2') and stand for the remainder of that beat ('e', '&', and 'a').

Now, if that is not just crystal clear, then chances are you are doing just fine. Cause, folks, while this ain't rocket science, trying to put this kind of stuff into writing so that you get what I mean is kind of like trying to describe the taste of a sunset. Which, by the way is strawberry with a hint of watermelon, provided, of course, that you are enjoying a crisp, refreshing rose` wine of appropriate vintage.

Perhaps it is time to put all of this together.

There is what we **don't** want: **rise; sway; and body swing.**

There is what we **do** want: **staccato action; and stillness.**

There is what gives us musical expression: early and late Slows; pairs of Quicks joined by body turns; and the times when we **choose** not to use the standard way of moving.

The nice thing is that if you learn how not to have **rise, sway and body swing** in your dancing, then when you do want it, like in a waltz or foxtrot, it is that much easier to have. If you learn how to create **staccato action**, or to be truly **still**, then when you want those elements to create a contrast in your waltz or foxtrot or quickstep, you can.

Now it is time to try to put these, call them techniques, to work in our dancing. So, get up on the floor and let's Tango.

The Latin Toolbox

Al & Carol Lillefield

URDC Convention 2005

- **The Learning Process** - For a newly-learned movement to become automatic, you must move it from your conscious to your unconscious mind. Repetition is the mother of skill. With each repetition, you will become more and more familiar with the movement and positions until little or no conscious effort is required and your tool is ready for use.
- **Posture** - Essential to comfortable and effective dancing is good posture. The various body parts, including the head, chest/torso, pelvis/hips, legs, and feet, are properly aligned when they are placed directly on top of one another in a natural and upright manner.
 - **Head** - The head should be held upright with the chin parallel to the floor. The neck should stretch upward. Pay particular attention to the back of the neck, which is often shortened when the chin is held too high. Be careful not to thrust the head forward from the neck, as the vertebrae in the neck should continue upward as an extension of the spine.
 - **Chest / Torso** - The chest and hips must always be in good, vertical alignment. The ribcage should feel as though it is being lifted off of the hips, in such a way as to lengthen the spine. The chest should be in an exhaled comfortable position. Any lifting of the chest, however, should always be accomplished in such a way as to allow for normal, comfortable breathing. Never allow the chest to pitch forward or slouch back in relationship to the hips.
 - **Pelvis / Hips** - The position of the hips must allow for a natural curve of the spine. The pelvis should therefore be held in a midway position, neither tucking excessively under, nor sticking out backward.
 - **Legs** - When the legs are straight, the knees will be positioned directly between the hips and the feet. When the knees bend forward, the alignment of the hips and feet should remain constant, so that the body can remain upright. Always try to feel that you lengthen your torso as you bend your knees, so that your posture does not "deflate".
 - **Feet** - It is very important for a good dancer to become aware of the placement of the body weight over the ball of the foot. In motion, this position is variable, based on the mechanics of the specific movement, but should not affect the alignment of the upper blocks of weight, from hips to head.
- **Footwork** - Proper footwork is essential for good form and style.
 - Some general principles to develop good footwork include:
 - Carry your weight more on the ball of your foot than on your heel.
 - Feet stay in Contact with floor while dancing Latin figures.
 - When you change directions, you will maintain your balance better if your feet are closer together
 - Ball flat foot placement - forward on inside edge of toe rolling through the foot "ball flat".
 - Hip settling action – as you step and have two straight legs the bending of the knee with the non-weighted leg allows the hip from the weighted side of the body to settle. Shoulders should remain parallel to the floor.

• **Four Basic Walk's**

○ **Fwd Walk**

The left foot starts underbody & closes to the right foot. Step forward toe out ball flat. As we are stepping on the left foot, release the heel of the right foot and both legs straight, with the right foot still in contact with the floor. At the end of the step and on the "&" count, start to bend the right knee and release the left hip. On the next step the right foot comes under the body tracking to the left foot with the toe pointed down and slightly out. Step forward toe out ball flat. As we are stepping on the right foot, release the heel of the left foot and both legs straight, with the left foot still in contact with the floor.

▪ Figure example: Lariat

- **Forward Checked Walk** - The right foot should have a toe out position and weight on inside edge of foot. Bring the left heel tracking under the body and close to the right foot. Step forward left on inside edge of toe rolling through the foot "ball flat" and at the same time allowing the right heel to release but keeping the ball of the right foot in contact with the floor (no dragging or moving it). At this time both legs should be straight and the hips will be in a straight line with the body. At the end of the quick and on the "&" count slightly bend the right knee in, allowing the left hip to release and settle.

▪ Figure example: Alemana

- **Forward Walk Turning** – Forward right with "toe out" action and after full weight on right turn left face ½ turn keeping left foot pointed back and ready for next step.

▪ Figure example: Hand to Hand

○ **Back Walk**

The left foot will start under the body close to the right foot. Keep body weight forward and point the left foot back. When it's fully extended with the toe pointed down, step onto left foot toe out ball flat. As we are stepping onto the left foot, release the heel of the right foot keeping the toe pointed down and having both legs straight. At the end of the step and on the "&" count start to bend the right knee allowing the left hip to release. The right foot comes under the body tracking close to the left foot with the toe pointed down & slightly out. Keep body weight forward and point the right foot back. When it is fully extended with the toe pointed down, step onto the right foot toe out ball flat. As we are stepping onto the foot, release the heel of the left foot keeping the toe pointed down and having both legs straight. At the end of the step and on the "&" count start to bend the left knee allowing the right hip to release and settle.

• **Turns**

- **Hip Twist** – This type of turn has the free foot "going along for the ride" stepping forward right turning right face the left is brought to the right foot, ankle bones touching.

▪ Figure example: Open Hip Twist

- **Spiral** – This type of turn has the free foot staying in place until beginning to naturally wrap as the turn progresses.

▪ Figure example: Rope Spin

▪ Figure example: Spot Turn

With these tools in your toolbox and ready for use you will be on your way to becoming a great Latin dancer, the envy of all your peers! Well maybe just have more fun and less stress when something new comes along. Learning new and higher level figures should become easier as all the above skills don't change with the higher level, but are built upon or placed in a different configuration.

05-131

USING YOUR ARMS TO DECORATE YOUR DANCING

Brent & Judy Moore

URDC Convention 2005

The action of arms and hands form a part of dancing, especially the Latin and American Smooth styles, that may not be essential to executing the figures but do add a significantly expanded dimension to our dancing. With a little development, arm and hand work can greatly enhance the appearance of our dancing. Good use of the arms and hands decorate each movement with individuality and style that lifts simple, even mundane dancing to a higher esthetic level.

However, since there is sparse guidance on using our arms and hands, we tend to develop our various modes or styles of arm/hand work by trying to emulate others. This is fine and good but there are two catches in dancing that many times result in arm and hand use that do not enhance our performances. The two traps are 1) much of dancing is illusionary . . . what you think you see may not be created the way you may think and 2) our kinesthetic awareness lags behind performance . . . we simply do not have an awareness of exactly where a body part is at any given moment without practice and confirming feedback.

In our clinic, we will offer some guidance that will structure most arm and hand actions, enable us to better analyze movements we see, and speed the process of decorating our dancing with them. The clinic will deal with basic arm/hand positions, fundamentals of movement, body awareness techniques, and feedback methods.

Almost all of our basic use of arms and hands come to round and ballroom dancing from ballet. Of course, these basics have been adapted, amplified, modified, and influenced by other dances to suit various needs but the roots are in ballet. So, lets begin with a look at arm positions and movements from ballet.

Just like foot positions, there are five (5) fundamental positions for the arms in ballet. First position is with the arms down with a slightly bowed shape and the hands in front of the body slightly below the waist. Second position is with the arms to the side with the arms slightly bowed and wrist in the same position and the palms facing slightly in and down. Third position is one arm up over head with a slight bow or bend without raising the shoulder, palm turned slightly in and one arm to the side as it was in second position. Fourth position is one arm up over head with a slight bow or bend as it was in third position and one arm is extended forward with a slight bend, palm turned slightly in. Fifth position is both arms up over head with a slight bow or bend without raising the shoulders, palms turned in.

Now that the positions have been defined, we'll move on to moving the arms from position to position. All arm movement starts not in the arms but in the body. Some say

that the energy starts from the floor but all agree that the body is involved before the arm moves. We'll stick to the body for now. In moving from an arm lowered position (first position) upward, the first movement is the rib cage on the side of the arm to be moved shifting to the side. That is followed by a movement of the shoulder to the side then the chin or head. After these heavier parts are in motion, the arm moves. In ballet the normal action is to move the arm as a complete assembly maintaining the arm shape and wrist shape. In most Latin/rhythm dances the process has been adapted in many ways. The most common is that the arm loses its bend to become straight and the wrist flexes away from the movement. The wrist flex gives the illusion that the arm is bent. At the termination of the movement the wrist straightens to align with the arm. If the destination is to the side (a second position) as the hand arrives the wrist straightens to align with the arm with the palm down. If the destination of the arm is overhead, as the hand arrives the wrist straightens and flips the palm from facing outward to facing inward. There are a couple of techniques for lowering the arm from an elevated position. As noted, in ballet the arms can be lowered to a fourth position as an assembly by allowing the arm to arc forward to the position (or continue to first position). More common in our dancing is that the arm is allowed to bend at the elbow and the hand lowered to first position passing close to and in front of the body. This movement begins with a slight decompression of the stretched rib cage. The arm can also be arced to the back and down to first position, however, the arc is not a true circular motion behind the body but has a side & back action due to the limitations of the shoulder joint. Despite this skewed sweep, the movement appears to be circular from most angles (one of the illusions). Another non-balletic approach is to always bring the hands back through the center of the body then project it to the new position. In such cases, the arm always will bend at the elbow to enable the action. Most accomplished dancers utilize both type actions depending upon the situation.

One of the features of classic balletic arm movements is that the hands are not allowed to touch the body. Here we have some major deviations. In almost all Latin/rhythm dances, there is a definite effort to caress the body with the hands as they move . . . especially from an overhead position. It adds a great deal of sensuality to caress the head and body as it lowers. The amount of pressure applied and the openness of the hand affect the perceived degree of sensuality.

Speaking of hands, let's talk briefly of hand shapes. The basic shape of the hand in ballet is to form a slight "c" shape. Ladies typically have more separation in the fingers with the middle finger lower than the index and ring fingers as if holding something small between the middle and thumb. Men have the same "c" shape but a tighter spacing of the fingers. They can even be together and the feeling should be as if you are holding a larger object than a lady . . . there is more space between the thumb and fingers. One of the basic guidelines for use of the hands is to never show the palm of the hand to anyone in front of you. That's the standard position. Using other hand shapes such as widely spreading the fingers and showing the palm (the jazz hand) can add energy and expression to the display in some circumstances.

Some rhythms, such as cha cha or jive, require more energetic movements and to achieve them some simple parameters need to be followed. First, a basic good idea is to keep the elbows in front of the hips (unless you are making an arm circle) since leading should be from the hip or center body position. A forward and back or "boxing" movement of the hands is a common way to give a sense of energy in arm movements. Also, in many dances, keeping the hands in front of the hips close to the body is considered a "ready for action" position. Allowing the arms to swing in response to body turn is also an effective way to utilize the arms to add flow and energy to movements. This idea of having a relaxed arm in some actions is really important in some figures . . . like the spot turn where the arms are relaxed and the body turn tends to cause a wrapping action of the arms. In that case, the body turns into the arms since the arms are not held rigidly. Using the arms can also add great speed to some turning actions by using the same technique that skaters use in pulling the arms inward to accelerate rotation. But, we are diverging from using the arms to create display.

We've discussed the various methods for moving the arms from position to position and the basic balletic positions. We now need to talk about other positions for the arms in creating display. One thing to keep in mind about arm positions is to always have a sense of seeking the possibility of aligning the arm with other parts of the body. Which parts of the body to align the arm with can vary depending upon the effect you are seeking and the figure. The arm can align with the unweighted leg as in some lunges or just as effectively with the weighted leg. In some cases, you may wish to align the arm in contrast to a leg or body position. Arms at angles to other body parts tend to add tension and energy where as aligning arms with other limbs imparts a sense of strength and power. Both are effective depending on the rhythm and figure.

Being aware of the options for arm movement and position is a big step toward creating effective arm actions and display in your dancing. But, that knowledge is not effective without the ability to apply it at any time . . . that ability comes from practice with good feedback. Even the most visual and auditory learners need some kinesthetic activity (practice) to ensure the arm goes where you think it should and the way you think it should . . . every time. Creating a line in front of a mirror is a time-tested and proven method to get the instant feedback needed to develop body awareness. A method we use is to repetitively work in front of the mirror in deciding the arm movement, its ending position, and the exit movement until it is automatic. We do this with the common figures occasionally to keep up the skill and uniformity and always when working on new choreography. Videos can also be helpful for some figures and a coach can always help in deciding how to move and choosing a position, but both lack that instant feedback that mirrors provide.

Developing arm and hand actions that support the body movement and create that extra something in your dancing takes understanding and practice. With that practice and utilizing the fundamentals of balletic arm position and movement to underpin your work, you can create the "added dimension" to your dancing.

05-134

Common Figures With Arm Actions

Open Break - arms up and down through center - also can be to side or at angle - typically using an out and retract action

Explosion - one arm up out around & down usually associated with a body turn to the moving arm

Sunburst - both arms up out & around usually not associated with body turn

Fence Line - usually a line of extension with arms out parallel to floor with unweighted leg adding a sense of support to upper body - the sense of using the rib cage forward into the movement is important

New Yorker - thru hands should be down & hands away from the check up & out but this can be illusionary in that there is a body shape that can cause the hands to appear more up than actual

Aida - the common arm line is up & out - the big variety is how it is taken there - the movement can be a projection out from the body - it can be a swing either up & over or down & up - if swing is used, the usual exit is to continue the swing motion but not always

Side Lunge - arm line can be varied - extend as in a fence line using both arms or extend only one arm (the one toward the movement) with the other supporting at the hip or aligning with the body - also common is to align moving arm with unweighted leg to create a larger display - exiting movement depends on next figure and arm line selected

Samefoot Lunge - can have several shapes of body and arms - standard position is out to side but can align with unweighted leg in up position (especially for lady) or down (more common for man) - in closed position, it's usually best to keep trail arms in position.

Cuddle - arms and body work together to create shape and have arms embellish - arms usually extend to side but body shape make the arm appear to have been placed at an angle

05-135

“Shape & Make a Line”

Picture Figure Clinic

Kenji & Nobuko Shibata

URDC Convention 2005

When we watch a leading couple in their demonstration, we are fascinated by the beauty and the effortlessness of their movement while they perform the most complex figures and enchanting picture figures. Dancing is fun and may be easy too when it is done correctly but something always goes wrong with us! Why?

In this session, we will try to help you execute various common picture figures comfortably yet beautifully. The details will be discussed in the session, but before you join us, we would like you to read the following and keep them in your mind.

Body Contact

The key to dancing in perfect unison with your partner is to keep your contact light and very still. Keeping a light body contact will allow you finer control of your own balance. And, the better you can control your own balance, the easier you can react to your partner either to lead or to follow. This in turn allows you to use less effort when you execute a movement and thus you will not tire so rapidly. In addition, it makes your dancing look easy.

Keeping your contact still is equally important. By “still” we mean that the bodies never slide up and down against each other and that there is no bumping against each other as you move. Sliding up and down each other is caused by one partner rising or lowering more than the other. Excessive lowering is often caused by “sitting” into a step - count one of Maneuver in Waltz for example. Excessive rising is usually caused by straightening the supporting leg either too much or too abruptly.

Legs and Feet

There are several important rules we should try to follow with regard to the legs and feet.

1. The most important rule is to always use the supporting foot when you transfer the weight to the free foot. The man especially must always strive to use the supporting foot. Most of the time when the man complains that his partner is “heavy”, the real problem is that he is not using his supporting foot.

05-136

2. Another important rule is to always keep the weight over the supporting foot.
3. Thirdly, always keep the supporting foot pointing in the direction your body is facing while you are moving. This means that your feet should turn as your body turns. In Semi-Closed Position both feet should point in the same direction (the way the body is facing).
4. Fourth, don't reach forward with the free foot when moving forward. Reaching is a very common problem. Always think of pushing away from the supporting leg rather than of reaching forward with the free leg to achieve movement.

Keeping the above in your mind, let's execute enchanting picture figures and enjoy them.

For our clinic we plan to use short practice routines shown in the chart format on the following page. The routines cover 7 common picture figures. Each routine is 8 measures and is repeatable, or they can follow one after another for your practice.

05-137

"Shape & Make a Line"

Picture Figure Clinic

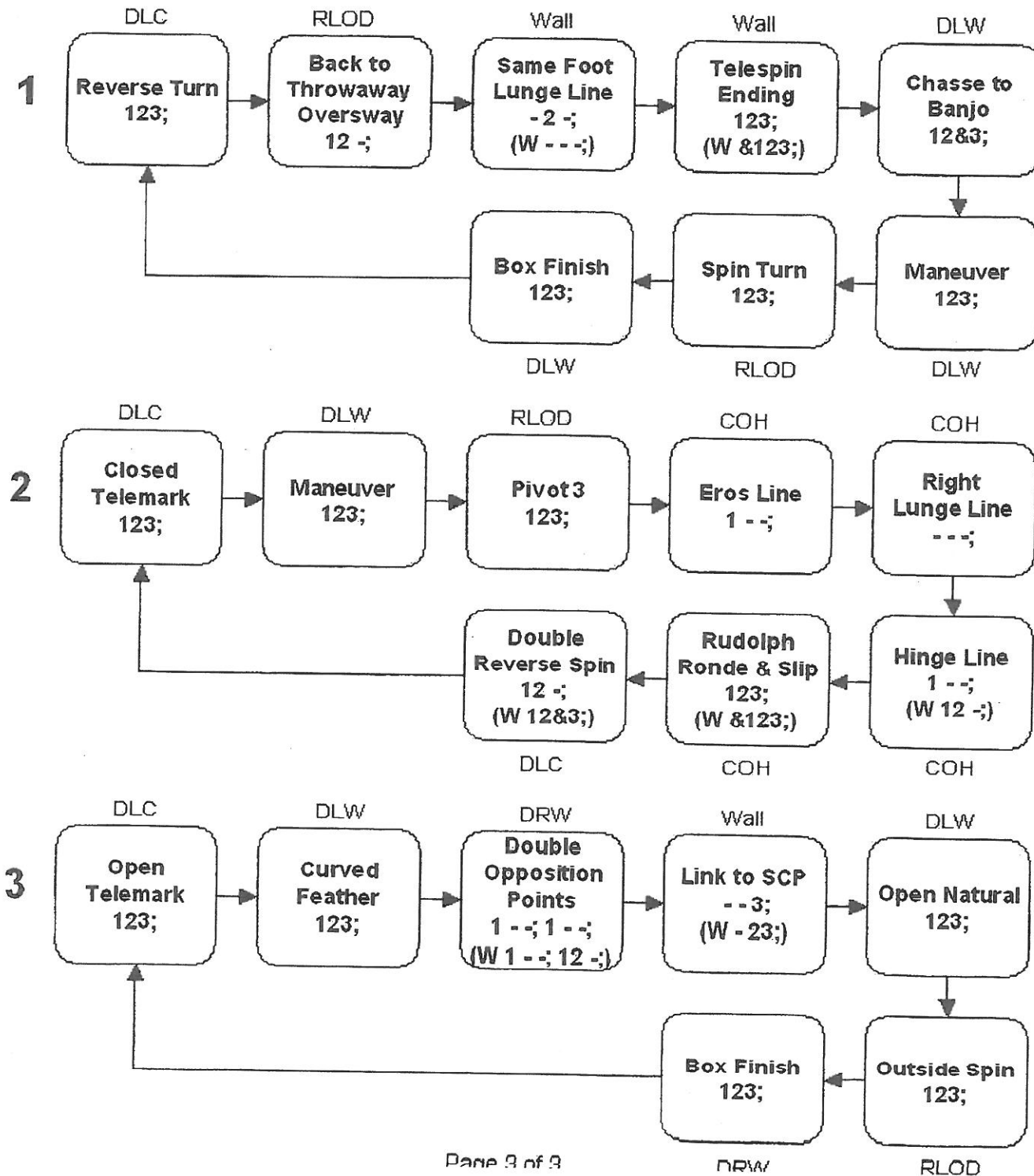
Presented by Kenji & Nobuko Shibata



Picture Figure

Direction: Starting direction for Man
Timing: Indicates weight change only

Practice Routines



"WALTZ TURNS, WHEN & HOW"

Kay & Joy Read

URDC Convention 2005

All of us know that dancing requires turns to the left (reverse) and right (natural) in a variety of rhythms, and that in waltz we often have three steps to accomplish the turn. We also are aware that many turns rotate approximately 3/8 to the right or left. On these three points almost all dancers agree. Some difference of opinion begins to arise when the execution of the turns are put into practice. **Exactly when does the "turn" occur during the three steps of waltz, is the turn 3/8 rotation, and what is the expected alignment relative to Line of Dance for entry and exit of the turns.**

WHEN TO TURN:

The natural tendency is to turn early on step 1 to ensure that full rotation is accomplished. In actuality, however, the **turn occurs rather late in most figures**. As an example, the turn for right and left turns as well as chasses, telemarks and double reverses should **occur during step 2**. The first 2 steps for the individual dancing forward are forward steps and the first step for the individual backing is a back step. As a general rule, the turn does not occur during step 1 for either member of the partnership.

DIRECTIONAL ALIGNMENT:

Terminology has usually indicated that turning figures such as One Left Turn (Reverse Trn) or Maneuver (Natural turn) **start "facing" Diagonal Line & Center or Diagonal Line & Wall and finish "facing" Reverse Line of Dance**. This definition of entry and exit alignments has traditionally been applied to many Reverse and Natural turning figures. In practice, these figures should have an **entry with "Line of Progression" being Diagonal Line & Center or Diagonal Line & Wall and an exit such that anticipated "Line of Progression" on the next figure will be backing against Line Of Dance**. If this seems confusing, think of entering and exiting figures **"under turned"** so that the shoulders are facing 1/8 short of anticipated "Line of Progression" for the upcoming figure. This allows body rotation on entry of a figure and results in a forward or backward step on count one along the "Line of Progression".

AMOUNT OF ROTATION:

When the term "under turned" is used, one naturally thinks of turning a figure less than the defined normal amount of rotation. That is certainly one application of the term. As used in the above paragraph, however, the term **"under turned" is used only to indicate the facing direction of the dancer's body**. If one "enters" a left turning figure facing Line of Dance and "exits" the figure backing Diagonal Line & Wall, the amount of turn will actually be the defined normal 3/8 of a full rotation, same as the **"anticipated Line of Progression" on entry** being forward Diagonal Line & Center and the **"anticipated line progression" on exit** being backing Line of Dance. Similarly, if one "enters" a right turning figure facing Line of Dance and "exits" backing Diagonal Line & Center" the amount of turn will also be the normal 3/8 of a rotation.

During this seminar we will attempt to address each of these issues, keeping in mind that there is really no universally accepted technique for dancing, but rather different tried (and sometimes proven) methods which seem to work well for many dancers. An opportunity to practice the above principles using basic phase IV figures as well as dance hash cued amalgamations to music will be provided.

05-139

Waltz Clinic Notes

Bill & Carol Goss

URDC Convention 2005

In round dancing, the waltz has become synonymous with the "rest" dance, the rhythm most chosen by round dancers because it is familiar, "easy" and slow. However, the waltz is full of figures that can act as pitfalls for dancers at the higher levels. Although this rhythm incorporates rise and fall and swing of the body that make these figures possible, this technique is not "easy" to incorporate. The swing of the body allows the rise to be continuous and end at a high point with the feet often closed. Without the swing, balance is very difficult to maintain. The beauty of the waltz is found in its many picture figures and lines, and body sway makes these figures beautiful to execute and to watch, but again not easy to execute.

That having been said, the waltz is among our favorite rhythms, for all the reasons that have been stated above. The flow and shapes of the body when executed well feel wonderful. The teach that we will do at this URDC will incorporate the correct swing of the body, the sways that will open and close the lady's head at the correct times, and the contrast of quick moving figures with slow lines. We will use the body to get extra mileage out of figures that you may know well, and take other familiar figures and do some minor surgery on them to create some new and exciting variations.

Among the variations will be two right turning locks in a row. This may seem impossible, because we are used to ending a right turning lock in semi-closed position and to do another we would have to be in closed position facing reverse. However, the basic right turning lock, like the full rumba cross, ends in closed position with a pivoting action, making the two figures more like mirror images than we may have previously thought. The feeling of doing two of these right turning locks in a row is quite nice, but again is not "easy". We will take the rumba cross and enter it on a different beat taking the pivoting action and converting it into a Rudolph ronde. So in other words, we will take two figures that phase VI dancers have embraced and play with them to make them more interesting. To do this, we will have to use our bodies to change the muscle memory of entry and exit steps into these figures. This is always a challenge, but one that we quite enjoy.

We will make use of a variation of the quick open reverse. This variation starts in semi-closed position with the trailing foot free and will be varied to include a reverse swivel at the end of the figure. The entire feeling of the figure before the reverse swivel must be modified to make the swivel occur, and it requires that both the man lead it differently and the woman dance off that lead. Because the man must cut across the dance line of the woman to cause this reverse swivel, the man must turn the quick open reverse earlier and the woman must react to that feeling by not out-dancing the man as he cuts across her line. The feeling is fantastic when it is done well, but will feel very awkward if the lead and follow are not modified from that used in the traditional quick open reverse.

05-140

The spin & twist will be varied as it was in the beautiful routine Begin to Color Me by Kay and Joy Read, but the body mechanics we will employ to accomplish the exit figure will be a challenge to get a flowing body roll in, out, in and back out of the sway line. Once we have put you into the right lunge line coming off the spin and twist, the man will lead what feels like a roll and slip, but after rolling out of the lunge line, he will roll the body back into the sway line. Then he will lead the woman to come out of the line with a roll and slip. The action can be beautiful, but if the body roll is done incorrectly, it will feel heavy and awkward. We will work on making sure the body is relatively level with shoulders parallel to the floor, while making the center of the body move in an "S" like motion to give the fluidity that we are trying to achieve.

The hope is that during this teach, you will learn to dance with more shading in your waltz. By this we mean that you will dance quick steps followed by slow lines and make the most of those differences. For instance, after the two right turning locks, we will dance a very slow hover corte that will require use of body mechanics to keep the upper body moving while the feet remain stationary. All of this we will try to accomplish with grace, beauty, and of course a little bit of fun. We hope that you "Try to Remember" to join us for this look at advanced waltz.

05-141

Western Two Step

Mark & Shelley Hilburn

URDC Convention 2005

This is not a normal Round Dance rhythm, but one that is very popular in Country Dance. We are hoping to add it to the growing round dance repertoire of dances.

The basic has a timing of quick, quick, slow, slow and always begins with the lead foot. Western Two Step highlights the lady by inviting her to twirl, spin and move around the man. It is very progressive, smooth and fast moving.

We hope that you enjoy our tribute to San Antonio!

05-142

TANGO, TANGO, TANGO

Combining Three Tangos Into One

Brent & Judy Moore

URDC Convention 2005

We in round dancing are most fortunate in that we can and often do mix and match movements from other rhythms or genres. So, the proposition of combining the three most popular forms of the tango (International, American, and Argentine) into a single choreography for round dancing is a natural. Combining them, however, does cause some thought as to how you take the figures and characteristics of each style and select the method for presentation that you will use. These notes will attempt to explain our approach to the dance we will present. We will briefly note the typical styling in each tango and why we chose to use or ignore a particular element as we attempted to match the music to each style . . . or really to match the style to the music.

The first section (Part A) is very much International in all respects. The music is crisp and the figures are from the International syllabus. The style is structurally quite simple - no rise or fall, no sway, and all forward steps are heel leads. Despite this simplicity, it does offer difficulty for most dancers because of the absence of body flight and the special adjustments to poise and position. Six basic guides for this style are: 1) There is no rise or fall - standing height is slightly lower than other dances and is maintained (softer knees). To accommodate the lower standing height, the feet are placed with the ball of the right aligned with but slightly to the side of the instep of the left for both man and lady in closed position; 2) The upper body is carried in a very erect manner . . . think tall; 3) The hold is more compact with the lady well right and the lady's left arm overlies the man's right to better follow the sharp body turns; 4) There is no body flight so all steps are danced as quicks - if the step is described as a slow, it should be danced with a feel of quick, hold; 5) All steps forward are heel leads, steps back are ball then heel, closes are whole foot, turns and curves are usually on the inside edge of the foot; 6) The feet are almost always placed, not scooted along the floor or swivelled to make turns.

The second section is a blend of American and Argentine styles. The character of American style is very much like the International style in poise and movement so those guides above apply. The major difference between the two is that the American tango has many figures away from the partner . . . that is, we are not always in closed position. In a lot of cases in American tango, it is important to loosen the hold and dance with a little more space than in the International style. However, you still maintain frame and connection. The Argentine tango offers some significant variations on poise, hold, head position, footwork, and closing action of the feet. Since most of us are familiar with the American style's walk two and tango draw using the above rules, we'll just talk about the uniqueness of the south-of-the-border tango.

Argentine tango has a much broader concept of position and connection than do the International and American styles and in many respects is more related to the Latin syllabus than the smooth. In fact, the first tangos to enter into ballroom dancing were in the Latin syllabus. A big difference is in the foot actions in the Argentine tango. They are not based on the walking dance that has developed in the Northern Hemisphere. They are more like Latin dancing but with more flow. All basic steps are a ball of foot glide when moving forward or to the side and whole foot when being placed under the body. Backing steps are as in all dances without rise--toe to flat as body weight comes over the foot. And, when closing, the feet are placed side-by-side (instead of off-set) which causes some straightening of the knee. The resulting gentle rise and fall naturally happens but is never emphasized. Closed position can be very tight or very loose depending on the figure or mood and there are some positions that just don't exist in the other tangos. Add to the mix a broad variation in speeds and some very non-classical head positions...the downward gaze, the opposite head turn for lady in many closed positions, the askance glance...and you begin to develop the sense of the dynamic of Argentine tango.

As we try to put all these elements into a single tango, we chose to not completely change our style of dancing as we utilized some figures from the Argentine style (mainly in the second eight bars of Part B). We dance with a definite American flavor in that section since some of the figures are in both type of tango. We do not use the downcast gaze or lady's right turn of the head although I really want to look at Judy's swivel on the boleio . . . but I resist most of the time. We also chose to use American footwork (heel leads) to allow a little more travel. In Part C, we are using mainly American style figures and we are a little looser in hold to allow for more comfortable swivels (yes, you can swivel in American style on some figures). We use only a couple of International figures to get in position for the repeat of Part C or the return to Part A.

The Introduction has a brief combination of American and International style when we do a quick contra check and recover into an American style corte. The Ending is probably one of the most interesting as far as combining all three tangos into one grouping. We start with a very International chase movement, loosen up into an American twirl transition to a stork line with the lady recovering on beat four of the bar where she starts a roll into a reverse pivot to a slow oversway type line. At that point we chose to use a common Argentine line that is more like a flange line for the lady and the man having a supporting body line.

We hope that you'll find mixing the tangos to be an entertaining and refreshing experience. We encourage you to use your "dancer's licence" to make the choreography your own by choosing the style elements that you are comfortable with in doing the dance. Just keep in mind that the cue sheet is only a suggestion! Happy dancing and, remember, keep the right side strong and the left side to your partner.

05-146



UNIVERSAL ROUND DANCE COUNCIL

Come join us in the Celebration of our

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July 19-22, 2006

General Chaircouple
Ed & Sharleen Martin

Education Seminars
Wednesday, July 19
9:00am – 4:30pm

Opening Ceremony
Wednesday, July 19
7:30pm – 8:00pm

Registration Information
Toni Paul
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Prelude Ball
Wednesday, July 19
8:30pm – 11:00pm

Clinics & Teaches
Thursday, Friday, Saturday
July 20, 21, 22
9:00am – 4:30pm

Reviews & Party Dances
Thursday, Friday, Saturday
July 20, 21, 22
7:00pm – 11:00pm

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

REGISTRATION FORM

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

Registration Fees

	<u>Couple</u>	<u>Single</u>	<u>Amount Enclosed</u>
URDC Members	\$80.00	\$45.00	\$ _____
Non-URDC Members-U.S. (Includes Membership)	\$101.00	\$66.00	\$ _____
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VENDORS

05-145

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