

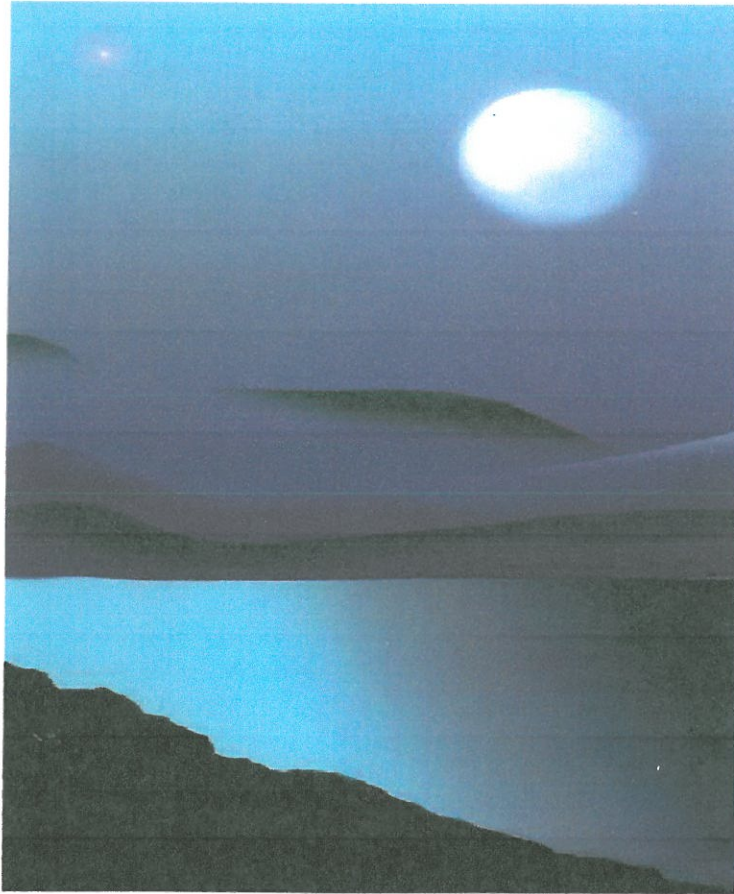
06-01



# UNIVERSAL ROUND DANCE COUNCIL

invites you to celebrate with us under a

## "Carolina Moon"



### 30th

International Round Dance Convention

July 19-22, 2006

Winston-Salem, North Carolina



06-02

# UNIVERSAL ROUND DANCE COUNCIL

Curt & Tammy Worlock

President

3613 Citrus Tree Court

Plant City, FL 33566

Phone: 813-759-8313

E-mail: [cworlock@tampabay.rr.com](mailto:cworlock@tampabay.rr.com)

## WELCOME TO WINSTON-SALEM

Welcome to the 30th consecutive annual International Round Dance Convention sponsored by URDC. URDC is very proud of its record of sponsoring this amazing convention, which brings Round Dancers together from all over the world. Once again, we are pleased that we are able to meet in Winston-Salem, our most frequently visited site, with this being our 8th time we have held our convention here in North Carolina. Our previous conventions here were in 1984, 1988, 1993, 1994, 1997, 2000, and 2003.

As URDC's most important asset, our members, we are delighted to welcome you to this year's convention. Each and every convention brings us new, innovative, and sometimes challenging routines, as well as informative educational clinics, all performed by today's top leaders. The dancing and friendships we enjoy with fellow dancers from all different backgrounds who come together year after year to share our great recreation are unparalleled. Our annual convention has certainly been a significant contributor to the advancement of our dancing hobby and we thank all of you for your continued support.

URDC, as you know, is a 100% VOLUNTEER organization. The teachers, convention committees, Board members, and the workers are paid nothing for their efforts. We all owe a big THANK YOU to the many volunteers who work so hard to make this and every convention successful. A special thanks to Ed & Sharleen Martin, our general Chaircouple, and their committees who have strived to make this yet again another outstanding convention. We are grateful for their energy and commitment and we appreciate them all, individually and collectively.

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

While you are here in Winston-Salem, we hope you will take some time to enjoy some of the many attractions nearby. The Downtown Arts District, Historic West End, and Sawtooth Center to name a few, are all within walking distance of the Convention Center and Host Hotels.

We sincerely hope you have a great time at this year's convention and will share your experiences back home with fellow dancers. The program is second to none and the staff have done a great job of preparing each part of the program for your dancing pleasure.

Sincerely,

*Curt & Tammy Worlock*

President





# UNIVERSAL ROUND DANCE COUNCIL

Ed & Sharleen Martin  
 30<sup>th</sup> Convention Chaircouple  
 P. O. Box 3006  
 Pinehurst, NC 28574  
 910/295-3450 - 910/315-3450  
 E-mail: emartin10@nc.rr.com

## WELCOME TO URDC'S 30<sup>th</sup> INTERNATIONAL CONVENTION

On behalf of the Convention Committee for the 30<sup>th</sup> International Round Dance Convention, we want to extend a warm welcome to all in attendance here in Winston-Salem, North Carolina. We welcome the finest dancers in the world as we celebrate our 30<sup>th</sup> Annual Convention and want you to know that your presence is the most important part of this convention. Looking back over the years, we can see all the building blocks that were used to bring URDC this far. Year after year the URDC leaders and dancers themselves have put forth the considerable work effort required to hold a great convention. We express our sincere appreciation to all who have given of their time and talents to make the annual conventions so successful. When you see someone wearing a red Staff Ribbon, please let them know they are appreciated.

The M. C. Benton Jr. Convention Center is one of the best facilities for dancers in the country. This year the dance halls will all be on the upper level, adjacent to each other, allowing easy movement among them. Our program offers a full four days and nights of Education Clinics and Workshops, Teaches, and Evening Dancing in two halls to provide a wonderful and memorable experience. The teaching program, conducted by the best instructors that Round Dancing has to offer, is extensive and includes a wide variety of rhythms to choose from. Each day will end with evening dancing in two halls where the dance programs were selected by you the dancers. On Saturday the Annual General Membership (AGM) meeting will be held at 1:30pm in North Hall "A" - come join your organization at work. The culmination of dancing on Saturday will end with the "Top 15", as selected by the dancers, in the South Hall and the "Intermediate Favorites", also selected by the dancers, in the Intermediate Hall.

Once again we are holding the convention in the lovely historic city of Winston-Salem. As time permits before, during or after the convention, we hope you'll have an opportunity to visit some of the city attractions and the nearby fascinating historical sites and museums.

We give BIG HUGS and a BIG THANK YOU to our fellow Committee members for their time, talents and efforts to make this one of the best conventions, and a special "Thank You" to all the Clinicians, Cuers and MCs who helped make it all come together.

It has been our pleasure and a lot of fun for us to be part of the 30<sup>th</sup> International Round Dance Convention. Have a wonderful time and enjoy YOUR Convention.

Let's Dance

*Sharleen & Ed*

# Greetings from Winston-Salem

May 11, 2006



Greetings from the Office of the Mayor!

On behalf of the citizens of the City of Winston-Salem, it is a pleasure to extend a most cordial welcome to the dancers attending the Universal Round Dance Council Convention being held July 19-22, 2006, at the M.C. Benton Convention Center. We are pleased that you have chosen to celebrate your 30th Anniversary this summer in our City. We welcome your attendees and trust that everyone will be made to feel at home in our community.

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

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

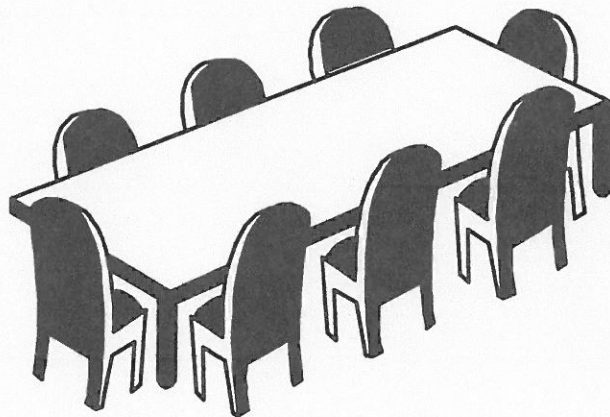
Sincerely,  
Allen Joines  
Mayor

*Executive Officers*

*and*

**Board of Directors**

**2006**



# Board of Directors

## Executive Officers 2005-2006



Curt and Tammy Worlock

President



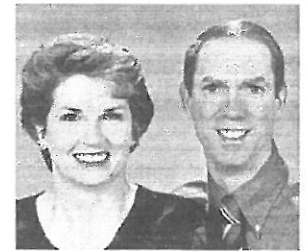
Brent and Judy Moore

Vice President



Bob and Kay Close

Secretary



Ron and Ree Rumble

Treasurer

## Board of Directors Members

Term Expires September 30, 2006



Randy & Marie Preskitt



Bob & Sue Riley



Gene & Vicki Spiess



Sandy Teague



Tim & Deb Vogt



Curt & Tammy Worlock



06-07  
Term Expires September 30, 2007



Jerry & Sandy Adams



Jack & Judy DeChenne



Bob & Linda Foster



Jack & Sue Lane



Al & Carol  
Lillifield



Pete & Mary McGee



Rob & Terri Sherwood

Term Expires September 30, 2008



Jerry & Donna Bruss



Bob & Kay Close



Paul & Linda  
Robinson



Ron & Ree Rumble



Tom & Rita Flanagan



Earl Smith &  
Judy Ashby



Jerry & Louise Engelking



# UNIVERSAL ROUND DANCE COUNCIL

## The Universal Round Dance Council

### Officers 2005-2006

President..... Curt & Tammy Worlock

Vice President .....865-694-0200 Brent & Judy Moore

Secretary ..... Bob & Kay Close

Treasurer ..... Ron & Ree Rumble

### Board of Directors

#### *Term ends September 30, 2006*

Randy & Marie Preskitt 603 Sound Avenue, Everett, WA 98203-1261	425-348-6030
Bob & Sue Riley 2074 SW 13 Ter., Boynton Beach, FL 33426-5838	561-736-1636
Gene & Vicki Spiess 24402 West 86th Ter., Lenexa, KS 66227-3255	913-441-8129
Sandy Teague 129 N Valhalla Ct., Cordele, GA 31015-9307	229-276-1358
Tim & Deb Vogt 9033 Sandy Shores Dr., Las Vegas, NV 89117-2450	702-360-9218
Curt & Tammy Worlock 3613 Citrus Tree Ct., Plant City, FL 33566-7605	813-759-8313

#### *Term ends September 30, 2007*

Jerry & Sandy Adams 5026 Howes Lane, San Jose, CA 95118-2126	408-723-8529
Jack & Judy DeChenne 10924 East 28th St., Spokane Valley, WA 99206	509-928-5774
Bob & Linda Foster 204 South Pine Ave., Maple Shade, NJ 08052-1724	856-482-1152
Jack & Sue Lane 2208 McCurdy Road, Stone Mountain, GA 30087-1326	770-939-4579
Allen & Carol Lillefield Box 64, Mooresville, IN 46168-0064	317-834-0865
Pete & Mary McGee 1333 Kingston Court, Northampton, PA 18067-1674	610-262-3369
Rob & Terri Sherwood 1268 South Ogden St., Denver, CO 80210-1713	303-722-2257

#### *Term ends September 30, 2008*

Jerry & Donna Bruss 7328 W. Pensacola Ave., Norridge, IL 60634-1155	708-456-3326
Bob & Kay Close 1100 Reflections Lake Loop, Lakeland, FL 33813-5612	863-701-2601
Jerry & Louise Engelking 1751 County Rd CC, Muleshoe, TX 79347-936	806-925-6434
Tom & Rita Flanagan 161 Willow Dr., Sturbridge, MA 01566-1435	508-881-6647
Paul & Linda Robinson 14471 S. 4050 Rd., Oologah, OK 74053-3789	918-371-4455
Ron & Ree Rumble 43 Charles Ave., Manchester, NJ 08759-4917	732-657-0212
Earl Smith & Judy Ashby 1424 Kennedy Ct., Boulder, CO 80303-1202	303-449-9010

*Committee  
Appointments  
and*

**Technical Advisory Committee  
2006**

**Our age will be known as the age of committees.  
~Ernest Benn**

06-10  
Standing Committees



Jerry & Sandy Adams  
Audio/Video  
Website Manager



Bob & Sue Riley  
Newsletter



Chris & Terri Cantrell  
Education  
TAC

No Photo  
Available

Art & Jacquie Hayes  
Parliamentarian



Tim & Debby Vogt  
Membership  
Computer Services



Jerry & Donna Bruss  
Golden Torch Award



Earl Smith & Judy Ashby  
Hall of Fame Selection

No Photo  
Available

Whit & Faye Landrum  
Legal Advisor



Rob & Terri Sherwood  
Publicity/Advertising



Al & Carol Lillifield  
Convention Guidelines



Paul & Linda Robinson  
Nominations



Jack & Sue Lane  
National Carousels



Bob & Linda Foster  
Bylaws/Supplemental Rules



Dwain & Judy Sechrist  
Chaircouple Convention 31

No Photo  
Available

Manabu & Reiko Imamura  
Exec Ambassador Japan



# Technical Advisory Committee



Chris & Terri Cantrell

TAC Chaircouple  
Foxtrot & Mambo  
Samba



Anita Froehlich

Secretary  
Quickstep  
Rumba



Jack & Judy DeChenne

Bolero & Tango  
Arg. Am



Harold & Meredith Sears

Editor  
Jive & West Coast Swing



Samdi & Dan Finch

Samba  
Paso Doble



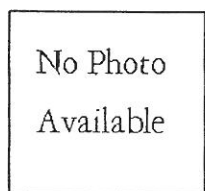
Des & Ruth Cunningham

Paso Doble  
Boleero



Tim & Nana Eum

Cha



Lawrence Warner

Editor  
Waltz 7 Jive



Oberdan & Vanessa Otto

West Coast Swing



Herb & Sue Norton

Rumba & Tango, Int  
Cha



Dick & Karen Fisher

Salsa  
Foxtrot



Rick Linden

Waltz  
Quickstep



# UNIVERSAL ROUND DANCE COUNCIL

## Committee Appointments 2005-2006

Newsletter	Bob & Sue Riley
Membership/Computer Services	Tim & Debby Vogt
30th Annual Convention	Ed & Sharleen Martin
Education	Chris & Terri Cantrell
Audio/Video	Jerry & Sandy Adams
Parliamentarian	Art & Jacquie Hayes
Golden Torch Award	Jerry & Donna Bruss
Hall of Fame Selection	Earl Smith & Judy Ashby
Nominations	Paul & Linda Robinson
Publicity/Advertising	Rob & Terri Sherwood
Convention Guidelines	Al & Carol Lillifield
Legal Advisor	Whit & Faye Landrum
National Carousel Clubs	Jack & Sue Lane
Technical Advisory (TAC)	Chris & Terri Cantrell
Bylaws/supplemental Rules	Bob & Linda Foster
31th Annual Convention	Dwain & Judy Secrist

## Special Assignments

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

# Convention Committee 2006



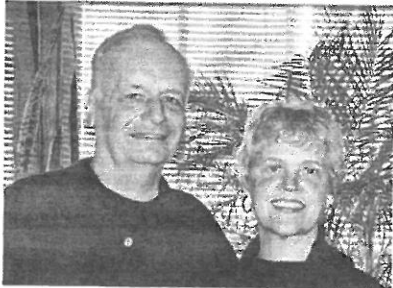
*"If computers get too powerful, we can organize them into committees. That'll do them in. "*

*~Author Unknown*



*Ed & Sharleen Martin*

General Chaircouple



*Tom & Gail Debo*

Treasurer  
Decorations



*Toni Paul*

Registration/Ribbons



*Pat & Bill Parrish*

Housing/Transportation



*Chris & Terri Cantrell*

General Programming



*John Hazlett*

Facilities/Security



*Deb & Tim Vogt*

Evening Program





*Mark & Pam Prow*  
Sound



*George & Pam Hurd*  
Sound



*Tim & Nana Eum*  
Hosts/Hospitality



*Anne and "Gup" Gupton*  
Staff Party



*Rob & Terri Sherwood*  
Syllabus



*Ron & Mary Noble*  
Signage/Vendors



*Paul & Linda Robinson*  
Decorations



*Jerry & Sandy Adams*  
Audio/Video

# The Golden Torch

"Leadership is not so much about technique and methods as it is about opening the heart. Leadership is about inspiration—of oneself and of others. Great leadership is about human experiences, not processes. Leadership is not a formula or a program, it is a human activity that comes from the heart and considers the hearts of others. It is an attitude, not a routine". *Lance Secretan, Industry Week, 10/12/98*

# Hall of Fame

*"Dancers are instruments, like a piano the choreographer plays."*  
George Balanchine



# The Top 15

"Dancing with the feet is one thing, but dancing with the heart is another." ~Author Unknown

# GOLDEN TORCH AWARDS

The Golden Torch Award has long been established as one of the most prestigious honors in the entire Round Dance world and to earn it requires many years of hard work and dedication to our Round Dance movement. It is not a popularity contest - the criteria are very rigid and the standards extremely high; the nominee need not be a teacher or a member of URDC. Because the qualifications are so rigid, there are some years when no award is given. The people shown here have met and exceeded the criteria required.

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

*2006 Kot & Kae Rumble - New Jersey*

## URDC HALL OF FAME DANCES

1977

12 <sup>th</sup> Street Rag	Bob & Joanne Simmons	In My Dream	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 Tremonte	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 Antiqua	Charles & Dorothy DeMaine
El Coco	Irv & Betty Easterday	Sugarfoot Stomp	Irv & Betty Easterday

1983

Heartaches Cha	Ben & Vivian Highburger	The Homecoming	Charlie & Nina Ward
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1984

Hawaiian Wedding Song	Charlie & Madeline Lovelace	Someone Like You	Peter & Beryl Barton
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1985

Para Esto	Phil & Norma Roberts	Send Her Roses	Eddie & Audrey Palmquist
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1986

Andante	Paul & Lorraine Howard	Lonely Is the Name	Phil & Norma Roberts
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1987

Answer Me	Eddie & Audrey Palmquist	Cavatina	Peter & Beryl Barton
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## URDC HALL OF FAME DANCES

Amor	1988	Peter & Beryl Barton
Autumn Nocturne	1989	Eddie & Audrey Palmquist
Sam's Song	1990	Sam & Jody Shawyer
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. Michael'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
Boulavogue	2005	Richard Lamberty

# URDC Top 15 Throughout The Ages ( 1991 - 2005 )

1991	1992	1993	1994	1995
<p>You're The Top Cha (Childers)                      Sam's Song (Shawver/Casey)                      And I Love You So (Childers)                      And I Love You So (Childers)                      Mambo #5 (Smarelli)                      Tango Capriccioso (Ward)                      Cavatina (Barton)                      Wyoming Lullaby (Palmquist)                      Orient Express Foxtrot (Moore)                      Tampa Jive (Macuci)                      Allegheny Moon (Barton/Christmas)                      Maria Elena (Ward)                      Send Her Roses (Palmquist)                      London By Night (Goss)                      Kiss Me Goodbye (Tullus)                      Someone Like You (Barton)</p>	<p>Sam's Song (Shawver/Casey)                      And I Love You So (Childers)                      London By Night (Goss)                      Amor (Barton)                      Tango Capriccioso (Ward)                      Wyoming Lullaby (Palmquist)                      Cavatina (Barton)                      Maria Elena (Ward)                      Orient Express Foxtrot (Moore)                      Mambo #5 (Smarelli)                      Someone Like You (Barton)                      Ramona (Krol)                      Fortuosity (Roither)                      Kiss Me Goodbye (Tullus)                      You're The Top Cha (Childers)</p>	<p>And I Love You So (Childers)                      Cavatina (Barton)                      London By Night (Goss)                      Sam's Song (Shawver/Casey)                      Orient Express Foxtrot (Moore)                      Wyoming Lullaby (Palmquist)                      Kiss Me Goodbye Rumba (Lawson)                      Ramona (Krol)                      Tango Capriccioso (Ward)                      You're The Top Cha (Childers)                      Maria Elena (Ward)                      Amor (Barton)                      Tampa Jive (Macuci)                      Alright, You Win (Childers)                      Send Her Roses (Palmquist)                      You Make Me Feel So Young (Krol)</p>	<p>Sleeping Beauty (Moore)                      Cavatina (Barton)                      The Children (Barton)                      London By Night (Goss)                      Love Polon #9 (Anderson)                      Wyoming Lullaby (Palmquist)                      And I Love You So (Childers)                      Maria Elena (Ward)                      Orient Express Foxtrot (Moore)                      Paso Cadiz (Goss)                      Picardy Foxtrot (Slater)                      Tango Capriccioso (Ward)                      Send Her Roses (Palmquist)                      Amor (Barton)                      Kiss Me Goodbye Rumba (Lawson)                      Tampa Jive (Macuci)</p>	<p>Sleeping Beauty (Moore)                      Sam's Song (Shawver/Casey)                      And I Love You So (Childers)                      Cavatina (Barton)                      The Children (Barton)                      Lovely Lady (Palmquist)                      Kiss Me Goodbye (Tullus)                      Wyoming Lullaby (Palmquist)                      Fortuosity (Roither)                      Symphony (Slater)                      Send Her Roses (Palmquist)                      Maria Elena (Ward)                      Married (Shawver)                      Orient Express Foxtrot (Moore)                      London By Night (Goss)                      Someone Like You (Barton)</p>
1996	1997	1998	1999	2000
<p>And I Love You So (Childers)                      The Children (Barton)                      Boogie Blues (Easterday)                      Kiss Me Goodbye (Tullus)                      A Lovely Evening (Childers)                      Cavatina (Barton)                      Java Jive (Childers)                      The Bard (Lamberty/Morales)                      Autumn Nocturne (Palmquist)                      Warm and Willing (Slatsve/Childers)                      Castles and Kings (Slater)                      Symphony (Slater)                      Sleeping Beauty (Moore)                      Orient Express Foxtrot (Moore)                      If You (Moore)</p>	<p>Cavatina (Barton)                      Erotica (Moore)                      London By Night (Goss)                      And I Love You So (Childers)                      The Children (Barton)                      Symphony (Slater)                      Boogie Blues (Easterday)                      Sleeping Beauty (Moore)                      Warm and Willing (Slatsve/Childers)                      Paso Cadiz (Goss)                      Sam's Song (Shawver/Casey)                      Tampa Jive (Macuci)                      Wyoming Lullaby (Palmquist)                      Tango Capriccioso (Ward)                      Orient Express Foxtrot (Moore)</p>	<p>And I Love You So (Childers)                      Papillon (Lamberty)                      Sleeping Beauty (Moore)                      Cavatina (Barton)                      London By Night (Goss)                      Warm and Willing (Slatsve/Childers)                      Banana Boat Cha (Anderson)                      Sam's Song (Shawver/Casey)                      Orient Express Foxtrot (Moore)                      Symphony (Slater)                      Erotica (Moore)                      First Snowfall (Moore)                      St. Michel's Quickstep (Casey)                      Mujer (Read)                      Pensando En Ti (Esqueda)</p>	<p>And I Love You So (Childers)                      Dancez Merengue (Shibata)                      Papillon (Lamberty)                      Warm and Willing (Slatsve/Childers)                      Orient Express Foxtrot (Moore)                      London By Night (Goss)                      Sam's Song (Shawver/Casey)                      Cavatina (Barton)                      Sleeping Beauty (Moore)                      Wyoming Lullaby (Palmquist)                      Over and Over (Goss)                      Erotica (Moore)                      Am I Blue (Lamberty)                      Smoke Gets In Your Eyes (Rumble)                      Kiss Me Goodbye Rumba (Lawson)</p>	<p>Papillon (Lamberty)                      And I Love You So (Childers)                      Begin To Color Me (Read)                      Dancez Merengue (Shibata)                      Patricia Cha (Worlock)                      Warm and Willing (Slatsve/Childers)                      Cavatina (Barton)                      Sleeping Beauty (Moore)                      Over and Over (Goss)                      Salsa Café (Shibata)                      Orient Express Foxtrot (Moore)                      Am I Blue (Lamberty)                      First Snowfall (Moore)                      Smoke Gets In Your Eyes (Rumble)                      Maria Elena (Ward)</p>
2001	2002	2003	2004	2005
<p>And I Love You So (Childers)                      Papillon (Lamberty)                      Patricia Cha (Worlock)                      Dancez Merengue (Shibata)                      Begin To Color Me (Read)                      In The Mood (Goss)                      Runaround Sue (Rumble)                      Salsa Café (Shibata)                      Liebestraum #3 (Shibata)                      Beyond (Shibata)                      Am I Blue (Lamberty)                      London By Night (Goss)                      Over and Over (Goss)                      Warm and Willing (Slatsve/Childers)                      Kiss Me Goodbye (Tullus)</p>	<p>And I Love You So (Childers)                      Papillon (Lamberty)                      Choo Choo Ch'Boogie (Goss)                      Adeline (Shibata)                      All That Jazz (Sechnist)                      Liebestraum #3 (Shibata)                      Sleeping Beauty (Moore)                      Begin To Color Me (Read)                      Beyond (Shibata)                      Todo Todo (Goss)                      Wounded Heart (Worlock)                      Orient Express Foxtrot (Moore)                      London By Night (Goss)                      Warm and Willing (Slatsve/Childers)                      Runaround Sue (Rumble)</p>	<p>Hola Chica (Worlock)                      Papillon (Lamberty)                      Adeline (Shibata)                      And I Love You So (Childers)                      Liebestraum #3 (Shibata)                      Beyond (Shibata)                      Sleeping Beauty (Moore)                      All That Jazz (Sechnist)                      Orient Express Foxtrot (Moore)                      Symphony (Slater)                      Jurame (Worlock)                      Tonight (Shibata)                      Patricia Cha (Worlock)                      Warm and Willing (Slatsve/Childers)                      Wounded Heart (Worlock)</p>	<p>Adeline (Shibata)                      Jurame (Worlock)                      Jack Is Back (Worlock)                      Papillon (Lamberty)                      Liebestraum #3 (Shibata)                      Orange Colored Sky (Shibata)                      Symphony (Slater)                      Warm and Willing (Slatsve/Childers)                      Beale Street Blues (Lillefield)                      London By Night (Goss)                      Sleeping Beauty (Moore)                      All That Jazz (Sechnist)                      Beyond (Shibata)                      Hola Chica (Worlock)                      Orient Express Foxtrot (Moore)</p>	<p>And I Love You So (Childers)                      Papillon (Lamberty)                      Jurame (Worlock)                      Beale Street Blues (Lillefield)                      Smoke Gets In Your Eyes (Rumble)                      Adeline (Shibata)                      Beyond (Shibata)                      Boulevard (Lamberty/Morales)                      Orient Express Foxtrot (Moore)                      Sleeping Beauty (Moore)                      Jack Is Back (Worlock)                      Java Jive (Childers)                      The Old House (Lamberty/Morales)                      Chilly Chilly Cha (Shibata)                      Cavatina (Barton)                      Hola Chica (Worlock)</p>

09-19

# URDC Top 15 – by Routine Name ( 1991 – 2005 )

<b>A Lovely Evening</b> (Childers) 1996: 5 <sup>th</sup>	<b>Castles and Kings</b> (Slater) 1996: 11 <sup>th</sup>	<b>Liebstraum #3</b> (Shibata) 2001: 9 <sup>th</sup> 2003: 5 <sup>th</sup> 2004: 6 <sup>th</sup> 2002: 6 <sup>th</sup>	<b>Patricia Cha</b> (Worlock) 2000: 5 <sup>th</sup> 2001: 3 <sup>rd</sup> 2003: 13 <sup>th</sup>	<b>Tango Capriccioso</b> (Ward) 1991: 5 <sup>th</sup> 1993: 9 <sup>th</sup> 1997: 14 <sup>th</sup> 1992: 5 <sup>th</sup> 1994: 12 <sup>th</sup>
<b>Adeline</b> (Shibata) 2002: 4 <sup>th</sup> 2004: 1 <sup>st</sup> 2005: 6 <sup>th</sup> 2003: 3 <sup>rd</sup>	<b>Cavatina</b> (Barton) 1991: 6 <sup>th</sup> 1995: 4 <sup>th</sup> 1999: 8 <sup>th</sup> 1992: 7 <sup>th</sup> 1996: 6 <sup>th</sup> 2000: 7 <sup>th</sup> 1993: 2 <sup>nd</sup> 1997: 1 <sup>st</sup> 2005: 15 <sup>th</sup> 1994: 2 <sup>nd</sup> 1998: 4 <sup>th</sup>	<b>London By Night</b> (Goss) 1991: 13 <sup>th</sup> 1995: 15 <sup>th</sup> 2001: 11 <sup>th</sup> 1992: 3 <sup>rd</sup> 1997: 3 <sup>rd</sup> 2002: 13 <sup>th</sup> 1993: 3 <sup>rd</sup> 1998: 5 <sup>th</sup> 2004: 11 <sup>th</sup> 1994: 4 <sup>th</sup> 1999: 6 <sup>th</sup>	<b>Pensando En Ti</b> (Esqueda) 1998: 15 <sup>th</sup>	<b>The Bard</b> (Lamberty/Morales) 1996: 8 <sup>th</sup>
<b>All That Jazz</b> (Sechrist) 2002: 4 <sup>th</sup> 2003: 8 <sup>th</sup> 2004: 13 <sup>th</sup>	<b>Chilly Chilly Cha</b> (Shibata) 2005: 14 <sup>th</sup>	<b>Love Potion #9</b> (Anderson) 1994: 5 <sup>th</sup>	<b>Picardy Foxtrot</b> (Slater) 1994: 11 <sup>th</sup>	<b>The Children</b> (Barton) 1994: 3 <sup>rd</sup> 1996: 2 <sup>nd</sup> 1997: 5 <sup>th</sup> 1995: 5 <sup>th</sup>
<b>Allegheny Moon</b> (Barton/Christmas) 1991: 10 <sup>th</sup>	<b>Choo Choo Ch'Boogie</b> (Goss) 2002: 3 <sup>rd</sup>	<b>Lovely Lady</b> (Palmquist) 1995: 6 <sup>th</sup>	<b>Ramona</b> (Krol) 1992: 12 <sup>th</sup> 1993: 8 <sup>th</sup>	<b>The Old House</b> (Lamberty/Morales) 2005: 13 <sup>th</sup>
<b>Alright, You Win</b> (Childers) 1993: 14 <sup>th</sup>	<b>Dancez Merengue</b> (Shibata) 1999: 2 <sup>nd</sup> 2000: 4 <sup>th</sup> 2001: 4 <sup>th</sup>	<b>Mambo #5</b> (Smarelli) 1991: 4 <sup>th</sup> 1992: 10 <sup>th</sup>	<b>Runaround Sue</b> (Rumble) 2001: 7 <sup>th</sup> 2002: 15 <sup>th</sup>	<b>Todo Todo Todo</b> (Goss) 2002: 9 <sup>th</sup>
<b>Am I Blue</b> (Lamberty) 1999: 13 <sup>th</sup> 2000: 12 <sup>th</sup> 2001: 11 <sup>th</sup>	<b>Erotica</b> (Moore) 1997: 2 <sup>nd</sup> 1998: 11 <sup>th</sup> 1999: 12 <sup>th</sup>	<b>Maria Elena</b> (Ward) 1991: 11 <sup>th</sup> 1993: 11 <sup>th</sup> 1995: 12 <sup>th</sup> 1992: 8 <sup>th</sup> 1994: 8 <sup>th</sup> 2000: 15 <sup>th</sup>	<b>Salsa Café</b> (Shibata) 2000: 9 <sup>th</sup> 2001: 8 <sup>th</sup>	<b>Tonight</b> (Shibata) 2003: 12 <sup>th</sup>
<b>Amor</b> (Barton) 1992: 4 <sup>th</sup> 1993: 12 <sup>th</sup> 1994: 14 <sup>th</sup>	<b>First Snowfall</b> (Moore) 1998: 12 <sup>th</sup> 2000: 12 <sup>th</sup>	<b>Married</b> (Shawver) 1995: 13 <sup>th</sup>	<b>Sam's Song</b> (Shawver/Casey) 1991: 2 <sup>nd</sup> 1995: 2 <sup>nd</sup> 1999: 7 <sup>th</sup> 1992: 1 <sup>st</sup> 1997: 11 <sup>th</sup> 1993: 4 <sup>th</sup> 1998: 8 <sup>th</sup>	<b>Warm and Willing</b> (Slotsver/Childers) 1996: 10 <sup>th</sup> 1999: 4 <sup>th</sup> 2002: 14 <sup>th</sup> 1997: 9 <sup>th</sup> 2000: 5 <sup>th</sup> 2003: 14 <sup>th</sup> 1998: 6 <sup>th</sup> 2001: 13 <sup>th</sup> 2004: 9 <sup>th</sup>
<b>And I Love You So</b> (Childers) 1991: 3 <sup>rd</sup> 1996: 1 <sup>st</sup> 2001: 1 <sup>st</sup> 1992: 2 <sup>nd</sup> 1997: 4 <sup>th</sup> 2002: 1 <sup>st</sup> 1993: 1 <sup>st</sup> 1998: 1 <sup>st</sup> 2003: 4 <sup>th</sup> 1994: 7 <sup>th</sup> 1999: 1 <sup>st</sup> 2004: 3 <sup>rd</sup> 1995: 3 <sup>rd</sup> 2000: 2 <sup>nd</sup> 2005: 1 <sup>st</sup>	<b>Fortuosity</b> (Rother) 1992: 13 <sup>th</sup> 1995: 9 <sup>th</sup>	<b>Mujer</b> (Read) 1998: 14 <sup>th</sup>	<b>Send Her Roses</b> (Pasmquist) 1991: 12 <sup>th</sup> 1994: 13 <sup>th</sup> 1995: 11 <sup>th</sup> 1993: 15 <sup>th</sup>	<b>Wounded Heart</b> (Worlock) 2002: 9 <sup>th</sup> 2003: 15 <sup>th</sup>
<b>Autumn Nocturne</b> (Palmquist) 1996: 9 <sup>th</sup>	<b>Hola Chica</b> (Worlock) 2003: 1 <sup>st</sup> 2004: 14 <sup>th</sup> 2005: 15 <sup>th</sup>	<b>Orange Colored Sky</b> (Shibata) 2004: 7 <sup>th</sup>	<b>Sleeping Beauty</b> (Moore) 1994: 1 <sup>st</sup> 1998: 3 <sup>rd</sup> 2003: 6 <sup>th</sup> 1995: 1 <sup>st</sup> 1999: 9 <sup>th</sup> 2004: 12 <sup>th</sup> 1996: 13 <sup>th</sup> 2000: 8 <sup>th</sup> 2005: 9 <sup>th</sup> 1997: 8 <sup>th</sup> 2002: 7 <sup>th</sup>	<b>Wyoming Lullaby</b> (Palmquist) 1991: 7 <sup>th</sup> 1994: 6 <sup>th</sup> 1999: 10 <sup>th</sup> 1992: 6 <sup>th</sup> 1995: 8 <sup>th</sup> 1993: 6 <sup>th</sup> 1997: 13 <sup>th</sup>
<b>Banana Boat Cha</b> (Anderson) 1998: 7 <sup>th</sup>	<b>If You</b> (Moore) 1996: 15 <sup>th</sup>	<b>Orient Express Foxtrot</b> (Moore) 1991: 8 <sup>th</sup> 1996: 14 <sup>th</sup> 2002: 12 <sup>th</sup> 1992: 9 <sup>th</sup> 1997: 15 <sup>th</sup> 2003: 8 <sup>th</sup> 1993: 5 <sup>th</sup> 1998: 9 <sup>th</sup> 2004: 14 <sup>th</sup> 1994: 9 <sup>th</sup> 1999: 5 <sup>th</sup> 2005: 9 <sup>th</sup> 1995: 14 <sup>th</sup> 2000: 11 <sup>th</sup>	<b>Smoke Gets In Your Eyes</b> (Rumble) 1999: 14 <sup>th</sup> 2000: 12 <sup>th</sup> 2005: 5 <sup>th</sup>	<b>You Make Me Feel So Young</b> (Krol) 1993: 15 <sup>th</sup>
<b>Beale Street Blues</b> (Lillefield) 2004: 10 <sup>th</sup> 2005: 4 <sup>th</sup>	<b>In The Mood</b> (Goss) 2001: 6 <sup>th</sup>	<b>Over and Over</b> (Goss) 1999: 11 <sup>th</sup> 2000: 9 <sup>th</sup> 2001: 13 <sup>th</sup>	<b>Someone Like You</b> (Barton) 1991: 15 <sup>th</sup> 1992: 11 <sup>th</sup> 1995: 15 <sup>th</sup>	<b>You're The Top Cha</b> (Childers) 1991: 1 <sup>st</sup> 1992: 15 <sup>th</sup> 1993: 10 <sup>th</sup>
<b>Begin To Color Me</b> (Read) 2000: 3 <sup>rd</sup> 2001: 5 <sup>th</sup> 2002: 8 <sup>th</sup>	<b>Jack Is Back</b> (Worlock) 2004: 3 <sup>rd</sup> 2005: 11 <sup>th</sup>	<b>Papillon</b> (Lamberty) 1998: 2 <sup>nd</sup> 2001: 2 <sup>nd</sup> 2004: 3 <sup>rd</sup> 1999: 3 <sup>rd</sup> 2002: 2 <sup>nd</sup> 2005: 2 <sup>nd</sup> 2000: 1 <sup>st</sup> 2003: 2 <sup>nd</sup>	<b>St. Michel's Quickstep</b> (Casey) 1998: 13 <sup>th</sup>	
<b>Beyond</b> (Shibata) 2001: 10 <sup>th</sup> 2003: 6 <sup>th</sup> 2005: 6 <sup>th</sup> 2002: 9 <sup>th</sup> 2004: 14 <sup>th</sup>	<b>Java Jive</b> (Childers) 1996: 7 <sup>th</sup> 2005: 11 <sup>th</sup>	<b>Paso Cadiz</b> (Goss) 1994: 10 <sup>th</sup> 1997: 10 <sup>th</sup>		
<b>Boogie Blues</b> (Easterday) 1996: 3 <sup>rd</sup> 1997: 7 <sup>th</sup>	<b>Jurame</b> (Worlock) 2003: 11 <sup>th</sup> 2004: 1 <sup>st</sup> 2005: 3 <sup>rd</sup>			
<b>Boulevard</b> (Lamberty/Morales) 2005: 6 <sup>th</sup>	<b>Kiss Me Goodbye</b> (Tuillus) 1991: 14 <sup>th</sup> 1995: 7 <sup>th</sup> 2001: 15 <sup>th</sup> 1992: 14 <sup>th</sup> 1996: 4 <sup>th</sup>			
	<b>Kiss Me Goodbye Rumba</b> (Lawson) 1993: 7 <sup>th</sup> 1994: 15 <sup>th</sup> 1999: 15 <sup>th</sup>			

06-20

*Cuers  
and  
Masters of  
Ceremony*

**I can no other answer make, but, thanks, and thanks.**

**~William Shakespeare**

## Quers

Pamela Bennett	Brent & Judy Moore
Barbara & Wayne Blackford	Barbara Morgan
Bill & Martha Buck	Adrienne & Larry Nelson
Chris & Terri Cantrell	Kristine & Bruce Nelson
Paul & Ann Clements	Ron & Mary Noble
Ralph & Joan Collipi	Randy & Marie Preskitt
Tim & Nana Eum	Mark & Pam Prow
Dom & Joan Filardo	Kay & Joy Read
Sandi & Dan Finch	Ron & Ree Rumble
Anita Froehlich	Michael & Regina Schmidt
Anne & Gup Gupton	Michael & Diana Sheridan
Joe & Pat Hilton	Ken & Irene Slater
George & Pam Hurd	Debby & Tim Vogt
Bob & Kay Kurczewski	Roy & Janet Williams
Pete & Mary McGee	Curt & Tammy Worlock

## Masters of Ceremonies

Jim Bell	Joe & Debbie Krivan
Bill & Martha Buck	Adrienne & Larry Nelson
Chris & Terri Cantrell	Kristine & Bruce Nelson
Paul & Ann Clements	Ron & Mary Noble
Jerry & Louise Engelking	Herb & Sue Norton
Dom & Joan Filardo	Mark & Pam Prow
Sandi & Dan Finch	Ron & Ree Rumble
Anita Froehlich	Dwain & Judy Sechrist
Karen & Ed Gloodt	Jim & Marianne Senecal
Anne & Gup Gupton	Michael & Diana Sheridan
Art & Jacquie Hayes	Robert & Terri Sherwood
George & Pam Hurd	Earl Smith & Judy Ashby
Jerry & Jo Gierok	Debby & Tim Vogt
Ed & Judy Jaworski	Harold & Jewell Whitney
	Roy & Janet Williams



06-23

# Teaching Schedule

2006



*Teachers open the door, but you must enter by yourself.*

*--Chinese Proverb*

# Convention At A Glance

Wednesday – 19 July		Thursday – 20 July		Friday – 21 July		Saturday – 22 July	
South Hall	North E-G	South Hall	North E-G	South Hall	North E-G	South Hall	North A
<b>Introduction to Seminars (South Hall) 9a</b>							
<b>FINCH</b> Smooth Figs MC: Jaworski 9:30-10:55a	<b>MC GEE</b> Rumba & Cha Tech. MC: Krivan 9:30-10:55a	<b>MOORE</b> Foxtrot Teach A VI MC: Finch 9:30a-noon	<b>NELSON SBI</b> Tango VI MC: Hayes 9:30-10:40a <b>EUM SBI</b> STS IV MC: Hayes 10:50a-noon	<b>EASTERDAY</b> Paso Doble Teach F VI MC: Froehlich 9:35a-noon	<b>HURD</b> WCS Teach G VI MC: Gloodt 9:35a-noon	<b>SHIBATA</b> Salsa Teach L VI MC: Gierok 9:35a-noon	<b>SLATER</b> Foxtrot Teach N IV MC: KB Nelson 9:35a-noon
<b>CANTRELL</b> Lead? Follow? MC: Norton 11:05a-12:30p	<b>KURCZEWSKI</b> Bolero Technique MC: Krivan 11:05a-12:30p	Meal Break 12:00 p – 2:00 p		Meal Break 12:00 p – 1:30 p		Meal Break 12:00 p – 1:30 p	
Meal Break 12:00 p / 12:30 p – 2:00 p							
<b>BROADWATER</b> WCS Tech. MC: Rumble 2-3:25p	<b>COLLIPI</b> Smooth Technique MC: Gup-ton 2-3:25p	<b>BLACKFORD</b> Waltz Teach C VI MC: Senecal 2-4:30p	<b>SECHRIST</b> Samba Teach D V MC: Sheridan 2-4:30p	<b>VOGT</b> Quickstep Teach I VI MC: RJ Williams 2:05-4:30p	<b>NOBLE</b> Rumba Teach J V MC: AL Nelson 2:05-4:30p	<b>WORLOCK</b> Cha Teach K V MC: Sechrist 2:05-4:30p	<b>URDC Annual Membership Meeting</b> 1:30 p – ~3:30 p North A <i>(Reviews begin 10 minutes after the AGM ends)</i>
<b>SHERIDAN</b> Latin Figures MC: Rumble 3:35-5p	<b>FROELICH-LINDEN</b> Foxtrot Technique MC: Gup-ton 3:35-5p	Meal Break 4:30 p – 7:00 p		Meal Break 4:30 p – 7:00 p		Meal Break 4:30 p – 7:00 p	
Meal Break 4:30 / 5:00 p – 7:00 p							
<b>Siray Cats Demo &amp; Showcase</b> South Hall 7:00 p – 8:00 p		<b>Dance Throughs</b> South Hall 7:00 p – 8:15 p		<b>Dances Throughs</b> South Hall 7:00 p – 8:30 p		<b>Dances Throughs</b> South Hall 7:00 p – 8:30 p	
<b>Advanced Dancing</b> 8 - 10p	<b>Intermediate Dancing</b> 8 - 10p	<b>Golden Torch Award &amp; Showcase</b> South Hall 8:15 p – 9:00 p		<b>Hall of Fame &amp; Showcase</b> South Hall 8:30 p – 9:00 p		<b>Top 15 &amp; Annon.</b> 8:30 - 10p	
		<b>Advanced Dancing</b> 9 - 10:30p	<b>Intermediate Dancing</b> 9 - 10:30p	<b>Advanced Dancing</b> 9 - 10:30p	<b>Intermediate Dance</b> 9 - 10:30p	<b>Intermediate Favorites &amp; Annon.</b> 8:30 - 10p	
						<b>Special Treat – South Hall</b>	

SBI = Introduction to the Stand By Routines

06-25  
A Day at a Glance - Wednesday, July 19

Convention Center

Education Seminar - Chris & Terri Cantrell, Chaircouple

This is open to all registrants of the URDC convention

8:00-5:00

**Registration and Syllabus Available**

9:00

**Introduction to Seminars (South Hall)**

	<b>South Hall</b>	<b>North E/G</b>	<b>North A</b>
9:30	<b>Sandi &amp; Dan Finch</b>		<b>Pete &amp; Mary McGee</b>
10:00	<i>Smooth Problem Figures</i>	<b>Kay &amp; Joy Read</b>	<b>Pete &amp; Mary McGee</b>
10:30	MC: Ed & Judy Jaworski	<i>Paso Doble</i>	<i>Technique in Rumba &amp; Cha</i>
11:00	9:30-10:55am	MC: Bill & Martha Buck	MC: Joe & Debbie Krivan
11:30	<b>Chris &amp; Terri Cantrell</b>	9:30am - noon	9:30-10:55am
12:00	<i>Lead? Follow?</i>		<b>Kay &amp; Bob Kurczewski</b>
12:30	MC: Herb & Sue Norton		<i>"Bolero" The Dance of Love "Trust Me. You Can Do It"</i>
	11:05am-12:30pm		MC: Joe & Debbie Krivan 11:05a-12:30p

1:00

**Meal Break**

1:30

12:00pm/12:30pm - 2:00pm

2:00

**Jerry/ Diana Broadwater**

**Randy & Marie Preskitt**

**Ralph & Joan Collipi**

2:30

*West Coast Swing Tech*

*Quickstep*

*Smooth Dancing-If Fred & Ginger*

3:00

*The Great Granddaughter of All Swing*

MC: Paul & Ann Clements

*Can Do it? Why Can't You?*

3:30

MC: Ron & Ree Rumble 2-3:35pm

2-4:30pm

MC: Anne & Gup Gupton 2-3:25pm

4:00

**Michael/ Diana Sheridan**

**Anita Froehlich/Rick Linden**

4:30

*Latin Problem Figures*

*Improving Your Foxtrot*

5:00

MC: Ron & Ree Rumble 3:35-5:00pm

MC: Anne & Gup Gupton 3:35-5:00pm

5:30

**Meal Break**

6:00

4:30pm/5:00pm - 7:00pm

6:30

7:00

**Welcome, Stray Cats Demo & Showcase**

7:30

South Hall - 7:00pm - 8:00pm

8:00

8:30

*Advanced*

*Intermediate*

9:00

*Dancing*

*Dancing*

9:30

8 - 10pm

8 - 10pm

10:00

06-26  
A Day at a Glance - Thursday, July 20

	South Hall	North E-G	North A
9:30			
10:00	<b>Brent &amp; Judy Moore</b>	<b>Adrienne &amp; Larry Nelson</b> <i>Tango of Love</i>	<b>Michael/Regina Schmidt</b>
10:30	<i>Breathless</i>	MixesTango - Phase VI (soft)	<i>Amparita Roca</i>
11:00	Foxtrot - Phase VI	MC: Art & Jacquie Hayes 9:30-10:40am	Paso Doble - Phase V
11:30	MC: Sandi & Dan Finch	<b>Tim &amp; Nana Eum</b> <i>Face To Face</i>	MC: Ron & Mary Noble
12:00	9:30-noon	SBI - STS - Phase IV	9:30-noon
12:30		MC: Anne & Gup Gupton 10:50a-noon	
1:00	<b>Meal Break</b>		
1:30	12:00pm - 2:00pm		
2:00			
2:30	<b>Wayne &amp; Barbara</b> <b>Blackford</b>	<b>Dwain &amp; Judy Secrist</b>	<b>Mark &amp; Pam Prow</b>
3:00	<i>Change of Seasons</i>	<i>Ooh...La La</i>	<i>Tiajuana Taxi</i>
3:30	Waltz - Phase VI	Samba - Phase V	Quickstep - Phase IV+2
4:00	MC: Jim & Marianne Senecal	MC: Michael & Diana Sheridan	MC: Jerry & Louise Engelking
4:30	2-4:30pm	2-4:30pm	2-4:30pm
5:00	<b>Meal Break</b>		
5:30	4:30pm - 7:00pm		
6:00			
6:30			
7:00			
7:30	<b>Dance Throughs - South Hall - 7 - 8:15pm</b>		
8:00	Routines taught today will be danced through twice		
8:30	<b>Golden Torch Award &amp; Showcase</b>		
9:00	South Hall 8:15pm - 9:00pm		
9:30	<b>Advanced</b>		<b>Intermediate</b>
10:00	<b>Dancing</b>		<b>Dancing</b>
10:30	9-10:30pm		9-10:30pm

06-27  
A Day at a Glance - Friday, July 21

	South Hall	North E-G	North A
9:00	Review: <i>Breathless</i>		Review : <i>Amparita Roca</i>
9:30			
10:00	<b>Irv &amp; Betty Easterday</b>	<b>George &amp; Pam Hurd</b>	<b>Joe &amp; Pat Hilton</b>
10:30	<i>Echoes of Spain</i>	<i>She's No Lady</i>	<i>I'll Be UpTown</i>
11:00	Paso Doble - Phase VI	WCS - Phase VI	Jive - Phase V+0+1
11:30	MC: Anita Froehlich	MC: Karen & Ed Gloodt	MC: Dom & Joan Filardo
12:00	9:35a-noon	9:30a-noon	9:35a-noon
12:30	<b>Meal Break</b>		
1:00	12:00pm - 1:30pm		
1:30	Review: <i>Change of Seasons</i>	Review : <i>Ooh...La La</i>	Review: <i>Tijuana Taxi</i>
2:00			
2:30	<b>Debbie &amp; Tim Vogt</b>	<b>Ron &amp; Mary Noble</b>	<b>Curt &amp; Tammy Worlock</b>
3:00	<i>Lazy Crazy Days</i>	<i>Afro Cubano</i>	<i>Last Night Cha</i>
3:30	Quickstep - Phase VI	Rumba - Phase V	Cha - Phase V+1
4:00	MC: Roy & Janet Williams	MC: Adrienne & Larry Nelson	MC: Dwain & Judy Sechrist
4:30	2:05-4:30pm	2:05-4:30pm	2:05-4:30pm
5:00	<b>Meal Break</b>		
5:30	4:30pm - 7:00pm		
6:00			
6:30			
7:00	<b>Dance Throughs - South Hall 7 - 8:30pm</b>		
7:30	Routines taught today will be danced through twice		
8:00	Routines taught previously will be danced through once		
8:30	<b>Hall of Fame &amp; Showcase 8:30pm-9:00pm</b>		
9:00			
9:30	<b>Advanced</b>		<b>Intermediate</b>
10:00	<b>Dancing</b>		<b>Dancing</b>
10:30	9-10:30pm		9-10:30pm



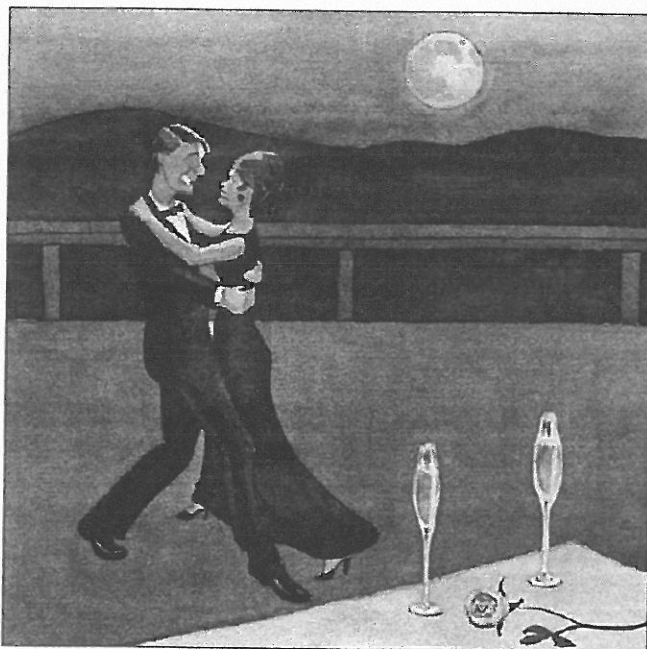
06-28  
A Day at a Glance - Saturday, July 22

	South Hall	North E-G	North A
9:00	Review : <i>Echoes of Spain</i>	Review: <i>She's No Lady</i>	Review: <i>I'll Be Uptown</i>
9:30			
10:00	<b>Kenji &amp; Nobuko Shibata</b>	<b>Hank &amp; Judy Scherrer</b>	<b>Ken &amp; Irene Slater</b>
10:30	<i>Miracle Salsa</i>	<b>Hall of Fame</b>	<i>Am I Blue IV</i>
11:00	Salsa - Phase 6	MC: Harold & Jewell Whitney	Foxtrot - Phase IV
11:30	MC: Jerry & Jo Gierok	9:35a-noon	MC: Kristina & Bruce Nelson
12:00	9:35a-noon		9:35a-noon
12:30	<b>Meal Break</b>		
1:00	12:00pm - 1:30pm		
1:30			
2:00	<i>URDC Annual Membership Meeting</i>		
2:30	1:30pm - 3:30pm		
3:00	Room North A		
3:30	(Reviews Begin 10 minutes after the AGM ends)		
4:00	MC: Earl Smith & Judy Ashby	MC: Jim Bell	MC: Rob & Terri Sherwood
4:30	Review: <i>Lazy Crazy Days</i>	Review : <i>Afro Cubano</i>	Review : <i>Last Night Cha</i>
5:00	Review: <i>Miracle Salsa</i>	Review: <i>Hall of Fame</i>	Review: <i>Am I Blue IV</i>
5:30			
6:00	<b>Meal Break</b>		
6:30	4:30pm - 7:00pm		
7:00			
7:30	Dance Throughs - South Hall 7 - 8:30pm		
8:00	Routines taught today will be danced through twice		
8:30	Routines taught previously will be danced through once		
9:00	<i>Top 15 &amp; Announcements</i>		<i>Int Favorites &amp; Announcements</i>
9:30	8:30-10p		8:30-10p
10:00			
10:30	Special Treat 10-10:15pm - South Hall		

06-29

# Evening Programs

2006



***Nobody cares if you can't dance well. Just get up and dance. ~Dave Barry***

06 - 30

## Wednesday Evening Dance Program South Hall – V-VI

7:00pm

**Welcome and Showcases (includes a demo by the Stray Cats)**  
South Hall  
7:00 – 8:00pm

8:00pm

Routine	Choreographer	Rhythm	Ph	Cuer
<i>The Bard</i>	Lamberty/Morales	Waltz	5	<b>Ron &amp; Ree Rumble</b> 732-657-0212 43 Charles Ave Manchester, NJ 08759
<i>Wounded Heart</i>	Worlock	Bolero	5	
<i>Java Jive</i>	Childers	WCS	5	
<i>Dark Waltz</i>	Vogt	Waltz	6	
<i>Chilly Chilly Cha</i>	Shibata	Cha	6	
<i>Tango Capriccioso</i>	Ward	Tango	5	<b>Pamela Bennett</b> 200 N Pickett St., Apt. 913 Alexandria, VA 22304
<i>Perhaps</i>	Easterday	Rumba	4	
<i>The Sun, The Sea, &amp; The Sky</i>	Bradt	Waltz	5	
<i>Sing A Long Mambo</i>	Worlock	Mambo	6	<b>Dom &amp; Joan Filardo</b> 301-862-4928 44144 Pimento Lane California, MD 20619
<i>Tonight</i>	Shibata	Waltz	5	
<i>Falling Into You</i>	Moore	Bolero	4	
<i>I Could Write a Book</i>	Rumble	Foxtrot	6	
<i>Hola Chica</i>	Worlock	Cha	5	<b>Randy &amp; Marie Preskitt</b> 425-348-6030 5603 Sound Ave Everett, WA 98203
<i>Adagio</i>	Worlock	Waltz	6	
<i>Fortuosity</i>	Rother	Quickstep	5	
<i>Jean</i>	Lamberty/Morales	Waltz	5	
<i>Libertango</i>	Lamberty/Frias	Tango	6	<b>Michael &amp; Diana Sheridan</b> 480-897-0979 1618 W. Milagro Ave. Mesa, AZ 85202
<i>Amapola</i>	Rumble	Rumba	6	
<i>Liebestraum No. 3</i>	Shibata	Waltz	5	
<i>Tequila</i>	Shibata	Mambo	6	
<i>Orange Colored Sky</i>	Shibata	Foxtrot	5	<b>Wayne &amp; Barbara Blackford</b> [904] 771-2761 8178 Galaxie Drive Jacksonville, FL 32244
<i>I'm Still Me</i>	Read	Waltz	6	
<i>Mujer</i>	Read	Rumba	6	
<i>Try to Remember</i>	Goss	Waltz	6	
<i>A Whole New World</i>	Rumble	STS	6	<b>Roy &amp; Janet Williams</b> (413) 256-8446 517 Bay Road Amherst, MA 01002
<i>You Owe Me One</i>	Worlock	Mix	5	
<i>Someone Like You</i>	Barton	Waltz	5	
<i>If Tomorrow Never Comes</i>	Rumble	Rumba	5	

**Wednesday Evening Dance Program  
North A Hall  
Intermediate Level**

7:00pm

**Welcome and Showcases  
(includes a demo by the Stray Cats)  
South Hall  
7:00 – 8:00pm**

8:00pm

Routine	Choreographer	Rhythm	Ph	Cuer
<i>Spinning Wheel</i>	Smith	Waltz	4	<b>Bill &amp; Martha Buck</b> 318-869-1879 521 Woodbine Dr. Shreveport, LA 71005
<i>Calendar Girl</i>	Rotscheid	Jive	4	
<i>Manuela</i>	Rumble	Waltz	4	
<i>Duerme</i>	Slater	Rumba	4	
<i>A Brief Romance</i>	Rumble	Waltz	4	
<i>Chaka Chaka</i>	Phillips	Cha	4	<b>Michael &amp; Regina Schmidt</b> <a href="mailto:Rumsdance@gmx.de">Rumsdance@gmx.de</a> Lebensbaumweg 21 50767 Koeln, Germany
<i>Just A Tango</i>	Childers	Tango	5	
<i>Pop Goes the Movies</i>	Raye	Mix	3	
<i>River Lullaby</i>	Lillefield	Waltz	4	
<i>Esta Rumba</i>	Barton	Rumba	3	<b>Paul &amp; Ann Clements</b> 604-483-4984 5713 Allen Ave. Powell River, B.C. V8A 4J2 Canada
<i>Should I Do It</i>	Read	Jive	4	
<i>Edelweiss</i>	Shibata	Waltz	4	
<i>Jack is Back</i>	Worlock	Mambo	5	
<i>From My Guy</i>	Goss	Foxtrot	5	
<i>Looking Through Your Eyes</i>	Read	Rumba	4	<b>Joe &amp; Pat Hilton</b> 636-394-7380 519 Great Hill Drive Ballwin, MO 63021
<i>Lovely Lady</i>	Palmquist	Waltz	5	
<i>Boogie Time</i>	Gloodt	Jive	4	
<i>Sweet Ida</i>	Palmquist	Foxtrot	5	
<i>Gardenia Tango</i>	Parker	Tango	4	
<i>Answer Me</i>	Palmquist	Waltz	3	
<i>Gazpacho Cha</i>	Lawson	Cha	4	<b>George &amp; Pam Hurd</b> (602) 321-2078 2021 N. Caribou Road Gilmer, TX 75644
<i>Falling Into You</i>	Moore	Bolero	4	
<i>The Human Thing to Do</i>	Sheridan	Foxtrot	5	
<i>Hooked On Swing</i>	Windhorst	Mix	4	
<i>Years May Come</i>	Rother	Rumba	4	<b>Debby &amp; Tim Vogt</b> 702-360-9218 9033 Sandy Shores Dr Las Vegas, NV 89117
<i>Riviere De Lune</i>	Palmquist	Waltz	5	
<i>Disco Cha</i>	Ashenden	Cha	4	
<i>The Bard</i>	Lamberty/Morales	Waltz	5	

06-32

**Thursday Evening Dance Program  
South Hall  
V-VI**

7:00 – 8:15pm

<b>Dance Throughs – South Hall</b> (Routines taught today will be danced through twice)
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8:15 – 9:00pm

<b>Golden Torch &amp; Showcase South Hall</b>
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9:00pm

Routine	Choreographer	Rhythm	Ph	Cuer
<i>All That Jazz</i>	Sechrist	Foxtrot	5	<b>Kay &amp; Joy Read</b> 979-696-4073 1800 Lawyer College Station, TX 77840
<i>Kiss Me Goodbye Rumba</i>	Lawson	Rumba	6	
<i>Riviere De Lune</i>	Palmquist	Waltz	5	
<i>Boom Boom</i>	Rumble	Cha	5	
<i>Cavatina</i>	Barton	Waltz	6	
<i>A Wink &amp; A Smile</i>	Rumble	Foxtrot	5	<b>Ron &amp; Mary Noble</b> (928) 345-0760 (503) 623-3782 4767 East 53rd Drive Yuma, AZ 85367
<i>From the Soul</i>	Noble	T-vals	5	
<i>All Kinds of Everything</i>	Vogt	Waltz	6	
<i>You Drive Me Crazy</i>	Rumble	Cha	5	
<i>Are You Still Mine</i>	Goss	STS	6	<b>Mark &amp; Pam Prow</b> 281-326-1921 1322 Falling Leaf Lane Seabrook, TX 77586
<i>Look at Me I'm Sandra Dee</i>	Goss	V-Waltz	5	
<i>With You I'm Born Again</i>	Goss	Waltz	6	
<i>Ecstasy</i>	Read	Tango	6	
<i>Roadhouse Blues</i>	Easterday	Jive	5	<b>George &amp; Pam Hurd</b> (602) 321-2078 2021 N. Caribou Road Gilmer, TX 75644
<i>Begin to Color Me</i>	Read	Waltz	6	
<i>Starlight Express</i>	Goss	Rumba	5	
<i>Coney Island</i>	Shibata	Waltz	5	
<i>You Should Be Dancing</i>	Goss	Cha	5	<b>Adrienne &amp; Larry Nelson</b> 319-476-3446 2286 X Ave Dysart, IA 52224
<i>Scheherazade</i>	Moore	Waltz	6	
<i>Sinti</i>	Slater	Rumba	5	
<i>Au Revoir</i>	Fisher	Foxtrot	5	



**Thursday Evening Dance Program  
North A Hall  
Intermediate Level**

7:00-8:15pm

<b>Dance Throughs – South Hall</b> (Routines taught today will be danced through twice)
--

8:15-9:00pm

<b>Golden Torch Award &amp; Showcases South Hall</b>
--

9:00pm

Routine	Choreographer	Rhythm	Ph	Cuer
<i>Rainbow Foxtrot</i>	Blackford	Foxtrot	4	<b>Pete &amp; Mary McGee</b> 610-262-3369 1333 Kingston Court Northampton, PA 18067
<i>Dedication</i>	Rumble	Waltz	4	
<i>This is the Life</i>	Rumble	Foxtrot	4	
<i>Rachel's Song</i>	Stairwalt	STS	4	
<i>Send Her Roses</i>	Palmquist	Waltz	4	
<i>Let Me Show You How</i>	Slater	Jive	5	<b>Ken &amp; Irene Slater</b> 770-287-7232 4777 Destitute Way Gainesville, GA 30506
<i>Too Many Rivers</i>	Hooper	STS	4	
<i>Exactly Like You</i>	Slater	Foxtrot	4	
<i>Ob-la-di, Ob-la-da</i>	Rumble	Cha	3	<b>Anne &amp; "Gup" Gup-ton</b> 770-838-9731 573 Price Road Carrollton, GA 30116
<i>Warm &amp; Willing</i>	Slotsve/Childers	Foxtrot	5	
<i>Mountains of Mourne</i>	Lamberty	Waltz	4	
<i>September Foxtrot</i>	Slotsve	Foxtrot	4	
<i>Hide Nor Hair III</i>	Vogt	Jive	3	<b>Randy &amp; Marie Preskitt</b> 425-348-6030 5603 Sound Ave Everett, WA 98203
<i>Waltz Tramonte</i>	Britton	Waltz	5	
<i>Sway 4 Me</i>	Rumble	Cha	4	
<i>You Make Me Feel So Young</i>	Krol	Foxtrot	5	
<i>I Love Beach Music</i>	Raybuck	WCS	4	
<i>AKOE III</i>	Molitoris	Waltz	3	<b>Ralph &amp; Joan Collipi</b> (603)-898-4604 122 Millville Street Salem, N. H. 03079-2238
<i>Suddenly</i>	Moore	Waltz	4	
<i>Dancing At Washington Square</i>	Robertson	Mix	4	
<i>Autumn Leaves</i>	Moss	Mix	4	

06-34

**Friday Evening Dance Program  
South Hall  
V-VI**

7:00-8:30pm

<p><b>Dance Throughs - South Hall</b> Routines taught Friday will be danced through twice Routines taught previously will be danced through once</p>
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8:30-9:00pm

<b>Hall of Fame &amp; Showcase - South Hall</b>
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9:00pm

Routine	Choreographer	Rhythm	Ph	Cuer
<i>Boulavogue</i>	Lamberty/Morales	Waltz	6	<b>Brent &amp; Judy Moore</b> 865-694-0200 10075 McCormick Place Knoxville, TN 37923
<i>Beyond</i>	Shibata	Rumba	5	
<i>The Human Thing to Do</i>	Sheridan	Foxtrot	5	
<i>Tampa Jive</i>	Macuci	Jive	5	
<i>Big Spender</i>	Vogt	Foxtrot	6	
<i>Close Every Door</i>	Goss	Waltz	6	<b>Sandi &amp; Dan Finch</b> 714-838-8192 12082 Red Hill Ave Santa Ana, CA 92705
<i>St. Michel's Quickstep</i>	Casey	Quickstep	6	
<i>Kiss Me Goodbye</i>	Tullus	Foxtrot	6	
<i>Sam's Song</i>	Shawver/Casey	Waltz	6	
<i>Paso Cadiz</i>	Goss	Paso Doble	5	<b>Chris &amp; Terri Cantrell</b> 303-469-9140 960 Garnet Street, Broomfield, CO 80220
<i>Carolina Moon</i>	Rumble	Waltz	6	<b>Ralph &amp; Joan Collipi</b> (603)-898-4604 122 Millville Street Salem, N. H. 03079-2238
<i>Perfidia</i>	Slater	Rumba	6	
<i>London By Night</i>	Goss	Waltz	6	
<i>You Raise Me Up</i>	Read	STS	6	<b>Kay &amp; Bob Kurczewski</b> 956-781-8453 1402 S. Cage Blvd #75 Pharr, TX 78577
<i>The Old House</i>	Lamberty/Morales	Waltz	4	
<i>Amor</i>	Barton	Cha	5	
<i>Am I Blue</i>	Lamberty	Foxtrot	6	
<i>Intrigue</i>	Robinson	Waltz	4	<b>Curt &amp; Tammy Worlock</b> 813-759-8313 3613 Citrus Tree Court Plant City, FL 33566
<i>Patricia Cha</i>	Worlock	Cha	5	
<i>Where or When</i>	Worlock	Foxtrot	6	
<i>Come to Me</i>	Lamberty	Waltz	6	

**Friday Evening Dance Program  
North A Hall  
Intermediate Level**

7:00-8:30pm

<b>Dance Throughs - South Hall</b> Routines taught Friday will be danced through twice Routines taught previously will be danced through once
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8:30-9:00pm

<b>Hall of Fame &amp; Showcase - South Hall</b>
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9:00pm

Routine	Choreographer	Rhythm	Ph	Cuer
<i>No Walls</i>	Worlock	Waltz	4	<b>Tim &amp; Nana Eum</b> 703-670-3063 14590 Earham Court Dale City, VA 22193
<i>All That Jazz</i>	Sechrist	Foxtrot	5	
<i>The Singing Piano</i>	Marx	Waltz	5	
<i>Witchcraft IV</i>	Slater	Foxtrot	4	
<i>The Old House</i>	Lamberty/Morales	Waltz	4	
<i>Almost Bolero</i>	Collipi	Bolero	4	<b>Anita Froehlich</b> (310) 400-31420410 Leapwood Ave #2G Carson, CA 90746
<i>Non Dimenticar</i>	Rumble	Rumba	3	
<i>Desert Song</i>	Leach	Waltz	3	
<i>Tampa Jive</i>	Macuci	Jive	5	<b>Bruce &amp; Kristine Nelson</b> 630-527-1188 1807 S. Washington St. #110-358 Naperville, IL 60565
<i>Orient Express Foxtrot</i>	Moore	Foxtrot	5	
<i>Reggae Cowboy</i>	Bond	Cha	4	
<i>Molly Maguires Waltz</i>	Lamberty	Waltz	4	
<i>El Reloj</i>	Trankel/Gilder	Bolero	4	
<i>Maria Elena</i>	Ward	Foxtrot	5	<b>Barbara Morgan</b> 6821A Gold King Circle Anchorage, AK 99504
<i>Carolina Moon 4</i>	Rumble	Waltz	4	
<i>You Left the Water Running</i>	Read	Jive	4	<b>Chris &amp; Terri Cantrell</b> 303-469-9140 960 Garnet St Broomfield, CO 80020
<i>Castles &amp; Kings</i>	Slater	Waltz	5	
<i>Banana Boat IV</i>	Filardo	Cha	4	<b>Debby &amp; Tim Vogt</b> 702-360-9218 9033 Sandy Shores Dr Las Vegas, NV 89117
<i>White Sport Coat</i>	Lefeavers	Foxtrot	4	
<i>Pink Cadillac</i>	Lawson	Jive	5	
<i>Four Walls</i>	Buck	Waltz	4	

## Saturday Evening Dance Program South Hall V-VI

7:00-8:30pm

**Dance Throughs - South Hall**  
Routines taught Saturday will be danced through twice  
Routines taught previously will be danced through once

8:30-10pm

Top 15 and Announcements				
Routine	Choreographer	Rhythm	Ph	Cuer
15				
14				
13				
12				
11				
10				
9				
8				
7				
6				
5				
4				
3				
2				
1				

10:00-10:15pm

**Special Treat - South Hall**

06-37

**Saturday Evening Dance Program  
North Hall  
Intermediate Dancing**

7:00-8:30pm

**Dance Throughs - South Hall**  
Routines taught Saturday will be danced through twice  
Routines taught previously will be danced through once

8:30-10pm

Favorites and Announcements				
Routine	Choreographer	Rhythm	Ph	Cuer
15				
14				
13				
12				
11				
10				
9				
8				
7				
6				
5				
4				
3				
2				
1				

10:00-10:15pm

**Special Treat - South Hall**



**URDC Convention #30 Evening Program****Advanced Hall***(includes a few 'extra' routines to make guessing the Top 15 a little more challenging)*

- A Whole New World (Rumble STS 6)  
 A Wink & A Smile (Rumble F 5)  
 Adagio (Worlock W 6)  
 Adeline (Shibata STS 6)  
 All Kinds of Everything (Vogt W 6)  
 All That Jazz (Sechrist F 5)  
 Am I Blue (Lamberty F 6)  
 Amapola (Rumble R 6)  
 Amor (Barton C 5)  
 And I Love You So (Childers R 5)  
 Another Love Like Mine (Vogt B 6)  
 Are You Still Mine (Goss STS 6)  
 Au Revoir (Fisher F 5)  
 Autumn Nocturne (Palmquist W 6)  
 Beale Street Blues (Lillefield J 5)  
 Begin to Color Me (Read W 6)  
 Beyond (Shibata R 5)  
 Big Spender (Vogt F 6)  
 Boom Boom (Rumble C 5)  
 Boulavogue (Lamberty/Morales W 6)  
 Carnivál (Rumble R 4)  
 Carolina Moon (Rumble W 6)  
 Cavatina (Barton W 6)  
 Chilly Chilly Cha (Shibata C 6)  
 Close Every Door (Goss W 6)  
 Come to Me (Lamberty W 6)  
 Coney Island (Shibata W 5)  
 Dark Waltz (Vogt W 6)  
 Ecstasy (Read T 6)  
 Falling Into You (Moore B 4)  
 Fortuosity (Rother Q 5)  
 From the Soul (Noble T-vals 5)  
 Hola Chica (Worlock C 5)  
 I Could Write a Book (Rumble F 6)  
 If Tomorrow Never Comes (Rumble R 5)  
 I'm Still Me (Read W 6)  
 Intrigue (Robinson W 4)  
 Jack is Back (Worlock M 5)  
 Java Jive (Childers WCS 5)  
 Jean (Lamberty/Morales W 5)  
 Jurame (Worlock R 5)  
 Kiss Me Goodbye (Tullus F 6)  
 Kiss Me Goodbye Rumba (Lawson R 6)  
 La Pura (Goss C 5)  
 Laurann (Preskitt W 4)  
 Libertango (Lamberty/Frias T 6)  
 Liebestraum No. 3 (Shibata W 5)  
 London By Night (Goss W 6)  
 Look at Me I'm Sandra Dee (Goss VW 5)  
 Mujer (Read R 6)  
 My Heart Will Go On (Vogt B 4)  
 Orange Colored Sky (Shibata F 5)  
 Orient Express Foxtrot (Moore F 5)  
 PA 6-5000 (Glover mx 5)  
 Papillon (Lamberty W 6)  
 Paso Cadiz (Goss PD 5)  
 Patricia Cha (Worlock C 5)  
 Perfidia (Slater R 6)  
 Perhaps (Easterday R 4)  
 Right Here Waiting (Goss B 6)  
 Riviere De Lune (Palmquist W 5)  
 Roadhouse Blues (Easterday J 5)  
 Sam's Song (Shawver/Casey W 6)  
 Scheherazade (Moore W 6)  
 Sing A Long Mambo (Worlock M 6)  
 Sinti (Slater R 5)  
 Sleeping Beauty (Moore B 5)  
 Smoke Gets in Your Eyes (Rumble F 6)  
 Someone Like You (Barton W 5)  
 St. Michel's Quickstep (Casey Q 6)  
 Starlight Express (Goss R 5)  
 Stier Tango (Worlock T 5)  
 Symphony (Slater F 6)  
 Tampa Jive (Macuci J 5)  
 Tango Capriccioso (Ward T 5)  
 Tequila (Shibata M 6)  
 The Bard (Lamberty/Morales W 5)  
 The Children (Barton W 6)  
 The Human Thing to Do (Sheridan F 5)  
 The Old House (Lamberty/Morales W 4)  
 The Sun, The Sea, & The Sky (Bradt W 5)  
 Tonight (Shibata W 5)  
 Try to Remember (Goss W 6)  
 Warm & Willing (Slotsve/Childers F 5)  
 Where or When (Worlock F 6)  
 With You I'm Born Again (Goss W 6)  
 Wounded Heart (Worlock B 5)  
 You Drive Me Crazy (Rumble C 5)  
 You Owe Me One (Worlock mix 5)  
 You Raise Me Up (Read STS 6)  
 You Should Be Dancing (Goss C 5)

## URDC Convention #30 Evening Program Intermediate Hall

*(includes a few 'extra' routines to make guessing the Favorites a little more challenging)*

- |  |                                       |
|--|---------------------------------------|
| A Brief Romance (Rumble W 4)                   | Maria Elena (Ward F 5)                |
| A Taste of Bolero (Rother B 4)                 | Maria Elena Bolero (Palenchar B 3)    |
| Adios (Normal/Cullip W 5)                      | Marilyn, Marilyn (Palmquist W 4)      |
| AKOE III (Molitoris W 3)                       | Molly Maguires Waltz (Lamberty W 4)   |
| All That Jazz (Sechrist F 5)                   | Mountains of Mourne (Lamberty W 4)    |
| Almost Bolero (Collipi B 4)                    | My Heart Will Go On (Vogt B 4)        |
| And I Love You So (Childers R 5)               | No Walls (Worlock W 4)                |
| Answer Me (Palmquist W 3)                      | Non Dimenticar (Rumble R 3)           |
| Autumn Leaves (Moss mix 4)                     | Ob-la-di, Ob-la-da (Rumble C 3)       |
| Banana Boat IV (Filardo C 4)                   | Orient Express Foxtrot (Moore F 5)    |
| Beale Street Blues (Lillefield J 5)            | Para Esto (Roberts R 4)               |
| Boogie Time (Gloodt J 4)                       | Pink Cadillac (Lawson J 5)            |
| Calendar Girl (Rotscheid J 4)                  | Pop Goes the Movies (Raye mix 3)      |
| Carnival (Rumble R 4)                          | Rachel's Song (Stairwalt STS 4)       |
| Carolina Moon 4 (Rumble W 4)                   | Rainbow Connections (Childers W 4)    |
| Castles & Kings (Slater W 5)                   | Rainbow Foxtrot (Blackford F 4)       |
| Chaka Chaka (Phillips C 4)                     | Reggae Cowboy (Bond C 4)              |
| Dancing At Washington Square (Robertson mix 4) | River Lullaby (Lillefield W 4)        |
| Dedication (Rumble W 4)                        | Riviere De Lune (Palmquist W 5)       |
| Desert Song (Leach W 3)                        | Send Her Roses (Palmquist W 4)        |
| Disco Cha (Ashenden C 4)                       | September Foxtrot (Slotsve F 4)       |
| Doolittle Cha (Goss C 4)                       | Should I Do It (Read J 4)             |
| Duerme (Slater R 4)                            | Sleeping Beauty (Moore B 5)           |
| Edelweiss (Shibata W 4)                        | Spinning Wheel (Smith W 4)            |
| El Reloj (Trankel/Gilder B 4)                  | Suddenly (Moore W 4)                  |
| Esta Rumba (Barton R 3)                        | Sugar Sugar (Worlock C 4)             |
| Exactly Like You (Slater F 4)                  | Sunflower (Tonks J 5)                 |
| Falling Into You (Moore B 4)                   | Sway 4 Me (Rumble C 4)                |
| Fine Brown Frame (Hurd J 4)                    | Sweet Ida (Palmquist F 5)             |
| Four Walls (Buck W 4)                          | Tampa Jive (Macuci J 5)               |
| From My Guy (Goss F 5)                         | The Bard (Lamberty/Morales W 5)       |
| Gardenia Tango (Parker T 4)                    | The Human Thing to Do (Sheridan F 5)  |
| Gazpacho Cha (Lawson C 4)                      | The Old House (Lamberty/Morales W 4)  |
| Hide Nor Hair III (Vogt J 3)                   | The Singing Piano (Marx W 5)          |
| Hooked On Swing (Windhorst mix 4)              | This is the Life (Rumble F 4)         |
| I Do, I Do, I Do (Blackford F 5)               | Too Many Rivers (Hooper STS 4)        |
| I Love Beach Music (Raybuck WCS 4)             | Two For Tea (Goss C 4)                |
| I Wanna Quickstep (Palmquist Q 3)              | Waltz Tramonte (Britton W 5)          |
| Jack is Back (Worlock M 5)                     | Warm & Willing (Slotsve/Childers F 5) |
| Just A Tango (Childers T 5)                    | White Sport Coat (Lefeavers F 4)      |
| Kansas City (Rumble J 4)                       | Witchcraft IV (Slater F 4)            |
| Laurann (Preskitt W 4)                         | Wyoming Lullaby (Palmquist W 5)       |
| Let Me Show You How (Slater J 5)               | Years May Come (Rother R 4)           |
| Looking Through Your Eyes (Read R 4)           | You Left the Water Running (Read J 4) |
| Lovely Lady (Palmquist W 5)                    | You Make Me Feel So Young (Krol F 5)  |
| Manuela (Rumble W 4)                           | You're The Top Cha (Childers C 4)     |

# Clinician Resumes

## 2006



*Any problem in the world can be solved by dancing.*

-- James Brown



# Wayne and Barbara Blackford

## Summer

8178 Galaxie Drive  
Jacksonville FL 32244  
904-771-2761

## Winter

4860 E. Maine St. D-72  
Mesa, AZ 85205  
480-830-6429

diamondtrn2@wmconnect.com

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 where they served several terms on the Board of Directors. In 1997 they became one of the first Round Dance Teachers to become a ROUNDALAB TEACHER/COACH, of which they are very proud. In 1998 they were presented with Roundalab's 2nd highest award, "THE SILVER CIRCLE" and in 2005 Roundalab presented them with their most highest & prestigious award "THE SILVER HALO". They are the ONLY recipients of all ROUNDALAB's four (4) MAJOR AWARDS

A full time Round Dance Teachers, they winter in Mesa, Arizona (teaching beginners through Phase VI). When their schedule permits they travel on weekends; they are staff members at many festival/clinics and workshops, i.e. 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's Wednesday Seminar and ROUNDALAB 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 at 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 dancers and teachers.

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 (her husband Christopher) and grandsons Anthony and Austin and a great granddaughter Makayla.



# Jerry & Diana Broadwater

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Granite City, IL 62040

618.931.6949

[Tchdance2@charter.net](mailto:Tchdance2@charter.net)

Jerry and Diana learned to Square Dance in 1963, in an old farmhouse that had a potbelly stove in Billings Missouri, a small town of 603 people where Jerry had his own business. They fell in love with the activity and all of the wonderful new people they had the opportunity to meet.

In 1964, Jerry and Diana decided to move their small children, Jerry Jr., William, and Rhonda back to their hometown of Granite City, Illinois. They wanted the children to benefit from the schools and the opportunity to be with family and friends.

Employed by Granite City Steel, Jerry headed the safety division in his unit for many years then retired in 2001. Diana worked as a homemaker forty-three out of the forty-seven years they have been married. In 1983, Diana received the Optimist International Humanitarian Award in recognition of her significant contribution to the cause of law enforcement in the state of Illinois as a citizen.

**EDUCATION:** Under the tutelage of Eddie Palmquist, started taking private Ballroom lessons once and sometimes twice a week from David and Susan Nyemchek, They also attended as many Round Dance Clinic Weekends as possible.

**AIDTA:** 1985 Intermediate, 1988 Advanced level tested by Eddie Palmquist, 2001 East Coast Round Dance Teachers College (Ralph & Joan Collipi), 2001 certified Roundalab Teacher Coach after passing written and practical exams.

Jerry and Diana are strong advocates of continuing education. They believe that a teacher should never stop being a student. They take private Ballroom lessons in St. Louis MO. They have also attended BYU (Brigham Young University) Dance Camp and have taken private lessons from Corky Ballas, Shirley Ballas, Tony Meredith, Ron Montez, Sheila Sloan, Buddy Schwimmer, Allen Clements, Diana Roberts, Steve Brockman, Glenis Dee, Jock and Bemil McGregor.

**MEMBERS:** of RAL, URDC, MRDA, St. Louis Round Dance Council, St. Louis Ballroom Dancers, St. Charles Imperial Dance Club and National Carousel Leaders #112

**TAUGHT:** for twenty years at home and at R/D weekends, State Square and Round Dance Conventions and Clinic Weekends in the states of: Washington, California, Arizona, Colorado, Nebraska, Iowa, Ohio, Texas, Wisconsin, Florida, Oregon, Indiana, Illinois, Tennessee, Vermont and Minnesota and in the countries of Canada and Australia. The Broadwater's have also been on staff at the Round Table and the Roundarama Institute. Took over Round Table (Dancing at the Ritz) and had to close down because of illness but hope to reopen the Ritz weekend in the near future.

**HIGHLIGHTS OF SERVICE TO THE ROUND DANCE COMMUNITY:** Past Secretary and past Presidents, St. Louis Round Dance Council, monthly education articles for the DRDC newsletter from 1995-September 1997, served on the Board of Directors for RAL and URDC 1997-2003, Chairman of the Board RAL 1999-2001, RAL Addendum Video Instructional Tapes. Served in many more capacities for URDC and RAL too numerous to mention here.

## **Some Choreography:**

Fangled Tango Ph III,

Rumba Assisi V RB

Dream Of Me Foxtrot V FT

Foolish Heart IV WZ

Dancing Socks VI WZ

Two Socks IV WZ

Noel Noel VI WZ

Summer Time Foxtrot VI FT

Juke Box Baby V JV

It Had To Be Foxtrot VI FT

How Sweet The Sound VI WZ

Bombolero IV MB

Kiss III CHA

Summer Time 4 VI FT

It's Just Cha Cha IV CHA

Wonderful You IV FT

Return A Mi' VI RB

I Won't Dance VI QS

No Lady VI WCS





06-43

## Chris & Terri Cantrell

[dance@ctkr.com](mailto:dance@ctkr.com) <http://www.ctkr.com>

960 Garnet Street, Broomfield, Colorado 80020, 303-469-9140

Chris & Terri began dancing with the University of Michigan S/D & R/D club, A2 (Ann Arbor) in the late 1970s. Chris' buddies had told him that it was a great place to meet woman, and it was. About 9 months after becoming partners they headed to the National Square Dance Convention (1980 Memphis) where they discovered there was more to round dancing than two-step. A month later C & T traveled with a group of A2 to Kansas City and crashed the 4th annual URDC International Convention, they did not realize that they needed to pre-register, but luckily the very nice registrars & chair figured out a way to let us all attend. Little did any of them know what was in store, especially since by today's Roundalab (RAL) standards they were mid-Phase III dancers. C & T boldly walked out onto that dance floor and 'tried' to site read every routine. (We hear there are several blackmail videos out there somewhere). They were very lucky to find excellent instructors back home, Del & June Wilson. Though, we do have a cassette tape from our 1st private lesson with them where 99% of it is June laughing, which we guess was better than her crying.

After receiving his Ph.D. in Atmospheric Chemistry (1983) the family moved to Colorado & Chris went to work at the National Center for Atmospheric Research (NCAR) where he is still to this day. Terri is a freelance web & graphic designer. They have two grown children, Katie & Ryan. Katie was born a week after they attended the 6th URDC Convention in 1982, the year they began teaching round dancing and Ryan was born in 1984.

Cantrells served 3 terms as URDC Board of Directors, are current & past Education Chair, and currently serve as chaircouple for the Technical Advisory Committee (TAC) as well as foxtrot, mambo, & samba figure developers. In 1991 & 1996 they were URDC Convention Chaircouple and Program Committee with Wayne & Donna Slotsve. In 1991 the Slotsves & Cantrells surprised the crowd with the first ever Top 15. They are also the program chairs with lots of help from Tim & Debby Vogt for this year's URDC convention. In addition, C & T write education articles for publications around the world. At home they have served as CRDA convention chaircouple twice, program chair ~8 times, BOD, initiated & update website (since 1989 <http://www.crda.net>), and other jobs. They also teach & cue for two very nice groups of dancers. To keep themselves up on the latest trends in dance they take lessons in both International & American styles and attend round dance festivals as time permits.

Recent choreography: *Bailamos* (IV Samba), *Feeling Good* (V WCS), *It Ain't Necessarily So* (IV WCS), *Illusion* (III W), *Are You An Illusion* (V W), *Silverio* (V PD), *Take My Love* (VI WCS), *Almost Like Being In Love* (IV Q), *Una Manana* (IV C), *All of You* (VI F), *Nearness of You* (V F), *Mia Tres* (III R), *Princesses Three* (III W), *This 2 Can't Be Love* (II TS), *Secret Love* (V F).



06-44

# Ralph & Joan Collipi

122 Millville Street Salem, N. H. 03079-2238

Tel. (603)-898-4604

E Mail: [ralph.collipi@verizon.net](mailto:ralph.collipi@verizon.net)

Website: Being Updated



Ralph & Joan Collipi began round dancing in 1969, and in January of 1972 began teaching rounds in Salem, New Hampshire. In 1997 they were awarded the ROUNDALAB Maestro Award commemorating their 25th year of teaching rounds. In 2000 they were awarded the Silver Circle Award, Roundalab's 2nd Highest Award, and also in the year 2000 we were inducted into the "Lloyd Pappy Shaw" foundation Hall of Fame, located in New Mexico. In 2002 they were awarded New England's prestigious "Yankee Clipper Award", they are the 1st Round Dance Leaders to ever receive this honor. In 2003 they were inducted into the New England Square & Round Dance Hall of Fame.

In 2004 they were awarded Roundalab's Silver Halo Award, which is Roundalab's highest award bestowed on it's members, with only 7 members attaining this honor. Also they are the only Roundalab members to have received the Silver Halo and Silver Circle Awards. They have trained privately for over 20 years with numerous ballroom coaches. One of their coaches Marie Darnell Noel, trained in England, and is a member of the Imperial Dance Society, and a Black Pool Champion. They now operate and have operated on a weekly basis the National Carousel Club #93, dedicated to the advancement of the dancer ability. In addition they taught and coached the "C" NOTES Round Dance exhibition team for 5 years. This team performed locally, regionally and nationally

They are and have been Directors of Round-e-vous Round Dance Weekends for the past 23 years. Presently they have 3 weekends at all levels on-going, including the Cheasepeake Round-E-Vous Weekend, held in Maryland and Woodbound Round-E-Vous held in New Hampshire., and the Bennington College Round-E-Vous Festival held in Vermont. The Bennington Festival caters to Phases III-VI and is held in 3 ballrooms all under the same roof. Bennington has been in existence for 18 years.

The Collipi's are members of many dance leader organizations, both local regional and national, and have held many of the offices in Roundalab and URDC as well. They are staff writers, writing round dance reviews for 3 magazines, the Northeast Square Dance Magazine and round dance reviewers for the American Square Dance Magazine, and Cue Sheet Magazine, reviewing dances Phased II through VI.

In 1992, the Collipi's along with Carmen & Mildred Smarrelli, started The East Coast Round Dance College in Salem, N. H. To date they have graduated 164 Round Dance Leaders, from the United States, Japan, and Canada, and the Country of Panama. In 2001 the school expanded to include a West Coast Leaders College. In 2005, 2 colleges was held, one in Mesa, Arizona. Permanent Staff Members are Wayne & Barbara Blackford.

The Collipi's were invited by European Callers and Cuers Associaton to conduct a mini school in Darmstadt, Germany in 1997. There were 25 leaders in attendance. Countries represented were Germany, England, Belgium, & the Netherlands.

They as Roundalab Teacher Coaches have conducted a Mini-Lab in Abilene, Texas with 42 leaders in attendance. They also held a Mini-Lab in 2003 in Michigan, with 35 leaders in attendance.

They have taught, been clinicians at National Festivals, ROUNDALAB & URDC Conventions, and conducted clinics for leaders throughout the New England area, as well as throughout the United States and Canada and New Brunswick

Ralph & Joan are both retired from AT&T, Ralph as an Accounting Analyst and Joan as a Buyer in Purchasing. They look forward to spending what little free time they have with their son Ralph Jr., daughter Maureen, their 3 grandchildren, Joel, their grandson, who is a musician, and their 2 granddaughters, Nikki-Sue and Kristina Marie.



06-45  
**Irv and Betty Easterday**

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Hagerstown, MD 21713 301-733-0960

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Irv and Betty Easterday have been Square and Round Dancing for forty three years. In 1960, as the need for Round Dance instructors developed in their home area, they decided to fill the void and have contributed their time and talents ever since so that a large number of persons can benefit and enjoy Round Dancing.

At the present time they are the instructors of a Phase IV, V, VI Carousel Club in the Maryland/District of Columbia area. They are also instructors of ballroom adult education classes for the local community college. Many of these students in the ballroom classes have become actively involved in Square and Round Dancing.

The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Thirty years ago the first All-Round-Dance Weekend was organized by them, and since that time their "ROUND A RAMA" events have been expanded to include as many as ten annual dance functions in areas all over the U.S., and a week-long ROUND A RAMA INSTITUTE, (now in its 31st year) for both leaders and dancers, held at the Purdue University, in Indiana. They also conduct an INSTITUTE FOR THE EDUCATION OF ROUND DANCE TEACHERS each summer. In addition, they currently conduct instruction sessions for both teachers and dancers of the figures and dance techniques used in Phases IV, V, VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified professionals.

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

In 1985 they conducted a Jive Clinic in New Mexico and are proud of the fact that this clinic has been videotaped and is a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the URDC Golden Torch award. In 1993 they were awarded ROUNDALAB'S highest honor - the Silver Halo Award - given for the promotion and perpetuation of the Round Dance Activity.

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

Irv and Betty are also choreographers of many Round Dances. Among them: STEPPIN' EASY, HOT JAVA, EL COCO, SUGARFOOT STOMP, MEMORY, DADDY CHA, CHARDONNAY, BOOGIE BLUES, PERHAPS, GUANTANAMERA, LA PAPAYA, BANDSTAND BOOGIE, SLOW SHAG, LONDON TOWN and many more. EL COCO AND SUGARFOOT STOMP have been voted to the URDC Hall of Fame and are ROUNDALAB CLASSIC DANCES.

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



# Tim & Nana Eum

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Dale City, VA 22193

703-670-3063 [timeum@earthlink.net](mailto:timeum@earthlink.net)

Tim learned square and round dancing in 1973 while at college in California. The Army sent Tim to Germany where in 1976 he began to cue and teach round dancing for the Beaux and Belles of Frankfurt. He has been a club cuer/teacher in Frankfurt, Germany (1976); Neu Ulm, Germany (1977); Copperas Cove, Texas (1980); and Atlanta, Georgia (1983). He moved to Virginia in 1987 and cues there for many clubs.

Nana began square and round dancing in 1990 and quickly became an accomplished dancer. Tim and Nana met in May 1994 at a Dallas, Texas round dance club. Tim and Nana were married on 31 October 1996 (Nana chose the date so Tim would always remember the anniversary).

Tim and Nana were first elected to the Roundalab Board of Director's in 2000 and were reelected to a serve a second term through June 2006. They have been Presidents of their local Round Dance Teacher's Association twice. Tim and Nana also currently serve on URDC's Technical Advisory Board.

Tim and Nana now teach round dancing (all phases) at their Eum Paw Paws clubs in Virginia. They regularly are invited to cue at local square and round dance events in Virginia, Maryland and Delaware. Tim and Nana have cued at many special events all over the United States, in Canada and in Australia. See their full cueing schedule on the web at <http://my.calendars.net/TimEum>. They have choreographed dances such as "Only Time" (Mixed 5) and "Playful Rumba" (Rumba 5).

Tim and Nana believe that "when you dance, do it with feeling, be playful and smile". They embody this belief whenever they teach and cue. Tim and Nana are well known for their energetic cueing and teaching style.

- Over ten years member of Irv & Betty Easterday's "Laffin Dancer's" advanced RD club.
- Have received private lessons from Irv & Betty Easterday and one each from Brent & Judy Moore, and Bill & Carol Goss.
- Tim Eum achieved Bronze Level qualification in Fred Astaire studios in Atlanta, GA in 1986 after two years of private ballroom lessons with them and then did some Silver Level work.
- Have attended Round-A-Rama Institute in Purdue University each August since 2004.
- Attended URDC Convention in 2003, 2005 and have intentions to attend annually
- Have attended many advanced round dance weekends.
- Have taught intermediate/advanced clinics and workshops at U.S. Nationals and numerous dance weekends.
- Choreographed phase 5 rumba "Playful Rumba" and phase 5 mixed rhythm "Only Time".
- Currently teach two weekly advanced round dance clubs.
- Served on TAC from 2005-2006 as the Cha Cha Primary Developer.



## Sandi and Dan Finch

714-838-8192

12082 Red Hill Ave

Santa Ana, CA 92705

Sandi@sandance.us

Sandi and Dan had been dancing together for more than 25 years, transitioning from dancers to teachers in 2000. They host two weekly advanced round dance workshops and teach a weekly figure clinic on advanced basics in Southern California.

Sandi is Roundalab (RAL) legal adviser and they serve as chairmen of its Phase 5 standardization committee. They have served two terms on the board of directors of URDC, and are completing a second term on its Technical Advisory Committee (TAC).

They have presented seminars at the annual RAL national conventions for five years, including *Rise & Fall*, *CBM/CBMP: It's More than Just Banjo*, *Music Legalities*, *Teaching Figures by Families* and *Picture Figures*. They host quarterly clinics in the Los Angeles area, and Dan on staff as cuer for Winterfest and Springfest, two annual round dance weekends in Southern California.

They perform at round dance events, both with a team and in solo exhibitions. They also publish a quarterly newsletter for their round dance community.

They learned to dance with Harmon and Betty Jorritsma, moved into advanced round dancing with Leo and Marion Crosby and were fortunate to be able to spend almost a decade in the hands of Eddie and Audrey Palmquist. They continue work with several professional ballroom coaches to improve their techniques in smooth and latin dancing.

Dan is a retired engineer; Sandi, formerly a newspaper reporter and editor, has been an attorney for the past 20 years.



06-48

## ANITA J. FROEHLICH

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Carson, CA 90746

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[anita.froehlich@dcaa.mil](mailto:anita.froehlich@dcaa.mil)

Anita had the luck and pleasure to learn 3 types of dancing all at the same time after she was promoted and moved to Memphis, TN in July 1989 (she is a desert rat, originally from Tucson, AZ). Not knowing anyone in Memphis, a coworker suggested she take square dance lessons to meet people and have fun. At the same time, she also happened to see a coupon in the newspaper for some introductory ballroom dance lessons at the Fred Astaire studio there. And while taking her square dance lessons, the club would then dance after the class, and she was exposed to 2x2 rounds, and they looked fun, too, so she joined two beginner round dance classes. Boy, she had lots of dancing each week! And she still fills her life with square, round, and ballroom dancing—dancing is her passion, and it shows!

Her original Memphis round dance leaders were Bill and the late Elsy Johnson for smooth rhythms and Grant & Barbara Pinkston for the latin rhythms. Having moved around several times in her career, she has also learned under Dwain & Judy Sechrist, Fred & Keiko Migliorini, Irv & Betty Easterday, John & Peg Kincaid, Dom & Joan Filardo, and Tim & Nana Eum as well as all the other various festival leaders.

Anita is competitively trained in all ballroom styles and rhythms (American & International) and has competed with Fred Astaire, Arthur Murray, as well as independent studios. She continues to take ballroom lessons to further refine her technique.

She co-wrote her first round dance, a phase IV waltz called "*Cider House Rules*," which she performed and taught at the 2006 National Square & Round Dance Convention (NSDC) in San Antonio, TX.

Anita is a contract auditor for the Dept of Defense.

You will see Anita at various national round dance events like Round-a-Rama Institute, URDC, and NSDC. Her philosophy and belief is DANCE IS LOVE, and the more you can get and give of it, the better!

### **Memberships**

- United States Amateur Ballroom Dancers' Association (USABDA), member since 1995
- URDC member since 1997, TAC since 2004
- Southern California Round Dance Teachers' Association, Apprentice member since 2006
- Roundalab, Cuer member since 2006



06-49

## Joe and Pat Hilton



**519 Great Hill Drive  
Ballwin, Missouri 63021  
636-394-7380  
e-mail: [joehilton@swbell.net](mailto:joehilton@swbell.net)**

Joe and Pat learned to Round Dance in 1980, while stationed with the U.S. Army in Germany. They danced at the Phase II – III level sporadically while moving around with the military. Although they learned and enjoyed Country Western dancing, in 1994 they decided to return to Round Dancing to relearn the basics and progress beyond Phase III.

In 1997, when Pat became interested in cueing, they joined Roundalab (an association for professional round dance teachers) while learning to cue. In 1999 they taught their first round dance class. They are active members of their local, state, and national round dance organizations. They are Past Presidents of the St. Louis Area Round Dance Council, Past Presidents of the Missouri Round Dance Association, and they are currently members of the Board of Directors and Budget Officer for Roundalab.

They started choreographing dances in 2001. A partial list of their choreography includes "Old Time Rock and Roll", "Papa Joe's", "Scarlet Ribbons", "You've Got A Friend In Me", "Man In Love", "Mohair Sam", and "I Love You Because".

They have showcased and taught at the National Square Dance Convention, dance weekends, and local events.

Joe is an Internal Auditor with The Boeing Company and Pat is a Contracting Officer 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 have two sons and two granddaughters (1 and 3 years old), who love to teach Grandma and Grandpa how to run, hop, and jump like a frog!

They love dancing in all its forms, and find their membership in the various round dance organizations to be very rewarding. Most of all, they treasure the friendships they've made thru dancing.





06-50

# George & Pamela Hurd

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Gilmer, TX 75644

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

George & Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 in Anchorage, Alaska, it was a logical progression for their love of dance. George & Pam began taking ballroom lessons to enhance their rounds in 1992 and continued studying with Percell St Thomass, former Ohio Star Ball Champion, until leaving Alaska in June 98. They continue their education while in Mesa, AZ; currently taking private instruction from Kathy Weiss & 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's. 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 22 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, having cued and/or taught in 5 of the 6 states and the North Island of New Zealand. In May 2006, they were able to teach and/or cue in Germany, the Czech Republic and Slovakia. They both retired in February 1998 (both from the Air Force and George from Teamster's as well) and love traveling in their retirement home on wheels. They incorporate dancing, cueing, and teaching with their travels. Texas is home base as Pam's parents live in Rosewood and they try to spend Spring and Fall there. They teach Phase III - VI in Mesa, AZ from November through March. Their Mesa sessions represent The Dancing GyPsies (Carousel Club 323). George also cues for Bill Haynes' and Randy Dougherty's Advanced Square Dances while in Mesa (as long as they can 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 "She Can't Fix Grits", "Senza Fine VI", "Go On By", "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."



06-51

# Kay and Bob "Skis" Kurczewski

Oct-April - 1402 South Cage #75, Pharr, TX 78577 (956) 781-8453.  
May-Sept: - 1230 Stanley Street, Chesterton, IN 46304 (219) 787-8449 ..  
roundsbyskis@juno.com.

Bob started dancing in 1964 and Kay in 1965 when they were single. Their dating consisted primarily of Square and Round Dancing. They were married in July of 1966 and moved to Kansas, where Bob was stationed with the Army. In 1967 Bob was re-assigned to Germany where they also danced. In 1969, they moved to El Paso, Texas where they took a break from dancing to raise a family while Bob was going to school. This break continued until 1978 when they returned to Germany and started dancing again. The children then ranged in ages from 6 to 11 and thought it was neat to square dance. All three children took Square Dance Lessons in 1979 and Round Dance Lessons the following year. Bob was elected President of the "European Association of American Square Dancing Clubs" (EAASDC) in 1979 and held the office for three years. In 1982, while in Germany, Kay attended a Round Dance Leaders Course and started cueing. She has been cueing since with Bob's able assistance in teaching.

In the spring of 1990, Kay and Bob accepted the opportunity to establish an all levels Round Dance Program in the Texas Rio Grande Valley during the winter season. Since that time they have been teaching Round Dancing on a full-time basis. During the winter months you will find them hurrying from one park to another teaching or cueing over 15 sessions per week. For 11 summers, starting in 1992 they did a summer Round Dance Program at "Ramblin' Rose RV Resort" in Crescent City, California. During their free time, April – October they are traveling, attending and preparing for festivals. They also sponsor an annual guided tour to Germany in October that they coordinate, organize, and guide. Currently during the summer they do a small Round Dance Program in the Texas Rio Grande Valley when they are home.

Bob & Kay are members of Roundalab, Universal Round Dance Council, Dixie Round Dance Council, National Carousal Club #340, the Texas Round Dance Teachers Association, and Life Time Honorary Members of EAASDC (European Association of American Square Dance Clubs). They have taught and cued in Germany, France, Italy, Belgium, Holland, Canada and have been featured Round Dance Leaders at many Festivals throughout the United States and Europe. Their choreography includes "Apollo Tango", "Unchain Me", "Drinking Bone", "No One But You (In My Heart)", "Love is Waiting" and their latest "You Light Up My Life" which was taught at this years Nationals.

06-52



## Rick Linden

(845) 226-5801

311 Woodmont Road  
Hopewell Junction, NY 12533

### **Ballroom Dancing**

Started in 1980 with University of Minnesota Ballroom Dance Club

Taught ballroom dance classes through continuing education in New York, 1989, 2005

Student in ISTD theory classes 1988 – 1993

ISTD Bronze in smooth (with honors)

Past president – Mid-Hudson Valley Ballroom Dance Club

### **Round Dancing**

Started in 1987

Member of Carousel Club #338, Randy Roarback since 1995

Regularly attend the following:

New Years Stardust Weekend with Worlock and Shibata – 2002 - 2006

Coliseum Colossal – 2003,2006, registered 2007

Bennington Round Dance Weekend in January – since 2001

Round-a-rama events: York in Feb, Cherry Hill in April & Oct – since 2001

Cherry Ridge Round Dance weekends: 1991-1998, McGee in Sept, Roarback in June, since 1999,

Worlock in June, Rumble in September

National Square Dance Convention – 1990, 1997-2006 and registered for 2007-2009

URDC convention – 2000, 2004, 2006

Institute – 2003,2004,2005, registered for 2006

### **Personal**

Born in Minnesota

Moved to New York in 1984,

Started square dancing in 1986, rounds in 1987

Mathematics Teacher, 1983 – 1995,

Assistant Superintendent for Business, 1995 – present

### **Other activities** –

Current president of the Hudson Valley Council of Square and Round Dance Clubs,

Former editor of the Hudson Valley Dancer, 1987-1992,

Chess - national rating of expert and certified national tournament director.



06-53

## Pete & Mary McGee

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Northampton, PA 18067  
610-262-3369

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, have 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 12th year. They were also on the TAC Committee, and were the 1994 and 2000 Program Chaircouple for the URDC Conventions and were 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.



06-54

## **Brent and Judy Moore**

*10075 McCormick Place*

*Knoxville, TN 37923*

*865-694-0200*

*DanceMoore@aol.com*

Brent & Judy began their partnership in marriage and dance five years ago. They have blended their dancing skills to form an enjoyable dance partnership and are very grateful to have such a wonderful way to spend their retirement years.

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 have 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 Vice Chairmen of Roundalab and Vice President of URDC.

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 and Judy currently conduct a weekly Carousel Club in Knoxville, Tennessee and enjoy an active teaching and traveling schedule. 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 especially enjoy and are dedicated to helping dancers at all levels come to a better understanding of the techniques which can lead to dancing more comfortably together.

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, Knock on Wood, Scheherazade, Why Don'cha Do Right, Suddenly, Romantic Dream, Cocktail Time and Don Diego.



06-55

# Adrienne and Larry Nelson



Dec - Mar

Apr - Nov

Tropic Star Resort  
1401 S. Cage, Unit 703  
Pharr, TX 78577-6244  
Phone # 956-783-5787  
Cell Ph# 515-480-6889

2286 X Ave.  
Dysart, IA 52224  
Phone # 319-476-3446  
Cell Ph# 515-480-6889

E-mail: [lnelson888@juno.com](mailto:lnelson888@juno.com)

Adrienne and Larry Nelson began round dancing in 1983 and became round dance instructors in 1989. They are instructors for Dance 'N Rounds Carousel Club #339.

Every winter, for 12 years, they have been on staff at Tropic Star Resort in Pharr, TX (McAllen). They conduct 15 round dance sessions per week, and cue 2 weekly square dances with caller, Joe Saltel. Their sessions include Beginners through Phase VI.

Their summer home is Iowa where they reside on the family farm near Dysart. They raise corn & soybeans. When they're not farming, they're dancing! They are parents of 4 children. Larry has a son & daughter & 5 grandchildren. Adrienne has 2 daughters.

During the summer they serve as clinicians for 6-8 square and round dance festivals & conduct 3 weeks of round dance clinics for Phase III thru VI. They have also been clinicians at Accent On Rounds at Fontana Dam, NC and URDC & DRDC. They attend many education sessions, clinics and round dance weekends to learn new techniques for dancing and teaching.

The Nelsons have taught at 14 national conventions as well as state conventions in Iowa, Nebraska, Illinois and Wisconsin. They are members of Roundalab, URDC, Iowa, Minnesota, Missouri and Dixie Round Dance Councils. They presently serve on several Round of the Quarter committees and the Education Committee for Roundalab.

They have choreographed several routines including Alacazam, I'm In a Dancing Mood II, I Love To Dance With You, Rock & Roll Is Here To Stay, The Rose, There Goes My Everything '02, Our Love Is Here To Stay, Little Bitty, Two To Tango III, Shall We Glide and Love Looks So Good On You, When Can I Hold You Again and Tango d'amore.

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



# Ron and Mary Noble



Nov 1 to Apr 1

14767 East 53rd Drive

Yuma, AZ 85367-9218

(928) 345-0760 / (503) 623-3782

Apr 1 to Nov 1

30863 Walnut Drive SW

Albany, OR 97321

(503) 623-3782 / (928) 345-0760

[www.rmnooble.com](http://www.rmnooble.com)

Ron and Mary Noble began round dancing in 1981 and teaching in 1985. They have taught all phase levels and are currently teaching phases 4, 5, 6 in Yuma, Arizona from Nov. through March. The remainder of the year is spent traveling 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.

They have conducted educational seminars and dance clinics at RAL, NSDC, USA West, ECTA Mini Lab in Germany, and several Beaver State Round Dance Leader Schools. They have also taught at NSDC, URDC, USA West, and the Canadian Nat'l conventions, and in 2003 and 2005, were the featured leaders at the European Square and Round Dance College in Cham, Germany.

Ron and Mary are currently members of Roundalab, Oregon Round Dance Teachers Assoc., URDC, and DRDC. They served on the RAL Board of Directors and on the RAL Executive Committee.

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

Some of their choreography includes Argentine Tango Vals dances From the Soul and Illusion of my Life as well as I'll Never Love Again, Let's Love, What do You Want of Me, Let's Fall in Love, You're So Smooth, Beautiful Dreamer, The Summer Knows, Telling Everybody, Beautiful Dreamer 3, I Got Rhythm.

In the fall of 1997, Ron retired from the Oregon Dept. of Transportation as manager of the material testing dept. and Mary from 25 years as a legal secretary and public school deputy clerk. Their retirement allows them to cue and teach full time in Yuma, Arizona from November through March. In their spare time, Ron and Mary keep busy with their 5 children and 16 grandchildren.

06-57



## Randy & Marie Preskitt

425-348-6030

5603 Sound Ave  
Everett, WA 98203

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. He started cueing in the 80's when all round dances started being cued. Randy gave up calling in 1996 to focus all his attention on round dancing.

Randy and Marie met in 1978 at the Penticton Jamboree in British Columbia, Canada. They were married in 1979 and have been round dancing together ever since.

Randy and Marie have 2 round dance clubs: The Monday Bunch dancing phase 5 & 6 and the Happy Rounders dancing phase 3 & 4. Both clubs dance at the Hayloft in Lynnwood, Washington.

They have choreographed numerous dances including Laurann, I'm in a Dancing Mood, Money Foxtrot, I Wish You Love Rumba and Draggin' The Line. Randy and Marie have taught dances and clinics at festivals and weekends in British Columbia, Saskatchewan, Ontario, Washington, Oregon, Alaska, California, Missouri, Utah, Colorado, North Carolina and Arizona.

Randy works at the Boeing Company and Marie works at Macy's. They have 3 great children: Leslie 20, Matthew 18 and Phillip 13. Leslie and Matt are also here at URDC with Randy & Marie. They have come to enjoy this great week just as much.



## *Mark and Pam Prow*

1322 Falling Leaf Lane  
Seabrook, Texas 77586  
281-326-1921  
[www.pamprow.com](http://www.pamprow.com)

Mark and Pam have been teaching since 1984. They graduated in April 1984 as beginner round dancers and started their first round dance class July 1984. They have lived in Texas, Minnesota, North Carolina, and Paris, France. During their relocations from 1995 to 2000, they were unable to teach due to Mark's business travel schedule. They resumed teaching in North Carolina in 2000 and now reside in Houston, Texas where they teach all levels of round dancing. In addition, they teach Country and Western as well as private ballroom lessons.

The Prows have been featured instructors at numerous dance events and dance resorts across the country. They are members of TRDTA, DRDC, URDC, and Roundalab. They have served as editors of the DRDC Newsletter.

The Prow's choreography includes Pastorale, Every Street's A Boulevard, Ghost Riders, Music Cubed, Have I Told You, When Will I. Dancing Queen, and Waterloo. They attend clinics, dance improvement weeks, and private ballroom lessons on a regular basis.

The Prows have one son who is currently living in Hawaii. Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



# Kay and Joy Read

1800 Lawyer  
College Station, TX 77840  
979-696-4073

1151 Leisure World  
Mesa, AZ 852066  
48 0-361-8647

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 round and square dance festivals including several in Japan & Canada. 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 TX, Connie Paley of Austin, TX, and Larry Caves of Mesa, 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 as well as several internationally advertised festivals in Canada and Japan.

Organizational memberships include the Texas Round Dance Teachers' Association (TRDTA), Dixie Round Dance Council (DRDC), Round-A-Lab (RAL), and Universal Round Dance Council (URDC); They recently completed 6 years as elected members of the Board of Directors of both RAL & URDC. They served three years as Director of Education and two years as Education Coordinators for RAL. Additionally, they were General Chaircouple in 2005 for URDC's 29th International Convention held in San Antonio, TX

Their choreography includes:

*Begin To Color Me, Mujer, Colours, Through Your Eyes, Make This Night Eternal, Ecstasy, Come Along With Me, Todo Bolero, More Than You'll Ever Know, Gold Tango, Should I Do It, Story Of Love, I'm Still Me, Rhythm Of My Heart, Looking Through Your Eyes, Ronda Paso, You Left The Water Running, and more recently Munca Cita, When You're Alone, Dream On, Besame' Cha, Last Night Of The World, and You Raise Me Up.*

**KAY** is a retired Professor and Department Head of the Department of Veterinary Pathobiology where he taught mechanisms of disease and diagnostic pathology for 37 ½ 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's 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.



## 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 presidents of the St. Louis Area Round Dance Council, past presidents of the Missouri State Round Dance Association and are the Standardization 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, I Want To Be Loved By You. They choreograph at all levels and their cue sheets are available on their website [www.ScherrerDance.com](http://www.ScherrerDance.com).

They have presented and taught classic teaches at Roundalab Conventions and have showcased and taught at DRDC, NSDC and URDC. They have been featured leaders at several dance weekends.

Hank and Judy are both retired and they are enjoying their time dancing and traveling. They have two children.

06-61



## Regina and Michael Schmidt

Lebensbaumweg 21  
50767 Köln, Germany  
0049-221-7125029  
rumsdance@gmx.de  
www.rumsdance.de

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

Starting in 1990 Michael served as the assistant teacher for the Colonia Swingers RD Group. In 1994 he and Regina took over the intermediate RD Group and in the summer Michael passed his cuer examination and joined the European Caller and Teacher Association (ECTA). At the same time Regina and Michael began teaching for the HIGH NOON RD Club.

They are members of URDC since 1998 and made their début as clinicians the same year at the 22nd Convention in San Jose. Three years later they contributed "Love Ain't Here Anymore" to the 25th anniversary back again in San Jose.

Their choreography includes 26 routines. 5 of them have become part of the steady European RD Repertoire of ECTA. Recently they introduced Discofox - the european version of Hustle - to Round Dancing.

Since 1996 they are featured clinicians for the Weekend RD Clinics in Eringerfeld, Germany and took over the organization of the weekends in 2003.

As members of TSC Ford they take part in ballroom education with the former 10 dance professional Oliver Kästle.

Michael and Regina were married in 1995 and have a five year old son.

Their philosophy of dancing:

*In dancing, learning and teaching.*

*it takes two to tango.*





06-61  
**DWAIN & JUDY SECHRIST**

2630 S. Honeysuckle Circle, Mesa, Arizona 85209  
(480) 357-8491 email: DJRnds312@aol.com

Dwain & Judy have been Round Dancing since 1968 and teaching since 1972. While working at Vandenberg AFB in California they taught Basics thru Easy Intermediate Level for the Lompoc Parks & Recreation Department. After relocating to the Bay Area they taught four evenings each week, Basics thru Advanced Level, for the Santa Clara Parks & Recreation Department. From 1977 thru 1981 they sponsored and coached an Exhibition Dance Team that performed at over 20 Round Dance Conventions, Festivals, and other special events. In 1992 Dwain retired following 32 years with Lockheed-Martin in Calif. and moved to Tucson, Arizona, living there until 2001. During this period Dwain & Judy taught Advanced Round Dancing weekly in Tucson and Beginning Ballroom for Seniors in Oro Valley. For five years they were also Chair Couple for the Annual Southern Arizona Dance Festival. Following a brief relocation to Santa Rosa, California they returned to Arizona, this time to Mesa where they now live. Since moving to Mesa they have been teaching Phase IV - VI weekly during the Mesa Dance Season.

Dwain & Judy sponsor and host two annual dance weekends, *October Fest*, on the 3rd weekend in October, and *Star Fest* on the 1st weekend in April.

Dwain & Judy were certified as Teachers of Round Dancing in 1972 by the Southern California Round Dance Teachers Association. In the same year they started taking Ballroom instruction from Norm & Clair Ballentyne, Licentiate - Imperial Society of Teachers of Dancing (ISTD). For the next eight years they were coached in both Standard and Latin rhythms by Connie Gillon (Fellow - ISTD). Their early American style training was with Michael Gillon (NDCA & ISTD) and later from Christopher Shaw (NDCA). Following Christopher Shaw they were coached by Jenell Maranto (Licentiate - ISTD), Steven Cullip (Fellow - ISTD), and currently Larry Caves (Licentiate - ISTD).

While in California Dwain & Judy were members of Northern and Southern California Teachers Associations, Central Coast Callers & Teachers Association and Santa Clara Valley Callers Association. In Arizona they were members of the State Teachers Association of Round Dancing from 1995 until dissolved in 2004. They have been members of Round-A-Lab since 1976. They served on the RAL Phase V and VI Standardization Committee, Chaired the Phase V Round of the Quarter (ROQ) Selection Committee and are currently on the Phase V and VI ROQ Selection Committee. They have also served as Clinicians and Staff Teachers at a number of RAL Conventions. They have been members of URDC since 1979. They have served on the URDC Board of Directors and recently completed a five year term as Chair Couple for the Technical Advisory Committee (TAC). They have also served as Program Chair Couple, Program Coordinators, Clinicians and Staff Teachers at a number of URDC Conventions and are currently General Chair Couple for the 2007 URDC Convention in Joplin, Mo.

Since 1972 they have choreographed over 38 Round Dance routines and received over 20 awards for their choreography from Teachers Associations in the United States and over-seas. A few of their recent dances are *Sunbeam* (V Rumba), *Sunshine* (VI Waltz), and *Dancing The Tango* (VI Tango).



06-63

## Michael and Diana Sheridan

1618 W. Milagro Avenue

Mesa, AZ 85202

480-897-0979

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 were members of the URDC Board from 2001 until 2005, Vice President in 2001 and 2003, and President of URDC for the 2004-2005 term.. They also served on TAC, the Technical Advisory Committee of URDC.

The Sheridans have taught at several URDC Conventions, at many festivals and weekends throughout the country and are former staff members at the Round-A-Rama Institute in Indiana. For more than 25 years they taught all levels of round dancing in Minnesota. 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 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", "Young Blood." and "The Human Thing To Do". 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.



06-64

## Kenji & Nobuko Shibata

knshibata@aol.com

Phone: 925-609-7801

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.

They travelled to United States and Canada to teach and to share the pleasure of round dancing. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years. They moved to California after Kenji's retirement in 1995. URDC presented them with Golden Torch Award in 2000 for their contribution to round dance world. Round dances choreographed by the Shibatas have been excitingly well accepted and picked up as Round of the month and/or Round of the Quarter by huge number of round dance organizations all over the world.

They currently conduct an advanced level round dance class in Los Gatos and also a beginner round dance class for ballroom dancers in Oakland, CA, in addition to 4 ballroom dance classes and private lessons.

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, Brilliant Conversationalist, Best Of My Love, Only Love, Dancez Merengue, What A Difference A Day Makes, Just In Time, Salsa cafe, Bugged Down In Love, Nostalgia, Liebestraum No.3, Beyond, Adeline, Rum & Coca Cola, Be My Lover, Papa Loves Mambo, Tonight, What A Wonderful World, Aoba-jyo Castle, Hallelujah, Orange Colored Sky, Sunny Cha, La Mer, The Way You Do, This Can't Be Love, On And On, People, Chilly Chilly Cha, Gotta Get On This Train, Le Cygne, Show Me Heaven & Edelweis, Tequila* and most recently *I Feel Like A Woman* and *Coney Island*.

06-65



## Ken & Irene Slater

4777 Destitute Way

Gainesville, GA 30506

(770)287-7232 KGSlater@aol.com

Ken and Irene started round dancing in 1972, square dancing in /about '74, and teaching in '82. During the '70's, we devoted much of our spare time/vacations to traveling to dances. In the '80's, everything changed! Ken's job (CBI) took us, first, to Geraldton, Western Australia, a town of 20,000, where there was **no** square or round dancing - but **two** ballroom studios! So we did ballroom, electing to work on the medal program, feeling we'd work harder with a definable goal. (Without family there, it helped to stay busy!) We earned Bronze, Silver, and Gold in Waltz, Foxtrot, Tango, New Vogue, and Rumba. Vacations were now spent with the family.

In 1984, we returned to the States to a job in Nebraska; and established "home base" in Birmingham in '86, interrupted only by an 18-month stint to Pennsylvania in '87-'88, teaching intermittently during these years. We have been privileged in each new job site (including Los Angeles in '93-'97) to have danced with great teachers and are forever grateful for the "family" we found away from home in the round-and-square-dance world.

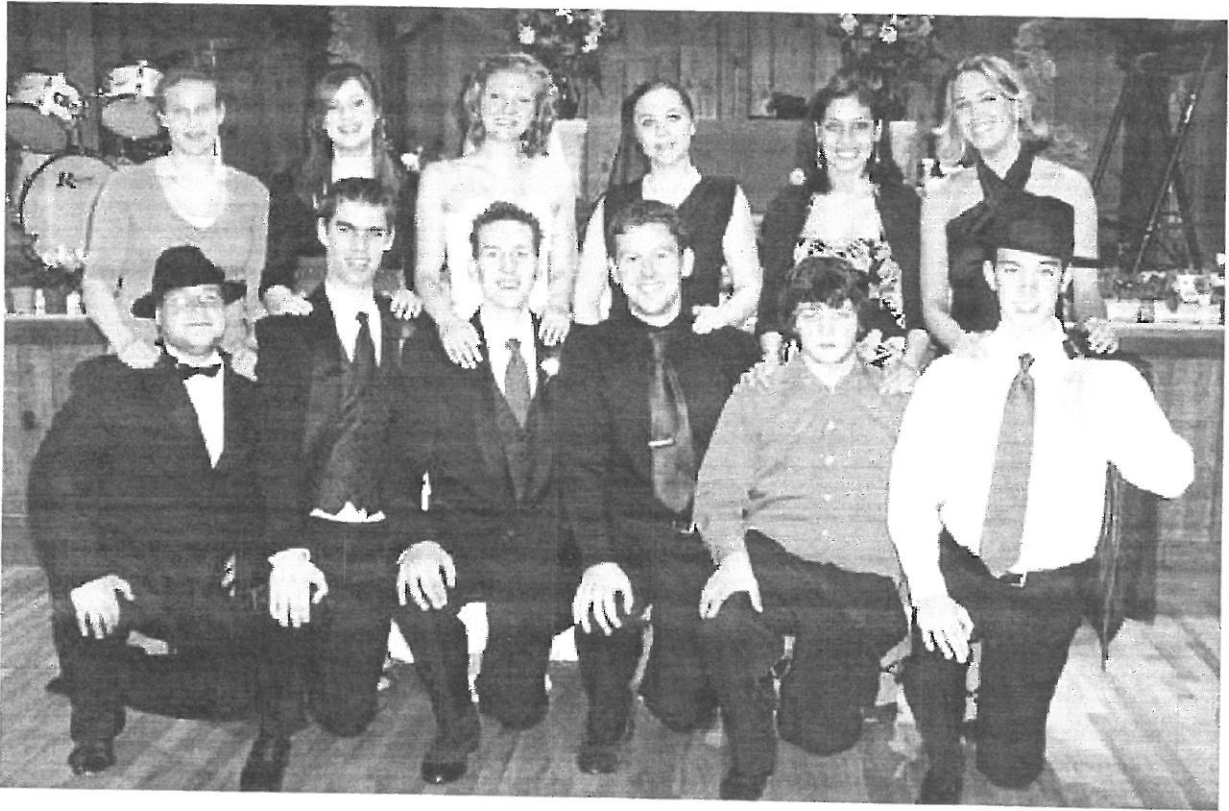
In 1986, Ken's first choreography, May I Have the Next Dream, preceded our move to Pennsylvania, where it was one the festival teaches in York in early '87. We taught More Than You'll Ever Know for our first national URDC teach in Seattle in '88. Other choreography includes: When I Grow Too Old To Dream, Penthouse Serenade, Are You Lonesome Tonight?, Moonglow, Key Largo, Apple Blossom Time, Let Me Show You How, Sinti, Witchcraft, Penny For Your Thoughts, Shadows In The Moonlight, Castles & Kings, Time Was/Duerme, Picardy Foxtrot, Down Mexico Way, In The Still of the Night, Now/Mine All Mine, Apple Blossom V, Symphony, Time After Time, Ain't Misbehavin', Exactly Like You, Perfidia, Laura, Louise, Wendy, An Affair to Remember, Ask Me, Crazy, I'll See You in My Dreams, Girl of My Dreams, Reflections, Morning of the Carnival, Sweetheart, Will You Remember?, You'll Never Know, Sunshine of Your Smile, Am I Blue IV, and others.

We were Chairman of Round Dance for the Square Dance National held in Memphis in 1980, and have taught or demoed some of the above choreography at both URDC and Square Dance Nationals, or at other dance weekends. We are members of Roundalab (25 yrs.) and URDC (attended the first national in KC), and past president of DRDC, plus the usual state organizations wherever we dwelt. We currently belong to GRDTA, as we moved to Gainesville, GA., in 2005, to be on the lake and near a daughter. We built a dance room in the basement and are finally with some family again, so life is good! .



*up of participants participating in our dancing - which makes us say.*

# The Stray Cats 06-66



Boys -

Paul Terrell, Todd Harry, Matt Boelter, Robin Moore, Chris Brundage, Matt Preskitt

Girls -

Jean McKeever, Talitha Boelter, Roxanne Boelter, Jessica Cermak, > Katie Wold, Leslie Preskitt.

The Stray Cats are a group based near Seattle, Washington. This is their first year as a performance group, however the participants have all been dancing for many years. We have also all been a part of the Pacific Northwest Teen Square and Round Dance Festival, which is an annual teen competition that occurs in the northwest.

The ages in the group range from 15-24, and a few of us started dancing practically as soon as we could walk! We will be performing a Swing Exhibition here at URDC, including the Foxtrot, Single Swing, Jive, West Coast Swing, and Quickstep Rhythms. All of which we, as a group, choreographed! We hope you enjoy watching us perform and look forward to getting to know you throughout the convention!

The members of the group are Matt and Roxanne Boelter, Chris Brundage and Katie Wold, Todd Harry and Talitha Boelter, Matthew Preskitt and Leslie Preskitt, Robin Moore and Jessica Cermak, and Paul Terrell and Jean McKeever... Now you know our names so come say HI!



06-67

## Debby and Tim 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, Alaska, 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, Idaho, Oklahoma 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. Their choreography includes 'All Kinds of Everything', 'Open Arms', 'What the World Needs Now II', 'Stepping Out II', 'And That Reminds Me', 'Dark Waltz', 'The Rose', 'My Heart Will Go On', 'Another Love Like Mine', and 'Big Spender'.

Tim is a geologist and Debby enjoys reading and counted cross stitch.



06-68  
**Curt and 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, and began cueing at 16. Tammy & Curt first met when she attended one of his beginner classes at the age of 16. They have been teaching for 25 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 currently serve on the Board of Directors as President. 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", "A La Playa", "El Pico", "Gone With The Wind", "Waterfall", "You Owe Me One", "A Letter To You", "No Walls", "Tormento De Amor", "Stier Tango", "Sing A Long Mambo", "Until Now", & "I Wanna Be Like You". "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 - 20 who received a medical discharge from the Army's Military Police Academy and is now working full-time for Verizon as a 411 Operator, and Kasandra Marie - 14 who is an avid soccer, volleyball, and flag football player. Tammy says they enjoy traveling to weekends in the summer together in their motor home and riding the top roller coasters in the country.

Nine 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. Its 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 week-long 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 the opportunity to travel in hopes of giving something back to this great activity that has given them so much enjoyment.

06-69

# Clinic Notes

2006

"On with the dance! Let joy be unconfined"

Lord Byron

## URDC Convention #30 Clinic Notes

Jerry and Diana Broadwater	West Coast Swing Technique- <i>The Great Granddaughter of All Swing</i>
Chris and Terri Cantrell	<i>Lead? Follow?</i>
Ralph and Joan Collipi-	<i>Smooth Dancing-If Fred and Ginger Can Do It?</i> <i>Why Can't You?</i>
Sandi and Dan Finch	<i>Finding Solutions for Common Problems in</i> <i>Smooth Dancing</i>
Anita Froehlich & Rick Linden	<i>Improving Your Foxtrot</i>
Kay and Bob "Ski's" Kurczewski	<i>"Bolero" The Dance of Love</i> <i>"Trust Me" You Can Do It!!!!</i>
Pete and Mary McGee	Technique in Rumba and Cha-Cha
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Michael and Diana Sheridan	Latin Problem Figures
Ken & Irene Slater	Foxtrot Clinic Notes

## 30<sup>th</sup> URDC Convention

### WEST COAST SWING TECHNIQUE

#### *THE GREAT GRANDDAUGHTER OF ALL SWING*

#### HOW WCS STARTED AND HOW IT EVOLVED INTO

#### WHAT WE KNOW TODAY

##### ORIGINATED FROM:

Savoy Style Lindy was done at the Savoy Ballroom in New York, early 1930's. West Coast Swing was not invented but spawned by Dean Collins, who danced at the Savoy while living in New York.

Dean Collins moved to California in the 1930's to get into the movie business and brought with him his version of the Savoy Style Lindy. Collins danced in the nightclubs and started competing. This style of swing was different from what they were dancing at that time (Huston Whip style of swing). Local dancers had not seen that style of swing and liked it.

Jewel McGowen was a hot female swing dancer who was Dean Collins swing partner. They made movies together and individually in the 1940's and 1950's. Dean brought local swing dancers he taught (this type of swing) with him into the movies. The movies termed this style of dance as Rock and Roll or Jitterbug.

The U.S.O. and World War II soldiers danced WCS and many other styles of swing all over the world, disguised as Jitterbug or Rock and Roll/ (Before these titles, swing was known as Lindy Hop). In the 1980's Dean Collins past away.

Lindy Hop, West Coast Swing, and East Coast Swing were danced in the movies of the time. During the 1940's and 50's you see movie scenes and (Caucasian) dancers do a "Sugar Push" they are dancing WSC to faster Big Band or Rock and Roll of the 40's and 50's instead of the music used today.

West Coast Swing, which is a strictly slotted (*a 3'X6' or 3X8' rectangular dance space*) which has the leader dance in place while the follower travels back and forth. There are two stories of how slot dancing was born. The first states that because wide angle lenses hadn't been invented yet, the directors needed to put the dancers in a straight line to get them in the shot. The other is that Los Angeles had many small nightclubs and the dancers had to squeeze together and maintain a slot type movement to avoid hitting or running into each other.



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### WEST COAST SWING TECHNIQUE

#### ***THE GREAT GRANDDAUGHTER OF ALL SWING***

A famous story of the times was when Benny Goodman played the Palomar Ballroom in Los Angeles in the early 1930's and newspapers reported that kids lined up for blocks to see Goodman play. They packed the Palomar and Jitterbugged in the isles. The same thing occurred when Goodman played the Paramount theater in New York. That was the start of the Swing Era and Big Swing Band with the Jitterbug and Swing dance.

The birth of swing came from footwork within the African-American community. Tap Dancing footwork set the stage for syncopation, framework within the swing dance community, which changed as the times changed and the syncopation then dis-associated from the standard Tap Dance movement and grew more into the swing dance family. Many movements have faded away.

As Latin Music was becoming popular in the states and dancers learned and enjoyed the Latin flavor and movements they started to incorporate it into WCS to slower sexier Latin type music. Since the Cha Cha and the whip are the same eight count, it was easy to add this style of movement. As W.W. II progressed and many of our boys were in the service the "Hot Clubs" were no longer locally hopping. The Latin establishments on the other hand were booming with all kinds of music and dancing. WCS dancers loved to dance WCS to Cha Cha based music along with the slower tempo for WCS than to faster music of 100-120 b.p.m... The body movements we see today are with a preferred sexier slower tempo. The Lindy dancers also prefer the slower tempo of WCS.

"Switches" (*right & left motion or switch back and forth for the ladies*) commonly danced in Lindy gave way to a not so simple forward Walk-Walk on counts 1-2. The Coaster Step replaced the circular crossing step shuffle in the Lindy Circle and Swing Out on 3&4 along with the patterns began to change to the "Anchor Step" (*three steps in place*) instead of the Arthur Murray use of the Coaster Step (*a back-together forward step*) as the ending of each pattern. This also added a lot of syncopation freedom to WCS. Add the Sugar Push from the "Sugar Foot" Step and a little better posture and the rest remains the same. WCS and Hollywood Style generally do not use any of the Charleston movements or patterns that the earlier Lindy Hop used.

The Flying Lindy and Aerials: (*Leg Flying Movements*) and/or Double Shuffle Speed Swing (*delayed single rhythm unit*) are two main components of dancing WCS to fast or Boogie Woogie and "Jump Blues" music and are geared more toward this faster style of WCS. Aerials (air-steps) done in WCS are done thru competition and not part of the social structure of this dance.

**30<sup>th</sup> URDC Convention**  
**WEST COAST SWING TECHNIQUE**  
***THE GREAT GRANDDAUGHTER OF ALL SWING***

**INTERESTING INFORMATION:**

In an Arthur Murray dance book from the mid 1940's, Arthur Murray describes "Rock and Roll dancing." Using figures like the Whip and Sugar-Push describing the ladies foot work with two walking steps forward on counts 1-2 towards the man and describes the "Coaster and Anchor" steps very clearly. He later called this "Western Swing" or "Sophisticated Swing".

Arthur Murray hired Ms. Laurie' Haile in the 1940's to document the dances in Murray's curriculum and the dances being danced around town. Not an easy task, but done well. Ms. Laurie' knew Dean Collins and some of the other dancers and documented what they and Sailors in San Diego and Long Beach were dancing at the time. She named it "Western Swing" and this is where we get the name "West Coast Swing." Western Swing as opposed to Eastern Swing would later be confused as Country Western Swing because of the western part in the name. Country-Western Swing was not WCS. This was right about the time of Arthur Murray's book.

You can read more on this wonderful rhythm at:  
Sonny Watson's – [Street Swing.Com](http://Street Swing.Com), where we found most of this wonderful history on WCS.

This history sets the stage for our session with you on the Character and Technique of West Coast Swing as it is danced today. We look forward to seeing you and having some fun with you with this wonderful rhythm and sharing our thoughts and views on the Technique of West Coast Swing.

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# Lead? Follow?

*This is a compilation of information from a variety of source - written, video, & personal contacts. This information below is not meant to be absolute. Your experiences may vary. For ease of description when this article talks about the leader it will often refer to the man and conversely when talking about follower it will refer to the woman. Your partnership may vary. - Chris & Terri Cantrell*



The nonverbal act of leading and following that takes place between two people out on the dance floor is one of the most complex forms of communication. When it works, it transforms two separate human beings executing their individual steps into a unit working together to create a wonderful feeling and looking partnership. A good lead and follow are like a good conversation - you do not have to yell, you only need to talk. As you get better, all you really need to do is whisper.

Many men believe that it is their job to 'haul' the woman around the floor. They assume that the brute force approach (pushing & pulling) is the way to lead a woman. In contrast, many women believe that following means they need to be completely passive, go limp in the man's arms, and be 'hauled' around like a sack of potatoes. These do not work well and they tend to be too exhausting and sometimes even painful. Leading & following correctly should have an effortless feeling after you learn how to accomplish it.

Leading also includes some degree of following thus, "Lead what you want and follow what you get".

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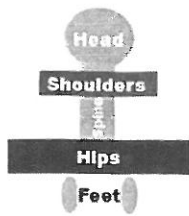
## Sensitivity Training:

An important aspect of leading and following is developing sensitivity to the movements of your partner. There are a variety of exercises to help increase sensitivity; we have listed a few below:

1. Face each other & place the fingertips of each hand against each other very lightly. Men slowly move your hands up & down, right & left, forward & backwards while maintaining constant pressure between the fingertips. Women try to feel and respond to where he is moving his hands. Now repeat this exercise with your eyes closed.
2. Repeat exercise #1 but this time, men move your body forward & back and then right & left. Vary your step size and the rhythm. Strive to have the movement come from your center (*see How To Initiate section below*), not the independent movement of your arms, feet, hip, knees, or other body parts.
3. Take the woman into dance position and then shift your weight from side to side changing feet.
4. Place your hands on your partner's shoulders. Walk around the room together allowing the leader to convey what he is doing to the follower with his body. Maintain a constant distance between you and your partner during this exercise.
5. Place your hands palms down alternating on top of each other's hands (a stack of 4 hands). Then take turns lowering down into your knees and springing back up (small hop). The other person should strive to maintain a constant connection that does not impede the hop or release the connection. This helps develop relaxed arm tension for movements where you are doing different actions (i.e. hip twist).
6. Try walking or dancing through turns together as a couple without using your hands, the only contact should be the overlapping right sides of your bodies. This helps to keep you on balance and works on the visual clues the leader sends to the follower in most Latin Rhythms.

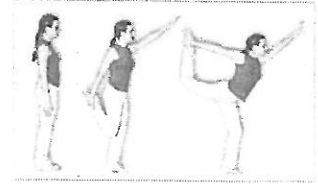


## Balance – Balance - Balance:



One of the most critical aspects needed in order to be a good leader or a good follower is balance. Compensating for a loss of balance can result in all sorts of interesting things happening to one or both partners: leaning (the 'vulture'), pulling/tugging/dragging resulting in the man or the woman feeling heavy to the other partner (the 'Mack Truck' effect), teetering, sore backs, sore arms, exhaustion quicker... The body can be compared to a set of building blocks.

If one of the building blocks moves on its own without an opposing move by another building block, the whole is affected and knocks the entire body off balance.



## Frame:

Dancing with a partner is a two-way conversation through the dance frame so the first rule is to make sure that your (leader) message is kept clear and concise. A good lead enables the follower to detect the speed, direction, and feel of a figure early enough to respond appropriately and smoothly.

Both Men & Woman need to have a good frame, arm tone in their muscles, be on balance, and know their foot and body positions. The man's arms & upper body should create a firm frame in which the woman is gently held. Both partners need to keep some arm "tone" (tension / pressure) by using the muscles in the upper arm. Avoid the notorious "spaghetti" (limp arms) or the "ram rod" (lead arms held too stiffly, generally with a straight elbow). The arm should act like a spring with a matching opposing force either pushing or pulling.

A common complaint heard from the ladies is that the gentlemen are not leading. Well, guys for once it may not be your fault. What essentially happens is that the woman does not allow the man to lead. She interferes with the points of contact by flapping her arms, bouncing around, faking the hip movement, and not sustaining hand/arm pressure when dancing. The man cannot lead arms of jelly.

## How to Initiate a Lead:

The most efficient way to move any object is to move the center of the object. A dancer's grace and balance comes from moving his or her center. Your center is typically located under your belly button in the center front of the body approximately hip level. It is actually a little higher for men and a little lower for woman.



The lead is conveyed through the initial body movement of the man prior to him actually taking a step. Commence your movement by lowering slightly into the knees. As this happens your center should slightly move in the direction you wish the step to go. This gives the woman time to figure out what you plan to do and by the time you actually put weight on the foot she has gotten the message and followed.

The leader always initiates the direction of movement, but it is the person who is moving forward who dictates the size of the step. The person moving forward should be the one to step on the floor first after a step is taken.

For the man to correctly and properly lead the woman, it is important for him to know when to lead. If you lead too quickly or too late the woman will have difficulty following and a 'subway ride' type of feel & look may occur.

## Rotating Figures:

There are two main types of rotating figures, those turning to the right (natural) and those turning to the left (reverse). The direction of turn determines when the rotation should begin. The rotation for right turning figures



begins early, on the last part of the SLOW count. Left turning figures are best executed with a delayed turn beginning on the first QUICK count and continuing through the first part of the 3<sup>rd</sup> step (beat 4). In both cases, the end of the 3<sup>rd</sup> step is used to make final body alignment adjustments, ground your body (regain your balance, if needed), and gather your feet together for the next measure or figure.

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

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

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



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

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## Wait for Your Partner:



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

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

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

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## Latin Leads:

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

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



06-77



## - SMOOTH DANCING -

IF FRED AND GINGER CAN DO IT? WHY CAN'T YOU?

Basically, there are 2 main styles of dancing, - "SMOOTH" and "RHYTHM". In the "Smooth" style (Foxtrot, Waltz and Tango), the couple will start and then dance "smoothly" around the dance floor, moving in a Counter-Clockwise direction. While in the "Rhythm" style (Swing, Cha Cha, Rumba, Mambo), the dancers stay in the same general area in which they started.

**THE HOLD:** The hold requires the maintenance of 5 points of contact between the partners while they re dancing.

These consist of 3 hand contacts:

1. The Man's Left Hand Holding The Lady's Right Hand.
2. The Lady's Left Hand Resting On the To Of the Man's Right Upper Arm (Behind the Arm In Tango).
3. The Man's right Hand Placed On The Left Shoulder Blade On The Back Of the Lady.

In addition to these 3 hand contacts, there are 2 more areas of contact:

4. The Lady's Left Elbow Rests On the Man's Right Elbow.
5. The Right Area Of The Chest Of Each partner Touches That Of The Other.

Ideally, in this hold, the lady's upper arms are both held horizontal by a suitable placement of the man's arms and hands. This not only makes it comfortable for the lady to follow the man lead but also gives the couple a deportment of regal appearance.

**POSITION:** Dance Position or Stance is an important consideration. In E-Z 30 Minute course, we are using the "CLOSED HOLD" stance. A good understanding of this position will really help both the lead and follow to maintain their balance and get off to a good start.

1. **STAND FACING EACH OTHER.**

For the "Smooth" Dances approximately 6-8 inches apart; shoulders parallel. For the "Rhythm" dances approximately 1-2 feet apart. Your body should offset  $\frac{1}{2}$  body distance to your own left, so that your right foot is pointed in between your partner's feet. This principle is known as "AIM". NEVER dance toe-to-toe. You'll end up stepping on each other's feet.

2. **MEN:**

Your right arm (Your partner's main support) is placed just below the lady's shoulder blade, - fingers together and hand slightly cupped, allowing you to lead with fingers and heel of the hand. Your right arm is away from your body; elbow pointing slightly to the side.

## Page 2

**1. WOMEN:**

- Your left arm is resting gently on the man's upper arm with your fingers draped over his shoulder.**
- 2. The woman's right hand rests in the palm of the man's left hand, raised to eye level of the shorter partner. Note that the "free" hands are not used to push or pull a partner. Leading is done primarily through the man's weight distribution and the pressure of the right hand on the woman's back.**
- 3. "RESISTANCE" – essential for a good dance team – may be defined as keeping the shoulder, wrist and elbow firm. If the "lead" has a limp body or arm, the "follow" will not be able to sense the direction of movement.**

**SMOOTH SHAPING:**

**A word on shaping. Unless the pattern explicitly indicates otherwise, such as an underarm turn, your frame is always pointing at your partner., i.e., your navel points at your partner. An "Outside Partner" pattern doesn't mean you go down the floor shoulder to shoulder. It means you have to use Contra Body Movement (CBM), and take the legs through between you.**

**Arms: A word on arm position. It relates to shaping, but also applies to turns, free spins, etc. Don't let your elbow get behind your shoulder. The only time we have come across this doesn't hold is you have an arm in a hammerlock position.**

**Here is a little exercise to get a sense of leading and following: a couple stands face to face in a 2-hand open hold, the follower closes her (or his) eyes and the leader walks round. When you have a good connection, the leader and follower will move together around the room. If you don't have a good connection, the leader will have to avoid stepping on his partner.**

**USING THE BASE TO TURN:**

**One very common mistake is to use the wrong parts of the body to produce the driving force (also known as the impetus) for the turn. When the wrong parts of the body are used, the body is thrown out of its natural alignment, and is therefore pulled away from the axis of rotation.**



## Page 3

The obvious question to ask then is "What are the correct parts of the body to use?" The answer is: the lower half of the body, including the feet, legs and hips. This is also known as your **BASE**.

Imagine for a second that your body is represented by a small table with a lamp on top. The lamp represents your upper body, the table with its legs represents your base, if we move the lamp, it will slide around on the table, but the table itself will remain in place. So by pushing the lamp, we only move the lamp by itself. On the other hand, if we actually move the table, both the table and the lamp move around together as a single unit. When you attempt to turn by swinging your arms or hurling your upper body ahead of your base, you are in effect knocking the lamp right off the table. In other words the turn must be produced from the base.

With this wealth of information, you now can dance magnificently. But our Motto is have fun dancing "Dance Like Nobody's Watching." Thanks for attending our portion of Smooth Dancing, and Dancing With Ease. **FRED AND GINGER WOULD BE PROUD OF YOU.**

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"Finding Solutions"  
For  
Common Problem Figures In Smooth Dancing

By Sandi & Dan Finch  
URDC Convention 2006

*Definition: Problem, a question posed for solution.*  
---Webster's New World Dictionary

We all have our own list of figures that bring on a degree of anxiety when we hear them cued. These are "problems" in your dancing because that anxiety has made you tighten your muscles, stiffen your hold with your partner and hesitate instead of continuing a smooth flow from one figure to the next. The solution usually requires breaking down the problem into some basic concepts you may already know.

Developing your dancing is like building a house. Engineering is required to make it all fit together, starting with a solid foundation. Only then can you build walls and a roof and later decorate it with style. When problems occur, look first at the foundation: Good posture. Line up your major blocks of weight—hips, rib cage, shoulders, head. Feel like each is a large ball stacked together with a rod down through the middle of each of them (call it your spine). Each ball has freedom to turn around the rod but each ball has to stay in line with the spine.

Then look at your balance, both individually and as a partnership. If one person is off balance, the other will feel tugging, leaning or hanging, and react in a way that further impedes movement. This will contort the frame, resulting in painful knees, shoulders and backs, not to mention being out of position to execute the next figures.

Beyond posture and balance, we need some all-purpose phrases to remind us HOW to move in specific instances. We'll use terms such as "turn early, turn a lot" on most rotations; "early rise" to put Lady onto a heel turn; "set the base" before attempting to shape and make pictures; and "open the door" to encourage partner to swing through. (Others may say the same thing but with different words.) Most of what follows applies to foxtrot, waltz and quickstep. Tango has its own rules, as does Latin dancing.

### **I. Occupying Space, Maintaining Balance And Other Laws Of Physics.**

This elegant art form we call dancing relies on scientific principles. Dancing can be defined as creating shapes while moving through space and time. We understand that music gives us time parameters; but we need to think more about gravity and three dimensional space as we move.

As beginning dancers, we were concerned about the floor (where to put the feet) and somewhat about line of dance (where we are going), a form of two dimensional thinking. As we progressed, we took on the third dimension, our relationship with our partner. Consider three dimensions in all your figures: Standing straight (vertical alignment), your frame from elbow to elbow which remains solid (your width), Man's arm on Lady's back that is allowed to "breathe" from the elbow down to follow Lady's shape (your depth).

Newton gave us at least two of the physical laws we deal with:

1) Two bodies cannot occupy the same space at the same time. For instance, when moving forward in semi-closed position, a dancing couple can only do a "chair" comfortably if the partners are in proper position to each other (Man's right leg ahead of Lady's left leg) and he moves first. Her leg then follows behind his and comes out first on the recover. Likewise, to accomplish a turn, two bodies cannot move in the same direction, at the same speed, with matching steps. Even in standard closed position, moving forward down line of dance, Lady has to move first to get out of the way before Man can dance forward. Think about two cars at a stop light. The light turns green, and the second car in line cannot go until the first car starts out.

2) Remember Newton's falling apple? It fell straight down due to gravity. We can take a lesson from that. As dancers, we can fight gravity on every step or we can allow the gravitational pull to work for us. Balance is achieved by controlling where you place your center of gravity; strive to center your weight (your center of gravity) over the standing foot at the beginning and end of each step.

**II. Applying Those (and other) Principles**

CBM, otherwise known as contra body movement, is used to initiate every turn.

This is a small signal from leading partner that a directional change is coming. It has nothing to do with placing the feet but is a body action, an impulse. If you don't use this signal from your "center," you will have to use your arms to direct the partner. The impulse will be imperceptible to a bystander but your partner will react to a minimal amount for initiating a feather step, greater for a curving or turning figure and a powerful impulse to initiate a pivot.

Turns occur between feet, not on a foot

Turns are a rotation of the body *between* steps, starting with a forward step, not a curving step or one that cranks the Lady off track (misapplied CBM). In a waltz left turn from DLC, the proper sequence is Man forward L on a straight line with CBM fcg DLC, side R making a 1/4 turn between step 1 and 2, close L to R facing RLOD, having made 1/8<sup>th</sup> turn between steps 2 and 3. *Spins* are rotation on a standing foot (Double Reverse *Spin*) with the body in balance over it. Spin turn, as the name implies, has more than simple rotation between steps.

Open the Door

The person on the inside of a turn needs to get out of the way so partner can dance through with his or her part. This means moving a hip out of the way to be as thin as possible so it isn't square across partner's line of dance.

Early rise

Ladies will never have to think about doing a heel turn if her partner gives her early rise. This means that he will cause her to move onto a straight leg on step one, which draws her free leg under her and voila the heels are together. Man is said to "rise to the heel" or get the rise accomplished on step 1 while stepping onto the heel, rather than gradually reaching full rise over all steps of a measure.

Swing into a figure

In the manuals, figures start on count 1, but in flight preparation begins during the last step of the previous figure. When starting from a standstill, we will "count you in" with "...5,6,7, 8" to give you time to feel the music, to give you some warning when "1" is coming and to allow time for some preliminary body movement to be ready for beat "1".

(We are not saying that the foot falls on count 1 of every measure; things can happen in beat 1 before the foot hits the floor, such as lowering, turning the upper body, giving the CBM to start a turn. The number of beats in a measure of music are like fence posts in a field. In a four-beat measure, we have four fence posts (beats) with fencing (music) in between. The period of time from one "post" to the next is part of the beat. What you do from post #1 to #2 to #3 to #4 is where "dancing" occurs. Beginners will step as soon as they hear the first beat and wait, then step on 2 and wait, step on 3 and wait and step on 4 and wait. Advanced dancers know that stepping at any point during the gap from the start of beat 1 to the start of beat 2 is to have stepped ON that beat.)

Both feet on the floor

Balance requires both feet to be on the floor to give you control. The amount of weight in each foot will change as you move from foot to foot and may briefly be only be 2% in a foot, but this gives you the balance to start to engage the next activity (generate power, swing or turn) for the next step as you are finishing a figure.

**III. Some Specific Problem Figures**

Some figures consistently crop up when we ask dancers what they consider to be a problem, and they generally always involve rotation. We will look at some of those, approaching them from their families of (easier) related figures. Use the Technical Advisory Manual for specifics about timing, footwork and foot placement. We'll



apply some of the general principles we use, suggest some new thoughts where appropriate and reference Hall of Fame dances and others currently popular to illustrate the figures.

### A. Telemark family: Early rise for heel turn, opening the door

**1. Telespin:** [Foxtrot: SQQ& QQS Waltz: 123& 123] This is a two-measure figure beginning with a telemark entry. Generally it starts facing DLC, Man steps forward L with CBM and early rise, side R opening the door for Lady to swing through, and he points L LOD on 3, staying on his R as Lady runs past him. On "&" he shifts to L as she passes in front of him and they finish the figure. Partners stay in closed position throughout, usually ending in banjo DLW but the figure can end in semi-closed position or even closed position. Problems: Man turns his shoulders away from Lady, Lady does not do her part assertively enough to assist Man's rotation.

a. Mini-telespin: A telespin with the same timing that turns 1 1/8 to 1/4 ending DRC because of the spin on step 5, then feet close and hold. Often followed by a contra check. (*Lovely Lady*)

b. Double telespin: [Waltz: 123& 123&] A two-measure figure consisting of two telespins, ends in CP fcg LOD. (*I'm Still Me* adds another measure for mini-telespin ending.)

**2. Telefeather:** [Foxtrot: SQQ & QQQQ] This is a telespin with a feather ending. Lady has two heel turns. Man: Fwd L trng LF, fwd & sd R, point L twd LOD; on "&" transfer full weight to L trng as Lady runs by, sd & bk R trng, sd & fwd L trng to banjo, fwd R in banjo. Lady: Back R, bk L (heel turn), run fwd R, "&" fwd L past Man trng LF, sd & fwd R cont. trng, cl L (heel turn), sd & bk R trng DLW, bk L in banjo (Not in the manual; see *Smoke Gets In Your Eyes*.)

**3. Double reverse spin:** [Foxtrot: SQQ (SQ&Q or SQQ&) Waltz: 123 (12&3)] Man puts Lady onto her heel turn, she opens the door, and he swings past her past her onto step 2 staying in closed position to give her a launching pad around him, then spins bringing his feet together. (Lady ends it with side R, cross L in front.) It has been said to think of Lady as a sack of groceries he is carrying so he keeps her in front of his front. Problems: Loss of balance on Man's spin (remember, a rotation over a standing foot), incomplete rotation, Lady cannot get in front of Man for her last step. (For two of these in a row, see *Sam's Song*, *London by Night*, *Riviere de Lune*.)

a. **To overspin:** [&] A one-step addition using part of the last beat of the double reverse spin. Both stay on toes (not lowering at end of double reverse); Man has small step fwd L on toe pivoting 1/2, Lady steps bk & sd R with toe turned in, turning LF 1/2 to face LOD (usually). (*Autumn Nocturne*)

b. **To split ronde:** [Foxtrot: SQQ (SQ&Q) Waltz: 123 (12&3)] Also called a bombshell, it should be cued with the double reverse to allow dancers to set up for it. End the double reverse on toes, both lower on count 1 and push their R knees fwd turning slightly left to be outside partner's knee. Both ronde L keeping toe on floor for balance. Man crosses L in back of R, does a twist turn 1/2 to fc DRC in CP. Lady rondes and moves around Man crossing behind, side and crossing in front. To start this figure, Lady has two options at the end of the double reverse spin: 1) From the standard end of the double reverse, she steps back and side (like an overspin), then rondes CCW or 2) on the last step of the double reverse spin, she touches L to R without taking weight, then lowers on R with Man and rondes L CCW. (*Autumn Nocturne*, *Smoke Gets In Your Eyes*)

### B. Other left turning figures

**1. Tumble turn:** [Foxtrot SQ&Q Waltz: 12&3] (*A Lovely Evening*, *Serenade*) This has been called an overturned feather finish with lilt pivot. Man has rise and sway change to cause Lady to rise and tumble. Lady needs to keep looking for the wall behind the Man as she swings across for the tumble; Man has to wait while Lady tumbles. Problems: Men lean over and lose upright poise, and try to help Lady to tumble.

**2. Top spin:** [Foxtrot: & QQQQ Waltz: 12&3] Created by accident by someone dancing a natural hover cross, getting blocked coming out and needing to check and go another direction, which should give you some idea of its movement. In foxtrot (*Maria Elena*, *Orient Express*), it is a half turn beginning in feather position with the spin—a 1/8<sup>th</sup> trn LF on toe of standing foot—occurring on the last beat of the previous measure (&) and 1/8<sup>th</sup> turn on each of the next three steps, ending in banjo (outside partner). The less-used waltz top spin is totally different; the spin occurs on step 3 (*Adagio*).

**3. Big top: [Foxtrot SQQ Waltz: 123 (1&-3)]** From semi-closed position fcg DLC, long step thru for both starting LF trn, Man cross L in back of R with right side stretch cont. turn, finish LF & slip R back to CP fcg DLW. Lady steps sd R past Man cont trng taking step 2 before Man, she keeps body turning brushing L to R and slips fwd L to CP. Think “she go-he go” and remember she is turning on one foot (R). This is one of the few steps where Man waits to step (his second step) until after the Lady steps, designed to get her going and out of his way.

**C. Natural (right) turn figures:** Maneuvers (or half-naturals) are natural turns. This involves turn (CBM), Lady on the inside of a turn (open the door) and Man swinging straight through (not thinking about reaching *around* Lady). In foxtrot, Lady steps back, does a heel turn and steps forward. In waltz, Lady steps back L pointing R where it will go to the side on step 2, then closes. Man’s left hip and shoulder swing forward as his right foot starts forward (called “early turn”).

**1. Natural hover cross: [Foxtrot: SQQ QQQQ Waltz: 123& 123]** Generally a foxtrot figure, meaning from closed position, Lady will have a heel turn. The first three steps make a  $\frac{3}{4}$  RF turn (*Send Her Roses*, or see *Orient Express* for natural hover cross followed by top spin.)

**a. Continuous hover cross: [Foxtrot: SQQ QQQQ QQ Waltz: 123 123 123]** In spite of all the quicks, don’t hurry. Begins like a natural hover cross except Man brings his feet together, Lady steps side across in front of him, then forward. Body stretch needed to keep frame.

**b. Extended continuous hover cross:** Add more Qs (as many as you can justify) before the feather ending.

**c. Checked/interrupted continuous hover cross:** Add a check & recover in sidecar before Lady crosses in front of Man. Popular modification because it adds two Qs to the timing, filling out the third measure and avoids split timing.

**2. Double natural telemark: [Foxtrot: SQQ QQQQ Waltz: 123 &123]** (Not in the manual, see *A Lovely Evening* and *Papillon*) From SCP, Man has fwd R comm. RF trn, sd & fwd L trng, sd & fwd R; fwd L outside partner’s left side, fwd R to CP LOD cont. trng, fwd & sd L DW cont. trng to fc COH, tch R. Lady has fwd L, fwd R between partner’s feet, sd L, bk R, bk L, cl R (heel turn) trng, sd L, ready for same foot lunge. Lots of rotation; maintain frame with shaping.

**3. Spin turn overturned to right turning lock [Foxtrot: SQQ Q&QS Waltz: 123 1&23 or 1&23]** We will talk about the “spin” and “turn” of the spin turn. The standard spin turn ends DLW but overturning it to end RLOD sets up the lock. Think “flight” in the lock—Lady moves forward on toes with left shoulder leading, with energy. Man backs with right shoulder lead, being careful not to outstride the Lady who is on the outside of the turn into SCP. (*Apassionata*)

**D. Fallaways:** Fallaway position is semi-closed position, backing to line of dance.

**1. Fallaway reverse & slip pivot [Foxtrot QQQQ or SQ&Q Waltz 12&3]** Works better with Lady’s head closed. That helps to “feed” the man through and allows her to look strongly over her left shoulder, keeping the rotation continuous.

**2. Three fallaways: [Foxtrot: QQQQ QQQQ QQQQ Waltz: 123 123 123]** (*Symphony*) A linear figure, NOT rotating around each other. Do a fallaway three times, with the second being a counter fallaway. Usually goes into a feather ending. Upper body shaping effects the continuous changes of position, no time to pose for picture figures going through this.

*Note: We want to thank our professional coaches for their contributions to our understanding of these concepts: Victor Veyrasset, several times United States Professional Standard Champion and NCDA recognized judge; and Dennis Lyle, owner of Imperial Ballroom in Fullerton, CA, a former Fred Astaire national professional champion and accredited judge.*



# IMPROVING YOUR FOXTROT

for the Intermediate Dancer  
(Special thanks to Dan & Sandi Finch and Chris & Terri Cantrell)



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## 1. Get Rid of the Shuffle & Bounce

A lot of beginning dancers shuffle flat-footed through the early phases of dancing. They may equate "old timey" foxtrot with the round dance two-step rhythm. Their 2-steps and foxtrots don't move much and/or have a lot of up and down "bounce."

Good foxtrot movement involves long, gliding steps. The second step may be slightly shorter due to the rising action, while the third step may be slightly longer to assist in giving the figure a smooth, flowing appearance.

## 2. Going Forward: Lowering & Pushing Off With the Non-Lead Foot

With a soft knee in the supporting leg (i.e. right), swing the free foot forward from the hip (i.e. left foot). As the step is being taken, release the heel of the supporting foot (i.e. right foot). Take the step with the heel of the free foot (i.e. left foot). Gather the initial supporting foot under the body (i.e. right foot). Step 1 usually ends with a rise and is taken as a SLOW.

The second and third steps are taken with the toe/ball of the foot. Step 2 generally remains in a risen position, and you lower at the end of Step 3. Steps 2 and 3 are usually QUICKS.

## 3. Going Backward: Lowering & Reaching the Toe Back with an Opposite Toe Release

With a soft knee in the supporting leg (i.e. left), reach the free foot, leg, and hip back with the toe of that foot (i.e. right foot). Slightly push your body weight backwards from the left foot. As you take the weight on the free foot, release the toe and pull/drag the heel of the supporting foot back until it is collected under the body.

There is a point during foxtrot steps where if one were to take a snapshot, an observer would not be able to tell if the dancer was traveling forward or backward. Note in the photo below how the lady has equal weight over both feet as she is mid-step. Is she traveling backward or forward? (Answer: She is stepping backwards.) Note the excellent toe release.



#### 4. Heel Turns

a. The term heel turn is almost a misnomer. The turn happens on the ball or whole foot of the supporting foot, keeping the moving or closing foot parallel to it. Trying to accomplish a heel turn on the heel of the foot will cause the toes to come off the floor. This will not allow for any body rise or natural forward progression at the end of the turning action. Transfer the weight to the closing foot at the end of the turn. The lady does a heel turn on the second step of natural and reverse turning figures, like Natural Turn, Reverse Turn, Natural Weave from closed position, as well as others. The Pull Step is a type of heel turn, used by the man, in some backward Natural Turns (e.g., fifth step of the Natural Turn for the man). The feet may be kept apart instead of closed, and the weight is more forward than in a heel turn. The second step of an Impetus Turn is a heel turn for the man that is almost like the lady's heel turn.

b. What causes Heel Turn? It is lead by the man rising on the preceding step.

c. What is the difference between a Natural Turn and a Reverse Turn in Waltz and Foxtrot? Why is there a heel turn in Foxtrot and not Waltz? The difference is in how the rise is taken. In Waltz, the rise is gradual from Steps One through Three. In Foxtrot, all of the rise is taken on Step One. If the woman is pulling her heel back correctly on each backward step, this rise checks her action when the heels come together and causes her to do a heel turn. A correct heel turn will only be accomplished IF:

- The woman pulls her heel back on her backward step, AND
- The man rises at the end of Step One.

#### 5. A "New" Banjo

Another term is "Outside Partner." Outside Partner (also referred to as ContraBody Movement Position, CBMP) has a slightly more open position than a normal "closed" step. It is produced by the men with a shoulder leading. Ladies should NOT try to "Go into Banjo." This is the man's responsibility, and if both partners try to do this, they will both end up out of position. Note in the photo below, the man's right shoulder is leading back (he is stepping back) while the lady's left shoulder is leading forward as she moves forward. Think of it as a ship

“slicing” through the water with its pointed bow. You don’t want to be “flat” to the line, but “pointed” so you go thru the “water” faster.



Try this technique on your

- Fwd-FwdLock-Fwd / Back-BackLock-Back
- Open Natural
- Drag Hesitation

#### 6. Feather Finish

a. What is a Feather Finish and when is it used? This is a common ending to several steps in Foxtrot. Some examples include:

- Promenade Weave
- Check (after a Reverse Turn) and Weave
- Natural Weave
- Natural Hover Cross (and Interrupted Hover Cross)
- Topspin
- Also used as a following step to a Natural Turn

b. Feather Finish Technique. Preceded by a backward step on the left foot (for man). The feather finish is then

- 1) Man - Right foot back, rising at the end of the step, foot work is THT (toe-heel-toe)  
Woman – Left foot forward
- 2) Man - Left foot to the side and slightly forward turning 3/8 to the left between the feet. This step is taken on the **toe (do NOT lower)**. Note: The shoulder lead is created in this figure due to the fact the man steps side and slightly forward while the woman steps to the side.  
Woman – Right foot to the side turning ¼ to the right.



- 3) Man - Right foot forward in CBMP, footwork is **toe**, then lower into the heel.  
 Woman – Left foot back turning 1/8 to the right (completing the turn) – do not try to “Go to Banjo,” that is the man’s job with a shoulder lead.

**The most common mistake men make is to lower on Step 2 and take the last step with the heel.**

7. Natural Turn

A right turn starting with the right foot for man (left foot for woman).

1. Man - Right foot forward rising at the end of the step  
 Woman – Left foot back
2. Man - Left foot to the side, on the toe – do not lower  
 Woman – Right foot closes to left foot (heel turn)
3. Man - Right foot back, starting on the toe and then lowering into the heel  
 Woman – Left foot forward

8. Natural Hoover Cross

This step has three components. They are:

1. Steps 1 through 3, SQQ - **An overturned natural turn** – turning  $\frac{3}{4}$  to the right  
 The woman does a heel turn on Step 2.
2. Step 4, Q - **A forward step** (on the left foot) – turning another  $\frac{1}{4}$  to the right and checking the action.  
 The woman checks back on her right foot.
3. Steps 5 through 7, QQQ - (Back to) **a feather finish** – turning  $\frac{1}{4}$  to the left.  
 The woman steps forward to a feather finish.

## URDC 2006 Outreach Program

**“Bolero”****The “Dance of Love”****“Trust Me” You can do it!!!****Kay and Bob “Ski’s” Kurczewski**

Bolero is one of our newest dance rhythms and has fast become one of the most popular. It not only is a smooth, powerful and graceful dance but it is also romantic, full of “love and yearning” and has some of the most beautiful music there is. Because of its slow and dreamy tempo, it is no wonder the dance has become known as the “Cuban Dance of Love.

Bolero is an “American Style” dance that was introduced to United States in the 1930’s. It originated as a Spanish dance in  $\frac{3}{4}$  time and was changed in Cuba into  $\frac{2}{4}$  time then eventually into  $\frac{4}{4}$ . We as Round Dancers use this timing as Slow, Quick, Quick (SQQ 1,-,3,4;). Bolero music is the slowest tempo music of all of our dance rhythms with as low as 21 mpm (measures per minute) to 26 mpm. There are four points that characterize Bolero:

1. A closer hold (almost like closed position in Waltz).
2. A side step that begins most figures.
3. A body rise during the first step.
4. The slowest music tempo (21-26 mpm) of all our dance rhythms.

There is no heel lead in Bolero as we do in our Waltz and Foxtrot. We use a ball flat action. We dance Bolero with a contra-body action with rise and fall. The lady is never directly in front of the man, but is slightly to his right side. As we commence our first step, which is side step, we are in a lowered soft knee position. As the free foot glides sideways on the floor, on the inside of the foot, we prepare to place the foot on the floor with a ball flat action, while rising to our full height upon placement of all weight on the foot. This rising action is down with the body and not the foot and ankles. Unlike Rumba where the knee is locked, in Bolero the knee is still softly flexed even when it appears that the leg is straight. (Slow) Lower a little for a small second step. (First Quick) Then lower more for a medium size third step. (Second Quick) You are now lowered and ready to begin the next figure.

In Bolero it is said that there is a romantic connection between the dance partners. This connection is transferred from one body to the other through the arms. You don’t just step side in Bolero, you help each other execute the figure with a dragging feel but yet there is a constant smooth movement of the

body. On the "Slow" count you get your foot out there, and reach for it, but you let the body lag behind and slowly flow over the whole two beats. It has been said that the "Quick, Quick" is a "He Pull/She Pull" action such as you would have if you swinging double on a swing where one person pumps and then the other pumps.

Unlike its sister rhythm "Rumba", Bolero does not have the Latin hip action in its figures. Of course there are a few exception to all rules and the "Bolero Walks" and "Hip Rocks" are the exception in Bolero. We don't "Shape" to our partner but we stand erect and turn the body as if it were on a long axis. We are always moving, always at an angle, and always turning. Bolero is primarily a left turning dance based on a "Slip Pivot" action. Therefore the turning action is a rotation of the body, either forward or backward, on the ball of the supporting foot thereby creating a pivoting action.

A final note to all of you is we strongly encourage all dancers to learn the basic figures of Bolero, thereby knowing where and what your feet are doing, before trying to add any flair or styling to your dancing. Bolero is such a beautiful dance in itself that there is no real requirement to add styling to enhance its beauty. Once you are comfortable with the basic footwork of the figures, then for your own personal enjoyment, arm work and styling can be added. Styling is a personal addition. There are many instructors in our field and each one of them most likely has their own preference when it comes to styling. Our suggestion to all is to observe the many different forms of styling and then select the one (or combination of styles) that fit you personally as a couple. Remember, our dancing hobby is here for us to enjoy and express ourselves as we are, and not to pretend to be someone else.

## TECHNIQUE IN RUMBA AND CHA-CHA

*Pete & Mary McGee*

Rumba is the most graceful dance in the Latin rhythms. Basically the Rumba is the spirit and soul of Latin American music and dance; it has completely fascinating rhythms and bodily expressions which enable the lady dancer to express her grace and femininity and the man to show her off in this way while himself feeling the spell of the music and the sheer joy of being alive.

Cha-Cha has the same dance steps as the rumba, and both are Latin dances that are danced 4 beats to a measure, but this is where their similarity ends. Saucy, fun and carefree best describe the Cha-cha. It is a dance of contact and one of the easiest dances to learn. It is not as intimate as the Rumba, so you could dance it with your mother, sister, or your lover. With social dancers throughout the world, it is a perennial favorite.

Today we will be working with both of the above rhythms, and will be teaching a few of the figures. We all know that it is important to learn the figures or steps in dancing, but just knowing them does not make the dance feel good. That is why our main focus will be working on hip movement and proper foot placement to help make dancing Rumba and Cha-Cha feel absolutely wonderful!

### RUMBA ACTION:

The basic action of the Rumba should be a soft flexing and straightening of the knees, with a rhythmical hip movement. It is not a difficult dance to learn, once the basic rhythm is understood. The rhythm should be expressed through the feet, legs and hips, without any tendency to exaggeration.

### RUMBA FOOTWORK:

Each step is taken on the ball of the foot with a flexed knee. When weight is taken onto the foot the heel lowers and the leg straightens. The heel of the other foot is now released and the knee is flexed. At this point the hips move gently to the side of the straightened leg. Never let the ball of the foot leave the floor. Also use the inside edges of the foot when moving forward or backward.

**RUMBA AND CHA-CHA HOLD:**

In all Latin dances the hold is more confined than Waltz or Fox Trot. Like the Modern rhythms, it is also off-set [Lady a little to the Man's right side]. Man's Right hand on the Lady's left shoulder blade, and the Lady resting her left arm lightly on his, following the curve of his arm to the shoulder. The Man's left hand should be raised in a gentle curve to the level of the eyes; The Lady should place the fingers of the right hand between his thumb and first finger and both hands should be lightly clasped. Also, remember that good posture is essential. The stance is erect without stiffness, and the partners' bodies are well balanced.

**CHA-CHA FOOTWORK:**

The steps of the Cha-Cha should be small and rhythmic with the emphasis on the hips and body rhythm as in the Rumba. Always remember, rhythm is the essence of the dance. The footwork is ball flat throughout [*The exception to this rule is when dancing the chasse. This figure is danced ball flat, ball flat, ball/ball, ball flat*] and when stepping backwards the heel will lower later than when stepping forward, in order to avoid the weight dropping backwards. Feel that you are pressing the ball of the foot into the floor as you take every step. Also press the ball of the front foot into the floor at the end of every backward step. Good poise, balance and strong positive leg and foot action are essential to achieve the feeling of the Cha-Cha.

**ARM POSITIONS IN BOTH RUMBA & CHA-CHA:**

The arms should be held in a natural and unaffected way and never be conspicuous. In many figures the partner is held with only one hand; the free arm is never static and is always moving slowly taking a whole bar of music to do so. When the dancers are moving apart the free arm moves to a point away from the body at approximately waist level. When the dancers are moving towards each other but without taking normal hold, the free arm moves to a position slightly across the body. Arm movements should be gentle and the hands should be used gracefully, with the fingers kept close but not tightly, together.

We hope what we are presenting at this clinic will in some small way enhance your Rumba & Cha-Cha dancing.



06-92

## Quickstep

Randy & Marie Preskitt

Quickstep is perhaps perceived as one of the most difficult rhythms to master. Gee, I just can't seem to move my feet that fast – must run through many peoples minds when faced with all those running steps. But with some attention to some important mechanics, quickstep can become your favorite rhythm, performed with effortless grace.

### Rise and fall

We hear a lot about rise and fall in waltz but it is a very important part of the action of quickstep also. All of the chasse and locking steps in quickstep are done on the balls of the feet. This requires rising off the flat of the foot to the ball of the foot and maintaining that position through the chasse or locking action.

We will use the most common quickstep move – Quarter Turn, Progressive Chasse – to describe where the rise and fall occurs. From closed position LOD step 1 is fwd L heel to flat with no rise. Step 2 is fwd R heel to flat with rise to ball at the end of the step turning RF. Staying on the ball of the feet dance the chasse Sd /Cl R, Sd L lowering at the *end* of the chasse. The lowering step is accomplished by compressing straight down into the left without moving to the next step. For the progressive chasse: Bk R rising at the end of step to ball of foot, Sd L/Cl R, Sd L lower to flat at the end of the step, fwd R heel lead in CBMP.

Again, the rise occurs at the end of the slow step immediately before the chasse. Stay on the ball of the feet throughout the chasse and lower at the end before the next slow step.

### Moving from foot to foot.

The next important part of making quickstep effortless is moving the feet correctly through the chasses and locks. After rising on the slow to the ball of the foot for the chasse, step side L being sure to lift the foot in taking the step and not push it along the floor. Transfer all of your weight onto the moving foot leaving the R foot free to move, bring the R to the left again lifting, not dragging, the foot. After placing R beside the L, push off lightly stepping to the L foot again fully transferring weight to the L foot. At this time lower straight down into the L foot.

Remember that during the chasse there is no lowering or bouncing. Maintain an even level through the legs and feet.

### Swing and Glide

Swing and glide – sounds like something in a playground doesn't it. Where this applies is the step moving from the slow into the quick. It has a "swing" action and the chasse has a "glide" feel. Using Quarter Turn Progressive Chasse, here is how it works.

06-93

The first step – fwd L - has no strong body movement or swing; it is a preparation step for the actual Quarter Turn movement. On the fwd R step the man will swing his left side forward and upward rising into the ball of the R foot. Use the forward swinging action to provide the power into the chasse. Now relax and glide through the chasse without adding any additional power. After the chasse, lower into the next slow step. This is the Bk R for the man. At the end of the slow R, again swing sd & fwd for the next chasse glide.

This shows that not all slow steps are danced the same. The swing only occurs when preparing for the chasse or lock. If a slow step is followed by another slow step, it is taken without rise or swing.

### Conclusion

All this is designed to make quickstep a smooth dance that floats across the floor rather than hard work that wears you out. With some application of the above noted techniques, you can hopefully add quickstep to the list of one of your favorite rhythms.

# Quickstep Clinic Teach Notes - Mark and Pam Prow

## Brief History

The Quickstep was born in the 1920's as dancers began to dance to the quicker, livelier music of the era. The music was too fast for the open movements of the Foxtrot, and dancers wanted to move around the floor more than the Charleston permitted.

The combination of the two rhythms made way to the "Quicktime Foxtrot and Charleston". Later on this was shortened to Quickstep. Quickstep actually is a medley of movements from many 20's era rhythms including the Black Bottom, Charleston, Shimmy, and the Foxtrot,

## Characteristics

Quickstep is characterized with the flow of Foxtrot with the foot closing action of Waltz movements. Also included in the Foxtrot are static types of movements which can resemble the Jive or Charleston. In competition, the rhythm is danced at 50 bpm, though in round dancing most Quicksteps feel comfortable at around 45-47 bpm. The musical timing of Quickstep is 4 beats per measure.

In round dancing, basic Quickstep can be generalized by slow count (every other beat) walking steps intertwined with quick count (every beat) locks, runs, and chasses. In many cases, steps in figures with a side close or fwd (back) lock are danced on quick counts. Other steps are danced slow. The round dance Two Step rhythm has this same characteristic, which makes it seem in some ways similar to quickstep.

Chasse and lock steps are generally executed with the ball of the foot hitting the floor first. Forward steps on the slow count are generally with a heel lead. Other figures such as Telemark, Impetus, Spin Turn, are executed with similar footwork to Waltz. Timing on these figures is generally SSS.

Many Quickstep figures take up 1.5 measures of music. This can be confusing at first when trying to sort out where figures begin and end, since many other rhythms have most figures contained within complete measures.

## Musical Interpretation (thanks to Richard Lamberty for his input)

In basic Quickstep, the underlying music has a smooth, lyrical quality which we want to capture in the dancing. In each two beat group, we can either take one step (a slow) or two steps (quicks). If we are taking a slow, the movement is blended over the two beats so that it flows evenly (rather than step on the first quick and basically stand still for the second.) For the two quicks, the first step tends to move (hopefully a comparable amount to a slow) and the second step tends to 'catch up' to the first step (tends to close or lock).

The visual appearance is then that slows cover the same distance but in a more languid manner, while for the pair of quicks the body accelerates for the first step, and slows down for the second. Sequences of quicks take on a different character which makes them very even. Such sequences are usually ended with a slow step that allows us to slow down the body speed again. Ta Ta Ta Ta TAAA

## Some Basic Quickstep Figures

### Progressive chasse

A left turning figure similar to the Foxtrot or Waltz figure "back and chasse to banjo". The figure takes 1.5 measures (6 counts) to execute. This figure generally starts with the trailing foot free. The movement turns left to align the partners moving to LOD with the man preparing to step outside the women in banjo.

Timing is SQQS.

**Quarter Turn**

This is a right turning figure that keeps the couple in closed dance position throughout. You can think forward turn right and chasse to closed. The figure takes 1.5 measures (6 counts). The figure ends with the man usually facing DRW. Timing is SQQS. Even though this figure ends in closed position, it can start from banjo, closed, or semi-closed position.

**Quarter Turn Progressive Chasse**

A combination move in round dancing that combines the quarter turn and the progressive chasse. Current Roundalab descriptions add a step to the front and back of this figure, starting with a forward step, and ending with a forward step outside the partner.

**Fishtail**

This figure is danced with progression. The figure in round dancing is four counts consisting of a cross in back, fwd w/slight side, fwd, cross in back for the man. In order to feel the fishtail, you have to realize two different types of crossing actions: sideward and progressive. The sideward action is recognized in figures such as a vine. The progressive action is found in locks. In quickstep the fishtail should try to use the progressive action of crossing the foot. This would describe the fishtail as a lock, fwd, fwd, lock.

However, the difference in fishtail is that the first crossing step is with the man's left and woman's right foot, contrary to what we would normally do with a forward lock. This can make the figure feel quite awkward at first, and has led to many variations of how the fishtail is danced in round dancing.

In fact, if you do the common two-step movement, forward lock forward, the basic foot movements of the fishtail are contained therein. With your partner do three forward lock forwards in a row (9 steps) starting with the lead foot. The basic fishtail is contained in steps 5,6,7,8.

The preparation step (normally a slow count) before the fishtail can have a slight LF rotation and should have a strong rise, allowing the first crossing step to feel more natural. The forward steps (2&3) can have a RF rotation, making the last lock step to feel more natural.

In quickstep, we personally dance the fishtail as a lock left in back, fwd right outside the women with RF rotation, forward left and lock right in back. This provides a forward motion to the figure and creates smooth motion into the next figure.

**Running Locks**

This figure combines two forward lock forward actions with an intermediate fwd step. Timing is QQQQQS. The motion can be forward or backwards.

**Summary**

Quickstep can be a fun dancing rhythm for all dancers. The rhythm is a natural progression from the round dance Two-Step rhythm. Techniques from Waltz and Foxtrot combine to make an enjoyable interesting rhythm. We hope you enjoy the clinic dance teach.

06-96

# PASO DOBLE CLINIC

Presented by

**Kay & Joy Read**

This clinic will focus on some of the advanced figures, techniques and styling of the **Paso Doble** rhythm. An attempt will be made to emphasize figures and aspects of the rhythm applicable to **Paso Doble** teaches programmed for this convention. Starting with the characteristics and timing of typical **Paso Doble** music, the basis for figures requiring 4, 6, 8, 10, 12 or 16 counts will be explained. The different **Appels** used to initiate many **Paso Doble** figures will be examined and examples of figures utilizing the different **Appels** will be practiced. Because the **Appel** is only a signal to "START", we will discover that most figures actually begin with the lead foot on count 2. The 2 measure (8 count) figure **Promenade** will be used as a basic for progression into more advanced figures and the dance positions of **Promenade and Counter-Promenade** will be explained. An opportunity to practice and dance these figures and concepts to Paso Doble music will be provided.

Figures to be presented in this clinic will include the following:

## I. **BASIC APPEL, SLIP APPEL, & APPEL TO PROMENADE**

**Basic Appel** has no rotation or progression forward or backward.

**Slip Appel** is slightly back with 1/8 left face rotation.

**Appel to Promenade** is slightly back with left face rotation to promenade position.

## II. **SEPARATION**

Figure requires 8 counts and starts with **Basic Appel**.

## III. **FALLAWAY REVERSE**

Figure requires 8 counts and starts with **Slip Appel**.

Figure ends in CP and usually rotates  $\frac{3}{4}$  to a full turn.

A **Slip Pivot** action occurs on count 5.

## IV. **PROMENADE & PROMENADE TO COUNTER-PROMENADE**

Figures require 8 counts and begin with **Appel to Promenade**.

Figures pass through Closed Position on count 4 and end in CP or SCP.



**V. SIXTEEN**

Figure requires 16 counts, rotates  $\frac{1}{2}$  of a turn and passes through CP on count 4.

**VI. CHASSE CAPE, ABBREVIATED & SHORT CHASSE CAPES**

**Full chasse cape** requires 6 measures (24 counts).

Full cape has **3 cape chasses** and **ends in a Press Line** on count 1 of measure 6.

All chasse capes pass through CP on count 4.

An **Abbreviated or Short chasse cape** requires 4 measures (16 counts), has only **1 cape chasse** and **ends in Press Line** on count 1 of measure 4.

The most commonly used exit is the **Syncopated Right Chasse**.

**VII. TRAVELING SPINS FROM PROMENADE & COUNTER-PROMENADE**

Differences in **Promenade & Counter-Promenade positions** will be examined. Both figures start and end in promenade position.

**Promenade Traveling Spins** has **3 spirals** (counts 3, 5, 7), requires a total of 8 counts and ends in SCP.

**Counter-Promenade Traveling Spins** has **2 spirals** (counts 5, 7), requires a total of 12 counts and ends in CP.

These figures are often modified to require only 1 traveling spin.

**VIII. SYNCOPATED SEPARATION**

Figure requires 5 measures (20 counts) and ends with right chasse and lead foot free or with syncopated right chasse and trail foot free.

## **Character & Origin of Samba**

*by Dwain & Judy Sechrist*

**It's got a lot of character** - The festive style and mood of the dance has kept it alive and popular. Samba is a fun dance that fits most of today's popular music. Samba music has a joyful and contagious rhythm that can be found in many top 40 songs. So why have so many shied away from the Samba? Is it because it's too fast? Well let's face it, if a Cha or Jive is too fast to dance comfortably then we slow it down, so why not Samba? Is it because it's too energetic? As most people have already found out when dancing the Cha or Jive, if you take smaller steps then they both dance quicker and easier, the same is true for the Samba. Or is it because of the infamous Samba Bounce? Possibly it's because they found the bounce to "uncomfortable to do" or too foreign to their comfort zone. Well rest easy . . . the Samba Bounce, although still present to some degree in contemporary Ballroom competitions, is not as predominant as it once was, so let's just tone it down a bit and enjoy the dance. We think you'll find that we've hit that happy medium with our new dance "Ooh . . . La La"- hope to see you there.

**A little of the technical side** - Ballroom Samba is danced to music in 2/4 or 4/4 time. In 2/4 time the basic movements are counted either 1-2 consisting of two steps each using 1 beat [S S] or three steps counted 1-a-2 [Sa S] with beat values of 3/4 1/4 1. Additional rhythm structures may be used such as 1 1/2 1/2 [SQQ], 1/2 1/2 1/2 1/2 [QQQQ], and 3/4 1/2 3/4 [1 2 3]. Most Samba movements require two measures to complete a rhythmic structure in 2/4 time. For this reason many movements lend themselves to descriptions as if using one measure in 4/4 time.

Walter Laird's Technique of Latin Dancing (IDTA) tells us that only movements containing three steps to the measure are danced with the Samba Bounce Action; whereas the Revised Technique of Latin-American Dancing (ISTD) tells us that the Basic Bounce action will be used for movements with two steps to the measure and an Alternative Basic Bounce will be used for movements with 3 steps to the measure. Both agree however that the bounce action should not be used in movements with a 1/2 beat.

Regardless of the different schools of thought - the action is created through the bending and straightening of the legs. For example, let's take the triple action - the knees are slightly flexed [legs bent] as full weight is taken [ball to flat] on the first step which results in a lowering of the body. Weight is then transferred to the ball of the supporting foot and the knees are slightly straightened to "push off" to the second step on the "a" or 1/4 beat. Only partial weight is taken to the ball of this foot and at the same time the foot that will be used to take the third step is "pulled" into position and full weight is then transferred to that foot [ball to flat] to complete the third step.

**A bit of History** - The Portuguese imported many slaves from Angola and Congo into Brazil in the 16th century, who in turn brought their dances such as the Caterete, the Embolada and the Batuque. The Batuque was described as a circle dance with steps like the Charleston done to hand clapping and percussion with a solo couple performing in the center of the circle. The Lundu, a very sensual dance of couples, was brought to Brazil by imported Bantu slaves from equatorial African. It became popular all over Brazil in the seventeenth & early-eighteenth century. In Rio de Janeiro in the 1870's the Lundu fused with the polka, Argentinean tango and the Cuban Habanera [from Havana], giving birth to the first original Brazilian urban dance, the Maxixe [pronounced ma-shi-sh]. The Maxixe was introduced into the U.S.A. at the turn of the 20th century, described as a round dance like a Two Step having the steps of the Polka done to the music of the Cuban Habanera. Both the Lundu and the Maxixe are still a part of the Brazilian musical vocabulary.

The oldest, most popular and traditional form of Samba danced in Brazil is the Samba no pé [Foot Samba]. It originated in the suburbs of Rio de Janeiro in the early 1800's and it's the type of Samba we see in the modern Brazilian Carnival. Samba no pé is a solo dance; the basic movement involves a straight body and a bending of one knee at a time. The feet move only a few inches at a time. The rhythm is 2/4, with 3 steps per measure. Men dance with the whole foot on the ground while women, often wearing heels, dance just on the ball of the foot. The dance simply follows the beat of the music and can go from average pace to very fast.

The modern Brazilian Carnival finds its roots in Rio de Janeiro in the 1830s, when the city's affluent middle-class imported the practice of holding balls and masquerade parties from Paris. It originally mimicked the European form of the festival, over time acquiring elements from African and indigenous native cultures. The Carnival is an annual celebration marking the start of Lent. During Lent, Roman Catholics, which constitute the majority in Brazil, are to abstain from bodily pleasures. Carnival, which is celebrated as a profane event, can thus be likened to a "farewell to the pleasures of the flesh". During the Carnival, a fat man is elected "king" of Carnival and presides over the elaborate parades staged by the city's major samba schools.

Also in the 1830's the Zemba Queca evolved as a combination of the Samba no pé with the body rolls and sways of the Lundu and carnival steps like the Copacabana [named after a popular beach near Rio de Janeiro]. Gradually Rio's high society embraced it, although they modified it to be done in closed ballroom dancing position. The dance was later called the Mesemba. In the early 1900's the Mesemba was combined with the Maxixe and became known as the Samba. The present day Samba still contains a step called the Maxixe, consisting of a chasse and point.

In the 1930's radio spread the genre's popularity throughout the Brazilian countryside, and with the support of the nationalist dictatorship of Getúlio Vargas, Samba became Brazil's "official music". In 1933 a form of the Samba called the Carioca [meaning native to Rio de Janeiro] was choreographed by Fred Astaire for the movie 'Flying Down to Rio'. In 1941, its popularity was boosted by performances by Carmen Miranda in her films, particularly 'That Night in Rio'. Around 1958 the Bossa Nova [new wave] appeared as a joyful and soft form of Samba. In the Sixties the Bossa Nova hit America big time with "The Girl From Ipanema" and became increasingly popular over time.

During the 1930s, the dance academy of Pierre and Doris Lavelle popularized Latin dancing in Britain. Ballroom Samba, while maintaining elements of what the Brazilians consider the true Samba, was formalized in 1956 by Pierre Lavelle. It is said that in the 1960's Walter Laird and partner Lorraine developed and the Samba partner dance as we know it today.

06-100

## Latin Problem Figures

By Michael & Diana Sheridan

The title of this clinic is interesting. Exactly what is a Latin Problem Figure?

We have concluded that there are at least 4 things that make a Latin figure difficult, or problematic:

1. The figure is one we do not know
2. The figure is executed incorrectly
3. There is a lot of rotation in the figure
4. The speed of the figure makes it difficult for some people.

In this clinic we will focus primarily on figures most high level Round Dancers have done. We will look at actions, like the spiral, that are frequently misunderstood and/or executed incorrectly by many.

In particular we will look at the following figures or actions:

1. RUMBA
  - a. Spirals
  - b. 3 Alemanas
  - c. 3 Threes
2. Cha Cha
  - a. Cuban Breaks and Double Cuban Breaks
  - b. Open Work
  - c. Follow my Leader
3. Samba
  - a. Basic Samba Movement
  - b. Crusada walks
  - c. Crusada locks

Emphasis will be on body mechanics, foot position and actions needed to get the correct Latin movement.

## FOXTROT CLINIC NOTES by Ken and Irene Slater

Slow Foxtrot, with its lovely incomparable music and its long, languid steps, is a delight to dance and a joy to learn. As one of the four Smooth Ballroom Rhythms, you will use the same hold, body mechanics and techniques you learned for Waltz and Quickstep.

Timing is 4/4, 4 beats to each measure, 30 measures per minute. The basic rhythm is **slow, quick, quick**, a slow takes 2 beats and a quick takes 1. Foxtrot has a lovely, soft rise and fall; rising at the end of Step 1, up on Steps 2 and 3, and lowering at the end of Step 3. Footwork is H/T, -, T, T/H. The partner traveling backward will have rise in the body, but all the steps will be T/H, with a lifting of the forward toe causing a Heel Pull.

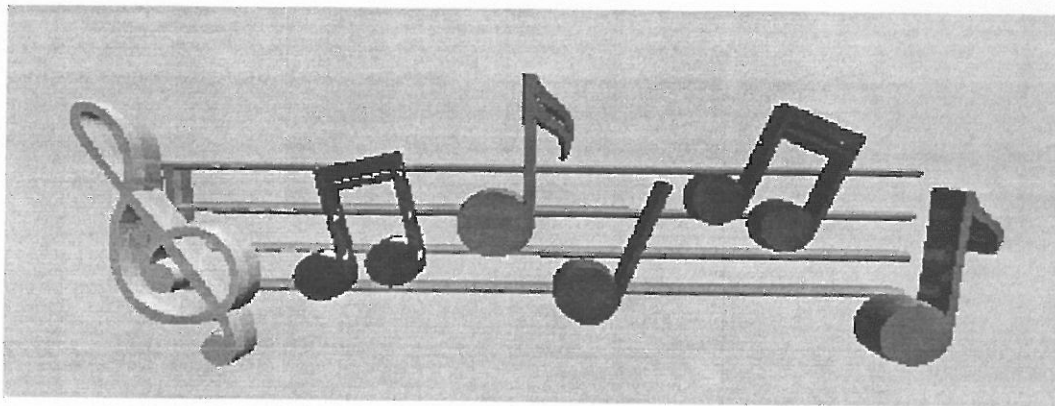
We will teach a Phase IV (beginning of International Foxtrot) dance, with particular emphasis on the techniques needed to move 2 bodies efficiently across the dance floor. These techniques will start with individual posture, stretch and body tone; the importance of the connected body in leading and following; and the importance of thinking of, and using the body, in upper and lower units; and, in right and left halves. For example, only the lower unit can move across the floor. It is vital that the upper unit (head, shoulders, arms, ribcage) be "quiet." Moved as a whole from the middle of the body (waist or ribcage), it instantly communicates the partner's leads and creates lovely "top" lines.

We think of the body in halves when we use CBM or Body Swing **to begin all turning movements**. Contrary Body Movement is an easy concept: **contrary** means "opposite," **body movement** is "an action of the body." It means that the leading step of the turning figure (left) will be taken either straight forward or straight backward from the body, and the opposite side (right) will swing forward and to the side to create the turn. (A further refinement is that while the body swing used to initiate the turn includes turning **both the opposite hip and shoulder**; it helps to feel that the shoulders begin all forward turns, and the hips begin all backward turns.) In all turning figures, the turn is gradual; only pivots complete a full turn in one step. We think of the body in halves when we use sways for balance and control on turning steps and figures that curve or weave. **All turns are initiated by a CBM step, and Sway is used directly after this step.** It is held for the next 2 steps and is "lost" at the next CBM step, or it can occur on 1 step only. To sway, we simply incline the body toward the center of the turn by stretching the **opposite side of the body** from the ankles up, keeping the shoulders quiet. Sways have decorative value, too. We will dance a Broken Sway (stretches from the waist up) to "dress up" and use the time in the "Change of Direction" step.

We dance efficiently when we use the whole body in all our movements. For instance, in moving forward, it is important to keep the body weight well over the supporting foot. This doesn't happen when we use a walking "mode" of dancing wherein the moving foot gets ahead of the body and we have to pull the body onto the foot. Power to **propel** the dancing unit forward comes from using the **supporting** leg unit **to begin** each forward step by pushing off from the floor. If you are **not** consciously softening the knee under the body; you are pulling, not pushing and the partners' balance is disturbed. Pushing off with the supporting leg may see strange and confusing at first, but the quality of the movement will be worth the effort.



# Cue Sheets



*While I dance I cannot judge, I cannot hate, I cannot separate myself from life. I  
can only be joyful and whole.  
That is why I dance.  
--Hans Bos"*

## Alphabetical Listing of Cuesheets

<b>Dance</b>	<b>Choreographer</b>	<b>Phase</b>	<b>Rhythm</b>
<i>Afro Cubano</i>	Ron & Mary Noble	Phase V + 2	Rumba
<i>Am I Blue IV</i>	Ken & Irene Slater	Phase IV + 2	Foxtrot
<i>Amparita Roca</i>	Michael & Regina Schmidt	Phase V	Paso Doble
<i>Breathless</i>	Brent & Judy Moore	Phase VI	Foxtrot
<i>Change of Seasons</i>	Wayne & Barbara Blackford	Phase VI	Waltz
<i>Echoes of Spain</i>	Irv & Betty Easterday	Phase VI	Paso Doble
<i>Face to Face</i>	Tim & Nana Eum	Phase IV + 2	Slow Two Step
<i>I'll Be Uptown</i>	Joe & Pat Hilton	Phase V+0+1	Jive
<i>Last Night Cha</i>	Curt & Tammy Worlock	Phase V+1	Cha
<i>Lazy Crazy Days</i>	Debby & Tim Vogt	Phase VI	Quickstep
<i>Miracle Salsa</i>	Kenji & Nobuko Shibata	Phase VI	Salsa
<i>Ooh...La La</i>	Dwain & Judy Sechrist	Phase V	Samba
<i>She's No Lady</i>	George & Pam Hurd	Phase VI	West Coast Swing
<i>Tango of Love</i>	Adrienne & Larry Nelson	Phase VI (soft)	Tango
<i>Tijuana Taxi</i>	Mark & Pam Prow	Phase IV	Quickstep

# AFRO CUBANO

Choreography: Ron & Mary Noble, 14767 East 53<sup>rd</sup> Drive Yuma, AZ 85367 (928) 345-0760  
 (503) 623-3782

Record: Casa Musica CD "Afro Cubano", track 14 "African Tango" by Adiemus  
 (Music shortened to 3:25 minutes) Rdancer@aol.com

Phase: Rumba V + 2 (Advanced Sliding Door, Same Foot Lunge) www.RMNOBLE.com

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

Timing: QQS, except where noted. Timing reflects actual weight changes.

Sequence: Intro, A, A, B, B (1-6), C, A(1-7), D, Ending Revised July 2006

## - INTRO -

### 1 - 4 CUDDLE POSITION FACING RLOD lead ft free WAIT 1; CUCARACHA; CUCARACHA (LADY SPOT TRN); LUNGE (LADY SIT & REC to SHADOW);

- 1 [WAIT 1] Cuddle Position facing Wall no hands WAIT 1;
- 2 [CUCARACHA] Side L, rec R, cl L, -;
- 3 [CUCARACHA (LADY SPOT TURN)] Side R, rec L, cl R, -; (W cross LIFR, swvl rt fc ¾ fwd R trng 1/4 to FC, sd L, -;)
- SQQ (SS) 4 [LUNGE (LADY SIT & REC to SHADOW)] Lunge side L, hold, rec R, cl L; (W sits back on R, -, rec L trng rf to SHADOW WALL, -;)

### 5 - 8 RT FT CUCARACHA (twice); CUCARACHA CROSS LUNGE (MEN SD LUNGE); SWVL CLOSE (MEN REC & CLOSE);

- 5-6 [RT FT CUCARACHA (twice)] Identical foot work sd R, rec L, cl R, -; sd L, rec R, cl L, -;)
- 7 [CUCARACHA CROSS LUNGE (MEN SIDE LUNGE)] Sd R, cl L, lunge sd R, -; (W sd R, rec L, lunge R crossing front, -;)
- QQ - (- Q -) 8 [SWIVEL CLOSE (MEN REC & CLOSE)] Swvl lf to fc WALL, rec L, cl R, -; (W trns head to look at M, slow swvls rt fc to fc M & cl L, -, -;)

## - A -

### 1 - 4 HALF BASIC; LADIES SPOT TURN w/SHOULDER WRAP to FACE RLOD; SYNCOP UNWRAP to FACE; THRU, CLOSE, SIDE;

- 1 [HALF BASIC] Fwd L, rec R, sd L to FC WALL, -;
- 2 [LADIES SPOT TURN w/SHLDR WRAP to RLOD] Rk bk R to FC RLOD trng W rf wrap W into M's lf arm, rec L, fwd R, -; (W XLIFR trng rf to FC RLOD, fwd R, fwd L, -;)
- QQ&S 3 [SYNCOP UNWRAP to FACE] Fwd L, trng to FC sd R/cl L, sd R, -; (W fwd R, fwd L/trng lf cl R, sd L, -;)
- 4 [THRU, CLOSE, SIDE] Thru L, trng to FC cl R, sd L, -;

### 5 - 7 AIDA; BACK to BACK HIP ROCKS; CROSS UNWIND to FACE (LADY to PRESS);

- 5 [AIDA] Thru R, trng rf sd L, trng rf bk R to an AIDA LINE releasing hands, -;
- 6 [BACK to BACK HIP ROCKS] In bk to bk pos rk sd L, rec R, rec L, -;
- S 7 [CROSS UNWIND to FACE (LADY to PRESS)] Cross RIFL trng to FC, -, -, -; (W cross LIFR trng to FC with R press rt hand on Man's chest, -, -, -;)

### 8 - 11 CROSS BODY to COH;; CROSS BODY to WALL;;

- 8-9 [CROSS BODY to COH] Fwd L, rec R trng lf, sd L, -; bk R, rec L trng lf, sd R, -; (W bk R, rec L, fwd R, -; fwd L, fwd R trng ½ lf, sd L, -;)
- 10-11 [CROSS BODY to WALL] Repeat meas. 8-9 of PART A to FC WALL  
 Note: The Cross Bodies in meas. 8-11 may be danced syncop (QQS - - & QQ).

**12 – 14 ALEMANA;; NAT'L OPENING OUT, HOLD, REC to FC;**

- 12-13 [ALEMANA] Fwd L, rec R, cl L, -; bk R, rec, L, sd R, -; (W bk R, fwd L, fwd R outside M, -; fwd L trng rf, fwd R trng rf to FC partner, sd L, -;)  
SS 14 [NAT'L OPENING OUT, HOLD, REC to FACE] Fwd L trng ¼ rf, -, trng lf rec R, -; (W trng rf 1/2 bk R, -, rec L trng lf to FC partner, -;)

**Repeat Part A**

**- B -**

**1 – 4 HALF BASIC to a; NAT'L TOP in 3 to FC DLW; LADY INSIDE TURN (MEN SLIDE ACROSS; LADY ROLLS to SHADOW WALL;**

- 1 [HALF BASIC to a] Fwd L, rec R, trng rf sd L to FC RLOD, -; (W bk R, rec L, trng rf 1/4 fwd R, -;)  
2 [NAT'L TOP in 3] Trng rf XRIBL, sd L, XRIBL to FC DLW, -; (W sd L, trng rf XRIFL, sd L, -;)  
3 [LADY INSIDE TURN (MEN SLIDE ACROSS)] Sd L leading W to an inside trn, sd R bringing rt arm straight up & bk down joining rt hands, bk L to LEFT SHADOW WALL, -; (W fwd R trng lf 1/2, sd L crossing behind M, fwd R to M's lf side, -;)  
4 [LADY ROLLS to SHADOW WALL] Bk R, sd L, fwd R to fc WALL lf hnds joined rt hnd on W's back, -; (W rolls rf to M's rt side to SHADOW WALL L, R, L, -;)

**5 – 8 ADVANCED SLIDING DOOR;; START ADV SLIDING DOOR; MEN LUNGE (LADY SIT), HOLD, REC to FACE;**

- 5-6 [ADVANCED SLIDING DOOR] Fwd L trng rf, rec R trng lf, XLIBR, -; sd R, rec L, fwd R, -; (W swvl rf bk R, rec L, XRIFL, -; sd L, rec R, XLIBR, -;)  
7 [START ADV SLIDING DOOR] Fwd L trng rf, rec R trng lf, XLIBR, -; (W swvl rf bk R, rec L, XRIFL, -;)  
SQQ 8 [MEN LUNGE (LADY SIT), HOLD, REC to FACE] Lunge sd R trng lf trng W under joined lf hnds, -, rec L, cl R to FC WALL; (W lunge sd L trng rf under joined lf hnds to a sit line, -, rec R trng rf to FC partner, sd L;)

**- B (1-6) -**

**- C -**

**1 - 2 START ADV SLIDING DOOR (LADY SPIRAL to FAN);;**

- 1-2 [START ADV SLIDING DOOR (LADY SPIRAL to a FAN)] Fwd L trng rf, rec R trng lf, XLIBR, -; Chk thru R, rec L, sd R to FC WALL, -; (W swvl rf bk R, rec L, XRIFL spiraling lf, -; fwd L to LOD, fwd R; trng lf ½ bk L to a FAN, -;)

**3 – 6 ALEMANA to a;; ROPESPIN;;**

- 3-4 [ALEMANA to a] Fwd L, rec R, cl L leading W to trn rf 1/4, -; bk R, rec L, cl R shaping rf to partner, -; (W cl R, fwd L, fwd R trng rf 1/4, -; cont rf trn fwd L, fwd R, fwd L to M's rt side spiraling rf, -;)  
5-6 [ROPESPIN] Sd L, rec R, cl L, -; sd R, rec L, cl R, -; (W cont arnd M R, L, R, -; L, R, L, -;)

**7 – 8 FENCELINE in 4; LUNGE THRU, REC/SIDE, CLOSE;**

- QQQQ 7 [FENCELINE in 4] BFLY thru L with soft knee, rec R, sd L, rec R;  
S&QQ 8 [LUNGE THRU, REC/SIDE, CLOSE] Lunge thru L, -, rec R/sd L, cl R;

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**- A (1-7) -**

**- D -**

**1 – 5 SLOW OP CONTRA CHK & REC OPENING OUT to LOD; SYNCOP OP IN & OUT RUNS;; SYNCOP FRONT VINE LADY FWD SWVL to a SAME FOOT LUNGE LINE;;**

- SS 1 [SLOW CONTRA CHK & REC OPENING OUT to LOD] Fwd L with a Contra Chk action, -, rec R trng lf to HALF OP LOD, -; (W bk R with a Contra Chk action, -, rec L trng rf to HALF OP LOD, -;) note: Figure is executed without a Closed Position.
- S&QQ 2-3 [SYNCOP OPEN IN & OUT RUNS] To LOD fwd L, -, fwd R trng rf/sd L cont trn, sd & fwd SS R; fwd L, -, fwd R to half OP, -; (W fwd R, -, fwd L/fwd R, fwd L; fwd & sd R trng rf, -, sd & fwd L trng to half OP LOD, -;
- S&QQ 4-5 [SYNCOP FRONT VINE LADY FWD SWIVEL to a SAME FOOT LUNGE LINE] Fwd L, - SS , XRIFL/sd L, XRIBL; in place L trng W under joined lead hands, -, close R point L to (S&QQ S - -) LOD, -; (W fwd R, -, XLIFR/sd R, XLIBR to FC DRC; fwd R swiveling lf under joined lead hands to FC LOD, -, lower on R pointing L LOD, -;)

**6 – 8 TELESPIN ENDING to a SLOW WHIPLASH & HOLD;; SYNCOP REV TWIRL;**

- &QQ 6-7 [TELESPIN ENDING to a SLOW WHIPLASH & HOLD] Rotating lf to fc LOD, -, fwd L S- - trng lf/sd R trng lf, fwd L to SCP DLW; thru R, -, swivel lf to BJO DLW, -; (W fwd L trng lf, (S&QQ S - -) -, bk R/cl L trng lf, fwd R to SCP DWL; thru L, -, swivel 1/2 lf to BJO, -;)
- S&QQ 8 [SYNCOP REV TWIRL] Bk L, -, sd R/cl L, sd R; (W fwd R, -, fwd L trng lf/R, sd L;)

**9 – 13 SLOW CONTRA CHK & REC OPENING OUT to LOD; SYNCOP OPEN IN & OUT RUNS;; SYNCOP VINE LADY SWVL to a SAME FOOT LUNGE LINE;;**

9-13 Repeat meas. 1-5 of Part D note: Contra Check is executed in Closed Position.

**14 – 17 TELESPIN ENDING to a SLOW WHIPLASH & HOLD;; SYNCOP REV TWIRL; SLOW CONTRA CHK & REC (LADY REV TWIRL to SHADOW WALL) MEN TCH;**

- 14-16 Repeat meas. 6-8 of Part D
- SQQ 17 [SLOW CONTRA CHK & REC to SHADOW WALL) MEN CLOSE] Slow fwd L in a (SQ -) Contra Check, -, rec R, cl L to FC WALL; (W slow bk R in a Contra Check, -, rec L trng 1/2 lf to SHADOW FC WALL, touch R;)

**- ENDING -**

**1 – 4 RT FT CUCARACHA (twice);; CUCARACHA CROSS LUNGE (MEN SD LUNGE); LADIES SWIVEL & POINT;**

- 1-2 [CUCARACHA (twice)] Identical footwork sd R, rec L, cl R, -; sd L, rec R, cl L, -;
- 3 [CUCARACHA with LUNGE] Sd R, rec L, lunge sd R, -; (W sd R, rec L, lunge R crossing in front, -;)
- 4 [LADY SWIVEL & POINT] Men hold pointing L toward partner (W swivel rt fc to FC partner & point L toward partner taking lf arm up beside head & extend, -, -, -;



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AM I BLUE IV

BY: Ken & Irene Slater, 4777 Destitute Way, Gainesville, GA. 30506 (770) 287-7232  
RECORD: CD Available from Choreographer e-mail [KCSlater@aol.com](mailto:KCSlater@aol.com)  
FOOTWORK: Opposite  
SEQUENCE: INT, A, B, A, B, ENDING.  
PHASE: IV + 2 [ Contra Chk, Natl Hover Cross ]  
TIMING: SQQ unless otherwise shown.

Dtd: 5/2/06

Rev 6/13/06\*

INTRO

1-4 WAIT 2;; RIGHT LUNGE,-, REC,-; FEATHER FINISH;

- 1-2 CP feg DW wgt on M's L & W's R WAIT 2;;  
SS 3 Sd & fwd on R with relaxed knee & slight right sd stretch[hds right],-, rec L with Slight RF body turn,-;  
4 Bk R turn ¼ LF,-, sd & fwd L, fwd R to contra bjo DC;

PART A

1-4 OPEN REVERSE; HOVER CORTE; BK & CHASSE REV; CONTRA CHK REC SCP;

- 1 Fwd L comm. LF turn,-, cont turn sd R ( W bk R,-, sd L) to fc DRW, bk L blend to contra bjo with right shoulder lead;  
2 Bk R comm. LF turn,-, sd & fwd L rise & cont turn, rec R lowering at end of meas [contra bjo throughout] end feg DC;  
SQ&Q 3 Bk L turning RF,-, sd R/cl L to R cont turn, sd R feg WALL & LOD in CP;  
4 Fwd L in contra toe out slightly body turn LF knees slightly fixed,-, rec bk on R, sd & fwd L to SCP DC (W bk R contra body toe in slight body turn LF with Flexed knees,-, rec fwd L, sd & fwd R to SCP);

5-8 FEATHER; REVERSE TURNS;; CHANGE OF DIRECTION;

- 5 Fwd R,-, fwd L, fwd R to contra bjo (W thru L turn LF,-, sd & bk R, bk L) feg DC;  
6-7 Fwd L comm. LF turn,-, sd R twds COH, bk L LOD (W heel turn); Bk R turn ¼ LF,-, sd & fwd L DW, fwd R to contra bjo DW;

SS 8 Fwd L DW turn LF,-, sd R DW draw L to R[no wgt] in CP feg DC,-;

9-12 OPEN TELEMARK; CROSS PIVOT SCAR; CROSS HOVER SCP; FEATHER;

- 9 Fwd L comm. LF turn,-, sd R cont turn (W heel turn), sd & fwd L to SCP DW;  
10 Fwd R in front of W begin RF turn,-, sd L cont RF turn, fwd R to contra scar feg DW [full turn for M] (W fwd L sml stp begin RF turn,-, sd R sml stp cont turn, bk L to scar [1/2 turn] );  
11 Fwd L blend to CP,-, fwd & sd R rise to ball of foot [hover], rec & fwd L to SCP feg DC;  
12 Repeat MEAS 5 in PART A;

13-16 REVERSE WAVE;; OPEN IMPETUS: FEATHER;

- 13-14 Fwd L turn LF [underturn] ,-, cont turn stp sd & bk R (W heel turn), bk L DW; Bk R,-, bk L, bk R DW;  
15 Bk L turn RF,-, cl R to L cont turn (W fwd R around M brush R to L), fwd L DC SCP;  
16 Repeat MEAS 5 in PART A;

**PART B**

- 1-4 **THREE DIAMOND TURNS;;; BACK TO LEFT WHISK;**  
 1 Fwd L blend to contra bjo turn LF,-, sd R cont LF turn, bk L DW;  
 2 Bk R DW turn LF,-, sd L cont LF turn, fwd R DRW;  
 3 Fwd L DRW turn LF,-, sd R cont LF turn, bk L DRC;  
 4 Bk R,-, sd & bk L to CP, xRib of L to RSCP turning upper body to L with L sd stretch (W fwd L,-, sd & fwd R to CP, xLib of R) fcg DW;
- 5-8 **RECOVER TO WHISK; PROMENADE WEAWE;; CHANGE OF DIRECTION;**  
 5 Fwd L,-, sd & slightly bk R comm. Rise to ball of foot, xLib of R cont rise & Open W to tight SCP (W fwd R,-, fwd & sd L around M, xRib of L to SCP) fcg DC;  
 6 Fwd R DC,-, fwd L turn LF (W strong swvl LF on R to fc M), sd & bk R DC;  
 QQQQ 7 Bk L to contra bjo, bk R blend to CP comm. LF turn, sd L DW, fwd R to contra Bjo DW;
- SS 8 Repeat MEAS 8 in PART A;
- 9-12 **TURN LEFT & RIGHT CHASSE; OUTSIDE CHANGE TO SCP; HALF NATURAL; CLOSED IMPETUS;**
- SQ&Q 9 Fwd L turn LF to COH,-, sd R/cl L to R cont turn, sd R to fc DRW;  
 10 M bk L,-, bk R turn LF, sd & fwd L to SCP DW (W fwd R,-, fwd L turn LF, sd & fwd R to SCP);  
 11 Fwd R turn RF,-, sd & bk L fcg RLOD (W fwd L,-, sd R), bk R CP;  
 12 M bk L turn RF,-, cl R to L cont turn, bk L DRC (W fwd R turn RF,-, sd L cont turn, brush R to L fwd R DRC);
- 13-16 **FEATHER FINISH; CLOSED TELEMAR; NATURAL HOVER CROSS;;**  
 13 Repeat MEAS 4 in INTRO;  
 14 Fwd L comm. LF turn,-, sd R cont turn (W heel turn), sd & fwd L to contra bjo DW;  
 15 Fwd R comm. RF turn,-, sd & fwd L around W, sd & fwd R to fc DC in contra scar;  
 QQQQ 16 Chk fwd L, rec R, sd L, xRib of L to end contra bjo DC;
- ENDING**
- 1-2 **OPEN TELEMAR; PICKUP TO RIGHT LUNGE;**  
 1 Repeat MEAS 9 in PART A;
- QQS 2 Thru R, sd L turn LF, sd & fwd R DW (W thru L, sd & bk R turn LF to CP, sd & bk L) Both with relaxed knees & slight right sd stretch (W left sd stretch) hold as music ends,-;\*

06-109

AMPARITA ROCA

Choreographers: Michael & Regina Schmidt, Lebensbaumweg 21, 50767 Köln, Germany      Release 2.1, June 2006  
Tel.: 0049 – 221 – 7125029      e-Mail: [rumsdance@gmx.de](mailto:rumsdance@gmx.de)      web: [www.rumsdance.de](http://www.rumsdance.de)  
Record: CD, The World Of Lateinamerikanische Tänze      Timing: q,q,q,q; exceptions noted  
Rhythm & Phase: PD, soft V (Rev Fallaway Slip, Grand Circle, Sixteen)      Footwork: opp., exceptions noted  
Sequence: INTRO – A – B – C – D – D(1-14) – END      Speed: 41 rpm (Winamp -10%)

INTRO

1 - 6 (6 FEET APART, TRAIL FEET FREE) WAIT 2;; CROSS POINT WITH ARMS 3X CLOSE & HOLD;;

BASIC FWD & BK;;

- 1-2 Fcg ptr & WALL 6 feet apart trl feet, wait 2 measures;;
- 3-4 XRif of L, pt sd L sweep R arm sdw, XLif of R, pt sd R sweep L arm sdw; XRif of L, pt sd L sweep R arm sdw, cl L to CP, hold;
- 5-6 Appel R, fwd L, fwd R, fwd L; Bk R, bk L, bk R, bk L;

PART A

1 - 4 SEPARATION;; CHASSE RIGHT; ATTACK;

- 1-2 Appel R, fwd L, cl R, cl L; Step in pl R, L, R, L; [W(1-2): Appel L, bk R, bk L, cl R; Fwd L, fwd R, fwd L, fwd R;]
- 3-4 Sd R, cl L, sd R, cl L; Appel R, fwd L turn ¼ LF, sd R, cl L CP LOD;

5 - 8 SEPARATION;; CHASSE RIGHT; CHASSE LEFT;

- 5-8 Repeat actions measures 1-3 PART A;;; Appel R, sd L, cl R, sd L;

PART B

1 - 4 REV FALLAWAY SLIP INTO TELEMARCK;; THRU & QUICK CHASSE THRU; SLOW CHASSE TO PU & TCH;

- 1-2 Slip appel R, fwd L trn LF, sd & bk R, XLIB of R in SCP RLOD; Bk R twd COH trn LF to CP LOD [W: Fwd L slip LF into M to CP RLOD], fwd L com LF trn, sd & arnd R compl ¼ LF trn [W: heel trn], fwd L to SCP DLW;
- 3-4 Thru R, sd L/cl R trn 1/8 LF to SCP LOD, sd L, thru R; [Timing (3): q, q&, q, q;]  
Sd L trn 1/8 LF, cl R, sd L trn 1/8 LF, tch R CP LOD;  
[W(4): Sd R start trn LF to CP, cl L cont trn, sd R finish trn to CP, tch L;]

5 - 8 REV FALLAWAY SLIP INTO TELEMARCK;; THRU & QUICK CHASSE THRU; SLOW CHASSE TO PU & TCH;

- 5-8 Repeat actions measures 1-4 PART B;;;;

PART C

1 - 4 ATTACK; ECART; PROMENADE CLOSE; CHASSE RIGHT;

- 1-2 CP LOD appel R, fwd L turn ¼ LF, sd R, cl L; Appel R, fwd L, sd R, XLIB of R;
- 3-4 Thru R, turn to fc ptr in CP cl L, sd R, cl L; Repeat actions measure 3 PART A;

5 - 9 ATTACK; ECART; GRAND CIRCLE 9 - STEP TO FC TCH & HOLD;;;;

- 5-6 CP COH repeat actions measures 1-2 PART C to SCP WALL;;
- 7-9 SCP fwd R leave L in pl, unwind LF both heels slightly lifted leaving both feet almost in pl;; Cont unwind LF,,;; Cont unwind LF, sd L to fc, tch R, -; [W (7-9): In SCP fwd L start LF circ arnd ptr, cont circ fwd R, fwd L, fwd R; Cont circ fwd L, fwd R, fwd L, fwd R; Cont circ fwd L, step fwd R to fc, tch L, -;]

PART D

1-4 SIXTEEN;;;:

1-4 Appel R, sd L to SCP, thru R trng RF, sd & bk L to CP; Bk R with R shld ld, cont bk L outsd ptr trng RF, cl R in CP, in place L; In place R, L, R, L; In place R, L, R, L; [W(1-4): Appel L, sd R to SCP, thru L, fwd R; Fwd L, fwd R, fwd L trng 1/2 RF, rec R; Fwd L, fwd R trng 1/2 LF, rec L, fwd R; Fwd L trng 1/2 RF, rec R, fwd L trng 1/4 LF to fc ptr, cl R;]

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

5-8 CP COH repeat actions measures 1-2 PART A;; Bring jnd ld hnds up over head looking RLOD sd R, cl L, sd R, cl L; Circ jnd ld hnds down & out to end at waist level palms ptg down looking LOD sd R, cl L, sd R, cl L;

9-12 PROMENADE;; CHASSE LEFT; ECART;

9-10 CP COH appel R, sd L to SCP, thru R trng RF, sd & bk L to CP; Bk R with R shld lead, bk L outsd ptr, bk R trng RF to CP Wall, cl L; [W(9-10): Appel L, sd R to SCP, thru L, fwd R; Fwd L, fwd R, fwd L trng RF to CP, cl R; ]

10-12 Repeat actions measure 8 PART A; Repeat actions Measure 2 PART C;

13-16 PROMENADE CLOSE TWICE;; ELEVATIONS UP & DOWN;;

13-16 Repeat actions measure 3 PART C; From CP swvl to SCP and repeat actions measure 3 PART C; Repeat actions measures 7-8 PART D;;

END

1-2 ELEVATION UP IN 6 & POINT THRU;;

1-2 Bring jnd ld hnds up over head looking RLOD sd R, cl L, sd R, cl L; Sd R, cl L/swivel slightly LF on L keep upper body as parallel as possible, pt thru R twd LOD & look same way, circ jnd ld hnds down & out to end at waist level palms ptg down, hold;

06-111

# BREATHLESS



Choreographers: Brent & Judy Moore,  
10075 McCormick Place, Knoxville, TN 37923  
(865) 694-0200 Internet: DanceMoore@aol.com

Music: Parandi Sound Rimini Open Vol 5., Balls of Fire, Ballroom CD-202, Track 17

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

Phase & Rhythm: Phase VI - Foxtrot

Difficulty: Average

Sequence: Intro, A, B, A(1-8), C, B, A(1-8), End 2006

## INTRODUCTION

### 1-4 WAIT 1; TWIST VINE 4; HOVER CROSS ENDING; TELEMAR to HALF OPEN;

- 1 [Wait SS] bfly fc sdcR LOD, lead feet free;
- 2 [Twst Vine 4 QQQQ] Fwd XLIFR (XRIBL) in sdcR, slght trn LF sd & bk R, XLIBR (XRIFL), trn RF sd & fwd R bfly sdcR DLW slght lft sway;
- 3 [Hover Cross End QQQQ] Toe ck fwd L sdcR lft sway, rec R lose sway, sd & fwd L DLC, fwd R blnd to bjo DLC;
- 4 [Telemark Half Opn SQQ] Fwd L trn LF,-, sd & fwd R trn LF (lady heel trn), release lead hnds sd & fwd L in half opn DLW;

## PART A

### 1-8 OPEN IN & OUT RUNS;; RUNNING OPEN NATURAL; BACK WAVE; BACK TIPPLE CHASSE w/LEFT SWAY & PIVOT; BACK FEATHER; FEATHER FINISH; CHANGE of DIRECTION;

- 1-2 [Opn In & Out Run SQQSQQ] Trn RF thru R across lady,-, sd & bk L trn RF slight sway right (fwd R), sd & fwd R to 1/2 opn LOD; fwd L body trn R (fwd R trn RF across man) ,- ,sd & fwd R cont body trn RF (sd & bk trn RF), sd & fwd L to blnd semi LOD;
- 3 [Run Open Nat S&QQ] Trn RF thru R,-/ slight sway right sd & bk L trn RF chnge to lft sway, sd & bk R to bjo, bk L in bjo bkng LOD;
- 4 [Bk Wave SQQ] Bk R to cp,-, bk L left sd lead (lady heel lead) slight curve to left, bk R in cp fc RL0D;
- 5 [Tipple Chasse Pvt SQ&Q] Trn RF bk L cp DCR shape to lft,-,sd R/cl L trn RF, fwd R DLW lose shape pvt RF & chnge to rght shape;
- 6 [Bk Feather SQQ] Sd & slght fwd L DLW trng body RF to bjo slght lft shape,-, bk R in bjo, bk L in bjo bkng DLC;
- 7 [Feather Finish SQQ] Bk R to cp trn LF,-, sd & fwd L slight LF trn, fwd R bjo DLW;
- 8 [Chng Dir SS] Fwd L trng body to cp fc DLW,-, trn LF fwd R on inside edge cont trn LF to whole foot draw L toward R to fc DLC slght rise ,;

### 9-16 REVERSE WAVE 3 to CHECK & WEAWE 3;; DOUBLE LILT; WEAWE ENDING; THREE STEP; NATURAL WEAWE;; CHANGE of DIRECTION;

- 9-10 [Rev Wave Ck & Weawe 3 SQQSQQ] Fwd L trn LF,-, fwd & sd R trn LF (lady heel trn), bk L cp fc DRC; bk R cking,-, rec fwd L trn LF, sd & bk R in bjo bking DLC;
- 11 [Dble Lilt S&S&] bk L in bjo rise,-/sml stp R & lwr, bk L in bjo rise,-/sml stp R & lwr bjo mvg DLC;
- 12 [Weawe End QQQQ] Bk L in bjo, bk R to cp trn LF, sd & fwd L DLW to bjo, fwd R in bjo DLW;
- 13 [3 Step SQQ] Fwd L trng LF to cp DLW,-, fwd R on heel slight right sd lead, fwd L toe heel to cp DLW;
- 14-15 [Nat Weawe SQQQQQQ] Trn RF fwd R,-, sd & fwd L trn RF slight sway right (lady heel trn), cont RF trn chng to slight left sway sd & bk R to bjo bkng DLC; bk L in bjo, bk R to cp trn LF, sd & fwd L pointng DLW slight body trn to bjo, fwd R in bjo DLW;
- 16 [Chng Dir SS] Fwd L trng body to cp fc DLW,-, trn LF fwd R on inside edge cont trn LF to whole foot draw L toward R to fc DLC slght rise ,;

## PART B

### 1-8 HOVER TELEMAR; FEATHER; COUNTER PROMENADE to EXTENDED FALLAWAY to BACK WING;; CROSS SWIVELS to SAMEFOOT LUNGE & SHAPE CHANGE;; TELESPIN to HALF OPEN;

- 1 [Hover Telemark QSQ] Slight body trn LF fwd L, sd & fwd R trn RF,-, sd & fwd L in semi DLC;
- 2 [Feather SQQ] Thru R,-, slight trn LF fwd L, fwd R bjo DLC (thru L trn LF,-, sd & bk R, bk L bjo);
- 3-5 [Rev Prom Extnd Fallaway Bk Wing SQQQQQQQS] Fwd L trn LF to rev prom LOD lady in front, -, fwd R in rev prom, fwd L body trn LF; sd R to fallaway, bk L in fallaway bkng LOD, rise trn LF slip action to bjo bk R, bk L in bjo; body trn LF to CP sd & bk R, body trn LF bk L to sdcR, bk R cking in sdcR bkng LOD,-; (bk R trn LF to rev prom,-, fwd L in rev prom, fwd R body trn RF, sd L to fallaway, bk R in fallaway, slip LF to bjo fwd L, fwd R in bjo, body trn LF to cp fwd L, fwd R body trn LF to sdcR, fwd L in sdcR cking head well left,-)

BREATHLESS (continued)

- 6 [Cross Swivels S&S&(S&S&a)] Fwd L DRW,-/swvl LF to bjo fc DLW pnt R to sd slightly bk slight lft sway, fwd R LOD lose sway, - /swvl RF to samefoot pos rise - (bk R,-/swvl LF to bjo opn head pnt L sd & fwd, bk L,- /swvl RF to samefoot pos head opn/cl R);
- 7 [Samefoot Lunge SQQ] Slight sway left/lwr on R soften R knee extnd L leg sd & bk,-, change sway to right look at lady, change sway bk to left head left (lwr on R soften R knee head opn,-, strng shape to left look well left cl head, chnge shape body trn RF opn head);
- 8 [Telespin Half Opn -- &QQ(S&QQ)] Body trn LF (fwd L trn LF to CP cl head),-/ fwd L trn LF, sd & fwd R trn LF (lady toe trn), release lead hnds sd & fwd L in half opn DLW;

Repeat PART A (1-8)

PART C

**1-8 REVERSE FALLAWAY & SLIP; CONTRA CHECK & SWITCH; RUDOLPH RONDE SLIP; OPEN TELEMAR; CURVED FEATHER CHECK; BACK FEATHER; BACK to SLOW THROWAWAY;**

- 1 [Rev Fallaway & Slip QQQQ] Fwd L cp DLC trn LF, sd R trn LF, bk L in fallaway bkng DLC, rise trn LF slip pvt action LF to cp bk R sml stp to fc DRW;
- 2 [Contra Ck & Swtch SQQ] Lwr & body trn LF/ fwd L contra ck action,-, rec R sft knee strt strng rise trn RF, rec bk L toeheel action cp DLC;
- 3 [Rudolph Ronde Slip SQQ] Fwd R btwn W's feet lwer leave L leg extended trn body RF & lead W to ronde CW,-, rec bk L in fallaway, rise slip pvt action bk R to cp DLC (W bk L ronde R cw,-, XRIBL in fallaway, trn LF slip pvt fwd L cp);
- 4 [Open Telemark SQQ] Fwd L trn LF, sd & fwd R trn LF (lady heel trn), sd & fwd L in semi DLW;
- 5 [Curve Feather Ck SQQ] Trn RF thru R,-, fwd & sd L to cp trn RF, strng trn RF sml step fwd R to bjo DRW cking (thru L, trn LF sd R to cp, strng trn RF sml step bk in bjo cking);
- 6 [Bk Feather SQQ] Bk L slight trng body RF (lady opn head),-, bk R in bjo, bk L in bjo bkng DLC;
- 7-8 [Throwaway SSSS] Bk R trn LF,-, sd & fwd L trn LF relax L knee trn LF,- (fwd L trn LF, -, fwd & sd R shrp trn LF swvl foot LF extnd lft leg bk DLC hd rght); slwly comm hip trn LF & sway R (lady slwly develop sway L & extend top up & out closng head) shape to DLC, -, -, -;

**9-16 FALLAWAY RONDE SLIP; DOUBLE REVERSE; HOVER TELEMAR; NATURAL HOVER CROSS & QUICK HOVER CORTE;; ZIG ZAG; OPEN IMPETUS; FEATHER;**

- 9 [Fallaway Ronde Slip SQQ] Body trn RF rec bk R /ronde L CCW,-, complete ronde to fallaway bk L, trn LF slip pivot to cp bk R to fc DLC (trn RF sd & bk L/ronde R CW,-, bk R in fallaway, leave L fwd no weight rise trn LF to cp fwd L);
- 10 [Double Reverse SQ&Q] Fwd L trn LF,-, fwd & sd R trn LF/spin LF on R, tch L to R CP DLW (Bk R,-, trn LF on R heel transfer weight to L/fwd & sd R, trn LF XLIFR);
- 11 [Hover Telemark SQQ] Slight body trn LF fwd L,-, sd & fwd R trn RF, sd & fwd L in semi DLW;
- 12-13 [Nat Hover Cross Qk Hover Corte SQQQQQQ] Trn RF fwd R,-, trn RF fwd & sd L, trn RF fwd & sd R to sdcr DLW sway left; toe ck fwd L in sdcr, lose sway rec R trn LF, sd & fwd L to bjo RLOD rise to lady with qk hvr action, rec bk R bjo bkng LOD ;
- 14 [Zig Zag QQQQ] bk L in bjo, trn RF heel pull sd sml stp R to sdcr, fwd L in sdcr mvng LOD, trn LF sd & bk R to bjo mvng LOD;
- 15 [Open Impetus SQQ] Com RF trn Bk L in bjo DLW,-, trn RF on L heel cl R, cont body trn RF sd & fwd L to semi DLC (W trn RF fwd R,-, sd & fwd L trn RF brush R to L, sd & fwd R in semi DLC);
- 16 [Feather SQQ] Thru R,-, slight trn LF fwd L, fwd R bjo DLC (thru L trn LF,-, sd & bk R, bk L bjo);

Repeat PART B  
Repeat PART A (1-8)

END

**1-3 HOVER TELEMAR; CHECK & ROLL lady TO LUNGE; CROSS ROLL TO LUNGE;**

- 1 [Hover Telemark QSQ] Slight body trn LF fwd L, sd & fwd R trn RF,-, sd & fwd L in semi DLC;
- 2 [Lady Roll to Lunge QQS] Ck thru R strt lady rollout LF retain lead hnds, cl L, sd R DRW lunge line in lft open fc DLW shpe to ptrn,- (fwd L strt LF roll , sd & fwd R trn LF, sd L DLC to lft open DLW lunge line shpe to ptrn,-);
- 3 [Cross Roll QQS] Fwd L comm LF roll DLC (lady RF DRW), sd R cont roll LF (RF), sd L DLC in lunge line (lady DRW) look & shpe to ptrn jn trail hnds;

Sequence: Intro A, B, A(1-8), C, B, A(1-8), End



06-113



### CHANGE OF SEASONS

Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr. Jacksonville, FL 32244 904/771-2761

(10/15)4860 E. Main St. D-72, Mesa, Az 85205 480/830-6429 e-mail diamondtrn2@wmconnect.com

Record: Fabuloso Collection International & Standard Vol II CD =Track # 4 PHASE VI WALTZ

Sequence: Intro - A - B - C - A mod - C mod - End

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

Timing: Standard Waltz unless noted

7/06

#### INTRO

Meas:

1-4 LEFT SHAD POS (W ON INSIDE) BOTH RT FT FREE W 1 MS; RT LUNGE; WHISK;  
W SYNCO ROLL X BJO JN RT HDS;

1-2 L shad pos fc DLW both have RT ft free w 1 ms; [rt lunge] sd R into RT Lunge, - , - ;

3-4 [whisk] Rec L, XRIB of L, rec L; [w synco roll x] Fwd R, L, R (W roll RF 1 1/2 trn R/L, R, L) jn R hds fc DLW;

#### PART A

1-4 HOVER TELE; IN & OUT RUN W SPIRAL LF TO L 1/2 OPN; CONT IN & OUT RUN TO 1/2 OP LOD; SL CHECK THRU;

1-2 [hvr tele] DLW R hds jnd fwd L, fwd & sd R, fwd L (W bk R, bk & sd L comm RF trn, fwd R in slight "L" pos); [in & out run W spn] Fwd R, comm RF trn sd L lead W to trn LF, release hds cont trn fwd & sd R (W fwd L comm LF trn, cont trng sd R spiral LF, sd & fwd L) to L 1/2 OP/LOD;

3-4 [in & out run] Fwd L, fwd R betw W's ft, L (W fwd R comm RF trn, sd & bk L, cont trn fwd R 1/2 OP/LOD; [sl x thru] Shape twds ptr chk thru R, (W shape twds ptr chk thru L) , - ;

5-8 BK WHISK; RIPPLE CHASSE SCP; IN & OUT RUN TO L 1/2 OPN; SL CHECK THRU;

5-6 [bk whisk] Rec L, sd R, XLIB of R (W rec R, sd L, XRIB of L) blend to SCP LOD; [ripple chasse] Thru R trn head to R with R sway to CP, sd L/cl R holding sway, sd & fwd L (W thru L trn head to L with L sway blend to CP, sd R/cl L hold sway, sd & fwd R) SCP;

12&3

7-8 [in & out run] Fwd R comm RF trn, sd & bk L, cont trn fwd R (W fwd L, fwd R betw M's ft, fwd L) to L 1/2 OP/LOD; [sl x thru] Shape twds ptr chk thru L, (W shape twds ptr chk thru R), - ;

9-12

OUTSD CHK; HEEL PULL HAIRPIN TWICE;; BK CHASSE W SYNCO UNDERARM TRN to fc;

9-10 [outsd chk] Rec R comm LF trn, cont trn sd & fwd L, fwd R outsd ptr (W rec L, bk R, bk L)

12&3

BJO/DRC; [heel pull hairpin] Bk L comm strong RF trn, pull R ft twd then past L foot to step sd facing nearly LOD swing L sd strongly fwd step/fwd L with strong trn to R twd WALL, cont RF trn o step fwd R outsd ptr (W fwd R comm strong RF trn, cont trn sd L/cont trn bk R, bk L) to end BJO DRW;

11-12 [heel pull hairpin] Repeat meas 10 part A; [w synco undarm trn] Comm RF trn bk L, sd R/cl L cont trn, sd R (W comm RF trn fwd R, cont trn under jnd hds L/R, sd L) LOP fc DLW;

12&3

13-16

HVR; QK OP REV; HINGE; CHG TO SM FT LUNGE LN;

13-14 [hvr] Fwd L blend to CP, sd & fwd R with slight rise & slight RF upper body trn to lead W to trn to SCP, rec L (W bk R, sd & bk L with slight rise trn to SCP, rec R); [qk op rev] Fwd R, fwd L trn LF/sd & bk R, bk L outsd ptr (W fwd L, fwd R trn LF/sd & fwd L, fwd R) BJO DRC;

12&3

15-16 [hinge] Bk R, sd & bk L comm LF trn, trn body LF leading W to XLIB relax L knee leave R leg extended (W fwd L, fwd R comm LF trn, cont trn LF XLIB of R relax L knee & allow R to slide fwd toe pointed keep left sd in twd ptr); [sm ft lng ln] Comm RF upper body trn rise on L to lead W to rec, cl R to L cont RF upper body trn, extend L shape twd ptr (W rec R comm RF upper body trn, cont trn on R, lower on R and extend L fwd);

**PART B**

- 1-4** TRAVELING SM FT LUNGE; REV PVT BJO; OUTSD SWVL LILT P/U DLW; TUMBLE TRN DRC;  
**123** **1- 2** **[travel sm ft lng]** Sm ft lng pos no rise sd L rotate upper body LF, fwd R trn body RF & lower  
**(12&3)** pt L lod- (W fwd L swvl LF, cl R to L/ bk L swvl RF,cl R); M hold lead W to extend L fwd to sm ft  
**- 23** lunge ln, **[rev pvt bjo]** - fwd L, sd & bk R (W extend L fwd to sm ft lunge ln, rec L comm LF  
**(12&3)** trn/cont trn bk R, fwd L ) BJO/ROD;  
**12&3** **3 – 4** **[outsd swvl lilt p/u]** BJO Bk L trn body RF to swvl W to SCP, fwd R strong rise with LF body trn,  
fwd L sml step (W fwd R swvl RF SCP, fwd L rise & trn LF, cl R) CP/DLW; **[tumble]** Bk R cont  
LF trn/sd L, fwd R BJO, upper body rise & trn to take small step fwd L lower to pvt LF to fc DRC  
(W fwd L trn LF/sd & bk R, bk L in BJO, upper body rise & trn to take small step bk pivot LF head  
R) CP/DRC;  
**5- 8** BK TO RT LUNGE LN CHG SWAY; LINK EXIT; OP NAT TRN; OVERTURN OUTSIDE SPIN;  
**5 – 6** **[bk R lunge ln]** CP/DRC Bk R with R side stretch, pt L ft bk twd LOD, chg sway (W fwd L with L  
side stretch head to R, pt R ft fwd twd LOD, chg sway head to L ); **[link]** Rec L, trn body LF cl R  
to L rise chg sway, fwd L (W rec R, cl L to R rise chg sway, fwd R) SCP/DLW;  
**7 – 8** **[op nat trn]** Fwd R comm RF trn, sd L cont trn, bk R outsd ptr; **[ot outsd spn]** Comm RF trn bk L,  
fwd R outsd ptr spin RF, sd & slightly bk L ( W comm RF trn fwd R outsd ptr, cl L to R spin RF, sd  
& fwd R) CP DLC;  
**9 – 12** RUDOLPH RONDE BK W DEVELOP; LINK; WEAWE 6 BJO;;  
**9 – 10** **[rud ronde]** Cont RF trn fwd R bet ptr ft start RF pvt but check action flex R knee keep L ft bk  
allow L sd to remain in to woman,XLIB of R well under body, take full wt to L chg sway to R pt R ft  
bk, hold (W cont RF trn bk L trn RF to SCP, allow R leg to ronde CW keep R sd in to man, XRIB  
of L well under body swvl LF on R, bring L ft up R leg outsd of R knee extend L ft fwd);  
**[link]** Fwd R, comm slight RF upper body trn, slight body rise, fwd L (W bk L, swvl RF on L with  
slight rise, fwd R) SCP DLC;  
**11-12** **[weave bjo]** Fwd R, fwd L comm LF trn, bk R to BJO; bk L, bk & sd R cont trn sd & fwd L outsd  
ptr to BJO DLW;  
**13-16** OUTSD RUN & PVT; DBL NAT; FWD SWVL TO SM FT LNG LN; W SPIRALTRANS TO SHAD DLW;  
**13-14** **[outsd run & pvt]** BJO fwd R/fwd L, fwd R comm RF trn, bk L pvt ½ RF (W run bk L/bk R, bk L  
comm RF trn, fwd R btwn M's ft pvt ½ RF)fc DLC; **[dbl nat]** Cont RF trn fwd R, fwd & arnd ptr L  
cont RF trn, cont RF trn spinning on ball of L allow W to step into BJO (W cont RF trn bk L, cl R  
to L heel trn,cont RF trn fwd & arnd ptr L/cont RF trn fwd R outsd ptr) BJO/LOD;  
**15-16** **[fwd swvl sm ft lunge ln ]** Cont RF upper body trn to cause W to swvl RF keep R shoulder bk  
release trailing hd fwd R past ptr, swvl RF on R to fc ptr DRW, shape twd ptr pt L sd & bk (W  
BK L swvl RF to fc ptr , cl R to L , lower on R & pt L LOD) trailing hds high; **[w spiral trans  
shad]** Rec L trn LF to fc DLW, cl R to L, sd & fwd L (W fwd L, fwd R spiral LF under jnd hds, sd &  
fwd L) to shad pos R ft free for both DLW;

**PART C**

- 1 – 4** SHAD NAT TURN 3;; SHAD NAT TRN (option W SPIRAL);  
**1-2** **[shad nat trn]** shad pos DLW sm footwork fwd R comm RF trn, cont trn sd L, bk R to fc RLOD  
with R shldr ld bk; Bk L comm RF trn, cont trn sd R, fwd L fc DLW with L shldr ld fwd;  
**3-4** **[cont shad nat trn]** Repeat meas 1; Repeat meas 2 (option W Bk L comm RF trn, cont trn sd R,  
fwd L spiral ½ RF) to shad pos DLW;  
**5-7** SHAD RUNNING NAT TRN; BK PU (W LK TRANS); DBL REV CP DLW; W TRN TO SHAD;  
**12&3** **5-6** **[run nat trn]** shad pos still on sm ft wk Comm RF upper body trn Fwd R/bk L cont trn, bk R, bk L  
fc RLOD; **[bk pu w lk trans]** Bk R trn LF, cont trn sd & fwd L, cl R to L (W bk R trn LF, cont trn  
sd & fwd L, fwd R cont trn to fc ptr/XLIF of R) CP DLC;  
**(12&3)** **7-8** **[dbl rev]** Fwd L, comm LF trn sd & bk R, spin LF on R tch L to R (W bk R, comm LF heel trn on  
to R cl L to R/fwd R, cont LF trn XLIF of R) CP DLW; **[w trn shad]** Fwd L, R, L lead W to trn LF  
under jn ld hds (W bk R comm LF underarm trn, cont trn sd & fwd L, tch R to L)to shad pos DLW;

9-12

**SHAD NAT TURN 3;;; SHAD NAT TRN (option W SPIRAL);**

9-10 Repeat meas 1 & 2 Part C;;

11-12 Repeat meas 3 & 4 Part C;;

13-16

**SHAD RUNN NAT TRN; BK PU LK TRANS; DBL REV CP DLW; DRIFT APT TRANS JN R HDS;**

13-14 Repeat meas 5& 6 Part C;;

15-16 Repeat meas 7 Part C; [drift apt] Fwd L, R lead W to drift apt, tch L to R (W bk R, bk L drift apt from ptr, tch R to L )jn R hds;

**MOD PART A**

1-4

**HOVER TELE; IN & OUT RUN W SPN LF TO L 1/2 OPN; CONT IN & OUT RUN TO 1/2 OP LOD; SL CHECK THRU;**

1-2 Repeat meas 1 & 2 Part A;;

3-4 Repeat meas 3 & 4 Part A;

5-8

**BK WHISK; CHASSE SCP; OP NAT TRN; OP IMP W TRANS SHAD;**

5-6 Repeat meas 5 & 6 Part A;;

7-8 Repeat meas 7 Part B:[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, tch R to L) SHAD DLW;

**MOD PART C**

1-4

**SHAD NAT TURN 3;;; SHAD NAT TRN W SPIRAL;**

1-2 Repeat meas 1 & 2 Part C;;

3-4 Repeat meas 3 & 4 Part C;;

5-8

**RUNNING NAT TRN; BK PU LK TRANS; CL TELEMARK; W SWVL TO SM FT LNG LN;**

5-6 Repeat meas 5 & 6 Part C;;

7-8 [cl tele] Fwd L, comm LF trn sd & bk R, cont LF trn sd & fwd L (W bk R, comm LF trn bring L beside R no wgt, trn LF on R (heel trn) chg wgt to L, sd & bk R) BJO DLW;[w swvl sm ft lng ln] Cont RF upper body trn to cause W to swvl RF keep R shoulder bk release trailing hd fwd R past ptr, swvl RF on R to fc ptr DRW, shape twd ptr pt L sd & bk (W BK L swvl RF to fc ptr, cl R to L, lower on R & pt L LOD);

**END**

1-4

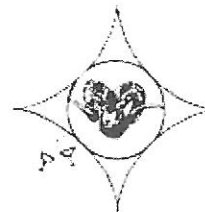
**SL TRAVELING SM FT LUNGE;; SL DRAG DEVELOPE; SM FT LUNGE LN;**

1 - 2 [sl travel sm ft lng] no rise sd L rotate upper body LF, -, - (W fwd L swvl LF, cl R to L, reach bk L); fwd R, trn body RF, lower pt L lod (W replace wgt on L, swvl RF cl R, slowly extend L ft fwd to sm ft lng ln);

3-4 [sl drag dev] Slow rec sd L, rise & sl drag R to L, chg to R sway (W rec L, sl rise & drag R to L, develop R); Cl R to L chg to L sway, lower on R shape twd ptr, pt L LOD (W cl R to L, lower on R, extend L)to sm ft lng ln;

# Echoes of Spain

Choreographer: Irv & Betty Easterday, 18723 Dover Drive, Hagerstown MD 21742  
 Phone: 301-733-0960 / email: [Roundarama@myactv.net](mailto:Roundarama@myactv.net)  
 Music: STAR #523CD {Original DLD 1079& DLD 1100 Ross Mitchell}  
 Available Palomino Records {Original slowed for comfort}  
 Rhythm: Paso Doble Phase VI {1 Unphased Figure -The Twists}  
 Sequence: INTRO A B C A (MODIFIED) D D JULY 2006  
 Timing: 1234 unless noted / Timing indicates actual wgt chgs



## MEAS

### INTRO (1 MEAS)

#### **1 SKTRS WALL BOTH R FT FREE WAIT VOCAL 1 2 2 2;**

1 WAIT 1 MEAS;

### PART A (13 MEAS)

#### **1 - 4 SD TCHS; SD FLICK LUNGE & CL CHASSE ; SD TCHS; SD FLICK LUNGE & CL CHASSE;**

1 - 3- 1 [SD TCHS;] SKTRS fac WALL ptrs L/L hds jnd M's R hd at W's waist SAME FTWK sd R, tch L to R, sd L, tch R to L;

1/ -2- /&4& 2 [SD FLICK LUNGE CL CHASSE;] Sd R/flick LIB of R, lunge sd L, -, -/ cl R, sd L/cl R);

1 - 3 - 3 [SD TCHS;] SKTRS sd L, tch R to L, sd R, tch L to R;

1/ -2- /&4& 4 [SD FLICK LUNGE & CL CHASSE] Sd L/flick RIB OF L, lunge sd R,-,-/cl L, sd R/cl L;

#### **5 - 8 SD (W X UNWIND) TO CHASSE CAPE VARIATION;;; FWD (W ACROSS) TO LOP LOD;**

1--4& 5-8 [SD HOLD (W X UNWIND) TO CHASSE CAPE;] SKTRS WALL sd R, -,- (W sd R, XLIF of R, unwind RF, -, to fac LOD) end MOD SCP M fac WALL (W fac LOD), [CHASSE CAPE VAR] sd L/cl R (W fwd R/ lk LIB); sd L ,bk R ptr outside pivot LF, fwd L outside ptr cont LF trn end RSCP M fac COH (W fwd R, fwd L outside ptr twd COH comm LF spin, cl R to L fac LOD) , sd R/cl L (W fwd LOD L/ lk RIB) MOD RSCP; sd R, bk L ptr outside pivot RF, fwd R outside ptr cont RF trn end M fac WALL, sd L/cl R (W fwd L, fwd R outside ptr twd WALL comm RF spin, cl L to R fac LOD, fwd R/lk LIB) end MOD SCP; sd L, bk R ptr outside pivott LF trn release CP [FWD (W ACROSS) TO LOP LOD;] sd L, bk R, ptr outside pivot LF trn release CP fwd L, R (W fwd R. fwd L outside ptr twd COH comm LF spin, cl R to L, fwd L twd LOD) end LOP LOD;

1234&  
1234&  
1234

#### **9 - 13 FWD STAMP BK STAMP; FLAMENCO BEATS; FWD STAMP BK STAMP; FLAMENCO BEATS; FWD TRN R (W ARND TO FAC);**

1 - 3 - 9 -10 [FWD STAMP BK STAMP;] LOP LOD fwd L, stamp R to L no wgt, bk R, stamp L to R no wgt (W fwd R, stamp L to R no wgt, bk L, stamp R to L no wgt); [FLAMENCO BEATS;] LOP LOD fwd L L/tap R toe behind L, reach bk tap R toe/cl on ball of R behind L, fwd L/ tap R toe behind L, reach bk tap R behind L/cl R behind L (W fwd R/tap L toe behind R, reach bk tap L toe/cl on ball of L behind R, fwd R tap L toe behind R, reach bk tap L toe/cl L behind R);

11 -12 [FWD STAMP BK STAMP;] [FLAMENCO BEATS;] REPEAT ACTION MEAS 9 & 10;;

1 - - - 13 [FWD TRN R (W ARND TO FAC);] LOD LOP fwd L lead W fwd to XIF of M , swivel 1/4 RF,-, small ronde R CCW tch R to L (W fwd XIF of M R, L, R fac M, ronde L CW tch L to R) end CP WALL;

### PART B (8 MEAS + 3 BEATS)

#### **1 - 4 THE TWISTS;;; SUR PLACE, , (W RF ROLL), PRESS LINE;**

1234 1 [THE TWISTS;;;] CP WALL appel R, sd L to SCP, fwd manuv R, bk & sd L to CP DRW;

1&234& 2 XRIB of L trn RF/ twist RF transfer wgt to L BJO DLC, manuv R, bk & sd L CP DRW, XRIB of L /twist RF transfer wgt to L (W curve RF outside ptr fwd L/fwd R trn RF, bk L, cl R heel trn, fwd L/fwd R trn RF) end fac BJO DLC;

123&4 3 Manuv R, sd & bk L CP DRW, XRIB of L trn RF CP RLOD/ twist RF transfer wgt to L BJO DLC, (W bk L, cl R heel trn, fwd L trn RF/ fwd R trn RF cl R to L release CP (W bk L comm RF roll twd LOD);

123 - (1234) 4 [SUR PLACE, , (W RF ROLL), PRESS LINE;] Fac ptr & LOD no hds jnd SURPLAS L, R, L, PRESS R (W prog LOD cont RF roll fwd R, cont trn fwd L to fac ptr, bk R, PRESS L) end 4' apt M fac ptr & LOD;

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ECHOES OF SPAIN

PART B (8 MEAS + 3 BEATS) cont.

- 5 - 8 +3      X PTS TWICE; X UNWIND; DBL COUP DE PIQUE with REV UNDERARM TO LINE;::+++
- 1 - 3 -      5 - 6      [X PTS TWICE;] No hds jnd fac ptr & LOD prog twd ptr XRIF of L (W XIF), pt L to sd, XLIF of R (W XIF), pt R to sd; [X UNWIND;] XRIF of L (W XIF), unwind LF, -, - shift wgt to L end CP LOD;
- 1 - - 4
- 234      7 - 8      [DBL COUP DE PIQUE with REV UNDERARM TO LINE;::;] Swivel LF SCP pt R thru twd COH, swivel RF to fac cl R to L, swivel LF SCP XLIB, fac cl R; Cl L to R/ swivel SCP pt R (W pt L) thru twd COH, swivel to fac cl R to L, XLIB release CP raise jnd lead hds lead W to Rev Underarm, step R in pl (W cl R to L/ swivel SCP pt L twd COH, swivel to fac cl L to R, XRIB of L comm LF underarm trn, fwd L twd WALL cont LF trn to fac ptr & COH) ;;
- &/ - 234
- 1 - -      +++      M trn 1/4 RF fwd L (W fwd R cont LF trn under jnd lead hds) end LOP M fac WALL), M's R & W's L arms to sd of body lower upper body fwd pt bk R twd COH (W pt L bk twd WALL), rise to fac ptr tch R to L raise trail hds high no wgt chg;

PART C (8 MEAS + 2 BEATS)

- 1 - 4      TRAV SPINS FROM COUNTER PROM POS;: -, -, PROM LINK, -; CHASSE TO R;
- 1234      1      [TRAV SPINS FROM COUNTER PROM POS;: -, -;] CP WALL appel R, sd L to SCP, thru R trng RF, sd & bk L twd DLW cont trn (W appel L, sd R to SCP, thru L trng RF, fwd R) end loose CP;
- 1234      2      Sd R to REV SCP release hold with R hd, thru L, sd & fwd R, thru L (W sd L in REV SCP spital RF, fwd R twd LOD cont trn, sd L spiral RF, fwd R twd LOD cont trn);
- 1234      3      Sd & fwd R to CP LOD, sd L to SCP (W sd & bk L to CP, sd R to SCP, [PROM LINK,-;] thru R twd COH, cl L to R (W fwd L trn LF, cont trn to fac ptr cl R to L) end CP LOD;
- 1234      4      [CHASSE TO R;] CP prog twd WALL CP LOD sd R, cl L, sd R, cl L;
- 5 - 8 1/2      SYNC SEPARATION;:: UNWIND 6 TO SKTRS WALL (W LF SPIN);
- 1234      5 - 7      [SYNC SEPARATION;::;] CP LOD Appel R, fwd L, cl R, cl L (W Appel L, bk R, L, cl R); prog RLOD XRIB of L, XLIB of R, XRIB of L, XLIB of R/cl R (W XLIF of R, XRIF of L, XLIF of R, XRIF of L/cl L); pt L sd/ cl L, pt R sd, trng LF XRIB of L/ cont trn sd L, XRIF of L (W pt R/ cl R, pt L sd, trng LF XLIF of R, cont trn sd R/XLIB of R);
- 1234
- a - a -23&4
- -2      8 ++      [UNWIND 6 TO SKTRS WALL (W LF SPIN);] Twist LF allow feet to uncross,-, -, -; -, -, (W trn RF sd & fwd R to SCP, fwd L, R, comm free LF spin; cont LF trn R, L) end SKTRS WALL ptrs L/L hds jnd M's R hd at W's waist SAME FTWK both R FT FREE;
- (1234 12)

PART A VARIATION (9 MEAS)

- 1 - 4      SD TCHS; SD FLICK LUNGE & CL CHASSE ; SD TCHS; SD FLICK LUNGE & CL/ SD PRESS;
- 1 - 3      SKTRS WALL ptrs R ft free Repeat Meas 1 - 3 PART A;::;
- 1/- 2 -&4/-      4      [SD FLICK SLIDE & CL/SD PRESS;] SKTRS sd L/flick RIB L, reach sd L, -, -/ cl L/sd R/ trn 1/4 LF to fac LOD SKTRS ptrs press L FWD;
- 5 - 9      FWD STAMP BK STAMP; FLAMENCO BEATS; FWD STAMP BK STAMP; FLAMENCO BEATS; LINK TO CP WALL M TRANS;
- 5 - 8      SKTRS LOD both L ft free same ftwk REPEAT MEAS 9 - 12 PART A ;::;
- 123 -      9      [LINK TO CP WALL M TRANS;] SKTRS DLW Fwd L, cl R, bk L fac WALL, tch R to L (W fwd L trn 1/4 LF, cl R, sd L, cl R) end CP WALL;
- (1234)

PART D (11 MEAS)

- 1 - 4      PROMENADE;: GRAND CIRCLE;:
- 1234      1-2      [PROMENADE;:] CP WALL appel R, sd L to SCP, thru R trn RF, bk & sd L twd LOD to CP (W appel L, sd R, fwd L, fwd & sd R) end CP ; Trng RF sd R in REV SCP fac DLC, fwd L twd LOD, fwd & sd R btwn W's ft, fwd & sd L (W sd L, fwd R, cont RF trn bk & sd L, sd R) end SCP DLC;
- 1234
- 1 - - - - - 4      3-4      [GRAND CIRCLE;:] SCP DLC XRIF of L, twist LF leaving both feet in place, -, -, -; cont LF twist, -, -, take wgt on L (W fwd arnd M thru L, fwd arnd ptr R, L, R; L, R, L, cl R) end CP WALL;
- (1234 1234)



PART D (11 MEAS) cont'

- 5 - 8 LA PASSE;;;:  
 1234 (1234) 5 - 8 [LA PASSE;;;:] CP WALL appel cl R, sd L to SCP, thru R comm RF trn , sd & bk L to CP;  
 123 - (1234) bk R trn RF, bk L ptr outside cont trn, fwd R, **HOLD; HOLD; HOLD, fwd L, HOLD, HOLD;** fwd R,  
 - 2 - - (1234) **HOLD, HOLD,** cl L to R; (W Appel L, sd R to SCP, thru L trn Rff fwd R to CP; fwd L trn RF,  
 1 - - 4 (1234) fwd R outside ptr, sd & bk L trn RF, sd R; fwd & across M on L, sd & bk R trng LF, sd L, fwd  
 & across M on R; sd & bk L trng RF to SCP, sd R, fwd L swivel LF fac ptr, cl R) end CP DLC;
- 9 - 11 SLIP APPEL FALLAWAY REV; SLIP OP TELEMARK; PROMENADE CLOSE ;  
 1234 9 - 10 [SLIP APPEL FALLAWAY REV;] CP DLC slip appel small bk R comm LF trn, fwd L DLC, cont  
 1234 TELEMARK;] Slip bk R lead W to CP DLW, fwd L twd LOD comm LF trn, fwd & sd R cont LF  
 trn, sd & fwd L (W  
 1234 11 [PROMENADE CLOSE;] SCP thru R to fac ptr WALL, cl L to R, sd R, cl L end CP WALL;

PART D (10 MEAS +2 BEATS)

- 1 - 8 PROMENADES;; GRAND CIRCLE;; LA PASSE;;;:  
 1 - 8 REPEAT MEAS 1 - 8 PART D;;;;;;;
- 9 - 10++ SLIP OP TELEMARK; THRU,SD,XIB TO LOP, PRESS FWD; TRN LUNGE SD (W SWIVEL TO LOD, RAISE L ARMS,  
 9 REPEAT MEAS 10 PART D;  
 123 - 12 10++ [THRU, SD, XIB TO LOP, PRESS FWD,] SCP DLW release CP maintain M's R & W's L hdhld thru  
 (123 - 1 -) R twd LOD, trng RF sd L LOD, XRIB of L end LOP ptrs fac RLOD, press L fwd twd RLOD (thru L,  
 trng LF sd R twd LOD, XLIB fac RLOD, press R fwd twd RLOD); [TRN LUNGE SD (W SWIVEL TO LOD), RAISE L ARMS, ] Rec R swivel 1/4 LF to fac WALL release LOP hdhld M's R grasp W's  
 R wrist, lunge sd L, look at ptr raise L arm high (W fwd R twd RLOD swivel 1/2 RF end fac ptr & LOD  
 hold M's R wrist soften R knee ronde L CW pt L bk twd RLOD, raise L arm high look at ptr) ,

HEAD CUES ECHOES OF SPAIN SEQUENCE: INTRO A B C A (variation) D D

- INTRO 1 SKTRS WALL BOTH R FT FREE WAIT VOCAL 1 2 1 2;
- PART A 1 - 4 SD TCHS; SD FLICK LUNGE & CL CHASSE; SD TCHS; SD FLICK LUNGE & CL CHASSE;  
 5 - 8 SD (W X UNWIND) TO MOD CHASSE CAPE;;; FWD TO LOP LOD;  
 9 - 13 FWD STAMP BK STAMP; FLAMENCO BEATS; FWD STAMP BK STAMP; FLAMENCO BEATS;  
FWD TRN R (W ARND TO FAC);
- PART B 1 - 4 THE TWISTS;;; HOLD,-,- (W RF ROLL), PRESS LINE;  
 5 - 8 +3 X PTS TWICE; X UNWIND; DBL COUP DE PIQUE with REV UNDERARM TO LINE;;;+++
- PART C 1 - 4 TRAV SPINS FROM COUNTER PROM POS;; -,-, PROM LINK, -; CHASSE TO R;  
 5 - 8 +2 SYNC SEPARATION;;; UNWIND 6 TO SKTRS WALL (W LF SPIN); ++
- PART A VAR 1 - 4 SD TCHS; SD FLICK LUNGE & CL CHASSE ; SD TCHS; SD FLICK LUNGE & CL/ SD PRESS;  
 5 - 9 FWD STAMP BK STAMP; FLAMENCO BEATS; FWD STAMP BK STAMP;  
FLAMENCO BEATS; LINK TO CP WALL M TRANS;
- PART D 1 - 4 PROMENADE;; GRAND CIRCLE;;  
 5 - 8 LA PASSE;;;:  
 9 - 11 SLIP APPEL FALLAWAY REV; SLIP OP TELEMARK; PROMENADE CLOSE;
- PART D 1 - 4 PROMENADE;; GRAND CIRCLE;;  
 5 - 8 LA PASSE;;;:  
 9-10++ SLIP OP TELEMARK; THRU,SD,XIB TO LOP, PRESS FWD RLOD; TRN LUNGE SD L  
(W SWIVEL RF TO LOD, RAISE ARMS,





06-119

# FACE TO FACE

<b>Choreographers:</b>	<b>Music:</b>	CD "Alabama Greatest Hits Vol. III" track 7
Tim & Nana Eum	<b>Footwork:</b>	Opposite except where noted ( <i>italicized and red</i> )
14590 Earham Court	<b>Rhythm:</b>	Slow Two Step
Dale City, VA 22193-2759	<b>Phase:</b>	4+2 (Syncopated Natural Top, Cuddles)
(703) 670-3063	<b>Date:</b>	July 2006 (first shown at URDC Charlotte, NC)
timeum@earthlink.net	<b>Speed:</b>	Normal Tempo
sunshinebanana@earthlink.net	<b>Sequence:</b>	Intro-A-B-A-C-A-B-Ending

## INTRODUCTION:

1 - 2	Wait 2 measures ;;	Wait 2 measures in Tandem position Lady in front of man both facing LOD lead foot free;;
3 - 4	Peek-A-Boo Lunge Basics across & back;;	Rk Sd L bend knee and look at partner, -, rec R, XLIF; Rk Sd R bend knee and look at partner, -, rec L, XRIF;
5	Open Side Basic Apart;	Sd L begin sweeping both arms in front, - ; XRIB raise L arm high and finish sweeping R arm across, rec L ;
6	Turning Side Basic to Face;	Sd R turning to face partner bring R arm back across, -, XLIB, rec R to low BFLY facing wall;
7	Syncopated Vine 4;	[Timing: &SQQ] Sd L/XRIB, -, Sd L, XRIF;
8 - 9	Flip Flop Twice;;	[Timing: SSSS] No hnds Side L and quickly turn ½ RF, -, Sd R to LOD quickly turn ½ RF, - ; Side L to LOD and quickly turn ½ RF, - , Side R and quickly trn ½ RF to end facing partner, - ; (Lady also progresses to LOD but turns LF all 4 steps)

## PART A:

1	Side Basic;	Side L, -, XRIB ( <i>W XLIB</i> ), rec L;
2	Reverse Underarm Turn to Sombrero;	Side R, -, XLIF raise joined lead hands, rec R let go hands place R hand around lady's waist; ( <i>W Side L, -, XRIF under joined lead hands turning ½ LF, rec L turning ½ LF to Sombrero Position;</i> )
3 - 4	Wheel 6 to face COH;;	Rotate RF one and a half times over two measures - Fwd L, -, fwd R, fwd L; Fwd R, -, fwd L, fwd R ending to face COH; Give partner a kiss during the wheel.
5 - 6	Cuddles Twice;;	Rk Fwd & Sd L, -, rec R, cl L; Rk Fwd & Sd R, -, rec L, cl R; ( <i>W XRIB almost to Half OP, -, rec L to CP, cl R; XLIB almost to Half LOP, -, rec R to CP, cl L;</i> )
7	Syncopated Natural Top to face wall;	[Timing: &SQQ] Sd L/XRIB rotating RF, -, Sd L, Cl R; ( <i>W XRIF/Sd R rotating RF, -, XRIF, Cl L to CP-wall;</i> )
8 - 9	4 Slow Hip Rocks;;	Rk Sd L with hip roll, -, Rk Sd R with hip roll, - ; Rk Sd L with hip roll, -, Rk Sd R with hip roll, - ;

**PART B:**

1	<b>Side Basic;</b>	Side L, -, XRIB ( <i>W XLIB</i> ), rec L;
2	<b>Wrap the Lady to face LOD;</b>	Side R, -, XLIF raise joined lead hands, rec R to face LOD; ( <i>W Side L, -, XRIF under joined lead hands turning 1/2 LF, rec L turning 1/4 LF bringing lead hands down in front to wrapped position facing LOD;</i> )
3	<b>Sweetheart Runs;</b>	In wrapped pos Fwd L, -, fwd R, fwd L;
4	<b>Sweetheart Runs to face;</b>	In wrapped pos Fwd R, -, fwd L, fwd R into CP-wall;
5-6	<b>Hip Lifts Each Way;;</b>	Sd L, bring R to L no weight, raise R hip, lower R hip; Sd R, bring L to R no weight, raise L hip, lower L hip;
7	<b>Syncopated Vine 4;</b>	[Timing : &SQQ] Sd L/XRIB, -, Sd L, XRIF;
8-9	<b>Flip Flop Twice;;</b>	[Timing: SSSS] No hnds Side L and quickly turn 1/2 RF, -, Sd R to LOD quickly turn 1/2 RF, -; Side L to LOD and quickly turn 1/2 RF, -, Side R and quickly trn 1/2 RF to end facing partner, -; ( <i>Lady also progresses to LOD but turns LF all 4 steps</i> )

**PART A:** Do all 9 measures.

**PART C:**

1	<b>Side Basic;</b>	Side L, -, XRIB ( <i>W XLIB</i> ), rec L;
2	<b>Wrap the Lady;</b>	Side R, -, XLIF raise joined lead hands, rec R to face LOD; ( <i>W Sd L, -. XRIF under joined lead hnds trng 1/2 LF, rec L trng 1/4 LF bring lead hands down in front to wrapped position;</i> )
3-4	<b>Wheel 6 to face LOD;;</b>	Rotate RF a full turn over two measures - Fwd L, -, fwd R, fwd L; Fwd R, -, fwd L, fwd R ending to face LOD;
5	<b>Sweetheart Runs;</b>	In wrapped position Fwd L, -, fwd R, fwd L;
6	<b>Sweetheart Runs both turn to wall;</b>	In wrapped position Fwd R, -, fwd L, fwd R to face wall staying in wrapped position;
7	<b>Raise Arms Overhead, Lady turn to face;</b>	Raise arms straight up over head no weight change, -, sip L, sip R; ( <i>W Raise arms up, -. XRIF turn 1/2 LF to fc ptr, rec L;</i> )
8	<b>Slow Caress with Hip Rocks;</b>	Man lower hnds caress lady's body while Lady lower hnds caress man's face/shoulders, -, hip rock L, hip rock R;
9-10	<b>Hip Lifts Each Way;;</b>	Sd L, bring R to L no weight, raise R hip, lower R hip; Sd R, bring L to R no weight, raise L hip, lower L hip;
11	<b>Syncopated Vine 4;</b>	[Timing : &SQQ] Sd L/XRIB, -, Sd L, XRIF;
12-13	<b>Flip Flop Twice;;</b>	[Timing: SSSS] No hnds Side L and quickly turn 1/2 RF, -, Sd R to LOD quickly turn 1/2 RF, -; Side L to LOD and quickly turn 1/2 RF, -, Side R and quickly trn 1/2 RF to end facing partner, -; ( <i>Lady also progresses to LOD but turns LF all 4 steps</i> )

**PART A:** Do all 9 measures.

**PART B:** Do all 9 measures.

**ENDING:**

1	<b>Side to Layback;</b>	Put weight on both feet and both hands around W's waist; ( <i>W small side R turn to face RLOD bend R knee and lower throwing both hands over head and layback;</i> )
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**Dance with feeling, be playful and smile.**

06/21

I'LL BE UPTOWN

RELEASED: July 2006 (REVISED)

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: Uptown Music Media Source: CD: The Essential Roy Orbison  
 Artist: Roy Orbison Collectable 04665 Flip: The Crowd  
 Download available from www.walmart.com  
 Music Modified: No 124 BPM/31 MPM TIME@BPM: 2:09@124 BPM

FOOTWORK: Opposite unless indicated (Woman's footwork in parentheses)

RHYTHM: Jive RAL Phase: V+0+1 [Camel Walks]

SEQUENCE: INTRO A B C B END

MEAS: INTRODUCTION

1-4 WAIT; MAN TURN TO FACE PARTNER; MAN INVITE LADY TO DANCE; LADY SWIVEL WALK 4 TO SCP;

- 1 {WAIT} Both w/ lead feet free M fcg LOD wait 1 meas (W w/ hnds on hips fcg ptr & COH about 6 feet apt wait 1 meas);
- 2 {TRN TO FC PTR} Rk bk L, rec R trng to fc ptr & wall, hold & touch R hnd to brow as a greeting (W cont to wait w/ hnds on hips that are pulsing to beat of music);
- 3 {M INVITE LADY TO DANCE} Extend lead hnd, -, w/ a slight bow sweep R arm out down and in toward lead hnd to invite ptr to dance, - (W cont to wait w/ hnds on pulsing hips);
- 4 {LADY SWVL WLK 4 TO SCP} Hold, -, -, blend to SCP LOD (W placing each foot directly in front of the other swvl wlk fwd R, L, R, L endg in SCP LOD);

PART A

1-4 2 FORWARD TRIPLES; SWIVEL WALK 4; POINT STEPS 2X;;

- 1 {2 FWD TRPLS} Fwd L/cl R, fwd L, fwd R/cl L, fwd R (W fwd R/cl L, fwd R, fwd L/cl R, fwd L);
- 2 {SWVL WLK 4} In SCP placing each foot directly in front of the other fwd L, R, L, R (W placing each foot directly in front of the previous foot swvl wlk fwd 4 qk R, L, R, L);
- 3 {PT STPS 2X} Pt L fwd w/ outsd edge of foot in floor contact, fwd L, point R thru w/ outsd edge of foot in floor contact in line w/ weighted foot, fwd R (W point R fwd w/ outsd edge of foot in contact w/ floor, fwd R, point L thru w/ outsd edge of foot in contact w/ floor and in line w/ weighted foot, fwd L) [Look in dir of pointed foot on beats 1 & 3, look opposite dir on beats 2 & 4];
- 4 Repeat meas 3 of Part A;

5-8 THROWAWAY; CAMEL WALK 4 QUICK; SAILOR SHUFFLE 2X;;

- 5 {THRWWY} SCP LOD fwd L/cl R, fwd L leading W to trn LF 1/2 to fc M, fwd R/cl L, fwd R endg in LOP fcg LOD (W fwd R/cl L, fwd R trn LF 1/2 to end LOP fcg RLOD, bk L/cl R, bk L);
- 6 {CAMEL WLK 4 QK} Veer L knee in then out in CCW motion taking weight on L, veer R knee in then out in CW motion taking weight on R, veer L knee in then out in CCW motion taking weight on L, veer R knee in then out in CW motion taking weight on R (W veer R knee in then out in CW motion taking weight on R, veer L knee in then out in CCW motion taking weight on L, veer R knee in then out in CW motion taking weight on R, veer L knee in then out in CCW motion taking weight on L);
- 7 {SAILOR SHFFL 2X} XLib of R/sd R, sd L, XRib of L/sd L, sd R (W XRib of L/sd L, sd R, XLib of R/sd R, sd L);
- 8 Repeat meas 7 of Part A;



9-12 STOP AND GO;; CHANGE LEFT TO RIGHT TO CONTINUOUS CHASSE ENDING;;

- 9 {STOP & GO} Rk bk L, rec R, fwd L/cl R, fwd L [M catches W w/ R hnd on W's L shldr blade at end of trpl to stop her movement] (W rk bk R, rec L, fwd R commence 1/2 LF trn/cl L, bk R comp 1/2 LF trn undr jnd hnds to end at M's R sd [M catches W w/ R hnd on W's L shldr blade at end of trpl to stop her movement]);
- 10 rk fwd R, rec L, small bk R/cl L, bk R (W rk bk L, rec R, fwd L commence 1/2 RF trn/cl R, bk L comp 1/2 RF trn undr jnd hnds to end fcg M & RLOD);
- 11 {CHG L TO R} Rk bk L, rec R, sd L/cl R, sd L trng 1/4 RF (W rk bk R, rec L, fwd R/cl L, fwd R trng 3/4 LF undr jnd lead hnds to fc ptr & COH);
- 12 {CONT CHASSE ENDG} 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) ;

**13-16 JIVE WALKS ~ SWIVEL WALK 2;; POINT STEPS 2X;;**

- 13 {JIVE WLKS} Rk bk L, rec R to SCP, fwd L/cl R, fwd L (W rk bk R, rec L to SCP, fwd R/cl L, fwd R) ;
- 14 fwd R/cl L, fwd R (W fwd L/cl R, fwd L), {SWVL WLK 2} In SCP fwd L, fwd R placing R foot directly in front of L (W swvl RF on L foot stp fwd R, swvl LF on R foot stp fwd L) ;
- 15-16 Repeat meas 3-4 of Part A ;;

**17-20 THROWAWAY; CAMEL WALK 4 QUICK; SAILOR SHUFFLE 2X;;**

- 17-20 Repeat meas 5-8 of Part A ;;;;

**21-24 STOP AND GO TO BFLY;; PROGRESSIVE ROCK 2 QUICK ~ CHANGE LEFT TO RIGHT;;**

- 21-22 Repeat meas 9-10 of Part A ;;
- 23 {PROG RK 2 QK} Rk bk L, rec XRif of L (W rk bk R, rec XLif of R), {CHG L TO R} Rk bk L, rec R (W rk bk R, rec L) ;
- 24 Sd L/cl R, sd L commence 1/4 RF trn, sd R/cl L, sd R comp RF trn to fc wall (W fwd R/cl L, fwd R trng 3/4 LF undr jnd lead hnds to fc ptr & COH, sd L/cl R, sd L) ;

**PART B**

**1-4 PRETZEL TURN;;; SHAKE IT;**

- 1 {PRTZL TRN} Rk bk L, rec R, sd L/cl R, sd L trng 1/2 RF keeping M's left & W's right hnds jnd [ptrs are in a bk to bk pos] (W rk bk R, rec L, sd R/cl L, sd R trng 1/2 LF keeping M's left & W's right hnds jnd [ptrs are in a bk to bk pos]) ;
- 2 sd R/cl L, sd R trng up to 1/4 RF [ptrs are in a bk to bk "V" pos w/ M's L & W's R hnds jnd bhd bks], rk fwd L Xif to dir of trav w/ R hnd extended fwd, rec R trng up to 1/4 LF (W sd L/cl R, sd L trng up to 1/4 LF [ptrs are in a bk to bk "V" pos w/ M's L & W's R hnds jnd bhd bks], rk fwd R Xif to dir of trav w/ L hnd extended fwd undr M's, rec L trng up to 1/4 RF) ;
- 3 sd L/cl R, sd L trng 1/2 LF to fc ptr still retaining M's left & W's right hnds, sd R/cl L, sd R (W sd R/cl L, sd R trng 1/2 RF to fc ptr still retaining M's L & W's R hnds, sd L/cl R, sd L) ;
- 4 {SHAKE IT} Weight on R ft extend arms down to sd for jazz hnds & shimmy body, -,-,- (W weight on L ft extend arms down to sd for jazz hnds & shimmy body, -,-,-) [Shimmy & jazz hnds for full measure] ;

**5-8 LINK TO WHIP THROWAWAY TO LOD;; CHICKEN WALKS 2 SLOW; 4 QUICK;**

- 5 {LINK} Rk bk L, rec R, small trpl fwd L/cl R, fwd L to CP (W rk bk R, rec L, small trpl fwd R/cl L, fwd R to CP) ;
- 6 {WHP THRWDY TO LOD} XRib of L toe trnd out commence RF trn, sd L cont RF trn releasing hold w/ R hnd, almost in plc sd R/cl L, sd R making 3/4 RF trn to end fcg ptr in LOP LOD (W fwd L toward M's R sd trng RF, fwd R between M's feet cont RF trn, sd & slightly back L/cl R, sd L to end fcg ptr & RLOD in LOP fcg) ;
- 7 {CHICKEN WLKS 2 SLO} With lead hnds jnd M's L arm braced & arm bent & close to his body slightly trng wrist to left [while leading W fwd] bk L a small stp keeping knees close tog, - , bk R trng wrist to R, - (W as M trns W's wrist to her right swvl RF on L & stp fwd on R, -, as M trns W's wrist to her left swvl LF on R & stp fwd on L, -) ;
- 8 {4 QK} bk L trng wrist to L, bk R trng wrist to R, bk L trng wrist to L, bk R trng wrist to R (W as M trns W's wrist to her R swvl RF on L & stp fwd on R, as M trns W's wrist to her L swvl LF on R & stp fwd on L, as M trns W's wrist to her R swvl RF on L & stp fwd on R, as M trns W's wrist to her L swvl LF on R & stp fwd on L) ;

**PART C**

**1-4 CHANGE HANDS BEHIND THE BACK TO HANDSHAKE ~ MIAMI SPECIAL BOTH FACE WALL;;; ROCK AND SLIDE;**

- 1 {CHG HNDS BHND BK TO HND SHK} 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 trng 1/4 RF) ;
- 2 slightly sd & bk R/cl L, sd R trng 1/4 LF to fc ptr & RLOD & M keeps W's R hnd in his R hnd (W sd L/cl R, sd & bk L trng 1/4 RF to fc ptr & LOD), {MIAMI SPECIAL BOTH FC WALL} Rk bk L, rec R (W rk bk R, rec L) ;
- 3 fwd L/cl R, fwd 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 wall], sd R/ cl L releasing R hnd hold, sd R (W fwd R/cl L, sd R trn LF 3/4 undr jnd R hnds, sd L/cl R releasing hnd hold & sliding R hnd down M's L arm, sd L endg w/ M's L & W's R hnds jnd in; LOP fcg wall) ;

4 {RK & SLD} X rk Lib of R, rec R, sliding bhd W sd chasse L/R, L (W X rk Rib of L, rec L, sliding in front of M sd chasse R/L, R) to join trailing hnds & end OP both fcg wall ;

**5-7 ROCK AND SLIDE MAN IN FRONT TO TANDEM; CATAPULT ~ KICKBALL CHANGE;;**

5 {RK & SLD M IN FRONT TO TANDEM } X Rib of L, rec L, sldg in front of W sd chasse R/L, R (W X rk Lib of R, rec R, sldg bhd M sd chasse L/R, L) join same hnds in tandem both fcg wall;

6 {CATAPULT} Fwd L, rec R, in place L/R while releasing R hnds & leading W to pass M's left sd, L (W rk bk R, rec L, release R hnd fwd R to M's left sd commence RF trn/sd L cont RF trn, spin RF on R) ;

7 in plc R/L, R (W in plc L/R, L to fc ptr), {KBCHG} Kck L foot fwd/take weight on ball of L foot, replace weight on R (W kck R foot fwd/take weight on ball of R foot, replace weight on L) ;

**REPEAT PART B**

**END**

**1-4 CHANGE HANDS BEHIND THE BACK TO HANDSHAKE ~ MIAMI SPECIAL BOTH FACE WALL;;; ROCK AND SLIDE;**

1-4 Repeat meas 1-4 of Part C ;;;;

**5-11 ROCK AND SLIDE MAN IN FRONT TO TANDEM; CATAPULT ~ ROCK RECOVER TO CP WALL;;; STEP KICK TWICE; 3 SLOW HIP ROLLS;;;**

5 Repeat meas 5 of Part C ;

6 Repeat meas 6 of Part C ;

7 in plc R/L, R (W in plc L/R, L to fc ptr), {RK REC} Rk bk L, rec R to CP wall (W rk bk R, rec L to CP COH) ;

8 {STP KCK 2X} Stp L, kck R between W's legs, stp R, kck L outsd W's R leg blending to CP (W stp R, kck L outsd M's R leg, stp L, kck R between M's legs) ;

9 {3 SLO HIP ROLLS} Sd L, start hip roll moving L hip CW slightly bk, around to L sd, fwd (W sd R, start hip roll moving R hip CW slightly fwd, around to R sd, bk) ;

10 sd R, start hip roll moving R hip CCW slightly bk, around to R sd, fwd (W sd L, start hip roll moving L hip CCW slightly fwd, around to L sd, bk) ;

11 Repeat meas 9 of End ;

**QUICK CUES**

**INTRODUCTION**

**WAIT; MAN TURN TO FACE PARTNER; MAN INVITE LADY TO DANCE; LADY SWIVEL WALK 4 TO SCF;**

**PART A**

**2 FORWARD TRIPLES; SWIVEL WALK 4; POINT STEPS 2X;;**

**THROWAWAY; CAMEL WALK 4 QUICK; SAILOR SHUFFLE 2X;;**

**STOP AND GO;; CHANGE LEFT TO RIGHT TO CONTINUOUS CHASSE ENDING;;**

**JIVE WALKS ~ SWIVEL WALK 2;; POINT STEPS 2X;;**

**THROWAWAY; CAMEL WALK 4 QUICK; SAILOR SHUFFLE 2X;;**

**STOP AND GO TO BFLY;; PROGRESSIVE ROCK 2 QUICK ~ CHANGE LEFT TO RIGHT;;**

**PART B**

**PRETZEL TURN;;; SHAKE IT;**

**LINK TO WHIP THROWAWAY TO LOD;; CHICKEN WALKS 2 SLOW; 4 QUICK;**

**PART C**

**CHANGE HANDS BEHIND THE BACK TO HANDSHAKE ~ MIAMI SPECIAL BOTH FACE WALL;;; ROCK AND SLIDE;**

**ROCK AND SLIDE MAN IN FRONT TO TANDEM; CATAPULT ~ KICKBALL CHANGE;;**

**REPEAT PART B**

**END**

**CHANGE HANDS BEHIND THE BACK TO HANDSHAKE ~ MIAMI SPECIAL BOTH FACE WALL;;; ROCK & SLIDE;**

**ROCK & SLIDE MAN IN FRONT TO TANDEM; CATAPULT ~ ROCK RECOVER TO CP WALL;;; STEP KICK 2X; 3 SLOW HIP ROLLS;;;**

## LAST NIGHT CHA

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

**MUSIC:** "Last Night" Chris Anderson & DJ Robbie CD - DANCE! Party Video Collection & CD Track #4

**SEQUENCE:** Intro, A, B, C, Int, D, Br 1, A, B, D, Br 2, C, Ending **SPEED:** As on Mini-Disc

**RHYTHM:** Cha **PHASE:** V+1 (Coca Cola) **FOOTWORK:** Described for M - W opposite (or as noted)

**WEB SITE:** www.stardustdancecenter.com **E-Mail:** cworlock@tampabay.rr.com **JULY 2006**

INTRO**1 - 2 WAIT; WAIT (GROW):**

- 1 - Wait 1 meas in OPEN FCING POS M FCING WALL w/right hands joined left arm tucked underneath the handshake lead foot free for both pointed sd to LOD and slightly looking down w/sway twd lead foot;
- 2 - On the first bod-a-boop comm to draw lead foot to tch as L arm extends out to sd & lose sway straightening sides to look at ptr;

PART A**1 - 4 BASIC CROSS BODY w/REVERSE TWIRL;; SHADOW NEW YORKER; UNDERARM TURN;**

- 1 - Fwd L, rec R trng LF, sd & bk L/cl R to L, sd & bk L toe pting LOD (bk R, rec L, fwd R/lk LIB of R, fwd R);
- 2 - Bk R, rec L trng LF to fc COH, sd R/cl L to R, sd R (fwd L, fwd R trng LF, cont LF trn under handshake sd & fwd L/cl R to L, sd L completing 1 full LF twirl) to end FCING PTR M FCING COH w/HANDSHAKE;  
**NOTE:** W's LF twirl can be omitted and replaced with sd cha.
- 3 - Trng RF fwd L LOD w/L arm extended behind W, rec R trng LF, cont LF trn to fc ptr sd L/cl R to L, sd L;
- 4 - Bk R, rec L, sd R/cl L to R, sd R (fwd & across L LOD trng RF under joined R hands, rec R cont RF trn to fc M, sd L/cl R to L, sd L) to end FCING PTR M FCING COH still w/HANDSHAKE;

**5 - 8 SHADOW NEW YORKER w/TWIRL; CROSS BODY; KICK TO THE 4 & RELEASE; SKATE 2 & CHA REVERSE (LEAD HANDS);**

- 5 - Trng RF fwd L LOD w/L arm extended behind W, rec R trng LF, cont LF trn to fc ptr sd L/cl R to L, trng slightly LF sd L toe pointing RLOD (twirl RF 1 full trn under handshake on cha sd & fwd R/cl L to R, sd R) to end slightly fcng ptr but prepared for X-Body;  
**NOTE:** W's RF twirl can be omitted and replaced with sd cha.
- 6 - Bk R, rec L trng LF to fc WALL, sd R/cl L to R, sd R (fwd L, fwd R trng LF, sd L/cl R to L, sd L);
- 3&4 7 - Swvl RF on R to kick L fwd & across twd RLOD almost fcng RLOD w/L arm extended sd behind W, swvl LF on R & bring L ft to R knee toe pting down, releasing handshake fwd L LOD/lk RIB of L, fwd L;
- 8 - Swvl RF on L brushing R twd L/fwd R, swvl LF on R brushing L twd R/fwd L, swvl RF on L brushing R twd L/joining lead hands fwd R RLOD/lk LIB of R, fwd R;

**9-12 QUICK NEW YORKERS; NEW YORKER & SPIN TO OPEN LINE; DOUBLE CUBAN APART; FORWARD TO FAN IN 4 (M FACE WALL);**

- 1&23&4 9 - Trng slightly RF fwd L RLOD to LEFT OPEN/rec R trng LF, cont LF trn sd L joining trailing hands, trng LF fwd R LOD to OPEN/rec L trng RF, cont RF trn sd R re-joining lead hands;
- 10 - Trng RF fwd L RLOD to LEFT OPEN/rec R trng LF, sd & fwd L comm 1 ¼ LF (RF) spin/cl R to L, sd & fwd L to end fcng LOD sd by sd nothing touching;  
**NOTE:** Spin may be replaced with sd cha sd & fwd L/cl R to L, sd & fwd L slightly overturned to fc LOD.
- 1&2&3&411 - XRIF of L look twd DLC (DLW)/rec L, sd R look twd ptr/rec L, XRIF of L look twd DLC (DLW)/rec L, sd R;
- 1234 12 - Fwd L, fwd R, swvl ¼ RF cl L to R, sd R (fwd R, fwd L, fwd R trng ½ LF, bk L) to FAN POS M FCING WALL;

PART B**1 - 4 STOP & GO HOCKEY STICK; w/DOUBLE STOP ACTION;; BRING LADY TO TANDEM WALL;**

- 1 - Fwd L, rec R, trng slightly LF ronde L sd to XLIB of R/small sd R, sd L (cl R to L, fwd L, fwd R/lk LIB of R, fwd R trng ½ LF under joined lead hands);
- 1234 2 - Lower well in L knee lunge fwd R placing R hand on W's L shoulder blade, rec L, keeping joined lead hands low to catch W's waist & R hand on W's L shoulder blade sd & bk R RLOD, rec L (bk L RLOD extend L arm straight up palm out, rec R, fwd L LOD check & extend L twd arm fwd palm fcng LOD, rec R);
- 3 - Lower well in L knee lunge fwd R keeping R hand on W's L shoulder blade, rec L, sd R/cl L to R, sd R (bk L RLOD extend L arm straight up palm out, rec R, fwd L/lk RIB of L, fwd L trng ½ RF) back to FAN POS;
- 4 - Fwd L, rec R, ronde L sd to XLIB of R/small sd R, sd L (cl R to L, fwd L, fwd R/lk LIB of R, fwd R trng ¼ LF) to end TANDEM WALL M behind W slightly to her L w/M's R hand around W's waist;



**PART B (CON'T)****5 - 8 2 SWEETHEARTS;; SPLIT CUBANS; SPOT TURN TO FAN:**

- 5 - Fwd R twd WALL w/slight RF trn keeping R hand around W's waist extend L arm out to sd twd DLW, rec L taking L hand to W's waist, sd in place R/L, R (bk L twd COH w/R sd leading extending arms out to sd L arm twd DLW & R arm twd DRC, rec R, small sd L/cl R to L, small sd L);
- 6 - Fwd L twd WALL w/slight LF trn keeping L hand around W's waist extend R arm out to sd twd DRW, rec R taking R hand to W's waist, sd in place L/R, L (bk R twd COH w/L sd leading extending arms out to sd L arm twd DLC & R arm twd DRW, rec L, small sd R/cl L to R, small sd R);
- 1&23&4 7 - XRIF of L sway R twds ptr w/R hand around W's waist & L arm extended out to sd/rec L, sd R, XLIF of R sway L twds ptr w/L hand around W's waist & R arm extended out to sd/rec R, sd L (XLIF of R sway L twd ptr w/L hand on L hip & R arm extended out to sd/rec R, sd L, XRIF of L sway R twds ptr w/R hand on R hip & L arm extended out to sd/rec L, sd R) releasing hands completely from W still both FCING WALL;
- 8 - Fwd & across R LOD trng LF, rec L cont LF trn to fc WALL, sd R/cl L to R, sd R (fwd & across L RLOD trng RF, rec R cont RF trn to fc WALL, cont RF trn sd & bk L/lk RIF of L, bk L) to FAN POS M FCING WALL;

**9-12 HOCKEY STICK w/LADY SPIRAL; O.T. TO BFLY WALL; DOUBLE CUBANS EACH WAY;;**

- 9 - Fwd L, rec R, in place L/R, L (cl R to L, fwd L, fwd R/lk LIB of R, fwd R/spiral 7/8 LF);  
**NOTE:** W's spiral may be omitted and danced as a normal hockey stick.
- 10 - Bk R trng slightly RF, rec L leading W to trn under joined lead hands, sd R/cl L to R, sd R (small fwd L twd RLOD toe pointing DLW, fwd R DLW trng LF to fc ptr & COH, sd L/cl R to L, sd L) to BFLY WALL;
- 1&2&3&411 - XLIF of R/rec R, sd L/rec R, XLIF of R/rec R, sd L;
- 1&2&3&412 - XRIF of L/rec L, sd R/rec L, XRIF of L/rec L, sd R still in BFLY POS FCING WALL;

**PART C****1 - 4 CHASE M TURN; PEEK-A-BOO ONCE LADY IN 4 (L FT); CHASE BOTH TRN TO TANDEM WALL; TRAVELING DOOR;**

- 1 - Fwd L trng 1/2 RF, rec R, fwd L/lk RIB of L, fwd L (bk R, rec L, fwd R/lk LIB of R, fwd R) to TANDEM COH;
- 123&4 2 - Sd R trng upper body LF to look L twd ptr, rec L trng upper body RF, in place R/L, R (sd L, rec R, cl L to R, cl R to L) still TANDEM COH W behind M;
- (1234) **NOTE:** Now L foot free for both & same footwork for next 8 measures.
- 3 - Fwd L trng 1/2 RF, rec R, fwd L/lk RIB of L, fwd L to TANDEM WALL M now behind W;
- 4 - Sd R, rec L, XRIF/sd L, XRIF keeping hips twd WALL;

**5 - 8 SIDE CHASE w/SPIN TO FC LINE; RK BK HIP TWIST CHASSE; RK FWD RONDE CHASSE; SPOT TURN (TO CENTER);**

- 5 - Rk sd L trng RF, rec R, fwd L RLOD comm 1 1/2 RF roll/cl R to L, fwd L complete RF roll to end FCING LOD;
- 6 - Bk R, rec L, XRIF of L trng hips LF/cl L to R trng hips RF, sd R;
- 7 - Fwd L, rec R, ronde L sd & bk XLIB of R/small sd R, sd L;
- 8 - Fwd & across R COH trng LF, rec L cont LF trn to fc LOD, sd R/cl L to R, sd R to end sd by sd FCING LOD;

**9-10 COCA ROLA 8;;**

- 1234 9 - Swvl 1/8 RF on R/fwd L, swvl 1/4 LF on L/bk R, swvl 1/4 RF on R/sd L, swvl 1/4 LF on L/fwd R;
- 1234 10 - Swvl 1/4 RF on R/fwd L, swvl 1/4 LF on L/bk R, swvl 1/4 RF on R/sd L, swvl 1/4 LF on L/fwd R;
- NOTE:** Coca Rola swivel action should come from the hips. Think hips swiveling R, L, R, L on the & count just before taking actual step or weight change. (swivel/1, swivel/2, swivel/3, swivel/4 or &1&2&3&4)

**INTERLUDE****1 - 6 QK CUCARACHAS (2<sup>nd</sup> LADY TOUCH); 4 MARCHESSI CHAS;;; ROLL 2 SIDE CLOSE;**

- 1&23&4 1 - Sd L/rec R, cl L to R, sd R/rec L, cl R to L (1&23&- sd L/rec R, cl L to R, sd R/rec L, tch R to L);
- 1&2&3&4 2 - Fwd L pressure wgt on L heel/rec R, bk L pressure wgt on L toe/rec R, fwd L/lk RIB of L, fwd L;
- 1&2&3&4 3 - Fwd R pressure wgt on R heel/rec L, bk R pressure wgt on R toe/rec L, fwd R/lk LIB of R, fwd R;
- 1&2&3&4 4 - Fwd L pressure wgt on L heel/rec R, bk L pressure wgt on L toe/rec R, fwd L/lk RIB of L, fwd L;
- 1&2&3&4 5 - Fwd R pressure wgt on R heel/rec L, bk R pressure wgt on R toe/rec L, fwd R/lk LIB of R, fwd R;
- 1234 6 - Fwd L LOD comm LF (RF) trn, fwd R cont LF trn, cont LF trn sd L to fc ptr, cl R to L to join lead hands low;
- NOTE:** Coming out of Coca Rola, swivel slightly RF to start 1<sup>st</sup> qk cucaracha twd COH. The first 5 measures of Interlude are danced sd by sd fcng LOD nothing touching & marchessi chas progress down LOD. Arms should be danced naturally at sides as you execute the footwork.

**PART D****1 - 5 OPEN HIP TWIST O.T. M IN 4; ROLL L 2 TO BACK TRIPLE CHA;; RK BK TRN L TO CHASSE ROLL TWICE (FACE WALL);,, AND SIDE CHA,;**

- 123&- 1 - Fwd L, rec R, keeping fwd poise bk L/pull R bk slightly, tch L to R (bk R, rec L, fwd R/fwd L swvl ½ RF, cl R  
(123&4) to L as you push L hand fwd palm facing wall) to TANDEM POS FCING WALL M behind W;  
**NOTE:** Now L foot free for both & same footwork for next 6 measures.
- 2 - Sd & fwd L LOD comm LF trn, fwd R cont LF trn, w/L sd lead bk L extend R arm fwd to RLOD palm down as L hand is placed on L hip/lk RIF of L, bk L;  
**NOTE:** Total amount of roll is ¾ LF for both.
- 1&23&4 3 - Chnging to R sd lead bk R extend L arm fwd to RLOD palm down as R hand is placed on R hip/lk LIF of R, bk R, w/L sd lead bk L extend R arm fwd to RLOD palm down as L hand is placed on L hip/lk RIF of L, bk L;
- 4 - Rk bk R, rec L trng ¼ LF to TANDEM WALL, sd R/cl L to R, sd R trng ½ LF now TANDEM COH;
- 1&23&4 5 - Cont twd RLOD sd L/cl R to L, sd L trng ½ LF to TANDEM WALL M behind W, sd R/cl L to R, sd R;

**6-10 FENCE LINE; CRAB WALK; VINE 4 LADY VINE 2 & ROLL L CHA TO BFLY; SIDE WALK; SPOT TURN w/CUCARACHA ENDING;**

- 6 - Fwd & across L w/soft lunge twd DRW R arm extended fwd palm down twd DRW & L arm straight up palm out, rec R, sd L/cl R to L, sd L still in TANDEM WALL M behind W;
- 7 - Fwd & across R trng hips to LOD, sd L hips to WALL, fwd & across R/sd L, fwd & across R hips ending LOD;
- 1234 8 - Sd L hips to WALL, slight RF trn XRIB of L, sd L, slight LF trn XRIF of L (sd L hips to WALL, slight RF trn  
(123&4) XRIB of L, roll 1 ½ LF fwd L/cl R, fwd L cont LF trn) to blend to BFLY WALL;  
**NOTE:** W's roll can be reduced to ½ LF trn with sd & fwd L comm LF roll/cont LF roll sd R to fc M, XLIF of R.
- 9 - Sd L, cl R to L, sd L/cl R to L, sd L still in BFLY FCING WALL;
- 10 - Fwd & across R LOD trng LF, rec L cont LF trn to fc ptr, sd R/rec L, cl R to L to end FCING nothing touching;

**BRIDGE 1****1 - 2 QUICK SIDE BREAKS w/HOLD; & CROSS, UNWIND TO FACE (SHAKE HANDS);**

- &1&2&3- 1 - Sd L/sd R, together L under L hip/cl R to L, sd L/sd R, hold;
- &1--- 2 - Together L under L hip/XRIF of L, unwind LF (RF) 1 full trn on heel of R and ball of L ft, to end with feet together and full weight on R (L) ft, hold;  
**NOTE:** The unwind should take 2 beats starting on beat 2 of the measure and hold one on beat 4, though beat 4 could be used for the unwind if needed.

**BRIDGE 2****1 - 2 QUICK SIDE BREAK w/CROSS; HOLD, UNWIND TO FACE;**

- &1&2&3&4 1 - Sd L/sd R, together L under L hip/cl R to L, sd L/sd R, together L under L hip/XRIF of L;
- 2 - Hold, unwind LF (RF) 1 full trn on heel of R and ball of L ft, to end with feet together and full weight on R (L) ft, hold;  
**NOTE:** The unwind itself should be the same as Bridge 1 taking 2 beats starting on beat 2 of the measure and hold one on beat 4, though again beat 4 could be used for the unwind if needed.

**ENDING****1 - 2 QUICK CUCARACHAS; QUICK CLOSE BACK PRESS w/ARMS.**

- 1&23&4 1 - Sd L/rec R, cl L to R, sd R/rec L, cl R to L;  
**NOTE:** W does not transition here like in Interlude.
- &1--- 2 - Cl L to R/bk R leaving ball of L ft fwd taking hands in front of chest & tucking head down, slowly extend L arm fwd twd LOD palm down & right arm straight up palm out as you lift head up and then move wgt fwd into strong press line;  
**NOTE:** Like in Interlude coming out of Coca Rola, swivel slightly RF to start 1<sup>st</sup> quick cucaracha twd COH.  
**NOTE:** Timing on side of the measure is standard 123&4 unless noted and refers to actual weight changes.

**LAZY CRAZY DAYS**

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117, (702)360-9218  
Email: dntvogt@earthlink.net

Music: "Those Lazy Crazy Hazy Days of Summer" Nat King Cole - Download from buymusic.com  
Rhythm/Phase: Quickstep 6 Released: July 2006  
Sequence: Intro, A, B, A Mod, C, B, A Mod, Ending

**INTRO****1-3 CONTRA CHK; REC; SWITCH;**

- 1 'Roll' {Contra Chk} CP/DRC Commence LF upper body trn with strong R sd lead chk fwd L,-,-;  
2 'Out' {Rec} Rec R commence strong RF trn leaving L foot almost in place,-,-,-;  
3 'Those' {Switch} Continue strong RF trn rec L to face DW,-,-,-;

**PART A****1-4 TIPPLE CHASSE; ,, BK LK; BK,, TIPPLE CHASSE,-,;**

- SQQ 1 {Tipple Chasse} Fwd R commence RF trn, -, sd L DW with R sd stretch, cl R;  
SQQ 2 Sd L trn body to R shld bk,-, {Bk Lk Bk} bk R, lk LIF of R;  
SS 3 Bk R,- {Tipple Chasse} bk L commence RF trn,-;  
QQS 4 Sd R fc DC with L sd stretch, cl L, sd R trn body to L shld lead,-;

**5-8 FWD LK FWD,-; FC,, SD CL; PT,, ROLL 3 to BJO,;**

- QQS 5 {Fwd Lk Fwd} Fwd L, lk RIB of L, fwd L,-;  
SQQ 6 {Fc Sd Cl} Fwd R trng RF to fc WALL,-, sd L, cl R to L;  
SSSS 7-8 {Pt,-, Roll 3 to BJO} Pt L to sd,-, commence LF roll to BJO/DW L,-; R,-, L,-;

**9-12 MANUV,, SD CL; SPN TRN OVERTRND,;, to SKIP LKS & HOP,;**

- SQQ 9 {Manuv Sd Cl} Fwd R outsd ptr trng RF,-, cont trn to fc RLOD & ptr sd L, cl R;  
SS 10 {Spin Trn Overtrnd} Comm RF trn bk L pvtg ½ RF fc LOD,-, fwd R between W's ft cont trn,-;  
SQQ 11 Recover sd & bk L fc DRW,-, {Skip Lks & Hop} bk R w/lift, lk LIF;  
QQS& 12 Bk R w/lift, lk LIF, bk R w/hop,-;

**13-16 OUTSIDE CHG SCP; THRU CHASSE SCP; ,, THRU; TIPSYPHOLD;**

- SQQ 13 {Outsd Chg SCP} Bk L,-, bk R trng LF, sd & fwd L to SCP/LOD (W Fwd R,-, fwd L, fwd R to SCP/LOD);  
SQQ 14 {Thru Chasse SCP} Thru R,-, sd L, cl R to L (W Thru L,-, sd R, cl L to R);  
SS 15 Sd L to SCP/LOD,-, {Thru Tippy Phold} thru R commence RF trn in front of W,- (W thru L,-);  
QQ - 16 Sd L to CP/DRW, tap toe of RIB of L with strong R side stretch, hold (W Sd R, tap toe LIB of R, hold,-);

**PART B****1-6 V-6,; MANUV,, SD CL; OP IMP ~ QK OPEN REVERSE,;;**

- QQS 1 {V-6} With R side lead bk R [with R sd stretch], lk LIF of R, bk R,-;  
SQQ 2 Bk L [with R sd stretch],-, bk R trng LF [no sway], sd & fwd L [with L sd stretch];  
SQQ 3 {Manuv Sd Cl} Fwd R outsd ptr trng RF,-, cont trn to fc RLOD & ptr sd L, cl R;  
SS 4 {Op Imp} Comm RF trn bk L,-, cl R to L heel trn,- (W fwd R,-, sd & fwd L trn RF,-);  
SS 5 Cont body trn RF sd & fwd L to SCP/DC,-, (W sd & fwd R to SCP/DC,-) {Qk Op Rev} thru R,-  
(W thru L commence LF trn blending to CP,-);  
SQQ 6 Fwd L commence to trn LF,-, sd & bk R cont trn, bk L with R sd stretch to BJO/DRC;

**7-8 REVERSE CORTE; ,, STP BK;**

- SS 7 {Rev Corte Stp Bk} Bk R trng LF,-, continue LF trn on R [with L sd stretch],- (W Fwd L,-, fwd R trng LF,-);  
SS 8 Continuing LF trn to BJO tch L to R [with L sd stretch],-, (W cl L to R to BJO,-) bk L,-;

**9-12 RUNNING BK LKS,; BK HOVER to SCP; ,, PU;**

- QQQQ 9 {Running Bk Lks} Bk R, lk LIF of R, bk R, bk L;  
QQS 10 Bk R, lk LIF of R, bk R,-;  
SS 11 {Bk Hvr to SCP} Bk L,-, sd & bk R slight rise,-(W Fwd R,-, sd & fwd L trng RF,-);  
SS 12 Rec fwd L,-, (W Rec fwd R,-) {PU} thru R picking up W to CP,-;

**13-16 MINI TELESPIIN,; ,, CONTRA CHK & SWITCH,;**

- SS 13 {Mini Telespin} Fwd L commence to trn LF,-, sd R trng 3/8 LF between steps 1 & 2, (W Bk R commence to trn LF,-, L ft closes to R heel trn trng 1/2 LF between stps 1 & 2,-);

## LAZY CRAZY DAYS

pg 2

- S 14 Bk & sd L no wt light pressure inside edge of toe keeping L sd in to W, trn body LF no wt to lead W to CP  
(QQS) commencing spin LF,-, fwd L continue LF spin on L drawing R to L under body,- (W Fwd R keeping R sd to M, fwd L trng LF twd ptr, fwd R to CP keeping head to L spinning LF,-);
- SS 15 CI R to L CP/DRC,-, **{Contra Chk & Switch}** Comm LF upper body trn with strong R sd lead chk fwd L,-;
- SS 16 Rec R comm strong RF trn leaving L foot almost in place,-, continue strong RF trn rec L to face DW,-;

## PART A MODIFIED

- 1-4 TIPPLE CHASSE;,, BK LK; BK,, TIPPLE CHASSE,-;:**
- 5-8 FWD LK FWD,-; FC,, SD CL; PT,, ROLL 3 to BJO;:**
- 9-12 MANUV,, SD CL; SPN TRN OVERTRND;,, to SKIP LKS & HOP;:**
- 13-16 OUTSIDE CHG SCP; PU LK; CLSD TELE ~ STP FWD;:**
- SQQ 14 **{PU Lk}** Fwd R DW,-, with LF trn fwd L with L sd stretch to pickup W, lk RIB of L fc DC;
- SS 15 **{Clsd Tele}** Fwd L start LF trn,-, sd R arnd W cont trn (W cl L to R heel trn,-);
- SS 16 Fwd L to BJO/DW,-, **{Stp Fwd}** fwd R,-;

## PART C

- 1-4 RUNNING FWD LKS;: MANUV,, SD CL; begin PVT to HAIRPIN;**
- QQQQ 1 **{Running Fwd Lks}** Fwd L, lk RIB of L, fwd L, fwd R;
- QQS 2 Fwd L, lk RIB of L, fwd L,-;
- SQQ 3 **{Manuv Sd Cl}** Fwd R outsd ptr trng RF,-, cont trn to fc RLOD & ptr sd L, cl R;
- SS 4 **{Pvt to Hairpin}** Bk L pvtg 1/2 RF,-, fwd R,-;
- 5-8 cont PVT to HAIRPIN ~ PVT TO RUMBA X;: OP IMP ~ STP THRU;:**
- QQS 5 Fwd L strong curve to R [with L sd stretch], fwd R outsd ptr chkg on toe in BJO/DRW [with L sd stretch], **{Pvt to Rumba X}** Bk L pvtg 1/2 RF,-;
- SQQ 6 Fwd R pvtg RF,-, sd & fwd L with L shld leadg [with L sd stretch], cross RIB of L trng RF on toes;
- SS 7 **{Op Imp ~ Stp Thru}** Comm RF trn bk L,-, cl R to L heel trn,- (W fwd R,-, sd & fwd L trn RF,-);
- SS 8 Cont body trn RF sd & fwd L to SCP/LOD,-, (W sd & fwd R to SCP/LOD,-) thru R,-;
- 9-12 CHASSE 4; SCOOP TO BJO; FISHTAIL; FWD LK FWD;**
- QQQQ 9 **{Chasse 4}** Blendg to CP/WALL with R sd stretch sd L, cl R to L, sd L, cl R to L;
- SS 10 **{Scoop to BJO}** Slide L with L sd stretch [long sd stp],-, with L sd stretch cl R to L trng LF to BJO,-;
- QQQQ 11 **{Fishtail}** XLIB of R, trn body RF to stp sd R, cont RF body trn fwd L to BJO, lk RIB of L;
- QQS 12 **{Fwd Lk Fwd}** Fwd L, lk RIB of L, fwd L,-;
- 13-16 MANUV,, SD CL; OP IMP ~ STP THRU;: to TIPSYP PT & HOLD;**
- SQQ 13 **{Manuv Sd Cl}** Fwd R outsd ptr trng RF,-, cont trn to fc RLOD & ptr sd L, cl R;
- SS 14 **{Op Imp}** Comm RF trn bk L,-, cl R to L heel trn,- (W fwd R,-, sd & fwd L trn RF,-);
- SS 15 Cont body trn RF sd & fwd L to SCP/LOD,-, (W sd & fwd R to SCP/LOD,-) **{Thru Topsy Pt Hold}** thru R commence RF trn in front of W,- (W thru L,-);
- QQ- 16 Repeat Meas 16 Pt A

Repeat Pt BRepeat Pt A Mod

## ENDING

- 1-3 RUNNING FWD LKS;: MANUV,, SD CL;**
- 1-3 Repeat Pt C measures 1-3;:;
- 4-6 PVT to HAIRPIN ~ OP IMP;::**
- SS 4 **{Pvt to Hairpin}** Repeat meas 4 Pt C;
- QQS 5 Repeat 1<sup>st</sup> half of meas 5 Pt C,-, **{Op Imp}** comm RF trn bk L,-;
- SS 6 CI R to L heel trn,-, cont body trn RF sd & fwd L to SCP/LOD,- (W sd & fwd L trn RF,-, sd & fwd R to SCP/LOD,-);
- 7-8 STP THRU,, DBL CHASSE & PT;:**
- SQQ 7 Thru R,-, fc ptr/WALL sd L, cl R;
- QQS 8 Sd L, cl R, pt L LOD look LOD,-;

06-129  
Miracle Salsa



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

Music: Special CD "Shall We Round Dance 9" available from choreographers  
Footwork: Opposite, directions for man (lady as noted) Suggested speed: 40MPM (as on CD)

Timing: QQS except where noted [Note: Timing indicates weight changes only]

Rhythm & Phase: Salsa Unphased (approx soft VI)

Sequence: Intro A B C A B C End

Released: July, 2006

Meas

INTRO

1-8 **WAIT PICK-UP NOTES - BASIC FWD & BK;; BODY WAVE; BK VINE 3; BODY WAVE; BK VINE 3;  
BASIC FWD & BK W TRANS TO FC;;**

Wait pick-up notes in OP Pos both fcg WALL L ft free for both no hnd jnd, (same footwork)

- 1-2 **{Basic Fwd & Bk}** Fwd L slightly across body, sd & bk R, bk L, lightly flick R fwd; Bk R slightly across body, sd & fwd L, XRIF of L trng LF to fc DLW, -;
- SS 3 **{Body Wave}** Fwd L bending knee, tilt torso by moving the hips fwd, shift wgt to R, pull the hips bk to normal pos;
- 4 **{Bk Vine 3}** Bk L, trng RF to fc WALL sd R, XLIF of R trng RF to fc DRW, -;
- SS 5 **{Body Wave}** Fwd R bending knee, tilt torso by moving the hips fwd, shift wgt to L, pull the hips bk to normal pos;
- 6 **{Bk Vine 3}** Bk R, trng LF to fc WALL sd L, fwd R, -;
- QQS 7-8 **{Basic Fwd & Bk W Trans to Fc}** Fwd L slightly across body, sd & bk R, bk L, lightly flick R fwd;
- QQS Bk R slightly across body, sd & fwd L, fwd R, - (W bk R slightly across body, fwd L comm trng LF
- (W QQQQ) 1/2, cont trng LF to fc ptr & COH sd & bk R, bk L) end OP Fcg Pos M fcg WALL no hnd jnd; (now opposite footwork)

PART A

1-8 **CROSS BODY;; OPEN BREAK TO TANDEM; SWEETHEART 3 TIMES TO FC;; ARM CHECK;;**

- 1-2 **{Cross Body}** OP Fcg Pos M fcg WALL assuming CP fwd L, rec R, trng LF 1/4 sd L, - (W bk R, rec L, fwd R, -) end L-shaped CP M fcg LOD (W fcg COH); Bk R leading W fwd, rec L trng LF 1/4 to fc COH, sd R, - (W fwd L comm trng LF, fwd R cont trng LF 1/2 to fc ptr & WALL, sd L, -) end LOP Fcg Pos M fcg COH;
- 3 **{Open Break to Tandem}** Apt L, rec R, trng RF 1/4 to fc LOD sd L releasing hnds, - (W apt R, rec L, trng LF 1/4 to fc LOD IF of M sd R, -) end TANDEM Pos both fcg LOD M bhnd W;
- 4-6 **{Sweetheart 3 Times to Fc}** Placing R-hnd on W's R-hip XRIF, rec L, sd R, - (W XLIB, rec R, sd L, -); Placing L-hnd on W's L-hip XLIF, rec R, sd L, - (W XRIB, rec L, sd R, -); Placing R-hnd on W's R-hip XRIF, rec L, sd R trng LF 1/4 to fc COH joining lead hnds, - (W XLIB, rec R, sd L trng RF 1/4 to fc ptr & WALL, -) end LOP Fcg Pos M fcg COH;
- 7-8 **{Arm Check}** Apt L, rec R, sd & fwd L twd W's R-sd taking W's R-wrist in his R-hnd, -; Fwd R trng LF 1/2 leading W spin RF & release hnds, rec L, cl R, - (W spin RF 1-1/2 stepping almost in pl L, R, L, -) end LOP Fcg Pos M fcg WALL;

9-16 **OPEN BREAK; CONT NAT TOP TO LOP;;; OPEN SUSIE Q;; BK BREAK TO FC; CUCARACHA;**

- 9 **{Open Break}** LOP Fcg Pos M fcg WALL apt L, rec R, assuming CP sd & fwd L comm trng RF, -;
- 10-12 **{Cont Nat Top to LOP}** XRIB, trng RF sd L, XRIB, - (W trng RF sd L, XRIF, trng RF sd L, -); Cont trng RF sd L raising jnd lead hnds to lead W spiral LF, XRIB, sd L, - (W XRIF spiraling LF one full trn under jnd lead hnds, cont trng LF sd L, XRIF, -); XRIB, trng RF sd L raising jnd lead hnds to lead W spiral LF, trng RF sd R releasing trailing hnds, - (W trng RF sd L, XRIF spiraling LF one full trn under jnd lead hnds, cont trng LF sd L, -) end LOP Pos both fcg LOD;
- 13-14 **{Open Susie Q}** Moving twd WALL (W twd COH) swiveling RF on R XLIF (W XRIF) releasing hnds, swiveling LF on L sd R, swiveling RF on R XLIF, ronde R CCW (W ronde L CW); Moving twd COH (W twd WALL) swiveling LF on L XRIF (W XLIF), swiveling RF on R sd L, swiveling LF on L XRIF, swiveling RF on R flick L fwd twd LOD end LOP Pos both fcg LOD no hnd jnd;
- 15 **{Bk Break to Fc}** Joining lead hnds bk L, rec R, fwd L trng LF 1/4 to fc ptr & COH, - end LOP Fcg Pos M fcg COH;
- 16 **{Cucaracha}** Sd R extending trailing hnds sd twd LOD, rec L, cl R to L assuming CP M fcg COH, -;



## PART B

- 1-8** CROSS BODY w/ M' S LF TRN;; OPEN BREAK; NAT TOP w/ HND CHG BHND BK;  
CROSS BODY w/ W' S LF UNDERARM TRN TO MODIF WRAPPED TANDEM;; X CHECK REC SD;  
W UNDERARM SPIN RF;
- 1-2 **{Cross Body w/ M' s LF Trn}** CP M fcg COH fwd L, rec R, trng LF 1/4 sd L, - (W bk R, rec L, fwd R, -) end L-shaped CP M fcg RLOD (W fcg WALL); XRIF twd WALL extending R-hnd across body comm trng LF 1-1/4, releasing lead hnds rec L cont trng LF, cont trng LF to fc WALL sd R joining lead hnds, - (W fwd L comm trng LF, fwd R cont trng LF 1/2 to fc ptr & COH keeping L-hnd touching on M' s bk, sd L, -) end LOP Fcg Pos M fcg WALL;
- 3 **{Open Break}** Apt L, rec R, assuming CP sd L slightly trng RF, - (W apt R, rec L, fwd R btwn M' s ft, -) end CP M fcg DRW;
- 4 **{Nat Top w/ Hnd Chg Bhnd Bk}** XRIB joining R-hnds bhnd W' s bk, sd L trng RF to fc COH, cl R, - (W sd L comm trng RF, cont trng RF step almost in pl R, L to fc ptr & WALL, -) end OP Fcg Pos M fcg COH w/ R-hnd jnd;
- 5-6 **{Cross Body w/ W' s LF Underarm Trn to Modif Wrapped-Tandem}** Fwd L joining L-hnds under R-hnds, rec R, trng LF 1/4 to fc RLOD sd L, - (W bk R, rec L, fwd R, -) end L-shaped X-HND Pos M fcg RLOD (W fcg WALL); Bk R, rec L raising jnd R-hnds to lead W trn LF, trng LF 1/4 cl R lowering R-hnds on W' s L-shoulder, - (W fwd L comm trng LF one full trn, sd R cont trng under R-hnds, cont trng LF to fc WALL cl L, -) end Modif WRAPPED-TANDEM Pos both fcg WALL M bhnd W jnd R-hnds over W' s L-shoulder jnd L-hnds at W' s R-hip; [Note: Keep jnd L-hnds low]
- 7 **{X Check Rec Sd}** XLIF, rec R, sd L, - (W XRIF, rec L, sd R, -);
- 8 **{W Underarm Spin RF}** Small bk R leading W spin under jnd R-hnds, rec L raising L-hnds, cl R, - (W spin RF 1-1/2 under jnd R-hnds then L-hnds to fc ptr & COH stepping almost in pl L, R, L, -) end X-Hnd OP Fcg Pos M fcg WALL L-hnds over R-hnds;

## PART C

- 1-8** OPEN BREAK (W ROLL LF); CUMBIA; SINGLE TAPS w/ TRNS;;; OPEN BREAK (W ROLL); CUMBIA;  
W DUCK UNDER M TRANS TO TANDEM; BK & SHAPE TO R; W OUT TO FC M TRANS;
- 1 **{Open Break (W Roll LF)}** X-Hnd OP Fcg Pos M fcg WALL L-hnds over R-hnds releasing L-hnds apt L, rec R, fwd L small step leading W spiral LF, releasing hnds swivel RF 1/4 on L to fc RLOD flicking R sd & fwd (W apt R, rec L, fwd R twd M' s R-sd spiraling LF 3/4 to fc LOD, -);
- 2 **{Cumbia}** Bk R across body, XLIF, sd R, flick L sd & fwd (W sd & bk L, XRIF, sd L, flick R sd & fwd) end OP Fcg Pos M fcg RLOD no hnd jnd;
- Q-Q- 3-6 **{Single Taps w/ Trns}** Sd L, tch R to L tapping toe, sd R, tch L tapping toe; Trng RF (W LF) 1/4 to fc COH sd L twd ptr M' s L & W' s R-shoulders adjacent, tch R tapping toe raising R-hnd (W L-hnd) straight up, sd R trng LF (W RF) to fc ptr & RLOD, tch L tapping toe; Sd L, tch R tapping toe, trng LF (W RF) 1/4 to fc WALL sd R twd ptr M' s R & W' s L shoulders adjacent, tch L tapping toe raising L-hnd (W R-hnd) straight up; Sd L trng RF (W LF) to fc ptr & RLOD, tch R tapping toe, sd R, tch L tapping toe;
- Q-Q- 7-8 Joining R-hnds repeat Meas 1-2 of Part-C starting from OP Fcg Pos M fcg RLOD end OP Fcg Pos M fcg COH;;
- 9-16** WRAP AROUND;; W ROLL BHND; W ROLL ACROSS TO SHADOW; OPENING OUT;  
W DUCK UNDER M TRANS TO TANDEM; BK & SHAPE TO R; W OUT TO FC M TRANS;
- 9-10 **{Wrap Around}** OP Fcg Pos M fcg COH joining both hnds apt L, rec R comm trng RF raising jnd lead hnds, sd & fwd L cont trng RF to fc LOD (W apt R, rec L comm trng LF und jnd lead hnds, sd & fwd R cont trng LF to fc LOD) end WRAPPED Pos both fcg LOD; Wheel RF 3/4 fwd R, L, R end fcg COH, - (W bk L, R, L trng RF 3/4 to fc COH, -) end WRAPPED Pos both fcg COH;
- 11 **{W Roll Bhnd}** Holding W' s upper R-arm w/ R-hnd sd L releasing lead hnds, rec R, cl L joining L-hnds, - (W sd & bk R trng RF almost 1/2, cont trng RF sd L bhnd M, fwd R, -) end momentary M' s SKATERS Pos both fcg COH R-hnds jnd at M' s R-hip L-hnds jnd & extended sd;
- 12 **{W Roll Across to Shadow}** Releasing R-hnds bk R leading W fwd & trn RF w/ jnd L-hnds, sd L, fwd R small step placing R-hnd on W' s R-shoulder blade, - (W fwd L across M comm trng RF, fwd R cont trng RF, bk L small step, -) end SHADOW Pos both fcg COH jnd L-hnds extended sd M' s R-hnd on W' s R-shoulder blade W' s R-hnd extended sd;
- 13 **{Opening Out}** Slightly trng RF fwd L, slightly trng LF rec R, cl L leading W trn LF, - (W slightly trng RF bk R, rec L, slightly trng LF XRIF of L, -);

## PART C (continued)

- SS 14 {**W Duck Under M Trans to Tandem**} Fwd R comm trng RF lifting R-elbow to lead W duck under  
(W --S) M' s R-arm, -, cont trng RF to fc WALL cl L, - (W twist LF 1/2 on both ft, -, shift wgt to L, -) end  
TANDEM Pos both fcg WALL M' s hnds on W' s shoulders W' s hnds on hips; (now same footwork)
- S -- 15 {**Bk & Shape to R**} Bk R, -, rotate upper body RF (W bk R extending R-hnd sd & bk) looking R, -;
- SS 16 {**W Out to Fc M Trans**} Rec L leading W trn LF w/ both hnds, -, releasing hnds fwd R, - (W rec L,  
(W QQS) fwd R trng LF 1/2 to fc ptr & COH, bk L, -) end OP FCG Pos M fcg WALL; (now opposite foot work)

END

1-8 **CROSS BODY W TRANS TO LOP;; BODY WAVE; BK VINE 3; BODY WAVE; BK VINE 3;  
FWD BASIC; BK & RAISE ARM;**

- QQS 1-2 {**Cross Body W Trans to LOP**} OP Fcg Pos M fcg WALL assuming CP fwd L, rec R, trng LF 1/4  
QQS sd L, - (W bk R, rec L, fwd R, -) end L-shaped CP M fcg LOD (W fcg COH); Bk R, rec L, XRIF of L  
(W QQS slightly trng LF to fc DLC releasing jnd lead hnds, - (W fwd L, fwd R comm trng LF, cont trng LF sd  
QQQQ) L twd COH, XRIF of L slightly trng LF to fc DLC, -) end LOP Fcg Pos both fcg DLC no hnd jnd; (now  
same footwork)
- 3-7 Repeat Meas 3-7 of Intro end LOP Pos both fcg LOD no hnd jnd;;;
- S -- 8 {**Bk & Raise Arm**} Bk R placing L-hnd on hip, -, raise R-hnd straight up as music fades out, -;

06-132  
Ooh . . . La La



**Dance By :** Dwain & Judy Sechrist, 2630 S. Honeysuckle Circle, Mesa, AZ 85209  
(480) 357-8491 e-mail DJRnds312@aol.com

**Music :** WRD Worldwide Music, Ltd. The Ultimate Collection" - WR2CD-5028  
Latin album 3, CD1 (of 2) - Track 19 (Edited - Contact choreographers)

**Footwork :** Lady opposite (except as noted) **Rhythm :** Samba **Phase:** V **Speed:** CD - use fast  
**Timing :** 2/4 - (notation 4/4) fade at 2:29 then slow by 6%

**Sequence :** Intro, A, B, C, Br, A (mod), B, C, End Date: June 06

INTRO

WAIT in Shadow pos fcg wall - both in L ft Press Line - L hnds on hips, M's R hnd at W's R hip - wait for two drum beats plus the vocal "Are you Ready for this?" to start Meas. 1

1 - 5 HIP LIFTS - SD/X ; LUNGE & BODY ROLL ; ; SD/X - LIFT - RK TRN 4 & PKUP/LOCK ; ;

- 1 {a1a2 3 a4 Hip Lifts - Hold - Side/Cross} Lift L hip/lwr, lift L hip/lwr, hold, sd L sml stp/XRIF;
- 2 - 3 {1234 5678 Lunge & Roll body CCW as draw R to L & close} Lunge sd & bk L both fcg DRW M places L hand on back of W's L wrist - slowly draw R to L as roll bodies CCW while raising L hnds overhead close R to L on the 8<sup>th</sup> beat - end fcg wall ; ;
- 4 - 5 {a1 2 34 5678 (7a8) Side/Cross, lift, Rock Turn 4 & Pickup/lock} Rel hold as stp sd L twd LOD/XRIF into bent knees [W on M's R sd], lift w/hips bk [full count], sd L twd DLW, rec R fcg DRW; sd L DRW, rec R fcg DLC, sd L fcg DLW, cl R to L blend CP DLW (Same as M except on count 7a8 stp fwd L trng LF, sd & bk R/XLIF);

Part A - (Ooh La La)

1 - 4 3 VIENNESE TURNS TO 4 BK RKS & TRN SD CL (WL) ; ; ; ;

- 1 {1a2 3a4 [SQQ] Reverse Turn} Fwd L, sd & bk R/XLIF to fc RLOD, bk R, sd L, cl R (Bk R, sd L, cl R to fc LOD, fwd L, sd & bk R/XLIF); *Option - Use Barrel Roll type sway to outside of turn.*
- 2 {5a6 7a8 Half Rev Turn & Start Back Rocks} cont. Rev. Trn - Fwd L, sd & bk R/XLIF to fc nearly RLOD as lwr lead hnds to waist hip lvl, [Start Back Rocks] bk R twd LOD, rock fwd L trng LF/rec R (Bk R, sd L, cl R to fc nearly LOD, fwd L, rock bk R with hip lift/rec L);
- 3 {1a2 3a4 cont Back Rocks} Bk L LOD, rock fwd R trng RF/rec L, bk R LOD, rock fwd L trng LF/rec R (Fwd R, rock bk L hip lift/rec R, fwd L, rock bk R hip lift/rec L);
- 4 {5a6 7a8 Back Rock & 1/4 Turn} Bk L LOD, rock fwd R trng RF/rec L, bk R, sd L, cl R to L fcg wall (Fwd R, rock bk L hip lift/rec R, fwd L trng LF, sd R/XLIF to fc ptr);

5 - 8 WHISK L & R ; UNDR ARM TRN TO BFLY WHISK ; LOCK AWY & TOG ; CUCARACHA (LDY TCH) TO SUNBURST ;

- 5 {1a2 3a4 Whisk to L & R} Sd L, XRIB/rec L, sd R, XLIB/rec R;
- 6 {5a6 7a8 Underarm Turn & Whisk} Sd L, XRIB/rec L to BFLY, sd R, XLIB/rec R (Trng RF stp fwd R, sd & bk L - sml stp/swvl to XRIF fc ptr & COH to BFLY, sd L, XRIB/rec L);
- 7 {1a2 3a4 Samba Locks} Fwd L trng twd DLC/XRIB L, fwd L, fwd R trng twd DLW/XLIB R, fwd R (Fwd R trng twd DLW/XLIB, fwd R, fwd L trng twd DLC/XRIB, fwd L);
- 8 {5a6 78 Cucaracha and Sunburst} Sd L part wgt, rec R, cl L as lower & rise to Sunburst (Sd R part wgt, rec L, tch R to L as lower & rise to Sunburst); *Now on same footwork. [Sunburst - w/palm of hnds tog push hnds straight up then sweep out & down to BFLY as dance into the Contra Bota Fogos]*

Part B - (Chorus)

1 - 4 CONTRA BOTA FOGOS ; CONTRA BOTA FOGOS (ROLL LOP) ; SLO VOLTA - TRN TO QK VOLTAS ; ;

- 1 {1a2 3a4 Contra Bota Fogos} Fwd R twd LOD as blend to BFLY-BJO/sd & bk L trng RF, rec R to BFLY-SCAR fcg RLOD, fwd L/sd & bk R trng LF, rec L BFLY-BJO fcg LOD (Fwd R twd RLOD/sd & bk L trng RF, rec R fcg LOD, fwd L/sd & bk R trng LF, rec L fcg RLOD);

- 2 {**5a6 7a8 Contra Bota Fogos (Contra Bota Fogo & Roll to LOP facing wall)**} Fwd R twd LOD/sd & bk L trng RF, rec R to fc RLOD [as you dance the next Bota Fogo rel R hnd and lead W to roll twd LOD], fwd L /sd & bk R trng LF, rec L to fc wall briefly join M's L & W's R hnds both fcg twd wall (Fwd R twd RLOD/sd L trng RF, rec R fcg LOD, rel L hnd and Roll twd LOD fwd L/sd & bk R to end fcg wall, sd L join hnds in LOP fcg wall);
- 3 {**S aS Slow Volta**} XRIF, -, sd L/XRIF, -;
- 4 {**1a2a3a4 Traveling Voltas to R**} Rel hld & retract arms as stp fwd L LOD, sd R fcg nearly COH/XLIF extnd arms, sd R/XLIF, sd R/XLIF "check on L" (Fwd L DLW, sd R fcg nearly COH/XLIF extnd arms, sd R/XLIF, sd R/XLIF "check on L" swvl LF to plc R hnd on M's back);

**5 - 7+ PATTY CAKE ; SAME FOOT CORTA JACAS ; ; CURL TO SKTRS , ,**

- 5 {**1a2 3a4 Patty Cake**} Bota Fogo - Trng RF stp fwd R, sd & bk L to fc nearly RLOD/rec R with L palms tog, - Bota Fogo - fwd L, sd & bk R to fc nearly DLW/rec L with R hnds tog (Swvl RF on L to end with R crossed IF of L, sd L & bk - sml stp/swvl to XRIF L palms tog, swvl LF on R to end with L crossed IF of R, sd R & bk - sml stp/swvl to XLIF to end fcg DRC R hnds tog);
- 6 - 7 {**1a2a3a4 5a6a7a8 Same foot Corta Jacas**} R heel fwd/pull-rec L, R toe bk/pull-rec L, R heel fwd/pull-rec L, sd R with L hnds jnd; L heel fwd/pull-rec R, L toe bk/pull-rec R, L heel fwd/pull-rec R, inplc L to fc ptr & wall (COH); *Note: This is a variation of the Corta Jaca - the main differences being that the full-count steps are on 4 & 8 instead of 1 & 5 and that the man and lady dance the same footwork.*
- + {**12 Curl**} Sd R leading W's Curl under L hnds, tch L to R to Sktrs LOD (Trng LF stp fwd R ball of ft & swivel LF, cont to end in Sktrs fcg twd LOD);

**Part C - (Rap section)**

**1 - 4 WALK & LOCK TWICE ; ; WLK 3 & SWITCH TWICE ; ;**

- 1 {**12 3a4 Cruzados Walks & Lock**} Fwd L, fwd R, fwd L/XRIB w/ R knee bhd L, fwd L;
- 2 {**56 7a8 Cruzados Walks & Lock**} Fwd R, fwd L, fwd R/XLIB w/ L knee bhd R, fwd R;
- 3 {**12 34 Walk 3 & switch**} Fwd L, R, L, swvl RF to R-ft Press looking at ptr in mod L-Skaters R hnd on R hip fcg RLOD;
- 4 {**56 78 Walk 3 & switch**} Fwd R, L, R, swvl LF to L-ft Press looking at ptr in mod Skaters L hnd on L hip fcg LOD;

**5 - 8 ROCK'N ROLL - MERENGUE CL ; KNEE BALL/X TWICE ; CIRCLE VOLTAS (BFLY RLOD) ; MERENGUE CL & KNEE POPS ;**

- 5 {**12 34 Rk bk, rec, Merengue close (Roll 2, ball/X)**} Rk bk L on ball of ft as lead W to roll twd LOD, rec R, sd L LOD inside of ft, cl R toe to L ft to end in L sd-by-sd both fcg wall - no hnd hld (Roll LF L, R to fc wall, sd L on inside of ft, cl R toe to L ft);
- 6 {**5a6 7a8 Knee, ball/X, knee, ball/X**} Take full wt to R as lift L to toe w/knee veered in, sd L on ball of ft/XRIF, swvl RF on R as lift L to toe w/knee veered in, sd L on ball of ft/XRIF;
- 7 {**1a2a34 (1a2a 3a4) Circular Volta w/M's foot change**} In 6 steps trn 3/4 LF - Fwd L trng twd LOD sml stp, sd R/XLIF, sd R/XLIF, sd R end fcg ptr & RLOD in low BFLY ( In 7 steps trn 1 1/8 LF - Swvl LF on R to stp fwd L - sml stp, sd R/XLIF, sd R/XLIF, sd R/XLIF end fcg ptr & LOD in low BFLY); *[Now back to Opposite footwork.]*
- 8 {**56 7a8 Merengue close, Knee Pops**} Sd L twd wall on inside of ft, cl R toe to L ft, dance 3 steps inplc - take full wgt on R as lift to ball of L/take full wgt on L as lift to ball of R, take full wgt on R as lift to ball of L - rel hnd hld (Sd R on inside of ft, cl toe of L to R, dance 3 steps inplc - take full wgt on L as lift to ball of R/take full wgt on R as lift to ball of L, take full wgt on L as lift to ball of R - release hnd hld);

06-134

Bridge - (Ooh Darling)

1 - 4 DROP VOLTAS ; ; IN & OUT RUNS ; ;

- 1 {1a2 3a4 Drop Voltas} Bk L LOD, trn RF sd & bk R on ball of ft - L palms tog/XLIF, bk R LOD, trn LF sd & bk L on ball of ft - R palms tog/XRIF (Fwd R, trn RF sd & fwd L on ball of ft - L palms tog /XRIF, fwd L, trn LF sd & fwd R on ball of ft R palms tog/XLIF);
- 2 {5a6 7a8 Drop Voltas} Repeat meas. 1
- 3 {1a2 3a4 [QQS] Samba Runs} Sd & bk L trng to fc near DRC, cont trn sd & fwd R twd LOD in L-half OP/thru L, fwd R btw W's feet, sd & fwd L to half OP/thru R comm to trn RF (Fwd R, sd & fwd L to L-half OP/thru R comm to trn RF, sd & bk L trng RF in frnt of M, sd & fwd R to half OP/thru L);
- 4 {5a6 7a8 [QQS] Samba Runs} Sd & bk L trng RF in frnt of W, cont trn sd & fwd R to L-half OP/thru L, fwd R btw W's feet, sd & fwd L to half OP/thru R prepare to fold W to CP-LOD (Fwd R btwn M's feet, sd & fwd L to L-half OP/thru R comm to trn RF, sd & bk L trng RF in frnt of M, cont trn sd & fwd R to half OP/thru L - prepare to swivel LF on L to stp bk R - folding to CP);

Part A (Variation - meas. 8-10) - (Ooh La La)

1 - 4 3 VIENNESE TURNS TO 4 BK RKS & TRN SD CL (WL) ; ; ; ;

5 - 8 WHISK L & R ; UNDR ARM TRN TO BFLY WHISK ; LOCK AWY & TOG ; CUCARACHA

L & R ;

- 8 {5a6 7a8 Cucaracha L & R} Sd L part wgt/rec R, cl L, sd R part wgt/rec L, cl R (Sd R part wgt/rec L, cl R, sd L part wgt/rec R, cl L);

9 - 10 LOCK AWY & TOG; CUCARACHA (LDY TCH) TO SUNBURST;

- 9 {1a2 3a4 Samba Locks} Repeat meas 7 - Part A the first time thru.
- 10 {5a6 7a8 Cucaracha and Sunburst} Repeat meas 8 - Part A the first time thru.

Part B - (Chorus)

1 - 4 CONTRA BOTA FOGOS ; CONTRA BOTA FOGOS (ROLL LOP) ; SLO VOLTA - TRN TO OK VOLTAS ; ;

5 - 7+ PATTY CAKE ; SAME FOOT CORTA JACAS ; ; CURL TO SKTRS , ,

Part C - (Rap section) - Step on "Go" of "here we Go again"

1 - 4 WALK & LOCK TWICE ; ; WLK 3 & SWITCH TWICE ; ;

5 - 8 ROCK'N ROLL - MERENGUE CL ; KNEE BALL/X TWICE ; CIRCLE VOLTAS (BFLY RLOD) ; MERENGUE CL & KNEE POPS ;

Ending - (Ooh Darling)

1 - 4 DROP VOLTAS ; ; IN & OUT RUN TO SCP ; TRN CL (SPIRAL CL) EXPLODE TO LNG ;

- 1 - 2 {1a2 3a4 5a6 7a8 Drop Voltas with hand change} Repeat Meas 1 & 2 of Bridge
- 3 {1a2 3a4 [QQS] Samba Run} Sd & bk L trng to fc RLOD, cont trn sd & fwd R to L-half OP/thru L, fwd R btw W's feet, sd & fwd L to half OP/thru R comm to trn RF (Fwd R, sd & fwd L to L-half OP/thru R comm to trn RF, sd & bk L trng RF in front of M, sd & fwd R to half OP/thru L);
- 4 {56 78 Turn, close, (Spiral, close) explode to lunge} Step sd L to fc wall, cl R plc both hnds on W's hips, as W lowers into the lunge M lowers into R to a "lunge line" while matching W's arm positions - L arm twd wall & R arm up (Fwd & sd R w/LF spiral to fc wall folding arms in front of body, cl L to R as sweep arms down & out, lower as prepare to lunge at same time cross arms then lunge sd R extend L arm twd wall and sweep R arm up);



02-135

## SHE'S NO LADY

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Phone: 602-321-2078  
Rhythm: WCS Speed: 45 RPM Album: PONTIAC, Track 6, "She's No Lady" by "Lyle Lovett" Time: 3:17  
Download on Internet: Walmart Music Downloads for .88 cents & various other sites Release Date: July 2006  
Sequence: INTRO ABC-B(1-8)-A Mod(1-8)-END Footwork: Opp for Woman (except where noted) Phase: VI  
Website: <http://members.aol.com/gphurd/index/html> E-mail: [gphurd@aol.com](mailto:gphurd@aol.com)

### INTRO

- 1/2 WAIT,  
1/2 (Wait) In Tandem pos fcg LOD w/R hnds jnd M in front both w/lead ft free & L hnd on L hip wait approx 2 bts., (Dance starts on the word "Mama")

### PART A

- 1-4 OVERTUCK & SPIN;,, WHIP TRN (SCAR) WALK 4 & ANCHOR STEP to FC;,,:  
1-4 (Overtuck & Spin) Fwd L, rec R, cl L to R/ in plc R catching bk of W's L shldr w/M's L hnd, fwd L stopping W's LF trn now in tand LOD; Anchor in plc R/L, R to LOP/LOD (W fwd R, fwd L, swvlg 1/2 LF bk R/swvlg 1/2 LF fwd L, fwd R to tand LOD M's L hnd on W's L shldr stops LF trn; Swvlg RF bk L/swvlg RF fwd R, swvlg RF bk L to fc ptr w/ld hnds jnd),  
(Whip Trn/Scar Wk 4 & Anchor to Fc) Bk L, sd & fwd R trng RF 1/4; Cont RF trn sd L/rec R completing 1/4 trn, sd & fwd L to CP/RLOD, Swvl 1/2 RF on L step fwd R to Loose SCAR pos fcg LOD, fwd L; Fwd R, fwd L, Anchor in plc R/L, R leading the W bk to LOP/LOD (W fwd R, fwd L trng 1/2 RF; Bk R/cl L to R, fwd R to CP/LOD, Swvlng 1/2 RF on R step bk L to SCAR pos, bk R; Bk L, bk R, anchor in plc L/R, L to fc ptr w/ld hnds jnd);
- 5-8 UNDERARM TURN;,, LEFT SIDE PASS;,: KICK/BALL CROSS & UNWIND to FC;  
5-7 (U/A Arm Trn) Bk L, sd & fwd R trng RF 1/4 raise ld hds, cont RF trn sd L/rec R completing 1/4 trn, sd & fwd L (W fwd R, fwd L, sd & fwd R trng LF/XLIF of R, bk R completing 1/2 LF trn); Anchor in plc R/L, R to LOP/RLOD,  
(L Sd Pass) Trng LF 1/4 sd L, cont 1/4 LF trn sd & bk R: Cl L to R/in plc R, fwd L (W fwd R, fwd L; Sd & fwd R trng LF/XLIF of R, bk R completing 1/2 LF trn), Anchor in plc R/L, R;  
8 (K/B Cross & Unwind to Fc) Kick L ft fwd/cl L to R ball of ft, XRIF of L, unwind LF (W RF) on heel of R and ball of L (W heel of L and ball of R) to end fcg ptr in LOP/LOD,-;
- 9-11 TUCK & SPIN;,, UNDERARM TURN/M HOOK TURN TANDEM;,::  
9-11 (Tuck & Spin) Bk L, bk R, tap fwd L slight LF body trn raising L hnd twds M's L shldr, rec L leading W to free spin RF (W Fwd R, fwd L, tap R beside L w/R sd compressing to M's L sd, trng RF fwd R pushing off M's L hnd to spin RF 1 full trn to fc ptr); Anchor in plc R/L, R,  
(U/A Trn/M Hook Trn Tand) Bk L, sd & fwd R trng RF 1/4 raise ld hds; Cont RF trn sd L/rec R completing 1/4 trn, sd & fwd L (W fwd R, fwd L; Sd & fwd R trng LF/XLIF of R, bk R comp 1/2 LF trn), M trng RF XRIB of L/sd L joining R hnds bhnd bk, XRIF of L completing 1/2 RF trn (W anchor in plc join L/R, L join R hnds) to Tand pos LOD w/M in front w/R hnds jnd;
- 12-16 RIGHT SIDE PASS w/TUCK & SPIN;,, SUGAR PUSH;,: LEFT CIRCLE PASS;,::  
12-14 (R Sd Pass w/Tuck & Spin) Fwd L, rec R, tap L fwd tucking W in LF twds ptr, fwd L leading W to spin RF releasing jnd hnds (W fwd R, fwd L, swvlng LF 1/2 tap R next to L, bk R spin RF one full trn); Anchor in plc R/L, R to LOP/LOD,  
(Sugar Push) Bk L, bk R; Tap L fwd touch trng hnd, fwd L leading W bk (W Fwd R, fwd L; tap R bhnd L, bk R), Anchor in plc R/L, R;  
15-16 (Left Cir Pass) In LOP/LOD M XLIB of R join trng hnds, sd & fwd R leading W fwd to M's L sd, raising jnd ld hnds over M's head sd L/cl R, sd L twds COH passing undr jnd ld hnds (W fwd R, fwd L twds M's L sd, trng 1/2 to fc LOD sd R bhnd M/XLIB of R, sd & fwd R) to end in M's wrapped pos both fcg LOD w/W slightly bhnd & to M's R sd w/ld hnds acrs M's body and trng hnds at M's L hip; Release trng hnds bk R leading W fwd, rec L raising jnd ld hnds to lead the W to trn LF, cont leading W to trn LF under jnd ld hnds anchor stp R/L, R (W fwd L comm trng LF 1 1/2, small stp bk R cont trng LF, stp almost in pls L/R, L cont trng LF undr jnd ld hnds to fc M) end in LOP Fcg pos M fcg LOD;

**PART B**

- 1-4 **BK 2 & QUICK SIDE BREAKS (2X);; DOUBLE RESIST & KICK/BALL CHANGE;;**
- 1-2 (Bk 2 & Qk Sd Brks) Blending to low bfly bk L, bk R, sd L/sd R (out out), ½ cl L to R/cl R to L (in in); Repeat measure maintaining low bfly throughout;
- 3-4 (Dbl Resist K/B Chg) In low bfly bk L, cl R to L heel to instep, tap L fwd w/wgt well into R hip lean into ptr, cl L to R (W fwd R, fwd L, kick R fwd lean into M kick past M & acrs your body to reach M's R arm if possible, sltly bk R); Tap R bk lean away from ptr, cl R to L lean into ptr (W leans away from ptr kicking L ft bk, cl L to R lean into ptr), (K/B Chg) kick fwd L/cl L to R ball of ft, chg wgt bk to R ft (W kick fwd R/cl R to L ball of ft, chg wgt bk to L ft) still in low bfly;
- 5-8 **BK 2 & QUICK SIDE BREAKS (2X);; DOUBLE RESIST & KICK/BALL CHANGE;;**
- 5-6 (Bk 2 & Qk Sd Brks) Repeat meas 1-2 of PART B;;
- 7-8 (Dbl Resist & K/B Chg) Repeat meas 3-4 of PART B;;
- 9-16 **SURPRISE WHIP;; UNDER ARM TURN to TRIPLE TRAVELER & ROLL;;; SUGAR PUSH;;**
- 9-10 (Surprise Whip) Blend to LOP Bk L, sd & fwd R trng RF ¼, cont RF trn sd L/rec R completing ¼ trn, sd & fwd L to CP/ROD (W fwd R, fwd L trng ½ RF, bk R/cl L to R, fwd R to CP/LOD); Leading W to trn RF fwd R flexing knee w/chkg action, rec L raising ld hnds to leading W to trn RF (W trng RF ½ on R ft step bk L twds LOD flexing knee, rec R passing under jnd ld hnds trng RF ½), anchor in plc R/L, R to LOP/ROD;
- 11-16 (U/A Trn to Trpl Trvtr & Roll) ; Bk L, fwd R trng RF ¼, sd & fwd L to Fc LOD/cl R, fwd L trng LF to Fc COH w/R hnds jnd palm to palm (W fwd R, fwd L, fwd R/L R twds LOD passing M on COH sd under joined ld hnds trn LF ¾ on last step to Fc Wall); Sd R/cl L sd & fwd R comm ¼ RF trn fwd L cont RF trn ¾, fwd R cont RF trn ½ making a total of 1 ½ RF trn to a L hnd star; Sd L/cl R, sd trng LF ½ to R hnd star, sd R/cl L, sd R trng RF ½ to L hnd star; Sd L/cl R, sd & fwd L comm ¼ LF trn, sd R roll LF, sd L cont LFroll making a total of 1 ¼ LF trn to fc ptr join ld hnds; Anchor in plc R/L, R to LOP/LOD,  
(Sugar Push) Repeat last ½ of meas 13 & meas 14 of PART A,;;

**PART C**

- 1-5 **CHEERLEADERS (4);; TUCK & SPIN ENDING; TUMMY WHIP;;**
- 1-2 (Cheerleaders) No hnds jnd XLIF of R/sd R, slightly trng LF tap L heel sd & fwd/rec L, XRIF of L/sd L, slightly trng RF tap R heel sd & fwd /rec R; Repeat measure;  
{Timing indicates weight changes: 1a-a3a-a; 1a-a3a-a;}
- 3 (Tuck & Spin) Tch lead hnds palm to palm tap L beside R slight LF body trn, rec L leading W to free spin RF (W tap R beside L w/R sd compressing to M's L sd, trng RF stp fwd R pushing off M's L hnd to spin RF 1 full trn to fc ptr) anchor in plc R/L, R to LOP/LOD;
- 4-5 (Tummy Whip) Bk L, sd & fwd R twds W's R sd trng RF ¼, sd L cont RF trn ¼ placing R hnd on W's R hip bone/rec R completing RF trn ½, sd & fwd L (W Fwd R, fwd L, fwd R/cl L, bk R); XRIB of L trng RF ½ leading W bk, fwd L (W bk L, bk R), anchor in plc R/L, R;
- 6-8 **U/A TURN/M HOOK TURN TANDEM;; RIGHT SIDE PASS w/TUCK & SPIN (SHK HNDS);;**
- 6-8 (U/A Trn/M Hook Trn Tand) Repeat last ½ of meas 10 & meas 11 of PART A,;;  
(R Sd Pass w/Tuck & Spin) Repeat meas 12 & first ½ of meas 13 of PART A except join R hnds to end in a hnd shk pos M fcg ptr & LOD,;;
- 9-11 **BK 2 VARSOUVIENNE & TRIPLE w/TUCK; Lady SWIVEL WK 6 & FREE SPIN TO FC;;**
- 9 (Bk to Vars & Trpl w/Tuck) With R hnds jnd bk L, small bk R leading W to trn LF joining L hnds to VARS LOD, bk L/cl R to L, fwd L trng upper body slightly LF to tuck W (W Fwd R comm trng LF, fwd L comm trn LF to fc LOD, bk R, cl L to R, fwd R tuck slightly LF twds M);
- 10-11 (Lady Swvl Wk 6 w/Free Spin to Fc) M steps fwd R swvl W RF, fwd L swvl W LF, fwd R swvl W RF, fwd L swvl W LF; M steps fwd R swvl W RF, fwd L swvl W LF, anchor in plc R/L, R (W swvlng RF fwd L, swvlng LF fwd R, comm RF spin 1 ½ L/R, L to fc ptr) to LOP/LOD;
- 12-14 **BK to SUGAR TOE HEEL CROSSES;; TUCK & SPIN ENDING (SHK HNDS);;**
- 12-13 (Sugar Toe Heel Crosses) Bk L, bk R join both hnds, swvlng RF on R tch L toe to R in step, swvlng LF on R tch heel L ft out to sd; Swvl RF on R ft to XLIF of R, swvlng LF on L ft tch toe of R to instep of L, swvlng RF on L ft tch heel of R ft out to the sd, swvlng LF on L ft to XRIF of L;
- 14 (Tuck & Spin End) Repeat meas 3 of PART C join R hnds to end in hnd shk' pos M fcg LOD;

**PART C (CONTINUED)****15-16 WHIP w/LADIES NECK WRAP (Opt SPIN ENDING);:**

**15-16 (Whip w/Ladies Neck Wrap Opt Spin End)** In hnd shk pos bk L, sd & fwd R trng RF ¼, cont RF trn sd L/rec R completing ¼ trn, sd & fwd L allowing jnd R hnds to wrap loosely behind W's neck near her R shldr (W fwd R, fwd L trng ½ LF, bk R/cl L to R, fwd R to fc ptr R hnds joined finger tip to finger tip her palm up in front of her R shldr); XRIB of L trng RF, fwd L rolling W out RF release R hnds, anchor in plc R/L, R (W rolls RF off M's R arm bk L trng RF, fwd R trng RF to fc ptr,\* anchor L/R, L to fc ptr) join ld hnds to LOP/LOD;  
{\*W's Option Spin End: cont to spin RF making 1 additional trn L/R, L to fc ptr}

**REPEAT B (1-8)****1-4 BK 2 & QUICK SIDE BREAKS (2X);: DOUBLE RESIST & KICK/BALL CHANGE;:****5-8 BK 2 & QUICK SIDE BREAKS (2X);: DOUBLE RESIST & KICK/BALL CHANGE;:****REPEAT A Mod (1-8)****1-4 TUCK & SPIN;:, WHIP TRN (SCAR) WALK 4 & ANCHOR STEP to FC;:;****1 ½ (Tuck & Spin)** Repeat meas 9 and last ½ of meas 10 of PART A to end LOP/LOD;:,**5-8 UNDERARM TURN;:, LEFT SIDE PASS;:, KICK/BALL CROSS & UNWIND to FC;:****END****1-4 CHKN WKS (2 SLOS, 4 QKS);: WHIP w/INSD U/A TRN TO LOP/WALL w/a SLO/LUNGE APT;:**

**1-2 (Chicken Wks)** In LOP M Fcg LOD bk L,-, bk R,- (W swvl RF stp fwd R,-, swvl LF stp fwd L,-); Bk L, R, L, R (W swvl RF stp fwd R, swvl LF stp fwd L, swvl RF stp fwd R, swvl LF stp fwd L);

**3-4 (Whip w/Insd U/A Trn to LUNGE APT)** Bk L, sd & fwd R trng RF ¼, cont RF trn sd L/rec R completing ¼ trn, sd & fwd L to CP/RLOD (W fwd R, fwd L trng ½ RF, bk R/cl L to R, fwd R to CP); Cont RF trn XRIB of L lifting ld hnds, stp sd L leading W to trn LF to end fcg LOD, XRIB of L trng RF/small sd & fwd L cont trng to fc wall, lunge sd R (W fwd L start LF trn under jnd ld hnds, fwd R cont trng ½ to fc RLOD, XLIB of R trng LF, small sd & fwd R cont trng to fc wall, lunge sd L) to LOP both Fcg Wall lead hnds jnd low and trng hnds up & out palm out;  
{Note: Lunge apt is on the 1<sup>st</sup> of 3 sets of horns in the music}

**5-8 -,-OK ROLL ACRS TO LUNGE; WRAP TO PREP; SAME FOOT LUNGE & HOLD;:**

**5 (Qk Roll Acrs to Lunge)** Hold the lunge an additional 2 beats,-, roll LF L/R, L (W roll RF in front of M R/L, R) to lunge apt trng hnds now jnd low and lead hnds up & out palm out;  
{Note: Lunge apt is on the 2<sup>nd</sup> set of horns in the music}

**6 (Wrap To Prep)** Maintaining M's R and W's L hnd jnd rec sd R, cl L to R, tch R to fc wall (W wraps into M's R arm rolling LF fwd L/R, cl L to R now fcg almost LOD in wrapped pos) join lead hnds low in front on W's body to a wrapped prep pos,-;

**7-8 (Sm Ft Lunge & Hold)** Lowering into the L knee step sd & slightly fwd R (W XRIB well underneath body) cont to look at ptr as music fades still in wrapped pos;;  
{Note: Sm ft lunge is on the 3<sup>rd</sup> set of horns in the music}

06-138

# Tango of Love

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 Music: Tango D'amore Artist: Frans Bauer CD: Tract 4, available at [www.allofmp3.com](http://www.allofmp3.com)  
 Rhythm: MixedTango Phase: VI (Soft) or contact Choreographer  
 Footwork: Directions for man, woman opposite (or as noted)  
 Sequence: INTRO A B A B mod B mod END Released: July 2006

*3 pickup notes*

## INTRODUCTION

- 1-9 **WAIT 1 MEAS; ADVANCE CORTE; TG DRAW; REVERSE TURN 1/2;**  
**BACK PROGRESSIVE ROCK 3; & 3; OPEN FINISH CHECKING;**  
**OUTSIDE SWIVEL LINK; QUICK CONTRA CHECK, RECOVER, BACK;**
- S&S 1 Wait 1 meas CP LOD ld ft free;  
 2 Bk & sd L w/ lowering action & supporting leg relaxed, -, draw R to L trng to SCP/stp thru R trng RF to CP LOD (W fwd R, -, draw L to R to SCP/stp thru L trng LF), -;
- QQS 3 Fwd L, fwd & sd R, draw L to R w/ no wt to CP DLC, -;  
 QQS 4 Fwd L trng LF, sd & bk R cont LF trn, bk L in CP (W bk R trng LF, cl L to R w/ heel trn, fwd R between M's feet), -;
- QQS 5 Bk R in CBMP, rec L, bk R, -;  
 QQS 6 Bk L in CBMP, rec R, bk L, -;  
 QQS 7 Bk R trng LF, sd & fwd L, fwd R outsd ptr in CBMP, -;  
 SQQ 8 Bk L bringing rt sd bk, -, thru R trng LF, tch L (W fwd R outsd ptr swvl RF on R bring L to R no wt, -, thru L, swvl LF to CP tch R to L) DLW;  
 QQS 9 Comm upper body trn to the L flexing knees w/ strong R sd ld ck fwd L in CBMP, rec R, bk L CP, -;

## PART A

- 1-4 **RIGHT FOOT BASIC TO BJO;; [Start] 3 SLOW OCHO'S;;**
- SSQQS 1-2 Bk R w/ slight LF trn, -, sd & fwd L to BJO, -; fwd R in CBMP, fwd L, cl R to BJO pos trng LF 1/8 (W fwd L w/ slight LF trn, -, sd & bk R to BJO, -; bk L in CMBP, bk R, Xlif of R to BJO), -;
- SS 3 Bk L, -, draw R touching W's ft ldg W to swvl (W fwd R, -, swvl RF on R collecting L), -;
- SS 4 Hold, -, touch R to L ldg W to swvl (W fwd L, - swvl LF on L collecting R), -;
- 5-8 **[Fin] SLOW OCHO; THRU TO BASIC ENDING; 4 STEP; WALK, PICKUP DLC;**
- SS 5 Repeat meas. 3;  
 QQS 6 Fwd R, fwd L, cl R to CP trng LF 1/8 (W fwd L, sd & bk R, trng LF Xlif of R to CP), -;  
 QQQQ 7 Fwd L, sd & bk R, bk L ptr outsd to CBMP, sm sd & bk R (W bk R, sd & fwd L, fwd R outsd ptr, sm sd & bk L trng RF to SCP);  
 SS 8 Fwd L, -, fwd R sm stp ldg W if of M to DLC (W fwd L if of M trng LF to CP), -;
- 9-10 **VIENNESE TURNS TWICE (DLW);;**
- QQ&QQ&9 Fwd L trng LF, sd & bk R swvlg sharply on R/Xlif of R, bk R trng LF, sd & fwd L contg trn/cl R in CP fcg LOD (W bk R trng LF, sd & fwd L contg trn/cl R, fwd L trng LF, sd & bk R swvlg sharply on R/Xlif of R in CP);  
 QQ&QQ&10 Repeat meas. 9;
- 11-12 **TANGO DRAW; CONTRA CHECK, REC SEMI;**
- QQS 11 Fwd L, fwd & sd R, drw L to R to CP DLW, -;  
 SS 12 Comm upper body trn to the L flexing knees w/ strong R sd ld ck fwd L in CBMP, -, rec R to SCP, -;

# Tango of Love

## PART A [cont]

- 13-14**      **NATURAL PIVOT TURN TO RUDOLPH RONDE & SLIP;;**  
 SQQ      13      Sd & fwd L, -, fwd R trng RF to CP RLOD, sd & bk L pvtg RF to fc LOD (W sd & fwd R, -, fwd L, fwd R between M's feet pvtg RF);  
 SQQ      14      Fwd R between W's feet as if to start a RF pvt but stop action by flexing R knee while keeping L ft bk contg body trn allowing L side to remain twd the W, -, bk L, bk R w/ rise & cont LF trn keeping L leg extended (W bk L trng RF to SCP allowing R leg to ronde CW keeping R sd into M w/ R leg crossing bhd L leg, -, bk R starting a LF pvt on the ball of R ft, fwd L slp contg LF trn placing L ft near M's R ft);
- 15-17**      **ADVANCE CORTE; OPEN TELEMAR TO DROP OVERSWAY CLOSE TAP SCP;;**  
 S&S      15      Repeat meas. 2 of Intro;  
 QQS      16-17      Fwd L trng LF, sd R cont trn, sd & fwd L stretching body upward (W bk R trng LF, cl L to R cont heel trn, sd & fwd R stretching body upward), -; sharply flex L knee & sway to the R allowing R ft to slide into a pt to the sd while looking at ptr & keeping body & knees fcg ptr (W sharply flex R knee & sway to the L allowing L ft to slide into a pt to the sd while looking well to the L keeping body & knees fcg ptr), -, cl R/sm sharp trn RF (W LF) lower & tap L sd & fwd SCP, -;

## PART B

- 1-4**      **BACK TWINKLE; WALK, PICKUP DLC; CLOSED TELEMAR TO RIGHT LUNGE SPANISH DRAG;;**  
 QQS      1      Bk L trn RF (W LF), cl R fc ptr, trn LF (W RF) semi tap L sd & fwd LOD, -;  
 SS      2      Rpt meas 8 of Part A;  
 QQS      3-4      Fwd L DLC trn LF, fwd & sd R trn LF, fwd & sd L to BJO DLW (W bk R, cl L heels together trn LF, bk & sd R), -; flex L knee move twd DRW sd & slightly fwd onto R keeping L sd in twd ptr & as wt is taken on R flex R knee & make slight body trn to L & look at ptr (W flex R knee move sd & slightly bk onto L keeping R sd in twd ptr & as wt is taken on L flex L knee & make slight body trn to L), -, rec L leaving R leg extended sd changing sway & draw R slowly twd L, -;
- 5-8**      **BACK CORTE; REVERSE TURN LEG LINE; OPEN FINISH GANCHO; OUTSIDE SWIVEL & TAP;**  
 QQS      5      Bk R trn LF, sd & fwd L point DLC, trn body LF to CP DLC cl R, -;  
 QQS      6      Fwd L trng LF, sd & bk R cont LF trn, bk L in CP (W bk R trng LF, cl L to R w/ heel trn, fwd R between M's feet w/ L leg against M's R leg lift L ft up in bk from knee), -;  
 QQS      7      Bk R trng LF, sd L cont trn, fwd R outsd ptr like R lun twd DLW (W fwd L trng LF, sd R cont trn, bk L twd DLW, flick R bk arnd M's R leg), -;  
 S&S      8      Bk L bringing R sd bk, -, thru R/tap L sd & fwd (W fwd R outsd ptr swvl RF on R bring L to R no wt, -, thru L/tap R sd & fwd), -;
- 9-16**      **DOUBLE CLOSED PROMENADE;; FIVE STEP~DOBLE CRUZ~OUTSIDE SWIVEL & TAP~CLOSED PROMENADE w/ TOUCH;;;**  
 SQQ      9-10      Sd & fwd L, -, fwd R, sd & fwd L (W sd & fwd R, -, fwd L, sd & bk R trng LF to CP);  
 QQS      fwd R, sd & fwd L, cl R (W trng to SCP fwd L, sd & bk R trng LF to CP, cl L), -;  
 QQQQS      11-16      {5 Step} M fwd L, sd & bk R, bk L outsd ptr to CBMP, sm sd & bk R to CP (W bk R, sd & fwd L, fwd R outsd ptr, sm fwd L to CP); trng to SCP w/ no wt change, -,  
 SQQQQQ      {Doble Cruz} Fwd L to SCP, -; thru R, sd L to CP, XRib of L, Ronde L; XLib of R starting a ¼ LF trn, bk R to contra BJO pos,  
 S&S      {Outside Swivel & Tap} Bk L bringing R sd bk, -; thru R/tap L sd & fwd (W fwd R outsd ptr swvl RF on R bring L to R no wt, -; thru L/tap R sd & fwd), -;  
 SQQS      {Closed Promenade w/ Touch} Sd & fwd L (W sd & fwd R), -; thru R, sd & fwd L, tch R to L (W thru L, sd & bk R trng LF to CP, tch L to R), -;



# Tango of Love

## REPEAT PART A

### PART B mod

- 1-4 **BACK TWINKLE; WALK, PICKUP DLC; CLOSED TELEMARK TO RIGHT LUNGE  
SPANISH DRAG;;**  
1-4 Repeat meas. 1-4 of Part B;;;;
- 5-8 **BACK CORTE; REVERSE TURN LEG LINE; OPEN FINISH GANCHO;  
OUTSIDE SWIVEL & TAP;**  
5-8 Repeat meas. 5-8 of Part B;;;;
- 9-16 **DOUBLE CLOSED PROMENADE;; FIVE STEP~DOBLE CRUZ~OUTSIDE SWIVEL  
& TAP~PROMENADE;;;;;**  
9-14 ½ Repeat meas. 9-14 ½ of Part B;;;;;;,  
SQQS 15 ½-16 {Promenade} Sd & fwd L, -; thru R, sd & fwd L, cl R SCP, -;

## REPEAT PART B mod

### END

- 1-8 **DOUBLE CLOSED PROMENADE;; FIVE STEP~DOBLE CRUZ~OUTSIDE SWIVEL  
PICKUP DLC~ OPEN TELEMARK TO DROP OVERSWAY;;;;;**  
1-6 ½ Repeat meas. 9-14 ½ of Part B;;;;;;,  
QQSS 7 ½ -8 {Open Telemark To Drop Oversway} Fwd L trng LF, sd R cont trn; sd & fwd L  
stetching body upward (W bk R trng LF, cl L to R cont heel trn; sd & fwd R stetching  
body upward), -, sharply flex L knee & sway to the R allowing R ft to slide into a pt to  
the sd while looking at ptr & keeping body & knees fcg ptr (W sharply flex R knee &  
sway to the L allowing L ft to slide into a pt to the sd while looking well to the L  
keeping body & knees fcg ptr), -;

## T i j u a n a T a x i

July 2006 v1.0

CHOREO: Mark & Pam Prow, 1322 Falling Leaf Lane, Seabrook, TX 77586 281-326-1921 email: pam@pamprow.com  
 SONG: Tijuana Taxi, Herb Alpert and the Tijuana Brass A&M 787 (42rpm) or Going Places CD track 1 slow 7% or to suit.  
 RHYTHM: Quickstep RAL Phase IV+0+1 (right rolling chasse) timing in margin represents weight changes  
 SEQUENCE: Intro, A, Amod, B, A, C, Cmod, B, End

## INTRO

**1-4 WAIT LOP FCG PRTR AND WALL; TOG SCP FLICK; FACE FLICK; TWIRL TO PICKUP;**

1 Wait LOP fcg prtr and wall lead foot free, -, -, -;  
 S-; S- 2-3 **tog to SCP flick** fwd L (W fwd R), trn LF to SCP, flick R foot back, -; **face flick** fwd R to LOD, turn to fc prtr, flick L foot back, -;  
 SS 4 **twirl to pickup** trn to LOD fwd L lead W to twirl in front, -, R, - (W fwd R trn RF under joined ld hnds, -, bk L, -); CP/LOD

**5-8 FWD TO QUARTER TURN; ; PROGRESSIVE CHASSE AND FWD; :**

SS; QQS 5-6 **fwd to quarter turn** fwd L, -, R start RF trn, -; sd L, cl R, sd & bk L to CP/DRW, -;  
 SQQ; SS 7-8 **progressive chasse and fwd** trn LF bk R, -, sd L, cl R; sd & fwd L, -, fwd R outside W, -; CBJO/DLW

## A (10 MEAS)

**1-4 CHASSE 5 TO SCP - STEP THRU TO A; ; RIGHT ROLLING CHASSE AND; PIVOT 2;**

QQQQ; SS 1-2 **chasse 5 to SCP step thru** trn to CP/WALL sd L, cl R, sd L, cl R; sd L, trn to SCP, fwd R, -; SCP/LOD  
 QQQQ 3 **right rolling chasse** trng RF to fc RLOD over the next four steps trn to fc prtr with R sway sd L, cl R, sd L, cl R; CP/RLOD  
 SS 4 **pivot 2** bk L pivot ½ RF, -, fwd R, -; CP/LOD

**5-8 2 FWD LOCKS; FWD, -, MANUEVER; SD CL - SPIN TURN FC WALL; ;**

QQQQ; SS 5-6 **2 fwd locks** trng 1/8 RF to CBJO fwd L, lk RIB, fwd L, lk RIB; **fwd maneuver sd cl** fwd L, -, fwd R outside W trn RF, -;  
 QQS; SS 7-8 sd L, cl R, CP/RLOD **spin turn** bk L, -; fwd R heel lead rising to ball, -, bk L, -; CP/WALL

**9-10 BOX FINISH; WALK 2 TURN OUT;**

SQQ; SS 9 **box finish** bk R trn ¼ LF, -, sd L, cl R; **walk 2** fwd L, -, fwd R trn RF, -; CP/DLW

## AMOD (9 MEAS)

**1-4 CHASSE 5 TO SCP - STEP THRU TO A; ; RIGHT ROLLING CHASSE AND; PIVOT 2;****5-8 2 FWD LOCKS; FWD, -, MANUEVER; SD CL - SPIN TURN FC WALL; ;****9 BOX FINISH;**

## B

**1-4 2 LEFT TURNS; ; SLOW HOVER TO BJO - MANUEVER SD CL; ;**

SQQ; SQQ 1-2 **2 left turns** fwd L start LF turn, -, sd R, cl L; cont LF trn bk R, -, sd L, cl R; CP/DLW  
 SS; SS 3-4 **slow hover to BJO** fwd L, -, fwd&sd R, rotate slight RF; fwd L to CBJO/DLW, -, **manuever sd cl** fwd R outside W start RF trn, -;

**5-8 (FINISH MAN SD CL) - IMPETUS TO SCP; ; THRU AND CHASSE TO BJO AND FWD; ;**

QQS; SS 5-6 sd L, cl R to CP/RLOD, **impetus to SCP** start RF trn bk L (W fwd R), bring R to L no weight on left heel cont turn; xfer weight to R (W fwd&sd L trn RF), -, fwd L (W fwd R), -; SCP/DLC

SQQ; SS 7-8 **thru chasse to BJO and fwd** fwd R, -, sd L, cl R; sd & fwd L, -, fwd R outside W rotate LF prep to fishtail, -; BJO/DLC

**9-12 FISHTAIL; WALK 2; FISHTAIL; WALK 2;**

QQQQ; SS 9-10 **fishtail** lk LIB, fwd R trn RF, fwd L, lk RIB; **walk 2** fwd L, rotate slightly LF, fwd R, -;

QQQQ; SS 11-12 **fishtail** lk LIB, fwd R trn RF, fwd L, lk RIB; **walk 2** fwd L, -, fwd R outside W, -; CBJO/DLW

**13-16 FWD LOCK FWD; MANUEVER SD CL; PIVOT 2 TO SCP; POINT, -, BALL CHANGE;**

QQS; SQQ 13-14 **fwd lock fwd** fwd L, lk RIB, fwd L; **manuever sd cl** fwd R outside W start RF turn, -, sd L, cl R; CP/RLOD

SS; -QQ 15-16 **pivot 2** bk L pivot RF, -, fwd R cont trn to SCP/LOD, -; **point ball change** point L sd to LOD, -, cl L on ball, cl R; CP/WALL

## C

**1-4 RUNNING FWD LOCKS; ; MANUEVER SD CL; PIVOT 2;**

QQQQ; QQS 1-2 **running fwd locks** fwd L, lk RIB, fwd L, fwd R outside W; fwd L, lk RIB, fwd L, -; CBJO/DLW

SQQ; SS 3-4 **manuever sd cl** fwd R outside W start RF turn, -, sd L, cl R; **pivot 2** bk L pivot RF, -, fwd R, -; CP/LOD

**5-8 FWD LOCK FWD; FWD FC CLOSE; PROM SWAY DOUBLE CHNG SWAY; CLOSE/PNT;**

QQS; SQQ 5-6 **fwd lock fwd** fwd L, lk RIB, fwd L, -; **fwd fc close** fwd R outside W start RF turn, -, sd L, cl R; CP/WALL

S--; 7 **prom sway dbl chng sway cl pnt** lowering sd L with L sway, -/chng to R sway, -, chng to L sway; **SCP/LOD note: prom sway and chngs occur on 3 strong xylophone beats**

-Q-- 8 **cl/pnt** -, cl R, point L to LOD, -; SCP/LOD

**9-10 FWD AND PICKUP; DIP AND RECOVER;**

SS; SS 9-10 **fwd and pickup** fwd L, -, fwd R, -; **dip and recover** bk L, -, rec R, -; CP/LOD

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**C MOD**

- 1-4** RUNNING FWD LOCKS; ; MAN SD CL; PIVOT 2;  
repeat C meas 1-4;;;;
- 5-8** FWD LOCK FWD; FWD FC CLOSE; PROM SWAY DOUBLE CHNG SWAY AND CLOSE/PNT; ;  
repeat C meas 5-8;;;;
- 9** FWD AND PICKUP;  
repeat C meas 9;

**END**

- 1-4** CHASSE 5 TO SCP AND THRU; ; RIGHT ROLLING CHASSE AND; PIVOT 2;  
repeat Part A meas 1-4;;;;
- 5-8** 2 FWD LOCKS; FWD 2 TO HALF OPEN; FWD AND POINT; BK LOCK BK;  
QQQQ 5 2 fwd locks repeat Part A meas 5;  
SS 6 fwd 2 to half open fwd L rotate slight RF to SCP, -, fwd R, release ld hnds (W trn RF fwd R, - fwd L, -); ½OP/LOD  
S---, QQS 7-8 fwd and point fwd L, -, pnt R fwd, -; bk lk bk bk R, lock LIF, bk R, -;
- 9-12** BK AND POINT; FWD LOCK FWD; FWD AND POINT; CHASSE TO RLOD;  
S---, QQS 9-10 bk and point bk L, -, pnt R bk, -; fwd lk fwd fwd R, lk LIB, fwd R, -;  
S---, QQS 11-12 fwd and point fwd L, -, pnt R fwd, -; trn to prtnr join ld hands sd R, cl L, sd R release trailing arms, -;
- 13-16** FWD AND POINT; BK HITCH 3; LUNGE TURN AWAY REC; SD LEG CRAWL;  
S---, QQS 13-14 fwd and point trn to LOP fc RLOD fwd L, -, pnt R fwd, -; bk hitch 3 bk R, cl L, fwd R, -; LOP/RLOD  
SS 15 lunge trn away rec trn RF sd L, cont trn fc LOD, rec R, cont trn to fc prtnr and WALL join ld hnds;  
S 16 sd leg crawl blend to CP sd L, -, rotate body LF (W raise L leg along M'S R on last horn blast)

**HEAD CUES**

**INTRO (8 MEAS)**

- 1-4** WAIT LOP FCG WALL; TOG SCP FLICK; FACE FLICK; TWIRL TO PICKUP;
- 5-8** FWD TO QUARTER TURN; ; PROGRESSIVE CHASSE AND FWD; ;

**A (10 MEAS)**

- 1-4** CHASSE 5 TO SCP - STEP THRU TO A; ; RIGHT ROLLING CHASSE AND; PIVOT 2;
- 5-8** 2 FWD LOCKS; FWD, -, MANUEVER; SD CL - SPIN TURN FC WALL; ;
- 9-10** BOX FINISH; WALK 2 TURN OUT;

**AMOD (9 MEAS)**

- 1-4** CHASSE 5 TO SCP - STEP THRU TO A; ; RIGHT ROLLING CHASSE AND; PIVOT 2;
- 5-8** 2 FWD LOCKS; FWD, -, MANUEVER; SD CL - SPIN TURN; ;
- 9** BOX FINISH;

**B (16 MEAS)**

- 1-4** 2 LEFT TURNS; ; SLOW HOVER TO BJO - MANUEVER SD CL; ;
- 5-8** (FINISH MAN SD CL) - IMPETUS TO SCP; ; THRU AND CHASSE TO BJO AND FWD; ;
- 9-12** FISHTAIL; WALK 2; FISHTAIL; WALK 2;
- 13-16** FWD LOCK FWD; MANUEVER SD CL; PIVOT 2 TO SCP; POINT, -, BALL CHANGE;

**A (10 MEAS)**

- 1-4** CHASSE 5 TO SCP - STEP THRU TO A; ; RIGHT ROLLING CHASSE AND; PIVOT 2;
- 5-8** 2 FWD LOCKS; FWD, -, MANUEVER; SD CL - SPIN TURN FC WALL; ;
- 9-10** BOX FINISH; WALK 2 TURN OUT;

**C (10 MEAS)**

- 1-4** RUNNING FWD LOCKS; ; MANUEVER SD CL; PIVOT 2;
- 5-8** FWD LOCK FWD; FWD FC CLOSE; PROM SWAY DOUBLE CHNG SWAY; CLOSE/PNT; ;
- 9-10** FWD AND PICKUP; DIP AND RECOVER;

**C MOD (9 MEAS)**

- 1-4** RUNNING FWD LOCKS; ; MAN SD CL; PIVOT 2;
- 5-8** FWD LOCK FWD; FWD FC CLOSE; PROM SWAY DOUBLE CHNG SWAY AND CLOSE/PNT; ;
- 9-10** FWD AND PICKUP;

**B (16 MEAS)**

- 1-4** 2 LEFT TURNS; ; SLOW HOVER TO BJO - MANUEVER SD CL; ;
- 5-8** (FINISH MAN SD CL) - IMPETUS TO SCP; ; THRU AND CHASSE TO BJO AND FWD; ;
- 9-12** FISHTAIL; WALK 2; FISHTAIL; WALK 2;
- 13-16** FWD LOCK FWD; MANUEVER SD CL; PIVOT 2 TO SCP; POINT, -, BALL CHANGE;

**END (16 MEAS)**

- 1-4** CHASSE 5 TO SCP AND THRU; ; RIGHT ROLLING CHASSE AND; PIVOT 2;
- 5-8** 2 FWD LOCKS; FWD 2 TO HALF OPEN; FWD AND POINT; BK LOCK BK;
- 9-12** BK AND POINT; FWD LOCK FWD; FWD AND POINT; CHASSE TO RLOD;
- 13-16** FWD AND POINT; BK HITCH 3; LUNGE TURN AWAY REC; SD LEG CRAWL;



# Vendors

If men liked shopping, they'd call it research.

Cynthia Nelms

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# Vendors



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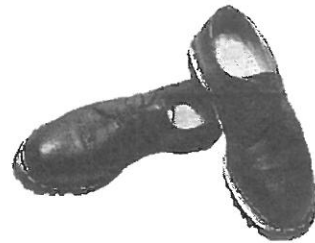
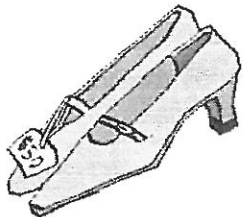
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# UNIVERSAL ROUND DANCE COUNCIL

## 31st International Convention July 25 - 28, 2007, Joplin, MO

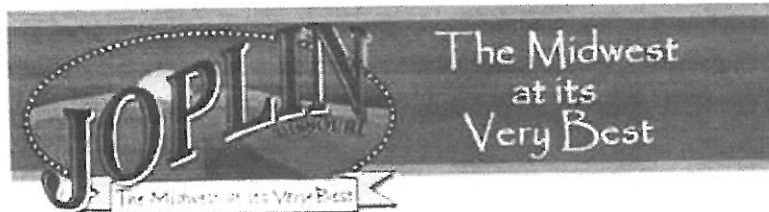
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Housing & Transportation  
Dennis & Judi Winze  
(316) 644-3064  
judi.winze@leggett.com

A great combination -  
Round Dancing  
at its Very Best  
and



Education Seminar  
Wednesday, July 25  
9:00 am - 4:30 pm

Opening Ceremony  
Wednesday, July 25  
7:30 pm - 8:00 pm

Prelude Ball  
Wednesday, July 25  
8:00 pm - 11:00 pm

Clinics & Teaches  
Thursday, Friday, Saturday  
July 26, 27, 28  
9:00 am - 4:30 pm

Reviews & Party Dances  
Thursday, Friday, Saturday  
July 26, 27, 28  
7:00 pm - 11:00 pm

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

### REGISTRATION FORM

Lodging and other information will be sent upon receipt of registration.  
The registration fee provides entrance to all sessions, Wednesday morning through Saturday evening,  
and a copy of the Convention Syllabus.

Registration Fees		Couple	Single	Amount Enclosed
URDC Members		\$ 80.00	\$45.00	\$ _____
Non-Members (US)	(Includes \$21.00 Membership fee)	\$101.00	\$66.00	\$ _____
Non-Members (Canada)	(Includes \$23.00 Membership fee)	\$103.00	\$68.00	\$ _____
Non-Members (Overseas)	(Includes \$26.25 Membership fee)	\$106.25	\$71.25	\$ _____

New Membership (included with Registration) is effective through September 30, 2007

#### Extra Syllabus

Additional Copies (Attendee) # copies \_\_\_\_\_ @ \$15.00 ea. \$ \_\_\_\_\_

Additional Copies (Non-attendee) # copies \_\_\_\_\_ @ \$25.00 ea. \$ \_\_\_\_\_

Total Enclosed \$ \_\_\_\_\_

Name: \_\_\_\_\_  
(Last) (His) (Hers)

Address: \_\_\_\_\_  
(Street) (City) (State) (Zip)

Phone: \_\_\_\_\_ E-Mail: \_\_\_\_\_ Teacher: \_\_\_\_\_ Dancer: \_\_\_\_\_  
(Please check one)

Make check Payable (in US funds on a US bank) to: "URDC - 31st Convention" and mail to:  
Jerry & Louise Engelking, 1751 Co. Rd. CC, Muleshoe, TX 79347

Refund for cancellation (less \$10.00 processing fee) is available through July 1, 2007 — no refunds after July 1.  
Early Birds registering before January 1, 2007 will be entered in a drawing for a complimentary  
registration for the 32nd URDC Convention in 2008.