

31ST

**INTERNATIONAL
ROUND DANCE
CONVENTION**



JOPLIN, MO

**JULY 25-28
2007**



UNIVERSAL ROUND DANCE COUNCIL

WELCOME TO JOPLIN

Welcome to the 31st 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 Joplin, our 3rd time visiting this site, and our 7th time in the great "Show-Me" state of Missouri (4 times in Kansas City). Our previous conventions here in Joplin were in 1999 & 2002 (Kansas City from 1978-1980 and in 1986).

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 Dwain & Judy Sechrist, 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 held in Hall B at 1:00pm on Saturday, July 28th.

While you are here in Missouri, we hope you will take some time to enjoy some of the attractions nearby. The Precious Moments Museum & Chapel is in Carthage and there is always the ever popular Branson, also known as "The Live Music Show Capital of the World."

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 has done a great job of preparing each part of the program for your dancing pleasure.

Sincerely,

Curt & Tammy Worlock

President

A great combination -

Round Dancing at its Very Best and Joplin, Mo. -

the Midwest at it's very best

Welcome to Joplin and the 31st Annual URDC Convention.

What's it take to put on a convention? We thought you might find it interesting to look at the convention from a slightly different perspective.

This year's committee was made up of 14 dedicated URDC couples - from nearly as many states, and one couple from Cyprus (yes - that island in the Mediterranean). And, as in years past, these couples have drawn upon the talents of other URDC members to also participate in the convention. From conducting educational seminars and clinics to teaching new dance routines - the numbers begin to expand, 7 more couples to present the seminar courses and 15 more to clinic-teach new dance routines; and another 22 couples in support to handle the MC functions. And then there's the evening program - with another 25 couples (give or take a few) to cue those rounds that everyone voted for to be on the program. Hum . . . now that's $(14 + 7 + 15 + 22 + 25)$ and all that times 2 . . . we're up to 166 URDC members and we haven't even covered everyone. There's another group that works in the background both directly and indirectly in support of each convention. So, let's just say that it takes a large number of talented URDC members each year to make the convention a reality.

When the dust settles, then there's always the same disturbing question, will everyone that attends this convention enjoy themselves - or have we missed the mark somewhere? We know that all we can do is our best . . . and wait for the results. So, to all of you who offered your talents, here's a great BIG THANKS. We certainly hope that every one of you who attends this year's convention will have a rewarding experience and very enjoyable time.

Please, let us know how we did by entering your comments on the evaluation sheet included in your packet. Be sure to drop it in the box marked for that purpose before returning home. But, if you forget, when you get home be sure to fill it out and mail it to the VP for processing.

Dwain & Judy Sechrist
General Chaircouple

07-4



April 27, 2007

Greetings!

Welcome to all participants and friends of the 2007 Universal Round Dance Council Convention. We are proud that Joplin has the opportunity to serve for the third time as your host for this event.

This exciting annual event enlivens our whole community with the high energy and exuberant spirits of dancers and dance teachers from all over the United States, as well as some foreign countries, eager to demonstrate their dancing skills.

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

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

Sincerely,

Jon Tupper
Jon Tupper



UNIVERSAL ROUND DANCE COUNCIL

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2007

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VICE PRESIDENT	Brent & Judy Moore
SECRETARY	Bob & Kay Close
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Bob & Mimi Tims	1342 Placita Quintero, Tucson, AZ 85704

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CHAIRCOUPLE CONVENTION 32	Ron & Marylou Webb
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EDUCATION TAPES (AUDIO / VIDEO)	Jerry & Sandy Adams
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HALL OF FAME	Randy & Marie Preskitt
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EXEC AMBASSADOR JAPAN	Manabu & Reiko Imamura

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ASSOCIATE CHAIRCOUPLE - Harold & Meredith Sears

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Tim & Nana Eum	Dan & Sandi Finch
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Donna Hott	Rick Linden
Herb & Sue Norton	Oberdan & Vanessa Otto
Barbara Morgan	

CONVENTION

COMMITTEE

2007



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General Chairmen



Paul & Linda Robinson
Asst. Chaircouple



Bill & Carol Goss
Programming (Daytime)



Jerry & Louise Engelking
Registrar



Ron & Ree Rumble
Programming (Evening)



Chris & Terri Cantrell
Seminars



Ed & Sharlene Martin
Treasurer



John & Betty Stanley
Sound



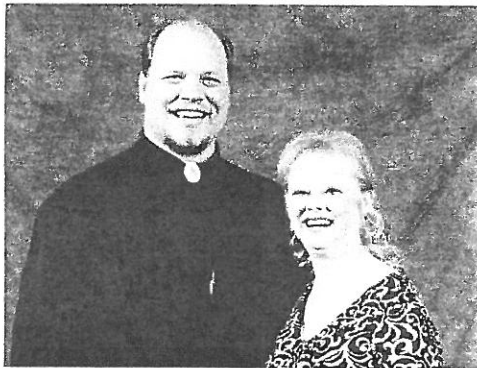
Bob & Mimi Tims
Syllabus



Jerry & Sandy Adems
Audio/Video



Hank & Judy Scherrer
Facilities



Dennis & Judie Winze
Housing / Transportation



Keith & Virginia Ougden
Hospitality

Ben Goldberg
Sound Technician

Photo not available

Cynthia Suchy
Decorations

Photo not available

07-10

GOLDEN TORCH

HALL OF FAME

TOP FIFTEEN

2007



07-11
UNIVERSAL ROUND DANCE COUNCIL

GOLDEN TORCH AWARDS 2007

- | | |
|--|--|
| 1978 Gordon & Betty Moss - California | 1989 Phil & Norma Roberts - Indiana |
| 1979 Frank & Iris Gilbert - Florida | 1991 Koit & Helen Tullus - California |
| 1980 Eddie & Audrey Palmquist - California | 1991 Peter & Beryl Barton - Canada |
| 1981 Charlie & Nina Ward - Canada | 1992 Bob & Sue Riley - Florida |
| 1982 Manning & Nita Smith - Texas | 1995 Bill & Carol Goss - California |
| 1983 Charlie & Betty Proctor - 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 Erv & Betty Easter day - Maryland | 2000 Kenji & Nobuko Shibata - California |

CG Rumble

WRDC

HALL OF FAME DANCES

1977

12 th Street Rag.....Bob & Joanne Simmons
 Boo Hoo.....Chuck & Ieelen Stone
 Charlie My Boy.....Ann & Andy Handy
 A Cont. Goodnight.....Pete Carmel Murbach
 Elaine.....Ben Highburger
 Green Door.....Charlie & Betty Proctor
 Gypsy Eyes.....Al & Carmen Coutu

In My Dreams.....Eddie & Audrey Palmquist
 Maria Elena.....Charlie & Nina Ward
 Mr. Sandman.....Phil & Norma Roberts
 Spaghetti Rag.....Sue & Con Gniewek
 Tango Bongo.....Bea & Blake Adams
 Tango Mannita.....Manning & Nita Smith
 Wonderland By Night....ordon & Betty Moss

1978

Fascination.....Gordon & Betty Moss
 In The Arms of Love.....Bill & Irene Morrison
 Mardie Gras.....Eddie & Audrey Palmquist

Melody Waltz.....Gordon & Betty Moss
 Riviere de Lune....Eddie & Audrey Palmquist

1979

Autumn Leaves.....Gordon & Betty Moss
 Let's Dance.....Chick & Ieelen Stone
 The Singing Piano Waltz.....Eddie & Audrey Palmquist

Smile.....Ann & Andy Handy
 Three A.M.....Gordon & Betty Moss

1980

Caress.....Phil & Norma Roberts
 Dancing In The Dark.....Phil & Norma Roberts
 Kiss Me Goodbye.....Koit & Helen Tullus

TillGordon & Betty Moss
 Waltz Tramonte.....Bill & Dorothy Britton

1981

Butterfly.....Charlie & Betty Proctor
 Dance.....Paul & Laura Merola
 Lovely Lady.....Eddie & Audrey Palmquist

Tango Capriccioso.....Charlie & Nina Ward
 Wyoming Lullaby...Eddie & Audrey Palmquist

1982

Carmen.....Lloyd & Nan Walker
 El Coco.....Irv & Betty Easterday

Lisbon Antigua....Charles & Dorothy DeMaine
 Sugarfoot Stomp.....Irv & Betty Easterday

1983

Heartaches Cha.....Ben Highburger

The Homecoming.....Charlie & Nina Ward

1984

Hawaiian Wedding Song
Charlie & Madeline Lovelace

Someone Like You.....Peter & Beryl Barton

1985

Para Esto.....Phil & Norma Roberts

Send Her Roses.....Eddie & Audrey Palmquist

1986

Andante.....Paul & Lorraine Howard

Lonely Is The Name.....Phil & Norma Roberts

1987

Answer Me.....Eddie & Audrey Palmquist

Cavatina.....Peter & Beryl Barton

WRDC

HALL OF FAME DANCES

1988

Amor Cha.....Peter & Beryl Barton

1989

Autumn Nocturne.....Eddie & Audrey Palmquist

1990

Sam's Song.....Sam & Jody Shawver

1991

Tampa Jive.....John & Mary Macuci

1992

And I Love You So.....Jim & Bobbie Childers

1993

Fortuosity.....Bob & Mary Ann Rother

1994

Spanish Eyes.....Bob & Mary Ann Rother

1995

London By Night.....Bill & Carol Goss

1996

St. Michel's Quickstep.....Russ & Barbara Casey

1997

Orient Express Foxtrot.....Brent & Mickey Moore

1998

Sleeping Beauty.....Brent & Mickey Moore

1999

Bye Bye Blues.....Eddie & Audrey Palmquist

2000

Papillion.....Richard Lamberty

2001

Symphony.....Ken & Irene Slater

2002

I Wanna Quickstep.....Eddie & Audrey Palmquist

2003

Kiss Me Goodbye Rumba.....Richard & JoAnne Lawson

2004

Smoke Gets In Your Eyes.....Ron & Ree Rumble

2005

Boulavogue.....Richard Lamberty

2006

Sunflower.....Derek & Jean Tonks

URDC TOP 15

1991	1992	1993	1994	1995	1996	1997	1998
Your The Top Cha (Childers)	Sam's Song (Shawver)	And Love You So (Childers)	Sleeping Beauty (Moore)	Sleeping Beauty (Moore)	And I Love You So (Childers)	Cavatina (Barton)	And I Love You So (Childers)
Sam's Song (Shawver)	And I Love You So (Childers)	Cavatina (Barton)	Cavatina (Barton)	Sam's Song (Shawver)	The Children (Barton)	Erotica (Moore)	Papillon (Lamberty)
And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	Boogie Blues (Easterday)	London By Night (Goss)	Sleeping Beauty (Moore)
Mambo #5 (Smarrelli)	Amor (Barton)	Sa's Song (Shawver)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullus)	And I Love You So (Childers)	Cavatina (Barton)
Tango Capriccioso (Ward)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Love Potion #9 (Anderson)	The Children (Barton)	A Lovely Evening (Childers)	The Children (Barton)	London By Night (Goss)
Cavatina (Barton)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Lovely Lady (Palmquist)	Cavatina (Barton)	Symphony (Slater)	Warm & Willing (Slotsve/Childers)
Wyoming Lullaby (Palmquist)	Cavatina (Barton)	Kiss Me Goodbye Rmba (Lawson)	And I Love You So (Childers)	Kiss Me Goodbye (Tullus)	Java Jive (Childers)	Boogie Blues (Easterday)	Banana Boat Cha (Anderson)
Orient Express Foxtrot (Moore)	Maria Elena (Ward)	Maria Elena (Ward)	Maria Elena (Ward)	Wyoming Lullaby (Palmquist)	The Bard (Lamberty)	Sleeping Beauty (Moore)	Sam's Song (Shawver)
Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Fortosity (Rother)	Autumn Nocturne (Palmquist)	Warm & Willing (Slotsve/Childers)	Orient Express Foxtrot (Moore)
Allegheny Moon (Barton Christmas)	Mambo #5 (Smarrelli)	You're the Top Cha (Childers)	Sam's Song (Shawver)	Kiss Me Goodbye Rmba (Lawson)	Warm & Willing (Slotsve/Childers)	Paso Cadiz (Goss)	Symphony (Slater)
Maria Elena (Ward)	Someone Like You (Barton)	Mia Elena (Ward)	Picardy Foxtrot (Slater)	Send Her Roses (Palmquist)	Castles And Kings (Slater)	Sam's Song (Shawver)	Erotica (Moore)
Send Her Roses (Palmquist)	Ramona (Krol)	Amor (Barton)	Tango Capriccioso (Ward)	Maria Elena (Ward)	Symphony (Slater)	Tampa Jive (Macuci)	First Snowfall (Moore)
London By Night (Goss)	Fortosity (Rother)	Tapa Jive (Macuci)	Send Her Roses (Palmquist)	Married (Shawver)	Sleeping Beauty (Moore)	Wyoming Lullaby (Palmquist)	St. Michel's Quickstep (Casey)
Kiss Me Goodbye (Tullus)	Kiss Me Goodbye (Tullus)	Align, You Win (Childers)	Amor (Barton)	Orient Express Foxtrot (Moore)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Mujer (Read)
Someone Like You (Barton)	You're The Top Cha (Childers)	You Mak Me Feel So Yg (Krol)	Tampa Jive (Macuci)	Someone Like You (Barton)	If You (Moore)	Orient Express Foxtrot (Moore)	Pensando En Ti (Esqueta)
	Send Her Roses (Palmquist)	Send Her Roses (Palmquist)	Kiss Me Goodbye Rmba (Lawson)	London By Night (Goss)			

URDC TOP 15

	1999	2000	2001	2002	2003	2004	2005	2006
And I Love You So (Childers)	Papillon (Lamberty)	And I Love You So (Childers)	And I Love You So (Childers)	And I Love You So (Childers)	Hola Chica (Worlock)	Adeline (Shibata)	And I Love You So (Childers)	Carnival (Rumble)
Dancez Merengue (Shibata)	And I Love You So (Childers)	Papillon (Lamberty)	Papillon (Lamberty)	Papillon (Lamberty)	Papillon (Lamberty)	Jurame (Worlock)	Papillon (Lamberty)	And I Love You So (Childers)
Papillon (Lamberty)	Begin To Color Me (Read)	Patricia Cha (Worlock)	Patricia Cha (Worlock)	Choo Choo Ch'Boogie (Goss)	Adeline (Shibata)	And I Love You So (Childers)	Jurame (Worlock)	Jurame (Worlock)
Warm & Willing (Slotsve/Childers)	Dancez Merengue (Shibata)	Dancez Merengue (Shibata)	Dancez Merengue (Shibata)	All That Jazz (Sechrist)	And I Love You So (Childers)	Jack is Back (Worlock)	Beale Street Blues (Liliefeld)	Sleeping Beauty (Moore)
Orient Express Foxtrot (Moore)	Patricia Cha (Worlock)	Begin To Color Me (Read)	Begin To Color Me (Shibata)	Adeline (Shibata)	Liebestraum #3 (Shibata)	Papillon (Lamberty)	Smoke Gets In Y'r Eyes (Rumble)	Smoke Gets In Y'r Eyes (Rumble)
London By Night (Goss)	Warm & Willing (Slotsve/Childers)	In The Mood (Goss)	In The Mood (Goss)	Liebestraum #3 (Shibata)	Beyond (Shibata)	Liebestraum #3 (Shibata)	Adeline (Shibata)	Beale Street Blues (Liliefeld)
Sam's Song (Shawver)	Cavatina (Barton)	Runaround Sue (Rumble)	Runaround Sue (Rumble)	Sleeping Beauty (Moore)	Sleeping Beauty (Moore)	Orange Colored Sky (Shibata)	Beyond (Shibata)	Jack is Back (Worlock)
Cavatina (Barton)	Sleeping Beauty (Moore)	Salsa Cafe (Shibata)	Salsa Cafe (Shibata)	Begin To Color Me (Read)	Symphony (Slater)	Symphony (Slater)	Boulevard (Lamberty Morales)	Papillon (Lamberty)
Sleeping Beauty (Moore)	Over And Over (Goss)	Liebestraum #3 (Shibata)	Liebestraum #3 (Shibata)	Wounded Heart (Worlock)	Orient Express Foxtrot (Moore)	Warm & Willing (Slotsve/Childers)	Orient Express Foxtrot (Moore)	Warm & Willing (Slotsve/Childers)
Wyoming Lullaby (Palquist)	Salsa Cafe (Shibata)	Beyond (Shibata)	Beyond (Shibata)	Todo Todo Todo (Goss)	All That Jazz (Sechrist)	Beale Street Blues (Liliefeld)	Sleeping Beauty (Moore)	My Heart Will Go On (Vogt)
Over And Over (Goss)	Orient Express Foxtrot (Moore)	Am I Blue (Lamberty)	Am I Blue (Lamberty)	Beyond (Shibata)	Jurame (Worlock)	London By Night (Goss)	Jack is Back (Worlock)	Orient Express Foxtrot (Moore)
Erotica (Moore)	Am I Blue (Lamberty)	London By Night (Goss)	London By Night (Goss)	Orient Express Foxtrot (Moore)	Tonight (Shibata)	Sleeping Beauty (Moore)	Java Jive (Childers)	Adeline (Shibata)
Am I Blue (Lamberty)	First Snowfall (Moore)	Over And Over (Goss)	Over And Over (Goss)	London By Night (Goss)	Patricia Cha (Worlock)	All That Jazz (Sechrist)	The Old House (Lamberty Morales)	Symphony (Slater)
Smoke Gets In Y'r Eyes (Rumble)	Smoke Gets In Y'r Eyes (Rumble)	Warm & Willing (Slotsve/Childers)	Warm & Willing (Slotsve/Childers)	Warm & Willing (Slotsve/Childers)	Warm & Willing (Slotsve/Childers)	Beyond (Shibata)	Chilly Chilly Cha (Shibata)	Laurann (Priskitt)
Kiss Me Goodbye Rmba (Lawson)	Maria Elena (Ward)	Kiss Me Goodbye (Tullus)	Kiss Me Goodbye (Tullus)	Runaround Sue (Rumble)	Wounded Heart (Worlock)	Hola Chica (Worlock)	Cavatina (Barton)	Stier Tango (Worlock)
						Orient Express Foxtrot (Moore)	Hola Chica (Worlock)	

TEACHING SCHEDULE

Convention At A Glance

(Updated 5 June 2007)

Wednesday - 25 July		Thursday - 26 July		Friday - 27 July		Saturday - 28 July	
Hall A	Hall B	Hall A	Hall B	Hall A	Hall B	Hall A	Hall B
Introduction to Seminars (Hall A)							
PROW WCS Rhythm & Figure Clinic MC: Moore 9:30a-noon	DECHENNE THE TANGOS Rhythm & Figure Clinic MC: Krivan 9:30-11:30a	RUMBLE CHA Phase VI Clinic Teach MC: Whitney 9:00-11:30a	BLACKFORD FOXTROT Phase V Clinic Teach MC: Meyer 9:00-11:30a	MOORE BOLERO Phase VI Clinic Teach MC: Roberts 9:00-11:30a	SECHRIST WALTZ Phase V Clinic Teach MC: Nelson 9:00-11:30a	SHIBATA INT'L TANGO Phase VI Clinic Teach MC: Gierok 9:00-11:30a	CANTRELL WCS Phase V Clinic Teach MC: Hawks 9:00-11:30a
	MC: Nelson Adv. Figs 9:30 - 10:55a	SCHERRER Picture Figs MC: Vangunten 11:05-12:30p	Meal Break 11:30 a - 1:00 p		Meal Break 11:30 a - 1:00 p		Meal Break 11:30 a - 1:00 p
GOSS BOLERO Rhythm & Figure Clinic MC: Hayes 2:00-4:30p	LILLEFIELD QUICKSTEP REFRESHER MC: Clements 2:00-4:00p	Rev Rumble MC: Whitney 1:05 - 1:50 p	Rev Blackford MC: Meyer 1:05 - 1:50 p	Rev Moore MC: Roberts 1:05 - 1:50 p	Rev Sechrist MC: Nelson 1:05 - 1:50 p	NOBLE WCS Phase IV Clinic Teach MC: Vogt 9:00-11:30a	URDC Annual Membership Meeting 1:00 p - 3:30 p
FINCH Latin Clinic MC: Froehlich 2:00-3:25p	ROBINSON JIVE Phase V Clinic Teach MC: Hazlet 2:00-4:30p	FISHER BOLERO Phase IV Clinic Teach MC: Lewis 2:00-4:30pm	FISHER BOLERO Phase IV Clinic Teach MC: Lewis 2:00-4:30pm	WORLOCK STS Phase VI Clinic Teach MC: Linden 2:00-4:30pm	HURD A. TANGO Phase V Clinic Teach MC: Kurczewski 2:00-4:30p	HILTON FOXTROT Phase IV Clinic Teach MC: Senecal 2:00-4:30p	Rev Cantrell MC: Krause 3:45-4:30p
GUPTON Smooth Clinic MC: Froehlich 3:35-5:00p	Meal Break 4:30 p - 7:00 p		Meal Break 4:30 p - 7:00 p		Meal Break 4:30 p - 7:00 p		Rev Shibata MC: Gierok 3:45-4:30p
Evening Program 7:30 - 11:00pm Welcome & Showcase Prelude Ball Advanced	Evening Program 7:45 - 11:00pm Showcase Dance Throughs TOP 15 #15 thru #11 Programmed Dancing Advanced	Rev Read MC: Finch 7:00 - 7:45 p	Rev Robinson MC: Hazlet 7:00 - 7:45 p	Rev Worlock MC: Linden 7:00 - 7:45 p	Rev Hurd MC: Kurczewski 7:00 - 7:45 p	Rev Hilton MC: Senecal 7:00 - 7:45 p	Evening Program 7:30 - 11:00pm Closing & Golden Torch Dance Throughs TOP 15 #5 thru #1 Programmed Dancing Int. & Adv.

Hall A = Missouri & Kansas Rooms - JQH Conv. Center

Hall B = Oklahoma Room - JQH Conv. Center

Hall C = Maple, Pine, Cedar Rooms - Holiday Inn

07-17

Wednesday - 25 July		
Hall A	Hall B	Hall C
Introduction to Seminars (Hall A)		
Mark & Pam Prow West Coast Swing Rhythm & Figure Clinic MC: Moore 9:30am to Noon	Jack & Judy DeChenne The Tangos Rhythm & Figure Clinic Argentine, International & American Styles MC: Krivan 9:30am to 11:30am	Kristine & Bruce Nelson Smooth Adv. Figures MC: Fisher 9:30am to 10:55am ----- Judy & Hank Scherrer Inter. Picture Figures MC: Vangunten 11:05am to 12:30pm
MEAL BREAK Until 2:00	MEAL BREAK Until 2:00	MEAL BREAK Until 2:00
Bill & Carol Goss Bolero Rhythm & Figure Clinic MC: Hayes 2:00 pm to 4:30pm	Al & Carol Lillefield Quickstep Let's Keep Quickstep Alive MC: Clements 2:00pm to 4:00pm	Sandi & Dan Finch Latin Technique MC: Froehlich 2:00pm to 3:25pm ----- Anne & Gup Gupton Smooth Clinic MC: Froehlich 3:35pm to 5:00pm
MEAL BREAK Until 7:30	MEAL BREAK Until 7:30	MEAL BREAK Until 7:30
Evening Program 7:30 pm to 11:00 pm Welcome & Showcase Prelude Ball Advanced	Evening Program 7:30 pm to 11:00 pm Welcome & Showcase Prelude Ball Intermediate	

Hall A = Missouri & Kansas Rooms - Conv. Ctr. **Hall B** = Oklahoma Room - Conv. Ctr.

Hall C = Maple, Pine, Cedar Rooms - Holiday Inn

07-19

Thursday - 26 July		
Hall A	Hall B	Hall C
<p>Ron & Ree Rumble <i>Just My Luck</i> Cha Cha VI</p> <p>MC: Whitney 9:30am to 11:30am</p>	<p>Barbara & Wayne Blackford <i>16 Tons</i> Foxtrot V MC: Meyer 9:00am to 11:30am</p>	<p>Randy & Marie Preskitt <i>Almost Like Being In Love</i> Quickstep IV MC: Hayes 9:00am to 11:30am</p>
<p>MEAL BREAK Until 1:00pm</p>	<p>MEAL BREAK Until 1:00pm</p>	<p>MEAL BREAK Until 1:00pm</p>
<p>Review - <i>Just My Luck</i></p> <p>MC: Whitney 1:05pm to 1:50pm</p>	<p>Review - <i>16 Tons</i></p> <p>MC: Meyer 1:05pm to 1:50pm</p>	<p>Review - <i>Almost Like Being In Love</i></p> <p>MC: Hayes 1:05pm to 1:50pm</p>
<p>Kay & Joy Read <i>Que Sabes De Amor</i> Rumba VI</p> <p>MC: Finch 2:00pm to 4:30pm</p>	<p>Paul & Linda Robinson <i>Wake Me Before You Go Go</i> Jive V</p> <p>MC: Hazlet 2:00pm to 4:30pm</p>	<p>Karen & Dick Fisher <i>I Finally Found Someone</i> Bolero IV</p> <p>MC: Lewis 2:00pm to 4:30pm</p>
<p>MEAL BREAK Until 7:00pm</p>	<p>MEAL BREAK Until 7:00pm</p>	<p>MEAL BREAK Until 7:00pm</p>
<p>Review - <i>Que Sabes De Amor</i></p> <p>MC: Finch 1:05pm to 1:50pm</p>	<p>Review - <i>Wake Me Before You Go Go</i></p> <p>MC: Hazlet 1:05pm to 1:50pm</p>	<p>Review - <i>I Finally Found Someone</i></p> <p>MC: Lewis 1:05pm to 1:50pm</p>
<p>Evening Program 7:45 pm to 11:00 pm Show Case Dance Throughs Top 15 #15 thru #11</p> <p>Programmed Dancing Advanced</p>	<p>Evening Program 7:30 pm to 11:00 pm Show Case Dance Throughs Top 15 #15 thru #11</p> <p>Programmed Dancing Intermediate</p>	

Hall A = Missouri & Kansas Rooms - Conv. Ctr. **Hall B** = Oklahoma Room - Conv. Ctr.

Hall C = Maple, Pine, Cedar Rooms - Holiday Inn

07-20

Friday - 27 July		
Hall A	Hall B	Hall C
<p>Brent & Judy Moore <i>La Gloria</i> Bolero VI</p> <p>MC: Roberts 9:30am to 11:30am</p>	<p>Dwain & Judy Sechrist <i>Flying</i> Waltz V</p> <p>MC: Nelson 9:00am to 11:30am</p>	<p>Ron & Mary Noble <i>She's Looking Good</i> West Coast Swing IV</p> <p>MC: Vogt 9:00am to 11:30am</p>
<p>MEAL BREAK Until 1:00pm</p>	<p>MEAL BREAK Until 1:00pm</p>	<p>MEAL BREAK Until 1:00pm</p>
<p>Review - <i>La Gloria</i> MC: Roberts 1:05pm to 1:50pm</p>	<p>Review - <i>Flying</i> MC: Nelson 1:05pm to 1:50pm</p>	<p>Review - <i>She's Looking Good</i> MC: Vogt 1:05pm to 1:50pm</p>
<p>Curt & Tammy Worlock <i>In This Life</i> Slow Two-Step VI</p> <p>MC: Linden 2:00pm to 4:30pm</p>	<p>George & Pamela Hurd <i>Cumparsita Argentina</i> Argentine Tango V</p> <p>MC: Kurczewski 2:00pm to 4:30pm</p>	<p>Joe & Pat Hilton <i>There's A Time For Everything</i> Foxtrot IV MC: Senecal 2:00pm to 4:30pm</p>
<p>MEAL BREAK Until 7:00pm</p>	<p>MEAL BREAK Until 7:00pm</p>	<p>MEAL BREAK Until 7:00pm</p>
<p>Review - <i>In This Life</i> MC: Linden 7:00pm to 7:45pm</p>	<p>Review - <i>Cumparsita Argentina</i> MC: Kurczewski 7:00pm to 7:45pm</p>	<p>Review - <i>There's A Time For Everything</i> MC: Senecal 7:00pm to 7:45pm</p>
<p>Evening Program 7:45 pm to 11:00 pm Show Case Dance Throughs Top 15 #15 thru #11</p> <p>Programmed Dancing Advanced</p>	<p>Evening Program 7:30 pm to 11:00 pm Show Case & Hall of Fame Dance Throughs Top 15 #10 thru #6</p> <p>Programmed Dancing Intermediate</p>	

Hall A = Missouri & Kansas Rooms - Conv. Ctr. **Hall B** = Oklahoma Room - Conv. Ctr.

Hall C = Maple, Pine, Cedar Rooms - Holiday Inn

07-21

Saturday - 28 July		
Hall A	Hall B	Hall C
<p>Kenji & Nobuko Shibata <i>Tango Of Satumaa</i> Tango VI</p> <p>MC: Gierok 9:30am to 11:30am</p>	<p>Chris & Terri Cantrell <i>Feeling Good</i> West Coast Swing V</p> <p>MC: Hawks 9:00am to 11:30am</p>	<p>Mary & Pete McGee Hall of Fame Dance</p> <p>MC: Teague 9:00am to 11:30am</p>
<p>MEAL BREAK Until 1:00pm</p>	<p>MEAL BREAK Until 1:00pm</p>	<p>MEAL BREAK Until 1:00pm</p>
	<p>URDC ANNUAL MEMBERSHIP MEETING</p> <p>1:00PM TO 3:30PM</p>	
<p>Review - <i>Tango Of Satumaa</i> MC: Gierok 3:45pm to 4:30pm</p>	<p>Review - <i>Feeling Good</i> MC: Krause 3:45pm to 4:30pmm</p>	<p>Review - Hall of Fame Dance MC: Teague 3:45pm to 4:30pm</p>
<p>MEAL BREAK Until 7:30pm</p>	<p>MEAL BREAK Until 7:30pm</p>	<p>MEAL BREAK Until 7:30pm</p>
	<p>Halls A & B</p> <p>Evening Program 7:30pm to 11:00 pm</p> <p>Closing & Golden Torch Dance Throughs Top 15 #5 thru #1</p> <p>Programmed Dancing Intermediate & Advanced</p>	

Hall A = Missouri & Kansas Rooms - Conv. Ctr. **Hall B** = Oklahoma Room - Conv. Ctr.

Hall C = Maple, Pine, Cedar Rooms - Holiday Inn

CUERS

Bill Bingham & Peggy Roller

Bill & Martha Buck

Chris & Terri Cantrell

Paul & Ann Clements

Dan & Sandi Finch

Dick & Karen Fisher

Anita Froelich

Karen & Ed Gloodt

Bill & Carol Goss

Anne & Gup Gupton

Joe & Pat Hilton

George & Pamela Hurd

Ed & Judy Jaworski

John & Suzette Juhring

Glenn & Rosalee Kelley

Kay & Bob Kurczewski

Randall Lewis & Deborah Olson

Al & Carol Lillefield

Mary & Pete McGee

Brent & Judy Moore

Adrienne & Larry Nelson

Kristine & Bruce Nelson

Ron & Mary Noble

Oberdan & Vanessa Otto

Steve & Jean Philson

Randy & Marie Preskitt

Mark & Pam Prow

Kay & Joy Read

Paul & Linda Robinson

Ron & Ree Rumble

Tony Speranzo/ Diane Slater

John & Betty Stanley

Curt & Tammy Worlock

MASTERS OF CEREMONIES

Paul & Ann Clements

Dan & Sandi Finch

Dick & Karen Fisher

Anita Froelich

Jerry & Jo Gierok

Debbie Hawks

Art & Jacquie Hayes

John Hazlet

Patrick & Eileen Krause

Joe & Debbie Krivan

Bob & Kay Kurczewski

Randall Lewis

Rick Linden

David & Terry Meyer

Brent & Judy Moore

Kristine & Bruce Nelson

Sharon Roberts

Jim & Marianne Senecal

Sandy Teague

Dave & Barbara Vangunten

Debby & Tim Vogt

Harold & Jewell Whitney

07-23

EVENING PROGRAM

URDC Convention #31 Evening Program

Ballroom A (Intermediate/Advanced Hall)

Routine	Choreographer	Rh	Ph	Routine	Choreographer	Rh	Ph
A Letter to You	Worlock	JV	V	Laurann	Preskitt	WZ	IV
Abrazame	Worlock	BL	V	Lazy Crazy Days	Vogt	QS	VI
Adagio	Worlock	WZ	VI	Libertango	Lamberty/Frias	TG	V
Adeline	Shibata	ST	VI	Liebestraum No. 3	Shibata	WZ	V
Afro Cubano	Noble	RB	V	London By Night	Goss	WZ	VI
All Kinds of Everything	Vogt	WZ	VI	Look at Me I'm Sandra Dee	Goss	VW	V
Am I Blue	Lamberty	FT	VI	Memory Rumba	Rumble	RB	VI
Amargura	Rumble	TG	VI	Mujer	Read	RB	VI
Amor	Barton	CH	V	My Heart Will Go On	Vogt	BL	IV
And I Love You So	Childers	RB	V	Nice and Easy	Goss	FT	VI
Are You Still Mine	Kiehm	ST	VI	No Walls	Worlock	WZ	IV
Autumn Leaves	Moss	RH	IV	Orient Express Foxtrot	Moore	FT	V
Beale Street Blues	Lillefield	JV	V	Papillon	Lamberty	WZ	VI
Begin to Color Me	Read	WZ	VI	Perfidia	Slater	RB	VI
Beyond	Shibata	RB	V	Picardy Foxtrot	Slater	FT	VI
Big Spender	Vogt	FT	VI	Safronia B.	Rumble	JV	VI
Boom Boom	Rumble	CH	V	Samba De Ooh La La	Shibata	SB	V
Boulavogue	Lamberty/Morales	WZ	VI	Sam's Song	Shawver	WZ	VI
Breathless	Moore	FT	VI	Scheherazade	Moore	WZ	VI
Carnival	Rumble	RB	IV	Sing A Long Mambo	Worlock	MB	VI
Cavatina	Barton	WZ	VI	Sleeping Beauty	Moore	BL	V
Chilly Chilly Cha	Shibata	CH	VI	Smoke Gets in Your Eyes	Rumble	FT	VI
Close Every Door	Goss	WZ	VI	St. Michel's Quickstep	Casey	QS	VI
Come to Me	Lamberty	WZ	VI	Starlight Express	Goss	RB	V
Dark Waltz	Vogt	WZ	VI	Stier Tango	Worlock	TG	V
Dedication	Rumble	WZ	IV	Sunflower	Tonks	JV	V
Falling Into You	Moore	BL	IV	Symphony	Slater	FT	VI
Fiesta Tango	Palmquist	TG	VI	Tammy	Imamura	WZ	VI
Fine Brown Frame	Hurd	JV	IV	Tango Capriccioso	Ward	TG	V
Hello Memory	Shibata	WZ	IV	Tango of the Rising Sun	Moore	TG	V
Hola Chica	Worlock	CH	V	The Bard	Lamberty/Morales	WZ	V
How Do You Like Me Now	Rumble	WC	VI	The Children	Barton	WZ	VI
I Could Write a Book	Rumble	FT	VI	The Human Thing to Do	Sheridan	FT	V
If Tomorrow Never Comes	Rumble	RB	V	The Old House	Lamberty/Morales	WZ	IV
I'm Still Me	Read	WZ	VI	The Sun, the Sea, and the Sky	Bradt	WZ	IV
I've Got You Under My Skin	Goss	FT	V	This is the Life	Rumble	FT	IV
Jack Is Back	Worlock	MB	V	Tonight	Shibata	WZ	V
Java Jive	Childers	WC	V	Waltz in A Flat	Goss	WX	VI
Jurame	Worlock	RB	V	Where or When	Worlock	FT	VI
Just Another Woman in Love	Anderson	RB	VI	With You I'm Born Again	Goss	WZ	VI
Kiss Me Goodbye	Tullus	FT	VI	Wounded Heart	Worlock	BL	V
Kiss Me Goodbye Rumba	Lawson	RB	VI	You Drive Me Crazy	Rumble	CH	V
La Barca	Goss	BL	V	You Raise Me Up	Read	ST	VI
Last Night Cha	Worlock	CH	V				

07-25

URDC Convention #31 Evening Program
Ballroom B (Intermediate Hall)

Routine	Choreographer	Rh	Ph	Routine	Choreographer	Rh	Ph
A Brief Romance	Rumble	WZ	IV	Marilyn, Marilyn	Palmquist	WZ	IV
A Wink and a Smile	Rumble	FT	V	Molly Maguire's Waltz	Lamberty	WZ	IV
All That Jazz	Sechrist	FT	V	Non Dimenticar	Rumble	RB	III
Am I Blue IV	Slater	FT	IV	Ob-La-Di, Ob-La-Da	Rumble	CH	III
Answer Me	Palmquist	WZ	III	Pop Goes the Movies	Raye	MX	III
Arriba IV	Hartung	RB	IV	Rachel's Song	Stairwalt	ST	IV
Boogie Time	Goodt	JV	IV	Rainbow Connections	Childers	WZ	IV
Calendar Girl	Rotscheid	JV	IV	Rainbow Foxtrot	Blackford	FT	IV
Carolina Moon	Rumble	WZ	III	Riviere De Lune	Palmquist	WZ	V
Castles and Kings	Slater	WZ	V	Rumba Assisi	Broadwater	RB	V
Dancing at Washington Square	Robertson	MX	IV	Send Her Roses	Palmquist	FT	IV
Doolittle Cha	Goss	CH	IV	September Foxtrot	Slotsve	FT	IV
Duerme	Slater	RB	IV	Should I Do It	Read	JV	IV
Edelweiss	Shibata	WZ	IV	Sinti	Slater	RB	V
El Reloj	Trankel/Gilder	BL	IV	Sugar Sugar	Worlock	CH	IV
Esta Rumba	Barton	RB	III	Sway 4 Me	Rumble	CH	IV
Exactly Like You	Slater	FT	IV	Tampa Jive	Macuci	JV	V
From My Guy	Goss	FT	V	The Mountains of Mourne	Lamberty	WZ	IV
Hooked On Swing	Windhorst	MX	IV	The Spinning Wheel	Smith	WZ	IV
I Can See Clearly Now	Rumble	CH	III	Tijuana Taxi	Prow	QS	IV
I Do I Do I Do	Blackford	FT	V	Too Many Rivers	Hooper	ST	IV
I Love Beach Music	Raybuck	WC	IV	Waltz Tramonte	Britton	WZ	V
I Wanta Quickstep	Palmquist	QS	III	Warm & Willing	Childers/Slotsve	FT	V
Intrigue	Robinson	WZ	IV	West Coast Swingin'	Nelson	WC	IV
Just a Tango	Childers	TG	V	Witchcraft IV	Slater	FT	IV
Let Me Show You How	Slater	JV	V	Woodchopper's Ball	Lawson	MX	III
Looking Through Your Eyes	Read	RB	IV	Wyoming Lullaby	Palmquist	WZ	V
Love Changes Everything	Pierce	BL	V	Years May Come	Rother	RB	IV
Lovely Lady	Palmquist	WZ	V	You Left the Water Running	Read	JV	IV
Manuela	Rumble	WZ	IV	You Make Me Feel So Young	Krol	FT	V
Maria Elena	Ward	FT	V	You Should Be Dancing	Goss	CH	V

Wednesday Evening Program

Ballroom A

7:30 - 8:00 PM • Opening Ceremony

8:00 - 8:40 • Showcase

8:40 - 11:00 PM • Prelude Ball (Phases IV-VI)

Routine	Choreographer	Rhythm	Phase	Cuer
Laurann	Preskitt	Waltz	IV	Randy & Marie Preskitt
Kiss Me Goodbye Rumba	Lawson	Rumba	VI	5603 Sound Ave
Liebestraum No. 3	Shibata	Waltz	V	Everett, WA 98203
Chilly Chilly Cha	Shibata	Cha Cha	VI	randall.preskitt@verizon.net
Wounded Heart	Worlock	Bolero	V	
All Kinds of Everything	Vogt	Waltz	VI	Kay & Joy Read
A Letter to You	Worlock	Jive	V	1800 Lawyer
The Children	Barton	Waltz	VI	College Station, TX 77840
Perfidia	Slater	Rumba	VI	kread@cvm.tamu.edu
Kiss Me Goodbye	Tullus	Foxtrot	VI	Dan & Sandi Finch
Libertango	Lamberty/Frias	Tango	V	12082 Red Hill Ave
Boulavogue	Lamberty/Morales	Waltz	VI	No. Tustin, CA 92705
How Do You Like Me Now	Rumble	West Coast Swing	VI	Sandi@sandance.us
Afro Cubano	Noble	Rumba	V	Ron & Mary Noble
You Drive Me Crazy	Rumble	Cha Cha	V	14767 E. 53rd Drive
The Old House	Lamberty/Morales	Waltz	IV	Yuma, AZ 85367
You Raise Me Up	Read	Slow Two Step	VI	Rdancer@aol.com
Picardy Foxtrot	Slater	Foxtrot	VI	
London By Night	Goss	Waltz	VI	Kay & Bob (Ski's) Kurczewski
Beyond	Shibata	Rumba	V	1402 S. Cage #75
Dark Waltz	Vogt	Waltz	VI	Pharr, TX 78577
Memory Rumba	Rumble	Rumba	VI	Roundsbyskis@juno.com
I've Got You Under My Skin	Goss	Foxtrot	V	Oberdan & Vanessa Otto
Begin to Color Me	Read	Waltz	VI	3286 Penzance Ave
Stier Tango	Worlock	Tango	V	Camarillo, CA 93012
This is the Life	Rumble	Foxtrot	IV	votto@ootto.com
Tammy	Imamura	Waltz	VI	Curt & Tammy Worlock
Last Night Cha	Worlock	Cha Cha	V	3613 Citrus Tree Ct
Where or When	Worlock	Foxtrot	VI	Plant City, FL 33566
Sing A Long Mambo	Worlock	Mambo	VI	cworlock@tampabay.rr.com
Tonight	Shibata	Waltz	V	

Wednesday Evening Program

Ballroom B

7:30 - 8:00 PM • Opening Ceremony (Ballroom A)

8:00 - 8:40 • Showcase (Ballroom A)

8:40 - 11:00 PM • Prelude Ball (Phases III-V)

Routine	Choreographer	Rhythm	Phase	Cuer
Carolina Moon	Rumble	Waltz	III	Bill & Martha Buck
Arriba IV	Hartung	Rumba	IV	521 Woodbine Dr
Calendar Girl	Rotscheid	Jive	IV	Shreveport, LA 71105
You Make Me Feel So Young	Krol	Foxtrot	V	mbuck57@comcast.net
I Love Beach Music	Raybuck	West Coast Swing	IV	
A Brief Romance	Rumble	Waltz	IV	Glenn & Rosalee Kelley
Let Me Show You How	Slater	Jive	V	1569 Wellesley Dr
Rachel's Song	Stairwalt	Slow Two Step	IV	Lexington KY
Waltz Tramonte	Britton	Waltz	V	gkelleylex@aol.com
Ob-La-Di, Ob-La-Da	Rumble	Cha Cha	III	Anne & Gup Gupton
Molly Maguire's Waltz	Lamberty	Waltz	IV	573 Price Rd
Just a Tango	Childers	Tango	V	Carrollton GA 30116
I Do I Do I Do	Blackford	Foxtrot	V	annegupton@comcast.net
Should I Do It	Read	Jive	IV	Randall Lewis/Deborah Olson
Intrigue	Robinson	Waltz	IV	1596 NW Tanasbrook Ct
Sinti	Slater	Rumba	V	Beaverton, OR 97006-3261
The Spinning Wheel	Smith	Waltz	IV	RCL831@Verizon.net
From My Guy	Goss	Foxtrot	V	
Pop Goes the Movies	Raye	Mixed	III	Steve & Jean Philson
Manuela	Rumble	Waltz	IV	1158 Borealis Lane
Tampa Jive	Macuci	Jive	V	Columbia Hts, MN 55421
Rainbow Foxtrot	Blackford	Foxtrot	IV	philson@umn.edu
You Should Be Dancing	Goss	Cha Cha	V	Karen & Ed Gloodt
Esta Rumba	Barton	Rumba	III	300 Beaumont
September Foxtrot	Slotsve	Foxtrot	IV	Ardmore, OK 7340
Boogie Time	Gloodt	Jive	IV	egloodt@netscape.net
Tijuana Taxi	Prow	Quickstep	IV	John & Suzette Juhring
Castles and Kings	Slater	Waltz	V	1175 SE Barberry Ave
Woodchopper's Ball	Lawson	Mixed	III	Dallas OR 97338
Love Changes Everything	Pierce	Bolero	V	dancearound97738@yahoo.com
Sway 4 Me	Rumble	Cha Cha	IV	

09-28

Thursday Evening Program Ballroom A

7:00 - 7:45 PM • Reviews (Ballrooms A, B, and C)

7:45 - 8:25 PM • Showcase

8:25 - 9:20 PM • Dance through of today's teaches (2 times each)

9:20 - 9:45 PM • TOP 15 (Dances #15 to #11)

Routine	Choreographer	Rhythm	Phase	Cuer
#15				Ron & Ree Rumble 43 Charles Ave Manchester, NJ 08759 rrumble@comcast.net
#14				
#13				
#12				
#11				

9:45 - 11:00 PM • Evening Program (Phases IV-VI)

Adagio	Worlock	Waltz	VI	Mark & Pam Prow 1322 Falling Leaf Lane Seabrook, TX 77586-4504 pam@pamprow.com
Boom Boom	Rumble	Cha Cha	V	
Tango Capriccioso	Ward	Tango	V	Adrienne & Larry Nelson 2286 X Ave Dysart, Iowa 52224 LNelson888@juno.com
Close Every Door	Goss	Waltz	VI	
Are You Still Mine	Kiehm	Slow Two Step	VI	Brent & Judy Moore 10075 McCormick Place Knoxville, TN 37923 Dancemoore@aol.com
Scheherazade	Moore	Waltz	VI	
La Barca	Goss	Bolero	V	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158 aclillefield@starband.net
Big Spender	Vogt	Foxtrot	VI	
Hola Chica	Worlock	Cha Cha	V	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158 aclillefield@starband.net
Breathless	Moore	Foxtrot	VI	
Tango of the Rising Sun	Moore	Tango	V	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158 aclillefield@starband.net
Amor	Barton	Cha Cha	V	
Falling Into You	Moore	Bolero	IV	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158 aclillefield@starband.net
I'm Still Me	Read	Waltz	VI	
Beale Street Blues	Lillefield	Jive	V	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158 aclillefield@starband.net
Mujer	Read	Rumba	VI	
Autumn Leaves	Moss	Rhythm	IV	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158 aclillefield@starband.net

02-29

Thursday Evening Program Ballroom B

7:00 - 7:45 PM • Reviews (Ballrooms A, B, and C)

7:45 - 8:25 PM • Showcase (Ballroom A)

8:25 - 9:20 PM • Dance throughs (Ballroom A)

9:20 - 9:45 PM • TOP 15 (Dances #15 to #11) (Ballroom A)

Routine	Choreographer	Rhythm	Phase	Cuer
#15				Ron & Ree Rumble 43 Charles Ave Manchester, NJ 08759 rrumble@comcast.net
#14				
#13				
#12				
#11				

9:45 - 11:00 PM • Evening Program (Phases III-V)

Routine	Choreographer	Rhythm	Phase	Cuer
A Wink and a Smile	Rumble	Foxtrot	V	John & Betty Stanley
I Can See Clearly Now	Rumble	Cha Cha	III	20 Hickory Dr
Edelweiss	Shibata	Waltz	IV	Kimberling City, MO 65686
Duerme	Slater	Rumba	IV	jwstanley@centurytel.net
Exactly Like You	Slater	Foxtrot	IV	
Non Dimenticar	Rumble	Rumba	III	Anita Froehlich
Send Her Roses	Palmquist	Foxtrot	IV	20410 Leapwood Ave #2-G
Sugar Sugar	Worlock	Cha Cha	IV	Carson, CA 90746
Lovely Lady	Palmquist	Waltz	V	anita.froehlich@dcaa.mil
Witchcraft IV	Slater	Foxtrot	IV	Bill Bingham/Peggy Roller
Riviere De Lune	Palmquist	Waltz	V	190 Hillway Cir
Too Many Rivers	Hooper	Slow Two Step	IV	Ventura, CA 93003-1310
Rainbow Connections	Childers	Waltz	IV	wbingham.text75@gtalumni.org
Rumba Assisi	Broadwater	Rumba	V	Joe & Pat Hilton
The Mountains of Mourne	Lamberty	Waltz	IV	519 Great Hill Dr
West Coast Swingin'	Nelson	West Coast Swing	IV	Ballwin, MO 63021
Doolittle Cha	Goss	Cha Cha	IV	JoeHilton@swbell.net

07-30

Friday Evening Program Ballroom A

7:00 - 7:45 PM • Reviews (Ballrooms A, B, and C)

7:45 - 7:55 PM • Showcase

7:55 - 8:10 PM • Hall of Fame

**8:10 - 9:35 PM • Dance through of today's teaches (2 times each)
Previous teaches danced once each**

9:35 - 10:00 PM • TOP 15 (Dances #10 to #6)

Routine	Choreographer	Rhythm	Phase	Cuer
#10				Ron & Ree Rumble 43 Charles Ave Manchester, NJ 08759 rrumble@comcast.net
#9				
#8				
#7				
#6				

10:00 - 11:00 PM • Evening Program (Phases IV-VI)

Waltz in A Flat	Goss	Waltz	VI	Bill & Carol Goss
Starlight Express	Goss	Rumba	V	10965 Sunny Mesa Rd
Nice and Easy	Goss	Foxtrot	VI	San Diego, CA 92121
Look at Me I'm Sandra Dee	Goss	Viennese Waltz	V	gossbc@san.rr.com
Safronia B.	Rumble	Jive	VI	
Sam's Song	Shawver	Waltz	VI	Mary & Pete McGee
Abrazame	Worlock	Bolero	V	1333 Kingston Ct
Cavatina	Barton	Waltz	VI	Northampton, PA 18067
If Tomorrow Never Comes	Rumble	Rumba	V	pandmmcgee@rcn.com
I Could Write a Book	Rumble	Foxtrot	VI	
Come to Me	Lamberty	Waltz	VI	Dick & Karen Fisher
Jack Is Back	Worlock	Mambo	V	153 Rainbow Dr #5369
Am I Blue	Lamberty	Foxtrot	VI	Livingston, TX 77399
Fiesta Tango	Palmquist	Tango	VI	rffisher@tamu.edu

07-31

Friday Evening Program Ballroom B

7:00 - 7:45 PM • Reviews (Ballrooms A, B, and C)

7:45 - 7:55 PM • Showcase (Ballroom A)

7:55 - 8:10 PM • Hall of Fame (Ballroom A)

8:10 - 9:35 PM • Dance throughs (Ballroom A)

9:35 - 10:00 PM • TOP 15 (Dances #10 to #6) (Ballroom A)

Routine	Choreographer	Rhythm	Phase	Cuer
#10				Ron & Ree Rumble 43 Charles Ave Manchester, NJ 08759 rrumble@comcast.net
#9				
#8				
#7				
#6				

10:00 - 11:00 PM • Evening Program (Phases III-V)

Am I Blue IV	Slater	Foxtrot	IV	Tony Speranzo/Diane Slater
Years May Come	Rother	Rumba	IV	3102 Alta Vista Ln
Answer Me	Palmquist	Waltz	III	San Angelo, TX 76904
You Left the Water Running	Read	Jive	IV	Round_Dancer@yahoo.com
All That Jazz	Sechrist	Foxtrot	V	
El Reloj	Trankel/Gilder	Bolero	IV	Paul & Ann Clements
Marilyn, Marilyn	Palmquist	Waltz	IV	5713 Allen Ave
I Wanta Quickstep	Palmquist	Quickstep	III	Powell River BC V8A 45Z
Maria Elena	Ward	Foxtrot	V	paclements@shaw.ca
Hooked On Swing	Windhorst	Mixed	IV	
Warm & Willing	Childers/Slotsve	Foxtrot	V	Ed & Judy Jaworski
Looking Through Your Eyes	Read	Rumba	IV	1648 Brockie Circle
Wyoming Lullaby	Palmquist	Waltz	V	Va. Beach, VA 23464
Dancing at Washington Square	Robertson	Mixed	IV	judyjawor@aol.com

07-32

Saturday Evening Program Ballroom A

7:30 - 8:00 PM • Closing and Golden Torch Award

**8:00 - 9:25 PM • Dance through of today's teaches (2 times each)
Previous teaches danced once each**

9:25 - 9:50 PM • TOP 15 (Dances #5 to #1)

Routine	Choreographer	Rhythm	Phase	Cuer
#5				Ron & Ree Rumble 43 Charles Ave Manchester, NJ 08759 rrumble@comcast.net
#4				
#3				
#2				
#1				

9:50 - 11:00 PM • Evening Program (Phases IV-VI)

St. Michel's Quickstep	Casey	Quickstep	VI	Chris & Terri Cantrell
Sleeping Beauty	Moore	Bolero	V	960 Garnet Street
The Sun, the Sea, and the Sky	Bradt	Waltz	IV	Broomfield, CO 80020
Samba De Ooh La La	Shibata	Samba	V	dance@ctkr.com
Dedication	Rumble	Waltz	IV	Kristine & Bruce Nelson
Just Another Woman in Love	Anderson	Rumba	VI	1807 S Washington #110-358
Lazy Crazy Days	Vogt	Quickstep	VI	Naperville, IL 60565
Sunflower	Tonks	Jive	V	knelson823@earthlink.net
Hello Memory	Shibata	Waltz	IV	George & Pamela Hurd
Fine Brown Frame	Hurd	Jive	IV	2021 N. Caribou Rd
With You I'm Born Again	Goss	Waltz	VI	Gilmer, TX 75644
Amargura	Rumble	Tango	VI	gphurd@aol.com
No Walls	Worlock	Waltz	IV	Paul & Linda Robinson
Java Jive	Childers	West Coast Swing	V	14471 S 4050 Road
Symphony	Slater	Foxtrot	VI	Oologah, OK 74053
The Bard	Lamberty/Morales	Waltz	V	pldance@yahoo.com

07-33

CLINICIAN

RESUMES

07-34



Wayne & 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

Cell phone: (907) 307-5362
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, "Silver Circle," and in 2005 Roundalab presented them with their highest & most prestigious award, the "Silver Halo". They are the ONLY recipients of all Roundalab's four major awards.

As full time Round Dance Teachers, they winter in Mesa, Arizona (teaching beginners through Phase VI). They have been 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 Education Seminar and Roundalab Teachers Seminars . They also served as Roundalab's Standardization Chairmen 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," - in both DVD and VHS.

Most recently they were clinicians at four of the first Roundalab Mini-Labs 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 continuing education of both dancers and teachers at all levels. 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*, *Change of Seasons*, *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*, *Cat Daddy*, *Can I Steal a Little Love*, *Same Old Saturday Night*, *He Was Beautiful*, *Rainbow Foxtrot*, and many more. The Blackfords continue their own education by 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 grandson Anthony and a great grandchildren Makayla and Chase.

Chris & Terri Cantrell

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

dance @ctkr.com <http://www.crkr.com>



Chris (1979) & Terri (1978) 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 women, and it was. About 9 months after becoming partners they headed to the National Square Dance Convention (1980 Memphis) where they discovered that 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, unaware that pre-registration was required. Luckily, they were all allowed to attend. 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. They were very lucky to find excellent instructors back home, Del & June Wilson. We have a cassette tape from our first private lesson with them where 99% of it is June laughing, which we guess was better than her crying. Evidently we have improved a bit since then, and our first experience on the URDC Convention teaching staff was in 1986.

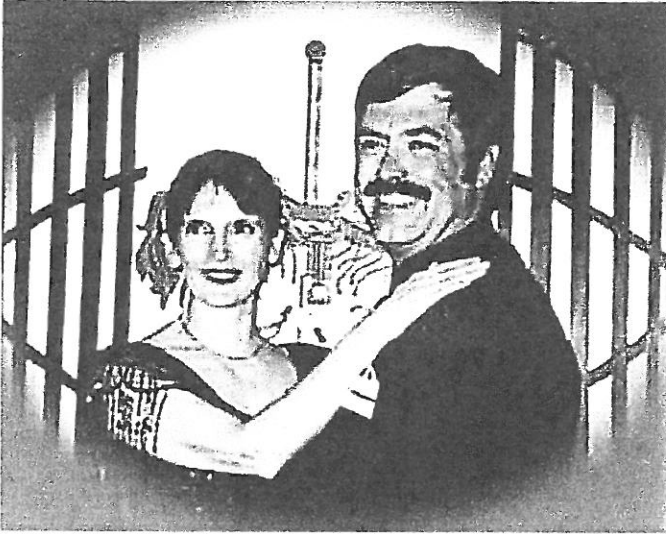
After receiving his Ph.D. in Atmospheric Chemistry (1983) the family moved to Colorado & Chris went to work at the National Center for Atmospheric Research (NCAR) where he is still to this day. Terri is a freelance web & graphic designer and a volunteer addict. They have two grown children, Katie & Ryan.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

Cantrells have served 3 terms as URDC Board of Directors (1st term 1989). In 1991 & 1996 (both in Denver) they were URDC Convention Chaircouple and on the Program Committee with Wayne & Donna Slotsve. In 1991 the Slotsves & Cantrells surprised the crowd with the first ever Top 15. They were also the 2006 URDC program chairs with lots of evening dance programming help from Debby & Tim Vogt. Chris & Terri are current & past URDC Education Chairs where in 1996 they changed the Teacher's Seminar into a Teacher's & Dancer's Seminar. The same year saw birth of a new idea for URDC, the "Introduction to Higher Level Dancing Education Clinic," which was open & free to all level dancers the Tuesday evening prior to the URDC Convention in Denver. They were first elected to the URDC Technical Advisory Committee (TAC) in 1989 (foxtrot, argentine tango, mambo chairs). They currently serve as the TAC chair couple, as well as foxtrot, mambo, & samba figure developers. They are also the webmasters for the <http://www.urdc.info> website, which is devoted to dancer education, entertainment, convention news, and the soon-to-be online URDC TAC Dance Manual.

C & T write education articles for publications around the world and were education chairs for DRDC for about 5 years. At home they have served as CRDA convention chaircouple twice, program chair ~9 times, BOD, initiated & update website (since 1989 <http://www.crda.net>), Chris has updated the bylaws and is working on the operating procedures, and other jobs as needed. In 2006 they were the recipients of the CRDA Hall of Fame Award for dedication to CRDA and Round Dancing. 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.

Some of their recent choreography includes: **Feeling Good** (V WCS), **Summer Night II** (II WZ), **I'm All Right** (VI FT), **Bailamos** (IV Samba), **It Ain't Necessarily So** (IV WCS), **Illusion** (III WZ), **Are You An Illusion** (V WZ), **Silverio** (V PD), **Take My Love** (VI WCS), **Almost Like Being In Love** (IV Q), **Una Manana** (IV Cha), **All of You** (VI FT), **Nearness of You** (V FT), **Ain't That a Kick** (V FT), **Mia Tres** (III Rumba), **Princesses Three** (III WZ), **This 2 Can't Be Love** (II TS), **Secret Love** (V FT).

07-36



Jack & Judy DeChenne

10924 E. 28th Avenue
Spokane Valley, WA 99206

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jdechenne@comcast.net

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

Jack and Judy held their first Phase II basics class in 1984. In 1986 they started their first Phase III-IV intermediate basics class. They currently teach basics in intermediate levels from Phase IV-VI for two Round Dance clubs in the Spokane area. Jack cues dances at all intermediate levels. Jack and Judy have composed many dances, among these; *Fat Cat Boogie*, *The Kiss*, *My Heart Belongs To Daddy*, *Come Back to Sorrento*, *The Breeze and I*, *Stray Cat Strut*, *Teardrops Tango*, and *Saying Goodbye Rumba*. Jack and Judy often travel to intermediate and advanced weekends and clinics. They feel the enjoyment of dancing is as important to the teachers as is learning and improving their own skills. They firmly believe that if the instructors don't enjoy what they are doing, then neither will their students.

Jack and Judy have been the featured Round Dance Instructors for many Intermediate and Advanced Dance Weekends in the U.S. and Canada. They were featured Instructors at the "CRDA Gala" in Greeley, Colorado in 1998 and 2002. They have also been the featured Instructors for the "August Of Rounds" in Spokane, Washington, for the past ten years and the "Rounds of April" in Kennewick, Washington, for the last eight years and are scheduled again for both in 2008. Jack and Judy have done several intermediate weekends including Shreveport, Louisiana, Tucson, Arizona; Mesa, Arizona; Albuquerque, New Mexico; Seattle, Washington; Salt Lake City, Utah; Plant City, Florida, Saskatoon, Saskatchewan and other locations. In addition they have an advanced five-day clinic in Hood River, Oregon. They have attended many URDC Conventions and have taught at four different conventions and at three teachers clinics. They are currently both on the URDC board of directors.

Jack and Judy have been married for 31 years and have 3 beautiful children. Jennifer, Jason and Hilary who all live in Spokane. Jack works for a local state University in the Information Resources department and Judy is staying home to keep the family and house organized.

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

07-37



Dick & Karen Fisher

153 Rainbow Drive, PMB 5369
Livingston, TX 77399

Cell phone: (936) 366-2504

e-mail: rffisher@tamu.edu

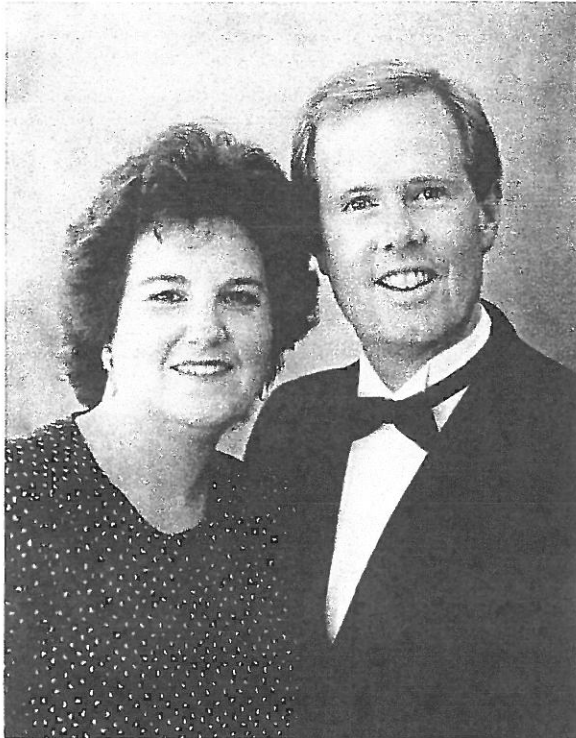
Dick & Karen have been teaching and cueing round dancing for over 25 years, first in Utah, now in Texas. Currently they are on the road in their motor home. They are instructors at Fun Valley, South Fork, CO for a round dance week in late May, at Vallecito Resort, near Durango, CO in the summer, and at Fun 'n' Sun RV Park, San Benito, TX in the winter. They have been featured instructors at several regional festivals. They have taught at Utah and Texas State Square Dance Conventions, National Square Dance Conventions, and Universal Round Dance Council Conventions. They have been to Australia twice and are returning there in September 2007.

They have been active in the Texas Round Dance Teachers Association (TRDTA), Dixie Round Dance Council, Universal Round Dance Council (URDC), where they have served as Syllabus Chairs several times and as Daytime Program Chairs of the 26th URDC Convention, and Roundalab, serving three years on the Board of Directors and Executive Committee. Under their leadership as General Chairman from 1997-99, Roundalab created Mini-Labs to increase the organization's ability to train new teachers and upgrade the skills of existing teachers. They also helped begin a new era of collaboration between Roundalab and Callerlab as well as between Roundalab and URDC. They served as Round Dance Vice-Chairmen for the 55th National Square Dance Convention held in San Antonio in June 2006.

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

Their choreography includes: *My West Coast Girl (V WC)*, *Somos Novios (V BL)*, *This Business of Love (V JV)*, *C'est Si Bon (V+I FT)*, *You Do Something to Me (V+I QS)*, *Waltz Among the Stars (IV+2)*, *Too Marvelous 4 Words (IV CH)*, *Bring It All Back (V SB)*, *Never Give Up (III TS)*, *No Matter What (V RB)*, *No Matter What III (RB)*, *Au Revoir (V FT)*, *Good Lovin' (Unphased Salsa)*, *Me and My Shadow Cha (IV)* and *I Finally Found Someone (IV+2 BL)*.

07-38



Bill & Carol Goss

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San Diego, CA 92121

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gossbc@san.rr.com

Bill & Carol have been dancing and teaching for over thirty years. They are members of URDC and Roundalab, and have passed their tests for moderns ballroom teachers with the North American Dance Teachers Association. They received the Golden Torch Award from URDC for outstanding contributions to round dancing and received the Distinguished Service Award from Roundalab for working on that organization's video tapes.

They run a weekly Carousel club and monthly dance improvement clinics in San Diego, and they average about 12 traveling events per year, teaching in over 30 states, Canada, Japan, Australia, and Europe. They are currently taking ballroom lessons with Mary Murphy at Champion Ballroom Academy of "So You Think You Can Dance" fame.

Choreography and styling clinics are two of the loves of Bill & Carol. Recent choreography includes *Close Every Door*, *With You I'm Born Again*, *Nice and Easy*, *Right Here Waiting*, *Look At Me I'm Sandra Dee*, *I've Got You Under My Skin*, *Moment to Moment*, *La Barca*, *Waltz in A Flat*, and *You're Beautiful*. *London By Night* was named the 1995 URDC Hall of Fame dance.

Carol teaches private dance students at Pattie Wells' Dancetime Center and makes dance clothing, while Bill teaches AP Chemistry and Ballroom Dancing at The Bishop's School in La Jolla, California.

07-39



Anne & Gup Gupton

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Carrollton, GA 30116

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Annegupton@comcast.net

Anne & Gup Gupton started dancing in 1979. They started teaching & cueing in 1997. They have two round dance clubs in the Atlanta, GA, area--Kennesaw Rounders, a square dance level club; and Diamond Turns, 3,4,5, with some 6's.

Anne & Gup are members of the Atlanta Area Round Dance Teachers Panel, Roundalab, DRDC, and URDC. They served DRDC as Chairmen for the last 3 years.

Anne was born in Athens, GA. Her family lived all over the southeastern US. In 1957, they moved to Henderson, NC, where Gup grew up. They met in 1958 at church. They were high school sweethearts--going steady for 6 years. They married in 1965, and have two daughters: Claire (lives in Spartanburg, SC) and Melissa (Lives in Hiram, GA). They have 4 grandchildren: Katie (15), Rebecca (13), Ben (12), and Sarah (8 in September).

Gup enjoys yard work & Anne enjoys some needlework. They both enjoy reading, traveling, and being with friends, their daughters, and grandchildren. Of course, they both enjoy dancing!

07-40



Joe and Pat Hilton

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Ballwin, Missouri 63021

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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”, “My Heart Cries For You”, “I Love You Because”, and “I’ll Be Uptown.”

They have showcased and taught at URDC, the National Square Dance Convention, state festivals, 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 (2 and 4 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 through dancing.



07-41

George & Pamela Hurd

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Gilmer, TX 75644

(602) 321-2078

Gphurd@aol.com

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 24 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 recently *She's No Lady, She Can't Fix Grits, Senza Fine VI, Go On By, Senza Fine, and Fine Brown Frame*. For a complete list, videos, and cuesheets, check the Hurd's website, www.gphurd.com.



0742

Al & Carol Lillefield

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Moorsville, IN 46158

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moondancers@starband.net

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

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

Al and Carol have been featured leaders at several weekend festivals in the US and Canada and have taught at the URDC National Convention and the National Square Dance Conventions. They host several phase II-VI all day round dances and phase IV-VI weekends during the year and continue to cue for several Square Dance Clubs in the Indianapolis area. They belong to Dixie Round Dance Council, Roundalab & Universal Round Dance Council. They are currently on the Board of Directors of Roundalab.

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

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

07-43



Pete & Mary McGee

1333 Kingston Court
Northampton, PA 18067

(610) 262-3369

Pandmmcgee@rcn.com

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



07-44

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 six 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*, *Don Diego*, *Breathless* and *Tango of the Rising Sun*.



07-45

Kristine & Bruce Nelson

<u>Summer</u>	<u>Winter</u>
1807 S. Washington #110-358 Naperville, IL 60565 Cell: (630) 258-5013	13830 E. 49 th Lane Yuma, AZ 85367 (928) 342-0598

knelson823@earthlink.net

Kristine and Bruce Nelson have been teaching Round Dancing for more than 35 years. They are members of Roundalab and currently serve on the Executive Committee of its Board of Directors. They are members of the Universal Round Dance Council, DRDC, and were awarded an honorary membership after 26 years of active involvement in the Chicagoland Round Dance Leaders' Society, Illinois.

They have taught classes from beginner through Phase VI in Illinois and currently conduct a full winter round dance program in Yuma, Arizona. They have conducted dance improvement clinics and educational seminars for Roundalab, clinics and workshops at the National Square Dance Convention, and have been featured leaders at many round dance festivals, conventions and weekends across the US.

Kristine began square and round dancing as a teenager in Chicago and began teaching round dancing in 1965. She is a Charter Member of Roundalab and recipient of the Roundalab Maestro award. Bruce began round dancing in 1980, in a basics class of Kristine's (yes, that's how they met!). Kristine & Bruce began their teaching partnership in 1987 and were married in 1989. They have two sons and were recently blessed with their first grandbaby. They both retired from careers in the computer technology field in 2002 and now travel in their motor home when not teaching in Yuma or at weekends.

Their goal is to continue learning and improving in this activity they love. They have traveled across the US attending various seminars, clinics, workshops, conventions and dance institutes. Today their education includes private study with a dance coach.

Their dance choreography includes: *Violette, West Coast Swingin', Tango Reverie, Wonder of You, Cha Cha Corrida, Foxtrot Tonight, 2000 Blues, C'est Si Bon Cha, HT Quickstep, and Sweet Sarah Cha.*

"Our goal is to assist dancers in continuing to become more comfortable in their dancing - at all levels. Let's have some fun! Let's Dance!"



07-46

Ron and Mary Noble

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Yuma, Arizona 85367-9218

928-345-0760 or 503-623-3782

Rdancer@aol.com www.RMNoble.com

Ron and Mary have been dancing since 1981 and teaching dancing since 1985. They lived in Oregon for 30 years before moving to Arizona to teach Phase 3-6 Round Dancing in RV parks during the winter. The remainder of the year is spent traveling with teaching engagements. They currently conduct four week-long Round Dance Clinics at Circle 8 Ranch in the state of Washington. Additionally, they cue at local and national square dance festivals and have been featured instructors at round dance weekends throughout the United States, Canada, Germany, and Japan.

They have conducted numerous educational seminars, dance clinics, and taught round dances at URDC, RAL, NSDC, and USA West conventions. In 2003 and 2005, Ron & Mary were the featured leaders at the European Square and Round Dance College in Cham, Germany. They, along with another RD leader, have conducted Round Dance Leader Schools throughout the west as well as Canada. They were RD clinicians at the ECTA Mini Lab in Germany in 2002. In 2006, they were certified as RAL Mini Lab clinicians and subsequently conducted a Mini Lab in Washington.

Ron and Mary are currently members of Roundalab, Oregon Round Dance Teachers Assoc., URDC, and DRDC. Some of their choreography includes Argentine Tango Vals, *From the Soul*, *Illusion of my Life*, and *EL Aeroplano*, as well as *Afro Cubano*, *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*, and *I Got Rhythm*.

In the fall of 1997, Ron retired from the Oregon Dept. of Transportation as manager of the Materials Testing Dept. and Mary from 25 years as a legal secretary and public school deputy clerk. In their spare time, Ron and Mary keep busy with their 5 children and 16 grandchildren.

07-4B



Randy & Marie Preskitt

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Randy and Marie are delighted to be attending their 12 URDC convention together. They're first was Seattle in 1987 and they have loved it ever since.

Randy and Marie started dancing in the late 60's with teen square dance clubs in the Seattle area. Randy got behind the microphone early as a square dance caller 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. But he could give up the calling forever and now also calls and cues for the Shirts N Skirts teen club of which his children are members.

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 on the new 787 Dreamliner and Marie works at Macy's. They have 3 great children: Leslie 21, Matthew 19 and Phillip 14. Leslie and Matt are also here at URDC with Randy & Marie and are members of the Stray Cats who performed a demo at the 2006 convention. They have come to enjoy this great week just as much.

07-48



Mark and Pam Prow

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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 Prows' choreography includes *The Inner Light*, *Tijuana Taxi*, *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 California. Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



07-49
Kay & Joy Read

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Kay and Joy Read began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They sponsored an intermediate/advanced (Carousel #228) round dance club in Houston, TX, from 1992 through 2003. Utilizing a "basics" concept in a clinic-type atmosphere, they have conducted workshops and classes at all phase levels and are featured instructors at national and international round and square dance festivals 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 Connie Paley of Austin, TX, Kevin Lee of Scottsdale, AZ, and Larry Caves of Mesa, AZ. Their American Rhythms coach is Joe Lozano of Houston, TX. Currently Kay & Joy offer 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, Munca Cita, When You're Alone, Dream On, Besame Cha and You Raise Me Up. Recent choreography includes: *Shores Of The Swilly, Stranger On The Shore, Last Night Of The World and Purest Of Pain.*

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.



07-50

Paul & Linda Robinson

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In 1985, following in Paul's father's footsteps, Paul and Linda began teaching round dancing in Kansas.

They teach two nights a week and give private lessons in Tulsa, OK. Monday evening is Phase IV-VI, Carousel Club #43, and Thursday is beginning lessons in Bartlesville.

Paul and Linda are members of Universal Round Dance Council, Roundalab, Oklahoma Round Dance Association, Kansas Round Dance Association, Colorado Round Dance, Dixie Round Dance Council, and Missouri Round Dance Association. They have held numerous positions in ORDA and KRDA, including president.

Paul and Linda currently serve on the URDC Board of Directors as Election Chaircouple. They are Assistant Chaircouple for URDC 2007 and have served as Convention Chaircouple (1997) and Assistant General Chaircouple (1999). They are Directors of Programming for the 2008 National Square Dance Convention and were Directors of Workshops and Showcases for NSDA convention in 2003.

Teaching commitments include 37th European Square and Round Dance College (Cham), URDC, Missouri Federation of Square and Round Dancers, KSDA Fall Jubilee, KSDA conventions, Mason Dixon Square Dance Federation, Oklahoma City Square and Round Dance Association, Accent On Rounds, and Colorado State Round Dance Conventions.

Paul and Linda try to promote round dancing by giving lessons to teenagers and by teaching in the local high schools. They have conducted a salsa clinic with 300 students and each year they teach five 1½ hour classes on different rhythms at a local high school.

Paul and Linda strive to improve their knowledge by attending week-long dance clinics, festival weekends and ballroom lessons. Their choreography includes: *December In July* (V-Rumba), *I'd Rather Cha Cha* (V-Cha), *Somewhere* (V-Waltz), *Boulevard of Broken Dreams* (V-Tango), *Together* (II-Waltz), *Take a Bow* (V-Rumba), *No one Else on Earth* (IV-West Coast), and *Intrigue* (IV-Waltz.)

They have three children, Misty (26), Shannon (23), and PJ (20). Paul is a Systems Engineer for Centrillift and Linda is employed by John Zink as a Project Manager.

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



07-57

Hank & Judy Scherrer

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Hank and Judy started round dancing in September of 1988, cueing in 1990, and teaching in 1991. They 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 Chairmen for Roundalab. They are members of RAL, SLARDC, MRDA, URDC and DRDC.

They started writing choreography in 1994. Their choreography includes: *I Never Will Marry*, *Flim Flam Man*, *Your Feet's Too Big*, *Promise Me*, *Respect*, *Tuxedo Junction FT*, *Movin' On Up Cha*, *I Want To Be Loved By You*. All their choreography can be found at their website www.ScherrerDance.com.

They have presented and taught classic teaches at Round-A-Lab 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 are enjoying their time dancing and traveling. They have two children.



07-52

Dwain & Judy Sechrist

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Dwain & Judy taught their first Basic round dance class in 1968 for the Lompoc Parks & Recreation in central California. Following a move to the Bay Area in 1972, they taught Basic thru Advanced Rounds for the Santa Clara Parks & Recreation Department. They also coached the Happy Hearts Exhibition Dance Team - made up of dancers selected by the members of their R/D Clubs. The Team performed by request only, for over 20 Square & R/D Conventions and other special events. Dwain retired after 32 years with Lockheed-Martin in 1992. In the same year they moved to Tucson, Arizona, where they lived until 2001. While in Tucson they taught Phase V/VI Rounds and ballroom for Seniors in Oro Valley. After a brief move to Santa Rosa, California they moved to Mesa, Arizona, where they now live and teach Phase V/VI clinic/workshops weekly during the Mesa dance season.

In 1972, while Eddie and Audrey Palmquist still presided over the Southern California Round Dance Teachers Association, Dwain & Judy were certified as Teachers of Round Dancing. In the same year they started taking Ballroom instruction from Norm & Clair Ballentyne (ISTD). For the next eight years their coach for Standard and Latin rhythms was Connie Gillon (ISTD) followed by Steven Cullip (ISTD), Jenell Maranto (ISTD), and currently Larry Caves (ISTD, NDCA, IDSF Coach, PDF, USTA and faculty Associate, Arizona State University). Michael Gillon (ISTD & NDCA) was their first American style coach followed by Christopher Shaw (NDCA). Their goal - "to dance and at least teach as our coaches would have us do".

In California Dwain & Judy were members of Northern and Southern Calif. R/D Teachers Associations, Central Coast Callers & Teachers Assoc. and Santa Clara Valley Callers Association. In Arizona they were members of the Square and R/D Association of Southern Arizona and the State Teachers Assoc. until it was dissolved in 2004. They have been members of Round-A-Lab since 1976; served on the Phase V and VI Standardization Committees, Chaired the Phase V and Phase VI Round of the Quarter Committees, and served as Clinicians and Teachers at a number of RAL Conventions. They have been members of URDC since 1979; served on the Board of Directors, and Chaired the Technical Advisory Committee (TAC). They have been Program Chairmen, as well as clinicians and teachers at various URDC Conventions and General Chairmen for the 2007 URDC Convention.

Their choreography includes: *The Music Played* (VI Rumba), *Fantasy* (VI Foxtrot), *All That Jazz* (V Foxtrot), *Dancing The Tango* (VI Tango), or even *Ooh ...La La* (V Samba).

Dwain & Judy sponsor two dance weekends in Mesa every year, *Autumn Fest*, early in November, and *Star Fest*, late in March, both featuring outstanding national teachers.

07-53

Ron & Ree Rumble

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

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

Ron & Ree are well known for their choreography, having choreographed many popular dances at all levels from Phases II through VI. Their efforts include *Kansas City*, *Carolina Moon VI*, *Snow Blossom*, *Secret Smile*, *Sway 4 Me*, *Change Partners*, *Amapola*, *Runaround Sue*, *Blue Moon*, *Stuck on You*, *A Brief Romance*, *Serenade*, *Switchin' in the Kitchen*, *Dedication*, *This is the Life*, *If Tomorrow Never Comes*, *You Forget*, *Boom Boom*, *Footloose*, *How Do You Like Me Now*, *Tango of the Bells*, *My Confession*, *Carnival*, *I Could Write a Book*, *A Whole New World*, *You Drive Me Crazy*, *A Wink and a Smile*, *Memory Rumba*, and *Safronia B*. Two of their dances, *Numero Cinco* and *Carolina Moon*, have been voted to Roundalab's Classic list. *Manuela* and *Non Dimenticar*, have been elevated to Roundalab's Golden Classic list. In 2004, their Phase VI Foxtrot, *Smoke Gets In Your Eyes*, was elected to URDC's Hall of Fame.

Ron & Ree are members of Roundalab, URDC, and the Dixie Round Dance Council. For URDC, they are fulfilling their second term on the Board of Directors, and as Treasurers. They have taught at the URDC Conventions in 2000, 2003, and 2004, and have served as Chairman of the Prelude Ball in 2003. They will be the Evening Program Chairmen for the 2007 URDC Convention in Joplin. In 2006, they were honored to receive URDC's Golden Torch Award for outstanding contributions to Round Dancing.

They are the parents of two adult sons, Brian and Scott. Ron is a Vice President and Premier Banking & Investment Client Manager with Bank of America, and Ree heads the Finance Department for the local board of education. They reside in Manchester, New Jersey.



07-54

Kenji & Nobuko Shibata

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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, 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 traveled 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 taught 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 the round dance world. Round dances choreographed by the Shibatas have been very well accepted and selected as Round of the month and/or Round of the Quarter by a huge number of round dance organizations all over the world.

They currently conduct an advanced level round dance class in Los Gatos and 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 70 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, Bogged 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 & Edelweiss Tequila, I Feel Like A Woman, Coney Island, Who Loves You, Samba De Ooh La La* and most recently *Hello Memory, A Time For Love, Are You Gonna Dance, Yes I Do.*

07-55

Curt & Tammy Worlock

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Curt started round dancing at the age of 13, and began cueing at 16. Tammy met Curt when she attended one of his beginner classes at the age of 16. Curt has been cueing for 28 years and they have been teaching together for 26 years making 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 includes: *Starlight, Patricia Cha, Heavenly Waltz, Wounded Heart, Hola Chica, Where Or When, Jurame, Adagio, Jack Is Back, 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, Starlight Waltz, Last Night Cha, Your Man, & Abrazame. 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. They have also produced a series of DVD's currently consisting of 12 Volumes titled "Private Lessons With Curt & Tammy". This educational series is set in a clinic style teaching format dealing with the execution and lead of many figures in various rhythms including Tango and West Coast Swing.

Besides cueing and teaching they love to dance, but a higher priority are family outings and vacations with their two daughters. Mandi Christine, 21, who received a medical discharge from the Army's Military Police Academy, is now working full-time for Verizon as a 411 Operator and taking online courses in pursuit of her bachelors degree in Business Administration majoring in Human Resources. Kasandra Marie, 14, is an avid soccer and volleyball player and will be attending high school this fall.

Ten 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 is for Round Dancing, where they feature several weekends with today's top leaders. In addition, they run a successful annual week-long event, the "Colossal Week of Rounds," at the Coliseum in St. Petersburg, Florida, and this year celebrated the event's 5th anniversary.

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.

07-56

CLINIC

NOTES

2007

07-57

CLINIC NOTES

Jack & Judy DeChenne

The Tangos

Argentine, International & American Styles

Sandi & Dan Finch

Latin Technique

Bill & Carol Goss

Bolero Clinic Notes

Anne & Gup Gupton

Waltz & Foxtrot Figures

Al & Carol Lillefield

Quickstep

Let's Keep Quickstep Alive

Brent & Judy Moore

The Character of Bolero

Kristine & Bruce Nelson

Movin' On Up

Advanced Figures - Waltz & Foxtrot

Mark & Pam Prow

West Coast Swing

Judy & Hank Scherrer

Intermediate Picture Figures

THE TANGOS 0 7-58

Argentine, International and American Styles

Jack & Judy DeChenne

The name "Tango" includes many different ideas and feelings of very stylistic dancing. In Round Dancing there is the International (English), the American, and the Argentine styles. The Argentine is truly the father of both the International and American style but includes many movements and positions not found in the other styles. Though there are many different stories about the origin of Argentine tango all of these identify that the Argentine style of tango was born in working class neighborhoods and port areas of Buenos Aires in the late 19th century. It was an expression of the criminal sub-culture and working class who thought of it as much more than a dance. The Argentine music and dance is an expression of emotion, soul, and culture. With over 100 years of tango these roots remain very strong.

All tangos use some of the same movements as other walking dances including foxtrot, paso doble, and quick step, though often with differences in timing or execution. The walking action is done with virtually no rise or fall but does have the same passing of the feet action found in other moderns. In the Argentine style of tango walking should make you feel like a "great jungle cat". This is done by stepping forward onto the balls of the feet instead of the heels as you do in other rhythms. Argentine has a small amount of rise and fall unlike the other two types of Tango, International and American. In Round Dancing we use all three of the tango styles, but when you're working on aspects or actions of the Argentine style try to keep this "jungle cat" image in mind. The best Argentine dancers value creativity and improvisation and have strong feelings about those who copy others movements or patterns. In Round Dancing the basic movements require correct footwork and execution, but we can use some of this creativity to personalize the actions.

As they did with many other dances, the Europeans (most notably the English) adopted the Tango they found in South America and made it their own. A very powerful dance was the result, with big movements, dramatic gestures, and quick snaps of the head from one position to another. Unlike the Argentine the International uses strong heel lead steps with all the rise and fall being absorbed by the legs and ankles. The correctness of basic patterns or movements is strongly emphasized and judged in competitions. Grouped together in competitive events with the smooth ballroom dances, the International Tango incorporated many of the patterns and characteristics of Waltz and Foxtrot. But it still maintains a very unique character which sets it apart from all of the other ballroom dances.

The American Tango also developed with strong influence from the Argentine Tango. It however developed more as a social dance which then worked its way in to competitions. The American Tango also incorporated many of the patterns and characteristics of Waltz and Foxtrot with the heel leads but also uses very little rise and fall like the International. Each of these styles have movements that are unique but share many others.

Among the strongest characteristics of any tango is the way the dancer moves and relates to his partner. No other type of dance connects two people more closely than the tango. Part of the reason is the consistently strong closed dance position used. With Argentine Tango this connection is both a physical and an emotional bond. Argentine styling requires keeping the upper body straight and shifting the weight onto the balls of the feet. This will bring you and your partner very tightly together, helping melt you into a couple, while allowing occasional glances at your partner to express the emotion of the music. This could be tenderness, passion, sadness, or any other emotion you feel from the music, even silliness, as Argentine tango does not have to be somber.

With Argentine tango the ladies commonly place their left hand on their partner's upper shoulder with a very slight pressure against his shoulder. From this basic position any variety of movements may be executed. Many of these movements will cause an extension of the basic frame to positions that are well outside of boundaries used in other rhythms including the International and American Tango's. The different positions used in Argentine are very necessary for comfortable execution of many of the movements or actions; they must be used when required. These positions vary from the basic closed or semi-closed often called "dancing inside", to the more familiar sidecar or banjo that can be done very close or very loose, often called "dancing outside". They also include positions that are almost side by side often called "dancing beside", though a very poor technique in other rhythms, they are essential for many actions with Argentine tango.

Many of the Argentine actions seem to have very difficult names to recognize but with some basic definitions they can become very understandable. Though there are many actions or patterns used in Argentine Tango we feel the following movements are critical for getting the feel of the Argentine style.

The first of the common Argentine actions is the Basic or Argentine Basic. Although a fairly simple action, there are some things to remember when executing this movement. The basic figure may stay facing the same direction or rotate to the left a quarter and can start with either foot. This action requires a passing of the feet in a very Argentine or "jungle cat-like" manner with the upper body rotating to the left to finish the action. This rotation leaves the lady in a crossed feet position requiring the man to release her before moving backwards out of this move. The releasing is done with a small but sharp left rotation prior to the man stepping back for the next move. The lady may find that this release gives them an opportunity to add an "Adorno" or an adornment used between steps. In the Basic action the Adorno is often a flicking back action of the released foot. A common timing used with the basic is a slow, slow, quick, quick slow. This is a common Argentine timing found in many moves.

A second common action found with the Argentine style is the Gancho or "hook". This action requires a "dancing beside" position to be executed comfortably. It is done by a slight lift of the whole leg off the floor and then rotating the heel to generate the hooking action and not by wrapping the free leg around the partner's supporting leg. The Gancho can be done moving forward or backwards any number of times.

A third action often used in Round Dancing is called Ochos or "figure 8's". Ochos may be done by the lady, the man, or both and may be done either forward or backwards. The term "Slow Ochos" refers to forward Ochos for the lady while the man remains in an extended position during the duration of two measures for each figure 8. Other types of Ochos include, but are not limited to, Back Ochos and Double Ochos. Again the positions can vary for each move but always require extending beyond the normal position, allowing the move to become more comfortable.

There are other common Argentine Tango actions such as La Cobra, Grandes, Sentadas, and La Vids that we find in Round Dancing. These actions, and many more not so commonly found, use much of the same styling and feelings as the actions listed above.

In the American Tango we use many other tango actions. These include Tango Draws, Tango Closes, Outside Swivels, Corte's, Doble Cruz or Double Cross, and other standard movements. As this style was started with the idea of social dancing, these actions can be done with a more standard modern close position. One thing that is only found in American Tango and isn't used in the other styles of tango is open work. Open work consists of side by side dancing that is independent of the partner. The footwork and routines are usually, but not always, the same for both partners. These movements are done in a shadow or a side by side position. In Round dancing we often mix tango styles so American Tango open work can be found in Argentine and International Tangos. In Round Dancing we mix figures from the different types of tango and many of these movements can also be done with Argentine styling and possibly an "Adorno" or an adornment used between steps such as a leg lift between movements.

In the International Tango many movements display the strong walking steps and quick head movements associated with this style. The close dance position used is one of the strongest of any modern positions with the body having more right rotation locking the ladies into a tighter frame. One of the characteristics of this strong frame is the ladies placing her left arm behind the men's arm. This allows ladies to follow quick actions of body changes such as used in many movements most notably such as head flicks. Unlike the Argentine this strong upper frame means that the partners never glance at each other but only have brief eye contact as the ladies change positions.

The first of the common International Tango figures is the Promenade. This movement has many variations such as the Closed Promenade, Open Promenade, and the Back Open Promenade. The standard timing used with the Promenades is slow, quick, quick, slow. Changes to the basic action can be found in Double Promenades in which the timing is changed to slow, quick, quick, quick, quick, slow.

The second of the common International Tango figures is the Five Step and its related figure the Four Step. Even though both figures have four weight changes the timing and execution are very different. Again these actions display the walking steps and quick changes of position.

A third family of actions found in the International Tango is the Progressive Side Step's and Links. These may include brush & tap actions and head flick position changes. There are many variations of these such as Progressive Links and Progressive Side Brush Tap. Linking actions are also used to go from promenade position to closed position and use more of the promenade action.

In addition there are figures used in Round Dancing common to all three styles such as Reverse Turns, Contra Checks, Reverse Fallaway with Slip, Viennese Turns and very many others. Many of these movements came from other modern rhythms and are done with changes in executions to maintain the Tango styling. This includes heel turns being done with no rise by placing the free foot to the desired direction and bringing the other foot to it as the weight changes.

We can blend each of the styles and movement characteristics to achieve a personal style of dancing tango that is both comfortable and preferred. Movements of each style can be combined into a single flowing dance as the music dictates. The combination of styles, movements, and actions make the tango we find in Round Dancing, a more personalized but still emotional rhythm. This allows the dancers a certain amount of freedom to express their own personal styling as they feel in the Tango music.

07-61

Latin Technique
By Sandi & Dan Finch
URDC Convention 2007

Latin dancing differs from smooth dancing in several notable ways. "Smooth" dancing has that name because it is expected to move around the floor with a fluidity of movement and few sudden stops. Latin figures are danced more in place and are designed to emphasize the beat of the music, which leads to greater body expression.

In Latin dancing, steps are taken on the ball of the foot (or ball flat). No heel leads (except in paso doble) and no "flight" as in smooth dances.

The hips move as part of the upper body in smooth dances; in Latin dancing, the rib cage and hips can move independently.

The focus for this seminar will be on rumba and cha cha as the most basic of the Latin rhythms and because of the similarities between the rhythms in body position, hold, footwork and figures.

I. CHARACTER

Every rhythm has its own characteristic way of moving, and in Latin dances, that way of moving becomes a story. Knowing the "story" behind a rhythm will give you a clue about the technique and styling needed to dance that rhythm.

Rumba is called the "dance of love" because its movements are like an intimate discussion between lovers, with sensual body action. Its sister rhythm, the bolero, is called the "other dance of love" and differs from rumba in that it has rise and fall, less hip action and its figures are more expansive and dramatic—more like yelling your feelings from the rooftop.

The cha cha is meant to be flirty and gay. Its sister rhythm, the mambo, is cha cha with a step & hold instead of the ending triple step, done with attitude, as a challenge to the band or to your partner.

II. HISTORY

Rumba and cha cha have their roots in Africa, Spain and the Caribbean. During the Prohibition Era, Cuba, with its beaches, tropical weather, and rum and cigar factories, became a tourist mecca for Americans as well as Europeans. The dances seen there were unlike anything being done in North America or on the European continent, and tourists took them back to their home countries. Rumba made its way to America in the 1930s. The name is believed to have come from the Spanish word "rumbear," meaning "to party."

The cha cha grew out of the mambo and was first standardized in ballroom manuals in the early 1950s. Some people claim the name "cha cha" (originally "cha cha cha") came from the sound of shoes shuffling in the triple steps. Others say it came from the name of the musical instrument used in the Caribbean, called the cha-cha, made with seed pods called tcha-tcha or kaw-kaw.

In America, both dances were made a part of the "rhythm" syllabus of American style of dance. In England, they were adopted into the "Latin" syllabus of the International style of dance. The American rumba is faster than the International version with less emphasis on straight legs. The cha cha is much the same in both disciplines. The names of some figures are different between the two

styles, such as "cross-over break" in American style which is the equivalent of "New Yorker" in International and round dancing.

III. RHYTHMIC INTERPRETATION

07-62

Both rumba and cha cha are danced to music with 4/4 timing (four beats per measure). The instruments used and the style and speed of the music dictate whether it is rumba or some other rhythm using music with the same timing. Rumba is played from 27 measures per minute (preferred for International) to 32 measures per minute (American style). This compares to bolero at 22 to 26 measures per minute and foxtrot at 28 to 30 measures per minute.

In rumba, the dancer takes three steps in the four beats of each measure. Basic timing is *Quick Quick Slow*. In round dancing, the first step is taken on the first beat of a measure of music, the second step on the second beat, and the third step on the third beat, and the hips "settle" on the fourth beat with no step taken: *1, 2, 3, hold 4*. (In International ballroom dancing, the first step is taken on the *second beat of music* so that you are dancing: *2, 3, 4, hold 1*.)

The music of cha cha is faster (30 to 34 measures per minute). Five steps are taken in the four beats of a measure. Basic timing is 123&4. To get five steps into four beats, the beat values of a measure of music, expressed in different ways, are:

<u>Step 1</u>	<u>Step 2</u>	<u>Step 3</u>	<u>Step 4</u>	<u>Step 5</u>
1	2	3	&	4
1 beat	1 beat	½ beat	½ beat	1 beat

Advanced cha cha will often include a short section done with *guapacha (WAH-pah-cha)* timing. This has a hesitation followed by a very quick step on a quarter beat: *Hold (3/4 of beat 1) a (1/4 of beat 1), 23&4*. This variation should be used for special effect only, as the music dictates.

IV. TECHNIQUE

Technique is the way you execute a step. If you learn how to do a step comfortably and smoothly, that technique probably is correct (although there may be a more correct way). Style is how you look when you execute a step.

Hold & position:

Always stand up straight with good posture, with the head, shoulders, torso and hips in balance over the ball of the standing foot. Do not "reach" for your partner by bending at the waist. All of the standard Latin positions are used in rumba and cha cha: loose closed, open facing, fan, butterfly, side by side, tandem, shadow. See the Technical Advisory Manual for details about positions.

Forearms of joined hands should be held parallel to the floor in open facing position. A common error is holding joined hands too high; the lead then is ineffective because it only pushes at Lady's shoulders instead of at her base (her hips). When hands are joined, there should be a slight pressure toward each other. This connection allows each partner to feel movement originating in the other's body. Don't clutch your partner's hand; no one is trying to get away.

Leads in Latins are felt through Man's weight changes through the arm connection, Man's shaping or even without any hold simply by visual contact. Look at each other.

Movement:

Rumba and cha cha figures rarely use heel leads or "rise and fall" as all forward steps are taken onto the ball of the foot and backward steps begin on the toe. Don't place one foot in front of the other like walking a tightrope.

Each step should only be long enough to allow you to move comfortably. In rumba, shorter steps allow more hip

movement. In cha cha, shorter steps help you keep up with the faster music. A slight toeing out of the feet will make for better balance and control. Try not to bounce (that's for jive and samba); keep the upper body still by isolating muscles to move from the rib cage down.

Hip Action:

In Rumba, the end of each measure usually is punctuated by a "settling" of the body through the hip. This is not "throwing" your hips from side to side; Cuban motion occurs naturally and correctly through the controlled transfer of body weight from foot to foot. Every step begins with a flexed knee, which straightens just before it hits the floor. As weight is taken fully onto the step, the hips move naturally in the direction of the leg receiving the weight. The pelvis will move gently side and then rotate backward. An exception would be cucarachas or side rocks, where the hips move laterally with minimal rotation.

Hand and Arm Positions

Hand and arm action is a dancer's personal interpretation of the music. Men's arms should look strong; Ladies' arms caress and make seductive sweeps. The actions should look and feel natural, as an extension of body movement. Some basic rules:

1. The arm will "unroll" from the shoulder instead of being flung to the side all at once. The elbow will project out, then the forearm unfolds, then the wrist and then the fingertips.
2. Arms are never "thrown" back behind the shoulder.
3. Hands finish a line as a natural extension of the arm. Fingers form a "C" shape, with thumb on the bottom of the curve and fingers on the top, like doing shadow puppets. No limp wrists for either partner.

Hands and arms are important to "tell" the story of the dance. Have you ever watched an exhibition where the couple does a nice Latin dance, maybe even technically perfect, but after a few seconds, you aren't paying attention anymore. This is because they have "no story." Even when you dance for your own pleasure, you will get more out of a Latin dance if you can "experience" it.

V. BASIC FIGURES

We will work through some basic figures in rumba and cha cha in the seminar to incorporate connection, Cuban motion and correct footwork. Some initial ideas about a few of the basic steps:

Rumba Basic QOS: The first step forward or back for Man is a placing of the foot without full weight on it. This allows for better balance and more responsive lead and follow.

Turns: A turn in rumba is done on the ball of a foot after you have stepped onto it and have all of your weight on it. Think of spot turns as three forward steps; both partners step through and then turn over the new standing foot, then step forward turning over the foot to face partner, and side with a small step.

Spirals: A spiral is a turn over the foot you are standing on, in the opposite direction of that foot (i.e. if you are standing on your left foot, the spiral turns right face). You must be in balance over the standing foot to do a spiral.

Hip twists: The hip twist family includes the basic open hip twist, its equivalent starting in closed position (the closed hip twist) and the more exotic advanced hip twist, continuous hip twist and circular hip twist. A hip twist for Lady is any sharp swivel over the foot she is standing on, toward that foot. The open hip twist ends with Lady's turn to the right over the right foot. A turn to the left while standing on the right foot would be a spiral.

Alemana v. underarm turn: To learn the alemana turn, you may have been told to do a half basic to an underarm turn. That gets the job done (just like you can do the figure called "three alemanas" by doing

underarm turn, reverse underarm turn and another underarm)—but not exactly. Lady's steps should make a triangle path on the floor starting usually diagonal line and center. An alemana can begin from fan or from facing position. Man steps forward (Q), replaces (Q), then closes (S), raising lead hands above Lady's right shoulder to direct her to start turning right face on her third step (S). While she turns, he steps back, replaces and closes. She dances three forward steps in a small triangle turning clockwise, returning to closed position.

Man must lead early if he does not want her to end in closed position. On step 6, he can lead a side step to begin a New Yorker, or he can take a small step side and forward to lead Lady into a spiral for a rope spin, or he can lower the joined hands to lead Lady to overturn into shadow.

Progressive walks: You can improve your overall rumba by practicing progressive walks—forward steps on two tracks (they can also move backward) done in groups of three. Begin from standing on a straight leg, with a straight free leg extended back. Allow the knee of the free leg to bend and place the foot in front of the body, toes pointed out, and move onto a straight leg. Most rumba steps are based on this action. (In rumba, there are also kiki walks [forward walks putting one foot in front of the other] and crab walks [side steps, crossing one foot over the other while facing partner].)

Most rumba figures can be done in cha cha by replacing the rumba's slow side step (beats 3 and 4) with the cha cha chasse (3&4).

Cha cha chasse (triple): These three steps are danced as 3&4 of the cha cha basic, or they can be danced alone (1&2) or in pairs (1&2 3&4) or in triples as part of the triple cha forward (or back) (12 3&4 5&6 7&8). They can move sideways, forward or back, starting with either foot. When they go forward or backward, they may be called a cha cha lock but it is not a true locking step. Keep the steps compact; the basic step is not designed for big movement. The basic chasse can be replaced by a ronde chasse or hip twist chasse.

BOLERO CLINIC NOTES
URDC STRESSED RHYTHM 07-65
BILL & CAROL GOSS

We are very excited about doing the educational seminar for URDC this year concentrating on one of the stressed rhythms for the convention, bolero. Our hope is to prepare you for the two boleros that will be taught this week, a phase IV+2 by Dick and Karen Fisher, and a phase VI by Brent and Judy Moore. As bolero is an American Style dance, there are many styles and interpretations of this dance form, more than the international style dances that have a longer history in the phase IV-VI round dancer's repertoire. Variations in interpretation bring richness to dancing, especially in this sensuous rhythm, so if you hear different teachers stressing different aspects of this dance form, don't panic.

Many sources indicate that a very early form of the bolero originated in Spain, but had little in common with what we consider bolero today. In those early days bolero was not a couple dance, but a dance that was enjoyed by groups of couples who danced apart from each other. The time signature was 3/4 time, much more like a waltz than the current 4/4 time that is characteristic of the modern bolero.

In Latin America, the bolero really was born with a piece of music called Tristezas (Sadness) by a Cuban composer, Jose Pepe Sanchez sometime in the 1880s. The song had two 16 measure sections separated by an instrumental section with the melody carried by a guitar. A famous Cuban musician, Paquito D'Rivera once suggested that the Latin-American bolero, which had a characteristic drum beat imported from African-based rhythms, was "a ballad with a little black beans on the side", suggesting that the music was a love song with a little spice added in.

In the 1920s, bolero moved into Mexico, where it became an important musical form and dance. One composer, Augustin Lara, wrote 162 boleros, with two 16 measure parts, the first in a minor key, and the second in a major key. Many of his compositions highlighted the beauty of women as he would sing about their lips, their eyes, or their hair.

By the 1930s, bolero found its way into the ballrooms of the United States and into round dancing in the 1990s. It is a wonderful rhythm that blends characteristics of several different dance forms. It is a bit of an enigma, in that the music is certainly Latin in its origin and flavor, but some of its basic characteristics are danced like a standard ballroom dance.

The music used for bolero is extremely slow, even compared to rumba, with speeds of 20-25 measures per minute. The dance is done in a closed position which is more reminiscent of the ballroom dances like waltz and foxtrot than the Latin dances like rumba and cha-cha. The woman is offset to the man's right side and there is body contact. Like a Latin, the foot is never placed with a heel lead, but follows the Latin principles of ball-flat placement. Unlike most Latin dances, the bolero basics are generally done with no hip movement, again making it resemble the ballroom rhythms. Yet, the foot placement is distinctly Latin with toes out in all the basic figures.

We will attempt to work on the basic action of bolero, which again is very distinctive, by looking at a series of the basic figures, including the basic, the turning basic, the right pass, the left pass, the forward break, the open break, and the lunge break. These are considered the signature moves of the bolero. In these figures we will try to train the body to do rise and fall, like a ballroom rhythm, but without foot rise, like a Latin.

The basic action usually starts with a long side step, starting low and rising throughout the step until reaching a straight leg with flat foot at the end of the slow count. At this point, rise is at the highest point. The second step is usually the smallest of the three with a compression in the ankle that starts a decided lowering action while maintaining the body weight over the foot in preparation for moving strongly onto the third step. There is almost a sense of dancing past the second step so that the body weight is well forward on that foot, which gives more

power to the push off onto an even lower third step. The feeling is much like what an ocean wave would do when breaking. It is at the highest point just as it starts to break. The water falls quite close to the base of the wave and the wave begins to lower, and then there is a longer undertow, where the water goes in the opposite direction of the initial wave. Throughout the execution of these bolero figures there is a sense of moving quickly onto a foot, but stretching out the rest of the movement like pulling taffy or moving through molasses. One can even feel the pull of the free foot on the inside edge of the big toe during the drawing action used when rising on the first step of the measure. There is a sense of heaviness and connectedness that is extremely important in order to maintain the character of the dance.

Once we have worked on the basic technique and the basic action of bolero, we will delve into some of the figures that have different timing, but are definitely used almost exclusively in bolero, such as riff turns. We will also explore figures that are used in bolero that parallel figures in the other Latin rhythms such as the aida, spot turn, fence line, and Turkish towel. Finally we will look at the bolero in terms of figures that are more often associated with the modern rhythms, such as the promenade sway, right lunge, and fallaway ronde.

Bolero has become a staple of the round dance movement in the last decade because it incorporates beautiful love songs, slow movement using many familiar steps from the Latin and ballroom rhythms, and a character that is all its own. If you have not made this rhythm your own, this is a golden opportunity to look at the basics that make up this beautiful dance. We will start with phase IV figures to learn or reinforce your basic technique. If you have embraced this ethereal dance, you will be pleased as we refine the technique and try some interesting combinations of figures that might be new to all of you in bolero. Whatever your level, this week at URDC will give you ample opportunity to experience the joy that can be extracted from this American style ballroom dance, the bolero.

07-67
CLINIC NOTES FOR
WALTZ & FOXTROT FIGURES

Gup and I hope to accomplish several things during this clinic. Our purpose is to help in the transition from a phase 3-4 level to a phase 5-6 level.

We plan to work on:

- *FRAME – including arm tone, shoulder lead, etc.
- *HEAD POSITION – why is this important anyway?
- *LEFT TURNING FIGURES – why doesn't my telemark end where it should
- *RIGHT TURNING FIGURES – I don't like right turning figures
- *HEEL LEAD – what ARE you talking about?

We will be working figures and dancing them to music. Hopefully by the end of the time, you will feel more comfortable with these figures and will be able to execute them with less work and much more smoothly.

07-68
QUICKSTEP CLINIC
URDC 2007

LET'S KEEP QUICKSTEP ALIVE

(BE PATIENT AND KEEP YOUR UPPER BODY QUIET)

by Al & Carol Lillefield

This Clinic is for Quickstep Technique and to review some figures in the URDC 2006 Quickstep Teaches. The dances taught last year were Lazy Crazy Days (Deb & Tim Vogt) and Tijuana Taxi (Mark & Pam Prow).

How to move through Quickstep comfortably

We will be looking at our points of contact in closed position and smoothness in upper body movement (working on Dance Position while moving through figures).

Dance figures

From Lazy Crazy Days:

- 1) Tipple Chasse
- 2) Skip Lock's & Hop
- 3) Tippy Point
- 4) V-6
- 5) Quick Open Reverse
- 6) Running Lock's
- 7) Mini Telespin
- 8) Rumba Cross

From Tijuana Taxi:

- 1) Chasse 5
- 2) Rolling Chasse
- 3) Running Lock's
- 4) Prom Sway

From St. Michaels Quickstep

- 1) Rolling Lock's

From Fortuosity:

- 1) Chasse Roll
- 2) Charleston Cross

When you use these figures and the techniques properly you will feel like your gliding across the dance floor.

0469
THE CHARACTER OF BOLERO
Brent & Judy Moore

Bolero as a dance is actually a marriage of many influences - smooth ballroom (waltz), rhythm (rumba), and ballet - but it is not dominated by any of these root rhythms. It does have a strong rise and fall action in the basic figures like waltz with the maximum elevation occurring on the slow; however, the elevation is achieved with the leg and body and not with the ankle and foot as in the smooth dances. Footwork is very Latin in character and is primarily a ball flat action as in rumba . . . no heel leads! In some figures, especially syncopated ones, the elevation is constant and can be up or down. Unlike the rumba, there is no Cuban motion of the hips in the fundamental figures. Hip rolling action is used occasionally as an accent or for contrast. Likewise, the hold is not the same as in Latin dances but is a slightly modified waltz dance hold with the partner off-set to the right.

All that basically means that bolero dances with a waltz hold in closed position, Latin feet in all figures, and rise and fall like waltz (but rise is early rather than late as in waltz).

The tempos of Bolero are among the slowest in dancing - as slow as 22 measures per minute. As such it requires significant patience and a strong commitment to sustaining the movement. Much of the color and flavor of the dance lies in the contrast of strong and soft lines and quick and slow movements. Capturing the romance of the dance lies in good execution of these contrasting actions.

As with most rhythms, Bolero has a few defining figures that exemplify its fundamental actions and character. The ones that we think of as the essentials are the basic, the three or four fundamental breaks, and the passes. With these as nuclei, figures from other dances or individual creative balletic actions are woven together to create distinctive choreography.

Even though we are now beginning to "mature" in the rhythm (more syncopations, more use of smooth base figures, more balletic movements) the key to maintaining competency is to not lose touch with the fundamentals. As with most American Rhythm dances, there are several approaches to fundamental action that can be used and the approach a couple uses will depend on their training and individual preferences. We mix and blend about three approaches in our dancing to hopefully add color and individuality. In most respects, they are the same but they emphasize differences in leg speed or stepping distance to give a unique feel and appearance to particular movements. We also will break the prohibition about foot rise to achieve some effects or extra drama in an action.

We find that using a variety of styles creates very distinctive differences in the appearance of a dance. We also find that not all figures and movements look and feel as good or as right using just one style. We choose the style we think best fits the figure or amalgamation and/or our physical skills. We occasionally alternate styles on some figures for the contrast that offers as well.

Having such a rich source for material and style, bolero is one of the most enjoyable rhythms to perform. Great pleasure can be gained by developing and utilizing a style that works for you, by paying attention to the details, and by using the variations in action that add occasional drama.

07-70
Movin' on UP!

Presented by Kristine & Bruce Nelson

So you're moving on up! Terrific! You're dancing Phase IV beautifully - what do you need to be able to dance more advanced figures in Phase V or VI comfortably and easily?

An important element in executing figures is a good dance position. The partners stand relaxed with flexed knees. Body weight is slightly forward on the balls of the feet. The woman is on the man's right side. The partners maintain light body contact in the approximate area of the diaphragm. The joined man's left and woman's right hands are held between the chin and eye level of the shorter partner. The elbows are slightly curved down. The Man's right wrist is placed at the woman's left armpit (no really!) and the hand placed at a slight downward angle on her back. His elbows must be held slightly forward and away from the body to make space for the woman to dance. The woman lightly lays her left arm on his upper right arm. The established frame is very solid but not rough or hard and must be consistent. In addition, both partners need to consciously maintain muscle tone to facilitate movement and sending and receiving of the dance lead.

Clinic Figures

Today's clinic is focused on several family figures in Waltz and Foxtrot that you will need in your future dancing. Reverse Turn Family -- the foundation figure is the foxtrot Reverse Turn

Telemark: Using contra body action M step straight forward L commence LF turn with small rise, side R continue turn, no additional turn side & slightly forward L with R side stretch to SCP.

W back R commence LF turn left bringing L beside R with no weight, turn on R heel (heel turn) change weight to L, side and slightly forward R to SCP. Maintain closed position through first 2 steps. Step 3 is a side step.

Mini Telespin: M has similar action to Telemark for the first 2 steps M keeping his body facing W. M extends his L leg back with toe pressure for step 3 leading the W forward in SCP/M rotates LF to lead W forward to LOD; M forward L picking up W strong turn, spin LF on L to DRC, close R;

W similar action to Telemark for first 2 steps, forward R in SCP/forward L; W back R toe spin, continue spin, close L;

Rev Wave ½ Check & Weave: M forward L starting LF turn, -, side R, back L keeping W in CP. Slip R foot back with slight contra check action, -, forward L commence LF turn, side R with R side leading and slight R side stretch; Back L in CBMP continue LF turn, back R continue LF turn, side & forward L with L side stretch, forward R in CBMP outside partner.

W back R starting LF turn, -, close L to R heel turn, forward R; Following M's slip & contra check action forward L, -, back R commence LF turn, -, side L with L side leading & slight L side stretch; Forward R in CBMP, forward L continue LF turn, side & back R with R side stretch, back L in CBMP;

Picture Figure Family -- many figures require body sway (stretching) and/or contra body movement

Contra Check: M commence LF upper body turn flexing knees with strong R side lead check forward L in CBMP,

W commence LF upper body turn flexing knees with strong L side lead back R in CBMP looking well to left. Knees must be flexed as upper body rotates with M's L and W's R leg preceding the body to move into contra check. Both keep hips up toward partner. Recover step and exit will vary by choreography.

Hinge: M back R commence LF turn, side & forward L continue turn commence L side stretch with slight rise leading W to cross her L foot behind her R, relax L knee turn R knee to sway R to look at W [2 weight changes]. W forward L commence LF turn, side R commence R side stretch swivel LF, cross L in back of R taking full weight keeping L side in toward partner, relax L knee turning head to L keeping shoulders parallel to partner no weight on R [3 weight changes]. Recover step and exit will vary by choreography.

West Coast Swing Clinic Notes - Mark and Pam Prow

Brief History

West Coast Swing traces its origin as a swing dance derived from the Lindy Hop, named for Lindberg's flight (hop) across the Atlantic in 1927. The dance style was brought to California in the late 1930's with a smoother style of the Lindy.

The slot is said to have developed for the movies to allow filming of dancers to be on a predictable line. The dance was sometimes called the "Hollywood Lindy" or "Sophisticated Swing". When the Jitterbug was banned across the US in the late 40's due to injuries from kicks and jumps, the Sophisticated Swing began to flourish. Arthur Murray's studios began to standardize the dance and in the 50's, it was called "Western Swing". In the early 60's the dance was advertised as "West Coast Swing" in California possibly due to the connotations of the word "western" and to separate it from East Coast Swing. The name has stuck since then.

Rhythm Characteristics

Like many other swing rhythms, West Coast Swing is characterized with two basic rhythm timings.

6 count - 1,2,3&4,5&6

8 count - 1,2 3&4,5,6,7&8

Note the timings in the syncopation are even count as opposed to jive or samba where the timing is closer to 1a2, 3a4 with the second quick (2 or 4) taking more time than the first (1,3).

The 6 count and 8 count are the basic rhythm timing for all actions. There can be variations from the timings, usually called syncopating up or down. An example of syncopating up would be to do a heel ball change for the first two counts. An example of syncopating down would be a touch step instead of the first triple.

Musical Interpretation

One of the big differences between jive and WCS is lateral speed or acceleration of the body on the even count vs. the triple steps. In jive, the even count steps generally move the body laterally more than the triple steps. Since much of the action in jive is up and down, the triple steps commonly have the "bounce" associated with jive while the even count steps have the lateral action.

In West Coast Swing the opposite generally holds true. The even count steps have less lateral movement than the triples. Lateral speed is developed generally on the first triple step in the figure. This action gives WCS a slow/quick/slow appearance, giving it a unique look.

This can be demonstrated by thinking of the first action of West Coast Swing as SSQQS. The SS (1,2) section would move less than the QQS (3&4) section.

Dance Hold

The basic hold in West Coast swing is with one or both hands joined low. As with other swing dances, the man generally offers palm up and the lady palm down. The arm from the shoulder down should run alongside the body. Hand height is around the natural waist level. The elbows of the connecting arms should lock position relative to the body and should not end up moving out to the side or across the body. When dancing closed position figures the lead arms should remain down at waist level. The trailing arms should be connected in a normal closed position hold.

Dance Alignment

WCS is a slotted dance. The man generally dances across the slot while the woman moves up and down along the slot. In round dancing the slot alignment is generally along the line of dance. The dance should be able to be performed in a 3'x6' or 3'x8' area of floor. In the basic figures, the man generally does not move much along the slot. Variations can have more movement for the man along the slot or the woman off the slot.

Basic Footwork and Actions

The basic footwork is ball flat. However, heel leads are acceptable on forward steps, especially for the woman. WCS is danced with relaxed knees and no rise and fall. West Coast Swing 15 years ago had more of a straight line motion. Currently in the swing community there is much more emphasis on swiveling footwork. One of our instructors says he is happy if his beginner students dance on the bottom of their feet.

Basic West Coast Swing Figures

WCS figures have 3 basic parts, which could be called: the start, the action, and the finish.

The start generally has the man leading the woman toward him through the hand connection. In many figures the start will consist of body turn or movement off the slot to prepare for the action.

The action usually commences with a triple. Body turn, hand movement, blocking, or a combination of these motions, lead the action. At the conclusion of the first triple of the action, you are preparing for the finish, or preparing for more action. If there is more action as in whip figures, the triple is followed by even count (1,2).

The finish is normally a triple that is relatively static in nature. There is a variety of steps that can be executed including a rock 3 (anchor), sailor shuffle (M coaster), Cuban break, cucaracha, hitch (W coaster), hook turn, or others. Choreography can dictate endings as preparation for the next figure.

Basic WCS figures can be broken into three different categories.

1. Sugar or blocking actions (usually 6 count)
2. Passing figures (6 or 8 count)
3. Whip figures (usually 8 count)

07-73

These categories can be further defined into seven distinct actions for the couple as below with example movements.

Block in front (6 count)

Sugar Push
Tuck and Spin/twirl
Sugar bump
Cheek to cheek
Double Resist

Pass along right side (8 count)

Right Side pass
Throwout

Pass along left side (6 count)

Underarm turn
Left side pass

Pass left side and return (8 count)

Left Side Whip

Pass Right side and return (8 count)

Side whip
Reverse Whip

Circle CCW (8 count)

Left Circle Pass
Traveling side Pass
Six Triple Run

Circle CW (8 count)

Whip Turn
Wrapped whip
Surprise Whip
Tummy Surprise
Whip Spin
Tummy whip
Inside Tunnel Pass

Lead/Follow

Remember dancing together depends on communication between the partners.

Communication can take many forms. In dance styles that consist of mainly hand contact, the lead is developed through tone in the arms. The lead should be a suggestion of what to do next, not a forced pull or push through the movement. Don't underestimate the importance of eye contact. In any open style of dancing the eyes can provide information as to the leader's intent before any hand action. Eye contact also helps keep the partnership in unison.

Developing your lead/follow techniques in Round Dancing will allow you to enjoy your dancing even more. Remember good leading is a process of suggestions, just like the cues from the cuer.

Did You Know?

West Coast Swing is the official state dance of California since 1988.

There are over 40 styles of swing danced throughout the country. It is truly a dance style that originated and developed in the US.

Credits

History - From various sources including www.streetswing.com and www.usswingnet.com

Thanks to our instructors, Mario Robou, Jr. and Phillip Stevens for their contributions in other sections.

Intermediate Picture Figures

Judy & Hank Scherrer

Picture figures are generally thought to be an action or movement where most of the movement centers around the frame of the couple. Also, any figure that is modified by a hold or an extend may become a picture figure. If the figures are executed with good body mechanics, a picture emerges—a momentary image that, if it were an actual picture, would be fit to frame. An understanding of the mechanics involved is essential to good dance technique and execution.

In our presentation we will work on figures that may traditionally be thought of as picture figures and other figures that can present an opportunity for a picture and deserve a closer look. We'll talk about stretch, rise and fall, head and body positioning and contact points.

We'll practice the figures with amalgamations with the goal of bringing out the grace and beauty in dancing. And, of course, we'll also have fun!

07-75

CUE

SHEETS

07-76

CUE SHEETS

DANCE	CHOREOGRAPHER	RHYTHM	PHASE
Almost Like Being In Love	Randy & Marie Preskitt	Quickstep	IV + 2
Bounce Me Brother	Al Carol Lillefield	Quickstep	V
Cumparsita Argentina	George & Pam Hurd	Argentine Tango	V + 1
Feeling Good	Chris & Terri Cantrell	West Coast Swing	V
Flying	Dwain & Judy Sechrist	Waltz	V + 2
I Finally Found Someone	Dick & Karen Fisher	Bolero	IV + 2
In This Life	Curt & Tammy Worlock	Slow Two-Step	VI
Just My Luck	Ron & Ree Rumble	Cha Cha	VI
La Gloria	Brent & Judy Moore	Bolero	VI
Que Sabes De Amor	Kay & Joy Read	Rumba	VI
Sensation Tango	Sandi & Dan Finch	Tango	VI
She's Looking Good	Ron & Mary Noble	West Coast Swing	IV + 2
16 Tons	Wayne & Barbara Blackford	Foxtrot	V
Summer Of Our Love	Kristine & Bruce Nelson	Waltz	IV + 2
Tango Of Satumaa	Kenji & Nobuko Shibata	Tango	VI
There's A Time For Everything	Joe & Pat Hilton	Foxtrot	IV + 2
Wake Me Before You Go-Go	Paul & Linda Robinson	Jive	V + 1

07-77
Almost Like Being In Love

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203
Phone: (425) 348-6030 **E-Mail:** randall.preskitt@verizon.net
Music: CD Frank Sinatra Romance: Songs From The Heart or The Capitol Years
Rhythm: Phase IV (+ 2 Unphased – Chasse Weave & Pendulum) Quickstep
Sequence: Intro, A, B, C, B Ending Released July 2007 Version 1.0

INTRO

1 **WAIT ; ; CHARLSTONS ; ; CIRCLE AWAY & TOG ; ; 2 SD CLOSES ; WALK PICKUP ;**
Open pos fc LOD hands at sides ; ; fwd L, -, point R fwd, -; bk R, -, point L bk, -;
circle LF (W RF) L, -, R, -; L, -, R, - (CP Wall); sd L, cl R, sd L, cl R; In SCP fwd L, -, fwd R pick up W to CP, -
(W thru L trng LF to CP);

Part A

1 - 8 **QUARTER TURN & PROGRESSIVE CHASSE ; ; ; ; RUNNING FORWARD LOCKS ; ; MANUEVER SD CL ;**
HEEL PULL DC ;
Fwd L, -, fwd R trng RF, -; sd L, cl R, sd L CP fc RDW, -; bk R trng LF, -, sd L, cl R; sd L DW, -, fwd R CBJO, -; fwd L, lk RIB L
(W lk LIF R), fwd L, fwd R; fwd L, lk RIB L (W lk LIF R), fwd L, -; fwd R trng RF to CP fc RLOD, -, sd L, cl R;
bk L trng RF pulling R heel on floor, -, sd & fwd R fc DC, -(W fwd R trng rt fc, -, sd & bk L, -);

9 - 16 **2 LEFT TURNS ; ; CROSS CHASSE ; , FWD LOCK FWD ; , , MANUEVER SD CL ; , , SPIN TURN ; ; BOX FINISH ;**
Fwd L trng LF, -, sd & fwd R to fc RLOD, cl L; bk R trng LF, -, sd L to fc DW, cl R; fwd L, -, sd & fwd R with slight LF turn, cl L;
fwd R (W bk L) to CBJO, -, fwd L, lock RIB L (W LIF R); fwd L, -, fwd R trng Rf to CP RLOD, -; sd L, cl R, bk L pivoting RF, -;
fwd R LOD rising to toe cont trng fc DW (W brush R to L), - rec bk L, -; bk R trng LF, -, sd L, cl R fc DC;

Part B

1 - 8 **CHASSE WEAWE ; ; ; ; STEP HOP 2X ; FWD LOCK FWD ; MANUEVER SD CL ; PIVOT 2 ;**
Fwd L trng LF, -, sd R fc COH, cl L; sd R trng LF, -, bk L CBJO, -; bk R blend to CP trng LF fc wall, -, sd L, cl R; sd L trng LF, -,
fwd R CBJO, -; fwd L, hop on L, fwd R, hop on R; fwd L, lk RIB L (W lk LIF R), fwd L, -;
fwd R trng RF to CP fc RLOD, -, sd L, cl R; bk L pivot RF, - fwd R CP LOD, -;

9 - 16 **FWD MANUEVER SD CL ; , , SPIN TURN ; ; ; ; BOX FINISH ; VIENESE TURNS ; ; ; ;**
Fwd L, -, fwd R trng RF fc RLOD, -; sd L, cl R, bk L pivot RF, -; fwd R LOD rising to toe cont trng fc DW (W brush R to L), -
rec bk L, -; bk R trng LF, -, sd L, cl R fc DC; fwd L trng LF, -, fwd & sd R cont LF trn, lk LIF R (W cl R); bk R trng LF, -,
small sd L fc LOD, cl R (W lk LIF R); fwd L trng LF, -, fwd & sd R cont LF trn, lk LIF R (W cl R); bk R trng LF, -, small sd L fc DW, cl
R (W lk LIF R);

17-20 **HOVER ; , , THRU DOUBLE CHASSE SCP THRU ; ; ;**
Fwd L, -, sd & fwd R rising to toe (W sd L brush R to L), -; rec L, -, trng to SCP thru R, -;
sd L, cl R, sd L, cl R; fwd L to SCP, -, thru R, -;

Part C

1 - 8 **SIDE DRAW ; PENDULUM (SCP) ; STEP HOP 2X ; RUN 3 ; IN & OUT RUNS ; ; THRU CHASSE SCP THRU ; ;**
Sd L, -, start to draw R toward L, -; cl R swing L to sd, cl L swing R to sd, cl R swing L to sd, -;
trng to SCP fwd L, hop on L, fwd R, hop on R; fwd L, fwd R, fwd L, -; fwd R across W(W fwd L), -,
sd & bk L(W fwd R between M feet), bk R CBJO; bk L trng RF (W fwd R across M), -, fwd R between W feet
(W sd & bk L), fwd L SCP; thru R, - sd L, cl R; sd L trng to SCP, -, thru R, -;

9 - 16 **SIDE DRAW ; PENDULUM (SCP) ; STEP HOP 2X ; RUN 3 ; IN & OUT RUNS ; ; THRU CHASSE SCP PICKUP ; ;**
Sd L, -, start to draw R toward L, -; cl R swing L to sd, cl L swing R to sd, cl R swing L to sd, -;
trng to SCP fwd L, hop on L, fwd R, hop on R; fwd L, fwd R, fwd L, -; fwd R across W(W fwd L), -,
sd & bk L(W fwd R between M feet), bk R CBJO; bk L trng RF (W fwd R across M), -, fwd R between W feet
(W sd & bk L), fwd L SCP; thru R, - sd L, cl R; sd L trng to SCP, -, thru R (W thru L trng LF to CP), -;

ENDING

1 - 2 **ROLL 3 MANUEVER ; ; PIVOT 2 (SCP) ; SD CL PROM SWAY QUICK OVERSWAY W/LEG CRAWL ;**
Fwd L trng LF (W RF), -, bk R, -; cont turn fwd L to SCP, -, fwd R trng RF CP RLOD, -; bk L pivot RF, -,
fwd R cont trng to CP wall, -; sd L, cl R, sd & fwd L SCP LOD, sharp LF body trn (W draw L leg up along M's R leg);



07-78

BOUNCE ME BROTHER

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

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

CD: Bounce Me Brother (With a Solid Four) Swing - Original Broadway Cast Recording Track 2

Available for MP3 music download at Amazon, MSN, & Walmart, etc.

Time: 2:35

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

Rhythm: Quickstep Phase: 5

Sequence: Intro-A-B-C-interlude-D-E-C-end

Release Date: April, 2006

Intro

1-10 **TOP FCNG - M FCNG WALL - LEAD FEET FREE - NO HND'S | WAIT 2 MEAS ; ;**
RK 4 ; ; BSKTBALL TRN ; ; RK 4 ; ; SD SPN SD CLS | BJO WALL | ; ;

[Wait 2 MEAS] OP facing M facing WALL - lead feet free - no hands joined ; ;

[Rk 4] Sd L ,-, recover R ,-, recover L ,-, recover R ,-,

[Bsktball trn] Sd L ,-, recover R turning right face ¼ to RLOD ,-, fwd L turning right ½ turn to face LOD ,-, fwd R turning right ¼ turn to face partner and WALL ,-, (W sd R ,-, recover L turning left face ¼ to RLOD ,-, fwd R turning left ½ turn to face LOD ,-, fwd L turning left ¼ turn to face partner and COH ,-,)

[Rk 4] Sd L ,-, recover R ,-, recover L ,-, recover R ,-,

[Sd Spin - Sd Cls to BFLY] Sd L commencing left face spin ,-, close R continuing spin to end facing partner and WALL ,-, Sd L ,-, close R to left ready to step outside partner in BJO ,-,

Part A

1-16 **OTR TRN & PROG CHASSE - FWD ; ; ; ; RUNNING FWD LK'S ; ; MANUV SD CLS ;**
BK BK LK BK - RUNNING FINISH - FWD ; ; ; STEP HOP [2X] ; FWD LK [2X] ;
FWD MANUV SD CLS - PIVOT 3 WITH HESITATION & HOLD ; ; ; ;

[Qtr Trn & Prog Chasse] Fwd L in BJO ,-, fwd R turning right to face WALL ,-, sd L, close R turning right to face DRW, backing to DLC bk L ,-, bk R ,-, sd L turning left to face WALL, close R ; sd and fwd L turning left to face DLW ,-,

[Fwd] fwd R outside partner in BJO ,-,

[Running Fwd Lk's] Fwd L, lock RIBL, fwd L, fwd R ; fwd L, lock RIBL, fwd L ,-, [note all steps in BJO]

[Manuv Sd Cls] Fwd R in BJO ,-, fwd & sd L turning right to face RLOD, close R to left to end CP RLOD ;

[Bk Bk Lk Bk] Bk L ,-, bk R preparing for BJO, lock LIFR ; bk R ,-,

[Running Finish] Bk L beginning to turn right face ,-, continuing right face turn fwd R between W's feet to DLC ,

fwd L finishing turn and preparing to step outside partner in BJO ,

[Fwd] fwd R outside partner in BJO ,-,

[Step Hop 2x] Fwd L, hop on left foot, fwd R, hop on right foot ;

[Fwd Lk 2x] Fwd L, lock RIBL, fwd L, lock RIBL ;

[Fwd Manuv Sd Cls] Fwd L ,-, fwd R in BJO ,-, fwd & sd L turning right to face RLOD, close R to left ,

[Pivot 3 with Hesitation & Hold] Bk L pivoting right face ½ turn to LOD ,-, fwd R between W's feet pivoting right face ½ turn to RLOD ,-, bk L pivoting right face easy 3/8 turn to DLC ,-, side R turning right face to LOD with right sd stretch ,-, hold right sd stretch then dissolve sway at end of the slow ,-,

Part B

1-16 **SIX OK TWINKLE WITH EXTRA LK ; ; REV CHASSE TRN - MANUV SD CLS - PIVOT**
3 WITH HESITATION & HOLD ; ; ; ; ; ; SIX OK TWINKLE WITH EXTRA LK ; ;
REV CHASSE TRN - FWD FWD LK FWD ; ; ; ; MANUV SD CLS ; HEEL PULL ;

[Six Ok Twinkle w/ Extra Lk] Fwd and side L with left sd stretch, close R to left, bk L dissolving left sd stretch, close R to left turning right face to LOD ; fwd and side L, lock RIBL, fwd and side L, lock RIBL ;

[Rev Chasse Trn] Fwd L ,-, fwd and side R turning left face to RLOD, close L to right ; bk R commencing left face tm ,-, touch L to right continuing left face tm, complete left face tm to DLW ; fwd L preparing to step outside partner in BJO

,-, (W bk R ,-, bk and sd L turning left face to LOD , close R to left ; fwd L commencing left face tm ,-, side R continuing left face tm , close L to right completing left face tm ; bk R to DLW ,-,)
[Manuv Sd Cls] Fwd R in BJO ,-, fwd & sd L turning right to face RLOD , close R to left to end CP RLOD ,

Part B continued

[Pivot 3 with Hesitation & Hold] BkL pivoting right face 1/2 turn to LOD ,-, fwd R between W's feet pivoting right face 1/2 turn to RLOD ,-, bkL pivoting right face easy 3/8 turn to DLC ,-, side R turning right face to LOD with right sd stretch ,-, hold right side stretch then dissolve sway at end of the slow ,-,
[Six Qk Twinkle w/ Extra Lk] Fwd and side L with left sd stretch , close R to left , bk L dissolving left sd stretch , close R to left turning right face to LOD ; fwd and sd L , lock RIBL , fwd and sd L , lock RIBL ;
[Rev Chasse Trn] Fwd L ,-, fwd and side R turning left face to RLOD , close L to right ; bk R commencing left face tm ,-, touch L to right continuing left face tm , complete left face tm to DLW ; fwd L preparing to step otstd ptr in BJO ,-, (W bk R ,-, bk and sd L turning left face to LOD , close R to left ; fwd L commencing left face tm ,-, side R continuing left face tm , close L to right completing left face tm ; bk R to DLW ,-,)
[Fwd Fwd Lk Fwd] Fwd R otstd ptr in BJO ,-, fwd L , lock RIBL , fwd L ,-,
[Manuv Sd Cls] Fwd R in BJO ,-, fwd & sd L turning right to face RLOD , close R to left to end CP RLOD ;
[Heel Pull] Bk L commencing right face tm ,-, draw right heel close to left foot and small sd step R completing right face tm to LOD ,-,

Part C

1-16 **STROLLING VINE [UNDERTRN TO LOD] ; ; ; RUN 2 & FWD LK FWD - FWD FC ; ;**
SWAY DRAW CLS ; HOLD & FLIP YOUR LID ; BK AWAY 4 w/ SNAPS ; ;
RUN TOG 4 & SWAY DRAW CLS ; ; TWST VINE 4 & CK ; ; WHALETAIL ; ;

[Strolling Vine] Turning right face slightly sd L ,-, cross RIBL ,-, turning left face sd L , continuing left face tm close R to left , continue left face tm sd and fwd L to face DLC ,-, sd R completing left face tm to COH ,-, cross LIBR ,-, turning right face sd R , continuing right face tm close L to right , fwd R completing right face tm to LOD ,-,
[Run 2 & Fwd Lk Fwd - Fwd Fc] Fwd L preparing to step otstd ptr in BJO , fwd R otstd ptr in BJO , fwd L , lock RIBL ; fwd L ,-, lowering with a reaching step fwd R otstd ptr in BJO turning right face to WALL ,-,
[Sway Draw Close] With left sd stretch sd L leaving right foot trailing to RLOD ,-, draw R to left dissolving left sd stretch and close at end of slow count ,-,
[Hold & Flip Your Lid] Release from CP and hold , while holding bring right hand up and behind head slightly bend knees , like your tipping a hat from the back part of the brim straighten knees and slightly lean fwd ,-, (W release from CP and hold , while holding bring both hands just above and behind ears elbows out with slightly bent knees , extending hands up and out straighten knees and slightly lean fwd ,-,)
[Bk Away 4 with Snaps] Bk L , snap fingers , bk R , snap fingers ; bk L , snap fingers , bk R , snap fingers ; (W bk R , snap fingers on both hands , bk L , snap fingers ; bk R , snap fingers , bk L , snap fingers ;)
[Run Tog 4 & Sway Draw Close] Fwd L , fwd R , fwd L , fwd R ; With left sd stretch sd L leaving right foot trailing to RLOD ,-, draw R to left dissolving left sd stretch and close at end of slow count blending to CP ,-,
[Twst Vine 4 & Ck] Sd L turning right face to SCAR ,-, cross RIBL ,-, turning left face sd L ,-, completing left face tm fwd R otstd ptr in BJO to LOD with checking action ,-,
[Whaletail] Cross LIBR , turning right face small step sd R completing 1/4 tm , fwd L , cross RIBL ; sd L turning left face , close R completing 1/4 tm , cross LIBR turning right face , sd R completing 1/4 tm to DLW ;

Inte rlude

1-4 **WLK 2 & CHASSE [SCP] ; ; WLK 2 & TIPSYP T ; ;**

[Wlk 2 & Chasse SCP] Fwd L preparing to stp otstd ptr in BJO ,-, fwd R otstd ptr in BJO ,-, turning SCP fwd L , close R to left , fwd L still in SCP DLW ;
[Wlk 2 & Tippy Pt] Thru R ,-, fwd L ,-, thru R commencing to turn right face staying in SCP and keeping head to left / continuing tm sd L lowering and relax left knee with right side stretch ,-, tap R toe well bhnd left foot keeping right side stretch and head left in SCP facing DRW ,-,

Part D

1-8 **V6 [BJO] ; ; FWD TO THE RUNNING FWD LK'S - MANUV SD CLS - BK TIPPLE**
CHASSE TO RT ; ; ; ; LK STP ;

[V6 BJO] Bk R preparing to step otstd ptr in BJO , lock LIFR , bk R ,-, bk L outside partner in BJO ,-, bk R turning 1/4 turn left face , fwd L preparing to step otstd ptr in BJO facing DLW ;

07-80

[Fwd to the Running Lk's] Fwd R otspd ptr in BJO ,-, fwd L , lock RIBL ; fwd L , fwd R , fwd L , lock RIBL ;
 fwd L ,-, [note all steps in BJO]
 [Manuv Sd Cls] Fwd R in BJO ,-,; fwd & sd L turning right to face RLOD , close R to left to end CP RLOD ,

Part D continued

[Bk Tipple Chasse to Rt] Commencing right face trn bk L ,-,; sd R with slight left side stretch turning ¼ right face
 between stp's 1 & 2 , close L continuing right face trn , fwd R in CP to LOD completing right face trn ,-,
 [Lk Stp] Fwd L preparing to stp otspd ptr in BJO , lock RIBL , fwd L preparing to stp otspd ptr in BJO

Part E

1-16 FWD FWD LK FWD - MANUV SD CLS - OP IMP TRANS ROLL OUT ; ; ; ; OK VINE 8 ; ;
(W REC) M FWD FC & SWAY DRAW CLS ; ; (W SPN SD CLS) M HOLD ; ;
M OK VINE 8 PASS HERBY (W HOLD) ; ; (W SPN SD CLS) M HOLD ; ;
PATTACAKE CLAP ; ;

[Fwd Fwd Lk Fwd] Fwd R otspd partner in BJO ,-, fwd L , lock RIBL ; fwd L ,-,
 [Manuv Sd Cls] Fwd R in BJO ,-,; fwd & sd L turning right to face RLOD , close R to left to end CP RLOD ,
 [Op Imp Trans Roll Out] Bk L turning left face ,-,; close R to left to end facing COH and leading W to roll down LOD
 right face ,-, hold both ending sd by sd and facing COH W down LOD from M ,-,; (W fwd R turning right face ,-,; fwd
 and sd L past M continuing right face trn ,-,; sd R completing right face trn to face COH ,-,;)
 [Qk Vine 8] Cross LIFR , sd R , cross LIBR , sd R ; cross LIFR , sd R , cross LIBR , sd R ; (W cross LIFR ,
 sd R , cross LIBR , sd R ; cross LIFR , sd R , cross LIBR , sd R ;)
 [W Rec M Fwd Fc & Sway Draw Cls] Fwd L to DLC leading W to rec ,-,; fwd R to LOD and face ptr ,-,; with left sd
 stretch sd L leaving right foot trailing to RLOD ,-,; draw R to left dissolving left sd stretch and close at end of slow
 count ,-,; (W rec L ,-,; hold ,-,; with right sd stretch sd R leaving left foot trailing to RLOD ,-,; draw L to right
 dissolving right sd stretch and close at end of slow ,-,;)
 [W Spn Sd Cls M hold] Hold ,-,; ,-,; ,-,; ,-,; (W sd R commencing right face spin ,-,; close L continuing spin to end
 facing COH ,-,; Sd R ,-,; close L to right ,-,;)
 [M Qk Vine 8 W hold] Moving past ptr sd L , cross RIBL , sd L , cross RIFL ; sd L , cross RIBL , sd L ,
 cross RIFL ; (W hold ,-,; ,-,; ,-,; ,-,;)
 [W Spn Sd Cls M hold] Hold ,-,; ,-,; ,-,; ,-,; (W sd R commencing right face spin ,-,; close L continuing spin to end
 facing COH ,-,; Sd R ,-,; close L to right to end facing ptr ,-,;)
 [Pattacake Clap] Standing in place slap both hands on thighs , clap both hands together , raise right hand and clap
 together with ptr's right hand , clap both hands together ; raise left hand and clap together with ptr's left hand , clap
 both hands together , raise both hands and clap together with both of ptr's hands ,-,;

Part C

1-16 STROLLING VINE [UNDERTRN TO LOD] ; ; ; ; RUN 2 & FWD LK FWD - FWD FC ; ;
SWAY DRAW CLS ; HOLD & FLIP YOUR LID ; BK AWAY 4 w/ SNAPS ; ;
RUN TOG 4 & SWAY DRAW CLS ; ; TWST VINE 4 & CK ; ; WHALETAIL ; ;
 Same as Part C above

END:

1-13.5 WLK 2 & CHASSE [SCP] ; ; WLK 2 & TIPS Y PT ; ; V6 [BJO] ; ;
FWD FWD LK FWD - MANUV SD CLS - BK ; ; ; ; TO THE RUNNING BK LK'S ; ;
OP IMP - THRU STEP & TAP BHND ; ; ; ;

Measures 1-4 same as Interlude 1-4
 Measures 5-6 same as Part D 1-2
 [Fwd Fwd Lk Fwd] Fwd R otspd ptr in BJO ,-,; fwd L otspd ptr in BJO , lock RIBL ; fwd L ,-,
 [Manuv Sd Cls] Fwd R in BJO ,-,; fwd & sd L turning right to face RLOD , close R to left to end CP RLOD ,
 [Bk to the Running Bk Lk's] Bk L ,-,; bk R , lock LIFR , bk R , bk L otspd ptr in BJO ; bk R , lock LIFR , bk R ,-,
 [Op Imp] Bk L otspd ptr in BJO commencing right face upper body tm ,-,; close right to left for heel trn 3/8 to DLC ,-,;
 fwd L in SCP to DLC ,-,; (W fwd R otspd ptr in BJO commencing right face body tm ,-,; fwd and sd L continuing right
 face trn around M and brush right to left ,-,; fwd R in SCP ,-,;)
 [Thru Step & Tap Bhnd] Thru R staying in SCP and keeping head to left / fwd L lowering and relax left knee with
 right side stretch ,-,; tap R toe well bhnd left foot keeping right side stretch and head left in SCP facing DLC ,-,;

07-81

QUICK CUES

- INTRO:** [OP FCNG - M FCNG WALL - NO HND's JOINED - LEAD FEET FREE]
WAIT 2 MEAS ;; RK 4 ;; BSKTBALL TRN ;; RK 4 ;;
SD SPN & SD CLS [BJO] ;;
- A** QTR TRN & PROG CHASSE - FWD ;;;; TO THE RUNNING FWD LK's ;;
MANUV SD CLS ; BK BK LK BK - RUNNING FIN & FWD ;;;
STP HOP [2X] & 2 FWD LK's ;;
WLK MANUV SD CLS - PVT 3 w/ HESIT & HOLD ;;;;
- B:** 6 QK TWNKL w/ EXTRA LK ;;
REV CHASSE TRN - MANUV SD CLS - PVT 3 w/ HESIT & HOLD ;;;;;
6 QK TWNKL w/ EXTRA LK ;;
REV CHASSE TRN - FWD FWD LK FWD ;;;;;
MANUV SD CLS - HEEL PULL ;;
- C:** STROLLING VINE [UNDERTRND TO BJO LOD] ;;;;
RUN 2 & FWD LK FWD - FC & SWAY DRAW CLS ;;;
HOLD & [FLIP YOUR LID]; BACK AWAY 4 [w SNAPS] ;;
RUN TOG 4 & SWAY DRAW CLS ;; TWSTY VN 4 & CK ;; WHALE TAIL ;;
- INT:** WLK FC & CHASSE [SCP] ;; WLK 2 & TIPS Y PT [DRW] ;;
- D:** V6 [BJO] ;; FWD TO THE RUNNING FWD LK's - MANUV SD CLS -
BK TIPPLE CHASSE TO RT ;;;;; LK STP ;
- E:** FWD FWD LK FWD - MANUV SD CLS -
OP IMP TRANS ROLL OUT ;;;; QK VN 8 ;;
(W REC) M FWD FC & SWAY DRAW CLS ;;
(W SPN SD CLS) M HOLD ;; M VN 8 (W HOLD) ;;
(W SPN SD CLS) M HOLD ;; PATTA CAKE CLAP ;;
- C:** STROLLING VINE [UNDERTRND TO BJO LOD] ;;;;
RUN 2 & FWD LK FWD - FC & SWAY DRAW CLS ;;;
HOLD & [FLIP YOUR LID]; BACK AWAY 4 [w SNAPS] ;;
RUN TOG 4 & SWAY DRAW CLS ;; TWSTY VN 4 & CK ;; WHALE TAIL ;;
- END:** WLK FC & CHASSE [SCP] ;; WLK 2 & TIPS Y PT [DRW] ;; V6 [BJO] ;;
FWD FWD LK FWD - MANUV SD CLS - BK ;;; TO THE RUNNING BK LK's ;;
OP IMP - THRU STP & TAP BHND ;;,,

07-82
CUMPARSITA ARGENTINA

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Ph: 602-321-2078
Website: <http://www.gphurd.com> E-mail: gphurd@aol.com Release Date: July 2007
Rhythm: Argentine Tango Speed: As on CD Phase: Unphased Approx V + 1 (Cont Sm Ft Lunge)
CD: Tango Live by "Viviana Guzman", Track #1, Music: "La Cumparsita" (Tango) M. Rodrigues
Note: Music is from a live concert series. The applause was cut (approx 9 seconds) from the song ending and is easily done. Available from www.viviana.org and various other Internet web sites
Sequence: INTRO AB-AC-END Footwork: Opp for Woman (except where noted) Time: 2:43

INTRO

1-4 WAIT; BACK TO CLOSED GANCHOS & THROW CORTE;; SLOW RISE & CLOSE:

(Wait) In CP/LOD with lead ft free wait one meas;

(Bk to Clsd Ganchos & Throw Corte) Bk L w/soft knee, hook R leg arnd & bk of W's knee, rec fwd R w/soft knee, hold; Bk L w/soft knee, hook R leg arnd & bk of W's knee, rec fwd R extend both arms fwd to low BFLY w/palms up lwrng into R leg extend L ft fwd keep back straight look at ptr,-; (W fwd R w/soft knee, hold, rec bk L, hook R leg arnd & bk of M's knee; Rec fwd R w/soft knee, hold, bk L extend both arms fwd to low BFLY w/palms dn sharply lwr into the L leg and pt R ft bk look up at ptr,-;)

(Rise & Cl) Slow rise straighten R leg raising the W to CP/LOD (W rise on L),-,-, cl L (W cl R);

PART A

1-4 BASIC;; M TRN SD/LADY FWD OCHOS 2X;;

(Basic) Bk R,-, sd & fwd L trng body slightly RF to BJO/DLW,-; Fwd R in CBJO/DLW, fwd L, cl R to L (W XLIF of R) to end BJO/DW,-;

(M Trn Sd/Lady Slow Fwd Ochos 2X) Quickly shift wgt to L ft trng body slightly LF causing W to release R ft from bhnd L/trng RF step sd R to Fc/WALL (leading W to stp fwd R twds RLOD),-,cont to trn body RF (leading W swvl RF on R ft),-; Stp sd L commence trng body LF (leading W to stp fwd L twds LOD),-, cont to trn body LF (leading W to swvl LF on L ft),-;

5-7 FWD OCHO w/BOLEO ~ FWD OCHO w/BOLEO;;

(Fwd Ocho w/Boleo) Step sd R comm trng body RF (leading W to stp fwd R twds RLOD),-, cont to trn body RF (leading W swvl RF on R ft),-; Cont to hold wgt on R ft sharply trn body LF (leading W to swvl sharply LF on R ft flicking L ft bk knees tog), cont to hold wgt on R ft & sharply trn body RF (leading W to swvl RF on R ft W's L ft swings in a CW arc and lowers beside R ft no wgt),

(Fwd Ocho w/Boleo) stp sd L comm trng body LF (leading W to stp fwd L twds LOD),-; Cont trng body LF (leading W to swvl LF on L ft),-, cont to hold wgt on L ft sharply trn body RF (leading W to swvl sharply RF on L ft flicking R ft bk knees tog), cont to hold wgt on L ft & sharply trn body LF (leading W to swvl LF on L ft W's R ft swings in a CCW arc and lowers beside L no wgt);

{NOTE: W's shoulder line will Fc M during meas 3-7 as much as possible}

8-12 LADY FWD SWVL TO SM FT LUNGE LN; CONTINUOUS SM FT LUNGE w/FLICK;;;

(W Fwd Swvl Sm Ft Lunge Ln) Step sd & slightly fwd R while (leading W to fwd R),-, swvl W RF thru the hips lwr slightly on R ft pt L ft sd to sm ft lunge ln Fcg/WALL (W swvl RF on R ft & lwr slightly pt L ft thru twds LOD),-;

(Cont Sm Ft Lunge w/flick) Sd & fwd L twds LOD,-, thru R,-; Swvl RF to fc WALL lwr lightly on R ft pt L ft sd, hold,-,-; (W fwd L, sd R trng LF, bk L, sd R trng RF {feels like front vine 4}; Swvl RF slightly lwr on R ft and pt L ft twds lod,-, sharply flick L ft across R leg, and pt L twds LOD;) Repeat meas 9-10 above;;

PART A (CONTINUED)

- 13-15 VINE TO LADY'S SENTADA L & R;; PICKUP/M CLOSE (1st to BJO 2nd to CP/LOD);
 (Vn to Sentata L & R) Sd L (W fwd L trng LF), XRIB of L (sd R), sd L lwr into L knee trng body slightly RF pt R ft twds RLOD,- (W XLIB of R with slight LF trn lwr into L knee sit action, sharply flick R in front of L knee); Sd R (W fwd R trng RF), XLIB of R (W sd L), sd R lwr into R knee trng body slightly LF pt L ft twds LOD,- (W XRIB of L with slight RF trn lwr into R knee sit action, sharply flick L in front of R knee);
 (Pu/M CI) Sd & fwd L trng LF (W fwd L trng LF),-, close R to L (W tch R to L no wgt) to BJO/DLW [2nd time CP/LOD],-;

PART B

- 1---4 BACK TO OCHOS & TAP (3X)::; PICKUP/M CLOSE (CP/LOD);
 (Bk to Ochos & Tap/M CI) Step wide sd & bk L twds COH extend hold to create space btwn ptr while trng upper body RF slide R ft sd no wgt twds W's R ft blocking her path (W fwd R outsd ptr swvng RF to DLC),-, hold (W lift L ft w/toe ptnd dn to step ovr M's R taking no wgt),-: While trng body LF slide R ft sd no wgt twds W's L ft blocking her path (W fwd L outsd ptr swvng LF to DRW),-, hold (W lift R ft w/toe ptnd dn to step ovr M's R taking no wgt),-: While trng body RF slide R ft sd no wgt twds W's R ft blocking her path (W fwd R outsd ptr swvng RF to DLC),-, hold (W lift L ft w/toe ptnd dn to step ovr M's R taking no wgt),-:
 (Pkup/M CI) Trng LF on L ft (W fwd L swvl LF),-, close R to L (W tch R to L) to CP/LOD,-;
- 5-12 TRNG TANGO CL: TRNG BASIC w/PTS & STP BK (3X)::: CLSD FIN/M PT (FC LOD);
 (Trng Tango CI) Fwd L trng LF, sd & fwd R, cl L to R to CP/DLC,-;
 (Trng Basic w/pts & Stp Bk 3X) Bk R comm LF trn, -, cont trng LF sd & fwd L to BJO/DRC,-; Fwd R in CBJO, point L ft fwd, step bk L in CBJO/DRC,-; Bk R trng comm LF trn,-, cont trng LF sd & fwd L BJO/DRW,-; Fwd R in CBJO, point L ft fwd, step bk L in CBJO/DRW,-; Bk R comm LF trn,-, cont trng LF sd & fwd L to BJO/DLW,-; Fwd R in CBJO, point L ft fwd, step bk L in CBJO/DLW,-; {Note: Figure turns ¼ LF over 2 measures for a total ¾ LF turn}
 (Clsd Fin/M Pt) Bk R comm LF trn, sd L cont trn, pt R ft sd (W cl L to R) to loose CP/LOD,-;
- 13-16 QK RKS & FWD OCHO ~ QK RKS & FWD OCHO::; RK REC SD TCH/M CL;
 (Qk Rks & Fwd Ocho 2X) In BJO rk fwd R/rec L, sd R to SCAR, rk fwd L/rec R, sd L to BJO; Fwd R swvng ½ RF to SCAR/RLOD,- rk fwd L/rec R, sd L to BJO; Rk fwd R/rec L, sd R to SCAR, fwd L swvng LF ½ to BJO/LOD,-;
 (Rk Rec Sd Tch/M CI) Rk fwd R, rec L, sd R almost in place, cl L to R (W tch L to R) to CP/LOD;

REPEAT APART C

- 1-8 TRNG TANGO CL: TRNG BASIC w/PTS & STP BK (3X)::: CLSD FIN (BJO/DLW);
 Repeat measures 5-11 of PART B to BJO/DLW;;;
 (Clsd Fin to BJO) Bk R, sd L, cl R to L to BJO/DLW,-;
- 9-12 BACK TO OCHOS & TAP (3X)::; PICKUP/M CLOSE (CP/LOD);
 Repeat measures 1-4 of PART B to CP/LOD;;;

PART C (CONTINUED)**13-16 WHISK; M PUSH to BK OCHOS 5 & BOTH CL (CP/DC):::****(Whisk)** Fwd L, sd & fwd R, XLIB of R to SCP/COH),-;**(M Push to Bk Ochos 5 & Both Cl)** Trng body LF stp sd R twds LOD (W swvls LF on R ft step bk L twds DLC),-, trng body RF XLIB of R twds LOD (W swvls RF on L ft step bk R twds DLW),-; Trng body LF stp sd R twds LOD (W swvls LF on R ft step bk L twds DLC),-, trng body RF XLIB of R twds LOD (W swvls RF on L ft step bk R twds DLW),-; Trng body LF stp sd R twds LOD (W swvls LF on R ft step bk L twds DLC),-, trng body slightly RF cl L to R (W cl R to L) to CP/DLC,-; {Figure progresses straight dn LOD for the M except for last step to CP/DLC}**END****1-5 BASIC (DLC):: OP REV TRN (to); BK CONTRA WKS 3 & SWITCH (to)::****(Basic)** Repeat PART A meas 1-2 to end BJO/DLC;;**(Op Rev Trn)** Fwd L comm LF trn, cont trn sd & bk R, bk L in CBJO/RLOD,-;**(Bk Contra Wks & Switch)** Bk R trng upper body LF to CP,-, bk L trng upper body RF,-; Bk R trng upper body LF,-, rec fwd L trng ½ RF to CP/LOD leaving R ft extended fwd btwn W's feet,-;**6-7 RUD RONDE/M TRNS (Fc RLOD) & BOTH FWD RONDE SCP::****(Rud Ronde/M Trn & Both Fwd Ronde SCP)** Fwd R btwn W's feet trng body strongly RF keeping L ft bk with L sd twds W,-keep ld hnds jnd M trns LF on R foot under jnd ld hnds twds RLOD,- (W bk L trng RF ronde R CW keeping R sd twds M,-, XRIB of L comm slight LF trn, cont fwd L) ld hnds still jnd both now Fcg/RLOD; Fwd L (W fwd R) twds RLOD,-, ronde R ft LF (W rondes L ft RF) end in Loose SCP/DLW,-;**8-11 ROMANTIC IN & OUT RUNS (2X to):::****(Romantic In & Out Runs 2X)** Keeping all hnds jnd for next 4 meas fwd R commence RF trn, sd L cont trn allowing ld hnds to fold near bk of M's L hip, cont RF trn sd & fwd R twds LOD ld hnds still jnd at bk of M's L hip,-; Fwd L comm slight RF trn hnds still jnd at bk of M's L hip, fwd R btwn W's ft begin extending jnd ld hnds fwd, sd & fwd L cont to extend jnd ld hnds now in SCP/DLW,-; Repeat meas 8 & 9 above to end SCP/DLW;;**12-15+ LA COBRA 4:: PICKUP FWD CL/LADY LKS; CORTE & LEG CRAWL;****(La Cobra 4)** Fwd R trng ½ RF (W fwd L) to CP/DRC,-, step wide sd & bk L trng RF thru the hips draw R ft twds L completing a small CW circle and then pt R ft fwd twds DRC (W fwd R btwn M's ft trng RF following M's hip around) to SCP/DRC,-; Fwd R trng ½ RF (W fwd L) to CP/DLW,-, step wide sd & bk L trng RF thru the hips draw R ft twds L completing a small CW circle and pt R ft fwd twds DLW (W fwd R btwn M's ft trng RF following M's hip around) to SCP/DLW,-;**(Pkup Fwd Cl/W Lks)** Fwd R, fwd L, cl R to L,- (W fwd L comm LF trn, sd & fwd R cont trn, XLIF of R) to CP/DLW;**(Corte & Leg Crawl)** Trng body slightly LF to cause W to release locked R ft stp sd & bk L lwrng into L knee (W trng LF fwd R lwrng into R knee),-, leaving the R ft extended trn body LF (W cont LF trn raise the L leg outside M's R leg),-; On last beat of music W lowers head to M's shoulder looking to her R,

07-8.5

Feeling Good



Choreographers: Chris & Terri Cantrell, 960 Garnet St., Broomfield, CO 80020; 303-469-9140, dance@ctkr.com
Music: "Feeling Good" Michael Buble, CD: *It's Time* (143/Reprise), Trk #1, download¹, or choreographer
Speed: Increase 5-10% to taste
Rhythm & Phase: West Coast Swing, Phase ~V + unphased figures & variations
Footwork: Directions for M, W normal opposite, exceptions in ()
Sequence: Introduction A B C

Music Modification: Info Below²
WCS Difficulty Level: High Intermediate
Comments: [Notes] & [[Option]]

Introduction

Wait ; Circle M snap 4 W hip bump 4 (LOP-fcg Wall) ; ; 2 Sailor Shuffles ; 3 Q Sd Brks & Freeze;

- [0] {Wait about 1 measure} Wait in sd-by-sd pos both fcg LOD with lead ft free through vocals: "and I'm feeling good" & start dancing on instrumental section;
- Q-Q- [1] {Circle M step snap 4 W hip bump 4} Circle LF fwd L/ snap lft fingers, fwd R, snap; Fwd L, snap, fwd R snap (W Circle RF fwd R, bump lft hip to sd, fwd L, bump rt hip; Fwd R, bump lft hip, fwd L, bump rt hip) LOP-fcg Wall;
- Q&Q Q&Q [3] {2 Sailor Shuffles} XLIB of R/ small sd R, sd L, XRIB of L/ small sd L, sd R;
- &Q &Q &Q - [4] {3 Q Side Breaks & Freeze} Sd L/ sd R, cls L twd R/ cls R to L, sd L/ sd R, freeze LOP-fcg Wall;

Part A

IS Whip w IS Trn ; ; Dbl Whip ; ; , Sgr Psh w 4 Rks In & Out ; ; ; , Surprise Whip ; ; , Lft Sd Pass ; ;

- QQ Q&Q [0] {Inside Whip with Inside Turn} Bk L, fwd & acrs R trn RF raise jnd hnds bet faces, sd L/ rec R trn RF, fwd & sd L CP-COH raise jnd hnds bet faces; XRIB of L#, trn 1/2 RF fwd L (W Fwd R, fwd L trn 1/2 LF, bk R/ cls L to R, fwd R; Fwd L, fwd R trn 1/2 LF), anchor step* LOP-fcg Wall; [Anchor Step description is on the bottom of last page] [[*M Option on whip figures: cls R to L - instead of XRIB of L]]
- QQ Q&Q [2] {Double Whip} Bk L, fwd & acrs R trn RF, sd L/ rec R trn RF, fwd & sd L CP-COH; XRIB of L#, trn RF 1/2 sd L, XRIB of L#, trn LF 1/2 fwd L (W Fwd R, fwd L trn 1/2 RF, bk R/ cls L to R, fwd R; Trn 1/2 RF sd L, fwd R, trn 1/2 RF sd L, bk R); Anchor step LOP-fcg COH,
- QQ (Q-) [4.5] {Sugar Push with 4 Rocks In & Out} Bk L, small bk R dbl hnd hold; Rk fwd L, rec R, rk fwd L, rec R; Rk fwd L, rec R, rk fwd L, rec R/ fwd L (W Fwd R, fwd L partial wgt dbl hnd hold; Rk fwd L, rec R, rk fwd L, rec R; Rk fwd L, rec R, rk fwd L, rec R); Anchor step LOP-fcg COH,
- QQ [7.5] {Surprise Whip} Bk L, fwd & acrs R trn RF; Sd L/ rec R trn RF, fwd & sd L CP-Wall, trn W RF fwd R, rec L raise lead hnds (W Fwd R, fwd L trn 1/2 RF; Bk R/ cls L to R, fwd R, trn 1/2 RF bk L, rec R; French cross: trn 1/4 RF under lead hnds sd L/ XRIF of L, sd L swvl LF); Anchor step LOP-fcg Wall,
- QQ -Q (Q&Q) [9.5] {Left Side Pass} Bk L, fwd & sd R swvl 1/4 LF; Tap L sd, fwd & acrs L trn LF (W Fwd R, fwd L; Trn 1/4 LF sd R/ XLIF of R, sd R swvl 1/4 LF), anchor step LOP-fcg COH; [end measure 11]

Part B

Half Whip ; ; Sugar Tuck & Twirl to Hammerlock ; , UA Trn ; ; Dbl Whip w Rocks ; ; ;

Sugar Scoop 4 w Hook & Snap & Body Ripple ; ; ; ; ; Sugar Push ; ; , Half Whip ; ; ;

Sugar Scoop 4 w Hook & Snap & Body Ripple ; ; ; ; ;

- QQ Q&Q [0] {Half Whip} Bk L, fwd & acrs R trn RF; Sd L/ rec R trn RF, bk L chkg, fwd R, fwd L (W Fwd R, fwd L trn 1/2 RF; Bk R/ cls L to R, fwd R chkg, bk L, bk R); anchor step LOP-fcg Wall,
- QQ -Q [2] {Sugar Tuck & Twirl to Hammerlock} Bk L, small bk R, tap L fwd, fwd L; Triple R/ L, R twirl W (W Fwd R, fwd L, tap R to L, rec R commence trn RF; Triple L/ R, L cont trn RF und ld hnds end with trail hnds beh bk) hmrck-pos Wall,
- QQ Q&Q [3.5] {Underarm Turn} Bk L, fwd & acrs R trn RF; sd L/ rec R trn RF, fwd & sd L (W fwd R, fwd L; French cross: trn 1/4 RF under lead hnds sd L/ XRIF of L, sd L swvl LF), anchor step LOP-fcg COH;
- QQ Q&Q [5] {Double Whip with Rocks} Bk L, fwd & acrs R trn RF, sd L/ rec R trn RF, fwd & sd L CP-COH; Trn 1/2 RF fwd R, sd L, trn 1/2 RF fwd R, fwd L (W Fwd R, fwd L trn 1/2 RF, bk R/ cls L to R, fwd R; Trn 1/2 RF sd L, fwd R, sd L trn 1/2 RF, bk R); Anchor step LOP-fcg Wall,

¹Download available on <http://www.real.com/roaleng/thaprod/> & others.

²Original music has been modified for length, cut the first 43.3 seconds.

- QQ [7.5] {**Sugar Scoop 4 with Hook & Snap & Body Ripple**} Bk L, small bk R; Pt L, fwd L/ cls R to L, pt L fwd, fwd L/ cls R to L; Pt L fwd, fwd L/ cls R to L, pt L fwd, fwd L/ cls R to L; Pt L, fwd L, hook RIB of L & trn RF away from prtnr, rec L/ slt fwd R; Trn LF to fac (W Fwd R, fwd L; Pt L/ bk R/ cls L to R, pt R bk, bk R/ cls L to R, pt R bk, Bk R/ cls L to R, pt R bk, bk R/ cls L to R, pt R/ bk R, hook LIB of R & trn LF away from prtnr, rec R/ slt fwd L; Trn RF to fac). slow body ripple gradually move body fwd start at feet & move upward maintain wgt on R (W L) LOP-fcg Wall; [use a side body ripple action on the "scoop" part of the figure]
- QQ -Q Q&Q [12] {**Sugar Push**} Bk L, sm bk R, tap L fwd, fwd L (W Fwd R^s, fwd L, tap R, take wgt onto R); Anchor step, [Woman: After taking the first fwd R, the R stays in the same area on the floor throughout the rest of the figure]
- [13.5] {**Half Whip**} Repeat Part B – Measure 0 – 2 LOP-fcg COH,
- [15.5] {**Sugar Scoop 4 with Hook & Snap & Body Ripple**} Repeat Part B – Measures 7.5 – 12 start half out and end LOP-fcg COH,;;; [end measure 20]

Part C

Wrapped Whip ; ; Inside Dbl Whip w IS Trn ; ; , Left Side Pass SCP ; ; Revolving Tuck & Twirl ; ; Left Side Pass SCP ; ; Revolving Tuck & Twirl ; , Left Side Pass CP ; ; 2 Quick Close Points, Slow "I Love You So" twice ; , Throwout Tck & Twrl ; ; Sugar Push w 4 Rks In & Out ; ; ; IS Whip w IS Trn ; ; Lft Sd Pass CP ; , 4 Slow Side sultry Rcks .

- QQ Q&Q [0] {**Wrapped Whip**} Bk L, fwd & acrs R trn RF, sd L/ rec R trn RF raise lft hnd, fwd & sd L wrapped pos Wall; XRIB of L[#] trn LF, fwd L (W Fwd R, fwd L, fwd R/ cls L to R, bk R; Bk L, bk R), anchor step LOP-fcg COH; [Wrapped Whip aka Locked Whip]
- QQ Q&Q [2] {**Inside Double Whip with Inside Turn**} Bk L, fwd & acrs R raise jnd hnds bet faces, sd L/ rec R trn RF, fwd & sd L CP-Wall; XRIB of L[#] trn LF 1/2, sd L, raise jnd hnds bet faces XRIB of L[#] trn LF 1/2, fwd L (W Fwd R, fwd L swvl 1/2 LF, bk R/ cls L to R, fwd R; Trn 1/2 RF sd L, fwd R, trn LF fwd L, fwd R trn 1/2 LF); Anchor step LOP-fcg Wall,
- QQ Q&Q Q&Q [4.5] {**Left Side Pass to SCP**} Bk L, fwd & sd R swvl 1/4 LF; Tap L sd, fwd & acrs L trn 1/4 LF, cont LF trn triple R/ L, R (W Fwd R, fwd L; Trn 1/4 LF sd R/ XLIF of R, sd R swvl 1/4 LF, cont LF trn triple L/ R, L) SCP-Wall;
- QQ -Q Q&Q [6] {**Revolving Tuck & Twirl**} Bk L, bk R trn LF, tap L & tuck W, fwd L twd wall twirl W RF (W bk R trng LF, fwd L cont trn, %tch R to L in tuck, fwd R twirl under lead hnds); Anchor step LOP-fcg COH, [[**W Option on tuck figures** (Timing replace -Q with &QQ): /sd R, XLIF of R]]
- [7.5] {**Left Side Pass to SCP**} Repeat Part C – Measures 4.5 – 6.0 to SCP-COH;;
- [9] {**Revolving Tuck & Twirl**} Repeat Part C – Measures 6 – 7.5 to LOP-fcg Wall;;
- [10.5] {**Left Side Pass to CP**} Repeat Part C – Measures 4.5 – 6.0 to CP-RLOD;;
- &- &- [12] {**2 Quick Close Points**} Cls L to R/ pt R sd, cls R to L/ pt L sd, [Timing with points & foot action &Q&Q]
- S Q- [12.5] {**Slow "I Love You So" Twice**} Sd L partial wgt move hips lft; Sd R partial wgt move hips rt/ move hips away from prtnr, bring hips twd prtnr bump belly with prtnr, repeat & blend to SCP-Wall complete wgt transfer to R (W L); [Timing with hips & foot action SQ&Q SQ&Q]
- QQ -Q Q&Q [14.5] {**Throwout Tuck & Twirl**} Fwd L, rec R; Tap L & tuck W, fwd L twd wall twirl W RF (W Bk R, rec fwd L; Trn LF & %tch R to L in tuck, fwd R twirl under lead hnds), anchor step LOP-fcg Wall;
- [16] {**Sugar Push with 4 Rocks In & Out**} Repeat Part A – Measures 4.5 – 7.5;;
- [19] {**Inside Whip with Inside Turn**} Repeat Part A – Measures 0 – 2 LOP-fcg Wall;;
- [21] {**Left Side Pass to CP**} Repeat Part C – Measures 4.5 – 6.0 to CP-RLOD;;
- QQQQ [22.5] {**4 Slow Side Rocks**} Sd L partial wgt move hips lft, sd R partial wgt move hips rt, repeat L/ R with hips as music fades. [In a sultry 'feeling good' way – aka bump & grind without the bump] [end measure ~23.5]

[measure numbers]: Because WCS figures often span partial measures we have numbered the measures in each part beginning with '0' (zero). Example 1: if the 1st figure was only a half measure it would start at [0] and the next figure would start at [.5]. Example 2: if the 1st figure is 1½ measures it would start at [0] and figure #2 would start at [1.5]. If the 2nd figure is 2 measures starting at [1.5], the 3rd figure would start at [3.5] and so on.

Syncopations: A wide variety of syncopations can jazz up the beginning, middle, and or the ending of each figure. For a brief list please see the "Sugar Push article on website below or the URDC Technical Dance Manual (<http://www.urdc.info>) – WCS compiled by Wayne & Donna Slotsve from Buddy Schwimmer's brain.

Anchor Step: Figure starts with the trail foot. Cross trail foot in back of lead foot, recover onto lead foot, and step slightly side and back with your trail foot. The timing is like a triple in jive, quick and quick (Q&Q). **Footwork:** XRIB of L/ rec L, sd & bk R (W XLIB of R/ rec R, sd & bk L)

Hammerlock: Hammerlock is like the "Tamara" position. The lead hands (M's left hand & W's right hand) are held high and the trail hands (M's right hand & W's left hand) are joined low behind the W's back. The couple is in BJO position (slight offset to the right of each other).

For additional information about West Coast Swing please visit <http://www.cskr.com> & click on "Clinic Notes"



07-87

Flying

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

Music : Casa Musica - Vol 22 "The Best Of Ballroom - Part 10" - Track 1
(Edited - contact choreographer)

Footwork : Lady opposite (except as noted) **Rhythm :** Waltz **Phase:** V+2 **Speed:** per CD

Timing : 6/8 (described as 3/4)

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

Ver 1.01 Date: 6/2007

INTRO

1 - 2 WAIT ; APT WITH ARM SWEEP ;

- 1 {Wait} Wait fcg ptr & DLW - both on R ft - w/L ft crossed loosely behind R - arms at sides w/palms down;
- 2 {Apart w/Arm Sweep} Both lwr into R & step apt L as X arms in frnt of body and then up and out, -, -;

PART A

1 - 4 WHEEL/2 RONDE ; VINE 2 (LADY SPIRAL) TO SKTRS & ; FEATHER ; CHASSE RIGHT;

- 1 {Forward/side Ronde} Step fwd R join R-R hnds palm to palm about shoulder height comm RF trn/fwd L swivel RF when fcg ptr chg to L-L hnds, Ronde R CW prepare to pass behind W, -, - (Fwd R to R-R hnds comm RF trn/fwd L swivel RF when fcg ptr chg to L-L hnds, Ronde R CW -, -);
- 2 {Vine 2 & hold (Vine 2 & Spiral) to Sktrs} XRIB trng RF to pass bhd W as raise jnd L hnds over W's head, sd & fwd L, lead W's Spiral as press R toe thru twd DLC end in Sktrs Pos (XRIB to Vine in front of M fcg nearly DRW, sd L/XRIF small step, swivel LF on R to end with L toe & L sd twd DLC);
- 3 {Feather} Fwd R, sd & fwd L, fwd R IF of L (Fwd L, fwd & sd R, XLIB) CBJO;
- 4 {Turn Left & Chasse Right} Fwd L trng LF, sd R/cl L, sd & bk R (Bk R, sd L/cl R, sd & fwd L);

5 - 8 OUTSD CHG (BJO) ; PROM RUN W/PVT & ; RUDOLPH TO OPN SIT LINE ; ;

- 5 {Outside Change to BJO} Bk L, bk R trng LF, sd & fwd L in CBJO DLW (Fwd R, fwd L trng LF, sd & bk R);
- 6 {Promenade Run & Pivot 12&3} Thru R, fwd & sd L/fwd R swivel RF to end in CP bkg twd DLW, bk L pivot RF to fc DLC (Bk L, sd R/fwd L to CP, fwd R pivot RF);
- 7 - 8 {Rudolph Ronde - to end in Open Sit Line} With R sd leading stp sd & fwd R twd LOD lifting R hip to start a Rudolph, -, wait until W has achieved Fallaway position then rel R sd hold; and swivel RF on ball of R no rise to nearly face ptr & RLOD then stp bk L twd LOD as extend ld hnds leading W to Sit Line, sweep R arm up & out to end in Open Sit Line, - (Bk L, Ronde R CW, XRIB; take wgt onto R ft w/L toe pointed fwd & lwr into R leg in Sit Line fcg ptr & nearly LOD, sweep L hnd up and back, -);

9 - 12 LADY SYNC INSD ROLL (BJO) ; MANEUVER ; HESIT CHG (DLC) ; REV FALWY & SLIP ;

- 9 {Back Chasse to BJO (Syncopated Inside Roll) 12&3} Bk R trng LF lead W's LF roll, sd L/cl R, sd & fwd L (Fwd L, fwd & sd R trng LF/cont trn as cl L, sd & bk R completing 1 & 3/8 LF trn) to CBJO DLW;
- 10 {Half-Natural} Fwd R, fwd & sd L, cl R (Bk L, bk & sd R, cl L) CP fcg RLOD;
- 11 {Hesitation Change} Bk L comm RF trn, sd R, draw L twd R (Fwd R, sd L, draw R twd L) DLC;
- 12 {Reverse Fallaway & Slip 12&3} Fwd L comm LF trn, sd & bk R/XLIB, bk R & swivel LF to CP with L sd lead near LOD (Bk R, sd & bk L/XRIB, L fwd & swivel LF);

13-16 OPN REV TURN TO ; SLOW THROWAWAY ; ; & CHG TO SAME FT LUNGE LN (DLC) ;

- 13 {Open Reverse Turn} Fwd L LOD, sd & bk R Contra BJO, bk L (Bk R, sd & fwd L, fwd R);
- 14-15 {to Slow Throwaway Oversway} Bk R twd LOD, bk & sd L twd DLW well over the L foot looking twd DLW, - ; retain upper bodies nearly square as rotate LF, relax L knee to end with hips twd ptr and upper body fcg btw LOD & DLW with "stretched" upward and slightly back, and R toe pointed twd RLOD (Fwd L trng LF, fwd &

sd R btw M's feet allow L foot to pass slightly behind R foot, -; as the M lowers with LF turn slowly press L toe bk towards LOD, while looking up and well to L, -);

- 16 {Change to Same Foot Lunge Line} In a continuous motion across measure . . . trn body RF as rise on L with slight L sway until fully up fcg DLW with W square then cl R to L and lower into R as extend L twd DLC trng body RF to end in Same Foot Lunge Line (Turn body RF as rise & draw L to R trng square to M w/head R then press L thru twd DLC and lower into R leg changing head to L ending in Same Foot Lunge Line);

PART B

1 - 4 STRT A TELESPIIN W/PIKUP TO CHG OF DIR ; ; CONTRA CHK REC SCP ; OPN NATRL ;

- 1 {Start a Telespin with Pickup & 123&} Trng body LF lead W to turn nearly to CP/fwd L DLC, fwd & sd R trng LF, sd & bk L with partial weight & toe twd DLW/rec slightly to R trng body LF leading W to turn nearly to CP (Step L trng LF to end with R toe pointed bk twd DLC/bk R, heel trn on R as cl L to R trng LF, sd & fwd R twd DLW in tight SCP/stp fwd L small step with quick LF swivel end with R toe pointing twd DLW);
- 2 {Change of Direction} Fwd L, fwd & sd R to CP fcg nearly COH, cont LF body trn as draw L twd R at same time lwr into R (Bk R, bk & sd L as draw R to L trng LF, cont LF body trn as lwr into L);
- 3 {Contra Check recover SCP} Ck fwd L in CBMP, rec R, sd & fwd L SCP DLW (Ck bk R in CBMP, rec L, sd & fwd R);
- 4 {Open Natural} Thru R, sd & bk L, bk R twd DLW with R side leading (Thru L, fwd R, fwd L);

5 - 8 OTSD SWVL TO WHIPLASH & SLO SWAY CHG ; ; BK, REC, SWITCH (LADY SYNC ROLL TO FC) ; MAN TO SKTRS (LADY HOVER TURN) ;

- 5 - 6 {Outside Swivel to Whiplash & slow sway change} Bk L in CBMP leading W to Outside Swivel, thru R in tight SCP, pt L sd & fwd with slight sway twd RLOD; slowly change sway, while trng body LF, turning W to CBJO (Fwd R/swivel RF to tight SCP - retain shoulders nearly square to M, thru L in tight SCP, quickly point R ft to sd & bk with slight sway twd RLOD; slowly change sway, while trng body LF, to end in CBJO fcg LOD);
- 7 {Check back recover Switch (Syncopated roll 123&)} Ck bk L, apply pressure to lead hnds to start W's roll as rel hold & rec fwd R, swivel LF on R to fc ptr & LOD (Fwd R, fwd L trng RF, fwd R trng RF/ck bk L fcg ptr & RLOD completing 1 & 1/2 RF trn);
- 8 {Forward 3 to Skaters (Lady Hover Turn with Arms)} Fwd L, R, L to Sktrs Pos fcg DLW with L sd lead (Fwd R as fold arms in frnt of body, slight rise on R trng LF, rec L as sweep arms out to end in Sktrs Pos fcg DLW);

Note: Same footwork for next 10 measures

9 - 12 X-PVT ; LADY WHISK ; X-PVT ; LADY WHISK ;

- 9 {Cross-Pivot to Left Skaters} Fwd R comm RF trn, fwd & sd L pivot RF, sd & fwd R DLW rel R hnd hld (Fwd R comm RF trn, cl L toe-pivot RF, sd & fwd R twd DLW);
- 10 {Lady Whisk} XLIF of R with L hnd on W's waist lead W twd DLW - checking motion - , XRIB trng slightly RF, sd & fwd L to end with L sd lead in Sktrs Pos fcg DLW (XLIF of R twd DLW passing in front of M, cont with R sd lead as stp sd & fwd R DLW to end in frnt of M, trng upper body RF allow L to XIB of R to end in Sktrs Pos fcg DLW);
- 11 {Cross-Pivot to Left Skaters} Repeat Meas 9
- 12 {Lady Whisk} Repeat Meas 10

13-16 UNDERARM ROLL ; SHAD FENCLN & HLD ; ROLL 3 RLOD (BK-SD-CL)) ; APT W/ARM SWEEP ;

- 13 {Right Underarm Roll to Shadow} Fwd R comm RF roll twd LOD, raise jnd hnds to pass over W's head as cont roll sd & bk L, cont roll to stp sd & fwd R in Shadow - W behind M - fcg DLC w/L hnds joined bhd M's back;
 - 14 {Shadow Fencing Line and hold} Rel jnd hnds as XLIF of R, hold as sweep R arms fwd L hnds bk bk, -;
 - 15 {Roll 3 RLOD (Back, -, side/cl)} Rec to R trng LF/fwd L trng LF, sd R draw L to R to fc ptr & DLW (Rec to R trng LF rel jnd hnds, cont trn sd L, draw R to L/cl R to fc ptr & DRC);
- Note: Timing feel for the Man is &QS for the Woman it is QS&*
- 16 {Apart w/Arm Sweep} Repeat Meas 2 of Intro

PART A

- 1 - 4 WHEEL/2 RONDE ; VINE 2 (LADY SPIRAL) TO SKTRS & ; FEATHER ; CHASSE RIGHT ;**
5 - 8 OUTSD CHG (BJO) ; PROM RUN W/PVT & ; RUDOLPH TO OPN SIT LINE ; ;
9 - 12 LADY SYNC INSD ROLL (BJO) ; MANEUVER ; HESIT CHG (DLC) ; REV FALWY & SLIP ;
13 - 16 OPN REV TURN TO ; SLOW THROWAWAY ; ; & CHG TO SAME FT LUNGE LN (DLC) ;

PART B (Mod - Meas. 13 - 16)

- 1 - 4 STRT A TELESPIIN W/PIKUP TO CHG OF DIR ; ; CONTRA CHK REC SCP ; OPN NATRL ;**
5 - 8 OTSD SWVL TO WHIPLASH & SLO SWAY CHG ; ; BK, REC, SWITCH (LADY SYNC

Page 3 of 3

- ROLL TO FC) ; FWD 3 TO SKTRS (LADY HOVER TURN) ;**
9 - 12 X-PVT ; LADY WHISK ; X-PVT ; LADY WHISK ;
13 - 16 SKTRS CHASSE ; UNDERARM ROLL ; SHAD FENCLN & HLD ; SYNC ROLL RLOD (BK-SD-CL) ;

- 13 {Skaters Chasse 12&3} Fwd R, sd & fwd L/cl R, sd & fwd L ;
 14 {Right Underarm Roll to Shadow} Repeat Meas 13 of part B
 15 {Shadow Fencing Line and hold} Repeat Meas. 14 of Part B
 16 {Sync Roll to face (Back, -, side/cl)} Rec to R switch LF/fwd L trng LF, sd R to fc ptr & wall draw L to R as join lead hnds/cl L (Rec to R trng LF, cont trn sd L, draw R to L join lead hnds/cl R to fc ptr & DRC) ;

Note: Timing feel for the Man is &QS& and for the Woman QS&

PART C/END

- 1 - 4 BOLERO WHISK W/ARMS ; BOTH ROLL & SCP CHASSE ; ; WING-SWIVEL (BJO) ;**
 1 {Bolero Whisk with Arm Sweep} Sd R as start CW sweep of R arm, -, XLIB cont arm sweep/rec R (Sd L as start CCW sweep of L arm, -, XRIB cont arm sweep/rec L) ; *Note: Timing feel is SQ&*
 2 {Both Roll 3 to SCP} Roll LOD fwd L trng LF, bk R, sd & fwd L (Roll LOD fwd R trng RF, bk L, sd & fwd R) SCP ;
 3 {Promenade Chasse 12&3} Thru R, sd & fwd L/cl R, sd & fwd L (Thru L, sd & fwd R/cl L, sd & fwd R) ;
 4 {Wing-swivel to BJO 123&} Thru R trng body LF leading W to SCAR - retain L ft extended bk, -, as W steps L to SCAR /swivel LF to BJO fcg RLOD (Thru L trng LF with R sd leading, fwd R trng LF, fwd L trng LF to SCAR/swivel LF on L to BJO) ;
- 5 - 8 OTSD CHG (SCP) ; OPN NATRL TO OUTSIDE SPIN ; ; RIGHT LUNGE ROLL & SLIP ;**
 5 {Outside Change to SCP} Bk L, bk R trng LF, sd & fwd L (Fwd R, L, R) SCP DLW ;
 6 {Open Natural} Thru R, sd & bk L, bk R (Thru L, fwd R, fwd L) ;
 7 {Outside Spin} Trn body RF as "slip" L ft bk small step leading W to CBJO, cont RF trn as stp fwd R outside W, cont trn as stp sd & bk L fcg near COH in CP (Fwd R CBJO trng RF, cl L to R toe-pivot RF nearly CP, fwd R btw M's feet trng head briefly to R) ;
 8 {Right Lunge Roll & Slip} Lunge sd & fwd R twd LOD - as take wgt over R ft start RF body roll, cont as swvl RF to stp bk L twd COH with rise and slight L sway, trng body LF slip R bk to CP fcg DLC (Cont trn to lunge sd & bk L with RF body roll, cont as stp fwd R with rise, trng LF slip L fwd btw M's feet to CP) ;
- 9 - 12 TELE W/EXPLOSION ; ; LADY TO TANDEM FOR LEFT LUNGE & EXTEND ; ;**
 9 - 10 {Telemark with Explosion} [Take two steps of a Telemark blending to a loose hold] Fwd L, fwd & sd R trng LF blend to loose hold fcg near RLOD, lwr on R; then bk & sd L to OP POS as sweep L hnd up and out twd LOD, -, - (Bk R, heel trn on R as cl L to fc ptr, lwr on L; then sd & bk R as sweep R hnd up and out twd RLOD, -, -) ;
 11 - 12 {Lady to Tandem for Left Lung and Extend} Rec R as lead W fwd, cl L fcg nearly wall w/hnds on W's shoulders, lead W to lunge sd L; lower into L pressing R ft to sd for Left Lunge Line as slowly trn upper body LF and extend arms outward matching W's arms both looking twd the wall, - - (Fwd L trng LF, cl R in frnt of M as cont trn to fc DRW, lunge bk & sd L twd LOD; slowly trn upper body LF as extend arms outward - looking twd the wall) ;

Note: The music fade continues for nearly a measure

I Finally Found Someone ⁰⁷⁻⁹⁰

Released: July 2007

Choreographers: Dick & Karen Fisher, 153 Rainbow Drive, PMB 5369, Livingston, TX 77399
Phone: 936-366-2504; e-mail: rffisher@tamu.edu

Music: CD: Duets (Barbara Streisand & Bryan Adams) Track 4 Rhapsody download
Rhythm: Bolero Time at speed 120% on CD: 3:03
Timing: SQQ [timings noted in margin are for weight changes only]
Footwork: Opposite unless noted (*Woman's footwork in parentheses*)
Phase: Phase IV+2 (half moon, riff turn) + 3 unph (romantic sways, checked right pass, circular walk)

Sequence: **Introduction A Bridge B A (9-16) Bridge C**

MEAS:

INTRO

- 1-4 LOW BFLY WALL TRAIL FT FREE WAIT 1 ; OPENING OUT 2X ; ; HIP LIFT ;**
- 1 LOW BFLY WALL M's R W's L foot free wait 1 ;
2 {**OPENING OUT 2X ; ;**} Raising jnd hnds to BFLY small sd R w/ body rise commence RF body rotation,-, lower, rise rotating (sd & bk L w/ body rise commence body rotation to match ptr,-, xRib w/bent knee, fwd L rotating) to BFLY ;
3 Cl L w/body rise commence LF body rotation,-, lower, rise rotating (sd & bk R w/ body rise commence body rotation to match ptr,-, xLib w/ bent knee, fwd R rotating to fc ptr) blending to CP ;
S -- 4 {**HIP LIFT ;**} Sd R w/body rise, bring L ft to R slight pressure, lift L hip, lower L hip end CP WALL ;

PART A

- 1-4 ROMANTIC SWAYS ; ; ; ;**
- SQQ 1 {**ROMANTIC SWAYS ; ; ; ;**} CP WALL sd L w/ body rise,-, hip rk R, hip rk L ;
2 Move jnd lead hnds thru between ptr RLOD to AIDA pos fwd R w/ body rise,-, fwd hip rk L, bk hip rk R ;
3 Fwd L w/ body rise swiveling LF (RF) to fc ptr BFLY,-, hip rk R, hip rk L ;
4 Repeat Meas 2 Part A end in AIDA pos RLOD ;
- 5-8 SWIVEL TO FENCE LINE ; REV UNDERARM TURN ; M'S UNDERARM TURN ; HIP LIFT ;**
- S -- 5 {**SWIVEL TO FENCE LINE ;**} AIDA pos RLOD fwd L swiveling LF (RF) to fc ptr BFLY WALL,-, cross lunge R w/ bent knee, bk L ;
6 {**REVERSE UNDERARM TURN ;**} Sd R w/ body rise,-, xLif bent knee, bk R (sd L w/ body rise commencing LF turn under jnd lead hands,-, xRif bent knee trng 1/2 L, fwd L cont LF trn to fc ptr) ;
7 {**MAN'S UNDERARM TURN ;**} Sd L w/ body rise commencing LF turn under jnd lead hands,-, xRif trng 1/2 LF, fwd L cont LF turn to fc ptr (sd R w/ body rise,-, xLib bent knee, bk R) ;
S -- 8 {**HIP LIFT ;**} Blending to CP repeat Meas 4 Intro end CP WALL ;
- 9-12 TRNG BASIC TO ; FWD BREAK ; RT PASS TO BJO & CIRCULAR WALK CP WALL ; ;**
- SQQ 9 {**TURNING BASIC TO ;**} CP WALL sd L w/body rise & RF body rotation,-, bk R trng 1/4 LF w/ slip pivot action, fwd L trng 1/4 LF ;
10 {**FORWARD BREAK ;**} Releasing R hnd from W's back sd & fwd R w/ body rise,-, fwd L w/ contra check action, bk R ;
SQQ 11 {**RT PASS TO BJO & CIRCULAR WALK TO CP WALL ; ;**} Fwd & sd L w/ body rise trng RF 1/4,-, w/ bent knee xRib cont RF trn, fwd L w/ RF shape blending to loose dance hold (fwd & sd R w/ body rise & LF body shape,-, fan L crossing in front w/ bent knee, sd R) ;
SQQ 12 Fwd R w/ body rise in BJO trng RF,-, fwd L trng RF, fwd R to CP (sd L w/ body rise,-, fwd R outsd ptr, fwd L) end CP WALL ;
- 13-16 PREPARE AIDA ; AIDA LINE & HIP RKS ; FC & SPOT TURN TO RT HANDSHAKE ; REV UNDERARM TURN / W SYNC TO TANDEM WALL ;**
- SQQ (SQ&Q) 9 {**PREPARE AIDA ;**} CP WALL sd & fwd L w/ body rise & right sd stretch to loose SCP,-, thru R w/ bent knee, sd & fwd L trng RF (LF) blending to fc ptr ;
10 {**AIDA LINE & HIP ROCKS ;**} Cont RF (LF) turn bk R w/ body rise to V pos,-, w/ bent knee hip rk fwd L, hip rk bk R ;
11 {**FACE & SPOT TURN TO RIGHT HANDSHAKE ;**} Fwd L w/ body rise trng LF to fc ptr pt R ft to RLOD,-, xRif w/ bent knee trng 1/2 LF, fwd L cont LF trn 1/4 to fc ptr to R handshake ;
SQQ 12 {**REV UNDERARM TURN / W SYNCOPATE TO TANDEM WALL ;**} Sd R w/ body rise raising jnd R-R hands,-, xLif w/ bent knee, bk R (sd L w/ body rise commence LF turn under jnd R-R hnds,-, xRif lowering trng LF/fwd L cont LF turn, sd & fwd R trng to fc WALL) end TANDEM WALL SAME FOOTWORK ;

5-8 RIFF TURNS ; TURNING BASIC TO BFLY ; BREAK BK w/ W'S HEAD LOOP UNDER TRAIL HNDS ; FWD, W UNDERARM TURN UNDER JND HNDS M FC COH;

- QQQQ 5 {**RIFF TURNS;**} LOP-FCG WALL sd L raising jnd lead hands to start W into RF spin, cl R, sd L keeping jnd lead hands raised, cl R (*under jnd lead hnds sd & fwd R spin RF to fc ptr, cl L, sd & fwd R spin RF to fc ptr, cl L*);
- 6 {**TURNING BASIC TO BFLY;**} Blending to CP repeat Meas 9 Part A to BFLY COH;
- 7 {**BREAK BK w/ LADY'S HEAD LOOP ;**} Sd R trng 1/4 LF w/ body rise loop jnd trailing hands over W's head placing hnds on W's R shldr,-, slip bk L lowering, fwd R (*sd L loop jnd hands over head,-, bk R lowering, fwd L*) end both fcg RLOD ;
- 8 {**FWD, W UNDERARM TURN UNDER JOINED HANDS;**} Fwd L w/ body rise,-, slip fwd R lowering & leading ptr under dbl hand hold, bk L trng 1/4 RF (*fwd R w/ body rise,-, fwd L trng RF under dbl hand hold, fwd R trng to fc ptr*) end STACKED HANDS L over R fcg COH ;

9-12 SD R,-, OP BREAK w/ ARM EXPLOSION,-, REC,- ; LF PASS ; NEW YORKER ; RIFF TURNS ;

- 9 {**SD R,-, OP BREAK w/ ARM EXPLOSION,-, REC,- ;**} [6 BEATS OF MUSIC IN THIS MEASURE] STACKED HANDS L over R fcg COH sd & fwd R w/ body rise,-, bk L lowering raise both arms in front of body to ceiling, lower arms out to sd, fwd R joining lead hnds,- (*sd & bk L w/ body rise,-, bk R lowering raise both arms in front of body to ceiling, lower arms out to sd, fwd L joining lead hnds,-*) ;
- 10 {**LEFT PASS;**} Bk L ending sd trng LF 1/4 shaping to & looking at ptr,-, bk R w/ slipping action trng LF, fwd L trng LF (*fwd R,-, fwd L strong LF turn, sd & bk R*) to LOP-FCG WALL ;
- 11 {**NEW YORKER;**} Sd R w/ body rise,-, fwd L w/ slipping action lowering & turning to SD-BY-SD pos, bk R w/ bent knee trng to fc ptr ;
- 12 {**RIFF TURNS;**} Repeat Meas. 5 Part C end LOP-FCG WALL ;

13-14 [ON "-GUN"] PROM SWAY,-, RT LUNGE,- ; [ON "FOUND"] SLOW HIP RKS ;

- SS 13 {**PROM SWAY,-, RIGHT LUNGE,-;**} LOP-FCG WALL on the syllable "-gun" trn to SCP sd& fwd L on soft knee w/ body rise look over jnd lead hands,-, flex L knee step sd & fwd R on ball of foot between W's feet w/ R shldr lead, lower to flat foot & relax R knee keeping L foot in place w/ straight leg look at ptr (*sd & fwd R on soft knee w/ body rise look over jnd lead hands,-, lower into R knee step sd & bk on L toe, relax L knee look well to L*) ;
- SS 14 {**SLOW HIP RKS;**} On the word "found" hip rk L,-, hip rk R,- end CP WALL ;

15-18 [MUSIC SLOWS] TURNING BASIC ; ; BK TO CUDDLE LEG CRAWL ;

- 15 {**TURNING BASIC;**} CP WALL sd L w/ body rise & RF body rotation,-, bk R trng 1/4 LF w/ slip pivot action, fwd L trng 1/4 LF ;
- 16 Sd R w /body rise,-, fwd L w/ contra check action, bk R ;
- 17-18 {**BK TO CUDDLE LEG CRAWL;**} Blending to cuddle pos M's hands around W's waist W's hands in back of M's neck bk L lowering into bent knee,-,- (*fwd R lowering into bent knee, raise L knee up outside of M's R leg raise arms up & out look up and to Left,-,-*) ;

07-93
IN THIS LIFE

Page 1 of 3

BY: Curt & Tammy Worlock, 3613 Citrus Tree Court, Plant City, FL 33566 (813)-759-8313
MUSIC: CD - The Best of Collin Raye Direct Hits - "In This Life" Track #7 **RELEASED:** July 2007
SEQUENCE: Intro, A, B, A, B, Ending **SPEED:** As on CD or MD **E-Mail:** cworlock@tampabay.rr.com
RHYTHM: Slow Two-Step **PHASE:** (Soft) VI **FOOTWORK:** Described for M - W opp (or as noted)

INTRO

1 - 4 WAIT; WAIT; OPEN BASICS;:

- 1-2 - Wait 2 measures in close CUDDLE EMBRACE POS M's L arm around the W w/L hand almost reaching her L shoulder blade & R arm around W w/R hand on the lower center of W's back (R arm around the top of M's L arm w/R hand on top of M's L shoulder and L arm around the top of M's R arm w/L hand barely reaching M's R shoulder) M's head is down & looking to the L and W's head is turned R & tilted in close to M's chest;
- 3 - Sd L trng slightly RF release ptr from trail arm to V-shape LEFT ½ OPEN POS FCING RLOD,-, XRIB of L, rec L;
- 4 - Trng LF sd R release ptr from lead arm & scooping ptr up w/R arm to V-shape ½ OPEN POS FCING LOD,-, XLIB of R, rec R comm RF trn;

5 - 8 TRAVELING R TRN; w/ZIG ZAG; L TRN INSIDE ROLL TO HANDSHAKE; SIDE DRAW TCH:

- 5 - Cont RF trn crossing in front of W sd & bk L to CP RLOD,-, XRIB of L pressure wgt, twist trn 5/8 RF on both feet to fc DLW & shift full wgt bk to L (fwd R LOD between M's feet,-, cont RF trn around M fwd L twd WALL, fwd R twd RLOD checking) to end CONTRA BJO M FCING DLW;
- 6 - Fwd R twd LOD outside ptr trng RF,-, cont RF trn sd L, bk R to SDCR M FCING DRW;
- 7 - Trng LF sd & fwd L LOD,-, cont LF trn fwd & sd R raise joined lead hands & release ptr from trailing arm, fwd & across L (trng LF sd & bk R,-, cont LF trn fwd & sd L, fwd R cont trng LF under joined lead hands to fc M);
- s- 8 - Taking W's R hand & placing it in your R hand trng slightly LF to fc ptr sd R twd LOD,-, draw L to R & touch to end fcng M FCING COH w/R handshake & L arms extended out to side,-;

PART A

1 - 4 UNDERARM TRN; OPEN BREAK; LADY UNDER L TO M's SHADOW & LARIAT TO M's VARSOUVIENNE REVERSE:

- 1 - Sd L,-, bk R, rec L (sd R,-, fwd & across L trng RF under joined R hands, fwd R cont RF trn to fc M);
- 2 - Sd R,-, apart L extending L arm out to sd, rec R;
- 3 - Sd L leading W fwd to trn LF under joined R hands brushing R to L,-, sd R, XLIF of R (fwd R trn ½ LF under R handshake,-, sd L, taking M's L hand w/your L hand fwd R) to end in M's SHADOW POS FCING WALL;
- 4 - Releasing R hands bk R leading W fwd around you as you comm to raise L hands,-, rec L trng ¼ LF under L hands & re-join R hands, cl R to L raising R hands (curving RF around M fwd L twd RLOD,-, fwd R twd DRC, trng RF sd L twd COH) to end in momentary M's VARSOUVIENNE POS FCING RLOD;

5 - 8 DOUBLE HAND OUTSIDE ROLL; BACK BREAK w/HEAD LOOPS; SHOULDER TUCK & SPIN; FWD BREAK HANDS LOW:

- 5 - Lowering L hands & lifting R hands over M's head high fwd L shaping L to ptr,-, fwd R taking R hands over W's head & lowering them as you comm to raise L hands, fwd L raising L hands over W's head (fwd R comm RF trn,-, sd & bk L trng RF under joined R hands, fwd R cont RF trn under joined L hands)
- 6 - Trng LF sd R taking L hands over M's head to rest on M's L shoulder & release,-, XLIB of R taking R hands over W's head to rest on W's R shoulder, extend L arm out to sd rec R to end mod ½ OPEN POS FCING RLOD R hands joined w/M's R arm over the top of W's L arm;
- 7 - Fwd L leading W slightly in front w/LF trn,-, fwd R w/R hand lead W to spin RF & release her, fwd L (fwd & across R trng slightly LF in front of M,-, fwd L LOD free spin RF 1 full turn, fwd R trn ½ RF to fc M);
- 8 - Joining both hands low fwd R,-, fwd L flexing knee slightly, rec R (bk L,-, bk R flexing knee slightly, rec L);

9 - 12 HOLD LADY WRAP & RUN 2; TRN R & BREAK; SWEETHEART SWITCH; TRN R & BREAK:

- QQ 9 - Leaving L foot pointing fwd twd LOD hold & lead W to trn LF under joined lead hands,-, fwd & sd L, fwd & across R (fwd R trn sharply 3/8 LF under joined lead hands to wrap pos leaving L foot pointing twd LOD,-, fwd & sd L, fwd & across R) to WRAP POS FCING DLW;
- 10 - Fwd & sd L LOD trn ¼ RF,-, XRIB of L, rec L to end in LEFT WRAP POS FCING DRW;
- 11 - Fwd R twd DRW trn sharply ½ LF to wrap pos fcng DLC,-, cont LF trn small sd L twd RLOD leading W to step further sd, cont LF trn small fwd & across R completing ¾ LF trn allowing W in front of you to end having changed sides in WRAP POS FCING DRC;
- 12 - Fwd & sd L RLOD trn ¼ RF,-, XRIB of L, rec L to end in LEFT WRAP POS FCING DLC;

13-16 FWD 3 LADY ACROSS TO VARSOUV; HOLD LADY TRN R & BREAK; LADY FREE DOUBLE ROLL L; (CLOSING UP) BASIC ENDING PICKING UP;

- 13 - Fwd R leading W in front comm to raise both hands in momentary TANDEM POS LOD,-, sd & fwd L cont to raise hands & change hands to end with L to L and R to R, fwd R (sd & fwd R in front of M,-, fwd L, fwd R) to end in momentary W's VARSOUVIENNE POS FCING LOD;
- QQ 14 - Leaving L foot pointing bk twd RLOD hold & release joined L hands leading W fwd to trn RF to handshake,-, bk L, rec R (fwd L trng ½ RF,-, bk R, rec L) to end offset fcng with a handshake M FCING LOD;
- (SQQ) 15 - Trng RF fwd & sd L checking leading W to roll L & release handshake,-, trng slightly RF rec R, XLIF of R (fwd R releasing R handshake, spiral 7/8 LF, cont LF trn fwd L twd RLOD, fwd R trn ¾ LF to fc M);
- 16 - Trng slightly LF sd R blending to CP WALL,-, XLIB of R, rec R leading W in front (sd L, XRIB of L, rec L comm LF trn in front of M);

PART B

1 - 4 START TRIPLE TRAVELER;; HORSESHOE TURN ENDING TO; RONDE OPEN VINE;

- 1 - Trng LF sd & fwd L LOD,-, cont LF trn fwd & sd R raise joined lead hands & release ptr from trailing arm, fwd & across L (trng LF sd & bk R,-, cont LF trn fwd & sd L, fwd R cont trng LF under joined lead hands to fc M);
- 2 - Fwd & sd R, spiral 7/8 LF under joined lead hands, fwd L comm to bring lead hands down, fwd R cont to sweep lead hands down & back (fwd & sd L shaping RF to M,-, fwd & across R, fwd & sd L);
- 3 - Raising joined lead hands behind you fwd L twd LOD toeing in & shaping to ptr,-, curve walk fwd R twd COH allowing W to pass inside under joined lead hands, fwd L twd RLOD;
- 4 - Fwd R RLOD trng ½ LF releasing lead hands to join trailing hands as you ronde L ft CCW (R ft CW) to brief OPEN POS FCING LOD,-, bk L, trng RF sd & fwd R releasing trailing hands;

5 - 8 w/OUTSD ROLL TO BFLY; BASIC ENDING; BOTH UNDERARM TO; ½ OPEN LUNGE BASIC;

- 5 - Cont LF trn joining lead hands low fwd & across L,-, raising joined lead hands to lead W under RF sd & fwd R, fwd & across L (fwd & across R,-, fwd & sd L trng RF under joined lead hands, fwd R cont RF trn to fc M);
- 6 - Trng slightly LF sd R joining both hands,-, XLIB of R, rec R to BFLY POS FCING WALL;
- 7 - Sd L,-, taking trailing arm thru to LOD fwd & across R trng LF under joined lead hands, rec L cont LF trn;
- 8 - Cont LF trn sd R flexing knee as you scoop ptr up w/R arm to V-shape ½ OPEN POS FCING LOD,-, rec L, fwd & across R comm RF trn;

9 - 12 2 SWITCHES;; M IN FRONT TO BK TRAVELING X-CHASSE; LADY PASS BY;

- 9 - Fwd L DLW changing sides & sharply trng RF scooping ptr up w/L arm,-, fwd & sd R, fwd & across L (fwd R,-, fwd & sd L, fwd & across R) to end in V-SHAPE LEFT ½ OPEN POS FCING LOD;
- 10 - Fwd R leading W across & scooping ptr up w/R arm,-, fwd L & sd, fwd & across R (fwd L DLW changing sides & sharply trng RF,-, fwd & sd R, fwd & across L) to end in V-SHAPE ½ OPEN POS FCING LOD;
- 11 - Fwd & across L in front of W trng RF to fc ptr & join both hands low,-, cont slight RF trn sd & bk R twd DLC, XLIF of R (fwd R,-, trng slightly RF sd & fwd L twd DLC, XRIF of L) to end FCING M FCING DRC;
- 12 - Trng LF small bk R LOD leading W to pass by,-, cont LF trn sd & fwd L, XRIF of L (trng LF fwd L LOD,-, fwd & sd R cont LF trn, XLIF of R) to end FCING M FCING DLW hands still joined low;

13-16 TRAVELING X-CHASSE TWICE BLEND TO SEMI LOD;; SD PROM SWAY CHG TO LADIES SLOW DEVELOPE;;

- 13 - Trng LF fwd L LOD,-, cont LF trn sd & fwd R twd DLW, XLIF of R (trng LF bk R LOD,-, cont LF trn sd & bk L twd DLW, XRIF of L) to end FCING M FCING DLC;
- 14 - Trng RF fwd R LOD,-, cont RF trn sd & fwd L LOD comm to raise joined lead hands, fwd & across R (trng RF bk L LOD,-, cont RF trn sd & fwd R LOD, fwd & across L) to end SCP LOD;
- s- 15 - Sd & fwd L lift body upward & stretch R side to look over joined lead hands to SCP LOD,-, relax L knee keeping R leg extended with slight LF upper body rotation stretch L sd swiveling W's R ft to CP look twd & over W (head well to L) now in CP DLW,-;
- 16 - Rise straightening L leg encouraging W's developpe over meas (rise straightening R leg as you lift L foot up to inside of R knee,-, continue lifting L knee & kick L foot fwd outsd M's R leg twd DRC);

17-20 FALLAWAY RONDE & BREAK TO; SLOW PIVOT 2 INTO; TRAVELING R TRN; w/ZIG ZAG;

- 17 - Sd & bk R trng upper body RF leading W to ronde as you ronde L ft CCW,-, XLIB of R, rec R comm RF trn (sd & fwd L trng RF on L as you ronde R ft CW,-, bk R, rec L) to SCP LOD;
- SS 18 - Cont RF trn sd & bk L to CP pivot ½ RF to fc LOD,-, fwd R between ptr's feet pivot 3/8 RF to CP DRW,-;
- 19 - Cont RF trn sd & bk L to CP RLOD,-, XRIB of L pressure wgt, twist trn 5/8 RF on both feet to fc DLW & shift full wgt bk to L (fwd R LOD between M's feet,-, cont RF trn around M fwd L twd WALL, fwd R twd RLOD checking) to end CONTRA BJO M FCING DLW;
- 20 - Fwd R twd LOD outsd ptr trng RF,-, cont RF trn sd L, bk R to SDCR M FCING DRW;

21-22 L TRN INSIDE ROLL TO *HANDSHAKE (*2nd time to BUTTERFLY); SIDE DRAW TCH;

- 21 - Trng LF sd & fwd L LOD,-, cont LF trn fwd & sd R raise joined lead hands & release ptr from trailing arm, fwd & across L (trng LF sd & bk R,-, cont LF trn fwd & sd L, fwd R cont trng LF under joined lead hands to fc M);
 - s- 22 - Taking W's R hand & placing it in your R hand trng slightly LF to fc ptr sd R twd LOD,-, draw L to R & touch to end fcng M FCING COH w/R handshake,-;
- NOTE:** *2nd time join trailing hands so that measure 22 ends in BUTTERFLY M FCING COH for the Ending.

PART A

PART B

ENDING

1 - 4 TRAILING HANDS UNDERARM TRN; SD HOLD w/M's SLOW HEAD LOOP; LADY CARESS; OPEN BASICS;

- 1 - Sd L releasing lead hands,-, bk R leading W under trailing hand, rec L sweeping trailing hand down (sd R,-, fwd & across L trng RF under joined trailing hands, fwd R cont RF trn to fc M);
 - s- 2 - Sd R sweeping trailing hand back up,-, hold and take trailing hands over M's head to rest on his upper back,-;
 - 3 - Hold thru measure leaving L arm extended out to sd (sweep R arm up & down to caress M's L side of face);
 - 4 - Sd L trng slightly RF releasing trailing hands & scooping ptr up w/L arm to brief V-shape LEFT 1/2 OPEN POS FCING LOD,-, XRIB of L, rec L;
- NOTE:** This side step is right after the word "by" and just before "you".

5 - 8 FINISH OPEN BASICS; (TO REV) TRAVELING R TRN; w/ZIG ZAG; L TRN INSIDE ROLL;

- 5 - Trng LF sd R release ptr from lead arm & scooping ptr up w/R arm to brief V-shape 1/2 OPEN POS FCING RLOD,-, XLIB of R, rec R comm RF trn;
- 6 - Cont RF trn crossing in front of W sd & bk L to CP LOD,-, XRIB of L pressure wgt, twist trn 5/8 RF on both feet to fc DRC & shift full wgt bk to L (fwd R RLOD between M's feet,-, cont RF trn around M fwd L twd COH, fwd R twd LOD checking) to end CONTRA BJO M FCING DRC;
- 7 - Fwd R twd RLOD outsd ptr trng RF,-, cont RF trn sd L, bk R to SDCR M FCING DLC;
- 8 - Trng LF sd & fwd L LOD,-, cont LF trn fwd & sd R raise joined lead hands & release ptr from trailing arm, fwd & across L (trng LF sd & bk R,-, cont LF trn fwd & sd L, fwd R cont trng LF under joined lead hands to fc M);

9 -14 BASIC ENDING; PUSH AWAY SPOT TRN (SLIGHT PAUSE); TOGETHER HOLD & LOOK;;;:

- 9 - Trng slightly LF sd R blending to CP,-, XLIB of R, rec R to CP FCING WALL;
- 10 - Pushing off joined lead hands & trng LF sd & fwd L twd COH,-, fwd R twd COH trng LF, rec L cont LF trn (push off joined lead hands & trng RF sd & fwd R twd WALL,-, fwd L twd WALL trng RF, rec R cont RF trn) to end FCING M FCING WALL;
- NOTE:** Music retards slightly in this measure.
- s- 11 - Slight pause before stepping fwd R on last note of music twd ptr & WALL leaving L ft pointed bk twd COH & joining both hands low look at ptr (fwd L leaving R ft pointed bk twd WALL & joining both hands low look at ptr);
- 12-14 - Hold as music continues to fade;;;:

NOTE: Timing is standard SQQ unless noted by side of measure and is reflective of actual weight changes.

07-96
JUST MY LUCK

Choreographers: Ron & Ree Rumble, 43 Charles Ave, Manchester, NJ 08759 (732) 657-0212
e-mail: rrrumble@comcast.net Website: http://rumbledancing.tripod.com
Music: "Just My Luck", Voices in Public
CD: "Latin Unlimited: Bailando", Casaphon OP-1011
(Music has been edited and slowed)
Rhythm/Phase: Cha Cha, Phase VI Released: July 2007
Footwork: Described for M (W opposite, or as noted)
Timing: 123&4, except where noted. Timing reflects actual wgt chgs (W in parentheses)
Sequence: **INTRO A B A INTERLUDE B A ENDING**



INTRO

1 - 4 WT.; SINGLE CUBAN (2X); CONTINUOUS SINGLE CUBANS AND CLOSE;

- 1-2. Wt 2 meas in OP Wall w/ W slightly ahead of M and no hnds jnd and R ft free for bth;;
1&23&4 3. [Note: Identical footwork from meas 3 thru meas 5] XRif of L/rec L, sd R, XLif of R/rec R, sd L;
1&2& 4. XRif of L/rec L, sd R/XLif of R, rec R/sd L trng slightly LF to fc DLW, cl R to L lowering slightly into
3&4 knees;

5 - 8 CHUG AND BK VINE 3; W RELEVÉ AND ROLL LF; TO LEG LIFT; HOCKEY STICK ENDING TO THE WALL;

- 1-3&4 5. Jump slightly backward on bth feet while leaning fwd from waist,-,XLib of R/sd R to fc Wall, XLif of R to fc Wall and slightly RLOD;
1- 6. Jn M's R & W's L hnds stp sd R and hold rest of meas,-,- (W stp sd RLOD R, XLif of R w/ with
(1-34) partial weight while rising to toes of both feet and raising free R arm, releasing jnd hnds stp sd L trng 5/8 LF to fc COH, stp sd & fwd LOD R trng another 1/2 LF to fc Wall); [Option: W can merely cross pnt L ft over R w/o taking any weight to L ft and w/o rising to toes]
-2- 7. M hold first bt, chg wgt to L, hold wt on L and trn bdy slightly LF (W cont LF roll stepping sd & fwd L
(12--) and trng 1/2 LF to fc M, sd R blending to CP w/ M fcg Wall and bth placing R arm arnd ptr's waist and extending free L arm out to sd, trn bdy slight LF while raising L leg outside of R leg bringing upper part of L leg parallel to floor and leaving L ft pointed twd floor),-;
8. Small rk bk R, rec R while allowing W to rel hold from M, sd RLOD R/cl L, sd R (W fwd DRW L, fwd R trng LF to fc COH, sd & bk L DRW/lk Rif of L, sd & bk L) to LOP FCG POS Wall;

PART A

1 - 4 ALEMANA.; HAND TO HAND; NEW YORKER (W SPIN) TO PATTI-CAKE HOLD;

- 1-2. In LOP FCG POS Wall fwd L, recov R, sd L/cl R, sd L ld W to start undr ld hnds (W bk R, recov L, fwd R/lk Lib of R, fwd R); Bk R, recov L, in pl R/L, R (W XLif of R swvl RF, fwd R awy from ptr swvl RF, fwd L/lk Rib of L, fwd L) to BFLY Wall;
3. Swvl LF (W RF) to OP LOD rk bk L, rec R trng RF (W LF) to BFLY Wall, sd L/cl R, sd L;
4. Swvl LF to OP LOD rk thru R, rec L to fc Wall, sd RLOD R/cl L, sd R (W swvl RF to OP LOD rk thru L, rec R trng LF to fc COH, releasing jnd hnds spn LF L/R,L) to end w/ M fcg Wall and W fcg DRC joining R hnds in R-HND STAR;

5 - 8 LUNGE NEW YORKER WITH W SPN; DO IT AGAIN; NEW YORKER (RLOD); SPOT TRN;

- 3&4 5. Without changing wgt lower into R leg and extend R hip sd twd RLOD, hold, stp sd LOD L/cl R, sd (W
(123&4) ck thru RLOD R w/ R hnds jnd, rec L releasing hnd hold and commence RF spn twd LOD, spn RF R/L,R) to end w/ M fcg Wall and W fcg DLC joining L hnds in L-HND STAR;
-3&4 6. Without changing wgt lower into L leg and extend L hip sd twd LOD, hold, sd RLOD R/cl L, sd R (W
(123&4) ck thru LOD L w/ L hnds jnd, rec R releasing hnd hold and commence LF spn twd RLOD, spn LF L/R,L) to end in LOP FCG POS Wall;
7. Swvl RF (W LF) to LOP RLOD and rk thru L, rec R trng LF (W RF) to fc, sd LOD L/cl R, sd L;
8. XRif of L commencing LF trn (W RF trn), rec L cont trn to fc Wall, sd RLOD R/cl L, sd R to LOP FCG POS Wall;

07-97

PART B

1 - 4 FWD BASIC TO HOOK TURN AND TWIRL TO TANDEM RLOD;; (IN FOUR) RK AND TURN TO M'S SHADOW (FC LOD); TURKISH BREAK;

1. Rk fwd L, rec R blending to CP, sd L commencing RF trn/cl R, sd L cont RF trn to CP RLOD;
2. Similar to Nat'l Top XRib of L cont RF trn, sd L cont trn to fc DLW raising M's L & W's R hnds for W's twrl, bringing ld hnds dwn cont RF trn stepping in place R/L, R to end fcg RLOD (W sd & fwd L commence RF trn, cont RF trn undr jnd ld hnds stepping fwd R to fc DLW, cont to trn RF L/R,L) to TANDEM POS RLOD w/ M IF of W changing handhold to jn M's L & W's L and M's R & W's R low bhd M;
- 1234 3. Rk fwd L, rec R releasing jnd R hnds and bringing W fwd twd M's L sd, trng ¼ LF stp sd LOD L bringing jnd L hnds over M's hd, trng ¼ LF to fc LOD stp sd Wall R while lowering jnd L hnds in frnt of W and joining R hnds low bhd M (W rk bk R, fwd L twd M's L sd, fwd R passing in frnt of M and trng ¼ RF to fc COH, fwd L trng ¼ RF to fc LOD) to end bth fcg LOD w/ W on M's L sd and M's L & W's L hnds jnd and extended sd twd COH and M's R & W's R hnds jnd at M's R hip;
4. Rk bk L, rec R, slide IF of W stepping sd L/cl R, sd L (W rk fwd R, rec L, slide bhd M stepping sd R/cl L, sd R) to end w/ bth fcg LOD and W slightly bhd and to the R of M;

5 - 8 TURKISH BREAK AGAIN; W ACROSS 4 TO SHADOW LOD; TURN OUT, POINT, AND MERENGUE HIP ROLLS;;

5. Rk bk R, rec L, slide IF of W stepping sd R/cl L, sd R (W rk fwd L, rec R, slide bhd M stepping sd L/cl R, sd L) to end in M's SHDW POS LOD;
- 123&4 (1234) 6. Rk bk L releasing jnd R hnds and leading W acrs frnt of M, rec R, sd & fwd L/cl R, sd & fwd L (W fwd R acrs frnt of M commencing RF trn, fwd L cont RF trn to fc almost LOD, sd & fwd R to fc LOD, fwd L) to SHDW LOD;
- 7-8. *[Note: Identical footwork for these two meas]* Fwd R trng ¼ RF to TANDEM POS Wall w/ M bhd W, pt L sd twd LOD releasing hnds and placing M's hnds on W's waist and W placing her hnds on the frnt of her hips/without moving L ft dwn LOD roll wgt onto L ft while rolling hips CCW, cl R to L while finishing hip roll, pt L ft sd LOD to end w/ R hip extended twd RLOD; Without moving L ft dwn LOD roll wgt onto L ft on "&" ct of previous meas while rolling hips CCW/cl R to L while finishing hip roll, pt L ft sd LOD to end w/ R hip extended twd RLOD/without moving L ft dwn LOD roll wgt onto L ft while rolling hips CCW/cl R to L while finishing hip roll, pt L ft sd LOD to end w/ R hip extended twd RLOD; *[Timing note: Counting all of the wgt changes and the actions in these meas, the timing will be 1,2&3,4&5,6&7,8, with the pts occurring on bts 2,4,6, and 8]*

9 - 12 FAN TRANSITION; HOCKEY STICK;; M'S UNDERARM TRN TO TRIPLE BK CHA'S;

- 1-3&4 (123&4) 9. Sd LOD L, tap R IB of L, sd RLOD R/cl L, sd R (W fwd LOD L, fwd R trng ½ LF, sd & bk L/lk Rif of L, sd & bk L) to FAN POS w/ M fcg Wall;
- 10-11. Fwd L, recov R, XLib of R/cl R, sd L (W cl R, fwd L, fwd R/lk Lib of R, fwd R); Bk R trng slightly RF, rec L leading W to trn undr joined ld hnds, fwd DRW R/lk Lib of R, fwd R (W fwd L DRW, fwd R trng ½ LF undr jnd ld hnds, bk L/lk Rif of L, sd & bk L) to LOP FCG POS DRW;
12. Rk fwd L trng ½ RF undr jnd ld hnds while lowering jnd hnds to M's R shoulder, rec R continuing to trn RF to fc DRW while releasing jnd hnds, leading w/ L sd stp sd & bk L/lk Rif of L, sd & bk L (W rk bk R, rec L, w/ L arm extended to sd stp fwd R/lk Lib of R, fwd R); *[Note: No hnds joined throughout the Trpl Bk Cha's]*

13 - 16 (FINISH TRIPLE BK CHA'S); W SPOT TRN TO FC; FWD BASIC TO CORTE; HIP ROCKS & W PUSH OFF;

13. Leading w/ R sd stp sd & bk R/lk Lif of R, sd & bk R, leading w/ L sd stp sd & bk L/lk Rif of L, sd & bk L (W fwd L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R); *[Note: W will flirt with M during these two cha's by bringing L hnd fwd twd R sd of M's face and then pulling L hnd in twd body during the first part of this meas, and then place W's R hnd on M's chest during second part of this meas]*
14. With no hnds jnd rk bk R, rec L to fc Wall, sd R/cl L, sd R (W fwd L commencing RF trn pushing off M's chest, rec R cont RF trn to fc ptr and COH, sd RLOD L/cl R, sd L) to LOP FCG POS Wall;
15. Rk fwd L, rec R blending to CP, turning upper bdy strongly LF corte sd & bk L releasing jnd ld hnds w/ M dropping his free L hnd dwn twd floor and leaving his R hnd arnd W (W places her R hnd on M's L hip and places her L hnd on M's R shldr,-;

07-98

- 12-4
(123&4)
16. Rk fwd R, rk bk L, hold, stp fwd R (W rk bk L sliding bth hnds to M's chest, rk fwd R, push off M's chest w/ attitude while moving away from M bk L/cl R, bk L) joining ld hnds to LOP FCG POS Wall; [Note: W's "attitude" is as if to say "Forget It, Buddy"]

INTERLUDE

1 - 8 **TWO QUICK NEW YORKER'S; NEW YORKER (W IN 4 TO FC WALL); SINGLE CUBAN (2X); CONTINUOUS SINGLE CUBANS AND CLOSE; CHUG AND BK VINE 3; W RELEVÉ AND ROLL LF; TO LEG LIFT; HOCKEY STICK ENDING TO THE WALL;**

- 1&23&4
1. Trng RF (W LF) to LOP RLOD rk thru L/rec R trng to BFLY Wall, sd LOD L, trng LF (W RF) to OP LOD rk thru R/rec L trng to BFLY Wall, sd RLOD R;
- 123&4
(1234)
2. Trng RF to LOP RLOD rk thru L, rec R to fc Wall, sd LOD L/cl R, sd L (W trn LF to LOP RLOD and rk thru R, rec L trng to fc COH, sd & fwd LOD R trng ½ RF to fc Wall, sd LOD L) to OP POS Wall w/ M slightly bhd W and no hnds jnd;
- 3-8. Rpt meas 3-8 of INTRO;;;;;

ENDING

1 - 8 **TWO QUICK NEW YORKER'S; NEW YORKER (W IN 4 TO FC WALL); SINGLE CUBAN (2X); CONTINUOUS SINGLE CUBANS AND CLOSE; CHUG AND BK VINE 3; W RELEVÉ AND ROLL LF; TO LEG LIFT; W FWD & CURL TO LUNGE WITH ARMS;**

- 1-7. Rpt meas 1-7 of INTERLUDE;;;;;
- 12-
8. [Three bt meas] Shift wgt to R, rec L trng upper bdy RF to fc RLOD, lower into L leg leaving R ft pointed twd RLOD while joining M's L and W's L hnds low and extending free R hnd upward (W rel all contact w/ M and stp small fwd L, fwd R trng ½ LF on R ft to fc LOD, lower into R leg leaving L ft pointed twd LOD and joining M's L and W's L hnds low and extending free R hnd upward);



Composers: Brent & Judy Moore.

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Record: WEA CD 19798-1. Romances - Luis Miguel, Track 4. *La Gloria Eres Tu*

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

Phase & Rhythm: Phase VI - Bolero

Difficulty Level: Average

Sequence: Intro. A, B, C, A(1-8), B(1-12), End 2007 ver 1.2

INTRODUCTION

- 1-10** WAIT 2;; SIDE LUNGE & ROLL; SOLO FENCE LINES; REVERSE UNDERARM TURN; FALLAWAY RONDE & VINE 2; RUMBA AIDA twice;; SWITCH & SYNCOPATED HIP ROCK; FORWARD BASIC;
- 1-2 [Wait 2 SSSS] Opn facng no hnds jnd 2 feet apart man fc WALL trail feet prted sd;;
- 3 [Sid Lnge & Roll SQQ] sd & fwd R in lunge line sweep trail hnds up & ovr RLOD lead hnds on hips,-, strt LF (RF) roll LOD L, R to bfly Av@ LOD,-;
- 4 [Solo Fence Lines SQQ] Sd L DLC (DLW) rise body erect extend arms out bfly,-, thru R soften knee arms out bfly, rec bk L trn RF (LF) jn trail hnds twd ROLD;
- 5 [Rev Underarm Trn SQQ] Fwd & sd R slght RF trn raise trail hands rise,-, ck fwd L sft knee lead lady under, rec R fc WALL (trn LF sd & fwd L RLOD,-, fwd R soft knee trn LF undr raised arms, rec L cont trn LF to fc sft knee);
- 6 [Fallaway Ronde Vine 2 SQQ] Sd & bk L slght body trn LF (RF)/ronde R CW (ccw)-, complete ronde to fallaway bk R sft knee trn LF (RF), sd & fwd L to AV@ LOD soft knee;
- 7 [Rumba Aida QQS] Thru R trn RF (LF), sd L trn RF (LF), bk & sd R invert "V" pos fc RLOD trail hnds up & out,-;
- 8 [Rumba Aida QQS] Thru L trn LF (RF), sd R trn LF (RF), bk & sd L invert "V" pos fc LOD lead hnds up & out,-;
- 9 [Swch & Sync Hip Rk SQ&Q] Trn RF (LF) rk sd R bfly sft knee,-, rec L hip roll/rec R hip roll, rec L hip roll fc WALL;
- 10 [Fwd Basic SQQ] Sd & fwd R blnd to cp fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R fc DRW (sd & bk L blnd cp,-, bk R contra ck action slght sit line action, rec fwd L);

PART A

- 1-8** SYNCO TURNING BASIC to a THROWAWAY;; FALLAWAY RONDE SLIP; FORWARD RIGHT LUNGE & ROLL; TURNING BASIC; NEW YORKER to a NEW YORKER in 4;; RIFF TURNS;
- 1-2 [Sync Trng Basic to Throwy SQQ&SS] Sd L to cp slght body trn RF rise,-, trn LF slip pvt action bk R, sd & fwd L trn LF/sd & fwd R pvt LF fc DRW; sd & bk L trn LF,-, sft knee slght body trn LF extnd rght leg bk,-;(sd & fwd R body trn RF look rght,-, trn LF cl head fwd L, sd & bk R trn LF/fwd L pvt LF; sd & fwd R shrp trn LF swvl foot LF extnd lft leg bk DLC head rght,-, develop sway L & extend top up & out closng head,-);
- 3 [Fallaway Ronde Slip SQQ] Slght body trn RF Rec R (strng trn RF sd L)/ trn LF ronde L CCW R cw)-, complete ronde to fallaway bk L sft knee, slp pvt RF sd & bk R cp DLC;
- 4 [Fwd Rght Lunge & Roll SS] Fwd L,-, lwr fwd R DLC slght shape to rght lunge, chng shpe body trn rght to opn lady=s head (lady look well rght)-;
- 5 [Trng Basic SQQ] Sd & bk L to cp slght body trn RF rise,-, trn LF slip pvt action bk R sft knee, sd & fwd L trn LF to fc DRW sft knee;
- 6-7 [New Yorker & New Yorker 4 SQQQQQQ] Body trn RF (lady LF) sd & fwd R RLOD rise,-, ck thru L soft knee, rec R trn to fc RLOD soft knee; sd L fc WALL trial arms sweep in, body trn RF (lady LF) sd & fwd R RLOD, ck thru L soft knee, rec R trn to fc WALL soft knee;
- 8 [Riff Trns &S&S] sd L raise lead hnds strt lady in RF spin/cl R,-, sd L strt lady in RF spin/cl R fc ROLD,- (fwd R spin RF undr lead hnds/cl L,-, fwd R spin RF undr lead hnds/cl L,-);
- 9-16** UNDERARM TO BFLY; SIDE to SWIVELS; THRU LUNGE & SYNCO SPIN; UNDERARM TURN; FORWARD BASIC; HIP ROCKS; DOUBLE RONDE & INSIDE UNDERARM; NEW YORKER;
- 9 [Underarm Turn SQQ] Sd & bk L slght LF trn raise lead hands rise,-, bk R sft knee lead lady under, rec L fc WALL bfly (trn RF sd & fwd R,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to bfly sft knee);
- 10 [Sd & Swivels SQQ] Thru L RLOD swivel LF (lady RF) to bfly pnt R to ROD hold,-, slght trn LF to bfly Av@ LOD (Sd R bfly,-, thru L XIFR swvl LF (XRIFL swvl RF), thru R XIFL swvl RF (XRIFR SWVL LF) to fc WALL;

- 11 [Lnge & Spin SQ&Q] Swvl RF (LF) fwd L bk to bk shape lnge line RLOD, rec bk R strt LF (RF) spin LOD/L, R fc WALL;
 12 [Underarm Turn SQQ] Sd & bk L slght LF trn jn & raise lead hands,-, bk R sft knee lead lady under, rec L fc WALL bfly
 (trn RF sd & fwd R,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to bfly sft knee);
 13 [Fwd Basic SQQ] Sd & fwd R blnd to cp fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R fc DRW (sd &
 bk L blnd cp,-, bk R contra ck action slght sit line action, rec fwd L);
 14 [Hip Rks SQQ] Sd & bk L,-, rec R hip roll, rec L hip roll fc DRW CP;
 15 [Double Ronde Insd Underarm SQ&Q] Fwd & sd R DRW betwn lady's feet body trn RF ronde lft CW lead lady to
 ronde R CW,-, trn RF fwd L to circle walk RF raise lead hnds/XRIBL latin x trn lady under, trn RF sd & fwd L to AV@
 RLOD (sd & bk L ronde R CW,-, bk R XIBL/strt LF undrarm trn fwd & sd L, trn LF sd & fwd R to AV@ RLOD);
 16 [New Yorker SQQ] Sd & fwd R RLOD rise body trn RF (lady LF)-, ck thru L soft knee, rec R trn to fc WALL soft knee;

PART B

1-8 UNDERARM TURN; FORWARD BREAK to handshake; TURKISH TOWEL;; CROSS BODY change hands: START an AIDA; AIDA LINE & SWITCH LUNGE; FORWARD to QUICK MANEUVER PREPARATION;

- 9 [Underarm Turn SQQ] Sd & bk L slght LF trn raise lead hands rise,-, bk R sft knee lead lady under, rec L fc WALL (trn
 RF sd & fwd R,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF sft knee);

Page 2 of 2

La Gloria (continued)

- 2 [Fwd Brk SQQ] Sd & fwd R rise,-, ck fwd L sml stp slght contra ck action jn rght hnds, slght trn RF rec bk R fc D WALL
 (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L COH);
 3-4 [Turkish Towel SQQSQQ] Sd & bk L raise jnd rght hnds,-; back R XIBL, rec fwd L XIFR jn lft hnds; side R to end
 man=s varsou pos lady on left sd,-, check back L, recover R LOD; (Sd & fwd R, -, fwd L XIFR trn RF under jnd rght hnds,
 fwd R cont trn; fwd L arnd man to end in bk of & to his left side jn lft hnds,-, ck fwd R, rec L;)
 5 [Cross Body SQQ] Trn LF bk L release lft hnds look RLOD rise,-, bk R sft knee chnge to lead hnds brng lady across,
 fwd L AV@ RLOD (sd & fwd R to RLOD,-, fwd L DRW strt LF trn, sd & fwd R trn LF AV@ RLOD);
 6 [Start Aida SQQ] Sd & fwd R op pos RLOD rise,-, thru L sft knee trn LF jn trail hnds (lady trn RF), sd R trn LF rlease
 lead hnds (lady trn RF);
 7 [Aida & Swtch Lnge SS] Trn LF bk L slght "V" bk to bk pos LOD lead hnds up & out trail hnds fwd (lady trn RF)-, trn RF
 bring trail hnds thru (lady LF) to fc sd R soft knee shape to partner,-;
 8 [Fwd Qk Man Prep SQ&Q] Sd & fwd L to semi LOD rise strt RF trn,-, fwd R trn RF/sd L trn RF, tch R (sml stp L sml trn
 RF) smfoot pos fc COH;

9-16 SAMEFOOT LUNGE; SWIVEL to HINGE; UNDERARM SPIRAL & SPIN transition; NEW YORKER; CHEST PUSH lady ROLL AWAY; LUNGE BREAK; LEFT PASS; REVERSE UNDERARM TURN;

- 9 [Samefoot Lnge SS] Hold slght sway lft & lwr sd & fwd R soften R knee leave L extnd sd & bk,-, chng shape
 to rght slght body trn LF look at lady then chng shape bk to left body trn RF head left to look RLOD,- (slght sway right bk
 R soften R knee,-, strng shape to left look well left then chnge shape trn head to rght,-);
 10 [Swivel to Hinge S&S] Sd & fwd L rise,- /sharp body trn LF, lwr on L to hinge line (rec fwd L rise,- /sharp swvl LF on L, lwr
 & extnd R fwd in hinge line,-);
 11 [Underarm Spiral SS(SQQ)] Rec bk R raise lead hands rise lady sprl,-, bk L lady spin swvl RF fc WALL lower,- (rec
 fwd R LOD rise sprl LF under hnds,-, fwd L spin LF undr raised arms, cl R cont trn LF to fc man);
 12 [New Yorker SQQ] Body trn RF (lady LF) sd & fwd R LOD rise,-, ck thru L soft knee, rec R trn to fc DLC soft knee;
 13 [Chest Push Roll SQQ] Sd & slght bk L sml stp rise pice lady=s hnd on your chest,-, cl R soft knee arms soft out, sd &
 fwd L DLC (sd & fwd R hnd to man=s chest cking,-, push to roll LF DLC L, R to end fc man);
 14 [Lunge Break SQQ] Sd & fwd R opn fcng fc DCL jnd lead hnds,-, lower on R extnd lft to sd & bk good tone press lady
 bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
 15 [Left Pass SQQ] Fwd L to sdcr DLC shpe body DCR to lady rise trn lady RF,-, rec bk R toe in sft knee strt LF trn, sd &
 fwd L trn LF to Av@ pos RLOD (sd & fwd R trn RF back to man but shpe head to man, sd & fwd L sft knee strng trn LF,
 bk R under body fc man Av@ pos);
 16 [Rev Underarm Trn SQQ] Fwd & sd R slght RF trn raise trail hands rise,-, ck fwd L sft knee lead lady under, rec R fc
 WALL (trn LF sd & fwd L RLOD,-, fwd R soft knee trn LF undr raised arms, rec L cont trn LF to fc sft knee);

PART C

1-8 SPOT TURN; LUNGE BREAK; CURLTRANSITION LUNGE; WRAPPED FENCE LINE; SHADOW SYNCO VINE; SHADOW FENCE LINE w/ARM SWEEP; man SPIN TRANSITION lady SLIP TURN; FORWARD BASIC;

- 1 [Spot Turn SQQ] Trn LF rec sd & fwd L "v" pos LOD,-, thru R trn LF soft knee, rec L cont trn LF to fc sft knee;
 2 [Lunge Break SQQ] Sd & fwd R opn fcng fc DRW jnd lead hnds,-, lower on R extnd lft to sd & bk good tone press lady
 bk, strt rise on R bring lady fwd (sd & bk L opn fcng,-, bk R contra ck action slght sit line action, rec fwd L strt rise);
 3 [Curl Trans Lunge - S(SS)] Rise on R slght LF body trn lead lady spiral LF,-, lnge sd L loose wrap fc WALL soft knee ck
 action fc WALL,- (fwd R rise sprial LF under lead hnds,-, lnge sd L in loose wrap cking collect arms in frnt,-);
 4 [Wrap Fence Line SQQ] In wrap sd & fwd R DRW,-, ck L XIFR soften knee extnd arms out, rec R fc WALL loosen hold
 soft knee;
 5 [Shadw Vine SQ&Q] Fwd & sd L to shdw mvng LOD,-, thru RXIFL body trn RF/sd L, XRIBL mvng LOD shdw;
 6 [Shadw Fence Line SQQ] Sd & fwd L LOD sweep trail arms up & over,-, ck R XIFL soften knee cont arm sweep, rec L
 arms at botmn arc fc WALL in shdw pos soft knee;

- 7 [Spin Trans lady Slip SQ&Q (SQQ)] Bk R sweep trail hnds dwn & up rise body trn RF,-, bk L strt spin RF (trn RF bk L)/
fwd R spin RF, sd L spin RF to fc WALL lwr (fwd R trn RF fc man); note: man full trn lady 2 turn
- 8 [Fwd Basic SQQ] Sd & fwd R blind cp fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R soft knee fc
WALL (sd & bk L blind cp,-, bk R contra ck action slght sit line action, rec fwd L);

END

1-6 **CROSS BODY; REVERSE UNDERARM TURN: UNDERARM TURN; FORWARD BASIC; SYNCO TURNING BASIC
to THROWAWAY::**

- 1 [Cross Body SQQ] Sd & bk L trn LF to "L" shpe RLOD rise,-, trn LF bk R in sdcr toe in sft knee chnge to lead hnds,
cont LF trn fwd L AV@ RLOD (sd & fwd R to DLC,-, fwd L strt LF trn, trn LF sd & fwd R AV@ RLOD);
- 2 [Rev Underarm Trn SQQ] Fwd & sd R slght RF trn raise trail hands rise,-, ck fwd L sft knee lead lady under, rec R fc
WALL (trn LF sd & fwd L RLOD,-, fwd R soft knee trn LF undr raised arms, rec L cont trn LF to fc sft knee);
- 3 [Underarm Turn SQQ] Sd & bk L slght LF trn raise lead hands rise,-, bk R sft knee lead lady under, rec L fc WALL (sd
& fwd R LOD,-, fwd L soft knee trn RF undr raised arms, rec R cont trn RF to fc sft knee);
- 4 [Fwd Basic SQQ] Sd & fwd R blind cp fc DRW rise,-, ck fwd L sml stp slght contra ck action, rec bk R soft knee fc
WALL (sd & bk L blind cp,-, bk R contra ck action slght sit line action, rec fwd L);
- 5-6 [Sync Trng Basic to Throwy SQ&QSS] Sd L to cp slght body trn RF rise,-, trn LF slip pvt action bk R/sd & fwd L trn
LF, sd & fwd R trn LF fc DRW; sd & bk L trn LF,-, sft knee slght body trn LF extnd rght leg bk,-;(sd & fwd R body trn RF
look rght,-, trn LF cl head fwd L/sd & bk R trn LF, fwd L pvt LF; sd & fwd L trn LF relax L knee, -, hip trn LF & shpe to
rght; (sd & bk R shrp trn LF swvl foot LF extnd lft leg bk DLC head rght develop sway L & extend top up & out closng
head;) NOTE: last meas only 3 beats - dance throwaway a little sharper

07-102
"QUE SABES DE AMOR"

CHOREOGRAPHER: **Kay & Joy Read,** 1800 Lawyer Place, College Station, TX 77840, Ph: (979)-696-4073
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MUSIC: **"Que Sabes De Amor"** by Pandora, from The Latin Challenge
Casa Musica Vol. 11, Track #8, [Contact Choreographer for Availability]

PHASE & RHYTHM: **Phase VI Rumba** [3 alemanas, advanced alemana, curl, advanced sliding door]

SEQUENCE: **INTRO, A, B, INTER, A, B, C, END**

INTRO

Shad Wall Both Rt Ft Free

1-4 **WAIT; SHAD CUCH 2T;; LADY FWD / MAN SYNC TO LAST 2 OF 3 ALEMANAS;**

1 [WAIT] SHAD / WALL both w/ rt ft free wait 1 ms;
2 QQS [CUCH] Sd & fwd R, rec L, cl R to L, __ (W sd & fwd R, rec L, cl R to L, __);
3 QQS [CUCH] Sd & fwd L, rec R, cl L to R, __ (W sd & fwd L, rec R, cl L to R, __);
4 QQ&S (QQS) [LADY FWD / MAN SYNC TO LAST 2 OF 3 ALEMANAS] Bk R, fwd L WALL/cl R to L, sd L join lead hds, __
(W fwd R, fwd L lf trn ½, fwd R COH join lead hds, __);

5-9 **FIN ALEMANAS (RT HDS); OP OUT TO LADY'S SPIRAL;**
BOTH SPIN LF / MAN LOOP LT ARM OVER LADY;
LADY HOLD / MAN ROLL ACROSS & APT; TO LADY'S STORK LINE & DEVELOPE;

5 QQS [FIN ALEMANAS] Bk R, rec fwd L, fwd R WALL ptr's rt sd join rt hds, __
(W fwd L ptr's lt sd rf trn ½, fwd R rf trn ½, fwd L COH ptr's rt sd join rt hds, __);
6 QQS [OP OUT TO LADY'S SPIRAL] Fwd L WALL, rec bk R, lf trn xLib of R fc LOD lead ptr spiral lf, __
(W swvl rf ½ on L bk R COH, rec fwd L lf trn ¼, fwd R LOD spiral lf, __);
7 QQS [BOTH SPIN LF / MAN ARM LOOP] Cl R to L, fwd L release rt hds spin lf & loop lt arm over ptr's head, cl R to L lt arm beh ptr fc LOD, __
(W fwd L, sd R release rt hds spin lf ½, cl L to R rt arm beh ptr fc DRW, __);
8 QQS (S) [LADY HOLD / MAN ROLL ACROSS & APT] Fwd L LOD, lf trn sd R fc RLOD, sd & bk L fc WALL trail hds joined, __
(W hold on L, __, lf trn sd & bk R fc DLW, __);
9 () [LADY'S STORK LINE & DEVELOP] Hold on L trail hds joined, __, __, __ (W wt on R raise L ft to rt knee & rt arm up, __, develop L,
__);

PART A

1-4 **FAN / LADY OVERTRN TO TANDEM LOD; FWD / LADY FC FOR SYNC CK & LK FAN;**
HKY STK;;

1 QQS [FAN / LADY OVERTRN TO TANDEM LOD] Fc WALL rk sd R, rk sd L, join ld hds rk sd & bk R TANDEM LOD, __
(W fwd L LOD, fwd & sd R fc COH join lead hds, lf trn fwd L TANDEM LOD, __);
2 QQ&S [FWD / LADY FC FOR SYNC CK & LK FAN] Fwd L LOD, fwd R/cl L to R, sd & bk R FAN POS, __
(W fwd R LOD rf trn ½, fwd L RLOD/lk Rif of L, bk L FAN POS, __);
3 QQS [HKY STK] Fwd L, rec bk R, cl L to R, __ (W cl R to L, fwd L, fwd R RLOD, __);
4 QQS [FIN HKY STK] Rf trn small bk R, fwd L, fwd R DRW, __ (W fwd L DRW, fwd R lf underarm trn ½, bk L fc DLC, __);

5-9 **ADV ALEMANA CHGING SDS (RT HDS); LADY REV UNDERARM TRN CHGING SDS;**
(LD HDS) FOR ALEMANA TRN; SLO OP OUT & REC TO SHAD WALL;

5 QQS [ADV ALEMANA] Fwd L DRW, rec bk R, sd L fc RLOD, __ (W bk R, rec fwd L, fwd R LOD, __);
6 QQS [FIN ADV ALEMANA CHGING SDS] Rf trn bk R WALL lead ptr rf underarm trn, sd L, fwd R COH join rt hds, __
(W fwd L WALL rf underarm trn ½, fwd R COH rf trn ½, fwd L WALL join rt hds, __);
7 QQS [REV UNDERARM TRN CHGING SDS] Fwd L WALL rf trn ¼ lead ptr lf underarm trn, fwd R LOD rf trn ¼, sd L fc WALL join ld hds, __
(W fwd R WALL lf underarm trn ½, fwd L COH, fwd & sd R fc COH join ld hds, __);
8 QQS [ALEMANA TRN] Bk R lead ptr rf underarm trn, rec fwd L, fwd R fc WALL, __
(W fwd L ptr's lt sd rf underarm trn ½, fwd R rf trn ½, fwd L COH, __);
9 SS [SLO OP OUT & REC] Sd & bk L, __, rec sd R SHAD WALL, __ (W rf swvl ½ on L sd & bk R, __, rec sd L SHAD WALL, __);

10-13 **OPP SPT TRN TO RT HD HIP TWIST; CHG TO LD HDS & FAN; CURL; ALEMANA TRN;**

10 QQS [OPP SPT TRN TO RT HD HIP TWIST] SHAD / WALL xLif RLOD trn rf ½, fwd R LOD join rt hds, sd L fc DRW join ld hds, __
(W SHAD / WALL xRif LOD trn lf ½, fwd L RLOD join rt hds, fwd R rf trn ½ fc LOD join ld hds, __);
11 QQS [FAN] Bk R, rec fwd L, lf trn sd & fwd R fc DLW FAN POS, __ (W fwd L, fwd R, lf trn ½ bk L LOD FAN POS, __);
12 QQS [CURL] Cl L to R, fwd R LOD, fwd & sd L fc WALL, __ (W cl R to L, fwd L RLOD, fwd R underarm spiral lf ¼ fc COH, __);
13 QQS [ALEMANA TRN] Bk R lead ptr rf underarm trn, rec fwd L, fwd R WALL ptr's rt sd release hds, __
(W fwd L ptr's lt sd rf underarm trn ½, fwd R rf trn ½, fwd L COH ptr's rt sd rt hd on ptr's chest, __);

- 14-18 CHEST PUSH SOLO ADV SLID DOOR W/ LADY'S SPT TRN (CP);;
 NAT OP OUT W/ LADY'S HEAD LOOP; MAN STP BK / LADY HKY STK END;
 MAN TOG 2 SLO / LADY RK FWD & BK;**
- 14 QQS [SOLO ADV SLID DOOR] Fwd L WALL bringing rt arm bk-up-fwd in circular motion, rec bk R, lf trn press Lib of R fc LOD, __ (W rt hd chest push & swvl rf ½ on L bk R COH, rec fwd L lf trn ¼, press R fwd LOD, __);
- 15 QQS [LADY'S SPT TRN] Taking wt on L sd R, rec L, fwd R CP / LOD, __ (W taking wt on R, fwd L LOD rf trn ½, fwd R RLOD, fwd L CP, __);
- 16 QQS [NAT OP OUT W/ LADY'S HEAD LOOP] Rf trn fwd L WALL, rec bk R, cl L to R loop lead arms over ptr's head fc DRW, __ (W swvl rf ¼ on L bk R COH, rec fwd L, sd R loop lead arms over head trning lf & looking at ptr fc DRW, __);
- 17 __S (QQS) [MAN RELEASE & STP BK / LADY HKY STK END] Hold & release ptr, __, bk R fc DRW, __ (W releasing ptr fwd L DRW, fwd R lf trn ½, bk L fc DLC, __);
- 18 SS [MAN TOG 2 SLO / LADY RK FWD & BK] Fwd L DRW, __, fwd R join lead hds, __ (W rk fwd R, __, rec bk L join lead hds, __);

PART B

- 1-4 BASIC TO 6 OF FULL NAT TOP;;; LADY INSD UNDERARM EXIT TO RLOD;**
- 1 QQS [BASIC TO 6 OF FULL NAT TOP] DRW fwd L, rec bk R, fwd & sd L CP fc RLOD, __ (W bk R, rec fwd L, fwd & sd R CP fc LOD, __);
- 2 QQS [START NAT TOP] Rf cir rotation xRib, sd L, xRib, __ (W rf cir rotation sd L, xRif, sd L, __);
- 3 QQS [CONT NAT TOP] Cont rf cir rotation sd L, xRib, sd L fc LOD, __ (W cont rf cir rotation xRib, sd L, xRif fc RLOD, __);
- 4 QQS [LADY INSD UNDERARM EXIT] Bk R RLOD, lf trn xLif, sd R fc WALL, __ (W fwd L RLOD, fwd R lf underarm trn, sd L fc COH, __);

- 5-8 NY 4 SYNC TO NY;; AIDA; QK CL TO FC FOR CUCH;**
- 5 QQS& [NY 4 SYNC] Ld hds joined rf trn ck fwd L RLOD, rec bk R, bk & sd L fc ptr, __/rec sd R (W lf trn ck fwd R RLOD, rec bk L, bk & sd R fc ptr, __/rec sd L);
- 6 QQS [NY] Lead hds joined rf trn ck fwd L RLOD, rec bk R, bk & sd L fc ptr, __ (W lf trn ck fwd R RLOD, rec bk L, bk & sd R fc ptr, __);
- 7 QQS [AIDA] Fwd R LOD, fwd L, rf trn ½ bk R aida line fc RLOD, __ (W fwd L LOD, fwd R, lf trn ½ bk L aida line fc RLOD, __);
- 8 &;QQS [QK CL TO FC FOR CUCH] /Cl L to R fc ptr & WALL; Sd R, rec L, cl R to L, __ (W /cl R to L fc ptr & COH; Sd L, rec R, cl L to R, __);

- 9-12 BRK BK TO ½ OP; IN & OUT RUNS; 2ND SYNC & CKING THRU;
 MAN HOLD / LADY RF UNDERARM SWVL & CARESS;**
- 9 QQS [BRK BK TO ½ OP] Lf trn bk L RLOD, ½ OP fwd R LOD, fwd L, __ (W rf trn bk R RLOD, ½ op fwd L LOD, fwd R, __);
- 10 QQS [IN & OUT RUNS] Fwd R DLW, fwd L rf trn, ½ LOP sd & fwd R LOD, __ (W fwd L LOD, fwd R, ½ LOP fwd L LOD, __);
- 11 QQ&S [2ND SYNC & CKING THRU] Fwd L LOD, fwd R/fwd L, ck fwd R loose SCP, __ (W fwd R DLW, fwd L rf trn/fwd R, ck fwd L SCP, __);
- 12 _____ [MAN HOLD / LADY RF UNDERARM SWVL & CARESS] Hold wt on R lead ptr rf swvl under lead hds, __, __, __ (W swvl rf on L under lead hds fc RLOD & caress ptr's fc, __, __, __);

- 13-16 REV UNDERARM TRN TO THREE ALEMANAS (RT HDS);;;**
- 13 QQS [REV UNDERARM TRN] Bk L RLOD lead ptr lf underarm trn, rec fwd R LOD, fwd & sd L fc WALL, __ (W fwd R RLOD lf underarm trn, fwd L LOD, fwd & sd R fc COH, __);
- 14 QQS [THREE ALEMANAS] Bk R lead ptr rf underarm trn, rec fwd L, cl R to L fc WALL lead ptr rf swvl on L, __ (W fwd L ptr's lt sd rf underarm trn ½, fwd R rf trn ½, fwd L COH ptr's rt sd swvl rf ¼ fc LOD, __);
- 15 QQS [CONT ALEMANAS] Sd & fwd L, rec R, cl L to R, __ (W fwd R DLW spiral lf ¼, fwd L WALL lf trn ½, fwd R COH ptr's lt sd __);
- 16 QQS [FIN ALEMANAS] Bk R, rec fwd L, fwd R WALL ptr's rt sd join rt hds, __ (W fwd L ptr's lt sd rf underarm trn ½, fwd R rf trn ½, fwd L COH ptr's rt sd join rt hds, __);

INTERLUDE

- 1-4 OP OUT TO LADY'S SPIRAL; BOTH SPIN LF / MAN LOOP LT ARM OVER LADY;
 LADY HOLD / MAN ROLL ACROSS & APT; TO LADY'S STORK LINE & DEVELOPE;**

PART A

- 1-4 FAN / LADY OVERTRN TO TANDEM LOD; FWD / LADY FC FOR SYNC CK & LK FAN;
 HKY STK;;**
- 5-9 ADV ALEMANA CHGING SDS (RT HDS);; LADY REV UNDERARM TRN CHGING SDS;
 (LD HDS) FOR ALEMANA TRN; SLO OP OUT & REC TO SHAD WALL;**
- 10-13 OPP SPT TRN TO RT HD HIP TWIST; CHG TO LD HDS & FAN; CURL; ALEMANA TRN;
 14-18 CHEST PUSH SOLO ADV SLID DOOR W/ LADY'S SPT TRN (CP);;
 NAT OP OUT W/ LADY'S HEAD LOOP; MAN STP BK / LADY HKY STK END;
 MAN TOG 2 SLO / LADY RK FWD & BK;**

PART B

- 1-4 BASIC TO 6 OF FULL NAT TOP;;; LADY INSD UNDERARM EXIT TO RLOD;
- 5-8 NY 4 SYNC TO NY;; AIDA; QK CL TO FC FOR CUCH;
- 9-12 BRK BK TO 1/2 OP; IN & OUT RUNS; 2ND SYNC & CKING THRU;
- 13-16 MAN HOLD / LADY RF UNDERARM SWVL & CARESS;
- 13-16 REV UNDERARM TRN TO THREE ALEMANAS (CP);;;;

PART C

- 1-4 CUDDLES 3T;;; REV TOP 3;
 - 1 QQS [CUDDLES] CP / WALL sd & fwd L, rec R, cl L to R (W swvl rf 1/4 on L bk & sd R into ptr's rt arm, rec fwd L, fwd R LOD, __);
 - 2 QQS [CONT CUDDLES] Sd & fwd R, rec L, cl R to L, __ (W swvl lf 1/2 on R bk & sd L into ptr's lt arm, rec fwd R, fwd L RLOD, __);
 - 3 QQS [FIN CUDDLES] Sd & fwd L, rec R, lf rotation fwd L CP, __ (W swvl rf 1/2 on L sd & bk R into ptr's rt arm, rec fwd L, lf rotation sd R CP, __);
 - 4 QQS [REV TOP 3] Cont lf rotation sd R, xLif of R cont lf rotation, sd R cont lf rotation, __ (W cont lf rotation xLib of R, cont lf rotation sd R, cont lf rotation xLib of R, __);
- 5-8 SYNC FAN; START HKY STK; LADY'S SLO SPIRAL;
 - 5 QQ&S [SYNC FAN] Fwd L LOD, fwd R/cl L to R, sd & bk R FAN POS fc DLW, __ (W fwd R LOD rf rotation, bk L/cl R to L, bk L FAN POS fc RLOD, __);
 - 6 QQS [START HKY STK] Fwd L, rec bk R, cl L to R, __ (W cl R to L, fwd L, fwd R RLOD, __);
 - 7 [LADY'S SLO SPIRAL] Wt on L lead ptr slo lf spiral bring lead hds down beh ptr, __, __, __ (W wt on R slo spiral lf bring lead hds down in bk, __, __, __);
 - 8 QQ&S [LADY SYNC RUNAWY W/ SWVL FC & FWD] Bk R, fwd L DRW/fwd R, fwd & sd L blend CP fc RLOD, __ (W fwd L DRW, fwd R rf tm 1/2/cl L to R fc DLC, fwd & sd R blend CP fc LOD, __);

END

- 1-4 NAT TOP 3; LADY INSD UNDERARM EXIT TO SCP LOD; THRU & FWD TO LAYBACK;;
 - 1 QQS [NAT TOP 3] CP rf cir rotation xRib, sd L, xRib fc LOD, __ (W CP rf cir rotation sd L, xRif, sd L fc RLOD, __);
 - 2 QQS [LADY INSD UNDERARM EXIT TO SCP] Bk L RLOD lead ptr lf underarm tm, fwd R, fwd L SCP LOD, __ (W fwd R RLOD lf underarm tm 1/2, fwd L, fwd R SCP LOD, __);
 - 3 QQ [THRU & FWD TO LAYBACK] SCP LOD fwd R, place both arms on ptr's bk fwd L lower & allow ptr to LAYBACK into both arms, __, __ (W SCP LOD fwd L, placing rt arm around ptr's waist for support fwd R lf body rotation lowering to LAYBACK into ptr's arms, __, __);
 - 4 [CONT LAYBACK] Cont lowering & extend LAYBACK, __, __, __ (W cont lowering & extend LAYBACK lt arm out & bk, __, __, __);

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

INTRO

Shad Wall Both Rt Ft Free

1-4 WAIT; SHAD CUCH 2T;; LADY FWD / MAN SYNC TO LAST 2 OF 3 ALEMANAS;
5-9 FIN ALEMANAS (RT HDS); OP OUT TO LADY'S SPIRAL;
 BOTH SPIN LF / MAN LOOP LT ARM OVER LADY; LADY HOLD / MAN ROLL ACROSS & APT;
 TO LADY'S STORK LINE & DEVELOPE;

PART A

1-4 FAN / LADY OVERTRN TO TANDEM LOD; FWD / LADY FC FOR SYNC CK & LK FAN; HKY STK;;
5-9 ADV ALEMANA CHGING SDS (RT HDS);; LADY REV UNDERARM TRN CHGING SDS;
 (LD HDS) FOR ALEMANA TRN; SLO OP OUT & REC TO SHAD WALL;
10-13 OPP SPT TRN TO RT HD HIP TWIST; CHG TO LEAD HDS & FAN; CURL; ALEMANA TRN;
14-18 CHEST PUSH SOLO ADV SLID DOOR W/ LADY'S SPT TRN (CP);;
 NAT OP OUT W/ LADY'S HEAD LOOP; MAN STP BK / LADY HKY STK END;
 MAN TOG 2 SLO / LADY RK FWD & BK;

PART B

1-4 BASIC TO 6 OF FULL NAT TOP;;; LADY INSD UNDERARM EXIT TO RLOD;
5-8 NY 4 SYNC TO NY;; AIDA; QK CL TO FC FOR CUCH;
9-12 BRK BK TO ½ OP; IN & OUT RUNS; 2ND SYNC & CKING THRU;
 MAN HOLD / LADY RF UNDERARM SWVL & CARESS;
13-16 REV UNDERARM TRN TO THREE ALEMANAS (RT HDS);;

INTERLUDE

1-4 OP OUT TO LADY'S SPIRAL; BOTH SPIN LF / MAN LOOP LT ARM OVER LADY;
 LADY HOLD / MAN ROLL ACROSS & APT; TO LADY'S STORK LINE & DEVELOPE;

PART A

1-4 FAN / LADY OVERTRN TO TANDEM LOD; FWD / LADY FC FOR SYNC CK & LK FAN; HKY STK;;
5-9 ADV ALEMANA CHGING SDS (RT HDS);; LADY REV UNDERARM TRN CHGING SDS;
 (LD HDS) FOR ALEMANA TRN; SLO OP OUT & REC TO SHAD WALL;
10-13 OPP SPT TRN TO RT HD HIP TWIST; CHG TO LEAD HDS & FAN; CURL; ALEMANA TRN;
14-18 CHEST PUSH SOLO ADV SLID DOOR W/ LADY'S SPT TRN (CP);;
 NAT OP OUT W/ LADY'S HEAD LOOP; MAN STP BK / LADY HKY STK END;
 MAN TOG 2 SLO / LADY RK FWD & BK;

PART B

1-4 BASIC TO 6 OF FULL NAT TOP;;; LADY INSD UNDERARM EXIT TO RLOD;
5-8 NY 4 SYNC TO NY;; AIDA; QK CL TO FC FOR CUCH;
9-12 BRK BK TO ½ OP; IN & OUT RUNS; 2ND SYNC & CKING THRU;
 MAN HOLD / LADY RF UNDERARM SWVL & CARESS;
13-16 REV UNDERARM TRN TO THREE ALEMANAS (CP);;

PART C

1-4 (CP) CUDDLES 3T;;; REV TOP 3;
5-8 SYNC FAN; START HKY STK; LADY'S SLO SPIRAL; LADY SYNC RUNAWY W/ SWVL FC & FWD;

END

1-4 TO NAT TOP 3; LADY INSD UNDERARM EXIT TO SCP LOD; THRU & FWD TO LAYBACK;;



07-106

SENSATION TANGO

By: Sandi & Dan Finch, 12082 Red Hill Avenue, North Tustin, CA 92705, 714-838-8192, Email: sandi@sandance.us

Music: "Ultimate Ballroom Album 4," WRD Worldwide Music Ltd, CD 2, Track 16, "Sensation"
Phase: Tango VI Difficulty Level: Soft Speed: CD is 33 mpn, slow for comfort to 31 mpn
Footwork: Described for Man—Lady opposite (or as noted) Timing: As specified (Lady's if different)
Sequence: Intro, A, B, A, C, End Released: July 2007

INTRO

- 1-4 WAIT;; CURVING WALK 4 TO DLW;;
1-2 [Wait] In CP facing DRC with lead feet free wait 2 meas;;
3-4 [Curving walk 4 SSSS] Slow fwd L,-, fwd R,-; Fwd L,-, fwd R curving all 4 steps thru use of CBMP to fc DLW,-;

PART A

- 1-4 FIVE-STEP & HEAD FLICK;; CLOSED PROMENADE AND PROGRESSIVE LINK;;
1-2 [Five-step QQQQS] Fwd L, sd & bk R, bk L BJO, sd & bk R sml step to CP; Trn sharply to SCP LOD,-, (Bk R, sd & fwd L, fwd R BJO, fwd L sml step to CP; Trn sharply to SCP,-)
[Head flick & S] Remain in SCP sharply trng head to rt (left)/then to left (rt,-);
3-4 [Closed promenade SQQS] Sd & fwd L,-, thru R, sd & fwd L to CP DLW; Cl R,-, (Sd & fwd R,-, thru L, sd & bk R trng LF to CP; cl L,-) [Link QQ] Fwd L, sml sd & bk R trng body RF to SCP fcg LOD; (Bk R, trng RF sd & bk L SCP);
5-8 NATURAL PIVOT TURN WITH RONDE BACK CLOSE TAP ~ PROMENADE & TAP;;;
5-8 [Natural pivot turn with ronde SQQS] Sd & fwd L,-, thru R trng RF to CP fcg RLOD, sd & bk L pvtg RF to fc DLC; fwd & sd R with slt lunge to lead Lady's ronde,-, (Sd & fwd R,-, thru L, fwd R btn ptr's feet pvtg RF; Sd & bk L ronding R CW to SCP,-) [Back close tap QQS] Bk L, cl R to L; tap L in SCP fcg LOD,-, (Bk R, cl L to R; Tap R in SCP fcg LOD,-) [Promenade Tap SQQ&S] Sd & fwd L,-; Thru R, sd & fwd L/cl R, tap L SCP LOD,-; (Sd & fwd R,-; Thru L, sd & fwd R/cl L, tap R staying in SCP,-);

PART B

- 1-8 BACK OPEN PROMENADE WITH ROCKS;; BACK CORTE & LINK;; OPEN PROMENADE;;
BACK OUTSIDE SWIVEL & TAP;;, CLOSED PROMENADE;;
1-2 [Back open promenade with rocks SQQS QQ] Sd & fwd L,-, thru R comm. trng ¼ RF, cont trn sd & bk L to CP RLOD; Ck bk R with slt LF body trn,-, rk fwd L, rk bk R; (Sd & fwd R,-, thru L, sd & fwd R to CP; Ck fwd L with slt LF body trn,-, rk bk R, rk fwd L);
3-4 [Back corte SQQS] Bk L with lft shoulder lead,-, bk R comm. trng ¼ LF, cont trn sd & fwd L; Cl R to L CP DLW,-, (Fwd R with rt shoulder lead,-, fwd L comm. trng ¼ LF, cont trn sd & bk R; Cl L to R,-) [Link QQ] Repeat meas 3 ½ - 4, Part A;
5-8 [Open promenade SQQS] Sd & fwd L,-, thru R, sd & fwd L; Fwd R BJO,-, (Sd & fwd R,-, thru L, sd & bk R trng LF to CP; Bk L BJO,-) [Back outside swivel to SCP & tap SQQ] Bk L bringing rt sd bk, thru R; tap L sd & fwd,-, (Fwd R swvlg RF on R, thru L; tap R sd & fwd,-) [Closed promenade SQQS] Repeat meas. 3-3 ½, Part A;

REPEAT PART A

PART C

- 1-5 OPEN PROMENADE WITH PROMENADE SWIVEL;; FORWARD SIDE BRUSH TAP; OPEN
REVERSE TURN; OUTSIDE CHANGE TO SCP & TAP;
1-2 [Open promenade with promenade swivel SQQ QQS] Sd & fwd L,-, thru R swvlg RF to CP, chg wt to L swvl LF on L to SCP; Thru R, sd & fwd L, fwd R BJO DLW,-; (Sd & fwd R,-, thru L swvlg LF to CP, chg wt to R swvl RF on R to SCP; Thru L, trng LF sd & bk R, bk L BJO,-)
3 [Forward side brush tap QQ&S] Fwd L trng LF to fc DLC, sm sd R/brush L to R, tap L to sd to CP DLC,-;
4 [Open reverse turn QQS] Fwd L trng LF blndg to CP, fwd R cont tm, bk L in BJO fcg RLOD,-; (Bk R trng LF, sd L, fwd R BJO,-)
5 [Outside change to SCP & tap QQ&S] Bk R, bk L trng LF, cl R to L/tap L SCP,-; (Fwd L, fwd R trng LF, cl L to

6-12 CHASE;.. BACK/LOCK BACK; SIDE CLOSE CONTRA CHECK; EXTEND THE CONTRA CHECK & RECOVER; LEFT LUNGE SPANISH DRAG; RIGHT LUNGE RECOVER TO SLOW SPANISH DRAG CLOSE TAP SCP;:

- 6-7 [Chase **SQQ QQ**] Sd & fwd L,-, fwd R trng RF, sd L to CP; Sharp RF trn ¼ chkg fwd R outside ptr, rec bk L BJO fcg DRW, (Sd & fwd R,-, fwd L, sd & fwd R to CP; Sharp RF upper body trn chkg bk L in BJO, rec fwd R,) [Back/lock back **Q&Q**] Bk R/lock LIF of R, bk R trng slightly to fc wall;
- 8 [Side close **QQ**] Sd L, cl R CP fcg wall, [Contra check **S**] Comm upper body trn LF flexing knees with strong rt sd lead check fwd L,-;
- 9 [Extend the contra check & recover **SS**] Hold the contra check,-, recover bk R and look at ptr,-;
- 10 [Left lunge **&S**] Lowering on R/sd L twd LOD with flexed knee looking away from ptr [head tic can be added],-, (Lowering on L/sd R with flexed knee and strong rt sd stretch to take upper body to lf lvg lf leg extended RLOD,-;)
[Spanish drag **S**] Rise on L with lft sd stretch lvg rt leg extended [it will draw as rise on L is done],-, (Rise on R drawing L to R trng to look at ptr,-;)
- 11-12 [Right lunge **S**] Sd & fwd R on flexed knee keeping lf sd twd ptr and maintain body upright,-, (Sd & bk Lon flexed knee with strong lf sd stretch,-;)
[Recover & slow Spanish drag **&SS**] Sd Lon flexed knee/Rise on L with lft sd stretch lvg rt leg extended trng head to fc ptr,-;,
[Close tap to SCP **&S**] Cl R to L/Tap L trng to SCP fcg LOD;

ENDING

- 1-7+ DOUBLE CLOSED PROMENADE;: PROGRESSIVE LINK TO BACK OPEN PROMENADE;: TURNING FIVE-STEP TO LOD & HEAD FLICK;: FORWARD TO HIGHLINE,, RIGHT LUNGE; SPANISH DRAG & LEG CRAWL,,
- 1-2 [Double closed promenade **SQQ QQS**] Sd & fwd L twd LOD,-, thru R, sd & fwd L; Fwd R, sd & fwd L, cl R CP DLW,-; (Sd & fwd R, thru L,-, sd & bk R trng LF to CP; Trng to SCP fwd L, sd & bk R trng LF to CP, cl L,-;)
- 3-4 [Link **QQ**] Fwd L, sml sd & bk R trng body RF to SCP LOD, (Bk R, trng RF sm sd & bk L to SCP,) [Back open promenade **SQQS**] Sd & fwd L,-; Thru R comm. trng ¼ RF, cont trn sd & bk L to CP fcg RLOD, ck bk R with slt LF body turn,-; (Sd & fwd R,-; Thru L, sd & fwd R to CP, ck fwd L with slt LF body trn,-;)
- 5-6 [Turning five-step **QQQSS Head flick &S**] Repeat meas. 1 and 2, Part A, trng LF to fc LOD in SCP;:
- 7+ [Forward to high line Right lunge **SS**] Fwd L (R) with upwards body stretch looking LOD,-, lowering on L fwd & sd R onto relaxed knee twd DRW,-; [Spanish drag to leg crawl **S&**] Rec L keeping rt leg extended stretching lf sd,-, slt rise on L to lead Lady to leg crawl/ (Rec R on flexed knee rising & drawing L slowly twd R,-, sharply lift L up ptr's outer thigh with toe pointed twd floor/

09-108

SHE'S LOOKING GOOD

Choreography: Ron & Mary Noble, 14767 E. 53rd Drive Yuma, AZ 85367 (928) 345-0760
 Edancer@aol.com www.RMNoble.com (503) 623-3782
 Music: "She's Looking Good", Track 14, "Swingin' The Blues", Vol. II CD
 Phase: IV + 2 West Coast Swing (Face Loop, Side Whip) Available at www.amazon.com
 Footwork: Opposite, directions for man (lady as noted)
 Sequence: Intro, A, A, B, C, C, B, A, Ending June 2007

- INTRO -

- 1 - 4** TANDEM LOD W IN FRONT 3 FT APART LEFT FOOT FREE BOTH
WAIT 1; M SLOWLY WALK 2 & CUDDLE; FOUR SLOW ROCKS;;
 [WAIT 1] In Tandem facing LOD W in front 3 ft apt Left ft free for both Wait 1 meas.
- 1
 1-3- [M SLOWLY WALK 2 & CUDDLE] M fwd L, -, R to a cuddle with hands on W's hips, -;
 2 (W hold, -, -, -;)
 1-3- 1-3- 3-4 [FOUR SLOW ROCKS] Both rk sd L, -, sd R, -; sd L, -, sd R, -;
- 5 - 8** SLOW CROSS POINTS THREE;;; M CLOSE (W TURNS in 2 to FACE);
- 1--- 1-3 [SLOW CROSS POINTS THREE] Both cross LIFR & pt R to the side, -, -, -; cross RIFL
 1--- 1--- & pt L to the side, -, -, -; cross LIFR & R to the side, -, -, -;
 1--- 4 [M CLOSE (W TURNS in 2 to FACE)] Cl R, -, -, -; (W fwd R commencing lf fc trn, -, fwd
 (1-3-) L completing trn to face partner, -;)

- A -

- 1 - 5** BK 2, QUICK SIDE BREAK & HOLD; (twice); SUGAR PUSH to a hndshk M TRN
LF;;, RIGHT SIDE PASS;;
- 12&3 - [BK 2, QUICK SIDE BREAK & HOLD(twice)] Bk L, bk R, push step L/push step R, -; Bk
 12&3 - L, bk R, push step L/push step R, -;
 12-45&6 [SUGAR PUSH to a hndshk M TRN LF] Bk L, bk R, tch L, fwd L joining rt hnds; Anchor
 M trn 1/4 lf fc COH,, (W Fwd R, fwd L, tch R, bk R joining rt hnds, Anchor,,)
- Note: All of the figures end with the Anchor Step. The M's Anchor is "in pl R/L, small bk R".
 The W's Anchor is "in pl L/R, L".

12 - 45&6 [RIGHT SIDE PASS] Sd L, rec R; tch L, trng to fc partner fwd L, Anchor to fc RLOD; (W
 (123&45&6) Fwd R, fwd L; sd & fwd R trng lf/XLIFR, sd & bk R completing trn to fc M, Anchor)

- 6 - 8** LEFT SIDE PASS to a hndshk;;, FACE LOOP SUGAR PUSH;;
- 12 - 45&6 [LEFT SIDE PASS to a hndshk] Trng lf fc bk L, in pl R, tch L, trng to fc partner fwd L;
 (123&45&6) Anchor to a hndshk fc LOD; (W Fwd R, fwd L, fwd R trng lf 1/4/XLIFR, sd & bk R
 completing trn to fc M, Anchor)
 12-45&6 [FACE LOOP SUGAR PUSH] With joined rt hnds bk L, bk R with slight rt fc shaping
 looping rt hnds over head to neck & release; tch L w/lf hnd on W's rt hip, fwd L, Anchor
 fc LOD; (W Fwd R, fwd L with slight rt fc shaping; tch R, bk R, Anchor)

- B -

- 1 - 4** SIDE WHIP;;, SUGAR PUSH;;, KICK/BALL CHANGE;
- 12 --- 67&8 [SIDE WHIP] Bk L, fwd R outside partner trng ¼ lf fc to a "L" pos & trng W to fc LOD, pt
 (123&4567&8) L, -, -, fwd L trng toward partner, Anchor fc LOD; (W Fwd R, fwd L trng rt fc ½, bk R/cl
 L, fwd R; fwd L, fwd R trng lf fc ½, Anchor;)
- 12-45&6 [SUGAR PUSH] Bk L, bk R, tch L, fwd L; Anchor,, (W Fwd R, fwd L, tch R, bk R;
 Anchor,,)
- 7&8 [KICK/BALL CHANGE] Kick L fwd pointing toe/cl L to R on ball of ft, chng wt bk to R;

- [SNAP to FACE, HOLD] Swivel lf fc sharply on R to face partner & LOD pointing L fwd, -, (W swivel rt fc sharply on L to face partner pointing R fwd, -)
- 3 -- 6 -- [SLOW SWIVEL TOG & APART] Fwd L softening knee & slowly swivel rt fc rising to almost straight leg to a shldr to shldr position (W lays her head on M's shldr), -; -, softening knee swivel onto R trng lf fc rising to almost straight leg to face partner, -, -;

The 2nd time, Part B begins facing RLOD and ends facing LOD.

Note:

- C -

- 1 - 5**
12-45&6 **TUCK and SPIN;,, WRAPPED WHIP;,,, M'S UNDERARM TURN;:**
[TUCK and SPIN] Bk L, bk R bringing to a tight BFLY, tch L with slight lf fc body trn, fwd L leading W to spin off joined lead hnds; Anchor fc RLOD,, (W Fwd R, fwd L to a tight BFLY, tch R w/rt sd compressing to M's lf sd, trng rt fc fwd R pushing off M's lf hnd to spin rt to face partner; Anchor,,)
- 123&4
567&8 **WRAPPED WHIP** Both hands bk L, fwd R outside partner raising joined left hands over partner's head; fwd L/rec R trng lf fc, fwd L to left side of partner ending in a wrapped position; releasing joined right hands cross R in back of L trng rt fc, fwd L toward partner; Anchor,, (W Fwd R, fwd L; fwd R/cl L, bk R, bk L, bk R; Anchor,,)
- 123&45&6 **M'S UNDERARM TURN** Bk L, fwd R outside of partners left side; trng lf fc sd L/cl R, sd L trng lf to fc partner, Anchor Step fc LOD; (W Fwd R, fwd L; fwd R trng lf fc 1/4/XLIFR, trng lf to fc partner sd & bk R, Anchor Step,,)
- 6 - 8**
12-45&6 **SUGAR PUSH;,, LEFT SIDE PASS;:**
[SUGAR PUSH] Repeat meas 3 & ½ of meas 4 of Part B
- 123&45&6 **LEFT SIDE PASS** Repeat meas 6 & ½ of meas 7 of Part A to fc RLOD w/joined lead hnds

- ENDING

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- 1 - 8**
123&45&6 **UNDERARM TURN;,, TUCK and SPIN;: LEFT SIDE PASS;,, START THE WRAPPED WHIP to a CUDDLE M TOUCH;: FOUR SLOW ROCKS;:**
[UNDERARM TURN] Bk L, sd & fwd R trng rt fc raising lead hnds, cont trn sd L/rec R, fwd L toward partner; Anchor fc RLOD,, (W Fwd R, fwd L, sd & fwd R trng lf fc/XLIFR, sd & bk R completing trn to fc partner; Anchor,,)
- [TUCK and SPIN] Repeat meas. 1 of Part C
- [LEFT SIDE PASS] Repeat meas. 6 of Part A with an Anchor Step to fc LOD and both hnds joined
- 123& -
(123&4) **START THE WRAPPED WHIP to a CUDDLE M TOUCH** Both hnds joined bk L, fwd R outside partner raising joined lf hands ovr partner's head; fwd L/rec R trng lf fc, tch L to lf sd of partner ending M's hnds on W's hips fc RLOD, (W Fwd R, fwd L; fwd R/cl L, bk R,)
- FOUR SLOW ROCKS** Both rk sd L, -; sd R, -; sd L, -; sd R, -, -, -;

07-110

16 TONS

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Music: Masters of Modern # 7 Track # 11

Sequence: INTRO – A – INTER # 1 –A MOD – INTER # 2 – A meas 1-8 – B- END PH 5 FT

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

Timing: Standard Foxtrot (SQQ) unless noted Version 1.0 (7/07)

INTRO

MEAS:

1-4 FACING PTR L FT FREE FOR BOTH IN PRESS LINE L HIPS ADJACENT - M FC DRW W FC DLC W ON M'S L SD WT P/U NOTES – HIP LIFTS w/SNAPS;; SWITCH CHG SDS M FC DLC W FC DRW BOTH R FT FREE HIP LIFTS 3 w/SNAPS JN LEAD HDS

1-2 [hip lifts/snaps] L ft press In wait p/u nts lift L hip , lower hip & snap, lift L hip, lower hip & snap; REPEAT Meas 1;

3 – 4 [switch & hip lifts]Fwd L twd trn RF R hips adjacent, R ft press In, lift R hip, lower & snap; lift R hip, lower & snap, lift R hip, lower & jn ld hds;

PART A

1-4 LD HDS JND W OPEN WRAP M TRN TRANS (ss) FC DLC; FEA; BOUNCE REV FALLAWAY BJO; WEAVE END;

ss (qqqs) 1-2 [op wrap trans] Fwd R ld W fwd under jnd lead hds, -, fwd L trn RF release trail hds (W fwd R under Ind lead hds , -, XLIF of R, sd & bk R) end fc DLC;

[fea] Fwd R, -, fwd L, fwd R (W bk L, -, bk R, bk L) blend CP/DLC;

3 – 4 [bounce fallaway bjo] With bounce action Fwd L, trn LF sd R, bk L well under body, bk R (W bk R, bk L, bk R trn LF, fwd L outsd ptr) BJO/RLOD;

[weave end] Bk L, bk R comm LF trn, sd & fwd L cont trn, fwd R outsd ptr (W fwd R outsd ptr, fwd L, comm LF trn, sd & bk R, bk L) BJO/LOD:

5-8 HVR TELE; OP NAT; BK LILT, / OUTSIDE SPN TO HEST CHG SCAR/DLC;;

5-6 [hvr tele] Fwd L, -, fwd & slightly sd R between W's feet rising & trn RF, cont RF trn sd & fwd L to SCP/DLW ; [op nat] Fwd R comm RF trn, -, fwd & sd L cont RF trn, cont RF trn sd & bk R (W fwd L, -, fwd R between M's feet, sd & fwd L) to BJO/DRC;

qqqs qqqs 7-8 [bk lilt] BJO bk L rise, sml step R & lower (W fwd R rise, sml step L & lower), [outsd spn to hest chg]Comm RF trn replace wgt to L (W comm. RF trn fwd R arnd ptr), -: fwd R arnd ptr spin RF, bk L cont trn, cont trn sd & fwd R, drag L to R (W cl L to R on toes for toe spin RF, fwd R bet ptrs feet, cont trn sd & bk L, drag R to L) SCAR/DLC,-;

9 – 12 SCAR/DLC QK FEA 4 BJO/DLC; REV WAVE; ; BK TIPPLE CHASSE PVT ;

qqqq 9 – 10 [qk fea 4] Fwd L outsd ptr, fwd R blend thru CP, fwd L, fwd R BJO/DLC ; [start rev wave]) Fwd L comm LF trn-, fwd & sd R cont LF trn DCR (W heel trn), bk L CP/DCR;

11-12 [fin rev wave] Bk R,-, bk L, bk R fc RLOD; [chasse pvt] Bk L comm RF trn,-, w/slight R sway sd R cont RF trn/cl L to R then lose sway, fwd LOD R between W's ft pivoting RF to CP face RLOD;

sq&q 13- 16 CP/RLOD INSIDE SWVL LILT PVT; BK TO LF WHISK CP/DRW; M HOLD W OT FULL CURL FC DRW; FWD 3 W OUT TO FC TO PRESS LN LEFT FT FREE FOR BOTH;

qqqs 13-14 [inside swvl pvt] CP/RLOD Bk L trn body RF to swvl W to SCP, fwd R strong rise with LF body trn cont trn fwd L sml step (W fwd R bet ptr ft swvl RF SCP/RLOD, fwd L rise & trn LF, cl R) CP/DRW; [L whisk] Bk R com LF trn, bk & sd L cont LF trn, XRIB of L looking twd W (W fwd L comm LF trn, fwd & sd R cont LF trn, XLIB of R cont LF trn head well to L with a feeling of RSCP) CP/DRW, -;

Hold (ss) 15-16 [sl curl] hold, - lead W to comm LF trn under jnd ld hds, -, -(W rec R, -, swvl LF under jnd ld hds,

cont LF trn) fc DRW; [w out to fc press In] Fwd L, fwd R, press L ft fwd (W fwd L, fwd R trn LF, press L)with L hips adjacent M fc DRW W fc DLC {sm pos as intro},-;

INTERLUDE # 1

- 1-4 FACING PTR L FT FREE FOR BOTH IN PRESS LINE L HIPS ADJACENT - M FC DRW W FC DLC W ON M'S L SD HIP LIFTS 4 w/SNAPS;; FWD CHG SDS M FC DLC W FC DRW BOTH R FT FREE HIP LIFTS 3 w/SNAPS JN LD HDS DLC;;
 1-2 Repeat meas 1 & 2 of intro;;
 3-4 Repeat meas 3 & 4 of intro;;

PART A MODIFIED

- 1-4 LD HDS JND W OPN WRAP M TRN TRANS BOTH FC DLC; FEA; BOUNCE REV FALLAWAY BJO; WEAVE END;
 1-2 Repeat meas 1 & 2 of Part A;;
 3-4 Repeat meas 3 & 4 of Part A;;
 5-8 HVR TELE; OP NAT; BK LILT RELEASE/M PVT W FWD 4 TO LOP/WALL; SM FT WK R FT FREE CROSS LIFT KNEE w/ARMS:
 5-6 Repeat meas 5 & 6 of Part A;;
 qqqq 7-8 [bk lift release w fwd 4] BJO bk L rise, sml step R lower comm RF body trn release ptr, cont RF trn bk L pvt, sd R (W fwd R rise, sml step L lower, fwd R trn RF, sd L fc Wall) both have R ft free,-;
 qqs [x lift knee w/arms] LOP/WALL M hold W XRIF of L, both lift L knee bring arms in an across body, sd L bring arms out to side,-;

INTERLUDE # 2

- 1-4 M HOLD W X PT TWICE; M HOLD W FWD TRN PRESS RT FT; W HOLD M X PT TWICE; W HOLD M FWD 2 PRESS RT FT;
 qqqq 1-2 [w x pt twice] M hold W pl hds on hips XRIF of L, pt L to sd extend L arm out, pl L hd on L hip XLIF of R, pt R to sd extend R out out; [W fwd 2 trn/press]M hold W fwd R, fwd L trn RF to fc DRC, press R fwd, -;
 3-4 [m x pt twice] W hold M pl hds on hips XRIF of L, pt L to sd extend L arm out, pl L hd on L hip XLIF of R, pt R to sd extend R arm out; [M fwd 2 press]W hold M fwd R, fwd L, press R fwd, - both have R ft free;

PART A Meas. 1 - 8*

- 1-4 LD HDS JN W OPN WRAP M TRN TRANS (ss)BOTH FC DRW; FEA; BOUNCE REV FALLAWAY BJO WEAVE END;
 1-2 Repeat meas 1 & 2 of Part A;;
 3-4 Repeat meas 3 & 4 of Part A;;
 5-8 HVR TELE; OP NAT; BK LILT, / OUTSIDE SPN TO HEST CHG CP/LOD;;
 5-6 Repeat meas 5 & 6 of Part A;;
 7-8 Repeat meas 7 Part A; * Repeat meas 8 of Part A end in CP/DLC;

PART B

- 1-4 CP/LOD 3 STEP; NAT FALLAWAY RONDE; BOUNCE FALLAWAY; WEAVE END;
 1-2 [3 step] Fwd L,-, fwd R, fwd L; [nat fallaway ronde] Comm RF trn fwd R,-/cont trn sd L cont bk R trn W to fallaway pos (W comm RF trn bk L, -/cont trn cl R to L, sd & bk L allow R leg to ronde CW keep R sd in to M) SCP/DRW,-;
 s&s 3-4 [bounce fallaway] Bk L, cl R to L, bk L, comm slight LF body trn to trn W to BJO, cl R (W bk R, cl L, bk R trn LF, sd & fwd L outsd ptr) BJO/ROD;
 qqqq [weave end] Bk L, bk R comm LF trn, sd & fwd L cont trn, fwd R outsd ptr (W fwd R outsd ptr, fwd L, comm LF trn, sd & bk R, bk L) BJO/LOD;
 5-8 HVR TELEMAR SCP/DLW; WHIPLASH; BOUNCE SWAY CHG; QK BK FEA FIN 4;
 5-6 [hvr tele] Fwd L, -, fwd & slightly sd R between W's feet rising & trn RF, cont RF trn sd & fwd L to SCP/DLW; [whiplash] Thru R lowering ronde L CW, -, trn body slight LF to trn W to BJO with R sd stretch, pt inside edge of L toe LOD (W Thru L lowering ronde R CCW,-, trn body slight LF to BJO with L sd stretch head well to R, still down pt inside edge of R toe LOD),-;
 qqqq 7-8 [bounce sway chg] Staying into R knee slowly chg sway with bounce action closing W's head; [qk fea fin 4] Bk L, bk R comm slight LF trn, sd & fwd L, fwd R BJO/DLC;

- 9-10 **REV WAVE; ; BK TIPPLE CHASSE PVT ; CP/ROD INSIDE SWVL LILT PVT ;**
- q q q q
s & q q
9 - 10 [rev wave] Fwd L comm LF trn-, fwd & sd R cont LF trn DCR (W heel trn), bk L CP/DCR;
Bk R,-, bk L, bk R fc RLOD;
- 11-12 [chasse pvt] Bk L comm RF trn,-, w/slight R sway sd R cont RF trn/cl L to R then lose sway, fwd
LOD R between W's ft pivoting RF to CP face RLOD;
- q q s
[inside swvl lilt pvt] CP/RLOD 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/DRW;
- 13- 16 **BK TO LF WHISK; REC W SL CURL DLW; M HOLD W OUT TO LOP/WALL RT FT FREE FOR BOTH; SM**
- FT WK CROSS LIFT KNEE SD w/ARMS;
- q q s
13-14 [L whisk] Bk R com LF trn, bk & sd L cont LF trn, XRIB of L looking twd W (W fwd L comm LF
trn, fwd & sd R cont LF trn, XLIB of R cont LF trn head well to L with a feeling of RSCP)
CP/DLW, -; [rec W curl] Rec L, lead W to comm LF trn under jnd ld hds, - , - (W rec R, -, swvl
LF under jnd ld hds, cont LF trn fc DLW);
- 15-16 [W out to sd by sd/lop/wall] DLW M hold, -, (W fwd L, R, L ,), - lop/wall ; [x lift knee
w/arms] LOP/WALL both XRIF of L, lift L knee bring arms in an across body, sd L bring arms
out to side,-;

END

- 1-2 **JN LD HDS RT FT FREE FRONT VN 5; - LOWER TO LUNGE/ W SWIVL SIT;**
- 1-2 [vn 5] XRIF of L, sd L, XRIB of L, sd L; XRIF of L,- , lower into R knee pt L out to sd with R sd
stretch extend R arm up and out (W XRIF of L,- , swivel RF on R ronde L cl L to R fc DRW,
lower into knees to sit with L sd stretch extend L arm up and out) , -;

07-113
SUMMER OF OUR LOVE

CHOREO: Kristine & Bruce Nelson, 1807 S Washington # 110-358, Naperville, IL 60565, #630-258-5013 (cell) email: knelson823@earthlink.net

MUSIC: CD: Casa Musica The Best of Ballroom Music Vol 20, Track 3 The Summer of Our Love, Artist: Andy Williams

FOOTWORK: Intro-Identical; Dance-Opposite unless noted (Woman's footwork in parentheses)

TIME: 2:36 @ CD speed [No Modifications]

Release Date

July 25, 2007

RHYTHM: Waltz PHASE: IV + 2 [Natural Hover Cross, Syncopated Whisk]

SEQUENCE: **INTRO A A1-8 B C B1-8 C1-4 ENDING**

INTRODUCTION

- 1-4 **[SHDW DLW BOTH TRAIL FOOT POINTED DRW] WAIT 1 MEAS; FORWARD FORWARD/LOCK FORWARD 2X;; SLOW SIDE LOCK W TRANSITION CP;**
[1] Shadow position fcg DLW M & W's L hnds joined to L sd M's R hnd on W's back below her R shoulder blade W's R hnd extended to DRW both looking LOD with R foot free Wait 1 ms;
[2-3] To LOD Fwd R, fwd L/XRIB, fwd L; Repeat ms 2 Intro;
123 [4] Fwd R, lowering & releasing jnd hnds to lead W to trn LF fwd & slightly sd L, trng (12&3) slightly LF XRIB to CP DLW (W forward R, forward L trng LF/sd & bk R cont trn, XLIF to CP);

PART A

- 1-4 **OPEN REVERSE; BACK CHASSE BJO; OP NATURAL; BACK RIGHT CHASSE CP DLC;**
[1] Fwd L trng LF, cont LF trn sd & slightly bk R, bk L to CBMP DRC (W bk R trng LF, cont LF trn sd & slightly fwd L, fwd R to CBMP);
[2] Bk R commence LF trn, sd L/cl R, with L sd stretch sd & fwd L to BJO DLW (W fwd L commence LF trn, sd R/cl L, with R sd stretch sd & bk R to BJO);
[3] Commence RF upper body turn fwd R, sd L X LOD cont RF trn, continue slight RF upper body turn to lead W to step outside bk R with R side leading to CBMP backing DLW (W commence RF trn bk L, cont RF trn sd R, cont trn fwd L to CBMP);
[4] Commence RF trn bk L, cont trn sd R/cl L, cont trn sd & slightly fwd R CP DLC (W fwd R trng RF, cont trn sd L/cl R, cont trn sd & slightly bk L);
- 5-8 **TELEMARK SCP; THRU CHASSE SCP; NATURAL HOVER CROSS;;**
[5] Fwd L commence LF trn, sd R cont trn, sd & slightly fwd L to SCP DLW (W bk R commence LF trn bringing L beside R with no weight, cont LF trn on heel transfer weight to L, sd & slightly fwd R to SCP);
[6] Thru R, fwd & sd L/cl R, fwd L SCP DLW (W thru L, fwd & sd R/cl L, fwd R);
123 [7-8] Fwd R commence RF trn, cont ¼ RF trn sd L with L sd stretch, cont RF trn sd R (1&23) to DLC; Fwd L with R sd stretch outside partner in CBMP on toes/rec R with slight L sd lead, sd & fwd L, with L sd stretch fwd R outside partner in CBMP on toes DLC (W fwd L commence RF trn, fwd & sd R ft cont trn, cont trn sd L with R sd stretch; Bk R with L sd stretch in CBMP on toe/rec L with slight R sd lead, small sd & bk R, with R sd stretch bk L in CBMP);

- 9-12** DRAG HESITATION; SPIN TURN; HOVER CORTE; BACK BACK/LOCK BACK;
[9] Fwd L commence LF trn, sd R cont trn, draw L to R to BJO DRC (W bk R commence LF trn, sd L cont trn, drw R to L);
[10] From outside partner commence RF upper body trn bk L pivot ½ RF to fc LOD bringing W to CP, fwd R between W's feet rising to toe cont trn fc DLW, rec sd & bk L (W fwd R pivot ½ RF to CP, sd & slightly bk L rising to toe cont RF trn, fwd R);
[11] Bk R trn LF, sd & fwd L with rise cont trn, rec bk R to CBJO fcg DRC (W fwd L trn LF, sd & fwd R rising cont trn, rec bk L to CBJO);
[12] Bk L, bk R/XLIF, bk L (W fwd R, fwd L/XRIB, fwd L);

- 13-16** IMPETUS SCP; SYNCOPATED WHISK; THRU CHASSE SCP; SLOW SIDE LOCK;
[13] Commence RF upper body trn bk L, heel turn on L bring R along side L transfer weight to R cont trn, complete trn sd & fwd L with R sd stretch to SCP DLC (W commence RF upper body trn fwd R outside M, sd & fwd L cont trn around M brush R to L, complete trn sd & fwd R stretching L sd to SCP);
1&23 [14] Thru R in CBMP/left hip turns toward partner cl L to R in CP, side R with slight R side stretch, with R sd stretch and slight RF body turn XLIB to tight SCP (W thru L in CBMP/right hip turns toward partner cl R to L in CP, sd L with slight L sd stretch, with L sd stretch XRIB to tight SCP);
[15] Repeat ms 6 part A to DLC;
[16] Fwd R, fwd & slightly sd L, trng slightly LF XRIB to CP LOD (W fwd L, trn LF sd & slightly bk R, cont LF trn XLIF);

PART B

- 1-4** VIENNESE TURNS;; OPEN REVERSE; OUTSIDE CHECK;
[1-2] Fwd L commence LF trn, sd R cont trn, XLIF (W bk R commence LF trn, sd L cont trn, cl R); Bk R cont LF trn, sd L cont trn, cl R (W fwd L cont LF trn, sd R cont trn, XLIF);
[3] Repeat ms 1 part A;
[4] Bk R trng LF, sd & fwd L, chk fwd R outside ptr to CBMP DRW (W fwd L trng LF, sd & bk R, chk bk L outside ptr to CBMP);
- 5-8** OUTSIDE CHANGE BJO; MANEUVER; SPIN TURN OVERTURN DRW; BOX FINISH DLW;
[5] Bk L, bk R trng LF, sd & fwd L with L sd leading to BJO DLW (W fwd R, fwd L trng LF, sd & bk R with R sd leading to BJO);
[6] Fwd R commence RF upper body trn, cont RF trn XLOD sd L, cl R CP RLOD (W bk L, sd R trng RF, cl L);
[7] Commence RF upper body trn bk L pivot ½ RF to fc LOD, fwd R between W's feet in CP rising to toe cont strong RF trn to DRW, bk L (W fwd R between M's feet pivot ½ RF, bk & sd L rising to toe to cont strong RF trn, fwd R);
[8] Bk R commence LF trn, sd L to fc DLW, cl R (W fwd L commence LF trn, sd R, cl L);

PART C

1-4 WHISK; THRU CHASSE SCP; WEAWE SCP;;

[1] Fwd L, fwd & sd R with slight RF upper body rotation commence rise to ball of foot, XLIB cont to full rise ending in tight SCP (W bk R, bk & sd L commence rise to ball of foot, XRIB cont to full rise);

[2] Repeat ms 6 part A to DLC;

[3-4] Fwd R, fwd L commence LF trn, cont trn sd & slightly bk R to fc DRC (W fwd L commence LF trn, cont trn sd & slightly bk R, cont trn sd & fwd L); Bk L leading W outside to CBMP, bk R cont LF trn, with R sd stretch sd & fwd L SCP DLW (W fwd R outside partner to CBMP, fwd L cont trn, with L sd stretch sd R SCP);

5-8 IN & OUT RUNS;; THRU CHASSE SCP; SLOW SIDE LOCK;

[5-6] Fwd R commence RF trn, sd & bk L to CP, bk R with R sd leading to BJO pos (W fwd L, fwd R between M's feet, fwd L outside ptr with L sd leading in BJO); Bk L trng RF, sd & fwd R between W's feet cont trn, fwd L to SCP DLC (W fwd R commence RF trn, fwd & sd L cont trn, fwd R to SCP);

[7] Repeat ms 6 part A to DLC;

[8] Repeat ms 16 part A;

ENDING

1-4 IN & OUT RUNS SCP LOD [see notes];; CHAIR & RECOVER; THRU CHASSE SCP;

[1-2] Repeat ms 5-6 part C with slight overturn RF to SCP LOD [Note: music slows significantly through ms 1&2 -- the 2 ms figure starts on the word "Will" and ends on the word "return"];;

[3] Fwd R lunging, -, recover L keeping R foot fwd (W fwd L lunging, -, recover R keeping L foot fwd) [Note: the vocal disappears for the chair action -- recover is on the "a" of "a-gain"];

[4] Repeat ms 6 part A to SCP LOD [Note: music resumes normal tempo -- thru chasse begins on "gain" of "a-gain"];

5-8+ M CHASSE W ROLL 3 SHDW DLW; FORWARD FORWARD/LOCK FORWARD;
FORWARD FORWARD/LOCK FORWARD TURN TO LOD; RIGHT LUNGE & SLOW
EXTEND [see option];+

[5] Thru R, sd L to fc ptr lowering & releasing joined ld hnds to start W's LF roll/cl R, sd & fwd L joining L hnds shdw DLW looking to LOD placing R hnd on W's back below W's R shoulder blade (W thru L trng LF to fc M, release hnds sd R cont LF trn, cont LF trn bk & sd L joining L hnds in shdw DLW looking LOD extending R hnd to DRW] now on identical footwork;

[6] Repeat ms 2 Intro;

[7] Fwd R, fwd L/XRIB, trng LF leading W to step fwd & turn LF small fwd L stretching R side both end fcg LOD M slightly behind W's L sd (W fwd R, fwd L/XRIB, trng LF fwd L to LOD stretching R side);

[8] Flex L knee move sd & slightly fwd lunging R DLW stretching the L sd both cross R arm in front of body then slowly extend the R arm to DLW ending with the palms up [approximately 5 counts];+

[Option: After completing the R lunge M may continue to hold shadow position while W only extends the R arm]

07-116

Tango Of Satumaa

Choreographers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523
 Phone: 925-609-7801 e-mail: knshibata@aol.com
 Music: Special CD "Shall We Round Dance 12" available from choreographers
 Footwork: Opposite, directions for man (lady as noted) Suggested speed: 31MPM (as on CD)
 Rhythm & Phase: Tango VI [Note: Timing indicates weight changes only]
 Sequence: **Intro A Inter B A(9-16) Inter B Tag** Released: July, 2007

Meas

INTRO

1-4 WAIT;; TWISTY VINE & RONDE; BK TO DBL CHASSE; PROM SWAY TO DROP OVERSWAY:

- 1 Wait 1 meas in SCAR M fcg DLC lead ft free;
 QQS 2 {**Twisty Vine & Ronde**} XLIF, trng slightly LF sd R, XLIB, swiveling RF on L ronde R CW (W XRIB, trng slightly LF sd L, XRIF, swiveling RF on R ronde L CW) end SCAR M fcg DLC;
 QQ&QQ 3 {**Bk to Dbl Chasse**} XRIB, trng slightly LF to fc ptr & COH sd L/cl R, sd L, cl R end CP M fcg COH;
 S-- 4 {**Prom Sway to Drop Oversway**} Sd L twd RLOD w/ L sway looking L, -, sharply chg sway to R slightly trng body LF looking at W, - (W sd R twd RLOD w/ R sway looking R, -, sharply chg sway to L slightly trng body LF looking L, hold);

5-8 RUDOLPH RONDE TO BJO; OUTSIDE SWIVEL & LINK; GAUCHO RK TRN; TRNG TANGO DRAW:

- SQQ 5 {**Rudolph Ronde to Bjo**} Oversway Line M fcg DRC sd R trng body RF to lead W ronde, -, bk L under body momentary in SCP fcg DLC, bk R slightly trng body LF to lead W fwd (W sd L trng body RF, ronde R CW, cont trng RF bk R under body momentary in SCP fcg DLC, swiveling LF on R fwd L) end BJO M fcg DLC;
 SQ- 6 {**Outside Swivel & Link**} Bk L, trn body RF to lead W swivel RF, thru R, trng body LF tap L sd (W fwd R outside ptr, swivel RF on R to SCP, thru L, swiveling LF to fc M tap R sd) end CP M fcg DLC;
 QQQQ 7 {**Gauche Rk Trn**} Fwd L comm. trng LF 3/4, cont trng LF rec R, cont trng LF fwd L, cont trng LF rec R end CP M fcg DLW;
 QQ-- 8 {**Trng Tango Draw**} Fwd L, trng LF 1/4 sd R twd DLW, draw L to R end CP M fcg DLC;

PART A

1-4 VIENNESE TRNS; TRNG BRUSH TAP; VIENNESE TRN; TRNG BRUSH TAP:

- QQ&QQ& 1 {**Viennese Trns**} CP M fcg DLC fwd L comm trng LF, sd & fwd R around W cont trng LF/XLIF end momentary CP M fcg RLOD, bk R comm trng LF, sd L small step cont trng LF to fc DLW/cl R (W bk R comm. trng LF, sd L small step cont trng LF to fc LOD/cl R, fwd L comm trng LF, sd & fwd R around M cont trng LF/XLIF) end CP M fcg DLW;
 QQ-/- 2 {**Trng Brush Tap**} Fwd L, trng LF 1/4 sd R twd DLW, brush L-knee twd R-knee/tap L sd, hold end CP M fcg DLC;
 3-4 Repeat Meas 1-2 of Part-A end CP M fcg DLC;;

5-8 DBL WHISK;; FALLAWAY TWIST TRN TO BJO; OUTSIDE SWIVEL & THRU TAP:

- QQS 5-6 {**Dbl Whisk**} CP M fcg DLC fwd L, slightly trng LF to fc COH sd R twd LOD, XLIB looking L, - (W bk R, slightly trng LF sd L twd LOD, XRIB looking R, -) end SCP fcg RLOD; Thru R, trng RF to fc COH sd L twd RLOD, XRIB w/ sway to R looking R, - (W thru L, trng LF to fc WALL sd R twd RLOD, XLIB w/ sway to L looking L) end RSCP fcg LOD;
 ---- 7 {**Fallaway Twist Trn to Bjo**} Comm twist RF on ball of R & heel of L, cont twist RF on both ft, -, shift wgt to R (W thru R comm trng RF, sd L around M cont trng RF, cont trng RF bk R under body momentary in SCP fcg DLW, swiveling LF on R fwd L) end BJO M fcg DLW;
 SQ- 8 {**Outside Swivel & Thru Tap**} Bk L, trn body RF to lead W swivel RF, thru R, tap L sd & fwd (W fwd R outside ptr, swivel RF on R to SCP, thru L, tap R sd & fwd) end SCP fcg DLW;

PART A (continued)

9-16 NAT TWIST TRN TO SCP;; BK OPEN PROM;;, FOUR BY FIVE STEP TO SCP;;;
SWIVEL PROM TO OPPOSITION LINE;;

- SQQ 9-10 {Nat Twist Trn to SCP} SCP fcg DLW sd & fwd L, -, thru R comm trng RF, cont trng RF sd & bk L around W (W sd & fwd R, -, thru L trng RF, fwd R btwn M's ft) end momentary in BJO M fcg Q-- (W QQS) RLOD; Bk R under body, comm twist RF on ball of R & heel of L, cont twist RF on both ft, shift wgt to R (W fwd L w/ L-sd lead comm trng RF, cont trng RF fwd R outside ptr around M, cont trng RF sd & fwd L swiveling RF on L, -) end SCP fcg LOD;
- SQQS 11-14 {Bk Open Prom} Sd & fwd L, -, thru R, trng RF sd & fwd L twd DLW w/ L sway (W sd & fwd R, -, thru L, trng RF sd & bk R w/ R sway looking R); Swiveling LF on L bk R under body flexing knee body straight, - (W swiveling LF on R fwd L flexing knee body straight, -) end CP M fcg DRW,
- QQQQ {Four by Five Step to SCP} Fwd L, trng LF sd & bk R; Bk L in BJO M fcg DLW, swiveling RF on L cl R (W bk R, trng LF sd & fwd L; Fwd R outside ptr in BJO, swiveling RF on R cl L) end SCAR QQS&-- M fcg DRW, fwd L outside ptr, trng LF sd & bk R; Bk L in BJO M fcg DLW, -/bk R small step, trn body LF to lead W trn RF tapping L sd & fwd, - (W bk R, trng LF sd & fwd L; Fwd R outside ptr, - /fwd L small step, swiveling RF on L tap R sd & fwd, -) end SCP fcg LOD;
- SQQ 15-16 {Swivel Prom to Opposition Line} SCP fcg LOD sd & fwd L, -, thru R, swiveling RF on R cl L QQ-- end momentary in CP M fcg WALL; Swiveling LF on L thru R, swiveling RF on R cl L w/ sway to L looking LOD, flexing L-knee sharply chg sway to R extending R twd RLOD, - (W swiveling RF on R thru L, swiveling LF on L cl R w/ sway to R looking LOD, flexing R-knee sharply chg sway to L extending L twd LOD looking L, -) end Opposition Line M fcg WALL;

INTERLUDE

1-4 RISE W TRANS TO BJO; SAME FT STALKING WALKS;;;

- 1 {Rise W Trans to Bjo} Opposition Line M fcg WALL rise gradually on L by straightening L-knee (W --S) comm trng body LF, cont rise on L & rotating body LF drawing R to L, cont rise & rotation of body LF, - (W rise gradually on R by straightening R-knee comm trng body LF, cont rise & LF rotation drawing L to R, cont rise & rotation of body cl L to R, -) end BJO M fcg LOD R-ft free for both; (now same footwork)
- S-- 2 {Same Ft Stalking Walks} Fwd R outside ptr, -, comm swiveling RF on R & flexing R-knee, cont swiveling RF to fc WALL & flexing R-knee extending L sd twd LOD w/ sway to R looking R (W bk R, -, comm swiveling RF on R & flexing R-knee, cont swiveling RF to fc COH & flexing R-knee extending L across body twd LOD w/ sway to L looking well L) end Same Ft Lunge Line M fcg WALL;
- S-- 3 Sd & fwd L twd LOD, -, comm rise on L & body trn LF, cont rise on L & rotating body LF to fc LOD drawing R to L (W thru L, -, comm rise on L & body trn LF, cont rise on L & rotation of body LF to fc RLOD drawing R to L) end BJO M fcg LOD;
- S-- 4 Repeat Meas 2 of Interlude end Same Ft Lunge Line;

PART B

1-4 PICK-UP TRNG FIVE STEP TO SCP;;, DBL CHASE;;;

- /QQS&-- 1-4 {Pick-up Trng Five Step to SCP} Same Ft Lunge Line M fcg WALL swivel LF on R picking up (W & QQS&--) W to CP M fcg DLC/fwd L comm trng LF, cont trng LF sd R twd DLC, bk L in BJO M fcg DRW, -/bk R small step momentary in CP; Trn body LF to lead W trn RF tapping L sd & fwd, - (W thru L trng LF to fc M/bk R comm trng LF, cont trng LF sd & fwd L, fwd R outside ptr in BJO, -/fwd L small step momentary in CP; Swiveling RF on L tap R sd & fwd, -) end SCP fcg DLW, (now opposite footwork)

PART B (continued)

- SQQQQ {Dbl Chase} Sd & fwd L, -; Thru R, sd & fwd L picking up W momentary in CP M fcg DLW, sharply trng RF on L fwd R outside ptr twd DRW in BJO w/ checking motion, rec L (W sd & fwd R, -; Thru L, slightly trng LF sd & bk R momentary in CP, sharply trng RF on R bk L across body w/ checking motion, rec R) end BJO M fcg DRW; Trng RF sd R twd LOD, cont trng RF to fc LOD sd & fwd L in CP, sharply trng RF on L fwd R outside ptr twd DRW in BJO w/ checking motion, rec L (W trng RF sd L twd LOD, cont trng RF sd & bk R in CP, sharply trng RF on R bk L across body w/ checking motion, rec R) end BJO M fcg DRW;
(Option: Timing for Dbl Chase can be SQQQQS&QQ)
- 5-8 TRNG CHASSE TO RIGHT,, PROG LINK; PROM LINK; OPEN REV TRN OPENFIN TO LAYBACK;;**
- Q&Q 5 {Trng Chasse to Right} BJO M fcg DRW comm trng RF sd R twd LOD/cl L, cont trng RF sd R (W comm trng RF sd L twd LOD/cl R, cont trng RF sd L) end CP M fcg DLC,
QQ {Prog Link} Fwd L across body, trng RF on L sd & bk R (W bk R across body, trng RF on R sd & bk L trng head to R) end SCP fcg DLC;
- SQ- 6 {Prom Link} Sd & fwd L, -, thru R, trng body LF tap L sd (W sd & fwd R, -, thru L, swiveling LF on L to fc ptr tap R sd) end CP M fcg DLC;
- QQS 7-8 {Open Rev Trn Open Fin to Layback} Fwd L comm trng LF, cont trng LF sd & bk R twd DLC, bk L twd LOD ptr outside, - (W bk R comm trng LF, cont trng LF sd & fwd L, fwd R outside ptr, -) end BJO M fcg RLOD; Bk R, trng LF sd & fwd L, cont trng LF fwd R twd DLW outside ptr slightly loosing hold to lead W layback looking at W, - (W fwd L, trng LF sd & bk R, cont trng LF bk L twd DLW ptr outside leaning upper body bk looking L, -) end BJO M fcg DLW;
- 9-12 SLOW OUTSIDE SWIVEL W RONDE; QK LK & KICK; BK CL TAP TO SCP; PROM LINK;**
- S-- 9 {Slow Outside Swivel} BJO M fcg DLW bk L ptr outside, -, lead W swivel RF leaving R extended fwd, - (W fwd R outside ptr comm ronde L CW, -, swivel RF on R w/ ronde L CW, tch L) end SCP fcg LOD;
- Q&Q-- 10 {Qk Lk & Kick} Thru R/lk L bhnd R, fwd R, flick L fwd, -;
- S&-- 11 {Bk Cl Tap to SCP} Bk L in SCP, -/slightly trng body LF cl R to L momentary in CP, swiveling RF on R tap L sd & fwd, - (W bk R in SCP, -/slightly trng body LF cl L to R momentary in CP, Swiveling RF on L tap R sd & fwd, -) end SCP fcg LOD;
- SQ- 12 {Prom Link} Sd & fwd L, -, thru R, trng body LF tap L sd (W sd & fwd R, -, thru L, swiveling LF on L to fc ptr tap R sd) end CP M fcg DLC;
- 13-16 REV FALLAWAY & SLIP; DBL REV SPIN; CONTRA CHECK REC BK; BK & CHASSE TO SCP;**
- QQQQ 13 {Rev Fallaway & Slip} Fwd L comm trng LF, cont trng LF sd & bk R twd DLC, XLIB well under body, trng LF on L slip R past L small step (W bk R comm. trng LF, cont trng LF sd & bk L, XRIB well under body, trng LF on R slip L fwd) end CP M fcg LOD;
- SQ- 14 {Dbl Rev Spin} Fwd L comm trng LF, -, cont trng LF sd & fwd R around W, spin LF on R to fc WALL (W bk R comm trng LF, -, cont trng LF on R-heel cl L to R/cont trng LF sd & fwd R, spinning LF on R XLIF) end CP M fcg WALL;
- QQS 15 {Contra Check Rec Bk} Comm upper body tm LF flexing R-knee fwd L w/ R-sd lead flexing L-knee, rec R, slipping L bk past R w/ slight body tm RF, - (W comm upper body tm LF flexing L-knees bk R w/ L-sd lead flexing R-knee, rec L, slip R fwd w/ slight body tm RF, -) end CP M Fcg DRW;
- QQ&-- 16 {Bk & Chasse to SCP} Bk R, sd L/cl R, trng body LF tap L sd & fwd end SCP fcg DLW, -;

TAG

1 WHISK & TILT;

- S 1 {Whisk & Tilt} SCP fcg DLW XLIB half wgt tilting upper body fwd twd DLW looking DLW, -, shifting full wgt to L tilt upper body to R looking R leave R extended fwd, -;

07-119

THERE'S A TIME FOR EVERYTHING

RELEASED: July 2007

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MUSIC: Song: There's A Time For Everything Media Source: CD: My Cup Runneth Over
Artist: Ed Ames Download available from www.walmart.com
Music Modified: No **BPM:** 114 **MPM:** 28.5 **TIME@BPM:** 2:36@114

FOOTWORK: Opposite unless indicated (W's footwork in parentheses)
RHYTHM: Foxtrot **RAL Phase:** IV +2 [Check and Weave, Hinge]
SEQUENCE: INTRO AB AB END

MEAS:

INTRODUCTION

1-4

LOP FCG DLC WAIT; WAIT; BACK HOVER TO SCP; FEATHER;

- 1-2 In LOP FCG DLC lead hnds joined Wait ; Wait ;
3 {BK HVR TO SCP} Bk L DRW (W outside partner), -, bk R with slight rise hover
action lead W to SCP, rec L to SCP DLC (W fwd R, -, fwd L rising to ball of foot
trng to SCP, fwd R to SCP) ;
4 {FTHR} Thru R DLC, -, fwd L, fwd R outsd W in BJO DLC (W thru L, trn LF
toward ptr, sd & bk R to BJO, bk L in BJO) ;

PART A

1-4

REVERSE TURN;; 3 STEP; 1/2 NATURAL;

- 1 {REV TRN} Fwd L blend to CP turning LF, -, sd R continuing trn, bk L LOD to CP
LOD (W Bk R starting LF trn, -, cl L to R [heel trn] continuing trn, fwd R to CP) ;
2 Bk R LOD continuing LF trn, -, sd & slightly fwd L DLW, fwd R to BJO (W fwd L
continuing LF trn, -, sd R to DLW, bk L to BJO DLW) ;
3 {3 STP} Fwd L w/ heel lead blend to CP, -, fwd R with heel lead rising to toe
curving to face LOD, fwd L on toe P LOD [M has right side lead on steps 2 & 3]
(W Bk R, -, bk L, bk R) ; Note: Figure uses only passing stps
4 {1/2 NAT} Commence RF trn fwd R heel to toe, -, sd & bk L acrs LOD, bk R end
CP RLOD (W Commence RF trn bk L, -, bring R to L turning on left heel transfer
weight to R, fwd L LOD) ;

5-8

CLOSED IMPETUS; FEATHER FINISH; OPEN TELEMAR; FEATHER;

- 5 {CL IMP} Commence RF trn bk L, -, cl R to L [heel trn] cont trn, sd & bk L to CP
DLW (W Commence RF trn fwd R between M's feet heel to toe trng 1/2 RF, -, sd
& fwd L cont RF trn around M & brush R to L, fwd R between M's feet to CP) ;
6 {FTHR FIN} Bk R trng 1/4 LF, -, sd & fwd L DLC, fwd R outsd W XRif of L at
thighs to BJO fcg DLC (W Fwd L trng LF, -, sd & bk R, bk XLib of R at thighs) ;
7 {OP TELE} Fwd L commencing to trn LF, -, sd R continuing LF trn, sd & slightly
fwd L to end in tight SCP fcg DLW (W Bk R commencing to trn L bringing L
beside R w/ no wgt, -, trn LF on R heel [heel trn] & chg wgt to L, sd & slightly fwd
R to end in tight SCP) ;
8 {FTHR} Thru R, -, fwd L, fwd R outsd the W in BJO fcg DLW (W From SCP thru
L turning LF twd ptr, -, sd & bk R to BJO, bk L) ;

9-12

HOVER TELEMAR; OPEN NATURAL; OPEN IMPETUS; WEAVE TO BJO;

- 9 {HVR TELE} Fwd L DLW to CP, -, diag sd & fwd R rising slightly [hovering] with
body turning 1/8 RF to SCP DLW, fwd L small stp on toes to SCP DLW (W Bk R,
-, diag sd & bk L w/ hovering action & body turning 1/8 RF, fwd R small stp on
toes to SCP) ;
10 {OP NAT} Thru R commencing RF body turn, -, sd L across LOD & lady's path to
CP, continue RF trn sd & bk R to fc RLOD preparing for next step in BJO (W
Thru L turning RF, -, fwd R between M's feet to CP, fwd L continuing to turn RF
preparing for next step outsd ptr to BJO) ;

11 {OP IMP} With soft or flexed knees throughout commence RF upper bdy trn bk L, -, cl R to L [heel trn] cont RF trn, comp trn fwd L in tight SCP feg DLC (W with soft or flexed knees throughout commence RF upper bdy trn fwd R between M's feet heel to toe pivoting 1/2 RF, -, sd & fwd L cont trn brushing R to L, comp trn fwd R) ;

12 {WEV TO BJO} Fwd R DLC, -, fwd L commence LF trn, cont trn sd & slightly bk R to fc RLOD (W Fwd L DLC commence LF trn, -, cont trn sd & slightly bk R to fc diag RLOD & wall, cont trn sd & fwd L to LOD) ;

- 13-16** **CONT WEAVE TO BJO; FEATHER; HOVER; CHAIR AND SLIP;**
- 13 Bk L LOD leading W to stp outsd to CBMP, -, bk R cont LF trn, comp LF trn sd & fwd L DLW to BJO preparing to stp outsd of ptr (W fwd R LOD outside ptr to CBMP, -, fwd L LOD cont LF trn, sd & slightly bk R DLW to BJO) ;
- 14 {FTHR} Fwd R, -, fwd L, fwd R outsd the W in CBMP & BJO (W Bk L, -, bk R, bk L in CBMP & BJO) ;
- 15 {HVR} Fwd L to CP, -, fwd & sd R rising to ball of foot trng 1/4 LF, rec L to tight SCP DLC (W Bk R to CP, -, bk & sd L trng to SCP & rising to ball of foot, rec R to tight SCP) ;
- 16 {CHR & SLP} Ck thru R w/ lun action as for Chair, -, rec L [no rise] w/ slight LF upper bdy trn, slip R behind L completing 1/8 LF trn to CP feg DLC (W Ck thru L w/ lun action as for Chair, -, rec R [no rise] swvl 1/2 LF on R, stp fwd L outsd M's R foot to CP) ;

PART B

- 1-4** **REVERSE WAVE 3 TO CHECK & WEAVE;;; CHANGE OF DIRECTION;**
- 1 {REV WAV 3} Fwd L starting LF bdy trn, -, sd R LOD continue LF trn, bk L completing LF trn to fc RLOD (W Bk R starting LF bdy trn, -, cl L to R continuing LF trn [heel trn], fwd R completing trn to fc LOD) ;
- 2 {CK & WEV} Slp R foot bk undr bdy w/ a slight contra ck action, -, rec fwd L commence to trn LF, sd R [1/8 LF trn between stps 1 & 2 of the weave] w/ R sd lead & slight R sd stretch preparing to lead W outsd ptr (W Slp L foot fwd under bdy w/ a slight contra ck action, -, bk R commence to trn LF, sd L [1/8 LF trn between stps 1 & 2 of the weave] w/ L sd lead & slight L sd stretch preparing to stp outsd ptr) ;
- 3 {CONTINUE WEV} With R sd stretch bk L in CBMP cont 1/8 LF trn between stps 2 & 3 of the weave, bk R to a momentary CP cont to trn LF, sd & fwd L w/ L sd stretch [1/4 LF trn between stps 4 & 5 of the weave bdy trns less], w/ L sd stretch fwd R in CBMP outsd ptr DLW (W with L sd stretch fwd R in CBMP outsd ptr, fwd L to a momentary CP continue to trn LF, sd & bk R with R sd stretch [1/8 LF trn between stps 4 & 5 of the weave], w/ R sd stretch bk L in CBMP [1/8 LF trn between stps 5 & 6 of the weave bdy trns less]) ;
- SS 4 {CHG OF DIR} Fwd L DLW to CP, -, fwd R DLW R shoulder leading & trn LF 1/4 to face DLC, draw L to R with brush (W Bk R blend to CP, -, bk L with L shoulder leading & trn 1/4 LF, draw R to L with brush) ;

- 5-8** **QUICK DIAMOND 4 TO RLOD; STEP BACK TO HINGE; HOVER EXIT; FEATHER;**
- QQQQ 5 {QK DIAM 4} Fwd L on the diag commence LF trn, cont LF trn sd R, bk L cont LF trn to fc RLOD, bk R to CP (W Bk R on the diag commence LF trn, cont LF trn sd L, fwd R cont LF trn to fc RLOD, fwd L to CP) ;
- SS 6 {STP BK TO HINGE} Bk and sd L twd LOD trn upper bdy to fc wall w/ L sd stretch leading W to XLib of R keeping L sd twd ptr, -, relax L knee w/ no wgt on R, - (W stp fwd R swvl 1/2 to fc RLOD w/ R sd stretch, -, XLib of R keeping R sd twd ptr relax L knee w/ no wgt on R keep R extended fwd twd RLOD, -) ;
- 7 {HVR EXIT} From hinge pos M straighten L leg rising causing W to take small stp fwd R, -, M rotate bdy slightly RF to fc DLW causing W to trn RF to CP, stp fwd L to end SCP feg DLC (W cl R to L, trn to CP feg ptr w/ no wgt chg, small stp sd & fwd L turning to CP facing ptr, stp fwd R to SCP) ;
- 8 {FTHR} Thru R DLC, -, fwd L, fwd R outsd W in BJO DLC (W thru L, trn LF toward ptr, sd & bk R to BJO, bk L in BJO) ;

- 9-12** **OPEN TELEMAR; IN AND OUT RUNS;; OPEN NATURAL;**

07-121

- 9 {OP TELE} Fwd L commencing to trn LF, -, sd R continuing LF trn, sd & slightly fwd L to end in tight SCP fcg DLW (W Bk R commencing to trn L bringing L beside R w/ no wgt, -, trn LF on R heel [heel trn] & chg wgt to L, sd & slightly fwd R to end in tight SCP) ;
- 10 {I/O RUNS} Fwd R starting RF trn, -, sd & bk diag LOD and wall on L to CP, bk R to BJO (W Fwd L, -, fwd R between M's feet, fwd L outsd the M in BJO) ;
- 11 {CONTINUE I/O RUNS} Using CBM bk L trng RF, -, sd & fwd R between W's feet continuing RF trn, fwd L to SCP DLW (W using CBM fwd R starting RF trn, -, fwd & sd L continuing RF trn, fwd R to SCP) ;
- 12 {OP NAT} Thru R commencing RF body turn, -, sd L continue RF turn to end CP facing DRC, bk R with R shoulder lead end CBJO facing DRC (W Thru L turning RF, -, fwd R between M's feet to CP, fwd L outsd ptr to BJO) ;

13-16

QUICK OUTSIDE SWIVELS; BACK TWISTY VINE 4; QUICK OUTSIDE SWIVELS; HESITATION CHANGE;

- SS 13 {QK OUTSD SWVLS} BJO DRC bk L in CMBP, XRif of L w/ no wgt change with strong RF upper body turn, rec R in CMBP, XLib of R w/ no wgt change (W In BJO fwd R, swivel 1/2 RF on ball of R foot to SCP, fwd L, swivel 1/2 LF on ball of L foot ending in BJO) ;
- QQQQ 14 {BK TWISTY VIN 4} Bk L turning RF, sd R toward LOD, XLif of R turning LF, sd L to end BJO DRC (W Fwd R turning RF, sd L toward LOD, XRib of L turning LF, fwd L to end BJO) ;
- SS 15 {QK OUTSD SWVLS} BJO DRC bk L in CMBP, XRif of L w/ no wgt change with strong RF upper body turn, rec R in CMBP, XLib of R w/ no wgt change (W In BJO fwd R, swivel 1/2 RF on ball of R foot to SCP, fwd L, swivel 1/2 LF on ball of L foot ending in BJO) ;
- 16 {HES CHG} Commence RF upper bdy trn bk L, -, sd R continuing RF trn, draw L to R end fcg DLC(W Commence RF upper bdy trn fwd R, -, sd L continuing RF trn, draw R to L) ;

REPEAT PART A

REPEAT PART B

END

1-4

DIAMOND TURN 1/2 CHECKING TO;; BACK TWISTY VINE 8;;

- 1 {DIAM TRN 1/2 CKG} Fwd L trng LF on the diag, -, continuing LF trn sd R, bk L w/ the ptr outsd the M in BJO; (W Bk R trng LF on the diag, -, continuing LF trn sd L, fwd R outsd ptr ending in BJO) ;
- 2 Staying in BJO bk R trng LF, -, sd L, fwd R outsd ptr in CBMP ckg to end fcg DRC (W fwd L trng LF, -, sd R, bk L ckg) ;

QQQQ 3-4 {BK TWISTY VIN 8} Bk L turning RF, sd R toward LOD, XLif of R turning LF, sd L to end BJO DRC (W Fwd R turning RF, sd L toward LOD, XRib of L turning LF, fwd L to end BJO) ;

QQQQ {CONTINUE BK TWISTY VIN 8} Bk L turning RF, sd R toward LOD, XLif of R turning LF, sd L to end BJO DRC (W Fwd R turning RF, sd L toward LOD, XRib of L turning LF, fwd L to end BJO) ;

5-7 **OPEN IMPETUS; PICKUP TO RIGHT LUNGE AND HOLD; -, -, CHANGE SWAY;**

- 5 {OP IMP} With soft or flexed knees throughout commence RF upper bdy trn bk L, -, cl R to L [heel trn] cont RF trn, comp trn fwd L in tight SCP fcg DLC (W with soft or flexed knees throughout commence RF upper bdy trn fwd R between M's feet heel to toe pivoting 1/2 RF, -, sd & fwd L cont trn brushing R to L, comp trn fwd R) ;
- 6 {PU TO R LUN} Thru R, trng LF to PU lady, sd L, flex L knee move sd & slightly fwd onto R keeping L sd in twd ptr & as wgt is taken on R flex R knee & make slight LF bdy trn & look at ptr ending DLW (W Thru L, trng LF twd ptr comp bdy trn to CP, sd R, flex R knee move sd & slightly bk on to L keeping R sd in twd ptr & as wgt is taken on L flex L knee & make slight LF bdy trn) ;
- 7 {CHG SWAY} Hold, -, -, Without changing weight change stretch of bdy & head position to opposite direction on last beat of song.

07-122

OK CUES

SEQ: INTRO AB AB END

INTRO: WAIT; WAIT; BK HVR TO SCP; FTHR;

PART A: REV TRN;; 3 STP; 1/2 NAT;

CL IMP; FTHR FIN; OP TELE; FTHR;

HVR TELE; OP NAT; OP IMP; WEV TO BJO;;

FTHR; HVR; CHR & SLP;

PART B: REV WAV 3 TO CK & WEV;;; CHG OF DIR;

QK DIAM 4 TO RLOD; STP BK TO HINGE; HVR EXIT; FTHR;

OP TELE; I/O RUNS;; OP NAT;

QK OUTSD SWVLS; BK TWISTY VIN 4; QK OUTSD SWVLS; HES CHG;

PART A: REV TRN;; 3 STP; 1/2 NAT;

CL IMP; FTHR FIN; OP TELE; FTHR;

HVR TELE; OP NAT; OP IMP; WEV TO BJO;;

FTHR; HVR; CHR & SLP;

PART B: REV WAV 3 TO CK & WEV;;; CHG OF DIR;

QK DIAM 4 TO RLOD; STP BK TO HINGE; HVR EXIT; FTHR;

OP TELE; I/O RUNS;; OP NAT;

QK OUTSD SWVLS; BK TWISTY VIN 4; QK OUTSD SWVLS; HES CHG;

END: DIAM TRN 1/2 CKG TO;; BK TWISTY VIN 8;;

OP IMP; PU TO R LUN & HOLD; -, -, CHG SWAY, -;

07-123

WAKE ME UP BEFORE YOU GO-GO

Choreographers: Paul & Linda Robinson, 14471 South 4050 Road, Oologah, OK 74053,
918-371-4455, pldance@yahoo.com

Music: Wake Me Up Before You Go-Go by Wham from Walmart.com
(Music has edited, speed has been decreased and shortened in length)

Rhythm & Phase: Jive, Phase V + 1 [Simple spin] {More difficult due to fast speed of music}

Footwork: Directions for M, W opposite, exceptions in ()

Sequence: Introduction, A, B, A, B, END

Introduction

[1-6] Wait ; Cross Walk 2 ; Step Cross ; Hip Lifts ; Step Cross ; Hip Lifts ;

- [1] {Wait} FC Wall sd by sd slight V fc pos – M DLW – W DRW –
M L & W R hnds jnd – 4 ft apt – M R & W L ft free ;
- 1 - 3 - [2] {Cross Walk 2} XRIF of L twd prtnr, - , XLIF of R awy from prtnr, - ;
- 1a2 3 - [3] {Step Cross} Sd R / XLIF of R, sd R trng LF - hips twds prtnr, L ft press line, - ;
- 1 2 3 4 [4] {Hip Lifts} Raise L hip, lwr L hip, raise L hip, lwr L hip ;
- 1a2 3 - [5] {Step Cross} Trng RF & sd L / XRIF of L, sd L in slight bk to bk V pos, R ft press line, - ;
- 1 2 3 4 [6] {Hip Lifts} Raise R hip, lwr R Hip, raise R Hip, lwr R Hip ;

PART A

[1-6] Triple Apart ~ Rock Rec ; Slide The Door ; Slide The Door With Hip – Twice ;;

Slide The Door ; Left To Right ;

- 1a2 3 4 [1] {Triple Apt ~ Rock Rec} Trng 1/8 LF FC Wall cl R / inpl L, sm side R, rk bk L,
rec R ;
- 1a2 3 4 [2] {Slide The Door} Sldng bhd the W sd L / cl R, sd L, rk bk R, rec L ;
- 1a2 3a4 [3] {Slide The Door With Hip} Sldng infnt of W sd R / cl L, sd R, pt L raise R hip / fwd L,
XRIF of L ;
- 1a2 3a4 [4] {Slide The Door With Hip} Sldng bhd the W sd L / cl R, sd L, pt R raise L hip / fwd
R, XLIF of R ;
- 1a2 3 4 [5] {Slide The Door} Sldng infnt of W sd R / cl L, sd R, rk bk L, rec R ;
- 1a2 3a4 [6] {Left To Right} Rsnng L arm sd L trng RF / cl R, cl L, sd R / cl L, sd R FC Wall (Fwd
R / cl L, fwd R trng LF, sd L / cl R, side L FC COH) ; [2nd time thru M fc COH W fc wall]

[7-10] Cross Kick Twice – Step ; Triple - Rock – Handshake ; Rock ~ She Go He Go

FC Wall – Man Transition ;;

- 1 2 3 - [7] {Cross Kick Twice - Stp} XLIF of R pt to floor, raise and pt to floor, sd L, - ;
- 1a2 3 4 [8] {Triple - Rock} Cl R / inpl L, sd R, rk bk L, rec R join R hnds ;
- 1 2 3a4 [9] {Rock-She Go He Go-Man Trans} Join L hnds ovr R hnds rk bk L, rec R, fwd L trng RF
rsng jnd L hnds / cl R cont RF trn lwr L hnds, raise jnd R hnds fwd L trng ½ RF (Rk
bk R, rec L, fwd R trng LF go under jnd L hnds / cl L cont LF ½ trn, go under jnd R hnds
fwd R) ;
- 1 2 3 4 [10] Fwd R trng RF under jnd R hnds, sd L trng RF lwr R hnds infnt of W - fold L hnd bhd M
bk, rk bk R, rec L [1st Time: FC wall 2nd Time: FC COH] ;
(Inpl L / inpl R, inpl L, rk bk R, rec L FC wall) ;

[11-14] Jive Walks ; Swivel Walk 4 ; Right To Left – FC Wall – Man Transition ;

Lady Underarm Turn ;

- 1a2 3a4 [11] {Jive Walks} Fwd R / L, R, fwd L / R, L ; [Use T action]
- 1 2 3 4 [12] {Swivel Walk 4} Fwd R, fwd L, fwd R, fwd L ;
- 1a2 3 4 [13] {Right To Left-FC Wall-Man Trans} Fwd R / cl L, inpl R release L hnds raise R hnds ovr W
head, rk bk L, rec R FC Wall ;
(Fwd R / cl L, fwd R trn ½ RF undr jnd R hnds, inpl L / inpl R, inpl L) ;
- 1a2 3a4 [14] {Lady Underarm Trn} Rk fwd L raise R hnds, rec R lwr R hnds, rk bk L,
1 2 3 4 rec R (Spin RF on R, cl L, rk bk R, rec L) ;

[15-17] Pat The Back 4 Times ; (Walk 2) ; Lady Under - Behind The Back - Close;

- 1a2 3a4 [15] {Pat The Back} Fwd L / cl R tap L hnd on W bk, fwd L, fwd R / cl L, fwd R (Fwd R / cl L, fwd R, fwd L / cl R tap L hnd on M bk, fwd R) ;
- 1- 3- [16] {Walk 2} Fwd L, -, fwd R, - ;
- 1a2 3- [17] {Lady Under - Behind The Back - Close} Raise R hnds fwd L / cl R lwr R hnds, fwd L trng LF chng hnds bhd the bk, cl R lwr FC wall, - (Fwd R trng LF under R hnds / cl L trng LF, sd R, cl L lwr FC wall, -) ;

PART B[1-5] 2 Step Taps ; Step Tap ~ Triple To FC ; Rocks ; Left To Right ; ;

- 1- 3- [1] {Step Taps} Trng RF sd L pt R bk to bk V pos, -, trng LF sd R pt L, - ;
- 1- 3a4 [2] {Step Tap & Triple To FC} Trng RF sd L pt R bk to bk V pos, -, trng LF cl R / inpl L, sm sd R to FC ;
- 1 2 3 4 [3] {Rocks} Bk L, rec R, fwd L, rec R (Bk R, rec L, fwd R, rec L) ;
- 1 2 3a4 [4] {Left To Right} Bk L, rec R, fwd L trng RF / cl R, fwd L ;
- 1a2 3 4 [5] sd R / cl L, cl R [1st time fc wall - 2nd time fc COH] jnd both hnds, bk L rec R ; (Bk R, rec L, fwd R / cl L, fwd R trn LF ; sd L / cl R, sd L, rk bk R, rec L)

[6-12] Lady Neck Wrap - Man Press ; ; Man Neck Wrap & Wheel , ; ; Lady Wrap ; ; ;

- 1 2 3 4 [6-7] {Lady Wrap-Man Press} Sd L, cl R rsnng R hnd, fwd press L lwr R hnd to neck wrap, rec R ;
- 1 2 3 4 raise L hnd pull bk L infnt of R, sd R - both hnds low in cross L ovr R hnd hold, rk bk L, rec R ; (Fwd R trn RF ½, bk L, bk R, rec L ; fwd R trn RF, bk L, rk bk R, rec L) ;
- 1a2 3a4 [8] {Man Neck Wrap & Wheel} Start LF trn fwd L raise R hnd ovr head / cl R, fwd L, sd R, / cl L, bk R ;
- 1 2 3 4 [9] bk L trn RF, bk R trn RF, bk L trn RF, bk R release L hnd ; (Fwd R / fwd L, fwd R adjust to M, fwd L / fwd R, fwd L ; trng RF fwd R, fwd L, fwd R, fwd L)
- 1 2 3a4 [10-12] {Lady Wrap} Rk L, rec R, fwd L trn RF / cl R, fwd L ;
- 1 2 3 4 1a2 3 4 wheel RF fwd R, fwd L, fwd R, cl L ; sd R / cl L, sd R, rk bk L, rec, R ; (Rk R, rec L, fwd R trn LF / cl L, bk R ; bk L, bk R, bk L, bk R ; bk L / bk R trn LF, sd L, rk R, rec L) ;

[13-18] 2 Triples To Hammerlock; 2 Triples To Hammerlock ; Man Under ; Rise ; ;4 Shoulder Pops ;

- 1a2 3a4 [13] {2 Triples To Hammerlock} Fwd L turn LF undr lead hnds / cl R, fwd L, cont LF undr lead hands sd R / cl L, inpl R trng LF ½ lwr lead hnds (Fwd R / cl L, fwd R bgn RF trn, fwd L trn RF / cl R trn RF, fwd L fnsh RF trn ½) ;
- 1a2 3a4 [14] {2 Triples To Hammerlock} Raise lead hands trng RF fwd L / cl R, sd L lwr lead hnds [bk to bk pos], raise trailing hnds R / L, R lwr trailing hands (Fwd R trn RF, fwd L trn RF, fwd R trn RF, fwd L trn RF, inpl R trn RF, inpl L trn RF) ;
- 1 2 3 4 1-8 [15-17] {Man Under} Fwd L trn LF 3/4, -, sd R FC W, - duck undr W L arm ; {M Rise} ; ;
- 1 2 3 4 [18] {4 Shoulder Pops} (W hnds on M shldrs) L shldr twd W, R shldr twd W, L shldr twd W, R shldr twd W ;

[19-21] Sailor Shuffle ; Sailor Shuffle - Turning Sailor Shuffle ; Both Simple Spin ;

- 1a2 3a4 [19] {Sailor Shuffle} XLIB of R / sd R, sd L, XRIB of L / sd L, sd R ;
- 1a2 3a4 [20] {Sailor Shuffle ~ Turning Sailor Shuffle} XLIB of R / sd R, sd L, XRIB of L / trng RF ¼ sd L, fwd R to reverse ;
- a1 2 3 4 [21] {Both Simple Spin} Trng LF ½ on R - fwd L spin LF 3/4, cl R, bk L, rec R ;
- [22-23] Right To Left To Handshake ; Start The Miami Special ;
- 1a2 3a4 [22] {Right To Left} Sd L / cl R trn LF 1/4, sd L, sd R / cl L, sd R jnd R hnds (Fwd R, cl L, fwd R trn ½ RF, sd L, cl R, sd L) ;
- 1 2 3a4 [23] {Start The Miami Special} Rk bk L, rec R, fwd L rsnng R hnds / cl R, sd L trn ¾ [1st time FC COH- 2nd time fc wall] (Rk bk R, rec L, fwd R / fwd L, fwd R ¾ undr jnd hnds) ;

[1-3] Finish Miami Special ; Step Taps ; Step Tap ~ Triple To FC ;

- 1a2 3 4 [1] {Finish Miami Special} Sd R / cl L, sd R, rk bk L, rec R ;
- 1 2 3 4 [2] {Step Taps} Trng RF sd L pt R bk to bk V pos, -, trng LF sd R pt L, - ;
- 1- 3a4 [3] {Step Tap & Triple To FC} Trng RF sd L pt R bk to bk V pos, -, trng LF cl R / inpl L, sm sd R to FC ;

[4-6] Pat The Back 4 Times ; (Walk 2) ; Lady Under - Behind The Back ;

Close - Rise Tap ;

- 1 2 3a4 [4] {Pat The Back} Rk bk L, rec R, fwd L / cl R tap L hnd on W bk, fwd L; (Rk bk R, rec L, fwd R / cl L, fwd R ; ;
- 1a2- 3- [5] {Finish Pat the Back - Walk 1} fwd R / cl L, fwd R , fwd L, - (fwd L / cl R tap L hnd on M bk, fwd L, fwd R, -) ;
- 1- 3a4 [6] {Walk 1 - Lady Under - Behind The Back - Close} fwd R, - , raise R hnds fwd L / cl R lwr R hnds, fwd L trng LF chng hnds bhd the bk (Fwd L, fwd R trng LF undr R hnds / cl L trng LF, sd R,) ;
- 1-3- [7] {Close & Lower - Rise Tap} cl R lwr, -, sd L trn RF pt R, - (cl L lwr, -, sd R trn LF pt L) ;

07-126

CONVENTION

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UNIVERSAL ROUND DANCE COUNCIL

Convention # 32
San Antonio, Texas
July 22-25, 2008



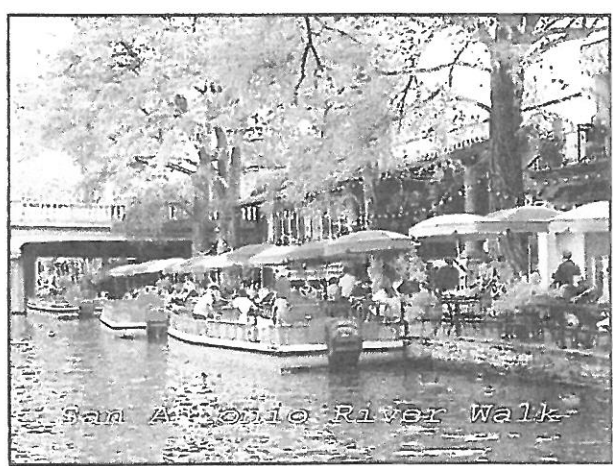
General Chaircouple
Ron & Marilou Webb
(972) 329-2351
URDC2008@sbcglobal.net

Assistant Chaircouple
Glen & Helen Arceneaux
(972) 527-5151
glenandhelen@glenandhelen.com

Registration
Jerry & Louise Engelking
(806) 925-6434
danznduo@fivearea.com

Housing & Transportation
Walt & Ann Zook
(830) 980-5438
walzoo262@satx.rr.com

Round Dancing at its Very Best, and.....



San Antonio Too

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

Education Seminar
Tuesday, July 22
9:00 am – 4:30 pm

Opening Ceremony
Tuesday, July 22
7:00 pm

Prelude Ball
Tuesday, July 22
8:15 pm – 11:00 pm

Clinics & Teaches
Wednesday, Thursday, Friday
July 23, 24, 25
9:00 am – 4:00 pm

Reviews & Party Dances
Wednesday, Thursday, Friday
July 23, 24, 25
6:30 pm – 11:00 pm

REGISTRATION FORM

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

Registration Fees		Couple	Single	Amount Enclosed
URDC Members		\$100.00	\$56.00	\$ _____
Non-Members (US)	(Includes \$21.00 Membership fee)	\$121.00	\$77.00	\$ _____
Non-Members (Canada)	(Includes \$23.00 Membership fee)	\$123.00	\$79.00	\$ _____
Non-Members (Overseas)	(Includes \$26.25 Membership fee)	\$126.25	\$82.25	\$ _____

New Membership (included with registration) is effective through September 30, 2008

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 – 32nd 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, 2008 — no refunds after July 1.
Early Birds registering before January 1, 2008 will be entered in a drawing for a complimentary
registration for the 33rd URDC Convention in 2009. v1.0