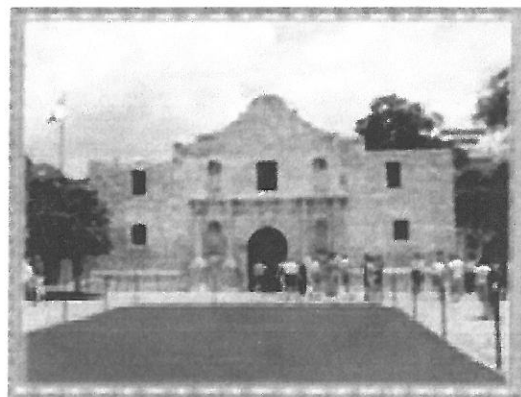
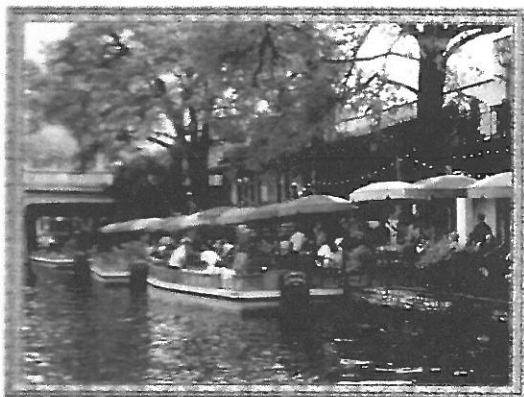


# ICBDA

Presents

**DANCING at its Very Best . . . and  
San Antonio, too!**



**32nd Annual Dance Convention  
Henry B. Gonzalez Convention Center  
San Antonio, Texas**

**July 3-6, 2008**



**CITY OF SAN ANTONIO**  
**PHIL HARDBERGER**  
MAYOR

**GREETINGS**

**INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION**

As the Mayor of the City of San Antonio, I am pleased to extend greetings to all the members of the International Choreographed Ballroom Dance Association. We are pleased that you will be returning to beautiful San Antonio for your convention.

San Antonio is America's seventh largest city and we pride ourselves on being a warm and inviting place to stay. The heart of San Antonio is its rich history and multicultural character. Explore any part of the city and you'll see how history and progress meld together to make San Antonio one of the most interesting and exciting cities to visit.

Don't miss the opportunity to take in the various attractions that draw visitors year after year. From the charm of the downtown plazas, architecture and river cruises to the fun of our theme parks, museums, golf courses and other attractions, San Antonio has something for everyone.

I hope that you have an enjoyable event and a memorable stay.

Sincerely,

A handwritten signature in cursive script that reads "Phil Hardberger".

Phil Hardberger  
Mayor





Welcome to your 32<sup>nd</sup> Annual Convention. **International Choreographed Ballroom Dance Association**, our new name that was adopted by the General Membership in 2007, is just the beginning of a new era for the future of your organization and convention. ICBDA is proud of its record of sponsoring this annual event that brings together dancers from all parts of the world. We are pleased to once again meet in the beautiful and exciting city of San Antonio.

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

The committees for this convention have been working to make this a memorable experience for you. As you read through the syllabus and see the names and photos of those who are responsible for managing this convention, please take the time to personally thank each individual for their efforts. As you know, ICBDA is a completely volunteer organization. It takes many dedicated individuals to plan and execute four wonderful days of dancing just for you. We all offer a special "Thank you" to Ron and Marilou Webb, the Convention 32 Chaircouple. They and their committees have worked diligently to insure that this convention will be an unforgettable experience!

As a member of ICBDA, it is your responsibility to attend the Annual General Membership Meeting (AGM). The meeting takes place on the final day of the convention, and it is your opportunity to participate in the important business issues of ICBDA. We urge all of you to plan to participate in this meeting for the benefit of YOUR organization.

We sincerely hope that you will have a great time at this year's convention. The program is excellent, and the staff has done an amazing job of preparing the programs for your pleasure. We hope you will spread the word of ICBDA to all your dancing friends at home.

See you on the dance floor!

*Irv & Betty Easterday*

Irv and Betty Easterday  
President ICBDA 2007-2009

July 3, 2008



Ron & Marilou Webb  
ICBDA 32<sup>nd</sup> Convention  
General Chaircouple  
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[URDC2008@sbcglobal.net](mailto:URDC2008@sbcglobal.net)

July 3, 2008

As your General Chaircouple for Convention 32, Marilou and I wish to welcome all those in attendance at the Annual International Choreographed Ballroom Dance Association Convention in San Antonio, Texas. This year we celebrate the incorporation of our new name and our new web site.

We wish to thank all those who have contributed so willingly of their time and talent to provide you with a Convention we hope you will enjoy and be proud of. Please stop anybody with a "Committee, Instructor, or Board of Directors Ribbon" and thank them for their efforts. Remember that this is an "all Volunteer" organization. Four full days and nights of Seminars, Clinic Teaches, Showcases, and Dancing have been planned, and literally dozens of the best instructors in Choreographed Ballroom Dancing have been recruited to give you, our attending members, the best possible instruction and dancing opportunity available anywhere in the world.

This year Seminars and teaching programs provide a variety of rhythms and Clinic Teaches but will "focus" on two main Rhythms, namely Argentine Tango and Slow Two Step. We sincerely hope that there is something for everyone in this program, no matter what level you are currently dancing, IV through VI. Please feel free to participate in as many of these excellent learning opportunities as you desire.

This San Antonio Convention Facility is notably one of the best in the country and features three excellent ballrooms, all with beautiful wood flooring, that are in close proximity to one another. The facility has more than adequate Air Conditioning, and we hope the sounding of the halls meets with your approval. Coupled with the magnificent City of San Antonio, with the beautiful and enjoyable River Walk, multitudes of fine Eateries, and the Alamo, all within a short walking distance of the Convention Center, this year's Convention will provide you with a most enjoyable stay with us here in Texas.

As your General Chaircouple, we again wish to extend our deepest thanks to our dedicated and committed volunteers who have given so freely of their valuable time and experience to assist us in planning and implementing this Convention. This is to include our many talented **Instructors**, our **Evening Cueing Staff**, our **MC's**, **Hosts**, and our dedicated team of **Committee Chaircouples**. Please look at the rest of this Syllabus for their individual names and pictures and give them your thanks and appreciation for a job well done.

Sincerely,  
*Ron & Marilou Webb*  
General Chaircouple

0805

## EXECUTIVE OFFICERS 2008

President	Irv & Betty Easterday 18723 Dover Drive Hagerstown, MD 21742-2455
Vice President	Ed & Sharleen Martin
Secretary	Bob & Kay Close
Treasurer	Ron & Ree Rumble

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08-07

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List of Present Members by Retirement Dates

### **To 2008**

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Harold & Meredith Sears  
Ed: Jive  
Assoc Ed: WCS

### **To 2009**

Dick & Karen Fisher  
Ed: Salsa, Rumba  
Assoc Ed: Foxtrot

Rick Linden  
Ed: Waltz  
Assoc Ed: Quickstep

Barbara Morgan  
Ed: Slow Two Step

### **To 2010**

Chris & Terri Cantrell  
Ed: WCS  
Assoc Ed: Salsa, Samba, Slow Two Step

### **To 2010 (con't.)**

Dave & Dorothy Draper  
Ed: Foxtrot  
Assoc Ed: Tango, Arg.

Donna Hott  
Ed: Samba  
Assoc Ed: Cha

Ron & Mary Noble  
Ed: Tango, Arg. & Vals  
Assoc Ed: Jive

### **To 2011**

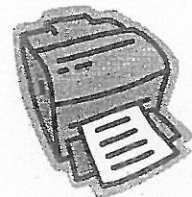
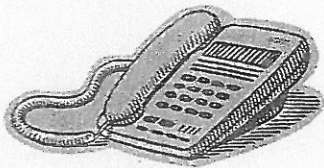
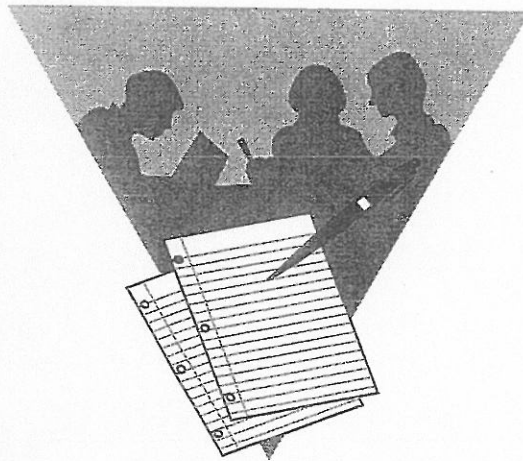
Tim & Nana Eum  
Ed: Cha

Anita Froehlich  
Ed: Mambo, Merengue

Randy & Marie Preskitt  
Ed: Tango, Int.  
Assoc Ed: Bolero

08-08

# CONVENTION COMMITTEE





## 2008 Convention Committee Members



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08-10

GOLDEN TORCH

HALL OF FAME

TOP FIFTEEN

# GOLDEN TORCH AWARDS

<b>1978</b>	<b>Gordon &amp; Betty Moss</b> – California
<b>1979</b>	<b>Frank &amp; Iris Gilbert</b> – Florida
<b>1980</b>	<b>Eddie &amp; Audrey Palmquist</b> – California
<b>1981</b>	<b>Charlie &amp; Nina Ward</b> – Canada
<b>1982</b>	<b>Manning &amp; Nita Smith</b> – Texas
<b>1983</b>	<b>Charlie &amp; Bettye Procter</b> – Texas
<b>1984</b>	<b>Bud &amp; Lil Knowland</b> – Arizona
<b>1985</b>	<b>Ben Highburger</b> – Texas
<b>1986</b>	<b>Irv &amp; Betty Easterday</b> – Maryland
<b>1989</b>	<b>Phil &amp; Norma Roberts</b> – Indiana
<b>1990</b>	<b>Koit &amp; Helen Tullus</b> – California
<b>1991</b>	<b>Peter &amp; Beryl Barton</b> – Canada
<b>1992</b>	<b>Bob &amp; Sue Riley</b> – Florida
<b>1995</b>	<b>Bill &amp; Carol Goss</b> – California
<b>1996</b>	<b>Brent &amp; Mickey Moore</b> – Tennessee
<b>1998</b>	<b>Bill &amp; Elsy Johnson</b> – Tennessee
<b>1999</b>	<b>Bob &amp; Mary Ann Rother</b> – Arizona
<b>2000</b>	<b>Kenji &amp; Nobuko Shibata</b> – California
<b>2006</b>	<b>Ron &amp; Ree Rumble</b> – New Jersey



# HALL OF FAME DANCES

1977	<b>12<sup>th</sup> STREET RAG</b> <b>BOO HOO</b> <b>CHARLEY, MY BOY</b> <b>A CONTINENTAL GOODNIGHT</b> <b>ELAINE</b> <b>GREEN DOOR</b> <b>GYPSY EYES</b> <b>IN MY DREAMS</b> <b>MARIA ELENA</b> <b>MR. SANDMAN</b> <b>SPAGHETTI RAG</b> <b>TANGO BONGO</b> <b>TANGO MANNITA</b> <b>WONDERLAND BY NIGHT</b>	Bob & Joanne Simmons Chick & Ieelen Stone Ann & Andy Handy Pete & Carmel Murbach Ben & Vivian Highburger Charlie & Bettye Procter Al & Carmen Coutu Eddie & Audrey Palmquist Charlie & Nina Ward Phil & Norma Roberts Sue & Con Gniewek Bea & Blake Adams Manning & Nita Smith Gordon & Betty Moss
1978	<b>FASCINATION</b> <b>IN THE ARMS OF LOVE</b> <b>MARDI GRAS</b> <b>MELODY WALTZ</b> <b>RIVIERE DE LUNE</b>	Gordon & Betty Moss Bill & Irene Morrison Eddie & Audrey Palmquist Gordon & Betty Moss Eddie & Audrey Palmquist
1979	<b>AUTUMN LEAVES</b> <b>LET'S DANCE</b> <b>THE SINGING PIANO WALTZ</b> <b>SMILE</b> <b>THREE A.M.</b>	Gordon & Betty Moss Chick & Ieelen Stone John & Goldie Marx Ann & Andy Handy Gordon & Betty Moss
1980	<b>CARESS</b> <b>DANCING IN THE DARK</b> <b>KISS ME GOODBYE</b> <b>TILL</b> <b>WALTZ TRAMONTE</b>	Phil & Norma Roberts Phil & Norma Roberts Koit & Helen Tullus Gordon & Betty Moss Bill & Dorothy Britton
1981	<b>BUTTERFLY</b> <b>DANCE</b> <b>LOVELY LADY</b> <b>TANGO CAPRICCIOSO</b> <b>WYOMING LULLABY</b>	Charlie & Bettye Procter Paul & Laura Merola Eddie & Audrey Palmquist Charlie & Nina Ward Eddie & Audrey Palmquist
1982	<b>CARMEN</b> <b>EL COCO</b> <b>LISBON ANTIGUA</b> <b>SUGARFOOT STOMP</b>	Lloyd & Nan Walker Irv & Betty Easterday Charles & Dorothy DeMaine Irv & Betty Easterday
1983	<b>HEARTACHES CHA</b> <b>THE HOMECOMING</b>	Ben & Vivian Highburger Charlie & Nina Ward
1984	<b>HAWAIIAN WEDDING SONG</b> <b>SOMEONE LIKE YOU</b>	Charlie & Madeline Lovelace Peter & Beryl Barton

# TOP 15

1991 - 1996

	First Year - 1991 Denver	1992 San Antonio	1993 Winston-Salem	1994 Winston-Salem	1995 San Jose	1996 Denver
#1	YOU'RE THE TOP CHA (Childers)	SAM'S SONG (Shawver)	AND I LOVE YOU SO (Childers)	SLEEPING BEAUTY (Moore)	SLEEPING BEAUTY (Moore)	AND I LOVE YOU SO (Childers)
2	Sam's Song (Shawver)	And I Love You So (Childers)	Cavatina (Barton)	Cavatina (Barton)	Sam's Song (Shawver)	The Children (Barton)
3	And I Love You So (Childers)	London By Night (Goss)	London By Night (Goss)	The Children (Barton)	And I Love You So (Childers)	Boogie Blues (Easterday)
4	Mambo 5 (Smarrelli)	Amor (Barton)	Sam's Song (Shawver)	London By Night (Goss)	Cavatina (Barton)	Kiss Me Goodbye (Tullius)
5	Tango Capriccioso (Ward)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Love Potion #9 (Anderson)	The Children (Barton)	A Lovely Evening (Childers)
6	Cavatina (Barton)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Wyoming Lullaby (Palmquist)	Lovely Lady (Palmquist)	Cavatina (Barton)
7	Wyoming Lullaby (Palmquist)	Cavatina (Barton)	Kiss Me Goodbye Rumba (Lawson)	And I Love You So (Childers)	Kiss Me Goodbye (Tullius)	Java Jive (Childers)
8	Orient Express Foxtrot (Moore)	Maria Elena (Ward)	Ramona (Krol)	Maria Elena (Ward)	Wyoming Lullaby (Palmquist)	The Bard (Lamberty)
9	Tampa Jive (Macuci)	Orient Express Foxtrot (Moore)	Tango Capriccioso (Ward)	Orient Express Foxtrot (Moore)	Fortuosity (Rother)	Autumn Nocturne (Palmquist)
10	Allegheny Moon (Barton/Christmas)	Mambo 5 (Smarrelli)	You're The Top Cha (Childers)	Sam's Song (Shawver)	Kiss Me Goodbye Rumba (Lawson)	Warm & Willing (Childers/Slotsve)
11	Maria Elena (Ward)	Someone Like You (Barton)	Maria Elena (Ward)	Picardy Foxtrot (Slater)	Send Her Roses (Palmquist)	Castles and Kings (Slater)
12	Send Her Roses (Palmquist)	Ramona (Krol)	Amor (Barton)	Tango Capriccioso (Ward)	Maria Elena (Ward)	Symphony (Slater)
13	London By Night (Goss)	Fortuosity (Rother)	Tampa Jive (Macuci)	Send Her Roses (Palmquist)	Married (Shawver)	Sleeping Beauty (Moore)
14	Kiss Me Goodbye (Tullius)	Kiss Me Goodbye (Tullius)	Alright, You Win (Childers)	Amor (Barton)	Orient Express Foxtrot (Moore)	Orient Express Foxtrot (Moore)
15	Someone Like You (Barton)	You're The Top Cha (Childers)	You Make Me Feel So Young (Krol)	Tampa Jive (Macuci)	Someone Like You (Barton)	If You (Moore)
			Send Her Roses (Palmquist)	Kiss Me Goodbye Rumba (Lawson)	London By Night (Goss)	

08-14

# TOP 15

1997 - 2002

	1997	1998	1999	2000	2001	2002
	Winston-Salem	San Jose	Joplin	Winston-Salem	San Jose	Joplin
#1	CAVATINA (Barton)	AND I LOVE YOU SO (Childers)	AND I LOVE YOU SO (Childers)	PAPILLON (Lamberty)	AND I LOVE YOU SO (Childers)	AND I LOVE YOU SO (Childers)
	EROTICA (Moore)	Papillon (Lamberty)	Dancez Merengue (Shibata)	And I Love You So (Childers)	Papillon (Lamberty)	Papillon (Lamberty)
	London By Night (Goss)	Sleeping Beauty (Moore)	Papillon (Lamberty)	Begin To Color Me (Read)	Patricia Cha (Worlock)	Choo Choo Ch'Boogie (Goss)
	And I Love You So (Childers)	Cavatina (Barton)	Warm & Willing (Slotsve/Childers)	Dancez Merengue (Shibata)	Dancez Merengue (Shibata)	All That Jazz (Sechrist)
	The Children (Barton)	London By Night (Goss)	Orient Express Foxtrot (Moore)	Patricia Cha (Worlock)	Begin To Color Me (Read)	Adeline (Shibata)
	Symphony (Slater)	Warm & Willing (Slotsve/Childers)	London By Night (Goss)	Warm & Willing (Slotsve/Childers)	In The Mood (Goss)	Liebestraum No. 3 (Shibata)
	Boogie Blues (Easterday)	Banana Boat Cha (Anderson)	Sam's Song (Shawver)	Cavatina (Barton)	Runaround Sue (Rumble)	Sleeping Beauty (Moore)
	Sleeping Beauty (Moore)	Sam's Song (Shawver)	Cavatina (Barton)	Sleeping Beauty (Moore)	Salsa Café (Shibata)	Begin To Color Me (Read)
	Warm & Willing (Childers/Slotsve)	Orient Express Foxtrot (Moore)	Sleeping Beauty (Moore)	Over And Over (Goss)	Liebestraum No. 3 (Shibata)	Wounded Heart (Worlock)
	Paso Cadiz (Goss)	Symphony (Slater)	Wyoming Lullaby (Palmquist)	Salsa Café (Shibata)	Beyond (Shibata)	Todo Todo Todo (Goss)
	Sam's Song (Shawver)	Erotica (Moore)	Over And Over (Goss)	Orient Express Foxtrot (Moore)	Am I Blue (Lamberty)	Beyond (Shibata)
	Tampa Jive (Macuci)	First Snowfall (Moore)	Erotica (Moore)	Am I Blue (Lamberty)	London By Night (Goss)	Orient Express Foxtrot (Moore)
	Wyoming Lullaby (Palmquist)	St. Michel's Quickstep (Casey)	Am I Blue (Lamberty)	First Snowfall (Moore)	Over And Over (Goss)	London By Night (Goss)
	Tango Capriccioso (Ward)	Mujer (Read)	Smoke Gets In Your Eyes (Rumble)	Smoke Gets In Your Eyes (Rumble)	Warm & Willing (Slotsve/Childers)	Warm & Willing (Slotsve/Childers)
	Orient Express Foxtrot (Moore)	Pensando En Ti (Esqueda)	Kiss Me Goodbye Rumba (Lawson)	Maria Elena (Ward)	Kiss Me Goodbye (Tullus)	Runaround Sue (Rumble)

08-15

# TOP 15

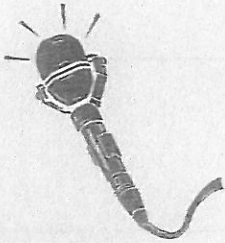
2003 - 2007

	2003	2004	2005	2006	2007	2008
#1	<b>Winston-Salem</b>	<b>San Jose</b>	<b>San Antonio</b>	<b>Winston-Salem</b>	<b>Joplin</b>	<b>San Antonio</b>
	HOLA CHICA (Worlock)	ADELINE (Shibata)	AND I LOVE YOU SO (Childers)	CARNIVAL (Rumble)	CARNIVAL (Rumble)	
	Papillon (Lamberty)	JURAME (Worlock)	Papillon (Lamberty)	And I Love You So (Childers)	Papillon (Lamberty)	
	Adeline (Shibata)	And I Love You So (Childers)	Jurame (Worlock)	Jurame (Worlock)	Jurame (Worlock)	
	And I Love You So (Childers)	Jack Is Back (Worlock)	Beale Street Blues (Lillefield)	Sleeping Beauty (Moore)	Beale Street Blues (Lillefield)	
	Liebestraum No. 3 (Shibata)	Papillon (Lamberty)	Smoke Gets In Your Eyes (Rumble)	Smoke Gets In Your Eyes (Rumble)	Last Night Cha (Worlock)	
	Beyond (Shibata)	Liebestraum No. 3 (Shibata)	Beyond (Shibata)	Beale Street Blues (Lillefield)	And I Love You So (Childers)	
	Sleeping Beauty (Moore)	Orange Colored Sky (Shibata)	Boulavogue (Lamberty/Morales)	Jack Is Back (Worlock)	Boulavogue (Lamberty/Morales)	
	All That Jazz (Sechrist)	Symphony (Slater)	Adeline (Shibata)	Papillon (Lamberty)	A Wink And A Smile (Rumble)	
	Orient Express Foxtrot (Moore)	Warm & Willing (Slotsve/Childers)	Orient Express Foxtrot (Moore)	Warm & Willing (Slotsve)	Dark Waltz (Vogt)	
	Symphony (Slater)	Beale Street Blues (Lillefield)	Sleeping Beauty (Moore)	My Heart Will Go On (Vogt)	My Heart Will Go On (Vogt)	
	Jurame (Worlock)	London By Night (Goss)	Jack Is Back (Worlock)	Orient Express Foxtrot (Moore)	The Human Thing To Do (Sheridan)	
	Tonight (Shibata)	Sleeping Beauty (Moore)	Java Jive (Childers)	Adeline (Shibata)	Orient Express Foxtrot (Moore)	
	Patricia Cha (Worlock)	All That Jazz (Sechrist)	The Old House (Lamberty)	Symphony (Slater)	Adeline (Shibata)	
	Warm & Willing (Slotsve/Childers)	Beyond (Shibata)	Chilly Chilly Cha (Shibata)	Laurann (Preskitt)	Smoke Gets In Your Eyes (Rumble)	
	Wounded Heart (Worlock)	Hola Chica (Worlock)	Hola Chica (Worlock)	Stier Tango (Worlock)	Stier Tango (Worlock)	
		Orient Express Foxtrot (Moore)				

08-17

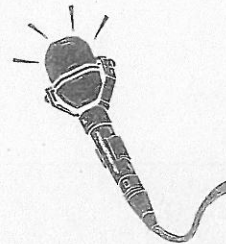
*Thank You to All Our*

**CUERS**



**a  
n  
d**

**MASTERS  
OF  
CEREMONY**





## CUERS

Barbara and Wayne Blackford  
 Bill and Martha Buck  
 Karen and Ed Gloodt  
 Bill and Carol Goss  
 Joe and Pat Hilton  
 George and Pamela Hurd  
 Al and Carol Lillefield  
 Brent and Judy Moore  
 Oberdan and Vanessa Otto  
 Randy and Marie Preskitt  
 Mark and Pam Prow  
 Kay and Joy Read  
 Paul and Linda Robinson  
 Ron and Ree Rumble  
 Radka and Steve Sandeman  
 Michael and Diana Sheridan  
 Tony Speranzo and Diane Slater  
 Ron and Marilou Webb  
 Roy and Janet Williams  
 Curt and Tammy Worlock

## EMCEES

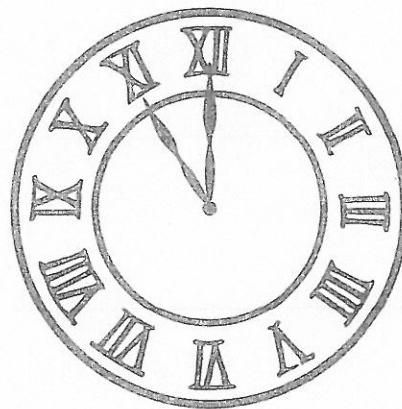
Debbie Hawks  
 Joe and Debbie Krivan  
 Rick Linden  
 Sharon Roberts  
 Sandy Teague  
 Jim White and Marilyn Brooks  
 Harold and Jewell Whitney  
 Walt & Ann Zook

## CUERS & EMCEES

Paul and Ann Clements  
 Rey Garza and Sherry Etherington  
 Dan and Sandi Finch  
 Anita Froehlich  
 Anne and Gup Gupton  
 John and Suzette Juhring  
 Kay and Bob Kurczewski  
 Ron Laack  
 Randy Lewis and Debbie Olson  
 David and Teri Meyer  
 Adrienne and Larry Nelson  
 Susie and Gert-Jan Rotscheid  
 Tim and Debby Vogt

08-19

# CONVENTION SCHEDULE



# Convention At A Glance

Thursday – July 3 <sup>rd</sup>			Friday – July 4 <sup>th</sup>		Saturday – July 5 <sup>th</sup>		Sunday – July 6 <sup>th</sup>	
<b>Ballroom A</b>	<b>Mission Room</b> (Room 103) Subject Seminars Phase IV/V/VI	<b>River Room</b> (Room 001) Subject Seminars Phase IV/V/VI	<b>Ballroom A</b>	<b>Mission Room</b>	<b>Ballroom A</b>	<b>Mission Room</b>	<b>Ballroom A</b>	<b>Mission Room</b>
<b>Stressed Rhythms</b> Phase IV/V/VI			<b>WORLOCK</b> <b>JIVE</b> Phase VI Clinic Teach MC: Whitney 9:00 - 11:30a	<b>MOORE</b> <b>FOXTROT</b> Phase V Clinic Teach MC: Zook 9:00 - 11:30a	<b>HILTON</b> <b>STS</b> Phase IV/V Clinic Teach MC: White/Brooks 9:00 - 11:30a	<b>BLACKFORD</b> <b>CHA</b> Phase VI Clinic Teach MC: Linden 9:00 - 11:30a	<b>PRESKITT</b> <b>STS</b> Phase V/VI Clinic Teach MC: Vogt 9:00 - 11:30a	<b>READ</b> <b>FOXTROT</b> Phase IV Clinic Teach MC: Garza/Etherington 9:00 - 11:30a
<b>HURD</b> <b>ARGENTINE</b> <b>TANGO</b> Figure Clinic MC: Finch 9:30a - noon	<b>SECHRIST</b> <b>RUMBA and</b> <b>CHA</b> "Fun"damentals MC: Juhring 9:30a - noon	<b>ROBINSON</b> <b>WALTZ and</b> <b>FOXTROT</b> A Comparison MC: Clements 9:30a - noon	Lunch Break 11:30 am - 1:00 pm		Lunch Break 11:30 am - 1:00 pm		Lunch Break 11:30 am - 1:00 pm	
Lunch Break Noon - 2:00 pm			<b>Rev Worlock</b> MC: Whitney 1:05 - 1:50 p	<b>Rev Moore</b> MC: Zook 1:05 - 1:50 p	<b>Rev Hilton</b> MC: White/Brooks 1:05 - 1:50 p	<b>Rev Blackford</b> MC: Linden 1:05 - 1:50 p	<b>Rev Preskitt</b> MC: Vogt 1:05 - 1:50 p	<b>Rev Read</b> MC: Garza/Etherington 1:05 - 1:50 p
<b>LAMBERTY</b> <b>SLOW TWO</b> <b>STEP</b> Understanding Slow Two Step MC: Gupion 2:00 - 4:30p	<b>EASTERDAY</b> <b>RUMBA and</b> <b>CHA</b> Latin Lead & Follow MC: Froehlich 2:00 - 4:30p	<b>CLEMENTS</b> <b>WALTZ and</b> <b>FOXTROT</b> Lead & Follow MC: Krivan 2:00 - 4:30p	<b>LILLEFIELD</b> <b>BOLERO</b> Phase VI Clinic Teach MC: Roberts 2:00 - 4:30p	<b>FINCH</b> <b>A. TANGO</b> Phase V Clinic Teach MC: Teague 2:00 - 4:30p	<b>BINGHAM &amp;</b> <b>ROLLER</b> <b>WALTZ</b> Phase IV Clinic Teach MC: Hawks 2:00 - 4:30p	<b>GOSS</b> <b>A. TANGO</b> Phase VI Clinic Teach MC: Rotscheld 2:00 - 4:30p	<b>SHERIDAN</b> <b>WALTZ</b> Phase V Clinic Teach MC: Nelson 2:00 - 4:30p	<b>OTTO</b> <b>RUMBA</b> Phase IV Clinic Teach MC: Lewis/Olson 2:00 - 4:30p
Dinner Break 4:30 pm - 7:30 pm			Dinner Break 4:30 pm - 7:00 pm		Dinner Break 4:30 pm - 7:00 pm		Dinner Break 4:30 pm - 7:30 pm	
<b>Evening Program</b> <b>7:30 – 11:00pm</b> (Ballroom A) Opening Ceremony and Showcase			<b>Rev Lillefield</b> MC: Roberts 7:00 - 7:45 p	<b>Rev Finch</b> MC: Teague 7:00 - 7:45 p	<b>Rev Bingham/R.</b> MC: Hawks 7:00 - 7:45 p	<b>Rev Goss</b> MC: Rotscheld 7:00 - 7:45 p	<b>Rev Sheridan</b> MC: Nelson 7:00 - 7:45 p	<b>Rev Otto</b> MC: Lewis/Olson 7:00 - 7:45 p
			Closed		Closed		Closed	
8:40 pm	Prelude Ball Phases IV-VI	Closed	Evening Program <b>7:45 – 11:00pm</b> (Ballroom A) Showcase Dance Throughts TOP 15 - #15 thru #11		Evening Program <b>7:45 – 11:00pm</b> (Ballroom A) Showcase & Hall of Fame Dance Throughts TOP 15 - #10 thru #6		Evening Program <b>7:30 – 11:00pm</b> (Ballroom A) Closing & Golden Torch Dance Throughts TOP 15 - #5 thru #1	
8:40 pm	Prelude Ball Phases III-V	9:45 pm Programmed Dancing	9:45 pm Programmed Dancing		10:00 pm Programmed Dancing		9:50 pm All Programmed Dancing in Ballroom A	
Phases III-V			Phases IV-VI		Phases III-V		Phases IV-VI	

CORRECTION to seminar phasing information posted on our website: All Thursday Seminars are phased at the IV/V/VI graduated level



00-21  
**DAY AT A GLANCE – Thursday, July 3, 2008**

8:00 am - 5:00 pm	<b>Registration and Syllabus Pick-Up</b>
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## EDUCATION SEMINARS

*Seminars are open to all registrants of the ICBDA Convention*

<b>TIME</b>	<b>*BALLROOM A Stressed Rhythms Phase IV/V/VI</b>	<b>MISSION ROOM (103) Subject Seminars Phase IV/V/VI</b>	<b>RIVER ROOM (001) Subject Seminars Phase IV/V/VI</b>
9:30 am to Noon	<b>George &amp; Pamela Hurd</b> Argentine Tango <i>Figure Clinic</i>  <b>MC – Dan &amp; Sandi Finch</b>	<b>Dwain &amp; Judy Sechrist</b> Rumba and Cha <i>"Fun"damentals</i>  <b>MC – John &amp; Suzette Juhring</b>	<b>Paul &amp; Linda Robinson</b> Waltz and Foxtrot <i>A Comparison</i>  <b>MC – Paul &amp; Ann Clements</b>
Noon to 2:00 pm	<b>L U N C H   B R E A K</b>		
2:00 pm to 4:30 pm	<b>Richard Lamberty</b> Slow Two Step <i>Understanding Slow Two Step</i>  <b>MC – Anne &amp; Gup Gupton</b>	<b>Irv &amp; Betty Easterday</b> Rumba and Cha <i>Latin Lead &amp; Follow</i>  <b>MC – Anita Froehlich</b>	<b>Paul &amp; Ann Clements</b> Waltz and Foxtrot <i>Lead &amp; Follow</i>  <b>MC – Joe &amp; Debbie Krivan</b>
4:30 to 7:30 pm	<b>D I N N E R   B R E A K</b>		
7:30 pm to 8:40 pm	<b>* OPENING CEREMONY *</b> and <b>SHOWCASE OF ROUNDS</b> (Demos of the dances to be taught on Friday)	<i>Closed</i>	<i>Closed</i>
8:40 pm to 11:00 pm	<b>PRELUDE BALL</b>  Phases IV-VI	<b>PRELUDE BALL</b>  Phases III-V	<i>Closed</i>

### \*PHASE IV/V/VI SEMINARS

The purpose of these seminars is to give us a chance to explore new rhythms and dance techniques without the added stress of trying to learn a new routine at the same time. The structure is such that each of the clinicians will start at the ground level, in phase IV, to give us some special insights into and techniques in their respective rhythms. They will then carry these ideas through as they continue to build the level from Phase IV to V to VI.

Each of our clinicians for the seminars has been specially chosen for their expertise in their subject matter. George and Pam Hurd and Richard Lamberty both have a special fondness for their rhythms and have taken intensive lessons to prepare for their "Focus Rhythm" clinics. Both Dwain and Judy Sechrist and Irv and Betty Easterday have been known as Latin specialists for more than thirty years and began teaching these rhythms at a time when Rumba and Cha Cha were nonexistent in Round Dancing. Paul and Linda Robinson and Paul and Ann Clements have both had the challenge of improving their dancing while living in areas that did not have the instructors they needed. Both have gone to "great lengths" and have had to be very creative and persistent in order to enhance their dancing education and bring what they've learned to us.

As you can see, we have quite a lineup of teachers and an array of subjects from which to choose. We feel sure you will find some subjects to your liking and will enjoy your choices.

08-22

# DAY AT A GLANCE – Friday, July 4, 2008

TIME	BALLROOM A	MISSION ROOM (103)	RIVER ROOM (001)
9:00 am to 11:30 am	<b>Curt &amp; Tammy Worlock</b> Jive – Phase VI <i>The Twist</i> MC – Harold & Jewell Whitney	<b>Brent &amp; Judy Moore</b> Foxtrot – Phase V+2 <i>French Poodle</i> MC – Walt & Ann Zook	<b>Joe &amp; Pat Hilton</b> Slow Two Step – Phase IV+2 <i>Someday</i> MC – Jim White & Marilyn Brooks
11:30 to 1:00 pm	L U N C H B R E A K		
1:05 pm to 1:50 pm	Review – <b>Worlock</b> MC – Whitney	Review – <b>Moore</b> MC – Zook	Review – <b>Hilton</b> MC – White & Brooks
2:00 pm to 4:30 pm	<b>Al &amp; Carol Lillefield</b> Bolero – Phase VI <i>The Day You Love Me</i> <i>(El Dia Que Me Quieras)</i> MC – Sharon Roberts	<b>Dan &amp; Sandi Finch</b> Argentine Tango – Phase V <i>Por Una Cabeza</i> <i>(Scent of a Woman Tango)</i> MC – Sandy Teague	<b>Bill Bingham &amp; Peggy Roller</b> Waltz – Phase IV+1 <i>Romeo IV Juliet</i> MC – Debbie Hawks
4:30 to 7:00 pm	D I N N E R B R E A K		
7:00 pm to 7:45 pm	Review – <b>Lillefield</b> MC – Roberts	Review – <b>Finch</b> MC – Teague	Review – <b>Bingham &amp; Roller</b> MC – Hawks
7:45 pm to 9:45 pm	<b>SHOWCASE OF ROUNDS</b> (Demos of the dances to be taught on Saturday) <b>Dance Throughs</b> <b>TOP 15 - #15 through #11</b>	Closed	Closed
9:45 pm to 11:00 pm	<b>Programmed Dancing</b> Phases IV-VI	<b>Programmed Dancing</b> Phases III-V	Closed

08-23  
**DAY AT A GLANCE – Saturday, July 5, 2008**

TIME	BALLROOM A	MISSION ROOM (103)	RIVER ROOM (001)
9:00 am to 11:30 am	<b>Wayne &amp; Barbara Blackford</b> Cha Cha – Phase VI <i>Fame</i>  MC – Rick Linden	<b>Randy &amp; Marie Preskitt</b> Slow Two Step – Phase V+1 <i>Beat of Your Heart</i>  MC – Tim & Debby Vogt	<b>Kay &amp; Joy Read</b> Foxtrot – Phase IV+2 <i>Back Where I Belong</i>  MC – Rey Garza & Sherry Etherington
11:30 to 1:00 pm	L U N C H   B R E A K		
1:05 pm to 1:50 pm	Review - <b>Blackford</b> MC – Linden	Review – <b>Preskitt</b> MC – Vogt	Review – <b>Read</b> MC – Garza & Etherington
2:00 pm to 4:30 pm	<b>Bill &amp; Carol Goss</b> Argentine Tango – Phase VI <i>Chalita</i>  MC – Susie & Gert-Jan Rotscheid	<b>Michael &amp; Diana Sheridan</b> Waltz – Phase V+1 <i>Illusion</i>  MC – Adrienne & Larry Nelson	<b>Oberdan &amp; Vanessa Otto</b> Rumba – Phase IV+1+2 <i>Xaymaca Farewell</i>  MC – Randy Lewis & Debbie Olson
4:30 to 7:00 pm	D I N N E R   B R E A K		
7:00 pm to 7:45 pm	Review – <b>Goss</b> MC - Rotscheid	Review – <b>Sheridan</b> MC - Nelson	Review – <b>Otto</b> MC – Lewis & Olson
7:45 pm to 10:00 pm	<b>SHOWCASE OF ROUNDS</b> (Demos of the dances to be taught on Sunday) <b>HALL OF FAME</b> <b>Dance Throughs</b> <b>TOP 15 - #10 through #6</b>	<i>Closed</i>	<i>Closed</i>
10:00 pm to 11:00 pm	<b>Programmed Dancing</b>  Phases IV-VI	<b>Programmed Dancing</b>  Phases III-V	<i>Closed</i>

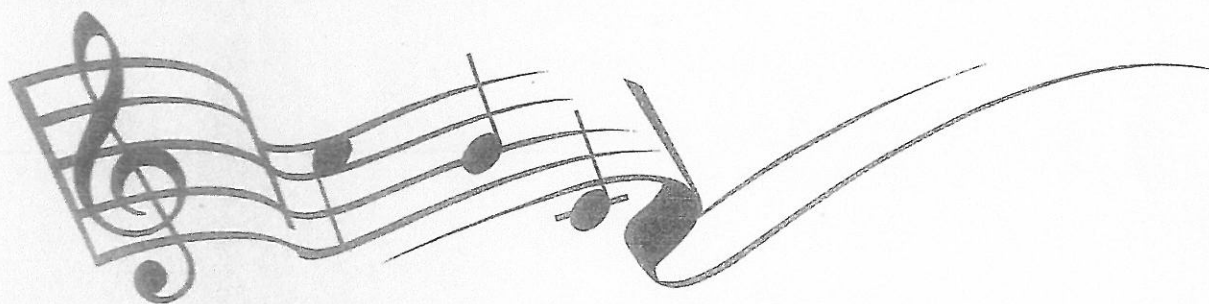
08-24

## DAY AT A GLANCE – Sunday, July 6, 2008

TIME	BALLROOM A	MISSION ROOM (103)	RIVER ROOM (001)
9:00 am to 11:30 am	<b>Ron &amp; Ree Rumble</b> West Coast Swing – Phase VI <i>Something to Talk About</i> MC – Bob & Kay Kurczewski	<b>Kenji &amp; Nobuko Shibata</b> Rumba – Phase V+1+1 <i>Lost To Me</i> <i>(Nunca Supe Mas De Ti)</i> MC – David & Teri Meyer	<b>Tim &amp; Debby Vogt</b> 2008 Hall of Fame MC – Ron Laack
11:30 to 1:00 pm	LUNCH BREAK		
1:00 pm to 3:30 pm	Closed	<b>ANNUAL GENERAL MEMBERSHIP MEETING</b> Please Attend	Closed
3:45 pm to 4:30 pm	Review - Rumble MC – Kurczewski	Review – Shibata MC – Meyer	Review – Vogt MC – Laack
4:30 to 7:30 pm	DINNER BREAK		
7:30 pm to 9:50 pm	<b>CLOSING CEREMONY and GOLDEN TORCH AWARD</b> Dance Throughs Top 15 - #5 through #1	Closed	Closed
9:50 pm to 11:00 pm	<b>Programmed Dancing</b> Phases IV-VI	Closed	Closed

08-25

# EVENING PROGRAM





08-26  
**Thursday Evening Dance Program**  
**Phase IV-VI**  
**Ballroom A**

7:30 to 8:00	OPENING CEREMONY				
8:00 to 8:40	SHOWCASE OF ROUNDS				
	<b>Routine</b>	<b>Choreographer</b>	<b>Phase</b>	<b>Rhythm</b>	
	<i>The Twist</i>	Curt & Tammy Worlock	VI	Jive	
	<i>French Poodle</i>	Brent & Judy Moore	V	Foxtrot	
	<i>Someday</i>	Joe & Pat Hilton	IV	Slow Two Step	
	<i>The Day You Love Me (El Dia Que Me Quieras)</i>	Al & Carol Lillefield	VI	Bolero	
	<i>Por Una Cabeza (Scent of a Woman Tango)</i>	Dan & Sandi Finch	V	Argentine Tango	
	<i>Romeo IV Juliet</i>	Bev Oren & Bill Bingham (demo-Peggy Roller)	IV	Waltz	
	<i>Harlem Nocturne (Standby)</i>	Radka & Steve Sandeman	VI	Rumba	
8:40 to 11:00	<b>PRELUDE BALL - PROGRAMMED DANCING as follows:</b>				
	<b>Routine</b>	<b>Choreographer</b>	<b>Phase</b>	<b>Rhythm</b>	<b>Cuer</b>
	<i>Violette</i>	Nelson, KB	VI	Waltz	<b>Randy &amp; Marie Preskitt</b> 5603 Sound Avenue Everett, WA 98203-1261 RKPreskitt@comcast.net
	<i>Boom Boom</i>	Rumble	V	Cha Cha	
	<i>Kiss Me Goodbye</i>	Tullus	VI	Foxtrot	
	<i>Mujer</i>	Read	VI	Rumba	
	<i>The Old House</i>	Lamberty/Morales	IV	Waltz	
	<i>Lazy Crazy Days</i>	Vogt	VI	Quickstep	<b>Tim &amp; Debby Vogt</b> 9033 Sandy Shores Drive Las Vegas, NV 89117-2450 dntvogt@embarqmail.com
	<i>Where Or When</i>	Worlock	VI	Foxtrot	
	<i>Cumparsita Argentina</i>	Hurd	V	Argentine Tango	
	<i>My Heart Will Go On</i>	Vogt	IV	Bolero	
	<i>Bye Bye Mambo</i>	Rumble	VI	Mambo	<b>Roy &amp; Janet Williams</b> 517 Bay Road Amherst, MA 01002-3504 royjanetw@comcast.net
	<i>Orient Express Foxtrot</i>	Moore	V	Foxtrot	
	<i>Last Night Cha</i>	Worlock	V	Cha Cha	
	<i>You Raise Me Up</i>	Read	VI	Slow Two Step	
	<i>Am I Blue</i>	Lamberty	VI	Foxtrot	<b>Mark &amp; Pam Prow</b> 1322 Falling Leaf Lane Seabrook, TX 77586-4504 pam@pamprow.com
	<i>Forrest Gump</i>	Moore	V	Waltz	
	<i>Besame Mucho</i>	Rumble	V	Rumba	
	<i>I Could Write a Book</i>	Rumble	VI	Foxtrot	
	<i>La Barca</i>	Goss	V	Bolero	
	<i>A Letter To You</i>	Worlock	V	Jive	<b>Curt &amp; Tammy Worlock</b> 3613 Citrus Tree Court Plant City, FL 33566-7605 cworlock@tampabay.rr.com
	<i>This is the Life</i>	Rumble	IV	Foxtrot	
	<i>Te Quiero</i>	Worlock	IV	Rumba	
	<i>In This Life</i>	Worlock	VI	Slow Two Step	
	<i>I'm Still Me</i>	Read	VI	Waltz	
	<i>Breathless</i>	Moore	VI	Foxtrot	<b>Dan &amp; Sandi Finch</b> 12082 Red Hill Avenue Santa Ana, CA 92705-3112 sandi@sandance.us
	<i>Stier Tango</i>	Worlock	V	Tango	
	<i>London By Night</i>	Goss	VI	Waltz	
	<i>Wounded Heart</i>	Worlock	V	Bolero	
	<i>Close Every Door</i>	Goss	VI	Waltz	<b>Oberdan &amp; Vanessa Otto</b> 3286 Penzance Avenue Camarillo, CA 93012-7783 votto@ootto.com
	<i>I've Got You Under My Skin</i>	Goss	V	Foxtrot	
	<i>Just Another Woman In Love</i>	Anderson	VI	Rumba	
	<i>Moon River</i>	Rumble	IV	Waltz	

08-27  
**Thursday Evening Dance Program**  
**Phases III-V**  
**Mission Room (103)**

**7:30 - 8:00 pm Opening Ceremony in Ballroom A**

8:00 to 8:40	SHOWCASE OF ROUNDS (Ballroom A)			
	Routine	Choreographer	Phase	Rhythm
	<i>The Twist</i>	Curt & Tammy Worlock	VI	Jive
	<i>French Poodle</i>	Brent & Judy Moore	V	Foxtrot
	<i>Someday</i>	Joe & Pat Hilton	IV	Slow Two Step
	<i>The Day You Love Me (El Dia Que Me Quieras)</i>	Al & Carol Lillefield	VI	Bolero
	<i>Por Una Cabeza (Scent of a Woman Tango)</i>	Dan & Sandi Finch	V	Argentine Tango
	<i>Romeo IV Juliet</i>	Bev Oren & Bill Bingham (demo-Peggy Roller)	IV	Waltz
	<i>Harlem Nocturne (Standby)</i>	Radka & Steve Sandeman	VI	Rumba

**8:40 – 11:00 pm**

**MISSION ROOM PROGRAMMED DANCING**  
**(Phases III-V)**

8:40 to 11:00	PRELUDE BALL - PROGRAMMED DANCING as follows:				
	Routine	Choreographer	Phase	Rhythm	Cuer
	<i>Marilyn, Marilyn</i>	Palmquist	IV	Waltz	<b>Anita Froehlich</b> 20410 Leapwood Avenue Apt. 2-G Carson, CA 90746-3444 anita.froehlich@dcaa.mil
	<i>Esta Rumba</i>	Barton	III	Rumba	
	<i>All That Jazz</i>	Sechrist	V	Foxtrot	
	<i>Axel F</i>	Mathewson	III	Cha Cha	
	<i>Dedication</i>	Rumble	IV	Waltz	<b>Anne &amp; Gup Gup</b> 573 Price Road Carrollton, GA 30116-8341 annegup@comcast.net
	<i>Love Changes Everything</i>	Pierce	V	Bolero	
	<i>Someone Must Feel Like a Fool Tonight</i>	Collier	III	Waltz	
	<i>This is the Life</i>	Rumble	IV	Foxtrot	
	<i>Let Me Show You How</i>	Slater	IV	Jive	<b>Michael &amp; Diana Sheridan</b> 1618 West Milagro Mesa, AZ 85202-7419 sheridance@cox.net
	<i>Forrest Gump</i>	Moore	V	Waltz	
	<i>I Wanta Quickstep</i>	Palmquist	III	Quickstep	
	<i>Laurann</i>	Preskitt	IV	Waltz	
	<i>Am I Blue IV</i>	Slater	IV	Foxtrot	<b>John &amp; Suzette Juhring</b> 6417 Castle Lake Court N. Keizer, OR 97303-7478 dancearound97338@yahoo.com
	<i>And I Love You So</i>	Childers	V	Rumba	
	<i>Moon River</i>	Rumble	IV	Waltz	
	<i>Maria Elena Bolero</i>	Palenchar	III	Bolero	
	<i>A Wink and a Smile</i>	Rumble	V	Foxtrot	<b>Paul &amp; Ann Clements</b> 5713 Allen Avenue Powell River, BC, V8A 4J2, Canada paclements@shaw.ca
	<i>Rachel's Song</i>	Stairwalt	IV	Slow Two Step	
	<i>Riviere De Lune</i>	Palmquist	V	Waltz	
	<i>My Heart Will Go On</i>	Vogt	IV	Bolero	
	<i>Maria Elena</i>	Ward	V	Foxtrot	<b>Randy Lewis &amp; Debbie Olson</b> 1596 NW Tanasbrook Court Beaverton, OR 97006-3261 rcl831@verizon.net
	<i>Sunflower</i>	Tonks	V	Jive	
	<i>No Walls</i>	Worlock	IV	Waltz	
	<i>Ob-La-Di, Ob-La-Da</i>	Rumble	III	Cha Cha	
	<i>Witchcraft IV</i>	Slater	IV	Foxtrot	<b>Rey Garza &amp; Sherry Etherington</b> P.O. Box 334 Fallbrook, CA 92088-0334 reycuer@hotmail.com
	<i>Carnival</i>	Rumble	IV	Rumba	
	<i>The Spinning Wheel</i>	Smith	IV	Waltz	
	<i>I Love Beach Music</i>	Raybuck	IV	WC Swing	
	<i>The Sun, The Sea &amp; The Sky</i>	Bradt	IV	Waltz	
	<i>Tampa Jive</i>	Macuci	V	Jive	
	<i>Carolina Moon</i>	Rumble	III	Waltz	

08-28

## Friday Evening Dance Program

### Phases IV-VI

### Ballroom A

7:00 – 7:45 pm

REVIEW – Lillefield (Ballroom A)

REVIEW – Finch (Mission Room)

REVIEW – Bingham & Roller (River Room)

MC: Roberts

MC: Teague

MC: Hawks

7:45 to 8:25	SHOWCASE OF ROUNDS				
	Routine		Choreographer	Phase	Rhythm
	Fame		Wayne & Barbara Blackford	VI	Cha Cha
	Beat of Your Heart		Randy & Marie Preskitt	V	Slow Two Step
	Back Where I Belong		Kay & Joy Read	IV	Foxtrot
	Chalita		Bill & Carol Goss	VI	Argentine Tango
	Illusion		Michael & Diana Sheridan	V	Waltz
	Xaymaca Farewell		Oberdan & Vanessa Otto	IV	Rumba
Dance With Me (Standby)		Milo & Grace Ferry	V	Cha Cha	
8:25 to 9:20	DANCE THROUGH OF TODAY'S TEACHES (2 Times Each)				
	Routine		Choreographer	Phase	Rhythm
	The Twist		Curt & Tammy Worlock	VI	Jive
	French Poodle		Brent & Judy Moore	V	Foxtrot
	Someday		Joe & Pat Hilton	IV	Slow Two Step
	The Day You Love Me (El Dia Que Me Quieras)		Al & Carol Lillefield	VI	Bolero
	Por Una Cabeza (Scent of a Woman Tango)		Dan & Sandi Finch	V	Argentine Tango
	Romeo IV Juliet		Bev Oren & Bill Bingham	IV	Waltz
9:20 to 9:45	TOP 15	#15	Beale Street Blues		Cued by: George & Pamela Hurd 2021 N. Caribou Road Gilmer, TX 75644-7512 gphurd@aol.com
		#14	Ada Line		
		#13	Abrazame		
		#12	Poppin		
		#11	La Barcha		
9:45 to 11:00	PROGRAMMED DANCING as follows:				
	Routine	Choreographer	Phase	Rhythm	Cuer
	Rhythm Of My Heart	Read	VI	West Coast Swing	Ron & Ree Rumble 43 Charles Avenue Manchester, NJ 08759-4917 ronrumbler@gmail.com
	Warm & Willing	Childers/Slotsve	V	Foxtrot	
	Safronia B.	Rumble	VI	Jive	
	Scheherazade	Moore	VI	Waltz	
	You Drive Me Crazy	Rumble	V	Cha Cha	
	Carnival	Rumble	IV	Rumba	Bob & Kay "Ski's" Kurczewski 1402 S. Cage Boulevard, #75 Pharr, TX 78577-6229 Roundsbyskis@juno.com
	All Kinds Of Everything	Vogt	VI	Waltz	
	Fortuosity	Rother	V	Quickstep	
	Maria Elena	Ward	V	Foxtrot	
	Señorita Tango	Rumble	IV	Tango	Bill & Martha Buck 521 Woodbine Drive Shreveport, LA 71105-4727 mbuck57@comcast.net
	Perfidia	Slater	VI	Rumba	
	Cavatina	Barton	VI	Waltz	
	Sugar Sugar	Worlock	IV	Cha Cha	
	Picardy Foxtrot	Slater	VI	Foxtrot	Paul & Linda Robinson 14471 South 4050 Road Oologah, OK 74053-3789 pldance@yahoo.com
	Sleeping Beauty	Moore	V	Bolero	
	Sam's Song	Shawver	VI	Waltz	
	Amapola	Rumble	VI	Rumba	



08-29  
**Friday Evening Dance Program**  
**Phases III-V**  
**Mission Room (103)**

7:00 – 7:45 pm

REVIEW – Lillefield (Ballroom A)  
 REVIEW – Finch (Mission Room)  
 REVIEW – Bingham & Roller (River Room)

MC: Roberts  
 MC: Teague  
 MC: Hawks

7:45 to 8:25	SHOWCASE OF ROUNDS (Ballroom A)			
	Routine	Choreographer	Phase	Rhythm
	<i>Fame</i>	Wayne & Barbara Blackford	VI	Cha Cha
	<i>Beat of Your Heart</i>	Randy & Marie Preskitt	V	Slow Two Step
	<i>Back Where I Belong</i>	Kay & Joy Read	IV	Foxtrot
	<i>Chalita</i>	Bill & Carol Goss	VI	Argentine Tango
	<i>Illusion</i>	Michael & Diana Sheridan	V	Waltz
	<i>Xaymaca Farewell</i>	Oberdan & Vanessa Otto	IV	Rumba
	<i>Dance With Me (Standby)</i>	Milo & Grace Ferry	V	Cha Cha
8:25 to 9:20	DANCE THROUGH OF TODAY'S TEACHES (2 Times Each in Ballroom A)			
	Routine	Choreographer	Phase	Rhythm
	<i>The Twist</i>	Curt & Tammy Worlock	VI	Jive
	<i>French Poodle</i>	Brent & Judy Moore	V	Foxtrot
	<i>Someday</i>	Joe & Pat Hilton	IV	Slow Two Step
	<i>The Day You Love Me (El Dia Que Me Quieras)</i>	Al & Carol Lillefield	VI	Bolero
	<i>Por Una Cabeza (Scent of a Woman Tango)</i>	Dan & Sandi Finch	V	Argentine Tango
	<i>Romeo IV Juliet</i>	Bev Oren & Bill Bingham	IV	Waltz
9:20 to 9:45	TOP 15 (Ballroom A)	#15 _____	Cued by: <b>George &amp; Pamela Hurd</b> 2021 N. Caribou Road Gilmer, TX 75644-7512 gphurd@aol.com	
		#14 _____		
		#13 _____		
		#12 _____		
		#11 _____		

9:45 – 11:00 pm

**MISSION ROOM PROGRAMMED DANCING**  
**(Phases III-V)**

Time	Routine	Choreographer	Phase	Rhythm	Cuer
9:45	<i>Rainbow Connection</i>	Childers	IV	Waltz	<b>George &amp; Pamela Hurd</b> 2021 N. Caribou Road Gilmer, TX 75644-7512 gphurd@aol.com
	<i>Calendar Girl</i>	Rotscheid	IV	Jive	
	<i>White Sport Coat</i>	Lefeavers	IV	Foxtrot	
	<i>Non Dimenticar</i>	Rumble	III	Rumba	
	<i>Waltz Tramonte</i>	Britton	V	Waltz	
	<i>Chaka Chaka</i>	Phillips	IV	Cha Cha	<b>Tony Speranzo &amp; Diane Slater</b> 3102 Alta Vista Lane San Angelo, TX 76904-7404 round_dancer@yahoo.com
	<i>Exactly Like You</i>	Slater	IV	Foxtrot	
	<i>Sleeping Beauty</i>	Moore	V	Bolero	
	<i>Fascination</i>	Crapo	IV	Waltz	
	<i>Woodchoppers' Ball</i>	Lawson	III	Mixed	<b>Ron Laack</b> 330 Nicole Trail Hayden, AL 35079-5932 DanceLaack@cs.com
	<i>Dancing At Washington Square</i>	Robertson	IV	Foxtrot/Jive	
	<i>Castles And Kings</i>	Slater	V	Waltz	
	<i>El Reloj</i>	Trankel/Gilder	IV	Bolero	
	<i>Rainbow Foxtrot</i>	Blackford	IV	Foxtrot	<b>David &amp; Teri Meyer</b> 27115 Harmony Hills San Antonio, TX 78260-5517 dlmeyer@rounddancesa.com
	<i>Sugar Sugar</i>	Worlock	IV	Cha Cha	
	<i>The Singing Piano Waltz</i>	Marx	V	Waltz	
	<i>Send Her Roses</i>	Palmquist	IV	Foxtrot	

08-30  
**Saturday Evening Dance Program**  
**Phases IV-VI**  
**Ballroom A**

7:00 – 7:45 pm

REVIEW – Goss (Ballroom A)  
 REVIEW – Sheridan (Mission Room)  
 REVIEW – Otto (River Room)

MC: Rotscheid  
 MC: Nelson  
 MC: Lewis & Olson

SHOWCASE OF ROUNDS					
7:45 to 8:00	Routine	Choreographer	Phase	Rhythm	
	Something to Talk About	Ron & Ree Rumble	VI	West Coast Swing	
	Lost To Me (Nunca Supe Mas De Ti)	Kenji & Nobuko Shibata	V	Rumba	
	"PMS" Blues (Standby)	Bob & Kay "Ski's" Kurczewski	IV	West Coast Swing	
2008 HALL OF FAME (danced by Tim & Debby Vogt)					
8:10 to 9:35	DANCE THROUGH OF TODAY'S TEACHES (2 Times Each)				
	DANCE THROUGH OF PREVIOUS TEACHES (1 Time Each)				
	Routine	Choreographer	Phase	Rhythm	
	Fame	Wayne & Barbara Blackford	VI	Cha Cha	
	Beat of Your Heart	Randy & Marie Preskitt	V	Slow Two Step	
	Back Where I Belong	Kay & Joy Read	IV	Foxtrot	
	Chalita	Bill & Carol Goss	VI	Argentine Tango	
	Illusion	Michael & Diana Sheridan	V	Waltz	
	Xaymaca Farewell	Oberdan & Vanessa Otto	IV	Rumba	
	One Time:				
	The Twist	Curt & Tammy Worlock	VI	Jive	
	French Poodle	Brent & Judy Moore	V	Foxtrot	
	Someday	Joe & Pat Hilton	IV	Slow Two Step	
	The Day You Love Me (El Dia Que Me Quieras)	Al & Carol Lillefield	VI	Bolero	
	Por Una Cabeza (Scent of a Woman Tango)	Dan & Sandi Finch	V	Argentine Tango	
	Romeo IV Juliet	Bev Oren & Bill Bingham	IV	Waltz	
	9:35 to 10:00	TOP 15	#10	Stear Tango	
#9			Dark Waltz		
		#8	Wink and a Smile		
		#7	Boulevard		
		#65	And I Love You So		
			Cued by: Ron & Marilou Webb 1200 Wildflower Lane Mesquite, TX 75149-2632 ron.marilou@sbcglobal.net		
10:00 to 11:00	PROGRAMMED DANCING as follows:				
	Routine	Choreographer	Phase	Rhythm	Cuer
	Waltz in A Flat	Goss	VI	Waltz	Bill & Carol Goss 10965 Sunny Mesa Road San Diego, CA 92121-4389 gossbc@san.rr.com
	Big, Blonde, And Beautiful	Goss	V	WC Swing	
	La Gloria	Moore	VI	Bolero	
	The Sun, The Sea & The Sky	Bradt	IV	Waltz	
	Are You Still Mine	Kiehm/Goss	VI	Slow Two Step	
	Fine Brown Frame	Hurd	IV	Jive	Al & Carol Lillefield P.O. Box 64 Mooresville, IN 46158-0064 moondancers6885@sbcglobal.net
	All That Jazz	Sechrist	V	Foxtrot	
	Sing A Long Mambo	Worlock	VI	Mambo	
	Laurann	Preskitt	IV	Waltz	
	St. Michel's Quickstep	Casey	VI	Quickstep	
	Afro Cubano	Noble	V	Rumba	Kay & Joy Read 1800 Lawyer Place College Station, TX 77840-4837 kread@cvm.tamu.edu
	Tango Capriccioso	Ward	V	Tango	
	Adagio	Worlock	VI	Waltz	
	Kiss Me Goodbye Rumba	Lawson	VI	Rumba	

08-31  
**Saturday Evening Dance Program**  
**Phases III-V**  
**Mission Room (103)**

7:00 – 7:45 pm

REVIEW – Goss (Ballroom A)

REVIEW – Sheridan (Mission Room)

REVIEW – Otto (River Room)

MC: Rotscheid

MC: Nelson

MC: Lewis & Olson

7:45 to 8:00	<b>SHOWCASE OF ROUNDS (Ballroom A)</b>			
	<b>Routine</b>	<b>Choreographer</b>	<b>Phase</b>	<b>Rhythm</b>
	<i>Something to Talk About</i>	Ron & Ree Rumble	VI	West Coast Swing
	<i>Lost To Me (Nunca Supe Mas De Ti)</i> <i>"PMS" Blues (Standby)</i>	Kenji & Nobuko Shibata Bob & Kay "Ski's" Kurczewski	V IV	Rumba West Coast Swing
8:00 to 8:10	2008 HALL OF FAME (danced by Tim & Debby Vogt) ( <b>Ballroom A</b> )			
8:10 to 9:35	<b>DANCE THROUGH OF TODAY'S TEACHES (2 Times Each in Ballroom A)</b> <b>DANCE THROUGH OF PREVIOUS TEACHES (1 Time Each in Ballroom A)</b>			
	<b>Routine</b>	<b>Choreographer</b>	<b>Phase</b>	<b>Rhythm</b>
	<i>Fame</i>	Wayne & Barbara Blackford	VI	Cha Cha
	<i>Beat of Your Heart</i>	Randy & Marie Preskitt	V	Slow Two Step
	<i>Back Where I Belong</i>	Kay & Joy Road	IV	Foxtrot
	<i>Chalita</i>	Bill & Carol Goss	VI	Argentine Tango
	<i>Illusion</i>	Michael & Diana Sheridan	V	Waltz
	<i>Xaymaca Farewell</i>	Oberdan & Vanessa Otto	IV	Rumba
	<u>One Time:</u>			
	<i>The Twist</i>	Curt & Tammy Worlock	VI	Jive
	<i>French Poodle</i>	Brent & Judy Moore	V	Foxtrot
	<i>Someday</i>	Joe & Pat Hilton	IV	Slow Two Step
	<i>The Day You Love Me (El Dia Que Me Quieras)</i>	Al & Carol Lillefield	VI	Bolero
	<i>Por Una Cabeza (Scent of a Woman Tango)</i>	Dan & Sandi Finch	V	Argentine Tango
	<i>Romeo IV Juliet</i>	Bev Oren & Bill Bingham	IV	Waltz
9:35 to 10:00	<b>TOP 15 (Ballroom A)</b>	#10 _____ # 9 _____ # 8 _____ # 7 _____ # 6 _____	Cued by: <b>Ron &amp; Marilou Webb</b> 1200 Wildflower Lane Mesquite, TX 75149-2632 ron.marilou@sbcglobal.net	

10:00 – 11:00 pm

**MISSION ROOM PROGRAMMED DANCING**  
**(Phases III-V)**

Time	Routine	Choreographer	Phase	Rhythm	Cuer
10:00	<i>The Old House</i>	Lamberty/Morales	IV	Waltz	<b>Radka &amp; Steve Sandeman</b> 5814-B Mission Center Road San Diego, CA 92123-3867 rssandeman@aol.com
	<i>Sinti</i>	Slater	V	Rumba	
	<i>Any Dream Foxtrot</i>	Pinks	III	Foxtrot	
	<i>Fine Brown Frame</i>	Hurd	IV	Jive	
	<i>The Bard</i>	Lamberty/Morales	V	Waltz	
	<i>Too Many Rivers</i>	Hooper	IV	Slow Two Step	<b>Joe &amp; Pat Hilton</b> 519 Great Hill Drive Ballwin, MO 63021-6262 joehilton@swbell.net
	<i>Molly Maguire's Waltz</i>	Lamberty	IV	Waltz	
	<i>Rock &amp; Roll III</i>	Nelson, AL	III	Jive	
	<i>The Human Thing To Do</i>	Sheridan	V	Foxtrot	
	<i>Reggae Cowboy</i>	Bond	IV	Cha Cha	
	<i>Manuela</i>	Rumble	IV	Waltz	<b>Karen &amp; Ed Gloodt</b> 300 Beaumont Drive Ardmore, OK 73401-9112 egloodt@netscape.net
	<i>Biloxi Lady</i>	Eddins	IV	Rumba	
	<i>Orient Express Foxtrot</i>	Moore	V	Foxtrot	
	<i>Adios</i>	Norman	IV	Waltz	

# Phases IV-VI Ballroom A

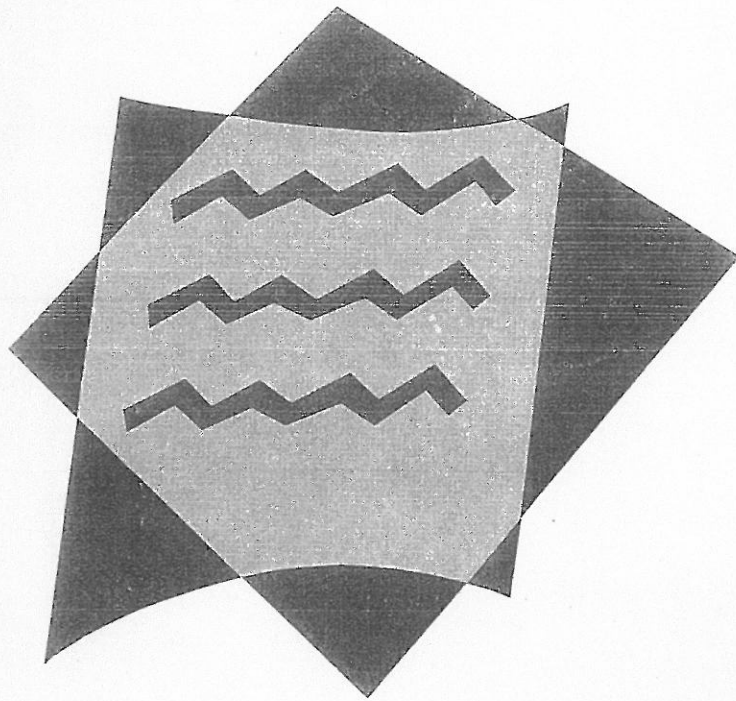
7:30 to 8:00	CLOSING CEREMONY -and- GOLDEN TORCH AWARD				
8:00 to 9:25	DANCE THROUGH OF TODAY'S TEACHES (2 Times Each) DANCE THROUGH OF PREVIOUS TEACHES (1 Time Each)				
	Routine	Choreographer	Phase	Rhythm	
	Something to Talk About	Ron & Ree Rumble	VI	West Coast Swing	
	Lost To Me (Nunca Supe Mas De Ti)	Kenji & Nobuko Shibata	V	Rumba	
	2008 Hall of Fame				
	One Time:				
	Fame	Wayne & Barbara Blackford	VI	Cha Cha	
	Beat of Your Heart	Randy & Marie Preskitt	V	Slow Two Step	
	Back Where I Belong	Kay & Joy Read	IV	Foxtrot	
	Chalita	Bill & Carol Goss	VI	Argentine Tango	
	Illusion	Michael & Diana Sheridan	V	Waltz	
	Xaymaca Farewell	Oberdan & Vanessa Otto	IV	Rumba	
	The Twist	Curt & Tammy Worlock	VI	Jive	
	French Poodle	Brent & Judy Moore	V	Foxtrot	
	Someday	Joe & Pat Hilton	IV	Slow Two Step	
	The Day You Love Me (El Dia Que Me Quieras)	Al & Carol Lillefield	VI	Bolero	
	Por Una Cabeza (Scent of a Woman Tango)	Dan & Sandi Finch	V	Argentine Tango	
	Romeo IV Juliet	Bev Oren & Bill Bingham	IV	Waltz	
9:25 to 9:50	TOP 15	#5 _____ #4 _____ #3 _____ #2 _____ #1 _____	Cued by: George & Pamela Hurd Ron & Marilou Webb George & Pamela Hurd Ron & Marilou Webb George & Pamela Hurd		
9:50 to 11:00	PROGRAMMED DANCING as follows:				
	Routine	Choreographer	Phase	Rhythm	Cuer
	Women In Love	Worlock	VI	Waltz	Wayne & Barbara Blackford 8178 Galaxie Drive Jacksonville, FL 32244-3112 wayneandbarbara@theblackfords.us
	Beyond	Shibata	V	Rumba	
	Smoke Gets In Your Eyes	Rumble	VI	Foxtrot	
	Tango Of Satumaa	Shibata	VI	Tango	
	Dedication	Rumble	IV	Waltz	Brent & Judy Moore 10075 McCormick Place Knoxville, TN 37923-7402 DanceMoore@.com
	Hola Chica	Worlock	V	Cha Cha	
	Symphony	Slater	VI	Foxtrot	
	Jack Is Back	Worlock	V	Mambo	
	Begin To Color Me	Read	VI	Waltz	Adrienne & Larry Nelson 2286 X Avenue Dysart, IA 52224-9768 lnelson888@juno.com
	Almost Like Being In Love	Preskitt	IV	Quickstep	
	Big Spender	Vogt	VI	Foxtrot	
	The Bard	Lamberty/Morales	V	Waltz	
	Java Jive	Childers	V	WC Swing	Susie & Gert-Jan Rotscheid Oude Arnhemseweg 81 3702 BB Zeist, The Netherlands gj.rotscheid@tiscali.nl
	The Human Thing To Do	Sheridan	V	Foxtrot	
	Los Rayos del Sol	Moore	V	Rumba	
	No Walls	Worlock	IV	Waltz	



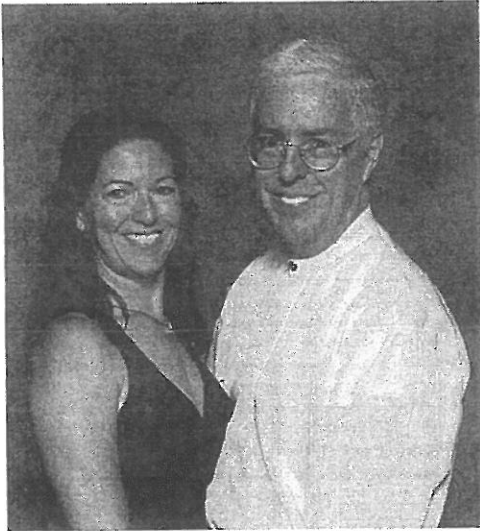
08-33



# CLINICIAN RESUMES



08-34



**BILL BINGHAM**

190 Hillway Circle  
Ventura, CA 93003-1310  
(805) 658-1191  
wbingham.text75@gtalumni.org

**PEGGY ROLLER**

16956 Tupper Street  
Northridge, CA 91343-3535  
(818) 775-0675  
peggyroller@yahoo.com

Bill lives in Ventura, California, and began round dancing about 18 years ago. He is a member of Roundalab, the Southern California Round Dance Teachers Association and the International Choreographed Ballroom Dance Association. He has showcased and taught at every National since Oklahoma City in 2003, largely presenting choreography of his own or co-written with Bev Oren including "Dance of the Hours", "Trapeze Quickstep", "Loveliest Night", "Sway Me More", and "Rainbow 'round My Shoulder".

Having retired after working over 25 years for the County of Ventura, predominantly as a senior buyer in the Purchasing Department, Bill is now prepared to at long last become a productive member of society by finding useful employment in the private sector.

Peggy Roller lives in Northridge, California. She has been round dancing for 3½ years. She is a member of Roundalab and the International Choreographed Ballroom Dance Association. Bill and Peggy have been regular dance partners for about two years, showcasing and teaching at 3 National Conventions including her first choreography, "Sunrise", at last year's National Convention in Charlotte, North Carolina.

Professionally, Dr. Roller is an Associate Professor and Graduate Coordinator in the Department of Physical Therapy at California State University, Northridge. She teaches courses in applied neurology, balance and vestibular rehabilitation, and motor control/motor learning, treats patients with neurologic pathology and balance problems in faculty practice, and performs research related to falls in older adults.

08-35



### WAYNE AND BARBARA BLACKFORD

8178 Galaxie Drive, Jacksonville, FL 32244-1228 (Summer)  
(904) 771-2761

4860 E. Main Street - D72, Mesa, AZ 85205-8046 (Winter)  
(480) 830-6429

(904) 307-5362 (cell)

wayneandbarbara@theblackfords.us  
web site: theblackfords.rounddancing.us

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; ICBDA (URDC); 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 2<sup>nd</sup> highest award, "THE SILVER CIRCLE" and in 2005 Roundalab presented them with their most highest & prestigious award "THE SILVER HALO". They are the ONLY recipients of all ROUNDALAB's four (4) MAJOR AWARDS.

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

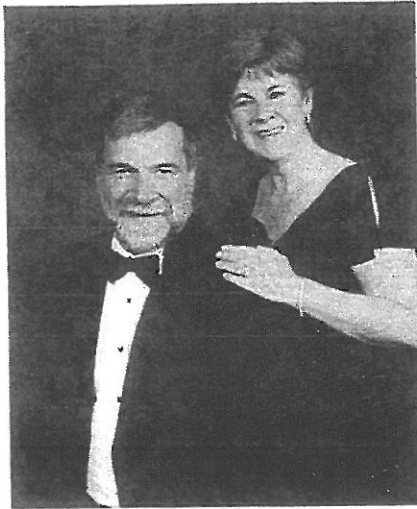
They were clinicians at four of the first ROUNDALAB MINI-LAB'S conducted in the United States, as well as the first one conducted in Canada. During the summer months, they travel extensively around the country and Canada conducting clinics; workshops and teachers seminars. Wayne & Barbara conduct many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

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

Wayne & Barbara are also known for their choreography as well, writing such favorite dances as "I Do I Do I Do"; "16 Tons" "My Endless Love" "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 believe in continuing education and spend at least three hours weekly taking private ballroom lessons (from Larry Caves and U.S.Champions Jim & Jenell Maranto, Licentiates of the Imperial Society of Dance).

Their family includes two daughters, Lauri & Kathleen; sons-in-law Ken & Dale; granddaughter Kristen (her husband Christopher) and grandson Anthony and great granddaughter Makayla and her new baby brother Chase.

08-36



**PAUL AND ANN CLEMENTS**

5713 Allen Avenue  
Powell River, BC, Canada  
V8A 4J2

(604) 483-4984

[paclements@shaw.ca](mailto:paclements@shaw.ca)

Paul and Ann Clements have been teaching and cueing round dancing in Powell River, British Columbia, for five years through their club, the SunCoast Dancers and for the Country Stars in nearby Sechelt. They have taught at the United States and Canadian Nationals and at the BC Provincial Festivals. In September of 2007, the SunCoast Dancers hosted the first BC Provincial Round Dance Festival. Paul is the 1<sup>st</sup> Vice President of the BC Square and Round Dance Federation. They are members of Roundalab and ICBDA.

Because Powell River is an isolated community with limited access to round dancing, Paul and Ann began dancing and teaching uncued ballroom to extend their dance opportunities. They now often attend dances at the Vancouver ballrooms. For the last four years they have taught a 10-week introduction to social dance program, which includes ballroom and Latin rhythms. About 250 dancers have been introduced to social dance through this program. The SunCoast Dancers hosts a monthly social dance for the Powell River dance community.

The Clements have studied dance at Brigham Young University's Adult Ballroom Camps and the Crystal Ballroom in Vancouver, British Columbia.

Paul and Ann enjoy writing choreography and have published several dances.





08 -37  
**IRV AND BETTY EASTERDAY**  
18723 Dover Drive  
Hagerstown, MD 21742-2455

(301) 733-0960

roundarama@aol.com

Irv and Betty Easterday have been Round Dancing for more than forty-six years. They began to teach Round Dancing in 1960. They currently teach a Phase IV, V, VI Carousel Club in the Maryland/District of Columbia area. They are also instructors of ballroom adult education classes for the local community college.

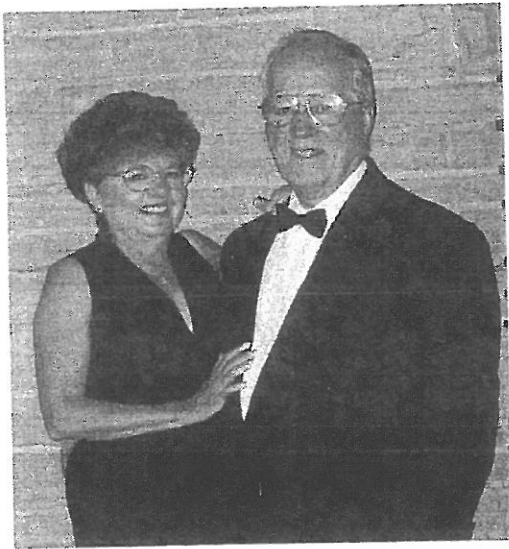
The Easterdays have been staff members of many weekends, festivals, conventions and camps all over the United States and Canada. Thirty years ago the first All-Round-Dance Weekend was organized by them, and since that time their "ROUND A RAMA" events have been expanded to include as many as ten annual dance functions in areas all over the U.S., and a week-long ROUND A RAMA INSTITUTE (now in its 34th year) for both leaders and dancers, held at the Purdue University, in Indiana. They have also conducted 20 annual INSTITUTES FOR THE EDUCATION OF ROUND DANCE TEACHERS. In addition, they currently conduct instruction sessions for both teachers and dancers of the figures and dance techniques used in Phases IV, V, and VI. In order to keep up with each challenge along the way, they continue to take private dance instruction from qualified ballroom professionals.

They are charter members of both ROUNDALAB and ICBDA (formerly URDC). They have served many years on the boards of both organizations. They have conducted clinics and teaches at many of the URDC Conventions and have shared their expertise in 3 of the annual Teaching Seminars held before each convention. They have been on the Board of Directors of ROUNDALAB since its inception and served 5 years as the Education Chairmen. Through their efforts as board members of both organizations, they were instrumental in encouraging URDC & ROUNDALAB to work together for the betterment of the activity. They have also served as Chairmen of the Phase VI Standardization Committee of ROUNDALAB to help in the development of uniformity in cueing and figure descriptions. Irv served from 1987-1989 and a second term from 1995-1997 as General Chairman of ROUNDALAB. In the capacity of General Chairman, he encouraged ROUNDALAB to professionally produce videos of all ROUNDALAB PHASE FIGURES to be used for educational purposes. These tapes are now available in DVD format for dancers and teachers on a worldwide basis. Irv & Betty are very pleased to have attained their ROUNDALAB TEACHER COACH credentials. They have conducted ROUNDALAB Minilabs in Australia, Germany, Canada as well as in the United States. In July 2007 Irv was elected for a 2-year term as the President of ICBDA. In 1985 they conducted a Jive Clinic in New Mexico and are proud of the fact that this clinic has been videotaped and is a permanent part of the Lloyd Shaw Foundation Library. They are also very pleased that in 1986 they were the recipients of the URDC Golden Torch award. In 1993 they were awarded ROUNDALAB'S highest honor - the Silver Halo Award - given for the promotion and perpetuation of the Round Dance Activity. Their primary interest in this activity is "the ROUND DANCER" and to this end they feel that education is the answer. They are constantly involved in helping all dancers - from the new dancer to the advanced - and feel that one of their strongest challenges is to encourage and help in the training of new ROUND DANCE TEACHERS through ROUNDALAB & ICBDA.

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

They have two grown children: Mick, a minister on location, and Barb, an administrative assistant for a major investment firm. They have one granddaughter and 2 great-grandchildren. Since Irv and Betty have been retired as educators for 25 years, they have been able to devote a large portion of their time to the education, improvement and refinement of the Round Dance activity.

08-38



**MILO AND GRACE FERRY**

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Milo and Grace started dancing in 1988 in Colorado Springs and met and started dancing together in 1989. We take classes whenever we have the opportunity and have taken advantage of the good dancing instruction from many Colorado dance teachers throughout the years. Milo and Grace traveled many times to Denver for classes and also to other parts of the United States for fun weekends and sometimes weeks of dancing. We have enjoyed not only the dancing but also the many great people that we have met all over, who we now consider good friends.

We began teaching in our home in 2003, and Milo began to cue soon after that. We now have three classes - one National Carousel Club (#210), one intermediate class and a new beginning class. The name of our club is Garden of the Gods Dancers, named so because our dance room has a view of the Garden of the Gods.

We were married in 1991 and have been dancing ever since. This has been a wonderful hobby for us, and we really love it. We were happily surprised to find that teaching has been very rewarding, and we are enjoying it very much.

We are members of Roundalab, Colorado Round Dance Association, and International Choreographed Ballroom Dance Association.



08-39

**DAN AND SANDI FINCH**  
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sandi@sandance.us  
web site: [www.sandance.us](http://www.sandance.us)

Sandi and Dan have been dancing together almost 30 years, transitioning from dancers to teachers in 2001. They host two weekly Carousel Clubs and a weekly figure clinic on advanced basics in Southern California.

They served two terms on the URDC Board of Directors and on its Technical Advisory Committee. Dan is President of the Round Dance Teachers Association of Southern California for 2008. They are also currently on the Board of Directors of Roundalab (RAL). Sandi is the RAL legal adviser, and they serve as chairman of its Standardization Committee, which is responsible for the Phase Manual.

They have presented education seminars at several national round dance conventions. For RAL, they have presented clinics on *Rise & Fall*, *CBM/CBMP: It's More than Just Banjo*, *Music Legalities*, *An Introduction to Bolero*, *Picture Figures*, *Teaching Figures by Families* and this year, *Advanced Tango*. They have also taught education seminars the past two years at URDC.

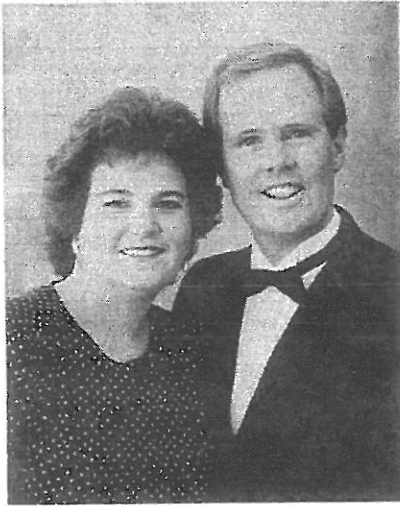
They perform at round dance events, both with a team and on their own; they conduct quarterly clinics locally; and they publish a quarterly newsletter for their round dance community.

They learned to dance with Harmon and Betty Jorritsma, moved into advanced round dancing with Leo and Marion Crosby and were fortunate to spend almost a decade in the hands of Eddie and Audrey Palmquist.

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

Their choreography includes Moola Lah, Once You Had Gold, Apassionata, Sensation Tango, That Old Feeling, El Pico IV, Make Love To Me WCS and Crazy World, a RAL Round of the Quarter 2002.

08-40



**BILL AND CAROL GOSS**  
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Bill & Carol have been dancing and teaching for over thirty years. They are members of ICBDA (formerly 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 and "So You Think You Can Dance" fame. They have also spent the spring taking Argentine Tango Lessons with Lee and Barbara Sobo, at El Mundo del Tango.

Choreography and styling clinics are two of the loves of Bill & Carol, and recent choreography includes *La Barca*, *Waltz in A Flat*, *I've Got You under My Skin* and *Big Blonde*, *And 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.



08-41

**JOE AND PAT HILTON**  
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Joe and Pat learned to Round Dance in 1980, while stationed with the U.S. Army in Germany. They danced 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 ROUNDALAB Board of Directors, where they are serving as the organization's Vice Chairman.

They started choreographing dances in 2001. A partial list of their choreography includes "Scarlet Ribbons", "Goodnight, Sweetheart", "Man In Love", "Mohair Sam", "I Love You Because", "I'll Be Uptown", "Bon Soir Dame" and "There's A Time For Everything."

They have showcased and taught at ICBDA (formerly 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 (3 and 5 years old).

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.





08-42

**GEORGE AND PAMELA HURD**

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<http://community.webshots.com/user/pshurd>

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 Creamer-Weiss at the Stardust Dance Studio. Besides her certification in International Dance, Kathy specializes in Argentine Tango & got them excited about it. They have since studied with Argentinean's Pablo & Inez Vино, while cruising South America.

George & Pam taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006, 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 25 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) and Carousel Club 203, which they inherited from Bob & MaryAnn Rother in Fall 2003. George also cues for Randy Dougherty's Advanced Square Dance while in Mesa (as long as they can dance, too!!).

They are members of ROUNDALAB, International Choreographed Ballroom Dance Association (ICBDA), 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 "Cumparsita Argentina", "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](http://www.gphurd.com).



08-43

**BOB & KAY "SKI's" KURCZEWSKI**  
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Pharr, Texas 78577-6229

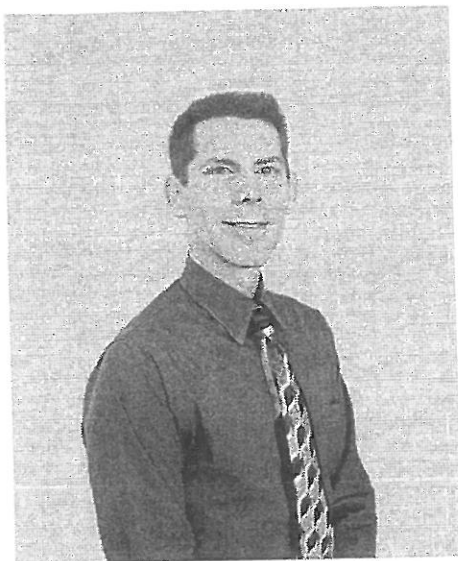
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Bob started dancing in 1964 and Kay in 1965, when they were single. Their dating consisted primarily of Square and Round Dancing. They were married in July of 1966 and moved to Kansas, where Bob was stationed with the Army. In 1967 Bob was re-assigned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

In the spring of 1990, Kay and Bob accepted the opportunity to establish an all levels Round Dance Program in the Texas Rio Grande Valley during the winter season. Since that time they have been teaching all levels of Round Dancing on a full-time basis. During the winter months you will find them hurrying from one park to another, in the Pharr/McAllen area, teaching or cueing over 15 sessions per week. For 11 summers, starting in 1992, they conducted a summer Round Dance Program at Ramblin' Rose RV Resort in Crescent City, California. During their free time, April – October, they are traveling, attending and preparing for festivals. They also sponsor an annual guided tour to Germany in October, which they coordinate, organize, and guide. Currently during the summer they do a small Round Dance Program in the Texas Rio Grande Valley when they are not attending or conducting festivals.

Bob & Kay are members of Roundalab, ICBDA (formerly Universal Round Dance Council), Dixie Round Dance Council, National Carousal Club #340, the Texas Round Dance Teachers Association, and Life Time Honorary Members of EAASDC (European Association of American Square Dance Clubs). They have taught and cued in Germany, France, Italy, Belgium, Holland, Canada. They have been featured Round Dance Leaders at many Festivals throughout the United States and Europe and at several National Square Dance Conventions. Their choreography includes Apollo Tango, Unchain Me, Drinking Bone, No One But You (In My Heart), Dear Heart, Love is Waiting and Sabor A Mi Bolero.



08-44

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

Richard has choreographed over 60 round dances, ranging from the Phase II MORNING HAS BROKEN (Waltz) to the challenging FIVE O'CLOCK WORLD (West Coast Swing). Some of his most popular routines include: A WALK IN THE BLACK FOREST (Quickstep), AM I BLUE (Slow Foxtrot), ANOTHER YOU (Foxtrot), BEAUTIFUL MARIA (Rumba), BOULAVOGUE (Waltz), CANADIAN SUNSET (Two-step), CHANGE PARTNERS (Foxtrot), DADDY MEDLEY CHA, FIELDS OF GOLD (Rumba), HURRICANE TANGO, JEANNE (Samba), THE LOOK OF LOVE (Bolero), MURDER HE SAYS (Lindy), NOCTURNE (Waltz), PAPILLON (Waltz), and WILLOW WEEP FOR ME (American Foxtrot). His work is characterized by an exquisite blending of lyrical, flowing choreography with powerful, evocative music.

Richard teaches ballroom (International Style Standard and Latin), as well as Round Dancing. He is widely recognized for his exceptional technical knowledge, as well as for the musicality of his dancing. He teaches at various weekends and festivals across the U.S. Every October he travels to Germany to teach at the European Round Dance Week.

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



08-45

**AL AND CAROL LILLEFIELD**  
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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 & International Choreographed Ballroom Dance Association (formerly Universal Round Dance Council). They are currently on the Board of Directors of Roundalab.

They continue their education by attending various weekends given throughout the year, as well as the Roundalab Annual Convention, National Square Dance Convention, ICBDA 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.....





08-46

**BRENT AND JUDY MOORE**  
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Judyoz@aol.com

Brent & Judy began their dance partnership in 2000 and will celebrated their seventh Anniversary this April. They have blended their dancing skills to form a very rewarding dance partnership and are 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 on the board of ICBDA (formerly 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 Choreographed Ballroom 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 were Cha Cha Torrero, Erotica, First Snowfall and Fenestra. More recently Brent & Judy have written Falling Into You, Somos, Tuxedo Tango, Say No More, Knock on Wood, Scheherazade, Why Don'cha Do Right, Suddenly, Cocktail Time, Don Diego, Breathless, Tango of the Rising Sun, Forget Me Not, La Puerta, Nobody But You, Forrest Gump and La Gloria.



08-47



**OBERDAN AND VANESSA OTTO**

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ootto@ootto.com

The first love of the Ottos was Scottish Country Dancing, which they started shortly after their marriage 40 years ago. They both completed the two-stage detailed teacher training by the Royal Scottish Country Dance Society and were certificated in 1978 & 1980. Oberdan taught a weekly SCD class for 25 years and has been a featured teacher at numerous weekend workshops in the U.S. He has had lots of experience in "briefing" Scottish dances, which is a lot like cueing-- except that you do it before the music starts and while wearing a kilt.

Oberdan and Vanessa started ballroom dance lessons about 25 years ago and benefited from tuition from a marine drill sergeant and also from a top ISTD-trained ballroom coach. They taught social dance classes for about five years before they discovered Round Dancing (in 1992). In all those years, their personal dancing hadn't progressed beyond the Phase 4 level of Round Dancing, so they were thrilled with the large variety of figures and rhythms they found in Round Dancing. The choreography bug has not bitten very hard yet, as they are still absorbing all the wonderful material that has already been produced.

Oberdan and Vanessa live in southern California, where they teach two Carousel club classes. Oberdan is an optical physicist. He has a PhD from Stanford and works for Mentor Graphics in Portland, Oregon. Vanessa worked many years for Xerox as a manager of Software Testing but is now chiefly a Nanna. The Ottos have three married children and five small grandchildren.



08-48

**RANDY AND MARIE PRESKITT**

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RKPreskitt@comcast.net

Randy and Marie are delighted to be attending their 13<sup>th</sup> 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 it became standard for all round dances to be 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 dancing together ever since.

Randy and Marie have two 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 just couldn't give up calling forever and now also calls and cues for the Shirts N Skirts teen club, of which their children are members.

Randy and Marie have choreographed numerous dances including It's Almost Like Being In Love, 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 three great children: Leslie 22, Matthew 20 and Phillip 15. Leslie and Matt are also here at ICBDA with Randy & Marie. They have come to enjoy this fun week just as much.



08-49

**KAY AND JOY READ**

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(480) 361-8647

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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, Texas, 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 are offering advance round dance classes and private instructional lessons in Mesa, AZ, during the winter months.

Past teaching experiences include dance teaches, as well as teacher and dancer clinics and educational seminars at numerous National Square & Round Dance, Round-A-Lab, and Universal Round Dance Council conventions, as well as several internationally advertised festivals in Canada and Japan. Organizational memberships include the Texas Round Dance Teachers' Association (TRDTA), Dixie Round Dance Council (DRDC), Round-A-Lab (RAL), and Universal Round Dance Council/International Choreographed Ballroom Dance Association (URDC/ICBDA). 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 29<sup>th</sup> International Convention held in San Antonio, TX.

Their **choreography** includes: *Begin To Color Me, Mujer, Colours, Through Your Eyes, Make This Night Eternal, Ecstasy, Come Along With Me, Todo Bolero, More Than You'll Ever Know, Gold Tango, Should I Do It, Story Of Love, I'm Still Me, Rhythm Of My Heart, Looking Through Your Eyes, Ronda Paso, You Left The Water Running*, and more recently *Munca Cita, When You're Alone, Dream On, Besame' Cha, You Raise Me Up* and *Que Sabes De Amor*. Their most recent choreography includes: *Shores Of The Swilly, Stranger On The Shore, Last Night Of The World, Purest Of Pain* and *I'm in Chains*.

**KAY** is a retired Professor and Department Head of the Department of Veterinary Pathobiology where he taught mechanisms of disease and diagnostic pathology for 37½ 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, Texas.



**PAUL AND LINDA ROBINSON**

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In 1985, following in Paul's father's footsteps, Paul and Linda began teaching dancing in Kansas. They teach three nights a week and give private lessons in Tulsa, OK. Monday evening is Phase IV - Phase VI, Carousel Club #46; Tuesday is at the YMCA; and Thursday is in Bartlesville, OK.

Paul and Linda are members of International Choreographed Ballroom Dance Association (formerly URDC), 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 and vice-president.

Paul and Linda currently serve on the ICBDA board of directors as Election Chaircouple. They were Convention Chaircouple for URDC in 1997 and Assistant Chaircouple in 1997 and 1999. They are Directors of Programming for the 2008 National Square Dance Convention and were Directors of Workshops and Showcases for the NSDA convention in 2003.

Teaching engagements include the 37<sup>th</sup> European Square and Round Dance College (Cham), URDC, MO Federation of Square and Round Dancers, KSDA Fall Jubilee, KSDA conventions, Northeastern Oklahoma Square Dance Convention, Mason Dixon Square Dance Federation, Oklahoma City Square and Round Dance Association, Accent On Rounds and Colorado State Round Dance Conventions.

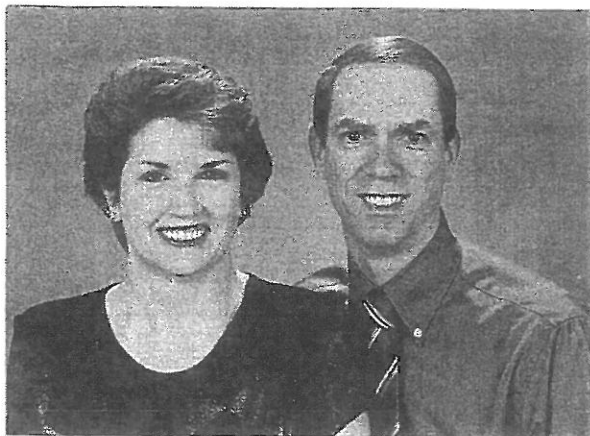
Paul and Linda try to promote dancing by giving lessons to teenagers and by teaching in the local high schools. They have conducted a salsa clinic with 300 students, and each year they teach 5 one hour and half classes on different rhythms at the Claremore, OK High School.

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 (Phase V - rumba), I'd Rather Cha Cha (Phase V - cha), Somewhere (Phase V - waltz), Boulevard Of Broken Dreams (Phase V - tango), Together (Phase II - waltz), Take A Bow (Phase V - rumba), No One Else On Earth (Phase IV - West Coast), Intrigue (Phase IV - Waltz) and Your Life (Phase III - Foxtrot).

They have three children, Misty (27), Shannon (24) and PJ (21). Paul is a Systems Engineer for Centrilift, and Linda is employed by John Zink as a Project Manager.

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.





08-57

**RON AND 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*, *Snow Blossom*, *Secret Smile*, *Sway 4 Me*, *Amapola*, *Runaround Sue*, *Stuck on You*, *A Brief Romance*, *Serenade*, *Switchin' in the Kitchen*, *Dedication*, *This is the Life*, *If Tomorrow Never Comes*, *Boom Boom*, *Footloose*, *How Do You Like Me Now*, *My Confession*, *Carnival*, *I Could Write a Book*, *A Whole New World*, *You Drive Me Crazy*, *A Wink and a Smile*, *Memory Rumba*, *Safronia B.*, *Bye Bye Mambo*, *Besame Mucho*, and *Señorita Tango*. Two of their dances, *Numero Cinco* and *Carolina Moon*, have been voted to Roundalab's Classic list. Two more dances, *Manuela* and *Non Dimenticar*, have been elevated to Roundalab's Golden Classic list. In 2004, their Phase VI Foxtrot, *Smoke Gets In Your Eyes*, was elected to URDC's Hall of Fame.

Ron & Ree are members of Roundalab, ICBDA (formerly URDC), and the Dixie Round Dance Council. For ICBDA, they are fulfilling their second term on the Board of Directors, and as Treasurers. They have taught at the URDC Conventions in 2000, 2003, 2004, and 2007, and have served as Chairman of the Prelude Ball in 2003. In 2006, they were honored to receive URDC's Golden Torch Award for outstanding contributions to Round Dancing. Unfortunately, Ron & Ree have had to make the difficult decision to retire from Round Dancing at the end of 2008, due to their full-time work load. They will continue their involvement with the Round A Rama dance events, and their hope is to continue to dance and return as teachers at some future point.

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.





08-52

**RADKA AND STEVE SANDEMAN**

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Radka and Steve first met while attending the "Square Dance World Convention" in Germany in 1993. Radka had traveled with friends from The Czech Republic to attend the dance, while Steve had traveled from Belgium, where he was stationed with the U. S. Navy at a NATO Command. They met again two weeks later while attending a Square Dance Jamboree in the Bavarian region of Germany and, through broken English, exchanged addresses and began writing to each other; Radka wrote in German, and Steve wrote in English (each using their English/German dictionaries to translate!). Frequent visits back-and-forth between Czech & Belgium allowed their relationship to blossom, and they soon married in Radka's hometown of Pardubice in The Czech Republic. Radka moved to Belgium, and they subsequently moved to San Diego in 1995 when Steve retired as a Naval Officer from the U.S. Navy. Soon after arriving in San Diego, Radka and Steve quickly established themselves as an accomplished Round Dance Cues and Teaching couple in Southern California. They have become increasingly involved with the Round Dance Community throughout California, cueing and teaching at large Festivals, including Bakersfield; Tulare; Del Mar Jamboree By-the-Sea; San Diego's annual Fiesta; Riverside County Square & Round Dance Festival; State Conventions; along with dance Cruise and vacation weeks!

While a college student, Radka began her "dancing career" in 1988 when she first joined a local heritage dance folk group that later evolved into a Square Dance Club. She started cueing for the club in 1989, and later became an active member of the European Caller's & Teacher's (ECTA) Organization. Radka had earned her Master's Degree in Languages and Education (Czech and German) and frequently uses those abilities in her work at the Waterfront Visitor Center in San Diego. Steve began calling in 1975 while stationed in Germany, served as President of the European Caller's and Teacher's (ECTA) Organization, and has called at large dance events throughout Europe. Radka is an active member of ROUNDALAB, while Steve is an active member of CALLERLAB, and they are members of ICBDA (International Choreographed Ballroom Dance Association). Radka and Steve continue to further their professional Round Dance knowledge, skills, and experience while attending weekend and weeklong Phase V and Phase VI Round dance teaching events.

Radka made the personal decision to become an American Citizen in 2003, and currently serves as the Visitor Services Supervisor for the San Diego Convention & Visitor's Bureau in San Diego, California.



08-53A

**DWAIN AND JUDY SECHRIST**  
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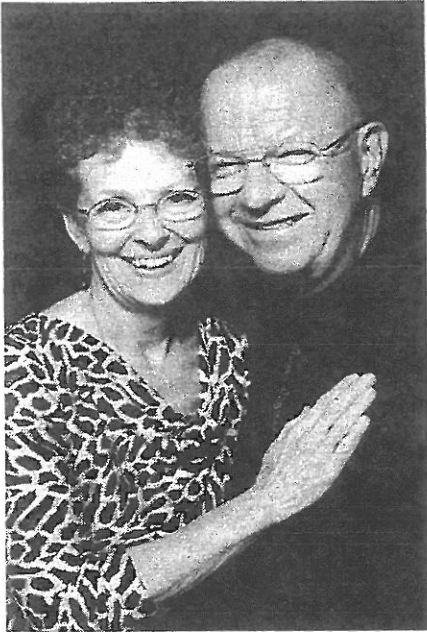
Dwain & Judy taught their first Round Dance class in 1968 for the Lompoc Parks & Recreation in central California. In 1972, they moved to the Bay Area where they taught Basic thru Advanced Rounds for the Santa Clara Parks & Recreation until Dwain retired, following 32 years with Lockheed-Martin, and moved to Tucson, Arizona. In Tucson they taught Phase V/VI Rounds and also Ballroom for Senior's in Oro Valley. After a brief move to Santa Rosa, California in 2001, they returned to Arizona, this time to Mesa where they now live and have been teaching Phase V/VI clinic/workshops weekly during the Mesa Dance Season. They also sponsor two dance weekends in Mesa every year, **Autumn Fest**, early in November, and **Star Fest**, late in March, both featuring outstanding national teachers.

In 1972, while Eddie and Audry Palmquist presided over the Southern California Round Dance Teachers Association, Dwain & Judy were certified as Teachers of Round Dance. At that time their Ballroom coach was Norm & Clair Ballentyne; for the next eight years their coach for Standard and Latin Style was Connie Gillon and American Style was Michael Gillon; followed by Steven Cullip, then Jenell Maranto, Christopher Shaw and currently Larry Caves.

They joined Round-A-Lab in 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 served as Program Chair for the 1989 URDC Convention and General Chair for the 2007 Convention. They have also served as Clinicians and Teachers for a number of Conventions.

Some dancers and teachers recall one or more of Dwain & Judy's "strictly for fun and entertainment" routines such as the mime to "A Happy Sound" or their "Cool Cats" routine to the "Stray Cat Strut" or even later by the "Return of the Cool Cats". However, some might prefer their more serious choreography such as **The Music Played** (Phase VI Rumba), **Fantasy** (Phase VI Foxtrot), **All That Jazz** (Phase V Foxtrot), **Dancing The Tango** (Phase VI Tango), **Ooh ...La La** (Phase V Samba), **Flying** (Phase V Waltz) or even **Song From A Secret Garden** (Phase V Bolero).

08-538



**MICHAEL AND DIANA SHERIDAN**

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Michael & Diana Sheridan have been active in round dancing since 1974 and teachers since 1975. They have been active members of URDC serving on the Board of Directors from 1980 until 1984, 2001 until 2005, and are current members of the Board of ICBDA (formerly URDC). They served two terms as Chairman of the Board, two terms as Vice President and one term as President. They have been members of TAC, the Technical Advisory Board of URDC. Michael & Diana were General Chaircouple for the 1981 URDC Convention in Grand Rapids, Michigan.

The Sheridans have worked to improve their dancing through ballroom lessons and have been accredited by the American International Dance Teachers Association (AIDTA). They are members of Round-a-Lab. They have taught at several URDC conventions, at festivals throughout the country and currently teach the summer dance program for the Leisure World Shall We Round Dance Club in Mesa, Arizona.

The Sheridans have written a number of dances including "Rumba My Way", "Happy Medley", "Vaya Con Dios", "Our Love Affair", "The Human Thing to Do", "The Lady's in Love With You" and "A Tisket A Tasket".



08-54

**KENJI AND 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 and dancers which inspired them to improve their dancing ability to that level. Since then they have taken professional dance instructions for ballroom and Latin dances. They have taught at various weekends and festivals throughout Japan and North America.

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

They currently conduct an advanced level round dance class in Los Gatos and also a beginner round dance class for ballroom dancers in Oakland, California, in addition to four 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 Café, Bugged Down In Love, Nostalgia, Liebestraum No.3, Beyond, Adeline, Rum & Coca Cola, Be My Lover, Papa Loves Mambo, Tonight, What A Wonderful World, Aoba-jyo Castle, Hallelujah, Orange Colored Sky, Sunny Cha, La Mer, The Way You Do, This Can't Be Love, On And On, People, Chilly Chilly Cha, Gotta Get On This Train, Le Cygne, Show Me Heaven, Edelweis, Tequila, 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, Tango Of Satumaa, La Mentira* and *For Once In My Life*.

08-55



**TIM AND DEBBY VOGT**  
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Tim & Debby discovered round dancing in Rapid City, South Dakota, in 1981. After enjoying easy level rounds, Debby learned to read cue sheets and began cueing so they could continue to learn routines. In 1985 they started an easy intermediate round dance club that eventually matured into the National Carousels #136. While in South Dakota, they cued for local festivals and square dance clubs and traveled many miles to attend round dance festivals. Tim and Debby had the pleasure of serving as clinicians at round dance festivals in Iowa, Kansas, Nebraska, Colorado, Alaska and Saskatchewan.

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

Tim and Debby have been members of Roundalab for 24 years. They currently serve as the Roundalab Phase 5 Round of the Quarter Chair. Their choreography includes 'All Kinds of Everything', 'Open Arms', 'And That Reminds Me', 'Dark Waltz', 'The Rose', 'My Heart Will Go On', 'Another Love Like Mine', 'Lazy Crazy Days' and 'Big Spender'.





08-56

## CURT AND 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 29 years, and they have been teaching together for 27 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 ICBDA (formerly URDC), they currently serve as Ex-Officio. They are also members of DRDC and leaders of National Carousel Club #32.

Some of their past choreographies are "Starlight," "Patricia Cha," "Heavenly Waltz," "Wounded Heart," "Hola Chica," "Where Or When," "Jurame," "Adagio," "Jack Is Back," "El Pico," "Gone With The Wind," "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," "Just Smile," "Te Quiero," "Reflection," "In This Life," and "Women In Love". "Sugar Sugar" has become a Roundalab Golden Classic.

They have been on staff at numerous weekends around the US, Canada, Germany, Australia, Sweden, 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, of course, but a higher priority are family outings and vacations. They have 2 daughters. Mandi Christine, 22, works full-time for Disney as an On-line Chat Support Agent. She is now married and recently became the proud mom of a little girl, Brianna Christine, making Curt & Tammy grandparents. Kasandra Marie, 16 this September, is an avid volleyball player & will be a sophomore in high school this August. Tammy says they still enjoy traveling with their younger daughter to weekends in the summer and riding the top roller coasters in the country when they can.

Eleven years ago, with the help of many local round dance couples, they opened their own beautiful dance hall, the "Stardust Dance Center", which features a 5,500 square foot floating hardwood floor. Its primary use, of course, is for Round Dancing, where they feature several weekends with today's top leaders. In addition to that, they run a successful annual week-long event and recently celebrated their 6<sup>th</sup> anniversary of the "Colossal Week of Rounds" at the Coliseum in St. Petersburg, Florida.

As owners and managers of the Stardust Dance Center, teaching locally and abroad, and maintaining the responsibility of raising a family, they definitely keep busy. Curt & Tammy say that they are blessed to be able to do something they love, but that they could not do it without the help of God. They are very grateful for all their friends around the dance world and the opportunity to travel in hopes of giving something back to this great activity that has given them so much enjoyment.

08-57



# CLINIC NOTES



# Argentine Tango Notes

Compiled by George & Pamela Hurd



## A Bit of History

The exact origin of Tango cannot be identified. It seems that it has developed through a varied and complex history. It is generally believed to have begun in the mid-1800's in Argentina and Uruguay. There was a massive immigration in Argentina at that time and the intermixing of African, Spanish, Italian, British, Polish, Russian, and Argentinean culture joined together the many different types of music and dancing. It is believed to have developed in the barrios by the poor working society and did not enjoy a world wide spread of popularity until brought to Paris in the early 1900's where it was picked up by the wealthy and began to appear in movies.

Argentine Tango is quite different from Ballroom (International) Tango. The International style of Tango has been standardized through the ballroom schools for many years, while Argentine is based on an improvisational style.

## General Technique

Argentine Tango can be immediately identified by its relaxed posture and movement. Contrary to the normal Ballroom hold with hips together and upper bodies held firmly apart with a strong offset frame, Argentine could easier be described as an embrace or hug. Heads are quite close together, with arms loosely wrapped around each other and chests in close contact. The hold can change from very close to open to allow room for lower body movement. Movement is quite fluid with the balance always centered over the weighted foot, allowing an easy change of direction. Probably to allow for progression on a very crowded dance floor! Generally, the ladies head would be gently turned to the right or looking coyly into the man's eyes. The man would also have a lowered head position, looking slightly down and to his left, often checking the floor so that he could quickly block the woman's foot or change her direction.

A man (or the leader) will quite frequently change weight (or transition) without telegraphing his action to the women (or follower). He should make this weight change as transparent as possible so that the woman will not try to follow this action. Due to the improvisational nature of Argentine, this type of transition allows a real freedom for direction changes and position alignments (such as a same foot forward walk).

One action that is quite unique to Argentine Tango is the "collection" of one foot to the other when walking. This is to keep the balance always centered on the weighted foot. Any slow walking movement would always include collecting both feet together before changing weight. Quick movements would have the feet closely passing each other. Even when the man is basically rocking from foot to foot (as in ochos), he would not leave them spread apart, he would collect them before changing weight.



Women would generally walk forward or backward in a straight line, as on a balance beam. This would allow her to easily stop with feet crossed as in the basic or Cruzada step.

In general there is no rise or fall in Argentine Tango and the foot steps are relative flat footed. When ending in a position with both feet together, they would be literally side by side, knees soft, not flexed. Heel leads are generally not used and there is an overall "cat like" movement style.

There is generally much more movement from the waist down, than with the shoulders or heads. In doing ochos, for example, the shoulders remain parallel with the hips twisting to allow the feet to project forward, change weight, collect and then swivel.

### **Argentine Tango Music**

One of the most easily distinguished attributes of Argentine Tango music is the use of the bandoneon. This is a German instrument that looks and sounds like an accordion and an organ. The other thing you will note is the lack of a strong rhythm, since there are generally no drums used. The beat (when there is one!!) is provided by a bass or piano. As you develop a feel for this fascinating music, you will come to enjoy the interesting and unique rhythms.

### **Common Argentine Terms**

A Milonga is the common name for a social event where Argentine tango, both 4/4 count and waltz (Vals or Vals cruzado) are danced. Basically a Tango Dance Party.

Embellishments (or adornos) are done anytime the leader stops. These can include Boleo (foot flick), Gancho (a hooking of the foot either over, under, or around the partner's leg), Lapis (drawing a circle on the floor with a toe), or many other foot actions like tapping the toe to the floor.

08-60

## An Introduction to Slow Two Step (Nightclub)

Richard E. Lamberty

Each rhythm we dance has certain characteristics that make that rhythm unique. Of course, many dances might share one or more characteristics with some other rhythms, but the collection of characteristics ultimately distinguishes one rhythm from any other.

Some of those characteristics are the specific technical elements that define the dance, such as:

- **Timing** – The beat value of each step against the music.
- **Tempo** – The normal speed of the music for that rhythm.
- **Footwork** – The part of the foot (or feet) that is in contact with the floor.
- **Foot Placements** – The direction of the moving foot in relation to the standing foot and the body.
- **Amount of Turn** – How much rotation is made on one foot or between two or more consecutive steps.

In addition to the technical elements, there are other characteristics which a particular dance may or may not have which add to its unique character, such as:

- **Rise and Lowering** (or Fall) – Elevating and lowering the body through the use of the feet, ankles and legs (or more simply, straightening and bending the knees).
- **Swing** – Having applied Contrary Body Movement (CBM) a step taken outside the line of the body such that the body must move to be over the foot.
- **Sway** – The natural inclination of the body from the ankle upward away from the moving foot.

Dances like Waltz, Foxtrot and Quickstep have all three of these characteristics; whereas, the fundamental quality that makes Tango 'Tango' is actually the absence of those particular characteristics.

In the Latin dances we have other common characteristics that combine to create the unique character of those rhythms. Things like:

- **Latin Motion** as found in our International Style Rumba and Cha Cha
- **Cuban Motion** as found in our American Rumba and Cha Cha
- **Bounce** as found in Samba and East Coast Swing

In addition to these common characteristics, a rhythm generally has some over-arching principle which creates a fundamental context in which the various characteristics exist. The fundamental over arching principle of Waltz is its 'Pendular Swing', which causes particular patterns of Rise and Lowering to emerge. In contrast Foxtrot is dominated by alternating 'Pendular and Metronomic Swings' which give it its underlying rolling, wave-like character.

International Rumba and Cha Cha are, on the face of things, very similar. But each has a distinct underlying principle that causes them to become unique while sharing the same basic collection of technical and expressive characteristics. The core of Rumba is the RUMBA WALK, while Cha Cha operates from a fundamental principle of Rock / Recover. Even though many of the basic figures in these two dances are virtually identical, often differing only



because of the CHA CHA CHA action, the guiding characteristic of the rhythm makes them completely different as an expression of the music to which they are danced.

Some rhythms borrow characteristics from one genre of dances and apply them in an unusual way. Bolero has distinct Rise and Lowering like that found in Waltz, Foxtrot and Quickstep. It also lacks the Latin or Cuban motion we usually associate with those dances. This combination of Rise and Lowering in conjunction with the absence of the usual hip action creates a truly unique character for a Latin/Rhythm dance.

In addition to examining the basic figures which create the vocabulary of Nightclub Two Step, I would like to spend some time exploring the fundamental characteristics which make this rhythm unique from all others.

Nightclub is danced and competed both in the mainstream Ballroom world as an extension inside of the American Rhythm category but is not one of the five primary Rhythm Dances (Rumba, Cha Cha, Mambo, Bolero and Swing).

The primary genre of dancing where we find Nightclub is the Country / Western world where it is one of the core competitive dances. In preparation for this seminar I agreed to compete in the world championships held May 23-25, 2008 in Tampa, FL, sponsored by the IAGLCWDC (pronounced "Iggle Wiggle"). My partner and I took second place in the Advanced (2<sup>nd</sup> highest) division four dance event (Two Step, Waltz, West Coast Swing and Nightclub.) Not only did we spend time preparing our routines for the competition, but this event offers a unique opportunity to get direct feedback from the judges in a one-on-one meeting after the competition. As the event was being judged by some of the top people in the Country / Western world, this was a truly amazing opportunity to further my own understanding of Nightclub in preparation for this year's ICBDA convention.

The basic patterns in Nightclub all consist of three steps in a Slow, Quick, Quick timing. (Some dancers prefer a Quick, Quick, Slow timing, but Round Dancing as adopted SQQ, so I will address the dance from that perspective.)

IAGLCWDC has the following rule for lower level Nightclub competition:

Any 4 count or 8 count combination of basic night club patterns (1, 2& 3, 4& or 1, 2& 3, 4& 5, 6& 7, 8&) that has a generally stationary "2-rail" pattern using basic horizontal "swing and sway" motion.

[www.swingnshag.com](http://www.swingnshag.com) defines Nightclub as:

A romantic closed position dace. It's a two rail or four corner pattern dance developed by Buddy Schwimmer and danced at 64-78 BPM.

Not being familiar with the term '2-rail', I asked Meredith Stead (owner of the Shall We Dance studio in New York City and certified C/W judge), Rick Weston (Masters Classic Division champion in C/W) and Shawn Swaithe (1999 World Champion in the Masters Classic Division, i.e. he's really good at this stuff) to explain what a '2-rail' dance is. Here is what I gathered from my discussions with them.

Imagine railroad tracks laid out in a large oval. If you moved along those tracks in a counter-clockwise direction, you would be moving what we consider Line of Dance. Unlike the ballroom dances where corners are used and there are specific figures designed to help you turn corners, '2-rail' dances generally don't use corners, but rather the patterns curve around the track.

This was a 'Eureka' moment. That is exactly what Round Dancing does. I just never knew it had an official name. We dance around in a 'circle' without specific corners, so each couple must develop the skills necessary to shape any given figure around the room.

As it turns out, the '2-rail' concept is very popular in the Country / Western discipline and is used in Two-Step, Triple-Two, Polka, Nightclub, and can be applied to Country Waltz. That is FIVE out of the eight dances competed in that discipline (the others being East Coast Swing, West Coast Swing and Cha Cha.)

So the '2-rail' technique is fundamental to the Country / Western world, just as it is in Round Dancing.

But '2-rail' alone is not enough to give Nightclub (or any other dance) a unique character. There had to be something else which makes Nightclub ... Nightclub. And that something is the principle of **DRIFT**.

Imagine a tub of water, nice and still. Float a small, light piece of wood on the surface of the water. With no outside influences it will basically stay in place, moving only slightly and slowly over time.

But if you touch the wood and gently push it in a given direction, it will 'drift' some distance in the given direction, even while rotating, and eventually run out of 'drift' energy, coming to rest again.

The notion of 'drifting' is fundamental to the character of Nightclub.

While not unique to Nightclub, any more than Swing or Sway is unique to one dance, combined with the technical elements (foot placements, footwork, timing, tempo, etc), it does create a unique character for the dance.

Like all of the dances we enjoy, Nightclub has grown and developed over time. Once upon a time, heel leads in Waltz and Foxtrot were frowned upon. Now they are an excepted part of the fundamental technique.

The following is taken from the cuesheet for RACHEL'S SONG:

SD L, -, XRIB OF L (XIB), REC L; SD R, -, XLIB (XIB), REC R;

In today's Country / Western world, this basic would look more like:

Side L, -, R closes to L slightly behind (in 3<sup>rd</sup> position), thru R; Side R, -, L closes to L slightly behind (3<sup>rd</sup> position), thru L;

The Cross Behind action has been replaced in the basic action with a closing in 3<sup>rd</sup> position (instead of closing foot to heel of standing foot); and the Recover action has been replaced with a thru step which progresses.

Also, the FOOTWORK of the closing step has been 'flattened', so that it is Ball / Flat, rather than Toe. In fact, virtually ALL steps are taken Ball / Flat, with a few being heel leads and the very rare Toe only step.

The SWAY is fairly strong and is generally away from the direction of the SLOW side step.

The Country / Western world defines Nightclub as have ELEVATION rather than RISE. This is a technical distinction basically meaning that while the knees bend and straighten, lowering and elevating the body, the footwork for most steps is Ball / Flat, meaning that the heel of the supporting foot should be lowered to make contact with the floor, even though the legs have been straightened.

The final element that gives Nightclub its unique character is the addition of the 'Drift' action. There should be just enough energy to get to the end of the SLOW step, while leaving the free leg extended with the toes of the free foot pointed. In addition, the 'Drift' action helps control the rolling nature of the underarm and solo turns providing a sense of directionality as well as helping determine when rotational energy is applied so that a clear contrast exists between the SLOW step and the following QUICK QUICK. It should also be noted that these turns are one of the places where a TOE only footwork might occur. Emphasis on MIGHT.

Part of the 'Latin' character of the Nightclub comes from the fact that the 'closing' action of the first quick is taken by bending the free leg at the knee while keeping the supporting leg straight, and moving the free foot to the desired position (generally a ballet-like 3<sup>rd</sup> position) and transferring weight using a Ball / Flat footwork. This is a distinct contrast to the SLOW step, which taken proximally (i.e. connected, controlled from the center) as well as being smooth and gliding (the 'Drift' action). The 'closing' action is taken distally (i.e. disconnected, separate from the center), although generally softly.

The '2-rail' character is expressed through strong sideward actions, and part of the interest of the dance comes from the way in which the figures allow the couple to change back and forth between who is on the inside rail and who is on the outside rail. We see this expressed in figures like the LEFT TURN WITH INSIDE ROLL where as we execute the turn and underarm turn, we change sides.

The 'four corner' character is expressed in figures like SWITCHES, although in Round Dancing we tend to linearize those types of figures somewhat.

In our session today, we will hope to familiarize dancers who don't currently do Nightclub with the basic figures and fundamental techniques of the dance, while also offering a deeper understanding of those same figures and techniques to those dancers who already enjoy Nightclub. Hopefully, this introduction will allow you to enjoy more fully the dances Joe and Pat Hilton and Randy and Marie Preskitt will be presenting later in the week.

Many descriptions have been written that attempted to capture in words the unique character of the Rumba and the Cha Cha . . . we aren't going to give you yet another description - so let's just say that the Rumba is romantic in nature, whereas the Cha Cha is more playful in nature and leave it at that.

There are a number of figures in these rhythms that have the same name and follow similar dance patterns. We're going to revisit a number of these figures with emphasis on the movement technique that contributes to the unique character of in both rhythms. When most of you are dancing a recognizable form of the Latin movement, we'll add a bit of spice to the mix by incorporating some "new ways" to dance a number of these figures.

If you're like us, you want to know, why change? We'll discuss some of the reasons and, as we all practice using these different ways to dance the figures, you can answer the question for yourselves. Whether you actually use some or all of these newer developments - or not - is naturally your choice. But as they say - try it - you might like it. Some of you may have been exposed previously - don't be sad, we probably have a few that are new to you, too.

With a bit of practice and a little luck you'll be ready to dance short sequences made-up of these figures in both Rumba and Cha Cha. We're confident that this will prove to be an entertaining challenge to even the most experienced dancers.

As we practice the material, we might run into one or more of the more common problem areas - we'll deal with them when and if they occur. For reference, we've listed a few of the more common problems below, including at least one of the more common cures. But here's "the kicker"- don't expect to find an answer that will necessarily fit all problem cases.

For dancers attending the Seminar, we'll have hand outs with Figure Descriptions for most of the figures covered.

1. **Steps that land on the heel or flat rather than ball-flat.** A common symptom is the inability to achieve full weight transfer to the stepping foot. A common cure is to emphasize "pulling the toe" of the stepping foot to the next step's position - then take weight to the ball of the foot. Also to make sure that the hip has moved with the stepping foot . . . it might help even to think of the hip pulling the leg and toe rather than focusing on the foot itself. And if that fails to cure the problem then . . . although it sounds too obvious, take smaller steps.
2. **Turns that are out of control.** A common symptom is feeling forced to take the step following the turn too soon - or losing your balance - or even feeling that you are "thrown" backward after the turn. A common cure is to make sure your weight is fully over the ball of your foot prior to making the turn. It is also important that the free foot is centered under the body when the turn is executed. Not all of the above problems and "cures" will apply if dancing a "Switch Style" turn.

3. **Lady's 2<sup>nd</sup> step when dancing to Fan Position (after a Hip Twist, for example)** - This step is moving away from the man - a forward step on the right foot ending back, i.e., with turn (~½ left face). A common cause is too great a distance between the couple causing the turn to be early, i.e., before weight is taken well onto the ball of the right foot. A common cure is to ensure that the first step, forward on left foot moving to the man's left side, is not too long, and on the next step, that the weight is well over the ball of the right foot before attempting the left face turn. The turn will be assisted through tension in the hands only if danced to a reasonable extension.
4. **The Stick in the Hockey Stick** - We're talking about that 2<sup>nd</sup> measure - not only do we have the man and lady moving away from each other (on the 1<sup>st</sup> step), we also have a new dancing line in addition to another difficult turn for the ladies on her 2<sup>nd</sup> step. There are two rather common causes. To start with there's the first step - on this step the man and lady are moving in opposite directions, consequently the separation between the two can become too great very quickly. And then there's that 2<sup>nd</sup> step (on a new angle) which is frequently taken by the lady too long causing even a greater separation between the two. The common cures are rather obvious - for many dancers the 1<sup>st</sup> step needs to be a relatively small by the man and the lady to avoid a "catch-up" problem on step 2. And on the 2<sup>nd</sup> step, particularly for the lady, a smaller step is generally better than a larger step. And for the man, also on the 2<sup>nd</sup> step, he shouldn't delay in "looping" the lead hands above and around the lady's head - without the change in hand position the lady's turn cannot be made properly.
5. **Spiraling out-of-control** - Just a reminder - the Spiral can be performed by the man, the lady, or both; the action may also be performed on the left foot turning right face or on the right foot turning left face. Regardless of the foot and direction, there are some other "rules" that remain the same - the Spiral Turn is performed on the ball of a stepping foot using a quick swivel action on the ball-of foot, the amount of turn should not exceed 3/4 to 7/8 - and if needed, any additional turn should be made on the next step, the "free-foot" will end (at least briefly) crossed in front of the supporting foot, toe down - and technically without weight but it can certainly be used as a point for stability. And finally, in order to execute the Spiral comfortably and with control . . . the body needs be well over the ball of the foot (heel pressed down - but not on the floor).
6. **The Spiral that puts the spin in the Rope Spin** - Here are a few key points to keep in mind when dancing the Rope Spin . . . it's generally better to start the Spiral while the lady is still in-front-of and not past the man's right side (where it is far more difficult to control). This spiral will always be on the lady's left foot - stepping forward, and turns right face. The lead could be described as quickly raising the lead hands while circling them clockwise (CW) "above the lady's head" ending high between the man and the lady - then circling CW around the man's head and lowered as the next 3<sup>rd</sup> steps are taken. Also the man should assist the lady's turn with his right hand (with his hand on top of the lady's left forearm or high on her right side) - turning CW and ending with his right hand on her back, palm out.



08-66

## Who Leads? Who Follows? That Is the Question!

### The Latin Way

We are and always have been Choreographed Ballroom Dancers. To improve our dancing technique, even though we listen to the cues and understand the figures, it is important for the man to lead the figures, especially when the lady's steps are not the normal opposite to those of the man. During this clinic we will discuss and practice the following concepts:

1. Moving the lady and filling her space!
2. Physical and visual leads!
3. Proper body position to encourage the lady to follow!
4. We do not dance together! We dance in opposition to one another!

Much of the secret to success of good dancing lies in the ability of the man to lead and the lady to follow. Confidence in his ability, proper timing, and the ability to think ahead are essential traits to develop if the man wishes to be a good leader. Sensitivity and alertness are equally important for the lady who is learning to follow the lead. These things are not difficult to accomplish, but take practice. The lady must be especially aware of her responsibility because she must be ready to adjust to any change by her partner.

#### LEADING: THE MAN

When the Man is sure of his steps before he takes them, the Woman usually follows easily.

#### FOLLOWING: THE WOMAN

When the Woman is sure of her steps, she will more likely follow with ease.

#### GENERAL:

The technique for leading and following is as indigenous to ballroom dancing as the accompanying footwork, and one is an integral part of the other. The Man should indicate his steps and leads sufficiently in advance so that the Woman can follow with confidence. The Woman, in turn, should keep relaxed so that she can respond immediately to a lead. Eventually leading and following become so automatic that partners do not have to think about either – even while performing the most intricate footwork.

#### LEADING TECHNIQUES:

Generally speaking, whether a man is moving forward, backward or sideward with a partner in closed position, it is the upper torso, shoulder girdle and arms that initiate a lead.

CHEST LEAD:

The Chest Lead is the most commonly used lead while moving **forward** in Closed position because the upper torso progresses forward toward LOD. As soon as the Woman has sensed the forward action, she reaches back with the big toe in a straight line from the hip. As the Man moves backward, the Woman senses the backward action and follows his movement by reaching forward.

SIDE LEAD:

As the Man moves side (Left or Right), the Woman senses the side action and follows his movement by reaching side in the direction of the free foot. Often she may respond to the very slight pressure of his Right Hand on her back left rib cage. Remember, the weight of the body should be kept well over the balls of the feet so that any change in direction can be made more easily.

VISUAL LEAD:

Occasionally, this lead is used, for example, in the chase figures which the Man executes a step ahead of the Woman, the step itself serving as a signal or lead for the Woman to follow. In other words, the Woman *sees* the lead. The responsibility of leading from one figure to another rests entirely with the man. The lady's part is to follow.

Most of the leading for the turns is done by the turning action of the Man's body combined with a *very slight* pressure with his Right hand. The Right hand must not be used to pull or push the partner, but rather to keep the even pressure. The even pressure ensures that the lady feels from the Man's body action the amount of turn that is being made. The base of the Right hand and the Right fingers are only used to turn the Lady into, and back from, Semi Closed Position. The Left hand and arm must not be used in guiding. The lead hands must be kept still in Closed Position

Practice The Latin Hold And Leads For Figures From The Following Positions:

1. Closed Position – Normal hold, facing partner, slightly apart
2. Close Position – Normal hold, facing partner, with light body contact
3. Semi Closed Position – A V-shaped position
4. Left Open Position – Facing & away from partner, M's L & W's R handhold
5. Fan Position – W at right-angle to M on his left side, M's L & W's R hddld
6. Shadow Position – W on M's R side slightly in advance of M, facing the same way, M's R hand on W's R shoulder blade
7. Tandem Position – W in front of M ptrs look in same direction
8. Open Position – W on M's R side, both facing the same way, side-by-side

**LATIN LEAD AND FOLLOW IN RUMBA AND CHA CHA CLINIC**

presented by:

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ICBDA July 2008  
San Antonio

## Waltz and Foxtrot, A Comparison

<u>Waltz Description</u>	<u>Foxtrot Description</u>
Waltz is a smooth progressive dance characterized by long, flowing movements, continuous turns, and rise & fall.	Foxtrot is a progressive or traveling dance with graceful and smooth, long, reaching slow steps and lively quick steps.
Waltz is the oldest social dance done today, created around 1750 in Austria.	Foxtrot is one of the youngest dances and was created in 1914 by an American, Harry Fox.
Waltz tends to be more of a rotary dance on the dance floor.	Foxtrot tends to be more linear dance on the dance floor.
Waltz is around 85 to 140 beats per minute	Foxtrot is around 80 to 100 beats per minute
<b><u>3 Steps are completed in one measure for both Waltz and Foxtrot</u></b> <b><u>However, the timing is different!</u></b>	
Waltz is 3/4 Timing – three notes to a measure with the quarter note getting one beat	Foxtrot is 4/4 Timing – four notes to a measure with the quarter note getting one beat
Timing is 1, 2, 3	Timing is Slow (1,2), Quick (3), Quick (4)
<b>In Closed Position</b>	
Waltz Step 1 - (Beat 1) Lower R knee and push to L - Man does heel to toe - Lady does toe to heel	Foxtrot Step 1 - (Beat 1 and Beat 2) Lower R knee and push to L - Man does heel to toe - Lady does toe to heel
Step 2 - (Beat 2) Swing R Leg in front of body with sway and move weight to R foot Man & Lady - on toes	Step 2 - (Beat 3) Step forward on R foot – place weight immediately most steps on the toes Exception – Three step - step 2 is a heel lead
Step 3 - (Beat 3) Close L to R Man & Lady – on toes	Step 3 - (Beat 4) Forward step with L passing R in Contra body
Waltz passes with lowering.	Foxtrot passes with rise.

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The table on the previous page highlights the very basic differences between waltz and foxtrot.

Today's choreography has added a new dimension to the basic waltz and foxtrot rhythms because steps, developed for waltz, are used in foxtrot; and steps, developed for foxtrot, are being used in waltz. This has caused some grumbling, but in order to survive and grow, change is necessary. In the end, it all comes down to enjoying the music and the dance!

### **Waltz and Foxtrot, A Comparison**

presented by:

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ICBDA, July 2008  
San Antonio

08-70  
ICBDA Convention 32  
San Antonio, Texas

Leading and Following in Waltz & Foxtrot

Paul & Ann Clements  
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About the Workshop:

Leading and following are forms of subtle, non-verbal communication between dance partners. The leader must communicate enough information to enable the follower to smoothly execute a figure or routine. The follower must be able to interpret this information.

Round dancers get a great deal of information from cues. But cues can replace or override the physical leads. When this happens, both partners dance their steps independently. In this workshop, we will look at how the man leads and how the woman follows. Be prepared for lots of floor practice with both cued and non-cued dancing. Dancing without cues supports learning to lead and follow.

We will begin by practicing leading and following techniques on easier figures and routines. You can then add these techniques to the more complex figures as you become accustomed to them. Once learned, you can incorporate these techniques into your round dancing or use them when dancing without cues. In either case, adding leading and following techniques will enrich your dancing.

What Needs To Be Communicated:

The figure descriptions in RAL and ICBDA generally incorporate the information needed to communicate the physical leads to the follower. When the man starts dancing, the woman may not be aware of which figure the man is leading. For example, there is no specific lead on step 1 of a reverse turn that would distinguish it from a telemark. Rather, as the leader dances through the figure, he will add certain leads that convey the direction, distance, rotation (body turn) and position (closed, semi etc) that complete the figure.

For the man to learn how to lead, the woman needs to communicate when she cannot feel her partner's lead or when the lead makes it difficult for her to dance. The man needs this feedback from his partner to lead effectively. However, the woman must not try to back lead or guess the man's lead on the dance floor.

Thoughts on Frame:

Good frame is an important aspect of leading and following as the leads are transmitted through various points of contact on the frame. The contact points are:

- 1) the joined lead hands,
- 2) the fleshy part of the man's thumb on the woman's back just below her arm,
- 3) the woman's trail hand on the man's right shoulder
- 4) the man's right and woman's left elbows
- 5) the right hips.



The man must provide a solid frame with arms shoulder high, head to the left and upright posture. He must provide adequate space in his right arm for the woman to dance and adjust the space as needed. The woman should keep her head left, have an erect posture and keep her shoulders parallel to the man's unless led to semi-closed position.

### **Leading and Following Techniques and Practice Routines:**

#### **1. Lowering and Taking Weight**

Before the man starts a heel lead forward or a toe reach backward, he must first lower. The woman will feel his downward movement and lower with him. She can then time her step to match his.

The man must take a deliberate weight change when stepping. The woman waits for the man to weight his foot before she takes weight. When the woman takes weight early, it has the effect of stopping the man's progression.

Practice routines for lowering and taking weight:

Foxtrot: various combinations of: Fwd Run 2, 3 Step & Feather  
Waltz: Forward Waltz

#### **2. Directional Movement Without Turn**

The direction of motion is felt through the frame. The man lowers and then takes a deliberate step forward, back or side keeping his frame so the woman can feel his motion. In closed position, the woman usually steps forward, side or back in the direction of movement.

Practice routine for directional movement without turn:

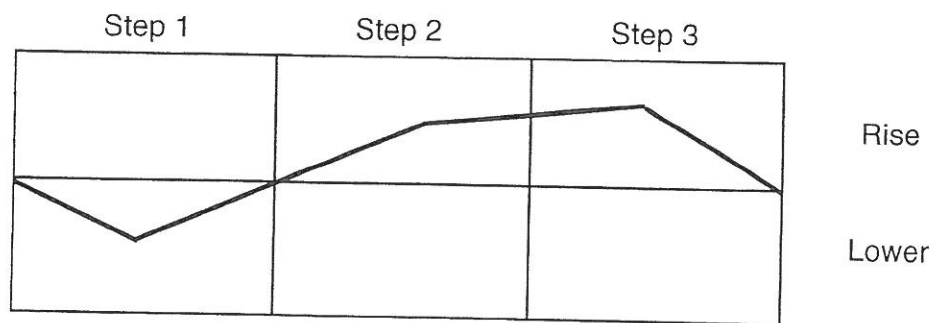
FWD WALTZ 2X (FWD RUN 2 2X); SD DRW TCH L & R;; BOX;;  
DIP BK & HLD; REC & TCH;

#### **3. Rise & Fall**

Figures follow distinct rise & fall patterns that enable the steps and provide a distinctive lead for the follower. Rise is generated through the feet as well as straightening of the supporting leg while stretching of the upper the body. Fall is caused by lowering through the body and bending the supporting leg.

The **Normal Rise and Fall** pattern for waltz and foxtrot:

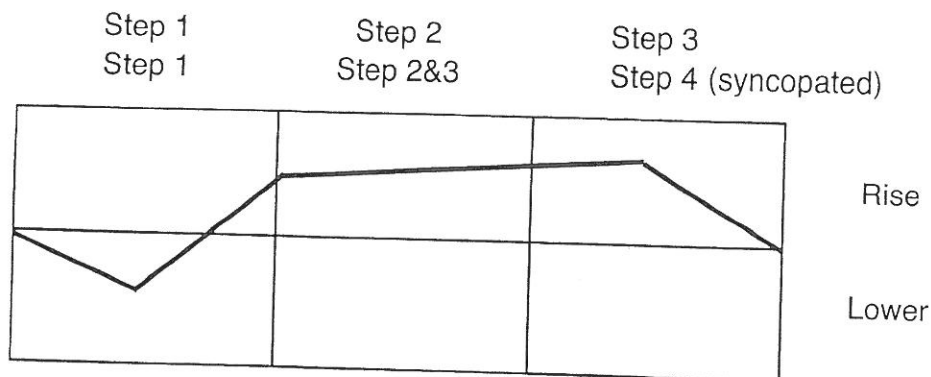
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**Normal Rise & Fall Pattern**

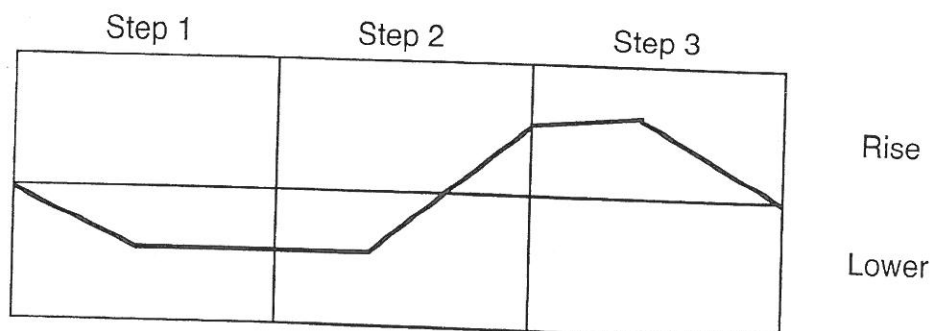
The man lowers through his supporting leg and takes his first step. The woman drops with the man. They rise at the end of step 1, continue rising through step 2 and 3 and lower at the end of step 3.

**Early Rise** is a second type of rise & fall pattern. The dancers rise higher on step 1. The man dances an early rise when leading a woman's heel turn. Both dance an early rise for **chasses**, **whisks** or **syncopated locking** actions.



**Early Rise Pattern**

**Delayed Rise** is a third type of rise & fall pattern. The dancers stay down into step 2 rising mid way through step 2. It is used with **pivoting** or **heel turn** actions. Both have a delayed rise in pivots and the impetus turns. The man leads the woman to do a delayed rise when she is dancing a heel turn.



**Delayed Rise Pattern**

Practice routines for rise and fall leads:

For the NORMAL PATTERN repeat the routines in section 2.

For EARLY RISE: (cp/dlw) WHISK; THRU SEMI CHASSE; THRU CHASSE BJO;  
FWD FWD/LK FWD; FWD FC CL;

(cp/dlc) OP TELEMARK; THRU CHASSE BJO; MAN; HES CHANGE;

For DELAYED RISE:(cp/lod) 3 STEP; HALF NAT; OP IMP; FEATHER;

(cp/dlc) OP TELEMARK; HALF NAT; SPIN TURN; BOX FIN;

#### 4. Changing From Closed to Semi to Banjo

The man leads the woman in and out of closed position using a combination of body sways and rotation.

Sways are caused by stretching one side of the body from the hip. Think 'staying tall' throughout your frame and stretching one side without collapsing the other side. A right side stretch will create left side sway and conversely, a left side stretch will create right side sway.

Closed Position has no sway or stretch, however it does have a slight amount of right face rotation to place the woman to the man's right side.

**From Closed (CP) to Semi-Closed (SCP):** The man leads the woman to turn right to SCP using slight right face rotation from the hip and right side stretch. This also has the effect of opening her head to her right. The man does not turn when going to SCP. The man reverses this lead, by using slight left face rotation and dissolving his stretch to return to CP from SCP.

**From Closed (CP) to Banjo (BJO):** The man leads the woman to BJO using left face rotation and left side stretch. The combined action of upper body rotation and left side stretch places the woman in banjo position and leads the woman to dance outside of the man. The man reverses this lead, using right face rotation and dissolving his stretch to return to CP from BJO.

Practice routines for changing to and from semi-closed, closed and banjo positions:

(cp/wall) HOVER; THRU SEMI CHASSE; THRU CHASSE BJO; FWD FC CL;

(cp/dlc) TURN L CHASSE BJO; BK BK/LK BK; HES CHG;

## 5. Turns

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Turns are caused by body rotation, not foot placement. The man uses body rotation to lead the woman to turn. Figures with a lot of turn will require more rotation than figures with less turn.

### 5a. Left Turns

When turning left, step first, then rotate. The man should first take a step without turn. Then he uses upper body rotation, creating spin on his weighted foot and leading the woman to spin. The woman continues spinning and does not stop spinning until she feels the man complete his spin. The man ends the spinning action when he is facing his desired direction.

Practice routines for left turning figures:

(WALTZ): (cp/dlc) DIAM TRNS;;; OP TELEMARK; WEAVE 6 SEMI;; PU SD CL;

(FOXTROT): (cp/dlc) OP TELEMARK; PROM WEAVE;; CHNG DIR; DBL REV;

### 5b. Right Turns

When turning right, rotate first, then step. When going forward, the man rotates the woman out of his way in order to pass by her. When going backward, the man rotates out of the woman's path so she can pass by. As she passes by, he opens the space in his right arm to accommodate the amount of turn he is leading. He uses upper body rotation to create spin on his weighted foot leading the woman to spin. The woman continues spinning and does not stop spinning until she feels the man complete his spin. The man ends the spinning action when he is facing his desired direction.

Practice routines for right turning figures:

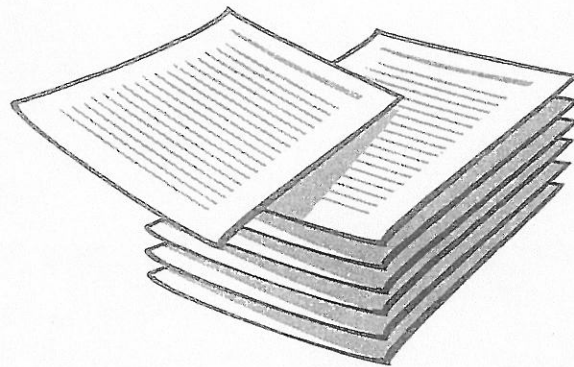
(WALTZ): (cp/lod) FWD WALTZ; MAN; SPIN TURN; BK CHASSE BJO; OP NAT;  
OP IMP; PU SD CL;

(FOXTROT): (cp/dlw) HOVER; IN & OUT RUNS;; HALF NAT; CL IMP; FEATHER FINISH;

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# CUE SHEETS





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## ALPHABETICAL LISTING OF CUESHEETS

DANCE	CHOREOGRAPHER	RHYTHM	PHASE
<i>Back Where I Belong</i>	Kay & Joy Read	Foxtrot	IV+2
<i>Beat of Your Heart</i>	Randy & Marie Preskitt	Slow Two Step	V+1
<i>Chalita</i>	Bill & Carol Goss	Argentine Tango	VI
<i>Dance With Me (Standby)</i>	Milo & Grace Ferry	Cha Cha	V+1
<i>Fame</i>	Wayne & Barbara Blackford	Cha Cha	VI
<i>French Poodle</i>	Brent & Judy Moore	Foxtrot	V+2
<i>Harlem Nocturne (Standby)</i>	Radka & Steve Sandeman	Rumba	VI
<i>Illusion</i>	Michael & Diana Sheridan	Waltz	V+1
<i>Lost To Me (Nunca Supe Mas De Ti)</i>	Kenji & Nobuko Shibata	Rumba	V+1+1
<i>"PMS" Blues (Standby)</i>	Bob & Kay "Ski's" Kurczewski	West Coast Swing	IV+2+1
<i>Por Una Cabeza (Scent of A Woman Tango)</i>	Dan & Sandi Finch	Argentine Tango	~V
<i>Romeo IV Juliet</i>	Bev Oren & Bill Bingham	Waltz	IV+1
<i>Someday</i>	Joe & Pat Hilton	Slow Two Step	IV+2
<i>Something to Talk About</i>	Ron & Ree Rumble	West Coast Swing	VI
<i>The Day You Love Me (El Dia Que Me Quieras)</i>	Al & Carol Lillefield	Bolero	VI
<i>The Twist</i>	Curt & Tammy Worlock	Jive	VI
<i>Xaymaca Farewell</i>	Oberdan & Vanessa Otto	Rumba	IV+1+2

4 800 B1 Lucida Photography

# 08-77 "BACK WHERE I BELONG"

Page 1 of 2

**CHOREOGRAPHER:** Kay & Joy Read, 1800 Lawyer Place, College Station, TX 77840, Ph: (979)-696-4073  
1151 Leisure World, Mesa, AZ 85206, Ph: (480)-361-8647  
E-Mail: [kread@cvm.tamu.edu](mailto:kread@cvm.tamu.edu)

**MUSIC:** "Back Where I Belong", *Ballroom Emotions*, Casa Musica CP 5005, Track #13.

**PHASE & RHYTHM:** Phase IV+2 Foxtrot [double reverse spin, contra check & switch]

**SEQUENCE:** INTRO, A, B, A MOD, B, C, END [Contact Choreographer for Availability]

## INTRO

**SHAD SKATERS POS FCing DW both w/ RT FT FREE**

**1-4**

1  
2 QQQQ  
3 S  
4 SQQ

**WAIT; FRT VINE 4; X-PT; SHAD WHISK;**

[WAIT] SHAD SKATERS POS / DW both R ft free;  
[FRT VINE 4] SHAD / DW xRif, sd L, xRib, sd L (W identical footwork);  
[X-PT] SHAD xRif, pt L sd, (W identical footwork);  
[SHAD WHISK] SHAD fwd L, fwd & sd R, hook Lib SHAD / DC (W identical footwork);

## PART A

**1-4**

1 SQQ(QQQQ)  
2 SQQ;SQQ  
3  
4 SQQ

**FEATHER / Lady in 4; REV TRN;; HOV TELE to SCP;**

[FEATHER / Lady in 4] SHAD / DC fwd R, fwd L, fwd R outsd ptr BJO / DC (W SHAD fwd L, sd R, bk L ptr outsd BJO fc DRW);  
[REV TRN] BJO fwd L, fwd R lf tm, bk L CP / RLOD (W BJO bk R, cl L to R lf heel tm, fwd R CP fc LOD);  
CP bk L, bk R lf tm, fwd R outsd ptr BJO / DW (W CP fwd R, fwd L lf tm, bk L ptr outsd BJO fc DRC);  
[HOV TELE to SCP] BJO fwd L, blend CP fwd R rf body tm, fwd L SCP / DW (W BJO bk R, CP bk L rf tm, fwd R SCP / DW);

**5-8**

5 SQQ  
6 QQS  
7 SQQ  
8 SQQ

**X-PVT to SCAR; X-CK, REC, PT, X-HOV to BJO; FEATHER;**

[X-PVT to SCAR] SCP fwd R, fwd L rf tm, fwd R SCAR / LOD (W SCP fwd L, fwd R rf tm, bk L SCAR fc RLOD);  
[X-CK, REC, PT] SCAR ck fwd L outsd ptr lt sd, rec bk R, pt L bk SCAR / LOD, (W SCAR ck bk R ptr outsd lt sd, rec fwd L, pt R fwd SCAR fc RLOD, );  
[X-HOV to BJO] SCAR fwd L outsd ptr lt sd, fwd R lf tm, fwd L BJO / DC (W SCAR bk R, bk L lf tm, bk R BJO fc DRW);  
[FEATHER] BJO fwd R outsd ptr, fwd L, fwd R outsd ptr BJO / DC (W BJO bk L ptr outsd, bk R, bk L ptr outsd BJO fc DRW);

**9-12**

9 SQ(SQ&Q)  
10 SS  
11 SQQ  
12 SQ&Q

**DBL REV SPIN; CHG DIR; CONTRA CK & SWITCH; FWD & CHASSE to SCP;**

[DBL REV SPIN] Fwd L, fwd R lf spin, tch L to R CP / LOD (W CP bk R, cl L to R lf heel tm / fwd R lf tm, lk L lf CP fc RLOD);  
[CHG DIR] CP fwd L, lf tm sd R CP / DC, (W CP bk R, lf tm sd L CP fc DRW, );  
[CONTRA CK & SWITCH] CP ck fwd L w/ strong rt sd contra lead, rec bk R, slip rf bk L CP / DW (W ck bk R strong lt sd contra, rec fwd L, slip rf fwd R CP fc DRC);  
[FWD & CHASSE to SCP] CP fwd R rf tm, fwd L / cl R to L, fwd L SCP / DW (W CP bk L rf tm, fwd R / cl L to R, fwd R SCP / DW);

**13-16**

13 S  
14 S  
15 S(SQ)  
16 SQQ

**WHIPLASH; OUTSD SWVL; WING; TELE to 1/2 OP;**

[WHIPLASH] SCP fwd R lf body rotation to BJO / DW, (W SCP fwd L lf body tm to BJO fc DRC, );  
[OUTSD SWVL] BJO bk L ptr outsd rf body rotation to SCP / DW, (W BJO fwd R outsd ptr rf swvl to SCP / DW, );  
[WING] SCP fwd R lf body tm to SCAR / DC, (W SCP curving lf, fwd L, fwd R, fwd L to SCAR fc DRW);  
[TELE to 1/2 OP] SCAR fwd L outsd ptr lt sd, fwd R lf tm, fwd L to 1/2 OP / DW (W SCAR bk R ptr outsd lt sd, cl L to R lf heel tm, fwd R 1/2 OP / DW);

## PART B

**1-4**

1 SQQ;SQQ  
2  
3 QQQQ  
4 SQQ

**OP IN & OUT RUNS;; FRT VINE 4; THRU, SD, BEH;**

[OP IN & OUT RUNS] 1/2 OP / DW fwd R, fwd L rf tm, fwd R 1/2 LOP / LOD (W 1/2 OP / DW fwd L, fwd R, fwd L 1/2 LOP / LOD);  
1/2 LOP / LOD fwd L, fwd R, fwd L 1/2 OP / LOD (W 1/2 LOP / LOD fwd R, fwd L rf tm, fwd R 1/2 OP / LOD);  
[FRT VINE 4] 1/2 OP / LOD xRif, sd L, xRib, sd L blend to OP / LOD (W 1/2 OP / LOD xLib, sd R, xLib, sd R blend to OP / LOD);  
[THRU, SD, BEH] OP / LOD fwd R, sd L, xRib (W OP / LOD fwd L, sd R, xLib);

**5-8**

5 SQQ  
6 SQQ  
7 SQ&Q  
8 S

**ROLL 3 (SQQ); OP NAT to BFY; BK & CHASSE TWL to SCAR; FWD / Lady DEVELOPE;**

[ROLL 3] OP fwd L LOD lf tm, cont lf tm bk R, sd L OP / LOD (W OP fwd R LOD rf tm, cont rf tm bk L, sd R OP / LOD);  
[OP NAT] OP / LOD fwd R, fwd L rf tm, bk R BFY BJO / RLOD (W OP / LOD fwd L, fwd R, fwd L BFY BJO fc LOD);  
[BK & CHASSE TWL to SCAR] BFY BJO bk L ptr outsd, rf tm sd R lead W rf underarm tm / cl L to R, fwd R BFY SCAR / LOD (W BFY BJO fwd R outsd ptr, fwd L rf underarm tm / bk R, bk L BFY SCAR fc RLOD);  
[FWD / Lady DEVELOPE] BFY SCAR ck fwd L outsd ptr lt sd lt sd stretch chging to rt sd stretch, (W BFY SCAR ck bk R ptr outsd lt sd develope L fc RLOD, );

08-78

# "BACK WHERE I BELONG"

Page 2 of 2

## PART A MOD

- 1-4** **FEATHER FIN; REV TRN;; HOV TELE to SCP;**  
1 SQQ [FEATHER FIN] BFY SCAR / LOD bk R, \_\_, sd L, fwd R outsd ptr blend BJO / DC (W fwd L, \_\_, sd R, bk L ptr outsd blend BJO fc DRW);
- 5-8** **X-PVT to SCAR; X-CK, REC, PT, \_\_; X-HOV to BJO; FEATHER;**  
**9-12** **DBL REV SPIN; CHG DIR; CONTRA CK & SWITCH; FWD & CHASSE to SCP;**  
**13-16** **WHIPLASH; OUTSD SWVL; WING; TELE to ½ OP;**

## PART B

- 1-4** **OP IN & OUT RUNS;; FRT VINE 4; THRU, \_\_, SD, BEH;**  
**5-8** **ROLL 3 (SQQ); OP NAT to BFY; BK & CHASSE TWL to SCAR; FWD / Lady DEVELOPE;**

## PART C

- 1-4** **FEATHER FIN; VIEN TRN ½; BK to LT WHISK (QQS); UNWIND 4 to BJO;**  
1 SQQ [FEATHER FIN] BFY SCAR / LOD bk R, \_\_, sd L, fwd R outsd ptr blend BJO / DC (W BFY SCAR fwd L, \_\_, sd R, bk L ptr outsd blend BJO fc DRW);  
2 SQQ [VIEN TRN ½] BJO fwd L, \_\_, fwd R lf tm, lk Lf CP / RLOD (W BJO bk R, \_\_, lf tm sd L, cl R to L CP fc LOD);  
3 QQS [BK to LT WHISK] CP bk R, lf tm sd L, hook Rib CP / WALL, \_\_ (W CP fwd L, fwd R, lf tm hook Lib CP fc COH, \_\_);  
4 QQQQ [UNWIND 4 to BJO] Unwind rf & transfer weight to R BJO / DC (W cir rf around M fwd R, L, R, L to BJO fc DRW);
- 5-8** **OUTSD SWVL & CHAIR; FALLAWY BK WHISK (QQS); WING; OP REV TRN;**  
5 SS [OUTSD SWVL & CHAIR] BJO bk L ptr outsd rf body tm to SCP / DC, \_\_, ck fwd R soft knee, \_\_ (W BJO fwd R outsd ptr rf tm to SCP / DC, \_\_, ck fwd L soft knee, \_\_);  
6 QQS [FALLAWY BK WHISK] SCP / DC bk L, bk R, hook Lib SCP / DC, \_\_ (W SCP bk R, bk L, hook Rib SCP / DC, \_\_);  
7 S (SQQ) [WING] SCP fwd R lf body rotation to SCAR / DC, \_\_ (W SCP curving lf, fwd L, \_\_, fwd R, fwd L to SCAR fc DRW);  
8 SQQ [OP REV TRN] SCAR fwd L outsd ptr lt sd, \_\_, fwd R lf tm, bk L ptr outsd BJO / RLOD (W SCAR bk R ptr outsd lt sd, \_\_, lf tm sd L, fwd R outsd ptr BJO fc LOD);
- 9-12** **OUTSD CK; IMP to SCP; FEATHER; TELE to ½ OP;**  
9 SQQ [OUTSD CK] BJO bk R, \_\_, sd L, fwd R outsd ptr BJO / RLOD (W BJO fwd L, \_\_, sd R, bk L ptr outsd BJO fc LOD);  
10 SQQ [IMP to SCP] BJO bk L ptr outsd, \_\_, cl R to L rf heel tm, fwd L SCP / DC (W BJO fwd R outsd ptr, \_\_, fwd L, rf tm fwd R SCP / DC);  
11 SQQ [FEATHER] SCP / DC fwd R, \_\_, fwd L, fwd R outsd ptr BJO / DC (W SCP fwd L, \_\_, fwd & sd R, bk L ptr outsd BJO fc DRW);  
12 SQQ [TELE to ½ OP] BJO fwd L, \_\_, fwd R lf tm, fwd L to ½ OP / DW (W BJO bk R, \_\_, cl L to R lf heel tm, fwd R ½ OP / DW);

## END

- 1-4** **OP IN & OUT RUNS;; FRT VINE 4; THRU, \_\_, SD, BEH;**  
1 SQQ;SQQ [OP IN & OUT RUNS] ½ OP / DW fwd R, \_\_, fwd L rf tm, fwd R ½ LOP / LOD (W ½ OP / DW fwd L, \_\_, fwd R, fwd L ½ LOP / LOD);  
2 ½ LOP / LOD fwd L, \_\_, fwd R, fwd L ½ OP / LOD (W ½ LOP / LOD fwd R, \_\_, fwd L rf tm, fwd R ½ OP / LOD);  
3 QQQQ [FRT VINE 4] ½ OP / LOD xRif, sd L, xRib, sd L blend to OP / LOD (W ½ OP / LOD xLif, sd R, xLib, sd R blend to OP / LOD);  
4 SQQ [THRU, \_\_, SD, BEH] OP / LOD fwd R, \_\_, sd L, xRib (W OP / LOD fwd L, \_\_, sd R, xLib);
- 5-8** **ROLL 3; Man CHASSE / Lady ROLL LF 3 to SHAD; 2 SLO X-PTS;;**  
5 SQQ [ROLL 3] OP fwd L LOD lf tm, \_\_, cont lf tm bk R, sd L OP / LOD (W OP fwd R LOD rf tm, \_\_, cont rf tm bk L, sd R OP / LOD);  
6 SQQ;SQQ [Man CHASSE / Lady ROLL LF 3 to SHAD] OP fwd R, \_\_, sd L/cl R to L, sd L to SHAD / WALL (W OP fwd L lf tm, \_\_, cont tm bk R, sd L SHAD fc WALL);  
7 S;S [SLO X-PTS] SHAD / WALL xRif, \_\_, pt L sd, \_\_ (W SHAD / WALL identical footwork);  
8 XLif, \_\_, pt R sd, \_\_ (W identical footwork);
- 9-10** **FRT VINE 4; SLO X-CK;**  
9 QQQQ [FRT VINE 4] SHAD / WALL xRif, sd L, xRib, sd L (W identical footwork);  
10 S [SLO X-CK] SHAD / WALL slo x-ck Rif LOD extend lt arm out & up rt arm around W's waist, \_\_, \_\_ (W identical footwork & extend lt arm fwd out & up & rt hd on M's rt hd, \_\_, \_\_);

08-79  
**Beat of Your Heart**

**Choreographers:** Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203  
**Music:** Phone: (425) 348-6030 E-Mail: RKPreskitt@comcast.net  
**Rhythm:** CD Hayley Westenra: Pure - Track 5 (Edited)  
**Sequence:** Phase V (+ 1 Rudolph Ronde) Slow Two Step  
**Speed:** 44 as desired. Intro - A - Int - B - C - B - Ending

Released February 2008 Version 1.1

**INTRO**

- 1 **WAIT : : LUNGE BASICS W/ARMS : :**  
Open pos fc ptr & wall hands at sides ; ; Lunge sd L extend lead arms and look to LOD, -, rec R, lower arms XLIF; lunge sd R extend trailing arms and look to RLOD, -, rec L, lower arms XRIF blending to CP Wall;

**Part A**

- 1 - 8 **BASICS : : TRAVELLING RIGHT TURN W/OUTSD ROLL : : SD BASIC : OPEN BREAK HANDSHAKE : CHANGE PLACES UNDERARM : RUDOLF RONDE LARIAT :**  
(Basic) CP M fcg WALL sd L, -, XRIB, rec L; Sd R, -, XLIB, rec R comm tm RF;  
(Travel RT Turn) Cont tm RF crossing IF of W sd & bk L to fc RLOD, -, XRIB, twist tm RF 5/8 on both ft to fc DLW & shift wgt to L (W fwd R btwn M's ft, -, fwd L, R around M RF) end CP M fcg DLW; Fwd R slightly trng RF to fc WALL raising jnd lead hnd to lead W tm RF, -, Sd L, XRIF (W Sd & bk L comm tm RF under jnd lead hnds, -, cont tm RF under jnd lead hnds R, L) end in LOP Fcg Pos M fcg WALL;  
(Side Basic) Sd L, -, XRIB, rec L; (Open Break Handshake) Sd R join R hnds, -, apt L, rec R;  
(Change Place) Fwd L twd W's R Sd trng RF to fc COH leading W roll LF & release R hnds, -, sd R twd LOD, XLIF (W fwd R twd M's R sd spiraling LF to fc WALL, -, Sd L, XRIF) to loose CP M fcg COH;  
(Rudolph Ronde Lariat) Sd & slightly fwd R btwn W's ft leading W ronde CW, -, hold 2 cts trng upper body LF to fc RLOD raising L hnd over head to lead W lariat (W sd & fwd L around M ronde R CW, -, XRIB cont walking circling around M, Sd & fwd L) end in LOP both fcg RLOD;
- 9 - 16 **OUTSIDE ROLL : BASIC END : OPEN BASICS : : 2 SWITCHES : : :**  
(Outside Roll) Fwd L trng LF to fc WALL lowering jnd lead hnds, -, sd R raising jnd lead hnds to lead W tm RF under jnd lead hnds, XLIF lowering jnd lead hnds (W fwd R comm rolling RF under jnd lead hnds, -, cont rolling RF L, R to fc M & COH) to LOP WALL;  
(Basic End) Sd R to CP, -, XLIB, rec R;  
(Open Basics) CP M fcg WALL sd L, -, XRIB to L ½ OP, rec L to fc; Sd R, -, XLIB to ½ OP, rec R comm tm RF;  
(Switches) Cont RF tm sd & bk L, - cont tm sd & fwd R to L ½ OP, fwd R (W fwd R btwn M's ft, -, fwd L, fwd R comm. RF tm);  
Fwd R btwn W's ft, -, fwd L, fwd R comm. RF tm (W cont RF tm sd & bk L, - cont tm sd & fwd R to ½ OP, fwd R);  
Repeat meas 15-16; ;

**Interlude**

- 1 - 2 **SIDE BASICS : SWEETHEART WRAP W/TRANS:**  
BFLY M fcg WALL sd L, -, XRIB, rec L; rec L; Sd R, -, XLIB binging ld hands around W head to wrap, rec R (W sd L, -, XLIF trng LF under joined ld hands to wrap pos fc DW, -);

**Part B**

- 1 - 8 **SWEETHEART RUN 6 : : SWEETHEART SWITCH : LADY ACROSS : SHADOW LUNGE BASIC : SHADOW LUNGE L/TRANS FC : BASICS : :**  
(Sweetheart Runs) Wrap pos same foot fwd L, - fwd R, fwd L; Fwd R, -, fwd L, fwd R comm. RT turn;  
(Sweetheart Switch) Fwd & sd L across W tm RF fc LOD W on left side (W trng RF sd & bk L cont RF tm L wrap pos), -, fwd R, fwd L;  
(Lady Across) Fwd R small step moving W across body, -, fwd L, fwd R (W fwd R across M, fwd L, fwd R) end wrap pos LOD;  
(Shadow Lunge Basic) Releasing hands turn to fc wall lunge sd L (W also) extend L arms, - rec R bring arms in, XLIF;  
(Shadow Lunge L/Trans Fc) Lunge sd R extnd R arms, -, rec L, cl R (W lunge sd R, rec L trng LF fc M, -) to CP fc wall;  
(Basics) CP M fcg WALL sd L, -, XRIB, rec L; Sd R, -, XLIB, rec R comm tm LF (W rec L moving LF in front of M to CP);

## (cont Part B)

- 9 - 16 **LEFT TURN BFLY ; BREAK BK W/HEAD LOOP ; UNDERARM TURN STACKED HANDS ; OPEN BREAK ; CHANGE SIDES UNDERARM ; LUNGE BASIC ; UNDERARM TURN ; BASIC END :**  
 (L turn Bfly) Fwd L LOD If trn, -, sd R, XLIF fc COH (W bk R If trn, -, sd L, XRIF to BFLY fc WALL);  
 (Bk Bk & W's Head Loop) Sd R loop M's rt W's lt hds over W's head placing hds on W's rt sh, -, bk L, rec fwd R RLOD  
 (W sd L loop M's rt W's lt hds over head, -, bk R, rec fwd L RLOD);  
 (Underarm Turn Stacked Hands) Sd L, -, XRIB lead ptr under dbl hd hold, rec fwd L Stacked Lft over Rt hands fc COH  
 (W fwd R, -, fwd L rf trn under dbl hd hold, fwd R stacked hands L over R fc ptr & WALL);  
 (Open Break) Sd R, -, apt L, rec R;  
 (Change Sides Underarm) Fwd L COH chg sds lead W trn under stacked hds, -, sd R, XLIF dbl hd hold fc WALL  
 (W fwd R WALL If trn under stacked hds chg sds, -, sd L, XRIF fc COH);  
 (Lunge Basic) Lunge sd R, -, rec L, XRIF(W lunge sd L, -, rec R, XLIF);  
 (Underarm Turn) BFFY M fc WALL sd L, -, XRIB lead W under ld hands, rec L(W sd R, XLIF trng RF under lead hands, fwd R trng to fc M);  
 (Basic End) CP Sd R, -, XLIB, rec R comm tm LF (W rec L moving LF in front of M to CP);

## Part C

- 1 - 8 **TRIPPLE TRAVELLER ; : : TUNNEL EXIT TO REV ; OUTSIDE ROLL ; BASIC END ; UNDERARM TURN ; BASIC END P/U:**  
 Fwd L trng slight LF fc DC, -, sd & fwd R, fwd L(W bk R trng LF, -, sd L trng LF under lead hands, cont LF trng bk R fc wall);  
 Fwd R spiral LF under joined hands, -, fwd L, fwd R (W trn fc LOD fwd L, -, fwd R, fwd ) bringing hands to shoulder level;  
 Fwd L bringing joined hands down & bk, - fwd R, fwd L bringing hands up & around leading W to roll RF  
 (W fwd R comm. RF turn, - sd & bk L trng RF under joined hands, cont RF trn fwd R);  
 Fwd R chking leading W around in front to wall, - rec L, fwd R trng LF fc RLOD joined hands over M's head  
 (W fwd L around M, - fwd R, fwd L fc RLOD) end LOP fc RLOD;  
 Fwd L bringing joined hands down & bk, - fwd R, fwd L bringing hands up & around leading W to roll RF  
 (W fwd R comm. RF turn, - sd & bk L trng RF under joined hands, cont RF trn fwd R);  
 (Basic End) Blending to CP sd R to CP, -, XLIB, rec R;  
 (Underarm Turn) Sd L, -, XRIB, rec L leading W to trn RF under joined lead hands (W sd R comm. RF trn, -, fwd R trng RF, fwd R to RLOD trng to fc M);  
 (Basic End P/U) Sd R to BFLY, -, XLIB, rec R trng LF picking up W to low BFLY(W rec L trng LF to fc M low BFLY);
- 9 - 16 **3 TRAVELLING CROSS CHASSES ; : : PASSING TRAV CROSS CHASSE ; PULL PASS ; L RONDE INSIDE UNDERARM TURN ; WRAP SHADOW LUNGE ; SLOW ROCKS:**  
 (Travel Cross Chasses) With hands at waist level elbows in fwd L trng slight LF, -, sd & fwd R, XLIF  
 (W bk R slight LF trn, -, bk & sd L, XRIF); Trng RF fwd R, -, sd & fwd L, XRIF(W bk L trng RF, - bk & sd R, XLIF);  
 Trng LF fwd L, -, sd & fwd R, XLIF(W bk R slight LF trn, -, bk & sd L, XRIF);  
 (Passing Trav Cross Chasse) Fwd R trng RF fc Wall, -, sd L passing W cont trn, XRIF(W bk L trng RF fc COH, -, small sd R cont trn, XLIF) end M fc RLOD;  
 (Pull Pass) Bk L comm. RF trn, - sd & bk R leading W to pass by to LOD, -(W fwd R, - fwd L, fwd R);  
 (L Ronde Inside Underarm Turn) Trn to fc LOD stopping W's fwd movement leading W to trn RF, -, -,  
 lead W under lead hands to wrap small step bk L(W fwd L trng RF/ronde R CW, -, XRIB, trng LF under lead hands fwd L);  
 (Wrap Shadow Lunge) Sd R completing wrap lowering hands in front of W, -, slight lower on R, -;  
 (Slow Rocks) Fwd L, -, rec R, -;

## ENDING

- 1 - 8 **TRIPPLE TRAVELLER ; : : TUNNEL EXIT TO REV ; OUTSIDE ROLL ; BASIC END ; SD TO HINGE ; EXTEND ARMS:**  
 Repeat measures 1 - 6 of part C ; ; ; ; ;  
 (Hinge) Blending to CP fc Wall sd L, -, cont slight LF trng lower on L, -(W sd R trng LF, -, cL to R, cont LF body trn comm. lower on L extend R to RLOD look well to left); continue slight lowering release lead hands W place R hand on M's L shoulder both extend L arms out to side, -, -, -;



08-81  
**CHALITA**

Bill & Carol Goss

858-638-0164

\$.89 Download Rhapsody

CD: The Tango Project Track 7

Phase: VI Argentine Tango

Sequence: INTRO, A, B, INTER, A, B (1-15), ENDING

10965 Sunny Mesa Rd. San Diego, CA 92121

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Chalita by Michael Sahl

Footwork: Opposite Unless Noted

Released: July 1, 2008

**INTRO**

**1-4     WAIT; CORTE WITH LEAN,-, RECOV TRANS, CL; BASIC ENDING; TRNING TANGO DRAW;**

- 1-2     {Wait} Wait in CP L ft free (W wgt on R with L ft XIB at ankle with no wgt) fc DRC;  
SQQ  
(W -)                    {Corte with lean recov cl} Present R sd of body strongly to W as trn LF to corte bk on the L but body straight on angle & up to W (W lean fwd on the M lifting to the toe of R ft and L ft off the ground with center of body pulled up strongly to support wgt with no lower bk collapse),-, recov on R, cl L to R to BJO (W no wgt);  
QQS                    3-4     {Basic ending} Fwd R, fwd L, cl R to L (W bk L, bk R, XLIF of R) still fcng DC,-;  
QQ-                    {Trning tango draw} Fwd L contra body with L fc trn, sd R cont LF trn, draw L to R end fcng DRW,-;
- 5-6     (LAS CUNAS) TRNING ROCKS;;**
- QQS                    5-6     {Trning rks} Fwd L with body rotation LF, recov R, fwd L,-;  
QQS                    fwd R with R sd lead cont movement in LF circle, recov L, fwd R end DW,-;

**PART A**

**1-4     (LOS CAMINOS) WALK,-, 2,-; (ROCK CON GIRO) FWD, RK, RECOV BJO REV,-; (RIGHT FOOT ROCKS MILONGA STYLE) RK FWD, RECOV, RK BK, RECOV; RK FWD, RECOV, BK TRNING TANGO DRAW,-;**

- SS                    1-2     {Walk 2} Curve walk fwd L,-, fwd R fc LOD,-;  
QQS                    {Fwd rk trn recov BJO} Cont walk fwd L to fc DC, rk to the sd R fwd LOD trn sharply to BJO RLOD, fwd L in BJO fc RLOD,-;  
QQQQ                3-4     {Rt ft rks Milonga style} Rk fwd R, recov L, rk bk R, recov L;  
QQQQ                rk fwd R, recov L, {Start trning tango draw} Bk R trn LF, cont LF trn to step sd L fc wall;
- 5-8     FIN TANGO DRAW,-, TRING RIGHT FOOT START,-,-, (EL LANZAMIENTO LA IZQUIERDA) CLOSED WING,-,-, (CADENAS) TWIST VINE 6,-;;**
- S                    5-6     {Fin draw } Draw R to L,-, {Trning rt ft start} Bk R trning LF,-;  
SS                    fwd L in BJO LOD,-, {Start Closed Wing} fwd R leave L ft behind, trn body LF (W bk L, sd R to XIF of M);  
(W SQQ)

- QQ 7-8 {**Fin Wing to twist vine 6**} Trn body more LF to end like a wing  
(W SQQ) (W fwd L to SCAR),-, fwd L trn LF, sd R fc COH; bk L trn RF,  
QQQQ sd R fc COH, fwd L trn LF, sd R fc COH;
- 9-12 **SIMPLE OCHO Y BESOS (KISSES); DOUBLE START; LA PARADA;  
RIGHT FOOT RESOLUTION;**
- SS 9-10 {**Simple ocho y besos**} Bk L in BJO, flick R ft on the floor to the  
Q-S L sd of L leg lift ft but keep knees close (W fwd R in BJO, swvl  
RF to bring L ft to R), bring R ft down to cl as trn the body bk to  
CP fc RLOD (W fwd L to pick-up swvl to bring R ft next to L),-;  
{**Double start**} Sd L small step with partial wgt, draw L to R, sd  
L slgtly bigger step,-;
- S- 11-12 {**La parada**} Fwd R in BJO checking to swvl the W to SCP,-,  
(W SS) hold keep wgt fwd look bk at W (W bk L swvl RF to SCP,-, bk R  
-Q-- in a sitting action) both fc RLOD,-;  
(W HOLD) {**Rt ft resolution**} (W holds her pos for the entire meas with L ft  
pt twd RLOD) Place wgt fully on R start RF trn, sd L XIF of W,  
trn to wall and pl R ft perpendicular to W's L ft tching her toe in  
an "L" pos fcng wall feels like RSCP in the arms,-;
- 13-16 **4 OCHOS WITH LIFT & TAP;;;:**
- M HOLD 13-14 {**Ochos with lift & tap**} Hold (W puts wgt on her L ft to lift the  
4 MEAS R ft up inside of M's R leg with her toe down,-, lift R ft over M's  
(WSS) R leg to step fwd R to swvl RF to fc LOD) M draws his R ft twd  
(W-S) RLOD to tap the toe of the W's R ft,-; Hold (W lift the L ft up the  
outside of M's R leg with her toe down,-, lift L ft over M's R leg  
to step fwd L to swvl LF to fc RLOD) M draws his R ft twd LOD  
to tap the toe of the W's L ft,-;
- (W-S) 15-16 {**Ochos with lift & tap**} Hold (W lifts the R ft up inside of M's R  
(W-S) leg with her toe down,-, lift R ft over M's R leg to step fwd R to  
swvl RF to fc LOD) M draws his R ft twd RLOD to tap the toe of  
the W's R ft,-; Hold (W lift the L ft up the outside of M's R leg  
with her toe down,-, step fwd L),-;
- 17-18 **BICICLETA PICKING UP; TRNING TANGO CLOSE;**
- S 17-18 {**Bicicleta**} Before the W can start her next ocho her R leg is still  
(W--S&) over the M's R leg so that if he lifts his ft straight up with bent  
QQS knee it catches R leg right at the ankle and lifts her foot up in the  
air with his ft flexed as if on the pedal of a bicycle, drop the ft  
down, take wgt next to L ft as W is forced to move bkward to her  
R as if told she can not go over the ft on the last ocho,-/ (W on the  
& ct steps fwd L to pick-up); Note: the muic slows starting at the  
4 ochos and has become very slow here so there is plenty of time  
for the lift and drop of the foot and the & ct of pick-up is still  
quite slow  
{**Trning tango cl**} With LF body trn fwd L, cont LF trn to step sd  
R, cl L to R fcng LOD,-;

08-83

PART B

- 1-4 (RIGHT FOOT BASIC CON LATIGAZO) RIGHT FOOT BASIC LADY FLICK;; 3 QK OCHOS WITH REV DEVELOPE;;**
- SS 1-2 {Right ft basic lady flick} Bk R,-, sd L,-; in BJO DC fwd R, fwd L, bring R slgtly fwd twd L but stop the ft action while lower part of body follows thru like you are bowling & take wgt sharply (W lk LIF of R to flick the R ft bk from the hip knee bent),-;
- QQS
- 3-4 {3 qk ochos with rev develope} M hold and trns body RF (W steps fwd R, swvl RF bring L under body, fwd L, swvl LF bring R under body; fwd R, swvl RF bring L under body, flick L ft out and up then bend the knee and bring L toe down the R sd of the R leg to tap toe on the R sd of R leg),-;
- (W SS)
- 
- (W S-)
- 5-8 PICK-UP; TRNING TANGO CLOSE; LA DOBLE SENTADA (THE DOUBLE SITS);;**
- SS 5-6 {Pick-up} Recov fwd L trn body LF,-, cl R to L (W fwd L to pick-up in front of M,-, bring R ft under body no wgt end CP),-;
- (W S-)
- QQS {Trning tango cl} With LF body trn fwd L, cont LF trn to step sd R, cl L to R fcing COH,-;
- QQ- 7-8 {Double Sentada} Bk R trn LF, cont LF trn sd L to fc RLOD, cont LF body rotation no wgt chg (W fwd L trn LF, cont LF trn sd R, bk L still inside M's L ft and flick the R ft up like a figure "4" but knees close while sitting bk in L leg),-; Trn body RF to lead the W out of sentada, cont RF body trn sd R, cont body trn no wgt chg (W fwd R trn RF, sd L cont RF trn, bk R still inside M's R ft flick L ft up like a figure "4" but knees close while sitting bk in R leg),-;
- (W QQS)
- Q--
- (W QQS)
- 9-12 (LAS EMBOSCADAS) THE AMBUSHES;; DOBLE OCHO,-, CHK BK, RECOV; TRNING TANGO CLOSE;**
- QS 9-10 {The Ambushes} Trn body LF to lead W out of sentada, cont LF body trn sd L, swvl LF on L to step sd & fwd R in press line to block the lady fc DW,- (W fwd L with LF body trn, cont LF body trn sd R, cont LF body trn sd & bk L, flick R bk btwn M's ft from the knee much like a bk gancho); Recov L trn RF to fc COH, cont RF trn sd R, swvl RF on R to step sd & fwd L in press line to block the lady fc DC,- (W fwd R trn RF, cont RF trn sd L, bk R, flick L bk btwn M's ft from the knee much like a bk gancho);
- (W QQS)
- QQS
- SQQ 11-12 {Both ocho chk bk recov} Bk R swvl LF to BJO fc wall, bring L ft under body, chk bk L in BJO, recov R;
- QQS {Trning tango cl} Blend to CP with LF body trn fwd L, cont LF trn to step sd R, cl L to R fcing LOD,-;
- 13-16 TRNING RIGHT FOOT START TRANS; CORTE WITH LEAN,-, RECOV TRANS, CL; BASIC ENDING; TRNING TANGO DRAW;**
- SQQ 13-14 {Rt ft start} Trn LF to step bk R,-, cont LF trn sd L with stopping action, at the last minute bring R to L to cl the ft (W trn LF to step fwd L,-, cont LF trn sd R, bring L ft behind R crossed at ankle no contact with the floor);
- (W SQ-)
- SQQ
- (W -)

{**Corte with lean recov trans cl**} Present R sd of body strongly to W as trn LF to corte bk on the L but body straight on angle & up to W (W lean fwd on the M lifting to the toe of R ft and L ft off the ground with center of body pulled up strongly to support wgt with no lower bk collapse),-, recov on R, cl L to R to BJO (W no wgt);

QQS 15-16 {**Basic ending**} Fwd R, fwd L, cl R to L (W bk L, bk R, XLIF of R) still fcng DC,-;

QQ- {**Trning tango draw**} Fwd L contra body with L fc trn, sd R cont LF trn, draw L to R end fcng DRW,-;

### INTERLUDE

#### 1-2 (LAS CUNAS) TRNING ROCKS;;

QQS 1-2 {**Trning rks**} Fwd L with body rotation LF, recov R, fwd L,-;

QQS fwd R with R sd lead cont movement in LF circle, recov L, fwd R end DW,-;

#### REPEAT A

#### REPEAT B 1-15

### ENDING

#### 1 (LA PUNTA DEL PIE) PICK-UP TRAP & PT FT;

Q--- 1 {**Pick-up trap & pt ft**} With L fc body rotation fwd L, pl R ft btwn L ft and lady's R ft like a trap very close to each other, drop in the knee as push the lady's ft out to COH look in the direction of the pointed ft,-;

# DANCE WITH ME

08-85

**BY:** Milo and Grace Ferry, 629 Arnold Lane, Colorado Springs, Co. 80904  
 milograce@aol.com 719-475-1553 July 2008  
**MUSIC:** "Dance With Me" by Michael Bolton - download Yahoo or contact cuer  
**RHYTHM-PHASE:** CHA 5+1 (Mod Advanced Sliding Door)  
**SEQUENCE:** INTRO, A, B, C, A MOD, B MOD, C MOD, D, B, END  
**POSITION:** Both fcg WALL in Shadow position lead feet free (Opp Except where noted)

## INTRO

- 1 - 8** WAIT; MOD ADV SLIDING DOOR WITH ARMS;; START SLIDING DOOR LADY IN 4;  
KICK TO A CROSS CHA; CIRCLE CHA TO FACE; LADY TRN LEFT BK CHA FACE LOD;  
BK BASIC LADY OUT TO FACE IN 4;
- 1 Wait fcg Wall in shadow lady on man's R sd lead ft free;
  - 2 Fwd L ext left arm to WALL palms down right arm to sd, rec R, ronde L XLIB of R/sd R, sd L (W bk R 1/4 R fc ext left arm to WALL palm down right arm straight up, rec L 1/4 L fc trn to LOD, fwd R/XLIB of R, fwd R);
  - 3 &123&4 Lunge sd R/ pt L LOD, fwd L LOD, sd R start L fc trn/ rec L, sd R fc WALL (W sd L start L fc trn, rec R fc RLOD, fwd L/ XRIB of L, fwd L spiral 3/4 R fc to fc WALL);
  - 4 (W1234) Same as meas 2 of intro (W bk R 1/4 R fc trn, rec L 1/4 L fc trn, inp R, inp L);
  - 5 Same foot free both fc WALL sd by sd kick R across L, sd R, XLIF/sd R, XLIF;
  - 6 Fwd R trn R fc twd COH, fwd L cont trn, fwd R/ XLIB, fwd R (W fwd R, fwd L circle L fc, fwd R/ XLIB, fwd R) fc partner;
  - 7 XLIF of R, sd R fc LOD, bk L/XRIF of L, bk L (W sd L trn L fc, fwd R cont trn fc LOD, bk L/ XRIF of L, bk L);
  - 8 (W1234) Bk R, rec L, fwd R/XLIB of R, fwd R (W bk R, fwd L, fwd R trn L fc, cont to trn sd L to wall) face partner and LOD;

## A

- 1 - 12** NEW YORKER TO WALL; SPOT TURN; FWD BASIC TO L POS FC COH;  
TRAV X SWVELS IN 4; BK BASIC; X BODY WITH TWIRL;; NY YORKER RLOD;  
AIDA; SWITCH LUNGE & POINT TO CHA; SOLO ROLL 4 RLOD; TRAVELING DR;
- 1 Ck fwd L trn R fc, rec R trn L fc, sd L/cl R, sd L (W ck fwd R trn L fc, rec L, sd R/ cl L, sd R);
  - 2 Thru R 1/2 L fc (W thru L 1/2 R fc), rec L cont trn, sd R/ cl L, sd R;
  - 3 Fwd L, rec R trn left fc to COH, sd L/ cl R, sd L (W bk R, rec L, fwd R/XLIB, fwd R);
  - 4 1234 X RIFL, sd L, XRIFL, sd L (swvg on each step) (W fwd L swvg to fc part, cl R to L, Swvg to fc LOD fwd L swvg to fc part, cl R to L);
  - 5 Bk R, rec L, fwd R/XLIB, fwd R;
  - 6 Fwd L, rec R fc rev, sd L/ cl R, sd L (W bk R, fwd L, fwd R/ XLIB, fwd R);
  - 7 Bk R, rec L raising ld hds to twirl Lady, sd R/ cl L, sd R (W fwd L, fwd R commence trn L, sd L trn L/ sd R, sd L);
  - 8 X LIFR to Rev, rec R to fc part, sd L/ cl R, sd L;
  - 9 XRIFL trn, sd L trn, Bk R/XLIFR, Bk R;
  - 10 &123&4 Switch lunge L to fc pointing trail ft to rev, rec R, fwd L/XRIBL, fwd L;
  - 11 1234 Trn L sd R, trn sd L, trn sd R, trn sd L to face;
  - 12 Sd R, rec L, XRIF of L/ sd L, XRIF of L;



08-86

B

- 1 - 8 CHASE PEEK A BOO;;; RONDE CHA BOX;;; ALTERNATIVE BASIC FC LOD;**  
**1** Fwd L trn 1/2 to fc COH, rec R, fwd L/lk RIBL, fwd L (W bk R, fwd L, fwd R/lk LIBR, fwd R);  
**2** Sd R, rec L, XRIFL/sd L, XRIFL;  
**3** Sd L, rec R, fwd L/lk RIBL, fwd L;  
**4** Fwd R trn L, rec L, fwd R/lk LIBR, fwd R end DW (W fwd L, bk R, bk L / lk RIFL, bk L);  
**5** Ronde LIFR, sd R, bkL /lk RIFL, bk L;  
**6** Ronde RIBL, sd L, fwd R/lk LIBR, fwd R;  
**7** Ronde LIFR, sd R, bkL /lk RIFL, bk L;  
**8** Bk R, sd L to LOD, cl R / cl L, sd R;

C

- 1 - 8 ½ BASIC TO U/ARM TRN;; MANS U/ARM TRN; LADY U/ARM TRN HANDS R OVER L; FWD BASIC LEFT FC LARIAT BOTH FC LOD;; WK 2 & CHA 2X'S;;**  
**1** Fwd L, rec R, sd L / cl R, sd L raise lead hands;  
**2** Bk R, rec L, sd R / cl L, sd R (W XLIR trn R, rec R trn to face, sd L / cl R, sd L);  
**3** Join trail hnds XLIR trn R, rec R fc part, sd L / cl R, sd L (W bk R, rec L, sd R / cl L, sd R);  
**4** Same as 2 end in crossed hands right over left;  
**5** Fwd L, rec R, raise joined hands, in place L / R, L (W bk R, rec L comm to left sd of man, fwd R/lk LIBR, fwd R around man);  
**6** Sd R, rec L bring lady to man right sd, in place R / L, R (W fwd R, fwd L, fwd R/lk LIBR, fwd R);  
**7** Fwd L, fwd R, fwd L/lk RIBL, fwd L;  
**8** Fwd R, fwd L, fwd R/lk LIBR, fwd R leading lady slightly in front of man; drop right hand with man's left and woman's left hand head loop over woman's head to woman's right shoulder maintain this hold for next 2 meas

A MODIFIED

- 1 - 12 LADY HEAD LOOP TO CROSS POINTS 4X'S;; WALK 2 & CHA LADY TRN TO "L"; TRAV X SWVELS IN 4; BK BASIC; X BODY WITH TWIRL;; NY YORKER LOD; AIDA; SWITCH LUNGE & POINT TO CHA; SOLO ROLL 4 LOD; TRAVELING DR;**  
**1 1234** XLIFR, point R look at ptr, XRIFL, point L bk to tandem pos;  
**2 5678** XLIFR, point R look at ptr, XRIFL, point L bk to tandem pos;  
**3** Fwd L, fwd R, fwd L/lk RIBL, fwd L man end face wall; (W fwd R trn R fc, bk L trn R fc LOD, fwd R/lk LIBR, fwd R);  
**4 1234** X RIFL, sd L, XRIFL, sd L (swvlg on each step) (W fwd L swvlg to fc part, cl R to L, Swvlg to fc RLOD fwd L swvlg to fc part, cl R to L);  
**5** Bk R, rec L, fwd R/XLIBR, fwd R;  
**6** Fwd L, rec R fc LOD, sd L / cl R, sd L (W bk R, fwd L, fwd R / XLIBR, fwd R);  
**7** Bk R, rec L raising ld hds to twirl Lady, sd R / cl L, sd R (W fwd L, fwd R commence trn L, sd L trn L / sd R, sd L);  
**8** X LIFR to LOD, rec R to fc part, sd L / cl R, sd L;  
**9** XRIFL trn, sd L trn, Bk R/XLIFR, Bk R;  
**10 & 123&4** Switch lunge L to fc pointing trail ft to LOD, rec R, fwd L/XRIBL, fwd L;  
**11 1234** Trn L sd R, trn sd L, trn sd R, trn sd L to face;  
**12** Sd R, rec L, XRIF of L / sd L, XRIF of L;

08-87

**B MODIFIED**

- 1 - 8 CHASE PEEK A BOO;;; RONDE CHA BOX;;; ALTERNATIVE BASIC FC RLOD;**
- 1 Fwd L trn 1/2 to fc wall, rec R, fwd L/lk RIBL, fwd L (W bk R, fwd L, fwd R/lk LIBR, fwd R);
  - 2 Sd R, rec L, XRIFL/sd L, XRIFL;
  - 3 Sd L, rec R, fwd L/lk RIBL, fwd L;
  - 4 Fwd R trn L, rec L, fwd R/lk LIBR, fwd R end DRC (W fwd L, bk R, bk L/lk RIFL, bk L);
  - 5 Ronde LIFR, sd R, bkL /lk RIFL, bk L;
  - 6 Ronde RIBL, sd L, fwd R/lk LIBR, fwd R;
  - 7 Ronde LIFR, sd R, bkL /lk RIFL, bk L;
  - 8 Bk R, sd L to RLOD, cl R/ cl L, sd R;

**C MODIFIED**

- 1 - 8 ½ BASIC TO U/ARM TRN;; MANS U/ARM TRN; LADY U/ARM TRN HANDS R OVER L; FWD BASIC LEFT FC LARIAT BOTH FC RLOD ;; WK 2 & CHA 2X'S (LADY IN 4 LAST TIME);;**
- 1 Fwd L, rec R, sd L/ cl R, sd L raise lead hands;
  - 2 Bk R, rec L, sd R/ cl L, sd R (W XLIR trn R, rec R trn to face, sd L/ cl R, sd L);
  - 3 Join trail hnds XLIR trn R, rec R fc part, sd L/ cl R, sd L;
  - 4 Same as 2 end in crossed hands right over left;
  - 5 Fwd L, rec R, raise joined hands, in place L/ R, L (W bk R, rec L comm to left sd of man, fwd R/lk LIBR, fwd R around man);
  - 6 Sd R, rec L bring lady to man right sd, in place R/ L, R; (W fwd R, fwd L, fwd R/lk LIBR, fwd R);
  - 7 To RLOD Fwd L, fwd R, fwd L/lk RIBL, fwd L;
  - 8 (W1234) Fwd R, fwd L, fwd R/lk LIBR, fwd R (W fwd L, fwd R, fwd L, fwd R);

**D**

- 1 - 8 LADY ROLL OUT 3 & POINT; LADY ROLL BK IN 4; OP OUT TO SWVL CHA; LADY TO FCG FAN; ½ BASIC TO FULL NAT TOP FC WALL;;;**
- 1 1234 Rock L, R, L, R switch to lead hands as lady rolls across (W fwd L trn left fc, bk R trn left fc, sd L fc COH, point right ft to LOD);
  - 2 1234 Rock L, R, L, R (W fwd R trn Rgt fc, sd L trn Rgt fc, sd R trn rgt fc face part, sd L fc ptr);
  - 3 Fwd L, rec R, in place L/ R, L (W swivel on L step bk on R, rec L, swvl R/ L, R);
  - 4 Bk R, trn lft fc RLOD fwd L, fwd R/LIB of R, fwd R (W XLIF, fwd R trn Lft fc LOD, Bk L/XRIF of L, Bk L);
  - 5 Fwd L, rec R, bk L/ cl R, bk L;
  - 6 XRIB trn, sd L trn, XRIB trn/sd L trn, XRIB trn (W sd L trn, XRIF trn, sd L trn/ XRIF trn, sd L trn);
  - 7 Sd L trn, XRIB trn, sd L trn/XRIB trn, sd L trn (W XRIF trn, sd L trn, XRIF trn/ sd L trn, XRIF trn);
  - 8 XRIB trn, sd L trn, XRIB trn/sd L trn, cl R (W sd L trn, XRIF trn, sd L trn/ XRIF trn, cl L);

08-88

B

- 1 - 8 CHASE PEEK A BOO;;; RONDE CHA BOX;;; ALTERNATIVE BASIC FC LOD;**  
**1 Fwd L trn 1/2 to fc COH, rec R, fwd L/lk RIBL, fwd L (W bk R, fwd L, fwd R/lk LIBR, fwd R);**  
**2 Sd R, rec L, XRIFL/sd L, XRIFL;**  
**3 Sd L, rec R, fwd L/lk RIBL, fwd L;**  
**4 Fwd R trn L, rec L, fwd R/lk LIBR, fwd R end DW (W fwd L, bk R, bk L/ lk RIFL, bk L);**  
**5 Ronde LIFR, sd R, bkL /lk RIFL, bk L;**  
**6 Ronde RIBL, sd L, fwd R/lk LIBR, fwd R;**  
**7 Ronde LIFR, sd R, bkL /lk RIFL, bk L;**  
**8 Bk R, sd L to LOD, cl R/ cl L, sd R;**

END

- 1 - 17 ½ BASIC TO U/ARM TRN;; MANS U/ARM TRN; LADY U/ARM TRN TO CLOSED POS; OPEN OUT TO LADY FLICKS 4X;; OPEN BREAK TO TRADE PLACES TO RLOD; CHASE TURN TO 3 CHAS TO LOD;; MAN TURN TO 3X POINTS;; ALTERNATIVE BASIC; ½ BASIC TO FULL NAT TOP FC LOD;;; STEP SWIVEL TO SIT LINE CHANGING PLACES MAINTAIN LEAD HANDS AND RAISE TRAILING HANDS STRAIGHT UP;**  
**1 Fwd L, rec R, sd L/ cl R, sd L raise lead hands;**  
**2 Bk R, rec L, sd R/ cl L, sd R (W XLIR trn R, rec R trn to face, sd L/ cl R, sd L);**  
**3 Join trail hnds XLIR trn R, rec R fc part, sd L/ cl R, sd L (W bk R, rec L, sd R/ cl L, sd R);**  
**4 Bk R, rec L, sd R/ cl L, sd R (W XLIR trn R, rec R trn to face, sd L/ cl R, sd L);**  
**5 1&23&4 Traveling slightly trn body to the L fwd L/ cl R, fwd L, trn body to the R fwd R/ cl L, fwd R (W flick RIB of L/ rec L, sd R, flick LIB of R/ rec R, sd L);**  
**6 5&67&8 Same as Measure 5;**  
**7 Bk L, rec R trn R fc, L/ R, L fc RLOD ( W Bk R, fwd L, fwd R trn L fc under lead hands/ XLIFR, bk R);**  
**8 Fwd R trn L fc, rec L fc LOD, fwd R/XLIBR, fwd R (W bk L, rec R, fwd L/XRIBL, fwd L);**  
**9 5&67&8 Fwd L/XRIBL, fwd L, fwd R/XLIBR, fwd R;**  
**10 1234 Fwd L trn R fc, rec R, fwd L, Point R (W fwd R, rec L, bk R, pt L);**  
**11 1234 Fwd R, point L, fwd L, point R;**  
**12 Bk R, rec L to RLOD, cl R/ in pl L, sd R;**  
**13 Fwd L, rec R, bk L/ cl R, bk L;**  
**14 XRIB trn, sd L trn, XRIB trn/sd L trn, XRIB trn (W sd L trn, XRIF trn, sd L trn/ XRIF trn, sd L trn);**  
**15 Sd L trn, XRIB trn, sd L trn/XRIB trn, sd L trn (W XRIF trn, sd L trn, XRIF trn/ sd L trn, XRIF trn);**  
**16 XRIB trn, sd L trn, XRIB trn/sd L trn, cl R (W sd L trn, XRIF trn, sd L trn/ XRIF trn, cl L);**  
**17 Step Swivel to sit line changing places maintain lead hands and raise trailing hands straight up.**

**HEAD CUES** 08-89INTRO

WAIT; MOD ADV SLDG DR;;; KICK TO X CHA; CIR CHA to FC PTNR;  
TRN LF BK CHA FC LINE; BK BASIC, LADY ROLL OUT IN 4;

A

NY TO WALL; SPT TRN; FWD BASIC MAN FC CTR; TRAVLG X SWVLS 4XS; BK BASIC;  
X BODY W TWIRL;; NY RLOD; AIDA; SWITCH LUNGE & PT TO CHA;  
SOLO ROLL 4 TO RLOD; TRAVLG DR;

B

CHASE PEEK A BOO (LN W);;; RONDE CHA BOX;;; ALTERNATIVE BASIC FC LN;

C

1/2 BASIC TO LADY U/ARM TRN;; MAN U/ARM TRN; LADY U/ARM TRN HDS R OVER L;  
FWD BASIC TO LFT FC LARIET BOTH FC LOD;; WK 2 & CHA 2X'S;;

A MOD

LADY HD LOOP TO X PTS 4X'S ;; WK 2 & CHA LADY TRN TO SEMI;  
TRAV X SWVLS IN 4; BK BASIC; X BODY W TWRL;; NY LOD; AIDA;  
SWITCH LUNGE & PT TO CHA; SOLO ROLL 4 TO LOD; TRAV DR;

B

CHASE PEEK A BOO (R LN CTR);;; RONDE CHA BOX;;; ALTERNATIVE BASIC FC RLOD;

C

1/2 BASIC TO LADY U/ARM TRN;; MAN U/ARM TRN; LADY U/ARM TRN HDS R OVER L;  
FWD BASIC TO LFT FC LARIET BOTH FC RLOD;; WK 2 & CHA 2X'S ( LADY IN 4);;

D

LADY ROLL OUT IN 3 & PT; LADY ROLL BK IN 4 CP; OP OUT TO SWVL CHA;  
LADY TO FCG FAN; 1/2 BASIC TO FULL NAT TOP FC W;;;

B

CHASE PEEK A BOO ( LN W);;; RONDE CHA BOX;;; ALTERNATIVE BASIC FC LOD;

END

1/2 BASIC TO LADY U/ARM TRN;; MAN U/ARM TRN; LADY U/ARM TRN TO CP;  
OP OUT TO FLICKS 4X;; OP BRK TO TR PLACES TO RLOD; CHASE TRN TO 3 CHAS;;  
MAN TRN TO 3X PTS;; ALT BASIC; 1/2 BASIC TO FULL NAT TOP FC LN;;;  
STP SWVL TO SIT LN RAISE ARM

08-90



## FAME

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

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Music: Fame Sound Track CD

Sequence : INTRO - A - B - INTER - BRIDGE - A - B - INTER - END PHASE VI - CHA CHA

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses) 1.2

Timing: Standard Cha Cha 123&4 (unless noted) (7/08)

### INTRO

#### Meas:

1 - 4

**CRUSHED CP/WALL LEAD FT FREE W 1 MS; BK X PT TWICE OP FC/WALL; JAZZ BOX WITH KNEE LIFT SD CHA LOP FC WALL;**

1234

1 - 2 [Wait] In crushed closed position/wall lead ft free wait 1 meas; [bk x pt twice] release hold Bk L, pt R sd, bk R, pt L end OP FC/WALL;

1234 1-3&4

3 - 4 [jazz box w/knee lift cha] XLIF of R, sd R, bk L, XRIF of L (W XRIF of L, sd L, bk R, XLIR); XLIF of R, raise R knee bring R ft toes pointed down close to supporting leg and extend arms up and out, sd R/cl L, sd R; (W XRIF of L, raise L knee bring L ft toes pointed down close to supporting leg and extend arms up and out, sd L, cl R, cl L) end LOP/WALL;

### PART A

1 - 4

**LOP FC WALL NEW YORK; W SPOT TRN TO SHOULDER WRAP; M SD LUNGE W UNWRAP TO FC & CHEST PUSH RK REC; FAN;**

1- 2 [new yorker] Ck thru L RLOD, rec bk R fc ptr, sd L/cl R, sd L; [w spot trn neck wrap] Rk bk R to fc RLOD trng W RF wrap W into M's L arm, rec L, sd R/cl L, sd R ptrs fc DRW lds hds jnd at W's L shoulder ( W XLIF of R trng RF to fc RLOD, fwd R, fwd L/lk RIB of L, fwd L);

1 ---

3 - 4 [m lng w unwrap]; Sd lunge L shape twd partner, hold, - , - (W fwd R, fwd L trng LF fc LOD, pl R hd on M's chest fwd R/rec L, in pl R); [fan] Rec R, sd L, XRIF/cl L, sd R (W fwd L, fwd R trng LF to fc RLOD, bk L/lk RIF of L, bk L) end FAN Pos M fc wall;

123&4

**RUMBA CHK LK TO FC FAN IN 4; ½ BASIC; NAT TOP M TRANS IN 4 W SHOULDER WRAP TO SD BY SD FC WALL; (sm ft) SINGLE CUBANS;**

1234

5- 6 [chk lk fan] Ck fwd L, rec R, cl L, sd R trn ¼ LF (W cl R, fwd L, lk RIF of L, bk L) end fc fan LOD; [1/2 basic] Fwd L, rec R comm RF trn, sd L/cl R, sd L (W bk R, rec L comm. slight RF trn, sd R/cl L, sd R);

1234  
(123&4)

7-8 [nat top m trans w/shoulder wrap] Cont trn XRIB of L trn RF, sd & fwd L cont RF trn, sd R, cl L lead W to wrap RF into her own arm & place jnd hds on W's L shoulder (W sd & fwd L trn RF, XRIF of L cont RF trn, wrap into M's L arm sd L/cl R, sd L) to sd by sd fc wall; {sm footwork} [single cubans] XRIF of L/rec L, sd R, XLIF of R/rec R, sd L;

1&23&4

9-12

**BK BRK W UNWRAP IN 4 end LOP/FC LOD; NEW YORKER TWICE :: FWD LK TWICE;**

(1234)

9 -10 [bk brk w unwrap trans] Bk R, rec L trn ¼ LF, sd R/cl L, sd R (W bk R, rec L, fwd R trn LF, Fwd L) end lop/fc LOD; [new Yorker] Ck thru L twd wall, rec bk R fc ptr, sd L/cl R, sd L;

1234

11 -12 [new yorker] Ck thru R twd coh, rec bk L, fc ptr, sd R/cl L, sd R end LOP FC LOD;

13-16

[fwd lk fwd twice] Trn ¼ RF fwd L, lk RIB of L, fwd L, lk RIB of L;

**STEP RONDE & PUSH REC W TO FAN; START HKY STK TO FC; SD LUNGE HOLD REC CHA; UNDERARM TRN TO FC LOW BFLY;**

13 -14 [step ronde to fan] Fwd L, ronde R trn ¼ L fc press R, cl R/L, bk R (W fwd R, ronde L trn ¼ R fc press L, cl L/R, bk L) to FAN pos M fc wall; [start hky stk to fc] Fwd L, rec R, XLIB of R/sd R, sd L lead W to turn LF under jnd hds (W cl R to L, fwd L, fwd R/lk LIB, fwd R turn LF ¾ to fc M and COH) end LOP FC WALL;



- 1-3&4 15-16 [sd lng -rec cha] LOP/FC WALL Lunge sd R, -, sd L/cl R, sd L (W lunge sd L, -, sd R/cl L, sd R); [underarm trn] Raise ld hds bk R, rec L, sd R/cl L, sd R (W fwd L under raised jnd hds trn R fc, fwd R cont trn to fc ptr, sd L/cl R, sd R cont trn) to fc jn both hds low;

### PART B

#### PUSH/ REC EXPLODE APT LOP/FC WALL; DO SI DO TO SD BY SD FC WALL;; OP FENCE LINES TWICE::

- 1&2 -- 1-2 [push/ rec explode apt] both hds jnd low Rk fwd L/rec R release ld hds lead W to trn ½ R fc, lunge apt sd L twd LOD extend L arm up & out ( W rk fwd R/rec L release ld hds trn ½ R fc, lunge apt sd R twd RLOD R extend R arm up & out), - ; [do si do] lop/fc WALL release hds fwd R, XLIF of R, sd & bk R/cl L, bk R passing in front of W end on W's R side (W bk L, XRIB of L, sd & fwd L/cl R, fwd L passing beh M end on M's left side);
- 3-4 [finish do si do] Bk L, XRIB of L, sd & fwd L/cl R, fwd L passing beh W end on W's left side (W fwd R, XLIF of R, sd & bk R/cl L, bk R passing in front of M end on M's R side); [fence ln] XRIF of L, rec L, twd RLOD sd R/cl L, sd R (W XLIF of R, rec R, twd LOD sd L/cl R, sd L) end TANDEM pos fc WALL;
- 5- [fence ln] XLIF of R, rec R, twd LOD sd L/cl R, sd L ( W XRIF of L, rec L, twd RLOD sd R/cl L, sd R) end end TANDEM pos fc WALL;
- 6-8 1&2&3&4 DBL CUBAN BREAK; ADVANCE SLIDING DOOR WITH W'S HEAD LOOP::
- 6 [dbl Cuban brk] XRIF of L/rec L, rk sd R/rec L, XRIF of L/rec L, sd R ( W XLIF of R/rec R, rk sd L/rec R, XLIF of R/rec R, sd L)blend SKATERS/WALL;
- 7-8 [adv slide door] Fwd on ball of L foot with RF body trn, rec R, in pl L/R, L trn LF(W bk R with RF body trn, rec L with slight LF body trn, XRIF of L/lk LIB of R, fwd R); Relax L knee lunge sd R loop L hds over W's head, rec L, in pl R/L, R trn bk to skaters wall (W lunge sd & bk L trn RF under L hds, fwd R cont RF trn, fwd L/lk RIB of L, fwd L trn RF bk into skaters/wall) ;

#### SKATERS/WALL RK SD REC EXPLODE APT LOP/FC WALL; DO SI DO TO SD BY SD FC WALL;;FENCE LN TO TANDEM/WALL:

- 1&23- 9-10 [rk sd rec explode apt] Sd L,rec R, lunge apt sd L extend L arm up & out (W rk sd R/rec L, lunge apt sd R twd RLOD extend R arm up & out ),-; Repeat meas. 2 of part B;;
- 11-12 Repeat meas 3 & 4 of part B;;

#### LUNGE APT W STORK LN; DO SI DO;;FAN:

- 13-16 1 --- 123&4 13-14 [stork ln] Sd L, shape twd partner, - (W sd R stretch R sd, draw L to R, raise L knee to stork line.), - ; [start do si do] Fwd R, XLIF of R, sd & bk R/cl L, bk R passing in front of W end on W's R side (W bk L, XRIB of L, sd & fwd L/cl R, fwd L passing beh M end on M's left side);
- 15-16 [fin do si do] Bk L, XRIB of L, sd & fwd L/cl R, fwd L passing beh W end on W's left side (W fwd R, XLIF of R, sd & bk R/cl L, bk R passing in front of M end on M's R side) jn trail hds; [fan] Bk R lead W to fan, rec L, XRIF of L/cl L, sd R (W trn ¼ LF fwd L lod, fwd R trn LF, bk L/lk RIF of L, bk L) jn ld hds in fan pos;

### INTERLUDE

#### MERENGUE TOG 3 W'S HEAD LOOP; MERENGUE APT 3; MERENGUE TOG 3 M'S HEAD LOOP; RUMBA CUCARACHA W TRN TO FC:

- 1234 1234 1-2 [mere tog w's head loop] Sd L, cl R raise jnd hds over W's head, sd L (W slight LF trn fc wall sd R, cl L raise jnd hds over head, sd R), - ; [mere apt] Sd R release jnd hds, cl L, sd R (W sd L release jnd hds, cl R, sd L), - ;
- 1234 1234 3-4 [mere tog m's head loop] Sd L, cl R raise jnd hds over head, sd L (W sd R, cl L raise jnd hds over M's head, sd R), - ; [rumba cuca w trn to fc] Rk sd R, rec L, cl R(W rk sd L, rec R trn RF, cl L), - to OP FC WALL;

BRIDGE

08-92

1 - 4

OP/FC WALL SD CLOSE TWICE; BK X PT TWICE; JAZZ BOX WITH KNEE LIFT SD CHA  
LOP FC WALL;;

1234 1234

- 1 - 2 [sd cl twice] Sd L, cl R, sd L, cl R; [bk x pt twice] Bk L, pt R sd, bk R, pt L end OP FC/WALL;
- 3 - 4 [jazz bx w/knee lift] XLIF of R, sd R, bk L, XRIF of L(W XRIF of L, sd L, bk R, XLIR); XLIF of R, raise R knee and extend arms up and out, sd R/cl L, sd R; (W XRIF of L, raise L knee and extend arms up and out, sd L,cl R, cl L) LOP FC/WALL;

REPEAT A & B

REPEAT INTERLUDE

END

1 - 4

OP/FC WALL SD CLOSE TWICE; BK X PT TWICE; JAZZ BOX WITH KNEE LIFT SD CHA OP  
FC WALL;;

1234 1234

- 1 - 2 [sd cl twice] Sd L, cl R, sd L, cl R release hds; [bk x pt twice] Bk L, pt R sd, bk R, pt L end OP FC/WALL;
- 3 - 4 [jazz bx w/knee lift] XLIF of R, sd R, bk L, XRIF of L(W XRIF of L, sd L, bk R, XLIR); XLIF of R, raise R knee and extend arms up and out, sd R/cl L, sd R; (W XRIF of L, raise L knee and extend arms up and out, sd L,cl R, cl L):

5 -8+

SD CLOSE TWICE; BK X PT TWICE; JAZZ BOX WITH KNEE LIFT SD CHA OP FC WALL;;  
HOLD - CHG PT/RLD,

- 5 - 6 Repeat meas 1 & 2 of ending;;
- 7 - 8+ Repeat meas 3 & 4 of ending;; [chg pt] hold - Cl L/pt R twd RLOD;

08-93

# FRENCH POODLE



Choreographers: Brent & Judy Moore,  
10075 McCormick Place, Knoxville, TN 37923  
(865) 694-0200 Internet: [DanceMoore@aol.com](mailto:DanceMoore@aol.com)  
Music: Prandi Sound CD-251, Feeling Ballroom, Track 12  
Footwork: Opposite, directions for man (lady as noted)  
Phase & Rhythm: Phase V+2 (samefoot lunge, telespin) - Foxtrot  
Difficulty: Above Average  
Sequence: Intro, A, B, C, B, Tag 2008

## INTRODUCTION

**1-4 WAIT 1; WALK 2; man SIDE CLOSE lady SIDE CLOSE; man SIDE CLOSE lady PICKUP TOUCH;**

- 1 [Wait SS] opn fc DLW left feet free trail hnds jnd low;
- 2 [Walk 2 SS] Fwd L,-, fwd R,- opn fc DLW;
- 3 [Sd Cl (Sd Cl) &S - (- &S)] Sd L/cl R,-, hold,-(hold,-, sd L/cl R);
- 4 [Sd Cl (Pkup Tch) &S - (- &S)] Sd L/cl R,-, hold,-cp DLW (hold,-, fwd L strng stp trn LF to cp/tch R);

## PART A

**1-8 HOVER to SEMI; PROMENADE WEAVE 3; BACK DOUBLE LILT; WEAVE ENDING; 3 STEP; NATURAL HOVER CROSS overturn;; TOP SPIN;**

- 1 [Hover SQQ] Fwd L,-; fwd & sd R slight body trn RF, sd & fwd L to semi DLC;
- 2 [Prom Weave 3 SQQ] Thru R,-, fwd L trn LF, sd & bk R bjo bkng LOD;
- 3 [Bk Dble Lilt S&S&] bk L in bjo rise,-/sml stp R & lwr, bk L in bjo rise,-/sml stp R & lwr bjo bkng LOD;
- 4 [Weave End QQQQ] Bk L in bjo, bk R to cp trn LF, sd & fwd L DLW to bjo, fwd R in bjo DLW;
- 5 [3 Step SQQ] Fwd L trng LF to cp DLW,-, fwd R on heel slight right sd lead, fwd L toe heel cp DLW;
- 6-7 [Nat Hover Cross SQQQQ] Trn RF fwd R,-, trn RF fwd & sd L (lady heel turn), trn RF fwd & sd R to sdcr LOD sway left; toe ck fwd L in sdcr, lose sway rec R trn LF, sd & fwd L to bjo RLOD, fwd bjo RLOD ckng & spin LF 1/8 on toe to bk DLC bnjo;
- 8 [Top Spin QQQQ] Rec bk L, bk R to CP trn LF, sd & fwd L DLC, fwd R bjo DLC;

**9-16 BOUNCE FALLAWAY & SLIP; CHANGE of DIRECTION dlc; CONTRA CHECK RECOVER SWITCH; NATURAL WEAVE; TURN CHASSE to BANJO; CLOSED IMPETUS; FEATHER FINISH;**

- 9 [Bounce Fallaway & Slip S&S&] Fwd L cp DLC trn LF slight rise,- /sd R trn LF, bk L in fallaway bkng DLC, - /rise trn LF slip action to cp bk R sml stp pivot LF to cp DLW;
- 10 [Chng Dir SS] Fwd L,-, trn LF fwd R on inside edge cont trn LF to whole foot draw L toward R to fc DLC slight rise,-;
- 11 [Contra Ck & Swtch SQQ] Lwr & body trn LF/ fwd L contra ck action,-, rec R sft knee strt strng rise trn RF, bk L toe-heel action cp DLW;
- 12-13 [Nat Weave SQQQQQQ] Fwd R,-, fwd L trn RF slight sway right (lady heel trn), cont RF trn chng to slight left sway sd & bk R to bjo bkng DLC; bk L in bjo, bk R to cp trn LF, sd & fwd L pointng DLW slight body trn to bjo, fwd R in bjo DLW;
- 14 [Turn Chasse to Bjo SQ&Q] Fwd L trn LF,-, sd R/cl L trn LF, sd & bk R bjo bkng DLW;
- 15 [Closed Impetus SQQ] Bk L,-, trn RF heel trn on L cl R, trn RF sd & bk L to cp fc DLW (W fwd R BJO,-, fwd L trn RF brush R to L, trn RF sd & fwd R cp fc DRC);
- 16 [Feather Finish SQQ] Bk R,-, slight trn LF sd & fwd L, fwd R bjo DLC (fwd L trn LF,-, sd & bk R, bk L bjo);

## PART B

**1-8 REVERSE WAVE;; BACK TIPPLE CHASSE PIVOT; BACK FEATHER; BACK CURVING 3 dlc; DOUBLE REVERSE; HOVER TELEMAR; WHIPLASH;**

- 1-2 [Rev Wave SQQSQQ] Fwd L trn LF,-, fwd R trn LF (lady heel trn), bk L cp fc DRC; bk R,-, bk L left sd lead (lady heel lead) slight curve to left, bk R in cp fc RLOD;
- 3 [Tipple Chasse Pvt SQ&Q] Trn RF bk L cp fc DCR shape to lft,-,sd R/cl L trn RF, fwd R DLW lose shape pvt RF & chnge to rght shape;
- 4 [Bk Feather SQQ] Sd & slight fwd L DLW trng body RF to bjo slight lft shape,-, bk R in bjo, bk L in bjo bkng DLC;
- 5 [Back Curving 3] Bk R body trn LF,-, sd & bk L curve LF, trn LF bk R slip action cp LOD;
- 6 [Double Reverse SQ&Q] Fwd L trn LF,-, fwd & sd R trn LF/spin LF on R, tch L to R CP DLW (Bk R,-, trn LF on R heel transfer weight to L/fwd & sd R, trn LF XLIFR);
- 7 [Hover Telemar SQQ] Slight body trn LF fwd L,-, sd & fwd R trn RF, sd & fwd L in semi DLW;

08-94

## FRENCH POODLE (continued)

- 8 [Whiplash SS] Thru R no rise pnt L to DLW shape to slight lft sway,-, trn body LF to swivel lady to bjo shpe to right sway slight rise in bjo DLW,- (thru L ronde R ccw to bjo,-, swivel LF shape with man slight rise in bjo w/shape, -);

**9-16 BACK SYNCOPATED LOCK; WEAVE ENDING; OPEN TELEMAR; NATURAL TURN PREPARATION; SAMEFOOT LUNGE; HINGE; ALL QUICK OPEN IMPETUS OPEN NATURAL & REVERSE TWIRL to LEFT OPEN::**

- 9 [Back Sync Lock SQ&Q] Chng shape to lft sway bk L bjo bkng DRC,-, bk R in bjo/lk LIFR (lk RIBL), bk R in bjo bkng DRC;
- 10 [Weave End QQQQ] Bk L in bjo, bk R to cp trn LF, sd & fwd L trn LF to bjo DLC, fwd R in bjo DLC;
- 11 [Open Telemark SQQ] Fwd L trn LF, sd & fwd R trn LF (lady heel trn), sd & fwd L in semi DLW;
- 12 [Nat Turn Prep SQ- (SQQ)] Thru R trn RF,-, sd & bk L trn RF (fwd R), tch R (sml stp sd & bk L fc DRW) to prep pos fc COH ;
- 13 [Samefoot Lunge SQQ] Slight sway left/lwr on L soften L knee fwd & sd R extnd L leg sd & bk,-, change sway to right look at lady, change sway bk to left head left (lwr on R soften R knee head opn,-, strng shape to left look well left cl head, chnge shape body trn RF opn head);
- 14 [Hinge SS] Rec L trn body LF,-, lwr & cont slight trn LF leave rght pntd LOD in hinge line,- (fwd L swvl LF,-, lwr & extnd R fwd in hinge line look well lft,-);
- 15-16 [Quick Impetus Open Nat Rev Twirl QQQQQQQQ] Com RF body trn, fwd R heel to toe trn RF, sd & fwd L to semi LOD (fwd R trn RF, sd & fwd L trn RF brush R to L, sd & fwd R in semi LOD), thru R trn RF; sd & fwd L trn RF slight sway right (fwd R), sd & bk R to bjo bkng DLW (fwd L), bk L bjo release hold slight trn RF twrl lady LF undr lead hnds, trn RF sd & fwd R to lft opn LOD (fwd R twrl LF undr lead hnds, sd & fwd L lft opn LOD);

### PART C

**1-8 FRONT VINE 3; ROLL 3; CHECK RECOVER ROLL 2; SIDE LUNGE & RECOVER; ROLL 3 REVERSE; BFLY CHAIR RECOVER SLIP to BANJO; WEAVE ENDING; CHANGE of DIRECTION;**

- 1 [Vine 3 SQQ] Thru L,-, trn LF (RF) sd & bk R, XLIBR (XRIBL) moment bfly fc COH;
- 2 [Roll 3 SQQ] Body trn RF (LF) strt RF roll (LF roll) fwd R, L, R to lft opn LOD;
- 3 [Ck Rec Roll 2 QQQQ] Ck thru L LOD, rec R trn LF (RF), fwd L roll LF (RF), cont roll R fc COH;
- 4 [Lunge Rec SS] Lnge sd L slight body trn LF (RF) fc DRC (DRW) extnd arms to side,-, slight body trn RF (LF) rec R fc ptnr & DLC (DLW) tch lead hnds,-;
- 5 [Roll 3 SQQ] Body trn LF (RF) strt LF roll (RF roll) fwd L,-, R, fwd L blnd to semi RLOD;
- 6 [Chair Rec Slip SQQ] Fwd R in semi soften knee no sway look RLOD,-, rec L rising com slight LF trn, strong rise slight trn LF bk R slip pivot blnd to bjo fc RLOD;
- 7 [Weave End QQQQ] Bk L in bjo, bk R to cp trn LF, sd & fwd L DLW to bjo, fwd R in bjo DLW;
- 8 [Chng Dir SS] Fwd L trng body to cp fc DLW,-, trn LF fwd R on inside edge cont trn LF to whole foot draw L toward R to fc DLC slight rise,-;

**9-16 HOVER TELEMAR; FEATHER; TELESPIN TO SEMI:: THRU SYNCOPATED VINE; OPEN NATURAL; OPEN IMPETUS; THRU SIDE LOCK;**

- 9 [Hover Telemark SQQ] Slight body trn LF fwd L,-, sd & fwd R trn RF, sd & fwd L in semi DLC;
- 10 [Feather SQQ] Thru R,-, slight trn LF fwd L, fwd R bjo DLC (thru L trn LF,-, sd & bk R, bk L bjo);
- 11-12 [TeleSpin SQQ&SQQ] Fwd L trn LF,-, fwd R trn LF, pnt L bk & sd fc DRW mod cp/body trn LF lead lady fwd; trans wght to L spin LF on L,-, fwd R trn LF, sd & fwd L semi DLW (bk R, heel trn on R cl L, sd & fwd R mod cp/fwd L heel lead arnd man trn LF to cp; bk R toe spin LF,-, cl L trn LF, sd & fwd R semi DLW);
- 13 [Sync Vine S&QQ] Thru R, - /slght trn RF sd L, slight trn RF XRIBL (XLIBR), trn LF sd & fwd L semi DLW;
- 14 [Open Natural SQQ] Thru R trn RF,-, fwd L trn RF, sd & bk R to bjo bkng DLW;
- 15 [Open Impetus SQQ] Bk L,-, trn RF on heel Xfer weight to R, body trn RF sd & fwd L to semi DLC (W fwd R BJO,-, fwd L trn RF brush R to L, trn RF sd & fwd R in semi DLC);
- 16 [Thru Side Lock SQQ] Thru R,-, fwd & sd L trn LF, lk RIBL cp DLC (thru L, trn LF fwd R, trn LF lk LIFR);

### Repeat PART B

### TAG

**1- + FRONT VINE 4 lady TURN to SHADOW man CLOSE; SHADOW LUNGE**

- 1 [Vine 4 QQQQ& (QQQQ)] Thru L, trn LF (RF) sd & bk R, XLIBR (XRIBL), release hold trn RF sd R/cl L shdw COH (trn LF fwd L trn LF to fc COH shdw);
- + [Lunge S] Sd R in lunge line slight lft sway extnd arms,-,

Sequence: Intro A, B, C, B, Tag

# HARLEM NOCTURNE

08-25

**Choreo:** Radka & Steve Sandeman, 5814-B Mission Center Road, San Diego, CA 92123  
(858) 571-2019, [rssandeman@aol.com](mailto:rssandeman@aol.com)  
**Music:** Mantovani "Harlem Nocturne" – CD "Latinos" Casa Musica Vol. 15 CM-CD 019  
**Speed:** As on CD  
**Rhythm/Phase:** Rumba VI **Release:** July 2008  
**Timing:** QQS, except where noted  
**Seq:** INTRO, A, INTERLUDE, B, Bridge 1, A (1-8)modif, B (9-16), Bridge 2, A (1-8)modif, ENDING

## INTRO

### 1 – 5 WAIT 1; CIRCLE FRONT VINE 8;; SPOT TURN Quick, Hold, 2 SLOWS Lady TOUCH & BODY ROLL,;;

- (1) Wait in BFL pos fcg w/ right side slightly trnd twd ptr right ft free both;  
QQQQ (2-3) {**Circle Front Vine 8** – *identical footwork*} make 1 full RF revolution XRiF, sd L, XRiB, sd L;  
QQQQ XRiF, sd L, XRiB, sd L to BFL fc w/ W slightly to M's right sd;  
Q-SSS (4-5) {**Spot Turn Quick, Hold, 2 Slows Lady Touch & Body Roll**} XRiF of L snap turn 5/8 LF fc RLOD/brief pause, rec L trn 1/4 LF fc ptr & w/,-; sd R to RLOD join ld hnds low,-, hold settling into right hip & bringing R arm out to sd & bk (W XRiF of L snap turn 5/8 LF fc LOD/brief pause, fwd L trn 1/4 LF fc ptr,-; tch R to L join lead hnds,-, place weight momentarily on both feet full body roll down & up moving hips in a figure 8 pattern left arm moving in a similar 's' curve pattern, free up lead ft slight fwd poise),-;

## PART A

### 1 – 4 OPEN HIP TWIST; FAN; CURL; FAN;

- (1) {**Open Hip Twist**} Lead hnds joined Rk fwd L, rec R, keeping fwd poise cl L to R bracing left arm at side waist level settle into left hip (W bk R, rec L, small fwd R swivel turning hips sharply 1/4 RF to LOD),-;  
(2) {**Fan**} Rk bk R, rec L, sd R (W fwd L LOD, fwd R trng LF, cont LF bk L) to FAN pos/w/,-;  
(3) {**Curl**} Fwd L, rec R, sm sd L lead W to turn LF under raised ld hnds (W cl R, fwd L, fwd R trn LF 5/8 under joined ld hnds fc DLW left arm up),-;  
(4) {**Fan**} Rk bk R, rec L, sd R (W fwd L LOD start lowering L arm & bring over joined hnds, fwd R trng LF, cont LF trn bk L arm to sd) to FAN pos/w/,-;

### 5 – 8 CHECKED HOCKEY STICK to DOUBLE HANDHOLD; HIP ROCKS 4 QUICKS; HOCKEY STICK ENDING to FC SHAKE HANDS; SHADOW NEW YORKER to "L" POS WL;

- (5) {**Checked Hockey Stick**} Rk fwd L, rec R, sm sd L (W cl R, fwd L, fwd R) joining bth hnds in front of bodies,-;  
QQQQ (6) {**Hip Rocks 4 Quicks**} Keeping dbl hnd hold rk sd R, rk sd L, rk sd R, rk sd L shaping to ptr with L sd stretch start raising jnd ld hnds (W rk bk L, rk fwd R, rk bk L, rk fwd R shaping to ptr with R sd stretch);  
(7) {**Hockey Stick Ending overturn to fc Sh Hnds**} Release M's R & W's L hnds sm bk R trn to DRW, fwd L across R ft to fc w/,-, sd R shake R hnds (W fwd L start trn LF DW, fwd R trn LF under jnd ld hnds to fc ptr, sd L shake R hnds),-;  
(8) {**Shadow New Yorker to "L" pos M fc w/**} Fwd L to RLOD, rec R to fc ptr, sd L ft pointed to DLW (W fwd R to RLOD, rec L to fc ptr, sd & fwd R trn to fc LOD) keeping R hnds jnd L arms extended to sd end in "L" pos M fc w/,-;



**9 – 12 PARALLEL BREAKS;; Man BREAK BACK/ Lady SPIN CLOSE FORWARD to VARSOUVIERNE;  
SLOW FORWARD & CHAIR with HEAD LOOP & SHAPE;**

- (9) {Parallel Breaks – R hnds jnd throughout – think whip action} Bk R leading W across in front of M, rec L start 1/4 LF trn, sd & fwd R complete 1/4 LF trn to fc LOD (W fwd L, fwd R to DLC start LF trn 1/2 on ball of R ft, sd & bk L complete trn to fc wl),-;
- (10) {Finish Parallel Breaks} Fwd L, fwd R to DLC start LF trn 1/2 on ball of R ft, sd & bk L complete trn to fc wl (W bk R leading M across, rec L start 1/4 LF trn, sd & fwd R complete 1/4 LF trn to fc LOD) end in "L" pos M fcg wl,-;
- (11) {Man Break Back Lady Spin to Varsouvienne} Bk R leading W into LF spin with jnd R hnds, rec L bring R hnds up to Varsou, fwd R to LOD (W sm fwd L start LF spin, continue spin cl R to fc LOD, fwd L to Varsou),-;
- SS (12) {Slow Forward & Chair with Head Loop & Shape} Fwd L start lifting R arms,-, lunge fwd R finish head loop bringing jnd R hnds over W's head & down in front of bodies (W fwd R,-, lunge fwd L) shape upper body & hips to ptr,-;

**13 – 16 BACK OPEN VINE 4 to BFL with RONDE; BACK, ROLL 3 to RLOD; NEW YORKER;  
AIDA to V BACK to BACK drop hnds;**

- QQQQ (13) {Back Open Vine 4 with Ronde} Bk L trn RF to fc ptr chg to ld hnds, sd R extend trail arms to sd, fwd L to RLOD bringing ld hnds thru to RLOD, sd R to BFL ronde L ft CCW (W bk R trn fc ptr, sd L, fwd R to RLOD, sd L to BFL ronde R ft CW);
- QQQQ (14) {Back, Roll 3 to RLOD} XLIB of R start turning RF to RLOD release trail hnds, Roll R, L, R RF to RLOD end fcg ptr join ld hnds (W XRIB of L start turning LF to RLOD, Roll L, R, L fc ptr);
- (15) {New Yorker} Turning RF (W LF) to LOP RLOD fwd L, rec R to fc ptr, sd L,-;
- (16) {Aida to V Back to Back drop lead hnds} Thru R to LOD start RF trn (W LF), sd L cont RF, bk R to Aida Line releasing hnds,-;

**INTERLUDE**

**1 – 2 HIP ROCKS; CROSS UNWIND to FC LADY PRESS & CHEST PUSH;**

- QQS (1) {Hip Rocks} In V BK to BK pos M fcg DRC rk sd L, rec R, rk sd L (W rk sd R, rec L, rk sd R),-;
- Q&--- (2) {Cross Unwind Lady Press & Chest Push} XRIF of L turning sharply LF to fc ptr & wl place M's L hnd underneath W's R elbow hold for 3 beats (W XLIF of R turning sharply RF to fc ptr R ft press line & R palm on M's chest L arm up & out),-,-,-;

**PART B**

**1 – 4 ALEMANA OVERTURN to SHADOW;; THREE THREES ENDING Shake Hands;;**

- (1-2) {Alemana Overturn to Shadow wl} Chest push/press line pos fcg wl & ptr Fwd L leading W with chest to step bk, rec R, cl L raising ld hnds high palm to palm,-; bk R, rec L, cl R brng ld hnds down across body lead W to swivel RF to Shadow wl (W bk R sliding R hnd from M's chest to ld hnds joined, rec L, fwd R to M toeing out,-; fwd L across body start RF trn under joined ld hnds, fwd R cont RF trn, fwd L to M's R sd swivel 1/2 RF to Shadow wl),-;
- (3-4) {Three Threes Ending Shake Hands} no hnds joined sd & fwd L shape slightly to W arms extended to sd on diag, rec R, cl L,-; bk R, rec L, sm fwd R join R hnds (W sd & bk R, rec L, fwd R swivel 1/2 RF to fc M,-; fwd L swivel 1/2 RF, fwd R to wl swivel 1/2 RF, fwd L twd M's R sd join R hnds),-;

**5 – 8 (R HND) ADVANCED HIP TWIST; FACING FAN to LOD; FORWARD STAIRS 8;;**

- (5) {Advanced Hip Twist} Chk fwd L turning body slightly RF L arm extended to sd for both, rec R, turn body slightly LF & sm step bk L in bk of R (W swivel 1/2 RF on L ft chk bk R, rec L swiveling 1/2 LF, step fwd R outside M then swivel 1/4 RF to fc LOD),-;
- (6) {Facing Fan to LOD} Sm bk R twd DRC, rec L trng to fc LOD ldng W to turn LF to fc M, fwd R to LOD keeping R hnds jnd (W fwd L, fwd R turning 1/2 LF to fc M, bk L),-;
- QQQQ (7-8) {Forward Stairs 8} In R hnd sh pos fc LOD using Rumba hip action sm fwd L, cl R, sm sd L, cl R; repeat meas 7;

**9 – 12 TURKISH TOWEL TO FC LOD;;; Lady OUT to LOP/WL Man TRANSITION 2 Slows:**

- (9-10) **{Turkish Towel}** Fwd L, rec R, sd L,-; bk R lead W to trn RF under jnd R hnds, rec L, sd R to end in Varsou pos fc LOD with M in front (W bk R, rec L, sd & fwd R,-; XLIF of R trn RF under jnd R hnds, fwd R cont turn, fwd L around M to end in bk of and to his L sd joining L hnds in Varsou pos fc LOD),-;
- (11) **{Continue Turkish Towel}** Chk bk L, rec R, sd L slide W behind bk to R sd (W chk fwd R, rec L, sd R to M's R sd),-;
- SS (12) **{Lady Out to LOP w/ Man 2 Slows}** Chk bk R bring jnd L hnds over M's head & both (QQS) hnds down in front of bodies leading W to roll out LF to fc w/ join M's L & W's R hnds,-, rec sd L (W fwd L outside M start LF trn, fwd & sd R cont LF trn to fc w/ sd L) end in LOP fc w/,-;

**13 – 16 FENCE LINE; BREAK BACK Lady ROLL TO BFL/WL; CIRCLE FRONT VINE 8;;**

- (13) **{Fence Line - identical footwork}** In LOP w/ chk thru R to LOD, rec L, sd R to RLOD remain fc w/ looking twd LOD,-;
- (14) **{Break Back Lady Roll to BFL w/}** Rk bk L leading W to turn RF to fc ptr, rec R, sd L to LOD end in BFL w/ (W XLIF of R start trn RF look to RLOD, fwd R to RLOD cont trn to fc ptr, sd L to RLOD) end in BFL fc w/ right side slightly trnd twd ptr,-;
- (15-16) **{Circle Front Vine 8 – identical footwork}** Repeat meas 2-3 from INTRO;;

**BRIDGE 1****1 – 2 SPOT TURN (Opposite) 4 SLOWS Man TCH on 4 (Lead Hands);;**

- SSS- (1-2) M XRIF of L start to turn LF,-, rec L cont trn to fc ptr & w/,-; sd R to RLOD jn ld hnds,-, (SSSS) tch L to R (W XRIF of L start to turn LF,-, rec L cont trn to fc ptr & COH,-; sd R to LOD,-, rec L),-;

**A 1-8 modified**

Repeat 1-7 of part A

**8 (R HNDS) SHADOW NEW YORKER with UNDERARM ENDING to FC LOD (4 Quicks);**

- QQQQ M fwd L to RLOD, rec R to fc ptr, sm sd & fwd L trn to fc LOD leading W turn RF under jnd R hnds, cl R to L (W fwd R to RLOD, rec L to fc ptr start RF trn look to LOD, fwd R to LOD trn 1/2 RF under jnd R hnds, bk L) end in R hnd sh pos M fc LOD;

**B 9-16****BRIDGE 2****1 – 3 SPOT TURN (Opposite) 4 SLOWS Man TCH on 4 (Lead Hands);; Man HOLD, Lady BODY ROLL**

- SSS- (1-2) M XRIF of L start to turn LF,-, rec L cont trn to fc ptr & w/,-; sd R to RLOD jn ld hnds,-, (SSSS) tch L to R (W XRIF of L start to turn LF,-, rec L cont trn to fc ptr & COH,-; sd R to LOD,-, rec L),-;
- SS (3) **{Man hold, Lady Body Roll}** Repeat action from meas 5 of INTRO;

**A 1-8 modified**

Repeat 1-6 of part A

**7 - 8 HOCKEY STICK ENDING (Overturn to FC); HIP ROCKS 2 SLOWS with arms;**

- QQS (7) Repeat meas 7 of part A, but keep LEAD HNDS joined & trail arms to sd;
- SS (8) Rk sd L to LOD sweep trail arms in between ptrs,-, rk sd R to RLOD arms out to sd,-;

**1 – 3 2 SLOW RIFF TURNS;; Into HIGHLINE, pause, & SLIP; (DLC)**

SSSS (1-2) **{Riff Turns}** Sd L ldnng W into a full RF spin under jnd ld hnds,-, cl R (W sd & fwd R to LOD start RF spin,-, cont spin to fc cl L),-; Repeat meas 1;

Q—Q (3) **{Highline & Slip}** Lower into standing leg step sd & fwd L cutting off W trn her head to R, extend highline on strong beat, pause briefly, when music resumes slip R under body trn LF to CP DLC;

**4 – 5 LEFT TWIST VINE 6 (Syncopated with music); PREPARATION into SAME FOOT LUNGE;**

QQQ&Q& (4) **{Left Twist Vine 6}** Fwd L trn LF fc COH, sd R, XLIB of R/sd R, XLIF of R/sd R;

Q&S- (5) **{Preparation into Same Foot Lunge}** XLIB or R trn fc ptr & COH/tch R shape W to R with strong R sd stretch, lower & reach sd & slightly fwd R to place weight on R looking to R (W XRIF of L trn to fc ptr & wl/small sd L trn body fc RLOD with L sd stretch, bk R well under body trng body L keeping hips up & to ptr looking well L),-;

# ILLUSION 08-29

**Choreographers:** Michael & Diana Sheridan

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

**E-Mail:** sheridance@cox.net

**Music:** Casa Musica, Ballroom Choice-06, Nat King Cole, "Illusion" – SW28  
or contact Choreographer

**Released:** July, 2008 **Rhythm:** WALTZ **Phase:** V+1

**Footwork:** Opposite or as noted

**Sequence:** INTRO-A-A-B-A(1-13)-END

## INTRO

### **1-4 WAIT;; WHISK; DEVELOPE; LINK TO SCP; PICKUP, SIDE, CLOSE DLC;**

- 1-2 CP DW – lead feet free, wait; wait;
- 3 (Whisk) Fwd L, sd R, XLIB of R with slight left sway;
- 4 (Develope) Draw R bk to point rev trng lady LF to BJO, chng sway to slight R sway, hold (W swivel LF to BJO on R, lift L knee & kick L ft fwd,-);
- 5 (Link SCP) Thru R rising, tch L to R, fwd L in SCP DLC (W bk L trng RF to SCP, tch R to L, fwd R in SCP);
- 6 (PU,SD,CL) Fwd R leading W to pickup, sd L, cl R to L to CP DC (W fwd L trng LF picking up, sd R, cl L to R to CP DRW);

## PART A

### **1-4 CLOSED TELEMAR; MANEUVER; SPIN TURN overturned; RIGHT TURNING LOCK TO SEMI;**

- 1 (CL TELE) FWD L commence LF trn, FWD & SD R continue LF trn, FWD & SD L to BJO DW (W BK R, cl L to R heel trn, SD & BK R to BJO DRC);
- 2 (Manuv) FWD R commence RF trn, SD L trng to face RLOD, CL R;
- 3 (Spn Trn overturned) BK L PVT RF, FWD R continue RF PVT, BK L fcng DRW (W fwd R PVT RF, BK L continue RF pivot, FWD R);
- 4 (Rt trng lk to SCP) (1/2,3;) BK R trng RF / XLIF of R, FWD R trng RF, SD & FWD L to SCP DC (W FWD L / XRIB of L, SD & FWD L trng RF, SD & FWD R to SCP);

### **5-8 WEAVE TO BJO;; NATURAL HOVER CROSS; SYNCOPATED ENDING;**

- 5-6 (Weave 6 BJO) FWD R, FWD L trn LF to CP, SD & BK R (W FWD L, FWD R to CP, SD & FWD L); BK L DC, BK R trn LF, SD & FWD L (W FWD R, FWD L trn LF, SD & BK L;) to BJO DW;
- 7 (NAT HOV X) FWD R trng RF, SD L continue RF trn, SD & FWD R (W BK L, CL R heel trn, SD & BK L;) to SCAR LOD;
- 8 (Syno ending) (1,2/3;) FWD L checking, REC R / SD & FWD L to BJO, FWD R (W BK R, REC L / SD & BK R, BK L;) to BJO DC;

### **8-12 TURN LEFT & RIGHT CHASSE; SYNCOPATED HOVER CORTE; BACK & CHASSE REVERSE; CONTRA CHECK RECOVER SIDE BANJO;**

- 9 (Trn L & Rt chasse)(1,2/3;) FWD L trn LF, SD R / CL L, SD R end CP DRC;
- 10 (Synco hov corte)(1/2,3;) BK L trn LF to fac RLOD / BK R trn LF to fac wall, SD L trn LF rising to toe, BK R (W FWD R trn LF / FWD L, SD R trn LF rising to toe, FWD L;) to BJO M fac DW;
- 11 (Bk & chasse rev)(1,2/3;) BK L trn RF to CP, SD R / CL L, SD R curving chasse slightly to end CP DRW;
- 12 (Contra ck, REC, SD BJO) FWD L with R shoulder lead checking, REC R, trng LF SD L to BJO DW;

### **13-16 MANUVEUR; OPEN IMPETUS; QUICK OPEN REVERSE; SLOW PICKUP LOCK;**

- 13 (Manuv) Repeat Action Part A Meas. 2;
- 14 (Opn imp) BK L, CL R heel trn RF, FWD & SD L (W FWD R, FWD L trn 1/2 RF, SD & FWD R) end SCP DC;
- 15 (Qk op rev)(1,2/3;) FWD R, FWD L trn LF / SD & BK R, BK L (W FWD L, FWD R trn LF to CP / SD & FWD L, FWD R;) to BJO M fcng DRW;
- 16 (Slow PU LK) BK R trn LF, SD & FWD L DC, XRIB of L (W FWD L trn LF, SD & BK R, XLIF of R;) end BJO DC;

**PART B****1-4 2 LEFT TURNS;; HOVER; SYNCOPATED VINE TO SEMI:**

- 1-2 (2 L trns) FWD L trn LF, SD R twd COH, CL L; BK R trn LF, Sd L cont trn, CL R to CP DW;  
 3 (Hov) FWD L, SD & FWD R rising to toe, REC L trn to SCP LOD;  
 4 (Synco vine)(1,2/3;) THRU R, SD L fac prtnr/ XRIB of L (W XIB) trn to momentary RSCP, SD L to SCP LOD;

**5-8 WING; OPEN TELEMAR; CURVED FEATHER CHECK; HAIRPIN 4:**

- 5 (Wing) FWD R, DRAW L to R no wt chng, TCH L to R (W FWD L, FWD R TRN LF, FWD L;) to SCAR DC;  
 6 (Opn tele) FWD L commence LF trn, FWD & SD R continue LF trn, FWD L (W BK R, cl L to R heel trn, SD & FWD R to SCP;) to SCP DW;  
 7 (Curved fthr chk) FWD R, FWD L trn RF, FWD L ck outside lady(W FWD L, SD & BK R, BK L) to BJO RLOD;  
 8 (Hairpin 4)(1,2/3;) BK L trn RF, SD & FWD R between W's feet/ FWD L trn RF, FWD R trn RF & ck (W FWD R trn RF, SD & BK L trn RF/ SD & BK R, BK L;)to BJO DRW;

**9-12 TIPPLE CHASSE; SLOW CONTRA CHECK; HIGH LINE & SLIP;****DOUBLE REVERSE SPIN:**

- 9 (Tippie chasse)(1,2/3) BK L trn RF, SD R trn RF to fac COH/ CL L, SD R lowering;  
 10 (Slo contra chk) FWD L with R shoulder lead, hold,hold;  
 11 (High line & slip) REC R, SD & BK L trng body RF with strong right side stretch, slip R BK trn LF (W REC L, SD & FWD R trn body RF with strong R side stretch, slip L FWD between M's feet) CP DC;  
 12 (Dbl rev spn) FWD L trn LF, SD R spin LF, tch L to R (W BK R trn RF, CL L & heel trn/ SD & FWD R trn LF, XLIF;) to CP DW;

**13-16 CLOSED CHANGE; MANEUVER; SPIN TURN; BOX FINISH DLC;**

- 5 (Closed Change) FWD L, SD R, CL L;  
 6 (Manuv) Repeat Action Part A Meas. 2;  
 7 (Spn trn) BK L PVT RF, FWD R rising, SD & BK L (W fwd R PVT RF, BK L continue RF pivot, SD & FWD R;) to CP DW;  
 8 (Box Finish fac DLC) BK R trn LF, SD L, CL R to CP DC;

**END****1-6 OPEN IMPETUS SLOWING DOWN; CHASSE TO BANJO; MANEUVER; SPIN TURN OVERTURNED; BACK TO HINGE & HOLD;;**

- 1 (Opn imp slowing) Repeat action Part A Meas. 14 slowing with music;  
 2 (Chasse BJO)(1,2/3;) THRU R, SD L fac prtnr/ CL R, SD & FWD L to BJO DW;  
 3 (Manuv) Repeat Action Part A Meas. 2;  
 4 (Spn Trn overturned) Repeat Action Part A Meas. 3;  
 5-6 (Hinge) BK R trn LF, SD & slightly FWD L, trn body LF & point R sd twd RLOD (W FWD L trn LF, SD R swvl LF, XLIB & point R fwd twd RLOD;); HOLD;



# Lost To Me 08-100

## (Nunca Supe Mas De Ti)



Choreographers: Kenji & Nobuko Shibata, 820 Ryan Place #144, Pleasant Hill, CA 94523  
Phone: 925-609-7801 e-mail: knshibata@aol.com

Music: Casa Musica "The Latin Mix" CD 2 CM-DCD 501 Track #4 (Artist: Jessica)  
(Music edited & slowed – contact choreographers for info)  
or Special CD "Shall We Round Dance 14" available from choreographers

Footwork: Opposite, directions for man (lady as noted) Suggested speed: 24 MPM (as on Special CD)

Rhythm & Phase: Rumba V+1 (Rudolph Ronde) +1 (Open Advanced Sliding Door)

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

Sequence: Intro A A B C A B End Released: July, 2008

Meas.

### INTRO

#### 1-8 WAIT; RAISE ARMS; MODIF CHASE;;; FAN; ALEMANA from FAN;;

- 1 Wait 1-meas in OP FCG Pos no hnd jnd M fcg WALL lead ft free pointing bk (W pointing fwd) both hnds low & loosely crossed IF of body;
- 2 {**Raise Arms**} Hold raise both hnds gradually to sd;
- 3-5 {**Modif Chase**} Fwd L trng RF 1/2 to fc COH, rec R, fwd L, - (W bk R, rec L, fwd R, -) end Tandem W bhnd M both fcg COH; Fwd R trng LF 1/2 to fc WALL, rec L, fwd R, - (W fwd L trng RF 1/2 to fc WALL, rec R, fwd L, -) end Tandem M bhnd W both fcg WALL; Fwd L comm full trn RF, rec R cont trng RF to fc WALL, bk L, - (W fwd R trng LF 1/2 to fc COH, rec L, fwd R, -) OP Fcg Pos M fcg WALL;
- 6 {**Fan**} Joining lead hnds bk R leading W fwd, rec L, sd R, - (W fwd L, swiveling LF sd & bk R to fc RLOD, bk L, -) end FAN Pos M fcg WALL (W fcg RLOD);
- 7-8 {**Alemana from Fan**} Fwd L, rec R, cl L leading W to trn RF, - (W cl R, fwd L, fwd R comm trng RF to fc M, -); Bk R raising jnd lead hnds to lead W trn RF, rec L, sd R, - (W cont trng RF under jnd lead hnds fwd L, cont trng RF fwd R to fc M, sd L, -) end LOP Fcg Pos M fcg WALL;

### PART A

#### 1-4 OPEN HIP TWIST OVERTRN TO TANDEM; CUCARACHA CROSS; OPEN ADV SLIDING DOOR;;

- 1 {**Open Hip Twist Overtrn to Tandem**} LOP Fcg Pos M fcg WALL fwd L, rec R, cl L leading W swivel RF & release jnd lead hnds, - (W bk R, rec L, fwd R twd M & swivel RF 1/2 to fc WALL, -) end TANDEM Pos M bhnd W both fcg WALL M's hnds on W's hips W's hnds loosely crossed IF of body;
- 2 {**Cucaracha Cross**} Releasing R-hnd sd R, rec L, XRIF releasing L-hnd, - (W sd L, rec R, XLIF, -) end TANDEM Pos both fcg WALL M slightly to W's L-sd;
- 3-4 {**Open Adv Sliding Door**} Fwd L trng body RF 1/4 extending L-hnd twd WALL R-hnd straight up, rec R, XLIB trng LF 1/4, - (W bk R extending L-hnd fwd twd WALL R-hnd straight up, rec L, XRIF, -); Flexing L-knee extend R sd twd RLOD trng body LF extending R-hnd twd WALL L-hnd straight up, straightening L-knee trn body RF, XRIF, - (W sd L flexing knee trng body LF extending R-hnd twd WALL L-hnd straight up, trng body RF rec R, bk L, -) joining L-hnds to assume SHADOW Pos both fcg WALL M's R-hnd at W's R-shoulder blade W's R-hnd extended sd;

#### 5-8 SHADOW OPENING OUT W SPIRAL LF; W OUT TO FC; REV UNDERARM TRN W SPIRAL LF; BHND SD CL;

- 5 {**Shadow Opening Out W Spiral LF**} SHADOW Pos both fcg WALL fwd L, rec R, cl L leading W spiral LF w/ jnd L-hnds & release, - (W bk R, rec L, fwd R small step spiraling LF on R full trn to fc WALL, -) end momentary TANDEM M bhnd W both fcg WALL no hnd jnd M slightly to W's L-sd;
- 6 {**W Out to Fc**} Bk R, rec L, sd R twd RLOD joining lead hnds, - (W fwd L swiveling LF 1/2 on L to fc M, cl R, sd L twd RLOD, -) end LOP Fcg Pos M fcg WALL;
- 7 {**Rev Underarm Trn W Spiral LF**} XLIF raising jnd lead hnds to lead W trn LF, rec R, sd L leading W spiral LF, - (W XRIF comm trng LF under jnd lead hnds, rec L cont trng LF to fc M, sd R spiraling LF 3/4 under jnd lead hnds to fc LOD, -) end M fcg WALL (W fcg LOD);
- 8 {**Bhnd Sd Cl**} XRIB, sd L, cl R, - (W fwd L trng LF 1/4 to fc M, sd R, cl L, -) end LOP Fcg Pos M fcg WALL;

## PART B

- 1-4 FWD BASIC; NAT TOP w/ INSIDE UNDERARM TRN; W SLOW CROSS SWIVELS (M SD RKS):**
- 1 {Fwd Basic} LOP Fcg Pos M fcg WALL fwd L, rec R, assuming CP sd & fwd L slightly trng RF, - (W bk R, rec L, fwd R slightly trng RF, -) end CP M fcg DRW;
- 2-3 {Nat Top w/ Inside Underarm Trn} XRIB, trng RF on R sd L, XRIB, - (W trng RF on R sd L, XRIF, trng RF on R sd L, -) end CP M fcg COH; Raising jnd lead hnds to lead W sprail LF cont trn RF on R sd L, XRIB, sd L flexing knee, - (W XRIF spiraling LF under jnd lead hnds to fc M, sd L, XRIF & swivel RF, -) end Loose CP M fcg WALL;
- SS 4 {W Slow Cross Swivels (M Sd Rks)} Rk sd R, rotate body LF to lead W swivel LF, rk sd L, rotate body RF to lead W swivel RF (W XLIF, swivel LF on L, XRIF, swivel RF on R) end Loose SCAR Pos M fcg DRW;
- 5-8 ALEMANA ENDING TO CP; CUDDLE; SLIDE APT TO LUNGE/STORK LINE; W UNDERARM TO WRAPPED X-LINE:**
- 5 {Alemana Ending to CP} Loose SCAR Pos M fcg DRW bk R leading W trn RF under jnd lead hnds, rec L, cl R, - (W fwd L trng RF under jnd lead hnds, cont trng RF fwd R to fc M, sd L, -) end CP M fcg WALL W slightly to his R-sd;
- 6 {Cuddle} Releasing lead hnds & leading W trn RF sd L, rec R, cl L holding W, - (W trng RF on L bk R, rec L comm trng LF, cont trng LF to fc M sd R, -) end CUDDLE Pos M fcg WALL holding W w/ both hnds at shoulder blades W's hnds on M's shoulders;
- S-- 7 {Slide Apt to Lunge/Stork Line} Releasing R-hnd sd R twd RLOD leading W trn LF, flexing R-knee slide L-hnd along W's R-arm to join hnds, sway L extending R-hnd up looking at W, - (W trng LF on R sd L twd LOD, lift R-knee up to form STORK Line w/ sway to R L-hnd up looking at M, -);
- QQ-- 8 {W Underarm to Wrapped X-Line} Rec L leading W trn LF under jnd lead hnds, trng LF to fc LOD cl R joining trailing hnds to WRAPPED Pos, flex R-knee extending L sd twd COH, - (W sd R trng LF under jnd lead hnds to fc LOD, cl L, flex L-knee extending R sd twd WALL, -) end WRAPPED X-LINE both fcg LOD;
- 9-12 BK W SWIVEL TO DEVELOP; TWISTY VINE CHECK TO MODIF-SCAR; TWISTY VINE CHECK W SWIVEL RONDE TO HALF OP; M ACROSS TO FAN:**
- S-- 9 {Bk W Swivel to Develope} WRAPPED X-LINE bk L, -, releasing trailing hnds slightly swivel LF on L extending R bk twd RLOD, place R-hnd on top of W's L-shoulder (W bk R, -, swiveling LF 1/2 on R to fc RLOD lifting L-knee, extend L twd RLOD) end Modified BJO M fcg LOD lead hnds jnd M's R-hnd on top of W's L-shoulder W's L-hnd extended sd;
- 10 {Twisty Vine Check to Modif-SCAR} Fwd R comm trng RF, cont trng RF to fc WALL sd L releasing R-hnd & placing L-hnd on top of W's R-shoulder, cont trng RF to fc RLOD bk R checking, - (W bk L comm trng RF, cont trng RF to fc COH sd R placing L-hnd on M's chest, cont trng RF to fc LOD fwd L outside ptr checking, -) end Modif-SCAR Pos M fcg RLOD (W fcg LOD) M's L-hnd on top of W's R-shoulder W's L-hnd on M's chest free R-hnds extended sd;
- 11 {Twisty Vine Check W Swivel Ronde to Half OP} Fwd L comm trng LF, cont trng LF to fc WALL sd R releasing L-hnd & placing R-hnd on top of W's L-shoulder, cont trng LF to fc LOD bk L checking end momentary Modif-BJO Pos M fcg LOD M's R-hnd on top of W's L-shoulder W's R-hnd at M's chest, hold leading W swivel RF w/ R-hnd (W bk R comm trng LF, cont trng LF to fc COH sd L placing R-hnd on M's Chest, cont trng LF to fc RLOD fwd R outside ptr, swiveling RF 1/2 on R to fc LOD ronde L CW) end Half OP Pos both fcg LOD M's R-hnd over W's shoulder W's L-hnd around M's waist free lead hnds extended sd;
- 12 {M Across to Fan} Fwd R across IF of W comm strong RF trn joining lead hnds, cont trng RF on R to fc COH cl L, sd R twd LOD leading W bk, - (W fwd L small step, cl R, bk L, -) end FAN Pos M fcg COH (W fcg LOD);

## PART C

08-103

**1-4 OVERTRN HOCKEY STICK TO LOP;; W ROLL ACROSS TO HALF OP:  
CROSS PIVOT TO RUDOLPH RONDE;**

- 1-2 {Overtrn Hockey Stick to LOP} FAN Pos M fcg COH fwd L, rec R, cl L raising jnd lead hnds, - (W cl R, fwd L, fwd R, -); Bk R, rec L, trng RF 1/4 to fc LOD fwd R, - (W fwd L passing under jnd lead hnds, fwd R comm trng LF, cont trng LF to fc LOD fwd L, -) end LOP Pos both fcg LOD;
- 3 {W Roll Across to Half OP} Fwd L leading W step across IF of M, fwd R placing R-hnd around W's waist, fwd L, - (W fwd R across IF of M comm strong RF trn, cont trng RF on R sd & bk L placing R-hnd around W's waist, cont trng RF to fc LOD fwd R, -) end Half OP both fcg LOD;
- 4 {Cross Pivot to Rudolph Ronde} Fwd R across IF of W assuming CP comm strong RF trn, cont trng RF on R sd & bk L, cont trng RF fwd R btwn W's ft swiveling RF to lead W ronde CW, - (W fwd L, fwd R btwn M's ft comm trng RF, cont trng RF on R sd & bk L ronde R CW, -) end SCP fcg LOD;

**5-8 BK M TRANS TO WRAP; SHADOW CONTRA CHECK TWICE;;  
BK W SYNC ROLL OUT TRANS TO FC;**

- SS 5 {Bk M Trans to Wrap} SCP fcg LOD bk L raising jnd lead hnds, -, trng RF to fc WALL sd R (W QQS) joining trailing hnds, - (W bk R, trng LF under jnd lead hnds to fc M sd L, cont trng LF 1/2 on L sd R, -) end WRAPPED Pos both fcg WALL; (now same footwork)
- QQ-- 6-7 {Shadow Contra Check Twice} Joining L-hnds to assume SHADOW Pos XLIF flexing knee QQS looking R, rec R, pt L sd & bk w/ sway to L looking L, -; XLIF flexing knee looking R, rec R, sd & bk L rotating upper body slightly RF w/ sway to L looking L, -;
- QQS 8 {Bk W Sync Roll Out Trans to Fc} Trng upper body slightly LF bk R, rec L leading W trn LF & (W QQ&S) release L-hnds, sd R joining lead hnds, - (W trng upper body slightly LF bk R, rec L comm spin LF/cont spinning LF to fc M cl R, sd L, -) end LOP Fcg Pos M fcg WALL; (now opposite footwork)

END

**1-4 OVERTRN HOCKEY STICK TO LOP;; W ROLL ACROSS TO HALF OP:  
M TRN RF CHECK TO MODIF-SCAR;**

- 1-3 Fan Pos M fcg COH repeat Meas 1-3 of Part-C end Half OP both fcg LOD;;
- 4 {M Trn RF Check to Modif-SCAR} Fwd R comm trng RF, cont trng RF to fc WALL sd L releasing R-hnd & placing L-hnd on top of W's R-shoulder, cont trng RF to fc RLOD bk R checking, - (W fwd L, fwd R placing L-hnd on M's chest, fwd L outside ptr checking, -) end Modif-SCAR Pos M fcg RLOD (W fcg LOD) M's L-hnd on top of W's R-shoulder W's L-hnd on M's chest free R-hnds extended sd;

**5-7+ TWISTY VINE CHECK W SWIVEL RONDE TO HALF OP; WALK 3 TO FC:  
SD TO SLOW OVERSWAY; & EXTEND..**

- 5 Repeat Meas 11 of Part-B end Half OP Pos both fcg LOD M's R-hnd over W's shoulder W's L-hnd around M's waist free lead hnds extended sd;
- 6 {Walk 3 to Fc} Walk fwd R, fwd L, fwd R trng RF to fc ptr & WALL, -;
- S-- -- 7+ {Sd to Slow Oversway & Extend} Sd L joining lead hnds, -, flexing L-knee rotate upper body LF to Oversway Pos jnd lead hnds at M's L-hip M's R-hnd over W's L-shoulder W's L-hnd extended sd, -; Cont rotate upper body LF extending R twd RLOD, -;

# “PMS” Blues 08-104

Choreographers: Bob & Kay “Ski’s” Kurczewski, 1402 South Cage # 75, Pharr, TX 78577

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Phone: Home: (956) 781-8453 or Cell: (956) 460-7520

Music: PMS Blues by Dolly Parton on record Columbia 38-77723 (Edited) or Contact Choreographers

Rhythm: West Coast Swing

Phase: IV+2 (Alternating Underarm Turn-Triple Travel & Roll

Release: July 2008

+1 Unphased (Rock Turn)

Time: 3:20

Speed: 45 RPM or As Downloaded

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

Note: Dance is written with Coaster Step Ending – May be danced with Anchor Ending

## Intro

- 1-8 **Hold; Man Turn to Face; Lady turn to Face; Back 4 to Right Over Left; Double Hand Hold Lariat;;**  
**Quick Side Breaks;**
- 1 ---- **[Hold]** M fc Rev, W fc LOD, trail foot pointed back, 2 feet apt;
- 2 1--- **[Man Turn to Face]** On first beat “You” M swivel RF on L {keeping weight on L} to fc W; (*W Hold;*)
- 3 1--- **[Lady Turn to Face]** M hold; (*On first beat “Why” W swivel LF on R {keeping weight on R} to fc M reaching up with R hand as if picking an apple from a tree and then extend R hand fwd as if offering “Apple” to M;*)
- 4 1234 **[Back 4 to Right Over Left]** M small bk R, L, R, L joining R hand over L; (*fwd L, R, L, R extending R hand to M joining R over L;*)
- 5 123&4 **[Double Hand Hold Lariat]** XRib leading W under jnd R hands, small sd & fwd L leading W undr jnd L hands to M’s R sd, small fwd R/L, R ending in M’s left Vars; (*XLif to ctr trng RF to fc wall {spot turn action}, fwd R trn RF on M’s R sd, moving behind M sd L/xRif, sd L to M’s L sd;*)
- 6 123&4 Fwd L, R leading W to start RF trn under jnd R hands, in pl L/R, L trng W ½ under jnd hands to fc; (*Fwd R to pass by M, fwd L starting RF trn, cont RF trn under jnd hands R/L, R to fc M;*)
- 7 123&4 Fwd R, fwd L joining lead hands, xRib/sd L, sd R; (*Bk L, R, bk L/cl R, fwd L;*)
- 8 &1&2 **[Quick Side Breaks]** Push step L/push step R, cl L/cl R, push step L/Push step R, &3&4 cl L/cl R; (*Push step R/push step L, cl R/cl L, push step R/push step L, cl R/cl L;*)

## Part A

- 1-10 **Sugar Push;;, Underarm Turn to Triple Travel and Roll (Fc Rev);;;, Tuck and Spin;;, Alternating Underarm Turn (Fc LOD);,, Quick Side Breaks;**
- 1234 **[Sugar Push]** Bk L, bk R, tch L to R, fwd L; xRib/sd L, sd R, (*Fwd R, fwd L, tch R to L, bk L/cl R, fwd L;*)
- 123&4 **[Underarm Turn to Triple Travel & Roll]** {Underarm Turn} Bk L trng RF, fwd R
- 1&234 trng RF, fwd L/cl R, fwd L to R hand star; (*Fwd R, fwd L undr jnd lead hands, fwd R/L, 1&2 R trng LF to R hand star {Triple Traveler & Roll} Sd R/cl L, sd/fwd R trn ¼ RF, fwd L cont 3&4 RF trn ¾, fwd R continue RF ½ {total 1 ½ trn} to L hand star; Sd L/cl R, sd L trng LF ½ 1&2 to R hand star; sd R/cl L, sd R trng RF ½ to L hand star; sd L/cl R, sd/fwd L trng LF ¼, 34 fwd R continue LF trn ½, fwd L continue LF trn ½ {total 1 ¼ trn} to fc ptr join lead 1&2 hands; XRib/sd L, sd R, (Sd L, cl R, sd/bk R trn ¼ RF, fwd R continue RF trn ¾, fwd L cont RF trn ½ {total 1 ½ trn} to L hand star; Sd R/cl L, sd R trn ½ LF to R hand star, sd R/cl L, sd/bk R turn ¼ LF, fwd L continue LF trn ½, fwd R cont LF trn ½ {total 1 ¼ trn} to fc ptr, ptr joining lead hand; Bk L/cl R, fwd L;*)



- 1234 **[Tuck & Spin]** Bk L, bk R to tight Bfly pos hands low, tch L to R, fwd L release  
 1&2 hands w/soft pull of trailing hands leading W to spin RF; xRib/sd L, sd R. (*Fwd R, fwd L slight trn RF to tight Bfly, tch R to L, fwd R spin RF to fc ptr; bk L/cl R, fwd L,*)  
 123&4 **[Alternating Underarm Turn (Fc LOD)]** Bk L, fwd R trng ¼ RF, sd L trng ¼ RF/fwd  
 12&3 R, fwd L spinning LF undr jnd lead hnds to fc ptr; xRib/sd L, sd R, (*Fwd R, fwd L trng ¼ LF under lead hands, sd R/xLif trng ¼ LF, bk R, bk L/cl R, fwd L,*)  
 &1&2 **[Quick Side Breaks]** Push step L/push step R, cl L/cl R, push step L/Push step R,  
 &3&4 cl L/cl R; (*Push step R/push step L, cl R/cl L, push step R/push step L, cl R/cl L;*)

## Part B

### 1-8 Sugar Push;,, Left Side Pass (Fc Rev);,, Tuck & Spin;,, Man's Underarm Turn (Fc LOD);,, Wrapped Whip;:

- [Sugar Push]** Same as Part A, Meas 1- 1 ½,  
 123&4 **[Left Side Pass]** Bk L trn LF, cl R trng LF leading W to M's L sd, fwd L/cl R,  
 1&2 fwd L; xRib/sd L, sd R, (*Fwd R, fwd L passing on M's L sd, fwd R/L, R trng LF; bk L/cl R, fwd L,*)  
**[Tuck & Spin]** Same as Part A, Meas 7-7 1/2  
 123&4 **[Man's Underarm Turn]** Bk L, fwd R twd W's L sd trng ¼ RF, under jnd lead hands sd  
 L trng ¼ RF/fwd R, fwd L; xRib/sd L, sd R, (*Fwd R, fwd L trng ¼ LF, sd R/xLif trn ¼ LF, bk R; Bk L/cl R, fwd L,*)  
 123&4 **[Wrapped Whip]** Bk L double handhold, rec R trng ¼ RF, {bring M's L/W's R hand in  
 123&4 and over W's head} continue RF trn sd L/cl R, sd & fwd L in wrap pos; xRib trn RF  
 {release M' R and W's L hands}, sd L trng RF to fc LOD, xRib/sd L, sd R; (*Fwd R, fwd L, fwd R/cl L, bk R; Bk L, bk R, bk L/cl R, fwd L;*)

## Part A Mod

### 1-9 ½ Sugar Push;,, Underarm Turn to Triple Travel and Roll (fc Rev);,, Tuck and Spin;,, Alternating Underarm Turn (Fc LOD);,, Kick Ball Change,,

- Same as Part A, Meas 1-9 then add ½ meas for Kick Ball Change  
 1&2 **[Kick Ball Change]** Kick L fwd/take weight on ball of L, replace weight on R foot,  
 (*Kick R fwd/take weight on ball of R, replace weight on L,*)

## Part C

### 1-12 Tog 2 & Turning Basic (Fc Rev);,, Rock Rec, Throwout Both Hook Turn;,, & Face for Chicken Walk 4; Underarm Turn – Man Hook Turn (Fc LOD);,, to a Right Side Pass (Fc Rev);,, Man's Underarm Turn (Fc LOD);,, Rock Whip (Fc LOD);,, Kick Ball Change,,

- 123&4 **[Tog 2 & Turning Basic (Fc Rev)]** Rk bk L, rec R trng ¼ RF bringing W to Semi,  
 1&2 trng ¼ RF sd L/cl R, sd L; trng ¼ RF sd R/cl L, sd R to Semi Rev, (*Fwd R, fwd L blend to Semi, sd R/cl L, sd R; sd L/cl R, sd R,*)  
 123&4 **[Rock Rec, Throwout Both Hook Turn]** Rk bk L, rec R, sd L/cl R, sd L starting LF trn to  
 1&2 fc Rev; xRib/sd L trng RF to fc LOD, fwd R {now bk-to-bk lead hands jnd}, (*Rk bk R, rec L, sd R starting LF trn /cl L, continue LF trn bk R to fc M; xLib/sd R trng LF to fc Rev, fwd L,*)  
 &1234 **[& Face for Chicken Walk 4]** On "&" quick trn to fc W & RLOD {no weight chng} bk up  
 L, R, L, R; (*on "&" quick trn to fc M {no weight chg} and walk fwd R, L, R, L;*)



- 123&4 **[Underarm Turn – Man Hook Turn]** Bk L trng RF, fwd R trng RF raise jnd  
 1&2 lead hnds, fwd L trng RF/cl R trng RF, fwd L fc RLOD; xRib/sd L trng RF to fc LOD  
 chng hand bhnd bk {now holding W's R/M's R hand} in "L" pos fc DRC, fwd R, (*Fwd R, fwd L trn LF undr jnd lead hnds; fwd R trn LF/xLif cont trn, bk R, bk L/cl R, fwd L,*)
- 123&4 **[Right Side Pass]** Fwd L, rec bk R, cl L/in pl R, fwd L joining lead hands;  
 xRib/sd L, sd R, (*Fwd R, fwd L, fwd R trng ¼ LF/xLif trn ¼ LF, bk R; Bk L/cl R, fwd L,*)
- 123&4 **[Man's Underarm Turn]** Bk L, fwd R twd W's L sd trning ¼ RF, under jnd lead hands sd  
 L trning ¼ RF/fwd R, fwd L; xRib/sd L, sd R, (*Fwd R, fwd L trng ¼ LF, sd R/xLif trn ¼ LF, bk R; Bk L/cl R, fwd L,*)
- 123&4 **[Rock Whip]** Bk L, rec fwd & sd R to W's R sd trng RF ¼ to CP, cont RF trn ¼ sd L/fwd  
 1234 R, sd & fwd L; fwd R between W's feet pivoting ½ RF to fc LOD, sd L pivoting ¼ RF to  
 123&4 fc wall, fwd R between W's feet pivoting ½ RF to fc Rev, sd L pivoting ¼ RF to fc ctr;  
 cont RF trn walk fwd R to fc LOD, fwd L to LOP, xLib/sd L, sd R; (*Fwd R, fwd L trng RF ½ to CP, bk R/cl L, fwd R between M's feet; fwd L trng RF ½ to fc Rev, fwd R between M's feet pivoting, bk L pivoting to fc LOD, fwd R between M's feet pivoting; bk L trng to fc Rev, bk R, bk L/cl R, fwd L;*)
- 1&2 **[Kick Ball Change]** Kick L fwd/take weight on ball of L, replace weight on R foot,  
 (*Kick R fwd/take weight on ball of R, replace weight on L,*)

## Part B Mod

### 1-4 Sugar Push;,, Left Side Pass (Fc Rev);,, Quick Side Breaks;

- [Sugar Push]** Same as Part A, Meas 1-1 ½  
 123&4 **[Left Side Pass]** Bk L trn LF, cl R trng LF leading W to M's L sd, fwd L/cl R,  
 1&2 fwd L; xRib/sd L, sd R, (*Fwd R, fwd L passing on M's L sd, fwd R/L, R trng LF; bk L/cl R, fwd L,*)  
**[Quick Side Breaks]** Same as Part A, Meas 10

## Ending

1-17

- Sugar Push;,, Underarm Turn to Tripple Travel & Roll (Fc LOD);,,  
Rock Whip (Fc LOD);,, Left Side Pass (Fc Rev);,, Underarm Turn to Tripple Travel  
& Roll (Fc LOD);,, Tuck & Spin Lady Overturn (Fc LOD);,, Lady Turn & Offer the Apple;  
**[Sugar Push]** Same as Part A Meas 1-1 ½  
**[Underarm Turn to Triple Traveler & Roll]** Same as Part A, Meas 1 ½ - 6 fc LOD  
**[Rock Whip]** Same as Part C, Meas 8 ½ - 11 fc LOD  
**[Left Side Pass]** Same as Part Bmod, Meas 1 ½ - 3  
**[Underarm Turn to Triple Traveler & Roll]** Same as Part A, Meas 1 ½ - 6 fc LOD  
 123&4 **[Tuck & Spin Lady Overturn]** Bk L, bk R to tight Bfly pos hands low, tch L to R, fwd  
 1&2 L raise jnd lead hands w/soft pull of trailing hands leading W to spin RF; xRib/sd L, sd  
 R, (*Fwd R, fwd L slight trn RF to tight Bfly, tch R to L, trng RF fwd R, roll L/R, L to fc LOD;*)  
 1--- **[Lady Turn & Offer the Apple]** As music slows (with words "PMS Blues) W turn slowly  
 RF to fc M {no weight chg} circling R arm up & fwd to M as to offer him the "Apple".

## Words to "PMS Blues"

08-107

Eve you wicked woman.  
You done put your curse on me.  
Why didn't you just leave that apple hanging on the tree.

You made us hate our husbands,  
Our lovers and our boss.  
Why I can't even count the  
Good friends I've already lost.

PMS Blues, PMS Blues  
I don't even like myself,  
But it's something I can't help.  
Got those God Almighty, slap somebody,  
PMS Blues

Most times I'm easy going.  
Some say I'm good as gold.  
But when I'm PMS I tell you I turn man and cold.

Those non-afflicted women,  
Are afflicted just the same.  
You poor old men just have to grin  
And say "I feel your pain"

PMS Blues, PMS Blues  
Well, what else you gonna say!  
PMS Blues  
You know you must forgive us  
Cause we care not what we do.  
I got those can't stop crying, dishes flying,  
PMS Blues.

But you know we can't help it.  
We don't even know the cause.  
But as soon as this parts over,  
Then comes the menopause!  
Oh Lord, we're gonna always be a heap of fun,  
Like the devil takin' over my body.  
Suffering, Suffering, Suffering

But a woman had to write this song.  
A man would be scared to,  
Lest he be called a Chauvinist,  
Or just fall a victim to

PMS Blues, You know I'd kill for less than that.  
PMS Blues, Oh Ya, You don't wanna cross my path,  
Cause a pit bull ain't no match for those,  
Teeth a' clinchin', fluid retention, head a swellin',  
Can't stop a yellin', got no patience, I'm so hateful,  
PMS Blues, Pre-Menstrual Syndrome  
Got those mood a swingin', tears a slingin',  
Nothing fits me, when it hits me, Rantin' Ravin' Misbehavin'  
PMS Blues



# POR UNA CABEZA (Scent of a Woman Tango) 08-108

**By:** Dan & Sandi Finch, 12082 Red Hill Avenue, North Tustin, CA 92705, 714-838-8192, Email: [sandi@sandance.us](mailto:sandi@sandance.us)  
 (With special thanks to Claudio & Veronica Rubió from Rosario, Argentina, for helping us better understand Argentine Tango)  
**Music:** "Por Una Cabeza," mp3 download from Amazon.com (\$0.99);  
 The Tango Project CD, track 2, from Walmart.com  
**Phase:** Argentine Tango, unphased approx. V  
**Footwork:** Described for Man—Lady opposite (or as noted)  
**Sequence:** A, B, C, B Mod, End

**Difficulty Level:** Soft  
**Timing:** As specified (Lady's if different)  
**Released:** July 3, 2008

## PART A

### 1-4 WAIT; ROCK 3; RIGHT FOOT BASIC;;

1	[Wait] In CP facing LOD with lead feet free wait 1 meas;
2	[Rock QQS] Small sway L, R, L (R,L,R) to connect to each other's balance...shoulders can sway seductively;
3-4	[Right foot basic SS QQS] Bk R,-, sd & fwd L slt LF trn to BJO,-; Fwd R in BJO, fwd L, cl R to CP LOD,-; (Fwd L,-, sd & bk R to BJO,-; Bk L in BJO, bk R, XLIF of R to CP,-;)

### 5-8 TANGO CLOSE TO BJO; CRUZADA WALKS 4;; SIDE DRAW;

5	[Tango close {Resolución} QQS] Fwd L, sd & fwd R lead ptr to BJO, cl L to R LOD,-; (Bk R, sd L to BJO, cl R to L,-;)
6-7	[Crusada walks 4 {walk with crosses} SS SS] Fwd R LOD BJO,-, XLIF of R,-; Fwd R,-, XLIF of R,-; (Bk L,-, XRIB of L,-; Bk L,-, XRIB of L,-;) {Crossing steps are like small rondes that cross tightly to outside of opposite foot, no swivel}
8	[Side draw SS] Sd R BJO LOD,-, draw L to R no wt,-; (Sd L,-, draw R to L no wt,-;)

### 9-12 TURNING OCHOS 4;;;

9	[Turning ocho SS] Sd & bk L trng LF BJO,-, cont trn to fc COH cl R to L,-; (Fwd R BJO,-, swvl RF to SCP fc COH,-;)
10	[Turning ocho SS] Sd & bk L trng LF,-, cont trn to fc RLOD cl R to L,-; (Fwd L SCP,-, swvl LF to BJO,-;)
11	[Turning ocho SS] Sd & bk L trng LF,-, cont trn to fc wall cl R to L,-; (Fwd R BJO,-, swvl RF to SCP,-;)
12	[Turning ocho SS] Sd & bk L trng LF,-, cont trn to fc LOD cl R to L CP,-; (Fwd L SCP,-, swvl LF ½ on L to CP LOD,-;) {Note: The 4 meas. make a complete circle, Lady moving around the man.}

### 13-16½ LADY SLOW FORWARD OCHO; QUICK THRU TO BOLEO; THRU TO BASIC ENDING; TURNING TANGO DRAW; ROCK RECOVER.,

13	[Lady forward ocho SS] Sd & bk L trng LF,-, hold lead ptr to swvl RF to SCP,-; (Fwd R BJO,-, swvl RF on R,-;)
14	[Thru to boleto QQ-- (QQQQ)] Thru R LOD, sd & fwd L CP LOD, hold qk body trn LF, hold qk body trn RF to SCP; (Thru L, sd & fwd R, swvl LF on R flicking L bk twd LOD keeping knees tog lowr leg parallel to floor, leave L leg in pl swvl RF on R to SCP;)
15	[Basic ending QQS] Thru R, fwd & sd L, cl R to L CP LOD,-; (Thru L, fwd & sd R, XLIF of R trng LF to CP LOD;)
16	[Turning tango draw QQS] Fwd L trng LF to fc DLC, sd R, draw L to R CP,-;
+ ½	[Rock recover QQ] Fwd L chkg DLC, rec R, (Bk R chkg, rec L,)

## PART B

### 1-4 CORTE,, SLOW LEG CRAWL; EXTEND,, RISE & CLOSE; OPEN REVERSE TURN; OPEN FINISH LADY GANCHO;

1	[Corte S Leg crawl S] Bk L twd DRW lunging onto relaxed knee,-, body rise to encourage Lady to leg crawl,-; (Fwd R lunging onto soft knee,-, lift L knee up outside of Man's R leg and look at ptr,-;)
2	[Extend S Rise & close S] No wt chng sltly lower w/LF trn & look at ptr,-, rising on L cl R to CP fc DLC,-; (Stay on R straightening and extending L bk and looking lft away from ptr,-, rising on R cl L head to rt,-;)
3	[Open reverse turn QQS] Fwd L trng LF, sd & bk R cont trn, bk L BJO LOD,-; (Bk R trng LF, sd & bk L cont trn, fwd R BJO,-;)
4	[Open finish Lady gancho {Hook} QQS (QQS&)] Bk R trng LF, sd & fwd L, fwd R BJO DLW,-; (Fwd L BJO, sd & bk R BJO, bk L/ flicking R sd & bk btw Man's legs,-;)

### 5-8 DOUBLE GANCHO; LADY SLOW FORWARD OCHO; THRU TO BASIC ENDING MAN TOUCH;

5-6	[Double gancho SQQ SQQ] Rec L BJO,-, flick R sd & bk btw her legs, point R; Fwd R BJO DLW,-, hold for her to flick btw his legs, hold; (Rec R,-, hold for Man's gancho, hold; Bk L,-, flick R sd & bk btw his legs point R,-;)
7	[Lady slow forward ocho SS] Rec bk L,-, draw R to L no wt SCP DLC,-; (Fwd R,-, swvl RF bring L close to R SCP,-;)

8 [Basic ending Man touch QQS ] Thru R, fwd & sd L, tch R CP LOD,-; (Thru L, fwd & sd R, XLIF of R CP LOD;-)

9-12 SURPRISE CHECK LADY OUTSIDE SWIVEL TO SCP; DOBLE CRUZ WRAP TO SHADOW;; PICKUP TOUCH TO BJO;

9 [Surprise check Lady outside swivel to SCP QQ—(QQS)] Lunge sd R twd wall join lft hnds, rec L BJO DLC, hold, slt RF body trn to SCP COH,-; (Lunge sd R twd COH, rec L twd wall, fwd R swvlg RF to SCP fc COH,-;)

10- [Doble cruz QQ QQQQ] Thru R twd COH, sd L to CP, XRIB of L, ronde L CCW; XLIB of R trng LF, bk R in BJO, (Thru L, sd R to CP, XLIB of R, ronde R; XRIB of L comm. LF trn, cont trn fwd L twd DRW BJO;-)

11 [Wrap Lady to shadow S] Bk L trng RF wrapping ptr into rt arm fc LOD, hold; (Fwd R trng LF to shadow wrap,-;)

12 [Pickup touch BJO SS] Sml fwd R releasing rt hand,-, tch L BJO fcg LOD,-; (Fwd L trng LF to BJO,-, tch R,-;)

13-16 MOLINETE RIGHT [CIRCULAR GRAPEVINE] WITH OCHO ENDING;;; WALK 2;

13-15 [Molinete right with ocho ending {Circular grapevine} SS SS SS] Sd & fwd L comm. RF trn,-, XRIB of L w/slt wt in R toe beg untwisting RF,-; Cont unwinding slwly,-, cont unwind trnsfg wt to R fcg DLC,-; Bk L leading ocho,-, sml fwd R to CP LOD; (XRIF of L twd DRW comm RF trn,-, sd L,-, XRIB of L,-, sd L fc DRW,-; Fwd R swvl ½ trn,-, fwd L swvl to CP,-;)

16 [Walk 2 SS] Fwd L LOD,-, fwd R,-;

### PART C

1-12 TANGO CLOSE TO BJO; CRUZADA WALKS 4;; SIDE DRAW; TURNING OCHOS 4;;; LADY SLOW FORWARD OCHO; QUICK THRU TO BOLEO; THRU TO BASIC ENDING; TURNING TANGO DRAW;

1-12 Repeat Meas. 5-16, Part A end CP DLC;,,,,,,,,,,,,,

13-16 WALKING TURN;; GAUCHO TURN 4; FORWARD CLOSE ROCK RECOVER;

13- [Walking turn {Caminada con giro} SS SS] Fwd L DLC comm LF trn,-, sd R cont trn to fc COH,-; Bk & sd L BJO trng ¼

14 ,-, bk R chkg CP fc RLOD,-; (Bk R trng LF,-, sd L cont trn,-; Fwd R trng,-, fwd L CP LOD,-;)

15 [Gacho trn 4 {Hamaca} QQQQ] Rk fwd L RLOD comm. LF trn, rk bk R cont trn, rk fwd L cont trn, rk bk R trng to DLC CP;

16 [Forward close QQ Rock recover QQ] Fwd L, cl R, rk fwd L chkg, rec R CP twd DRW;

### PART B Mod

1-15 Repeat Meas. 1-15, Part B ending BJO DLC;,,,,,,,,,,,,,

### ENDING

1+ SENTADA TO THE RIGHT; LADY FLICK;

1+ [Sentada to the right Lady flick SQQ +] Bk L trng RF,-, sd R with flexed R knee extending L leg bring ptr to "sit" on R knee fcg LOD, hold stretching R sd; (Fwd R twd DRW,-, sd L trng RF, cont trn sd & bk R tchg bk of R thigh to Man's R leg in loose SCP;) Man hold, (Look away from Man and flick L up & acrs R knee on the last note of music.)

### NOTES:

The music for this dance was written by Argentine legend Carlos Gardel in 1935, and was used for the tango scene in the movie "Scent Of A Woman," for which Al Pacino won an Academy Award. The lyrics tell the story of a man who is unlucky in picking women and race horses but he keeps trying.

Argentine Tango is danced much differently from other forms of tango, although it is the mother of them all. Argentine tango is more intimate with a more compact hold, and it is danced mostly on the balls of the feet, as a Latin rhythm, without the drive and staccato characteristics of the other tango forms. There are many styles of Argentine Tango, but the predominant style (salon style) calls for partners to dance upright, in vertical balance over their feet. Man's right arm is around Lady's lower back, with hand almost to her right side; her left hand is on his right shoulder or shoulder blade; Lady looks to her right except on turns and poses, when she can look at her partner. She will feel the lead from his torso, his upper right arm, his hand on her back and movement of his left hand. This dance begins with a small rocking action to feel a connection and establish balance, as would be done by partners starting a dance in a milonga (dance hall) in Argentina.





ES-110

POR UNA CABEZA  
(Scent of a Woman Tango)

QUICK CUES

Part A: (Meas. 1-16 ½)

Wait; Rock 3; Right foot basic;;  
Tango close to BJO; Cruzada walks 4;; Side draw;  
Turning ochos 4;;;;  
Lady slow forward ocho; Quick thru to boleio; Thru to basic ending;  
Turning tango draw; Rock recover,,

Part B: (Meas. 1-16)

Corte Slow leg crawl; Extend Rise & close;  
Open reverse turn; Open finish Lady gancho;  
Double gancho;; Lady slow forward ocho; Thru to basic ending Man touch;  
Surprise check Lady outside swivel to SCP;  
Doble cruz Wrap Lady to shadow;; Pickup touch;  
Molinete right (circular grapevine) with ocho ending;;; Walk 2;

Part C (Meas. 1-16)

Tango Close to BJO; Cruzada walks 4;; Side draw;  
Turning ochos 4;;;;  
Lady slow forward ocho; Quick thru to boleio; Thru to basic ending;  
Turning tango draw;  
Walking turn 4 Ss;; Rock turn 4 Qks; Forward close rock recover;

Part B Repeat (Meas. 1-15):

Corte Slow leg crawl; Extend Rise & close;  
Open reverse turn; Open finish Lady gancho;  
Double gancho;; Lady slow forward ocho; Thru to basic ending Man touch;  
Surprise check Lady outside swivel to SCP;  
Doble cruz Wrap Lady to shadow;; Pickup touch;  
Molinete right (circular grapevine) with ocho ending to BJO;;;;

End:

Sentada to right; Lady flick,



# 08-111 Romeo IV Juliet

**Dance By:** Bev Oren, 1043 Santo Antonio Dr #141, Colton, CA 92324 (951) 264-7320 BevQsRdns@aol.com  
 Bill Bingham, 190 Hillway Cir, Ventura, CA 93003 (805) 658-1191 wbingham.text75@gtalumni.org  
**Music:** "Love Theme from 'Romeo & Juliet'" CD: "Henry Mancini - The Ultimate Collection," BMG Int'l;  
 "Henry Mancini Greatest Hits" - RCA; "Midnight, Moolight & Magic: The Very Best of Henry Mancini," - RCA  
**Download:** The iTunes Store, Wal-Mart, Amazon **Rhythm - Phase:** Waltz, ROUNDALAB Ph IV+2 (Dbl Rev Spin, Rev Falwy & Slp)  
**Footwork:** Opposite, directions for M except where noted **Time:** 2:24 (tempo increased 5%)  
**Sequence:** INTRO, A, B, C, Bmod, BRIDGE, A1-11, END **Released:** July 4, 2008

## - INTRODUCTION -

### 1 CP DLC WAIT 3 PICK UP NOTES...

1 Wait 3 pick up notes,,,

## - PART A -

### 1- 4 OPEN REVERSE TURN RLOD; HOVER CORTE LOD; BACK WHISK DLC; WEAVE 3 BJO DRC;

- 1 Fwd L trng 1/4 LF, cont 1/4 LF trn bk R, bk L to BJO RLOD;
- 2 Bk R stg LF trn, cont LF trn sd and fwd L w/ hvrng action, rec R w/R sd ldg to BJO LOD;
- 3 Bk L, bk and sd R, XLib (W XRib) to SCP DLC;
- 4 Fwd R, fwd L comm LF trn to CP, cont trn sd and slightly bk R  
 (W fwd L comm LF trn, cont trn sd and slightly bk R, cont trn sd and fwd L) to BJO DRC;

### 5- 8 BACK & CHASSE (W TWIRL 3) CP DLC; DOUBLE REVERSE SPIN [2x] DLW:: WHISK DLC:

- 5 Bk L trng RF fc COH raise ld hnds ldg W to twirl LF, sd R/cl L, sd & slightly fwd L  
 (W fwd R comm LF trn under lead hands, twirl LF L/R, L) to CP DLC;
- 12-(12&3) 6 Fwd L comm LF trn, sd R cont trn, cont LF trn tch L to R  
 (W bk R comm LF trn, cl L to R [heel trn]/cont LF trn sd & slightly bk R, XLif) to DLC;
- 7 Repeat Part A, Meas 6 to DLW;
- 8 Fwd L, fwd and sd R comm rise to ball of foot, XLib (W XRib) cont to full rise to ball of foot to SCP DLC;

### 9-12 VIENNESE CROSS DRW; BACK & CHASSE SCP DLC; SYNCOPATED FRONT VINE SCP; THRU SIDE CLOSE (W TRANSITION TWIRL LF) SHADOW DLW;

- 123& 9 Thru R with LF upper body rotation, fwd L comm LF trn, sd R cont LF trn/XLif  
 (W Thru L trng LF to CP, bk R comm LF trn, sd L cont LF trn/cl R) to CP DRW;
- 12&3 10 Bk R trng 1/4 to CP DLW, sd L/cl R, sd L to SCP DLC;
- 1&23 11 Thru R/sd L, XRib, sd L SCP;
- (12&3) 12 Thru R raise L arm ovrd, sd L jn L hnds, cl R lower L arm plc R hnd on W's waist  
 (W raise arms ovrd roll LF L, jn L hnds R/L, lower arms R) to SHADOW DLW;

## - PART B -

### 1- 4 SHADOW DIAMOND TURN DLW:::

- 1 (W same ftwork through Meas 8, Beat 1) Fwd L trng LF on diag, cont LF trn sd R, bk L DLC;
- 2 Cont LF trn bk R, cont LF trn sd L, fwd R DRC;
- 3 Cont LF trn fwd L trng LF on diag, cont LF trn sd R, bk L DRW;
- 4 Cont LF trn bk R cont LF trn sd L, fwd R DLW;

### 5- 8 SHADOW VINE 3 DLW; 2 SHADOW OPEN RIGHT TURNS DLC:: SLOW SIDE LOCK (W TRANSITION) CP DLC:

- 5 Sd L, XRib, sd L DLW;
- 6 Fwd R comm RF trn, cont trn sd L, bk R RLOD;
- 7 Bk L comm RF trn, cont trn sd R, fwd L DLC;
- (1&23) 8 Thru R rel L hnds, sd & fwd L CP, XRib (W XRif/trng LF 1/4 fwd L, cont trng LF sd & bk R CP, XLif) to end CP DLC;

## - PART C -

### 1- 4 TELEMARK to BJO; OPEN NATURAL TURN; OUTSIDE SWIVEL [2X]; OUTSIDE CHANGE to SCP DLC:

- 1 Fwd L comm LF trn, fwd & sd R arnd W cont LF trn, fwd & sd L  
 (W bk R comm LF heel trn, cont LF trn on R heel & chg wgt to L, bk & sd R) to end tight BJO DLW;
- 2 Fwd R comm RF upper bdy trn, sd L acrs line of dance, bk R cont slight RF upper bdy trn ldg W to stp outsd M  
 (W bk L comm RF upper bdy trn, sd R acrs line of dance, fwd L) to BJO DRW;
- 1,-/8,- 3 Bk L/XRib with no wgt, -/fwd R, - (W fwd R swvlg RF on ball of R ft, -/fwd L swvlg LF on ball of L ft, -);
- 4 Bk L, bk R trng LF, sd & fwd L (W fwd R, fwd L slightly trng LF sd & fwd R) to SCP DLC;

# Romeo IV Juliet

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## - PART C (cont.) -

### 5- 8 SLOW SIDE LOCK CP DLC: DOUBLE REVERSE SPIN [2X] CP DLW:: CROSS SWIVEL BJO DRC:

- 5 Thru R, sd & fwd L to CP, XRib trng slightly LF (W thru L stg LF trn, sd & bk R cont LF trn to CP, XLif) to CP DLC;  
 6-7 Repeat Part A, Meas 6-7 to CP DLW;;  
 8 Fwd L, swvlg LF on L ft pt R ft twd LOD, ck fwd R twds DRC  
 (W bk R, swvlg LF on R ft pt L ft twds LOD, ck bk on L twds DRC) to BJO DRC;

### 9-12 IMPETUS to SCP: THRU to DBL SD LOCKS CP DLC: OPEN REVERSE TURN RLOD: BACK SIDE CLOSE (W TRANSITION TWIRL LF) SHADOW DLW:

- 9 Bk L comm RF trn, cl R [heel turn] cont RF trn, fwd L  
 (W fwd R, pivot 1/2 RF sd and fwd L around M brush R foot to L, fwd R) to SCP DLC;  
 12&3& 10 Thru R, sd and fwd L to CP/XRib trng slightly LF, sd and fwd L/XRib  
 (W thru L starting LF trn to CP, sd and bk R/XLif, sd and bk R/XLif) to end CP DLC;  
 11 Fwd L comm LF trn, cont LF trn sd R, bk L to BJO RLOD;  
 (12&3) 12 Bk R comm LF trn raise L arm ovrhd, cont LF trn sd L jn L hnds, cl R lower L arm plc R hnd on W's waist  
 (W raise arms ovrhd roll LF L, jn L hnds R/L, lower arms R) to SHADOW DLW;

## - PART Bmod -

### 1- 4 SHADOW DIAMOND TURN DLW:::

### 5- 8 SHADOW VINE 3: 2 SHADOW OPEN RIGHT TURNS DLC:: FORWARD DRAW CLOSE (W SWIVEL IN FRONT OF M) DLC:

- 1-7 (W same ftwork through Part Bmod) Repeat Part B, Meas 1-7 to CP DLC::;  
 1-3 8 Sm fwd R, draw L to R w/ LF bdy trn twd DLC rel L hnds, cl L to end no hnds DLC  
 (W fwd R, draw L to R w/ LF bdy trn twd DLC rel L hnds, fwd L stpg in frnt of M swvlg LF to fc ptr);

## - BRIDGE -

### 1- 2 OPPOSITE SWAY: RECOVER CP DLC CLOSE (W DRAW) FORWARD LOCK:

- 1 (W same ftwork through Meas 2, Beat 1) Sd R twd DLW (W twd DRC) stretching R sd inclining body from ankle upward  
 away from L ft extend R arm to sd look R & on cue "Recover" look twd ptr;  
 123&(1-3&) 2 Rec L CP DLC, cl R, fwd L/XRib (W rec L, draw R to L, bk R/XLif);  
**Note:** All rhythm stops during Bridge. Recover on 2nd long-held chord. Of next 3 notes Forward on 2nd. Lock on 3rd.

## - PART A1-11 -

### 1- 4 OPEN REVERSE TURN RLOD: HOVER CORTE LOD: BACK WHISK DLC: WEAVE 3 BJO DRC:

### 5- 8 BACK & CHASSE (W TWIRL 3) CP DLC: DOUBLE REVERSE SPIN [2x] DLW:: WHISK DLC:

### 9-11 VIENNESE CROSS DRW: BACK & CHASSE SCP DLW: SYNCOPATED FRONT VINE SCP:

- 1-11 Repeat Part A, Meas 1-11::;

## - ENDING -

### 1- 4 THRU to DBL SD LOCKS CP DLC: REVERSE FALLAWAY & SLIP CP DLW: WHISK: QK SIDE LOCK FORWARD CP DLC:

- 12&3& 1 Repeat PART C, Meas 10 CP DLC;  
 1&23 2 Fwd L trng LF/sd R, XLib, trng LF slip R bk (W bk R trng LF, sd L, XRib, trng LF slip L fwd) to CP DLW;  
 3 Repeat PART A, Meas 8;  
 1&23 4 Thru R/sd and fwd L to CP, XRib trng slightly LF, fwd L (W thru L starting LF trn/sd and bk R, XLif, bk R) to CP DLC;

### 5- 6 RIGHT LUNGE: RECOVER & EMBRACE:

- 5 Sd & fwd R, -;  
 6 Rec L rel ld hnds R hnd arnd W's waist (W put hnds arnd M's shldr), Lhnd on W's hd & hold (W put hd on M's shldr), -;



**CHOREO:** Joe and Pat Hilton 519 Great Hill Dr, Ballwin, MO 63021  
**PHONE:** 636-394-7380 **E-MAIL:** JoeHilton@swbell.net  
**MUSIC:** Song: Someday Artist: Chloe Agnew  
**MUSIC MEDIA:** CD: Celtic Women Presents: Walking In The Air, Track 4  
 \$.89 Download available from [www.amazon.com](http://www.amazon.com)  
**Music Modified:** No 109 BPM/27 MPM TIME@BPM: 4:18@109 BPM  
**FOOTWORK:** Opposite unless indicated (W's footwork in parentheses)  
**RHYTHM:** Slow Two Step **RAL Phase:** IV+2 [Triple Traveler, Spiral]  
**SEQUENCE:** INTRO A B B MOD C A D END

**MEAS:****INTRODUCTION****1-4****WAIT; LADY ROLL RIGHT TO OPEN WALL; SLOW CROSS CHECK RECOVER;  
LADY ROLL TO CP MAN IN 2;**

- 1 {Wait} In wrapped position both fcg wall R foot free for both ;
- 2 {LADY ROLL R TO OP WALL} Drop lead hnds sd R, -, - (W Drop lead hnds sd R to fc RLOD, XLif of R, spiral RF to fc WALL, sd R to OP WALL sd by sd pos trail hnds jnd) ;
- 3 {SLO X CK REC} XLif of R, -, rec R, pt L to LOD (W XLif of R, -, rec R, pt L to LOD) ;
- 4 {LADY ROLL TO CP M IN 2} Rk sd L, -, rec R, trans to CP WALL (W Sd L trng LF to LOD, XRif of L, spiral LF to fc LOD, fwd L trng LF to fc M CP COH) ;

**PART A****1-4****BASIC; PU FOR ; LEFT TURN WITH INSIDE ROLL; BASIC ENDING;**

- 1 {BAS} Sd L, -, XRif of L, rec L (W Sd R, -, XLib of R, rec R) ;
- 2 Sd R, -, XLib of R, rec R PU to LOD (W Sd L, -, XRif of L, rec L PU to fc RLOD) ;
- 3 {L TRN W/ INSD ROLL} Fwd L commence 1/4 LF trn, -, sd R, XLif of R to fc ptr COH (W Bk R commence 1/4 LF trn, -, sd L trng LF undr lead hnds, cont trng LF sd R to fc ptr) ;
- 4 {BAS ENDG} Sd R, -, XLib of R, rec R (W Sd L, -, XRif of L, rec L) ;

**5-8****SIDE BASIC; REVERSE UNDERARM TURN; UNDERARM TURN; BASIC ENDING  
PU FOR ;**

- 5 {SD BAS} Sd L, -, XRif of L, rec L (W Sd R, -, XLib of R, rec R) ;
- 6 {REV UNDRM TRN} Sd R to jn lead hnds palm to palm, -, XLif of R, rec R (W sd L commence LF trn undr jnd lead hnds, -, XR over left to LOD cont trng LF 1/2, rec fwd on L comp trn to fc ptr) ;
- 7 {UNDRM TRN} Sd L to jn lead hnds palm to palm, -,XRif of L, rec L (W Sd R commence RF trn undr jnd lead hnds, -, XL ovr R to RLOD cont RF trn 1/2, rec fwd R comp trn to fc ptr) ;
- 8 {BAS ENDG} Sd R, -, XLib of R, rec R trng LF PU RLOD (W Sd L, -, XRif Of L, rec L trng LF to fc LOD) ;

**9-12****LEFT TURN WITH INSIDE ROLL; BASIC ENDING BFLY; 2 SLOW CROSS  
SWIVELS::**

- 9 {L TRN W/ INSD ROLL} Fwd L commence 1/4 LF trn, -, sd R, XLif of R to fc ptr WALL (W Bk R commence 1/4 LF trn, -, sd L trng LF undr lead hnds, cont trng LF sd R to fc ptr & COH) ;
- 10 {BAS ENDG TO BFLY} Sd R, -, XLib of R, rec R (W Sd L, -, XRif of L, rec L) BFLY ;
- 11 {2 SLO X SWVLS} BFLY Lun sd L LOD lead W slo RF swvl M fc DRW, -, -, (W BFLY Fwd R to RLOD slo RF swvl fc DLC, -, -, -) ;
- 12 BFLY Lun sd R RLOD lead W slo LF swvl M fc DLW, -, -, (W BFLY Fwd L to LOD slo LF swvl fc DRC, -, -, -) ;

**13-16****LADY FWD TO RLOD SLO SPIRAL; LADY SLOW RECOVER TO CP WALL ;  
BASIC; MANEUVERING FOR THE;**

- 13 {LADY FWD TO RLOD SLO SPIRAL} Sd L leading W fwd to RLOD into slo LF spiral, -, -, (W fwd R to RLOD commence slo LF spiral on R to end fcg LOD, -, -, -) ;
- 14 {LADY SLO REC TO CP WALL} Hold & lead W slo rec, -, & trn W LF to end M fcg CP Wall, - (W slo rec L to LOD, -, slo trn to fc M endg CP COH, -) ;
- 15 {BAS} Sd L, -, XRif of L, rec L (W Sd R, -, XLib of R, rec R) ;
- 16 {MANUVNG} sd R, -, XLib of R, rec R starting RF trn CP RLOD (W sd L, -, XRif of L, rec L to fc CP LOD) ;

**PART B****1-4****TRAVELING RIGHT TURN; WITH OUTSIDE ROLL; LUNGE BASIC WITH INSIDE  
ROLL; OPEN BASIC;**

5-8

- 1 {TRAV R TRN} Cont trng RF crossing in front of W sd & bk & L to fc RLOD, -, XRib, twist trn RF 5/8 on both feet to fc DLW & shift weight to L (W Fwd R between M's feet, -, fwd L, R around M RF) end CP M fcg DLW ;
- 2 {WITH OUTSD ROLL} Fwd R slightly trng RF to fc WALL raising jnd lead hnd to lead W to trn RF, -, sd L, XRif LOP fcg WALL (W Sd & bk L comm RF trn under jnd lead hnds, -, R, L to fc ptr & COH) end in LOP fcg w/ M fcg WALL;;
- 3 {LUN BAS W/ INSD ROLL} Lun sd L ckg W w/ R hnd bhd W's bk on W's R sd, -, rec sd R lead W LF undrm roll, XLif RLOD (W Lun sd R ckg, -, rec fwd L RLOD LF undrm roll, bk R to fc M & COH) ;
- 4 {OP BAS} Ste sd R & open body to 1/2 OP LOD, -, XL bhd R, rec R (W Stp sd L & open body to 1/2 OP LOD, -, XR bhd L, rec L) ;

**SWITCHES;; OPEN BASIC 2X PICKING UP;;**

- 5 {SWCHS} Xif of W sd L to half OP, -, fwd R, fwd L (W Fwd R, -, fwd L, fwd R) ;
- 6 Fwd R, -, fwd L, fwd R (W Xif of M sd L to half OP, -, fwd R, fwd L) ;
- 7 {OP BAS} Sd L & open body to left half OP RLOD, -, XR bhd L, rec L (W Sd R & op bdy to left half OP RLOD, -, XL bhd R, rec R) ;
- 8 {OP BAS PU} Sd R & op bdy to half OP LOD, -, XL bhd R, rec R PU to LOD (W Sd L & op bdy to half OP LOD, -, XR bhd L, rec L trng to fc RLOD) ;

9-12**TRIPLE TRAVELER;;; BASIC ENDING PICKING UP TO RLOD;**

- 9 {TRPL TRAV} Fwd L commence LF upper bdy trn to lead W to M's L sd raising lead hnds to start W into L trn, -, fwd R, fwd L (W Bk R trn 1/4 LF, -, cont trn sd & fwd L trng 1/2 undr jnd lead hnds, sd & fwd R cont trn to fc LOD) ;
- 10 Fwd R spiral LF undr jnd lead hnds, -, fwd L, fwd R; (W Fwd L, -, R, L) ;
- 11 Fwd L bring jnd hnds dwn & bk in a continuous circular motion to lead W into a RF trn, -, fwd & sd R to fc ptr, XLif of R (W Fwd R commence RF trn, -, sd L cont RF trn undr lead hnds, fwd R to fc ptr) ;

13-16**{BAS ENDG PU TO RLOD} Same as Part A meas 8 ;**  
**TRIPLE TRAVELER;;; BASIC ENDING PICKING UP ;**

- 13-15 {TRPL TRAV} Same as Part B meas 9-11 except progression is to RLOD end fcg wall;;;
- 16 {BAS ENDG} Sd R, -, XLif of R, rec R PU to LOD (W Sd L, -, XRib of L, rec L PU to fc RLOD) ;

17-20**LEFT TURN WITH INSIDE ROLL; BASIC ENDING; FORWARD MANEUVER;**  
**PIVOT 2 TO RLOD;**

- 17 {L TRN W/ INSD ROLL} Same as Part A meas 3 ;
- 18 {BAS ENDG} Sd R, -, XLif of R, rec R SCP (W Sd L, -, XRib of L, rec L to SCP) ;
- 19 {FWD MANUV} Sd & fwd L SCP, -, fwd R, starting RF trn CP LOD (W sd & fwd L SCP, -, fwd L, to fc CP RLOD) ;
- 20 {PVT 2 TO RLOD} LOD Start RF upper body trn bk L trng RF 1/4, -, fwd R between W's feet continue RF trn to fc RLOD (W RLOD Start RF upper body trn fwd R between M's feet continue RF trn to fc LOD) ;

**PART B MODIFIED**1-4**TRAVELING RIGHT TURN; WITH OUTSIDE ROLL; LUNGE BASIC WITH INSIDE ROLL; OPEN BASIC;**

- 1-4 Same as Part B meas 1-4 ;;;;

5-8**SWITCHES;; OPEN BASIC 2X PICKING UP;;**

- 5-8 Same as Part B meas 5-8 ;;;;

9-12**TRIPLE TRAVELER;;; BASIC ENDING PICKING UP TO RLOD;**

- 9-12 Same as Part B meas 9-12 ;;;;

13-16**TRIPLE TRAVELER;;; BASIC ENDING MANEUVERING;**

- 13-15 Same as Part B meas 13-15 ;;;;

17-18**{BAS ENDG MANUVG} Sd R, -, XLif of R, rec R (W sd L, -, XRib of L, rec L) ;**  
**RIGHT TURN WITH OUTSIDE ROLL OVERTURNED LOD; FORWARD WITH ARM SWEEP TO LOW BFLY;**

- 17 {R TRN W/ OUTSD ROLL OVRTRND TO LOD} Crossing in front of W sd & bk L end fcg CP RLOD, -, sd & bk R almost crossing in back trng 3/8 RF leading W undr jnd lead hnds, XLif of R ovrtrnd to fc ptr & LOD (W Fwd R commence RF twrl undr lead hnds, -, fwd L, fwd & sd R ovrtrnd to fc ptr & RLOD) ;
- 18 {FWD W/ ARM SWEEP TO LOW BFLY} Fwd R w/ R arm sweep circ dwn up & out to low BFLY LOD (W Bk L w/ L arm sweep circ L arm down up & out to end in low BFLY) ;



**PART C**

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**1-4**

**TRAVELING CROSS CHASSES;; TRAVELING CROSS CHASSES 1/2; PASSING CROSS CHASSE;**

- 1 {TRAV X CHASSES} Fwd L trng LF DLC w/ L foot blend to R shldr lead w/ both hnds jnd going dwn & in to hip level, -, sd & fwd R DLW, XLif of R (W Bk R blend to L shldr lead with both hnds jnd going dwn & in to hip level, -, bk & sd L DLW, XRif of L) ;
- 2 Fwd R trng RF DLW blend to L shldr lead, -, sd L DLC, XRif of L (W bk L blend to R shldr lead, -, bk & sd R DLC, XLif of R) ;
- 3 {TRAV X CHASSES 1/2} Same as Part C meas 1 ;
- 4 {PASSING X CHASSE} Fwd R commence passing ptr [R shldr to R shldr], trn 1/4 RF to fc ptr sd L, cont trng RF XRif of L end fcg RLOD (W bk L, -, commence RF trn, sd & fwd R DLC, XLif of R comp RF trn to fc LOD) ;

**5-8**

**BACK TRAVELING CROSS CHASSES;; 2X; FACE WALL CP;**

- 5 {BK TRAV X CHASSES} Bk L trn RF to R shldr lead dbl hnd hold at hip level, -, sd & bk R DLC, XLif of R (W fwd R, -, sd & fwd L, XRif of L) ;
- 6 Bk R trn LF blend to L shldr lead, -, sd & bk, XRif of L (W Fwd L, -, sd & fwd R, XLif of R) ;
- 7 {BK TRAV X CHASSES} Same as Part C meas 5 ;
- 8 Bk R commence LF trn to fc wall, -, sd & bk L to fc wall, XRif of L blending to CP fcg wall (W fwd L commence LF trn to fc COH, -, sd & fwd R to fc COH, XLif of R) ;

**REPEAT PART A meas 1-16**

**PART D**

**1-4**

**TRAVELING RIGHT TURN; WITH OUTSIDE ROLL; LUNGE BASIC WITH INSIDE ROLL; BASIC ENDING PICKING UP;**

- 1-2 {TRAV R TRN W/ OUTSD ROLL} Same as Part B meas 1-2 ;;
- 3 {LUN BAS W/ INSD ROLL} Same as Part B meas 3 ;
- 4 {BAS ENDG PU} Same as Part A meas 4 ;

**5-8**

**LEFT TURN TO BFLY; BREAK BACK AND WRAP WITH LADY'S HEADLOOP; UNDERARM TURN TO STACKED HANDS; OPEN BREAK ;**

- 5 {L TRN TO BFLY} Fwd L commence 1/4 LF trn, -, sd R, XLif of R fc COH blending to BFLY COH (W Fwd R commence LF trn, -, sd L, XRif of L blending to BFLY WALL) ;
- 6 {BRK BK & WRP W/ LADY'S HEAD LOOP} Sd R trng to fc RLOD loop M's R & W's L hnds ovr W's head placing hnds on W's R shldr, -, bk L, rec fwd R RLOD (W sd L trng to fc RLOD loop M's R & W's L hnds ovr W's head, -, bk R, rec fwd L RLOD) ;
- 7 {UNDRM TRN TO STACKED HNDS} Sd L, -, XRif lead ptr undr dbl hnd hold, rec fwd L stacked L hnds ovr R hnds fc COH (W fwd R, -, fwd L RF trn undr dbl hnd hold, fwd R stacked hnds L ovr R fc ptr & WALL) ;
- 8 {OP BRK} Keeping hnds jnd sd R, -, apt L, rec fwd R (W sd L, -, apt R, rec fwd L) ;

**9-12**

**CHANGE SIDES UNDER STACKED HANDS; LUNGE BASIC; OPEN BREAK WITH ARM EXPLOSION; RECOVER TOUCH BFLY;**

- 9 {CHG SDS UNDR STACKED HNDS} Fwd L COH to chg sds trng RF leading W to trn LF under stacked hnds, -, sd R, XLif dbl hnd hold fc WALL BFLY (W fwd R WALL LF trn under stacked hnds chg sds, -, sd L XRif to fc COH BFLY) ;
- 10 {LUN BAS} Lunge sd R 1/2 OP LOD, -, rec fwd L, XRif (W lunge sd L 1/2 OP RLOD, -, rec fwd R, XLif) ;
- 11 {OP BRK W/ ARM EXPLOSION} Bk L raise both arms in front of body to ceiling, -, lower arms out to sd, join lead hnds (W Bk R raise both arms in front of body to ceiling, -, lower arms out to sd, join lead hnds) ; [Note: Explosion takes the full meas]
- 12 {REC TCH BFLY} Rec R, -, tch L to R, - (W Rec L, -, tch R to L, -) ;

**13-16**

**UNDERARM TURN; OPEN BREAK; WRAP THE MAN TO SKATERS FACE WALL; WHEEL TO FACE WALL;**

- 13 {UNDRM TRN} Sd L jn lead hnds palm to palm, -, XRif of L, rec L (W Sd R commence RF trn undr jnd ld hnds, -, XL ovr R to LOD cont RF trn 1/2, rec fwd R comp trn to fc M) ;
- 14 {OP BRK} Sd R lowering jnd ld hnds to waist level, -, rk apt L twd COH, leaving ld hnds jnd & extending free arms sd twd RLOD, rec R (W sd L, -, apt R twd WALL, rec fwd L) ;
- 15 {WRP M TO SKATERS FCG WALL} Fwd L DLW swinging M's R arm straight up to allow W to pass M's R sd while keeping lead hnds low so that M's L arm is folded in front of his waist, -, fwd R stepping alongside L bringing R arm down in front of M's face then release all hnds, bk L trng slightly RF to fc Wall taking M's L hnd out to sd & M's R hnd to his R hip (W Fwd R COH passing M's R sd, -, fwd arnd M L, R to M's Skater's position)



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blending to M's Skaters pos both fc Wall w/ M's L arm in front of W & L hnds jnd and W's R arm bhd M w/ R hnds jnd at M's R hip ;

- 16 {WHL TO FC WALL} While trng RF stp bk R, -, L, R (W while trng RF stp fwd L, -, R, L) to end in M's Skater's pos fcg WALL ;

**17-20**

**LADY SPIN TO FACE MAN; BASIC ENDING BFLY; LADY CROSS SWIVEL 4X; WRAPPING LADY TO RLOD;**

- 17 {LADY SPN TO CP WALL} Sd & bk L releasing R hnds leading W with his L hand to stp in front of M, -, small XRib of L, small XLif of R (W stp fwd LOD R stepping in front of M commencing to trn RF, -, sd L releasing jnd hnds while spinning RF, cl R cont RF spn to fc ptr) blending to CP Wall ;

- 18 {BAS ENDG TO BFLY} Sd R, -, XLib of R, rec R (W Sd L, -, XRib of L, rec L) BFLY ;

- 19 {LADY X SWVL 2X} BFLY Lun sd L LOD lead W RFswvl fc DRW, -, lun sd R RLOD lead W LF swvl fc DLW, - (W BFLY Fwd R to RLOD RF swvl fc DLC, -, fwd L to LOD swvl LF fc DRC, -) ;

- 20 {LADY X SWVL 2X WRAPPING LADY RLOD} BFLY Lun sd L LOD lead W RF swvl fc DRW, -, rec sd R RLOD bring lead hnds between ptrs leading W to trn LF undr jnd lead hnds wrapping W to fc RLOD, (W BFLY Fwd R to RLOD RF swvl fc DLC, -, fwd L to LOD swvl LF under jnd lead hnds wrapping to fc RLOD) ;

**21-23**

**RAISE ARMS; EMBRACE; UNWRAP 2 SLOW TO CP RLOD;**

- 21 {RAISE ARMS} With hnds on bk of W's hnds slowly raise arms to SHDW BFLY, -, -, - ;

- 22 {EMBRACE} Slowly encircle & fold jnd hnds in front of & arnd W to embrace, -, -, - ;

- 23 {UNWRP 2 SLO TO CP RLOD} Rk sd L raising jnd hnds & arms to lead W to unwrap trng RF, -, rec R, leading W to fc M while trng to fc & blending to CP RLOD (W Slo fwd R raising jnd hnds & arms to unwrap trng RF, -, rec R, blending to CP W fcg LOD) ;

**END****1-4**

**TRAVELING RIGHT TURN; WITH OUTSIDE ROLL; LUNGE BASIC WITH INSIDE ROLL BFLY; LUNGE BASIC;**

- 1-2 {TRAV R TRN W/ OUTSD ROLL} Same as Part B meas 1-2 ; ;

- 3 {LUN BAS W/ INSD ROLL TO BFLY} Same as Part B meas 3 except blend to BFLY ;

- 4 {LUN BAS} Sd R w/ slight lun action, -, rec L, XRif (W Sd L w/ slight lun action, -, rec R, XLif) ;

**5-8**

**UNDERARM TURN TO LOW BFLY; SIDE DRAW TOUCH TO HANDSHAKE AND HOLD SHE CLOSSES; STEP SIDE; SLOW CROSS CHECK;**

- 5 {UNDRM TRN TO LOW BFLY} Sd L, -, XRib, rec L (W Sd R, -, XLif trng RF, sd R) low BFLY WALL ;

- 6 {SD DRAW TCH & HOLD SHE CL} Sd R, draw L to R, tch L, hold (W Sd L, draw R to L, cl R, hold) ;

- 7 {STP SD} Sd L, -, -, - (W Sd L, -, -, -) ;

- 8 {SLO X CK} XRIF looking L slowly extend L arms awy from ptr, -, -, - (XRIF looking L slowly extend L arms awy from ptr, -, -, -) ;

**9-11**

**SLOW EXTEND; AND HOLD; HOLD;**

- 9 {SLO EXTEND} Both raising L arms up & twd ptr & slowly trng head to look at ptr -, -, - ;

- 10 {& HOLD} -, -, -, - ;

- 11 {HOLD} -, -, -, - ;

# 08-117 SOMETHING TO TALK ABOUT

Choreographers: Ron & Ree Rumble, 43 Charles Ave, Manchester, NJ 08759 (732) 657-0212  
 e-mail: ronrubble@gmail.com Website: www.ronandreerumble.com  
 Music: "Something to Talk About", Bonnie Raitt, CD: "Luck of the Draw"  
 Music has been edited. Contact choreographers  
 Rhythm/Phase: West Coast Swing, Phase VI Released: July, 2008  
 Footwork: Described for M (W opposite, or as noted)  
 Timing: Noted on side of meas. Timing reflects actual wgt chgs (W in parentheses)



Sequence: **INTRO A B A B C ENDING**

## INTRO

- 1 - 6 WAIT:: CIRCULAR KICK SWIVELS (3X):: --.M TRANS AND: PUSH AWAY:**
- 1-2. In BFLY LOD wt 2 meas w/ R free for bth and pointed to sd;;
- 2-4 3-6. **{Circular Kck Swvls}** [Note: This figure rotates CCW gradually one full trn. Identical footwork for meas 3-4] Kck R fwd acrs bdy, swvl RF on L & stp sd R, swvl LF on R & tap L heel sd & fwd, swvl RF on R & XLif of R;
- 2-4 Swvl LF on L & kck R fwd acrs bdy, swvl RF on L & stp sd R, swvl LF on R & tap L heel sd & fwd,
- 2-- swvl RF on R & XLif of R;
- (-2-4) Swvl LF on L & kck R fwd acrs bdy, swvl RF on L & stp sd R, swvl LF on R & tap L heel sd & fwd, tch L fwd (W swvl RF on R & XLif of R) end BFLY LOD;
- 1a23a4 **{Push Awy}** Stp in place L/R, fwd L pushing W awy twd LOD, anchor R/L, R to LOP FCG POS LOD;

## PART A

- 1 - 3 UNDERARM TURN: --.L PASS WITH TUCK & SPIN::**
- 123a4 1-3. **{Undrm Trn}** Bk L, rec R trng RF to fc Wall leading W to pass undr jnd ld hnds, sd L/cl R, sd L to fc RLOD; Anchor R/L, R (W fwd R, fwd L undr jnd ld hnds, fwd R trng ¼ LF/XLif of R cont LF trn, bk R to fc ptr; Anchor L/R, L) to LOP FCG POS RLOD,
- 5a6 **{L Pass w/ Tuck & Spn}** Bk L trng ¼ LF, bk R twd COH; Tch L to R bringing W in twd M, trng LF sm fwd L LOD, anchor R/L, R; (W fwd R, fwd L; Trng LF to fc M tch R, rel hnds and trn RF to fc LOD then stp fwd R and spn RF to fc M again, jn ld hnds to LOP FCG POS LOD and anchor L/R, L);
- 12-4 5a6
- 4 - 8 INSIDE PICKUP PASS TO SIT LINE AND W OUT TO FACE:: RUNAROUND THROWOUT WITH UNDERARM ENDING: --.UNDERARM TURN::**
- 12-4 4-5. **{Insd PU Pass to Sit Line}** Bk L, bk R moving to outsd track, trn LF on R and stp sd RLOD L w/ partial wgt to fc COH w/ wgt on bth ft, shift full wgt to R ft and swvl LF to fc ptr and RLOD in Sit Line on R (W fwd R, L commencing to trn LF, fwd RLOD trng 1½ LF undr jnd ld hnds R/L, R to fc LOD blending to LOOSE CP RLOD w/ W slightly to R of M and sit into R leg while raising L ft to outsd of R leg); [Easier option: W does not trn undr jnd ld hnds and instead moves fwd R, fwd L, sd & fwd R commencing LF trn/XLif of R, bk R to fc LOD in LOOSE CP RLOD w/ W slightly to R of M and sit into R leg while raising L ft to outsd of R leg]
- (123a4) **{W Out to Fc}** Rise on R commencing to trn RF, cl L to R trng ¼ RF to fc LOD, anchor R/L, R (W fwd LOD L on R sd of M, fwd R passing M and trng ½ LF undr joined ld hnds, anchor L/R, L) to LOP FCG POS LOD;
- 23a4 (123a4)
- 123a4 6-8. **{Runarnd Throwout w/ Undrm Ending}** Bk L, trng ¼ LF to fc COH stp bk R moving off W's track, XLif of R commencing LF trn/sd R cont LF trn, XLif of R finishing LF trn to almost fc LOD (W fwd R, fwd L to SCP "L" POS w/ M fcg COH and W fcg RLOD, run fwd trng CCW arnd M R/L, R then trn ½ RF undr jnd ld hnds to fc almost RLOD); Trng slightly LF (W slightly RF) to fc LOD anchor R/L, R to LOP FCG POS LOD,
- 5a6 **{Undrm Trn}** Bk L, rec R trng RF to fc Wall leading W to pass undr jnd ld hnds; Sd L/cl R, sd L to fc RLOD, anchor R/L, R (W fwd R, fwd L undr jnd ld hnds; Fwd R trng ¼ LF/XLif of R cont LF trn, bk R to fc ptr, anchor L/R, L) to LOP FCG POS RLOD;
- 123a4 5a6
- 9 - 12 WHIP WITH RONDE AND INSIDE TURN TO FACE:: SWIVEL BK-TO-BK AND BOUNCE 4: --.TRIPLE TO HANDSHAKE:**
- 12-4 9-10. **{Whp w/ Ronde & Insd Trn to Fc}** Bk L, rec R acrs L commencing RF trn, lower into R leg and
- 567a8 ronde L ft CW to fc LOD, sd & fwd L LOD (W fwd R, fwd L twd M's R sd, lower into L leg and ronde R

ft CW to fc RLOD on R sd of M, XRib of L; XRib of L trng RF to fc RLOD, fwd RLOD L, anchor R/L, R (W fwd RLOD L on R sd of M, fwd R trng ½ LF undr jnd ld hnds to fc M, anchor L/R, L) to LOP FCG POS RLOD;

- 1-12. **{Swvl Bk-to-Bk & Bounce 4}** Fwd L twd ptr and swvl RF (W LF) to BK-TO-BK "V" POS w/ ld hnds jnd low and trailing hnd on upper part of R leg (W's L hnd on upper part of L leg) and ld leg straight and trailing ft pressed to floor w/ bent knee while looking bk at ptr, lower into L leg while keeping trailing leg bent, rise on L leg to straight leg; Lower again, rise again,  
1a2 **{Trpl to Fc}** Sd trpl R/L, R sliding away from partner and trng LF (W RF) to LOP FCG POS RLOD joining R hnds;

**13 - 16 FACE LOOP SUGAR PUSH WITH ROCKS AND OUT TO HANDSHAKE:: START WRAPPED WHIP TO VARS LOD: WITH STOP & GO ENDING (JOIN LEAD HANDS):**

- 12-4 567a8 13-14. **{Fc Loop Sugar Push w/ Rks & Out to Hndshk}** Bk L, almost cl R to L (W fwd L) while looping jnd R hnds ovr M's hd, leave jnd hnds bhd M's hd and tch L to R, rk fwd RLOD L; Rk bk R, rk fwd L releasing jnd hnds and pushing W out w/ M's L hnd on frnt of her R hip, anchor R/L, R joining R hnds;  
123a4 15-16. **{Start Wrapped Whp to VARS}** Bk L, rec R acrs L commence RF trn, cont RF trn sd & fwd L/rec R, sd & fwd L (W fwd R, L, fwd R/cl L to R, bk R) to VARS LOD;  
123a4 **{Stop & Go Ending}** Keeping all hnds joined tm upper bdy RF and ck fwd LOD R acrs L while raising jnd R hnds and keeping joined L hnds low while looking bk at W, rec L to fc LOD, rel jnd L hnds and anchor R/L, R (W rk bk L, rec R commencing RF trn, move twd LOD while trng ½ RF stepping sd LOD L/XRif of L, sd & bk L) joining ld hnds to LOP FCG POS LOD;

**PART B**

**1 - 5 WHIP WITH OUTSIDE TURN TO SHOULDER CATCH:: BRING HER FWD & W SPIN L TO FACE: TUCK & TWIRL WITH M'S HOOK TURN TO HANDSHAKE::**

- 123a4 567a8 1-2. **{Whp w/ Outsd Trn to Shldr Catch}** Bk L, fwd & sd R moving to W's R sd start RF trn ¼ to CP, sd L cont RF trn/rec fwd R, sd & fwd L complete ½ RF trn (W fwd R, fwd L past M's R sd, trn ½ LF on L to fc LOD & stp bk R/cl L, fwd R); XRib of L trng RF, fwd LOD L, sm fwd trpl R/L, R trng bdy slightly LF to fc DLC while releasing W and then placing R hnd on W's R shldr (Fwd L past M's R sd commencing RF undrm trn, fwd R cont trn to fc RLOD, anchor L/R, L) to end M fcg DLC and W fcg RLOD w/ M's R hnd on W's R shldr;  
123a4 5a6 3-5. **{Bring Her Fwd & W Spn L to Fc}** Rk bk L leading W w/ R hnd to move fwd, rec R, trn ½ RF in place L/R, L; Anchor R/L, R (W wk fwd R, L past M's R sd, spn 1½ LF R/L, R; Anchor L/R, L) to LOP FCG POS RLOD,  
12-4 5a6 **{Tuck & Twirl w/ M's Hook Trn}** Bk L, bk R; Tch L tucking W in, fwd L, raising jnd ld hnds for W's trn take jnd ld hnds ovr M's hd and XRib of L commencing RF trn undr ld hnds/stp in place L, XRif of L changing hnds to R-R at end of trn (W fwd R, fwd L; Tch R tucking in twd M, trng ½ RF thru hips undr jnd ld hnds stp fwd R twd RLOD trng another ½ RF to fc M, anchor L/R, L) to end M fcg Wall and W fcg LOD w/ R hnds jnd;

**6 - 8 IN AND OUT ROLL WITH M'S BEHIND THE BK TURN TO FC: --SUGAR PUSH::**

- 123a4 5a6 6-8. **{In & Out Roll w/ M's Bhd the Bk Trn to Fc}** Keeping jnd R hnds low rk sd LOD L, rec R, sd trpl twd LOD L/R, L then commence to trn LF on L ft (W fwd R, fwd L, keeping jnd R hnds low make 1 full LF trn rolling R/L, R to fc LOD in frnt of M w/ R hnds jnd low bhd W then trn ½ RF on R to fc RLOD); Cont LF trn 1 full trn R/L, R to fc LOD while changing hnds bhd M's bk to M's L & W's R (W anchor L/R, L) to end LOP FCG POS LOD,  
12-4 5a6 **{Sugar Push}** Bk L, bk R; Tch L, fwd L, anchor R/L, R (W fwd R, fwd L; Tch R to L, bk R, anchor L/R, L);

**PART C**

**1 - 8 MAN'S UNDERARM TURN: --UNDERARM TURN TO TRIPLE TRAVEL WITH ROLLS::: WHIP WITH INSIDE TURN (BOTH FACE WALL)::**

- 123a4 5a6 1-6. **{M's Undrm Trn}** Bk L bhd R, sd & fwd R passing W's L sd, trng RF undr jnd ld hnds step sd L/XRif of L, sd & bk L; Anchor R/L, R (W fwd R, fwd L commence LF trn, cont LF trn sd R/XLif of R, sd & bk R; Anchor L/R, L) to LOP FCG POS RLOD,  
123a4 5a6 **{Undrm Trn to Trpl Travel w/ Rolls}** Bk L, rec R trng RF to fc COH leading W to pass undr jnd ld hnds; Trpl in place L/R, L (W fwd R, fwd L undr jnd ld hnds; Fwd R trng ¼ LF/XLif of R, sd R cont ½ LF trn) to R-HND STAR FCG COH, chasse sd twd LOD R/L, R swiveling RF to commence RF roll 1½;

- 123a4 Sd L cont roll RF, sd R cont roll RF to fc Wall, joining L hnds chasse twd LOD L/R, L swiveling ½ LF to fc COH;
- 5a67a8 Joining R hnds chasse twd LOD R/L, R swiveling ½ RF to fc Wall, joining L hnds chasse twd LOD L/R, L swiveling LF to commence roll LF 1¼;
- 123a4 Sd R cont roll LF, sd L cont roll LF to fc LOD in LOP FCG POS, anchor R/L, R;
- 123a4 7-8. **{Whp w/ Insd Trn}** Bk L, rec R moving to W's R sd commence RF trn ¼ to CP, sd L cont RF trn/fwd R, sd & fwd L (W fwd R twd M's R sd, fwd L trng ½ RF to fc LOD, bk R/cl L, fwd R); Cont trn XRib of L lifting ld hnds, sd L leading W to trn LF, XRib of L/sd & bk L, fwd R (W fwd L twd M's R sd, fwd R trng ½ LF undr jnd ld hnds, XLib of R/sd & bk R, fwd L) bth trng slightly to end LOP "V" POS fcg Wall;
- 567a8

**ENDING**

- 1-5½ **CHEERLEADER: --,TO ROLL UP AND: TRIPLE APART--SURPRISE WHIP:; --,SWVL BK-TO-BK WITH ONE BOUNCE AND HOLD: ..**
- 1a-a3a- 1-5½. **{Cheerleader}** XLif of R/stp sd R to fc, tap L heel to L/sd L, XRif of L/stp sd L to fc, tap R heel to R; On "&" bt of previous meas stp sd R, XLif of R/stp sd R to fc, tap L heel fwd twd ptr,
- a5a- **{Roll Up & Trpl Apt}** Pushing from back ft roll up onto heel and then onto full foot of L ovr two bts then bump bellies at end of 2<sup>nd</sup> bt to initiate the push apt; Bk awy from ptr R/L, R to LOP FCG POS LOD,
- 23a4 **{Surprise Whp}** Bk L, fwd & sd R moving to W's R sd start RF trn ¼ to CP (W fwd R, fwd L trng ½ RF); Sd L cont RF trn/rec fwd R, sd & fwd L complete ½ RF trn, ck fwd R trng upper bdy strongly to R to ld W to trn sharply to the R & stop her w/ R hnd on her bk in L-shaped SCP look at ptr, rec L raising jnd ld hnds (W bk R/cl L, fwd R between M's ft trng sharply ½ RF keeping L leg close to R and undr the bdy, ck bk L, rec fwd R trng RF undr jnd ld hnds to fc ptr) to LOP FCG POS RLOD; Anchor R/L, R,
- 123a4 **{Swvl Bk-to-Bk w/ One Bounce & Hold}** Fwd L twd ptr and swvl RF (W LF) to BK-TO-BK "V" POS w/ ld hnds jnd low and trailing hnd on upper part of R leg (W's L hnd on upper part of L leg) and ld leg straight and trailing ft pressed to floor w/ bent knee while looking bk at ptr;-; [2 bt meas] Lower into L leg while keeping trailing leg bent, rise on L leg to straight leg and hold;
- 567a8
- 1---

# THE DAY YOU LOVE ME [El Dia Que Me Quieras]

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

E-mail: [cuer@moondancers.net](mailto:cuer@moondancers.net) (317) 834-0865 Web page: [www.moondancers.net](http://www.moondancers.net)

Music: El Dia Que Me Quieras Artist: Luis Miguel Album: Mis Boleros Favoritos Track:8 Time:3:59

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

Rhythm: Bolero Phase: 6 [Multiple Unphased Figures]

Sequence: Intro-A-B-B[modified]-C-END Release Date: July 2008

## Intro

1-4 [LOP FCNG – M FCNG WALL – LEAD FEET FREE] WAIT LEAD IN NOTES , ,

SPOT TRN [TO BFLY] ; STP SD w/ RONDE & SYNC ROLL [TO RLOD] ;

AIDA ; AIDA LINE & SWITCH LUNGE ;

[LOP Fcng Position – M Fcng Wall – Lead Feet Free] Wait Pick Up Notes , ,

1 [Spot Trn] Sd L trng left to fc LOD ,-, Fwd R trng left sharply ½ turn to fc RLOD , Fwd L trng left to fc partner in BFLY fcng wall ;

2 [Sd with Ronde & Sync Roll to RLOD] Sd R with Ronde left in behind right ,-, Step L turning right to fc RLOD , [SQ&Q] Fwd R continuing right fc turn / Sd L continue turning right fc to end fcng RLOD ;

3 [Aida] Fwd R ,-, Fwd L begin left fc turn , Sd R continuing left fc turn to end fcng LOD ;

4 [Aida Line & Switch Lunge] Step Bk L to a back to back "Vee" shape position ,-, Switch bringing R thru to RLOD & [SS] Sending in a open right lunge position with left sway ;

## Part A

1-8 [1/2 OP] SWEETHEART RUN ; UNDERARM TRN [CHG HND's] ;

HALF MOON (W SPN ON 4) ; ; START THE HALFMOON [CHG HND's] ;

UNDERARM TRN ; ROPESPN ; M TRN (W FC) & HIP RK 2 ;

1[SQ&Q] [1/2 OP Sweetheart Run] Trng to fc LOD Fwd L blending to ½ open position ,-, Fwd R / Fwd L , Fwd R ;

2 [Underarm Turn Chg Hand's] Turning to fc Wall Sd L raising lead hands ,-, XRIBL leading W Underarm , Recover L changing to a right hand hold ; (W Fwd R ,-, Fwd L under lead hand's trng right to fc RLOD , Fwd R trng to fc partner and joining right hands ;)

3-4 [Half Moon with Spin on 4] Turning to fc RLOD Fwd R ,-, Fwd L small step lowering , Back R trng to fc partner ; Trng to LOD Fwd L raising joined hands to lead W to spin 7/8 turn right fc ,-, Small step Bk R leading W across in front to COH , Fwd L to end with right hand shake both fcng LOD ; (W Trng to fc RLOD Fwd L ,-, Small step Fwd R lowering , Bk L trng to fc partner ; Trng to LOD Fwd R spinning right fc 7/8 turn to fc DLC ,-, Fwd L trng left fc , Sd R continuing left fc turn to end fcng LOD ;)

5 [Start the Half Moon & Chg Hands] Fwd R ,-, Fwd L small step lowering , Bk R trng to fc partner & changing to a lead hand hold & ending fcng COH ; (W Fwd L ,-, Small step Fwd R lowering , Bk L trng to fc partner ;)

6 [Underarm Turn] Sd L raising lead hands ,-, XRIBL leading W Underarm , Rec L ; (W Sd & Fwd R ,-, Fwd L under joined hands trng right to fc LOD , Fwd R to M's right sd ;)

7 [Ropespin] Raising lead hands Cls R to left & lead W to Spiral right fc ,-, Sd Rk L , Sd Rk R ; (W Fwd L Spiraling right fc one full turn ,-, Fwd R behind M , Fwd L ;)

8 [M Turn to Hip Rk's] Sd L Trng left to fc partner & WALL ,-, Sd Rk R , Sd Rk L ; (W Fwd R swiveling right to fc partner ,-, Sd Rk L , Sd Rk R ;)

9-16 [CLS UP] FWD BASIC ; START THE TURNING BASIC ;

(W SHAPE) M BK AWAY 2 & PT BK ; (W ROLL IN 4) M TRN TO LOD & LF PVT ;

(W SHAPE) M BK AWAY 2 & PT BK ; (W ROLL IN 4) M TRN TO LOD & LFPVT ;

TO THROWAWAY OVRSWAY [FC WALL] ; CHG TO SAMEFOOT LUNGE LN ;

WRAP & CLS ;

9 [Fwd Basic] Blending to CP Sd R ,-, Fwd L , Bk R ;

10 [Start the Turning Basic] Sd L but shaping to the right ,-, Rotating left fc slip Bk R to fc DLC , continuing left fc turn

[SQ&Q] Fwd L to end in CP fcng DRC ;



## Part A Continued 08-12L

- 11 [(W Shape) M Bk Away 2 & Pt] Releasing from CP continuing left fc rotation Bk R to DLC , XLIBR adjusting to a right wrist hold with Hips fcng DRW but looking at partner & leaving a path for W to travel down LOD , crossing right leg in behind left Pt R ,;- (W fcng LOD & low in the knees begin to rise while stretching right sd & extending right arm up throughout measure ,;-;-;-)
- 12 [(W Roll in 4) M Turn to LOD & left pivot] Leading W to Roll left fc Bk R , Hold , Allowing the W to Pass Turn left face & point left foot to LOD & As W finishes her third step of Roll start Blending to CP about DLW , Waiting for the W to step / on the "and" count step L between W's feet & pivot left to fc RLOD ; (W Fwd L commencing left fc Roll , continuing Roll Sd R , continuing left fc Roll Fwd L blending to CP , On last step straddle M's extended left leg taking weight on R Pivot left to fc LOD staying low in the knees ;)
- 13 [(W Shape) M Bk Away 2 & Pt] Repeat measure 11 ;
- 14 [(W Roll in 4) M Turn to LOD & left pivot] Leading W to Roll left fc Bk R , Hold , Allowing the W to Pass Turn left face & point left foot to LOD & As W finishes her third step of Roll start Blending to CP about DLW , Waiting for the W to step / on the "and" count step L between W's feet & pivot left to fc RLOD ; (W Fwd L commencing left fc Roll , continuing Roll Sd R , continuing left fc Roll Fwd L blending to CP , On last step straddle M's extended left leg taking weight on R Pivot left to fc LOD
- 15 [Throwaway Oversway] Bk R , Rotating left fc Bk & Sd L to fc WALL ending high in dance position , Rotating upper body to left pt right foot to RLOD & lower allowing W to extend & looking over the W's head ,;- (W Fwd L , Rotating left fc with a fairly long step Fwd & Sd R rising & drawing left foot to right foot , lower extending left foot to LOD while rotating slightly left fc ,;-)
- 16 [Change to Samefoot Lunge Line] Rising & leading W to rotate right to CP Cls R to left ,;- , Continue to rotate W right fc & lower into right knee while extending left to LOD ,;- (W Rise & rotate right fc to CP ,;- , continuing right fc rotation extend left foot & leg to LOD & lower ,;-)
- 17 [Wrap and Close] Begin to rise raising lead hands & wrapping the W left fc ,;- , End in wrapped position both fcng DLW with M behind & slightly left of W Cls L to right & lower slightly at the end of the slow ,;- (W Swiveling on right foot rise & swivel left fc ,;- , End in Wrapped position & Cls L to right at the end of the slow ,;-)

## Part B

- 1-8 [RT FOOT] BRK BK ; (W ROLL OUT IN 3 FC LOD) M SD CLS SD ;  
(W FWD SWVL & SYNC REV UNDERARM TRN) M REC ;  
(W 2 SLOW SWVL's) ; CURL & OUT TO FAN-M IN 1 ; START THE HCKYSTK ;  
M BHND W w/ TUMMY CK ; M FWD TO FC & FWD BRK ;
- 1 [Break Back] Right foot free for both Sd & Bk R ,;- , Small step Bk L lowering , Fwd R ;
- 2 [(W Roll Out in 3) M Sd Cls Sd] Leading W out in front to Roll left fc & trng slightly to WALL Sd L , Cls R , Sd L to end with W fcng LOD down line from the M & M fcng WALL with lead hands joined ; (W drop trailing hands step Fwd L to LOD & starting a left fc Roll keeping lead hands joined , Sd R continuing left fc turn , Fwd L to end fcng LOD with trailing hands joined ,;-)
- 3 [(W Fwd Swivel & Sync Rev Underarm Turn) M rec] Extend to the left allowing W to step Fwd to LOD & lead her into a right fc Swvl to fc RLOD ,;- , Lead W to step Fwd & raise lead hands to lead her into a left fc Underarm Turn / continuing to lead W left fc under joined lead hands , Sd R offering W right arm to stop her left fc turn & end in a loose Paso Type Hold M fcng WALL & W fcng RLOD ; (W Fwd R Swiveling right to end fcng RLOD ,;- , Fwd L to start a left fc turn / Sd R continuing left fc turn , Fwd L to RLOD to end in Paso Hold but still fcng RLOD ;)
- 4 [(W 2 Slow Swivels)] Sd L leading W to Swvl right ½ turn to fc LOD ,;- , Sd R leading W to Swvl left ½ turn to fc RLOD ,;- (W Fwd R & Swvl ½ turn right to fc LOD ,;- , Fwd L & Swvl ½ turn left to fc RLOD ,;-)
- 5 [Curl & Out to Fan - M in 1] Keeping weight on right foot Lead W fwd raising lead hands to Curl left fc ,;- , Sd L leading W to Fan Position ,;- (W Fwd R curling left fc under lead hands to fc LOD ,;- , Fwd L , Fwd R & at the end of the quick turn left to fc RLOD ;)
- 6 [Start Hcky Stk] Fwd & sd R ,;- , Fwd L small step , Bk R ; (W Bk & Sd L ,;- , small step Bk R in bhnd left foot , fwd L ;)
- 7 [M Bhnd W with Tummy Ck] Strong Sd step to LOD rising & placing right hand to W's right tummy & hip ,;- , cross RIBL turning right to fc RLOD bhnd W , Fwd L ; (W Fwd R rising ,;- , Lock LIFR , Bk R ;)
- 8 [(W Bk) M Fwd Fc & Fwd Brk] Strong step Fwd R & swvl right to fc partner & LOD ,;- , Fwd L small step , Bk R to end LOP fcng M fcng LOD ; (W Sd & Bk L rising ,;- , small step Bk RIBL , Fwd L ;)

## Part B Continued 0-8-122

- 9-17** CORTE w/ HIP RK's ; M TRN TO RT LUNGE (W RONDE & SYNC REV UNDERARM TRN) M REC ; NY ; [1/2 OP LOD] FWD WLK ; MANUV PVT 2 [FC DRW] ; BK BASIC ; LUNGE BRK ; CURL TO WRAP [BOTH CLS] ;
- 9 [Corte with Hip Rocks] Blending to CP Bk L relaxing into left knee ,-, Rec Fwd R , Rec Bk L ;
- 10 [M Turn to Right Lunge (W Ronde & Sync Rev Underarm Turn)] Lead W to step Bk turn right to fc WALL Sd R relaxing into right knee leaving left leg extended ,-, Lead W Fwd raising lead hands for a left fc turn , Rec L finishing (SQ&Q) the rev underarm turn ending fcng DLW in LOP position ; (W while keeping upper body Fwd toward partner step Bk L extending hip out & Ronde right in bhnd left ,-, take weight on R / Fwd L Spin left , Fwd R to RLOD ;)
- 11 [NY] Fwd & Sd R to RLOD ,-, Small Fwd step L lowering , Bk R trng to fc partner & continuing to a 1/2 OP position fcng LOD ;
- 12 [Fwd Walk] Fwd L ,-, Fwd R , Fwd L ;
- 13 [Manuv - Pivot 2] Fwd R in front of partner & turning right to fc partner in CP ,-, Turning right step Bk L & Pivot 1/2 to fc LOD , Fwd R between W's feet & Pivot 3/8 turn to fc DRW ;
- 14 [Bk Basic] Sd L ,-, small step Bk R , Fwd L releasing from CP ;
- 15 [Lunge Break] Sd R in LOP fcng position ,-, Lowering into right knee & extend left leg Sd & Bk , Rising Bk up raising lead hands ; (W Sd L ,-, Bk R in behind left like a Contra Ck action relaxing right knee while keeping left leg extended fwd , Rec L ;)
- 16 [-,-,S] [Curl to Wrap Both Cls] Lead W to step Fwd & start left fc turn ,-, bring lead arms down to Wrap position fcng DLW (SS) Cls L to right & lower ,-, (W Fwd R & Spiral left fc ,-, Spiral to Wrap position fcng DLW Cls L to right & lower ,-,

## Part B Modified

- 1-8** [RT FOOT] BRK BK ; (W ROLL OUT IN 3 FC LOD) M SD CLS SD ; (W FWD SWVL & SYNC REV UNDERARM TRN) M REC ; (W 2 SLOW SWVL's) ; CURL & OUT TO FAN-M IN 1 ; START THE HCKYSTK ; M BHND W w/ TUMMY CK ; M FWD TO FC & FWD BRK ; CORTE w/ HIP RK's ; M TRN TO RT LUNGE (W RONDE & SYNC REV UNDERARM TRN) M REC ; NY ; [1/2 OP LOD] FWD WLK ; MANUV PVT 2 [FC DRW] ; BK BASIC ; LUNGE BRK ; LEFT SD PASS ; NY ;
- 1-15 [Same as Part B 1-15]
- 16 [Left Sd Pass] Cls L to right leading W into a right fc turn ,-, Turning left fc Bk R , continue left turn Fwd L to end in LOP fcng position M fcng COH ; (W Fwd R swiveling right to fc DLW ,-, Turning left fc Fwd L to DLC , Fwd R & complete left turn to end fcng partner & WALL ;)
- 17 [NY] Sd & Fwd R to LOD ,-, Small step Fwd L , Bk R turning left to fc partner & COH ;

## Part C

- 1-8** START THE UNDRARM TRN (W SPIRAL) M FC & CLS [FC WALL] ; [TO RLOD] FWD CK & CATCH THE LADY (W SYNC LF FC TRN) M TRN ; FWD BRK ; HIP TWST TO FCNG FAN [M FC RLOD] ; FWD BRK TO LEG CRAWL & SLIP [FC DLC] ; SD TO CONTRA CK & REC ; CORTE w/ HIP RK's ;
- 1 [Start the Underarm Turn (W Spiral) M FC & Cls] Sd L raising lead hands to start an Underarm Turn ,-, Release (SQQ) lead hands & step Sd R swiveling right fc 1/2 turn to fc WALL , Cls L to right to end M in front of W with W slightly (SS) down RLOD from the M ; (W Sd R & turn slightly to RLOD as if to start a Underarm Turn ,-, Cross & Fwd L to RLOD & Spiral slightly less than one full turn to end bhnd M & slightly down RLOD ,-,)
- 2 [To RLOD Fwd Ck & Catch the Lady (W Sync left fc Turn) M Turn] Sd & Fwd R to RLOD with body still fcng (SQ-;) DRW ,-, XLIFR with checking action taking The W's left wrist with the right hand to stop her Fwd progression , Lead (SQQ&a) W to a left fc Sync Turn / Turn right fc to DLC ; (W Sd & Fwd R turning to fc RLOD ,-, Check Fwd L & keep left arm extended to the side toward the WALL , Recover Bk R commencing a left fc spin / continue left fc Turn Sd L "a" Small Sd step R continuing left fc Turn to fc partner & DRW ;)
- 3 [Fwd Break] Joining lead hands Sd & Fwd R ,-, Small Fwd L lowering into the knee , Bk R ;

## Part C Continued

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- 4 [Hip Twist to Fan M Fc] Cls L to right leading the W in close to the body & lead the W to swvl right ,-, Leading the W down RLOD small step Bk R , Fwd L swiveling left to fc partner & RLOD ; (W Fwd R swiveling right to fc RLOD ,-, Fwd L , Fwd R Trng left ½ turn to fc LOD ;)
- 5 [Fwd Break] Sd R ,-, Fwd L small step , Bk R ;
- 6 [To Leg Crawl & Slip Fc DLC] Small Sd & Bk L Strongly leading W to come to CP as you turn upper body left fc with left sd stretch to lead W to leg crawl ,-, Turning left Bk R , Fwd L DLC (Strong Fwd R to CP & as M turns you left fc & stretches your right sd take left leg up outside M's right thigh & look left ,-, Trng left fc take leg down small Fwd L to RLOD , Bk R continue left fc turn ;)
- 7 [Side to Contra Check and Rec] Sd R ,-, With right shoulder lead in CBMP Fwd L with Contra Action , Rec Bk R ;
- 8 [Corte with Hip Rocks] Bk L relaxing into left knee ,-, Rec Fwd R , Rec Bk L to end fcng DLC ;

### 9-21 RUDOLPH RONDE [M TRN & CLS TO FC WALL] ;

CATCH RT HND's (W SWVL) LF OVER RT SYNC REV UNDERARM TRN ;

(W ARIAL RONDE & SYNC VINE BHND M) M RK 2 ;

(W TO DRW SPIRAL & ROLL 2) M CLS SD & THRU ;

SD TO BK SYNC TWST VINE ; [CLS UP] FWD BRK ; START THE TURNING BASIC ;

(W SHAPE) M BK AWAY 2 & PT BK [MUSIC SLOWS] ;

(W ROLL IN 4) M TRN TO LOD & LF PVT ;

(W SHAPE) M BK AWAY 2 & PT BK ; (W ROLL IN 4) M TRN TO LOD & LF PVT ;

BK HESITATION FOR SYNC TWSTY VINE 5 TO A SD LUNGE w/ CUDDLE ; ;

- 9 [Rudolph Ronde M Turn & Cls] Fwd R between W's feet rotating upper body right fc but keeping lower body back to the left causing W to Ronde ,-, With left foot well under the body recover L raising lead hands over M's head , Trng sharply left fc Cls R to left & take W's right wrist with M's right hand then lower into right knee while extending left leg to LOD but fcng WALL ; (W Bk L rotating right fc & strongly doing a Ronde with right leg in bhnd left leg ,-, take weight on R trng to fc DRW , Strong Fwd L ;)
- 10 [(W Swivel join left over right for Sync Rev Underarm Turn)] As W takes weight on her fwd step lead her to Swvl right fc ½ turn ,-, Raise left hand over right to join with W's left hand & straighten right leg leading W to start a left fc turn , continue to lead W in her left fc turn ; (W Fwd R swiveling right fc ½ turn to fc LOD ,-, Fwd L commencing a left fc turn / Fwd & Sd R continuing left fc turn , Sd & Fwd L continuing left fc turn ;)
- 11 [(W Aerial Ronde & Sync Vine bhnd the M) M Rk 2] With both hands still joined Sd L leading the W to your left sd & to Ronde ,-, Recover R & at the end of the slow release both hands ,-, (W Fwd & Sd R trng to fc WALL & using momentum of turn to Aerial Ronde crossing left leg strongly bhnd right leg ,-, Take weight on L trng right to fc RLOD / Fwd R , Fwd L to DRW ;)
- 12 [(W Spiral & Roll 2) M Close Sd & Thru] Cls L to right ,-, Sd R & at the end of the quick swvl to fc DRW , Thru L adjusting to W's position ; (W Fwd R to DRW Spiraling left fc one full rotation ,-, Fwd L commencing left fc turn , Bk R finishing left fc turn to fc partner & DLC ;)
- 13 [Sd to Bk Sync Twisty Vine] Sd R to RLOD blending to BFLY ,-, Rotating slightly left fc XLIB right / Rotating slightly right fc Sd R to RLOD , Continuing a slight right fc turn XLIF right ; (W Sd L to RLOD ,-, Rotating slightly left fc XRIF left / Rotating slightly right fc Sd L , Continue a slight right fc turn XRIB left ;)
- 14 [Close Up for the Fwd Break] Sd R blending to CP WALL ,-, Fwd L , Bk R ;
- 15 [Start the Turning Basic] Repeat Part A measure 10
- 16 [(W Shape) M Bk Away 2 & Pt] Repeat Part A measure 11
- 17 [(W Roll in 4) M Turn to LOD & Left Pivot] At this part of the Dance the Music starts to slow & the word "Consuelo" is here & the word is broken into 2 parts one is "con" & the other is "suelo" Lead W to start as soon as "suelo" is heard to Roll left fc Bk R , Hold , Allowing W to Pass Turn left & Point left foot to LOD & As W finishes her third step of Roll start Blending to CP about DLW , Waiting for the W to step / on the "and" count step L between W's feet and pivot left to fc RLOD ; (W Start first step on "suelo" [see M's part above] Fwd L commencing left fc Roll , continuing Roll Sd R , continuing left fc Roll Fwd L blending to CP , On last step straddle M's extended left leg taking weight on R Pivot left to fc LOD staying low in the knees ;)
- 18 [(W Shape) M Bk Away 2 & Pt] Repeat Part A measure 11 ;
- 19 [(W Roll in 4) M Turn to LOD & Left Pivot] Repeat Part A measure 12 but on left pivot stay in CP
- 20-22 [Bk Hesitation for Sync Twisty Vine 5 to Sd Lunge with Cuddle] After the left pivot the singer hits the last note & the music really slows - Bk R ,-, Sd L & Blending to BJO LOD holding for the Accordion to come in ,-, This Part seems a little quick because of the previous wait Fwd R in BJO , Trng right to fc WALL Sd L / XRIB left to SCAR , Trng left to fc WALL Sd L / XRIF left to BJO , Wrapping Arms around the W's back Sd L relaxing into left knee & keeping right leg extended to RLOD putting heads on shlders & W's hands bhnd M's neck staying in that position until music is over ;-, -, -, -;



# THE TWIST 08-224

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

**MUSIC:** "The Twist" by Chubby Checker - CD: Chubby Checker's Greatest Hits - Track #2

**SEQUENCE:** Intro, A, B, C, B, D, C, B, Ending **SPEED:** As on Mini-Disc (Slow) **RELEASED:** July 2008

**RHYTHM:** Jive **PHASE:** VI **FOOTWORK:** Described for Man - Woman opposite (or as noted)

**WEB SITE:** www.stardustdancecenter.com **E-MAIL:** cworlock@tampabay.rr.com

## INTRO

### **1 - 4 WAIT; CHANGE L TO R w/CONTINUOUS CHASSE;; 2 SLOW FLEA HOPS;**

Wait 1 down beat and 1 meas in LEFT OPEN FACING POS M FACING LOD with lead foot free for both;

{**Change L to R w/Cont Chasse**} Rk apt L, rec R, trng ¼ RF chasse L/R, L; Sd chasse R/L, R/L, R/L, R (rk apt R, rec L, trng ½ LF under joined lead hands chasse R/L, R; cont LF trn ¼ further sd chasse L/R, L/R, L/R, L) to end LEFT OPEN FACING M FACING WALL;

{**2 Slow Flea Hops**} Lift L knee and slip R ft slightly to L/cl L to R,-, lift R knee and slip L ft slightly to R/cl R to L still in LEFT OPEN FACING M FACING WALL,-;

## PART A

### **1 - 4 STOP & GO; TO BUTTERFLY; TRAVELING SAND STEP 8;;**

{**Stop & Go**} Rk apt L, rec R raising lead hands to trn W under LF fwd chasse L/R, L placing R hand on W's L shoulder blade w/lead hands now low to end in R sd by sd pos fcing WALL; Fwd R softening R knee slightly & look R bk at W, rec L raising lead hands to lead W to trn under RF, small bk in place chasse R/L, R (rk apt R, rec L comm LF trn, cont LF trn chasse R/L, R completing ½ LF trn under lead hands; rk bk L extending L arm straight up, rec R comm RF trn, cont RF trn chasse L/R, L completing ½ RF trn under lead hands) to end BFLY M FACING WALL;

{**Traveling Sand Step 8**} Swvl 1/8 RF on R/place L toe to R instep no wgt, swvl ¼ LF on R/sd & fwd L, swvl ¼ RF on L/place R heel diag fwd without wgt, swvl ¼ LF on L/XRIF of L; Swvl ¼ RF on R/place L toe to R instep without wgt, swvl ¼ LF on R/sd & fwd L, swvl ¼ RF on L/place R heel diag fwd without wgt, swvl ¼ LF on L/XRIF of L;

### **5 - 8 AMERICAN SPIN (BOTH) TO OPEN;;; RK TO SWVL WALK 4;;; JITTERBUG KICK TO BFLY;;;**

{**American Spin Both Spin**} Swvl 1/8 on R/rk apt L, rec R, almost cl to chasse in pl L/R, L spin LF (RF) 1 full trn on last step of triple release hand hold; Join trail hands as chasse sd in place R/L, R to end OPEN FACING LOD,

{**Rk to Swvl Walk 4**} Rk bk L, rec R; With lead arm extended out to side toeing out swvl small fwd L, R, L, R;

{**Jitterbug Kick to Bfly**} Tch L to R blending to BFLY WALL, trng slightly LF on R sd & fwd L LOD, kick R fwd & across L, swvl slightly RF on L and tch R to L; Sd chasse R/L, R in BFLY,

### **9-12 RK TO SYNCOPATED SIDE BREAK;;; & CURLY WHIP; TO SEMI;**

{**Rk to Sync Side Break**} Rk apt L, rec R lowering hands; Sd L/sd R, hold, hold, together L under L hip/cl R to L; {& **Curly Whip to Semi**} Rk fwd L, rec R raising joined lead hands, trng ½ RF chasse L/R, L to CP FACING COH; Cont RF trn XRIB of L, cont RF trn sd L, small sd in place chasse R/L, R (rk bk R, rec L, trng ½ LF under joined lead hands chasse R/L, R to CP; fwd L towards M R sd trng RF, fwd R between M's feet cont RF trn, sd chasse L/R, L) start to blend to SCP LOD;

## PART B

### **1 - 4 RK TO CHASSE ROLL 2 TRIPLES;;; ROLL 2 & TRIPLE FC REV;;; RK TO 2 KICK BALL CHGS;;;**

{**Rk to Chasse Roll 2 Triples**} Rk bk L, rec R trng 1/8 RF to fc ptr, sd L/cl R to L, sd L trng ½ RF now bk to bk; Sd R/cl L to R, sd R trng ½ RF to fc ptr,

{**Roll 2 & Triple Fc Rev**} Sd L trng ½ RF, sd R trng ½ RF to fc ptr; Sd L/cl R to L, sd L trng 1/8 RF to LEFT ½ OPEN REV,

{**Rk to 2 Kick Ball Changes**} Rk bk R, rec L; Kick R fwd & sd/cl R on ball to L, cl L to R in place whole foot, kick R fwd & sd/cl R on ball to L, cl L to R in place whole foot;

### **5 - 8 RK TO CHASSE ROLL 2 TRIPLES;;; ROLL 2 & TRIPLE TO SCP;;; RK TO 2 KICK BALL CHGS;;;**

{**Rk to Chasse Roll 2 Triples**} Rk bk R, rec L trng 1/8 LF to fc ptr, sd R/cl L to R, sd R trng ½ LF now bk to bk; Sd L/cl R to L, sd L trng ½ LF to fc ptr,

{**Roll 2 & Triple to Semi**} Sd R trng ½ LF, sd L trng ½ LF to fc ptr; Sd R/cl L to R, sd R trng 1/8 LF to SCP LOD,

{**Rk to 2 Kick Ball Changes**} Rk bk L, rec R; Kick L fwd & sd/cl L on ball to R, cl R to L in place whole foot, kick L fwd & sd/cl L on ball to R, cl R to L in place whole foot in SCP LOD;

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**9-12 THROWAWAY BOTH OVERTURN; SNAP FREEZE,,, & LEFT TO R w/EXTRA TURN TO FACE;;**

{Throwaway Both Overturn} Fwd chasse L/R, L leading W to fold in front, trng RF small fwd chasse R/L, R (trng 3/8 LF sd & bk chasse R/L, R to CP DLW, cont LF trn releasing from CP small fwd chasse L/R, L) to end almost bk to bk w/lead hands joined M fcing DRW and W fcing DLW;

{Snap Freeze & L to R w/Extra Turn to Face} Sharply swvl ¼ LF on R leaving L pointed fwd twd ptr, hold, hold, small bk L on ball/in place R whole foot; Trng ¼ RF chasse L/R, L, sd R leading W under lead hands again, XLIF of R; Sd chasse R/L, R to LEFT OPEN FCING M FCING WALL, rk apt L, rec R (sharply swvl ¼ RF on L leaving R pointed fwd twd ptr, hold, hold, small bk R on ball, in place R whole foot; trng ½ LF under joined lead hands chasse R/L, R, cont trng LF sd L trng under joined lead hands again, sd R cont LF trn to fc ptr completing 1 ¾ LF trn; Sd chasse L/R, L, rk apt R, rec L) to end LEFT OPEN FACING M FACING WALL;

**NOTE:** The last rock apart & recover, though in this meas, is part of the Link in Part C & the Ending, as well as the Triple Wheel in Part D, as far as the cue goes.

**NOTE:** 2<sup>nd</sup> time end Part B w/a R handshake and the cue should be **Extra Turn To Handshake** for Triple Wheel.

**PART C****1 - 4 LINK TO WHIP TURN SEMI;; JIVE WALKS; KICK CLOSE TWICE;**

{Link to Whip Turn Semi} Small fwd chasse L/R, L completing 3/8 RF trn to CP fcing DRC, cont RF trn XRIB of L, cont RF trn sd L; Cont RF trn small sd in place chasse R/L, R (small fwd chasse R/L, R completing 3/8 RF trn to CP, cont RF trn fwd L, cont RF trn small fwd R between M's feet; cont RF trn sd chasse L/R, L) start to blend to SCP LOD,

{Jive Walks} Rk bk L, rec R; Fwd chasse L/R, L, fwd chasse R/L, R in SCP LOD;

{Kick Close Twice} Kick L fwd, cl L to R, kick R fwd, cl R to L in SCP LOD;

**5 - 8 RK TO REVERSE WHIP SEMI;; RK TO ONE FWD TRIPLE; 2 POINT STEPS;**

{Reverse Whip} Rk bk L, rec R, fwd L/sd & slightly bk R, small fwd L heel opposite R toe to CP DLC; Sd & slightly fwd R trng LF, swvl LF on ball of L ending L heel opposite R toe fcing WALL, sd chasse R/L, R (rk bk R, rec L, trng LF sd chasse R/L, R; trng LF XLIB of R w/L toe opposite R heel, cont LF trn bk & slightly sd R, sd chasse L/R, L) start to blend to SCP LOD;

{Rk to Fwd Triple} Rk bk L, rec R, fwd chasse L/R, L loosening the hold in SCP LOD;

{2 Point Steps} Point R fwd toeing out, fwd R, point L fwd toeing out, fwd L in loose SCP LOD;

**9-12 KICK STEP EACH WAY; CROSS CHECK FREEZE,,, & PRETZEL TURN;; RK & UNWRAP IN 2;**

{Kick Step Each Way} Kick R fwd & across twd LOD, trng ¼ RF on L sd & fwd R twd RLOD to loose RSCP, kick L fwd & across twd RLOD, trng 1/4 LF on R sd & fwd L to loose SCP;

{Cross Check Freeze & Pretzel Turn} Lowering slightly XRIF of L to check, hold, hold, rk bk L on ball/in place R; Releasing trailing arm hold & maintaining lead hand hold fwd chasse trng RF L/R, L, cont RF trn chasse sd & fwd R/L, R to end lead hands now joined low behind bk to bk to bk V-pos M fcing DLC and W fcing DLW;

{Rk & Unwrap 2 to Semi} Rk fwd L down LOD, rec R comm LF trn, cont LF trn sd L, cont LF trn sd R start to blend to SCP LOD;

**PART B****PART D****1 - 4 TRIPLE WHEEL (HANG ON) LADY TWIRL TO FACE CENTER;; ROLLING OFF THE ARM;;**

{Triple Wheel} Trng RF fwd & sd chasse L/R, L to touch W's bk w/L hand trng LF on last step of triple, cont slight LF trn fwd & sd chasse R/L, R extend L arm out to sd trng RF on last step of triple; Cont slight RF trn fwd & sd chasse L/R, L to touch W's bk w/L hand & raise R hands to lead W under on last step of triple, in place triple R/L, R bringing R hands down (trng LF fwd & sd chasse R/L, R extend L arm out to sd trng RF on last step of triple, cont slight RF trn fwd & sd chasse L/R, L to touch M's bk w/L hand trng LF on last step of triple; cont slight LF trn fwd & sd chasse R/L, R extend L arm out to sd spinning RF 1 full trn on last step of triple under joined R hands, cont ½ RF trn chasse in place L/R, L) to end in handshake M FCING COH;

{Rolling Off The Arm} Rk apt L, rec R comm RF trn, cont RF trn small chasse L/R, L while leading W to trn L in crook of R arm & end in skaters pos FCING LOD; Wheel ½ RF fwd R, L, to end fcing RLOD, cont RF trn fwd chasse R/L, R (rk apt R, rec L comm LF trn, cont LF trn chasse R/L, R into M's R arm; wheel ½ RF trn bk L, R, comm RF trn, cont RF trn chasse L/R, L off M's R arm) to handshake M FCING COH;



**5 - 8 MIAMI SPECIAL TO LEFT OPEN REV;;; SHE GO HE GO TO LEFT OPEN LINE;;; RK & SLIDE;**

{Miami Special to Left Open Rev} Rk apt L, rec R comm RF trn, pass by ptr fwd & sd chasse L/R, L completing ¾ RF trn under joined R hands and immediately take R hands over head to rest behind neck to end both FCING RLOD w/M's L arm around W's back; Sd chasse R/L, R allowing L hand to slide off W's arm (rk apt R, rec L, pass by ptr fwd & sd chasse R/L, R making ¾ LF trn under R hands; Sd chasse L/R, L allowing R hand to slide off M's arm) to join lead hands and end in LEFT OPEN FCING RLOD;

{She Go He Go to Left Open Line} X rk LIB of R, rec R; Sd chasse L/R, L on last step comm LF trn under joined lead hands, cont LF trn sd chasse R/L, R completing ½ LF trn under lead hands (X rk RIB of L, rec L; trng ½ LF under joined lead hands R/L, R to momentarily fc ptr, sd chasse L/R, L) to LEFT OPEN FCING LOD;

{Rk & Slide} X rk LIB of R, rec R, sliding behind W sd chasse L/R, L (X rk RIB of L, rec L, sliding in front of M sd chasse R/L, R) to join trailing hands & end OPEN FCING LOD;

**9-12 RK & SLIDE M IN FRONT; RK & SLIDE TO WRAP LINE; WHEEL 4; & UNWRAP TO FACE;**

{Rk & Slide M in Front} X rk RIB of L, rec L, sliding in front of W sd chasse R/L, R (X rk LIB of R, rec R, sliding behind M sd chasse L/R, L) to join lead hands & end LEFT OPEN FCING LOD;

{Rk & Slide to Wrap Line} X rk LIB of R, rec R, sliding behind W raising joined lead hands sd chasse L/R, L (X rk RIB of L, rec L, sliding in front of M under joined lead hands sd chasse R/L, R) to join trailing hands around W's R waist to end WRAP POS FCING LOD;

{Wheel 4 & Unwrap to Face} Wheel RF fwd R, L, R, L completing 1 full turn to end fcng LOD still in WRAP POS; Lead W under lead hands trng ¼ RF in place R/L, R, rk apt L, rec R (bk L, R, L, R; trng ¾ RF under joined lead hands L/R, L, rk apt R, rec L) to end LEFT OPEN FACING M FACING WALL;

**NOTE:** The last rock apart & recover, though in this meas, is part of the Link in Part C, as far as the cue goes.

**PART C****PART B****ENDING****1 - 4 LINK TO WHIP TURN SEMI;;; JIVE WALKS; KICK CLOSE TWICE TO FACE;**

{Link to Whip Turn Semi} Small fwd chasse L/R, L completing 3/8 RF trn to CP fcng DRC, cont RF trn XRIB of L, cont RF trn sd L; Cont RF trn small sd in place chasse R/L, R (small fwd chasse R/L, R completing 3/8 RF trn to CP, cont RF trn fwd L, cont RF trn small fwd R between M's feet; cont RF trn sd chasse L/R, L) start to blend to SCP LOD,

{Jive Walks} Rk bk L, rec R; Fwd chasse L/R, L, fwd chasse R/L, R in SCP LOD;

{Kick Close Twice} Kick L fwd, cl L to R, kick R fwd, swvl 1/8 RF on L/cl R to L to CP WALL;

**5 - 8 AMERICAN SPIN (BOTH) TO OPEN;;; RK TO SWVL WALK 4;;; JITTERBUG KICK TO BFLY;;;**

{American Spin Both Spin} Rk apt L, rec R, almost cl to chasse in pl L/R, L spin LF (RF) 1 full trn on last step of triple releasing hand hold; Join trailing hands as chasse sd in place R/L, R to end OPEN POS FACING LOD,

{Rk to Swvl Walk 4} Rk bk L, rec R; Toeing out swvl small fwd L, R, L, R;

{Jitterbug Kick to Bfly} Tch L to R blending to BFLY WALL, trng slightly LF on R sd & fwd L LOD, kick R fwd & across L, swvl slightly RF on L and tch R to L; Sd chasse R/L, R in BFLY,

**9-12 RK TO SYNCOPATED SIDE BREAK;;; & TRAVELING SAND STEP 7 TO PRESS LINE HOLD;;;**

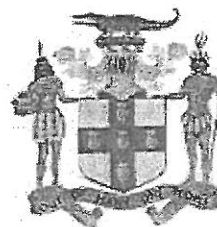
{Rk to Sync Side Break} Rk apt L, rec R lowering hands; Sd L/sd R, hold, hold, together L under L hip/cl R to L;

{Traveling Sand Step 7 to Press Line} Swvl 1/8 RF on R/place L toe to R instep without wgt, swvl ¼ LF on R/sd & fwd L, swvl ¼ RF on L/place R heel diag fwd without wgt, swvl ¼ LF on L/XRIF of L; Swvl ¼ RF on R/place L toe to R instep without wgt, swvl ¼ LF on R/sd & fwd L, swvl ¼ RF on L/place hands on hips and R toe diag fwd in light press line & hold,

**NOTE:** Traveling Sand Step in measures 11 & 12 is actually 1 beat shy of 2 full measures to end with the music.



08-127



## XAYMACA FAREWELL

Choreographer: Oberdan & Vanessa Otto	Music: "Jamaica Farewell" Artist: Greg Macdonald Album: Pan 2 Paradise Available from iTunes Music Store for 99¢ single track
3286 Penzance Ave	Footwork: W opposite to M except where indicated
Camarillo, CA 93012	Rhythm: Rumba (QQS)
805-389-0063	Phase: IV + 1 (Parallel Breaks) + 2 unphased (Snap turn w cross swivels, Back Walkaround)
Email: Ootto@Ootto.com	Release Date: July 6, 2008
Sequence: Intro A A B C D A B C End	Time & Speed: slow about 5% to 3:27

### INTRODUCTION

1-2	Wait;;	In back-to-back position, looking toward line, lead feet free
3-4	Prog Walk 6 Apart; -& Swivel to Face;	M progressive walk fwd L, R, L, -; R, L, R, swivel LF to face the wall; if desired, extend lead arm forward and trail arm up and back
5-6	Prog Walk 6 Tog;;	M progressive walk fwd L, R, L, -; R, L, R, to CP;
7-8	Cucarachas with Scorpion Arms;;	Std fig: Press L to side, rec R, close L to R, -; Press R to side, rec L, close R to L, -; Suggested arm styling: on the first cucaracha, circle the joined lead hands in, up and out CCW to the lead side; on the second cucaracha, circle the same hands in the opposite, CW, direction - sharply out and up and over the heads, curving the elbows a little to make a shape like a scorpion's tail. Return the arms back over same path to complete the tail shape.



### PART A

1-2	Half Basic; Underarm Turn;	Std fig: M Fwd L, rec R, side L; Raising joined lead hands cross R behind, rec L to face, side R, -; (W: Bk R, rec L, side R; Cross L in front under joined lead hands commence 1/2 Rt face turn, rec R completing Rt face turn to face, side L, -;)
3	Hand to Hand;	Std fig: M commence turn to side-by-side bk L, rec R to fc, side L, -;
4-5	Crab Walk 6;;	Std fig: M Cross R in front of L, side L, cross R in front of L, -; side L, cross R in front of L, side L, -;
6-7	New Yorker Twice;;	Std fig: Step thru R to side-by-side, rec L to face, side R, -; Step thru L to side-by-side, rec R to face, side L, -;
8	Spot Turn;	Std fig: Cross R in front of L commence 1/2 Lft face turn, rec L to face, side R, -;
9-10	Half Basic to Fan;;	Std fig: M fwd L, rec R, side L; Bk R, rec L, close R to L; (W bk R, rec L, side R; fwd L, commence turn to face rev bk R, bk L, -)
11	Start Hockeystick to Rev Underarm Snap;	M check fwd L, rec R raising L arm to lead W to a L face underarm turn, side L facing wall bringing lead arm down sharply and placing Rt hand on W's back making an "L" position; (W close R to L, fwd L, fwd R turning 1/2 Lft face

		<i>sharply under joined hands to end at M's R side facing line.;</i>
12	Lady 2 Slow Cross Swivels, M Rock;	M rock R, -, rock L, -; (W step fwd L swiveling L face to rev, step fwd R swiveling R face to line; note this is opposite to the direction M is rocking)
13	Out to Fan;	M bk R behind L, rec L, close R to L face wall, -; (W fwd L to line, fwd R turning 1/2 to face rev, bk L to fan, -;)
14-15	Hockeystick; -to Low Bfly;	Std fig: M fwd L, rec R, close L to R raising joined lead hands; bk R, rec L dropping lead hands over W's head turning her to face, fwd R following W to DRW in low butterfly, -; (W close R to L, fwd L, Fwd R; Fwd L, Fwd R quickly turning 5/8 Lft face under joined lead hands to face on diagonal, bk L toward DRW, -;)
16	2 Slow Rocks;	M rock L, -, rock R, -;

**PART B**

1	Open Break;	Std fig: M rock apart L, rec R, close L to R, -;
2	Underarm Turn to Locked Arms;	M Raising joined lead hands cross R behind, rec L to face rev, close R to L, - finish with lead forearms against each other wrist to elbow and horizontal and trail arms curved out and forward; (W cross L over R to turn 1/2 Rt face, rec R to face rev, close L to R)
3-4	To Back Walkaround 6; to Face Rev;	M six rumba steps backwards circling around pivot point at elbow: L, R, L, -; R, L, R, -end face rev; (W six rumba steps fwd circling around pivot point at elbow: R, L, R, -; L, R, L, -end face rev;)
5	Lady Rev Underarm Turn to Face;	M fwd L releasing elbow lock and raising lead hands for the turn, rec R to face, side L, -end in low butterfly; (W fwd R turning 1/2 under joined lead hands, rec L to face, side R, -;)
6	Cucaracha;	Std fig: Press side R, rec L, close R to L;
7-8	Diagonal Cucarachas with Arm Sweeps;	M Press L side & bk sweeping L arm on a circle in up & out, rec R, close L to R; Press R side & bk sweeping R arm on a circle in up & out, rec L, close R to L;

**PART C**

1	Open Break to Bfly;	Std fig: M rock apart L, rec R, close L to R, -to butterfly;
2	Underarm Turn to Tamara Position;	M raising joined lead hands and lowering trail hands cross R behind L, rec L to face, step R to end in side-by-side facing wall in Tamara or woman's hammerlock position; (W cross L in front of R under joined lead hands turning 1/2 Rt face, rec R complete Rt face turn, step L to end in side-by-side Tamara position face center;) Tamara position: W's Lft hand is behind her back joined to M's Rt hand, lead hands joined and raised to form a window between partners.
3-4	Tamara Wheel 6;;	Both 6 rumba steps fwd around common center one revolution: M fwd L, fwd R, fwd L, -; fwd R, fwd L, fwd R, -end face wall; (W fwd R, fwd L, fwd R, -; fwd L, fwd R, fwd L, -end face center;)
4	Unwind to Bfly Wall;	M rock bk R, small fwd L, close R to L, -to face in butterfly; (W fwd R turning 1/2 Lft face, fwd L turning _ Lft face to face, close R to L, -to butterfly;)
6	Cucaracha to CP;	Std fig: M press side R, rec L, close R to L, -to CP;
7-8	Cucarachas with Scorpion Arms;;	As in Intro, bars 7-8

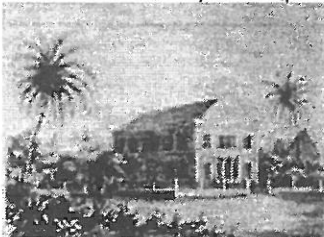
## PART D 08-129

1	Open Break:	Std fig: M rock apart L, rec R, close L to R, -;
2	Underarm Turn to Rt Handshake	Std fig: Raising joined lead hands cross R behind, rec L to face, side R, -to Rt Handshake; (W: Cross L in front under joined lead hands commence 1/2 Rt face turn, rec R completing Rt face turn to face, side L, -;)
3	Shadow Back Break face Line	Std fig: M commence Lft turn to side-by-side bk L, rec R to Line, close L to R, -;
4-5	Parallel Breaks: toBfly;	M rock bk R leading W across in front, rec L, fwd R, -face Line [similar to W whip action]; Fwd L turning 1/4 Lft face in front of W, fwd R turning 1/2 Lft face to face, side L, -to butterfly [similar to M whip action]; (W: Fwd L turning 1/4 Lft face in front of M, fwd R turning 3/4 Lft face to face Line, fwd L, -; rock bk R allowing M to pass across in front, rec L to face, side R, -to butterfly)
6-7	Thru Serpiente::	Std fig: M thru R, side L, behind R, fan L CCW, -; behind L, side R, thru L, fan R CCW, -;
8	Thru Face Close to CP;	Std fig: M thru R, side L, close R to L, -to face in CP;

## ENDING

1	Slow Rock Forward & Recover:	M fwd L, -, rec R, -;
2	&Back to Leg Crawl;	M bk L turning body left leaving Rt leg extended making a Lft lunge line, hold, -, -; (W fwd R to Rt lunge line, slowly draw knee up outside of M's Rt leg, -, -;)

NOTES: As there exist already several round dances named Jamaica Farewell, we used the indigenous name for the island, Xaymaca (pronounced with a soft J, Jai-ma-ca).

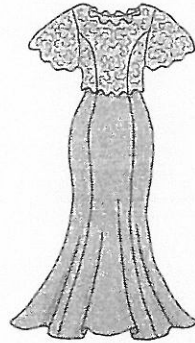
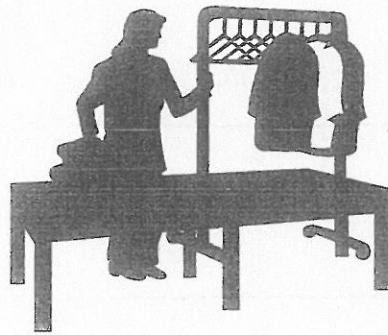




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# VENDORS





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## VENDORS

### **Carol's Creations**

570 North Goldfield Road  
Apache Junction, AZ 85219  
Contacts: Carol and Jim Murphy  
Phone (October-May): 460-982 -0470  
Cell Phone: 360-888-7933  
Email: carols9440@aol.com

### **Cookie Lee Jewelry**

5321 Lily Drive  
Keller, TX 76248  
Contact: Heather Frigaard  
Phone: 817-741-0231  
Cell Phone: 817-692-6185  
Email: dhvfrigaard@hotmail.com  
Web site: [www.cookielee.biz/HeatherFriggard](http://www.cookielee.biz/HeatherFriggard)

### **Glide Shoes**

551 Jessie Street, Unit A  
San Fernando, CA 91340  
Contact: Roxane Agopian  
Phone: 818-408-0488  
Fax: 818-0585  
Email: [sales@coastdanceshoes.com](mailto:sales@coastdanceshoes.com)  
Web site: [www.coastdanceshoes.com](http://www.coastdanceshoes.com)



08-132  
International Choreographed Ballroom  
Dance Association

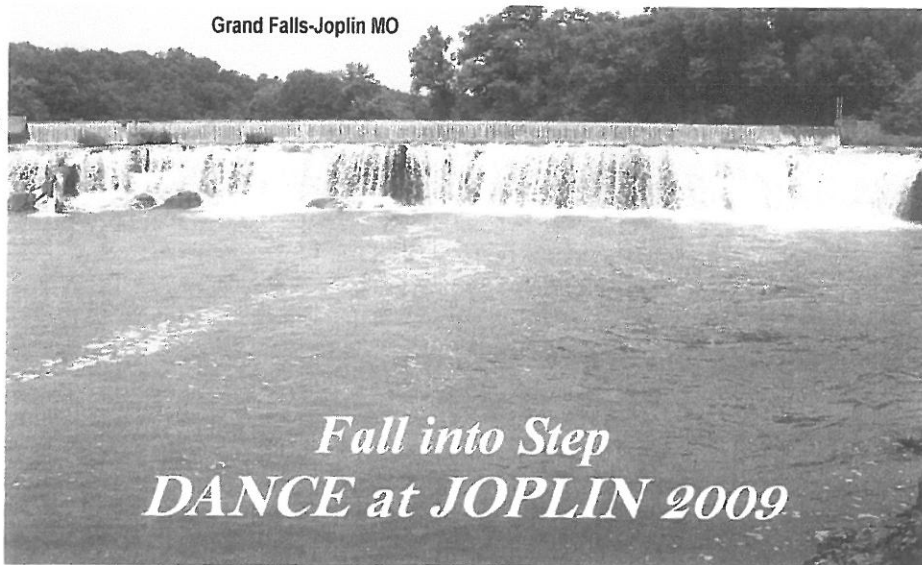
## CONVENTION 33

**General Chaircouple**  
Dave & Barb Vangunten  
(309) 692-4514  
vngntndance@sbcglobal.net

**Co-Chaircouple**  
Dennis & Judy Winze  
(847) 794-9981  
djrounds@cox.net

**Registration**  
Bob & Sally Nolen  
(505) 662-7227  
bnolen79@msn.com

**Housing & Transportation**  
Jean & Dixie Valverde  
(816) 847-7533  
vlvrd@yahoo.com



**Education Seminars**

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

**Clinic & Teaches**

Wednesday, Thursday, Friday  
July 23, 24, 25  
9:00 am - 4:00 pm

**Reviews & Party Dances**

July 23, 24, 25  
6:30 - 10:00 pm

Convention for advanced dancers & all intermediate dancers who wish to advance their dancing level.  
Proper Dance Attire is requested at all sessions.

### REGISTRATION FORM

Lodging & other information will be sent upon receipt of registration

Registration Fee provides entrance to all convention sessions Wednesday-Saturday and a printed syllabus

**Registration Fees**

		<u>Couples</u>	<u>Singles</u>	<u>Amount</u>
	I.C.B.D.A. Current Members	\$120.00	\$ 66.00	\$ _____
Non-members	(Includes \$21.00 membership fee)	\$141.00	\$ 87.00	\$ _____
Non-members - Canada	(Includes \$23.00 membership fee)	\$143.00	\$ 89.00	\$ _____
Non-members - Overseas	(Includes \$26.25 membership fee)	\$146.25	\$ 91.25	\$ _____

All new memberships Expire 9/30/2009

Cancellation Fee \$12 before 6/30/09

No refund after 7/1/2009

Extra Syllabus

Copies

Attendees	_____ @:	\$18.00	\$ _____
Non-Attendees	_____ @:	\$30.00	\$ _____

Total Enclosed \$ \_\_\_\_\_

Name: \_\_\_\_\_ His: \_\_\_\_\_ Hers: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ St: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_ Email: \_\_\_\_\_ Teacher: ☐ Dancer: ☐

Make Checks payable (US funds in US bank) to: ICBDA # 33 Convention

Mail to: **Bob & Sally Nolen; 790 Comino Encantado; Los Alamos NM. 87544**

Early Birds registering before 1/1/09 will be entered in a drawing for a complimentary registration for Convention #34