



International
Choreographed
Ballroom
Dance
Association

33rd Annual Convention

Joplin, Missouri

July 22-25, 2009

Fall into Step -- Dance at Joplin





Welcome to your 33rd Annual Convention. **International Choreographed Ballroom Dance Association**, our new name that was adopted by the General Membership in 2007, is forging ahead to establish a high mark toward the future. The members of ICBDA are proud of the organization's record of sponsoring this annual event that brings together dancers from all parts of the world. It is a pleasure to return once again to Joplin. We hope you will enjoy your visit to this section of our country.

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.

As always, 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 Dave and Barbara Vangunten, the Convention 33 Chaircouple. They and their committees have worked diligently to insure that this convention will be an unforgettable experience!

Please keep in mind that 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 each 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. Please continue to 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 22, 2009

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09-

WELCOME

GREETINGS DANCERS

We appreciate your presence here at Convention 33 and your support of ICBDA. Thank you all.

Our committee chairs, as well as their subcommittees have been working hard to make this convention a success. We thank each & every one of them for what they have done. Please take a moment to thank them during the convention. They and all of you have made our job a pleasure.

May you have an enjoyable four days. Please take advantage of all the talented instructors and their unique choreography. This year our focus rhythms, by survey request, are Paso Doble & Mambo.

Last year there was a good response on the website for the Convention 32 survey and we will do that again this year. Your input is an important feature of Convention because it forms ideas into coming years. Please take time when you return home to go to the ICBDA website and complete the survey.

Again thank you all, have a wonderful time and "FALL INTO STEP" and dance, dance, DANCE!

Sincerely,
Dave & Barb Vangunten

09-3



**Office of
the Mayor**

Gary Shaw

602 S. Main Street
Joplin, MO 64801
(417) 624-0820
Ext. 220 or 221

Greetings!

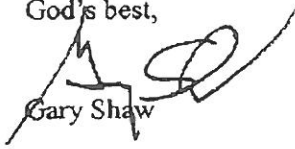
Welcome to Joplin and let the music begin! We are so pleased that you have chosen our grand City, located here in the corner of the Four-States, to have your gathering.

Joplin is 136 years old this year and Missouri's 4th largest metropolitan area. We are a community of delightful people who love to have guests visit our City.

We are honored to have a group of folks who are dedicated to Choreographed Ballroom Dancing grace us with your presence and we hope that as you enjoy your chosen passion that you will leave behind some of your love for the finer things in life for our citizens to take an interest in

Again, welcome to our community, and know that we are here to make this an experience that you will want to duplicate in the future.

God's best,


Gary Shaw



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See you on the dance floor!

Irv & Betty Easterday

Irv and Betty Easterday
President ICBDA 2007-2009

July 22, 2009

09-5

I C B D A

Officers, Board, TAC

Appointments

Golden Torch Awards

Hall of Fame Dances

Convention Top 15 Dances

ICBDA Officers

<i>President</i>	Irv & Betty Easterday
<i>Vice-President</i>	Ed & Sharleen Martin
<i>Secretary</i>	Tom & Gail Debo
<i>Treasurer</i>	Harold & Jewel Whitney

ICBDA Board of Directors

To 2009	To 2010	To 2011
Anita Froehlich	Glen & Helen Arceneaux	Marlyn & Michele Batcheller
Ed & Sharleen Martin	Chris & Terri Cantrell	Jerry & Donna Bruss
Brent & Judy Moore	Tom & Gail Debo	Jerry & Louise Engelking
Michael & Diana Sheridan	Gup & Anne Gupton	Larry & Sharon Gladhill
Bob & Mimi Tims	Mark & Pam Prow	Mark & Shelley Hilburn
Randy & Marie Preskitt	Sandy Teague Ritcey	John & Suzette Juhring
Bob Anderson/Shirley Ernst		Bob & Joanne Kowalczyk

Technical Advisory Committee (TAC)

Chris & Terri Cantrell	<i>chair; editor WCS; associate editor Salsa, Samba, Slow Two-Step</i>
Harold & Meredith Sears	<i>assistant chair; editor Jive; associate editor WCS</i>
Des & Ruth Cunningham	<i>editor Paso Doble</i>
Dave & Dorothy Draper	<i>editor Foxtrot; associate editor Tango, Arg.</i>
Tim & Nana Eum	<i>editor Cha</i>
Dick & Karen Fisher	<i>editor Salsa, Rumba; associate editor Foxtrot</i>
Anita Froehlich	<i>editor Mambo, Merengue</i>
Donna Hott	<i>editor Samba; associate editor Cha</i>
Rick Linden	<i>editor Waltz; associate editor Quickstep</i>
Ron & Mary Noble	<i>editor Arg Tango & Vals; associate editor Jive</i>
Barbara Morgan	<i>editor Slow Two-Step</i>
Randy & Marie Preskitt	<i>editor Tango, Int; associate editor bolero</i>

ICBDA Committee & Special Appointments

Newsletter Editors

Michael & Jane Cohen

Membership/Computer Services

Jerry & Louise Engelking

Convention 33 Chair (2009)

Dave & Barbara Vangunten

Convention 34 Chair (2010)

Bob & Kay Kurczewski

Education Tapes (audio/video)

Gup & Anne Gupton

Parliamentarian

Art & Jacquie Hayes

Hall of Fame

Randy & Marie Preskitt

Golden Torch

Jerry & Donna Bruss

Elections

Marlyn & Michele Batcheller

Publicity/Marketing

Mark & Pam Prow

Convention Guidelines

Suzette Juhring

Legal Advisor

Sandi & Dan Finch

National Carousels

Glen & Helen Arceneaux

Technical Advisory Committee (TAC)

Chris & Terri Cantrell (chair)

Bylaws/Standing Rules

Bob & Linda Foster

Website

Brent & Judy Moore

Website Manager

Glen & Helen Arceneaux

Logo

Mark Prow (Chair)

Special Awards

Brent Moore (Chair)

Executive Ambassador Japan

Manabu & Reiko Immamura

Golden Torch Awards

1978	Gordon & Betty Moss
1979	Frank & Iris Gilbert
1980	Eddie & Audrey Palmquist
1981	Charlie & Nina Ward
1982	Manning & Nita Smith
1983	Charlie & Betty Procter
1984	Bud & Lil Knowland
1985	Ben Highburger
1986	Irv & Betty Easterday
1989	Phil & Norma Roberts
1990	Koit & Helen Tullus
1991	Peter & Beryl Barton
1992	Bob & Sue Riley
1995	Bill & Carol Goss
1996	Brent & Mickey Moore
1998	Bill & Elyse Johnson
1999	Bob & Mary Ann Rother
2000	Kenji & Nobuko Shibata
2006	Ron & Ree Rumble

HALL OF FAME DANCES

1977

12th Street Rag (Simmons)
 Boo Hoo (Stone)
 Charley, My Boy (Handy)
 A Continental Goodnight (Murbach)
 Elaine (Highburger)
 Green Door (Proctor)
 Gypsy Eyes (Coutu)
 In My Dreams (Palmquist)
 Maria Elena (Ward)
 Mr. Sandman (Roberts)
 Spaghetti Rag (Gniewek)
 Tango Bongo (Adams)
 Tango Mannita (Smith)
 Wonderland By Night (Moss)

1978

Fascination (Moss)
 In The Arms of Love (Morrison)
 Mardi Gras (Palmquist)
 Melody Waltz (Moss)
 Riviere de Lune (Palmquist)

1979

Autumn Leaves (Moss)
 Let's Dance (Stone)
 The Singing Piano Waltz (Marx)
 Smile (Handy)
 Three A.M. (Moss)

1980

Caress (Roberts)
 Dancing in the Dark (Roberts)
 Kiss Me Goodbye (Tullus)
 Till (Moss)
 Waltz Tramonte (Britton)

1981

Butterfly (Procter)
 Dance (Merola)
 Lovely Lady (Palmquist)
 Tango Capriccioso (Ward)
 Wyoming Lullaby (Palmquist)

1982

Carmen (Walker)
 El Coco (Easterday)
 Lisbon Antigua (DeMaine)
 Sugarfoot Stomp (Easterday)

1983

Heartaches Cha (Highburger)
 The Homecoming (Ward)

1984

Hawaiian Wedding Song (Lovelace)
 Someone I Like You (Barton)

1985

Para Esto (Roberts)
 Send Her Roses (Palmquist)

1986

Andante (Howard)
 Lonely is the Name (Roberts)

1987

Answer Me (Palmquist)
 Cavatina (Barton)

1988

Amor (Barton)

1989

Autumn Nocturne (Palmquist)

1990

Sam's Song (Shawver)

1991

Tampa Jive (Macuci)

1992

And I Love You So (Childers)

1993

Fortuosity (Rother)

1994

Spanish Eyes (Rother)

1995

London By Night (Goss)

1996

St. Michel's Quickstep (Casey)

1997

Orient Express Foxtrot (Moore)

1998

Sleeping Beauty (Moore)

1999

Bye Bye Blues (Palmquist)

2000

Papillon (Lamberty)

2001

Symphony (Slater)

2002

I Wanta Quickstep (Palmquist)

2003

Kiss Me Goodbye Rumba (Lawson)

2004

Smoke Gets In Your Eyes (Rumble)

2005

Boulavogue (Lamberty)

2006

Sunflower (Tonks)

2007

Laurann (Preskitt)

2008

Beale Street Blues (Lillefield)

09-10

Convention Top 15

	1991 <i>Denver</i>	1992 <i>San Antonio</i>	1993 <i>Winston-Salem</i>	1994 <i>Winston-Salem</i>
1	You're The Top Cha	Sam's Song	And I Love You So	Sleeping Beauty
2	Sam's Song	And I Love You So	Cavatina	Cavatina
3	And I Love You So	London By Night	London By Night	The Children
4	Mambo 5	Amor	Sam's Song	London By Night
5	Tango Capriccioso	Tango Capriccioso	Orient Express Foxtrot	Love Potion #9
6	Cavatina	Wyoming Lullaby	Wyoming Lullaby	Wyoming Lullaby
7	Wyoming Lullaby	Cavatina	Kiss Me Goodbye Rumba	And I Love You So
8	Orient Express Foxtrot	Maria Elena	Ramona*	Maria Elena
9	Tampa Jive	Orient Express Foxtrot	Tango Capriccioso*	Orient Express Foxtrot
10	Allegheny Moon	Mambo 5	You're The Top Cha	Sam's Song
11	Maria Elena	Someone Like You	Maria Elena	Picardy Foxtrot*
12	Send Her Roses	Ramona	Amor	Tango Capriccioso*
13	London By Night	Fortuosity	Tampa Jive	Send Her Roses
14	Kiss Me Goodbye	Kiss Me Goodbye	Alright, You Win	Amor
15	Someone Like You	You're The Top Cha	You Make Me Feel So Young*	Tampa Jive*
			Send Her Roses*	Kiss Me Goodbye Rumba*

	1995 <i>San Jose</i>	1996 <i>Denver</i>	1997 <i>Winston-Salem</i>	1998 <i>San Jose</i>
1	Sleeping Beauty	And I Love You So	Cavatina	And I Love You So
2	Sam's Song	The Children	Erotica	Papillon
3	And I Love You So	Boogie Blues	London By Night	Sleeping Beauty
4	Cavatina	Kiss Me Goodbye	And I Love You So	Cavatina*
5	The Children	A Lovely Evening	The Children*	London By Night*
6	Lovely Lady	Cavatina	Symphony*	Warm & Willing*
7	Kiss Me Goodbye*	Java Jive	Boogie Blues**	Banana Boat Cha**
8	Wyoming Lullaby*	The Bard	Sleeping Beauty**	Sam's Song**
9	Fortuosity	Autumn Nocturne	Warm & Willing	Orient Express Foxtrot
10	Kiss Me Goodbye Rumba	Warm & Willing	Paso Cadiz	Symphony
11	Send Her Roses	Castles and Kings	Sam's Song	Erotica
12	Maria Elena*	Symphony	Tampa Jive	First Snowfall
13	Married*	Sleeping Beauty	Wyoming Lullaby	St Michel's Quickstep
14	Orient Express Foxtrot	Orient Express Foxtrot	Tango Capriccioso	Mujer*
15	Someone Like You*	If You	Orient Express Foxtrot	Pensando En Ti*
	London By Night*			

* Indicates Tie

09-11

Convention Top 15

	1999 <i>Joplin</i>	2000 <i>Winston-Salem</i>	2001 <i>San Jose</i>	2002 <i>Joplin</i>
1	And I Love You So	Papillon	And I Love You So	And I Love You So
2	Dancez Merengue	And I Love You So	Papillon	Papillon
3	Papillon	Begin To Color Me	Patricia Cha	Choo Choo Ch'Boogie
4	Warm & Willing	Dancez Merengue	Dancez Merengue	All That Jazz*
5	Orient Express Foxtrot	Patricia Cha*	Begin To Color Me	Adeline*
6	London By Night*	Warm & Willing*	In The Mood	Liebestraum #3
7	Sam's Song*	Cavatina	Runaround Sue	Sleeping Beauty
8	Cavatina**	Sleeping Beauty	Salsa Cafe	Begin To Color Me
9	Sleeping Beauty**	Over and Over*	Liebestraum #3	Wounded Heart*
10	Wyoming Lullaby	Salsa Cafe*	Beyond	Todo Todo Todo*
11	Over and Over	Orient Express Foxtrot	Am I Blue*	Beyond*
12	Erotica	Am I Blue*	London By Night*	Orient Express Foxtrot**
13	Am I Blue*	First Snowfall*	Over and Over	London By Night**
14	Smoke Gets In Your Eyes*	Smoke Gets In Your Eyes*	Warm & Willing	Warm & Willing
15	Kiss Me Goodbye Rumba	Maria Elena	Kiss Me Goodbye	Runaround Sue

	2003 <i>Winston-Salem</i>	2004 <i>San Jose</i>	2005 <i>San Antonio</i>	2006 <i>Winston-Salem</i>
1	Hola Chica	Adeline*	And I Love You So	Carnival
2	Papillon	Jurame*	Papillon	And I Love You So
3	Adeline	And I Love You So**	Jurame	Jurame
4	And I Love You So	Jack Is Back**	Beale Street Blues	Sleeping Beauty
5	Liebestraum #3	Papillon**	Smoke Gets In Your Eyes	Smoke Gets In Your Eyes
6	Beyond*	Liebestraum #3***	Beyond*	Beale Street Blues*
7	Sleeping Beauty*	Orange Colored Sky***	Boulavogue*	Jack Is Back*
8	All That Jazz**	Symphony	Adeline*	Papillon
9	Orient Express Foxtrot**	Warm & Willing	Orient Express Foxtrot**	Warm & Willing
10	Symphony**	Beale Street Blues	Sleeping Beauty**	My Heart Will Go On*
11	Jurame	London By Night	Jack Is Back***	Orient Express Foxtrot*
12	Tonight	Sleeping Beauty	Java Jive***	Adeline*
13	Patricia Cha	All That Jazz	The Old House	Symphony
14	Warm & Willing	Beyond*	Chilly Chilly Cha	Laurann*
15	Wounded Heart	Hola Chica*	Hola Chica	Stier Tango*
		Orient Express Foxtrot*		

* Indicates Tie

09-12

Convention Top 15

	2007 <i>Joplin</i>	2008 <i>San Antonio</i>	2009 <i>Joplin</i>
1	Carnival	Forrest Gump	
2	Papillon	Carnival	
3	Jurame	La Gloria	
4	Beale Street Blues	Jurame	
5	Last Night Cha	Last Night Cha	
6	And I Love You So	And I Love You So	
7	Boulavogue	Boulavogue	
8	A Wink And A Smile	A Wink And A Smile	
9	Dark Waltz	Dark Waltz	
10	My Heart Will Go On	Stier Tango	
11	The Human Thing To Do	La Barca	
12	Orient Express Foxtrot	Papillon	
13	Adeline	Abrazame	
14	Smoke Gets In Your Eyes	Adeline	
15	Stier Tango	Beale Street Blues	

Choreographers of Top 15 Dances

Abrazame	Worlock	Fortuosity	Rother	Pensando En Ti	Esqueda
Adeline	Shibata	Hola Chica	Worlock	Picardy Foxtrot	Slater
All That Jazz	Secrist	If You	Moore	Ramona	Krol
Allegheny Moon	Barton/Christmas	In The Mood	Goss	Runaround Sue	Rumble
Alright, You Win	Childers	Jack Is Back	Worlock	Salsa Cafe	Shibata
Am I Bluc	Lamberty	Java Jive	Childers	Sam's Song	Shawver
Amor	Barton	Jurame	Worlock	Send Her Roses	Palmquist
And I Love You So	Childers	Kiss Me Goodbye Rumba	Lawson	Sleeping Beauty	Moore
Autumn Nocture	Palmquist	Kiss Me Goodbye	Tullus	Smoke Gets In Your Eyes	Rumble
A Lovely Evening	Childers	La Barca	Goss	Someone Like You	Barton
A Wink And A Smile	Rumble	La Gloria	Moore	Stier Tango	Worlock
Banana Boat Cha	Anderson	Last Night Cha	Worlock	St Michel's Quickstep	Casey
Beale Street Blues	Lillefield	Laurann	Preskitt	Symphony	Slater
Begin To Color Me	Read	Liebestraum #3	Shibata	Tampa Jive	Macuci
Beyond	Shibata	London By Night	Goss	Tango Capriccioso	Ward
Boogie Blues	Easterday	Love Potion #9	Anderson	The Bard	amberty
Boulavogue	Lamberty/Morales	Mambo 5	Smarrelli	The Children	Barton
Carnival	Rumble	Maria Elena	Ward	The Human Thing To Do	Sheridan
Castles and Kings	Slater	Married	Shawver	The Old House	Lamberty
Cavatina	Barton	Mujer	Read	Todo Todo Todo	Goss
Chilly Chilly Cha	Shibata	My Heart Will Go On	Vogt	Tonight	Shibata
Choo Choo Ch'Boogie	Goss	Orange Colored Sky	Shibata	Warm & Willing	Childers/Slotzve
Dancez Merengue	Shibata	Orient Express Foxtrot	Moore	Wounded Heart	Worlock
Dark Waltz	Vogt	Over and Over	Goss	Wyoming Lullaby	almquist
Erotica	Moore	Papillon	Lamberty	You Make Me Feel So Young	Krol
First Snowfall	Moore	Paso Cadiz	Goss	You're The Top Cha	Childers
Forrest Gump	Moore	Patricia Cha	Worlock		

09-13

2009 CONVENTION

People

Convention Committees

Clinicians

Cuers & MCs

Vendors

09-14

2009 Convention Committees

General Chaircouple



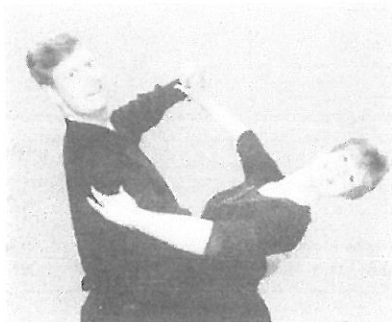
Dave & Barb Vangunten

Assistant Chaircouple



Dennis & Judi Winze

General Program



Curt & Tammy Worlock

Evening Program



Mark & Pam Prow

Registration



Bob & Sally Nolen

Facilities

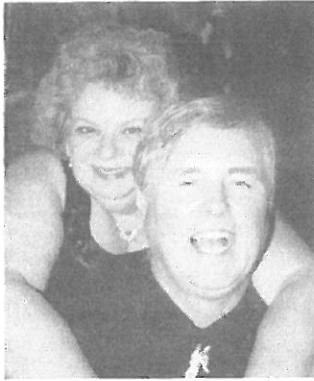


Paul & Linda Robinson

09-15

2009 Convention Committees

Sound



Randall & Marilyn Ann Diamond

Syllabus



Steve & Jean Philson

Decorations & Signage



Tom & Tanny Weisgram

Housing/Transportation



Jean & Dixie Valverde

Hosts



Mike & Teri Betts

Hospitality



Sharon Roberts

09-16



Wayne & Barbara Blackford

*Jacksonville, Florida
& Mesa, Arizona*

Wayne & Barbara started Square Dancing in 1965 and Round Dancing in 1972. They began teaching Rounds in 1974. They are members of the Round Dance Council of Florida, serving as Education Chairman; the Dixie Round Dance Council; U.R.D.C.; A.I.D.T.A; and ROUNDALAB where they served several terms on the Board of Directors. In 1997 they became one of the first Round Dance Teachers to become a ROUNDALAB TEACHER/COACH, of which they are very proud. In 1998 they were presented with Roundalab's 2nd highest award, "THE SILVER CIRCLE" and in 2005 Roundalab presented them with their most highest & prestigious award "THE SILVER HALO". They are the ONLY recipients of all ROUNDALAB's four (4) MAJOR AWARDS.

As full time Round Dance Teachers, they winter in Mesa, Arizona (teaching PH 4 through Phase VI). When their schedule permits they travel on weekends; they are staff members at many festival/clinics and workshops, i.e. Fontana Accent on Rounds; Star Spangled Banner Festival(Hunt Valley); Roundarama; WASCA; McCloud Dance Country and many more. They have conducted clinics and workshops 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 both DVD and VHS).

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

Their primary interest is 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, writing such favorite dances as *I Do I Do I Do*; *Change of Seasons*; *Rimini 4*; *I've Got My Eyes On You*; *He Was Beautiful*; *Rimini Waltz*; *Sombras*; *Jenell's Serenade*; *You're the Top Foxtrot*; *Dreamy Bolero*; *Cat Daddy*; *Can I Steal a Little Love*; *Same Old Saturday Night*; *He Was Beautiful*; *Rainbow Foxtrot* and many more. The Blackfords 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), grandson Anthony and great grandchildren Makayla and Chase.



09-17

Chris & Terri Cantrell

Denver, Colorado

Chris (1979) & Terri (1978) began dancing with the University of Michigan S/D & R/D club, A2 (Ann Arbor) in the late 1970s. Chris' buddies had told him that it was a great place to meet women, and it was. About 9 months after becoming partners they headed to the National Square Dance Convention (1980 Memphis) where they discovered here was more to round dancing than two-step. A month later C & T traveled with a group of A2 to Kansas City and crashed the 4th annual URDC International Convention, they did not realize that they needed to pre-register, but luckily the very nice registrars & chair figured out a way to let us all attend. Little did any of them know what was in store, especially since by today's Roundalab (RAL) standards they were mid-Phase III dancers. C & T boldly walked out onto that dance floor and 'tried' to site read every routine. (We hear there are several blackmail videos out there somewhere). They were very lucky to find excellent instructors back home, Del & June Wilson. We have a cassette tape from our first private lesson with them where 99% of it is June laughing, which we guess was better than her crying. Evidently we have improved a bit since then and our first experience on the URDC Convention teaching staff was in 1986.

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

Cantrells have served 4 terms as ICBDA/URDC Board of Directors (1st term 1989). In 1991 & 1996 (both in Denver) they were ICBDA/URDC Convention Chaircouple and Program Committee with Wayne & Donna Slotsve. In 1991 the Slotsves & Cantrells surprised the crowd with the first ever Top 15. They were also the 2006 URDC program chairs with lots of evening dance programming help and sanity checks from Debby & Tim Vogt. Chris & Terri are multiple time past ICBDA/URDC Education Chairs where in 1996 they changed the Teacher's Seminar into a Teacher's & Dancer's Seminar. The same year saw birth of a new idea for URDC, the "Introduction to Higher Level Dancing Education Clinic" which was open & free to all level dancers the Tuesday evening prior to the URDC Convention in Denver and taught by Dwain & Judy Sechrist. They were first elected to the URDC Technical Advisory Committee (TAC) in 1989 (foxtrot, argentine tango, mambo chairs) and they remember promising each other that they were only going to listen that year, the silence lasted about 5 minutes & they haven't shut up since. They currently serve as chaircouple for the TAC as well as foxtrot, mambo, & samba figure developers.

C & T write education articles for publications around the world and were education chairs for DRDC for about 5 years. After 4 years as the phase V Roundalab round of the quarter (ROQ) chair they moved of phase VI and also maintain the ROQ committee website and ftp area. At home they have served as CRDA convention chaircouple twice, program chair ~12 times, BOD, initiated & update website (since 1989 [<http://www.crda.net/> <http://www.crda.net/>]), Chris has updated the bylaws and is working on the operating procedures, and other jobs as needed. In 2006 they were the recipients of the CRDA Hall of Fame Award for dedication to CRDA and Round Dancing. They currently teach & cue for two very nice groups of dancers. To keep themselves up on the latest trends in dance they take lessons in both International & American styles, attend ballroom camps, and attend round dance festivals as time permits and got the biggest kick while watching one of the DanceSport programs when they saw our first 'real' international Latin coach in the pro-am competition. He moved out of our area many moons ago (20+ years).

Some of their recent choreography includes: *Chain of Fools* (IV swing/intro to wcs), *Kiss Me Mucho* (III rumba), *Flying Dreams* (VI waltz), *Feeling Good* (V WCS), *Summer Night II* (II waltz), *I'm All Right* (VI foxtrot), *Bailamos* (IV samba), *It Ain't Necessarily So* (IV WCS), *Illusion* (III W), *Are You An Illusion* (V W), *Silverio* (V PD), *Take My Love* (VI WCS), *Almost Like Being In Love* (IV quickstep), *Una Manana* (IV cha), *All of You* (VI F), *Nearness of You* (V foxtrot), *Ain't That a Kick* (V F), *Mia Tres* (III rumba), *Princesses Three* (III waltz), *This 2 Can't Be Love* (II TS), *Secret Love* (V foxtrot).

09-18



Dan & Sandi Finch

North Tustin, California

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 have served two terms on the URDC (now ICBDA) board of directors and on its Technical Advisory Committee. Sandi is the ICBDA legal advisor. Dan is in his second term as President of the Round Dance Teachers Association of Southern California. They are currently on the Executive Committee and board of directors of Roundalab (RAL). They also serve as chairman of its Standardization Committee, which is responsible for the Phase Manual.

They have presented education seminars or teaches at several ICBDA and RAL national conventions. For RAL this year, they presented a clinic on Selected Figures in West Coast Swing.

They perform at round dance events, both with a team and on their own; they conduct two clinics a year locally; and they publish a weekly email 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 25 years.

Their choreography includes *Moola Lah* (phase IV mambo), *Once You Had Gold* (phase IV waltz), *Apassionata* (phase V waltz), *Sensation Tango* (phase VI international tango), *That Old Feeling* (phase V foxtrot), *El Pico IV* (paso doble), *Por Una Cabeza* (phase V Argentine Tango), *Make Love To Me Again* (phase VI west coast swing) and *Crazy World 2001* (phase VI waltz), a RAL Round of the Quarter in 2002.



09-19

Brent & Judy Moore

Knoxville, Tennessee

Brent & Judy began their dance partnership in 2000. 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 by serving as Chairmen of Roundalab a few years ago and are currently serving on the board of ICBDA.

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 *Erotica*, *First Snowfall* and *Fenestra*. More recently Brent & Judy have written: *Falling Into You*, *Somos*, *Scheherazade*, *Cocktail Time*, *Breathless*, *Tango of the Rising Sun*, *Nobody But Me*, *Tampico*, *La Gloria*. *French Poodle* and *Forrest Gump*...the Number One dance in the Top Fifteen from 2008's ICBDA Convention.



09-20

Ron & Mary Noble

Yuma, Arizona

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

They have conducted education seminars, dance clinics, and taught at URDC, RAL, NSDC, and USA West conventions. In 2003, 2005, and 2008, Ron & Mary were featured leaders at the European Square and Round Dance College in Cham, Germany. The Nobles were RD clinicians at the 2005 and 2008 ECTA Mini Labs in Germany and were certified as RAL Mini Lab clinicians in 2006.

Ron and Mary are currently members of Roundalab, Oregon Round Dance Teachers Assoc., ICBDA, and DRDC. Some of their choreography includes the Argentine Tango Vals *From the Soul*, *Illusion of my Life*, and *EL Aeroplano*, as well as *Biding My Time*, *Sandy's Song*, *Another Just Like You*, *When We Touch*, *She's Looking Good*, *Deep Inside Your Dreams*, *Afro Cubano*, *I'll Never Love Again*, *Let's Love*, *What do You Want of Me*, *Let's Fall in Love*, *You're So Smooth*, *Beautiful Dreamer*, *The Summer Knows*, *Telling Everybody*, and *I Got Rhythm*.

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



09-21

Randy and Marie Preskitt

Everett, Washington

Randy and Marie are delighted to be attending their 14th ICBDA convention. The first one they attended was in Seattle in 1987 and they have enjoyed attending ever since.

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

Their choreography includes: *Laurann, Till Somebody Loves You, I'm in a Dancing Mood, Money Foxtrot, Almost Like Being In Love, Beat of Your Heart & It's 4 Cha Cha.*

Randy works at the Boeing Company on the new 787 Dreamliner and Marie works at Macy's. They have 3 great children: Leslie 23, Matt 21 and Phil 16 all of whom have attended past ICBDA conventions. They all enjoy dancing as much as Randy and Marie.



0922

Mark & Pam Prow

Seabrook, Texas

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

The Prows have been featured instructors at numerous dance events and dance resorts across the country. They are members of ICBDA, Texas RDTA, DRDC, and Roundalab. They are currently on the Board of Directors of ICBDA.

The Prow's choreography includes over 30 dance routines including *This is Your Song*, *Mustang Sally*, *Lady M*, *The Story of My Life*, *The Inner Light*, *Tijuana Taxi*, *Pastorale*, *Every Street's A Boulevard*, *Ghost Riders*, *Music Cubed*, *Have I Told You*, *When Will I*, and *Dancing Queen*. They attend clinics, dance improvement weeks, and private ballroom lessons on a regular basis.

In addition to dance instruction, Mark and Pam have a referral-based home improvement and remodeling business. They have one son, currently living in California. Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



09-23

Kay & Joy Read

*College Station, Texas
& Mesa, Arizona*

KAY and JOY READ began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They sponsored an intermediate/advanced (Carousel #228) round dance club in Houston, TX, from 1992 through 2003. Utilizing a "basics" concept in a clinic-type atmosphere, they have conducted workshops and classes at all phase levels and are featured instructors at national and international round and square dance festivals including several in Japan & Canada. As faculty sponsors, they initiated the establishment of a student ballroom club at Texas A&M University in 1997. They keep their dancing and knowledge of International and American rhythms current with private instruction from coaches Connie Paley of Austin, TX and Larry Caves of Mesa, AZ. 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, teacher and dancer clinics, and educational seminars at numerous National Square & Round Dance, International Association Of Round Dance Teachers, and International Choreographed Ballroom Dance Association conventions as well as several internationally advertised festivals in Canada and Japan.

Organizational memberships include the International Association Of Round Dance Teachers (RoundALab), and the International Choreographed Ballroom Dance Association (ICBDA). They served 6 years as elected members of the Board of Directors of both RAL & ICBDA. They served three years as Director of Education and two years as Education Coordinators for RAL. Additionally, they were General Chaircouple in 2005 for ICBDA's 29th International Convention held in San Antonio, TX

Their choreography includes:

Begin To Color Me, Mujer, Colours, Through Your Eyes, Ecstasy, Come Along With Me, Todo Bolero, Gold Tango, Should I Do It, Story Of Love, I'm Still Me, Rhythm Of My Heart, Looking Through Your Eyes, You Left The Water Running, When You're Alone, Dream On, You Raise Me Up, Que Sabes De Amore, Shores Of The Swilly, Stranger On The Shore, Last Night Of The World, I'm In Chains and Stairway To Paradise.

Their most recent choreography includes: *Back Where I Belong, Mi Vida, Spider Of The Night, Golden Dawn, Hakuna Matata*, and introduction of a new Hesitation/Canter Waltz Rhythm *I Believe In You*.

KAY is a retired Professor and Department Head of the Department of Veterinary Pathobiology where he taught mechanisms of disease and diagnostic pathology for 37 ½ years in the College of Veterinary Medicine at Texas A&M University.

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

Kay & Joy list their permanent residence as College Station, TX, but reside half of the year in Mesa, AZ. They have 3 children and 3 grandchildren and recently celebrated their 50th wedding anniversary.



09-24

Paul & Linda Robinson

Oologah, Oklahoma

In 1985, following in Paul's father's footsteps, Paul and Linda began teaching dancing in Kansas. They teach two nights a week and give private lessons in Tulsa, OK. Tuesday is at the YMCA, Friday is Phase IV - Phase VI, Carousel Club #46. They teach every fifth Saturday with John and Betty Stanley in Joplin and cue a monthly dance with Dennis and Judi Winze in Tulsa.

Paul and Linda are members of International Choreographed Ballroom Dance Association, Roundalab, Oklahoma Round Dance Association, Kansas Round Dance Association, Colorado Round Dance, Dixie Round Dance Council, Louisiana Round Dance Association and Missouri Round Dance Association. They have held numerous positions in ORDA and KRDA, including president, vice-president and treasurer.

Paul and Linda have served on the ICBDA board of directors as election chaircouple and Hall of Fame chaircouple. They were Convention Chaircouple for URDC in 1997 and Assistant Chaircouple in 1998 and 1999. They were Directors of Programming for the 2008 National Square Dance Convention and were Directors of Workshops and Showcases for the NSDA convention in 2003.

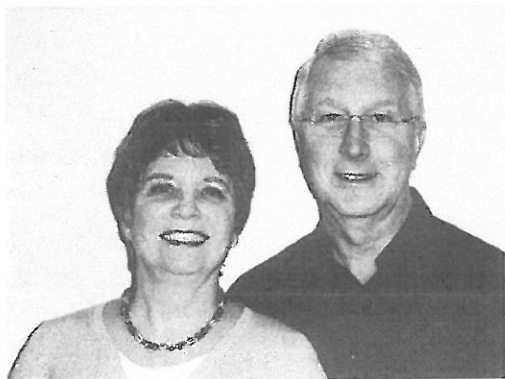
Teaching engagements include 37th European Square and Round Dance College (Cham), URDC, MO Federation of Square and Round Dancers, KSDA Fall Jubilee, KSDA conventions, Northeastern Oklahoma Square Dance Convention, Mason Dixon Square Dance Federation, Oklahoma City Square and Round Dance Association, Accent On Rounds and Colorado 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 (28), Shannon (25) and PJ (22). Paul is a Systems Engineer for Centrilift.

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.



09-25

Gert-Jan & Susie Rotscheid

Zeist, THE NETHERLANDS

Gert-Jan and Susie started round dancing in 1984 and cueing and teaching in 1986. They have a Carousels Club in Holland and they are also in demand for numerous festivals throughout Europe. They have had the opportunity to teach in England, Denmark, Sweden, Germany, The Czech Republic, Austria, Belgium as well as in The States. They have taught at different week-long events in Europe and they are the organizers of Europe's biggest, longest-running Square and Round Dance week where they have continuous dance classes in 3 halls all day, and dancing in 3 halls each evening.

They enjoy choreography and one of their dances, *Calendar Girl*, was chosen as a Round Dancer Magazine Classic and is now a Roundalab Golden Classic. Just a few of their choreographies include *The Rain Dance*, *Sex Bomb*, *Head Over Heels*, *Spring*, *Stranger on the Shore*, *Todo 3*, *Take It Easy Cha*, *Green Peppers*, *Wrap Your Troubles in Dreams*, *42nd Street Quickstep*, *Greensleeves*, and *A Time For Love III*.

They held the position of European RD Coordinator for 12 years; they decided not to run for the position any more since they will be spending more time in the States. When first acting in that position they established the European criteria for the accreditation program for cuers and teachers. At the request of the cuers from the British Association they helped establish the same type of system in England. They have organized and held teacher's schools in different European countries, and also organized the RD portion of ECTA's yearly education-seminar convention, where they gave seminars. They have been involved with ECTA's Education Program (EEP) and have written over 100 examination questions for EEP.

They have written a booklet to help new cuers and have written teacher notes for ECTA's RD Council articles for the European dancers' magazine. A number of their articles are on their website (www.rotscheid.nl), that they maintain primarily to further RDing. Other articles they have written are published (in German and English) on the dancer's organizations website at www.eaasdc.de.

They are members of their European organization, ECTA, their local organization, NVSD, as well as ROUNDALAB, CALLERLAB (Gert-Jan has also been a caller), and ICBDA/URDC. They have served on the URDC-TAC committee and for RAL they have worked on the Classic Cues Standardization Committee and they are also now on the Phase IV Committee and the web-advisory committee (Susie is a webmaster for their local government). They have worked with RAL to help develop a standard cue sheet template.

Gert-Jan is a former amateur ballroom champion and in order to "keep up" and to get some dancing in themselves they take ballroom lessons. They have 2 daughters, and 5 grandchildren.



09-26

Radka & Steve Sandeman

San Diego, California

Radka and Steve met at the “Square Dance World Convention” in Germany in 1993; Radka had traveled from The Czech Republic, while Steve had traveled from Belgium, where he was stationed with the U. S. Navy. They soon began a letter campaign-- Radka writing in German and Steve in English--each using their English/German dictionaries to translate each other’s cards and letters! After frequent visits back-and-forth between The Czech Republic & Belgium, they soon married in Radka’s hometown of Pardubice in the old Town Square. Radka then moved to Belgium and they subsequently moved to San Diego in 1995 when Steve retired as a Naval Officer from the U.S. Navy. After settling in the United States and establishing herself at the San Diego Convention & Visitors Bureau, Radka made the personal decision to become an American Citizen in 2003.

Their beginning: 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 skills in her work as a Manager 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 the International Choreographed Ballroom Dance Association (ICBDA). Radka and Steve continue to further their professional Round Dance knowledge, skills, and experience, and have been very involved throughout California, cueing and teaching at large Festivals, Conventions, and vacation weeks.

Radka and Steve were asked to be a Standby couple for the ICBDA Convention in San Antonio, Texas in 2008, where they presented their first dance, *Harlem Nocturne*, a Phase VI Rumba. This year, at the 2009 Joplin, Missouri ICBDA Convention, they are presenting and teaching their new dance *In a Mellow Tone*, a Phase VI Foxtrot.



09-27

Michael & Regina Schmidt

Cologne, GERMANY

Michael and Regina have been active Round Dancers for over 20 years and for 15 of them have taught at and partly organised more than 100 dance events and teacher seminars at all levels. Their current focus is to strengthen the technical education of both dancers and teachers. Apart from that they are working on a concept to harmonise the basic education of Round Dancers in Europe.

Since 1998 they have been members of ICBDA and made their debut as clinicians at the Convention in San Jose, California. This year they will teach for the fourth time. Since 1994 they have been members of ECTA and in 2009 they joined Roundalab.

So far, Michael and Regina have choreographed 37 dances of which several have found their way to the ECTA-Repertoire of Rounds. Some of them have gained certain popularity outside Europe (*My First Tango, Mambo Tequila, Amparita Roca, Diosa Marina, Things, Something*).

As members of a ballroom club, they regularly take part in lessons with a former Ten Dance champion. Their Round Dance club is located in Cologne and meets fortnightly in three groups from Phase II to V.

Michael and Regina have been married since 1995 and will bring along their 8-year-old son, Tim. Their philosophy in dancing has not changed much during the past two decades and is best expressed with the phrase

It takes Two to Tango



0928

Kenji & Nobuko Shibata

JAPAN

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.

The travelled to United States and Canada to teach and to share the pleasure of round dancing. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years. They moved to California after Kenji's retirement in 1995. URDC presented them with Golden Torch Award in 2000 for their contribution to round dance world. Round dances choreographed by the Shibatas have been excitingly well accepted and picked up as Round of the month and/or Round of the Quarter by huge number of round dance organizations all over the world. In 2008 they moved back to Japan.

They have choreographed more than 70 round dances covering all the rhythms, including:

When I'm 64, Wheels Cha Cha, Rumba Calienta, Isn't It Romantic, Muchacha, Malt Liquor, Dancin' Cha Cha Cha, Love Is My Life, Brilliant Conversationalist, Best Of My Love, Only Love, Dancez Merengue, What A Difference A Day Makes, Just In Time, Salsa cafe, 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, Hallehujah, 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. For Once In My Life, Lost To Me, & You Were Right Girl.



09-29

Curt & Tammy Worlock

Plant City, Florida

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 have served on the Board of Directors and as President. 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*, *You Owe Me One*, *A Letter To You*, *No Walls*, *Tormento De Amor*, *Stier Tango*, *Sing A Long Mambo*, *Starlight Waltz*, *Last Night Cha*, *Abrazame*, *Just Smile*, *Te Quiero*, *In This Life*, *Women In Love*, *The Twist*, *Love Grows*, *Feel My Love*, *Billy-A-Dick*, *Caminito*, *Dreaming Of You*, *You Love Me*, and *Cell Block Tango*. *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 teaching they love to dance, of course, but a higher priority are family outings and vacations. They have 2 daughters, Mandi Christine, 23, and Kasandra Marie, 17 in September, as well as a 15 month old granddaughter Brianna Christine. 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.

Twelve 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 events including an annual week-long event which recently celebrated its 7th anniversary in March called the "Colossal Week of Rounds", formerly held 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.

09-20

MASTERS OF CEREMONY

Bill & Martha Buck
Nana Eum
Anita Froehlich
Dan & Sandi Finch
Rey & Sherry Garza
Gup & Anne Gupton
Debbie Hawks
Art & Jacquie Hayes
Ed & Judy Jaworski
Joe & Debbie Krivan
Randall Lewis & Deborah Olson
Stuart Lewis & Fay Samborsky
Bob & Sally Nolen
Tim & Deb Vogt

CUERS

Bill & Martha Buck
Chris & Terri Cantrell
Randall & Marilyn Ann Diamond
Anita Froehlich
Rey & Sherry Garza
Edward & Karen Gloodt
Gup & Anne Gupton
Joe & Pat Hilton
George & Pamela Hurd
Ed & Judy Jaworski
Bob & Kay Kurczewski
Randall Lewis & Deborah Olson
Stuart Lewis & Fay Samborsky

Brent & Judy Moore
Larry & Adrienne Nelson
Bob & Sally Nolen
Oberdan & Vanessa Otto
Steve & Jean Philson
Randy & Marie Preskitt
Mark & Pam Prow
Paul & Linda Robinson
Susie & Gert-Jan Rotscheid
Radka & Steve Sandeman
Tim & Deb Vogt
Ron & Marilou Webb
Curt & Tammy Worlock

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Email: sales@coastdanceshoes.com

Web site: www.coastdanceshoes.com

09-22

2009 CONVENTION

Schedule

Convention at a Glance

Days at a Glance

Evening Programs

Programmed Dances

09-33

Convention at a Glance

		<i>Ballroom A</i>	<i>Ballroom B</i>
Wednesday July 22	9:00 - 10:30 am	WORLOCK <i>Paso Doble</i>	
	10:40 am - noon	PROW <i>Hesitation/Canter Waltz</i>	
	LUNCH BREAK		
	1:30 - 3:00 pm	CANTRELL <i>Mambo</i>	
	3:10 - 4:30 pm	NOBLE <i>Dancing with Ease</i>	
	DINNER BREAK		
	7:30 - 8:00 pm	Opening ceremony/SHOWCASE	
8:00 - 10:30 pm	Prelude Ball (4-6)	Prelude Ball (3-5)	
Thursday July 23	9:00 - 11:30 am	SANDEMAN <i>foxtrot VI</i>	PRESKITT <i>Mambo IV</i>
	LUNCH BREAK		
	1:00 - 1:45 pm	SANDEMAN <i>review</i>	PRESKITT <i>review</i>
	2:00 - 4:30 pm	HURD <i>paso doble VI</i>	ROTSCHIED <i>waltz V+1</i>
	DINNER BREAK		
	7:00 - 7:45 pm	HURD <i>review</i>	ROTSCHIED <i>review</i>
	7:55 - 9:10 pm	SHOWCASE/dance-throughs 11-15 of top 15	
9:15 - 10:30 pm	Programmed Dancing (4-6)	Programmed Dancing (3-5)	
Friday July 24	9:00 - 11:30 am	READ <i>slow two-step VI</i>	BLACKFORD <i>bolero V+2</i>
	LUNCH BREAK		
	1:00 - 1:45 pm	READ <i>review</i>	BLACKFORD <i>review</i>
	2:00 - 4:30 pm	MOORE <i>rumba VI</i>	SCHMIDT <i>foxtrot IV+2</i>
	DINNER BREAK		
	7:00 - 7:45 pm	MOORE <i>review</i>	SCHMIDT <i>review</i>
	7:55 - 9:10 pm	SHOWCASE/HOF dance-throughs/6-10 of top 15	
9:15 - 10:30 pm	Programmed Dancing (4-6)	Programmed Dancing (3-5)	
Saturday July 25	9:00 - 11:30 am	SHIBATA <i>Cha VI</i>	ROBINSON <i>Hall of Fame</i>
	LUNCH BREAK		
	1:00 - 2:00 pm		Annual Membership Meeting
	2:15 - 3:00 pm	SHIBATA <i>review</i>	ROBINSON <i>review</i>
	3:00 - 4:30 pm	<i>Dance-throughs, all teaches</i>	
	DINNER BREAK		
	7:30 - 8:30 pm	Closing Ceremony/Golden Torch dance-throughs/ 1-5 of top 15	
8:30 - 10:30 pm	Programmed Dancing (4-6)	Programmed Dancing (3-5)	

09-24

DAY AT A GLANCE – Wednesday, July 22, 2009

8:00 am - 5:00 pm	*Registration and Syllabus Pick-Up*
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EDUCATION SEMINARS

TIME	BALLROOM A Phase IV/V/VI
9:00 am to 10:30 am	Curt & Tammy Worlock Paso Doble <i>Focus Rhythm & Figure Clinic</i> MC – Joe & Debbie Krivan
10:40 am to Noon	Mark & Pam Prow <i>"Hesitation/Canter Waltz"</i> MC – Gup & Anne Gupton
Noon to 1:30 pm	LUNCH BREAK
1:30 pm to 3:00 pm	Chris & Terri Cantrell Mambo <i>Focus Rhythm & Figure Clinic</i> MC – Anita Froehlich
3:10 pm to 4:30 pm	Ron & Mary Noble <i>"Dancing With Ease"</i> MC – Tim & Deb Vogt
4:30 pm to 7:30 pm	DINNER BREAK
7:30 pm to 8:00 pm	* OPENING CEREMONY * and SHOWCASE OF ROUNDS (Demos of the dances to be taught on Thursday)
8:00 pm to 10:30 pm	PRELUDE BALL IN <u>BOTH</u> HALLS Phases III-IV-V and IV-V-VI

09-25

ICBDA 2009 Wednesday Evening Program Detail

Phase 4-6 Hall

8:06 Ron and Marilou Webb Molly Maguire's Waltz (WZ 4 Lamberty) Breathless (FT 6 Moore) La Barca (BO 5 Goss) Last Night Cha (CH 5 Worlock) Papillon (WZ 6 Lamberty) Harlem Nocturne (RB 6 Sandeman)
8:30 Bill and Martha Buck No Walls (WZ 4 Worlock) Jack Is Back (MB 5 Worlock) Boulavogue (WZ 6 Lamberty) Jurame (RB 5 Worlock) Maria Elena (FT 5 Ward) Senorita Tango (TG 4 Rumble)
8:54 Ed and Karen Gloodt Cavatina (WZ 6 Barton) Love Grows (CH 5 Worlock) Just Another Woman In Love (RB 6 Anderson) Orient Express Foxtrot (FT 5 Moore) Perfidia (RB 6 Slater) Violette (WZ 6 Nelson KB)
9:18 Randy and Marie Preskitt Stier Tango (TG 5 Worlock) Tonight (WZ 5 Shibata) French Poodle (FT 5 Moore) Are You Still Mine (ST 6 Goss) Castles And Kings (WZ 5 Slater) La Gloria (BO 6 Moore)
9:42 Brent and Judy Moore I'm Still Me (WZ 6 Read) Lost to Me (RB 5 Shibata) St. Michel's Quickstep (QS 6 Casey) Warm & Willing (FT 5 Childers) Fine Brown Frame (JV 4 Hurd) Adagio (WZ 6 Worlock)
10:06 Curt and Tammy Worlock Adeline (ST 6 Shibata) Looking Through Your Eyes (RB 4 Read) London By Night (WZ 6 Goss) Fortuosity (QS 5 Rother) The Sun, The Sea & The Sky (WZ 4 Bradt) Smoke Gets In Your Eyes (FT 6 Rumble)

Phase 3-5 Hall

8:06 Gup and Ann Gupton Manuela (WZ 4 Rumble) I Wanna Quickstep (QS 3 Palmquist) The Old House (WZ 4 Lamberty) Ding Dong Mambo (MB 4 Collipi) Orient Express Foxtrot (FT 5 Moore) Rainbow Connection (WZ 4 Childers)
8:30 Steve and Jean Philson Hooked On Swing (MX 4 Windhorst) Laurann (WZ 4 Preskitt) Beach Party Cha (CH 3 Williams) Carnival (RB 4 Rumble) Maria Elena (FT 5 Ward) Carolina Moon (WZ 3 Rumble)
8:54 Brent and Judy Moore And I Love You So (RB 5 Childers) Dancing at Wash. Square (MX 4 Robertson) Marilyn, Marilyn (WZ 4 Palmquist) Tampa Jive (JV 5 Macuci) A Wink and a Smile (FT 5 Rumble) Blueberry Hill (WC 5 Buck)
9:18 Bill and Martha Buck Los Rayos del Sol (RB 5 Moore) Sunflower (JV 5 Tonks) Any Dream Foxtrot (FT 3 Pinks) Send in the Clowns (WZ 4 Nelson AL) Doolittle Cha (CH 4 Goss) Cuando Me Enamoro (RB 4 Gloodt)
9:42 Ed and Karen Gloodt Four Walls (WZ 4 Buck) Mi Vida (RB 4 Read) Am I Blue IV (FT 4 Slater) Love Changes Everything (BO 5 Pierce) Sway 4 Me (CH 4 Rumble) Beat of Your Heart (ST 5 Preskitt)
10:06 Randy and Marie Preskitt Boogie Time (JV 4 Gloodt) Forrest Gump (WZ 5 Moore) Maria Elena Bolero (BO 3 Palenchar) Beale Street Blues (JV 5 Lillefield) I Do I Do I Do (FT 5 Blackford) Adios (WZ 4 Norman)

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DAY AT A GLANCE – Thursday, July 23, 2009

TIME	BALLROOM A	BALLROOM B
9:00 am to 11:30 am	<p style="text-align: center;">Steve & Radka Sandeman</p> <p style="text-align: center;">Foxtrot – Phase VI <i>In A Mellow Tone</i></p> <p style="text-align: center;">MC – Dan & Sandi Finch</p>	<p style="text-align: center;">Randy & Marie Preskitt</p> <p style="text-align: center;">Mambo – Phase <i>I Got A Girl</i></p> <p style="text-align: center;">MC – Art & Jacquie Hayes</p>
11:30 am to 1:00 pm	L U N C H B R E A K	
1:00 pm to 1:45 pm	<p style="text-align: center;">Review – Sandeman MC – Finch</p>	<p style="text-align: center;">Review – Preskitt MC – Hayes</p>
2:00 pm to 4:30 pm	<p style="text-align: center;">George & Pam Hurd</p> <p style="text-align: center;">Paso Doble – Phase VI <i>Fiesta Mandrilena</i></p> <p style="text-align: center;">MC – Debbie Hawks</p>	<p style="text-align: center;">Gert-Jan & Susie Rotscheid</p> <p style="text-align: center;">Waltz – Phase V+1 Unphased <i>I Have A Dream</i></p> <p style="text-align: center;">MC – Stuart Lewis & Fay Samborsky</p>
4:30 pm to 7:00 pm	D I N N E R B R E A K	
7:00 pm to 7:45 pm	<p style="text-align: center;">Review – Hurd MC - Hawks</p>	<p style="text-align: center;">Review – Rotscheid MC – Lewis/Samborsky</p>
7:55 pm to 9:10 pm	<p style="text-align: center;">SHOWCASE OF ROUNDS (Demos of the dances to be taught on Friday) Dance Throughs TOP 15 - #15 through #11</p>	Closed
9:15 pm to 10:30 pm	<p style="text-align: center;">Programmed Dancing</p> <p style="text-align: center;">Phases IV-VI</p>	<p style="text-align: center;">Programmed Dancing</p> <p style="text-align: center;">Phases III-V</p>

ICBDA 2009 Thursday Evening Program Detail

Phase 4-6 Hall

8:42	Chris and Terri Cantrell Top 15-11 #14 #14 #12 #12 #11
9:14	George and Pamela Hurd Wounded Heart (BO 5 Worlock) Dark Waltz (WZ 6 Vogt) The Way You Look Tonight (RB 6 Rumble) Safronia B. (JV 6 Rumble) Beyond (RB 5 Shibata)
9:34	Gert-Jan and Susie Rothscheid Dedication (WZ 4 Rumble) Almost Like Being in Love (QS 4 Preskitt) All That Jazz (FT 5 Sechrist) You Should Be Dancing (CH 5 Goss) Chalita (AT 6 Goss)
9:54	Anita Froehlich Hola Chica (CH 5 Worlock) Just A Tango (TG 5 Childers) Scheherazade (WZ 6 Moore) Kiss Me Goodbye Foxtrot (FT 6 Tullus)
10:10	Steve and Radka Sandeman I Do I Do I Do (FT 5 Blackford) Close Every Door (WZ 6 Goss) Sunflower (JV 5 Tonks) California Dreaming (RB 6 Goss) A Daisy in December (WZ 6 Hurd)

Phase 3-5 Hall

9:14	Randal and Marilyn Ann Diamond A Brief Romance (WZ 4 Rumble) Sugar Sugar (CH 4 Worlock) Witchcraft IV (FT 4 Slater) Non Dimenticar (RB 3 Rumble) Molly Maguire's Waltz (WZ 4 Lamberty)
9:34	Steve and Radka Sandeman The Human Thing To Do (FT 5 Sheridan) Duerme (RB 4 Slater) Dedication (WZ 4 Rumble) West Coast Swingin' (WC 4 Nelson KB) Exactly Like You (FT 4 Slater)
9:54	Chris and Terri Cantrell Kansas City (JV 5 Rumble) Someone Must FLAFI Tonight (WZ 3 Collier) White Sport Coat (FT 4 Lefeavers) Axel F (CH 3 Mathewson) Intrigue (WZ 4 Robinson)
10:14	Gert-Jan and Susie Rothscheid Te Quiero (RB 4 Worlock) Rainbow Foxtrot (FT 4 Blackford) El Reloj (BO 4 Trankel/Gilder) No Walls (WZ 4 Worlock)

TIME	BALLROOM A	BALLROOM B
9:00 am to 11:30 am	Kay & Joy Read Slow Two-Step – Phase VI <i>When A Child Is Born</i> MC – Rey & Sherry Garza	Wayne & Barbara Blackford Bolero – Phase V+2 <i>You Stepped Out Of A Dream</i> MC – Ed & Judy Jaworski
11:30 am to 1:00 pm	L U N C H B R E A K	
1:00 pm to 1:45 pm	Review - Read MC – Garza	Review – Blackford MC – Jaworski
2:00 pm to 4:30 pm	Brent & Judy Moore Rumba – Phase VI <i>Una Carezza</i> MC – Nana Eum	Michael & Regina Schmidt Foxtrot – Phase IV+2 <i>Boom</i> MC – Randall Lewis & Deborah Olson
4:30 pm to 7:00 pm	D I N N E R B R E A K	
7:00 pm to 7:45 pm	Review – Moore MC - Eum	Review – Schmidt MC – Lewis/Olson
7:55 pm to 9:10 pm	SHOWCASE OF ROUNDS (Demos of the dances to be taught on Saturday) HALL OF FAME Dance Throughs TOP 15 - #10 through #6	Closed
9:15 pm to 10:30 pm	Programmed Dancing Phases IV-VI	Programmed Dancing Phases III-V

Phase 4-6 Hall

8:42	Tim and Deb Vogt Top 10-6 #10 #9 #7 #7 #6
9:14	Randall Lewis and Deborah Olson The Old House (WZ 4 Lamberty) Besame Mucho (RB 5 Rumble) Big Spender (FT 6 Vogt) Tango Capriccioso (TG 5 Ward) Feel My Love (BO 6 Worlock)
9:34	Joe and Pat Hilton Am I Blue (FT 6 Lamberty) Tampa Jive (JV 5 Macuci) Waltz in A Flat (WZ 6 Goss) Rhythm Of My Heart (WC 6 Read) Hello Memory (WZ 4 Shibata)
9:54	Bob and Kay Kurczewski Where Or When (FT 6 Worlock) Anytime Anywhere (WZ 6 Moore) You Raise Me Up (ST 6 Read) Te Quiero (RB 4 Worlock) I Believe in You (HC 5 Read)
10:14	Oberdan and Vanessa Otto Exactly Like You Foxtrot (FT 5 goss) Jean (WZ 5 Lamberty) Mujer (RB 6 Read) Riviere de Lune (WZ 5 Palmquist)

Phase 3-5 Hall

9:14	Bob and Kay Kurczewski Hello Memory (WZ 4 Shibata) Chaka Chaka (CH 4 Phillips) Perhaps (RB 4 Easterday) The Singing Piano Waltz (WZ 5 Marx) PA 6-5000 (MX 5 Glover)
9:34	Oberdan and Vanessa Otto Senorita Tango (TG 4 Rumble) Sinti (RB 5 Slater) Answer Me (WZ 3 Palmquist) Calendar Girl (JV 4 Rotscheid) Riviere de Lune (WZ 5 Palmquist)
9:54	Randall Lewis and Deborah Olson Years May Come (RB 4 Rother) Mountains Of Mourne (WZ 4 Lamberty) You Left The Water Running (JV 4 Read) Back Where I Belong (FT 4 Read) Its 4 Cha Cha (CH 4 Preskitt)
10:14	Joe and Pat Hilton The Sun, The Sea & The Sky (WZ 4 Bradt) Rumba Assisi (RB 5 Broadwater) Fine Brown Frame (JV 4 Hurd) This Is The Life (FT 4 Rumble)

09-30

DAY AT A GLANCE – Saturday, July 25, 2009

TIME	BALLROOM A	BALLROOM B
9:00 am to 11:30 am	<p>Kenji & Nobuko Shibata Cha – Phase VI <i>Save The Last Dance For Me</i> MC – Bill & Martha Buck</p>	<p>Paul & Linda Robinson Hall Of Fame MC – Bob & Sally Nollen</p>
11:30 am to 1:00 pm	L U N C H B R E A K	
1:00 pm to 2:00 pm	<i>Closed</i>	<p>ANNUAL GENERAL MEMBERSHIP MEETING Please Attend</p>
2:15 pm to 3:00 pm	<p>Review - Shibata MC – Buck</p>	<p>Review – Robinson MC – Nolen</p>
3:00 pm to 4:30 pm	Dance Throughs of All Dances (2x)	<i>Closed</i>
4:30 pm to 7:30 pm	D I N N E R B R E A K	
7:30 pm to 8:30 pm	<p>CLOSING CEREMONY and GOLDEN TORCH AWARD Dance Throughs Top 15 - #5 through #1</p>	<i>Closed</i>
8:30 pm to 10:30 pm	<p>Programmed Dancing Phases IV-VI</p>	<p>Programmed Dancing Phases III-V</p>

ICBDA 2009 Saturday Evening Program Detail

Phase 4-6 Hall

8:10 Mark and Pam Prow Top 5-1 #5 #4 #3 #2 #1
8:34 Adrienne and Larry Nelson Sam's Song (WZ 6 Shawver) Big, Blonde, And Beautiful (WC 5 Goss) Abrazame (BO 5 Worlock) Begin To Color Me (WZ 6 Read) Java Jive (WC 5 Childers) This Is The Life (FT 4 Rumble)
8:58 Paul and Linda Robinson Liebestraum No. 3 (WZ 5 Shibata) In This Life (ST 6 Worlock) Stairway to Paradise (FT 5 Read) The Twist (JV 6 Worlock) Amapola (RB 6 Rumble) I Could Write a Book (FT 6 Rumble)
9:22 Stuart Lewis and Fay Samborski Mi Vida (RB 4 Read) Come Away With Me (WZ 6 Goss) I've Got You Under My Skin (FT 5 Goss) Moon River (WZ 4 Rumble) Afro Cubano (RB 5 Noble) That's You VI (FT 6 Rumble)
9:46 Bob and Sally Nolen The Bard (WZ 5 Lamberty) My Heart Will Go On (BO 4 Vogt) Wyoming Lullaby (WZ 5 Palmquist) Picardy Foxtrot (FT 6 Slater) Kiss Me Goodbye Rumba (RB 6 Lawson) Wendy (WZ 5 Slater)
10:10 Rey and Sherry Garza Caminito Tango (TG 5 Worlock) Symphony (FT 6 Slater) Dreaming of You (WZ 6 Worlock) A Letter to You (JV 5 Worlock) Illusion (WZ 5 Sheridan)

Phase 3-5 Hall

8:34 Bob and Sally Nolen Moon River (WZ 4 Rumble) Memory Rumba (3) (RB 3 Molitoris) From My Guy (FT 5 Goss) Reggae Cowboy (CH 4 Bond) The Missouri Breaks (MX 4 Waldal/Bushue) Biloxi Lady (RB 4 Eddins)
8:58 Ed and Judy Jaworski Let Me Show You How (JV 4 Slater) September Foxtrot (FT 4 Slotsve) Bonnie Portmore (WZ 4 Lamberty) My Heart Will Go On (BO 4 Vogt) Ob-La-Di, Ob-La-Da (CH 3 Rumble) I Love Beach Music (WC 4 Raybuck)
9:22 Rey and Sherry Garza Coney Island IV (WZ 4 Gloodt) Sleeping Beauty (BO 5 Moore) Woodchoppers Ball (SW 3 Lawson) Fascination (4) (WZ 4 Crapo) Too Many Rivers (ST 4 Hooper) Castles And Kings (WZ 5 Slater)
9:46 Adrienne and Larry Nelson Rachel's Song (ST 4 Stairwalt) I'm Alive (CH 4 Renauld) Waltz Tramonte (WZ 5 Britton) All That Jazz (FT 5 Sechrist) Déjà Vu (RB 4 Eddins) The Bard (WZ 5 Lamberty)
10:10 Paul and Linda Robinson Should I Do It (JV 4 Read) The Synopated Clock (MX 4 Gloodt) Adagio IV (WZ 4 Lamberty) Send Her Roses Foxtrot (FT 4 Palmquist) The Spinning Wheel (WZ 4 Smith)

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Name	Ph Rhy	Choreo
A Daisy in December	6 WZ	Hurd
A Letter to You	5 JV	Worlock
A Wink and a Smile	5 FT	Rumble
Abrazame	5 BO	Worlock
Adagio	6 WZ	Worlock
Adeline	6 ST	Shibata
Afro Cubano	5 RB	Noble
All That Jazz	5 FT	Sechrist
Almost Like Being in Love	4 QS	Preskitt
Am I Blue	6 FT	Lamberty
Amapola	6 RB	Rumble
And I Love You So	5 RB	Childers
Anytime Anywhere	6 WZ	Moore
Are You Still Mine	6 ST	Kiehm
Beale Street Blues	5 JV	Lillefield
Beat of Your Heart	5 ST	Preskitt
Begin To Color Me	6 WZ	Read
Besame Mucho	5 RB	Rumble
Beyond	5 RB	Shibata
Big Spender	6 FT	Vogt
Big, Blonde, And Beautiful	5 WC	Goss
Boulevard	6 WZ	Lamberty
Breathless	6 FT	Moore
California Dreaming	6 RB	Goss
Caminito Tango	5 TG	Worlock
Carnival	4 RB	Rumble
Castles And Kings	5 WZ	Slater
Cavatina	6 WZ	Barton
Chalita	6 AT	Goss
Close Every Door	6 WZ	Goss
Come Away With Me	6 WZ	Goss
Dark Waltz	6 WZ	Vogt
Dedication	4 WZ	Rumble
Dreaming of You	6 WZ	Worlock
Exactly Like You Foxtrot	5 FT	Goss
Feel My Love	6 BO	Worlock
Fine Brown Frame	4 JV	Hurd
Forrest Gump	5 WZ	Moore

PROGRAMMED DANCES 4-6 HALL

Fortuosity	5 QS	Rother
French Poodle	5 FT	Moore
Harlem Nocturne	6 RB	Sandeman
Hello Memory	4 WZ	Shibata
Hola Chica	5 CH	Worlock
I Believe in You	5 HC	Read
I Could Write a Book	6 FT	Rumble
I Do I Do I Do	5 FT	Blackford
Illusion	5 WZ	Sheridan
I'm Still Me	6 WZ	Read
In This Life	6 ST	Worlock
I've Got You Under My Skin	5 FT	Goss
Jack Is Back	5 MB	Worlock
Java Jive	5 WC	Childers
Jean	5 WZ	Lamberty
Jurame	5 RB	Worlock
Just A Tango	5 TG	Childers
Just Another Woman In Love	6 RB	Anderson
Kiss Me Goodbye Foxtrot	6 FT	Tullus
Kiss Me Goodbye Rumba	6 RB	Lawson
La Barca	5 BO	Goss
La Gloria	6 BO	Moore
Last Night Cha	5 CH	Worlock
Laurann	4 WZ	Preskitt
Liebestraum No. 3	5 WZ	Shibata
London By Night	6 WZ	Goss
Looking Through Your Eyes	4 RB	Read
Los Rayos del Sol	5 RB	Moore
Lost to Me	5 RB	Shibata
Love Grows	5 CH	Worlock
Maria Elena	5 FT	Ward
Mi Vida	4 RB	Read
Molly Maguire's Waltz	4 WZ	Lamberty
Moon River	4 WZ	Rumble
Mujer	6 RB	Read
My Heart Will Go On	4 BO	Vogt
No Walls	4 WZ	Worlock
Orient Express Foxtrot	5 FT	Moore
Papillon	6 WZ	Lamberty

09-82

JULY 22-25, 2009

Perfidia	6 RB	Slater
Picardy Foxtrot	6 FT	Slater
Rhythm Of My Heart	6 WC	Read
Riviere de Lune	5 WZ	Palmquist
Safronia B.	6 JV	Rumble
Sam's Song	6 WZ	Shawver
Scheherazade	6 WZ	Moore
Senorita Tango	4 TG	Rumble
Sleeping Beauty	5 BO	Moore
Smoke Gets In Your Eyes	6 FT	Rumble
St. Michel's Quickstep	6 QS	Casey
Stairway to Paradise	5 FT	Read
Stier Tango	5 TG	Worlock
Sunflower	5 JV	Tonks
Symphony	6 FT	Slater
Tampa Jive	5 JV	Macuci
Tango Capriccioso	5 TG	Ward
Te Quiero	4 RB	Worlock
That's You Vi	6 FT	Rumble
The Bard	5 WZ	Lamberty
The Human Thing To Do	5 FT	Sheridan
The Old House	4 WZ	Lamberty
The Sun, The Sea & The Sky	4 WZ	Bradt
The Twist	6 JV	Worlock
The Way You Look Tonight	6 RB	Rumble
This Is The Life	4 FT	Rumble
Tonight	5 WZ	Shibata
Violette	6 WZ	Nelson KB
Waltz in A Flat	6 WZ	Goss
Warm & Willing	5 FT	Childers
Wendy	5 WZ	Slater
Where Or When	6 FT	Worlock
Wounded Heart	5 BO	Worlock
Wyoming Lullaby	5 WZ	Palmquist
You Raise Me Up	6 ST	Read
You Should Be Dancing	5 CH	Goss

09-83

JULY 22-25, 2009

PROGRAMMED DANCES 3-5 HALL

Rainbow Foxtrot	4 FT	Blackford
Reggae Cowboy	4 CH	Bond
Riviere de Lune	5 WZ	Palmquist
Rumba Assisi	5 RB	Broadwater
Send Her Roses Foxtrot	4 FT	Palmquist
Send in the Clowns	4 WZ	Nelson AL
Senorita Tango	4 TG	Rumble
September Foxtrot	4 FT	Slotsve
Should I Do It	4 JV	Read
Sinti	5 RB	Slater
Sleeping Beauty	5 BO	Moore
Someone Must FLAF Tonight	3 WZ	Collier
Sugar Sugar	4 CH	Worlock
Sunflower	5 JV	Tonks
Sway 4 Me	4 CH	Rumble
Tampa Jive	5 JV	Macuci
Te Quiero	4 RB	Worlock
The Bard	5 WZ	Lamberty
The Human Thing To Do	5 FT	Sheridan
The Missouri Breaks	4 MX	Waldal/Bushue
The Old House	4 WZ	Lamberty
The Singing Piano Waltz	5 WZ	Marx
The Spinning Wheel	4 WZ	Smith
The Sun, The Sea & The Sky	4 WZ	Bradt
The Synopacted Clock	4 MX	Gloodt
This Is The Life	4 FT	Rumble
Too Many Rivers	4 ST	Hooper
Waltz Tramonte	5 WZ	Britton
West Coast Swingin'	4 WC	Nelson KB
White Sport Coat	4 FT	Lefeavers
Witchcraft IV	4 FT	Slater
Woodchoppers Ball	3 MX	Lawson
Years May Come	4 RB	Rother
You Left The Water Running	4 JV	Read

Fine Brown Frame	4 JV	Hurd
Forrest Gump	5 WZ	Moore
Four Walls	4 WZ	Buck
From My Guy	5 FT	Goss
Hello Memory	4 WZ	Shibata
Hooked On Swing	4 MX	Windhorst
I Do I Do I Do	5 FT	Blackford
I Love Beach Music	4 WC	Raybuck
I Wanta Quickstep	3 QS	Palmquist
I'm Alive	4 CH	Renauld
Intrigue	4 WZ	Robinson
Its 4 Cha Cha	4 CH	Preskitt
Kansas City	5 JV	Rumble
Laurann	4 WZ	Preskitt
Let Me Show You How	4 JV	Slater
Los Rayos del Sol	5 RB	Moore
Love Changes Everything	5 BO	Pierce
Manuela	4 WZ	Rumble
Maria Elena	5 FT	Ward
Maria Elena Bolero	3 BO	Palenchar
Marilyn, Marilyn	4 WZ	Palmquist
Memory Rumba (3)	3 RB	Molitoris
Mi Vida	4 RB	Read
Molly Maguire's Waltz	4 WZ	Lamberty
Moon River	4 WZ	Rumble
Mountains Of Mourne	4 WZ	Lamberty
My Heart Will Go On	4 BO	Vogt
No Walls	4 WZ	Worlock
Non Dimenticar	3 RB	Rumble
Ob-La-Di, Ob-La-Da	3 CH	Rumble
Orient Express Foxtrot	5 FT	Moore
PA 6-5000	5 MX	Glover
Perhaps	4 RB	Easterday
Rachel's Song	4 ST	Stairwalt
Rainbow Connection	4 WZ	Childers

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Name	Ph Rhy	Choreo
A Brief Romance	4 WZ	Rumble
A Wink and a Smile	5 FT	Rumble
Adagio IV	4 WZ	Lamberty
Adios	4 WZ	Norman
All That Jazz	5 FT	Sechrist
Am I Blue IV	4 FT	Slater
And I Love You So	5 RB	Childers
Answer Me	3 WZ	Palmquist
Any Dream Foxtrot	3 FT	Pinks
Axel F	3 CH	Mathewson
Back Where I Belong	4 FT	Read
Beach Party Cha	3 CH	Williams
Beale Street Blues	5 JV	Lillefield
Beat of Your Heart	5 ST	Preskitt
Biloxi Lady	4 RB	Eddins
Blueberry Hill	5 WC	Buck
Bonnie Portmore	4 WZ	Lamberty
Boogie Time	4 JV	Gloodt
Calendar Girl	4 JV	Rotscheid
Carnival	4 RB	Rumble
Carolina Moon	3 WZ	Rumble
Castles And Kings	5 WZ	Slater
Chaka Chaka	4 CH	Phillips
Coney Island IV	4 WZ	Gloodt
Cuando Me Enamoro	4 RB	Gloodt
Dancing at Washington SQ	4 MX	Robertson
Dedication	4 WZ	Rumble
Déjà Vu	4 RB	Eddins
Ding Dong Mambo	4 MB	Collipi
Doolittle Cha	4 CH	Goss
Duerme	4 RB	Slater
El Reloj	4 BO	Trankel/Gilder
Exactly Like You	4 FT	Slater
Fascination (4)	4 WZ	Crapo

CLINIC NOTES

Paso Doble -- Curt & Tammy Worlock

Hesitation/Canter Waltz -- Mark & Pam Prow

Mambo -- Chris & Terri Cantrell

Dance with Ease -- Ron & Mary Noble

Paso Doble

The story of the Spanish bullfights, presented in a dance - it's almost sure there is no better explanation for Paso Doble.

Paso Doble - A short history of the dance

Beat: 2/4

Temp: 60-62 measures per minute

Count: "1 - 2" ("left (leg) - right (leg)"); three highlights

Developed around 1920

Paso Doble or Pasodoble is a lively style of dance to the duple meter march-like pasodoble music. It actually originated in southern France but is modeled after the sound, drama, and movement of the Spanish bullfight. The name 'Paso Doble' in Spanish means 'Two Step' and may be distinguished from 'Paso a Dos' which means 'Dance for two'. "Two Step" refers to the marching nature of the steps, which may be counted '1, 2' for 'Left, Right'.

The dance itself became popular amongst the upper classes of Paris in the 1930's (thanks to Pierre Lavelle) and acquired a set of French names for many of the steps, such as Surplace, Appel, Ecart, Coup De Pique, and Huit (or the cape). We of course, will look at some of these basic figures and actions during our clinic to include all levels of dancers.

It has still only limited popularity amongst English speaking society. There are places in Spain, France, Vietnam, Australia and Germany where it is played regularly as social dance.

The competition version of the Paso Doble is danced with a high chest, the shoulders wide and down, and with the head kept back but inclined slightly forward and down (the bullfight nature of the dance).

Paso Doble is based on music played at bullfights during the bullfighters' entrance (paseo) or during the passes (faena) just before the kill. The leader of this dance plays the part of the matador. The follower generally plays the part of the matador's cape but can also represent the bull or a Flamenco dancer in some figures.

One of the most often used tunes in Ballroom is 'Espana Cani' (the Spanish Gypsy Dance), which has three crescendos in the music. These highlights are usually matched in the choreography by dramatic poses, adding to the spectacular nature of the dance.

Paso Doble (just like samba) is a progressive Latin-American dance. An interesting part of its performance is that most forward steps have heel leads.

Whether this is your first introduction to Paso Doble or whether you have been dancing Paso for many years, we are confident that you will enjoy this exciting and dramatic rhythm.

Hesitation/Canter Waltz Introduction

Mark and Pam Prow

Invaluable contributions to these notes were received by Kay and Joy Read who pioneered its introduction into round dancing in 2008.

Abbreviated History of Waltz

Waltz originated in Europe in Austria and Bavaria. It was created as a peasant dance in early Austria. When it was introduced into the ballrooms in the early nineteenth century, it was met with offense by many because it was the first dance to utilize a modified closed dance position.

When the waltz was presented in the US it developed as two forms, the Boston, and the Hesitation. The Boston was a slower waltz with more gliding steps, fewer and slower turns than the Austrian (Viennese). The Hesitation was developed to allow dancing to the quicker European music without exerting the physical energy to take steps on all three beats of music. In the Hesitation Waltz a step on the first beat of music was taken while the other two were held.

Many other variations of waltz were danced in the US in the nineteenth century. One of these variants was the Canter. The Canter involved taking two steps for each measure of music, normally on counts 1 and 3, normally moving forward or backward.

However it was the Boston and Hesitation waltz patterns that prevailed. The best of these rhythms are combined into the International and American Waltz figures that we know today.

Basics of Hesitation/Canter Waltz

The Hesitation/Canter Waltz that has been developed for round dancing combines timings from the hesitation and canter rhythms to accomplish the commonly known steps of the Viennese waltz, allowing dancers to enjoy the following action of the rhythm without the physical exertion.

The hesitation/canter waltz is done to music with a meter timing of 6/8. The music should have a strong beat on count one. In addition, the music should have a strong center canter section, or pulsating 3-4 beat driving into count 6 then connecting back to count one. Listening to the music, one should get the feeling of:

Da-dada-daDa-dada-da
1 3 4 6 1 3 4 6

A recommended speed is about 30 measures per minute or about 180 bpm. In comparison most slow waltzes are danced at 28-30 measures per minute, while Viennese waltz is danced at 58-60 measures per minute.

A movement with one step per three beats is considered a hesitation. A movement with two steps per three beats is considered a canter. By combining hesitations and canters together in a 6 beat measure, we have the basis of the HC waltz.

Guidelines for figure timing in the Hesitation Canter rhythm

Figures that have two weight changes such as drag hesitation, change of direction, and hesitation change have a basic timing of two hesitations. 1 - - 4 - -.

Some standard waltz figures that have three weight changes such as left and right turns, forward waltz, that have a closing or locking action on the last step have a basic timing of a hesitation followed by a canter. 1 - - 4 - 6. Note that all standard waltz figures may not be suitable for HC waltz.

Figures that have 3 weight changes that require early rise for heel turns, such as impetus and telemarks have a basic timing of a canter followed by a hesitation 1 - 3 4 - -. Note that the hesitation part of this timing might be delayed to accomplish the completion of turn associated with these figures.

Figures that have four weight changes such as vines, chasses, double reverse, etc have a basic timing of two canters: 1 - 3 4 - 6.

Dancing the Hesitation Canter Waltz

Once you start feeling the rhythm of a HC waltz, you can truly appreciate the true beauty of this rhythm. The techniques of dancing slow waltz can be used with freedom in the HC waltz, including fall and rise, swing, sways, and proper foot placement.

One interesting aspect of the HCW rhythm is the timing of standard waltz figures. Most waltz figures have a lowering into a heel lead on the first step. However additional compression (slight lowering) occurs on count 3 to push and swing into the canter portion of the figure on count 4. This actually creates a long 2nd step with rise rather than a short step. Then the closing or locking step occurs on count 6 with a lowering action preparing for the hesitation step on count 1.

The rhythm also allows dancers to emphasize the rhythmic fall and rise of normal waltz, with more time between the first and second steps. Also, the traditional swing of the second step of waltz can be better understood with the HC rhythm, since dancers have more time between the first and second steps of a standard three step figure.

Current HC routines:

I Believe In You – Read approx phase 5
 This is Your Song – Prow approx phase 4
 Have You Ever – Prow approx phase 5

This is a new concept for Round Dancing

By no means is this a bible on Hesitation Canter Waltz. It is a new concept rhythm for round dancing. To our knowledge there is no syllabus on Hesitation Canter in the ballroom world. It is our hope that you will enjoy dancing this rhythm as much as we do.

09-98



Mambo!

Chris & Terri Cantrell

The following ideas have been collected in order to assist you in comfortable dancing and are not meant to be absolutes.

Definition: Mambo (mahm-boh | mäm'bō)

-noun: 1. voodoo priestess from the back country of Haiti, who serves the village as counselor, healer, exorcist, soothsayer, spiritual adviser, and organizer of public entertainment; 2. a bantu drum that are used in sacred and ritual events; 3. conversation with the gods; 4. African word meaning chorus or voices; 5. In the Congo it refers to a lullaby or sacred song; 6. Trinidad dance step the Shango; 7. Shake it to Cuban sugar cane hackers; 8. a fast Latin American dance rhythmically similar to the rumba and precursor of the cha and salsa.

-verb: to dance the mambo.

Historical Background



Mambo is the result of a long cross-cultural journey with most every nation claiming some part of its origin or refinement. The origin claims include: spinoff of an English country dance, which in the seventeenth century became the *contredanse* at the French court and later the *contradanza* in Spain; Haitian slave music style called *cinquillo*; and the Yoruba, Congo and other Western African countries say the slaves transported to Cuba and other parts of the Caribbean brought it with them as part of their ceremonies to call their gods. All of these when mixed together most likely had an influence in creating and recreating the mambo as well as the tango, which once they started to develop were given the name, *danza*, meaning 'national dance'. The first known public performance of the mambo has been cited to be at an aristocratic ball in Cuba in 1856.

The next major innovation to mambo occurred with the influence of western jazz during the migration of workers from Latin America and the Caribbean to New York and other US cities. After that several band leaders, including Perez Prado (1943), Jose Curbelo, Tito Rodriquez, Pupi Campo, Tito Puente, Machito & Xavier Cugat took the music and changed it to suit the mostly 'white' audiences. At the same time several dancers (e.g. Mambo Aces, Killer Joe Piro, Paulito & Lilon, Louie Maquina, Cuban Pete) and dance studios, including a claim by Arthur Murray, toned down the more violet acrobatics and added some jazz attributes, and **VOILA**, modern mambo was born and went on to spawn several children. Cha (1954 accredited to violinist Enriqu  Jorin) and Salsa being the most popular. The mambo caught the interest of those dancers who were becoming bored with the rumba. The latest evolution of mambo occurring in the last few decades includes the addition of Hip-Hop, Ballet, and more African influenced movements.

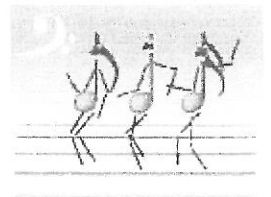


Character & Musicality

Mambo is characterized by very precise actions that typically take up very little floor space. The music is usually staccato in sound and look. The look comes from dancing the quicks fast and incorporating a dramatic stop/freeze on the second half of the slow count.

Mambo music is written in 4/4 timing, four beats to the bar or measure of music, and is typically danced at 38 - 42 measures/minute, much faster than rumba's 28 - 32 measures/minute.

There were originally three types of mambo – Single (quick-quick-slow, QQS): this is the mambo we do today; Double (QQSoh): danced 1,2,kick,step or 1,2,tap,step, this became the Conga and Salsa; Triple (QQQ&Q or 1.2.3&4): the Q&Q (3&4) was danced with the feet in place, this Mambo version eventually lead to the Cha.



Round Dancers typically dance Mambo, Rumba, and Cha beginning on the one count. 1(Q) - 2(Q) - 3/4(S) while ballroom dancers begin on the second beat of the measure. 2(Q) – 3(Q) - 4/1(S). Both are acceptable and should really be determined by which beat the piece of music you are choreographing or dancing is accented.

In England and the International Style both rumba and mambo are danced with a forward-and-back basic step and mambo is considered to be merely a modification of rumba (technically there is no such thing as mambo in International style). In the American Style (originated in the USA) where the box-style rumba basic and the forward-and-back mambo basic are danced, mambo is regarded as quite a separate dance from rumba.

Dance Hold & Weight



Body weight is slightly forward, centered over the balls of the feet, not back on the heels. Avoid leaning on your partner or sticking your rump out to compensate for an overly forward poise.

Both partners also need to keep tone (slight tension/pressure) in the arms to allow you to give and receive messages through your body. Arms of jelly and/or excessive movement of the arms or upper body can make it really difficult to receive and send these messages.

Closed Position: The Latin dance hold is more compact than in the smooth rhythms (waltz, foxtrot, quickstep...). Stand 6"-9" apart with the body & head upright and weight on the balls of the feet. A simple rule of thumb for the distance between the couple - if the woman is much shorter than you, stand further away from her. If she is much taller than you, stand closer. The general rule is comfort. Gentleman, please use the connection of your body to your right wrist under the woman's left arm to LEAD her. Do not pull or drag her with the hand on her back or your left hand/arm. Also, please control the 'claw' (open fingers gripping the woman's back) by keeping your fingers closed and gently cupping (not gripping) her back - imagine that she is turned around and you have your hand gently cupping the front of her chest.

Open Facing Positions (butterfly, facing with lead or trail hands joined, handshake...): The handhold in the open position is also different than in the smooth rhythms. The goal here is to talk to the woman through your body, arms, & hands. If you maintain a high butterfly position the part of the woman you are talking to is her head & shoulders which will probably cause her to do a back bend; whereas if you lower your hold to aim towards her center of gravity (waist & hips region) you are now talking to the part of her body that needs to move first in order for her to move quickly & gracefully where you desire. This allows the man to communicate his intentions more effectively to the woman, i.e. LEAD!

Footwork

Now that you are in the proper position it is time to move. So.....

Tranquil the upper body

Tuck in the tummy, helps with balance

Tighten the tush, make it burn, helps with balance

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

Turn out your toes slightly, helps with balance

Tip the hip by compressing & lengthening your sides

Take turns bending & straightening your knees

Tiny compact steps

Toes hug the floor



We suggest you try the above and following ideas individually first. You may wish to have a hand on the wall or on a dance barre and start off with no music progressing to r.e.a.l.l.y s.l.o.w music and so on. Stand upright with a slight forward poise. Put your heels together and slightly turn out the toes (a loose ballet first position). Take small steps....no really small steps..... even smaller.

American style Cuban motion exercises: Imagine yourself barefooted on a dirt path full of potholes and strewn with many rocks of all sizes. Your job is to carry a bucket of water balanced on the top of your head down this path. Since the bucket is on your head, you cannot look down and there is a real possibility of stumbling into a pothole or tripping over a rock so you cannot confidently take a step.

Exercise 1 - forward movement: Start with all your weight (including your rump) over your right leg/knee/foot. To move, we first must bend the left knee. Slide our pointed left toe forward in front of the right leg to feel

the path and place where we want to step, no weight. Once the path is clear, test the ground to ensure it will support our weight by applying slight pressure to the left toe. Slowly lower the foot, with toes pointed slightly out for balance, until the heel touches the ground, but still with only minimal pressure to ensure the ground is solid. Now that we know it will support us, begin the transfer of weight from the standing/supporting right leg forward onto the stepping left foot and straighten the left knee. Then let the hip "settle" to a relaxed position (like 'waiting for a bus' type of stance). As the hip settles, the knee of the free leg should be allowed to naturally bend and the heel of the right foot should leave the ground. Repeat with the right foot - first drag and place the toe (knee bent), press your heel to the floor (still bent knee), stand up on the foot (straighten the leg), and finally let your hip settle.

Exercise 2 - try it backwards: Ladies, we already do this when dancing backwards to some extent. We feel for the first back step with our toe, roll onto the small of our foot, lower into the heel, and then place our weight onto the leg.

Exercise 3 - forward & back: Put your weight on your right leg/knee/foot. The word 'slide' in the exercise below actually means to slide only the upper part of the inside of your big toe on or slightly above the floor.

- Toe first, slide your left big toe forward and change weight onto the Left leg. Right foot doesn't move.
- Right Recover/Rock Back: Change weight onto the Right leg. Do not move your Left foot.
- Step Back & Close: Slide your Left foot Back and change weight onto the Left leg. Do not move your Right foot.
- Pause. Either do nothing or start to drag your right foot ready to step back on the next step.
- Toe first, slide your Right foot Back and change weight onto the Right leg. Left foot does not move.
- Left Recover/Rock Back: Change weight onto the Left leg. Do not move your Right foot.
- Step Forward & Close: Slide your Right foot Forward and change weight onto the Right leg. Left foot stays put.
- Pause: Either do nothing or start to drag your left foot ready to step forward on the next step.
- Repeat

Exercise 4 - side: Try this same action to the side, recover, and close.

On your next visit to the zoo or a farm check out the deer, camel, and horse; they have a nice Latin foot movement.

To further add to the technique of Latin footwork you want to have 'fast feet'. This is where the foot lingers/remains in the ending position of the previous step as long as possible. At the beginning of the next step the foot moves quickly into position. This does not mean that the entire body comes to a complete halt between each step and/or figure. There is continual motion of the knees and hips.



Wrap-up

In truth, it is really not the feet alone that create the figures. Each part of the body (toes, legs, knees, tush, tummy, hips, chest, shoulders, arms, fingers, head) has a role to play. Some of roles may include being as still as possible or moving independently for effect (isolation type movements) - the shoulder, chest, and the head. Others work at tensing muscles - tightening the tummy and tush muscles. Body parts can also linger - feet, toes, and legs. Some parts are almost dragged into action - toes. Other parts are influenced by another body part - weight change affecting the hips.

09-51

DANCE WITH EASE

Constants in Dancing

With

Ron & Mary Noble

ICBDA Convention

Joplin, Missouri

July 22-26, 2009

I. Introduction

The ability to dance without hurting depends upon a number of things. All of us have different size bodies and the ability to dance with another individual is the result of our relationship to that person. Let's take a look and consider some constants in your relationship to your partner.

II. Posture

A. Elements and resulting effects of good posture

Exercises:

B. Balance

Exercises:

C. Movement

D. Responsibilities

1. Man:

2. Lady:

III. Frame

The frame involves tone in the muscles of the upper body and not tension or stiffness, but enough tone so that the man can communicate to the lady, and the lady can sense or feel that communication.

A. Frame Contact

B. Head Position

IV. Concepts of Dancing Movement

A. Torque of the Body

The concept of torque is basically winding up the body in such a way that the body wants to release itself to get into a more normal position. For example, if an individual stands with feet spread apart and twists his or her body so as to cause the thighs to cross, the body has torque and wants to unwind to return to the starting position having the thighs apart.

Another example of torque is two forward waltzes. If the couple dances two forward waltzes straight down the LOD, they don't have any feeling or desire to continue with a turn. The turn would have to be created.

However, if the forward waltz is danced by leading with the man's right side of the body, the body wants to release torque and create an opposite torque by dancing the next forward waltz leading with the left side of the body. This alternating release of torque results in a strong turning movement which causes the body to flow into a turning figure.

B. Leading with Your Side

The concept of leading with your side follows the torque concept, especially when dancing with contra body movement (CBM). Both partners participate in leading with your side.

For example, when dancing a figure such as "Running Back Locks" with CBM, both partners are leading with their side in the direction they want to travel to enable both partners to dance their part of the figure. If the couple doesn't dance with CBM, they will slide apart until they are hip to hip in order to dance the locks.

Another example is a "Telemark". If the couple begins by facing square to LOD, the first step would be DLC by leading with the left side and stepping straight forward on the diagonal. Now you have created body torque and the body wants to release the torque by turning left face. This makes the turn easy.

A "Double Reverse Spin" would begin as in the "Telemark". The Woman's third step is taken by a lead of her right side forward and around the Man.

C. Swinging with Your Side

The concept of swinging your side follows both of the preceding concepts. As the dancer leads with his or her side, a torque is created. As the dancer

takes his second step, the torque releases and swings his other side into the second step. The swing occurs on the second step on most of the figures. However the swing may occur on other steps. For example, as the Woman dances the "Double Reverse Spin", she swings on her third step.

V. Summary

As you can see, dancing with ease requires a lot of forethought. The concepts of torque, leading with your side, and swinging will not work if you don't have balance and a good frame. If you study the movement of your body as you dance various figures, you'll see where balance, frame, torque, leading with your side, and swinging all work together to create dancing with ease.

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Yuma, AZ 85367-9218
928-345-0760

Notes:

CUE SHEETS

Boom (Schmidt) *foxtrot*

*Don't Tell Mama (Finch) *quickstep*

Fiesta Madrilená (Hurd) *paso doble*

*Have You Ever (Prow) *hesitation / canter waltz*

I Got A Girl (Preskitt) *mambo*

I Have A Dream (Rotschied) *waltz*

In A Mellow Tone (Sandeman) *foxtrot*

Save the Last Dance For Me (Shibata) *cha cha*

Una Carezza (Moore) *rumba*

When A Child Is Born (Read) *slow two-step*

You Stepped Out Of A Dream (Blackford) *bolero*

* *stand-by*

09-55

BOOM

Choreographers: Michael & Regina Schmidt, Lebensbaumweg 21, 50767 Köln, Germany.
Tel.: 0049 - 221 - 7125029, e-mail: rumsdance@gmx.de
Record: CD, Casa Musica, The Best Vol 18, Track 14, by Andy Williams
Rhythm & Phase: FT. IV +2 (Curving Three Step, Natural Hover Cross) +1 (Fwd to Rev Spin)
Sequence: INTRO - A - B - A - C - C - B - A(1-7) - END

Release 1.0, July 2009
web: www.rumsdance.de

INTRO

1 - 4 WAIT 1; ROCK, REC; OUTSIDE SWIVEL & MANUEVER; BACK & CHASSE;

- 1-2 In BJO DLW ld ft free wait; Rk fwd L, -, rec R, -;
- 3-4 Bk L, -, fwd R & trn 1/2 RF to BJO DRC, -; Bk L, -, sd & bk R/cl L, sd & bk R to BJO DRC;
(W[3-4]: Fwd R swivel 1/2 RF, -, fwd L, -: Fwd R, -, sd & fwd L/cl R, sd & fwd L;)

5 - 7 OUTSIDE SWIVEL & MANUEVER; BACK FEATHER; FEATHER FINISH;

- 5-7 Repeat Actions Meas 3 of INTRO in opp dir; Bk L, -, bk R, bk L; Bk R, -, sd & fwd L, fwd R to BJO DLC;

8 - 10 REV TURN;; THREE STEP;

- 8-10 Fwd L DLC trn LF, -, sd & arnd R cont LF trn (W: heel trn), bk L to CP RLOD; Bk R DLC cont LF trn, -, sd & fwd L cont LF trn to DLW, fwd R outsd ptr; Fwd L blend to CP, -, fwd R, fwd L to CP DLW;

Timing INTRO: Wait 1: SS: SS: SQ&Q: SS: SQ: SQ: SQ: SQ: SQ: SQ:

PART A

1 - 4 R LUNGE, REC & SLIP; OPEN REV TURN & SLIP; CRV THREE STEP; BK CRV THREE STEP;

- 1-2 Sd & fwd R DLW, -, rec L, slip R bk trn LF to CP DLC; Fwd L com LF trn, sd & bk R, bk L, slip R bk trn LF to CP LOD;
- 3-4 Fwd L trn LF, -, fwd R trn LF, ck fwd L to CP DRC; Bk R trn LF, -, bk L trn LF, ck bk R to CP DLW;

5 - 8 THREE STEP; NATURAL HOVER CROSS CHECKING;; BACK WHISK;

- 5-8 Fwd L, -, fwd R, fwd L to CP DLW; Fwd R DLW com RF trn, -, sd & fwd L cont RF trn, sd & fwd R cont RF trn to CP DLC; XLIF R outsd ptr in SCAR LOD, rec R, sd & fwd L chg to CP LOD, ck fwd R outsd ptr to BJO DLC; Bk L, -, bk R, XLIB R;
(W [6-8]: Bk L com RF trn, -, cl R heel trn, sd L; XRIB L, rec L, sd & bk R, ck bk L; Fwd R, -, fwd L trn to SCP DLC, XRIB L;)

Timing PART A: SQ: QQQ: SQ: SQ: SQ: SQ: QQQ: SQ:

PART B

1 - 4 FEATHER TO BJO; FWD TO THE REV SPIN CHECKING; BK THREE STEP; PIVOT 3;

- 1-2 Thru R, -, fwd L, fwd R to BJO DLC; Fwd L blend to CP com L trn, -, fwd & sd R spin LF, ck sm fwd L pivot LF to CP DRC;
(W [1-2]: Thru L, -, sd & fwd R trn LF, bk L; Bk R stay on toe spin 1/2 LF, sm fwd L spin 1/2 LF, sd & fwd R trn 1/8 to CP DLW;)
- 3-4 Bk R, -, bk L, bk R; Bk L pivot 1/2 RF, -, sd & fwd R twd DRW keep trng RF, sd & fwd L twd DRW trn LF to CP DLC;

5 - 8 FEATHER; REV TURN;; THREE STEP;

- 5-8 Fwd R, -, fwd L, fwd R to BJO DLC; Repeat actions meas 8-10 INTRO;;

Timing PART B: SQ: SQ: SQ: SQ: SQ: SQ: SQ: SQ:

09-56

PART C

1 - 4 CHAIR, REC & SLIP: OPEN REV TURN & SLIP: TELEMARK TO SCP: OPEN NAT:

- 1-2 Lunge thru R, -, rec L, slip bk to CP DLC; Repeat actions meas 2 PART A;
- 3-4 Fwd L com LF trn, -, sd & fwd R spin LF (W: heel tm), fwd L to SCP DLW; Fwd R comm RF trn, -, sd & bk L (W: heel tm), bk R with strong R sd ld prep outsd step for W;

5 - 8 IMPETUS TO SCP; PROMENADE WEAVE;; HOVER:

- 5-6 Bk L com RF trn, -, cl R heel tm, fwd L to SCP DLC; {COMMENCE PROM WEAVE} Thru R, -, trng to CP/DC fwd L, cont LF trn sd R twd DC;
- 7-8 {FINISH PROM WEAVE} Bk L, adjusting to CP bk R, trng to BJO sd & fwd L twd DLW, fwd R outsd ptr; Fwd L, -, sd R, fwd L to SCP DLC;

Timing PART C: SQQ: QQQQ: SQQ: SQQ: SQQ: SQQ: QQQQ: SQQ:

END

1 - 4 BK WEAVE 4 CHECKING: BK TWISTY VINE 8;; OUTSIDE SWIVEL & HOLD:

- 1-4 Bk L, adjusting to CP bk R, trng to BJO DRC sd & fwd L, ck fwd R outsd ptr in BJO DRC; Bk L, sd R trn RF to SCAR DLC, fwd L, sd R trn LF to BJO DRC; Bk L, sd R trn RF to SCAR DLC, fwd L, sd R trn LF to BJO DRC; Bk L, -, -, -, (W [4]: Fwd R swivel 1/2 RF to SCP RLOD, -, -, -);

5 - 6 CHASSE TO PROMENADE SWAY; DROP OVERSWAY:-

- 5-6 Thru R, -, sd & fwd L/cl R, sd & fwd L with R sd stretched, ptrs look down RLOD; On last beat chng to an Oversway Pos, -lower slightly into ldg knees, W chg head pos to the L, stretching her head up & bk while man provides space with his R arm, changing from R sd stretch to a more L sd stretch with an upper body rotation to the L;

Timing END: QQQQ: QQQQ: QQQQ: Q-...: SQ&Q: Q-



09-57

DON'T TELL MAMA

By: Dan and Sandi Finch, 12082 Red Hill Avenue, North Tustin, CA 92705, (714) 838-8192

(email: sandi@sandance.us)

RAL Difficulty Rating: Fun

Music: Track 9, CFD "Stage and Screen" CD [Ross Mitchell], available online from danceandlisten.com

(Music originally from "Cabaret")

Speed: 45 mpm (original CD slowed 8%)

Rhythm: Quickstep **Phase:** V + 1 (V6) + 2 (Running spin turn, Link to SCP)

Sequence: Intro, ABCD ABCD End

Footwork: Described for man—woman opposite (or as noted)

INTRO

1-4 WAIT 2 MEAS;; APART POINT; PICKUP TCH & FLICKER;

[**Wait 2 meas.**] (1-2) OP Man fcg ptr and DLW trailing hands joined lead feet free;;

[**Apartment SS**] (3) Apt L,-, pt R,-;

[**Pickup touch & flicker QQ & Q&Q**] (4) Tog R, tch L to CP, click heels tog 2 times {on toes heels apt/heels tog, heels apt/heels tog} lead feet free;

PART A

1-5 FWD MANEUVER SD CL;; SPIN TURN OVERTURNED;; V6;;

[**Forward maneuver side close SSQQ**] (1) CP Fwd L DLW,-, fwd R comm RF trn,-; (2) fwd & sd L cont trn, cl R to CP fc RLOD, (*Bk R,-, bk L comm RF trn,-; sd R cont trn, cl L fc LOD,*)

[**Spin turn overturned SSS**] Bk L LOD pvtg RF,-; (3) Fwd R LOD cont trng RF,-, complete turn sd & bk L fc DRW,-;

[**V6 QQS SQQ**] (4) With R sd lead bk R DLC, lk LIF of R, bk R DLC,-; (5) Bk L DLC comm. LF trn,-, bk R trng LF to DLW, fwd L BJO L sd lead DLW; (*With L sd lead fwd L, lk RIB of L, fwd L,-; fwd R,-, fwd L trng LF, sd & bk R with R sd lead;*)

6-12 MANEUVER SD CL; HEEL PULL; ZIG ZAG 2 TO BK BK LOCK BK;;, RUNNING FINISH;;, CHK TO FISHTAIL;;

[**Maneuver side close SQQ**] (6) BJO Fwd R DLW comm RF trn,-, fwd & sd L cont trn, cl R to CP fc RLOD; (*Bk L comm RF trn,-; sd R cont trn, cl L fc LOD;*)

[**Heel pull SS (SQQ)**] (7) CP Bk L LOD comm. RF trn,-, cont trn on L pulling R heel twd L and chg wt to R DLC,-; (*Fwd R trng RF,-, sd L, draw R to L;*)

[**Zig zag 2 to back back lock back SSSQQS**] (8) CP Fwd L DLC comm. LF trn,-, cont trn sd R,-; (9) Bk L cont trn to BJO bkg LOD,-, bk R w/R sd lead, XLIF; (10) bk R,-, (*Bk R,-, cl L trng LF [heel trn,-; Fwd R outside ptr,-, fwd L, XRIB; Fwd L,-;*)

[**Running finish SQQ**] BJO Bk L comm. RF trn,-; (11) sd & fwd R cont trn, fwd L BJO LOD w/L sd lead, (*Fwd R comm. RF trn,-; fwd & sd L cont trn, bk R LOD w/R sd lead.*)

[**Check to fishtail S QQQQ**] BJO Fwd R trng LF & chkg,-; (12) XLIB w/RF trn progressing LOD, sml fwd & sd R, fwd L w/L sd lead, lk RIB BJO LOD;

13-24 FWD & CHK FISHTAIL;; WALK 2 FWD LOCK FWD;; MANEUVER SD CL; TIPPLE CHASSE PIVOT TO TIPSY POINT;; LIFT & TAP 2X; V6;; FWD TO TURNING CROSS CHASSE;;

[**Forward & check to fishtail SS QQQQ**] (13) BJO Fwd L,-, fwd R trng LF & chkg,-; (14) XLIB w/RF trn progressing LOD, sml fwd & sd R, fwd L w/L sd lead, lk RIB BJO LOD;

[**Walk 2 SS**] (15) BJO Fwd L DLW,-, fwd R,-;

[**Forward lock forward QQS**] (16) BJO Fwd L w/L sd lead, lk RIB, fwd L,-;

[**Maneuver side close SQQ**] (17) Repeat meas. 6;

[**Tipple chasse pivot SQQS**] (18) CP bk L comm. RF trn,-, sd R w/L sd stretch cont trn, cl L; (19) Fwd & sd R cont trn pvt RF to fc DRW,-, (*Fwd R comm. RF trn,-, sd L w/R sd stretch, cl R; Sd & bk L cont trn pvt to fc DLC,-;*)

[**Tipsy point & S**] CP Sd L/tap R toe beh L heel/rt sd stretch,-; (*Sd R w/L sd stretch/tap L toe beh R heel and head to rt,-;*)

[**Lift & tap & S&S**] (20) W/bounce action rise on ball of L/lower causing R toe to tap floor beh L heel,-, repeat,-;

[**V6 QQS SQQ**] (21) Chg sway to R sd lead bk R DLC, lk LIF of R, bk R,-; (22) bk L,-, bk R trng LF, sd & fwd L BJO L sd lead DLW; (*Chg sway to L sd lead fwd L, lk RIB of L, fwd L,-; fwd R,-, fwd L trng LF, sd & bk R with R sd lead;*)

[**Forward to turning cross chasse SSQQS**] (23) BJO fwd R,-, fwd L,-; (24) Sd & slightly fwd R trng LF, cont slight LF trn cl L, fwd R to BJO DLC,-; (*Bk L,-, bk R,-; Bk and sd L trng LF, cont trn cl R, bk L BJO,-;*)

PART B

- 1-6 SIX QUICK TWINKLE;,,QUARTER TURN AND PROGRESSIVE CHASSÉ;,,, LINK TO SCP:
 [Six quick twinkle QQQQ QQ] (1) Sd & fwd L w/L sd stretch, cl R, bk L comm. RF trn, cl R cont RF trn; (2) sd & fwd L, lk RIB of L fc LOD in BJO, (*Sd & slightly bk R with LF trn, cl L cont LF trn, fwd R BJO starting RF trn, sd L cont RF trn; bk R, lk LIF of R,*)
 [Quarter turn and Progressive chassé S SQQ SS QQ S]BJO LOD Fwd L to CP DLW,-; (3) Fwd R comm trng RF,-, sd L LOD, cl R trng 1/8 fc DRW; (4) Sd & bk L,-, bk R comm LF trn,-; (5) Sd L trng ¼ DLW, cl R, sd & slt fwd L fc DLW in BJO,-; (*Bk R,-; bk L comm. RF trn,-, sd R, cl L; Sd & fwd R,-, fwd L comm. LF trn,-;sd R, cl L, sd & slightly bk R,-;*)
 [Link to SCP S-Q] (6) Fwd R,-, brush L to R, fwd L to SCP fc LOD; (*Bk L comm. RF trn,-, brush R to L on toe of L to complete trn to SCP, fwd R in SCP;*)
- 7-10 OPEN NATURAL; OUTSIDE CHANGE TO SCP; OPEN NATURAL; OUTSIDE CHANGE TO SCP;
 [Open natural SQQ] (7) Thru R comm RF trn,-, sd L acrs LOD to CP, cont upper body RF trn bk R to BJO with rt sd lead twd LOD; (*Fwd L,-, fwd R to CP, fwd L OP to BJO with strong lf sd lead;*)
 [Outside change to SCP SQQ] (8) Bk L,-, bk & sd R trng LF, sd & fwd L to SCP fc LOD; (*Fwd R,-, fwd L, fwd R to SCP [look LOD on all steps];*)
 [Open natural SQQ])9) Repeat meas. 7;
 [Outside change to SCP SQQ] (10) Repeat Meas. 8;
 {OPTION: Figures in meas. 7 thru 10 may be done with animation: *As Lady moves fwd LOD, Man swings across in front of her on the open natural and back across in front of her on the outside change developing a weaving action. Man will have strong L sd stretch on open naturals and strong R sd stretch on outside changes.*}
- 11-16 THRU CHASSE TO BJO;,, FWD DOUBLE LOCK FWD;,,,MANEUVER SD CL;,,,HESITATION CHANGE 3 SLOWS;,,
 [Thru chassé to BJO SQQS] (11) Thru R,-, sd & fwd L, cl R; (12) Sd & fwd L to BJO LOD,-, (*Thru L,-, sd & fwd R in SCP, cl L, sd & bk L BJO,-;*)
 [Forward double lock forward SQQ QQS] Fwd R,-; (13) Fwd L, lk RIB of L, fwd L, lk RIB of L; (14) Fwd L BJO fc LOD,-,
 [Maneuver side close SQQ] Repeat meas. 6. Part A;
 [Hesitation change SSS] Bk L trng RF,-; (16) sd R cont trn,-, draw L to R CP fc DLC;

PART C

- 1-4 CHASSE REVERSE TURN;,, HITCH 4; FWD LOCK FWD:
 [Chasse reverse turn SQQ SQQ] (1) CP Fwd L DLC comm. LF trn,-, sd R cont trn, trng cl L bkg LOD; (*Bk R comm. LF trn,-, sd L cont trn, cl R fc LOD;*) (2) Bk R LOD trng LF,-, sd L, cl R CP DLW; (2) *Fwd L trng LF,-, sd R cont trn, cl L CP bkg DLW;*)
 [Hitch 4 QQQQ] (3) CP Fwd L, cl R, bk L, cl R;
 [Forward lock forward QQS] (4) CP W/L sd lead fwd L to BJO, lk RIB of L, fwd L DLW,-;
- 5-8 MANEUVER SD CL; HEEL PULL; CHASSE REVERSE TURN;,,
 [Maneuver side close SQQ] (5) BJO Repeat Meas. 6, Part A;
 [Heel pull SS] (6) CP Repeat Meas. 7, Part A;
 [Chasse reverse turn SQQ SS (SQQ SQQ)] (7&8) CP Repeat Meas. 1 and 2;;

PART D

- 1-4 FWD MANEUVER SD CL;,, SLOW IMPETUS TO SCP;,, QUICK WING;
 [Forward maneuver side close SSQQ] (1) CP Repeat Meas.1, Part A; (2) ,,
 [Slow impetus to SCP SSS] CP Bk L,-; (3) Cl R {heel turn} trng RF,-, sd & fwd L SCP DLC,-;
 [Qk wing SQQ] (4) Fwd R DLC,-, hold on R trng slightly LF to SCAR DLC,-; (*Fwd L moving CCW arnd M,-, fwd R, fwd L to SCAR;*)
- 5-8 CROSS SWIVEL CHECK TO BJO;,, BK BK LOCK BK;,, RUNNING FINISH;
 [Cross swivel to BJO SSS] (5) Fwd L swvlg LF,-, fan R CCW keeping R toe on floor,-; (6) Ck fwd R DRC in BJO,-,
 [Back back lock back SQQS] Bk L bkg DLW,-; (7) Bk R, Lk LIF of R, bk R,-;
 [Running finish SQQ] (8) BJO Bk L DLW comm. RF trn,-, sd & fwd R cont trn. fwd L LOD w/L sd lead; (*Fwd R comm. RF trn,-, fwd & sd L cont trn, bk R LOD w/R sd lead;*)

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9-14 MANEUVER SD CL; RUNNING SPIN TURN 4 SLOWS;; BK & RIGHT CHASSE;;, TELEMARK TO SCP 3 SLOWS,;

[**Maneuver side close SQQ**] (9) BJO Repeat Meas. 6, Part A;

[**Running spin turn SSSS**] (10) CP Bk L pvtg ½ RF,-, fwd R cont trn,-; (11) sd L con trn,-, bk R BJO bkg LOD,-; (*Fwd R pvt ½ RF,-, bk L cont trn,-; Sd R cont trn,-, fwd L to BJO fcg LOD,-;*)

[**Back & right chasse DLC SQQS**] (12) BJO Bk L LOD trng RF,-, sd R in CP DLC, cl L; (13) Sd R DLC,-,

[**Telemark to SCP 3 slows SSS**] Fwd L comm. LF trn,-; (14) Sd R cont trn,-, sd & slightly fwd L to SCP DLW,-; (*Bk R,-; cl L {heel turn},-, sd & slightly fwd R,-;*)

15-18 QUICK THRU TO HIGH LINE & LEG CRAWL; RISE & CLOSE; CONTRA CHECK & RECOVER; WALK 2;

[**Quick thru to high line & leg crawl QQS**] (15) Thru R, twd LOD sd L onto straight leg for strong up line looking over jnd lead hnds, lower on L extending R twd DRC RSCP,-; (*Thru L, fwd & sd R onto straight leg for strong up line looking over jnd lead hnds, lower on R raise L up the outside of M's R leg & look L in RSCP,-;*)

[**Rise & close SS**] (16) Rise on L to CP (R)-, cl R (L) DLW prep for contra check,-;

[**Contra check & recover SS**] (17) Lowering on R chk fwd L w/flexed knees trng upper body LF,-, rec R,-;

[**Walk 2**] (18) CP Fwd L (R)-, fwd R (L) DLW,-;

REPEAT PART A

REPEAT PART B

REPEAT PART C

REPEAT PART D

END

1-6 FWD MANEUVER SD CL,; SLOW IMPETUS TO SCP,; THRU FACE TCH; APART & EXPLODE; TOGETHER TO HUG LADY FLICK;

[**Forward maneuver side close SSQQ**] **Slow impetus to SCP SSS**] (1-3);; CP Repeat Part D, Meas. 1-3;;

[**Thru face touch SQQ**] (4) SCP Thru R (L)-, trn RF (LF) to fc ptr CP, tch L (R);

[**Apart & explode SS**] (5) CP Bk & sd L (R) trng LF (RF) to V-shape trailing hnds jnd,-, lead hnds circle up and out look at ptr,-;

[**Together to hug Lady flick S-Q**] (6) Sd & fwd R trng RF to tight close CP,-,hold, stretch R sd & look at ptr ; (*Sd & fwd L trng LF to tight close CP but with head R,-, hold, flick R up & behind stretching L sd to look over R shoulder;*)

Fiesta Madrilena

9-12 PROMENADE TO CP WALL; ; SYNCOPATED SEPARATION; ;

- 1234 (Prom to CP Wall) Appel R, sd & fwd L to SCP RLOD, fwd & acrs R trng RF, cont RF trn sd & bk L (W appel L, sd & fwd R to SCP, fwd & acrs L trng RF, fwd R) to CP LOD;
- 5678 R ft bk w/R sd ld prep to lead ptr outsd, bk L trng RF, cont RF sd R, cl L to R (W fwd L w/L sd lead, fwd R trng RF, cont RF sd L, cl R to L) to CP WALL;
- 1234 (Sync Separation) Appel R, fwd L, cl R, in place L (W appel L, bk R, bk L, cl R);
- 5678 R ft crosses loosely bhnd (W in front), L ft crosses loosely bhnd (W in front), R ft crosses loosely bhnd (W in front), L ft crosses loosely bhnd (W in front);

13-16 CLOSE POINT TWICE & VINE; LADY AROUND IN 4 TO FC; FWD TO SYNC CHASSE; ELEVATIONS DOWN;

- &1&23&4 (Cl Pt 2X & Vn) Cl R/pt L to sd & shape twds ptnd ft, cl L/pt R to sd & shape twds ptnd ft, XRIB of L trng LF (W XLIF of R), cont trng LF sd L/XRIF of L (W XLIB of R);
- (Lady Arnd 4 to Fc) Twist LF allowing feet to uncross end w/R ft bk wgt on the R ft
- (1234) (W curvng LF fwd R to SCP, fwd L, fwd R, fwd L pvtng to fc M) to CP WALL;
- 12&34 (Fwd to Sync Chasse) Fwd L, sd R/cl L, sd R, cl L to CP WALL;
- 1234 (Elev Dn) Shaping sharply LF bring ld hnds dn sd R, cl L, sd R, cl L to normal CP WALL;

INTERLUDE

1-5 1 TRAVELING SPIN FROM COUNTER PROMENADE (CP/COH); ; ECART; THRU, TRN, BK, PRESS; QUICK SWITCH, REC, PRESS, HOLD (FC LOD);

- 1234 (Trvng Spin from Counter Prom) Appel R, sd & fwd L to SCP LOD, fwd & acrs R trng RF, cont RF trn sd & slightly bk L backing DLW (W appel L, sd & fwd R to SCP, fwd & acrs L trng RF, fwd R comm trng RF);
- 5678 Cont trng RF sd R to Counter Prom raise ld hnds leading W to spiral RF, L ft fwd & acrs trng LF, cont LF trn sd R, cl L (W cont RF trn sd in Counter Prom spiral 3/4 RF, cont trng RF fwd R, cont RF trn sd L, cl R) to CP COH;
- 1234 (Ecart) Appel R, fwd L, sd & slightly bk R, XLIB of R in fallaway SCP RLOD;
- 123- (Thru, trn, bk, press) Thru R comm trng RF, sd L cont trn, bk R to fc LOD, press L fwd w/presure on ball of ft ld hnds jnd swing free arms from behind CCW (W's arm CW) to Spanish ln bodies turned out 1/8 RF (W turned 1/8 LF) to a "V" pos;
- 12-- (Qk Switch, Rec, Press) Sharply trn LF to fc ptr sd L chng bringing jnd ld hnds thru, rec R trng RF, cont trn press L fwd w/presure on ball of ft ld hnds jnd swing free arms from front CW (W's arm CCW) bodies turned out to a "V" pos, hold;

PART B

1-6 FWD TURN TO SYNC FALLAWAY CHASSE & SLIP (TO CP WALL); ; LA PASSE; ; ; ;

- 12&34 (Fwd Trn to Sync Fallaway Chasse & Slip) Rec fwd L trng LF (W trns RF) blndng to CP, sway L while moving twds DLC in fallaway pos sd R/cl L, sd R, cl L;
- 5678 Slip R ft bk trng LF, cont LF trn fwd L twds WALL, sd R, cl L to CP WALL;
- 1234 (La Passe) Appel R, sd & fwd L to SCP, fwd & acrs R trng RF, cont RF trn sd & bk L (W appel L, sd & fwd R to SCP, fwd & acrs L trng RF, fwd R) to CP RLOD;
- 567- R ft bk w/R shldr ld prep to lead ptr outsd, bk L trng RF, fwd R twds COH shaping to the R,
- (5678) hold shape to the R (W fwd L w/L sd lead prepare to stp outsd ptr, fwd R trng RF, sd & fwd L trng RF to end w/L ft sd & slightly bk, rec fwd R);
- 2-- Hold shape to the R, fwd L twds COH shaping to the L, hold shape to the L, cont shape to L
- (1234) (W fwd L, sd & fwd R trng LF to end w/R ft sd & bk, rec fwd L, fwd R);
- 5--8 Fwd R twds COH shaping to the R, hold shape to the R, hold shape to R, cl L to R
- (5678) (W sd & fwd L trng RF to end w/L ft sd & slightly bk, rec fwd R, fwd L trng LF twds ptr, cl R to L) assuming normal CP COH;

09-83
Have You Ever

May, 2009 v1.1

CHOREO: Mark & Pam Prow, 1322 Falling Leaf Lane, Seabrook, TX 77586 281-326-1921 email: pam@pamprow.com
SONG: Have You Ever Really Loved a Woman, Bryan Adams, CD – "Don Juan Demarco" -Track 1
Music has been modified – Contact Choreographer
RHYTHM: Hesitation Canter Waltz Phase V TEMPO: +15%. 6/8 time 6 beats per measure.
SEQUENCE: Intro, A, B, A, B, C, B, End

INTRO

1-4 LOOK UP; STEP TOG; SWAY R AND L; REV UNDERARM TRANS TO SHADOW:

- 1 look up facing ptrnr and wall hands and heads down about 3 ft apart 1d ft free on first guitar strum both look up man offer 1d hnd;
1 2 step tog on next strum step together fwd L (W fwd R) to CP;
14 3 sway R and L sd R with delayed sway, -, -, sd L with delayed sway, -, -;
16(146) 4 rev U/A trans shadow sd R, bring joined 1d hnds thru ptrnrs lead W to trn L, release hnds, -, join Lhnds-, rec L (W sd L trn LF, -, -, sd R cont trn, -, W rec L); SHD/DLW

A

1-4 CANTER FRONT VINE 8;; FWD CHK LADY DEVELOPE; BACK 2 LADY SLIP TO CLOSED:

- 13461346 1-2 canter front vine 8 xRif, -, sd L, xRib, -, sd L; xRif, -, sd L, xRib, -, sd L;
1 3 fwd chk L develope xRif, (W develop L over rest of measure), -, -, -, SHDW/DLW
14(146) 4 back 2 lady slip to CP bk L lead W to trn LF, -, -, bk R adjusting to W, -, - (W bk L, -, -, bk R sharp trn LF, -, fwd L); CP/LOD

5-8 CANTER TWIST VINE 8; TO SCAR;FWD CHK LADY DEVELOPE; BK HOVER TO LOP;

- 13461246 5-6 canter twist vine 8 moving to LOD fwd L start LF trn fc COH, -, sd R to BJO, bk L start RF turn, -, sd R to SCAR/LOD;
1 7 fwd chk W develop fwd L o/s W loosen hold, (W develope L over rest of measure), -, -, -, LOOSE SCAR/LOD
146 8 bk hover to LOP bk R trn slight LF to W, release trailing hold -, -, sd&bk L (W fwd L start LF trn, -, -, sd R, -, rec L; LOP/LOD

9-12 LADY ROLL ACROSS; THRU CHASSE SCP; CHAIR REC; CANTER 2X TO RLOD;

- 146 9 xLif, rotate RF, -, fwd R, -, fwd L trn RF shaping to W (W fwd R start RF trn, -, -, sd L across LOD cont trn, -, fwd R); ½OP/LOD
1346 10 thru chasse scp fwd R, -, sd L, cl R, -, sd L; SCP/LOD
14 11 chair recover lowering fwd R release L foot, -, -, rec L, -, -, CP/WALL
1346 12 canter 2x trn to CP sd R, -, cl L, sd R, -, cl L; CP/WALL

13-14 RIGHT LUNGE REC; BK L TRN;

- 14 13 R lunge rec slight trn RF sd&fwd R, -, -, rec sd&bk L, -, -, CP/DRW
146 14 bk L trn start LF trn bk R, -, -, sd L, -, cl R (W fwd L, -, -, sd R, -, lk Lif); CP/LOD

B

1-4 DOUBLE REVERSE; TURN LEFT AND CHASSE BJO; IMPETUS SCP; CHAIR REC SLIP:

- 13(1346) 1 double reverse fwd L start LF turn, -, sd R, cont trn LF, -, - (W bk R, heel trn LF, cl L, fwd R, -, trn LF xLif); CP/LOD
1346 2 trn L and chasse to bjo fwd L start LF turn, sd R/cl L, sd&bk R; BJO/RLOD
136 3 impetus SCP bk L start RF trn, -, cl R cont turn, -, -, fwd L (W fwd R o/s M turn RF, -, fwd L cont turn, -, -, fwd R); SCP/LOD
146 4 chair rec slip fwd R, -, -, rec L, -, sm bk R (W fwd L, -, -, rec R trn LF, -, fwd L); CP/LOD

5-8 DOUBLE REVERSE; TURN LEFT AND CHASSE BJO; IMPETUS SCP; SLOW SIDE LOCK:

- 5-7 repeat meas 1-3
146 8 slow sd lock fwd R, -, -, fwd&sd L, -, cl R (W fwd L start LF turn, -, -, sd R, -, xLif) CP/DLW

9-12 2 VIENNESE TURNS; ; DRAG HESITATION; IMPETUS TO SCP;

- 146 9 viennese trns fwd L start LF turn, -, -, fwd&sd R, -, lk Lif (start LF trn bk R, -, -, bk&sd L, -, cl R); CP/DRC
146 10 viennese trns cont trn bk R, -, -, bk&sd L, -, cl R (W fwd L trn LF, -, -, fwd&sd R, -, lock Lif); CP/DLW
14 11 drag hesitation fwd L start LF trn, -, -, sd R trn to BJO, -, -; BJO/RDC
12 repeat meas 3

13-16 OPEN IN AND OUT RUNS;;CHAIR REC; REV UNDER TRANS TO SHADOW;

- 146146 13-14 op in & out runs fwd R start RF turn, -, -, sd L across LOD cont turn to momentary CP, -, cont trn fwd R shaping to W (W fwd L, -, -, fwd R, -, fwd L fc DLW) L½OP/LOD; xLif, lead W across LOD, -, fwd R to momentary CP, -, fwd L trn RF shaping to W (W fwd R start RF turn, -, -, sd L across LOD cont turn, -, fwd R); SCP/LOD
14 15 chair recover lowering fwd R release L foot, -, -, rec L trn RF, -, -, CP/WALL
16(146) 16 rev U/A trans shadow repeat intro meas 4

09.04

REPEAT A

- 1-4 CANTER FRONT VINE 8:: FWD CHK LADY DEVELOPE; BACK 2 LADY SLIP TO CLOSED;
- 5-8 CANTER TWIST VINE 8; TO SCAR;FWD CHK LADY DEVELOPE; BK HOVER TO LOP;
- 9-12 LADY ROLL ACROSS; THRU CHASSE SCP; CHAIR REC; CANTER 2X TO RLOD;
- 13-14 RIGHT LUNGE REC; BK L TRN;

REPEAT B

- 1-4 DOUBLE REVERSE; TURN LEFT AND CHASSE BJO; IMPETUS SCP; CHAIR REC SLIP;
- 5-8 DOUBLE REVERSE; TURN LEFT AND CHASSE BJO; IMPETUS SCP; SLOW SIDE LOCK;
- 9-12 2 VIENNESE TURNS; ; DRAG HESITATION; IMPETUS TO SCP;
- 13-16 OPEN IN AND OUT RUNS;;CHAIR REC; REV UNDER TRANS TO SHADOW;

C

- 1-4 SHADOW R TURNS;; THRU CHASSE LADY ROLL TO SCP; THRU CHASSE BJO;
 146 1-2 shadow R trns fwd R start RF trn, -, -, cont trn sd L, -, bk R fc RLOD; bk L cont RF trn, -, -, cont trn sd R, -, fwd L ; SHDW/LOD
 1346(146) 3 thru chasse lady roll to scp fwd R, -, sd L, cl R, -, sd L (fwd R start RF trn, -, -, bk L cont trn, -, sd R); SCP/LOD
 1346 4 thru chasse bjo fwd R, -, sd L, cl R, -, sd&fwd L(W sd &bk R); BJO/LOD
- 5-8 MANEUVER; 2 RIGHT TURNS (1/2 TURNS);;FC RLOD; HESITATION CHANGE;
 146 5 maneuver fwd R start RF turn, -, -, sd L, -, cl R (W fwd L, -, -, fwd R, -, cl L);
 146(146) 6-7 2 right trns RF trn bk L, -, -, sd R, -, cl L; fwd R cont RF turn, -, -, sd L, -, cl R; CP/RLOD
 146 8 hest change trn RF bk L, -, -, sd R, -, CP/DLC

REPEAT B

- 1-4 DOUBLE REVERSE; TURN LEFT AND CHASSE BJO; IMPETUS SCP; CHAIR REC SLIP;
- 5-8 DOUBLE REVERSE; TURN LEFT AND CHASSE; IMPETUS SCP; SLOW SIDE LOCK;
- 9-12 2 VIENNESE TURNS; ; DRAG HESITATION; IMPETUS TO SCP;
- 13-16 OPEN IN AND OUT RUNS;;CHAIR REC; REV UNDER TRANS TO SHADOW;

END

- 1-2 UNDERARM ROLL R TO TANDEM COH TO X LUNGE; REC MAN TURN LF AND LUNGE APART;
 Note: rhythm disappears in music.
 1 u/a roll rf to the words "tell me have ever really" fwd R both start RF trn, raise joined Lhnds, cont trn bk L, lowering Lhnds to M's hip
 sd R to tandem COH, lowering xLif look to LOD extend Rhnds to LOD; TNDM/COH
 2 rec M trn lf and lunge apart to the words "really really ever loved" rec R M trn LF, small fwd L join ld hnds fc W, bk R separating to
 LOP/RLOD shaped to W ld ft pointed at ptrnr;
- 3-6 MAN WRAP IN TO SOMBRERO; WHEEL 8 TO FC WALL TO CUDDLE PREP;; CUDDLE SAMEFOOT LUNGE
W CARESS
 3 M wrap in to sombrero to the words "a woman" rec L trn LF, raising Rhnd up sd R cont trn wrapping into Larm, sd L to bolero bjo
 with join Lhnds above heads (W rec R trn RF, sd L, fwd R); BJO/RLOD
 4-5 wheel 8 to cuddle prep on guitar notes Wheel RF R, L, R, L, R, L, R, L, cont rotation cause W to take weight on L to face COH
 loosely place Lhnd under W's arm on W's R shoulder blade.
 6 samefoot lunge sd and fwd R to samefoot lunge in cuddle position W caress M with Rhnd

09-56

Part A

- 1 - 8 BASIC ; ; CROSS BODY ; ; NEW YORKER ; SWIVELS ; NEW YORKER ; AIDA ;
9 - 16 BACK BASIC ; PATTY CAKE TAP ; BACK BASIC ; PATTY CAKE TAP ; BACK BASIC FC ; SPOT TURN ;
CROSS BODY ; ;

Part B

- 1 - 8 SOLO DIAMOND TURN W/HOPS 3/4 ; ; ; BOX FIN ; BASKETBALL TURN W/POINTS TO OP ; ; MARCHESSI 4 FC ;
SD DRAW CL ;
9 - 16 SOLO DIAMOND TURN W/HOPS 3/4 ; ; ; BOX FIN ; BASKETBALL TURN W/POINTS TO OP ; ; MARCHESSI 4 FC ;
SD DRAW CL ;

Part C

- 1 - 8 1/2 BASIC ; ALTERNATING UNDERARM TURNS ; ; ; OPEN BREAK TO NATURAL TOP COH ; ; SCALLOP ; ;
(1/2 Basic)Fwd L, Rec R, sd L, -; (Alt Underarm Turns)XRIB, rec L, sd R, -(W XLIF trng RF under lead hands, fwd R fc ptr, sd L, -); Changing hands XLIF trng RF under trailing hands, fwd R fc ptr, sd L, -(W; XRIB, rec L, sd R, -);
Changing hands XRIB, rec L, sd R, -(W XLIF trng RF under lead hands, fwd R fc ptr, sd L, -);
(Open Break)Bk L, rec R, fwd & sd L to CP trng RF, -(W bk R, rec L, fwd R); (Nat Top)XIRB, trng RF, sd L cont trng,
cl R to L fc COH, -(W sd L trng LF, XRIF cont trn, cl L, -);
(Scallop)Trng LF to SCP bk L, rec R trng fc, sd L, -; soften L knee thru R, sd L, cl R, -;
- 9 - 16 1/2 BASIC ; ALTERNATING UNDERARM TURNS ; ; ; OPEN BREAK TO NATURAL TOP WALL ; ; SCALLOP ; ;
Repeat meas 1 - 8 to fc WALL To BFLY ; ; ;

ENDING

- 1 - 8 TURNING CUCARACHAS ; ; ; ; BREAK BK SCP ; AIDA ; BACK BASIC ; PATTY CAKE STAMP W/ARMS ;
(Turng Cucarachas)Push sd L, rec R trng ¼ RF to LOP, cl L, -; push sd R, rec L trng ½ LF fc LOD, cl R, -; push sd L, rec R trng
RF ½ fc RLOD cl L, -; Push sd R, rec L trng LF ¼ fc ptr, cl R, -; (Brk Bk SCP)Trng RF to SCP bk L, rec R, fwd L, -;
(Aida)Fwd R trng RF, sd L cont trng, bk R bk to bk V, -;
(Bk Basic fc) Bk L, rec R, fwd L, -; (Patty Cake Stamp) Lift R knee swivl ¼ LF on L fc ptr tch trailing palms Stamp R thru to LOD
sharply raise trailing arm up & bk, -, -, -;

09-07

I HAVE A DREAM

RELEASED: 7-2009

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MUSIC: CD: Mamma Mia Let's Dance, Dancebeat 16, track 8, "I Have A Dream"
(music edited: added 2 seconds of silence to beginning; then deleted from 2.29.601 to the end; then faded out from 2.24.000)
RHYTHM: Waltz **TIME @ measures per minute** 2:29 @ 29 mpm
PHASE (+): V + 0 +1 unphased (continuous double reverse)
FOOTWORK: Opposite unless indicated (W's footwork in parentheses)
SEQUENCE: INTRO, A, B, C, A(mod 1-8), B, C (mod 1-6), END

MEAS.

INTRODUCTION

1-4 **SIDE BY SIDE/LOD BOTH RF FREE – INSD HNDS JND LOW– WAIT;; FWD R & HOLD; FWD L & HOLD;**
1-2 sd by sd/LOD both RF free – insd hnds jnd low– wait;;
3-4 fwd R, -, -; fwd L, -, -;
5-7 **M LUNGE FWD / LADY RUN OUT; M REC & BRING THE LADY BK TO CP; STEP SD;**
keep hn ds jnd lunge fwd R, -, - (W fwd R/L, R [leaving LF behind & extending R arm in front], hold); rec L, -, - (W rec L/bk R trng LF to fc ptr, fwd L, fwd R) to CP/LOD; sd R trng slightly to fc DLC, -, -;

PART A

1-4 **CONTINUOUS DOUBLE REV;;; HOVER;**
1-3 fwd L, trng LF sd R arnd W/cont LF trn bring L to R (no weight), cont spin LF on R (W bk R, cl L for a heel turn, cont trn LF sd & bk R arnd W/cont trn XLF) end CP/DLC; **REPEAT**; keeping weight on the ball of the RF M will spin, -, - (W arnd M & trng LF sd R/XLiF, sd R/XLiF, sd R/XLiF) to end about CP/DLW;
4 fwd L, sd & fwd R, fwd L to SCP/DLC;
5-8 **QUICK OPEN REV; BK CHASSE BJO; MANUV; OVERSPIN TURN;**
5-6 thru R, fwd L trng LF/sd & bk R, bk L to end BJO/RLOD; bk R, sd L trng LF/cl R, sd L to BJO/DLW;
7-8 thru R, trng RF sd L, cont trn to fc RLOD cl R; bk L pivot 1/2 RF, fwd R cont trn to fc slightly DRW, sd & bk L;
9-12 **BK, CHASSE BJO; MANUV; BK, TIPPLE CHASSE PIVOT; SPIN TURN;**
9-10 bk R, sd L trng LF/cl R, sd L to BJO/DLW; thru R, trng RF sd L, cont trn to fc RLOD cl R;
11-12 bk L, trng RF sd R/cl L, sd R continue RF trn in pivoting action to end CP/RLOD; continue RF pivoting action bk L pivot 1/2 RF, fwd R cont trn, sd & bk L to CP/LOD;
13-16 **BOX FINISH; TRN L & R CHASSE; OPEN IMP; PU IN 3;**
13-14 bk R, trng LF to fc DLC sd L, cl R; fwd L, -, trng LF sd R/cl L, sd R to BJO/DRC;
15-16 bk L comm RF trn, cl R for heel trn cont RF trn (W sd & fwd L arnd ptr), fwd L in SCP/DLC; thru R, trng LF sd L, cl R to CP/DLC;

PART B

- 1-4 **1 LT; SLOW HOVER CORTE (TO AN);; OUTSIDE SPIN & TURNING WHISK;**
 1 fwd L, trng LF sd R, cl L to fc RLOD;
 2-4 bk R, trng LF sd L, cont trng body LF start to rise to ball of LF & start to slowly bring
 RF twds LF (W fwd L, trng LF sd R, extend keeping head to right start to slowly
 bring LF twds RF); cont to turn body LF, cont to rise & bring RF twds LF [now in
 BJO/DLW "hover corte position"], lower & trn body RF lowering full into left foot
 swiveling to fc DRW [this action starts the outside spin] (W trn body LF & slowly
 bring head to the left, fc DRC & close LF to RF, lower commence RF body trn fwd
 R [this step starts the outside spin]);
 fwd R to RLOD / continue RF trn step sd & bk L [this step finishes the outside spin
 and also starts the turning whisk], cont trn to fcg wall sd R, XLiB (W cl L & toe
 spin/fwd R between M's ft [this step finishes the outside spin and also starts the
 turning whisk], cont trn sd L, XRiB) to SCP/DLW ;
- 5-8 **OPEN NATURAL ; OUTSIDE SPIN; RF TRNG LOCK; THRU, FACE, CLOSE;**
 5-6 thru R, trng RF sd L, cont RF upper body trn to CBMP bk R; strong RF trn small bk
 & sd L toe in, fwd R [heel to toe] trn RF, sd & bk L to CP/RLOD (W fwd R outside
 ptr trn RF, cl L to R toe spin, fwd R between M's feet);
 7-8 cont RF trn bk R/XLiF, cont trn sd & fwd R, fwd L to SCP/DLW; thru R, trng to face
 sd L, close R to L;

PART C

- 1-4 1-2 **HOVER; WEAVE 6 to SCP;; SLOW SIDE LOCK;**
 fwd L, sd R, rec fwd L to SCP/DLC; thru R, fwd L to CP (W trn LF to PU), trng LF
 sd & bk R to end BJO/RLOD;
 bk L, bk R trng LF, sd & fwd L to SCP; thru R, trng LF sd & fwd L (W sd & bk trng
 LF to CP), XRiB end CP/DLC;
- 5-10 **FWD, R LUNGE; HOLD, REC, SLIP; DIAMOND TURN;;;;**
 5-6 fwd L, lower & step sd & fwd R DLW shape to right lunge, extend shape; continue
 to shape, rec bk L, slip bk R to CP/DLC;
 7-10 fwd L, trng LF sd R, bk L to BJO; bk R, trng LF sd L, fwd R; repeat meas 7, 8 end
 BJO/DLC;;
- 11-12 **TRN L & R CHASSE; HESITATION CHANGE;**
 fwd L, trng LF sd R/cl L, sd R to BJO/DRC; bk L, sd R trng RF, draw L to R;

PART A 1-8 MOD

- 1-4 **DOUBLE REV 2X;; HOVER; QUICK OPEN REV;**
 1-2 fwd L, trng LF sd R arnd W/cont LF trn bring L to R (no weight), cont spin LF on R
 (W bk R, cl L for a heel turn, cont trn LF sd & bk R arnd M/cont trn XLiF) end
 CP/DLC; **REPEAT** to DLW;
 3-4 fwd L, sd & fwd R, fwd L to SCP/DLC; thru R, fwd L trng LF/sd & bk R, bk L to end
 BJO/RLOD;
- 5-8 **BK CHASSE BJO; MANUV; SPIN TURN; BOX FINISH;**
 5-6 bk R, sd L trng LF/cl R, sd L to BJO/DLW; thru R, trng RF sd L, cont trn to fc
 RLOD cl R;
 7-8 bk L pivot 1/2 RF, fwd R cont trn, sd & bk L to CP/LOD; bk R, trng LF to fc DLC sd
 L, cl R;

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PART B

- 1-4 **1 LT; SLOW HOVER CORTE (TO AN);; OUTSIDE SPIN & TURNING WHISK;**
repeat measures 1-4, Part B
- 5-8 **OPEN NAT'L; OUTSIDE SPIN; RF TRNG LOCK; THRU, FACE, CLOSE;**
repeat measures 5-8, Part B

PART C (MOD 1-6)

- 1-4 **HOVER; WEAVE 6 to SCP;; SLOW SIDE LOCK;**
repeat measures 1-4, Part C
- 5-6 **FWD, R LUNGE; REC to OP, & HOLD, - (RF free for both);**
5-6 fwd L, lower & step sd & fwd R DLW shape to right lunge, extend shape; rec L trng to OP/LOD, hold, - (W rec R trng RF to fc LOD, close L,-) [RF free for both – insd hnds jnd low];

END

- 1-5 1/2 **FWD R & HOLD; FWD L & HOLD; M LUNGE FWD / LADY RUN OUT; M REC & BRING THE LADY BK TO CP; LUNGE R; QK RECOVER [CHANGING SWAY]/R LUNGE, -,**
- 1-2 sd by sd/LOD both RF free – insd hnds jnd low fwd R, -, -; fwd L, -, -;
- 3-4 keep hnds jnds lunge fwd R, -, - (W fwd R/L, R [leaving LF behind & extending R arm in front], hold); rec L, -, - (W rec L/bk R trng LF to fc ptr, fwd L, fwd R) to CP/LOD;
- 5-5 1/2 lower & step sd & fwd R shape to right lunge, extend shape, -; rec L with "pressure weight" changing sway/sd R changing back to a R lunge, hold,

IN A MELLOW TONE 09-60

Choreo: Radka & Steve Sandeman, 5814-B Mission Center Road, San Diego, CA 92123
(858) 571-2019, rssandeman@aol.com
Music: The Manhattan Transfer "In a Mellow Tone" – CD "Let's Dance" The Best of Ballroom –
Foxtrots and Waltzes, track 3 (3:13) **Download:** Kohit.net – 1.35 MB free mp3 download
Speed: As on CD and download or slow for comfort
Rhythm: Foxtrot **Phase:** VI **Release:** July 2009
Sequence: **INTRO, A, B, C, D, B modif, ENDING**

INTRO

- 1 – 4 WAIT 1; CROSS WALKS with KNEE LIFTS; FWD, LK, FWD,-; PICK UP,-, MAN TOUCH,-;**
- SS (1) Wait in OP pos fcg LOD both left ft free pointed sd lead arms out to side;
(2) **{Cross Walks with Knee Lifts – identical footwork}** Both XLIF of R twd DW & swvl LF lift R ft up sd of L leg toe pt down knee fwd,-, both XRIF of L twd DC & swvl RF to fc DW lift L ft up sd of R leg toe pt down knee fwd,-;
- QQS (3) **{Fwd Lock Fwd - identical footwork}** Still in OP slghtly DLW both fwd L, lk RIB of L, fwd L,-;
S-- (4) **{Pick up Man Touch}** Fwd R twd DLW start trng Lady LF & folding her in front to fc,-, (SS) tch L blending to CP DLW (W fwd R start LF trn to fc ptr,-, fwd L twd DC aim outside M's R ft finish LF trn to fc M & blend to CP),-;

PART A

- 1 – 4 3-STEP; HALF NATURAL; SPIN TURN OVERTURN; BACK CHASSE to BJO;**
- SQQ (1) **{3-Step}** Fwd L heel ld,-, fwd R heel ld rising to toe, fwd L;
SQQ (2) **{Half Natural}** Start RF upper body trn fwd R between W's ft,-, cont RF trn sd L across LOD, bk R (W start upper body trn bk L,-, cl R to L heel trn, fwd L) fc RLOD;
SQQ (3) **{Spin Turn Overturn}** Start RF upper body trn bk L toe pivoting 1/2 RF,-, fwd R between W's ft heel to toe cont RF trn 3/8 leave L leg extended sd & bk, rec L sd & bk fc DRW (W fwd R between M's ft heel to toe pivot 1/2 RF,-, bk L toe cont RF trn 3/8 brush R to L, fwd R) to CP DRW;
SQQ (4) **{Back Chasse to BJO}** Bk R trng LF to fc WL,-, sd L to LOD/cl R, sd & fwd L (W fwd L trng LF,-, sd R to LOD/cl L, sd & bk R) to BJO DLW;
- 5 – 8 CURVED FEATHER CHECK; OUTSIDE CHANGE to SCP; THRU JETE POINT; FALLAWAY RONDE & SLIP;**
- SQQ (5) **{Curved Feather Check}** Fwd R outside W start RF trn,-, with L sd stretch cont RF trn sd & fwd L, cont upper body trn with L sd stretch fwd R checking outside W fc DRC (W bk L start RF trn,-, cont trn with R sd stretch sd & bk R, cont upper body trn sm bk L) to BJO DRC;
SQQ (6) **{Outside Change to SCP}** Bk L in BJO twd DLC start dissolving L sd stretch,-, bk R trn LF, sd & fwd L to SCP DLW (W fwd R outside M start dissolving R sd stretch,-, fwd L, sd & fwd R to SCP DLW);
S&-- (7) **{Thru Jete Point}** Thru R,-/rising on R sm fwd onto ball of L, then lowering to flat of foot with springing action pt R to sd twd DRC with L sd stretch looking in dir of extended leg,-;
SQQ (8) **{Fallaway Ronde & Slip}** Push sd onto R ft look twd LOD as ronde L ft CCW (W CW),- , XLIB of R with rise, slip bk R under body to CP DLC (W trn LF to slip fwd L);
- 9 – 12 CURVING 3-STEP; BACK CURVING 3-STEP; HOVER TELEMAR; NATURAL PREPARATION;**
- SQQ (9) **{Curving 3-Step}** Fwd L start LF trn,-, fwd R well under body with R sd stretch cont LF trn, fwd L well under body banking into curve to end CP DRC (W bk R start LF trn,-, bk L with L sd stretch cont LF trn, bk R with strong lf sd stretch well under body);
SQQ (10) **{Back Curving 3-Step}** Bk R start LF trn,-, bk L well under body with L sd stretch cont LF trn, bk R banking into curve with checking motion to end CP DLW (W fwd L start LF trn,-, fwd R with R sd stretch cont trn, fwd L well under body with strong R sd stretch);

- SQQ (11) **{Hover Telemark}** Fwd L,-, diag sd & fwd R rising with body trn 1/8 RF, fwd L to SCP DW;
 SQ- (12) **{Natural Preparation}** Thru R start RF trn,-, sd & bk L across LOD cont RF trn fc COH,
 (SQQ) tch R to L with R sd stretch to prep pos (W fwd L,-, fwd R between M's ft, swiveling
 RF on R ft sm sd & bk L with L sd stretch & open head to R);

13 – 16 SAME FOOT LUNGE & CHANGE; HOVER CORTE EXIT; BACK ZIG ZAG 4; HESITATION CHANGE;

- S-- (13) **{Same Foot Lunge & Change}** Lower on L with slight L sway step sd & slightly fwd R
 twd DLC (W lower & XRIB of L),-, transfer wght to R with soft knee sway to R (W head
 well to L), trn upper body RF & chg sway to L open W's head to SCP RLOD;
 S-Q (14) **{Hover Corte Exit}** Rec sd & fwd L,-, rise trn body LF, sm sd & bk R fc DRC
 (SQQ) (W rec fwd L,-, fwd R rise trn LF fc DLW, rec fwd L) to BJO DRC;
 QQQQ (15) **{Back Zig Zag 4}** Bk L, cl R to L heel trn RF to SCAR, fwd L outside W, trn LF sd & bk R
 (W fwd R outside M, trn RF sd & bk L, bk R, trn LF sd & fwd L) to BJO DRC;
 SQ- (16) **{Hesitation Change}** Bk L trn RF,-, sd & bk R cont RF trn, draw L to R to CP DLC;

PART B

1 – 4 OPEN REVERSE; HOVER CORTE; BACK CHASSE to RLOD/WL; CONTRA CHECK & SWITCH;

- SQQ (1) **{Open Reverse}** Fwd L start LF trn,-, sd R cont trn, bk L to BJO DRC;
 SQQ (2) **{Hover Corte}** Bk R trn LF,-, sd & fwd L rise with hover action cont LF trn to BJO,
 rec bk R sm step in to BJO DLW;
 SQ&Q (3) **{Back Chasse to RLOD WL}** Bk L trn RF to fc WL,-, sd R to RLOD/cl L, sd & fwd R
 with R sd stretch open W's head to R (W fwd R trn RF,-, sd L to RLOD/cl R, sd & bk L)
 to CP DRW;
 SQQ (4) **{Contra Check & Switch}** Start LF upper body trn lower keeping hips up to ptr
 check fwd L with R sd leading looking twd but over W,-, rec R start strong RF trn
 leaving L ft almost in place, bk L pivoting RF to fc DLC (W bk R with strong L sd lead
 looking well L,-, rec L start RF trn, cont trn RF rec fwd R between M's feet) soft knees
 throughout total turn 5/8 end in CP DLC;

5 – 8 RUDOLPH RONDE & SLIP; DOUBLE REVERSE with SPLIT RONDE;; TURNING WHISK DLW;

- SQQ (5) **{Rudolph Ronde & Slip}** Fwd R between W's feet lower strongly while keeping
 L ft bk trn body RF to lead W's ronde,-, bk L well under body start LF trn, slip bk R
 with rise cont LF trn DLC (W bk L trn RF to SCP allowing R leg to ronde from hip CW
 keep R sd twd ptr XRIB of L at end of ronde,-, bk R well under body start LF trn on ball
 of R ft, slip L fwd cont LF trn placing L ft near M's R) CP DLC;
 SQ- (6-7) **{Double Reverse with Split Ronde}** Fwd L start LF trn,-, sd R 3/8 trn between 1st & 2nd
 (SQ&Q&) step, spin LF 1/2 on ball of R ft bring L to R no wght fc LOD (W bk R start LF trn,-,
 close L to R heel trn/sd & slightly bk R cont LF trn, XLIF of R/chg wght to R beside L);
 -QQ **{Continue Split Ronde}** Stop rotation drop straight down into R knee both ronde L leg fwd
 -Q&Q then out & back CCW,-, XLIB of R strong LF trn, sm sd R cont LF trn to CP DRC
 (W ronde L CCW,-, XLIB of R trn LF/sm sd R cont trn, XLIF of R);
 SQQ (8) **{Turning Whisk}** CP DRC fwd L twd DRC start LF trn,-, sd R cont LF trn fc DRW,
 XLIB of R turning W to SCP DLW;

**9 – 12 OPEN NATURAL; BACK CHASSE/Lady TWIRL to BFL SCAR; FORW CHECK DEVELOPE;
 FEATHER FINISH;**

- SQQ (9) **{Open Natural}** Fwd R start RF trn,-, sd & fwd L trn RF to CP, sd & slightly bk on R to
 BJO DRC (W fwd L,-, fwd R between M's feet, fwd L);
 SQ&Q (10) **{Back Chasse/Lady Twirl to BFL SCAR}** Bk L start RF trn fc COH,-, sd R lead W's RF
 underarm trn/cl L to R, cont RF trn step fwd R to BFL SCAR fc DLC (W fwd R outside ptr
 start RF trn,-, RF outside underarm trn sd & bk L/fwd R, bk L to BFL SCAR fc DRW);
 S-- (11) **{Forw Check Lady Develope}** BFL SCAR check fwd L outside ptr slgt R sd stretch,-,-,
 (W lower into standing ft check bk R well under body draw L ft to prep,-, bring L ft up R
 leg to inside of R knee, extend L ft fwd with L sd stretch head open to R);
 SQQ (12) **{Feather Finish}** BFL SCAR bk R,-, sd L across W, fwd R outside ptr blend to BJO DC
 (W BFL SCAR fwd L,-, sm sd R, bk L blend to BJO);

13 – 16 REVERSE WAVE 1/2; CHECK & WEAVE;; CHANGE OF DIRECTION;

- SQQ (13) **{Reverse Wave 3}** Fwd L start LF body trn,-, sd R fc DRC, bk L (W bk R start LF trn,-, cl L to R heel trn, fwd R) CP DRC;
- SQQ (14-15) **{Check & Weave}** Slip R ft bk under body with slgt contra check action,-, fwd L start LF QQQQ trn, sd R 1/8 of a LF trn with R sd lead; bk L in CBMP cont LF trn 1/8, bk R to momentary CP cont LF trn, sd & fwd L with L sd stretch trn 1/4 LF body trns less, fwd R in BJO DLW;
- SQ- (16) **{Change of Direction}** Fwd L DW blending to CP,-, fwd R with R shldr lead trn LF, draw L to R fc DLC;

PART C**1 – 4 ZIG ZAG 4; HOVER CROSS ENDING; QUICK DIAMOND 4 FC RLOD; BACK to a HINGE;**

- QQQQ (1) **{Zig Zag 4}** CP DLC Fwd L start LF trn, sd R fc DRC, bk L start RF trn, fwd R to SCAR DC with R sd stretch (W bk R, cl L to R heel trn LF, fwd R outside ptr start trn RF, sd & bk L with L sd stretch & open head);
- QQQQ (2) **{Hover Cross Ending}** Chk fwd L outside ptr in SCAR, rec R, sd & fwd L, fwd R to BJO DLC;
- QQQQ (3) **{Quick Diamond 4}** Fwd L start LF trn, sd R cont trn, bk L cont trn, bk R to CP RLOD;
- S-- (4) **{Back to a Hinge}** Bk & sd L twd LOD trn upper body fc WL with L sd stretch leading W to XLIB of R keeping L sd twd ptr,-, relax L knee leaving R leg extended rotate upper body (SS) LF DW (W fwd R swvl 1/2 LF with R sd stretch,-, XLIB of R keeping L sd to ptr relaxing L knee R leg extended fwd to RLOD with no wgt),-;

5 - 8 LADY ROLL OUT,-, to OP WL, MAN REC; CROSS HOVER to DLW; BOTH ROLL 4 MAN ACROSS to LOP LOD; CHECK BK, ROLL LADY ACROSS in 4 to OP LOD;

- Q (5) **{Lady Roll Out to OP Man Rec}** In Hinge Line fc DLW rotate upper body RF to lead W (SQQ) to step fwd on R,-, roll W out RF to OP WL M no wght chg, rec sd R (W fwd R start RF roll out,-, sd & bk L cont RF roll to OP WL, sd R) both looking twd DRW arms extended;
- SQQ (6) **{Cross Hover to DLW}** Both XLIF or R twd DRW,-, sd R rise with hovering action trng LF to DLW, rec L looking to DLW good connection between jnd hnds W hanging bk slightly;
- QQQQ (7) **{Both Roll 4 He Right She Left Man Across to LOP}** Fwd R to DW, sd L across LOD leading W to roll LF independently M pivoting 1/2 RF to fc DLC, sm fwd R, sm fwd L to LOP LOD shaped slightly away from ptr (W fwd R to LOD, start LF roll step fwd L twd DC pivoting LF, bk R cont LF roll, sd & fwd L to LOP LOD shaped slightly away from ptr);
- [Meas 7 option for lady: replace W's Roll 4 with Run 4 – fwd R, fwd L, fwd R, fwd L to LOP LOD;]
- QQQQ (8) **{Check Back, Roll Lady Across to OP}** Chk bk R folding W in front, rec L chg hnds to M's R W's L, fwd R, fwd L to OP (W start RF roll step fwd R twd WL & ptr, sd & fwd L across M pivoting RF, sd & fwd R cont RF trn fc LOD, fwd L) to OP LOD;

9 - 12 CROSS WALKS with KNEE LIFTS; FWD, LK, FWD KNEE LIFT,-; CROSS WALKS with KNEE LIFTS; RUN 3 to SHADOW; {meas 9 – 11 identical footwork- start with R ft free for both}

- SS (9) **{Cross Walks with Knee Lifts}** Swvl on L ft 1/8 LF lift R ft up sd of R leg toe pt down knee fwd XRIF of L twd DC swvl RF lift L ft up sd of R leg toe pt down knee fwd,-, both XLIF of R twd DW & swvl LF to fc DC lift R ft up sd of R leg toe pt down knee fwd,-;
- QQS (10) **{Fwd Lock Fwd Knee Lift}** OP slightly DC both fwd R, lk LIB of R, fwd R swvl RF DW lift L ft up sd of R leg toe pt down knee fwd,-;
- SS (11) **{Cross Walks with Knee Lifts}** DW both XLIF of R twd DW & swvl LF lift R ft up sd of L leg toe pt down knee fwd,-, both XRIF of L twd DC & swvl RF to fc DW lift L ft up sd of R leg toe pt down knee fwd,-;
- QQS (12) **{Run 3 to Shadow DLW}** OP slightly DLW fwd L leading W to step fwd & slightly ahead of M, sm fwd R release M's R & W's L hnds (W arms fwd & out), sm fwd L to Skaters DW,-;

13 - 16 2 SHADOW RIGHT TURNS;; CONTINUOUS CROSS CHECKS Lady FEATHER ENDING;;

- SQQ (13-14) **{2 Shadow Right Turns}** Strong fwd R start RF trn,-, sd L M stronger step to stay to L SQQ sd of W, bk R fc RLOD; bk L cont RF trn,-, sd R smaller step than W to keep W on R sd, fwd L twd DLC;

- QQQQ (15) **{Continuous Cross Checks}** In Skaters DLC sending leg in front of body both XRIF of L causing L sd stretch, rec L, sd R, sending leg in front of body XLIF of R with R sd stretch;
- QQ-Q (16) **{Finish Continuous Cross Checks Lady Feather Ending Transition}** Rec R, sd L lift L arms up leading W to start LF trn to fc ptr, hold 1 beat while W cont LF trn, fwd R outside ptr (W rec R, sd & fwd L start LF trn, sd & bk R cont LF trn, bk L) to BJO DLC;

PART D

1 - 4 3 Slow FALLAWAYS;;; BACK TURN CHASSE to BJO DLW;

- SQQ (1) **{3 Slow Fallaways}** BJO DLC fwd L trng LF blending to CP pos,-, sd R with R sd stretch, XLIB of R well under body to SCP RLOD (W bk R trng LF,-, sd L, XRIB of L to SCP);
- SQQ (2) Bk R trng LF to CP no sway,-, sd & fwd L with L sd stretch, XRIB of L well under body L sd stretch to RSCP (W trng LF slipping L ft fwd well under M's body to CP,-, sd & slightly bk R, XLIB of R) to RSCP fc RLOD;
- SQQ (3) **{Finish 3 Fallaways}** Fwd L trng LF blend to R sd stretch,-, sd R cont R sd stretch, XLIB of R well under body (W bk R trng LF,-, sd L, XRIB of L) to SCP RLOD;
- SQ&Q (4) **{Back Turn Chasse to BJO DLW}** Bk R trng LF to fc WL,-, sd L to LOD/cl R, sd & fwd L (W trng LF slipping L ft fwd well under M's body to CP cont LF trn fc COH,-, sd R to LOD/cl L, sd & bk R) to BJO DLW;

5 - 8 CURVED FEATHER CHECK; BACK TIPPLE CHASSE PIVOT; BACK FEATHER; FEATHER FINISH LADY TRANSITION to SHADOW;

- SQQ (5) **{Curved Feather Check}** Repeat meas 5 from Part A;
- SQ&Q (6) **{Back Tipple Chasse Pivot}** In BJO DRC start RF upper body trn bk L keeping L sd stretch,-, sd R trng 1/4 RF btw step 1 and 2 blending to CP/cl L fc LOD, trng RF sd & fwd R twd DW pivoting RF to fc DRW L leg trails behind pointed to DLC (W start RF upper body trn fwd R outside ptr trng RF keeping R sd stretch,-, cont RF trn sd L with R sd stretch/cl R fc RLOD, sd & bk L pivoting RF to fc DLC with R leg extended fwd);
- SQQ (7) **{Back Feather}** Lower into standing leg step bk L twd DLC & chg shape to R shldr lead with R sd stretch,-, bk R to BJO cont R sd stretch, bk L fc DRW (W fwd R heel to toe btw M's feet well under body & chg to L shldr lead with L sd stretch open head,-, fwd L, fwd R);
- SQQ (8) **{Feather Finish Lady Rev Twirl Transition to Shadow}** Bk R trng LF raise ld hnds to start leading W into LF twirl,-, sd & fwd L cont ldng W's rev twirl, fwd R join L hnds to Skaters DLW (W fwd L trn LF,-, rev twirl 5/8 LF under ld hnds bk R/sd & fwd L, fwd R);

9 - 12 SHADOW DIAMOND TURN 3/4;;; BACK CHASSE to DLW; {meas 9 – 12 identical footwork}

- SQQ SQQ (9-11) **{Shadow Diamond Turn 3/4}** Skaters DLW fwd L trn LF,-, sd R, bk L DC; bk R trn LF,-, sd L, fwd R DRC; Fwd L trn LF,-, sd R, bk L in Skaters DRW;
- SQ&Q (12) **{Back Chasse to DLW}** Bk R trn LF fc WL,-, sd L/cl R to L, sd & fwd L to DLW in Skaters;

13 - 16 ADVANCED SHADOW GRAPEVINE;;; CHAIR SLIP Lady TURN TRANS; DOUBLE REVERSE;

- QQQQ (13) **{Advanced Shadow Grapevine – Front Vine 8 action}** Thru R, sm step sd L as W chgs sd in front put L arm around her waist & release R arm, XRIB of L, sd L chg sd behind W back to her L sd put R arm around her waist & release L arm (W thru R, strong sd L to M's L sd look twd M & RLOD, XRIB of L, sm step sd L as M chgs sd behind W end on M's R sd look twd M & LOD);
- QQQQ (14) **{Continue Shadow Grapevine}** Repeat meas 13; end in Skaters DLW both R ft free
- SQQ (15) **{Chair Slip Lady Turn Trans}** Chk thru R with lunge action,-, rec L, with slight LF upper body trn slip R behind L cont trn to CP DLC (W chk thru R with lunge action,-, rec L/bk R with LF body trn, cont LF trn to slip fwd L to CP lift L arm up & over M's head);
- SQ- (16) **{Double Reverse}** Fwd L start LF trn,-, sd R 3/8 trn between 1st & 2nd step, spin LF 1/2 on ball of R ft bring L to R no wght fc LOD (W bk R start LF trn,-, close L to R heel trn/sd & slightly bk R cont LF trn, XLIF of R);

Repeat 1-15 of part B & modify meas 16

- 16** **HOVER TELEMAR to DLW;** In BJO DLW Fwd L blending to CP,-, diag sd & fwd R rising with
 SQQ body trn 1/8 RF, fwd L to SCP DW;

ENDING

1 – 4 OPEN NATURAL; BACK CHASSE/Lady TWIRL to BFL SCAR; FORW CHECK DEVELOPE; BACK TO OPEN HINGE (in BFL);

- SQQ (1) **{Open Natural}** Fwd R start RF trn,-, sd & fwd L trn RF to CP, sd & slightly bk on R to BJO DRC (W fwd L,-, fwd R between M's feet, fwd L);
- SQ&Q (2) **{Back Chasse/Lady Twirl to BFL SCAR}** Bk L start RF trn fc COH,-, sd R lead W's RF underarm trn/cl L to R, cont RF trn step fwd R to BFL SCAR fc DLC (W fwd R outside ptr start RF trn,-, RF outside underarm trn sd & bk L/fwd R, bk L to BFL SCAR fc DRW);
- S-- (3) **{Forw Check Lady Develope}** BFL SCAR check fwd L outside ptr slght R sd stretch,-,-, (W lower into standing ft check bk R well under body draw L ft to prep,-, bring L ft up R leg to inside of R knee, extend L ft fwd with L sd stretch head open to R);
- SQ- (4) **{Back to Open Hinge in BFL}** In BFL SCAR DLC bk R start trn LF fc COH,-, cont trn sd & fwd L trn upper body fc DRC still in BFL with L sd stretch leading W to XLIB of R keeping L sd twd ptr, relax L knee leaving R leg extended bk (W fwd L outside ptr start LF trn fc WL,-, sd R with R sd stretch swvl LF, XLIB of R keeping L sd to ptr relaxing L knee R leg extended fwd to LOD with no wgt) lead hnds high & trail hnds low;

5 – 8 TWIRL LADY ACROSS MAN RISE & CLOSE; to OP STEP RONDE,-, BACK VINE, 2; CROSS WALK 4 WITH KNEE LIFTS;;

- Q (5) **{Twirl Lady Across Man Rise & Close}** Rotate upper body RF lead W to step fwd on R keep L sd stretch start drawing R ft to L,-, rise on L cont rotate RF to fc LOD while drawing R ft in & leading W to step across M into RF twirl under lead hnds, release trail hnds cl R to L cont leading W's RF twirl to fc M (W start RF body trn step fwd R trn RF 1/4 twd M,-, fwd L twd DW across M spiral RF 7/8 under lead hnds – similar to Rope Spin action, but stay in front of M to his R sd, sm fwd R to DLW cont trng RF 1/4 to fc M & RLOD);
- SQQ (6) **{Step Ronde Back Vine 2}** M sm sd L join M's R & W's L hnds to OP LOD lower into L knee ronde R leg CW out & bk (W fcg M & RLOD fwd L to M's R sd lower into L knee trng 1/2 RF to OP LOD as ronde CW out & bk),-, both XRIB of L trn LF, sd L fcg slightly DC;
- SSSS (7-8) **{Cross Walk 4 with Knee Lifts}** In OP both R ft free both XRIF of L twd DC & swvl RF lift L ft up sd of R leg toe pt down knee fwd,-, both XLIF of R twd DW & swvl LF to fc DC lift R ft up sd of R leg toe pt down knee fwd,-; *Repeat meas 7; end fc DC*

9 – 11 ROLL LADY ACROSS BOTH LUNGE APART; ROLL HER IN to SHADOW WRAP; RECOVER to LEFT LUNGE LADY ARM SWEEP & CARESS;

- QQ-Q (9) **{Roll Lady Across both Lunge Apart}** Chk fwd R, rec L leading W to roll across LF chg hnds to M's L & W's R hnds jnd, draw R ft bk & sd while cont lead W to roll out LF to LOP LOD, lunge sd R (W roll LF across in front of M R, L, R to LOP, lunge sd L) shape to ptr free arms extended sd & bk;
- SS (10) **{Roll Her in to Shadow Wrap LOD}** Rec L lead W to wrap RF to Shadow fc LOD,-, rec R to soft lunge finish wrap M place R hnd on W's R hip (W wrap in RF R, L, soft lunge sd R shape to ptr L arm folded in front on top of jnd hnds),-;
- S (11) **{Rec to Left Lunge Lady Arm Sweep & Caress}** Both rec L to soft lunge M shape to W W unfold L arm sweep L arm sd & up to caress M's L sd of face while looking at ptr lovingly ☺,-;

We hope you enjoy dancing 'in a mellow tone'...

09-65

SAVE THE LAST DANCE FOR ME

Choreographers: Kenji & Nobuko Shibata, Misugidai 2-2-1-512, Hanno-shi, Saitama-ken,
357-0041 JAPAN phone: 042-981-9809 e-mail: knshibata@yahoo.com

Music: "It's Time" Track #8 Artist: Michael Buble
Music edited – contact choreographers for info or
Special CD "Shall We Round Dance 16" available from choreographers



Suggested speed: 31MPM (as on Special CD) or slow for comfort

Footwork: Opposite, directions for man (lady as noted) [Note: Timing indicates weight changes only]

Rhythm & Phase: Cha Cha VI Basic rhythm: 123&4

Sequence: Intro A A-Modif B C A End

Released: July, 2009

Meas

INTRO

1-4 WAIT; BK BASIC; FWD & SPIRAL LF TO TANDEM SD CHA; X PT & SYNC CL PTS (W OUT TO FC) TRANS;

- 1 {Wait} OP Pos both fcg LOD R-ft free for both pointed fwd hnds on hips wait 1 meas;
2 {Bk Basic} Bk R, rec L, fwd R/lk L IB, fwd R;
3 {Fwd & Spiral LF to TANDEM Sd Cha} Fwd L, fwd R spiraling LF 3/4 to fc WALL, sd L/cl R, sd L
end TANDEM Pos both fcg WALL M bhnd W;
1-1/8-1/8- 4 {X Pt & Sync Cl Pts (W Out to Fc) Trans} XRIF, pt L sd/cl L, pt R sd/cl R, pt L sd (W XRIF, pt L
(W 1-3&4) sd, fwd L comm trng LF/cont trng LF sd & bk R to fc COH, bk L) end LOP Fcg Pos M fcg WALL;
(Easier option for M: XRIF, pt L/cl L, pt R sd, cl R; In this case M's timing is 1-1/8-4)

PART A

1-5 OPEN HIP TWIST RUNAWAY TO TANDEM;; STEP RONDE TAP CUCARACHA; HIP TWIST TO SD-BY-SD; CROSS BODY w/ INSIDE TRN TO R-HND STAR M TRANS;

- 1-2 {Open Hip Twist Runaway to TANDEM} LOP Fcg Pos M fcg WALL fwd L, rec R, bk L/slip R bk
twd L, cl L leading W swivel RF (W bk R, rec L, fwd R/lk LIB, fwd R swiveling RF 1/4 to fc LOD)
end momentary L-shape pos M fcg WALL (W fcg LOD); Bk R leading W fwd, rec L trng LF 1/4 to
fc LOD, fwd R/lk LIB, fwd R (W fwd L, fwd R spiraling LF full trn to fc LOD, fwd L/lk RIB, fwd L)
end TANDEM both fcg LOD lead hnds jnd;
1-3&-1/8 3 {Step Ronde Tap Cucaracha} Fwd L leading W swivel RF ronde R CCW, tap R-toe knee in, sd
R/rec L, tap R-toe knee in/shift wgt to R (W fwd R swiveling RF to fc M & RLOD ronde L CW, tap
L-toe knee in, sd L/rec R, tap L-toe knee in/shift wgt to L) end LOP Fcg Pos M fcg LOD;
4 {Hip Twist to Sd-by-Sd} Joining R-hnds fwd L, rec R trng LF 1/4 to fc COH, bk L leading W step
outside/rec R, sd L leading W trn RF (W bk R, rec L, trng LF fwd R outside ptr/swiveling RF on R
to fc COH cl L, sd R) end SD-by-SD Pos both fcg COH R-hnds jnd;
1234 5 {Cross Body w/ Inside Trn to R-hnd STAR M Trans} Bk R leading W fwd, rec L trng LF 1/4 to
(W 123&4) fc RLOD raising jnd R-hnds to lead W trn LF, sd R twd COH, rec L (W fwd L, fwd R spiraling LF
under jnd lead hnds, step almost in pl L/R cont trng LF to fc LOD, sd L twd COH) end R-hnd
STAR Pos M fcg RLOD (W fcg LOD);

6-10 W STEP SWIVEL KICK & SLIDE ACROSS; TURKISH TOWEL; CROSS BODY w/ INSIDE TRN; NEW YORKER w/ W SPIN RF; CHECKED NEW YORKER w/ W SPIN LF;

- 3&4 6 {W Step Swivel Kick & Slide Across} R-hnd STAR Pos M fcg RLOD (W fcg LOD) Hold leading
(1-3&4) W fwd, hold leading W swivel RF, sd R/cl L, sd R sliding across IF of W joining L-hnds (W fwd R
comm swiveling RF, cont swiveling RF on R to fc RLOD kick L fwd, sd L/cl R, sd L sliding across
bhnd M) end M's L-SKATER Pos both fcg RLOD joined R-hnds at M's R-hip L-hnds extended sd;
7 {Turkish Towel} XLIB (W XRIF), rec R, sd L/cl R, sd L to M's SKATER Pos both fcg RLOD;
8 {Cross Body w/ Inside Trn} Leading W fwd bk R, rec L raising jnd R-hnds, trng LF 1/4 to fc
WALL sd R/cl L, sd R joining lead hnds (W sd & fwd L, fwd R twd WALL across M spiraling LF
under jnd lead hnds, step almost in pl L/R cont trng LF to fc COH, sd L twd RLOD) end LOP Fcg
Pos M fcg WALL;
9 {New Yorker w/ W Spin RF} Trng RF to fc RLOD fwd L to LOP, rec R trng LF to fc WALL lead W
spin RF, releasing hnds sd L/cl R, sd L (W trng LF to fc RLOD fwd R, rec L comm. spinning LF,
step almost in pl cont spin LF to fc COH, sd R) end OP Fcg Pos M fcg WALL;
10 {Checked New Yorker w/ W Spin LF} Sd R bending knee hold W's L-wrist w/ R-hnd, rec L
leading W spin LF, releasing hold sd R/cl L, sd R joining lead hnds (W trng RF to fc LOD fwd L,
rec R comm spinning LF, step almost in pl L/R cont spin LF to fc COH, sd L) end LOP Fcg Pos M
fcg WALL;

Save The Last Dance For Me

PART A (cont'ed)

11-16 BASIC TO NAT TOP w/ RONDE (W INSIDE TRN) TO FAN;; ALEMANA W SPIRAL;; ROTARY ROPE SPIN TO BFLY;;

- 11-12 {Basic to Nat Top w/ Ronde (W Inside Trn) to Fan} LOP Fcg Pos M fcg WALL assuming CP fwd L, rec R, bk L/slip R bk twd L small step, sd L comm trng RF (W bk R, rec L, fwd R/lk L IB, fwd R slightly trng RF) end CP M fcg RLOD; Cont trng RF XRIB, cont trng RF sd L ronde R CW leading W trn LF under jnd lead hnds, cont trng RF to fc WALL XRIB/cl L, sd R (W fwd L, fwd R trng LF under jnd lead hnds ronde L CCW to fc RLOD, bk L/lk R IF, bk L) end FAN Pos M fcg WALL (W fcg RLOD);
- 13-14 {Alemana W Spiral} Fwd L, rec R ronde L CCW, XLIB/cl R, sd L leading W trn RF (W cl R, fwd L, fwd R/lk L IB, fwd R swiveling RF to fc M); Bk R leading W trn RF under jnd lead hnds, rec L, step almost in pl R/L, R raising jnd lead hnds to lead W spiral RF (W XLIF twd DLC swiveling RF to fc DRW under jnd lead hnds, fwd R swiveling RF to fc DRC, fwd L/lk R IB, fwd L spiraling RF to fc COH) end Sd-by-Sd Pos M fcg WALL (W fcg COH);
- 15-16 {Rotary Rope Spin to BFLY} Releasing lead hnds sd L, rec R, step in pl L/R, L spinning LF 1/2 to fc COH (W placing R-hnd on M's shoulder fwd R, fwd L, fwd R/lk L IB, fwd R circling RF around M to fc WALL) end Sd-by-Sd Pos M fcg COH (W fcg WALL); Sd R small step, rec L spinning LF 1/2 to fc WALL, step in pl R/L, R joining both hnds (W fwd L, fwd R, fwd L/lk R IB, fwd L cont circling RF around M to fc COH) end BFLY M fcg WALL W slightly to his R side;

17-18 LUNGE APT & W ROLL IN TO WRAP; BK BREAK W UNDERARM OUT TO FC;

- 17 {Lunge Apt & W Roll In to Wrap} Releasing lead hnds sd L bending knee lead W trn RF, rec R leading W trn LF, step almost in pl L/R, L joining lead hnds (W trng RF 1/2 on L to fc WALL sd R bending knee, rec L comm trng LF, cont trng LF step almost in pl R/L, R to fc WALL) end Wrapped Pos both fcg WALL;
- 18 {Bk Break W Underarm Out to Fc} Bk R, rec L raising jnd lead hnds to lead W trn RF, fwd R/lk L IB, fwd R (W bk L, rec R trng RF under jnd lead hnds to fc COH, bk L/lk R IF, bk L) end LOP Fcg Pos M fcg WALL;

PART A - MODIFIED

1-16 OPEN HIP TWIST RUNAWAY TO TANDEM;; STEP RONDE TAP CUCARACHA; HIP TWIST TO SD-BY-SD; CROSS BODY w/ INSIDE TRN TO R-HND STAR M TRANS; W STEP SWIVEL KICK & SLIDE ACROSS; TURKISH TOWEL; CROSS BODY w/ INSIDE TRN; NEW YORKER w/ W SPIN RF; CHECKED NEW YORKER w/ W SPIN LF; BASIC TO NAT TOP w/ RONDE (W INSIDE TRN) TO FAN;; ALEMANA W SPIRAL;; ROTARY ROPE SPIN TO BFLY;;

1-16 Repeat Meas 1-16 of PART A;.....;

17-18 LUNGE APT & W ROLL IN TO CUDDLE; OVERSWAY W LEG CRAWL & CARESS;

- 123- (W 123&4) 17 {Lunge Apt & W Roll In to Cuddle} BFLY M fcg WALL W slightly to his R side releasing lead hnds sd L bending knee lead W trn RF, rec R leading W trn LF, releasing trailing hnds sd L, hold (W trng RF 1/2 on L to fc WALL sd R bending knee, rec L comm rolling LF, step R/L cont rolling LF to fc M, sd R placing hnds on M's shoulders) end CUDDLE Pos M fcg WALL M's hnds at W's waist W's hnds on his shoulders;
- 18 {Oversway W Leg Crawl & Caress} Flexing L-knee rotate body LF to OVERSWAY Line extending L-hnd sd, hold, -, - (W flexing R-knee rotate body LF lifting L-knee along M's R-leg looking well L extend L-hnd sd, hold, -, caress M's face w/ L-hnd) end OVERSWAY Pos M's R-hnd around W's waist & L-hnd extended sd (W's R-hnd on M's shoulder & L-hnd at M's face);

PART B

1-4 W ROLL OUT TO FC; M CHASE TRN TO TANDEM; CROSS BODY TO VARS; WALK 2 & CHA;

- 1 {W Roll Out to Fc} OVERSWAY Pos swiveling RF on L to lead W roll RF bk R twd DLC, rec L, fwd R twd DRW/lk L IB, fwd R (W sd L spiraling LF to fc DRW, fwd R trng LF 1/2 to fc DLC, bk L/lk R IF, bk L) end OP Fcg Pos M fcg DRW no hnd jnd;
- 2 {M Chase Trn to Tandem} Fwd L trng RF 1/2 to fc DLC, rec R, fwd L/lk R IB, fwd L joining R-hnds (W bk R, rec L, fwd R/lk L IB, fwd R) end TANDEM Pos W bhnd M fcg DLC;
- 3 {Cross Body to Vars} Bk R leading W fwd, rec L, joining L-hnds slightly trng RF fwd R/lk L IB, fwd R (W fwd L, fwd R spiraling LF to fc LOD, fwd L/lk R IB, fwd L) end VARS both fcg LOD;
- 4 {Walk 2 & Cha} Fwd L, fwd R, fwd L/lk R IB, fwd L end VARS both fcg LOD;

PART B (cont'ed)

- 5-8 **SINGLE CUBAN BREAK; UNDERARM TRN UNDER L-HNDS;**
LUNGE APT & W ROLL IN TO CUDDLE; OVERSWAY W LEG CRAWL & CARESS:
- 1&23&4 5 {**Single Cuban Break**} VARS both fcg LOD XRIF w/ checking/rec L, sd R, XLIF w/ checking/rec R, sd L;
- 6 {**Underarm Trn under L-hnds**} Fwd R trng upper body RF raising jnd L-hnds to lead W trn RF, rec L to fc WALL end momentary X-hnd hold L over R, sd R/cl L, sd R assuming BFLY Pos (W fwd L comm trng RF, rec R cont trng RF under jnd L-hnds, sd L/cl R, sd L) end BFLY M fcg WALL;
- 7 {**Lunge Apt & W Roll In to Cuddle**} Repeat Meas 17 of PART A – MODIFIED;
- 8 {**Oversway W Leg Crawl & Caress**} Repeat Meas 18 of PART A – MODIFIED;

PART C

- 1-4 **W ROLL OUT TO FC; CROSS BODY RONDE W SPOT SPIN M TRANS TO SHADOW::**
SINGLE CUBAN BREAK;
- 1 Oversway Pos repeat Meas 1 of Part-B end LOP Fcg/DRW;
- 2 {**Cross Body Ronde W Spot Spin M Trans**} Assuming CP fwd L, rec R trng LF to fc DLW, sd L/cl R, sd L (W bk R, rec L, fwd R/lk L IB, fwd R) end L-shape M fcg DLW (W fcg DLC);
- 1-3&4 3 Rec R, pt L across body leading W trn LF, ronde L CCW XLIB leading W trn RF/trng LF to fc COH
(W 123&4) on L cl R, sd L joining L-hnds (W fwd L, fwd R trng LF to fc WALL ronde L CCW, XLIB/sd R trng RF 1/2 to fc COH, sd L) end SHADOW Pos both fcg COH L-hnds jnd & extended sd M's R-hnd on W's shoulder blade W's R-hnd extended sd; (now same footwork)
- 1&23&4 4 {**Single Cuban Break**} XRIF w/ checking/rec L, sd R, XLIF w/ checking/rec R, sd L;
- 5-8 **SHADOW CROSS BASIC w/ GUAPACHA TIMING:: BK BASIC; W OUT TO FC M TRANS:**
- &23&4 5-6 {**Shadow Cross Basic w/ Guapacha Timing**} SHADOW Pos both fcg COH hold/comm trng LF XRIB, rec L cont trng LF to fc RLOD, sd R/cl L, sd R end SHADOW Pos both fcg RLOD; Hold/comm trng LF XLIF, rec R cont trng LF to fc WALL, sd L/cl R, sd L end SHADOW Pos both fcg WALL;
- 7 {**Bk Basic**} Bk R, rec L, fwd R/lk LIB, fwd R;
- 1-3&4 8 {**W Out to Fc M Trans**} Fwd L, tap R bhnd L leading W fwd & release L-hnds, fwd R/lk LIB, fwd R
(W 123&4) joining lead hnds (W fwd L, fwd R trng LF 1/2 to fc COH, bk L/lk RIF, bk L) end LOP Fcg Pos M fcg WALL; (now opposite footwork)

END

- 1-4 **BASIC TO NAT TOP w/ RONDE (W INSIDE TRN) TO FAN::**
RUMBA CURL W EXTEND ARM & HOLD::
- 1-2 Repeat Meas 11-12 of PART A end FAN Pos M fcg WALL;;
- 123- 3-4 {**Rumba Curl W Extend Arm & Hold**} Fwd L, rec R, raising jnd lead hnds to lead W trn LF sd L
---- placing R-hnd around W's waist, hold (W cl R, fwd L, fwd R spiraling LF 1/2 under jnd lead hnds, -) end L-shape Pos M fcg WALL (W fcg LOD); Hold looking at W, -, -, - (W extend L-hnd sd & bk as music fades out, -, -, -);

09-68
UNA CAREZZA



Choreographers: Brent and Judy Moore,
10075 McCormick Place, Knoxville, TN 37923
(865)694-0200 Internet: DanceMoore@aol.com
Music: Prandi Sound CD 084, Sapiel International Collection, track 13,
"Una Carezza In Un Pugno" @ 24 MPM
Footwork: opposite, directions for man; timing QQS unless noted
Level: PHASE VI Rumba
Difficulty Level: average 2009
Sequence: Intro A, B, C, B, End

INTRODUCTION

1-4 WAIT 1; SLOW HIP ROCKS; SWIVEL to FACE & HOLD; SPOT TURN:

- 1 [WAIT 1] Aida pos fc RLOD lead feet free pntd to RLOD no hnds jnd;
- 2 [Hip Rk SS] Rock fwd L roll hip fwd lght sweep arm fwd, -, rec R roll hip bk sweep arm bk out, -;
- 3 [Swivel & Hold S-] Fwd L, -/ swvl LF (RF) to fc WALL (COH) jn lead hnds pnt trail foot RLOD, hold, -;
- 4 [Spot Turn] Thru R trn LF (RF) 1/2, rec L trn LF (RF) 1/4, sd L fc WALL,-;

PART A

1-8 NEW YORKER; AIDA; SYNC HIP ROCK & FACE; ALEMANA ENDING; ROPESPIN 1/2 man face line; SIDE BREAK lady UNDERARM IN 4; SIDE WALK to SIDECAR; CHECK lady DEVELOPE:

- 1 [New Yorker] Body trn RF (LF) ck thru L, rec R trn LF (RF), sd & fwd L "V" LOD,-;
- 2 [Aida] Thru R trn RF (LF), fwd L trn RF (LF), bk & sd R "V" pos fc RLOD sweep trail hnds up & out,-;
- 3 [Hip Rk & Face Q&Q&-] Rock fwd L roll hip fwd slght sweep arm fwd / rec R roll hip bk sweep arm bk out, fwd L / swvl LF (RF) to bfly WALL tch trail hnds, pnt trial ft RLOD, -;
- 4-5 [Alemana to Rope Spin 1/2 man Fc LOD] Bk & sd R trn lady undr lead hnds, sd L sml stp, cl R fc WALL spiral lady RF undr lead hnds,-; press sd L lead hnds ovr head lead lady arnd CW w/right arm, rec R trn LF, fwd L left opn LOD,-; (fwd L brush rght ft trn RF undr lead hnds, fwd R trn RF brush lft ft, trn RF sd & fwd L spiral RF fc COH,-; fwd circle wlk arnd man CW R,L,R to left opn LOD,-;)
- 6 [Side Brk & Under in 4 QQQQ] Rk sd R, rec sd L mve behnd lady raise lead hnds, XRIFL trn RF fc WALL, cl L fc WALL bfly (rk sd L, rec R strt LF undrarm trn, XLIFR trn LF, bk R to bfly fc COH);
- 7 [Side Walk] sd R, cl L, sd R bfly sdcar WALL;
- 8 [Check Develope S-] Ck fwd L in bfly scr DRW,-, strghtn rght knee slowly shape body RF tm keep rght leg extndd bk bhnd body,- (ck bk R in bfly scr,-, body trn RF raise lft knee, kick lft leg to DLC & lower to R);

9-14 SYNC SIDE WALK with HIP TWIST; CROSS BODY; ADVANCED ALEMANA.; CUDDLE & lady SPIRAL:

FAN:

- 9 [Sync Side Walk Hip Twist QQ&S&] Bk R trn LF, sd L/cl R, fwd L toe pnt LOD (DLC) /man lwer on L trng body RF extnd R leg sd & out R arm up & out (hip twst RF bk to man);
- 10 [Cross Body] Body trn LF bk R toe in brng lady fwd, rec L body trn LF, sd & fwd R to opn fcng fc COH,- (fwd L, fwd R trn LF, sd & bk L to fc WALL,-);
- 11-12 [Adv Alemana] Fwd L, rec R raise lead hnds, sd L strt RF trn,-; XRINL trn RF, sd L trn rf, cl R fc WALL cp,- (bk R, fwd L, fwd R toe in start RF trn,-; fwd L brush rght ft trn RF, fwd R trn RF brush lft ft, trn RF sd & fwd L to cp fc COH,-);
- 13 [Cuddle & Spiral] Sd L slght body tm RF extnd lft hnd up/out, rec R body trn LF, cl L jn lead hnds trn lady LF fc WALL,- (trn RF sd & bk R extnd rght arm out, rec L trn LF, fwd R sml stp spiral LF fc DLW,-);
- 14 [Fan QQS] Bk R, rec L body trn LF, sd & fwd R fc WALL fan pos,- (fwd L LOD, fwd R trn LF to fc RLOD, bk & sd L body at angle to man,-);

PART B

1-8 ALEMANA to SHADOW.; ADVANCE SLIDING DOOR lady SITLINE & SPIRAL to SHADOW.; ADVANCE SLIDING DOOR lady SPIRAL; man back into AIDA; SYNC HIP ROCK & FACE; SPOT TURN:

- 1-2 [Alemana to Shadow] Fwd L, rec R raise lead hnds, cl L,-; bk R, rec L, XRIFL fc WALL lead lady to rght sd,- / trn her RF to shdw WALL jn lft hnds; (bk R, fwd L, fwd R toe out start RF trn,-; fwd L brush rght ft trn RF, fwd R trn RF brush lft ft, trn RF sd L to man's rght sd, - / trn RF to shdw fc WALL); [1st time from fan - 2nd time from open facing lady steps back step 1]
- 3-4 [Adv Sliding Door Sit & Spiral] Fwd L body trn RF, rec R body trn LF, XLIBR tandm pos WALL,-; trn lady RF undr lft hnds body trn RF lunge sd R, rec L trn LF, XRIFL sml stp brng lady fwd & trn her to shdw,-;(trn RF sd & bk R extnd rght arm out, rec L trn LF, XRIFL fc WALL,-; shrp trn RF undr left hnds bk on L in sit line, rec fwd R, fwd L spiral RF to shdw fc WALL,-);

- 5 [Adv Sliding Door & Spiral] Fwd L body trn RF, rec R body trn LF, cl R slight body trn LF lead lady to spirial LF undr lft hnds fc DRW,- (trn RF sd & bk R extnd rght arm out, rec L trn LF, XRIFL spiral LF fc WALL,-);
- 6 [Aida] Trn RF bk R, bk L join lead hnds, bk & sd R "V" pos fc RLOD trail hnds up & out (fwd L body trn LF, f fwd R trn LF join lead hnds, bk & sd L trail hnds up & out,-);
- 7 [Hip Rk & Face Q&Q&-] Rock fwd L roll hip fwd slight sweep arm fwd / rec R roll hip bk sweep arm bk out, fwd L / swvl LF (RF) to bfly WALL tch trail hnds, pnt trial ft RLOD, -;
- 8 [Spot Turn] Thru R trn LF (RF) 1/2, rec L trn LF (RF) 1/4, sd L bfly WALL,-;
- 9-15 NEW YORKER to 1/ 2 OPEN; OPEN IN & OUT RUN:: MANEUVER PIVOT to RUDOLPH RONDE: SYNC LARIAT man FACE REV: ADVANCED HIP TWIST: FACING FAN:**
- 9 [New Yorker] Body trn RF (LF) ck thru L, rec R trn LF (RF), sd & fwd L 1/2 opn LOD,-;
- 10-11 [In & Out Run] Thru R trn RF, fwd & sd L trn RF, sd & fwd R LOD half left open lady in lft arm, - (thru L sml stp body trn RF, fwd R sml stp, body trn RF fwd L LOD half left open,-); thru L sml stp body trn RF, fwd R sml stp, body trn RF fwd L LOD lady in rght arm half open,- (thru R trn RF, fwd & sd L trn RF, sd & fwd R LOD, -);
- 12 [Man Pivot Rudolph Ronde] Thru R in semi, jn lead hnds trn RF sd & bk L cp, pvt RF fwd R DLC btwn W's feet lwer leave L leg extended trn body RF & lead W to ronde CW,- (thru L, fwd R trn RF, bk L ronde R CW, -);
- 13 [Sync Lariat Q&QS] Sd L part wght raise lead hnds lead W amd rght sd hnds over M's head / rec R, rec L / trn LF fc RLOD, cl R cp RLOD,- (XRIBL strt tight circle vine CW arnd man / sd & fwd L, XRIFL, sml step sd L cp fc LOD,-);
- 14 [Adv Hip Twist] Body trn RF fwd L RLOD extnd arms to lady, rec R trn LF to bjo , bk L body trn RF,- (strng trn RF bk R, rec L trn RF to bjo, fwd R swvl RF to fc WALL,-);
- 15 [Fan Open Facing] Bk R, rec L body trn LF, fwd R fc WALL opn fcng,- (fwd L, fwd R trn LF to fc COH, bk L,-);

PART C

- 1-8 LUNGE & SIT to a CURL: FAN; HOCKEY STICK lady SPIRAL TO SHADOW man TRANSITION:: SIDE WALK: SHADOW CONTRA CHECK RECOVER POINT twice:: END of a HOCKEY STICK man TRANSITION:**
- 1 [Lunge & Sit to Curl - - S (QQS)] Opn fcng WALL lwer on R extnd lft leg sd & bk good tone press lady bk, strt rise on R bring lady fwd, slight trn LF to fc DLW sml stp sd L wrap lady LF undr lead hnds, -(bk R contra ck action sit line action, rec fwd L strt rise, fwd R spiral LF to mom wrap DLW,-);
- 2 [Fan QQS] Bk & sd R, rec L body trn LF, sd & fwd R fc WALL fan pos,- (fwd L LOD, fwd R trn LF to fc RLOD, bk & sd L body at angle to man,-);
- 3 . 4 [Hockey Stick Spiral Man trans QQSQ&QS (QQSQQS)] Fwd L, rec R raise jnd lead hnds, cl L to lady's rght sd look at prtnr spiral her LF,-; slight body trn RF bk R bhnd L / rec fwd L, sd R, release hold cl L shdw fc WALL,-; (cl R , fwd L, fwd R slight RF body trn & spiral LF,-; fwd L, fwd R trn LF fc WALL, cl L to tandem fc WALL,-;) now same foot work
- 5 [Side Walk] sd R, cl L, sd R tight shdw fc WALL; move RLOD
- 6 [Contra Check Rec Point QQ-] Strng body trn LF ck fwd L soften knee body erect keep jnd lft arms out, rec R body trn RF, pnt L LOD no wght shape slight lft hnds out to sd body fc DRW shdw look WALL,-;
- 7 [Contra Check Rec Point QQ-] Repeat meas 6, Part C
- 8 [End of Hockey StickTrans SS(QQS)] Fwd L, hold & trn lady LF, fwd R to opn fcng fc WALL jn lead hnds,- (fwd L, fwd R trn LF, bk L to opn fcng fc LOD jn lead hnds,-);

END

- 1-6 CHASE TURN man head loop: CROSS BODY: REVERSE UNDERARM TURN: MANEUVER PREPARATION: SAMEFOOT LUNGE & EXTEND:**
- 1 [Chase w/head loop] Fwd L trn 1/2 RF, rec fwd R body trn RF undr lead hnds, sd & fwd L mve COH body fc LOD (bk R, rec L, fwd R); OPTION: man may omit head loop but rejoin lead hnds after his turn
- 2 [Cross Body] Bk R brng lady fwd, rec L trn LF, sd R to fc COH,- (fwd L, fwd R trn LF, sd L to fc WALL,-);
- 3 [Rev Underarm Trn] Ck thru L raise lead hnds trn lady under, rec R, sd & fwd L blind semi RLOD,- (fwd R trn LF under lead hnds, rec L trn LF, sd R semi RLOD,-);
- 4 [Man Prep QQ - (QQS)] Thru R trn LF cp RLOD, sd & bk L body trn RF, tch R samefoot prep pos fc WALL,- (thru L, fwd R trn RF, sd L sml stp fc DLC samefoot prep pos,-);
- 5-6 [Samefoot Lunge SSSS] Hold slight sway lft & lwr sd & fwd R soften R knee leave L extnd sd & bk,-, chng shape to rght slight body trn LF look at lady,-, place lady's right on left shlder,-; extend left hnd out (slight sway rght bk R soften R knee,-, strng shape to left look well left, -; extend left hnd out,-)

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

“WHEN A CHILD IS BORN “

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

MUSIC: “When A Child Is Born” by Il Divo [Contact Choreographer for Availability]
 SYCO music/Columbia Records CD#97715: IL DIVO *The Christmas Collection* Track #4

PHASE & RHYTHM: Phase VI Slow Two Step

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

INTRO

WAIT LEAD IN NOTES[QQ&Q] Low BFY / DLW Both LT FT FREE [Man pt bk / Lady pt fwd]

1-4

Slo SPT BK, __, __, REC; & FWD / Lady SWVL FLAIR; TWICE;

FWD / Lady BK w/ RONDE, __, __, BEH / SD;

- 1 S_Q [STP BK, __, __, REC] LOW BFY fc DLW bk L, __, __, rec fwd R (W LOW BFY fc DRC fwd L, __, __, rec bk R);
- 2 S_ [FWD / Lady X-SWVL w/ FLAIR] Fwd L DLW swvl rf, __, __, __ (W bk L DLW swvl rf flair R ccw, __, __, __);
- 3 S_ [FWD / Lady X-SWVL w/ FLAIR] Fwd R DRW swvl lf, __, __, __ (W bk R DRW swvl lf flair L cw, __, __, __);
- 4 S_Q& [FWD / Lady BK w/ RONDE, __, __, BEH / SD] Fwd L DLW, __, __, xRib / sd L (W bk L DLW ronde R ccw, __, __, xRib / sd L);

5-8

FWD to BJO & HOLD; TRN AWY ½, __, & OUT to FC, __; OPP BASIC;

SD, DR, CL / Lady TCH to CP;

- 5 S_ [FWD to BJO & HOLD] Fwd R to BJO / WALL & slo look awy, __, __, __ (W fwd R COH to BJO & slo look awy, __, __, __);
- 6 S_ [TRN AWY ½, __, & OUT to FC, __] Swvl lf ½ on R look COH, __, fwd L lf tm to fc ptr & WALL, __ (W swvl lf ½ on R look WALL, __, fwd L lf tm to fc ptr & COH, __);
- 7 SQQ [OPP BASIC] No hds sd R, __, bk L, fwd R LOD (W no hds sd R, __, bk L, fwd R RLOD);
- 8 SS(S_) [SD, DR, CL / Lady TCH] Sd L LOD, __, cl R to L CP / WALL (W sd L RLOD, __, tch R to L CP fc COH);

PART A

1-4

SD BASIC; REV UNDERARM TRN to Wrap / Man TRANS; SWEETHEART RUN;

SWEETHEART SWITCH;

- 1 SQQ [SD BASIC] CP / WALL sd L, __, bk R, fwd L (W CP fc COH sd R, __, bk L, fwd R);
- 2 S_Q(SQQ) [REV UNDERARM TRN to Wrap / Man TRANS] Sd R, __, tch L to R lead W lf underarm SWEETHEART WRAP, fwd L LOD (W sd L, xRif lf underarm SWEETHEART WRAP, fwd L LOD);
- 3 SQQ [SWEETHEART RUN] WRAP POS w/ W in rt arm fwd R, __, fwd L, fwd R (W WRAP POS in M's rt arm fwd R, __, fwd L, fwd R);
- 4 SQQ [SWEETHEART SWITCH] WRAP POS fwd L DLW rf tm W switches to M's lt arm, __, fwd R, fwd L LOD (W WRAP POS fwd L DLW rf spiral switching to M's lt arm, __, fwd R, fwd L LOD);

5-8

ROLL LF/Lady UNDERARM to TANDEM; SLO RK 2; Lady BASIC/Man RK & ROLL RLOD;

In 2 Man RK / Lady ROLL to SHAD / WALL;

- 5 SQQ [ROLL LF / Lady UNDERARM] Fwd R LOD, __, release lead hds roll lf L, R lead W lf under trail hds to TANDEM / WALL W in bk on rt sd (W fwd R, __, release lead hds & roll lf L, R under trail hds to TANDEM / WALL hds on M's shs M in frt on lt sd);
- 6 SS [SLO RK 2] TANDEM / WALL W's hds on M's shs rk sd L, __, rk sd R, __ (W rk sd L, __, rk sd R, __);
- 7 SQQ [Lady BASIC / Man RK & ROLL RLOD] Rk sd L look at ptr, __, roll rf RLOD R, L (W sd L look at ptr, __, bk R lead M rf roll, rec fwd L);
- 8 SS [In 2 Man RK / Lady ROLL to SHAD] Fcing WALL rk sd R, __, rec sd L, __ (W roll RLOD R, __, L SHAD / WALL in frt of M, __);

9-12

3 LUNGE SWITCHes;;; SLO SD LK / Man in 2;

[LUNGE SWITCH] Cl R to L lower to rt lunge line fc WALL placing W in rt arm, __, rec sd L LOD, xRif

- 9 SQQ (W lunge sd R switching to M's rt arm fc WALL, __, rec sd L LOD, xRif);
- 10 SQQ [LUNGE SWITCH] Lunge sd L switching W to lt arm, __, rec sd R RLOD, xLif (W lunge sd L switch to M's lt arm, __, rec sd R RLOD, xLif);
- 11 SQQ [LUNGE SWITCH] Lunge sd R switching W to rt arm, __, rec sd L LOD, xRif (W lunge sd R switch to M's rt arm, __, rec sd L LOD, xRif);
- 12 SS(SQQ) [SLO SD LK / Man in 2] Fwd L DLC, __, cl R to L CP / DLC, __ (W fwd L DLC, __, fwd R lf tm, lk Lif CP fc DRW);

13-16

LILT TELE to; PROM OVERSWY; FALLAWY RONDE to;

Lady's UNDERARM SIT LINE & REC;

- 13 S&S [LILT TELE] CP / DLC fwd L w/ rise, __/fwd R lower w/ lf tm, fwd L w/ rise to strong SCP / LOD, __ (W CP bk R w/ rise, __/cl L to R lower w/ lf heel tm, fwd R w/ rise lt sd strong SCP / LOD, __);
- 14 S_ [PROM OVERSWY] Lower on L stretch lt sd chging to OVERSWY POS, __, __, __ (W lower on R chging to OVERSWY POS, __, __, __);
- 15 SQQ [FALLAWY RONDE] Sd & bk R ronde L ccw, __, fallawy bk L RLOD, sd R (W sd & bk L ronde R cw, __, fallawy bk R RLOD, sd L);
- 16 SS [UNDERARM SIT LINE & REC] Lunge sd L LOD lead W lf underarm tm, __, rec R CP / WALL, __ (W fwd R RLOD lf underarm tm to SIT LINE, __, fwd L LOD CP fc COH, __);

09-71
"WHEN A CHILD IS BORN" Cont.

PART A MOD

- 1-4 **SD BASIC; REV UNDERARM TRN to Wrap / Man TRANS; SWEETHEART RUN; SWEETHEART SWITCH;**
 - 5-8 **ROLL LF/Lady UNDERARM to TANDEM; SLO RK 2; Lady BASIC/Man RK & ROLL RLOD; In 2 Man RK / Lady ROLL to SHAD / WALL;**
 - 9-12 **3 LUNGE SWITCHes;;; SLO SD LK / Man in 2;**
 - 13-16 **LILT TELE to; PROM OVERSWY; FALLAWY RONDE to; Lady's UNDERARM SIT LINE, __, REC & CL;**
- 16 **SQQ [UNDERARM SIT LINE, __, REC & CL]** Lunge sd L LOD lead W lf underarm trn. __. rec R. cl L to R look at ptr lead hds joined tch trail hds fc DLW (W fwd R RLOD lf underarm trn to SIT LINE, __. fwd L LOD. lf tm cl R to L lead hds joined tch trail hds fc DRW):

PART B

- 1-4 **EXPLODE APT (3S);, & QK ROLL ACROSS;; OPP BASIC; SD BASIC /Lady ROLL IN &;**
- 1-2 **S __; __QQ [EXPLODE APT, __; __, & QK ROLL ACROSS]** Push apt sd R look awy w/ rt arm sweep. __. __. __. __. roll lf L, R LOD beh ptr (W push apt sd L look awy w/ lt arm sweep. __. __. __. __. roll rf R, L RLOD in frt of ptr):
- 3 **SQQ [OPP BASIC]** No hds fc DRW look at ptr apt L. __. bk R. fwd L RLOD (W no hds fc DLW look at ptr apt R. __. bk L. fwd R LOD):
- 4 **SQQ [SD BASIC / Lady ROLL IN]** Fc WALL sd R. __. bk L. fwd R LOD (W fwd L LOD start lf roll. __. cont lf roll R. L):
- 5-8 **FWD to HINGE (3S);, REC / Lady QK UNDERARM EXIT;; FALLAWY RONDE & VINE 2; SLO SD LK;**
- 5-6 **S __; __S [FWD to HINGE; __, __, REC / Lady QK UNDERARM EXIT]** Blend SCP fwd L LOD w/ strong elevation. __. lead W xib. __. lower on L to HINGE. __. rise & cl R to L lead W lf underarm trn to BFY / WALL. __
- 7 **(SS; __QQ) SQQ [FALLAWY RONDE & VINE 2]** BFY / WALL sd L ronde R cw. __. xRib. fwd L LOD (W BFY sd R ronde L ccw. __. xLib. fwd R LOD):
- 8 **SQQ [SLO SD LK]** Fwd R LOD. __. fwd L. cl R to L CP / LOD (W fwd L LOD. __. fwd R lf tm. lk Lif CP fc RLOD):
- 9-12 **VIEN TRN 1/2 to; BK PATTI-CAKE TRAVELing X-CHASSES;;**
- 9 **SQQ [VIEN TRN 1/2]** CP / LOD fwd L. __. fwd R lf tm. lk Lif fc RLOD (W CP fc RLOD bk R. __. bk L lf tm. cl R to L fc LOD):
- 10 **SQQ [BK PATTI-CAKE TRAVELing X-CHASSES]** Join rt hds bk R LOD. __. bk L DW. lk Rif (W join rt hds fwd L LOD. __. fwd R DW. xLif):
- 11 **SQQ** Joining lt hds bk L LOD. __. bk R DLC. lk Lif (W join lt hds fwd R LOD. __. fwd L DLC. xRif):
- 12 **SQQ** Joining rt hds bk R LOD. __. bk L DLW. lk Rif (W join rt hds fwd L LOD. __. fwd R DLW. xLif):
- 13-16 **Lady's PASSing SPIRAL to BFY; Lady RONDE & CIR VINE 2; WHEEL 3; Slo UNDERARM EXIT in 2 OVERTRNed &;**
- 13 **SQQ [Lady's PASSing SPIRAL]** Rt hds joined sd L fc COH lead W lf spiral. __. xRib. fwd L BFY LOD (W rt hds joined fwd R LOD spiral lf. __. curve fwd L. fwd R RLOD):
- 14 **SQQ [Lady's RONDE & CIR VINE 2]** Blend BFY fwd R LOD lead W ronde. __. cir rf fwd L. fwd R fc COH (W blend BFY bk L ronde R cw. __. cir vine xRib. sd L fc WALL):
- 15 **SQQ [WHEEL 3]** Blend BJO / COH wheel rf fwd L. __. fwd R. fwd L fc RLOD (W BJO fc WALL wheel rf fwd R. __. fwd L. fwd R fc LOD):
- 16 **SS [Slo UNDERARM EXIT in 2]** BJO fwd R COH rf tm. __. cl L to R fc DLW ld hds joined trail hds tching look at ptr. __ (W BJO fwd L LOD lf underarm trn. __. cl R to L fc DRW ld hds joined trail hds tching look at ptr. __):

PART B MOD

- 1-4 **EXPLODE APT (3S);, & QK ROLL ACROSS;; OPP BASIC; SD BASIC /Lady ROLL IN;**
- 5-8 **FWD to HINGE (3S);, REC / Lady QK UNDERARM EXIT;; FALLAWY RONDE & VINE 2; SLO SD LK;**
- 9-12 **VIEN TRN 1/2 to; BK PATTI-CAKE TRAVELing X-CHASSES;;**
- 13-16 **Lady's PASSing SPIRAL to BFY; Lady RONDE & CIR VINE 2; WHEEL 6 fc COH w/ PREP;;**
- 15 **SQQ [WHEEL 6 PREP]** Blend BJO / COH wheel rf fwd L. __. fwd R. fwd L (W BJO fc WALL wheel rf fwd R. __. fwd L. fwd R):
- 16 **SQQ(SQQ&) Cont wheel rf fwd R. __. fwd L. fwd R fc COH (W cont wheel rf fwd L. __. fwd R. fwd L fc WALL/swvl rf insd M's rt hip cl R to L):**
- 17-20 **LOWER to SAME FT LUNGE LINE; TRNG HOV to 1/2 OP / LOD; OP IN & OUT RUNS;;**
- 17 **[LOWER to SAME FT LUNGE LINE]** Fc COH lower on R head lt. __. __. __ (W lower on R SAME FT LUNGE LINE head rt. __. __. __):
- 18 **__;SQQ [TRNG HOV to 1/2 OP]** /lead W rec fwd RLOD: Fwd L RLOD. __. fwd & sd R lf tm w/ rise. rec fwd R 1/2 OP / LOD (W /rec fwd L RLOD: Fwd R lf tm. __. bk & sd L RLOD w/ rise. rec fwd R 1/2 OP / LOD):
- 19 **SQQ [OP IN & OUT RUNS]** 1/2 OP fwd R DLW. __. fwd L rf tm. fwd R 1/2 LOP (W 1/2 OP / LOD fwd L. __. fwd R. fwd L 1/2 LOP):
- 20 **SQQ 1/2 LOP / LOD fwd L. __. fwd R. fwd L 1/2 OP / LOD (W 1/2 LOP fwd R DLW. __. fwd L rf tm. fwd R 1/2 OP / LOD):**

“WHEN A CHILD IS BORN “ Cont.

PART B MOD Cont.

- 21-24 **THRU to SIO PROM OVERSWY;; SIO FALLAWY RONDE & SWVL DEVELOP w/ SCOOP;;**
 - 21-22 SS; ___ **[THRU to PROM OVERSWY]** Blend SCP / LOD [on "Born"] fwd R, __, fwd L strong rt stretch. __; lower on L, __, chg to OVERSWY, __ (W SCP / LOD [on "Born"] fwd L, __, fwd R strong lt stretch. __; Lower on R, __, chg to OVERSWY POS. __):
 - 23 SS **[SIO FALLAWY RONDE]** Sd R RLOD ronde L ccw, __, xLib FALLAWY POS, __ (W sd L ronde R cw, __, xRib FALLAWY POS, __);
 - 24 ___ S ***[SWVL DEVLEOP w/ SCOOP]** Pt R bk lead W lf swvl to BJO, __, chg swy lead W develop. [on "Is"] fwd R outsd ptr & rise lead W swvl rf (W swvl lf on R head rt, __, chg head lt develop L, [on "Is"] bk L ptr outsd rise & swvl rf on L);
- *[MS 24 retards & dances like 3 Sio Cts w/ the Scoop on "Is": FALLAWY RONDE, __, SWVL DEVELOP, __, SCOOP, __;]*

END

- 1-4 **to SAME FT LUNGE LINE; QK TELESPIN to THROWAWY OVERSWY; __, __, __, QK RISE;**
- 1 ___; ___ **[SAME FT LUNGE LINE]** /lead W prep insd rt hip: [on "Born"] Lower on R SAME FT LUNGE LINE, __, __, __ (W cl R to L insd M's rt hip: [on "Born"] Lower on R SAME FT LUNGE LINE, __, __, __):
- 2 ___; QQS **[QK TELE to THROWAWY OVERSWY]** /lead W rec fwd LOD; Fwd L LOD w/ rise. fwd R lf tm. bk & sd L LOD THROWAWY. __ (W /rec fwd L LOD; Fwd R lf tm w/ rise, cl L to R lf toe spin, fwd R LOD THROWAWY OVERSWY, __):
- 3 ___ **[__ , __ , QK RISE]** Extend THROWAWY OVERSWY __, __, __, qk rise on L to look at ptr (W extend THROWAWY OVERSWY __, __, __, qk rise on R to look at ptr):

09-73



YOU STEPPED OUT OF A DREAM

Choreo: Wayne & Barbara Blackford, 8178 Galaxie Dr. Jacksonville, Fl. 32244 904/771-2761
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Music: CD - Johnny Mathis & Henry Mancini The Hollywood Musicals – Track # 1 (download from Amazon.com)

Sequence : INTRO - A – B – C – A meas 9-16- B meas 1-13 – END PH 5+2 (rev top; dbl contra chk) BOLERO

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses) vers. 1.3 REL. 7/1/09

Timing: Standard Bolero SQQ except where noted

MEAS.

INTRO

1 – 4 (music is extremely slow for the intro)TANDEM POS FC WALL LF FT FREE FOR BOTH WAIT
16 BELL TONES;; –SUNRISE; HIP RK 3;

SS 1-2 Wait 2 measures in Tandem Wrap Pos Fcing Wall M behind W both w/L foot free looking down;
3-4 [sunrise] MUSIC IS VERY SLOW Lift W's arms straight up as you raise hands,- take arms out &
dn and place hds on W's waist, - ; [hip rk 3] Rk sd L,-, R, L;

5-10 BOTH ROLL RF TOWARD DRW JN M'S RT & W'S LF HD; CROSS CHECK REC SD TO
SHAD/DLW; HIP RK 3; BOTH ROLL LF M TRANS 2 SLOWS CP/WALL; BASIC;;

SS (SQQ) 5-6 [roll RF] Sd R comm RF roll, -,cont roll sd L fc DRW, sd R jn M's R & W's left hds end fc DRW;
[x ck rec shad] XLIF,-, rec R, sd L to SHAD/DLW;
7-8 [hip rk] Rk sd R, -, L, R; [roll LF] Sd & Fwd L trn LF,-, cont LF trn sd R (W sd &
fwd L trn LF, trn sd R cont trn {spiral action}, cont trn to fc ptr sd L) end CP/WALL;
9-10 [basic] Sd L,-, bk R, fwd L; Sd R,-, fwd L, bk R;

PART A

1-4 CP/WALL NAT TOP(W SYNCO INSIDE TRN); SYNCO END FC DLC; RONDE & SYNCO REV
UNDERARM TRN FC DRW; FWD BRK JN RT HDS;

SQ&Q 1-2 [nat top w/synco end] Sd & fwd L comm RF trn,-, XRIB of L cont RF trn, sd L cont
trn; XRIB,-, sd L/XRIB, sd L (W sd & fwd L comm LF trn under jnd ld hds-, sd & bk R
cont trn/fwd L cont trn, sd & bk R to fc M) end CP/DLC ;
SQ&Q 3-4 [ronde & synco rev underarm trn] Fwd R between W's feet lead W to ronde R CW,-,
fwd L circle RF raise lead hds/XRIB leading W to trn LF under jnd hds, fwd & sd L (W sd & fwd L
ronde R CW,-, bk R comm LF trn under jnd lead hds/sd & fwd L cont trn, sd & bk R to fc ptr) fc
DRW; [fwd brk] Sd & fwd R,-, chk fwd L small step slight contra chk action, rec bk R jn R hds;

5-8 BK UP WK 6 w/ARMS;; PASSING CURL W FREE SPIN; LUNGE BRK;

s (SQQ) 5-6 [bk wk 6] Join R hds bk L,-, bk R, bk L circle L arm up back & down; join L hds bk R,-, bk
R, bk L, bk R circle R arm up back & down join lead hds;
7-8 [passing curl w/spin]Raising jnd R hds sd & fwd L trn RF lead W to curl,-, release W cont RF
trn fwd R, fwd L (W fwd R spiral LF,-, cont LF trn fwd L, cont LF trn bk R fc RLOD) fc LOD:
[lunge brk] Sd & fwd R,-, lower in R knee keeping a straight back
allowing L ft to slide sd & bk, start to rise (W sd & bk L to fc ptr, -, bk R, fwd L);

9-12 RT PASS TO FC WALL; LNG BRK; TRN BASIC FC COH; INTO DBL CONTRA CHK;

S- (SQQ) 9-10 [rt sd pass] Fwd & sd L begin RF trn raise lead hds to create window,-, XRIB cont RF trn, fwd L
(W fwd R,-, fwd L begin LF trn, bk R cont LF trn under raised lead hds) to LOP FCG/Wall;\n[lunge brk] Sd & fwd R,-, lower in R knee keeping a straight back allowing L ft to slide sd & bk,
start to rise (W sd & bk L to fc ptr,-, bk R, fwd L);

11-12 [trn basic] Blend to CP trn body RF sd L,-, bk R trning ¼ LF w/slip pvt action, sd & fwd L trn ¼ LF to CP COH: [start dbl contra chk] Sd & fwd R,-, lower & contra check fwd L w/R shldr lead, rec R,

13-16 **FINISH DBL CONTRA CHK; W SPIRAL TO REV TOP w/SYNCO END FC WALL;; OP BRK;**

13-14 [finish dbl contra chk] Pt sd L look L (W look R),-, lower & contra check fwd L w/R shldr ld, rec R; [rev top] shape twd ptr comm LF trn sd & fwd L and lead W to spiral LF ,-, cont trn sd & fwd R, cont LF trn XLIF of R (W sd & fwd R spiral 7/8 LF under jnd ld hds, cont LF trn thru L, cont LF trn sd R) blend to CP approximately DRW;

S&QQ 15-16 [synco end] Cont LF trn sd & fwd R,-/cont trn XLIF, cont trn sd & fwd R, cont trn XLIF (trn LF XLIB,-/cont trn sd & bk R, cont trn XLIB of R, cont trn sd & bk R) end approximately CP/DRW; [op brk] Sd & fwd R,-, rk apt L, fwd R;

PART B

1 - 4 **BK BASIC; SH TO SH; RIFF TURNS; X BODY FC COH JN RT HDS;**

1-2 [bk basic] Sd L,-, bk R, fwd L; [shoulder to shoulder] Sd R, -, fwd & XLIF, rec R (W Sd L, -, XRIB,- rec L to fc ptr)

qqqq 3-4 [riff turns Sd L, cl R, sd L, cl R (W sd R/spin RF on R, cl L, sd R/spn RF on R, cl L); [x body jn R hds] Sd & bk L trn LF,-, bk R cont trn, cont trn fwd L (W fwd R X in front of M -, fwd L trn LF , sd & bk R to fc ptr) jn R hds fc COH;

5-8 **START ½ MOON; W SYNCO TRN TO SKATERS FC RLOD RT FT FREE FOR BOTH JN L HDS; SHAD TURNS TWICE;;**

5-6 [start ½ moon] with R hds jnd Sd & fwd R trn RF ¼ , -, ck thru L, rec R to fc ptr COH (W sd & fwd L trn LF ¼,-, ck thru R, rec L to fc ptr WALL); [W synco trn] Sd & fwd L slight LF trn -, fwd R, fwd L (W sd & fwd R slight RF trn,-, fwd L spin LF/cont spin cl R, fwd L) to skaters with L hds jnd fc RLOD;

SQ&Q 7-8 [shad trns] Skaters Pos fc RLOD R ft free for both Fwd R,-, fwd L trn RF ½ raise jn L hds lead W to rn RF ½ under jnd hds, fwd R W will be slightly beh M; Fwd L,-, fwd R trn LF ½ raise jnd L hds lead W to trn LF ½ under jnd hds, fwd L M will be slightly beh W;

9-12 **START SHAD TRN W OUT TO FC M TRANS 2 SL FC COH; HIP LIFT; X BODY FC WALL; LNG BRK;**

9-10 [shad trn M trans] Skaters Pos fc RLOD R ft free for both Fwd R,-, fwd L trn RF ¼ raise jn L hds lead W to rn RF ¼ under jnd hds release L hds, - (W Fwd R,-, fwd L trn RF ¼ under jnd hds to fc ptr, sd R)end fc COH; [hip lift] Sd R bring L ft to weighted ft,-, slight pressure on L lift R hip, lower R hip;

ss 11-12 [x body] Sd & bk L trn LF,-, bk R cont trn, cont trn fwd L (W fwd R X in front of M -, fwd L trn LF, sd & bk R to fc ptr) jn R hds fc WALL; [lunge brk] Sd & fwd R,-, lower in R knee keeping a straight back allowing L ft to slide sd & bk, start to rise (W sd & bk L to fc ptr, -, bk R, fwd L);

13-16 **CHECKED RT PASS; SD LUNGE & SIT LINE; OP OUT TWICE;;**

13-14 [checked RT pass] Sd & fwd L twd WALL raising jnd lead hds joining trailing hds at waist level,-, trn RF around W XRIB lowering lead hds, cont RF trn sd & fwd L lowering both hds (W fwd R,-, fwd & across L twd COH no trn, bk R) end in mod wrapped pos both fc DLC; [sd lunge & sit ln] Fwd R cont RF trn to fc Wall jn R hds & shape twd ptr,-, sd L flex knee look at W L hd extended sd, rec R (W sd & bk L, bk R flex knee free L hd extended sd & bk, rec L)low BFLY/WALL;

15-16 [op out twice] dbh hd hold Sd L,-, lower in L extend R to sd with trail hds down & slight LF trn, rise on L no wgt (W sd & fwd R trn ½ LF,-, bk L flex knee, rec R); cl R to L,-, lower in R extend L to sd with trail hds down & slight RF trn, rise on R no wgt (W sd & fwd L trn 3/8 RF,-, bk R flex knee, rec L);

09-76

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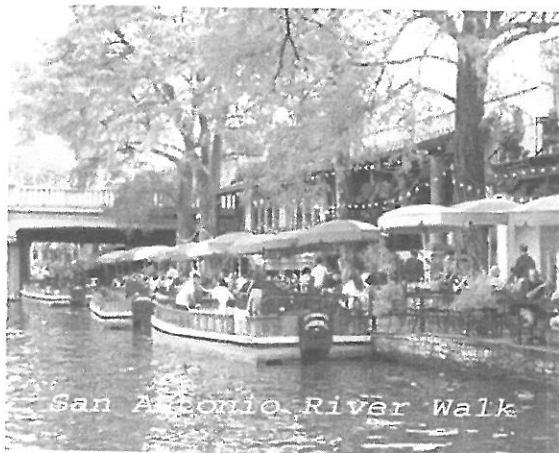
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