

**ICBDA**



**International  
Choreographed Ballroom  
Dance Association**

**Dancing at its very best**



**and San Antonio too!**

**Convention 34 - San Antonio, Texas  
July 7-10, 2010**





CITY OF SAN ANTONIO  
JULIÁN CASTRO  
MAYOR

### GREETINGS

As Mayor and on behalf of my Council colleagues, I am proud to welcome each of you to San Antonio. We are delighted to serve as the host city for the 34<sup>th</sup> Annual International Choreographed Ballroom Dance Convention.

We take pride on serving as the seventh largest city in the country and we strive to provide an enjoyable and memorable event for our visitors. While you are here for dance clinics, I hope you have an opportunity to take time to experience all that San Antonio has to offer. Tour the historic Alamo, stroll the famous River Walk, visit the museums, or spend some time at the theme parks.

Enjoy your stay and thank you for choosing San Antonio as the site for your event. Best wishes to everyone.

Happy Dancing,

A handwritten signature in blue ink, appearing to read 'Julian Castro'.

Julián Castro  
Mayor





## International Choreographed Ballroom Dance Association

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July 7, 2010

### WELCOME TO SAN ANTONIO

Sharleen & I want to welcome you to the 34<sup>th</sup> Annual Convention of the International Choreographed Ballroom Dance Association. Our organization is proud of being able to sponsor 34 consecutive annual conventions, an event that brings together Choreographed Ballroom Dancers (Round Dancers – lest we forget) from all parts of the world.

It's good to be back in San Antonio for the third time in the last five years. Holding our convention here in this beautiful city is always a pleasure. Within walking distance of the convention center are the Alamo historical site, several museums, Hemisfair Park, the River Walk with the canal winding between the many shops and stores, and a variety of restaurants providing an array of southwestern cuisine. The city and surrounding area have so much to offer -- in addition to having a great time at the convention, take some time to enjoy San Antonio.

We all need to keep in mind that members are the most important asset for any organization and Sharleen & I want to thank each of you for being here and supporting ICBDA. Every convention brings innovative workshops, new dance routines -- some with a degree of challenge, and four evenings of great dancing and social activities that occur when friends get together. Remember, this is Choreographed Ballroom Dancing's premier event where we can learn and dance with the best leaders.

A very important part of each and every ICBDA Convention is the Annual General Membership Meeting (AGM). The meeting takes place on the last day of the convention and we urge you to attend -- your input is vital to the organization as ICBDA adds new and innovative ideas each year to be used for future conventions. This is your opportunity to participate in ICBDA's important business. In addition, during the meeting we will draw for the winner of a free pass to next year's convention in Lakeland -- the winner must be present at the AGM meeting.

As you know, ICBDA is a 100% volunteer organization. It takes a large number of dedicated individuals who come together and who work very hard to make sure that our convention is a success. We extend a hearty "Well Done" to Bob and Kay Kurczewski and their committees -- when you see a committee member during the convention, be sure to say thank you to them for giving their time and efforts for each of us

The program is excellent and everything is ready. Enjoy dancing on three of the best wood floors in the country and "Have a great time at your convention".

*Happy Dancing*

*Ed & Sharleen*





## Message from the General Chaircouple of the 34<sup>th</sup> ICBDA Convention

On behalf of your 2010 ICBDA Convention Staff we want to welcome each and every one of you to the beautiful city of San Antonio, in the great state of Texas! We all have worked very hard to make this convention an enjoyable one for everyone. If any of you need assistance while attending this convention, please feel free to contact one of your convention staff members for help.

While here in San Antonio you will find the Henry B. Gonzales Convention Center one of the best facilities at which we could host our convention. The possibility of utilizing 3 halls for your dancing pleasure cannot be topped. It is with a heavy heart that we inform you that this could be the last year we will be able to enjoy these facilities, due to renovation work that will begin in a couple of weeks. With this in mind, please take the time to explore the San Antonio area and enjoy yourselves thoroughly while here.

Your Convention Staff has worked tirelessly to bring you a convention you will remember for many years to come. We want to recognize them because this special breed of people volunteered their time and effort to bring you this spectacular event. Each job that was filled by these gracious volunteers equally contributed to its success. As General Chair Couple we want to extend our heartfelt thanks to each and every one of them for making time in their busy schedules to work with us toward a successful convention.

We also want to extend a big Texas "THANK YA'ALL" to the participants who have come from near and far, that who have gathered here in San Antonio, for being truly dedicated to our favorite activity, "Round Dancing." You are the "Cream of the Crop" when it comes to our membership. We wish you all a fun filled visit to San Antonio and a safe journey back home. We hope to see all of you in Lakeland Florida next year.

As we pass the baton over to Joe and Debby Krivan, General Chairman for the 35<sup>th</sup> ICBDA Convention, we ask each of you to support them in their endeavor. You need not be a cuer or instructor to help them; everyone is eligible to lend their assistance. Volunteers are precious, and the more there are the easier Joe and Debby's job will be. Please offer them your help to make the 35<sup>th</sup> ICBDA convention even better than this year.

Bob & Kay "Ski's" Kurczewski

**34<sup>th</sup> ICBDA Convention Chair Couple**





*International Choreographed Ballroom Dance Association  
Presents  
Convention 35—Lakeland, Florida - July 20-23, 2011*



While everyone associated with the San Antonio Convention wishes you to have the absolute best time here this week, we also want to make sure to invite you to our next convention next summer in Lakeland, Florida.

Lakeland is the sometimes called the “Heartbeat of Florida”, so our slogan, “Dance to the Beat in Lakeland” is very appropriate. With Orlando, Disneyworld and Tampa less than an hour’s drive away, golf courses in abundance, the Kennedy Space Center nearby, beaches both east and west of us, and the great friendly people of our state to welcome you, you must plan to attend the first ever ICBDA convention here.

Just some of our plans...

Pre-ICBDA weekend held locally.

Three halls of dancing, teaching and vendors right across from each other.

Custom foods you voted for here this week available right at the Lakeland Center.

A Hyatt Hotel as the host hotel right on the property.

Well known restaurants in close proximity.

A circulating ice cream vendor.

RV camping (with electricity) on the property.

Joe & Debbie Krivan  
General Chaircouple  
35<sup>th</sup> ICBDA Convention



**Dance to the Beat in the Heart of Florida**





*International Choreographed Ballroom  
Dance Association  
Presents  
Convention 35—Lakeland, FL  
July 20-23, 2011*



**General Chair**  
Joe & Debbie Krivan  
772-464-3928  
[Krivanj@gmail.com](mailto:Krivanj@gmail.com)

**Assistant Chair**  
Art & Jacquie Hayes  
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**Registration**  
Bob & Kay Close  
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**Housing &  
Transportation**  
Tom & Rita Flanagan  
508-868-1503  
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**Lakeland Center, 701 West Lime Street  
Lakeland, FL 33815 (863) 834-8100**

**Dance to the Beat  
In The Heart of Florida  
Round Dancing at its Best**



**Education Seminars**  
Wednesday, July 20  
Begins 10:00 AM

**Opening Ceremony &  
Prelude Ball**  
Wednesday, July 20  
Begins 7:30 PM

**Clinics & Teaches**  
July 21,22,23  
Thursday, Friday, Saturday  
Begins daily at 9:00 AM

**Reviews &  
Party Dances**  
July 21, 22, 23  
Thursday, Friday, Saturday  
Begins nightly at 7:00 PM



**3 Daytime Teaching Halls — (Phases IV, V, & VI)  
3 Evening Dance Halls — (Phases III-IV, IV-V, & V-VI)**



**REGISTRATION FORM—register on the web at [www.ICBDA.com](http://www.ICBDA.com)**

**Host Hotel: Hyatt Place — Lakeland Center, 525 West Orange Street, Lakeland, FL 33815  
Phone: (863) 413-1122 or (877) 231-2387 Toll Free**

Registration provides entrance to all sessions, Wednesday through Saturday, and a copy of the Convention Syllabus.  
Registration Fees (payable on-line for members):

	Couple	Single	Amount Enclosed
ICBDA Members	\$120.00	\$66.00	\$ _____
Non-Members (US) (includes \$21.00 Membership Fee)	\$141.00	\$87.00	\$ _____
Non-Members (Canada) (includes \$23.00 Membership Fee)	\$143.00	\$89.00	\$ _____
Non-Members (Overseas) (includes \$26.25 Membership Fee)	\$146.25	\$91.25	\$ _____

New Membership (included with Registration) is effective through September 30, 2011.

**Extra Syllabus**

Additional Copies (attendee)	# copies _____	@ \$18.00 ea	\$ _____
Additional Copies (Non-attendee)	# copies _____	@ \$30.00 ea.	\$ _____
		<b>TOTAL ENCLOSED</b>	\$ _____

Name: \_\_\_\_\_  
(Last) (His) (Hers)

Address: \_\_\_\_\_  
(Street) (City) (State) (Zip)

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_ Teacher \_\_\_\_\_ Dancer \_\_\_\_\_  
(please check one)

I will be using RV parking (electricity available) in the Convention Center Parking Lot. Yes \_\_\_\_\_ No \_\_\_\_\_

**Make check Payable (in US funds on a US bank) to: ICBDA #35 Convention and mail to:  
Bob & Kay Close, 1100 Reflections Lake Loop, Lakeland, FL 33813**

Refund for cancellation (less \$12.00 processing fee) is available through June 15, 2011 — no refunds after June 15, 2011

**Early Birds registering before January 1, 2011 will be entered in a drawing for a complimentary registration for the 36th ICBDA Convention in 2012.**

# **THE ICBDA 2010 ORGANIZATION**

***Officers, Board, TAC***

***Appointments***

***Golden Torch Awards***

***Hall of Fame Dances***

***Convention Top 15 Dances***





## **EXECUTIVE OFFICERS 2009-2010**

<b>President</b>	<b>Ed &amp; Sharleen Martin</b>
<b>Vice President</b>	<b>Paul &amp; Linda Robinson</b>
<b>Secretary</b>	<b>Tom &amp; Gail Debo</b>
<b>Treasurer</b>	<b>Harold &amp; Jewell Whitney</b>

## **BOARD OF DIRECTORS**

### **To 2010**

<b>Glen &amp; Helen Arceneaux</b>	<b>Chris &amp; Terri Cantrell</b>
<b>Tom &amp; Gail Debo</b>	<b>Anita Froehlich</b>
<b>Gup &amp; Anne Gupton</b>	<b>Mark &amp; Pam Prow</b>
<b>Sandy Teague</b>	

### **To 2011**

<b>Marlyn &amp; Michele Batcheller</b>	<b>Jerry &amp; Donna Bruss</b>
<b>Jerry &amp; Louise Engelking</b>	<b>Larry &amp; Sharon Gladhill</b>
<b>Mark &amp; Shelly Hilburn</b>	<b>John &amp; Suzette Juhring</b>
<b>Bob &amp; Joanne Kowalczyk</b>	

### **To 2012**

<b>Ken &amp; Sue Davis</b>	<b>David Goss &amp; Ulla Figwer</b>
<b>Ed &amp; Sharleen Martin</b>	<b>Brent &amp; Judy Moore</b>
<b>Bob &amp; Sally Nolen</b>	<b>Gert-Jan &amp; Susie Rotscheid</b>
<b>Roy &amp; Janet Williams</b>	





## **COMMITTEE APPOINTMENTS**

<b>Newsletter Editors</b>	<b>Michael &amp; Jane Cohen</b>
<b>Membership &amp; Computer Services</b>	<b>Jerry &amp; Louise Engelking</b>
<b>Convention 34 Chair (2010)</b>	<b>Bob &amp; Kay Kurczewski</b>
<b>Convention 35 Chair (2011)</b>	<b>Joe &amp; Debbie Krivan</b>
<b>Educational Tapes (Audio/Video)</b>	<b>Gup &amp; Anne Gupton</b>
<b>Parliamentarian</b>	<b>Art &amp; Jacquie Hayes</b>
<b>Hall of Fame</b>	<b>Randy &amp; Marie Preskitt</b>
<b>Awards</b>	<b>Jerry &amp; Donna Bruss</b>
<b>Elections Committee</b>	<b>Marlyn &amp; Michele Batcheller</b>
<b>Publicity/Marketing</b>	<b>Mark &amp; Pam Prow</b>
<b>Convention Guidelines</b>	<b>John &amp; Suzette Juhring</b>
<b>Legal Advisor</b>	<b>Sandi &amp; Dan Finch</b>
<b>National Carousels</b>	<b>Glen &amp; Helen Arceneaux</b>
<b>Technical Advisory Committee (TAC)</b>	<b>Chris &amp; Terri Cantrell</b>
<b>Bylaws/Supplemental Rules</b>	<b>Roy &amp; Janet Williams</b>
<b>Website</b>	<b>Brent &amp; Judy Moore</b>
<b>Website Manager</b>	<b>Glen &amp; Helen Arceneaux</b>
<b>ICBDA Logo</b>	<b>Mark &amp; Pam Prow (Chair)</b>
<b>Special Awards</b>	<b>Brent &amp; Judy Moore (Chair)</b>

## **SPECIAL ASSIGNMENT**

<b>Executive Ambassador Japan</b>	<b>Manabu &amp; Reiko Immamura</b>
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## **TECHNICAL ADVISORY COMMITTEE**

**Chair Couple – Chris & Terri Cantrell**

**Assistant Chair – Harold & Meredith Sears**

<b>Dave &amp; Dorothy Draper</b>	<b>Tim Eum</b>
<b>Anita Froehlich</b>	<b>Dick &amp; Karen Fisher</b>
<b>Donna Hott</b>	<b>Rick Linden</b>
<b>Barbara Morgan</b>	<b>Ron &amp; Mary Noble</b>
<b>Randy &amp; Marie Preskitt</b>	





# **Golden Torch Awards**

<b>1978</b>	<b>Gordon &amp; Betty Moss</b>
<b>1979</b>	<b>Frank &amp; Iris Gilbert</b>
<b>1980</b>	<b>Eddie &amp; Audrey Palmquist</b>
<b>1981</b>	<b>Charlie &amp; Nina Ward</b>
<b>1982</b>	<b>Manning &amp; Nita Smith</b>
<b>1983</b>	<b>Charlie &amp; Betty Procter</b>
<b>1984</b>	<b>Bud &amp; Lil Knowland</b>
<b>1985</b>	<b>Ben Highburger</b>
<b>1986</b>	<b>Irv &amp; Betty Easterday</b>
<b>1989</b>	<b>Phil &amp; Norma Roberts</b>
<b>1990</b>	<b>Koit &amp; Helen Tullus</b>
<b>1991</b>	<b>Peter &amp; Beryl Barton</b>
<b>1992</b>	<b>Bob &amp; Sue Riley</b>
<b>1995</b>	<b>Bill &amp; Carol Goss</b>
<b>1996</b>	<b>Brent &amp; Mickey Moore</b>
<b>1998</b>	<b>Bill &amp; Elyse Johnson</b>
<b>1999</b>	<b>Bob &amp; Mary Ann Rother</b>
<b>2000</b>	<b>Kenji &amp; Nobuko Shibata</b>
<b>2006</b>	<b>Ron &amp; Ree Rumble</b>
<b>2009</b>	<b>Curt &amp; Tammy Worlock</b>



# HALL OF FAME DANCES

<b>2009</b>	<b>1995</b>	<b>1982</b>
Dark Waltz (Vogt)	London By Night (Goss)	Carmen (Walker)
<b>2008</b>	<b>1994</b>	El Coco (Easterday)
Beale Street Blues (Lillefield)	Spanish Eyes (Rother)	Lisbon Antiqua (DeMaine)
<b>2007</b>	<b>1993</b>	Sugarfoot Stomp (Easterday)
Laurann (Preskitt)	<b>1992</b>	<b>1981</b>
<b>2006</b>	Fortuosity (Rother)	Butterfly (Procter)
Sunflower (Tonks)	<b>1991</b>	Dance (Merola)
<b>2005</b>	And I Love You So (Childers)	Lovely Lady (Palmquist)
Boulavogue (Lamberty)	<b>1990</b>	Tango Capriccioso (Ward)
<b>2004</b>	Tampa Jive (Macuci)	Wyoming Lullaby (Palmquist)
Smoke Gets In Your Eyes (Rumble)	<b>1989</b>	<b>1980</b>
<b>2003</b>	Sam's Song (Shawver)	Caress (Roberts)
Kiss Me Goobye Rumba (Lawson)	<b>1988</b>	Dancing in the Dark (Roberts)
<b>2002</b>	Autumn Nocturne (Palmquist)	Kiss Me Goodbye (Tullus)
I Wanta Quickstep (Palmquist)	<b>1987</b>	Till (Moss)
<b>2001</b>	Amor Cha (Barton)	Waltz Tramonte (Britton)
Symphony (Slater)	<b>1986</b>	<b>1979</b>
<b>2000</b>	Andante (Howard)	Autumn Leaves (Moss)
Papillon (Lamberty)	Lonely Is the Name (Roberts)	Let's Dance (Stone)
<b>1999</b>	<b>1985</b>	The Singing Piano Waltz (Marx)
Bye Bye Blues Foxtrot (Palmquist)	Para Esto (Roberts)	Smile (Handy)
<b>1998</b>	Send Her Roses (Palmquist)	Three A.M. (Moss)
Sleeping Beauty (Moore)	<b>1984</b>	<b>1978</b>
<b>1997</b>	Hawaiian Wedding Song (Lovelace)	Fascination (Moss)
Orient Express Foxtrot (Moore)	Someone Like You (Barton)	In the Arms of Love (Morrison)
<b>1996</b>	<b>1983</b>	Mardi Gras (Palmquist)
St. Michel's Quickstep (Casey)	Heartache Cha (Highburger)	Melody Waltz (Moss)
	The Homecoming (Ward)	Riviere de Lune (Palmquist)
		<b>1977</b>
		12thStreet Rag (Simmons)
		Boo Hoo (Stone)
		Charlie My Boy (Handy)
		A Continental Goodnight (Murbach)
		Elaine (Highburger)
		Green Door (Procter)
		Gypsy Eyes (Coutu)
		In My Dreams (Palmquist)
		Maria Elena (Ward)
		Mr. Sandman (Roberts)
		Spaghetti Rag (Sue & Con Gniewek)
		Tango Bongo (Bea & Blake Adams)
		Tango Mannita (Manning & Nita Smith)
		Wonderland By Night (Gordon & Betty Moss)



# Convention Top 15

	<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>
	<i><b>Joplin</b></i>	<i><b>San Antonio</b></i>	<i><b>Joplin</b></i>	<i><b>San Antonio</b></i>
1	Carnival	Forrest Gump	Forrest Gump	Forrest Gump
2	Papillon	Carnival	Carnival	Beat of Your Heart
3	Jurame	La Gloria	Beat of Your Heart	Carnival
4	Beale Street Blues	Jurame	La Gloria	Perfidia in Brazil
5	Last Night Cha	Last Night Cha	And I Love You So	Dark Waltz
6	And I Love You So	And I Love You So	Jurame	Jurame
7	Boulavogue	Boulavogue	Laurann *	Los Rayos Del Sol
8	A Wink And A Smile	A Wink And A Smile	Last Night Cha *	La Gloia
9	Dark Waltz	Dark Waltz	Boulavogue	And I Love You So
10	My Heart Will Go On	Stier Tango	Beale Street Blues	Last Night Cha
11	The Human Thing To Do	La Barca	A Wink And A Smile	Stier Tango
12	Orient Express Foxtrot	Papillon	The Human Thing To Do *	Boulavogue
13	Adeline	Abrazame	Los Rayos Del Sol*	The Human Thing to Do
14	Smoke Gets In Your Eyes	Adeline	Sleeping Beauty**	Big, Blonde & Beautiful
15	Stier Tango	Beale Street Blues	Stier Tango**	A Wink and a Smile

*\*Indicates Tie*

*Top 15 Lists from 1991 to Present at: [www.ICBDA.com](http://www.ICBDA.com)*

## Choreographers of Top 15 Dances

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



# **34th CONVENTION PERSONEL**

***Convention Committees***

***Clinicians***

***Cuers & MCs***





## 2010 Convention Committee Members



**General Chaircouple**  
**Bob & Kay Kurczewski**

956.781.8453 (Home)  
956.460.7520 (Cell)  
RoundsbySki@juno.com



**Assistant Chaircouple**  
**Jack & Martha Taylor**

325.795.8628  
Jack@JackandMartha.com



**Program - Day**  
**Brent & Judy Moore**

865.694.0200  
DanceMoore@aol.com



**Program - Evening**  
**Tim & Debbie Vogt**

702.360.9218  
dntvogt@embarqmail.com



**Registration**  
**Mike & Peggy Corning**

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Mikepeggyorning@aol.com



**Ribbons**  
**Jerry & Louis Engelking**

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Danznduo@FiveArea.com



**Syllabus**  
**Bob & Sally Nolen**

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bnolen79@msn.com



**Sound**  
**Randel & Marilyn Diamond**

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**Housing/Transportation**  
**Walt & Ann Zook**

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walzoo262@sabx.com



**Host/Hospitality**  
**John & Norma Jean Becker**

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danceduets@sabx.rr.com



**Facilities**  
**Dan & Sandy Finch**

714.838.8192  
sandi@sandance.us



**Vendors**  
**Sharon Roberts**

270.646.5559  
saroberts41@verizon.net



**Decorations**  
**Joe & Debbie Krivan**

772.464.3928  
772.359.8814  
krivan@gmail.com



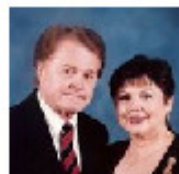
**Sect'y - Web Cord.**  
**Bob & Carol Heiser**

325.374.2720  
RD@fly-web.us



**Staff Party**  
**Arlene & Leon Wallace**

214.668.1042  
awall6644@yahoo.com



**Signage**  
**B J & JoEtta Johnson**

713.416.0765  
bjjoetta@gmail.com



# **Master of Ceremonies**

*Bob Anderson/Shirley Ernst  
Michele & Marilyn Batcheller  
Ken & Sue Davis  
Tom & Muriel Dougherty  
Jerry & Louise Engelking  
Tom & Rita Flanagan  
Anita Froehlich/Charles Cox  
Gup & Ann Gupton  
Art & Jacquie Hayes  
Donna Johnson  
Steve & Alice Jung  
Glenn & Rosalee Kelley  
Joe & Debbie Krivan  
David & Teri Meyers  
J.L. & Linda Pelton  
Jim & Marianne Senecal  
Wayne & Joan Sgambati  
Rich & Cecelia Simmons  
Jim White/Marilyn Brooks  
Roy & Janet Williams  
Walt & Ann Zook*





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

In January 2010 they were presented with the Dixie Round Dance Council's "Mickey Moore Award".

A 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'; The Holiday Round Dance Ball; 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 DVD format)

They also are clinicians at many of ROUNDALAB MINI-LAB'S conducted in the United States and 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 advance) in continuing their education. One of their strongest and most important goals is to help the training of new dancers and teachers. The most recently held their second "Boot Camp" concentrating on Foxtrot.

Wayne & Barbara are also known for their choreography as well, writing such favorite dances as "I Do I Do I Do"; "I Wish you Love" "Vilja Rumba" "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, Licentiate of the Imperial Society of Dance).

Their family includes two daughters, Lauri & Kathleen; sons in law Ken & Dale; granddaughter Kristen grandson Anthony and great grandchildren Makayla and Chase

JANUARY 2010





## Chris & Terri Cantrell

Broomfield, Colorado

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Chris (1979) & Terri (1978) began dancing with the University of Michigan S/D & R/D club, A<sup>2</sup> (Ann Arbor). Chris' buddies had told him that it was a great place to meet woman, and it was. Nine months after partnering up they headed to the National Square Dance Convention (1980 Memphis) where they discovered there was more to round dancing than two-step. A month later C & T traveled with other A<sup>2</sup> 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 us know what was in store, especially since by today's Roundalab (RAL) standards we 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). Upon returning home we were very lucky to find excellent instructors, Del & June Wilson. We still have the cassette tape from our first private lesson with June laughing on 99%, better than crying. Evidently we 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. 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 and to the horror of his parents, rollercoasters.

Cantrells have served 5 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 and a slide show of the convention. They were also the 2006 URDC program chairs with lots of evening dance programming help and sanity checks from Debby & Tim Vogt (or is that Tebby & Dim?). Chris & Terri are multiple time past ICBDA/URDC Education Chairs, In 1996 they changed the Teacher's Seminar to a Teacher & Dancer 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 area & URDC dancers the Tuesday evening prior to the Convention taught by Dwain & Judy Sechrist.

On the education side, 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. Chris is also developing a cue sheet writing program for TAC and it even has the capability of having enough routine parts to make Curt & Tammy Worlock happy. C & T write education articles for publications around the world and were education chairs for DRDC for about 5 years when they recommend Harold & Meredith Sears for the job. 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 ~13 times (lost track), BOD, initiated & update website (since 1989 <http://www.crda.net>), Chris has updated the bylaws and is working on the operating procedures, and other jobs as needed. In 2006 they were the recipients of the CRDA Hall of Fame Award for dedication to CRDA and Round Dancing. They 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 & round dance festivals as time permits. Recently they enjoyed seeing their first 'real' international Latin coach competing in a pro-am on an episode of DanceSport. He unfortunately had moved out of their area ~25 years ago.

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). Others are in the works, but waiting on Chris to finish the cue sheet writing program.







## *Milo & Grace Ferry*

Colorado Springs, Colorado

Milo and Grace Ferry  
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Milo and Grace started dancing in 1989 and were married in 1991 and have been dancing ever since. It is more than a hobby now. Most of their traveling includes some dance activities.

Dancing has always been a big part of their lives together and has become even a bigger part since they started teaching and Milo began to cue in 2003. They began teaching classes to two couples in their home and now they teach four times a week. Their club is Garden of the Gods dancers. Teaching has been very rewarding, the enthusiasm of dancers can be a great inspiration.

Milo and Grace first choreography was for the convention in San Antonio in 2008, "Dance With Me". They have also written a dance for The Broadmoor Waltz Club called "The Last Corte". "Come As You Are" was their last choreography.

They have a combined family of Milo's two sons and a daughter and Grace's two daughters and eight grandchildren. Some live in Colorado but also in Alaska and Washington, D.C.

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

They host a weekend of dancing on Labor Day In Colorado Springs.





## *Dan & Sandi Finch*

Santa Ana, California

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

They are currently on the Executive Committee and Board of Directors of Roundalab (RAL), the international round dance teachers organization. Sandi is Standardization Coordinator for RAL, responsible for the RAL Phase Manual and they are on the committees that select RAL's phase V and VI Rounds of the Quarter. They are members of Dixie Round Dance Council (DRDC) and regularly contribute articles to its education column. They have served two terms on the URDC (now ICBDA) board of directors and on its Technical Advisory Committee. Sandi is the legal advisor for ICBDA and RAL

They have presented education seminars for RAL's annual convention since 2002 and have taught or shown dances or presented education seminars for several ICBDA conventions, beginning in 1989.

They periodically release "A Few Notes" on the history, characteristics and basic steps of various rhythms. Many of these have been republished by dance organizations in this country and in Europe and Australia. They also publish an email newsletter for their round dance community. They host three round dance festivals a year: A one-day "weekend" in Cypress in January, Springfest in May, and the fall Palmquist Palm Springs Round-Up, which celebrates its 40th anniversary this year.

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. They danced on the Palmquist Formation Team for seven years, until it was retired. They continue to work to improve their skills with professional ballroom coaches in smooth and latin, including Dennis Lyle, former national Fred Astaire champion and competition judge; Victor Veyrasset, several times US professional modern champion, now judge; Stuart Cole, former world-ranked 10-dance champion, now judge.

Dan is a retired engineer; Sandi, formerly a newspaper reporter and editor, has a law practice with an emphasis on contracts, real estate and family law. They once bred Arabian show horses but their equestrian focus today is on granddaughter Lauren and her show jumper.

Their choreography includes The Best Is Yet To Come (phase IV foxtrot); Make Love To Me Again (phase VI west coast swing); Moola Lah (phase IV mambo); Once You Had Gold (phase IV waltz); Apassionata (phase V waltz); Sensation Tango (phase VI international tango, standby teach at ICBDA in 2007); That Old Feeling (phase V foxtrot); El Pico IV (introductory paso doble); Por Una Cabeza (phase V Argentine Tango, taught at ICBDA in 2008); You'd Be So Nice To Come Home To (phase V foxtrot); Crazy World 2001 (phase VI waltz), RAL Ph VI Round of the Quarter in 2002, and Don't Tell Mama (phase V quickstep, standby teach last year at ICBDA).





## *Dick & Karen Fisher*

Livingston, Texas

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Dick & Karen have been teaching and cueing round dancing for over 25 years, first in Utah, then in Texas and now in Colorado. Currently they are on the road in their motor home. They are instructors at Fun Valley, South Fork, CO for a round dance week in late May, at Vallecito Resort, near Durango, CO in the summer. They teach and cue for the Melody Dancers in Houston when they are in town. They have been featured instructors at several regional festivals. They have taught at Utah and Texas State Square Dance Conventions, National Square Dance Conventions, Universal Round Dance Council (now International Choreographed Ballroom Dance Association) Conventions. They have taught in Australia several times.

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

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

They have choreographed many routines, the latest of which are I Finally Found Someone (IV+2 Bolero), Gravity Storm (IV+4 Merengue) and Nos Conocimos (V+2 Bolero).





## Anita Froelich

Carson, California

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

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

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

She co-wrote her first round dance, a phase IV waltz called "*Cider House Rules*," which she performed and taught at the 2006 National Square & Round Dance Convention (NSDC) in San Antonio, TX. She has also written two other dances which she taught at the 2009 NSDC in Long Beach, CA.

Anita is currently a Cuer/Teacher in the SoCal area, but still calls herself a "dancer" first. She still eagerly attends local round dance classes and local and national festivals to continue to improve her skills. She has been happy to meet all kinds of dancers and leaders from all over the place! It is like one big family!

In her "spare" time, Anita is a contract auditor for the Dept of Defense (her real job). She also enjoys tennis, teaching aerobics, and playing saxophone in community bands.

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

### **Memberships**

- USA Dance (formerly United States Amateur Ballroom Dancers Association [USABDA] - Competitor member since 1995
- URDC/ICBDA - Member since 1997, TAC since 2004, BoD since 2006
- Roundalab - Member since 2005
- SoCal Round Dance Teachers' Association - Member since 2006, Secretary & Membership since 2010







## *Rey & Sherry Garza*

Vista, California

Rey is a retired Marine, who has been square dancing since 1977 and round dancing since 1981. He started cueing and teaching in 1983 and has lived in and out of California for the last 36 years. Rey began receiving ballroom instruction in 1987 to compliment and strengthen his round dance technique. As an active cuer, he is recognized for his on-the-spot hash cueing to create choreography at any level to any song someone may request and his ability to cue to live bands. He also enjoys dancing on the floor while cueing at events.

Sherry is a former elementary school secretary who has lived in California since 1988. She began dancing ballet and tap at age three, and included jazz, international folkdance and competitive gymnastics in high school and college as a participant and instructor. She was introduced to ballroom and round dance in 2006 and square dancing in 2007.

Rey and Sherry began their dance partnership in 2006 and married during the 2008 ICBDA Convention. The recently finished building their own dance workshop on their property in Vista, California. Besides their love of dancing, they enjoy travelling, hiking, camping and taking exploratory trips around the area on their moped.

Together they have showcased and taught at previous National and State Square Dance Conventions and various special Square and Round Dance events throughout the country.

They currently teach five round dance classes a week and cue for several square dance clubs in the San Diego area. They are members of ICBDA, Roundalab, and San Diego Round Dance Instructors (SDRDI), where Rey is the President of the latter.

Recent choreographies include: Sisters (Phase II Two Step), Chicken Fried (Phase II Two Step), Take it to the Limit (Phase II Waltz), Mi Buen Amor (Phase III Rumba), Big Deal (Phase III Jive), Hotel California (Phase III, Mixed), Together Forever Always (Phase IV Waltz), Serpiente (Phase IV Bachata), Your Kisses Kill Me (Phase V Foxtrot), Azucar (Phase VI Cha/Salsa), Espana Cani (Phase VI Paso Doble), Tango De Amor (Phase VI Tango), and Dark Eyes (Phase VI Tango).





## *Dave Goss & Ulla Figwer*

Westford, Massachusetts

David Goss & Ulla Figwer  
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David and Ulla have been Round Dancing together since they met 17 years ago and started teaching and cueing in 2000.

With a goal of exposing new dancers to Choreographed Ballroom Dancing, David and Ulla have taught beginner classes through adult education programs periodically since 2001. They find that the structure of Choreographed Ballroom Dancing provides new dancers an opportunity to pick up new figures quickly. In 2005 David and Ulla started substitute teaching for their dance leaders, Roy and Janet Williams, at their Touch of Classics Phase V-VI club (National Carousels Chapter #34), where David also assists with cueing. In 2010 David and Ulla began teaching advanced Round Dance classes at MIT.

### Positions Held

- ICBDA Board Member: October 2009-present
- Phase IV Roundalab Round of the Quarter Chaircouple: 2007-present
- New England Council of Round Dance Teachers Associations, Inc.: Chairman 2005-2007, Vice Chairman 2003-2005
- Area Coordinating Council of Round Dance Teachers (ACCORD): Chairman 2005-2008, Secretary 2001-2004

### Convention and Weekend Teaches

- Moonlight and Roses IV-IV dance weekends: 2005-2010
- New England Round Dance Convention: 2001, 2006-2008
- National Square and Round Dance Convention: 2001

### Memberships

- Mayflower: 2007-present
- ACCORD: 2000-2008
- Roundalab: 1999-present
- URDC/ICBDA: 1998-present

### Choreography

- *Hooray for Cha* (2001)
- *Grace Kelly* (2008)





## *Bill & Carol Goss*

San Diego, California

Bill & Carol have been dancing and teaching for over thirty years. They are members of ICBDA and Roundalab and have passed their tests as standard ballroom teachers with the North American Dance Teachers Association. They received the Golden Torch Award from ICBDA for outstanding contributions to round dancing in 1995 and received the Distinguished Service Award from Roundalab for working on that organization's video tapes.

They run a weekly Carousel club in San Diego, and they average about 12 traveling events per year, teaching in over 30 states, Canada, Japan, Australia, and Europe. Choreography and styling clinics are two of the loves of Bill & Carol and recent choreography include La Barca, Big Blonde & Beautiful, California Dreamin', Chalita, and I've Got You under My Skin. London by Night was named the 1995 URDC Hall of Fame dance.

They are currently taking private ballroom lessons with Michael Mead, 4- time undefeated US American style smooth champion, whose original training in England was in International Standard and Philip Gott, current Latin competitor and teacher at Champion Ballroom Academy in San Diego.

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



# *Mark & Shelley Hilburn*

Sebring, Florida



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Dance has been a part of their lives since childhood, and Mark and Shelley have been dancing together since they met 11 years ago, and began teaching in 2002. They are certified instructors. Mark is also a nationally recognized Cuer. They are on the ICBDA Board of Directors and are members of Dixie Round Dance Council and Roundalab. They also have experience in and enjoy dancing and teaching Ballroom and Country Western dance.

Mark and Shelley are year round residents of south central Florida, having moved to Sebring (from the Atlanta area) in 2004. Locally they have several Social Ballroom programs and are members of USA Dance. They use innovation, caring and laughter in their teaching approach in an effort to attract new dancers, while providing them with a safe, interesting, fun, and social outlet.

Mark and Shelley's goals are many and varied. They would like to use inspirational Christian music to choreograph dances; want to educate and provide a healthy outlet through dance to all ages; hope to begin a Sacred (Worship) Dance Ministry; and ultimately, to build a Christian Choreographed Ballroom Dance Worship Team to travel nationally to spread the Gospel through performances.

"God has blessed us beyond our dreams, and we are very happy to be able to share our love of dance with others." They enjoy working with all ages, because if you can walk, you can dance! Their Motto is: The couple that plays together, stays together.

Mark is the Tech Resource Teacher at Sun 'n Lake Elementary School, and Shelley works as Volunteer Coordinator at Florida Hospital Heartland Division. Mark deals with 800 young children and Shelley with 800 older ones. They have four grown children and five grands.

Their choreography includes: "*Sweethearts Dance*", "*I'll Fly Away*", "*One More Day*", "*Respect*" and "*Neutron Dance*".







## *Joe & Pat Hilton*

Ballwin, Missouri

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Joe and Pat learned to Square and Round Dance in 1979, while Joe was stationed in Germany with the U.S. Army. They are Plus Level square dancers, who danced at the round dance Phase II level sporadically until 1994, when they went back to classes to relearn the basics and advance into higher level dancing.

Pat started cueing rounds in late 1997, and in 1999 they taught their first Round Dance class. They are active members of their state and local Round Dance Councils, the International Choreographed Ballroom Dance Association (ICBDA), and the International Association of Round Dance Teachers (ROUNDALAB). They are currently members of the ROUNDALAB Board of Directors and have served as the organization's Vice Chairman.

Joe and Pat cue for many square dance clubs throughout the St. Louis area. They have cued, exhibited, and taught at local, state, national, and international events. They also enjoy choreographing round dances. A partial list of dances choreographed includes "Old Time Rock and Roll", "Scarlet Ribbons", "You've Got A Friend In Me", "My Heart Cries For You", "If I Said You Had A Beautiful Body", "Mohair Sam", "When I Grow Too Old To Dream", "Border Of The quarter", "Goodnight Sweetheart", and "When Hope Dawns At Sunrise".

Joe is retired from the US Army and The Boeing Corporation. He is now an on call babysitter for their three granddaughters. Pat is a Contracting Specialist with the Department of Defense. Although they are native Texans, they have lived in the St. Louis, Missouri area since 1984. They spend most of Pat's vacation time attending dance conventions and taking dance classes. Pat loves to sew, read, and dance. Joe enjoys the computer, reading, and Sudoku.

They love dancing in all its forms, and enjoy their membership in the various Square and Round Dance organizations.





## *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. More recently Brent & Judy have written: Falling Into You, Scheherazade, Cocktail Time, Breathless, Nobody But Me, La Gloria, French Poodle, Havana, Anytime...Anywhere, Los Rayos del Sol, and Forrest Gump...the Number One dance in the Top Fifteen from the '08 & '09 ICBDA Conventions.





## *Kristine & Bruce Nelson*

Naperville, Illinois and Yuma, Arizona

Kristine and Bruce have been teaching Round Dancing for more than 35 years. They are Charter members and Past Chairman of Roundalab and are Roundalab certified Mini Lab Clinicians.

For the past seven years (and currently) they have conducted a winter round dance program in warm, sunny Yuma, Arizona. Their classes range from beginner thru Phase 6. Prior to Yuma they taught all levels in the greater Chicagoland area, Illinois. They have also conducted many dance improvement clinics, workshops and educational seminars for ROUNDALAB and the National Square Dance Convention. They are featured leaders at numerous round dance festivals and weekends and square and round dance conventions across the USA.

Their goal is to continue improving and learning as much as possible about dance by attending many seminars, clinics, workshops, conventions and dance institutes. Today their dance education includes private study with a dance coach.

Their choreography includes some you might recognize: Younger than Springtime, Cha Cha Ville, I'm Waiting for You, Portrait, Violette, Summer of Our Love, West Coast Swingin', Tango Reverie, Wonder of You, Cha Cha Corrida, Foxtrot Tonight, 2000 Blues, C'est Si Bon Cha and Sweet & Lovely Jive.

Kristine & Bruce are both retired from careers in the computer technology field and now enjoy traveling in their motor home when not in Yuma both to teach and to see as much of the USA as possible. They have two sons, two wonderful daughters-in-law and 3 adorable grandchildren.

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





## *Bob & Sally Nolen*

Los Alamos, New Mexico

Bob and Sally began dancing in 1972 and teaching in 1975 in Michigan. They cue and teach all phases, conduct a round dance club and cue for a square dance club. They both cue and teach and had a Carousel Club in Austin, TX when they lived there.

Bob has an advanced degree in chemistry and has been a technical manager for 33 years with the last 23 years at the Los Alamos National Laboratory working in national security. Bob retired from his full time job in January 2008. During this time he has also been president of the Little League for seven years as well as the state president of the USA Hockey affiliate in New Mexico for five years and vice president for two years before that.

Sally has a degree in teacher education, and has owned and operated Trans-Med, a medical transcription company, for 18 years. She is a certified medical coder in addition to running Trans-Med. In addition to all this, she also works at the Los Alamos National Lab –part time and is a loan officer at LA Solutions, LLC, a mortgage company in Los Alamos. Sally and Bob have raised 3 fine boys who are all married and have 7 grandchildren.

They are members of ROUNDALAB - Members 34 years, Education Chaircouple 2005 ROUNDALAB Convention, Michigan Round Dance Teacher's Association - Chaircouple of Bylaws Revision Committee, Texas Round Dance Teachers Association, New Mexico Round Dance Teachers Association - President and Vice President, New Mexico Round and Square Dance Association - Second Vice President of Rounds four years. They are also members of ICBDA. They attended the first URDC festival in Kansas City.

Over the past 35 years, Bob and Sally have been the featured instructors at square and round dance festivals in Ohio, Michigan, Wisconsin, Wyoming, Illinois, Texas, California and New Mexico. They conducted a school for cuers in San Antonio with Don & Pete Hickman. Bob & Sally promoted and were the local staff for Round-A-Rama weekends in San Antonio, TX and Los Alamos, NM for five years. They attended the first URDC convention when it was held in Kansas City and taught at the URDC Convention in Grand Rapids, MI in the early 80's. They also have written a number of dances, for example – It Sure Looks Good on You, Perfidia Bolero (ROQ 1st Runner Up), Just As Much, In the Still of the Night and Just Another Woman in Love III (ROQ 4<sup>th</sup> Qtr 2008), Smile FT (2<sup>nd</sup> Runner Up ROQ, 2010) and Take My Breath Away Bolero (being taught at San Antonio ICBDA Convention 2010). Bob & Sally were also the Registrars for the 2009 ICBDA Convention in Joplin, Missouri and the Syllabus Compiler for the 2010 Convention in San Antonio. They also manage and sponsor a number of round and square dance weekends and round dance weeks in Red River, New Mexico.

Bob started the RAL Technology Google Group 4 years ago which is in operation today. Bob was appointed chairman of the Marketing Round Dancing Committee which produced a Slogo – **Dance – Round Out Your Life** - that has great potential for marketing round dancing all over the world. Sally is Chair of the Curriculum for Round Dance Teachers Schools Committee and is very active in revising that document.







## *Ed & Bev Patrick*

Whittier, California

Ed and Bev started advanced Round Dancing with Eddie and Audrey Palmquist in 1990. In 2006 the Patricks started occasionally hosting (and teaching) Fred and Keiko Migliorini's advanced classes so they could take vacations. In January 2009 Ed and Bev, with Anita Froehlich, began hosting Carousel #36 full time - two advanced classes and a once a month clinic and dance. Ed and Bev are fortunate in having Glenn Yata and Dennis Lyle as their coaches. They continue to take lessons since they feel it is very important to continue the level of teaching and dancing set by the giants in whose footsteps they now walk.





## *Randy & Marie Preskitt*

Everett, Washington

Randy and Marie are delighted to be attending their 15<sup>th</sup> convention together. They're first was Seattle in 1987 and they have attended as regularly as possible 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 as a teen square dance caller in 1971 and got his first club in 1977. They met in 1978 at a Square Dance Jamboree in British Columbia, Canada and were married in 1979. They have made square and round dancing a major part of their lives.

Randy started cueing in the 80's when it became standard for all round dances to be cued. He gave up calling in 1996 to focus all his attention on round dancing. But he returned to calling to again work with teens now calls and cues for the Shirts N Skirts teen club of which their children have been members.

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

Randy and Marie have choreographed numerous dances including Beat of Your Heart, I Got A Girl, The Best Is Yet To Come, The More I See You, Almost Like Being In Love, It's 4 Cha Cha, Laurann, I'm in a Dancing Mood, Money Foxtrot, I Wish You Love Rumba and Draggin' The Line. Randy and Marie have taught dances and clinics at festivals and weekends in British Columbia, Saskatchewan, Ontario, Washington, Oregon, Alaska, California, Missouri, Utah, Colorado, North Carolina, Arizona, Washington DC, Germany and Japan.

Randy works at the Boeing Company on the new 787 Dreamliner and Marie works at Macy's. They have 3 great children: Leslie, Matthew and Phillip. They are all here at ICBDA with Randy & Marie. Leslie and Matt are currently members of the Stray Cats who will be performing again at this year's convention. They have come to enjoy this fun week just as much as Randy and Marie.





## *Kay & Joy Read*

College Station, Texas

**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 29<sup>th</sup> 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, Stranger On The Shore, 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, Me & My Sister, When A Child Is Born*** 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 50<sup>th</sup> wedding anniversary.





## *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 in their home and one night a week at the YMCA. They also give private lessons. They teach every fifth Saturday with John and Betty Stanley in Joplin and cue at a monthly dance with Dennis and Judi Winze in Tulsa. They are very excited about a new session once a month in Joplin, MO to help Phase III dancers progress into strong Phase IV dancers.

Paul and Linda are members of: International Choreographed Ballroom Dance Association, Roundalab, Oklahoma Round Dance Association, Kansas Round Dance Association, Colorado Round Dance Association, 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, currently, they are treasurer for ORDA.

Paul and Linda currently serve on the ICBDA board of directors as Vice-presidents. They have served as Election Chaircouple, Hall of Fame Chaircouple, Convention Chaircouple in 1997, 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 ICBDA (URDC), 37<sup>th</sup> European Square and Round Dance College (Cham), Missouri Federation of Square and Round Dancers, Kansas Square Dance Association 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: Halfway to Heaven (Phase V – bolero), Country Boy (Phase II Two Step), 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 Wake Me Up Before You Go Go (Phase VI – jive).

They have three children, Misty (29), Shannon (26) and PJ (23). February 25, 2010, they had their first grandchild! His name is Wyatt James Obermier and he is the son of Misty and Joshua Obermier.

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 dance world.







## *Gert-Jan & Susie Rotscheid*

Zeist, 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](http://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](http://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.





## *Michael & Diana Sheridan*

Mesa, Arizona

Michael & Diana Sheridan have been active in round dancing since 1974 and teachers since 1975. They have been active members of URDC serving on the Board of Directors from 1980 until 1984, 2001 until 2005 and 2006 until 2009. They served 2 terms as Chairman of the Board, 2 terms as Vice President and one term as President. They have been members of TAC, the Technical Advisory Board of URDC. Michael & Diana were General Chaircouple for the 1981 URDC Convention in Grand Rapids, Michigan.

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

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





## *Kenji & Nobuko Shibata*

Hano -Shi, 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.

They travelled to United States and Canada to teach and to share the pleasure of round dancing. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years.

They moved to California after Kenji's retirement in 1995. URDC presented them with Golden Torch Award in 2000 for their contribution to round dance world. Round dances choreographed by the Shibatas have been excitingly well accepted and picked up as Round of the month and/or Round of the Quarter by huge number of round dance organizations all over the world. After 13.5 years stay in the US, they returned to Japan in 2008 to rejoin their family and old friends. They currently reside in Saitama, Metropolitan Tokyo area.

They currently conduct 2 round dance classes, intermediate and high-intermediate to advanced level round dance classes in Saitama, in addition to 2 once-a-month special classes.

They have choreographed more than 80 round dances covering all the rhythms, including: ***When I'm 64, Wheels Cha Cha, Rumba Calienta, Isn't It Romantic, Muchacha, Malt Liquor, Dancin' Cha Cha Cha, Love Is My Life, Brilliant Conversationalist, Best Of My Love, Only Love, Dancez Merengue, What A Difference A Day Makes, Just In Time, Salsa cafe, Bogged Down In Love, Nostalgia, Liebestraum No.3, Beyond, Adeline, Rum & Coca Cola, Be My Lover, Papa Loves Mambo, Tonight, What A Wonderful World, Aoba-jyo Castle, Hallelujah, Orange Colored Sky, Sunny Cha, La Mer, The Way You Do, This Can't Be Love, On And On, People, Chilly Chilly Cha, Gotta Get On This Train, Le Cygne, Show Me Heaven & Edelweis, Tequila, I Feel Like A Woman, Coney Island, Who Loves You, Samba De Ooh La La, 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, Tango Teneriffa, You Were Right Girl, Save The Last Dance For Me,*** and most recently ***A Moment Lost, On My Journey & Dream A Little Dream Of Me.***





## *Ken & Irene Slater*

Gainesville, Georgia

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

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

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

We were Chairman of Round Dance for the Square Dance National held in Memphis in 1980, and have taught or demoed some of the above choreography at both ICBDA and Square Dance Nationals, and numerous other weekends. We are members of Roundalab, and ICBDA and past president of DRDC, plus the usual state organizations wherever we dwelt. We currently belong to GRDTA(Georgia Round Dance Teachers), as we moved to

Gainesville, GA., in 2005, to be on the lake and near a daughter. We built a dance room in the basement and currently have a Carousel Club and classes dancing there, and are finally with some family again, so **life is good!**







## *Tim & Debbie Vogt*

Las Vegas, Nevada

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

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

Tim and Debby have been members of Roundalab for 26 years. They currently serve as the Roundalab Phase 5 Round of the Quarter Chair. Their choreography includes 'All Kinds of Everything', 'Open Arms', 'And That Reminds Me', 'Dark Waltz', 'My Heart Will Go On', 'Another Love Like Mine', 'Lazy Crazy Days', 'Big Spender', 'Midnight Tango', and 'Gymnopedie #1'. 'Dark Waltz' was selected as the 2009 Hall of Fame Dance by ICBDA members.



# **THE ICBDA 34th CONVENTION SCHEDULE**

***Teaching Schedule***

***Days at a Glance***

***Evening Programs***

***Programmed Dances***



## 34<sup>th</sup> IC BDA Convention at a Glance

	BALLROOM A	BALLROOM B	RIVER ROOM
<b>Education Seminars</b>	Robinson : Advanced Smooth	Hilburn: "Not So Basic Bolero"	Moore: Intro to WCS
	<i>Lunch Break</i>		
<b>Wednesday July 7, 2010</b>	Cantrell: Advanced WCS	Rotscheid: Intermediate Smooth	Nelson, B&K: Intro to Bolero
	<i>Dinner Break – Showcase Practice Ballroom A</i>		
	Opening Ceremony/Showcase	closed	closed
	Prelude Ball (4-5-6)	Prelude Ball (4-5)	Prelude Ball (3-4)

	Read: V QS	Garza :VI TG	Goss/Figuer: IV BL
<b>Thursday July 8, 2010</b>	<i>Lunch Break</i>		
	Review V QS	Review VI TG	Review IV BL
clinic/teach	"I'm On Your Side" VI WCS - Bill & Carol Goss	"Half A Moment" V WZ - Dan & Sandi Finch	"If I Don't Dance I Will Go Crazy" IV Jive - Milo & Grace Ferry
Dinner	showcase practice	closed	closed
Reviews	Review VI WCS	Review V WZ	Review IV JV
SHOWCASE	open	closed	closed
Top 15	15 to 11	closed	closed
PROGRAM	IV thru VI	IV- V	III - IV

# 34<sup>th</sup> IC BDA Convention at a Glance

Friday, July 9, 2010	Clinic/teach	9:30	"Caress" VI BL - Kenji & Nobuko Shibata	"West Coast Minnie" V WCS - Wayne & Barbara Blackford	"Caro Mio" IV WZ - Michael & Diana Sheridan
	<i>Lunch Break</i>				
	Reviews	1:45	Review VI BL	Review V WCS	Review IV WZ
	clinic/teach	2:30	"My First, My Last, My Everything" VI FT - Randy & Marie Preskitt	"No Conocimos" V bolero – Dick & Karen Fisher	"What A Difference" IV RB - Ken & Irene Slater
	Dinner	5:00	showcase practice	closed	closed
	Reviews	7:05	review J	review K	review L
	SHOWCASE	8:00	open	closed	closed
	Top 15		10 to 6	closed	closed
	PROGRAM	8:50	IV thru VI	IV- V	III - IV

Saturday July 10, 2010	Clinic/teach	9:30	"Make Believe A Dream" VI FT - Ed & Bev Patrick	Hall of Fame dance Tim & Debby Vogt	"Take My Breath Away" IV BL – Bob & Sally Nolen
	Lunch	12:00	MC: Ken & Sue Davis closed	MC: Jim White & Marilyn Books closed	MC: Steve & Alice Jung closed
	AGM	1:30	closed	AGM	closed
	Dance Thrus after AGM		Dance Thrus All Dances Twice	closed	closed
	Dinner	5:00	showcase practice	closed	closed
	Reviews	7:05	Review VI WZ	Review HOF	Review IV BL
	SHOWCASE AWARDS	8:00	open	closed	closed
	Top 15		5 to 1	closed	closed
	PROGRAM	9:15	IV thru VI	IV- V	III - IV
	10:00:00 PM		closed	closed	closed

# DAY AT A GLANCE - Wednesday, July 7, 2010

8:30 am	Registration and Syllabus Pick-Up Outside Ballroom A
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## EDUCATION SEMINARS

Time	BALLROOM A	BALLROOM B	RIVER ROOM
10:00 am to 12:00 pm	<b>Paul &amp; Linda Robinson</b>  <i>Advanced Smooth</i>  <b>MC: Tom &amp; Rita Flanagan</b>	<b>Mark &amp; Shelly Hilburn</b>  <i>"Not So Basic Bolero"</i>  <b>MC: Anita Froehlich &amp; Charles Cox</b>	<b>Brent &amp; Judy Moore</b>  <i>Intro to West Coast Swing</i>  <b>MC: Bob Anderson &amp; Shirley Ernst</b>
12:00 pm to 2:00 pm	<i>LUNCH BREAK</i>		
2:00 pm to 4:00 pm	<b>Chris &amp; Terri Cantrell</b>  <i>Advanced West Coast Swing</i>  <b>MC: Joe &amp; Debbie Krivan</b>	<b>Gert-Jan &amp; Susie Rotscheid</b>  <i>Intermediate Smooth</i>  <b>MC: Gup &amp; Anne Gupton</b>	<b>Bruce &amp; Kristine Nelson</b>  <i>Intro to Bolero</i>  <b>MC: Jerry &amp; Louise Engleking</b>
4:00 pm <b>Dinner Break</b>	Showcase Practice	<i>closed</i>	<i>closed</i>
7:30 pm to 8:30 pm	<b>OPENING CEREMONY and SHOWCASE of ROUNDS</b>	<i>closed</i>	<i>closed</i>
8:35 pm	<b>Prelude Ball (4 - 5 - 6)</b>	<b>Prelude Ball (4 - 5)</b>	<b>Prelude Ball (3 - 4)</b>





# DAY AT A GLANCE – Thursday, July 8, 2010

Time	BALLROOM A	BALLROOM B	RIVER ROOM
Clinic/Teaches 9:30 am to 12:00 pm	<b>Kay &amp; Joy Read</b> V Quickstep  "Just Can't Wait To Be King"  <b>MC: Walt &amp; Ann Zook</b>	<b>Rey &amp; Sherry Garza</b> VI Tango  "Dark Eyes"  <b>MC: Art &amp; Jacquie Hayes</b>	<b>David Goss &amp; Ulla Figwer</b> IV Bolero  "Best of Me (Lo Mejor de Mi)"  <b>MC: Jim &amp; Marianne Senecal</b>
12:00 pm to 1:45 pm	<i>LUNCH BREAK</i>		
1:45 pm to 2:25 pm	Review V Quickstep	Review VI Tango	Review IV Bolero
Clinic/Teaches 2:30 pm to 5:00 pm	<b>Bill &amp; Carol Goss</b> VI West Coast Swing  "I'm On Your Side"  <b>MC: Roy &amp; Janet Williams</b>	<b>Dan &amp; Sandi Finch</b> V Waltz  "Half A Moment"  <b>MC: Wayne &amp; Joan Sgambati</b>	<b>Milo &amp; Grace Ferry</b> IV Jive  "If I Don't Dance I Will Go Crazy"  <b>MC: Tom &amp; Muriel Dougherty</b>
5:00 pm <b>Dinner Break</b>	Showcase Practice	<i>closed</i>	<i>closed</i>
7:05 pm to 7:55 pm	Review VI West Coast Swing	Review V Waltz	Review IV Jive
8:00 pm to 8:50 pm	<b>SHOWCASE of ROUNDS and TOP 15 (#15 - #11)</b>	<i>closed</i>	<i>closed</i>
8:55 pm	<b>Programmed Dancing (4 - 5 - 6)</b>	<b>Programmed Dancing (4 - 5)</b>	<b>Programmed Dancing (3 - 4)</b>



# DAY AT A GLANCE – Friday, July 9, 2010

Time	BALLROOM A	BALLROOM B	RIVER ROOM
Clinic/Teaches  9:30 am to 12:00 pm	<b>Kenji &amp; Nobuko Shibata</b> VI Bolero  "Caress"  <b>MC: J.L. &amp; Linda Pelton</b>	<b>Wayne &amp; Barbara Blackford</b> V West Coast Swing  "West Coast Minnie"  <b>MC: David &amp; Teri Meyer</b>	<b>Michael &amp; Diana Sheridan</b> IV Waltz  "Caro Mio"  <b>MC: to be determined</b>
12:00 pm to 1:45 pm	<i>LUNCH BREAK</i>		
1:45 pm to 2:25 pm	Review VI Bolero	Review V West Coast Swing	Review IV Waltz
Clinic/Teaches  2:30 pm to 5:00 pm	<b>Randy &amp; Marie Preskitt</b> VI Foxtrot  "My First, My Last, My Everything"  <b>MC: Glenn &amp; Rosalee Kelley</b>	<b>Dick &amp; Karen Fisher</b> V Bolero  "No Conocimos"  <b>MC: to be determined</b>	<b>Ken &amp; Irene Slater</b> IV Rumba  "What A Difference"  <b>MC: Rich &amp; Cecelia Simmons</b>
5:00 pm <b>Dinner Break</b>	Showcase Practice	<i>closed</i>	<i>closed</i>
7:05 pm to 7:55 pm	Review VI Foxtrot	Review V Bolero	Review IV Rumba
8:00 pm to 8:50 pm	<b>SHOWCASE of ROUNDS and TOP 15 (#10 - #6)</b>	<i>closed</i>	<i>closed</i>
8:55 pm	<b>Programmed Dancing (4 - 5 - 6)</b>	<b>Programmed Dancing (4 - 5)</b>	<b>Programmed Dancing (3 - 4)</b>



# DAY AT A GLANCE – Saturday, July 10, 2010

Time	BALLROOM A	BALLROOM B	RIVER ROOM
Clinic/teaches 9:30 am to 12:00 pm	<b>Ed &amp; Bev Patrick</b> VI Foxtrot <i>"Make Believe A Dream"</i> <b>MC: Ken &amp; Sue Davis</b>	<b>Debby &amp; Tim Vogt</b> <i>Hall of Fame Dance</i> <b>MC: Jim White &amp; Marilyn Brooks</b>	<b>Bob &amp; Sally Nolen</b> IV Bolero <i>"Take My Breath Away"</i> <b>MC: Steve &amp; Alice Jung</b>
12:00 pm to 1:30 pm	<i>LUNCH BREAK</i>		
1:30 pm  <b>AGM</b>	<i>closed</i>	<b>Annual General Membership Meeting</b> <i>Please attend</i>	<i>closed</i>
Dance Throughs after AGM	<b>Dance Throughs of All Dances (2X)</b>	<i>closed</i>	<i>closed</i>
5:00 pm <b>Dinner Break</b>	Showcase Practice	<i>closed</i>	<i>closed</i>
7:05 pm to 7:55 pm	Review VI Foxtrot	Review Hall of Fame	Review IV Bolero
8:00 pm to 9:10 pm	<b>SHOWCASE, AWARDS, CLOSING CEREMONIES and TOP 15 (#5 - #1)</b>	<i>closed</i>	<i>closed</i>
9:15 pm	<b>Programmed Dancing (4 - 5 - 6)</b>	<b>Programmed Dancing (4 - 5)</b>	<b>Programmed Dancing (3 - 4)</b>
10:00 PM	Convention 34 Closes – Thank You For Attending!		

Standby Phase V: Joe & Pat Hilton – Waltz – “Stars and Midnight Blue”



# 34<sup>th</sup> ICBDA 2010 Wednesday Evening Program Detail

Phase IV-V-VI Hall		Phase IV-V Hall	
<b>8:35</b>	<b>Ron &amp; Marilou Webb</b>	<b>8:35</b>	<b>Rey &amp; Sherry Garza</b>
	Papillon (WZ 6 Lamberty)		And I Love You So (RB 5 Childers)
	Angelina (CH 5 Worlock)		This Is The Life (FT 4 Rumble)
	Feel My Love (BO 6 Worlock)		You Should Be Dancing (CH 5 Goss)
	Dream a Little Dream of Me (FT 5 Shibata)		Rachel's Song (ST 4 Stairwalt)
	Tango Capriccioso (TG 5 Ward)		The Sun, The Sea & The Sky (WZ 4 Bradt)
	This Is The Life (FT 4 Rumble)		De Ja-Vu (RB 4 Eddins)
<b>9:00</b>	<b>Roy &amp; Janet Williams</b>	<b>9:00</b>	<b>Bill &amp; Martha Buck</b>
	Cavatina (WZ 6 Barton)		Exactly Like You (FT 4 Slater)
	Just A Tango (TG 5 Childers)		Four Walls (WZ 4 Buck)
	Mujer (RB 6 Read)		Tampa Jive (JV 5 Macuci)
	All That Jazz (FT 5 Sechrist)		Perfidia in Brazil (RB 5 Hurd)
	The Old House (WZ 4 Lamberty)		Just A Tango (TG 5 Childers)
	My Heart Will Go On (BO 4 Vogt)		Witchcraft IV (FT 4 Slater)
<b>9:24</b>	<b>Karen &amp; Dick Fisher</b>	<b>9:24</b>	<b>Anita Froehlich</b>
	Mint Julep (WC 6 Rother)		Java Jive (WC 5 Childers)
	Wounded Heart (BO 5 Worlock)		Wyoming Lullaby (WZ 5 Palmquist)
	Chalita (TG 6 Goss)		Warm & Willing (FT 5 Childers)
	Exactly Like You Foxtrot (FT 5 Goss)		It Takes Two (ST 4 Goss)
	Perfidia (RB 6 Slater)		The Old House (WZ 4 Lamberty)
	I Got a Girl (MB 4 Preskitt)		The Human Thing To Do (FT 5 Sheridan)
<b>9:48</b>	<b>Oberdan &amp; Vanessa Otto</b>	<b>9:48</b>	<b>Anne &amp; Gup Gupton</b>
	California Dreamin' (RB 6 Goss)		Beale Street Blues (JV 5 Lillefield)
	Symphony (FT 6 Slater)		Dedication (WZ 4 Rumble)
	Waltz in A Flat (WZ 6 Goss)		Mi Vida (RB 4 Read)
	La Barca (BO 5 Goss)		A Wink and a Smile (FT 5 Rumble)
	It Takes Two (ST 4 Goss)		El Reloj (BO 4 Trankel/Gilder)
	Dedication (WZ 4 Rumble)		Coney Island IV (WZ 4 Gloodt)
<b>10:12</b>	<b>Susie &amp; Gert-Jan Rotscheid</b>	<b>10:12</b>	<b>Ed &amp; Karen Gloodt</b>
	Fiesta Madrilena (PD 6 Hurd)		You Drive Me Crazy (CH 5 Rumble)
	Tampa Jive (JV 5 Macuci)		Hello Memory (WZ 4 Shibata)
	Adeline (ST 6 Shibata)		I Do I Do I Do (FT 5 Blackford)
	Scheherazade (WZ 6 Moore)		Boogie Time (JV 4 Gloodt)
	On My Journey (BO 5 Shibata)		Cuando Me Enamoro (RB 4 Gloodt)
	Dancing In September (CH 5 Rumble)		Scheherazade IV (WZ 4 Gloodt)
<b>10:36</b>	<b>Rey &amp; Sherry Garza</b>	<b>10:36</b>	<b>Debby &amp; Tim Vogt</b>
	Rhythm Of My Heart (WC 6 Read)		Fine Brown Frame (JV 4 Hurd)
	Adagio (WZ 6 Worlock)		Jurame (RB 5 Worlock)
	All I Ask of You (ST 6 Rumble)		Me and My Sister (WZ 4 Read)
	Te Quiero (RB 4 Worlock)		Doolittle Cha (CH 4 Goss)
	I Do I Do I Do (FT 5 Blackford)		My Heart Will Go On (BO 4 Vogt)
	Jean (WZ 5 Lamberty)		The Bard (WZ 5 Lamberty)





# 34<sup>th</sup> ICBDA 2010 Wednesday Evening Program Detail

## Phase III-IV Hall

	<b>8:35</b>	<b>Anne &amp; Gup Gupton</b>	
		Hitchhike (CH 3 Norris)	
		El Reloj (BO 4 Trankel/Gilder)	
		Fascination (WZ 4)	
		Non Dimenticar (RB 3 Rumble)	
		Fine Brown Frame (JV 4 Hurd)	
		Witchcraft IV (FT 4 Slater)	
	<b>9:00</b>	<b>Ed &amp; Karen Gloodt</b>	
		I'm Alive (CH 4 Renauld)	
		Answer Me (WZ 3 Palmquist)	
		Cuando Me Enamoro (RB 4 Gloodt)	
		Red Dress Foxtrot (FT 3 Seurer)	
		Scheherazade IV (WZ 4 Gloodt)	
		Candida Rhumba (RB 3 Seurer)	
	<b>9:24</b>	<b>Susie &amp; Gert-Jan Rotscheid</b>	
		Doolittle Cha (CH 4 Goss)	
		Smoke Gets in Your Eyes (ST 3 Blackford)	
		Calendar Girl (JV 4 Rotscheid)	
		Manuela (WZ 4 Rumble)	
		Begin The Beguine (TS 3 Wolcott)	
		I Can See Clearly Now (CH 3 Rumble)	
	<b>9:48</b>	<b>Mark &amp; Pam Prow</b>	
		Too Many Rivers (ST 4 Hooper)	
		Tango Mannita (TG 3 Smith)	
		Boogie Time (JV 4 Gloodt)	
		Carnival (RB 4 Rumble)	
		Woodchoppers Ball (MX 3 Lawson)	
		Maria Elena Bolero III (BO 3 Palenchar)	
	<b>10:12</b>	<b>Bill &amp; Martha Buck</b>	
		Four Walls (WZ 4 Buck)	
		Ob-La-Di, Ob-La-Da (CH 3 Rumble)	
		La Vie En Rose (FT 3 Molitoris)	
		Crazy Eyes (JV 3 Eddins)	
		I Won't Send Roses (RB 3 Buck)	
		Jean III (WZ 4 Buck)	
	<b>10:36</b>	<b>Karen &amp; Dick Fisher</b>	
		Chaka Chaka (CH 4 Phillips)	
		Can't Smile (ST 4 Martin)	
		Rainbow Foxtrot (FT 4 Blackford)	
		I Wanta Quickstep (QS 3 Palmquist)	
		Come Monday (RB 3 Orme)	
		Someone Must FLAF Tonight (WZ 3 Collier)	



# 34<sup>th</sup> ICBDA 2010 Thursday Evening Program Detail

Phase IV-V-VI Hall		Phase IV-V Hall	
	<b>Chris &amp; Terri Cantrell Top 15-11</b>		
#14			
#14			
#12			
#12			
#11			
<b>8:55</b>	<b>Chris &amp; Terri Cantrell</b>	<b>8:55</b>	<b>Dave Goss &amp; Ulla Figwer</b>
	Breathless (FT 6 Moore)		Pink Cadillac (JV 5 Lawson)
	Lost to Me (RB 5 Shibata)		Adagio IV (WZ 4 Lamberty)
	A Moment Lost (WZ 6 Shibata)		Maria Elena (FT 5 Ward)
	You Love Me (BO 5 Worlock)		Sway 4 Me (CH 4 Rumble)
	Cell Block Tango (TG 6 Worlock)		No Walls (WZ 4 Worlock)
<b>9:15</b>	<b>Dan &amp; Sandi Finch</b>	<b>9:15</b>	<b>Ken &amp; Irene Slater</b>
	A Daisy in December (WZ 6 Hurd)		Am I Blue IV (FT 4 Slater)
	Stairway to Paradise (FT 5 Read)		Jean (WZ 5 Lamberty)
	No Walls (WZ 4 Worlock)		Sleeping Beauty (BO 5 Moore)
	Mi Vida (RB 4 Read)		Send Her Roses (FT 4 Palmquist)
	Sam's Song (WZ 6 Shawver)		Marilyn, Marilyn (WZ 4 Palmquist)
<b>9:35</b>	<b>Dave Goss &amp; Ulla Figwer</b>	<b>9:35</b>	<b>Brent &amp; Judy Moore</b>
	Smoke Gets In Your Eyes (FT 6 Rumble)		Let Me Show You How (JV 4 Slater)
	Senorita Tango (TG 4 Rumble)		Edelweiss (WZ 4 Shibata)
	London By Night (WZ 6 Goss)		Senorita Tango (TG 4 Rumble)
	I've Got You Under My Skin (FT 5 Goss)		Los Rayos del Sol (RB 5 Moore)
	You Needed Me (ST 5 Worlock)		Forrest Gump (WZ 5 Moore)
<b>9:55</b>	<b>Debby &amp; Tim Vogt</b>	<b>9:55</b>	<b>Pat &amp; Mike Schrant</b>
	Beale Street Blues (JV 5 Lillefield)		Sunflower (JV 5 Tonks)
	In a Mellow Tone (FT 6 Sandeman)		Rainbow Connection (WZ 4 Childers)
	Harlem Nocturne (RB 6 Sandeman)		All That Jazz (FT 5 Sechrist)
	Me and My Sister (WZ 4 Read)		I'm Alive (CH 4 Renauld)
	Warm & Willing (FT 5 Childers)		Riviere de Lune (WZ 5 Palmquist)

Phase III-IV Hall			
<b>8:55</b>	<b>Pat &amp; Mike Schrant</b>	<b>9:35</b>	<b>Betty &amp; Tom Wicksted</b>
	Folsom Prison Blues (CH 3 Peterman)		Axel F (CH 3 Mathewson)
	Marilyn, Marilyn (WZ 4 Palmquist)		White Sport Coat (FT 4 Lefeavers)
	My Heart Will Go On (BO 4 Vogt)		Ascot's Rumba (RB 3 Kennedy)
	Quietly Foxtrot (FT 3 Tucker)		Night Train (JV 3 Lawson)
	Lady Marmalade (CH 4 DeChenne)		Rainbow Connection (WZ 4 Childers)
<b>9:15</b>	<b>Debby &amp; Tim Vogt</b>	<b>9:55</b>	<b>Bob &amp; Sally Nolen</b>
	A.K.O.E. III (WZ 3 Molitoris)		Anything But Love Foxtrot (FT 4 Slater)
	Song Sung Diamond (ST 4 Smith)		All Fall Down (BO 3 Nelson AL)
	Sound of Music (FT 3 Baldwin)		Pop Goes The Movies (MX 3 Raye)
	Almost Jamaica (CH 3 Juhala)		Perhaps (RB 4 Easterday)
	Belsize Waltz (WZ 4 Huffman)		A Continental Goodnight (QS 3 Murbach)



# 34<sup>th</sup> ICBDA 2010 Friday Evening Program Detail

Phase IV-V-VI Hall		Phase IV-V Hall	
	<b>Mark &amp; Pam Prow Top 10-6</b>		
#10			
#9			
#8			
#6			
#6			
<b>8:55</b>	<b>Pat &amp; Joe Hilton</b>	<b>8:55</b>	<b>Stuart Lewis and Fay Samborsky</b>
	Begin To Color Me (WZ 6 Read)		Moon River (WZ 4 Rumble)
	Orient Express Foxtrot (FT 5 Moore)		Dream a Little Dream of Me (FT 5 Shibata)
	Riviere de Lune (WZ 5 Palmquist)		Carnival (RB 4 Rumble)
	PA 6-5000 (TS 5 Glover)		Ain't That a Shame (JV 5 Gloodt)
	Black Horse (WC 6 Worlock)		Reggae Cowboy (CH 4 Bond)
<b>9:15</b>	<b>Brent &amp; Judy Moore</b>	<b>9:15</b>	<b>Chris &amp; Terri Cantrell</b>
	La Distancia (BO 6 Moore)		Too Many Rivers (ST 4 Hooper)
	French Poodle (FT 5 Moore)		Autumn Leaves (MX 4 Moss)
	Beyond (RB 5 Shibata)		Waltz Tramonte (WZ 5 Britton)
	Anytime, Anywhere (WZ 6 Moore)		Hola Chica (CH 5 Worlock)
	Where Or When (FT 6 Worlock)		From My Guy (FT 5 Goss)
<b>9:35</b>	<b>Stuart Lewis and Fay Samborsky</b>	<b>9:35</b>	<b>Kristine &amp; Bruce Nelson</b>
	My Sweet Catherine (WZ 6 Goss)		Manuela (WZ 4 Rumble)
	Abrazame (BO 5 Worlock)		Jack Is Back (MB 5 Worlock)
	The Sun, The Sea & The Sky (WZ 4 Bradt)		Younger Than Springtime (FT 5 Nelson KB)
	That's You VI (FT 6 Rumble)		The Singing Piano Waltz (WZ 5 Marx)
	Imaginations (WZ 6 Hata)		Dancing at Washington Square (MX 4 Robertson)
<b>9:55</b>	<b>Kay &amp; Bob Kurczewski</b>	<b>9:55</b>	<b>Randy &amp; Marie Preskitt</b>
	St. Michel's Quickstep (QS 6 Casey)		I Got a Girl (MB 4 Preskitt)
	You Raise Me Up (ST 6 Read)		Beat of Your Heart (ST 5 Preskitt)
	Illusion (WZ 5 Sheridan)		White Sport Coat (FT 4 Lefeavers)
	Amapola (RB 6 Rumble)		Almost Like Being in Love (QS 4 Preskitt)
	The Bard (WZ 5 Lamberty)		Laurann (WZ 4 Preskitt)

Phase III-IV Hall			
<b>8:55</b>	<b>Kristine &amp; Bruce Nelson</b>	<b>9:35</b>	<b>Pat &amp; Joe Hilton</b>
	Sugar Sugar (CH 4 Worlock)		The Spinning Wheel (WZ 4 Smith)
	My Shy Violet (FT 3 Hudson)		I Love Beach Music (WC 4 Raybuck)
	Theme From the Bible (WZ 3 McGlynn)		If I Said You Had a Beautiful Body (RB 3 Hilton)
	West Coast Swingin' (WC 4 Nelson KB)		Milica (MX 3 Tikkanen)
	Just Another Woman in Love III (RB 3 Nolen)		I'll Be The One (CH 3 Jabour)
<b>9:15</b>	<b>Kay &amp; Bob Kurczewski</b>	<b>9:55</b>	<b>Mark &amp; Pam Prow</b>
	I Got a Girl (MB 4 Preskitt)		Die Lorelei (WZ 3 Bendewald)
	Coney Island IV (WZ 4 Gloodt)		Have I Told You (FT 4 Prow)
	Esta Rumba (RB 3 Barton)		In the Misty Moonlight (RB 3 Skillet)
	Any Dream Foxtrot (FT 3 Pinks)		Spaghetti Rag (TS 3 Gniewek)
	Last Night (CH 3 Speranzo)		You Light Up My Life (WZ 4 Prow)



# 34<sup>th</sup> ICBDA 2010 Saturday Evening Program Detail

Phase IV-V-VI Hall		Phase IV-V Hall	
	<b>Debby &amp; Tim Vogt Top 5-1</b>		
#5			
#4			
#3			
#2			
#1			
<b>9:15</b>	<b>Paul &amp; Linda Robinson</b>	<b>9:15</b>	<b>Anita Froehlich</b>
	Caminito Tango (TG 5 Worlock)		Wendy (WZ 5 Slater)
	Are You Still Mine (ST 6 Goss)		PA 6-5000 (TS 5 Glover)
	Picardy Foxtrot (FT 6 Slater)		The Spinning Wheel (WZ 4 Smith)
	Sleeping Beauty (BO 5 Moore)		Sugar Sugar (CH 4 Worlock)
<b>9:30</b>	<b>Randy &amp; Marie Preskitt</b>	<b>9:30</b>	<b>Roy &amp; Janet Williams</b>
	The Best is Yet to Come (FT 6 Preskitt)		Calendar Girl (JV 4 Rotscheid)
	Laurann (WZ 4 Preskitt)		Orient Express Foxtrot (FT 5 Moore)
	Almost Like Being in Love (QS 4 Preskitt)		Lady Marmalade (CH 4 DeChenne)
	Besame Mucho (RB 5 Rumble)		Molly Maguire's Waltz (WZ 4 Lamberty)
<b>9:45</b>	<b>Bruce &amp; Kristine Nelson</b>	<b>9:45</b>	<b>Debby &amp; Tim Vogt</b>
	Java Jive (WC 5 Childers)		Tango Capriccioso (TG 5 Ward)
	Big Spender (FT 6 Vogt)		Sinti (RB 5 Slater)
	Violette (WZ 6 Nelson KB)		Rainbow Foxtrot (FT 4 Blackford)
	Kiss Me Goodbye Rumba (RB 6 Lawson)		Adios (WZ 4 Norman)

Phase III-IV Hall	
<b>9:15</b>	<b>Randal &amp; Marilyn Ann Diamond</b>
	Reggae Cowboy (CH 4 Bond)
	Carolina Moon (WZ 3 Rumble)
	Rachel's Song (ST 4 Stairwalt)
	Beach Party Cha (CH 3 Williams)
<b>9:30</b>	<b>Tim Eum and Cindy Hadley</b>
	Am I Blue IV (FT 4 Slater)
	Kokomo (CH 3 Filardo)
	Breaking Up Jive (JV 3 Croft/de Zordo)
	Adios (WZ 4 Norman)
<b>9:45</b>	<b>Linda &amp; Paul Robinson</b>
	Ginny Come Bolero (BO 3 Klein)
	Dancing at Wash. Square (MX 4 Robertson)
	Hope (WZ 3 Chadd)
	A Beautiful Time (CH 3 Dollar/Gilbreath)





**ICBDA 34th Convention in San Antonio, TX**  
**July 7-10, 2010**  
**Programmed Dances 4-5-6 Main Hall A**

Name	Ph	Rhy	Choreo	Name	Ph	Rhy	Choreo	Name	Ph	Rhy	Choreo
A Daisy in December	6	WZ	Hurd	Feel My Love	6	BO	Worlock	Papillon	6	WZ	Lamberty
A Moment Lost	6	WZ	Shibata	Fiesta Madrilena	6	PD	Hurd	Perfidia in Brazil	5	RB	Hurd
A Wink and a Smile	5	FT	Rumble	Forrest Gump	5	WZ	Moore	Perfidia	6	RB	Slater
Abrazame	5	BO	Worlock	French Poodle	5	FT	Moore	Picardy Foxtrot	6	FT	Slater
Adagio	6	WZ	Worlock	Harlem Nocturne	6	RB	Sandeman	Rhythm Of My Heart	6	WC	Read
Adeline	6	ST	Shibata	I Do I Do I Do	5	FT	Blackford	Riviere de Lune	5	WZ	Palmquist
All I Ask of You	6	ST	Rumble	I Got a Girl	4	MB	Preskitt	Sam's Song	6	WZ	Shawver
All That Jazz	5	FT	Sechrist	Illusion	5	WZ	Sheridan	Scheherazade	6	WZ	Moore
Almost Like Being in Love	4	QS	Preskitt	Imaginations	6	WZ	Hata	Senorita Tango	4	TG	Rumble
Amapola	6	RB	Rumble	In a Mellow Tone	6	FT	Sandeman	Sleeping Beauty	5	BO	Moore
And I Love You So	5	RB	Childers	It Takes Two	4	ST	Goss	Smoke Gets In Your Eyes	6	FT	Rumble
Angelina	5	CH	Worlock	I've Got You Under My Skin	5	FT	Goss	St. Michel's Quickstep	6	QS	Casey
Anytime, Anywhere	6	WZ	Moore	Java Jive	5	WC	Childers	Stairway to Paradise	5	FT	Read
Are You Still Mine	6	ST	Goss	Jean	5	WZ	Lamberty	Stier Tango	5	TG	Worlock
Beale Street Blues	5	JV	Lillefield	Jurame	5	RB	Worlock	Symphony	6	FT	Slater
Beat of Your Heart	5	ST	Preskitt	Just A Tango	5	TG	Childers	Tampa Jive	5	JV	Macuci
Begin To Color Me	6	WZ	Read	Kiss Me Goodbye Rumba	6	RB	Lawson	Tango Capriccioso	5	TG	Ward
Besame Mucho	5	RB	Rumble	La Barca	5	BO	Goss	Te Quiero	4	RB	Worlock
Beyond	5	RB	Shibata	La Distancia	6	BO	Moore	That's You Vi	6	FT	Rumble
Big Spender	6	FT	Vogt	La Gloria	6	BO	Moore	The Bard	5	WZ	Lamberty
Big, Blonde, And Beautiful	5	WC	Goss	Last Night Cha	5	CH	Worlock	The Best is Yet to Come	6	FT	Preskitt
Black Horse	6	WC	Worlock	Laurann	4	WZ	Preskitt	The Human Thing To Do	5	FT	Sheridan
Boulavogue	6	WZ	Lamberty	London By Night	6	WZ	Goss	The Old House	4	WZ	Lamberty
Breathless	6	FT	Moore	Los Rayos del Sol	5	RB	Moore	The Sun, The Sea & The Sky	4	WZ	Bradt
California Dreamin'	6	RB	Goss	Lost to Me	5	RB	Shibata	This Is The Life	4	FT	Rumble
Caminito Tango	5	TG	Worlock	Me and My Sister	4	WZ	Read	Violette	6	WZ	Nelson KB
Carnival	4	RB	Rumble	Mi Vida	4	RB	Read	Waltz in A Flat	6	WZ	Goss
Cavatina	6	WZ	Barton	Mint Julep	6	WC	Rother	Warm & Willing	5	FT	Childers
Cell Block Tango	6	TG	Worlock	Mujer	6	RB	Read	Where Or When	6	FT	Worlock
Chalita	6	TG	Goss	My Heart Will Go On	4	BO	Vogt	Wounded Heart	5	BO	Worlock
Dancing In September	5	CH	Rumble	My Sweet Catherine	6	WZ	Goss	You Love Me	5	BO	Worlock
Dark Waltz	6	WZ	Vogt	No Walls	4	WZ	Worlock	You Needed Me	5	ST	Worlock
Dedication	4	WZ	Rumble	On My Journey	5	BO	Shibata	You Raise Me Up	6	ST	Read
Dream a Little Dream of Me	5	FT	Shibata	Orient Express Foxtrot	5	FT	Moore				
Exactly Like You Foxtrot	5	FT	Goss	PA 6-5000	5	MX	Glover				



**ICBDA 34th Convention in San Antonio, TX**  
**July 7-10, 2010**  
**Programmed Dances 4-5 Hall B**

Name	Ph	Rhy	Choreo	Name	Ph	Rhy	Choreo	Name	Ph	Rhy	Choreo
A Wink and a Smile	5	FT	Rumble	I Do I Do I Do	5	FT	Blackford	Riviere de Lune	5	WZ	Palmquist
Adagio IV	4	WZ	Lamberty	I Got a Girl	4	MB	Preskitt	Scheherazade IV	4	WZ	Gloodt
Adios	4	WZ	Norman	I'm Alive	4	CH	Renauld	Send Her Roses	4	FT	Palmquist
Ain't That a Shame	5	JV	Gloodt	It Takes Two	4	ST	Goss	Senorita Tango	4	TG	Rumble
All That Jazz	5	FX	Sechrist	Jack Is Back	5	MB	Worlock	Sinti	5	RB	Slater
Almost Like Being in Love	4	QS	Preskitt	Java Jive	5	WC	Childers	Sleeping Beauty	5	BO	Moore
Am I Blue IV	4	FT	Slater	Jean	5	WZ	Lamberty	Sugar Sugar	4	CH	Worlock
And I Love You So	5	RB	Childers	Jurame	5	RB	Worlock	Sunflower	5	JV	Tonks
Autumn Leaves	4	MX	Moss	Just A Tango	5	TG	Childers	Sway 4 Me	4	CH	Rumble
Beale Street Blues	5	JV	Lillefield	Lady Marmalade	4	CH	DeChenne	Tampa Jive	5	JV	Macuci
Beat of Your Heart	5	ST	Preskitt	Laurann	4	WZ	Preskitt	Tango Capriccioso	5	TG	Ward
Boogie Time	4	JV	Gloodt	Let Me Show You How	4	JV	Slater	The Bard	5	WZ	Lamberty
Calendar Girl	4	JV	Rotscheid	Los Rayos del Sol	5	RB	Moore	The Human Thing To Do	5	FT	Sheridan
Carnival	4	RB	Rumble	Manuela	4	WZ	Rumble	The Old House	4	WZ	Lamberty
Coney Island IV	4	WZ	Gloodt	Maria Elena	5	FT	Ward	The Singing Piano Waltz	5	WZ	Marx
Quando Me Enamoro	4	RB	Gloodt	Marilyn, Marilyn	4	FT	Palmquist	The Spinning Wheel	4	WZ	Smith
Dancing at Washington Square	4	MX	Robertson	Me and My Sister	4	WZ	Read	The Sun, The Sea & The Sky	4	WZ	Bradt
Dedication	4	WZ	Rumble	Mi Vida	4	RB	Read	This Is The Life	4	FT	Rumble
De Ja-Vu	4	RB	Eddins	Molly Maguire's Waltz	4	WZ	Lamberty	Too Many Rivers	4	ST	Hooper
Doolittle Cha	4	CH	Goss	Moon River	4	WZ	Rumble	Waltz Tramonte	5	WZ	Britton
Dream a Little Dream of Me	5	FT	Shibata	My Heart Will Go On	4	BO	Vogt	Warm & Willing	5	FT	Childers
Edelweiss	4	WZ	Shibata	No Walls	4	WZ	Worlock	Wendy	5	WZ	Slater
El Reloj	4	BO	Trankel/Gilder	Orient Express Foxtrot	5	FT	Moore	White Sport Coat	4	FT	Lefeavers
Exactly Like You	4	FT	Slater	PA 6-5000	5	MX	Glover	Witchcraft IV	4	FT	Slater
Fine Brown Frame	4	JV	Hurd	Perfidia in Brazil	5	RB	Hurd	Wyoming Lullaby	5	WZ	Palmquist
Forrest Gump	5	WZ	Moore	Pink Cadillac	5	JV	Lawson	You Drive Me Crazy	5	CH	Rumble
Four Walls	4	WZ	Buck	Rachel's Song	4	ST	Stairwalt	You Should Be Dancing	5	CH	Goss
From My Guy	5	FT	Goss	Rainbow Connection	4	WZ	Childers	Younger Than Springtime	5	FT	Nelson KB
Hello Memory	4	WZ	Shibata	Rainbow Foxtrot	4	FT	Blackford				
Hola Chica	5	CH	Worlock	Reggae Cowboy	4	CH	Bond				



**ICBDA 34th Convention in San Antonio, TX**  
**July 7-10, 2010**  
**Programmed Dances 3-4 River Room**

Name	Ph	Rhy	Choreo	Name	Ph	Rhy	Choreo	Name	Ph	Rhy	Choreo
A Beautiful Time	3	CH	Dollar/Gilbreath	El Reloj	4	BO	Trankel/Gilder	My Shy Violet	3	FT	Hudson
A Continental											
Goodnight	3	QS	Murbach	Esta Rumba	3	RB	Barton	Night Train	3	JV	Lawson
A.K.O.E. III	3	WZ	Molitoris	Fascination (IV - Crapo)	4	WZ	Crapo	Non Dimenticar	3	RB	Rumble
Adios	4	WZ	Norman	Fine Brown Frame	4	JV	Hurd	Ob-La-Di, Ob-La-Da	3	CH	Rumble
All Fall Down	3	BO	Nelson AL	Folsom Prison Blues	3	CH	Peterman	Perhaps	4	RB	Easterday
Almost Jamaica	3	CH	Juhala	Four Walls	4	WZ	Buck	Pop Goes The Movies	3	MX	Raye
Am I Blue IV	4	FT	Slater	Ginny Come Bolero	3	BO	Klein	Quietly Foxtrot	3	FT	Tucker
Answer Me	3	WZ	Palmquist	Have I Told You	4	FT	Prow	Rachel's Song	4	ST	Stairwalt
Any Dream Foxtrot	3	FT	Pinks	Hitchhike	3	CH	Norris	Rainbow Connection	4	WZ	Childers
Anything But Love Foxtrot	4	FT	Slater	Hope	3	WZ	Chadd	Rainbow Foxtrot	4	FT	Blackford
Ascot's Rumba	3	RB	Kennedy	I Can See Clearly Now	3	CH	Rumble	Red Dress Foxtrot	3	FT	Seurer
Axel F	3	CH	Mathewson	I Got a Girl	4	MB	Preskitt	Reggae Cowboy	4	CH	Bond
Beach Party Cha	3	CH	Williams	I Love Beach Music	4	WC	Raybuck	Scheherazade IV	4	WZ	Gloodt
Begin The Beguine	3	TS	Wolcott	I Wanta Quickstep	3	QS	Palmquist	Smoke Gets in Your Eyes	3	ST	Blackford
Belsize Waltz	4	WZ	Huffman	I Won't Send Roses	3	RB	Buck	Someone Must FLAFI Tonight	3	WZ	Collier
Boogie Time	4	JV	Gloodt	If I Said You Had a Beautiful Body	3	RB	Hilton	Song Sung Diamond	4	ST	Smith
Breaking Up Jive	3	JV	Croft/de Zordo	I'll Be The One	3	CH	Jabour	Sound of Music	3	FT	Baldwin
Calendar Girl	4	JV	Rotscheid	I'm Alive	4	CH	Renauld	Spaghetti Rag	3	TS	Gniewek
Candida Rhumba	3	RB	Seurer	In the Misty Moonlight	3	RB	Skillet	Sugar Sugar	4	CH	Worlock
Can't Smile	4	ST	Martin	Jean III	4	WZ	Buck	Tango Mannita	3	TG	Smith
Carnival	4	RB	Rumble	Just Another Woman in Love III	3	RB	Nolen	The Spinning Wheel	4	WZ	Smith
Carolina Moon	3	WZ	Rumble	Kokomo	3	CH	Filardo	Theme From the Bible	3	WZ	McGlynn
Chaka Chaka	4	CH	Phillips	La Vie En Rose	3	FT	Molitoris	Too Many Rivers	4	ST	Hooper
Come Monday	3	RB	Orme	Lady Marmalade	4	CH	DeChenne	West Coast Swingin'	4	WC	Nelson KB
Coney Island IV	4	RB	Gloodt	Last Night	3	CH	Speranzo	White Sport Coat	4	FT	Lefeavers
Crazy Eyes	3	JV	Eddins	Manuela	4	WZ	Rumble	Witchcraft IV	4	FT	Slater
Cuando Me Enamoro	4	RB	Gloodt	Maria Elena Bolero III	3	BO	Palenchar	Woodchoppers Ball	3	MX	Lawson
Dancing at Wash. Square	4	MX	Robertson	Marilyn, Marilyn	4	WZ	Palmquist	You Light Up My Life	4	WZ	Prow
Die Lorelei	3	WZ	Bendewald	Milica	3	MX	Tikkanen				
Doolittle Cha	4	CH	Goss	My Heart Will Go On	4	BO	Vogt				



**THE ICBDA 34th  
CONVENTION  
CLINIC NOTES**

***Bolero***

***Foxtrot***

***Smooth Rhythms***

***West Coast Swing***





# **BOLERO - RUMBA WITH A 'BIG' DIFFERENCE!**

*By Kristine & Bruce Nelson*

*ICBDA Convention, San Antonio, TX July, 2010*

"Viva La Difference"! Bolero is not just another rumba. Bolero is a smooth rhythm danced with significant rise and fall and use of contra body movement. The figures are similar to those found in rumba but each figure is commenced with a preceding slow side step with rise.

**Character/Flavor** The bolero is certainly the most romantic of the Latin style dances -- it is more passionate than rumba. Bolero is also the slowest (between 21 and 26 bpm) of dance rhythms. The music is lyrical and generally has a Latin flavor (often with a vocal) with underlying rhythmic syncopations. Dancing bolero requires controlled execution with strong expression. The bodies move together fluidly and even intimately. The flavor is that of lovers (Yes, even passionately!) dancing as one.

**Rhythm** The basic rhythm is slow, quick, quick, (1, -, 3, 4;) which is similar to both foxtrot and slow two-step rhythms. Some figures may be danced with 2 slows or 4 quicks and syncopations may be used (more frequently in Phases V or VI).

**Dance Position** Closed dance position is similar to the smooth rhythms with the woman on the man's right side slightly at an angle and held slightly looser than in the smooth rhythms. The joined man's left and woman's right hands may be held up in standard closed position or held low next to the man's left leg. The body is relaxed with soft knees but dancers maintain strength and control in the thighs. Both dancers maintain their own upright balance and a 'flat' back. When in an open facing position the partners maintain tone in the connected arms to facilitate leading and following. While dancing bolero the partners often make eye contact which enhances the romantic expression. The free arms are an extension of the body and may be held to the side, side and back or raised following the movement or sway and the body line.

**Movement** Body weight is centered over the weighted foot. While maintaining good balance the body moves to the side, forward or back through the legs. There is the feeling of a controlled push or drive from the weighted foot to the free foot. The turning and break figures may utilize left and right sways. There is definite shaping to the partner. Because of the smooth leg movement, hip action is minimal but may occasionally be used to accent a figure.

**Action** Bolero utilizes more rise and fall than in foxtrot. The action is developed in the leg and body, not the foot and ankle. The basic figures start with a side step (S), pushing off from the weighted foot sliding the free foot on the inside edge of the ball before taking weight on the flat of the foot and staying low until weight is transferred where there is significant body rise. (The body rise has the effect of changing the sideways momentum to vertical, thereby allowing one to achieve strong balance and enabling the next step to be taken in any direction.) The second step (Q) is taken on the ball of the foot quickly and smoothly lowering. It is the shortest step of the three. The third step (Q) is usually taken in the opposite direction of the second step with the body staying low and well into soft knees onto the ball of the foot. This is not a recover step. It is a slightly longer step than the second, pushing off and driving from the weighted foot, and remaining low so one is ready for the next figure (which starts low and ends with body rise at the end of the first step, etc.). In general, the free leg is not collected directly under the body on the third step as it tends to cause an early or premature rise. It is important to emphasize the SLOW (Slo-ohhh) step which helps to attain a good rise. You may visualize an ocean wave as it starts low, rises to a crest (step 1 S), and then quickly falls down (step 2 Q) before receding to begin the cycle again (step 3 Q). This is a picture of the rise and fall that is used in bolero.

### **Lead/Follow**

Commitment to active leading and following is particularly important because of the slow bolero tempo. It aids in maintaining good control and helps develop continuity and fluidity. The lady must not anticipate the man's timing. As the man initiates movement the lady responds and blends her actions to his. The result is the feeling of moving as one person.

The man's body is the primary lead. The man shapes his body and/or arm to indicate where he wants the lady to go. Her role as follower is to move when the man moves and travel to where the man's body is pointing.

The joined hand(s) are an important secondary lead especially through turns and passes. Both dancers must maintain tone in the joined arms to have a connection through which the lead can be communicated and received.

### **Clinic Work**

Today's clinic focus is on Phase IV and V figures. We will emphasize maintaining rise and fall and bolero action while dancing each figure. And perhaps provide some hints on leading and following!

*Note;* Basic timing is SQQ unless indicated

#### **Phase III**

Basic [SQQ; SQQ]

Fenceline

Forward Break

Lunge Break

#### **Phase IV**

Turning basic [SQQ; SQQ]

Hip Rocks

Aida [SQQ; S]

Cross body

Left Pass

Right Pass

#### **Phase V**

Half Moon [SQQ; SQQ]

Riff turn [QQQQ]

Horseshoe turn [SQQ; SQQ]

# Not So Basic Bolero – Nuances of the Dance of Love

Notes by Mark & Shelley Hilburn

If one takes the time to look at the Roundalab manual for Bolero figures they will notice very quickly that there are few figures, 29 to be exact. We consider this to be a good thing. Since there are relatively few figures, it means we can devote more time and energy to learning “Bolero” and not just the figures that make up the dance.

Bolero was introduced to America in the mid 1930's. In its native Spanish form it was danced to 3/4 timing but was transformed by the Cubans to 2/4 timing and ultimately to 4/4 timing. Bolero is now danced to a slow type of rumba rhythm at the tempo of 20 – 25 mpm.

The basic step of Bolero is a long, sweeping step to the side on the slow beat, followed by a rock step forward or backward, on the quick-quick beats. In this way, the basic step of Bolero is somewhat related to the basic step of Nightclub Two-Step, but there is a powerful action on the quicks and no rise, unlike it.

Oh, have we mentioned that Bolero is also a *very* romantic dance? The music for Bolero is most often romantic in nature and the dance should reflect this feeling. This requires a strong connection between the man and the woman, even in open positions or figures. Good posture and strong sides are critical for this to happen.

Unlike the Rumba, the Bolero traditionally includes rise and fall and stretching actions. During the slow step, there is an extension and lift of the body. The rise and fall combined with the stretching actions and extensions give the Bolero an almost dreamy feel. It also makes Bolero a powerful dance that requires lots of body control. That being said, this is not the dance to hold back on but to dance as big as possible. If you love it, let it go! By learning to control the movement the dance can be fully expressed.

Bolero also gives us the chance to perform traditionally Latin figures using smooth positions and techniques. The closed position in Bolero is the closed position that we use in smooth rhythms like Waltz and Foxtrot. This leads to the simple Bolero Basic incorporating contra body movements between beats 2 and 3. Also, the slip pivot is prominent in Bolero in figures like the Left Pass and our personal favorite, the Turning Basic.

Some simple, but critical, “rules” are specific to dancing Bolero, such as, having absolutely no rise on beat four of the measure. Other critical elements in successful Bolero dancing are universal principles in all dance- keeping knee connection and lady waiting for the man to place her foot after his movement has stopped.

Many of the Bolero figures also appear in Rumba and have been practiced many times over by all of us. As such, we don’t want to spend a lot of time addressing the learning of figures. What we do want to work on is the unique expression of these figures when performed using Bolero technique. We will also try to narrow our focus to the figures that call for a powerful connection between the man and woman. Bolero is the “Dance of Love” after all.

# SMOOTH DANCING

By Paul & Linda Robinson

Dancing, two people working together to create a beautiful art form to music. Dancing is like learning a new language that has moods and emotions expressed in movement to music, incorporating rhythm, grace and harmony. Even though dancing is the oldest form of art, it is the most popular world wide today.

## Tips in getting ready to dance

**Maintain Posture for your Frame** - A good frame is imperative for any form of dance. Posture is an important part of this, keep your shoulders back and your upper body stretching upward. Do not let the sides of your body, from your ribcage to your hips, collapse when you make body shapes; rather, stretch one side more than the other. Your body should flow smoothly from one line to the next line. Imagine a piece of string is attached to the crown of your head and pulling up.

- Relax your shoulders with them back, and down. Shoulder blades are back but not squeezed together.
- Lift your abdomen
- Lift your chest
- Remove tension by relaxing your jaw
- Drop your tailbone toward the floor, rather than tucking in your behind.

**Correct Closed Dance Hold** requires the Frame to have connection points

- The most important connection point is the man's right wrist under the lady's left arm, at the junction of her arm and body. The lady should be to the (her) left of his centerline. The man's right hand is loosely cupped with fingers and thumb together, pointed down at a 45 degree angle. His hand lies on her back, on the shoulder blade.
- The next connection point is the lady's left hand and forearm on the man's upper arm. The woman's left arm lies gently on top of the man's right arm.
- The third connection point is the man's left hand to the lady's right hand. Man's left hand and lady's right hands are palm to palm in an upper-hand clasp, with the lady resting her fingers in the cradle between his thumb and forefinger. Do not squeeze hands or bend the wrist back.
- The last connection point is the body contact. The right side of the man's front is in contact with the right side of the lady's front. The connection is from the upper thighs, up through the diaphragm.

## **Maintain Frame and Connection**

- Our bones allow us to stand upright and our joints allow us to move, but it is our muscles that control it all. The key to moving smoothly is using our muscles. Our muscles are used to maintain Frame, Connection, and Control at all times while dancing. The better muscle control one has, the better and smoother we will move in dancing.
- Strive to maintain parallel shoulders with your partner.

## **Where Your Head Goes**

- As a general rule, the man looks to the left, over the lady's right shoulder. The lady looks to the left, over the man's right shoulder. This is your dance window. Another dance rule is, the nose should follow the toes.

## **Maintain the Big Top**

- A very large space is created between the heads of the partners and this is necessary for effecting turning patterns such as pivot turns. To help create this large space, the lady must stay positioned against the man's right hand by stretching upward, outward, and leftward into the man's right hand.

## **Dance to the Music**

- Dancing in correct time to the music is essential to give the appearance of smooth dancing. Another key point is that the lady's movement must never precede the lead and is a response to the man's lead. In other words, the man's lead action will slightly precede the lady's response action.
- Dance with long flowing, confident strides
- All backward steps should reach from the hip and extend to the toe.

## **Being Smooth Dancers**

- In partner dancing, the couple is connected and moves as one. The leader communicates through the dance frame and any other body contact. The goal is to keep your center turned toward your partner and maintain a solid frame by keeping tone in your muscles (not flexing them, stiffening your arms or trying to crush your partner). The leader must constantly be aware of where their partner is, what they are doing and how. Remember you are not looking at each other directly but your body is always trying to face each other with parallel shoulders.
- A dancer must be connected to the music, to their partner, and themselves, in order to truly dance.
- Connect to the music. Dancing on the beat is certainly the most important part, but only part of the whole process. Listen to the music and do what it says. Does it say to move with quick and staccato actions, or softly and smoothly? The dancing couple's goal is to try and fill every microsecond of music, even when the feet are not moving. Dancing requires a dancer to continue to fill out shapes in dancing by stretching the body and arms.
- Connect within your own body. Make sure both bodies are telling the same story. It is easy to let the arms do the leading, completely disconnected from the body. Arm styling does not look good if it does not match the body. If the arm is reaching to the side, your body should be, also. In closed dance position, elbows do not go behind the body because this creates the look of a broken line.
- Leading is defining the pattern to be danced. Do not push or shove the partner around. At all times, be gentle while keeping muscle tone in the body. Body language is probably the most important part of leading. If your partner is attuned to you, if they listen to your body language, they can detect very slight changes in motion and direction, and can react with very little effort.

## **Put the Pieces Together for Beautiful Dancing**

- The best dancers are able to pull all the pieces together and have a beautiful connection to each other, the music and within their own bodies. They seem to float across the floor together in continuous and fluid motion by easing into a movement in perfect time to the music, their bodies portraying every note. Every piece of technique learned and practiced helps couples get a little closer to this high degree of connection. While it may take some time to reach this level, focusing on improving your connection to your partner and music will greatly improve your dancing.
  - The leader must decide what direction to go, what step to dance and which beat to dance on. The follower must follow the leader's directions, which is more difficult than it sounds, and complete the picture the leader wants to sketch. Both partners provide counterbalance to each other. This allows bigger movements and faster turns.
  - A dancer's body should be in continuous motion when you dance. When weight transfers from one foot to the next by the bending of the knees, the spine should not stop. The body should move across the foot in the direction of the next step, with fluidly and continuous motion.
- Learn to do the basic steps well before taking up the more difficult steps. To learn to do these simple basic steps well, may not seem important, but each one leads to perfection, and perfection is our goal which is not a little thing.
- Making errors will happen. Don't be embarrassed or annoyed. Laugh it off. Try again. After all, dancing is supposed to be Fun.
- To accomplish this there are three important rules in learning to be a good smooth dancer: PRACTICE, PRACTICE and PRACTICE.





## **IT'S NOT JUST ABOUT GETTING THERE – BUT HOW YOU GET THERE**

by Gert-Jan & Susie Rotscheid  
ICBDA, 2010

When we were asked to teach a clinic on something in the smooth rhythms we sat down to think what we would like to do – what rhythm would we like to concentrate on. We finally decided that we would not pick a particular rhythm, but work on some things from a few of the rhythms.

One of the things we need to realize is that just learning the footwork of a figure is not enough. We need to learn to dance with quality – to enhance a figure so it looks and feels good – to move correctly. This is part of dancing with good technique.

**Waltz** – Waltz is probably one of the most loved of the smooth, also sometimes called swing, dances, and we'd like to work with getting swing into your figures to make your dancing easier.

The waltz has three main actions: 1) rise and fall, 2) rotation, and 3) swing. It is a combination of these three actions that give the waltz the lilting characteristic that we enjoy dancing and watching. When these three actions are danced together, in balance with our partner, it will give quality and attractiveness to your waltz. It is then that we can dance with effortless power instead of powerless effort. Also it is the combination of these three actions that will give you the sway that is so desirable in waltz. Sway is the result of these actions, not the cause.

**Foxtrot** – In foxtrot, the normal timing is slow, quick, quick and the weight change for most of the figures is slow and constant, so the body stays in continuous motion. We do need to remember to collect our feet under the body before going on to the next step – the moving foot swings through next to the standing foot under the body. Sometimes we can "borrow time" from one step to give more time to the next. This gives more life and interest to our foxtrot dancing. In round dancing we often see that the slow is taken as a longer step, and the quicks are usually taken as a short step. We would like you to try and increase the length of your quick steps which will make your foxtrot more flowing.

**Tango** – This is the only "non-swing" dance in the smooth rhythms. We would like to take a look at the tango action and hold and maybe help you to feel more comfortable with your tango-stance. In Round Dancing, tango is probably the least well-known and danced rhythms of the smooth rhythms. It also has a different hold, which probably adds to its mystification.

The tango is the only dance in the smooth rhythms that does not have rise and fall, so we have to get all the movement through the proper use of the feet; there is no body flight.



## AN INTRODUCTION TO WEST COAST SWING

Brent & Judy Moore

West Coast Swing (sometimes called “Sophisticated Swing”) is one of the large family of swings . . . in fact, swing is probably the most varied genre of couple dancing there is. Swings have been adapted to accommodate almost every tempo from the very fast to the very slow. West Coast Swing is one of the slower swings but can be done to tempos as fast as 35 measures per minute (MPM) to as slow as 24 MPM. The musical structure of swings including West Coast Swing is usually four beats per musical measure but you may encounter some two beats per measure music used for swing dancing. The fundamental structure of the dance is fairly simple but it does place a greater demand on understanding the fundamental actions. West Coast Swing has some basic guides for how figures work based on position and count but, as always, there are some exceptions.

First, the fundamental structure of movement in West Coast Swing is that the lady moves forward or back along a single path (some times called the “slot”) and the man has a more versatile role in that he moves in the slot with the lady or to either side of the slot to create turn for the lady or movement around the lady. This is in contrast to the more familiar Jive or East Coast Swing which tends to be circular in the figure patterns where both the man and the lady turn around a common center. In Jive and East Coast Swing, the lady can in many cases assist the partnership by initiating or carrying through the circular movement but in West Coast Swing she has to rely on the man dancing a role that is separate from hers and she has to be committed to dancing her role.

There are three essential classes of West Coast Swing figures based on the structure noted above . . . the “Sugar” family, the “Pass” family, and the “Whip” family. In the Sugar family, the man stays in the slot and usually leads the lady to return to her original position. In the Pass family, the man moves to one side or the other of the slot and allows the lady to pass him and establish a new position at the opposite end of the slot. In the Whip family, he meets the lady in the slot and causes her to rotate (usually twice . . . but at different times) and usually she returns to her original position in the slot. Note now that in some Whips the lady will have no turn. It is interesting to note also that in passing figures the lady has the same basic action in them all, in the whip figures the man has the same basic action, and in the sugar figures both vary their action.

The basic count structure for West Coast Swing figures falls into two general categories . . . six count figures and eight count figures. Embellishments can extend the counts to ten or more but these extensions are still rooted in six and eight count figures. Handily, there are some accepted rules for what happens on specific counts in the direction of movement that guide the performance of West Coast Swing. Here is a quick summation of those “rules” for both six and eight count figures although most of the basic figures we will address in this session are six count figures:

### Six Count Figures -

On count one (1), the man moves away from the lady and the lady moves toward the man.

On count four (4), the man moves toward the lady and the lady moves away from the man.

On count six (6), both man and lady resume their standard facing position.

### Eight Count Figures -

On count one (1), the man moves away from the lady and the lady moves toward the man.

On count four (4), the man moves toward the lady and the lady toward the man.

On count six (6), the man moves toward the lady and the lady moves away from the man.

On count eight (8), both man and lady resume their standard facing position.

Pretty simple rules. It's what happens in the positioning on the other counts and the occasional variation such as which hands are joined that makes figures different. Another caveat relating to the "rules" of what happens on particular counts is that the movement described as "toward" or "away" can vary in magnitude and stepping direction depending on the figure and the technique being used. In some cases, it may be a foot in others it may only be a fraction of an inch; some times it may be forward; some times it may be back, and some times it may be side . . . however, the reference point is always the partner.

Since West Coast Swing is an American Rhythm dance, footwork is typical for most rhythm and Latin dances . . . ball flat or ball on most steps. That helps keep the action smooth, controlled, and "sophisticated". Footwork is not to be confused with stepping direction. Footwork identifies which part of the foot is in contact with the floor on any beat or half beat. With this ball flat footwork being the same as East Coast Swing and Jive, we need to add another distinction that makes it very different from those two types of swing . . . there is no bounce in the basic action. It is flat like rumba thus the smoother, more "sophisticated" look in the execution of the figures.

The syllabus for West Coast Swing begins with Phase IV and there are only eight figures listed in that phase. There are other "figures" listed but they are not complete figures but are components of the basic figures or embellishments to the basic figures. We will look at all eight plus one essential figure from Phase V. The figures we'll examine are these:

SUGAR PUSH - SUGAR TUCK & SPIN (OR TWIRL) - LEFT SIDE PASS - UNDERARM TURN -  
MAN'S UNDERARM TURN - RIGHT SIDE PASS -  
WRAPPED WHIP - THROWOUT - WHIP

Complete descriptions of these figures can be found in the ICBDA Dance Manual or the Roundalab Standards Manual and will not be included in these notes. We will address each figure listed starting with the Sugar Push and, if time permits, will look at the usual transition figures that allow changing from West Coast to East Coast (a slower Jive) Swing and back since that is common for choreography at the Phase IV level.

As a final caution, keep in mind that West Coast Swing is, as mentioned earlier, an American Rhythm dance and is less codified than the International Latin. Being so, there are varying opinions about the fundamental actions which depend on the area of the country you are in or which dance school/studio you ask. Also, keep in mind that all dance is an evolving activity and things change over time. The approach used in today's session is the generally accepted standard for choreographed ballroom West Coast Swing as it stands today.

# West Coast Swing

By Chris & Terri Cantrell

*(Technique & styling are always evolving and may differ from what you have been taught depending on many factors. The information below is based on information we have gleaned from a variety of sources. Your experience may differ.)*

West Coast Swing (WCS) is a laidback, improvisational, smooth, funky, flirtatious, sultry and sometimes even down & dirty member of the swing family. Music styles that suit WCS vary widely in tempo. Some of the music styles that lend themselves best for WCS include, but are not limited to, blues, country, disco, jazz, pop, rhythm & blues, and swing.

WCS is a dance of the man trying to make a pass at a woman, but the woman is resisting his advances by moving back and forth in the slot between each close encounter.

## BALANCE AND CONNECTION

As with all types of dancing, balance is essential both as an individual and as a couple. Start individually by placing your supporting leg knee & foot under your center of gravity (center). Men your center is approximately your belly button for Latin/American (slightly higher for smooth dancing due to the change in poise). A woman's center is slightly lower, in the hips. It is a good idea to double check your balance at the end of each figure so the next figure can be done without any carry over issues from the figure before.



To obtain that nice looking and great feeling WCS couple balance lower slightly into your knees and pull your centers slightly away from each other until you find a comfortable counter-balance point.

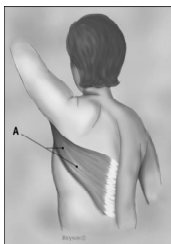


Movement begins by moving your body's center forward or backward pushing off with your weighted/supporting leg. Men, leading therefore becomes much easier as you are indicating to your partner which direction to go with the initial movement of your body by using your center to lead (talk to) the woman's center.

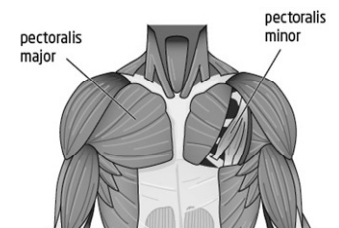
There are three types of connections in dancing: with the floor, with the music, and with your partner. The connection with the floor occurs when you are well balanced. The connection with the music is different for each person and is developed over time with increased exposure to the music. The connection with your partner is achieved via a variety of actions and reactions. He does something that indicates (action) to the woman for her to do something (reaction). A good connection allows both people to be sensitive and play off each others movement.



The main connection point may be your hands but the power behind the hands should flow from your center through your arm and elbow to the hand. Your goal is to direct/lead her center. Also consider what part of her body you wish to lead with your center-hand connection. If you hold your hand too high the woman will feel like you are trying to push or pull her shoulders & head (and possibly knocking her off balance) as opposed to her center. Elbows play an important roll in the connection principle. Keep your elbows close to your side and very slightly in front of your body.



Slight pressure/resistance should be maintained at all times to keep the connection active. A person's first impulse to gain the needed arm tension is to tighten the biceps and triceps muscles, the muscles that bend and straighten the elbow. Instead, try to lightly tighten the Lattissimus Dorsi muscles (picture on the left) that lifts and lowers the arm, and the Upper Pectoral muscles (picture on the right), that move the arms/shoulders forward and backward. Keep the rest of the arm, forearm, and hand muscles relaxed, pliable, and responsive (toned).



A good connection will feel more like a spring or a rubber band, expanding or contracting when needed and then snapping back into the starting arm & body poise position. The stretching, spring or rubber band-like movement allows for greater energy for spins and adds to the sensuality of the rhythm.

## ADVANCED WCS:

Once the basics of balance and the basic figures are well within your body memory it is time to spice things up by adding to the basics at the beginning, middle or end of the figure. Then to further spice things up, syncopations can be added by the man, lady or both. Below are a few examples of ways to spice up the basic Sugar Push.

### Variations to the middle triple or touch step:

- **Sugar Tuck & Spin:** A sugar push, with a tuck. Man assists woman to swivel slightly LF on count 3. He then invites her to spin a full turn RF on count &4.
- **Face Loop Sugar Push (aka Hip Push):** Man brings his left & her right arms over his head at end of count 2. As she rotates up to ¼th RF the arms also loop over her head. The man places his right hand on her left hip to stop her momentum and assist in her reversing direction.
- **Handshake Face Loop Sugar Push:** Begin in a handshake (right hands). Man brings the arms over his head at end of count 2. She can rotate slightly LF. He places his left hand on her right hip to stop her momentum and assist in her reversing direction.
- **Double Face Loop Sugar Push:** Begin with a double crossed handhold with right-right on top. Man brings their right-right arms up over his head for a face loop at the end of count 2. She rotates slightly RF on count 3& and he brings their left-left arms up over his head and down to his shoulder as she moves away on count 4.
- **Body Wave (or Ripple) Sugar Push:** Replace with a body wave or body ripple. WAVE Down: Start by moving your head forward, then shoulders forward, then chest, stomach, hips, and knees. OR RIPPLE Up: Begin by moving the knees forward, then hips, stomach, chest, shoulders, and head. Ripple up. You may finish the figure with a very quick step back and anchor step or take more time and end with the wave or ripple.
- **Sugar Push Kick:** On count 4 both kick to the side (he left – her right) and hold for the remainder of the figure.
- **Sugar Push Extensions:** A sugar push is usually a 6-count figure. A wide variety of things can be added in the middle to extend the figure to eight or more counts. For example, after doing 3&4 add two lock steps [fwd L/XRIB of L, fwd L (W bk R/XLIF of R, bk R)] before completing the figure with an anchor step.

**Syncopation:** Syncopations can be done at any time by either person as long as they do not interfere with what your partner is doing. They can occur on any part of the figure, the beginning, middle, or the end and include changes in rhythm, footwork, and/or bodywork. Triple steps are not considered to be syncopations unless you vary the timing from the standard 1&2. The timing [] for the examples below includes the actions as well as the actual weight changes.

**Beginning:** Replace the walk 2 with

- Kick Ball Change [&12 or 1&2]
- Heel Ball Change [&12 or 1&2]
- Point Ball Change [&12 or 1&2]
- Point Step [12]

**Middle:** Replace the triple or touch step

- **Hesitate** before taking the first step for an “&” count [&34 or &3-&]
- **Flick Step:** Flick left foot in front of R, step side & back L (W: rotate one-quarter right face, flick R foot behind trail foot no weight, step side R & rotate to face man) [34]
- **Kick & Triple:** Kick to the side (he left – her right), triple diagonally forward (her back), anchor step [&3&4]

**Ending:** Replace or modify the anchor step

- **Overturn the Anchor:** Overturn the first step of the anchor step to face away from your partner on the first step and turn to face your partner at the end of the third step [&1&2&]
- **Kick to the 4 & Step:** Kick your trail foot in front of your lead foot, place the ankle of your trail foot on your lead foot’s knee, step side with your trail foot [1&2 or &12]
- **Point, Step, Point:** Point trail foot (M: right – W: left), step on trail foot, point lead foot [1&2]
- **Step, Point, Step, Point, Step:** Step in place trail foot, point lead, step in place lead, point trail, step in place lead [&1&2&]
- **Cross, Cross, Step:** XRIF of L (W: XLIF of R), XLIF of R (W: XRIF of L), step in place trail foot [1&2]
- **Out, Out, In, In, Step:** Step out to the side with your trail foot, sd lead, step in trail, step in lead, step in place & take weight on trail foot [&1&2&]



# **CUE SHEETS**

**Caress**

**Caro Mio**

**Dark Eyes**

**Half a Moment**

**If I Don't Dance**

**I'm On Your Side**

**Just Can't Wait to be King**

**Make Believe a Dream**

**My First, My Last, My Everything**

**Nos Conocimos**

**Stars and Midnight Blue**

**Take My Breath Away**

**The Best of Me**

**West Coast Minnie**

**What a Difference**





# CARESS

## (Por Debajo De La Mesa)



Choreographers: Kenji & Nobuko Shibata, Misugidai 2-2-1-512, Hanno-shi, Saitama-ken,  
357-0041 JAPAN Phone/FAX: 042-981-9809  
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Music: Artist: Luis Miguel CD "Romances" Track #3 WEA 19798-2  
or Special CD "Shall We Round Dance 19" available from choreographers

Suggested speed: Increase speed from 18MPM (the original CD) to 21MPM (as on Special CD) 2:43@21MPM

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

Rhythm & Phase: Bolero VI

Sequence: **Intro A B End** Released: June, 2010

### Meas

### INTRO

- 1-8 **WAIT; SOLO SPOT TRN TWICE TO R-HND SHAKE M FC RLOD;;**  
**W SPIRAL LF & WALK AROUND TO M'S SKATER; W ROLL ACROSS TRANS TO SHADOW;**  
**SHADOW RONDE OPENING OUT; W SPIRAL LF & ROLL OUT TO FC; FWD BREAK;**
- 1 Wait 1 meas in Bk-to-Bk Pos M fcg Wall (W fcg COH) R-ft free for both pointed sd;
- 2-3 **{Solo Spot Trn Twice to R-Hndshake M Fc RLOD}** Sd R twd RLOD (W twd LOD), -, XLIF trng RF to fc LOD, fwd R cont trng LF to fc WALL; Sd L twd LOD (W twd RLOD), -, XRIF trng LF to fc RLOD, fwd L twd ptr joining R-hnds end FCG Pos M fcg RLOD R-hnds jnd;
- 4 **{W Spiral LF & Walk Around to M's Skater}** Fwd R leading W spral LF under jnd R-hnds, -, XLIF, trng slightly RF to fc COH sd R joining L-hnds (W fwd R spiraling LF under jnd R-hnds, -, walking around M CW fwd L, fwd R to fc COH) end M's Skater Pos fcg COH W on M's L sd & bk R-hnds jnd at M's R hip L-hnds extended sd;
- SQQ 5 **{W Roll Across Trans to Shadow}** Bk L comm trng RF, -, cont trng RF XRIB releasing R-hnds, cont trng RF sd & fwd L assuming SHADOW Pos (W fwd L comm trng RF, -, fwd R cont trng RF/sd L to fc M, cont trng RF on L bk R) end SHADOW Pos fcg LOD L-hnds jnd & extended sd M's R-hnd on W's shoulder blade W's R-hnd extended sd; (now opposite footwork)
- S-- 6 **{Shadow Ronde Opening Out}** Fwd R trng RF to fc WALL, -, flexing R-knee extending L sd twd LOD, start straightening R-knee draw L twd R (W bk L trng RF to fc WALL ronde R CW, -, bk R flexing knee, fwd L) end SHADOW Pos fcg WALL;
- 7 **{W Spiral LF & Roll Out to Fc}** Cl L leading W spiral LF & release hnds, -, bk R, fwd L (W fwd R spiraling LF one full trn, -, fwd L cont trng LF 1/2 to fc COH & M, bk R) end Fcg Pos M fcg WALL no hnd jnd;
- 8 **{Fwd Break}** Joining lead hnds sd & fwd R, -, fwd L, bk R end LOP Fcg Pos M fcg WALL;

### PART A

- 1-8 **HIP TWIST OVERTRN TO SWEETHEART TWICE;; SWIVEL CROSS BODY w/ SYNC UNDERARM TRN;**  
**OPEN BREAK; W SPIRAL TO NAT TOP; DBL RONDE & WHEEL 2 TO BJO;**  
**OUTSIDE SWIVEL & CROSS SWIVELS; WHIPLASH W CURL TO SHADOW;**
- 1-2 **{Hip Twist Overtrn to Sweetheart Twice}** LOP Fcg Pos M fcg WALL cl L leading W fwd & spin RF, -, joining L-hnds XRIF trng upper body RF, bk L (W fwd R & spin RF 1/2 to fc WALL momentary end in TANDEM Pos W IF of M fcg WALL, -, XLIF trng upper body LF, fwd R); Sd & fwd R releasing L-hnds, -, joining R-hnds XLIF trng upper body LF, bk R (W sd L crossing IF of M, -, XRIB trng upper body RF, fwd L) end TANDEM Pos W IF of M fcg WALL R-hnds jnd;
- SQQ 3 **{Swivel Cross Body w/ Sync Underarm Trn}** Trng body LF sd L twd COH leading W fwd & swivel RF, -, bk R under body raising jnd R-hnds to lead W trn LF, fwd L trng LF to fc COH (W sd & fwd R swiveling RF to fc COH, -, fwd L comm trng LF under jnd R-hnds/cont trng LF step R, L almost in pl/ completing LF trn bk R) end Fcg Pos M fcg COH R-hnds jnd;
- 4 **{Open Break}** Sd R chg hnds to join lead hnds, -, apt L bk, rec R end LOP Fcg Pos M fcg COH;
- 5 **{W Spiral to Nat Top}** Sd & fwd L comm trng RF raising jnd lead hnds to lead W spiral LF, -, assuming loose CP XRIB cont trng RF, sd L cont trng RF (W fwd R spiraling LF under jnd lead hnds, -, sd & fwd L comm trng RF, XRIF cont trng RF) end BJO Pos M fcg RLOD;
- 6 **{Dbl Ronde & Wheel 2 to Bjo}** Fwd R outside ptr ronde L CW comm trng RF, -, cont trng RF fwd L, fwd R w/ checking motion (W fwd L trng RF ronde R CW, -, cont trng RF XRIB, slightly trng LF sd & fwd L) end BJO M fcg LOD;

## PART A (cont'ed)

- 7 **{Outside Swivel & Cross Swivels}** Bk L lead W fwd & swivel RF, -, rk R fwd leading W fwd & swivel LF, rk L bk leading W fwd & swivel RF (W fwd R swiveling RF to SCP, -, fwd L swiveling LF to BJO, fwd R swiveling RF to SCP) end SCP fcg LOD;
- S-- 8 **{Whiplash W Curl Trans to Shadow}** Thru R leading W swivel LF extending L fwd, -, slightly (SS) swiveling RF on R lead W curl LF, - (W thru L swiveling LF ronde R CCW & extended bk end momentary BJO M fcg LOD, -, fwd R spiraling LF to fc WALL) end assuming SHADOW Pos fcg WALL L-hnds jnd & extended sd M's R-hnd at W's shoulder blade W's R-hnd extended sd; (now same footwork)
- 9-17 SHADOW FENCE LINE TWICE;; SHADOW SYNC WALKS; W SYNC ROLL OUT TRANS TO FC; LUNGE BREAK; R PASS w/ UNDERARM ROLL TO FC; NEW YORKER; W SPIN RF TO CHECKED NEW YORKER; W SPIN LF & RK 2;**
- 9-10 **{Shadow Fence Line Twice}** Shadow Pos fcg WALL sd L, -, XRIF, rec L; Sd R, XLIF, rec R;
- SQ&Q 11 **{Shadow Sync Walks}** Trng LF to fc LOD fwd L, -, fwd R/L, R end SHADOW Pos fcg LOD;
- SQQ 12 **{W Sync Roll Out Trans to Fc}** Fwd L, -, bk R lead W fwd, rec L (W fwd L, -, fwd R comm full spin (W SQ&Q) LF/step almost in pl L to fc momentary LOD, fwd R small step cont trng LF 1/2 to fc M & RLOD) end OP Fcg Pos M fcg LOD; (now opposite footwork)
- S-- 13 **{Lunge Break}** Sd & fwd R loining lead hnds, -, flexing R-knee extend L sd & bk, comm rising on R (W SQQ) straightening knee (W sd & bk L, -, bk R under body flexing knee pointing L fwd, fwd L) end LOP Fcg Pos M fcg LOD;
- 14 **{R Pass w/ Underarm Roll to fc}** Cl L raising jnd lead hnds to lead W trn LF, -, trng slightly RF to fc WALL sd R keeping jnd lead hnds above W's head to lead W roll LF, XLIF (W fwd R spiraling LF under jnd lead hnds to fc M & COH, -, sd L cont spin LF under jnd lead hnds, cont spinning RF on L to fc M & COH cl R) end LOP Fcg Pos M fcg WALL;
- 15 **{New Yorker}** Sd R trng RF to fc RLOD, -, fwd L w/ checking motion, rec R trng LF to fc WALL end LOP Fcg Pos M fcg WALL;
- SQ- 16 **{W Spin RF to Checked New Yorker}** Sd L leading W spin RF & release hnds, -, grabing W's (W SQQ) L-wrist w/ R-hnd sd R flexing knee w/ checking motion, hold (W sd R spinning RF one full trn, -, cont trng RF to fc LOD fwd L w/ checking motion, rec R trng LF to fc M & COH) end Fcg Pos M fcg WALL;
- QQ 17 **{W Spin LF & Rk 2}** Hold leading W spin LF by pulling W's L-arm, -, assuming CP rk L sd, rec R (W (W SQQ) sd L spinning LF one full trn to fc M & COH, -, rk R sd, rec L) end CP M fcg WALL;

## PART B

- 1-8 SYNC TRNG BASIC TWICE;; SD TO HINGE; PICK-UP RUDOLPH RONDE w/ REV UNDERARM TRN; HORSESHOE TRN;; W ROLL ACROSS TO REV HORSE & CART TRANS; SHADOW R LUNGE & RK REC;**
- S&QQ 1-2 **{Sync Trng Basic Twice}** CP M fcg WALL sd L slightly rotating upper body RF, -/bk R under body (S&QQ) w/ slipping action comm trng LF, fwd L cont trng LF, sd R cont trng LF to fc WALL (W sd R slightly rotating upper body looking right, -/fwd L small step w/ slipping action closing head comm trng LF, sd & bk R cont trng LF, cl L cont trng LF) end CP M fcg WALL; Repeat Meas 1 Part B;
- S-- 3 **{Sd to Hinge}** Sd L trng body LF, -, flexing L-knee lower to Hinge Line, - (W sd R, -/swiveling LF on (S&--)) R cl L, flexing L-knee extend R fwd twd RLOD look left);
- SQ&Q 4 **{Pick-up Rudolph Ronde w/ Rev Underarm Trn}** Rotating body RF sd & slightly fwd R btwn W's ft (&SQ&Q) leading W ronde CW, -, trng RF on R bk L under body momentary in FALLAWAY Pos fcg RLOD/trng RF to fc COH sd R raising jnd lead hnds to lead W trn LF, cl L (W fwd R trng RF to fc M/sd & fwd L around M trng RF ronde R CW, -, cont trng RF bk R under body/trng LF sd L comm spinning LF under jnd lead hnds, cont spinning on L cl R) end LOP Fcg Pos M fcg COH;
- 5-6 **{Horseshoe Trn}** Sd R trng RF to fc LOD, -, fwd L w/ checking motion, rec R (W sd L trng LF to fc LOD, -, fwd R w/ checking motion, rec L) end LOP fcg LOD; Fwd L comm half circular walk CCW, -, raising jnd lead hnds fwd R cont circular walk, fwd L completing half circular walk to fc RLOD (W fwd R comm half circular walk CW, -, fwd L cont circular walk under jnd lead hnds, fwd R completing half circular walk to fc RLOD) end LOP fcg RLOD;
- S-Q 7 **{W Roll Across to Rev Horse & Cart Trans}** Fwd R & slightly across small step leading W trn RF (SQ&Q&) joining L-hnds assuming SHADOW Pos both fcg RLOD, -, flexing R-knee swivel RF 3/4 on R to fc WALL ronde L CW, cl L (W fwd L IF of M spinning strongly RF to fc RLOD, -, bk R comm wheel RF/bk L cont wheel RF, bk R cont wheel RF/bk L completing wheel RF) end SHADOW Pos fcg WALL; (now same footwork)
- 8 **{Shadow R Lunge & Rk Rec}** Sd & fwd R flexing knee shaping to right, -, rk L, rec R;

## PART B (cont'ed)

**9-17 SHADOW TRNG BASIC;; W ROLL OUT TRANS TO FC; OPEN CONTRA BREAK;****BK WALKS w/ HNDS TWICE;; X-HND UNDERARM TRN; BROKEN SPRING W DEVELOPE;;**

- 9-10 **{Shadow Trng Basic}** SHADOW Pos fcg WALL sd L rotating upper body RF looking well left, -, bk R under body flexing knee comm trng LF, cont trng LF fwd L twd COH; Sd & fwd R, -, fwd L flexing knee w/ checking motion, bk R end SHADOW Pos both fcg COH;
- SQQ 11 **{W Roll Out Trans to Fc}** Sd L rotating upper body RF looking well left, -, bk R trng comm trn LF leading W roll LF & release L-hnds, cont trng LF to fc RLOD fwd L (Sd L rotating upper body RF looking well left, -, bk R trng comm trn LF/sd & fwd L twd RLOD cont trng LF, cont trng LF bk R) end Fcg Pos M fcg RLOD no hnd jnd; (now opposite footwork)
- 12 **{Open Contra Break}** Joining R-hnds sd & fwd R sweeping free L-hnd fwd & up above head, -, rotating upper body LF fwd L twd RLOD across body flexing knee w/ checking action, bk R (W sd & bk L sweeping free L-hnd fwd & up above head, -, rotating upper body LF bk R twd RLOD across body looking well left, fwd L) end Fcg Pos M fcg RLOD R-hnd jnd;
- 13-14 **{Bk Walks w/ Hnds Twice}** Bk L joining L-hnds & sweeping R-hnds fwd & up above head, -, bk R, bk L; Bk R joining R-hnds & sweeping L-hnds fwd & up above head, -, bk L, bk R;
- 15 **{X-Hnd Underarm Trn}** Raising R-hnds sd L joining L-hnds at waist level, -, bk R leading W trn RF under R-hnds then L-hnds, rec L (W sd R comm trng RF, -, XLIF trng RF under R-hnds, rec R cont trng RF under L-hnds) end Modif BJO M fcg RLOD L-hnds high above head R-hnds at waist level;
- SQQ 16-17 **{Broken Spring W Develope}** Fwd R twd RLOD under L-hnds trng LF to fc WALL end momentary M's VARS both fcg WALL R-hnds above head L-hnds at waist level, -, bk L leading W fwd, rec R (W fwd L twd LOD trng RF to fc WALL, -, fwd R, fwd L trng RF to fc M & COH) end X-HND Fcg Pos M fcg WALL R-hnds held high L-hnds low; Hold leading W trn RF, -, hold releasing L-hnds lead W spin RF, shape to right (W cont trng RF on L to fc WALL sd R small step to M's R sd & spin RF one full trn to fc WALL, -, placing L-hnd on M's R-shoulder develope L shaping to right) end OP Pos both fcg WALL R-hnds jnd IF of W's body;

**18-20 W UNDERARM ROLL M HEADLOOP TRANS TO L HALF OP;****PICK-UP TO SYNC CUDDLE PIVOT FC COH; CONTRA CHECK & REC;**

- S-Q 18 **{W Underarm Roll M Headloop Trans to L Half OP}** OP Pos both fcg WALL R-hnds jnd fwd L trng RF 1/2 leading W trng LF under jnd R-hnds, -, cont trng RF on L to fc LOD tch R cont leading W trn LF & placing R-hnds over head to M's R-shoulder, fwd R (W sd & fwd L trng LF under R-hnds, -, sd R cont trng LF, fwd L) end L-HALF OP fcg LOD;
- SQ&Q 19 **{Pick-up to Sync Cuddle Pivot Fc COH}** Fwd L small step picking up W to CUDDLE Pos M fcg LOD, -, fwd R comm pivoting RF/bk L cont pivot RF, fwd R end CUDDLE Pos M fcg COH;
- SS 20 **{Contra Check & Rec}** Fwd L flexing knee extending L-hnd sd & bk looking right, -, rec R, - (W bk R flexing knee extending L-hnd sd & bk looking well left, -, rec L, -) end CUDDLE Pos M fc COH L-hnds extended;

END

**1-8 TRNG BASIC;; SYNC TRNG BASIC; FWD TO SCP & SYNC SERPIENTE & WALK 2;;;****BOLEO & CURL; BODY ROLL & EXTEND ARM;**

- 1-2 **{Trng Basic}** CUDDLE Pos M fcg COH as music slow down assuming CP sd L rotating upper body RF looking well left, -, bk R under body flexing knee comm trng LF, cont trng LF fwd L twd WALL; Sd & fwd R, -, fwd L flexing knee w/ checking motion, rec R end CP M fcg WALL;
- S&QQ 3 **{Sync Trng Basic}** Sd L slightly rotating upper body RF, -/bk R under body w/ slipping action comm trng LF, fwd L cont trng LF, sd R cont trng LF to fc WALL (W sd R slightly rotating upper body looking right, -/fwd L small step w/ slipping action closing head comm trng LF, sd & bk R cont trng LF, cl L cont trng LF) end CP M fcg WALL;
- SQ&Q 4-6 **{Fwd to SCP & Sync Serpiente & Walk 2}** Trng LF to SCP fcg LOD fwd L, -, thru R/sd L, XRIB blending to BFLY; Ronde L CCW (W CW), -, XLIB, sd R; Thru L twd RLOD swiveling LF to SCP fcg LOD, -, fwd R, fwd L end in SCP fcg LOD;
- S 7 **{Boleo & Curl}** Hold leading W swivel LF, lead W swivel RF, cl R raising jnd lead hnds to lead W trn LF, - (W lift L bk swivel LF on R, swivel RF on R, swivel LF on R under jnd lead hnds to fc WALL lowering L) end Wrapped TANDEM Pos fcg WALL M bhnd W;
- 8 **{Body Roll & Extend Arm}** Holding W's L wrist w/ L-hnd leaning upper body fwd then rotate CCW slowly to left-bk-right-straighten-left, L-arms goes together as body rolls & extend twd LOD;



# CARO MIO

**Choreographers:** Michael & Diana Sheridan

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

**Music:** Ross Mitchell – “25 Top Waltzes” – 2000 – Track 12 – Lynn Garner – “Caro Mio”  
Slowed to approximately 29 BPM – contact choreographer

**Released:** July, 2010 **Rhythm:** Slow Waltz **Phase:** IV+2

**Footwork:** Opposite or as noted **Sequence:** INTRO-A-B-C-A-C-A(1-8)-B(9-15)-TAG

## INTRO

### 1-4 WAIT; FENCE LINE, RECOVER, SIDE; MAN CHASSE LADY ROLL LEFT 3 TO BJO; MANEUVER;

- 1 In OP both facing wall – L foot free for both – wait 1 meas.;
- 2 **(Fence Line, Rec, Sd;)** XLIF of R with bent knee extend body to R, rec R, sd L;(W XLIF of R with bent knee extend body to R, rec R, sd L;)
- 3 **(M Chasse L roll LF 3 to BJO)** Bk R, sd L/ cl R, sd & fwd L to BJO DW; (W Bk R begin LF trn, fwd L twd LOD cont LF trn fac COH, sd & bkR to BJO fac DRC in BJO; )
- 4 **(Manuv)** Fwd R commence RF trn, SD L trng to face RLOD, cl R;

## PART A

### 1-4 SPIN TURN (UNDERTURNED); CHECK BACK & WEAVE;; CLOSED WING;

- 1 **(Spn Trn Underturned)** Bk L, pvt RF to fac DLC fwd R rising to toe, bk L feng DLC; (W fwd R, pvt RF bk L, fwd R;)
- 2-3 **(Ck bk & Weave)** Bk R ckng. Fwd L comm LF trn, sd & bk R cont LF trn in CBMP; bk L, bk R trn LF, cont LF trn sd & fwd L to BJO DW;
- 4 **(Closed Wing)** Fwd R, draw L to R no wgt chng.-; (W bk L, sd R. fwd L outside M in SCAR;)

### 5-8 HOVER; THROUGH & CHASSE BJO; QUICK OPEN REVERSE; BOX FINISH DW;

- 5 **(Hover)** Fwd L, sd R blend to CP rising to toe, fwd L DLC trng to SCP; (W Bk R, sd L blend to CP, fwd R DLC to SCP;)
- 6 **(Thru & Chasse BJO)** Fwd R twd DC, trn to fac prtnr sd L/ cl R to L, sd L to BJO fac DC; (W Fwd L, trn to fac prtnr sd R/cl L to R, sd R to BJO;)
- 7 **(Quick Open Reverse)** Fwd R in BJO, fwd L DLC trng LF/ sd & bk R LOD with R shoulder lead, bk L LOD in BJO; (W Bk L in BJO, bk R DC trng LF/sd & fwd L LOD with L shoulder lead, fwd R LOD;)
- 8 **(Box Finish DW)** Bk R, trn LF sd L fac DW, cl R to L;

### 9-12 HOVER TELEMAR; NATURAL HOVER FALLAWAY; BACK SLIP BJO;

#### CROSS PIVOT SCAR;

- 9 **(Hover Telemark)** Fwd L, fwd R comm RF trn 1/8, sd & fwd L to SCP DW; (W bk R, bk L comm RF trn 1/8, sd & fwd R to SCP DW;)
- 10 **(Natural Hover Fallaway)** Fwd R comm RF trn, fwd L rising to toe remain in SCP, rec R to SCP DRW; (W Fwd L comm RF trn; fwd R remain in SCP rising to toe, rec L to SCP DRW;)
- 11 **(Back slip BJO)** Bk L, bk R trng LF, small stp bk L fac DLW in BJO; (W Bk R, trng LF fwd Lslip to BJO, sd & bk R to BJO fac DRC;)
- 12 **(Cross pivot SCAR)** Fwd R trng RF, sd & fwd L cont RF trn, sd & fwd R to SCAR fac DC; (W Bk L trng RF, sd & bk R cont RF trn, sd & bk L to SCAR fac DRW;)

### 13-16 TRN LEFT & RIGHT CHASSE BJO; BACK, BACK/LOCK, BACK; OPEN IMPETUS; PICKUP, SIDE, CLOSE;

- 13 **(Turn L & Right Chasse BJO)** Fwd L trn LF to fac prtnr, sd R/cl L, sd R trn slightly to BJO fac DRC;
- 14 **(Back, Back/Lock ,Back)** Bk L, bk R/ XLIF of R, bk R;
- 15 **(Open Impetus)** Bk L, cl R heel trn RF, fwd & sd L to SCP DC; (W Fwd R, Fwd L trn ½ RF, sd & fwd R to SCP DC;)
- 16 **(Pickup, Side, Close)** Fwd R leading W to pickup, sd L, cl R to L to CP DC; (W fwd L trng LF picking up, sd R, cl L to R to CP fc DRW;)

**PART B****1-4 OPEN TELEMAR; OPEN NATURAL; OPEN IMPETUS; THRU & CHASSE BJO;**

- 1 **(Open Telemark)** Fwd L com LF trn, fwd & sd R continue LF trn, Fwd L to SCP DW; (W Bk R, cl L to R heel trn, sd & fwd R to SCP DW;)
- 2 **(Open Natural)** Fwd R DW comm RF trn, cont RF trn sd & bk L LOD, bk R LOD with R shoulder lead;( W Fwd L DW in SCP, fwd R LOD, fwd L LOD with L shoulder lead;)
- 3 **(Open Impetus)** Repeat Action Part A, Meas. 15;
- 4 **(Thru & chasse BJO)** Repeat action Part A, Meas. 6;

**5-8 FORWARD, FORWARD/LOCK, FORWARD; MANEUVER; SPIN TURN; BOX FINISH DW;**

- 5 **(Fwd, Fwd/Lock, Fwd)** Fwd R outside prtnr, fwd L/ lk RIB of L, fwd L;
- 6 **(Maneuver)** Repeat action Intro, Meas.4;
- 7 **(Spin Turn)** Bk L, pvt RF fwd R rising, sd & bk L to CP wall; (W fwd R, pvt RF bk L continue RF pivot, sd & fwd R to CP DW;)
- 8 **(Box Finish DW)** Repeat Action Part A, Meas.8

**9-12 HOVER; CHECK RECOVER FORWARD LADY ROLL TO LEFT OPEN; VINE 3;****WRAP THE LADY;**

- 9 **(Hover)** Repeat action Part A, Meas. 5;
- 10 **(Check Recover Forward Lady Roll to Left Open)** Fwd R in SCP chng, rec L leading W to stp fwd, sd & fwd R to LOP LOD; (W Fwd L in SCP, fwd R trn LF, sd & fwd L to LOP LOD;)
- 11 **(Vine 3)** Fwd L trn LF to fac prtnr, sd R join both hands in BFLY, XLIB of R in BFLY fcng COH; ( W Fwd R trn RF to face prtnr, sd L join both hands in BFLY, XRIB of L in BFLY fcng wall;)
- 12 **(Wrap the Lady)** Fwd R raising L hand lead W to begin LF trn, fwd L, fwd R taking L hand over W's head & lowering hand to wrapped pos LOD; (W small Fwd L comm LF trn, fwd R, sd & fwd L to wrapped pos LOD;)

**13-16 WHEEL 3; LADY UNDERARM UNWRAP SCAR; CHECK & DEVELOPE; SLOW SIDE LOCK;**

- 13 **(Wheel 3)** Fwd L, R, L arnd W  $\frac{3}{4}$  trn to fac COH; (W Bk R,L,R trn  $\frac{3}{4}$  to fac COH;)
- 14 **(Lady UNDERARM UNWRAP SCAR)** Fwd R cont RF wheel raising L hand ldng W to stp bk , cl L trn RF to fac wall, fwd R outside W in SCAR wall; (W Bk L comm rf trn under joined R hand, cont RF trn fwd R, bk L twd wall in SCAR fac COH;)
- 15 **(Check & Develope)** Fwd L, with L sway hold,-;(W Bk R, lift L knee & kick L ft fwd,-;)
- 16 **(Slow Side Lock)** Bk R, trn LF sd & fwd L DC, XRIB of L to BJO DC; (W Fwd L, trn LF sd & bk R, XLIF of R to BJO DC;)

**PART C****1-4 DOUBLE REVERSE SPIN; WHISK; WING, OPEN REVERSE TURN;**

- 1 **(Double Reverse Spin)** Fwd L trn LF, sd R spin LF, tch L to R (W Bk R trn LF, cl L & heel trn/ sd & fwd R trn LF, XLIF;) to CP DW;
- 2 **(Whisk)** Fwd L, sd R, XLIB of R with slight left sway;
- 3 **(Wing)** Fwd R, draw L to R no wght chng,-; (W Fwd L, fwd R arnd M, fwd L to SCAR DC;)
- 4 **(Open Reverse Turn)** Fwd L, trn LF sd & bk R to LOD, bk L in CBMP; (W Bk R, trn LF sd & fwd L twd LOD, fwd R outside M;)

**5-8 HOVER CORTE; BACK HOVER SCP; THRU & CHASSE BJO; MANEUVER;**

- 5 **(Hover Corte)** Bk R, trn LF sd & fwd LOD L, rise on L cont trn LF bk R to BJO LOD;
- 6 **(Back Hover SCP)** Bk L, bk R trn RF to SCP DW & rise on toe, fwd L in SCP DW; (W Fwd R, fwd L trn RF to SCP DW & rise to toe, fwd R in SCP DW;)
- 7 **(Thru & Chasse BJO)** Repeat Action Part A, Meas. 6;
- 8 **(Maneuver)** Repeat Action Intro, Meas. 4;

**TAG****1 RECOVER, SIDE WRAP LADY IN 3 TO A LUNGE LINE;**

- 1 **(Recover Side Wrap Lady in 3 to a Lunge Line)** Rec R, trn L stp sd L, sway to R point R twd wall in cuddle wrapped pos; (W Fwd L, trn LF under joined lead hands sd R, cont LF trn sd L pointing R twd wall in cuddle wrapped pos;)

## DARK EYES

**COMPOSER:** Rey & Sherry Garza, 1655 Monte Vista Dr., Vista, Ca. 92084-7121 (760) 458-6418

[Reycuer@reygarza.com](mailto:Reycuer@reygarza.com) Web: [www.reygarza.com](http://www.reygarza.com)

**MUSIC:** Dark Eyes by Prandi Sound Tango Orchestra Download from Casa Musica Web Site

**FOOTWORK:** Opposite (Woman in parenthesis)

**RHYTHM:** Roundalab Phase VI TANGO

**SEQUENCE:** Intro-AB-B(1-12)-Ending

Released 7/8/10

### INTRO

**1-6 LOOK,,; CLOSE POINT HOLD; LADY ROLL ACROSS; M ROLL CP DRC; HINGE; LADY SWIVEL TWICE CPDC MAN CLOSE;**

[**Look{Q---**] Both facing wall lady slightly fwd and to R sd of M heads looking down R ft free for both arms at sds as soon you hear music heads up face fwd, hold, -, -;

[**Close Pt hold {&Q---**] Close R to L bringing arms to fold in front at chest level/pt L twd lod look R twd ptr (W look L) arms out to sd, hold, -, -;

[**Lady Roll Across {SS (QQQQ)}**] Shift weight to L joining trailing hands with R hand lead Lady to double LF roll, join lead hands lady rolls to a momentary wrap, shift weight to R release trailing hands, - (W sd & fwd L start a double RF roll, sd & bk R join lead hands to momentary wrap fc wall cont roll release trailing hands, sd L cont a 2<sup>nd</sup> roll, cl R to L comp 2<sup>nd</sup> roll end slightly bk & to L sd of M fc wall );

[**Man Roll CPDRC {QQS (Q--Q)}**] Sd & fwd L start a LF roll wrap into Lady's R arm, release hands at waist level sd & bk R, bringing L hand up over Lady's head fwd & sd L, momentary cuddle drc,- (W sd L lead M , -, -, cl R to L);

[**Hinge {SS (QQS)}**] Bk R, -, sd & fwd L lod, -(W fwd L, fwd & sd R M's ft, XLib of R relax L knee, -);

[**Lady Swivel Twice CPDC Man Close {--S (SS)}**] Lead to swivel to scp, -, slip bk R lead Lady cpdc, - (W rec fwd L swivel RF scplod, -, XLif of R swivel LF cpdrw,);

### PART A

**1-2+ LEFT PIVOT TO VIENNESE TURN; BK TO LEFT WHISK; SYNC CHASSE REV,,;**

[**Left Piv To Viennese Turn {QQQQ&}**] Fwd L start 3/4 LF trn, bk R comp LF trn dw, Fwd L trng LF, sd and bk R swiveling sharply on R XLif of R fc rlod (W Bk R start 3/4 LF trn, fwd L comp LF trn, Bk R trng LF, sd and fwd L cont trn/cl R fc lod);

[**Back to Left Whisk {QQS}**] Bk R lod, sd L with small LF upper body rotation, XRib of L tight rscp, - (W Fwd L, sd R, XLib of R, -);

[**Chasse RLOD {QQ&Q}**] Rec L to scp lod, sd R/cl L, sd R (W Rec R scp lod, sd L/cl R, sd L),

**3-7 QK BACK TWINKLE,,; DOUBLE CLOSE PROMENADE WITH CHASSE TAP ENDING,,; NATURAL PIVOT WITH SIDE LOCK;**

[**Quick Back Twinkle {Q&S}**] In scp lod XLib of R/cl R; Tap L fwd, -;

[**Double Close Promenade With Chasse Tap Ending {SQQQ&S}**] Sd & fwd L,-; Thru R slightly turn RF, cl L to R, swivel LF thru R, sd L/cl R; Tap L fwd,-;

[**Nat Piv Trn With Side Lock {SQQQQ&}**] Sd & fwd L, -; Fwd R trng RF blend cl rlod, sd & bk L pivot RF, fc lod fwd & sd R, sd L/XRib of L fc dw (W Sd & fwd R, -; fwd L, fwd R betw M's ft pivot RF, sd & bk L, sd R/XLif of R drc);

**8-12 CHALLENGE LINE LADY DEVELOPE; FALLAWAY RONDE & SLIP; TELESPIN TO SCP;;**

[**Challenge Line to Lady Developpe {SS}**] Sharp sd & fwd L with RF upper body trn, slow LF upper body rotation, -, - (W Sharp sd & fwd R with RF upper body trn, slow LF upper body, bring L foot up M's right leg, extend L foot fwd);

- [**Fallaway Ronde & Slip {SQQ}**] Sd & fwd R, lead lady to aerial ronde, XLib of R, slip R bk blend to cp dc (W Sd & bk L, aerial ronde with R, XRib of L, slip fwd on L blend cp drw);
- [**Telespin to scp {QQ--&QQS(QQS&QQS)}**] Fwd L trng LF, fwd & sd R cont trng, sd & bk L with partial weight keeping left sd fwd twd lady,-; Spin LF taking full weight on L/cont spin, sd R cont spin, sd & fwd L scp dw (W bk R trng LF, draw L to R to a heel trn & cont trn, fwd R cont trn,-; Keep right sd twd M step fwd L/R, cont trn with toe spin closing L, fwd R scp dw, -);
- 12-16 STEP SWIVEL OUTSIDE SWIVEL; FORWARD TO LA COBRA W/PK UP;,, START TELESPIN WITH DOUBLE REV ENDING;,, QUICK WALK 2;**
- [**Step Swivel Outside Swivel {SS}**] Thru R, rotate upper body LF lead lady to swivel LF, bk L, rotate upper body RF lead lady to swivel RF (W Thru L, swivel on L bring R to L, Fwd R, swivel on R bring L to R);
- [**Fwd to La Cobra With Pk up {SSS}**] Fwd & thru R lod (W fwd L), -, Step wide sd & bk L dw trng RF thru the hips draw R ft twds L completing a small cw circle and then pt R ft fwd twds lod, - (W fwd R btwn M's ft trng RF following M's hip around) to scp rlod,-; Fwd & thru R rlod fold in front of lady, (W fwd L) blend to cp dc,
- [**Start Telespin with Double Reverse Spin {QQ--&SS(QQS&QQQQ)}**] Fwd L trng LF, fwd & sd R cont trng; Sd & bk L with partial weight keeping left sd fwd twd lady,-; Spin LF taking full weight on L, -, fwd R spin LF  $\frac{3}{4}$  end fgc dw,- (W bk R trng LF, draw L to R to a heel trn & cont trn; Fwd R cont trn,-, keep right sd twd M step fwd L/R, cont trn with toe spin closing L; sd & bk R, XLIF of R take weight),
- [**Quick Walk 2 {QQ}**] Fwd L, fwd R fc dc;

### PART B

- 1-4 VIENNESE TURN; PROGRESSIVE LINK – DOUBLE CHASE TO;,,**
- [**Viennese trn {Q&QQ&Q}**] Fwd L trng LF, sd and bk R swiveling sharply on R/xlif of R, bk R trng LF, sd and fwd L cont trn/cl R cp lod (Bk R trng LF, sd and fwd L cont trn/cl R, fwd L trng LF, sd and bk R swiveling sharply on R/xlif of R cp rlod);
- [**Progressive link – Double Chase To {QSSQQQQQQQQ}**] Fwd L, sd & bk R blend scp lod, fwd L,-; Thru R, sd & fwd L blend to cl pos momentarily, trn sharply  $\frac{1}{4}$  RF fwd R bjo drw, rec L (W bk R, sd & bk L blend to scp lod, fwd R,-; Thru L, sd & fwd R blend to cl pos momentarily, trn sharply  $\frac{1}{4}$  RF bk L ckg bjo dc, fwd R ); Trng RF sd & fwd R twd lod, cont RF trn sd & fwd L cp lod, sharp RF trn fwd R outsd ptr, rec L blend cp rlod (W trng RF sd L twd lod, cont trng RF sd & bk R in CP, sharp trn RF on R bk L across body chkg motion, rec R blend cp lod);
- 5-8 BACK CORTE; CONTRA CHECK & SWITCH TO; DOUBLE RONDE TWICE;,,**
- [**Back Corte {QQS}**] Sd & fwd R lady's feet trn body RF leading lady to ronde XL in bk well under body, -, rec L, slip bk on R dc (W sd & bk L twd wall aerial ronde R cw, -, XRib of L, trn LF fwd L cp drw);
- [**Contra Check & Switch To {SQQ}**] Start LF upper body rotation flex knees with strong R sd lead ck fwd L, -, rec R trng RF, bk L (W start LF upper body rotation flex knees strong L sd lead bk R head L, -, rec L trng RF, fwd R);
- [**Double Ronde Twice {QQQ&QQQQ}**] Fwd R een W's ft R sd lead trng RF, aerial ronde with L cw, sd L/XRib of L unwind RF fc dw, chg weight to L (W Sd L, aerial ronde with R cw, XRib of L/sd & fwd L, unwind M RF fwd R fc drc); Fwd R een W's ft R sd lead trng RF, aerial ronde with L cw, sd L, XRib of L unwind RF fc lod (W Sd L, aerial ronde with R, XRib of L, fwd L, Fwd R unwind RF fc rlod);



- 9-12 PROGRESSIVE LINK TO; QUICK MANUEVER PIV TO HAIRPIN; BACK TO OPEN FINISH; DOUBLE REVERSE;**  
**[Progressive Link To {QQS}]** Fwd L, trn body RF small sd & bk R blend to scp lod, fwd L, -(W bk R, trn body RF small sd & bk L blend scp lod, fwd R, -);  
**[Quick Manuv Piv To Hairpin {QQQ&Q}]** Thru R maneuver RF cp rlod, with flexed knees throughout start RF upper body trn bk L toe trng on ball of foot 1/2 RF, fwd R een W's feet/fwd L, fwd R outsd ptr (W thru L blend cp lod, with flexed knees throughout start RF upper body trn fwd R betw M's feet heel to toe trng 1/2 RF, bk L/ bk R, bk L);  
**[Back To Open Finish {QQQQ}]** Bk L, bk R trng LF, sd & fwd L, fwd R outsd ptr dc(W fwd R, fwd L trng LF sd & bk R, bk L drw);  
**[Double Reverse {SS (QQQQ)}]** Fwd L,-. fwd R spin LF  $\frac{3}{4}$  end fgc dw,- (W bk R, cl L to R trng LF, sd & bk R, XLIF of R take weight,);
- 13-16 REVERSE TURN; CLOSE FINISH; CONTRA CHECK & REC; ADVANCE CORTE;**  
**[Reverse Turn {QQS}]** Fwd L trng LF, sd & bk R cont LF trn, bk L in CP, (W bk R trng LF, cl L to R cont heel trn, fwd R cp lod,);  
**[Close Finish {QQS}]** Bk R trng LF, sd and fwd L, cl R to L dw, (W fwd L trng LF, sd and bk R, cl L to R drc, -);  
**[Contra Check & Recover {SS}]** Start LF upper body rotation flex knees with strong R sd lead ck fwd L, -, Rec R, - (W start LF upper body rotation flex knees strong L sd lead bk R head to L, -, Rec L, -);  
**[Advance Corte {SS}]** Bk & sd L, draw R to L blend to scp step thru R, blend to cpdc (W Fwd R, draw L to R blend scp, step thru L, trn LF blend to cp drw);

### ENDING

- 1-4 CURVING 2; REVERSE FALLAWAY & SLIP; PIV 3 TO EXPLODE APART;**  
**[Curving 2 {SS}]** Fwd L, -, fwd R curving LF, -;  
**[Reverse Fallaway & Slip {QQS}]** Fwd L trng LF, sd R, XLIB of R well under body, trng LF slip R past L with small step on toe (W Bk R trng LF, sd L, XRIB of L well under body, slip LF onR and step fwd L in cp dc);  
**[Left Pivot 3 To Explode Apart {QQQS}]** Fwd L start  $\frac{3}{4}$  LF trn, bk R comp LF trn dw, sd L ckg lead lady to disconnect, sd R keeping lead hands joined snap trailing up & out to sd; - (W Bk R start  $\frac{3}{4}$  LF trn, fwd L comp LF trn, sd & bk R lop fc wall, sd L); -
- 5-8 MAN ROLL CPDRC; HINGE; SLOW RECOVER TO OPPOSITION POINT;;**  
**[Man Roll CPDRC {QQS (SS)}]** Sd & fwd L start a LF roll wrap into Lady's R arm, release hands at waist level sd & bk R, bringing L hand up over Lady's head fwd & sd L, momentary cuddle drc, - (W sd L lead M, -, -, cl R to L,);  
**[Hinge {SS (QQS)}]** Bk R, -, sd & fwd L lod, -(W fwd L, fwd & sd R M's ft, XLib of R relax L knee, -);  
**[Slow Recover To Opposition Point {---&Q- (S-&Q)}]** Slow RF upper body rotation fc, -, -, cl R to L/point L to sd strong upper shape (W rec L slow RF upper body rotation, -, draw L to R, -/point L to sd head to sharp to L);





## HALF A MOMENT

**By:** Dan and Sandi Finch, 12082 Red Hill Avenue, North Tustin, CA 92705, (714) 838-8192  
email: [sandi@sandance.us](mailto:sandi@sandance.us)

**Rhythm:** Waltz **Phase:** V+2 (pivot to hairpin, ronde & slip) +1 (fallaway weave)

**RAL Difficulty Rating:** Average

**Music:** "Half A Moment," Daydreaming, Bassano Open 8 CD 268, or download [www.casa-musica-shop.de](http://www.casa-musica-shop.de), €1.49

**Sequence:** Intro, A, B, C, A (1-8), B, End **Time/MPM:** 2:29 @ 28 mpm (recommend 29 mpm)

**Footwork:** Described for man—woman opposite (or as noted) **Timing:** 123 unless otherwise noted

### INTRO

#### **1-4 WAIT 1; STEP FLARE TO FACE; CIRCLE VINE LADY IN 4; RIGHT LUNGE RECOVER & SLIP;**

- 1 [Wait 1 meas.] Back to back Man fcg DRC Lady fcg DLW, R feet free for both, no hands joined;
- 2 [Step flare to face 1--] Sd R trng to fc ptr flaring L CW to BFLY DRW, hold,-; (*Sd R trng to fc flaring L CW BFLY DLC;*)
- 3 [Circle vine 123 (12&3)] Sd L, XRIB, sd L BFLY DLC; (*Sd L, XRIB/sd L, XRIF;*)
- 4 [Right lunge recover & slip] Sd R, rec L, bk R slipping to CP DLC; (*Sd L, rec R, fwd L sml step to CP;*)

### PART A

#### **1-4 TELEMAR TO SCP; THRU CHASSE TO BJO; MANEUVER; SPIN TURN OVERTURNED;**

- 1 [Telemark to SCP] Fwd L comm. LF trn, sd R cont trn, sd & fwd L to SCP DLW;
- 2 [Thru chasse to BJO 12&3] Thru R trng to fc, sd L/cl R, sd & fwd L BJO DLW;
- 3 [Maneuver] Fwd R, fwd & sd L trng RF, cl R fin trn to CP RLOD; (*Bk L, bk & sd R trng RF, cl L CP LOD;*)
- 4 [Spin turn overturned] Bk L pvtg RF ½, fwd R LOD toe pvt RF, sd & bk L CP fcg RLOD; (*Fwd R btw ptr's feet pvtg RF ½, sd & bk L DLW, fwd R cont trn to CP fcg LOD;*)

#### **5-8 DOUBLE RIGHT TURNING LOCK;; THRU PICKUP DOUBLE LOCK; DOUBLE REVERSE;**

- 5-6 [Right turning lock double 1&23 1&23] Bk R LOD with rt sd lead comm. RF trn/XLIF of R cont trn, fwd R LOD btw ptr's feet pvtg RF, sd & bk L CP fcg RLOD; Bk R LOD with rt sd lead comm. RF trn/XLIF of R cont trn, fwd R LOD, sd & fwd L to SCP DLC; (*Fwd L LOD with lft sd lead comm. RF trn/XRIB of L, trng RF sd & bk L pvtg ½, fwd R LOD CP; fwd L LOD/XRIB of L trng RF, sd & bk L cont trn, sd & fwd R SCP DLC;*)
- 7 [Thru pickup double lock 12&3&] Thru R, fwd L with slt LF curve/lk RIB of L, fwd L/lk RIB of L as Lady comes in to CP DLC;
- 8 [Double reverse 123 (123&)] Fwd L, fwd R, spin LF tch L to R CP DLC; (*Bk R, cl L to R trng LF [heel trn], fwd R/trng LF XLIF CP;*)

#### **9-12 DRAG HESITATION; BACK BACK/LOCK BACK; IMPETUS TO SCP; SEMI-CHASSE;**

- 9 [Drag hesitation] Fwd L trng LF to BJO, sd R cont trn, draw L to R no wt BJO fcg DRC;
- 10 [Back back/lock back 12&3] Bk L, bk R/XLIF, bk R BJO fcg DRC (*Fwd R, fwd L/XRIB, fwd L BJO fc DLW;*)
- 11 [Impetus to SCP] Bk L comm. RF trn, cl R to L [heel trn] cont trn, fwd L SCP DLC; (*Fwd R in BJO comm. RF trn, sd & fwd L past ptr cont trn, fwd R in SCP;*)
- 12 [Semi-chasse 12&3] Thru R, sd & fwd L/cl R, sd & fwd L in SCP DLC;

#### **13-16 QUICK OPEN REVERSE; WEAWE ENDING; HOVER TO SCP; OPEN FINISH;**

- 13 [Quick open reverse 12&3] Thru R, fwd L trng LF/sd & bk R, bk L BJO bkg LOD; (*Thru L comm. LF trn, sd & bk R cont trn/sd & fwd L cont trn, fwd R BJO twd LOD;*)
- 14 [Weave ending] Bk R LOD, bk L trng LF, sd & fwd R DLW BJO; (*Fwd L LOD BJO, fwd R trng LF, sd & bk L DLW BJO;*)
- 15 [Hover to SCP] Fwd L, sd & fwd R with slt LF trn, sd & fwd L SCP DLC;
- 16 [Open finish] Thru R, sd & fwd L with slt LF trn, fwd R BJO DLC; (*Thru L trng LF, sd & bk R, bk L BJO;*)

### PART B

#### **1-4 FALLAWAY WEAWE TO BJO;; HOVER TELEMAR; THRU RONDE & TOUCH;**

- 1-2 [Fallaway weave to BJO 123 456] Fwd L trng LF, sd R in fallaway pos fcg RLOD, XLIB of R; Bk R trng LF,

- F, sd & fwd L trng LF, fwd R BJO DLW; (*Bk R comm. LF trn., sd & fwd L trng LF, fwd R BJO; Fwd L BJO trng LF, sd & bk R, bk L BJO DLW;*)
- 3 [**Hover telemark**] Fwd L, fwd & slightly sd R hovering with slt RF trn, fwd L to SCP DLW; (*Bk R, bk & sd L hovering with body trn RF, fwd R to SCP;*)
- 4 [**Thru ronde & touch 1--**] Thru R, ronde L CW on floor to tch LOD SCP,-; (*Thru L, ronde R CCW on floor to tch LOD,-;*)

**5-8 FALLAWAY RONDE & SLIP; TELEMAR TO SCP; RIPPLE CHASSE; OPEN NATURAL;**

- 5 [**Fallaway ronde & slip -23**] Ronde L on floor CCW, XLIB of R in SCP, slip bk R clsg ptr to CP sml pvt to DLC; (*Ronde R on floor CW, XRIB of L in SCP, pvtg LF on R step fwd L to CP;*)
- 6 [**Telemark to SCP**] Repeat Part A, meas. 1
- 7 [**Ripple chasse 12&3**] Thru R, sd & fwd L with lft sd stretch/cont stretch clsg R to L looking to rt, sd & fwd L blending to SCP; (*Thru L, sd & fwd R with rt sd stretch/cont stretch clsg L to R looking lft, sd & fwd R to SCP;*)
- 8 [**Open natural**] Thru R comm. RF trn, sd & bk L, bk R BJO bkg LOD; (*Thru L, fwd R to momentary CP, fwd L BJO fcg LOD;*)

**9-14 BACK TIPPLE CHASSE PIVOT; PIVOT TO HAIRPIN; OUTSIDE CHANGE TO SCP; WHIPLASH; BACK WHISK & WHISK;;**

- 9 [**Back tippie chasse pivot 12&3&**] Bk L comm. RF trn, sd R with lft sd stretch/cl L, sd & fwd R/pvtg RF ½ to end fcg RLOD CP; (*Fwd R trng RF, sd L cont trn/cl R, sd & bk L/pvtg ½ RF to CP fcg LOD;*)
- 10 [**Pivot to hairpin 12&3**] Bk L pvt ½ RF, fwd R cont trn/fwd L strng lft sd stretch, fwd R BJO DRW; (*Fwd R pvtg ½ RF, bkL/bkR crvg RF, bk L to BJO;*)
- 11 [**Outside change to SCP**] Bk L, bk R trng LF, sd & fwd L to SCP LOD; (*Fwd R, fwd L trng LF, sd & fwd R SCP;*)
- 12 [**Whiplash 1--**] Thru R, trng LF pt L fwd in BJO,-; (*Thru L, swvl LF to BJO pt R bk,-;*)
- 13-14 [**Back Whisk & Whisk 123 1-3**] Bk L, bk & sd R, XLIB of R SCP LOD; (*Fwd R, fwd & sd L, XRIB of L SCP LOD;*) Bk R, drag L to R no wt, XLIB of R SCP LOD; (*Bk L, drag R to L no wt, XRIB of L SCP LOD;*)

**PART C**

**1-4 LEFT WHISK; STANDING SPIN; OUTSIDE SWIVEL; THRU OVERSWAY;**

- 1 [**Left whisk**] Thru R SCP, sd & fwd L to CP, XRIB trng upper body LF to fc RLODRSCP; (*Thru L, sd & sltly bk R trng LF to CP, XLIB to RSCP fcg RLOD;*)
- 2 [**Standing spin 1-3 (12&3)**] Trng RF rec L, untwist RF, step IP R BJO fcg LOD; (*Rec R comm. RF run arnd ptr, fwd L/R, L end fcg RLOD BJO;*)
- 3 [**Outside swivel 1--**] Bk L, XRIF of L no wt,-; (*Fwd R, swvl RF on R to SCP,-;*)
- 4 [**Thru oversway 12-**] Thru R with slt RF trn, sd L stretching lt sd with relaxed L knee R extended twd RLOD looking twd RLOD;

**5-8 SIDE HOVER TO SCP; SYNCOPATED VINE TWICE;; CHAIR & SLIP;**

- 5 [**Side hover to SCP 1-3**] Sd R, rise with hover brushing L to R, fwd & sd L to SCP LOD;
- 6 [**Sync vine 1&23**] Thru R/sd L, XRIB, sd & fwd L SCP LOD; (*Thru L/sd R, XLIB, sd & fwd R SCP LOD;*)
- 7 [**Sync vine 12&3**] Repeat meas. 6 with optional varied timing;
- 8 [**Chair & slip**] Ck thru R on soft knee, rec L with rise & LF body trn, slip bk R to CP DLC; (*Ck thru L with soft knee, rec R trng LF, cont trn slip fwd L to CP;*)

Repeat PART A (Meas. 1-8)

Repeat PART B

**END**

**1-5 LEFT WHISK; STANDING SPIN; LADY ROLL RF TO OPEN MAN TRANSITION; OPEN FENCE LINE; TOGETHER CARESS;**

- 1-2 [**Left whisk**] [**Standing spin 1-3 (12&3)**] Repeat C, meas. 1 and 2;;
- 3 [**Lady roll RF Man transition 12- (123)**] Bk L trng RF, sd R to side by side, hold leaving L pointed to sd; (*Fwd R comm. RF roll, fwd L cont roll to side by side position, sd R, leaving L pointed to sd;*)
- 4 [**Open fence line**] In OP both fcg DLW XLIF of R twd DRW, rec R, sd L chk; [Same footwork for both]
- 5 [**Together caress 1--**] Sd R twd DRW & ptr, gather her into a caress with slt LF body trn, hold; (*Swvl on L to step fwd DLC R to ptr, sml LF body trn to caress, hold;*)

## IF I DON'T DANCE

CHOREO MILO AND GRACE FERRY 629 Arnold Lane, Colorado Springs, Colorado 80904  
[milograce@aol.com](mailto:milograce@aol.com) 719-475-1553  
MUSIC "If I Don't Dance" Kelly Hunt  
RHYTHM Jive IV+ 2  
POSITION Shadow Pos Fc Wall, Both Rt Ft Free  
FOOTWORK Opposite Except Where Noted  
SEQUENCE A,B,INT,A,B,C,A,B,END

### INTRO

Measure

1 - 4 Wait; ROLL 3 TO REV; ROLL 4 TO LN/LADY IN 3; KNEE SWIVEL 4;  
(ROLL 3 REV) sd rt trng rt fc, sd lft cont trng, sd rt fc wall & raising rt  
Hand up beside head;  
(ROLL 4 TO LN/LADY IN 3); Sd lft trng lft fc,  
Sd rt cont trng rt fc, sd lft fc wall, cl rt (knees tog); (w sd lft trng lft fc,  
sd rt cont trng lft fc trn, sd lft cont trn lft fc fc partner);  
(KNEE SWIVEL 4); with knees tog Swivel lft (dn), swivel rt (dn),  
swivel lft (up), swivel rt (up);

### A

1 - 12 BASIC RK;,, CHG RT TO LFT;,, LINDY CATCH;; SHOULDER SHOVE;,,  
CHG LFT TO RT;,, CHG HANDS BEHIND BACK;,, CHG LFT TO RT;,,  
MAN BK 2/LADY KICKBALL CHG 2X;  
(BASIC RK) rk apt lft, rec rt, sd lft/cl rt, sd lft, sd rt/cl lft, sd rt;  
Rk bk lft, rec rt, chasse lft/cl rt, sd lft lead lady under joined hands  
Fcg ln, in place rt/lft, sd rt lead women to complete trn fc ln;  
(LINDY CATCH) rk bk lft, rec on rt trng ¼ rt fc fc wall, sd lft cont trng rt  
Fc xrib/, sd lft to rlod; xrib, cont rt fc trn sd lft (fc ln),  
ln place rt/lft, rt;  
(SHOULDER SHOVE) rk apart lft, rec rt trng rt fc wall,  
Sd lft/rt, sd lft toward partner bring m's lft & w's rt shoulder's tog;  
Bk rt trng lft fc fc ln/cl lft, in place rt,  
(CHG LFT TO RT) rk bk lft, Rec rt, chasse lft/rt, lft lead lady to trn under joined hands; chasse  
Rt/lft, rt lead lady to complete trn fc wall,  
(CHG HANDS BEHIND THE BACK) rk apart lft, rec rt, chasse fwd lft/rt, lft  
Trng ¼ to ln; (w rk apt rt, rec lft, chasse fwd rt/lft, trng ¼);  
(CHG RT TO LFT) same as measure 8 fc ln;  
(MAN BK 2/LADY KBC 2X) Bk lft,-, bk rt,-; ( w rt ft free kick fwd/take wt on ball of that ft, replace  
Wt on the other ft, (again);

### B

1 - 8 LINK RK (SEMI);,, CHASSE ROLL TO LN;; KICK TO 4 & CHASSE;,,  
CROSS OVER W/HOPS W/JIVE WALKS TO LN;,, SWIVEL WALK 4;  
THROWAWAY; (LINK RK SEMI) RK BK LFT, REC RT TO SEMI POS,

SD & FWD LFT/RT, LFT; SD RT/LFT, SD RT,  
 (CHASSE ROLL TO LN) RK BK LFT, REC RT, SD LFT/RT, SD LFT TRNG RT FC FC COH;  
 SD RT/ SD LFT, CL RT TRNG RT FC FC LN, SD LFT/SD RT, SD LFT FC WALL, IN PLACE  
 RT/LFT, RT;  
 (KICK TO A 4 & CHASSE) SD LFT, RAISING RT FT TO SHAPE THE NUMBER 4 IN FRONT  
 OF LFT KNEE, Sd rt/cl lft, sd rt;  
 (X OVER W/HOPS W/JIVE WLKS TO LN) Xlir, rec rt w/hop action, sd lft/rt, fwd lft dn ln; fwd  
 rt/lft, fwd rt,  
 (SWIVEL WALK 4) swivl on ball of rt ft on lft, swivlg on ball of lft Ft on rt,  
 REPEAT ACTION;  
 (THROWAWAY) in place lft/rt, lft, Rt/lft, rt; (w fwd on rt trng toward patner/cl lft, sd rt, ln place  
 lft/rt, sd lft fc rev);

### INTERLUDE

1 - 4 CHICKEN WALKS (2 SLO, 4 QKS);; NECK SLIDE (FC WALL);;  
 (CHICKEN WALKS (2 SLO, 4 QKS));; bk lft,-,bk rt,-; bk lft; bk rt, bk lft,  
 Bk rt; (w swivl rt,-, swivl lft,-; swivl rt, swivl lft, swivl rt, swivl lft);  
 (NECK SLIDE);; rk bk lft, rec rt trng rt fc raising joined hands over  
 Partners rt shoulders, fwd lft/fwd rt, fwd lft cont rt fc trn; fwd rt cont rt  
 fc trn, fwd lft (fc wall), sd rt/lft, sd rt;

REPEAT A MEASURES 1 - 12

REPEAT B MEASURES 1 - 8 (hand shake)

### C

1 - 8 TRIPLE WHEEL 5(FC WALL);;,,, RT TRNG FALLAWAY 2X;;;  
 AMERCIAN SPIN;;,  
 (TRIPLE WHEEL 5 FC WALL);;,,, rk apart lft, rec rt, joining rt hands to  
 Mod open fcg start trng rt fc & touching w's bk w/lft hand cont rt fc trn  
 Sd lft/cl rt, sd lft; cont rt fc trn cl rt/sd lft, cl rt, cl lft/sd rt, cl lft;  
 Sd rt/cl lft, sd rt, cl lft/sd rt, cl lft; sd rt/cl lft, sd rt,  
 (w spins on lasr triple)  
 (RT TRNG FALLAWAY 2X);; rk bk lft, rec rt starting rt fc trn, cont rt fc trn sd lft/cl rt,  
 sd & bk lft( fc rev), sd rt/cl lft, sd rt, reprat same measure end in bfly; (AMERCIAN SP);;, rk bk  
 on lft, rec on rt, sd lft/cl rt, sd lft; sd rt/cl lft, sd rt, (w spins on last triple)

REPEAT A MEASURES 1 - 12

REPEAT B MEASURES 1 - 8 (THROWAWAY-OVER TRN FC LN M/TRANS)

### ENDING

1 - 5 SKATE DN LN 2X;;; MAN RUNAROUND  
 (M/TRANS HD SHAKE);;, CHG PLACES TO  
 UNDERARM TRN(M FC COH/LADY FC WALL);  
 CROSS CHECH TO LN,,  
 (Skate DN Ln 2X);;,,, sd rt(ln/w), sd lft(ln/c), sd rt/cl lft, sd rt; sd lft(ln/c), sd rt(ln/w), sd lft/cl rt,  
 sd lft;

(M RUNAROUND FC PARTNER M/TRANS HD SHAKE);,, fwd rt,  
Fwd lft trng lft fc fcg patrner sd rt/cl lft, sd rt; sd lft,-,sd rt,  
(w rk bk on rt, rec lft, in place rt/lft, rt; lft/rt, lft,)  
(CHG PLACES TO UNDERARM TRN (M FC COH/LADY FC WALL));,,  
rk BK lft, Rec on rt, leading women under handshake  
sd lft/cl rt, sd lft fcg coh; sd rt/cl lft, sd rt,  
(w rk bk on rt, rec on lft, going under handshake Trng rt fc fcg wall  
sd rt/cl lft, sd rt; (CROSS CHECK TO LN); XLIF (XRIF) TO In,,





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Sequence: INTRO, A, A, B, C, A, A(1-4), C(1-8), ENDING

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gossbc@san.rr.com

I'm on Your Side by Peach

Footwork: Opposite Unless Noted

Released: July 15, 2010

### INTRO

#### **1-4 WAIT;; QK SD BRKS WITH CROSS IN FRONT; UNWIND TO FC;**

1-2 {Wait} On the & ct leading into meas 3 start the sd breaks /sd L  
&1&2&3&4 3-4 {Qk Sd Brks with Cross} Sd R, bring L in under body/ cl R, sd  
- L/ sd R, bring the L under the body/ XRIF of L;  
{Unwind to Fc} Unwind LF to fc lead foot free lead hnd joined;

### PART A

#### **1-4 LEFT SD PASS;,, SD WHIP WITH LADIES BODY RIPPLE;,,;**

123&4 1-2 {Left Sd Pass} Bk L trn LF off track, cl R cont LF trn fc COH, in  
5&612 pl L/R, fwd L trn LF to get bk on the track fc RLOD; anchor R/L,  
R (W fwd R, fwd L, fwd & sd R/ XLIF of R, sd & bk R trn LF to  
fc ptr; anchor L/R, L), {Sd Whip with Ladies Body Ripple} Bk  
L, recov R trn ¼ RF to "L" pos trn W to SCP (W fwd R, fwd L  
trn RF ½ to SCP);  
- 3-4 {Cont} Press L fwd as (W bk R/ cl L, fwd R, press fwd L as  
W 3&4- lower in knees push lower body fwd and ripple as the rest of the  
-89&10 body pushes fwd),-; Hold, recov L, anchor R/L, R (W fwd L start  
W 789&10 LF trn, cont LF trn sd & bk R, trn LF anchor L/R, L);

#### **5-8 WAIST DRAG TO HANDSHAKE;,, INSIDE WHIP TO ESCORT WALK AROUND;,,;**

123&4 5-6 {Waist Drag} Bk L, recov fwd & sd R trn ¼ LF , in pl L/R trn  
5&612 LF, fwd L onto track as W passes behind you; anchor R/L, R to  
hand shake (W fwd R, fwd L, sliding behind M keep lead hnd on  
his body XRIF of L/ sd L, XRIF of L; anchor L/R, L),  
{Inside Whip to Escort Walk Arnd} Bk L, recov R trn ¼ RF off  
track as lead W in LF underarm trn (W fwd R, fwd L start LF trn  
under joined R hnds);  
3&456 7-8 {Cont} Sd L cont RF trn ¼ / fwd R, sd & fwd L trn RF fc LOD  
789&10 lead arms hooked in escort pos, wheel RF R, L; R, L leading W to  
fc, anchor R/L, R to end fc RLOD lead hnds joined (W bk R/ cl L,  
fwd R to escort, wheel L,R; L, R trning to fc ptr & LOD, anchor  
L/R,L);

#### **9-12 START REV UNDERARM TRN TO DUCK WALKS;; HEEL HEEL STEP STP; CHICKEN WALK 4 QKS;**

123&4 9-10 {Rev Underarm to Duck Walks} Bk L trn RF, fwd R trn RF,

- 123&4 9-10 {**Rev Underarm to Duck Walks**} Bk L trn RF, fwd R trn RF, fwd L/ cl R to L, cl L to R (W fwd R, fwd L under joined lead hnds, fwd R trn ¼ LF/ XLIF of R cont LF trn, sd & bk R to fc ptr); Swvl RF to step fwd R twd wall, draw L to R as swvl LF to fc COH step fwd L, draw R to L as swvl RF to step twd wall R/ L, R;
- &1-&3- 11-12 {**Heel Heel Step Step**} Still lead hnds joined like a slow sd brk on 1234 the & ct put wgt on the L heel fwd & sd/ put wgt on the R heel fwd & sd standing on both heels,-, on the & ct put the L ft slght bk and under the body/ recov R under the body,-; {**Chicken Walks 4 Qks**} Bk L, R, L, R (W swvl ft out as fwd R, L, R, L);
- 13-16 **CHG HND S PUSH BRK;,,PREP IN & OUT WRAPS BOTH FREE SPIN ENDING;,,,**
- 123&4 13-14 {**Chg Hnds Push Brk**} Bk L, bk R to two hnds joined low, bk L/ 5&612 bring R twd L, small fwd L (W stronger step bk R) end with trail hnds joined; anchor R/L, R, {**In & Out Wraps**} Prep steps bk L with slgt trn of lady in twd wall, cl R off the track with slgt trn of lady out twd COH (W fwd R,L);
- 3&45&6 15-16 {**Cont**} In pl L/R, fwd L as wrap the W (W spin LF R/L, fwd R), 7&89&10 fwd R trn RF/ cl L to R cont RF trn, fwd R fc LOD having unwrapped W (W fwd L trning RF/ unwrap cl R to L, fwd L to fc LOD); like a hook trn XLIB of R to trn RF/ cl R to L, fwd L bk on the track join lead hnds after spinning W LF, anchor R/L, R (W free spin LF R/L, R to fc, anchor L/R, L);

## **REPEAT A**

## **PART B**

- 1-4 **WHIP;,, SYNCO LEFT SD PASS WITH TUCK & ROLL TO ROCK & GO ENDING TO HANDSHAKE;,,**
- 123&4 1-2 {**Whip**} Bk L, recov fwd R moving to W's R sd start RF trn ¼ to 567&8 momentary SCP, sd L cont RF trn ¼ / fwd R, sd & fwd L cont trn; XRIB of L, sd L, anchor in pl R/L, R (W fwd R, fwd L trn RF ½ to SCP, bk R/ cl L, fwd R; fwd L start RF trn, cont RF trn bk R, anchor L/R, L);
- 12-4 3-4 {**Synco Left Sd Pass with Tuck & Roll to Rock & Go Ending**} W 12&34 Bk L trn RF, cl R off the track/ on the & tch L in a small press 56&78 line (W fwd R, fwd L/ on & ct sd R, XLIF of R), recov L twd RLOD (W trn RF to step fwd R); both roll RF fwd R, L/ on & ct cont RF trn as rk fwd & sd R twd RLOD, recov L twd LOD catching the W's R forearm with your R arm, sliding down the arm XRIF of L twd LOD body twd wall (W roll L, R/ cont RF trn on & ct rk fwd & sd L, recov R, fwd L connect R hnds);
- 5-8 **RT SD PASS WITH DBL HAND HOLD INSIDE UNDERARM TRN;,, DBL HND HOLD TUCK & TWIRL;,, BASKET WHIP;**
- 123&4 5-6 {**Rt Sd Pass with Dbl Hand Hold Inside Trn**} Fwd L, recov R 5&612 to join L hnds over R, dbl underarm trn the W to fc LOD in pl

- 123&4 5-6 **{Rt Sd Pass with Dbl Hand Hold Inside Trn}** Fwd L, recov R to join L hnds over R, dbl underarm trn the W to fc LOD in pl L/R,L; anchor R/L, R, (W fwd R, L start LF underarm trn, trning under both hnds LF R/L, R; anchor L/R, L), **{Dbl Hnd Hold Tuck & Twirl}** Bk L, small bk R lift top hnds to palm to palm keep all hnds joined;
- 3&45&6 7-8 **{Cont}** Small bk L/ recov R, fwd L leading W to twirl RF under both hnds, anchor R/L, R (W fwd R/ recov L trn RF, fwd R cont RF trn, anchor L/R, L); **{Basket Whip}** Same ftwork as a wrapped whip bk L, recov fwd R moving to W's R sd start RF trn ¼ to start to lift L arms, sd L cont RF trn ¼ / fwd R, sd & fwd L cont trn to end in Varsouv; (W fwd R, fwd L under L hnds, fwd R/ cl L, bk R);
- 123&4 9-12 **FIN BASKET WHIP; HEAD LOOP WHIP;; PREP LEFT SD PASS WITH INSIDE TRN TO CLOSED;**
- 567&8 9-10 **{Fin Basket Whip}** XRIB of L lift R arms up, sd L, anchor in pl R/L, R still stacked hnds; (W bk L under R hnds, bk R, anchor L/R, L); **{Head Loop Whip}** Bk L, recov R twd ptr as trn RF bring all arms up and over M's head, cont RF trn in pl L/R release hnds to CP, sd L across track to fc RLOD in CP (W fwd R, fwd L to trn RF, bk R/cl L, fwd R);
- 567&8 11-12 **{Fin Head Loop Whip}** XRIB of L, sd L, anchor in pl R/L, R (W fwd L start RF trn, cont RF trn bk R, anchor L/R, L); **{Left Sd Pass With Inside Trn to Closed}** Prep steps bk L with slgt trn of lady in twd wall, cl R off the track with slgt trn of lady out twd COH, in pl L/R, fwd L to CP RLOD lead hnds on his L hip (W fwd R with slght trn L, fwd L with slgt trn R, inside underarm trn LF R/L, R to CP);
- 13 **PUSH OUT 2 & ANCHOR STEP NO HNDS;**
- 567&8 13 **{Push Out 2 & Anchor Step}** Fwd R, L, anchor R/L, R release hnds;

### PART C

- 1-4 **BK CAMEL WALKS;; FWD CAMEL WALKS;;**
- 1234 1-2 **{Bk Camel Walks}** Even cts bk L with L sd bk, XRIF of L with strong knee bend, bk L, bk R with R sd bk; XLIF of R with strong knee bend, bk R, bk L, cl R to L (W fwd R with R sd lead, XLIB of R, fwd R, fwd L with L sd lead; XRIB of L, fwd L, fwd R, cl L to R);
- 1234 3-4 **{Fwd Camel Walks}** Fwd L with L sd lead, XRIB of L, fwd L, fwd R with R sd lead; XLIB of R, fwd R, fwd L, cl R to L (W bk R with R sd bk, XLIF of R strong knee bend, bk R, bk L with L sd bk; XRIF of L with knee bend, bk L, bk R, cl L to R);
- 5678
- 5-8 **ROLL DOWN LINE & TCH; ROLL REV TCH SHAKE HNDS; PREP LEFT SPIN THE LADY TRANS VARSOUV; CROSS WALK 4;**

- 123- 5-6 **{Roll 3 & Tch Twice}** With a rock sd to sd action roll LF LOD  
567- L, R, L, tch R with both hnds up & elbows bent; Roll bk R, L, R,  
tch L fc ptr & shake hnds;
- 1234 7-8 **{Left Spin the Lady Trans to Varsouv}** Prep steps bk L with  
W123&4 slgt trn of lady in twd wall, cl R off the track with slgt trn of lady  
5678 out twd COH, in pl L, fwd R to Varsouv (W prep steps fwd R  
with slght LF trn, fwd L with slght RF trn, spin LF R/L, R);  
**{Cross Walk 4}** In Varsouv XLIF of R, XRIF of L, XLIF of R,  
XRIF of L as walk LOD;

**9-12 LADY OUT TO FC TRANS; QK SWVL BK TO BK & SWVL TO FC;  
LEFT SD UNDERARM PASS WITH LADY STUTTERS;;**

- 1-3&4 9-10 **{Lady Out to Fc Trans}** Fwd L, tch R to L, anchor R/L, R as  
W123&4 lead W out to fc (W fwd L, fwd & sd R trn LF, anchor L/R, L);  
1-3- **{Qk Swvl Bk to Bk & Swvl to Fc}** Fwd L trn RF to bk to bk pos  
lead hnd down free trail hnds up,-, fwd R trn LF to fc trail hnds  
come down,-;
- 12-- 11-12 **{Left Sd Underarm Pass with Lady Stutters}** Bk L, cl R off the  
W12&3&4 track, hold 2,-; in pl L/R, fwd L on the track lead W to RF  
5&67&8 underarm trn, anchor R/L, R (W fwd R, fwd L pl L hnd on his  
chest for qk stutter steps XRIF of L/ recov L, XRIB of L/ recov L;  
on a diag twd DRW fwd R/ L, R trn RF under lead hnds, anchor  
L/R, L bk on track);

**13-16 INSIDE HALF WHIP RELEASE;; SOLO STUTTERS & KNEE HOP  
SLIDE;;**

- 123&4 13-14 **{Inside Half Whip Release}** Bk L, fwd & sd R moving to W's R  
567&8 sd start LF underarm trn, sd L cont RF trn slightly/ recov fwd R  
with R sd twd ptr, sd & bk L with R sd still twd ptr finish  
underarm to CP; fwd R, fwd L, anchor R/L, R (W fwd R, fwd L  
start LF underarm trn, trning LF bk R/ cl L, fwd R; bk L, bk R,  
anchor L/R, L) end fcng LOD with no hnds joined/ starting on &  
ct XLIF of R;
- &1&2&3& 15-16 **{Solo Stutters & Knee Hop Slide}** Recov R, XLIB of R/ recov  
4 R, XLIF or R/ recov R, XLIB of R, recov R/ hop on R lift L knee;  
&5--8 slide sd L draw R to L,-,-, cl R;

**REPEAT A 1-4**  
**REPEAT C 1-8**

**ENDING**

**1-3 CONTINUOUS TWINKLE 6 & ROLL 2;; KNEE HOP LUNGE,,**

- 1234 1-2 **{Cont Twinkles & Roll 2}** In Varsouv same ft work fwd & sd L  
5678 trn LF, cl R to L cont trn LF to fc RLOD in left Varsouv, fwd L,  
fwd & sd R trn RF; cl L to R cont trn RF to fc LOD in Varsouv,  
fwd R start roll, roll RF bk L trn ½ RF, fwd R LOD/ on & ct cont  
RF trn as hop on R lift L knee to fc wall;
- &1 3 **{Knee Hop, Lunge}** Slide sd L with sway twd RLOD and both  
arms out to the sd end in tandem facing wall,-,

# “JUST CAN’T WAIT TO BE KING”

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

**MUSIC:** **“I Just Can’t Wait To Be King”** by **Jason Weaver** w/ Rowan Atkinson & Laura Williams  
Disney Records CD# 601247: **The Lion King** Track #2

**PHASE & RHYTHM:** **Phase V+1 Quickstep/Samba** [*cruzados walks & locks*]  
[Contact Choreographer for Availability]

**SEQUENCE:** **INTRO, A, INT 1, B, A, INT 2, B MOD, INT 3, END**

## INTRO

### INTRO

### Low BFY / WALL TRAIL FT FREE

**1-8** **WAIT;; to RLOD SD to X-CK, REC & SD to;; Slo VOLTA & QK VINE 5;;**  
**Slo CK BEH & QK VINE 5;;**

1-2 **---**; **---** [WAIT] Wait 2 ms LOW BFY / WALL (W fc COH) trail ft free & pointed RLOD;;  
3-4 **SS;SS** [SD to X-CK, REC & SD] Sd R RLOD, \_\_, x-ck fwd L RLOD, \_\_; Rec R, \_\_, sd L LOD fc WALL, \_\_;  
(W sd L RLOD, \_\_, x-ck fwd R RLOD, \_\_; Rec L, \_\_, sd R LOD fc COH, \_\_;)

5-6 **S\_Q;QQQQ** [Slo VOLTA to QK VINE 5] XRif, \_\_, \_\_, sd L; XRib, sd R, xLif, sd L; (W xLif, \_\_, \_\_, sd R; XLib, sd R, xLif, sd R;)

7-8 **S\_Q;QQQQ** [Slo CK BEH to QK VINE 5] XRib, \_\_, \_\_, sd L; XRif, sd L, xRib, sd L; (W xLib, \_\_, \_\_, sd R; XLib, sd R, xLib, sd R;)

### 9-12

### Slo VOLTA & QK VINE 4;; ROLL 4 w/ CL to SHAD / WALL;;

9-10 **S\_Q;QQS** [Slo VOLTA to QK VINE 4] XRif, \_\_, \_\_, sd L; XRib, sd R, xLif, \_\_; (W xLif, \_\_, \_\_, sd R; XLib, sd R, xLif, \_\_;)

11-12 **SS;SS** [ROLL 4 to SHAD / WALL] Fwd L lf trn, \_\_, bk R cont trn, \_\_; Sd L, \_\_, cl R to L SHAD POS / WALL, \_\_;  
(W fwd R rf trn, \_\_, bk L cont trn, \_\_; Fwd R cont trn, \_\_, cl L to R SHAD POS / WALL, \_\_;)

### 13-20

### BOUNCE PEEK-A-BOOs w/ Lady’s HIP LIFTS (3T);;;; SLIP & HOLD; & CHASSE to BJO;

13-14 **S\_;**; **---** [BOUNCE PEEK-A-BOO w/ Lady’s HIP LIFTS] Lunge sd L paws up & bounce looking at ptr, \_\_, bounce, \_\_; Bounce, \_\_, bounce, \_\_;  
(W lunge sd R & hip bump w/ lt hd on hip & rt hd paw up looking at ptr, \_\_, hip bump, \_\_; Hip bump, \_\_, hip bump, \_\_;)

15-16 **S\_;**; **---** [BOUNCE PEEK-A-BOO w/ Lady’s HIP LIFTS] Lunge sd R paws up & bounce look at ptr, \_\_, bounce, \_\_; Bounce, \_\_, bounce, \_\_;  
(W lunge sd L & hip bump w/ rt hd on hip & lt hd paw up look at ptr, \_\_, hip bump, \_\_; Hip bump, \_\_, hip bump, \_\_;)

17-18 **S\_;**; **---** [BOUNCE PEEK-A-BOO w/ Lady’s HIP LIFTS] Lunge sd L paws up & bounce look at ptr, \_\_, bounce, \_\_; Bounce, \_\_, bounce, \_\_;  
(W lunge sd R & hip bump w/ lt hd on hip & rt hd paw up look at ptr, \_\_, hip bump, \_\_; Hip bump, \_\_, hip bump, \_\_;)

19 **S** [SLIP & HOLD] Slip bk R fc WALL, \_\_, \_\_; (W lf slip fwd L fc COH, \_\_, \_\_;)

20 **QQS** [CHASSE to BJO] Sd L, cl R, fwd L BJO / DLW, \_\_; (W sd R, cl L, bk R BJO fc DRC, \_\_;)

## PART A

### 1-4

### QTR TRN PROG CHASSE;;; FWD RUN LKS;

1 **SQQ;SS;QQS** [QTR TRN PROG CHASSE] Fwd R outsd ptr rf trn, \_\_, sd L, cl R to L; (W bk L ptr outsd rf trn, \_\_, sd R, cl L to R;)

2 Bk L CP, \_\_, bk R lf trn, \_\_; (W fwd R CP, \_\_, fwd L lf trn, \_\_;)

3 Sd L, cl R to L, fwd L BJO, \_\_; (W sd R, cl L to R, bk R BJO, \_\_;)

4 **SQQ;QQQQ;S** [FWD RUN LKS] BJO / LOD fwd R outsd ptr, \_\_, fwd L, lk Rib; (W BJO fc RLOD bk L ptr outsd, \_\_, bk R, lk Lif;)

### 5-8

### FIN RUN LKS;;, FWD TO SKIP CHASSES;; w/ SLIDE & TCH;

5 Fwd L, fwd R, fwd L, lk Rib; (W bk R, bk L, bk R, lk Lif;)

6 **S;QQQQ** Fwd L, \_\_, (W bk R, \_\_) [FWD TO SKIP CHASSES] BJO fwd R outsd ptr w/ skip, \_\_; (W bk L ptr outsd w/ skip, \_\_;)

7 Rf trn sd L w/ skip, cl R to L, sd L w/ skip, cl R to L; (W rf trn sd R w/ skip, cl L to R, sd R w/ skip, cl L to R;)

8 **S** [SLIDE & TCH] Slide sd L slowly drawing R to L, \_\_, tch R to L, \_\_; (W slide sd R slowly drawing L to R, \_\_, tch L to R, \_\_;)

### 9-12

### QTR TRN PROG CHASSE;;; FWD RUN LKS;

### 13-16

### FIN RUN LKS;;, FWD TO SKIP CHASSES;; w/ SLIDE & CL;

16 **SS** [SLIDE & CL] Slide sd L slowly drawing R to, \_\_, cl R to L, \_\_; (W slide sd R slowly drawing L to, \_\_, cl L to R, \_\_;)

### 17-20

### Slo HOV 3 & THRU;; to QK TIPSYP PT w/ LIFT & TAP;;

17 **SS;SS** [Slo HOV 3 & THRU] CP / WALL fwd L, \_\_, fwd R w/ rise, \_\_; (W CP fc COH bk R, \_\_, bk L w/ rise, \_\_;)

18 Fwd L SCP / LOD, \_\_, fwd R, \_\_; (W fwd R SCP / LOD, \_\_, fwd L, \_\_;)

19 **&;SS;S** [QK TIPSYP PT w/ LIFT & TAP] /Sd L; Tap Rib llok lt, \_\_, lift on L pt sd R look rt, \_\_;  
(W /sd R; Tap Lib look rt, \_\_, lift on R pt sd L look rt, \_\_;)

20 Tap Rib & hold look lt, \_\_, \_\_, \_\_; (W tap Lib & hold look rt, \_\_, \_\_, \_\_;)

**INTER 1**

- 1-6** **Lady UNWIND/Man REC/ both FWD to SKATERS;; (RT FT)CRUZADOS WKS & LKS (2T);;;**
- 1-2** **S\_\_;S,\_\_** **[REC / Lady UNWIND / both FWD to SKATERS]** Rec R lead W lf unwind, \_\_, \_\_; Fwd L SKATERS / LOD, \_\_, \_\_; (W slowly unwind lf on R, \_\_, \_\_; fwd L SKATERS / LOD, \_\_, \_\_);
- 3-4** **SS;QQS** **[CRUZADOS WKS & LKS]** OP POS / LOD using samba cruzados tech fwd L, \_\_, fwd R, \_\_; Fwd L, lkRib, fwd L, \_\_; (W OP POS / LOD using samba cruzados tech fwd R, \_\_, fwd L, \_\_; Fwd R, lk Lib, fwd R, \_\_)
- 5-6** **SS;QQS** **[CRUZADOS WKS & LKS]** Fwd R, \_\_, fwd L, \_\_; Fwd R, \_\_, fwd L OP POS/ LOD, \_\_; (W fwd L, \_\_, fwd R, \_\_; Fwd L, lkRib, fwd L OP POS / LOD, \_\_;)

**PART B**

- 1-4** **MONKEY WK 2 & HOLD (2T);;;**
- 1-2** **SS;\_\_** **[MONKEY WK 2 & HOLD]** Fwd & sd R stping in frt of ptr, \_\_, fwd & sd L ptr stping in frt look lt, \_\_; Hold, \_\_, \_\_; (W OP / LOD fwd & sd R ptr stping in frt, \_\_, fwd & sd L stping in frt of ptr look lt, \_\_; Hold, \_\_, \_\_;)
- 3-4** **SS;\_\_** **[MONKEY WK 2 & HOLD]** Fwd & sd R stping in frt of ptr, \_\_, fwd & sd L ptr stping in frt llok rt, \_\_; Hold, \_\_, \_\_; (W OP / LOD fwd & sd R ptr stping in frt, \_\_, fwd & sd L stping in frt of ptr look rt, \_\_; Hold, \_\_, \_\_;)
- 5-8** **MONKEY WK 2; Man FWD / Lady PU LK to DBL REV;; X-CHASSE to BJO / LOD;**
- 5** **SS** **[MONKEY WK 2]** Fwd & sd R stping in frt of ptr, \_\_, fwd & sd L ptr stping in frt look fwd, \_\_; (W OP / LOD fwd & sd R ptr stping in frt, \_\_, fwd & sd L stping in frt of ptr look fwd, \_\_;)
- 6-7** **SS;S\_\_** **[Man FWD / Lady PU/LK to DBL REV]** Fwd R to CP / DLC, \_\_, fwd L, \_\_; Fwd R lf trn, \_\_, tch L to R spin lf CP / DLW, \_\_; (Q,S;SQQ) (W swvl lf on L CP fc DRW, \_\_, bk R, \_\_; Cl L to R lf heel trn, \_\_, fwd R, lf trn lk Lif CP fc DRC, \_\_;)
- 8** **SQQ** **[X-CHASSE to BJO]** CP / DLW fwd L, \_\_, sd & bk R, cl L to R BJO / LOD lt swy; (W CP bk R, \_\_, sd & fwd L, cl R to L BJO fc RLOD hd rt;)
- 9-12** **STRUT 4 w/ SWYs;; 1/2 NAT TRN; Slo HEEL PULL to SCAR;**
- 9-10** **SS;SS** **[STRUT 4 w/ SWYs]** Strut fwd BJO / LOD w/ swys fwd R outsd ptr swy rt, \_\_, fwd L swy lt, \_\_; Fwd R outsd ptr swy rt, \_\_, fwd L swy lt, \_\_; (W strut back in BJO w/ swys bk L ptr outsd, \_\_, bk R, \_\_; Bk L ptr outsd, \_\_, bk R, \_\_;)
- 11** **SQQ** **[1/2 NAT TRN]** BJO fwd R outsd ptr DW, \_\_, fwd L rf trn, cl R to L CP / RLOD; (W BJO bk L ptr outsd, \_\_, bk R rf trn, cl L to R CP fc LOD;)
- 12** **SS** **[Slo HEEL PULL to SCAR]** CP bk L LOD, \_\_, trng rf drag rt heel to small sd R stp SCAR / LOD, \_\_; (W CP fwd R LOD, \_\_, trng rf sd & bk L SCAR fc RLOD, \_\_;)
- 13-16** **CK FWD & REC; CK BK & REC; HOV-X END to FISHTAIL;;**
- 13** **SS** **[CK FWD & REC]** SCAR / LOD ck fwd L outsd ptr lt sd head strong lt, \_\_, rec bk R, \_\_; (W SCAR fcng RLOD bk R ptr outsd lt sd head strong rt, \_\_, rec fwd L, \_\_;)
- 14** **SS** **[CK BK & REC]** SCAR ck bk L RLOD head strong rt, \_\_, rec fwd R, \_\_; (W SCAR ck fwd L head strong lt, \_\_, rec bk R, \_\_;)
- 15** **SQQ;S** **[HOV-X END]** SCAR ck fwd L outsd ptr lt sd head strong lt, \_\_, rec bk R, sd & fwd L; (W SCAR ck bk R ptr outsd lt sd head strong rt, \_\_, rec fwd L, bk & sd R head lt;)
- 16-17** **QQ;QQS** Fwd R outsd ptr BJO / DLC, \_\_, (W BJO bk L ptr outsd, \_\_) **[FISHTAIL]** Lk Lib, fwd R; (W lk Rif, bk L;)
- 17-18** **FIN FISHTAIL; WK 2;**
- 17** Fwd L, lk Rib, fwd L BJO / LOD, \_\_; (W bk R, lk Lif, bk R BJO fc RLOD, \_\_;)
- 18** **SS** **[WK 2]** BJO / LOD fwd R outsd ptr, \_\_, fwd L BJO / DLW, \_\_; (W BJO bk L ptr outsd, \_\_, bk R BJO fc DRC, \_\_;)

**PART A**

- 1-4** **QTR TRN PROG CHASSE;;; FWD RUN LKS;**
- 5-8** **FIN RUN LKS;;, FWD TO SKIP CHASSES;;, w/ SLIDE & TCH;**
- 9-12** **QTR TRN PROG CHASSE;;; FWD RUN LKS;**
- 13-16** **FIN RUN LKS;;, FWD TO SKIP CHASSES;;, w/ SLIDE & CL;**
- 17-20** **Slo HOV 3 & THRU;; to QK TIPSYP PT w/ LIFT & TAP;;**

**INTER 2**

- 1-6** **Lady UNWIND / Man REC / both FWD to SKATERS;; (RT FT)CRUZADOS WKS & LKS (1T);;**
- 5-6** **SS;SS** **[ROLL LF 3 & CL / Lady TCH to SHAD / WALL];**
- (SS;S\_\_)** Fwd L LOD lf trn, \_\_, bk R cont trn, \_\_; Sd L, \_\_, Cl R to L SHAD / WALL, \_\_; (W fwd L LOD lf trn, \_\_, bk R cont trn, \_\_; Sd L, \_\_, tch R to L SHAD / WALL, \_\_;)
- 7-14** **BOUNCE PEEK-A-BOOs w/ Lady’s HIP LIFTS (3T);;;;**
- Lady HOLD / Man SWITCH to SKATERS; both FWD & TCH (LOD);**
- 13-14** **S\_\_(\_\_,\_)** **[Lady HOLD / Man SWITCH to SKATERS]** Fwd R RLOD switch lf to SKATERS / LOD, \_\_, \_\_; (W hold on R, \_\_, \_\_;)
- S\_\_** **[both FWD & TCH]** Fwd L to SKATERS / LOD, \_\_, tch R to L, \_\_; (W fwd R to SKATERS / LOD, \_\_, tch R to L, \_\_;)

**PART B MOD**

- 1-4** **MONKEY WK 2 & HOLD (2T);;;**
- 5-8** **MONKEY WK 2; Man FWD / Lady PU LK to DBL REV;; X-CHASSE to BJO / LOD;**
- 9-12** **STRUT 4 w/ SWYs;; ½ NAT TRN; Slo HEEL PULL to SCAR;**
- 13-16** **CK FWD & REC; CK BK & REC; HOV-X END to FISHTAIL;;**
- 17-20** **Fin FISHTAIL; ½ NAT TRN; Slo PVT 3 to SCP & THRU to;;**
- 18** **SQQ** **[½ NAT TRN] BJO fwd R outsd ptr DW, \_\_, fwd L rf trn, cl R to L CP / RLOD; (W BJO bk L ptr outsd, \_\_, bk R rf tm, cl L to R CP fc LOD);**
- 19-20** **SS;SS** **[PVT 3 to SCP & THRU to] CP / RLOD bk L pvt rf, \_\_, fwd R cont rf pvt, \_\_; Fwd L SCP / LOD, \_\_, fwd R LOD, \_\_;**  
**(W CP fwd R pvt rf, \_\_, bk L cont rf pvt, \_\_; Fwd R SCP / LOD, \_\_, fwd L LOD, \_\_;)**

**INTER 3**

- 1-4** **QK TIPSYP PT w/ LIFT & TAP;; Lady UNWIND / Man REC / both FWD to SKATERS;;**
- 5-8** **(RT FT) CRUZADOS WKS & LKs (1T);; CRUZADOS WK 2;**
- FC & TCH / Lady CL & both QK LT WHISK;**
- 1** **&;SS;S\_\_** **[QK TIPSYP PT w/ LIFT & TAP] /Sd L; tap Rib, \_\_, lift on L pt sd R, \_\_; (W /sd R; tap Lib, \_\_, lift on R pt sd L, \_\_)**
- 2** **S\_\_;** **Tap Rib & hold, \_\_, \_\_; (W tap Lib & hold, \_\_, \_\_;)**
- 3-4** **S\_\_;** **[Lady UNWIND / Man REC & both FWD to SKATERS] Rec R lead W If unwind, \_\_, \_\_, \_\_; Fwd L SKATERS / LOD, \_\_, \_\_, \_\_;**
- (\_\_, \_\_;S\_\_)** **(W slowly unwind lf on R, \_\_, \_\_, \_\_; fwd L SKATERS / LOD, \_\_, \_\_, \_\_;)**
- 5-6** **SS;QQS** **[CRUZADOS WKS & LKS] SKATERS / LOD fwd R, \_\_, fwd L, \_\_; Fwd R, lkLib, fwd R, \_\_;**
- (W SKATERS / LOD fwd R, \_\_, fwd L, \_\_; Fwd R, lk Lib, fwd R, \_\_;)**
- 7-8** **SS** **[CRUZADOS WKS] Fwd L, \_\_, fwd R, \_\_; (W fwd L, \_\_, fwd R, \_\_;)**
- \_\_QQ** **[FC & TCH / Lady CL & both QK LT WHISK] Trng to fc ptr & WALL tch L to R, \_\_, sd L, hook Rib fcng ptr & WALL;**
- (SQQ)** **(W trng to fc ptr & COH cl L to R, \_\_, sd R, hook Lib fcng ptr & COH;)**
- 9-13** **Lady BOUNCE UNDERARM TRN 4;; Man BOUNCE UNDERARM TRN 5 & HOLD;;;**
- 9-10** **\_\_, \_\_; \_\_, \_\_;** **[Lady BOUNCE UNDERARM TRN 4] Holding w/ split wt lead W If underarm trn & softly bounce, \_\_, bounce, \_\_; Bounce, \_\_, bounce, \_\_;**
- (\_\_, \_\_;S)** **(W swvl lf under lead hds & softly bounce, \_\_, bounce, \_\_; Bounce, \_\_, bounce shifting wt to L fc ptr & COH, \_\_;)**
- 11-13** **\_\_, \_\_; \_\_, \_\_;** **[Man BOUNCE UNDERARM TRN 5 & HOLD] Swvl rf under lead hds & softly bounce, \_\_, bounce, \_\_; Bounce, \_\_, bounce, \_\_;**
- (\_\_, \_\_; \_\_, \_\_)** **(W holding lead M If underarm trn & softly bounce, \_\_, bounce, \_\_; Bounce, \_\_, bounce, \_\_;)**
- S\_\_(\_\_, \_\_)** **Bounce shifting wt to R fc ptr & WALL, \_\_, hold wt to R; (W bounce fc ptr & COH, \_\_, hold wt on L, \_\_;)**

**END**

- 1-4** **QK VINE 7 CKING;; WRAP & TCH to SHAD / WALL; DISCO LUNGE then PAWS UP;**
- 1-2** **QQQQ;QQS** **[QK VINE 7 CKING] LOW BFY / WALL Sd L, xRib, sd L, xRif; Sd L, xRib, ck sd L, \_\_;**
- (W LOW BFY sd R, xLib, sd R, xLif; Sd R, xLib, ck sd R, \_\_;)**
- 3** **S\_\_** **[WRAP & TCH to SHAD] Rec sd R lead W If wrap, \_\_, tch L to R SHAD / WALL, \_\_;**
- (W rec sd L wrap lf, \_\_, tch R to L SHAD / WALL, \_\_;)**
- 4** **S\_\_** **[DISCO LUNGE & PAWS UP] SHAD / WALL lunge sd L look at ptr, \_\_, paws up, \_\_;**
- (W SHAD / WALL lunge sd R look at ptr, \_\_, paws up, \_\_;)**





# MAKE BELIEVE A DREAM

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Choreographers: Ed & Bev Patrick, 5660 Pickering Ave, Whittier, CA 90601  
(562) 945-8801 edpatrick4321@yahoo.com  
Music: Only Make Believe , The Cliff Adams Singers, Sing Something  
Simple From The Musicals, Track 17, AMAZON MP3 Download  
Suggested Speed: 28 Measures/Minute – requires 5.5% (or 47.5/45) speed up  
Footwork: Opposite, directions for Man (Lady as noted)  
Timing: Weight changes only SQQ unless noted  
Rhythm and Phase: Foxtrot VI MODERATE DIFFICULTY  
Sequence: Intro A B A C Interlude A(1-15) End



## MEAS:

## INTRODUCTION

- 1-4 **WAIT ; SWAY APART ; LADY ROLL TO CP MAN RECOVER DLC ; OPEN REVERSE TURN ;**  
1 {Wait} Right Open Position both facing LOD Id ft free trail hnds joined Look at each other Wait Pick up notes and 1 measure ;  
S – 2 {Sway apart } sd L w/sway & arms trail hnds joined, -, (W sd R w/sway & arms, -), - ;  
S – 3 {L Roll to CP M Rec} sd R, -, -, - (W trn sd L, -, trn sd R, trn sd L to CP) ;  
(SQQ)  
4 {Open Rev Turn} Fwd L to CP commence LF trn, -, sd & bk R cont trn, bk L in BJO ;
- 5-8 **BACK TO PROMENADE SWAY ; CHG TO OVERSWAY ;**  
**FALLAWAY RONDE AND SLIP FCNG DLC ; OPEN REVERSE TURN ;**  
SS 5 {Bk to Prom Swy} Bk R trng LF, sd & fwd L stretch R sd to look over Jnd Id hnds ;  
-- 6 {Ovrswy} Relax L knee leaving R leg extended & stretching left side of body ;  
7 {Falwy Ronde & Slip} Body trn RF rec bk R /ronde L CCW, -, complete ronde to fallaway bk L, trn LF slip pivot to cp bk R to fc DLC (W trn RF sd & bk L/ronde R CW, -, bk R in fallaway, leave L fwd no weight rise trn LF to cp fwd L) ;  
8 {Open Rev Turn} Fwd L to CP commence LF trn, -, sd & bk R cont trn, bk L in BJO ;

## PART A

- 1-4 **FEATHER FINISH DLW ; THREE STEP ; HALF NATURAL ; CLOSED IMPETUS ;**  
1 {Fthr Fin} bk R trng LF, -, sd and fwd L, fwd R DLW to BJO ;  
2 {Three Step} Fwd L heel Id, -, fwd R heel Id rising to toe, fwd L toe heel to CP DLW ;  
3 {Hlf Nat} Fwd R Comm RF trn, -, sd L DLW (W heel trn), bk R to CP ;  
4 {Closed Imp} Bk L trng RF, -, cl R to L cont RF trn on L heel xfrg wgt to R, sd and bk L to CP (W fwd R, -, sd & fwd L trn RF brush R to L, fwd R btw M's ft to CP) ;
- 5-8 **FEATHER FINISH DLC ; REVERSE TURN HALF ; HOVER CORTE ;**  
**RUNNING FINISH TO DRW ;**  
5 {Fthr Fin} bk R trng LF, -, sd and fwd L, fwd R DLC to BJO ;  
6 {Reverse Turn Half} Fwd L to CP comm LF trn, -, sd R cont trn, bk L bkg LOD (W bk R comm LF trn, -, cl L to R for heel trn, fwd R) to CP ;  
7 {Hvr Corte} Bk R commence LF trn, -, sd & fwd L rising & cont trn, rec sd & bk R to BJO twd RLOD ;  
SQQ 8 {Running Fin} Bk L in CBMP outsd ptr comm RF trn, -, w/R sd stretch cont RF trn to fcg wall sd & fwd R, fwd L w/L sd Idg in BJO twd DRW ;

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- 9-12 **CONTINUOUS NATURAL HOVER CROSS ~~ LEFT FEATHER ; ; ; ;**  
SQQ 9 {Cont hvr X} Fwd R DRW comm. RF trn, -, cont trng RF strongly on L, sd R (W bk L trng RF, -, cl R [heel trn] cont trn, fwd & sd L) end M fcg LOD ;  
QQQQ 10 XLIF outside ptr in SCAR, cl R comm trng RF, cont trng RF bk L ptr outside, bk R slightly trng LF in CP (W XRIB outside ptr in SCAR, sd L comm Trng RF, cont trng RF fwd R outside ptr, slightly trng LF fwd L in CP) ;  
QQ hlf 11 sd & fwd L, fwd R outside ptr (W sd & bk R, bk R ptr outside) end BJO M fcg DLC,  
S hlf 11 {Left Fthr} Fwd L trng to CP, - ;  
QQQQ 12 Fwd R w/R shldr ld . fwd XLIF outside ptr in CBMP, sd R trng LF to CP, cont LF trn XLIB in CBMP ;
- 13-16 **BACK TO THROWAWAY OVERSWAY ; RISE TO SAME FOOT LUNGE LINE ;  
DOUBLE REVERSE SPIN ; THREE STEP TO DLW ;**  
SS 13 {Bk to Thrwy Ovrsway} Bk R trn LF, -, sd & fwd L trn LF, - (W fwd L trn LF, -, fwd & sd R shrp trn LF swvl foot LF extnd lft leg bk LOD, -) ;  
- S 14 {Same Ft Lunge Line} Rise On L leading W swivel RF, -, lower into R knee fng WALL (- -) extending L twd LOD, - (W rise on R swiveling RF to fc M cont swiveling RF to fc LOD, -, lower into R knee extending L fwd twd LOD, -) ;  
SS 15 {Dbl Rev Spin} Fwd L in CP trn LF, -, fwd & sd R trn LF, bring L to R w/o wt & spin LF (&SQ&Q) on R to CP DLW (W rec fwd L swvl / bk R, -, trn LF on R heel [heel trn] transfer wgt to L / fwd & sd R trn LF, XLIF of R) ;  
16 {3 stp} Fwd L heel ld, fwd R heel ld rising to toe, fwd L to CP DLW ;

## PART B

- 1-4 **HALF-NATURAL TURN ; RUNNING FINISH TO DLC ; FEATHER ; REVERSE TURN HALF ;**  
1 {Hlf Nat} Fwd R Comm RF trn, -, sd L DLW (W heel trn), bk R to CP ;  
SQQ 2 {Running Fin} Bk L comm RF trn, -, w/ R sd stretch cont RF trn to fcg cntr sd & fwd R, fwd L w/L sd ldg in BJO twd DLC ;  
3 {Feather} Thru R, -, slight trn LF fwd L, fwd R BJO DLC ;  
4 {Reverse Turn Half} Fwd L to CP comm LF trn, -, sd R cont trn, bk L (W bk R comm LF trn, -, cl L to R for heel trn, fwd R) to CP backing LOD ;
- 5-8 **BACK CHASSE TO BJO ; FORWARD TWISTY VINE 4 ; LINK TO SCP ; RUNNING OPEN NATURAL ;**  
SQ&Q 5 {Back Chasse to BJO} Bk L comm. LF trn, -, sd & fwd L/cl R, sd & fwd L blending to BJO ;  
QQQQ 6 {Fwd Twisty Vine 4} In BJO fcg DLW fwd R twd DLW, sd L twd LOD, XLIB (W XRIF), sd L twd LOD to BJO fcg DLW ;  
7 {Liink TO SCP} Fwd R, -, Tch L to R, fwd L w/ R side stretch ;  
SQ&Q 8 {Running Op Nat} Thru R comm trng RF, -, sd & fwd L cont trng RF / cont trng RF bk R w/ R-shoulder lead, bk L ptr outside (W thru L comm trng RF, -, cont trng RF fwd R btwn M's ft/fwd L w/ L-shoulder lead, fwd R outside ptr) end BJO ;
- 9-12 **BACK TO PROMENADE SWAY ; CHG TO OVERSWAY ; FALLAWAY RONDE AND SLIP ;  
OPEN REVERSE TURN ;**  
SS 9 {Bk to Prom Swy} Rpt meas 5 of INTRO ;  
-- 10 {Ovrswy} Rpt meas 6 of INTRO ;  
11 {Falwy Ronde & Slip} Rpt meas 7 of INTRO ;  
12 {Open Rev Turn} Rpt meas 8 of INTRO ;

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- 13-16 **BACK TO PROMENADE SWAY ; CHG TO OVERSWAY ; FALLAWAY RONDE AND SLIP ;  
OPEN REVERSE TURN :**
- SS 13 {Bk to Prom Swy} Rpt meas 5 of INTRO ;  
-- 14 {Ovrswy} Rpt meas 6 of INTRO ;  
15 {Falwy Ronde & Slip} Rpt meas 7 of INTRO ;  
16 {Open Rev Turn} Rpt meas 8 of INTRO ;

## **REPEAT PART A**

### **PART C**

- 1-4 **NATURAL HOVER CROSS ; ; TOP SPIN ; CURVING THREE STEP :**
- SQQ 1 {Natural Hover Cross} Fwd R comm RF trn, -, sd L w/L sd stretch, cont RF trn sd R  
(W Bk L comm RF trn, -, heel trn cl R to L w/R sd stretch, cont RF trn sd L) ;
- QQQQ 2 With R sd stretch fwd L in SCAR on toe ckg, rec R w/slight L sd ld, sd & fwd L, w/L sd  
stretch fwd R on toe to BJO (W w/L sd stretch bk R in SCAR on toe ckg, rec L w/slight R  
sd ld, sd & bk R, w/R sd stretch bk L to BJO) to RLOD ;
- QQQQ 3 {Top Spin} Bk L in BJO, bk R trng 1/8 LF, w/L sd stretch sd & slightly fwd L, s/L sd  
stretch fwd R to BJO DLC ;
- 4 {Curving Three Step} Fwd L leading W to CP comm LF trn, -, fwd R w/R sd stretch cont  
LF trn, w/strong R sd stretch fwd L ckg RLOD ;
- 5-8 **FEATHER FINISH ; REVERSE WAVE END BKG DLC ; ; BACK FEATHER BKG DLC :**
- 5 {Fthr Fin} bk R trng LF, -, sd and fwd L, fwd R DLW to BJO ;
- 6-7 {Reverse Wave} Fwd L to CP comm LF trn, -, sd R cont trn, bk L (W bk R comm LF  
trn, -, cl L to R for heel trn, sd & fwd R) to SCP M backing DLW ;  
Bk R trng LF, -, bk L curvng LF, bk R CP end M backing DLC ;
- 8 {Back Feather} Bk L, -, bk R w/R shldr ld, bk L to BJO end M backing DLC ;
- 9-13 **FEATHER FINISH ; DIAMOND TURN END DLC ; ; ;**
- 9 {Fthr Fin} bk R trng LF, -, sd and fwd L, fwd R to BJO ;
- 10- {Diamond Trn} Fwd L trng on diag, -, sd R cont trng LF, bk L to CBMP ; Stay in
- 13 CBMP bk R trng LF, -, sd L, fwd R outside partner in CBMP ; Fwd L trng on diag, -, sd  
R cont trng LF, bk L to CBMP ; Stay in CBMP bk R trng LF, -, sd L, fwd R outside  
partner in CBMP twd DLC ;
- 14-16 **OPEN TELEMARK TO DLW ; OPEN NATURAL TURN ; OUTSIDE SPIN OVERTURNED :**
- 14 {Open Telemark} Fwd L comm LF trn, -, sd R cont LF trn, sd & fwd L to SCP (W bk R  
com LF trn, -, heel trn cl L to R, cont trn sd & fwd R to SCP) ;
- 15 {Open Natural Trn} Thru R comm trng RF, -, sd & fwd L cont trng RF, cont trng RF bk  
R w/ R-shoulder lead (W thru L comm trng RF, -, cont trng RF fwd R btwn M's ft, fwd  
L w/ L-shoulder lead) end BJO ;
- 16 {Outside Spin Overtuned} In BJO comm. RF body trn toeing in bk L 3/8 trn, -, fwd R  
heel to toe cont RF trn 1/2 trn, cont RF trn fwd & sd L 1/4 to 3/8 trn  
(W comm. R face trn w/ L sd ld fwd R outsd ptr in CBMP heel toe, -, L ft cl to R pvt on  
toes, cont fwd R btwn Ms ft to CP)  
[both M & W must have continuous body rotation thru the entire 4 beats of music – on  
the beat and between the beats - to complete the full amount of turn ] ;

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## INTERLUDE

- 1-4 **NATURAL PREPARATION TURN ; SAME FOOT LUNGE ;  
HINGE WITH LADY SWIVEL EXIT ; PREPARATION TURN ;**
- SQ – 1 {**Natural Preparation Turn**} Fwd Comm RF trn, -, sd L DLW, cont RF trn lwr and extend  
(SQQ) R LOD (W bk L trng RF, -, cl R [heel trn] cont trn, fwd and trn RF on L) [NOTE: Lady  
may substitute **Pivot to Prep**] ;
- S – 2 (**Sm Ft Lunge**) Lwr on L w/slight L sway stp sd & slightly fwd R (W XRIB of L) twds LOD  
cont to transfer wgt to R w/soft knee slight sway to the R (W head well to the L) , -, - , - ;
- S – 3 {**Hinge w/ Lady swvl**} Sd L, -, flexing L-knee rotate upper body extending R twd LOD , -  
(S - &) (W fwd L comm. swvl LF to fc wall , -, fin swvl flexing L-knee extend R fwd twd LOD , -)  
/ swvl RF (W fwd R then swvl RF) ;
- SQ - 4 {**Natural Preparation Turn**} Fwd Comm RF trn, -, sd L DLW, cont RF trn lwr and extend  
(SQQ) R LOD (W bk L trng RF, -, cl R [heel trn] cont trn, fwd and trn RF on L) [NOTE: Lady  
may substitute **Pivot to Prep**] ;
- 5-9 **SAME FOOT LUNGE ; HOVER CORTE EXIT ; OPEN IMPETUS ;  
RUNNING OPEN NATURAL TURN ; TUMBLE TURN ;**
- S - 5 (**Sm Ft Lunge**) Lwr on L w/slight L sway stp sd & slightly fwd R (W XRIB of L) twds LOD  
cont to transfer wgt to R w/soft knee slight sway to the R (W head well to the L) , -, - , - ;
- QQ 6 (**Hvr Corte**) , -, Rec sd & fwd L rise trng body LF twd RLOD, sm sd & bk R (W rec  
(SQQ) fwd L, -, fwd R rise trng LF, fwd L) to BJO moving twd LOD ;
- 7 (**Op Imp**) Bk L comm RF trn, -, cl R to L heel trn, sd & fwd L (W fwd R comm RF trn, -, sd  
& fwd L cont RF trn, sd & fwd R) to SCP twd DLC ;
- SQ&Q 8 {**Running Op Nat**} SCP fcg DLC thru R comm trng RF, -, sd & fwd L cont trng RF to fc  
DRW/cont trng RF bk R w/ R-shoulder lead, bk L ptr outside (W thru L comm trng RF  
, -, cont trng RF fwd R btwn M's ft/fwd L w/ L-shoulder lead, fwd R outside ptr) end BJO ;
- SQ&Q 9 {**Tumble Trn**} Bk R trng LF, -, sd L/fwd R outside ptr comm trng LF, cont trng LF slip L  
fwd lowering (W fwd L trng LF, -, sd R/bk L ptr outside comm trng LF, cont trng LF slip R  
bk lowering) end CP M fcg RLOD ;

## REPEAT PART A(1-15)

## END

- 1-4 **MINI TELESPIN ; ; SLOW CONTRA CHECK AND HOLD ; ;**
- SQ- 1 {**Mini Telespin**} } Fwd L comm LF trn,-, sd R cont trn (W cl L heel trn), sd & bk L partial  
(SQQ) wgt twds LOD body trns less(W sm fwd R) ;
- SQ- 2 Cont fwd to lead W fwd/transfer full wgt to L ft to CP, -, cl R to L w/ wgt (W fwd L/fwd &  
(&SQ-) sd R trng LF, cl L to R w/wgt) , - ;
- S – 3 {**Contra Check**} comm. L fc body trn flex knees with strong rt sd ld ck fwd L in CBMP  
(W comm. L fc body trn flex knees bk R in CBMP looking wll to left) , -, - , - ;
- 4 {**Hold**}

=====

A note on turning a **REVERSE WAVE** : The Man, on the second QUICK – a left foot backing toe, flat, roll off of the heel step - as the left foot is going to the flat position and the knee has compressed - a backing 90 degree left face turn can be initiated.

# MY FIRST, MY LAST, MY EVERYTHING

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203 (425)348-6030  
Music: Peter Grant (CD New Vintage Track 11)  
E-Mail: [RKPreskitt@comcast.net](mailto:RKPreskitt@comcast.net) or [mariepreskitt@hotmail.com](mailto:mariepreskitt@hotmail.com)  
Footwork: Opposite except where noted  
Rhythm/Phase: Foxtrot VI Speed: 42-43 rpm to suit  
Sequence: Intro-A-B-A-B(mod)-A(mod)-E Release 1.0 July 2010

## INTRO

1 - 2 **WAIT ; TWISY VINE 8 W/SNAPS TO SCAR ; ; HOVER CROSS ENDING ;**  
1 Open SCAR DC hands down to sides wait 1 measure bring up to chest on last beat;  
QQQQ 2 XLIF bring hands down & snap fingers, sd R trng LF bring hands up to chest, XLIB hands  
down & snap fingers, sd R trng RF hands up to chest(W XRIB, sd L, XRIF, sd L same snaps);  
QQQQ XLIF, sd R trng LF, XLIB, sd R trng RF same snaps (W XRIB, sd L, XRIF, sd L same snaps);  
QQQQ Blending to SCAR chk fwd L LOD, rec R, sd & fwd L DC, fwd R CBJO  
(W chk bk R, rec L, sd & bk R, bk L);

## PART A

1 - 4 **REVERSE WAVE ; ; BK FEATHER ; FEATHER FINISH ;**  
SQQ 1 Fwd L, -, fwd R turning LF fc DRC, bk L(W bk R, - draw L heel past R turning LF cl L, fwd R);  
SQQ 2 Bk R slight trn LF, -, bk L, bk R (W fwd L, -, fwd R, fwd L);  
SQQ 3 Bk L, -, bk R rt sd lead, bk L CBJO (W fwd R, -, fwd L, fwd R CBJO);  
SQQ 4 Bk R, -, sd & fwd L trng LF, fwd R CBJO DW (W fwd L, -, trng LF sd & bk R, bk L CBJO);

5 - 8 **3 STEP ; NATURAL HOVER CROSS ; ; DOUBLE REVERSE DW ;**  
SQQ 5 Fwd L, -, fwd R slight curve LF, fwd L CP LOD (W R, -, bk L, bk R);  
SQQ 6 Fwd R trn RF, -, fwd L cont trng RF, fwd R LOD(W bk L, -, draw R to L trn RF on R heel, bk L);  
QQQQ 7 Ck L in SCAR, rec R, sd & fwd L, fwd R CBJO DC(W ck bk R, rec L, sd & bk R, bk L);  
SS 8 Fwd L, -, fwd R trng LF fc RLOD bring L to R no weight, spin on R fc DLW  
(SQQ) (W bk R, -, drw L past R take weight and trn lf on L heel, fwd R past M on toe trng LF/XLIF);

9 - 12 **CONTRA CHECK & SLIP ; DOUBLE RONDE TWIST TURN ; ; FEATHER FINISH ;**  
SQQ 9 Check fwd L strong contra body(W look well to L), -, rec R trn LF, bk L CP DRW;  
S-Q 10 Fwd R DRW cont RF trn ronde L leg CW,-, cont RF trn on R w/L leg ronde, sd L  
(fwd L around M trng RF ronde R leg CW,-, cont RF trn on L w/R leg ronde, XRIB of L)  
to CP DRC;  
&-Q 11 Lower and hook RIB of L for twist trn/unwind RF, cont RF unwind rising to R toe, -,  
bk & slightly sd L  
(&QSQ) (W run around M fwd L/fwd R, fwd L brush R to L trng square to M,-, fwd R LOD between M's  
feet) to CP DLW;  
SQQ 12 Bk R, -, sd & fwd L, fwd R CBJO DC (W fwd L, -, sd & bk R, bk L);

PART A (Cont)

- 13 - 16      **TELEFEATHER ; ; HOVER ; FEATHER ;**  
SQ- 1      Fwd L, -, fwd R comm LF turn, bk L partial weight keep body to partner  
(SQQ&)      (W bk R, -, drw L past R take weight and trn lf on L heel, fwd R LOD/fwd L trng LF);  
QQQQ 2      Cont trng LF trn full weight on L, fwd R LOD on toe cont LF trng, small sd L on toe, fwd R  
CBJO DW (W small bk R on toe, cont LF trn cl L on toes, sd & bk R to DW, bk L):  
SQQ      Fwd L, -, sd & fwd R rise to toe(W brush R to L no weight), rec L SCP DC;  
SQQ      Thru R, -, fwd L, fwd R BJO DC(W thru L, -,fwd R trng LF, bk R);

PART B

- 1 - 4      **DOUBLE REVERSE ; CHECK REV & SLIP ; NATURAL WEAVE ; ;**  
SS 1      Fwd L, -, fwd R trng LF fc RLOD bring L to R no weight, spin on R fc LOD  
(W bk R, -, drw L past R take weight and trn lf on L heel, fwd R past M on toe trng LF/XLIF);  
SQQ 2      Fwd L, -, chk fwd & sd R trng body LF, rec L trng LF CP DW  
(W bk R, -, cl L to R heel turn rising to toes, rec R trng RF CP);  
SQQ 3      Fwd R, -, fwd L trng RF, bk R rt sd lead to CBJO fc DRW(W bk L, -, bring R to L heel turn RF,  
fwd L DC) ;  
QQQQ 4      Bk L, bk R to CP trng LF, sd & fwd L, fwd R CBJO DW;
- 5 - 8      **3 STEP ; NAT PIVOT PREP ; SAME FOOT LUNGE ; TELEFEATHER END DC ;**  
SQQ 5      Fwd L, -, fwd R slight curve LF , fwd L CP LOD (W R, -, bk L, bk R);  
SQ- 6      Fwd R comm. RF turn, -, sd & bk L pvt RF fc COH, tch R no wt  
(SQQ)      (W bk L comm. RF tun, -, fwd R between M/s rt pvt RF fc DRW, cl L)  
(W small bk R on toe, cont LF trn cl L on toes, sd & bk R to DW, bk L):  
S- 7      Relax L knee & reach sd & slightly fwd R with L sway, -, transfer wt to R sway R look to R,  
(S-&)      sway L & rotate upper body to R/rotate to L comm. LF transfer to L leading W to rec to L(W relax  
L knee & reach bk with R toe well under body, - transfer wt to R strong body trn to L look L,  
rotate upper body RF look R slight sway to R/rec L trng LF);  
QQQQ 8      Transfer weight to L cont trng LF, fwd R RLOD on toe cont slight LF trn, small sd L on toe,  
fwd R CBJO DRC (W small bk R on toe, cont LF trn cl L on toes, sd & bk R to DC, bk L):
- 9 - 12      **TELEMARK SCP ; OPEN NATURAL ; HESITATION CHNGE ;**  
**TRAVELING CONTRA CHECK ;**  
SQQ 9      Fwd L rising to toe, -, sd & fwd R trng LF, fwd L DW SCP(W bk R, -, drw L past R take weight  
and trn lf on L heel, fwd R);  
SQQ 10      Thru R, -, fwd & sd L across W, bk R CBJO RLOD (W thru L, -, fwd R, fwd L);  
SS 11      Bk L no rise, -, trng RF sd & fwd R CP DLC, draw L to R no wt (W fwd R, -, trng RF sd & bk L,  
draw R to L no wt)  
SQQ 12      Fwd L with contra body motion upper body turned to left, -, cl R to L with rt sway rise sharply to  
toes, fwd L SCP LOD (W bk R contra body, -, cl L to R trng RF rising to toes, fwd R SCP);

PART B (Cont)

- 13 - 18 **THRU THROWAWAY OVERSWAY ; REC OPPOSITION POINTS ; RISE & SLIP ; ZIG ZAG 4 ; HOVER CROSS ENDING ; TO A TOP SPIN ;**
- S&- 13 Thru R trng body to CP, -/cl L to R comm. LF body turn lowering on L, cont lower & rotate LF extend R to RLOD toe to floor (W thru L, /cl R trng LF, lower on L extend R bk to LOD head to left, cont lower);
- &- 14 Rise on L trng RF bring W to CP, -/cl to L with slight LF turn, lower on R trng body RF extend L to LOD ( W rise on L trng RF to CP, -/tch L to R no wt slight LF trn, lower on R trng body RF extend L to RLOD);
- (--)
- QQ 15 Rise on R, -, cl L to R, bk L under body trng LF to CP DC (W rise on R, -, cont rise, fwd L trng LF to CP) ;
- QQQQ16 Fwd L , sd R trng LF, XLIB, sd R trng LF SCAR DC (W XRIB, sd L trng LF, XRIF, sd L trng RF);
- QQQQ17 Chk fwd L LOD, rec R, sd & fwd L DC, ck fwd R CBJO comm LF spin (W chk bk R, rec L, sd & bk R, bk L/spin LF);
- QQQQ18 Bk L dw, bk R to CP trng LF, sd & fwd L, fwd R CBJO DW(W fwd R, fwd L CP trn LF, sd & bk R, bk L):

PART A

- 1 - 4 **REVERSE WAVE ; ; BK FEATHER ; FEATHER FINISH ;**
- 5 - 8 **3 STEP ; NATURAL HOVER CROSS ; ; DOUBLE REV DW ;**
- 9 - 12 **CONTRA CHECK & SLIP ; DOUBLE RONDE TWIST TURN ; ; FEATHER FINISH ;**
- 13 - 16 **TELEFEATHER ; ; HOVER ; FEATHER ;**

PART B (Mod)

- 1 - 4 **DOUBLE REVERSE ; CHECK REV & SLIP ; NATURAL WEAVE ; ;**
- 5 - 8 **3 STEP ; NAT PIVOT PREP ; SAME FOOT LUNGE ; TELEFEATHER END DC ;**
- 9 - 12 **TELEMARK SCP ; OPEN NATL ; HESITATION CHNGE ; TRAV CONTRA CHECK ;**
- 13 - 15 **THRU THROWAWAY OVERSWAY ; REC OPPOSITION POINTS ; RISE & SLIP ;**
- 16 - 20 **ZIG ZAG 4 ; HOVER CROSS END ; TOP SPIN ; TOP SPIN CHECK ; HES CHNGE ;**
- Repeat meas 16 – 17 part B ; ; repeat meas 18 part B to slight LF spin commencing 2<sup>nd</sup> Top Spin to RLOD;
- QQQQ19 Bk L RLOD, bk R to CP, bk & sd L trng LF, fwd R CBJO checking (W fwd R, fwd L, fwd & sd R trng LF, bk L);
- SS Repeat part 11 meas B;

PART A (Mod)

- 1 - 4 **REVERSE WAVE ; ; BK FEATHER ; FEATHER FINISH ;**
- 5 - 8 **3 STEP ; NATURAL HOVER CROSS ; ; DOUBLE REV DW ;**
- 9 - 12 **CONTRA CHECK & SLIP ; DOUBLE RONDE TWIST TURN ; ; FEATHER FIN ;**
- 13 – 14 **TELEFEATHER ; ; HOVER TELEMARK ; CURVED FEATHER ;**
- Repeat part A measures 13 & 14 ; ;

SQQ 16 Thru R, -.sd & fwd L trng RF, fwd R DW CBJO (W thru L, slight LF trn sd R, trng RF bk L);

END

- 1 - 6 **HEEL PULL CURVED FEATHER 2X ; ; BK TWISTY VINE 4 ; BK PREP ; SAME FOOT LUNGE ; CHANGE SWAY ; ;**
- QQQQ 1 Bk L pulling R heel to L, trng RF sd R fc LOD with left side sway , swinging left side forward step fwd L cont RF trn changing sway to rt, cont RF turn fwd R CBJO DRW (W fwd R, sd & fwd L trng RF, bk R trng RF, bl L CBJO);
- QQQQ 2 Repeat meas 1;
- QQQQ 3 Bk L trng RF, sd R cont RF turn, XLIF, SD R trn LF (W fwd R, trng RF sd L, XRIB, trn LF sd L);
- QQQQ 4 BK L, -, trng RF tch R to L fc COH (W fwd R, - trng RF cl fc DRW);
- S - 5 Relax L knee & reach sd & slightly fwd R with L sway, -, transfer wt to R sway R look to R, - (W relax L knee & reach bk with R toe well under body, - transfer wt to R strong body trn to L look L, -);
- 6 Rotate upper body RF look R slight sway to R, -, -, -;



# Nos Conocimos

Released: July 2010

Choreographers: Dick & Karen Fisher, 153 Rainbow Drive, PMB 5369, Livingston, TX 77399  
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Music: CD: Mis Boleros Favoritos [Luis Miguel] Track 1 No Me Platiques Mas  
Availability: Download Rhapsody, Amazon, & others  
Rhythm: Bolero Time at speed on CD: 3:30 21 bpm  
Timing: SQQ [timings noted in margin are for weight changes only]  
Footwork: Opposite unless noted (*Woman's footwork in parentheses*)  
Phase: Phase V+2 [Curl, Same Foot Lunge]  
Difficulty level: Above Average [timing & transitions]  
Sequence: **Intro A B C D B End**

MEAS:

## INTRO

### 1-4 VARSU WALL TRAIL FT FREE WAIT 1 ; 1 SWEETHEART ; TURN W TO FC & U-ARM TURN ; LUNGE BREAK ;

- 1 VARSU WALL M's R W's L foot free wait 1 ;  
2 **{SWEETHEART;}** Sd R w/body rise & R sd stretch,-, slip fwd L w/R sd lead to contra check action, rec R w/L sd stretch (*sd L w/body rise & L sd stretch,-, slip bk R w/L sd lead to contra check action, rec L w/R stretch*) end L-VARSU ;  
3 **{TURN W TO FC & U-ARM TURN;}** Releasing jnd L hands sd L w/body rise bringing jnd R hands down trng W to face join lead hands, - raise jnd hands preparing W's RF turn, XRib, rec L bring jnd hands down (*fwd R swiveling RF to fc ptr pt L ft to sd,-, under jnd lead hands XLif trng RF, fwd R RLOD swiveling to fc ptr*) ;  
S -- 4 **{LUNGE BREAK;}** Sd & fwd R w/body rise,-, comm slight RF body turn lower on R to lead W  
(SQQ) bk allow L to extend sd & bk, comm slight LF body turn rise on R (*sd & bk L w/body rise,-, bk R w/contra check like action, fwd L*) end LOP-FCG WALL ;

### 5-9 START FULL NAT TOP ; W REV U-ARM TURN TO LOOSE CP ; M 2 SLOW RKS / W X SWIVELS ; W X SWIVEL,-, M SD / W FWD; W SWIVEL TO SLOW HINGE ;

- 5 **{START FULL NAT TOP;}** LOP-WALL blending to CP sd L trng RF,-, XRib cont trng RF, sd L cont trng RF (*fwd R,-, sd L, XRif*) end CP COH ;  
6 **{W REV U-ARM TURN;}** XRib cont trng RF,-, sd L to fc WALL, cl R (*fwd L,-, fwd R trng LF under jnd lead hands, sd L to fc ptr*) to loose CP WALL ;  
SS 7 **{M 2 SL RKS / W 2 X SWIVELS;}** Sd L leading W to swivel RF,-, sd R leading W to swivel LF,- (*fwd R swiveling RF,-, fwd L swiveling LF,-*) ;  
- - S 8 **{M HOLD / W X SWIVEL,-, SD / W FWD;}** Hold leading W to swivel RF,-, sd L w/rise,- (*fwd R swiveling RF,-, fwd L,-*) ;  
(SS)  
---- 9 **{W SWIVEL TO HINGE;}** Lead W to swivel LF, lower pt R ft to sd,-, (*swivel LF on L ft, lower & pt R ft thru between ptrs,-,-*) end hinge position WALL ;

## PART A

### 1-4 [SAME FOOTWORK] CURL TO WRAP & FWD 2 LOD ; SYNC BOL WALK FC WALL ; SYNC HIP RKS ; X BODY / W SYNC REV U-ARM TURN / M FC COH ;

- 1 **{CURL TO WRAP & FWD 2 LOD;}** HINGE WALL SAME FOOTWORK sd R w/body rise leading W to turn LF under jnd lead hands,-, blend to WRAP LOD fwd L, fwd R (*fwd R trng LF under jnd lead hands,-, fwd L, fwd R*) ;  
S&QQ 2 **{SYNC BOL WALK TO FC WALL;}** Fwd L,-/fwd R, fwd L, fwd R trng RF to fc WALL ;  
S&QQ 3 **{SYNC HIP RKS;}** Sd L,-/sd R, sd L, sd R ;  
SQQ 4 **{X BODY / W SYNC REV U-ARM TURN / M FC COH;}** Sd L w/rise & slight LF body turn  
(S&QQ) releasing trail hands,-, raise jnd lead hands leading W to turn LF cont LF turn sm bk R lowering, fwd L cont LF turn bringing jnd lead hands down (*sd L w/rise & LF body turn,-/fwd R cont turn to*)

**PART A Continued**

**5-8 [OPPOSITE FOOTWORK] HORSESHOE TURN ; ; SD TO BFLY SCAR ,-, CHK FWD ; W DEVELOPE ,-, REC ;**

- 5 {**HORSESHOE TURN;**} LOP-FCG COH sd & fwd R w/R sd stretch to a V pos,-, slip thru L w/checking action cont to shape to ptr, rec R raising lead hands (*sd & fwd L w/L sd stretch to V pos,-, slip thru R w/checking action cont to shape to ptr, rec L raising joined lead hands*) ;
- 6 Fwd L comm LF turn,-, fwd R comm circle walk, fwd L compete circle walk to fc ptr (*fwd R comm RF turn,-, fwd L cont RF circle walk under joined lead hands, fwd R complete circle walk*) end BFLY WALL ;
- SS 7 {**SD TO BFLY SCAR,-, CHECK FWD;**} Sd R,-, fwd L w/R sd stretch,- (*L sd stretch,-*) ;
- Q 8 {**W DEVELOPE,-,-, QK REC;**} M hold changing sway to lead W to develop,-,-, rec R (*bring L ft up R leg to inside of knee, extend L ft fwd, bring L ft down to R ft, fwd L*) end BFLY WALL ;

**9-13 OPENING OUT 2X ; ; X BODY / W SYNC REV U-ARM TO HAND SHAKE ; HALF MOON ; ;**

- 9 {**OPENING OUT 2X;**} BFLY WALL cl L w/body rise comm LF body rotation,-, lower completing upper body turn & extend R ft to sd, rise & rotate RF (*sd & bk R w/body rise comm body rotation to match ptr,-, XLib lowering, fwd R*) to BFLY ;
- 10 Cl R w/body rise comm RF body rotation,-, lower competing upper body turn & extend L ft to sd, rise & rotate LF (*sd & bk L w/body rise comm body rotation to match ptr,-, XRib lowering, fwd L*) to BFLY WALL ;
- SQQ 11 {**X BODY / W SYNC REV U-ARM TO HAND SHAKE;**} Sd & bk L w/rise trng LF,-, bk R (*SQ&Q&*) w/slipping action trng LF raise jnd lead hands leading W to trn LF, fwd L trng LF (*sd & fwd R,-, fwd L comm LF trn under jnd hands/fwd R cont LF turn, fwd L cont LF turn/ fwd R trng to fc ptr*) shake hands M fc COH ;
- 12 {**HALF MOON;**} Sd R comm RF turn w/R sd stretch slight V shape twd ptr,-, cont trng RF slip fwd L shaping to ptr, rec bk R trng to fc ptr ;
- 13 Trng 1/4 LF sd & fwd L w/L sd stretch,-, slip bk R shaping to ptr, fwd L cont trng 1/4 to fc ptr (*trng 1/4 RF sd & fwd R raising L arm trng slightly away from ptr but looking at and shaping to ptr,-, slip fwd L in front of M trng LF 1/2, bk R cont trng 1/4 LF to fc ptr*) end HANDSHAKE WALL ;

**14-16 START HALF MOON ; X BODY LEAD CHANGING HANDS FC LOD ; FWD BREAK ;**

- 14 {**START HALF MOON;**} Repeat meas. 12, Part A ;
- 15 {**CHNG HANDS X BODY LEAD FC LOD;**} Sd L w/body rise,-, bk R w/slipping action trng LF to fc LOD join lead hnds, fwd L (*sd & fwd R w/body rise,-, fwd L LOD trng LF to fc ptr, bk R*) ;
- 16 {**FWD BREAK;**} Sd & fwd R w/body rise,-, fwd L w/ contra check like action, bk R to LOP-FCG LOD ;

**PART B**

**1-4 RT PASS / W SYNC TO OP WALL ; [SAME FOOTWORK] OP FENCE LINE ; CHANGE SDS / W SYNC ROLL RF TO SHDW COH ; SHDW CONTRA BREAK ;**

- SQQ 1 {**RT PASS / W SYNC TO OP WALL,-;**} LOP-FCG LOD fwd & sd L w/body rise trng RF to fc (*S&Q&Q*) WALL raise lead hands to create window,-, sd R bring jnd hands down & release hand hold, rec L join trail hands (*fwd R w/body rise shaping to ptr L hand to ptr's chest,-/fwd L, fwd R trng LF under jnd hands, fwd L cont LF turn to fc WALL*) end OP WALL ;
- 2 {**OP FENCE LINE;**} Sd R w/body rise,-, lowering XLif, rec R ;
- SQQ 3 {**CHANGE SDS / W SYNC ROLL RF TO SHDW COH;**} Fwd L twd WALL w/body rise trng RF (*SQ&Q&*) bringing joined hands low, lead woman to roll RF, bk & sd R LOD releasing jnd hands, cl L (*fwd L,-, fwd R trng RF/sd L trng RF, fwd R trng RF/sd L trng RF*) end SHDW COH ;
- 4 {**SHDW CONTRA BREAK;**} Sd R w/body rise,-, fwd L w/contra check action, bk R end SHDW COH L-L hands jnd ;

**PART B Continued**

**5-8 SYNC U-ARM ROLL FC WALL ; SLOW X CHECK EXTEND R ARMS; REC TO FC,-, CL / W LF RIFF TURN UNDER JND L HANDS ; REV U-ARM TURN TO X HANDS L OVER R ;**

- S&QQ 5 {**SYNC U-ARM ROLL FC WALL;**} SHDW COH sd & fwd L w/body rise trng LF fc RLOD,-/fwd R raising jnd L-L hands, fwd L trng RF, sd & fwd R cont RF turn (*sd L w/body rise trng LF fc RLOD, -/fwd R, fwd L comm RF turn under jnd L-L hands, sd & fwd R cont RF turn*) end both fcg WALL M in front of W w/L hands joined in front of W ;
- S 6 {**SLO X CHECK EXTEND R ARMS;**} Lowering XLif looking to RLOD, slowly extend R arms,-,-;
- SS 7 {**REC TO FC, CL / W LF RIFF TURN UNDER JND L HANDS;**} Rec R raising joined L-L hands (SQQ) comm LF turn,-, sd & fwd L trng LF to fc ptr,- (*rec R,-, sd & fwd L spinning LF, cl R comp 1 full LF turn*) ;
- 8 {**REV U-ARM TURN TO X HANDS L OVER R;**} Sd R w/body rise raising joined L-L hands,-, XLif lowering leading W to turn LF, bk R join R-R hands under jnd L-L hands (*sd L w/body rise comm LF body turn under jnd L-L hands,-, XRif lowering cont trng 1/2 LF, fwd L to fc ptr*) end ptrs fcg L-L over R-R hnds M fcg COH ;

**PART C**

**1-4 [OPPOSITE FOOTWORK] L PASS / W SYNC REV U-ARM TURN VARSU; BREAK BK ; SYNC BOL WALK ARMS IN FRONT ; FWD, CHAIR w/ ARM EXPLOSION , REC TO FC ;**

- SQQ 1 {**L PASS / W SYNC U-ARM TURN;**} M fcg ptr & COH jnd L-L hands over jnd R-R hands sd L (SQ&Q&Q) shaping to ptr,-, bk R w/slipping action trng LF leading ptr to turn LF under jnd L-L hands, fwd L cont LF turn raising jnd R-R hands (*sd R w/body rise shaping to ptr,-, fwd L comm LF turn under jnd L-L hands/fwd R cont LF turn, fwd L cont LF turn/fwd R cont LF turn*) end VARSU DLW ;
- 2 {**VARSU LOD BREAK BK;**} Cont LF turn bk R w/body rise,-, lowering bk L, fwd R ;
- S&QQ 3 {**SYNC BOL WALK ARMS IN FRONT;**} Fwd L w/body rise, -/fwd R, fwd L bring jnd hands down in front, fwd R ;
- 4 {**FWD, CHAIR w/ ARM EXPLOSION, REC TO FC;**} Fwd L w/body rise,-, check thru R shaping to ptr w/arm explosion, rec L trng to LOP-FCG WALL ;

**5-8 LF RIFF TURNS ; SD & THRU TO CP ; R LUNGE w/ SYNC RKS ; ROLLING R LUNGE ;**

- QQQQ 5 {**LF RIFF TURNS;**} LOP-FCG WALL sd R raising lead hands to lead W into LF spin, cl L as W completes spin, sd R keeping lead hands up, cl L (*sd & fwd L comm LF spin, cl R to L spinning LF competing 1 full turn under lead hands, fwd L comm LF spin, cl R completing 2<sup>nd</sup> full spin under lead hands*) ;
- SS 6 {**SD & THRU TO CP;**} Sd R w/body rise trng RF bringing jnd lead hands thru between ptr,-, thru L trng LF blending to CP,- ;
- S&QQ 7 {**R LUNGE w/ SYNC RKS;**} Flexing L knee sd & slightly fwd R,-/rec L, sd R, rec L w/R sd stretch opening W's head ;
- S -- 8 {**ROLLING R LUNGE;**} Flexing L knee sd R, slowly change sway to cl W's head,-,- end CP WALL ;

**PART D**

**1-4 M REC,-, TCH / W CURL,-, CL TO SHDW ; [SAME FOOTWORK] [R FT] SHDW FENCE LINE ; SYNC SHDW SERPIENTE ; ;**

- S -- 1 {**M REC,-, TCH / W CURL,-, CL TO SHDW;**} CP WALL sd L w/body rise raising jnd lead (SS) hands to lead W to spiral,-, tch R to L,- (*sd R spiraling LF under jnd lead hands,-, cl L,-*) blending to SHDW WALL ;
- 2 {**SHDW FENCE LINE;**} SAME FOOTWORK sd R w/body rise,-, XLif w/bent knee, bk R ;

- S&QQ 3     {SYNC SHDW SERPIENTE;} Sd L w/body rise,-/XRib, sd L, XRif ;
- SQQ 4     Ronde L CCW,-, XLib, sd R end SHDW WALL SAME FOOTWORK ;

**PART D Continued**

**5-8   RONDE TO FENCE LINE ; FENCE LINE ; X BODY LEAD / W SYNC TO FCG FAN ; [OPPOSITE FOOTWORK] FWD BREAK ;**

- QQ 5     {RONDE TO FENCE LINE;} SHDW WALL SAME FOOTWORK XLif, ronde R CCW, XRif w/bent knee, bk L ;
- SQQ 6     {FENCE LINE;} Sd R w/body rise,-, XLif w/bent knee, bk R ;
- 7     {X BODY LEAD / W SYNC TO FCG FAN;} Sd L w/body rise,-, bk R w/slipping action, fwd L joining lead hands (*fwd L, -/fwd R, fwd L trng LF to fc ptr, bk R*) end LOP-FCG LOD ;
- 8     {FWD BREAK;} Sd & fwd R w/body rise,-, fwd L w/contra check like action, bk R to LOP-FCG LOD ;

**PART B**

**1-4   RT PASS / W SYNC TO OP WALL ; [SAME FOOTWORK] OP FENCE LINE ; CHANGE SDS / W SYNC ROLL RF TO SHDW COH ; SHDW CONTRA BREAK ;**

1-4   Repeat meas. 1-4, Part B ; ; ; ;

**5-8   SYNC U-ARM ROLL TO TNDM WALL ; SLOW X CHECK ; REC TRNG TO FC COH,-, CL / W LF RIFF TURN UNDER JND L HANDS ; REV U-ARM TURN TO X HANDS L OVER R ;**

5-8   Repeat meas 5-8, Part B ; ; ; ;

**END**

**1-4   [OPPOSITE FOOTWORK] L PASS / W SYNC REV U-ARM TURN VARSU; BREAK BK ; SYNC BOL WALK ARMS IN FRONT ; FWD, CHAIR w/ ARM EXPLOSION , REC TO CP ;**

1-4   Repeat Meas. 1-4, PART C ; ; ; ;

**5-8   LF RIFF TURNS ; PREPARE AIDA [on "EN QUE"] ; AIDA LINE, SWITCH LUNGE ; FWD,-, MANU, PREP TO ;**

- QQQQ 5     {LF RIFF TURNS;} Repeat Meas. 5, PART C ;
- 6     {PREPARE AIDA;} Sd & fwd R w/body rise to mod V shaping twd ptr,-, lowering thru L, trng LF (*RF*) sd R ;
- 7     {AIDA LINE,-, SWITCH LUNGE;} Bk L cont LF (*RF*) turn to Aida Line,-, trng to fc ptr sd R w/lowering into soft R (*L*) knee,- ;
- SQQ 8     {SLOW FWD,-, MANU, PREP TO;} Blending to SCP fwd L,-, thru R trng RF w/L sd stretch to (*SQQ&*) CP RLOD, bk L cont RF turn to fc COH/ tch R w/R sd stretch (*fwd R,-, fwd L, fwd R between M's feet cont trng RF/swiveling RF on R sm sd & bk L in preparation*) end M fcg COH ;

**9-10   SAME FT LUNGE [on LAST NOTE] ; SLOWLY CHANGE SWAY ;**

- S -- 9-10   {SAME FOOT LUNGE; SLOW CHANGE SWAY;} M fcg COH lower on L w/ slight L sway sd R toe pointing DLC (*XRib well under body*), cont to transfer all weight to R soft knee & comm to stretch up & sway R,-, (*head well L*) ; slowly change sway by trng body slightly RF stretching R side to open head to L and W's head to R,-,- ;
-

# STARS AND MIDNIGHT BLUE

Released: July 2010

**CHOREO:** Joe and Pat Hilton 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262  
**PHONE:** 636-394-7380 **E-MAIL:** JoeHilton@swbell.net  
**MUSIC:** Song: Stars And Midnight Blue Music Media Source: CD Album "And Winter Came",  
Artist: Enya also available as \$.99 individual download from Amazon.com  
Music Modified: +13% BPM: 85 BPM @ 113% TIME 3:08 at download speed

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

**RHYTHM:** Waltz **RAL Phase:** V + 2 [Continuous hover cross, Throwaway oversway]

**SEQUENCE:** INTRO A B A B END **DIFFICULTY LEVEL:** Average

## MEAS:

## INTRODUCTION

### 1-2 LOP MAN FCG DLC WAIT 1 MEAS; CANTER TOGETHER :

- 1 **{WAIT}** In LOP M fcg DLC wait ;
- 2 **{CANTER TOG}** Fwd L with left sd stretch shaping to R, draw R to L, cl R to L to CP DLC (W Fwd R shaping to R, draw L to R, cl L to R to CP DRW) ;

## PART A

### 1-4 CLOSED TELEMARK; MANEUVER; SPIN TURN TO DRC; RIGHT TURNING LOCK TO SCP;

- 1 **{CL TELE}** Fwd L commencing LF trn, fwd & sd R arnd W close to W's feet trng LF, fwd & sd L to end in a tight BJO position DLW (W Bk R commencing LF heel trn on R heel bringing L beside R w/ no wgt, cont LF trn on R heel & chg wgt to L, bk & sd R BJO DRC) ;
- 2 **{MANUV}** Fwd R commence RF upper bdy trn, cont RF trn to fc ptr sd L, cl R CP RLOD (W Bk L commence RF upper bdy turn, cont RF trn to fc ptr sd R, cl L CP LOD) ;
- 3 **{SPN TRN TO DRC}** Commence RF upper bdy trn bk L pvtg 1/2 RF to LOD, fwd R between W's feet heel to toe cont trn leaving L leg extended bk & sd, comp trn rec sd & bk L to CP DRC (W Commence RF upper bdy trn fwd R between M's feet heel to toe pvtg 1/2 RF, bk L toe cont trn brush R to L, comp sd & fwd R CP DLC) ;
- 4 **{R TRNG LK TO SCP [12&3]}** Bk R bkg LOD w/ right sd lead commence RF trn/XLif of R to fc COH, w/ slight left sd stretch cont to trn upper bdy RF sd & fwd R between W's feet cont to trn RF, fwd L to SCP DLC (W Fwd L w/ left sd lead commence RF trn/XRib of L, w/ slight right sd stretch fwd & sd L staying well into M's R arm cont to trn RF, fwd R to SCP DLC) ;

### 5-8 PICKUP LADY LOCK; DOUBLE REVERSE; FORWARD TO RIGHT LUNGE; ROLL RECOVER SLIP;

- 5 **{PU LADY LK}** Fwd R [short step], sd L, cl R w/ slight LF upper bdy trn lead W to lk endg in CP DLC (W Fwd L stpg in front of M trng LF, sd R, lk Lif of R to CP DRW) ;
- 6 **{DBL REV [12- ;12&3]}** Fwd L commence LF trn, sd R [3/8 LF trn between stps1 & 2], spn 1/2 LF between stps 2 & 3 on ball of R bringing L foot undr bdy beside R w/ no wgt & flexed knees to CP DLW (W Bk R commence LF trn, L foot closes to R heel trn trng 1/2 LF between stps 1 & 2/sd & slightly bk R cont LF trn, XLif of R to CP DRC) ;
- 7 **{FWD TO R LUN [12-]}** Fwd L, lower fwd R twd DLW with slight shape to right lun, extend shape CP DLW (W Bk R, lower bk L backing DLW w/ slight shape to left lun, extend shape CP DRC) ;
- 8 **{ROLL REC SLP [-23]}** Change shape bdy trn RF to open Lady's head, rec bk L rise to high line hold bdy shape both look LOD, trn LF bk R slp pvt to CP DLC & lower (W Change shape bdy trn RF head will open, fwd R rise to high line hold bdy shape both look LOD, trn LF fwd L slp pvt to CP DRW & lower) ;

### 9-12 OPEN REVERSE; BACK WALTZ; HESITATION CHANGE; REVERSE FALAWAY & SLIP;

- 9 **{OP REV}** Fwd L trng LF 1/4, cont LF trn sd R, bk L to BJO RLOD (W Bk R trng LF 1/4, cont LF trn sd L, fwd R to BJO LOD) ;
- 10 **{BK WZ}** Bk R, bk L, cl R CP RLOD (W Fwd L, fwd R, cl L CP LOD) ;
- 11 **{HES CHG [12-]}** Commence RF upper bdy trn bk L, sd R cont RF trn, draw L to R endg

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- 10 **{BK WZ}** Bk R, bk L, cl R CP RLOD (W Fwd L, fwd R, cl L CP LOD) ;
- 11 **{HES CHG [12-]}** Commence RF upper bdy trn bk L, sd R cont RF trn, draw L to R endg CP DLC (W Commence RF upper bdy trn fwd R, sd L cont RF trn, draw R to L endg CP DRW) ;
- 12 **{REV FALWY & SLP [12&3]}** Fwd L commence LF trn, bk R w/ left sd lead in falwy pos [1/4 LF trn between stps 1 & 2]/bk L in CBMP well undr bdy in falwy pos [1/8 trn between stps 2 & 3 bdy trns less], trng LF slp R past L toeing in w/ small stp bk on R L foot stays fwd in CBMP cont LF trn 3/8 between stps 3 & 4 flexing into R knee CP DLC (W Bk R, bk L w/ left sd lead in falwy pos/bk R in CBMP well undr bdy in falwy pos 5/8 trn LF on stp 3, cont LF trn slp L past R fwd L in CBMP into CP flexing L knee CP DRW) ;

**13-16 MINI TELESPIN;; THROWAWAY OVERSWAY IN 6;;**

- 13 **{MINI TELE [123&;12-]}** Fwd L commence LF trn, sd R trng 3/8 LF between stps 1 & 2, bk & sd L no wgt light pressure insd edge of toe keeping left sd in to W/trn bdy LF no wgt to lead W to CP commence spn LF (W Bk R commence LF trn, cl L to R heel trn trng 1/2 LF between stps 1 & 2, fwd R keeping right sd in to M/fwd L trng LF twd ptr head to the right) ;
- 14 Fwd L cont spn LF on L drawing R to L undr bdy, cl R flexing knees CP RLOD, hold (W Fwd R to CP head to the L spng LF drawing L to R undr bdy, cl L flexing knees CP LOD, hold) ;
- 15-16 **{THRWY OVRSWY IN 6 [1--;---]}** Bk L trng LF relax L knee, allowing R to pt sd & bk while keeping right sd in twd W, comm hip trn LF & sway RF & look at lady CP LOD (W Fwd R, trng 1/2 LF while relaxing R knee, sliding L foot bk undr bdy past R foot to pt bk looking well to L & extend top up & out CP RLOD) ; Slowly develop extension & shape, -, - ;

**PART B**

**1-4 RISING HOVER TELEMAR; THRU CHASSE TO BJO; MANEUVER; SPIN TURN TO DRW;**

- 1 **{RISING HVR TELE [-23]}** Rise on L commence RF trn, sd & bk R rise on R trn RF, fwd & sd L to SCP DLW (W Rise on R commencing RF trn, sd & fwd L rise on L trng RF, fwd R to SCP DLW) ;
- 2 **{THRU CHASSE TO BJO [12&3]}** Thru R trn bdy LF, sd & fwd L to BJO DLW/cl R, sd & fwd L to BJO DLW (W Thru L trng to fc ptr, sd & fwd R to BJO DRC/cl L, sd & fwd R to BJO) ;
- 3 **{MANUV}** Fwd R commence RF upper bdy trn, cont RF trn to fc ptr sd L, cl R CP RLOD (W Bk L commence RF upper bdy trn, cont RF trn to fc ptr sd R, cl L CP LOD) ;
- 4 **{SPN TRN TO DRW}** Commence RF upper bdy trn bk L pvtg 1/2 RF to fc DRW, fwd R between W's feet heel to toe cont trn leaving L leg extended bk & sd, comp trn rec sd & bk L to CP DRW (W Commence RF upper bdy trn fwd R between M's feet heel to toe pvtg 1/2 RF, bk L toe cont trn brush R to L, comp sd & fwd R to fc CP DLC) ;

**5-8 BACK SYNCOPATED REVERSE TWIRL; FORWARD & DEVELOPE; BACK HOVER TO BFLY; THRU SYNCOPATED REVERSE TWIRL;**

- 5 **{BK SYNC REV TWRL [12&3]}** Bk R, trng LF raising jnd lead hnds between ptrs to twrl lady LF sd & bk L/cont LF trn cl R, comp trn to fc BFLY BJO DLC (W Fwd L, trng LF under jnd lead hnds bk R/cont LF trn fwd L, comp LF trn bk R to fc BFLY BJO DRW) ;
- 6 **{FWD & DEVELOP [1--]}** Fwd R shaping to W w/ right sd stretch BFLY BJO DLC, -, - (W Bk L BFLY BJO DRW, bring R foot up left leg to insd of right knee, extend R foot fwd) ;
- 7 **{BK HVR TO BFLY}** Bk L, sd & bk R w/ a slight rise, rec L BFLY DLW (W Fwd R trng RF, sd & fwd L w/ a slight rise & brush R foot to L, fwd R to BFLY DRC) ;
- 8 **{THRU SYNC REV TWRL 12&3}** Fwd between ptrs R, raising jnd lead hnds between ptrs to twrl lady LF sd & fwd L/cl R, sd L to BFLY LOD (W Fwd L, trng LF under jnd lead hnds bk R/cont LF trn fwd L, comp LF trn cl R to fc ptr BFLY) ;

**9-12 APART W/ EXPLOSION; TOGETHER TOUCH; APART; TOGETHER CHASSE OUTSIDE TWIRL TO CP DLW**

**OUTSIDE TWIRL TO CP DLW**

- 9 **{APT W/ EXPLOSION [1--]}** Trng RF explode apt R w/ arm sweep up & out to fc wall, pt L twd ptr [no wgt], cont arm sweep LOP WALL (W Trng LF explode apt L w/ arm sweep up & out to fc wall, pt L twd ptr [no wgt], cont arm sweep LOP WALL) ;
- 10 **{TOG TCH [1--]}** Stp tog L, trng to fc ptr & LOD, bring arm down & up to connect with ptr LOD (W Stp tog R, trng to fc ptr & RLOD, bring arm down & up to connect with ptr RLOD) ;
- 11 **{APT [1--]}** Trng RF stp apt R w/ arm sweep acrs chest to fc wall, pt L twd ptr [no wgt], cont arm sweep LOP WALL (W Trng LF stp apt L w/ arm sweep acrs chest to fc wall, pt L twd ptr [no wgt], cont arm sweep LOP WALL) ;
- 12 **{TOG CHASSE OUTSD TWRL TO CP DLW [12&3]}** Sd L trng to fc ptr & DLW, raise lead hnd to lead W to twrl RF undr jnd lead hnds sd R/cl L, sd R to CP DLW (W Sd R trng to fc ptr & DRC, sd & bk L trng 1/2 RF undr jnd lead hnds, sd & bk R trng 1/2 RF/cl L CP DRC) ;

**13-16 FORWARD WALTZ; CONTINUOUS HOVER CROSS;;;**

- 13 **{FWD WZ}** Fwd L, fwd R, cl L (W Bk R, bk L, cl R) ;
- 14 **{CONT HVR X}** Fwd R DLW commencing RF trn [w/ left sd stretch], cont RF trn sd L DLW fcg DRW [w/ no sway], w/ a strong RF trn on L small stp R DLW fcg SCAR LOD [w/ right sd stretch] (W Bk L commencing a RF trn, [heel trn] cl R [no wgt] cont RF trn & chg wgt to R, sd L to SCAR RLOD) ;
- 15 Fwd L acrs R to Contra SCAR [w/ right sd stretch], cl R [w/ right sd stretch], bk L in BJO DLW [w/ right sd stretch] (W Bk R to Contra SCAR, sd L to CP, fwd R to BJO DRC) ;
- 16 Bk R to CP [w/ no sway], sd & fwd L w/ a left sd lead [w/ left sd stretch], fwd R in BJO DLC [w/ left sd stretch] (W Fwd L to CP, sd & bk R, bk L in BJO DRW) ;

**REPEAT PART A**

**REPEAT PART B**

**END**

**1-4 CLOSED TELEMARK; CONTINUOUS HOVER CROSS;;;**

- 1-2 **{CL TELE}** Same as Part A meas 1 ;
- 3-4 **{CONT HVR X}** Same as Part B meas 14-16 ;

**5 CONTRA CHECK & HOLD;**

- 5 **{CONTRA CK & HOLD [1--]}** Soften knee bdy trn LF fwd L acrs bdy line, slowly trn bdy slight LF strong upward stretch of bdy look over lady, - (W Soften knee bk R acrs bdy line but keep right heel off floor head to right, extend bdy & trn head well to left stretch right side of bdy up, -) ;

**QUICK CUES**

INTRO WAIT; CANTER TOGETHER ;

PART A CLOSED TELEMARK; MANEUVER; SPIN TURN TO DRC; RIGHT TURNING LOCK SCP;  
PICKUP LADY LOCK; DOUBLE REVERSE; FORWARD TO RIGHT LUNGE; ROLL RECOVER SLIP;  
OPEN REVERSE; BACK WALTZ; HESITATION CHANGE; REVERSE FALAWAY & SLIP;  
MINI TELESPIN;; THROWAWAY OVERSWAY IN 6;;

PART B RISING HOVER TELEMARK; THRU CHASSE TO BJO; MANEUVER; SPIN TURN TO DRW;  
BACK SYNCOPATED REVERSE TWIRL; FORWARD & DEVELOPE; BACK HOVER TO BFLY; THRU SYNC REVERSE TWIRL;  
APART W/ EXPLOSION; TOGETHER TOUCH; APART; TOGETHER CHASSE  
OUTSIDE TWIRL TO CP DLW  
FORWARD WALTZ; CONTINUOUS HOVER CROSS;;;

REPEAT PART A

REPEAT PART B

**STARS AND MIDNIGHT BLUE**  
**Joe and Pat Hilton**

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REPEAT PART B

END       CLOSED TELEMARK; CONTINUOUS HOVER CROSS;;;  
          CONTRA CHECK & HOLD;



# TAKE MY BREATH AWAY

RELEASE DATE: APRIL 2010

Choreographers: Bob & Sally Nolen, 790 Camino Encantado, Los Alamos, NM 87544

(505) 862-7227 E-Mail [bnolen79@msn.com](mailto:bnolen79@msn.com) ; Web Site: [www.dreamarounds.com](http://www.dreamarounds.com)

Music: Top Gun - Take My Breath Away, Berlin, Motion Picture Soundtrack, MP3 download Amazon.com

Footwork: Opposite unless noted (Woman's Footwork in parentheses)

Timing: Standard unless noted. Time @ Recorded Speed: 4:09 min. (as downloaded)

Rhythm: Bolero RAL Phase IV+2 (Contra Break, Riff Turn) + 1 (Qtr Trng Basics) Degree of Difficulty: ABOVE AVG

Sequence: INTRODUCTION - A - B - A - B (1-4) - C - B - A - B - ENDING

## Meas

### INTRODUCTION

- 1 -- 4 **INTRO BEATS, WAIT HLE OP/LOD :: BL WLKS ::**  
1-2 [Half-Op/od & Wait] Wait in half-op facing line of dance ;  
3-4 [Bolero Walks] Step forward L, -, R, L; Step forward R, -, L,R ;

### PART A

- 1 -- 4 **OP FENC LN & REC TO FC (BFLY/W) ; SD SERP CHECK;; LNGE BRK TO CP/W ;**  
1 [Open Fence Line] Sd L w/body rise, -, xRif of L cknng, rec L to fc;  
2-3 [Serpiente] Sd R, -, Thru L, Sd R; cross L bhd R, -, flair R bhd L, Sd L;  
4 [Lunge Break] Sd & fwd R op fog fc DRW jnd ld hnds, -, lower on R extnd lft to sd & bk good tone press lady bk, st rise on R bring W fwd (sd & bk L opn fcng, -, bk R contra ck action slght sit line action, rec fwd L st rise);
- 5 -- 8 **TRNG BASIC :: TRNG BASIC ::**  
5-6 [Turning Basic] Sd & slghtly fwd L with slght RF upper bdy tm, -, bk R comm lft fc 1/4 LF w/slip pvt action, sd & fwd L turn 1/4 LF to fc cp/coh; sd & fwd R, -, fwd L w/contra ck action, rec R;  
7-8 [Turning Basic] Sd & slghtly fwd L with slght RF upper bdy tm, -, bk R comm left fc 1/4 LF w/slip pvt action, sd & fwd L turn 1/4 LF to fc CP/W; sd & fwd R, -, fwd L w/contra ck action, rec R;
- 9 -- 12 **ST TRNG BAS LOD ; OP BRK ; STP BK TO CUDDLE EMBRACE HIP RK; HIP RK 2 SLWS ;**  
9 [Start Turning Basic to LOD] Sd & slghtly fwd L with slght RF upper body turn, -, bk R turn 1/8 LF w/slip pvt action, sd & fwd L turn 1/8 LF to fc cp/od;  
10 [Open Break] Sd & fwd R, -, bk L, fwd R;  
11 [Step Back to Cuddle Hip Rock] Step Bk L, -, and with hp rolling action rk sd R, rec L;  
SS 12 [Cuddle Hip Rock in 2 Slows] Rk R, -, with hp rolling action rec L, -;
- 13 -- 16 **(REC TO FC BFLY/W), START RIFF TRN ; UNDRM TRN ; REV UNDRM TRN ; RT PASS LADIES OVRTRND (RLOD/COH);**  
13 [Rec to Face Wall, Start Riff Turn] Rec R to fc wall, -, Sd L raise ld hnds to start W into RF spin, cl R as W completes spin (W rec L, -, comm RF spin sd R, cl L to R complete one full RF spin);  
14 [Underarm Turn] Sd L raise ld hnds, -, XRIB ld W to tm RF und ld hnds, fwd L (sd & fwd R, -, fwd L commng rfc tm, rec R to fc);  
15 [Reverse Underarm Turn] Sd R, -, XLif, rec R (sd L, -, XRif tmng 1/2 LF und ld hnds, fwd L to fc);  
16 [Right Pass Lady Overturned Diag. RLOD/COH] Fwd L & sd comm RF tm, -, xib R cont tmng RF, fwd L to face rlod/coh (Fwd R, -, fwd tm L w/LF tm, cl R cont LF tm under raised ld hnds cont overtmng to face rlod/coh);

### PART B

- 1 -- 4 **TRN W BACK BOTH W/2 S HIP RKS & HND SHAKE RT ; CONTRA BRK, REC TO STKED HND RT OVR LFT ; BK WLKS WITH EXPLOSION TO CP/RLOD ; ;**
- SS 1 [Turn Her Back both w/2 Slow Hip Rks & Shake Hands] M tm partner to fc both with 2 slow hip rocks R, -, L, - (W stp L swiveling, -, rec twrds partner R, -);  
2 [Open Contra Break & Rec to Stacked Hands Rt Over Left] Sd & fwd R w/rt sd stretch, -, slip fwd L small stp w/rt shouldr ld to contra ck action extnd the bdy ln, -, rec bk R stoking bth hnds rt over left;  
3-4 [Back Walks with Explosions to CP/RLOD] Stp Bk L, -, Bk R, Bk L exploding rt hnds up and bk in clockwise motion like in swimming backstroke; Stp Bk R, -, Bk L, Bk R exploding lft hnds up and bk in clockwise motion (ladies counter-clockwise motion also like in swimming backstroke);  
\*2<sup>nd</sup> time only: curve meas 4 bk wlks to end bfly/w
- 5 -- 8 **QTR TRNG BASICS (OP/LOD):::**  
5-8 [Quarter Turning Basics] Sd & slghtly fwd L with slght RF upper body turn, -, bk R commng turn 1/8 LF w/slip pvt action, sd & fwd L turn 1/8 LF to fc cp/w; sd & fwd R, -, fwd L w/contra ck action, rec R; Sd & slghtly fwd L with slght RF uppr bdy tm, -, bk R commng turn 1/8 LF w/slip pivot action, sd & fwd L turn 1/8 LF to fc cp/od; sd & fwd R, -, fwd L w/contra ck action, rec R (W sd L w/rtc tm to fc lod, -, sm sd R, cl L);  
\*Last time: end meas 7 cp/od

## PART C

- 1 -- 4**      **X BDY (LOP-FCG/COH) ; DBL HND HOLD OPG OUTS 2X ;; BRK BK TO HLF OP REV ;**
- 1      [Cross Body] Trng LF step sd & bk L, -, cont tm & slp bk R, fwd L to lop-fcg/coh;
- 2-3      [Double Hand Hold Opening Outs 2X] Join trng hnds (bfly) cl R to L w/bdy rise comm bdy rotation to R, -, lower on R complete upper bdy tm & extnd L ft to sd, rise & rotate RF (W sd & bk L w/bdy rise comm bdy rotation to match M, -, W xRib of L lowering, W fwd L in bfly); Cl L to R w/bdy rise comm Bdy rotation to L, -, lower on L complete upper bdy tm & extnd R ft to sd, rise & rotate LF (W sd & back R w/bdy rise comm Bdy rotation to match M, -, W xLib of R lowering, W fwd R in bfly);
- 4      [Break Back to Half Open Reverse] Sd R, -, xrossg L bhd & bk to hlfop/rlod, rec fwd R;
- 5 -- 8**      **BL WLK ; FWD-, MANUV, PIVOT (CP/RLD) ; NY 2X ;;**
- 5      [Bolero Walk] Fwd L, -, fwd R, fwd L;
- 6      [Forward, Manuver, Pivot to CP/RLD] Fwd R, -, maneuver L, pivot R to fc CP/RLD;
- 7-8      [New Yorker 2X] Sd L w/ rise to wall, -, thru R to fc Wall, bk L to fc; Sd R w/ rise, -, thru L to fc coh, bk R to fc to bfly/rld;
- 9 -- 12**      **X BDY TO LOP-FCG/LOD ; REV UNDRM TRN (BFLY/W) ; HIP RKS 2 SLS ; RT PASS LADIES OVRTRNED (RLD/COH);**
- 9      [Cross Body to LOP-FCG/LOD] Trng LF step sd & bk L, -, cont tm & slp bk R, fwd L to lop-fcg/lod;
- 10      [Reverse Underarm Turn to Wall] Sd R, -, XLif, rec R to wall (sd L, -, XRif trng ½ LF und ld hnd, to rev L fc) ;
- 11      [Hip Rocks 2 Slows] Rk L, -, with hip rolling action rec R, -;
- 12      [Right Pass Ladies Overturned RLOD/COH] Fwd L & sd comm RF tm, -, xib R cont trng RF, fwd L to face rld/coh (Fwd R, -, fwd tm L w/LF tm, bk R comm LF tm under raised ld hnds to fc ptr diag lod but W contin overtmg to fc rev);

## ENDING

- 1 -- 3**      **SYNC HP RKS 2X ;; DIP BK TO CUDDLE EMBRACE ;**
- 1-2      [Syncopated Hip Rocks] Step L in place, -, rec R/ rec L, rec R; Repeat Meas 1;
- 3      [Dip Back to Cuddle Embrace] Step Bk L to cuddle embrace position & hold, -,-;

- INTRO**      1-4      Intro beats, Wait Half Open;; Bolero Walks ;;
- A**      1-16      Open fence line to face Bfly/W; Serpiente ;; Lunge Brk to CP ; Trning Basic ;; Trning Basic ;; Start Trng Basic to LOD ; Op Break ; Step Bk to Cuddle Hip Rk; Cuddle Hip Rk 2 Slows ; Rec to Wall, Riff Trn ; Underarm Turn ; Rev Underarm Trn ; Rt Pass Ladies overturned to diagonal Rev & Cntr;
- B**      1-8      Man turn her back Both 2 Slow Hip Rks & Shake Rt Hnds; Contra Brk Rec, to Stack Hnds Rt over L; Bk Walks w/explosion to CP/RLD ; ; Qtr Trning Basics OP/LOD;;;
- A**      1-16      Open fence line to face Bfly/W; Serpiente ;; Lunge Brk to CP ; Trning Basic ;; Trning Basic ;; Start Trng Basic to LOD ; Op Break ; Step Bk to Cuddle Hip Rk; Cuddle Hip Rk 2 Slows ; Rec to Wall, Riff Trn ; Underarm Turn ; Rev Underarm Trn ; Rt Pass Ladies overturned to RLOD/C;
- B(1-4)**      1-4      Man turn her back Both 2 Slow Hip Rks & Shake Rt Hnds; Contra Brk Rec, to Stack Hnds Rt over L; Bk Walks w/explosion Curving to BFLY/W ; ;
- C**      1-12      Cross Body ; Dble Hnd Hold Opening Outs 2X ;; Break Bk to Half Open Rev. ; Bolero Walk ; Forward-, Manuv, Pivot to Face CP/RLD ; NY 2X ;;Cross Body LOPNFCG/LOD ; Rev Underarm Trn to Wall; Hip Rks 2 Slow ; Rt Side Pass Ladies Overturned to RLOD/C ;
- B**      1-8      Man turn her back Both 2 Slow Hip Rks & Shake Rt Hnds; Contra Brk Rec, to Stack Hnds Rt over L; Bk Walks w/explosion to CP/RLD ; ; Qtr Trning Basics OP/LOD;;;
- A**      1-16      Open fence line to face Bfly/W; Serpiente ;; Lunge Brk to CP ; Trning Basic ;; Trning Basic ;; Start Trng Basic to LOD ; Op Break ; Step Bk to Cuddle Hip Rk; Cuddle Hip Rk 2 Slows ; Rec to Wall, Riff Trn ; Underarm Turn ; Rev Underarm Trn ; Rt Pass Ladies Overturned to RLOD/C;
- B**      1-8      Man turn her back Both 2 Slow Hip Rks & Shake Rt Hnds; Contra Brk Rec, to Stack Hnds Rt over L; Bk Walks w/explosion to CP/RLD ; ; Qtr Trning Basics CP/LOD;;;
- ENDING**      1-3      Sync Hip Rks 2X;; Stp bk to cuddle embrace ;

# The Best of Me

(Lo Mejor de Mi)

Released: July 2010 @ ICBDA

Cue sheet version: 1.0

**Choreographers:** David Goss & Ulla Figwer  
62 Powers Road, Westford, MA 01886  
Email: dudance@comcast.net Phone: 978-846-5219

**Music:** Cristian Castro, *Lo Mejor de Mi*, "Lo Mejor de Mi" (Track #1)  
Speed: Increase 6% (47-48 rpm) Download from Rhapsody

**Rhythm/Phase:** Bolero, Phase IV + 1 (Half Moon)

**Timing:** SQQ unless otherwise noted. Timing reflects actual weight changes.

**Footwork:** Described for M (*W opposite or as noted*)

**Sequence:** Intro A B A B(1-13) Ending

## INTRO

### 1-4 WAIT 2 MEAS ; ; FRONT VINE 4 ; RUMBA AIDA ;

1-2 {Wait 2 Meas} Low BFLY WALL w/ trail ft free;;  
QQQQ 3 {Front Vine 4} XRIF of L (*W XLIF of R*), sd L, XRIB of L (*W XLIB of R*), sd L;  
QQS 4 {Rumba Aida} Thru R, comm RF trn sd L, cont RF trn sd & bk R end bk-to-bk "V" pos M fcg  
DRC (*W fcg DRW*);

### 5-6 SLOW HIP RKS ; FC for FENCE LINE w/ ARMS ;

SS 5 {Slow Hip Rks} Sd L sweep trail arm twd RLOD,-, sd R sweep trail arm twd LOD,-;  
6 {Fc for Fence Line} Sd L swiveling sharply LF to LOP Fcg pos WALL pt R sd,-, XRIF of L (*W XLIF of R*) flexing R knee sweep trail arms up & over, bk L trng RF sweep trail arms out to sd end LOP Fcg pos WALL;

## PART A

### 1-4 LUNGE BREAK ; LEFT PASS ; NEW YORKER ; UNDERARM TURN ;

S-- (SQQ) 1 {Lunge Break} Sd & fwd R w/ rise,-, slight RF bdy trn lower in R knee letting L ft slide sd & bk no wgt, slight LF bdy trn w/ rise slightly in R knee (*W sd & bk L w/ rise,-, sm bk R w/ contra ck action, fwd L*) end LOP Fcg pos DRW;  
2 {Left Pass} Fwd L w/ rise to SCAR DRW lead W trn RF to shape body LOD,-, slip bk R flex knee, fwd L trn LF to fc COH (*W fwd R trn 1/4 RF back to M,-, sd & fwd L flex knee strong trn LF, bk R cont trn to fc ptr*) end LOP Fcg pos COH;  
3 {New Yorker} Sd & Fwd R w/ rise, -, open up to LOD fwd L w/ soft knee to sd-by-sd pos, bk R to fc ptr & COH;  
4 {Underarm Turn} Sd L w/ rise,-, XRIB of L, fwd L (*W sd R w/ rise comm RF trn,-, XLIF of R to trn RF undr jnd ld hnds, fwd R complete trn to fc ptr*) end LOP Fcg pos DLC;

### 5-8 FWD BRK ; RIGHT PASS [FC WALL] ; OPEN BRK ; SLOW CUDDLE HIP RKS ;

5 {Fwd Break} Sd & fwd R w/ rise,-, small fwd L w/ R shoulder lead for slight contra ck action, bk R end LOP Fcg pos DLC;  
6 {Right Pass} Fwd & sd L w/ rise comm RF trn stretch L sd raise ld hnds to create window,-, XRIB of L cont RF trn, fwd L (*W fwd R,-, fwd L start LF trn, bk R cont LF trn undr ld hnds*) end LOP Fcg pos WALL;  
7 {Open Break} Sd & fwd R w/ rise to LOP fcg trail arms extended to sd, -, sm bk L lowering, fwd R end LOP Fcg pos WALL;  
SS 8 {Cuddle Hip Rks} Blind to cuddle pos plc hands on W's hips (*W plc hnds on M's shoulders*) sd L w/ hip roll CCW,-, sd R w/ hip roll CW end CUDDLE pos WALL;

### 9-12 1/2 OP BOLERO WALK ; OP IN & OUT RUNS ; SYNC the 2<sup>nd</sup> ONE ; SD LUNGE & ROLL RLOD ;

9 {Bolero Walk} Trn LF to 1/2 OP "V" pos LOD fwd L w/ rise,-, fwd R, fwd L;  
10 {Start In & Out Runs} Fwd R w/ rise comm RF trn,-, cont RF trn sd & bk twd DLW, cont RF trn

- 10 {**Start In & Out Runs**} Fwd R w/ rise comm RF trn,-, cont RF trn sd & bk twd DLW, cont RF trn sd & fwd R (*W fwd L w/ rise,-, fwd R btwn M's ft, fwd L*) end Left ½ OP "V" pos LOD;
- SQ&Q 11 {**In & Out Run Sync**} Fwd L w/ rise,-, fwd R btwn W's ft/fwd L, fwd R (*W fwd R comm RF trn,-, cont RF trn bk & sd L twd DLW/cont RF trn sd & fwd R, fwd L*) end ½ OP "V" pos LOD;
- 12 {**Lunge Sd & Roll RLOD**} Lunge sd L extend ld arms LOD,-, trn RF to RLOD sd & fwd R, bk L cont RF trn end LOP Fcg pos WALL;

**13-17 PREP AIDA ; AIDA LINE w/ HIP RKS ; FC for SPOT TURN ; HAND TO HAND [CLOSING UP for] ; HIP LIFT ;**

- 13 {**Prep Aida**} Sd & fwd R w/ rise sweep ld arms up to slight LOP "V" shape,-, taking arms over thru L, trng LF sd R join trail hnds;
- 14 {**Aida Line w/ Hip Rks**} Cont trn LF sd & bk L to bk-to-bk "V" pos fcg LOD sweep ld arms up & bk,-, sd R, sd L;
- 15 {**Fc for Spot Turn**} Sd & fwd R swvlng RF sharply to momentary BFLY,-, XLIF of R (*W XRIF of L*) trn RF to fc LOD, rec R end BFLY WALL;
- 16 {**Hand to Hand**} Sd L w/ rise,-, trn RF bk R (*W bk L*) to fc RLOD w/ ld hnds joined, trn LF rec L end LOP Fcg pos WALL;
- S-- 17 {**Hip Lift**} Sd R w/ rise to CP bring L ft to R & lower L hip,-, w/ no wgt chg lift L hip up, lower L hip down end CP WALL;

**PART B**

**1-4 TURNING BASIC ; ; TURNING BASIC w/ OPEN BRK ENDING ; ;**

- 1-2 {**Turning Basic**} Sd L w/ rise w/ slight upper body trn RF (*W sd R head closed w/ slight upper body trn RF*,-, comm trn 1/2 LF (*W LF*) bk R w/ slip pivot action, sd & fwd L cont trn to fc COH; sd & fwd R w/ rise,-, trn LF (*W LF*) fwd L w/ contra chk action,-, rec R soft knee end CP COH;
- 3-4 {**Turning Basic w/ Open Break Ending**} Repeat meas 1 Part B in opp direction end CP WALL; Sd R w/ rise, -, bk L (*W bk R*), rec R end LOP Fcg pos WALL;

**5-8 UNDERARM TURN w/ LARIAT 3 ; ; M TURN [BFLY COH] for FENCE LINE ; SYNC HIP RKS to HANDSHAKE ;**

- 5-6 {**Underarm Turn**} Sd L w/ rise raise ld hnds,-, XRIB of L & lower, fwd L (*W sd R w/ rise comm RF trn,-, XLIF of R cont RF trn undr joined ld hnds, fwd R twd M's R sd*); {**Lariat 3**} Ld hnds still high in plc R, -, sm sd L, sm sd R (*W moving CW around M fwd L, -, fwd R, fwd L*) end M fc WALL (*W fc LOD bhnd M*) ld hnds high;
- 7 {**M Turn for Fence Line**} Sd L swiveling sharply LF (*W fwd R swiveling RF*) to BFLY COH,-, XRIF of L (*W XLIF of R*) flexing R knee, bk L trng RF end LOW BFLY COH;
- SQ&Q 8 {**Sync Hip Rks**} Sd R w/ hip roll CW,-, sd L/R, L end HANDSHAKE COH;

**9-12 HALF MOON ; ; START HALF MOON ; RT HAND UNDERARM TURN ;**

- 9-10 {**Half Moon**} Sd R comm RF trn w/ rt sd stretch in slight "V" shape twd ptr (*W sd L comm LF trn w/L sd stretch*,-, cont trn fwd L soft knee shaping to ptr, bk R trn to fc ptr; Trn LF sd & fwd L w/L sd stretch (*W trn RF sd & fwd R raise L arm trng body slightly away from ptr but look at & shape to ptr*,-, slip bk R shape to ptr (*W slip fwd L in front of M trn LF*), fwd L cont trn to fc ptr (*W bk R cont trn to fc ptr*) end HANDSHAKE WALL;
- 11 {**Start Half Moon**} Repeat meas 9 Part B w/ opp directions end HANDSHAKE WALL;
- 12 {**Rt Hand Underarm Turn**} Sd & slightly fwd L w/ rise raising joined R hnds,-, bk R, rec L lowering R hnds (*W sd R w/ rise comm RF trn,-, XLIF of R trng RF undr joined R hnds, fwd R cont RF trn to fc ptr*) end HANDSHAKE WALL;

**13-17 SHADOW BRK w/ LADY'S HEAD LOOP [FC LOD] ; SYNC SHADOW WALK ; FWD to FAN (M FC WALL) ; HOCKEY STICK ; ;**

- 13 {**Shadow Break w/ Lady's Head Loop**} Sd R trning LF looping R hnds over W's head & release,-, sm bk L join lead hands to shadow pos, fwd R end SHADOW LOD;
- SQ&Q 14 {**Sync Shadow Walk**} In shadow pos fwd L w/ rise, -, fwd R/L, R;
- 15 {**Fwd to Fan**} Fwd L w/ rise,-, fwd R swvl RF fc WALL, cl L to R changing to ld hnd hold (*W fwd R w/ rise,-, fwd L, fwd R trng LF*);
- 16-17 {**Hockey Stick**} Sd R RLOD to FAN pos,-, fwd L, bk R (*W cont LF trn bk L LOD to FAN pos,-, cl R to L, fwd L RLOD*); cl L comm trn RF raise jnd ld hnds across IF to create window,-, cont trn bk R, fwd L DRW (*W fwd R, -, fwd L DRW, fwd R trn LF undr jnd hnds to fc ptr*) end LOP Fcg pos DRW;

**PART A**

- 1-4 **LUNGE BREAK ; LEFT PASS ; NEW YORKER ; UNDERARM TURN ;**  
 5-8 **FWD BRK ; RIGHT PASS [FC WALL] ; OPEN BRK ; SLOW CUDDLE HIP RKS ;**  
 9-12 **1/2 OP BOLERO WALK ; OP IN & OUT RUNS ; SYNC the 2<sup>nd</sup> ONE ;**  
**SD LUNGE & ROLL RLOD ;**  
 13-17 **PREP AIDA ; AIDA LINE w/ HIP RKS ; FC for SPOT TURN ;**  
**HAND TO HAND [CLOSING UP for] ; HIP LIFT ;**

**PART B (MEAS 1-13)**

- 1-4 **TURNING BASIC ; ; TURNING BASIC w/ OPEN BRK ENDING ; ;**  
 5-8 **UNDERARM TURN w/ LARIAT 3 ; ; M TURN [BFLY COH] for FENCE LINE ;**  
**SYNC HIP RKS to HANDSHAKE ;**  
 9-12 **HALF MOON ; ; START HALF MOON ; RT HAND UNDERARM TURN ;**  
 13 **SHADOW BRK w/ LADY'S HEAD LOOP [FC LOD] ;**

**ENDING**

- 1-3 **FWD to FAN (M FC WALL) & SLOWLY DEVELOP the ARMS ; ;**  
**VERY SLOW TOG & TCH TRAIL HANDS ;**  
 1 {Fwd to Fan} Repeat meas 15 Part B;  
 S-- 2 {Develop the Arms} Sd R RLOD (*W cont LF trn bk L LOD*) to FAN pos slowly develop trail arms  
 over the full measure,-,-;  
 S-- 3 {Tog} Rec L slowly shape twd ptr sweep trail arms over the full measure to tch trail hnds,-,-;  
 4-7 **[REC to FAN for] HOCKEY STICK ; ; [To RLOD] PREP AIDA ;**  
**AIDA LINE & SLOWLY DEVELOP the ARMS ;**  
 4-5 {Hockey Stick} Rec R to FAN pos,-, fwd L, bk R (*W rec L to FAN pos,-, cl R to L, fwd L RLOD*);  
 cl L comm trn RF raise jnd ld hnds across IF to create window,-, cont trn sm bk R, fwd L DRW (*W*  
*fwd R, -, W fwd L, fwd R trn LF undr jnd hnds to fc ptr*) end LOP Fcg pos WALL;  
 6 {Prep Aida} Sd & fwd R w/ rise sweep ld arms up to slight LOP "V" shape,-, taking arms over  
 thru L, trng LF sd R join trail hnds;  
 S-- 7 {Aida Line} Cont trn LF sd & bk L to bk-to-bk "V" pos fcg LOD slowly sweep ld arms up & bk as  
 the music ends,-,-;





## WEST COAST MINNIE

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

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Music: Big Bad Voodoo Daddy 2<sup>nd</sup> Album Track # 4 –(or contact choreographer)

Phase: PHASE 5+2+1 (unphased) WEST COAST SWING Degree of Difficulty -AVERAGE

Sequence: Intro – A – B – INTERLUDE –B- INTERLUDE – MOD A – INTERLUDE - END

Footwork: Opposite, Unless noted (W's footwork & timing in parentheses) (Release 7/10) 1.2

### INTRO

#### Meas:

- 1-4 **OP/FC LOD WAIT P/U NOTES – SLOW SD BREAK WITH ARMS X IN FRONT BRING ARMS DOWN & CROSSED IN FRONT OF BODY; SLOW UNWIND ½ TO BK TO BK; SLOW SD BREAK WITH ARMS STEP X IN FRONT BRING ARMS DOWN & CROSSED IN FRONT OF BODY; SLOW UNWIND ½ TO FC;**
- 23&4 5678 1 – 2 [sd twice w/arms] Wait p/u notes hold beat 1, Sd L extend ld arm up, sd R extend trail arm up, sd L/XRIF of L; [unwind bk to bk] trn LF ½ (W RF 1/2) to bk to bk M fc RLOD W fc LOD;
- 23&4 5678 3 – 4 [sd twice w/arms] hold beat 1, sd L extend ld arm up, sd R extend trail arm up, sd L/XRIF of L; [unwind to fc] Trn LF ½ (W RF ½) to LOP/FC LOD;
- 5 – 9 **SWVL BK TO BK “V”LOWER DOWN & UP; LOWER DOWN & UP SWVL TO FC; HEEL STEP X CHASSE; HEEL STEP X CHASSE; SL HIP ROLL;**
- 1234 5 – 6 [swvl bk to bk lower dn & up] Softening both knees fwd L swvl RF as you comm to straighten L leg to bk to bk “V”pos ld hd down place trail hd on thigh, press R ft, flex both knees, extend knees ; [lower & rise swvl out to fc] Flex both knees, extend knees, fwd R lower in both knees swvl LF rise in both knees to fc, press L ft;
- 1&2 3&4 5&6 7&8 9 7-8 [heel x] Tch L heel to sd, step L/XRIF (W XLIF) sd L/R,L; tch R heel to sd, step R/XLIF (W XRIF) sd R/L,R;
- ss 9 [sd hip roll] Sd L, -, sd R, - ;

### PART A

- 1-7 **LOD/FC LOD WHIP w/INSIDE TURN TO TRIPLE TRAVEL & ROLL;;;; SLOW CHICKEN WKS; QK CHICKEN WKS;**
- 123&4 567&8 1-2 [whip inside trn ] Bk L, fwd XRIB to W's R sd lead W RF trn into M's R arm, pt L fwd/trn RF on R ½, sd L to W's R sd fc RLOD (W fwd R, fwd L trn RF ½ into M's R arm, bk R/cl L, fwd R fc/LOD); XRIB of L trn RF ½ lead W LF trn, fwd L LOD trn ¼ LF fc coh join R hds (W fwd L trn LF ½ under lead hds fc RLOD, bk R trn LF ¼ fc WALL), sd R LOD/cl L, sd R;
- 123&4 5&6 7&8 3-4 [triple travl & roll] Trn ½ RF on R to fc WALL (W COH) sd L LOD trn ½ RF fc COH (W WALL), Sd R LOD trn ½ RF fc WALL (W COH) join L hds, sd L LOD/cl R, sd L trn ½ LF fc COH (W WALL) jn R hds; Sd R LOD/cl L, sd R trn ½ RF fc WALL (W COH) join Lf hds, sd L LOD/cl R, sd L;
- 123&4 5-6 Trn ½ LF on L fc COH( W WALL) sd R LOD trn ½ LF fc WALL (W COH), sd L LOD trn ¼ LF Fc LOD (W RLOD) join lead hds, anchor R/L, R; [slow chicken wks] Bk L, -, bk R, -(W fwd R swvl RF,-, fwd L swvl LF),-;
- 7 [qk chicken wks] Bk L, bk R, Bk L, Bk R (W fwd R swvl RF, fwd L swvl LF, fwd R, swvl RF, fwd L swvl LF);

**PART B**

- 1 – 5** **LOP/FC RLOD TUCK & SPN – M TRANS TO BFLY SM FOOTWORK;; CIRCULAR KICK SWIVELS;;**
- 1234 1-2 **[tuck & spn]** [note: this meas starts on heavy downbeat} Bk L, bk R leading W fwd, tap L, fwd L lead W spin RF release hds (W fwd R, fwd L, tap R to L, bk R spin RF full trn) end LOP FC/RLOD;
- 1&234 Anchor in pl R/L, R (W L/R,L), **[M trans to Bfly]** Bk L, Tap R sd (W fwd R, fwd L) assuming BFLY M fc RLOD;
- 1234 3 – 5 **[circular kick swvls]** {now on same footwork} Swivel LF on L kick R across body, swivel RF on L sd R, swiv LF on R tap L heel sd & fwd, swvl RF on R XLIF completing CCW circle ¼ to end M fc WALL; Swivel LF on L kick R across body, swivel RF on L sd R, swivel LF on R tap L heel sd & fwd, swivel RF on R tap L fwd (W swvl RF on R XLIF) completing CCW circle ½ to end M fc LOD; {now opposite footwork} Fwd L/cl R, fwd L leading W bk, anchor R/L, R (W bk R/L R, anchor L/R, L) end in LOP FC/LOD;
- 1&23&4
- 6 – 8** **SUGAR WRAP KNEE LIFT& UNWRAP;;,FACE LOOP SUGAR PUSH;;**
- 1234 5&6 6-8 **[sugar wrap knee lift & unwrap]** Bk L, bk R lead W to wrap in front of you RF, pt L fwd, rec fwd L unwrap the W to fc; anchor R/L, R (W fwd R, fwd L swvl RF to wrap in front of M, lift R knee up pushing L arm fwd twd LOD palm out, fwd R trn LF to fc ptr; anchor L/R,L),
- 1234 5&6 **[face loop sugar push]** Bk L, bk R lift lead hds palm up and elbow in {reverse salute}; pt L fwd Looping jnd lead hds over R sd of M's head to his neck, fwd L releasing hds to slide down to jn lead hds, anchor R/L,R (W fwd R, fwd L; tap R looping jnd lead hds over M's head, small bk L as hnd slides down M's arm, anchor L/R,L);

**INTERLUDE**

- 1-4** **PRETZEL WRAP;;;**
- 1234 1-2 **[pretzel wrap]** Rk apt L, rec R to dbl hd hold, in pl L, R trn LF under jn lead hds ¾ to fc wall R arm now beh M (W rk apt R, rec L, in pl R, L); In pl L, R trn ¼ RF fc RLOD (W trn RF ¼ under jnd Id hds R, L), in pl L, R (W in pl R,L under jnd trail hds trn ½ RF) end in "L" shaped pos M fc 5678 RLOD & W fc WALL with M's L arm beh his bk;
- 1234 3-4 **[fin pretzel wrap]** In pl L, R trn ½ LF to fc LOD under jnd trail hds (W in pl R,L), 5678 (567&8) In pl L,R (W wrap trng ½ LF under Id hds in pl R, tch L look at ptr); In pl L, R (W unwrap ¾ RF on R under Id hds in pl L,R) to op fc pos M fc LOD still dbl hd hold, release M's R & W's L hds in pl L, R (W spin 1 full trn under Id hds in pl L/R,L) end LOP/LOD;
- 5-8** **SLOW SWVL TOG & APT;; SLOW SD BREAK; QK SD BREAKS ;**
- ss ss 5-6 **[slow swvl tog & apt]** Softening both knees fwd L swvl RF as you comm to straighten L leg slight bk to bk pos, -, hold,- (W softening both knees fwd R swvl LF as you comm to straighten R leg to slight bk to bk pos, -, hold,-); Softening both knees rec R swvl LF as you comm to straighten R leg to fc ptr,-, hold,- (W softening both knees rec L swvl RF as you comm to straighten L leg to fc ptr,-, hold,-);
- qqqq 7-8 **[slow sd brk]** Sd L small step, sd R sm step, half cl L, cl R to L; **[qk sd brk & pt]** aqaaqaaq sd L sm step/sd R sm step, half cl L/cl R to L, sd L small step/sd R small step,half cl L/cl R to L/pt L;

**REPEAT PART B**

**REPEAT INTERLUDE**



## MOD PART A

- 1-7 **LOD/FC LOD WHIP w/INSIDE TURN TO TRIPLE TRAVEL & ROLL;;;; SLOW CHICKEN WKS; QK CHICKEN WKS;**
- 1-2 **[whip inside trn ]** Bk L, fwd XRIB to W's R sd lead W rf trn into M's R arm, pt L fwd/trn RF on R ½, sd L to W's R sd fc RLOD (W fwd R, fwd L trn RF ½ into M's R arm, bk R/cl L, fwd R fc/LOD; XRIB of L trn RF ½ lead W LF trn, fwd L LOD trn ¼ LF fc coh join R hds (W fwd L trn LF ½ under lead hds fc RLOD, bk R trn LF ¼ fc WALL), sd R LOD/cl L, sd R;
- 3-4 **[triple travl & roll]** Trn ½ RF on R to fc WALL (W COH) sd L LOD trn ½ RF fc COH (W WALL), Sd R LOD trn ½ RF fc WALL (W COH) join L hds, sd L LOD/cl R, sd L trn ½ LF fc COH (W WALL) jn R hds; Sd R LOD/cl L, sd R trn ½ RF fc WALL (W COH) join Lf hds, sd L LOD/cl R, sd L;
- 5-7 Trn ½ LF on L fc COH( W WALL) sd R LOD trn ½ LF fc WALL (W COH), sd L LOD trn ¼ LF Fc LOD (W RLOD) join lead hds, anchor R/L, R; **[slow chicken wks]** Bk L, -, bk R, -(W fwd R swvl RF,-, fwd L swvl LF),-; **[qk chicken wks]** Bk L, bk R, Bk L, Bk R (W fwd R swvl RF, fwd L swvl LF, fwd R, swvl RF, fwd L swvl LF);
- 8 **KICK BALL CHANGE TWICE;**
- 8 **[kick ball chg 2x]** Kick L fwd/cl L on ball of foot, cl R, Kick L fwd/cl L on ball of foot, cl R;

## REPEAT INTERLUDE

## ENDING

- 1-4 **OP/FC LOD WAIT P/U NOTES – SLOW SD BREAK WITH ARMS X IN FRONT BRING ARMS DOWN & CROSSED IN FRONT OF BODY; SLOW UNWIND ½ TO BK TO BK; SLOW SD BREAK WITH ARMS STEP X IN FRONT BRING ARMS DOWN & CROSSED IN FRONT OF BODY; SLOW UNWIND ½ TO FC;**
- 1-2 Repeat meas 1 & 2 of Intro;;
- 3-4 Repeat meas 3 & 4 of Intro;;
- 5 – 9 **SWVL BK TO BK “V”LOWER DOWN & UP; LOWER DOWN & UP SWVL TO FC; HEEL STEP X CHASSE; HEEL STEP X CHASSE; SL SWVL TOG & LOWER;**
- 5-6 Repeat meas 5 & 6 of Intro;;
- 7-8 Repeat meas 7 & 8 of Intro;;
- 9 **[slow swvl tog & lower]** Fwd L swvl RF to slight bk to bk pos,-, lower in both knees place trail hd on thigh, press L ft,-,



## WHAT A DIFFERENCE [a day makes]

BY: Ken & Irene Slater, 4777 Destitute Way, Gainesville GA. 30506 (770-287-7232)

MUSIC: CD or MP3 avail from choreo or avail on-line [Charlie Shaffer].

FOOTWORK: Opposite

e-mail kgslater@aol.com

SEQUENCE: INTRO, A, B, A, B, ENDING.

TIMING: QQS

PHASE: IV + 2 RUMBA [Sweetheart, Cuddles]

dtd; 6/1/10

### INTRO

1-4 OPEN FCG BFLY WAIT 2;; FENCELINE w/ ARM

SWEEP; SPOT TURN TO HANDSHAKE;

1-2 Std footwork OP fcg in BFLY WAIT 2;;

3 Stp thru L(W R) xif of R in lunge action, rec R, sd L[handwork: bring lead arms up & out/ on rec stp bring lead arms down & out to sd],-;

4 Thru R LOD release hnds turn LF(W RF) to fc RLOD, fwd L cont turn to fc ptr sd R to OP fcg join M's R hnd & W's R hnd,-;

### PART A

1-5 FLIRT;; THREE SWEETHEARTS[DbL Handhold];;

1-2 In handshake fwd L, rec R, lead W to turn ½ LF sd L to verso pos (W bk R, rec L, fwd R spiral ½ LF on R to end fcg WALL),-; Bk R, rec L, sd R to L varso pos(W bk L, rec R, sd L in front of M),-;

3-5 Maintain dbl handhold fwd L use contra chk action w/LF upper body rotation look at W, rec R, sd L beh W(W look at M bk R, rec L, sd R in front of M),-; Fwd R use contra chk action w/ RF upper body rotation look at W, rec L, sd R beh W(W look at M bk L, rec R, sd L in front of M),-; Repeat meas 3 in PART A exc release M's L & W's L hnds at end of 2<sup>nd</sup> Q maintain R to R handhold turn W RF ½ to fc M sd L,-;

6-8 SPOT TURN; HAND TO HAND; LADY OUT TO FAN;

6 Repeat meas 4 in INTRO exc end in BFLY;

7 Release lead hnds turn ¼ LF to fc LOD(W ¼ RF) rk bk L in OP, rec R to fc ptr, sd L join lead hnds,-;

8 M chk thru on R, rec L to fc WALL, sd R(W fwd L, fwd R comm. LF turn, bk L to fc RLOD) M look at W,-;

9-12 HOCKEY STICK;; ALEMANA;;

9-10 Fwd L, rec R, cl L to R( W cl R, fwd L, fwd R),-; Bk R, rec L, sd & fwd R twds DRW(W fwd L, fwd R turn LF, sd & bk L to fc ptr),-;

11-12 Fwd L, rec R, sml stp bk L(W bk R, rec L, fwd R),-; Bk R, rec L to fc WALL, sd R(W fwd L turn RF under joined hnds, fwd R cont turn to fc ptr, sd L),-;

13-16 NEW YORKER; CRAB WALKS;; SPOT TURN;

13 Maintain lead handhold xLif of R turn RF, re R to fc ptr, sd L join trailing hnds ,-;

14-15 In BFLY both looking LOD thru R xif of L, sd L, thru R xif of L,-; Sd L, thru R xif of L, sd L,-;

16 Repeat meas 6 in PART A exc end CP WALL;

### PART B

- 1-4 HALF BASIC; FAN; ALEMANA;;  
 1 Rk fwd L, rec R, sd & bk L,-;  
 2 Lower lead hnds rk bk R, rec L, sd & fwd R(W fwd L twds M, rec bk R turning LF to fc RLOD, bk L) end looking @ W,-;  
 3-4 Repeat meas 11 & 12 in PART A;;
- 5-8 REV UNDERARM TURN; AIDA; SWITCH RK; SPOT TURN TO BFLY;  
 5 Raise lead hnd & lead W to turn LF under joined hnds chk fwd L DRW, rec R sd & fwd L LOD(W xRif of L, sd & slightly fwd L cont turn, sd & fwd R to fc ptr) join trailing hnds,-;  
 6 Thru R LOD, sd L turn RF(W LF), sd & bk R to V bk to bk pos,-;  
 7 Turn LF( RF) to fc ptr sd L w/checking action bring joined hnds thru twds LOD , rec R, cl L to R,-;  
 8 Repeat meas 6 in PART A exc end in BFLY pos fcg WALL;
- 9-12 SHOULDER TO SHOULDER SCAR & BJO;; LARIAT 6;;  
 9-10 In BFLY xLif of R twds DRW in SCAR, rec R to fc ptr, sd L,-;  
 XRif of L to fc DW in BJO, rec L to fc ptr, sd R,-;  
 11-12 Release trailing hnds rk sd L, rec R, cl L to R(W circle RF around M R, L, R maintain lead handhold to end on M's L sd fcg WALL,-;  
 Rk bk R, rec L, sd R(W cont RF circle L, R, L to end fcg M) release lead hnds,-;
- 13-16 THREE CUDDLES;;; SPOT TURN TO HANDSHAKE;  
 13-15 Push sd L, rec R, cl L(W turn RF on L, rk bk to OP, rec L to fc ptr, sd R) M pl hnd on W's R shoulder blade W's R hnd on top of M's Shoulder,-;  
 Push sd R, rec L, cl R(W turn LF on R rk bk L to LOP, rec R to fc ptr, sd L) M pl hnd on W's L shoulder blade W's L hnd on top of M's shoulder,-;  
 16 Repeat meas 4 in INTRO;
- ENDING**
- 1-5 FLIRT;; THREE SWEETHEARTS[dbl handhold];;;  
 1-5 Repeat meas 1 thru 5 in PART A;;;;;
- 6-10 SPOT TURN TO BFLY; SHOULDER TO SHOULDER SCAR & BJO;; LARIAT 6;;  
 6 Repeat meas 8 in PART B;  
 7-8 Repeat meas 9 & 10 in PART B;;  
 9-10 Repeat meas 11 & 12 in PART B;;
- 11-14 THREE CUDDLES;;; THRU TO AIDA LINE ENDING;  
 11-13 Repeat meas 13-15 in PART B;;  
 14 Repeat meas 6 in PART B & hold as music ends,-;

SEQUENCE: INTRO, A, B, A, B, ENDING.

