




***International
Choreographed Ballroom
Dance Association***

Dance to the Beat



In the  of Florida

Convention 35 - Lakeland, Florida

July 20-23, 2011

The Story of The Swans in Lakeland, FL

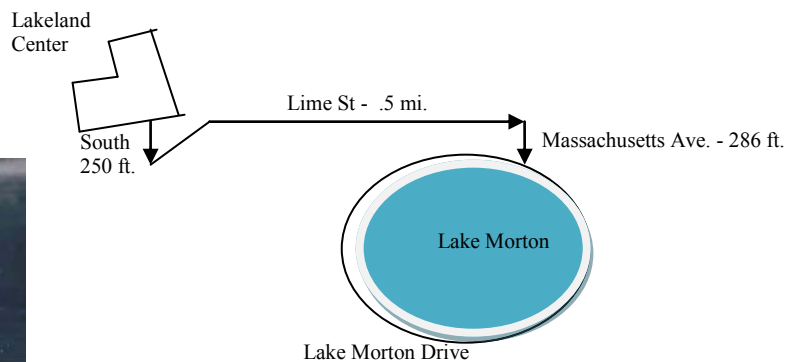
Lakeland, whose lakes had been home to a varying number of graceful birds since at least 1923, saw its last swan fall victim to an alligator in 1954. Mrs. Robert Pickhardt, a Lakeland native living in England at the time, was familiar with the royal flock of swans on the Thames – birds descended from the original pair given to Richard—the of the lion heart. She inquired about purchasing a pair for Lakeland. Queen Elizabeth, known to be a little tight with a farthing, agreed to send a pair of swans to Lakeland if the city would pay the cost of capture, crating, and shipping, estimated at \$300.

Eventually the money was raised and a pair of White Mute Swans from England were released on Lake Morton on February 9, 1957. Descendants of that pair continue to grace the city's many lakes; today there are more than 200 birds, including White Mutes, Australian Black Swans, White Coscorba Swans from the Falkland Islands, Black Neck Swans from South America, white pelicans, ducks, geese, and other species.

Lakeland has learned its lesson and is very protective of its swans now. There is an annual swan round-up, at which time the graceful birds are inoculated against disease, and the city provides feeding stations and breeding pens along Lake Morton's perimeter. The swan is now the city's official logo.

A good place to view the swans of Lake Morton is at the corner of Lake Morton Drive and East Palmetto Avenue, near the Lakeland Library. If you are driving, be careful, the swans have the right of way.

Reprinted from the book - Florida Curiosities: Quirky Characters, Roadside Oddities and Other Offbeat Stuff by David Grimes and Tom Becnel





Greetings!

As Mayor of the City of Lakeland and on behalf of my colleagues on the City Commission, welcome to Lakeland for Convention 35 of the International Choreographed Ballroom Dance Association. It is an honor that you have chosen The Lakeland Center in Lakeland to host this event and we appreciate you as participants. Ballroom dancing is very popular and we are so proud to have your dancers enjoy themselves in our City.

We encourage you to get acquainted with our City during your visit. We have many beautiful lake side settings as the name of our community suggests but our City offers much more than natural beauty. Lakeland is warm and friendly with many opportunities for entertainment including our historic downtown and our award winning parks. Lakeland is truly close to everything and away from it all. We enjoy our hometown feel with all of the amenities but we are blessed with Florida's popular attractions only a short driving distance away.

Please accept our invitation to enjoy Lakeland's hospitality and we invite you to visit Lakeland again and again.

Sincerely,

A handwritten signature in cursive script that reads "Gow B. Fields".

Gow B. Fields
Mayor



International Choreographed Ballroom Dance Association

July 20, 2011

WELCOME TO LAKELAND

Sharleen and I welcome you to the 35th Annual Convention of the International Choreographed Ballroom Dance Association (ICBDA). Our organization is proud to sponsor its 35th consecutive annual convention – it's the once-a-year event that brings together Choreographed Ballroom Dancers from all over the world to celebrate the activity that we love. We're happy to be back on the east coast again for the first time since 2006 and to be holding our convention here in Lakeland for the first time. We look forward to another great convention -- the program is excellent and this year we will feature the best sound system available.

In addition to having a wonderful time at the convention, plan on spending a few extra play days in this area. Lakeland, Orlando and Tampa Bay have so much to offer including Disneyworld, Lake Kissimmee State Park, many beaches east and west, major league baseball and many other attractions.

Our members are ICBDA's most important asset and Sharleen and I are so happy you decided to attend this event - we want to thank each of you for being here to enjoy the convention and to support your organization. Our convention offers the comradeship of fellow dancers, both in dancing and in social activities, that occurs when friends get together. This is Choreographed Ballroom Dancing's premier event of the year where we can learn many new dance routines, enjoy party dancing, and socialize with the best leaders in the world. This year we have a working and fun-filled schedule. We will use three full-time halls, including clinic workshops at the Phase IV, Phase V, and Phase VI levels, and will feature "Quickstep" and "Tango" rhythms, with follow-up teaches in these rhythms. In addition, there will be many new dance routines taught from the Phase IV through Phase VI levels, and party dancing in all three halls each night.

As you know, ICBDA is a completely volunteer organization. It requires a large number of dedicated individuals who offer their expertise, time and efforts working very hard to make sure that our convention is a success. We extend a special "THANK YOU" to Joe and Debbie Krivan and their committees who have been on the job for well over a year -- when you see a committee member during the convention, please be sure to say thank you to them for all their efforts to ensure the best convention possible for our enjoyment.

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 each of you to attend. This is an opportunity to participate with your ideas and thoughts - your input is vital to the organization as ICBDA continues to encourage new and innovative ideas each year. At some time during the AGM Meeting we will hold a drawing for the winner of a free pass to next year's convention in Greensboro, NC--the winner must be present at the meeting to win.

"Have a great time at your convention".

Happy Dancing
Ed and Sharleen Martin

International Choreographed Ballroom Dance Association

Presents

Convention 35—Lakeland, Florida - July 20-23, 2011



July 20, 2011

Welcome to the best ever Florida ICBDA Convention!

We've had fun with that phrase for a year and a half, since we started planning for this first ever ICBDA Convention in Florida, but we do sincerely hope this convention will be the best that you have ever attended. We have taken considerable effort with the air conditioning, the sound, and the floor to ensure your dancing pleasure. If you have any concerns during your time here, please let us know and we will do anything in our power to help you have a good time.

As your Lakeland convention chairs, we have been working hard with some of the best people on earth to bring this convention to you. With our vice-chairs, Art and Jacquie Hayes, and all our department chairs, as well as their committee members, we have been striving to make you want to come back to Florida for another convention sometime in the future. If you see someone walking by wearing either a staff or a board of directors' ribbon, feel free to thank them for all they are doing for the benefit of all of us.

Our two focus rhythms this year are Quickstep and International Tango. These were selected based on the input of the dancers who attended last year's convention in San Antonio. Each rhythm will include workshops on Wednesday, (introduction, intermediate, advanced, depending on the hall), and a dance routine appropriately choreographed at each level will be taught in each hall sometime during the week. Notice that instruction will take place in three halls, in order to include our outreach program for the phase three-four dancer. All of this instruction will be taught by some of the world's best teachers, and they do this for you! They are not paid for this, so again, thank them when you see them!

During your stay in Florida, hopefully you will avail yourself of some of its amenities. We have beautiful beaches, and sports such as golf, wonderful amusements, such as the Disney/Universal parks, the Kennedy Space Center, and Busch Gardens. There are many other things to do within a half day drive from Lakeland. We have fine restaurants downtown a short distance from the convention center, as well as an in-place snack bar right here between dance halls...and there is a rumor of ice cream???

Most of all, we want to thank you, yourself, for coming. We hope you have a wonderful time, and leave wanting to come back.

Sincerely
Joe and Debbie Krivan
General Chaircouple



DANCE TO THE BEAT IN THE HEART OF FLORIDA



International Choreographed Ballroom Dance Association

ICBDA Round Dance Convention

**Education 'Feet-On'
Workshops and
a Special Session**

Wednesday, 4 July
Beginning at 9:00 am

**Dancing, Demos, Dance
Thrus & Surprises**

Wednesday - Saturday
Beginning nightly at 7:30 pm

Clinics, Teaches, Reviews

Wednesday - Saturday
Beginning daily at 9:00 am

General Chair

Chris & Terri Cantrell
convention36@icbda.com
303-469-9140

Assistant Chair

Roy & Janet Williams
royjanetw@comcast.net
413-256-8446

Registration Chair

Debbie Hawks
registration36@icbda.com
952-212-7134

Register via mail or online:

<http://www.icbda.com/>

Wood Dance Floors!

3 Clinic, Teach & Dance Halls
Phase III-IV ♦ IV-V ♦ V-VI

All Under One Roof

Sheraton Greensboro Hotel & Convention Center

3121 High Point Road at I-40 • Greensboro, NC 27407

<http://www.sheratongreensboro.com/> | 800-242-6556 | 336-292-9161

Staying at the host hotel helps lower convention expenses including the dance hall cost

Mention ICBDA for a special convention hotel room rate of **\$99/night + taxes**

Free Parking & Free Internet

4 - 7 July 2012

Wednesday - Saturday

Greensboro, North Carolina

ICBDA 2012 Registration Form (or register online: <http://www.icbda.com>)

Name, Last (His/Theirs) His Hers

Address (Street number & name)

City, State/Province/Prefecture, Zip/Postal Code Country if not USA

Phone Number(s)

E-Mail

Which hall do you plan to dance >50%? III-IV IV-V V-VI

Teacher?

Would you like to help? (jobs: Clinic, Teach, Cue, MC, on-site Registration helper, Setup halls, After Party, Artwork...)

	Couple	Single
ICBDA Member	<input type="checkbox"/> 120.00	66.00 <input type="checkbox"/>
Non-Member (US)*	<input type="checkbox"/> 141.00	87.00 <input type="checkbox"/>
Non-Member (Canada)*	<input type="checkbox"/> 143.00	89.00 <input type="checkbox"/>
Non-Member (Overseas)*	<input type="checkbox"/> 146.25	92.25 <input type="checkbox"/>

*All registrations, couple or single, include Wed-Sat sessions & 1 hardcopy of the syllabus
* Non-Member registration price also includes ICBDA membership through 1 Oct 2012
(Membership Cost/address: \$21 US | \$23 Canada | \$26.25 Overseas)*

		Non-Attendee
Extra Syllabus (hardcopy)	<input type="checkbox"/> \$18 (hardcopy)	\$30 (hardcopy) <input type="checkbox"/>
Extra Syllabus on CD	<input type="checkbox"/> \$9 (CD)	\$15 (CD) <input type="checkbox"/>
DVD (Showcase & Education Figures)	<input type="checkbox"/> \$40 (DVD)	\$55 (DVD) <input type="checkbox"/>
VHS (Showcase <u>only</u> - space limitation)	<input type="checkbox"/> \$45 (VHS)	\$60 (VHS) <input type="checkbox"/>

Membership Renewal \$21 USA \$23 Canada \$26.25 Overseas

TOTAL \$ _____

Mailing: Make check payable to ICBDA (in US funds from US bank), mail to: Debbie Hawks, P.O Box 265, Rosemount, MN 55068-0265

Refund for cancellation is available through 4 June 2012, less \$5. No refunds after 4 June 2012 but you will be mailed a syllabus.

Phase III - VI Round Dance Convention

4 - 7 July 2012
Greensboro, NC



3 Halls
Clinics & Teaches: IV ♦ V ♦ VI
Evening Dancing: III-IV ♦ IV-V ♦ V-VI

Education 'Feet-On' Workshops

WEDNESDAY, 4 JULY

Beginning at 9:00 am

Wear comfortable shoes | Be prepared to work your body & brains

3 Halls full of technique, rhythm characteristics, figure-work, new philosophies, styling tips & more

Topics include:

- ♦ 4 sessions: Intense workshop at Entry (III-IV) & V-VI levels in 2 rhythms (2 sessions each). Followed with 3 routines/rhythm (Phase IV, V, VI) taught later in the week
- ♦ 2 sessions: Other Topics to be announced
- ♦ **PLUS** a very special bonus hour in each hall

**Sheraton Greensboro
Hotel & Convention Center**

<http://www.sheratongreensboro.com/>

**Hotel & Convention
Center all under
One Roof**

Places to eat & shop inside & within walking distance or a short drive. Four Seasons Town Centre Mall: 1 mile

Piedmont Triad International Airport: 10 miles
Raleigh-Durham International Airport: 65 miles
Charlotte/Douglas International Airport: 90 miles
Amtrak: 6 miles

Turn over for Convention Overview, Registration Form, and other Information

ICBDA Membership Perks

- ♦ **Support** international organization & convention devoted to **Round Dancing** / Choreographed Ballroom Dancing
- ♦ **Dancer Organization:** Dancers & teachers working together to provide an exceptional experience & organization
- ♦ **3 Hall annual Convention:** Phase III-IV, Phase IV-V & Phase V-VI Halls for clinics, teaches (IV-VI) & dancing (III-VI)
- ♦ **Newsletter:** quarterly, lots of great information on members, clubs, convention, new choreography, ICBDA business, & more
- ♦ **Free online access to Technical Dance Manual,** containing detailed descriptions of over 900 figures
- ♦ **Carousel Clubs:** ~100 active clubs whose purpose is to promote a common repertoire of routines at the intermediate-advanced level that are taught & programmed across the dance community. Maybe your club qualifies.
- ♦ **Top 15** Routines determined by those voting for the convention programmed routines
- ♦ **Awards:** Hall of Fame Routines, Golden Torch, Distinguished Service
- ♦ **Website Access:** Stay up-to-date with the latest news, convention information, online newsletters, videos & other information from past conventions, member list, Top 15 archives, history, and many other features.

*This is your opportunity to support **ROUND DANCING** / Choreographed Ballroom Dancing
and have a say in the future of the sport*



Register before 1 January 2012 to be entered in a drawing for a complimentary Registration for 2013

Register online at <http://www.icbda.com>

Or use the form on the other side

**35th Convention
Personnel**

Convention Committees

Clinicians

Cuers & MCs

**ICBDA Convention 35
Lakeland, FL- July 20-23, 2-11
2011 ICBDA Committee Members**



General Chaircouple
Joe & Debbie Krivan
772-464-3928
772-359-8814
email: krivanj@gmail.com



*Assistant Chaircouple
and
Syllabus & Printing*
Art & Jacquie Hayes
863-248-6968
email: artandjacquie@we-
dance.info



Program - Day
Curt & Tammy Worlock
813-759-8313
email:
cworlock@tampabay.rr.com



Program - Evening
**George & Pamela
Hurd**
602-321-2078
email: gphurd@aol.com



Registration
Debbie Hawks
952-212-7134
email:
debbie_hawks@hotmail.com



Registration
Mike & Leisa Dawson
913-685-2812
email:
leisadawson@yahoo.com



Housing/Transportation
Tom & Rita Flanagan
508-868-1503
508-868-1512
email:
trflanagan@charter.net



Facilities/Security
Larry & Sharon Gladhill
240-499-5975
240-499-5974
email:
lsgladhill@yahoo.com



Vendors
Sharon Roberts
863-221-2750
email:
saroberts41@verizon.net



Staff Reception
**Esther Fabian
Sound
Joe Fabian**
813-752-5365
email:
estherjoef@verizon.net

**ICBDA Convention 35
Lakeland, Fl– July 20-23, 2-11
2011 ICBDA Committee Members**



Audio/Video
Dick & Karen Fisher
email: rffisher@tamu.edu



Decorations
Steve & Joanna Caswell
802-244-8686
802-343-8016
email:
10strwbrry06@comcast.net



Signage
Paul & Linda Robinson
918-371-4455
email: pldance@yahoo.com



Event Photographer
Marty Springer
715-556-5571
email:
springerm@uwstout.edu



*Refreshment Stand
Vending*
Mark & Shelley Hilburn
863-655-2774
email: markandshelleydance
@embarqmail.com



Hospitality
Gene and Doreen Thornton
770-439-8216
email: doreen_gene
@bellsouth.net



Treasurer
Anita Froehlich
email:
Anita.Froehlich@dcaa.mil



Ribbons
Ansel & Cheri Cowart
770- 313-5853
email:
ansel_cheri@bellsouth.net

**Annual General Membership Meeting
Saturday, July 23, 1:00 PM**

PLEASE ATTEND—HALL B

**THANK YOU TO THESE FOLKS WHO HAVE MADE
YOUR PROGRAM POSSIBLE**

CLINICIANS

**DAN AND SANDI FINCH
KAREN AND DICK FISHER
KRISTINE AND BRUCE NELSON
SUSIE AND GERT-JAN ROSCHEID
MIKE AND DIANA SHERIDAN
CURT AND TAMMY WORLOCK**

TEACHERS

**JACK AND JUDY DeCHENNE
TIM EUM AND CINDY HADLEY
REY AND SHERRY GARZA
DAVID GOSS AND ULLA FIGWER
JOHN AND KAREN HERR
PAT AND JOE HILTON
GEORGE AND PAM HURD
RICHARD LAMBERTY AND ALISE HALBERT
AL LILLEFIELD AND MARZENA FABJAN
BRENT AND JUDY MOORE
RANDY AND MARIE PRESKITT
PAUL AND LINDA ROBINSON
KENJI AND NOBUKO SHIBATA
DEBBY AND TIM VOGT**

STANDBY TEACHERS

**KAREN AND ED GLOODT
BOB AND SALLY NOLEN
CURT AND TAMMY WORLOCK**

HALL OF FAME PRESENTERS

MIKE AND LEISA DAWSON

MANY THANKS TO OUR MASTERS OF CEREMONY

Marlyn and Michele Batcheller

John Burnett

Herb and Cece Colson

Ken and Sue Davis

Tim Eum

Anita Froehlich

Rey and Sherry Garza

Connie Goodman

Gup and Anne Gupton

Cindy Hadley

Debbie Hawks

John and Suzette Juhring

Nancy Kasznay

Stuart Lewis

Rick Linden

Brent and Judy Moore

Bruce and Kristine Nelson

Bob and Sally Nolen

Sandy Teague Ritcey

Paul and Linda Robinson

Dennis Rogers

Gert-Jan and Susie Rotscheid

Fay Samborsky

Roy and Janet Williams

Tom and Tanny Weisgram

**THE ICBDA 2011
ORGANIZATION**

Officers, Board, TAC

Appointments

Golden Torch Award

Special Service Award

Hall of Fame Dances

Convention

Top 15 Dances



International Choreographed Ballroom Dance Association

EXECUTIVE OFFICERS 2010-2011

President	Ed and Sharleen Martin
Vice President	Paul and Linda Robinson
Secretary	Tom and Gail Debo
Treasurer	Anita Froelich

BOARD OF DIRECTORS

To 2011

Marlyn and Michele Batcheller
Jerry and Louise Engleking
Mark and Shelly Hillburn
Bob and Joanne Kowalczyk

Jerry and Donna Bruss
Larry and Sharon Gladhill
John and Suzette Juhring

To 2012

Ken and Sue Davis
Ed and Sharleen Martin
Bob and Sally Nolen
Roy and Janet Williams

David Goss and Ulla Figwer
Brent and Judy Moore
Gert-Jan and Susie Rotscheild

To 2013

Bob and Shirley Ernst
Gup and Anne Gupton
Joe and Debbie Krivan
Kenji and Nobuko Shibata

Glen and Helen Arceneaux
Alan and Mary Johnstone
Larry and Adrienne Nelson

TECHNICAL ADVISORY COMMITTEE

Chair Couple— Chris and Terri Cantrell
Assistant Chair—Harold and Meredith Sears

Dave and Dorothy Draper
Anita Froelich
Donna Hott
Randy and Marie Preskitt

Tim Eum
Dick and Karen Fisher
Rick Linden
Ron and Mary Noble



International Choreographed Ballroom Dance Association

COMMITTEE APPOINTMENTS

Newsletter Editors	Ken and Sue Davis
Membership and Computer Services	Jerry and Louise Engleking
Convention 35 Chair (2011)	Joe and Debbie Krivan
Convention 36 Chair (2012)	Chris and Terri Cantrell
Educational Tapes (Audio/Video)	Gup and Anne Gupton
Parliamentarian	Art and Jacquie Hayes
Hall of Fame	Randy and Marie Preskitt
Awards	Jerry and Donna Bruss
Elections Committee	Marlyn and Michele Batcheller
Publicity/Marketing	Bob and Sue Nolen
Convention Guidelines	John and Suzette Juhring
Legal Advisor	Sandi and Dan Finch
National Carousels	Glen and Helen Arceneaux
Technical Advisory Committee (TA)	Chris and Terri Cantrell
Bylaws/Supplemental Rules	Roy and Janet Williams
Website Manager	Glen and Helen Arceneaux

SPECIAL ASSIGNMENT

Executive Ambassador Japan	Manabu and Reiko Immamura
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Golden Torch Awards

1978	Gordon and Betty Moss
1979	Frank and Iris Gilbert
1980	Eddie and Audrey Palmquist
1981	Charlie and Nina Ward
1982	Manning and Nita Smith
1983	Charlie and Betty Procter
1984	Bud and Lil Knowland
1985	Ben Highburger
1986	Irv and Betty Easterday
1989	Phil and Norma Roberts
1990	Koit and Helen Tullus
1991	Peter and Beryl Barton
1992	Bob and Sue Riley
1995	Bill and Carol Goss
1996	Brent and Mickey Moore
1998	Bill and Elyse Johnson
1999	Bob and Mary Ann Rother
2000	Kenji and Nobuko Shibata
2006	Ron and Ree Rumble
2009	Curt and Tammy Worlock
2010	Wayne and Barbara Blackford

Special Service Awards

2010	Glen and Helen Arceneaux
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HALL OF FAME DANCES

2011	1993	1980
	Fortuosity (Rother)	Caress (Roberts)
2010	1992	Dancing in the Dark (Roberts)
Carnival (Rumble)	And I Love You So (Childers)	Kiss Me Goodbye (Tullus)
2009	1991	Till (Moss)
Dark Waltz (Vogt)	Tampa Jive (Macuci)	Waltz Tramonte (Britton)
2008	1990	1979
Beale Street Blues (Littlefield)	Sam's Song (Shawver)	Autumn Leaves (Moss)
2007	1989	Let's Dance (Stone)
Laurann (Preskitt)	Autumn Nocturne (Palmquist)	The Singing Piano Waltz (Marx)
2006	1988	Smile (Handy)
Sunflower (Tonks)	Amor Cha (Barton)	Three A.M. (Moss)
2005	1987	1978
Boulavogue (Lamberty)	Answer Me (Palmquist)	Fascination (Moss)
2004	Cavatina (Barton)	In the Arms of Love (Morrison)
Smoke Gets In Your Eyes (Rumble)	1986	Mardi Gras (Palmquist)
2003	Andante (Howard)	Melody Waltz (Moss)
Kiss Me Goodbye Rumba (Lawson)	Lonely Is The Name (Roberts)	Riviere De Lune (Palmquist)
2002	1985	1977
I Wanta Quickstep (Palmquist)	Para Esto (Roberts)	12th Street Rag (Simmons)
2001	Send Her Roses (Palmquist)	Boo Hoo (Stone)
Symphony (Slater)	1984	Charlie My Boy (Handy)
2000	Hawaiian Wedding Song (Lovelace)	A Continental Goodnight (Murbach)
Papillon (Lamberty)	Someone Like You (Barton)	Elaine (Highburger)
1999	1983	Green Door (Procter)
Bye Bye Blues Foxtrot (Palmquist)	Heartache Cha (Highburger)	Gypsy Eyes (Coutu)
1998	The Homecoming (Ward)	In My Dreams (Palmquist)
Sleeping Beauty (Moore)	1982	Maria Elena (Ward)
1997	Carmen (Walker)	Mr Sandman (Roberts)
Orient Express Foxtrot (Moore)	El Coco (Easterday)	Spaghetti Rag (Sue & Con Griewek)
1996	Lisbon Antiqua (DeMaine)	Tango Bongo (Bea & Blake Adams)
St Michel's Quickstep (Casey)	Sugarfoot Stomp (Easterday)	(Manning & Nita Smith)
1995	1981	Wonderland by Night (Moss)
London By Night (Goss)	Butterfly (Procter)	
1994	Dance (Merola)	
Spanish Eyes (Rother)	Lovely Lady (Palmquist)	
	Tango Capriccioso (Ward)	
	Wyoming Lullaby (Palmquist)	

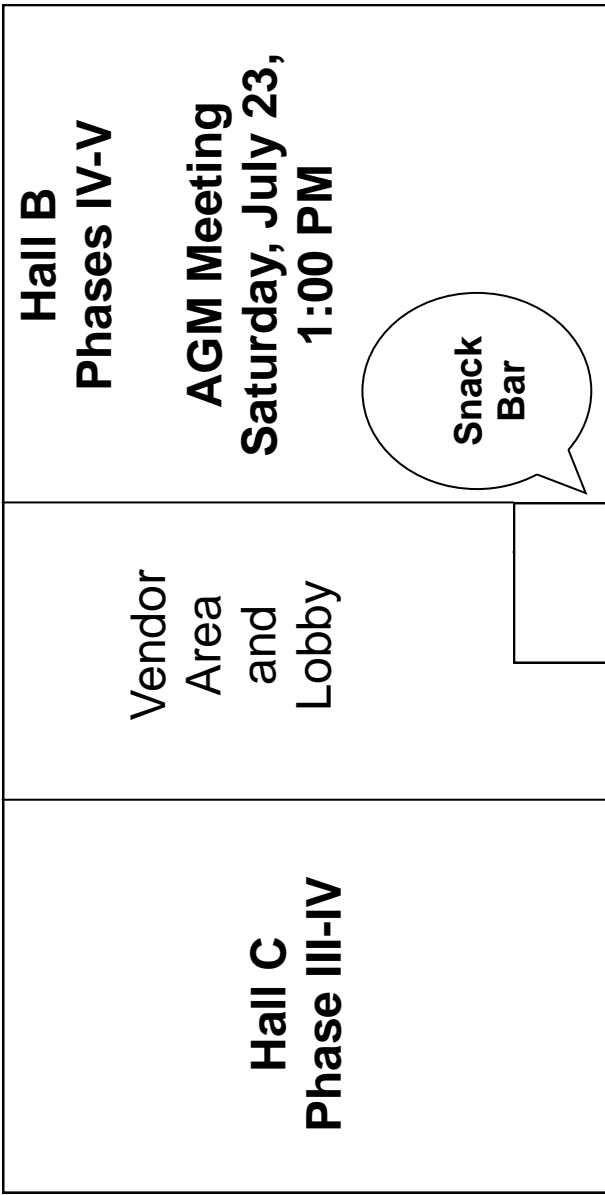
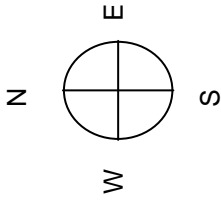
Convention Top 15

	2007	2008	2009	2010
	Joplin	San Antonio	Joplin	San Antonio
1	Carnival	Forrest Gump	Forrest Gump	Forrest Gump
2	Papillon	Carnival	Carnival	Beat of Your Heart
3	Jurame	La Gloria	Beat of Your Heart	Perfidia in Brazil
4	Beale Street Blues	Jurame	La Gloria	Carnival
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	La Gloria
8	A Wink and A Smile	A Wink and A Smile	Last Night Cha	Los Reyes Del Sol
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	Big, Blonde and Beautiful
13	Adeline	Abrazame	Los Rios De Sol	Boulavogue
14	Smoke Gets In Your Eyes	Adeline	Sleeping Beauty	The Human Thing To Do
15	Stier Tango	Beale Street Blues	Stier Tango	A Wink and A Smile

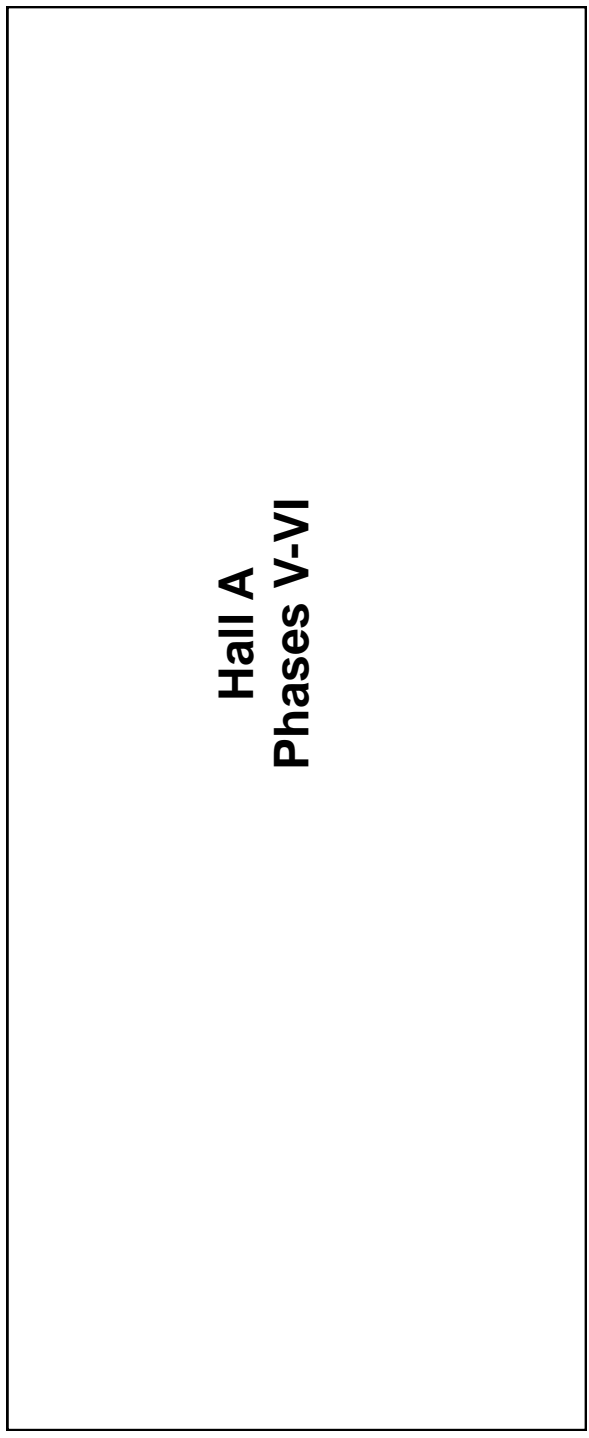
THE ICBDA 35th CONVENTION

SCHEDULE

Map of the Facility
Teaching Schedule
Days at a Glance
Evening Programs
Programmed Dances



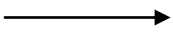
Hyatt Hotel
Entrance 3



Entrance 2



Entrance 1



Wednesday, July 20, 2011

	HALL A Phase V-VI	Hall B Phase IV-V	Hall C Phase III-IV
CLINICS 10:00 AM- 12:00 PM	Curt & Tammy Worlock Quickstep MC- John & Suzette Juhring	Dan & Sandi Finch Tango MC-Anita Froehlich	Kristine & Bruce Nelson Quickstep MC-Rick Linden & Nancy Kasznay
12:00 PM- 2:00 PM	LUNCH BREAK		
CLINICS 2:00 PM- 4:00 PM	Gert-Jan & Susie Rotscheid Tango MC-Gup & Anne Gupton	Karen & Dick Fisher Quickstep MC Marlyn & Michele Batcheller	Michael & Diana Sheridan Tango MC -Tim Eum & Cindy Hadley
4:00 PM	Showcase Practice	Closed	Closed
4:00PM- 7:30PM	DINNER BREAK		
7:30 PM	<i>Opening Ceremony--HALL A; Halls B & C CLOSED</i>		
8:00 PM	Showcase of Rounds in Hall A--Halls B & C CLOSED		
	George & Pamela Hurd "Jelly Roll" Phase VI Quickstep		
	Al Lillifield & Marzena Fabjan "Solamente Una Vez" Phase V+2 Rumba		
	Brent & Judy Moore "Black Tie Tango" Phase IV+1 Tango		
	Randy & Marie Preskitt "On Days Like These" Phase VI Bolero		
	Debby & Tim Vogt "Midnight Tango" Phase V+2 Tango		
	Dave Goss & Ulla Figwer "Spider Man" Phase IV Quickstep		
8:35 PM- 11:00 PM	Prelude Ball (IV-VI)	Prelude Ball (IV-V)	Prelude Ball (III-IV)

**35th ICBDA 2011
Evening Program Detail
PHASE III-IV — Hall C**

Time	WEDNESDAY			
8:35	Cuer: Rey & Sherry Garza	Rhythm	Phase	Choreographer
	Marilyn, Marilyn	Waltz	IV	Palmquist
	Combo Cha Cha	Cha	III	Clark
	Tango Mannita	Tango	III	Smith
	A Poor Man's Roses	Mixed	III	Buck
	And The Difference Is You	Rumba	III	Moore
	Begin The Beguine	Mixed	III	Wolcott
	Desert Song	Waltz	III	Leach
	Beach Party Cha	Cha	III	Williams
9:07	Cuer: Tim Eum & Cindy Hadley	Rhythm	Phase	Choreographer
	Adagio IV	Waltz	IV	Lamberty
	Ascot's Rumba	Rumba	III	Kennedy
	Pop Goes The Movies	Mixed	III	Raye
	The Wedding	Waltz	IV	Rotscheid
	Duerme	Rumba	IV	Slater
	White Sport Coat	Foxtrot	IV	Lefeavers
	Y.M.C.A.	Cha	III	Seurer
	Hope	Waltz	III	Chadd
9:39	Cuer: Pat & Joe Hilton	Rhythm	Phase	Choreographer
	Boogie Time	Jive	IV	Glodt
	Flim Flam Man	Foxtrot	III	Scherrer
	Ding Dong Mambo	Mambo	IV	Collipi
	Hello Memory	Waltz	IV	Shibata
	If I Said You Had A Beautiful Body	Rumba	III	Hilton
	Beyond The Sea	Foxtrot	III	Blackford
	Reggae Cowboy	Cha	IV	Bond
	Can't Smile	S2S	IV	Martin
10:11	Cuer: Oberdan and Vanessa Otto	Rhythm	Phase	Choreographer
	All Fall Down	Bolero	III	Nelson AL
	Woodchoppers Ball	Mixed	III	Lawson
	Carnival	Rumba	IV	Rumble
	The Old House	Waltz	IV	Lamberty
	Hitchhike	Cha	III	Norris
	My Shy Violet	Foxtrot	III	Hudson
10:35	Cuer: Connie Goodman & Dennis Rogers	Rhythm	Phase	Choreographer
	Memory Rumba	Rumba	III	Molitoris
	Crazy Eyes	Jive	III	Eddins
	Dancing At Washington Square	Mixed	IV	Robertson
	Sea of Heartbreak	Cha	III	Wilhoit
	Rachel's Song	S2S	IV	Stairwalt
	Die Lorelei	Waltz	III	Bendewald

**35th ICBDA 2011
Evening Program Detail
PHASE IV-V —Hall B**

Time	WEDNESDAY			
8:35	Cuer: Karen & Edward Gloodt	Rhythm	Phase	Choreographer
	Dedication	Waltz	IV	Rumble
	Ain't That A Shame	Jive	V	Gloodt
	Orient Express Foxtrot	Foxtrot	V	Moore
	Coney Island IV	Waltz	IV	Gloodt
	I Want a Love That Will Last	Bolero	IV	Parker
	Java Jive	WCS	V	Childers
	A Wink And A Smile	Foxtrot	V	Rumble
	Cuando Me Enamoro	Rumba	IV	Gloodt
9:07	Cuer: Ake & Birgitta Gramh	Rhythm	Phase	Choreographer
	Manuela	Waltz	IV	Rumble
	I Love Beach Music	WCS	IV	Raybuck
	The Human Thing To Do	Foxtrot	V	Sheridan
	Stier Tango	Tango	V	Worlock
	Wendy	Waltz	V	Slater
	Calendar Girl	Jive	IV	Rotscheid
	Jurame	Rumba	V	Worlock
	Send Her Roses	Foxtrot	IV	Palmquist
9:39	Cuer: George & Pamela Hurd	Rhythm	Phase	Choreographer
	Lady Marmalade	Cha	IV	DeChenne
	Half A Moment	Waltz	V	Finch
	Senorita Tango	Tango	IV	Rumble
	Once In A While	Foxtrot	V	Gloodt
	Pink Cadillac	Jive	V	Lawson
	Besame Mucho	Rumba	V	Rumble
	Rama Lama Ding Dong	Jive	V	Worlock
	Illusion	Waltz	V	Sheridan
10:11	Cuer: Anne & Gup Gupton	Rhythm	Phase	Choreographer
	September Foxtrot	Foxtrot	IV	Slotsve
	You Needed Me	S2S	V	Worlock
	Dancing In September	Cha	V	Rumble
	Wyoming Lullaby	Waltz	V	Palmquist
	Almost Bolero	Bolero	IV	Collipi
	Ain't Misbehavin'	Foxtrot	V	Slater
10:35	Cuer: Tim Eum & Cindy Hadley	Rhythm	Phase	Choreographer
	The Spinning Wheel	Waltz	IV	Smith
	West Coast Swingin'	WCS	IV	Nelson KB
	Warm & Willing	Foxtrot	V	Childers
	Wounded Heart	Bolero	V	Worlock
	Rose of Tralee	Waltz	IV	Glenn
	Just A Tango	Tango	V	Childers

**35th ICBDA 2011
Evening Program Detail
Phase V-VI — Hall A**

Time	WEDNESDAY			
8:35	Cuer: George & Pamela Hurd	Rhythm	Phase	Choreographer
	Papillon	Waltz	VI	Lamberty
	Rama Lama Ding Dong	Jive	V	Worlock
	Stairway To Paradise	Foxtrot	V	Read
	La Barca	Bolero	V	Goss
	London By Night	Waltz	VI	Goss
	You Needed Me	S2S	V	Worlock
	Angelina	Cha	V	Worlock
	Evening Star	Waltz	VI	Sandeman
9:07	Cuer: Curt & Tammy Worlock	Rhythm	Phase	Choreographer
	St. Michel's Quickstep	Quickstep	VI	Casey
	That's You VI	Foxtrot	VI	Rumble
	Harlem Nocturne	Rumba	VI	Sandeman
	Verano	Tango-Arg	V	Hurd
	A Moment Lost	Waltz	VI	Shibata
	Fiesta Madrilena	Paso	VI	Hurd
	Feel My Love	Bolero	VI	Worlock
	Caminito	Tango	V	Worlock
9:39	Cuer; David Goss & Ulla Figwer	Rhythm	Phase	Choreographer
	Love Grows	Cha	V	Worlock
	Am I Blue	Foxtrot	VI	Lamberty
	Big, Blonde, And Beautiful	WCS	V	Goss
	Me And My Sister	Waltz	IV	Read
	Cell Block Tango	Tango	VI	Worlock
	Big Spender	Foxtrot	VI	Vogt
	A Letter To You	Jive	V	Worlock
10:11	Cuer: Susie & Gert-Jan Rotscheid	Rhythm	Phase	Choreographer
	Besame Mucho	Rumba	V	Rumble
	Hallelujah Waltz	Hest/Cant Waltz	VI	Read
	Mint Julep	WCS	VI	Rother
	Beat of Your Heart	S2S	V	Preskitt
	Violette	Waltz	VI	Nelson KB
	I Got A Girl	Mambo	IV	Preskitt
	Tango Capriccioso	Tango	V	Ward
10:35	Cuer: Roy and Janet Williams	Rhythm	Phase	Choreographer
	Mi Vida	Rumba	IV	Read
	The Bard	Waltz	V	Lamberty
	Caress	Bolero	VI	Shibata
	I Do I Do I Do	Foxtrot	V	Blackford
	Just Another Woman In Love	Rumba	VI	Anderson
	Anytime, Anywhere	Waltz	VI	Moore

Thursday, July 21, 2011

	HALL A Phase V-VI	HALL B Phase IV-V	Hall C Phase III-IV
Teaches 9:00 AM- 11:30 AM	George & Pamela Hurd "Jelly Roll" Ph VI Quickstep MC-Ken & Sue Davis	Al Lillifield & Marzena Fabjan "Solamente Una Vez Phase V+2 Rumba MC-Stuart Lewis & Fay Samborsky	Brent & Judy Moore "Black Tie Tango" Phase IV+1 Tango MC-Rey & Sherry Garza
11:30AM- 1:00 PM	LUNCH BREAK		
1:00 PM- 1:50 PM	Reviiev-Hurd "Jelly Roll", Phase VI Quickstep	Reviiev-Lillifield & Fabjan "Solamente Una Vez Phase V+2 Rumba	Review-Moore "Black Tie Tango" Phase IV+1 Tango
2:00 PM- 4:30 PM	Randy & Marie Preskitt "On Days Like These" Phase VI Bolero MC-John Burnett	Debby & Tim Vogt "Midnight Tango" Phase V+2 Tango MC-Gert-Jan & Susie Rotscheid	Dave Goss & Ulla Figwer "Spider Man" Phase IV Quickstep MC-Dennis Rogers & Connie Goodman
4:30 PM- 7:00 PM		Closed	Closed
4:30PM- 7:00PM		DINNER BREAK	
7:00 PM- 7:50 PM	Review-Preskitt "On Days Like These" Phase VI Bolero	Review-Vogt "Midnight Tango" Phase V+2 Tango	Review-Goss & Figwer "Spider Man" Phase IV Quickstep
8:00 PM	Showcase of Rounds in Hall A-----Halls B & C Closed Jack & Judy DeChenne "Bahia Blanca" Phase VI Argentine Tango Rey & Sherry Garza "Good Mornin' Life" Phase V Quickstep Pat & Joe Hilton "Rolling in the Deep" Phase IV+2 Cha Cha Kenji & Nobuko Shibata "I'm Gonna Getcha Good" Phase VI Cha Cha Paul & Linda Robinson "Crush On you" Phase V Foxtrot Tim Eum & Cindy Hadley "Rudy" Phase IV+2 Waltz		
8:35 PM – 9:35 PM	Dance Through Today's Teaches (1X);Hall A-- Halls B and C Closed Top 15		
9:40 PM- 11:00 PM	Programmed Dancing Phase (V-VI)	Programmed Dancing Phase (IV-V)	Programmed Dancing Phase (III-IV)

**35th ICBDA 2011
Evening Program Detail
PHASE III-IV — Hall C**

Time	THURSDAY			
9:40	Cuer: Anita Froehlich	Rhythm	Phase	Choreographer
	Adeline III	S2S	III	Kincaid
	Milica	Mixed	III	Tikkanen
	Sway 4 Me	Cha	IV	Rumble
	Beautiful Dreamer	Waltz	III	Gloodt
	Almost Bolero	Bolero	IV	Collipi
	This Is The Life	Foxtrot	IV	Rumble
	Mambo Gelato	Mambo	III	Cibula
10:08	Cuer: Paul & Linda Robinson	Rhythm	Phase	Choreographer
	Quietly Foxtrot	Foxtrot	III	Tucker
	Kokomo	Cha	III	Filardo
	Entre Mis Recuerdos	Bolero	IV	Gloodt
	You Light Up My Life	Waltz	IV	Prow
	Last Night	Cha	III	Speranzo
	Nighty Night	Foxtrot	III	Lawson
	Falling Into You	Bolero	IV	Moore
10:36	Cuer: Mary & Robert Townsend-Manning	Rhythm	Phase	Choreographer
	A Continental Goodnight	Quickstep	III	Murbach
	Berkley Square III	Mixed	III	Baldwin
	Let Me Show You How	Jive	IV	Slater
	Candida Rumba	Rumba	III	Seurer
	Jean III	Waltz	IV	Buck
	Black Velvet	Cha	III	Kilner

**35th ICBDA 2011
Evening Program Detail
PHASE IV-V — Hall B**

Time	THURSDAY			
9:40	Cuer: Roy & Janet Williams	Rhythm	Phase	Choreographer
	Beat Of Your Heart	S2S	V	Preskitt
	All That Jazz	Foxtrot	V	Sechrist
	Moon River	Waltz	IV	Rumble
	Boogie Time	Jive	IV	Gloodt
	Forrest Gump	Waltz	V	Moore
	Perfidia in Brazil	Rumba	V	Hurd
	Dream a Little Dream of Me	Foxtrot	V	Shibata
10:08	Cuer: Rey & Sherry Garza	Rhythm	Phase	Choreographer
	Last Night Cha	Cha	V	Worlock
	The Old House	Waltz	IV	Lamberty
	My Heart Will Go On	Bolero	IV	Vogt
	From My Guy	Foxtrot	V	Goss
	Scheherazade IV	Waltz	IV	Gloodt
	Fine Brown Frame	Jive	IV	Hurd
	French Poodle	Foxtrot	V	Moore
10:36	Cuer: Stuart Lewis & Fay Samborsky	Rhythm	Phase	Choreographer
	Gardenia Tango	Tango	IV	Parker
	The Sun, The Sea & The Sky	Waltz	IV	Bradt
	Beale Street Blues	Jive	V	Lillefield
	Los Rayos del Sol	Rumba	V	Moore
	Belsize Waltz	Waltz	IV	Huffman
	Spooky	WCS	V	Moore

**35th ICBDA 2011
Evening Program Detail
Phase V-VI — Hall A**

Time	THURSDAY			
9:40	Cuer: Mark & Pam Prow	Rhythm	Phase	Choreographer
	My Heart Will Go On	Bolero	IV	Vogt
	Where Or When	Foxtrot	VI	Worlock
	Cool Yule	Jive	V	Goss
	Mujer	Rumba	VI	Read
	Black Horse	WCS	VI	Worlock
	Venetian Serenade	Waltz	IV	Hurd
	On My Journey	Bolero	V	Shibata
10:08	Cuer: Brent & Judy Moore	Rhythm	Phase	Choreographer
	Tango Parisienne	Tango	IV	Moore
	A Wink And A Smile	Foxtrot	V	Rumble
	Abrazame	Bolero	V	Worlock
	Dark Waltz	Waltz	VI	Vogt
	Carnival	Rumba	IV	Rumble
	Smoke Gets In Your Eyes	Foxtrot	VI	Rumble
	La Gloria	Bolero	VI	Moore
10:36	Cuer: Michael & Diana Sheridan	Rhythm	Phase	Choreographer
	Stier Tango	Tango	V	Worlock
	Jurame	Rumba	V	Worlock
	Misty Morning	Waltz	VI	Rumble
	Adeline	S2S	VI	Shibata
	My First, My Last, My Everything	Foxtrot	VI	Preskitt
	Los Rayos del Sol	Rumba	V	Moore

Friday, July 22, 2011

	HALL A Phase V-VI	HALL B Phase IV-V	Hall C Phase III-IV
Teaches 9:00 AM- 11:30 AM	Jack & Judy DeChenne "Bahia Blanca" Phase VI Argentine Tango MC-Brent & Judy Moore	Rey & Sherry Garza "Good Mornin' Life" Phase V Quickstep MC-Debbie Hawks	Pat & Joe Hilton "Rolling in the Deep" Phase IV+2 Cha Cha MC - Tom & Tanny Weisgram
11:30 AM	LUNCH BREAK		
1:00 PM- 1:50 PM	Review-DeChenne "Bahia Blanca" Phase VI Argentine Tango,	Review-Garza "Good Mornin' Life" Phase V Quickstep	Review-Hilton "Rolling in the Deep" Phase IV+2 Cha Cha
Teaches 2:00 PM- 4:30 PM	Kenji & Nobuko Shibata "I'm Gonna Getcha Good" Phase VI Cha Cha MC- Roy & Janet Williams	Paul and Linda Robinson "Crush On You" Phase V Foxtrot Bruce & Kristine Nelson	Tim Eum & Cindy Hadley "Rudy" Phase IV+2 Waltz MC-Herb & Cece Colson
4:30 PM- 7:00 PM	DINNER BREAK		
7:00 PM- 7:50 PM	Review Shibata "I'm Gonna Getcha Good" Phase VI Cha Cha	Review Robinson "Crush On You" Phase V Foxtrot	Review Eum & Hadley "Rudy" Phase IV+2 Waltz
8:00 PM	<p><i>Showcase of Rounds in Hall A-----Halls B & C Closed</i></p> <p>Richard Lamberty & Alise Halbert "Remordimiento" Phase VI International Tango John & Karen Herr "Fallin" Phase IV+2 Canter/Hesitation Waltz Mike & Leisa Dawson Hall of Fame Standby teaches Karen & Ed Glodt "St Elmo's Fire" Phase IV+I Slow Two Step Bob & Sally Nolen "Tango of the Roses" Phase IV+2 Tango Curt & Tammy Worlock-Remember When" Phase V+2 Slow Two Step</p>		
8:35 PM- 9:35 PM	<p>Dance Through Today's Teaches (1X) Hall A Halls B & C Closed Top 15</p>		
9:40 PM- 11:00 PM	Programmed Dancing Phase (V-VI)	Programmed Dancing Phase (IV-V)	Programmed Dancing Phase (III-IV)

**35th ICBDA 2011
Evening Program Detail
PHASE III-IV — Hall C**

Time	FRIDAY			
9:40	Cuer: Kristine & Bruce Nelson	Rhythm	Phase	Choreographer
	Gazpacho Cha	Cha	IV	Lawson
	Someone Must Feel Like A Fool Tonight	Waltz	III	Collier
	Hooked On Swing	Mixed	IV	Windhorst
	No Walls	Waltz	IV	Worlock
	Too Many Rivers	S2S	IV	Hooper
	Autumn Leaves	Mixed	IV	Moss
	Sugar Sugar	Cha	IV	Worlock
10:08	Cuer: Gloria Jackson & Larry Frank	Rhythm	Phase	Choreographer
	Esta Rumba	Rumba	III	Barton
	Alice Blue Gown	Waltz	III	Utley
	Night Train	Jive	III	Lawson
	C'est Si Bon	Foxtrot	IV	Liggin
	I'm Alive	Cha	IV	Renauld
	Belsize Waltz	Waltz	IV	Huffman
10:36	Cuer: Bob & Sally Nolen	Rhythm	Phase	Choreographer
	Non Dimenticar	Rumba	III	Rumble
	A Brief Romance	Waltz	IV	Rumble
	Calendar Girl	Jive	IV	Rotscheid
	Anything But Love Foxtrot	Foxtrot	IV	Slater
	Chaka Chaka	Cha	IV	Phillips
	Biloxi Lady	Rumba	IV	Eddins
	Rainbow Connection	Waltz	IV	Childers

**35th ICBDA 2011
Evening Program Detail
PHASE IV-V — Hall B**

Time	FRIDAY			
9:40	Bob & Sally Nolen	Rhythm	Phase	Choreographer
	Four Walls	Waltz	IV	Buck
	Too Many Rivers	S2S	IV	Hooper
	White Sport Coat	Foxtrot	IV	Lefeavers
	Blueberry Hill	WCS	V	Buck
	Me and My Sister	Waltz	IV	Read
	Sugar Sugar	Cha	IV	Worlock
	Autumn Leaves	Mixed	IV	Moss
10:08	Cuer: Susie & Gert-Jan Rotscheid	Rhythm	Phase	Choreographer
	The Bard	Waltz	V	Lamberty
	Carnival	Rumba	IV	Rumble
	I Do I Do I Do	Foxtrot	V	Blackford
	No Walls	Waltz	IV	Worlock
	Sway 4 Me	Cha	IV	Rumble
	You Make Me Feel So Young	Foxtrot	V	Krol
	Let Me Show You How	Jive	IV	Slater
10:36	Cuer: Mark & Pam Prow	Rhythm	Phase	Choreographer
	PA 6-5000	Mixed	V	Glover
	Sinti	Rumba	V	Slater
	The Singing Piano Waltz	Waltz	V	Marx
	Maria Elena	Foxtrot	V	Ward
	Ding Dong Mambo	Mambo	IV	Collipi
	Lovely Lady	Waltz	V	Palmquist

**35th ICBDA 2011
Evening Program Detail
Phase V-VI — Hall A**

Time	FRIDAY			
9:40	Cuer: Debby & Tim Vogt	Rhythm	Phase	Choreographer
	The Best of Me	Bolero	IV	Goss/Figwer
	Forrest Gump	Waltz	V	Moore
	You Say You Will	WCS	V	Rumble
	Perfidia in Brazil	Rumba	V	Hurd
	Beale Street Blues	Jive	V	Lillefield
	The Best is Yet to Come	Foxtrot	VI	Preskitt
	Chalita	Tango-Arg	VI	Goss
10:08	Cuer: Randy & Marie Preskitt	Rhythm	Phase	Choreographer
	Adagio	Waltz	VI	Worlock
	Are You Still Mine	S2S	VI	Goss
	Last Night Cha	Cha	V	Worlock
	Orient Express Foxtrot	Foxtrot	V	Moore
	Kiss Me Goodbye Rumba	Rumba	VI	Lawson
	Laurann	Waltz	IV	Preskitt
	Sleeping Beauty	Bolero	V	Moore
10:36	Cuer: Paul & Linda Robinson	Rhythm	Phase	Choreographer
	Spooky	WCS	V	Moore
	All That Jazz	Foxtrot	V	Sechrist
	Te Quiero	Rumba	IV	Worlock
	Begin To Color Me	Waltz	VI	Read
	Perfidia	Rumba	VI	Slater
	Symphony	Foxtrot	VI	Slater

Saturday, July 23, 2011

	HALL A Phase V-VI	HALL B Phase IV-V	Hall C Phase III-IV
Teaches 9:00 AM- 11:30 AM	Richard Lamberty & Alise Halbert "Remordimiento" Phase VI International Tango, MC -Bob & Sally Nolen	Mike & Leisa Dawson Hall of Fame MC-Sandy Teague Ritcey	John & Karen Herr "Fallin" Phase IV+2 Canter/Hesitation Waltz MC-Paul & Linda Robinson
11:30 AM	LUNCH BREAK		
1:00 PM	Annual General Membership Meeting PLEASE ATTEND—HALL B		
2:10 PM- 3:00 PM	Review Lamberty & Halbert "Remordimiento" Phase VI International Tango	Review-Dawson Hall of Fame	Review-Herr "Fallin" Phase IV+2 Canter/Hesitation Waltz
3:05 PM- 5:00 PM	Dance Through Today's Teaches (1X) Hall A--Halls B & C Closed Top 15 (5-1)		
5:00 PM- 7:30 PM	DINNER BREAK		
7:30 PM	AWARDS, CLOSING CEREMONIES--HALL A		
8:05 PM- 8:50 PM	Dance Through Today's Teaches (1X) Hall A--Halls B & C Closed Top 15		
8:55 PM- 11:00 PM	Programmed Dancing Phase (V-VI)	Programmed Dancing Phase (IV-V)	Programmed Dancing Phase (III-IV)
11:00 PM	CONVENTION 35 CLOSSES. THANK YOU FOR ATTENDING SEE YOU NEXT YEAR IN GREENSBORO, NC!!!!		

**35th ICBDA 2011
Evening Program Detail
PHASE III-IV — Hall C**

SATURDAY				
Time		Rhythm	Phase	Choreographer
8:55	Cuer: Anne & Gup Gupton			
	Any Dream Foxtrot	Foxtrot	III	Pinks
	Ob-La-Di, Ob-La-Da	Cha	III	Rumble
	Alhambra	Waltz	IV	Lamberty
	Cuando Me Enamoro	Rumba	IV	Gloodt
	La Vie En Rose	Foxtrot	III	Molitoris
	Spaghetti Rag	Two Step	III	Gniewek
	Annabelle	Waltz	IV	Raye
	Fine Brown Frame	Jive	IV	Hurd
9:27	Cuer: Karen & Edward Gloodt			
	Am I Blue IV	Foxtrot	IV	Slater
	Doolittle Cha	Cha	IV	Goss
	Rainbow Foxtrot	Foxtrot	IV	Blackford
	Years May Come	Rumba	IV	Rother
	Jesse	Waltz	IV	Gloodt
	Axel F	Cha	III	Mathewson
	My Cherie Amour	Foxtrot	IV	Gloodt
	Banana Boat (IV)	Cha	IV	Filardo
9:59	Cuer: Ake & Birgitta Graham			
	Manuela	Waltz	IV	Rumble
	I Wanta Quickstep	Quickstep	III	Palmquist
	Witchcraft IV	Foxtrot	IV	Slater
	Todo 3	Cha	III	Rotscheid
	Send Her Roses	Foxtrot	IV	Palmquist
	That'll Be the Day	Jive	III	Rotscheid
	Answer Me	Waltz	III	Palmquist
	Maria Elena Bolero III	Bolero	III	Palenchar
10:31	Cuer: Stuart Lewis & Fay Samborsky			
	Charade IV	Waltz	IV	Slater
	Almost Jamaica	Cha	III	Juhala
	Gardenia Tango	Tango	IV	Parker
	Ginny Come Bolero	Bolero	III	Galbraith
	Why Don't We Just Dance	Jive	III	Townsend/Manning
	Carolina Moon	Waltz	III	Rumble
	What A Difference	Rumba	IV	Slater

**35th ICBDA 2011
Evening Program Detail
PHASE IV-V — Hall B**

Time	SATURDAY			
8:55	Cuer: Oberdan and Vanessa Otto	Rhythm	Phase	Choreographer
	Laurann	Waltz	IV	Preskitt
	Mi Vida	Rumba	IV	Read
	Younger Than Springtime	Foxtrot	V	Nelson KB
	Sunflower	Jive	V	Tonks
	Exactly Like You	Foxtrot	IV	Slater
	El Reloj	Bolero	IV	Trankel/Gilder
	Dancing At Washington Square	Mixed	IV	Robertson
	Waltz Tramonte	Waltz	V	Britton
9:27	Cuer: Pat & Joe Hilton	Rhythm	Phase	Choreographer
	Jean	Waltz	V	Lamberty
	You Decorated My Life	Bolero	IV	Glodt
	Hello Memory	Waltz	IV	Shibata
	Tampa Jive	Jive	V	Macuci
	Sweet Ida Foxtrot	Foxtrot	V	Palmquist
	Te Quiero	Rumba	IV	Worlock
	Riviere de Lune	Waltz	V	Palmquist
	Am I Blue IV	Foxtrot	IV	Slater
9:59	Cuer: David Goss & Ulla Figwer	Rhythm	Phase	Choreographer
	Rabbit Tango	Tango	V	Davis
	Rainbow Connection	Waltz	IV	Childers
	The Best Of Me	Bolero	IV	Goss/Figwer
	This Is The Life	Foxtrot	IV	Rumble
	And I Love You So	Rumba	V	Childers
	Adagio IV	Waltz	IV	Lamberty
	La Barca	Bolero	V	Goss
	You Say You Will	WCS	V	Rumble
10:31	Cuer: Randal & Marilyn Ann Diamond	Rhythm	Phase	Choreographer
	Marilyn, Marilyn	Waltz	IV	Palmquist
	Sleeping Beauty	Bolero	V	Moore
	Molly Maguire's Waltz	Waltz	IV	Lamberty
	Rachel's Song	S2S	IV	Stairwalt
	Witchcraft IV	Foxtrot	IV	Slater
	I'm Alive	Cha	IV	Renauld
	Castles And Kings	Waltz	V	Slater

**35th ICBDA 2011
Evening Program Detail
Phase V-VI — Hall A**

Time		SATURDAY		
8:55	Cuer: Roy & Janet Williams	Rhythm	Phase	Choreographer
	No Walls	Waltz	IV	Worlock
	Peligro	Tango	VI	Goss
	You Raise Me Up	S2S	VI	Read
	Me And Mrs You	Foxtrot	V	Goss
	I'm Accustomed To You	Bolero	VI	Goss
	Unchained	Waltz	VI	Worlock
	Lost to Me	Rumba	V	Shibata
	Rabbit Tango	Tango	V	Davis
9:27	Cuer: Karen & Dick Fisher	Rhythm	Phase	Choreographer
	Cavatina	Waltz	VI	Barton
	Wounded Heart	Bolero	V	Worlock
	Java Jive	WCS	V	Childers
	The Human Thing To Do	Foxtrot	V	Sheridan
	Tampa Jive	Jive	V	Macuci
	All I Ask of You	S2S	VI	Rumble
	My Sweet Catherine	Waltz	VI	Goss
	Seniorita Tango	Tango	IV	Rumble
9:59	Cuer: Anita Froehlich	Rhythm	Phase	Choreographer
	La Distancia	Bolero	VI	Moore
	Tonight	Waltz	V	Shibata
	It Takes Two	S2S	IV	Goss
	Pata Pata	Cha	IV	Shibata
	Amapola	Rumba	VI	Rumble
	Who Wouldn't Love You	Foxtrot	VI	Moore
	You Love Me	Bolero	V	Worlock
	The Sun, The Sea & The Sky	Waltz	IV	Bradt
10:31	Cuer: Kristine & Bruce Nelson	Rhythm	Phase	Choreographer
	French Poodle	Foxtrot	V	Moore
	Fine Brown Frame	Jive	IV	Hurd
	And I Love You So	Rumba	V	Childers
	A Daisy in December	Waltz	VI	Hurd
	Warm & Willing	Foxtrot	V	Childers
	The Tide Is High	Rumba	VI	Worlock
	Boulavogue	Waltz	VI	Lamberty

THE ICBDA 35th CONVENTION CLINIC NOTES

Dan & Sandi Finch—Tango

Dick and Karen Fisher—Quickstep

Mike and Diana Sheridan—Tango
No Clinic Notes Provided

Bruce and Kristine Nelson—Quickstep

Gert-Jan and Susan Roscheid—Tango

Curt and Tammy Worlock—Quickstep;
No Clinic Notes Provided

Tango: Phase V, Where International Style Begins

By Sandi & Dan Finch

ICBDA Convention 2011

Every rhythm has its own characteristic way of moving. When it comes to Tango, you have three options. Depending on the music and the choreography, it could be Argentine style, reflecting the roots of tango in the ports of Argentina; or International style, more staccato, with head shrugs, the form adopted by the British; or American style, more playful with a little bit of Hollywood.

The incomparable Eddie Palmquist likened the differences to a Lady's temperament. In Argentine tango, the Lady dances seductively, almost cuddled to her partner, as though "yes" would be her answer to any request from him. In the very English International style tango, the Lady is aloof, and the head tics and sharp turns into and out of closed position indicate her answer would be definitively "no."

American style has always been playful, from the Hollywood image of Rudolph Valentino stomping across the floor with lead hands stretched out in front. As Eddie would characterize it, the Lady is responding to her partner's overtures with a "maybe."

As different as the styles are, they all came to the dance floor from South America. It is believed the name "tango" came from the Latin word "tangere" meaning to touch or the Castilian "tano" meaning "I play." Remember where Tango started, and the name makes sense. Traveling musicians took their tango to Europe in the early 1900s and it became the rage of Paris society. The British formalized it for competition in 1922. Hollywood stylized it for the movies of the 1920s.

Our focus for this seminar is Phase V where true International Tango figures and terminology come into round dancing.

Musical Timing

Tango is shown in cuesheets in 4/4 timing, meaning four beats in each measure of music. The most basic rhythm is **QQS**, which means you dance the first "Q" on beat 1, the second "Q" on beat 2 and "S" on beats 3 and 4, but tango has many variations of timing. For example, a progressive link in International tango is **QQ**, while a closed promenade is **SQQS**. These two figures together make up two full measures of music.

Movement

International Tango steps are deliberate, decisive and crisp, unlike waltz, foxtrot and quickstep, where we strive for a continuous smooth flow from step to step with body swing and use sway to bank into a turn. The tango feet are picked up instead of being skimmed across the floor.

Tango is danced "flat" with no rise and fall, no body swing, no sway. Missing in tango are the elements—rise and fall and Man's forward swing—needed for those gorgeous swiveling heel turns for Lady in the smooth dances. Instead Lady has a momentary duck-footed position as each foot is placed for such figures with heel turns as telemarks.

Knees remain relaxed in tango (not crouched). Forward steps in closed position and the first two steps in semi-closed position begin with a heel lead; closing steps are usually onto a whole foot. The part that touches the floor first will be referred to as *inside edge of foot*, *inside edge of ball of foot*, *heel or whole foot*. We will refer to "knee veer" in many places, especially when figures end in semi-closed promenade. The free foot is tapped slightly ahead and to the side of the standing foot with pressure on the inside edge of the ball, such that the knees veer in toward each other. The sharpness, distinctive technique and Man's mind set to be "macho" are what the English call "the tango atmosphere."

Dance Position

Closed position requires space for those relaxed knees. To achieve that, stand in regular closed position, then keeping the feet on the floor, each partner turns 1/8 to the left swiveling the feet. The right foot slips slightly back so that the ball of the right foot is at the instep of the left foot. This will give you the feeling that your right knee is “tucked” behind the left and leaves room for partner’s knees to nestle in. Closed position figures end in this foot position.

The dance position for the upper body is more compact than other dances. Man’s right hand comes further across Lady’s back, to her spine, and lower than its placement in smooth dances. Lady’s left hand will be tickling his armpit, not on top of his arm. This gives the sense of “locking” yourselves together for the sharp compact movement of tango. Lead hands are joined much as for other smooth dances but brought in toward the body just a bit. Lady should feel her left hip is outside the Man’s right hip but not wrapped around it.

Basic Concepts

Walk: **SS**

The basic forward walk is done with Man’s right shoulder lead, giving the impression that it curves to the left. (A left side lead is used in the back walk.) For this reason, you may hear it cued “walk 2” or “curve 2.” On Man’s first forward step (L), his thighs will cross in CBMP (see below) as the left foot steps in front of the right, and on the second step (R), he will walk out of CBMP. Think of an arc drawn on the floor in front of you, with Man’s left foot walking on the inside of the arc and his right foot on the outside of the arc.

CBMP (Contra Body Movement Position): This results from placing one foot in front or in back of the other foot. Its general purpose is to help you stay in good dance position. You will recognize it in such ordinary figures as the thru step (inside feet) from semi-closed position, the step into the contra check, and the “forward to banjo and check” preceding a fishtail.

Tics & Head Shrugs: The compact frame and the sharp torso movements will cause Lady’s head to shrug from side to side when led by her partner. She can’t do it fast enough on her own to be effective or on time, making this is one place where the lead makes it happen, or not. It can occur on the right lunge, contra check, five step, at the end of a Spanish drag, or a turn from closed to semi-closed position, among others.

Figure Names: Semi-closed position is called promenade in tango, and figures in semi-closed position will often have “promenade” in their name. “Open” will be part of a figure name to indicate feet end passing instead of closing. “Link” will be part of a name telling you to go from one dance position to another.

Families of Figures

Promenade family **SQQS**

Closed promenade: Forward walking steps from semi-closed position with Lady turning to closed position.

Open promenade: Forward walking steps from semi-closed position to banjo.

Promenade: Walking staying in semi-closed position throughout.

Back open promenade : From semi-closed position with Man folding in front of Lady to closed position, and Lady dancing Man’s contra check at the end.

The Links

Progressive link **QQ** Transition from closed position to semi-closed position.

Promenade link **SQQ** Transition from semi-closed position to closed position, may be step-cued as “forward,-, pickup, tap.”

Outside swivel link **SQQ** An outside swivel with a pick-up.

Quarter Beats, Brush Tap & Other Syncopations

Quarter beats **Q&Q&S** Keep your head still while feet and lower body move forward and back, as though someone is holding you by the neck.

Brush tap **QQ&S** Closed position, forward turning left face, normally 1/8th turn, with side, brush and tap.

Back Twinkle **S&S** (or QQS) Back, close, tap in semi-closed position. May turn to face on second step for effect.

Decidedly Tango Figures

Stalking walks **SS** Exaggerated walks in semi-closed position.

Five-step **QQQS or QQS&S** Figure starting in closed position, with four weight changes and an action to turn to semi-closed position at the end.

Back corte **SQQS** (not to be confused with the intermediate figure "corte") An advanced box finish.

Rock turn **QQS QQS** Rocking steps to a closed finish.



This image of tango appeared in "The Tango & How To Do It," published in 1913 by Gladys Beattie Crozier. The figure shown is "La Promenade," a walking step. England's Dancing Times first published an article on tango in 1911, calling it "the latest Paris ballroom novelty just arrived from South America." This was before the British refashioned it into the English Style, later to be called International Style.

The Quickstep

Dick and Karen Fisher

ICBDA Convention 2011

The quickstep is a joyful but demanding dance. The basic figures are simple, easy to learn, and easy to fit to the music. The tempo and bright character of the music add to making quickstep a joy to dance. However, mastery of the basics is essential if one wishes to really enjoy quickstep.

The walk, the chassé, and the lock are the foundation of many quickstep figures, and we should attempt to master them before we worry about figures. The walk in quickstep is not different from that in other smooth rhythms; however, in quickstep it is very important to execute it properly in order to keep the body from popping up and down as well as to conserve energy. However, before we begin to look at the walk we must have the correct poise, or carriage of the body, and balance, or distribution of weight, foot alignment, and dance hold.

The dance hold is a matter of personal preference, but a quiet and unvarying top line is essential in quickstep. The elbows should be held only slightly forward of the shoulders and as widely apart as possible. They should not move from this position. The man's right elbow should never move back of the shoulder line. Correct poise and balance is achieved by having all of our blocks of weight in alignment. When we stand normally this is usually not achieved. There is a tendency to have our chest and head out of alignment. To correct this, use your abdominal muscles to lift the chest and then move your head back so that it is aligned over your spine.

The forward walk: Standing very erect with knees relaxed but not bent push the hips forward so that your weight is on the balls of the feet but the heels are still in contact with the floor. Take care not to allow your body above the hips to move forward. For our example, we will begin with the left foot free. Swing the left knee forward allowing the ball of the foot and then the heel to just skim the floor and extend the foot. At the full extent of the stride, the heel of the left foot and the ball of the right foot will be in contact with the floor. As the hips move forward, lower the left toe so that the full foot is on the floor then allow the hips to continue to move forward until your weight is on the ball of the left foot and repeat the process with the right foot.

The backward walk: This is more difficult than the forward walk. The person moving backward must be careful not to take weight onto the moving foot until the forward motion of the couple has caused a weight shift that forces them to do so. Taking weight onto the moving foot too early will impede the couple's flowing movement over the floor, which can be particularly disastrous in the quickstep. Standing very erect with knees relaxed but not bent push the hips forward but keep your weight evenly distributed between the balls of the feet and the heels. Take care not to allow your body above the hips to move forward. For our example, we will begin with the right foot free. Swing the right leg back from the hip with the ball of the foot and then the toe skimming the floor. As the forward motion of the couple moves the center of gravity, begin to take weight on the ball of the right foot. Continuing to move backward, release the toe of the left foot and dragging the heel draw it back under the body toward the right foot. When the feet are parallel, lower the right heel to the floor, and repeat the process with the left foot.

The chassé: The basic chassé action (QQS) is side, close, side and forward or side and backward. The side close side steps are taken on the ball of the foot with the feet just skimming the floor, but there is a very definite placement of weight onto the ball of the foot at the end of each step. This is accomplished by flexing of the ankle and instep as the step is completed. The third step is taken ball flat preparing for a heel lead on the next figure by the person going forward.

The lock step: The lock step is a chassé in which the feet are crossed on the second quick. To accomplish this, step forward or backward on the first quick and then bring the knees together tucking the knee of the moving foot in front of or behind the knee of the supporting foot. This means that the feet will remain somewhat separated. Although the feet remain parallel to the line of dance, the person moving forward has a left side lead. Of course, this is the responsibility of the man. As in the chassé, the ball of the foot should just skim the floor as each step is taken.

In quickstep, the almost continuous contact of the feet with the floor, maintained by softening of the knees and allowing the ankles and the instep to flex, allows the dancers to move in a flowing motion across the floor without bobbing up and down. There is slight body rise and fall but it is nothing like the rise and fall in waltz. Even in figures such as telemark, impetus, and spin turn, which are danced like waltz, the rise and fall is minimized. Excessive lowering will lead to bobbing up and down and make quickstep a tiring dance. Body rise and fall needs to be dampened by having soft knees and flexible ankles so that the head shows little or no up and down motion. This conserves energy and does not tire the dancers out.

In this session, we will be working on phase IV and V figures, paying particular attention to body position, foot placement, and proper rise and fall of quickstep.

QUICKSTEP
Bruce and Kristine Nelson
ICBDA Convention 2011

Joyful, Light and Airy (Who Me? Are You Kidding?)

Quickstep - a wonderful dance rhythm where dancers move quickly around the dance floor performing runs, chasses and locks all while appearing to be light as air. No really! It is possible to dance quickly and also be in control.

The Quickstep was developed in the 1920s from a combination of Foxtrot, Charleston, Shag, One-Step and Peabody dance crazes. In that era Foxtrot was danced quite quickly and the kicks and hops of Charleston and Shag were added along with runs and locks. Foxtrot then slowed evolving into "Slow" Foxtrot and the quicker version became Quickstep.

Characteristics: Elegant and smooth, Quickstep is a dynamic, energetic rhythm with dancers moving lightly and freely on their feet. Distinctive to the Quickstep is an up-and-down, rise-and-fall swinging motion performed at a fast pace.

Dance Position/Frame: It is critical that upper body posture be straight and frame must be strong throughout each figure. Poise is slightly forward so that the body weight is balanced across the inside arches of the feet. Quickstep is danced primarily in Closed Position and there is also significant use of contra body positioning particularly in the locks and chasses.

KEY POINTS!

Movement: Since Quickstep is usually danced at a faster tempo than Foxtrot, steps are not as long and rise is not so prolonged. Dance lightly on the feet using the ankles as much as possible (like shock absorbers) to accomplish rise and fall. In general most of the "slow" steps (or passing steps) are taken on the heel, while most "quick" steps are taken on the balls of the feet (closing or locking steps). Slow forward steps are heel leads rising to the ball of the foot if followed by a quick. A slow at the end of a figure such as a chasse or lock is to the ball of the foot then lower to the heel collecting the free foot. Lowering action should always be soft and gradual

creating a smooth and graceful feeling (not a quick drop or "klunk"). Slow backward steps are to the ball of the foot then lowering to the heel.

Rhythm Patterns: The basic timing is SQQS (1 ½ measures) thus often crossing measures. In choreography figures from other rhythms such as Foxtrot or Waltz are often added using SSS (particularly for rotating figures) and Q&Q timing. Figures are also based on SQQ, QQS or SSQQS. Choreographic variations and advanced figures may utilize split beats, such as Q&Q&QQS.

Again note that basic timing may change depending on choreography.

Quickstep Phase III [Standard Timing]

Hover [+Forward, Back, Thru] SSS Fishtail

QQQQ

Hover Fallaway SSS

Whaletail QQQQ QQQQ

Whisk SSS
Spin Turn SSS
Wing
SSS

Phase IV Quickstep figures often follow Foxtrot timing. The exceptions are generally the rotational figures which are danced SSS [e.g. Telemark, Hover Telemark, Hover Corte].

The Phase IV figures unique to Quickstep are:

Quickstep Phase IV [Standard Timing]
Charleston Crosses QQQQ
Quarter Turns & Progressive Chasse
SS QQS SQQ S
Cross Chasse
SQQS
Reverse Chasse Turn SQQ SQQ [M heel
turn hold hold]
Quarter Turns
SS QQS SQQ
Running Locks [Forward or Back]
QQQQ QQS
Progressive Chasse SQQS
Flicker &Q&Q

Clinic Figures

Hover, Chasse, Lock, Maneuver [side close], Impetus, Spin Turn, Box Finish
Quarter turns & Progressive chasse
Telemark [SCP, BJO]
Running Locks

Yes! Let's dance Quickstep

DANCING TANGO LIKE TANGO

by Gert-Jan and Susie Rotscheid

ICBDA Clinic, 2011

We have noticed that often in Round Dancing when we learn a new rhythm, the focus is on learning the footwork and figures that apply to that rhythm. It is often not until we are dancing at a higher or more advanced level that any time is spent on the characteristics of the rhythm. Yet this is really the essence of each rhythm - what makes the difference between a rumba and a cha cha, or a foxtrot and a tango, etc. The individual style of each rhythm is integral to defining the movement and feel of each dance. But more than in any other dance, the style of Tango is what makes it dynamic and unique. Without style, Tango is simply walking around the room. So we would like to take a few moments of this clinic and try to help you all get comfortable with the specific "personality" of tango, and hopefully give you a few ideas on how to make it "your" rhythm.

We would like to start with a few of the basic ideas first, since it is important to understand and be able to dance those properly before we move on to some other figures.

The Hold

Even at the higher levels there are times when some feel uncomfortable with the "Tango hold". Try to think of it as your normal ballroom hold, but a bit more compressed. Remember that the compression comes in from the core, not just bringing your arms in, and of course keeping your head up and a good top. Your knees are flexed; think more of relaxing your knees then actually bending them. When you flex your knees, don't drop your hips. This means that you need to keep your hips under your shoulders and simply allow your knees to move forward. Be sure that your knees veer in towards each other; the knees are inside the feet. As you stand in Promenade Position, or Semi-Position, because of your tight-V body position and inward veering of the knees, the inside of the Man's left knee will be touching the outside of the Lady's right knee.

No Flight, No Sway

While this rhythm belongs to the moderns, it is really in a class of its own. Unlike the other modern dances, it has no swing, no sway, no rise and fall and no body flight. What does this mean? We of course move across the floor, but our body does not exceed nor precede our feet. As our feet are placed down and complete weight is transferred onto the supporting foot, there is slightly more downward pressure exerted through the foot against the floor than in the moving dances such as waltz, foxtrot, quickstep. The center of gravity is lower in the Tango so the weight is more in the center of the foot instead of on the balls of the foot (weight on the balls of the foot will give more body flight). Sway is also excluded from Tango technique for the simple reason that movement, deprived of the impetus of body flight, does not require sway.

Movement

Tango is danced with a right side lead for the man and a matching parallel closed position for the lady, consequently in Closed Position all forward steps on the left foot and backward steps on right foot are danced in CBMP (Contra Body Movement Position); i.e. with thighs crossed. Similarly all forward steps on right foot are danced with a right side lead and backward steps on left foot are danced with a left side lead; i.e. with thighs open. You need to be careful

not to "twist" your body into this position. Your whole side leads so that as you step you will be stepping across your body. In Closed Position, the foot placement of all forward steps start on the left side of each foot and for all backward steps it is the right side of each foot. The feet are slightly lifted and placed on each step — rather than gliding to position as with other dances. At the full reach of a step the knee is still slightly flexed.

Timing

Tango is written to music that has 4 beats to the measure - each quick getting 1 beat, each slow getting 2 beats, and of course we can have all sorts of syncopation, but let's concentrate right now on just the slows and quicks. Particularly on a slow step, you can step on the first count, and hold on the second count, or visa versa.

The Dance

Some say that tango is a serious, dominant, almost angry dance. We like to think of Tango as a **passionate** dance. It is also a dance that incorporates "stillness". We can use the quick foot placement, then the resulting stillness to add to the mysterious, sometimes cat-like movement that is so characteristic of this rhythm. It is a dance of contrasts. While there are often quick head movements, we need to keep the core of our bodies still, as our head moves on a horizontal line, neither up nor down. There are even some figures where you can even play around with the timing, placing the foot either at the beginning of the beat or at the end for different emphasis.

Some figures

Some of the figures we would like to work on, depending on the time are:

- The tap, phase V
- Promenade Figures, phase V
- Double Closed Promenade, phase VI
- Natural Twist Turn, phase VI
- 4-step, phase V
- 5-step, phase V
- Throwaway Owersway, phase VI
- Reverse Fallaway and Slip, phase V
- Telespin, phase VI

CLINICIANS

**DAN AND SANDI FINCH
DICK AND KAREN FISHER
BRUCE AND KRISTINE NELSON
GERT-JAN AND SUSIE ROSCHEID
MIKE AND DIANA SHERIDAN
CURT AND TAMMY WORLOCK**

TEACHERS

**JACK AND JUDY DeCHENNE
TIM EUM AND CINDY HADLEY
REY AND SHERRY GARZA
DAVID GOSS AND ULLA FIGWER
JOHN AND KAREN HERR
JOE AND PAT HILTON
GEORGE AND PAM HURD
RICHARD LAMBERTY AND ALISE HALBERT
AL LILLEFIELD AND MARZENA FABJAN
BRENT AND JUDY MOORE
RANDY AND MARIE PRESKITT
PAUL AND LINDA ROBINSON
KENJI AND NOBUKO SHIBATA
TIM AND DEBBY VOGT**

STANDBY

**ED AND KAREN GLOODT
BOB AND SALLY NOLEN
CURT AND TAMMY WORLOCK**

HALL OF FAME

MIKE AND LEISA DAWSON



JACK AND JUDY DeCHENNE

Spokane Valley, WA

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

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

Jack and Judy have been the featured Round Dance Instructors for many Intermediate and Advanced Dance Weekends in the U.S. and Canada. They were featured Instructors at the "CRDA Gala" in Greeley, Colorado in 1998 and 2002. They have also been the featured Instructors for the "August Of Rounds" in Spokane, Washington for the past twenty two years and the "Rounds of April" in Kennewick, Washington for the last fifteen years and are scheduled again for both in 2011. Jack and Judy have done many intermediate weekends including Shreveport, Louisiana, Tucson, Arizona; Mesa, Arizona; Albuquerque, New Mexico; Seattle, Washington; Salt Lake City, Utah; Plant City, Florida, Saskatoon, Saskatchewan, and other locations. In addition they have an advanced five-day clinic in Hood River, Oregon. They have attended many ICBDA/URDC Conventions and have taught at four different conventions and at three teachers clinics. They are past members of the URDC board of directors.

Jack and Judy have been married for 35 years and have 3 beautiful children. Jennifer, Jason and Hilary and two beautiful grand daughters, Adalynn and Tallulah who all live in Spokane. Jack works for a local state University in the Information Technology department and Judy is staying home to keep the family and house organized.

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



TIM EUM AND CINDY HADLEY

Huntsville, AL

Cindy and Tim have been teaching together since March 2008. They currently teach beginners through phase 5 round dancing for their Rocket Rounds club in their own home studio in Huntsville, Alabama.

Tim was a member of Roundalab from 1978 to 1987 and from 1998 to present. He served on the Board of Directors from 2000 to 2006 and is currently the Un-phased Figures Committee chairman. Tim has taught and/or cued at every National Square Dance Convention since 1995. He has been the featured teacher at national special events in Canada, Australia, and Germany. Tim and Cindy have been featured teachers at US weekend events including state conventions in Alabama, Georgia, Hawaii, Minnesota, Ohio, Tennessee, Virginia, and Washington. Tim and Cindy have been featured teachers at several DRDC weekends and have presented workshops/clinics at several ROUNDALAB and National Conventions.

Tim choreographed numerous dances which include
“Long Tall Sally” (Single Swing 3), “Viva Espana”, (Paso Doble 5),
“Only Time” (Mixed V +2), “Playful Rumba” (RB 5),
“I Can” (Cha 3), “Chain Gang”, (TS 2),
“Put a Little Love in Your Heart” (TS 2), “Face to Face” (STS 4) .

Tim and Cindy have written:
“Do You Love Me” (JV 5) in 2009; “Flashdance” (BO/JV 3), and
“Annie’s Song” (VW 6) in 2010; “Take Me Home Country Roads” (TS 2),
Neville’s Waltz (WZ 5), and Sweet Home Alabama (TS 2), in 2011.
For ICBDA in Lakeland they are presenting “Rudy” (IV Waltz).

Tim and Cindy are members of International Choreographed Ballroom Dance Association (ICBDA) where they serve on the Technical Advisory Committee. Tim and Cindy currently serve as President of the Alabama RDTA. They are also members of Roundalab, the Georgia Round Dance Teachers Association, Dixie Round Dance Council (DRDC) and the Weavers. Tim and Cindy are currently learning challenge square dancing with Darryl McMillan and the River City A’s in Decatur, Alabama and have placed in USA dance ballroom competitions. Tim and Cindy are studying to earn DVIDA Ballroom Instructor Certification. They are currently serving as ASARDA representatives, and were the founders for the Alabama State Round dance festival, known as the Alabama Cotillion, first held in June 2010. They also teach and coordinate their own round dance weekend known as the March Mega Ball.

Tim is extremely proud of his two daughters. Christina is an accomplished cuer, and choreographer in Virginia and Julie is a West Point graduate (2003) who served in the US Army in Afghanistan and is now completing her Master’s degree at Columbia University. Cindy is a seventh generation native Floridian, and a huge Florida Gator fan. When Cindy is not dancing, she spends time spoiling her nieces and nephews who live in Arkansas. Tim and Cindy are both certified divers and have several dive trips planned on weekends they are not teaching dance!

Tim and Cindy are well known for their energetic cueing and teaching style. Tim and Cindy encourage everyone to “Dance with passion, be playful and smile.”

DAN AND SANDI FINCH

North Tustin, CA



Sandi and Dan Finch have been dancing together for more than 30 years, transitioning from dancers to teachers in 2001. They host two weekly Carousel Clubs and a weekly advanced basics clinic in Long Beach and Cypress, 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 committees that work on the RAL Phase Manual and DVDs, and together they are on the selection committees for RAL's phase V and VI Rounds of the Quarter. They have served two terms on the URDC (now ICBDA) board of directors and are on its Technical Advisory Committee. Sandi is the legal advisor for ICBDA and RAL.

They have presented education seminars for RAL's annual conventions 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 which have been republished by dance organizations in this country and in Europe and Australia. They also publish a weekly email newsletter for their round dance community. They host three round dance festivals a year, beginning with Winterfest in January, followed by Springfest in May and the Palmquist Palm Springs Round-Up in September.

They learned to round 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 disbanded. They work regularly with professional ballroom coaches in smooth and Latin; including Dennis Lyle, former national Fred Astaire American style champion and competition judge; Victor Veyrasset, several times US professional modern champion, now judge; and Stuart Cole, former world-ranked 10-dance champion, also 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 2010 *Till Then* (phase V slow two step) and *Half A Moment* (phase V waltz), and *The Best Is Yet To Come* (phase IV foxtrot), *Make Love To Me Again* (phase VI west coast swing), *Once You Had Gold* (phase IV waltz) and *Crazy World 2001* (phase VI waltz), RAL Ph VI Round of the Quarter in 2002.



DICK AND KAREN FISHER

San Benito, TX

Dick and Karen have been teaching and cueing round dancing for over 25 years, first in Utah, then in Texas and Colorado, and now in Florida. They are instructors at Fun Valley, South Fork, CO for a round dance week in late May. They teach and cue for the Melody Dancers in Houston when they are in town. They are currently teaching a basics class in Lake Wales, FL and an intermediate class in Plant City, FL for the winter season. They have been featured instructors at several state and regional festivals.

They have taught 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/International Choreographed Ballroom Dance Association (URDC/ICBDA), 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 and two years as General Chairman. They served as Round Dance Vice-Chairmen for the 55th National Square Dance Convention held in San Antonio in June 2006.

They attend round dance events several times during the year, both to learn new skills and teaching techniques as well as to support the activity. They take ballroom dance lessons whenever they have the opportunity and are currently working with Alan Tuggey in Florida.

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).

Dick is a Professor Emeritus from Texas A&M University and is retired from Temple Inland Forest Products Company.

Karen has been a “domestic engineer” as well as a secretary in several environments. She has served in leadership capacities in League of Women Voters and has worked in establishing a battered women’s shelter.



REY AND SHERRY GARZA

Vista, CA

Rey and Sherry showcase and teach at ICBDA, 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, all levels, 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.

Rey is a retired Marine, who has been square dancing since 1976 and round dancing since 1981. He started cueing and teaching in 1983 and has lived in and out of California for the last 37 years.

Sherry is a former elementary school secretary who has lived in California since 1988. She started dancing ballet and tap at age 3, and included jazz and international folkdance through college. She began ballroom and round dance in 2006 and square dancing in 2007.

Rey and Sherry live in Vista, California where they enjoy building and home projects, traveling, dance instruction and choreography.

Recent choreographies include:

Chicken Fried (Phase II Two Step),

Sisters (Phase II Two step),

Mi Buen Amor (Phase III Rumba),

Greenwaves (Phase IV Waltz),

Serpiente (Phase IV Bachata),

Your Kisses Kill Me (Phase V Foxtrot)

Dark Eyes (Phase VI Tango),

Tango De Amor (Phase VI Tango),

Love Me Do (Phase II Two Step),

Take it to the Limit (Phase II Waltz),

Big Deal (Phase III Jive),

Together Forever Always (Phase IV Waltz),

Ipanema (Phase V Rumba),

Azucar (Phase VI Cha/Salsa),

Espana Cani (Phase VI Paso Doble),

Good Mornin' Life (Phase V Quickstep).



DAVE GOSS and ULLA FIGWER

Westford, MA

David and Ulla have been Round Dancing together since they met 18 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. David and Ulla made their first teaching appearance at ICBDA in 2010 (San Antonio, TX), where their Phase IV Bolero, *The Best of Me*, was well received.

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: 2005-2011
- New England Round Dance Convention: 2001, 2006-2008
- National Square and Round Dance Convention: 2001

Memberships

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

Choreography

- The Best of Me (2010)
- Grace Kelly (2008)
- Hooray for Cha (2001)



JOHN AND KAREN HERR

Larkspur, CO

John and Karen have been Round Dancing since 1985 and 1975 respectively, and have been teaching since 1987. They currently run a year-round set of classes, and 4 clubs: Phase II-III, Phase II-VI, Phase III-V, and Phase IV-VI. They teach all phase levels with emphasis on body-mechanics, and having fun. They cue at over 10 square dance clubs in the Denver area.

MEMBERSHIPS:

- 1) Within ROUNDALAB: previously, they served as Chairmen of the Board, and currently they are the Vice Chairmen,, and they have served/chaired many committees
- 2) Colorado RD Assoc: Board of Directors, Secretary, Newsletter Editor;
- 3) Denver Callers/Cuers Assoc: Chair of Round of Month Committee, Grievance Committee, etc;
- 4) Dixie RD Council; and 5) URDC.

LEADERSHIP/MANAGEMENT:

John: Software Developer/Inventor/Author including Cue Sheet Writer and Festival Program Builder ; He has written a large manual on Round Dancing concepts and progressive teaching techniques with associated tools; He has chaired many festivals and RD programs. He was a Scoutmaster twice and has served in significant church positions for over 40 yrs; He served as Colo. State Chair of a non-partisan political organization; He was elected to educational positions at the local and district levels; And most recently, he ran the Colorado political campaign for a presidential candidate, who won the state.

Karen: Exemplary Elementary School Teacher; Leader of many school district level committees; She has received national recognition in her status as a Certified National Master Teacher. In dancing, she has been very active in leadership rolls, including Colorado Round Dance Association. She was also President of a large single's SD/RD club for many years;

John and Karen: Instructors/Cuers at Round Dance Weekends; Chair of various local Round Dance programs; Choreography includes:

Watermark(6),	Buddy Love(3),
Ebb Tide(4),	Lolita Cha(5),
Today '93(3),	Nobody But Us Chickens (with the Penguin Strut)(2),
Hey Hey Hey(2),	Somewhere Out There(5),
My Love Is Unbreakable (Hes. Canter Waltz -5) and others.	

They also run 40-hour curriculum Round Dance Leaders Colleges.

PHILOSOPHY:

John and Karen introduced FUN into Denver's Round Dancing. Their antics have spread across the state and beyond. Their philosophy is to have FUN without sacrificing the teaching of good body mechanics



JOE AND PAT HILTON

Ballwin, MO

Joe and Pat learned to Round Dance in 1979, while Joe was stationed in Germany with the U.S. Army. They 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. As members of the International Choreographed Ballroom Dance Association (ICBDA) they have served in various convention management capacities including Co-Chairing the first convention held in Joplin, MO with Hardie and Sara Hartung. They are members of the International Association of Round Dance Teachers (ROUNDALAB) and have served on its Board of Directors.

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. "Old Time Rock and Roll", "Scarlet Ribbons", "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", "Stars And Midnight Blue", and "The Answer To Our Life" are a few of the dances they have choreographed.

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, and reading.

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

519 Great Hill Drive, Ballwin, Missouri 63021
636-394-7380—e-mail: JoeHilton@swbell.net



GEORGE AND PAMELA HURD

Gillmer, TX

George and Pamela have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. When they began teaching rounds in 1995 in Anchorage, Alaska, it was a logical progression for their love of dance. George and Pam began taking ballroom lessons to enhance their rounds in 1992 and continued studying with Percell St Thomass, former Ohio Star Ball Champion, until leaving Alaska in June 98. They continue their education while in Mesa, AZ; currently taking private instruction from Kathy Creamer-Weiss at the Stardust Dance Studio. Besides her certification in International Dance, Kathy specializes in Argentine Tango and got them excited about it. They have since studied with Argentinean teachers on several cruises.

George and Pam taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006 as well as many URDC's (now ICBDA). They cue and teach for many festivals and clinics around the US and Canada. They love to travel and have cued and/or taught in 31 of the 50 states. Internationally, they have made their mark, having taught in Germany several times as well as Scotland, Sweden, the Czech Republic and Slovakia. They love Australia and have been Down Under 3 times, having cued and/or taught in 5 of the 6 states in Australia and the North Island of New Zealand. They both retired in February 1998 (both from the Air Force and George from Teamster's as well) and love traveling in their retirement home on wheels. They incorporate dancing, cueing, and teaching with their travels. Texas is home base as Pam's parents live in Rosewood and they try to spend Spring and Fall there. They teach Phase IV – VI in Mesa, AZ from November through March. Their Mesa sessions represent The Dancing Gypsies (Carousel Club 323) and Carousel Club 203 which they inherited from Bob and MaryAnn Rother in Fall 2003. George also cues for Dave Wilson's Advanced Square Dance while in Mesa (as long as they can dance too!!).

They are members of ROUNDALAB, International Choreographed Ballroom Dance Association (ICBDA – formerly URDC), Texas Round Dance Teacher's Association (TRDTA), Dixie Round Dance Council (DRDC), and are past presidents of the Anchorage Callers and Cuers Association. George and Pam attended both sessions of the East Coast Round Dance Leader's College in August 1996.

George and Pam have choreographed several dances, most recently

Verano,	Venetian Serenade,
Gimme A Reason,	Cuban Pete Samba,
Perfidia in Brazil,	Fiesta Madrilena,
A Daisy in December,	Dance In Portugal,
Cumparsita Argentina,	She's No Lady,
Senza Fine VI, and	Fine Brown Frame.

For a complete list, videos, and cuesheets, check the Hurd's website; www.gphurd.com.



RICHARD LAMBERTY AND ALISE HALBERT

Orlando, FL

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

Richard has choreographed over 90 round dances, ranging from the Phase II MORNING HAS BROKEN (Waltz) to the challenging FIVE O'CLOCK WORLD (West Coast Swing). His work is characterized by an exquisite blending of lyrical, flowing choreography with powerful, evocative music.

Some of his most popular routines include:

A WALK IN THE BLACK FOREST (Quickstep)	AM I BLUE (Foxtrot)
ANOTHER YOU (Foxtrot)	BEAUTIFUL MARIA (Rumba)
BOULAVOGUE (Waltz)	FIELDS OF GOLD (Rumba)
HURRICANE TANGO	JEANNE (Samba)
THE LOOK OF LOVE (Bolero)	NOCTURNE (Waltz)
PAPILLON (Waltz)	WILLOW WEEP FOR ME (American Foxtrot)

More recent works include:

BORN AGAIN (Waltz)	YOU BROUGHT A NEW KIND OF LOVE (Foxtrot)
HUMAN NATURE (Two Step)	BEWITCHED (Quickstep)
KISS OF FIRE (Argentine Tango)	

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

Richard is a member of RAL, ICBDA, The National Dance Council Of America, The World Dance and DanceSport Council, the North American Same-Sex Partner Dance Association, and the International Federation of Same-Sex Dance Associations. In addition, Richard has a Licentiate in the Standard dances with the Imperial Society of Teachers of Dance.

Alise Halbert started ballet and tap at a young age. She took up American Style Ballroom in her teens and has continued to broaden and develop her commitment to dancing ever since. She has her Licentiate in both Standard and Latin with the Imperial Society of Teachers of Dance, and teaches classes and private lessons in a wide variety of partner dancing styles.

Alise's dancing is characterized by a lyrical and sensual style that is supported by a strong technique. The combination is mesmerizing. Her Round Dance choreography includes:

KISS (Cha)	TUBBETSTOWN ELEGY (Waltz)
ALHAMBRA (Waltz)	

Alise and Richard started dancing together in June of 1995. They have competed in professional Ballroom, appeared in the dance review MOONLIGHT RHAPSODY, performed at the TOP HAT CLUB in San Francisco, and taught together at a wide variety of events.

Alise and Richard have combined their talents and styles to produce several Round Dance routines including:

EVERYBODY LOVES TO CHA CHA	BUTTERFLY (Waltz)
WHISPER (Samba)	LET THERE BE LOVE (Foxtrot)
TRILOGY (Waltz).	NICE WORK IF YOU CAN GET IT (Foxtrot)
SWEET ESCAPE (Jive)	9 TO 5 (WCS)
SPEAK LOW (Rumba)	

Their backgrounds and perspectives complement each other's styles making for a well-rounded and very complete package. Although deeply committed to excellence in dancing, their primary goal is that people enjoy to the fullest the rich world of partner dancing.



AL LILLEFIELD AND MARZENA FABJAN

Mooreville, IN

Marzena Fabjan is very passionate about her dancing. She has been taking dance lessons from Kris Kaperowicz at Kasper Dance Studio. She dances International Latin and Standard dances. She took part in many competitions in various parts of the country. She competed in Illinois, Indiana, Milwaukee, Ohio, Florida, and California. Two years ago she met Al and she was introduced to round dancing. She fell in love with this type of dance, and its social aspect, and started attending round dance classes. She also took part in several round dancing events which she finds very interesting and entertaining. When she is not dancing she works for Chicago Public Schools teaching.

Al started round dancing at a young age but had a break for about 20 years. After getting back into round dancing he found that things had changed quite a bit. Dancing was a joy and he could not get enough of it. He started teaching in the late 1990's and has done many events since then. He has taken private lessons with Bridgette Scott, and Rauno and Kristina Ilo. He and Marzena are currently taking lessons at Kasper Dance Studio.



BRENT AND JUDY MOORE

Knoxville, TN

Brent and 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 and are currently serving on the boards of ICBDA and Roundalab.

Judy began her dancing as a teenager studying ballet, tap, and jazz resulting in a professional career on Broadway and TV in musical productions and was a regular on the Jackie Gleason show as a June Taylor dancer until it moved from New York to Miami. She happily traded dancing for diapering and years later returned to competitive ballroom dancing at the professional championship level in International Standard. After retiring from competition, she created Osborne Originals, a dance fashion/costume production business.

Brent and Judy currently conduct a weekly Carousel Club in Knoxville, Tennessee and enjoy an active teaching and traveling schedule. They are dedicated stewards of Round Dancing, supporting what is best for keeping the movement alive and thriving. They enjoy working together on choreography and especially enjoy and are dedicated to helping dancers at all levels come to a better understanding of the techniques which can lead to dancing more comfortably together.

The list of Moore round dance choreography includes two URDC Hall of Fame dances, Orient Express Foxtrot and Sleeping Beauty.

More recently Brent and Judy have written:

Falling Into You,

Cocktail Time,

Nobody But Me,

French Poodle,

Anytime...Anywhere,

Tango Parisienne,

La Distancia and

Forrest Gump...the Number One dance in the Top Fifteen from the '08, '09 and '10 ICBDA Conventions.

Scheherazade,

Breathless,

La Gloria,

You Bug Me Baby,

Los Rayos del Sol,

Who Wouldn't Love You,



BRUCE AND KRISTINE NELSON

Naperville, IL and Yuma, AZ

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 eight 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 dance improvement clinics, workshops and educational seminars for ROUNDALAB, ICBDA and the National Square Dance Convention. They are featured leaders at many round dance festivals and weekends and round and square dance conventions across the USA.

Their goal is to continue improving and learning as much as possible about dance by attending 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	Portrait, Violette
Summer of Our Love	West Coast Swingin'
Tango Reverie	Cha Cha Corrida
Foxtrot Tonight	I'm Waiting for You and
2000 Blues	

Kristine and 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 amazing 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!”***



RANDY AND MARIE PRESKITT

Everett, WA

Randy and Marie are attending their 16th ICBDA convention. Their first was in Seattle in 1987 and they have attended regularly as ever since.

The Preskitts started dancing in the late 60's with teen square dance clubs in the Pacific Northwest. 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. Randy returned to calling in 2006 to call 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 and 6 and the Happy Rounders dancing phase 3 and 4.

Randy and Marie have choreographed numerous dances including

Beat of Your Heart,	Recuerdos De L'Alhambre,
My First My Last My Everything,	Dream a Little Dream of Me (slow Two Step),
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 and	Money Foxtrot.

Randy and Marie have taught dances and clinics at festivals and weekends in British Columbia, Saskatchewan, Ontario, Washington, Oregon, Alaska, California, Missouri, Utah, Texas, Louisiana, 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 wonderful children: Leslie, Matthew and Phillip who are all dancers. Leslie is the organizer of The Stray Cats dance team that has performed exhibitions at 2 past ICBDA conventions.



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), 37th 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 AND SUSIE ROTSCHEID

USA and 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", "A Time For Love III" and "The Wedding".

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

They have written a booklet to help new cuers and have written teacher notes for ECTA's RD Council articles for the European dancers' magazine. A number of their articles are on their website (www.rotscheid.nl), that they maintain primarily to further Round Dancing. Other articles they have written are published (in German and English) on the dancer's organizations website at www.easdc.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. They have worked with RAL to help develop a standard cue sheet template.

Gert-Jan is a former amateur ballroom champion and has taken part in various competitions including the Open British Championships in Blackpool. Gert-Jan's knowledge of figures, foot placement, body actions and technique have helped immensely in their round dance teaching. Together, in order to "keep up" and to get some dancing in themselves they take ballroom lessons.

Susie and Gert-Jan presently have the opportunity of spending about 1/2 the year in Holland, and 1/2 the year in the States. When in Holland, as well as getting to see their family and friends over there, they teach in various parts of Europe and run their own Carousels Club, #236. While in the States, they get to see their daughters and grandchildren. And they teach and cue at the Carousels club #69 in the Atlanta area, as well as travel, cue and teach throughout the States. (Aren't we lucky people!!)



MICHAEL AND DIANA SHERIDAN

Mesa, AZ

Michael and 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 and 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 and ICBDA conventions, at festivals throughout the country and currently teach the 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",

"Vaya Con Dios",

"The Human Thing to Do",

"A Tisket A Tasket",

"He's A Tramp."

"Happy Medley",

"Our Love Affair",

"The Lady's in Love With You",

"Illusion"



TIM AND DEBBY VOGT

Las Vegas, NV

Tim and 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 28 years. They currently serve as the Roundalab Phase 5 Round of the Quarter Chair. Their choreography includes

'All Kinds of Everything',

'Dark Waltz',

'Lazy Crazy Days', and

'Open Arms',

'My Heart Will Go On',

'Big Spender'.



CURT and TAMMY WORLOCK

Plant City, FL

Curt started round dancing at the age of 13, and began cueing at 16. Tammy met Curt when she attended one of his beginner classes at the age of 16. Curt has been cueing for 32 years and has been teaching for 30 years making round dancing their career as full-time instructors. Currently, they are members of Roundalab, where they serve on the committees for both the Phase VI Round of the Quarter and the Phase V Figure Standards. As members of ICBDA, formerly URDC, they have served on the Board of Directors and as President. They are also members of DRDC, and leaders of National Carousel Club #32. They received the Golden Torch Award for outstanding contributions to Round Dancing in 2009.

Some of their past choreographies are

Starlight,	Patricia Cha,	Heavenly Waltz,
Wounded Heart,	Hola Chica,	Where Or When,
Jurame,	Adagio,	Jack Is Back,
A Letter To You,	No Walls,	Tormento De Amor,
Stier Tango,	Last Night Cha,	Abrazame,
Te Quiero,	In This Life,	Women In Love,
Love Grows,	Feel My Love,	Billy-A-Dick,
Caminito,	Dreaming Of You,	You Love Me,
Cell Block Tango,	Angelina,"	Black Horse,
You Needed Me,	The Tide Is High,	Pincha, and
Rama Lama Ding Dong.		

Sugar Sugar has become a Roundalab Golden Classic.

They have been on staff at numerous weekends around the US, Canada, Germany, Australia, Sweden, and Japan. They currently conduct 4 classes, under the name "Stardusters," from Phase IV-VI, plus give private lessons while working around their weekend schedule. They are continuing their own education by taking lessons with their International Ballroom Coach Alan Tuggey from England. Along with their 7 Boot Camp DVD's, they have also produced a series of DVD's currently consisting of 12 Volumes titled "Private Lessons With Curt and Tammy". This educational series is set in a clinic style teaching format dealing with the execution and lead of many figures in various rhythms.

Besides teaching they love to dance, of course, but a higher priority are family outings and vacations. They have 2 daughters, Mandi Christine, 25, and Kasandra Marie, 18, as well as a 3 year old granddaughter Brianna Christine. Tammy says they still enjoy traveling with their younger daughter to weekends in the summer and riding the top roller coasters in the country when they can.

Fourteen years ago, with the help of many local round dance couples, they opened their own beautiful dance hall, the "Stardust Dance Center", which features a 5,500 square foot floating hardwood floor. Its primary use, of course, is for Round Dancing, where they feature several events including an annual week-long event which recently celebrated its 9th anniversary in March called the "Colossal Week of Rounds", formerly held at the Coliseum in St. Petersburg, Florida.

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

STANDBY TEACHERS

These heroes prepare their presentations “just in case.”

They help to keep this event running smoothly.

Many thanks

ED AND KAREN GLOODT

Ardmore, OK



We began square dancing when we moved to Ardmore in 1970, and Ed began calling a year later. Later, I began teaching and cueing rounds for our square dance club. I received my 25 year Roundalab Maestro plaque in 2007. We have taught at the Roundalab convention, and we serve on the PH IV selection committee.

Ed has been the cuer for OC Twirlers in OKC for many years, and we have been the guest cuer for many festivals. In addition to Roundalab, we are members of Callerlab, DRDC, ICBDA, and ORDA and past presidents of ORDA and OSCTA.

We have a round dance program in Ardmore which meets on Mondays and Tuesdays. Karen cues for Rainbow Rounds in Ft. Worth on Wednesdays and for Roadrunners Square Dance Club on 1st and 3rd Thursdays.

We have choreographed many dances. Dances which have been chosen Roundalab Round of the Quarter or runner-up include

Boogie Time,	Coney Island IV,
Scheherazade IV,	Dream on, Little Dreamer,
A Naughty Lady,	Rockin' with the Rhythm,
Kewpie Doll,	Willie Can, and
Little Shop of Horrors.	

Other dances include:

My Cherie Amour,	Quando Me Enamoro,
Entre Mis Recuerdos,	Hotel Happiness,
Angel on My Shoulder,	The Syncopated Clock,
The Green Cockatoo,	Uptown III,
You'll Be in My Heart,	Ain't That a Shame,
Nancy's Song,	Raining in My Heart,
Calahan,	Daria Cualquier Cosa,
Gina,	Juke Box Baby,
Wrong Road Again,	They Can't Take That Away,
The More I See You,	I Feel Lucky,
Neapolitan Moonlight,	That's My Desire,
Primrose Lane,	Beautiful Dreamer,
Jesse,	Jumpin' Jupiter,
Lavendar Blue,	Oh, What a Night, and
Near You.	

Many of these dances have been round of the month in various areas of the country.



BOB AND SALLY NOLEN

Los Alamos, NM

Sally has a BS degree in Business and Elementary Education. For 16 years Sally has owned and operated Trans-Med, a medical transcription and billing company. She is a certified medical coder at Los Alamos National Laboratory in addition to running Trans-Med. To add to this resume she now is part time loan officer with Metropolitan Mortgage. Additionally she has served as a volunteer in many areas involved in church, preschool education, and Los Alamos Public Schools, Los Alamos Youth Soccer League, and others.

Members of:

ROUNDALAB - Members 31 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

Elected to the RAL Board of Directors in June 2006 for 3 years – Chaircouple of Phase V Standards and Procedures. In addition, Bob is the Chairman of the RAL Technology Committee.

Bob and Sally have been the featured instructors at square and round dance festivals in Canada, Ohio, Michigan, Wisconsin, Wyoming, Illinois, Texas and New Mexico for 32 years. They conducted a school for Cuers in San Antonio with another round dance couple. They 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 – It Sure Looks Good on You, Perfidia Bolero (ROQ 1st Runner Up), and Just As Much.

"We have been teaching round dancing for 30 years and would like to serve on the ROUNDALAB Board of Directors to continue promoting round dancing all over the world and in venues other than square dancing. We have begun this task by using Social Dancing lessons as a way to get a larger audience of dancers interested in round dancing. Thanks to Carter and Ruby Ackerman and Irv and Betty Easterday and their shared materials on how to do this. We have tripled our round dance club in one year! We hope to introduce the new dancers to round dancing. These dancers are learning that cueing helps learn more easily than having to concentrate on their feet and leading in the beginning.

We want to continue sharing this information with all in ROUNDALAB to help promote round dancing without depending solely on square dancing to feed our hobby and profession. We also want to promote the friendship and fitness that comes through dancing.

Since education is so important to both of us our first desire is to support and see that the education program at the convention continues and flourishes over the next few years. They were the 2005 ROUNDALAB Convention Education Chaircouple in Kah-Nee-Ta, Oregon. We want everyone to know that this convention was 99% education with so little business you won't believe it!

HALL OF FAME PRESENTERS



Mike and Leisa Dawson
Overland Park, KS 66221

Mike started round dancing in 2005. Leisa danced briefly as a teenager, but thought her round dancing days were over until Mike decided to give round dancing a try. In early 2006, upon Larry and Adrienne Nelson's encouragement, they started dancing at the Carousel level. In 2007, upon Don and Leona's retirement from dancing, they took over the local Carousel club. There is also a small group that dances Level 3-5 weekly which includes Bob and Joanne Coffeen and Leisa's parents.

Mike and Leisa currently take ballroom coaching (American and International) from Michael and Lila Shultz. They also take West Coast Swing and Country Western lessons from Mark Harris. In addition, they take lessons from John Swick and Isabella Jundzill whenever possible. Mike and Leisa currently teach a weekly Intermediate Ballroom class. They have been introducing their class to Round Dancing to try to spark some interest in growing our hobby.

They were featured clinicians for the Kansas Round Dance Fall Festival (levels 2-4). This was a great introduction to writing dances and presenting in a clinic format. They thank Gene and Vicki Spiess & Paul and Linda Robinson for presenting opportunities for growth.

Mike and Leisa are currently Secretary/Treasurer for the Kansas Round Dance Association and Treasurer for the Missouri Round Dance Association. In addition, they are also Program Chairmen for the two festivals. Currently they are serving with ICBDA as co-Registration chairman with Debbie Hawks for this Convention.

They both have jobs in the computer industry (Mike as a programmer and Leisa as a project manager). Mike worked for many years as a Financial Analyst and auditor before transitioning to computer programming at DST Systems. Leisa has a degree in Insurance and works for Computer Sciences Corporation managing accounts for very large insurance companies. Leisa has a PMP (project management) certification (as well as many insurance certifications).

They thank the ICBDA festival chair for giving them the opportunity to teach at this festival. It is truly an honor.

They have one son (Brock, age 26) and two dogs (Buddy and Duke).

CUE SHEETS

Names of Dances Alphabetical by Title

“Bahia Blanca”	Phase VI Argentine Tango	Jack & Judy DeChenne
“Black Tie Tango”	Phase IV+1 Tango	Brent & Judy Moore
“Crush on You”	Phase V Foxtrot Cue sheet available in packet	Paul & Linda Robinson
“Fallin”	Phase IV+2 Hesitation/Canter Waltz	John & Karen Herr
“Good Mornin’ Life”	Phase V Quickstep	Rey & Sherry Garza
“I’m Gonna Getcha Good”	Phase VI Cha Cha	Kenji & Nobuko Shibata
“Jelly Roll”	Phase VI Quickstep	George & Pamela Hurd
“Midnight Tango”	Phase V+2 Tango	Debby & Tim Vogt
“On Days like These”	Phase VI Bolero	Randy & Marie Preskitt
“Remordimient”	Phase VI International Tango	Richard Lamberty
“Rolling in the Deep”	Phase IV+2 Cha Cha	Pat & Joe Hilton
“Rudy”	Phase IV+2 Waltz	Tim Eum & Cindy Hadley
“Solamente Una Vez”	Phase V+2 Rumba	Al Lillefield & Marzena Fabjon
“Spider-Man”	Phase IV Quickstep	David Goss & Ulla Figwer

STANDBY

“Remember When”	Phase V+2 Slow Two Step	Curt & Tammy Worlock
“St Elmo’s Fire”	Phase IV+1 Slow Two Step	Karen & Ed Gloodt
“Tango of the Roses”	Phase IV+2 American Tango	Bob & Sally Nolen

Bahia Blanca

COMPOSERS: Jack & Judy DeChenne, 10924 E. 28th Ave, Spokane Valley, WA 99206 (509)928-5774
E-MAIL ADDRESS: jdechenne@comcast.net Webpage www.jjdechenne.com
MUSIC: "Bahia Blanca" Florindo Sassone y su Orquesta (Buenos Aires Café CD)
PHASE / RYHTUM: Phase VI / Argentine Tango SPEED: Slow for Comfort
FOOTWORK: Opposite Except Where Noted
SEQUENCE: Intro, A(2-16) , B, A, B, A(1-15), TAG
RELEASE DATE: July 2011 Version 1.1

INTRO

1 ONE MEAS WAIT;
SS 1 In SCAR pos DW Men and Ladies with left feet free wait one meas. Start Part A 2nd meas.

PART A

1-8 QUICK WING; CIRCLE LEFT FACE TWO; FWD & RONDE; LADY TRAP;
CIRCLE RIGHT FACE TWO; FWD & RONDE; MEN TRAP;
OUTSIDE SWIVEL & PICKUP;

Q,-,-,-, 1 {Quick Wing} Men fwd R, and hold,, extending arms to a lose SCAR, (W fwd L, fwd R trng LF,
(QQQQ) fwd L around men, fwd R to lose SCAR);
SS 2 {Circle Two} Circle ½ LF fwd L,-, fwd R,- (W identical footwork);
SS 3 {Fwd & Ronde} Fwd L,- trng LF on L well into knee ronde R taking lose CP leaving R foot
pointed to DW (W identical with R foot pointed DRC) inside edge of men's R and ladies R tog.
SS 4 {Lady Trap} M hold full meas (W take weight to R / lower on R and extend L to side no weight, -,
rise and clo L against men's R foot with men's R foot trapped between ladies feet);
SS 5 {Circle Two} Blend to lose BJO circle ½ RF fwd R,-, fwd L,- (W identical footwork);
SS 6 {Fwd & Ronde} Fwd R,- trng RF on R well into knee ronde L taking lose CP leaving L foot
pointed to DW (W identical with L foot pointed DRC) inside edge of men's L and ladies L tog.
SS 7 {Men Trap} M take weight to L / lower on L and extend R to side no weight, -, rise and clo R
against ladies L foot with ladies L foot trapped between ladies feet (W hold until end of meas. and
rec fwd L);
SS 8 {Outside Swivel & Pickup} Bk L trng body RF,-, thru R to CP DW,-(W fwd R outside M swivel
RF to SCP,-, fwd L trn LF to CP,-);

9-16 OPEN REV TURN WITH GOLPE; BACK WALK TWO WITH GOLPE;
OPEN FINISH WITH GANCHO; THE AMBUSHES;; DOUBLE GANCHO;
OUTSIDE SWIVEL & PICKUP; TANGO CLOSE;

QQS& 9 {Open Rev Turn with Ladies Golpe} Fwd L trn LF, sd R, bk L to BJO RLOD,-/ tch R to L (W bk
R trn LF, sd L, fwd R to BJO,-/ tap L toe on floor bhnd R);
S&S& 10 {Bk Walk Two with Ladies Golpe} Bk R,-/ tch L to R, bk L,-/ tch R to L (W fwd L,-/ tap R toe on
floor bhnd L, fwd R,-/ tap L toe on floor bhnd R);

QQS 11 {Open Finish with Gancho} Bk R trng LF, sd L cont LF trn, fwd R strongly outside ptrn
(QQQQ) DW,- (W fwd L trn LF, sd R cont trn, bk L twd DW contra BJO, flick R sd & bk around
M's R leg);

QQSQQS12-13 {The Ambushes} Rec L trn RF to face WALL, cont RF trn sd R, swivel RF on R to step sd & fwd
(QQQQ) in press line to block the ladies (W fwd R trn RF, cont RF trn sd L, bk R, flick L bk btwn men's
QQQQ) feet like a bk gancho); Rec R trn LF to face WALL, cont LF trn sd L, swivel LF on L to step sd &
fwd in press line to block the ladies (W fwd L trn LF, cont LF trn sd R, bk L, flick R bk btwn
men's feet like a bk gancho);

QQS 14 {Double Ganchos} Bk and sd L in to DRC in BJO, flick R sd & bk around W's R leg, fwd and sd
(SQQ) R to DW in BJO,- (W fwd R strong BJO,-, bk L twd DW BJO, flick R sd & bk around M's R
leg);

SS 15 {Outside Swivel & Pickup} Bk L trng body RF,-, thru R to CP DW,-(W fwd R outside M swivel
RF to SCP,-, fwd L trn LF to CP,-);

QQQQ 16 {Tango Cl} Fwd L, fwd & sd R, draw L to R, and cl L fcg LOD (bk R, bk & side L,
draw R to L, cl R);

PART B

1-8		START BASIC; TO BK TRAVELING OCHOS; ENGANCHE TO BOLEO;; <u>FWD TRAVELING OCHO'S; TANGO CL; RT FOOT BASIC;;</u>
QQQQ	1	{ <u>Start the Basic / Men Clo</u> } Bk R, tch L to R, sd L, clo R to L; (W fwd L, tch R to L, sd R, tch L to R,-);
SS	2	{ <u>Bk Traveling Ochos</u> } M sd & fwd L,-, sd & fwd R,- (W bk L under body and swivel RF,-, bk R swivel LF,-);
SSSS	3-4	{ <u>EnGanche to Boleo</u> } M point fwd L with CCW ronde,-, to sd lunge behind ladies rt leg causing her to place weight on L leg and hook rt around men's lt leg,- (W point bk L under body and hold,-, as M hooks leg chg weight to L foot and hook rt around M's lt leg,-); M place R behind taking partial weight and swivel RF to unhook ladies leg,-, rec L swivel LF to lead ladies to boleo,- (W swivel RF and unhook rt leg then kick rt foot bk from knee,-, swivel LF keeping knees tog for boleo,-);
SS	5	{ <u>Fwd Traveling Ochos</u> } M bk and sd R,-, bk and sd L,- / cl R (W fwd R swivel RF,-, fwd L swivel LF to CP LOD,-);
QQQQ	6	{ <u>Tango Cl</u> } Fwd L, fwd & sd R, draw L to R, and cl L fcg LOD (bk R, bk & side L, draw R to L, cl R);
QQQQ QQS	7-8	{ <u>Rt Foot Basic</u> } Bk R, tch L to R, sd L, tch R to L and trn body to BJO; Fwd R, fwd L, clo R to CP LOD,- (W fwd L, tch R to L, sd R, tch L to R and trn to BJO; Bk L, bk R, XLIF of R to CP,-);

BLACK TIE TANGO



Composers: Brent & Judy Moore
10075 McCormick Place, Knoxville, TN 37923
(865)694-0200 Internet: DanceMoore@aol.com
Music: CM-CD 024, Casa Musica, Vol. 20, the Best of Ballroom Music, *El Traje Nupicals*,
Carlos Ortega, Track 8 (cut at 1:51 min.)
Footwork: Opposite, directions for man (lady as noted)
[suggested syncopations noted]
Phase & Rhythm: Phase IV+1 - Tango Difficulty Level: Difficult
Sequence: Intro, A, B, A (1-13), Tag 2011

Figures & Timing

INTRODUCTION

1-6 WAIT 1; FRONT VINE 3; ROLL 3; THRU SIDE CLOSE; FORWARD & ROCK 2 twice;

[Wait 1 Meas] 'V' fcng LOD trail free pntd RLOD lead hnds jnd;

[Front Vine 3 QQS] Thru R slght trn RF (LF) , sd L, XRIBL (LIBR) momentary bfly WALL,-;

[Roll 3 QQS] Sd & fwd L strt LFroll (lady RF) to LOD, R, sd & fwd L to loose "V" LOD,-;

[Thru Side Close QQS] Thru R slight hip trn RF, sd & fwd L blnd cp, cl R cp DLW,- (thru L, sd & bk R toe trnd in; trn body LF cl L,-);

[Forward Rocks SQQSQQ] fwd L X thighs ckng,-, rk bk R, rec L X thighs; fwd R ckng,-, rk bk L, rec R cp DLW;

PART A

1-8 WALK 2; LINK & FORWARD; lady ROLL to LUNGE; CIRCLE UNDERARM; OPEN REVERSE; CLOSED FINISH; FORWARD RIGHT LUNGE; QUICK CLOSED FINISH;

[Walk 2 SS] Fwd L X thighs,-, fwd R slgh sd slght curve to left to end cp DLW,-;

[Link & Fwd QQS] Fwd L X thighs, sharp trn RF to semi LOD cl R slightly bk & release L to tap pos in semi LOD, fwd L semi LOD,- [bk R, sharp trn RF to semi sd & bk L release L to tap pos, fwd R semi LOD, -);

[Lady Roll to Lunge QQS] Thru R, cl L, lunge aprt sd & bk R shpe to lady fc DLW,- (thru L comm LF trn, sd & fwd R cont LF trn, lung aprt sd & bk L shpe to man,-);

[Circle Underarm SS] Fwd L X thighs raise lead hnds crcl CCW,-, fwd R sd strng curve CCW to end mod opn fcng DLC,-; (fwd R crcle CW undr lead hnds,-, cont crcle CW to fc LOD,-);

[Open Rev QQS] Fwd L DLC trn LF, sd & bk R right sd leading to opn bjo, bk L in blnd to bjo bkng LOD,-; (fwd R body trn RF, fwd L, fwd R to bjo,-);

[Closed Finish QQS] Bk R trn LF to cp, sd & fwd L point DLW body trn LF, cl R to cp DLW,-;

[Right Lunge SS] Fwd L,-, fwd R soft knee right lunge DLW,-,

[Qk Closed Finish QQQQ] Bk L, bk R trn LF, sd & fwd L point DLC, trn body LF to cp DLC cl R;

9-17 VIENNESE TURNS; REVERSE FALLAWAY CHECK; lady SWIVELS twice; THRU to LEFT WHISK; UNWIND face WALL; SPANISH DRAG CLOSE TAP CLOSED PROMENADE;

[Viennese Turns QQ&QQ&] Fwd L trn LF, sd & bk R/strng trn LF XLIFR cp RLOD, bk R trn LF, sd & fwd L/strng trn LF cl R cp LOD; (bk R trn LF, sd & fwd L/strng trn LF cl R cp LOD, fwd L trn LF, sd & bk R/strng trn LF XLIFR cp RLOD);

[Rev Fallaway Check QQS] Fwd L cp DLC trn LF, sd R trn LF, bk L in fallaway bkng DLC ck semi fc DRW,- ;

[Lady Swivels SS] Fwd R ck slght body trn LF to swvl lady to bjo,-, bk L in bjo ck body trn RF to swivel lady to semi DRW,- (fwd L swvl LF to bjo,-, fwd R swvl RF to semi DRW,-);

[Left Whisk QQS] Thru R, sd & fwd L DRW, sharp trn LF sway right XRIBL soft knees,- (thru L to cp, sd & fwd R, sharp trn LF XLIBR, -);

[Unwind 4 QQQQ] Twist RF on ball of R heel of L, , , trnsfr wght to R cont RF trn to cp WALL (fwd RF arnd man sml steps R,L,R,L trn RF on L to cp);

[Spanish Drag Cl Tap &SS&S] Qk softn R knee look slght right slght oversway line/sd & bk L slowly rise drwng R in keep shape ,-, - /cl R lose sway; hip trn LF to semi LOD tap L fwd,-, (sftn L knee look well L/sd & fwd R oversway line slght tilt of head as slowly rise,-, -/ cl L lose sway; hip trn RF to semi LOD tap R fwd,-,

[Closed Promenade SQQS] Fwd L in semi,-; thru R in semi, slght hip trn RF fwd & sd L, cl R cp DLW,-; (fwd R in semi,-; thru L, body trn LF sd & bk R toe trnd in, trn body LF cl L,-;)

PART B

1-8 WALK 2; LINK & CLOSED PROMENADE:: CURVE 2; GAUCHO TURN 4 to DLW; TANGO DRAW; REVERSE TURN; CLOSED FINISH TAP SEMI;

[Walk 2 SS] Fwd L X thighs,-, fwd R slgh sd slght curve to left to end cp DLW,-;

[Link QQ] Fwd L X thighs, sharp trn RF to semi LOD cl R slightly bk & release L to tap pos in semi LOD, (bk R, sharp trn RF to semi sd & bk L release L to tap pos,)

[Closed Promenade SQQS] Fwd L in semi,-; thru R in semi, slght hip trn RF fwd & sd L, cl R cp DLW,-; (fwd R in semi,-; thru L, body trn LF sd & bk R toe trnd in, trn body LF cl L,-;)

[Curve 2 SS] Fwd L X thighs,-, fwd R slgh sd strng curve to left to end cp DLC,-;

[Gaucho Turn 4 QQQQ] Trn LF fwd L, trng LF 3/4 trn across 4 beats to fc almost DLW use rock-ing action keep feet under shoulders R,L,R;

[Tango Draw QQS] Fwd L slght trn LF, sd & fwd R, drw L insd edge slght trn LF cp DLC,-;

[Rev Turn QQS] Fwd L DLC trn LF (heel trn), sd & bk R slght lf sd lead cp, bk L in cp bkng LOD,-;

[Closed Finish Tap Semi QQS&] Bk R trn LF to cp, sd & fwd L point DLW body trn LF, cl R to cp DLW,- /trn hips LF (RF) to semi LOD tap L fwd no wght;

9-16 FORWARD MANEUVER; PIVOT 2 STEP SEMI; CHAIR RECOVER SLIP; OPEN TELMARK; CURVE to BANJO CHECK; BACK ROCK 3; CLOSED FINISH; FORWARD STAIR STEP 4;

[Fwd Man Pivot 2 Step Semi SSQQS] Fwd L,-, thru R trn RF cp RLOD,-; sd & bk L cp pvt RF,-; fwd R pvt RF,-, sd & fwd L semi LOD,-;

[Chair Rec Slip SQQ] Fwd R soft knee LOD,-, rec L trn LF to cp, sd & bk R trn LF fc DLC; (fwd L sft knee,-, rec R trn LF to cp, fwd L cp trn LF);

[Open Telemark QQS] Fwd L DLC trn LF, fwd & sd R trn LF, trn LF fwd & sd L in semi DLW,- (bk R, cl L heels toghtr trn LF, trn LF fwd & sd R in semi,-);

[Curve to Bjo Ck QQS] Fwd R , crv RF sd & fwd L WALL, body trn RF fwd R ckng to bjo DRW,-;

[Back Rock 3 QQS] Bk L, rec fwd R , bk L cp fc DRW,-;

[Closed Finish QQS] Bk R trn LF, sd & fwd L, trn body LF to cp DLW cl R,-;

[Stair 4 QQQQ] Fwd L, cl R, sd L, cl R cp DLW;

REPEAT A 1-13 (through UNWIND IN 4 face Wall)

TAG

1-3 SPANISH DRAG CLOSE TAP FORWARD lady ROLL to LUNGE:::

[Spanish Drag Cl Tap &SS&S] Same as 15 and 2 beats of Meas 16 Part A,-;

[Fwd Lady Roll to Lunge SQQS] Fwd L,-; thru R, cl L, Inge aprt sd & bk R shpe to lady fc DLW,- (fwd R,-; thru L comm LF trn, sd & fwd R cont LF trn, lung aprt sd & bk L shpe to man,-);

Crush On You



Choreographers: Paul & Linda Robinson, 14471 South 4050 Road, Oologah, OK 74053, 918-371-4455, pldance@yahoo.com
Music: CD "Ballroom Desire", Track 13, "Crush On You"
Rhythm & Phase: Foxtrot, Phase V Released: July, 2011
Footwork: Directions for M, W normal opposite, exceptions in ()
Sequence: Introduction, A, B, C, A, B, END Revision: 0

INTRO

1-6 Cross Point 4 : [Blend to Shadow] : Shadow Diamond Turn Full :::

{Wait} Escort FC LOD – Left Foot Free for Both – Lead Drum Notes & Pickup Notes
aaaa 1 {Cross Point 2} XLIF of R, pnt R, XRIF of L, pnt L;
aaaa 2 {Cross Point 2} [Raise R arm jn L hnds] XLIF of R, pnt R, XRIF of L, pnt L ;
sqa 3-6 {Shadow Diamond Turn} Fwd L trng LF on the diag, -, cont LF trn sd R, bk L ;
trng LF bk R, -, sd L, fwd R ; fwd L trng LF on the diag, -, sd R, bk L ;
bk R cont LF trn, -, sd L, fwd R ;

7-8 Roll Lady Across-Man Rock Side Recover : Pickup in 2 :

ss (sqa) {Roll Lady Acrs} Sd L, -, Rec R, FC LOD - (Fwd L trng LF, -, Fwd R cont LF trn, Sd L FC LOD) ;
ss {Pickup 2} Sml fwd L, -, sml fwd R, - Lead W to FC in CP (fwd R trn RF, -, fwd L cont RF trn, -) ;

PART A

1-4 Full Reverse Turn :: Forward - Right Lunge: Quick Back To Feather Finish :

sqa 1 {Reverse Turn} Fwd L comm LF body trn to DC, -, sd R cont trn, bk L LOD to CP (Bk R comm LF body trn, -, cl to R (heel trn) cont trn, fwd R) ;
sqa 2 Bk R cont LF trn, -, sd & fwd L DLW, fwd R to BJO (W fwd L cont LF trn, -, sd R to DLW, bk L to BJO) ;
sqa 3 {Forward Right Lunge} Fwd L blnd to CP, -, sd & fwd R softening R knee, - ;
aaaa 4 {Quick Back to Feather Finish} Bk L, Bk R trng LF, sd & fwd L, fwd R outsd W XRIF of L at thighs to CBMP ;

5-8 Closed Telemark : Curved Feather Check : Twist Vine 4 : Hesitation Change :

sqa 5 {Closed Telemark} Fwd L comm LF trn, -, fwd & sd R arnd W cl to W's feet trng LF, fwd & sd L to (W bk R comm LF trn, - cl L to R (heel trn) cont trn LF, sd and fwd R) end in tight BJO pos ;
sqa 6 {Curved Feather Check} Fwd R in CBMP comm RF trn, -, with L sd stretch cont RF trn sd & fwd L, cont upper body trn to R with L sd stretch fwd R outsd prtnr in CBMP ;
aaaa 7 {Twist Vine 4} Bk L comm RF trn, sd R cont RF trn, XLIR, sd R ;
sqa 8 {Hesitation Change} Comm RF upper body trn bk L, -, sd R cont RF trn start drwng L to R, fsh drwng L to R ;

9-12 Reverse Turn Half : Check and Weave : : Three Step :

sqa 9 {Reverse Turn Half} Fwd L comm LF body trn to DC, -, sd R cont trn, bk L LOD to CP (Bk R comm LF body trn, -, cl to R (heel trn) cont trn, fwd R) ;
sqa 10 {Check & Weave} Slip R ft bk undr body with a slight contra chck action, -, fwd L comm LF trn, sd R with R sd lead and slight R sd stretch preparing W otsd prtnr ;
aaaa 11 With R sd stretch bk L in CBMP cont 1/8 LF trn between stps 2 & 3 of the weave, bk R to a momentary CP cont LF trn, sd & fwd L with L sd stretch, fwd R in CBMP otsd prtnr ;
sqa 12 {Three Step} Fwd L heel to toe, -, fwd R heel to toe rising, toe lead fwd L end in CP ;



13-14 Half Natural : Lady Open Pivot 3 Man Trans 2 [Both FC Wall] :

- sqq 13 {Half Natural} Comm RF upper body trn fwd R heel to toe, -, sd L across LOD, bk R (W comm RF upper body trn bk L, -, cl R [heel trn] cont trn, fwd L) ;
- ss 14 {Lady Opn Pvt 3 Man Trans 2} Bk L comm RF trn, -, sd R cont RF trn, - (W fwd R btwn M ft comm RF trn, -, fwd L cont RF trn, fwd R cont RF trn) BOTH fc Wall in opn no hnds ;

15-16 Forward Twist Vine 5 ; Kick Step Cross Behind :

- oooo 15 {Fwd Twist Vine 4} XLIF of R, sd R, XLIF of R, sd R ;
- oooo 16 (Finish Twist Vine – Kick Step Cross Behind) XLIF of R, kck R, stp R, XLIF of R ;

PART B

1-2 Unwind [Both FC Line] : Solo Quick Open Reverse (To Side By Side) :

- sqq 1 {Unwind} With wght on both ft rotate 1/2 LF to fc COH, -, trnsfr wght to L ft spn 3/4 to fc LOD end both fc LOD M bhnd W bth with R ft free ;
- oooo 2 {Solo Quick Open Reverse} Fwd R DLC, fwd L DLC, sd & bk R LOD, bk L LOD end in sd by sd pos ;

3-4 Feather Finish : Lady Roll 3 – Man 2 Step Points :

- sqq 3 {Feather Finsih} Bk R trng LF, sd & fwd L, fwd R XRIF of L at thighs end DLW M bhnd W ;
- ss 4 {Lady Roll 3 – Man 2 Step Points} XLIF of R, pnt R LOD fc COH, fwd R DLC adjst to W, pnt L ; (W fwd L spn 7/8, fwd R spn, fwd L spn fc ptrn in CP,- Keep L ear ovr L sd) ;

5-7 Open Telemark : Curved Feather Check : Back Double Lilt :

- sqq 5 {Open Telemark} Fwd L comm LF trn, -, sd R cont LF trn, sd & slightly fwd L to end in SCP (W bk R comm LF trn, - cl L to R (heel trn) cont trn LF, sd and fwd R) ;
- sqq 6 {Curved Feather} Fwd R in CBMP comm RF trn, -, with L sd strch cont RF trn sd & fwd L, cont upr body trn to R with L sd strch fwd R outsd ptrn in CBMP (W fwd L in CBMP comm RF trn, -, stay well into M's R arm with R sd strch cont RF trn sd & bk R, cont RF upr bdy trn with R sd strch bk L in CBMP) ;
- oooo 7 {Back Double Lilt} Bk L, rising to toes cl R, bk L, rising to toes cl R ;

8-9 Quick Weave Ending : Change Of Direction :

- oooo 8 {Quick Weave Ending} Bk L outsd W in CBMP, bk R cont LF trn, sd & fwd L DLW in BJO, fwd R ;
- ss 9 {Change Of Direction} Fwd L comm LF trn, -, fwd R DLW R shldr lead trn LF drw L to R, - DC;

PART C

1-4 Double Rev; Curving Three Step ; Syncopated Back Lock 5 : Open Impetus :

- qq- 1 {Double Reverse} Fwd L comm LF trn, -, sd R, spin up to 1/2 LF on ball of RF brng LF undr bdy bsd R no wght flx knees (W bk R comm LF trn, -, cl LF to R (heel trn) 1/2 LF sd & slightly bk R cont LF trn, XLIFof R) ;
- sqq 2 {Curving Three Step} Fwd L comm LF trn, -, fwd R pass undr bdy with R sd strch cont LF trn, fwd L stopping motion ;
- oooo& 3 {Syncopated Back Lock 5} Bk R, XLIF of R, bk R, XLIF of R / bk R ;
- sqq 4 {Open Impetus} Bk L comm RF trn, -, cl R to L [heel trn] cont trn, sd & fwd L (W fwd R btwn M's ft comm RF trn, -, fwd L arnd M brsh R to L, sd & fwd R) SCP DLW ;



5-8 In and Out Runs :: Natural Hover Cross ::

- sqq 5 {In and Out Runs} Fwd R comm RF trn, -, sd & bk L DLW CP, bk R to BJO ;
sqq 6 using CBM bk L trn RF, -, sd & fwd R btwn W's feet cont RF trn, fwd L to SCP ;
sqq 7 {Natural Hover Cross} Fwd R diag LOD & wall comm RF trn, -, fwd & arnd W L (W fwd R),
cont RF trn sd R ;
qqqq 8 With R sd stretch fwd L otsd W CBMP on toe, rec R with slight L sd lead, sd & fwd L, with L sd
strch fwd R otsd ptrnr in CBMP on toe ;

Repeat Part A

Repeat Part B

END

1-4 Double Rev; Curving Three Step ; Syncopated Back Lock 5 : Open Impetus :

- qq- 1 {Double Reverse} Fwd L comm LF trn, -, sd R, spin up to 1/2 LF on ball of RF brng LF undr bdy
(qqqq) bsd R no wght flx knees (W bk R comm LF trn, -, cl LF to R (heel trn) 1/2 LF sd & slightly bk R
cont LF trn, XLIF of R) ;
sqq 2 {Curving Three Step} Fwd L comm LF trn, -, fwd R pass undr bdy with R sd strch cont LF trn, fwd
L stopping motion ;
qqqq& 3 {Syncopated Back Lock 5} Bk R, XLIF of R, bk R, XLIF of R / bk R ;

5-7 In and Out Runs :: Forward Touch Lady Close to Escort :

- sqq 5 {In and Out Runs} Fwd R comm RF trn, -, sd & bk L DLW CP, bk R to BJO ;
sqq 6 using CBM bk L trn RF, -, sd & fwd R btwn W's feet cont RF trn, fwd L to SCP ;
ss 7 {Forward Touch Lady Close to Escort} Fwd R, -, tch L beside R,- end in
(W fwd R,-, cl L to R,-) ; end in escort pos fc LOD;

8-13 Cross Point 4 : [Blend to Shadow] ; Shadow Diamond Turn Full ::::

- qqqq 8 {Cross Point 2} XLIF of R, pnt R, XRIF of L, pnt L ;
qqqq 9 {Cross Point 2} [Raise R arm jn L hnds] XLIF of R, pnt R, XRIF of L, pnt L ;
sqq 10-13 {Shadow Diamond Turn} Fwd L trng LF on the diag, -, cont LF trn sd R, bk L ;
trng LF bk R, -, sd L, fwd R ; fwd L trng LF on the diag, -, sd R, bk L ;
bk R cont LF trn, -, sd L, fwd R ;

14-15 Roll Lady Across-Man Rock Side Recover ; Man Rolls Into Lady .:

- ss (sqq) {Roll Lady Acrs} Sd L, -, Rec R, FC LOD - (Fwd L trng LF, -, Fwd R cont LF trn, Sd L FC LOD) ;
sqq {Man Rolls Into Lady} Roll in to W arm L, -, R, L with bk to W; Raise L ft to knee in 4 figure,
(W gets to pull him in raise her L hnd to stop him and raise her L ft on extra note [optional]) ;

Fallin'

John & Karen Herr, 4535 Red Rock Dr, Larkspur, CO, 80118, 303-681-3147
Emails: jherr14@q.com, kherr00@mac.com Released: June 2011 Rev a
Music: "Fallin' (Viennese Waltz)" from iTunes
Dance: Hesitation Canter Waltz IV+2 (Natural Hover Cross, Contracheck)
Start Dance: CP DW Lead Feet Free
Sequence: Intro A B A B C B D End

Intro

There are no recognizable beats or measures in the intro. So, here is the description without reference to beats or measures:

There is a single piano note - skip it.

On the first singing note:

PROM SWAY: sd L rise on L w/ R sd stretch

On the next singing part:

RT LUNGE: flex L knee sd & fwd R with L sd stretch

Continuing in that singing part:

CHG SWAY LDY DEVELOPE; rotate RF changing to R sd stretch

ldy develops w/ R foot in front of M

prepare for a pickup into Part A

Part A

1-8 VIENN TRNS 2X;;; DIAM TRNS;;;

1-4 [viennese turns]

lead W to pkup while fwd L trng LF,-,-,cont trn sd R,-,XLIFR;

bk R cont trn,-,-,cont trn sd L,-,cls R;

repeat prev 2 meas;;

5-8 [diam turns]

fwd L,-,-,sd R,-,bk L;

bk R,-,-,sd L,-,fwd R;

repeat prev 2 meas;;

9-12 [DC] L TRN INSD ROLL [to COH]; SD RONDE BEH SD;

THRU & ROLL 2; OPN BAS WITH PKUP [TO RVS];

9 [left trn inside roll]

fwd L trng 1/4 LF pkg up the W,-,-,sd R

(W trng LF undr jnd ld hnds),-,XLIFR (W sd L to fc M);

10 [side & ronde behind side]

sd R,fan the L foot CCW beh R,-,XLIBR,-,sd R;

11 [thru & roll 2]

XLIFR,-,-,trng LF(W RF) roll R,-,L to fc;

12 [open basic with pickup]

sd R,-,-,trng LF(W RF) bk L,-,rec R leading W to pkup pos;

13-16 [RVS] L TRN INSD ROLL [WALL]; SD RONDE BEH SD;

THRU & ROLL 2; OPN BAS WITH PKUP [DC];

13-16 repeat measures 9-12;;;;

Part B**1-8 [DC] OPN RVS TRN; OUTSD CK; OPN IMP; THRU CHASSE;
NAT HVR X;; DRG HES; HES CHG;****1 [open rvs turn]**

CP fwd L trng LF,-,-,cont trn sd R,-,bk L to BJO;

2 [outside check]

bk R trng LF,-,-,sd & fwd L,-,ck fwd R to BJO;

3 [open impetus]

bk L trng RF,-,-,heel trn bk R,-,fwd L in tight SCP
(W fwd R,-,-,fwd L trng 1/2,-,fwd R to SCP);

4 [thru chasse]

fwd R,-,-,sm fwd L,R,L;

5-6 [natural hover cross]

fwd R trng RF,-,-,fwd L,-,fwd R c-scar
(W bk L trng RF,-,-,cls R heel trn,-,sd L);
XLIFR outsd ptrn,-,-,rec R,sd L,XRIF c-bjo
(W XRIBL,-,-,rec L,sd R,XLIBR);

7 [drag hesitation]

fwd L trng LF,-,-,cont trn sd R drawing L to R to BJO,-,-;

8 [hesitation change]

bk L trng RF,-,-,sd R to fc DC drawing L to R,-,-;

Note: 1st and 3rd times thru, end fcg DC.

2nd time thru, end fcg LOD.

Part C**1-10 [LOD LOW BFLY] TRAV X CHASSE 3X;;; PASSG X CHASSE;
BK TRAV X CHASSE 4X [CP RVS];;;;****SLO PVT 4 TO VARSUV MAN TRANS [LOD Rt Feet Free];;****1-3 [travling cross chasses]**

with Dbl hnd hold fwd L, trn 1/8 LF (W LF),-,sd & fwd R,-,XLIFR;
trng 1/8 RF (W RF) fwd R, trn 1/8 more,-,sd & fwd L,-,XRIFL;
trng 1/8 LF (W LF) fwd L, trn 1/8 more,-,sd & fwd R,-,XLIFR;

4 [passing X chasse]

trng 1/8 RF (W RF) strong fwd R to W's R sd, trn 1/8 more,-,
strong sd L passing in front of the lady,-,XRIFL;

5-8 [back travling cross chasses]

backing up bk L, trn 1/8 RF (W RF),-,bk & sd R,-,XLIFR;
trng 1/8 LF bk R, trn 1/8 more,-,bk & sd L,-,XRIFL;
trng 1/8 RF bk L, trn 1/8 more,-,bk & sd R,-,XLIFR;
trng 1/8 LF bk R, trn 1/8 more,-,bk & sd L,-,
leading W to CP fcg rvs cls R to L;

Note: more difficult option is to turn extra on each cross

chasse along with creating more progression down line.

9-10 [slow pivot 4 to varsuv – M trans using 5 steps]

CP pivot 4 trng 1/2 RF on each step starting with back L,-,-,R,-,-;
L,-,-,R,-,L(W on last pvt step trn extra to fc LOD);

11-16 [SD by SD LOD NO HNDS RT FEET FREE] SHADOW RT TRNS 2X;;;;**PKUP LDY TRANS; SWAY L&R;****11-14 [shadow rt turns]**

both have R foot free fwd R trng RF,-,-,sd & bk L,-,bk R;

bk L trng RF,-,-,sd R,-,fwd L;

repeat prev 2 meas;;

Note: more difficult option: Start in varsuv. keep left hnds jnd during first measure passing over W's head. For 2nd measure change to right hnds jnd (M beh his bk) keep jnd while passing over W's head. Repeat with right hnds and then left hnds for the next two measures.

15 [pickup to DC]

sm fwd R,-,-,sd L,-,cls R

(W fwd R trng RF,-,-,cont trn fwd & sd L to pkup pos,-,-);

16 [sway left & right]

sd L with sway,-,-,sd R with sway,-,-;

Part D**1-6 OPN TELE; FWD HVR TO BJO; WHEEL 6 TO BFLY WALL;;****WZ AWAY; CALIF TWRL;****1 [open telemark]**

fwd L trng LF,-,-,sd & fwd R (W bk L w/ heel trn),-

fwd L to tight SCP;

2 [fwd hvr to bjo]

fwd R,-,-,fwd L rising leading W to BJO

(W fwd R trng RF 1/2 to bjo),-,bk R;

3-4 [wheel 6]

bk L,-,-,fwd R,-,fwd L; fwd R,-,-, fwd L,-,fwd R blending to

BFLY Wall;

5 [wz away]

trng LF awy from ptrn sd L,-,-,sd R,-,cl L;

6 [calif. twrl]

fwd R Xing in frnt of W,-,-,fwd L to open fcg RLOD,-,cl R

(W fwd L trng LF under jnd trail hnds,-,-,

sd R to open RLOD,-,cl L);

7-12 BKUP WZ; CALIF TWRL LDY TRANS;**SOLO SHADOW VIENN TRNS 2X LDY TRANS;;;;****7 [bkup wz]**

bk L,-,-,bk R,-,bk L;

8 [calif. twrl]

sm bk R start leading W under jnd trail hnds(W bk L),

(W starts underarm),-, fwd L beh W twd COH(W fwd R under),

(W sm fwd L),fwd R to rt opn LOD(W cls L);

9-10 [solo shadow viennese turns]

both using same foot - fwd L commence LF trn,-,-,sd R,-,

XLIFR fcg rvs;

cont LF trn bk R,-,-,sd L,-,cls R;

11-12 repeat measure 9;

cont LF trn bk R(W bk R),,-,sd L(W sd L),-,cls R(W tch R to L);

**13-16 CANTER SWAY APRT; CANTER SWAY TOG;
CANTER SWAY LEFT; CANTER SWAY TO SCAR;**

13 [canter sway aprt]

Rt open LOD no hnds jnd sd L,-,cls R,-,sd L;

14 [canter sway together]

sd R,-,cls L,-,sd R trng to fc ptrn;

15 [canter sway]

sd L,-,cls R,-,sd L;

16 [canter sway to scar]

sd R,-,cls L,-,sd R endg in SCAR;

End

**1-9 [SCAR DW] X HVR 3X TO 1/2 OPN;;; THRU CHASSE;
OPN I/O RUNS;;; THRU CHASSE TO BJO [DW];
[BJO DW] MNVR & PVT 2 [DC]; CONTRACHK & HOLD;**

1-3 [x hvr 3x]

XLIFR(W XRIBL),-,sd R w/ rise,-,rec L to bjo;

XRIFL(W XLIBR),-,sd L w/ rise,-,rec L to scar;

XLIFR(W XRIBL),-,sd R w/ rise(W bk L),-,

fwd L to 1/2 opn(W fwd R);

4 [1/2 open V-shape thru chasse]

fwd R,-,sm fwd L,cls R,fwd L;

5-6 [opn in/out runs]

fwd R trng RF in frnt of W,-,sd & fwd L trng to fc LOD,-,fwd R;

fwd L(W fwd R trng RF in frnt of M),-,fwd R

(W sd & fwd L trng to fc LOD),-,fwd L in 1/2 opn;

7 [thru chasse to bjo]

fwd R,-,sm fwd L,cls R(W cls L),fwd L(W trng to bjo bk R);

8 [mnvr & pivot 2]

trng RF fwd R in front of W to CP,-,pvt bk L,-,

pvt fwd R to CP DC;

9 [contrachk to DC]

on single last note - lowering in R knee fwd L w/ Rt sd lead

(W bk R) & hold, extend the W's upper body out

GOOD MORNIN' LIFE

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

Reycuer@reygarza.com Web: www.reygarza.com

MUSIC: Good Mornin' Life by Dean Martin download from Walmart.com .99 cents
49 RPM or Slow for comfort

FOOTWORK: Opposite (Woman in parenthesis)

RHYTHM: Roundalab Phase V Quickstep

SEQUENCE: Intro-ABC-ABC(Mod)-END

Released July 2011

INTRO

1-4 IN SHADOW DW LEFT FEET FREE FOR BOTH WAIT; SWAY L & R; RUNNING FWD LKS w/DOUBLE LK ENDING;;

In shdw DW L free for both with L hnds joined man's R hnd on lady's R shldr lady's R hnd extended to sd wt;
[Sway L & R {SS}] With bdy sway sd L,-, sd R,-;
[Running Fwd Lk w/Dbl Lk Ending {QQQQQQQ}] Fwd L, XRib of L, fwd L, fwd R; Fwd L, XRib of L, fwd L, XRib of L;

PART A

1-8 SHADOW WHISK;,, PICK UP LADY IN TWO DW;,, CROSS CHASSE LOD;; FWD LK,, DOUBLE REV BJO DW;; RUNNING FWD LKS w/DOUBLE LK ENDING;;

[Shdw Whisk {SSS}] DW Fwd L, -, fwd & sd R start rise to ball of ft, -; XLib of R cont to full rise on ball of ft, -;

[PU Lady In Two {SQQ (SS)}] Fwd R raise L hnds up and release, -; Join ld hnds small sd L, blend to CP DW cl R (W fwd R raise L hnds and release,-; Bring L hnd over to M's R shldr fwd L trng LF, - blend to CP DRC), [X Chasse {SQQS}] Fwd L, -; Fwd & sd R slight trn LF, cl L, fwd R blend to BJO LOD, -; (W bk R, -; Bk & sd L slight trn LF, cl R, bk L blend to BJO RLOD, -);

[Fwd Lk Dbl Rev {QQSS - - (QQSSQQ)}] Fwd L, XRib of L, fwd L start trn LF, -; Sd R spn LF, -, bring L ft under bdy next to R no wgt, hold blend BJO DW (W Bk R, XLif of R, bk R start trn LF, -; Cl L to R heel trn, -, sd R, XLif of R blend BJO DRC);

[Running Fwd Lk With Dbl Lk Ending {QQQQQQQ}] Fwd L, XRib of L, fwd L, fwd R; Fwd L, XRib of L, fwd L, XRib of L (W Bk R, XLif of R, bk R, bk L; Bk R, XLif of R, bk R, XLif of R);

9-17 HOVER TELEMAR DW; OPEN NAT; QUICK BK BK LK BK; RUNNING FINISH DC; FWD FWD LK; OPEN TELEMAR;,, IN & OUT RUNS;,, w/QUICK EXTENDED ENDING SCP DW;;

[Hvr Tel {SQQ}] DW Fwd L, -, fwd R rise slightly trn RF, fwd L blend SCP DW (W bk R, -, bk L rise slightly trn RF, fwd R blend SCP DW);

[Op Nat {SQQ}] Fwd R heel to toe trng RF, -, sd L across line cont RF upper bdy turn to ld ptr to step outsd bk R with R sd ld blending BJO DRC (W fwd L, -, fwd R CP, fwd L outsd ptr with L sd ld BJO DW);

[Qk Bk Lk Bk Bk {QQQQ}] Bk L, bk R, XLif, bk R (W fwd R, fwd L, XRib, fwd L);

[Running Finish {SQQ}] With R sd ld bk L in BJO ld lady to step outsd ptr start RF trn, -, with R sd stretch sd & slightly fwd R comp trn DC, fwd L with L sd ld BJO DC (W With L sd ld fwd R in BJO outsd ptr start RF trn, -, with L sd stretch sd L comp trn fc DRW, bk R with R shldr ld BJO DRW);

[Fwd Fwd Lk {SQQ}] DC Fwd R outsd ptr L sd ld, -, fwd L with L sd stretch, XRib (W DRW bk L outsd ptr R sd ld, -, bk R with R sd stretch, XLif);

[Op Tel {SSS}] Fwd L start LF trn, -, sd R cont LF trn, -; Sd & fwd L blend SCP DW (W Bk R start LF trn bring L beside R with no wgt, -, cont LF trn heel to toe take wgt of L, -; Sd & fwd R blend SCP DW), -;

[In & Out Runs {SQQ}] Fwd R start trng RF, -; Sd & bk L across LOD in front of Lady CP, bk R with R sd ld blend BJO DRC (W Fwd L, -, fwd R btwn M's feet, fwd L blend BJO DW with L sd ld),

[w/QUICK Extended Ending {SQQQQ}] Bk L, -; Sd & fwd R trng RF, fwd L SDCAR LOD outsd ptr, fwd R btwn Lady's feet heel to toe, fwd L blend to SCP DW (W Fwd R, -; Sd & bk L trng RF, bk R SDCAR RLOD outsd ptr, bk & sd L trng RF, fwd R blend SCP DW);

PART B

1-10 OPEN NAT; RUNNING FINISH LOD; MANEUVER SIDE CLOSE; OPEN IMPETUS;; THRU JETE PT;;; FLICK & POINT HOLD;; SIDE QUICK CONTRA CHECK REC; SIDE BJO DC QUICK OPEN REV;;

[Op Nat {SQQ}] Repeat meas 10 of part A;

[Running Finish {SQQ}] Repeat meas 13 of part A end LOD (W RLOD);

[Manuv {SQQ}] Fwd R outsd ptr trng RF, -, sd L cont trn, cl R to L CP RLOD;

[Op Imp {SSS}] Start upper bdy RF trn bk L, -, cl R to L heel to toe cont trn chg wgt to R, -; Sd & fwd L SCP LOD (W Start upper bdy RF fwd R btwn M's feet, -, sd & bk L cont trn, -; Sd & fwd R SCP LOD), -;

[Thru Jete PT {S&Q--}] Fwd R ld lady to pu, -; Cl L to R/lower & qk spring R ft to sd look in dir of extended ft, -, - (W fwd L trng LF to CP RLOD, -; Cl R to L/lower & qk spring L ft to sd look dir of extended ft, -, -);

[Flk & Pt Hold {&Q----}] Like striking a match flk R behnd L/PT R to sd (W L); Hold, -, -, -;

[Sd Qk Contra Ck Rec {SQQ}] Sd R, -, start LF upper bdy trn flex knees with strong R sd ld ck fwd L, rec R (W Sd L, -, start LF upper bdy trn flex knees with strong L sd ld bk R, rec L);

[Sd BJO Qk Op Rev {SSQQS}] Sd & fwd L blend BJO DC, -, fwd R, -; Fwd L start 3/8 LF trn heel ld, sd & bk R comp trn, bk L RLOD, - (W Sd & bk R blend BJO DRW, -, bk L, -; Bk R start 3/8 LF trn, sd & fwd L comp trn, fwd R LOD, -);

11-15 BK CHASSE BJO;; MANEUVER SIDE CLOSE;; OVERSPIN TURN;; R TURNING LK;

[Bk Chasse BJO {SQQS}] Bk R trng LF fc wall, -, sd L, cl R to L; Sd & fwd L blend BJO DW (W fwd L trng LF fc COH, -, sd R, cl L to R; Sd & bk R blend BJO DRC), -;

[Manuv {SQQ}] Repeat meas 3 of part B, -;

[Overspin Trn {SSS}] Bk L start 7/8 RF pvt, -; Fwd R staying btwn W's feet heel to toe leaving L leg extended, -, comp trn bk L DRW (W fwd R btwn M's feet heel to toe start 7/8 RF pvt, -; bk L, -, comp trn fwd R DC), -;

[R Trng Lk {QQQQ}] Bk R bkg LOD with R sd ld start RF trn, XLif of R cont trn, with slight R sd stretch cont trn upper bdy RF sd & fwd R btwn Lady's ft, fwd L blend SCP LOD (W fwd L with L sd ld start RF trn, XRib of L, with slight L sd stretch fwd & sd L cont RF trn, fwd R blend SCP LOD);

PART C

1-10 THRU QK SCOOP; TO FISHTAIL; CLOSE TELEMAR LOD;; FWD FWD LK;; DRAG HESITATION;; BK TO RUNNING BK LKS;; TIPPLE CHASSE & FWD LK;;

[Thru Qk Scoop To {SQQ}] Thru R ld lady to CP/DW, -, slide L with L sd stretch, trn LF cl R to L CP DC (W thru L CP DRC, -, slide R with R sd stretch, trn LF cl L to R CP DRW);

[Fshl {QQQQ}] Blend to BJO DC X Lib of R, sd R, fwd L with L shldr ld, XRib of L (W blend BJO DRW XRif of L, sd L, bk R with R shldr ld, XLif or R);

[Cl Tel LOD {SSS}] Fwd L start LF trn, -, sd R cont LF trn, -; Sd & fwd L blend BJO LOD (W Bk R start LF trn, -, bring L beside R with no wgt cont trn LF take wgt of L, -; Sd & bk blend BJO RLOD), -;

[Fwd Fwd Lk {SQQ}] Fwd R outsd ptr, -; Fwd L, XRib (W bk L outsd ptr, -; Bk R, XLif),

[Drg Hes {SQQ}] Fwd L start LF trn, -; Sd R cont LF trn, draw L to R blend to BJO DRC (W Bk R start LF trn, -; Sd L cont LF trn, draw R to L blend BJO DW),

[Bk To Running Bk Lks {SQQQQQS}] Bk L, -; Bk R, XLif of R, bk R, bk L; Bk R, XLif of R, bk R, -(W Fwd R, -; Fwd L, XRib of L, fwd L, fwd R; Fwd L, XRib of L, fwd L, -);

[Tipple Chasse & Fwd Lk {SQSQ}] With RF upper bdy trn bk L trng RF, -, sd R with slight L sd stretch trng RF, cl L; Sd & slightly fwd R blend BJO DW, -, fwd L, XRif of L (W with RF upper bdy trn fwd L trng RF, -, sd L with slight R sd stretch trng RF, cl R; Sd & slightly bk L blend BJO DRC, -, bk R, XLib of R);

PART A

- 1-8 WHISK;,, PICK UP DW;,, CROSS CHASSE LOD; FWD LK;,, DOUBLE REV DW;,, RUNNING FWD LKS w/DOUBLE LK ENDING;,
 [Whisk {SSS}] Fwd L, -, fwd & sd R start rise to ball of ft, -; XLib of R cont to full rise on ball of ft (W bk R, -, bk & sd L start rise to ball of ft, -, XRif of L cont to full rise of ball of ft), -,
 [PU {SQQ}] Small fwd R ld Lady to CP, -; Sd L, cl R to L DW (W small fwd L blend CP DRC, -; Sd R, cl L to R), Repeat rest of meas 3 thru 8;,,;
 9-17 HOVER TELEMAR DW; OPEN NAT; QUICK BK BK LK BK; RUNNING FINISH DC; FWD FWD LK; OPEP TELEMAR;,, IN & OUT RUNS;,, w/QUICK EXTENDED ENDING SCP DW;,

PART B

- 1-10 OPEN NAT; RUNNING FINISH LOD; MANEUVER SIDE CLOSE; OPEN IMPETUS;,, THRU JETE PT;,, FLICK & POINT HOLD;,, SIDE QUICK CONTRA CHECK REC; SIDE BJO QUICK OPEN REV;,
 11-15 BK CHASSE BJO;,, MANEUVER SIDE CLOSE;,, OVERSPIN TURN;,, R TURNING LK;

PART C (MOD)

- 1-8 THRU QK SCOOP; TO FISHTAIL; CLOSE TELEMAR LOD;,, FWD FWD LK;,, DRAG HESITATION;,, BK TO RUNNING BK LKS;,,

ENDING

- 1-2 OP IMP;,, THRU JETE PT;,,
 Repeat meas 4&5 of part B;,

I'm Gonna Getcha Good!



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Music: Artist: Shania Twain CD "Greatest Hits" Mercury B000307/2-02 Track #2
Music edited, contact choreographers for info

Suggested speed: Slower speed from 31MPM (the original CD) to 29MPM

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

Rhythm & Phase: Cha Cha VI Timing: 123&4 except where noted

Sequence: **Intro A A B C A B C End** Released: July, 2011

Version 1.1

Meas

INTRO

- 1-7** **WAIT;; "Let's Go" KNEE; TRAVELING DOOR TWICE;; SD WALKS; CROSS UNWIND TO FC;**
 1-2 Wait 1 meas in TANDEM M fcg WALL & bhnd W R-ft free for both hnds on hips;
 --- 3 **{Knee}** Right after vocal "Let's Go" lift R-knee across body;
 4-5 **{Traveling Door Twice}** Sd R twd RLOD extending R-hnd twd RLOD, rec L placing R-hnd on R-hip, XRIF/sd L, XRIF; Sd L twd LOD extending L-hnd twd LOD, rec R placing L-hnd on L-hip, XLIF/sd R, XLIF;
 6 **{Sd Walks}** Sd R, cl L, sd R/cl L, sd R;
 1--4 7 **{Cross Unwind to FC}** XLIF, comm unwind RF one full trn on both ft, cont unwind to fc WALL, shift wgt to R joining lead hnds (W XLIF, comm unwind RF 1/2 on both ft, cont unwind to fc COH, shift wgt to L) end LOP FCG Pos/WALL; (now opposite footwork)

PART A

- 1-4** **OPEN HIP TWIST W FREE SPIN TO FAN;; TUMMY CHECK TO FAN AGAIN;;**
 1-2 **{Open Hip Twist W Free Spin to Fan}** LOP FCG Pos/WALL fwd L, rec R, bk L/slip R bk, cl L (W bk R, rec L, fwd R/XLIB, fwd R swiveling RF to fc LOD); Bk R, rec L leading W spin LF & release hnds, XRIF/cl L, sd R joining lead hnds (W fwd L, fwd R spinning LF on R full trn, fwd L cont spinning LF to fc RLOD/cl R, bk L) end FAN Pos/WALL;
 3-4 **{Tummy Check to Fan again}** Fwd L, rec R ronde L CCW, XLIB/cl R, sd L releasing lead hnds & placing R-hnd at W's R-hip bone (W cl R, fwd L, fwd R/XLIB, fwd R to the front of M); XRIF checking W's fwd motion w/ R-Sway looking at W, rec L ronde R CW, XRIB/cl L, sd R joining lead hnds (W fwd L checking, rec R, bk L/XRIF, bk L) end FAN Pos/WALL;
- 5-8** **W TRN IN 4 TO BOLERO-BJO; TRNG OPPOSITION FENCE LINE TWICE;;**
OPPOSITION SPOT TRN W TRANS TO FC;
 123&4 5 **{W Trn In 4 to Bolero-Bjo}** Fwd L, rec R ronde L CCW raising jnd lead hands, XLIB/cl R, sd L releasing lead hnds & placing R-hnd at W's waist (W cl R, fwd L, fwd R spiraling LF 3/4 under jnd lead hnds, sd L) end BOLERO-BJO Pos/WALL M's R-hnd at W's waist W's R-hnd on M's L-shoulder free L-hnds extended sd; (now same footwork)
 (W 1234)
 6-7 **{Trng Opposition Fence Line Twice}** Maintaining BOLERO-BJO Pos trng RF 1/4 on L to fc RLOD (W LOD) XRIF flexing knee looking at ptr, rec L trng LF 1/4 to fc WALL, compact sd chasse R/L, R placing L-hnd at W's waist (W's L-hnd on M's R-shoulder) end BOLERO-SCAR Pos/WALL; Maintaining BOLERO-SCAR Pos trng LF 1/4 on R to fc LOD (W RLOD) XLIF flexing knee looking at ptr, rec R trng RF 1/4 to fc WALL, compact sd chasse L/R, L placing R-hnd at W's waist (W's R-hnd on M's L-shoulder) end BOLERO-BJO Pos/WALL;
- 123&4 8 **{Opposition Spot Trn W Trans to Fc}** Releasing hnds XRIF trng LF to fc RLOD, rec L cont trng LF to fc WALL, sd R/cl L, sd R joining lead hnds (W XRIF trng LF to fc LOD, rec L cont trng LF to fc COH, sd R w/ checking motion, sd L) end LOP FCG Pos/WALL; (now opposite footwork)
 (W 1234)

PART B

- 1-4 **CROSS BODY w/ PULL BK & INSIDE UNDERARM TRN;; RONDE WHISK TWICE;;**
- 1-2 **{Cross Body w/ Pull Bk & Inside Underarm Trn}** Assuming CP/WALL fwd L, rec R trng LF 1/4 to fc LOD, sd L leading W fwd/rec R, cl L (W bk R, rec L, fwd R twd COH/rec L, cl R slightly leaning upper body fwd and sticking out hips bk); Bk R leading W fwd, rec L raising jnd lead hnds to lead W spiral LF, trng LF 1/4 to fc COH sd R/cl L, sd R (W fwd L, fwd R spiraling LF under jnd lead hnds, cont trng LF sd L/cont trng LF cl R, sd L) end CP/COH;
- &23&4 3-4 **{Ronde Whisk Twice}** Slightly trng LF ronde L CCW (W CW)/XLIB in SCP, rec R, fcg ptr sd L/cl R, sd L; Slightly trng RF ronde R CW (W CCW)/XRIB in RSCP, rec L, fcg ptr sd R/cl L, sd R end CP/COH;
- 5-8 **CROSS BODY w/ W's SOLO TRN TRANS TO OP;; SLOW COCA ROLA;;**
- 123&4 5-6 **{Cross Body w/ W's Solo Trn Trans to OP}** CP/COH fwd L, rec R trng LF 1/4 to fc RLOD, sd L leading W fwd/cl R, sd L (W bk R, rec L, fwd R/lk LIB, fwd R); Bk R leading W spiral LF and release lead hnds, rec L swiveling LF 1/4 on L to fc WALL, tch R, sd R (W fwd L, fwd R spiraling LF 1/2, sd L twd RLOD cont trng LF to fc WALL, sd R) end OP/WALL no hnd jnd; (now same footwork)
- 12-4 (W 123&4 1234)
- 1-3- 7-8 **{Slow Coca Rola}** Swiveling RF 1/8 on R fwd L twd DRW, -, swiveling LF 1/4 on L bk R twd DRC, -; Swiveling RF 1/4 on R bk L twd DLC, -, swiveling LF 1/4 on L fwd R twd DLW, - end SD-by-SD Pos both fcg DLW M slightly IF of W;
- 1-3-

PART C

- 1-4 **BASIC w/ RONDE CHASSE & HIP TWIST CHASSE;; MARCHESSI 6 & BWD LK;;**
- 1-2 **{Basic w/ Ronde Chasse & Hip Twist Chasse}** SD-by-SD Pos both fcg DLW no hnd jnd swiveling RF 1/8 on R to fc WALL fwd L, rec R ronde L CCW, XLIB/cl R, sd L; Bk R, rec L, XRIF/cl L, sd R end OP/WALL no hnd jnd;
- 1234 3-4 **{Marchessi 6 & Bwd Lk}** Fwd L-heel, rec R, press L-toe bk, rec R swiveling RF 1/8 to fc DRW; Fwd L-heel, rec R, bk L/XRIF, bk L end SD-by-SD Pos both fcg DRW W slightly IF of M;
- 123&4
- 5-8 **OPEN BK BASIC; SOLO DIAMOND TRN HALF w/ HOP;; CHASE W FULL TRN M TRANS TO FC;**
- 5 **{Open Bk Basic}** Bk R, rec L, fwd R/lk LIB, fwd R;
- 6-7 **{Solo Diamond Trn Half w/ Hop}** Fwd L/hop on L lightly trng LF 1/4 to fc DLW, bk R, bk L/lk RIF, bk L end SD-by-SD Pos both fcg DLW M slightly IF of W; Bk R/hop on R lightly trng LF 1/4 to fc DLC, fwd L, fwd R/lk LIB, fwd R end SD-by-SD Pos both fcg DLC M slightly IF of W;
- 1-3&4 8 **{Chase W Full Trn M Trans to Fc}** Fwd L comm trng RF, cont trng RF to fc DLW & ptr tch R to L, (W 123&4) fwd R/lk L, fwd R (W fwd L trng RF 1/2, fwd R twd DRW trng RF 1/2 to fc DLC, bk L/lk R, bk L) end FCG Pos/DRW no hnd jnd; (now opposite footwork)
- 9-12 **HALF BASIC TO BFLY; THRU FAN TCH & SYNC VINE; TRAVELING SAND STEP TWICE;;**
- 9 **{Half Basic to BFLY}** Joining lead hnds fwd L, rec R, slightly trng LF to fc WALL sd L/cl R, sd L joining trailing hnds end BFLY/WALL;
- 1-3&4 10 **{Thru Fan Tch & Sync Vine}** Swiveling LF on L thru R twd LOD, swiveling RF on R fan L CW (W CCW) & tch L to R, swiveling LF on R XLIB/sd R, XLIF;
- 2-4 11-12 **{Traveling Sand Step Twice}** Swiveling LF on L tch R toe in, swiveling RF on L sd R toe out, -2-4 swiveling LF on R tap L-heel sd toe out, swiveling RF on R XLIF; Repeat Meas 11 of PART B;
- 13-15 **CUCARACHA CROSS W SPIN RF; CLOSED HIP TWIST TO FCG FAN;;**
- 13 **{Cucaracha Cross W Spin RF}** Extending trailing hnd twd RLOD sd R, rec L leading W spin RF w/ jnd lead hnds, releasing lead hnds XRIF/sd L, XRIF (W extending trailing hnd twd RLOD sd L, rec R comm spinning RF one full trn, cont spinning RF step almost in pl L/R, L to fc M & COH) end CP/WALL W slightly to M's right side;
- 14-15 **{Closed Hip Twist to Fcg Fan}** Leading W trn RF fwd L, rec R ronde L CCW, XLIB/cl R, sd L (W trng RF on L bk R, rec L, swiveling LF XRIF/cl L, swiveling RF sd R twd WALL end L-Shape Pos M fcg WALL (W fcg LOD); Bk R leading W fwd, rec L trng LF 1/4 to fc LOD, fwd R/lk LIB, fwd R (W fwd L, fwd R trng LF 1/2 to fc RLOD, bk L/lk RIF, bk L) end LOP FCG Pos/LOD;

PART C (cont'ed)

**16-19 CROSS BODY w/ INSIDE UNDERARM TRN;; SHADOW NEW YORKER TO L-SHAPE;
CROSS BODY w/ W'S FREE SPIN TO FC;**

- 16-17 {**Cross Body w/ Inside Underarm Trn**} Joining R-hnds fwd L, rec R trng LF 1/4 to fc COH, sd L/cl R, sd L (W bk R, rec L, fwd R/lk LIB, fwd R) end L-Shape Pos M fcg COH (W fcg RLOD); Raising jnd R-hnds to lead W trn LF bk R, rec L, trng LF 1/4 sd R/cl L, sd R (W fwd L, fwd R comm trng LF under jnd R-hnds, cont trng LF step almost in pl L/R, L to fc M & LOD) end OP FCG Pos/RLOD;
- 18 {**Shadow New Yorker to L-Shape**} Trng RF to fc COH fwd L, rec R, trng LF 1/4 to fc RLOD sd L/cl R, sd L (W trng LF to fc COH fwd R, rec L, trng RF sd R/cl L, sd R trng RF to fc WALL) end L-Shape Pos/RLOD (W fcg WALL);
- 19 {**Cross Body w/ W' Free Spin to Fc**} Bk R leading W fwd, rec L releasing R-hnds, trng LF 1/4 to fc WALL sd R/cl L, sd R joining lead hnds (W fwd L, fwd R comm trng LF one full trn, step L/R almost in pl cont trng LF to fc COH, sd L) end LOP FCG Pos/WALL;

ENDING

1-4 HALF BASIC; CONT NAT TOP M TRANS TO SHADOW:::

- 1 {**Half Basic**} LOP FCG/WALL fwd L, rec R, trng RF sd L/cl R, sd L to fc RLOD (W bk R, rec L, trng RF fwd R/lk LIB, fwd R) end CP/RLOD;
- 123&4 2-4 {**Cont Nat Top M Trans to Shadow**} XRIB, sd L, XRIB/sd L, XRIB (W sd L, XRIF, sd L/XRIF, sd L); Sd L raising jnd lead hnds to lead W trn LF, XRIB, sd L/XRIB, sd L (W fwd R spiraling one full LF trn under jnd lead hnds, fwd L, XRIF/sd L, XRIF); XRIB, sd L raising jnd lead hnds to lead W trn LF, cl R to L fcg LOD, step L in pl joining L-hnds (W sd L, fwd R spiraling LF 3/4, step almost in pl to fc LOD L/R, L) end SHADOW Pos/LOD jnd L-hnds extended sd & fwd M's R-hnd at W's R-shoulder blade W's R-hnd extended sd; (now same footwork)

**5-8 2 DIAG FWD/LK CHA; CONTINUOUS DIAG FWD LK CHA; 2 DIAG FWD LK CHA;
CONTINUOUS DIAG FWD LK CHA;**

- 1&23&4 5 {**2 Diag Fwd Lk Cha**} Swiveling slightly LF sd & fwd R twd DLW/lk LIB, sd & fwd R, swiveling RF sd & fwd L twd DLC/lk RIB, sd & fwd L;
- 1&2&3&4 6 {**Continuous Diag Fwd Lk Cha**} Swiveling LF sd & fwd R twd DLW/lk LIB, sd & fwd R/lk LIB, sd & fwd R/lk LIB, sd & fwd R;
- 1&23&4 7 {**2 Diag Fwd Lk Cha**} Swiveling RF sd & fwd L twd DLC/lk RIB, sd & fwd L, swiveling LF sd & fwd R twd DLW/lk LIB, sd & fwd R;
- 1&2&3&4 8 {**Continuous Diag Fwd Lk Cha**} Swiveling RF sd & fwd L twd DLC/lk RIB, sd & fwd L/lk RIB, sd & fwd L/lk RIB, sd & fwd L;

**9-12 BOOGIE WALK 2; UNDERARM ROLL & SD CHA; OPEN FENCE LINE TO L-LUNGE;
M ARM SWEEP (W LEAN) & HOLD;**

- 2-4 9 {**Boogie Walk 2**} Swiveling slightly LF to fc LOD in SHADOW swing R fwd slightly across body & ronde CW, step R sd & fwd M's R IF of W's L, swing L fwd slightly across body & ronde CCW, step L sd & fwd W's L IF of M's R;
- 10 {**Underarm Roll & Sd Cha**} Releasing R-hnd fwd R comm rolling RF, sd L cont rolling RF to fc COH raising jnd L-hnds to lead W roll, sd R/cl L, sd R (W fwd R comm rolling RF, sd L cont rolling RF under jnd L-hnds to fc COH, sd R/cl L, sd R) end TANDEM Pos both fcg COH W bhnd M L-hnds jnd at M's L-waist;
- 11 {**Open Fence Line to L-Lunge**} XLIF flexing kneeextending free R-hnds sd, rec R, sd L/cl R, sd L flexing knee R-ft extended twd LOD;
- 12 {**M Arm Sweep (W Lean) & Hold**} Hold sweeping free R-hnd CCW & extend twd LOD (W hold place R-hnd on M's R-shoulder & lean upper body twd M);

JELLY ROLL

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Phone: 602-321-2078
Website: www.gphurd.com E-mail: gphurd@aol.com Release Date: June 2011
Rhythm: Quickstep Speed: 41 RPM Time: 1:54 at speed Phase: VI
Album: "Two Of A Kind" (US Release) Music: "I Ain't Gonna Give Nobody None Of My Jellyroll"
Artist: Bobby Darin & Johnny Mercer, Track 7 Download from Napster & various other sites
SEQUENCE: INTRO AB-INTERLUDE-A(Mod)-B-END Footwork: Opp for Woman

INTRO

1-8 WAIT; WAIT; CHARLESTON KICKS & POINTS 3X;;;;;

1-2 Wait 2 measues in OP both fcg LOD no hnds jnd arms at sds both with ld ft;;
S--S-- 3-8 [Charleston Kicks & Pts 3X] Fwd L,-, kick R ft fwd,-; Bk R,-, pt L ft bk,-; Repeat measure
S--S-- 3 & 4 of INTRO two more times to OP fcg LOD no hnds jnd;;;;

PART A

1-16 QTR TRN & PROG CHASSE BJO;;;;, MANUV SD CL;;;;, BK CHASSE (DC);;

SS 1-6 [Qtr Trn & Prog Chasse to BJO] Fwd L,-, fwd R trng RF & blndng to CP/DLW,-; sd L trng
QQS RF 1/8, cont RF trn 1/8 cl R, sd & bk L twds DLC,-; bk R twds DLC start LF trn,-, sd L, cl R
SQQS cont trn; sd & slightly fwd L,-, **2ND Time PART A (Mod)** starts in CP/DLW
SQQ [Manuv Sd Cl] Fwd R outside ptr to BJO/DLW comm RF trn,-; sd & fwd L cont trng RF, cl
R to L trng RF to CP/RLD,
SQQS [Bk & Chasse] Bk L comm RF trn,-; sd R cont RF trn, cl L, sd R to CP/DLC,-;

REV FALLAWAY w/FEATHER FINISH;; NAT'L FALLAWAY w/FEATHER FINISH;;

SQQ 7-8 [Rev Falawy w/Fea Fin] Fwd L comm trng LF,-, sd & bk R cont trng LF, bk L well undr
SQQ body twds DLC to SCP/DRW; Bk R trn LF,-, sd & fwd L cont LF trn, fwd R to CBJO/DLW;
SQQ 9-10 [Nat'l Falawy w/Fea Fin] On the & count of the previous meas trn sharply RF of R ft so that
SQQ L ft ends small sd & bk w/toe ptnd twds DRW,-, cont RF trn sd & bk R, bk L well undr body
twds DLC to SCP/DRW; Bk R trng LF,-, sd & fwd L cont LF trn, fwd R to CBJO/DLW;

SLOW STUTTER IN 4 TO BJO (DW);; 4 TURNING CHASSES (End DW);;

SSSS 11-12 [Slo Stutter in 4 to BJO] Fwd L trng uppr body LF,-, fwd & sd R trng RF to CP,-;
fwd L w/L shldr leadng,-, fwd R outsd ptr to CBJO/DLW comm trng RF into next figure,-;
QQS 13-16 [Trng Chasses 4X] Sway L w/tipple action sd L, cl R, sd L straighten sway to CP/DRC,-;
QQS Sway R w/tipple action sd R, cl L, sd R straighten sway to (CP/DLW),-;
QQS QQS Repeat measures 13 & 14 to end CP/DLW;;

PART B

1-16 CROSS CHASSE BJO (CHKNG);, FISHTAIL; REV CHASSE TRN BJO;;;;

SQQS 1-5 [X Chasse BJO] Fwd L,-, sd & fwd R slight LF trn, cl L to R; fwd R to BJO/DLC,-,
QQQQ [Fishtail] XLIB of R (W XRIF of L), sd R; fwd L, lk RIB of L (W lk LIF) in BJO DLC,
SQQ [Rev Chasse Trn] M fwd L body trn LF,-; sd R cont LF trn, cont LF trn cl L fc
SSS (SQQS) RLOD, bk R trng LF,-; heel trn ¼ LF on R tch L (W sd R trng LF, cl L comp 3/8 LF trn),-;
fwd L (W bk R) to BJO DW,-;

MANUV 1 & PIVOT TO HAIRPIN;; HEEL PULL (DC);

SSSQ 6-7 [Manuv 1 & Pvt to Hairpin] Fwd R pvtng RF to fc RLOD,-, bk L LOD pivoting 1/2 RF,-;
Fwd R LOD heel to toe turning RF, fwd L twd wall, swiveling RF on L & checking fwd
movement fwd R DRW outside ptr with left side lead,-;
SS 8 [Heel Pull] Bk L trng RF,-, small sd R cont RF trn,- to CP/DLC;

TRAVELING CONTRA CHECK;,, THRU TIPSYP PT; BK TRN CHASSE SCP;,,

- SSS 9-12 [Trvlng Contra Chk) Fwd L LOD w/R sd ldng,-, trng RF cl R near L & rise strng to ld w/L sd lead,-; trng lady to SCP step sd & fwd L to LOD,-,
 S&S [Thru Tipsy Pt] Fwd R trng RF,-; on the & count cont RF trn quick lift on R w/slight spring action to land sd on the ball of L ft relax L knee w/R sd stretch/tap R toe bhnd L ft maintain R sd stretch w/head well to the L in CP/DRW,-,
 SQQS [Bk Trn & Chasse SCP] Bk R comm LF trn,-; cont LF trn sd L toe ptng DLW, cl R to L, sd & fwd L to SCP LOD,-;

OK THRU TO TRUCO TWINKLE 3 TIMES;;; PICKUP SD CL (BJO) 2nd Time (CP);

- QQQQ 13-15 [Qk Thru to Truco Twnkls 3X] Thru R, sd & fwd L, cl R to L hips twds ptr, tightly XLIB of R to SCP LOD; Repeat measure 13 two more times;; {Figure should have a progression twds LOD with no movement to RLOD}
 SQQ 16 [Pkup Sd Cl] Thru R,-, sd & fwd L w/slight LF trn, cl R to L to BJO/DLW; 2ND Time to CP

INTERLUDE

1-8 STEP HOP 4X;; FWD MANUV 1; OVERSPIN TRN TO V-6 (SCP LN);,,, BIG TOP (DW);,,

- QQQQ 1-2 [Stp Hop 4X] Staying in BJO/DLW fwd L, hop L, fwd R, hop R; Fwd L, hop L, fwd R, hop R to BJO/DLW;
 SS 3 [Fwd & Manuv 1] Fwd L,-, fwd R pvtng ½ RF to CP/RLOD,-;
 SSS 4-8 [Ovrspn Trn] Bk L toe turned in pivot ½ RF,-, fwd R heel to toe trng RF 3/8 (W brush R to L),-; sd & bk L to CP/DRW,-,
 QQS [V-6 SCP LOD] Backing DLC bk R w/R shoulder leading, lk LIF of R; bk R w/R sd lead,-, bk L in BJO, bk R trng LF; cont LF trn sd & fwd L to SCP LOD,-,
 S-QS (SQ-S) [Big Top] Thru R,-; trng body LF leading W to CP (W fwd & sd R trnd LF to fc M), cont trng LF XLIB of R (W rise of R cont trng LF), cont trng LF slip R ft bk twds COH (W cont LF trn slip fwd L) to end CP/DLW,-;

REPEAT A (Mod)

REPEAT B

END

1-6 6 OK TWINKLE w/XTRA LK;; STEP HOP 4 TO FC;; VN 4 QKS & SLIDE (ARMS SD);,

- QQQQ 1-2 [6 Qk Twinkl w/Xtra Lk] In CP/DLW sd & slightly fwd L comm LF trn, cl R to L cont LF trn, bk L comm RF trn, cl R cont RF trn; fwd L, lk RIBL, fwd L, lk RIBL to BJO/DLW;
 QQQQ 3-4 [Stp Hop 4 to Fc] Repeat measures 1 & 2 of INTERLUDE swlng after the last step hop to fc ptr preparing to release CP;;
 QQQQ 5-6 [Vn 4 Qks & Slide w/Arms] No hnds jnd sd L, XRIB of L, sd L, XRIF of L; Pushing with the R ft stp sd L (W sd R) twds LOD long step w/sliding action as both hnds XIF palms dn & extend arms to the sd palms dn ("safe" position) & hold;

The dance is over at this point with the exception of the vocal:

"Dibs on the dish pan" "I've got seconds"

Dancers may do the optional ending listed below uncued so the vocal can be heard

SYNC BK RK 5; BRUSH BRUSH TAP IN FRONT;,,

- QQ&QQ [Vocal: "Dibs on the dish pan"] XRIBL, rec L/sd R, XLIBR, rec R fc DLW (W fc DLC);
 QQQ [Vocal: "I've got seconds"] Brush fwd L twds DLW (W twds DLC), brush bk L crossing in front of R no wgt, tap L in front of R cross both arms in front,

MIDNIGHT TANGO V

Choreographers: Debby & Tim Vogt, 9033 Sandy Shores Dr, Las Vegas, NV 89117,
(702) 360-9218 Email: dntvogt@embarqmail.com
Music: "Midnight Tango" The Fabulous Ballroom Collection - Arthur Murray
Orchestra - Download from Rhapsody.com
Rhythm/Phase Tango – Phase 5+2 (Nat Twst Trn & Dbl Clsd Prom) +1 (Trng 4 by 5
Step) Released: July 2011
Sequence: Intro, A, B, C, Bridge, B Mod

INTRO

CP/DW;; PROGRESSIVE LINK,, STEP FORWARD,; THRU TAP,;

- 1-2 CP/DW Wt 2 measures;;
QQS 3 **{Prog Link}** Fwd L, trn body RF small sd & bk R to SCP (Bk R, trng RF
small sd & bk L to SCP), **{Stp Fwd}**
fwd L, - (fwd R, -);
QQ-- 4 **{Thru Tap}** Thru R, tap L SCP/LOD, -, - (Thru L, tap R SCP/LOD, -, -);

PART A

1-6 OPEN PROMENADE chkg OUTSIDE SWIVEL,; CLOSED PROMENADE ENDING; FIVE STEP,;, CLOSED PROMENADE,;

- SQQ 1 **{Op Prom}** Sd & fwd L, -, thru R, sd & fwd L (Sd & fwd R, -, thru L, trng
LF sd & bk R in CP);
SS 2 Chk fwd R outsd ptr, - (Chk bk L in CBMP, -), **{Outsd Swvl}** Bk L bring R
sd bk, - (Fwd R outsd ptr swvl RF on R bring L to R no wt, -);
QQS 3 **{Cld Prom Endg}** Thru R, sd & fwd L, cl R, - (Thru L, sd & bk R trng LF
to CP, cl L, -);
QQQQ 4 **{Five Stp}** Fwd L, sd & bk R, bk L outsd ptr to CBMP, small sd &
bk R to CP (Bk R, sd & fwd L, fwd R outsd ptr, small fwd L to CP);
--S 5 Trng to SCP no wt chg, - (Trng to SCP no wt chg, -), **{Cld Prom}**
Sd & fwd L, - (Sd & fwd R, -);
QQS 6 Thru R, sd & fwd L, cl R, - (Thru L, sd & bk R trng LF to CP, cl L, -);

7-12 PROGRESSIVE LINK,, to PROMENADE,; BACK OPEN PROME- NADE,;, TURNING 4 BY 5 STEP,; SYNCOPATED ENDING;

- QQS 7 **{Prog Link}** Fwd L, trn body RF small sd & bk R to SCP (Bk R,
trng RF small sd & bk L to SCP), **{Prom}** Sd &
fwd L, - (Sd & fwd R, -);
QQS 8 Thru R, sd & fwd L, cl R, - (Thru L, sd & fwd R, cl L, -);
SQQ 9 **{Bk OP Prom}** Sd & fwd L, -, thru R trng 1/4 RF, cont RF trn sd & bk L to
CP/RLOD (Sd & fwd R, -, thru L, sd & fwd R);
SQQ 10 Ck bk R, - **{Turng 4 by 5 Stp}** Fwd L trng LF, sd & slightly bk R;
QQQQ 11 Bk L, cl R to L trng RF to SCAR, fwd L outsd ptr trng LF, cont LF trn sd
& slightly bk R;

S&-- 12 **{Syncopated Endg}** Bk L, -, small sd & slightly bk R/trn hips & body slightly RF to trn Lady to SCP and tap L fwd in SCP, -;

13-16 PROGRESSIVE ROCKS; w/PICK UP; DROP OVERSWAY;,, CLOSE/TAP;

QQS 13 **{Prog Rks w/PU}** Rk fwd L, rec R, fwd L, - (Rk fwd R, rec L, fwd R, -);

QQS 14 Rk fwd R, rec L, fwd R PU Lady to CP/LOD, - (Rk fwd L, rec R, fwd L trng LF to CP/LOD, -);

QQS15 **{Drop Oversway}** Fwd L trng LF, sd R cont trn, sd & fwd L stretching body upward, - (Bk R trng LF, cl L to R contg heel trn, sd & fwd R stretching body upward, -);

--&S 16 Sharply flex L knee & sway to R,-, **{Cl/Tap}** Cl R to L/ tap L sd & fwd to SCP, - (Cl L to R/ tap R sd & fwd to SCP, -);

PART B

1-4 STALKING WALKS;;;:

S- 1 **{Stalkg Wks}** Fwd L bring R to L & compress in L knee, -, -, - (Fwd R bring L to R & compress in R knee, -, -, -);

S- 2 Thru R qk body trn RF to CP R lunge shape (Lady look L) compress in R knee, -, -, -;

S- 3 Qk trn LF to SCP Repeat Pt B Measure 1;

S- 4 Repeat Pt B Measure 2;

5-8 BACK ROCK 3; CLOSED FINISH; PROGRESSIVE LINK,, PROMENADE w/ CHASSE TAP ENDING;:

QQS 5 **{Bk Rk 3}** CP/DRW Rk bk L, rec R, rk bk L, -;

QQS 6 **{Clsd Fin}** Bk R comm LF trn, sd & fwd L cont trn, cl R CP/DW, -;

QQS 7 **{Prog Link}** Fwd L, trn body RF small sd & bk R to SCP (Bk R, trng RF small sd & bk L to SCP), **{Prom w/chasse tap endg}** Fwd L, - (Fwd R, -);

QQ&Q- 8 Fwd R, sd L/cl R, tap L sd & fwd to SCP/LOD, - (Fwd L, sd R/cl L, tap R sd & fwd to SCP/LOD, -);

9-12 STALKING WALKS;;;:

9-12 Repeat measures 1-4 Part B

13-16 NATURAL TWIST TURN;;; WALK FACE; QUICK SIDE/CLOSE TAP,;;:

SQQ 13 **{Nat Twst Trn}** Sd & fwd L, -, fwd R trng RF, sd & bk L CP/RLOD (Sd & fwd R, -, fwd L, fwd R between M's ft);

---Q 14 XRib no weight on R, -, unwind RF weight on both feet, cont unwinding chg weight to R end SCP/LOD

(SQQ) (Fwd L in CBMP around M, -, fwd R to DRW, swvl sharply RF on R close L near R and slightly bk end SCP/LOD);

SS 15 **{Wk Fc}** Fwd L, -, fwd R trng RF to CP/WALL, - (Fwd R, -, fwd L trng LF to CP/WALL, -);

Q&Q-- 16 {Qk Sd/Cl Tap} Sd L/cl R, tap L sd & fwd to SCP/LOD, -, -
(Sd R/cl L, tap R sd & fwd to SCP/LOD, -, -);

PART C

1-4 SLOW FORWARD,, NATURAL HOVER FALL;,, CHECK BACK LADY SWIVEL BJO; CLOSED WING; CROSS SWIVEL,, QK LINK to;

SQQ 1 {Fwd} Fwd L, - (Fwd R, -), {Nat Hvr Fall} Fwd R w/slight RF body trn, fwd L trng RF (Fwd L, fwd R trng RF);
SS 2 Rec R, - (Rec L, -), {Chk bk Lady Swvl BJO} Chk bk L swvl W LF to BJO, - (Bk R swvl LF on R to BJO, -);
S--(QQS)3 {Clsd Wing} Fwd R, dr L to R w/LF upper body trn, tch L, - (Bk L, sd R across M, fwd L to SCAR/DRW, -);
SQ 4 {X Swvl} Fwd L in SCAR swvl LF on L to BJO/DW, - {Qk Link to} Fwd R in BJO, trng upper body LF tap L sd & fwd to SCP/LOD (Bk L in BJO, swvl LF on L tap R sd & fwd to SCP/LOD)

5-8 CLOSED PROMENADE;,, STEP FORWARD; RIGHT LUNGE,, SPANISH DRAG; BOX FINISH;

SQQ 5 {Clsd Prom} Sd & fwd L, -, thru R, sd & fwd L (Sd & fwd R, -, thru L, sd & bk R trng LF to CP);
SS 6 Cl R to L, -, {Stp Fwd} fwd L, -;
SS 7 {R Lunge} Flex L knee sd & fwd R slight body trn to L, -, {Span Drag} Rec L leaving R leg extended changing sway & dr R slowly to L, -;
QQS 8 {Box Fin} Bk R comm 1/4 LF trn, sd L, cl R to L CP/DC, -;

9-12 REVERSE TURN; BACK CONTRA WALKS; CLOSED FINISH; CURVE 2;

QQS 9 {Rev Trn} Fwd L trng LF, sd & bk R cont L trn, bk L fc RLOD, -;
SS 10 {Bk Contra Wks} Bk R [L shldr bk], -, bk L [R shldr bk], -;
QQS 11 {Clsd Fin} Bk R trn LF, sd & fwd L, cl R to L fc DW, -;
SS 12 {Curve 2} Fwd L curving slight LF, -, fwd R curving slight LF fc DC, -;

13-18 OPEN REVERSE; REVERSE TURN TRANSITION LADY TURN 3 TO SHADOW; CONTRA ROCKS RIGHT; and LEFT; SHADOW RIGHT TURN; HEEL PULL LADY TURN 3 TO CP;

QQS 13 {Op Rev} Fwd L trng LF, fwd R cont trn, bk L in CBMP fc RLOD, -;
SS 14 {Rev Trn Trans Lady trn 3 to Shad} Bk R trn LF raise lead hnds to start W trng LF to Shad, -, sd & fwd L chng
(QQS) hands to Shad/DW, - (Fwd L commencing LF trn, fwd R cont trn, sd & fwd L to Shad/DW, -);
QQS 15 {Contra Rks R} With contra body action [R shldr bk] Rk fwd R, rec L, rk fwd R, - (Rk fwd R, rec L, rk fwd R, -);
QQS 16 {Contra Rks L} With contra body action [L shldr bk] Rk fwd L, rec R, rk fwd L, - (Rk fwd L, rec R, rk fwd L, -);

- QQS 17 **{Shad R Trn }** Fwd R trng RF, sd & bk L, bk R fc RLOD, - (Fwd R trng RF, sd & bk L, bk R fc RLOD, -);
- SS 18 **{Heel Pull Lady trn 3 to CP}** Bk L startg RF trn, -, contg trn on L heel pull R ft bk to L chg wt to R, - (Bk L comm RF trn, sd & fwd R cont RF trn, sd L to CP, -);
- (QQS)

BRIDGE

1-4 PROGRESSIVE LINK,, CLOSED PROMENADE;; PROGRESSIVE LINK,, STEP FORWARD,; THRU TAP,,;

- QQS 1 **{Prog Link}** Fwd L, trn body RF small sd & bk R to SCP (Bk R, trng RF small sd & bk L to SCP), **{Clsd Prom}** Sd & fwd L, - (Sd & fwd R, -);
- QQS 2 Thru R, sd & fwd L, cl R, - (Thru L, sd & bk R trng LF to CP, cl L, -);
- 3-4 Repeat measures 3-4 Introduction

PART B MODIFIED

1-14 STALKING WALKS;;; BACK ROCK 3; CLOSED FINISH; PROGRESSIVE LINK,, PROMENADE w/CHASSE TAP ENDING;; STALKING WALKS;;; NATURAL TWIST TURN;;

1-14 Repeat measures 1-14 Part B

15-18 DOUBLE CLOSED PROMENADE;; STEP FORWARD,, RIGHT LUNGE,; RECOVER/LEG CRAWL;

- SQQ 15 **{DbI Clsd Prom}** Sd & fwd L, -, fwd R, sd & fwd L (Sd & fwd R, -, fwd L, sd & bk R trng LF to CP);
- QQS 16 Fwd R, sd & fwd L, cl R, - (Trng to SCP fwd L, sd & bk R trng LF to CP, cl L, -);
- SS 17 **{Stp Fwd}** Fwd L, -, **{R Lunge}** Flex L knee sd & fwd R slight body trn to L, -;
- Q--- 18 **{Rec w/Leg Crawl}** Rec L w/slight but sharp RF upper body rotation, -, -, - (Rec R and lift leg up along M's outer thigh, -, -, -);

On Days Like These

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave. Everett, WA, 98203 (425)348-6030
Music: Peter Grant (CD New Vintage Track 13)
E-Mail RKPreskitt@comcast.net or mariepreskitt@hotmail.com
Footwork: Opposite except where noted
Rhythm/Phase Bolero Phase VI **Speed: 44 rpm to suit**
Sequence: Intro-A-B-C-B-C-A(1-11)-E **Release July 2011**

INTRO

- 1 - 4 **WAIT ; PREP AIDA ; AIDA SWITCH ROCK ; SPOT TURN ;**
1 Open fc prt & wall lead foot free hands down to sides wait 1 measure raise arms up to side on last beat;
SQQ 2 Sd L joining trailing hands , -, thru R, sd L trng RF to LOP fc RLOD;
SQQ 3 Bk R to bk to bk V pos raising trail arms, -, swiv LF on R ft fc ptrn chk sd L, rec R;
SQQ 4 Sd L trng slight LF, -, thru R trng LF fc RLOD release hands, fwd L trng LF fc ptrn join R hands ;

PART A

- 1 - 5 **CONTRA BREAK ; FULL MOON ; ; ; ;**
SQQ 1 Sd R, -, chk fwd L trng body slightly LF, rec R;
SQQ 2 Sd & fwd L,-, trng LF bk R, cont LF trn fwd L bringing R hands up behind W to lead spiral (trng RF sd & fwd R,-, fwd L, fwd R twd COH/spiral 7/8 LF);
SQQ 3 Fwd R COH joining L hands to VARSOUVIENNE POS COH,-, fwd L, releasing L hands bk R (cont LF trn fwd L COH to VARSOUVIENNE POS COH,-, fwd R, bk L trng RF);
SQQ 4 Bk L trng 1/8 LF, cont LF trn bk R, cont LF trn fwd L bringing R hands up behind W to lead spiral (fwd R twd M's R sd trng RF,-, fwd L, fwd R twd WALL/spiral 7/8 LF);
SQQ 5 Fwd R WALL join L hands to VARSOUVIENNE POS WALL,-, fwd L, releasing L hands bk R (cont LF trn fwd L WALL to VARSOUVIENNE POS WALL,-, fwd R, bk L trng RF);
- 6 - 11 **HIP TWIST TO FAN ; HOCKEY STICK ; ; LUNGE BREAK ; CHECK RT PASS ; M/RONDE TO FWD BREAK;**
SQQ 6 Cl L to R leading W to trn RF, -, bk R, rec L change to lead hand hold (fwd R twd M R sd trng ¼ RF fc LOD, -, fwd L LOD, fwd R trng LF);
SQQ 7 Sd & fwd R, fwd L, rec R(bk L to Fan Pos, -,cl R to L, fwd L);
SQQ 8 Cl L to R, bk R, rec L, (fwd R, -, fwd L, fwd R trng LF under joined lead hands);
SQQ 9 Sd R, -, lower on R extend L leg bk & sd extend trailing arm to sd, rise on R (sd L, -, bk R, rec L);
SQQ 10 Fwd & sd L comm RF trn raising lead hands high and placing R hand on the front of W's R hip,-, cont RF trn XRIB of L lowering lead hands in front of W to check her, cont RF trn sd & fwd L (fwd R,-, fwd & across L twd COH no turn, bk R) to end with lead hands joined in front of W's L hip to MOD WRAP POS both FCING COH;
SQQ 11 Fwd R swiv RF & ronde L CW to fc prt & wall, -, fwd L ext trailing arm to sd, rec R (bk L, - bk R, rec L) LOP fc wall;

- 12 - 16 **CHNG SIDES M/UNDRARM ; LUNGE BREAK ; CHK RT PASS ;
M/RONDE TO FWD BREAK ; CHNG SIDES M/UNDRARM ;**
- SQQ 12 Fwd L DW under joined lead hands, -, fwd R LOD, fwd L trng LF fc prt COH (fwd R beh M, -, Fwd L LOD, fwd R trng RF fc M);
- SQQ 13 Repeat meas 9 Part A ;
- SQQ 14 Repeat meas 10 Part A end fc wall;
- SQQ 15 Repeat meas 11 Part A end fc COH;
- SQQ 16 Repeat meas 12 Part A end fc wall;

PART B

- 1 - 4 **FWD BREAK ; LEFT PASS ; HORSESHOE TURN ; ;**
- SQQ 1 Sd & fwd R, -, fwd L, rec R;
- SQQ 2 Sd & fwd L trng RF to SCAR DRW, -, rec bk R trng LF, sd & fwd L trng LF to V pos LOD (Sd & fwd R trn RF back to man shape head to man, -, sd & fwd L trng LF, bk R V pos LOD);
- SQQ 3 Sd & fwd R trng RF to LOP LOD, -, chk fwd L, rec R;
- SQQ 4 Fwd L DC curving LF, fwd R cont curving LF changing sds under lead hands, fwd L RLOD (fwd R comm RF turn, -, fwd L curving under joined lead hands, fwd R RLOD);
- 5 - 8 **FALLAWAY RONDE BK BREAK ; FWD MAN PIVOT ; RUDOLPH RONDE BK SD ;
THRU SPIRAL ROLL 2 ;**
- SQQ 5 Sd R to CP Wall Ronde L CCW, -, bk L SCP LOD, rec R;
- SQQ 6 Fwd L, -, fwd R trng RF in front of W to CP, bk L pivot RF CP LOD (fwd R, -, fwd L, fwd R pivot RF);
- SQQ 7 Fwd R relax knee trng body RF, -, rec bk L, trng RF sd R fc prt & wall (bk L ronde R off floor CW, -, bk R to RLOD, sd L fc prt);
- SQQ 8 Cont trng RF thru L spiral RF 7/8, -, fwd R comm RF roll, bk L cont roll fc ptr join R hands;
- 9 - 13 **EXTENDED TURKISH TOWEL ; ; ; ; ;**
- SQQ 9 Sd & fwd R, fwd L, rec R;
- SQQ 10 Sd L raise R hands to lead W to turn RF under, -, bk R, rec L (Sd R comm RF trng, -, fwd L under joined R hands, fwd R to RLOD to M R sd);
- SQQ 11 Sd & fwd R raising hands to shoulders join L hands, -, chk bk L, rec R (fwd & sd L behind M joining L hands over M shoulders, chk fwd R, rec L);
- SQQ 12 Sd L, -, chk bk R, rec L (sd R behind M, -, chk fwd L, rec R);
- SQQ 13 Sd R, -, chk bk L, rec R (sd L behind M, -, chk fwd R, rec L);
- 14 - 16 **CROSS BODY JOIN LEAD HANDS ; FWD BREAK ; CURL CLOSE TO TANDEM ;**
- SQQ 14 Sd L rel L hands, -, chk bk R lead W twd wall, rec L chng to lead hands (sd R, fwd L, fwd R trng LF fc M COH);
- SQQ 15 Sd & fwd R, fwd L, rec R;
- SQQ 16 Cl L to R lead W to curl RF, -, cl R reach R hand around W touch trailing hands, - (fwd R curl LF under joined lead hands, -, cl L to R, -) to tandem wall hands joined in front of W;

PART C

- 1 - 5 **SUNBURST ; LDY SWIVEL TO CROSS BODY ; CONTRA BREAK ; LDY SPIRAL CIRCULAR WALK 2X ; ;**
 - - 1 Extend both arms up looking up, -,sweep arms out & down to side, -;
- SQQ 2 Place hand on W's R wrist bk & sd L lead W to swiv RF, -, bk R, rec L trn LF fc COH (Fwd R swiv RF, -, fwd L twd COH, fwd R trng LF fc M) Rt hands joined;
 SQQ 3 Repeat meas 1 Part A;
 SQQ 4 Fwd L lead W to spiral LF comm RF circle, -, fwd R, fwd L cont RF circle (Fwd R spiral LF 7/8, - fwd L, fwd R cont RF circle);
 SQQ 5 Fwd R lead W to spiral RF cont RF circle, fwd L, fwd R fc LOD (fwd L spiral RF 7/8, -, fwd R, fwd L);
- 6 - 8 **LADY X SWIVEL 2 ; X SWIV SPOT TURN ; SYNC HIP ROCKS ;**
 SS 6 Cont LF turn Sd, -, sd R, - (XRIF, swiv RF, XLIF, swiv LF) rel R hands join lead hands;
 SQQ 7 Sd L slight trn LF, -, thru R trng LF fc RLOD, fwd L cont LF turn fc ptr join both hands low (XRIF, swiv RF, thru L trng RF fc RLOD, fwd R cont RF turn fc M);
 S&QQ 8 Sd R, -/sdL, sd R, sd L;

PART B

- 1 - 4 **FWD BREAK ; LEFT PASS ; HORSESHOE TURN ; ;**
 5 - 8 **FALLAWAY RONDE BK BREAK ; FWD MAN PIVOT ; RUDOLPH RONDE BK SD ; THRU SPIRAL ROLL 2 ;**
 9 - 13 **EXTENDED TURKISH TOWEL ; ; ; ; ;**
 14 - 16 **CROSS BODY JOIN LEAD HANDS ; FWD BREAK ; CURL CLOSE TO TANDEM ;**

PART C

- 1 - 5 **SUNBURST ; LDY SWIVEL TO CROSS BODY ; CONTRA BREAK ; LDY SPIRAL CIRCULAR WALK 2X ; ;**
 6 - 8 **LADY X SWIVEL 2 ; X SWIV SPOT TURN ; SYNC HIP ROCKS ;**

PART A (1-11)

- 1 - 5 **CONTRA BREAK ; FULL MOON ; ; ; ;**
 6 - 11 **HIP TWIST TO FAN ; HOCKEY STICK ; ; LUNGE BREAK ; CHECK RT PASS ; M/RONDE TO FWD BREAK;**

ENDING

- 1 - 4 **FENCE LINE W/ARM SWEEP 2X ; ; PREP AIDA ; AIDA LINE SLOW ARM SWEEP ;**
 SQQ 1 Blend BLFY sd L, -, lunge thru R sweep trail hands up, down & out between ptrs, rec L;
 SQQ 2 Sd R, -, lunge thru L sweep lead hands up down & out between ptrs, rec R;
 SQQ 3 Sd L, -, thru R, sd L trng RF to LOP fc RLOD;
 S- 4 Bk R to bk to bk V pos raising trail arms, -, -, -;

Remordimiento

RELEASED: June 1, 2011

CHOREO: Richard E. Lamberty
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MUSIC: Remordimiento (CD: Stay On The Floor, track 7)
RHYTHM: International Tango
PHASE (+): VI
FOOTWORK: Opposite unless indicated [*W's footwork in square brackets*]
SEQUENCE: INTRODUCTION – DANCE - DANCE - TAG

FAX:
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Introduction

1 – 4 Wait; Whisk (1 step); Promenade Points; Closed Ending;

- 1 Wait for 1 measure in Closed facing WALL with lead feet free;
- 2 **[Whisk (S-)]** Turning sharply to SCP facing LOD whisk L Xib and hold position, -, -, -;
- 3 **[Promenade Points (SS)]** Thru R, point L in SCP, forward L in SCP, point thru R;
- 4 **[Closed Ending (QQS)]** Thru R, side L turning to face DLW, close R to end in CP facing DLW, -;

DANCE

1 – 8 Progressive Link, -, Promenade Cross Pivot to Sidecar; ; Rock Forward, Recover, Cross Swivel to Banjo; Forward in Banjo (W: Transition) to Samefoot Lunge Line; (W: Pickup Transition) Gancho Turn; Syncopated Viennese Cross and Back Check; Rock Forward, Recover, Open Reverse Turn Reverse Turning Swivel to SCP, -, Thru, Tap; ;

- 1 **[Progressive Link (QQ)]** Forward L, close R turning to SCP facing LOD,
[W: Back R, turning to SCP facing LOD close L slightly behind R,]
- 1 - 2 **[Promenade Cross Pivot To Sidecar (S QQS)]** Forward L in SCP, -; Thru R and turn RF to CP facing RLOD (maneuver), back L pivot RF 3/8, turning to Sidecar facing LOD forward R, -;
[W: Forward R in SCP, -; Thru L allowing Man to turn to CP, forward R between Man's feet pivot RF 3/8, turning to Sidecar facing RLOD back L, -;]
- 3 **[Rock Forward, Recover, Cross Swivel to Banjo (QQS)]** Rock forward L in Sidecar, recover R, forward L in Sidecar then swivel LF 3/8 turning to Banjo facing DRC, -;
[W: Rock back R in Sidecar, recover L, back R in Sidecar and collect L to R then swivel LF 3/8 to Banjo and point L forward, -;]
- 4 **[Forward in Banjo Transition Samefoot Lunge Line (S&S)]** Forward R in Banjo, - / collect L to R (allowing Woman close) while swiveling R foot to point DLC, lower and extend L toward RLOD in a Samefoot Lunge Line, - / turning LF allow Woman to recover;
[W: Back L in Banjo and collect R to L, - / swivel RF 1/4 and close R, lowering extend L in a Samefoot Lunge Line, - / recover L commencing LF turn;]
- 5 **[Pickup Transition Gaucho Turn (&QQQQ)]** Having commenced to pickup on the '&' of the previous beat forward L small step turning to face RLOD, recover R continue LF turn now facing DRW, forward L small step continue LF turn, recover R to end in CP facing DLW;

- 6 **[Syncopated Viennese Cross Back Check (QQ&S)]** Forward L commence LF turn, continue LF turn side R / XLif now backing WALL, back R checking, -;
[W: Back R commence LF turn, continue LF turn side L / close R, forward L checking, -;]
- 7 **[Rock Forward, Recover (QQ)]** Rock forward L, recover R,
- 7 - 8 **[Open Reverse Turn Reverse Turning Swivel to SCP, Thru, Tap (QQ; SQQ)]** Forward L commence LF turn, continue side R to end in Banjo backing LOD; Commencing LF turn back L in Banjo well under body then swivel LF 3/8 and turning to SCP facing LOD and holding R leg in front, -, thru R in SCP facing LOD, tap L forward in SCP;
[W: Back R commence LF turn, side L to end in Banjo facing LOD; Forward R down LOD in Banjo, collect L near R and turn body LF to SCP facing LOD, thru L in SCP, tap R forward in SCP;]
 NOTE: Woman has BODY TURN only.

9 - 16 Natural Pivot Twist Turn to SCP; ; -, -, Closed Promenade; ; Forward Stairs; Reverse Fallaway Slip; Telespin to Prepare for Throwaway Oversway; ;

- 9 - 11 **[Natural Pivot Twist Turn to SCP (SQQ QQS QQ)]** Forward L in SCP, -, thru R and turn RF to CP facing RLOD (maneuver), back L pivot RF 3/8; Continue RF turn 1/4 forward R toward DLW wide step, side L around Woman *[W:Heel Close]* continue RF turn, hook Rxib weight between feet now backing LOD, -; With weight on heel of L and ball of R twist RF 3/8 over two beats to end in SCP facing DLC, -,
[W: Forward R in SCP, thru L allow Man to maneuver to CP, forward R between Man's feet pivot 3/8; Continue RF turn side and slightly back across LOD to end backing DLW, close R heel to L heel with toes of R foot pointing LOD allowing L foot to 'roll' to facing LOD after weight is transferred (Heel Close (NOT a Heel Turn)), forward L with left side leading preparing to step in Banjo, -; Forward R in Banjo toward DLW, swivel RF on R holding L foot slightly back then transfer weight to L to end in SCP facing DLC,]
- 11 - 12 **[Closed Promenade (S QQS)]** Forward L in SCP moving toward DLC, -; Thru R, side L toe pointing DLC, close R to end in CP facing DLC, -;
[W: Forward R in SCP moving toward DLC, -; Thru L, turning to CP side and slightly back R, close L to end in CP backing DLC, -;]
- 13 **[Forward Stairs (QQQQ)]** Forward L, close R, side L, close R to end in CP facing DLC;
- 14 **[Reverse Fallaway Slip (QQQQ)]** Forward L commence LF turn, side and back R toward DLC preparing for Fallaway Position, back L in Fallaway, back R then slip pivot LF to end in CP facing DLC;
[W: Back R, back L preparing for Fallaway Position, back R in Fallaway, side and forward L then pivot LF on ball of L to end backing DLC in CP lowering to heel at end of rotation;]
- 15 - 16 **[Telespin to Prepare Throwaway (QQS -QS)]** Forward L commence LF turn, forward and around partner R *[W: heel close]* continue LF turn, side and back L towards LOD left side leading, -; Spin LF on L and turning to CP, forward and around R continue LF turn then lower to flat of foot, side and back L toward LOD toes pointed toward DLW left side leading preparing for a Throwaway Oversway, -;
[W: (QQS& QQS)] Back R, close L to R with heels touching and L foot pointing LOD (heel close), forward R down LOD right side leading, - / forward L small step past M in SCAR; Around partner R turning LF and to CP, close L to R (toe spin), forward R down LOD right side leading, -;]

17 - 24 Throwaway Owersway; Change to Owersway, -, Blend to SCP, -; Maneuver, -, Pivot, -; Pivot to Lunge; Rock Turn; Rock Back, Recover, Back Check; Four Step; Promenade Link;

NOTE: Measures 17 thru 27, and 29 thru 30 should be danced in a softer, more legato style.

NOTE: Measures 28, and 31 thru 32 should be danced in a sharper, more staccato style.

- 17 **[Throwaway (HH)]** Turning body LF soften L knee, leaving the R leg extended continue the body rotation to face DLW and sway to R, -, -;
[W: Turning LF allowing L leg to brush past R and extend back and slightly side with body in CP and swaying to L, -, -;]
- 18 **[Change to Owersway, Blend to SCP (&SS)]** Turn the body sharply RF to a Promenade Sway Line / Change Sway to Owersway Line, hold position, slowly turn head to L and draw R near L preparing to step thru in SCP, -;
[W: Swiveling on R turn RF turning body to CP with R foot pointing DLC as if in SCP and L foot extended in an Promenade Sway Line with head to R / change sway to Owersway Line turning head to L, hold position, slowly turn head to R and draw L near R preparing to step thru in SCP, -;]
- 19 **[Maneuver, Pivot (SS)]** Thru R, then swivel RF on R turning to CP backing LOD, back L pivot RF 3/8, -;
[W: Thru L, allow Man to swivel to CP and turn head to L, forward R strong step down LOD leaving L extended and pivot RF 3/8, -;]
- 20 **[Pivot to Lunge (QQS)]** Continue RF pivot R, L turning one full turn, forward and side (wide) R with foot pointing DLW then turning hips RF to end square to DLW, -;
[W: Continue RF pivot L, R turning one full turn, side and back L reaching across LOD to end in CP backing DLW, -;]
- 21 **[Rock Turn (QQS)]** Rock side and back L turning RF to face WALL, recover R turning RF to face DRW, rock back L checking in CP facing DRW, -;
- 22 **[Rock Back, Recover, Back Check (QQS)]** Rock back R, recover L, back R checking still facing DRW in CP, -;
- 23 **[Four Step (QQQQ)]** Forward L commence LF turn, continue LF turn 1/4 side R moving towards RLOD with toes pointing DLW preparing for Banjo, back L in Banjo, close R to end in SCP facing LOD;
[W: Back R commence LF turn, continue LF turn 1/4 side L moving towards RLOD with toes pointing DRC preparing for Banjo, forward R in Banjo, swivel RF 1/4 then close L to end in SCP facing LOD;]
- 24 **[Promenade Link (SQQ)]** Forward L in SCP, -, thru R, turn body to CP facing DLW and softly flare L in a CW direction to end as if tapped to the side;
[W: Forward R in SCP, -, thru L, swivel LF to CP softly flare R in a CCW direction to end as if tapped to the side;]

25 - 32 Curved Walks; Open Reverse Turn; Open Finish Checking; Outside Swivel to SCP, -, Thru, Tap; Stalking Walks; ; Double Closed Promenade; ;

- 25 **[Curved Walks (SS)]** Forward L commence LF turn, -, forward R continue LF turn to end in CP facing DLC;
- 26 **[Open Reverse Turn (QQS)]** Forward L commence LF turn, continue LF turn 1/4 side R moving towards LOD preparing for Banjo, back L in Banjo, -;

- 27 **[Open Finish Check (QQS)]** Back R blending to CP backing LOD and commence LF turn, side L continue LF turn 3/8 left foot pointing DLW and body facing WALL preparing for Banjo, forward R in Banjo checking, -;
[W: Forward L blending to CP and commence LF turn, continue LF turn 3/8 side and slightly back R with right foot 'toed in' and body backing WALL preparing for Banjo, back R in Banjo checking, flick R lefwards across L;]
- 28 **[Outside Swivel, Thru, Tap (SQQ)]** Back L moving slightly towards COH, swing right foot slightly leftward across L allowing Woman to swivel RF to end in SCP facing LOD, thru R in SCP, tap L forward ending in SCP facing LOD;
[W: Forward R in Banjo, collecting L near R swivel RF 1/4 turning to SCP facing LOD then flick L upwards by bending the left knee and allowing the lower portion of the leg to come parallel to the floor, thru L in SCP, tap R forward ending in SCP facing LOD;]
- 29 - 30 **[Stalking Walks (S—S--)]** Forward L in SCP down LOD and leaving R extended back, raise R leg bending knee, bring R knee thru, point R through in SCP down LOD; Forward R in SCP leaving L behind, raise L knee to side in an 'attitude line', bring L knee forward, point forward in SCP;
- 31 - 32 **[Double Closed Promenade (SQQ QQS)]** Forward L in SCP, -, thru R, side L turning to face Partner and WALL; Turning to SCP facing LOD thru R, side L foot pointing DLW, close R to end in CP facing DLW;
[W: Forward R in SCP, -, thru L, side R turning to face Partner and COH; Turning to SCP thru L, turning to CP side and slightly back R, close L to end in CP backing DLW, -;]

Repeat Dance

Ending

1 **Contra Check.**

- 1 **[Contra Check (SH)]** Having waited for the beat... Lowering into R knee forward L checking and hold.

ROLLING IN THE DEEP

RELEASED: July 2011

CHOREO: Joe and Pat Hilton 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262

PHONE: 636-394-7380

E-MAIL: JoeHilton@swbell.net

MUSIC MEDIA Song: Rolling In The Deep Artist: Adele Laurie Blue Adkins

SOURCE: CD: "21", Track 1 - also available as a single download from amazon.com

Music Modified: No

BPM/MPM: 106/26.5

TIME@BPM: 3:48 @ 106

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

RHYTHM: Cha Cha **RAL Phase:** 4+2 [Spiral, Challenge chase] **Difficulty Level:** More Challenging

SEQUENCE: INTRO A B C D B C D E A_{MOD} F D E END ****All spins & spirals optional****

MEAS:

INTRODUCTION

1-2 SHADOW WALL LEFT FOOT FREE FOR BOTH WAIT; LADY HIP LIFT 2X;

- M
W
- 1 **{WAIT}** Shadow both fcg WALL M slightly to left of Lady left foot free for both M with arms crossed in front of chest (Lady with hnds on hips) -,-,-;
 - 2 **{LADY HIP LIFT 2X}** M admire Lady,-,-,- (W Press on the ball of the L ft straighten L knee lift L hip, release pressure relax L knee & lower L hip, press on the ball of the L ft straighten L knee lift L hip, release pressure relax L knee & lower L hip);

PART A

1-4 MAN 2 CROSS POINTS LADY TURN TO FACE BFLY; FENCE LINE; TO LOD NEW YORKER W/ ROLL &; 2 CHAS TO RLOD;

- M 1,2,3,4;
W 1,2,3,4;
- 1 **{M 2 X PTS LADY TRN TO FC W/ ARMS TO BFLY}** XLif, pt R to sd extend R arm out to RLOD, XRif, pt L to sd extend L arm out to end fcg ptr BFLY WALL (W Sd L turn to fc M, bring palms together in front of body, lift arms up to sky trng palms out, circle arms out around & down to shoulder level to end BFLY COH);
 - 2 **{FNC LINE}** X lunge thru L with bent knee looking to RLOD, rec R turning to face partner, sd L/cl R, sd L to end fcg BFLY WALL (W X lun thru R with bent knee looking to RLOD, rec L trng to face partner, sd R/cl L, sd R end in BFLY COH);
 - 3 **{NY W/ ROLL}** Thru R between ptrs, rec L trng RF to RLOD, roll RF R/L, R joining lead hnds to end fcg LOP RLOD (W Thru L between ptrs, rec R trng LF to RLOD, roll LF L/R, L joining lead hnds to end fcg LOP RLOD);
 - 4 **{2 CHAS TO RLOD}** Fwd L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R (W Fwd R/lk Lib of R, fwd R, fwd L/lk Rib of L, fwd L);

5-8 NEW YORKER W/ ROLL; 2 CHAS TO LOD; QUICK NY 2X; SPOT TRN TO HNDSHK;

- 5 **{NY W/ ROLL}** Thru L between ptrs, rec R trng LF to LOD, roll LF L/R, L joining trail hnds to end fcg OP LOD (W Thru R between ptrs, rec L trng RF to LOD, roll RF R/L, R joining trail hnds to end fcg OP LOD);
- 1&,2,3&,4: 6 **{2 CHAS TO LOD}** Fwd R/lk Lib of R, fwd R, fwd L/lk Rib of L, fwd L (W fwd L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R);
- 1&,2,3&,4: 7 **{QK NY 2X}** Thru R between ptrs/rec L trng to fc ptr, sd R trng fc RLOD, thru L between ptrs/rec R trng fc ptr, sd L BFLY WALL (W Thru L between ptrs/rec R trng fc ptr, sd L trng to RLOD, thru R between ptrs/rec L trng fc ptr, sd R BFLY COH);
- 8 **{SPT TRN TO HNDSHK}** Commence LF trn XRif trn on R foot 1/2, rec L comp LF trn to fc ptr, sd R/cl L, sd R to HNDSHK** WALL (W Commence RF trn XLif trn on L foot 1/2, rec R comp RF trn to fc ptr, sd L/cl R, sd L to HNDSHK** COH); ****2nd time thru end in BFLY**

PART B

1-4 SHADOW NEW YORKER; WHIP WITH REV TWIRL BOTH FC LOD; THRU SPIRAL & CHA; LADY TO FAN;

- 1 **{SHDW NY}** Thru L w/ straight leg to sd by sd pos fcg RLOD, rec R trng to fc ptr & WALL, sd L/cl R, sd L (W Thru R w/ straight leg to sd by sd pos fcg RLOD, rec L trng to fc ptr & COH, sd R/cl L, sd R);
- 2 **{WHP W/ REV TWRL BOTH FC LOD}** Bk R trn 1/4 LF, sd L trn 1/4 LF to fc ptr raising trail hand to twrl W, sd R/cl L, sd & fwd R trng to fc LOD HNDSHK (W Fwd L outside M on his L sd, fwd R trn 1/2 LF, twrl LF undr M's trail hnd sd L/cl R, sd & fwd L to fc LOD HNDSHK);

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- 3 **{THRU SPIRAL & CHA}** Fwd L between ptrs, fwd R & spiral LF drop handshake, fwd L/cl R, fwd L join lead hands LOP LOD (W Fwd R between ptrs, fwd L & spiral RF drop handshake, fwd R/cl L, fwd R join lead hands LOP LOD) ;
- 4 **{FAN}** Fwd R, fwd L lead Lady to trn to fan drop hnds, XRib/sd L w/ slight RF trn, sd R rejoin lead hnds end fcg WALL (W Fwd L, fwd R dropping hnds trn 1/2 LF, bk L/cl R, bk L leaving R fwd w/ no weight rejoin lead hnds end fcg LOP RLOD) ;

5-8.5 START HOCKEY STICK; TUMMY CHECK BACK TO A FAN; HOCKEY STICK TO LOW BFLY;; HIP ROCK 2,,

- 5 **{START HKY STK}** Fwd L, rec R, in plc L/R, L (W Cl R, fwd L, fwd R/cl L, fwd R) ;
- 6 **{TUMMY CK BK TO FAN}** Thru R to LOD catching W's stomach w/ M's R hnd, rec L, sd R/ cl L, sd R to FAN pos (W Fwd L ckg extend arms out, rec R, bk L/cl R, bk L to FAN pos) ;
- 7 **{HKY STK TO LOW BFLY}** Fwd L, rec R, in plc L/R, L (W Cl R, fwd L, fwd R/cl L, fwd R) ;
- 8 Bk R, rec L trng Lady LF undr jnd lead hnds, fwd & slightly sd R/cl L, sd R endg WALL low BFLY (W Fwd L, fwd R trng LF undr jnd lead hnds to fc ptr, sd L/cl R, sd L to low BFLY) ;
- 1,2 8.5 **{HIP RK 2}** Sd L (W Sd R) rolling hip sd & bk, sd R (W sd L) rolling hip sd & bk, [1/2 meas]

PART C**1-4 1/2 BASIC TO FAN;; START HOCKEY STK; LADY'S CHALLENGE CHASE BK TO FAN;**

- 1 **{1/2 BAS}** Fwd L, rec R, sd L/cl R, sd L low BFLY WALL (W Bk R, rec L, sd R/cl L, sd R low BFLY COH) ;
- 2 **{FAN}** Bk R leading Lady to trn LF 1/4, rec L, sd R/cl L, sd R LOP WALL (W Fwd L trng LF 1/4 to fc RLOD, bk R, bk L/lk Rif, bk L leaving R extended fwd w/ no weight LOP RLOD) ;
- 3 **{START HKY STK}** Fwd L, rec R, in plc L/R, L trng slightly LF releasing lead hand hold & place R hand on front of W's R hip (W Cl R to L, fwd L, fwd R/lk Lib of R, fwd R) ;
- 4 **{LADY'S CHALLENGE CHS BK TO FAN}** Lower well in L knee lun fwd R LOD using R hnd on W's R hip to trn her RF, rec L trng slightly RF, small sd R/cl L, sd R rejoining lead hnds bk to FAN pos LOP WALL (W Fwd L RLOD trng 1/2 RF, rec R, fwd L LOD commence 1 1/2 RF roll/small fwd R, fwd L comp 1 1/2 RF trn bk to FAN pos R extended fwd w/ no weight LOP RLOD) ;

5-7.5 START ALEMANA LADY'S HNDS TO M'S CHEST; HIP ROCK 4; LADY PUSH OFF MAN TO TANDEM WALL; CLOSE LADY SHIMMY 2,,

- 5 **{START ALEMANA LADY'S HNDS TO M'S CHEST}** Fwd L, rec R, sd L/cl R, sd L leading W to trn RF placing W's hnds on M's chest M then place his hnds on Lady's hips (W Cl R, fwd L, fwd R/cl L, fwd R trng to fc ptr placing hnds on M's chest) ;
- 1,2,3,4; 6 **{HIP ROCK 4}** Sd R (W Sd L) rolling hip sd & bk, sd L (W sd R) rolling hip sd & bk, sd R (W sd L) rolling hip sd & bk, sd L (W sd R) rolling hip sd & bk ;
- 7 **{LADY PUSH OFF MAN TO TANDEM WALL}** Bk R, rec L, fwd R/cl L, fwd R to TANDEM WALL (W Commence LF trn sd & fwd L to WALL, fwd R, fwd L/lk R, fwd L) ;
- 1, 7.5 **{CL LADY SHIMMY 2}** Close L, place hnds on W's hips no weight chg (W Close R with shldr shimmy for 2 beats, -), [1/2 meas]

PART D**1-4 BUMP & CHA; BACK BASIC LADY CHASE TURN; APART RECOVER & CHA TO CP; LADY TO FAN;**

- 1 **{BUMP & CHA}** Chug bk on L & swing R leg bk, bk R, bk L/lk Rif of L, bk L to end fcg Lady's back & WALL (W Chug bk R w/ hip bump, rec L, fwd R/lk Lib, fwd R end fcg WALL) ;
- 2 **{BK BAS LADY CHS}** Bk R, rec L, fwd R/cl L, fwd R (W Fwd L trng RF 1/2 to fc COH, rec fwd R, fwd L/cl R, fwd L) ;
- 3 **{APT REC & CHA TO CP}** Bk L, rec R, fwd L/cl R, fwd L to CP WALL (W Bk R, rec L, fwd R/cl L, fwd R to CP COH) ;
- 4 **{FAN}** Bk R leading Lady to trn LF 1/4, rec L, sd R/cl L, sd R LOP WALL (W Fwd L trng LF 1/4 to fc RLOD, bk R, bk L/lk Rif, bk L leaving R extended fwd w/ no weight LOP RLOD) ;

5-8 HOCKEY STICK OVERTURNED TO SHADOW RLOD WITH TRIPLE CHA FORWARD;; SPOT TRN IN 4 TO WALL HANDSHAKE;

- 5 **{HKY STK}** Fwd L, rec R, in plc L/R, L (W Cl R, fwd L, fwd R/cl L, fwd R) ;

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- 6 **{OVRTRND TO SHADOW RLOD WITH TRPL CHA FWD}** Bk R, rec L trng Lady LF undr jnd lead hnds overturn Lady both M & Lady fc RLOD M behind Lady in SHADOW, fwd R/cl L, fwd R SHADOW RLOD (W Fwd L, fwd R & spiral LF undr jnd lead hnds to fc RLOD, fwd L/cl R, fwd L to SHADOW RLOD) ;
- 1&,2,3&,4; 7 **{CONTINUE CHAS FWD TO RLOD}** Fwd L/cl R, fwd L, fwd R/cl L, fwd R (W Fwd R/cl L, fwd R, fwd L/cl R, fwd L) ;
- 1,2,3,4; 8 **{SPT TRN IN 4 TO WALL HNDSHK}** Drop Lady's hnd fwd L trn RF 1/2, rec R comp RF trn to fc ptr, sd L, cl R to HNDSHK WALL (W Drop M's hnd fwd R trn LF 1/2, rec L comp LF trn to fc ptr, sd R, cl L to HNDSHK COH) ;

REPEAT B**REPEAT C****REPEAT D****PART E**

- 1-4 FLIRT TO FAN;; START ALEMANA TO FC; UNDERARM TRN TO CP:**
- 1 **{FLIRT TO FAN}** Fwd L, rec R, sd L/cl R, sd L (W Rk bk R, rec L trng LF 1/2 to VARSOU pos, sd R/cl L, sd R) ;
- 2 Bk R, rec L, sd R/cl L, sd R leading W across in front of M to end in FAN pos M fcg LOP WALL (W Rk bk L, rec R, sd L/cl R, sd L moving to left across in front of M to end in FAN pos fcg LOP RLOD) ;
- 3 **{START ALEMANA TO FC}** Fwd L, rec R, sd L/cl R, sd L leading W to trn RF end LOP WALL (W Cl R, fwd L, fwd R/cl L, fwd R trng RF to fc ptr LOP COH) ;
- 4 **{UNDRM TRN TO CP}** Raise joined lead hnds trn body slightly RF & XRib, rec L squaring body to fc ptr, sd R/cl L, sd R to CP WALL bending R knee into broken sway toward LOD M place Lady's hand on M's lower L leg which is extended to sd (W Cross L in front undr joined lead hnds commence 1/2 RF trn, rec R complete RF trn to fc ptr, sd L/cl R, sd L CP WALL bending L knee into broken sway toward LOD with Lady's R hnd on M's lower L leg) ;
- 5-8 DRAG CARESS; OPEN BREAK TO BFLY; NEW YORKER IN 4 W/ CLOSE;**
- CONTINUOUS CHASSE ENDING:**
- ,-,-,-; 5 **{DRAG CARESS}** M slowly straightens R knee, drawing L leg under body while moving Lady's hand up M's leg to end with M's & Lady's hands on M's chest, -, -, - (W Slowly straightens L knee, drawing R leg under body while moving hand up M's leg to end with M's & Lady's hands on M's chest, -, -, -) ; **[**Note: No weight change during this measure]**
- 6 **{OPEN BREAK TO BFLY}** Rk apt strongly on L to LOP FCG while extending free arm up, rec R lowering free arm to BFLY, sd L/cl R, sd L BFLY WALL (W Rk apt strongly on R to LOP FCG while extending free arm up, rec on L lowering free arm to BFLY, sd R/cl L, sd R BFLY COH) ;
- 1,2,3,4; 7 **{NEW YORKER IN 4 W/ CLOSE}** Swvl LF on L foot bring R foot thru w/ straight leg to sd by sd pos, rec L swivel RF to fc ptr, sd R, cl L end BFLY WALL (W Swvl RF on R foot bring L foot thru w/ straight leg to sd by sd pos, rec R swvl LF to fc ptr, sd L, cl R end BFLY COH) ;
- 1&,2&,3&,4;8 **{CONTINUOUS CHASSE ENDING}** Sd R/cl L, sd R/cl L, sd R/cl L, sd R (W Sd L/cl R, Sd L/cl R, Sd L/cl R, Sd L) ;

PART A MODIFIED

- 1-4 BREAK BACK TO TRIPLE CHA FORWARD;; NEW YORKER W/ ROLL; 2 CHAS TO RLOD;**
- 1 **{BRK BK TO TRPL CH FWD}** Swvl sharply LF on R foot stp bk L to fc LOD, rec R, fwd L/lk Rib of L, fwd L (W Swvl sharply RF on L foot stp bk R to fc LOD, rec L, fwd R/lk Lib of R, fwd R) ;
- 1&,2,3&,4; 2 Fwd R/lk Lib of R, fwd R, fwd L/lk Rib of L, fwd L (W fwd L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R) ;
- 3 **{NY W/ ROLL}** Thru R between ptrs, rec L trng RF to RLOD, roll RF R/L, R joining lead hnds to end fcg LOP RLOD (W Thru L between ptrs, rec R trng LF to RLOD, roll LF L/R, L joining

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- lead hnds to end fcg LOP RLOD) ;
- 1&,2,3&,4: 4 **{2 CHAS TO RLOD}** Fwd L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R (W Fwd R/lk Lib of R, fwd R, fwd L/lk Rib of L, fwd L) ;
- 5-8** **NEW YORKER W/ ROLL; 2 CHAS TO LOD; QUICK NY 2X; SPOT TRN TO BFLY;**
- 5-8 **{NY W/ ROLL}** Thru L between ptrs, rec R trng LF to LOD, roll LF L/R, L joining trail hnds to end fcg OP LOD (W Thru R between ptrs, rec L trng RF to LOD, roll RF R/L, R joining trail hnds to end fcg OP LOD) ;
- 1&,2,3&,4: 6 **{2 CHAS TO LOD}** Fwd R/lk Lib of R, fwd R, fwd L/lk Rib of L, fwd L (W fwd L/lk Rib of L, fwd L, fwd R/lk Lib of R, fwd R) ;
- 1&,2,3&,4: 7 **{QK NY 2X}** Thru R between ptrs/rec L trng to fc ptr, sd R trng fc RLOD, thru L between ptrs/rec R trng fc ptr, sd L BFLY WALL (W Thru L between ptrs/rec R trng fc ptr, sd L trng to RLOD, thru R between ptrs/rec L trng fc ptr, sd R BFLY COH) ;
- 8 **{SPT TRN TO BFLY}** Commence LF trn XRif trn on R foot 1/2, rec L comp LF trn to fc ptr, sd R/cl L, sd R to BFLY WALL (W Commence RF trn XLif trn on L foot 1/2, rec R comp RF trn to fc ptr, sd L/cl R, sd L to BFLY COH) ;

PART F

- 1-4** **KICK TO A 4 & CHA LOD; AIDA; SWITCH ROCK; FAN;**
- 1,2,3&,4: 1 **{KCK TO "4" & CHA TO LOD}** In BFLY throughout the meas kck L thru twd RLOD, swvl LF on R ft to fc LOD allowing L to rise almost to knee of weighted leg making a figure 4, fwd L/lk Rib, fwd L to LOD (W In BFLY throughout the meas kck R thru twd RLOD, swvl RF on L ft to fc LOD allowing R to rise almost to knee of weighted leg making a figure 4, fwd R/lk Lib, fwd R to LOD) ;
- 2 **{AIDA}** Thru R trng RF, sd L cont RF trn, bk R/lk Lif of R, bk R (W Thru L trng LF, sd R cont LF trn, bk L/lk Rif of L, bk L) ;
- 3 **{SWCH RK}** Trng LF to fc ptr sd L ckg bringing jnd hnds thru, rec R, sd L/cl R, sd L (W Trng RF to fc ptr sd R ckg bringing jnd hnds thru, rec L, sd R/cl L, sd R) ;
- 4 **{FAN}** Bk R leading Lady to trn LF 1/4, rec L, sd R/cl L, sd R LOP WALL (W Fwd L trng LF 1/4 to fc RLOD, bk R, bk L/lk Rif, bk L leaving R extended fwd w/ no weight LOP RLOD) ;
- 5-8** **START ALEMANA LADY'S HND'S TO M'S CHEST; HIP ROCK 4; LADY PUSH OFF MAN TO TANDEM WALL; CLOSE LADY SHIMMY 4;**
- 5 **{START ALEMANA LADY'S HND'S TO M'S CHEST}** Fwd L, rec R, sd L/cl R, sd L leading W to trn RF placing W's hnds on M's chest M then place his hnds on Lady's hips (W Cl R, fwd L, fwd R/cl L, fwd R trng to fc ptr placing hnds on M's chest) ;
- 1,2,3,4: 6 **{HIP ROCK 4}** Sd R (W Sd L) rolling hip sd & bk, sd L (W sd R) rolling hip sd & bk, sd R (W sd L) rolling hip sd & bk, sd L (W sd R) rolling hip sd & bk ;
- 7 **{LADY PUSH OFF MAN TO TANDEM WALL}** Bk R, rec L, fwd R/cl L, fwd R to TANDEM WALL (W Commence LF trn sd & fwd L to WALL, fwd R, fwd L/lk R, fwd L) ;
- 1,2,3,4: 8 **{CL LADY SHIMMY 4}** Close L, place hnds on W's hips no weight chg, -, - (W Close R with shldr shimmy for 4 beats, -, -, -) ;

REPEAT D**REPEAT E****END**

- .5** **OPEN BREAK IN 1 & EMBRACE,,**
- 1,2: .5 **{OPEN BREAK IN 1 & EMBRACE}** Rk apt strongly on L to LOP FCG while extending free arm up, rec R to embrace ptr/touch L beside R (W Rk apt strongly on R to LOP FCG while extending free arm up, rec on L to embrace ptr/touch R beside L) , **[only 2 beats]**

RUDY

Choreographers:	Rhythm:	Waltz
Tim Eum & Cindy Hadley	Phase:	IV + 2 (Top Spin, Double Reverse)
437 Nature's Way SW	Footwork:	Opposite except where <i>(italicized, bold and red)</i>
Huntsville, AL 35824-3116	Date:	July 2011
(256) 457-7875	Sequence:	Intro-A-Bridge-A-B-A-Bridge-C-B-C-End
TimEum@gmail.com	Speed:	45 rpm (unchanged from original)
gatorcindy@aol.com	Length:	3:36
Music:	"Main Title" by Jerry Goldsmith from album "Rudy: Original Motion Picture Soundtrack", track 1	
Available at Amazon.com for 99¢ at: http://www.amazon.com/gp/product/B002SVL6SO/ref=dm_mu_dp_trk1		

INTRODUCTION

1	Wait ;	Wait one measure in CP-DLC ;
2	Change of Direction ;	Forward L, Side R, Draw L ;

PART A

1	Open Reverse ;	Fwd L trng LF ¼, Sd R, Bk L to BJO-DRC ;
2	Back turn left into Top Spin ;	Back R trng LF, Sd L with slight sway right continue trng LF/Fwd R on toe spining LF changing sway to left, bk L ending BJO-DLC ;
3	Hover Corte ;	Back R blending to CP cont LF tm, Sd & bk L twd DRW cont LF tm to face DRW rising strongly and swaying to R, Sd & bk R to BJO-DLW ;
4	Back Whisk ;	Back L ; Bk & sd R to SCP-DLW, XLIB checking ;
5	Open Natural ;	Thru R trng RF to CP-DRC (<i>W fwd L</i>), Sd & bk L to BJO-DRC, Bk R ;
6	Closed Impetus ;	Back L trng RF, CI R trng on L heel & xfer weight to R end facing DLW (<i>W Sd & bk L trng RF staying in CP</i>), Back L ;
7	Box Finish ;	Back R turning LF to CP-DLC, Sd L, CI R ;
8	Open Telemark ;	Fwd L trng LF, Sd & fwd R around W cont trng LF, Sd & fwd L to SCP-DLW ; (<i>W Bk R trng LF on R-heel drawing L to R without changing weight, cont trng LF on R-heel chg weight to L, Fwd & sd R</i>) ;
9	Thru Chasse SCP ;	Thru R to CP-DRW, Sd L/CI R, Sd L to SCP-DLW ;
10	Chair & Slip ;	Lunge thru R with fwd poise, Rec L commence LF trn rising thru body, Bk R trng 1/8 LF and lowering to CP-LOD (<i>W Bk L swiveling LF 5/8</i>) ;
11	Turn L & Chasse BJO ;	Fwd L trng LF to CP-COH; Sd R/CI L, Sd R trng LF to BJO-RLD ;
12	Back, Bk/Lk, Bk ;	Back L, Back R/Lock L, Back R ;
13	Outside Change BJO ;	Back L, Back R trng LF with hovering action, Sd & fwd L to BJO-DLW ;
14	Forward & Develope ;	Check fwd R, hold shaping body twd partner, - (<i>W draws R foot up lower left leg with toe pointed down ~extends R leg out pointing toe out ~ then draws foot in while lowering to floor</i>) ;
15	Back Hover SCP ;	Back L, Back R rising (<i>W fwd L trng RF to SCP</i>), Fwd L ;
16	Slow Side Lock ;	Thru R, fwd & side L commence LF turn leading <i>W to pickup</i> , continue turning LF lock RIB of L (<i>W lock LIF of R</i>) to CP-DLW ;

BRIDGE

1 - 2	2 Viennese Turns ;;	Fwd L commence LF trn, sd R cont LF trn, XLIF to fc RLOD (<i>W cl R</i>); Bk R cont LF trn, sd L cont LF trn, cl R to L (<i>W XLIF</i>) making one full revolution over two turns to face DLW ;;
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PART B

1	Hover Telemark ;	Fwd L, Fwd & sd R rising and trng RF to CP-DRW, fwd L to SCP-DLW ;
2 - 3	In and Out Runs ;;	Fwd R trng RF, Sd & bk L to momentary CP-DRW, Bk R with right side leading to BJO-RLOD (<i>W fwd L, Fwd R between M's feet, Fwd L outside partner</i>); Bk L trng RF, Sd R cont RF turn to momentary CP-DLW, Fwd & Sd L to SCP-LOD (<i>W fwd R trng RF, Fwd & Sd L cont trn, brush R to L & fwd R</i>);
4	Cross Pivot to SCAR ;	Fwd R commence one full turn RF, Sd L in front of W continuing RF turn, Sd & fwd R cont RF turn to SCAR-DLW (<i>W fwd L small step comm RF turn, fwd R between M's feet pivoting 1/3 sd & bk L</i>);
5	Fwd & Develope ;	Check fwd L, hold shaping body toward partner, - (<i>W draws L foot up lower right leg with toe pointed down ~extends L leg out pointing toe out ~ then draws foot in while lowering to floor</i>);
6	Open Finish ;	Bk R, Sd & Fwd L trng slightly LF, fwd R to BJO-DLC ;
7	Closed Telemark ;	Fwd L commence 3/4 LF turn, Sd & Fwd R around W to momentary CP-RLOD, Fwd & sd L to BJO-DLW (<i>W bk R commence turning LF on R heel, cont heel turn Close L rise to toe, Sd & bk R trng LF to BJO</i>);
8	Fwd, Fwd/Lk, Fwd ;	Fwd R, Fwd L/Lk R, Fwd L ;
9	Open Natural ;	Fwd R trng RF, Sd & bk L to momentary CP-DRW, Bk R with right side leading to BJO-RLOD (<i>W fwd L, Fwd R between M's feet, Fwd L</i>);
10	Hesitation Change ;	Trng upper body RF bk L, sd R continuing RF turn, draw L to CP-DLC ;

PART C

1	Double Reverse ;	Fwd L trn LF, fwd & sd R trn LF, spin LF on R to CP-LOD (<i>Bk R, trn LF on R heel transfer weight to L, sd R trn LF/trn LF XLIFR</i>);
2	Double Reverse ;	Fwd L trn LF, fwd & sd R trn LF, spin LF on R to CP-DLW (<i>Bk R, trn LF on R heel transfer weight to L, sd R trn LF/trn LF XLIFR</i>);
3	Hover ;	Fwd L, Fwd & sd R with rise, Sd L to SCP-DLC ;
4 - 5	Weave 6 to SCP ;;	Thru R, fwd L trng LF to momentary CP-DLC, fwd & sd R trng LF to BJO-RLOD (<i>W thru L turning LF, Sd & fwd R to CP, Sd & fwd L</i>); Bk L, Bk & sd R trng LF to momentary CP-DRW, Sd & fwd L trng to SCP-LOD (<i>W Fwd R, Fwd L to CP, Fwd R to SCP</i>);
6	Thru Chasse SCP ;	Thru R to CP-DRW, Sd L/CI R, Sd L to SCP-DLW ;
7	Fwd Hover to BJO ;	Thru R, Fwd L rising & ckg (<i>W fwd R swvlg LF 1/2 to BJO</i>), Bk R ;
8	Back Hover man transition to Shadow ;	Bk L, Bk R rising & checking, Point L fwd & sd (<i>W Fwd R, Fwd L swiveling RF 1/2 to Shadow-LOD, CI R</i>);
9 - 12	Shadow Diamond Turn with Lady quick spin ending ;;;;	Fwd L trng LF, Sd R, XLIB to Shadow-DRC ; Bk R trng LF, Sd L, XRIF to Shadow-DRW ; Fwd L trng LF, Sd R, XLIB to Shadow-DLW ; Bk R, Sd L, CI R to CP-DLC (<i>W Bk R, then spin LF L/R, L</i>);

PART C continued

13	Drag Hesitation ;	Fwd L turning LF, Sd R continue turning LF, draw L to BJO-RL0D ;
14	Back, Bk/Lk, Bk ;	Back L, Back R/Lock L, Back R ;
15	Impetus to SCP ;	Bk L commence turning LF on heel, continue turning LF then Close R and rise to toe to momentary CP-DLW, Fwd & Sd L to SCP-LOD (<i>W Fwd R, Fwd & sd L around man, Fwd & sd R to SCP</i>) ;
16	Slow Side Lock ;	Thru R, fwd & side L commence LF turn leading W to swing in front to pickup, continue trng LF lock RIB of L (<i>W 10ckk LIF of R</i>) to CP-DLC;

ENDING

1	Change of Direction ;	Fwd L, Sd R, Draw L to R ;
2	Forward to a Right Lunge ;	Fwd L, Fwd & Sd R lowering into R knee, stretch left side for right sway ;
3	{optional – Change of Sway ;}	Optional: --- Without changing weight rotate upper body slightly LF to stretch right side for left sway ;

Dance with passion, be playful and smile

NOTE: First taught July 2011 at ICBDA Convention in Lakeland, FL.

Tim Eum & Cindy Hadley

Tim has taught round dancing since 1976. Tim has taught internationally and all over the United States. He is known for his energetic cueing and teaching style. Cindy and Tim have been teaching together since 2008.



Solamente Una Vez

Choreographers: Al Lilliefeld and Marzena Fabjan, 7126 W. Farragut Ave, Chicago IL, 60656

E-mail: alilliefeld@sbcglobal.net Home: (317) 414-3996

Ballroom CD: Amor [Universal Latino] Andrea Bocelli Classical 2006 - Contact Choreographer for information

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

Rhythm: Rumba Phase: 5 +2 (Curl and Throwaway Over sway)

Sequence: Intro-A-B-interlude-A[1-15]-end

Release Date: July 21, 2011

Intro

- 1-4 WAIT PU NOTES... BASIC TO CURL ;
TRN LF FOR THE SYNC REV PVT TO THE THROWAWAY OVERSWAY ;
HOLD SLOW – DEVELOPE KICK AND SWVL ; FAN [M SYNC TO FOLLOW] ;
[WAIT] Wait 3 pick up notes , , ,
- 1 [BASIC TO CURL] Fwd L , rec R , cls L to R raising lead hands to lead W to a left face curl , - ; (W bk R , rec L , fwd R and spiraling left face underarm to end facing DLW , - ;)
- 2 [TRN LF FOR THE SYNC REV PVT TO THE THROWAWAY OVRSWAY] Bk R commencing to trn left face , fwd L continuing left face trn and blending to CP/ fwd R continuing left face trn around W and causing her to do a heel turn , finishing left face turn side L to DLW lowering into left knee while rotating left face ending facing WALL ; (W turning left face fwd L , side and bk R/ cls L to R for heel turn , large step side R rotating slightly left face while allowing L foot and leg to extend back to LOD and lowering into right knee , - ;) [QQ&S]
- 3 [HOLD SLOW – DEVELOPE KICK AND SWVL] Hold , - , Rise and allow W to Develope then lead her to right face swivel closing R to L , - ; (W Hold in position while slightly extending the Throwaway position , - , raise left knee while rising on right leg kicking left foot high , swivel on R to fc LOD ;) [----/&] (----)
- 4 [FAN M SYNC TO FOLLOW] Side L/ rec R , cls L to R and swivel left to face LOD , fwd R to end LOP facing M facing LOD , - ; (W fwd L , fwd R/ then swivel on R left to face RLOD leaving L foot pointed fwd to RLOD , bk L underbody , - ;) [QQ&S] (QQS)

Part A

- 1-16 FWD BASIC ; W's SYNC LF TWIRL [TO RT SKATERS – FC LOD] ;
HOLD & SYNC FWD w/ SLOW LF TRN (W FULL TRN) ;
HOLD & SYNC ROLL APART [M TO RLOD] & FC ; CUCA & FWD (W KNEE PT) ;
TOG 3 TO DBL HANDHOLD M FC WALL (W SWVL) ; 2 SLOW SWVL'S ;
SYNC SWVL'S ; (W SYNC LF FC UNDRARM TRN TO FAN [M FOLLOW] ;
ALEMANA (W SPIRAL ON LAST STP) ; ;
SYNC HCKYSTK ENDNG [TO DRW M FOLLOW] ; ALEMANA ; ;
CUDDLE w/ CURL ; FAN ;
- 1 [FWD BASIC] Fwd L , rec R , small step bk L , - ;
- 2 [SYNC LF TWIRL TO RT SKTRS FC LOD] Bk R leading W to left face underarm trn/ cls L to R , small step bk R , small step bk L to end in right skaters fcng LOD , - ; (W fwd L commencing left face underarm turn/ fwd and sd R continuing left face turn , bk and sd L continuing left face turn/ fwd R continuing left face turn , bk L finishing left face turn to end in right skaters fcng LOD , - ;) [Q&QS] (Q&Q&S)
- 3 [HOLD & SYNC FWD w/ SLOW LF TRN (W FULL TRN)] Hold/ cls R to L , fwd L , fwd R then turn left face to RLOD but looking at W , - ; (W hold/ cls R to L , fwd L , fwd R then turn left face spiral action to face LOD but looking at the M , - ;) [-/&QS]
- 4 [HOLD & SYNC ROLL APART M TO RLOD & FC] Hold , to RLOD fwd L commencing left face turn/ cls R to L continuing left face turn to end fcng LOD , bk L , - ; (W Hold , fwd L commencing left face turn/ cls R to L continuing left face turn to end fcng RLOD , bk L , - ;) [-Q&S]
- 5 [CUCA & FWD (W KNEE PT)] Sd R , rec L , fwd R , - ; (W sd R , rec L , cross right knee in front of left knee , point right foot fwd ;) [QQS] (QQ--)

Part A continued

- 6 [TOG 3 TO DBL HANDHOLD M FC WALL (W SWVL)] Fwd L, fwd R, fwd and sd L to end in double hand hold fcong WALL,-; (W fwd R, fwd L, fwd R to double hand hold and swiveling right face ½ turn to fc LOD,-;)
- 7 [2 SLOW SWVL'S] Rk sd R, rk sd L,-; (W fwd L swiveling left ½ turn to face RLOD,-, fwd R swiveling ½ turn right to face LOD,-;) [SS] (SS)
- 8 [SYNC SWVL'S] Small change of weight to R leading W to small swivel left face/ small change of weight to L leading W to small swivel right face, small change of weight to R leading W to swivel left to face RLOD, sd L leading W to swivel right to face LOD,-; (W fwd L swiveling left face ¼ turn/ sd R swiveling right face ¼ turn, fwd L swiveling left ½ turn to face RLOD, fwd R swiveling right ½ turn to face LOD,-;) [Q&QS]
- 9 [(W SYNC LF UNDERARM TRN TO FAN) M FOLLOW] Bk R leading W to left face underarm trn, rec L continuing left face underarm trn and swiveling left to face LOD, fwd R,-; (W fwd L commencing left face trn/ sd and bk R continuing left face trn, sd and fwd L continuing left face trn/ fwd and sd R finishing left face trn to end facing RLOD, bk L,-;) [QQS] (Q&Q&S)
- 10-11 [ALEMANA (W SPIRAL ON LAST STEP)] Fwd L, rec R, cls L to R raising lead hands,-; bk R leading W to underarm trn, rec L, cls R to L leading W to spiral trn right face,-; (W bk R, rec L, fwd R,-; fwd L to M's left side swiveling right face ½ trn, fwd R swiveling right face ½ trn, fwd L to M's right side then spiral 7/8 trn right to end facing DRW,-;)
- 12 [SYNC HCKYSTK ENDNG M FOLLOW] releasing hands and turning right face sd L/ finish right face trn fwd R to DRW, fwd L, fwd R joining lead hands,-; (W fwd R/ fwd L, fwd R turning left face ½ trn, bk L,-;) [Q&QS] (Q&QS)
- 13-14 [ALEMANA] Fwd L, rec R, cls L to R raising lead hands,-; bk R leading W to underarm trn, rec L, cls R to L,-; (W bk R, rec L, fwd R,-; fwd L to M's left side swiveling right face ½ trn, fwd R swiveling right face ½ trn, fwd L to M's right side,-;)
- 15 [CUDDLE w/ CURL] Right arm on W's lower back side L, rec R leading W in front, cls L to R leading W to curl left face with small roll in body,-; (W turning right to face LOD bk R, rec L, fwd R spiraling left underarm to face LOD,-;)
- 16 [FAN] Bk R, rec L leading W to trn LF, small sd R,-; (W to LOD fwd L, fwd R turning left to fc RLOD, bk L,-;)

Part B

- 1-16 START HCKYSTK [M SWVL & STP BK] ;
BK TO SYNC ZIG ZAG (LADY SWVL) [TO SCP LOD] ; THRU FC SD ;
[TO RLOD] SYNC SD WLK'S ; SD WLK'S ; CK & SYNC ROLL [TO LOD] ;
AIDA ; SYNC HIP RK'S & SWVL [TO SKTR'S LOD] M CLS ; [LF FT] FWD WLK 6 ; ;
(W UNDRARM TRN) M TCH ; 3 CUDDLES INTERRUPTED w/ SYNC W TRN CK & BK -
FINISH THE CUDDLES (w/ CURL) ; ; ; FAN ;
- 1 [START HCKYSTK M SWVL & STP BK] Fwd L, rec R swiveling ¼ trn left to face LOD, bk small stp bk L to low dbl hand hold/ bk R,-; (W cls R to L, fwd L, fwd R/ fwd L,-;) [QQS&] (QQS&)
- 2 [BK TO SYNC ZIG ZAG (W SWVL) TO SCP LOD] First bk stp on previous measure – keeping low dbl hand hold swiveling right face on R, to RLOD fwd L/ turning left face sd R, XLIBR blending to SCP facing LOD,-; (W first fwd stp on previous measure - swivel right face on L, to RLOD XRIBL/ turning left face sd and fwd L, to RLOD fwd R swiveling right face blending to SCP facing LOD,-;) [QQ&S] (QQ&S)
- 3 [THRU FC SD] Thru R swiveling right to face partner in CP, cls L to R, side R,-;
- 4 [TO RLOD SYNC SD WLK'S] To RLOD cls L to R/ side R, cls L to R, sd R,-; [Q&QS] (Q&QS)
- 5 [SD WLK'S] CIs L to R, side R, cls L to R,-;
- 6 [CK RLOD AND SYNC ROLL TO LOD] Sd R to RLOD checking, side and fwd L beginning left face turn/ cls R to L finishing left face trn to end facing partner and WALL, side L to LOD in BFLY,-; [QQ&S] (QQ&S)
- 7 [AIDA] turning left to face LOD fwd R, fwd L turning right face ½ trn to face RLOD, bk R into a “V” bk to bk position,-;

- 8 [SYNC HIP RK'S AND SWVL TO SKTR'S LOD-M CLS] Rk fwd L/ rk bk R, rk fwd L swiveling left to face LOD in Skaters position, cls R to L,-; (W rk fwd R/ rk bk L, rk fwd R swiveling right to face LOD in Skaters position, hold,-;) [Q&QS] (Q&Q--)
- 9-10 [LF FT FWD WLK 6] Fwd L, fwd R, fwd L,-; fwd R, fwd L, fwd R,-; (W same footwork as Man)
- 11 [W UNDRARM TRN M TCH] Leading W fwd - trn right to face WALL side L raising left hands for underarm trn, rec R leading W to right side, touch L to R,-; (W fwd L turning right ½ turn to face RLOD, fwd R turning ¼ turn right to face partner, small side step L,-;) [QQ--] (QQS)
- 12-15 [3 CUDDLES INTERRUPTED w/ SYNC W TRN CK & BK – FINISH CUDDLES] Leading W to trn right face ¼ trn side L, rec R leading W fwd, cls L to R/ leading W to swivel ½ trn left face,-; side R, rec L leading W fwd, cls R to L/ leading W to trn right face ½ turn,-; side L, rec R/ cls L to R/ small lunge side R shaping to W with hands on her waist, rec L, cls R; side L, rec R leading W fwd, cls L to R leading W to curl left face,-; (W turning ¼ trn right face step bk R to RLOD, rec L, fwd R swiveling ½ trn left face,-; bk L, fwd R, fwd L swiveling ½ trn right face,-; bk R, fwd L swiveling ½ trn left face/ bk R into sit line turning upper body more left towards DRW, fwd L swiveling right face ½ trn,-; bk R, fwd L, fwd R spiraling left face to a curl to end facing LOD,-;) [QQS; QQS; QQ&aQQ; QQS] (QQS; QQS; QQ&S; QQS)
- 16 [FAN] Bk R, rec L leading W to trn LF, small sd R,-; (W to LOD fwd L, fwd R turning left to fc RLOD, bk L,-;)

Interlude

- 1-8 HCKYSTK OVRTRND [TO FC] ; ; REV UNDRARM TRN ; LEAD W TO UNDRARM CK & BK ; [TO RLOD] THRU~CLS TO FC~SD TO LOD ; SPOT TRN ; ALTERNATIVE BASIC ; FAN [M FC] ;
- 1-2 [HCKYSTK OVRTRND TO FC] Fwd L, rec R, cls L to R raising lead arms to look at W through arm window,-; bk R leading W fwd toward DRW, turning right 1/8 to follow partner fwd L leading W to spiral left face under lead hands to face, fwd and side R to end LOP facing M facing WALL,-; (W cls R to L, fwd L, fwd R looking at M through arm window,-; turning left to DRW fwd L, fwd R spiraling 5/8 trn left to face partner, small step side L,-;)
- 3 [REV UNDRARM TRN] Raising lead arms XLIFR across the body to DRW leading W to left face underarm trn, rec R, side L,-; (W XRIFL to face RLOD turning left ½ trn to face LOD, fwd L turning left ¼ trn to face partner, side R,-;)
- 4 [LEAD W TO UNDRARM CK & BK] With dbl hand hold rk side R leading W to trn right face under lead hands, rec L leading W to trn left face back under lead hands, small step side R releasing trailing hands,-; (W XLIFR tuning right to face WALL and ck, rec to R then swiveling ½ turn left to face partner, side L,-;)
- 5 [THRU CLS SD] To RLOD thru L, swiveling left to face partner cls R to L, side L to LOD,-;
- 6 [SPOT TRN] Swivel left to face LOD fwd R then sharply trn left ½ trn to face RLOD, fwd L to RLOD then sharply trn left ¼ to face partner, side R,-;
- 7 [ALTERNATIVE BASIC] Cls L, in place R, side L,-;
- 8 [FAN M FC] Bk R leading W fwd, rec L/ lead W to turn left face and swivel left to face LOD, fwd R,-; (W fwd L, fwd R swiveling ½ turn left to face RLOD, bk L,-;)

Part A [1-15]

- 1-16 FWD BASIC ; SYNC LF TWIRL [TO RT SKATERS – FC LOD] ; HOLD & SYNC FWD w/ SLOW LF TRN (W FULL TRN) ; HOLD & SYNC ROLL APART [M TO RLOD] & FC ; CUCA & FWD (W KNEE PT) ; TOG 3 TO DBL HANDHOLD M FC WALL (W SWVL) ; 2 SLOW SWVL'S ; SYNC SWVL'S ; (W SYNC LF UNDRARM TRN TO FAN [M FOLLOW]) ; ALEMANA (W SPIRAL ON LAST STP) ; ; SYNC HCKYSTK ENDNG [M FOLLOW] ; ALEMANA ; ; CUDDLE w/ CURL ;
- 1-15 [Same as Part A 1-15]

End

- 1-10 FAN; HCKYSTK OVRTRND [TO FC] ; ; REV UNDRARM TRN ;
LEAD W TO UNDRARM CK & BK; NY IN 4 [TO FC] ; BASIC TO CURL ;
TRN LF FOR THE SYNC REV PVT TO THE THROWAWAY OVERSWAY ;
HOLD SLOW – DEVELOPE KICK & BK TO THROWAWAY OVERSWAY ; ;
- 1 [Same as Part B meas 16]
- 2-5 [Same as Interlude 1-4]
- 6 [NY IN 4] Swiveling right ¼ trn to face RLOD fwd L checking, recover R swiveling left ¼ trn to face partner/ side L, close R to L to end in LOP facing M facing WALL,-; [QQ&S] (QQ&S)
- 7-8 [Same as intro meas 1-2]
- 9-10 [HOLD SLOW – DEVELOPE KICK & BK TO THROWAWAY OVERSWAY] Hold,-, Rise and allow W to Develop,-; then lead her back to the throwaway oversway,-,-; (W Hold in position while slightly extending the Throwaway position,-, raise left knee while rising on right leg kicking left foot high,-; begin slow process of lowering back into the throwaway oversway,-,-,;)

QUICK CUES

- INTRO: [LOP FCNG POS – M FCNG WALL – LEAD FT FREE] WAIT PU NOTES,,
BASIC TO CURL ; PU FOR SYNC REV PVT TO THROWAWAY OVRSWAY ;
HOLD SLOW - LADY KCK DEVELOPE & SWVL TO [FC LOD] M CLS ;
FAN [M SYNC TO FC] ;
- A: FWD BASIC ; SYNC LF FC TWRL TO RT SHDW [FCNG LOD] ;
HOLD & SYNC FWD w/ SLO LF FC TRN (LADY FULL TRN) ;
HOLD & SYNC LF FC ROLL APART [M TO RLOD] & FC ;
CUCA (W w/ KNEE PT) M FWD ; TOG 3 [TO DBL HND HOLD – M FC WALL (W SWVL)] ;
2 SLOW SWVL'S ; SYNC SWVL'S ;
(W SYNC LF FC UNDERARM TRN TO FAN) M FOLLOW ;
ALEMANA (W SPIRAL ON LAST STEP) ; ; SYNC HCKY STK ENDNG – M FOLLOW ;
ALEMANA ; ; CUDDLE w/ CURL ; FAN ;
- B: START HCKY STK [M SWVL & STP BK] ;
BK TO SYNC ZIG ZAG (LADY SWVL) [TO SCP FC LOD] ; THRU FC & SD ;
[TO RLOD] SYNC SD WLK'S ; SD WLK'S ; CK & SYNC ROLL [TO LOD] ; AIDA ;
SYNC HIP RK'S & SWVL TO SKTR'S LOD – M CLS ;
[LF FOOT] FWD WLK 6 ; ; (W UNDRARM TRN) M TCH ;
3 CUDDLE'S INTRUPTD w/ SYNC W TRN CK & BK – FIN THE CUDDLE'S w/ SPIRAL ; ; ; ;
FAN ;
- INTER: HCKYSTK OVRTRND TO FC ; ; REV UNDRARM TRN ;
M LEAD (W TO UNDRARM CK & BK) ; [TO RLOD] THRU – CLS TO FC – SD TO LOD ;
SPOT TRN ; ALTERNATIVE BASIC ; FAN [M FC] ;
- A[1-15]: FWD BASIC ; SYNC LF FC TWRL) TO RT SHDW [FCNG LOD] ;
HOLD & SYNC FWD w/ SLO LF FC TRN (LADY FULL TRN) ;
HOLD & SYNC LF FC ROLL APART [M TO RLOD] & FC ;
CUCA (W w/ KNEE PT) M FWD ; TOG 3 [TO DBL HND HOLD – M FC WALL (W SWVL)] ;
2 SLOW SWVL'S ; SYNC SWVL'S ;
(W SYNC LF FC UNDERARM TRN TO FAN) M FOLLOW ;
ALEMANA (W SPIRAL ON LAST STEP) ; ; SYNC HCKY STK ENDNG – M FOLLOW ;
ALEMANA ; ; CUDDLE w/ CURL ;
- END: FAN ; HCKYSTK OVRTRND TO FC ; ; REV UNDRARM TRN ;
M LEAD (W TO UNDRARM CK & BK) ; NY IN 4 TO FC ; BASIC TO CURL ;
PU FOR SYNC REV PVT TO THROWAWAY OVRSWAY [MUSIC SLOWS] ;
HOLD SLOW - LADY KCK DEVELOPE & BK INTO THE THROWAWAY OVRSWAY ;

Spider-Man

Released: July 2011 @ ICBDA

Cue sheet version: 1.1

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

Music: *Spider-Man Theme [Junkie XL Remix]*, Michael Bubl 
CD: "Spider-Man Theme/Sway Remixes", Track 1
Speed: Increase 7% (~48 RPM) Download from Rhapsody

Rhythm/Phase: Quickstep, Phase IV + 2 UP (Pendulum, Disco Lunge)

Timing: Timing reflects actual weight changes

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

Sequence: INTRO A INT1 A(mod) B A INT2 C A(mod) B(mod) C(mod1) C(mod2) ENDING

INTRO

1-4 WAIT 2 MEAS ; ; ROCK 4 with ARMS to BFLY ; ;

1-2 {Wait 2 Meas} Fcg ptr and WALL w/ no hands joined and lead ft free wait 2 meas;;
SS 3-4 {Rock 4 w/ Arms} Rk sd L, -, R, -, L, -, R while circling arms to cross in front of body then raising
SS them above head then out to sides w/ jazz hands throughout end BFLY WALL;

5-8 TRAVELING DOOR TWICE ; ; ; PICKING UP DLW ;

SS 5-6 {Traveling Door} Rk sd L, -, rec R, -; XLIF of R (*W XRIF of L*), sd R, XLIF of R (*W XRIF of L*), -;
QQS
SS 7-8 {Traveling Door} Rk sd R, -, rec L, -; XRIF of L (*W XLIF of R*), sd L, XRIF of L (*W XLIF of R and swivel*
QQS *LF on L*) end CP DLW, -;

PART A

1-4 QTR TURN & PROG CHASS  ; ; ; -, -, FWD, -;

SS 1-4 {Qtr Turn & Prog Chass } Fwd L, -, fwd R comm RF trn, -; Cont slight RF trn sd L, cl R, sd & slightly
QQS bk L end CP DRW, -; Bk R comm LF trn, -, cont LF trn sd L, cl R; Sd & slightly fwd L, -, {Fwd} Fwd R
SQQ outside ptr end BJO DLW, -;
SS

5-8 FWD, LK, FWD, -; MANEUVER, -, SD, CL; SLOW IMPETUS to SCP LOD; -, -, THRU PEEK-A-BOO CHASS  ;

QQS 5 {Fwd Lk Fwd} Fwd L, lk RIB of L (*W lk LIF of R*), fwd L, -;
SQQ 6 {Manu Sd Cl} Fwd R outsd ptr comm RF trn, -, fwd & sd L cont RF trn, cl R to L end CP RLOD;
SS 7 {Slow Impetus SCP} Bk L comm RF trn, -, cont RF trn cl R w/ heel turn (*W fwd & sd L around M*
brushing R to L), -;
SS 8 Cont RF trn fwd L end SCP LOD, -, {Thru Peek-a-Boo Chass } Thru R, -;

9-10 ; THRU, -, FC, CL to BFLY ;

QQS 9 Trn sharply to fc and look at ptr sd L, cl R, sd and fwd L end SCP LOD, -;
SQQ 10 {Thru Fc Cl} Thru R, -, sd L, cl R end BFLY WALL;

INTERLUDE 1

1-4 TRAVELING DOOR TWICE ; ; ; PICKING UP DLW ;

1-4 Repeat meas 5-8 of INTRO end CP DLW;;;

ENDING**1-4 TRAVELING DOOR TWICE ; ; ; ;**

1-4 {Traveling Door 2X} Repeat meas 5-8 of INTRO end BFLY WALL ; ; ; ;

5-8 ROLL 2 & CHASSÉ (LADY TURN to TANDEM WALL) ; ; 4 DISCO LUNGES ; ;

SS 5-6 {Roll 2 & Chassé (W Turn to Tandem)} Fwd L LOD trng ½ LF, -, bk R trng LF to fc ptr and WALL, -;

QQS Sd L, cl R, sd L (*W fwd R trn RF to fc WALL*) end TANDEM WALL w/ M's hands on W's hips, -;

SS 7-8 {4 Disco Lunges} Lunge sd R w/soft knee catching lady in L arm trng upper body slightly LF to look at ptr, -, lunge sd L w/ soft knee catching lady in R arm trng upper body slightly RF to look at ptr, -;

SS

Repeat meas 7 of ENDING;

Note: Timing is approximate. Dance the disco lunges w/ the actual beats in the music.

9+ VERY SLOW LEAD ARM CIRCLE ; ; DISCO LUNGE ;

--- 9+ {Arm Circle} On the long note in the music approximately 2 meas slowly circle lead arms CCW (*W*
--- *CW*) up in front of face then above head then out to side then down w/ jazz hands throughout;

S {Disco Lunge} On last beat of music lunge sd R w/soft knee catching lady in L arm trng upper body slightly LF to look at ptr;

STANDBY TEACHES

“Remember When”	Phase V+2 Slow Two Step	Curt & Tammy Worlock
“St Elmo’s Fire”	Phase IV+1 Slow Two Step	Karen & Ed Gloodt
“Tango of the Roses”	Phase IV+2 American Tango	Bob & Sally Nolen

REMEMBER WHEN

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

MUSIC: CD - Alan Jackson Greatest Hits Volume 2 - "Remember When" Track #18

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

SEQUENCE: Intro, A, B, A, C, A (1-8), D, Ending **FOOTWORK:** Described for M - W opp (or as noted)

RHYTHM: Slow Two-Step **PHASE:** V+2 **RELEASED:** July 2011

INTRO

1 - 5 WAIT 2 BEATS,, 2 TRAVELING CHASSES; (DLW); BASIC LADY ROLL LEFT TO SKATERS; 2 SKATER OPEN RIGHT TURNS;;

- Wait 2 beats in TANDEM POS LOD M in front & slightly to W's R twd WALL both hands w/finger grip hold joined behind M & both with L foot free,, **NOTE:** Same footwork for first 8 measures.
- 1 - Fwd L LOD toe pointed DLC comm LF trn,-, cont slight LF trn sd & fwd R twd DLW, cl L to R to fc DLC;
- 2 - Fwd R DLC toe pointed LOD comm RF trn,-, cont RF trn sd & fwd L twd DLC, cl R to L to fc DLW;
- 3 - Releasing L hands sd & fwd L leading W fwd,-, XRIB of L, rec L (fwd L comm LF trn,-, sd & fwd R cont LF roll, fwd L) re-join L hands in front of M to end in SKATERS POS FCING DLW;
- 4 - Fwd R DLW comm RF trn,-, fwd & sd L out stepping W cont RF trn to fc RLOD, cont slight RF trn bk R still in SKATERS POS FCING DRC;
- 5 - Bk L DLW comm RF trn,-, sd & fwd R behind & between W's feet cont RF trn to fc LOD, cont slight RF trn fwd L still in SKATERS POS FCING DLW;

6 - 9 FWD UNDERARM ROLL R; R HANDS FWD 3; FWD LADY SPIRAL FACE CL LADY TCH w/M's HEAD LOOP; SIDE DRAW CLOSE TO CUDDLE;

- 6 - Fwd R LOD,-, fwd L trng ¾ RF as L arm loops over W's head, cont RF trn sd & fwd R taking joined L hands down behind M's back;
- 7 - Joining R hands in front of W fwd L,-, fwd R, fwd L;
- SQQ** 8 - Releasing L hands behind M's back fwd R leading W to spiral under R hands,-, fwd & sd L to fc ptr & WALL (SQ-) placing L arm around W & comm to take R hands over head, cl R to L completing M's head loop and release R hands (fwd R, spiral 7/8 LF under joined R hands, cont LF trn fwd L to fc ptr, tch R to L);
- SS** 9 - Sd L place R arm around W,-, cl R to L to CUDDLE POS M FCING WALL W's arms on top of M's shoulders,-;

PART A

1 - 4 OPEN TWISTY BASIC;; TRAVELING RIGHT TURN; w/ZIG ZAG TO BFLY;

- 1 - On the word "When" trng slightly RF sd L extending R arm out to sd,-, XRIB of L, rec L (trng slightly RF sd R extending R arm out to sd,-, XLIF of R, rec R) to end BOLERO SDCR DRW w/R arms extended out to sd;
- 2 - Trng LF sd R placing R arm around W & extending L arm out to sd,-, XLIF of R, rec R (trng LF sd L extending L arm out to sd,-, XRIF of L, rec L) to end BOLERO BJO M FCING DLW w/L arms extended out to sd;
- 3 - Keeping L arms extended trng RF crossing in front of W sd & bk L to CP RLOD,-, XRIB of L pressure wgt, twist trn 5/8 RF on both feet to fc DLW & shift full wgt bk to L (fwd R LOD between M's feet,-, cont RF trn around M fwd L twd WALL, fwd R twd RLOD checking) to end BOLERO BJO M FCING LOD;
- 4 - Fwd R twd LOD outsd ptr trng RF,-, cont RF trn sd L join lead hands, bk R blend to BFLY SDCR DRW;

5 - 8 LUNGE BASIC w/RIFF TURN EACH WAY;; UNDERARM TURN SHAKE HANDS; OPEN BREAK;

- 5 - Trng LF sd L to BFLY WALL flexing L knee,-, rec R, cl L to R (trng RF sd R,-, rec L toe pointing DRC/spin LF 1 full trn, cl R to L);
- 6 - Sd R to BFLY WALL flexing knee,-, rec L, cl R to L (sd L,-, rec R toe pointing DLC/spin RF 1 full trn, cl L to R);
- 7 - Sd L,-, bk R, rec L (sd R,-, fwd & across L trng RF under joined lead hands, fwd R cont RF trn to fc M);
- 8 - Joining R hands sd R,-, apart L extending L arm out to sd, slightly XRIF of L to end in slot closest to LOD;

9-12 TRADE PLACES TWICE;; LADY SPIRAL TO CLOSED REVERSE; LUNGE LADY RONDE LARIAT;

- 9 - Pull by ptr releasing R hand hold passing R shoulders fwd L twd WALL trng ½ RF (LF),-, join L hands apart R extending R arm out to sd, rec L;
- 10 - Pull by ptr releasing L hand hold passing L shoulders fwd R twd COH trng ½ LF (RF),-, join R hands apart L extending L arm out to sd, rec R;
- 11 - Raising joined R hands fwd L trng ¼ RF to fc RLOD leading W to spiral & change to lead hand hold,-, sd R COH XLIF of R (fwd R, spiral ¾ LF to fc LOD under joined R hands, sd L, XRIF of L) blending to CP RLOD;
- s--** 12 - Sd & fwd R twd COH soften knee & lead W to turn & ronde,-, hold while leading W to lariat around you (SQQ) taking L arm over head (sd & bk L trng ½ RF as you ronde R ft CW to fc RLOD,-, XRIB of L, sd L behind M);

13-16 M CLOSE & OUTSIDE ROLL; FALLAWAY RONDE & ROLL; CROSS CHASSE; OPEN BASIC;

- 13 - Rise closing L to R continue to lead W around you to your L side,-, fwd R, XLIF of R (fwd R twd RLOD to M's L sd,-, fwd & sd L trng RF under joined lead hands, fwd R cont RF trn to fc M);
- 14 - Blending to BFLY WALL sd R ronde L leg to XIB of R no wgt,-, XLIB of R, sd R comm RF roll RLOD;
- 15 - Fwd L cont RF roll to fc ptr & WALL,-, sd R back to BFLY WALL, XLIF of R;
- 16 - Trng LF sd R scooping ptr up w/R arm to V-shape ½ OPEN POS FCING LOD,-, XLIB of R, rec R;

PART B**1 - 4 BASIC TO BFLY; REV UNDERARM WRAP M IN 2 (R FT); FWD 3; SWEETHEART SWITCH;**

- 1 - Trng slightly RF sd L,-, XRIB of L, rec L to end BFLY WALL;
- s-q (SQQ) 2 - Sd R,-, lead W to trn under lead hands tch L to R maintain trailing hands, trng slightly LF sd & fwd L (sd L,-, fwd & across R trng LF under joined lead hands, cont LF trn sd & fwd L) to end in WRAP POS FCING DLW;
NOTE: Same footwork now (though not always identical) for measures 3 thru 16.
- 3 - Fwd R,-, fwd L, fwd R moving up to sd of W;
- 4 - Fwd L twd DLW trn sharply RF to L wrap pos fcng COH,-, cont RF trn small sd R twd LOD leading W to step further sd, cont RF trn small fwd & across L completing ¾ RF trn allowing W in front of you to end having changed sides in LEFT WRAP POS FCING DLC;

5 - 8 SWEETHEART BREAK; PARALLEL CHASE; 2ND ONE LEAD HANDS LADY ROLL OUT TO; SLOW RONDE HEAD LOOP M TURN TO TANDEM LINE w/HAND CHANGE;

- 5 - Fwd & sd R LOD trn ¼ LF,-, XLIB of R, rec R to end in WRAP POS FCING DRC;
- 6 - Fwd & sd L RLOD trng ¼ RF,-, sd & fwd R, XLIF of R to LEFT WRAP POS FCING DLC;
- 7 - Fwd & sd R LOD trng ¼ LF,-, releasing trailing hands lead W to roll out sd & fwd L, raising joined lead hands XRIF of L (fwd & sd R LOD trng ¼ LF,-, maintain lead hand hold sd & fwd L comm LF roll, fwd R cont LF roll to fc DRC) to end in brief TANDEM POS M BEHIND W FCING DRC w/lead hands held high between ptrs;
- ss 8 - Fwd L taking lead hands over W's head,-, trng ½ LF on L as you chg W's R hand to your R hand cl R to L join L hands (fwd L RLOD, ronde R ft CCW, cont ronde and swl ½ LF on L, cl R to L) to end in Intro's start pos;

9 -13 2 TRAVELING CHASSES; (DLW); BASIC LADY ROLL LEFT TO SKATERS; 2 SKATER OPEN RIGHT TURNS;;

- 9-13 - Repeat Measures 1 thru 5 of Intro;;;;;

14-17 FWD UNDERARM ROLL R; R HANDS FWD 3; FWD LADY SPIRAL FACE CL LADY TCH w/M's HEAD LOOP; SIDE DRAW CLOSE TO CUDDLE;

- 14-17 - Repeat Measures 6 thru 9 of Intro;;;;;

PART A**PART C****1 - 5 SLIDING DOOR BASIC;; SLIDE TO SWEETHEART RUN; 2 OPEN TWINKLES;;**

- 1 - Sd L twd COH sliding trailing arms to a hand hold,-, XRIB of L, rec L (sd R WALL,-, XLIB of R, rec R);
- 2 - Sd R twd WALL sliding behind W,-, XLIB of R to a lead hand hold, rec R (sd L COH,-, XRIB of L, rec L);
- 3 - Sd L twd COH sliding behind W as you loop joined lead hands over W's head,-, join trailing hands around W's R sd in WRAP POS LOD fwd R, fwd L (sd R WALL,-, fwd L, fwd R);
- 4 - Fwd R releasing trailing hands around W,-, fwd L trng ½ RF, cl R to L (fwd L,-, fwd R trng ½ LF, cl L to R) to end in LEFT OPEN POS FCING RLOD;
- 5 - Fwd L,-, fwd R trng ½ LF, cl L to R (fwd R,-, fwd L trng ½ RF, cl R to L) to end in OPEN POS FCING LOD;

6 -10 FWD & LADY WRAP; FWD & LADY UNWRAP; FWD 3 TO ½ OP; M SWITCH TWICE; TO PU;

- 6 - Fwd R,-, fwd L leading W to trn L maintaining trailing hand hold, fwd R (fwd L,-, fwd R/spiral 7/8 LF, cont LF trn fwd L) join lead hands in front of W to end in WRAP POS FCING LOD;
- 7 - Fwd L,-, releasing lead hand hold fwd R leading W to trn R, fwd L (fwd R,-, fwd L/spiral 7/8 RF, cont RF trn fwd R) to end in OPEN POS FCING LOD;
- 8 - Fwd R,-, releasing trailing hand hold fwd L comm to shape twd ptr & blend to ½ OPEN LOD, XRIF of L;
- 9 - Fwd L DLW changing sides & sharply trng RF scooping ptr up w/L arm,-, fwd & sd R, fwd & across L (fwd R,-, fwd & sd L, fwd & across R) to end in V-shape LEFT ½ OPEN POS FCING LOD;
- 10 - Fwd R DLC changing sides & sharply trng LF scooping ptr up w/R arm,-, fwd & sd L, fwd & across R (fwd L,-, fwd & sd R, fwd & across L trng LF) joining lead hands to end almost CP LOD;

11-13 START TRIPLE TRAVELLER;; BOTH ROLL IN:

- 11 - Trng LF fwd L LOD joining lead hands,-, cont LF trn fwd & sd R raise joined lead hands & release ptr from trailing arm, fwd & across L (trng LF sd & bk R,-, cont LF trn fwd & sd L, fwd R cont trng LF under joined lead hands to fc M);
- 12 - Fwd & sd R, spiral 7/8 LF under joined lead hands, fwd L comm to bring lead hands down, fwd R cont to sweep lead hands down & back (fwd & sd L shaping RF to M,-, fwd & across R, fwd & sd L);
- 13 - Fwd L,-, fwd R trng LF releasing lead hand hold, cont LF trn fwd L (fwd R,-, fwd L trng RF, cont RF trn fwd R);

**14-18 BASIC ENDING M FOLD; (TO REVERSE) PIVOT 3 w/PREP FC WALL;-;
SAME FOOT LUNGE;-; CHANGE SWAY;-; RECOVER CLOSE LADY TCH TO CUDDLE WALL;-;**

- 14 - Trng slightly LF sd R blending to CP COH,-, XLIB of R, rec R comm to fold RF in front of W (trng slightly RF sd L,-, XRIB of L, rec L);
- 15 - Cont RF trn sd & bk L to CP LOD pivot ½ RF to fc RLOD,-, fwd R between ptr's feet pivot ½ RF to CP LOD, bk L cont slight pivot ¼ RF;
- s 16 - Completing RF pivot on L tch R to L to prep pos FCING WALL,-, lower on L with slight L sway/reach sd R toe pointing DRW w/soft knee stretch upward and sway R (cont RF trn on R small sd & bk L to prep pos,-, XRIB of L well underneath body head well to L);
- s 17 - Leading from L hip change sway trng slightly RF stretching R sd to open head to L & W's head to R,-, rec L,-;
- s- 18 - Close R to L as you release lead hand hold & place L arm around W,-, hold (trng LF to fc ptr tch R to L placing (-) R hand on top of M's L shoulder,-, hold) to CUDDLE POS FCING WALL,-;

PART A (1-8)**PART D****1 - 5 2 SHADOW BREAKS;; SLOW FWD CLOSE LADY SPIRAL & OUT TO FACE;
SLOW CONTRA CHECK & EXTEND;;**

- 1 - Trng slightly RF sd L,-, XRIB of L, rec L to OPEN "V" POS w/handshake FCING RLOD;
- 2 - Trng slightly LF sd R,-, XLIB of R, rec R to OPEN "V" POS w/handshake FCING LOD;
- SS 3 - Fwd L leading W to spiral,-, cl R to L (fwd R, spiral 7/8 LF under joined R hands, cont LF trn fwd L twd LOD in front of M trng ½ LF to fc ptr) to end FCING w/R hands joined M FCING LOD,-;
- s- 4 - Lowering on R fwd L w/R sd leading,-, extend R arm straight to extend W,-;
- 5 - Cont to extend line w/more R sd lead as you comm to extend L arms,-, out to side (look well to L);

6 - 9 REC BK CL TO 2 HAND HOLD; TRAVELING CROSS CHASSE; PASS HER BY; PULL PASS;

- 6 - Rec R out of line,-, changing to low double hand hold bk L, cl R to L (rec L out of line,-, fwd R, cl L to R);
- 7 - On the word "When" trng LF fwd L LOD,-, cont LF trn sd & fwd R twd DLW, XLIF of R (trng LF bk R LOD,-, cont LF trn sd & bk L twd DLW, XRIF of L) to end FCING M FCING DLC;
- 8 - Trng RF fwd R LOD,-, fwd & sd L cont RF trn, XRIF of L (trng RF sd & slightly bk L twd WALL,-, cont RF trn small sd & fwd R, cl L to R) to end FCING M FCING DRW still low double hand hold;
- SS 9 - Bk L LOD,-, sd & bk R trng RF to face almost LOD while strongly leading W fwd on inside of circle leaving L ft (SQQ) pointed sd & bk twd RLOD,- (W fwd R while delaying fwd body movement,-, fwd L, fwd R just past M);

10-14 BOTH STEP RONDE & CIRCLE VINE; PASSING HOVERS TWICE;; SLOW TOGETHER LADY SPIRAL & FWD TO CP LOD; DIP BACK w/TWIST;

- 10 - Rec bk L/ronde R ft to sd & bk,-, XRIB of L, sd & fwd L (fwd L trng ½ RF/ronde R ft to sd & bk,-, XRIB of L, sd & fwd L) to end BFLY BJO M FCING DLW;
- 11 - Fwd R LOD (RLOD) beginning to pass by ptr while placing M's R hand on W's midsection & W's R hand on M's chest,-, fwd L rising w/¼ RF trn releasing R hand from ptr, rec R to fc DRW (DLC) w/M still on inside track & W on outside track;
- 12 - Fwd L RLOD (LOD) beginning to pass by ptr while placing M's L hand on W's midsection & W's L hand on M's chest, fwd R rising w/¼ LF trn releasing L hand from ptr, rec L to fc DLW (DRC) w/M still on inside track & W on outside track;
- s- 13 - Small sd & slightly fwd R to fc LOD joining lead hands leading W to spiral,-, tch L to R,-, hold (fwd R joining (SS) lead hands, slowly spiral 7/8 LF through rest of measure & cont LF trn small fwd L as necessary to adjust to M) to end CP LOD,-;
- NOTE:** There are actually 6 beats in this measure as the music slows or the equivalent of 3 slows.
- s- 14 - On the word "Remember" bk & sd L softening L knee,-, rotate upper body LF (fwd R softening R knee,-, allow M to rotate you LF) still in CP,-;

ENDING

- 1 - 4 SLOW RUDOLPH RONDE; LADY BK M FWD SWVL TO FC; SIT LINE,-, & EXTEND ARMS,-;;**
- s- 1 - On the word "When" keeping L ft bk strong fwd R between W's feet flexing R knee while slowly turning upper body RF leading W's ronde (bk L LOD flexing L knee and slowly swing R ft up & out in a circular clockwise ronde movement while trng RF on L ft and allowing head to open) to SCP LOD;
 - S 2 - Wait until W has achieved Fallaway pos,-, then release R sd hold fwd L swivel 3/8 RF no rise to face ptr & (S-) RLOD (bk R RLOD w/L toe pointed fwd LOD,-, hold),-;
 - 3 - Slowly extend lead arms leading W to Sit Line,-, slowly comm to extend trailing arm straight up (lower on R),-;
 - 4 - Both cont to slowly extend trailing arms straight up past ear palm out to end LEFT OPEN FCING IN SIT LINE POS M FCING RLOD;

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

ST. ELMO'S FIRE

CHOREO: Karen and Ed Gloodt, 300 Beaumont, Ardmore, OK 73401
Email: egloodt@netscape.net 580-226-0445

MUSIC: St. Elmo's Fire, Owen Richard, *Hollywood Love Songs*, track 12
available as download from Amazon (slow 7- 8%, or as desired)

RHYTHM: Slow Two Step

PHASE: PH IV+1(triple traveler) +2 (the square, passing x chasse) above average difficulty

FOOTWORK: Opposite, unless otherwise noted (W's footwork in parentheses)

SEQUENCE: INTRO A B A B C INTERLUDE A B C INTERLUDE A B (1-6) ENDING

INTRODUCTION

1-4 BFLY WALL WAIT;; SOLO TURN 6 TO BFLY;;

1-2 {wait} BFLY wait;;

3-4 {solo trn 6} Fwd L trng LF away from ptr, -, sd R cont trn, cl L to fc RLOD: Bk R cont trn, -, sd L, cl R to BFLY;

PART A

1-4 SIDE BASIC; BASIC ENDING LADY WRAP; FWD RUN 2; PICKUP RUN 2 TO LOW BFLY;

1 {sd basic} Sd L, -, XRib, rec L;

2 {basic ending lady wrap} Sd R, -, XLib leading W to trn LF, rec R trng to fc LOD (W sd L, -, XRif trng LF, rec L to fc LOD):

3 {fwd run 2} Fwd L, -, fwd R, fwd L;

4 {p/up run 2} Fwd R leading W to P/UP, fwd L, fwd R to low BFLY (W P/UP L, -, bk R, bk L);

5-8 TRAVELING CROSS CHASSE; PASSING CROSS CHASSE; 2 BACK CROSS CHASSES

BFLY WALL;;

5 {traveling x chasse} W/ hnds at waist level elbows in fwd L trng slightly LF, -, sd & fwd R, XLIF (W bk R slight LF trn, -, bk & sd L, XRIF);

6 {passing x chasse} Sd R bring L sd strongly fwd, -, pass W on inside of circle sd L, XRIF to fc RLOD

(W bk L to fc COH, -, cont trng sd R, XLIF of R to end fcg LOD);

7-8 (2 bk x chasses) Bk L bringing R sd bk, -, diag sd R, XLIF of R; Bk R bringing L sd strongly bk to lead

W fwd LOD, -, sd L to fc WALL, XRIF to BFLY (W XLIF);

PART B

- 1-4 UNDERARM TURN; OPEN BREAK; CHANGE SIDES UNDERARM; BASIC ENDING TO PICKUP;
- 1 {undarm trn} Sd L, -, XRib, rec L (W Sd R comm to trn RF under lead arms, -, XLIF trng to fc RLOD, fwd R trng to fc ptr);
- 2 {op brk} Sd R, -, rk apt L, rec R;
- 3 {chg sds} Fwd L leading W to trn LF under joined hnds, -, sd R to fc COH, XLIF (W fwd R trning LF und joined hnds to momentarily fc RLOD, -, sd L to fc ptr & wall, XRIF);
- 4 {basice ending to p/up} Sd R, -, XLIB, rec R leading W to P/UP (W sd L, -, XRIB, XLIF to CP RLOD);
- 5-8 LEFT TURN INSIDE ROLL; BASIC ENDING; 2 OPEN BASICS TO BFLY;; [2nd & 3RD TIMES TO P/UP)
- 5 {left trn inside roll} Fwd L trng LF to fc WALL, -, sd R, XLIF (bk R trng LF ¼ -, sd L trng LF und lead arms, sd R cont trng LF to fc ptr);
- 6 {basic ending} Sd R, -, XLIB of R, rec R (Sd L, -, XRIB of L, rec L);
- 7-8 {op basics} Blending to left ½ OP sd L, -, brk bk R, rec L; Sd R, -, brk bk L, rec R to BFLY;

REPEAT A**REPEAT B PICKING UP****PART C**

- 1-4 TRIPLE TRAVELER LOD;;; BASIC ENDING TO BFLY;
- 1-3 {triple traveler}; Fwd L trng LF to fc COH, -, sd R, XLIF (W bk R trng LF ¼ -, sd L trng LF und lead hnds, sd R cont trng LF to fc ptr); Fwd R spiral LF und jnd hnds, -, lowering hnds fwd L, R
(W trn fc LOD fwd L, -, fwd R, fwd L); Fwd L bringing hnds down & bk, -, fwd R bringing hnds up around leading W to roll RF (W fwd R comm RF trn, -, sd & bk L trng RF und jnd hnds, cont RF trn fwd R to loose CP);
- 4 {basic ending} Sd R, -, XLIB of R, rec R to BFLY (Sd L, -, XRIB of L, rec L);
- 5-8 2 LUNGE BASICS;; UNDERARM TURN; LUNGE REC SIDE TO FC RLOD /LADY LARIAT TO LOP;
- 5-6 {lunge basics} Sd L, -, rec R, XLIF (XRIF); Sd R, -, rec L, XRIF;
- 7 {undarm trn} Sd L, -, XRIB of L, rec L (Sd R comm to trn RF under lead arms, -, XLI trng to fc LOD, fwd R to M's R sd);
- 8 {lunge rec sd/lady lariat} Sd R twd LOD leading W to lariat, -, rec L trng LF RLOD, sm sd R to LOP (W fwd L, -, fwd R circling beh M, fwd L to LOP RLOD);
- 9-10 OUTSIDE ROLL; OPEN BASIC;
- 9 {outside roll} Fwd L toeing twd ptr bring joined hndsdown & bk, -, fwd R, fwd L bringing hnds up & around leading W to roll RF to loose CP (W fwd R comm RF trn, sd & bk L trng RF und joined hnds, cont RF trn fwd R);
- 10 {op basic} Sd R, -, brk bk L, rec R to ½ OP;

INTERLUDE**1-4 THE SQUARE;;;:**

1-4 *{the square}* Like a switch M XIF of W sd L, -, trng RF to step sd R twd COH in L ½ OP, XLIF of R

(W fwd R, -, sd L twd COH, XRIF of L starting to XIF of M): FwdR, -, sd L twd RLOD, XRIF of L starting to XIF of W (W like a switch XIF of M sd L, -, trng RF to step sd R twd RLOD in ½ OP, XLIF of R); Like a switch M XIF of W sd L, -, trng RF to step sd R twd WALL in L ½ OP, XLIF of R

(W fwd R, -, sd L twd WALL, XRIF of L starting to XIF of M): FwdR, -, sd L twd LOD, XRIF of L

(W like a switch XIF of M sd L, -, trng RF to step sd R twd LOD in ½ OP, XLIF of R to BFLY);

REPEAT A**REPEAT B PICKING UP****REPEAT C****REPEAT INTERLUDE****REPEAT A****REPEAT B (1-6)****ENDING****1- 4 UNDERARM TURN; REVERSE UNDERARM TURN; SYNCOPATED TWIST VINE 8 (W/ MUSIC);: ****

1 *{undarm trn}* Sd L, -, XRIB of L, rec L to BFLY (Sd R comm to trn RF under lead arms, -, XLIF trng to fc RLOD, fwd R trng to fc ptr);

2 *{rev undarm trn}* Slowing slightly sd R, -, XLIF leading W to trn LF, rec R trng to fc BFLY (W sd L, -, XRIF trng LF, rec L to BFLY):

3-4 *{twist vine 8}* Matching notes Sd L, -, XRIB (W XLIF) /sd L, XRIF (W XLIB); Sd L, XRIB, sd L, XRIF;

5 SIDE LUNGE & SHAPE;

5 *{sd lunge}* Sd L on soft knee looking LOD, -, lowering to oversway line leaving R toe pointed RLOD & stretching L sd look up & to RLOD, -;

**The twist vine 8 timing is approximately S&QQQQQQ;;

TANGO OF THE ROSES IV

Choreographers: Bob & Sally Nolen
Address: 790 Camino Encantado, Los Alamos, NM 87544
Rhythm & Phase: American Tango - Phase IV+2 (Qk Promenade w/Swivel Cls's, Clsd Promenade Ending)
Music: Kris Kalogersen
Speed: As Download from Amazon & Time: 1:52 Min
Sequence: INT A B Bridge A(MOD) B(MOD) Bridge A(MOD) B(1-6) Bridge End

Tel: 505-662-7227

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Timing

Introduction

1 Wait CP/LOD 1 Beat;

1 {Wait} Wait 1 beat;

Part A

1-4 Tango Walks; Telemark to SCP; Qk Pk Up, Fwd, Right Lunge; Bk Rk 3;

1 {Tango Walks} CP fcng LOD - fwd L, -, fwd R, -; (CP fcng RLOD - bk R, -, bk L, -;)

2 {Telemark to SCP} In cp/lod fwd L commcg to turn LF, sd R continuing turn, sd& slightly fwd L to end in tight semi-CP, -; (In CP bk R commcg to turn LF bringing L besd R with no wgt, cont turn LF on R heel [heel turn] & change wgt to L, stp sd & slightly fwd R to end in tight semi-CP, -;)

qqs 3 {Qk Pk Up, Fwd, Right Lunge} Fwd R picking up, fwd L, wflex L knee move sd & slightly fwd onto R keeping L sd in twd prtnr & as wgt is taken on R flex R knee & make slight body turn to L & look at prtnr; (Fwd L picking up, bk R, wflex Lflex R knee move sd & slightly bk onto L keeping R sd in twd prtnr & as wgt is taken on L flex L knee & make slight body turn to L;)

4 {Bk Rk 3} Rec bk L, rk fwd R, rec bk R,-;

5-8 Bk Trn Cls; Prog Rk 3; Prog Rk 3; Prog Rk 3;

5 {Bk Trn Cls} Bk R trning left to coh/lod, sd & fwd L, cls R to L, -; (fwd L trning to w/rlod, sd & bk R, cls L, -;)

6 {Prog Rk 3} Rk fwd L, rec fwd R rk fwd L, -;

7 {Prog Rk 3} Rk fwd R, rec fwd L, rk fwd R, -;

8 {Prog Rk 3} Rk fwd L, rec fwd R, rk fwd L, -;

9 Fwd Fc Cls;

9 {Fwd Fc Cls} CP fcng LOD - fwd R, fwd to face wall L CP/W, cls R,-;

Part B

1-4 Doble Cruz; ; Bk Whisk; Qk Fwd, Promenade Lk to Cls Tap;

sq;qqq 1-2 {Doble Cruz} Fwd L to semi-CP, -, thru R, sd L to CP; X R in bk of L, ronde L, X L in bk of R starting a 1/4 LF turn, bk R to contra BJO pos; (fwd R to semi-CP, -, thru L, sd R to CP; X L in bk of R, ronde R, X R in bk of L starting a 3/4 LF turn, cont turn fwd L to contra BJO pos;)

qqs 3 {Bk Whisk} CP fcng DLW Bk L, diag bk R, XLIBR in SCP-; (CP fcng RLC Fwd R to BJO strtn a RF trn, sd L trng 1/8 RF, XRIBL trng 1/8 RF in SCP-;)

qq&q&q 4 {Qk Fwd, Promenade Lk to Cls Tap} In scp pos fwd R, fwd L/ lk R bhnd L, fwd L/ cls R to L with tap lod; (In scp pos fwd L, fwd R / lk R bhnd L, step fwd R / cls L to R with tap lod;)

5-7 Qk Promenade w/Swivel Cls's w/Clsd Promenade Ending; ; Tango Walks;

qqqq 5 {Qk Promenade w/Swivel Cls's} In cp/w Sd & fwd L trng to scp, fwd & across R, Swvl RF/cl L to R; Swvl LF/fwd & across R, sd & fwd L; **NOTE:** Swivel action takes place from the waist down (hips down through the feet) while upper body remains still and head remain open looking towards LOD.

qqqq 6 {Clsd Promenade Ending} Swvl LF/fwd & across R, sd & slightly fwd L trng W square, cl R to L(fwd & across L, trng LFs & slightly bk R, cl L to R) to CP dlw,-;

7 {Tango Walks} CP fcng LOD - fwd L, -, fwd R, -; (CP fcng RLOD - bk R, -, bk L, -;)

Part Bridge

1-2 Open Reverse Turn Closed Finish; ;

1-2 {Open Reverse Turn Closed Finish} Fwd L turning LF, fwd R continuing turn, bk L in CBMP reverse line of progression, -; bk R turning LF, sd & fwd L, close R near L in CP, -; (bk R turning LF, sd L, fwd R outsd prtnr in CBMP, -; fwd L turning LF, sd & bk R, close L near R to CP, -;)

Part A(MOD)

1-4 Tango Walks; Telemark to SCP; Qk Pk Up, Fwd, Right Lunge; Bk Rk 3;

1 {Tango Walks} CP fcng LOD - fwd L, -, fwd R, -; (CP fcng RLOD - bk R, -, bk L, -;)

2 {Telemark to SCP} In cp/lod fwd L commcg to turn LF, sd R continuing turn, sd& slightly fwd L to end in tight semi-CP, -; (In CP bk R commcg to turn LF bringing L besd R with no wgt, cont turn LF on R heel [heel turn] & change wgt to L, stp sd & slightly fwd R to end in tight semi-CP, -;)

qqs 3 {Qk Pk Up, Fwd, Right Lunge} Fwd R picking up, fwd L, wflex L knee move sd & slightly fwd onto R keeping L sd in twd prtnr & as wgt is taken on R flex R knee & make slight body turn to L & look at prtnr; (Fwd L picking up, bk R, wflex Lflex R knee move sd & slightly bk onto L keeping R sd in twd prtnr & as wgt is taken on L flex L knee & make slight body turn to L;)

4 {Bk Rk 3} Rec bk L, rk fwd R, rec bk R,-;

5-8 Bk Trn Cls; Prog Rk 3; Prog Rk 3; Tango Walks to Scp;

- 5 {Bk Trn Cls} Bk R trning left to coh/lod, sd & fwd L, cls R to L, -; (fwd L trning to w/rlod, sd & bk R, cls L, -;)
 6 {Prog Rk 3} Rk fwd L, rec fwd R rk fwd L, -;
 7 {Prog Rk 3} Rk fwd R, rec fwd L, rk fwd R, -;
 8 {Tango Walks to Scp} CP fcng LOD - fwd L, -, fwd R to scp, -; (CP fcng RLOD - bk R, -, bk L, -;)

Part B(MOD)**1-4 Doble Cruz; ; Bk Whisk; QK Fwd, Promenade Lk, Pk Up;**

- sq;qqq 1-2 {Doble Cruz} Fwd L to semi-CP, -, thru R, sd L to CP; X R in bk of L, ronde L, X L in bk of R starting a 1/4 LF turn, bk R to contra BJO pos; (fwd R to semi-CP, -, thru L, sd R to CP; X L in bk of R, ronde R, X R in bk of L starting a 3/4 LF turn, cont turn fwd L to contra BJO pos;)
 qqs 3 {Bk Whisk} CP fcng DLW Bk L, diag bk R, XLIBR in SCP-; (CP fcng RLC Fwd R to BJO strng a RF trn, sd L trng 1/8 RF, XRIBL trng 1/8 RF in SCP-;)
 qq&qq 4 {Fwd to Promenade Lk, Pk Up} In scp pos fwd R, -, fwd L/ lk R bhnd L, fwd L, pkng up R cp/lod; (In scp pos fwd L, /lk R bhnd L, step fwd R, pkng up L to cp/lod;)

5-6 Tango Wilks; Tango Drw;

- ss;qq 5 {Cisd Promenade Ending; Swvl LF/fwd & across R, sd & slightly fwd L trng W square, cl R to L(fwd & across L, trng LFs & slightly bk R, cl L to R) to CP dlw,-;
 1 {Tango Walks} CP fcng LOD - fwd L, -, fwd R, -; (CP fcng RLOD - bk R, -, bk L, -;)
 6 {Fwd & Tango Drw} Cp/lod walk L-, sd R, draw L to R;

Part Bridge**1-2 Open Reverse Turn Closed Finish; ;**

- 1-2 {Open Reverse Turn Closed Finish} fwd L turning LF, fwd R continuing turn, bk L in CBMP reverse line of progression, -; bk R turning LF, sd & fwd L, close R near L in CP, -; (bk R turning LF, sd L, fwd R outsd prttr in CBMP, -; fwd L turning LF, sd & bk

Part A(MOD)**1-4 Tango Walks; Telemark to SCP; Qk Pk Up, Fwd, Right Lunge; Bk Rk 3;**

- 1 {Tango Walks} CP fcng LOD - fwd L, -, fwd R, -; (CP fcng RLOD - bk R, -, bk L, -;)
 2 {Telemark to SCP} In cp/lod fwd L commcg to turn LF, sd R continuing turn, sd& slightly fwd L to end in tight semi-CP, -; (In CP bk R commcg to turn LF bringing L besd R with no wgt, cont turn LF on R heel [heel turn] & change wgt to L, stp sd & slightly fwd R to end in tight semi-CP, -;)
 qqs 3 {Qk Pk Up, Fwd, Right Lunge} Fwd R picking up, fwd L, wflex L knee move sd & slightly fwd onto R keeping L sd in twd prttr & as wgt is taken on R flex R knee & make slight body turn to L & look at prttr; (Fwd L picking up, bk R, wflex Lflex R knee move sd & slightly bk onto L keeping R sd in twd prttr & as wgt is taken on L flex L knee & make slight body turn to L;)
 4 {Bk Rk 3} Rec bk L, rk fwd R, rec bk R,-;

5-8 Bk Trn Cls; Prog Rk 3; Prog Rk 3; Tango Walks to Scp;

- 5 {Bk Trn Cls} Bk R trning left to coh/lod, sd & fwd L, cls R to L, -; (fwd L trning to w/rlod, sd & bk R, cls L, -;)
 6 {Prog Rk 3} Rk fwd L, rec fwd R rk fwd L, -;
 7 {Prog Rk 3} Rk fwd R, rec fwd L, rk fwd R, -;
 8 {Tango Walks to Scp} CP fcng LOD - fwd L, -, fwd R to scp, -; (CP fcng RLOD - bk R, -, bk L, -;)

Part B(1-6)**1-4 Doble Cruz; ; Bk Whisk; Qk Fwd, Promenade Lk to Cls Tap;**

- sq;qqq 1-2 {Doble Cruz} Fwd L to semi-CP, -, thru R, sd L to CP; X R in bk of L, ronde L, X L in bk of R starting a 1/4 LF turn, bk R to contra BJO pos; (fwd R to semi-CP, -, thru L, sd R to CP; X L in bk of R, ronde R, X R in bk of L starting a 3/4 LF turn, cont turn fwd L to contra BJO pos;)
 qqs 3 {Bk Whisk} CP fcng DLW Bk L, diag bk R, XLIBR in SCP-; (CP fcng RLC Fwd R to BJO strng a RF trn, sd L trng 1/8 RF, XRIBL trng 1/8 RF in SCP-;)
 qq&q&q 4 {Qk Fwd, Promenade Lk to Cls Tap} In scp pos fwd R, fwd L/ lk R bhnd L, fwd L/ cls R to L with tap lod; (In scp pos fwd L, fwd R / lk R bhnd L, step fwd R / cls L to R with tap lod;)

5-6 QK Promenade w/Swivel Cls's w/Cisd Promenade Ending; ;

- qqqq 5 {Qk Promenade w/Swivel Cls's} In cp/w Sd & fwd L trng to scp, fwd & across R, Swvl RF/cl L to R; Swvl LF/fwd & across R, sd & fwd L; **NOTE:** Swivel action takes place from the waist down (hips down through the feet) while upper body remains still and head remain open looking towards LOD.
 qqqq 6 {Cisd Promenade Ending} Swvl LF/fwd & across R, sd & slightly fwd L trng W square, cl R to L(fwd & across L, trng LFs & slightly bk R, cl L to R) to CP dlw,-;

Part Bridge**1-2 Open Reverse Turn Closed Finish; ;**

- 1-2 {Open Reverse Turn Closed Finish} fwd L turning LF, fwd R continuing turn, bk L in CBMP reverse line of progression, -; bk R turning LF, sd & fwd L, close R near L in CP, -; (bk R turning LF, sd L, fwd R outsd prttr in CBMP, -; fwd L turning LF, sd & bk

Part End**1 Corte;**

- 1 {Corte} CP fcng LOD rec bk L keeping R leg extnded sd, -, -; (rec fwd R & lift leg up along M's outer thigh with toe pointed to floor, -, bring leg down, -;)

**PLEASE ATTEND
the
Annual General Membership (AGM)
Meeting**

Saturday, July 23, 2011

1:00pm to 2:00pm

Hall B (Phase IV - V Hall)

**Following are the proposed bylaws
changes to be voted upon at the
meeting.**

General Membership (AGM) Meeting

Saturday July 23, 2011

1:00pm to 2:00pm in Hall B (IV - V Hall)

1. PROPOSAL TO REDUCE THE SIZE OF THE ICBDA BOARD OF DIRECTORS

Submitted by Tom & Gail Debo, Committee Chaircouple

BACKGROUND: At the Board of Directors (BOD) meeting in Joplin, MO, July 21, 2009, the President appointed a committee to investigate reducing the size of the Board of Directors and report their findings to the board at the BOD meeting in San Antonio, TX, in 2010. Members of this committee were: Tom Debo – Chairman, Brent Moore, Mark Prow and Susie Rotscheid.

Throughout the year this committee developed and discussed several alternatives for reducing the size of the BOD, including making the size of the board a percentage of the total membership (changing as the membership size changes) and reducing the number of positions on the Board to 18, 15, or 12. Note: a position can be occupied by a couple or a single member. All members of this committee, and many members of the board, felt that the Board should be reduced from 21 positions to a smaller number. Reasons introduced and considered included (1) the board appears to be too large for an organization of ICBDA's size, (2) may make the annual meeting and electronic meetings more efficient and it may be a little easier to get policy/decisions made, (3) save money since the expenses for the annual meeting would be less, and (4) recruit fewer board members. After discussing the pros and cons of these alternatives, this committee unanimously recommended the following motion to the BOD.

MOTION: Reduce the number of the ICBDA Board of Directors from 21 positions to 12.

This motion was approved at the Board of Directors meeting in San Antonio, TX, July 6, 2010, for presentation to all ICBDA members in attendance at the ICBDA Annual General Membership Meeting in Lakeland, Florida, July 23, 2011, for their approval.

It will take several years to get down to a smaller board due to Article X, Section 2 of the Bylaws, which states that any change in the number of officers or board members can not displace duly elected people currently serving. If approved by the membership, implementation would take three (3) election cycles (four (4) positions elected in 2013, four (4) positions elected in 2014, and four (4) positions elected in 2015) before we could get down to a twelve (12) position Board.

IF THE MOTION IS APPROVED BY THE MEMBERSHIP IN THE JULY 2011 ANNUAL GENERAL MEMBERSHIP MEETING the following changes will be made to the Bylaws:

ARTICLE V - Board of Directors, Section 1A change to:

The Board of Directors shall consist of twelve (12) positions elected by the active members according to the procedures in Article IX, Section 2. Active individual members and couples may be elected to the Board. The Board shall, therefore, consist of twelve (12) positions or twenty-four (24) members, except when some of the positions are occupied by an individual or when Section 2 below) or Article VI, Section 4B applies.

The following changes that are related to the number of Board positions elected each year, four (4), or the total size of the Board, twelve (12), will be made:

-**Article V, Section 1B:** election of seven (7) member couples – change to four (4)

-**Article V, Section 3C:** Quorum of at least twelve (12) members – change to six (6)

-**Article V, Section 4:** Maximum of forty-two (42) – change to twenty-four (24)

-**Article IX, Section 2K:** vote prevents naming seven (7) – change to four (4)

2 PROPOSAL TO CHANGE ELECTION PROCEDURES

Submitted by Marlyn and Michele Batcheller, Elections Chaircouple

BACKGROUND: According to Article IX Election Procedures of the bylaws, "Voting for the Board of Directors and Executive Officers will be conducted on the ICBDA website beginning May 1 and conclude July 1". The elections chair notifies the newly elected officers and board members as soon as results are obtained, usually within 2 days of the close of voting. Upon notification, these individuals are also invited to be guests at the annual board meeting which is held the day before the start of the annual ICBDA convention. Enabling our newly elected officers and board members to attend the meeting allows them to see the working of the current board, get acquainted with current board members, and comprehend the role and duties of a board member. Time to make arrangements to attend, however, is sometimes very short. For example, last year, candidates were notified of the election results on July 2 and the board meeting in San Antonio was July 6. Changing the timing of the election period to relate to the date of the annual ICBDA convention, while maintaining the current 2-month election period, would benefit our newly elected officials by giving them more time to make travel plans and get travel discounts. Voting opportunity for the general members would not change.

MOTION: To change the election period for Officers and Board members which currently begins May 1 and concludes July 1 to begin at least 3 months prior to the start date of the annual convention and continue for a 2-month period.

This motion was approved by the Board of Directors on March 8, 2011. The motion will be presented for a vote to all ICBDA members in attendance at the Annual General Membership meeting in Lakeland, Florida, July 23, 2011. This change, if approved, would take effect for the election period beginning in 2012.

IF THE MOTION IS APPROVED BY THE MEMBERSHIP IN THE JULY 2011 ANNUAL GENERAL MEMBERSHIP MEETING the following changes will be made to the Bylaws and Standing Rules (changes are identified by underlining):

BYLAWS

Article IX - Election Procedures

Section 2G change to:

The Newsletter Editor shall prominently post on page 1 of the March/April/May Quarterly #3 Newsletter, along with the URL of the official ICBDA website, this notice: "**Voting for the Board**

of Directors and Executive Officers will be conducted on the ICBDA website beginning at least 3 months prior to the start date of the annual convention and continue for a 2-month period. Candidate resumes and voting instructions will be found in the Members Area of the official ICBDA website (<http://www.icbda.com>)”.

Section 2H change to:

The Elections Committee shall prepare a voting/ mailing packet for all active Members who have requested to vote by mail ballot with the following items and send it no later than the start date of the election period:

The following sections of the Bylaws and Standing Rules need to be changed to correspond with paragraphs 2G and 2H relating to the Election Procedures:

BYLAWS – Article IX

Section 2A: Change before April 1 to at least 4 months prior to the start date of the annual convention

Section 2D: Change no later than April 1 to at least 4 months prior to the start date of the annual convention

Section 2F: Change no later than April 15 to at least 2 weeks before the election period

Section 2I, Number 7: Change June 1 to 1 month prior to the end of the election period

STANDING RULES: Section 1

President, II Annual Responsibilities:

Delete E. May: Number 1. “Announce the results of the election to all candidates who had been nominated for the Board of Directors. (See Article IX, Section 2 of the Bylaws)”.

Change E. May: Number 2 to E. May: Number 1.

Add F. June: Number 4 “Announce the results of the election to all candidates who had been nominated for the Board of Directors. (See Article IX, Section 2 of the Bylaws)” to F. June:.

Section 8 Elections, I General Duties:

A12 c: Change beginning May 1 and conclude July 1 to beginning at least 3 months prior to the start date of the annual convention and continuing for a 2- month period.

VENDOR LIST

