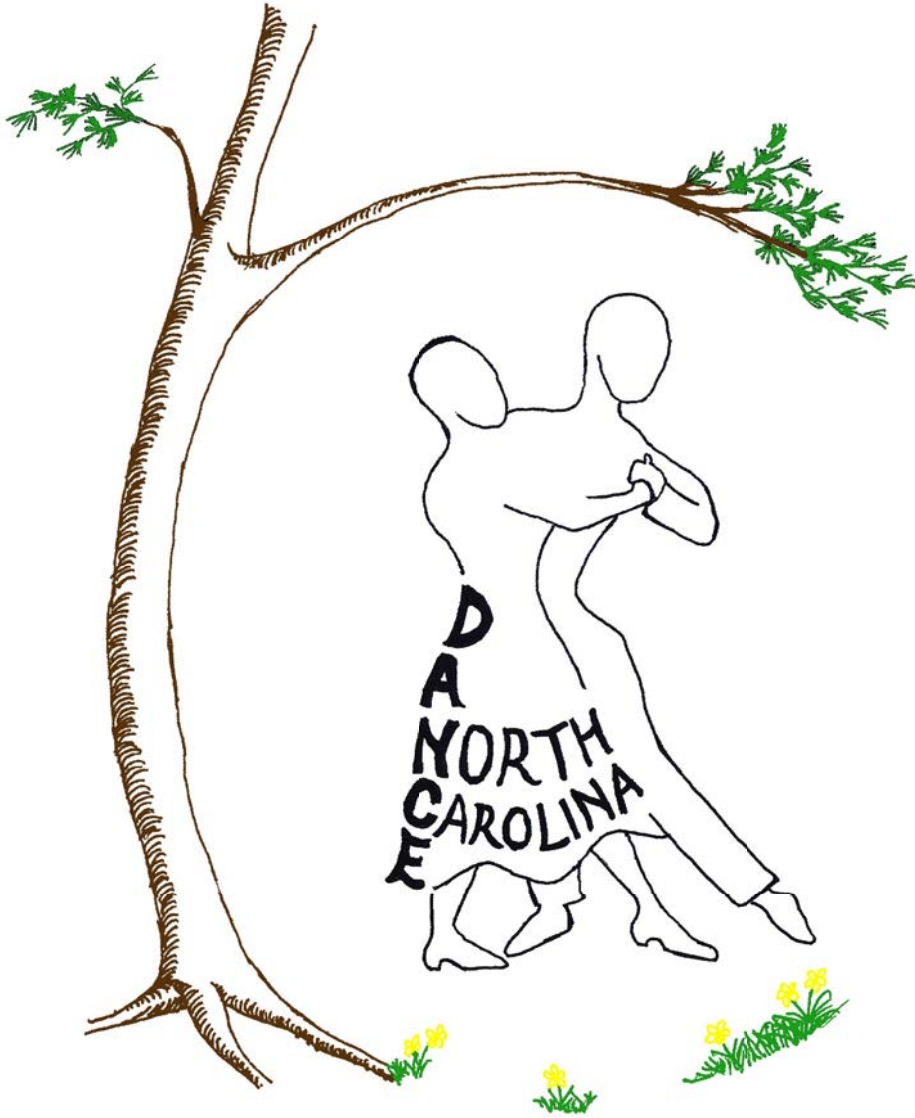




# **INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION**



**Convention 36 - Greensboro, North Carolina  
July 4 - 7, 2012**

## Greensboro Information

Greensboro is the third-largest city by population in North Carolina and the largest city in Guilford County and the surrounding Piedmont Triad metropolitan region. According to the 2010 US Census, Greensboro's population stands at 270,000.

The city is located at the intersection of two major interstate highways (I-85 and I-40) in the Piedmont region of central North Carolina. If you drove to the Convention, you probably already know that!

In 1808, Greensborough (as it was spelled prior to 1895) was planned around a central courthouse square to succeed the nearby town of Guilford Court House as the county seat. This act moved the county courts closer to the geographical center of the county, a location more easily reached by the majority of the county's citizens.

Much has changed since then. Greensboro has grown to be part of a thriving metropolitan area called the Triad, which encompasses three major cities (Greensboro, High Point, and Winston-Salem) and more than a million people. Greensboro evolved from a small center of government to an early 1900's textile and transportation hub, and today is emerging as one of the South's up-and-coming centers for relocating businesses. Two centuries later, Greensboro is still collecting accolades for its beauty and livability. In 2004 the Department of Energy (DOE) awarded Greensboro with entry into the Clean Cities Hall of Fame. After all, Greensboro has to be green!

Attractions include:

- The Bog Garden is accessed by an elevated boardwalk that comprises a half-mile of the 1.06 miles (1.7 km) of trails that wind through a garden of plants and wildlife that thrive in a wetland ecosystem.
- The Bicentennial Garden was developed in 1976 to commemorate the U.S. bicentennial. The garden contains 1¼ miles (2.0 km) of paved trails, along with outdoor sculptures and a pavilion.
- The Greensboro Arboretum was completed as a partnership between Greensboro Beautiful and the City of Greensboro Parks & Recreation Department. It offers an extensive selection of flora for study and enjoyment. The 17 acre site features 12 permanent plant collections as well as special display gardens with a fountain, overlook, arbor, gazebo, bridges and viewing benches.
- The Blandwood Mansion and Gardens is the historic home of former North Carolina Governor John Motley Morehead. Today the site serves as a museum of national architectural and historical significance. It is the earliest example of Tuscan Italianate architecture in the nation, designed by New York architect Alexander Jackson Davis.
- The Greater Triad Shag Club is a non-profit club dedicated to the music and dance associated with Carolina Shag. The Shag is referred to as "North Carolina's Most Popular Dance". The Greater Triad Shag Club meets monthly at Thirsty's.





## WELCOME!

On behalf of the citizens of Greensboro and the Greensboro City Council, it is my pleasure to extend a warm and cordial welcome to the attendees and guests attending the International Choreographed Ballroom Dance Association's Annual Meeting being held July 4 - 7, 2012.

While you are staying in Greensboro, we hope that you will have a chance to enjoy the many amenities that our City has to offer. We believe our modern and conveniently located conference facilities are second to none in quality, service and comfort. From hotels, restaurants and shopping to historical and cultural attractions, I am certain Greensboro will have something for everyone. Our residents are known for their fine southern hospitality and appreciate your visit.

Again, we welcome you to our City! We hope your stay in Greensboro will be a pleasant one and we encourage your return.

Sincerely,

A handwritten signature in black ink, appearing to read "Robert Perkins", with a long, sweeping horizontal line extending to the right.

Robert V. Perkins  
Mayor



## WELCOME TO GREENSBORO, NC

Welcome to the 36th Annual Convention of the International Choreographed Ballroom Dance Association. Paul and I, the board and all the convention committees are so excited you are sharing this week with us. ICBDA is in a new place and there will be new questions. Please help us make you feel welcome, ask questions and take advantage of the excellent talent available, all week long.

The teaching, dancing and friendships we enjoy with fellow dancers from all different backgrounds and different parts of the world, give us a great recreation to share together. Our annual convention contributes to the advancement of our dancing hobby and we thank all of you for your support.

ICBDA is a 100% volunteer organization. It takes a large number of dedicated individuals who come together and work very hard to make sure the convention is a success. A special thanks to Roy and Janet Williams, our general chaircouple, and their committees who are working to make this an outstanding convention.

As an attendee of the convention, you are a member and it would be great to have your input at the Annual General Membership Meeting (AGM). This meeting allows the members (you) to be updated on issues and participate in the organizations business.

We hope you enjoy the Greensboro, please provide feedback to us by filling out the convention survey. It is your organization and the board is always working to provide a better convention. Your input will help us do that.

While you are in the Greensboro, NC, take some time to enjoy some of the many attractions in the area.

We hope you have a great time at this year's convention.

Keep Smiling and Dancing,

*Linda and Paul Robinson*

ICBDA Presidents







July 4, 2012

Dear Dancers,

Welcome back to North Carolina, and welcome to Greensboro for our first convention at this beautiful facility. Our team of volunteers has worked hard to provide you with a wonderful dance experience.

Our two focus rhythms this year are west coast swing and fox trot, selected from the requests of the dancers who attended last year's convention in Lakeland. Each rhythm will include workshops on Wednesday (introductory, intermediate, & advanced) and a dance routine at each level will be taught in the appropriate hall during the week. But that certainly isn't all. Each hall will provide three other dances in a variety of rhythms. And evenings will provide party dancing for your dancing pleasure.

We've added something a little different this year. In the last few years our newly voted in Hall of Fame dances have been recent choreography, already widely danced. These are great dances. But there are good older dances on the Hall of Fame voting list that are not as well known. If neither dancers nor their teachers have had a teach on a Hall of Fame dance, it's easy for older dances to be lost. It is important to keep us all dancing a core repertoire, and the Hall of Fame selections are supposed to help us to do just that. We are providing the usual teach of the new Hall of Fame dance, and in addition a catch-up teach of an older dance on the Hall of Fame ballot. One of our stand-by teaches will be an early Hall of Fame selection.

As we have worked with the convention committee and other volunteers, we have often had the feeling that we round dancers indeed form a club, who happen to live far apart, but are delighted to dance together when we can. We were very concerned when we unexpectedly became chairmen that we would not have the knowledge or ability to make this event happen. But we have learned that many round dancers are able and willing to assist with the many skills needed to make the convention happen, and endlessly helpful with their time and advice. All of us who assembled this event for you are volunteers. If you have not yet volunteered to help with a Convention, we recommend that you try it next year or the year after that. Experienced dancers will be happy to mentor you, and you will make many new friends.

So thank you to the convention committee and the many volunteers. We say a special thank you to the choreographers and clinicians who had a much shorter time than usual to plan their presentations. Most of all we want to thank you for coming. We hope you have a wonderful time. And we hope before you leave Greensboro you will enjoy some of its many attractions. We look forward to seeing its gardens and galleries.

*Roy and Janet Williams*

General Chaircouple, Convention 36



A decorative border of musical notes and stems surrounds the text. The notes are in various positions, some above and some below the stems, creating a rhythmic pattern around the central text.

**36<sup>th</sup> ICBDA  
Convention**

**Personnel**

**Committees**

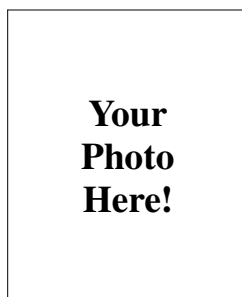
**Cuers & MCs**

**Vendors**

## ICBDA Convention 36 Committee Members



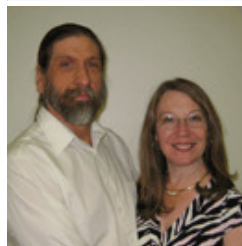
**General Chaircouple**  
**Janet & Roy Williams**  
413-256-8446  
RoyJanetW@comcast.net



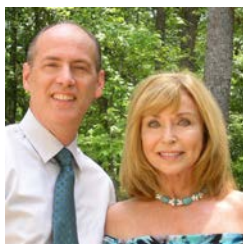
**Assistant Chaircouple**  
Position not filled in 2012  
This could be YOU in 2013!



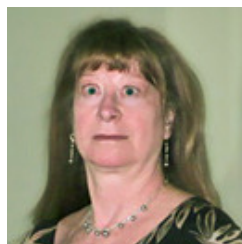
**Program – Day**  
**Curt & Tammy Worlock**  
813-759-8313  
cworlock@tampabay.rr.com



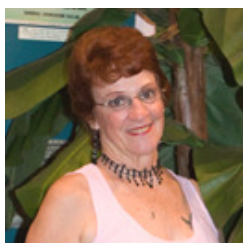
**Program – Evening**  
**Tim & Debby Vogt**  
702-360-9218  
dntvogt@embarqmail.com



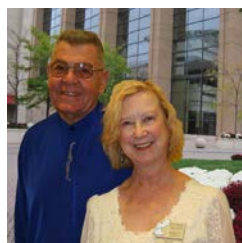
**Syllabus & Printing**  
**Warren & Colleen Lieuallen**  
919-240-4814  
warren.lieuallen@gmail.com



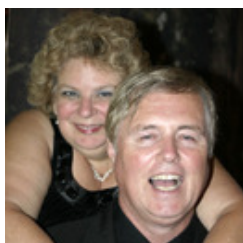
**Registration**  
**Debbie Hawks**  
952-212-7134  
debbie\_hawks@hotmail.com



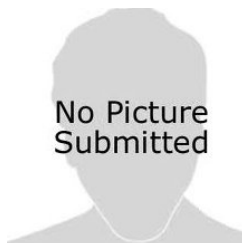
**Vendors**  
**Sharon Roberts**  
863-221-2750  
saroberts41@scrtc.com



**Hospitality**  
**Bob Anderson & Shirley Ernst**  
860-478-7830 / 860-655-3156  
shirleyernst@gmail.com



**Sound**  
**Marilyn Ann & Randal Diamond**  
281-684-9835  
rld79@sbcglobal.net



**Decorations**  
**Toni Paul**  
480-641-1295  
paulc364@aol.com



**Signage**  
**Gloria Jackson and Larry Frank**  
409-313-6151 / 409-861-4060  
gjack607@gmail.com



**Photographer**  
**Cindy Hadley**  
256-642-1024  
gatorcindy@aol.com

## ICBDA Convention 36 Committee Members



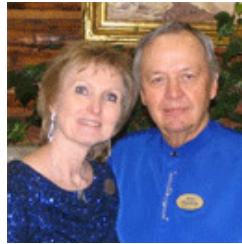
**Publicity**  
**Sally & Bob Nolen**  
505-662-7227  
bnolen79@msn.com



**Awards**  
**Debbie & Joe Krivan**  
772-464-3928  
krivanj@gmail.com



**Treasurer**  
**Anita Froehlich**  
310-400-3149  
Anita.Froehlich@dcaa.mil



**Ribbons**  
**Louise & Jerry Engleking**  
806-925-6434  
danznduo@fivearea.com



Be sure to thank our committee members for all their hard work!



**Education Videos**  
**Anne & Gup Gupton**  
770-838-9731  
annegupton@comcast.net

*You are cordially invited to attend the*

## Annual General Membership Meeting

*Saturday, July 7, 1:30pm  
Grandover Room (3<sup>rd</sup> floor)*



## ICBDA Convention 36

### **Cuers**

Randal & Marilyn Ann Diamond	Glenn & Rosalee Kelley
Tim Eum and Cindy Hadley	Peg & John Kincaid
Anita Froehlich	Bob & Kay Kurczewski
Rey & Sherry Garza	Stuart Lewis and Fay Samborsky
Edward & Karen Gloodt	Brent & Judy Moore
Connie Goodman and Dennis Rogers	Bob & Sally Nolen
David Goss & Ulla Figwer	Oberdan & Vanessa Otto
Anne & Gup Gupton	Mark & Pam Prow
John & Karen Herr	Paul & Linda Robinson
Pat & Joe Hilton	Susie & Gert-Jan Rotscheid
Eileen & Chip Hopper	Michael & Diana Sheridan
Gloria Jackson and Larry Frank	Debby & Tim Vogt
Judy & Ed Jaworski	Roy & Janet Williams
Curt & Tammy Worlock	

### **Masters of Ceremony**

John Burnett	John & Suzette Juhring
Herb & Cece Colson	Glenn & Rosalee Kelley
Tim Eum & Cindy Hadley	Stuart Lewis & Faye Samborsky
Anita Froehlich	Rick Linden & Nancy Kasznay
Rey & Sherry Garza	Brent & Judy Moore
Connie Goodman & Dennis Rogers	JL & Linda Pelton
Gup & Anne Gupton	Sharon Roberts
Debbie Hawks	Paul & Linda Robinson
Art & Jacquie Hayes	Gert-Jan & Susie Rotscheid
Ed & Judy Jaworski	Roy & Janet Williams
Curt & Tammy Worlock	



# Vendors



**COAST  
SHOES**

## **Glide Shoes**

551 Jessie St., Unit A  
San Fernando, CA 91340

Contact: Roxane Agopian  
Phone: 818-408-0488  
FAX: 818-408-0585  
E-mail: [sales@coastdanceshoes.com](mailto:sales@coastdanceshoes.com)  
Web site: [www.coastdanceshoes.com](http://www.coastdanceshoes.com)



## **ICBDA Consignment Shop**

Gently used dance apparel for men and women.

Contact: Sharon Roberts  
Cell phone: 863-221-2750



## **Lucky Duck Embroidery Boutique**

3313 Estacado Lane  
Plano, TX 75025

Contact: Carol and Jim Murphy  
Phone (October-May): 460-982-0470  
Cell Phone: 360-888-7933  
E-mail: [carols9440@aol.com](mailto:carols9440@aol.com)

Shirts with the ICBDA logo can be ordered from:  
[luckyduckembroideryboutique.com/category\\_36/ICBDA-Shirts.htm](http://luckyduckembroideryboutique.com/category_36/ICBDA-Shirts.htm)  
(This link is also on the ICBDA Member Home Page)



## **Tammy's Trinkets**

3613 Citrus Tree Court  
Plant City, FL 33566

Contact: Tammy Worlock  
Phone: 813-759-8313  
E-mail: [cworlock@tampabay.rr.com](mailto:cworlock@tampabay.rr.com)





**36<sup>th</sup> ICBDA  
Convention**

**Organization**

**Officers, Board, TAC**

**Appointments**

**Golden Torch Award**

**Special Service Award**

**Hall of Fame Dances**

**Convention**

**Top 15 Dances**



## Executive Officers, 2011-2012

President: Paul & Linda Robinson

Vice President: Bob & Sally Nolen

Secretary: Bob Anderson & Shirley Ernst

Treasurer: Anita Froehlich

## Board of Directors

### to 2012

Ken & Sue Davis  
David Goss & Ulla Figwer  
Ed & Sharleen Martin  
Brent & Judy Moore

Bob & Sally Nolen  
Gert-Jan & Susie Rotscheid  
Roy & Janet Williams

### to 2013

Bob Anderson & Shirley Ernst  
Glen & Helen Arceneaux  
Gup & Anne Gupton  
Alan & Mary Johnstone

Joe & Debbie Krivan  
Larry & Adrienne Nelson  
Kenji & Nobuko Shibata

### to 2014

Mike & Leisa Dawson  
Anita Froehlich  
John & Suzette Juhring  
Bob & Kay Kurczewski

Ron & Mary Noble  
Marv & Wanda Sorvala  
Curt & Tammy Worlock

## Technical Advisory Committee

**Chair:** Chris & Terri Cantrell

**Assistant Chair:** Harold & Meredith Sears

Dave & Dorothy Draper  
Tim Eum  
Karen Fisher  
Anita Froehlich

Donna Holt  
Rick Linden  
Ron & Mary Noble  
Randy & Marie Preskitt



## Committee Appointments

Newsletter Editor:	Ken & Sue Davis
Membership / Computer Services:	Jerry & Louise Engelking
Convention 36 (2012) Chair:	Roy & Janet Williams
Convention 37 (2013) Chair:	Bob & Sally Nolen
Parliamentarian:	Art & Jacquie Hayes
Hall of Fame:	Randy & Marie Preskitt
Elections:	Alan & Mary Johnstone
Convention Guidelines:	John & Suzette Juhring
Legal Advisor:	Dan & Sandi Finch
ICBDA Carousel Clubs:	Glen & Helen Arceneaux
Technical Advisory (TAC) & Education:	Chris & Terri Cantrell
Bylaws / Standing Rules:	Roy & Janet Williams
Website Manager:	Glen & Helen Arceneaux
Executive Ambassador to Japan:	Manabu & Reiko Imamura



# Golden Torch Award

This is an award of high distinction for very outstanding service to Choreographed Ballroom Dancing, which is why so much time and effort is allocated to the process. Criteria include:

1. A major contribution to Choreographed Ballroom Dancing (or dancing in general) over a period of many years.
2. Leadership in forwarding the Choreographed Ballroom Dance activity through teaching, choreography or other activities on a national or international level.
3. Creating a positive impact on dancers, leaders, and the activity as a whole.

1978 Gordon & Betty Moss

1979 Frank & Iris Gilbert

1980 Eddie & Audrey Palmquist

1981 Charlie & Nina Ward

1982 Manning & Nita Smith

1983 Charlie & Betty Procter

1984 Bud & Lil Knowland

1985 Ben Highburger

1986 Irv & Betty Easterday

1989 Phil & Norma Roberts

1990 Koit & Helen Tullus

1991 Peter & Beryl Barton

1992 Bob & Sue Riley

1995 Bill & Carol Goss

1996 Brent & Mickey Moore

1998 Bill & Elyse Johnson

1999 Bob & Mary Ann Rother

2000 Kenji & Nobuko Shibata

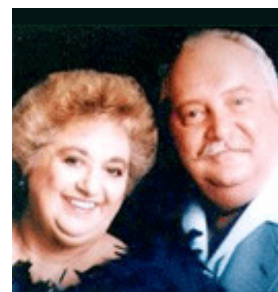
2006 Ron & Ree Rumble



2009 Curt & Tammy Worlock



2010 Wayne & Barbara Blackford



2011 Ralph & Joan Collipi

# Special Service Award

This award is used to honor and acknowledge ICBDA general members who have served the organization well over time by providing their knowledge, time and efforts to ICBDA and to Choreographed Ballroom Dancing in the areas of service and support of ICBDA that merits recognition. Criteria include:

1. Service and support to the many aspects of the choreographed ballroom dance community as a whole or to a region.
2. An unchallenged asset to the round dance community.

2010 Glen & Helen Arcenaeux

2011 Paul & Linda Robinson

# Hall of Fame Dances

In 1977, ICBDA initiated the Hall of Fame award for dance routines that have remained popular over time with a selection of 14 dance routines. The next four years, 5 routines were selected each year. There were 4 dances chosen in 1982. From 1983 to 1987, 2 dances were chosen each year. Beginning in 1988, the Hall of Fame selection has been limited to 1 dance per year.

<b>2012</b>	<i>You'll find out on Friday!</i>	<b>1982</b>	Carmen (Walker)
<b>2011</b>	Last Night Cha (Worlock)		El Coco (Easterday)
<b>2010</b>	Carnival (Rumble)		Lisbon Antiqua (DeMaine)
<b>2009</b>	Dark Waltz (Vogt)		Sugarfoot Stomp (Easterday)
<b>2008</b>	Beale Street Blues (Lillefield)	<b>1981</b>	Butterfly (Proctor)
<b>2007</b>	Laurann (Preskitt)		Dance (Merola)
<b>2006</b>	Sunflower (Tonks)		Lovely Lady (Palmquist)
<b>2005</b>	Boulavogue (Lamberty)		Tango Capriccioso (Ward)
<b>2004</b>	Smoke Gets In Your Eyes (Rumble)		Wyoming Lullaby (Palmquist)
<b>2003</b>	Kiss Me Goodbye Rumba (Lawson)	<b>1980</b>	Caress (Roberts)
<b>2002</b>	I Wanta Quickstep (Palmquist)		Dancing in the Dark (Roberts)
<b>2001</b>	Symphony (Slater)		Kiss Me Goodbye (Tullus)
<b>2000</b>	Papillon (Lamberty)		Till (Moss)
<b>1999</b>	Bye Bye Blues Foxtrot (Palmquist)		Waltz Tramonte (Britton)
<b>1998</b>	Sleeping Beauty (Moore)	<b>1979</b>	Autumn Leaves (Moss)
<b>1997</b>	Orient Express Foxtrot (Moore)		Let's Dance (Stone)
<b>1996</b>	St. Michel's Quickstep (Casey)		The Singing Piano Waltz (Marx)
<b>1995</b>	London by Night (Goss)		Smile (Handy)
<b>1994</b>	Spanish Eyes (Rother)		Three A.M. (Moss)
<b>1993</b>	Fortuosity (Rother)	<b>1978</b>	Fascination (Moss)
<b>1992</b>	And I Love You So (Childers)		In the Arms of Love (Morrison)
<b>1991</b>	Tampa Jive (Macuci)		Mardi Gras (Palmquist)
<b>1990</b>	Sam's Song (Shawver)		Melody Waltz (Moss)
<b>1989</b>	Autumn Nocturne (Palmquist)		Riviere de Lune (Palmquist)
<b>1988</b>	Amor Cha (Barton)	<b>1977</b>	12 <sup>th</sup> Street Rag (Simmons)
<b>1987</b>	Answer Me (Palmquist)		A Continental Goodnight (Murbach)
	Cavatina (Barton)		Boo Hoo (Stone)
<b>1986</b>	Andante (Howard)		Charlie My Boy (Handy)
	Lonely is the Name (Roberts)		Elaine (Highburger)
<b>1985</b>	Para Esto (Roberts)		Green Door (Proctor)
	Send Her Roses (Palmquist)		Gypsy Eyes (Coutu)
<b>1984</b>	Hawaiian Wedding Song (Lovelace)		In My Dreams (Palmquist)
	Someone Like You (Barton)		Maria Elena (Ward)
<b>1983</b>	Heartache Cha (Highlander)		Mr. Sandman (Roberts)
	The Homecoming (Ward)		Spaghetti Rag (Griewek)
			Tango Bongo (Adams)
			Tango Mannita (Smith)
			Wonderland (Moss)

# Top 15

	2008	2009	2010	2011
	<i>San Antonio</i>	<i>Joplin</i>	<i>San Antonio</i>	<i>Lakeland</i>
1	Forrest Gump	Forrest Gump	Forrest Gump	Carnivál
2	Carnivál	Carnivál	Beat of Your Heart	Forrest Gump
3	La Gloria	Beat of Your Heart	Perfidia in Brazil	Beat of Your Heart
4	Júrame	La Gloria	Carnivál	Perfidia in Brazil
5	Last Night Cha	And I Love You So	Dark Waltz	Last Night Cha
6	And I Love You So	Júrame	Júrame	A Wink and a Smile
7	Boulavogue	Laurann	La Gloria	Los Reyes del Sol
8	A Wink and A Smile	Last Night Cha	Los Reyes Del Sol	Dark Waltz
9	Dark Waltz	Boulavogue	And I Love You So	Júrame
10	Stier Tango	Beale Street Blues	Last Night Cha	Stier Tango
11	La Barca	A Wink and A Smile	Stier Tango	Rama Lama Ding Dong
12	Papillon	The Human Thing to Do	Big, Blonde and Beautiful	Papillon
13	Abrázame	Los Reyes Del Sol	Boulavogue	Bésame Mucho
14	Adeline	Sleeping Beauty	The Human Thing to Do	Me and My Sister
15	Beale Street Blues	Stier Tango	A Wink and a Smile	You Needed Me

Will your favorites make it to the **Top 15** in 2012? Only if you voted!







**International Choreographed Ballroom Dance  
Association  
Presents  
Convention 37—RENO, NEVADA  
July 3-6, 2013**



**General Chair**

Bob & Sally Nolen  
505-231-8952  
bnolen79@msn.com

**Assistant Chair**

Paul & Linda Robinson  
918-640-8831  
pldance@yahoo.com

**Registration Chair**

Debbie Hawks  
952-212-7134

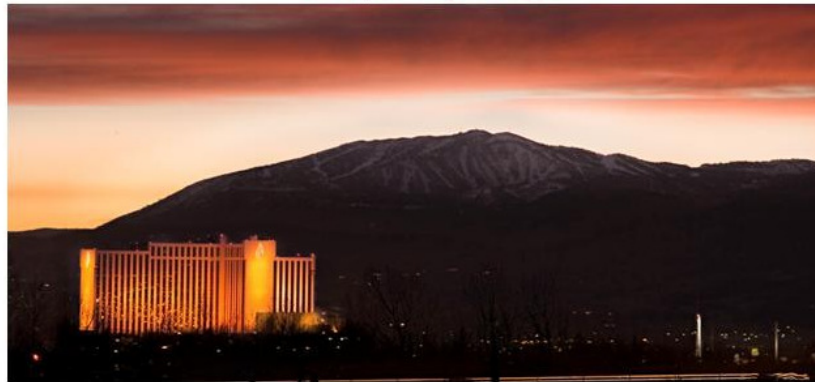
[Registration37@icbda.com](mailto:Registration37@icbda.com)

**Program Chair**

TBD

**Housing & Transportation**

TBD



**Dance & Cruise  
Lake Tahoe!**

**Focused Rhythm  
Workshops**

Wednesday, July 3  
Begins 10:00 AM

**Opening Ceremony &  
Prelude Ball**

Wednesday, July 3  
Begins 7:30 PM

**Clinics & Teaches**

July 4, 5, 6  
Thursday, Friday, Satur-  
day—Begins daily at 9:00  
AM

**Reviews &  
Party Dances**

July 4, 5, 6  
Thursday, Friday, Satur-  
day



**4 Daytime Teaching Halls — (Phases IV, V, & VI)**

**4 Evening Dances — (Phases III-IV, IV-V, & V-VI)**



**CONVENTION & HOTEL REGISTRATION FORM—Everything under one roof !!**

Host Hotel: Grand Sierra Resort, follow this link to obtain your hotel room online—[https://resweb.passkey.com/Resweb.do?mode=welcome\\_ei\\_new&eventID=9602466](https://resweb.passkey.com/Resweb.do?mode=welcome_ei_new&eventID=9602466)

(Open May 12, 2012 & cut off on June 2, 2013) Group Rate Phone #: 800-648-5080 or Local # 775-789-2129

Camping on site available & counts in our room registration!!

**REGISTER FOR CONVENTION AT [WWW.ICBDA.COM](http://WWW.ICBDA.COM) OR FILL OUT BELOW**

Registration provides entrance to all sessions, Wednesday through Saturday, and a copy of the Convention Syllabus.

Registration Fees (payable on-line for members):

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

New Membership (included with Registration) is effective through September 30, 2013

**Extra Syllabus**

Additional Copies (attendee)	# copies _____	@ \$18.00 ea	CD _____	@ \$9	\$ _____
Additional Copies (Non-attendee)	# copies _____	@ \$30.00 ea.	CD _____	@ \$15	\$ _____
<b>TOTAL ENCLOSED</b>					\$ _____

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

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

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_ Teacher \_\_\_\_\_ Dancer \_\_\_\_\_

Make check Payable (in US funds on a US bank) to: **ICBDA #37 Convention and mail to:  
Debbie Hawks, PO Box 265, Rosemount, MN 55068-0265**

**Register before January 1, 2012—Your name is put into a drawing for a free registration package!!!**



**36<sup>th</sup> ICBDA  
Convention**

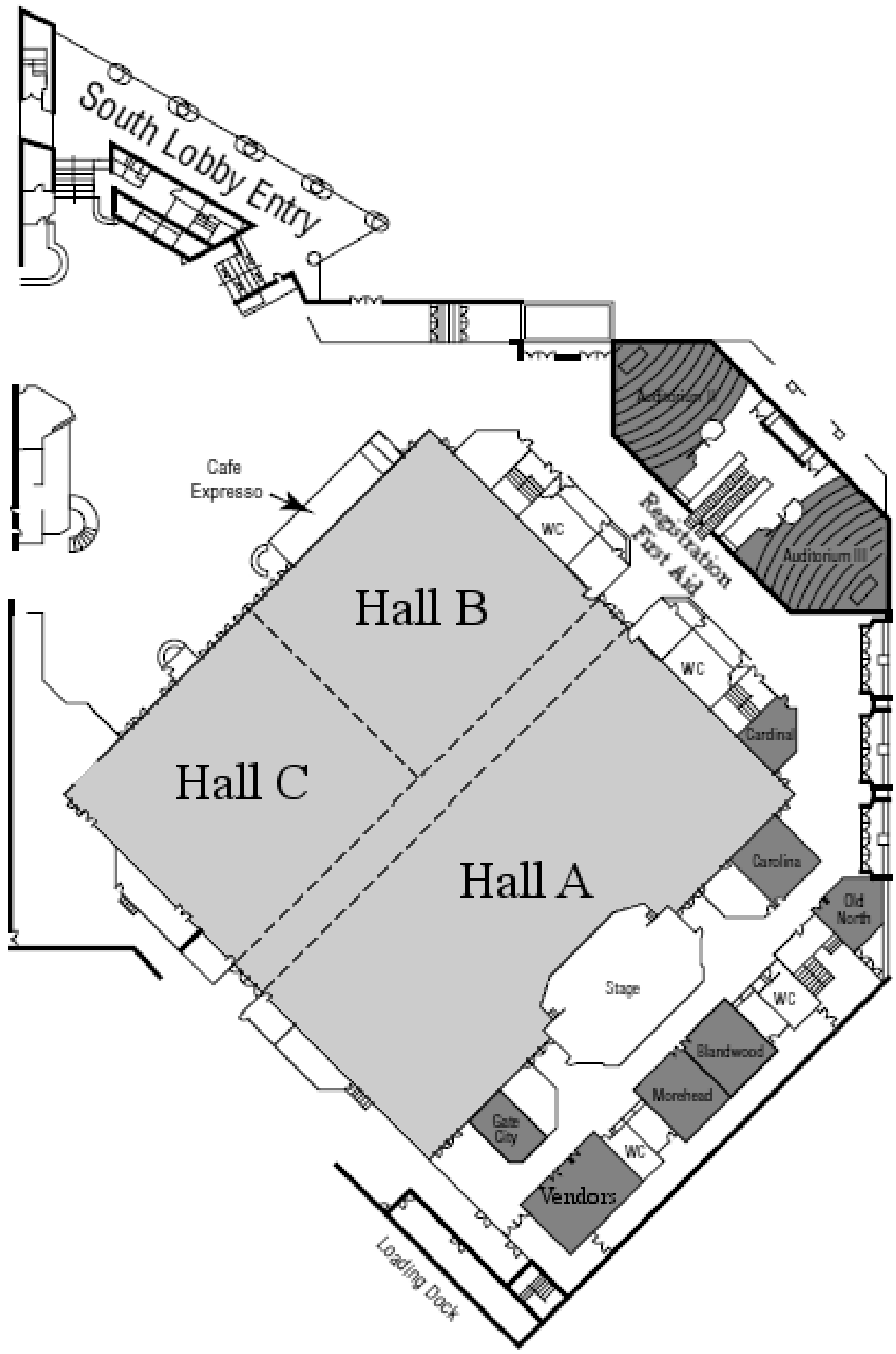
**Schedule**

**Facility Map**

**“Week at a Glance”**

**“Day at a Glance”**

**Evening Program List**



## Week at a Glance - ICBDA Convention 36, Greensboro, NC, July 4 -- July 7, 2012

	<u>Hall A (Phase IV-V-VI)</u>	<u>Hall B (Phase IV-V)</u>	<u>Hall C (Phase III-IV)</u>
<b>Wednesday</b>			
10:00 - 12:00	Education Workshop Mark & Pam Prow – Adv WCS MC: John & Suzette Juhring	Dan & Sandi Finch – Foxtrot MC: Anita Froehlich	Bob & Sally Nolen – Intro to WCS MC: Brent & Judy Moore
12:00	Lunch Break closed	closed	closed for video session
2:00 - 4:00	Education Workshop Wayne & Barbara Blackford – Adv FT	Paul & Linda Robinson – WCS	Gert-Jan & Susie Rotscheid – Intro to FT
4:00	Dinner Break closed for showcase practice	closed	closed for video session
7:30 - 8:30	Opening Ceremony & Showcase		closed
8:35 - 10:30	Programmed Prelude Ball		Programmed Prelude Ball

<b>Thursday</b>			
9:00 - 11:30	Clinic/teach Rey & Sherry Garza – VI WCS “Guy What Takes His Time”	Jim & Michele Gray – V Foxtrot “Pink Panther”	Ed & Karen Gloodt – IV Cha “I’ve Got a Rock & Roll Heart”
1:00-1:50	Reviews Review VI WCS	Review V Foxtrot	Review IV Cha
2:00 - 4:30	Clinic/teach Ron & Mary Noble – VI Tango “Poema”	David Goss & Ulla Figwer – V WCS “Easy Money”	Joe & Pat Hilton – IV Foxtrot “Take Me To Your Heart Again”
4:30	Dinner Break closed for showcase practice	closed	closed
7:00 - 7:50	Reviews Review VI Tango	Review V WCS	Review IV Foxtrot
8:00 - 9:25	Showcase, Dance Thrus & Top 15 (15 to 11)		closed
9:30 - 10:30	Programmed Dancing		Programmed Dancing

<b>Friday</b>			
9:00 - 11:30	Clinic/teach Kenji & Nobuko Shibata – VI Jive “Trickle Trickle”	Michael & Diana Sheridan – V Waltz “Haunted Guitar 5”	Bob & Kay Kurczewski – IV WCS “I Hear You Knocking”
1:00-1:50	Reviews Review VI Jive	Review V Waltz	Review IV WCS
2:00 - 4:30	Clinic/teach Randy & Marie Preskitt – VI Foxtrot You've Got a Friend in Me	Al Lillefield & Marzena Fabjan – V Cha “Dynamite”	John & Karen Herr – IV Mambo “Let's Mambo”
4:30	Dinner Break closed for showcase practice	closed	closed
7:00 - 7:50	Reviews Review VI Foxtrot	Review V Cha	Review IV Mambo
8:00 - 9:25	Demo, Showcase, Dance Thrus & Top 15 (10 to 6)		closed
9:30 - 10:30	Programmed Dancing		Programmed Dancing

<b>Saturday</b>			
9:00 - 11:30	Clinic/teach Curt & Tammy Worlock – V Bolero “Wounded Heart”	Tim & Debby Vogt – Hall of Fame ???	Tim Eum & Cindy Hadley – IV Jive “Long Cool Woman (in a Black Dress)”
1:30	AGM Please come to the Annual General Membership Meeting in the Grandover Room (3 <sup>rd</sup> Level)		
after AGM	Reviews Review V Bolero	Review HOF	Review IV Jive
	Dance Thrus Dance Thrus (All Dances Twice)	closed	closed
5:00	Dinner Break closed	closed	closed
7:30 - 8:50	Dance Thrus, Awards & Top 15 (5 to 1)		closed
8:55 - 10:30	Programmed Dancing		Programmed Dancing

Stand-by teaches:

Mark & Pam Prow – VI Foxtrot  
“Unforgettable”

Roy & Janet Williams – V QS  
“Boo Hoo”

John & Peg Kincaid – IV Bolero  
“Beauty and the Beast IV”



# Wednesday July 4, 2012



	<b>HALL A Phase IV-V-VI</b>	<b>HALL B Phase IV-V</b>	<b>HALL C Phase III-IV</b>
<b>CLINICS 10:00am</b>	Mark & Pam Prow Advanced West Coast Swing MC – John & Suzette Juhring	Dan & Sandi Finch Foxtrot MC – Anita Froehlich	Bob & Sally Nolen Intro. to West Coast Swing MC – Brent & Judy Moore
<b>Noon</b>	<b>LUNCH BREAK</b>		
<b>CLINICS 2:00pm</b>	Wayne & Barbara Blackford Advanced Foxtrot MC – Stuart Lewis & Faye Samborsky	Paul & Linda Robinson West Coast Swing MC – JL & Linda Pelton	Gert-Jan & Susie Rotscheid Intro. to Foxtrot MC – Art & Jacquie Hayes
<b>4:00pm</b>	<b>DINNER BREAK</b>		
<b>7:30pm</b>	<i>Opening Ceremony</i> – Hall A (Halls B & C Closed)		
<b>8:00pm</b>	<p><i>Showcase</i> – Hall A (Halls B &amp; C Closed)</p> <p>“Guy What Takes His Time” – Rey &amp; Sherry Garza Phase VI West Coast Swing</p> <p>“Pink Panther” – Jim &amp; Michele Gray Phase V+1 Foxtrot</p> <p>“I’ve Got a Rock and Roll Heart” – Ed &amp; Karen Gloodt Phase IV+2 +1Cha</p> <p>“Poema” – Ron &amp; Mary Noble Phase VI Tango</p> <p>“Easy Money” – Dave Goss &amp; Ulla Figwer Phase V+1 West Coast Swing</p> <p>“Take Me to Your Heart Again” – Joe &amp; Pat Hilton Phase IV+2 Foxtrot</p>		
<b>8:30pm - 10:30pm</b>	Prelude Ball (IV-V-VI)	Prelude Ball (IV-V)	Prelude Ball (III-IV)



# Thursday July 5, 2012

	<b>HALL A</b> <b>Phase IV-V-VI</b>	<b>HALL B</b> <b>Phase IV-V</b>	<b>HALL C</b> <b>Phase III-IV</b>
<b>TEACHES</b> <b>9:00am</b>	Rey & Sherry Garza Guy What Takes His Time VI West Coast Swing MC – Debbie Hawks	Jim & Michele Gray Pink Panther V+1 Foxtrot MC – Curt & Tammy Worlock	Ed & Karen Gloodt I've Got a Rock and Roll Heart IV+2 +1 Cha MC – Connie Goodman & Dennis Rogers
<b>11:30am</b>	<b>LUNCH BREAK</b>		
<b>REVIEWS</b> <b>1:00pm</b>	<b>Garza VI West Coast Swing</b>	<b>Gray V Foxtrot</b>	<b>Gloodt IV Cha</b>
<b>TEACHES</b> <b>2:00pm</b>	Ron & Mary Noble Poema VI Tango MC – Gert-Jan & Susie Rotscheid	Dave Goss & Ulla Figwer Easy Money V+1 West Coast Swing MC – John Burnett	Joe & Pat Hilton Take Me to Your Heart Again IV+2 Foxtrot MC – Ed & Judy Jaworski
<b>4:30pm</b>	<b>DINNER BREAK</b>		
<b>REVIEWS</b> <b>7:00pm</b>	<b>Noble VI Tango</b>	<b>Goss/Figwer V WCS</b>	<b>Hilton IV Foxtrot</b>
<b>8:00pm</b>	<p><i>Showcase – Hall A (Halls B &amp; C Closed)</i></p> <p><b>“Trickle Trickle” – Kenji &amp; Nobuko Shibata</b> Phase VI Jive</p> <p><b>“Haunted Guitar 5” – Michael &amp; Diana Sheridan</b> Phase V+2 Waltz</p> <p><b>“I Hear You Knocking” – Bob &amp; Kay Kurczewski</b> Phase IV+2 West Coast Swing</p> <p><b>“You've Got a Friend in Me” – Randy &amp; Marie Preskitt</b> Phase VI Foxtrot</p> <p><b>“Dynamite” – Al Lillefield &amp; Marzena Fabjan</b> Phase V+2 Cha/Rumba</p> <p><b>“Let's Mambo” – John &amp; Karen Herr</b> Phase IV+1 Mambo</p> <p><i>Dance Throughs – Hall A (Halls B &amp; C Closed)</i> Today's Teaches Top 15 (15 – 11)</p>		
<b>9:30 - 10:30pm</b>	Evening Program (IV-V-VI)	Evening Program (IV-V)	Evening Program (III-IV)



<b>Friday July 6, 2012</b>			
	<b>HALL A Phase IV-V-VI</b>	<b>HALL B Phase IV-V</b>	<b>HALL C Phase III-IV</b>
<b>TEACHES 9:00am</b>	Kenji & Nobuko Shibata Trickle Trickle VI Jive MC – Roy & Janet Williams	Michael & Diana Sheridan Haunted Guitar 5 V+2 Waltz MC – Paul & Linda Robinson	Bob & Kay Kurczewski I Hear You Knocking IV+2 West Coast Swing MC – Gup & Anne Gupton
<b>11:30am</b>	<b>LUNCH BREAK</b>		
<b>REVIEWS 1:00pm</b>	<b>Shibata VI Jive</b>	<b>Sheridan V Waltz</b>	<b>Kurczewski IV WCS</b>
<b>TEACHES 2:00pm</b>	Randy & Marie Preskitt You've Got a Friend in Me Foxtrot MC – Rey & Sherry Garza	Al Lillefield & Marzena Fabjan Dynamite V+2 Cha/Rumba MC – Glenn & Rosalee Kelley	John & Karen Herr Let's Mambo IV+1 Mambo MC – Tim Eum & Cindy Hadley
<b>4:30pm</b>	<b>DINNER BREAK</b>		
<b>REVIEWS 7:00pm</b>	<b>Preskitt VI Foxtrot</b>	<b>Lillefield/Fabjan V Cha/Rumba</b>	<b>Herr IV Mambo</b>
<b>8:00pm</b>	<p>Greensboro, NC dance teachers Archer and Pat Joyce demonstrating the North Carolina State Dance, the Carolina Shag</p> <p style="text-align: center;"><i>Showcase</i> – Hall A (Halls B &amp; C Closed)</p> <p style="text-align: center;"><b>2012 Hall of Fame Dance – Tim &amp; Debby Vogt</b></p> <p style="text-align: center;"><b>Catch-Up Teach “Wounded Heart” – Curt &amp; Tammy Worlock</b> Phase V Bolero</p> <p style="text-align: center;"><b>“Long Cool Woman (in a Black Dress)” – Tim Eum &amp; Cindy Hadley</b> Phase IV+0+1 Jive</p> <p style="text-align: center;"><i>Dance Throughs</i> – Hall A (Halls B &amp; C Closed) Today's Teaches Top 15 (10 – 6)</p>		
<b>9:30 - 10:30pm</b>	Evening Program (IV-V-VI)	Evening Program (IV-V)	Evening Program (III-IV)

<b>Saturday July 7, 2012</b>			
	<b>HALL A Phase IV-V-VI</b>	<b>HALL B Phase IV-V</b>	<b>HALL C Phase III-IV</b>
<b>TEACHES 9:00am</b>	Curt & Tammy Worlock Wounded Heart V Bolero MC – Rick Linden & Nancy Kasznay	Tim & Debby Vogt Hall of Fame Dance MC – Sharon Roberts	Tim Eum & Cindy Hadley Long Cool Woman (in a Black Dress) IV+0+1 Jive MC – Herb & Cece Colson
<b>11:30am</b>	<b>LUNCH BREAK</b>		
<b>1:30pm</b>	<b>ICBDA Annual General Membership Meeting</b> Grandover Room (3 <sup>rd</sup> floor)		
<b>REVIEWS after AGM</b>	Worlock V Bolero	Hall of Fame Dance	Eum/Hadley IV Jive
<b>after Reviews</b>	<i>Dance Throughs</i> – Hall A (Halls B & C Closed) All Teaches (each danced <u>twice</u> )		
<b>5:00pm</b>	<b>DINNER BREAK</b>		
<b>7:30pm</b>	<b>Awards Ceremony – Hall A (Halls B &amp; C Closed)</b>  <b>Showcase of Stand-by Dances</b>  “Unforgettable” – Mark & Pam Prow Phase VI Foxtrot  “Boo Hoo” – Roy & Janet Williams Phase V+1+1 Quickstep  “Beauty and the Beast” – John & Peg Kincaid Phase IV+2 Bolero		
<b>8:00pm</b>	<i>Dance Throughs</i> – Hall A (Halls B & C Closed) All Teaches Top 15 (5 – 1)		
<b>9:00 - 10:30pm</b>	Evening Program (IV-V-VI)	Evening Program (IV-V)	Evening Program (III-IV)

See you next year in Reno, NV!



# Evening Programmed Dances in Hall A (IV-V-VI)

A Moment Lost (WZ 6 Shibata)	Feel My Love (BO 6 Worlock)	On Days Like These (BO 6 Preskitt)
A Wink and a Smile (FT 5 Rumble)	Fine Brown Frame (JV 4 Hurd)	Orient Express Foxtrot (FT 5 Moore)
Abrazame (BO 5 Worlock)	Forrest Gump (WZ 5 Moore)	Papillon (WZ 6 Lamberty)
Adagio (WZ 6 Worlock)	Fortuosity (QS 5 Rother)	Peligro (TG 6 Goss)
Adeline (STS 6 Shibata)	French Poodle (FT 5 Moore)	Perfidia (RB 6 Slater)
All That Jazz (FT 5 Sechrist)	Hallelujah Waltz (HCW 6 Read)	Perfidia in Brazil (RB 5 Hurd)
And I Love You So (RB 5 Childers)	Harlem Nocturne (RB 6 Sandeman)	Picardy Foxtrot (FT 6 Slater)
Angelina (CH 5 Worlock)	Hit Me with a Hot Note (WCS 5 Goss)	Rama Lama Ding Dong (JV 5 Worlock)
Anytime, Anywhere (WZ 6 Moore)	Honey on the Vine (FT 5 Read)	Remember When (S2S 5 Worlock)
Are You Still Mine (S2S 6 Goss)	I Do I Do I Do (FT 5 Blackford)	Sam's New Pants (FT 4 Finch)
Bahia Blanca (TG 6 DeChenne)	I Feel Lucky (WCS 6 Shibata)	Scheherazade (WZ 6 Moore)
Beale Street Blues (JV 5 Lillefield)	I'm Gonna Getcha Good (CH 6 Shibata)	Señorita Tango (TG 4 Rumble)
Beat of Your Heart (S2S 5 Preskitt)	Java Jive (WCS 5 Childers)	Sleeping Beauty (BO 5 Moore)
Big Spender (FT 6 Vogt)	Jean (WZ 5 Lamberty)	Smoke Gets in Your Eyes (FT 6 Rumble)
Big, Blonde, and Beautiful (WCS 5 Goss)	Júrame (RB 5 Worlock)	St. Michel's Quickstep (QS 6 Casey)
Black Horse (WCS 6 Worlock)	Just Another Woman in Love (RB 6 Anderson)	Stier Tango (TG 5 Worlock)
Black Tie Tango (TG 4 Moore)	Kiss Me Goodbye Rumba (RB 6 Lawson)	Sugar Sugar (CH 4 Worlock)
Blueberry Hill (WCS 5 Buck)	La Barca (BO 5 Goss)	Sunflower (JV 5 Tonks)
Boulavogue (WZ 6 Lamberty)	La Gloria (BO 6 Moore)	Symphony (FT 6 Slater)
Burlesque (TG 5 Garza)	Last Night Cha (CH 5 Worlock)	Te Quiero (RB 4 Worlock)
Carnival (RB 4 Rumble)	Laurann (WZ 4 Preskitt)	That Man (QS 5 Worlock)
Castles and Kings (WZ 5 Slater)	London by Night (WZ 6 Goss)	The Bard (WZ 5 Lamberty)
Cavatina (WZ 6 Barton)	Los Rayos del Sol (RB 5 Moore)	The Best of Me (BO 4 Goss/Figwer)
Cell Block Tango (TG 6 Worlock)	Love Grows (CH 5 Worlock)	The Human Thing to Do (FT 5 Sheridan)
Chalita (TG 6 Goss)	Me and My Sister (WZ 4 Read)	The Sun, The Sea & The Sky (WZ 4 Bradt)
Chewin' Gum (QS 4 Moore)	Mi Vida (RB 4 Read)	The Tide is High (RB 6 Worlock)
Cool Yule (JV 5 Goss)	Midnight Tango VI (TG 6 Vogt)	Unchained (WZ 6 Worlock)
Dark Waltz (WZ 6 Vogt)	Mint Julep (WCS 6 Rother)	Violette (WZ 6 Nelson KB)
Dedication (WZ 4 Rumble)	Mujer (RB 6 Read)	Warm and Willing (FT 5 Childers)
Desert Breeze (WZ 6 Moore)	My First, My Last, My Everything (FT 6 Preskitt)	You Needed Me (S2S 5 Worlock)
Dream a Little Dream of Me (FT 5 Shibata)	My Heart Will Go On (BO 4 Vogt)	You Raise Me Up (S2S 6 Read)
Eager Beaver (FT 5 Moore)	My Sweet Catherine (WZ 6 Goss)	You Say You Will (WCS 5 Rumble)
Eso Beso (SB 5 Shibata)	No Walls (WZ 4 Worlock)	Younger Than Springtime (FT 5 Nelson KB)

# Evening Programmed Dances in Hall B (IV-V)

A Brief Romance (WZ 4 Rumble)	Jack is Back (MB 5 Worlock)	Rama Lama Ding Dong (JV 5 Worlock)
A Wink and a Smile (FT 5 Rumble)	Jean (WZ 5 Lamberty)	Riviere de Lune (WZ 5 Palmquist)
Ain't Misbehavin' (FT 5 Slater)	Júrame (RB 5 Worlock RB 5)	Sam's New Pants (FT 4 Finch)
Alhambra (WZ 4 Lamberty)	Just A Tango (TG 5 Childers)	Scheherazade IV (WZ 4 Gloodt)
All That Jazz (FT 5 Sechrist)	La Barca (BO 5 Goss)	Señorita Tango (TG 4 Rumble)
Almost Like Being in Love (QS 4 Preskitt)	Lady Marmalade (CH 4 DeChenne)	Sinti (RB 5 Slater)
Am I Blue IV (FT 4 Slater)	Last Night Cha (CH 5 Worlock)	Sleeping Beauty (BO 5 Moore)
And I Love You So (RB 5 Childers)	Laurann (WZ 4 Preskitt)	Take My Breath Away (BO 4 Nolen)
Beale Street Blues (JV 5 Lillefield)	Let Me Show You How (JV 4 Slater)	Tampa Jive (JV 5 Macuci)
Beat of Your Heart (S2S 5 Preskitt)	Looking Through Your Eyes (RB 4 Read)	Tango Capriccioso (TG 5 Ward)
Black Tie Tango (TG 4 Moore)	Los Rayos del Sol (RB 5 Moore)	Te Quiero (RB 4 Worlock)
Carnival (RB 4 Rumble)	Lost to Me (RB 5 Shibata)	The Bard (WZ 5 Lamberty)
Coney Island IV (WZ 4 Gloodt)	Lovely Lady (WZ 5 Palmquist)	The Best of Me (BO 4 Goss/Figwer)
Cool Yule (JV 5 Goss)	Maria Elena (FT 5 Ward)	The Best Things Happen While You're Dancing (FT 5 Bradt)
Quando Me Enamoro (RB 4 Gloodt)	Me and My Sister (WZ 4 Read)	The Best You Can (JV 4 Read)
Dancing at Wash. Square (MX 4 Robertson)	Mi Vida (RB 4 Read)	The Human Thing To Do (FT 5 Sheridan)
Dancing in September (CH 5 Rumble)	Molly Maguire's Waltz (WZ 4 Lamberty)	The Old House (WZ 4 Lamberty)
Dedication (WZ 4 Rumble)	Moon River (WZ 4 Rumble)	The Singing Piano Waltz (WZ 5 Marx)
Eager Beaver (FT 5 Moore)	My Heart Will Go On (BO 4 Vogt)	The Sun, The Sea & The Sky (WZ 4 Bradt)
Fine Brown Frame (JV 4 Hurd)	No Walls (WZ 4 Worlock)	This is the Life (FT 4 Rumble)
Forrest Gump (WZ 5 Moore)	Orient Express Foxtrot (FT 5 Moore)	Venetian Serenade (WZ 4 Hurd)
Four Walls (WZ 4 Buck)	PA 6-5000 (MX 5 Glover)	Warm and Willing (FT 5 Childers)
From My Guy (FT 5 Goss)	Paparazzi (CH 5 Kincaid)	Wendy (WZ 5 Slater)
Hello Memory (WZ 4 Shibata)	Pata Pata (CH 4 Shibata)	Witchcraft IV (FT 4 Slater)
I Do I Do I Do (FT 5 Blackford)	Perfidia in Brazil (RB 5 Hurd)	Wyoming Lullaby (WZ 5 Palmquist)
I Got a Girl (MB 4 Preskitt)	Pink Cadillac (JV 5 Lawson)	You Decorated My Life (BO 4 Gloodt)
Intrigue (WZ 4 Robinson)	Rachel's Song (S2S 4 Stairwalt)	You Make Me Feel So Young (FT 5 Krol)
It Takes Two (S2S 4 Goss)	Rainbow Connection (WZ 4 Childers)	Younger Than Springtime (FT 5 Nelson KB)



# Evening Programmed Dances in Hall C (III-IV)

A Beautiful Time (CH 3 Dollar/Gilbreath)	Candida Rumba (RB 3 Seurer)	I'm Alive (CH 4 Renauld)
A Continental Goodnight (QS 3 Murbach)	Carnivál (RB 4 Rumble)	Jean III (WZ 4 Buck)
A Poor Man's Roses (MX 3 Buck)	Carolina Moon (WZ 3 Rumble)	La Vie En Rose (FT 3 Molitoris)
A Wink and a Smile III (FT 3 Gloodt)	Combo Cha Cha (CH 3 Clark)	Lady Marmalade (CH 4 DeChenne)
A.K.O.E. III (WZ 3 Molitoris)	Come Monday (RB 3 Orme)	Last Night (CH 3 Speranzo)
Adagio IV (WZ 4 Lamberty)	Coney Island IV (WZ 4 Gloodt)	Little Girl (QS 4 Preskitt)
Adeline III (S2S 3 Kincaid)	Crazy Eyes (JV 3 Eddins)	Looking Through Your Eyes (RB 4 Read)
Adios (WZ 4 Norman)	Cuando Me Enamoro (RB 4 Gloodt)	Manuela (WZ 4 Rumble)
Adios Amigo Bolero (BO 3 Mandel)	Dancing at Wash. Square (FT/JV 4 Robertson)	Mi Vida (RB 4 Read)
Alhambra (WZ 4 Lamberty)	Dedication (WZ 4 Rumble)	Misty (FT/JV 4 Jaworski)
Alice Blue Gown (WZ 3 Utley)	Desert Song (WZ 3 Leach)	Molly Maguire's Waltz (WZ 4 Lamberty)
All Fall Down (BO 3 Nelson AL)	Die Lorelei (WZ 3 Bendewald)	My Old Kentucky Home (FT/JV 4 Kelley)
Almost Jamaica (CH 3 Juhala)	Doolittle Cha (CH 4 Goss)	Non Dimenticar (RB 3 Rumble)
Almost Like Being in Love (QS 4 Preskitt)	El Reloj (BO 4 Trankel/Gilder)	Paparazzi III (CH 3 Kincaid)
Amigos Para Siempre (RB 4 Neubert)	Esta Rumba (RB 3 Barton)	Rainbow Connection (WZ 4 Childers)
Answer Me (WZ 3 Palmquist)	Feed The Birds (WZ 3 Buck)	Rumba Erotica 3 (RB 3 Graham)
Any Dream Foxtrot (FT 3 Pinks)	Fine Brown Frame (JV 4 Hurd)	Scheherazade IV (WZ 4 Gloodt)
Ascot's Rumba (RB 3 Kennedy)	Folsom Prison Blues (CH 3 Peterman)	Send Her Roses (FT 4 Palmquist)
Axel F (CH 3 Mathewson)	Four Walls (WZ 4 Buck)	September Foxtrot (FT 4 Slotsve)
Baby, You've Got What It Takes (JV 3 Parker)	Ginny Come Bolero (BO 3 Galbraith)	Sugar Sugar (CH 4 Worlock)
Beach Party Cha (CH 3 Williams)	Good Luck Charm Jive (JV 3 Sperry)	The Old House (WZ 4 Lamberty)
Beautiful Dreamer (WZ 3 Gloodt)	Goodbye Rumba (RB 3 Powell/Brosie)	The Spinning Wheel (WZ 4 Smith)
Berkeley Square III (MX 3 Baldwin)	Hope (WZ 3 Chadd)	Too Many Rivers (S2S 4 Hooper)
Black Horse & Cherry Tree Cha (CH 3 Hatrick)	I Can See Clearly Now (CH 3 Rumble)	Valentine Bolero (BO 3 Donoughe)
Black Velvet (CH 3 Kilner)	I Don't Know (RB 3 Shibata)	West Coast Swingin' (WCS 4 Nelson KB)
Boogie Time (JV 4 Gloodt)	I Love Beach Music (WCS 4 Raybuck)	White Sport Coat (FT 4 Lefeavers)
Breaking Up Jive (JV 3 Croft/de Zordo)	I Wanta Quickstep (QS 3 Palmquist)	Witchcraft IV (FT 4 Slater)
Calendar Girl (JV 4 Rotscheid)	If I Said You Had A Beautiful Body (RB 3 Hilton)	





# **36<sup>th</sup> ICBDA Convention**

## **Clinic Notes**

<b>Mark &amp; Pam Prow</b>	<b>West Coast Swing</b>
<b>Dan &amp; Sandi Finch</b>	<b>Foxtrot</b>
<b>Bob &amp; Sally Nolen</b>	<b>West Coast Swing</b>
<b>Wayne &amp; Barbara Blackford</b>	<b>Foxtrot</b>
<b>Paul &amp; Linda Robinson</b>	<b>West Coast Swing</b>
<b>Gert-Jan &amp; Susie Rotscheid</b>	<b>Foxtrot</b>



# **West Coast Swing**

## **A Quarter Century after “Mint Julep”**

### **West Coast in Round Dancing**

In the mid 1980's Ben and Dixie Humphryes were among the first leaders to introduce West Coast Swing figures to round dancing with a dance named Hurricane Shirley. The dance set the stage for Bob and Maryann Rother to write “Mint Julep” one of round dancing's first popular West Coast Swing routines. Soon after, other dances became popular including Java Jive, Black Velvet West, I Love Beach Music, and Blueberry Hill.

These dances were written in the style of West Coast Swing as it was danced in the late 1980's. The figures from these and other dances were standardized in Round Dancing with the techniques used from the time era when WCS was first introduced.

### **West Coast Swing Today**

In the 25 years since West Coast Swing was introduced to round dancing, the rhythm has experienced an explosive growth and has evolved into one of the most popular swing rhythms in the US. It has more varieties of dance style and technique than any other dance rhythm. The styles vary from social to competition and also vary based upon geographic location.

### **Newer Ideas for West Coast in Round Dancing**

Since the rhythm continues to evolve and grow outside of round dancing, it makes sense to be aware of what WCS has to offer that may help the rhythm to dance better, feel better, and open up our activity to dancing figures with more ease. If you can implement some of these techniques, the partnership will be in better control, is less frantic, thus reducing tension leading to more enjoyable dancing.

### **The Start (first 2 steps) – lead/follow**

In round dancing, we are accustomed to the two common finishes of WCS (anchor and coaster). These movements either start a motion toward the man (coaster), or set up an opposition motion (anchor), in prep for the start of the next figure. The lead would be set up by the man continuing the back action, increasing tension in the connected hands. Current thinking in WCS is that woman knows which direction to move on the start, therefore the man should try not to lead (pull) the woman to step forward. The man should take the first step but allow the arm/hand to follow the woman's movement instead of moving the hand as he moves.

### **The Start (first 2 steps) – What figure is coming next?**

In WCS the man generally moves away from the woman and the woman moves toward the man on the first step. On passing movements (including whip turns) it is helpful for the man to clear the slot by the finish of the first step. This action sets up the woman to know she is will be passing by the man early. This allows the partnership to focus on the remainder of the present figure.

### **Whip figures**

Here are a few techniques to consider when executing whip figures. Some of the concepts can also be implemented on other figures.

**Pivot Turn:** A technique to consider on the standard whip (and variations) is to have the woman turn with a pivot action on the right foot immediately before taking the second step of the movement. This is exactly opposite of what we do in other rhythm/Latin dances where turns are generally made opposite of the moving foot. Note that even though it creates an earlier turn for the woman on the standard whip, but keeps the partnership in better control and closer. This technique can also be used between the 4<sup>th</sup> and 5<sup>th</sup> count as the woman comes out of the middle triple. The standard whip becomes (1pivot, 2, 3&4pivot, 5, 6, 7&8). This will also work with an inside turn (LF with W's R arm connected) at the beginning or end. Inside turn at the beginning the W pivots LF after stepping fwd on count 2. With an inside turn at the end, the W pivots after stepping on fwd L on count 5. A whip with 2 inside turns becomes (1,2pivot, 3&4, 5pivot, 6, 7&8).

**Drop triple:** With the start technique above for passing figures, the man has more options with his footwork. The drop triple can be used on passing and whip figures. It involves the man placing the left foot back beside the right recovering on right, and into the slot on left.

**Sixth step of whip (5<sup>th</sup> count):** Left over from whip turn in jive and east coast swing is the cross in back action for the man. This pulls the man's body away from the woman when he should to be stationary or traveling with her. The alternative action to consider is a RF rotate and close or small side with the right foot clearing the slot and allowing the man to stay closer to the woman.

### **Inside vs. Outside Turns**

One point of confusion is the turning direction for inside vs. outside turns. Both terms should refer to the turning dancer and relate to the turn direction, and the turning dancer's connected arm that is leading the turn. Note this has nothing to do with the non-turning dancer.

**Outside turn** - The turning dancer turns toward his/her connected arm (*i.e.* right arm connected dancer turns RF, left arm turns LF).

**Inside turn** - The turning dancer turns away from his/her connected arm (*i.e.* right arm connected dancer turns LF, left arm turns RF).

### **Summary**

We are not out to change the way you dance WCS. As with any rhythm, you should do what feels good and makes you feel good. If you find something you like, try to incorporate it into your dancing.

Skippy Blair (sometimes referred to the "First Lady of Swing") advises:

"The only problem that exists in SWING is when someone decides there is only ONE WAY to dance it. There is never only ONE WAY to do anything ..." "Try on' different styles that you admire in other people until you find the comfortable one that FITS YOU."

Happy Dancing  
Mark and Pam Prow



## **Foxtrot: An Advanced [Phase V] Discussion**

By Sandi & Dan Finch

When you were first exposed to foxtrot in a round dance class, most likely at phase III, you would have learned its “*slow, quick, quick*” timing applied to familiar waltz figures. In phase IV, you began to learn “real” foxtrot steps – feather, three step (instead of forward and run 2), promenade weave, and half natural (instead of maneuver). And, as you progress into advanced dancing, you began to hear about “footwork” (how you use your feet, not where you put them) and the rise and fall of foxtrot that is different from waltz.

This is the foxtrot you hear described as elegant, lazy, unhurried, oily, gliding, moving like a swan on a lake, serene, seemingly moving without effort.

### **History**

A strictly American creation, foxtrot in its original form was in fact like trotting. Some say the dance was created by the dance team of Vernon and Irene Castle, then popularized by Harry Fox, a vaudeville dancer who first used the rhythm in a New York stage show in 1914. “Harry’s trot” was made up of fast trotting steps to ragtime music.

Although most credit Harry Fox for naming the rhythm, other historians believe it was named for the Missouri Foxtrotter, a horse with a smooth trot unlike other breeds due to the horse always having one foot on the ground as it strides.

Others believe the dance was named for the fox which has an unusual gait among animals, moving with its feet under its body on a single track, much like always being in CBMP (contra body movement position).

The American Society of Professors of Dancing, in standardizing the steps in the 1920s, replaced the “trot” action with a slow gliding stride that would be less tiring for a night of dancing. The faster version evolved into the peabody in America and the quickstep in England, which kept the runs, chasses, hops and skips of Harry’s Trot.

Today, the foxtrot comes in three basic styles. The simplest is social foxtrot, made up of patterns of walks and side closes, usually taught to beginners in the ballroom franchise studios. More advanced foxtrot consists of passing feet on almost all steps, either in the American style with its open work or the international style remaining in contact with partner.

### **Tempo & Timing**

Basic slow foxtrot is danced “*slow, quick, quick*” in 4/4 timing, meaning three steps in four beats of music. Basic instruction tells you that the *slow* step is taken on two beats of music and each *quick* uses one beat.

If two couples dance a feather step side by side, one having learned only the basics and one applying some advanced technique, they will both dance three forward steps for man (back for Lady), ending in Banjo.

The difference will be that the first couple will probably step on beat 1, maybe pause as beat 2 goes by,

then step at the beginning of the first *quick* (beat 3), and take their third step on the second *quick* (beat 4). By all accounts, they are dancing the three steps of the feather *SQQ* as the book says to do.

The second couple will start by swinging into count 1, stretch out the *slow* by rolling through their feet, and continue “in flight” through the *quicks* with a smooth flow, eliminating the start-and-stop of stepping on each beat that gives foxtrot a choppy look. They are keeping the timing with their bodies, and the feet fall in place under the body.

We hope to show how to apply a few concepts to create a natural body movement of “traveling through” the steps to achieve “that” look.

Beyond that, foxtrot is about musical interpretation. Popular music is often not performed in strict tempo. The drum or bass may play consistently even beats but other instruments and the singing will vary the timing. You get to pick the part of the music or singing you want to move with.

## Movement

The progressive, smooth flowing elegance of foxtrot depends on how the feet are used. Heel leads, while important in other rhythms to generate power, become imperative in foxtrot. You “roll through your feet,” meaning a forward step starting a figure usually begins with a heel lead. As the *body* moves forward, its weight creates a rolling through the foot and you leave the stride on the tip of your shoe (creating your rise). The next forward step will generally land on the toe as the body continues moving not allowing the heel to touch the floor, then onto the third step on toe lowering to a flat foot. Going backwards, think that your feet are shaped like the rockers on a child’s rocking horse—you reach back with the toe of the moving foot, roll through the foot lowering the heel only as the feet pass and reach back with the toe of the free foot. If stopped at this point in the stride, you will be balanced on the heel of the foot you are leaving (toe off the floor) and the toe of the foot you are moving onto.

## Feathers

Feathers and three steps are the most basic figures in advanced foxtrot, and can be the most difficult to master. They seem fairly simple, each being three forward steps for Man. But they require us to know something about side leading, swing, and body alignment that differs from foot alignment.

The Feather is part of a family of figures—feather, feather finish, feather ending, and back feather at phase IV, then curved feather at phase V (and the phase VI left feather and the unphased four feathers). The basic feather begins forward R for Man with left side leading into the second step, allowing him to step outside his partner without losing contact with her. Lady goes into Banjo on the second step, and they drift into the third step. The usual fault here is stepping into banjo without upper body rotation, resulting in a hip-to-hip position.

## A Most Peculiar Step

The Three Step for Man (or the Back Three Step where Lady goes forward, as in reverse wave) is most peculiar because it requires footwork unlike almost any other figure. The *general* rule for footwork in moving forward is heel toe, toe, toe heel. In the Three Step, the person going forward takes two steps in a row both leading with the heel: Heel, heel toe, toe heel.

There is a reason for this: The Three Step is one of the very few steps in foxtrot taken with partners dancing forward staying in closed position (it has a certain amount of shaping, but no CBMP, no banjo, no feathering). If the Man were to step forward on the first step onto a *heel* rising to the *toe*, then onto the *toe*

on the next step, he would overpower his partner. He is also not in position conducive to forward swing, as when he moves into banjo through the feather. By taking the steps *heel flat, heel then rising to the toe, onto the toe and then flat*, he can generate power but keep his partner comfortably in front of him.

### Building from the Basics

Many of the standardized Phase V foxtrot figures are also done in waltz and to some extent quickstep – the picture figures, eros line, mini-telespin, hover cross, double reverse, quick open reverse, outside spin, tippie chasse, to name a few. They are done in foxtrot with little variation except for appropriate foxtrot timing. Many figures are purely foxtrot, and these fall into place once the feather and three step are mastered.

Curved Feather: (SQQ) As the name implies, it is three forward steps like the feather but curving to the right. If done from Banjo or Semi-closed Position, the first step is straight forward. When done from closed position, Man's first step is between partner's feet. The third step does most of the curve.

Dance Module: *Three step; curved feather; back feather; feather finish;*

Curving Three Step: (SQQ) This is like the three step but curves to the left staying in closed position throughout. Back Curving Three Step is the opposite, with Lady going forward and Man backing three steps with left curving action.

Dance Module: *Double reverse spin; curving three step; back curving three step;*

Top Spin: (&QQQQ;) This begins with a left face spin action (about 1/8<sup>th</sup> turn) on the ball of the foot on the last step of the previous figure (in feather ending position). This means the cue has to come early enough so you only check the last step of the previous figure and stay on toes. After the little spin, step back and do a feather finish. It can be repeated—for a double top spin—to take you back to where you started.

Dance Module: *Full reverse turn;; top spin; telemark to SCP;*

Natural Weave: (SQQ; QQQQ;) Often danced from closed position after a three step, this begins like a half natural, then back L in Banjo, back R bringing partner in line, then turn to step L side & forward, and forward R, ending like a feather finish. Ladies will have a heel turn on step 2.

Dance Module: *Full reverse turn;; three step, natural weave;; change of direction;*

Natural Fallaway Weave: (SQQ; QQQQ;) This begins in semi-closed position with a right turn to fallaway position, then back for both slipping to feather ending.

Dance Module: *Hover telemark; natural fallaway weave;; three step;*

Natural Promenade Zig Zag or just Zig Zag: (SQQ;QQ) The school figure begins in semi-closed position with a thru step starting a right face turn and ending in Banjo. In usage however, it can be any number of steps, with Man starting forward or back, from any position.

In common usage is a reverse (left turning) zig zag (QQQQ), which begins with a left face turn followed by a zig zag action. From feather ending DC, fwd L, sd R trng LF, XLIB; sd R trng LF SCAR DC; (Bk R, cl L heel turn, XRIF; sd L trng RF).







Presented at the 36th ICBDA Convention in Greensboro, NC  
July 4, 2012

## **A Workshop on West Coast Swing** for Phase III-IV Dancers

Presented by Bob & Sally Nolen

This will be a Roundalab Phase III-IV workshop on West Coast Swing. We will teach figures in these phases, some history, and technique used both in the past and some more modern techniques. We will primarily work on the figures for the Phase III-IV teach, I Hear You Knocking, by Ski and Kay Kurczewski. There are two figures in Phase V we will workshop, face loop sugar push and hook turn.

Figures to be taught and work shopped are:

- Sugar Push and Head Loop Sugar Push
- Left Side Pass
- Right Side Pass
- Whip Turn
- Tuck and Spin
- Right Side Pass w/ Tuck & Twirl
- Underarm Turn
- Right Side Pass w/ Man's Hook Turn
- Wrapped Whip
- Face Loop Sugar Push
- Hook Turn

For more technique discussions we are borrowing a great discussion by Chris & Terri Cantrell that is on the site [DanceRoundOutYourLife.com](http://DanceRoundOutYourLife.com). Also, a great discussion of a lot of what we will discuss in technique is also included in Mark and Pam Prow's clinic notes from this convention.

### **West Coast Swing**

*by Chris & Terri Cantrell*

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

West Coast Swing (WCS) is a laid back, improvisational, smooth, and often sultry or down and dirty member of the swing family. It is danced to a wide variety of either slow or fast music tempo music, including but not limited to blues, country, disco, jazz, pop, rhythm & blues, and swing. The majority of the Round Dances choreographed to-date have used the slower, sultrier type music. Tempo range is typically 28-32 measures per minute.

WCS is characterized by the use of 'slots' and 'rails'. The woman travels forward and backward along a narrow straight line, the 'slot'. The man moves off of and onto her line between two imaginary rails that are on either side of the slot. The man can either lead her down the slot by stepping out of her way or he can block her path, forcing her to go back the direction she came.

The information provided below would probably horrify most older west coast swingers as most of them feel that, like the Argentine Tango, the WCS is something you have to feel and should be completely improvisational and not standardized.

### Balance & Poise

As with all other dance rhythms, balance is the most important aspect. To achieve balance in WCS, the trick is to get your supporting leg/foot under your center of gravity (center) at the end of each step. The center of gravity for men is approximately his belly button for swing (slightly higher for smooth dancing due to the change in poise), while for women it is their hips.

Lower into your knees and lean slightly away from your partner until you a comfortable balance point, the 'down and dirty' feel. Movement begins by moving your body's center forward or backward using your supporting leg/foot to initiate the movement. Bring your free foot into place under your center to complete that step. Men, leading therefore becomes much easier as you are indicating to your partner which direction to go with the initial movement of your body by using your center to lead (talk to) the woman's center. The picture at the right shows several of the points above, bent knees, bent elbows, slight backwards poise, and he is beginning to move his center away from her to entice her to move forward.



### Hold



See this picture of Kilroy looking over a fence? Now ignore the head, eyes, & nose and focus in on the fence and the fingers. The man's hand and fingers are the fence, the woman's hands and fingers are Kilroy's. To achieve this, men rotate your wrist inward so that the inside of your hand essentially faces you with your fingers pointing towards your opposite side, *i.e.* the man's left hand's fingers point towards his right side. This hand orientation gives the woman a very nice ledge to gently place her fingers over, between his four fingers and his thumb. Both his and her thumbs gently fold over their partner's fingers. This method has also been referred to as a 'bird perch' with the man's hand as the perch and the woman's hand as the bird sitting on the perch.

To aid in maintaining your connection, men aim the joined hand(s) towards the woman's center (hips). Holding the hands too high can result in the woman having no idea which direction you want her to move or might pull or push her off balance. It is much easier to move a thing at its heaviest, most centralized spot, than from around the edges (chest, shoulder, or head) – basic physics.

### Connection

There are three types of connection in dancing: with your partner, with the floor, and with the music. The connection with the floor occurs when your center is well over your supporting leg/foot and your knees are bent, the 'down and dirty' feeling described above. The connection with the music is different

for each person and is developed over time with increased exposure to the music. The connection with your partner is achieved via a variety of actions and reactions. He does something that indicates (action) to the woman for her to do something (reaction). A connection allows both people to be sensitive and play off each others movement.

The hold described above allows for an easier 'connection' between the couple. When the man needs to lead (indicate) the woman forward (pull) she feels the resistance in her fingers. When the man wants to lead the woman back (push) she feels the resistance on her palm.

Elbows also play an important roll in the connection principle. Keep your elbows close to your side and very slightly in front of your body. This allows for greater freedom of space between the man & the woman for figure execution & styling, while still retaining 'connection'. Visualize that a broomstick is attached to the back of your elbows in front of your body that will not allow your elbows to slip behind your body line.

Slight pressure/resistance should be maintained at all times to keep the connection active. Unless you go for verbally telling your partner what to do – 'SPIN!'. A person's first impulse to gain the needed arm tension is to tighten the biceps and triceps muscles; these are the muscles that are used to bend and straighten the elbow. Instead, try to lightly tighten the *lattissimus dorsi* muscles, the muscle that lifts and lowers the arm, and the upper pectoral muscles, muscles that move the arms/shoulders forward and backward, while keeping the rest of the arm, forearm, and hand relaxed, pliable, and responsive (toned). The connection does not need to always be in the hands, it can be on applied to other body parts as the choreography or mood moves you.

Try to avoid the notorious:

1. 'Spaghetti arms' also called 'jelly arms' - no bones or resistance, floppy
2. '*Rigor mortis* arms' - too stiff
3. 'Bird wings' – flapping the arms randomly for no apparent reason
4. 'Pumping' – moving your arms and down, changing the distance from the floor of your arms/hands in time with the music when not using them for leading

Good connection feels more like a spring or a rubber band, expanding or contracting when needed and then snapping back into the starting arm & body pose position. Maintain an equal amount of pressure against each other during all parts of the figures. This allows for increased sensitivity to one another, making it easier for the man to guide the woman, and the woman to feel where & what he is doing.

The stretching, spring or rubber band like movement allows for greater energy for spins and adds to the sensuality of the rhythm. WCS is a dance of the man trying to make a pass at a woman, but the woman is resisting his advances by moving back and forth in the slot between each close encounter.

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# **FOXTROT - FOR MEN ONLY!**

(partner required)

by Wayne & Barbara Blackford

ICBDA 2012

The **FOXTROT** is the classic of smooth dances and is the most difficult and demanding to do properly.

As we've heard many times, the Man is in charge. And the dance floor is probably the only place left on this earth where he is in charge.

The Man has a most important job. He must take his dance position, and then invite his partner to take her place (to the Man's right side). Both the Man & Woman will have their own space being aware not to invade each others space.

The MAN will initiate all steps, and most probably not really complete them. The Woman should react only after the Man has started something.

There are so many figures in **Phase V & VI Foxtrot** that we cannot possibly get to them all, so we have decided to place our energy on some of the turning figures.

Frame and body rotation need to be incorporated along with foot placement to execute all figures with continued flight and movement, making foxtrot much easier to accomplish.

Foot placement is most important but we need to understand "how" to place your foot and not just where. Heel leads are imperative in foxtrot. Imagine that your feet are the base of a rocking chair. If you stopped your step in mid-stride the heel of the forward foot would be striking the ground as you have rolled to the toe of the foot you are leaving. As the woman steps backwards she will leave the heel of the standing foot while reaching back with the toe of the moving foot.

**SWING** along with **ROTATION** and **BODY SWAY** are also a very important part of dancing foxtrot. When using correct swing in foxtrot your hips will swing ahead of your body. We use "rotation" like a baseball pitcher's wind up; the body rotates around the spine, creating energy (from the opposite side of the body) for the swing.

As we move through some of these figures we will try to incorporate as much "technique" as possible and still give you ample time to practice.

# **WEST COAST SWING NOTES**

Paul and Linda Robinson  
ICBDA 2012

## **BRIEF HISTORY**

West Coast Swing traces its origin as a swing dance derived from the Lindy Hop. The dance style was brought to California in the late 1930's with a smoother style of the Lindy. In the 1960's, the dance was advertised as "West Coast Swing" in California, possibly to separate it from East Coast Swing. The name has stuck since then.

West Coast Swing is a slotted dance. Some think of it as dancing along the outline of a cross. The slot, the longer arm of the cross, is an imaginary area, long and thin, eight or nine feet long if danced at a very slow tempo, but shorter if the music is at a faster tempo. The follower travels back and forth in the slot dancing straight through the lead. The leader consistently moves a minimum amount (at mid-way point) to his sides, barely out of her way, dancing to one side or the other on the "short arm axis" of the cross – across the slot. Think of it as a man trying to make a pass at a woman, but the woman is resisting his advances by moving back and forth in the slot between each close encounter. She lightly brushes against him each time she passes him, but brushing seems rare these days.

## **RHYTHM CHARACTERISTICS**

West Coast Swing can be danced to almost any music written in 4/4 time at speeds ranging from very slow to very fast; 15 to 45 Measures per Minute, ideally at 32 Measures per Minute (15meas x 4bpm = 60 bpm, 32meas x 4bpm = 128 bpm, 45meas x 4bpm = 180 bpm).

## **DANCE HOLD**

The man's left hand will hold the lady's right hand in open position. In the whip family, the lady and man will come together in a brief closed position.

## **DANCE ALIGNMENT**

Normally the dance is danced facing Line Of Dance and Reverse Line Of Dance.

## **BASIC RULES**

Most West Coast Swing figures fit into the following families. Each "family" has its own rule.

- Sugar Push Family – does not change direction and there is no passing
- Passing Family – the woman will pass the man on either his right or left side.
- Whip Family – involves the man rotating around the woman as she moves forward and back or turns in the slot.
- Basic Action – these figures are usually the ending actions.

## **BASIC FOOTWORK AND ACTIONS**

West Coast Swing Basics are as follows:

- The follower will always start with the Right foot.
- The follower starts on a down beat, counts one or three of a measure.
- The follower has a rhythm pattern of six beats (to start): double (walk walk) a right triple and a left triple
- The follower will walk forward forward on the first two beats of every pattern.
- The follower will step 3 times at the end of each pattern, the Anchor Step.
- The leader will always start with the left foot.
- The leader will vary their first movement according to the location of their partner.
- The leader will vary step two depending on the direction of the pattern.
- At basic and intermediate levels, most dancers start the dance with a 4-Beat Starter Step.

The basic steps in WCS are performed with the same “step step tri-ple-step tri-ple-step” pattern equaling eight steps in six beats of music. The term "count" is used as a synonym for a "beat", usually a quarter note, of music.

## **LEAD & FOLLOW**

Dancing together depends on communications between partners. Communications can be through the hand and or eye contact. Slight pressure/resistance should be maintained at all times. The lady should feel like she is moving forward even after the man stops. A good connection will feel more like a spring or a rubber band, expanding or contracting when needed. This stretching, spring or rubber band like movements, allow for greater energy for spins and adds to the sensuality of the rhythm.

## **DID YOU KNOW?**

California has officially designated West Coast Swing as the state dance.



# **THE FOXY FOXTROT**

ICBDA 2012 phase IV Foxtrot clinic notes  
by Gert-Jan & Susie Rotscheid

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

Foxtrot is considered the most difficult of the smooth dances to accomplish well. This is not because the foot placement is so difficult, or learning the figures is so hard, but because if you want to learn to dance this rhythm correctly, it requires a lot of body, leg and foot control. While this does take lots of practice, if you are diligent and keep practicing, when you do “get it”, it is a feeling of joy and movement that you will never forget.

## **THE HOLD**

To paraphrase a lecture by Steven Hillier, MBE (winner of all the major ballroom championships multiple times) “After the lady is gently drawn and guided towards the man, she must be in balance (herself) as she stands in front of him. The next vital connection is the man’s right hand on the lady’s back. This is another very important connection that when properly done will make a good dancer. Do not think of creating a big top yet. Make sure both of you are in balance. Connect the lady with your left hand and connect her with your right hand. You are now ready to dance.”

“The so called big-top is created while you are dancing. The vital connections move only in four directions to create a dynamic silhouette. They can move forwards and backwards. They can move parallel to each other. They can move to the left and to the right. The connections are alive!”

## **RISE AND FALL**

Foxtrot does have rise and fall, but a very specific type of rise, called “foxtrot rise”. (Strange, isn’t it? ☺) OK, we are all used to the rise and fall in waltz, where when you start low then start to rise at the end of beat 1, continue to rise on beat 2, then lower at the end of beat 3. That is normal waltz rise. In foxtrot we have more body flight than in waltz. In waltz you give and take your energy with rise and fall, in foxtrot your energy is spent more on movement across the floor. When there is rise, it is usually only to the ball of the foot and then not increased on the next step. We want to keep our emphasis on the smooth, gliding forward motion.

## **SOME FIGURES**

There are a few steps that are so characteristically foxtrot, and there are also have some “constants” that we feel if you can learn, can make your dancing these steps easier.

**The 3-step** is one of foxtrot’s basic figures. We could look at it as just 3 forward moving steps. But to be dancing instead of just walking these 3 steps we need to practice them in foxtrot character. In Round Dancing, the 3-step is always started with the left leg going forward. This step is taken with a heel lead,

staying low - no rise. The second step will also then be with a heel lead, going heel to toe, with the last step being taken over the toe, again lowering back to the heel. At the end of the first step the man starts to develop a right side lead. One of the very important characteristics of the 3-step is that the steps, even the quick steps, are all almost the same length. The second quick of the 3-step may be taken slightly shorter (because it is taken toe-heel) and also a little late. Do not hurry the quicks. Foxtrot needs to be danced like ice-cream slowly melting down a mountain.

**The Feather Step:** I can't imagine a foxtrot without a feather step. A feather step will always end in Banjo, and almost any step that ends in Banjo is some type of feather step. The two basic feather steps are a "plain" feather, and a feather finish. On a "plain" feather, the man will take 3 forward steps, starting with his right foot, ending with a left side lead in Banjo. Please remember that Banjo is a **closed position**. One thing to be careful of is with the step getting to Banjo, or outside partner. This should occur naturally as the man develops a left side lead. If the man actually "tries" to step outside his partner instead of letting this occur naturally, he will most likely have to do this with an ugly hip movement. The bodies must be kept square and together at all times. If the man has a left side lead and steps forward on his last step the result should be his stepping outside his partner, without losing contact. The man's footwork for a feather step is heel, toe; toe; toe, heel. We need to be careful not to push the 3rd step of the feather; it is more allowing the leg to glide past the body and place.

On both the 3-step and the feather step the lady will take backwards steps. Her last step will be with a matching side lead to stay together with her partner. For the lady, going backwards, it is important to remember that in a backwards step, you will extend from the hip, this way you will get a full reaching extension. Also very important is that you move back from a forward position, with the heel in contact with the floor, so you are staying low. If foot rise is used, the flow of the figure will be restricted.

Ladies, match the shape of your partner; you partner does not move you, you move like a shadow. Your body is not static, but you move it as your partner moves to match his shape. This is necessary to keep a connection.

To dance the **feather finish** the man will take first a backwards step with his right foot, then side left, and forward right with a left side lead. The lady will usually dance the normal opposite.

A number of foxtrot figures will end with a feather finish or some sort of feathering figure. Two examples are the end of a reverse turn, and the last 3 steps of any weave. If we can learn to execute the 3-step and the feather without problems, we have a good bit of foxtrot down.

For both partners, collect your foot under your body before going on to the next step. When your feet are both under your body, that is the end of the step – when your free foot is passing under your body; the speed of the weight change is relatively slow which gives continuous movement – pass the foot & continue.

**The weaves** in foxtrot have a number of constants that might help you in learning them.

- All weaves have 7 steps, consisting of 1 slow and 6 quicks, and all the quicks are danced on the ball of the foot (no lower & rise).
- A weave will always start with your trail foot, that step being the slow step.
- There are 2 measures to a weave, with the timing of: (measure 1) slow, quick, quick; (measure 2)

quick, quick, quick, quick;

- The **last** measure is always (for the man), a back, back, side, forward with those last 3 steps being a quick feather finish.
- Generally this last measure of all weaves will start with the man backing reverse line of dance, and the figure will end diagonal line and wall with a lead foot free.
- That leaves the first measure, which is normal foxtrot timing (slow, quick, quick) and is used to get you into the correct position for the end of the weave.

A **reverse turn** is another figure that uses a feather finish. Following the general principles for a left face turn in the smooth dances, a reverse turn will usually start in closed position with the man facing diagonal line and center, with a lead foot free. He will step forward left, he will turn and **on the same diagonal** step side, then he will continue to turn and step straight back, backing line of dance. His next three steps will be a feather finish, where he will step back line of dance, turn left face and step side on the diagonal towards line of dance and wall, continue his turn and step forward **on the same diagonal**. So the pattern on the floor will be two steps in (diagonal line of dance and center of hall) two steps straight back towards line of dance, and two steps out (diagonal line of dance and wall). Since this ends with a feather finish, it will end in Banjo.

For the lady, the reverse turn has a special kind of step, the **heel turn**. The heel turn in slow foxtrot is usually used by the person going backwards, if the couple is closed position and making a turn. Many ladies think of a heel turn as a turn on both heels. This is not only false, it is almost impossible to do and maintain balance. In the figure the reverse turn, the lady will step back with her right foot, then as she brings her left foot towards her right foot, she will turn left face on her **right foot**. The toes will be unweighted as opposed to being lifted. The left foot is kept parallel to the right foot as the turn is made. When the turn is complete, the weight will be transferred to the left foot and the lady will rise, then make the 3rd step forward with the right foot. The last 3 steps will be a feather finish. (The rules for a heel turn are the same when making the turn with either foot, and for either partner that makes the heel turn.)

The opposite of the reverse turn is the **natural turn**. This is a right face turn, which will usually start with the couple in closed position, man facing diagonal line of dance and wall, and your trail foot will be free. This is also a 2-measure figure, but in round dancing the full natural turn is hardly ever used, and if so, it is usually step-cued as a **heel pull**. The first half of the natural turn will also include a heel turn for the lady, but starting with the opposite foot. The concept will be the same. The same goes for the man, in that he will take his first step forward towards diagonal line and wall, turn and step side on the same diagonal, then continue the turn to step back line of dance.



# 36<sup>th</sup> ICBDA Convention

## Staff Members

Thank you to the following staff members  
who have made this Convention such a success!

### Clinicians:

Wayne & Barbara Blackford  
Dan & Sandi Finch  
Bob & Sally Nolen

Mark & Pam Prow  
Paul & Linda Robinson  
Gert-Jan & Susie Rotscheid

### Teachers:

Tim Eum & Cindy Hadley  
Rey & Sherry Garza  
Ed & Karen Gloodt  
Dave Goss & Ulla Figwer  
Jim & Michele Gray  
John & Karen Herr  
Joe & Pat Hilton

Bob & Kay Kurczewski  
Al Lillefield & Marzena Fabjan  
Ron & Mary Noble  
Randy & Marie Preskitt  
Mike & Diana Sheridan  
Kenji & Nobuko Shibata  
Curt & Tammy Worlock

### Hall of Fame Teachers:

Tim & Debby Vogt

### Standby Teachers:

John & Peg Kincaid  
Mark & Pam Prow

Roy & Janet Williams

# Clinicians:



Wayne and Barbara Blackford



Mark and Pam Prow



Sandi and Dan Finch



Paul and Linda Robinson



Sally and Bob Nolen



Gert-Jan and Susie Rotscheid



# Teachers:



Tim Eum and Cindy Hadley



Kay and Bob Kurczewski



Sherry and Rey Garza



Marzena Fabjan and Al Lillefield



Karen and Ed Gloodt



Mary and Ron Noble



# Teachers:



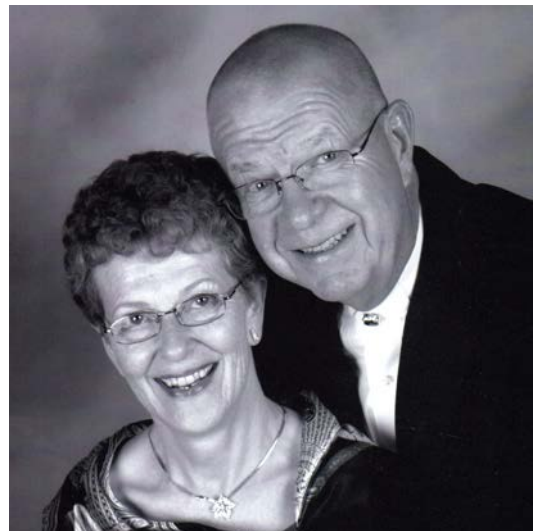
Dave Goss and Ulla Figwer



Marie and Randy Preskitt



Michele and Jim Gray



Diana and Michael Sheridan



Karen and John Herr



Nobuko and Kenji Shibata

# Teachers:



Joe and Pat Hilton



Tim and Debby Vogt



Peg and John Kincaid



Janet and Roy Williams



Tammy and Curt Worlock



## **Wayne and Barbara Blackford** **Jacksonville, Florida and Mesa, Arizona**

Wayne and Barbara started Square Dancing in 1965 and Round Dancing in 1972. They began teaching Rounds in 1974. They are members of the Round Dance Council of Florida, the Dixie Round Dance Council; ICBDA, AIDTA, and Roundalab where they served several terms on the Board of Directors. In 1997 they became one of the first Round Dance Teachers to become a Roundalab Teacher/Coach, of which they are very proud. In 1998 they were presented with Roundalab's second highest award, the Silver Circle and in 2005 Roundalab presented them with their highest and most prestigious award, The Silver Halo.

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

In July 2010 they were honored to receive the ICBDA's Golden Torch Award!

As full time Round Dance Teachers, they winter in Mesa, Arizona (teaching PH IV through Phase VI). When their schedule permits they travel on weekends; they are staff members at many festival/clinics and workshops, *i.e.* Fontana's Accent on Rounds; Star Spangled Banner Festival (Hunt Valley); Roundarama; WASCA; McCloud Dance Country; The Holiday Round Dance Ball; and many more. They have conducted clinics and workshops at both the ICBDA and Roundalab conventions as well as the annual ICBDA's Wednesday Seminar and Roundalab Teachers Seminars. They also served as Roundalab's Standardization Chairman for many years, helping to develop the Phase System of Standards that we now use. Wayne and Barbara are featured clinicians on the original Roundalab video tapes, as well as the addendum tapes.

They have recently produced their own series of "Instructional Figure Video Tapes" (which are available DVD format).

They were clinicians at four of the first Roundalab Mini-Labs conducted in the United States, as well as the first one conducted in Canada. And continue to be MiniLab clinicians. During the summer months, they travel extensively around the country and Canada conducting clinics; workshops and teachers seminars. Wayne and Barbara conduct many of their own "Hot Pepper" Round Dance Weekends and Clinics as well as running a Round Dance Teachers School annually.

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

Wayne and Barbara are also known for their choreography as well, writing such favorite dances as I Do I Do I Do; Satisfy My Soul; Venus; Vilja Rumba; Rimini 4; I've Got My Eyes on You; He Was Beautiful; Rimini Waltz; Sombras; Jenell's Serenade; You're the Top Foxtrot; Dreamy Bolero; Can I Steal a Little Love; Same Old Saturday Night; Rainbow Foxtrot; and many more. The Blackfords believe in continuing education and spend at least three hours weekly taking private ballroom lessons (from Larry Caves and U.S. Champions Jim and Jenell Maranto, Licentiates of the Imperial Society of Dance).



## **Dan and Sandi Finch** **North Tustin, California**

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

They are winding up their year on the RAL Executive Committee and their second term as a member of the Directors of Roundalab (RAL), the international round dance teachers organization. Sandi has been RAL vice chairman and Standardization Coordinator, responsible for the RAL Phase Manual and together they are on the committees that select RAL's phase V and VI Rounds of the Quarter. They are members of Dixie Round Dance Council (DRDC) and regularly contribute articles to its education column.

They have served two terms on the URDC (now ICBDA) board of directors and on its Technical Advisory Committee. Sandi is the legal advisor for ICBDA and RAL.

They have presented education seminars at RAL's annual conventions since 2002 and have taught or shown dances or presented education seminars at ICBDA conventions, beginning in 1989. They also conduct two technique clinics a year locally.

They periodically release "A Few Notes" on the history, characteristics and basic steps of dance rhythms. They also publish an email newsletter for their round dance community. They host three round dance festivals a year: A "one-day weekend" in Cypress in January, Springfest in May, and the fall Palmquist Palm Springs Round-Up, which celebrates its 42<sup>nd</sup> anniversary September 21-23 this year.

They learned to dance with Harmon and Betty Jorritsma, moved into advanced round dancing with Leo and Marion Crosby and were fortunate to spend almost a decade in the hands of Eddie and Audrey Palmquist. They danced on the Palmquist Formation Team for seven years, until it was retired. They continue to work to improve their skills with professional ballroom coaches in smooth and latin, including Dennis Lyle, former national Fred Astaire champion and competition judge; Victor Veyrasset, several times US professional modern champion, now judge; Stuart Cole, former world-ranked 10-dance champion, now judge; and Marzena Stachura, current national American Smooth champion.

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 these days they work with Afghan hound rescue.

Their choreography includes Sandi's Waltz (phase V American smooth waltz); The Best Is Yet To Come (phase IV foxtrot); Make Love To Me Again (phase VI west coast swing); Moola Lah (phase IV mambo); Once You Had Gold (phase IV waltz); Apassionata (phase V waltz); El Pico IV (introductory paso doble); Half A Moment (phase V waltz); Por Una Cabeza (phase V Argentine Tango); Crazy World 2001 (phase VI waltz), RAL Ph VI Round of the Quarter in 2002, and Sam's New Pants (phase IV foxtrot).





## **Bob and Sally Nolen** **Los Alamos, New Mexico**

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

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

Sally has a degree in business education, and has owned and operated Trans-Med, a medical transcription company, for 20 years. She is a certified medical coder in addition to running Trans-Med. In addition to all this, she also is a co-owner and loan officer at LA Solutions, LLC, a mortgage company in Los Alamos. Sally and Bob have raised 3 fine boys who are all married, and have 9 grandchildren.

They are members of Roundalab - Members 35 years, Education Chaircouple 2005 Roundalab Convention, Michigan Round Dance Teacher's Association - Chaircouple of Bylaws Revision Committee, Texas Round Dance Teachers Association, New Mexico Round Dance Teachers Association - President and Vice President, New Mexico Round and Square Dance Association - Second Vice President of Rounds four years. They are also members of ICBDA. They attended the first URDC festival in Kansas City.

Over the past 37 years, Bob and Sally have been the featured instructors at square and round dance festivals in Ohio, Michigan, Wisconsin, Wyoming, Illinois, Texas, California and New Mexico. They conducted a school for cuers in San Antonio with Don and Pete Hickman. Bob and Sally promoted and were the local staff for Round-A-Rama weekends in San Antonio, TX and Los Alamos, NM for five years. They attended the first URDC convention when it was held in Kansas City and taught at the URDC Convention in Grand Rapids, MI in the early 80s and at the San Antonio ICBDA convention in 2010. They also have written a number of dances, for example – It Sure Looks Good on You, Perfidia Bolero (ROQ 1st Runner Up), Just As Much, In the Still of the Night and Just Another Woman in Love III (ROQ 4th Qtr 2008), Smile FT (2nd Runner Up ROQ, 2010), Take My Breath Away Bolero (taught at San Antonio ICBDA Convention 2010), Mama Said, and Tango of the Roses.

Bob and Sally were also the Registrars for the 2009 ICBDA Convention in Joplin, Missouri and the Syllabus Compiler for the 2010 Convention in San Antonio. They also manage and sponsor a number of round and square dance weekends and round dance weeks in Red River, New Mexico.

Bob started the RAL Technology Google Group 5 years ago which is in operation today. Bob was appointed chairman of the Marketing Round Dancing Committee which produced a slogan "Dance – Round Out Your Life" that has great potential for marketing round dancing all over the world. Sally is Chair of the Curriculum for Round Dance Teachers Schools Committee and is very active in revising that document.

Bob and Sally are serving their 6th year on the Board of Directors for Roundalab and the second year on Board of Directors for ICBDA and Vice Presidents. Additionally, Bob is the chairman of marketing for ICBDA.

**Mark and Pam Prow**  
**Houston, Texas**



Mark and Pam Prow have been teaching dancing for 28 years. They graduated in April 1984 as beginner round dancers and started their first round dance class in July, 1984 in Houston. Moving to North Carolina in 1992 they continued teaching until 1995. After a short break from teaching due to Mark's business travel schedule, and relocations to Minnesota and Paris, France, they resumed teaching in North Carolina in 2000.

Mark and Pam relocated back to Houston in 2002, where they teach beginner through advanced levels of round dancing. They are leaders of ICBDA Carousel Club #228, which they started in 1987. In addition, they teach social, American, and

International ballroom dancing to individuals and groups.

The Prows have been featured instructors at numerous dance events and dance resorts across the US and abroad. They are members of ICBDA, Texas RDTA, DRDC, and Roundalab. Their choreography includes over 35 dance routines including their latest choreography: She's My Kind of Girl, Bend Me, and Hideaway Tango. Other popular routines include: I Love You, This is Your Song, Tijuana Taxi, Every Street's a Boulevard, Have I Told You, and Dancing Queen. They attend clinics, dance improvement weeks, and private ballroom lessons on a regular basis.

In addition to dance instruction, Mark and Pam have a referral-based home improvement and remodeling business. They have one son, currently living in the Woodlands.

Mark and Pam believe that dancing is one of the greatest avenues for making friends and having fun.



## **Paul and Linda Robinson** **Oologah, Oklahoma**



In 1985, following in Paul's father's footsteps, Paul and Linda began teaching dancing in Kansas. They teach at their home one night a week and give private lessons. They also teach and cue for Tanglefooters in Joplin on Monday nights.

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

Paul and Linda serve on the ICBDA board of directors as the current President, have served as Vice-President, election chaircouple and Hall of Fame chaircouple. They were Convention Chaircouple for URDC in 1997 and Assistant Chaircouple in 1998 and 1999. They received the 'Distinguished Service Award' from ICBDA in 2011. They were Directors of Programming for the 2008 National Square Dance Convention and were Directors of Workshops and Showcases for the NSDA convention in 2003.

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

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

Paul and Linda strive to improve their knowledge by attending week long dance clinics, festival weekends and ballroom lessons. Their choreography includes: December In July (Phase V Rumba), I'd Rather Cha Cha (Phase V Cha), Somewhere (Phase V Waltz), Boulevard Of Broken Dreams (Phase V Tango), Together (Phase II Waltz), Take A Bow (Phase V Rumba), No One Else On Earth (Phase IV West Coast), Intrigue (Phase IV Waltz), Your Life (Phase III Foxtrot), Wake Me Up Before You Go Go (Phase V+1 Jive), Country Boy (Phase II Two-step), Halfway To Heaven (Phase V+2 Bolero), Crush On You (Phase V Foxtrot), and Moonlight Feels Right (Phase III Cha).

They have three children, Misty (31), Shannon (28) and PJ (25). Paul is a SCADA Engineer for Newfield Exploration and Linda works for Tulsa Winch Group in sub-contracts.

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

## **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 Carousel 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 The United 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, The Wedding, Only You, and 4 My Angel.

They held the position of European RD Coordinator for 12 years; they decided not to run for the position again 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 teachers' 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 and have written over 100 examination questions.

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

They are members of their European organization, ECTA, their local organization, NVSD, as well as Roundalab, Callerlab (Gert-Jan has also been a caller), and ICBDA/URDC. They have served on the URDC-TAC committee and for RAL they have worked on the Classic Cues Standardization Committee and they are also now on the Phase IV Committee. They have worked with Roundalab 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. His 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 half the year in Holland, and half 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 Carousel 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?!)



## **Tim Eum and Cindy Hadley** **Huntsville, Alabama**

Tim started dancing in 1973 and teaching in 1976. Tim and Cindy have taught all phases and rhythms in round dancing. Tim is a DOD Information Technology Manager working for the Missile Defense Agency and is a retired U.S. Army Lieutenant Colonel.

Cindy learned to square dance in 2006 and began round dancing in 2007. She is a Mathematics Teacher and PHD Candidate at the University of Alabama (UAH). She was a US Navy Officer and head of a Navy Medical Logistics department for six years. She is also talented photographer and has won international awards for her photography.

Cindy and Tim have been teaching together since March 2008. They currently teach beginners through phase VI 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 Unphased 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 III), Viva Espana (Paso Doble V), Only Time (Mixed V+2), Playful Rumba (RB V), I Can (Cha III), Chain Gang (TS II), Put a Little Love in Your Heart (TS II), Face to Face (STS IV). Tim and Cindy wrote Do You Love Me (JV V) in 2009; Flashdance (BO/JV III), and Annie's Song (VW VI) in 2010; Take Me Home Country Roads (TS II), Neville's Waltz (WZ V), and Sweet Home Alabama (TS II), Rudy (WZ IV), I Wouldn't Be A Man (FT III), All Over Me (TS II), and Time to Say Goodbye (BO V). This year for ICBDA they present Long Cool Woman (in a Black Dress) (JV IV).

Tim and Cindy are members of International Choreographed Ballroom Dance Association (ICBDA) where they serve on the TAC 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, AL. They work with a ballroom coach 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 for and coordinate their own round dance weekend known as the March Mega Ball, held in Huntsville, AL.

Tim is extremely proud of his two daughters. Christina is an accomplished cuer/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. He and Cindy encourage everyone to "Dance with passion, be playful and smile."

## **Rey and Sherry Garza** **Vista, California**



Rey and Sherry showcase, teach and clinic at ICBDA, Roundalab Conventions, National and State Square Dance Conventions, and various special Square and Round Dance events throughout the country. They currently teach with five round dance clubs a week, all levels (including Carousel Club 364), and cue for several square dance clubs in the San Diego area. They are members of ICBDA, Roundalab, Dancing Shadows Round Dance Club, 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. Rey began ballroom dance instruction in 1987 to enhance his dancing technique and instruction. He has lived in and out of California for the last 39 years.

Sherry is a former elementary school secretary who has lived in California since 1988. She started ballet and tap dance 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 improvement projects, helping at their church, traveling, round dance instruction and choreography. While continuing to receive weekly ballroom dance training, they also volunteer as judges and create choreography for the Pacific Northwest Teen Square Dance competitions.

Recent choreographies include: Burlesque (Phase V Mixed Tango) and Guy What Takes His Time (Phase VI WCS), as well as A Little More Country Than That (Phase II Two Step), Chicken Fried (Phase II Two Step), Love Me Do (Phase II Two Step), Sisters (Phase II Two Step), Take it to the Limit (Phase II Waltz), Mi Buen Amor (Phase III Rumba), Big Deal (Phase III Jive), Greenwaves (Phase IV Waltz), Together Forever Always (Phase IV Waltz), Serpiente (Phase IV Bachata), Good Mornin' Life (Phase V Quickstep), Impanema (Phase V Rumba), Your Kisses Kill Me (Phase V Foxtrot), Azucar (Phase VI Cha/Salsa), Dark Eyes (Phase VI Tango), España Cani (Phase VI Paso Doble), and Tango de Amor (Phase VI Tango).

## **Ed and Karen Gloodt** **Ardmore, Oklahoma**



Karen and Ed met in high school in Harper, KS, They both have undergraduate degrees from Wichita State University and masters degrees in education from OSU and ECU. They have been married 54 years.

When they moved to Ardmore, OK in 1970, they started square dance lessons, and Ed began calling a year later. They sponsored a teen square dance club and a teen clogging exhibition group for several years, and they began teaching and cueing rounds for the local square dance club. Ed has called for 40 years, and they have taught round dancing for over 30 years. They are members of ICBDA, DRDC, ORDA, TRDTA, NTCA and Roundalab.

Karen and Ed have been guest caller or cuer for many festivals. They continue to teach in Ardmore, and Karen cues for Rainbow Rounds and the Roadrunners Square Dance Club in Fort Worth, TX.

The Gloodts have choreographed many dances. Dances which have been chosen as Roundalab Round of the Quarter or Runner-Up include Beautiful Dreamer III, Boogie Time, Coney Island IV, Jesse, Uptown III, Scheherazade IV, Dream on Little Dreamer, Willie Can, Once in a While, Ain't That a Shame, Jumpin' Jupiter, I Talk to the Trees, You Decorated My Life, and A Wink and a Smile III. Other dances include My Cherie Amour, Cuando Me Enamoro, Entre Mis Recuerdos, Hotel Happiness, Angel on My Shoulder, The Syncopated Clock, Raining in My Heart, Juke Box Baby, Tango Roma, and St. Elmo's Fire.

Ed is retired from the vocational system in Ardmore, and Karen is a retired Spanish and English teacher. Ed, who is also a talented jeweler, had a custom jewelry store for several years. They have two daughters (and sons-in-law), a granddaughter and grandson who are both OU graduates, and a 2 year old granddaughter.



## Dave Goss and Ulla Figwer Westford, Massachusetts

David and Ulla have been Round Dancing together since they met 19 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 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. David and Ulla made their first teaching appearance at an ICBDA Convention in 2010 (in San Antonio, TX), teaching their

Phase IV Bolero, *The Best of Me*. David and Ulla taught their Phase IV Quickstep, *Spider-Man* at the 2011 ICBDA Convention in Lakeland, FL.

### Positions Held

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

### Convention and Weekend Teaches

- National Square and Round Dance Convention: 2001
- New England Round Dance Convention: 2001, 2006, 2007, 2008, 2012
- Moonlight and Roses IV-IV dance weekend: 2005-2011
- ICBDA Convention: 2010, 2011

### Memberships

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

### Choreography

- *Hooray for Cha* (2001)
- *Grace Kelly* (2008)
- *The Best of Me* (2010)
- *Spider-Man* (2011)
- *Easy Money* (2012)

## **Jim and Michelle Gray** **Portland, Oregon**



Jim and Michele Gray teach choreographed and social ballroom, and train competitors out of their studio in Portland, Oregon.

Jim's love of dance began in his childhood. Introduced to square dancing by his father, he soon jumped into round dancing and then social ballroom. Before long, he turned to competitive ballroom in order to master a higher level of technique and precision. He began traveling to New York for training from the country's top coaches. He and his first partner rose to a second place ranking in the US International Dance Sport Federation before he turned professional. Along the way, he placed first nationwide in bronze, silver, gold, novice and pre-championship

levels at the US National Championships.

Since age five, Michele has been dancing, performing, and competing in many dance styles. She began with princess ballet (because what little girl doesn't want to do princess ballet?), and then began competing tap, jazz, and cheerleading as a teen. She found ballroom just out of college, instantly fell in love with the new challenge, and began pursuing training. With her amateur partner, she made finals in their division at her first international competition.

Jim and Michele continue to fly to LA or New York for training once a month, or bring their coaches in to Portland, so that their students can benefit from their guidance as well. Their primary coaches are World Champion Charlotte Jorgensen (Standard/Smooth), and UK Open Finalist Olga Rodionova (Latin).

Jim has been featured in Premier Magazine (2003), The Portland Tribune (2004), The Chinese Times 2006, and together they've been featured in InStep Magazine (multiple times 2006-2009), and Portland Family Magazine (2010).

Most importantly, they've been blessed with a precious daughter Jordan. She is almost two, quite opinionated, and always keeps them laughing. Jordan would like to add: "Two cha cha!"

## **John and Karen Herr** **Larkspur Colorado**



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, after serving for many years in many capacities, they were elected to the Board of Directors, and then as Chairmen of the Board, and subsequently as Vice Chairmen. Having been term-limited they are now off the Board; 2) Colorado RD Assoc: Board of Directors, Secretary, Newsletter Editor, *etc.*; 3) Denver Callers/Cuers Assoc: Chaired many committees and activities; 4) They have also chaired many large RD events such as the 2004 National Convention, State-wide conventions, and have run their own state-wide weekend events.

### **LEADERSHIP/MANAGEMENT:**

**John:** Software Developer/Inventor/Author including Cue Sheet Write, Festival Program Builder, and most recently Roundalab Figure Videos (sold by Roundalab) ; He has written a large manual on Round Dancing concepts and progressive teaching techniques with associated tools.

He was a Scoutmaster twice and has served in significant church positions for over 45 yrs; He was elected to educational positions at the local and district levels; He served as Colo. State Chair of a non-partisan political organization. Most recently, he ran the Colorado political campaign for a presidential candidate, who won the state.

**Karen:** 34 Years as an Elementary School Teacher; She has received national recognition in her status as a Certified National Master Teacher. Leader of many school district level committees. She also led the effort to create a state law creating a standardized start date for Kindergartners.

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 (where she met John).

**John and Karen:** Guest Instructors at round dance weekends across the United States.

They are one of six Certified Clinicians for Roundalab, who teach the 20-hour Mini-Lab curriculum across the world. They also run a 40-hour curriculum Traveling Round Dance Leaders College.

Choreography includes: Watermark (VI), Buddy Love (III), Ebb Tide (IV), Lolita Cha (V), Today '93 (III), Nobody But Us Chickens (ROQ - with the Penguin Strut) (II), Hey Hey Hey (II), Somewhere Out There (V), My Love Is Unbreakable (V), Let's Mambo (IV), Love is Like a Butterfly (II), and others.

### **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 while emphasizing proper body mechanics.



## **Joe and Pat Hilton** **Ballwin, Missouri**



Joe and Pat learned to Round Dance while Joe was stationed in Germany with the U.S. Army. They danced at the round dance Phase II level sporadically for many years until 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, Goodnight Sweetheart, Stars and Midnight Blue, The Answer to our Life, and Rolling in the Deep 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 for many years. 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.

## **Bob and Kay Kurczewski** **Pharr, Texas**



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

1979 and held the office for three years. In 1982, while in Germany, Kay attended a Round Dance Leaders Course and started cueing. She has been cueing ever since.

In the spring of 1990, Kay and Bob accepted the opportunity to establish an all levels Round Dance Program in the Texas Rio Grande Valley during the winter season, where for the last 22 years they have conducted an All-Levels program of Round Dancing on a full-time basis. During the winter months you will find them hurrying from one park to another, in the Pharr/McAllen area of the Texas Rio Grande Valley, teaching or cueing over 14 sessions per week. For 11 summers, starting in 1992, they conducted a summer Round Dance Program at Ramblin' Rose RV Resort in Crescent City, California. During their free time, April to October they are now traveling, attending or preparing for festivals. They also sponsor an annual guided tour to Germany in September and October, which they coordinate, organize, and guide. Currently during the summer they do a small Round Dance Program in the Texas Rio Grande Valley, when they are not attending or conducting festivals.

Bob and Kay are members of ICBDA and were the General Chair Couple for the 34th Convention in 2010 in San Antonio, Texas. They also are members of Round-A-Lab, DRDC (Dixie Round Dance Council), National Carousel Club #340, the Texas Round Dance Teachers Association, and they are Life Time Honorary Members of EAASDC (European Association of American Square Dance Clubs). They have taught and cued in many states here in the United States, Germany, France, Italy, Belgium, Holland, Canada, at ICBDA and at several National Square Dance Conventions. They have choreographed many dances of different levels and rhythms and will be teaching a phase IV introductory West Coast Swing this year at ICBDA.

## **Al Lillefield and Marzena Fabjan** **Chicago, Illinois**



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, Wisconsin, 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 1990s 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.



## **Ron and Mary Noble Yuma, Arizona**

Ron and Mary attended square dance lessons in 1980 which made a major impact on their lives. Round dance lessons quickly followed and they were asked to join a round dance exhibition team. In 1985, Ron picked up a 'mike' and they began cueing and teaching.

The Nobles soon realized that they should be taking dance instruction in order to improve their dancing and teaching skills. They have taken clinics every year from other round dance instructors as well as lessons from professional ballroom instructors. They currently travel 400 miles round trip to learn and stay educated with new up-to-date dancing techniques.

In the fall of 1997, both Mary and Ron retired from their full time jobs (Mary from local school administration and Ron from state transportation laboratory management) to travel south to Yuma, Arizona to teach dancing full time to snowbirds. In 2006, they sold their home of 30 years in Dallas, Oregon and made Yuma their permanent residence.

The Nobles have traveled to Canada, Japan, Germany, and Sweden to conduct mini-labs and teach as well as at National Square Dance Conventions, Roundalab, and ICBDA conventions. They currently conduct clinics and workshops four days a week during the winter season in Yuma and three weeks of dance clinics at Circle 8 Ranch in Cle Elum, Washington. They started two Carousel clubs, one in Rickreall, Oregon and one in Yuma, Arizona. Ron and Mary have taught at numerous dance festivals, weekends, teacher colleges throughout the US and Canada.

Some of their choreography includes Afro Cubano, Es Mejor, I'll Never Love Again, How Do You Like Me Now, From The Soul, Illusion of My Life, Dancing Fool, I'm Biding My Time, Weekend in New England, Beautiful Dreamer, I've Got Rhythm, and El Aeroplano.

The Nobles have five children and 16 grandchildren.



## **Randy and Marie Preskitt Everitt, Washington**

Randy and Marie are attending their 17<sup>th</sup> ICBDA convention. Their first was in Seattle in 1987 and they have attended regularly ever since.

The Preskitts started dancing in the late 60s 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 80s 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 V and VI and the Happy Rounders dancing phase III and IV.

Randy and Marie have choreographed numerous dances including:

Almost Like Being In Love  
Beat of Your Heart  
Dream a Little Dream of Me  
I Got A Girl  
I'm in a Dancing Mood  
It's 4 Cha Cha

Laurann  
Money Foxtrot  
My First My Last My Everything  
Recuerdos de l'Alhambra  
The Best Is Yet To Come  
The More I See You

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, Florida, 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 two past ICBDA conventions.



## **Michael and Diana Sheridan** **Mesa, Arizona**

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 two terms as Chairman of the Board, two terms as Vice President and one term as President. They have been members of TAC, the Technical Advisory Board of URDC. Michael 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

Happy Medley

Vaya Con Dios

Our Love Affair

The Human Thing to Do

The Lady's in Love with You

A Tisket A Tasket

Illusion

Caro Mio

Shanty Town Waltz

Don't Cry for Me Bolero

He's a Tramp

## **Kenji and Nobuko Shibata** **Saitama-ken, Japan**



Kenji and Nobuko Shibata have been involved in the square and round dance movement since 1964 and have been teaching round dancing since 1968 in Tokyo. They had an exciting year in 1976 when they first attended the National Square Dance Convention in Anaheim. They saw advanced level round dancing and dancers which inspired them to improve their dancing ability to that level. Since then they have taken professional dance instructions for ballroom and Latin dances. They have taught at various weekends and festivals throughout Japan and North America.

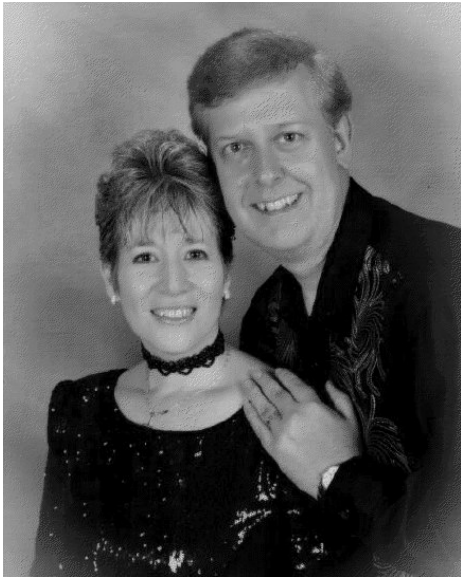
They traveled to the United States and Canada to teach and to share the pleasure of round dancing. Kenji passed an exam of professional ballroom and Latin dance teachers in 1993 and engaged in instruction of dancing at a dance studio in Tokyo for 2 years.

They moved to California after Kenji's retirement in 1995. URDC presented them with Golden Torch Award in 2000 for their contribution to round dance world. Round dances choreographed by the Shibatas have been excitingly well accepted and picked up as Round of the month or Round of the Quarter by a huge number of round dance organizations all over the world. After 13½ years in the US, they returned to Japan in 2008 to rejoin their family and old friends. They currently reside in Saitama (metropolitan Tokyo area).

They currently conduct two round dance classes, intermediate and high-intermediate to advanced level round dance classes in Saitama, in addition to three once-a-month special classes and two annual events, "Round-Up" and "Boot Camp".

They have choreographed more than 100 round dances covering all the rhythms, including:

When I'm 64, Wheels Cha Cha, Rumba Calienta, Isn't It Romantic, Muchacha, Malt Liquor, Dancin' Cha Cha Cha, Love is My Life, Brilliant Conversationalist, Best of My Love, Only Love, Dancez Merengue, What a Difference a Day Makes, Just in Time, Salsa Cafe, Bugged Down in Love, Nostalgia, Liebestraum No.3, Beyond, Adeline, Rum & Coca Cola, Be My Lover, Papa Loves Mambo, Tonight, What a Wonderful World, Aoba-jyo Castle, Hallelujah, Orange Colored Sky, Sunny Cha, La Mer, The Way You Do, This Can't Be Love, On and On, People, Chilly Chilly Cha, Gotta Get On This Train, Le Cygne, Show Me Heaven, Edelweiss, Tequila, I Feel Like a Woman, Coney Island, Who Loves You, Samba De Ooh La La, Hello Memory, A Time For Love, Are You Gonna Dance, Yes I Do, Tango Of Satumaa, La Mentira, For Once In My Life, Lost To Me, Tango Teneriffa, You Were Right Girl, Save The Last Dance For Me, A Moment Lost, Caress, Pata Pata, Vamos Amigos, Eso Beso, I Feel Lucky, I'm Gonna Getcha Good, May Each Day and most recently, Show Me Heaven V.



## **Curt and Tammy Worlock** **Plant City, Florida**

[www.stardustdancecenter.com](http://www.stardustdancecenter.com)

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 33 years and has been teaching for 31 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 as President and are currently on the Board of Directors. 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, Adagio, Jack is Back, A Letter to You, No Walls, Tormento de Amor, Stier Tango, 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, Rama Lama Ding Dong, Unchained, and Remember When. Júrame is a Roundalab Classic, Sugar Sugar a Roundalab Golden Classic, and Last Night Cha was the 2011 ICBDA Hall of Fame dance.

They have been on staff at numerous weekends around the US, Canada, Germany, Australia, Sweden and Japan. They currently conduct 4 weekly classes, under the name Stardusters, from phase IV to 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 9 Boot Camp DVDs, they have also produced a series of DVDs currently consisting of 12 volumes titled "Private Lessons with Curt & Tammy". This educational series is set in a clinic-style teaching format dealing with the execution and lead of many figures in various rhythms.

Besides teaching they love to dance, of course, but a higher priority are family outings and vacations. They have 2 daughters, Mandi Christine, 26, and Kasandra Marie, 20, as well as a 4 year old granddaughter Brianna Christine.

Nearly fifteen 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 10<sup>th</sup> 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.



**Tim and Debby Vogt**  
**Las Vegas, Nevada**



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 IV+ evening of dancing. They have since taught several introductory classes and have added another evening for phase II and III 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 V Round of the Quarter Chair. Their choreography includes All Kinds of Everything, Open Arms, Dark Waltz, My Heart Will Go On, Lazy Crazy Days, Big Spender and Midnight Tango VI (2011).

Tim is a geologist and Debby enjoys birding and bird photography.



# **36<sup>th</sup> ICBDA Convention**

## **Standby Teachers**

**These heroes prepare  
their presentations “just  
in case”.**

**They help keep this  
event running smoothly.**

**Many heartfelt thanks!**

## **John and Peg Kincaid** **College Park, Maryland**



John and Peg Kincaid have been involved in square dancing since 1970, and have been round dancing since 1975, taking their basics from Carmen and Mildred Smarrelli.

As dancers, they were active in their local organizations, serving as both President of WASCA and Festival Director of WASCA (Washington Area Square and Round Dance Association). They were the WASCA Round Dance Liaison for six years working closely with the local Round Dance Teachers Association. They have also been Round Dance Coordinators for the Star Spangled Banner Festival several times.

The Kincaids were Business Chairmen for the National Convention in Baltimore in 1984 and Directors of Showcase and Workshops for the 49th National Convention. They belong to Roundalab (RAL), the International Choreographed Ballroom Dance Association (ICBDA), Dixie Round Dance Council (DRDC) and they are currently the President and Treasurer of their local Round Dance Teachers' Association. They have worked on the DRDC Technical Advisory Committee as proof readers, and the DRDC Mickey Moore Award Committee. In addition they are on the Phase III, IV, V and Phase VI Round of the Quarter Committees for RAL.

Peg and John have choreographed several round dance routines from phase II to phase VI. Some of their better known dances are Return to Skye (phase II), Julia Tango (phase III), I'll Take Manhattan (phase III), Amame (phase IV) and Paparazzi (phase V). Their clubs include a Carousel Club, Round-To-Its and an intermediate group, Kincaid Classics. In addition to cueing at several 2 X 2 (square / round) dances they have two beginner classes and have plans to do a Round Dance Blast weekend in August.

Frequent attendees at "Accent On Rounds" since 1990, they became Directors of the week long round dance event (held Spring and Fall each year) in 2001 after the death of Ed Raybuck.

Peg and John are both still working. John is a CPA with his own practice, and Peg is a registered nurse working part time in a doctor's office. They have 3 married children and 8 grandchildren, all in close proximity to their home and when they are not at work, or involved in dance related activities, they spend quality time with their family.

## **Roy and Janet Williams Amherst, MA**



Roy and Janet began teaching and cueing in 1984 when most of the teachers in their area retired. Their original club, Touch of Classics, Carousel Club 34, now dances at the Hayloft Barn in Sturbridge, MA; with assistant leaders Dave Goss and Ulla Figwer. Their Phase IV-V club, Merry-Go-Rounds, dances in Springfield, MA with assistant leaders Earl and Diana Roy. Roy and Janet cue for area square dance clubs and teach at weekends and conventions.

Their choreography includes Beach Party Cha, Don't Get Around Much Anymore, No Easy Lady, Return My Love Bolero, Get Here If You Can Rumba, Beautiful Dreamer Waltz III, Tango Dreams, She's Got That West Coast Rhythm, Charleston II,

Spooky II, and Rub It In Cha. They are members of Roundalab, Dixie RD Council, and Mayflower, and are currently serving on the Board of Directors of ICBDA. This year they were the Round Dance Chairmen for the New England Square and Round Dance Convention, and the General Chairmen of the ICBDA Annual Convention. They serve on the Phase V and Phase VI Round-of-the-Quarter committees for Roundalab.

Roy and Janet met and began folk dancing together as teenagers. The year before they married, they attended a fun night for the Ithaca, NY square dance club. But they weren't married yet and didn't go back. The club was astonished when they appeared at the first class the next year. They continued square dancing and attended a round dance fun night some years later (1972, in fact), more or less as a favor to friends. Janet wasn't much interested until the class learned Roses for Elizabeth. "Oh," she thought, "I might like this activity after all." The next year they were invited to join the advanced group, where they learned Sunny Side of the Street, Boo Hoo, Wonderland By Night, Charlie My Boy and other oldies (then brand new). Maria Elena was particularly difficult as it was step-cued at that time. They are constant advocates for "catch-ups", so that others also can try the many excellent dances which have come out over the years. Roy and Janet also continue to square dance. They are learning C2 and hope to feel comfortable at it some day. Since their closest C2 dance is two hours away, this will take a while.

Roy is a (mostly retired) demographic data analyst with the Donahue Institute at UMass/Amherst, and also enjoys singing with the Hampshire Choral Society, and with Valley Light Opera (VLO), a community theatre group which keeps Gilbert and Sullivan alive in Western New England. Janet has retired from two careers, first as a science librarian and then as a preschool teacher and is also active behind the scenes at VLO. They have two children, both living in Amherst.



# 36<sup>th</sup> ICBDA Convention

## Dances Taught

### Alphabetically by Title

<u>Title</u>	<u>Phase and Rhythm</u>	<u>Choreographer</u>
Dynamite	V+2 Cha/Rumba	Al Lillefield & Marzena Fabjan
Easy Money	V+1 West Coast Swing	Dave Goss & Ulla Figwer
Guy What Takes His Time	VI West Coast Swing	Rey & Sherry Garza
Haunted Guitar V	V+2 Waltz	Michael & Diana Sheridan
I Hear You Knocking	IV+2 West Coast Swing	Bob & Kay Kurczewski
I've Got a Rock and Roll Heart	IV+2+1 Cha	Ed & Karen Gloodt
Let's Mambo	IV+1 Mambo	John & Karen Herr
Long Cool Woman (in a Black Dress)	IV+0+1 Jive	Tim Eum & Cindy Hadley
Pink Panther	V+1 Foxtrot	Jim & Michelle Gray
Poema	VI Tango	Ron & Mary Noble
Take Me to Your Heart Again	IV+2 Foxtrot	Joe & Pat Hilton
Trickle Trickle	VI Jive	Kenji & Nobuko Shibata
Wounded Heart	V Bolero	Curt & Tammy Worlock
You've Got a Friend in Me	VI Foxtrot	Randy & Marie Preskitt

### Standby Dances

Beauty and the Beast IV	IV+2 Bolero	John & Peg Kincaid
Boo Hoo	V+1+1 Quickstep	Roy & Janet Williams
Unforgettable	VI Foxtrot	Mark & Pam Prow



Cue Sheets are provided separately, for ease of access and storage (you do save all the cue sheets for future reference, don't you?!).