



Slip into Your Silver Slippers Under the Sierra Stars



37th ICBDA Convention

July 3-6, 2013

Grand Sierra Resort, Reno, Nevada



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Black Satin, Jive Phase 4+2 – by Karen and Ed Gloodt
Boyfriend, Mambo Phase 4+2 Standby – by Joe and Pat Hilton
Contigo (With You), Bolero Phase 6 – by Kenji and Nobuko Shibata
Cuando Me Cha, Cha Cha Phase 5+2 – by Randy and Marie Preskitt
Debajo De La Mesa, Bolero Phase 4+2 – by John and Karen Herr
Did You Ever, Bolero Phase 5 – by Ken and Sue Davis
Grecia's Waltz, Waltz Phase 6 – by Wayne and Barbara Blackford
Green Waves, Waltz Phase 5+1 Standby – by Peggy Roller and Bill Bingham
Java Jive, West Coast Swing Phase 5+1 (Oldie) – by Jim and Bobbie Childers
Long Before Your Time, Slow Two Step Phase 5+2 Standby – by Oberdan and Vanessa Otto
Love the Tango, International Tango Phase 5+2 – by David Goss and Ulla Figwer
My Tango Baby, International Tango Phase 4+2 – by Dan and Sandi Finch
Ole Guapa VI, International Tango Phase 6 – by George and Pamela Hurd
The Water Is Wide, Hesitation Canter Waltz (Soft) Phase 6 – by Kay and Joy Read
When It Comes to Love, Foxtrot Phase 5+1 – by Al Lillefield and Marzena Fabjan





Welcome ICBDA Convention Attendees

Sally and I want to thank you for such a rousing successful attendance at this convention. We are sure you will enjoy yourselves immensely. The venue at the Grand Sierra Resort here in Reno is nothing like any other convention. When the convention is over we are sure you will agree.

If you need anything, please call upon Sally and I to help, direct, and explain anything about the convention and the venue. ICBDA is your organization. Probably the most important thing you can do is to fill out the survey online when you get home. We really take these surveys to heart. Sometimes, in saying that, we admit that some suggestions are not feasible at the present time, but we still see if we can use the suggestions in the future. One such suggestion from last year is to establish a Singles Section in each hall. That is being done!!

Again, thank you for your attendance,

Bob and Sally Nolen

37th ICBDA Convention Chaircouple





Welcome to Reno-Tahoe, Nevada

Welcome to the 37th Annual Convention of the International Choreographed Ballroom Dance Association. Paul and I, the ICBDA Board and all the convention committees are so excited you are sharing this week with us. It is great to be back on the West Coast! 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 passion, 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 Bob and Sally Nolen, 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 we would like to have your input at the Annual General Membership Meeting (AGM). This meeting allows the members (you) to be updated on issues and to participate in the organization's business.

This year is another year of firsts: First time in Reno, first time dancing on competitive ballroom wood floors, and first time the RV Park is part of the resort. We hope you enjoy Reno. Please provide feedback to us by filling out the convention survey online at www.icbda.com. It is your organization, and the ICBDA Board is always working to provide a better convention. Your input will help us do that.

While you are in the Reno-Tahoe area, be sure to take some time to enjoy some of the many attractions in the area.

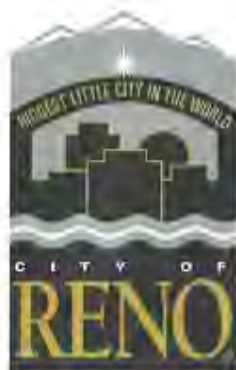
We hope you have a great time at this year's convention.

Keep Smiling and Dancing,

Linda and Paul Robinson

ICBDA Presidents





Robert A. Cashell, Sr.
Mayor

(775) 334-2001
(775) 334-2097 Fax
cashellr@reno.gov
www.reno.gov

*"The most livable of Nevada cities;
the focus of culture, commerce and
tourism in Northern Nevada."*

GREETINGS FROM THE CITY OF RENO!

On behalf of the "Biggest Little City in the World", it is my pleasure to welcome the members of the ***International Choreographed Ballroom Dance Association (ICBDA)*** as you convene for your annual dance convention at the Grand Sierra Resort in Reno, July 3 - 6, 2013.

The "Biggest Little City in the World" is in the midst of a renaissance, an exciting time of change and creative improvement with something distinctive to offer everyone: entertainment, fine dining, gaming, special events, performing arts, museums, beautiful parks, shopping, and the incomparable beauty of our surrounding high desert and the grandeur of the nearby Sierra Nevada Mountains.

Reno and the neighboring areas provide unlimited indoor and outdoor recreational activities. Biking, camping, hunting, fishing and mountain climbing are all activities Reno residents and visitors enjoy. I hope that you will take some time to visit some of our wonderful attractions. Reno is home to the University Of Nevada, Reno, the National Automobile Museum, the Nevada Museum of Art, the new Nevada Children's Discovery Museum, the Fleischmann Planetarium, the beautiful Truckee River, the National Bowling Stadium, the Rancho San Rafael Park and Arboretum and many beautiful historical homes and buildings. I hope you will have a chance to visit and attend a game with our Triple "A" Baseball Team, the *Reno Aces*, at their new stadium in downtown Reno. Lake Tahoe, Virginia City and Native American reservations are all within a short drive from Reno.

Good luck and best wishes for a successful convention. I hope you will experience a most enjoyable visit to Reno and will return again and again.

Sincerely,

Robert A. Cashell, Sr.
Mayor

One East First Street, 15th Floor, P.O. Box 1900, Reno, NV 89505





Reno – A Bit of History – and – Things to Do

In 1859, Charles Fuller built a log bridge across the Truckee River and charged a fee to those who passed over it on their way to Virginia City and the gold recently discovered there. Fuller also provided gold-seekers with a place to rest, purchase a meal, and exchange information with other prospectors. In 1861, Myron Lake purchased Fuller's bridge and with the money from the tolls, bought more land and constructed a gristmill, livery stable, and kiln. On May 9, 1868, the town site of Reno (named after Civil War General Jesse Reno) was officially established.

Today with its beautiful Riverwalk District, downtown whitewater kayak park, popular events and easy access to unlimited outdoor adventure, the bustling city of Reno has come a long way from its early beginnings. Originally a small community known as Lakes Crossing that popped up to serve westward travelers, the town enjoyed growth from railroad extensions, legalized casino gambling, liberal divorce laws and, eventually, economic diversification beyond gaming. Today Reno has a lot going on for locals and visitors alike.

Reno has been called “America’s Adventure Place” and that has as much to do with what can be done in town as well as outside of it. Downtown Reno, formerly filled with casinos and tourist shops, has enjoyed a renaissance over the past few years. The casinos are still there, but so are chic condominiums and apartments that come with stylish downtown living. Markets, coffeehouses, lounges, tasty restaurants, a movie theater, brewery and various shops line what is known as the Truckee River Arts District, culminating with the heart of this urban renaissance – the Riverwalk District.

The Truckee River Whitewater Park at Wingfield Park hosts the annual Reno River Festival, the nation’s leading whitewater event. There are five parks within Wingfield Park where you can find picnic shelters, barbeque facilities, basketball courts, an amphitheater, scenic pathways for wandering and the Truckee River. It’s a great place to relax if you’re in the downtown area.

Anchoring one end of the Arts District is California Avenue or ‘Cal Ave’ brimming with hip cocktail bars, restaurants, boutiques and more. The heart of California Avenue is from Virginia Street to about Arlington, and beyond that it turns into a beautiful neighborhood with historic mansions. The new Freight House District is just a few blocks east of Cal Ave, an entertainment complex at the Aces Ballpark with bars and restaurants. You can also visit the Nevada Museum of Art and the National Automobile Museum in this same midtown area.

Within an hour’s drive of town, there are 18 ski resorts, the picturesque state capital, thousands of mountain biking and hiking trails, numerous golf resorts, scenic Pyramid Lake, and the truly spectacular Lake Tahoe.

The fact is, the “Biggest Little City in the World” has really grown up, and there’s no better place to have a little fun.





Waco – 38th ICBDA Convention



Howdy Dancers,

Gloria and Larry would like to invite each and every round dancer to Waco, Texas for the 38th ICBDA Convention – Waltz into Waco.

Waco is located in the Heart of Texas on the Brazos River. It is south of Dallas/Fort Worth, north of Austin/San Antonio and northwest of Houston. Waco has 1,000 convention-quality hotel rooms within a one-mile radius of where we will dance, all within walking distance of great restaurants, quality shopping and many entertainment options.

Our dancing will occur at the Waco Convention Center which is only minutes away from the Waco Regional Airport. There will be three separate dance halls to accommodate the Phase 5/6, Phase 4/5, and Phase 3/4 dance programs. The sound will be excellent, and the clinic and dance teaches will be outstanding. The dates of the convention include the 4th of July and Texas is a fun place to be for this holiday.

Be sure to invite dancers who have never attended an ICBDA convention. They will feel a part of our ICBDA community as we have plans to assist first timers.

Let's make the 38th ICBDA Convention in Waco, Texas the best ever.

Gloria Jackson & Larry Frank
38th ICBDA Convention Chaircouple



International Choreographed Ballroom Dance Association

Convention #38 – Waco, Texas

July 9-12, 2014



General Chair

Gloria Jackson / Larry Frank
409-313-6151
convention38@icbda.com

Assistant Chair

John & Karen Herr
303-681-3147
jherr14@q.com
kherr00@mac.com

Registration Chair

Debbie Hawks
952-212-7134
registration38@icbda.com

Program Chairs

Daytime Program/Seminars
Mark & Pam Prow
pam@mpprow.com

Evening Program

Ken & Sue Davis
davisfam2@cox.net



Waco Convention Center



Focus Rhythms

Workshops/Clinics

Wednesday, July 9
Morning & Afternoon

Opening Ceremony & Prelude Ball

Wednesday, July 9
Evening

New Dance Teaches

July 10, 11, 12
Thursday, Friday, Saturday
Mornings & Afternoons

Reviews & Party Dances

July 10, 11, 12
Thursday, Friday, Saturday

CONVENTION & HOTEL INFORMATION

Waco Convention Center, 100 Washington Avenue Waco, TX 76701 - <http://www.wacocc.com>

2 Host Hotels: Hilton Waco, 113 South University Parks Dr, Waco, TX 76701-2241, 254-754-8484
<http://www3.hilton.com/en/hotels/texas/hilton-waco-ACTWHHF/accommodations/index.html>

Courtyard By Marriott, 101 Washington Ave, Waco, TX 76701-1433, 254-752-8686
<http://www.marriott.com/hotels/travel/wcoey-courtyard-waco/>

(Hotel Registration Open July 5, 2013 and cut off on June 16, 2014)



Login to the member website at WWW.ICBDA.COM to register online or fill out form 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 (From All Over) (electronic newsletter only)	\$140.00	\$70.00	\$ _____
Non Members (includes \$20.00 Membership Fee)	\$160.00	\$80.00	\$ _____
Paper Newsletter Mailed \$ 10 (US)			\$ _____
Paper Newsletter Mailed \$ 12 (Canada)			\$ _____
Paper Newsletter Mailed \$ 15 (Overseas)			\$ _____

New Membership (included with Registration) is effective through September 30, 2014

SYLLABUS

Additional Copies (attendee)	# copies _____	@ \$18.00 ea	CD _____	@ \$12 \$ _____
Additional Copies (Non-attendee)	# copies _____	@ \$30.00 ea.	CD _____	@ \$18 \$ _____
		TOTAL ENCLOSED		\$ _____

Name: _____

(Last) (His) (Hers)

Address: _____

(Street) (City) (State) (Zip)

Phone: _____ E-mail: _____

In which dance halls will you be dancing the most? Phase III-IV _____ Phase IV-V _____ Phase V-VI _____

Make check Payable (in US funds on a US bank) to: **ICBDA #38 Convention**
and mail to: **Debbie Hawks, PO Box 265, Rosemount, MN 55068-0265**

Register before January 1, 2014 – Your name is placed into a drawing for a free registration package!!!

Tab 1 – Convention



ICBDA Convention 37

Reno, Nevada

Committee Members



Convention Chaircouple
Bob and Sally Nolen



Assistant Chaircouple
Paul and Linda Robinson



Seminars and Day Programs
Carol Goss



Night Dancing Program
Sandi Finch



Facility and Security
Bob and Deb Carlson



New Attendees/Members
Mark and Pam Prow



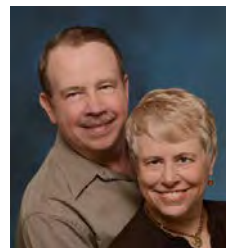
Hospitality
Paul and Linda Robinson



Sound
Ben Goldberg
Bohica Soundwerks



Registration
Debbie Hawks



Syllabus & Printing
JL and Linda Pelton





ICBDA Convention 37

Reno, Nevada

Committee Members – continued



Signage
Gloria Jackson and Larry Frank



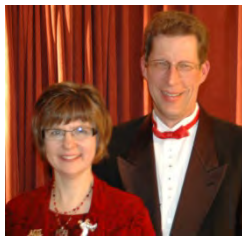
Transportation
Tanny Weisgram



Publicity
Cindy Hadley



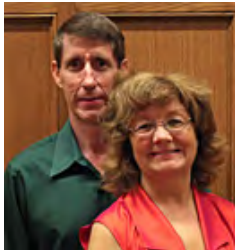
Vendors
Sharon Roberts



Hall of Fame
Marv and Wanda Sorvala



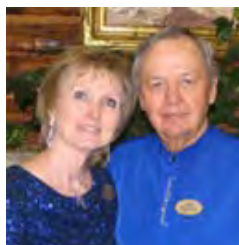
**Golden Torch Award
Distinguished Service Award**
Debbie and Joe Krivan



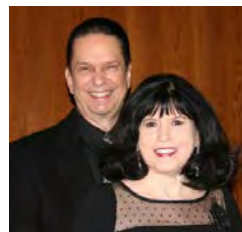
Treasurer
Mike and Leisa Dawson



Educational Videos
Anne and Gup Gupton



Membership
Louise and Jerry Engleking



Website
Glen and Helen Arceneaux





Convention 37 Cuers



Bill Bingham
Neil Booth
Bruce and TJ Chadd
Ken and Sue Davis
Randal and Marilyn Ann Diamond
Dan and Sandi Finch
Anita Froehlich
Rey and Sherry Garza
Karen and Ed Gloodt
David Goss and Ulla Figwer

Bill and Carol Goss
Steve and Lori Harris
Joe and Pat Hilton
George and Pamela Hurd
John and Peg Kincaid
Bob and Sally Nolen
Oberdan and Vanessa Otto
Randy and Marie Preskitt
Tom and Betty Wickstead
Curt and Tammy Worlock

Convention 37 Masters of Ceremony



Marlyn and Michelle Batcheller
Neil Booth
Bruce and TJ Chadd
Ansel and Cheri Cowart
Ken and Sue Davis
Anita Froehlich
Rey and Sherry Garza
Debbie Hawks
John and Karen Herr
Alan and Mary Johnstone
Joe and Debbie Krivan

Randy Lewis and Debbie Olson
Herb and Sue Norton
JL and Linda Pelton
Sharon Roberts
Peggy Roller
Carol Somogyi
Mary Townsend-Manning
Tom and Tanny Weisgram
Thomas and Betty Wicksted
Curt and Tammy Worlock





Executive Officers

President: Paul and Linda Robinson
Vice President: Bob and Sally Nolen
Secretary: Bob Anderson and Shirley Ernst
Treasurer: Mike and Lisa Dawson

Board of Directors

to 2013

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

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

to 2014

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

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

to 2015

Ken and Sue Davis
David Goss and Ulla Figwer
Rick Linden and Nancy Kasznay
Bob and Sally Nolen

Gert-Jan and Susie Rotscheid
Ron and Norma Stairs
Roy and Janet Williams

Technical Advisory Committee

Chair: Dan and Sandi Finch
Assistant Chair: Harold and Meredith Sears
Secretary: Anita Froehlich

Chris Cantrell
Diane Chism
Tim Eum
Rey and Sherry Garza

Dawn Gidner and Kerry Hodnett
Rick Linden
Jim and Marty Morgan
Barbara Saunders



ICBDA Committee Appointments

Newsletter Editors	Ken and Sue Davis
Membership / Computer Services	Jerry and Louise Engelking
Convention 37 (2013) Chair	Bob and Sally Nolen
Educational Tapes (Audio/Video)	Gup and Anne Gupton
Parliamentarian	Art and Jacquie Hayes
Hall of Fame	Marv and Wanda Sorvala
Golden Torch and Distinguished Service	Joe and Debbie Krivan
Elections	Alan and Mary Johnstone
Publicity and Advertising	Bob and Sally Nolen
Convention Guidelines	John and Suzette Juhring
Legal Advisor	Sandi and Dan Finch
ICBDA Carousel Clubs	Glen and Helen Arceneaux
Technical Advisory (TAC) and Education	Dan and Sandi Finch
Bylaws / Standing Rules	Roy and Janet Williams
Website Manager	Glen and Helen Arceneaux
Special Assignment	
Executive Ambassador to Japan	Manabu and Reiko Imamura

Distinguished Service Award

An award to honor and acknowledge ICBDA general members who have well served the organization over time by providing their knowledge, time and efforts to ICBDA and to Choreographed Ballroom Dancing in the areas of service and support. These members:

- Have provided service and support to the many aspects of the choreographed ballroom dance community as a whole or to a region.
- Are an unchallenged asset to the round dance community.

2010



Glen and Helen Arceneaux

2011



Paul and Linda Robinson





Golden Torch Award

An award of high distinction for outstanding service to Choreographed Ballroom Dancing:

- Has been a major contributor to Choreographed Ballroom/Round Dancing, or dancing in general, over a period of many years.
- Has provided leadership in forwarding the Choreographed Ballroom Dance activity through teaching, choreography or other activities on a national or international level.
- Has created a positive impact on dancers, leaders, and the movement as a whole.

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

2009



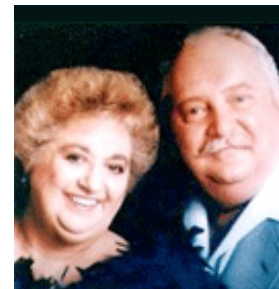
Curt and Tammy Worlock

2010



Wayne and Barbara Blackford

2011



Ralph and Joan Collipi





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. During the next four years, five routines were selected each year. In 1982, there were four dances chosen. From 1983 to 1987, two dances were chosen each year. Since 1988, the Hall of Fame award has been limited to one dance per year.

2013	<i>To Be Announced Friday Night</i>	
2012	Forrest Gump	Brent and Judy Moore
2011	Last Night Cha	Curt and Tammy Worlock
2010	Carnival	Ron and Ree Rumble
2009	Dark Waltz	Tim and Deb Vogt
2008	Beale Street Blues	Al and Carol Lillefield
2007	Laurann	Randy and Marie Preskitt
2006	Sunflower	Derek and Jean Tonks
2005	Boulavogue	Richard Lamberty and Marilou Morales
2004	Smoke Gets In Your Eyes	Ron and Ree Rumble
2003	Kiss Me Goodbye Rumba	Richard and Joann Lawson
2002	I Wanta Quickstep	Eddie and Audrey Palmquist
2001	Symphony	Ken and Irene Slater
2000	Papillon	Richard Lamberty
1999	Bye Bye Blues Foxtrot	Eddie and Audrey Palmquist
1998	Sleeping Beauty	Brent and Mickey Moore
1997	Orient Express Foxtrot	Brent and Mickey Moore
1996	St. Michel's Quickstep	Russ and Barbara Casey
1995	London by Night	Bill and Carol Goss
1994	Spanish Eyes	Bob and Mary Ann Rother
1993	Fortuosity	Bob and Mary Ann Rother
1992	And I Love You So	Jim and Bobbie Childers
1991	Tampa Jive	John and Mary Macuci
1990	Sam's Song	Sam and Jody Shawver
1989	Autumn Nocturne	Eddie and Audrey Palmquist
1988	Amor Cha	Peter and Beryl Barton
1987	Answer Me	Eddie and Audrey Palmquist
	Cavatina	Peter and Beryl Barton
1986	Andante	Paul and Lorraine Howard
	Lonely is the Name	Phil and Norma Roberts
1985	Para Esto	Phil and Norma Roberts
	Send Her Roses	Eddie and Audrey Palmquist
1984	Hawaiian Wedding Song	Charlie and Madeline Lovelace
	Someone Like You	Peter and Beryl Barton





Hall of Fame Dances – continued

1983	Heartache Cha The Homecoming	Ben and Vivian Highburger Charlie and Nina Ward
1982	Carmen El Coco Lisbon Antiqua Sugarfoot Stomp	Lloyd and Nan Walker Irv and Betty Easterday Charles and Dorothy DeMaine Irv and Betty Easterday
1981	Butterfly Dance Lovely Lady Tango Capriccioso Wyoming Lullaby	Charlie and Bettye Proctor Paul and Laura Merola Eddie and Audrey Palmquist Charlie and Nina Ward Eddie and Audrey Palmquist
1980	Caress Dancing in the Dark Kiss Me Goodbye Till Waltz Tramonte	Phil and Norma Roberts Phil and Norma Roberts Koit and Helen Tullus Gordon and Betty Moss Bill and Dorothy Britton
1979	Autumn Leaves Let's Dance The Singing Piano Waltz Smile Three A.M.	Gordon and Betty Moss Chick and Ieleen Stone John and Goldie Marx Ann and Andy Handy Gordon and Betty Moss
1978	Fascination In the Arms of Love Mardi Gras Melody Waltz Riviere de Lune	Gordon and Betty Moss Bill and Irene Morrison Eddie and Helen Palmquist Gordon and Betty Moss Eddie and Audrey Palmquist
1977	12th Street Rag A Continental Goodnight Boo Hoo Charlie My Boy Elaine Green Door Gypsy Eyes In My Dreams Maria Elena Mr. Sandman Spaghetti Rag Tango Bongo Tango Mannita Wonderland	Bob and Joanne Simmons Pete and Carmel Murbach Chick and Ieleen Stone Ann and Andy Handy Ben and Vivian Highburger Charlie and Bettye Proctor Al and Carmen Coutu Eddie and Audrey Palmquist Charlie and Nina Ward Phil and Norma Roberts Sue and Con Gniewek Bea and Blake Adams Manning and Nita Smith Gordon and Betty Moss





Top 15 Dances by Year

2012 Greensboro

Dance	Choreographer	Phase & Rhythm
Carnival	Rumble	4 Rumba
Last Night Cha	Worlock	5 Cha Cha
Forrest Gump	Moore	5 Waltz
A Wink and a Smile	Rumble #4 Tie	5 Foxtrot
Perfidia in Brazil	Hurd #4 Tie	5 Rumba
And I Love You So	Childers #6 Tie	5 Rumba
Beat of Your Heart	Preskitt #6 Tie	5 Slow Two Step
Mi Vida	Read #6 Tie	4 Rumba
Jurame	Worlock	5 Rumba
Rama Lama Ding Dong	Worlock	5 Jive
No Walls	Worlock	4 Waltz
On Days Like These	Preskitt	6 Bolero
Me and My Sister	Read	4 Waltz
Dark Waltz	Vogt	6 Waltz
Papillon	Lamberty	6 Waltz

2011 Lakeland

Carnival
 Forrest Gump
 Beat of Your Heart
 Perfidia in Brazil
 Last Night Cha
 A Wink and A Smile
 Los Rayos Del Sol
 Dark Waltz
 Jurame
 Stier Tango
 Rama Lama Ding Dong
 Papillon
 Besame Mucho
 Me and My Sister
 You Needed Me

2010 San Antonio

Forrest Gump
 Beat of Your Heart
 Carnival
 Perfidia in Brazil
 Dark Waltz
 Jurame
 Los Rayos Del Sol
 La Gloria
 And I Love You So
 Last Night Cha
 Stier Tango
 Boulavogue
 The Human Thing To Do
 Big, Blonde, and Beautiful
 A Wink and A Smile

2009 Joplin

Forrest Gump
 Carnival
 Beat of Your Heart
 La Gloria
 And I Love You So
 Jurame
 Laurann
 Last Night Cha
 Boulavogue
 Beale Street Blues
 A Wink and A Smile
 The Human Thing To Do
 Los Rayos Del Sol
 Sleeping Beauty
 Stier Tango





Vendors



*We are a dance boutique with a big selection and fair prices.
We create/sew each of our garments, so we can provide beautiful,
unique outfits you can only get from Flair.
Fabrics are vibrant, bold, have sparkle, and all move nicely.*

Carolyn Cook, designer/owner

www.FlairDanceClothing.com

Telephone: 503-730-5688

dare2flair@aol.com

ICBDA Consignment Shop

Gently used dance apparel for men and women

~ ~ ~ ~

Contact: Sharon Roberts

Cell phone: 863-221-2750



Tammy's Trinkets

3613 Citrus Tree Court
Plant City, FL 33566



Contact: Tammy Worlock

Phone: 813-759-8313

E-mail: cworlock@tampabay.rr.com



Stardust DVDs

Featuring Curt & Tammy Worlock

- 11 Boot Camp DVDs
- 12 Private Lesson Series DVDs
- Various Dance Teach DVDs

<http://stardustdancecenter.com/dance.htm>



Glide Shoes

551 Jessie Street
San Fernando, CA 91340

Phone: 818-408-0488 / Fax: 818-408-0585

E-mail: sales@coastdanceshoes.com – or – sales@glideshoes.com

Web site: www.coastdanceshoes.com – or – www.glideshoes.com

Hand Made in the USA

Thanks to all of the dancers for supporting us for 20 years!



Tab 2 – Schedules

Week at a Glance – ICBDA Convention 37 – Reno, Nevada – July 3-6, 2013

Hall A – Reno/Tahoe (V-VI)

Hall B – Grand Salon (IV-V)

Hall C – Crystal Ballroom (III-IV)

Wednesday

9:30 - 12:00

12:00 - 2:00

2:00 - 4:30

4:30 - 7:30

7:30 - 8:30

8:30 - 10:30

Tango Clinics	Jim & Bobbie Childers Advanced International Tango – Phase VI	Rey & Sherry Garza International Tango – Phase V	Bill & Carol Goss Introduction to Tango – Phase IV
Lunch Break	closed	closed	closed for video sessions
Bolero Clinics	Curt & Tammy Worlock Advanced Bolero – Phase VI	Michael & Diana Sheridan Bolero – Phase V	Ron & Mary Noble Introduction to Bolero – Phase IV
Dinner Break	closed for showcase practice	closed	closed for video sessions
Opening Ceremony & Showcase			
Top 15 – #15 to #12 – Alternating Phase 3-4 with Phase 5-6 Selections		closed	closed
Programmed Prelude Ball		Programmed Prelude Ball	Programmed Prelude Ball

Thursday

9:00 - 11:30

11:30 - 1:00

1:00-1:45

2:00 - 4:30

4:30 - 7:00

7:00 - 7:45

7:45 - 8:30

8:30 - 10:30

Dance Teach	Richard Lamberty/Alise Halbert – 6 Foxtrot Beautiful Things	Randy & Marie Preskitt – 5 Cha Cha Cuando Me Cha	Dan & Sandi Finch – 4 Tango My Tango Baby
Lunch Break	closed	closed	closed
Reviews	Review Beautiful Things	Review Cuando Me Cha	Review My Tango Baby
Dance Teach	Kay & Joy Read – 6 Hes./Canter Waltz The Water is Wide	David Goss & Ulla Figwer – 5 Tango Love the Tango	John & Karen Herr – 4 Bolero Debajo De La Mesa
Dinner Break	closed for showcase practice	closed	closed
Reviews	Review The Water is Wide	Review Love the Tango	Review Debajo De La Mesa
Showcase		closed	closed
Top 15 Dances – #11 to #8 – Alternating Phase III-IV with Phase V-VI Selections (Reno/Tahoe) / Dance Throughs in Halls where Taught / Programmed Dancing in each Hall			

Friday

9:00 - 11:30

11:30 - 1:00

1:00-1:45

2:00 - 4:30

4:30 - 7:00

7:00 - 7:45

7:45 - 8:30

8:30 - 10:30

Dance Teach	George & Pamela Hurd – 6 Tango Ole Guapa VI	Bob & Sally Nolen – 5 WCS Java Jive	Ed & Karen Gloodt – 4 Jive Black Satin
Lunch Break	closed	closed	closed
Reviews	Review Ole Guapa VI	Review Java Jive	Review Black Satin
Dance Teach	Wayne & Barbara Blackford – 6 Waltz Grecia's Waltz	Ken & Sue Davis – 5 Bolero Did You Ever	Paula & Warwick Armstrong – 4 Rumba A Thousand Years
Dinner Break	closed for showcase practice	closed	closed
Reviews	Review Grecia's Waltz	Review Did You Ever	Review A Thousand Years
Showcase including Standbys and Hall of Fame		closed	closed
Top 15 Dances – #7 to #4 – Alternating Phase III-IV with Phase V-VI Selections (Reno/Tahoe) / Dance Throughs in Halls where Taught / Programmed Dancing in each Hall			

Saturday

9:00 - 11:30

11:30 - 1:00

1:00 - 2:00

2:00 - 2:45

2:45 - 4:45

4:45 - 7:45

7:45 - 8:45

8:45 - 10:30

Dance Teach	Kenji & Nobuko Shibata – 6 Bolero Contigo	Al Lillefield & Marzena Fabjan – 5 Foxtrot When It Comes to Love	Paul & Linda Robinson Hall of Fame Dance
Lunch Break	closed	closed	closed for video sessions
The Annual General Membership Meeting will be held in the Reno/Tahoe Ballroom – All ICBDA Convention Attendees are encouraged to attend.			
Reviews	Review Contigo	Review When It Comes to Love	Review Hall of Fame Dance
Dance Throughs (All Dances Twice)		closed	closed
Dinner Break	closed	closed	closed
Special Dance Demo, Golden Torch, and Closing Ceremony		closed	closed
Final Top 15 – #3 to #1 – Alternating Phase III-IV with Phase V-VI Selections (Reno/Tahoe) / Dance Throughs in Halls where Taught / Programmed Dancing in each Hall			

Standby Teaches

Joe & Pat Hilton – 4 Mambo
Boyfriend

Peggy Roller/Bill Bingham – 5 Waltz
Green Waves

Oberdan & Vanessa Otto – 5 Slow Two Step
Long Before Your Time

Anita Froehlich/Ed Patrick – 6 Cha Cha
Bisou Zou Bisou



Wednesday ~ July 3, 2013

Hall A – Reno/Tahoe Phase V-VI

Hall B – Grand Salon Phase IV-V

Hall C – Crystal Ballroom Phase III-IV

Clinics	Jim & Bobbie Childers Adv. International Tango Phase VI MC – Herb & Sue Norton	Rey & Sherry Garza International Tango Phase V MC – Anita Froehlich	Bill & Carol Goss Intro to International Tango Phase IV MC – Randy Lewis & Debbie Olson
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12:00–2:00 pm – Lunch Break

Clinics	Curt & Tammy Worlock Advanced Bolero Phase VI MC – Joe & Debbie Krivan	Michael & Diana Sheridan Bolero Phase V MC – Alan & Mary Johnstone	Ron & Mary Noble Introduction to Bolero Phase IV MC – John & Karen Herr
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4:30–7:30 pm – Dinner Break

7:30 pm 8:30 pm	<p>Hall A – Reno/Tahoe</p> <p>Opening Ceremony (Halls B & C Closed)</p> <p>Showcase</p> <p>Beautiful Things – Richard Lamberty & Alise Halbert Phase 6 Foxtrot</p> <p>Quando Me Cha – Randy & Marie Preskitt Phase 5 Cha Cha</p> <p>My Tango Baby – Dan & Sandi Finch Phase 4 Tango</p> <p>The Water is Wide – Kay & Joy Read Phase 6 Hesitation Canter Waltz</p> <p>Love the Tango – Dave Goss & Ulla Figwer Phase 5 Tango</p> <p>Debajo De La Mesa – John & Karen Herr Phase 4 Bolero</p>		
8:30 pm 10:30 pm	<p>Hall A – Reno/Tahoe</p> <p>Top 15 Dances – #15 to #12 – Alternating Phase III-IV with Phase V-VI Selections*</p>		
	<p>Programmed Dancing Prelude Ball – V-VI</p>	<p>Programmed Dancing Prelude Ball – IV-V</p>	<p>Programmed Dancing Prelude Ball – III IV</p>

* There are two Top 15 Dance Lists this year: a Phase III-IV list and a Phase V-VI list. The #15 dance for Phase III-IV will be danced first followed by the #15 dance for Phase V-VI, and so on through #12 of each list tonight. This pattern will continue each night as noted on the schedule.





Thursday ~ July 4, 2013

Hall A – Reno/Tahoe Phase V-VI

Hall B – Grand Salon Phase IV-V

Hall C – Crystal Ballroom Phase III-IV

Teaches 9:00 am 11:30 am	Richard Lamberty/Alise Halbert Beautiful Things Phase 6 Foxtrot MC – Rey & Sherry Garza	Randy & Marie Preskitt Cuando Me Cha Phase 5 Cha Cha MC – Mary Townsend-Manning	Dan & Sandi Finch My Tango Baby Phase 4 Tango MC – Ansel & Cheri Cowart
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11:30–1:00 pm – Lunch Break

Reviews 1:00-1:45	Beautiful Things MC – Rey & Sherry Garza	Cuando Me Cha MC – Mary Townsend-Manning	My Tango Baby MC – Ansel & Cheri Cowart
Teaches 2:00 pm 4:30 pm	Kay & Joy Read The Water is Wide Phase 6 Hesitation Canter Waltz MC – Tom & Betty Wicksted	Dave Goss & Ulla Figwer Love the Tango Phase 5 Tango MC – Ken & Sue Davis	John & Karen Herr Debajo De La Mesa Phase 4 Bolero MC – Peggy Roller

4:30–7:00 pm – Dinner Break

Reviews 7:00-7:45	The Water is Wide MC – Tom & Betty Wicksted	Love the Tango MC – Ken & Sue Davis	Debajo De La Mesa MC – Peggy Roller
7:45 pm 8:30 pm	Showcase – Hall A – Reno/Tahoe Ole Guapa VI – George & Pamela Hurd Phase 6 Tango Java Jive – Bob & Sally Nolen Phase 5 West Coast Swing (Oldie) Black Satin – Ed & Karen Gloodt Phase 4 Jive Grecia’s Waltz – Wayne & Barbara Blackford Phase 6 Waltz Did You Ever – Ken & Sue Davis Phase 5 Bolero A Thousand Years – Paula & Warwick Armstrong Phase 4 Rumba		
8:30 pm 10:30 pm	Hall A – Reno/Tahoe Top 15 Dances – #11 to #8 – Alternating Phase III-IV with Phase V-VI Selections		
	Dance Throughs Programmed Dancing V-VI	Dance Throughs Programmed Dancing IV-V	Dance Throughs Programmed Dancing III IV





Friday ~ July 5, 2013

Hall A – Reno/Tahoe Phase U-VI

Hall B – Grand Salon Phase IV-U

Hall C – Crystal Ballroom Phase III-IV

Teaches 9:00 am 11:30 am	George & Pamela Hurd Ole Guapa VI Phase 6 Tango MC – Bruce & TJ Chadd	Bob & Sally Nolen Java Jive (Childers) [Oldie] Phase 5 West Coast Swing MC – Tom & Tanny Weisgram	Ed & Karen Gloodt Black Satin Phase 4 Jive MC – Neil Booth
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11:30–1:00 pm – Lunch Break

Reviews 1:00-1:45	Ole Guapa VI MC – Bruce & TJ Chadd	Java Jive (Childers) [Oldie] MC – Tom & Tanny Weisgram	Black Satin MC – Neil Booth
Teaches 2:00 pm 4:30 pm	Wayne & Barbara Blackford Grecia's Waltz Phase 6 Waltz MC – Carol Somogyi	Ken & Sue Davis Did You Ever Phase 5 Bolero MC – Marlyn & Michele Batcheller	Paula & Warwick Armstrong A Thousand Years Phase 4 Rumba MC – JL & Linda Pelton

4:30–7:00 pm – Dinner Break

Reviews 7:00-7:45	Grecia's Waltz MC – Carol Somogyi	Did You Ever MC – Marlyn & Michele Batcheller	A Thousand Years MC – JL & Linda Pelton
7:45 pm 8:30 pm	Hall A – Reno/Tahoe – Showcase Including Standbys and Hall of Fame Contigo – Kenji & Nobuko Shibata Phase 6 Bolero When It Comes to Love – Al Lillefield/Marzena Fabjan Phase 5 Foxtrot Hall of Fame – Paul & Linda Robinson Bisou Zou Bisou – Anita Froehlich/Ed Patrick Phase 6 Cha Cha Long Before Your Time – Oberdan & Vanessa Otto Phase 5 Slow Two Step Green Waves – Peggy Roller/Bill Bingham Phase 5 Waltz Boyfriend – Joe & Pat Hilton Phase 4 Mambo		
8:30 pm – 10:30 pm	Hall A – Reno/Tahoe Top 15 Dances – #7 to #4 – Alternating Phase III-IV with Phase U-VI Selections		
	Dance Throughs Programmed Dancing U-VI	Dance Throughs Programmed Dancing IV-U	Dance Throughs Programmed Dancing III IV





Saturday ~ July 6, 2013

Hall A – Reno/Tahoe Phase V-VI

Hall B – Grand Salon Phase IV-V

Hall C – Crystal Ballroom Phase III-IV

Teaches 9:00 am 11:30 am	Kenji & Nobuko Shibata Contigo Phase 6 Bolero MC – Curt & Tammy Worlock	Al Lillefield/Marzena Fabjan When It Comes to Love Phase 5 Foxtrot MC – Debbie Hawks	Paul & Linda Robinson Hall of Fame Dance MC – Sharon Roberts
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11:30–1:00 pm – Lunch Break

1:00–2:00 pm – Annual General Membership Meeting

Reviews 2:00-2:45	Contigo MC – Curt & Tammy Worlock	When It Comes to Love MC – Debbie Hawks	Hall of Fame Dance MC – Sharon Roberts
2:45 pm 4:45 pm	Dance Throughs – All Dances – 2 Times Each		

4:45–7:45 pm – Dinner Break

7:45 pm 8:45 pm	Hall A – Reno/Tahoe Special Dance Presentation Golden Torch Award Closing Ceremonies		
8:45 pm 10:30 pm	Hall A – Reno/Tahoe Final Top 15 Dances – #3 to #1 – Alternating Phase III-IV with Phase V-VI Selections		
	Dance Throughs Programmed Dancing V-VI	Dance Throughs Programmed Dancing IV-V	Dance Throughs Programmed Dancing III IV





Evening Program Hall A – Reno/Tahoe ~ Phases 5 and 6

1 + 1 Is Two (MB 5 Worlock)
A Lovely Evening (FT 6 Childers)
A Moment Lost (WZ 6 Shibata)
Abrazame (BO 5 Worlock)
Adagio (WZ 6 Worlock)
Adeline (STS 6 Shibata)
All Kinds of Everything (WZ 6 Vogt)
All That Jazz (FT 5 Sechrist)
Am I Blue (FT 6 Lamberty)
Anticipation (WZ 6 Goss)
Anytime, Anywhere (WZ 6 Moore)
Appalachian Lullabye (WZ 6 Worlock)
Are You Still Mine (STS 6 Goss)
Autumn (WZ 6 DeChenne)
Autumn Nocturne (WZ 6 Palmquist)
Beat of Your Heart (STS 5 Preskitt)
Begin To Color Me (WZ 6 Read)
Besame Mucho (RB 5 Rumble)
Beyond (RB 5 Shibata)
Big Blonde & Beautiful (WC 5 Goss)
Big Spender (FT 5 Vogt)
Black Horse (WC 6 Worlock)
Boulavogue (WZ 6 Lamberty)
Boulevard of Broken Dreams (TG 6 Goss)
Burlesque (TG 5 Garza)
Caminito (TG 5 Worlock)
Cavatina (WZ 6 Barton)
Cell Block Tango (TG 6 Worlock)
Chalita ArgTango 6 Goss)
Conquest of Heaven (WZ 6 Hurd)
Could I Have This Dance (WZ 6 Casey)
Dance The Night Away (MX 6 Worlock)
Dancez Merengue (MR 5 Shibata)
Dark Waltz (WZ 6 Vogt)
Doin' the West Coast Swing (WC 5 Goss)
Eso Beso (SB 5 Shibata)
Exactly Like You Foxtrot (FT 5 Goss)
Fiesta Tango (TG 6 Palmquist)
Forrest Gump (WZ 5 Moore)
Hallelujah Waltz (HC WZ 6 Read)
Harlem Nocturne (RB 6 Sandeman)
Hit Me With A Hot Note (WC 5 Goss)
Hola Chica (CH 5 Worlock)
Home USA (ECS 5 Lamberty)
I Am Just A Girl (FT 5 Worlock)
I Feel Lucky (WC 6 Shibata)
I Love You (HC-WZ 5 Prow)
If God Takes My Life (RB 6 Shibata)
I've Got You Under My Skin (FT 5 Goss)
Just Another Woman In Love (BO 6 Anderson)
Kiss Me Goodbye Rumba (RB 6 Lawson)
La Barca (BO 5 Goss)
La Distancia (BO 6 Moore)
La Gloria (BO 6 Moore)
Last Night Cha (CH 5 Worlock)
London by Night (WZ 6 Goss)
Look At Me, I'm Sandra Dee (V-WZ 5 Goss)
May Each Day (WZ 6 Shibata)
Memory (RHY 6 Easterday)
Midnight Tango VI (TG 6 Vogt)
Mint Julep (WC 6 Rother)
Mujer (RB 6 Read)
My First, My Last, My Everything (FT 6 Preskitt)
My Sweet Catherine (WZ 6 Goss)
On Days Like These (BO 6 Preskitt)
Papillon (WZ 6 Lamberty)
Paso Cadiz (PD 5 Goss)
Pastorale (WZ 6 Goss)
Peligro (TG 6 Goss)
Perfidia (RB 6 Slater)
Perfidia In Brazil (RB 5 Hurd)
Poema (TG 6 Noble)
Recuerdos De L'Alhambra (WZ 6 Preskitt)
Remember When (STS 5 Worlock)
Sam's Song (WZ 6 Shawver)
Sea In Autumn (RB 6 DeChenne)
Serenade (WZ 6 Rumble)
Smoke Gets In Your Eyes (FT 6 Rumble)
Sprint (WZ 5 Shibata)
St. Michel's Quickstep (QS 5 Casey)
Sugar (FT 6 Goss)
Symphony (FT 6 Slater)
Tango Adios (TG 6 Shibata)
That Man (QS 5 Worlock)
That's You VI (FT 6 Rumble)
The Bard (WZ 5 Lamberty)
The More I See You (FT 5 Childers)
The Tide Is High (RB 5 Worlock)
Theme from Sunshine (WZ 6 Sechrist)
Time To Say Goodbye (MX 6 Ito)
Trickle Trickle (JV 6 Shibata)
Tu Me (RB 5 Preskitt)
Unchained (WZ 6 Worlock)
Up! (WC 6 Worlock)
Verano (ATG 6 Hurd)
Violette (WZ 6 Nelson KB)
Who Like You (RB 5 Shibata)
Who Wouldn't Love You (FT 6 Moore)
Wounded Heart (BO 5 Worlock)
You Raise Me Up (STS 6 Read)
You've Got A Friend In Me (FT 6 Preskitt)





Evening Program Hall B – Grand Salon ~ Phases 4 and 5

A Wink & A Smile (FT 5 Rumble)
Adagio IV (WZ 4 Lamberty))
Ain't Misbehavin' (FT 5 Slater)
Ain't That A Shame (JV 5 Gloodt)
Alhambra (WZ 4 Lamberty)
Am I Blue IV (FT 4 Slater)
Amore Secondo (RB 4 Moore)
And I Love You So (RB 5 Childers)
Antichi Waltz (WZ 4 Molitoris/Firstenburg)
Anything but Love (FT 4 Slater)
Autumn Leaves (MX 4 Moss)
Beale Street Blues (JV 5 Lillefield)
Black Tie Tango (TG 4 Moore)
Boo Hoo (QS 5 Stone)
Calendar Girl (JV 4 Rotshied)
Carnivál (RB 4 Rumble)
Castles and Kings (WZ 5 Slater)
Cherry Pink (CH 4 Bahr)
Chewin' Gum (QS 4 Moore)
Coney Island IV (WZ 4 Gloodt)
Cuando Foxtrot (FT 5 Molitoris)
Dance to the Heartbeat (MB 4 Shibata)
Dancing In September (CH 5 Rumble)
Dedication (WZ 4 Rumble)
Ding Dong Mambo (MB 4 Collipi)
Donde Estás Yolanda (MB 4 Parker)
Doolittle Cha (CH 4 Goss)
Dream A Little Dream of Me (FT 5 Shibata)
Duerme (RB 4 Slater)
Eager Beaver (FT 5 Moore)
Easy Money (WC 5 D.Goss/Figwer)
Exactly Like You (FT 4 Slater)
Gardenia Tango (TG 4 Parker)
Gitchy Goomy (JV 4 Mitchell)
Half A Moment (WZ 5 Finch)
Haunted Guitar 5 (WZ 5 Sheridan)
Hello Memory (WZ 4 Shibata)
Honey On The Vine (FT 5 Read)
How Lucky Can One Guy Be (JV 5 Preskitt)
I Do, I Do, I Do (FT 5 Blackford)
I Love Beach Music (WC 4 Raybuck)
I Love the Night Life (JV 5 D'Aloiso)
I Want A Love That Will Last (BO 4 Parker)
If I Had My Way (FT 5 Slater)
It Takes Two (STS 4 Goss)
I've Got A Rock & Roll Heart (CH 4 Gloodt)
Jean (WZ 5 Lamberty)
Jurame (RB 5 Worlock)
Just A Tango (TG 5 Childers)
Kiss Me Slow (FT 4 Nelson KB)
Laurann (WZ 4 Preskitt)
Los Rayos del Sol (RB 5 Moore)
Lovely Lady (WZ 5 Palmquist)
Marilyn Marilyn (WZ 4 Palmquist)
Moola Lah (MB 4 Finch)
Mountains of Mourne (WZ 4 Lamberty)
Mucho Mambo (MB 5 Worlock)
My Heart Will Go On (BO 4 Vogt)
Old Time Rock & Roll (JV 4 Hilton)
Once You Had Gold (WZ 4 Finch)
Orient Express (FT 5 Moore)
PA-6-5000 (MX 5 Glover)
Paparazzi (FT 4 Kincaid)
Paper Kisses (QS 4 Nelson KB)
Paper Moon (MX 4 DeChenne)
Patricia Quatro (CH 4 Hickman)
Pink Cadillac (JV 5 Lawson)
Pink Panther (FT 5 Gray)
Rama Lama Ding Dong (JV 5 Worlock)
Riviere de Lune (WZ 5 Palmquist)
Sam's New Pants (FT 4 Finch)
Senorita Tango (TG 4 Rumble)
Should I Do It (JV 4 Read)
Sinti (RB 5 Slater)
Sleeping Beauty (BO 5 Moore)
Snow Walatz 5 Ito)
Stier Tango (TG 5 Worlock)
Sunflower (JV 5 Tonks)
Tampa Jive (JV 5 Macuci)
Tango Parisienne (TG 4 Moore)
Te Quiero (RB 4 Worlock)
The Bard (WZ 5 Lamberty)
The Best of Me (BO 4 D. Goss/Figwer)
The Best Things Happen While You're Dancing
(FT 5 Bradt)
The Best You Can (JV 4 Read)
The Human Thing To Do (FT 5 Sheridan)
The Old House (WZ 4 Lamberty)
The Sun, The Sea & The Sky (WZ 4 Bradt)
Warm & Willing (FT 5 Childers)
Wendy (WZ 5 Slater)
Wyoming Lullaby (WZ 5 Palmquist)
You Decorated My Life (BO 4 Gloodt)
You Needed Me (STS 3 Worlock)
Younger Than Springtime (FT 5 Nelson KB)
You're The Top (CH 4 Childers)





Evening Program Hall C – Crystal Ballroom ~ Phases 3 and 4

A Beautiful Time (CH 3 Dollar/Gilbreath)
A Brief Romance (WZ 4 Rumble)
A Continental Goodnight (QS 3 Murbach)
A Million Tomorrows (WZ 3 Norris)
Adios (WZ 4 Norman)
Alice Blue Gown (WZ 3 Utley)
All Fall Down (BO 3 Nelson AL)
Almost Bolero (BO 4 Collipi)
Almost Jamaica (CH 3 Juhala)
Angel Jive (JV 3 Seurer)
Answer Me (WZ 3 Palmquist)
Any Dream Foxtrot (FT 3 Pinks)
Ascot's Rumba (RB 3 Kennedy)
Axel F (CH 3 Mathewson)
Banana Boat IV (CH4 Filardo)
Beach Party Cha (CH 3 Williams)
Beauty and the Beast (BO 4 Kincaid)
Begin The Beguine (MX 3 Wolcott)
Belsize Waltz (WZ 4 Huffman)
Biloxi Lady (RB 4 Eddins)
Black Horse & Cherry Tree Cha (CH 3 Hattrick)
Breaking Up Jive (JV 3 Croft/de Zordo)
Calendar Girl (JV 4 Rotscheid)
Can't Smile (STS 4 Martin)
Carolina Moon (WZ 3 Rumble)
Chaka Chaka (CH 4 Phillips)
Charade IV (WZ 4 Slater)
Coney Island IV (WZ 4 Gloodt)
Crazy Eyes (JV 3 Eddins)
Cuando Me Enamoro (RB 4 Gloodt)
Dancing at Washington Square (MX 4 Robertson)
Desert Song (WZ 3 Leach)
Die Lorelei (WZ 3 Bendewald)
Ding Dong Mambo (MB 4 Collipi)
Dream Awhile (WZ 3 Ellis)
El Reloj (BO 4 Trankel/Gilder)
Esta Rumba (RB 3 Barton)
Fascination (WZ 4 Crapo)
Feed the Birds (WZ 3 Buck)
Fine Brown Frame (JV 4 Hurd)
First Flower (WZ 3 Nelson KB)
Florentina (TG 3 Molitoris)
Folsom Prison Blues (CH 3 Peterman)
Gardenia Tango (TG 4 Parker)
Ginny Come Bolero (BO 3 Galbraith)
Hooked on Swing (MX 4 Windhorst)
I Just Want To Dance With You (MX 3 Maisch)
I Wanta Quickstep (QS 3 Palmquist)
I'm Alive (CH 4 Renauld)
In the Misty Moonlight (RB 3 Skillett)
Irish Washerwoman (CH 3 Buckmaster/Reigel)
Jumpin' Jupiter (MX 3 Gloodt)
Just Another Woman In Love (RB 3 Nolen)
La Vie En Rose (FT 3 Molitoris)
Lady Marmalade (CH 4 DeChenne)
Little Deuce Coupe (JV 3 Koozer)
Manuela (WZ 4 Rumble)
Maria Elena Bolero (BO 3 Palenchar)
Marilyn, Marilyn (WZ 4 Palmquist)
Me and My Sister (WZ 4 Read)
Memory Rumba (RB 3 Molitoris)
Mi Vida (RB 4 Read)
Molly Maguire's Waltz (WZ 4 Lamberty)
Moon River (WZ 4 Rumble)
Moves Like Jagger (CH 4 Kincaid)
My Shy Violet (FT 3 Hudson)
Neon Moon (RB 3 Francis)
No Walls (WZ 4 Worlock)
Non Dimenticar (RB 3 Rumble)
Oh What A Night (CH 3 Seurer)
Pontoon (CH 3 Cleek)
Pop Goes The Movies (MX 3 Raye)
Quickstep Ain't Enough (MX 3 Silvia)
Rachel's Song (STS 4 Stairwalt)
Rainbow Connections (WZ 4 Childers)
Rainbow Foxtrot (FT 4 Blackford)
Reggae Cowboy (CH 4 Bond)
River Lullaby (WZ 4 Lillefield)
San Antonio Stroll (CH 3 Watanabe)
Scheherazade IV (WZ 4 Gloodt)
Send Her Roses (FT 4 Palmquist)
Slow Walk (JV/WC 3 Kincaid)
Someone Must Feel Like a Fool Tonight (WZ 3 Collier)
Spaghetti Rag (TS 3 Gniewek)
St. Elmo's Fire (STS 4 Gloodt)
Sugar Sugar (CH 4 Worlock)
Sunrise Sunset (WZ 4 Parker)
Sway 4 Me (CH 4 Rumble)
The Best You Can (JV 4 Read)
The Spinning Wheel (WZ 4 Smith)
Too Many Rivers (STS 4 Hooper)
Tres Hombres Paraglidors (TG 3 Booth)
West Coast Swingin' (WC 4 Nelson KB)
White Sport Coat (FT 4 Lefeavers)
Why Don't We Just Dance (JV 3 Townsend/Manning)
Witchcraft IV (FT 4 Slater)
Woodchoppers Ball (MX 3 Lawson)
Yellow Bird (RB 3 Baldwin)
YMCA (CH 3 Seurer)
You Light Up My Life (WZ 4 Prow)





Convention Attendee Feedback

Your feedback is important to us and will be used for future planning by your ICBDA officers and the Convention 38 staff. A link to the online convention survey will be available on the member home page of the ICBDA website at www.icbda.com the last day of convention, Saturday, July 6th. Please take a few minutes to complete the survey form.

Couples are allowed two submissions, one for each dance partner if desired. The deadline for submission of the survey form is August 31, 2013.

Convention 38



Members can pay their Convention 38 registration fee online on the member website at www.ICBDA.com beginning the last day of Convention 37, Saturday, July 6, 2013. Hope to see you next year as we Waltz into Waco!



Tab 3 – Instructors



Clinic and Dance Instructors

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

Clinics

Bill and Carol Goss ~ International Tango, Phase 4
Rey and Sherry Garza ~ International Tango, Phase 5
Jim and Bobbie Childers ~ International Tango, Phase 6

Ron and Mary Noble ~ Bolero, Phase 4
Michael and Diana Sheridan ~ Bolero, Phase 5
Curt and Tammy Worlock ~ Bolero, Phase 6

Teachers

Warwick and Paula Armstrong
Wayne and Barbara Blackford
Ken and Sue Davis
Dan and Sandi Finch
Ed and Karen Gloodt
David Goss and Ulla Figwer
John and Karen Herr
George and Pamela Hurd
Richard Lamberty and Alise Halbert
Al Lillefield and Marzena Fabjan
Bob and Sally Nolen
Randy and Marie Preskitt
Kay and Joy Read
Kenji and Nobuko Shibata

Hall of Fame Dance Teacher

Paul and Linda Robinson

Standby Teachers

Anita Froehlich and Ed Patrick
Joe and Pat Hilton
Oberdan and Vanessa Otto
Peggy Roller and Bill Bingham





Clinic Instructors



Jim and Bobbie Childers



Rey and Sherry Garza



Bill and Carol Goss



Ron and Mary Noble



Michael and Diana Sheridan



Curt and Tammy Worlock



Dance Instructors



Warwick and Paula Armstrong



Wayne and Barbara Blackford



Ken and Sue Davis



Dan and Sandi Finch



Anita Froehlich and Ed Patrick



Ed and Karen Glodt





Dance Instructors



David Goss and Ulla Figwer



John and Karen Herr



Joe and Pat Hilton



George and Pamela Hurd



Richard Lamberty and Alise Halbert



Al Lillefield and Marzena Fabjan



Dance Instructors



Oberdan and Vanessa Otto



Bob and Sally Nolen



Randy and Marie Preskitt



Kay and Joy Read



Paul and Linda Robinson



Peggy Roller and Bill Bingham





Dance Instructors



Kenji and Nobuko Shibata

List of Dances Taught at Convention 37

Dance Title	Rhythm and Phase	Choreographers / Presenters
A Thousand Years	Rumba 4+1	Paula and Warwick Armstrong
Beautiful Things	Foxtrot 6	Richard Lamberty and Alise Halbert
Black Satin	Jive 4+2	Ed and Karen Gloodt
Contigo	Bolero 6	Kenji and Nobuko Shibata
Cuando Me Cha	Cha Cha 5+2	Randy and Marie Preskitt
Debajo De La Mesa	Bolero 4+2	John and Karen Herr
Did You Ever	Bolero 5	Ken and Sue Davis
Grecia's Childhood	Waltz 6	Wayne and Barbara Blackford
Java Jive	West Coast Swing 5+1 (Oldie)	Bob and Sally Nolen
Love the Tango	International Tango 5 +2	David Goss and Ulla Figwer
My Tango Baby	Tango 4+2	Dan and Sandi Finch
Ole Guapa VI	International Tango 6	George and Pamela Hurd
The Water Is Wide	Hesitation Canter Waltz 6 (Soft)	Kay and Joy Read
When It Comes to Love	Foxtrot 5+1	Al Lillefield and Marzena Fabjan
Hall of Fame Dance	To Be Announced	Linda and Paul Robinson

Standby Dances

Bisou Zou Bisou	Cha Cha 6	Anita Froehlich with Ed Patrick
Boyfriend	Mambo 4+1	Joe and Pat Hilton
Green Waves	Waltz 5+1	Peggy Roller and Bill Bingham
Long Before Your Time	Slow Two Step 5+2+3	Oberdan and Vanessa Otto





Paula and Warwick Armstrong

Tamborine, Queensland, Australia

Warwick has been going to dances all his life with his Mum and Dad learning to Square Dance in the fifties. In 1979, at the age of 16 he started attending beginner courses in Round Dancing with Elva Hoppe and the Carousel Round Dance Club. The next year he was teaching Rounds at the start of the night at the Allemander Square Dance Club at Annerley. He was attracted to Square Dance calling after a caller school run by Vaughn Parish in 1983, and was running at least one club a week from 1990 up until 2006. This also included the shared running of a plus club for 13 years up until 2004.

In 1984 Paula first started going along to the Carousel Club with Warwick after commencing Square Dancing the previous year. They continued to be active members of Elva's club right up until she passed away in 1988. In August of that year, after Elva's club records were given to them, Paula and Warwick started the Allemander Round Dance club at Calamvale Community hall, where they still dance today.

Choreography has played a large part in the running of the Allemander Club for generating new routines or teaching materials. Paula and Warwick's skills in this area have been acknowledged with awards for two dances by Roundalab and with another three dances currently on the Australian National List.

Warwick has been both President and Secretary of the Australian Round Dance Association, and is currently the President of the Queensland Round Dance Association. He has held this position now for over ten years. Paula is currently the Education Officer for the Australian Round Dance Association.

The Armstrongs have been blessed with three children who have all had small stints of dancing, but at this stage in their lives would prefer the company of friends doing other things. Currently Paula and Warwick are running two nights at Calamvale and one night at Jimboomba through the week, and run the only Carousel status club in Australia once a month at Jimboomba.





Wayne and Barbara Blackford

Jacksonville, Florida and Mesa, Arizona

Wayne and Barbara started square dancing in 1965, round dancing in 1972 and 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. In 1998 they were presented with Roundalab's 2nd highest award, The Silver Circle, and in 2005 they were presented Roundalab's highest and most prestigious award, The Silver Halo. They are the only recipients of all four major awards from Roundalab.

In January 2010 they were presented with the Dixie Round Dance Council's Mickey Moore Award. In July 2010 they were honored to receive ICBDA'S Golden Torch Award. Wayne and Barbara are now the only Round Dance leaders to have received all of the major awards presented for outstanding achievements; leadership and contributions to our dance activity.

As full time national round dance teachers, they winter in Mesa, Arizona. They are staff members at many festival, clinics and workshops throughout the country and have conducted clinics and workshops at both ICBDA and Roundalab conventions. They also served as Standardization Chairman for Roundalab 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 recently produced their own series of instructional figure video tapes which are available in DVD format.

Their primary interest is education of both dancers and teachers and they are constantly involved in helping both the dancers and teachers in continuing their education. One of their most important goals is to help in training new dancers and teachers.

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

When they are not in Mesa or on the road, they enjoy spending time in Jacksonville with their family: daughter Lauri and son-in-law Ken; daughter Kathleen and son-in-law Dale; granddaughter Kristen; grandson Anthony; and four wonderful great grandchildren.





Jim and Bobbie Childers

Maple Valley, Washington

Jim and Bobbie have been dancing together for 35 years. Bobbie, already a dancer and a former figure skater when they met, asked Jim to take round dance lessons when he asked her to marry him – they both said yes. It wasn't long before they began private ballroom lessons to improve their dancing, and soon they were teaching; first with a teen round dance group, then the parents of the teens asked them to start a class for adults. More classes were added, and with their own training, teaching classes, and three clubs, their nights were full.

Over the years, they studied under several eagle-eyed coaches to whom they owe so much and had the opportunity to work privately with the world champions their coaches would bring to the Seattle area such as the Hiltons, the Laxholms, John and Ann Lewis, Ray Rivers, and Corky and Shirley Ballas. In 1987, they attended their first URDC convention, which was in Seattle, where they presented their dance, *And I Love You So*. Afterwards Eddie and Audrey Palmquist invited them to come to California to teach a rumba clinic for their dancers. From that point on, their lives became an amazing whirlwind of world-wide traveling, teaching, and meeting new friends. They served two terms on the URDC Board, were on the TAC committee, and hosted two weekends a year in Seattle.

In 1994, with their daughter reaching her teens, they made the decision to retire and stay home as a family and are thankful they were there to enjoy every minute with their children. During these years, Bobbie choreographed for several musicals, church productions, and the former Bellevue Opera for which Jim provided the sound design. Between church, musicals, work, and the children's school, sports, music, and dance recitals, life was very busy.

Now empty nesters, Jim and Bobbie are again training weekly with one of their former coaches, Jeanette Ball, in Standards, and Sergey Nekrasov, a former Russian champion, in Latins. Last summer, they worked with Olga Foraponova, former two-time US American Smooth champion, and have started working with Benji Schwimmer when he is in town. They have a passion for studying, sharing, and teaching technique, and they are presently teaching privately as well as conducting figure clinics.

Their choreography includes *And I Love You So*, *Java Jive*, *Moonlight Romance*, *You're the Top Cha*, *Rainbow Connection*, *Just A Tango*, *Warm and Willing*, *A Lovely Evening*, *Almost There*, *It's Alright*, *You Win*, *Black Velvet West*. Their most recent choreographies are *The More I See You Foxtrot* and *Voulez Vous Cha Cha*.

Jim is a journeyman cabinet maker and also has his own sound design business, Clear Audio Reinforcement. Bobbie is the administrative assistant for the Music and Theatre Department at Seattle Pacific University and the Social Ballroom Dance professor. She is also working toward a degree in communication. They have two children, Kristina, 32, a web designer for Mackie Sound Products who also travels internationally as a techno music DJ, and Stephan, 25, an instrumental music teacher for the Seattle Public Schools.





Ken and Sue Davis

Mesa, Arizona

Ken and Sue began dancing International ballroom in the late 70's in the Virginia suburbs of Washington, DC. Unfortunately their teacher retired less than 3 years later, and the long commute to another teacher proved to be too much for their small children and work pressures, so they stopped dancing, hoping to return in less hectic times. Finally in 2005, after retiring and moving to Mesa, AZ, they were introduced to round dancing by George and Pamela Hurd, and they've thoroughly enjoyed it ever since. Mesa dancers are extremely fortunate to have many opportunities to round dance during the Fall-

Spring season with several excellent teachers, and Ken and Sue have been able to dance from about three to as many as ten times per week. They have also been studying with a ballroom instructor for the past several years to improve their dance skills.

In summers they travel in their motor home vacationing, visiting their children and grandchildren, and round dancing wherever they can across the country. They have been able to participate in many dance events in their travels.

In 2006 they began writing round dance choreography and have danced demos of several of their dances at Fontana, DRDC, Mesa AutumnFest, and the Round A Rama Institute at Purdue. A few examples of their choreography include:

Rabbit Tango (TG-5)

Sleepsong (WZ-4)

Bring It On Home to Me (STS-5)

Take Me Out to the Ball Game (JV-5)

Say You'll Love Me (RB-6)

Strawberry Patch with Sally (QS-4)

In early 2010 they began leading a community round dance club in Mesa, and have continued weekly sessions during each dance season. In their travels they have had the opportunity to teach dances at round dance events in Tennessee, Texas, and Alaska. They have also served as the ballroom dance instructors on Royal Caribbean cruises.

They are currently in their second term on the ICBDA board of directors and have been editors of the ICBDA newsletter since 2010. They are also members of Roundalab and DRDC.

Ken held engineering research management positions with the Office of Naval Research and with Motorola. Sue was employed in some part-time work, but focused her main energies on raising their three children, including many hours of volunteer work with schools, scouts, sports, and other activities. They currently have 12 grandchildren.





Dan and Sandi Finch

Santa Ana, California

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

They have served as Vice Chair of Roundalab, the international round dance teachers organization, and were

on its board of directors for two terms. Sandi is finishing a seven-year term as Standardization Coordinator, responsible for the committees that work on the RAL Phase Manual. They have served two terms on the URDC (now ICBDA) board of directors and now are chaircouple of ICBDA's Technical Advisory Committee. They are also involved in the Round Dance Teachers Association of Southern California.

They periodically release "A Few Notes" on the history, characteristics and basic steps of various rhythms, and they publish a "weekly" email newsletter for their round dance community. They regularly present education seminars for ICBDA and Roundalab, and they host three round dance festivals a year in California: the Palmquist Palm Springs Round-Up in September; Springfest, a "local" weekend in May, and Winterfest, a one-day "weekend" in January featuring Bill and Carol Goss.

Dan and Sandi 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 disbanded. They continue to work with professional ballroom coaches in smooth and latin, including Dennis Lyle, former national Fred Astaire champion and competition judge; Stuart Cole, former world-ranked 10-dance champion, now a judge; and Marzena Stachura, current world professional 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 now work with Southern California afghan hound rescue organizations.

Their choreography includes Sam's New Pants (phase IV foxtrot); Once You Had Gold (phase IV waltz); Apassionata (phase V waltz); Por Una Cabeza (phase V Argentine Tango); Crazy World 2001 (phase VI waltz), Roundalab Ph VI Round of the Quarter in 2002; and Sandi's Waltz (phase V American waltz).





Anita Froehlich and Ed Patrick **Carson, California and Whittier, California**

Anita Froehlich had the luck and pleasure to learn three types of dancing all at the same time after she was promoted and moved to Memphis, TN in July 1989 (she is a desert rat, originally from Tucson, AZ). Not knowing anyone in Memphis, a co-worker suggested she take square dance lessons to meet people and have fun. At the same time, she also happened to see a coupon

in the newspaper for some introductory ballroom dance lessons at the Fred Astaire studio there. And while taking her square dance lessons, the club would then dance after the class, and she was exposed to rounds, and they looked fun, too, so she joined two beginner round dance classes. Boy, she had lots of dancing each week! And she still fills her life with square, round, clog, and ballroom dancing – dancing is her passion, and it shows!

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

Anita is currently a teacher (with Ed & Bev Patrick for Carousel Club #36) and cuer in the SoCal area, but calls herself a dancer first. In her spare time, Anita is a contract auditor for the Department of Defense. She also enjoys tennis, teaching aerobics, and playing saxophone in community bands.

Ed Patrick began his dancing career with American Social dance lessons. He met Bev at a dance. They decided to compete as amateurs together. They started in American style then moved to International Standard Ballroom with Glenn Yata as their coach. They won their way through the ranks to the open amateur level, occasionally making the grand final. Along the way, they met a group of very friendly people who were round dancers. When they stopped competing, Fred Migliorini invited them to join Eddie and Audrey Palmquist's advanced class where they were warmly welcomed. They performed demos for the Palmquists and Migliorinis at Palm Springs, the Esquedas at Hayward and Mesa, and for the Shibatas. When the Migliorinis took over the Palmquist classes, Ed and Bev were participants in their formation team. They also taught classes for Fred and Keiko, so they could take an occasional vacation. They were pleased to be asked to take over the classes when the Migliorinis decided to retire. Anita Froehlich offered to help teach, and they have 2 classes a week, and a clinic and dance the second Saturday of every month.

Ed wrote and taught the foxtrot "Make Believe A Dream" at ICBDA in 2010. He continues to improve his knowledge with Round Dance Weekends and Clinics, and with weekly private lessons with coach, Dennis Lyle.





Rey and Sherry Garza

Vista, California

Rey is a retired Marine, who has been square dancing since 1976 and round dancing since 1981. He started cueing and teaching in 1983 and has lived in and out of California for the last 36 years.

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

Rey and Sherry have showcased and taught at National and State Square Dance Conventions and various special Square and Round Dance events throughout the country.

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

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

Recent choreographies include: Sisters (Phase II Two Step), Chicken Fried (Phase II Two Step), Take it to the Limit (Phase II Waltz), Mi Buen Amor (Phase III Rumba), Big Deal (Phase III Jive), Greenwaves (Phase IV Waltz), Together Forever Always (Phase IV Waltz), Serpiente (Phase IV Bachata), Ipanema (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), Tango De Amor (Phase VI Tango), Love Me Do (Phase II Two Step), Good Mornin' Life (Phase V Quickstep), Eight Days A Week (Phase IV Jive), Guy What Takes His Time (Phase VI West Coast), and Burlesque (Phase V Tango).





Ed and Karen Gloodt

Ardmore, Oklahoma

After graduating from Wichita State University, the Gloodts moved to Ardmore, OK. Ed taught at the Vo-Tech school, and Karen taught Spanish and English near Ardmore. They both completed master's degrees in Oklahoma, and in 1982 Ed opened a custom jewelry store.

About a year after taking square dance lessons, Ed began calling and later Karen started teaching and cueing rounds for the local square dance club. They have been active in square and round dancing for over 40 year and have been guest caller and/or cuer for many area festivals.

They continue to teach in Ardmore, and Karen cues for Rainbow Rounds and the Roadrunners Square Dance Club in Ft. Worth, TX. They are members of ICBDA, Dixie Round Dance Council, Oklahoma Round Dance Association, Texas Round Dance Teachers Association, North Texas Callers Association, and Roundalab.

Choreography by Ed and Karen 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, Snap Your Fingers, A Wink and a Smile III, Cuando Me Enamoro, I've Got a Rock and Roll Heart, Angel on My Shoulder, Raining in My Heart, Juke Box Baby, Tango Roma, St. Elmo's Fire, After All These Years, Bali Hai IV, Cherry Pink, and Breezin' Along with the Breeze.

Square and round dancing and all the wonderful people they have met have been an important part of their lives, but, of course, their family is their pride and joy. The family includes daughters, Kristi and Valeri, their husbands, Cory and Steve, grandson Daryl, granddaughters Lily and Erin and Erin's husband Andrew.





Bill and Carol Goss

San Diego, California

Bill and Carol have been dancing and teaching for over 35 years. They are members of ICBDA and Roundalab and have passed their tests for standard ballroom teachers with the North American Dance Teachers Association.

They received the Golden Torch Award from ICBDA in 1995 and the Silver Halo Award from Roundalab in 2012 for outstanding contributions to round dancing.

They run a weekly Carousel club in San Diego, and they average about 10 traveling events per year, teaching in over 30 states, Canada, Japan, Australia, and Europe. Choreography and styling clinics

are two of the loves of Bill and Carol and recent choreography include Pastorage, Hit Me With a Hot Note, Anticipation, and Doin' the West Coast Swing. London by Night was named the 1995 URDC Hall of Fame dance.

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

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





David Goss and Ulla Figwer Shrewsbury, Massachusetts

David and Ulla have been Round Dancing together since they met 20 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 V West Coast Swing, Easy Money at the 2012 ICBDA Convention in Greensboro, NC.

Positions Held:

- Roundalab Round of the Quarter Chaircouple – May 2005-present (Phase IV through 2012, Phase VI starting 2013)
- 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, 2013
- Moonlight and Roses IV-IV dance weekend – 2005-2011
- ICBDA Convention – 2010, 2011, 2012, 2013

Memberships:

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

Choreography:

- Hooray for Cha (2001)
- Grace Kelly (2008)
- The Best of Me (2010)
- Spider-Man (2011)
- Easy Money (2012)
- Love the Tango (2013)





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 four clubs ranging from Phase II-VI. They teach all phase levels with emphasis on body mechanics and having fun. They cue at over ten square dance clubs in the Denver area.

Memberships: Roundalab serving for many years in many capacities including serving on the Board of Directors and as Chairmen of the Board and Vice Chairmen. Colorado Round Dance Association serving on the Board of Directors and as Secretary and Newsletter Editor. Denver Callers/Cuers Association. They have also chaired many large Round Dance events such as the 2004 National Convention, State-wide conventions, and have run their own state-wide weekend events.

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 served as Colorado State Chair of a non-partisan political organization and 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. She has been a leader of many school district level committees, and led the effort for a state law creating a standardized start date for Kindergartners. In dancing, she has been very active in leadership roles, including the Colorado Round Dance Association. She was also President of a large singles Square Dance/Round Dance club for many years (where she met John);

John and Karen are one of six Certified Clinicians for Roundalab who teach the 20-hour Mini-Lab curriculum. They also run a 40-hour 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 (Hesitation Canter Waltz -V), Lets Mambo (IV), and Love is like a Butterfly (II).

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 some years until they went back to classes in 1994 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”, “Spirit In The Sky”, “When I Grow Too Old To Dream”, “Goodnight Sweetheart”, “Stars And Midnight Blue”, “The Answer To Our Life”, “Marble Halls”, “Rolling In The Deep”, and “Take Me To Your Heart Again” 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.





George and Pamela Hurd

Gilmer, Texas

George and Pam have been round dancing since 1989. From the first lesson, dancing quickly became a most enjoyable focus of their lives. They began teaching rounds in 1995 in Anchorage, Alaska. George and Pam began taking ballroom lessons to enhance their rounds in 1992 and continued studying with Percell St Thomass, former Ohio Star Ball Champion, until leaving Alaska in June 1998. They continue their education while in Mesa, AZ; currently taking private instruction from Kathy Creamer-Weiss at the Stardust Dance Studio. Besides her certification in International Dance, Kathy specializes in Argentine Tango and they got excited about Tango. They have since studied with Argentinean teachers on several cruises.

George and Pam taught and cued at the National Convention in Anaheim, CA, at all National USA West Conventions through 2006 as well as many URDC's (now ICBDA). They cue and teach for many festivals and clinics around the US and Canada. They love to travel and have cued and/or taught in 35 of the 50 states. Internationally, they have taught in Germany several times as well as Japan, Scotland, Sweden, the Czech Republic and Slovakia. They love Australia and have been Down Under four times, having cued and/or taught in 5 of the 6 states in Australia and the North Island of New Zealand. They both retired in February 1998 and love traveling in their retirement home on wheels. They incorporate dancing, cueing, and teaching with their travels. Texas is home base as Pam's parents live in Rosewood and they try to spend spring and fall there. They teach Phase IV-VI in Mesa, AZ from November through March. Their Mesa sessions include The Dancing GyPsies (Carousel Club 323) and Carousel Club 203 which they inherited from Bob and MaryAnn Rother in Fall 2003. George also enjoyed cueing for several square dance sessions in Mesa over their 14 years there as long as they could dance too!!

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

George and Pam have choreographed many dances, most recently You Haven't Seen the Last of Me, Conquest of Heaven, Man Wanted, I Want You Back, Jelly Roll, Verano, Venetian Serenade, Gimme A Reason, Cuban Pete Samba, Perfidia in Brazil, Fiesta Madrilena, A Daisy in December, Dance in Portugal, Cumparsita Argentina, She's No Lady, Senza Fine VI, and Fine Brown Frame. For a complete list, videos, and cuesheets, see the Hurd's website at www.gphurd.com.





Richard Lamberty and Alise Halbert **Orlando, Florida**

Richard Lamberty first started square dancing and clogging at the age of ten. At the age of 14 he discovered the wonderful world of round dancing. His dancing has since grown to include competitive level ballroom dancing and social dancing.

Richard has choreographed over 90 round dances, ranging from the Phase II Morning Has Broken to the challenging Five O'Clock World. His work is characterized by an exquisite blending of lyrical, flowing choreography with powerful, evocative music.

Some of his most popular routines include: A Walk in the Black Forest, Am I Blue, Another You, Beautiful Maria, Boulavogue, Fields of Gold, Hurricane Tango, Jeanne, The Look of Love, Nocturne, Papillon, and Willow Weep for Me. More recent works include: Born Again, Make Me Rainbows, Home USA, and Tango 68.

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

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

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

Alise's dancing is characterized by a lyrical and sensual style that is supported by a strong technique. The combination is mesmerizing. Her Round Dance choreography includes: Man in the Mirror, The Way I Am, and I Love You Always Forever

Alise and Richard started dancing together in June of 1995. They have competed in professional Ballroom, appeared in the dance review Moonlight Rhapsody, performed at the Top Hat Club in San Francisco, and taught together at a wide variety of events. Alise and Richard have combined their talents and styles to produce several Round Dance routines including: Come on a My House, Butterfly, Whisper, Let There Be Love, Trilogy, Nice Work If You Can Get It, Sweet Escape, 9 to 5, and Speak Low.

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





Al Lillefield and Marzena Fabjan

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.

Marzena has taken part in many competitions in various parts of the country. She competed in Illinois, Indiana, Milwaukee, Ohio, Florida, and California.

Two years ago she met Al and 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 teaches in the Chicago Public Schools.

Al Lillefield 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.

Al started teaching in the late 1990's and has done many events since then. He has taken private lessons with Bridgette Scott, and Rauno and Kristina Ilo. He and Marzena are currently taking lessons at the Kasper Dance Studio.





Ron and Mary Noble

Yuma, Arizona

Ron and Mary have been dancing since 1981 and teaching since 1985. They lived in Oregon for 30 years before moving to Arizona to teach Phase 3-6 in RV parks during the winter. The rest of the year they travel and teach. They also cue at local and national square dance festivals and have been featured instructors at Round Dance weekends throughout the United States, Canada, Germany, Japan, and Sweden.

The Nobles currently conduct three week-long Round Dance Clinics at Circle 8 Ranch in the state of Washington.

They have held numerous education seminars and dance clinics; taught at ICBDA, Roundalab, NSDC, and USA West conventions; and been clinicians at ECTA Mini Lab. Along with another Round Dance leader, they have held several 40-hour Round Dance Teachers Colleges. The Nobles were certified as Roundalab Mini Lab clinicians in 2006.

Ron and Mary are members of Roundalab, Oregon Round Dance Teachers Association, ICBDA, and DRDC.

Some of their choreography includes the Argentine Tango Vals From the Soul, Illusion of My Life, and El Aeroplano. They have also choreographed She's Looking Good, Deep Inside Your Dreams, Afro Cubano, I'll Never Love Again, Let's Love, What Do You Want of Me, Let's Fall in Love, You're So Smooth, Beautiful Dreamer, The Summer Knows, Telling Everybody, and I Got Rhythm. Recent choreography includes: Poema, Close Your Eyes, And I Love You, and I'll Be Faithful to You.

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





Bob and Sally Nolen

Los Alamos, New Mexico

Bob and Sally began dancing in 1972 and teaching in 1975 in Michigan. They both cue and teach all phases, conduct a round dance club and cue for a square dance club.

Bob has an advanced degree in chemistry and was a technical manager with the last 23 years at the Los Alamos National Laboratory working in national security. Bob retired January 2008. During this time he was also president of the Little League for seven years, 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 23 years. She is a certified medical coder in addition to running Trans-Med. She is also a co-owner and loan officer at LA Solutions, LLC, a mortgage company in Los Alamos. Sally and Bob have raised three fine boys who are all married and have ten grandchildren.

Bob and Sally have been members of Roundalab for 38 years and were the Education Chaircouple for the 2005 Roundalab Convention. They have also been members and served in various positions for the Michigan Round Dance Teacher's Association, Texas Round Dance Teachers Association, New Mexico Round Dance Teachers Association, and New Mexico Round and Square Dance Association, and are members of ICBDA.

Over the past 40 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. They promoted and were the local staff for Round-A-Rama weekends in San Antonio, TX and Los Alamos, NM for five years. They attended the first URDC convention when it was held in Kansas City and taught at the URDC Convention in Grand Rapids, Michigan in the early 80's and at the San Antonio ICBDA convention in 2010. They also manage and sponsor a number of round and square dance weekends and round dance weeks in Red River, New Mexico.

They also have written many dances, such as It Sure Looks Good on You, Perfidia Bolero (ROQ 1st Runner Up), Just As Much, In the Still of the Night, Just Another Woman in Love III (ROQ 4th Qtr 2008), Smile FT (Phase IV 2nd Runner Up ROQ, 2010), Take My Breath Away Bolero, Mama Said, and Tango of the Roses. In 2012, they wrote Concierto De Aranjuez Bolero (Phase IV RAL ROQ 3rd Qtr 2012) and De La Mer Waltz.

Bob started the Roundalab Technology Google Group five years ago which is in operation today. Bob was Chairman of the Marketing Round Dancing Committee which produced the Slogo: Dance–Round Out Your Life which has great potential for marketing round dancing.

Bob and Sally served six years on the Board of Directors for Roundalab, and two years on the Board of Directors for ICBDA currently serving as Vice Presidents.





Oberdan and Vanessa Otto

Camarillo, California

Oberdan and Vanessa Otto live in Camarillo, in southern California. Oberdan is an optical physicist. He has a PhD from Stanford and works for Mentor Graphics in Portland, Oregon. Vanessa is retired from many years managing testing of software for Xerox. She now presides over a couple of women's service clubs, especially the one that owns a dance hall! The Ottos have three children, one still at home, and seven grandchildren.

The first love of the Ottos was Scottish Country Dancing, which they started shortly after their marriage 40+ years ago. They both completed the two-stage detailed teacher training by the Royal Scottish Country Dance Society and were certificated in 1978 & 1980. Oberdan has had lots of experience in "briefing" Scottish dances, which is a lot like cueing except that you do it before the music starts.

Oberdan and Vanessa started ballroom dance lessons about 25 years ago, and learned first from a marine drill sergeant and then from a top ISTD-trained ballroom coach. They taught ballroom dance classes for about five years before they discovered Round Dancing (in 1992). In all those years, their personal dancing hadn't progressed beyond the Phase 4 level of Round Dancing, so they were thrilled with the large variety of figures and rhythms they found in RD.

Oberdan and Vanessa teach two advanced Round Dance classes each week in Camarillo. They have previously written three Round dances: a WCS, a Rumba, and a Waltz. Now they try their hand at a Slow Two Step.





Randy and Marie Preskitt

Everitt, Washington

Randy and Marie are attending their 18th ICBDA convention. Their first convention was in Seattle in 1987 and they have attended regularly since 1995.

The Preskitts started dancing in the late 60's with teen square dance clubs in the Pacific Northwest. Randy got behind the microphone as a teen square dance caller in 1971 and got his first club in 1977. Randy met Marie in 1978 at a Square Dance Jamboree in British Columbia, Canada, and they were married in 1979. They have made square and round dancing a major part of their lives.

Randy started cueing in the 80's when it became standard for all round dances to be cued. He gave up calling in 1996 to focus all his attention on round dancing, however, he 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 two round dance clubs in Lynnwood, Washington: The Monday Bunch dancing phase 5 and 6 and the Happy Rounders dancing phase 3 and 4.

Randy and Marie have choreographed numerous dances including How Lucky Can One Guy Be, The Way We Ought to Be, You've Got a Friend in Me, On Days Like These, Tu Me, Beat of Your Heart, Recuerdos De L' Alhambre, My First My Last My Everything, Dream a Little Dream of Me (slow Two Step), I Got a Girl, The Best is Yet to Come, The More I See You, Almost Like Being in Love, Laurann, I'm in a Dancing Mood and Money Foxtrot.

Randy and Marie have taught dances and clinics at festivals and weekends in British Columbia, Saskatchewan, Ontario, Washington, Oregon, Alaska, California, Missouri, Utah, Texas, Florida, Louisiana, Colorado, North Carolina, Arizona, Florida, Washington DC, Germany and Japan.

Randy works at the Boeing Company on the 787 Dreamliner program and Marie works at Macy's. They have three great 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.





Kay and Joy Read

The Colony, Texas ~ Mesa, Arizona

Kay and Joy Read met on a dance floor at North Texas State College in 1958. Marriage, children, education and careers dominated their lives until the 1980's. They began round dancing in 1987, started teaching in 1989, and have taught classes at all levels. They sponsored an intermediate/ advanced Carousel round dance club in Houston, TX from 1992 through 2003 and in Mesa, AZ from 2003 through 2010. Utilizing a "basics" concept in a clinic atmosphere, they have conducted workshops, classes and private lessons at all levels of dance and have been featured instructors at national and international round and square dance festivals, including several in Japan,

Canada and Germany. As faculty sponsors, they initiated and developed a student ballroom club at Texas A&M University in 1997. They keep their dancing and knowledge of International and American rhythms current with private instruction from former International Standard and Latin Champion Connie (Hanna) Paley of Austin, TX, and Larry Caves of Mesa, AZ.

Past teaching experiences include dance teaches, teacher and dancer clinics, and educational seminars at numerous National Square and Round Dance, International Association of Round Dance Teachers, and International Choreographed Ballroom Dance Association conventions as well as several internationally advertised festivals in Germany, Canada and Japan.

Organizational memberships include Roundalab and ICBDA. They served 6 years as elected members of the Board of Directors of both Roundalab and ICBDA, three years as Director of Education and two years as Education Coordinators for Roundalab. They were also General Chaircouple in 2005 for ICBDA's 29th International Convention held in San Antonio, Texas.

Their choreography includes Begin To Color Me, Mujer, Colours, Through Your Eyes, Ecstasy, Todo Bolero, Gold Tango, Should I Do It, Story of Love, I'm Still Me, Rhythm of My Heart, Looking Through Your Eyes, You Left the Water Running, When You're Alone, You Raise Me Up, Stranger on the Shore, I'm in Chains, Stairway to Paradise and many others.

Their most recent choreography includes Back Where I Belong, Mi Vida, Hakuna Matata, Me and My Sister, When a Child is Born, Just Can't Wait to be King, The Best You Can, If I Were a Painting, Hound Dog Jive, Sixteen Tons West Coast, Fly Right and introducing a Hesitation/Canter Waltz Rhythm: I Believe in You, Hallelujah Waltz and The Water is Wide.

Kay is a retired Professor and Department Head of the Department of Veterinary Pathobiology as well as Director of the College Hospital's Pathology Laboratory where he taught mechanisms of disease and diagnostic pathology for 37 ½ years in the College of Veterinary Medicine at Texas A&M University. Joy is a retired professional organist having provided 26 years of service to Texas A&M University's special events, commencements and ceremonies and to several area churches. They have 3 children and 3 grandchildren. September 6, 2013 marks their 55th wedding anniversary.





Paul and Linda Robinson

Oologah, Missouri

In 1985, following in Paul's father's footsteps, Paul and Linda began teaching choreographed ballroom 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, Missouri on Monday nights and one Saturday a month.

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 as the current Presidents. They have served as Vice-Presidents, Election chaircouple and Hall of Fame chaircouple. They were Convention Chaircouple for URDC in 1997 and Assistant Chaircouple in 1998, 1999 and 2013. 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 and 2013.

Teaching engagements include Round-A-Rama, ICBDA (former URDC), 37th European Square and Round Dance College (Cham), Missouri 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 by teaching in the local high schools. Each year they teach five classes on different rhythms at the Claremore, Oklahoma 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, I'd Rather Cha Cha, Somewhere, Boulevard of Broken Dreams, Together, Take a Bow, No One Else on Earth, Intrigue, Your Life, Wake Me Up Before You Go Go, Country Boy, Halfway to Heaven, Crush on You, Moonlight Feels Right and Because You Loved Me.

They have three children, Misty (32), Shannon (29) and PJ (26) and one grandson, Wyatt James with another grandson due in May of 2013. Paul is a SCADA Engineer for Newfield Exploration and Linda works for TWG 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.





Peggy Roller and Bill Bingham

Ventura, California

Peggy Roller has been round dancing for eight years. She has showcased round dance choreography at ICBDA, National and State dance conventions, and has been an invited medical lecturer at Roundalab conventions over the past several years.

She is a professor of physical therapy and graduate coordinator at California State University, Northridge where she teaches neurologic examination and rehabilitation in the Doctor of Physical Therapy program. She is an author and editor of the textbook *Neurological Rehabilitation*,

and performs research to determine methods of reducing fall risk in older adults.

Bill Bingham lives in Ventura, CA and began round dancing 23 years ago. He is a member of Roundalab and the International Choreographed Ballroom Dance Association. He has showcased and taught at ICBDA, National Square Dance Conventions, and California State Conventions, beginning with the Oklahoma City National in 2003.

Having retired after working well over a quarter of a century for the County of Ventura, predominantly as a senior buyer in the Purchasing Department, Bill pursues various interests as they catch his attention and time and wallet allow.





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 dance. They have taught at various weekends and festivals throughout Japan and North America.

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

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

They currently conduct a weekly round dance class in Saitama, in addition to three once-a-month special classes, quarterly festivals, and annual round dance weekends.

They have choreographed more than 100 round dances in 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, Just in Time, Salsa Cafe, Bogged Down in Love, Nostalgia, Liebestraum No.3, Beyond, Adeline, Rum and Coca Cola, Be My Lover, Papa Loves Mambo, Tonight, What a Wonderful World, Aoba-jyo Castle, Hallelujah, Orange Colored Sky, Sunny Cha, La Mer, The Way You Do, This Can't Be Love, On And On, People, Chilly Chilly Cha, Gotta Get on This Train, Le Cygne, Show Me Heaven, Edelweis, Tequila, I Feel Like a Woman, Coney Island, Who Loves You, Samba De Ooh La La, Hello Memory, A Time For Love, Are You Gonna Dance, Yes I Do, Tango of Satumaa, La Mentira, For Once in My Life, Lost to Me, Tango Teneriffa, You Were Right Girl, Save the Last Dance for Me, A Moment Lost, On My Journey, Dream a Little Dream of Me, I Feel Lucky, Trickle Trickle, and most recently Tango Adios, Out of Africa, Red Roses for a Blue Lady, Sprint, Stuck on You, and Movin' on Up.





Curt and Tammy Worlock

Plant City, Florida

Curt started round dancing at the age of 13, and began cueing at 16. Tammy met Curt when she attended one of his beginner classes at the age of 16. Curt has been cueing for 34 years and has been teaching for 32 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, Remember When, Up!, Appalachian Lullabye, I Am Just a Girl, and Mucho Mambo. Their Jurame 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 classes from Phase IV-VI, plus give private lessons while working around their weekend schedule. Along with their Dance Teach DVD's and 11 Boot Camp DVD's, they have also produced a series of DVD's currently consisting of 12 Volumes titled "Private Lessons with Curt and Tammy." This educational series is set in a clinic style teaching format dealing with the execution and lead of many figures in various rhythms.

Besides teaching they love to dance, but a higher priority is family outings and vacations. They have two daughters, Mandi Christine, 27, and Kasandra Marie, 21, as well as a 5 year old granddaughter, Brianna Christine.

With the help of many local round dance couples, they opened their own beautiful dance hall 16 years ago, 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 11th 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, 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.



Tab 4 – Clinic Notes



Clinic Notes

Introduction to International Style Tango

Reno ICBDA July 2013

By
Bill and Carol Goss

The words International Tango often strike fear into the hearts of dancers. This is a shame, because in so many ways, the tango is considered the “rest” dance in the ballroom world. Some of the things that make it the “easiest” of the standard rhythms include no rise and fall, so it is much easier on the ankles and the hold locks the couple together so it is easier to lead. So if you are in the mood to learn how to make the tango the easiest, not the hardest of the dances, then please join us for this clinic.

During the clinic we will show how the closed position hold can be accomplished comfortably and still have the effect of allowing for snappy changes from semi-closed position to closed position. The principles include correct off-set foot placement in closed position, rolling the woman more to the right side of the man’s body than in waltz and foxtrot, and correctly aligning the trailing arms so that the woman’s hand drops behind and under the man’s bicep making her elbow the outermost point on that side of the partnership.

We will work hard on bracing the standing leg and working off of that leg when changing from semi-closed to closed position and vice-versa. This bracing and using the leg as the pivot point of the turn will make these turns much easier than they have been in the past for those who have danced tango, and will make it easy right from the outset for those who have never done any international style tango. We will start right at the beginning by getting dancers into a good closed position and then learning how to walk in closed position, moving through different types of reverse (left face) turns, and then talking about some of the traditional international dance steps such as the progressive link, the closed promenade, the open promenade and the promenade link. One of the reasons that the tango strikes fear into people is the terminology of the steps. When one considers that the promenade link is nothing more than a forward, pick-up (with the appropriate tango style), and the back corte is nothing more than a half back turning box, we hope that the vocabulary will become less scary.

Keeping the knees flexed throughout the tango is again something that should make the tango easier for all of us, but there is a tendency to bounce during the execution of this dance style.





We will work on rolling through the supporting leg onto the other foot with that flex in the knee to convert all of our power to linear movement, rather than in rising and falling as we would do in waltz. We will look at figures early in the clinic that keep the most prevalent timing in international tango, quick, quick, slow. That is the same timing as two-step, which again should make the tango one of the easier rhythms to master in this respect. This straight forward timing matched with the very exciting music that tango offers, should again make tango one of your favorite rhythms.

There are differences in style between tango, waltz and foxtrot, which include how a foot is pointed, or in tango tapped. In foxtrot and waltz you have been drilled to point a foot with a relatively straight leg and the big toe being the only part of the foot that is in contact with the floor, giving a straight line extension from the body. Tango is more compact, so we will learn how to tap the foot, rather than point it. Tapping is accomplished by bending the knee inwards to the rest of the body and laying much more of the foot on the floor, giving a less linear compact look that translates to strength rather than grace. Once you have that technique, it is really a fun element of the tango styling. We hope to make everything fun during your first morning clinic to start off a very exciting four days in Reno. Don't be afraid to conquer your fears; we will do so together and have a blast doing it.





The Art of Tango

Reno ICBDA July 2013

By
Rey and Sherry Garza

There is an art to Tango which implies a personal creation. The International Tango style is bold – splashing with bursts of movement, and then stops to emphasize the action. The personal style you pour into the Tango will define your dance at that moment.

International Tango is characterized by execution of the figures in closed positions, although in choreographed round dances we allow flexibility for open positions. The figures in Tango can be very similar to one another and this makes learning the Tango fun and challenging. The International Tango close body contact of closed, semi-, and contra position allows for the execution of the figures with less effort and greater effect.

This clinic will look at the similarities between many of the Phase V Round Dance figures and their execution relationship to one another. We will practice sequences using the technique of the International Tango: poise, hold and frame. The clinic will include:

- Linking Figures
- Syncopated Timing Figures
- Promenade Figures
- Four and Five Step Figures
- Sway Figures

Once you understand the steps, the connection between the steps, and the connection between the lead and follow positions, you will add the flair of your persona and create your picture perfect Tango. Remembering that there is no one else like you, you can't go wrong in your own creation!

Below is the basic information related to International Tango for your review.

- No Rise or Fall in Tango. Footwork is staccato (sharp), body is legato (fluid).
- Line up the head, shoulder, rib cage, hip (4 blocks of weight) vertically (90 degrees to floor). Spine remains vertical to floor. Use your ab muscles to lengthen and hold the upright position.
- Feet are flat with right foot 2-3 inches back, so toe of right foot is level with middle of left foot. Feet are turned 1/8 to the left.
- The Man's upper arms and elbows should make a smooth line, elbows in line with center of body. The left arm is bent to allow the lady more space to move further to her left in closed position.





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- Lady's head is to the left over her wrist with chin slightly higher for Tango attitude. The head does not need to pass the elbow. Lady's left arm rests on Man's forearm and is an extension of the Man's right arm. Left hand is "up" from beneath Man's forearm. The thumb is placed under the man's right bicep, the fingertips just touching the man's armpit. Hand position will not change during the figures. Left elbow will extend the man's elbow out, not up. Lady's right arm is 'in front' of body while the left arm is in line with body. The right arm should never go behind the body.
 - Frame is offset further with 4 lanes for stepping. Slightly flexed legs (compressed) tend to decrease the size of the frame but the added offset compensates for this change. There is no sway, so the extra offset allows for partners to get around each other. Lady will stay 'forward' with weight on foot in order to connect with partner. Body weight should be just over the toes to connect with partner. Don't lean back and take weight off toes. The connection is more solid in the hips. If the lady loses contact with the right side, she would not have a lead.

More information on Frame, Poise and Hold is found at www.dancecentral.info.





Introduction to Bolero

Reno ICBDA July 2013

By
Ron and Mary Noble

Introduction

Bolero is a unique form of dance since it uses Rumba figures with rise and fall. When dancing Rumba, you start with two Quick steps followed by a Slow side step while Bolero figures begin with the Slow side step followed by two Quick steps. An example is the Fence Line: in Rumba, the figure begins with a quick crossing step, a quick recover step, and a slow side step; in Bolero, the figure begins with the slow side step, followed by a quick crossing step, and a quick recover step.

Another characteristic of Bolero is dancing with your sides. For example: Starting with the lead foot, as you take your first step to the side, not only is your lead foot moving, but your ribcage is moving and preparing to stretch. This stretch causes arm movement to occur naturally and not independently.

Dancing the Bolero

If we consider the Bolero Basic figure, we would begin the first measure with the dancer's weight on the trail foot with the knee bent and the lead foot extended to the side touching the floor.

- The first beat, weight is shifted to the lead foot with the knee bent and the trail foot extended.
- The second beat, the bent knee is straightened and the trail foot is drawn up to the weighted lead leg.
- The third beat, the trail foot is stepped back (W's trail foot is stepped forward) and is lowered with a bent knee as the weight is taken.
- The fourth beat, the lead foot reaches forward (W's lead foot reaches backward) as it takes weight with a bent knee and the trail foot is extended to the side.
- The second measure is similar to the first measure using the other foot.
- Again, the weight is shifted to the trail foot with the knee bent and the lead foot extended to the side.
- The bent knee is straightened and the lead foot is drawn up to the trail foot.





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- The lead foot is stepped forward (W's is backward) and is lowered with a bent knee as the weight is taken.
 - The trail foot reaches back (W's is forward) as it takes weight with a bent knee and the lead foot is extended to the side.

Some of the beginning Bolero Figures include:

Basic	Time Step
Bolero Walks	Underarm Turn
Fence Line	Aida
Forward Break	Cross Body
Hand to Hand	Hip Rocks
Hip Lift	Left Pass
Lunge Break	Opening Out
New Yorker	Right Pass
Open Break	Switch
Reverse Underarm Turn	Switch Rock
Shoulder to Shoulder	Turning Basic
Spot Turn	





Bolero Clinic – Phase 5

Reno ICBDA July 2013

By

Michael and Diana Sheridan

When Bolero was introduced to the Round Dance world, many of the figures used were borrowed from other dances, especially the Rumba. The figures were called the same as those used in Rumba even though the figures in the ballroom world were called something different. For example, we use the term “New Yorker” just as in the Rumba. As a result, many of us dance the Bolero with much the same technique as we do for the Rumba.

In reality, the Bolero figures are much different from the Rumba. In Rumba all steps are taken with straight legs followed by a settling of the hips. There is almost no rise and fall. In Bolero there is a great deal of rise and fall, with bent knees used to push ourselves into the next steps. For this reason Bolero is sometimes called the “Waltz of Latin.” In Rumba we use primarily hips for rocking action, while in Bolero rocking action has much more upper body motion with the rock coming primarily from the rib cage resulting in a fluid upper body motion. The result is a dance that looks and feels very much different from the Rumba.

As Round Dancers we have years of training in holding a good closed position. Over the years we have been told to look to the left, to stand tall, and to have the shoulders slightly behind the hips giving the appearance of a slight backward lean. In Bolero, and other Latin dances, we dance with a slight forward poise. The shoulders are just slightly forward of the hips and our focus is to hold our weight on the balls of the feet, not on the heels. There are no heel leads in Bolero or other Latin dances. Furthermore, in Latin, and especially in Rumba and Bolero, the dances of love, we look at our partner while dancing many of the figures.

Basic Bolero Movement

Basic Bolero timing is slow-quick-quick. However, the music is very slow when compared with Rumba and the differences in feeling and appearance comes from what we do with the slows and quicks.

In our clinic we will spend time on feeling the basic Bolero movement. In the basic step we start with a side step on a slow. If we start with a left foot to the side, the second step is back, a small step and it is a quick. The third step is forward. The forward and back steps are just opposite if we start with the right foot.





We plan to break the slow-quick-quick timing into a count of 8, and each count has something for us to do. For the Basic starting with the left foot, the break down is as follows:

We will start with the left foot pointed to the side.

Count 1: Push off the right foot onto the left foot staying low.

Counts 2,3 & 4: Slowly rise through 3 counts to the toe of the left foot.

Count 5: Step back onto the right toe. Do not lower for this count. If you practice this step carefully you will find it almost impossible to take a large step if you keep your posture upright. Stepping from the left toe to the right toe, there is no way to push off. As a result, this is automatically a small step.

Count 6: Lower onto a flat right foot keeping the pressure on the ball of the foot and point the left foot forward. The lowering is accomplished by bending the right knee preparing to push off.

Count 7: Push strongly forward onto the left foot staying low. This should be a relatively long step.

Count 8: Point the right foot to the side with a straight right leg while staying low with the body on a strongly bent left leg. This prepares you to push off into the second half of the basic or whatever figure happens to follow.

If you start a Basic with the right foot free, the count is identical except that the second small step is forward and the last step is back.

All of the true Bolero figures with slow-quick-quick timing can be broken down in this manner. We will spend some time doing just that for figures like the Spot Turn, the New Yorker (called the cross over break in ballroom terminology) and others.

In Bolero there are only a few figures in Phase V in the Round-a-Lab program. They include the following:

- Contra Break
- Half Moon
- Riff Turns
- Cuddle
- Horse Shoe Turn
- Sweetheart

In our clinic we will work through each of these basics with some suggestions on how to dance them in “Bolero style.”



Tab 5 – Cue Sheets



Cue Sheets

Cue Sheets Arranged Alphabetically by Dance Name

Dance Name	Rhythm and Phase	Choreographers
A Thousand Years	Rumba Phase 4+1	Paula and Warwick Armstrong
Beautiful Things	Foxtrot Phase 6	Richard Lamberty
Bisou Zou Bisou	Cha Cha Phase 6 – Standby	Anita Froehlich
Black Satin	Jive Phase 4+2	Karen and Ed Gloodt
Boyfriend	Mambo Phase 4+2 – Standby	Joe and Pat Hilton
Contigo (With You)	Bolero Phase 6	Kenji and Nobuko Shibata
Cuando Me Cha	Cha Cha Phase 5+2	Randy and Marie Preskitt
Debajo De La Mesa	Bolero Phase 4+2	John and Karen Herr
Did You Ever	Bolero Phase 5	Ken and Sue Davis
Grecia's Waltz	Waltz Phase 6.....	Wayne and Barbara Blackford
Green Waves	Waltz Phase 5+1 – Standby	Peggy Roller and Bill Bingham
Java Jive	West Coast Swing Phase 5+1 (Oldie).....	Jim and Bobbie Childers
Long Before Your Time	Slow Two Step Phase 5+2 – Standby	Oberdan and Vanessa Otto
Love the Tango	Tango (International) Phase 5+2.....	David Goss and Ulla Figwer
My Tango Baby	Tango (International) Phase 4+2.....	Dan and Sandi Finch
Ole Guapa VI	Tango (International) Phase 6.....	George and Pamela Hurd
The Water Is Wide	Hesitation Canter Waltz (Soft) Phase 6	Kay and Joy Read
When It Comes to Love	Foxtrot Phase 5+1	Al Lillefield and Marzena Fabjan





Cue Sheets Arranged by Rhythm and Phase



Dance Name	Rhythm and Phase	Choreographers
Debajo De La Mesa	Bolero Phase 4+2	John and Karen Herr
Did You Ever	Bolero Phase 5	Ken and Sue Davis
Contigo (With You)	Bolero Phase 6	Kenji and Nobuko Shibata
Cuando Me Cha	Cha Cha Phase 5+2	Randy and Marie Preskitt
Bisou Zou Bisou	Cha Cha Phase 6 – Standby	Anita Froehlich
When It Comes to Love	Foxtrot Phase 5+1	Al Lillefield and Marzena Fabjan
Beautiful Things	Foxtrot Phase 6	Richard Lamberty
The Water Is Wide	Hesitation Canter Waltz (Soft) Phase 6	Kay and Joy Read
Black Satin	Jive Phase 4+2	Karen and Ed Gloodt
A Thousand Years	Rumba Phase 4+1	Paula and Warwick Armstrong
Boyfriend	Mambo Phase 4+2 – Standby	Joe and Pat Hilton
Long Before Your Time	Slow Two Step Phase 5+2 – Standby	Oberdan and Vanessa Otto
My Tango Baby	Tango (International) Phase 4+2.....	Dan and Sandi Finch
Love the Tango	Tango (International) Phase 5+2.....	David Goss and Ulla Figwer
Ole Guapa VI	Tango (International) Phase 6.....	George and Pamela Hurd
Green Waves	Waltz Phase 5+1 – Standby	Peggy Roller and Bill Bingham
Grecia’s Waltz	Waltz Phase 6.....	Wayne and Barbara Blackford
Java Jive	West Coast Swing Phase 5+1 (Oldie).....	Jim and Bobbie Childers



A Thousand Years

CHOREO: Paula & Warwick Armstrong, 18 Curlew Court, Tamborine, QLD 4270, Australia,
e-mail: splash_in@bigpond.com

MUSIC: "Thousand Years" by Jaelyn Thomas - CD "LatinMusic 10"- Track #16 - Download from CASA MUSICA

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

RHYTHM: RUMBA PH IV+1(Full Natural Top) **Timing:** QQS unless noted, reflects actual weight changes

SEQUENCE: Intro A,B, A,B, C, D, B, End **Difficulty Level:** Average **July 2013 Version 1.0**

INTRO

1-4

IN SKATERS/WALL WAIT ; WAIT; CROSS BODY to COH;;

1-2 In Skaters facing the Wall / Both with the Left Foot Free **Wait ;;**
3 **[Cross Body-same footwork]** In skaters rk fwd L, rec R trng ¼ LF to fc LOD, sd COH L, - ;
4 Rk bk R , rec L trng ¼ LF to fc COH, sd and fwd R to SKATERS/COH, -;

5-8

CROSS BODY to WALL;; TIME & SPOT/LADY IN 2 SLOWS TO FC; AIDA;

5 **[Cross Body-same footwork]** In skaters rk fwd L, rec R trng ¼ LF to fc RLOD, sd WALL L, - ;
6 Rk bk R , rec L trng ¼ LF to fc WALL, sd and fwd R to SKATERS/WALL, - ;
QQS (SS)7 **[Time & Spot/Lady in 2 slows]** release hnds XLIB of R, rec R, sd L
(W XLIF of R trng RF,-,rec R to fc ptr) to BFY/WALL, - ; **now with opposite footwork**
8 **[Aida]** thru R trng RF, sd L cont RF turn, bk R to V bk to bk pos,-;

PART A

1-4

HIP RK 3; SIDE WALK 3; HAND TO HAND; THRU TO SERPIENTE;

1 **[Hip Rk 3]** rk fwd on L roll hip fwd, rec bk on R roll hip bk, rk fwd on L roll hip fwd,
swiv on L to fc ptr & pt R sd;
2 **[Side Wlk 3]** sd R, cl L, sd R, - ;
3 **[Hand to Hand]** Opening out to fc LOD bk L, rec R to fc ptr, sd L, - ;
4 **[Thru Serpiente]** thru LOD R trng RF (W LF) to Bfly Wall, sd LOD L, XRIB of L (both XIB)
remaining in Bfly, ronde L ft CCW (W ronde R ft CW);

5-8

continue SERPIENTE; FENCE LINE; ALEMANA TO Loose CP/WALL;;

5 **[continue Serpiente]** XLIB of R (both XIB), sd RLOD R, thru RLOD L, ronde R ft CCW
(W ronde L ft CW);
6 **[Fence line]** XRIF of L with soft knee toward LOD look LOD, rec L to fc ptr, sd R, - ;
7 **[Alemana]** Rk fwd L, rec R, cl L (W rk bk R, rec L, sd & fwd R) raising joined M's L & W's R
hnds to indicate RF trn for W,- ;
8 bk R, rec L, sd R (W XLIF of R comm.RF trn, fwd R cont trn, sd & fwd L) to loose CP/Wall, - ;

9-12

BREAK BK TO ½ OP; OP IN & OUT RUN;; SPOT TURN to a Rt HANDSHAKE;

9 **[Break bk to ½ OP/LOD]** Rk bk L to fc LOD, rec R, fwd L (W rk bk R in M's R arm to
fc LOD, rec L, fwd R), - ;
10 **[Open In & Out Run]** Fwd R, fwd & acrs W L to fc RLOD, trng to fc LOD fwd R in L ½ OP
(W fwd LOD L, fwd R between M's ft, fwd L), - ;
11 Fwd LOD L, fwd R between W's ft, fwd L to ½ OP (W fwd R, fwd & acrs M L, trng to fc
LOD fwd R), - ;
12 **[Spot trn]** XRIF of L trng ½ LF, rec L trng LF to fc ptr, sd R to a Rt Handshake, - ;

PART B

1-5

FLIRT TO FAN ;; START A HOCKEYSTICK to TANDEM/WALL;

HIP ROCKS (QQS) TWICE & LADY PEEKS;;

1 **[Flirt to Fan]** Rt hnds joined fwd L, rec R, cl L leading W to trn ½ LF
(W bk R, rec L comm. LF trn, cont trn fwd & sd R) to VARSOU pos, - ;
2 Bk R, rec L, sd R (W bk L, rec R, sd L moving in front of M & trng 1/4 LF to fan pos), - ;
3 **[start a Hockeystick to Tandem/Wall]** Fwd L, rec R, releasing jnd ld hnds cl L to R and
check W on her R hip with M's R hnd (W cl R to L, fwd L, fwd R trng LF to face wall) to both
face wall in tandom, - ;
4 **[Hip Rocks Twice & lady peeks]** move through hips rk sd R, rk sd L, rk sd R
(W move through hips rk sd L, rk sd R, rk sd L *trng upper body slightly RF to look at man*), - ;
5 move through hips rk sd L, rk sd R, rk sd L (W move through hips rk sd R, rk sd L, rk sd R
trng upper body slightly LF to look at man), - ;

PART B cont'd**6-8 FINISH THE HOCKEYSTICK to BFY/DRW; CHK FWD/ LADY DEVELOPE;
AIDA MAN BACKING UP;**

- 6 [Hockeystick ending] Bk R trng slightly RF, rec L, sd & fwd R DRW following W (fwd L DRW, fwd R DRW trng ½ LF to fc M, bk L) to BFY/DRW, -;
- S - 7 [Check Fwd / Lady Developpe] Chk fwd L outside partner to BFLY/SCAR extend arms to W ,-,Hold (W chk bk R , -, bring left foot up right leg to inside of right knee extend left foot forward with the toe pointed down) , -;
- 8 [Man backs into AIDA] *bringing joined hands down low and together to lead the lady towards the man* bk R, bk L releasing trail hands, bk R (W fwd L following the man, trng LF sd R, cont LF turn bk L) to V bk to bk pos , -;

REPEAT PART A**REPEAT PART B****PART C****1-4 SLOW SWITCH & REC; FENCELINE; WHIP BFY/COH;
LADY SWIVELS 2 SLOWS**

- S S 1 [Slow Switch & Rec] bk L trng to fce ptr join trailing hands, -, rec R, -;
- 2 [Fenceline] XLIF of R with soft knee twd RLOD look RLOD, rec R to fce ptr, sd L, -;
- 3 [Whip to BFY/COH] bk R trng LF using trailing hands lead W across twd COH, rec L trng to fce COH, sd R (W fwd L, fwd R trng LF, cont trng sd L) to BFY/COH, -;
- S S 4 [Lady swivels 2 slows] *Leaving feet apt brace arms to enable W to swivel* M rks in place L,-,R (W XRif of L swvl RF, -, XLif of R swvl LF) , -;

**5-9 FENCE LINE; WHIP BFY/WALL; NEW YORKER IN 4;
SPOT TRN TO BFY; FAN;**

- 5 [Fenceline] XLIF of R with soft knee twd LOD look LOD, rec R to fce ptr, sd L, -;
- 6 [Whip to BFY/WALL] bk R trng LF using trailing hands lead W across twd WALL, rec L trng to fce WALL, sd R (W fwd L , fwd R trng LF, cont trng sd L) to BFY/WALL, -;
- QQQQ 7 [New Yorker in 4] Turning RF (W LF) to LOP RLOD rk thru L, rec R trng LF (W RF) to fc ptr, rk sd LOD L, rec R;
- 8 [Spot trn] XLIF of R trng ½ RF, rec R trng RF to fc ptr, sd L to BFY/WALL, -;
- 9 [Fan] Bk R, rec L, small sd R (W fwd L toward M, sd & bk R trng LF ¼ bk L), -;

PART D**1-6 HOCKEYSTICK TO BFY/DRW;; SHOULDER to SHOULDER TWICE;;
NEW YORKER; SPOT TURN to a Rt HANDSHAKE;**

- 1 [Hockeystick] Fwd L, rec R, raising jnd ld hnds high cl L to R (W cl R to L, fwd L, fwd R in frnt of M), -;
- 2 Bk R trng slightly RF, rec L, sd & fwd R DRW following W (W fwd L RLOD, fwd R DRW trng LF undr jnd ld hnds to fc M, bk L) to BFY/DRW , -;
- 3 [Sh to Sh Twice] Fwd L to BFLY SCAR, rec R to fc, sd L (W bk R, rec L to fc, sd R), -;
- 4 Fwd R to BFLY BJO, rec L to fc, sd R (W bk L, rec R to fc, sd L), -;
- 5 [New Yorker] Thru L RLOD with straight leg (W thru R), rec R to fc, sd L to BFLY, -;
- 6 [Spot Trn] XRIF of L trng ½ LF, rec L trng LF to fc ptr, sd R to a Rt Handshake, -;

REPEAT PART B**ENDING****1-7 SWITCH ROCK; SPOT TURN TO BFY; HALF BASIC;
FULL NATURAL TOP CP/WALL;; CORTE & EXTEND;-**

- 1 [Switch Rk] Trn LF (RF) rk sd L bfly, rec R, sd & fwd L fc WALL, -;
- 2 [Spot Trn] XRIF of L trng ½ LF, rec L trng LF to fc ptr, sd R to BFY/WALL, -;
- 3 [Half Basic] *Making 2 full revolutions thru meas 3- 6 rk fwd LOD L, rec R, sd L comm. RF trn* (W rk bk R, rec L, fwd R between M's feet) to CP/RLOD, -;
- 4 [Full Nat'l Top] *commencing RF trn* XRIB of L, sd L, XRIB of L (W sd L, XRIF of L, sd L), -;
- 5 sd L, XRIF of L, sd L (W XRIB of L, sd L, XRIB of L), -;
- 6 XRIB of L, sd L, cl L (W sd L, XRIF of L, cl L) to CP/WALL , -;
- S- 7 [Corte & extend] corte sd and bk L,-, with lf sd stretch ,both slowly extend left arms.

Beautiful Things

RELEASED: July 1, 2013

CHOREO: Richard E. Lamberty
ADDRESS: 4702 Fairview Avenue Orlando, FL 32804
PHONE: 407 - 849 - 0669
E-MAIL: lamberty@rex1.org
MUSIC: Beautiful Things (Ballroom Mix 6 (Disk 2))
RHYTHM: Foxtrot
PHASE (+): VI
FOOTWORK: Opposite unless indicated [*W's footwork in square brackets*]
SEQUENCE: INTRODUCTION A B C B C (MOD) ENDING

FAX:
WEBSITE: www.rex1.org

Introduction

1 - 4 Wait; ; Side Touch Left and Right; Side, Touch, Chasse (W: Roll RF) to CP \ DLW;

- 1 - 2 **WAIT** in Escort Position facing LOD both with LEFT foot free; ;
3 [**Side Touch Left and Right (QQQQ)**] Side L, touch R, side R, touch L;
4 [**Side, Touch Chasse (QQ&Q)**] Side L, touch R, side L releasing hold / close R, side L turning RF to face DLW preparing to blend to Butterfly;
[W: (QQQQ) Side L, touch R, roll RF 5/8 stepping R, L to end backing DLW;]

Part A

1 - 8 Hover Telemark in Butterfly; Thru, -, Side, Behind; Solo Roll Three; Feather (DLW); Three Step; Natural Weave; ; Change of Direction;

- 1 [**Hover Telemark (SQQ)**] Blending to Butterfly forward L rising, -, side and forward R, turning to SCP facing DLW side and forward L;
[W: Blending to CP back R, -, side and back L then brush R to L, turning to SCP side and forward R;]
2 [**Thru, -, Side, Behind (SQQ)**] Thru R dropping lead hands and sweeping trail hands over and thru, -, side L dropping trail hands (now no hands joined), XRib and lead arm bent at elbow with lead hand about waist height in front of body with palm facing body and trail arm bent with trail hand about near but not touching the small of the back with palm facing out;
3 [**Solo Roll Three (SQQ)**] Roll LF L, -, R, L opening arms at end of rolling action preparing to blend to CP;
[W: Roll RF R, -, L, R opening arms at end of rolling action preparing to blend to CP;]
4 [**Feather (DLW) (SQQ)**] Thru R blending to CP, -, side and forward L with left side leading, forward R in Banjo facing DLW;
5 [**Three Step (SQQ)**] Forward L towards DLW, -, forward R between partner's feet with slight right side leading heel lead and then rising to toe, forward L;
6 - 7 [**Natural Weave (SQQ; QQQQ)**] Forward R rising commence RF turn, -, side and around partner L [*W: heel turn*], back R with right side leading toward DLC preparing for Banjo; Back L in Banjo, starting LF turn back R and blending to CP, continue LF turn side and forward L pointing DLW body turns less, forward R left side leading in Banjo facing DLW;
8 [**Change Of Direction (SS)**] Forward L no rise commence LF turn, -, side R turning LF to face DLC in CP with slight body sway to L, -;

9 - 16 Open Telemark; Open Natural; Outside Swivel, Quick Whiplash; Quick Heel Pull Curved Feather; Open Impetus; Promenade Weave; ; Double Reverse Wing;

- 9 **[Open Telemark (SQQ)]** Forward L rising commence LF turn, -, side and around partner R [*W: heel turn*] now backing LOD, continue LF turn side and forward L toward DLW left side leading turning to SCP;
[W: Back R toe to heel and nearly straighten legs leaving feet flat, -, close L without weight then turn on heel of R to face DLW then transfer weight to the flat of the L foot, continue LF turn step side and forward R towards DLW right side leading in SCP;]
- 10 **[Open Natural (SQQ)]** Thru R commence RF turn, -, side L across LOD and blending to CP, side and back R with right side leading preparing for Banjo;
[W: Thru L, -, allowing Man to cross in front of you forward R between Man's feet, side and forward L with left side leading;]
- 11 **[Outside Swivel and Quick Whiplash (SQQ)]** Back L wide step and allow Woman to swivel RF to SCP facing DRC, -, thru R, point L toward DRC then allow Woman to swivel LF to Banjo backing DLW;
[W: Forward R in Banjo then swivel sharply RF to SCP facing DRC, -, thru L then point R toward DRC, swivel sharply LF to Banjo;]
- 12 **[Quick Heel Pull & Curved Feather (QQQQ)]** Back L commence RF turn, side R small step and sway to left, turn body RF then step side L down LOD and change sway to right, continue RF turn forward R in Banjo facing DRW;
[W: Forward R between Man's feet commence RF turn, side and around Man L and sway to right, side R pointing DLC and change sway to left, continue RF turn back L in Banjo;]
- 13 **[Open Impetus (SQQ)]** Back L in Banjo commence RF turn, -, close R turning RF on L heel and blending to CP then transfer weight to flat of R foot then rise, continue RF body turn step side and forward L toward DLC in SCP;
[W: Forward R in Banjo commence RF turn, -, side L across LOD blending to CP, brush R to L continuing RF turn side and forward R in SCP toward DLC;]
- 14 - 15 **[Promenade Weave (SQQ; QQQQ)]** Thru R commence LF turn, -, forward L turning to CP facing DLC, side and back R in Banjo backing LOD; Back L in Banjo, blending to CP continue LF turn back R down LOD, continue LF turn side and forward L pointing DLW body turns less, forward R left side leading in Banjo facing DLW;
[W: Thru L commence LF turn, -, side and back R turning to CP, side and forward L continue LF turn to Banjo; Forward R in Banjo with head to R and well into Man's R arm, turning head to L and blending to CP continue LF turn forward L down LOD, continue LF turn side and back R, back L in Banjo;]
- 16 **[Double Reverse Wing (SQ&Q)]** Forward L towards DLC rising commence LF turn, -, side and around partner R [*W: heel turn*] now backing LOD / spin LF on ball of R, continue LF body turn to end in Sidecar \ DLW;
[W: Back R toe to heel and nearly straighten legs leaving feet flat,-, close L and turn on heel of R to face LOD then transfer weight to the flat of the L foot / continue LF turn side R toe pointing COH body tracking Man's turn, continue LF turn forward L small step in Sidecar;]

Part B

1 – 8 Rock to Continuous Hover Cross Ending; ; Fallaway Lilt to Banjo; Weave Ending; Traveling Contra Check; Double Natural Telemark Preparation; ; Samefoot Lunge;

- 1 - 2 **[Rock to Continuous Hover Cross Ending (QQQQ; QQQQ)]** Forward L in Sidecar small step high on toes but with soft knees checking, recover back R, forward L in Sidecar small step rising and turning body to face DLW, close R continue RF body turn to Banjo and softening knee still high on toes; Back L in Banjo, turning LF back R toward RLOD and blending to CP, continue LF turn and cushioning in R knee on toes side and forward L with left side leading toward DLC, forward R in Banjo;
[W: Back R in Sidecar small step high on toes but with soft knees checking, recover forward L, back R brush L near R blending briefly to CP, side L with left side leading blending to Banjo; Forward R in Banjo, turning LF forward L blending to CP, continue LF turn and cushioning in L knee side and back R with right side leading, back L in Banjo;]

- 3 **[Fallaway Lilt to Banjo (QQQ)]** Forward L toward DLC rising over L foot and commence LF turn, side and back R on toes with sway level then lowering to flat of R foot now in Fallaway Position with foot backing LOD and body facing DRC, back L in Fallaway Position still low then rising over L foot and drawing R foot under body with moderate sway to left and allowing Woman to turn her head to the right, back R in Banjo backing LOD;
[W: Back R on toes rising over R foot allowing L foot to draw under the body, side and back L in Fallaway Position head to left and well into Man's R arm toes then lower to flat, back R in Fallaway low but stepping on toes then rise over R drawing L to R matching Man by swaying to right but staying well into Man's R arm as you turn head to R, forward L in Banjo with head to R;
- 4 **[Weave Ending (QQQ)]** Back L in Banjo, correcting sway and blending to CP and turning LF back R down LOD, continue LF turn side and forward L pointing DLW body turns less, forward R left side leading in Banjo facing DLW;
[W: Forward R in Banjo with head to R and well into Man's R arm, correcting sway and turning head to L and blending to CP and turning LF forward L down LOD, continue LF turn side and back R, back L in Banjo;]
- 5 **[Traveling Contra Check (SQQ)]** Forward L with left side leading soft in knees then change sway to right leaving R leg extended toward RLOD similar to an oversway line, -, close R then rise, turning to SCP side and forward L toward DLW;
[W: Back R wide step then change sway to left leaving L leg extended similar to an oversway line, -, close L then rise, turning to SCP side and forward R;]
- 6 - 7 **[Double Natural Telemark Preparation (SQQ; QQS)]** Thru R commence RF turn, -, side & around L turning RF and to CP in front of the Woman, continue RF turn side and forward R foot pointing DW and body facing LOD; Forward L small step outside partner in SCAR lowering, blending to CP \ DLW forward R between partner's feet commence RF turn rising strongly, side and around L continue RF turn to face COH *[W: heel turn]*, touch R near L;
[W: (SQQ; QQQQ) Thru L commence RF turn, -, allowing M to turn to CP forward R between partner's feet continue RF turn, side & back L toward DLW; Back R small step in Sidecar, blending to CP back L rising, close R to L heel turn, continue RF small step back L toward LOD;]
- 8 **[Samefoot Lunge (SQQ)]** Having lowered quickly lunge side & slightly forward R toward partner leaving L extended side and change sway to right, -, -, -;
[W: (S-) Having lowered quickly lunge back R stepping wide of R hip and leaving L extended forward and change sway to left, -, -, -;]

Part C

1 - 12 Closed Telemark; Pendulum Crosses; Link to SCP; Feather (DLC); Reverse Fallaway Slip Pivot; Telespin; ; Throwaway Owersway; Spot Pivot 4 to SCP \ LOD; High Line, -, Drop Owersway, -; Draw, -, Link to SCP; Run to Progressive Wing;

- 1 **[Closed Telemark ((&)SQQ)]** Rotate LF allowing the Woman to recover and commence to pickup / forward L toward RLOD rising commence LF turn, -, side and around partner R *[W: heel turn]* turning LF to face DLW, side and forward L toward DLW left side leading turning to Banjo;
[W: (&SQQ) Recover L turning LF and commence to pickup / continue to turn to CP and step back R toe to heel and nearly straighten legs leaving feet flat, -, close L without weight then turn on heel of R to face DLW then transfer weight to the flat of the L foot, continue LF turn step side and back R towards DLW / Banjo;]
- 2 **[Pendulum Crosses (SS)]** Forward R in Banjo, flare L CW, LXif, flare R CCW;
[W: Back L in Banjo, flare R CW, RXib, flare L CCW;]
- 3 **[Link to SCP (ShQ)]** Lower then step forward R in Banjo, -, rise over R allowing Woman to turn to SCP, forward L in SCP facing DLW;
[W: Lower on R bringing L to floor then step back L in Banjo, -, rise over L turning RF to SCP, forward R in SCP;]
- 4 **[Feather (DLC) (SQQ)]** Thru R, -, forward L with left side leading, forward R in Banjo \ DLC;

- 5 **[Reverse Fallaway Slip (QQQQ)]** Forward L commence LF turn, side and back R toward DLC preparing for Fallaway Position, back L in Fallaway, back R then slip pivot LF to end in CP facing DLC;
[W: Back R, back L preparing for Fallaway Position, back R in Fallaway, side and forward L then pivot LF on ball of L to end backing DLC in CP lowering to heel at end of rotation;]
- 6 - 7 **[Telespin (SQQ; hQS)]** Forward L rising commence LF turn, -, forward and around partner R *[W: heel turn]* continue LF turn, side and back L towards LOD left side leading; Spin LF on L and turning to CP, forward and around R continue LF turn *[W: toe spin]* then lower to flat of foot, side and back L toward LOD toes pointed toward DLW left side leading preparing for a Throwaway Oversway, -;
Timing Notes: The spin and preparation for the Throwaway happens on “Beautiful People”. The body rotation for the Throwaway Oversway happens on “Too”.
[W: (SQQ&; QQS) Back R, -, close L to R (heel turn), forward R down LOD right side leading / forward L small step past M in SCAR; Around partner R turning LF and to CP, close L to R (toe spin) lowering to flat of feet at end of toe spin, forward R down LOD right side leading, -;]
- 8 **[Throwaway Oversway (SS)]** Turning body LF soften L knee, leaving the R leg extended continue the body rotation to face DLW and sway to R, -, -;
[W: Turning LF allowing L leg to brush past R and extend back and slightly side with body in CP and swaying to L, -, -, -;]
- 9 **[Spot Pivot 4 to SCP \ LOD (QQQQ)]** Turning body RF and allowing Woman to blend to CP pivot forward R, back L, forward R rising, side and forward L turning to SCP facing LOD;
Note: Make one full turn over the three steps of pivot. The movement may progress slightly toward RLOD.
Timing Notes: Step on “1: Beauti 2: Ful 3: Peo 4:Pul”
- 10 **[High Line, Drop Oversway (SS)]** Stand tall over left leg and right leg extended toward RLOD with sway toward LOD and looking toward LOD, -, cushion into L knee and lower right hip changing sway to an Oversway line, -;
Timing Notes: Hold the High Line and change sway on “Like”. This is a soft sway change.
- 11 **[Draw, -, Link to SCP (SQQ)]** Draw R near L, -, close R then rise over R correcting sway, side and forward L in SCP \ LOD;
Timing Notes: Close on “You”
- 12 **[Run to Progressive Wing (QQ {QQQ})]** Thru R, forward L, thru R, forward L small step turning body LF, place R slightly back of L ending in Sidecar \ LOD;
[W: Thru L, forward R, thru L commence LF turn across in front of Man, forward R, forward L in Sidecar;]
Timing Notes: There are five distinct beats in the music which are probably two quarter notes and a quarter note triplet. Just kind of ... step it out in time to the music and end in Sidecar.

REPEAT PART B

Part C (Modified)

- 1 - 13 Closed Telemark; Pendulum Crosses; Link to SCP; Feather Ending (DLC); Reverse Fallaway Slip Pivot; Double Telespin; ; ; Throwaway Oversway; Spot Pivot 4 to SCP \ LOD; High Line, -, Drop Oversway, -; Draw, -, Link to SCP; Thru, -, Side, Close (W: Thru, -, Side, Spiral) To Escort;**
- 1 – 5 **Repeat Measures 1 – 5 of Part C as danced the first time.**
- 6 – 8 **[Double Telespin (SQQ; hQS; hQS)]** Forward L rising commence LF turn, -, forward and around partner R *[W: heel turn]* continue LF turn, side and back L towards LOD left side leading toes pointing toward RLOD; Spin LF on L and turning to CP, forward and around R continue LF turn *[W: toe spin]* then lower to flat of foot, side and back L toward LOD left side leading toes pointing toward RLOD, -; Spin LF on L and turning to CP, forward and around R continue LF turn *[W: toe spin]* then lower to flat of foot, side and back L toward LOD toes pointed toward DLW left side leading preparing for a Throwaway Oversway, -;
Timing Notes: The final spin and preparation for the Throwaway happens on “Beautiful People”. The body rotation for the Throwaway Oversway happens on “Too”.
[W: (SQQ&; &QQS; QQS) Back R, -, close L to R (heel turn), forward R down LOD right side leading / forward L small step past M in SCAR; Around partner R turning LF and to CP, close L to R (toe spin) lowering to flat of feet at end of toe spin, forward R down LOD right side leading, - / forward L small step past M in SCAR; Around partner R turning LF and to CP, close L to R (toe spin) lowering to flat of feet at end of toe spin, forward R down LOD right side leading, -;]

- 9 [Throwaway (SS)] as before
- 10 [Spot Pivot (QQQQ)] Dance as four even quicks to the High Line with an accent on “PEO” of people.
- 11 [Change Sway (&HH)] This is sharp and happens on “PLE” of people. Hold on “Like”.
- 12 [Draw, -, Link to SCP (SQQ)] Draw on “You”, then close and turn to SCP on the QQ after.
- 13 [Thru, -, Side, Close to Escort (SQQ)] Thru R releasing trail hand from Woman’s back, -, side L turning to facing DLW releasing lead hands, close R to end in Escort;
[W: Thru L, -, side R turning LF to face COH, spiral LF on ball of R to end facing DLW and extending L elbow for Man to take in Escort Position;]

Ending

- 1- 10 Monkey Walks Left and Right; Side, Touch, Side, Close; Monkey Walks Right and Left; Side, Touch, Side, Close; Monkey Walk Left and Right; Quick Chasse Left and Right; Monkey Walks Left and Right; Quick Chasse Left and Right; Side Close Twice; Side, Close, Shadow Corte, -.**
- 1 - 2 [Monkey Walks Left and Right; Side, Touch, Side, Close (QQQQ; QQQQ)] In Escort with left foot free for both and facing DLW side L, touch R, side R, touch L; Side L, touch R, side R, close L;
Note – Monkey Walks: When stepping to the L, Woman steps across and in front of the Man. When stepping to the R, the Man steps across and in front of the Woman. The movement is an exaggerated lift of the free hip and knee then extend the free foot and leg to the side (potentially across and in front of the other person) before transferring weight.
 - 3 - 4 [Monkey Walks Right and Left; Side, Touch, Side, Close (QQQQ; QQQQ)] In Escort with the right foot free for both and facing DLW side R, touch L, side L, touch R; Side R, touch L, side L, close R;
 - 5 [Monkey Walk Left and Right (QQQQ)] Side L, touch R, side R, touch L;
 - 6 [Quick Chasse Left and Right (Q&Q Q&Q)] Side L / close R, side L, side R / close L, side R;
Styling Notes: Releasing hold and each raising both hands elbows down palms forward about chest height swaying hands slightly on the side, touch and pushing slightly forward at an angle on the chasse actions.
 - 7 – 8 Repeat the action from measures 5 and 6 of the Ending.
 - 9 [Side Close Twice (QQQQ)] Side L, close R, side L, close R;
 - 10 [Side, Close, Shadow Corte (QQS)] Allowing the Woman to blend in front of the Man into a Shadow Position with the Man’s hands wrapped gently and loosely around the Woman’s waist (no higher.. No lower...) side L, close R, corte back L.
[W: May caress Man as she desires.]



BISOU ZOU BISOU CHA

Choreographer:	Anita Froehlich, 20410 Leapwood Ave #2-G, Carson, CA 90746, (310) 400-3149, anita.froehlich@dcaa.mil (Many thanks to ballroom coach Tom Hicks, USISTD, and teaching partner, Ed Patrick!)	
Rhythm & Phase:	Cha, Phase VI	
Music:	"Bisou Zou Bisou" * By: Gilles Dutey (His Accordion, His Orchestra, His Singers) from the Album: <i>Ca Tourne en Gironde</i> ("As It Goes In Gironde," an area of France bordering with Spain), single download available: Amazon.com, 2:36 at orig speed (45 RPM), slowed 10% to 40½ RPM	
Release Date:	July 2013 [ICBDA Reno, NV]	
Sequence:	Intro A B INTER A B[Mod]	
Footwork:	Opposite, unless noted (<i>W's footwork & timing in parentheses</i>)	
Timing:	Standard, unless noted	Level of Difficulty: Above Average

INTRO

Meas

1-4 Wait;; Cucarachas w/Peeks;;

- 1-2 [Wait] Tandem/Wall – W in front – hnds on hips - lead feet free;;
 3-4 [Cucas w/Peeks] Sd L, rec R, clo L/step R in place, step L in place (*Sd R "peeking" back at ptr, rec L, clo R/step L in place, step R in place*); Sd R, rec L, clo R/step L in place, steps R in place (*Sd L "peeking" back at ptr, rec R, clo L/step R in place, step L in place*);

5-8 Fwd Basic – W Chase Turn to; Alemana Turn to; Turkish Break w/W Spiral; Hockey Stick End – M fc RLOD;

- 5 [Fwd Basic – W Chase Turn to] Fwd L, rec R, bk L/lk RIF, bk L (*Fwd R commence LF trn 1/2, rec fwd L, fwd R/lk LIB, fwd R*);
 6 [Alemana Turn to] Bk R, rec L fc Wall, sd R/clo L, sd R to M's shdw - R & L hands joined beh (*W trning RF under lead hnds fwd L, fwd R around & beh M, sd L/clo R, sd L join L & R hnds w/M*);
 7 Turk Brk w/W Spiral] Beh L, rec R, sd L/clo R, sd L leading W to spiral (*W fwd R, rec L, sd R/clo L, sd R sliding over to M's R side w/spiral LF to fc RLOD*);
 8 [Hky Stk End] Bk R, rec L turning to fc RLOD, fwd R/lk LIB, fwd R (*Fwd L, fwd R trning 1/2 trn LF on ball of foot to fc ptr, bk L/lk RIF, bk L*);

*pronounced Bee-Zoo Zoo Bee-Zoo

PART AMeas**1-4 Break Apart w/Flick to Passing Curl to Tandem/LOD; Runaway Continuous Locks; W Step Swivl to fc – Hold; W Tap/Lines – M Change/Points;**

- 1 [Brk Apt to Pass Curl] Bk L, rec RXIF turning RF, sd L/clo R to fc LOD, fwd L turn joined palms down to trn W twd LOD (*W bk R/flk L ft across R ankle, fwd L turn LF/sd R sd L sd R spiral LF to fc LOD*);
- 2 [Runaway Cont Locks 1&2&3&4] Fwd R/lk LIB of R, fwd R/lk RIB, fwd R/lk LIB, fwd R (*W fwd L/lk RIB of L, fwd L/lk RIB, fwd L/lk RIB, fwd L*);
- 3 [W Step Swivl – Hold 12--] Chk fwd L leading W to swivl to fc, tch R to L, -, - (*Fwd R swivl RF to fc ptr, tch L to R, -, -*);
- 4 [W Tap/Lines – M Chg/Pts &1&2&3&4] R in place/pt L, clo L to R/pt R, clo R to L/pt L, clo L to R/pt R (*Lunge away L/tap R, clo R to fc M/tap L, lunge away L/tap R, clo R to fc M/tap L*);

5-8 Rev UAT to fc w/Sd Cha {Wall}; Qk New Yorkers; New Yorker w/Sailor Shuffle & Freeze; Hold – Alt Basic Cha to CP;

- 1 [Rev UAT w/Sd Cha] Bk R leading W in front start LF trn, continue LF trn fwd L to fc Wall, sd R/clo L sd R (*Fwd R under lead hnds continuing LF trn fwd R to fc COH, sd L/clo R sd L*);
- 6 [Qk NYkrs 1&2&3&4] Trng RF on R fwd L twd RLOD/rec R, sd L to fc ptr & Wall jng both hnds, trng LF on L fwd R twd LOD releasing lead hnds/rec L, sd R to ft ptr & Wall;
- 7 [NYkr w/Sailor Shuffle & Freeze] Trng RF on R fwd L, rec R trng LF ¼ to fc ptr, XL IB/sd R, sd L – trail hnds to hips;
- 8 [Hold – Alt Basic Cha --3&4] -, -, clo R to L/in pl L, sd R to CP;

9-12 Op Out to Cha Cha Swivls; UAT to Vars/Wall; Op Out in 4 – W Slide to Fan; Alemana;

- 9 [Op Out to Swivls] Chk fwd L, rec R to fc SCP/LOD, swivl fwd L /swivl fwd R, swivl fwd L (*Trn bk R, rec L to fc SCP/LOD, swivl fwd R/swivl fwd L, swivl fwd R*);
- 10 [UAT to Vars/Wall] Fwd R, rec L, sd R/clo L to R, sd R leading W to Vars/Wall (*Fwd L LOD trng RF 1/2 under joined lead hnds, rec R cont RF trn to fc M, sd L/clo R to L, sd L swivl RF to Vars/Wall*);
- 11 [Op Out – W Slide to Fan 1234] Chk fwd L, rec R, clo L, sd R, -; (*Trn bk R, rec L, fwd R, sd L to fan pos, -;*)
- 12 [Start Alemana] Fwd L, rec R rond L CCW, XLIB/clo R, sd L raising jnd lead hnds (*W clo R, fwd L, fwd R/lk LIB of R, fwd R swiveling RF to fc M*);

13-16 [fin Alemana to]; Ropespin ½ – M fc LOD; W Body Investigator; Hockey Stick End to Wall;

- 13 [fin Alemana to] Bk R, rec L, step in pl R/L, R raising lead hnds to lead W spiral RF (*W XLIF comm trng RF under jnd lead hnds, fwd R cont trng RF, fwd L/lk RIB of L, fwd L spiraling RF to fc COH*) end sd-by-sd pos M fcg Wall (*W fcg COH*) jnd lead hnds over W's head;
- 14 [Ropespin 1/2 – M fc LOD] Sd L, rec R, step in pl clo L/clo R, sd L swiveling LF ¾ to fc LOD (*W fwd R, fwd L bhnd M, fwd R/lk L IB of R, fwd R trng RF to fc M and RLOD*) drop hnds end M fcg LOD and W looking at M;
- 15 [Body Investigator ----] Shk body having R ft free at end (*grasp M's trunk/chest w/both hnds – feet tog – foot swivls down 2 and up 2 in plc in front of M having L ft free at end*);
- 16 [Hky Stk End] Bk R, rec L to fc Wall, sd R/clo L, sd R (*No hnds – pushing off M's chest fwd L, fwd R trng L to fc ptr, sd L/clo R, sd L*);

PART BMeas**1-4 Qk Curl in 3; Rolling Cross-Body {CP/COH}; Qk Aida in 3; Foot Swivls & Body Ripple;**

- 1 [Qk Curl in 3 QOS] Fwd L, rec R, clo L raising jnd ld hnds to ld W fwd to trn LF in momentary wrap pos, - (*Bk R, rec L, fwd R trn 1/2 LF fc Wall, -*);
- 2 [Rolling X-Body] Bk R commencing LF trn, sd & sm fwd L, sm fwd R twd circ twd COH/sm fwd L, sm fwd R (*W bk L blending to CP and then continue opp footwk*);
- 3 [Qk Aida in 3 QOS] Thru L, fwd R trn RF, bk & sd L "V" pos fc RLOD outsd hnds on hips – lead hnds joined,- ;
- 4 [Ft Swivls & Body Ripple QQ(S)] Both feet swivl LF (RF) {away from ptr}, then swivl RF (LF), bend knees compressing strongly into floor - tilt torso by moving the ins hips fwd - return to a vert pos by 1st straightening knees and then pulling the hips back to a normal aida pos, -;

5-8 Qk Fwd Spot Turn in 3 to BFLY; Behind-Side-Thru/Close-Explode OP-RLOD; Double Cubans to BFLY/COH; Single Cubans;

- 5 [Qk Fwd Spt Turn in 3 QOS] Fwd R trn LF (RF) 1/2, rec L trn LF (RF) 1/4, sd R to fc BFLY/COH,-;
- 6 [Beh-Sd-Thru/Clo Expl] Like a hip twist chasse Beh L, sd R, thru L/clo R, swivl LF (RF) sd L to fc OP-RLOD;
- 7 [Dbl Cubans 1&2&3&4] XRIF/rec L, sd R/rec L, XRIF/rec L, sd R;
- 8 [Single Cubans 1&2&3&4] XLIFR/rec R, sd L, XRIFL/rec L, sd R;

9-12 Repeat Part B 1-4 Except to fc Wall;;;;**13-16 Repeat Part B 5-8 Except to fc OP-LOD then BFLY/Wall;;;;****INTERLUDE**Meas**1-4 Spot Turn – M in 4 to OP-LOD {no hnds}; X-Hop – Bk-Hop – Sd Cha {twice}; Swivl Wlk 2 & Cha;**

- 1 [Spt Trn – M in 4 1234 (123&4)] XLIF of R commencing RF trn, rec R cont trn to fc LOD, fwd L, fwd R (*XRIF of L commencing LF trn, rec L cont trn to fc LOD, fwd R/lk LIB, fwd L*) now same foot work & no hnds;
- 2-3 [X-Hop Bk-Hop Sd Cha 1(&)2(&)3&4 twice] XLIF/hop on L, rec R/hop on R, sd L/clo R sd L; XRIF/hop on R, rec L/hop on L, sd R/clo L sd R;
- 4 [Swivl Wlk 2 & Cha] Swivl fwd L, swivl fwd R, fwd L/lk RIB, fwd L;

5-8 Fwd Spt Turn to OP-Wall {no hnds}; Ronde Chasse; Hip Twist Chasse; W Hockey Stick End – M in 4 to fc RLOD;

- 5 [Fwd Spt Trn to OP-Wall] Fwd R trn LF 1/2, rec L trn LF 1/4, sd R to fc OP-Wall/clo L, sd R – W on M's rt sd – no hnds;
- 6 [Ronde Chasse] Fwd L, rec R, ronde L sd & bk XLIB of R/small sd R, sd L;
- 7 [Hip Twist Chasse] Bk R, rec L, XRIF of L trng hips LF/clo L to R trng hips RF, sd R;
- 8 [Hky Stk End – M in 4 to fc RLOD 1234 (123&4)] Bk L, rec R turning to fc RLOD, fwd L, fwd R (*Turn to fc RLOD fwd L, fwd R trning 1/2 trn LF on ball of foot to fc ptr, bk L/lk RIF, bk L*);

REPEAT PART AMeas**1-4 Break Apart w/Flick to Passing Curl to Tandem/LOD; Runaway Continuous Locks; W Step Swivl to fc – Hold; W Tap/Lines – M Change/Points;**

- 5-8 Rev UAT to fc w/Sd Cha {Wall}; Qk New Yorkers; New Yorker w/Sailor Shuffle & Freeze; Hold – Alt Basic Cha to CP;**
9-12 Op Out to Cha Cha Swivls; UAT to Vars/Wall; Op Out in 4 – W Slide to Fan; Alemana;
13-16 [fin Alemana to]; Ropespin ½ – M fc LOD; W Body Investigator; Hockey Stick End to Wall;

PART B [Mod]

Meas

- 1-4 Qk Curl in 3; Rolling Cross-Body {CP/COH}; Qk Aida in 3; Foot Swivls & Body Ripple;**
5-8 Qk Fwd Spot Turn in 3 to BFLY; Behind-Side-Thru/Close-Explode OP-RL0D; Double Cubans to BFLY/COH; Single Cubans;
9-12 Repeat Part B 1-4 Except to fc Wall;;;;
13-15 Repeat Part B 5-6 Except to fc OP-LOD;; Double Cubans to Cha/Cha Point! {OP-LOD};
 15+ [Dbl Cubans to Cha Cha/Pt! 1&2&34 &1] XRIF/rec L, sd R/rec L, XRIF, rec L, clo R/pt L;

Lyrics:

PART A

*Le bruit des bisous
 Dans les buissons
 Sous le ciel du mois d'août,
 Les amoureux glissent à pas de loup,
 Comme les oiseaux ils ont rendez-vous,
 On entend partout*

*Mais dites-moi, savez vous
 Ce que veut dire entre nous
 Ce que veut dire un zou bisou
 Ça veut dire je vous l'avoue
 Mais oui je n'aime que vous*

PART B

*Mon Dieu que c'est doux
 Zou bisou bisou
 Zou bisou bisou,
 Mon Dieu qu'ils sont doux*

*Mon Dieu que c'est doux
 Zou bisou bisou
 Zou bisou bisou,
 Mon Dieu qu'ils sont doux*

PART B

*Mon Dieu que c'est doux
 Zou bisou bisou
 Zou bisou bisou,
 Mon Dieu qu'ils sont doux*

*Mon Dieu que c'est doux
 Zou bisou bisou
 Zou bisou bisou,
 Mon Dieu qu'ils sont doux*

*The sound of kisses!
 In the bushes, under the August sky
 Lovers glide stealthily
 Like birds, they have dates
 Everywhere you hear:*

*But tell me, do you know
 What that means, between us,
 What does "zou bisou" mean?
 It means, I confess to you,
 But yes, I love only you!*

*My God, how soft they are!
 Kiss kiss kiss
 My God, how soft they are!
 Kiss kiss kiss
 My God, how soft they are!
 Kiss kiss kiss
 Kiss kiss kiss*

*My God, how soft they are!
 Kiss kiss kiss
 Incredible!
 Kiss kiss kiss
 My God, how soft they are!
 Kiss kiss kiss
 Kiss kiss kiss*

PART A

*But no need for bushes in the month of August
 When you kiss me softly on the neck!
 It's funny, you see, I confess,
 I feel it everywhere*

*But no need for bushes in the month of August
 When you kiss me softly on the neck!
 It's funny, you see, I confess,
 I feel it everywhere)*

*My God, how soft they are!
 Kiss kiss kiss
 My God, how soft they are!
 Kiss kiss kiss
 My God, how soft they are!
 Kiss kiss kiss
 Kiss kiss kiss*

*My God, how soft they are!
 Kiss kiss kiss
 Incredible!
 Kiss kiss kiss
 Little kisses
 Kiss kiss kiss
 Kiss kiss kiss
 Cha Cha Cha!*

BLACK SATIN

RELEASED: JULY, 2013

CHOREO: Karen and Ed Gloodt, 300 Beaumont, Ardmore, OK 73401 580-226-0445
egloodt@netscape.net
MUSIC: "Black Satin", Katie Webster, *The Swamp Boogie Queen*, 3:48
(cut beginning music at 17 seconds so the arrangement begins w/ the p/up notes)
FOOTWORK: Opposite unless noted (Woman's footwork in parentheses) speed slightly if desired
RHYTHM: JIVE PH IV+2 (chasse roll & mooch) + 1UNPH (glide to side)
SEQUENCE: INTRO A (2-12) B C C D A B A (1-7) ENDING (average difficulty)

INTRODUCTION

+1 **SCP LOD WAIT P/UP NOTES AND ONE MEAS.;; (DANCE STARTS ON MEAS. 2, PART A)**

PART A

1-4 **(CHASSE LEFT & RIGHT;) CHANGE RIGHT TO LEFT ~ CHANGE LEFT TO RIGHT;;**

1 {chasse L & R} Blending to loose CP sd L/cl R, sd L, sd R/cl L, sd R;
2-4 {R to L -L to R} Rk bk L SCP, rec R, fwd L/cl R, fwd L (W Rk bk R, rec L, fwd R/cl L, fwd R trng 1/2 RF in front of M); Sd R/cl L, sd & fwd R to LOP-FCG LOD (sd L/cl R, sd & bk L), rk apt L, rec R; Sd L/R, L to LOP-FCG WALL (W fwd chasse R/L, R trng 3/4 LF und ld hnds), sd chasse R/L, R;

5-8 **SPANISH ARMS 2X;;; 2 SAILOR SHUFFLES;**

5-7 {span arms 2X} Rk apt L, rec R joining both hnds, trng RF wrap W L/cl R, L w/ hnds over W's head (W rk apt R, rec L, sd R/cl L trng LF to momentary wrap both fcg RLOD, sd R immediately trng 3/4 RF); Cont RF trn R/cl L, R to fc COH (W L/cl R, L to fc M), rk apt L, rec R; Rk apt L, rec R joining both hnds, trng RF wrap W L/cl R, L w/ hnds over W's head (W rk apt R, rec L, sd R/cl L trng LF to momentary wrap both fcg LOD, sd R immediately trng 3/4 RF); Cont RF trn R/cl L, R to fc WALL (W L/cl R, L to fc M), rk apt L, rec R keeping both hnds joined;
8 {2 sailor shuffles} XLib/sd R, rec L, XRib/sd L, rec R releasing trl hnds;

9-12 **LINK ROCK SCP ~ ROCK RECOVER TO JIVE WALKS;;; SWIVEL 4 INTO;**

9-11 {link rk rk rec} Rk apt L, rec R, sd L/cl R, sd L; Sd R/cl L, sd R, trng to SCP LOD rk bk L, rec R; {jive walks} Fwd L/cl R, fwd L, fwd R/cl L, fwd R;
12 {swivel 4} With swiveling action fwd L, R, L, R;

PART B

1-4 **CHASSE ROLL LOD ROCK RECOVER;; CHASSE ROLL RLOD TO SCP ~ RK REC TO THE;;**

1-2 {chasse roll LOD rk rec} Twd LOD sd L/cl R, sd L, trng RF to fc COH, sd R/cl L, sd R trng to fc WALL; Sd L/cl R, sd L trng RF to left 1/2 OP RLOD, rk bk R, rec L to fc ptr & WALL;
3-4 {chasse roll RLOD rk rec} Sd R/cl L, sd R trng LF to fc COH, sd L/cl R, sd L trng LF to fc ptr & wall; Sd R/cl L, sd R, trng to SCP LOD rk bk L, rec R;

5-7 **RIGHT TURNING FALLAWAY; R TURNING FALLAWAY ~ ROCK RECOVER TO THE;;**

5 {R trng fallaway} Trng 1/4 RF sd L/cl R, sd L, trng 1/4 RF to fc COH sd R/cl L, sd R;
7 {R trng fallaway rk rec} Trng to SCP RLOD rk bk L, rec R, trng 1/4 RF sd L/cl R, sd L; Cont trng 1/4 RF sd R/L, R to WALL, rk bk L TO 1/2 OP, rec R;

8-12 **MOOCH SCP ~ ROCK REC;;;**

{mooch - rk rec} Flick L ft fwd, cl l, flick R ft fwd, cl R; Rk bk L, rec R, trng 1/2 RF sd L/cl R, sd L to L 1/2 OP RLOD; Rk bk R, rec L; flick R ft fwd, cl R; Flick L ft fwd, cl L, rk bk R, rec L; Trng 1/2 LF sd R/cl L, sd R, rk bk L to SCP LOD, rec R;

PART C

1-4 **PRETZEL TURN; DOUBLE ROCK; UNWRAP PRETZEL; SCP DOUBLE ROCK TO;**

1 {pretzel trn} Keeping M's L & W's R hnds M trn RF (W (LF) L/R, L, R/L, R end both fcg LOD hnds joined beh bk free hnd exended LOD;
2 {dbl rks w/ snaps} Rk fwd L snapping fingers of free hnd, rec R, rk fwd L w/ snaps, rec R;
3 {unwrap pretzel} Progressing RLOD unwind L/R, L, R/L, R to loose CP WALL;
4 {dbl rk} Trng to SCP rk bk L, rec R, rk bk L, rec R;

PART C (CONT)5-8 RIGHT TO LEFT TO HANDSHAKE; MIAMI SPECIAL ~ SOLE TAP TO FACE;;;

- 5 {R to L} Sd chasse L/R, L starting LF trn & leading W to trn RF, sd & fwd R/L, sd R to fc LOD chng to R-R hnds (W sd R/L, fwd R trng ½ RF in front of M, sd & slightly bk L/R, sd & bk L);
- 6-8 {miami special – sole tap} Rk apt L, rec R, fwd L/R, L trng RF ¾ leading W to trn LF und joined R hnds putting joined hnds over M's head so hnds rest on M's neck (W Rk apt R, rec L, fwd R/L, R trng LF ¾); Slide apt R/L, R to LOP both feg COH, rk L Xing beh twd LOD, rec R; Sd L twd ptr, lift R ft to XIB aiming to tch the soles of ptr's shoes while lifting trail hnds in a curve over the head, slide apt to LOP-FCG RLOD sd R/cl L, sd & bk R;

9-12 LEFT TO RIGHT & GLIDE TO SIDE;; LINK ROCK ~ ROCK RECOVER SCP RLOD;;

- 9-10 {L to R & glide to sd} Rk apt L, rec R, sd L/R, L to LOP-FCG COH (W fwd chasse R/L, R trng ¼ LF und ld hnds); Sd R, XLIF, sd R/cl L, sd R (W sd L, XRIF, sd L/cl R, sd L);
- 11-12 {link rk rk rec} Rk bk L, rec R, sd L/cl R, sd L; Sd R/cl L, sd R, rk bk L SCP, rec R;

REPEAT C TO SCP LODPART D1-4 2 FORWARD TRIPLES; SWIVEL 4; 2 POINT STEPS; THROWAWAY;

- 1 {2 fwd triples} Fwd L/cl R, fwd L, fwd R/cl L, fwd R;
- 2 {swivel 4} Fwd L, fwd R, fwd L, fwd R (W swiveling fwd R, L, R, L);
- 3 {2 pt stps} Pt L, fwd L, pt R, fwd R;
- 4 {throwaway} Fwd L/cl R, fwd L(fwd R/cl L, fwd R trng ½ LF in front of M), sd R/cl L, sd & fwd R (sd L/cl R, sd & bk L) to LOP-FCG LOD;

5-8 AMERICAN SPIN TO HANDSHAKE ~ TRIPLE WHEEL TO LOP-FCG COH;;;

- 5-8 {am spin} Rk apt L, rec R, tog L/R, L leading W to spin RF (W rk apt R, rec L, tog R/L, R spinning full trn RF on last stp); Sm sd R/L, R to handshake (W sm sd L/R, L), ; {triple wheel w/ spin to fc COH} rk apt L, rec; Trng RF twd ptr wheel L/R, L tchg W's bk w/ L hnd (W trns away LF R/L, R), trng away from ptr cont RF wheel R/L, R (W trng RF L/R, L touches M's L sh w/ L hnd); Cont wheel L/R, L tchg W's bk w/ L hnd to fc COH leading W to spin RF (W trns away LF R/L, R spinning RF), in place R/L, R to LOP-FCG COH;

9-12 CHANGE HANDS BEHIND BACK ~ AMERICAN SPIN;;; PROGRESSIVE ROCK 4;

- 9-11 {chg hnds beh bk} Rk apt L, rec R, chasse fwd L/R, L trng ¼ LF chng W's R hnd to M's R hnd beh M's bk (W fwd R/L, R trng ¼ RF); Chasse sd & bk R/L, R cont trng ¼ LF chng W's R hnd to M's L (W sd L/R, sd & bk L trng ¼ RF), {am spin} Rk apt L, rec R, tog L/R, L leading W to spin RF (W rk apt R, rec L, tog R/L, R spinning full trn RF on last stp); Sm sd R/L, R, rk apt L, rec R to handshake (W sm sd L/R, L, rk apt R, rec L); Tog L/R, L, sip R/L, R (W tog R/L, R spinning full trn RF on last stp, sm sd L/R, L);
- 12 {prog rk 4} Joining both hnds rk apt L, rec crossing R, rk apt L, rec crossing R;

REPEAT AREPEAT B TO FACEREPEAT A (1-7)END1-4 LINK ROCK SCP ~ FALLAWAY THROWAWAY LOP-FCG LOD;;; SLOW SIDE BREAKS;

- 1-3 {link rk} Rk apt L, rec R, sd L/cl R, sd L; Sd R/cl L, sd R, {fallaway throwaway} rk bk L SCP, rec R; Fwd L/cl R, fwd L, sd R/cl L, sd & fwd R to LOP-FCG LOD (W fwd R/cl L, fwd R trng ½ LF in front of M, sd L/cl R, sd & bk L);

- 4 {sl sd brks} Push sd L, push sd R, cl L, cl R;

5-7 KICK BALL CHANGE ROCK REC; SWIVEL BACK TO BACK; SNAP TO FACE & HOLD;

- 5 {kick ball chg rk rec} Kick L ft fwd & slightly out/pl L ball of ft beh R, rec R, rk bk L, rec R;
- 6 {swivel bk to bk arms up} Fwd L trng RF and lowering to V bk to bk pos lead hnds down trl ft pointed RLOD, -, extending trl arms up, -;
- 7 {snap to fc} On last note rec to trail ft swiveling sharply to fc ptr trl hnds on hips, hold, -, -;

BOYFRIEND

Released: July 2013
Choreographer: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO, USA, 63021-6262
Tele: (636) 394-7380 Web Site: Hilton.stlouisrounds.com Email: joe Hilton@swbell.net
Music: Boyfriend by Lou Bega, CD Album: Free Again, Track 1
Available as a single download from amazon.com
Time/Speed: Time @ MPM: 2:50 @ 51 – As downloaded Suggested speed -12% = 45 MPM [39.6 RPM=180BPM]
Footwork: Opposite unless indicated (Woman's footwork in parentheses)
Rhythm/Phase: Mambo Phase IV + 2 [Arm Check, Natural Top 3]
Degree of Difficulty: AVG
Sequence: INTRO A B C A B C D E B End

MEAS:

INTRODUCTION

1-4 MAN FCG PARTNER & WALL ABOUT 5 FEET APART WAIT 2 MEAS ; ; MAN CUCARACHA 2X LADY HOLD ; ;

1-2 {WAIT} M fcg ptr & WALL about 5 feet apart lead feet free wait 2 measures ; ;

3 {CUCA} Sd L, rec R, cl L, -; (W Hold, -, -, -) ;

4 {CUCA} Sd R, rec L, cl R, -; (W Hold, -, -, -) ;

5-8 MAN BOX LADY SLOW HIP LIFT 8 ; ; MAN WALK 4 TO CP WALL ; ;

5 {M BOX} Sd L, cl R, fwd L, - {LADY SLO HIP LIFT 2} (W With slight pressure on R foot lift R hip, lower R hip, with slight pressure on R foot lift R hip, lower R hip) ;

6 Sd R, cl L, bk R, - {LADY SLO HIP LIFT 2} (W Same as Introduction meas 5) ;

7 {M WLK 2} Fwd L, -, fwd R, - {LADY SLO HIP LIFT 2} (W Same as Introduction meas 5) ;

8 {M WLK 2} Fwd L, -, fwd R to CP WALL, - {LADY SLO HIP LIFT 2} (W Same as Introduction meas 5 except blend to CP WALL at end) ;

PART A

1-4 PROGRESSIVE BASIC ; ; CIRCLE BOX TO BFLY ; ;

1 {PROG BAS} Rock fwd L, rec R, bk L small stp, - (W Rock bk R, rec L, fwd R small stp, -) ;

2 Rock bk R, rec L, fwd R small stp, - (W Rock fwd L, rec R, bk L small stp, -) ;

3 {CIRC BOX TO BFLY} Release trail hnds keep lead hnds joined Sd L, cl R, fwd L, - (W Release trail hnds keep lead hnds joined moving away from ptr with RF circular pattern fwd R, fwd L, fwd R, -) ;

4 Sd R, cl L, bk R to BFLY WALL, - (W Cont circular pattern toward ptr fwd L, fwd R, fwd L to fc ptr BFLY COH, -) ;

5-8 CUCARACHA 2X ; ; FORWARD BASIC TO WHIP ; ;

5 {CUCA} Sd L, rec R, cl L, -; (W Sd R, rec L, cl R, -) ;

6 {CUCA} Sd R, rec L, cl R, -; (W Sd L, rec R, cl L, -) ;

7 {FWD BAS} Fwd L, rec R, bk L, - (W Bk R, rec L, fwd R, -) ;

8 {WHP} Bk & sd R trng 1/4 LF, rec fwd L trng 1/4 to comp trn to fc ptr & COH, sd R, - (W Fwd L outsd M on his L sd, fwd R trng 1/2 LF to fc ptr & WALL, sd L, -) ;

9-12 NEW YORKER WITH KICK ; LADY KNEE SWIVEL 3 ; NEW YORKER ; UNDERARM TURN ;

9 {NY W/ KCK} Swvl on R bring L thru with straight leg to sd by sd position, rec R swvl to fc partner, sd L, kck R thru between partners toward RLOD (W Swvl on L bring R foot thru with straight leg to sd by sd position, rec L swvl to fc ptr, sd R, kck L thru between partners toward RLOD) ;

10 {LADY KNEE SWVL 3} BFLY Sd R leading W to knee swvl 3X, -, -, - (W BFLY Cl L placing weight on both feet swvl knees to LOD, to RLOD, to LOD, -) ;

11 {NY} Swvl on R bring L thru with straight leg to sd by sd position, rec R swvl to fc ptr, sd L, - (W Swvl on L bring R foot thru with straight leg to sd by sd position, rec L swvl to fc ptr, sd R, -) ;

12 {UNDRM TRN} Raising jnd lead hnds trn body slightly RF & X R foot bhd, rec L squaring body to fc ptr & COH, sd R, - (W XLif undr jnd lead hnds commence 1/2 RF trn, rec R comp RF trn to fc ptr & WALL, sd L, -) ;

13-16 CHASE WITH UNDERARM TURN TO WALL NO HANDS ; ; LADY HIP ROLL 4 MAN DOWN & UP BFLY ; ;

13 {CHS W/ UNDRM TRN TO WALL} Drop trail hnds keep lead hnds jnd thru entire figure fwd L trng 1/2 RF, rec R, fwd L, - (W Drop trail hnds keep lead hnds jnd thru entire figure bk R with no turn, rec L, fwd R, -) ;

14 Fwd & slightly sd R raising lead hnd to lead W fwd undr jnd hnds, rec L, sd R to end fcg ptr & WALL drop hnds no hnds jnd, - (W Fwd L, fwd R trn 1/2 RF, sd L to end fcg ptr & COH drop hnds no hnds jnd, -) ;

15 {LADY HIP ROLL 4 M DOWN & UP} Bend knees lowering during entire meas to inspect & admire ptr, -, -, - (W Place both hnds at bk of head touch R to L roll knees & ankles in figure 8 clockwise to R, -, counterclockwise to L, -) ; [Note: M may do knee swvls while lowering & rising]

16 Straighten knees rising during entire meas to comp inspection & admiration, -, -, join hnds to BFLY WALL (W Roll knees & ankles in figure 8 clockwise to R, -, counterclockwise to L end with R foot free, join hnds to BFLY COH) ;

PART B

1-4 SAND STEP 2X ; ; VINE 2 FLICK ; BEHIND SIDE CLOSE ;

1 {SNDSTP} Swvl slightly to R on R foot rotate L knee inward in order to tch L toe to instep of R foot [no wgt chg],

swvlg slightly to L on R foot rotate L knee outward in order to tch L heel to the floor [no wgt chg], swvlg slightly to R on R foot XLif, - (W Swvlg slightly to L on L foot rotate R knee inward in order to tch R toe to instep of L foot [no wgt chg], swvlg slightly to R on L foot rotate R knee outward in order to tch R heel to the floor [no wgt chg], swvlg slightly to L on L foot XRif, -) ;

2 {**SNDSTP**} Swvlg slightly to L on L foot rotate R knee inward in order to tch R toe to instep of L foot [no wgt chg], swvlg slightly to R on L foot rotate R knee outward in order to tch R heel to the floor [no wgt chg], swvlg slightly to L on L foot XRif, - (W Swvlg slightly to R on R foot rotate L knee inward in order to tch L toe to instep of R foot [no wgt chg], swvlg slightly to L on R foot rotate L knee outward in order to tch L heel to the floor [no wgt chg], swvlg slightly to R on R foot XLif, -) ;

3 {**VIN 2 FLICK**} Sd L, XRib, flick L, - (W Sd R, XLib, flick R, -) ;

4 {**BHD SD CL**} XLib, sd R, cl L, - (W XRib, sd L, cl R, -) ;

5-8 **VINE 2 FLICK ; BEHIND SIDE CLOSE ; ; 1/2 BASIC TO AIDA ; ;**

5 {**VIN 2 FLICK**} Sd R, XLib, flick R, - (W Sd L, XRib, flick L, -) ;

6 {**BHD SD CL**} XRib, sd L, cl R, - (W XLib, sd R, cl L, -) ;

7 {**1/2 BAS**} Fwd L, rec R, sd L, - (W Bk R, rec L, sd R, -) ;

8 {**AIDA**} Thru R between ptrs commence RF trn, sd L cont RF trn, bk R, - (W Thru L between partners commence LF trn, sd R cont LF trn, bk L, -) ;

9-12 **BACK BASIC TO PATTY CAKE TAP ; ; BACK BASIC TO PATTY CAKE TAP ; ;**

9 {**BK BAS**} Bk L, rec R, fwd L, - (W Bk R, rec L, fwd R, -) ;

10 {**PATTY CAKE TAP**} Lift R knee swvl LF 1/4 on L to fc ptr place trailing hnd palm to palm look toward LOD & XRif tap R toe twd LOD, -, lift R knee swvl RF 1/4 on L to LOP bk R, - (W Lift L knee swvl RF 1/4 on R to fc ptr place trailing hnd palm-to-palm look twd LOD & XLif tap L toe twd LOD, -, lift L knee swvl LF 1/4 on R to LOP bk L, -) ;

11 {**BK BAS**} Bk L, rec R, fwd L, - (W Bk R, rec L, fwd R, -) ;

12 {**PATTY CAKE TAP**} Same as Part B meas 10 ;

13-16 **BACK BASIC TO BFLY ; THRU SERPIENTE WITH FLICK & KNEE LIFT ; ; CROSS SIDE CLOSE CP ;**

13 {**BK BAS TO BFLY**} Bk L, rec R, fwd L trng to fc ptr & WALL, blend to BFLY (W Bk R, rec L, fwd R trng to fc ptr & COH, blend to BFLY) ;

14 {**THRU SERP W/ FLICK & KNEE LIFT**} Thru R to LOD, sd L to fc ptr, XRib of L, fan L counterclockwise as you flick L up & bk (W Thru L to LOD, sd R to fc ptr, XLib of R, fan R clockwise as you flick R up & bk) ;

15 XLib of R, sd R, thru L to RLOD, lift R knee so that R ft touches inside of L knee allowing ft to swvl 1/4 LF (W XRib of L, sd L, thru R to RLOD, lift L knee so that L ft touches inside of R knee allowing ft to swvl 1/4 RF) ;

16 {**X SD CL**} XRif, sd L, cl R to CP WALL, - (W XLif, sd R, cl L to CP, -) ; ** [NOTE: 3rd time thru ends in BFLY] **

PART C

1-4 **PROGRESSIVE BASIC ; ; ARM CHECK ; ;**

1-2 {**PROG BAS**} Same as Part A meas 1-2 ; ;

3 {**ARM CK**} Rock apt L, rec R, sd & fwd L twd W's R sd release jnd lead hnds & take W's R forearm in M's R hnd, - (W Rock apt R, rec L, fwd R twd M's R sd, -) ;

4 Fwd R trn 1/2 LF lead W to spn RF & drop hnds, fwd L, cl R to CP COH, - (W Spn RF 1 1/2 L, R, L to CP WALL, -) ;

5-8 **CROSS BODY TO WALL NO HANDS ; ; BACK PRESS & HOLD LADY HIP LIFT ; TOGETHER HOLD ;**

5 {**X BODY**} Fwd L join hnds to CP COH, rec R, sd L trng LF [foot trn about 1/4 trn body trn 1/8 trn], - (W Bk R join hnds to CP WALL, rec L, fwd R twd M staying on R sd end in an L-shaped position, -) ;

6 Bk R cont LF trn, small fwd L, sd R, drop hnds no hnds joined (W Fwd L, fwd R trng 1/2 LF, sd L, drop hnds) ;

7 {**BK PRESS & HOLD LADY HIP LIFT**} Bk L hnds on hips, press R toe to floor for a Press Line, hold, - (W Bk R hnds on hips, press L toe to floor for a Press Line, with slight pressure on L foot lift L hip, lower L hip) ;

8 {**TOG HOLD**} Fwd R to CP WALL, tch L to R & hold, -, - (W Fwd L to CP COH, tch R to L & hold, -, -) ;

REPEAT PART A

REPEAT PART B

REPEAT PART C

PART D

1-4 **1/2 BASIC TO NATURAL TOP 3 TO WALL ; ; BEHIND SD THRU ; REVERSE TWIRL 3 ;**

1 {**1/2 BAS**} Fwd L, rec R, sd L with RF trn to fc RLOD, - (W Bk R, rec L, sd R with RF trn to fc LOD, -) ;

2 {**NAT TOP 3**} XRib of L commence RF trn, sd L cont trn, XRib of L cont trn to fc WALL, - (W Sd L commence RF trn, XRif of L cont trn, sd L cont trn to fc COH, -) ;

3 {**BHD SD THRU**} XLib, sd R, thru L between ptrs to CP WALL, - (W XRib, sd L, thru R between ptrs to CP COH, -) ;

{**REV TWRL 3**} Sd & fwd R raising lead hnd leading W to twrl, fwd L, cl R, - (W Sd & fwd L trng 1/4 LF undr jnd hnds, fwd R trng 3/4 LF to fc ptr, sd L, -) ;

5-8 **NEW YORKER TO AIDA ; ; SWITCH CROSS TO BFLY ; CUCARACHA ;**

- 5 {**NY**} Bring L foot thru w/ straight leg to a sd by sd position, rec R swvl to fc ptr, sd L, - (W Bring R foot thru w/ straight leg to a sd by sd position, rec L swvl to fc ptr, sd R, -) ;
- 6 {**AIDA**} Thru R between partners trng RF, sd L cont RF trn, bk R, - (W Thru L trng LF, sd R cont LF trn, bk L, -) ;
- 7 {**SWCH X TO BFLY**} Trng LF to fc ptr sd L ckg bringing jnd lead hnds thru join trail hnds to BFLY, rec R, XLif, - (W Trng RF to fc ptr sd R ckg bringing jnd lead hnds thru join trail hnds to BFLY, rec L, XRif, -) ;
- 8 {**CUCA**} Sd R, rec L, cl R, -; (W Sd L, rec R, cl L, -) ;
- 9-12 CHASE WITH ALTERNATING UNDERARM TURNS ;;; TO BFLY:**
- 9 {**CHS W/ ALTERNATING UNDRM TRNS**} Release trail hnds fwd L trng 1/2 RF under lead hnds, fwd R trng 1/2 RF to fc ptr, cl L, - (W Release trail hnds bk R with no trn, rec L, cl R, -) ;
- 10 Bk R with no trn, rec L, cl R, - (W Fwd L trng 1/2 RF under lead hnds, fwd R trng 1/2 RF to fc ptr, cl L, -) ;
- 11 Fwd L trng 1/2 RF under lead hnds, fwd R trng 1/2 RF to fc ptr, cl L, - (W Bk R with no trn, rec L, cl R, -) ;
- 12 Bk R no trn, rec L, cl R, to BFLY (W Fwd L trng 1/2 RF under lead hnds, fwd R trng 1/2 RF to fc ptr, cl L, to BFLY)
- 13-16 DIAMOND TURN WITH HOPS 3/4 ;;; BOX FINISH TO BFLY ;;**
- 13 {**DIAM TRN W/HOPS 3/4**} BFLY Fwd L trng LF, cont LF trn sd R to fc LOD, bk L to BJO, hop on L (W BFLY Bk R trng LF, cont LF trn sd L to fc RLOD, fwd R outsd ptr, hop on R) ;
- 14 Staying in BJO Bk R trng LF, sd L to fc COH, fwd R outsd ptr in BJO, hop on R (W Fwd L trng LF, sd R to fc WALL, bk L to BJO, hop on L) ;
- 15 Fwd L trng LF, sd R to fc RLOD, bk L with W outsd M in BJO, hop on L (W Bk R trng LF, sd L to fc LOD, fwd R outsd ptr, hop on R) ;
- 16 {**BOX FIN TO BFLY**} Bk R cont LF trn, sd L to fc WALL, cl R, staying in BFLY (W Fwd L trng LF, sd R to fc COH, cl L, staying in BFLY) ;

PART E**1-4 SLOW MERENGUE BASIC ;; SYNCHOPATED TRAVELING DOOR 6 WITH KICK ;;**

- 1 {**SLO MR BAS**} Sd L, -, cl R, - (W Sd R, -, cl L, -) ;
- 2 Sd L, -, cl R, - (W Sd R, -, cl L, -) ;
- 3 {**SYNC TRAV DR 6 W/ KCK**} Rock sd L, rec R, XLif, - (W Rock sd R, rec L, XRif, -) ; ****Timing: QQS**
- 4 Sd R, XLif, sd R, kick L acrs (W Sd L, XRif, sd L, kick R acrs) ; ****Timing: QQQQ {Kick on last Q}**

5-8 SLOW MERENGUE BASIC ;; SCALLOP ;;

- 5-6 {**SLO MR BAS**} Sd L, -, cl R, - (W Sd R, -, cl L, -) ; Sd L, -, cl R, - (W Sd R, -, cl L, -) ;
- 7 {**SCALLOP**} BFLY Rock bk L trn lower half of body LF, rec R to fc ptr, sd L, - (W BFLY Rock bk R trn lower half of body RF, rec L to fc ptr, sd R, -) ;
- 8 Thru R trng RF to fc ptr, sd L, cl R BFLY WALL, - (W Thru L trng to fc ptr, sd R, cl L BFLY COH, -) ;

9-12 SLOW MERENGUE BASIC ;; SYNCHOPATED TRAVELING DOOR 6 WITH KICK ;;

9-12 Same as Part E meas 1-4 ;;; ;

13-16 SLOW MERENGUE BASIC ;; OPEN BREAK TO BFLY ; CLOSE & HOLD ;;

- 13-14 {**SLO MR BAS**} Sd L, -, cl R, - (W Sd R, -, cl L, -) ; Sd L, -, cl R, - (W Sd R, -, cl L, -) ;
- 15 {**OP BRK TO BFLY**} Rock apt strongly L to LOP FCG while extending trail arm up with palm out, rec R lowering trail arm, sd L, blend to BFLY (W Rock apt strongly R to LOP FCG while extending trail arm up with palm out, rec L lowering trail arm, sd R, blend to BFLY) ;
- 16 {**CL & HOLD**} Cl R & hold BFLY WALL, -, -, - (W Cl L & hold BFLY COH, -, -, -) ;

REPEAT PART B [NOTE: Meas 16 of Part B ends in BFLY]**END****1-5 PROGRESSIVE BASIC ;; FORWARD BASIC LADY WRAP ; WHEEL 6 TO WALL ;;**

- 1 {**PROG BAS**} In BFLY Rk fwd L, rec R, bk L small stp, - (W BFLY Rk bk R, rec L, fwd R small stp, -) ;
- 2 Rk bk R, rec L, fwd R small stp, - (W Rk fwd L, rec R, bk L small stp, -) ;
- 3 {**FWD BAS LADY WRP**} Keeping both hnds jnd fwd L, rec R, bk L keeping hnds joined bring trail hnds down to waist level between partners while bringing lead hnds up & between partners to trn W LF bringing lead hnds down to chest level, - (W Bk R, rec L, fwd R trng 1/2 LF under joined lead hnds to wrapped pos WALL, -) ;
- 4 {**WHL 6**} Commence RF trn fwd R, cont trn fwd L, cl R, - (W Commence RF trn bk L, cont trn bk R, cl L, -) ;
- 5 Cont RF trn fwd L, cont trn fwd R, cl L, - (W Cont RF trn bk R, cont trn bk L, cl R, -) end WRAPPED POS WALL ;
- 6-8 UNWRAP ; CUCARACHA ; BACK PRESS HOLD MAN CROSS ARMS ;**
- 6 {**UNWRAP**} Keeping both hnds jnd bk R raising L hnd & leading W to trn RF undr M's L hnd, rec L, cl R to BFLY WALL, - (W Fwd L trng 1/2 RF undr lead hnds to fc ptr & COH, cl R, cl L to BFLY, -) ;
- 7 {**CUCA**} Sd L, rec R, cl L, - (W Sd R, rec L, cl R, -) ;
- 8 {**BK PRESS HOLD M X ARMS**} Bk R, press L toe to floor, -, X arms in front of chest (W Bk L, press R toe to floor, place L hnd on L hip, raise R hnd to hair) ;

CONTIGO

(With You)



Choreographers: Kenji & Nobuko Shibata, Misugidai 2-2-1-512, Hanno-shi, Saitama-ken,
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Music: Artist: Luis Miguel CD: "Romances" WEA 19798-2 Track #8

Suggested speed: Increase speed from 19MPM to 22MPM

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

Rhythm & Phase: Bolero VI

Sequence: **Intro A B A(8-15) C B(1-14) End**

Released: June, 2013

Meas

INTRO

1-8 WAIT LEAD NOTES & UNWIND TO FC; REV UNDERARM TRN; TWISTY VINE 3; CHECK W CROSS SWIVELS; REC TO REV TWIRL; SPOT TRN (W TIME STEP) JOIN R-HNDS; CROSS BODY W SYNC TO SHADOW; SHADOW FENCE LINE;

- 1 Wait long lead note and the short note in Bk-to-Bk Pos M fcg WALL (W fcg COH) lead ft crossed IF wgt on both ft unwind RF (W LF) on both ft slowly to fc ptr joining lead hnds, -, -, shift wgt to lead ft end LOP FCG/COH;
- 2 **{Rev Underarm Trn}** Sd R raising jnd lead hnds, -, XLIF leading W trn LF, rec R (W sd L, -, XRIF comm trng LF under jnd lead hnds, cont trng LF rec L to fc M) end LOP FCG/COH;
- 3 **{Twisty Vine 3}** Assuming BFLY sd L slightly trng RF, -, XRIB, trng LF sd & fwd L (W sd R slightly trng RF, -, XLIF, trng LF sd & bk R) end BFLY-BJO/DRC;
- S-- 4 **{Check W Cross Swivels}** Fwd R outside ptr leading W swivel RF, -, hold, - (W bk L (W SQQ) swiveling RF, -, bk R swiveling LF, bk L checking) end BFLY-BJO/DRC;
- 5 **{Rec to Rev Twirl}** Bk L raise jnd lead hnds & releasing trailing hnds, -, trng slightly RF to fc COH sd R leading W trn LF under jnd lead hnds, cl L (W fwd R, -, fwd L comm comm trng LF under jnd lead hnds, sd R cont trng LF to fc M) end LOP FCG/COH;
- 6 **{Spot Trn (W Time Step) join R-hnds}** Sd R twd LOD releasing hnds, -, XLIF comm trng RF cont trng RF to fc RLOD rec R joining R-hnds (W sd L, -, XRIB, rec L) end L-Shape Pos/RLOD (W fcg WALL) R-hnds jnd;
- SQQ 7 **{Cross Body to W Sync to Shadow}** Sd & fwd L leading W fwd, -, bk R small step leading W trn (W SQQ) LF, rec L joining L-hnds (W sd & fwd R, -, fwd L comm trng LF/fwd R small step cont trng LF, Cl L cont trng LF to fc WALL) end SHADOW/WALL L-hnds jnd extended sd M's R-hnd at W's shoulder blade W's R-hnd extended sd; (now same footwork)
- 8 **{Shadow Fence Line}** Sd & fwd R, -, XLIF flexing knee looking DRW (W extends R-hnd sd & fwd), rec R end SHADOW/WALL;

PART A

1-7 SHADOW TRNG BASIC; SYNC SHADOW VINE; M CL TO OPEN FENCE LINE TWICE w/ PT;; CROSS BODY W SYNC RUN AROUND TO SHADOW; HORSE & CART TO FC; CORTE & RK REC;

- 1 **{Shadow Trng Basic}** SHADOW/WALL L-ft free for both sd & slightly fwd L rotating body RF, rec R under body comm trng LF, fwd L cont trng LF to fc COH;
- SQ&Q 2 **{Sync Shadow Vine}** Sd R, -, XLIF/sd R, XLIB;
- SQQ 3-4 **{M Cl to Open Fence Line Twice w/ Pt}** Cl R sliding R-hnd along W's L-arm to join trailing hnds to OP/COH, -, XLIF flexing knees, rec R (W sd R, -, XLIF flexing knees, rec R); Pt L sd & --QQ bk looking L twd RLOD, -, XLIF flexing knees, rec R;
- SQQ 5 **{Cross Body W Sync Run Around to Shadow}** Trng LF to fc RLOD sd & fwd L leading W fwd, (W SQQ&Q) -, leading W trn LF bk R small step, releasing trailing hnds rec L trng LF to fc WALL assuming SHADOW Pos (W trng LF to fc RLOD sd & fwd L, -, fwd R comm trng LF/ fwd L cont trng LF, step R almost in pl cont trng LF/step L in pl cont trng LF to fc WALL) end SHADOW/WALL;
- Q 6 **{Horse & Cart to Fc}** Flexing L-knee looking well left comm swivel LF on L as W run around, -, (W Q&Q&Q&Q) -, fc WALL cl R assuming CP (W fwd R comm running around M/fwd L, fwd R/fwd L, fwd R/swiveling LF to fc M raising L-hnd straight up/placing L-hnd on M's R-shoulder assuming CP cl L) end CP/WALL; (now opposite footwork)
- 7 **{Corte & Rk Rec}** Bk L flexing knee, -, rk fwd R, rec L end CP/WALL;

PART A (cont'ed)

8-15 DBL RONDE w/ SYNC INSIDE UNDERARM TRN; DBL UNDERARM TRN M TRNS TO BK-TO-BK; BK-TO-BK SWEETHEART TWICE;; BOLERO-BJO WHEEL 6;; W TRN TO HALF OP & SYNC WALKS; SYNC PIVOT;

- SQ&Q 8 {**Dbl Ronde w/ Sync Inside Underarm Trn**} CP/WALL sd & fwd R btwn W's ft comm trng RF ronde L CW, -, cont trng LF sd L leading W trn LF under jnd lead hnds/XRIB cont trng LF to fc LOD, fwd L small step joining trailing hnds (W sd & bk L comm trng RF ronde R CW, -, cont trng RF XRIB/fwd L comm trng LF under jnd lead hnds, cont trng LF to fc M cl R) end BFLY/LOD;
- SS 9 {**Dbl Underarm Trn M Trans to Bk-to-Bk**} Raising trailing hnds sd R twd WALL, -, XLIF trng (W SQQ) RF 1/2 under trailing hnds to fc RLOD, - (W sd L twd WALL, -, XRIF trng LF 1/2 under trailing hnds to fc LOD, sd L) end BK-to-BK Pos/RLOD (W fcg LOD); (now same footwork)
- 10-11 {**Bk-to-Bk Sweetheart Twice**} Sd R, -, XLIB looking each other over L-shoulders, rec R; Sd L, -, XRIB looking each other over R-shoulders, rec L end Sd-by-SD/RLOD (W fcg LOD);
- 12-13 {**Bolero-Bjo Wheel 6**} Sd & fwd R raising R-hnd straight up & down holding W's waist (W placing R-hnd on M's L-shoulder) assuming BOLERO-BJO fcg COH, -, fwd L comm wheel RF, fwd R cont wheel RF end M fcg approx WALL; Cont wheel RF fwd L, -, fwd R, fwd L end BOLERO-BJO M fcg COH;
- Q&Q 14 {**W Trn to Half-OP & Sync Walks**} Swiveling RF 1/4 on L to fc LOD tch R leading W swivel RF (W SQ&Q) to Half-OP/LOD, -, fwd R/fwd L, fwd R trng RF to fc ptr (W fwd R swiveling RF to fc LOD, -, fwd L/fwd R, fwd L) end Modif-Half-OP/LOD M fcg WALL; (now opposite footwork)
- SQ&Q 15 {**Sync Pivot**} Trn RF assuming CP sd & bk L comm pivoting RF 2 full trns, -, fwd R btwn W's ft cont pivoting RF/sd & bk L cont pivoting RF, fwd R btwn W's ft cont pivoting RF to fc WALL end CP/WALL;

PART B

1-8 TRNG BASIC OVERTRN TO FC RLOD; CONTRA BREAK; SD TO QK TELEMAR TO BJO; FWD TO W BK BEND; REC W ROLL RF TO FC; LUNGE BREAK; HIP TWIST W OVERTRN TO L-PASS; OPEN BREAK;

- 1 {**Trng Basic Overtrn to Fc RLOD**} CP/WALL sd & slightly fwd L rotating body RF, -, rec R under body comm strongly trng LF, fwd L cont trng LF to fc DRC;
- 2 {**Contra Break**} Sd & fwd R cont trng LF to fc RLOD, -, fwd L across body flexing knee looking at W (W looking well left), rec R end CP/RLOD;
- S&QQ 3 {**Sd to Qk Telemar to Bjo**} Trng LF 1/4 to fc WALL sd L leading W fwd, -/rec R under body picking up W momentary in CP/LOD, fwd L comm trng LF, cont trng LF sd & bk R around W (W fwd R, -/fwd L trng LF 1/2 to fc M, bk R comm trng LF, cont trng LF on R-heel cl L) end CP/DLW;
- SS 4 {**Fwd to W Bk Bend**} Cont trng slightly LF sd & fwd L twd LOD to BJO, -, fwd R outside ptr leading W leaning bk, - (W cont trng slightly LF sd & bk R to BJO, -, bk L ptr outside flexing knee & leaning upper body bk extending L-hnd bk, -) end BJO/LOD;
- 5 {**Rec W Roll RF to Fc**} Rec L, -, trng RF to fc WALL sd R leading W roll RF & release hnds, cl L joining lead hnds (W fwd R comm rolling RF, -, sd L comm rolling RF, sd R cont rolling RF to fc M) end LOP FCG/DRW;
- S-- 6 {**Lunge Break**} Sd & fwd R leading W bk, -, flex R-knee, rise on R (W sd & bk L, -, bk R under (W SQQ) body, rec L);
- 7 {**Hip Twist W Overtrn to L-Pass**} Cl L leading W fwd & twist RF, -, bk R under body comm trng LF, cont trng LF to fc COH fwd L (W fwd R swiveling RF to almost WALL, -, sd & fwd L comm strongly trng LF, fwd R cont trng LF to fc M) end LOP FCG/COH;
- 8 {**Open Break**} Sd R, -, bk L flexing knee, rec R joining trailing hnds to BFLY/COH;

9-16 CHECKED R-PASS; M TRN TO TANDEM; ARM BAR & SD RKS; SPOT TRN M TRANS; M PRESS W CROSS SWIVELS; CHG HNDS SAME FT RONDE & VINE; SLOW CURL W TRANS TO FC; CORTE & RK REC;

- 9 {**Checked R-Pass**} Sd & fwd L to W's R-sd raising jnd lead hnds, -, trng RF XRIB keeping trailing hnds at waist level, cont trng RF sd & fwd L lowering jnd lead hnds (W fwd R, -, XLIF under jnd lead hnds, bk R) end momentary WRAPPED Pos/WALL;
- 10 {**M Trn to Tandem**} Releasing trailing hnds fwd R trng RF 1/2 to fc COH, -, fwd L trng 1/2 to fc WALL, fwd R (W bk L, -, bk R checking, fwd L) end momentary TANDEM/WALL M IF of W lead hnds jnd;
- 11 {**Arm Bar & Sd Rks**} Trng RF 1/4 on R to fc RLOD sd L raising R-hnd high, -, rk sd R, rec L (W trng LF 1/4 on L to fc LOD sd R, -, rk sd L, rec R) end SD-by-SD Pos/RLOD (W fcg LOD) R-hips adjacent lead hnds jnd bhnd M's bk;

PART B (cont'ed)

- SQ&Q 12 **{Spot Trn M Trans}** Sd R releasing hnds, -, XLIF comm trng RF/rec R cont trn RF to fc RLOD, (W SQQ) cl L joining R-hnds (W sd L, -, XRIF comm trng LF, rec L cont trng LF to fc LOD) end SD-by- SD Pos/RLOD (W fcg LOD) R-hips adjacent R-hnds jnd; (now same footwork)
- S-- 13 **{M Press W Cross Swivels}** Fwd R pressing on toe w/ flexed knee leading W fwd & swivel w/ (W SQQ) braced arm, -, hold leading W fwd & swivel, - (W fwd R swiveling RF to fc RLOD placing L-hnd on M's R-shoulder, -, fwd L swiveling LF to fc LOD, fwd R) end SD-by-SD Pos/RLOD R-hnds jnd W's L-hnd on M's R-shoulder;
- 14 **{Chg Hnds Same Ft Ronde & Vine}** Joining lead hnds fwd L twd DRC ronde R CW comm trng RF, -, cont trng RF XRIB, cont trng RF to fc WALL sd L small step (W fwd L twd DLW ronde R CW comm trng RF, -, cont trng RF XRIB to fc RLOD, fwd R) end L-Shape Pos/WALL (W fcg RLOD);
- S-- 15 **{Slow Curl W Trans to Fc}** Sd R raising jnd lead hnds, -, hold stretching R-sd of body, - (W fwd (W S--&) R comm spiraling LF under jnd lead hnds, -, cont spiraling LF on R, cont spiraling LF on R to fc M/fwd L small step) end LOP FCG/WALL; (now opposite footwork)
- 16 **{Corte & Rk Rec}** Assuming CP bk L flexing knee, -, rk fwd R, rec L;

PART C

1-8 **CROSS BODY JOIN R-HNDS; HORSESHOE TRN TO FC RLOD:: W SPIRAL & WALK 2; SWIVEL BK W DEVELOPE; FWD W SPIRAL CHG HNDS; FENCE LINE W/ ARM; REV UNDERARM TRN;**

- 1 **{Cross Body Join R-hnds}** CP/WALL trng LF to fc LOD sd & bk L leading W fwd, -, bk R under body comm trng LF, cont trng LF to fc COH fwd L twd LOD joining R-hnds (W fwd R, -, fwd L, fwd R trng 1/2 to fc WALL) end FCG Pos/COH R-hnds jnd;
- 2-3 **{Horseshoe Trn to Fc RLOD}** Sd R trng RF to fc LOD, -, fwd L, rec R; Raising jnd R-hnds fwd L comm curving LF, -, cont curving fwd R, fwd L to fc RLOD (W R comm curving RF, -, cont curving RF fwd L passing under jnd R-hnds, fwd R to fc RLOD) end LOP/RLOD R-hnds jnd;
- 4 **{W Spiral & Walk 2}** Fwd R leading W spiral RF, -, fwd L, fwd R (W fwd L spiraling RF under jnd R-hnds, -, fwd R, fwd L) end LOP/RLOD R-hnds jnd;
- S-- 5 **{Swivel Bk W Develope}** Trng LF 1/2 on R to fc LOD bk L, -, hold, - (W trng RF 1/2 on L to fc LOD bk R, -, placing L-hnd on M's R-shoulder lift L along R-leg, extend L fwd) end OP/LOD R-hnds jnd;
- 6 **{Fwd W Spiral Chg hnds}** Fwd R, -, fwd L leading W spiral LF, fwd R trng RF to fc WALL joining lead hnds (W fwd L, -, fwd R spiraling LF under jnd R-hnds, fwd L trng LF to fc M) end LOP FCG/WALL;
- 7 **{Fence Line w/ Arm}** Sd L winding up trailing hnds CCW over head, -, XRIF flexing knee trailing hnd thru bodies twd LOD, rec L;
- 8 **{Rev Underarm Trn}** Sd R, -, raising jnd lead hnds to lead W trng LF XLIF, rec R (W sd L, -, XRIF comm trng LF, rec L cont trng LF to fc M) end LOP FCG/WALL;

END

1-6 **W CURL; PICK-UP TO TELESPIN TO BJO;; FWD TO W BK BEND & HOLD; REC W ROLL TRANS TO OP/WALL; SD TO OPEN FENCE LINE & EXTEND;**

- S 1 **{W Curl}** L-Shape Pos/WALL (W fcg RLOD) sd R raising jnd lead hnds to lead W curl, - (W fwd R spiraling LF under jnd lead hnds to fc LOD) end L-Shape Pos/WALL (W fcg LOD) (Note: There are only 2 beats in Meas 1)
- SQ- 2-3 **{Pick-up to Telespin to Bjo}** Swiveling LF on R picking up W fwd L comm trng LF, -, cont (W &SQQ) trng LF sd & fwd R around W, cont trng LF on R to fc DRWL extend L sd & bk twd LOD (W SQQ fwd L trng LF to fc M/bk R comm trng LF, -, cont trng LF on R-heel cl L, cont trng LF on L sd & fwd R); Swiveling LF on R picking up W fwd L comm trng LF, -, cont trng LF sd & fwd R around (W &SQQ) W, cont trng LF on R sd & fwd L (W fwd L trng LF to fc M/bk R comm trng LF, -, cont trng LF on R cl L, cont trng LF on L sd & bk R) end BJO/DLW;
- S-- 4 **{Fwd to W Bk Bend & Hold}** Slightly trng LF fwd R outside ptr leading W leaning bk, -, hold, - (W bk L ptr outside flexing knee & leaning upper body bk, -, hold extend free L-hnd bk) end BJO/LOD;
- SQQ 5 **{Rec W Roll Trans to OP/WALL}** Rec L, -, trng RF to fc WALL sd R leading W roll RF & (W SQ&Q) release hnds, cl L joining trailing hnds (W fwd R comm rolling RF, -, sd L cont rolling RF/cont rolling RF to fc WALL sd R, cl L) end OP/LOD; (now same footwork)
- SS 6 **{Sd to Open Fence Line & Extend}** Sd R, -, XLIF flexing knee, extend body twd DRW as music fades out;

CUANDO ME CHA

(Cuando Me Enamoro)

Choreographers: Randy & Marie Preskitt, 5603 Sound Ave, Everett, WA. 98203
Phone: (425) 348-6030 **E-Mail:** RKPreskitt@comcast.net or mariepreskitt@hotmail.com
Music: CD Enrique Iglesias – Euphoria (Standard/Latin Version) or Download Amazon.com 3:20
Footwork: Opposite except where noted
Rhythm: Phase V + 2 +2(Unphased) Cha **Speed:** 44to suit
Sequence: Intro, A, B, In, A, B Mod, B, Ending **Version 1.0 July 2013**

Intro

- 1 – 8 **CIRCULAR CROSS BODY ; ; ; AIDA ; SWITCH W/CUBAN BREAK ; SPOT TURN ;**
- 1 Wait 2 pick up notes fc ptr & Wall with R hnds jnd rk fwd L, rec R, trng ¼ LF to fc LOD, sd COH L/cl R, sd L (W rk bk R, rec L, fwd R/L, R) to end w/ M fcg LOD W fcg COH on M's R sd);
 - 2 Rk bk R, rec L commencing LF trn leading W acrs frnt of M w/ low R hnds, cont trng LF to fc DRC sip R/L,R while trng W LF and bringing R hnds up bhd W (W fwd L COH, fwd R commencing 1 1/8 LF trn, fin LF trn L/R,L to fc DRC) blending to VARS w/ bth fcg DRC;
 - 3 Rk fwd L, rec R, trng 1/8 LF to fc RLOD stp sd L/cl R, sd L (W fwd R, fwd L releasing jnd L hnds and trng ½ RF to fc DLW [Note: This 2nd stp will have a Whipping feel for the W], trn another 1/8 RF to fc Wall stepping sd R/cl L, sd & fwd R) to end M fcg RLOD (W fcg Wall) w/ R hnds jnd acrs frnt of W;
 - 4 Dancing similar to meas 2 rk bk R, rec L commencing LF trn leading W acrs frnt of M w/ low R hnds, cont trng LF to fc DLW sip R/L,R while trng W LF and bringing R hnds up bhd W (W fwd L Wall, fwd R commencing 1 1/8 LF trn, fin LF trn L/R,L to fc DLW) blending to VARS w/ bth fcg DLW;
 - 5 Dancing similar to meas 3 rk fwd L, rec R, trng slightly LF stp sd L/cl R, sd & fwd L to fc LOD (W fwd R, fwd L releasing jnd L hnds and trng ½ RF to fc DRC [Note: This 2nd stp will have a Whipping feel for the W], trn another 3/8 RF to fc LOD stepping sd R/cl L, sd & fwd R) to end bth fcg LOD w/W to R of M and R hnds jnd acrs frnt of W;
 - 6 Fwd R, fwd L trng rel R hands join lead hands, bk R/XLIF, bk R end in slight bk to bk pos trailing arms up & bk (W fwd L, fwd R trng LF fc M, bk L/XRIF/ bk L);
 - 7 Swiv LF (W RF) on R ft chk sd L to LOD to BFLY, rec R, XLIF/rec R, sd L
 - 8 Trng LF (W RF) fwd R to LOD, cont LF trn fwd L to RLOD trng to fc, sd R/cl L, sd R BFLY;

Part A

- 1 – 4 **BASIC NATURALTOP FC WALL ; ; SURPRISE CHECK REVERSE TOP TO FAN ; ;**
- 1 Fwd L, rec R, fwd L trng RF/cl R, sd L to CP fc RLOD(W bk R, rec L, fwd R/XLIB, fwd R trng RF fc M);
 - 2 Trng RF XRIB, sd L, XRIB/sd L, small sd R CP Wall(W sd L/XRIF, sd L/XRIF, sd L);
 - 3 Check sd L, rec R trng LF, XLIF trng LF/sd R cont LF trn, XLIF(W XRIF, rec L trng LF, sd R/XRIB, sd L);
 - 4 Sd R cont LF turn, XLIF, fcg wall sd R/cl L, sd R to Fan Pos(W XRIB, sd L fc LOD, bk R/XLIF, bk R);
- 5 – 8 **STOP & GO HOCKEY STICK ; ; HOCKEY STICK ; ;**
- 5 Fwd L, rec R, sd L/cl R, sd L lead W trn LF under lead hands(W cl R, fwd L, fwd R/XLIB, fwd R quick LF trng under lead hands fc LOD);
 - 6 Soften L knee X lunge RIF to LOD R hand on W back, rec L trng W RF under lead hands, sd R/cl L, sd R Fan Pos (W sit lunge bk L, rec R trn RF under lead hands, bk L/XRIF, bk L);
 - 7 Fwd L, rec R, in plc L/cl R, in plc L lead W fwd (W cl R, fwd L, fwd R/XLIB, fwd R);
 - 8 Bk R slightly beh L, rec L DRW trng W LF under lead hands, fwd R/XLIB, fwd R DRW (W fwd L toeing out, fwd R DRW trng LF ½ under lead hands, bk L/XRIF, bk L);
- 9 – 12 **ALEMANA ; ; NEW YORKER ; AIDA ;**
- 9 Fwd L, rec R, bk & sd L/cl R, bk & sd L raise lead hand to lead W under (W bk R, rec L, fwd & sd R/cl L, fwd & sd R);
 - 10 Bk R beh L lead W under joined hands, rec L fc Wall, sd R/cl L, sd R (W fwd L twd M's L sd under joined hands trng LF 1/2, fwd R DRW trng RF fc M, sd L/cl R, sd L);
 - 11 Trng RF (W LF) fwd L RLOD, rec L trng LF (W RF) to fc ptr, sd L/cl R, sd L;
 - 12 Thru R across L to LOD, fwd & sd L trng RF (W LF) fc RLOD, bk R/XLIF, bk R to slight bk to bk pos;

Part A

- 1 – 4 BASIC NATURAL TOP FC WALL ; ; SURPRISE CHECK REVERSE TOP TO FAN ; ;
5 – 8 STOP & GO HOCKEY STICK ; ; HOCKEY STICK ; ;
9 – 12 ALEMANA ; ; NEW YORKER ; AIDA ;
13 – 16 SWITCH CROSS ; VINE 2 & CHA ; FENCE LINE ; SPOT TURN ;
17 – 20 CHASE W/UNDERARM TURN FC COH ; ; CHASE W/UNDERARM TURN FC BFLY ; ;

Part B Mod (Omit measures 13 & 14 to BFLY)

- 1 – 4 DOUBLE CUBANS ; ; OPEN HIP TWIST POP ; ; LADY TO SD BY SD/ M IN 4 ;
4 – 7 OPEN CRAB WALK W/SWIV 2X ; ; FWD BREAK ; BK BREAK LDY TO FC/ M IN 4 HANDSHAKE ;
8 – 12 TURKISH TOWEL ; ; ; LADY CROSS BODY TO FC BFLY ;

Part B

- 1 – 4 DOUBLE CUBANS ; ; OPEN HIP TWIST POP ; ; LADY TO SD BY SD/ M IN 4 ;
4 – 7 OPEN CRAB WALK W/SWIV 2X ; ; FWD BREAK ; BK BREAK LDY TO FC/ M IN 4 HANDSHAKE ;
8 – 12 TURKISH TOWEL ; ; ; LADY CROSS BODY TO FC ; CHALLENGE CHASE HANDSHKE ; ;

Ending

- 1 – 5 CIRCULAR CROSS BODY TO FC WALL ; ; ; LUNGE APART SWEEP ARMS ;
1-4 Repeat intro measures 1 – 4 ; ; ;
5 Lunge sd L (W R) join trail hands sweep lead arms up and slowly out CCW (W CW);

Debajo De La Mesa

Choreo: John & Karen Herr, 4535 Red Rock Dr, Larkspur, CO, 80118
303-681-3147

Music: Tune= "Por Debajo de la Mesa", by Luis Miguel
Trk #3 in Album "Romances" (not "Romance")

PH/RHY: IV+2 Bolero Difficulty: Moderate
Seq: Intro AA inter B C End Date: April 1st, 2013

Intro

- 1-4 [CUDDLE POS FCG WALL LEAD FEET FREE] WAIT 1;
HIP RK L/R; EXPLODE APRT [FC LOD]; QK TOG [TO FC];
1-1 wait 1 meas;
2-2 sd L, -, rec R, -;
3-3 strong aprt L w/arm sweep up out & down, -, -, ;
4-4 quickly rec R to fc, -, -, -;

5-8 TRNG BAS;; X BODY; CUBN RK [SQQ];
5-6 [trng bas] sd L, -, bk R comm LF trn w/ slip action (W fwd L in
frnt of M), cont trn fwd L total 1/2 LF trn (W sd & bk R);
sd R, -, chk fwd L (W bk R), rec R;
7-7 [x body] sd & bk L trng LF (W sd & fwd R), -, bk R w/ slip
action (W fwd L in frnt of M), fwd L (W sm sd R) total 1/2 LF trn;
8-8 [cubn rk] sd R, -, rec L, rec R;

Part A

- 1-2 FNC LN; [TO RVS] FWD SPIRAL M CLS [SKTRS FC LOD LEFT FEET FREE];
1-1 [fnc ln] sd L, -, lunge thru R bent knee, rec L;
2-2 [fwd spiral] to RVS fwd R, -, to RVS fwd L spiralg RF (W LF),
cls R (W hold) end SKTRS fcg LOD both left feet free;

3-5 [LEFT HNDS JND] FWD UNDRM ROLL[BTH FC COH];
SHADOW FNC LN; RVS UNDRM ROLL [SKTRS FCG LOD RT FEET FREE];
3-3 [undrm roll] keeping left hnds jnd fwd L to LOD, -,
fwd R trng slightly RF to shadow, bth sd L trng 1/2 RF while
taking jnd L hnds ovr W's head to end bth fcg COH w/ M in frnt of W;
4-4 [fnc ln] M in frnt bth sd R, -, lunge thru L bent knee, rec R;
5-5 [rvs undrm roll] left hnds jnd trng 1/4 LF fwd L to RVS, -, trng
1/4 LF sd R jnd hnds ovr W's head, trng 1/4 LF bk L lower jnd hnds
end SKTRS LOD bth Rt feet free;

6-8 BK & FWD 2 LDY SPIRALS [SHADOW WALL LEFT FEET FREE];
SHADOW FNC LN; SPT TRN LDY TRANS [TO FC];
6-6 [bk & fwd 2] SKTRS bth bk R, -, fwd L, fwd R while W spirals LF
end shadow WALL W in frnt bth left feet free;
7-7 [fnc ln] in Shadow WALL W in frnt bth sd L, -, lunge thru R
w/ bent knee, rec L;
8-8 in shadow bth sd R, -, XLIFR trng 3/4 to fc LOD
(W XLIFR trng 1/2 to fc M), fwd R trng 1/4 RF to fc W (W hold);

Interlude

- 1-1 HIP RK L/R;
1-1 sd L, -, rec R, -;

Part B

- 1-7 X BODY [COH - HNDSHK]; 1/2 MOON;; START 1/2 MOON; OUT TO FAN;
HKY STK TO FC [RVS];;
- 1-1 [x body] sd & bk L trng LF (W sd & fwd R), -, bk R w/ slip action (W fwd L in frnt of M), fwd L (W sm sd R) total 1/2 LF trn;
- 2-3 [1/2 moon] HNDSHK sd R, -, stp thru L (W thru R) to OP, rec R to fc; in HNDSHK sd L, -, bk R ldg W to X in frnt of M, fwd L to fc total 1/2 LF trn;
- 4-4 [start 1/2 moon] repeat meas 2;
- 5-5 [to fan] sd L (W trn 1/8 RF fwd R), -, cls R(W trng 1/8 LF fwd L), cls L (W trng 1/4 LF sm bk R) almost to a FAN position Lead hnds jnd;
- 6-7 [hky stk] sd R, -, fwd L, rec R (W bk L to a FAN Pos,-, cl R to L, fwd L); cls L to R, -, bk R, fwd L to fc RVS & W (W fwd R, -, fwd L, fwd R trng LF under jnd lead hnds);
- 8-13 [FC RVS] OPN BRK; BK UP 6 W/ ARM SWEEPS;; RT SD PASS TO RT PALMS;
FWD & ROLL 2 TO LFT PALMS; FWD & ROLL 2 [TO FC LEAD HNDS JND];
- 8-8 [opn brk] fcg RVS (W fcg LOD) sd R, -, bk L extendg R arm (W bk R), rec R lowering R arm (W rec L);
- 9-10 [bk up 6] lead hnds jnd bk L trail arms sweep CW (W CCW), -, bk R, bk L; trail hnds jnd bk R lead arms sweep CCW (W CW), -, bk L, bk R changing to join lead hnds;
- 11-11 [rt sd pass] sd L raising ld hnds to window (W fwd R), -, XRIBL while trng RF (W fwd L trng under jnd ld hnds), fwd L (W fin trn fwd R) total 1/2 trn bth raise Rt hnds palm-palm;
- 12-12 fwd R (W bk L), -, bth roll RF full trn L, R to bth Lft Palms;
- 13-13 fwd L (W bk R), -, bth roll LF full trn R, L to fc join Lead hnds;
- 14-16 OPN BRK; RT SD PASS [FC WALL]; LUNGE BRK;
- 14-14 [opn brk] sd R, -, bk L extendg R arm (W bk R), rec R lwrng R arm (W rec L);
- 15-15 [rt sd pass] sd & fwd L raising ld hnds to window (W fwd R), -, XRIBL trng RF (W fwd L trng under jnd ld hnds), fwd L (W fin trn fwd R) to fc WALL;
- 16-16 [lunge brk] ld hnds jnd sd & fwd R, -, lwr on R extending L (W bk R), rise in R (W rec L);

Part C

- 1-4 AIDA PREP; AIDA LN & SWITCH RK; TO RVS CRB WK 3*; RVS UNDRM TRN;
- 1-1 [aida prep] sd L, -, thru R, trng RF (W LF) sd & bk L almost to an aida ln;
- 2-2 [ln & swtch] bk R into Aida Ln,-, trng LF (W RF) to fc sd L, rec R;
- 3-3 [crb wk] XLIFR,-,sd R, XLIFR;
- 4-4 sd R,-, ldg W under jnd trail hnds XLIFR (W trng under trail hnds), rec R (W cont trn rec L to fc);
- 5-8 START TRNG BAS; OPN BRK; LFT SD PASS [TO WALL]; LUNGE BRK;
- 5-5 [strt trng bas] repeat meas 5 of Intro;
- 6-6 [opn brk] repeat meas 8 of Part B;
- 7-7 [l sd pass] sd & fwd L ldg W to trng RF (W fwd R trng RF), -, rec R trng LF (W fwd L trng LF), sd & fwd L (W bk R to fc) total 1/4 LF trn;
- 8-8 [lunge brk] ld hnds jnd sd & fwd R, -, lwr on R extending L (W bk R), rise on R (W rec L);

End

- 1-4 **DBL HND HOLD OPNG OUTS;; AIDA PREP;**
BK TO AIDA LN & HOLD [W/ ARM SWEEP];
- 1-2 [opn outs] in BFLY cl L trng LF (W sd R trng LF),-, lwr in L &
pt R to sd (W bk L), rise in L to fc (W fwd R to fc);
repeat last meas w/ other feet & direction;
- 3-3 [aida prep] repeat meas 1 of Part C;
- 4-4 bk R to Aida Ln w/ arm sweep, -, -, -;

Notes:

1) Part C, measure 3, you may prefer to cue "To RVS Cross Sd Cross"

2) We kept the Spanish name of the dance because the translation sounded silly.
The translation is: "Underneath the Table". Here is the translation of the first
two verses (of 4):

Underneath the table
I caress your knee
and, sip by sip, drink
in your angelic look
and I breathe from your lips
that flower of wonder
The birds of desire
sing, fly, come and go...

And I'm dying to take you to
the secluded corner of my refuge
where I hide a kiss
with the nuance of illusion
Our drinks are nearly done
and I don't know what I'll do
either contain my instincts
or never let you go...

DID YOU EVER

Choreographers: Ken & Sue Davis, 11345 E. Monte Ave, Mesa, AZ 85209

Phone: 480-699-4713

email: davisfam2@cox.net

Website: www.davisfam.info/~dance/

Release Date: Jul 2013

Rhythm: Bolero

Phase: 5

Footwork: Opposite except where W's noted by (), and as otherwise noted; Timing SQQ except as noted

Music: "Did You Ever", on album "Reprise"

Artist: Russell Watson (music available online at iTunes Music Store, AmazonMP3)

(start dance at 1:36 from beginning of music, i.e. cut off the first 1:35 - before changing speed;
contact choreographers for music questions)

Sequence: Intro, A, B, Interlude, B, End

Speed: 47 rpm (22 mpm)

INTRO

1-2 [LOP facing WALL, ld hnds jnd, ld feet free] WAIT 1 MEAS; STEP TOG TO CUDDLE CLOSED;

- 1 [LOP facing WALL, ld hnds jnd, ld feet free] *{wait}* wait 1 meas;
- S--; 2 *{TOG to cuddle CP}* fwd L (fwd R) to cuddle CP jnd ld hnds down at side,-,-,-;

PART A

1-4 FWD BASIC; W SPIRAL to CROSS BODY; NEW YORKER to FC; SD RKS - SQQ;

- 1 *{fwd basic}* in cuddle CP sd R w/ rise,-, fwd L soft knee, bk R;
- 2 *{W spiral to cross body}* sd & bk L w/ rise comm LF trn raise ld hnds leading W fwd to spiral,-, bk R w/ slipping action, fwd L trn LF to fc COH (sd & fwd R, spiral LF to wrap, cont LF trn fwd L, fwd R toward COH trn 1/2 LF to fc ptr & WALL);
- 3 *{New Yorker to fc}* sd R trng RF w/ rise to fc LOD,-, ck thru L soft knee, rec R trn LF to low BFLY COH;
- 4 *{sd rks}* lunge sd L,-, rec sd R, rec sd L;

5-8 BREAK BK TO 1/2 OP; M SWITCH ACROSS; (W SPIRAL & SPIN CLOSE to SD-BY-SD WALL) M in 2; OPEN FENCE LINE;

- 5 *{brk bk to 1/2 OP}* sd R w/ rise to 1/2 OP fc RLOD,-, rk bk L soft knee, rec R to 1/2 OP RLOD;
- 6 *{M switch across}* fwd & sd L moving in front of W scooping L arm underneath W's R arm,-, cont RF trn to Left 1/2 OP RLOD fwd R, fwd L (fwd R,-, fwd L, fwd R);
- S-Q 7 *{(W spiral & spin cl to sd-by-sd) M in 2}* fwd R toward RLOD,-,-, cl L (fwd L, spiral 7/8 RF, cont trng RF fwd R (SQQ); twd RLOD spin 3/4 RF to fc WALL, cl L) jng trlg hnds in OP sd-by-sd pos;
- 8 *{op fence line}* both sd R,-, soften R knee ck LIF flexing L knee looking R extending ld arms, rec R;

9-10 (W FWD & SPIRAL IN TO CP) M in 2; SD to an OVERSWAY;

- S-Q 9 *{(W fwd & spiral in to CP) M in 2}* sd & bk L,-,-, cl R (trng LF fwd L toward LOD,-, fwd R twd LOD/spiral LF, (SQQ); sd L toward LOD trn LF to fc ptr) to CP WALL;
- S--; 10 *{sd to an oversway}* sd L into prom sway pos, slowly relax L knee w/ slight LF trn leaving R leg extended & stretching L side of body (W slowly rotate her head well to L),-,-;

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PART B

1-4 REV UNDERARM TRN to; CROSS BODY; HORSESHOE TRN;;

- 1 *{rev u/a trn}* fcg WALL sd R w/ rise,-, raise ld hnds ck thru L soft knee, rec R (sd L w/ rise,-, thru R trn LF under jnd ld hnds soft knee, rec L trng to fc ptr);
- 2 *{cross body}* sd & bk L w/ rise comm LF trn leading W fwd,-, bk R w/ slipping action, fwd L trn LF to fc COH (sd & fwd R,-, fwd L, fwd R toward COH trn 1/2 LF to fc ptr & WALL);
- 3-4 *{horseshoe trn}* sd R trng RF w/ rise to fc RLOD,-, ck thru L, rec R to LOP LOD; fwd L comm LF trn raising jnd ld hnds,-, cont LF trn fwd R changing sides, cont LF trn fwd L RLOD (fwd R comm RF trn,-, cont RF trn fwd L changing sides under ld hnds, cont RF trn fwd R RLOD) trng 1/4 to LOP fcg pos M fcg WALL;

5-8 AIDA; AIDA LINE & SWITCH REC; LUNGE BRK; TOG & CARESS;

- 5 *{Aida}* sd R trng to "V" shape twd RLOD,-, thru L, trng LF step sd R;
 - 6 *{Aida line & switch rec}* cont LF trn bk L in Aida line,-, swiveling RF on L to fc ptr sd R bringing jnd trlg hnds thru, rec L jn ld hnds to LOP fcg WALL;
 - 7 *{lunge brk}* sd & fwd R w/ rise,-, lower on R keeping back vertical w/ slight RF trn slide L leg sd & bk, rise on R w/slight LF trn (sd & bk L w/ rise,-, bk R under body flexing knee pointing L fwd, fwd L) end LOP fcg WALL;
- S--; 8 *{tog & caress}* fwd L (fwd R) to CP looking at each other jnd ld hnds down at sd,-, (W caress R sd of M's face w/ L hnd),-;

9-12 OP BRK to; NAT TOP 6; w/ INSIDE UNDRM (FC WALL); CORTE, & REC;

- 9 *{op brk}* sd R w/ no rise, -, bk L, rec fwd R (sd L, -, bk R, rec fwd L);
 - 10-11 *{nat top 6 w/ inside undrm trn}* sd & fwd L to CP WALL comm RF trn, -,XRIB cont RF trn, sd L cont RF trn (fwd R comm RF trn,-, sd L cont RF trn, XRIF cont RF trn); XRIB cont RF trn,-, raising jnd ld hnds to lead W to trn LF under ld hnds sd L, cl R (cont RF trn sd L,-, fwd R spiraling LF under jnd ld hnds, cont LF trn sd & fwd L) end M fcg WALL;
- SS; 12 *{corte & rec}* blending to CP WALL sd & bk L with slight LF body turn, -, rec R,-;

13-16 TRNG BASIC to; SD LUNGE & ONE RIFF TRN; 4 QKS UNDRM TRN (to CUDDLE POS); 2 SLOWS CONTRA CK, & REC;

- 13 *{trng basic}* sd L trn body RF into high line,-, bk R trng LF w/ slip pvt action, fwd & sd L cont LF trn (sd & fwd R look R,-, slip fwd L close head to CP, sd & bk R cont LF trn) to fc COH in CP;
 - 14 *{sd lunge & one riff trn}* sd lunge R,-, raise ld hnds sd L ld W to spin RF, cl R lowering ld hnds slightly (sd lunge L, -, rec R spinning RF under jnd ld hnds to fc ptr, cl L);
- QQQQ; 15 *{4 qks undrm trn to cuddle pos}* sd L raise ld hnds, XRIB of L as lead W to trn RF under ld hnds, rec L, sd R (sd R, XLIF of R trn 3/4 RF, fwd R trn 1/4 RF to fc ptr, sd L) to cuddle pos COH;
- SS; 16 *{contra ck & rec}* lower & ck fwd L w/ R shoulder ld,-, rec bk R,-;

17-20 M CL for 2 CUDDLES;; SYNC TRNG BASIC FULL AROUND to; HINGE (3 SLOWS);

- 17-18 *{2 cuddles}* cl L w/ L sd stretch leading W to open out, -, sd R w/ R sd stretch, rec L w/ L sd stretch leading W to CP (sd R,-, swivel 1/2 LF sd L to Left 1/2 OP fcg COH, rec R trng 1/2 RF to fc ptr); cl R w/ R sd stretch leading W to open out, -, sd L w/ L sd stretch, rec R w/ R sd stretch leading W to CP (sd L,-, swivel 1/2 RF sd R to 1/2 OP, rec L swivel 1/2 LF to fc ptr) end CP COH;
- S&QQ; 19 *{sync trng basic full around}* sd L trn body RF into high line,-/bk R trng LF w/ slip pvt action, fwd & sd L cont LF trn, sd R cont LF trn to fc COH (sd & fwd R look R,-/slip fwd L close head to CP, sd & bk R cont LF trn, cl L cont LF trn) end CP M fcg COH;
- S-- (QQ--); 20 *{hinge}* sd L w/ rise & rotate upper body LF to ld W to swvl to hinge,-, lower on L to hinge line,- (sd R, swvl LF on R cl L, flexing L knee extend R fwd twd LOD look L,-);

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INTERLUDE

1-6 -, REC to SHAD & W CL MRK; SHAD FENCE LINE; SHAD TRNG BASIC to SD-BY-SD FC WALL; OP FENCE LINE; (W FWD & SPIRAL IN TO CP) M in 2; SD to an OVRSWY;

- QQ; 1 *{-, rec to shad (W cl) M rk}* cont holding the hinge for the third slow, rec R, rk sd L (rec R, trn to fc COH cl L) to Shadow COH;
- 2 *{shad fence line}* both sd R,-, soften R knee ck LIF flexing L knee looking R, rec R;
- 3 *{shad trng basic to sd-by-sd}* both sd L trng upper body RF, -, trng LF slip bk R under body, cont trng LF bk L releasing W (cont trng LF rec fwd L) jn trlg hnds end OP sd-by-sd pos fcg WALL;
- 4-6 *{op fence line}{(W fwd & spiral in to CP) M in 2}{sd to an oversway}* repeat Part A, meas 8-10;;

PART B

1-20 REV UNDERARM TRN to; CROSS BODY; HORSESHOE TRN;; AIDA; AIDA LINE & SWITCH REC; LUNGE BRK; TOG & CARESS; OP BRK to; NAT TOP 6; w/ INSIDE UNDRM (FC WALL); CORTE, & REC; TRNG BASIC to; SD LUNGE & ONE RIFF TRN; 4 QKS UNDRM TRN (to CUDDLE POS); 2 SLOWS CONTRA CK, & REC; M CL for 2 CUDDLES;; SYNC TRNG BASIC FULL AROUND to; HINGE (3 SLOWS);

1-20 repeat Part B, meas 1-20

END

1 SEND the W to SWITCH TRN, REC, & SHAPE;

{cont holding the hinge during pause in music}

- SQQ 1 *{send the W to switch trn, rec, & shape}* when the final music chord begins rec sd R ld W to rec, release W, rec sd L, lunge R (rec R, trn slightly RF fwd & sd L, trn slightly LF fwd R twd LOD/switch trn LF on R to fc ptr, rec fwd L) & shape R sides twd ptr both caress (W in contra-body);



GRECIA'S WALTZ

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MUSIC: Casa Musica Ballroom Stars 3 - Luis Bacalow Grecia's Childhood (or contact Choreographer)

SEQUENCE: INTRO - A - A - B

RHYTHM: WALTZ **PHASE:** VI **FOOTWORK:** Opposite, Unless noted (W's footwork & timing in parentheses)

Timing: Standard Waltz (unless noted)

(Release 07/13)

1.2

INTRO

Meas:

1-4 **LOP FC DRW LEAD FT FREE ARMS AT SIDE WAIT P/U NOTES & 1 MS; SLOWLY RAISE ARMS BLEND TO BFLY; SLOW CONTRA CHK & EXTEND; BK RISING LK M CLOSE:**

- 1-2 Open facing DRW arms at side wait p/u notes and 1 ms; Slowly raise arms blend to bfly;
- 3 **[sl contra chk]** Lower keep hip up twds ptr fwd L in contra body movement w/R sd leading to extend over measure looking twd W (head well to L);
- 123 4 **[bk rising lk]** Bk R comm LF trn, cont LF trn bk & sd L, cont LF trn cl R to L (W fwd L, fwd & sd R trn LF, XLIF of R) to CP/DLC;

PART A

1-5 **TELESPIN w/VIENNESE ENDING;; M'S SLOW CONTRA CHK ; & WEAVE 5 TO SCP;;**

- 123(12&3) 1 **[start telespin w/vien end]** CP/DLC Fwd L comm LF trn, fwd & sd R past ptr cont LF trn, sd & slightly bk L LOD partial wgt (W bk R comm LF trn, bring L to R starting a heel trn & gradually chg weight to L cont trn, fwd R cont trn/keep R sd in twd man fwd L trn LF)CP/LOD;
- 123 2 **[vien end]** taking full wgt to L spn LF, sd R cont LF trn, XLIF of R (W bk R comm LF trn, sd L, cl R to L) CP/DRC;
- 1 - - 3 **[m's sl contra chk]** Using entire meas slowly lower on L keep hip up twds ptr, slow bk R in contra body movement w/R sd leading,- (W using entire meas lower on R keep hip up twds ptr, fwd L in contra body movement, -);
- 1-3 4 **[weave 5]** Slowly rec L, -, sd & bk R (W slowly rec R,-, sd & fwd L outsd ptr) BJO/DRW;
- 123 5 Bk L in CBM, bk R comm LF trn, cont trn sd & fwd L outsd ptr (W fwd R, fwd L, fwd R) to SCP/DLW;

6-8 **SYNCO RIPPLE VINE; OP NAT; SL OUTSD SWVL;**

- 12&3 6 **[synco ripple vn]** SCP/DLW Thru R stretching L sd & slightly trn head to R, sd L/XRIB of L roll head to LOD, fwd L (W thru L stretching R sd & start to look bk over L shoulder, sd R cont to look twd RLOD/XLIB of R roll head to LOD fwd R) SCP/LOD;
- 123 7 **[op nat]** Thru R start RF trn, sd & fwd L XIF of W, bk R(W fwd L, fwd R, fwd L) BJO/DRC;
- 1 - - 8 **[sl outsd swvl]** Bk L LOD leaving R ft fwd & slowly lead W to swvl RF (W fwd R outsd ptr & swvl RF) SCP/RLOD;
- slowly

9-12 **WHIPLASH with/SWAY CHG; BK TIPPLE CHASSE PVT; BK TURNING WHISK; BIG TOP;**

- 123 9 **[whiplash]** Fwd R trn body sharply LF to cause W to swvl LF, pt L twd DRW and stretch L, slowly chg sway to develope line (W fwd L trn body sharply LF, swvl on L, pt R DRC and stretch R) end BJO/DLC;
- 12&3 10 **[bk tippie chasse pvt]** Bk L comm RF trn, with slight R sway sd R cont RF trn/cl L to R then lose sway, fwd R between W's ft pivoting RF (W fwd R trn RF, cont trn sd L/cl R, cont RF trn bk L pivot) to CP/RLOD;
- 11 **[bk trn whisk]** Comm RF upper body trn Bk L, cont trn sd & fwd R between W's feet, cont trn XLIB (W fwd R between M's feet, trn RF sd & fwd L, cont trn XRIB) SCP/DLC;

- 12&3 12 **[big top]** Fwd R comm LF spn, cont LF spin on R XLIB, cont trn LF on L/ cont trn slip R bk (W fwd L comm LF spin, cont LF spin fwd R arnd M's L sd/ cont trn LF fwd L) CP/DLW;
- 13-16** **CHG OF DIR; TRN L & RT CHASSE; OUTSD CHG BJO; OUTSD RUN & PVT;**
- 123 13 **[chg of dir]** Fwd L, fwd R comm LF trn, cont LF trn draw L to R (W bk R, bk L comm LF trn, cont trn draw R to L) CP/DLC;
- 12&3 14 **[trn L & R chasse]**Fwd L LOD comm LF trn, cont LF trn sd & bk R/cl L to R, sd & bk R to CBJO/DRC;
- 123 15 **[outsd chg bjo]** Bk L, bk R blending to CP trn LF, cont LF trn sd & fwd L (W fwd R outsd ptr, fwd L comm LF trn, sd & bk R) BJO/DLW;
- 12&3 16 **[outsd run & pvt]** Fwd R DLW, fwd L/fwd R pivot RF to fc RLOD, bk L pvt 1/2 fc (W bk L/bk R, bk L pvt, fwd R between M's feet pvt 1/2) tp fc CP/LOD;
- 17-18** **MANEUVER; HESTATION CHG;**
- 17 **[manv]** Fwd R DLW comm RF trn, cont trn sd L, cont trn cl R to L (W bk L DLW trn RF, cont trn sd & fwd R ,cl L to to R) CP/RLOD;
- 18 **[hest chg]** Bk R comm RF trn , cont RF trn sd & fwd R, draw L to R (W fwd L comm RF trn, cont trn sd & bk L, draw R to L) CP/DLC;

REPEAT A**PART B**

- 1-4** **CP/DLC OP TELE; RUNNING OP NAT; BK TO LF WHISK; TWIST TRN M/TRANS TOSHAD/DLW;**
- 123 1 **[op tele]** Fwd L, comm LF trn fwd & sd R , sd & fwd L (W bk R, cl L to R heel trn, fwd R) SCP/DLW;
- 12&3 2 **[running op nat]** Thru R comm RF trn, sd & bk L trn LF 3/8/bk R w/R sd lead cont trn, bk L (W fwd L, fwd R/fwd L, fwd R) BJO/DRC;
- 123 3 **[bk to L whisk]** Bk R, slight LF trn sd L twd LOD, XRIB flex knees looking R (W fwd L, slight LF trn sd R twd LOD, XLIB flex knees looking L) RSCP/RLOD;
- 123 (12&3) 4 **[twist trn shad]** Comm twisting RF on ball of R & heel of L leading W fwd, cont twist RF, cont twist RF on both ft transfer wgt to L (W thru R comm running arnd M, fwd L/R trn RF, cl L) both R ft free SHAD/DLW;
- 5-8** **SHADOW NATURAL TRNS;; SL SD LK W TRANS CP/LOD; DBL REV SPIN;**
- 123 5 **[shad nat'l trns]** SHAD/DLW same foot fwd R comm trn RF, sd & fwd L cont trn RF to fc RLOD, bk R;
- 123 6 Bk L comm RF trn, sd & bk R cont trn to fc DLC, fwd L end SHAD/DLC;
- 123(12&3) 7 **[sl sd lk w/trans]** Fwd R, sd & fwd L, XRIB (W fwd R, fwd L comm LF trn/cont trn LF to fc M, sd & bk R/XLIF)end CP/DLC;
- 123(12&3) 8 **[dbl rev]** Fwd L, comm LF trn sd & fwd R, spin LF on R (W bk R comm LF trn, on R heel cl L/cont trn sd & bk R, cont trn XLIF) end CP/LOD;
- 9-12** **DBL REV SPIN; CP/DLW TRAVELING CONTRA CHECK; SCP/DLW NATURAL PREPARATION FC CTR; SM FT LUNGE;**
- 123(12&3) 9 **[dbl rev]** Repeat meas 8 end CP/DLW;
- 123 10 **[trav contra chk]** Trng upper body LF relax R knee fwd L well across body, cl R to L trng RF to fc DLW rising on toes, trng body RF sd & slightly fwd L (W trng upper body LF relax L knee bk R well across body, cl L to R trn RF rising on toes, trng body RF sd & slightly fwd R) to SCP/DLW;
- 123 11 **[nat prep]** SCP/DLW Thru R comm RF trn, fwd & sd L cont RF trn to fc DLC, pt R to side (W thru L comm RF trn, fwd R between M's feet cont RF trn, swiveling slightly RF on R cl L to R in prep position) end fc DLC;

1 - - 12 **[sm ft lunge]** Lower on L with slight L sway/R toe pointing DLC, transfer wgt to R leaving L extended sd pointing twd RLOD, extend upper body twd DLC//w sway to R, chg sway to L (W flex R knee XRIB well underneath body head well to L leaving L extended pointing RLOD, slightly rotate body LF w/sway to L looking well L, chg sway to R looking RLOD);

13-17 HOVER TRANS TO BJO; BK TO SYNCO TUMBLE TURN; BK RISING LK M CL; LF PVT TO THROWAWAY OVERSWAY;;

123 13 **[hvr trans bjo]** Rise on R leading W to recover, sd L trn slightly LF & trn W to CP, sd & bk R to contra body (W fwd L, sd R trn body LF, rec fwd L) BJO/DRC;

12&3& 14 **[syncro tumble trn]** Bk L, bk R trn LF/sd L, fwd R outsd ptr cont trn/cont trn LF slip L fwd lowering (W fwd R, fwd L trn LF/sd R , bk L ptr outside comm LF trn/ cont trn LF slip bk R lowering) end CP/DRW;

123 15 **[bk rising lk]** Bk R trn LF, sd & fwd L cont trn, cl R to L (W fwd L comm LF trn, sd & bk R to fc DRW, XLIF) CP/DLC;

123 16 **[start L pvt to throwaway]** Fwd L, fwd & sd R pivot LF to CP/RLOD, bk & sd L lead W to step fwd swvl LF on L staying low in L knee & upper body trn W to CP (W bk R, cl L to R heel trn, strong step fwd & sd R swvl LF) end CP/LOD;

1 - - 17 **[throwaway]** Develop the throwaway by trng slightly LF and extend line over the measure by bringing R sd thru to W leaving R ft bk twd RLOD (W keep L toe on floor extend L ft bk twd LOD Head well to L);

18-19 SLOWLY RISE PREP; SM FT LUNGE LN;

123 18 **[rise prep]** Slowly rise on L, slowly trn body RF w/ L sway, cl R to L (W slowly rise on R, very slow swvl RF, cl L head R,);

1 - - 19 **[sm ft lunge ln]** Comm RF upper body trn, lower on R, extend L twd LOD (W comt RF swvl, lower on R cont RF swvl, extend L ft fwd in sm ft lunge ln chg head to R) hold thru music;

Green Waves

Dance By: Peggy Roller, 16956 Tupper St, Northridge, CA 91343
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Music: "Green Waves"

CD: "Masters of Modern - Seven" Dancelife; "Bring 7 Smiles To Your Feet, Vol 1" Dancelife

Download: The iTunes Store, Casa Musica*, Amazon [UK, Japan, Europe]

Footwork: Opposite, directions for M except where (noted)

Rhythm - Phase - Difficulty: Waltz - Ph V+1 [Traveling Hover Cross] - Average

Time: 2:40

Sequence: A, B, A3-6, Bridge, C, C, D, B9-13, A3-5 & 8-10, Ending

Released: July 5, 2013

- PART A -

1- 4 CP DLC TRAIL FEET FREE WAIT ; SIDE DRAW ; 1 LEFT TURN ; HOVER CORTE :

- 1- 2 Wait 2 pick up notes & 1 meas,; Sd R, slow draw L, -;
- 3 Fwd L comm $\frac{3}{8}$ LF trn, cont trn sd R, comp trn cl L CP RLOD;
- 4 Bk R comm $\frac{1}{2}$ LF trn, comp trn sd & fwd L hvrg, bk R BJO LOD;

5- 8 BACK WHISK ; WING ; TELEMARK to SCP ; CROSS CHECK & POINT LADY ROLL [twd DLW] LOP :

- 5 Bk L, bk & sd R, XLib (W fwd R comm $\frac{1}{2}$ RF trn, cont trn fwd & sd L, comp trn XRib) SCP LOD;
- 6 Fwd R slight Xif, draw L comm $\frac{1}{8}$ LF trn, comp trn tch L (W trn $\frac{5}{8}$ LF arnd M fwd L, fwd R, fwd L) SCAR DLC;
- 7 Fwd L comm $\frac{3}{4}$ LF trn, comp trn sd R, sd & fwd L (W bk R comm $\frac{1}{4}$ LF trn draw L no wgt, comp trn sip L, sd & fwd R) SCP DLW;
- 12- (123) 8 X lun R w/bent knee, rec L, pt R twd DRC (W roll $\frac{1}{2}$ LF twd DLW fwd L, sd & bk R, sd L) LOP;

9-13 OPEN FENCE LINE [2x] ; HOVER to CP MAN in 2 ; BACK $\frac{1}{2}$ BOX ; CHANGE OF DIRECTION :

- 9-10 [same footwork] X lun R w/bent knee, rec L, sd R; X lun L w/ bent knee, rec R, sd L;
- 12- (123) 11 Fwd R twd DLW, fwd L rising to ball of ft, tch R (W fwd R, fwd L rising to ball of ft trng $\frac{1}{2}$ RF brush R to L, fwd R) CP DLW;
- 12-13 [opposite footwork] Bk R, sd L, cl R CP DLW; Fwd L, trng LF sd R, draw L CP DLC;

14-20 2 LEFT TURNS to WALL ; ROLL 3 ; THRU HOVER [2x] SCP DLC ; FEATHER ; DRAG HESITATION :

- 14-15 Fwd L comm $\frac{3}{8}$ LF trn, cont trn sd R, comp trn cl L CP RLOD; Bk R comm $\frac{1}{4}$ LF trn, cont trn sd, comp trn cl R CP WALL;
- 16 Roll twd LOD 1 LF trn (W RF) L, R, L OP-FCG WALL;
- 17 Blending to OP LOD thru R, fwd L rising to ball of ft trng $\frac{1}{2}$ RF (W LF) brush R to L LOP RLOD, fwd R;
- 18 Thru L, fwd R rising to ball of ft trng $\frac{5}{8}$ RF (W $\frac{3}{8}$ LF) SCP DLC brush L to R, fwd L;
- 19 Fwd R, fwd L, fwd R (W fwd L comm $\frac{1}{2}$ RF trn, comp RF trn sd & bk R, bk L) BJO DLC;
- 20 Fwd L comm $\frac{1}{4}$ LF trn, comp trn sd R, draw L BJO DRC;

- PART B -

1- 4 IMPETUS to SCP ; RIPPLE CHASSE ; SYNCOPATED VINE ; VIENNESE CROSS :

- 1 Comm $\frac{3}{8}$ RF trn bk L, comp trn cl R, fwd L (W comm $\frac{3}{8}$ RF trn fwd R, comp trn sd & fwd L arnd M, fwd R) SCP DLC;
- 12&3 2 Thru R, fc ptr sd L w/ R sway/cl R cont sway look R, sd & fwd L lose sway to SCP DLC;
- 1&23 3 Thru R/sd L, XRib (W XLib), sd L SCP DLC;
- 123& 4 Thru R w/ LF body rotation to CP, fwd L comm $\frac{1}{2}$ LF trn, sd R comp LF trn/XLif (W thru L trn LF to CP, bk R comm LF trn, sd L comp LF trn/cl R) CP DRW;

5- 8 OPEN FINISH DLC ; TELEMARK to BJO ; TRAVELING HOVER CROSS ; :

- 5 Bk R twd DLC comm $\frac{1}{2}$ LF trn, comp LF trn sd & fwd L, fwd R (W fwd L comm $\frac{1}{2}$ LF trn, comp LF trn sd & bk R, bk L) BJO DLC;
- 6 Fwd L comm $\frac{3}{4}$ LF trn, comp trn sd R, sd & fwd L (W bk R comm $\frac{3}{4}$ LF trn draw L no wgt, comp trn sip L, bk & sd R) BJO DLW;
- 7 Fwd R (W bk L draw R no wgt) comm $\frac{3}{4}$ RF trn, sd L (W sip R) comp trn, sd R twd DLW w/ R shoulder ld SCAR DLC;
- 123& 8 Fwd L, fwd R CP, fwd & sd L w/ L shoulder ld/fwd R BJO DLC;

9-13 OPEN REVERSE TURN ; RIGHT TURNING LOCK ; WEAVE to SCP ; ; CHAIR & SLIP :

- 9 Fwd L comm $\frac{3}{8}$ LF trn, comp LF trn sd & bk R, bk L BJO RLOD;
- 10 Bk R w/ R sd ld comm RF $\frac{3}{8}$ trn/cont RF turn XLif fc COH, sd & fwd R between W's ft comp RF trn, fwd L (W fwd L w/ L sd ld comm RF $\frac{3}{8}$ trn/cont turn XRib, sd & bk L comp RF trn, fwd R) SCP DLC;
- 11 Fwd R, comm $\frac{3}{8}$ LF trn fwd L, comp LF trn sd & bk R (W fwd L comm $\frac{7}{8}$ LF trn, cont LF trn sd & bk R, comp LF trn sd & fwd L);
- 12 Bk L BJO RLOD, bk R trn $\frac{3}{8}$ LF, sd & fwd L (W fwd R outsd M, fwd L trn $\frac{1}{8}$ RF, sd & fwd R) SCP DLW;
- 13 Lun thru R strong lowerg & ckg, rec L w/ rise comm $\frac{1}{4}$ LF trn, comp LF trn sip bk R (W lun thru L strong lowerg & ckg, rec R w/ rise comm $\frac{3}{4}$ LF trn, comp LF trn swlwg on R fwd L outsd M) CP DLC;

- PART A3-6 -

1- 4 1 LEFT TURN ; HOVER CORTE ; BACK WHISK ; WING :

- 1-4 Repeat Part A, Meas 3-6;;;

Green Waves

Dance by Peggy Roller & Bill Bingham

Page 2 of 2

- BRIDGE -

- 1- 2 DRAG HESITATION ; HESITATION CHANGE :
1-2 Fwd L comm $\frac{1}{4}$ LF trn, comp trn sd R, draw L BJO DRC; Bk L comm $\frac{1}{4}$ RF trn, comp RF trn sd R, draw L CP DLC;

- PART C -

- 1- 4 DOUBLE REVERSE ; HOVER TELEMARK ; CHAIR & SLIP ; TELEMARK to SCP :
1 Fwd L comm $\frac{3}{8}$ LF trn, comp LF trn sd R, spn $\frac{3}{8}$ LF on R tch L
(W bk R comm $\frac{3}{4}$ LF trn bring L to R no wgt, cont LF trn sip L/sd & bk R, XLif) CP DLW;
2 Fwd L, slight rise sd & fwd R RF body trn, fwd L SCP DLW;
3 Lun thru R strong lowerg & ckg, rec L w/ rise comm $\frac{1}{4}$ LF trn, comp LF trn slp bk R
(W lun thru L strong lowerg & ckg, rec R w/ rise comm $\frac{3}{4}$ LF trn, comp LF trn swlwg on R fwd L outsd M) CP DLC;
4 Fwd L comm $\frac{3}{4}$ LF trn, comp trn sd R, sd & fwd L (W bk R comm $\frac{1}{4}$ LF trn draw L no wgt, comp LF trn sip L, sd & fwd R) SCP DLW;
- 5- 8 NATURAL HOVER FALLAWAY ; REVERSE TWIRL ; BACK PASSING CHANGE ; BACK to a RISING LOCK :
5 Fwd R comm $\frac{1}{4}$ RF trn, fwd L comp RF trn, bk R SCP DRW;
6-7 Bk L raise ld hnds, bk R, bk L (W bk R undr jnd ld hnds trn $\frac{1}{2}$ LF, fwd L trn $\frac{1}{2}$ LF, bk R trn $\frac{1}{2}$ LF) BJO; Bk R, bk L, bk R BJO DRW;
123& 8 Bk L, bk R comm $\frac{1}{2}$ LF trn, comp LF trn sd & fwd L/XRif CP DLC;

- PART C -

- 1- 4 DOUBLE REVERSE ; HOVER TELEMARK ; CHAIR & SLIP ; TELEMARK to SCP :
5- 8 NATURAL HOVER FALLAWAY ; REVERSE TWIRL ; BACK PASSING CHANGE ; BACK to a RISING LOCK :
1-8 Repeat Part C, Meas 1-8;,,,,;

- PART D -

- 1- 4 DIAMOND TURN $\frac{1}{2}$; ; WHISK ; CURVED FEATHER into :
1-2 Fwd L, trng $\frac{1}{8}$ LF sd R, trng $\frac{1}{8}$ LF bk L BJO DRC; Bk R, trng $\frac{1}{8}$ LF sd L, trng $\frac{1}{8}$ LF fwd R BJO DRW;
3 Fwd L twd DRW, sd & fwd R, XLib SCP DLW;
4 Fwd R comm $\frac{1}{4}$ RF trn, cont RF trn sd & fwd L w/ L side stretch, comp RF trn fwd R [no checking] BJO DRW;
- 5- 8 DIAMOND TURN $\frac{1}{2}$; ; WHISK ; CURVED FEATHER into :
5-8 Lose L side stretch repeat Part D, Meas 1-2 BJO DLC;; Repeat Part D, Meas 3 SCP DRC; Repeat Part D, Meas 4 BJO DLC;

- PART B9-13 -

- 1- 5 OPEN REVERSE TURN ; RIGHT TURNING LOCK ; WEAVE to SCP ; ; CHAIR & SLIP ;
1-5 Repeat Part B, Meas 9-13;,,,,;

- PART A3-5 & 8-10 -

- 1- 3 1 LEFT TURN ; HOVER CORTE ; BACK WHISK ;
1-3 Repeat Part A, Meas 3-5;,,,;
- 4- 6 CROSS CHECK & POINT LADY ROLL LOP ; OPEN FENCE LINE [2x] ; ;
4-6 Repeat Part A, Meas 8-10;,,,;

- ENDING -

- 1- 2 CROSS CHASSE ; CROSS LUNGE :
1-2 Twd DLW XRif, sd L/cl R, sd L; X lun R w/ bent knee develop trail arms out & slightly up twd DRC (W DLW), hold, - LOP DLW;

* Note: Search "Greenwaves" [one word], not "Green Waves," at Casa Musica, but the reverse at iTunes and the international Amazons.

JAVA JIVE

5/89

Choreographers Jim & Bobbie Childers, 27723 168th Ave, SE, Kent, WA 98042
(206) 630-0345
Music "Java Jive" Ink Spots MCA Records MCA - 60028
Footwork Opposite except where noted. Directions for Man.
Rhythm/Phase West Coast Swing no phase rating
Sequence INTRO A B C - A D - A B C - A (minus tuck & spin) Ending

INTRO

WAIT 2 MEASURES ; ; CIRCLE AROUND (AND SNAP) IN 4 ; ;

M fc DRC W fc DC Bk to Bk (leaning on each other) with arms crossed at chest weight on M's R W's L wait 2 measures ; ; M circle LF (W RF) L, snap, R, snap, L, snap, R to fc ptr LOD join M's L W's R hands ; ;

PART A (COMMENCE OP FC POS LOD)

SUGAR PUSH ; , , REV UNDERARM TRN , , ; SUGAR BUMP ; , , WRAPPED WHIP , , , , , TUCK & SPIN , , ;

- 1-3 (Sugar Push) Bk L, bk R, tch L, fwd L; tripple R/L, R, (Rev Underarm Trn) Bk L, sml fwd R trn RF apprx 1/4; con't trng RF sd & fwd L /cl R to fc RLOD, fwd L, tripple R/L, R; (W: fwd R, fwd L; trng LF under joined hds (M's L W's R) sd R/XLIF of R, bk R to fc M, tripple L/R, L;)
- 4-5 (Sugar Bump) Bk L LOD, Rec R, gently swing jnd hands thru while bringing L knee up & across body trng 1/2 RF on R (W LF on L) & leaning slightly fwd rolling across bottom to bottom as you turn, fwd L LOD (away from ptr) con't RF trn to fc ptr; tripple R/L, R, (Wrapped Whip) Bk L (NOT a rock) to double handhold, fwd R trn RF 1/4 bring M's L W's R hand in and over W's head, sd L con't RF trn/rec R to fc LOD, Sd & Fwd L in wrap pos (hands wrapped at W's hip level) both fc LOD;
- 6-8 in place R trn RF to fc RLOD release M's R W's L hands, fwd L RLOD to open fcg pos, tripple R/L, R; (W Fwd R, fwd L, fwd R/cl L, bk R; bk L, bk R, tripple R/L, R;) (Tuck & Spin) Bk L, Bk R; tch L, fwd L, tripple R/L, R; (W: fwd R, fwd L; tch R, step R spin full trn RF, tripple L/R, L;) Open Fcg pos RLOD M's L W's R hnds jnd
* 2nd time A is danced join R hands

PART B (COMMENCE OP FCG POS RLOD)

KICK BALL/CHANGE , , REV UNDERARM TRN , , ; TURKEY WALKS/DRAW CLOSE ; ; WHIPTURN ; ; SD PASS W/TUCK & SPIN , , ; KICK BALL/CHANGE , ,

- 1-2 (Kick Ball/Change) Kick L fwd, cl L ball of ft/cl R, (Rev Underarm Trn) Same as Rev Underarm Trn in part A except bring joined hand up with palm fc Woman on count 5 of underarm trn to "block" her in preparation of Turkey walks trning last 3 steps (tripples) to end facing Wall , , ;
- 3-4 (Turkey Walks) Man travels LOD behind W using a Sideways "rock the boat" action sd L, cl R, sd L, cl R; sd L, cl R, sd L, draw & cl R trn to fc ptr & RLOD (W fc Wall travel RLOD in front of Man using a sideways "rock the boat" action sd R, cl L, sd R, cl L; sd R, cl L, sd R, draw & cl L to fc LOD & ptr;) *note during turkey walks man's R hand is on R hip (W's L hand on L hip) and M's left elbow (W's R elbow) is close to body with hand extended out to sd {fingers spread apart & palm fc wall} shaking the hand {flourish} quickly.

- 5-6 (Whip Turn) Bk L LOD (NOT a rock), fwd R trn RF to loose CP, sd L/rec R to fc RLOD, Fwd L RLOD; in place R trn RF to fc LOD, fwd L RLOD to open fcg pos, tripple R/L, R; (W: Fwd R, fwd L trn RF 1/2, bk R/cl L, fwd R between M's feet trng RF 1/2; bk L, bk R, tripple L/R, L;)
- 7-8 (Sd Pass w/Tuck & Spin) Bk L LOD trn LF 1/4, Rec R trn LF fc LOD, in place L/R, fwd LOD L; tripple R/L, R, (W: Fwd R, Fwd L/trn 1/4 LF, small sd R to fc M/cl L, fwd R LOD away from M spin RF to fc M; tripple L/R, L,)
(Kick Ball/Change) Same as first 2 beats of Part B (End Op fc pos LOD)

PART C COMMENCE OP FC POS LOD

WHIP /INSIDE TURN (MAN TRN) ; ; RIGHT SIDE PASS W/LADY TWIRL ; , , SIDE PASS , , ; SWIVEL TOGETHER ; SWIVEL TO FC ; CHICKEN WALKS ;

- 1-2 (Whip Inside Turn w/Man's trn) {Fc LOD} Bk L, fwd R trn RF to loose CP, sd L/rec R trn RF to fc RLOD, Sd & Fwd L; in place R trn RF to fc LOD, Fwd & Sd L to fc WALL, Hook RIB of L to fc RLOD con't RF trn w bk to W change W's R hand from M's L to R hand/sd L, XRIF of L to fc DC looking back at Ptr R hnds jnd; (W: Fwd R RLOD, Fwd L trn RF 1/2, bk R/cl L, fwd R betwn M's feet; Fwd L trn 1/2 LF under joined M's L & W's R hds (pass M), bk R, tripple L/R, L fc RLOD behind M w R hands joined;)
- 3-5 (Right Side Pass w/W Twirl) Fwd L RLOD looking back at W bring L palm up approx forehead level, Rec R join W's L hand (all 4 hnds now joined), in place L/R trn LF to fc RLOD twirl W LF under joined hands as she passes, fwd L RLOD OP fc pos M's L W's R hand jnd; Tripple R/L, R, (W Fwd R, Fwd L past M's right side (COH side), twirl LF 1 & 1/2 under jnd hands R/L, R to fc Ptr & LOD; tripple L/R, L, (Side Pass) Bk L LOD trn LF, Rec R to fc LOD; in place L/R, fwd L LOD, tripple R/L, R (W Fwd R LOD, Fwd L/trn LF 1/4 pass M on Wall sd; sd R LOD/XLIF of R, Bk R to fc M, tripple L/R, L;)
- 6-7 (Swivels ; ;) M's L W's R hands joined Fwd L softening knee & slowly swivel RF (W LF) rising to almost straight leg in bk to bk pos looking at ptr over L shoulder {Use full measure to complete swivel}; Softening L knee swivel onto R trn LF (W RF) rising to almost straight leg to fc ptr with M's R W's L hand on hip {again using full measure to draw out swivel};
- 8 (Chicken Walks) Bk RLOD L, R, L, R using ball-flat foot action (W fwd R, L, R, L with swivel action) * 2nd time thru C dance 2 slow & 4 quick chicken walks;

PART D COMMENCE OP FC POS RLOD

TRAVELING SIDE PASS W/POINT (2X) ; ; ; ; RIGHT SIDE PASS W/LADY SPIN (MAN OPT SPIN) ; , , TUMMY WHIP , , ; , , POINT , ,

- 1-4 (Traveling Side Pass) looking at ptr R hnds jnd sd L LOD bring L palm up approx forehead level, Rec R jng L hnds palm to palm, XLIB of R/Cl R, Sm Sd L while leading W to twirl LF 1 & 1/2 {by trng upper body LF raising jnd R hands and lowering L hnds} to end with W in back & slightly to left sd of M still maintaining double hand hold; sliding across in front of W XRIF of L/Sd L, cl R, Point L LOD looking at ptr in Varsouvienne Pos w M in front,-; (W Fwd R LOD, fwd L in front of man jng L hands at forehead level {maintain double hand for remainder of step}, twirl LF 1 & 1/2 R/L, R under joined hands to end fc wall in back of and slightly to L sd of M; as M slides across XLIB of R/sm sd R, XLIF of R, Point R RLOD, -;)
Maintaining double hand hold Repeat meas. 1 & 2 ; ;

5-8 (Right Side Pass w/freespin) With R hands still joined {release jnd L hands} Sd L LOD, Rec R fc LOD release joined R hnds to allow W to free spin LF, in place L/R, Fwd L LOD; tripple R/L, R, {* M's option to trn one full turn LF on tripple step} (W Fwd R, Fwd L pass M on wall sd, fwd R trn LF/fwd L LOD cont LF trn, step R trn LF to fc RLOD & M; tripple L/R, L,) (Tummy Whip) Bk L release joined hnds, fwd R trn RF 1/4 catch W's R hip bone w M's R palm as W steps past; sd L con't RF trn/rec R to fc RLOD, Sd & Fwd L bring W back with palm of hand, in place R trng RF to fc LOD releasing palm from W's hip, fwd L LOD to open fcg pos; tripple R/L, R, (W Fwd R, fwd L; fwd R/cl L, bk R, bk L, bk R; tripple R/L, R; (* W's option on Tummy Whip Fwd R, fwd L; fwd R/cl L, bk R, bk L commence RF trn, fwd R LOD con't RF trn to fc RLOD & M; tripple L/R, L,) (Point) Point M's L W's R Sd COH {M's R W's L hand on hip},-;

ENDING COMMENCE OP FC POS RLOD

KICK/BALL CHANGE , ; STEP TOG & COLLAPSE

(Kick/Ball Change) Same as beat 1 & 2 part B

(Step together & sink) fwd L swiveling RF up bk to bk,-, place heel of R palm on forehead and trn LF twd ptr (W RF) slowly collapsing as if all the air was just let out of your body while the music fades.

LONG BEFORE YOUR TIME

Choreographer: Oberdan & Vanessa Otto	Music: "Long Long Before Your Time" Artist: Phil Coulter, Timeless Tranquility CD Available from iTunes or Amazon, \$0.99 download
3286 Penzance Ave	Footwork: W opposite to M except where indicated
Camarillo, CA 93012	Rhythm: Slow Two Step
805-389-0063	Phase: V + 2 (Pull Pass, Passing Cross Chassee) +3 unphased: The Square, Forearm Spin, Rt Spot Turn w rondes
Email: Ootto@Ootto.com	Release Date: July 2013
Sequence: A B C B Amod Ending	Time & Speed: as on CD, 3:27

PART A

1-2	Wait 1; Step Side to Bow&Curtsey	M facing partner & wall, trail feet free, wait 1 measure [Step Side to Bow&Curtsey] to RLOD side R drawing L to R, -, M bows from the waist (W side L drawing R to L, bending left knee touching R foot behind L);
3-4	Side Basic; Open Basic Man Across for;	[Side Basic] Side L, -, XRIB (W XLIB), Rec L; [Open Basic Man Across for] Side R to Half Open, XLIB, Rec & Fwd R commence turning RF toward WALL (W Side L to Half Open, XRIB, Rec L);
5-6	Traveling Right Turn; to Zigzag;	[Traveling Right Turn] Continue turn RF crossing in front of W side & back L to face RLOD, -, XRIB, twist turn RF 5/8 on both feet shifting weight to L to CP DLW (W fwd R between M's feet, -, fwd L curving RF around M, fwd R curving RF to CP); [Zigzag] Fwd R DLW turning 1/8 RF, side L turning 1/8 RF, back R facing DRW;
7-8	Underarm Turn; Open Break;	[Underarm Turn] Side & back L raising lead hands for her turn, -, XRIB toward DLC, Rec L toward DRW turning to face (W Fwd & side R commence RF turn, Fwd L DLC turning to DRW, Rec R turning to face); [Open Break] With lead hands joined Side R, break apart L, Rec Fwd R;
9-10	Forearm Spin end M face COH; Open Basic Man Across for;	[Forearm Spin] Fwd L catching her R forearm w/palm of R hand push against her arm leading her RF spin, Fwd R turning LF, Rec L to face partner & COH (W Fwd R commence RF spin 1-1/2, -, L spin RF, R spin RF to face partner & WALL); [Open Basic Man Across for] same as A-4;
11-16	Traveling Right Turn; to Zigzag; Underarm Turn; Open Break; Forearm Spin end M face WALL; Basic Ending;	Repeat 5-9, but opposite facing directions traveling to Reverse;;;;; [Basic Ending facing WALL]: Side R, XLIB (W XRIB), Rec R;
17	Slow Rock 2;	[Rock with sway to LOD the RLOD]: Side L stretching L rib cage, -, Side R stretching R rib cage, -;

PART B

1-2	Open Basics;;	[Open Basics] Side L to L Half Open, XRIB (W XLIB), Rec L to face; Side R to Half Open, XLIB (W XRIB), Rec R staying in Half Open;
3-6	Arm to Arm 4 times;;;;	[Arm to Arm 4 times : Lady switches 4 times, traveling down line on each] Leading W to cross in front Fwd L between W's feet, -, Side & Fwd R shaping to partner in L Half Open, XLIF (W turning LF side & back R across M's line, -, Side & Fwd L shaping to partner, XRIF); Leading W to cross in front Fwd R between W's feet, -, Side & Fwd L shaping to partner in Half Open, XRIF (W turning RF side & back L across M's line, -, Side & Fwd R shaping to partner, XLIF); Repeat 3; Repeat 4;
7-10	The Square;;;;	[The Square : Like 4 underturned switches to COH, to RLOD, to WALL, to LOD]: In Half Open M XIF of W sd L to L Half Open facing COH shaping to partner, -, Side & Fwd R toward COH, XLIF (W Fwd between M's feet to L Half Open facing COH shaping to partner, -, Side & Fwd L toward COH, XRIF); Fwd R between W's feet to Half Open facing RLOD shaping to partner, -; Side & Fwd L toward RLOD, XRIF (W XIF of M sd L to Half Open facing RLOD shaping to partner, -, Side & Fwd R, XLIF); repeat 7 toward WALL; repeat 8 toward LOD;
11-12	Underarm Turn; Open Break;	same as A:7-8

13-16	Right Spot Turn with Rondes;;;;	<p>[Right Spot Turn with Rondes: Similar to a natural top w M and W alternating action in CP] Commencing a 1/2 RF turn M side L & ronde R CW, -, XRIB cont RF turn, side L continue RF trn (W commencing 1/2 RF turn XRIF between partner's feet,-, side L continue RF turn, XRIF continue RF turn); Commencing another 1/2 RF turn XRIF between partner's feet,-, side L continue RF turn, XRIF continue RF turn (W side L ronde R CW continue RF turn,-, XRIB continue RF turn, side L continue RF trn); Repeat Measure 13; Repeat Measure 14 End facing WALL; <i>Alternate brief explanation (with 1/2 R rotation each measure):</i> <i>A = Side L as R foot ronde CW, RXIB, Side L;</i> <i>B = XRIF between partners feet, Side L, XRIF</i> <i>M does A; B; A; B; while W does B; A; B; A; 1/2 RF turn each measure</i></p>
17	Slow Rock 2;	Same as A:15: (Rock with sway to line then reverse) Side L stretching L rib cage, -, Side R stretching R rib cage, -;

PART C

1-2	Loose Side Basic; Reverse Underarm Turn;	<p>[Loose Side Basic] Side L, -, XRIB, rec L (W side R, -, XLIB, rec R); [Reverse Underarm Turn] Side R raising lead hands for her inside turn, -; XLIF toward DRW, Rec R toward DLC turning to face with W slightly to M's L side (W side L commence LF turn, Fwd R DRW turning 1/2 LF to DLC, Rec L turning to face);</p>
3-4	Reverse Lariat;;	<p>[Reverse Lariat] Retaining lead hands and M keeping L elbow down and in front, Close L to R shaping slightly LF toward W, -, small side R, rec L (W fwd R beginning LF progression behind M, -; fwd L, fwd R); Close R to L shaping slightly RF toward W, -; small side L, rec R (W Fwd L continuing LF progression around to front of M to face LOD, -, Fwd R, Fwd L);</p>
5-6	Pick Up to a Traveling Cross Chasse; Man's Passing Cross Chassee;	<p>[PU to Traveling Cross Chasse] In low Bfly Small Fwd L to Line, -, Side & Fwd R DLW, XLIF shaping to W the couple heading DLW (In a PU action Fwd R to down line of M swiveling to face M, -, Back L, XRIF shaping to M the couple heading DLW); [Man's Passing Cross Chasse] Fwd R LOD, -, Side & Fwd L begin passing W, XRIF shaping to W finish passing W (Back L to LOD, -, turning RF small Back & Side R to LOD allowing M to pass, XLIF shaping to M);</p>
7-8	Pull Pass; Lady Ronde Beh and Fwd, Man Swivel LF;	<p>[Pull Pass] In low Bfly Step L to LOD well past W swiveling RF to face COH with gentle pull on W, -, Side R to LOD to R lunge, - (W Fwd R resisting M's pull, -, run fwd L, run fwd R slightly passing M); [Lady Ronde behind & fwd, Man Swivel LF] M no steps—lead W to step & ronde w L arm pressure, -, -, swivel L on R foot to face Rev lifting lead hands over head to LOP facing RLOD (W fwd L to LOD swiveling RF to Ronde R foot across M's line, XRIB to face RLOD, side & fwd L toward DRW ending LOP facing RLOD);</p>
9	to RLOD Fwd & Cross Chasse to Bfly WALL;	<p>[Fwd & Cross Chasse to Bfly] To RLOD Fwd L shaping toward W, side R, XLIF ending in Bfly WALL (To RLOD Fwd R shaping toward M, Side & Fwd L to RLOD, XRIF to RLOD);</p>
10-17	Reverse Underarm Turn; Reverse Lariat;; Pick up to a Traveling Cross Chasse; Man Passing Cross Chasse; Pull Pass; Lady Ronde Beh and Fwd, Man Swivel LF; to RLOD Fwd & Cross Chasse to Closed Pos;	Repeat bars 2-9 still traveling to line;;;;;;; to Closed Pos;
18	Slowing...Basic ending;	(slight ritard in the music here) [Basic Ending] Facing WALL Sd R, -, XLIB (W XRIB), Rec R

Repeat PART B

PART Amod

1-2	Side Basic giving right hands; Open Break to Varsou RLOD;	<p>[Side Basic giving right hands] Side L, XRIB (W XLIB) separating and giving R hands, Rec L; [Open Break to Varsou RLOD] With R hands joined Side R, Break apart L, Fwd R turning 1/4 RF (W Fwd L turning 1/4 LF) into Varsou RLOD;</p>
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3-4	Wheel to LOD; Fwd & Cross Chasse blending to SCP Man Across for;	[Wheel to LOD] In Varsou Wheel RF fwd L, fwd R, fwd L to LOD (W back wheel RF bk R, Bk L, Bk R to LOD); [Fwd & Cross Chasse blending to SCP Man Across for] Releasing Varsou and Blending to SCP Fwd R shaping to W, Side & Fwd L, XRIF commencing RF rotation to WALL (W Fwd L shaping to M, Side & Fwd R, XLIF);
5-10	Traveling Right Turn; to Zigzag; Underarm Turn; Open Break; Forearm Spin end M face COH; Open Basic Man Across for;	Same as A:5-10;:::
11-16	Traveling Right Turn; to Zigzag; Underarm Turn; Open Break; Forearm Spin end M face WALL; Open Basic;	Same as A:11-16;:::
17	Slow Fwd and Through to LOD Man Across for;	[Slow Fwd & Through to LOD Man Across for] In SCP facing LOD Fwd L, -, Fwd R commencing RF rotation to WALL, - (W Fwd R, -, Fwd L, -);

Ending

1-2	Traveling Right Turn; to a Zigzag;	Same as A:5-6;:
3	Underarm Turn to CP;	same as A:7 to CP;
4	Slow Rock 2 with sway to SCP	[Slow Rock2 with sway to SCP] Reverse of A:15] (Rock with sway to reverse then line) Side R stretching R rib cage, -, Side L stretching L rib cage to SCP, -;
5-6+	Thru Side Close; Side to Promenade Sway & Oversway	[Thru Side Close] Thru R, -, Sd L, Close R to L to CP; [Side to Promenade Sway] Side L to SCP stretching L rib cage to a Hi-Line [& Oversway] Relaxing L knee and leaving R foot pointed to RLOD rotate upper body about 1/8 LF increasing stretch of L rib cage (W leaving L foot pointed to RLOD swivel R foot and body about 1/4 LF to match M's oversway line with shoulders parallel to M's)

NOTES: This instrumental recording is by Phil Coulter. The original song, named Long Before Your Time was Irish singer/songwriter Johnny McEvoy's first composition in the early 1970's. See YouTube recording: <http://www.youtube.com/watch?v=38agIV4AOLo>

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Love the Tango

By: David Goss & Ulla Figwer, 4 Upland Ave, Shrewsbury, MA 01545

Released: April 2013, Cuesheet v1.2

Phone: 978-846-5219

Email: daveulla@gmail.com

Music: "Love the Tango" by 5 Alarm Music CD: "Ballroom Beats", Track 14 (Download from iTunes)

Rhythm: International Tango **Phase:** V+1 (Turning 4 by 5 Step)

Speed: As recorded (Time: 2:02)

Sequence: INTRO, A, B, C, INTERLUDE, Amod, B, C, ENDING

or slow for comfort

Footwork: Described for Man, Lady opposite (*or as noted*)

Timing: Reflects actual weight changes, [] indicates tap or head flick

INTRO

1-2 WAIT 1 MEAS ; LADY ROLL to CP DLW (MEN CLOSE) ;

- 1 {Wait 1 Meas} Open "V" pos M fcg DLW (*W fcg COH*) 2-3 ft apt trail hands jnd trail ft free wait 1 meas;
- Q (QQQ-) 2 {W Roll M Close} M lead W to roll LF releasing trail hands, -, -, cl R adjusting as needed (*W trn LF fwd L, cont LF trn bk R, cont LF trn small fwd L, -*) end CP DLW; **OPTION:** Eliminate the roll by both stepping forward to CP DLW on the 1st beat and holding for the rest of the measure

PART A

1-8 WALK 2 ; OPEN REV TURN ; CLOSED FINISH ; PROGRESSIVE LINK [& SLOW], -, CLOSED PROMENADE ; ; 5 STEP ; -, -, PROMENADE w/ TAP ENDING ; ;

- SS 1 {Walk 2} Fwd L trng LF crossed thighs point L toe DLC, -, sd & fwd R, - end CP DLC;
- QQS 2 {Op Rev Trn} Fwd L comm LF trn, cont LF trn sd & bk R, bk L, - (*W bk R comm LF trn, cont LF trn sd & fwd L, fwd R outside ptr, -*) end BJO DRC;
- QQS 3 {Cl Finish} Bk R comm LF trn blending to CP, cont LF trn sd & fwd L toe pointing DLW, cl R, - (*W fwd L to CP, trn LF sd & bk R, cl L, -*) end CP DLW;
- &SS 4-5 {Prog Link} On "&" of prev meas fwd L cross thighs/sharp trn RF cl R slightly sd & bk and tap L sd & fwd, - (*W bk R/swivel on R sharp trn RF sd & bk L and tap R sd & fwd*) end SCP LOD,
- QQS {Cl Prom} Sd & fwd L, -; Thru R, slight hip trn RF sd & fwd L, cl R, - (*W sd & fwd R, -; Thru L, sd & bk R toe turned in, body trn LF cl L, -*) end CP DLW;
- QQQQ [S]S 6-8 {5 Step} Fwd & across L, bk & sd R, bk L in BJO, small bk & slightly sd R to CP; Sharply trn to SCP and tap L sd & fwd, - (*W Bk R, fwd & sd L, fwd R outside ptr, small fwd L; swivel RF on L tap R sd & fwd, -*) end SCP LOD,
- QQ&[S] {Prom w/ Tap Ending} Sd & fwd L, -; Thru R, sd & fwd L/cl R, tap L sd & fwd, - end SCP LOD;

PART B

1-8 STALKING WALKS ; to RIGHT LUNGE LINE & QUICK BACK ROCK ; STALKING WALKS ; to RIGHT LUNGE LINE & QUICK BACK ROCK ; SPANISH DRAG ; CLOSE TAP SCP, -, OPEN PROMENADE CHECKING ; ; OUTSIDE SWIVEL LINK DLC ;

- S-- 1-2 {Stalking Walks to Rt Lunge Line & Bk Rk} Sd & fwd L lifting R knee slightly using a full measure move R ft fwd to end thru down LOD; Fwd & across R swivel RF (*W fwd & across L head sharply L*) to fc DRW shaping to a R lunge line, -, sm bk L partial weight, rec R swivel LF end SCP LOD;
- SQQ
- S-- 3-4 {Stalking Walks to Rt Lunge Line & Bk Rk} Sd & fwd L lifting R knee slightly using a full measure move R ft fwd to end thru down LOD; Fwd & across R swivel RF (*W fwd & across L head sharply L*) to fc DRW shaping to a R lunge line, -, sm bk L partial weight, rec R end RIGHT LUNGE LINE POS DRW;
- SQQ
- S-- 5 {Spanish Drag} On "&" of prev meas compress right knee/slight RF trn sd & slightly bk L then slowly rise and draw R to L over the meas, -, -, - (*W sd & slightly fwd R head well to L and slowly rise drawing L to R ending with head slightly to R to briefly look at M*) end CP DRW;
- &[S]S 6-7 {Close Tap} On "&" of prev meas cl R/tap L sd & fwd trng W to SCP LOD, -,
- QQS {Open Prom} Sd & fwd L, -; Thru R, slight LF body turn sd & fwd L, slight RF body trn fwd R outside ptr checking fwd motion, - (*W sd & fwd R, -; Thru L, sd & bk R toe turned in, body trn LF bk L, -*) end BJO DLW;
- SQ[Q] 8 {Outside Swivel Link} Bk L, trn hips RF leading W to swivel RF leaving R ft fwd, -, thru R, trn LF fold W in front tap L sd (*W fwd R outside ptr, swivel RF on R to SCP, thru L, swivel LF on L to fc M tap R sd*) end CP DLC;

ENDING**1-7 CHANGE SWAY & CLOSE to SCP ; [ALL QUICKS] FWD & THRU to LEFT WHISK ; UNWIND 4 to CP LOD ; FORWARD STAIRS 4 ; TELEMAR 4 to SCP LOD ; PROMENADE SWAY & HOLD ; CLOSE X-LINE ;**

- S 1 **{Change Sway & Cl to SCP}** Sharply sway RF to oversway line look DRW trail ft pointed RLOD, -, lose sway cl R, - end SCP LOD;
- QQQQ 2 **{Fwd & Thru to Left Whisk}** Sd & fwd L, thru R, sd L trn RF (*W LF*), XRIB sway R (*W XLIB sway L*) soft knees, - end LEFT WHISK Pos M fcg DRW W fcg DRC;
- Q 3 **{Unwind 4}** Twist RF on ball of R heel of L, -, -, transfer weight to R cont RF trn (*W around M fwd R, L, R trng RF to fc man, cl L*) end CP LOD;
- QQQQ 4 **{Fwd Stairs}** Fwd L, cl R, sd L, cl R trng LF end CP DLC;
- QQQQ 5 **{Telemark 4 to SCP}** Fwd L comm LF trn, cont LF trn sd & slightly bk R, cont LF trn fwd & sd L, thru R (*W bk R comm LF trn, cont LF trn cl L heels together toe pointing DLW, cont LF trn fwd & sd R SCP LOD, thru L*) end SCP LOD;
- S-- 6 **{Prom Sway & Hold}** Sd & fwd L w/ upward body stretch looking over lead hands, -, -, - end SCP LOD;
- &[S] 7 **{Close X-Line}** On "&" of prev meas cl R/pt L sd COH (*W pt R sd Wall*) sway away from ptr keeping lead hands joined end in X-LINE, -,

MY TANGO BABY

Choreographer: Dan & Sandi Finch 12082 Red Hill Avenue, Santa Ana, CA 92705
714-838-8192 sandi@sandance.us or dan@sandance.us

Music: My Tango Baby by Ashly Cruz **CD:** My Tango Baby EP, Track 1, Amazon download

Rhythm-Phase: TANGO (International) Phase IV+2 (progressive link, closed promenade)

Difficulty: Average

Seq: INTRO, A, B, A, B, C, B MOD, ENDING **Footwork:** Lady's opposite unless noted

Timing: QQS except as noted **Speed:** 30 mpm (3:03) **Released:** 7/3/13

INTRO

1-2 WAIT; TOGETHER CLOSE;

- 1 [Wait] Wait 1 meas open fcg pos, lead hands joined, lead feet free, Man fcg DLW;
SS 2 [Together close] Fwd L to CP,-, cl R fcg DLW,-;

PART A

1-4 WALK 2; OPEN REVERSE TURN; CLOSED FINISH; FORWARD ROCK;

- SS 1 [Walk 2] Fwd L,-, fwd R curving to DLC,-;
QQS 2 [Open reverse turn] Fwd L trng LF, cont trn sd & bk R, bk L in BJO fcg RLOD,-; (*Bk R trng LF, sd & fwd L, fwd R BJO,-;*)
QQS 3 [Closed finish] Bk R trng LF, sd & fwd L, cl R CP fcg DLW,-; (*Fwd L trng LF, sd & bk R, cl L CP,-;*)
QQS 4 [Left foot forward rock] Rk fwd L, rec R, fwd L,-;

5-8 RIGHT FOOT FORWARD ROCK; PROGRESSIVE LINK & HEAD FLICK; CLOSED PROMENADE & FORWARD;;

- QQS 5 [Right foot forward rock] Rk fwd R, rec L, fwd R,-;
QQS 6 [Progressive link & hold for head flick] Fwd L in CBMP, trn body RF sml sd & bk R to SCP, hold trn head sharply RF & bk to fc LOD [no wt chg],-; (*Bk R in CBMP, trng RF sml sd & bk L to SCP, hold trn head sharply LF & bk to fc LOD,-;*)
SQQ 7-8 [Closed promenade & forward] Sd & fwd L,-, thru R, sd & fwd L to CP; Cl R,-, fwd L,-; (*Sd & fwd R,-, thru L, sd & bk R trng LF to CP; Cl L,-, Bk R,-;*)

9-12 RIGHT LUNGE & RECOVER; BOX FINISH; TELEMAR TO SCP; THRU OVERSWAY;

- SS 9 [Right lunge & recover] Sd & fwd R DLW onto flexed knee,-, rec L,-;
QQS 10 [Box finish] Bk R trng LF, sd L, cl R,-; CP/DLC
QQS 11 [Telemark to SCP] Fwd L comm. LF trn, sd R cont trn, sd & fwd L to SCP fcg DLW,-; (*Bk R comm. LF trn bring L to R no wt, cont LF trn on R heel [heel trn] chng wt to L, sd & fwd R to SCP fcg DLW,-;*)
SS 12 [Thru oversway] Thru R,-, sd & fwd L relaxing L knee stretch L sd to look DRW,-; (*Thru L,-, sd & fwd R onto relaxed R knee stretch R sd to look twd DRC,-;*)

13-16 CHASSE R & TAP TO SCP; CRISS CROSS;; WHISK;

- Q&QS 13 [Chasse to RLOD & tap to SCP] Sd R/cl L, sd R, draw L to R trng to SCP LOD,-; (*Sd L/cl R, sd L, draw R to L trng to SCP,-;*)
SS 14- [Criss cross] Sd & fwd L,-, thru R swvlg to RSCP,-; Thru L, sd R to CP, draw
QQS 15 L to R,-; (*Sd & fwd R,-, thru L swvlg to RSCP,-; Thru R, sd L to CP, draw R to L,-;*)

QQS 16 [Whisk] Fwd L, fwd & sd R, XLIB SCP fcg LOD,-; (*Bk R, bk & sd L, XRIB SCP,-;*)

PART B

1-4 THRU PICK UP TAP; TANGO DRAW; STAIRS 8;;

SS 1 [Thru pickup] Thru R,-, bringing ptr to CP tch L DLW,-; (*Thru L comm. LF trn,-, cont trn to CP tch R,-;*)

QQS 2 [Tango draw] Fwd L DLW crvg, fwd & sd R curv to LOD, draw L to R no wt,-; (*Bk R, bk & sd L, draw R to L no wt,-;*)

QQQQ 3-4 [Stairs 8] Fwd L, cl R, sd L, cl R; Fwd L, cl R, sd L, cl R; (*Bk R, cl L, sd R, cl L; Bk R, cl L, sd R, cl L;*)

5-8 REVERSE TURN; BACK TO TWO QUICK SIDE CLOSES; SPANISH DRAG & CLOSE; SPANISH DRAG;

QQS 5 [Reverse turn] Fwd L trng LF, sd & bk R cont trn, bk L CP fcg RLOD,-; (*Bk R trng LF, cl L to R cont trn [heel trn], fwd R btw ptr's feet CP,-;*)

SQ&Q & 6 [Back to 2 side closes] Bk R trng LF,-, sd L/cl R, sd L/cl R; (*Fwd L trng LF,-, sd R/cl L, sd R/cl L;*)

SS& 7 [Spanish drag & quick close] Sd L onto relaxed L leg leave R extended,-, slowly draw R twd L,-/cl R to L CP fcg wall; (*Sd R leave L extended,-, draw L to R straightening R,-/ cl L to R CP fcg wall;*)

SS 8 [Spanish drag] Sd L leaving R extended,-, slowly draw R twd L,-; CP fcg wall

9-11 FLICK & THRU TAP; EXPLODE APART & RECOVER TO FC; TURNING TANGO DRAW;

QQ&S 9 [Flick & thru tap] Flick R CW beh L, flick R twd RLOD/trng to SCP thru R, tap L SCP LOD,-; (*Flick L CCW beh L, flick L twd RLOD/trng to SCP thru L, tap R SCP LOD,-;*)

SS 10 [Explode apart & recover] Lunge sd L,-, rec R trng to CP wall,-;

QQS 11 [Turning tango draw] Fwd L trng LF, sd R cont trn fc LOD, draw L,-; (*Bk R trng LF, sd L cont trn fcg RLOD, draw R,-;*)

REPEAT PART A

REPEAT PART B

PART C

1-4 WALK 2; TELEMARCK TO SCP; OPEN NATURAL; OUTSIDE CHANGE TO BJO;

SS 1 [Walk 2] Repeat Part A, meas. 1;

QQS 2 [Telemark to SCP] Repeat Part A, meas. 11;

QQS 3 [Open natural] Comm RF upper body trn fwd R, sd L acrs line of dance, bk R cont slt RF trn to lead ptr to BJO fcg RLOD,-; (*Fwd L, sd & fwd R as ptr moves acrs, fwd L to BJO fcg LOD,;*)

QQS 4 [Outside change to BJO] Bk L in BJO, bk R trng LF, sd & fwd L BJO DLW,-; (*Fwd R, fwd L trng LF, sd & bk R BJO,-;*)

5-8 MANEUVER; [GO REVERSE] OPEN REVERSE TURN; BOX FINISH; SIDE CORTE & RECOVER;

QQS 5 [Maneuver] Fwd R comm.RF trn, sd L cont trn, complete trn cl R fc RLOD,-; (*Bk L comm. RF trn, cont trn sd R, complete trn cl L fc LOD,-;*)

QQS 6 [Open reverse turn] Fwd L comm. LF trn, sd & bk R cont trn, bk L chkg in

- BJO LOD,-; (*Bk R trng LF, cont trn sd & fwd L, fwd R BJO fcg RLOD,-;*)
 QQS 7 [Box finish] Bk R trng LF, sd L, cl R CP DLC,-;
 SS 8 [Side corte & recover] Sd L onto relaxed knee with left sd stretch,-, recover R CP DLC,-;

9-12 FORWARD TWIST VINE 4 TO SCAR; OPEN REVERSE TURN
CHECKING; FORWARD TWIST VINE 4 BJO; MANEUVER;

- QQQQ 9 [Forward twist vine 4 to SCAR] Fwd L trng LF, sd & bk R, bk L trng RF, fwd R SCAR DLC; (*Bk R trng LF, sd & fwd L, fwd R trng RF, bk L SCAR;*)
 QQS 10 [Open reverse turn] Fwd L trng LF, sd & bk R cont trn, bk L chkg in BJO fcg RLOD; (*Bk R trng LF, cont trn sd & fwd L, fwd R BJO,-;*)
 QQQQ 11 [Forward twist vine 4 to BJO] Fwd R trng RF, sd & bk L, bk R trng LF, fwd L BJO fcg DRC; (*Bk L trng RF, sd & fwd R, fwd L trng LF, bk R BJO;*)
 QQS 12 [Maneuver] Repeat meas. 5 to fc LOD;

13-16 TURNING WHISK; SLOW ROCK 2; FORWARD SWIVEL; OUTSIDE
CHANGE TO SCP;

- QQS 13 [Turning whisk] Fwd L comm.LF trn, sd & fwd R complt trn to fc RLOD,
 SS 14 XLIB SCP,-; (*Bk R trng LF, sml bk & sd L, XRIB SCP,-;*)
 [Slow rock 2] Rk fwd R,-, looking at ptr rec L,-;
 SS 15 [Forward swivel] Fwd R trng upper body slightly LF,-, hold BJO fcg RLOD,-; (*Fwd L,-, swvl LF BJO LOD,-;*)
 QQS 16 [Outside change to SCP] Bk L, bk R trng LF, sd & fwd L to SCP fcg LOD,-; (*Fwd R, fwd L w/slt LF body trn, sd & fwd R SCP fcg LOD,-;*)

REPEAT PART B

ENDING

1-7+ WALK 2; OPEN REVERSE TURN; CLOSED FINISH; FORWARD ROCK;
RIGHT FOOT FORWARD ROCK; PROGRESSIVE LINK & HEAD FLICK;
FORWARD PICKUP; CORTE,,

- 1-6 Repeat Part A, meas. 1-6;;;;;;
 SQQ 7 [Forward pick up] Sd & fwd L,-, thru R bringing ptr to CP, tap L next to R fcg DLW; (*Sd & fwd R,-, thru L trng LF to CP, tap R to sd of L;*)
 QQ + [Corte] Bk & sd L onto relaxed knee leave R extended DLW with L sd stretch,, (*Fwd R onto relaxed knee leave L extended bk & sd twd DLW with R sd stretch,,*)

OLE GUAPA VI

Page 1 of 4

Choreographers: George & Pamela Hurd, 2021 N. Caribou Rd., Gilmer, TX 75644 Ph: 602-321-2078
Rhythm: Tango Speed: Slow to 30 MPM Degree of Difficulty: Average Phase: VI
Website: www.gphurd.com E-mail: gphurd@aol.com Release Date: July 2013
Music: "Ole Guapa" CD: The Ultimate Tango Collection Artist: Tony Evans & His Orchestra
MP3 download available from Amazon Music Downloads and others Time: 2:15 @ 30 MPM
SEQUENCE: INTRO-A-A(MOD)-B-C-D-B-C(MOD) Footwork: Opp for Lady (except where noted)
Timing on side of the measure reflects actual weight changes, [] indicates timing w/o weight change

INTRO

1-4 WAIT; FWD & X-LINE; FWD & X-LINE; PROG SD BRUSH TAP;

---- {Wait} In CP LOD both with lead foot free;
S[&S] {Fwd & X-Ln} Fwd L swvlng 1/8 LF,-/lifting thru the body lift the R knee slightly, sharply point sd & slightly bk R shaping to the R (bk R swvlng 1/8 LF,-/lifting thru the body lift the L knee slightly, sharply pt L bk twds LOD shaping to the the L),-;
S[&S] {Fwd & X-Ln} Fwd R swvlng 1/4 RF,-/lifting thru the body lift the L knee slightly, sharply pt sd & slightly bk L shaping to the L (sd & slightly bk L swvlng 1/4 RF,-/lifting thru the body lift the R knee slightly, sharply pt R bk twds DLW shaping to the R),-;
QQ[&S] {Prog Sd Brush Tap} Fwd L, sd R/brush L to R, tap L sd to CP DLW,-;

PART A

1-4 WALK 2; PROG LINK TO BK OP PROMENADE (CHKNG);; WHISK (SCP LOD);

SS {Wk 2} Fwd L,-, fwd R,-;
QQ {Prog Link} Fwd L, trng body slightly RF sd & slightly bk R (bk R, swvlng RF on the R ft as M trns RF place L ft sd & bk from the R) now in SCP LOD,
SQQS {Bk Op Prom} Sd & fwd L,-; thru R comm trng RF, cont trng RF sd & bk L to CP, check bk R w/slight body trn to the L, to CP DRW,-;
QQS {Whisk} Fwd L trng LF, sd R, XLIB of R to tight SCP LOD,-;

5-8 THRU CHASSE TAP; DBL OPEN PROMENADE;; OUTSIDE SWVL & LINK;

QQ[&S] {Thru Chasse Tap} Thru R, sd & fwd L/cl R to L, tap L ft fwd,-;
SQQQQS {Dbl Op Prom} Sd & fwd L,-, fwd R in SCP, slight LF trn sd & fwd L (sd & bk R) to momentary CP; slight RF trn to SCP fwd R, slight LF trn sd & fwd L (sd & bk R) to momentary CP, trng RF fwd R outsd ptr L shldr leading to CBJO DLW,-;
SQ[Q] {Outsd Swvl Link} Bk L bringing right side bk trng the lady RF to SCP ,-, thru R trng LF, tch L to R no wgt (fwd R swvlng RF to SCP,-, thru L swvlng LF to CP, tch R to L no wgt) to CP DLW;

PART A (Modified)

1-4 WALK 2; PROG LINK TO BK OP PROM (CHKNG);; WHISK (SCP LOD);

5-8 THRU CHASSE TAP; DBL OPEN PROMENADE;; OUTSIDE SWVL THRU TAP;

S[&S] {Outsd Swvl Thru Tap} Bk L bringing right side bk trng the lady RF to SCP ,-/thru R, tap L to SCP LOD,-;

PART B**1-4 FWD MANEUVER; RIGHT TURNING WHISK; CLSD ENDNG (DLC); REV TRN ½;**

SS {Fwd Manuv} In SCP fwd L,-, fwd R trng RF to CP RLOD,-;

QQS {Rt Trng Whisk} Bk L trng RF, cont trng RF bk R, XLIB or R to tight SCP DLC-;

QQS {Clsd Endng} Fwd R, sd & fwd L trng LF, cl R to L to CP DLC,-;

QQS {Rev Trn ½} Fwd L comm to trn LF, cont trng LF sd & slightly bk R (cl L heel trn), bk L to CP RLOD,-;

5-8 BK CONTRA WKS (1 SLO, 4 OK) & CORTE;; REC TO TRNG 5 STEP (SCP LOD);;

SQQQQS {Bk Contra Wks} Bk R in CP w/L sd leading,-, bk L in CP w/R sd leading, bk R in CP w/L sd leading; bk L in CP w/R sd leading, bk R in CP w/L sd leading, sd & bk L w/L sd still leading lowering into the supporting leg,-;

SQQQQ[S] {Trng 5 Stp} Rec R to CP RLOD,-, fwd L trng LF, cont LF trn sd & bk R; bk L, small sd & slightly bk R, trng thru the hips & body slightly RF trng the lady to SCP to end with insd edge of L ft tapped fwd to SCP LOD,-; {Note}: Alt timing QQS&[S] may be used

PART C**1-4 FWD OK PICKUP TELEMAR TO DROP OVERSWAY;; SPANISH DRAG BK CHASSE TAP SCP & HEAD FLICK;;**

SQQQQ[S] {Fwd Qk Pkup Tele to Drop Ovrswy} Fwd L in SCP,-, fwd & across R trng LF to CP DLC, fwd L comm trng LF; cont trng LF sd & slightly bk R (W tango heel trn), cont trng sd & fwd L twds LOD keeping ptr in SCP, sharply chg sway to the R & look R (lady look L) flexing the L knee & touching the insd edge of the R toe twds RLOD,-;

[S]QQ&[S&S] {Span Drag Bk Chasse Tap & Head Flick} Slow rise draw the R foot twds the L ft while trng upper body RF to end looking at ptr now in CP DRW,-, bk R trng slightly LF, sd L/cl R to L; tap L ft fwd to SCP LOD,-/sharply trn L hip twds ptr leading lady's sharp head trn twds RLOD, trn hips bk L to SCP LOD,-;

5-8 NATURAL TWIST TURN (SCP LOD);; DBL CLOSED PROMENADE;;

SQQ[QQ]&[S] {Nat'l Twst Trn} Sd & fwd L in SCP,-, fwd & across R comm RF trn, trng RF sd & (SQQQQ&[S]) slightly bk L in front of lady to CP DRW; XRIB of L partial wgt trng slightly RF to fc RLOD, cont to twist RF/take full wgt on the R sharply trn the hips RF (sd & fwd R,-, fwd & across L, fwd R between M's feet; fwd L toe ptng DLW, fwd R outsd ptr twds WALL toe ptng DRW/fwd L twds RLOD sharply trn RF), insd edge of L toe fwd to SCP LOD,-;

SQQQQS {Dbl Clsd Prom} Sd & fwd L in SCP,-, fwd & slightly across on R, w/LF body trn step sd & fwd L (W sd & bk R) trng the lady to momentary CP; trng body slightly RF leading the lady to SCP stp fwd & slightly across on R, w/LF body trn step sd & fwd L (W sd & bk R) trng lady to CP, cl R to L to CP DLW,-;

PART D**1-4 CURVE WALK 2; OP REV TURN; OP FINISH; OUTSIDE SWVL THRU TAP;**

- SS {Curv Wk 2} Fwd L curving LF,-, fwd R curving LF to CP DLC,-;
- QQS {Op Rev Trn} Fwd L comm trng LF, cont trng LF sd & bk R, bk L to BJO DRC,-;
- QQS {Op Fin} Bk R comm LF trn, cont trng LF sd & fwd L twds DLW, fwd R outsd ptr to CBJO DLW,-;
- S&[S] {Outsd Swvl Thru Tap} Bk L bringing right side bk trng the lady RF to SCP ,-/thru R, tap L to SCP LOD,-;

**5-8 CHASE w/SLO SD (FC COH);; SLO CONTRA CHK & EXTEND;
REC CHALLENGE LINE & SLIP;**

- SQQQQS {Chase w/Slo Sd} Sd & fwd L in SCP,-, step fwd & across R comm to trn ptr to CP, sd & fwd L trng to fc ptr & WALL; trng sharply RF step fwd R outsd ptr twds DLW cont trng on R to almost fc RLOD, cont RF bk L, cont trng RF sd R to CP COH,-;
- S-- {Slo Contra Chk} Lwr keep hips up to ptr step fwd L with R sd leading and slowly extend;
- SQQ {Rec Challenge Ln Slip} Rec R comm trng RF,-, small sd & fwd L twds DRC w/L sd leading no ft rise stretch R sd while trng upper body strongly RF look twds LOD, trng slightly LF slip R ft bk small stp under the body to CP DLC;

9-12 TELESPIN TO SCP;; THRU TO PROM SWAY; SLOW CHG TO OVERSWAY;

- SQ[Q&]QQS {Telespin} Fwd L comm trng LF,-, fwd & sd R cont trng LF (W cl L heel trn), bk L (SQQ&QQS) w/partial wgt keeping hips fwd twds ptr (fwd R twds LOD); cont LF spin leading ptr fwd (fwd L comm to fold in front)/take full wgt on L cont LF trn to CP, cont trng LF sd R (cl L to R for toe spin), cont trng LF sd & fwd L to SCP LOD,-;
- QQ-- {Thru Prom Swy} Thru R, fwd & sd L in SCP, keeping the L knee soft stretch the upper body upwards with no ft rise looking over the joined lead hnds,-;
- {Chg to Ovrswy} Soften the left knee slight left sway rotating the hips LF twds DLW look L past the lady & lady's head now well to the L;

**13-16 FALLAWAY RONDE & SLIP; TELEMAR SCP; CLSD PROMENADE ENDNG;
PROG LINK & HEAD FLICK;**

- SQQ {Falawy Ronde Slip} Sd R relax R knee & ronde L ccw,-, bk L well under the body, slip R bk sm stp rotating body LF to CP DLC;
- QQS {Tele SCP} Fwd L comm LF trn, cont trng LF sd R (cl L heel trn), sd & fwd L to SCP DLW,-;
- QQS {Clsd Prom Endng} Fwd & across R, sd & slightly fwd L comm to trn ptr LF, cl R to L to CP DLW,-;
- QQ[&S] {Prog Link & Head Flick} Fwd L, trng body slightly RF sd & slightly bk R (Bk R, swvng RF on the R ft as M trns RF place L ft sd & bk from the R) now in SCP LOD/ sharply trn L hip twds ptr to lead lady's head flick twds RLOD, trn hips bk L to SCP LOD,-;

PART B

- 1-4 FWD MANEUVER; RIGHT TURNING WHISK; CLSD ENDNG (DLC); REV TRN ½;**
- 5-8 BK CONTRA WKS (1 SLO 4 QK) & CORTE;; REC TO TRNG 5 STEP (SCP LOD);;**

PART C (Modified)

1-4 FWD QK PICKUP TELEMAR TO DROP OVERSWAY;;

SPANISH DRAG BK CHASSE TAP SCP & HEAD FLICK;;

5-8 NATURAL TWIST TURN (SCP LOD);; DBL CLOSED PROMENADE;;

9 FWD & SLO RIGHT LUNGE/HEAD TICK;

SS[&] {Fwd & Slo R Lunge/Head Tick} Fwd L,-, slide the R ft between W's feet sd & slightly fwd R head to the L & W's head to L,-/on the last bt of music sharply flick (pressure) ld hnds small amount causing ptrs to look at each other,

"THE WATER IS WIDE"

CHOREOGRAPHY: Kay & Joy Read, 1151 Leisure World, Mesa, AZ 85206
Ph: (480) 361-8647 E-mail: kread@cvm.tamu.edu

MUSIC: "The Water Is Wide" Celtic Woman, Manhattan CD Believe, Trk #5
[Contact Choreographer For Availability]

RHYTHM & PHASE: Soft Phase VI Hest / Canter Waltz ** [see Timing Notes at End]
[same foot lunge, throwaway oversway, telespin ending + fleckerl]

SEQUENCE: INTRO, A, A Mod, INTER, B, B Mod, END

INTRO

OP POS, both fc DLW, M's rt W's lt hds joined, BOTH w/ RT FT FREE

1-4 WAIT 2 MS trning to LOOK at Ptr;; SD & TCH / Lady CURTSY;
Man REC / Lady TRN to BJO in 2;

Steps / ms	
1	1,2,3 4,5,6 [WAIT] OP POS DLW w/ M's rt & W's lt hds joined both Rt ft free wait 1 ms (W fc DLW w/ M's rt & W's lt hds joined Rt ft free wait 1 ms);
2	1,2,3 4,5,6 [WAIT & TRN to LOOK at Ptr] Wait & trn to look at ptr Rt ft free (W trn to look at ptr & sweep rt arm in ccw toward ptr Rt ft free);
3	1,2,3 4,5,6 [SD & TCH / Lady CURTSY] [1] Sd R, 2,3 [4] tch L to R, 2,3 (W [1] Sd R sweep rt arm out look away, 2,3 [4] lower & tap Lib of R, 2,3);
4	1,2,3 4,5,6 [Man REC / Lady TRN to BJO in 2] [1] Looking at ptr cl L to R, 2,3 [4] tch R to L BJO DLW, 2,3 (W [1] Looking at ptr sd & fwd L lf trn, 2,3 [4] cl R to L BJO fc DRC, 2,3);

PART A

1-4 MANUV; 1 RF TRN; CANTER RUNing OP NAT; BK to RISing LK;

1	1,2,3 4,5,6 [MANUV] [1] BJO DLW fwd R outsd ptr, 2,3 [4] fwd L rf trn, 2,3 cl R CP DRW (W [1] Bk L ptr outsd, 2,3 [4] bk R rf trn, 2,3 cl L CP fc DLC);
2	1,2,3 4,5,6 [1 RF TRN] [1] BJO DRW bk L ptr outsd, 2,3 [4] bk R rf trn, 2,3 cl L CP DLC (W [1] Fwd R outsd ptr, 2,3 [4] fwd L rf trn, 2,3 cl R CP fc DRW);
3	1,2,3 4,5,6 [CANTER RUNing OP NAT] [1] CP DLC fwd R rf trn, 2,3 sd & bk L [4] bk R, 2,3 bk L ptr outsd BJO DRW (W [1] Bk L lf trn, 2,3 fwd R [4] fwd L, 2,3 fwd R outsd ptr BJO fc DLC);
4	1,2,3 4,5,6 [BK to RISing LK] [1] CP DRW bk R, 2,3 [4] bk L lf trn, 2,3 cl R CP LOD (W [1] Fwd L, 2,3 [4] fwd R lf trn, 2,3 lk Lif CP fc RLOD);

5-8 FULL VIEN TRN (2T) to BFY WALL;;;;

5	1,2,3 4,5,6 [FULL VIEN TRN] [1] CP LOD fwd L, 2,3 [4] fwd R lf trn, 2,3 lk Lif CP RLOD (W [1] Bk R, 2,3 [4] bk L lf trn, 2,3 cl R CP fc LOD);
6	1,2,3 4,5,6 [1] CP RLOD bk R, 2,3 [4] bk L lf trn, 2,3 cl R CP LOD (W [1] Fwd L, 2,3 [4] fwd R lf trn, 2,3 lk Lif CP fc RLOD);
7	1,2,3 4,5,6 [FULL VIEN TRN] [1] CP LOD fwd L, 2,3 [4] fwd R lf trn, 2,3 lk Lif CP RLOD (W [1] Bk R, 2,3 [4] bk L lf trn, 2,3 cl R CP fc LOD);
8	1,2,3 4,5,6 [1] CP RLOD bk R, 2,3 [4] bk L lf trn, 2,3 cl R BFY WALL (W [1] Fwd L, 2,3 [4] fwd R lf trn, 2,3 cl L BFY fc COH);

9-12 WZ AWY w/ LK; FRT CANTER VINE 4; WZ TOG to BFY;
SWY Lt & CANTER Rt to BJO;

9	1,2,3 4,5,6 [WZ AWY w/ LK] [1] BFY WALL lf trn fwd L, 2,3 [4] fwd R, 2,3 lk Lib OP LOD (W [1] Rf trn fwd R, 2,3 [4] fwd L, 2,3 lk Rib OP LOD);
10	1,2,3 4,5,6 [FRT CANTER VINE 4] [1] OP LOD fwd R, 2,3 fwd L [4] lk Rib, 2,3 fwd L OP LOD (W [1] Fwd L, 2,3 fwd R [4] lk Lib, 2,3 fwd R OP LOD);
11	1,2,3 4,5,6 [WZ TOG] [1] OP LOD fwd R, 2,3 [4] fwd L rf trn, 2,3 cl R BFY WALL (W [1] Fwd L, 2,3 [4] fwd R lf trn, 2,3 cl L BFY fc COH);
12	1,2,3 4,5,6 [SWY Lt & CANTER Rt to BJO] [1] BFY WALL swy sd L, 2,3 [4] rec sd R, 2,3 cl L BFY BJO DLW (W [1] Swy sd R, 2,3 [4] rec sd L, 2,3 cl R BFY BJO fc DRC);

13-18 X-SWVL / Lady RONDE DEVELOPE; X-SWVL & PT; CK FWD & REC;
X-SWVL / Lady RONDE DEVELOPE; X-SWVL & PT; CK FWD & REC;

13	1,2,3 4,5,6 [X-SWVL / Lady RONDE DEVELOPE] [1] BFY BJO DLW fwd R outsd ptr, 2,3 [4] swvl rf pt L bk BFY SCAR DRW, 2,3 (W [1] Bk L, 2,3 [4] swvl rf developpe R BFY SCAR fc DLC, 2,3);
14	1,2,3 4,5,6 [X-SWVL & PT] [1] BFY SCAR DRW fwd L outsd ptr lt sd, 2,3 [4] swvl lf pt R bk BFY BJO DLW, 2,3 (W [1] Bk R ptr outsd lt sd, 2,3 [4] swvl lf pt L fwd BFY BJO fc DRC, 2,3);
15	1,2,3 4,5,6 [CK FWD & REC] [1] BFY BJO DLW ck fwd R outsd ptr, 2,3 [4] rec bk L, 2,3 (W [1] Ck bk L ptr outsd, 2,3 [4] rec fwd R, 2,3);
16	1,2,3 4,5,6 [X-SWVL / Lady RONDE DEVELOPE] [1] BFY BJO DLW fwd R outsd ptr, 2,3 [4] swvl rf pt L bk BFY SCAR DRW, 2,3 (W [1] Bk L, 2,3 [4] swvl rf developpe R BFY SCAR fc DLC, 2,3);
17	1,2,3 4,5,6 [X-SWVL & PT] [1] BFY SCAR DRW fwd L outsd ptr lt sd, 2,3 [4] swvl lf pt R bk BFY BJO DLW, 2,3 (W [1] Bk R, 2,3 [4] swvl lf pt L fwd BFY BJO fc DRC, 2,3);
18	1,2,3 4,5,6 [CK FWD & REC] [1] BFY BJO DLW ck fwd R outsd ptr, 2,3 [4] rec bk L, 2,3 (W [1] Ck bk L ptr outsd, 2,3 [4] rec fwd R, 2,3);

"THE WATER IS WIDE" Cont.

PART A MOD

- 1-4** MANUV; 1 RF TRN; CANTER RUNing OP NAT; BK to RISING LK;
5-8 FULL VIEN TRN (2T) to BFY WALL;;;
9-12 WZ AWY w/ LK; FRT CANTER VINE 4; WZ TOG to BFY;
SWY Lt & CANTER Rt to BJO;
13-16 X-SWVL / Lady RONDE DEVELOPE; X-SWVL & PT; CK FWD & REC; MANU;
16 1,3,6 4,6
[MANUV] [1] BJO DLW fwd R outsd ptr, 3, 6 [4] fwd L rf trn, 1, 3 cl R CP DRW
(W [1] Bk L ptr outsd, 3, 6 [4] bk R rf trn, 1, 3 cl L CP fc DLC);

INTER

- 1-4** 1 RF TRN; FWD CL CHG; DRAG HEST; OUTSD SPIN to a;
1 1,3,6 4,6
[1 RF TRN] [1] BJO DRW bk L ptr outsd, 3, 6 [4] bk R rf trn, 1, 3 cl L CP DLC
(W [1] Fwd R outsd ptr, 3, 6 [4] fwd L rf trn, 1, 3 cl R CP fc DRW);
2 1,3,6 4,6
[FWD CL CHG] [1] CP DLC fwd R, 3, 6 [4] fwd L, 1, 3 cl R CP DLC (W [1] Bk L, 3, 6 [4] bk R, 1, 3 cl L CP fc DRW);
3 1,3,6 4,6
[DRAG HEST] [1] CP DLC fwd L, 3, 6 [4] fwd R lf trn BJO DRC, 3, 6 (W [1] Bk R, 3, 6 [4] bk L lf trn BJO fc DLW, 3, 6);
4 1,3,6 4,6
[OUTSD SPIN] [1] BJO DRC small fwd L rf trn ptr outsd, 3, 6 [4] fwd R outsd ptr rf trn, 1, 3 bk L CP RLOD
(W [1] Fwd R outsd ptr toe spin rf, 3, 6 [4] cl L on toes, 1, 3 fwd R CP fc LOD);
- 5-8** RT HINGE w/ FLICK; REC / Lady KICK SWVL / Man CL to BJO; CK BK & REC;
BK CL CHG;
5 1,3,6 4,6
[RT HINGE w/ FLICK] [1] CP RLOD rf trn bk & sd R, 3, 6 [4] cont rf rotation Rt HINGE LINE, 3, 6 cont rf rotation to lead W's ft flick, 1, 3
(W [1] Fwd R lf trn, 3, 6 [4] hook Rib Rt HINGE LINE, 3, 6 cont rf rotation flick Lif of R);
6 1,3,6 4,6
[REC / Lady KICK SWVL / Man CL to BJO] [1] HINGE LINE rec fwd L w/ rise, 3, 6 [4] cl R lf swvl BJO RLOD, 3, 6
(W [1] Rec fwd L kick R fwd, 3, 6 [4] lf swvl on L pt R fwd BJO fc LOD, 3, 6);
7 1,3,6 4,6
[CK BK & REC] [1] BJO RLOD ck bk L ptr outsd, 3, 6 [4] rec fwd R outsd ptr BJO RLOD, 3, 6
(W [1] Ck fwd R outsd ptr, 3, 6 [4] rec bk L ptr outsd BJO fc LOD, 3, 6);
8 1,3,6 4,6
[BK CL CHG] [1] BJO RLOD bk L ptr outsd, 3, 6 [4] bk R, 1, 3 cl L CP DRW (W [1] Fwd R outsd ptr, 3, 6 [4] fwd L, 1, 3 cl R CP fc DLC);
- 9-12** BK to RISING LK; FLECKERL;; CONTRA CK & REC slowly to a SWITCH;
9 1,3,6 4,6
[BK to RISING LK] [1] CP DRW bk R, 3, 6 [4] bk L lf trn, 1, 3 cl R CP LOD (W [1] Fwd L, 3, 6 [4] fwd R lf trn, 1, 3 lk Lif CP fc RLOD);
10 1,3,6 4,6
[FLECKERL] [1] CP LOD fwd L lf rotation, 3, 6 [4] cont rotation sd R, 1, 3 xLif (W [1] Bk R lf rotation, 3, 6 [4] cont rotation xLib, 1, 3 sd R);
11 1,3,6 4,6
[1] Cont lf rotation sd R, 1, 3 [4] xLib, 1, 3 sd R CP COH (W [1] Cont lf rotation xLif, 1, 3 [4] sd R, 1, 3 xLif CP fc WALL);
12 1,3,6 4,6
[CONTRA CK & REC slowly to a SWITCH] [1] CP COH cont lf rotation ck fwd L, 3, 6 [4] slowly rec bk R, 1, 3 trng rf slip bk L CP DLW
(W [1] Cont lf rotation ck bk R, 3, 6 [4] slowly rec fwd L, 1, 3 trng rf slip fwd R CP fc DRC);

PART B

- 1-4** MANUV; BK CL CHG; BK & CANTER to a; HINGE;
1 1,3,6 4,6
[MANUV] [1] CP DLW fwd R, 3, 6 [4] fwd L rf trn, 1, 3 cl R CP DRW (W [1] Bk L, 3, 6 [4] bk R rf trn, 1, 3 cl L CP fc DLC);
2 1,3,6 4,6
[BK CL CHG] [1] CP DRW bk L, 3, 6 [4] bk R, 1, 3 cl L CP DRW (W [1] Fwd R, 3, 6 [4] fwd L, 1, 3 cl R CP fc DLC);
3 1,3,6 4,6
[BK & CANTER] [1] CP DRW bk R, 3, 6 [4] bk & sd L LOD, 1, 3 cl R CP RLOD (W [1] Fwd L, 3, 6 [4] fwd R LOD, 1, 3 cl L CP fc LOD);
4 1,3,6 4,6
[HINGE] [1] CP RLOD bk L lf trn, 3, 6 [4] lower to HINGE LINE, 3, 6
(W [1] Fwd R lf trn, 3, 6 [4] hook Lib lower to HINGE LINE, 3, 6);
- 5-8** REC WRAP & CL to SHAD; FRT CANTER VINE 4; SLO X-CK;
Lady TRN (RF) & both CL;
5 1,3,6 4,6
[REC WRAP & CL to SHAD] [1] Rec bk R, 3, 6 [4] lead ptr lf wrap cl L SHAD LOD, 3, 6
(W [1] Rec fwd R, 3, 6 [4] lf wrap cl L SHAD LOD, 3, 6);
6 1,3,6 4,6
[FRT CANTER VINE 4] [1] SHAD LOD fwd R, 3, 6 fwd L [4] lk Rib, 3, 6 fwd L SHAD DLW
(W [1] Fwd R, 3, 6 fwd L [4] lk Rib, 3, 6 fwd L SHAD DLW);
7 1,3,6 4,6
[SLO X-CK] [1] SHAD DLW Ck fwd R, 3, 6 [4] slowly extend lt arm, 3, 6 (W [1] Ck fwd R, 3, 6 [4] slowly extend lt arm, 3, 6);
8 1,3,6 4,6
[Lady TRN (RF) & both CL] [1] Cont extend lt arm, 3, 6 [4] cl L fc RLOD, 3, 6
(W [1] Cont extend lt arm, 3, 6 [4] trn rf on R & cl L to R fc LOD, 3, 6);
- 9-12** PATTICAKES (2T) to BJO;; HEST WHEEL 2; CANTER WHEEL 4;
9 1,3,6 4,6
[PATTICAKES] [1] Fc ptr & WALL tch rt hds & ck fwd R outsd ptr, 3, 6 [4] rec bk L, 1, 3 sd R
(W [1] Fc ptr & COH tch rt hds & ck fwd R outsd ptr, 3, 6 [4] rec bk L, 1, 3 sd R);
10 1,3,6 4,6
[PATTICAKES] [1] Tch lt hds ck fwd L outsd ptr lt sd, 3, 6 [4] rec bk R, 1, 3 sd L BJO WALL
(W [1] Tch lt hds ck fwd L outsd ptr lt sd, 3, 6 [4] rec bk R, 1, 3 sd L BJO WALL);
11 1,3,6 4,6
[HEST WHEEL 2] [1] LOOSE BJO wheel rf fwd R, 3, 6 [4] cont wheel fwd L, 1, 3 (W [1] wheel rf fwd R, 3, 6 [4] cont wheel fwd L, 1, 3);
12 1,3,6 4,6
[CANTER WHEEL 4] [1] Wheel rf fwd R, 3, 6 fwd L [4] fwd R, 1, 3 fwd L (W [1] Wheel rf fwd R, 3, 6 fwd L [4] fwd R, 1, 3 fwd L);

"THE WATER IS WIDE" Cont.

PART B Cont.

13-18

FWD & CL PREP to WALL; SAME FT LUNGE w/ FLICK; TELESPIN EXIT to BJO RLOD; BK SWVL WKS 4;; 2 RF TRNs;

- 13 1,_,_ 4,_,_ [FWD & CL PREP] [1] BOLERO BJO fwd R blend CP WALL,_,_ [4] cl L lead W to SAME FT LUNGE PREP,_,_ (W [1] Fwd R blend CP fc COH,_,_ [4] cl L to SAME FT LUNGE PREP,_,_);
- 14 1,_,_ _,_ [SAME FT LUNGE w/ FLICK] [1] Sd & fwd R to SAME FT LUNGE LINE,_,_ [4] rf body rotation lead W's L ft flick in frt of R,_,_ (W [1] Bk R to SAME FT LUNGE LINE,_,_ [4] rf body rotation flick L in frt of R,_,_);
- 15 _,_ 4,_,6 [TELESPIN EXIT to BJO] [1] Lead W fwd & start lf rotation,_,_ [4] rec fwd L lf trn,_,_ fwd & sd R BJO RLOD (1,_,_ 4,_,6)
- 16 1,_,_ 4,_,_ [BK SWVL WKS] [1] BJO RLOD bk L ptr outsd swvl rf,_,_ [4] bk R ptr insd swvl lf BJO RLOD,_,_ (W [1] Fwd R outsd ptr swvl rf,_,_ [4] fwd L insd ptr swvl lf BJO fc LOD,_,_);
- 17 1,_,_ 4,_,_ [BK SWVL WKS] [1] BJO RLOD bk L ptr outsd swvl rf,_,_ [4] bk R ptr insd swvl lf BJO RLOD,_,_ (W [1] Fwd R outsd ptr swvl rf,_,_ [4] fwd L insd ptr swvl lf BJO fc LOD,_,_);
- 18 1,_,_ 4,_,6 [RF TRN] [1] BJO RLOD bk L ptr outsd,_,_ [4] bk R rf trn,_,_ cl L CP DLC (W [1] Fwd R outsd ptr,_,_ [4] fwd L rf trn,_,_ cl R CP fc DRW);

PART B MOD

- 1-4 fin RF TRNs (fc WALL); WHISK; THRU & CANTER to a; HINGE;
- 1 1,_,_ 4,_,6 [RF TRN] [1] CP DLC fwd R,_,_ [4] fwd L rf trn,_,_ cl R CP WALL (W [1] Bk L,_,_ [4] bk R rf trn,_,_ cl L CP fc COH);
- 2 1,_,_ 4,_,6 [WHISK] [1] CP WALL fwd L,_,_ [4] fwd & sd R,_,_ hook Lib SCP LOD (W [1] CP bk R,_,_ [4] bk & sd L,_,_ hook Rib SCP LOD);
- 3 1,_,_ 4,_,6 [THRU & CANTER] [1] SCP LOD fwd R,_,_ [4] fwd & sd L rf trn,_,_ cl L CP RLOD (W [1] Fwd L,_,_ [4] fwd R,_,_ cl L CP fc LOD);

- 5-8 REC WRAP & CL to SHAD; FRT CANTER VINE 4; SLO X-CK;
Lady TRN (RF) & both CL;

- 9-12 PATTICAKES (2T) to BJO;; HEST WHEEL 2; CANTER WHEEL 4;

- 13-18 FWD & CL PREP to WALL; SAME FT LUNGE w/ FLICK;
TELESPIN EXIT to BJO RLOD; BK SWVL WKS 4;; 1 RF TRN;

END

- 1-4 FWD CL CHG; DRAG HEST; OUTSD SPIN to a; RT HINGE w/ FLICK;

- 1 1,_,_ 4,_,6 [FWD CL CHG] [1] CP DLC fwd R,_,_ [4] fwd L,_,_ cl R CP DLC (W [1] Bk L,_,_ [4] bk R,_,_ cl L CP fc DRW);
- 2 1,_,_ 4,_,_ [DRAG HEST] [1] CP DLC fwd L,_,_ [4] fwd R lf trn BJO DRC,_,_ (W [1] Bk R,_,_ [4] bk L lf trn BJO fc DLW,_,_);
- 3 1,_,_ 4,_,6 [OUTSD SPIN] [1] BJO DRC small fwd L rf trn ptr outsd,_,_ [4] fwd R outsd ptr rf trn,_,_ bk L CP RLOD (W [1] Fwd R outsd ptr,_,_ [4] toe spin in R cl L on toes,_,_ fwd R CP fc LOD);
- 4 1,_,_ _,_ [RT HINGE w/ FLICK] [1] CP RLOD bk & sd R,_,_ [4] rf rotation to Rt HINGE LINE,_,_ cont rf rotation to lead W's ft flick (1,_,_ 4,_,_)
- (W [1] Fwd L rf trn,_,_ [4] hook Rib Rt HINGE LINE,_,_ cont rf rotation flick L lf of R);

- 5-8 REC / Lady KICK SWVL / Man CL to BJO; CK BK & REC; 2 RF TRNS fc Wall;;

- 5 1,_,_ 4,_,_ [REC / Lady KICK SWVL / Man CL to BJO] [1] HINGE LINE rec fwd L w/ rise,_,_ [4] cl R lead ptr lf swvl BJO RLOD,_,_ (1,_,_ _,_)
- (W [1] Rec fwd L kick R fwd,_,_ [4] lf swvl on L pt R fwd BJO fc LOD,_,_);
- 6 1,_,_ 4,_,_ [CK BK & REC] [1] BJO RLOD ck bk L ptr outsd,_,_ [4] rec fwd R outsd ptr BJO RLOD,_,_ (W [1] Ck fwd R outsd ptr,_,_ [4] rec bk L ptr outsd BJO fc LOD,_,_);
- 7 1,_,_ 4,_,6 [RF TRN] [1] BJO RLOD bk L ptr outsd,_,_ [4] bk R rf trn,_,_ cl L CP LOD (W [1] Fwd R outsd ptr,_,_ [4] fwd L rf trn,_,_ cl R CP fc RLOD);
- 8 1,_,_ 4,_,6 [RF TRN] [1] CP LOD fwd R,_,_ [4] fwd L rf trn,_,_ cl R CP WALL (W [1] Bk L,_,_ [4] bk R rf trn,_,_ cl L CP fc COH);

- 9-11 WHISK; THRU & CANTER to a; Slo THROWAWY OVERSWY;

- 9 1,_,_ 4,_,6 [WHISK] [1] CP WALL fwd L,_,_ [4] fwd & sd R,_,_ hook Lib SCP LOD (W [1] CP bk R,_,_ [4] bk & sd L,_,_ hook Rib SCP LOD);
- 10 1,_,_ 4,_,6 [THRU & CANTER] [1] SCP LOD fwd R,_,_ [4] fwd & sd L rf trn,_,_ cl L CP RLOD (W [1] Fwd L,_,_ [4] fwd R,_,_ cl L CP fc LOD);
- 11 1,_,_ _,_ [THROWAWY OVERSWY] [1] CP RLOD bk & sd L lf body rotation lead ptr to THROWAWY OVERSWY,_,_ [4] slowly extend line,_,_ (W [1] Fwd R lf body rotation to THROWAWY OVERSWY,_,_ [4] slowly extend line,_,_);

**TIMING NOTES:

Timing of music is 6/8 (6 beats / ms) [1,2,3 4,5,6;]

Hesitation timing is one step / 3 beats [1,_,_] or 2 steps / 6 beats (1 ms) [1,_,_ 4,_,_];

Canter timing is 2 steps / 3 beats [1,_,3] or 4 steps / 6 beats (1 ms) [1,_,3 4,_,6;]

Hesitation / Canter timing is 3 steps / 6 beats (1 ms) [1,_,_ 4,_,6;]

Most BASIC FIGURES have HESITATION / CANTER timing / ms [1,_,_ 4,_,6;]

When It Comes to Love

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

E-mail: aclillefield@gmail.com Home: (317) 414-3996

Ballroom CD: This Beautiful Life – Big Bad Voodoo Daddy - Contact Choreographer for information

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

Rhythm: Foxtrot Phase: 5 +1 (Cheerleader)

Sequence: Intro-A-A-B-A[mod]-C-B-A-end

Release Date: July 4, 2013

Intro

- 1-8 **M Fcng Wall & Ptr [no Hnd's Joined] – Trailing Feet Free – Wait PU Notes , ,**
Rk Rt & Lf ; [to RLOD] Sd Spn Sd Tch ; Rk Lf & Rt ; [to LOD] Sd Spn Sd Tch ;
Rk Rt & Lf [to BFLY Scp] ; Op Nat [in BFLY] ; Op Imp [in BFLY] ;
Fthr [Blending to BJO] ;
[WAIT] M fcng Wall & Ptr [no hnd's joined] trailing feet free - Wait 2 pick up notes , ,
1 [Rk Rt & Lf] Sd R w/ hip rk action and palms of hnd's toward ptr ,-, Sd L w/ hip rk action and palms of hnd's toward ptr ,-, [SS]
2 [Sd Spn Sd Tch] Sd R starting right fc spn , Cls L to R and finish spn to fc ptr , Sd R , Tch L to R ; [QQQQ]
3 [Rk Lf & Rt] Sd L w/ hip rk action and palms of hnd's toward ptr ,-, Sd R w/ hip rk action and palms of hnd's toward ptr ,-, [SS]
4 [Sd Spn Sd Tch] Sd L starting left fc spn , Cls R to L and finish spn to fc ptr , Sd L , Tch R to L ; [QQQQ]
5 [Rk Rt & Lf] Sd R w/ hip rk action and starting to blend to BFLY ,-, Sd L finish blending to BFLY Scp ,-,
6 [Op Nat in BFLY] in BLFY Scp Thru R ,-, Fwd and Sd L turning rt fc in front and across ptr , Bk R preparing for ptr to stp Otsd in BFLY Bjo ; (W thru L ,-, fwd R in between ptr's feet , fwd L ;)
7 [Op Imp in BFLY] Bk L starting rt fc trn ,-, Cls R to L for heel trn continuing rt fc trn , leading W to BFLY Scp DLC Fwd L ; (W Fwd R ,-, Fwd and Sd L trn right fc bring R to L w/ brushing action , in Scp Fwd R ;)
8 [Fthr Blending to Bjo] Thru R ,-, Fwd L leading W to trn lf and starting to blend to CP preparing to stp otsd ptr , Fwd R otsd ptr to Bjo ; (W Thru L ,-, Fwd and Sd R , Bk L to CP Bjo ;)

Part A

- 1-10 **Rev Trn ; ; 3 Stp ; Zig Zag 4 ; Nat Weave ; ; Hvr Telemk ;**
Op Nat ; Otsd Spn ; Fthr Fin ;
1-2 [Rev Trn] Fwd L starting lf fc trn ,-, continuing lf fc trn Fwd and Sd R leading W to heel trn , Bk L now in CP fcng Rlod ; Bk R ,-, turning lf fc Bk and Sd L , Fwd R otsd ptr in Bjo fcng DLW
(W Bk R starting lf fc trn ,-, continuing trn Cls L to R for heel trn , Fwd R to LOD ; Fwd L ,-, Fwd and Sd R turning lf fc , Bk L in Bjo ;)
3 [3 Stp] Fwd L to CP ,-, Fwd R , Fwd L ;
4 [Zig Zag 4] Fwd R , Sd L turning rt fc slightly , XRIBL finishing temporarily to Scar , turning lf fc Bk and Sd L to CP but preparing to stp otsd ptr ; [QQQQ]
5-6 [Nat Weave] Fwd R otsd ptr in Bjo w/ right sway ,-, Fwd and Sd L across ptr leading W to heel trn , Bk R preparing for ptr to stp otsd fcng DRW and backing DLC ; Bk L , Bk R starting lf fc trn , Sd L to end temporarily CP Wall preparing to stp otsd ptr , Fwd R otsd ptr to Bjo DLW ; (W Bk L ,-, Cls R to L for heel trn starting rt fc trn , Fwd L ; Fwd R , Fwd L , Fwd and Sd R turning lf fc , Bk L to Bjo ;)
7 [Hvr Telemk] Fwd L blending to CP ,-, rotating rt fc Fwd R in between ptr's feet , turning W to Scp Fwd L to DLW ; (W Bk R ,-, Sd L turning rt fc , in Scp Fwd R to DLW ;)
8 [Op Nat] Thru R ,-, Fwd and Sd L turning rt fc in front and across ptr , Bk R ; (W thru L ,-, fwd R in between ptr's feet , fwd L preparing for ptr to stp otsd ptr in Bjo ;)
9 [Otsd Spin] Cls L to R starting rt fc trn ,-, continuing rt fc trn Fwd R otsd ptr , Bk L to end CP Wall but moving to COH ; (W Fwd R starting rt fc trn ,-, continuing rt fc trn Cls L to R for toe spin , Fwd R in CP ;)
10 [Fthr Finish] Bk R ,-, starting lf fc trn Sd L , continuing lf fc trn Fwd R otsd ptr in Bjo to DLC ;

Part A

- 1-10 **Rev Trn ; ; 3 Stp ; Zig Zag 4 ; Nat Weave ; ; Hvr Telemk ;**
Op Nat ; Otsd Spn ; Fthr Fin ;

Part B

- 1-8 **Dbl Rev ; Crvng 3 Stp ; Slow Rt Lunge – Slow Roll & Slip [fc DLW] ; ; Wsk ; Promenade Weave ; ; Chg of Direction ;**
- 1 [Dbl Rev] Fwd L starting lf fc trn ,-, continuing trn Fwd and Sd R leading W to heel trn continue trng finishing fcng LOD in CP [7/8 trn] ,-, (W Bk R starting lf fc trn ,-, continuing trn Cls L to R for heel trn / large Sd and Bk R continuing trn , XLIFR to end CP lady fcng Rlod ;) [SS] (SQ&Q)
- 2 [Curving 3 Stp] Fwd L starting lf fc trn ,-, continuing trn Fwd R , finish trn Fwd L to end CP fcng Rlod ;
- 3-4 [Slow Rt Lunge – Slow Roll & Slip] Trng lf to fc DRW and lower into lf knee and reaching Sd toward DRC w/ Rt foot ,-, Sd R well into rt knee leaving left leg extended to Sd ,-, Rotate upper body to rt for the Roll ,-, Sd L rising in lf knee start upper body rotation to the lf , continue rotation to lf Bk R Slipping lady into CP fcng DLW ; [SSSQQ]
- 5 [Wsk] Fwd L trng lf fc 1/8 trn ,-, Sd R to DRW , XLIBR trng lady to SCP fcng DLC ;
- 6-7 [Promenade Weave] Thru R starting lady to lf fc trn ,-, Fwd L bring lady in front to CP , Sd R to LOD , Bk L otsd ptr to Bjo , Bk R blending momentarily to CP trng lf fc , continue trn Bk and Sd L towards DLW , finish lf fc trn fwd R otsd ptr in Bjo DLW ; [SQQQQQQ]
- 8 [Chg of Direction] Fwd L ,-, w/ lf sway fwd and Sd R turning lf fc ending in CP fcng DLC ,-, [SS]

Part A [Modified]

- 1-14 **Rev Trn ; ; 3 Stp ; Zig Zag 4 ; Nat Weave ; ; Hvr Telemk ; Op Nat ; Otsd Spn ; Fthr Fin ; Dbl Rev [full trn] ; Op Telemk ; Thru Ripple Chasse ; Thru Release Sd by Sd – M in 2 [Fc LOD – Rt Foot] ;**
- 1-10 [Same as Part A measures 1-10]
- 11 [Dbl Rev] Fwd L starting lf fc trn ,-, continuing trn Fwd and Sd R leading W to heel trn continue trng finish fcng DLC in CP [1 full trn] ,-, (W Bk R starting lf fc trn ,-, continuing trn Cls L to R for heel trn / large Sd and Bk R continuing trn , XLIFR to end CP lady fcng DRW ;) [SS] (SQ&Q)
- 12 [Op Telemk] Fwd L starting lf fc trn ,-, continuing trn Fwd and Sd R leading W to heel trn , Turning lady to SCP DLW Fwd L ; (W Bk R starting lf fc trn ,-, continuing trn Cls L to R for heel trn , turning to SCP Fwd R to DLW ;)
- 13 [Thru Ripple Chasse] Thru R start rt fc upper body turn ,-, Finish trn to fc ptr in CP Sd L rising to toes / Cls R to L still on toes , Turning to SCP Sd and Fwd L to DLW ; [SQ&Q]
- 14 [Thru Release to Sd by Sd – M in 2] Thru R releasing from ptr ,-, Small Sd L to end Sd by Sd w/ ptr both fcng LOD – no hnd's joined ,-, (W Thru L releasing from ptr ,-, Small Sd stp R , Cls L to R ;) [SS] (SQQ)

Part C

- 1-26 **Ok Cheerleaders [to Escort position] ; Wlk 2 ; Solo Rev Trn's [endng Shdw DLW] ; ; Shdw Wsk ; Roll Lady out in 4 – M Ck Rec Pt [both fc Wall] ; Front Vine 4 ; Cross Ck Lady Swvl and Develope ; Rev Undrarm Trn to CP – M in 2 ; Hvr Telemk to ½ Op ; Op In & Out Runs ; ; Ok Thru Sd Bhnd w/ Hnd's ; Ok Roll 3 w/ Hnd's ; [to BFLY] Front Vine 8 ; ; [BFLY] Chair Rec Sd [to BFLY Scar] ; Fwd Ck Lady Develope ; Fthr Fin [Blendng to Bjo DLW] ; Rev Wave ; ; Ok Heel Pull Crvd Fthr ; Otsd Swvl – Lilt Pvt ; Fthr Fin [to DLW] ; Hvr ; Fthr ;**
- 1 [Ok Cheerleaders] XRIFL / Small Sd stp L Fcng LOD , tch rt heel to the right / drawing right heel toward left foot Cls R , XLIFR / Small Sd stp R , Tch lf heel to the lf [lifting rt arm for Escort Position] ; (W same footwork as M) [QaQ QaQ] (QaQ QaQ)
- 2 [Walk 2] Fwd L in Escort Position [looking at ptr] ,-, Fwd R in Escort Position ,-, (W footwork same as M)
- 3-4 [Solo Rev Trn's] [Releasing from Escort Position] Fwd L starting lf fc trn ,-, Continuing lf trn Fwd and Sd R , Bk L to LOD but looking RLOD ; Bk R starting lf fc trn ,-, continuing lf fc trn Bk and Sd L , Fwd R to DLW in Shdw Position ; (W same footwork as M)
- 5 [Whisk] Fwd L to DLW ,-, Sd R , XLIBR to Shdw Wsk position both fcng DLW ; (W footwork same as M)

Part C continued

- 6 **[Roll W out in 4 – M Ck Rec Pt]** XRIFL leading lady to roll out ,-, Rec L , Pt R to RLOD [both end fcng Wall lady down line from M with right foot free for both] ; (W Fwd R , Fwd L starting lf fc trn , small Sd stp R continuing trn to end fcng Wall , Sd L ;) **[SQ-] (QQQQ)**
- 7 **[Front Vine 4]** XRIFL , Sd L , XRIBL , Sd L ; (W footwork same as M)
- 8 **[Fwd Ck – W Swvl & Develope]** XRIFL for ckng stp leading lady to Swvl rt fc ,-, Hold as lady does Develope ,-; (W XRIFL , Swvl rt fc on R to fc RLOD , lift lf knee straight up and then extend leg Up and out ,-) **{S - - -} (Q - - -)**
- 9 **[W Rev Undrarm Trn to CP – M in 2]** Rk Bk L leading lady to Rev Undrarm Trn ,-, Rec Fwd R trng rt fc to CP DLW ,-; (W Fwd L starting lf fc trn , Sd R continuing lf fc trn underarm , Sd L to finish lf trn to fc ptr in CP ,-) **[SS] (SQQ)**
- 10 **[Hvr Telemk to ½ Open]** Fwd L ,-, rotating upper body rt fc to lead ptr to Sd stp Fwd R between ptr's feet and leading lady to Scp , Fwd L in Scp to DLW ; (W Bk R ,-, Bk and Sd L trng rt fc to Scp , Fwd R in Scp ;)
- 11-12 **[Op In & Out Runs]** Fwd R ,-, Fwd and Sd L across ptr trng rt to fc LOD , Fwd R in ½ Op ; Fwd L ,-, leading lady in front small Fwd stp R , Fwd L to end in ½ Op both fcng LOD ; (W Fwd L ,-, small Fwd stp R while M dances across , Fwd L to end in ½ Op both fcng LOD ; Fwd R ,-, Fwd and Sd L across ptr trng rt to fc LOD , Fwd R in ½ Op ;)
- 13 **[Qk Thru Sd Bhnd w/ Hnd's]** Releasing from ½ Op Thru R , Trng to fc ptr Sd L , XRIBL with palms of hnds fcng ptr , Hold ; [this figure needs to do the XRIBL sharply on the 3rd note to punctuate the music] **[QQQ -] (QQQ -)**
- 14 **[Qk Roll 3 w/ Hnd's]** Sd L starting lf fc trn , small Sd R continuing lf fc trn , after fcng ptr [1 full trn] Sd L , Hold ; [this figure needs to do the third stp sharply on the 3rd note to punctuate the music]**[QQQ -] (QQQ -)**
- 15-16 **[BFLY Front Vine 8]** Blending to Bfly XRIFL , Sd L , XRIBL , Sd L ; XRIFL , Sd L , XRIBL , Sd L ;
- 17 **[BFLY Chair Rec Sd to BFLY SCAR]** In Bfly Thru R w/ ckng action ,-, Rec L trng rt to fc ptr , Sd R preparing to stp otsd lady to Bfly Scar toward DRW ;
- 18 **[Fwd Ck – W Develope]** Fwd L otsd ptr in Bfly Scar w/ ckng action ,-, Hold while lady does a develope ,-; (W Bk R to Scar ,-, lift lf knee straight up and then extend leg up and out ,-) **[S -] (S -)**
- 19 **[Fthr Fin to DLW blending to Bjo]** Bk R and trng to fc ptr ,-, Sd L blending to CP and preparing to stp otsd ptr in Bjo , Fwd R to end fcng DLW in Bjo ;
- 20-21 **[Rev Wave]** Fwd L starting lf fc trn ,-, continuing lf fc trn Fwd and Sd R close to W and leading lady to heel trn , Bk L towards Wall but fcng COH ; Bk R toward DLW starting to curve figure ,-, Bk L toward LOD , Bk R toward LOD to end CP Fcng Rlod ; (W Bk R starting lf fc trn ,-, continuing trn Cls L to R for heel trn , Fwd R ; Fwd L ,-, Fwd R , Fwd L ;)
- 22 **[Qk heel Pull Curved Fthr]** Bk L starting rt fc trn , continuing rt fc trn small Sd step R with heel staying in contact w/ the floor ending in CP fcng LOD , continuing rt fc trn Fwd L , with strong rt face body rotation continue rt fc trn Fwd R otsd ptr in BJO ; (W Fwd R starting rt fc trn , continuing trn Fwd and Sd step L , continuing trn Bk R , w/ strong right face upper body rotation XLIBR ;) **[QQQQ] (QQQQ)**
- 23 **[Otsd Swvl Lilt Pvt]** Bk L leading lady to swvl to Scp fcng RLOD ,-, small step Fwd R picking lady up in front rise to toes , with upper body rotation to the left Fwd L w/ small left face Pivot to end CP DRW ; (W Fwd R otsd ptr swiveling rt fc ,-, Fwd L trng lf to fc ptr in CP rising to toes , with upper body rotation to the left Bk R with small lf fc Pivot ;) **[SQQ] (SQQ)**
- 24 **[Fthr Finish]** Bk R ,-, starting lf fc trn Sd L , continuing lf fc trn Fwd R otsd ptr in Bjo to DLW ;
- 25 **[Hover]** Fwd L ,-, Sd R leading the lady to Scp , Fwd L in Scp to DLC ;
- 26 **[Fthr]** Thru R ,-, Fwd L leading lady trn to CP preparing to stp otsd ptr , Fwd R otsd ptr in Bjo DLC ; (W Thru L ,-, starting lf fc trn Fwd and Sd R , XLIBR to end in BJO ;)

Part B

- 1-8 **Dbl Rev ; Crvng 3 Stp ; Slow Rt Lunge – Slow Roll & Slip [fc DLW] ; ; Wsk ; Promenade Weave ; ; Chg of Direction ;**

Part A

1-10 Rev Trn ; ; 3 Stp ; Zig Zag 4 ; Nat Weave ; ; Hvr Telemk ;
Op Nat ; Otsd Spn ; Fthr Fin ;

End

1-4 Dbl Rev ; Op Telemk ; Ripple Chasse ;
Thru Release to Sd by Sd - M in 2 - Fc LOD - Fold Arm's & look ;

1-3 Same as measures 11 – 13 in Part A [modified]

4 [Thru Release to Sd by Sd – M in 2 – Fold Arm's & look] Thru R releasing from ptr , Small Sd L to end Sd by Sd with ptr both fcng LOD , cls R to left , cross right foot over left foot with no weight on right foot but toe pointing down and heel up while at same time folding arm's and looking at ptr ; (W Thru L releasing from ptr , Small Sd stp R , Cls L to R , cross right foot over left foot with no weight on right but toe pointing down and heel up while at same time folding arm's and looking at ptr ;)
[QQQ- point toe on 4th beat] (QQQ- point toe on 4th beat)

QUICK CUES

INTRO: M FCNG WALL & PTR [no Hnd's Joined] – TRAILNG FT FREE –WAIT PU NOTES , ,
RK RT & LF ; [to RLOD] SD SPN SD TCH ; RK LF & RT ; [to LOD] SD SPN SD TCH ;
RK RT & LF [to BFLY SCP] ; OP NAT [in BFLY] ; OP IMP [in BFLY] ;
FTHR [BLENDNG to BJO] ;

A: REV TRN ; ; 3 STP ; ZIG ZAG 4 ; NAT WEAVE ; ; HVR TELEMK ; OP NAT ;
OTSD SPN ; FTHR FIN ;

A: REV TRN ; ; 3 STP ; ZIG ZAG 4 ; NAT WEAVE ; ; HVR TELEMK ; OP NAT ;
OTSD SPN ; FTHR FIN ;

B: DBL REV ; CRVNG 3 STP ; SLOW RT LUNGE – SLOW ROLL & SLIP [FC DLW] ; ;
WSK ; PROM WEAVE ; ; CHG OF DIR ;

A[Mod]: REV TRN ; ; 3 STP ; ZIG ZAG 4 ; NAT WEAVE ; ; HVR TELEMK ; OP NAT ;
OTSD SPN ; FTHR FIN ; DBL REV [Full Trn] ; OP TELEMK ; THRU RIPPLE CHASSE ;
THRU RELEASE TO SD BY SD – M in 2 – FC LOD – RT FT ;

C: QK CHEERLEADER'S [To ESCORT] ; WLK 2 ; SOLO REV TRN'S [To SHDW DLW] ; ;
SHDW WSK ; ROLL LADY OUT IN 4 – M CK REC & PT [Fc WALL] ;
FRONT VINE 4 ; CROSS CK (LADY SWVL & DEVELOPE) ;
LADY REV UNDRARM TRN TO CP – M in 2 [DLW] ; HVR TELEMK TO 1/2 OP ;
OP in & OUT RUN'S ; ; QK THRU SD BHND [w/ HND'S] ; QK ROLL 3 [w/ HND'S] ;
[BFLY] FRONT VINE 8 ; ; [BFLY] CHAIR REC SD [to BFLY SCAR] ;
FWD CK (LADY DEVELOPE) ; FTHR FIN [to BJO DLW] ; REV WAVE ; ;
QK HEEL PULL – CRVD FTHR ; OTSD SWVL – LILT PVT ;
FTHR FIN [to DLW] ; HVR ; FTHR ;

B: DBL REV ; CRVNG 3 STP ; SLOW RT LUNGE – SLOW ROLL & SLIP [FC DLW] ; ;
WSK ; PROM WEAVE ; ; CHG OF DIR ;

A: REV TRN ; ; 3 STP ; ZIG ZAG 4 ; NAT WEAVE ; ; HVR TELEMK ; OP NAT ;
OTSD SPN ; FTHR FIN ;

END: DBL REV [Full Trn] ; OP TELEMK ; THRU RIPPLE CHASSE ;
THRU RELEASE TO SD BY SD – M in 2 - FC LOD – CROSS ARM'S & LOOK ;